



"A Dream to Aspire 2017" Charity Concert

30 April 2017 Sunday

7:30-9:30pm

HKU Grand Hall

Beethoven Piano Concerto No. 4 in G major Variations on an Original Theme ("Enigma") Op.36



"A Dream to Aspire 2017" Charity Concert aims at raising funds for "A-Life Academy", which has the mission to support our youths from less privileged families in Hong Kong to accomplish their dreams.

「我創·我夢·我實踐」籌款音樂會，旨在為 A-Life Academy 計劃籌募經費，協助一班來自低收入家庭的青少年，以鼓勵他們確立個人學業和未來工作方向，勇敢實踐理想。

Organizer:



Co-Organizer:



Beneficiary:



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Mr. C.M. Mak 麥齊明先生



G大調第四鋼琴協奏曲
Piano Concerto No. 4 in G major

貝多芬
Ludwig van Beethoven

中庸的快板
稍快的行板
輪旋曲(活潑地)

Allegro moderato
Andante con moto
Rondo (Vivace)

張緯晴 · 鋼琴

Rachel Cheung, piano

休息 二十分鐘

INTERMISSION (20 Minutes)

謎語變奏曲 · 作品36

艾爾加

Variations on an Original Theme (" Enigma") Op.36 Edward Elgar

變奏一(保持速度)「C.A.E.」

Variation 1 (L'istesso tempo) "C.A.E."

變奏二(快板)「H.D.S.-P」

Variation 2 (Allegro) "H.D.S.-P"

變奏三(小快板)「R.B.T.」

Variation 3 (Allegretto) "R.B.T."

變奏四(甚快板)「W.M.B.」

Variation 4 (Allegro di molto) "W.M.B."

變奏五(中板)「R.P.A.」

Variation 5 (Moderato) "R.P.A."

變奏六(小行板)「伊索貝」

Variation 6 (Andantino) "Ysobel"

變奏七(急板)「特洛慈」

Variation 7 (Presto) "Troyte"

變奏八(小快板)「W.N.」

Variation 8 (Allegretto) "W.N."

變奏九(中板)「寧錄」

Variation 9 (Moderato) "Nimrod"

變奏十(間奏曲)「杜拉貝拉」

Variation 10 (Intermezzo) "Dorabella"

變奏十一(甚快板)「G.R.S.」

Variation 11 (Allegro di molto) "G.R.S."

變奏十二(行板)「B.G.N.」

Variation 12 (Andante) "B.G.N."

變奏十三(浪漫曲:中板)「***」

Variation 13 (Romanza: Moderato) "****"

變奏十四(終曲:快板)「E.D.U.」

Variation 14 (Finale: Allegro) "E.D.U."

香港愛樂團

SAR PHILHARMONIC ORCHESTRA

趙啟強 · 指揮

K. K. Chiu, conductor

獻辭

Message

劉元生先生
Mr. Y.S. Liu
香港愛樂團主席
Chairman of SAR Philharmonic Orchestra



香港愛樂團主席的話

歡迎大家蒞臨今晚的音樂會！也謝謝各位支持香港基督教青年會A-Life Academy籌款活動。

我們很高興請來精彩絕倫的本地鋼琴家張緯晴參與演出。張緯晴將於本年五月參加范克萊本國際鋼琴大賽，貝多芬第四鋼琴協奏曲正是她的參賽曲目。

音樂會下半場，樂團將為大家演奏艾爾加《謎語變奏曲》。作曲家將樂曲題獻給「裡面描寫過的朋友」，每段變奏都刻劃一位老相識，筆下人物更包括作曲家本人和太太愛麗絲。

希望大家喜歡今晚的音樂會。

Welcome and thank you for coming to tonight's concert. Thank you for supporting our fund raising effort for YMCA A-Life Academy. Since 1999, the SAR Philharmonic Orchestra has been presenting classical music concerts helping countless local charities raise funds.

Tonight, we shall start the program with one of Hong Kong's very best young pianists, Rachel Cheung, playing the beautiful Beethoven Piano Concerto No.4 with us. She will bring this concerto with her to take part in the upcoming Van Cliburn International Piano Competition in May.

This will be followed in the second half by the popular Elgar's Enigma Variations. Elgar dedicated the work "to my friends pictured within", each variation being a musical sketch of one of his circle of close acquaintances. Those portrayed include Elgar's wife Alice and Elgar himself.

I hope you will enjoy the concert.

他們和我們的故事 Our Stories

歐陽國緯先生
Mr. Eric AuYeung

香港基督教青年會
社區服務及活動總監

Director of
Community Services & Programmes
YMCA of Hong Kong



時光飛逝，我創我夢我實踐籌款音樂會第二度舉行。回想2013年第一次舉辦同類型音樂會，與籌委們開會討論、與同事團隊跟進工作環節、看見同學懷著微笑離場，以及見證音樂會順利完成，每個情境細節至今還是歷歷在目。

我心裡很欣賞我創我夢我實踐這句標題，由「我」出發，敢創敢夢，而最終踏實地走向實踐。事實上，A-Life Academy六年以來，我有幸見證到多個同學的夢想實踐，箇中有同學堅持執筆寫作而成為作家，有同學努力不懈而獲得劍橋大學取錄為法律系學生，還有很多相似的故事。它們相似之處，就是同學都擁有「不放棄」的「尋夢」態度。

他們的故事，也許是我們的故事。在此衷心多謝香港愛樂團負責人劉元生先生，是次音樂會指揮趙啟強先生，鋼琴協奏張緯晴小姐襄助，亦感激贊助人和各界支持，令音樂會得以順利進行。最後，我還是要多謝各A-Life Academy參與同學，容讓YMCA和我在你們的生命中相遇，見證每一個夢想實踐的真實故事。

Time flies and this is already the second time for "A Dream to Aspire" Charity Concert to be held. When I look back the first concert we organized in 2013, those memories are still vivid in my mind, including the enthusiastic discussions with committee members and programme follow up with staff team members. We witnessed the concert to be held smoothly and successfully that all the participating students left the concert with smiles on their faces.

I appreciate the title "A Dream to Aspire" from the bottom of my heart. When we dare to chase our dreams, the determination makes them come true. In fact, I have been privileged to witness our students fulfilling their dreams since A-Life Academy started 6 years ago. One of our students kept writing all the day and became a writer eventually; one of our students worked very hard on her study and became a law student of the University of Cambridge. There are so many encouraging stories of our participating students and all of them share a common attitude, which is never giving up aspiring and accomplishing our dreams.

We might accomplish our dreams and create our own stories just like the former A-life Academy participants. Sincere thanks to the help of Mr. Y. S. Liu, Chairman of Hong Kong SAR Philharmonic; Mr. Chiu Kai Keung, conductor of this concert; Ms. Rachel Cheung, pianist; and also the support from our sponsors and different parties which had enabled the concert to run smoothly. At last, I would like to express my gratitude to all of the participating students of A-Life Academy who allow YMCA and me to encounter you and witness all those beautiful dreams to become real stories.

獻辭

Message

周國豐先生
Mr. Brandon Chau
A-Life Academy 創會委員會主席
Chairman of A-Life Academy Founding Committee



我很感慨在香港這個繁榮及先進的城市裡，貧富懸殊的比率是那麼嚴重，他們每天也面對著種種的生活壓力，一些家庭甚至乎要面對入不敷支的狀況。有見及此，我與太太，以及一班志同道合的朋友，與香港基督教青年會合作，創辦了A-Life Academy計劃，目的是協助一班來自低收入家庭的青少年，鼓勵他們確立個人學業或工作方向，勇敢實現理想。

我可以肯定地說我們未來的社會發展及進步，正正是掌握在這群年青新一代手中，但社會貧富懸殊引伸的問題，讓他們及他們的家庭帶來很多壓力，就正正是這些壓力，讓年青人感到迷惘，甚至乎對前景失去信心，而漸漸地失去了追求夢想的動力。因此，我們希望透過計劃協助這一班年青人建立正面的價值觀及自信心，讓他們學懂面對不同挑戰。

單靠我們的力量還是不足夠的，我很希望透過這個極具意義的活動，讓這份信念宣揚開去，讓更多有心人去支持這個計劃。貧與富之間並不存在界限，只要您願意伸出雙手去協助他們，就是建造了一個很好的橋樑，讓這群年青人感受到社會的溫暖及正能量，從而打破彼此的隔膜。

A-Life Academy這個計劃已進行了五年多，我很高興看到參與計劃的青少年的成長、進步，看到他們正一步一步的邁向夢想，成為一個有承擔的人，更讓我感動的是一些同學在畢業後，秉承A-Life Academy的信念，用自己的能力為社會繼續付出，協助其他有需要的人。

在此祝願大家有更美好的未來！

I have been increasingly concerned by the alarming fact that Hong Kong being one of the most glamorous cities in the world also happens to have one of the highest wealth-poor disparity ratios. With this mind, my wife and I and some close friends have founded A-Life Academy, in collaboration with YMCA, which aims to support under-privileged teenagers in Hong Kong to strive for a better future.

I firmly believe that our future lies in hands of these young people and many are trapped in despair and negative sentiment that they could not live a better future or to pursue their dreams because of their current predicament and hardship in today's society. We hope to help these under-privileged teenagers to better prepare themselves for the challenges they may face in today's competitive world with a positive and healthy attitude.

Even though, our help is limited at this stage, I hope and through this meaningful event and our continuous efforts, more and more dedicated people in Hong Kong will pay more attention to bridging the gaps between the wealthy and the poor and to lend a helping hand to those who are in need in our own society.

Our program have been running for over five years now and it has been very rewarding for me to see many of our students have grown to be a mature, responsible young adult with courage to pursue their dreams, to live a full life and to have compassion to help others who in turn needed their help.

I wish you all a better tomorrow!

曲目介紹

Programme Notes

貝多芬: G大調第四鋼琴協奏曲

Beethoven Piano Concerto No.4 in G major

如果說，貝多芬第一至三鋼琴協奏曲的基調是「輝煌」，第五（「皇帝」）則是「壯麗」，那麼大家可以說，第四鋼琴協奏曲的基調就是「平靜」。貫穿全曲的親切感一開始已見端倪—開端由鋼琴獨自奏出，平靜而自信，彷彿在沉思似的。這一段的長度剛好足夠令觀眾明白，這首協奏曲的確與別不同；1806年的觀眾習慣協奏曲要十分「外向」，但這一首卻大相逕庭，而且與貝多芬較早期的鋼琴協奏曲比較，也截然不同。樂團起初拘謹地加入，全體奏的音量到達頂峰之後，鋼琴就以優雅的姿態出現，以顯示自己是樂團的重要夥伴。再現部開始時，鋼琴橫蠻地重複第一主題；這時鋼琴為了顯示權威，就將音量提高，但這是整個樂章裡鋼琴唯一一次強勁地彈奏的地方；而且極強音量也幾乎馬上消散，變得甜美柔弱。

粗啞焦躁的齊奏弦樂為慢速的第二樂章掀開序幕，獨奏者的回應卻既流暢又平靜。這種對比，正是鋼琴與樂團對話間的一大特色，一直在陰影與半明暗之間徘徊；樂團一直不苟言笑，對鋼琴溫柔的懇求無動於衷，直至最後幾頁才出現轉機。李斯特將鋼琴在這裡的角色，比作神話裡用七弦琴馴服野獸的奧菲斯；鋼琴平靜的抒情氣氛最終佔了上風。只有到了樂章結尾，鋼琴的安撫工作既已完成，柔音踏瓣也終於可以放開了；綿長的顫音，彷彿呼出一口長氣。過後，弦樂放下拘謹的齊奏模式，奏出酸楚但不失含蓄的結束樂句，與第一樂章的抒情色彩較接近。

終樂章（輪旋曲）重拾這種特質，但變得生氣勃勃。弦樂首先奏出主題的一小部分，安靜之中隱見調皮嬉謔之意。鋼琴接過主題之後，將主題變得閃爍璀璨；同樣，奪目的第二主題也由鋼琴奏出。作曲家捨棄喧鬧歡躍的效果，反而利用風趣機敏來營造興高采烈的氣氛。短小而令人振奮的尾聲雖然有點喧鬧，但貝多芬沒有盡情炫耀，只是含蓄地暗示萬千樂思盡在股掌之上，藉以表現力量。

If brilliance is the keynote of Beethoven's three earlier piano concertos, and grandeur in the last (the "Emperor"), in this one, we might say, the keynote is serenity. The intimate character that is to prevail throughout the work makes itself felt in the very opening, stated by the piano alone in a mood of serene, contemplative self-confidence. The gesture is just long enough to announce that this is to be a different sort of concerto, with a conspicuously less "public" character than audiences were accustomed to in 1806 – and from Beethoven's own earlier concertos in particular. The orchestra enters reservedly at first, and once the tutti swells to its peak the piano is gracefully acknowledged as the dominant partner. Only once in the entire opening movement does the piano assert its authority by raising its voice, however (when it imperiously reiterates the principal theme to initiate the recapitulation), and almost at once this fortissimo dissolves to piano, dolce.

Unison strings, gruff and restless, open the slow movement, to be met with a flowing and calming response on the part of the soloist. This contrast is to characterize the dialogue until the movement's final pages, in an exchange carried on in shadows and half-light, on the level of chamber music, the piano gently entreating, the orchestra remaining stern and obdurate. Franz Liszt likened the soloist's role here to the legend of Orpheus taming the wild beasts with his lyre, and eventually the piano's calm lyricism does prevail. Only at the very end of the movement, its conciliatory task accomplished, is the piano heard without the soft pedal, and only after its long exhalation in the form of a sustained trill do the strings abandon their restrictive unison mold for a poignant but restrained closing statement more in line with the lyric quality of the preceding movement.

That quality returns, with an abundance of energy, in the concluding rondo. The theme is stated briefly by the strings, quietly but with a hint of mischief, and then is taken up in sparkling fashion by the piano, which also introduces the sparkling second theme. High spirits are stressed here in terms of wit rather than boisterousness. Although the brief coda exudes an exhilarating rumbustiousness, Beethoven shows his power more in the way of subtle suggestions of limitless resources judiciously held in reserve than through overt display.

《謎語變奏曲》完成後十多年，艾爾加在1911年曾若有所思地說，這首樂曲「始於幽默，但後面卻認真得可以」。話說艾爾加有天上了一整天的課，回家時已經累透了，就坐在鋼琴前即興彈奏了一個旋律，聽得他太太愛麗絲著了迷。那天晚上，艾爾加還繼續彈奏，又根據這個旋律即興彈奏了幾段變奏。一來由於太累，一來又想跟太太開玩笑，於是艾爾加就開始在變奏裡加入幾個朋友和同事的特徵。

艾爾加把《謎語變奏曲》題獻給「裡面描寫過的朋友」。樂曲由主題和十四個變奏組成。主題分為兩部分：第一部分以G小調寫成，意味深長，還採用了艾爾加最愛的七度音程；第二部分以G大調寫成，既振奮又充滿希望。

變奏一（保持速度）「C.A.E.」

卡露蓮·愛麗絲·艾爾加（Caroline Alice Elgar），艾爾加的太太。艾爾加寫道：「這個變奏其實是將主題延長，加上浪漫極精緻的增補（我希望效果是這樣吧）。C.A.E.本身就是浪漫與精緻靈感的化身，認識C.A.E.的人，都會明白箇中所指。」

變奏二（快板）「H.D.S.-P.」

曉·D·史多亞-包奧（Hew D. Stuart-Powell）。史多亞-包奧在艾爾加三重奏的鋼琴手。作曲家在此模仿史多亞-包奧在鋼琴上彈奏的「招牌」暖身練習。

變奏三（小快板）「R.B.T.」李察·巴斯特·唐申（Richard Baxter Townshend），大受歡迎的作家，著有《初到科羅拉多》。每逢激動的時候，他總會提高聲線—這就是艾爾加要模仿的特徵。

變奏四（甚快板）「W.M.B.」

威廉·梅夫·貝克（William Meath Baker），鄉紳一名。貝克舉止粗魯，告辭的時候總是匆匆忙忙的，臨走時還經常把門砰的一聲關上。艾爾加說他會在客人面前「有力地讀出當天的安排」。

變奏五（中板）「R.P.A.」

李察·P·阿諾（Richard P. Arnold），詩人馬太·阿諾的兒子，是個年輕哲學家。據艾爾加所言，「他認真的對話間，總會穿插怪誕又風趣的言談。」

變奏六（小行板）「伊索貝」

伊莎貝·費頓（Isabel Fitton），艾爾加的朋友，曾跟隨艾爾加學習中提琴。但似乎她不是個很好的學生，後來跟艾爾加說了句「我太珍視我們的友誼了」，之後就停止上課。中提琴在這段變奏裡十分突出，當中還有大量跨弦樂段—伊莎貝在這方面特別吃力，艾爾加在此特地向她致意。

變奏七（急板）「特洛慈」

阿瑟·特洛慈·格列夫（Arthur Troyte Griffith），艾爾加另一個不太優秀的學生。據艾爾加所言，這個變奏刻劃特洛慈「笨手笨腳地彈鋼琴；後來的強勁節奏，暗示老師（E.E.）力圖『撥亂反正』，但最後那令人沮喪一聲『砰』，顯示一切努力都是白費的。」

變奏八〔小快板〕「W.N.」

雲妮費列·諾布利〔Winifred Norbury〕。諾布利小姐的大宅美輪美奐，也舉行過許多演奏會和音樂家聚會。艾爾加對這幢房子情有獨鍾，因此這個變奏對諾布利小姐著墨不多，但房子卻是重點。

變奏九〔中板〕「寧錄」

奧古斯·耶加〔August Jaeger〕，艾爾加的密友，也是替他出版樂譜的出版商。「耶加」在德語是「獵人」的意思，「寧錄」正是舊約《聖經》裡一個勇猛獵人的名字。據杜拉·佩妮所言〔見變奏十〕，艾爾加向她透露，這個變奏描寫的不是耶加本人，而是耶加與艾爾加的一次對談。有天艾爾加覺得很灰心，正想著要不要放棄作曲。耶加於是開解艾爾加，將艾爾加的掙扎與貝多芬相提並論。他問艾爾加，貝多芬耳朵快要聾了，但仍繼續創作，那會是怎樣的感覺？耶加接著跟艾爾加說，貝多芬聽力越來越差，但音樂卻越來越美，鼓勵艾爾加以此自勉，希望他能銘記於心。之後，耶加還為鬱鬱不樂的艾爾加，唱出貝多芬《悲愴奏鳴曲》第二樂章。艾爾加對佩妮說，〈「寧錄」〉的開端暗示《悲愴奏鳴曲》。他說：「就在[變奏]開始時，你聽不出來嗎？但那只是暗示，不算引用。」

〈「寧錄」〉是全曲最著名的變奏，也經常被抽出當作獨立樂曲演奏。在英國，這一段經常用於葬禮和追思會等場合，而且是陣亡將士紀念日（英國紀念兩次世界大戰及其後戰事中陣亡將士的日子）必演曲目；在美國，這一段也經常在911紀念活動中響起。

變奏十〔間奏曲〕「杜拉貝拉」

杜拉·佩妮。佩妮小姐年輕活潑，與艾爾加一家私交甚篤。她有點口吃，艾爾加也刻劃了這個特徵。她是威廉·梅夫·貝克〔見變奏四〕姊妹的繼女，丈夫是李察·巴斯特·唐申〔見變奏三〕的兄弟。

變奏十一〔甚快板〕「G.R.S.」

G·R·仙克拉老師〔Dr. G.R. Sinclair〕，赫里福德大教堂的管風琴師。他所養的狗就是這段變奏的主角。艾爾加寫道：「開始幾小節的靈感來自他的鬥牛犬丹丹〔很有名的呢〕。丹丹在陡峭的威河河岸滾了下去，掉進河中，不斷游呀游呀找地方上岸，上岸之後就高興地吠。」

變奏十二〔行板〕「B.G.N.」

巴素·G·尼雲遜〔Basil G. Nevinson〕，艾爾加三重奏的大提琴手，也是艾爾加一位「嚴肅而真誠的朋友」。作曲家特地以大提琴樂段向尼雲遜致意。

變奏十三〔浪漫曲：中板〕「***」

瑪莉·拉岡夫人〔Lady Mary Lygon〕。艾爾加想用當事人姓名縮寫「L.M.L.」，但因為得不到當事人同意，所以以三個星號取代。拉岡夫人是艾爾加的好朋友，但這首變奏曲準備出版的時候，拉岡夫人正乘船前往澳洲。由於艾爾加找不到她，所以無法取得她的同意。為了營造旅程的氣氛，艾爾加引用了孟德爾遜《風平浪靜及一帆風順》，由單簧管奏出。

另一個說法是，這個變奏真正的描繪對象是海倫·威法。海倫早年曾與艾爾加訂婚，但訂婚年多以後，對方卻在1885年悔婚，而且乘船離開了。可是這個說法不能解釋，為甚麼標題沒有用兩個星號代表當事人的姓名縮寫，而是用三個星號。不過，可能艾爾加刻畫的真是海倫，但卻不著痕跡地以好友拉岡夫人的旅程掩飾過去。

變奏十四〔終曲：快板〕「E.D.U.」

「艾杜」〔Edu 或 Edo〕是愛麗絲對艾爾加的暱稱。這個變奏是作曲家本人的音樂自畫像，揉合了變奏一〔「愛麗絲」〕及變奏九〔寧錄〕的片段，代表兩個最支持他的人。他寫道：「曲子執筆時，友人多對作者的音樂前景不甚樂觀，這個變奏只想顯示艾杜想做的是甚麼。當中提及作者生命中兩股最大的影響力：C.A.E.和寧錄。主題最後變成大調，既寬廣又洋洋得意，這就是全曲的總結。」

艾爾加將「謎語」部分隱藏的天衣無縫，時至今日仍未能破解。儘管說法有很多，但從來沒有人能明確地或具體地，完全肯定地指出艾爾加所指的「謎語」是甚麼意思。樂曲完成後數年間，艾爾加也樂見人人對解謎樂此不疲；可是後來他自己也有點厭倦了，晚年更只以「我的變奏曲」來稱呼這首作品。

Sir Edward Elgar Variations on an Original Theme ("Enigma") op. 36

More than a decade after the Enigma Variations were composed, Elgar reflectively stated in 1911 that the variations started "in a spirit of humour, and continued in deep seriousness." The story goes that after a long, grueling day of teaching, Elgar returned home and sat at his piano and began improvising a melody. His wife Alice was struck by the tune and as the evening continued he began improvising variations to go with the melody. In his exhaustion and playfulness with Alice he began including characteristics of several of his friends and colleagues in the variations.

Elgar dedicated his Enigma Variations "to my friends pictured within," and begins with the theme, followed by fourteen variations. The theme is broken into two parts; the first, a reflective theme in g minor which features the interval of the seventh, a particular favorite of Elgar's; and the second, in G Major providing a more hopeful and uplifting sensibility.

Variation I (L'istesso tempo) "C.A.E."

Caroline Alice Elgar, the composer's wife. Elgar wrote, "The variation is really a prolongation of the theme with what I wished to be romantic and delicate additions; those who knew C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration."

Variation II (Allegro) "H.D.S.-P."

Hew D. Steuart-Powell. Steuart-Powell played piano in Elgar's trio. Elgar mimics the pianist's trademark way in which he warmed-up on the piano.

Variation III (Allegretto) "R.B.T."

Richard Baxter Townshend, the popular author of *A Tenderfoot in Colorado*. Elgar imitates his tendency to raise the pitch of his voice when excited.

Variation IV (Allegro di molto) "W.M.B."

William Meath Baker. Baker was a country squire with a gruff disposition and a propensity for making hasty exits, often slamming the door when doing so. Elgar says that he would "forcibly read out the arrangements for the day" to his guests.

Variation V (Moderato) "R.P.A."

Richard P. Arnold, son of the poet Matthew Arnold. He was a young philosopher who according to Elgar, "His serious conversation was continually broken up by whimsical and witty remarks."

Variation VI (Andantino) "Ysobel"

Isabel Fitton, a friend of Elgar who tried to learn the viola under the composer's tutelage. It seems likely she was not a very good student and ended her lessons stating, "I value our friendship much too much." The viola is the featured instrument of this variation and contains many string crossings, an homage to Isabel's struggle with this particular aspect of playing a stringed instrument.

Variation VII (Presto) "Troyte"

Arthur Troyte Griffith, another of Elgar's less than successful students. According to Elgar, the variation depicts Troyte's "maladroit essays to play the pianoforte; later the strong rhythm suggests the attempts of the instructor (E.E.) to make something like order out of chaos, and the final despairing 'slam' records that the effort proved to be in vain."

Variation VIII (Allegretto) "W.N."

Winifred Norbury. This variation is less about Miss Norbury and more about her charming house that Elgar enjoyed so much. It was the site of many musical performances and musician gatherings.

Variation IX (Moderato) "Nimrod"

August Jaeger, Elgar's publisher and close friend. "Jaeger" is German for "hunter," and Nimrod is one of the Old Testament's fiercest hunters. According to Dora Penny (see Variation X), Elgar confided in her that this variation is not about Jaeger as much as a conversation with him. One day Elgar was very

frustrated and considered giving up composing. Jaeger stepped in and compared Elgar's struggles to those of Beethoven. He asked the composer how he thought Beethoven must have felt, having to compose while going deaf. Jaeger then told Elgar that as Beethoven's hearing got worse, his music became more beautiful, and encouraged Elgar to take that lesson to heart. Jaeger then sang the slow movement to Beethoven's "Pathétique" Sonata for his depressed friend. Elgar told Dora Penny that the opening of "Nimrod" suggests the "Pathétique." He said, "Can't you hear it at the beginning? Only a hint, not a quotation."

"Nimrod" is the most famous of the variations and is often programmed without the rest of the work. It is most notably used in England for events such as funerals and memorial services, and is always played on Remembrance Sunday, a ceremony acknowledging the sacrifices of British servicemen and women in both World Wars and subsequent conflicts. In the United States, it has often been used for 9/11 tributes.

Variation X (Intermezzo) "Dorabella"

Dora Penny. Ms. Penny was a young and vivacious friend of the Elgars who had a slight stutter that Elgar depicts in this variation. Dora was William Meath Baker's (Variation IV) sister's stepdaughter and Richard Baxter Townshend's (Variation III) sister-in-law.

Variation XI (Allegro di molto) "G.R.S."

Dr. G.R. Sinclair. Dr. Sinclair was the organist at Hereford Cathedral who owned a dog for which the variation is based. Elgar writes, "The first few bars were suggested by his great bulldog Dan (a well-known character) falling down a steep bank into the River Wye; his paddling up stream to find a landing place; and rejoicing bark on landing."

Variation XII (Andante) "B.G.N."

Basil G. Nevinson, the cellist in Elgar's trio. This variation features the cello section in honor of Nevinson, Elgar's "serious and devoted friend."

Variation XIII (Romanza: Moderato) "****"

Lady Mary Lygon. Elgar could not secure permission to use the initials "L.M.L." for this variation so instead he used three asterisks in their place. His good friend Lady Lygon was in the midst of a sea voyage to Australia when the variations were being prepared for publication so she was unavailable to give her permission. To evoke the mood of her journey, Elgar quotes Mendelssohn's Calm Sea and Prosperous Voyage in the clarinet solo.

Another theory is that this variation is actually about Helen Weaver, a woman to whom Elgar was engaged for more than a year. She left him, also by boat, in 1885. This theory does not explain the use of three, rather than two, asterisks to represent the dedicatee's initials, however. Although, it is plausible that Elgar wrote about Helen Weaver but was able to disguise this effortlessly by the voyage of his friend Lady Mary Lygon.

Variation XIV (Finale: Allegro) "E.D.U."

This stands for Edu or Edoo, Alice Elgar's nickname for her husband. This variation is a portrait of Elgar himself. He brings together the themes from Variations I and IX (Alice Elgar and August Jaeger) to represent his two greatest supporters. He writes, "Written at a time when friends were dubious and generally discouraging as to the composer's musical future, this variation is merely intended to show what E.D.U. intended to do. References are made to two great influences upon the life of the composer: C.A.E. and Nimrod. The whole work is summed up in the triumphant broad presentation of the theme in the major."

Sir Edward Elgar did such a masterful job of hiding the "enigma" part of his variations that it is still to this day unknown. Theories abound, but no one has been able to definitively or concretely state with complete certainty what the "enigma" is to which Elgar referred. In the early years after its composition, Elgar seemed to enjoy the endless speculation on the "enigma;" he began to grow weary of this however, and in his later years would merely refer to the work as "my Variations."

香港愛樂團

The SAR Philharmonic Orchestra



香港愛樂團是由一群業餘音樂愛好者組成的慈善團體。它成立的目標是：透過美妙動人的音樂，幫助有需要的社群。一直以來，樂團都朝著這個目標進發，以舉辦募捐音樂會的方式，為多個慈善機構籌募善款。

香港愛樂團是香港愛樂慈善基金會的音樂組織，屬於香港政府註冊的非牟利慈善團體。自1999年起，樂團每年都會舉辦多場音樂會，至今已為本地的民間慈善團體籌得超過三千萬港元的善款。

超過100位成員的香港愛樂團，陣容完整，勇於挑戰難度極高的曲目，而成員亦秉著為善最樂之心，慷慨獻出他們的時間和精神，盡力為各慈善團體募捐。

在音樂總監趙啟強先生的指揮下，樂團曾演奏過馬勒全部交響曲。此前的音樂會曲目，包括了多首古典鉅作，詳情可瀏覽樂團的網站 (www.sarpo.org)。而大部份的演出亦已製成錄音，現時樂團的鐳射唱片總數已超過40張。

香港愛樂團在香港樂壇聲譽甚隆。樂團對推動兒童音樂教育亦不遺餘力。與 Peegaboo 合辦的多場兒童古典音樂會便受到廣大家長和兒童的熱烈歡迎，本來年紀較輕而不獲准進入古典音樂會的幼兒亦藉此機會可以接觸到現場演奏，而這些音樂會同時還為慈善團體籌得了鉅額的善款。

香港愛樂團正在茁壯成長，我們衷心希望你可以幫助我們達成目標，以美妙動人的音樂去幫助有需要的社群。

The SAR Philharmonic has a simple goal: Helping to lessen suffering through Sweet And Romantic music. This is mostly carried out by presenting concerts for fund raising by other charitable organizations.

The SAR Philharmonic is the musical arm of SAR PHILHARMONIC CHARITABLE FOUNDATION, a Hong Kong Government registered Charitable Foundation. The orchestra performs several concerts a year and since the first concert in 1999 over \$30 million have been raised for local charities.

Orchestra members are dedicated volunteers who give their services freely - thus maximizing the financial benefits for the recipient charity. The orchestra boasts over 100 members and presents ambitious programs for full symphony orchestra.

Under the baton of our Music Director K. K. Chiu, we have performed the complete Mahler's cycle. Previous performances featured most of the classical greats and details can be found in the section on 'Past Seasons' in our website (www.sarpo.org). Almost all of our performances have been recorded and we now have more than 40 C.D.s in our catalogue.

The SAR Philharmonic enjoys a strong reputation in Hong Kong's musical community. The orchestra is also cultivating a love of music among children. The Classics for Kids concerts are proving a great hit with parents and children alike, including very young children normally excluded from concert halls. At the same time these concerts raise more money for worthy causes.

The SAR Philharmonic is going from strength to strength. We hope you will help us in our mission to live up to our motto of Helping to lessen suffering through Sweet And Romantic music.



趙啟強

Chiu Kai Keung

音樂總監及指揮
Music Director and Conductor

趙啟強超卓的才華使他在國際上贏得了不少讚賞，他的才智及與聽眾溝通的能力更深受香港樂迷的愛戴。畢業於香港演藝學院後，他與 Hong Kong Mozart Orchestra 香港莫扎特樂團於 1988 年作首次公開演出。他的才華很快獲大眾的認同。1989 年獲委任為香港醫學會管弦樂團的音樂總監。1999 年以來為香港愛樂團 SAR Philharmonic Orchestra 音樂總監。數年來，他為香港和國內的慈善團體籌款超過港幣五千萬。同時他亦曾參與韓國、英國、法國、葡萄牙、澳洲及中國的管弦樂團演出。自 1993 年至 2005 年，他任教於香港教育學院。現致力於音樂教育及指揮工作。

K.K.Chiu's extraordinary talent has earned him international praise and his wit and ability to connect with audiences has endeared him to the people of Hong Kong. A graduate of the Hong Kong Academy of Performing Arts, Chiu made his debut with the Hong Kong Mozart Orchestra in 1988. His talents were soon recognized and he was appointed Music Director of the Hong Kong Medical Association Orchestra in 1989 and as guest conductor of other orchestras. In 1999, he was appointed Music Director and Conductor of The SAR Philharmonic Orchestra. Over the years, he had helped to raise over HK\$50,000,000 for Hong Kong and mainland charities. Chiu has also appeared with orchestras in Korea, England, France, Portugal, Australia and China. From 1993 to 2005 he has been a full-time lecturer at the Hong Kong Institute of Education. Since 2005, Chiu has concentrated his efforts in music education and conducting.

張緯晴

Rachel Cheung

鋼琴家
Pianist



張緯晴在港及國際間屢獲殊榮。為「少年珍娜芭候雅國際鋼琴大賽」、「霍洛維茲國際青少年鋼琴大賽」、「施坦威國際青少年鋼琴比賽」、「英國威爾斯靈閣嶺國際音樂節」及「第28屆阿萊桑德羅·卡薩格朗德國際鋼琴大賽」的優勝者。更於二零零九年英國舉行的「里茲國際鋼琴大賽」決賽中奪第五名，這是大賽創辦四十多年來，首次有香港人晉身決賽六強。

張緯晴於「第十六屆蕭邦國際鋼琴大賽」中，晉身準決賽。二零一二年於瑞士「日內瓦國際音樂比賽」獲頒特別獎。

「她曾於二零零二年奪取了「第五屆香港傑出學生獎」。二零零四年五月更獲頒「民政事務局局長傑出服務獎狀」，表揚她在地區及國際文化活動中屢創佳績。二零一零年四月，緯晴獲香港藝術發展局頒發「2009藝術新秀獎」，表揚她積極為本地藝術發展作出貢獻。

張緯晴在本港及海外曾作多次公開獨奏會及與樂團合作演出。她曾應邀演出的地方包括烏克蘭、紐約、波士頓、華盛頓、亞特蘭大、台灣、蘇聯、波蘭、德國、新加坡、北京、上海、深圳、倫敦「史坦威音樂廳」及巴黎「羅浮宮演奏廳」等。除此，張緯晴曾相繼與「烏克蘭國家交響樂團」、蘇聯「聖彼得堡管絃樂團」、「香港管絃樂團」、「香港小交響樂團」、「香港演藝青年室樂團」、鹽湖城「聖殿廣場管絃樂團」、德國「貝多芬波恩交響樂團」、以色列「耶路撒冷交響樂團」及與由艾爾達爵士指揮之著名「Hallé Orchestra」合作演出。二零零九年更有幸與指揮大師阿殊堅納西及「悉尼交響樂團」於香港大會堂合作演出拉赫曼尼諾夫之第二鋼琴協奏曲。

張緯晴於二零一一年一月成為「施坦威少年藝術家」。她剛於去年獲耶魯大學音樂系頒發「全年傑出鋼琴家」獎。

Pianist Rachel Cheung has won numerous prizes and awards in international piano competitions including the '28th Alessandro Casagrande International Piano Competition in Italy in 2008; the Fifth Prize at the '16th Leeds International Piano Competition'; a semifinalist at the 16th International Fryderyk Chopin Piano Competition in Warsaw, and the Georges Leibenson Prize in the 67th Geneva International Piano Competition. As an active soloist and chamber musician, Rachel has performed frequently in Hong Kong and overseas. She made her debut at the City Hall Hong Kong and Uruguay through the sponsorship of the Hong Kong Chopin Society. In 2005 Rachel performed a solo recital at the 33rd Hong Kong Arts Festival as the youngest soloist ever of the festival. She was invited to perform in the 'C

elebration of the 100th Anniversary of Vladimir Horowitz Concert' in Kiev, concert tours of United States for two consecutive years. Rachel was also invited to take part in many prestigious international music festivals including the 9th Musical Olympus International Festival in Russia, The International Chopin Festival in Duszynki, Poland, Virtuosos of Planet 2006 in Kiev, Ukraine, The Festival Transeuropéennes in Rouen, France, Miami International Piano Festival and the Golandsky Institute International Piano Festival.

She made her debuts at the Auditorium du Louvre in Paris and the Steinway Hall in London in October 2009. In November 2012, she also made her first appearance at the Richmond Hill Centre for Performing Arts in Toronto.

She has collaborated with many orchestras including The National Symphony Orchestra of Ukraine, St. Petersburg Philharmonic Orchestra, Beethoven Orchestra Bonn, Orchestra at Temple Square in Salt Lake City, Jerusalem Symphony Orchestra, Hong Kong Academy for Performing Arts Junior Chamber Orchestra, Hong Kong Sinfonietta, Hong Kong Philharmonic Orchestra with Edo de Waart, the Hallé Orchestra with Sir Mark Elder and the Sydney Symphony under the baton of Vladimir Ashkenazy.

Rachel became a young Steinway Artist in January 2011.

我創 我夢 我實踐

A Dream to Aspire

A-Life Academy

計劃背景及理念 Background and our mission

A-Life Academy 於2011年成立，是由一群熱心青少年事工的義工，與香港基督教青年會合辦的慈善計劃。計劃主要為一班缺乏社會支援，對前景感到徬徨及無助，並因而受到生活壓迫的年青人，提供各方面的支援，協助他們建立正面的價值觀及自信，讓他們學懂面對不同挑戰，重建動力實現理想，確立個人學業或工作方向。

A-Life Academy was formed in 2011 by a group of enthusiastic volunteers in the society, and is supported by the YMCA of Hong Kong. It is a brainchild from reflections of the challenging and sometimes hopeless situations of the less privileged young people in Hong Kong. It aims at helping these youths to build a better future through cultivating positive life values and nurturing intellectual and spiritual resources.

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(Sponsored by Modern Education)
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Recognition ceremony and on-going assessment

實現理想 Aspiration accomplishment

- 師友計劃 Mentorship program
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- 個人成長工作坊 Personal development workshop
- 升學及就業工作坊 Career guidance and planning workshop
- 舊生會發展 Alumni development





潘立維 第四屆(2014-2016)畢業同學

參加了兩年的A-Life Academy，我開闊了自己的視野，而且認識到我的師友，建立難能可貴的情誼。而且A-Life Academy又舉辦了一些提升英語興趣的活動，如英語城市定向，讓我了解到學習英語的不同方法。另外，我更有機會參與柬埔寨之旅，了解到其他城市的獨特性，以及當地貧富懸殊的情況。我亦有參加暑期工作實習，了解到真實工作世界裡的要求。我深深感受到A-Life Academy對年青人的重視，讓我在過程中獲益良多。



李嘉明 第四屆(2014-2016)畢業同學

我參加了A-Life Academy的很多很多活動。在學業方面，我參加了由現代教育贊助的免費學科補習及英文導修小組，讓我接觸到校外的教學模式，尤其是學習到考試答題技巧；在到訪柬埔寨時，我們需要提供服務予當地小朋友，過程中我學會策劃及帶領遊戲技巧，而且透過與隊友合作，我亦明白到互相包容以及尊重他人意見的重要性。總括而言，我在A-Life Academy裡，除增進了我的學業知識外，我還學到不同的社交技巧，亦從中建立到自信心，讓我更有自信去面對不同的挑戰。



梁國柱 第四屆(2014-2016)畢業同學

在參加兩年A-Life Academy的過程中，我獲益良多。我很慶幸能認識到我的師友，她給予我很多寶貴的意見，藉此，我很感激師友對我的支持及鼓勵。另外，我亦有機會參與各式各樣的活動，不但有學業上的支援，而且又有海外學習機會。透過參加這些活動，不但讓我的自信心有很大提升，從中我亦認識了很多朋友，讓我學會如何與他人相處。我很感謝社工、同學和師友為我們這些年青人的付出，我很榮幸能夠加入A-Life Academy這個大家庭，使我更加了解自己，讓我有更正面的成長。



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