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TALENTS

Piano
Recital
by **黃思遠** 鋼琴演奏會
Wong Sze-yuen

10.8.2022

星期三 Wed 8pm

香港大會堂劇院

Theatre, Hong Kong City Hall



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



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布梭尼

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～中場休息十五分鐘～

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啊，停止歌唱吧，作品四之第四首

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節目長約1小時30分鐘，包括中場休息15分鐘。





Programme

Mozart

Variations on *Salve tu Domine*, K. 398

Schubert (trans. Liszt)

Ellens dritter Gesang, S. 558, No. 12, *Ave Maria*

Ständchen von Shakespeare, S. 558, No. 9

Der Müller und der Bach, S. 565, No. 2

Erlkönig, S. 558, No. 4

Busoni

Sonatina No. 6, BV 284, *Carmen Fantasia*

～Intermission of 15 minutes～

Rachmaninov (trans. Earl Wild)

O, Cease Thy Singing, Op. 4, No. 4

These Summer Nights, Op. 14, No. 5



Vocalise, Op. 34, No. 14

Spring Waters, Op. 14, No. 11

Liszt

Réminiscences de Don Juan, S. 418

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





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。

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音樂會禮儀小錦囊

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- 音樂會開始前，請確認已關掉鬧表及流動電話等響鬧裝置。
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- 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，返回劇院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.
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- 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 theatre during the concert. If, however, there is indeed the urgency, please do so in between pieces, and only re-enter the theatre 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.

黃思遠

鋼琴家黃思遠畢業於香港演藝學院，師從鍵盤系主任郭嘉特，獲音樂學士(一級榮譽)學位。他及後獲頒 The Muriel, Lady Kadoorie 音樂獎學金的全額獎學金，赴英國皇家音樂學院深造，師隨俄羅斯著名鋼琴家亞歷斯夫，並以優異成績獲頒鋼琴演奏碩士學位。

黃氏曾在多項國際音樂比賽奪得榮譽，包括亞洲蕭邦國際鋼琴大賽(專業組)、德國漢堡國際作曲家比賽——ICoM 鋼琴獎及亞洲青年音樂比賽等。他在2017年7月於紐約卡奈基音樂廳的懷爾演奏廳首次亮相，其後在英國、美國及法國舉辦獨奏會，又曾於泛亞交響樂團、演藝交響樂團、演藝愛樂的音樂會中擔任獨奏。

黃氏也是國際音樂節的常客，曾參加美國艾斯本音樂節、薩爾斯堡夏季音樂學院音樂節、漢堡 ICoM 鋼琴暑期學校，期間獲著名鋼琴家瓦里瓦德、吉里洛夫、內爾及比迪尼的指導。此外，他曾參加鄧泰山、薇莎拉茲及戴柏圖等知名鋼琴家的大師班。

資料由表演者提供



Wong Sze-yuen

Pianist Wong Sze-yuen holds a Bachelor of Music degree with First Class Honours from The Hong Kong Academy for Performing Arts, where he trained under Gabriel Kwok. He furthered his studies at the Royal College of Music in London on a full scholarship awarded by The Muriel, Lady Kadoorie Music Scholarship, under the tutelage of renowned Russian pianist Dmitri Alexeev and graduated with a Master of Performance with Distinction.

The many international prizes Wong won include the International Chopin Piano Competition in Asia (Professional Category), International Competition Hamburg Composers - ICoM Piano Award in Germany and Asian Youth Music Competition. He made his debut at the Weill Recital Hall of Carnegie Hall in New York in July 2017 and since then, has given recitals in the United Kingdom, the United States and France. He has also appeared as a soloist with Pan Asia Symphony Orchestra, Academy Symphony Orchestra and Philharmonia APA.

Wong frequently appears in music festivals such as the Aspen Music Festival and School, Mozarteum Summer Academy in Salzburg, and ICoM Piano Summer School in Hamburg. He has benefitted from the coaching of celebrated pianists such as Arie Vardi, Pavel Gililov, Anton Nel and Fabio Bidini. In addition, Wong took part in masterclasses with Dang Thai Son, Eliso Virsaladze and Michel Dalberto amongst many other renowned pianists.

Information provided by the artist

樂曲介紹

把歌劇及藝術歌曲的優美旋律改編給鋼琴，不代表搬字過紙，既可將多個旋律濃縮，亦可擴寫成有相當長度的作品。某些較簡單的藝術歌曲，又可化成難彈但感人的炫技作品。這些作品的改編者，不是偉大作曲家就是鋼琴大師，甚至兩者皆是，他們不只將旋律及伴奏合一，更令歌唱及戲劇的張力，透過鋼琴家的十指重現。

《萬福上主》變奏曲，K. 398

莫扎特 (1756-1791)

十八、九世紀的古典音樂世界，歌劇的地位比器樂高。流行的歌劇旋律，亦成為鋼琴家的演奏材料，變奏曲就是用歌劇旋律譜新曲的常見曲式，也和即興演奏有密切關係。莫扎特此作，很可能從他1783年一場演出的即興演奏而來。主題旋律來自白賽羅《空想的哲學家》，六個變奏的頭三個，大抵將主題旋律打散，算是正路的寫法。第四變奏轉成小調及慢板，小型的華彩段引至第五變奏，莫扎特意猶未盡，又來一個華彩段。第六變奏的琶音非常活躍，看似要完，卻去到第三個華彩段，長度更超出頭兩個的總和。玩夠了，回到主題旋律，平靜地結束這首既像即席揮毫、又像微型協奏曲的作品。

愛蓮的第三首歌，S. 558，作品十二，《聖母頌》
莎士比亞小夜曲，S. 558，作品九
磨工與小溪，S. 565，作品二
魔王，S. 558，作品四

舒伯特 (1797-1828)
(李斯特編)

李斯特視舒伯特為最有詩意的作曲家，努力推廣他的作品，包括演奏、指揮、出版樂譜，並改編他當時尚未膾炙人口的藝術歌曲給鋼琴獨奏。舒伯特通常以同一旋律配詩篇的全部節數，轉成純音樂很易單調，李斯特在《聖母頌》不只將旋律分到不同音域，更用上「三手」技巧，即雙手各彈一組伴奏之餘，兩隻拇指把旋律彈出，一人彈出交響質感。《莎士比亞小夜曲》及《磨工與小溪》原曲都相對簡單，李斯特的擴寫把曲中配角，分別是雲雀及小溪的角色加重。雲雀本來低調的藏在鋼琴，李斯特不只放牠上更高音域，更把樂曲加長，讓牠愈唱愈起勁，成為主角。小溪流得更急，既反映磨工心境，更像對他招魂。《魔王》本已氣勢磅礴，李斯特把奔馬節奏再加厚，還把三個人物：父親、小孩及魔王分到三個音域，最高音的魔王最後一句：「既然你不願，我只好用暴力了」更覺恐怖。

第六鋼琴小奏鳴曲，BV 284，《卡門幻想曲》

布梭尼 (1866-1924)

就如他全名包含的米開朗基羅，布梭尼在音樂上是全人，作曲、改編（巴赫最為有名）、鋼琴、指揮、編輯樂譜、評論，更是現代音樂的先知。他1920年到訪巴黎時順手拈來寫了這首歌劇幻想曲，1915年他撰文論述李斯特《唐璜的回憶》時，便提出假如要為《卡門》寫一首歌劇幻想曲，可採用哪些旋律，五年後他付諸實行。開始於第四幕的熱鬧市集，轉至荷西的《花之詠嘆調》，然後是卡門的《哈伯奈拉舞曲》以及第一幕前奏曲。布梭尼卻不像類似作品，例如薩拉薩特的小提琴作品《卡門幻想曲》般刺激作結，而是直落前奏曲的「命運」動機，唏噓完結，如歌劇般悲劇收場。

啊，停止歌唱吧，作品四之第四首
這些夏夜，作品十四之第五首
聲樂練習曲，作品三十四之第十四首
春潮，作品十四之第十一首

拉赫曼尼諾夫 (1873-1943)

（懷特編）

拉赫曼尼諾夫的鋼琴協奏曲及交響曲深受喜愛，但他同樣有深情旋律的俄語藝術歌曲，知音人不多。以詮釋拉赫曼尼諾夫聞名的美國鋼琴家懷特，1981年把十二首歌曲改編成鋼琴曲，其實拉赫曼尼諾夫曾改編過另外兩首，懷特聽過他作現場演奏。懷特的改編盡得拉赫曼尼諾夫鋼琴作品神髓，原曲的鋼琴本已很豐滿，懷特再添色彩及難度，不只是炫技，更彌補得到人聲在原曲的熱情。懷特如同李斯特，不避忌改動原曲，他將《聲樂練習曲》後半的重覆奏，重寫成蕩氣迴腸的高潮，就像拉赫曼尼諾夫的協奏曲或交響曲的慢板。這晚選彈的四首亦可視為俄風四季，由具秋意的《啊，停止歌唱吧》開始，以溶雪時的洶湧《春潮》結束。

唐璜的回憶，S. 418

李斯特（1811-1886）

最後回到李斯特及莫扎特，唐璜即是指莫扎特歌劇《唐·喬望尼》，此曲就是啟發布梭尼《卡門幻想曲》的那首。李斯特不少歌劇幻想曲都以「……的回憶」為題，恍似他腦海泛起以前聽過的歌劇旋律，靈感湧現。李斯特選了劇中三段，首先是接近完場，在第一幕開場時被唐璜殺死的騎士團長以石像形態出現，叫唐璜悔改，否則拉他落地獄。第二首是唐璜勾引村姑謝蓮娜時的二重唱《把手給我》，最後是唐璜的《香檳詠嘆調》，法國鋼琴家柯爾托把此曲結構概括為「序奏、變奏及終曲」。變奏部分佔全曲一半，可把它和開場的莫扎特變奏曲對照。終曲化作匈牙利查爾達斯舞曲，炫技極盡浮誇，也讓情聖笑到最後，不用落地獄，可會是樂曲出版時的1843年，像現代搖滾巨星醉生夢死的李斯特的寫照？

中文樂曲介紹由劉偉霖提供
英文翻譯由格致語言顧問有限公司提供


Programme Notes

Adapting beautiful melodies from operas and lieder for the piano does not mean copying the music note for note – melodies can be condensed or expanded into works of considerable length. Simple lieder can be turned into virtuosic pieces that are technically challenging but also emotionally moving. The arrangers of these works are either great composers or pianists, sometimes both. Not only do they combine the melody with the accompaniment, but also allow pianists to recreate the tension of the singing and drama through their fingers.

Variations on *Salve tu Domine*, K. 398

Wolfgang Amadeus Mozart (1756-1791)

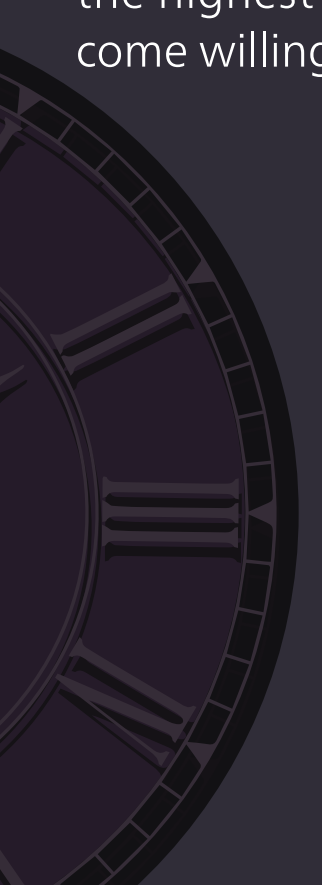
Opera was considered superior to instrumental music in the 18th- and 19th-century world of classical music. Popular opera melodies also became performance material for pianists. Variations were a common form of compositions derived from opera melodies; the form is also closely related to improvisation. This work may have originated from an improvisation Mozart gave at a performance in 1783. The theme is from Paisiello's *I filosofi immaginari*. The first three of the six variations more or less break up the theme, a rather conventional approach. The fourth variation turns into an adagio in the minor key, with a small cadenza leading into the fifth variation. Mozart does not stop there and launches into another cadenza. The arpeggios in the sixth variation are rousing and the music seemingly comes to a close, but then it spins into a third cadenza that is longer than the first two combined. Having had his fun, Mozart returns to the theme and brings the work – which feels like both an improvisation and a miniature concerto – to a quiet conclusion.



Ellens dritter Gesang, S. 558, No. 12, *Ave Maria*
Ständchen von Shakespeare, S. 558, No. 9
Der Müller und der Bach, S. 565, No. 2
Erlkönig, S. 558, No. 4

Franz Schubert (1797-1828)
(trans. Liszt)

Liszt regarded Schubert as the most lyrical of all composers and promoted his work by performing, conducting, publishing scores and arranging his then unknown lieder for solo piano. Schubert usually sets all the stanzas to the same melody, which can sound monotonous when adapted into instrumental pieces. In *Ave Maria*, Liszt not only spreads the melody over different registers, but also uses the three-hand technique, where the pianist plays an accompaniment with each hand and the melody with the thumbs, creating a symphonic sound all by themselves. *Ständchen von Shakespeare* and *Der Müller und der Bach* are relatively simple songs; Liszt expanded them, giving a bigger role to the lark and the brook respectively. The lark was originally discreetly hidden in the piano part; Liszt not only moves it to a higher register, but also lengthens the piece, allowing the lark to sing with more and more brio and become the main character. Liszt makes the brook more restless and more in tune with the miller's state of mind, enticing him to take his own life. *Erlkönig* is already a tour de force, yet Liszt amplifies the galloping rhythm and places the three characters – the father, the child and the Erl-King – into three registers. The Erl-King sings in the highest register, making his final line, "if you don't come willingly, I'll use force", even more terrorizing.








Sonatina No. 6, BV 284, *Carmen Fantasie*

Ferruccio Busoni (1866-1924)

Busoni, who has a middle name “Michelangelo” which makes him a namesake of the great Renaissance artist, was also an all-rounder, only his forte is in music. He was a composer, arranger (his transcriptions of works by Bach being the most well-known), pianist, conductor, editor of scores, critic, and prophet of modern music all in one. He dashed off this opera fantasy in 1920 during a visit to Paris. In his 1915 article discussing Liszt’s *Réminiscences de Don Juan*, he suggested what melodies he could use if he were to compose an opera fantasy for *Carmen*. These were put into practice five years later. The piece begins with the bustling market from Act IV before moving onto José’s *Flower Song*, Carmen’s *Habanera* and the Act I Prelude. Rather than ending with excitement like similar works such as Sarasate’s *Carmen Fantasy* for violin, Busoni goes straight into the destiny motif of the Prelude and closes with a lament – a tragic ending like the opera itself.

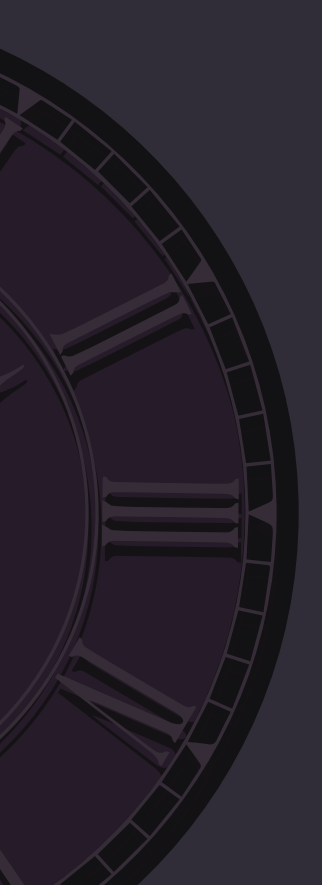




O, Cease Thy Singing, Op. 4, No. 4
These Summer Nights, Op. 14, No. 5
Vocalise, Op. 34, No. 14
Spring Waters, Op. 14, No. 11

Sergei Rachmaninov (1873-1943)
(trans. Earl Wild)

Rachmaninov's piano concertos and symphonies are well-loved, but his Russian lieder with equally heartfelt melodies have a far smaller audience. Still remembered for his masterful Rachmaninov interpretations, the American pianist Earl Wild arranged twelve Rachmaninov songs for the piano in 1981. Indeed, Rachmaninov had arranged two other songs and Wild heard him perform them live. Wild's arrangements capture the essence of Rachmaninov's piano works. Although the songs' piano part is already well-developed, Wild adds even more colours and complexity. The aim is not only bravura, and he manages to evoke the passion of the singing in the originals. Like Liszt, Wild does not shy away from altering the original pieces. In *Vocalise*, he rewrote the da capo of the second half into a stirring climax similar to that of the adagios from Rachmaninov's concertos or symphonies. The four pieces chosen for this evening's programme can also be regarded as a Russian version of *Four Seasons*, beginning with the autumnal *O, Cease Thy Singing* and ending with the surging *Spring Waters* as the snow melts.



Réminiscences de Don Juan, S. 418

Franz Liszt (1811-1886)

Finally, we return to Liszt and Mozart. Don Juan is the same character in Mozart's opera *Don Giovanni*, and this is the piece that inspired Busoni's *Carmen Fantasy*. Many of Liszt's opera fantasies have titles beginning with "Réminiscences de..." – it is as if an opera melody he had once heard sounded in his head and filled him with inspiration. Liszt picked three passages from the opera – the first one is from the end of the opera, when the Commendatore, whom Don Juan has murdered in the opening scene, reappears as a stone statue and demands his murderer to repent or be dragged down into hell; the second one is the duet *Là ci darem la mano*, which is sung when Don Juan seduces the village girl Zerlina; the last one is Don Juan's *Champagne Aria*. As the French pianist Alfred Cortot puts it, the piece is structured as an "introduction, variations and finale". Half of the piece are variations and they can be compared with the Mozart variations we just heard. The finale turns into a czardas with over-the-top bravura passages, letting the womanizer have the last laugh and avoid a descent into hell. Could the piece be a self-portrait of Liszt, who, in 1843, the year the piece was published, was squandering away his life like a modern day rock star?

Chinese programme notes provided by William Lau
English translation provided by KCL Language Consultancy Ltd.

謝謝蒞臨欣賞「黃思遠鋼琴演奏會」。若你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 <https://bit.ly/3O0k3dB>。你亦可將意見電郵至 cp2@lcsd.gov.hk 或傳真至 2721 2019。

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