

11.10.2026

星期日 SUN 8PM

香港大會堂音樂廳
CONCERT HALL,
HONG KONG CITY HALL

Great Music 2026
音樂盛會



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紀堯姆·貝隆
GUILLAUME BELLOM
鋼琴 PIANO

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VIOLIN RECITAL BY
**RENAUD
CAPUÇON**

雷諾·卡普松
小提琴演奏會



康樂及文化事務署
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科帕欽卡雅
PATRICIA
KOPATCHINSKAJA
—— 小提琴 Violin ——

嘉貝蒂
SOL GABETTA
—— 大提琴 Cello ——

DUO
RECITAL BY

嘉貝蒂與科帕欽卡雅
大提琴及小提琴演奏會

SOL GABETTA & PATRICIA KOPATCHINSKAJA
(Cello) (Violin)

2/11

星期一
Mon 8pm

香港大會堂
Hong Kong City Hall

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Piano Recital by

JAN LISIECKI

利謝茲基鋼琴演奏會

6/12

星期日
Sun 8pm

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節目詳情
Programme Details



節目 Programme

布拉姆斯 Brahms

G大調第一小提琴奏鳴曲，作品七十八
Violin Sonata No. 1 in G, Op. 78

A大調第二小提琴奏鳴曲，作品一〇〇
Violin Sonata No. 2 in A, Op. 100

— 中場休息十五分鐘 Intermission of 15 minutes —

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1小時30分鐘，包括中場休息15分鐘。

The performance will run for about 1 hour 30 minutes including a 15-minute intermission.



雷諾·卡普松 RENAUD CAPUÇON

小提琴 VIOLIN

法國小提琴家兼指揮家雷諾·卡普松，早已在國際樂壇上建立起卓越聲譽，作為傑出的獨奏及室樂演奏家深受肯定。1997年，阿巴度邀請他出任馬勒青年管弦樂團的首席，在布萊茲及小澤征爾等的指揮棒下演出。自此卡普松逐步成為炙手可熱的獨奏家，與多個國際知名樂團合作，包括柏林愛樂樂團及維也納愛樂樂團等。他亦與眾多世界級指揮家經常合作，如巴倫邦、拜希科夫及德內夫等。他對室樂也是充滿熱誠，曾與阿嘉莉殊、安捷利殊及馬友友等名家同台演出，並於世界各地著名音樂節演出。他曾登場多個著名國際場合，包括於巴黎聖母院重啟典禮中演奏。

自2021年起，卡普松擔任洛桑室樂團藝術總監，經常以指揮兼小提琴領奏身份登場。他亦常應邀指揮維也納交響樂團及柏林愛樂卡拉揚音樂學院等頂尖團體。他現同時擔任格斯塔德音樂高峰節、由他創辦的普羅旺斯艾克斯音樂節及埃維昂音樂節的藝術總監。

2022年，卡普松與德意志留聲機開始合作，曾發行的專輯包括與阿嘉莉殊合作演奏多首小提琴奏鳴曲。他最近發行的其中一套專輯包括巴赫全套獨奏小提琴奏鳴曲及組曲。

2011年，卡普松獲法國政府頒授國家榮譽騎士勳章，2016年再獲榮譽軍團武士榮譽勳銜。2020年3月，他出版了首部著作《永動》。他現使用的樂器為1737年瓜奈里「帕內特」名琴，曾為史頓所有。

French violinist and conductor Renaud Capuçon is firmly established internationally as a major soloist, recitalist and chamber musician. In 1997, Claudio Abbado invited him to become concertmaster of the Gustav Mahler Jugendorchester, working with conductors including Pierre Boulez and Seiji Ozawa. Since then, Capuçon has established himself as a soloist and performed with leading orchestras such as the Berliner Philharmoniker and the Wiener Philharmoniker. His many conductor relationships include Daniel Barenboim, Semyon Bychkov, Stéphane Dénève, etc. A great commitment to chamber music has led him to collaborations with Martha Argerich, Nicholas Angelich and Yo-yo Ma at various festivals worldwide. Capuçon has represented France at some prestigious international events, including a performance at the reopening ceremony of the Cathédrale Notre-Dame de Paris.

Since 2021, Capuçon has been the Artistic Director, conductor and play-director of the Orchestre de Chambre de Lausanne. He is regularly invited to conduct leading orchestras including the Wiener Symphoniker and Karajan Academy of the Berliner Philharmoniker. Capuçon is the Artistic Director of the Sommets Musicaux de Gstaad Festival, the Easter Festival in Aix-en-Provence founded by him, and the Rencontres Musicales Festival in Evian.

In 2022, Capuçon launched his partnership with Deutsche Grammophon and released a collection of violin sonatas with Martha Argerich. His recording of J.S. Bach's complete Sonatas and Partitas for Solo Violin is among his most recent releases.

In 2011, he was appointed 'Chevalier de l'Ordre National du Mérite' and in 2016 'Chevalier de la Légion d'honneur' by the French Government. In March 2020, he published his first book, titled *Mouvement perpétuel*. Capuçon plays the Guarneri del Gesù 'Panette' (1737), which once belonged to Isaac Stern.

紀堯姆·貝隆

GUILLAUME BELLOM

鋼琴 PIANO

紀堯姆·貝隆在同輩音樂家之中闖出了一條別具一格的成功之路，雙管齊下地修習鋼琴與小提琴，從家鄉貝桑松音樂學院進階至巴黎國立高等音樂舞蹈學院。正是在巴黎求學期間，在安捷利殊與卡蒂埃－布列松等音樂家的啟發下，他決定全心投入鋼琴演奏。

2015年，貝隆於赫斯喬國際鋼琴比賽入圍決賽，並獲頒當今世代獎。同年，他奪得埃皮納爾國際鋼琴比賽第一名，並成為萊茵黃金基金會桂冠得主；翌年再於格斯塔德音樂高峰節獲得舍爾茨獎。2017年，他獲提名法國「音樂勝利」獎。

貝隆曾以獨奏家身份與多個樂團合作，包括法國國家樂團、法蘭西島國家管弦樂團、洛桑室樂團，在梅西耶、沙赫利亞斯及杜穆索等指揮下演出。他對室樂有濃厚興趣，表演曲目甚豐，因此成為深受歡迎的演出夥伴，曾與雷諾·卡普松、梅耶、利維昂努瓦、愛馬仕四重奏及吉拉爾四重奏等合作。

貝隆的錄音作品包括兩張與瑪律甘合作錄製，由 Aparté 發行的舒伯特及莫扎特四手聯彈作品專輯；兩張與大提琴家利維昂努瓦合作的專輯；及2017年推出了一張由 Claves 發行，收錄舒伯特、海頓與德布西鋼琴作品的專輯。2024 年，貝隆推出首張鋼琴獨奏專輯《理查·史特勞斯：鋼琴作品》，由 Mirage 發行，演繹這位德國作曲家早期的鋼琴獨奏作品。

Guillaume Bellom has one of the most unique paths to success of his generation, pursuing studies not only in piano but also in violin, all the way from the Conservatoire of his hometown Besançon to the Conservatoire National Supérieur de Musique et de Danse de Paris. It was in this institution that he decided to fully develop his activity as a pianist, under the influence of striking personalities such as Nicholas Angelich and Hortense Cartier-Bresson.

In 2015, Bellom was highly acclaimed as a finalist at the Clara Haskil International Piano Competition. His performance was awarded the Modern Times Prize. That same year, he won the First Prize at the Épinal International Competition and became laureate of the L'Or du Rhin Foundation before winning the Thierry Scherz Prize at the Sommets Musicaux de Gstaad Festival. In 2017, he was nominated at the French Victoires de la Musique.

Bellom has performed as a soloist with the Orchestre National de France, Orchestre National d'Ile de France, the Orchestre de Chambre de Lausanne etc., under the baton of Jacques Mercier, Christian Zacharias and Pierre Dumoussaud, etc. Deeply interested in chamber music, his mastery of a vast repertoire has made him a much sought-after musical partner, performing with artists such as Renaud Capuçon, Paul Meyer, Yan Levionnois, Hermès Quartet and Girard Quartet.

His discography includes two albums dedicated to four hands pieces by Schubert and Mozart, recorded with Ismaël Margain on Aparté, two albums with cellist Yan Levionnois, and a solo recording of Schubert, Haydn and Debussy in 2017 on Claves. In 2024, Bellom released his first solo album, *Richard Strauss - Piano Works* on Mirage, exploring the German master's early works for solo piano.

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
Chinese translation provided by KCL Language Consultancy Ltd.

布拉姆斯
(1833-1897)

G 大調第一小提琴奏鳴曲，作品七十八
不太過份的活板
慢板
很中庸的快板

A 大調第二小提琴奏鳴曲，作品一〇〇
親切的快板
平靜的行板 — 活板
優雅的稍快板 (近似行板)

D 小調第三小提琴奏鳴曲，作品一〇八
快板
慢板
略急速及充滿感情
激動之急板

十九世紀七十年代末，布拉姆斯遠離維也納煩囂的都市生活，來到奧地利南部寧謐的湖畔，在這片恬靜天地度過了一段創作力格外旺盛的日子。《第二交響曲》及《小提琴協奏曲》均誕生於這個時期。1878年夏天，他完成了為摯友一著名小提琴大師姚阿幸而寫的《小提琴協奏曲》，這是為小提琴與樂團而作的鉅篇；之後他轉向較為親密、內省的小提琴室樂創作，寫下三首成熟的鋼琴與小提琴奏鳴曲中的第一首。

這並不是布拉姆斯首次涉足這一樂種。據說他早年曾作過幾番嘗試，卻在嚴苛的自我批判下把樂譜銷毀；他不少早期作品也因同樣的原因而未能留存。然而，創作《小提琴協奏曲》的經驗，似乎令他更敏銳地掌握到小提琴在較近距離聆聽的室樂環境中所能展現的種種可能。此後十年間，他完成了三首小提琴奏鳴曲，三首均被奉為經典。

《G 大調第一小提琴奏鳴曲，作品七十八》寫於1878及1879這兩年的夏季。作品有「雨奏鳴曲」的非正式別稱，因為與布拉姆斯兩首早期歌曲相關——即1873年出版的《八首藝術歌曲，作品五十九》中的〈雨之歌〉及〈餘韻〉，歌詞取自布拉姆斯友人卡羅斯·葛羅特的詩

作，兩首曲中，淅瀝的雨水喚起近似普魯斯特《追憶逝水年華》式的憶述手法，使童年往事與失落之情重新浮現。布拉姆斯也讓這個充滿追憶的世界，悄然滲入《G 大調奏鳴曲》的音樂之中。

布拉姆斯與羅拔及克拉拉·舒曼之間深厚的情誼，在此曲中亦發揮重要作用。1853年，雄心勃勃、年僅二十歲的布拉姆斯帶着姚阿幸的介紹信來到舒曼夫婦家中。兩人立即看出他的才華；羅拔逝世後，克拉拉仍是布拉姆斯一生中最重要知己與藝術夥伴之一。與此同時，羅拔也透過自己的音樂，為布拉姆斯提供了一個極具啟發性的典範：如何把歌曲的暗示，以及歌曲所承載的私人情感與聯想，融入器樂作品之中。

籠罩在《G 大調奏鳴曲》背後的另一道陰影，可能是舒曼夫婦幼子菲力斯的早逝。菲力斯是布拉姆斯的教子，他於1879年英年早逝，當時這首奏鳴曲尚在創作之中。這段傳記背景，更加深了作品優美而克制的外表之下，那份若隱若現的憂鬱，甚至悲痛。

這也說明，把布拉姆斯一概視為「絕對音樂」的作曲家，可能是一種過於僵化、甚至有所誤導的定型看法。這首奏鳴曲雖然沒有公開宣示任何標題性內容，卻似乎處處迴盪着私人的情感聯想與作品之間的相互呼應。例如開篇所聽到的「長—短—長」節奏型，便是和〈雨之歌〉的素材相關；到了終樂章，這層聯繫更明確地浮現。這個節奏同時也是貫串全曲、使各樂章彼此呼應的主導動機。

抒情與哀愁之間的張力，塑造了全曲三個樂章的面貌。第一樂章在含蓄中流露溫柔；第二樂章的慢板則令情感氣氛進一步加深。其中一段，主導節奏呈現出送葬進行曲般的性格。終樂章轉入G小調，與奏鳴曲的主調形成鮮明反差，並把作品與〈雨之歌〉的聯繫清楚揭示出來。要到尾聲，布拉姆斯才讓音樂完全回歸G大調。克拉拉那句經常為人引用的話，正好說明此曲如何深深觸動了她：「我真希望這個終樂章能伴隨我踏上由此世通往來世的旅程。」

《A 大調第二小提琴奏鳴曲，作品一〇〇》完成於1886年，靈感來自布拉姆斯另一處鍾愛的夏日居所：瑞士伯恩東南方、伯恩高地的圖恩湖畔小鎮。如果說《G 大調奏鳴曲》令人想起雨水與往昔的追憶，那麼《A 大調奏鳴曲》則顯得更為親切隨和，洋溢着明朗愉悅的情懷。布拉姆斯更為第一樂章標上意味深長的「親切的快板」：音樂步履輕快，性格卻親切而溫柔。

這三首作品出版時，均題為「鋼琴與小提琴奏鳴曲」；《作品一〇〇》從一開始便清楚表明兩件樂器之間平等的夥伴關係。首先奏出第一主題的，正是鋼琴——也是布拉姆斯擅長的樂

器。歌曲的氣息再次浮現於音樂表層。事實上，這首奏鳴曲有時被稱為「名歌手」奏鳴曲，因為開首樂句似乎呼應華格納1868年喜歌劇傑作《紐倫堡的名歌手》中華爾特〈獎賞之歌〉的開端。考慮到布拉姆斯與華格納兩大陣營之間的對立，這層聯繫不免帶有幾分諷刺意味。除此以外，布拉姆斯自己的幾首歌曲，也以短暫而含蓄的方式交織於樂曲之中。

《作品一〇〇》是三首小提琴奏鳴曲中篇幅最短的一首，布拉姆斯對全曲比例的處理卻異常精煉。中間樂章把慢板樂章與富有民間風味的諧謔曲特質融為一體，以抒情的大調音樂，對照速度較快的小調段落。終樂章標示為「優雅的稍快板（近似行板）」，進一步彰顯全曲從容舒展、抒情而優雅的氣質。

《D 小調第三小提琴奏鳴曲，作品一〇八》同樣於1886年在圖恩動筆，卻要到1888年才告完成。在這首作品中，布拉姆斯轉向一種更富戲劇性的模式：是三首小提琴奏鳴曲中唯一採用小調、唯一包含四個樂章，也是篇幅最長的一首。繼《作品七十八》的內省深沉與《作品一〇〇》的親切從容之後，這首奏鳴曲顯得更加外向，論辯也更為有力；整體來說，具有更強烈的公開演出氣度。

樂曲甫開始，鋼琴在小提琴開篇旋律下方奏出的音型，便建立起一種躁動不安的張力。到了第一樂章後段，布拉姆斯進一步加強這股壓力：鋼琴執着地反覆同一個音，把音樂維持在懸而未決的狀態；在它上方，小提琴的樂思則愈趨急切。第二樂章的慢板包含三首奏鳴曲中最光輝動人的音樂之一，宛如一首溫柔的聖詠，帶來深切而柔和的慰藉。小提琴在此獲得優先地位，恍如人聲般吟唱；短小而步履急促的第三樂章，則把焦點大致交給鋼琴。

終樂章「激動的急板」把奏鳴曲推向燦爛的結尾。疾馳如飛、近似塔朗泰拉舞曲的律動，使音樂呈現近乎狂亂的舞蹈性格；寫作規模之宏大，更予人近似協奏曲的感覺。鋼琴與小提琴至此已不再只是互相對話，而是以更強大的力量向外投射，在高度炫技的夥伴關係中彼此推動，把全曲帶向氣勢逼人的終結。

樂曲介紹由湯馬士·梅提供
中文翻譯由格致語言顧問有限公司提供

Johannes Brahms

(1833-1897)



Violin Sonata No. 1 in G, Op. 78

Vivace ma non troppo

Adagio

Allegro molto moderato

Violin Sonata No. 2 in A, Op. 100

Allegro amabile

Andante tranquillo – Vivace

Allegretto grazioso (quasi andante)

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

Allegro

Adagio

Un poco presto e con sentiment

Presto agitato

In the serene lakeside setting of southern Austria, at a remove from Vienna's hectic urban life, Brahms found the conditions for an exceptionally productive spell in the late 1870s. The Second Symphony and Violin Concerto both belong to this period. After completing the concerto in the summer of 1878 – a major work for violin and orchestra, written for his close friend, the celebrated violin virtuoso Joseph Joachim – he turned to a more private form of violin writing with the first of his three mature sonatas for piano and violin.

This was not Brahms's first encounter with the genre. He had reportedly made earlier attempts, but destroyed the scores under the severe self-criticism that led him to suppress so much of his early music. The experience of writing the Violin Concerto, however, seems to have sharpened his sense of what the instrument could do in a more private chamber setting. Within the span of a decade, he would complete the three sonatas that are prized as central contributions to the repertoire.

The G major Sonata, Op. 78, was composed during the summers of 1878 and 1879. Its unofficial nickname, "Regensnate" or "Rain Sonata", comes from its links with two earlier

Brahms songs, published in 1873 as part of his Op. 59 set of eight songs: “Regenlied” (“Rain Song”) and “Nachklang” (“Lingering Echo”), settings of poems by his friend Klaus Groth. In those songs, falling rain stirs Proustian memories of childhood and loss. Brahms allows that world of recollection to seep into the music of the G major Sonata.

Brahms’s profound bond with Robert and Clara Schumann comes into play as well. In 1853, the ambitious young composer, then only 20, arrived at their home with a letter of introduction from Joachim. The Schumanns recognised his talent immediately and, following Robert’s death, Clara remained one of the central personal and artistic relationships of his life. Meanwhile, through his own music, Robert had shown Brahms a powerful model for embedding allusions to songs – and their private associations – within instrumental music.

Another possible shadow behind the G major Sonata is the premature death in 1879 of the Schumanns’ youngest son Felix, Brahms’s godson, while composition was still underway. This biographical context adds to the sense of hidden melancholy, even grief, beneath the restraint of this beautiful score.

It also shows why Brahms’s reputation as a composer of “absolute music” can become a misleadingly rigid stereotype. The Sonata has no publicly declared programme, but it seems to teem with private resonances and musical cross-references. For example, the long-short-long rhythm heard at the outset is associated with the “Regenlied” source, which comes explicitly to the fore in the final movement. It also serves as a unifying motto underlying the work.

A tension between lyricism and melancholy shapes the Sonata’s three movements. The first movement unfolds with restrained tenderness, while the Adagio deepens the emotional atmosphere. In one episode, the motto rhythm takes on the character of a funeral march, while the final movement turns to G minor, a striking departure from the Sonata’s home key, and draws the “Regenlied” connection into the open. Only in the coda does Brahms return fully to G major. Clara’s often-quoted response suggests how deeply this music spoke to her: “I wish the last movement could accompany me in my journey from here to the next world”.

The Second Sonata, in A major, Op. 100, followed in 1886, inspired by another beloved summer retreat: this time at the lakeside town of Thun in the Bernese Oberland region of Switzerland, south-east of Bern. If the G major Sonata evokes rain and memory, the A major Sonata is more companionable and full of good spirits. Brahms even gives the first movement the telling marking “Allegro amabile”: quick-moving, but amiable and affectionate.

All three of these works were published as sonatas “for piano and violin”, and Op. 100 makes their equal partnership clear from the start: it is the piano, the composer’s own instrument,

that states the first theme. Song again lies close to the surface. In fact, this Sonata is sometimes nicknamed the “Meistersinger” Sonata because its opening phrase seems to echo the start of Walther’s “Prize Song” from Wagner’s 1868 comic masterpiece *Die Meistersinger von Nürnberg* – an ironic connection, given the antagonism between the Brahms and Wagner camps. A few of Brahms’s own songs are also briefly woven into the score.

Op. 100 is the shortest of the three violin sonatas, and Brahms handles its proportions with remarkable economy. The central movement combines features of a slow movement and a folk-flavoured scherzo in one design, with lyrical major-key music set against quicker minor-key episodes. The finale, marked *Allegretto grazioso* (quasi *Andante*), reinforces the relaxed, lyrical grace of this Sonata.

With the Third Sonata, in D minor, Op. 108, also begun at Thun in 1886 but not completed until 1888, Brahms turns to a more dramatic model. It is the only one of the three violin sonatas in a minor key, the only one in four movements, and the longest of the set. After the inwardness of Op. 78 and the genial ease of Op. 100, this Sonata is more extroverted, more forcefully argued – and, in general, more public in character.

A sense of restless tension is established from the start in the piano’s figuration beneath the violin’s opening line. Brahms intensifies that pressure later in the first movement, where the piano fixates on the same note, holding the music in suspense as the violin’s argument grows more urgent above it. The *Adagio* contains some of the most radiantly moving music in all three sonatas – a gentle hymn of tender consolation. While it gives precedence to the violin as a quasi-vocal presence, the brief, fast-paced third movement hands the spotlight largely to the piano.

The finale, *Presto agitato*, drives the Sonata to a brilliant close. Its racing, tarantella-like motion gives the music the character of a frenzied dance, while the sheer scale of the writing can feel almost concerto-like. Piano and violin no longer merely converse; they project with a larger force, pushing each other forward in a virtuosic partnership.



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聖桑
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弗朗克
D小調交響曲

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Saint-Saëns
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