2/11
星期一 Mon 8pm
香港大會堂音樂廳
Concert Hall,
Hong Kong City Hall

ASIA-X 亞藝無疆

2026 Great Music 音樂盛會



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DUO RECITAL BY

嘉貝蒂與科帕欽卡雅
大提琴及小提琴演奏會

SOL GABETTA (Cello) & PATRICIA KOPATCHINSKAJA (Violin)

康樂及文化事務署
Leisure and Cultural Services Department

節目

雷克萊
C大調鈴鼓舞曲

魏德曼
二十四首小提琴與大提琴二重奏，第二冊：
第八首〈巴伐利亞圓舞曲〉
第十一首〈英式觸技曲〉

巴赫
G大調前奏曲，BWV 860

科爾
《根莖》

拉威爾
小提琴與大提琴奏鳴曲

— 中場休息 15 分鐘 —

巴赫
十五首二聲部創意曲，BWV 772-786（選段）

科帕欽卡雅
《奇想曲》（選段）

利格特
《羅森伯格禮贊》

澤納基斯
《希臘舞曲》小提琴與大提琴二重奏

C.P.E. 巴赫
C小調急板，H.230，Wq. 114/3

高大宜
小提琴與大提琴二重奏，作品七

節目長約1小時30分鐘，包括中場休息15分鐘。

PROGRAMME

Leclair
Tambourin in C

Widmann
24 Duos for Violin and Cello, Vol. 2:
VIII *Valse bavaroise*
XI *Toccatina all'inglese*

J.S. Bach
Prelude in G, BWV 860

Coll
Rizoma

Ravel
Sonata for Violin and Cello

— Intermission of 15 minutes —

J.S. Bach
Fifteen Two-Part Inventions, BWV 772-786 (selection)

Patrica Kopatchinskaja
Ghiribizzi (selection)

Ligeti
Hommage à Hilding Rosenberg

Xenakis
Dhipli Zyia for Violin and Cello

C.P.E. Bach
Presto in C minor, H.230, Wq. 114/3

Kodály
Duo for Violin and Cello, Op. 7

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



嘉貝蒂
SOL GABETTA

大提琴 Cello

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於2024樂季載譽重訪美國後，嘉貝蒂於2025年再度與紐約愛樂樂團及指揮胡薩合作，於科羅拉多州韋爾音樂節作嘉賓演出。獲委任為蘇黎世音樂廳管弦樂團重點藝術家後，她分別與蘇黎世音樂廳管弦樂團（約菲指揮）及捷克愛樂樂團（拜希科夫指揮）作大型巡迴演出。她除了積極倡導當代音樂，亦持續推廣作曲家科爾為她創作的大提琴協奏曲，近期曾於法國電台及倫敦英國廣播公司逍遙音樂節演出。

作為多個國際頂尖音樂節爭相邀請的當紅名家，嘉貝蒂曾於琉森音樂節擔任「星級藝術家」，與維也納愛樂樂團（韋沙 - 摩斯特指揮）、馬勒室樂團（羅特指揮），以及倫敦愛樂樂團（阿爾索普指揮）同台演出。

嘉貝蒂憑著卓越的藝術成就、遠見與創意，屢獲殊榮，包括2022年的歐洲文化獎及2018年的卡拉揚音樂獎；2019年憑演繹舒曼《大提琴協奏曲》首奪德國奧帕斯獎「年度器樂家」獎；並於2007-2016年間多次獲得德國古典音樂回聲獎。

Following her triumphant return to the United States last season, Sol Gabetta reunited with the New York Philharmonic and Jakub Hrůša in 2025 for a guest performance at the Bravo! Vail Festival in Colorado. As the focus artist of the Tonhalle Orchestra Zurich, she embarks on major tours with the Tonhalle Orchestra Zurich under Paavo Järvi and with the Czech Philharmonic under Semyon Bychkov. A committed advocate for contemporary music, Gabetta also continues to champion a cello concerto written for her by Francisco Coll, which she recently performed at Radio France and the BBC Proms in London.

A sought-after guest at leading festivals, Gabetta was “Artiste Étoile” at the Lucerne Festival where she appeared with the Vienna Philharmonic Orchestra under Franz Welser-Möst, the Mahler Chamber Orchestra under Francois-Xavier Roth and the London Philharmonic Orchestra directed by Marin Alsop.

In recognition of her exceptional artistic achievements, vision, and creativity, Gabetta was honored with the European Culture Prize in 2022 and the Herbert von Karajan Prize in 2018. In 2019 she was awarded the first OPUS Klassik Award as “Instrumentalist of the Year” for her interpretation of Schumann’s Cello Concerto. The ECHO Klassik award saluted her accomplishment multiple times between 2007 and 2016.



科帕欽卡雅
PATRICIA KOPATCHINSKAJA

小提琴 Violin

© Julia Wesely

《紐約時報》形容科帕欽卡雅為「一位擁有罕見的表現能量、親和自然氣質的演奏家，兼具奇思妙想與戲劇抱負」。她曾夥拍多位當代作曲家如科爾、法蘭切斯科尼、沙羅倫等，為多部作品作世界首演。

在2025/26樂季 ，科帕欽卡雅與柏林國家管弦樂團揭開演出序幕。繼上個樂季首度與紐約愛樂樂團及克里夫蘭管弦樂團合作後，她亦以「藝術家肖像」身份與倫敦交響樂團合作，把創作才華與多元藝術實踐拓展至作曲領域。2025年於琉森音樂節、薩爾斯堡音樂節及布拉格之春音樂節，演出個人創作項目，成為她在作曲方面的里程碑。

科帕欽卡雅至今錄製超過 30 張專輯，其中包括與聖保羅室樂團合作、榮獲格林美獎的《死亡與少女》。近年推出的專輯包括與嘉貝蒂及伯恩室樂團合作的《光之喜悅》，榮獲《BBC音樂雜誌》大獎；以及與薩爾再度合作的新錄音，獲《留聲機》雜誌「編輯之選」殊榮。

Described by *The New York Times*, Patricia Kopatchinskaja is "a player of rare expressive energy and disarming informality, of whimsy and theatrical ambition". Her artistic partnerships with living composers such as Francisco Coll, Luca Francesconi, Esa-Pekka Salonen and more have resulted in numerous world premieres.

Kopatchinskaja kicked off the 2025/26 season with the Staatskapelle Berlin, following her debut with the New York Philharmonic last season and the Cleveland Orchestra. Further ahead, she appears as the London Symphony Orchestra's "Artist Portrait" and channels her creative prowess and versatility into composition and celebrates a personal milestone as composer with the performance of her projects at the Lucerne Festival, the Salzburg Festival and the Prague Spring Festival 2025.

Kopatchinskaja has released over 30 recordings, including the Grammy Award-winning *Death and the Maiden*, a collaboration with the Saint Paul Chamber Orchestra. Recent CD releases included *Les Plaisirs Illuminés* with Sol Gabetta and Camerata Bern, which was saluted with a *BBC Music Magazine* Award, as well as a new recording with Fazil Say which marks the comeback of their duo and has been awarded "Editor's Choice" by *Gramophone*.

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.

樂曲介紹

今晚的節目呈獻一段引人入勝、橫跨三個世紀的音樂之旅——從十八世紀巴洛克延伸至二十一世紀——作品跨越不同歷史時期、風格與文化傳統。

節目以拉威爾與高大宜的二十世紀巨作為支點；其間穿插機智、出人意表的小品，包括魏德曼、科爾、利格特、澤納基斯與科帕欽卡雅（同時是今晚的小提琴演奏家）的現代與當代作品，並配以取材自巴赫與雷克萊的靈巧巴洛克改編曲。

貫穿這些截然不同時代的，是對對位、民間音樂與節奏推動力的共同著迷。無論是把鍵盤聲部化為雙聲部的弦樂對話，喚起希臘與匈牙利舞曲中質樸而強勁的脈動，抑或以充滿機智與戲劇感的方式展開跨時代對話，這些作品皆見證不同音樂傳統如何不斷彼此啟發、相互塑造。

C 大調鈴鼓舞曲　　雷克萊 (1697–1764)

雷克萊素有「法國小提琴學派奠基人」之稱，他將意大利式的炫技與法國舞蹈的雍容氣度融為一體。這首《C 大調鈴鼓舞曲》原為其《小提琴奏鳴曲》作品五之第十首中的一段，靈感源自普羅旺斯的傳統舞樂，長久以來與三孔笛及普羅旺斯長鼓相伴；其特色為輕快的二拍脈動，由踏地步伐與類持續低音所襯托。在今晚的二重奏版本，大提琴以持續低音與固定音型勾勒鼓點的律動，小提琴則在上方以管笛般的音型與明亮利落的發音靈巧穿梭。短暫的對比段落為音色添上層次，隨後主段重現，在精煉的雙聲部織體中呈現出緊湊而生氣勃勃的風貌。

二十四首小提琴與大提琴二重奏，第二冊　　魏德曼 (1973–)

第八首〈巴伐利亞圓舞曲〉
第十一首〈英式觸技曲〉

德國當代作曲家兼單簧管演奏家魏德曼以其劇場性的巧思，以及對西方古典傳統既致敬又不乏顛覆的幽默風格而聞名。2008至2012年間創作的《二十四首小提琴與大提琴二重奏》展現多元而新穎的弦樂寫作技巧，從精緻抒情以至帶強烈打擊感的擴展奏法；其構思亦承接巴托二重奏小品的精神，將教學匠心與藝術表現探索融為一體，每一首皆從不同角度呈現二重奏的化學反應。

今晚選自第二冊的兩首小品，尤能突顯魏德曼的風趣。第八首〈巴伐利亞圓舞曲〉以誇張的滑音、反拍重音與突如其來的力度起伏，打亂傳統三拍的搖曳感，將巴伐利亞圓舞曲的語彙徹底顛覆。相較之下，第十一首〈英式觸技曲〉則以飛快的跳弓、巴托式撥弦與緊密交織的對位線條，驅動出機械般精準

而毫不停歇的推進。細心的聽眾或會在其激進的織體中，聽出一段半音低音動機，讓人聯想到《鐵金剛》電影主題。這些線條銳利的小品，把嚴謹的技術轉化為引人入勝、具現代劇場感的展演。

G 大調前奏曲，BWV 860

巴赫 (1685–1750)

巴赫的《G 大調前奏曲》(BWV 860) 選自其著名的《平均律鍵盤曲集》第一冊 (1722年)。鍵盤演奏者往往以輕快速度處理其24/16拍的滾動律動，突出高音連綿不斷的十六分音符；然而，科帕欽卡雅與嘉貝蒂在此把這首小品重塑為從容而帶田園氣息的演繹。二人把巴赫本質上以兩部為主的織體加以分色：小提琴以抒情的弓奏歌唱，而大提琴則多以通透清脆的撥弦托底。這種透明的分層令層層傾瀉的線條更見通透，在銜接至科爾《根莖》那份靜謐沉思的氛圍之前，帶來一刻明亮的巴洛克清澈。

《根莖》

科爾 (1985–)

西班牙作曲家科爾為亞代斯的入室弟子，以鮮明的劇場想像與精準的音色運用見稱。《根莖》由科帕欽卡雅與嘉貝蒂於2017年委約，並於2018年首演；題名取自西班牙文 / 意大利文的「rizoma」，意為「根莖」，即如薑、竹等會在地下橫向蔓延並持續再生的根莖系統。

全曲由兩個對比鮮明的段落構成，把「分枝生長」的意念轉化為音響與動勢的有機流轉。作品不循傳統的主題發展，而以細微移變的織體鋪展；開首以靜謐的音色鋪陳——包括細膩的人工泛音及帶光譜感的近指板弓奏 (*sul tasto*)——由內而外地綻放；後段則爆發出凌厲的動能，將先前的片段轉化為迅疾而具炫技性的音型姿態。

小提琴與大提琴奏鳴曲　　拉威爾 (1875–1937)

快板
甚快板
慢板
熱情活潑的快板

創作於1920至1922年間，拉威爾《小提琴與大提琴奏鳴曲》被視為二十世紀室內樂的重要里程碑。作品緣起於德布西在1918年逝世後，音樂評論家亨利・普呂尼耶邀請多位當代作曲家為《音樂雜誌》(*La Revue musicale*，1920年) 的「德布西紀念特輯」撰稿。拉威爾起初提交了日後的第一樂章，其後擴充為四樂章的完整奏鳴曲，並題獻「紀念德布西」。在1928年的《自傳速寫》中，他明言此作標誌著創作轉折。

「我相信這首奏鳴曲標誌著我創作生涯演進的一個轉折點。作品將結構線條的精簡推向了極致，摒棄了和聲的迷人裝飾，對旋律線條的追求變得日益顯著。」

僅以兩件單音弦樂器、且無鋼琴的和聲襯托的情況下，完成一部四樂章的古典奏鳴曲，於音響與作曲層面皆是嚴峻挑戰。沒有鍵盤的和聲填充與鋪墊，拉威爾令小提琴與大提琴建立起毫不妥協且平等的對話——兩者不斷交換音域與功能，以單樂器上的雙音營造近乎管弦樂的厚度，並從容駕馭辛辣的多調性不協和音。這些手法曾被一些早期評論家斥為「不和諧的噪音」，如今則公認為線性複調的典範。

全曲由四個對比鮮明的樂章編織而成：

第一樂章：*快板*
以緊密的線性對位構築，間或呈現雙 / 多調性疊置；音程設計尤重三度與六度。質地透明而收斂，卻維持張力十足的清晰度，和聲多在兩條旋律的摩擦與匯合中自然浮現。

第二樂章：*甚快板*
尖銳而炫技的諧謔曲：撥弦爆發力強，跳弓疾速俐落，錯綜的切分節奏彼此碰撞。兩聲部之間頻密模仿與追逐，帶出帶有舞蹈衝動的冷峻機鋒，卻不減作品整體的嚴峻氣質。

第三樂章：*慢板*
全首奏鳴曲的情感核心，是帶有帕薩卡利亞 (*passacaglia*) 風格意味的挽歌。大提琴以陰鬱的低音級進作為基礎，兩件樂器在其上鋪展漫長而克制的歌句，層層加壓，終至灼熱的頂峰，再徐徐歸於深沉的寧靜。

第四樂章：*熱情活潑的快板*
機械般強勁且節奏緊湊的終曲，主題與動機模仿高速交織，短促的固定音型與離拍重音令動力不斷累積。其間偶現帶民間風貌的粗獷勁度，最終以乾脆而耀目的收結劃上句號。

十五首二聲部創意曲，BWV 772–786（選段）　巴赫 (1685–1750)

巴赫於1720至1723年間寫成的《十五首二聲部創意曲》(BWV 772–786)，原為長子威廉．弗里德曼．巴赫而作的鍵盤教學習作，今日被視為二部對位技巧的經典。每首作品皆由一個精煉的核心樂思 (*inventio*) 出發，透過兩條獨立聲部的緊密模仿與互動，展開嚴謹而富想像的結構探索。

當這些鍵盤曲改由小提琴與大提琴詮釋，雙聲部的對話頓時煥發出動人的弓弦溫色。今晚科帕欽卡雅與嘉貝蒂將從十五首中擇其若干演出；不妨細聽主題在二人之間此起彼落的傳遞，以及不時出現的反行與嚴格卡農，從中可見巴赫的匠心。

《奇想曲》（選段）　科帕欽卡雅 (1977–)

意大利文「ghiribizzo」意指突如其來的奇想、隨性、怪癖與幻念。雖然科帕欽卡雅最初是從帕格尼尼的結他作品中偶遇此字，然而，她特別強調這部作品《奇想曲》並非是對這位十九世紀炫技名家致敬而寫。題目意指，專為不同樂器創作、持續擴充的性格速寫集，光是這個詞彙本身，便不斷激發她的靈感和對新音響的探索。

作品擺脫傳統曲式的束縛，融合當代弓弦演奏法與劇場式的幽默感。在與默契夥伴嘉貝蒂的共演下，這些選段展現出絕無僅有的即興張力，帶領聽眾直擊科帕欽卡雅的創作心靈。

《羅森伯格禮贊》　利格特 (1923–2006)

利格特於1982年寫下這首親密的小品，以誌瑞典音樂現代主義泰斗希爾丁．羅森伯格九十華誕。1956年匈牙利起義遭蘇聯鎮壓後，他自布達佩斯出走，先赴維也納，再至科隆；許多早期手稿不得不遺留故土，轉而投身西歐的電子與前衛音樂圈，尤以西德廣播電台工作室為要。六十年代間，他亦在斯堪的納維亞地區多有任教與交流，其中包括到訪斯德哥爾摩皇家音樂學院，並與北歐前衛樂壇建立緊密連繫，羅森伯格亦在其列。這些人脈在他於1968年取得奧地利國籍之前的歲月，為他提供珍貴的藝術同儕；其後他在漢堡扎根，成為歐洲現代主義的重要代表人物。

全曲僅約25小節，卻把利格特的對位敏銳與筆力凝鍊為短小而動人的一句話。小提琴與大提琴以緊密互扣的模仿對位鋪展，線性對話在結構的嚴謹與溫婉的暖意之間取得平衡。有別於他六十年代大型管弦樂作品中雲團般密集的「微複

調」(micropolyphony)，此作展露少見而不加修飾的親密——一方沉著自若的抒情空間。那些在別處或會蔓生成繁茂多聲部的織體，在這裡被引導為清澈的二部書寫；每一道線條分量拿捏精準，每一次進場皆不動聲色而意義深長。結果是一則凝練的致敬，少靠鋪張，多憑清晰與從容；既個人亦自抑，向一位他所認同其現代主義信念的前輩致意。

《希臘舞曲》小提琴與大提琴二重奏　　澤納基斯 (1922–2001)

早在憑藉《變形》(1953–54) 一作以「建築式」聲塊 (sound masses) 與隨機過程 (stochastic processes) 重塑戰後音樂面貌之前，澤納基斯已寫成這首《希臘舞曲》小提琴與大提琴二重奏 (Dhipli Zyia 意為「雙重組合」)，這首早期作品鮮明預示了他日後的聲音世界。作品於1951至1952年間在巴黎完成；當時他因政治緣故流亡海外，一邊在建築大師柯比意的工作室擔任工程師，一邊持續作曲。題名向希臘民間小型樂隊「*zygiá*」致意——此類編制多以一件主奏樂器（常見為單簧管或小提琴）為核心，配以希臘魯特琴承擔節奏與持續音基底；「雙重組合」一語亦隱然暗示他把這種夥拍關係移植到現代室內樂的框架之內，今以小提琴與大提琴化作一對對等而互補的拍檔。

此曲並非民謠改編集，而是以嚴謹而當代的視角，將希臘傳統語彙提煉、重塑與轉寫。調式音階、持續音的運用與不對稱的節奏型能成為結構核心；兩件樂器被塑造成一組具原始儀式感的組合：在詠唱般的線條、爆發性的雙音、刺擊與俐落的弓弦演奏法中，凝聚出貼地而強悍的能量。其精鍊的筆法，隱約可見是「建築腦」的運作——材料去蕪存菁，形式由張力與釋放推進——然而全曲並不流於圖式。《希臘舞曲》一方面剖析澤納基斯對線條與脈動的觸感，另一方面預示《變形》後來的驚人膽識，同時仍保有作曲家與其希臘根源之間質樸而親密的連結。

C 小調急板，H.230，Wq. 114/3　　C.P.E. 巴赫 (1714–1788)

這首《C 小調急板》體現了 C.P.E. 巴赫所推崇的「感傷風格」(*Empfindsamer Stil*)。作品於1768年收錄在一部附有變化重複的鍵盤小品集中，原為擊弦琴或早期古鋼琴而作。它摒棄盛期巴洛克的形式克制，轉而追求更為主觀的情感表達、突如其來的力度轉折與半音摩擦——把十八世紀「狂飆突進」(*Sturm und Drang*，直譯為「風暴與壓力」) 的狂烈能量，傾注於兩分鐘的密集而疾馳的音型旋動之中。

至於今晚的演出，二重奏帶來了令人耳目一新的創意改編：全曲改以撥弦奏出，彷彿在一台加上弱音的擊弦琴上彈奏。兩人放下琴弓，把音樂火熱而一

往無前的推動力，化作更為細膩的質感——宛如音樂盒般的微光閃爍。這段以撥弦呈現的版本，如同一闋輕快明亮的間奏，為音樂會送上一抹機智而清新的氣息。

小提琴與大提琴二重奏，作品七　　高大宜 (1882–1967)

極嚴肅的快板，但不過分
慢板
莊嚴而寬廣的慢板，但不過分 — 急板

高大宜的《小提琴與大提琴二重奏》是二十世紀室內樂的里程碑之作，僅以兩件樂器便展現出媲美管弦樂團般的浩瀚色彩。作品寫於1914年，源自作曲家與巴托走訪匈牙利語地區的先鋒性民歌田野研究；其間他吸收了模態音階、自由吟誦式 (*parlando-rubato*) 的節奏與即興裝飾音。高大宜並非將民間素材視作異國情調的點綴，而是以民間語彙創作全新的主題，並冶煉於嚴謹而有機的古典結構之中。

第一樂章：*極嚴肅的快板，但不過分*
大提琴以具感染力的開篇拉開序幕，隨即與小提琴展開緊密而深刻的對話。模仿對位、模態和聲與縱橫的五聲音型合力推動一條強勁而富戲劇性的音樂弧線。

第二樂章：*慢板*
如夜曲般的悲歌在彈性、宣敘調式的姿態中展開。兩件樂器交織著狂想般的旋律與意味深長的停頓，勾勒出古老敘事民謠的語韻與彈性節拍。

第三樂章：*莊嚴而寬廣的慢板，但不過分 — 急板*
終曲由一段寬廣而具儀式感的引子開啟，核心為一段小提琴長篇、華彩般的獨白——多為無伴奏形式、節奏自由，僅由大提琴偶爾點綴。在這些即興式的沉思過後，音樂陡然切入狂風般的急板，由匈牙利 *friss* 舞曲狂野的動能、犀利的雙音刺擊與仿揚琴般的質感一路推進。

作品於1918年在布達佩斯首演，由瓦爾德鮑爾 — 克佩利四重奏的核心成員瓦爾德鮑爾與克佩利擔綱演出。這場首演展示了僅憑兩件樂器便能營造出如「四重奏」般的色彩廣度與合奏力，並奠定了這作品成為小提琴與大提琴二重奏曲目中的不朽經典。

樂曲介紹由李家泰提供

PROGRAMME NOTES

Tonight's programme traces a compelling journey across three centuries — from the 18th century Baroque to the 21st century — bringing together works that span distinct historical eras, stylistic movements, and cultural traditions.

It balances major 20th century masterpieces by Maurice Ravel and Zoltán Kodály with playful, unpredictable miniatures, interspersing brief modern and contemporary pieces by Jörg Widmann, Francisco Coll, György Ligeti, Iannis Xenakis, and Patricia Kopatchinskaja (also tonight's violinist) alongside nimble Baroque arrangements after Johann Sebastian Bach and Jean-Marie Leclair.

Linking these contrasting voices is a shared fascination with counterpoint, folk idioms, and rhythmic drive. Whether transforming keyboard lines into two part string dialogues, channelling the earthy pulse of Greek and Hungarian dance, or trading witty, theatrical asides across eras, these pieces show how distinct musical traditions continually inform and reshape one another.

Tambourin in C — Jean-Marie Leclair (1697–1764)

Jean-Marie Leclair, often regarded as the founder of the French violin school, fused Italianate virtuosity with the poise of French dance. Originating as a movement from one of his violin sonatas (Op 5, No. 10), the Tambourin in C draws on the lively Provençal tradition long linked with the *galoubet* (a three hole pipe) and the long *tambourin* drum; its buoyant duple pulse, stamping steps and drone like underpinning are unmistakable. Heard here in a violin–cello arrangement, the cello sustains a rhythmic drone and *ostinati* that evoke the drum while the violin skitters above with pipe like figures and bright articulation. Brief contrasting passages add colour before the main strain returns, making a succinct, spirited display in a lean two part texture.

24 Duos for Violin and Cello, Vol. 2 — Jörg Widmann (b. 1973)

VIII Valse bavaroise
XI Toccatina all'inglese

The contemporary German composer clarinetist Jörg Widmann is celebrated for his theatrical ingenuity and his playful yet occasionally subversive dialogue with Western classical tradition. Composed between 2008 and 2012, his *24 Duos for Violin and Cello* span a wealth of invention, from delicate lyricism to percussive extended techniques. In the spirit of Bartók's duo miniatures, they merge pedagogical craft with expressive exploration, each movement offers a distinct view of ensemble chemistry.

The two selected pieces heard tonight showcase Widmann's flair for musical caricature. No. 8, *Valse bavaroise* (Bavarian Waltz), uses exaggerated *glissandi*, off beat accents and sudden dynamic swells to unsettle the traditional 3/4 lilt,

turning the Bavarian waltz idiom on its head. By contrast, No. 11, *Toccatina all'inglese* (Little English Toccata), drives forward with mechanical precision through rapid *spiccato*, snap *pizzicato* and tightly interlocking contrapuntal lines. Attentive listeners may even catch cheeky allusions — some hear a chromatic bass motif that recalls the *James Bond* theme — embedded within the motoric texture. These sharply etched miniatures turn formidable technical discipline into a captivating display of modern theatricality.

Prelude in G, BWV 860 — Johann Sebastian Bach (1685–1750)

Johann Sebastian Bach's Prelude in G (BWV 860) comes from the famous Book I of *The Well-Tempered Clavier* (1722). Keyboard players often take its rolling 24/16 meter at a lively tempo, spotlighting its continuous semiquaver figuration on the right hand, but here Kopatchinskaja and Gabetta recast the miniature with pastoral, unhurried lightness. The duo separates Bach's essentially two part texture: the violin sings a lyrical line in *arco* while the cello underpins it largely in translucent and crisp *pizzicato*. This transparent division lets the cascading lines breathe, offering a moment of luminous Baroque clarity before the segue into the quiet, meditative atmosphere of Coll's *Rizoma*.

Rizoma — Francisco Coll (b. 1985)

Spanish composer Francisco Coll, a protégé of Thomas Adès, is acclaimed for his vivid theatrical imagination and colouristic precision. Commissioned by Patricia Kopatchinskaja and Sol Gabetta in 2017 and first performed in 2018, *Rizoma* takes its title from the Spanish/Italian word for "rhizome" — the subterranean stem system (as in ginger or bamboo) that spreads horizontally and regenerates.

Structured in two sharply contrasted sections, the piece translates the idea of branching growth into an organic play of sound and momentum. Rather than traditional thematic development, the music unfolds through subtly shifting textures; in the opening, quiet sonorities — including delicate artificial harmonics and spectral *sul tasto* bowings — bloom outward, while the latter part erupts into aggressive kinetic energy, transforming earlier fragments into rapid, virtuosic gestures.

Sonata for Violin and Cello

Maurice Ravel (1875–1937)

Allegro
Très vif
Lent
Vif, avec entrain

Composed between 1920 and 1922, Maurice Ravel's *Sonata for Violin and Cello* stands as a monumental centerpiece in 20th-century chamber repertoire. The work took shape in the wake of Claude Debussy's death in 1918, when music critic Henry Prunières commissioned several leading composers to contribute to a memorial issue of *La Revue musicale* (1920) titled *Le Tombeau de Claude Debussy*. Ravel initially submitted what would become the first movement, before expanding it into a full four-movement sonata; the completed work bears the dedication "*à la mémoire de Claude Debussy*" (In memory of Claude Debussy). In his 1928 *Autobiographical Sketch* (*Esquisse autobiographique*), Ravel explicitly marked this piece as a radical departure from his earlier Impressionist style:

"*I believe this sonata marks a turning point in the evolution of my career. Stripping down to the bare bones is pushed to the extreme here. Harmonic charm is renounced, and reaction in favor of melody becomes increasingly pronounced.*"

Writing a full-scale, four-movement classical sonata for only two solo string instruments, without piano accompaniment, was an extraordinary acoustic and compositional challenge. With no keyboard to supply harmonic padding, Ravel forces the violin and cello into an uncompromising, equal partnership — they constantly exchange registral roles, evoke orchestral textures through dense double-stopping and negotiate biting bitonal clashes. What some early critics dismissed as "cacophony" is now recognised as a masterclass in linear polyphony.

The work unfolds across four sharply contrasted movements:

I. *Allegro*
Built on tightly wrought, often polytonal counterpoint with an intervallic focus (notably on thirds and sixths), its transparent textures sustain a poised, tensile clarity.

II. *Très vif*
A biting, virtuosic scherzo with prominent *pizzicato*, rapid *spiccato* and syncopated rhythmic clashes; its percussive edge and sardonic snap suggest dance impulses without softening the work's severity.

III. *Lent*
The slow movement is the work's emotional centre — an elegiac, *passacaglia* like lament. Over a dark, stepwise marching cello bass line, the instruments thread long, austere melodies that build to a searing climax before settling into profound stillness.

IV. *Vif, avec entrain*
A motoric, rhythmically relentless finale, echoing the earthy vigour of folk elements, where dense contrapuntal motifs and imitations collide in a breathless, virtuosic sprint.

Fifteen Two-Part Inventions, BWV 772–786 (selection)

Johann Sebastian Bach (1685–1750)

Composed between 1720 and 1723 as keyboard studies for his eldest son, Wilhelm Friedemann Bach, Bach's *Two-Part Inventions* are widely regarded as a benchmark of two part contrapuntal craft. Each invention takes a concise motif (*inventio*) and tests its architectural potential through close imitation and invertible counterpoint between two independent lines.

Heard on violin and cello rather than at the keyboard, these miniature dialogues gain an immediate, unforced warmth. This evening Kopatchinskaja and Gabetta present a selection from the fifteen: listen for the principal idea passing between the instruments, the play of contrary motion, and those moments of strict canon or melodic inversion that quietly reveal Bach's workmanship.

Ghiribizzi (selection)

Patricia Kopatchinskaja (b. 1977)

In Italian, *ghiribizzo* means a sudden whim — a caprice, fancy or quirk. Kopatchinskaja first encountered the term via Paganini, who used its plural form for a set of guitar pieces; yet her own *Ghiribizzi* are not a tribute to the 19th century virtuoso. Rather, they constitute an expanding repository of characteristic sketches written for various instruments, continuously fed by the whimsicality of its title.

Unbound by classical formalities, these miniatures can pivot without warning into theatre tinged humour, radical spontaneity and resourceful string writing. Heard here with her long standing musical partner Sol Gabetta, this selection offers an intimate, unvarnished glimpse of Kopatchinskaja's imagination.

Hommage à Hilding Rosenberg

György Ligeti (1923–2006)

György Ligeti composed this intimate miniature in 1982 to mark the 90th birthday of Hilding Rosenberg, often regarded as the doyen of Swedish musical modernism. After the Soviet suppression of the 1956 Hungarian Uprising, Ligeti escaped Budapest for Vienna and then Cologne, leaving many early manuscripts behind as he immersed himself in Western electronic and avant-garde circles, notably at the WDR studio. During the 1960s he undertook teaching engagements in Scandinavia, including visits to Stockholm's Royal College of Music (Kungliga Musikhögskolan, KMH), forging close ties with the region's musical vanguard — Rosenberg among them. These connections offered valuable artistic fellowship in the years before Ligeti took Austrian citizenship in 1968 and later established himself in Hamburg as a leading figure of European modernism.

Spanning barely 25 bars, this aphoristic work distils Ligeti's contrapuntal acuity into a brief yet affecting utterance. The violin and cello unfold in

tightly interlocking, imitative counterpoint, their linear dialogue balancing architectural rigour with gentle, affectionate warmth. Far removed from the dense, cloud-like "micropolyphony" of his large-scale orchestral scores of the 1960s, the piece offers a rare, unadorned intimacy — a poised space for lyrical reflection. What might elsewhere become teeming polyphonic textures is here channelled into lucid two-part writing, every line precisely weighted, every entry quietly consequential. The result is a concentrated salute that speaks less through spectacle than through clarity and poise: a finely etched tribute, at once personal and self-effacing, to a senior colleague whose modernist convictions Ligeti both recognised and shared.

Dhipli Zyia for Violin and Cello

Iannis Xenakis (1922–2001)

A few years before Iannis Xenakis achieved his international breakthrough with *Metastaseis* (1953–54) — a landmark that reshaped post war music through architecturally conceived sound masses and early explorations of stochastic processes — he wrote *Dhipli Zyia* ("Double Pair"), an early duo that vividly signals his emergent voice. Composed in 1951–52 in Paris, where he was living in political exile from Greece whilst working as an engineer in Le Corbusier's studio, the piece's title nods to the Greek folk *zygiá*: small village ensembles centred on a melodic lead (often clarinet or violin) supported by a *laouto* (Greek lute) supplying rhythmic and drone underpinnings. The very phrase "double pair" hints at Xenakis's reimagining of that partnership within a modernist chamber frame, here recast for violin and cello.

Rather than functioning as a set of folk arrangements, the work distils idioms from Greek tradition through a rigorously contemporary lens. Modal inflections, sustained drone figures and irregular rhythmic patterns bind the music's materials, while the two instruments are cast as an elemental, ritualised duo: trading chant like lines, biting double stops and incisive articulations that channel a fierce, earthbound energy. In its economy and focus one senses the nascent architect's mind at work — materials reduced to essentials, form driven by tension and release — yet the result is anything but schematic. *Dhipli Zyia* offers a concentrated, visceral study in line and pulse, foreshadowing the later audacity of *Metastaseis* even as it preserves a raw, intimate connection to Xenakis's roots.

Presto in C minor, H.230, Wq. 114/3

Carl Philipp Emanuel Bach (1714–1788)

This Presto in C minor exemplifies C.P.E. Bach's *Empfindsamer Stil* ("sensitive style"). Published in 1768 as part of a collection of short keyboard pieces with varied repeats, it was conceived for the clavichord or early fortepiano. The piece rejects High Baroque formal restraint in favour of heightened subjectivity,

sudden dynamic swerves and chromatic friction — compressing the tempestuous energy of eighteenth century *Sturm und Drang* ("storm and stress") into a two minute whirlwind of rapid fire figuration.

In tonight's performance, the duo reimagines the work with a strikingly inventive approach: an entirely *pizzicato* duo arrangement, as if on a muted clavichord. By laying aside their bows, they recast the music's fiery, relentless drive as something more delicate — a music box shimmer. Serving as a sprightly, luminous interlude, this plucked reading offers a witty breath of fresh air.

Duo for Violin and Cello, Op. 7 — Zoltán Kodály (1882–1967)

Allegro serioso, non troppo
Adagio
Maestoso e largamente, ma non troppo – Presto

A landmark of twentieth century chamber music, Kodály's *Duo for Violin and Cello* summons an orchestral range of colour from just two instruments. Written in 1914, it grows out of the composer's pioneering folk song research with Béla Bartók across Hungarian speaking regions, where he absorbed modal scales, *parlando-rubato* (speech like) rhythm and improvisatory ornament. Rather than treating folk material as exotic garnish, Kodály shapes newly minted themes in a folk idiom and forges them into a rigorous, organic Classical design.

I. *Allegro serioso, non troppo*
An impassioned opening in the cello sparks a tightly argued dialogue with the violin. Imitative counterpoint, modal harmony, and sweeping pentatonic figures drive a sinewy, dramatic arc.

II. *Adagio*
A nocturne like lament unfolds in flexible, recitative gestures. The two voices trade rhapsodic lines and eloquent silences, evoking the cadence and rubato of old ballad singing.

III. *Maestoso e largamente, ma non troppo — Presto*
The finale begins with a broad, ceremonial introduction centred on an extended, *cadenza*-like violin soliloquy — often unaccompanied, free in tempo and punctuated only sparingly by the cello. After these improvisatory meditations, the music snaps into a whirlwind *Presto* propelled by *friss* like dance energy, incisive double stops and *cimbalom* evoking textures.

Premiered in 1918 in Budapest by Imre Waldbauer and Jenő Kerpely — stalwarts of the Waldbauer–Kerpely Quartet — the performance demonstrated a "quartet's" breadth of colour and ensemble in just two instruments, and helped to establish this masterpiece as a touchstone of the violin–cello repertoire.

Programme notes provided by Phoebus Lee

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3/12 星期四 Thu 8pm

莫扎特 與 歡樂頌 Mozart and Ode To Joy

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《普羅米修斯的萬物眾生》序曲，作品43
Overture to *The Creatures of Prometheus*, Op. 43

莫扎特 Mozart
降E大調交響協奏曲，K. 364
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《九歌》(合唱協奏曲)
9 (Choral Concerto)

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《歡樂頌》，選自D小調第九交響曲，作品125
'Ode to Joy' from Symphony No. 9 in D minor, Op. 125

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小提琴 Violin

許恩樂 Yan Lok Hoi
中提琴 Viola

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節目包括舒伯特、蕭邦、布拉姆斯、法雅、史曼諾夫斯基、巴托、希納斯特拉、皮亞梭拉、馬天奈及阿爾班尼士的作品。

Programme includes works by Schubert, Chopin, Brahms, Falla, Szymanowski, Bartók, Ginastera, Piazzolla, Martinů and Albéniz.

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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 concert hall . 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。
- 音樂會進行期間，請勿使用可發光的裝置，因屏幕發出的光會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，返回音樂廳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 do not use any light-emitting device 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 concert hall during the concert. If, however, there is indeed the urgency, please do so in between pieces, and only re-enter the concert hall 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.

謝謝蒞臨欣賞「嘉貝蒂與科帕欽卡雅大提琴及小提琴演奏會」。若您對這場演出或康樂及文化事務署的文化節目有任何意見，請填寫電子表格。您亦可將意見電郵至cp2@lcsd.gov.hk，或傳真至2721 2019。

電子表格 E-form

Thanks for attending "Duo Recital by Sol Gabetta (Cello) & Patricia Kopatchinskaja (Violin)". Please fill the e-form to give us your views on this performance or on the Leisure and Cultural Services Department cultural programmes in general. You are also welcome to write to us by email at cp2@lcsd.gov.hk, or by fax at 2721 2019.

有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽此網頁：https://www.lcsd.gov.hk/tc/artist/

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本節目及場刊所載的內容及資料不反映康樂及文化事務署的意見。

The programme as well as the content and information contained in this house programme do not represent the views of the Leisure and Cultural Services Department.

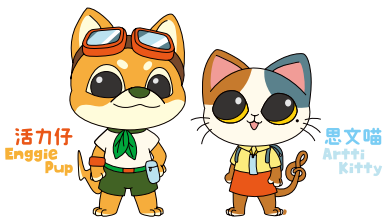
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