

2023 鳴石樂集

Un Salon Romantique

法蘭克·伯納德 & 莊雅雯

大提琴與鋼琴二重奏

Franck Bernède & Ya-Wen Chuang Cello and Piano Recital



法蘭克·伯納德/大提琴



莊雅雯/鋼琴

音樂沙龍

2023 **4.29** Sat.
19:30

鳴石音樂空間

限定 | 50 席 票價 | 800元

F. Mendelssohn Cello Sonata No.2 in D major, Op. 58
M. Bruch Kol Nidrei, Op. 47
M. Ravel Violin Sonata Posthume in A minor
R. Strauss Cello Sonata in F major, Op. 6



演奏家簡介、演出曲目及購票，
請掃描 

主辦單位：鳴石樂集

贊助單位：台北市文化局
TAIPEI Department of Culture Affairs
Taipei City Government

f 鳴石音樂空間 TT Music Space

地址：100台北市中正區仁愛路二段34號5F
電話：(02)23963589

演出曲目

孟德爾頌: 第二號大提琴奏鳴曲, D 大調, 作品 58

F. Mendelssohn: Cello Sonata No. 2 in D Major, Op. 58

- I. Allegro assai vivace
- II. Allegretto scherzando
- III. Adagio
- IV. Molto allegro e vivace

布魯赫: 晚禱, 作品 47

M. Bruch: Kol Nidrei, Op. 47

— Intermission 中場休息 —

拉威爾: 遺作小提琴奏鳴曲, A 小調

M. Ravel: Violin Sonata Posthume in A minor

理查史特勞斯: 大提琴奏鳴曲, F 大調, 作品 6

R. Strauss: Cello Sonata in F Major, Op. 6

- I. Allegro con brio
- II. Andante ma non troppo.
- III. Finale - Allegro vivo.

演出者簡介

法蘭克·伯納德 Franck Bernède, 大提琴



出生於音樂世家，兼具大提琴演奏家及民族音樂學者雙重身份。畢業於巴黎國家音樂學院及赫爾辛基西貝流士學院，伯納德博士的演出遍及美國、日本、印度、尼泊爾、印尼以及歐洲各國，曾參與歐洲重要的巴洛克音樂演出及錄音。伯納德博士是尼泊爾原住民 Newars 人

民族宗教、文化的研究權威，傾三十餘年的研究受到巴黎高等社科院 (EHESS) 肯定，並取得人類學與民族音樂學博士。2004-2010 年，伯納德博士受邀於台北文化大學任教，隨後曾於美國耶魯大學、德國海德堡大學擔任客座研究。他創辦辛吉尼研究中心 (Singhini Reseach Center)，致力於保存並推廣喜馬拉雅地區傳統音樂及舞蹈。目前定居於台灣嘉義。

莊雅雯 Ya-Wen Chuang, 鋼琴



畢業於比利時萊蒙斯音樂學院

(Lemmensinstituut)、荷蘭烏特勒支

音樂學院 (Utrecht Conservatory)

鋼琴最高演奏文憑及室內樂演奏碩

士。目前為東吳、華梵大學兼任助理

教授，為國內少數具有哲學背景的音

樂家。曾隨楊欣心、卓甫見、徐頌仁

習琴。留歐期間，隨伊莉莎白國際大

賽得主 Prof. Alan Weiss 門下習琴。

擅長音樂的人文思考與跨文化反省，在音樂的理念與詮釋上兼具東西之長。

返台後致力於音樂的導聆欣賞與全人教育，演出遍及德國，瑞士，比利時，

荷蘭，智利，台灣等地。曾擔任奇美藝術獎、傑人杯、古典星光盃音樂大

賽評審。

Program Note

Felix Mendelssohn. Cello Sonata No. 2 in D major, Opus 58.

This sonata was composed in late 1842 (announced in November letters) — first half of 1843 (published in July by F. Kistner. The main theme of the first movement is a reworking of an unrealised Piano Sonata in G major. The Cello Sonata, which was dedicated to the Russian/Polish cellist Count Mateusz Wielhorski, has four movements: Allegro assai vivace, allegretto scherzando (in B minor), Adagio (in G Major) and Molto Allegro e vivace. Of particular interest is the Adagio, because it mirrors Mendelssohn's fascination with the music of J. S. Bach (He was then musical director of the Gewandhaus concerts at Leipzig and, as such, Bach's distant successor.) The movement consists of a chorale in Bach's typical style, played by the piano in rich arpeggios. In between the phrases of the chorale, the cello plays recitative-like passages, which resemble the recitative of the Fantasia in the Chromatic Fantasia and Fugue, BWV 903, and quotes its final passage.

Max Bruch. Kol Nidrei, Op.47

Composed for the Jewish community of Liverpool, Kol Nidrei is actually a Jewish prayer called כָּל נִדְרֵי (literally "All wishes"). Moreover the original title of this piece is « Adagio on 2 Hebrew Melodies for Cello and Orchestra with Harp ». This piece was composed in the year 1880 in Liverpool before its creation in 1881 in Berlin. The work was created by Robert Hausmann who is the dedicatee. Max Bruch is not of Jewish confession but discovered this prayer of Kol Nidre when he met the Cantor Abraham Jacob Lichtenstein in Berlin. The latter is known to have cordial relations with many Christian musicians and encouraged Bruch's curiosity for Jewish popular music. Kol Nidrei presents two Hebrew melodies and consists of a series of variations on two main themes of Jewish origin. The first theme, which gives the piece its title, comes from the Kol Nidré prayer that opens the evening service of Yom Kippur. In Bruch's treatment of the melody, the cello imitates the rhapsodic voice of the hazzan singing the liturgy in the synagogue. The second subject of the piece is taken from the middle section of Isaac Nathan's arrangement of "O Weep for Those that Wept on Babel's Stream", a lyric poem by Lord Byron.

Intermission

Maurice Ravel. Violin Sonata No. 1

(Transcription for Cello by Christian Proske)

The Violin Sonata No. 1 by Maurice Ravel, known also as *Sonate posthume*, is the composer's earliest instance of a sonata for this combination of instruments. While composed 30 years

before the publication of his second violin sonata, it was published 38 years after his death. After being expelled from the Conservatoire de Paris in 1895 due to his ineptitude of piano playing, he was eventually readmitted two years later to study counterpoint under André Gedalge and composition under Gabriel Fauré. The reason for composition is not entirely known, however it is believed that this was composed and performed for Fauré's composition classes. The piece is a single movement lasting approximately 15 minutes.

Richard Strauss, Cello sonata in F. Major, Opus 6.

Richard Strauss composed his Cello Sonata in F Major, opus 6, in 1883 when he was 19 years old. It was dedicated to the Czech Cellist Hanus Wihan, who gave the premiere in 1883. It rapidly became a standard part of the cello repertoire. Strauss completed the first version of the Cello Sonata on 5 May 1881. His sister Johanna was a good friend of Dora Wihan, a talented pianist and wife of the cellist Hanus Wihan (he was known by the first name *Hans* in Germany), who played in the Munich court orchestra along with Richard's father Franz. "Through these relationships, Strauss came to know Wihan and his instrument's idiomatic possibilities". He composed and dedicated the sonata for "his dear friend" (*Seinem lieben Freunde*) Hans Wihan. On the first manuscript, he added a verse by Austrian poet Franz Grillparzer: Music, the eloquent, is at the same time silent. Keeping quiet about the individual She gives us the whole universe. In March 1883 he revised the sonata into its current form, notably replacing the original finale with a completely new one. The sonata is in the traditional three movements: *Allegro con brio*, *Andante ma non troppo*. *Finale-Allegro vivo*. Norman Del Mar wrote that "...the influence of Mendelssohn is strongly marked. The opening of the sonata has a fine verve and Strauss wrote proudly home to his parents that the celebrated violinist Joseph Joachim had congratulated him" Strauss had met Joachim at an evening concert on 16 January at Berlin where they shared the stage: Strauss had accompanied Robert Hausmann in the Cello Sonata, and Joachim continued with the Beethoven Romance in G and Bach's Chaconne from the D minor Partita. The premiere was given on 6 December 1883 in Nuremberg, by Hans Wihan and pianist Hildergard von Koenigs. On 19 December of the same year, while visiting Dresden, Strauss accompanied the principal cellist of the Dresden court Orchestra, Ferdinand Böckmann. Oscar Franz, a horn player in the orchestra, reported to Franz Strauss: Your son's wonderful sonata had a magnificent reception and is indeed a splendid work, full of original feeling, and everything flows so wholesomely from it. I take the greatest pleasure in your son's success. Willi Schuh notes that "Of all the works from this period of Strauss's creative life, the Cello Sonata is still the one that is heard most often", and that "This sonata quickly became one of Strauss's most frequently performed works". Strauss himself accompanied the sonata on several occasions later in his life: including concerts at Leipzig on 31 March 1890 (Alvin Schröder on Cello), New York on 18 March 1904 (Leo Schulz) and Manchester (UK) on 21 December 1904 (Carl Fuchs).