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BENJAMIN CHOPIN & GROSVENOR LISZT

piano recital 葛羅夫納鋼琴獨奏會：蕭邦與李斯特

“Grosvenor was poetic and masterly, ★★★★★” Guardian



FRI 7:30 pm
香港大會堂音樂廳
Concert Hall
Hong Kong City Hall

29 SEP 2023

資助 Financial Support

藝術發展配對資助計劃
Art Development Matching Grants Scheme
HKSAR Government 香港特別行政區政府

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節目 PROGRAMME

觀眾問卷調查
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並提供意見，多謝支持！



Please fill out our survey after the concert.

蕭邦 升F大調船歌，Op. 60	9'	CHOPIN Barcarolle in F sharp Major, Op. 60
李斯特 B小調奏鳴曲，S. 178 甚緩板 — 活力充沛的快板 — 雄偉的 — 宣敘調 — 持續的行板 — 活力充沛的快板 — 持續的行板 — 甚緩板	30'	LISZT Piano Sonata in B minor, S. 178 <i>Lento assai — Allegro energico — Grandioso — Recitativo — Andante sostenuto — Allegro energico — Andante sostenuto — Lento assai</i>
中場休息		Intermission
李斯特 降D大調搖籃曲，S. 174	10'	LISZT Berceuse in D-flat Major, S. 174
蕭邦 B小調第三鋼琴奏鳴曲， Op. 58 (1863年版) 莊嚴的快板 諧謔曲：十分活潑 廣板 終曲：不太急的急板	27'	CHOPIN Piano Sonata No. 3 in B minor, Op. 58 (1863 version) <i>Allegro maestoso Scherzo: Molto vivace Largo Finale: Presto non tanto</i>

今晚的音樂會由香港電台第四台 (FM97.6-98.9兆赫及radio4.rthk.hk) 錄音，並將於2023年10月14日 (星期六) 晚上8時播出及2023年10月19日 (星期四) 下午2時重播。

Tonight's concert is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 14 October 2023 (Sat) at 8 pm with a repeat on 19 October 2023 (Thu) at 2 pm.

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

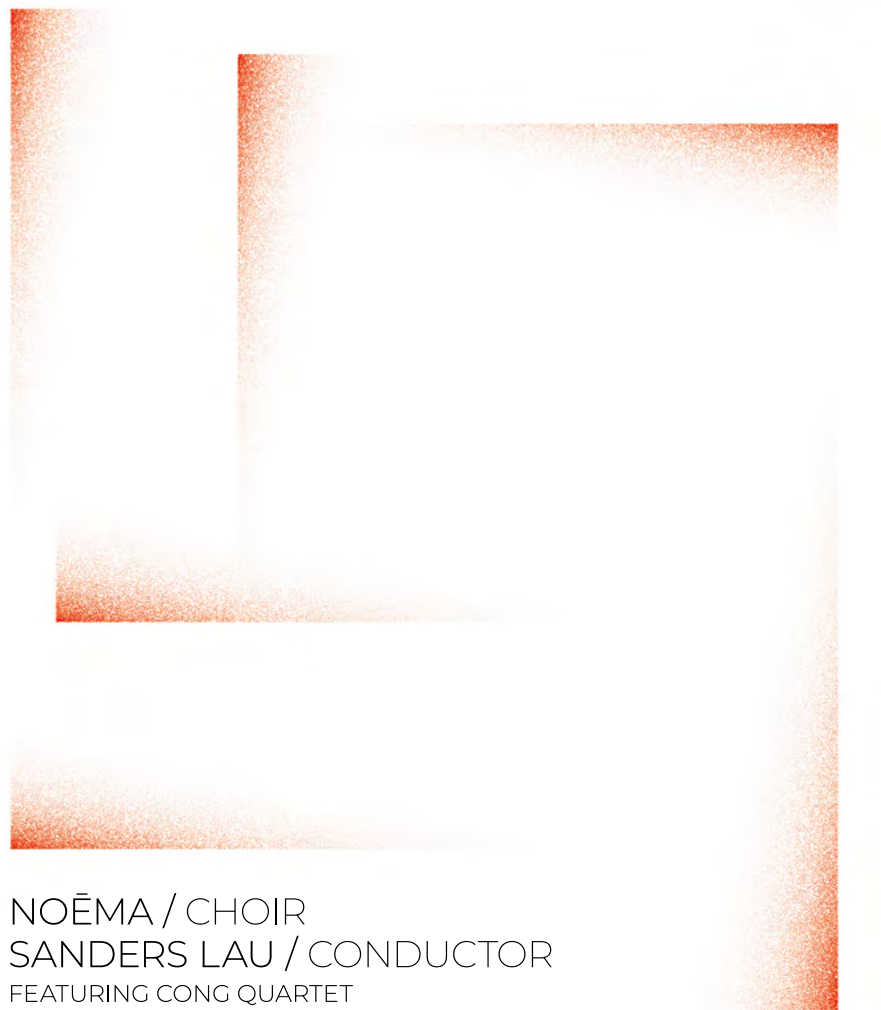
In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium. Please ensure that your mobile phones and any other sound and light emitting 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.

THOSE WOUNDS

I WOULD HOLD YOU
EVER EVER WILL I HOLD YOU
EVER EVER WILL I ENFOLD YOU



IN THE MIDST
IN THE MIDST
IN THE MIDST
IN THE MIDST
IN THE MIDST OF YOUR HAND

IN THE MIDST

NOËMA / CHOIR
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FEATURING CONG QUARTET

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Programme:
The New Colossus by Saunder Choi
In manus tuas by Thomas Tallis, Caroline Shaw,
Sebastián de Vivanco, Andrew Rindfleisch
Infelix ego by William Byrd, Ēriks Ešēvalds
Ad manus by Dieterich Buxtehude
To the Hands by Caroline Shaw
(Hong Kong Premiere)



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MESSAGE FROM OUR EXECUTIVE DIRECTOR

We are delighted that you are able to join us tonight to hear the dazzling British pianist Benjamin Grosvenor, in his first return to Hong Kong since his debut in 2015 with Premiere Performances. Since then, he has developed a very high profile international career. We are thrilled that we are finally able to bring him back to Hong Kong.



We are very proud of our blockbuster Recital Series this fall, featuring a trio of young superstars. In addition to Benjamin, we are also looking forward to welcoming guitarist Miloš and pianist Alice Sara Ott (who are actually very close friends!)

And we are also excited to give you a sneak peek at what we have lined up for next January's Beare's Premiere Music Festival. Many of these artists have been waiting since 2020 to come here and perform these pieces for Hong Kong audiences.

We are very grateful to the Culture, Sports and Tourism Bureau for the continued support through the Art Development Matching Grants Scheme. Every dollar that we are able to raise in donations and sponsorships is matched 150% by the Hong Kong Government. So please consider supporting us by becoming a Friend of Premiere Performances. Help us continue building a vibrant arts and cultural life for the city in which we live.

Enjoy the music!

Andrea D Fessler

Executive Director and Founder

Premiere Performances of Hong Kong

葛羅夫納 (鋼琴)

BENJAMIN GROSVENOR (PIANO)



「他以高雅英姿從容駕馭舞台……葛羅夫納會令你喜上眉梢……如此氣質昔日已是鳳毛麟角，今時今日更是不可多得。」
— 大衛·艾倫，《紐約時報》

英國鋼琴家葛羅夫納以鍵盤上的素雅才華與雄渾的抒情色彩聞名國際。他不僅將精湛的技藝和濃厚的音樂感配合得天衣無縫，更憑藉兩者的獨特平衡使炫技演繹有了堅實的支撐。葛羅夫納獲譽為足以躋身數十年來最重要的鋼琴家之列，最近獲《留聲機》雜誌評選為有史以來50位最頂尖的鋼琴家之一。

“He commands the stage with aristocratic ease... Mr Grosvenor makes you sigh with joy... A temperament rare in yesteryear, let alone now.” — David Allen, *The New York Times*

British pianist Benjamin Grosvenor is internationally recognised for his sonorous lyricism and understated brilliance at the keyboard. His virtuosic interpretations are underpinned by a unique balance of technical mastery and intense musicality. Grosvenor is regarded as one of the most important pianists to emerge in several decades, with Gramophone recently acknowledging him as one of the top 50 pianists ever on record.

葛羅夫納於2023/24年樂季的協奏曲演出包括令人引頸以待的首演：與柏林德意志交響樂團和冰島交響樂團合作，為紀念布梭尼逝世100週年，演奏布梭尼的鋼琴協奏曲。他亦會夥拍科隆愛樂樂團和陳以琳同台演出，並與葉梅里亞尼切夫指揮的蘇格蘭室樂團在樂團的50週年樂季攜手獻演。

在獨奏方面同樣備受讚譽的葛羅夫納，本樂季會在琉森的鋼琴節「交響鋼琴」首次演出，節目受李斯特所啟發，當中亦有迪恩的作品作世界首演，其後會在芝加哥交響樂團名家系列和威格摩音樂廳分別進行美國和英國首演。此外他還會在多個音樂殿堂舉行獨奏會，包括橫濱港南區民文化中心、科隆愛樂音樂廳、香榭麗舍劇院、香港大會堂等。

近年重要演出包括：與巴乎·約菲指揮的芝加哥交響樂團、與克里夫蘭交響樂團及陳以琳、在BBC逍遙音樂節與維也納廣播交響樂團及艾爾梭進行成功的首演；此外他應邀擔任基斯克德會堂音樂廳2022/23年度常駐藝術家、威格摩音樂廳2021/22

Concerto highlights in the 23/24 season include his much-anticipated debuts with DSO Berlin and Iceland Symphony Orchestra featuring Busoni's Piano Concerto in the composer's anniversary year. He also performs with Gurzenich Orchestra and Elim Chan, Scottish Chamber Orchestra with Maxim Emelyanychev in their 50th anniversary season etc.

A celebrated recitalist, this season Grosvenor makes his debut in the Luzerns Klavier Festival “Le Piano Symphonique”, where his Liszt-inspired programme features a World Premiere by Brett Dean, which later receives US and UK premieres at Chicago Symphony Master series and the Wigmore Hall respectively. He also gives recitals at Konan Kumin Cultural Center Yokohama, Cologne Philharmonie, Théâtre des Champs Elysées, Hong Kong City Hall, etc.

Highlights of recent seasons include successful debuts with the Chicago Symphony conducted by Paavo Järvi, Cleveland Orchestra with Elim Chan, RSO Wien at the BBC Proms with Marin Alsop, etc. Varied projects as Artist in Residence at the Sage Gateshead in 22/23 season, the Wigmore Hall in 21/22 and at Radio France in 20/21. A renowned interpreter of Chopin, in the 22/23 season he performed both concerti with the Philharmonia Orchestra

年度常駐藝術家，以及法國電台2020/21年度常駐藝術家。葛羅夫納是蕭邦的出色詮釋者，曾於2022/23年樂季與愛樂樂團在皇家節日音樂廳合演蕭邦的兩首協奏曲。近期的獨奏會計有柏林音樂廳、美茵茲法蘭克福館（SWR2國際鋼琴演奏系列節目之一）、華沙「蕭邦與其時代的歐洲」音樂節、華盛頓甘迺迪中心、紐約卡奈基音樂廳等。

2011年，葛羅夫納與迪卡唱片簽約，成為旗下最年輕的英國音樂家，而他更是近60年來第一位簽約該唱片品牌的英國鋼琴家。他的最新專輯《舒曼與布拉姆斯》於2023年3月發行，當中收錄了作品《克萊斯勒魂》；這張大碟獲《義務報》(Le Devoir)盛讚為「傑作」，獲《留聲機》評為編輯之選，更贏得法國金音叉獎。葛羅夫納第二張協奏曲專輯於2020年發行，與皇家蘇格蘭國家樂團在陳以琳的詮釋下一同灌錄蕭邦鋼琴協奏曲，榮獲留聲機協奏曲獎和金音叉年度大獎，後者的樂評更稱之為「最好的版本之一，足證這位藝術家造詣非凡」。他與迪卡唱片於2021年延續合作關係，同年發行專輯《李斯特》，憑此獲頒《法國古典音樂雜誌》的「年度大獎」以及塞西莉亞獎。

at the Royal Festival Hall. In recital he has performed at Konzerthaus Berlin, Frankfurter Hof Mainz as part of the SWR2 International Piano Series, “Chopin and his Europe” Festival in Warsaw, Washington’s Kennedy Center, New York’s Carnegie Hall, etc.

In 2011 Benjamin signed to Decca Classics, becoming the youngest British musician ever, and the first British pianist in almost 60 years, to sign to the label. His most recent release in March 2023 of *Schumann and Brahms* featuring Kreisleriana was praised as a “masterpiece” (Le Devoir), selected as Gramophone Editor’s Choice and Diapason d’or. Released in 2020, his second concerto album featuring Chopin’s piano concerti, recorded with the Royal Scottish National Orchestra under the baton of Elim Chan received both the Gramophone Concerto Award and a Diapason d’Or de L’Année, with Diapason’s critic declaring that the recording is “a version to rank among the best, and confirmation of an extraordinary artist.” The renewal of his partnership with Decca in 2021 coincided with the release of Benjamin’s album Liszt, which was awarded ‘Chocs de l’année’ and Prix de Caecilia.

Grosvenor has received Gramophone’s “Young Artist of the Year”, a Classical Brit Critics’ Award, UK Critics’ Circle Award for Exceptional Young Talent and a Diapason d’Or Jeune Talent Award. He has been featured in two BBC television documentaries, BBC Breakfast, Front Row, as

葛羅夫納榮膺《留聲機》年度青年藝術家，而他亦是英國古典音樂獎（樂評獎）、英國評論家協會頒發之傑出新秀獎，以及金音叉新秀獎得主。他曾接受多個媒體專訪，包括英國廣播公司BBC兩部電視紀錄片、早晨新聞節目「BBC Breakfast」、電台節目「Front Row」，以及美國有線電視新聞網CNN的電視特輯「Human to Hero」。2016年，他獲紐約愛樂授予首屆阿克曼古典鋼琴獎。

葛羅夫納於2012年以女皇卓越獎優異生身分畢業於皇家音樂學院，2016年獲頒學院獎學金。他為英國慈善機構Music Masters擔任大使，該團體提倡多元與共融，致力於音樂教育普及，讓所有不同背景的孩子都能接觸音樂。

well as in CNN’s “Human to Hero” series. In 2016, he became the inaugural recipient of The Ronnie and Lawrence Ackman Classical Piano Prize with the New York Philharmonic.

Following studies at the Royal Academy of Music, he graduated in 2012 with the “Queen’s Commendation for Excellence” and in 2016 was awarded a RAM Fellowship. Benjamin is an Ambassador of Music Masters, a charity dedicated to making music education accessible to all children regardless of their background, championing diversity and inclusion.



節目簡介

PROGRAMME NOTES

蕭邦 (1810-1849)

升F大調船歌，

Op. 60 (1845-46)

蕭邦的父親是法國人，母親是波蘭人，始終自視為波蘭人的他，在家鄉發掘到許多音樂創作靈感。在華沙音樂學院完成學業後，他成為鋼琴家並取得相當成績，在即興演奏方面尤其成功。1831年他來到巴黎，很快便在音樂和文學圈子裡得到認同。與巴黎當時富麗堂皇的音樂廳相比，他更喜歡置身沙龍裡為朋友和贊助人演奏。他大部分的鋼琴作品就是為這些親密的場合而寫。

升F大調船歌寫於1845年，當時蕭邦正飽受疾病煎熬，與此同時亦經歷情場失意，與作家喬治·桑的感情已無力回天。船歌取名自兩個意大利單詞——「船」和「划船者」，是老掉牙的19世紀金曲——威尼斯貢多拉船夫柔和輕盪的浪漫情歌。然而蕭邦的船歌不落窠臼。他用上寬廣的12/8拍，開始時猶如淥水蕩漾，十分

Frederic CHOPIN (1810-1849)

Barcarolle in F-sharp Major,

Op. 60 (1845-46)

Born to a French father and a Polish mother, Chopin regarded himself as a Polish national and found much in his native land to inspire his music. After his studies at the Warsaw Conservatory, he began to achieve success as a pianist, particularly with his improvisations. Arriving in Paris in 1831, he quickly gained acceptance in musical and literary circles. He preferred playing in the salons of friends and patrons to the flamboyant display of the Parisian concert halls at the time. It was for these more intimate surroundings that he wrote most of his piano works.

The Barcarolle in F-sharp Major was written in 1845 as Chopin was working through debilitating illness and the grinding conclusion of his unhappy relationship with the writer George Sand. Drawn from two Italian words, *barca* or boat, and *rollo* or rower, the barcarolle was a beloved 19th-century cliché: the gently rocking romantic songs of Venetian gondoliers. Chopin's Barcarolle is anything but that. Working with a broad 12/8 time signature, Chopin's watery undulations

平靜，但當流水於全曲最後三分之一處回來時，卻儼然一片汪洋，巨浪滔天——不見月夜下的運河波光粼粼，只見狂濤洶湧無情。

李斯特 (1811-1886)

B小調鋼琴奏鳴曲，

S. 178 (1852-53)

甚緩板 — 活力充沛的快板 — 雄偉的 — 宣敘調 — 持續的行板 — 活力充沛的快板 — 持續的行板 — 甚緩板

李斯特(1811-1886)以出色的鋼琴演奏技巧享譽19世紀歐洲樂壇。他同時也是舉足輕重而且影響深遠的作曲家、鋼琴名師、指揮家，此外他亦有襄助其他作曲家和演奏家，當中包括華格納、白遼士、聖桑、葛利格及鮑羅丁。

1847年2月，李斯特邂逅維根斯坦王妃卡洛琳·斯恩，二人墮入愛河，後來卡洛琳說服李斯特放棄巡迴演出的鋼琴家事業，全身

begin calmly, but upon their return in the final third of the piece, build like the immense swells of the open ocean — no moonlit canal scene here, but a relentless and dramatic escalation.

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 (1811-1886) became renowned throughout Europe during the 19th century for his great skill as a pianist. He was also an important and influential composer, a notable piano teacher, a conductor, and a benefactor to other composers and performers, including Richard Wagner, Hector Berlioz, Camille Saint-Saëns, Edvard Grieg and Alexander Borodin.

In February 1847, Liszt met and fell in love with the Princess Carolyne zu Sayn-Wittgenstein, who persuaded Liszt to give up his career as a travelling virtuoso in order to concentrate

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「香港文化地標」
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14 JAN SUNDAY
2:30PM 粵語
4:30PM English

Hong Kong City Hall Theatre
香港大會堂劇場

Programme

CHANG *Fantasies for Children Musical Stories* (selections)
Evelyn Chang (piano)

HuBuCo *The Three Little Pigs Answer Beethoven Five*
Ruda Lee (violin), Kiann Chow (violin), Ringo Chan (viola), Eric Yip (cello)

PROKOFIEV *Peter and the Wolf*
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Suitable for children ages 5+
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FESTIVAL OPENING: SPOTLIGHT ON THE MIRÓ QUARTET 音樂節揭幕：米羅弦樂四重奏

15 JAN MONDAY 7:30pm

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

Programme

Caroline SHAW *Microfictions* (2021)
Asian Premiere, Co-commissioned by Premiere Performances with the support of Interlude.hk
Miró Quartet

MOZART String Quintet in G minor, KV 516
Miró Quartet, Masumi Rostad (viola)

BRAHMS String Quartet No. 1 in C minor, Op. 51, No. 1
Miró Quartet

THE GENIUS OF MOZART 莫扎特之夜

17 JAN WEDNESDAY 7:30pm

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

Programme

MOZART:
Sonata for two pianos in D Major, KV 448
Orion Weiss, Shai Vosner

String Quartet No. 19 in C Major, Dissonance, K. 465
Miró Quartet

Divertimento in E-flat Major for String Trio, KV 563
Ning Feng (violin), Masumi Rostad (viola), Gary Hoffman (cello)

A ROMANTIC INTERLUDE 浪漫間奏

18 JAN THURSDAY 7:30pm

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

Programme

SCHUBERT *Fantasie in F minor for piano four hands*
Orion Weiss, Shai Vosner

SMETANA *Piano Trio in G minor, Op. 15*
So-Ock Kim (violin), Gary Hoffman (cello), Orion Weiss (piano)

BRAHMS *String Quintet in G Major, Op. 111*
Ning Feng (violin), So-Ock Kim (violin), Masumi Per Rostad (viola), John Largess (viola), Gary Hoffman (cello)

FESTIVAL CLOSING GALA: A NIGHT WITH ROBIN TRITSCHLER 音樂節閉幕：崔特許勒聲樂之夜

19 JAN FRIDAY 7:30pm

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

Programme

SCHUMANN *Liederkreis, Op. 39*
Robin Tritschler (tenor), Shai Vosner (piano)

BEETHOVEN *Grosse Fuge, arr. for Piano Four Hands*
Orion Weiss, Shai Vosner

VAUGHAN-WILLIAMS *On Wenlock Edge*
Robin Tritschler (tenor), Miró Quartet, Shai Vosner (piano)

SCHUMANN *Piano Quintet in E-flat Major, Op. 44*
Ning Feng (violin), So-Ock Kim (violin), Masumi Per Rostad (viola), Gary Hoffman (cello), Orion Weiss (piano)

投入作曲。35歲的李斯特告別演奏生涯時正值事業巔峰，正好讓這位傳奇鋼琴家得以名垂青史。翌年，李斯特接受了一則為時已久的邀請——到德國威瑪出任宮廷樂長，他因而在當地定居，一直逗留至1861年。移居威瑪後，李斯特終於有充分時間作曲，並在往後12年創作了眾多首代表作，包括被譽為李斯特登峰造極的獨奏鋼琴作品，不論其演奏技巧和情感表達也是難度極高的B小調奏鳴曲。

B小調奏鳴曲寫於1852至1853年間，1857年1月27日由李斯特的學生、同時也是他的女婿畢羅在柏林首演。樂譜出版時，李斯特將這首奏鳴曲題獻給舒曼，以答謝先前舒曼題贈的C大調幻想曲，作品17(1836)。可是據說舒曼不喜歡此曲，布拉姆斯和安東·魯賓斯坦亦然。華格納倒是讚賞有加，形容此曲既「超乎想像」又「超凡脫俗」，歷史證明他是對的。

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. The published Sonata was dedicated to Robert Schumann, in return for Schumann's dedication of his *Fantasia in C*, Op. 17 (1836) to Liszt—but Schumann reputedly did not like the Sonata, nor did Johannes Brahms and Anton Rubinstein. Richard Wagner, however, described the work as beautiful “beyond all conception” and “sublime,” and history has been on his side.

在李斯特的芸芸作品裡，只有三首能夠納入奏鳴曲式：《浮士德交響曲》、《但丁交響曲》和B小調奏鳴曲。李斯特將奏鳴曲式融會貫通，他筆下的B小調奏鳴曲是一首既創新又獨特的單樂章作品。他於此曲展示的連續「主題變形」手法，對後世作曲家影響甚鉅——華格納後期的所有歌劇，包括聯篇歌劇《指環》，都運用了這種寫作技法。

這首單樂章奏鳴曲乍聽之下給人的印象是自由、無拘無束、如幻想曲似的，或近乎即興演奏。然而事實上全首作品都是由引子緊密建構而成。李斯特首先從引子發展出三個突出而有力的主題，然後過渡到恍如宗教讚美詩的樂段，最後的主部分使用了所有主題元素。結尾的行板雋永動人，返回最初的音樂素材，最終歸於沉寂。有趣的是，此曲安靜的結尾可能是作曲家後來的想法；現藏於紐約摩根圖書館與博物館的手稿裡，原本嘹亮的結尾被刪掉。

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. However, he made the sonata form his own in this innovative and unique work in one movement. In it, Liszt presents 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 in all his later operas, including the great Ring cycle.

This one-movement sonata gives 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 employs elements of all the themes. 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.

李斯特 (1811-1886)

降D大調搖籃曲，
S. 174 (1863年版)

李斯特於1854年寫作搖籃曲第一版本，1863年修訂第二版本，亦是最想獲演的版本。此曲顯然是仿照蕭邦所寫的搖籃曲，作品57來創作。兩首作品都用降D大調寫成，以簡單的四小節主題寫作越來越複雜的變奏曲，低音區有主音作為重複的持續音伴隨主題開展。

這兩首作品之間的差異與彼此的相似之處同樣顯著。儘管搖籃曲傳統上與平靜撫慰的旋律密不可分，然而李斯特卻反其道而行，對搖籃曲作出截然不同的詮釋。他沒有把它寫成柔和的搖籃曲，反而在溫柔自省與激情澎湃之間，敘述對比鮮明的情感跌宕。

全曲宛如呢喃囁語，力度大多介乎極弱(pp)至最弱(ppp)音，諸如「極甜美」、「漸慢而弱」、「漸漸消失」等音樂詞彙在譜上俯拾皆是，提醒演奏者放輕聲量。因此對鋼琴家來說，演繹此曲的一大考驗在於充分拿捏恰到好處的力度，足以展現李斯特所構想的眠夢幽思之餘又不失戲劇張力。

Franz LISZT (1811-1886)

Berceuse in D-flat Major,
S. 174 (1863 version)

Liszt wrote the first version of his Berceuse (meaning “lullaby” in French) in 1854 and a revised second version, the one most often played, in 1863. His modelling was quite evidently Chopin’s own Berceuse Op. 57. Both works are written in D-flat Major, and consist of ever-more-complex variations on a simple four-bar theme unfolding over a repeated tonic pedal note in the bass.

But the differences between the two works are as striking as their similarities. Even though a lullaby is traditionally associated with soothing and calming melodies, Liszt’s interpretation of the Berceuse takes a different approach. Rather than offering a gentle lullaby, he presents a musical narrative that traverses a range of contrasting emotions, from tender introspection to passionate intensity.

In a work that whispers along at a dynamic level of mostly *pp* and *ppp*, a work replete with “shushing” warnings to play *dolcissimo*, *smorzando* and *perdendo*, the principal challenge for the pianist is finding the right scale of dynamics at which to project Liszt’s drama-filled sleepy-time musings.

蕭邦 (1810-1849)

B小調第三鋼琴奏鳴曲，
Op. 58 (1844)

莊嚴的快板
諧謔曲：十分活潑
廣板
終曲：不太急的急板

蕭邦與桀驁不遜的小說家喬治·桑在1836年年底初次見面，兩人在李斯特安排的聚會上認識。接下來的數月他們的友誼日漸加深，繼而發展出真摯的感情甚至異乎尋常的熱戀，而喬治·桑在往後十年亦擔當蕭邦的繆斯女神與保護者。自1839年起，每逢夏天他們就會離開巴黎，到喬治·桑在諾昂的鄉間別墅避暑。

1844年5月，正當他們準備出發前往諾昂之際，蕭邦得知他父親在華沙逝世的消息。他大受打擊，肺結核病情加速惡化並開始削弱他的體力，當他的身體狀況恢復到足以起行，喬治·桑便立即帶他去諾昂。喬治·桑對他的健康和精神狀態非常關注，於是她寫信給蕭邦的母親，提議家人探望可能有助於他的康復。他的姊姊路德維卡答應了，已經14年沒見過與蕭邦的她，與丈夫為此前往巴黎一趟。蕭邦對路德維

Frederic CHOPIN (1810-1849)

Piano Sonata No. 3 in B minor,
Op. 58 (1844)

Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto non tanto

Chopin first met the flamboyantly iconoclastic novelist George Sand late in 1836 at a party given by Franz Liszt. Their friendship deepened into sincere if tempestuous and unconventional love during the following months, and Sand served for the next decade as Chopin’s muse and protectress. Beginning in 1839, they escaped from the summer heat of Paris to Sand’s country villa at Nohant.

Just as the couple was preparing to leave for Nohant in May 1844, Chopin learned that his father had died in Warsaw. The news devastated him, exacerbating the tuberculosis that was beginning to sap his strength, and Sand took him to Nohant as soon as he had recovered sufficiently to travel. Sand was so concerned about his health and state of mind that she wrote to Chopin’s mother, suggesting that a visit from the family might help restore him. It was agreed that his sister Ludwika, who had not seen Chopin for 14 years, would travel to Paris with her husband. Chopin was stirred enough by the news of Ludwika’s visit that

卡的到訪大為振奮，再度執筆寫作，並於7月開始創作長篇的B小調鋼琴奏鳴曲。作品在他於秋末回到巴黎前完成。

B小調在古典鋼琴奏鳴曲文獻裡幾乎是前所未有——不論莫扎特、貝多芬、舒伯特、舒曼或孟德爾遜，都沒有作品是以此調性寫成。(李斯特直到1852年才著手寫作B小調奏鳴曲。)蕭邦之所以選用B小調，顯然是因為調性營造出陰沉黯淡的氣氛，還有鋼琴所賦予的華麗音色，兩者都在第一樂章顯而易見。第二主題對比鮮明，明確刻畫出如拱形般起伏的抒情靈感，底下是漣漪似的琶音伴奏。第一樂章的其餘部分大多依循傳統奏鳴曲架構寫成，只是再現部省略了主題，直接從抒情的第二主題開始。

小巧緊湊的諧謔曲用上了三段的ABA曲式，首尾兩段璀璨奪目，以中段平順流暢的旋律來平衡。廣板是一首哀傷內省的夜曲，被譽為「蕭邦所有作品乃至浪漫時期所有音樂中的巔峰傑作之一」。終曲為輪旋曲(ABABA曲式)，蕭邦將高超技藝發揮得淋漓盡致——快速的跑動音型、複雜精細的

he started to compose again, and began sketching a large piano sonata in B minor in July. The work was completed by the time he returned to Paris in late autumn.

The key of B minor was virtually unprecedented in the Classical piano sonata literature — no such works by Mozart, Beethoven, Schubert, Schumann, or Mendelssohn exist in that tonality. (Liszt did not begin his Sonata in B minor until 1852.) Chopin apparently chose the key for both the darkly coloured emotional ambiance it creates as well as the opulent sonorities that can be drawn from the piano, both of which are evident in the opening movement. Formal delineation is provided by the contrasting second theme, an arching lyrical inspiration buoyed by a rippling arpeggio accompaniment. The remainder of the movement proceeds according to the traditional sonata model, except that the main theme is omitted in the recapitulation, which therefore begins directly with the lyrical subsidiary subject.

The compact Scherzo in ABA form balances its dazzling outer sections with a smoothly flowing melody for the central section. The Largo, a mournful and introspective nocturne, is considered to be “one of the high points in all of Chopin and in all of the music of the Romantic era.” The closing Finale, a rondo in ABABA form, is a thrilling display of Chopin's technical

琶音、強而有力的和弦，直至音樂變成相較明亮的B大調調性，將樂章帶入既歡騰又活力充沛的尾聲。

B小調奏鳴曲1845年2月26日在巴黎首演，由蕭邦親自演奏。這是他在巴黎最後的公開演出之一，爾後他的健康開始急轉直下。他將此曲題獻給舊生與摯友、鋼琴家佩爾蒂伯爵夫人。

中譯：張苡璉

prowess, featuring fast runs, intricate arpeggios, and powerful chords until it turns to the brighter tonality of B major for its energetic and jubilant coda.

The Sonata premiered in Paris on 26 February 1845, with Chopin himself performing. It was one of his last public performances in Paris before his health began to irrevocably decline. He dedicated it to his former student and close friend, the pianist Countess Elise de Perthuis.



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Anonymous (1)
Sofia Zanchini & Gaetano Bassolino
Mira Christanto
Ming Chen & Jelmar de Jong
Spencer Goh
Radhika & Oshan Gunawardana
Susan & Mark Hayden
Rimmo Jolly
Nelson K. F. Leong
Niklaus Leung
Tracy Li
Stephen Luk
Evan Miracle
Moon Yik Company Limited
Amna & Ali Naqvi
Clara Yip & Jian Shen
Sau Ching Charity Foundation Limited
Christopher Sim / Kevin Wilkey
Suhanya & Michael Snelling
Bobbi Hernandez & Morgan Sze
Tung Family Foundation
Jeanie Woo
Jason Zhang

\$18,000 - \$24,900

Anonymous (1)
Ines & Nicolas Aguzin
Alessandro Asperti
Anne Farlow & Oliver Bolitho
Aaron Chandrasakaran
Jina Lee & Jae Won Chang
Esther & John Chi
GaveKal Endowment Limited
Great Eagle Holdings Limited
Christina Matula-Häkli & Jukka Häkli
Leah Harrison
David Ho
Katherine & Willard McLane
Sophie & Alfons Mensdorff
Once and Future Man Ltd.
Doreen Le Pichon
Elena & Andrea Vella
Josephine Wai

Rajan Sujanani
Amy Tam
Joanne Tam
Su-Mei & Marcus Thompson
Rita Tsang Leong
Margaret Van
Claire Hsu & Benjamin Vuchot
Tim Weinert-Aplin
Charlotte Wong
Amy Wood
Tony Xu
Kirsten & Adam Zaki

\$1,000 - \$4,900

Anonymous (12)
Meenakshi Ambaradar
Kylie Anania
Judy Ang-Ikeda
Alicia Audibert
John Batten
Cheryl Blanco
Yvonne Poon & John H Boey
Elizabeth Clark & Richard Boseley
Roberto Bruzzone
Elizabeth Chan
Karen Chan
Kilian Chan
David Chao
Jee Eun & Samuel Chao
Charities Aid Foundation America
Chiahui Chen
CS Chen
Elaine Cheng
Lisa & Mark Chiba
Lucy Choi
Regina Chui
Lewis Chung
Simon Clarke
Susan Clear
Mark L Clifford
Mark Cohen
TG Cooper
William Andrew Crowe
Andrew D'Azvedo
Ti & Gerald Dennig
Devialet Ltd
Faina & Joshua Derman
David Patrick Eich
Stephen Eno
Henry Steiner
Corina Stonebanks
Dede Huang & Alex Stuart
Dan Strumpf
Zack Susel
Edward Szakal
Yee Kai Gary Tang
Cissy Lam & Robert 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
Arthur M Wang
Anne LeBourgeois & Robert Grieves
Claude Haberer
Corey Hall-Cooper
Catherine Han
Rumiko Hasegawa
Lina and Rami Hayek
Sandra Mak & Alex Hee
John Heath
Mette Hjort
Elaine Ho
Younna & Bruno Hostelet
Michael Hubmann
Hui Yui
Betty Hung
Mimi & Peabody Hutton
Martine & Michel Jospé
Sonny Hsu
Kosmo Kalliarekos
Kong Wing Fai
Kong Yuk Yi, Anna
Jean Sung & Peter Krismer
Vinit Kumar
Ting Ting Lam
Amy & Mattias Lamotte
Edward Lau
Adam Lazar

Chui-Inn Lee
May Lee
Tak Lee
Gesing Leung
Joan Leung
Jeremy Lightfoot
William Littlewood
Yang Liu
Judy Lo
George Long
John Louie
Michelle & Craig Lovett
Lum Wai Chun Raphael
Donald Lung
Jonathan Mandel
Stephen Matthews
Kwok-Ling Mau
Jane McBride
John Medeiros
Micramusic Limited
Siu Ming & Friends
Louisa Mitchell
Philippe M. Moisan
Jonathan Mok
Forrest Morr
Grandma & Cherry Ng
Noam Noked
One Pilates Studio
Jennie Orchard
Amy & Lincoln Pan
Thomas Pan
Rampreet
Lorenzo Restagno
Isabelle Richardson
Georgina & Thibaut de Rocquigny
Fabio Rossi
Rubicon Communications Ltd.
Barbara Ann Rust
Heinz Rust
Philippa Salewicz
Megan Schmalzried
Andy Schrott
Andrew Sheard
Gorden Shiu
Nicole & Jonathan Silver
Leah & Jason Singer
Jinus & Lionel St. Exupery
Peter Stein
Henry Steiner
Corina Stonebanks
Dede Huang & Alex Stuart
Dan Strumpf
Zack Susel
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Adam Lazar