樂曲介紹

搖籃曲，作品十六

佛瑞 (1845-1924)

這首音樂瑰寶最初是為小提琴和鋼琴獨奏而創作的，自1879年創作以來一直在音樂愛好者的心中贏得了特殊的地位，被改編成包括大提琴、結他、長笛和豎琴，或是以管弦樂隊伴奏的版本。不同演繹都保留了作品的魅力，獨特之處在於它的適應性。

從本質上搖籃曲是旨在讓孩子入睡的舒緩旋律。柔和的開場為整個作品定下了基調。最初它被標記為和緩的小快板，在整個112小節中以D大調無縫地流動。伴奏的節奏結構經過精心設計，提供了舒緩的背景。作品永恆的吸引力歸因於它能夠喚起一種寧靜和溫暖的感覺。無論是原版還是改編，其精緻的美感提醒我們音樂具有安慰和迷人的永恆力量。1880年2月14日，這首曲由著名的小提琴家奧維德．穆辛首演，佛瑞親自用鋼琴伴奏。

母親教我的歌

德伏扎克 (1841-1904)

創作於1880年，這首淒美的藝術歌曲俘獲了觀眾和音樂家的心。多年來，它被眾多著名藝術家演繹和錄製，包括歌唱家蕾妮．費蘭明和黑人歌手保羅．羅伯森。作品詩取自阿道夫．海杜克的《吉普賽旋律》，是套曲中的一顆珍貴寶石。德伏札克將民間音樂元素融入古典作品，深情地喚起了懷舊之情。而它經久不衰的流行證明了它的普及主題：愛、傳統和音樂的持久力量。它的美麗超越了語言，引起了全球聽眾的共鳴。

小男孩

賽爾吉奧．阿薩德 (生於1952)

塞爾吉奧· 阿薩德是一位傑出的巴西結他手、作曲家和編曲家，他經常與弟弟一起演奏，在古典結他和音樂界留下了不可磨滅的印記。阿薩德不僅展示了他卓越的結他技巧，還為結他獨奏和二重奏貢獻了大量的編曲，其中包括著名阿根廷作曲家皮亞蘇拉的作品。阿薩德透過與馬友友合作的音樂之旅產生了更多複雜和精緻的新演繹版本，體現了阿薩德的多才多藝，致力以音樂超越界限和流派，並繼續與觀眾產生共鳴。

《小男孩》這首作品出現在馬友友的專輯《巴西情迷》中，該專輯收錄了眾多世界級音樂家演奏，其中包括今晚演出的鋼琴家嘉芙蓮．史托。樂手的組合散發著無限的能量和歡樂的精神，這無疑都受到了馬友友富有感染力和發自內心的演奏所啟發。

詩歌

布蘭加 (1887-1979)

法國作曲家布蘭加在音樂史上佔有重要的地位，不僅因為她自己的作品，還是一位受人尊敬的音樂教育家。她在巴黎音樂學院的教學遺產堪稱傳奇，擁有一群傑出的學生，他們塑造了二十世紀的音樂格局。

今晚她的作品《詩歌》靈感源自梅特林克的戲劇第二幕中的一首詩。梅特林克的另一作品《佩利亞斯與梅麗桑德》亦曾被德布西改編成歌劇。在《詩歌》中深入探討一位修女沉思著愛情的錯綜複雜和失望。作曲家編織出精緻溫柔的旋律線，引起深刻情感共鳴，將聽眾帶入主角的內心世界。作品體現了這位作曲家和教育家的本質，以及在音樂世界中不可否認的價值。

蝴蝶，作品七十七

佛瑞 (1845-1924)

創作於1884年，作品是繼作曲家的《輓歌》取得巨大成功後的回應。由於各種延誤以及作曲家和出版商之間在標題上的衝突，直到1898年才出版。最初，佛瑞只是想將這首曲子命名為《大提琴與鋼琴曲》，出版商堅持要一個更能喚起人們回憶的標題，最後選擇了《蝴蝶》。佛瑞對這一選擇的反應並不熱情，他幽默地說：「蝴蝶或糞蠅 - 你想用什麼就用。」

儘管有標題爭議，作品仍然成為大提琴手和觀眾喜愛的曲目。當中用了五個對比鮮明的部分編織了精緻的音樂敘事。單數片段散發出一種活潑、近乎異想天開的感覺，讓人聯想到蝴蝶翩翩飛舞的意象。有些段落讓人想起林姆斯基 — 高沙可夫的《大黃蜂飛行》。其後偶數部分提供了抒情的休息，讓大提琴唱出優雅而對稱的旋律。這種二分法捕捉了蝴蝶飛行的本質 — 短暫而輕盈。無論它的標題如何，它體現了浪漫主義時代對轉瞬即逝的時刻的迷戀，以及佛瑞音樂藝術的微模型魅力。

D小調大提琴與鋼琴奏鳴曲，作品四十

蕭斯達高維契 (1906-1975)

不太快的快板
快板
最緩板
快板

創作於蕭斯達高維契一生和事業的關鍵時刻，這首奏鳴曲是一部具有重大歷史意義和藝術深度的作品。1934年，蕭斯達高維契因歌劇《莫桑斯克的麥克白夫人》的成功而欣喜若狂，這部歌劇以其大膽的現代性和強有力的主題吸引了觀眾。它在莫斯科和列寧格勒的劇院演出了近兩年，鞏固了蕭斯達高維契作為蘇聯領先作曲家的聲譽。然而，蘇聯的政治潮流正在發生變化，這部歌劇的對抗性最終引起了史太林本人的憤怒。1935年，史太林下令譴責歌劇《麥克白夫人》，這標誌著蕭斯達高維契職業生涯的轉捩點。諷刺的是，正是在這個動盪的時期他創作了這大提琴奏鳴曲。

作品是在他二十八歲生日之前在克里米亞度假時完成的，反映了他與前衛傾向的背離。相反，它採用了古典結構和抒情表現力，標誌著向更簡單、情感上更直接的音樂語言的轉變。第一樂章優美的旋律和對古典奏鳴曲式的堅持，與他先前的實驗交響曲和歌劇作品形成鮮明對比。第二樂章俏皮的諧謔曲植根於通俗音樂，展示他融合多種音樂影響，同時保持獨特的城市感覺的能力。最緩板是一首憂鬱而內省的輓歌，暗示了作曲家未來探索音樂中更黑暗的情感領域。最後的快板是一首活潑的迴旋曲，融合了傳統和現代元素，以精湛技藝提供了一個充滿活力的結尾。

儘管音樂語言看似保守，但這首大提琴奏鳴曲卻傳達了深刻的藝術演變和實驗意義，反映了當時複雜的藝術和政治格局。這部作品雖然是在被審查時期創作，但仍然證明了蕭斯達高維契的韌性和藝術獨創性，邀請觀眾探索他音樂的複雜層次。

鏡中鏡

帕特 (生於1935)

創作於1978年，最初為小提琴和鋼琴而寫，後來被改編為各種樂器組合。標題翻譯為《鏡中鏡》，反映了音樂寧靜的簡潔性和深刻的反思性。雖然看似簡單，音樂素材以最清晰的方式呈現，但結構嚴謹並遵循嚴格的公式。旋律最初僅由兩個音符組成，隨著每個樂句的展開而擴展，創造出一種無盡的連續感。鋼琴的作用類似於守護天使，以固定的鐘鳴模式提供伴奏和在旋律線上交替。

帕特強調表演中純潔和純真的重要性，並敦促音樂家放下自我，讓音樂自己說話。《鏡中鏡》經常用於電影、電視、芭蕾舞和戲劇作品。帕特透過試驗各種音樂形式，在這種極簡主義風格之中發現了自己獨特的聲音，其重複的鏡面結構營造出一種寧靜和永恆的內省。如同作品《致阿麗娜》一般，音樂創造令人著迷的寧靜，以最簡約、最嚴格控制的音樂元素蘊含著深刻的表達，為他後來的著名作品奠定了基礎。

A大調小提琴與鋼琴奏鳴曲
(大提琴及鋼琴合奏版本)

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。今晚演出中觀眾會聽到大提琴及鋼琴合奏版。

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，大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。充滿活力和起拍的大提琴線條，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，富創意地將整部糅合了友誼、愛情和藝術的作品連結在一起，呼應了李斯特的創作才華。

樂曲介紹由科浩撰寫
(科浩從事演藝文化研究，並於歐洲遊學多年音樂人。)

PROGRAMME NOTES

Berceuse, Op. 16

Gabriel Fauré (1845-1924)

This tender lullaby is a musical gem that has captivated audiences since its creation in 1879. Originally composed for solo violin and piano, the piece quickly earned a special place in the hearts of music lovers. Its popularity led to various arrangements, including versions for violin and orchestra, and adaptations for cello, guitar, flute and harp, with diverse musical ensembles. Each rendition preserves the piece's charm and enchanting character, adapting it to different instrumental timbres.

At its core, a berceuse is a cradle song, a soothing melody intended to lull a child to sleep. The gentle opening bars set the tone for the entire composition. In its original form, it is marked *Allegretto moderato*, flowing seamlessly in D major throughout its 112-bar duration. The rhythmic structure of the accompaniment is cleverly crafted, providing a soothing backdrop. What distinguishes Fauré's *Berceuse* is its adaptability. Its timeless appeal can be attributed to its ability to evoke a sense of serenity and warmth, making it a cherished addition to any program. Whether played in its original form or adapted for different instruments, its delicate beauty and soothing melodies continue to captivate listeners, reminding us of the timeless power of music to comfort and enchant. It was first premiered by the accomplished violinist Ovide Musin, with Fauré himself accompanying on the piano on 14 February 1880.

Songs My Mother Taught Me

Antonin Dvořák (1841-1904)

Known for its bittersweet melody, this poignant art song composed in 1880 has captured the hearts of audiences and musicians alike. Over the years, it has been interpreted and recorded by a multitude of celebrated artists, including Renée Fleming and Paul Robeson. The song remains a testament to Dvořák's profound connection to folk music. The poem, drawn from Adolf Heyduk's *Gypsy Melodies*, evokes a profound sense of nostalgia. Its enduring popularity attests to its universal themes of love, heritage, and the enduring power of music. Dvořák's ability to weave folk elements into classical compositions, as exemplified in the piece, showcases his mastery of melody and harmony, continuing to touch the hearts of those who encounter its beauty that transcends language, resonating with listeners across the globe.

Menino

Sérgio Assad (b. 1952)

Sérgio Assad, a distinguished Brazilian guitarist, composer, and arranger, has left an indelible mark on the world of classical guitar and music, often playing alongside his brother Odair. A testament to his versatility, Assad has not only showcased his exceptional guitar skills but has also contributed numerous transcriptions and arrangements for both solo guitar and guitar duos, including works by Ástor Piazzolla. Assad's musical journey took a unique turn during his collaboration with Yo-Yo Ma. In this partnership, Assad revisited his works, delved into his compositions, resulting in new versions and crafting more intricate and elaborate rendition of the pieces. This evolution exemplifies Assad's artistic versatility and his dedication to ensuring that his music continues to resonate with audiences, transcending boundaries and genres.

Menino appears in Yo-Yo Ma's album *Obrigado Brazil*, featuring a constellation of world-class musicians, including the accomplished pianist in tonight's concert Kathryn Stott. The ensemble radiates deep emotions, boundless energy, and a convivial spirit, all of which are undoubtedly inspired by Ma's infectious goodwill and heartfelt playing.

Cantique

Nadia Boulanger (1887-1979)

Nadia Boulanger was a prominent French composer who held a significant place in the annals of music history, not merely for her own compositions but as an esteemed music educator. Her tutelage at the Paris Conservatoire laid the foundation for a remarkable career that transcended traditional boundaries. Boulanger's teaching legacy is nothing short of legendary, with a remarkable roster of students who would go on to shape the 20th-century music landscape.

Tonight, her *Cantique* takes centre stage. This exquisite piece draws its inspiration from a poem that graced the second act of Maurice Maeterlinck's play. He is renowned for his work *Pelléas et Mélisande*, which Claude Debussy adapted into an opera. In *Cantique*, we delve into the contemplations of a nun, as she meditates on the intricacies and disappointments of love. Boulanger's musical craftsmanship shines brilliantly in *Cantique*. She weaves an exquisitely tender melodic line, accompanied by chordal harmonies. The result is a piece that resonates with deep emotion, drawing listeners into the protagonist's inner world. In the intricate harmonies and heartfelt melodies of *Cantique*, we glimpse the essence of a composer and educator whose worth in the world of music is undeniable.

Papillon, Op. 77

Gabriel Fauré (1845-1924)

Fauré's *Papillon*, a charming piece for cello and piano, emerged as a response to the resounding success of his *Élégie*. Composed in 1884, *Papillon* was, however, not published until 1898 due to various delays and a clash of titles between the composer and his publisher. Initially, Fauré simply wanted to entitle the piece as a *Piece for Cello and Piano*, emphasising its musical essence over any programmatic associations. In contrast, his publisher insisted on a more evocative title, eventually settling on *Papillon*, French for butterfly. Fauré's reaction to this choice was less than enthusiastic, humorously remarking,"Butterfly or Dung Fly - use whatever you want."

Despite the title dispute, *Papillon* transcends such nomenclature and has become a beloved composition among cellists and audiences alike. Fauré weaves a delicate musical narrative with five contrasting sections. The odd-numbered segments exude a lively, almost whimsical quality, evoking the imagery of fluttering butterflies. These passages, at times reminiscent of Rimsky-Korsakov's *Flight of the Bumblebee*, showcase Fauré's intricate craftsmanship. In contrast, the even-numbered sections provide a lyrical respite, allowing the cello to sing a graceful and symmetrical melody, often soaring above Fauré's signature descending bass lines. This compositional dichotomy captures the essence of a butterfly's flight—ephemeral and light, yet rich with lyrical beauty. *Papillon* stands as a testament to Fauré's ability to craft enchanting miniatures, regardless of its whimsical title. It embodies the Romantic era's fascination with fleeting moments and the enduring allure of Fauré's musical artistry with its delicate charm.

Sonata for Cello and Piano in D minor, Op. 40 Dmitri Shostakovich (1906-1975)

Allegro non troppo
Allegro
Largo
Allegro

This Cello Sonata is a work of great historical significance and artistic depth, emerged during a pivotal moment in Shostakovich's life and career. In 1934, Shostakovich was riding high on the success of his opera *Lady Macbeth of Mtsensk*, a work that had captivated audiences with its audacious modernity and potent themes. The opera's acclaim was palpable as it filled theatres in Moscow and Leningrad for nearly two years, solidifying Shostakovich's reputation as a leading Soviet composer. However, the political tides in the Soviet Union were shifting, and the opera's confrontational nature eventually drew the ire of Stalin himself. In 1935, Stalin ordered the condemnation of *Lady Macbeth*, marking a turning point in Shostakovich's career. Ironically, it was during this tumultuous period that Shostakovich composed this Cello Sonata.

Completed just before his twenty-eighth birthday during a holiday in the Crimea, the sonata reflects a departure from Shostakovich's more avant-garde tendencies. Instead, it embraces a classical structure and lyrical expressiveness, marking a shift towards a simpler, clearer, and more emotionally direct musical language. The first movement, with its graceful melodies and adherence to classical sonata form, contrasts with Shostakovich's previous experimental symphonies and theatre compositions. The second movement's playful scherzo, rooted in popular music, showcases his ability to incorporate diverse influences, from folk to the music hall, while maintaining a distinct urban feel. The *Largo*, a somber and introspective lament, hints at the composer's future exploration of darker emotional terrain in his music. Finally, the sonata's *Allegro*, a lively rondo, fuses traditional and modern elements, offering a spirited conclusion with moments of virtuosic brilliance.

Despite its seemingly conservative language, Shostakovich's Cello Sonata conveys a profound sense of artistic evolution and experimentation, reflecting the complex artistic and political landscape of its time. This composition, though composed during a period of censorship and scrutiny, remains a testament to Shostakovich's resilience and artistic ingenuity, inviting audiences to explore the intricate layers of his musical narrative.

Spiegel im Spiegel

Arvo Pärt (b. 1935)

Composed in 1978, Arvo Pärt's *Spiegel im Spiegel* was originally written for violin and piano but has been adapted for various instrument combinations. The title, translating to *Mirror in the Mirror,* reflects the music's recursive, reflective quality. The composition, though seemingly straightforward, is tightly structured. The musical material is presented with utmost clarity and follows a strict formula where no note is left to chance. The melody, initially consisting of only two notes, expands with each phrase, creating a sense of endless continuity. The piano's role is akin to a "guardian angel," providing accompaniment and *tintinnabuli* notes that alternate above and below the melodic line, following a fixed pattern.

While the piece appears simple, it presents a significant challenge to musicians who must bring it to life. Pärt emphasizes the importance of purity and innocence in performance, urging musicians to set aside their egos and let the music speak for itself. *Spiegel im Spiegel* has become iconic, frequently used in films, television, ballet, and theatre productions. Pärt's journey to this minimalist style was marked by experimentation with various musical forms, including serialism and neo-classicism. However, he found his distinctive voice in the "little bells" or *tintinnabuli* technique. The simplicity of the notes invites introspection, and musicians should approach it with faith in the music's ability to create a mesmerising serenity. Its repetitive, mirror-like structure creates a sense of tranquillity and timelessness. Such meditative beauty is evident in *Spiegel im Spiegel*, and in his other compositions like *Für Alina*, which set the stage for his later famous works.

Sonata in A for Violin and Piano (Version for Cello and Piano)

César Franck (1822-1890)

Allegretto ben moderato
Allegro
Recitativo - Fantasia, ben moderato
Allegretto poco mosso

César Franck's *Sonata in A* stands as a testament to the power of friendship and artistry. Composed in 1886, it was a heartfelt wedding gift from Franck to the celebrated Belgian violinist Eugène Ysaÿe and his bride, Louise Bourdeau. Ysaÿe, not only a virtuoso but also a composer, played a significant role in championing French music. Tonight we will enjoy the performance of the version for cello and piano.

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 cello 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 cello 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, symbolising 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 that born out of friendship, love, and artistry. The sonata's thematic transformation techniques echo the brilliance of Franz Liszt and solidify its place as a monumental composition.

Programme notes by Koho
(Researcher in performance studies, travelling musician in Europe)