

# 樂曲介紹

## A 小調第一奏鳴曲，「遺作」

拉威爾 (1875-1937)

由作曲家佛瑞的指導下，年輕的拉威爾於 1897 年在巴黎音樂學院開始正式學習作曲。在這個關鍵時期，拉威爾完成了這首奏鳴曲，這可能是他課程中的習作。值得注意的是，這曲遵循了呈視、發展和再現部的傳統結構，並糅合了佛瑞的抒情旋律和法朗克豐富的和聲語言。

在開場主題中，突顯出巴斯克傳統的懷舊聯繫。拉威爾的巴斯克母親是獨特而令人回味的音樂特徵的根源。同時，法國室內樂的氣息滲透在作品中，展現了法國音樂傳統對拉威爾根深蒂固的影響。所以這首早期創作，儘管是一部不完整的單樂章作品，卻體現作曲家巧妙地將他的個人遺傳、導師佛瑞的指導以及當時代的法國音樂環境編織在一起，創作出一部獨特而迷人的作品，既反映了他的藝術發展，也展現了十九世紀末至二十世紀初法國音樂的豐富多彩。

## 小提琴與鋼琴奏鳴曲，FP 119

浦朗克 (1899-1963)

如火的快板  
間奏曲  
悲劇般的急板

浦朗克是法國前衛作曲家「六人組」的成員，他們在 1920 年代挑戰法國音樂形式上的束縛。這一部浪漫而旋律優美的作品，從一開始〈如火的快板〉就喚起了一種悲劇感，讓人聯想起另一位法國作曲家法朗克的奏鳴曲。第二樂章〈間奏曲〉以夢幻般的氣氛開場，引用西班牙詩人加齊亞·洛卡的詩句：結他驅使夢哭泣。第三樂章〈悲劇般的急板〉透過速度的要求傳達悲劇情緒。

這首奏鳴曲其實有著一段動盪的創作歷史，浦朗克曾最少四度嘗試寫小提琴奏鳴曲。這曲是於 1942 至 1943 年間為天才小提琴家聶菲創作，成果很大程度上要歸功於她的堅持和對細節的指導。

浦朗克一直為創作小提琴奏鳴曲而掙扎和探索，這奏鳴曲融合了他獨特風格的元素，以及拉赫曼尼諾夫和柴可夫斯基等作曲家不同來源的影響。當中以「快—慢—快」的三樂章結構，展現了抒情之美和技術才華的融合。而〈間奏曲〉的中心段落由小提琴以三度的演奏，可算是這部作品的頂峰。

作品於 1943 年首演，由聶菲演奏小提琴，浦朗克演奏鋼琴。雖然當時評價褒貶不一，作品仍然是室內樂曲目中經久不衰的作品，證明了浦朗克超越創作困境的能力。

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## G 小調奏鳴曲，L. 140

德布西 (1862-1918)

活潑的快板

間奏曲—幻想而輕巧的

終曲—非常活躍的

第一次世界大戰的破壞使巴黎陷入糧食和經濟困境，而德布西本人當時正在與晚期癌症鬥爭。他曾說道：「我寫這首奏鳴曲只是為了擺脫這些問題，並在我親愛的出版商的推動下完成。」他最初構想創作六首奏鳴曲，但在去世之前只能完成了三首。《G 小調奏鳴曲》是德布西的絕唱。

第一樂章〈活潑的快板〉以寧靜的鋼琴和弦開始，從 G 小調過渡到 C 大調。小提琴響起民謠音樂氣息，俏皮且難以預測的舞蹈，對比著天堂般的寧靜。

第二樂章〈間奏曲—幻想而輕巧的〉，德布西將反覆無常的活力，貫注並列令人難忘的內斂時刻。這個樂章猶如一個神秘的領域，模糊了諧謔曲和溫柔的行板之間的界限。

輕巧的〈終曲—非常活躍的〉重溫了第一樂章的主題，彷彿打開了一扇通往另一個平行時空的大門。

德布西在這部作品中顛覆了和聲與旋律兩者之間的界線，亦見證了一種音樂煉金術：將生活的艱辛和自己即將到來的死亡轉化為一部散發著超凡之美的作品。

## A 大調奏鳴曲

法朗克 (1822-1890)

溫和的小快板

快板

宣敘調－幻想曲

稍快的小快板

這首創作於 1886 年的作品是友誼和藝術力量的見證，是法朗克送給著名比利時小提琴家易沙意和他的新娘布爾多的衷心結婚禮物。

開首樂章最初計劃是緩慢而沉思的，後來受到易沙意的說服下標題為溫和的小快板樂章。當中出現了兩個對比鮮明的主題，小提琴和鋼琴輪流閃耀，創造出帶有李斯特風格的循環結構。

第二樂章是一首激烈的 D 小調諧謔曲。充滿活力和起拍的小提琴線條，在暴風雨般的鋼琴觸技曲上翩翩起舞。在這種洶湧澎湃之中，出現了抒情和沉思的喘息時刻，但又被觸技曲的強勁回歸所席捲。

第三樂章在半音階主導和特里斯坦式的鋼琴引子中展示了華格納風格的影響。它是一種內省的反思和幻想曲之間的轉換。

最後的樂章以光輝燦爛的主題開始，象徵愛與音樂的合一。這個主題歡樂地發展最終達到歡欣鼓舞的高潮。

法朗克運用循環結構，富創意地將整部作品連結在一起，呼應了李斯特的創作才華。而這首糅合了友誼、愛情和藝術的小提琴奏鳴曲，現已成為小提琴曲目的基石。

樂曲介紹由科浩撰寫

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# PROGRAMME NOTES

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## **Sonata No. 1 in A minor, *Posthume***

Maurice Ravel (1875-1937)

In 1897, Maurice Ravel embarked on his formal composition studies under the guidance of Gabriel Fauré at the Paris Conservatoire. It was during this pivotal period that the *Posthume* was composed, possibly as an exercise for one of his classes. Remarkably, this sonata adheres to the traditional structure of Exposition, Development, and Recapitulation, bearing strong resemblances to Fauré's lyrical melodies, and Franck's rich harmonic language.

The distinct sonorities of Ravel's Basque heritage emerge prominently in the opening theme, hinting at a nostalgic connection to his youth. Born to a Basque mother, this personal influence infuses the music with a unique and evocative character. Simultaneously, the pervasive influence of French chamber music permeates the composition, showcasing Ravel's deep-rooted affinity for the French musical tradition. The *Posthume* represents a significant chapter in Ravel's early compositional journey, even as an incomplete piece. He adeptly weaves together his personal heritage, the guidance of his mentor Fauré, and the broader French musical milieu of his time, creating a singular and captivating piece that reflects both his artistic development and the rich tapestry of French music in the late 19th and early 20th centuries.

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## **Sonata for Violin and Piano, FP 119**

Francis Poulenc (1899-1963)

*Allegro con fuoco*

*Intermezzo*

*Presto tragico*

Poulenc was a member of Les Six, an avant-garde group of six French composers who, in the 1920s, challenged the constraints of French music's formality. This Romantic and melodic work evokes a sense of tragedy from the very outset in the *Allegro con fuoco*, reminiscent of César Franck's French sonata. The *Intermezzo*, the second movement, opens with a dreamy atmosphere, quoting García Lorca's words, "The guitar makes dreams weep," alluding to the poet's arrangements of Spanish folk songs. The third movement, marked *Presto tragico*, demands speed and conveys a tragic mood, skilfully combining lyricism and swiftness.

This Sonata had a tumultuous creative history, with the published version being at least the composer's fourth attempt at a violin sonata. It was originally composed in 1942-43 for the gifted violinist Ginette Neveu. And it was largely due to the insistence of Ginette Neveu that this sonata was realised, as Poulenc himself confessed that many of the delightful violinistic details in the score were thanks to her guidance.

Poulenc's exploration of the violin, an instrument he had struggled with creatively, resulted in a sonata that blends elements of his signature style with influences from diverse sources, including Rachmaninov and Tchaikovsky. With its fast-slow-fast three-movement structure, the sonata reveals an amalgamation of emotional depth, lyrical beauty, and technical brilliance. The central passage of the *Intermezzo*, rendered in thirds by the violin, stands as the zenith of this composition, demonstrating Poulenc's innovative harmonic language, notably different from his usual style, and an evocative "vaguely Spanish" reminiscence.

The work was premiered in 1943, with Neveu on violin and Poulenc on piano. Despite receiving mixed reviews, this *Violin Sonata* remains a compelling and enduring work in the chamber music repertoire, a testament to Poulenc's ability to transcend his creative struggles and leave a lasting musical legacy.

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## Sonata in G minor, L. 140

Claude Debussy (1862-1918)

*Allegro vivo*

*Intermède: Fantasque et léger*

*Finale: Très animé*

Debussy's Sonata stands as his swan song, crafted during a tumultuous period marked by the ravages of World War I and his own battle with terminal cancer. Originally conceived as part of a grand plan for six sonatas for various instruments, Debussy completed only three before his passing in 1918. The backdrop against which Debussy composed this sonata was bleak. The war had plunged Europe into chaos, Paris was grappling with food and coal shortages, and economic hardships prevailed. Debussy himself was grappling with a debilitating illness, "I only wrote this sonata to be rid of the thing, spurred on by my dear publisher."

The first movement, *Allegro vivo*, opens with tranquil piano chords that transition from G minor to C major, conjuring a sense of boundless potential. The violin enters, embarking on a virtuosic, improvisatory journey infused with a touch of folk music. It's a playful and unpredictable dance, capturing moments of turbulence and celestial serenity.

In the second movement, *Intermède: Fantasque et léger*, Debussy weaves capricious vivacity into the composition, juxtaposed with moments of haunting introspection. This movement exists in an enigmatic realm, blurring the lines between a scherzo and a gentle andante, where harmony seems to float through an ephemeral sea.

The final movement, *Finale: Très animé*, revisits the main theme of the first movement, as if opening a door to a transcendent world. Debussy described this movement as "filled with tumultuous joy," and it indeed exudes exuberance.

Debussy's innovative approach to harmony and melody challenges convention, blurring the lines between the two. While melodies constantly mutate, harmonic progressions proceed at a leisurely pace, subverting the traditional relationship between melody and harmony. Through this work, we witness Debussy's profound musical alchemy: transforming life's hardships and his own impending mortality into a composition that radiates transcendent beauty and the enduring power of art.

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## Sonata in A

César Franck (1822-1890)

*Allegretto ben moderato*

*Allegro*

*Recitativo-Fantasia, ben moderato*

*Allegretto poco mosso*

César Franck's *Violin Sonata in A*, composed in 1886, stands as a testament to the power of friendship and artistry. This remarkable composition was a heartfelt wedding gift from Franck to the celebrated Belgian violinist Eugène Ysaÿe and his bride, Louise Bourdeau. Ysaÿe was not only a virtuoso but also a composer who championed the forefront of French music.

The opening movement, initially conceived as slow and contemplative, was swayed by Ysaÿe's persuasive influence, resulting in an Allegretto marked "ben moderato". In this movement, two contrasting themes emerge, with the violin and piano taking turns to shine, creating a cyclical, Lisztian structure.

The second movement, an intense scherzo in D minor, bursts forth as a turbulent piano toccata. It features a surging, offbeat violin line that dances upon the tempestuous waves. Amid this turmoil, moments of lyrical and contemplative respite appear, only to be swept away by the toccata's forceful return.

The third movement, *Recitativo-Fantasia*, showcases Franck's Wagnerian influences in its voice-led chromaticism and Tristanesque piano introduction. It serves as an introspective reflection, shifting between improvisational recitative and the more directed *Fantasia*.

The final movement opens with a radiant, canonically constructed theme, symbolizing the unity of love and music. This theme is joyously developed, incorporating elements from the second movement's stormy passages. The Sonata ultimately reaches an exultant climax, evoking jubilation and triumph.

Franck's innovative use of cyclic unity binds the entire work, with motifs and themes reappearing throughout, creating a profound musical narrative. The sonata's thematic transformation techniques echo the brilliance of Franz Liszt and solidify its place as a monumental composition. This Violin Sonata, born out of friendship, love, and artistry, has become a cornerstone of the violin repertoire. Its enduring appeal and emotional depth continue to captivate audiences worldwide, a testament to César Franck's genius and the timeless power of music.

Programme notes by Koho  
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