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朱丹小提琴獨奏會：貝多芬與舒曼：巨匠與詩人

DAN ZHU VIOLIN RECITAL: BEETHOVEN & SCHUMANN: TITAN & POET

"Exceptionally talented violinist and a first class musician" Zubin Mehta

21 OCT 2020 (WED) 7:30 PM

香港大會堂音樂廳

Concert Hall, Hong Kong City Hall

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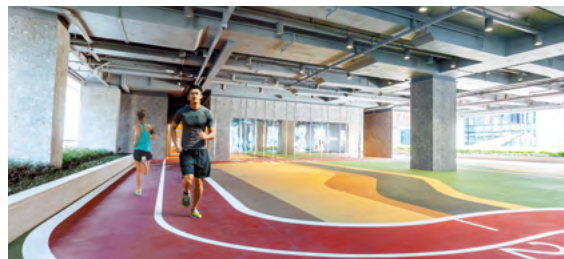


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節目 Programme

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貝多芬

小提琴及鋼琴奏鳴曲，作品23

急板
諧謔的行板，速度轉快
甚快板

李偉安，鋼琴

20' BEETHOVEN

Sonata for Violin & Piano, Op. 23

Presto
Andante scherzoso, più Allegretto
Allegro molto

Warren Lee, piano

貝多芬

小提琴及鋼琴奏鳴曲，
作品24，「春天」

快板
表情豐富的慢板
諧謔曲：甚快板
迴旋曲：不太快的快板

李偉安，鋼琴

24' BEETHOVEN

Sonata for Violin & Piano,
Op. 24, "Spring"

Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Warren Lee, piano

迪特利希、舒曼、布拉姆斯

F.A.E.奏鳴曲

快板
間奏曲
諧謔曲
終曲

黃蔚然，鋼琴

26' DIETRICH, SCHUMANN, BRAHMS

F.A.E. Sonata

Allegro
Intermezzo
Scherzo
Finale

Vanessa Wong Wai Yin, piano

場地規則

為了讓觀眾及演出者能享受是次音樂會，於音樂會進行期間，請勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。在音樂會開始前，請關掉手提電話、其他響鬧及發光的裝置。多謝各位合作。

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.

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。

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.

“Hong Kong’s cultural landmark”

South China Morning Post

BEARE'S PREMIERE MUSIC FESTIVAL

比爾斯飛躍演奏
音樂節

13-21
JANUARY
2021

Cho-Liang Lin
Artistic Director
藝術總監 林昭亮

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
飛躍演奏香港獲香港特別行政區政府「藝術發展配對資助計劃」的資助

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行政總監致辭

Message From Our Executive Director

Dear friends & classical music lovers,

I am exceptionally thrilled to be welcoming you back to the concert hall after such a long break. I'm sure that everyone here tonight has been just as desperate for live music as I have over the past nine months, and it is truly wonderful to see so many of you with us here for this recital by world-renowned Chinese violinist Dan Zhu. We are so grateful that Dan agreed to come to Hong Kong and complete the two week quarantine. Once we heard that concert halls were re-opening, Dan literally jumped on a plane from his home in Slovenia so that he could complete the quarantine in time.



In such an unpredictable and stressful year, music has been more important than ever. Many of us have turned to music (recorded, streamed or played personally) for a source of comfort, creativity and beauty in uncertain times. But nothing can replace the thrill of experiencing live music together, and I can't wait to experience the unique connection between audience and performers during tonight's concert.

We are busy planning the Beare's Premiere Music Festival in January and we have a very ambitious Recital Series for 2021. If you have missed the performing arts in Hong Kong and would like to help us present more recitals in the coming year, please consider making a donation to support Premiere Performances through this difficult year.

We are so grateful to the Home Affairs Bureau for supporting us through the Arts Development Matching Grants Scheme. This grant matches every donation and sponsorship dollar we receive by 150%. But without donations from our audience members, we will not be eligible to receive this government funding. Please consider supporting Premiere Performances and support the Hong Kong arts community as we return to the stage.

Enjoy the music!

Andrea D Fessler

Executive Director and Founder

Premiere Performances of Hong Kong

飛躍演奏香港 演奏系列 2021

Premiere Performances of Hong Kong Recital Series 2021



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率先獲悉門票及獨奏會資訊

立即訂閱飛躍演奏香港電子報，並於演奏系列門票開賣前率先收到通知！

HK DEBUT!
香港首演



湯瑪斯：午夜巴黎 Camille Thomas: Midnight in Paris

Works by Debussy, Ravel, Chopin and more
演奏德布西、拉威爾、蕭邦及更多作品

26 APRIL 2021 (Mon)
Concert Hall, Hong Kong City Hall
香港大會堂音樂廳

HK DEBUT!
香港首演



皇室大婚一奏成名：薛庫大提琴演奏會 Sheku Kanneh-Mason, cello

Works by Beethoven, Rachmaninov and more
with Isata Kanneh-Mason (piano)
與伊莎塔（鋼琴）演奏貝多芬、拉赫曼尼諾夫及更多

20 OCT 2021 (Wed)
Concert Hall, Hong Kong City Hall
香港大會堂音樂廳



狄杜娜朵：爵士戲古典 Joyce DiDonato: Songplay

The perfect blend of Art Songs, Jazz and Tango!
獨一無二地融合爵士、探戈及藝術歌曲，把聲樂經典
完美演變成即興爵士

17 MAY 2021 (Mon)
Concert Hall, Hong Kong Cultural Centre
香港文化中心音樂廳



耶路撒冷弦樂四重奏 Jerusalem Quartet: All Beethoven

Beethoven String Quartets Nos. 2, 8 and 13
貝多芬第二、第八及第十三弦樂四重奏

31 MAY 2021 (Mon)
Concert Hall, Hong Kong City Hall
香港大會堂音樂廳



大偉·格拉斯曼《史格拉第：凱治》 David Greilsammer: Scarlatti/Cage

Hailed by *The New York Times* as "One of Ten
Most Important Musical Events of the Year"
被《紐約時報》選為「年度十大最重要音樂事件」

5 SEP 2021 (Sun)
Concert Hall, Hong Kong City Hall
香港大會堂音樂廳



金善昱鋼琴獨奏會 Sunwook Kim, piano

First Asian winner of the Leeds International
Piano Competition (2006) at the age of 18
18歲時贏得利茲國際鋼琴比賽，乃首位奪冠的亞洲人

18 NOV 2021 (Thu)
Concert Hall, Hong Kong City Hall
香港大會堂音樂廳



米諾：結他的聲音 Miloš: The Voice of the Guitar

Works from Latin America and Spain, the Beatles
and more, with members of the 12 Ensemble
與弦樂團 12 Ensemble 演奏選自拉丁美洲、西班牙、
披頭四樂隊及當代的作品

29 NOV 2021 (Mon)
Concert Hall, Hong Kong City Hall
香港大會堂音樂廳



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Programmes and artists are subject to change. 主辦機構保留更改節目及表演者的權利。

飛躍演奏香港需要你們的支持！ We Need Your Support!

飛躍演奏香港是註冊慈善團體及非牟利機構，為香港樂迷呈獻國際級獨奏及室內樂演奏會。本機構僅有約一成半開支由音樂會門票收入支付，餘額有賴捐獻者慷慨解囊，讓我們繼續將最好的音樂演出帶給香港觀眾。

我們獲得政府的「藝術發展配對資助計劃」資助，您們捐助我們每一分一毫香港政府均會作出1.5倍的配對資助，加倍支持我們的發展。

飛躍演奏香港乃註冊慈善機構，凡捐款港幣100元或以上均可提供申報免稅收據。

「飛躍演奏香港之友」的禮遇 Benefits of the Friends Circle

| | 港幣 HKD 100+ | 港幣 HKD 1,000+ | 港幣 HKD 5,000+ | 港幣 HKD 10,000+ | 港幣 HKD 18,000+ | 港幣 HKD 25,000+ | 港幣 HKD 50,000+ |
|---|-------------------|---------------------|---------------------|----------------------|----------------------|----------------------|----------------------|
| 獲確認信及申報免稅收據 Letter of Recognition and Charitable Tax Receipt | ● | ● | ● | ● | ● | ● | ● |
| 優先訂購門票 Advance Booking Period | ● | ● | ● | ● | ● | ● | ● |
| 成為「飛躍演奏香港之友」 Membership to Friends Circle | | ● | ● | ● | ● | ● | ● |
| 於網站及所有音樂會場刊獲鳴謝 Name in House Programmes and on Website | | ● | ● | ● | ● | ● | ● |
| 專責專人訂票服務 Concierge Ticketing Service | | | ● | ● | ● | ● | ● |
| 彈性更改門票 Flexible Rescheduling | | | ● | ● | ● | ● | ● |
| 獲邀請欣賞一次私人沙龍音樂會 Invitation to One Private Salon Concert | | | | ● | ● | ● | ● |
| 獲邀請參觀音樂會總綵排 Access to Closed Dress Rehearsals | | | | | ● | ● | ● |
| 獲邀請欣賞兩次私人沙龍音樂會 Invitation to Two Private Salon Concerts | | | | | | ● | ● |
| 獲邀欣賞全年所有私人沙龍音樂會 Invitation to All of Salons for One Year | | | | | | | ● |

感謝您的慷慨支持！Thank You So Much for Your Generous Support!

Premiere Performances is a registered charity and a non-profit organisation. Only about 15% of Premiere Performances' costs are covered by ticket sales. The generous contributions of our patrons and sponsors help us make up the shortfall so that we can continue to bring the best in the world to Hong Kong for you, its audiences.

As we are a recipient of the Art Development Matching Grants Scheme, every dollar you donate to Premiere Performances will be matched 150% by the Hong Kong Government, more than doubling your contribution.

As a registered charity, any donation of **HK\$100** or more to Premiere Performances is tax-deductible with receipt.

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Send a cheque made out to “Premiere Performances of Hong Kong Ltd.” to Premiere Performances, Room 1522, 15/F, Leighton Centre, 77 Leighton Rd, Causeway Bay

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飛躍演奏香港簡介 About Premiere Performances of Hong Kong

飛躍演奏香港為2007年成立的慈善機構，旨在把國際著名音樂家和演奏新星帶到香港演出及舉辦外展活動。在這個充滿活力的城市裡，引入文化藝術的氣氛，以音樂啟發大眾。

飛躍演奏香港每年主辦超過100個活動，當中包括：

- 比爾斯飛躍演奏音樂節 (五至六場音樂會及十五至二十個外展及教育活動)
- 演奏系列 (每年四至六場音樂會)
- 親子系列 (每年三至四場音樂會)
- 校園室內樂教育計劃 (每年超過50場校園音樂會)

我們的活動適合香港所有階層，不論有特殊需要的學生或是香港的精英分子也是我們的觀眾。我們相信每個人不論其身份地位、種族或語言，都會被世界級的音樂會感動。

Founded in 2007 as a registered charity, Premiere Performances brings internationally celebrated musicians and the world's brightest rising stars to Hong Kong for solo recitals, chamber music and community outreach, building a vibrant local arts scene and inspiring audience members of all ages with performances that are accessible to all.

Premiere Performances presents over 100 events each year including:

- **Beare's Premiere Music Festival (5-6 concerts and 15-20 Education & Outreach events)**
- **Recital Series (4-6 concerts per year)**
- **Family Series (3-4 concerts per year)**
- **Chamber Music In Schools (50+ in-school performances per year)**

From special needs students to the elite of Hong Kong, we have programmes aimed at all demographics. We believe that everybody, regardless of social class, ethnicity or language, will be moved by the power of a world class live music performance.

朱丹，小提琴 Dan Zhu, violin



朱丹獲公認為同輩中最傑出的音樂家之一，被《弦樂》雜誌評為「一位有著令人敬佩的謙遜及優美音色的藝術家」。他與波士頓交響樂團於鄧肯活音樂節的演出被讚譽為「真正才華橫溢、扣人心弦、無懈可擊」。他曾與蜚聲國際的指揮家合作，如艾遜巴赫、梅塔、余隆等，並在他們的帶領下與多個世界知名樂團攜手演出；亦曾獲邀於多個享負盛名的音樂節演出及教授大師班，其中包括薩爾斯堡藝術節、鄧肯活音樂節、韋爾比耶音樂節、錦湖音樂節、葛保路音樂節、石荷州音樂節以及拉維利亞音樂節。他活躍於室內樂演奏，曾與貝爾、郎朗、蒂博代、米斯基等合作室內樂作品。朱丹亦曾與當今頂尖的作曲家合作，其中包括庫塔格、彭德雷茨基、班傑明、譚盾以及盛宗亮。

Dan Zhu is widely recognized as one of the leading musicians of his generation, praised as “an artist of affecting humility and beautiful tone production” by The Strad magazine. His performance with the Boston Symphony at the Tanglewood Festival has been praised as “truly brilliant, compelling, and polished”. He has appeared with world-class orchestras under the direction of Maestros Christoph Eschenbach, Zubin Mehta, Long Yu among many others, and has performed and given master classes at many renowned festivals including Salzburg Festspiele, Tanglewood, Verbier, Kuhmo, Marlboro, Schleswig-Holstein, and Ravinia. As an active chamber musician, he has collaborated with Joshua Bell, Lang Lang, Jean-Yves Thibaudet, Mischa Maisky and many others. Zhu has collaborated with the leading composers of our time, including Gyorgy Kurtag, Krzysztof Penderecki, George Benjamin, Tan Dun, and Bright Sheng.

朱丹近期的主要演出包括：與艾遜巴赫於紐約甘迺迪中心以及北京國家大劇院舉行獨奏會；與白建宇於世界各地巡演貝多芬小提琴及鋼琴奏鳴曲全集；在梅塔指揮下與佛羅倫斯五月音樂節管弦樂團同台演出並擔任獨奏；於薩爾斯堡藝術節與薩爾斯堡室內樂團合作演出；與費城樂團合作獻演由譚盾作曲並親自指揮的協奏曲；於韋爾比耶音樂節舉行獨奏會；與香港管弦樂團攜手演奏由盛宗亮作曲並親自指揮的小提琴協奏曲《飛飛歌》（中國首演）。

朱丹出生於北京，九歲時首次公開演出，與中國少年室內樂團演奏孟德爾遜的小提琴協奏曲。他隨後入讀北京中央音樂學院，在紐約曼尼斯音樂學院進修，受到吉特里斯、普雷及羅桑的指導。十八歲首次在卡內基音樂廳演出，演繹柴可夫斯基的小提琴協奏曲。他灌錄了多張專輯，由多個國際唱片品牌發行，包括Cascavelle、CPO、拿索斯、ORF。

朱丹亦十分熱衷於環保工作。他為大自然保護協會及南極論壇的成員，曾與南極論壇三赴南極洲考察，成為史上首位在南極演奏的小提琴家。

Recent highlights include duo recitals with Christoph Eschenbach at the Kennedy Center and at the National Centre for the Performing Arts in Beijing; with Kun Woo Paik on the complete Beethoven violin & piano sonata cycle worldwide; a solo appearance with Zubin Mehta and the Orchestra Maggio Musicale Fiorentino; with Camerata Salzburg at the Salzburg Festspiele; a performance of Tan Dun's concerto with the Philadelphia Orchestra with the composer conducting; a recital at Verbier Festival and the China premiere of Bright Sheng's violin concerto “Let Fly” with the composer conducting the Hong Kong Philharmonic.

A native of Beijing, Zhu made his first public appearance at the age of nine, performing Mendelssohn's violin concerto with the China Youth Chamber Orchestra. He later studied at the Central Conservatory of Music in Beijing and Mannes College of Music in New York. He made his Carnegie Hall debut with Tchaikovsky violin concerto at the age of eighteen. His mentors have included Ivry Gitlis, Gerard Poulet, and Aaron Rosand. As a recording artist, Dan Zhu has appeared on several international labels, including Cascavelle, CPO, Naxos, ORF.

Dan Zhu is a dedicated member of the Nature Conservancy and the Antarctic Forum, and has been on three expedition trips to Antarctica, becoming the first violinist in history to perform on the continent.

www.danzhumusic.com

李偉安，鋼琴 Warren Lee, piano



獲《海峽時報》讚譽為一位擁有「精湛絕倫的鋼琴演奏及對每顆音符完美無瑕的操控」的鋼琴家，李偉安多次與世界各地的頂尖音樂家及樂團合作，在大大小小的音樂廳和音樂盛事中演出，足跡遍及五大洲。

李氏六歲首度與香港管弦樂團演出獲電視及電台轉播，於一九九五年贏得史達拉汶斯基大獎國際鋼琴比賽冠軍及德國普哥利殊音樂節大獎。自二零零九年，李氏擔任施坦威藝術家，多次為拿索斯灌錄獨奏及室樂合奏專輯，獲《美國唱片指南》讚譽他為「一流藝術家」。

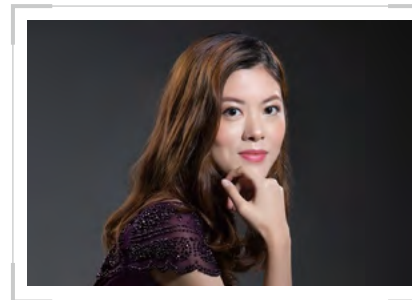
李氏是一位多才多藝的教育家和作曲家，作品於多地演出及出版。隨著香港電台第四台廣播節目《鋼琴考試講座》的成功，他亦開展了新的網路廣播系列《Piano Talks》。憑著音樂專業上的傑出成就和貢獻，李氏於二零一二年獲選為香港十大傑出青年，於二零一五年獲選為英國皇家音樂學院名譽成員，並於二零一七年獲耶魯大學音樂學院頒發Ian Mininberg傑出校友獎項。

Hailed by The Straits Times as a musician with “a wonderful sense of colour and impeccably controlled articulation”, Warren Lee’s artistry has brought him to five continents, gracing stages of all sizes in collaboration with international artists and orchestras around the world.

Lee made his televised debut with the Hong Kong Philharmonic Orchestra at the age of six and was the first-prize winner of the 1995 Stravinsky Awards International Piano Competition. A Steinway Artist since 2009, Lee’s discography includes 10 acclaimed albums on Naxos and a variety of recordings on Steinway’s SPIRIO. The American Record Guide called him a “first-rate artist” on his recording of music by Tan Dun and Bernstein.

Off the stage, Lee is an educator and an award-winning composer with over one hundred works in print. Following the success of his popular radio show “Piano Examinations” on RTHK Radio 4, Lee recently launched a podcast series, “Piano Talks”. In recognition of his contributions to the arts, Lee received the Ten Outstanding Young Persons Award in Hong Kong in 2012, an Associateship from the Royal Academy of Music in 2015 and the Ian Mininberg Distinguished Alumni Award by the Yale School of Music in 2017.

黃蔚然，鋼琴 Vanessa Wong Wai Yin, piano



香港鋼琴家黃蔚然曾贏得澳洲新南威爾斯國際鋼琴比賽；亦曾是第七屆霍洛維茲國際鋼琴大賽最年輕的冠軍得主，並同時獲五項特別獎。

作為施坦威青年藝術家，黃氏曾在各地舉行獨奏會，包括香港藝術節、美國紐波特國際藝術節；及著名場地包括阿姆斯特丹音樂廳、巴黎科爾托大廳和紐約卡內基音樂廳。黃氏曾與多個樂團合作，其中包括香港小交響樂團、香港管弦樂團、耶魯愛樂樂團、烏克蘭國家交響樂團及以色列新海法交響樂團。她亦熱衷於室內樂，是耶魯大學香港校友會室樂社的成員之一。2019年，她於拿索斯旗下發行了她的首張專輯——《李斯特：歌劇改編曲》。

黃氏以一級榮譽考獲香港演藝學院音樂學士學位，並於耶魯大學音樂學院修讀藝術家文憑課程，其後憑全額獎學金赴美國約翰霍普金斯大學皮博迪音樂學院攻讀碩士。曾師承郭嘉特，Boris Slutsky及Boris Berman。

黃氏是香港賽馬會音樂及舞蹈信託基金獎學金、馮秉芬夫人及亞洲文化協會獎學金得主，並獲香港特別行政區政府頒發嘉許狀，以表彰她在推動國際藝術文化方面的傑出成就。

Hong Kong-born pianist Vanessa Wong Wai Yin won First Prize of the Southern Highlands International Piano Competition in Australia, and was the youngest winner of the Gold Medal in the 7th International Competition for Young Pianists in Memory of Vladimir Horowitz in Ukraine with five special prizes.

A Young Steinway Artist, Wong has given recitals at the Hong Kong Arts Festival and Newport International Festival, and in renowned venues such as the Concertgebouw in Amsterdam, Salle Cortot in Paris and Carnegie Hall in New York. She has collaborated with the Hong Kong Sinfonietta, Hong Kong Philharmonic Orchestra, Yale Philharmonia, National Symphony Orchestra of Ukraine, and New Haifa Symphony Orchestra in Israel. She is also passionate about chamber music as an active member of the Chamber Music Society of Yale Club of Hong Kong. In 2019, Wai Yin released her debut CD: Liszt’s Transcriptions from Operas by Auber and Verdi under the Naxos label.

Wong completed the Artist Diploma Program from the Yale School of Music, after obtaining her Bachelor of Music Degree with First Class Honours from The Hong Kong Academy for Performing Arts, and her Master’s Degree at the Peabody Conservatory of Johns Hopkins University on full scholarship. Her teachers have included Gabriel Kwok, Boris Slutsky and Boris Berman.

Wong has been a recipient of the Hong Kong Jockey Club Music and Dance Fund, Lady Fung Scholarship and an Asian Cultural Council Scholarship. She was awarded a Certificate of Commendation by the Hong Kong Government in recognition of her outstanding achievements in promoting arts and culture on an international level.

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貝多芬一生共寫作了十首小提琴奏鳴曲，幾乎全部都在他32歲前完成。他為海頓的門生，不時沉浸在海頓和莫扎特的作品裡，更會抄寫好些樂章並埋首鑽研。貝多芬的小提琴奏鳴曲遵循海頓與莫扎特的傳統，然而他亦譜出了個人風格，足見才思富贍。儘管這些作品被稱為「小提琴奏鳴曲」，但原譜上均標識「為鋼琴或古鍵琴和小提琴而作」。貝多芬在他的十首奏鳴曲中探索這兩種樂器的不平等聲音，以不同的方式和方法將其結合為戲劇性及足以分庭抗禮的夥伴角色。

貝多芬的第四及第五小提琴奏鳴曲由於在調性和氣質上相互輝映，原本被同場演奏，並在1801年一併以作品23出版。然而一年後它們被一分為二並重新印刷，分別為作品23及作品24。

BEETHOVEN (1770-1827)

Sonata for Violin & Piano,
Op. 23 (1801)

Sonata for Violin & Piano,
Op. 24, "Spring" (1801)

Beethoven wrote only ten violin sonatas, almost all before the age of 32. As Haydn's pupil, Beethoven had immersed himself in the compositions of Haydn and Mozart, even copying movements of their works for closer study. Beethoven's violin sonatas are firmly rooted in the Haydn-Mozart tradition, yet it is clear that he was already developing his own individual style of creative expression. Although these works are called "violin sonatas," in the original scores the music is identified as being "for the fortepiano or harpsichord and a violin". In these ten sonatas, Beethoven explored the ways and means of combining two voices of unequal sound into a dramatic and near equal partnership.

Beethoven's fourth and fifth violin sonatas were originally conceived as a yin-and-yang pair to be performed together as they complement each other in both key and temperament, and were published together in 1801 as Opus 23 No. 1 and Opus 23 No. 2. One year later, however, they were reprinted as unconnected works and given separate opus numbers, Op. 23 and Op. 24.

小提琴及鋼琴奏鳴曲，
作品23

急板
諧謔的行板，速度轉快
甚快板

開首與結尾的樂章呈現的力量是這首奏鳴曲的一大特色。樂曲以有力的短句展開樂段，這與柔和的「春天」奏鳴曲編織的綿長旋律相映成趣；但儘管奏鳴曲如此活潑，三個樂章卻都是平靜地結束。貝多芬僅於兩首小提琴奏鳴曲採用小調調性以營造憂鬱氣氛，此為其中之一，與此同時亦糅合了一些突如其來的主題變化。

第一樂章的速度標記為急板，是整首樂曲中最快的樂章（這與一般奏鳴曲式相反；通常最後的樂章是最快的）。氣勢如虹的開首後，鮮明的強弱對比貫穿整個樂章，最後戛然而止——密集的和弦倏忽之間土崩瓦解，以極弱音結束。相比之下，第二樂章更顯調皮有趣，彷彿貝多芬掀開激烈的序幕後自得其樂，興致盎然。甚快板悄悄地開始，但音樂卻是不斷往前推進。鋼琴奏出開端堅定的樂思，而小提琴則以重複音伴隨。第二樂章中的一些相互對答在尾聲再次出現，高亢的抒情插段亦摻雜其中。樂曲末段時小提琴急遽下行，琴音忽爾消逝，悄無聲息。

Sonata for Violin & Piano,
Op. 23

Presto
Andante scherzoso, più Allegretto
Allegro molto

One of the most striking characteristics of this work is the power of its outer movements. Where the gentle "Spring" Sonata spins long melodies, the Sonata in A Minor spits out and develops short phrases full of energy although all three movements of this animated sonata end quietly. It is one of only two violin sonatas that Beethoven wrote in a minor key creating a melancholy mood, and incorporates several abrupt thematic changes.

The opening movement is marked *Presto*, and is the fastest of the three movements (contrary to classical sonata form in which the last movement is the fastest). After an explosive opening, there are sharp dynamic contrasts throughout the movement, and the end comes suddenly: massed chords suddenly collapse into a pianissimo close. By contrast, the *Andante scherzoso, più Allegretto* sings playfully, as if Beethoven is content to have fun after the fury of the opening. The *Allegro molto* begins quietly as well, but here the music surges ahead continuously. The piano has the steady opening idea, while the violin's line is built of repeated notes. Some of the imitation-and-answer of the middle movement recurs in the finale, and there are soaring lyric episodes here too. At the close, the violin comes soaring suddenly downward and the music is over almost before one knows it.

小提琴及鋼琴奏鳴曲，
作品24，「春天」

快板
表情豐富的慢板
諧謔曲：甚快板
迴旋曲：不太快的快板

「春天」是貝多芬最廣受喜愛的小提琴奏鳴曲。樂曲開首是貝多芬最討人歡喜的抒情旋律之一，使人聯想到春天的清新絢麗，亦因而有了「春天」這個別稱。其後的主題展現多一點動力，但它更像是柔和的微風輕拂葉子，不像強風，更不用說是狂風了。慢板樂章以精緻的單線條旋律為基礎，由小提琴與鋼琴交替演繹。

第三樂章諧謔曲是貝多芬所寫過最短的奏鳴曲樂章，它源於一個節奏簡單的樂思，由鋼琴不斷重複，小提琴以反拍節奏回應。此樂章的演奏時間不到一分鐘，然而它卻完美地串連了第二樂章的簡樸優雅與終曲的詩情畫意。終樂章迴旋曲以悅耳動聽的主題開始，隨後是略微增強了節奏感的第一插段。第二插段切換到小調，此時響起切分音節奏和半音階旋律，與前段大異其趣。然而一切張力都只是暫時的，平和的迴旋曲主題轉眼重現，令整首樂曲始終瀰漫著歡欣開朗的氣氛。

Sonata for Violin & Piano,
Op. 24, "Spring"

Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

This is the most popular of Beethoven's violin sonatas. It opens with one of Beethoven's most endearing lyrical melodies, suggestive immediately of the freshness and beauty of spring - earning the sonata its nickname. Subsequent themes show a little more dynamic energy, but it is more like a gentle breeze rustling the leaves than a strong wind, let alone a storm. The second movement *Adagio* is based on a single melody of rare delicacy, played in turn by both instruments.

Beethoven's shortest sonata movement, the *Scherzo*, grows from a simple rhythmic idea, repeated constantly by the piano, with an off-beat response from the violin. The movement takes less than a minute to perform but it perfectly bridges the sublime simplicity of the second movement and the gracious lyricism of the finale. The final *Rondo* opens with a melodious theme followed by a slightly more rhythmical first episode. The second episode provides contrast by switching to the minor mode, syncopations in the rhythm, and chromatic halfsteps in the melody. However, these tensions prove to be only temporary, and the peaceful rondo theme soon returns, confirming the joyful and sunny atmosphere that dominates the entire composition.

迪特利希 (1829-1908)
舒曼 (1810-1856)
布拉姆斯 (1833-1897)

F.A.E.奏鳴曲 (1853)

快板
間奏曲
諧謔曲
終曲

F.A.E.奏鳴曲為小提琴和鋼琴而作，共有四個樂章，由舒曼、年輕的布拉姆斯以及舒曼的門生迪特利希三人合力完成。

小提琴家姚阿辛是三位作曲家的摯友，1853年他獲邀於下萊茵音樂節首演舒曼為小提琴和樂團而作的幻想曲。三位作曲家因而決定共同為姚阿辛創作一首小提琴及鋼琴奏鳴曲，希望給他一個驚喜，並讓他猜出每個樂章的創作者。迪特利希負責開首樂章，舒曼主動包辦了間奏曲與終曲，諧謔曲則由布拉姆斯完成。

三位作曲家把這首作品稱為F.A.E.奏鳴曲，標題F.A.E.正是姚阿辛的座右銘——「Frei aber einsam」，意謂「自由但孤單」。他們以F、A、E三個音符作為構想，由此延伸出奏鳴曲各個樂章，讓姚阿辛的座右銘以一組特殊的音樂密碼隱藏其中。新曲迅速完成並組合為一首表演作品，並巧妙地給題上了正好與「F.A.E.」此縮寫顛倒的獻詞，有著「期待摯友的到來」的含義。

DIETRICH (1829-1908)
SCHUMANN (1810-1856)
BRAHMS (1833-1897)

F.A.E. Sonata (1853)

Allegro
Intermezzo
Scherzo
Finale

The F.A.E. Sonata, a four-movement work for violin and piano, is a collaborative musical work by three composers: Robert Schumann, the young Johannes Brahms, and Schumann's pupil Albert Dietrich.

Violinist Joseph Joachim, a dear friend of all three composers, was scheduled to give the premiere of Schumann's Fantasy for Violin and Orchestra as a part of the Music Festival of the Lower Rhine in 1853. As a surprise for the violinist, the three composers decided to collaborate on a sonata for violin and piano, and then challenge Joachim to guess the respective authors of each movement. Dietrich was assigned the opening movement, Schumann volunteered the intermezzo and finale, while Brahms composed the scherzo.

The composers dubbed the project the F.A.E. Sonata after the phrase that Joachim had taken as his motto: "*Frei aber einsam*" (free but lonely). The idea was for all of the movements of the sonata to make prominent use of the musical notes F-A-E, echoing this motto as a musical cryptogram. The music was finished quickly, assembled into a performing

姚阿辛對此樂曲大為欣喜，還毫不猶豫地猜對了每一個樂章的創作者。

這首作品在三位作曲家在世時沒有被完整出版。舒曼結合了由他創作的兩個樂章為第三小提琴奏鳴曲。姚阿辛保留了原稿，然而他於布拉姆斯離世將近十年後才允許出版由他寫作的諧謔曲。至於迪特利希有否把快板樂章作其他用途已無從稽考。全首F.A.E.奏鳴曲最終在1935年首次出版，而布拉姆斯的諧謔曲是當中最廣為演奏的樂章。

中譯：張苡璉

edition, and inscribed with a reversed-initial dedication: "In Expectation of the Arrival of an Honored Friend." Joachim was delighted by the composition and correctly announced each movement's composer without hesitation.

The complete work was not published during the composers' lifetimes. Schumann incorporated his two movements into his Violin Sonata No. 3. Joachim retained the original manuscript, from which he allowed only Brahms's *Scherzo* to be published in 1906, nearly ten years after Brahms's death. Whether Dietrich made any further use of his sonata-allegro is not known. The complete sonata was first published in 1935. Of the three movements, Brahms' *Scherzo* is the most widely played.

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