

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

22.11.2025

星期六 Sat 8pm

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



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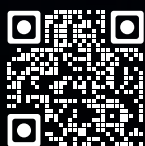
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— 節目 Programme —

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

— 中場休息二十分鐘 Intermission of 20 minutes —

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, No. 1, 5, 10 & 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

節目長約1小時45分鐘，包括中場休息20分鐘。
The performance will run for about 1 hour 45 minutes including a 20-minute intermission.



米沙·麥斯基 Mischa Maisky

大提琴
Cello

米沙·麥斯基是世界上唯一一位師承羅斯托波維奇及皮亞狄哥斯基的大提琴家。羅斯托波維奇曾如此稱讚麥斯基：「……年輕一輩大提琴家中才華最為傑出者之一。其演奏具有詩意且細膩精緻，同時結合了極佳的氣質和精湛的技巧。」

麥斯基生於拉脫維亞，曾在俄羅斯接受教育，之後移居到以色列。他曾登台倫敦、巴黎、柏林、維也納、紐約、東京、以及其他眾多著名音樂中心，所到之處，極受熱捧。

他將自己視為世界公民：「我拉著意大利的琴，用著法國和德國的弓，以及奧地利和德國的弦。我的六個孩子分別出生在四個國家，我的妻子具有一半斯里蘭卡血統、一半意大利血統。我開著日本車和美國電動汽車。我戴著印度項鍊和瑞士手錶。不論在何地，只要人們欣賞及享受古典音樂，我就如同在家一樣。」

麥斯基是一位真正的世界級音樂家，同時也是各大國際音樂節的常客。與之合作過的指揮包括：伯恩斯坦、朱利尼、馬素爾、梅達、梅狄、先諾浦利、阿殊堅納西、巴倫邦、利雲、杜托華、特米爾卡洛夫、楊遜斯、格爾吉耶夫、皮贊高、約菲、杜達美。

與之搭檔過的音樂家包括：阿嘉莉殊、盧普、弗萊瑞、祈辛、普爾曼、郎朗、塞金、甘祈頓、巴殊美、雷賓、溫格羅夫、貝爾、拉克林、恩遜等等。

2000年是他演藝事業的重要里程碑，全年大部份時間他都是花在以巴赫作品為主題的全球巡迴演出，共舉行了超過一百場音樂會！為了充分展現他對這位音樂巨匠的深切敬仰，他曾三度錄製巴赫的《獨奏組曲》，其中《第一大提琴組曲》在YouTube 的點擊次數已超過四千五百萬，可見備受樂迷推崇。

過去三十餘年，麥斯基一直是德意志留聲機唱片公司（DG）的獨家簽約藝人。他曾與維也納愛樂樂團、柏林愛樂樂團、以色列愛樂樂團、倫敦交響樂團、巴黎樂團、奧菲斯室樂團、歐洲室樂團等合作，共同完成錄製多達35張唱片。

2018年，麥斯基與鋼琴家女兒莉莉·麥斯基攜手推出極具個人色彩的專輯《小慢板》，當中收錄了與阿嘉莉殊、恩遜、拉克林及他的兒子小提琴家沙沙·麥斯基的現場錄音。專輯亦收錄了一首改編自馬勒《第五交響曲》第四樂章《小慢板》的多軌版本，除了豎琴之外的聲部皆由麥斯基一人演奏，實現了他多年來的夢想。

麥斯基最新的唱片《二十世紀經典》，內有作曲家尤蘇波夫為他度身創作並題獻給他的大提琴協奏曲，屬全球首次面世的錄音，此外更有魏拉-羅伯士《巴西巴赫風曲》之多軌版本。

2021年6月，德意志留聲機發行了麥斯基的作品全集，合共有鐳射唱片四十多張。

麥斯基的唱片在全球都贏得好評，且獲獎無數，包括五度奪得東京的唱片大賞、三度奪得德國唱片迴音古典音樂大獎、巴黎的金唱片大獎、法國的金音叉獎，並多次獲提名競逐格林美獎。

在他悠長又輝煌的藝術人生中，贏得榮譽及獎項無數，特別值得一提的有：

2018年，第四十六屆伊斯坦堡音樂節頒發的終身成就獎，主辦方更譽他為「當今最偉大的大提琴家之一」，以表彰他非凡的藝術造詣及對音樂的無比熱誠；

2019年，英國皇家音樂學院授予的名譽會員身份，這榮譽僅限於全球三百名在世人士，與孟德爾遜、李斯特、史達拉汶斯基及卡薩爾斯等音樂巨匠齊名；

2021年，意大利聖切契利亞國家學院授予的榮譽院士身份，該院創立於1585年，是世界最悠久且最具聲望的音樂機構之一，麥斯基亦是僅有的第二位獲此殊榮的大提琴家；

2021年6月，獲耶路撒冷音樂與舞蹈學院授予榮譽院士稱號。

Mischa Maisky has the distinction of being the only cellist in the world to have studied with both Mstislav Rostropovich and Gregor Piatigorsky. Rostropovich lauded Maisky as "... one of the most outstanding talents of the younger generation of cellists. His playing combines poetry and exquisite delicacy with great temperament and brilliant technique."

Born in Latvia, educated in Russia and later repatriated to Israel; Maisky has been enthusiastically received in London, Paris, Berlin, Vienna, New York, Tokyo and many other major music centres.

He considers himself a citizen of the world: "I'm playing an Italian cello, with French and German bows and Austrian and German strings, my 6 children were born in 4 different countries, my wife is half Sri Lankan-half Italian, I'm driving a Japanese and an American electric car, I wear an Indian necklace and a Swiss watch, and I feel at home everywhere where people appreciate and enjoy classical music."

Truly a world-class musician and a regular guest at most major International Festivals, he has collaborated with such conductors as Leonard Bernstein, Carlo Maria Giulini, Lorin Maazel, Zubin Mehta, Riccardo Muti, Giuseppe Sinopoli, Vladimir Ashkenazy, Daniel Barenboim, James Levine, Charles Dutoit, Yuri Temirkanov, Mariss Jansons, Valery Gergiev, Kirill Petrenko, Paavo Järvi and Gustavo Dudamel.

His musician partnerships have included artists such as Martha Argerich, Radu Lupu, Nelson Freire, Evgeny Kissin, Itzhak Perlman, Lang Lang, Peter Serkin, Gidon Kremer, Yuri Bashmet, Vadim Repin, Maxim Vengerov, Joshua Bell, Julian Rachlin and Janine Jansen to name just a few.

One of the highlights of his career was the year 2000. It was mainly devoted to a world-wide Bach tour of over 100 concerts! An expression of his deep admiration for this great composer is that Maisky has recorded Bach's *Solo Suites* three times, with his *Cello Suite No. 1* being viewed more than 45 million times on YouTube.

As an exclusive Deutsche Grammophon artist for more than 30 years he made over 35 recordings with such orchestras as the Vienna Philharmonic Orchestra, Berlin Philharmonic Orchestra and Israel Philharmonic Orchestra, London Symphony Orchestra, L'Orchestre de Paris, Orpheus Chamber Orchestra, Chamber Orchestra of Europe and others.

In 2018, the very personal album *Adagietto* was released with his pianist daughter Lily, and featuring bonus live recordings with Martha Argerich, Janine Jansen, Julian Rachlin and his violinist son Sascha. Included is a multi-track arrangement of Mahler's *Adagietto* from his 5th *Symphony* with Maisky playing all parts (except the harp), a project the cellist had dreamed of for many years.

His latest recording is entitled *20th Century Classics* and includes a Bonus CD of the world premiere of Benjamin Yusupov's cello concerto (dedicated to Maisky) as well as a multi-track recording of *Bachianas Brasileiras* by Heitor Villa-Lobos.

In June 2021 DG released a set of complete recordings with over 40 CDs.

Maisky's recordings have enjoyed world-wide critical acclaim and have been awarded the prestigious Record Academy Prize in Tokyo five times and the Echo Deutscher

Schallplattenpreis three times, as well as the Grand Prix du Disque in Paris and the Diapason d'Or of the Year, as well as receiving several coveted Grammy nominations.

His long and illustrious career has brought Maisky many honors and awards, just some of which include:

In 2018, as Maisky was awarded the 46th Istanbul Music Festival Lifetime Achievement Award, he was lauded as “one of the greatest living cellists of our time” for his “profound artistry and devotion to music”.

In 2019, he was awarded Honorary Membership of the Royal Academy of Music. This honor is limited to 300 living persons at a time, recognising Maisky alongside such greats as Mendelssohn, Liszt, Stravinsky and Casals.

In 2021, Maisky was appointed Honorary Academician of the Accademia di Santa Cecilia; founded in 1585, one of the oldest and most prestigious musical institutions in the world. The title of ‘Accademico Onorario’ is awarded to “the most outstanding foreign musicians and musicologists” and Maisky is only the second cellist ever to receive it.

In June 2021, Maisky received the Honorary Fellow Award of the Jerusalem Academy of Music and Dance.





莉莉·麥斯基 Lily Maisky

鋼琴
Piano

莉莉·麥斯基出生於巴黎，其後不久遷居至布魯塞爾。她自四歲起跟隨狄安浦學琴，還曾師從祈寶、戴慧絲及懷斯。2001至2005年，她在浦賽爾音樂學校就讀，期間兼修爵士鋼琴。她曾多次參加大師班，並接受過眾多著名藝術家的指導，其中包括：阿嘉莉殊、巴殊基羅夫、嘉力斯坦、吉利諾夫及馬古利斯等。

她曾在歐洲各地舉辦音樂會，還定期巡演亞洲、北美洲和南美洲。她也曾受邀登台各大著名音樂節，如：韋爾比耶音樂節、在瑞士盧加諾舉行的阿嘉莉殊計劃、愛丁堡藝術節、宮崎音樂祭、佛羅倫斯五月音樂節、貝加莫-布雷西亞音樂節、北京鋼琴音樂節、在奧地利舉行的李斯特音樂節、在杜布羅夫尼克舉行的勒克林與友儕音樂節、在法國舉行的美景共聚音樂節、格斯達音樂節、石勒蘇益格-荷爾斯泰因音樂節、柏林音樂節等。

她曾與多位國際知名指揮合作演出協奏曲，包括史拉健、桑達寧、艾布萊希、塔卡奇-納吉、廣上純一、雷斯堅、維羅內西、漢德勒、卡巴耶-多梅內克、迪埃梅克、奧利維耶里-門羅等。

她亦曾在世界各大音樂殿堂演出，例如倫敦皇家節日音樂廳、蘇黎世音樂廳、維也納音樂協會和音樂廳、慕尼黑攝政親王劇院、漢堡萊斯音樂廳與易北愛樂廳、柏林音樂廳與愛樂廳、威尼斯鳳凰劇院、波恩貝多芬大廳、東京三多利音樂廳、羅馬奧林匹克劇院、莫斯科音樂學院、聖彼得堡愛樂廳、紐約卡內基音樂廳、首爾演藝中心、雅典音樂會大廈、布魯塞爾藝術宮、布達佩斯李斯特學院、埃森愛樂音樂廳、里昂音樂廳及阿根廷科隆劇院等。

莉莉曾為德意志留聲機、EMI 及比利時 Avanti Classics 唱片公司錄製多張唱片，經常於各地電台及電視節目中亮相，又參與多部音樂紀錄片拍攝。她與父親合錄的專輯《小慢板》及《二十世紀經典》大獲好評，目前亦有多項灌錄唱片的計劃籌備中。她亦參演了易高文執導的紀錄片電影《顛覆拉赫曼尼諾夫》，以紀念拉赫曼尼諾夫誕辰150周年。

莉莉對室樂情有獨鍾，自2005年起與父親米沙·麥斯基組成鋼琴與大提琴二重奏，兼與弟弟沙沙組成「麥斯基三重奏」。曾合作的藝術家包括拉克林、恩遜、舒華絲貝格、卡普松、雷薩諾夫、柯塞、樞本大進、克雷洛夫、阿嘉莉殊、安哲里奇、布拉雷、克許鮑姆、福格勒、伊萬諾夫、布什科夫、菲利彭斯、昆特、馬古利斯、阿瓦納相、賀茲-萊戈茨基、安德里亞諾夫、瓦爾代、喬斯安、程碩聰、巴耶娃、布羅夫斯廷，以及史曼諾夫斯基弦樂四重奏和格羅皮烏斯弦樂四重奏。

莉莉是鋼琴品牌施坦威的代言藝人，亦擁有傳奇鋼琴家米開朗傑利最後使用的鋼琴。

Lily Maisky was born in Paris, moving to Brussels soon after. She began playing the piano at the age of four, with Lyl Tiempo, also studying with Hagit Kerbel, Ilana Davids and Alan Weiss. Lily was a pupil at the “Purcell School of Music” from 2001 till 2005 where she also studied jazz piano. She has received master classes and musical advice from renowned artists including Martha Argerich, Dmitri Bashkirov, Joseph Kalichstein, Pavel Gililov and Vitalij Margulis to name a few.

Concert appearances have taken her throughout Europe and she regularly tours Asia, North and South America. Lily has been invited to many of the great festivals such as the Verbier Festival, Progetto Martha Argerich in Lugano, the Edinburgh Festival, Miyazaki Festival, Maggio Musicale Fiorentino, Bergamo-Brescia, the Beijing Piano Festival, the Franz Liszt Festival in Austria, Julian Rachlin and Friends in Dubrovnik, Montpellier Festival, Gstaad Festival, the Schleswig-Holstein Music Festival as well as the Berlin Festival and many others.

She has had the privilege of performing concertos under the batons of maestros Leonard Slatkin, Thomas Sanderling, Gerd Albrecht, Gabor Takacs-Nagy, Junichi Hirokami, Daniel Raikin, Alberto Veronesi, Jack Martin Händler, Josep Caballé-Domenech, Enrique Diemecke and Charles Olivieri Munroe, amongst others.

She has also performed in such prestigious venues as the Royal Festival Hall in London, Zurich's Tonnhalle, Vienna's Musikverein and Konzerthaus, Munich's Prinzregentheatre, Hamburg's Laeiszhalle and Elbphilharmonie, Berlin's Konzerthaus and Philharmonie, Venezia's La Fenice, Bonn's Beethovenhalle, Tokyo's Suntory Hall, Rome's Teatro Olimpico, Moscow Conservatory, Saint Petersburg Philharmonie, New York's Carnegie Hall, Seoul's Performing Arts Center, Athens Megaron, Palais des Beaux-Arts in Brussels, the Liszt Academy in Budapest, Essen Philharmonie, Auditorium de Lyon and Teatro Colon in Argentina among many others.

Lily has released several recordings for Deutsche Grammophon, EMI and Belgian label Avanti Classics, has been frequently broadcasted on radio and television world-wide as well as featuring in several documentaries. Her latest releases on Deutsche Grammophon, *Adagietto* and *Twentieth Century Classics* were very well received and there are many more projects in the making. She also features in the latest film by Aleksey Igudesman *Breaking Rachmaninoff* commemorating Rachmaninoff's 150th anniversary.

Lily has a predilection for chamber music and forms a regular duo with Mischa Maisky since 2005, as well as the Maisky trio with her brother Sascha. She has also performed with such artists as Julian Rachlin, Janine Jansen, Dora Schwarzberg, Renaud Capuçon, Maxim Rysanov, Gérard Caussé, Daishin Kashimoto, Sergey Krylov, Martha Argerich, Nicholas Angelich, Frank Braley, Ralph Kirshbaum, Jan Vogler as well as Yossif Ivanov, Marc Bouchkov, Rosanne Philippens, Philippe Quint, Alissa Margulis, Hrachya Avanesyan, Geza Hosszu-Legocky, Boris Andrianov, Isztvan Vardai, Alexander Chaushian, Bryan Cheng, Alena Baeva, Boris Brovstyn and the Szymanowski and Gropius string quartets.

Lily is a Steinway Artist and the owner of the last instrument of the legendary Arturo Benedetti Michelangeli.

資料由表演者提供
中文翻譯由格致語言顧問有限公司提供

Information provided by the artists
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范克萊本鋼琴大賽金獎得主

沈靖韜

ARISTO SHAM

全新專輯

TIMELINE

穿梭音樂時間線

布梭尼改編前輩經典

巴赫 Sleepers Awake 及 Chaconne

布拉姆斯 Chorale Preludes

蕭邦 Prelude in C minor

葛利格仿 18 世紀舞曲

Holberg Suite 鋼琴原版



UNIVERSAL MUSIC HONG KONG

根據莫扎特《魔笛》以「知道愛情的男人」 貝多芬 (1770–1827) 創作的七段變奏曲，WoO 四十六

貝多芬為大提琴與鋼琴合奏而寫的三組變奏曲，都是他早期的作品，其中兩首取材自莫扎特的歌劇《魔笛》。當時以歌劇旋律為主題的變奏曲很流行，這些為大提琴及鋼琴譜寫的作品樂譜銷量似乎不錯。這組變奏曲寫於1801年，選取了《魔笛》中柏美娜與帕帕基諾的二重唱為主題，當中一句「世間最崇高者，莫過於鸚鵡之情」尤為動人。貝多芬對《魔笛》的欣賞，部分源於劇中對婚姻之愛的尊崇，而此作亦在當時風行的變奏形式中，表現出愛情的喜悅與深度。開首數段變奏節奏輕快、趣意盎然，其後轉入小調，帶來一絲沉思。柔板樂段深入探索愛情的感受，最終以歡愉情緒展開尾聲。樂曲尾段先在C小調上作短暫停留，旋即重回主調降E大調，並以鏗鏘有力的結語劃上圓滿句號。此曲旋律悅耳、情感豐富，不論是對演奏者還是觀眾來說，都是一段充滿樂趣與暖意的音樂旅程。

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

1934年，蕭斯達高維契為好友、大提琴家庫巴茨基寫下了他唯一的大提琴與鋼琴奏鳴曲時，他已獲公認為蘇聯首屈一指的作曲家。他早期的作品大多風格前衛、激烈，但在1930至1932年間完成鉅作——歌劇《莫桑斯克的麥克白夫人》後，他開始追求抒情的音樂語言。這一取向，在首部大型室樂作品《大提琴奏鳴曲》中已可見端倪。這首奏鳴曲遵循古典曲式結構，在和聲運用上亦比早期作品和諧。上世紀二十年代，蕭斯達高維契曾寫過幾首大提琴與鋼琴小品，以及一首鋼琴三重奏，但這部奏鳴曲開闢了新蹊徑。在室樂方面，他還創作了十五首弦樂四重奏、一首鋼琴五重奏以及第二首鋼琴三重奏，最後一部室樂作品則是他生命最後一年寫成的中提琴與鋼琴奏鳴曲。

在創作《莫桑斯克的麥克白夫人》及《大提琴奏鳴曲》期間，蕭斯達高維契的私生活起了風浪。1932年，他與妮娜·瓦爾扎爾結婚，兩人協議保持「開放式婚姻」。然而在1934年，他愛上了一名翻譯員，險些令婚姻破裂。這風波可見於這奏鳴曲的音樂中：第一樂章是徹頭徹尾的奏鳴曲式，並在他的作品中首次出現完

整的呈示部重現，但主題出現的次序卻與原先相反。第一主題由大提琴引入，旋律流暢而舒展；浪漫的第二主題由鋼琴奏出。發展部忙碌不已，大提琴用了大量撥奏，鋼琴則以跳音增添力度。再現部中，第二主題首先回歸，然後第一主題以半速再現，在鋼琴穩重如「踏步」的低音節奏上收結。

第二樂章是典型蕭斯達高維契風格的諧謔曲，既嚴肅又帶戲謔，中段帶有小步舞曲的優雅，並巧妙運用大提琴泛音琶音。第三樂章最緩板為B小調，情感哀傷而富表現力，帶有輓歌氣息。終樂章則是一首帶諷刺幽默的快板行進曲，以迴旋曲形式展開，主題出現五次，各段落之間交織著變化多端的插段，包括一段讓鋼琴盡情狂放疾奏，隨後再回歸談諧的進行曲節奏，最後以一個頑皮的手勢結束。這是一部極具感染力與效果的傑作，展現了作曲家精湛的技藝。

忠誠的愛，作品三之第一首

布拉姆斯 (1833-1897)

我的睡眠越來越安靜，作品一〇五之第二首

雲雀頌，作品七十之第二首

自音樂誕生以來，將原本為某一樂器組合而寫的作品改編給其他樂器演奏，幾乎一直存在。然而，將歌曲改由一件弦樂器演奏，則凸顯了原本附歌詞的歌曲中純粹的旋律特質。布拉姆斯這三首歌曲，旋律尤其適合大提琴演奏，而且拉大提琴不像唱歌般受呼吸限制。《忠誠的愛》是布拉姆斯共約二百首鋼琴伴奏歌曲中的第一首，充滿對真愛的熱切，一路昇華至高潮。《我的睡眠越來越安靜》是一首極為動人的歌曲，描寫一位瀕死的少女渴望情人在為時未晚之前回到她身邊。《雲雀頌》中的鋼琴部分描繪了春日黃昏的柔和景致，雲雀的鳴囀為歌者喚起甜美的回憶。

雙簧管與鋼琴浪漫曲，作品九十四之第一首

舒曼 (1810-1856)

(華特·德斯帕耶編)

這三首供雙簧管與鋼琴合奏的浪漫小品創作於1849年，也是舒曼僅有的雙簧管作品。每一首都描繪了浪漫情感的不同面貌。第一首以一問一答的方式，交錯呈現疑問與肯定，完全是兩件樂器的一段對話。舒曼自己註明此曲可由雙簧管、小提琴或單簧管演奏，所以這次音樂會由大提琴詮釋，他想必也樂見其成。

詩人之戀，作品四十八

舒曼 (1810-1856)

第一首 — 在明媚的五月天

第五首 — 我欲把靈魂投進百合花裏

第十首 — 當我聽到那首小曲

第十二首 — 在一個明媚的夏日早上

《詩人之戀》是舒曼最廣為人知的聯篇歌曲，創作於1840年，歌詞選自海涅的《抒情間奏曲》。全套作品記錄詩人對逝去戀情的回憶，既甜美亦痛苦。第一首散發著五月天的清新。第五首，詩人願將靈魂投進百合花盞中。第十首，當聽到第一首昔日戀人唱過的歌，心中隱隱作痛。第十二首裏，花兒低語、鳥兒鳴唱：「傷心的男人啊，莫氣你的姊姊了！」

奉獻（選自《桃金娘》，作品二十五之第一首）

舒曼 (1810-1856)

（米沙·麥斯基編）

《奉獻》是獻給摯愛之作，道出詩人把摯愛視為自己的天堂、自己的一切，滿腔濃情，不能自己，可說是舒曼描繪愛情的代表作之一。

幻想曲集，作品七十三

舒曼 (1810-1856)

柔和又很有感情

活潑地、輕鬆地

快速如火地

這套由三首樂曲組成的《幻想曲集》寫於1849年2月，舒曼只用了兩天便完成。當時正值舒曼創作力特別旺盛的時期，他寫了許多聲樂作品，包括無伴奏合唱曲、為獨唱、四部合唱及鋼琴的作品，以及《歌曲與歌唱》第三卷、獻給青少年的29首歌曲集等。器樂方面，則有為圓號與鋼琴而寫的《慢板與快板》、雙簧管與鋼琴的《浪漫曲》，以及鋼琴與管弦樂團的《引子與快板》。舒曼在曲譜上註明，這首原本供單簧管與鋼琴演出的作品，亦可用小提琴或大提琴演奏。第一首A小調「柔和又很有感情」，氛圍帶點夢幻，宛如兩位演奏者在美麗的意念中隨想漫遊；第二曲轉為A大調「活潑地、輕鬆地」，大提琴與鋼琴緊密配合，交織出充滿趣味的對話；最後一曲「快速如火地」開頭如火箭般衝天而起，隨即以奔放與熱烈的激情推進。三首小品各自展現了舒曼性格的不同面貌，以及他獨特的浪漫主義風格。

樂曲介紹由紀大衛教授提供
中文翻譯由格致語言顧問有限公司提供

Seven Variations on “Bei Männern, welche Liebe fühlen” from Mozart’s *Die Zauberflöte*, WoO 46

Ludwig van Beethoven (1770-1827)

Beethoven’s three sets of variations for cello and piano are all from the early period, two of them on themes from Mozart’s opera *Die Zauberflöte*. Sets of variations on operatic themes were very popular at the time and these ones for cello and piano apparently sold well. This set, written in 1801, uses a melody from a touching duet between Pamina and Papageno in which perhaps the most significant line is “Nothing is more noble than man and wife”. Beethoven admired Mozart’s opera partly because of its emphasis on the strength and sanctity of marital love, and the variations, while following the conventions of the day, underline both the joy and the depth of such love. In the first few variations playfulness is to the fore, and then there come more serious thoughts in the minor, before fun returns. An Adagio delves more profoundly into the relationship before the finale begins joyfully. The coda starts quite roughly in C minor before E flat returns and the work ends happily with a resounding full stop. The work is fun and heart-warming for players and listeners.

Sonata for Cello and Piano in D minor, Op. 40

Dmitri Shostakovich (1906-1975)

Allegro non troppo

Allegro

Largo

Allegro

By 1934, the year in which the composer’s only sonata for cello and piano was written for his cellist friend Viktor Kubatsky, Shostakovich was acknowledged as the foremost composer in Russia. A good many of his early works were quite avant-garde in style, and always forceful. However, having worked on one of his most important compositions, the opera *Lady Macbeth of Mtsensk*, from 1930 to 1932 he had talked of seeking a more lyrical vein in his music. This can be seen in his first large-scale chamber music work, the *Cello Sonata*. It adheres to classical norms in its formal structure, and also adopts a less discordant harmonic style than in many of his previous works. In the 1920s he had written a few pieces for cello and piano and a piano trio, but the cello sonata was on a new path, and in the field of chamber music he went on to produce 15 string quartets, a piano quintet and a second piano trio. His final piece in this genre was the *Sonata for Viola and Piano* from his last year.

During the period in which *Lady Macbeth of Mtsensk* and the *Cello Sonata* were written Shostakovich was going through an intense period when, married in 1932 to Nina Varzar in what was agreed to be an “open marriage”, he fell in love with a translator in 1934, a situation which nearly destroyed the marriage. Some of this emotional turbulence may be discerned in the music of the cello sonata. The first movement is in a transparent sonata form, and contains the first time he recapitulates the exposition, although the themes arrive in reverse order. The first subject is a smoothly flowing, broad theme first announced by the cello, while the romantic second subject comes from the piano. The development section is a busy affair, with much use of *pizzicato* on the cello and staccato on the piano. The second subject returns for the recapitulation, and the first reappears, but at half speed over a solemn “*pizzicato*” tread in the piano to round off the movement.

A robust scherzo follows, in typical Shostakovich vein, half deadly serious, half joking, with a minuet-like middle section. Splendid use is made of arpeggiated harmonics on the cello. The *Largo* is in elegiac mood, slow and very expressive, in B minor. The last movement is a kind of quick march with its subject displaying an ironic humour peculiar to Shostakovich. It is a Rondo, in which the main subject is played five times, with varied episodes including one in which the pianist goes on a fantastic rampage before submitting again to the quirky march, which ends with a cheeky gesture. This is an extremely impressive and effective work from one who was a master of his craft.

Liebestreu, Op. 3, No. 1

Johannes Brahms (1833-1897)

Immer leise wird mein Schlummer, Op. 105, No. 2

Lerchengesang, Op. 70, No. 2

The practice of performing pieces of music originally conceived for one combination of instruments by another has been around virtually since music began. Playing songs on a stringed instrument, however, emphasises the purely melodic aspects of what was originally a song with words. These three songs by Brahms have melodies particularly well suited to the cello, which has the advantage of not having to breathe. *Liebestreu*, the first of Brahms’ roughly 200 songs with piano, is one of great passion on the subject of true love, and rises to a splendid climax. *Immer leise wird mein Schlummer* is an extremely touching song in which a dying girl longs for her lover to return to her before it is too late. In *Lerchengesang* the piano part evokes the softness of a spring twilight while the warbling of the lark brings sweet memories to the singer.

Romance for Oboe and Piano, Op. 94, No. 1

Robert Schumann (1810-1856)

(Arr. Walter Despalj)

Written in 1849 these three short pieces are the only ones for the oboe by Schumann. Each paints a picture of some aspect of romance. The first alternates a somewhat questioning air with positive responses and is a true duet between the two instruments. Schumann himself specified that the pieces could be played by oboe, violin or clarinet, so no doubt he would have been equally happy to hear them on the cello.

Dichterliebe, Op. 48

Robert Schumann (1810-1856)

- 1. Im wunderschönen Monat Mai
- 5. Ich will meine Seele tauchen
- 10. Hör' ich das Liedchen klingen
- 12. Am leuchtenden Sommermorgen

The song cycle *Dichterliebe* – A Poet's Love – is the most well-known of Schumann's song cycles, composed in 1840. The words are taken from Heinrich Heine's collection titled *Lyrisches Intermezzo*. In this cycle the poet remembers past love, with its beauty and its pain. The freshness of May is conjured up in the first song, and in the fifth the poet will immerse his soul in the lily's cup. Hearing the first song the beloved sang brings an ache to the breast in number ten. In the twelfth song the flowers whisper and the birds twitter, "do not be angry with your sister, you sad man."

Widmung (from *Myrthen*, Op. 25, No. 1)

Robert Schumann (1810-1856)

(Arr. Mischa Maisky)

In *Widmung*, the dedication is to the beloved who is the poet's heaven, his all. This is one of Schumann's finest depictions of ecstatic love.

Fantasiestücke, Op. 73

Robert Schumann (1810-1856)

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

This group of three Fantasy Pieces was written within the space of two days in February, 1849, during a very prolific period in Schumann's life. Compositions during this time included many songs - for unaccompanied chorus, for solo voice with SATB and piano, volume three of his *Lieder und Gesänge*, 29 songs in an album for the young, and others. Instrumental works included an *Adagio und Allegro* for horn and piano, the *Romances* for oboe and piano, as well as the *Introduction and Allegro* for piano and orchestra. Schumann indicated that the *Fantasiestücke*, Op. 73, initially for clarinet and piano, could also be played on the violin or the cello. In A minor, the first piece (Tender and with expression) is rather dreamy, as if both players were letting their thoughts wander about some beautiful idea, while the second, (Lively, light) is in A major and the duo has a great deal of fun as the cello and piano parts are beautifully and skilfully integrated. The last piece (Quick and with fire) starts like a rocket blast-off, and continues in the highest of spirits and with the utmost enthusiasm. Each of the three pieces demonstrates a particular aspect of Schumann's personality, and his special type of romanticism.

Programme Notes provided by Professor David Gwilt
Chinese translation provided by KCL Language Consultancy Ltd.



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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。

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