

沈靖韜與陳蒨瑩

鋼琴及小提琴演奏會

Duo Recital by Aristo Sham (Piano)
and Angela Chan (Violin)

HONG KONG

Artists
SERIES

香港藝術家系列

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3.11.2025

星期一 Mon 8pm

香港文化中心音樂廳

Concert Hall, Hong Kong Cultural Centre

20-21/11

星期四至五 Thu-Fri 8pm

香港文化中心音樂廳

Concert Hall,

Hong Kong Cultural Centre

\$1,450, \$1,250, \$1,050,

\$850, \$650, \$450

2013

范·克萊本國際鋼琴大賽
銀獎及觀眾獎

Van Cliburn International
Piano Competition
Silver Medal &
Audience Award



ACCADEMIA NAZIONALE
DI SANTA CECILIA
Fondazione



貝雅斯·拉娜
Beatrice Rana

鋼琴 Piano

21/11

華格納 《女武神》第一幕
Wagner *Die Walküre*, Act I

20/11

拉威爾 G大調鋼琴協奏曲
Ravel Piano Concerto in G

米娜-莉莎·瓦雷萊
Miina-Liisa Väreliä

女高音 Soprano



延伋哲
Kwangchul Youn

男低音 Bass



克勞斯·弗洛里安·福茨
Klaus Florian Vogt

男高音 Tenor



丹尼奧·哈汀
Daniel Harding
指揮 Conductor



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節目詳情
Programme Details



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

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

孟德爾遜 Mendelssohn

升F小調幻想曲，作品二十八，「蘇格蘭奏鳴曲」
Fantasie 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

節目長約2小時，包括中場休息20分鐘。

The performance will run for about 2 hours including a 20-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.

A portrait of Aristo Sham, a young man with dark hair and glasses, wearing a dark, patterned jacket. He is looking directly at the camera with a slight smile. The background is softly blurred, showing what appears to be a piano and some indoor plants.

沈靖韜

Aristo Sham

鋼琴 Piano

©Lisa-Marie Mazzucco

沈靖韜以令人驚異的思維、扣人心弦的感情表達見稱，兼具高雅的修養、親和的魅力，既敢於挑戰鋼琴經典鉅作，又能散發自然的即興感。他對世界與各地文化的濃厚興趣，成就了他獨特的藝術氣質。他小小年紀已是國際矚目的天才，現時常常往返三大洲之間表演。

2025年，他在被美國《紐約時報》譽為「古典樂壇地位最崇高的比賽之一」的范·克萊本國際鋼琴比賽中，迎來突破時刻，勇奪冠軍及觀眾獎。樂評人對他的演出盛讚不絕，形容他是「刻劃人物的奇才」、「大氣十足」、「榮登勇者之列的鋼琴家」、「舞台上氣度雍容的貴族身影」以及「令人期待再次聽到的鋼琴家」（《達拉斯晨報》、《留聲機》、《德薩斯經典之聲》）。僅僅兩個月內，他已出現在超過800篇新聞報導，比賽演出的影片更於全球125個國家累計獲超過200萬次點擊。

沈氏是2009年英國第四台的紀錄片《世界最偉大的音樂天才》收錄的人物之一，曾為多國皇室成員（包括當年的英國查理斯王儲）演出，2020年《紐約時報》讚譽他「演奏清晰優雅，技藝精湛」。他曾在亞洲、歐洲及美國舉行音樂會，與倫敦交響樂團（歷圖爵士指揮）、香港管弦樂團（迪華特指揮）、英國室樂團（力柏特爵士指揮）、洛桑室樂團及明尼蘇達樂團等合作。

2025/26樂季是他首度以「2025年范·克萊本比賽冠軍得主」的身份作巡迴演出，地點包括南韓、中國、以及在美國阿斯本音樂節、拉荷亞音樂協會 / 康拉德音樂廳、加州大學聖塔芭芭拉分校藝術與講座，及西北大學 Skyline 鋼琴家系列舉辦的獨奏會。

Aristo Sham exudes astounding intellect and a deep emotional resonance alongside a cultivated sophistication and an immediately engaging presence. He has a penchant to take on the great monuments of the piano repertoire and a natural, infectious spontaneity. This unique makeup is fueled by his fascination with the world and its rich cultures. As an international prodigy, he is a voracious student of wide-ranging interests, and currently splits his time between three continents.

At the 2025 Van Cliburn International Piano Competition, Sham found his breakthrough moment, taking home both the gold medal and the audience award at “one of the most prestigious contests in classical music” (*The New York Times*). The critics showered him with imaginative praise, calling him “a marvel of deft characterisation,” “consistently authoritative,” “a card-carrying risk taker,” “a dapper, aristocratic figure on stage,” “a pianist I look forward to hearing again” (*The Dallas Morning News*, *Gramophone*, *Texas Classical Voice*). In just two months’ time, he was mentioned in more than 800 news articles, and his Cliburn performance videos were streamed 2 million times across 125 countries.

Sham was featured in the 2009 documentary *The World’s Greatest Musical Prodigies* on Channel 4 in the United Kingdom, and has performed for royalty including King Charles, and was hailed by *The New York Times* in 2020 as an artist “whose playing combines clarity, elegance and abundant technique.” He has concertised across Asia, Europe, and the United States, with major highlights including the London Symphony Orchestra under Sir Simon Rattle, Hong Kong Philharmonic Orchestra under Edo de Waart, English Chamber Orchestra under the late Sir Raymond Leppard, Orchestre de Chambre de Lausanne’ and Minnesota Orchestra.

Sham’s 2025-2026 debut season as Cliburn winner includes a major tour of Asia through South Korea and China, and U.S. recitals for Aspen Music Festival, La Jolla Music Society/The Conrad, UCSB Arts and Lectures, and the Skyline Piano Artist Series at Northwestern University.



陳蒨瑩

Angela Chan

小提琴 Violin

陳蒨瑩活躍於獨奏與室樂舞台，以細膩的感性與極富魅力的音色廣受讚譽。她於2024年榮獲漢諾威姚阿幸小提琴比賽冠軍及最佳委約作品演繹獎，2017年盧易斯·斯波爾國際小提琴比賽中勇奪冠軍及協奏曲最佳演繹獎；又在新加坡國際小提琴比賽及上海艾薩克·斯特恩國際小提琴比賽中獲獎。她是 AYA 鋼琴三重奏的創團者及小提琴手，曾與團隊贏得 WDAV 電台及黃泉室樂比賽第一名。陳氏正迅速成為同輩中極具個性與成熟風格的青年小提琴家。

陳氏曾以獨奏身份與德國北德廣播電台愛樂樂團、魏瑪德國國家管弦樂團、新加坡交響樂團、中國愛樂樂團、北京 EOS 樂團及香港愛樂室樂團等合作演出。2016年，她獲選為寇蒂斯室樂團美國巡迴演出的獨奏者，亦舉行過多場獨奏會，足跡遍及波士頓、華盛頓、費城、羅德島、香港、北京、廈門及貴州等地。

在室樂方面，陳氏曾與多位世界知名音樂家合作，包括今井信子、費立·塞澤、黃心芸、彼得·威利、加利·荷夫曼、阿什克納齊、瑪西·羅森等。她亦是海菲茨音樂學院駐院藝術家，並以獨奏及室樂演奏家身份參與韋爾比耶音樂節學院、五大湖室樂節及諾福克室樂節，近期更獲邀出席著名的馬爾波羅室樂節。

陳氏三歲起隨母親學小提琴，其後師承馬忠為、徐惟聆、阿什克納齊、佛蘭克及羅山德。其後獲全額獎學金，赴新英格蘭音樂學院師隨唐納德·韋勒斯坦修讀碩士課程。現為比利時伊麗莎白女王音樂學院駐院藝術家。她是香港藝術發展局「音樂及舞蹈卓越表現獎勵計劃」的首位得獎者，並曾獲香港賽馬會音樂及舞蹈信託基金及林耀基音樂基金會獎學金。

Praised for her sensitivity and incredible tone, Angela Chan has found success both as a soloist and a chamber musician. She is the winner of 2024 Hannover Joseph Joachim Violin Competition and recipient of the prize for the best interpretation of commissioned work, first prize and winner of the best interpretation of concerto prize in the 2017 Louis Spohr Violin Competition, and laureate of the Singapore International Violin Competition and Shanghai Isaac Stern International Competition. Founder and violinist of the AYA piano trio, the trio has won first prize of the WDAV Chamber Music Competition and Yellow Spring Chamber Competition. She is fast emerging as one of the most unique and polished violinists of her generation.

As a soloist, Chan has appeared with numerous orchestras including NDR Radiophilharmonie, Staatskapelle Weimar Orchestra of Germany, Singapore Symphony Orchestra, China Philharmonic Orchestra, EOS Orchestra of Beijing, and Hong Kong Symphonia. In 2016, she was selected as a soloist to a tour around the states with The Curtis Chamber Orchestra. Chan has held many recitals in various cities such as Boston, Washington DC, Philadelphia, Rhode Island, Hong Kong, Beijing, Xiamen, and Guizhou.

As an active chamber musician, Chan has collaborated with world famous artists such as Nobuko Imai, Phillip Setzer, Hsinyun Huang, Peter Wiley, Gary Hoffman, Shmuel Ashkenasi, Marcy Rosen etc. Her festival appearances as a soloist and chamber musician include Heifetz Institute of Music as Artist-in-Residence, Verbier Festival Academy, Great Lakes Chamber Music Festival, and Norfolk Chamber Music Festival. Chan recently attended the renowned Marlboro Chamber Music Festival.

Chan started playing the violin at the age of 3 under her mother. She continued her violin studies with Michael James Ma, Vera WeiLing Tsu, Shmuel Ashkenasi, Pamela Frank, and Aaron Rosand. With full scholarship granted, she received her master's degree with Donald Weilerstein at the New England Conservatory of Music. She is currently an Artist-in-Residence at the Queen Elizabeth Music Chapel in Belgium. She is the first awardee of the Music and Dance Distinguished Performance Commendation Scheme of the Hong Kong Arts Development Council, and the scholarship recipient of the Hong Kong Jockey Club Music and Dance fund and the Lin Yao Ji Foundation.

樂曲介紹

C小調第七小提琴奏鳴曲，作品三十之第二首

貝多芬 (1770 – 1827)

燦爛的快板

如歌的行板

諧謔曲：快板

終曲：快板

貝多芬的作品三十，寫於1801至1802年間，共包含三首鋼琴與小提琴協奏曲，題獻給俄國沙皇阿歷山大一世。其中《A 大調》與《G 大調》是他的作品中最溫情愉快的兩首，但夾在中間的《C 小調》，則是他最為激烈且躁動的作品，與他採用同一調寫作的其他樂曲，如作品十和十三（《悲愴》）的鋼琴奏鳴曲，以及《第五交響曲》，有非常多相類之處。這幾首作品都在外圍樂章展現激昂的感情，裡面的〈降 A 大調〉慢樂章則擁有抒情的旋律。

《C 小調小提琴奏鳴曲》以一段頗為神秘的主題安靜地開始，卻用極強音結束，之後立即移進降 E 大調，領來活潑的第二主題。才奏出不久，就讓兩件樂器精湛地展現技巧，興奮地交流。再次達到最強音後，開展部以最弱音進場，回顧第一主題。這個奏鳴曲樂章，是貝多芬首次不把呈示部重奏一遍。然後，第二主題再起，經過12個小節在低音區持續奏着屬音，再現部全力回歸。整個樂章似乎都在激動以至不安中度過，直至結束時也未有消去。

〈降 A 大調〉第二樂章就跟前面的樂章那樣，由鋼琴奏起一段安慰的旋律，小提琴加入，重奏開頭的八個小節。中間樂段轉用小調，小提琴拉出悠長的旋律，鋼琴以跳躍的琶音伴和。到旋律重複奏出時，這次是由鋼琴接過主題，小提琴在高音區拉奏琶音。開頭旋律再起，鋼琴在音階快速走動來裝飾。尾奏很長，卻被 C 大調那些極響亮的音階打斷，然後鋼琴奏出幾句裝飾音階把全樂章帶到安靜結束。

〈諧謔曲〉調用 C 小調。據貝多芬的早期傳記作者辛德勒說，貝多芬後悔寫了這個樂章，因為與全曲的整體個性不匹配。（不過，辛德勒在很多方面都不是最準確的資料來源。）這個樂章有很多弱拍重音，又很幽默，典型的歡快有趣音樂。中間樂段有多處由小提琴與鋼琴左手聲部輪奏，很愉快動聽。

到了〈終曲〉，音樂又回到動盪、激動、暴烈，雖然起初的確有一陣子像是全曲開頭那下的神秘樂音。到後來，節拍再加快至「急板」，音樂仍然是在小調，一直至結尾。這是一首威力強大的作品，似乎是要用報復來與溫文歡快的兩首同伴分隔開來。

G大調無伴奏小提琴奏鳴曲，作品二十七之第五首

易沙意 (1858 – 1931)

曙光

鄉村舞曲

易沙意初在列日皇家音樂學院學藝，後到布魯塞爾隨維尼奧夫斯基，並在巴黎隨魏歐當深造，後成為他那個時代最傑出的小提琴演奏家。他狀態最好的日子是從 1894 至 1914 年，更深深啟發了年輕一輩的小提琴手，包括安納斯古、費殊、克萊斯勒、史卡第、狄博等。他的影響力不單在小提琴演奏技藝上，更在演奏曲目編排上。易沙意的前輩，以至他的同輩演奏者，一般選奏些輕巧以及純炫技的樂曲，避開較嚴肅的音樂作品，務求娛樂聽眾。易沙意的音樂會則純粹演奏奏鳴曲，或者一些嚴肅的作品。他曾說過，小提琴家「必須是位小提琴手、一位思想者、一位詩人、一位有血有肉的人。他必須擁有自己的希望，同時愛著激情與失望。他必須感受遍人生的所有情緒，好能在自己的演奏中把這些全部表達出來。」

《無伴奏小提琴奏鳴曲六首》寫於1924年，每首都是極具個人色彩的作品，表達了各種各類思想，既有富畫面的，也有抽象的。《G 大調奏鳴曲》只有兩個樂章，第一個以晨曦為主題，易沙意為這題材已寫了多首樂曲，這一首則細緻描畫日出之時光怎樣漸漸明亮，色彩與活動怎樣漸漸增加。〈鄉村舞曲〉一開始真的很像舞曲，但慢慢變得在思考這種舞蹈的含意，全曲充滿熱情活力。

升 F 小調幻想曲，作品二十八，「蘇格蘭奏鳴曲」

孟德爾遜 (1809 – 1847)

激動流暢 — 行板 — 激動流暢

流暢的快板

急板

1829年7月26日，孟德爾遜由愛丁堡出發，在蘇格蘭去了一趟徒步旅行。從奧本開始，他高調地遊歷了芬格爾洞，完成了後世聞名的一次旅程。後來又把在蘇格蘭高地沿途所見的景色畫了多幅素描。對那個時代的藝術家來說，蘇格蘭很有浪漫魅力，司各特的幾本小說又非常流行，更增加了吸引力。孟德爾遜這趟旅程的音樂成果，是《芬格爾岩洞序曲》、《「蘇格蘭」交響曲》，以及這首《鋼琴幻想曲》。其實這幻想曲是在1828年動筆的，一年後完成，經過修訂後，終於在1833年出版。全曲到處隱約是迷霧瀰漫的峽谷、起伏的山巒、隱而不見的湖泊。樂曲以「激動流暢」的滾動琶音開始，繼而是表情豐富、旋律如歌的「行板」。陽光穿透迷霧，然而為時甚短，很快激動的琶音再響起，且越來越強烈，直至主旋律用最強音再奏出。音樂移至大調後回復平靜，但樂章快要告終時，來了句大跨度的升 F 大調和弦，到旋律重回時，卻是轉去了小調，像一段遙遠的回憶。

〈流暢的快板〉帶來明亮的陽光，滿帶樂趣；但〈急板〉終曲重新一次描畫嶙峋的鄉郊景色：急撲而來的勁風，和時停時下的驟雨；那可是蘇格蘭賴以聞名的那種天氣。

《夜曲》(給小提琴與鋼琴)

莉莉·布朗潔 (1893 – 1918)

莉莉·布朗潔和她姐姐娜迪亞·布朗潔是一對音樂天賦極高的姐妹花，父親是位歌唱家，且任教於巴黎音樂學院，母親是俄國人，也是歌唱家，曾是她們父親的學生。娜迪亞鋼琴彈得很出色，後來成了著名的老師，學生中有柯普蘭、伯恩斯坦、巴倫邦、昆西·鍾斯、伯加里、皮亞梭拉等名家。她也非常支持妹妹。莉莉因小時患過肺炎，健康一直很差，但她勤奮作曲，又彈鋼琴、豎琴和拉小提琴。她在巴黎音樂學院就學期間，於1913年贏得了人人艷羨的羅馬大獎，當時她只有19歲。她得獎的消息傳開，在社會掀起一番哄動，不單是因為她年輕，更因為她是第一個贏得這獎項的女性。可惜，她在24歲時離世了，原因也是早前患過的肺炎。雖然她早逝，但她的作品卻甚多，包括這首寫於18歲時的《夜曲》。這曲依循蕭邦以及前輩的傳統，亦洋溢熾熱的感情，令其曾經轟動一時。

D 小調第三小提琴奏鳴曲，作品一〇八

布拉姆斯 (1833 – 1897)

快板

柔和慢板

略急速及充滿感情

激動的急板

布拉姆斯寫了三首小提琴奏鳴曲，頭兩首《G 大調》和《A 大調》，都是洋洋灑灑的長篇作品，整體效果基本上屬於抒情。至於這首《D 小調》，就與其餘兩首截然不同，有點像慷慨激昂的戲劇，第三樂章更帶點猶疑。布拉姆斯是在1886年動筆創作這首《D 小調》，兩年後的夏天，他在瑞士圖恩度過兩個月，期間完成這曲，後題獻給指揮家布洛。

第一樂章處處給人不安定的感覺，小提琴奏着第一主題時，鋼琴以切分音伴奏，而小提琴奏着感情豐富的第二主題時，鋼琴則在弱拍奏強音，形成干擾。到了開展部，鋼琴整段在低音區敲着 A 音，尾奏時鋼琴則大半時間在低音區敲 D 音。D 大調的〈柔和慢板〉有布拉姆斯最精彩也表情最豐富的旋律，包括一些激動熾烈的呼喊，最後才心情平伏下來，在優美低聲中歇息。

第三樂章是典型布拉姆斯的異想天開行徑，時而溫柔又遲疑地詢問，時而大膽地踏步向前，音樂素材幾乎全以下行三度音為基礎，全曲的節奏給人舞曲的感覺。終曲〈急板〉的第一主題強而有力，卻用聖詠似的第二主題來平衡；這個第二主題開展後，帶點基格舞的樣子。似乎要開始再現部了，卻橫遭打斷。接下來的開展部，持續的切分音更多。真正的再現部來到接上之前遭打斷的地方重新開始。樂曲最後幾頁極為有力而且熱情，在小調上圓滿終結。

Programme Notes

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

Ludwig van Beethoven (1770 – 1827)

Allegro con brio

Adagio cantabile

Scherzo: Allegro

Finale: Allegro

Beethoven's Op. 30, written in 1801–02, consists of three sonatas for piano and violin dedicated to Tsar Alexander I of Russia. Two of his most genial and sparkling works, in A major and G major were published with one of his most vehement and turbulent compositions in between. The C minor sonata has a great deal in common with other works in the same key, such as the piano sonatas Op. 10 and 13, the *Pathétique*, and the *fifth symphony*. All of these works exhibit great passion in the outer movements and have slow movements in A flat with lyrical melodies.

The C minor violin sonata begins quietly with a somewhat mysterious subject which, however, ends *fortissimo*, before a quick move into E flat major brings a jaunty second subject. This soon gives way to rather virtuosic writing for both instruments, with an exciting interplay between them again reaching *fortissimo* before the development section begins, *pianissimo*, ruminating on the first subject. This is the first sonata movement in which Beethoven does not ask for a repeat of the exposition. The second subject appears, and then, after 12 bars over a dominant pedal, the recapitulation appears at full volume. The passion and even unease which exists in most of the movement continues to the very end.

The A flat major slow movement, like the first, started by the piano, begins with a consoling melody in which the violin joins for a repeat of the first eight bars. In the middle section, in the minor, a long-breathed melody on the violin is accompanied by *staccato* arpeggios on the piano. On the melody's repeat the piano takes over the tune and the violin the arpeggios in the upper register. When the opening melody returns it is decorated by quickly moving scales in the piano part. A lengthy coda is interrupted by *fortissimo* scales of C major, before the pianist's decorative scales lead the movement to a quiet end.

The *Scherzo* (which Anton Schindler, Beethoven's first biographer, not always the most reliable source, said Beethoven regretted because of its "incompatability with the general character") is in C major, having typical fun with off-beat accents and humour. The Trio section consists of an entertaining canon between the violin and the pianist's left hand.

Turbulence, passion and vehemence return in the *Finale*. At the beginning there is also an echo of the mystery of the very beginning of the work. At end the tempo increases to *Presto*, the music remaining in the minor right to the last. A work of great power, it stands out from its companions' geniality and high spirits with a vengeance.

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

Eugène Ysaÿe (1858 – 1931)

L'Aurore

Dance Rustique

Eugène Ysaÿe, having studied at the Royal Conservatory of Liège and with Wieniawski in Brussels and Vieuxtemps in Paris, became acknowledged as the finest violinist of his time. At his best from about 1894 to 1914, he had a profound influence on younger violinists, such as Enescu, Flesch, Kriesler, Szigeti and Thibaud, not only through his violin playing but also through his programming of recitals, which tended to consist purely of sonatas or other serious works. His contemporaries and predecessors normally included lighter and more purely virtuoso pieces, aiming for entertainment rather than more serious music. As Ysaÿe himself said, a violin master “must be a violinist, a thinker, a poet, a human being, he must have his own hope, love passion and despair, he must have run the gamut of emotions in order to express them all in his playing”.

The six sonatas for solo violin were written in 1924, and they are all highly individual works, presenting all sorts of ideas, both pictorial and abstract. The sonata in G has only two movements. The first is one of many composer's pictures of dawn, and Ysaÿe's offers a very fine impression of the gradual increase in light, colour and movement during the break of day.

The *Dance Rustique*, while beginning in very dance-like manner, becomes more of a meditation on the idea of such a dance and is full of a passionate energy.

Fantasie in F-sharp minor, Op. 28, “Scottish Sonata”

Felix Mendelssohn (1809 – 1847)

Con moto agitato - Andante - Con moto agitato

Allegro con moto

Presto

In 1829 Mendelssohn enjoyed a walking tour in Scotland, starting from Edinburgh on the 26th of July. From Oban he famously visited Fingal's Cave, and later he made sketches of scenes he came across during his walks in the Highlands. To many artists in those days Scotland held a great romantic appeal, and the novels of Walter Scott were very popular, adding to this attraction. The musical results of Mendelssohn's visit were the *Hebrides Overture*, the “*Scottish*” *Symphony* and this *Fantasy for piano*. The Fantasy was actually started in 1828, but finished a year later, and, having been revised, was eventually published in 1833. The aura of misty glens, rolling hills and hidden lochs pervades the work. It begins *Con moto agitato* with rolling arpeggios leading to an *Andante* with an expressive, song-like melody. The sun peeks through the mist for a while before the agitated arpeggios return, gradually increasing in intensity until the main melody reappears, *fortissimo*. Calm returns as the music moves into the major, but as the movement comes to a close over a wide-spread chord of F sharp major, the melody returns, like a distant memory – in the minor.

An *Allegro con moto* brings fun in bright sunlight, but the final *Presto* returns to a depiction of rugged countryside in the kind of weather for which Scotland is famous – driving wind and scattered showers.

Nocturne (for Violin and Piano)

Lili Boulanger (1893 – 1918)

Lili Boulanger was the younger of two extremely musical sisters born to a singer and teacher at the Paris Conservatoire and one of his pupils, a Russian singer whom he married. Nadia composed, played the piano splendidly, but eventually became famous as a teacher, with pupils such as Aaron Copland, Leonard Bernstein, Daniel Barenboim, Quincy Jones, Lennox Berkeley and Astor Piazzolla. She was highly supportive of her younger sister, who, although continuously suffering from ill health after a bout of pneumonia when she was young, was an industrious composer, and also played the piano, violin, cello and harp. After studies at the Paris Conservatoire Lili won the much coveted Prix de Rome in 1913, at the age of 19, causing a sensation not only because she was so young, but also being the first woman to gain the prize. Unfortunately she died at the age of only 24 – a result of the pneumonia earlier.

Despite her early death her list of compositions is quite long, including this *Nocturne*, written at the age of 18. It carries on the tradition of such pieces from Chopin and others before her, and is highly passionate, making a great effect in a short time.

Violin Sonata No. 3 in D minor, Op. 108 Johannes Brahms (1833 – 1897)

Allegro

Adagio

Un poco presto e con sentiment

Presto agitato

The three violin sonatas of Brahms, the first two in G major and A major, are all expansive works, basically lyrical in overall effect. The one in D minor stands out from the other two by virtue of the sometimes vehement drama that it contains and the element of hesitancy in the third movement. Begun in 1886 and finished two years later during the summer months Brahms spent in Thun, it is dedicated to Hans von Bülow.

A somewhat unsettled feeling pervades much of the first movement, with the syncopated piano accompaniment under the violin's first subject and with accents on off-beats disturbing the otherwise expressive second subject. The entire development takes place over a persistent repeated drumbeat A in the piano part, and similar repeated Ds underpin most of the coda. The *Adagio* in D major offers one of Brahms' finest and most expressive melodies, including some impassioned cries before it sinks to rest with a beautifully calm feeling.

The third movement is in Brahms' whimsical manner, now gently and hesitantly questioning, now boldly stepping forwards, with the material almost entirely based on the falling third. The rhythms lend the movement a dance-like feel, too. The final *Presto* is full of a powerful energy in the first subject, but balances this with a choral-like second subject which develops into a sort of gigue. What appears to be a recapitulation is broken off and a development section ensues with ever more insistent syncopations, and when the recapitulation does take place, it is a resumption of the earlier one, as the music takes up where it left off. The final pages are extremely powerful, passionate, and resolutely in the minor to the very end.

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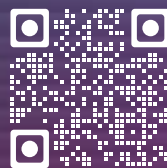
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