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GOLD MEDAL WINNER 鋼琴大賽冠軍

Alexander Ullman **3** SONATAS

奧爾曼鋼琴獨奏會：奏鳴曲三首

HAYDN, BEETHOVEN & LISZT Piano Sonatas

18 NOV 2021 (THU) 7:30 PM

香港大會堂音樂廳
Concert Hall, Hong Kong City Hall

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節目 PROGRAMME

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海頓

G大調鋼琴奏鳴曲，Hob XVI:40 10'
〈天真的小快板〉
〈急板〉

HAYDN

Piano Sonata in G Major, Hob XVI:40
Allegretto innocentemente
Presto

貝多芬

C大調第21號鋼琴奏鳴曲，
作品53，《華德斯坦》 25'
〈有活力的快板〉
〈引子：甚慢板 — 緊接下段〉
〈輪旋曲、中庸的小快板 —
極急板〉

BEETHOVEN

Piano Sonata No. 21 in C Major,
Op. 53, *Waldstein*
Allegro con brio
Introduzione: Adagio molto - attacca
Rondo. Allegretto moderato -
Prestissimo

李斯特

B小調鋼琴奏鳴曲，S.178 30'
〈非常緩板 — 精神奕奕的快板 —
雄偉 — 吟誦 — 持續的行板 —
精神奕奕的快板 — 持續的行板 —
非常緩板〉

LISZT

Piano Sonata in B minor, S.178
Lento assai - Allegro energico -
Grandioso - Recitativo -
Andante sostenuto - Allegro energico -
Andante sostenuto - Lento assai

飛躍演奏香港與香港小交響樂團再度攜手邀請鋼琴家奧爾曼來港獻演。除了今晚的「奧爾曼鋼琴獨奏會：奏鳴曲三首」節目，奧爾曼亦會於11月20日與香港小交響樂團合作演出「拉赫曼尼諾夫第三鋼琴協奏曲」節目。Premiere Performances and Hong Kong Sinfonietta are delighted to continue their collaboration with pianist Alexander Ullman. In addition to tonight's recital, Alexander Ullman will also be performing with the Hong Kong Sinfonietta on November 20th, in "Great Piano Concertos: Alexander Ullman Plays Rachmaninov No 3".

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.

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"Xuefei Yang proved to be a most impressive advocate for her instrument." *The Strad Magazine*

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MESSAGE FROM OUR EXECUTIVE DIRECTOR

Dear friends and music lovers,

Every concert we present feels like we have pulled off a small miracle. With no end to the quarantine in sight, we are still grateful that we are able to find world class talents who are willing to come to Hong Kong.

We are delighted to be collaborating again with our friends at the Hong Kong Sinfonietta. Working together has definitely been one benefit of the pandemic! And for an up-and-coming artist like Alexander Ullman, it is a great opportunity to play both a recital and a concerto.

For our last recital of 2021, we are thrilled to bring back Chinese star guitarist, Xuefei Yang. She is playing a beautiful program of Chinese, Spanish and Latin American repertoire on November 30th at City Hall.

We are proud to announce tonight the program and lineup for the annual Beare's Premiere Music Festival which will take place from 9-16 January, 2022. Although the three week quarantine from the United States means that our esteemed Artistic Director Cho-Liang Lin will not be able to join us, we have still been able to put together an exciting festival, featuring incredibly beautiful music and an impressive lineup of old and new friends!

Planning concerts at the last minute means that corporate sponsorship is almost impossible. That is why we are so grateful to the Home Affairs Bureau for their financial support through the Art Development Matching Grant Scheme, where every dollar we are able to raise through donations is matched 150%. We would also like to thank our loyal donor base for their unwavering support.

Enjoy the music!

Andrea D Fessler

Executive Director and Founder

Premiere Performances of Hong Kong



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7.12.2021 (Tue) 7:50pm PALACE ifc

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15.12.2021 (Wed) 8:05pm PALACE ifc

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奧爾曼，鋼琴

ALEXANDER ULLMAN, PIANO



英國鋼琴家奧爾曼才華洋溢，以超卓的琴技迅速竄升為當今樂壇的耀眼新星。他對樂曲的詮釋見解獨到，配以細膩雅緻的演繹，每次演出均獲觀眾及樂評熱烈讚賞。

近期焦點演出包括：與北京國家大劇院樂團、及巴塞隆納交響樂團同台，還有首次亮相於琉森鋼琴音樂節及蒙特利爾室內音樂節。

在2021/2022樂季，他首次於在倫敦威格摩爾音樂廳的晚間獨奏會中演出，並將與慕尼黑交響樂團及香港小交響樂團首度同台獻演拉赫曼尼諾夫第三鋼琴協奏曲。他亦會再次與索菲亞愛樂樂團及魯爾音樂節攜手演出，並與飛躍演奏香港合作舉辦獨奏會。

Praised for his subtle interpretations and refined technical mastery, British pianist Alexander Ullman has impressed audiences and critics worldwide with his deep understanding of the scores he interprets, his elegant touch and crystalline phrasing.

Recent highlights include performances with the NCPA Orchestra in Beijing and Orquestra Simfònica de Barcelona, as well as his debuts at Lucerne Piano Festival and Montreal Chamber Music Festival.

The 21/22 season sees his evening recital debut at Wigmore Hall and debuts with Münchner Symphoniker and Hong Kong Sinfonietta, both with Rachmaninov Piano Concerto No. 3. He returns to the Sofia Philharmonic Orchestra and Klavierfestival Ruhr, and performs a recital for Hong Kong's Premiere Performances.

奧爾曼的首張專輯在2019年春天發行，選曲包括柴可夫斯基的《胡桃夾子》組曲、浦羅哥菲夫《仙履奇緣》中的六首鋼琴小品，以及史達拉汶斯基的《彼得魯斯卡》及《火鳥》組曲，獲得廣泛好評。他將於2022年推出第二張專輯，收錄李斯特的鋼琴作品，包括聯同BBC交響樂團演奏的第一及第二鋼琴協奏曲，以及B小調鋼琴奏鳴曲。

奧爾曼在2017年於烏特勒支的李斯特國際鋼琴比賽中以技冠群倫之姿摘金，展開其獨奏家生涯。他合作過的樂團包括費城樂團、英國皇家愛樂樂團、荷蘭電台愛樂樂團、挪威電台樂團、韓國交響樂團、新澤西州交響樂團、沃斯堡交響樂團、蒙特利爾交響樂團，並曾與知名指揮如阿殊堅納西、格雷羅、烏留平及馬塞拉魯同台演出。

室樂演出方面，他曾亮相於普魯士灣國際音樂節、梅克倫堡-前波莫瑞音樂節、以及聖地亞哥拉荷亞夏季音樂節，與多佛弦樂四重奏、小提琴家凱立文、及大提琴家彼得羅夫同台獻藝。

奧爾曼在2011年布達佩斯李斯特國際鋼琴比賽中勇奪冠軍，初露鋒芒。生於1991年，他先後畢業於普賽爾音樂學校、寇蒂斯音樂學院及英國皇家音樂學院，2017年以「布列頓鋼琴院士」資格完成藝術家文憑（期間獲菲利普·羅伯瑟基金會資助）。

In Spring 2019, Alexander's first album on Rubicon, featuring Tchaikovsky's *Nutcracker* Suite, Prokofiev's Six Pieces from *Cinderella*, as well as Stravinsky's *Petrushka* and *Firebird* suites, received rave reviews. In Spring 2022 the label will release a second album, featuring Piano Concerto Nos. 1 and 2 by Franz Liszt with the BBC Symphony Orchestra under Andrew Litton, coupled with his Piano Sonata in B minor.

The winner of the 2017 International Franz Liszt Piano Competition in Utrecht, Alexander has appeared with the Philadelphia Orchestra, Royal Philharmonic Orchestra, Netherlands Radio Philharmonic and Korean Symphony Orchestra, as well as the New Jersey, Fort Worth and Montreal symphonies, working with conductors such as Vladimir Ashkenazy, Giancarlo Guerrero, Valentin Uryupin and Cristian Măcelaru.

Chamber music highlights include performances at the International Musicians Seminar at Prussia Cove, Festspiele Mecklenburg-Vorpommern and La Jolla Summerfest with performers such as the Dover Quartet, violinists Barnabas Kelemen and cellist Michael Petrov.

Alexander first came to international attention in 2011 after winning the Franz Liszt International Piano Competition in Budapest. Born in London, in 1991, he studied at the Purcell School, the Curtis Institute and the Royal College of Music, completing his Artist Diploma as the "Benjamin Britten Piano Fellow" in 2017 (awarded by the Philip Loubser Foundation).

NIU NIU PLAYS RACHMANINOV

牛牛與
拉赫曼尼諾夫

Unsuk CHIN

Subito con Forza

(Asia Premiere)

RACHMANINOV

Piano Concerto no. 2

SHOSTAKOVICH

Symphony no. 9

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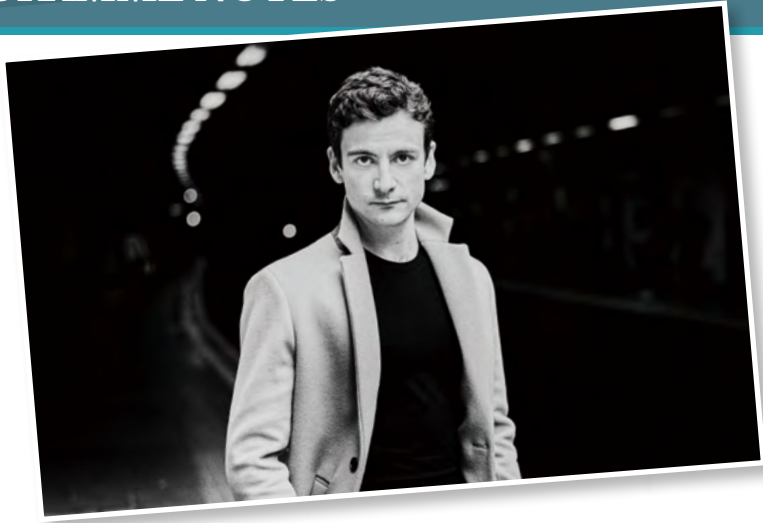


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海頓 (1732-1809)
G大調鋼琴奏鳴曲，
Hob XVI:40 (1784)

〈天真的小快板〉
〈急板〉

海頓的104首交響曲和83首弦樂四重奏已普遍成為古典音樂的常規曲目，可是同樣出自他手筆的62首鍵盤奏鳴曲卻是乏人問津。這些奏鳴曲橫跨了海頓的創作生涯——他最早於1750年寫下第一首，當時他18歲；最後一首於1794年完成，時年62歲。然而這些奏鳴曲不但沒有被廣泛演奏，而且亦不為人所熟知；它們究竟為了誰人或哪種樂器（古鋼琴或18世紀鋼琴）而作也是無從稽考。

G大調奏鳴曲，XVI:40為海頓在1784年寫給新婚不久的瑪麗王妃，也是為她創作過合共三首鍵盤奏鳴

JOSEPH HAYDN (1732-1809)
Piano Sonata in G Major,
Hob XVI:40 (1784)

Allegretto innocentemente
Presto

Haydn's 104 symphonies and his 83 string quartets have become generally part of the classical music repertory, but his 62 keyboard sonatas remain much less familiar. These sonatas span his creative career (he wrote the earliest about 1750 at age 18, the last in 1794 when he was 62), yet they are not widely performed, nor is a great deal known about them. It is also not clear for whom he was writing them, or for which instrument (the clavichord or the 18th century fortepiano).

Haydn's Sonata in G Major, Hob XVI:40 is the first of three keyboard sonatas written in 1784 for Princess Marie, the new bride of Prince Nicholas Esterhazy, grandson of Haydn's

曲的第一首，而她丈夫正是海頓的僱主尼古勞斯·艾斯特赫茲親王的孫兒。這套奏鳴曲裡每一首皆為雙樂章作品，並無抒情的慢速樂章，由此反映了這位年輕王妃對輕音樂情有獨鍾。

G大調奏鳴曲的第一樂章為一組雙重變奏，大調和小調交替出現（這後來成為了海頓最喜歡採用的曲式）。顧名思義，〈天真的小快板〉預示了純真稚氣的主題，而海頓確實沒有讓人失望。充滿田園風情、六八拍子的輕快曲調為樂章掀開序幕，比例適中，加上雅緻的裝飾，這或許就是牧羊姑娘與王妃們都樂於自個兒哼唱的曲子。然而樂章裡不那麼單純的一面隨即出現：海頓從前段旋律裡擷取了節奏細節，並往截然不同的方向開展變奏，這不但分散了開端主題，更藉以加入了不少和聲張力。

〈急板〉終曲簡短但滑稽喧鬧，開始時活力充沛，斷奏寫法與快速的跑動音型交替奏出。戲劇化的小調插段隨之而來，雙手各自拖展渾身解數，誓要獨當一面；其後風馳電掣的樂段全力回歸。海頓以冷面沉默、轉向令人始料不及的調性和極度反常的終止式，將他別樹一幟的風趣機敏發揮得淋漓盡致。樂章最後倏然而止，既迷人又出乎意料。

employer Prince Nicholas I. Each sonata in the set is a two-movement work, without a lyrical slow movement, perhaps reflecting the taste of the young princess for lighter fare.

The G Major Sonata's first movement is a set of double variations, alternating between Major and minor (a favourite form in Haydn's later works). Its Italian marking *Allegretto innocentemente* promises a theme of the utmost naiveté – and Haydn does not disappoint. The movement opens with a lilting tune of a pastoral character in 6/8 time, modestly proportioned and tastefully ornamented – the sort of thing that shepherdesses, and princesses, might delight in humming to themselves. But soon a less innocent face of this movement emerges: Haydn takes a rhythmic detail of that melody and launches the variations in an entirely new direction, fragmenting the opening theme and subjecting it to considerable harmonic tension.

The *Presto* finale is a brief but zany romp that opens with a great deal of energy, with staccato writing alternating with fast runs. After an episode of minor-mode drama in which the two hands fence for control of the narrative, scampering sections return in full force. Haydn's trademark wit shines through with deadpan silences, diversions to unexpected keys, and an absolutely preposterous cadence. The movement whips to a close that is both charming and utterly unexpected.

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Date 日期	Event 節目	Venue 場地
9 Jan Sun 7pm	Jazz Concert: Eugene Pao with The Bob Mocarsky Organ Trio 爵士之夜：包以正 X Bob Mocarsky 三重奏 Featuring Hong Kong legend Eugene Pao (guitar), Bob Mocarsky (keyboard) and Anthony Fernandes (percussion).	JC Cube, Tai Kwun 大館賽馬會立方
11 Jan Tue 7:30pm	Twilight of Vienna with Dan Zhu 朱丹與維也納暮色 Music from the final days of the Viennese golden age with works by Mahler, Korngold and R. Strauss.	HK City Hall Concert Hall 香港大會堂音樂廳
13 Jan Thu 7:30pm	Loved and BeLoved 浪漫室內樂之夜 Chamber music from the Romantic period by Chopin, Bruch, Clara & Robert Schumann.	HK City Hall Concert Hall 香港大會堂音樂廳
14 Jan Fri 7:30pm	Journey to the Heartland with Jamal Aliyev 阿利耶夫的東歐樂韻 Folk-inspired chamber music with an emphasis on the cello, with works by Shostakovich, Popper, Fazil Say and Dvořák.	HK City Hall Concert Hall 香港大會堂音樂廳
15 Jan Sat 4pm	Family Concert: Carnival of the Zodiac 親子音樂會：生肖狂歡節 An adaptation of Saint-Saëns' beloved <i>Carnival of the Animals</i> specially reworked for Chinese New Year.	HK City Hall Concert Hall 香港大會堂音樂廳
16 Jan Sun 3pm	Film Screening: Janine Jansen: Falling for Stradivari 電影放映：《珍妮·楊森：愛上斯特拉迪瓦裏》 Absorbing documentary about superstar violinist Janine Jansen, as she sets out to record a new album on 12 of the most extraordinary violins in the world.	JC Cube, Tai Kwun 大館賽馬會立方
16 Jan Sun 7pm	Open air concert: String Bouquet 戶外音樂會：弦樂小品之夜 An outdoor showcase of celebrated chamber music for strings, including Tchaikovsky's ebullient <i>Souvenirs de Florence</i> .	Prison Yard, Tai Kwun 大館監獄操場

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貝多芬
(1770-1827)
C大調第21號鋼琴奏鳴曲，
作品53，《華德斯坦》(1804)

〈有活力的快板〉
〈引子：甚慢板 — 緊接下段〉
〈輪旋曲、中庸的小快板 —
極急板〉

貝多芬獲譽為「鋼琴之王」，於古典時期過渡至浪漫時期舉足輕重。他生於德國波恩，得蒙摯友與贊助人華德斯坦伯爵的財政襄助，在1792年前往維也納。這首奏鳴曲的題獻對象，正是華德斯坦伯爵。而就是他允諾貝多芬應該可以「從海頓的手，接收到莫扎特的靈魂」——這亦成為後世經常引用的名言。

《華德斯坦》奏鳴曲可追溯至1804年，即貝多芬因逐步喪失聽力而陷入焦慮絕望，在情緒深淵之中寫下了所謂「海里根城證言」的兩年後。儼然法律文件的「海里根城證言」在1802年十月寫成，有些人臆測此為一封遺書。然而這場危機過後，他的創作乍現了一種革命性的新風格。貝多芬將絕望化成才思，這些「中期」作品包括第二至第五交響曲、第四鋼琴協奏曲與三重協奏曲、歌劇《費黛里奧》、大量歌曲、室樂與鍵盤作品，還有多首鋼琴奏鳴曲，作品53為其中之一。

LUDWIG VAN BEETHOVEN
(1770-1827)
Piano Sonata No. 21 in C Major,
Op. 53, *Waldstein* (1804)

Allegro con brio
Introduzione: Adagio molto - attacca
Rondo. Allegretto moderato -
Prestissimo

Ludwig van Beethoven is considered the “monarch of the piano” and a crucial figure in the transition between the classical and romantic eras. Born in Bonn, Germany, Beethoven moved to Vienna in 1792, thanks to the financial support of his trusted friend and patron Count Ferdinand Ernst Joseph Gabriel von Waldstein of Vienna, to whom this sonata is dedicated. It was Count von Waldstein who made the oft-quoted prediction that Beethoven should “receive the spirit of Mozart from the hands of Haydn.”

The *Waldstein* Sonata dates from 1804, two years after Beethoven’s despairing anxiety over his impending deafness reached its low point in the writing of the so-called “Heiligenstadt Testament.” This was a quasi-legal document written in October 1802 that some speculate may also have been a suicide note. Shortly after this crisis, he produced works in a new style that were revolutionary. Channeling his despair into creativity, the works of Beethoven’s “middle period” include Symphonies Nos. 2-5, the Fourth Piano Concerto and Triple Concerto, the opera *Fidelio*, many songs, chamber works and keyboard compositions and a dozen piano sonatas, including the Opus 53 Sonata.

《華德斯坦》奏鳴曲最顯著的特色在於其技巧要求極高，更是貝多芬所有鋼琴獨奏舊作都無法比擬。這首奏鳴曲精彩而戲劇化，和聲與織體挪用較大型協奏曲的傳統寫法，通過擴充的鍵盤音域以及更複雜的踏瓣技巧呈現，成為這部作品最特殊之處。《華德斯坦》奏鳴曲因此代表著貝多芬於創作風格的演變，以及19世紀鋼琴於技術性能的提升。

有別於其他貝多芬所寫的奏鳴曲，作品53裡三個樂章皆始於「極弱音量」。樂曲開始時，〈有活力的快板〉以平靜的強度建立一種推進感，為詼諧有趣的呈示部和發展部作鋪排。陰沉又發人深省的〈慢板〉過後，迎來令人振奮的終曲：音樂充滿了連串戲劇化的八度音與快速的琶音，織體足以媲美為鋼琴獨奏與樂團而寫的一般大型作品。

中譯：張苡璉

The most defining feature of the *Waldstein* Sonata is that it presents an extraordinary technical challenge, far beyond the scope of any of Beethoven’s previous works for solo piano. Brilliant and dramatic, the piece features harmonic and textural conventions normally reserved for the larger form of the concerto, made possible by an expanded keyboard range and complicated pedaling indications. In this way, the *Waldstein* Sonata is representative of both the composer’s evolving style and the increased technical capabilities of the 19th century fortepiano.

Unlike any other Beethoven sonata, all three movements of Op. 53 begin *pianissimo*. The quiet intensity of the opening *Allegro con brio* establishes a sense of propulsion which sets up a playful exposition and development section. Later, a somber, introspective *Adagio* gives way to an exhilarating finale, replete with dramatic octaves, rapid arpeggios, and other pianistic textures typically found in a larger work for soloist and orchestra.





李斯特 (1811-1886)

B小調鋼琴奏鳴曲，
S.178 (1852-53)

〈非常緩板 — 精神奕奕的快板 —
雄偉 — 吟誦 — 持續的行板 —
精神奕奕的快板 — 持續的行板 —
非常緩板〉

19世紀時，法朗茲·李斯特以出類拔萃的演出名滿歐洲。時人認為他是當代技巧最出色的鋼琴家，也是歷代最優秀的鋼琴家之一。此外，他的作品對樂壇影響深遠，其指揮技巧對現代指揮藝術貢獻良多，既是鋼琴名師，又經常幫助其他作曲家和演奏家——尤其女婿華格納、白遼士、葛利格和鮑羅廷。

FRANZ LISZT (1811-1886)

Piano Sonata in B minor,
S.178 (1852-53)

*Lento assai - Allegro energico - Grandioso -
Recitativo - Andante sostenuto -
Allegro energico - Andante sostenuto -
Lento assai*

Franz Liszt became renowned throughout Europe during the 19th century for his great skill as a performer. He was said by his contemporaries to have been the most technically advanced pianist of his age, and one of the greatest pianists of all time. He was also an important and influential composer, a notable piano teacher, a conductor who contributed significantly to the modern development of the art, and a benefactor to other composers and performers, notably his son-in-law Richard Wagner, Hector Berlioz, Camille Saint-Saëns, Edvard Grieg and Alexander Borodin.

1847年2月，李斯特邂逅卡洛琳·維根斯坦公主。兩人墮入愛河後，公主成功說服李斯特放棄巡迴演奏，專心作曲。雖然35歲的李斯特在演奏事業如中天之際急流勇退，但他的演奏多年後仍為人津津樂道。李斯特36歲時接受德國威瑪宮庭邀請（其實邀請已發出多時），擔任宮廷樂長，直到1861年才離任。移居威瑪後，他終於有充分時間創作，往後12年間寫出了多首他最精彩的作品，包括被譽為李斯特獨奏鋼琴曲的巔峰之作、技巧和情感表達的難度均高的B小調鋼琴奏鳴曲。

B小調鋼琴奏鳴曲寫於1852年至1853年間，1857年1月27日在柏林由李斯特的學生漢斯·馮·彪羅首演。此曲當時飽受保守派樂評人抨擊，包括杭斯歷克、布拉姆斯（據說在聆聽李斯特親自演奏此曲時睡著了）以及安東·魯賓斯坦；德國報章《國家報》稱此曲「引來連串噓聲和跺腳聲」。樂曲出版時註明獻給舒曼，答謝舒曼把C大調幻想曲，作品17（1836）獻給自己；但據說舒曼也不喜歡此曲；可是華格納卻形容此曲「美不勝收」、「卓爾不凡」，歲月證明華格納是對的。

In February 1847, Liszt met and fell in love with the Princess Carolyne zu Sayn-Wittgenstein, who was the key influence in persuading Liszt to give up his career as a travelling virtuoso in order to concentrate on composition. By retiring from the concert platform at age 35 while still at the height of his powers, Liszt succeeded in keeping the legend of his playing untarnished. The following year, Liszt took up a long-standing invitation to settle in Weimar, Germany where he had been appointed Kapellmeister Extraordinaire, and where he remained until 1861. Liszt finally had ample time to compose, and in the following twelve years would produce some of his most brilliant works, including the Sonata in B minor, which is considered to be Liszt's greatest and most technically and emotionally difficult composition for solo piano.

The Sonata in B minor was composed between 1852-1853, and was first performed on January 27, 1857 in Berlin by Liszt's pupil and son-in-law, Hans von Bülow. At the time, it was attacked by conservative critics such as Eduard Hanslick, Johannes Brahms (who is said to have fallen asleep during Liszt's performance of the work), and Anton Rubinstein. The German newspaper *Nationalzeitung* referred to it as "an invitation to hissing and stomping". The published Sonata was dedicated to Robert Schumann, in return for Schumann's dedication of his *Fantasie in C Major*, Op.17 (1836) to Liszt - but Schumann reputedly did not like the Sonata either. Richard Wagner, however, described the work as beautiful "beyond all conception" and "sublime," and history has been on his side.

李斯特眾多作品裏只有三首能與奏鳴曲式拉上關係：《浮士德交響曲》、《但丁交響曲》和B小調奏鳴曲。B小調奏鳴曲無疑是他唯一一首完全以奏鳴曲式寫成的樂曲，但他以特別的手法處理奏鳴曲式，寫成一首既創新又獨到的單樂章樂曲。多數論者認為是李斯特運用「主題轉化法」的最佳例子；而「主題轉化法」對後世作曲家影響深遠——華格納後期的所有歌劇（包括傑出的聯篇歌劇《指環》）都以這種手法寫成。

B小調鋼琴奏鳴曲只有一個樂章，表面上給人自由、無拘無束、類似幻想曲甚至即興演奏的印象；但事實上全曲皆由引子引申而來，結構嚴謹。作曲家首先從引子發展出三個突出而有力的主題，然後過渡至一個讚美詩似的樂段。全曲最後的大段落速度極快，技巧要求極高之餘，還把所有引申自開端的主題共冶一爐。最後，作曲家在情感豐富的持續的行板回到最初的音樂素材，漸漸回歸寧靜。有趣的是，這個安靜的結尾可能是後來才加上的；現藏於紐約摩根圖書館及博物館的手稿本來有一個澎湃的結尾，卻被劃掉了。

There are only three works in Liszt's vast output which are entitled as belonging to any sonata form: the *Faust* Symphony; the *Dante* Symphony; and the Sonata in B minor. It will readily be seen that this is the only work he wrote in an absolute sonata form. However, he made the sonata form his own in this innovative and unique work in one movement. In it, Liszt presents what is considered by most commentators as his finest example of the musical technique of continuous "thematic transformation," which was to have a profound effect on the future of music - especially as taken up by Wagner and used as the basic musical means by which he constructed all his later operas, including the great *Ring* cycle.

This one-movement Sonata makes the impression of a free, unbridled fantasia, bordering on an improvisation. But in reality, the whole work is tightly constructed from the music of the Sonata's introduction. From that introduction Liszt first develops three striking and powerful themes, then transitions into a passage sounding like a religious chorale. The final main section not only demands the utmost in piano technique to deal with its *prestissimo* tempo, but also employs elements of all the themes which have been spun out of the opening. Ultimately, in an eloquent concluding *Andante*, Liszt returns to the earliest versions of the main musical material and recedes into silence. Interestingly, the quiet ending of the Sonata may have been an afterthought; the original manuscript kept in The Morgan Library & Museum in New York City contains a crossed-out ending section which would have instead ended the work loudly.



飛躍演奏香港簡介

ABOUT PREMIERE PERFORMANCES OF HONG KONG

飛躍演奏致力推動香港室內樂的發展，透過邀請國際著名音樂家和演奏新星來港，為不同年齡及階層的聽眾帶來精彩的獨奏會、室內樂演出及外展活動，提供多元的方式及機會欣賞古典音樂。

費詩樂女士於2007年成立飛躍演奏香港並註冊為慈善機構。我們的節目豐富多元，包括不同樂器的組合、獨特的演出風格及音樂類型，並由廣受歡迎的國際演奏家和耀眼的新晉音樂家擔綱演出。飛躍演奏香港希望為這個充滿活力的城市，帶來更多不能錯過的文化活動，同時鞏固香港作為國際藝術文化大都會的地位。

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透過不同系列的音樂會及活動，我們希望接觸更多的聽眾。音樂無分國界，我們相信每一位聽眾，不論是學生或專業人士，都會被世界級的音樂演出感動。

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Micramusic Limited
Siu Ming & Friends
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Philippe M. Moisan
Jonathan Mok
Forrest Morr
Grandma & Cherry Ng
Noam Naked
Jennie Orchard
Amy & Lincoln Pan
Yvonne Poon & John H Boey
Rampreet
Lorenzo Restagno
Isabelle Richardson
Georgina & Thibaut de Rocquigny
Rubicon Communications Ltd.
Barbara Ann Rust
Heinz Rust
Philippa Salewicz
Megan Schmalzried
Andy Schroth
Helen Scott
Andrew Sheard
Nicole & Jonathan Silver
Jinus & Lionel St. Exupery
Peter Stein
Henry Steiner
Dan Strumpf
Jean Sung & Peter Krismer
Zack Susel
Edward Szakal
Yee Kai Gary Tang
Time Out Hong Kong
Harriet & C.C. Tung
U.S. Phlogiston Corp.
Caroline & Douglas Van
Lidia Wagstyl
Kim & Thomas Walther
Cynthia Wang
Olivia Wang
Kohel Anthony Watanabe
William Westbrook
Jennifer Wilson
Cheryl & Jack Wong
Elizabeth Wong
May Wong
Sook Leng Wong
Wong Nai Hei
Wong Tang Fung
James Woo
Benjamin Wu
Hui Yi Wu
Margaret Yang
Sook Young Yeu
Pauline Yeung
Johnny Yip
Peter Yu
Sylvia Yu
Drs Dorothea and Christian
Zeppezauser