

德布西年  
Debussy  
YEAR 150

OUR  
MUSIC  
TALENTS  
音樂顯才華

客席單簧管  
Guest Clarinet  
史安祖

Andrew Simon



3.10.2012 (星期三 Wed) 8pm

香港大會堂劇院

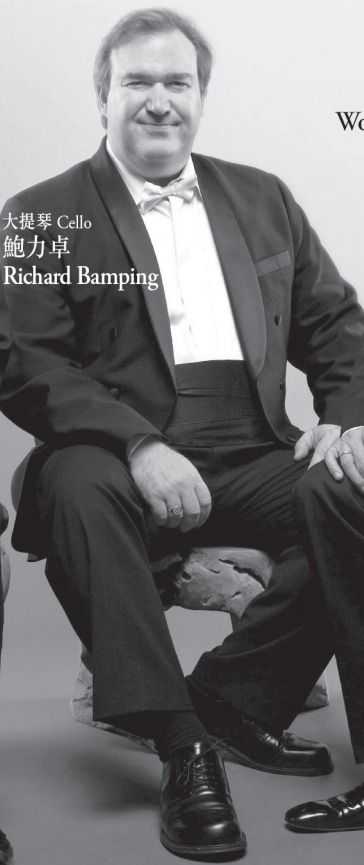
Theatre, Hong Kong City Hall

# Opus 鋼琴三重奏 Piano Trio One

鋼琴 Piano  
李偉安  
Warren Lee



大提琴 Cello  
鮑力卓  
Richard Bamping



小提琴 Violin  
王思恆  
Wong Sze-hang



康樂及文化事務署



# 節目 | Programme

德布西 G大調鋼琴三重奏  
德布西 鋼琴與單簧管小樂曲  
德布西 鋼琴與單簧管第一狂想曲

中場休息15分鐘

莫扎特 G大調鋼琴三重奏，K五六四  
布拉姆斯 A小調單簧管、大提琴與鋼琴三重奏

Debussy Piano Trio in G  
Debussy Petite Pièce for Piano and Clarinet  
Debussy Premier Rhapsody for Piano and Clarinet

Intermission of 15 minutes

Mozart Piano Trio in G, K564  
Brahms Trio for Clarinet, Cello and Piano in A Minor, Op. 114

音樂會約於晚上九時三十分結束。  
如樂曲有多個樂章，請於樂曲終結後才鼓掌。

The concert finishes at about 9:30pm.  
Please do not applaud between the movements of a piece.

## Opus One 鋼琴三重奏 | Opus One Piano Trio

Opus One 鋼琴三重奏於二〇〇一年由李偉安、金珍秀、鮑力卓創立，同年假香港大會堂舉行首次演出。由於深受歡迎，自此之後舉行了多場演奏會，演出曲目涵蓋莫扎特、貝多芬、布拉姆斯、蕭斯達高維契的作品。二〇〇三年，樂團委約北京新樂團的藝術總監伊涿為他們創作新曲《Opus Primus》，並在香港首演。

多年來，這隊三重奏已替香港電台第四台合作多次錄演，並曾與多位優秀樂人聯手奏樂。組合又嘗試作跨領域合作，曾與李克勤演錄無電音樂器的「Victory」流行歌唱片（二〇〇二年發行）。二〇一一年樂團得到小提琴手王思恆加盟，與澳門樂團在呂嘉指揮下，演奏貝多芬的《三重奏協奏曲》，獲樂評人裴多達稱道：「……幾位獨奏者非常值得讚賞……把艱巨的技巧挑戰……化為粒粒清晰樂音……難能可貴之作。」

Founded in 2001 by Warren Lee, Dennis Kim and Richard Bamping, the Opus One Piano Trio made its début in the Hong Kong City Hall in the same year, and by popular demand, they have since made a number of recital appearances in Hong Kong, performing works ranging from Mozart and Beethoven to Brahms and Shostakovich. In 2003, the Trio commissioned Eli Marshall, the Artistic Director of New Music Ensemble, Beijing, to write a work for them, culminating in the première performance of this work, *Opus Primus*, in Hong Kong.

Over the years, the Trio has made several recordings for the RTHK Radio 4 and collaborated with other eminent musicians. The Trio even attempted a cross-over project when it recorded an unplugged pop ballade with Hacken Lee for his 'Victory' album (2002). With the joining of violinist Wong Sze-hang in 2011, the Trio performed Beethoven's *Triple Concerto* with Maestro Lü Jia and the Macao Orchestra in January 2011 where critic Georg Predota remarked, '...much praise has to go to the soloists...the technical challenges...were projected with rarely heard clarity.'

### 李偉安 Warren Lee

鋼琴 Piano



獲《海峽時報》讚譽為一位擁有「精湛絕倫的鋼琴演奏……旖旎斑斕的色彩感及對每顆音符完美無瑕的操控」的音樂家，施坦威藝術家李偉安以最高榮譽畢業於英國皇家音樂學院及耶魯大學音樂學院。他是一九九五年史達拉汶斯基大獎國際鋼琴比賽的優勝者及普哥利殊大獎的得主。

李偉安在世界各地的音樂廳演出，包括國家大劇院周末音樂會系列、德國的普哥利殊音樂節、美國的杜奧斯室樂節和耶魯大學鋼琴研討會。他多首新近的合唱作品被收錄在拿索斯品牌之內。二〇〇八年，他的首張專輯《音樂之旅：由巴赫到蓋希文》由環球唱片發行，廣受好評。

李偉安現為北京中央音樂學院 EOS 樂隊學院客席教授、香港教育學院的榮譽駐校藝術家及香港聖保羅男女學校中學及小學部的音樂總監。

Hailed by *The Straits Times* as a musician with 'superb pianism...a wonderful sense of colour and impeccably controlled articulation', Steinway Artist Warren Lee graduated from the Royal Academy of Music and Yale School of Music with the highest of honours. He is the first-prize winner of the 1995 Stravinsky Awards International Piano Competition and the 'Grand Prix Ivo Pogorelich'.

Lee has performed in concert stages worldwide, including prominent occasions such as the Weekend Series at the National Center for Performing Arts in Beijing, Ivo Pogorelich Festival in Germany, the

Taos Chamber Music Festival and the Yale Piano Symposium in the United States. His recent choral compositions can be heard on the Naxos label. His solo album 'From Bach To Gershwin', to wide acclaim, was released in 2008 on Universal Music (Hong Kong).

He is currently a Guest Professor at the Central Conservatory of Music EOS Orchestra Academy, an Honorary Artist-in-Residence at the Hong Kong Institute of Education, and the Music Director of St. Paul's Co-educational College and Primary School.

## 王思恆 Wong Sze-hang

小提琴 Violin



王思恆生於北京，是位傑出的小提琴獨奏家、室樂演奏家、樂團團長及音樂教育工作者，演奏足跡遍達中國、美國、歐洲和日本。

王氏是資深的樂團團長，他曾任世界青年交響樂團、南加州大學交響樂團及美國青年交響樂團的團長，王氏一九八九年加入香港管弦樂團任副團長至今，期間曾任署理團長。他並以客席團長身分活躍於地區內的樂團，包括上海歌劇院、廣州交響樂團、澳門樂團及深圳交響樂團等。

王氏是美國蘇利欽弦樂四重奏的成員。他於一九九三年創立香港弦樂四重奏，該團於北京中央音樂學院和上海國際藝術節的公開演出，大獲好評。

Beijing-born Wong Sze-hang is an accomplished soloist, recitalist, chamber musician, concertmaster and teacher. He has performed extensively around the world including China, the United States, Europe and Japan.

An experienced concertmaster, Wong has led orchestras in the US under the batons of Daniel Lewis and Mehli Mehta. He has been Second Associate Concertmaster of the Hong Kong Philharmonic Orchestra since he joined in 1989, and was once its Acting Concertmaster. He is also an active guest concertmaster for orchestras in the region, including Shanghai Opera House, Guangzhou Symphony, Macao Orchestra and Shenzhen Symphony.

Wong was a member of the Sulium String Quartet in the US. In 1993, he founded the Hong Kong String Quartet. High critical acclaim has been won by the quartet not only for its performances in Hong Kong but also in Beijing and at the Shanghai International Arts Festival.

## 鮑力卓 Richard Bamping

大提琴 Cello



鮑力卓自一九九三年起擔任香港管弦樂團的大提琴首席，曾多次以獨奏身分與樂團同台演出，大獲好評。

在倫敦時，他以自由樂手身分於英國、歐洲和美國等地參與不同室樂演出，曾與多個知名管弦樂團同台獻藝，包括英國愛樂管弦樂團、英國皇家愛樂樂團及歐盟室樂團等，並曾在倫敦獨奏家室樂團擔任大提琴首席達四年。

一九九〇年，鮑力卓獲指揮伯恩斯坦選中，在日本舉行的首次太平洋音樂節中擔任首席，並與米高·狄信·湯瑪士及艾索普緊密合作。鮑力卓所用的大提琴由安德里亞·瓜奈里於一六七四年在意大利克里蒙納所製，全球僅餘八把，極為罕有。

Richard Bamping has held the title of Principal Cellist of the Hong Kong Philharmonic Orchestra since 1993. His many solo appearances with the Philharmonic have been greeted with critical acclaim.

As a freelance cellist based in London, Richard Bamping played in many chamber music ensembles performing across the United Kingdom, Europe and the US. He has also performed with many of the leading orchestras in Europe including the Philharmonia, the Royal Philharmonic and the European Community Chamber Orchestras, and served for four years as Principal Cellist with the London Soloists Chamber Orchestra.

In 1990, Leonard Bernstein chose Richard Bamping to play Principal Cello for the first Pacific Music Festival in Japan, where he also worked closely with Michael Tilson Thomas and Marin Alsop. Richard's cello, dated 1674, was made in Cremona by Andrea Guarneri and is one of only eight surviving examples of his work.

## 史安祖 Andrew Simon

客席單簧管 Guest Clarinet



史安祖是香港管弦樂團的首席單簧管，《演奏廳雜誌》形容其技巧「非凡人能及」。二〇一二年五月，他應名指揮米高·狄信·湯瑪仕之邀，在著名的新世界交響樂團同學會之音樂會上演出。

史安祖是活躍國際樂壇的獨奏家，他身為香港管弦樂團成員，曾在六十多場表演獨奏部分，所演出的曲目包括優秀作曲家大獎得主約翰·柯里基諾的《單簧管協奏曲》及由艾德敦指揮的拜爾曼作品《柔和慢板》。二〇〇〇年，在艾爾索普指揮下，他首次於澳洲演出柯普蘭的《單簧管協奏曲》原作版本。他的獨奏專輯

《熱熾》，由 Musicians' Showcase 發行，最新獨奏專輯則將由拿索斯發行。

史安祖畢業於茱莉亞音樂學院，現時在香港演藝學院、香港中文大學、香港浸會大學任教，亦以客席導師身分，於耶魯大學、悉尼音樂學院、倫敦皇家音樂學院、北京中央音樂學院授課。

Principal Clarinet of the Hong Kong Philharmonic Orchestra, Andrew Simon is acclaimed for his 'almost god-like technique' (*Auditorium Magazine*). Simon was invited by Maestro Michael Tilson Thomas to participate in a New World Symphony esteemed alumni concert in May 2012.

Simon is an active international soloist. He has given more than 60 solo performances with the Hong Kong Philharmonic Orchestra, including John Corigliano's *Clarinet Concerto*, and GMN's recording of Baermann's *Adagio* conducted by David Atherton. He made his Australian concerto debut under Marin Alsop in 2000, giving the Australian premiere of the original version of Aaron Copland's *Clarinet Concerto*. Recording projects include his solo CD 'HOT' (Musicians Showcase), as well as an upcoming recital CD for Naxos.

A graduate of The Juilliard School, Simon serves on the faculties of The Hong Kong Academy for Performing Arts, The Chinese University of Hong Kong, and the Hong Kong Baptist University. As guest lecturer, he frequents institutions such as Yale University, the Sydney Conservatorium, the Royal College of Music (London), and the Central Conservatory (Beijing).

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# 樂曲介紹

## G大調鋼琴三重奏

德布西（一八六二至一九一八）

**非常生動的行板**

**諧謔曲：生動的中板**

**間奏曲：富有感情的行板**

**終曲：熱情地**

德布西（一八六二至一九一八）童年時在鋼琴的表現進步神速，所以才十歲已獲准入讀巴黎音樂學院，在馬蒙泰爾門下學習。雖然他的技藝足以讓他從事鋼琴演奏，但他並不滿意自己在一八七八至七九年間的進展，決定以作曲為業。在那期間，他接受梅克夫人（即柴可夫斯基的贊助人）的邀聘，擔任她的家庭鋼琴樂師兼鋼琴導師。那時梅克府中還有大提琴樂師丹尼贊高和小提琴樂師拉古斯基，三人遂組成三重奏，為梅克夫人的私人社交聚會演奏音樂。德布西的《鋼琴三重奏》大概就是來自那個時期。後來德布西的事業漸見成功，造就他成為二十世紀音樂最具影響力的作曲家之一。

這首《鋼琴三重奏》標誌為「第一首三重奏」，題獻給音樂理論家杜朗，但一直要到二十世紀才出版。這是首屬於典型浪漫派後期的調性音樂，未摻雜其他音樂，不像他後來的作品，展示了例如爪哇嘉美蘭音樂等的影響。

「行板」由鋼琴奏出流暢的音型開始，到了第四小節停頓下來。小提琴接過主題，繼而傳了給大提琴。音樂沒有停滯，繼續向前，中間經過一段F大調，才來到標示為「熱情的快板」的高潮。大提琴奏出三連音音型的旋律，鋼琴的右手和弦則從旁承托，並把速度放慢。小提琴與鋼琴的加入為織體添加厚度，把音樂推上高潮。起頭的流暢音型靜靜地重返，但很快「熱情的快板」再次奏起，然後舒緩下來，平靜地結束這個樂章。

兩支弦樂器輕巧的撥奏八度音領出〈諧謔曲〉，各自由鋼琴的和弦回應，暗示出這段的調性是B小調。音樂移進較緩慢的B大調樂段後，動機之間開始交流。這裡的樂句較長，但很快就更輕盈，聲音強弱變化也更多，直至起首的音型再起，完結這個樂章。

〈間奏曲〉由鋼琴以溫柔的三連音開始，是大提琴熾烈歌調的回應，小提琴不久之後加入，與大提琴合成二重奏。更洶湧的鋼琴聲壓制住深沉的大提琴，而小提琴與大提琴則先後在鋼琴聲上飄蕩。音樂的半音開始增多，一直走過了多個調性，直至終於返回起頭的熾烈歌調，這次由小提琴奏出。後來弦樂二重奏在輕柔的鋼琴音型伴奏下，音樂融和在一起，直至終結。

〈終曲〉在G小調緊張地開始。雄壯的和弦與八度音讓壓抑住的熱情得以漸漸釋放，領出樂章的主題。音樂突然靜下來，是一段速度較慢的下行大提琴主題。小提琴加入，氣氛開始緊張，但很快就放鬆下來。漸漸頻密的節奏活動把音樂推進不同的調中，終於到達強力的G小調樂節。到了最後一節，凱旋的G大調終於來臨，把氣氛整個改變。

## 鋼琴與單簧管小樂曲

德布西

這曲原名「為一九一〇年單簧管比賽而寫的視奏樂曲」，是與下文的《狂想曲》同考的視奏試卷。

樂曲一開始，單簧管吹出平靜的重複節奏片段，由鋼琴以溫柔的和弦伴奏。節奏開始密集，漸漸容入更多的半音跳躍音型，最後登上高潮。鋼琴與單簧管返回原來的節奏音型，最後在八度的差距聲中結束。

## 鋼琴與單簧管第一狂想曲

德布西

德布西這首寫於一九〇九與一〇年間的樂曲，是為巴黎音樂學院的單簧管考試而作，朋友高迪形容為「最如夢如幻的狂想曲」。這曲探索單簧管的抒情與戲劇表現的能力，於一九一〇年出版。一年後，德布西改編成單簧管與樂隊曲，並出版發行。

音樂由鋼琴一輪沉吟和弦開始。單簧管最初奏出的幾句都很短，但充滿感情，後來漸漸更多半音，也更複雜，領出三連音的伴奏音型，為柔和但有穿透力的單簧管連奏旋律作好承托。旋律漸向上行，達到高潮，音樂也變得更活躍，帶來速度較快的諧謔曲樂節。當諧謔曲改變韻律，即把單簧管的靈活本領盡情測試出來。之後，起頭的沉吟聲再短短出現，這次帶着鋼琴低音區的深沉隆隆聲，只為了讓單簧管手最後一次展現身手。

## G大調鋼琴三重奏，K五六四

莫扎特（一七五六至一七九一）

快板

行板

稍快板

莫扎特生於薩爾斯堡，父親位小提琴家，也是作曲家。莫扎特自六歲起，已經以神童的姿態由父親帶領與姊姊巡迴歐洲演出。一七七三年，他獲薩爾斯堡宮廷聘任為樂師，但無法找到合適的職位。一七八一年他定居維也納，在演奏鋼琴和創作歌劇方面，事業較為成功。

作品編號K五六四的《鋼琴三重奏》是兩首同以G大調寫成的鋼琴三重奏中的第二首。第一首寫於一七八六年，這第二首寫於一七八八年十月二十七日，兩首之間的三重奏是降E大調、降B大調、E大調和C大調，全都是寫於維也納，頭五首也是在維也納出版。K五六四是於一七八九年在倫敦出版，註明是「供古鍵琴或古鋼琴在小提琴和大提琴伴奏下之用」。

「快板」以小提琴和大提琴在G音上響亮齊奏開始，再在高八度上持續，鋼琴則領出六度音程的優雅如歌主題。這段主題移到小提琴和大提琴，鋼琴以漸加活躍的十六分音符伴奏。第二主題由小提琴奏出，起初較多棱角，但漸漸變得圓滑，更為優雅。三件樂器一起奏出的急奏樂段表示呈示部結束。發展部主要處理第一主題的小調版本，另加入一個附點節奏音型，和從第二主題抽出的素材，直至準備好進入再現部，奏出最初的樂段。

「行板」是一首變奏曲，主題仿如一首搖籃曲，分成勻稱的兩半，各有八個小節。第一段變奏由小提琴和大提琴模仿主題，鋼琴右手奏出滾動的十六分音符承托。第二變奏以鋼琴左手奏出同樣的音型為主。如波紋般的三連音設定了第三變奏的氣氛，互相模仿的音樂則是第四變奏的基礎。第五變奏移至小調，第六變奏在大調奏出一片紛紛鬧鬧，最後是簡短燦爛的尾奏。

「稍快板」開始時，是鋼琴奏出六/八節拍的西西里舞曲似的主題，小提琴與大提琴和應，繼而鋼琴的聲音加厚，開始轉調，但由兩支弦樂器奏出起頭的音樂領回主調。一段小調的插曲把鋼琴領回起頭的主題，稍後發展成十六分音符急奏。半音階樂段和上行音型又加了很多裝飾的音樂，是下一個副題的主要素材，這段副題的內容頗為豐富。音樂最後一次返回起首的主題，這次用上了大量的對位樂句，不過歡樂的氣氛絲毫沒減。

## A小調單簧管、大提琴與鋼琴三重奏，作品一一四 布拉姆斯（一八三三至一八九七）

快板

柔和慢板

優雅的小行板

快板

布拉姆斯（一八三三至一八九七）是一位低音大提琴樂師的兒子，從小就在鋼琴上進步神速，先後在十歲、十五歲和十六歲於漢堡舉行公開演奏會。一八五三年，他為匈牙利小提琴家雷曼尼擔任巡迴表演的伴奏，自一八六二年起定居維也納，在這兒憑演奏、指揮和作曲闖出一番輝煌事業。

一八九一年三月，他到邁寧根探訪當地的宮廷樂團，遇上單簧管演奏家慕爾費德，布拉姆斯非常欣賞他的演奏，靈感頓生，很快就創作了《A小調三重奏，作品一一四》和《單簧管五重奏，作品一一五》。十二月十二日，慕爾費德、侯斯曼和布拉姆斯在柏林為這首三重奏首演，樂譜由史洛克於一八九二年在柏林出版，題為「供鋼琴、單簧管（或中提琴）與大提琴合奏的（A小調）三重奏」。

「快板」由大提琴獨奏開始，幾個上行的樂音顯示出這是A小調和弦。單簧管和應，鋼琴則以緩慢的樂音添上豐厚的低音。三連音把音樂向前推進，一直凝聚至第一個高潮。跟着一個新的主題在C大調出現，這次是下行，由大提琴奏出。發展部包括一個內容紮實的A大調樂節，跟着是開頭兩個主題重返，但已深深受到發展部的影響。結束時，是一段簡短的「稍慢的快板」，由單簧管和大提琴奏出急速但聲音極弱的音階，伴以鋼琴的輕柔和弦。

到了「柔和慢板」，單簧管借此機會大展其抒情如歌的本領。大提琴和應，鋼琴則以豐厚的聲音伴奏。跟着，鋼琴也得到機會展示其演奏旋律的能力，不過主力擔任這份任務的，還是單簧管和大提琴。

「優雅的小行板」是一首溫柔的A大調圓舞曲，單簧管再一次負責領出主題，大提琴在旁撥奏和弦。鋼琴加入，令整體聲音加厚，新主題以片段形式由單簧管傳至大提琴。音樂再次開展，引至下屬調的中段，這次探索單簧管的靈活本領。起頭的圓舞曲再起，結束這個樂章。

最後的「快板」既有二拍子，也有三拍子，為大提琴與鋼琴起首的音樂帶來躁動的氣氛，而三件樂器互相回應令這種氣氛不減。節奏漸漸舒緩下來，大提琴奏出感情十足的歌曲旋律，單簧管和應。當互相衝突的節奏再次出現時，這二重奏漸漸讓路給越來越多的繽紛擾攘。雖然有一刻抒情乍現，但迅即消逝，只見眾志成城，實實在在地完滿結束全篇。

樂曲介紹由米高·賴恩撰寫  
格致語言顧問有限公司翻譯



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## 節目 Programme

- 布魯克納 柔和慢板 (選自《弦樂五重奏》)  
 溫伯格 第十交響曲  
 舒曼 大提琴協奏曲 (小提琴與弦樂團版本, 由克尼希改編) \*  
 蕭斯達高維契 小提琴奏鳴曲 (小提琴、弦樂團及敲擊樂版本, 由津曼及普旭卡列夫配器) \*
- Bruckner** Adagio (from *String Quintet*)  
**Weinberg** Symphony No. 10  
**Schumann** Cello Concerto (transcribed for Violin and String Orchestra by René Koering) \*  
**Shostakovich** Violin Sonata (orchestrated for Violin, Strings and Percussion by Mikhail Zinman and Andrei Pushkarev) \*

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# Programme Notes

## Piano Trio in G

Claude Debussy (1862-1918)

*Andante con molto allegro*

*Scherzo: Moderato con allegro*

*Intermezzo: Andante espressivo*

*Finale: Appassionato*

Claude Debussy (1862-1918) made such progress at the piano as a child that he was accepted as a piano pupil of Marmontel at the Paris Conservatoire at the age of 10. Although a career as a pianist seemed assured, he didn't consider his progress in the years 1878 and 1879 to be satisfactory and decided to pursue a career as a composer. Around this time he also accepted a position as resident pianist and piano tutor to Tchakiovsky's patron Nadia von Meck. He was joined by cellist Danil'chenko and violinist Rakhul'sky to form a household piano trio whose duties included performing at Madame von Meck's private social functions. The *Piano Trio* dates from around this time. As Debussy's career developed, he became one of the most influential forces in the development of twentieth century music.

The *Piano Trio*, listed as '*Premier trio*', was dedicated to Emile Durand but remained unpublished until modern times. It is tonal music in the late Romantic tradition, written before influences such as the Javanese gamelan became so apparent in Debussy's music.

The *Andante* opens with a flowing piano figuration which pauses in the fourth bar. The violin takes up the theme and eventually passes it to the cello. The flow continues, passing through a section in F major before reaching a climax at *Allegro appassionato*. A cello melody with triplet figures accompanied with right hand piano chords acts to slow the tempo. Violin and piano enrich the texture as the music rises to a climax. The opening flowing figurations return quietly but quickly rise to a restatement of the *Allegro appassionata* only to relax and close the movement quietly.

Light pizzicato octaves in the strings at the opening of the Scherzo are answered by individual piano chords, suggesting a B minor tonality. The interplay of the motives gradually develops as the music moves to a slower section in B major. Phrases are longer, but quickly take on lighter and more varied articulations before the opening figures return to end the movement.

The piano opens the Intermezzo with gentle triplets in answering phrases as the cello begins its intense aria, the violin joining later to make a duet. A more turbulent piano passage dominates deep cello notes while violin, and later cello, soar above. The music becomes highly chromatic and moves through several tonalities before the return of the opening intense aria, now in the violin. The instruments intermingle as the string duet is accompanied by delicate piano figures at the end. The Finale has an intensely felt opening in G minor. The pent-up passion is gradually released with powerful chords and octaves pushing out the main theme. A sudden quiet section features a slower descending cello theme. This builds as the

violin joins in but soon relaxes. Gradually increased rhythmic activity pushes the music through various keys ending in a powerful section in G minor. The final section transforms this with a triumphant sense of arrival on G major.

### Petite Pièce for Piano and Clarinet

Claude Debussy

Originally called '*Morceau a déchiffrer pour le concours de clarinette de 1910*' this piece was actually the sight-reading test to match the *Rhapsodie* below.

The clarinet begins with quiet repeated rhythmic fragments accompanied by soft chords on the piano. The rhythms grow and are gradually developed to include more chromatic leaping figures which rise to a climax. Piano and clarinet return to the opening rhythmic figures, now in octaves, as the music gradually comes to rest.

### Premier Rhapsody for Piano and Clarinet

Claude Debussy

Described by Debussy's friend Robert Godet as 'the most dreamlike of rhapsodies', this piece was written in 1909/10 as a clarinet test piece for the Paris Conservatoire. Exploiting the lyrical as well as the dramatic possibilities of the instrument, it was published in 1910. A year later, Debussy arranged it for Clarinet and Orchestra and this was also published.

Opening with reflective chords in the piano, the opening phrases for clarinet are short and expressive. These become more chromatic and complex and lead to a triplet accompaniment figure supporting the soft but penetrating clarinet *legato* melody. This melody rises to a climax and the music becomes more active leading to a scherzo section at a much faster speed. The natural flexibility of the clarinet is thoroughly exploited as the scherzo continues through changes of metre. The reflective opening returns briefly with deep rumblings in the bass of the piano only to launch into a final display of virtuosity.

### Piano Trio in G, K564

Wolfgang Amadeus Mozart (1756-1791)

*Allegro*

*Andante*

*Allegretto*

Mozart was born in Salzburg, the son of Leopold Mozart, a violinist and composer. From the age of six, Mozart and his sister toured in Europe as child prodigies with their father. In 1773, Mozart was employed as a court musician in Salzburg, but was unable to secure a suitable position. He settled in Vienna in 1781 and had more success as a pianist and composer of operas.

*Piano Trio K 564* is the second of two piano trios in G. The first written in 1786 and the second dated 27 October 1788 with intervening trios in E-flat, B-flat, E, and C. All were written in Vienna and the first five also published there. K564 was published in London in 1789 'for harpsichord or fortepiano with the accompaniment of a violin and violoncello'.

Strong unison G's open the *Allegro* and violin and cello sustain these notes in a higher octave while the piano introduces a graceful *cantabile* theme in sixths. Passing to the violin and cello, they are accompanied by increasingly active semiquavers in the piano. The second theme in the violin is more angular at first but gradually becomes smoother and more elegant. Quick running passages in all instruments mark the end of the exposition. The development mainly treats a minor version of the first theme and includes a fresh dotted figure and material from the second theme as the music prepares for a recapitulation of the opening section.

The *Andante* is a set of variations on a simple cradle-like theme in balanced halves of eight bars each. The first variation sees the theme imitated in violin and cello, accompanied by running semiquavers in the piano right hand. Similar figures in the piano left hand dominate the second variation. Rippling triplets set the mood for variation 3 while imitated figures form the basis of variation 4. Variation 5 moves to the minor key, while variation 6 is a hive of activity in the major key, with a short brilliant coda.

The *Allegretto* opens with the piano presenting a 6/8 siciliana-like theme. Answered by the violin and cello, the piano thickens the texture and begins to modulate but is brought back by a return of the opening music in the strings. An episode in the minor key leads to a return of the opening theme in the piano, later developed into running semiquavers. Chromatic passages and ascending decorated figures are the main materials in the next quite substantial episode. The final return of the opening theme is treated with considerable contrapuntal elaboration but maintains a cheerful mood.

## Trio for Clarinet, Cello and Piano in A Minor, Op. 114

Johannes Brahms (1833 - 1897)

*Allegro*

*Adagio*

*Andantino grazioso*

*Allegro*

The son of a professional double bassist, Johannes Brahms (1833-1897) made quick progress as a pianist and gave public recitals in Hamburg at the ages of ten, fifteen and sixteen. In 1853, he toured as accompanist to the Hungarian violinist Reményi but remained based in Vienna from 1862. Here, he developed a highly successful career performing, conducting and composing.

Brahms met clarinetist Richard Mühlfeld on a visit to the court orchestra in Meiningen in March 1891. Mühlfeld's playing was so impressive that Brahms was inspired to immediately write the *Trio in A Minor, Op. 114* and the *Clarinet Quintet, Op. 115*. Mühlfeld, Hausmann and Brahms played the premiere of the Trio on 12 December in Berlin. The score was published by Simrock of Berlin in 1892 as '*Trio (A moll) für Pianoforte, Clarinette (oder bratsche) und Violoncell*'.

The solo cello opens the *Allegro* outlining the ascending notes of the A minor chord. The clarinet answers as the piano adds a rich bass in slow notes, triplets move the music onward and the music builds towards the first climax. A new theme, this time descending, in C major is introduced by the cello. The development includes a substantial section in A major before the opening themes return, heavily influenced by the development. A brief *Poco meno allegro* section with rapid *pianissimo* scales in the clarinet and cello, and soft piano chords ends the movement.

The clarinet takes the opportunity to demonstrate its *cantilena* possibilities at the opening of the *Adagio*. The cello answers with the piano providing a rich accompaniment. The piano also gets its opportunities to display melodic potential but the major part of this role stays with the clarinet and cello.

The *Andantino grazioso* is a gentle waltz in A major, the clarinet again taking the opening theme, with pizzicato chords in the cello. The piano textures thicken the total sound as new themes in shorter fragments pass from clarinet to cello. The music again develops and passes to a trio section in the subdominant which exploits the natural agility of the clarinet. The opening waltz returns to close the movement.

The final *Allegro* mixes duple and triple times to give a turbulent mood to the opening for cello and piano. This continues as the three instruments answer each other. The rhythms gradually relax and the cello is given an expressive singing melody which is answered by the clarinet. The duet gradually gives way to increased activity and excitement as the conflicting rhythms reappear. There is another lyrical moment, but this is temporary, as the full working out reaches a solid resolution.

Programme Notes by Michael Ryan



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