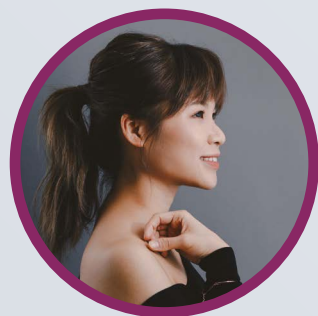


# TCHAIKOVSKY COMPETITION GOLD MEDAL WINNER

HK DEBUT  
香港首演

# ZLATOMIR FUNG CELLO RECITAL

馮勇智大提琴獨奏會  
柴可夫斯基國際大賽金獎



RACHEL CHEUNG piano  
張緯晴 鋼琴



17  
WED 7:30 pm  
香港大會堂音樂廳  
Concert Hall  
Hong Kong City Hall  
APR  
2024

資助 Financial Support

夥伴 Partner

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

 Hysan 希慎

[www.pphk.org](http://www.pphk.org)

蘇斯曼小提琴獨奏會：法國印象 Violin Recital

# Arnaud Sussmann

## French Impressions

Stravinsky, Boulanger, Debussy, Saint-Saëns



Michael Stephen Brown  
piano

**“[Sussmann] displayed  
the confidence, beauty of  
sound and elegance  
of the great violinists.”**  
NICE MATIN (FRANCE)

MON 7:30 pm  
香港大會堂音樂廳  
Concert Hall  
Hong Kong City Hall  
\$520 / \$320 / \$180

**13  
MAY  
2024**

# 節目 Programme

觀眾問卷調查

誠邀您掃描此二維碼，並提供意見，多謝支持！  
Please fill out our survey after the concert!



馮勇智 大提琴

張緯晴 鋼琴

Zlatomir Fung Cello

Rachel Cheung Piano

## 舒曼

五首民族風小品，為大提琴及鋼琴而作，作品102

幽默的，「虛空的虛空」

緩慢的

速度不快，以豐厚的音演奏

不太快的

強而明確的

18"

## SCHUMANN

Five Pieces in Folk Style  
for Cello and Piano, Op. 102

*Mit Humor 'Vanitas vanitatum'*

*Langsam*

*Nicht schnell, mit viel Ton zu spielen*

*Nicht zu rasch*

*Stark und markiert*

## 蕭邦 (佛朗桑姆改編)

升C小調練習曲，作品25，第7首  
(為大提琴及鋼琴改編)

6"

## CHOPIN (arr. Auguste Franchomme)

Étude in C-sharp minor, Op. 25, No. 7,  
Arranged for Cello and Piano

## 楊納傑克／馮勇智

《顏如花幻想曲》，  
為大提琴及鋼琴而作

11"

## JANÁČEK／Zlatomir FUNG

*Fantasy on Jenůfa* for Cello and Piano

## 布拉姆斯

第三小提琴奏鳴曲，作品108

快板

慢板

富有感情的稍快板

激動的急板

21"

## BRAHMS

Sonata for Violin No.3, Op. 108

*Allegro*

*Adagio*

*Un poco presto e con sentimento*

*Presto agitato*

**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。

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。

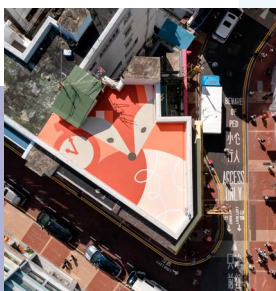
**HOUSE RULES** In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium. Please ensure that your mobile phones and any other sound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

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.





## 100 Years of Lee Gardens For a Sustainable Community



## 行政總監致辭

# Message from our Executive Director

Dear friends and music lovers,

Welcome to the opening concert of our 2024 Spring Recital Series! We are so excited to be presenting the Hong Kong début of the brilliant young cellist Zlatomir Fung. The youngest cellist ever to win the Gold Medal at the International Tchaikovsky Competition in 2019 when he was only 20, and already on the faculty at The Juilliard School, Zlatomir is definitely an artist that you will say “I heard him here first!”



Coming up in May, we are excited to co-present French violin virtuoso Arnaud Sussmann, in his recital début, with pianist Michael Stephen Brown, in collaboration with The French May Arts Festival. And in June, you won't want to miss superstar Joyce DiDonato in her newest touring programme “EDEN”, which explores the theme of humanity's fragile relationship with the natural world. Together with Baroque ensemble Il Pomo D'Oro under the baton of Maxim Emelyanychev, the music of EDEN ranges from Baroque to the present day.

We are very grateful to the Culture, Sports & Tourism Bureau for supporting us through the Art Development Matching Grants Scheme, under which every dollar we are able to raise through donations and sponsorships is matched 150% by the Hong Kong Government. And we would also like to thank our loyal donor base for their unwavering support. Please consider becoming a Friend of Premiere Performances today, so that we can continue to present our world class programs.

Enjoy the music!

**Andrea D Fessler**

Executive Director and Founder

Premiere Performances of Hong Kong



# ZLATOMIR FUNG

馮勇智 大提琴 | CELLO



馮勇智為柴可夫斯基國際音樂大賽首獎得主，同時也是該賽有史以來最年輕的得獎者。被譽為當今最出色的大提琴家之一，現年24歲的他憑藉不可限量的精湛技藝及細膩敏銳的音樂觸角，不僅深受觀眾青睞，更使他在國際樂壇上綻放異彩，成為新一代世界級音樂家之中一顆耀目新星。

在2023-2024年樂季，馮勇智擔任皇家愛樂樂團駐團藝術家，隨團巡迴英國演出，並在倫敦卡杜甘音樂廳亮相。在北美，他首次與巴爾的摩交響樂團、科羅拉多泉愛樂（演繹克蘭茵的大提琴協奏曲《舞蹈》）、薩拉索塔樂團，以及溫尼伯交響樂團合作演出。此外，他首次在羅得島與沙加緬度愛樂攜手獻演，並再度與波士頓青年交響樂團合作。他亦遠赴世界各地演出，巡演地點包括香港、台灣、中國和日本；與BBC愛樂合演巴爾赫《耳語協奏曲》（英國首演），並在加那利群島與特納里夫島交響樂團合作。

近期重要演出包括首次與以下樂團合作：紐約愛樂、倫敦愛樂樂團、里爾國家樂團、BBC愛樂，以及底特律、西雅圖、密爾沃基、猶他、羅徹斯特、肯薩斯城交響樂團等。

2021年，馮勇智於卡內基音樂廳舉行獨奏首演，古典音樂網站 *Bachtrack* 形容他「擁有點石成金的本領，是難能可貴的音樂家：不論所演奏的樂曲為何，他總能很快地把它包裹在幾乎看得見的金色光暈中」。其他近期重要演出包括重返威格摩音樂廳演出，並亮相於各大音樂節，如韋爾比耶音樂節、德累斯頓音樂節、楊納傑克五月音樂節、齊南達利音樂節，以及大提琴雙年展、拉荷亞音樂協會、克里夫蘭室樂節、亞斯本音樂節等。

The youngest cellist ever to win First Prize at the International Tchaikovsky Competition, Zlatomir Fung is poised to become one of the preeminent cellists of our time. Astounding audiences with his boundless virtuosity and exquisite sensitivity, the 24-year-old has already proven himself a star among the next generation of world-class musicians.

As Artist-in-Residence with the Royal Philharmonic Orchestra in the 2023-2024 season, Fung appears at London's Cadogan Hall and tours the UK with the orchestra. In North America, he debuts with the Baltimore Symphony Orchestra, Colorado Springs Philharmonic (performing Anna Clyne's *Dance for Cello and Orchestra*), Sarasota Orchestra, and Winnipeg Symphony. He also debuts at the Rhode Island and Sacramento Philharmonics and returns to the Boston Youth Symphony Orchestra. Internationally, he tours Hong Kong, Taiwan, China, and Japan; he performs the UK premiere of Katherine Balch's *whisper concerto* with the BBC Philharmonic and appears with the Tenerife Symphony Orchestra in the Canary Islands.

Recent concerto highlights include his debuts with the New York Philharmonic, London Philharmonic Orchestra, Orchestre National de Lille, and BBC Philharmonic, as well as Detroit, Seattle, Milwaukee, Utah, Rochester, and Kansas City Symphonies.

Fung made his recital debut at Carnegie Hall in 2021 and was described by *Bachtrack* as "one of those rare musicians with a Midas touch: he quickly envelopes every score he plays in an almost palpable golden aura." Other recent highlights include returns to the Wigmore Hall and appearances at the Verbier, Dresden, Janacek May, and Tsinandali Festivals, Cello Biennale, La Jolla Chamber Music Society, ChamberFest Cleveland, and the Aspen Music Festival.

除了對經典作品駕輕就熟，馮勇智還對當代曲目有著深刻獨到的見解，致使他積極支持陳銀淑、巴爾赫和克蘭茵等作曲家。2023年，馮勇智在杰瑪·紐的指揮下，與達拉斯交響樂團攜手獻上巴爾赫《耳語協奏曲》的世界首演；作為該作品的題獻對象，他更獲《達拉斯早報》稱讚其演奏「精彩得令人瞠目結舌」。

馮勇智在2017年國際青年音樂家比賽及2017年美國國家星界藝術家甄選中獲勝，並在2018年勛菲爾德國際弦樂比賽、2016年艾奈斯庫國際大提琴比賽、2015年約翰遜國際青年弦樂音樂比賽等多個大賽中拿下首獎。2016年，他榮獲美國總統學者藝術獎，並在克隆貝爾格學院大提琴大師班上獲頒黑森伯爵獎。

馮勇智是博萊蒂-布托尼信託基金2022年獎學金得主，2020年獲頒艾菲力·費殊獎。2023年，他獲選為美國古典音樂電台WQXR青年藝術家。馮勇智曾獲美國國家公共廣播電台NPR的節目「今日演出」(Performance Today)報導，並六次亮相於該電台另一節目From the Top。他用以演奏的大提琴由羅馬的特克勒於1717年製造，由比爾斯國際小提琴協會安排下慷慨借出。

馮勇智擁有保加利亞和中國血統，生於一個數學家家庭的他自三歲起學習大提琴。馮勇智在茱莉亞音樂學院師事亞倫與艾迪，在學期間獲頒柯夫納獎學金。除了音樂，他還喜歡下棋、電影和創意寫作。

Alongside demonstrating a mastery of the canon with his impeccable technique, Fung brings exceptional insight into the depths of contemporary repertoire, championing composers such as Unsuk Chin, Katherine Balch, and Anna Clyne. In 2023, under the baton of Gemma New and with the Dallas Symphony, Fung gave the world premiere of Katherine Balch's *whisper concerto* with "jaw-dropping brilliance" (*Dallas Morning News*) as the dedicatee of the work.

A winner of the 2017 Young Concert Artists International Auditions and the 2017 Astral National Auditions, Fung has taken the top prizes at the 2018 Alice & Eleonore Schoenfeld International String Competition, the 2016 George Enescu International Cello Competition, and the 2015 Johansen International Competition for Young String Players, among others. He was selected as a 2016 US Presidential Scholar for the Arts and was awarded the 2016 Landgrave von Hesse Prize at the Kronberg Academy Cello Masterclasses.

Fung was announced as a Borletti-Buitoni Trust Fellowship Winner in 2022 and awarded an Avery Fisher Career Grant in 2020. He was named to WXQR's Artist Propulsion Lab in 2023. Fung has been featured on NPR's *Performance Today* and has appeared six times on NPR's *From the Top*. He plays a 1717 cello by David Tecchler of Rome, kindly loaned to him through the Beare's International Violin Society by a generous benefactor.

Of Bulgarian and Chinese heritage, Zlatomir Fung was born into a family of mathematicians and began playing cello at age three. Fung studied at The Juilliard School under the tutelage of Richard Aaron and Timothy Eddy, where he was a recipient of the Kovner Fellowship. Outside of music, his interests include chess, cinema, and creative writing.



# Fiesta Brass Family Concert

# 飛躍凡響

## 親子音樂會

**5 MAY  
2024  
SUN 4PM**

**上環文娛中心劇院  
Theatre,  
Sheung Wan Civic Centre  
\$280 \$220 \$100**

以粵語演出  
Performance in Cantonese

適合5歲以上大小朋友  
Perfect for ages 5 & above

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 **Hysan** 希慎

Tickets & Enquiries 門票及查詢

[www.pphk.org](http://www.pphk.org)  
[www.urbtix.hk](http://www.urbtix.hk)

A photograph of Rachel Cheung, a pianist, sitting at a grand piano in a room with large windows. She is wearing a red dress and is looking down at the keys. The piano is dark wood and has a small logo on the fallboard. The room has light-colored walls and curtains.

# RACHEL CHEUNG

張緯晴

鋼琴 | PIANO

2017年范·克萊本國際鋼琴大賽晉身決賽、觀眾大獎得主鋼琴家張緯晴獲讚譽為「既是詩人，也是戲劇家」，展現了「既精緻又具說服力的演奏」（《達拉斯晨報》）。她為施坦威青年藝術家，持續走訪三大洲並進行細膩動人的演奏，以台上優雅的演出揚威世界。

張緯晴除與多個頂尖樂團演出；曾合作的指揮大師計有迪華特、梵志登、麥克基根等。她亦於美國、歐洲和亞洲多個城市舉行獨奏會。作為一位活躍的室內樂演奏家，曾合作的世界知名音樂家包括女高音安娜涅翠柯，男高音尤西夫伊瓦佐夫，小提琴家約夏貝爾及寧峰，中提琴家弗拉基米爾孟德爾頌，大提琴家湯瑪斯，單簧管手哈雷爾，布蘭塔諾弦樂四重奏，萊昂尼斯四重奏及韓森四重奏。此外她亦熱衷於社區外展活動，藉以與觀眾建立更深入聯繫，分享她以音樂說故事的熱情。

張緯晴於香港土生土長，以一級榮譽畢業於香港演藝學院；爾後於美國耶魯大學音樂系修她在2007年推出首張音樂會DVD，由VAI發行。她的首張國際專輯《Reflections》，收錄蕭邦前奏曲，將由環球音樂發行。

2017 Van Cliburn International Piano Competition Finalist & Audience Award Winner Pianist Rachel Cheung is hailed as “a poet, but also a dramatist” displaying “the most sophisticated and compelling musicmaking” (The Dallas Morning News). Also a Young Steinway Artist, she continues to build a reputation for an elegant stage presence, giving sensitive and refined performances across the world.

Rachel has appeared with prominent orchestras and collaborated with conductors including Edo de Waart, Jaap van Zweden, and Nicholas McGegan. She has performed in recitals across the United States, Europe, and Asia. As an active chamber musician, Rachel has worked with world – renowned musicians including soprano Anna Netrebko and tenor Yusif Eyvazov, violinists Joshua Bell and Ning Feng, violist Vladimir Mendelssohn, cellist Camille Thomas, clarinetist Gilad Harel, the Brentano String Quartet, Quatuor Leonis and Quatuor Hanson. She also enjoys community outreach events, which allow her to connect with audiences and share her passion of storytelling through music.

Born and raised in Hong Kong, Rachel graduated with first class honors at the Hong Kong Academy for Performing Arts, and later studied at the Yale School of Music. Her first concert DVD was released by VAI in 2007. Her international debut album *Reflections*, featuring the Chopin Preludes, is released by Universal Music.

狄杜娜朵

JOYCE DiDONATO

伊 EDEN 甸

and il Pomo d'Oro

與金蘋果古樂團

JOYCE DiDONATO,  
mezzo-soprano

with IL POMO D'ORO &  
MAXIM EMELYANYCHEV,  
conductor

狄杜娜朵，女中音

金蘋果古樂團

馬克西姆·埃梅利揚切夫，指揮

“[Joyce DiDonato is]  
a transformative  
presence in the arts.”  
GRAMOPHONE

“musicianship of the  
highest order.”  
SAN FRANCISCO CLASSICAL  
VOICE ON EDEN

MON 7:30 pm  
香港大會堂音樂廳  
Concert Hall

Hong Kong City Hall  
\$1280 / \$980 / \$680  
\$380 / \$180

3  
JUN  
2024



# 節目簡介

## Programme Notes

### 舒曼 (1810-1856)

五首民族風小品，為大提琴及鋼琴而作，作品102 (1849)

幽默的，「虛空的虛空」

緩慢的

速度不快，以豐厚的音演奏

不太快的

強而明確的

如果說1840年是舒曼的歌曲之年，那麼1849年便是他的家庭音樂之年。所謂家庭音樂，就是供業餘愛好者在家演奏的音樂，其中包括一些室內樂作品，樂器組合為鋼琴和一件可變換的獨奏樂器：為圓號（或大提琴／小提琴／中提琴／雙簧管）而作的「慢板與快板」（作品70）；為單簧管（或小提琴／大提琴）而作的幻想曲（作品73）；為大提琴（或小提琴）而作的五首民族風小品（作品102）。

儘管舒曼年輕時有段時間學過大提琴，但他到了晚年時才開始為這種樂器創作。在他寫給大提琴的所有原創作品中，除了寫於1850年的大提琴協奏曲（作品129）外，至今仍然流傳的只有五首民族風小品（作品102）。這五首作品以較簡單的和聲和節奏風格寫成，模仿了德國民歌和舞曲的通俗幽默。也許以如此風格寫作對舒曼來說頗具挑戰性，因為這五首作品花了他兩個多星期才脫稿，比完成其他同期作品所需時間都要多。

### ROBERT SCHUMANN (1810-1856)

Five Pieces in Folk Style (Fünf Stücke im Volkston) for Cello and Piano, Op. 102 (1849)

*Mit Humor 'Vanitas vanitatum'*

*Langsam*

*Nicht schnell, mit viel Ton zu spielen*

*Nicht zu rasch*

*Stark und markiert*

If 1840 was Schumann's Year of Song, then 1849 was his year of "Hausmusik" (music for the home), which was music intended to be played by amateurs at home. This included chamber works for a solo instrument (often interchangeable) and piano: the Adagio and Allegro, Op. 70 for horn (or cello, violin, viola or oboe); the Fantasiestücke, Op. 73 for clarinet (or violin or cello); and the Five Pieces in Folk Style, Op. 102 for cello (or violin).

Although Schumann had learnt the cello for a while in his youth, he only began to compose for this instrument in later life. Apart from the cello concerto (op. 129 written in 1850), only his Five Pieces in Folk Style Op. 102 have survived as original works for the cello. The five pieces were written in a simpler harmonic and rhythmic style that emulates the broad humor of German folk songs and dances. Perhaps writing in this style was more challenging to Schumann, since the Five Pieces took him over two weeks to compose, considerably longer than any of the other pieces composed around the same time.

第一首小品〈幽默的〉的副題為「虛空的虛空」——這是舒曼喜用的一句話，出自聖經《傳道書》，一般指人生的無意義或短暫，也是歌德一首詩作的標題。第二樂章〈緩慢的〉以舒曼筆下最快樂或撫慰人心的F大調寫成，宛如一闕搖籃曲或沉思似的歌謠，以大提琴旋律為主。第三樂章〈速度不快，以豐厚的音演奏〉是全曲重心，疏落悲傷的伴奏令人想起《詩人之戀》裡的〈我在夢中哭泣〉。第四首〈不太快的〉是愉悅、無拘無束的，甚至是洋洋得意的。最後一首小品〈強而明確的〉以一個簡單而堅定的鋼琴和弦為起點，樂章就此展開；相對激烈的突強音和快速的情緒轉換，讓此曲恍如一齣迷你樂劇。

克拉拉·舒曼非常喜歡這五首小品：「我迷上了這些具有民謠風格的作品，它們既新穎又別具創意」。舒曼將這首樂曲提獻給萊比錫布業大廳樂團的首席大提琴葛利普。1850年，亦即五首小品出版前一年，為慶祝舒曼40歲生辰，葛利普和克拉拉在私人場合演奏了這首作品。

The first piece *Mit Humor* ('with humour') is subtitled "*Vanitas vanitatum*", a favourite saying of Schumann's taken from the Bible (*Ecclesiastes*), which usually refers to the meaningless or fleetingness of life - and also the title of a poem by Goethe. The second movement, *Langsam* ('slowly') in F major - Schumann's happiest or most consoling key—sounds like a lullaby or meditative ballad focusing largely on the cello's melody. The heart of the work lies in the central third movement, *Nicht schnell, mit viel Ton zu spielen* ('Not fast, to be played with much feeling'). Its sparse, tragic accompaniment recalls a song from *Dichterliebe*: '*Ich hab' im Traum geweinet*' ('In a dream I wept'). The fourth piece *Nicht zu rasch* ('not too quickly') is joyous, carefree - even triumphant. The final miniature, *Stark und markiert* ("Strong and well-marked") begins with a single emphatic piano chord that immediately sets things in motion. Comparatively tempestuous, a number of *sforzandos* and rapid mood changes create the essence of a mini-music drama.

Clara Schumann was delighted with the *Five Pieces*: 'These are pieces in folk style with such a freshness and originality that I was enchanted'. Schumann dedicated the work to the principal cellist of the famed Leipzig Gewandhaus Orchestra, Andreas Grabau. In 1850, Grabau and Clara performed the *Five Pieces* in private, in honour of Schumann's 40th birthday, a year before its publication.

## 蕭邦 (1810-1849)

升C小調練習曲，作品25，第7首  
(1834)

佛朗桑姆 (1808 -1884) 為大提琴  
及鋼琴改編

升C小調練習曲 (作品25，第7首)  
是蕭邦寫於1834年，用以技巧練習  
的鋼琴獨奏曲。這首練習曲集中刻  
劃完美的聲音和分句，與蕭邦素來  
以高超技巧為總體設計迥然不同。

這首練習曲的主旋律來自貝利尼的  
歌劇《諾瑪》第二幕。蕭邦對大提琴  
部所奏的曲調情有獨鍾，於是寫下  
了這首著重鋼琴家左手的練習曲，  
因此它又被稱為「大提琴」練習曲。  
就這樣，蕭邦的好友兼大提琴家佛  
朗桑姆為大提琴和鋼琴改編此曲，  
也就不足為奇了。

值得一提的是，這並不是他們首次  
合作。1833年，蕭邦與佛朗桑姆合  
作為鋼琴和大提琴寫作大二重協奏  
曲。佛朗桑姆亦為蕭邦的《華麗波  
蘭舞曲》(作品3) 改寫大提琴部，而  
他正是其大提琴協奏曲 (作品65)  
的提獻對象。

## FRÉDÉRIC CHOPIN (1810-1849)

Étude in C-sharp minor, Op. 25, no. 7 (1834)

Arranged for Cello and Piano by Auguste  
Franchomme (1808 -1884)

The Étude Op. 25, No. 7 in C-sharp minor is  
a solo piano technical study composed by  
Frédéric Chopin in 1834. Markedly different  
from Chopin's overall scheme of technical  
virtuosity, this étude focuses instead on perfect  
sound and phrasing.

The principal melody of this étude comes from  
act II of Bellini's opera *Norma*. Chopin was  
so enchanted by the tune played by the cello  
section, that he wrote this étude, focusing on  
the pianist's left hand. For this reason, this  
étude is also known as the "Cello" étude. So  
it is no surprise that Chopin's dear friend and  
cellist Auguste-Joseph Franchomme arranged  
it for cello and piano.

This was not their first collaboration. In 1833,  
Chopin and Franchomme collaborated to write  
a Grand Duo Concertante for piano and cello.  
Franchomme also rewrote the cello parts for  
Chopin's *Polonaise Brillante*, Op. 3, and was the  
dedicatee of Chopin's Cello Sonata, Op. 65.



## 楊納傑克 (1854-1928)

《顏如花幻想曲》(1902)

馮勇智為大提琴及鋼琴改編

《顏如花幻想曲》根據19世紀炫技性質的歌劇幻想曲傳統寫成。我對大提琴及鋼琴這類曲目的迷戀，在新冠疫情的第一年漸漸萌發。這些幻想曲的作曲家，如謝爾維和皮亞第，大多是19世紀著名的大提琴家和教師，常根據彼時流行的歌劇創作幻想曲。在演奏了一些經典的幻想曲後，我想出創作一首這樣的作品，也對這個想法很感興趣。2022年12月，我動筆寫作《顏如花幻想曲》，2023年10月完成這首作品。

楊納傑克的歌劇《顏如花》深入探索人的邪惡與神聖救贖之間的張力。全劇的關鍵時刻發生在第二幕，少女顏如花的繼母做出了可怕的決定：她要將顏如花的新生兒投入河中淹死，為免私生子令顏如花蒙羞。

楊納傑克在《顏如花》裡展示了他獨特的聲音，其特色在於饒富新意的配器和非傳統地運用重複。在把歌劇裡的多重織體改編成大提琴與

## LEOŠ JANÁČEK (1854-1928)

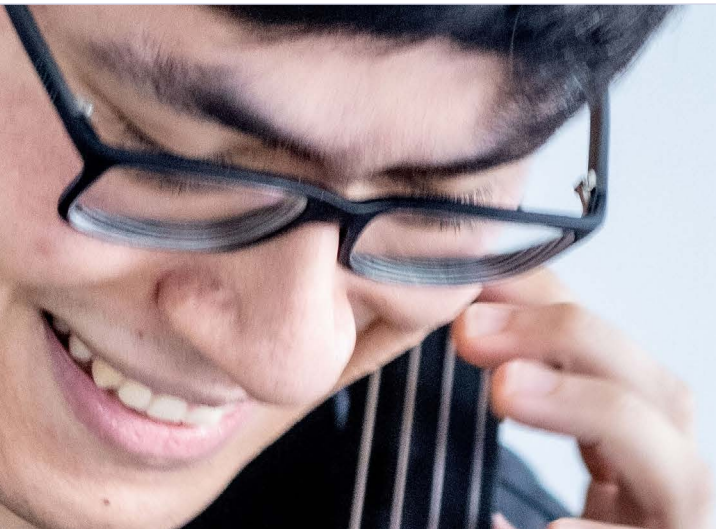
*Fantasy on Jenůfa* (1902)

Arranged for Cello and Piano

by Zlatomir Fung

“Fantasy on Jenůfa” is a piece composed in the tradition of 19<sup>th</sup>-century virtuoso opera fantasies. My fascination with this sub-genre of the cello and piano repertoire blossomed during the first year of the COVID-19 pandemic. Many of the composers of these fantasies, such as Adrien-François Servais and Carlo Alfredo Piatti, were prominent cellists and teachers in the 19<sup>th</sup> century. They often crafted these fantasies based on operas that were popular in their time. After performing some of these classic fantasies, I became intrigued by the idea of composing one myself. In December 2022, I began working on the “Fantasy on Jenůfa,” and I completed it in October 2023.

Leoš Janáček’s opera “Jenůfa” delves into the tension between the human capacity for evil and divine redemption. The pivotal moment occurs in the second act when the Kostelnicka, the step-mother of the young Jenůfa, makes the dreadful decision to drown Jenůfa’s newborn baby in the river, aiming to spare Jenůfa the embarrassment of having a child out of wedlock.



鋼琴的合奏曲時，我想盡可能保留其音色與和聲的豐富性，同時讓大提琴家探索各種高難度技巧。

《顏如花幻想曲》由四大段落組成，附以簡短的引子和尾聲，演奏時一氣呵成，毫無間斷。在楊納傑克所建構的《顏如花》裡，樂思源源不斷，因此當我寫作幻想曲時，我希望盡量將如此風格保存下來。第一主段刻劃顏如花在她喝下安眠藥後醒來，她迷糊困惑，還未意識到她的孩子已經死去。大提琴奏出短篇華采樂段後，氣氛一轉，繼母哀求顏如花孩子的親父史替法，迫促他與顏如花成婚，以避免悲劇發生。第三段落乍聽之下較為歡欣，描繪歌劇第三幕中，村裡的女孩熱烈慶祝顏如花和路卡的婚禮。然而，一切歡聲笑語終被厲聲尖叫打斷：村民們在春天的冰融河流上發現了嬰兒屍骸。在第四段中，大提琴奏出最狂熱的音型，極盡炫技之能事。

**原文由馮勇智撰寫**

Janáček's score for "Jenůfa" showcases his idiosyncratic musical voice, characterized by creative orchestration and unconventional use of repetition. When transcribing the full operatic texture to cello and piano, I aimed to retain as much of the timbral and harmonic richness as possible while enabling the cellist to explore various virtuosic techniques.

"Fantasy on Jenůfa" is written in four main sections, accompanied by a brief introduction and coda, all of which connect without a pause. Janáček's structural style in Jenůfa favors a continuous flow of musical ideas without pauses, an idea that I wanted to preserve as much as possible in the "Fantasy." The first main section is a dramatization of the moment when Jenůfa wakes up after drinking a sleeping potion: she is disoriented and confused, and not yet aware of her child's death. After a brief cello cadenza, the music thrusts into the Kostelnicka's passionate plea with Steva, the father of Jenůfa's child, urging him to marry Jenůfa to avoid the tragedy that will ultimately ensue. The third section is a more joyful musical setting: a moment in the third act when the village girls celebrate Jenůfa's marriage to Laca. This is disrupted by a blood-curdling scream when the village people discover the body of the dead baby, which has now been revealed by the melting of the river's ice in spring. In this fourth section, the cello takes on the most frantic, virtuosic musical figures yet.

**Programme note by Zlatomir Fung**

## 布拉姆斯 (1833-1897)

D小調第三小提琴奏鳴曲，  
作品108 (1888)

快板

慢板

富有感情的稍快板

激動的急板

1886年夏，德國作曲家布拉姆斯的事業正如日中天。隨著第四（也是最後一首）交響曲在去年秋季首演，布拉姆斯一心要在這年夏季寫出一系列更周密的新作。在風光明媚的瑞士湖畔小鎮圖恩避暑期間，他創作了多首歌曲、F大調第二大提琴奏鳴曲（作品99）、C小調第三鋼琴三重奏（作品101），還有A大調第二小提琴奏鳴曲（作品100）。第四首室內樂作品——D小調小提琴奏鳴曲（作品108），似乎已在那時大致完成，然而由於不明原因，布拉姆斯把它擱置了，兩年後才刊行。與前兩首小提琴奏鳴曲相比，鋼琴和小提琴於此曲更見渾然一體，因此布拉姆斯將第三小提琴奏鳴曲提獻給指揮兼鋼琴家畢羅，也是尤其恰當。

前兩首小提琴奏鳴曲不一樣，第三小提琴奏鳴曲共有四個樂章，是一首極為精鍊而且極具戲劇效果的作品，儘管與前者對比強烈，但在許多方面令人想起布拉姆斯好些早年作品的熱情洋溢。全曲結構是如此直截了當，不蔓不枝，因此即使比早前的奏鳴曲多了一個樂章，長度也是不相上下。四樂章的結構與第三鋼琴三重奏（作品101）亦頗為相似，簡短的第二和第三樂章、戲劇化且結構緊密的第一樂章、強烈如諧謔曲似的終曲兼而有之。

## JOHANNES BRAHMS (1833-1897)

Sonata for Violin No.3 in D minor,  
Op. 108 (1888)

*Allegro*

*Adagio*

*Un poco presto e con sentimento*

*Presto agitato*

By the summer of 1886, German composer Johannes Brahms was already at the height of his fame. With his fourth (and final) symphony having premiered the previous autumn, Brahms would spend the summer producing a series of works on a more intimate scale. Holidaying in the cheerful lakeside town of Thun in Switzerland, Brahms composed that summer numerous songs, the Cello Sonata No. 2 in F major Op.99, the Piano Trio No. 3 in C minor Op. 101, and the Violin Sonata No. 2 in A major, Op. 100. A fourth chamber work, the Violin Sonata in D minor, Op 108, seems to have been largely completed that summer, but for reasons that are not entirely clear, Brahms withheld it for two years before publication. His third violin sonata bore a dedication to the conductor and pianist Hans von Bülow, especially appropriate for this sonata since the piano is more thoroughly integrated with the violin than in the earlier two violin sonatas.

Unlike the previous two violin sonatas, Brahms' third sonata for violin and piano is in four movements. A work of extreme concision and drama, it contrasts starkly with the other two sonatas, although in many ways recalling the passionate exuberance of some of Brahms's youthful works. The structures are so lean and direct that, despite the "extra" movement, the sonata is no longer than the others. The four



第三小提琴奏鳴曲的第一樂章〈快板〉的開端彷彿突如其來，沒有為悲傷而堅決的主題鋪墊。它的發展部完全建立在一直有規律性地重複的一個音符上，十分突出。第二樂章〈快板〉美不勝收，具有布拉姆斯喜用的雙重主題之一，開始時只是伴奏，隨後才展現出其主題的生命力。第三樂章與布拉姆斯常用於此處的「間奏曲」大同小異。儘管其標記「富有感情的稍快板」非常特別，然而音樂的織體絕大部分都是輕盈通透的。

終曲〈激動的急板〉在四個樂章之中難度最高，激情狂熱的特質加上6/8拍子，令人想起塔朗泰拉舞曲，而重複出現的插段則猶如聖詠曲。兩種樂器在這樂章裡不斷地對話，尤以中段最為熱絡，當中的切分節奏聽起來像是截然不同的拍子。

第三小提琴奏鳴曲1888年12月22日在科隆首演，由作曲家本人與著名的匈牙利小提琴家、作曲家兼名師胡拜演奏。

**中譯：張苡璉**

movement structure is somewhat similar to that of the third piano trio, Op. 101, which also has brief middle movements, a dramatic, tightly constructed first movement, and an intense scherzo-like finale.

The first movement of the Violin Sonata No. 3, marked Allegro, begins almost in mid-thought, with no preliminaries to the tragic, insistent main theme. Its development section is particularly remarkable, being completely built over a constantly and regularly reiterated single note. The second movement Adagio is an instrumental song of great beauty. It has one of those double themes of which Brahms was so fond, in which what at the outset appears to be merely an accompaniment subsequently assumes a thematic life of its own. The third movement is similar to other “intermezzo” types Brahms often placed in this position. Despite its unusual marking of ‘Un poco presto e con sentimento’, the music’s texture is, for the most part, of gossamer lightness and transparency.

The finale Presto agitato is the most virtuosic of all four movements, and the frenzied, passionate character, along with the 6/8 meter, are suggestive of a tarantella. There is also a recurring episode in the nature of a chorale. The movement is written in such a way that both instruments are constantly in conversation, especially during the middle section where the syncopated rhythms give the impression of a very different metre. The sonata’s premiere was given on December 22, 1888, in Cologne by the composer and the celebrated Hungarian violinist, composer and pedagogue Jenő Hubay.

## 飛躍演奏香港簡介

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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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- 校園室內樂教育計劃（超過60場校園音樂會）

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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