

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

13  
MON 7:30 pm  
香港大會堂音樂廳  
Concert Hall  
Hong Kong City Hall  
MAY  
2024

資助 Financial Support

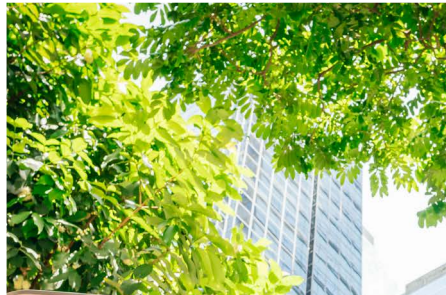
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# 節目 Programme

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蘇斯曼 小提琴

Arnaud Sussmann Violin

米高·斯蒂芬·布朗 鋼琴

Michael Stephen Brown Piano

## 史特拉汶斯基

《意大利組曲》，為小提琴及鋼琴而作 17”  
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

## STRAVINSKY

Suite Italienne for Violin and Piano  
*Introduzione*  
*Serenata*  
*Tarantella*  
*Gavotta*  
*Minueto e Finale*

## 莉莉·布朗熱

為小提琴及鋼琴而作的兩首樂曲 4”  
快板  
慢板

## L. BOULANGER

Two Pieces for Violin and Piano  
*Nocturne*  
*Cortège*

## 德布西

G小調小提琴及鋼琴奏鳴曲 14”  
快板  
慢板  
富有感情的稍快板

## DEBUSSY

*Sonata in G minor for Violin and Piano*  
*Allegro vivo*  
*Intermède: fantasque et léger*  
*Finale: très animé*

## 聖桑

D小調第一小提琴奏鳴曲，作品 75 24”  
快板  
慢板  
富有感情的稍快板  
激動的急板

## SAINT-SAËNS

Violin Sonata No. 1 in D minor, Op. 75  
*Allegro agitato*  
*Adagio*  
*Allegro moderato*  
*Allegro molto*

**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.

狄杜娜朵

JOYCE DiDONATO

伊 EDEN 甸

and il Pomo d'Oro

與金蘋果古樂團

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

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

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

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

# 行政總監致辭

## Message from our Executive Director

Dear friends and music lovers,

We are delighted to be collaborating with the French May Arts festival to present the Hong Kong recital debut of French violin virtuoso Arnaud Sussmann, together with acclaimed American pianist and composer Michael Stephen Brown. Sussmann's technical prowess and "sweet and smooth" sound has been compared to previous masters like Heifetz and Kreisler, and I am sure you will agree.



Our 2024 Spring Recital Series will conclude with a dazzling concept recital by superstar mezzo-soprano Joyce DiDonato, who is partnering again with the famed baroque orchestra Il Pomo D'Oro. Entitled "EDEN", this multimedia production is a mesmerizing musical homage to the power of nature. You won't want to miss this special experience which has been garnering five star reviews across five continents.

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. Without their support, we simply could not put on these kinds of spectacular performances.

Enjoy the music!

**Andrea D Fessler**

Executive Director and Founder

Premiere Performances of Hong Kong

# 蘇斯曼 ARN

小提琴 | VIOLIN



2009年艾菲力·費殊獎得主蘇斯曼，憑藉獨特音色、令人讚嘆的精湛技藝和深刻的音樂才華，在古典樂壇上綻放異彩。明尼蘇達州《先鋒報》(Pioneer Press) 寫道：「蘇斯曼的琴音流露老派韻味，會讓人聯想到海費茲或克萊斯勒的經典唱片，既甜美又酣暢淋漓，令人聽得如癡如醉。清澈音色美不勝收，分句令人著迷。」

年輕音樂家蘇斯曼活躍於國際舞台，備受世界各地的古典樂評人和觀眾青睞。他曾與多個主要樂團合作演出，包括美國交響樂團、水牛城愛樂、新世界交響樂團、太平洋交響樂團、巴黎室樂團、耶路撒冷交響樂

Winner of a 2009 Avery Fisher Career Grant, Arnaud Sussmann has distinguished himself with his unique sound, bravura and profound musicianship. Minnesota's Pioneer Press writes, "Sussmann has an old-school sound reminiscent of what you'll hear on vintage recordings by Jascha Heifetz or Fritz Kreisler, a rare combination of sweet and smooth that can hypnotize a listener. His clear tone [is] a thing of awe-inspiring beauty, his phrasing spellbinding."

A thrilling young musician capturing the attention of classical critics and audiences around the world, Sussmann has appeared with major orchestras including the American Symphony, Buffalo Philharmonic, New World Symphony,

# NAUD SUSSMANN

團、溫哥華交響樂團等。近期的獨奏演出包括在以色列巡迴演出，並在林肯中心的艾莉絲·塔利音樂廳、德國德累斯頓音樂節、華盛頓菲利普美術館舉行音樂會。此外，蘇斯曼曾於波士頓、丹佛、新奧爾良、奧馬哈、棕櫚灘等地的著名全國音樂會系列，以及在特拉維夫藝術博物館和巴黎羅浮宮博物館舉行獨奏會。他亦曾於奧克拉荷馬莫扎特音樂節、西北室樂節、莫里茨堡音樂節的音樂會上演出，也是比爾斯飛躍演奏音樂節、卡拉摩音樂節、門羅室樂節、拉荷亞夏季音樂節、西雅圖室樂節、摩押音樂節，以及薩拉托加泉室樂節的常客。

近期的協奏曲演出包括於聖彼得堡白夜音樂節由格吉耶夫指揮馬林斯基劇院樂團，與阿拉巴馬交響樂團、奧爾巴尼交響樂團、大急流城交響樂團、傑克遜維爾交響樂團，以及聖羅莎交響樂團的音樂會。在過去兩個樂季，他的室內樂演出包括與門羅室樂節遠赴意大利佛羅倫斯巡演，並參與林肯中心室內樂協會的巡演，走訪地點包括哥倫比亞聖多明哥劇院、韓國LG藝術中心、上海東方藝術中心、香港演藝學院等。

蘇斯曼曾與多位當今頂尖藝術家攜手獻藝，計有普爾曼、普萊斯勒、霍夫曼、阿殊肯納西、吳茵、芬柯、霍格勒、艾默森弦樂四重奏等。他曾合作的指揮家包括馬塞拉魯、杰瑪·紐、列寧格、伯格曼、波特斯坦等。熱衷於室樂演奏的他自2006年起成為林肯中心室內樂協會一員，並定期與該會在紐約和世界各地演出，包括近期在倫敦威格摩音樂廳舉行的音樂會。

Pacific Symphony, Paris Chamber Orchestra, Jerusalem Symphony, and the Vancouver Symphony. Further solo appearances in recent seasons included a tour of Israel and concerts at Lincoln Center's Alice Tully Hall, Dresden Music Festival in Germany and at the Phillips Collection in Washington, D.C. Sussmann has been presented in recital at notable national series in Boston, Denver, New Orleans, Omaha, and Palm Beach, as well as at the Tel Aviv at the Museum of Art and at the Louvre Museum in Paris. He has also given concerts at the OK Mozart, Chamber Music Northwest and Moritzburg festivals and appears regularly at the Beare's Premiere, Caramoor, Music@Menlo, La Jolla SummerFest, Seattle Chamber Music, Moab Music, and Saratoga Springs Chamber Music festivals.

Recent concerto appearances include performances with Maestro Valery Gergiev and the Mariinsky Orchestra at the White Nights Festival in St Petersburg, the Alabama Symphony, Albany Symphony, Grand Rapids Symphony, Jacksonville Symphony, and Santa Rosa Symphony. Over the past two seasons, chamber music performances included tours with Music@Menlo to Florence, Italy and with the Chamber Music Society of Lincoln Center to Colombia's Teatro Mayor, Korea's LG Arts Center, Shanghai's Oriental Center, and Hong Kong's Music Academy.

Sussmann has performed with many of today's leading artists including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenazi, Wu Han, David Finckel, Jan Vogler, and members of the Emerson String Quartet. He has worked with conductors such as Cristian

蘇斯曼推出過多張唱片，由德意志留聲機旗下的音樂會系列、拿索斯、奧爾巴尼唱片及CMS工作室等品牌發行。2014年12月他發表首張個人專輯，當中收錄三首布拉姆斯小提琴奏鳴曲，與鋼琴家魏斯合作，由Telos Music發行；最新專輯於2019年推出，收錄貝多芬、布洛赫、佛瑞、孟德爾遜的作品，由唱片品牌「門羅室樂節現場」發行。他曾多次於美國公共電視網「林肯中心現場」的轉播中亮相，與他同台演出的有普爾曼、普爾曼音樂計劃學員，還有林肯中心室內樂協會的音樂家。

蘇斯曼生於法國斯特拉斯堡，現居紐約。他受訓於巴黎音樂學院和茱莉亞音樂學院，師承加利茨基和普爾曼。他於多個國際比賽奪魁，包括意大利安德烈亞·鮑思達契尼國際小提琴比賽和法國瓦特羅—朗帕勒國際小提琴比賽。2006年他獲頒獎學金，使他能夠擔任普爾曼的助教，為期兩年。蘇斯曼現於長島石溪大學任教，最近獲委任為門羅室樂節國際音樂計劃聯合藝術總監及棕櫚灘室內樂協會藝術總監。

Macelaru, Gemma New, Marcelo Lehninger, Rune Bergmann, and Leon Botstein. A dedicated chamber musician, he has been a member of the Chamber Music Society of Lincoln Center since 2006 and has regularly appeared with them in New York and on tour, including a recent concert at London's Wigmore Hall.

A frequent recording artist, Sussmann has released albums on Deutsche Grammophon's DG Concert Series, Naxos, Albany Records and CMS Studio Recordings labels. His solo debut disc, featuring three Brahms Violin Sonatas with pianist Orion Weiss, was released in December 2014 on the Telos Music Label, and his most recent feature recording featuring works by Beethoven, Bloch, Fauré, and Mendelssohn was released in 2019 on the Music@Menlo LIVE label. He has been featured on multiple PBS' Live from Lincoln Center broadcasts alongside Itzhak Perlman and the Perlman Music Program and with musicians of the Chamber Music Society of Lincoln Center.

Born in Strasbourg, France and based now in New York City, Sussmann trained at the Conservatoire de Paris and the Juilliard School with Boris Garlitsky and Itzhak Perlman. Winner of several international competitions, including the Andrea Postacchini of Italy and Vatelot/Rampal of France, he was named a Starling Fellow in 2006, an honor which allowed him to be Mr. Perlman's teaching assistant for two years. Sussmann currently teaches at Stony Brook University on Long Island and was recently named Co-Artistic Director of Music@Menlo's International Music Program and Artistic Director of the Chamber Music Society of Palm Beach.





# MICHAEL STEPHEN BROWN

米高·斯蒂芬·布朗

鋼琴 | PIANO



米高·斯蒂芬·布朗被《紐約時報》譽為「新生代演奏家兼作曲家的領軍人物之一」。作為鋼琴家和作曲家，他以極富創造力的聲音練就非凡造詣，獲《紐約時報》稱讚「大膽的演出」，《華盛頓郵報》盛讚他的作品「異常美麗」。

布朗為2018年林肯中心新銳藝術家獎和2015年艾菲力·費殊獎得主，最近以獨奏身份與多個樂團合作，包括西雅圖交響樂團、美國國家愛樂、大急流城交響樂團、北卡羅來納州交響樂團、奧爾巴尼交響樂團等，並在卡內基音樂廳、主要莫扎特音樂節、林肯中心舉行獨奏會。布朗是林肯中心室內樂協會的藝術家，經常在艾莉絲·塔利音樂廳演奏並巡迴演出。2022年，他以巴赫和孟德爾遜的協奏曲為該會的樂季揭幕，並進行歐洲首演，除了與NFM利奧波多迪納姆樂團演出協奏曲外，還在波恩的貝多芬故居和馬略卡的蕭邦博物館舉行獨奏會。他獲席夫挑選參與國際巡演，在柏林、米蘭、佛羅倫斯、蘇黎世音樂廳、紐約第92街Y藝術中心作獨奏首演。

Michael Stephen Brown has been hailed by The New York Times as “one of the leading figures in the current renaissance of performer-composers.” His artistry is shaped by his creative voice as a pianist and composer, praised for his “fearless performances” (The New York Times) and “exceptionally beautiful” compositions (The Washington Post).

Winner of the 2018 Emerging Artist Award from Lincoln Center and a 2015 Avery Fisher Career Grant, Brown has recently performed as soloist with the Seattle Symphony, the National Philharmonic, and the Grand Rapids, North Carolina, Albany Symphonies etc; and recitals at Carnegie Hall, the Mostly Mozart Festival, and Lincoln Center. Brown is an artist of the Chamber Music Society of Lincoln Center, performing frequently at Alice Tully Hall and on tour. In 2022, he opens the Society's season with Bach and Mendelssohn concertos, and makes European debuts as soloist with the NFM Leopoldinum Orchestra, and performs recitals at the Beethoven-Haus Bonn and the Chopin Museum in Majorca. He was selected by András Schiff to perform on an international tour making solo debuts in Berlin, Milan, Florence, Zurich's Tonhalle and New York's 92nd Street Y.

布朗的錄音繁多，最新專輯《夜蛾》收錄拉威爾的《鏡》和麥哲納最新被發現的樂章，獲《BBC音樂雜誌》形容其演奏「閃爍著光芒」。此外，他亦擔任獨奏，與莫羅特和西雅圖交響樂團合演梅湘作品，並與布蘭登堡國家交響樂團演繹艾德勒的作品。他現正著手一項跨越數年的計劃：灌錄孟德爾遜全套鋼琴曲，包括孟德爾遜的繆斯之一——蕭羅茨作品的世界首演錄音。

布朗為音樂表演者協會大賽首獎、林肯中心室內樂協會鮑爾斯駐留計劃和茱莉亞音樂學院帕茲切克獎得主，現時為施坦威藝術家。他擁有茱莉亞音樂學院鋼琴和作曲的雙學士及碩士學位，在學期間師事鋼琴家羅文托和麥唐勞，以及作曲家艾德勒和比瑟。他曾接受席夫和高迪的指導，早期的老師有羅斯卡柏和肯特。

A prolific recording artist, his latest album *Noctuelles*, featuring Ravel's *Miroirs* and newly discovered movements by Medtner was called "a glowing presentation" by BBC Music Magazine. He can be heard as soloist with the Seattle Symphony and Ludovic Morlot in the music of Messiaen, and as soloist with the Brandenburg State Symphony in music by Samuel Adler. He is now embarking on a multi-year project to record the complete piano music by Felix Mendelssohn including world premiere recordings of music by one of Mendelssohn's muses, Delphine von Schaubroth.

Brown was First Prize winner of the Concert Artists Guild Competition, a winner of the Bowers Residency from the Chamber Music Society of Lincoln Center (formerly CMS Two), a recipient of the Juilliard Petschek Award, and is a Steinway Artist. He earned dual bachelor's and master's degrees in piano and composition from The Juilliard School, where he studied with pianists Jerome Lowenthal and Robert McDonald and composers Samuel Adler and Robert Beaser. Additional mentors have included András Schiff and Richard Goode as well as his early teachers, Herbert Rothgarber and Adam Kent.



# 節目簡介

## Programme Notes

### 史特拉汶斯基 (1882-1971)

《意大利組曲》，  
為小提琴及鋼琴而作 (1933)

引子  
小夜曲  
塔朗泰拉舞曲  
嘉禾舞曲  
小步舞曲及終曲

1919年9月，俄羅斯芭蕾舞團經理兼創辦人狄亞捷列夫向史特拉汶斯基提出，以巴洛克時期拿坡里作曲家彼高利斯(1710-1736)的音樂為基礎，創作一齣新的芭蕾舞劇。結果這齣由畢卡索設計、梅先編舞的芭蕾舞劇《普切內拉》，翌年在巴黎的演出非常成功。

在開創出他的新古典風格後，史特拉汶斯基遂以多種形式襲用他機智幽默的變容手法：1922年為室樂團而作的音樂會組曲；1925年為小提琴及鋼琴而作的彼高利斯主題、片段及作品組曲；1932年在大提琴家皮亞第高斯基的幫助下，將上述作品改編成給大提琴和鋼琴演奏的《意大利組曲》；隨後又在波蘭小提琴家杜希金協助下改編成小提琴及鋼琴版本。

史特拉汶斯基的樂曲根據彼高利斯的作品重新創作（儘管後來的研究發現，當中不少音樂並非出自彼高利斯手筆），保留了歌詞內容、音色的清晰、分句的優雅風格（一種流行於18世紀、輕盈優雅的寫作技巧），同時配以更豐富的和聲，還有輪廓分明的節奏和力度。

活潑的〈引子〉充滿有趣的不協和音，小提琴時而堅持巴洛克舞曲的穩固節奏，時而擔當質樸的小提琴。鋼

### Igor STRAVINSKY (1882-1971)

Suite Italienne for Violin and Piano (1933)

*Introduzione*  
*Serenata*  
*Tarantella*  
*Gavotta*  
*Minueto e Finale*

In September 1919, impresario and founder of the Ballets Russes, Sergei Diaghilev, brought to Stravinsky the idea creating a new ballet based on music by the Neapolitan Baroque composer Giovanni Battista Pergolesi (1710-1736). The result – the ballet *Pulcinella* with designs by Picasso and choreography by Massine – was a huge success in Paris the following year.

Ushering in his new neo-classical style, Stravinsky recycled his sparkling, witty transfigurations in several forms: a concert suite for chamber orchestra in 1922, and a “Suite for Violin and Piano after Themes, Fragments, and Pieces by Pergolesi” in 1925, which he then reworked into a *Suite Italienne* for cello and piano in 1932 (with the help of cellist Gregor Piatigorsky), followed by a version for violin and piano in 1933 (with the aid of Polish violinist Samuel Dushkin).

Stravinsky's score is a recomposition of the Pergolesi music (though it was later discovered that Pergolesi did not write much of it himself), retaining the lyric content, timbral clarity, and Italian *galant* style of phrasing (a light and elegant composition technique, popular in the 18<sup>th</sup> century) while spicing up the harmonies and sharpening the rhythmic and dynamic profile.

Deliciously piquant dissonances pepper the lively *Introduzione*, where the violin alternately lays down the firm rhythms of a Baroque dance and functions

琴以一致的12/8拍子和「長—短」節奏的頑固音型，營造出〈小夜曲〉夢幻的氣氛。狂熱的〈塔朗泰拉舞曲〉同樣以複拍子寫成，但卻有著截然不同的個性，宛如充滿活力的旋風。除了少量突出的不協和音和一些樂句比例的巧妙運用之外，〈嘉禾舞曲〉的主線可能會被誤以為是其巴洛克楷模，儘管兩種變化型在20世紀逐漸普遍。〈小步舞曲〉在較早時多少透露了其現代背景，然而唯有透過小提琴精確地鋪陳的泛音和精力充沛的雙弦音斷奏，才能提升洛可可式的典雅和韻味。輕快歡欣的〈終曲〉為組曲畫上句號。

## 莉莉·布朗熱 (1893-1918)

為小提琴及鋼琴而作的兩首樂曲  
(1911-1914)

夜曲  
進行曲

莉莉·布朗熱是名師納迪亞·布朗熱的親妹，柯普蘭、卡德、格拉斯等都曾經師事納迪亞。莉莉·布朗熱在其短促一生的最後十年從事作曲。儘管她去世時才25歲，但她的作品仍能在以佛瑞為代表的法國音樂中佔一席位，而她多少受到德布西印象派的影響，其音樂優美、色彩細膩、感人肺腑。為小提琴及鋼琴而作的兩首樂曲足見這些特質，同時別具挑戰性，在布朗熱17至21歲期間寫成。

〈夜曲〉以疏落的八度音開始，主題由起伏不斷的音型建構而成。隨著織體越來越厚，小提琴的技巧難度變得更高，而且開始爬升。小提琴在高音區以極弱音奏出最後一個音符後，鋼琴在低音區以八度音和應，和聲終於得到解決。

〈進行曲〉速度不快但更形活潑。不斷變化的節奏重音、棘手的過渡樂句和鮮明的強弱對比，使此曲興味盎然。

as a rustic fiddle. A consistent 12/8 meter with a long-short rhythmic *ostinato* (repeated rhythm) in the piano creates the dreamy atmosphere of the *Serenata*. The frenetic *Tarantella* is also in a compound meter, but with a wholly different character of an energetic whirlwind. Aside from a few prominent dissonances and some subtle play with phrase proportions, the main *Gavotta* theme could be mistaken for its Baroque model, though the two variations gradually see an increased 20<sup>th</sup>-century presence. The *Minuetto* gives away its modern context earlier, with its rococo grace and charm only enhanced by carefully placed violin harmonics and bouncy double-stop staccatos. The suite is capped with a brisk and joyful *Finale*.

## Lili BOULANGER (1893-1918)

Deux Morceaux for Violin and Piano  
(1911-1914)

Nocturne  
Cortège

Lili Boulanger was the sister of the famous teacher Nadia Boulanger who taught Aaron Copland, Elliott Carter and Philip Glass amongst others. She was a composer for the last 10 years of her tragically short life - she died at 25 - and her music stands in the main line of French music exemplified by Fauré, somewhat tinged with the influence of Debussy's Impressionism. It is generally beautiful, delicately coloured, and touching. These challenging 'Deux Morceaux (Two Pieces) for Violin and Piano' exemplify these qualities, and were written by Boulanger somewhere between the ages of 17 and 21.

The Nocturne begins sparsely, with bare octave figures wound about with a theme built from a repetitive rise-and-fall figure. As the texture become thicker, the violin becomes more virtuosic and begins to climb. There is no harmonic resolution until the final *ppp* note in the top register, which is answered by a low octave from the piano.

The Cortège is more lively without being fast. Shifting rhythmic accents, tricky runs and contrasting dynamics make this an exciting piece.

## 德布西 (1862-1918)

為小提琴及鋼琴所寫的奏鳴曲 (1917)

活潑的快板

間奏曲——奇幻而輕巧的

終曲——非常活躍的

德布西也許在早期的創作生涯立意避免傳統樂種和標題，到了後期才改變主意，寫下一連串精湛的前奏曲、練習曲和奏鳴曲。他原本計劃寫作六首作品，但遺憾地只完成了三首便因癌症離世。

小提琴奏鳴曲是他最後一首完成的作品，體現了德布西的晚期風格，寫作手法越發鋒利，絕不浪費一個音符。作品短小精悍，其活力和個性的影響力可見一斑。此曲由小提琴家普雷與德布西首演，那場音樂會為戰場上失明的士兵籌款。

德布西為這首作品投入了不少心力，尤其掙扎於最後一個樂章，為他重寫了至少兩次，然而他的努力在成品裡卻幾乎不著痕跡。吉卜賽風格在全曲裡若隱若現，大概是來自幾年前他到訪布達佩斯時聽到的音樂。作品靜靜地掀開序幕，即便是試探似地開始，我們也能立刻意識到它與德奧傳統的奏鳴曲相去甚遠。發展部也因此無用武之地。奇幻的感覺取而代之，為三個樂章生色不少。〈間奏曲〉曼妙輕靈；〈終曲〉暗示樂曲開端的動機，由三連音節奏驅動，德布西將其形容為「如吞食自己尾巴的蛇」。

## Claude DEBUSSY (1862-1918)

Sonata for violin and piano (1917)

*Allegro vivo*

*Intermède: fantasque et léger*

*Finale: très animé*

Claude 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 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'.

## 聖桑 (1835-1921)

D小調第一小提琴奏鳴曲，作品75  
(1885)

激動的快板  
慢板  
中庸的快板  
甚快板

聖桑在將他優雅的技藝運用到小提琴奏鳴曲作品時已年屆50。D小調小提琴奏鳴曲寫於1885年，聖桑把它提獻給比利時小提琴家兼巴黎音樂學院教員馬西克。

1871年，聖桑和一些同僚創立國民音樂協會，藉以促進全國音樂生活；1870年普法戰爭使法國蒙受恥辱，因此該會亦致力破除德式華格納主義在國內的普遍影響。爾後交響曲、協奏曲及室內樂的發展十分蓬勃，這首奏鳴曲足證法國人對傳統古典樂種的喜愛。

一如聖桑的第三交響曲（管風琴）和第四鋼琴協奏曲，第一小提琴奏鳴曲由四樂章組成，但實際上更像兩對相連的樂章，在〈慢板〉之後才有真正停頓。

第一樂章〈激動的快板〉充滿切分節奏，既深沉又激情。〈慢板〉緊隨其後，兩種樂器之間的對話，作曲家在此創出了新穎寫法。第三樂章〈中庸的快板〉類似間奏曲，隨即迎向極富戲劇性的終曲〈甚快板〉，當中精彩絕倫的炫技樂段，本身就可以充當加演曲目。

中譯：張苡璉

## Camille SAINT-SAËNS (1835-1921)

Violin Sonata No. 1 in D minor, Op. 75  
(1885)

*Allegro agitato*  
*Adagio*  
*Allegro moderato*  
*Allegro molto*

Saint-Saëns was nearly 50 years old before he applied his elegant craft to the composition of a violin sonata. The Violin Sonata in D minor, dedicated to the Belgian violinist and Paris Conservatoire faculty member Martin Pierre-Joseph Marsick, was composed in 1885.

The sonata is evidence of the French interest in the traditional Classical genres of symphony, concerto, and chamber music that flourished following the founding of the Société Nationale in 1871 by Saint-Saëns and some of his colleagues to foster the musical life of the country and to redress the pervasive influence in France of Germanic Wagnerism after the humiliation of the Franco-Prussian War of 1870.

The Violin Sonata No. 1, like Saint-Saëns's Third Symphony (Organ) and Fourth Piano Concerto, has four movements but it is really two pairs of linked movements with the only real pause after the *Adagio*.

The highly syncopated opening movement, *Allegro agitato*, is darkly passionate. The following *Adagio* is noteworthy for the original use of dialogue between the two instruments. The third movement, *Allegro moderato*, serves as a kind of intermezzo and leads without pause to the highly dramatic finale, *Allegro molto*, with its virtuosic panache, so spectacular, that it could, by itself, serve as an encore.

## 飛躍演奏香港簡介

# About Premiere Performances of Hong Kong

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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- 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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