

CLARA-JUMI 康
KANG 小提琴獨奏會 璩美
VIOLIN RECITAL

YEKWON SUNWOO piano 鮮于睿權 鋼琴

5
NOV
2024

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



www.pphk.org

Tchaikovsky Competition 柴可夫斯基國際音樂大賽金獎得主

Gold Medal Winner

Narek Hakhnazaryan

Cello Recital 哈特拿沙揚大提琴獨奏會

“Dazzlingly brilliant” *The Strad*

“nothing short of magnificent...”
San Francisco Chronicle

18
NOV
2024

MON 7:30pm
香港大會堂音樂廳
Concert Hall
Hong Kong City Hall
\$580 / 380 / 180



RACHEL CHEUNG piano
張緯晴 鋼琴

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!



Clara-Jumi Kang 康珠美

Violin 小提琴

with

Yekwon Sunwoo

鮮于睿權

Piano 鋼琴

巴赫

夏康舞曲，選自D小調第二無伴奏
小提琴組曲，BWV1004

15”

BACH

Violin Partita No. 2 in D minor, BWV 1004
“Chaconne” for Unaccompanied Violin

溫伯格

第四小提琴奏鳴曲，作品39

慢板

不太快的快板

持續的慢板，十分自由彈性地—以最初的慢板

17”

WEINBERG

Violin Sonata No. 4, Op. 39

Adagio

Allegro ma non troppo

Adagio tenuto molto rubato – Adagio primo

李察·史特勞斯

降E大調小提琴奏鳴曲，作品18

不太快的快板

如歌的行板

行板—快板

28”

Richard STRAUSS

Violin Sonata in E-flat Major, Op. 18

Allegro ma non troppo

Andante cantabile

Andante – Allegro

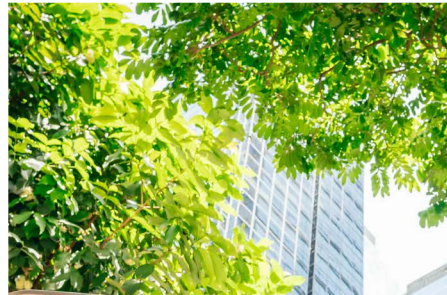
場地規則 為了讓觀眾及演出者能享受是次音樂會，於音樂會進行期間，請勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。在音樂會開始前，請關掉手提電話、其他響鬧及發光的裝置。多謝各位合作。

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

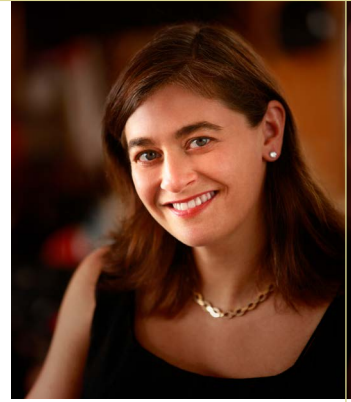


行政總監致辭

Message from our Executive Director

Dear friends and music lovers,

We are so fortunate to have two exceptional musicians from Korea performing tonight, Clara-Jumi Kang and Yekwon Sunwoo, as part of Festive Korea 2024. Clara made her Hong Kong debut with Premiere Performances in January 2012 as part of the Beare's Premiere Music Festival (which was known then as the Hong Kong International Chamber Music Festival), returning to the Festival in 2017. She was supposed to come back during the Covid years, so we are so happy she is finally returning to our stage! We are also very excited that the 2017 Van Cliburn Competition Gold Medal Winner, pianist Yekwon Sunwoo, is collaborating with her.



We have one more concert coming up this month. On November 18th, the exceptional cellist Narek Haknazaryan will be stepping in for Sol Gabetta for a cello recital with pianist Rachel Cheung. Narek won the Gold Medal at the Tchaikovsky Competition in 2011 at the age of 22, and made his sold-out Hong Kong debut in our Recital Series in 2016.

Looking ahead to January, we have an amazing lineup for the 2025 Beare's Premiere Music Festival which will take place from January 13-22, 2025, featuring such esteemed artists as Jakub Józef Orliński, Avi Avital, Ning Feng, Adrien La Marca, the Sitkovetsky Trio and the Verona Quartet. Tickets are available on our website and URBTIX.

None of these concerts would be possible without the generous support of the Culture, Sports and Tourism Bureau through the Art Development Matching Grants Scheme, whereby every dollar we are able to raise through donations and net sponsorship is matched 150% by the Hong Kong Government. We are also very grateful to the Korean Cultural Centre for supporting tonight's concert.

Andrea D Fessler

Executive Director and Founder

Premiere Performances of Hong Kong

CLARA-JUMI KANG

康珠美 小提琴 | VIOLIN



韓裔小提琴家康珠美在德國土生土長，以音樂才華和精湛技藝飲譽國際。她在多個國際大賽中屢獲殊榮，包括在印第安納波利斯國際小提琴大賽、仙台小提琴大賽以及首爾國際小提琴大賽拿下首獎。

近期重要演出包括：在英國廣播公司逍遙音樂節首次演出後，再度亮相該音樂節，與李道特一同演出莫扎特交響協奏曲；連續第二個樂季與洛杉磯愛樂樂團在荷里活露天劇場演出；在曼茨的指揮下首次在薩爾斯堡音樂節演出。

今個樂季，康珠美為以色列愛樂樂團演出，這是她自2023年9月首次亮相以來第三次重返該樂團。她與首爾愛樂樂團在樂天音樂廳演出，並夥拍該樂團與音樂總監梵志登進行國內巡演。爾後她與亞特蘭大交響樂團、渥太華國家藝術中心、上海交響樂團、猶他交響樂團、漢堡交響樂團、廣州交響樂團、塔斯曼尼亞交響樂團、俄勒岡交響樂團、西澳交響樂團，以及荷蘭愛樂樂團首演。此外，她將在韓國展開獨奏會巡演，其中包括在韓國藝術中心的演出；在柏林布列茲音樂廳及香港大會堂音樂廳作獨奏會首演，並在羅馬和都靈舉行獨奏會。

其他近期重要演出還包括與紐約愛樂樂團的演出；與慕尼黑愛樂樂團在伊薩爾愛樂音樂廳演出，並夥拍鄭明勳進行韓國巡演；與布達佩斯節日樂團和沙尼的演出，以及與鹿特丹愛樂樂團、皇家斯德哥爾摩愛樂樂團、科隆歌辛尼茲樂團、不萊梅德意志室內愛樂樂團、伯明翰市交響樂團、英國廣播公司愛樂樂團、墨爾本交響樂團、日本放送協會交響樂團以及伯恩茅斯交響樂團的演出。

Born to Korean parents and raised in Germany, Clara-Jumi Kang is internationally renowned for her musicality and virtuosity. Throughout her career she has received many awards and accolades including 1st prize at the Indianapolis International Violin Competition, Sendai Violin Competition and the Seoul Violin Competition.

Upcoming highlights include festival appearances at the BBC Proms, returning to perform the Mozart Sinfonia Concertante alongside Timothy Ridout, at the Hollywood Bowl alongside the Los Angeles Philharmonic for the second consecutive season, as well as her debut at the Salzburg Festival under Andrew Manze.

Later in the season, she returns to the Israel Philharmonic for the third time since her debut in September 2023, to the Seoul Philharmonic for concerts in Lotte Concert Hall as well as on their domestic tour alongside Music Director Jaap van Zweden, before debuts with the Atlanta Symphony Orchestra, the National Arts Centre Ottawa, the Shanghai Symphony Orchestra, the Utah Symphony Orchestra, the Hamburg Symphony Orchestra, Guangzhou Symphony Orchestra, the Tasmanian Symphony Orchestra, the Oregon Symphony Orchestra, the West Australian Symphony Orchestra and the Netherlands Philharmonic Orchestra. She will also perform a recital tour across Korea, culminating at Seoul Arts Center, and make her recital debuts at the Boulez Saal in Berlin and the Hong Kong City Hall, and perform solo recitals in Rome and Torino.

Other recent highlights include performances with the New York Philharmonic Orchestra, the Munich Philharmonic at the Isarphilharmonie and on tour to Korea alongside Myun-whun Chung, the Budapest Festival Orchestra with Lahav Shani, the Rotterdam Philharmonic, the Royal Stockholm Philharmonic, Gürzenich Orchestra Cologne, Deutsche Kammerphilharmonie Bremen, City of Birmingham Symphony Orchestra, BBC Philharmonic, Melbourne Symphony, NHK Symphony Orchestra and Bournemouth Symphony.

康珠美五歲時與漢堡交響樂團作協奏曲首演，自此經常與頂尖指揮家合作，計有巴孚·約菲、羅夫·丹尼夫、佩特連科、山田和樹、奧利卡寧、班克羅夫特、梅納、沙尼、費殊、杜托華、雷夫、畢美亞、埃杜塞以及余隆。2012年，她獲韓國主要報紙《東亞日報》評選為「韓國百大最有前途及最具影響力人物」之一，並因傑出的國際成就獲頒2012年大元音樂獎及2015年錦湖年度音樂家。

康珠美為迪卡唱片公司灌錄了兩張唱片：收錄舒伯特《最後的玫瑰》、《魔王》，以及易沙意奏鳴曲等作品的《摩登小提琴》(Modern Solo)；與孫烈音合作的布拉姆斯／舒曼專輯。她與鋼琴家金善昱合作演繹貝多芬小提琴奏鳴曲全集，專輯於上個樂季由德國唱片品牌「重音符」發行，廣受好評。康珠美鍾情室內樂演奏，除了定期走訪室內樂音樂節，亦與著名的音樂家合作，包括恩遜、甘祈頓和米斯基。

康珠美生於德國的音樂世家，三歲開始學習小提琴，翌年入讀曼海姆音樂學院，成為該學府有史以來最年輕的學生。隨後她在呂貝克音樂學院跟隨布朗學習，七歲獲得全額獎學金入讀茱莉亞音樂學院，師隨迪蕾。她從11歲起接受巴倫邦的指導，12歲時受邀與他和芝加哥交響樂團演出。她在韓國藝術綜合學校取得學士和碩士學位，師從金南韻，其後於慕尼黑音樂學院完成學業，師從柏鵬。

康珠美使用的小提琴為1702年製造的史特拉底瓦里名琴「Thunis」。

Since making her concerto debut with Hamburg Symphony at the age of five, Kang has regularly worked with leading conductors including P Järvi, Xavier-Roth, Denève, V Petrenko, Yamada, Ollikainen, Bancroft, Mena, Shani, T Fischer, Dutoit, Reif, Bihlmaier, Edusei and Long Yu. She was selected as one of the top 100 “Most promising and influential people of Korea” in 2012 by major Korean newspaper Dong - A Times and was awarded the Daewon Music Award (2012) for her outstanding international achievements as well as Kumho Musician of the Year (2015).

Clara-Jumi Kang has made two recordings for Decca: “Modern Solo” featuring works including Schubert’s “Last Rose”, “Erlkönig” and Ysaÿe Sonatas, and a Brahms/Schumann album with Yeol-Eum Son. Her cycle of Beethoven Violin Sonatas with pianist Sunwook Kim was released on Accentus last season to outstanding reviews and nominations. A devoted chamber musician, she regularly visits chamber music festivals and collaborates with renowned musicians including Janine Jansen, Gidon Kremer and Mischa Maisky.

Born in Germany to a musical family, Clara-Jumi Kang took up the violin at the age of three and a year later enrolled as the youngest ever student at the Mannheim Musikhochschule. She went on to study with Zakhar Bron at the Lübeck Musikhochschule and at the age of seven was awarded a full scholarship to the Julliard School to study with Dorothy Delay. Having received musical guidance from Barenboim starting from the age of 11, she was then invited to perform with him and the Chicago Symphony Orchestra aged 12. She took her Bachelor and Masters degrees at the Korean National University of Arts under Nam-Yun Kim before completing her studies at the Munich Musikhochschule with Christoph Poppen.

Clara-Jumi Kang plays on the 1702 “Thunis” Stradivarius.

YEKWON SUNWOO

鮮于睿權 鋼琴 | PIANO

鮮于睿權憑藉「始終如一的卓越表現」(《國際鋼琴》)而備受讚譽，並獲譽為「技術全面的鋼琴家，有雷霆萬鈞之能不費吹灰之力」(《芝加哥論壇報》)。作為一位強而有力且技巧超卓的演奏家，他亦自言，他「努力追求音樂的真實和純粹的美」。

鮮于睿權是首位贏得范·克萊本國際鋼琴大賽金獎的韓國音樂家。他在24/25年樂季的演出包括與安娜堡交響樂團、紐約古典樂手樂團、科羅拉多泉愛樂樂團、阿美尼亞交響樂團合作的音樂會，以及在密芝根大學、貝希斯坦音樂廳和卡內基音樂廳舉行的獨奏會。

近期重要演出包括與澳門樂團、卡拉馬祖交響樂團、維多利亞交響樂團、斯洛伐克愛樂樂團、巴黎室樂團合作演繹協奏曲，以及與伊斯美弦樂四重奏於美國巡演。

Yekwon Sunwoo has been hailed for his “unfailingly consistent excellence” (International Piano) and celebrated as “a pianist who commands a comprehensive technical arsenal that allows him to thunder without breaking a sweat” (Chicago Tribune). A powerful and virtuosic performer, he also, in his own words, “strives to reach for the truth and pure beauty in music.”

The first Korean Gold medallist of the Van Cliburn International Piano Competition, Yekwon's 24/25 season includes appearances with Ann Arbor Symphony, New York Classical Players, Colorado Springs Philharmonic, Armenian Symphony as well as recitals at the University of Michigan, Bechstein Hall and Carnegie Hall.

Recent highlights include concertos with the Macao, Kalamazoo & Victoria Symphonies, Slovak Philharmonic, Orchestre de Chambre de Paris as well as a US tour with the Esme String Quartet.



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節目詳情
Programme
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在以往的樂季，鮮于睿權以獨奏家的身份，與慕尼黑愛樂樂團和吉耶夫、丹麥皇家樂團和桑德嘉、沃斯堡交響樂團、圖森交響樂團、華盛頓交響樂團、巴爾的摩交響樂團、侯斯頓交響樂團、比利時國家樂團、仙台愛樂樂團、皇家蘇格蘭國家樂團等一同演出。在獨奏會方面，他曾在卡內基音樂廳、威格摩音樂廳、易北愛樂音樂廳、科爾托音樂廳、香港藝術節演出，並於日本巡演。

鮮于睿權是一位活躍的室樂演奏家，他的合作夥伴包括康珠美、波仁、比爾曼、萊納斯·羅夫、約尼查、安達斯、費德曼、霍夫曼、麥德萊、耶路撒冷四重奏及布蘭塔諾四重奏。他曾與錦湖韓亞文化基金會到訪哥斯達黎加、危地馬拉、巴拿馬，並為林肯中心室內樂協會的「走進室內樂」系列演出。

除了范·克萊本金獎外，鮮于睿權也是2015年德國國際鋼琴大獎賽、2014年韋爾比耶音樂節旺多姆獎、2013年仙台國際音樂大賽，以及2012年威廉·卡佩爾國際鋼琴大賽首獎得主。

鮮于睿權生於南韓安養市，八歲開始習琴，15歲在首爾作獨奏會和樂團首演。他曾師隨利普金、麥唐勞、古德及格茨克。

繼2020年推出收錄莫扎特作品的首張專輯後，鮮于睿權於2023年9月為韓國迪卡環球唱片灌錄第二張專輯，收錄拉赫曼尼諾夫的作品。2017年，在鮮于睿權贏得范·克萊本國際鋼琴大賽金獎的兩星期後，迪卡金牌唱片發行了實況錄音《范·克萊本金獎2017》，收錄他的得獎演出作品拉威爾圓舞曲及拉赫曼尼諾夫第二鋼琴奏鳴曲。

In previous seasons, he has performed as a soloist with the Munich Philharmonic and Valery Gergiev, Royal Danish Orchestra with Thomas Søndergard, Fort Worth and Tucson Symphonies, Washington Chamber Orchestra, Baltimore Symphony Orchestra, Houston Symphony, National Orchestra of Belgium, Sendai Philharmonic and Royal Scottish National Orchestra amongst others. Recital appearances include Carnegie Hall, Wigmore Hall, Elbphilharmonie, Salle Cortot, Hong Kong Arts Festival, and a tour of Japan.

An avid chamber musician, Yekwon's collaborators include Clara-Jumi Kang, Sebastian Bohren, Benjamin Beilman, Linus Roth, Andrei Ionita, Sebastian Bohren, Isang Enders, Tobias Feldmann, Gary HoAman, Anne-Marie McDermott and the Jerusalem and Brentano Quartets. He has also toured Costa Rica, Guatemala and Panama with the Kumho Asiana Cultural Foundation and performed at Chamber Music of Lincoln Center's Inside Chamber Music Lectures.

In addition to the Cliburn Gold Medal, Yekwon won first prizes at the 2015 International German Piano Award, the 2014 Vendome Prize held at the Verbier Festival, the 2013 Sendai International Music Competition and the 2012 William Kapell International Piano Competition.

Born in Anyang, South Korea, Yekwon began learning the piano at the age of 8 and made his recital and orchestral debuts in Seoul at 15. His teachers include Seymour Lipkin, Robert McDonald, Richard Goode and Bernd Goetzke.

In September 2023, Yekwon released his second album for Decca Universal Music Korea featuring works by Rachmaninov following his first album in 2020 of works by Mozart. In 2017, Decca Gold released Cliburn Gold 2017 two weeks after Yekwon was awarded the Gold Medal and includes his award-winning performances of Ravel's La Valse and Rachmaninov's Second Piano Sonata.

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「香港文化地標」
《南華早報》



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Jakub Józef Orliński: Beyond

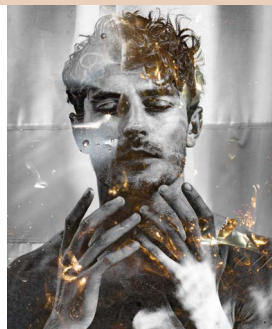
奧林斯基:超越巴洛克

13 JAN MON 7:30pm

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

Countertenor Jakub Józef Orliński collaborates with the illustrious ensemble il Pomo d'Oro in "BEYOND", singing world premieres, rare finds and timeless classics from the Baroque period.

新世代巨星奧林斯基與著名古樂團金蘋果樂團攜手創作《超越巴洛克》——演奏多首包括來自巴洛克時期的珍稀作品、世界首演及曠世經典。



Avi Avital: The Baroque Mandolin

巴洛克曼陀林琴大師

14 JAN TUE 7:30pm

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

Mandolin superstar Avi Avital plays with the esteemed period ensemble il Pomo d'Oro in a concert of exquisite Baroque masterpieces.

曼陀林巨星艾維塔與享負盛名的古樂團金蘋果樂團帶來多首巴洛克時期的曼陀林協奏曲，與你細味十七世紀的精緻。



An Afternoon with Verona Quartet

維羅納四重奏

18 JAN SAT 4pm

JC Cube, Tai Kwun 大館賽馬會立方

Programme

MENDELSSOHN |

Quartet No. 1 in E Flat Major, Op. 12

SHOSTAKOVICH |

Quartet No. 9 in E Flat Major, Op. 117

GERSHWIN |

Lullaby



Romantic Potpourri

浪漫錦簇室內樂之夜

21 JAN TUE 7:30pm

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

Concert Sponsor 音樂會贊助

Interlude
Live the Music

Programme

SPOHR | Potpourri No. 2 Op. 22 "On Themes of Mozart"

Ning Feng (violin), Verona Quartet, George Lomdaridze (double bass)

MENDELSSOHN | Piano Trio No. 2 in C minor, Op. 66

Sitkovetsky Trio

BRUCH | Selection from Eight Pieces for Violin, Viola and Piano

So-Ock Kim (violin), Adrien La Marca (viola), Wu Qian (piano)

MENDELSSOHN | String Octet in E flat Major

Ning Feng (violin), So-Ock Kim (violin), Adrien La Marca (viola), Isang Enders (cello), Verona Quartet

Festival Finale: La Belle Époque 音樂節壓軸：拾光年華

22 JAN WED 7:30pm

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

Programme

VERDI | String Quartet in E minor

Verona Quartet

CHAMINADE | Trio No. 2 in A minor, Op. 34

Sitkovetsky Trio

FAURÉ | Piano Quartet No. 1 in C minor, Op. 15

So-Ock Kim (violin), Adrien La Marca (viola), Isang Enders (cello), Wu Qian (piano)

BIZET (arr. Julian Milone) | Carmen Fantasy

Alexander Sitkovetsky (violin), So-Ock Kim (violin), Jonathan Ong (violin), Dorothy Ro (violin), George Lomdaridze (double bass)

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節目簡介

Programme Notes

巴赫 (1685-1750)

夏康舞曲，選自D小調第二無伴奏
小提琴組曲，BWV 1004 (1723)

巴赫 (1685-1750) 的三首無伴奏小提琴奏鳴曲及三首組曲，均為小提琴家們的最珍愛曲目。其中，D小調第二組曲，BWV1004，更是有著特別崇高的地位。冠於此作的便是這首氣勢磅礴的夏康舞曲。長四小節的主題句在作曲家筆下不停變換姿態，建構出極為開闊的表意與抒情空間。

此曲可被分為三個不均等的部分：第一部分以D小調寫成，包含首十五個變奏；第二部分以D大調寫成，包含十首變奏，開篇是一個近似合唱眾讚歌的段落；最末部分回到D小調，包括五首變奏以及一個精彩絕倫的尾聲。

一個被廣泛相信的說法是，夏康舞曲是作曲家為紀念第一任妻子瑪利亞·芭芭拉而作。芭芭拉在巴赫一次長達五天的短暫離鄉時突然過世。旋律中包含愛、死亡、苦痛、憤怒、恐懼和終極忍耐等，因而在抒情性上呈現出異常闊大豐盈的樣貌。

Johann Sebastian BACH (1685-1750)

Violin Partita No. 2 in D minor, BWV 1004
“Chaconne” for Unaccompanied Violin (1723)

The three sonatas and three partitas for unaccompanied violin by Johannes Sebastian Bach (1685-1750) rank among the most cherished works in the violinist's repertory, with the Partita No. 2 in D minor, BWV 1004 occupying an especially exalted place. Crowning this work is the mighty Chaconne, a movement of enormous scope and emotional range in which every aspect of a four-bar theme is explored in a series of continuous variations.

The Chaconne can be divided into three unequal parts: the first, in D minor, occupies the first fifteen variations; the second, in D Major (beginning with the chorale-like passage) occupies ten variations; and the final portion returns to D minor for the last five variations and an extraordinary coda.

It is widely believed that the Chaconne was composed in memory of Bach's first wife Maria Barbara, who died unexpectedly while Bach was away from home for five days. The music evokes tremendous emotional range spanning love, death, anguish, anger, fear and ultimately acceptance.

溫伯格 (1919-1996)

第四小提琴奏鳴曲，作品39
(1947)

慢板

不太快的快板

持續的慢板，十分自由彈性地—
以最初的慢板

溫伯格是一位多產的作曲家，共創作了26首交響曲、7首協奏曲、17首弦樂四重奏、28首寫給各種樂器的奏鳴曲、7部歌劇、幾部芭蕾舞劇、65部電影的配樂，以及包括安魂曲在內，各式各樣的聲樂和合唱音樂作品。他曾兩度逃離納粹，1939年第一次從波蘭逃脫，1941年第二次從明斯克（白俄羅斯）脫離，隨後撤退到塔什幹（烏茲別克斯坦）。由於溫伯格在父親的猶太劇團長大，因此他會遇到著名猶太演員索羅門·米霍埃爾斯為首的米霍埃爾斯家族，並於1942年與他的女兒成婚，也就不足為奇了。

1943年，蕭斯達高維契得到溫伯格第一交響曲的樂譜，立即堅持認為溫伯格要來到莫斯科，就此改寫了溫伯格的人生。他們也因而成為一生摯友。溫伯格寫道：「蕭斯達高維契在很多事情上幫助了我，其中一些連我自己都沒有意識到……我認為自己是個幸福的人，因為我可以向二十世紀最優秀的作曲家展示我的作品。」

這兩位偉大的作曲家在音樂上是平等的搭檔；溫伯格的音樂得以演出，

Mieczyslaw WEINBERG (1919-1996)

Violin Sonata No. 4, Op. 39 (1947)

Adagio

Allegro ma non troppo

Adagio tenuto molto rubato - Adagio primo

Mieczyslaw Weinberg was a prodigiously prolific composer writing 26 symphonies, 7 concerti, 17 string quartets, 28 sonatas for various instruments, 7 operas, several ballets, incidental music for 65 films and a wide range of vocal and choral music including a Requiem. After his escapes from the Nazis, first from Poland in 1939 and secondly from Minsk (Belarus) in 1941, he was evacuated to Tashkent (Uzbekistan). As Weinberg had been brought up in his father's Jewish theatre company, it is not altogether surprising that he would meet the Mikhoels family, headed by the famous Jewish actor Solomon Mikhoels, whose daughter married Weinberg in 1942.

Weinberg's life changed dramatically in 1943 when the score of his First Symphony found its way to Shostakovich, who instantly insisted that Weinberg come to Moscow. This led to a lifelong friendship. As Weinberg wrote: "*Shostakovich helped me with many things, some of which I am not even aware of myself... I considered myself to be a happy man, because I could show my works to the finest composer of the twentieth century.*"

The two great composers were equal partners musically and there is no doubt the older composer helped Weinberg get his music

較年長的蕭斯達高維契亦確實功不可沒。1943至1947年這段時期可謂溫伯格一生中最幸福的時光：他新婚不久，有了一個小女兒，與蕭斯達高維契的友好關係發展順利，他的音樂也能成功展演。

第四奏鳴曲本質上是由兩部分組成的作品：後半部分兩個樂章連成一體，最初與前半部分形成對比，然後返回先前的音樂。〈慢板〉在鋼琴的引領下開篇，寫法陰沉且調性矛盾，小提琴在兩分鐘後才帶著探尋意味的主題進入，後來演變成發人深省的對話。主題之美是獨特的，帶着好奇又猶豫的級進，突然咄咄逼人，然後又回到了沉思的氣氛。

下一樂章重拾劍拔弩張之勢，恍如一段狂野的旅程，伴隨着鋼琴沉重的樂音，勢不可擋的小提琴以令人毛骨悚然的華采樂段作結。〈最初的慢板〉是對第一樂章的溫和探問，最後以安靜的撥奏收束全曲。

李察·史特勞斯 (1864-1949)

降E大調小提琴奏鳴曲，作品18 (1887-88)

不太快的快板
如歌的行板
行板—快板

頂尖德國作曲家史特勞斯的作品橫跨後浪漫時期及現代早期。他和馬勒都是德國晚期浪漫主義的代表作曲家。

performed. This period from 1943 to 1947 was probably the happiest time in Weinberg's life: he was recently married, had a baby daughter, his friendship with Shostakovich was blossoming and his music was being played.

The Fourth Sonata is essentially a work of two halves: the latter two movements coalescing into a single entity initially contrasting with, before returning to, what went before. The opening *Adagio* is ushered in by sombre and tonally ambivalent piano writing, the violin only entering after two minutes with a searching theme which evolves into an introspective dialogue. The beauty of the theme is distinctive, and there is a curious and hesitant step-like progression that suddenly erupts in bursts of aggression before returning to the prevailing mood of contemplation.

The aggression is picked up in the next movement, which is a wild ride with a pounding piano and an unstoppable violin that concludes by taking off into a hair-raising cadenza. The *Adagio primo* is a return to the gentle questioning of the first movement concluding with quiet pizzicati.

Richard STRAUSS (1864-1949)

Violin Sonata in E-flat Major,
Op. 18 (1887-88)

Allegro ma non troppo
Andante cantabile
Andante - Allegro

Richard Strauss was a leading German composer whose work bridged the gap between the late Romantic and early Modern eras. Along with Gustav Mahler, he represents the late flowering of German Romanticism.

儘管史特勞斯在寫作小提琴奏鳴曲（1887-1888）時才二十出頭，但他在音樂或為小提琴創作方面已不再是新手。他從八歲開始拉小提琴，1882年已寫過一首小提琴協奏曲。更不用說，他對小提琴了解透徹，這正好是創作這樣一首炫技作品的莫大財富。

史特勞斯只留下了三首奏鳴曲作品——一首大提琴奏鳴曲、一首鋼琴奏鳴曲和這首小提琴奏鳴曲，全部都是早期作品。小提琴奏鳴曲被認為是當中最成熟的作品，他的音樂語言已然存在。小提琴部分和鋼琴部分的寫法密集，旋律線條交織，營造出有如交響樂般的織體——彷彿兩件樂器在演奏一首雙協奏曲。史特勞斯在女高音寶蓮·德安娜（後來成為了他的妻子）的浪漫魔咒下寫成這首小提琴奏鳴曲，作品因而煥發著青春的活力、希望與期待。如歌的線條流露出激烈的熱情，尤其見於第二樂章，常常讓聆賞者想起史特勞斯職業生涯後期的歌曲和歌劇。

奏鳴曲以火熱有力的〈不太快的快板〉掀開序幕。在最初閃爍華麗的音型之後，小提琴帶來了主題——浪漫的、帶有英雄色彩的旋律。中間樂章〈如歌的行板〉更像是一首夜曲，主題是一首毫不掩飾的情歌，它一直滑行，直到洶湧的中段粗暴地打斷了如夢似幻的遐想。終曲〈行板—快板〉以獨奏鋼琴奏出安靜內省的引子開始。小提琴突然闖入，奏出猛烈上行的段落，從最低音區到最高音區，營造出一種戲劇性和重要性之感，其後活潑風趣的氣氛悄然溜進音樂，不動聲色。

中譯：張玟璉

Although still in his early twenties when he wrote the *Violin Sonata* (1887-1888), Strauss was no longer a novice in music or in writing for the violin. He had played the violin since he was 8, and in 1882 had already written a violin concerto. Needless to say, his thorough knowledge of the instrument was a great asset in composing such a virtuoso piece.

Strauss left only three works in the sonata genre — a Cello Sonata, a Piano Sonata, and the Violin Sonata, all early works. The Violin Sonata is considered the most mature of the three, and his musical language is already present. The two parts, violin and piano, are densely written, and the melodic lines interweave, creating a symphonic texture — almost as if the two instruments are playing a double concerto. Strauss composed the Violin Sonata under the romantic spell of soprano Pauline de Ahna, who later became his wife. The work is full of youthful energy, hope, and anticipation. The ardent fervor of the song-like lines is evident, especially in the second movement, which often reminds the listener of the songs and operas that were to come later in Strauss's career.

The Sonata begins with a fiery, powerful *Allegro ma non troppo*. After an initial flourish, the violin brings forth the main theme, a romantic, almost heroic melody. The middle movement, *Andante cantabile*, is rather like a nocturne and has for its main theme, an unabashed love song, which glides along until a turbulent middle section rudely interrupts its dream-like reverie. The finale, *Andante - Allegro*, begins with a quiet, introspective introduction by solo piano. The violin breaks forth with ascending, slashing passages from its lowest to its highest register, creating a sense of drama and importance, followed by a playfulness that sneaks into the music almost without notice.

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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- 親子系列（二至四場音樂會）；
- 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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