

樂曲介紹

邀舞

韋伯（1786-1826）

（編：馬里）

這首可說是圓舞曲中最綽綽有名的一首，原為鋼琴獨奏曲，經過蕭邦、李斯特，以至柯爾托、史奈堡、霍夫等大鋼琴家演繹，名氣節節上升。當白遼士把它改編成管弦樂版用在一場芭蕾舞劇中，就更如虎添翼。波蘭多才多藝的鋼琴大師陶西格又把它轉化成一首感情洋溢的浪漫曲，向我們展示鋼琴音樂中一個不可思議的聲音世界。然後，法國作曲家馬里為四位鋼琴手打造手指同時在兩具鋼琴上起舞的機會。

《邀舞》作於1819年，是生於德國的作曲家韋伯寫給新婚妻子卡露琳之作。優悠的序樂以典型的歌劇式對話，描寫一位男士溫柔地向一位女士伸出手邀請她一起跳舞的場景。女士起初的回應似乎是想逃避，不過很快就在他鍥而不舍的邀請下，順了他意。音樂立即進入快速的圓舞曲段，他倆沉醉地跳了一首又一首，無拘無束的表達在彼此臂彎中的愉快感覺。音樂的尾聲，令聽眾聽得甚樂，也證實了作曲家的弦外之意。

艾斯特山莊的噴泉

李斯特（1811-1886）

《艾斯特山莊的噴泉》寫於1877年，當時李斯特正沉迷在羅馬的宗教活動中。這曲後來收集在《巡禮之年》的「第三年」裏。《巡禮之年》是李斯特把他幾次遊歷歐洲時所作的樂曲結集，裏面分為三個時期。李斯特在題詞上引用了聖經中《約翰福音》的一句：「我所賜的水要在他裏面成為泉源，直湧到永生。」這首樂曲似乎是李斯特走過人生大部分日子後，自我覺悟之作。

艾斯特山莊位於蒂沃利的美麗地段，內有多個文藝復興時期的花園，都有噴泉作裝飾。這首樂曲一開始是噴泉的水花在春日的清晨閃閃發光。某人的心靈隨著調子漫步，他的旅程徐徐展開。一次又一次遇到光暗和諧的色彩，讓他的靈性得到提升。到了旅程的結尾，音樂升到高音區，同時仿如天籟的和聲行進，帶給他有如天際的亮光。升F大調是極少用到的調子，作曲者用來象徵神明或者一個更高層次的自我，呼喚人要心靈覺醒。

根據莫扎特而寫的雙協奏曲

布梭尼（1866-1924）

布梭尼是浪漫時期的樂壇巨人，以改編著名作曲家的傑作最為人熟知。他改編巴赫小提琴獨奏而寫的《D小調夏康舞曲》，拓闊了原曲的音域，又加入厚和弦和高難度的樂段，令音樂織體更豐富，就是其中一個好例子。

《根據莫扎特而寫的雙協奏曲》是以莫扎特的《F大調第十九鋼琴協奏曲，K. 459》第三樂章為藍本，原曲寫於1784年。布梭尼保留了原曲的形式與音調，但除了把原曲的素材重新在樂團與鋼琴獨奏之間調配，又添加了很多必需的音型，把雙協奏保持在均衡的夥伴關係中，令兩方面的音樂同樣令人興奮。一向以來，協奏曲的華彩段是為了用來展示獨奏者的出色音樂技能，可以由演奏者重新創作，或者在台上即興演奏。有些浪漫派的鋼琴手走過了頭，根本不顧原曲的風格而大肆發揮。布梭尼則不同，在他自己的撰作中仍保留莫扎特原曲的精神。他的華彩段只是用作尾奏前的過渡，讓波動起伏的三連音很自然地滙進滾滾前進的十六分音符中，仿如急流般結束全曲。這個結尾，跟原曲截然不同。

圓舞曲與浪漫曲

拉赫曼尼諾夫（1873-1943）

十幾歲時的拉赫曼尼諾夫在鋼琴彈奏與作曲方面已經有卓越的表現，這一方面部分得歸功於他的導師茲韋列夫。茲韋列夫邀請拉赫曼尼諾夫去他家居住，以便每日接受特別的音樂訓練。除了練習鋼琴外，功課還包括抄寫管弦樂譜。如此嚴格的督導，加上天賦的聽覺技巧和過目不忘的記憶力，終於把這位傑出的音樂家培養出來。

這首樂曲是拉赫曼尼諾夫寫於十七、八歲的時候，題獻給三位朋友：史卡隆家的妮塔莉亞、呂米拉和維拉。拉赫曼尼諾夫在此曲只運用一個音調（A大調）來展現不同的情緒。〈圓舞曲〉簡短歡快，旋律分配在第一聲部和第二聲部，第三聲部負責伴奏。到了〈浪漫曲〉，則變得頗為懷舊。兩個人在美麗的月色下，訴說彼此的親密感情；這段由第一聲部與第三聲部主奏。這曲也許會令我們想起拉赫曼尼諾夫的《第二鋼琴協奏曲》。他很喜歡從舊作中找出材料，重新再用，好讓自己有機會把素材展開，借此奠立自己獨有的音樂特徵。

鋼琴組曲《火鳥》

史達拉汶斯基（1882-1971）

（譯：阿戈斯提）

地獄之舞

搖籃曲

終曲

史達拉汶斯基這套《火鳥》是接受戴亞吉烈夫的委約，替他所成立的俄羅斯芭蕾舞團創作，寫於1910年。劇本源自俄羅斯一個傳說，講述伊凡王子怎樣拯救心愛的公主和所有被咒語所困的魔法動物，擺脫邪惡巫師卡西切的控制。阿戈斯提把全劇的音樂譯成三個樂章，描述伊凡王子與卡西切的戰鬥。卡西切下令部屬追逐伊凡，伊凡則喚來火鳥來回應。火鳥用魔法使那些部屬跳出〈地獄之舞〉，跳得筋疲力倦時就在〈搖籃曲〉聲中沉沉睡去；而伊凡則趁機打碎躲藏在蛋中的卡西切的靈魂，把他消滅掉。卡西切一死，他的咒語就破了，所有人在〈終曲〉中慶祝勝利。

鋼琴本來沒有發出持續聲的能力，因此要用鋼琴表達出管弦樂團可以做到的音樂效果，實在是一大挑戰。本曲的譯者嘗試令那些樂音極適於鋼琴演奏，鋼琴手則要努力營造富含想像力的音色與效果，足以與一隊管弦樂團匹配，也是一大挑戰。

《鱒魚五重奏》之主題與變奏

舒伯特（1797-1828）

（編：布赫特）

本曲原出於舒伯特供鋼琴、小提琴、中提琴、大提琴與低音大提琴合奏的《A大調鋼琴五重奏，Op. 114》中的第四樂章，也就是倒數第二個樂章。曲名出自舒伯特一首名為《鱒魚》的歌曲，是他把舒伯特一篇於1817年所作的詩入樂。當時舒伯特只有22歲，應一位富有的音樂贊助人帕默格納的委約，將那首歌寫成一段主題與數首變奏。原詩講述鱒魚怎樣受騙，被漁夫捕獲的故事，然後警誡女士們提防男人，好好保護自己，以免得到鱒魚的遭遇。

優雅的主題在D大調上奏出，然後變奏一用多個顫音裝飾，表達歡愉之情。變奏二的氣氛截然不同，音色較深沉，主題這次在低音奏出。變奏三平順地繼續變奏二，但變奏四則引入一個對比，用D小調代表邪惡，與代表純真的F大調並行。變奏五運用突如其來的音色，用降B大調引入更多新素材。最後，原來的主題再奏起，在輕鬆聲中結束全曲。

食神笑宴（世界首演）

郭品文

四鋼琴八手聯奏曲配以影片播放

影片拍攝及編輯：許寧

這是郭品文應康樂及文化事務署委約創作的樂曲，與《開枱啦！》為雙子作。由郭嘉特、羅乃新、劉綺華及黃懿倫飾演四位美食客，他們圍聚在一起大快朵頤的搞笑經過。感謝鋼琴家周達勳鼎力相助，展現他另一出色技能，就是為這次盛筵備餐兼烹調。

音樂以一段節慶序樂開始，領出主題：主人家高興地歡迎三位客人到來，賓主在餐桌旁就坐。樂曲第二至四段是表露四位美食家的進餐儀態，以及他們之間的交流。來到再現部，歡樂滿桌的氣氛，透露了這次四人共聚晚餐的理由。本曲是作曲家題獻給導師郭嘉特。這位鋼琴家愛到不同的餐廳探索，經常帶自己的鋼琴學生和好友，在香港，甚至到海外，享受出色又有趣的美食。

開枱啦！

郭品文

四鋼琴八手聯奏曲配以影片播放

影片拍攝及編輯：許寧

本曲以幽默的手法描繪四人打麻將的情景，短片中的四人是郭嘉特、鄭國權、岑健威，以及作曲家郭品文。起頭一段用音樂模仿洗牌、擲骰子、叫牌的各種聲音。中間樂段有四段主題，代表打牌者在嘗試組合各種牌局。其中一位「叫糊」，很快就發現是「詐糊」！於是起頭的主題再次奏起，開始另一鋪牌，直至最後有人終於勝出一局。

這首作品於2009年在馬來西亞作全球首演，當時並沒有製作短片配合。一年後，這曲在香港大會堂音樂廳首演，這次配上了短片。本曲題獻給郭嘉特，因為他一向認為打麻將是彈奏鋼琴之外，另一種上佳的腦部訓練運動。《開枱啦！》後來於2019年在內地的三亞演出，令席上觀眾笑聲不絕；此曲每次的演出，都引來滿堂哄笑不止。

花甲巡禮（世界首演）

郭品文

五鋼琴十手聯奏曲

這是另一首應康樂及文化事務署委約創作的樂曲，作為是次音樂會「傳承黑白鍵」的壓軸，以慶祝香港大會堂六十周年。

作曲家的創作意念是來自翻看香港大會堂自1962年至今的照片。大會堂位於香港忙碌繁華的中區，為公眾提供數之不盡的文化活動，給予機會培養出對多種藝術形式的愛好，讓市民得以保持生活平衡。對從事藝術的人士來說，這地方是實現夢想，從經驗中成長之所在，各人再把積累經驗之所得，傳承給下一代。

這作品把三代鋼琴家聚集在一起，聯手奏樂。本曲採用三部曲形式，一開始以莊嚴的附點節奏宣告慶祝，跟著是一首讚頌的主題。中間樂節邀請各位鋼琴家即興奏出他們對過去美好記憶的臆思懷想。回到再現部，作曲者採用了《仙樂飄飄處處聞》的〈攀越每個山峰〉，時而引述，時而暗示，作為原曲的讚頌主題的對位旋律。但願香港大會堂長存，不止息地作文化世界的其中一條彩虹！

樂曲介紹由郭品文提供

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Programme Notes

Invitation to the Dance

Carl Maria von Weber (1786-1826)

(Arr. Gabriel Marie)

This is one of the most well-known waltzes originally written for piano solo. Its exposure has blossomed under the hands of many great pianists from Chopin, Liszt, through Cortot, Schnabel and to Stephen Hough just to name a few. It further takes wings when Berlioz arranged it into an orchestral version for a ballet scene. While the giant virtuoso Carl Tausig has turned it into a sensational romantic transcription showing us an incredible sound world a pianist can ever imagine, the French composer, Gabriel Marie, created an opportunity inviting four pianists to dance their fingers on two keyboards.

Written in 1819, German-born Weber dedicated the music to his newly wedded wife, Caroline. The slow introduction portrays a man who gently asks for a lady's hand to dance with him in a typically operatic conversation. The lady's response appears to be rather elusive at first, but she soon succumbs to the pressing invitation leading to the fast waltz section, where they emerge themselves among several dance tunes freely expressing their full enjoyment with each other's accompaniment. The music has an ending that might amuse the audience and prove the composer's extra-ordinary idea.

Les jeux d'eaux à la Villa d'Este

Franz Liszt (1811-1886)

Les jeux d'eaux à la Villa d'Este was written in 1877 when Liszt was immersing himself into religious practice in Rome. It is being collected in the "Third Year" of his *Années de pèlerinage (Years of Pilgrimage)*, a collection of pieces composed during his European trips that are divided into three periods. With the inscription Liszt has cited from *Gospel of John*, "But the water that I shall give him shall become in him a well of water springing up into eternal life", this piece seems to be a self-realisation for Liszt after having gone through most part of his life.

Villa d'Este is beautifully situated in Tivoli. It has Italian Renaissance gardens decorated with fountains. The music starts with the fountain sprays under the morning breathe of spring shaded by shimmering effect. A soul strolls along as the tune unfolds its journey. The experiences given by light and dark harmonic colours enable the soul to find its spiritual enlightenment as the music brings in heavenly light at the end with the high pitch range and ethereal harmonic progressions. The use of the rare key, F-sharp major, symbolises God or a higher self that calls for spiritual awareness.

Duettino Concertante nach Mozart

Ferruccio Busoni (1866-1924)

Busoni is one of the giant romantic virtuoso who is also well-known in transcribing masterpieces by famous composers. His transcription of Bach's *Chaconne in D Minor*, originally written for violin solo, is one of the examples where he enlarged the spectrum in tone and enriched the texture with thick chords and virtuosic passages.

The *Duettino Concertante nach Mozart* was based on the third movement of Mozart's *Piano Concerto No. 19 in F, K. 459* dated back to 1784. While keeping the original form and tonality, Busoni not only re-allocated the original materials between the orchestra and the piano solo, he also added in figurations where necessary to keep the duo an equal partnership ensuring musical excitement in both parties. According to the old practice, the cadenza of a concerto that displays the soloist's musical ability can be re-composed or improvised by the performer on stage. Some romantic pianists went far regardless of the stylistic concern of the origin. Busoni, however, has remained the spirit of Mozart in his writing. His cadenza also serves as a nice bridge to the coda where the undulating triplets flow naturally into the running semiquaver notes that ends the piece as swiftly as water, unlike the original work.

Valse and Romance

Sergei Rachmaninov (1873-1943)

As a teenager, Rachmaninov already showed excellency in both his piano playing and composition. Part of the credits should be given to his mentor Zverev who invited Rachmaninov to stay in his house for daily special music training. Apart from piano practising, Rachmaninov was often assigned to copy orchestral scores. The strict supervision together with the exceptional inborn listening skill and relentless memory gave rise to this great musician.

Written by Rachmaninov in the age of 17 to 18, this piece was dedicated to his friends, Natalya, Lyudmila, and Vera Skalon. It is a display of how Rachmaninov expressed different moods using the same tonality, A major. The *Valse* is a short and delightful one with the tunes sharing between the primo and the secondo upon the accompaniment played by the terzo. On the other hand, the *Romance* is rather nostalgic, where under the beautiful moon stood a couple sharing their intimate feelings for each other as expressed by the primo and the terzo. It might have reminded us moments from his *Piano Concerto No. 2*. Rachmaninov tended to reuse materials from his earlier works giving himself chances to develop and establish his signature sound.

Three Movements from *The Firebird*

Igor Stravinsky (1882-1971)

(Trans. Guido Agosti)

Inferno Dance

Lullaby

Finale

Stravinsky's *The Firebird* was written in 1910 as a commissioned work for Ballets Russes founded by Diaghilev. It was based on a Russian legend in which Prince Ivan Tsarevich was to save his beloved princess and all magical creatures from the spell of the evil sorcerer Kashchei. The three movements featured in Agosti's transcription depicts the battle between Prince Ivan and Kashchei in which the prince is chased by the minions under Kashchei's command. In response, he summons the Firebird who bewitches the minions to start the *Inferno Dance*. Being exhausted, the minions fall asleep in the *Lullaby* when Prince Ivan destroys Kashchei's soul which is hidden and protected in an egg. Koschei's death breaks the spell, and the victory is being celebrated in the *Finale*.

It is challenging in making a piano, with no sustaining power in sound, to project the same musical feeling as what the orchestra can offer. While the transcriber tries to make the notes pianistic, the pianist strives to create imaginative tone colour and effects that are competent to that of an orchestra.

Theme and Variations from *Trout Quintet*

Franz Schubert (1797-1828)

(Arr. Carl Burchard)

This is originally the fourth movement or the second last movement of Schubert's *Piano Quintet in A, Op. 114* for piano, violin, viola, cello and double bass. It takes its name from the song *The Trout* which Schubert set music to the poem written by Christian Friedrich Daniel Schubart in 1817. Under the request of a wealthy music patron, Sylvester Palmgartner, the 22-year-old Schubert wrote a theme and variations of that tune. The poem tells the story about how the trout got fooled and caught by a fisherman. This in turn warns the ladies to avoid having the fate of the trout by safeguarding themselves against men.

After the declaration of an elegant theme in D major, Variation One expresses blissfulness in the embellishment with trills. Variation Two features a different character in a deeper tone as the theme is then presented in the bass. While Variation Three serves as a smooth continuation of Variation Two, Variation Four introduces a juxtaposition between the Evilness in D minor and the Innocence in F major. Variation Five introduces more new materials in an unexpected tonal colour, B-flat major. The original theme then rounds off the music in a light-hearted manner.

Joy to the Feast (World premiere)

Julie Kuok

For 8 hands on 4 pianos with video

Filmed and edited by Hui Ling

Commissioned by the Leisure and Cultural Services Department, Julie Kuok wrote a piece that goes parallel to *Mahjong on Stage!*. It is about the comic happenings when four gourmets, played by Gabriel Kwok, Nancy Loo, Eva Lue and Eleanor Wong, gather around the table to enjoy a feast. Thanks to pianist Henry Chow who has joined this project in an unusual way by showing another excellent skill of his – cooking/food preparation for this feast!

The music starts with a festive introduction leading to the main theme as the three guests receive warm welcome by the host and eventually get seated at the table. Sections Two to Four are the scenes showing the distinctive table manners of the four gourmets and the interactions among them. The recapitulation displays celebratory scenes that explain the very purpose of this dinner gathering. This piece is dedicated to Gabriel Kwok, Julie Kuok's music mentor, who loves exploring different restaurants and bringing many of his piano students and friends to enjoy tasty and interesting cuisine in Hong Kong and even abroad!

Mahjong on Stage!

Julie Kuok

For 8 hands on 4 pianos with video

Filmed and edited by Hui Ling

This music humorously depicts the scene of mahjong playing among four people in the video featuring Gabriel Kwok, Cheng Kwok-kuen, Shum Kin-wai and the composer herself. The opening section starts with sounds that imitate the shuffling of tiles, the throwing of the dices and the calls for matching the tiles. The middle section has four themes representing the different sets of patterns that the players are trying to make. One of them declares victory but is soon found invalid. This leads to the recapitulation of the opening theme as the game starts all over again till someone hails for victory in the end.

The piece received its world premiere in Malaysia with no video in 2009. A year later, the piece (with video) was premiered in Concert Hall, Hong Kong City Hall. It is dedicated to Gabriel Kwok who considers Mahjong playing as another excellent brain training exercises besides piano playing which he enjoys much. *Mahjong on Stage!* later tickled the audience in Sanya in the Mainland in 2019. It brings the house down wherever it appears.

Jam But Not Jammed (World premiere)

Julie Kuok

For 20 hands on 5 pianos

This is another work commissioned by the Leisure and Cultural Services Department as a finale to highlight the concert title “Generations on the Keys” in celebrating the 60th Anniversary of the Hong Kong City Hall.

Ideas are partly inspired by flipping through photos of the Hong Kong City Hall from 1962 onwards. Situated in the busy Central District of Hong Kong, the City Hall has offered the public uncountable cultural events and opportunities for nurturing love and development for several art forms essential for maintaining a well-balanced lifestyle. For artists, it is a place to work out their dreams and to grow with experiences passing from one generation to another.

This piece assembles pianists of three generations to make music together. It is in three-part form beginning with a celebratory opening with solemn dotted rhythm and is followed by a theme of praise. The middle section invites the pianists to improvise in nostalgic feeling letting in some good old memories. In the recapitulation, *Climb Every Mountain* from *The Sound of Music* is being quoted or hinted as a counterpart to the original theme of praise. May the Hong Kong City Hall continue to be one of the rainbows in the cultural world!

Programme notes provided by Julie Kuok

Chinese translation provided by KCL Language Consultancy Ltd.

