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Dynamic Duo
**Esther Yoo (violin) &
Zee Zee (piano)**

小提琴及鋼琴二重奏：柳愛莎及左章

"The soloist [Esther Yoo] and pianist Zee Zee clicked smoothly on every turn of the music...It was a dazzler." *Aspen Times*

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

5
JUN
2023

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節目 Programme

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德布西

為小提琴及鋼琴所寫的奏鳴曲
活潑的快板
嬉遊曲
終曲

13" DEBUSSY

Sonata for violin and piano
Allegro vivo
Intermède: fantasque et léger
Finale: très animé

葛利格

C小調第三小提琴奏鳴曲，作品45
熱情的甚快板
表情豐富的小快板，如浪漫曲
生動的快板 — 極急板

24" GRIEG

Violin Sonata No. 3 in C minor, Op. 45
Allegro molto ed appassionato
Allegretto espressivo alla Romanza
Allegro animato – Prestissimo

拉赫曼尼諾夫

《練聲曲》，作品34，第14

6" RACHMANINOFF

Vocalise, Op. 34, No. 14

Jeongkyu PARK

《蟾蜍》

6" Jeongkyu PARK

Toad

維厄當

《美國回憶》，作品17，
「Yankee Doodle」

5" VIEUXTEMPS

Souvenirs d'Amérique, Op. 17,
"Yankee Doodle"

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8月26日(星期六)晚上8時播出及2023年8月31日(星期四)下午2時重播。

This concert is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 26 August 2023 (Sat) at 8 pm with a repeat on 31 August 2023 (Thu) at 2 pm.

場地規則

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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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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.

行政總監致辭

Message from Our Executive Director

Dear Friends & Music Lovers,

Welcome to tonight's dazzling violin recital by Esther Yoo, together with one of our favorite pianists, Zee Zee. We are delighted to be collaborating with the Korean Consulate General together with the Korean Cultural Center to bring Esther Yoo to Hong Kong, as well as Hong Kong University of Science and Technology where Zee Zee will perform a solo recital on Thursday June 8th.



We are very excited to announce the stellar lineup for our 2023 Fall Recital Series. In September, one of the most esteemed British pianists **Benjamin Grosvenor** returns to play Chopin and Liszt. In October, guitar superstar **Miloš** finally makes his return with a Baroque-inspired programme. And finally, fascinating pianist **Alice Sara Ott** brings her concept recital "Echoes Of Life" to Hong Kong in November.

We would like to extend our gratitude to the Culture, Sports and Tourism Bureau, for their long-time support under the Art Development Matching Grants Scheme, whereby every dollar we are able to raise in donations is matched 150% by the Hong Kong government. And of course, we are also very grateful to all our donors, who share our vision to build a vibrant and world-class arts and cultural life in Hong Kong.

Enjoy the music!

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柳愛莎 (小提琴) Esther Yoo (violin)



專業提琴雜誌《The Strad》形容柳愛莎為「近代小提琴獨奏家的典範。她聰穎、極具表達力、沉著冷靜，較一般技巧大師有過之而無不及。」

柳愛莎四歲開始學習小提琴，八歲作協奏曲首演。她16歲時於國際西貝遼士小提琴大賽勝出，成為該比賽最年輕的得獎者；兩年後成為史上其中一位最年輕的伊利沙白女王大賽冠軍。2014年，她成為BBC廣播電台第三台新世代藝術家。2018年獲英國古典音樂電台Classic FM評選為「30名30歲以下最出色的音樂家」之一；2020年入選紐約古典音樂電台WQXR「20位最值得關注的藝術家」。

The Strad has described Esther Yoo as “the model of a violin soloist in the modern age. Intelligent, articulate and self-possessed, she is so much more than a technical virtuoso.”

Esther began playing the violin at the age of four and made her concerto debut aged eight. At 16, she became the youngest prizewinner of the International Sibelius Violin Competition, and two years later was one of the youngest ever prize-winners of the Queen Elisabeth Competition. In 2014, she became a BBC Radio 3 New Generation Artist and in 2018 was selected as one of Classic FM’s Top 30 Artists under 30. In 2020 WQXR named her one of Twenty Artists to Watch.

柳愛莎曾與多位知名指揮攜手合作，包括阿殊堅納西、杜達美、沙羅倫等；曾合作的樂團計有：洛杉磯愛樂、首爾愛樂等。她曾於多個著名的音樂節演出，包括BBC 逍遙音樂節和亞斯本音樂節，並於林肯中心和威格摩音樂廳舉行的獨奏會獻藝。

柳愛莎和德意志留聲機唱片公司即將推出的專輯將收錄布魯赫和巴伯的協奏曲。

德意志留聲機唱片公司還為柳愛莎、左章和哈特拿沙揚共同創立的Z.E.N.鋼琴三重奏發行了兩張專輯。Z.E.N.鋼琴三重奏的成員同為BBC廣播電台第三台新世代藝術家，曾於北美、歐洲、亞洲及澳洲各地巡演。他們的第二張專輯《在凜寒中燃燒》(Burning Through the Cold)的曲目包括蕭斯達高維契、巴巴扎年、拉赫曼尼諾夫和哈察都量的鋼琴三重奏作品。

柳愛莎集三種文化於一身，這使她在芸芸古典音樂獨奏家之中獨特出眾。她於美國出生並度過童年，其後於比利時和德國接受教育；儘管如此，她仍以其韓國家族血統為榮。三大洲的文化背景與育成，因而造就了她多才多藝且異常廣泛的表現力，更使她成為古典音樂領域裡其中一位既才華橫溢亦能言善道的溝通者。

She performs with leading conductors – including Vladimir Ashkenazy (with whom she and the Philharmonia Orchestra recorded the Sibelius, Glazunov and Tchaikovsky concertos for Deutsche Grammophon), Gustavo Dudamel, Esa-Pekka Salonen etc. and with orchestras such as the Los Angeles Philharmonic, Seoul Philharmonic etc. She has also performed at a range of prominent festivals, including BBC Proms and Aspen Music Festival, and has appeared in recital at Lincoln Center and Wigmore Hall.

Her latest release on Deutsche Grammophon is of the Bruch and Barber concertos.

Deutsche Grammophon have also released two recordings by the Z.E.N. Trio, which she founded together with fellow BBC Radio 3 New Generation Artists, Zhang Zuo and Narek Hakhnazaryan, and which tours widely in North America, Europe, Asia and Australia.

Esther may be unique among classical soloists in being fully tri-cultural. She was born and spent her earliest years in the U.S., before receiving her education in Belgium and Germany, but she proudly retains her family’s Korean heritage. Having authentic roots in three continents contributes to her versatility and exceptionally broad range of expression, and is unquestionably a factor in making her one of the most articulate and gifted communicators in the field of classical music.

左章 (鋼琴)

Zee Zee (piano)



左章極富想像力和感染力的演奏，使她獨特出眾，在年輕鋼琴家中傲視同儕。《留聲機雜誌》(中國)形容她的演出「激情澎湃、魅力四射、生動活潑」；她於詮釋音樂的獨到見解和表達造詣獲《比利時廣播》讚譽為「明亮奪目、情味雋永與動人煽情的極致，帶領我們進入另一個境界」；她的藝術成熟度獲《洛杉磯時報》盛讚，稱她為「力量熾盛、熱情洋溢、扣人心弦的表表者」。

2022-23年樂季，左章載譽重回亞斯本音樂節、香港管弦樂團及中國愛樂樂團。近年的主要演出包括：與指揮尼米·約菲和愛沙尼亞國家交響樂團於樂季揭幕音樂會上演出；與指揮巴乎·約菲和愛樂樂團在皇家節日音樂廳合作演出，以及聯同上海交響樂團演繹貝多芬和聖桑全套鋼琴協奏曲。

An imaginative and electrifying performer, Zee Zee (Zhang Zuo), is unique among the young generation of pianists. Described as “full of enthusiasm and glamour, radiating the vigor of youth” (Chinese Gramophone), her interpretations and communicative abilities have been praised as “taking us to another reality... bright, expressive and moving to the extreme” (Belgischer Rundfunk), while her creative maturity has been hailed as “a powerful, passionate and compelling representation of pure artistry” (Los Angeles Times).

In the 2022-23 season, Zee Zee returns to the Aspen Music Festival, Hong Kong Philharmonic, and China Philharmonic, among others. Other highlights of recent season have included the season-opening concert with the Estonian National Symphony under Neeme Järvi, with the Philharmonia orchestra at the Royal Festival Hall under Paavo Järvi, as well as the complete piano concertos of Beethoven and of Saint-Saëns with the Shanghai Symphony Orchestra.

左章於環球唱片兩度發行專輯。第一張由德意志留聲機唱片公司發行，當中收錄拉威爾及李斯特的鋼琴協奏曲。她的第二張大碟為個人獨奏專輯《旅行歲月》由迪卡唱片發行，曲目包括華格納、荀伯格和李斯特的作品。

左章曾於倫敦威格摩音樂廳、紐約林肯中心、溫哥華獨奏協會及飛躍演奏香港舉行過多場著名的獨奏會，並曾於多個音樂節獻藝，如吉爾摩國際鋼琴節、拉維尼亞音樂節、魯爾鋼琴節及琉森音樂節。

左章熱衷於室樂演奏，她是Z.E.N.鋼琴三重奏的創始成員，另外兩位成員為小提琴家柳愛莎和大提琴家哈特拿沙揚。Z.E.N.鋼琴三重奏的兩張專輯皆由德意志留聲機唱片公司發行。三位成員經常於世界各地巡演，包括北美、澳洲及亞洲。

左章五歲於德國開始接受音樂訓練。她在深圳藝術學院跟隨但昭義習琴，其後赴美，在伊士曼音樂學院師隨特魯，在茱莉亞音樂學院接受卡普林斯基和麥唐勞指導，期間獲頒帕茲切克鋼琴獎。左章在首屆中國深圳國際鋼琴協奏曲比賽、珍娜芭侯雅國際鋼琴大賽及克萊涅夫國際鋼琴比賽中奪冠。此外她亦是2013年伊莉莎白女王大賽得獎者。她曾在皮博迪音樂學院師隨費沙，目前繼續接受布蘭杜指導。

She has released 2 albums under Universal. The first, under the Deutsche Grammophon label, featured concertos by Ravel and Liszt. The second, a solo album “journey” under Decca Classics, featured works from Wagner, Schönberg and Liszt.

Zee Zee has given a number of notable recitals, including at the Wigmore Hall in London, Lincoln Center in New York, Vancouver Recital Society and Hong Kong’s Premiere Performances, and has appeared at festivals such as the Gilmore Festival, Ravinia Festival Klavier-Festival Ruhr, and the Lucerne Festival.

A passionate chamber musician, Zee Zee is a founding member of the Z.E.N. Trio, alongside violinist Esther Yoo and cellist Narek Hakhnazaryan. The trio has released 2 albums under the Deutsche Grammophon label. The trio tours regularly throughout the world, including the United States, Australia and Asia.

Zee Zee began her musical training in Germany at the age of five. Having completed her piano studies with Dan Zhaoyi at the Shenzhen Arts School, Zee Zee continued her artistic development under the mentorship of Nelita True at the Eastman School of Music and Yoheved Kaplinsky and Robert McDonald at The Juilliard School, where she won the coveted Petschek Piano Award. Zee Zee was awarded first prize at China’s 1st International Piano Concerto Competition, the Gina Bachauer International Artists Piano Competition, and the Krainev International Piano Competition. She was also a prizewinner at the 2013 Queen Elisabeth Competition. She has studied at the Peabody Institute with Leon Fleisher and continues to receive guidance from Alfred Brendel.

節目簡介

Programme Notes



德布西 (1862-1918)

為小提琴及鋼琴所寫的 奏鳴曲 (1917)

活潑的快板
嬉遊曲
終曲

在創作生涯的早期，德布西審慎地避免傳統的樣式與標題，然而他的心態在創作生涯的晚期有所改變，寫下了一系列技藝精湛的前奏曲、練習曲以及奏鳴曲。他原本計劃寫作六首小提琴及鋼琴奏鳴曲，卻遺憾地只完成了其中三首，便因為癌症而過早地離世。

小提琴奏鳴曲是他最後一首完成的作品，頗能代表他晚期的風格——十足精準，一個音符都不想浪費。曲目的能量及其鮮明的性格，與它的長度並不相稱。該曲首演由小提琴家普雷完成，德布西擔任鋼琴伴奏。那場音樂會旨在為戰場上負傷失明的士兵募捐。

德布西為這首作品費了不少心力，特別是最後一個樂章，他至少重寫了兩遍。結果證明這些努力沒有白費。旋律中彌散著吉普賽式的技法，這應該可以追溯到作曲家數年前的一次布達佩斯之旅。曲目安靜地開篇，顯得有些猶疑不定，我們

Claude DEBUSSY (1862-1918)

Sonata for violin and piano (1917)

Allegro vivo
Intermède: fantasque et léger
Finale: très animé

Debussy may have spent his earlier career religiously avoiding traditional genres and titles, but in his later music he'd had a change of heart, producing a string of masterly *Préludes*, *Études* and *Sonatas*. He planned six of the last of these, but tragically finishing only three of them before dying prematurely of cancer.

The Violin Sonata was his last completed piece and is characteristic of his late, sharper edged style of writing in which not a note is wasted. Its energy and characterfulness also help to create an impact out of all proportion to its brief length. It was premiered by violinist Gaston Poulet with Debussy at the piano at a concert designed to raise money for soldiers blinded on the battlefield.

Debussy may have struggled with the piece (the finale in particular, which he rewrote at least twice) but the result belies any sense of effort. There are also hints throughout the sonata of the kind of gypsy-style fiddling that he'd encountered on a visit to Budapest a few years earlier. The piece opens quietly, almost

即刻意識到這曲子與德奧傳統風味的奏鳴曲截然不同，因為旋律中並未包含發展部。一種奇幻的感覺為三個樂章增添不少色彩，「間奏曲」浪漫輝煌地騰越而起，而最末樂章（與開篇處的主題呼應）以三連音寫成，對此，德布西曾有一句著名的形容，稱其為「像是咬住自己尾巴的蛇」。

tentatively and we're immediately aware that this is nothing like the sonatas of the Austro-German tradition. Development, as such, has no place here. In its place, a sense of fantasy colours all three movements, 'Intermède' gloriously airborne, while the finale (which hints at the work's opening motif) is powered by a triplet rhythm that Debussy famously described as being 'like a snake swallowing its own tail'.



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BENJAMIN GROSVENOR

Chopin & Liszt

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29 Sep 2023 (Fri) 7:30pm
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ALICE SARA OTT

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Concert Hall, Hong Kong City Hall
香港大會堂音樂廳
\$580 \$380 \$180

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葛利格 (1843-1907)

C小調第三小提琴奏鳴曲， 作品45 (1867)

熱情的甚快板
表情豐富的小快板，如浪漫曲
生動的快板 — 極急板

為什麼葛利格的三部小提琴奏鳴曲不如布拉姆斯的一樣聞名？原因可能很簡單，是因為葛利格不像那些傑出的德國作曲家，我們不會立刻想起室內樂。葛利格本人是位鋼琴家，是誰激起他創作小提琴奏鳴曲的興趣？答案就是挪威國寶，小提琴家兼作曲家奧雷·布爾。葛利格和布爾同樣生於卑爾根；布爾是葛利格的前輩，他游說葛利格的父母把當時十五歲的葛利格送到萊比錫音樂學院上學，對葛利格造成深遠的影響。布爾得到傳統挪威哈丹格爾小提琴的啟發，並將其特色融入自己的音樂中。這種音樂的獨特之處，不單單在於音色：它還代表着國家政治立場，因為當時挪威是瑞典的一部份。

葛利格的第三小提琴奏鳴曲開始時陰森且具戲劇性，小提琴的動機像呻吟一樣，然後熱烈、一直向上走的第一主題正式展開。相反，第二主題比較溫柔，儘管演奏指示是甚快板，兩種不同的動力持續鬥爭，

Edvard GRIEG (1843-1907)

Violin Sonata No. 3 in C minor, Op. 45 (1867)

Allegro molto ed appassionato
Allegretto espressivo alla Romanza
Allegro animato – Prestissimo

Why aren't Grieg's three violin sonatas as well known as those of Brahms? Perhaps it's down to the simple fact that you don't immediately associate Grieg with the chamber music, unlike the great German. Grieg himself was a pianist, so you might wonder who inspired these sonatas. The answer: Ole Bull – violinist, composer and Norwegian national treasure. Both were born in Bergen, though Bull was a generation older, and he proved to be a seminal influence when he persuaded Grieg's parents to let their 15-year-old son study at the Leipzig Conservatoire. Bull was influenced by the traditional Norwegian Hardanger fiddle, which he incorporated into his own music. This was not merely about musical colour: it represented a nationalistic political stance, given that Norway was at that time part of Sweden.

Grieg's Third Violin Sonata opens darkly and dramatically, with a mithering motif on the violin that gives way to the first theme proper: a climbing, ardent idea. This contrasts with a much gentler second idea and these two opposing impulses proceed to fight it out, offering many

為此樂章帶來不少精密的織體安排。即使音樂起初讓聽眾以為抒情的氣氛最終會突圍而出，作曲家卻以憤怒的和弦結束本樂章，教人感到意外。

隨後的第二樂章讓人得到安慰，開始時的主題有點高傲，先由鋼琴奏出，既滔滔不絕，又無拘無束，小提琴把主題接過來後，氣氛變得更溫柔。以小調寫成的中段速度較快，打斷平靜的感覺，小提琴的聲音像首激動的民謠。在一段像宣敘調的段落過後，小提琴把起初的主題在高音域再次演奏出來，鋼琴則響起極甜美的伴奏。

終曲充滿力量，其特色不限於當中的民族色彩，小提琴奏出以純五度為基礎的主題，鋼琴伴奏則像匈牙利欽巴隆琴一樣。兩部樂器的交流越趨豐富，然後第二主題便漸漸響起，並發展成堅定的旋律。接著第一主題再次響起，把氣氛完全改變。音樂一直保持緊張的情緒，然後爆發出以極急板寫成的尾聲，樂曲變成大調，把第一主題的不安變成熱情的感覺。

moments of delectably delicate textures within the movement, despite it being marked *Allegro molto*. If it initially seems as if the lyrical will finally hold sway, Grieg shocks us by ending the movement with chords of deep anguish.

After this comes solace, the second movement opening with a high-lying theme, introduced by piano, that is long-breathed and relaxed, a mood that becomes still more tender as the violin takes up the melody. But then the peace is broken in a faster, minor-key middle section, the violin now in spiky folk-like mode. After a recitative-like passage, the violin reintroduces the opening theme once more, now soaring into the stratosphere, with the piano offering the sweetest of accompaniments.

With the finale comes high energy and more than a whiff of folk idioms, with the violin introducing a theme based around a bare fifth, against a cimbalom-like piano accompaniment; the two instruments exchange phrases with increasing abandon before a secondary theme eventually arrives, which unfolds gradually, finally flowering into a melody of great affirmativeness. But then the first idea reappears, shifting the mood entirely. Grieg maintains the tension right up to the close, exploding into a *Prestissimo* coda that finally drags us into the major with its transformation of the first theme from unease to ebullience.

拉赫曼尼諾夫 (1873-1943) 《練聲曲》，作品34， 第14 (1912)

拉赫曼尼諾夫是俄羅斯作曲家、鋼琴家及指揮家。他不僅是當時最優秀的鋼琴家之一，亦是俄羅斯浪漫主義最後一位靈魂人物。除了鋼琴和管弦樂作品為人稱頌，他還創作了大量聲樂作品，其中包括一些美妙絕倫的俄國東正教會合唱作品，還有逾80首藝術歌曲。

1912年，拉赫曼尼諾夫寫下《練聲曲》，為全套共14首歌曲的作品34裡最後一首歌曲。儘管《練聲曲》沒有歌詞，這套作品裡其他13首歌曲的歌詞都出自俄國著名的浪漫派詩人的詩作，如普希金、波隆斯基和科林夫斯基等。拉赫曼尼諾夫創作這些歌曲的初衷，大多是為了呈現某些俄國歌唱家的獨特之處，而《練聲曲》就是為歌唱家涅日丹諾娃而寫。

就如任何學習過聲樂的人都會告訴你，「練聲曲」的意思是無詞之歌，是用以訓練特定音域或技巧的練習曲，或藉此讓學生得以專注於優美發聲而毋須擔心咬字準繩。拉赫曼尼諾夫的《練聲曲》不單是純粹的練習而已，原曲更是能讓歌唱者（與聆賞者）從中解放出來，繼而專注於音樂之美——一首數小節的旋律便已動聽無比。

Sergei Rachmaninoff (1873-1943) *Vocalise, Op. 34, No. 14 (1912)*

Sergei Rachmaninoff was a Russian composer, pianist, and conductor. He was one of the finest pianists of his day, and the last great representative of Russian Romanticism. Mainly known for his piano and orchestral works, he also composed a body of vocal music: several exceptionally fine Russian Orthodox choral works and over 80 art songs.

Rachmaninoff composed *Vocalise* in 1912, and it is the last song in his *14 Songs Op. 34*. Although *Vocalise* has no text, the other thirteen songs in this collection were set to poems written by some of Russia's most famous Romantic poets such as Pushkin, Polonsky and Korinsky. Rachmaninoff wrote most of these songs to feature the unique abilities of specific Russian singers, and *Vocalise* was written with the singer Antonina Nezhdanova in mind.

As anyone who has ever taken a voice lesson will tell you, a *vocalise* is a wordless piece or *étude* that is designed to work on a specific aspect of range or technique, or which allows the student to focus on creating a beautiful sound without the need to worry about enunciating a text. Rachmaninoff's *Vocalise* is no mere exercise: in the original, it frees the singer (and the listener) to focus on the work's gorgeous melody as it spins out from the opening bars.

1915年，拉赫曼尼諾夫重新審視這首作品，除了稍作修改，還創作了一系列器樂編曲，其中包括鋼琴獨奏、小提琴及鋼琴、小提琴及樂團等改編作品；1919年他完成樂團改編版。事實證明，《練聲曲》歷久不衰，其動人憂鬱的旋律時至今日已有數百個改編版，針對各種不同的獨奏樂器。

Rachmaninoff returned to the piece in 1915, revising it slightly, and creating a series of instrumental arrangements — solo piano, violin and piano, violin and orchestra, and in 1919, for orchestra. *Vocalise* has proved to be enduringly popular and its evocative and melancholy melody has been transcribed in hundreds of arrangements for almost every possible solo instrument.



Jeong Kyu PARK (b. 1981) 《蟾蜍》(2005)

《蟾蜍》根據一首韓國傳統兒歌寫成，有主題與八段變奏。《蟾蜍》是由世宗文化協會主辦之2005年世宗音樂作曲比賽得獎作品。該協會設於芝加哥，旨在促進韓國文化傳承，尤其有助融合西方文化與實踐的藝術創作。

此曲靈感來自為蟾蜍建造沙洞的韓國兒童遊戲。孩子們會一邊把手埋在沙子裡雕刻和挖洞，一邊唱著：「蟾蜍，蟾蜍 — 我會給你蓋一座新房子，你的舊房子就交給我吧 / 蟾蜍，蟾蜍 — 給我水，我會給你蓋一座新房子 / 蟾蜍，蟾蜍 — 你的房子著火了，牽著你的長帶過來吧。」孩子們會屏氣凝神，把手從堆得滿滿的沙子裡移開，試著留下完整的沙洞。

樂曲甫開始獨奏小提琴便在E弦上奏出主題，首數小節便把我們帶往了那份平靜。當鋼琴加入時，我們隨即感覺到這是非一般的民歌：這個版本是傷感的，由鋼琴的下行音型慵懶地扶持著，溫柔的滑音偶爾出現。其後樂曲增強至簡短的切分節奏撥弦樂段，預示著充滿炫技和弦的華彩樂段。主題再次短暫出現，這次稍微扭曲也更高音，彷彿

Jeong Kyu PARK (b. 1981) *Toad* (2005)

Jeong Kyu Park's composition, *Toad* is a theme and eight variations, derived from a Korean traditional children's song "Du-Gup-Ah, Du-Gup-Ah" (Toad, Toad). *Toad* was the prize winning composition at the 2005 Sejong Music Composition Competition hosted by the Chicago-based Sejong Cultural Society. The Society promotes the creation of artistic works that encapsulate Korean heritage, particularly as it intersects with "Western" cultures and artistic practices.

Park takes his inspiration from a Korean children's game of building sand caves for toads. Children sculpt and burrow their hands in the sand while singing, "Toad, toad – I'll get you a new house, so give me your old house / Toad, toad – bring me some water and I'll build you a new house / Toad, toad – your house is on fire, bring your chains and come around." Kids concentrate and still themselves to try to remove their hands from the heaped sand, trying to leave an intact hollow.

That stillness is evoked within the opening bars of Park's composition, which opens with solo violin playing the theme on the E string. When the piano joins, we get a sense that this is not a traditional setting of the folk song. This version is wistful, supported by a languidly descending piano. An occasional tender glissando aspiration appears. Then the piece ramps up to a brief

繃緊用力起來。顫音響起，未幾陷入瘋狂。和弦越來越不和諧，旋律變得支離破碎，速度加快，最後就如拉威爾《圓舞曲》一樣，毛骨悚然的消散作結。

維厄當 (1820-1881) 《美國回憶》，作品17， 「Yankee Doodle」(1843)

維厄當是比利時小提琴技巧大師，在巴格尼尼逝世後，他被時人公認為全歐洲最頂尖的小提琴家。他不僅技藝非凡卓越而已，更是非常優秀的作曲家。除了令人難忘、如煙火般絢爛的小提琴寫作技巧，維厄當還擁有跨越古典與浪漫時期的音樂感。

1843年，維厄當在他第一次美國巡演期間創作了為小提琴和鋼琴而寫的《美國回憶》，作品17。《美國回憶》是首變奏曲，根據一首流行歌曲《洋基歌》(Yankee Doodle)寫成。此曲成為了維厄當的獨奏會上一首娛樂性豐富的意外加演曲目，其幽默風趣的氣氛，加上恍如璀璨煙火的炫技寫法以及想像馳騁的演奏技巧，使《美國回憶》瞬間深受觀眾喜愛。

syncopated pizzicato section that foreshadows a cadenza laden with virtuosic chords. Briefly the theme appears again – slightly contorted, ever higher – this time as though straining. There's a tremolo descent into madness. The chords are increasingly dissonant, the melody increasingly fragmented, the tempo quickens, and like Ravel's *La Valse*, ends with a macabre dissolution.

Henri VIEUXTEMPS (1820-1881) *Souvenir d'Amérique*, Op. 17, "Yankee Doodle" (1843)

Henri Vieuxtemps was a Belgian violin virtuoso who, after the death of Paganini, was widely considered to be the best violinist in Europe. Besides being a brilliant player, he was a remarkably fine composer. Alongside his memorable violin fireworks, Vieuxtemps had a musical sensibility that straddles both the Classical and Romantic eras.

Vieuxtemps wrote *Souvenir d'Amérique*, Op.17 for violin and piano, in 1843, during his first concert tour in the United States. This set of variations, based on the popular song "Yankee Doodle", became the entertaining surprise encore piece at Vieuxtemps' recitals. Its humorous spirit, together with its virtuosic firework displays and imaginative use of playing techniques, made *Souvenir d'Amérique* an instant audience favourite.

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飛躍演奏香港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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