

琴弦樂聚

斯飛特麟·盧塞夫與孫烈音

Um Romance Musical

Svetlin Roussev e Yeol Eum Son

A Musical Affair

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24/10



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琴弦樂聚

斯飛特麟·盧塞夫與孫烈音



小提琴：斯飛特麟·盧塞夫

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法蘭克：降 E 小調小提琴與鋼琴《平靜的小行板》

作品 6 M. 5

法蘭克是十九世紀下半葉法國音樂的代表人物，生於比利時，畢業於巴黎音樂學院後定居巴黎。在有生之年主要以管風琴家的身份聞名，其創作直到晚年才受到重視，並逐步在音樂界享有崇高聲譽。他的音樂有著嚴謹明晰的結構，將悠長動聽的旋律與色澤絢麗的和聲融為一體，顯示出法國音樂特有的典雅、細膩、優美，表達了豐富的情感和虔誠的宗教信仰。他偏愛複調技法，也擅長運用主題材料貫穿的手法來增強大型套曲的統一性。

法蘭克的知名作品集中於其人生的最後十五年，如《D 小調交響曲》、《D 大調弦樂四重奏》、《F 小調鋼琴五重奏》、《交響變奏曲》、《前奏曲、聖詠與賦格》等，當然也包括本場音樂會的最後一首曲目《A 大調小提琴與鋼琴奏鳴曲》。而其早期的作品所受關注和上演率相對有限，本場音樂會將呈獻這首難得聽到的早期作品《平靜的小行板》。這首美妙抒情的精緻小品寫於 1843 年，是法蘭克為自己和弟弟（小提琴家約瑟夫·法蘭克）的演出而作。樂曲的性格很容易讓人聯想到作曲家本人的個性，坦誠真摯，不事張揚，恬淡寧靜中不乏情感張力。

弗拉季格羅夫：D 大調小提琴與鋼琴奏鳴曲 作品 1

弗拉季格羅夫或許是保加利亞音樂歷史上最具有影響力的人物，他是最早將保加利亞民間音樂與歐洲古典音樂語言相結合的作曲家之一。他的創作領域十分廣泛，並且是諸多音樂體裁在保加利亞音樂中的開先河人物，包括小提琴與鋼琴奏鳴曲和鋼琴三重奏。

《D 大調小提琴與鋼琴奏鳴曲》寫於 1914 年，是弗拉季格羅夫的第一部室內樂作品，他當時還是柏林國立音樂學院的在校學生。1915 年 2 月，他與同在音樂學院學習小提琴的學生兄弟魯本在一場私人音樂會上首次表演了這部作品。

此曲是典型的浪漫主義風格，尚未體現出對保加利亞民間音樂的關注，但在和聲上吸收了東歐傳統音樂的某些元素。第一樂章採用奏鳴曲式，開頭三個音是全曲的核心動機，不僅貫穿整個樂章，也出現在後兩個樂章中。G 小調第二樂章呈 ABA 三部曲式，同樣始於這個三音動機。首尾柔和深情，對比性的中間段落具有進行曲特色。熱烈活潑的第三樂章具有鮮明的舞曲風格和炫技性，核心動機再次發揮重要作用。

聖桑：A 小調小提琴與鋼琴《引子與迴旋隨想曲》

作品 28

這首為小提琴與樂隊而寫的作品，是法國作曲家聖桑為偉大的西班牙小提琴家帕布羅·薩拉薩蒂所作，寫於 1863 年，1867 年 4 月 4 日由薩拉薩蒂首演於巴黎。此後一直是小提琴保留曲目中常演不衰的經典名作。這首 A 小調樂曲由“引子”與“迴旋曲”兩部分組成。慢速的引子始於小提琴一段頗富歌劇姿態的抒情宣敘，間插以即興華彩式的炫技音型。隨後的迴旋曲（不過分的快板）中，在舞曲式節奏的陪襯下，主要主題棱角分明，桀驁不羈；三個插部主題性格各異，或熱情洋溢，或百轉千回，或纖巧靈動。樂曲自始至終對小提琴獨奏提出高難度的技術挑戰，大量採用雙音演奏、人工泛音、連頓弓、快速的音階和琶音等演奏技巧。全曲將炫技展示與情感表現高度融合，讓熱烈奔放與深沉蒼涼濃密交織，引人入勝，盪氣迴腸。

法蘭克：A 大調小提琴與鋼琴奏鳴曲 M. 8

這首奏鳴曲被公認為法蘭克最傑出、最廣受青睞的作品之一，也是小提琴與鋼琴奏鳴曲這一體裁中的保留曲目。此曲創作於 1886 年，獻給偉大的比利時小提琴家伊薩伊，作為後者的新婚大禮，伊薩伊也在婚禮上演奏了這首作品。同年 12 月 16 日，伊薩伊與鋼琴家瑪麗-里昂汀·鮑德斯-佩恩在布魯塞爾的現代繪畫博物館裡舉行了此曲的首次公演。

這部作品是“迴圈形式”的傑出範例，即一個樂章的主題在後面的其他樂章裡再次出現，並發生變形。這種主題迴圈出現的方式使一部大型多樂章器樂作品成為有機統一的整體。不同於一般奏鳴套曲充滿戲劇性的第一樂章，此曲的開頭樂章柔和舒緩，在鋼琴微弱的和弦鋪墊中，小提琴娓娓道來甜美的主題，這個主題也是全曲的核心材料，調性與織體婉轉多變，充滿明暗色彩的對比。第二樂章的速度和力度猛然推進，情緒激動的主題旋律不停地向上模進，一氣呵成，勢不可擋，極富戲劇性的衝突與力量。這個樂章的篇幅、分量和性格使得不少批評家認為該樂章才是全曲真正的第一樂章，而之前的小快板樂章不過是它的長大引子。極富情感深度的第三樂章運用前兩個樂章的主題作即興式幻想，鋼琴與小提琴以歌劇宣敘調般的姿態問答交替，直至融為一體，高潮迭起，最終在升 F 小調主和弦上漸漸消逝。第四樂章開篇是鋼琴與小提琴如影隨形的追逐（採用卡農模仿手法），同樣間插有之前樂章的樂思，這是主題貫穿技巧在法蘭克作品中的完美體現。最終全曲在輝煌熱烈的尾聲中圓滿結束。

文：劉丹霓

斯飛特麟·盧塞夫，小提琴

盧塞夫 2001 年 5 月於第一屆仙台國際音樂比賽中奪冠，自此踏上國際舞台，並到各地音樂殿堂演出，包括莫斯科大劇院、柴可夫斯基音樂廳、三得利音樂廳、首爾藝術中心、香榭麗舍劇院、夏特雷劇院、保加利亞音樂廳和柏林音樂廳。

他常擔任法國國家管弦樂團、比利時國家管弦樂團、首爾愛樂樂團、東京愛樂樂團和波羅的海室樂團的客席小提琴獨奏。曾合作的指揮家包括鄭明勳、里安·費萊沙、耶胡迪·梅紐因、外山雄三；亦曾與多位音樂家合作，包括桑·伊夫·提鮑德、孫烈音、加利·荷夫曼和寧峰。2000 年至今，盧塞夫曾於保加利亞、法國、波蘭、韓國、日本和瑞典帶領及指揮不同的音樂團體和樂團。

盧塞夫的演奏技巧出色，演出曲目廣泛，涵蓋巴洛克時期到當代音樂作品。他以詮釋斯拉夫人的音樂作品而聞名，亦積極推廣保加利亞音樂。其使用的小提琴是 1710 年的斯特拉迪瓦里“坎波斯利茨”，由日本音樂財團借出。



孫烈音，鋼琴

孫烈音現居德國，擁有韓國國立藝術大學學位，並曾於漢諾威音樂、戲劇與媒體學院學習，師從鋼琴家艾里·華迪。2009 及 2011 年分別獲第十三屆范·克萊本國際鋼琴比賽和柴可夫斯基國際鋼琴比賽第二名。

她以精湛的技藝、清澈的琴音和優雅的演繹吸引各地觀眾，擅長彈奏廣泛的協奏曲曲目，從巴哈到全莫扎特的作品、從德國和俄羅斯早期浪漫主義音樂到格什溫的作品，而備受讚賞。近期的重要演出包括首度與英國 BBC 愛樂於逍遙音樂節亮相。曾與世界知名樂團合作，包括科隆古澤尼希管弦樂團、柏林音樂廳管弦樂團、由德米特里·基塔恩高帶領的卑爾根愛樂樂團、由米科·法蘭克帶領的法國廣播愛樂樂團、由維那利·捷傑耶夫帶領的馬林斯基劇院樂團等，亦常到各地進行獨奏或室內音樂會演出。2019/20 樂季，她將在琉森文化和會議中心音樂廳、波爾圖音樂廳、莫斯科國際音樂廳和貝爾格萊德科拉克音樂廳舉辦獨奏音樂會。



Um Romance Musical

Svetlin Roussev e Yeol Eum Son



Svetlin Roussev, Violino

Yeol Eum Son, Piano

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Notas Biográficas

Svetlin Roussev, Violino

Desde que venceu o 1.º Concurso Internacional de Sendai em 2001, a carreira internacional de Roussev passou por muitas das principais salas de concerto do mundo, incluindo o Teatro Bolshoi e a Sala Tchaikovsky de Moscovo, o Suntory Hall de Tóquio, o Centro de Artes de Seul, o Théâtre des Champs-Élysées e o Théâtre du Châtelet em Paris, a Sala Bulgária de Sófia e o Konzerthaus Berlin, para citar algumas.



Roussev é solista convidado regular da Orquestra Nacional de França, Orquestra Nacional Belga, Filarmónica de Seul, Filarmónica de Tóquio e a Camerata Báltica, tendo actuado com maestros de renome como Myung-Whun Chung, Leon Fleisher, Yehudi Menuhin, Yuzo Toyama e com músicos como Jean-Yves Thibaudet, Yeol Eum Son, Gary Hoffman e Ning Feng. Desde 2000 Roussev tem liderado e regido vários ensembles e orquestras na Bulgária, França, Polónia, Coreia, Japão e Suécia.

Com notável virtuosismo e intensidade, Roussev interpreta um amplo repertório que vai do barroco ao contemporâneo, sendo conhecidas as suas interpretações de composições eslavas e o seu envolvimento na promoção da música búlgara. Roussev toca num violino Stradivarius 1710 "Camposelice", gentilmente cedido pela Nippon Music Foundation.



Yeol Eum Son, Piano

Segundo Prémio no Concurso Internacional Tchaikovsky (2011) e no 13.º Concurso Internacional de Piano Van Cliburn (2009), Yeol Eum Son foi aluna de Arie Vardi na Escola Superior de Música, Drama e Media de Hanover, na Alemanha, onde reside actualmente. Graduou-se pela Universidade Nacional de Artes da Coreia, em Seoul.



As suas interpretações graciosas e intemporais, o toque cristalino, as actuações versáteis e plenas de emoção captam a atenção do público em salas de todo o mundo. Tem um repertório bastante eclético, que vai de Bach e Mozart, aos primeiros românticos alemães e russos e a Gershwin. Destaques recentes incluem a sua estreia na série BBC Proms, com a Orquestra Filarmónica da BBC. Colaborou com ensembles de renome mundial, como a Orquestra Gürzenich de Colónia, a Konzerthausorchester Berlin, a Filarmónica de Bergen sob Dmitrij Kitajenko, a Filarmónica da Rádio França sob Mikko Franck e a Orquestra do Teatro Mariinsky sob Valery Gergiev, entre outras. Actua regularmente a solo e interpreta música de câmara por todo o mundo. Na temporada 2019/20, Yeol Eum Son dará recitais na Sala KKL de Lucerna, na Casa da Música do Porto, na Casa Internacional da Música de Moscovo e na Sala Kolarac em Belgrado.



A Musical Affair

Svetlin Roussev and Yeol Eum Son

Svetlin Roussev, Violin

Yeol Eum Son, Piano



Programme

C. Franck (1822-1890)

Andantino quietoso in E-flat Minor, for Violin and Piano, op. 6, M. 5

P. Vladigerov (1899-1978)

Sonata for Violin and Piano in D Major, op. 1

- I. Agitato
- II. Andante
- III. Allegro con brio

C. Saint-Saëns (1835-1921)

Introduction and Rondo Capriccioso in A Minor, for Violin and Piano, op. 28

Interval

C. Franck (1822-1890)

Sonata in A Major for Violin and Piano, M. 8

- I. Allegretto ben moderato
- II. Allegro
- III. Ben moderato: Recitativo-Fantasia
- IV. Allegretto poco mosso



Programme Notes

C. Franck: **Andantino quietoso in E-flat Minor, for Violin and Piano, op. 6, M. 5**

César Franck, French composer of Belgian birth, spent the majority of his life and career in Paris, where he ultimately made his mark as a leading musical voice of the late 19th century. Born in 1822 in Liège, Franck, who was also a renowned keyboardist, blended lush chromaticism with the Romanticism and fantasy of the 19th century in his works, often compounding his expanded use of harmonies with the more formal structures of Classicism. Despite garnering attention for a few earlier compositions written while in his 20s, Franck was mostly known as an organist and teacher throughout his career; it was not until the end of his lifetime that Franck finally gained acclaim and acceptance as a recognised composer.

Composed in 1843 and largely eclipsed by Franck's well-known Sonata in A Major for Violin and Piano, *Andantino quietoso* offers equally-breathtaking and sweeping melodies. Opening with a quiet, introverted introduction by the piano alone in a minor key, the violin joins the templative piano figurations with the uncomplicated and delicate main theme framed in a major key, accompanied by gentle, rocking gestures in the piano's right hand and offering a pleasant contrast to the solemn opening with such an uplifting tonality. The piano's opening motif returns briefly, slowly building momentum and fervour until the violin's passionate, uncontainable outbreak, reprising the main theme with double-stopped octaves for added exaltation and intensity. The work concludes with peaceful tranquility, with the return of the opening piano motif, this time embellished with elegant figurations in the violin.

P. Vladigerov: **Sonata for Violin and Piano in D Major, op. 1**

Bulgarian composer Pancho Vladigerov, born in Zurich in 1899, is recognised as one of a handful of Bulgarian composers who bridged Bulgarian music with Western European musical traditions. Growing up in Shumen, Bulgaria, Vladigerov studied piano and composed at a young age, later studying with Dobri Hristov, perhaps the most regarded Bulgarian composers of his era, in Sofia. After receiving scholarships, Vladigerov moved to Berlin, where – alongside his violinist twin brother, Lyuben – he studied piano with Leonid Kreutzer and composition with Friedrich Gernsheim and Georg Schumann at the current day Berlin University of the Arts.

After completing his formal training, Vladigerov served as Music Director at the renowned Deutsches Theater in Berlin until 1932. After his tenure at the famed German theatre, Vladigerov moved back to Sofia to assume professorship of piano, chamber music, and composition at Bulgaria's State Academy of Music (now named the National Academy of Music "Prof. Pancho Vladigerov").

Vladigerov's Sonata for Violin and Piano in D Major, his very first official opus, was completed in 1914 while Vladigerov was a student in Berlin. Written for the composition class of Russian-born Swiss composer Paul Juon, Vladigerov spent the majority of 1914, from spring until December, working on this assignment. Lyuben helped his brother edit the violin part, and the sonata was ultimately dedicated to Lyuben's violin professor, the famed French violinist Henri Marteau, who also coached the brothers in chamber music. The dedication on the first page of Vladigerov's score reads: "To our dear teacher professor Henri Marteau with deep gratitude".

Premiered in February of 1915 by the Vladigerov brothers in the home of Marteau, the sonata, by contemporaneous accounts, was a success. Marteau later performed it on an extensive European tour and was accompanied by Vladigerov for performances in Bulgaria. The first movement, *Agitato* ("Agitated"), opens with an unison statement of the main theme by the violin and piano. The straightforward motif, comprised of just three notes, recurs throughout all three movements of the sonata. After this opening statement, arpeggiations in the piano offer a flourishing landscape atop which the violin can soar with intensity and lyricism.

The second movement reintroduces the well-established motif from the first movement, reimagined in a minor key and stated by the piano alone. The violin enters, and both instruments navigate the vividly-written directions by the composer, passage after passage: *molto espressivo con sentimento* ("very expressive with feeling"), *con grande espressione* ("with great expression"), *molto appassionato* ("very passionate"), and even *impetuoso* ("impetuous"). A march-like second theme offers thematic contrast to the searing Romanticism that precedes it, and the main motif returns in the violin. The movement concludes on the piano, with Vladigerov's markings of *cantando* ("singing") and *morendo* ("dying").

The final movement begins with a piano introduction, jaunty and dance-like, in advance of the violin's virtuosic entrance. Vladigerov, perhaps at the recommendation of his violinist brother, writes *Am frosch* ("at the frog"), an instruction for the violin to play at the lowest part of the bow, resulting in crisp and punching articulations. The movement's main theme ultimately collides with the sonata's primary motif, and a hastening of tempo launches the violin and piano into a *vivacissimo* ("lively") finish.

C. Saint-Saëns: **Introduction and Rondo Capriccioso in A Minor, for Violin and Piano, op. 28**

French composer, pianist, and organist Camille Saint-Saëns, born in 1835, is remembered today as a major contributor to the renaissance of French classical music, an unspecified evolution of musical thought and intent that triggered the imagination of many French composers at the end of the 19th century. Growing up in Paris, a young Saint-Saëns' innate brilliance and aptitude for the piano was met with great regard, prompting endless comparisons to Wolfgang Amadeus Mozart, the iconic music prodigy.

Introduction and Rondo Capriccioso was premiered as a stand-alone opus in 1867 by Spanish virtuoso violinist Pablo de Sarasate, with Saint-Saëns conducting (some believe this work was originally conceived as the finale to one of Saint-Saëns' violin concerti). This long-lasting collaboration between violinist and composer began early in both men's careers – Sarasate was just 15 years old when he met the 24-year-old composer. Equally talented as Saint-Saëns and perhaps even more audacious and brazen, Sarasate approached the older musician and composer to write him a vehicle for

solo violin. Saint-Saëns recalls his early impressions of Sarasate: "Fresh and young as spring itself, the faint shadow of a moustache scarcely visible on his upper lip, he was already a famous virtuoso. As if it were the easiest thing in the world, he had come quite simply to ask me to write a concerto for him."

As its title suggests, *Introduction and Rondo Capriccioso* opens with a slow, languid introduction, at once somber, reflective and operatic with series of virtuosic outburst that lead directly into the Rondo, a traditional musical form comprised of a series of sections, the first of which returns after each subsidiary passage. After a brief orchestral interlude, the solo violin pounces forth with main tune, developing the theme with a series of highly virtuosic figurations and embellishments. The dazzling writing, a perfect fit for Sarasate's fiery technique, culminates in a concluding coda where the violinist, taking a slightly faster tempo, tosses off one series of arpeggios and scales after another and hurtling towards the invigorating end.

C. Franck: **Sonata in A Major for Violin and Piano, M. 8**

After taking up post as organist at Sainte-Clotilde in Paris in 1858, Franck largely put aside serious composing, instead fully embracing the obligations of his new position to improvise on the organ during services. Though his improvisational skills garnered wide renown and appreciation, Franck did not fully resume composing until 1875, marking the commencement of a second phase of his compositional career that lasted until his death in 1890.

Composed in 1886, 43 years after Franck completed *Andantino quietoso*, Sonata in A Major for Violin and Piano joins a number of masterpieces Franck composed during the last years of his life. Franck dedicated the sonata to the celebrated Belgian violinist Eugene Ysaÿe, even gifting the violinist with the manuscript of the sonata as a wedding present. Franck undoubtedly had Ysaÿe's playing in mind when composing his only sonata for violin and piano, drawing inspiration from the violinist's unmistakable liquid-silver tone and expressive bow technique that countless violin pedagogues still espouse today, blending the immeasurable and legendary violinist's poignant musicality with the piano's luscious and almost symphonic writing.

Comprised of four movements, Sonata in A Major opens with mysterious and fragmented chords played by the piano. Franck ingeniously takes this rather unassuming and quiet introduction, from which he spins countless thematic variations, and essentially constructs all four movements of the sonata with the nuanced variants of this plaintive opening. The violin joins the piano with a gently-lilting line that prevails throughout the entire movement, reflecting Franck's printed instructions to play continuously with "sweetness". The second movement, a fiery and passionate counter to the previous movement, remains a tour de force showcase for any pianist. At once urgent and rhythmically driving, Franck never forgets the soaring melodic line amidst the symphonic intricacies of the virtuosic piano part. The violin quickly joins the driving piano, starting at its deepest register and climbing up the lowest string with searing intensity and lush sonority.

The third movement sharply contrasts the previous muscular movement with rhapsodic episodes of fantasy and introspective yearning. At once tempestuous and exultant, the violin and piano explore with seeming liberty and freedom a vast spectrum of expressive possibilities. Finally, the fourth movement arrives with quiet serenity, a moment of repose and blissful contentment after an extensive and impassioned journey. The piano begins with a series of flowing and effortless notes, and the violin soon follows in imitation. Noted by Franck to be played with "singing sweetness", the violin and piano take turns leading this elegant and refined theme, eventually culminating in an energetic conclusion filled with vibrancy and poise.

By **Jules Lai**



Biographical Notes

Svetlin Roussev, Violin

Since winning the first prize at the 1st Sendai International Music Competition in May 2001, Roussev has enjoyed an international career in many of the world's major concert halls, including The Bolshoi Theatre, Tchaikovsky Concert Hall, Suntory Hall, Seoul Arts Center, Théâtre des Champs-Élysées, Théâtre du Châtelet, Bulgaria Hall, Konzerthaus Berlin, to name a few.

Roussev is a regular guest soloist with various orchestras, such as the Orchestre National de France, Belgian National Orchestra, Seoul Philharmonic Orchestra, Tokyo Philharmonic Orchestra and Kremerata Baltica. He has performed with renowned conductors, such as Myung-Whun Chung, Leon Fleisher, Yehudi Menuhin, Yuzo Toyama, and musicians, including Jean-Yves Thibaudet, Yeol Eum Son, Gary Hoffman and Ning Feng. Roussev has been leading and conducting various ensembles and orchestras since 2000 in Bulgaria, France, Poland, Korea, Japan and Sweden.

With remarkable virtuosity and intensity, Roussev performs a broad repertoire ranging from the baroque to the contemporary. He is renowned for his renditions of Slavic compositions and keenly promotes Bulgarian music. He performs on the Stradivarius 1710 Violin "Camposelice", kindly loaned by the Nippon Music Foundation.

Yeol Eum Son, Piano

A double Second Prize winner at the International Tchaikovsky Competition in 2011 and at the 13th Van Cliburn International Piano Competition in 2009, Yeol Eum Son was a student of Arie Vardi at the Hanover University of Music, Drama and Media in Germany, where she now lives. She holds a degree from the Korea National University of Arts.

Her graceful and timeless interpretations, crystalline touch and versatile, thrilling performances have caught the attention of audiences worldwide. She is praised for her widely eclectic concerti repertoire, ranging from Bach and all-Mozart, early German and Russian Romantic to Gershwin. Her recent highlights include her BBC Proms debut with the BBC Philharmonic. She has collaborated with major ensembles worldwide such as the Gürzenich Orchestra of Cologne, Konzerthausorchester Berlin, the Bergen Philharmonic Orchestra under Dmitrij Kitajenko, Orchestre Philharmonique de Radio France under Mikko Franck, and the Mariinsky Theatre Orchestra under Valery Gergiev, among others. She also gives frequent solo and chamber music performances across the globe. In the 2019/20 season, Yeol Eum Son will make recitals in KKL Luzern Concert Hall in Luzern, Casa da Música in Porto, Moscow International House of Music and the Kolarac Concert Hall in Belgrade.



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