

ALEX LAU

HONG KONG
Artists
SERIES
香港藝術家系列

劉君澤
大提琴演奏會
Cello Recital by
Alex Lau

鋼琴 Piano
藺田奈緒子
Naoko Sonoda

© Gordon Lau

9.9.2025

星期二 Tue 8pm

香港大會堂劇院
Theatre,
Hong Kong City Hall



各位觀眾：

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出。為使演出者能全情投入、不受干擾，並讓入場欣賞演藝節目的觀眾獲得美好愉快的體驗，節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念。此外，請勿在場內飲食。多謝合作。

Dear Patrons,

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. To ensure an undistracted performance by artists and an enjoyable experience for the audience, photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls. Eating or drinking is not permitted in the auditorium. Thank you for your co-operation.

音樂會禮儀小錦囊

Concert Etiquette – Some Gentle Reminders

- 音樂會開始前，請確認已關掉鬧表及流動電話等響鬧裝置。
- 若在音樂會進行期間閱讀電子場刊，請將電子屏幕的光度調暗，以免影響附近的觀眾無法專心欣賞演出。
- 為尊重表演者及場內觀眾，音樂會進行期間，請保持安靜，避免交談或發出非必要的聲響（如撕開糖紙、打開膠袋等）。
- 音樂會進行期間，請勿中途進場或離場。如要中途離場，請待整首樂曲完結，返回劇院時亦請按照場地工作人員指示。
- 如樂曲有多個樂章，請於樂曲終結後才鼓掌。若不熟悉樂曲，可待表演者的手已完全放下、面向觀眾，表示樂曲已完結才鼓掌。
- Please make sure that all sound-emitting devices, such as alarm watch and mobile phone, are switched off before the concert.
- Please dim the brightness of the electronic screen when reading electronic house programme during the concert, as the light would distract others from enjoying the performance.
- In consideration of the artists and other members of the audience, please avoid making any sounds during the concert such as conversing, unwrapping candies or opening plastic bags etc.
- In due respect of the artists, please do not enter or leave the theatre during the concert. If, however, there is indeed the urgency, please do so in between pieces, and only re-enter the theatre as instructed by the venue staff.
- Please do not applaud between the movements of a piece. If you are not sure whether it is appropriate to applaud, a good indication is to wait until the artists have put their arms down and turned around to face the audience.

節目 Programme

貝多芬 Beethoven

C大調第四大提琴奏鳴曲，作品一〇二之第一首
Cello Sonata No. 4 in C, Op. 102, No. 1

布拉姆斯 Brahms

F大調大提琴奏鳴曲，作品九十九
Cello Sonata in F, Op. 99

～ 中場休息 Intermission ～

利格特 Ligeti

無伴奏大提琴奏鳴曲
Sonata for Solo Cello

浦羅哥菲夫 Prokofiev

C大調大提琴奏鳴曲，作品一一九
Cello Sonata in C, Op. 119

節目長約1小時30分鐘，包括中場休息15分鐘。
The performance will run for about 1 hour and 30 minutes
including a 15-minute intermission.

今晚的音樂會將於香港電台第四台(FM97.6-98.9兆赫及radio4.rthk.hk)播出，請留意第四台網頁公佈。

Tonight's concert will be broadcast on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk), please check the updates on Radio 4's website.

劉君澤

Alex Lau

大提琴 Cello

劉君澤憑一手出色的大提琴在國際樂壇大放異彩，藝蹤遍及歐美和亞洲。師隨張馨心、貝樂安、蘇珊·繆勒—韓巴赫和諾伯·安格等。現於慕尼黑音樂與演藝大學攻讀學士學位，師從楊文信。劉氏除獨奏外，也參與室樂演出，曾在多個著名場地表演，例如日內瓦的維多利亞音樂廳、柏林愛樂廳及布魯塞爾的費拉格音樂廳等。與他合演室樂的音樂家包括：羅拔·麥當勞、艾妮·卡瓦菲安、艾拉·格雷歌里安、丹尼爾·霍普及尼古拉斯·基欽等。他曾受多位蜚聲國際的音樂家指導，包括大提琴家米沙·麥斯基、鋼琴家吉里洛夫、小提琴家李美京、中提琴家齊默曼及指揮家山田和樹等。

他亦受邀參加多個國際音樂節，如瑞士小澤征爾國際學院、美國四季室樂節及意大利 NUME 學院與音樂節等。他又熱衷於拓展大提琴曲目，曾與編舞家雅格普·哥丹尼及德累斯頓法蘭克福舞蹈團合作，隨團巡迴意大利和德國演出，以舞蹈演繹巴赫的《大提琴組曲》、利格特的《無伴奏大提琴奏鳴曲》、高大宜的《無伴奏大提琴奏鳴曲》，將音樂與現代舞作新穎的編排。

劉氏又曾與管弦樂團合作，在多位指揮家如道格拉斯·博斯托、烏力克·柯恩、米希·阿米哈拉曹、巴斯卡·考夫曼等帶領下，與普福沁的西南德室樂團、摩爾多瓦的基希納烏室樂團，以及多個青年樂團，擔任獨奏。在新冠疫情期間，他與兄長劉君瀚於小提琴家丹尼爾·霍普的電視節目 Hope@Home，Arte.tv 聯手演出，在國際樂壇備受注目。

劉氏曾贏得的獎項計有北京國際大提琴比賽「愛琴杯」、法國新星國際音樂大賽及波蘭彼姆茲國際弦樂比賽的冠軍等，捷克哈蘭國際大提琴比賽的亞軍，以及德國杜超威國際大提琴比賽的現代作品項目的最佳演奏獎。他在2023年獲香港賽馬會音樂及舞蹈信託基金頒授獎學金在歐洲深造。他所用的 Il Cannone for Cello 弦線由 Larsen Strings 提供。



© Gordon Lau

Alex Lau has established himself as a dynamic young cellist with an international career spanning Europe, the United States and Asia. His teachers include Hsin-Hsin Chang, Laurent Perrin, Susanne Müller-Hornbach and Norbert Anger etc. He is currently studying for a Bachelor's degree under the supervision of Wen-Sinn Yang at the Munich University of Music and Performing Arts. As a soloist and chamber musician, Lau has performed at prestigious venues such as the Victoria Hall in Geneva, the Berliner Philharmonie and Flagey in Brussels etc. His chamber music partners have included Robert McDonald, Ani Kavafian, Ara Gregorian, Daniel Hope and Nicholas Kitchen etc. He has had the privilege to be guided by pre-eminent musicians such as cellist Mischa Maisky, pianist Pavel Gililov, violinist Mi-kyung Lee, violist Tabea Zimmermann and conductor Kazuki Yamada etc.

He has also been invited to perform at various festivals including Seiji Ozawa International Academy in Switzerland, Four Seasons Chamber Music Festival in the United States and NUME Academy & Festival in Italy etc. A passionate advocate for expanding the cello repertoire, Lau collaborated with choreographer Jacopo Godani and the Dresden Frankfurt Dance Company on their tours to Italy and Germany, which featured works like Bach's *Cello Suites*, Ligeti's *Sonata for Solo Cello*, and Kodály's *Sonata for Solo Cello* that captivated the audiences with their innovative fusion of music and contemporary dance.

As a soloist, Lau has performed with the Südwestdeutsche Kammerorchester Pforzheim, Camerata Chişinău, and various youth orchestras under the batons of Douglas Bostock, Ulrich Kern, Mihai Amihalachioaie and Pascal Kaufmann. During the COVID-19 pandemic, he appeared with his brother, Gordon Lau, on violinist Daniel Hope's Arte.tv programme *Hope@Home*, and garnered international recognition.

Lau's accolades include First Prize at Beijing 'Ai Qin Cup' International Cello Competition in the Mainland, Nouvelles Étoiles International Music Competition in France and Primuz International Strings Competition in Poland; Second Prize at Heran International Cello Competition in Czech Republic, and Best Performance of a Contemporary Work at Dotzauer International Cello Competition in Germany. In 2023, he was awarded The Hong Kong Jockey Club Music and Dance Fund Scholarship to further his studies in Europe. Lau performs on Il Cannone for Cello strings, provided by Larsen Strings.

園田奈緒子

Naoko Sonoda

鋼琴 Piano

園田奈緒子曾在多個國際鋼琴與室樂比賽獲獎，包括意大利雅真圖及的里雅斯特大賽和波蘭羅茲大賽等，樂蹤遍及歐洲、亞洲、美國和南美洲，並曾應邀在石勒蘇益格一

荷爾斯泰因音樂節、梅克倫堡—前波美拉尼亞音樂節及韋爾比耶音樂節等演奏室樂及作獨奏演出。

她曾是多個室樂組合的成員，合作過的包括聖地牙哥·卡央·華倫西亞、哈穆特·羅德及馬克·戈多尼等。她又曾與柏林德意志交響樂團在多個世界聞名的場地表演，包括柏林愛樂廳、韋格蒙音樂廳及卡奈基音樂廳等。

園田氏在鋼琴協作方面，是廣受歡迎的樂手，曾於2013及2019年在馬克諾伊基興國際音樂比賽中獲頒「最佳協作鋼琴家獎」，期間又曾在華沙盧托斯瓦夫斯基國際大提琴比賽（2015、2018）及第十五屆及第十六屆柴可夫斯基國際音樂比賽（2015、2019）贏得這個獎項。2021年，她到布達佩斯參加安納斯古國際音樂比賽，演奏安納斯古的奏鳴曲，奪得「最佳演奏獎」。

她演出的錄音或錄影經常在國際電台及電視台播出，包括德國的文化電台 RBB（柏林勃蘭登堡廣播公司）、ZDF（第二德國電視台）、HR（黑森廣播電台）、BR（巴伐利亞廣播電台），以及荷蘭公共廣播公司 NPO 第四台、羅馬尼亞電台、日本 NHK-FM、英國 BBC 等。

園田氏早期在日本桐朋音樂學院，受教於奧村葉子、江澤聖子及米蓋爾·沃斯列申斯基。其後到柏林的藝術大學深造，為雷納·貝克的學生。此外，她又曾隨塔貝亞·齊默曼、馬可·尼戈斯及娜塔妮亞·古特曼學習室樂，且曾在漢斯·尼格拉夫、費倫茨·拉多什、克勞斯·赫爾維格、帕斯卡·德伏央、沙克·魯維耶等音樂家的大師班上進修。自音樂學院畢業後，園田氏曾在柏林的藝術大學和漢斯·艾斯勒音樂學院、威瑪的李斯特音樂學院等擔任協作鋼琴師。



© Philipp Plum

Naoko Sonoda is a prize-winner of several international piano and chamber music competitions, including those in Argento and Trieste (Italy) and Łódź Competition (Poland). Her solo and chamber music performances have taken her across Europe, Asia, the United States, and South America, with invitations to festivals such as the Schleswig-Holstein Festival, Mecklenburg-Vorpommern Festival and the Verbier Festival etc.

She has played chamber music with Santiago Cañón Valencia, Hartmut Rohde and Mark Gothoni etc. She has also performed with the Deutsches Symphonie-Orchester Berlin in some of the world's most prestigious venues, such as the Berliner Philharmonie, Wigmore Hall and Carnegie Hall etc.

Sonoda is highly sought after as a collaborative pianist. She received Best Collaborative Pianist awards at International Music Competition Markneukirchen (2013, 2019), Witold Lutosławski International Cello Competition in Warsaw (2015, 2018), and XV and XVI International Tchaikovsky Competition (2015, 2019). In 2021, she was also awarded Best Performance of Enescu's Sonata at Enescu International Music Competition in Bucharest.

Sonoda's playing is regularly heard on international radio and television, including Kulturradio RBB (Berlin-Brandenburg Broadcasting), ZDF (Second German Television), HR (Hesse Broadcasting) and BR (Bavarian Broadcasting) (Germany), NPO Radio 4 (Dutch Public Broadcasting) (Netherlands), Radio Romania, NHK-FM (Japan Broadcasting Corporation) (Japan), and the BBC (British Broadcasting Corporation).

Sonoda was trained under Yoko Okumura, Seiko Ezawa, and Mikhail Voskresensky at the Toho Gakuen School of Music before continuing her studies at the Universität der Künste in Berlin with Rainer Becker. She also studied chamber music with Tabea Zimmermann, Markus Nyikos and Natalia Gutman. She has taken masterclasses with Hans Leygraf, Ferenc Rados, Klaus Hellwig, Pascal Devoyon, and Jacques Rouvier etc. After graduation, Sonoda worked as a collaborative pianist at the Universität der Künste (Berlin), the Hochschule für Musik Hanns Eisler (Berlin), and the Franz Liszt Musikhochschule (Weimar).

樂曲介紹

C大調第四大提琴奏鳴曲，作品一〇二之第一首

貝多芬 (1770–1827)

行板—活潑的快板

慢板—行板速度—活潑的快板

貝多芬一生共創作了五首大提琴與鋼琴奏鳴曲，分別屬於他三個創作階段：兩首早期作品、一首中期作品，以及完成於1815年的兩首晚年作品——這兩首較以往更著重抒情與親密的表達，或許與他當時幾近完全失聰的狀況不無關聯。在更強烈的情感表達同時，貝多芬也將奏鳴曲式精煉至僅存核心結構；這手法在《C大調第四大提琴奏鳴曲》的快速樂章中展露無遺。

樂曲起首以一段如深思般的大提琴獨奏開始，樂譜上標示「溫柔地」和「甜美如歌地」，展現作曲家對細膩動人表現的追求。鋼琴隨即應和，與大提琴展開如對話般的交織，最後發展至C大調的一段華麗終止式，最後的延伸和弦標示「極柔和地」。接著轉入A小調快速段落，以八度奏出、節奏鮮明的主題貫穿全段，當中亦出現抒情的第二主題，卻不時被有力的樂句打斷。發展部圍繞第一主題展開，而再現部幾乎與發展部無縫銜接，結構精簡緊湊，最後戛然而止。

第二樂章以一段表情豐富兼具戲劇張力的慢板引子開始，旋律令人回想起第一樂章的開頭，隨後銜接入明快的終曲。終章以一個四音動機為基礎，展開富趣味的發展，當中穿插數段抒情的終止樂句。全曲在洋溢著喜悅與朝氣的氛圍中結束，但抒情的思緒從未遠離，充分體現了作曲家晚期風格中內省與愉悅並存的特質。

F大調大提琴奏鳴曲，作品九十九

布拉姆斯 (1833—1897)

活潑的快板

熱烈的柔和慢板

熱情的快板

很快的快板

布拉姆斯一生創作了25首室樂作品，編制涵蓋二重奏至弦樂六重奏。其中兩首大提琴奏鳴曲分別完成於1865年及1886年，風格迥異。布拉姆斯自己曾說過首部奏鳴曲「對兩種樂器都沒難度」，不過熟悉終樂章賦格的人或許會持不同意見。這首F大調奏鳴曲由布拉姆斯本人與啟發他創作的德國大提琴家羅伯特·豪斯曼合作首演，全曲分為四個樂章，情感色彩與早期作品截然不同。第一樂章盡顯大氣，帶著充滿自信的張力。開頭由大提琴以宣敘式旋律展現，著重在三拍子中的第三拍，隨後於第二拍襯托著鋼琴激動的顫音。音樂隨後轉入抒情的C大調主題，仍先以幾小節莊嚴宣敘作鋪墊。呈示部在A小調結束，發展部則在升F小調再次重現開首的宣敘片段，並對第二主題加以細膩沉思。此後大提琴接手顫音段落，鋼琴和弦預示再現部的回歸。

第二樂章〈熱烈的柔和慢板〉選用升F大調，由大提琴在低音區以撥弦奏出溫柔的主題。中段轉為意想不到的F小調，增添撥弦質感，隨後回到第一主題與原調。雖然樂章中充滿戲劇性，最終卻在安寧中結束。

第三樂章以6/8拍寫成，節奏明快，宛如一首充滿活力的諧謔曲，重返F小調。中央段落轉入大調，標記為「甜美且富表情地」，然後回到首段主題。

終樂章相對前三個樂章輕鬆歡快，令演奏者與聽眾同感趣味十足。其間短暫出現降B小調段落，旋律引用前面慢樂章其中一段的第二主題，彷彿提醒人們樂曲中仍隱含深沉思緒，但很快樂曲重返明朗氛圍並愉快地結束。

無伴奏大提琴奏鳴曲

利格特 (1923—2006)

慢板，自由速度，如歌地—稍快

隨想曲：急板，有力地

利格特出生於羅馬尼亞，自幼居於匈牙利，並在布達佩斯李斯特音樂學院修讀作曲。1948年，他在畢業前夕完成了《無伴奏大提琴奏鳴曲》第一樂章，靈感源自一位他暗戀的女同學（她也是大提琴演奏者），可惜她從未演奏過這部作品。這樂章深受匈牙利民間音樂影響，也帶有巴托和葛齊音樂的印記。旋律優美細膩，間以撥奏和滑音，散發出近似祈禱的冥想氣息。1953年，利格特結識了另一位大提琴家，應她之邀為這部作品增寫了第二樂章〈隨想曲〉。此樂章技術要求極高，在3/8拍節奏中迅疾推進，蘊含如現代化巴赫般的音型與動勢。期間短暫引用了第一樂章的素材，最終穩定落於G大調。當時所有音樂作品必須先經作曲家協會審批方可公開演出。那位大提琴家曾為審批委員會演奏此曲，雖被評為「過於現代」，未能獲准公開演出，但仍得以在電台錄音。但作品要到1983年方首次在音樂會中正式上演，並隨後成為眾多大提琴家的必奏曲目。

C大調大提琴奏鳴曲，作品一一九

浦羅哥菲夫 (1891–1953)

莊嚴的行板—富動感的中板

中板—柔和的行板

快板，但不甚快

浦羅哥菲夫自4歲起由母親啟蒙學習鋼琴，不久便展露過人天賦，開始作曲，不僅創作小品，甚至嘗試寫作歌劇。他後來考入聖彼得堡音樂院，師從林姆斯基–高沙可夫等名家，1909年畢業於作曲系。1914年，他以自創的《第一號鋼琴協奏曲》演出，奪得鋼琴演奏首獎，成為樂壇矚目的新星。他早年常被視為音樂界的「壞孩子」。與許多俄羅斯藝術家一樣，他在1918年革命後離開俄國，最初移居美國(1918–1922)，當時正值拉赫曼尼諾夫聲勢如日中天，兩人競爭激烈。之後他轉往歐洲定居至1936年，又遇到另一位創作上的對手—史達拉汶斯基。雖然他在演奏與作曲方面屢獲成功，最終仍決定返回蘇聯，深信自己能在體制下持續嚴肅創作。然而，史太林執政時期，國家全面監控藝術創作，音樂亦須為政治服務。1948年，蘇聯政府發表聲明，譴責浦羅哥菲夫、蕭斯達高維契、哈察都量等作曲家「採用反蘇維埃的創作手法」，大量作品遭禁演。此舉對浦羅哥菲夫打擊甚鉅，健康急遽惡化，最終於1953年與史太林同日辭世，卻幾乎無人聞問。

《C大調大提琴奏鳴曲》完成於1948年，靈感來自年輕大提琴家羅斯托波維奇的演奏，同時期亦有多部為他而作的作品。此曲的表達相對簡單，符合當時蘇聯對音樂的種種規範，但作曲家卻能以含蓄的手法寫出一部佳作。首樂章在優美抒情與輕快嬉戲之間自在流轉。第二樂章恰如一首童趣盎然的進行曲，令兩位演奏者都樂在其中，中段則轉入深情而柔美的慢板。終樂章洋溢舞動感，令人聯想起浦羅哥菲夫的芭蕾舞音樂風格，旋律流暢優美，結尾尤顯輕盈靈巧。儘管這首奏鳴曲誕生於極端政治壓力之下，仍被公認為浦羅哥菲夫最傑出的室樂作品之一。

樂曲介紹由紀大衛教授提供
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PROGRAMME NOTES

Cello Sonata No. 4 in C, Op. 102, No. 1

Beethoven (1770–1827)

Andante – Allegro vivace

Adagio – Tempo d'Andante – Allegro vivace

Beethoven wrote five sonatas for cello and piano — two from his early period, one from the middle period, and the last two from 1815, in his late period, in which lyricism and intimacy were much more to the fore than in his earlier works. Perhaps this had something to do with his deafness, which had become severe by the year 1815. At the same time as the increased emphasis on heightened expression there was the paring of sonata form to its bare essentials, which can be experienced in both the fast movements in this C major sonata.

The work opens with a kind of rumination on the phrase stated by the cello alone at the beginning, marked *teneramente* and *dolce cantabile*, denoting the composer's desire for gentle, but telling expression. The piano answers this phrase and thereafter there's a dialogue culminating in an elaborate cadence in C, in which the final extended chord of C is marked *molto dolce*. The movement which follows is in A minor, and is based on a brusque, dotted theme in octaves. There's a lyrical second theme, broken up by rough exclamations. The development concentrates on the first theme, and the recapitulation almost seems to be a part of this. The movement ends abruptly.

The second movement opens with a slow introduction, both highly expressive and dramatic, leading to a reminiscence of the very opening to the work before the quick final movement has great fun with the four-note motif with which it begins. In the midst of all the fun there are short, lyrical cadential passages. Joyfulness predominates, but lyrical thoughts are rarely absent for long in a movement highly typical of the composer's final period.

Cello Sonata in F, Op. 99

Brahms (1833–1897)

Allegro vivace

Adagio affettuoso

Allegro passionato

Allegro molto

Brahms wrote 25 chamber music works, ranging from duos to string sextets. The two cello sonatas are from 1865 and 1886 respectively, and differ from each other greatly. Brahms describes the earlier one as being “not difficult for either instrument”, which might surprise some who have taken part in the final fugal third movement. The F major sonata, first performed by Brahms and the man who inspired it, Robert Hausmann, has four movements, and its emotional landscape is completely different from the earlier work. There’s a panache and swagger about the broad sweep of the opening in which the cello’s declamations emphasise the third and then the second beats over the pianist’s excited tremolos in 3/4. The music calms down for a lyrical theme in C major, but again preceded by a declamatory couple of bars. The exposition comes to an end in A minor, and the development begins in F-sharp minor with the opening declamation, before ruminating on elements of the second subject. The cellist eventually takes over the tremolando, while the pianist’s chords prepare for the recapitulation.

The *Adagio affettuoso* is in F-sharp major, with the cello playing the theme in the low register, *pizzicato*. The middle section is, surprisingly, in F minor. *Pizzicato* is strongly in evidence in preparation for the return to the first subject and F-sharp major. Although there is plenty of drama during the movement, it ends in tranquillity.

An exciting scherzo-like movement in 6/8 follows, back in F minor, with a central section in the major marked *dolce espressivo*, before the first section returns.

The last movement, in comparison with the three rather weighty movements which have come before, seems light-hearted, and indeed most of it is fun for players and listeners alike. There is, however, a reference to the second subject of the slow movement in one section, in B flat minor, a reminder of serious concerns, but soon the cheerfulness returns and brings the work to a happy conclusion.

Sonata for Solo Cello

Ligeti (1923–2006)

Adagio, rubato, cantabile – poco più mosso

Capriccio: presto con slancio

Born in Romania, Ligeti lived in Hungary from a young age, and studied music at the Budapest Franz Liszt Academy of Music, and it was shortly before he graduated that he composed the first movement of his sonata for solo cello in 1948. It was inspired by a fellow student with whom he was secretly in love. She never played it. This movement was clearly influenced by Hungarian folk music and the music of both Bartók and Kodály. A beautiful melody is punctuated by *pizzicato* chords, *glissando*. There is a feeling of prayer about its expression. In 1953 he met another cellist, who asked him to write a piece for her, and he added the *Capriccio* to the earlier movement. This is highly demanding technically, scurrying along at a great pace in 3/8, with what could be seen as updated Bach-like figurations. Reference is made during this to the first movement before it comes to an end securely in G major. In those days works had to be vetted by a committee formed by the Composers Union before they could be publicly performed. The cellist played it for them, and it was judged to be “too modern”, but allowed it to be recorded by the radio. It was not until 1983 that the work received its true first performance, subsequently becoming established in many cellists’ repertoires since.

Cello Sonata in C, Op. 119

Prokofiev (1891–1953)

Andante Grave – Moderato Animato

Moderato – Andante dolce

Allegro ma non tanto

Prokofiev began learning the piano from his mother at the age of 4, and was soon beginning to compose, not only small pieces, but attempts at opera. Obviously talented, he eventually entered the St Petersburg Conservatory where he had lessons with Rimsky-Korsakov, among others, graduating in composition in 1909. In 1914 he won the first prize for his performance of his own First Piano Concerto. Something of an “enfant terrible” in his earlier years, like many Russian artists he left the country after the revolution, in 1918. Between 1918 and 1922 in America he found himself competing with Rachmaninov, and left for Europe, where he lived until 1936. There he found himself again in competition, this time with Stravinsky. He had a good deal of success, both as a pianist and a composer, but decided to return to the USSR in 1936, believing that he could continue as a serious composer under the prevailing regime. With Stalin at the helm the Russian state wished to control all aspects of social life, and attempted to control the sort of music which was composed, which should always support the regime. In 1948 a decree declared many of the finest composers of the time - Prokofiev, Shostakovich, Khachaturian amongst others - as having adopted anti-Soviet techniques, and many of their works were banned. Prokofiev was shattered by this and never recovered, becoming ill, and dying unnoticed on the same day as Stalin himself in 1953.

The cello sonata, written in 1948, was amongst several inspired by the playing of the young Mstislav Rostropovich, and in its relative simplicity of expression adheres to the edicts of Soviet Russia. But Prokofiev uses these means with great subtlety to produce a splendid work. The opening movement is alternately beautifully lyrical and then playful. The second movement is a sort of children’s march, great fun for both players, with an expressive slower middle section, and the final *Allegro* calls to mind much of his ballet music in the way it gracefully dances along, bringing another fine melody as well. The sonata, despite the circumstances under which it was written, is one of his best pieces.

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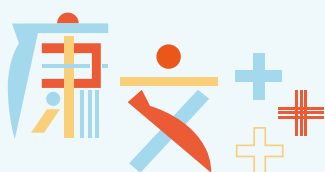
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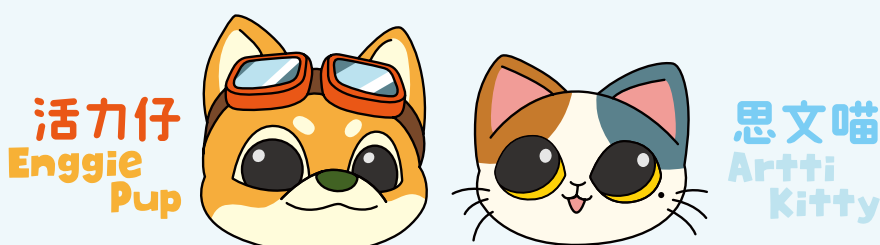
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小提琴大賽冠軍
Winner of
Hannover Joseph Joachim
Violin Competition



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3/11

星期一 Mon 8pm

香港文化中心音樂廳

Concert Hall, Hong Kong Cultural Centre

\$520, \$440, \$360, \$280, \$200

節目 Programme

貝多芬 Beethoven

C小調第七小提琴奏鳴曲，
作品三十之第二首

Violin Sonata No. 7 in C minor,
Op. 30, No. 2

易沙意 Ysaÿe

G大調無伴奏小提琴奏鳴曲，
作品二十七之第五首

Sonata for Solo Violin in G,
Op. 27, No. 5

孟德爾遜 Mendelssohn

升F小調幻想曲，
作品二十八，「蘇格蘭奏鳴曲」

Fantasia in F-sharp minor,
Op. 28, "Scottish Sonata"

莉莉·布朗潔 Lili Boulanger

《夜曲》(給小提琴與鋼琴)

Nocturne (for Violin and Piano)

布拉姆斯 Brahms

D小調第三小提琴奏鳴曲，
作品一〇八

Violin Sonata No. 3 in D minor,
Op. 108

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VIOLA CHEUNG

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SERIES
香港藝術家系列

張穎琳 女高音演唱會

Vocal Recital by
Viola Cheung

鋼琴 Piano
張力安
Leona Cheung

13/11

星期四 Thu 8pm
香港大會堂劇院
Theatre,
Hong Kong City Hall
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法國《世界報》Le Monde, France

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魯根斯基鋼琴演奏會

節目 Programme

貝多芬 Beethoven

D小調第十七鋼琴奏鳴曲，作品三十一之第二首，「暴風雨」
Piano Sonata No. 17 in D minor, Op. 31, No. 2, “The Tempest”

舒曼 Schumann

維也納狂歡節場景，作品二十六
Faschingsschwank aus Wien, Op. 26

華格納 Wagner (布拉辛—魯根斯基編 trans. Brassin-Lugansky)

眾神蒞臨瓦哈拉英靈殿 (選自《萊茵的黃金》第二幕第四場)
Entry of the Gods into Valhalla (from *Das Rheingold*, Act II, Scene 4)

華格納 Wagner (布拉辛編 trans. Brassin)

魔焰音樂 (選自《女武神》第三幕第三場)
Magic Fire Music (from *Die Walküre*, Act III, Scene 3)

華格納 Wagner (魯根斯基—科奇什編 trans. Lugansky-Kocsis)

變換場景音樂及終曲 (選自《帕西法爾》第一及第三幕)
Transformation Music and Finale (from *Parsifal* Act I and III)

李斯特 Liszt

保羅的聖方濟在水面上行走 (兩首傳奇曲，S. 175，第二首)
St François de Paule: Marchant sur les flots (Deux Légendes, S. 175, No. 2)

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20-21/11

星期四至五 Thu-Fri 8pm

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Concert Hall,

Hong Kong Cultural Centre

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Miina-Iiisa Värela

女高音 Soprano



21/11

延僬哲
Kwangchul Youn

男低音 Bass



克勞斯·弗洛里安·福茨
Klaus Florian Vogt

男高音 Tenor

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20/11

威爾第
Verdi

《西西里晚禱》序曲
Overture to *Les vêpres siciliennes*

拉赫曼尼諾夫
Rachmaninov

E小調第二交響曲·作品二十七
Symphony No. 2 in E minor, Op. 27

拉威爾
Ravel

G大調鋼琴協奏曲
Piano Concerto in G

21/11

威爾第
Verdi

《西西里晚禱》序曲
Overture to *Les vêpres siciliennes*

威爾第
Verdi

《命運之力》序曲
Overture to *La forza del destino*

羅西尼
Rossini

《威廉泰爾》序曲
Overture to *William Tell*

華格納
Wagner

《女武神》第一幕
Die Walküre, Act I

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2025
Great Music 音樂盛會

Duo Recital by

Mischa Maisky (Cello) & Lily Maisky (Piano)

米沙·麥斯基與莉莉·麥斯基大提琴及鋼琴演奏會

22/11

星期六 Sat 8pm

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

\$880, \$680, \$480, \$280



節目 Programme

貝多芬 Beethoven

根據莫扎特《魔笛》以「知道愛情的男人」創作的七段變奏曲，WoO四十六
Seven Variations on "Bei Männern, welche Liebe fühlen" from Mozart's *Die Zauberflöte*, WoO 46

蕭斯達高維契 Shostakovich

D小調大提琴與鋼琴奏鳴曲，作品四十
Sonata for Cello and Piano in D minor, Op. 40

布拉姆斯 Brahms

忠誠的愛，作品三之第一首
Liebestreu, Op. 3, No. 1

我的睡眠越來越安靜，作品一〇五之第二首
Immer leiser wird mein Schlummer, Op. 105, No. 2

雲雀頌，作品七十之第二首
Lerchengesang, Op. 70, No. 2

舒曼 Schumann

雙簧管與鋼琴浪漫曲，作品九十四之第一首
Romance for Oboe and Piano, Op. 94, No. 1
(華特·德斯帕耶編 Arr. Walter Despalj)

詩人之戀，作品四十八之第一、五、十及十二首
Dichterliebe, Op. 48, Nos. 1, 5, 10 and 12

奉獻（選自《桃金娘》，作品二十五之第一首）
Widmung (from *Myrthen*, Op. 25, No. 1)
(米沙·麥斯基編 Arr. Mischa Maisky)

幻想曲集，作品七十三
Fantasiestücke, Op. 73

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