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Premiere Performances of Hong Kong is financially supported by the Art Development Matching Grants Scheme of the Government of the Hong Kong Special Administrative Region
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節目
PROGRAMME

法雅	七首西班牙民謠， 馬雷夏爾編 摩爾人的布 穆爾西亞的西格利亞舞曲 阿斯圖里亞斯民歌 霍塔舞曲 搖籃曲 悲歌 波羅舞曲	8'	DE FALLA	Seven Spanish Folksongs, arr. Maurice Maréchal <i>El paño moruno (The Moorish cloth)</i> <i>Seguidilla murciana</i> <i>Asturiana</i> <i>Jota</i> <i>Nana</i> <i>Canción</i> <i>Polo</i>
舒伯特	A大調奏鳴曲， 「琶音大提琴」， D821 中庸的快板 慢板 小快板	25'	SCHUBERT	Sonata in A Major, 'Arpeggione', D821 Allegro moderato Adagio Allegretto
高大宜	大提琴及鋼琴匈牙利 迴旋曲 中場休息	11'	KODÁLY	Hungarian Rondo for cello and piano Intermission
巴赫	G大調古提琴奏鳴曲， BWV1027 慢板 不太快的快板 行板 中庸的快板	13'	BACH	Sonata in G Major for viola da gamba and harpsichord, BWV1027 Adagio Allegro ma non tanto Andante Allegro moderato
法朗克	A大調奏鳴曲 稍快板，帶充分的中庸速度 快板 宣敘調－幻想曲：充分的中庸速度 略快的稍快板	27'	FRANCK	Sonata in A Major Allegretto ben moderato Allegro Recitative-Fantasia: Ben moderato Allegretto poco mosso

HOUSE RULES
In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium. Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance. Thank you for your kind co-operation.

場地規則
為了令大家對今次演出留下美好印象，我們希望各位切勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。在節目進行前，請關掉手提電話、其他響鬧及發光的裝置。多謝各位合作。

Programme may be subject to change. The content of this programme does not reflect the views of the Government of the Hong Kong Special Administrative Region.

主辦機構保留更改節目的權利。節目內容並不反映香港特別行政區政府的意見。

Thank you so much for joining us at this concert. It will be greatly appreciated if you could take a minute to fill out the following survey after the concert.

非常感謝您出席這次音樂會，勞煩閣下用一分鐘的時間完成這份電子問卷。



演奏系列贊助致辭

MESSAGE FROM RECITAL SERIES TITLE SPONSOR



花旗非常高興能夠參與飛躍演奏香港這樂季的演奏系列演出。

我們要特別感謝飛躍演奏為這些優秀及有才能的音樂家和表演者精心挑選演出曲目，豐富也拓展香港的文化表演藝術。

能夠支持這樣的活動，我們感到非常榮幸。

希望你們能盡情地享受這次的演出！

Citi is delighted to partner with Premiere Performances of Hong Kong for this season's Recital Series.

Through their curated programme of talented musicians and performers, Premiere Performances continues to expand the richness of Hong Kong's cultural and performing arts scene.

We are honored to play our part in supporting this.

We hope you enjoy the performance!



Bomsori Kim, violin & Pallavi Mahidhara, piano, May 2018

行政總監致辭

MESSAGE FROM OUR EXECUTIVE DIRECTOR

Dear friends and music lovers,

I am delighted to welcome you to tonight's recital featuring István Várdai and Sunwook Kim.



István Várdai is one of the most celebrated young cellists on the recital scene, having won nearly every major international cello competition. I have been watching his international career flourish for many years, and we are thrilled to be presenting him in his long-overdue Hong Kong debut. Joining him onstage tonight is celebrated pianist Sunwook Kim, whose Hong Kong debut recital I attended in 2006 just after he won the Leeds Competition.

In January we will be celebrating the 10th Anniversary of the Hong Kong International Chamber Music Festival, which will be renamed the Beare's Premiere Music Festival thanks to our new Title Sponsor, J&A Beare's from London. Highlights of this anniversary festival include famed mezzo-soprano Joyce DiDonato's *In War & Peace*, a collaboration between mandolin superstar Avi Avital and the Dover String Quartet, and a concert dedicated to music of the Tango. Tickets are now on sale, so please go to our website (www.pphk.org) for more details.

We are very grateful to Citi, the Title Sponsor of our Recital Series, for its ongoing support, as well as to the Home Affairs Bureau for supporting us through the Art Development Matching Grants Scheme under which all donations and net sponsorship income are matched 150%. We would also like to thank the Korean Cultural Center for being our Concert Supporter, the OZO Wesley for accommodating our artists, the Korean Chamber of Commerce and the Consulate General of Hungary in Hong Kong for providing marketing support, Fleishman Hillard for PR support and Hysan for being our Partner. And of course, thank you to all of our patrons and donors whose support is vital to our success.

Andrea D Fessler

Executive Director and Founder

Premiere Performances of Hong Kong Ltd.

金善旭・鋼琴

SUNWOOK KIM, PIANO



金善旭鋼琴家金善旭於2006年參加利茲國際鋼琴(又譯里茲國際鋼琴)比賽，當時年僅18歲的他成為了首位來自亞洲的優勝者，也是該比賽40年以來最年輕的冠軍，矚目國際樂壇。他與哈萊樂團和指揮艾達爵士在決賽時演奏的布拉姆斯第一鋼琴協奏曲，獲得傳媒一致讚賞。自此之後，他就躋身成為同輩中最出色的鋼琴家之一，以協奏曲獨奏家身份與享譽全球的樂團合作，包括倫敦交響樂團、皇家阿姆斯特丹音樂廳樂團、柏林電台交響樂團、漢堡廣播北德交響樂團、芬蘭廣播交響樂團、(英國)愛樂管弦樂團、倫敦愛樂樂團、法國電台愛樂樂團、日本放送協會交響樂團和哈萊樂團，並於2014年夏季與伯恩茅斯交響樂團合作，首次參與英國廣播公司逍遙音樂會的演出。

Sunwook Kim came to international recognition when he won the prestigious Leeds International Piano Competition in 2006, aged just 18, becoming the competition's youngest winner for 40 years, as well as its first Asian winner. His performance of Brahms's Concerto No.1 with the Hallé Orchestra and Sir Mark Elder in the competition's finals attracted unanimous praise from the press. Since then, he has established a reputation as one of the finest pianists of his generation, appearing as a concerto soloist in the subscription series of some of the world's leading orchestras, including the London Symphony Orchestra, Royal Concertgebouw Orchestra, Berlin Radio Symphony, NDR Sinfonieorchester Hamburg, Finnish Radio Symphony, Philharmonia Orchestra, London Philharmonic, Radio-France Philharmonic, NHK Symphony, Hallé Orchestra, and the Bournemouth Symphony Orchestra for his BBC Proms debut in Summer 2014.

行政總監致辭

MESSAGE FROM OUR EXECUTIVE DIRECTOR

在18/19年樂季，金善旭會與密爾沃基交響樂團合作，是他首次與美洲樂團演出，又會首次與名古屋愛樂樂團合作。他還會再次與英國廣播公司愛樂樂團和伯恩茅斯交響樂團合作，並與首爾愛樂樂團在韓國、意大利、瑞士和法國進行巡迴演出。至於獨奏會和室內樂方面，金善旭會與華爾戴在香港演出，又會在倫敦蕭邦協會、韋格蒙音樂節獻技樂廳和艾克斯音樂節獻技。

金善旭於2015年10月在Accentus label推出首張獨奏唱片，灌錄了貝多芬的華德斯坦和槌子鍵琴奏鳴曲。之後推出了一張收錄法朗克的前奏曲、聖詠與賦格和布拉姆斯第三奏鳴曲的唱片，和另一張收錄了貝多芬第八奏鳴曲悲愴、第十四奏鳴曲月光和第二十三奏鳴曲熱情的唱片。金善旭還在德意志留聲機公司與首爾愛樂樂團和指揮鄭明勳合作推出過兩張協奏曲唱片，分別是大鑊好評、並獲英國廣播公司音樂雜誌及國際古典音樂大獎頒發獎項的陳銀淑鋼琴協奏曲(2014)和貝多芬第五鋼琴協奏曲(2013)。

中譯：張婉麗

In 18/19, performances will include an American orchestra debut with the Milwaukee Symphony orchestra and a debut with the Nagoya Philharmonic Orchestra. Sunwook will also return to the BBC Philharmonic and Bournemouth Symphony orchestras as well as a major tour Korea, Italy, Switzerland and France with the Seoul Philharmonic Orchestra. Recital and chamber music highlights include a tour of Hong Kong with Istvan Vardai and appearances at the London Chopin Society, Wigmore Hall and AIX Festival.

Sunwook Kim's debut recital disc was released on the Accentus label in October 2015, featuring Beethoven's Waldstein and Hammerklavier sonatas. This was followed by a recording of Franck's Prelude, choral et fugue paired with Brahms Sonata No.3 and a further disc of Beethoven; Sonata No. 8; Pathétique, Sonata No. 14; Moonlight and Sonata No. 23; Appassionata. His discography also includes two concerto recordings, both on Deutsche Grammophon and with the Seoul Philharmonic conducted by Myung-Whun Chung: a CD featuring Unsuk Chin's Piano Concerto (2014) which attracted outstanding reviews and awards from BBC Music Magazine and International Classical Music Awards, and a CD featuring Beethoven Concerto No.5 (2013).

<http://www.sunwookkim.com/>

節目簡介

PROGRAMME NOTES

法雅 (1876-1946)

馬雷夏爾 (1892-1964) 編
七首西班牙民謠 (1914)

摩爾人的布
穆爾西亞的西格利亞舞曲
阿斯圖里亞斯民歌
霍塔舞曲
搖籃曲
悲歌
波羅舞曲

西班牙的法雅選擇音樂為職業，要歸功於挪威的葛利格，好像匪夷所思。這位西班牙人最初在文學和音樂之間拉鋸，在聽完一場葛利格作品的音樂會之後，決定選擇音樂。另外一個主要因素為裴德雷爾，法雅26歲時拜師其門下，深受影響；裴德雷爾博學多才，興趣涵蓋作曲及音樂學，宿願是創出一套西班牙民族音樂語言。法雅隨後去了巴黎，1907年至1914年間都在那兒。當時的巴黎是一個名副其實的音樂、藝術、文學、戲劇和舞蹈的大熔爐。在巴黎的最後一年，他完成《七首西班牙民謠》，最初為聲樂及鋼琴所寫，但很快就被改編給多個其他樂器組合，包括馬雷夏爾的大提琴和鋼琴版本。

這些改編版本的成功顯而易見，法雅創作出如斯音色和精緻樂曲，不需要任何言語亦見效果。樂曲旋律來自既有的民歌，但法雅的處理令它們成為獨立個體。一開始的「摩爾人的布」來自南部安達魯西

MANUEL DE FALLA (1876-1946)

Seven Spanish Folksongs (1914),
arr. Maurice Maréchal (1892-1964)

El paño moruno (The Moorish cloth)
Seguidilla murciana
Asturiana
Jota
Nana
Canción
Polo

Unlikely as it may seem, it is Edvard Grieg whom we have to thank for Manuel de Falla's career choice. The Spaniard had initially been torn between literature and music, deciding on the latter after hearing a concert of Grieg's music. Another major influence was Felipe Pedrell, with whom Falla went to study at the age of 26; here was a polymath whose interests encompassed composition and musicology but whose abiding desire was to create a recognisably Spanish national idiom. Falla subsequently went to Paris, at that time a veritable melting-pot of music, art, literature, theatre and dance, remaining there from 1907 to 1914. In his last year there he produced his *Siete Canciones populares españolas* ('Seven Spanish Folksongs'), originally designed for voice and piano but which were quickly adapted for a variety of other line-ups, including Maurice Maréchal's version for cello and piano.

It's not difficult to understand their success. The melodies themselves come from pre-existing folksong collections but Falla's treatment of them makes them entirely individual. The opening number, 'The Moorish Cloth', hails from

亞，法雅為深情的旋律配上模仿結他的伴奏。第二首來自東南部穆爾西亞地區，活力充沛的西格利亞舞曲，法雅把極為簡單的和音模式注滿激情。樂曲氛圍在「阿斯圖里亞斯民歌」再次轉換，用了往下行的旋律，呈現哀怨愁緒。源於東北部亞拉岡的「霍塔舞曲」帶有自豪的姿態(本來是一首舞曲，並要用響板)。精巧的「搖籃曲」可能是整個大提琴版本中最著名的一首，大提琴家卡索斯的演繹傲視同儕。在馬雷夏爾的編曲下，旋律涵蓋大提琴的全部音域，深沉悲苦的歌唱。接下來我們有情感直接的「悲歌」(流行歌曲)，而「波羅舞曲」則是熱情沸騰，鋼琴伴奏再次模仿結他的掃弦，將樂曲帶到光輝燦爛的結局。

Andalusia and Falla sets the soulful melody against an accompaniment that imitates a strummed guitar. The second is an energetic seguidilla from the Murcia region, in which Falla imbues the simplest of harmonic patterns with passion aplenty. The mood switches again for the 'Asturiana', which, with its drooping melody, is the embodiment of melancholy. The 'Jota', which originated in Aragon, has a proud stance (originally it was a dance that involved castanets). The exquisite lullaby 'Nana' its cello incarnation, having been championed by Pablo Casals. In Maréchal's arrangement the cello is allowed to sing with the utmost poignancy, the direct appeal of the 'Canción' (Popular song) while 'Polo', an effervescent song with the piano accompaniment again imitating strummed brings the set to a brilliant end.



PHOTO: MARCO BORGGREVE