

HONG KONG

Artists
SERIES

香港藝術家系列

ANSON WONG

王應淳
鋼琴演奏會
Piano Recital by
Anson Wong

4.7.2025

星期五 Fri 8pm

香港大會堂劇院
Theatre,
Hong Kong City Hall



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音樂會禮儀小錦囊

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- 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.

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王應淳 Anson Wong



鋼琴家王應淳自九歲起便於香港演藝學院學習鋼琴、巴松管及作曲，及後獲香港賽馬會獎學金於香港演藝學院繼續進修學士課程，並以一級榮譽畢業，師從鍵盤樂系主任郭嘉特。他隨後獲 The Muriel, Lady Kadoorie 音樂獎學金和香港賽馬會音樂及舞蹈信託基金的全額資助，現正赴英國皇家音樂學院攻讀碩士及博士學位，師隨斯艾爾頓。此外，他亦獲選為英國皇家音樂學院「艾頓莊爵士全球交流計劃」的學員之一。

他曾在多項國際鋼琴比賽奪得榮譽，包括2025都柏林國際鋼琴比賽、亞洲蕭邦國際鋼琴賽、石川國際鋼琴比賽及 HKGNA 國際音樂比賽，並獲頒英國皇家音樂學院貝多芬鋼琴獎和貝多芬鋼琴協奏曲獎、戴流士獎及香港演藝學院鋼琴協奏曲獎。

王氏曾於香港、東京、金澤、首爾、倫敦、維也納及薩爾斯堡等地舉行鋼琴獨奏會及音樂會，他的演出及訪談曾在香港電台及 tvN Asia 電視頻道播出。此外，他曾與多個交響樂團合作，亦受邀參加多個國際音樂節，如深圳鋼琴音樂季和薩爾斯堡莫扎特音樂院國際暑期學院等。

Pianist Anson Wong had studied piano, bassoon and composition at The Hong Kong Academy for Performing Arts (HKAPA) since nine. He received his bachelor's degree with First Class Honours from the HKAPA on scholarships awarded by the Hong Kong Jockey Club, under the tutelage of Gabriel Kwok, Head of Keyboard Studies. He is now pursuing his Master's and Doctorate degrees at the Royal Academy of Music (RAM) in London with Christopher Elton, with full support from The Muriel, Lady Kadoorie Music Scholarship and the Hong Kong Jockey Club Music and Dance Fund. He is also a scholar of the "Sir Elton John Global Exchange Programme" of the RAM.

The many international prizes Wong won include 2025 Dublin International Piano Competition, International Chopin Piano Competition in ASIA, Ishikawa International Piano Competition, HKGNA International Music Competition. He was also the recipient of Beethoven Piano Prize and Beethoven Piano Concerto Prize at the RAM, Delius Prize and the HKAPA Piano Concerto Prize.

Wong has given solo recitals and concerts in Hong Kong, Tokyo, Kanazawa, Seoul, London, Vienna, Salzburg among others. His performances and interviews have been featured on Radio Television Hong Kong and tvN Asia. He has performed with various orchestras and appeared at various festivals including Shenzhen Piano Music Festival and International Summer Academy of The Mozarteum University Salzburg.

樂曲介紹

《在霧中》

楊納傑克 (1854–1928)

行板

甚慢板

小行板

急板

《在霧中》大致有三個啟發點，首先是楊納傑克的鋼琴小品集《蒼草漫佈的小徑》的第一冊得到不俗評價，另外他於1912年為鋼琴家瑪利·德伏扎歌娃主辦獨奏會，她選彈的樂曲包括德布西〈水中倒影〉及〈老頑固〉，楊納傑克之後寫出這套或者是回應德布西的作品。看曲題《在霧中》可能是《蒼草漫佈的小徑》大自然意象的延伸，但有論者提出「霧」亦可能代表楊納傑克感嘆自己的歌劇無法上演下的迷茫心情。

楊納傑克獲邀把《在霧中》參加作曲比賽，奪得首位，雖然評審們不會在樂譜見到作曲家名字，但此作風格強烈，很難看不出是楊納傑克所作。《在霧中》於1913年由瑪利·德伏扎歌娃首演。

就如《蒼草漫佈的小徑》第二冊的五首作品，《在霧中》四個樂章亦無標題，不予聽者文字上的聯想。只看個別樂章的啟首速度，不會預料到樂章之中急劇轉變的速度及氣氛，但每個樂章都大致有兩組對立、短促但易認的主題，互相切換，甚至重疊。音樂有時離題得不着邊際，又忽然回到熟悉的主題。除了像德布西的浮光掠影，亦可聽到中歐民族音樂的風味，尤其是第二及四樂章模倣匈牙利揚琴及牧笛的段落。

聖樂歌曲，S. 562，作品一，「聖靈節禱文」

舒伯特 (1797–1828)
(李斯特編)

舒伯特有宗教背景的藝術歌曲中，《聖靈節禱文》的名聲僅次於《聖母頌》，詩詞祝願所有亡靈，無論生前過着快樂或傷痛的人生，都能得到安息。李斯特都有把《聖母頌》及《聖靈節禱文》改編給鋼琴獨奏，但相比於《聖母頌》改編版的富麗堂皇，《聖靈節禱文》的改編樸素得多，切合原曲的安魂曲本質。原曲共有九節而旋律一樣，一般只唱當中三節，獨奏鋼琴版只得兩節，第一節簡單地移植旋律，第二節則於旋律及伴奏加添八度來潤飾。

A大調第二十八鋼琴奏鳴曲，作品一〇一

貝多芬 (1770–1827)

稍為生動，內心感情深刻（不太快的小快板）

生動，如進行曲（進行曲活板）

緩慢，充滿渴望（不太慢的慢板，帶感情）

快而不太快，帶着決斷（快板）

貝多芬五首晚期鋼琴奏鳴曲中，第二十九「大鋼琴」是一座大山，最後三首在體裁及深度都脫離古典時期鋼琴奏鳴曲的常態，唯獨第二十八較少受樂迷及演奏者注意。它與貝多芬最後兩首大提琴奏鳴曲及《給遠方的愛人》聯篇歌曲同期，展示貝多芬從中期到晚期風格的過渡及摸索。

關注貝多芬晚期的破格，例如他如何重新定義傳統曲式的聽者，定會留意到四個樂章的奇異長度：短、長、短、長，以及慢、快、慢、快的佈置，但貝多芬在副題「尤如幻想曲」的第十三及十四（「月光」）奏鳴曲便試過無視傳統奏鳴曲的樂章佈局。

第一樂章如同從夢境甦醒，淡薄地表達樂章表情提示中的內心深情。第二樂章是進行曲，節奏及結構雖如同諧謔曲，長度卻如常規奏鳴曲的第一樂章快板，它中段是較平靜的三重奏，貝多芬順暢地把它引領回啟首的進行曲。

第三樂章是慢板，但長度不合比例地短，短得像下一樂章的引子，而且先要踏着左踏板（柔音踏板）演奏，感覺哀傷而陰沉。開始華彩段後，演奏者逐漸放開左踏板，聲音漸強，重回第一樂章的柔和旋律，再用一小段顫音（晚期貝多芬一大特徵），直接進入第四樂章。

第四樂章的主旋律具鄉村舞蹈風情，無保留地歡欣，驅走上一樂章的悲傷，賦格風的中段給樂章滲入神秘，貝多芬更用上當時最新款鋼琴才有的特低音，音樂乍似要走向瓦解，但逐漸回到歡欣，再以響亮的和弦作結。

第五交響曲，第四樂章，小慢板

馬勒 (1860–1911)
(王應淳編)

馬勒1898年起出任維也納宮廷歌劇院（現稱維也納國立歌劇院）總監，兼顧繁重的行政及指揮職責，1901年頭他在家中內出血，倒臥血泊，幸被妹妹發現，救回一命。1901年底他與年輕十九年，才貌雙全的艾瑪·舒特拉相戀，翌年結婚。在1901年夏天動筆、一年後完成的《第五交響曲》反映了馬勒從險死還生到幸福滿溢的經歷。

第四樂章（小慢板）是全首交響曲最受喜愛的樂章，甚至是馬勒最膾炙人口的一個樂章。配器只用弦樂及豎琴，旋律可能受華格納《崔斯坦與伊索德》的「凝望」主題動機啟發，氣氛從柔情醞釀到激情，是馬勒寫給至愛的情書。今場演出的鋼琴獨奏版本由王應淳親自改編。

交響練習曲，作品十三

舒曼 (1810–1856)

主題：行板

練習曲一（變奏一）：稍為較生動

遺作變奏一

練習曲二（變奏二）

練習曲三：活板

練習曲四（變奏三）

練習曲五（變奏四）

練習曲六（變奏五）：激動地

遺作變奏四

遺作變奏五

遺作變奏三

練習曲七（變奏六）：甚快板

練習曲八（變奏七）

練習曲九：盡可能快

遺作變奏二

練習曲十（變奏八）

練習曲十一（變奏九）：帶着感情

練習曲十二（終曲）：炫技的快板

舒曼大型鋼琴作品中，《交響練習曲》的地位或者僅次於《幻想曲》，而曲名其實隱藏了第三種體裁：變奏曲，因為作品本來就是一套主題變奏曲。主題變奏曲在擅長微型樂曲的舒曼作品中扮演相當角色，他第一部出版的作品是《亞貝格變奏曲》，「克拉拉動機」初次出現於《克拉拉·威克主題即興曲》，二十年後，他入住精神病院前，在幻聽下完成的最後一首作品就是《鬼魂變奏曲》。舒曼在1852年推出《交響練習曲》修訂版時把曲名改成《變奏曲形式的練習曲》，不過現在一概用回1837年初版的曲名《交響練習曲》。

1834年，舒曼和師妹恩尼斯汀相戀，甚至談婚論嫁，她養父費根男爵寫了一套長笛變奏曲，諮詢舒曼意見。舒曼對作品不以為然，卻認為主題甚有發揮空間，用它創作鋼琴變奏曲。舒曼大致完成作品後，戀上老師威克的女兒克拉拉，跟恩尼斯汀分手，情雖不再，但《交響練習曲》成為傳世傑作。

豐富的伴奏是舒曼鋼琴作品一個特色，《交響練習曲》在這方面更進一步，追求有如交響樂的濃厚和聲，這對演奏者構成極高技術要求，於是也等同令演奏者技術精進的練習曲，既與舒曼敬佩的蕭邦看齊（《交響練習曲》有十二首練習曲，跟蕭邦的作品十練習曲相同數目），舒曼也曾把帕格里尼的小提琴隨想曲改寫成兩套鋼琴練習曲（作品三及十）。舒曼並非為難而難，他極力探索主題背後的節奏、複音、和聲可能，令此作遠遠拋離同時代的花巧炫技曲，並直接影響布拉姆斯日後的鋼琴變奏曲。

《交響練習曲》雖在舒曼生前已有一定知名度，但他總是覺得它未夠深度，適合私人研習多過給聽眾欣賞。他在1852年的新版把每首練習曲都改稱為變奏，更把練習曲三及九刪除。舒曼死後，他岳丈將練習曲三及九補回再版，1873年布拉姆斯從舒曼手稿，整理並發表五個舒曼沒有收入初版的變奏，通稱為「五首遺作變奏」。這五首遺作變奏最重要是第三至五首，它們都是慢板或行板，原來的十二首練習曲以快板主導，較少柔和樂章。現在的鋼琴家大多連同五首遺作變奏一併演奏，問題是如何將它們插入十二首練習曲之中，不同鋼琴家會有不同選

PROGRAMME NOTES

In the Mists

Leoš Janáček (1854–1928)

Andante

Molto adagio

Andantino

Presto

Leoš Janáček's *In the Mists* is believed to have three sources of inspiration: 1) the favourable reception of the first book of his earlier piano cycle *On an Overgrown Path*; 2) two works by Debussy on the programme of a solo recital which Janáček organised for Marie Dvořáková in 1912—*Reflets dans l'eau* (*Reflections in the Water*) and *Doctor Gradus ad Parnassum*, and which he considered worth writing in response; and 3) a continuation of the nature imagery explored in *On an Overgrown Path*, as the title suggests. Some commentators have also proposed that the “mist” metaphor may reflect Janáček's dejection following his failure to put his operas on stage.

Janáček was invited to submit *In the Mists* to a composition competition and won first prize. Although the adjudicators could not see the name of the composer on the score, the distinctive style of the music made it hard not to recognise it as Janáček's. *In the Mists* received its premiere in 1913, performed by Marie Dvořáková.

Like the second book of *On an Overgrown Path*, which consists of five works, the four movements of *In the Mists* are also presented without captions, thus offering no cues to guide the listener's imagination. Just looking at the tempo of the opening passage of some of the movements, one can hardly anticipate the rapid shifts in speed and mood that follow. Yet each movement typically features two contrasting thematic ideas—brief, recognisable motifs that alternate and occasionally overlap. The music sometimes wanders off to nowhere, only to return abruptly to familiar theme. Other than the colouristic, fleeting moments reminiscent of Debussy, one can also hear traces of Central European folk music, particularly in the second and fourth movements, which contain passages imitating the Hungarian cimbalom and the *fujara* (a Slovak shepherd's pipe).

Geistliche Lieder, S. 562, No. 1, *Litanei auf das Fest Aller Seelen*

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

Among Schubert's sacred lieder, *Litanei auf das Fest Aller Seelen* (*Litany for All Souls' Day*) ranks just behind *Ave Maria* in renown. The lyrics offer a prayer for all souls—regardless of whether they experienced joy or suffering in life—would find peace. Liszt arranged both *Ave Maria* and *Litanei* for solo piano. While the arrangement of *Ave Maria* is rich and ornate, that of *Litanei* is much less so, as befitting the solemn and meditative nature of a requiem. The original vocal setting comprises nine stanzas set to the same melody, though typically only three are sung. Liszt's piano version features just two stanzas: the first presents a straightforward transcription of the melody, while the second introduces octave doublings in both the melody and accompaniment for added embellishment.

Piano Sonata No. 28 in A, Op. 101

Ludwig van Beethoven (1770–1827)

Etwas lebhaft und mit der innigsten Empfindung. Allegretto ma non troppo
Lebhaft. Marschmäßig. Vivace alla marcia
Langsam und sehnsuchtsvoll. Adagio, ma non troppo, con affetto
Geschwind, doch nicht zu sehr, und mit Entschlossenheit. Allegro

Among Beethoven's five late piano sonatas, the *Hammerklavier* (No. 29) towers as a monumental work, while the final three sonatas are revered for breaking with classical norms in both structure and philosophical depth. In contrast, the Sonata in A major, Op. 101, has received comparatively less attention from listeners and performers alike. Composed during the same period as Beethoven's final two cello sonatas and the song cycle *An die ferne Geliebte*, it represents a period of transition and exploration as Beethoven moved from his middle to late style.

For those interested in Beethoven's late-period innovations—particularly his reimagining of traditional forms—this sonata offers much to observe. Its four movements are arranged in an unusual pattern, alternating in length (short, long, short, long) and tempo (slow, fast, slow, fast). Yet such formal freedom was not without precedent: Beethoven had already challenged classical sonata structure in earlier works such as the Op. 27 sonatas (Nos. 13 and 14), subtitled *quasi una fantasia*, including the famous “Moonlight” Sonata.

The opening movement unfolds like an awakening from a dream, expressing a quiet, inward tenderness that reflects the expressive markings in the score. The second movement is a march, its rhythm and structure recalling a scherzo, yet it spans the length and energy of a conventional first-movement *Allegro*. A tranquil trio section follows, and Beethoven transitions seamlessly back to the march.

The third movement is an unusually brief slow movement—so short, in fact, that it feels more like an introduction to the finale. It is marked to

be played with the soft pedal throughout, casting a sombre, shadowed atmosphere. As a cadenza-like passage begins, the soft pedal is gradually released and the dynamic grows. A gentle return to the first movement's theme is followed by a shimmering trill—one of Beethoven's late-style signatures—that leads directly into the finale.

The fourth movement begins with a rustic, dance-like theme full of exuberance, sweeping away the previous melancholy. A mysterious, fugue-like middle section deepens the movement's emotional texture. Beethoven takes advantage of the extended lower register of the newly developed piano, using deep bass notes to dramatic effect. Though the music at times seems on the verge of disintegration, it regains its momentum and concludes with a jubilant cascade of chords.

Symphony No. 5, IV. Adagietto

Gustav Mahler (1860–1911)
(trans. Anson Wong)

In 1898, Gustav Mahler was appointed Director of the Vienna Court Opera (now the Vienna State Opera), where he juggled immense administrative and conducting responsibilities. The strain on his health became critical: in early 1901, he suffered a severe internal haemorrhage and collapsed at home. Fortunately, his sister found him in time, and he narrowly escaped death. That same year, Mahler met and fell in love with Alma Schindler, a brilliant and striking young woman nineteen years his junior. They married in 1902. Mahler began composing his *Symphony No. 5* in the summer of 1901, completing it the following year. The work captures a dramatic arc which reflects his near-fatal illness and subsequent romantic renewal.

The fourth movement, *Adagietto*, is the most frequently performed and beloved movement of the symphony—and perhaps the most iconic single work in Mahler’s entire output. Scored solely for strings and harp, its serene lyricism and emotional depth have invited comparisons to the “gaze” motif in Wagner’s *Tristan und Isolde*. Unfolding from quiet tenderness to intense longing, the movement is often interpreted as Mahler’s wordless love letter to Alma. Tonight’s performance features a solo piano transcription of the *Adagietto*, arranged by Anson Wong.

Symphonic Etudes, Op. 13

Robert Schumann (1810–1856)

Theme: Andante

Etude 1 (Variation 1): Un poco più vivo

Posthumous Variation 1

Etude 2 (Variation 2)

Etude 3: Vivace

Etude 4 (Variation 3)

Etude 5 (Variation 4)

Etude 6 (Variation 5): Agitato

Posthumous Variation 4

Posthumous Variation 5

Posthumous Variation 3

Etude 7 (Variation 6): Allegro molto

Etude 8 (Variation 7)

Etude 9: Presto possibile

Posthumous Variation 2

Etude 10 (Variation 8)

Etude 11 (Variation 9): Con espressione

Etude 12 (Finale): Allegro brillante

Among Schumann's large-scale piano works, the *Symphonic Etudes*, Op. 13, holds a place just behind the great *Fantasy in C*. Despite its title, the work is essentially a set of theme and variations, a form that recurs meaningfully in Schumann's output, even though he is best known for his miniatures. His very first published piece was the *Abegg Variations*; the famous "Clara motif" appeared in the *Impromptus on a Theme by Clara Wieck*; and the *Ghost Variations*, his final composition, were completed while in the grip of hallucinations shortly before his admission to a mental asylum. In his 1852 revision of the *Symphonic Etudes*, Schumann retitled the work *Etudes en forme de variations* ("Etudes in the Form of Variations"), but today it is generally performed under its original 1837 title.

The work originated in 1834, during Schumann's brief engagement to his student Ernestine von Fricken. Her adoptive father, Baron von Fricken, had written a set of flute variations and consulted Schumann for feedback. Although Schumann was not impressed with the piece, he found its theme promising and began developing it into a set of piano variations. The

composition was largely complete when his affections turned to Clara Wieck, daughter of his former teacher. The relationship with Ernestine ended, but the *Symphonic Etudes* endured as one of Schumann's finest achievements.

Schumann's piano writing is known for its rich inner voices and orchestral textures. In the *Symphonic Etudes*, he intensifies this approach, pursuing a depth of harmony and resonance that evokes symphonic weight. The technical demands are significant, making the work not just a concert showpiece but also a genuine set of etudes. With twelve studies in total, the set mirrors the number in Chopin's *Etudes*, Op. 10—an implicit nod to a composer Schumann greatly admired. Earlier in his career, Schumann had transcribed Paganini's violin caprices into two sets of piano studies (Opp. 3 and 10), and here too, he is not seeking virtuosity for its own sake. Rather, he uses technical challenge as a vehicle to explore the full rhythmic, contrapuntal, and harmonic richness latent in the theme. The result is far from superficial virtuoso display—it is a deeply crafted work that would go on to influence Brahms, especially in his own approach to variation form.

Although the *Symphonic Etudes* gained some recognition during Schumann's lifetime, he never felt it was fully successful, viewing it as more suitable for private study than public concert performance. In his 1852 revision, he renamed the etudes as “variations” and removed two of the original numbers (Etudes 3 and 9). After Schumann's death, his father-in-law reinstated these two deleted etudes in later printings. Then, in 1873, Brahms edited and published five further variations that Schumann had omitted from the 1837 edition, now commonly referred to as the Five Posthumous Variations. Among these, Variations 3 through 5 are especially significant—they are marked Andante or slower and provide a welcome lyrical contrast to the predominantly brisk tempos of the original twelve. Most pianists today include the five posthumous variations in performance, though opinions differ on where best to integrate them into the sequence. This flexibility has made the *Symphonic Etudes* not only a technical and expressive milestone in Schumann's output, but also an interpretive journey shaped anew with each performance.

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