

14.9.2025

星期日 Sun 8pm

香港大會堂音樂廳  
Concert Hall,  
Hong Kong City Hall

Piano Recital by  
**NIKOLAI  
LUGANSKY**  
魯根斯基 鋼琴演奏會

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# 20-21/11

星期四至五 Thu-Fri 8pm

香港文化中心音樂廳

Concert Hall,

Hong Kong Cultural Centre

\$1,450, \$1,250, \$1,050, \$850, \$650, \$450



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20/11

貝雅斯·拉娜  
Beatrice Rana

鋼琴 Piano



丹尼奧·哈汀  
Daniel Harding

指揮 Conductor



米娜·莉莎·瓦雷萊  
Miina-Liisa Väreli

女高音 Soprano



21/11

延侑哲  
Kwangchul Youn

男低音 Bass



克勞斯·弗洛里安·福茨  
Klaus Florian Vogt

男高音 Tenor

# ORCHESTRA DELL'ACCADEMIA NAZIONALE DI SANTA CECILIA - ROMA

## 羅馬聖切契利亞管弦樂團

20/11

威爾第  
Verdi

《西西里晚禱》序曲  
Overture to *Les vêpres siciliennes*

拉赫曼尼諾夫  
Rachmaninov

E小調第二交響曲，作品二十七  
Symphony No. 2 in E minor, Op. 27

拉威爾  
Ravel

G大調鋼琴協奏曲  
Piano Concerto in G

21/11

威爾第  
Verdi

《西西里晚禱》序曲  
Overture to *Les vêpres siciliennes*

威爾第  
Verdi

《命運之力》序曲  
Overture to *La forza del destino*

羅西尼  
Rossini

《威廉泰爾》序曲  
Overture to *William Tell*

華格納  
Wagner

《女武神》第一幕  
*Die Walküre*, Act I

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節目詳情  
Programme Details



# 節目 PROGRAMME

貝多芬 Beethoven

D小調第十七鋼琴奏鳴曲，作品三十一之第二首，「暴風雨」  
Piano Sonata No. 17 in D minor, Op. 31, No. 2, “The Tempest”

舒曼 Schumann

維也納狂歡節場景，作品二十六  
Faschingsschwank aus Wien, Op. 26

~ 中場休息15分鐘 Intermission of 15 minutes ~

華格納 Wagner (布拉辛—魯根斯基編 trans. Brassin-Lugansky)

眾神蒞臨瓦哈拉英靈殿

Entry of the Gods into Valhalla

(選自《萊茵的黃金》第四場 from *Das Rheingold*, Scene 4)

華格納 Wagner (布拉辛編 trans. Brassin)

魔焰音樂

Magic Fire Music

(選自《女武神》第三幕第三場 from *Die Walküre*, Act III, Scene 3)

華格納 Wagner (魯根斯基—科奇什編 trans. Lugansky-Kocsis)

變換場景音樂及終曲

Transformation Music and Finale

(選自《帕西法爾》第一及第三幕 from *Parsifal* Act I and III)

李斯特 Liszt

保羅的聖方濟在水面上行走

St François de Paule: Marchant sur les flots

(兩首傳奇曲，S. 175，第二首 Deux Légendes, S. 175, No. 2)

節目長約1小時50分鐘，包括中場休息15分鐘。

The performance will run for about 1 hour and 50 minutes including a 15-minute intermission.



## 尼古拉·魯根斯基 Nikolai Lugansky

鋼琴家尼古拉·魯根斯基以演繹拉赫曼尼諾夫、浦羅歌菲夫、蕭邦及德布西的作品而聞名。《留聲機》雜誌形容他為「最具開創性及如流星般耀眼的演奏家」，功力深厚，能駕馭多類樂種。

魯根斯基經常與國際級的指揮家合作，包括長野健、特米爾卡諾夫、昂涅克、諾西達、高查諾夫斯基、皮贊高、沙尼等；並多次受邀與世界一流的樂團合作演出，包括柏林愛樂樂團、倫敦交響樂團、荷蘭愛樂樂團、法國廣播愛樂樂團、奧斯陸愛樂樂團、瑞典廣播交響樂團及西班牙國家管弦樂團。他亦獲邀參與全球頂尖音樂節，如亞斯本、鄧肯活、拉維尼亞及韋爾比耶音樂節，亦不時夥拍知名音樂家如雷賓、克尼亞瑟夫、麥斯基，以及卡華高斯演出。

2023 年是拉赫曼尼諾夫誕辰 150 周年，他在巴黎香榭麗舍劇院及倫敦韋格蒙音樂廳舉行作曲家專場系列音樂會，並於歐洲多個城市演出。2024/25 樂季，魯根斯基受邀與東京 NHK 交響樂團、漢諾威北德廣播愛樂樂團、布魯塞爾愛樂樂團、法國廣播愛樂樂團、柏林音樂廳管弦樂團、倫敦愛樂管弦樂團合作演出。他亦於米蘭史卡拉歌劇院、巴黎香榭麗舍劇院、維也納音樂廳、倫敦韋格蒙音樂廳、蘇黎世音樂廳、里昂鋼琴節、古爾本基安等地，舉行華格納改編作品的獨奏巡演。

魯盧根斯基為 Harmonia Mundi 唱片公司的專屬藝人。他卓越的錄音作品和藝術成就，為他囊括無數獎項。他的眾多錄音屢獲殊榮，包括《拉赫曼尼諾夫鋼琴奏鳴曲》和《法朗克：前奏曲、賦格與聖詠》專輯的金音叉獎、與長野健及柏林德意志交響樂團合作錄製的《葛利格與浦羅歌菲夫》作品專輯獲選為《留聲機》編輯推薦之作，而專輯《拉赫曼尼諾夫：音畫練習曲與三首小品》亦獲選為 2023 年《Classica》年度最佳專輯及《留聲機》編輯推薦專輯。他最新專輯《華格納》(2024 年) 獲選為《留聲機》編輯推薦專輯，並入選「年度最佳古典專輯」，同時榮獲 2024 年阿比亞蒂唱片獎獨奏曲類別大獎。

Pianist Nikolai Lugansky is renowned for his interpretations of Rachmaninov, Prokofiev, Chopin and Debussy. Described by *Gramophone* as “the most trailblazing and meteoric performer of all”, Lugansky is a pianist of extraordinary depth and versatility.

He collaborates regularly with conductors of the calibre of Kent Nagano, Yuri Temirkanov, Manfred Honeck, Gianandrea Noseda, Stanislav Kochanovsky, Vasily Petrenko and Lahav Shani. He is invited by leading international orchestras regularly including Berliner Philharmoniker, London Symphony Orchestra, Netherlands Philharmonic Orchestra, Orchestre Philharmonique de Radio France, Oslo Philharmonic Orchestra, Swedish Radio Symphony Orchestra and Orquesta Nacional de España. He is also invited by some of the world’s most distinguished festivals including the Aspen, Tanglewood, Ravinia and Verbier festivals. Chamber music collaborators include Vadim Repin, Alexander Kniazev, Mischa Maisky and Leonidas Kavakos.

In 2023, he celebrated the 150th anniversary of Rachmaninov's birth by performing cycles of monographic programmes at the Théâtre des Champs-Élysées in Paris and Wigmore Hall in London, along with other performances throughout Europe. In 2024/25 season, he has been invited by NHK Symphony Orchestra, NDR Radiophilharmonie Hannover, Brussels Philharmonic, Orchestre Philharmonique de Radio France, Berlin Konzerthaus Orchester and Philharmonia London. He has toured his Wagner’s transcriptions in recitals at Teatro alla Scala, Théâtre des Champs-Élysées, Wiener Konzerthaus, Wigmore Hall, Zurich Tonhalle, Piano à Lyon, Gulbenkian, among many others.

Lugansky is Harmonia Mundi’s exclusive artist and has received numerous awards for recordings and artistic merit. Among the other awards for his many previous recordings: Diapason d’Or (*Rachmaninov’s Piano Sonatas* and *César Franck, Préludes, Fugues & Chorals*) and *Gramophone’s* “Editor’s Choice” (*Grieg and Prokofiev* with Kent Nagano and the Deutsches Symphonie-Orchester Berlin), *Classica’s* Choc de l’Année 2023 and *Gramophone’s* “Editor’s Choice” (*Rachmaninov: Études-Tableaux; 3 Pièces*). And his latest recording *Richard Wagner* (2024) was selected as the “Editor’s Choice” and included in “The Best Classical Albums of the Year” by *Gramophone*, and won the Premio Abbiati del Disco 2024 for solo repertoire.

資料由表演者提供  
Information provided by the artist

# 樂曲介紹

## D小調第十七鋼琴奏鳴曲， 作品三十一之第二首，「暴風雨」

貝多芬 (1770 - 1827)

最緩板 — 快板

柔和慢板

稍快板

貝多芬一共寫了三十二首鋼琴奏鳴曲聯篇。這些樂曲無論在感情表達、彈奏技巧、形式嘗新方面，都達到超卓的領域，以至無法依照傳統的方式按創作時期區分為早期、中期、晚期之作。作品三十一內有三首奏鳴曲都是寫於 1801 至 02 年間，於 1803 年出版。貝多芬完成了這幾首樂曲後，在 1802 年去了維也納郊外一處名叫海利根斯塔特的鄉村，期望休養生息，令身體能夠恢復過來，可惜事與願違，耳聾的狀況更加嚴重，令他十分沮喪，也因此立定心意要創出新的藝術手法。根據傳記作家威廉·金德曼分析，貝多芬「要創新的傾向（在這幾首作品中）已清晰浮現」，力求開拓出一條「新路向」，結果是《英雄交響曲》出現，成就大業。

《D 小調奏鳴曲》可能是這三首奏鳴曲中的第二首。與其前作 — 1801 年的《幻想曲式奏鳴曲》（作品二十七之第二首），即廣為人知的《月光曲》相似，它也獲得了一個來自大自然意象的別名：《暴風雨》。然而，正如《月光曲》一樣，這個別名並不是貝多芬自己起的。據曾一度擔任貝多芬秘書的安東·辛德勒所述，他曾問貝多芬這首奏鳴曲的含義，貝多芬答道：「去讀莎士比亞的《暴風雨》吧。」不過，辛德勒的回憶常被證實並不可靠。雖然貝多芬確實擁有一套莎士比亞全集，但並無確切證據顯示他有意將此曲作為標題音樂。況且，貝多芬的許多作品僅憑純粹的音樂語言，便足以激發出「驟雨狂風般的戲劇感」，無須依託於音樂以外的素材。

不過，這首奏鳴曲的規模與雄心確是顯而易見。第一樂章已經突破了傳統奏鳴曲的格式，把沉思般的緩慢樂段與激昂奔騰的樂思交織。貝多芬早在 1798 年創作編號十三的《C 小調奏鳴曲》（即他本人亦認可的別名《悲愴》交響曲）中，便曾經嘗試過這種手法；到了《暴風雨》，他把這種對比進一步推向更為緊張懸疑的戲劇結構。

第一樂章由一個分解和弦開展，音符如同豎琴般依次滾奏，而非同時按下。這個簡單的動作卻成為貫穿全曲的統一樂思。〈柔和慢板〉流露出寧靜與深情的氣息，而終樂章則以一個反覆出現的主題推動，帶着焦灼不安的迫切感，驅使音樂持續奔湧向前。

快板

浪漫曲

諧謔曲

間奏曲

終曲

來到舒曼的作品，我們遇見另一類「暴風雨」。舒曼極為敬仰貝多芬，經常苦思如何承接其遺緒。到 1830 年代末，他將近三十歲，已經憑著自己的鋼琴獨奏曲成名，同時又成了非常有影響力的樂評人，言論擲地有聲，曾力推新晉同道如蕭邦（以及其後的布拉姆斯），使他們逐步在樂壇打出名堂。同時，年輕的舒曼在感情生活上也承受巨大壓力；他深深愛上了才華橫溢的年輕鋼琴家克拉拉·威克，卻遭到克拉拉父親的強烈反對，竭力阻撓兩人的結合。

在這段情感受挫、事業亦感徬徨的時期，舒曼從 1838 年底至 1839 年春天在維也納逗留約半年，甚至一度考慮遷居這座音樂之都。《維也納狂歡節場景》正是此時的創作，靈感來自他於 1839 年二月在當地所見的狂歡節景象。維也納每年二月都有狂歡節活動，於大齋期來臨前舉辦連串的化妝舞會、音樂演奏，盡情狂歡。

這套樂曲有多不斷流轉、曖昧難測的變化，很可能正反映舒曼當時內心的矛盾與躁動。音樂時而閃現活力充沛，樂觀開懷，時而濃烈深沉，滿含渴慕之情，或者猶豫不決。甚至《維也納狂歡節場景》的結構都不依常規，任人闡析。整套作品共有五個對比強烈的樂章，經常被人拿來比作一場音樂化妝舞會，作曲者在每一樂章採用一個面具，每情緒變化一次，就代表一個性格人物出場。

篇幅最長的第一樂章昂揚奔放，充滿炫技的華彩段落，當中還短暫引用了貝多芬編號三十一的奏鳴曲中的第三首，以及向法國國歌《馬賽進行曲》致意——後者在拿破崙戰敗後的維也納其實是被禁奏的！隨後的〈浪漫曲〉帶有抒情而內省的氣息，〈諧謔曲〉則靈巧機敏，節奏佻皮活潑；〈間奏曲〉濃烈而深情，常被視為他對遠方克拉拉的思念。作品最後以旋風般的〈終曲〉收束，重現開篇樂章的奔放活力。

## 眾神蒞臨瓦哈拉英靈殿 (選自《萊茵的黃金》第四場)

華格納 (1813 - 1883)  
(布拉辛 — 魯根斯基編)

## 魔焰音樂 (選自《女武神》第三幕第三場)

(布拉辛編)

華格納的歌劇《尼布龍的指環》，可說是西方音樂裡規模最龐大、篇幅也最長的作品，一般要連演四個晚上才可以演完，華格納也用了超過四分之一世紀的時間才把這套《指環》系列寫成。這歌劇把德國的神話傳統、滿含革命思想的哲學、心理戲劇與音樂創新手法，交融結合成一首宏闊又互相交織的史詩，以豪放的筆觸描述萊茵河的黃金怎樣被偷走，打成一枚受詛咒的指環，以及諸神與凡人因此被籠罩在它的陰影下，最後覆滅的故事。

這套歌劇不單深奧得令人望而生畏，製作費用也高昂。結果，劇中很多段管弦樂很快就被引入音樂會中演出，因為華格納為管弦團撰寫的華麗豐厚音樂本身就已很吸引。但在錄音和唱片出現之前，這些樂曲是藉着改編成鋼琴曲才得以廣為流傳。在沙龍雅集和豪門大廳裡，鋼琴家只用一具鍵盤樂器，就把華格納的神秘宇宙召喚來，與聽眾一同享受。

這些鋼琴改編曲早已不僅僅是歷史的奇珍，更是發展為一種獨立的藝術形式，力圖呈現華格納音樂中那份強烈的情感張力、戲劇力量，以及創新的音響想像。要知道，華格納《指環》系列原本是為一支超過百名樂師的龐大管弦樂團而作，其中某些最壯麗的場景，單是豎琴也需要八具！

魯根斯基曾觀察道：「提到華格納的音樂，人們自然會想到他對管弦樂音色的嶄新處理。然而，他的偉大作品遠不止於此，而是達致一種普遍合用性。正因如此，將他一些最為迷人的片段移植到鋼琴上，並化為我自己的詮釋，在我看來是完全合理的。」在這場獨奏會中，魯根斯基選取了兩個片段來代表《指環》，分別取自前兩齣歌劇的尾聲。他所依據的改編版本出自比利時鋼琴家兼作曲家路易·布拉辛 (1836-1884) 之手；布拉辛曾在慕尼黑工作，而當時華格納亦居住在當地。

今晚第一首華格納的樂曲〈眾神蒞臨瓦哈拉英靈殿〉出自《萊茵的黃金》結尾的一場；這劇是後來三齣篇幅更長的《指環》歌劇系列的「前傳」。眾神之首的沃坦下令建造一座宏偉的堡壘，就是瓦哈拉英靈殿，但為了要令堡壘得以建成，他不得不交出那枚威力無窮的指環。在場的眾神召喚來一場驚心動魄的暴風雨，之後明亮的彩虹出現，橫跨整個舞台，作為走進英靈殿的橋樑。

華格納用了一段聖詩般的樂旨來凸顯這個時刻，既象徵堡壘本身，也象徵沃坦的權力。這段音樂教人想到眾神登上堡壘時那種壯麗卻傲慢的神態。可惜，即使堡壘在遠處看去閃閃發亮，指環所帶來的詛咒仍潛伏其中，動搖其根基。到了樂譜最後的幾頁，華格納重新把〈萊茵的仙女〉歌曲引進場，這些仙女本來是黃金的守護神，她們在後台唱起哀歌（在本場演出中由魯根斯基親自改編為鋼琴），提醒人們所失去的是甚麼，也預告將要來到的後果。最後音樂在如雷轟鳴的和弦中收束，將英靈殿與彩虹橋的主題交織，呈現出一片華麗壯觀，卻虛妄空洞的榮耀。

《女武神》的主角是沃坦最鍾愛的女兒布倫希爾德。正如劇名所示，她是一位女武神，因違抗沃坦的命令，不肯殺死他所摯愛的人類兒子西格蒙，招致了嚴厲的處分，被剝奪神性，逐出英靈殿，貶至山頂之上沉睡，任憑任何男子覬覦。幸而沃坦終被勸服而心軟，把處罰減輕，召喚來一堵火牆圍繞她，以作保護。

〈魔焰音樂〉以一個下行主題展開，象徵沃坦的長矛——他神聖律法與權威的標誌。在一連串神秘和弦之間，他以溫柔一吻奪去布倫希爾德的不死之身，使她陷入魔法般的沉睡。高音域的半音閃爍，化作圍繞她的魔焰。華格納將下行五音動機（象徵睡眠）、沃坦深切的告別之歌，以及一段帶有神諭意味的新主題交織其中，預示唯有未來的英雄齊格飛，方能穿越火焰抵達她身邊。

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## 變換場景音樂及終曲 (選自《帕西法爾》第一及第三幕)

華格納 (1813 - 1883)  
(魯根斯基 — 科奇什編)

撰寫《指環》系列固然是一項艱鉅浩繁的工程，但華格納完成全套歌劇後，仍意猶未盡，有很多話要說。《帕西法爾》是他最後一部音樂戲劇，於1882年在拜羅伊特首演；這座歌劇院正是他為《指環》而特意興建，並於1876年首次完整上演全套作品。《帕西法爾》糅合了基督教象徵、佛教哲思，以及華格納對心理世界的獨特關注，最終形成一部深沉內省的作品，既是他藝術理念的總結，也成為他創作生涯的壓軸之作。

《帕西法爾》的故事大致取材自中世紀的聖杯傳說，場景設於一個超越時空、寓意濃厚的國度。這裡有一群武士，肩負守護那隻曾盛載基督寶血的聖杯的使命。然而，自從領袖安佛塔斯因為受不住色慾的引誘，違反聖誓，被矛所刺傷後，群體就衰落，因為那根矛，昔日就曾刺進基督的身體。安佛塔斯的傷無法治癒，成了個人與群體兩者皆靈性癱瘓的意象。救贖只有靠帕西法爾的來到才降臨——這位天真的少年，經歷苦難與同情的磨練，蛻變為「純潔的愚者」，注定要恢復完整與圓滿。

魯根斯基在本場演奏的〈變換場景音樂〉出自《帕西法爾》第一幕，由他親自改編，靈感來自華格納助手、指揮家莫特爾的演出譜本。這段音樂伴隨場景轉換而響起，帶有莊嚴的儀式感，進行曲式的旋律如同光輝的波浪般層層推進，將舞台背景轉換至聖杯揭示的殿堂。隨着音樂推展，織體日益厚重，莊嚴的和聲與鐘聲般的音響，營造出神聖肅穆的氛圍；「德累斯頓阿們」主題則以莊嚴的上行樂句支撐全曲，帶來崇高與穩固的感覺。正如劇中一位角色所言：「在這裡，時間化作了空間。」

在〈變換場景音樂〉之後，魯根斯基順勢銜接到《帕西法爾》輝煌的終章，這次演奏的是另一位著名的華格納音樂改編者——匈牙利鋼琴家科奇什·佐爾坦(1952-2016)的版本。此處聖杯的主題不斷以光芒四射的弧線向上攀升，描繪帕西法爾在歌劇最後一幕的行動與其整段旅程的總結。他以智者之姿重返聖杯殿堂，為安佛塔斯療癒創傷，並將整個聖杯群體導向救贖。

## 保羅的聖方濟在水面上行走 (兩首傳奇曲，S. 175，第二首)

李斯特 (1811 - 1886)

李斯特僅比華格納年長兩歲，卻是他最早期、也是最具影響力的支持者之一。在華格納作品鮮有人敢於公開指揮之時，李斯特已挺身而出；在華格納的歌劇甚少在舞台上完整上演的年代，李斯特更將這些作品改編為鋼琴曲，為樂界提供了認識和接受華格納音樂的重要途徑。作曲方面，李斯特早已發展出大膽的和聲語言，對這位年輕同輩留下深刻影響。其後，華格納與李斯特的女兒科西瑪發生戀情，一度引起樂壇譁然；最終兩人結為連理，使華格納正式成為李斯特的女婿。

華格納到了創作後期，在《帕西法爾》中才轉向基督教題材，標誌着他藝術觀點的一次鮮明轉向；李斯特則不同，宗教情懷自始至終都是他創作的指引力量。作為一名虔誠卻別具一格的天主教徒，他一生中有許多作品都蘊含靈性的意象。最為人注目的，便是 1863 年發表的《兩首傳奇曲》。

這個時期，李斯特屬於半退隱狀態，不再活躍於公開演奏。他成了天主教會的小品神職人員，搬到了羅馬定居。《兩首傳奇曲》就是他讀過一些聖徒生活的靈修記錄後，受到啟發而創作。《傳奇曲》的第一首主角是阿西西的聖方濟，他很有名的一件事蹟是對着一大群雀鳥講道，那些鳥都從樹上飛下來，靜靜地聆聽他說話，直至聖方濟為牠們祝福差遣後才飛走。

《傳奇曲》第二首〈保羅的聖方濟在水面上行走〉，描繪了一則關於這位十五世紀的意大利隱士兼治癒者的奇蹟傳說。相傳聖方濟在嘗試橫渡西西里與意大利之間的狹窄海峽時，因無力支付船費而被拒載。他遂將披風展開，鋪於海面，並將一端繫於手杖當作船帆，就這樣與隨行的同伴一同奇蹟般地渡過了波濤。

李斯特的靈感來自同期畫家馮·斯坦因萊的一幅作品，畫中聖方濟在烏雲密佈、驚濤洶湧之間，奮力向前。這幅畫深深吸引了李斯特，他甚至興奮地致函華格納，形容道：「他乘着展開的披風，堅毅穩健地踏上洶湧的波濤，左手握着燃燒的炭火，右手舉起祝福的手勢。他仰首凝望天際，只見『慈愛』一字，被聖光圍繞，為他照亮前路。」李斯特以音樂展現這幕奇景，不僅呼應了大自然的磅礴力量，也表達了信仰所帶來的寧靜與篤定。

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# PROGRAMME NOTES

## Piano Sonata No. 17 in D minor, Op. 31, No. 2, “The Tempest”

Ludwig van Beethoven (1770 – 1827)

*Largo - Allegro*

*Adagio*

*Allegretto*

Ludwig van Beethoven’s cycle of 32 piano sonatas encompasses such a remarkable range of expression, technique and formal experimentation that it resists the conventional division into early, middle and late periods. The three sonatas comprising Op. 31, published in 1803, were composed in 1801-02, during the period leading up to Beethoven’s stay in Heiligenstadt — a village outside Vienna where, in 1802, he sought rest and recovery. It was there that he confronted the despair brought on by his worsening deafness and famously committed himself to pressing ahead with a new artistic resolve. According to biographer William Kinderman, the composer’s “innovative tendencies surface more clearly” in these works, pressing forward along the “new path” that would soon culminate in the Eroica Symphony.

The Sonata in D minor appears as the second of this trio of sonatas. Like its predecessor from 1801, the *Sonata quasi una fantasia*, Op. 27, No. 2 — popularly known as the “Moonlight” — it has also acquired an evocative nickname drawn from the natural world: “The Tempest” (“*Der Sturm*” in German). And as was the case with the “Moonlight”, the nickname did not originate with Beethoven himself. Anton Schindler, who served for a time as the composer’s secretary and left behind many recollections later shown to be unreliable, claimed that when he asked Beethoven what the sonata was about, the composer replied: “Just read Shakespeare’s *Tempest*”. While Beethoven owned a complete edition of Shakespeare’s works, there is no concrete evidence that he intended this sonata to be heard as programme music. Moreover, many of his compositions elicit images of “stormy drama” through purely musical means, without reference to a non-musical source.

Still, the scale and ambition of this sonata are unmistakable. The first movement departs from conventional sonata form by interweaving slow, reflective passages with bursts of agitated energy. Beethoven had experimented with this idea earlier in the Op. 13 C minor Sonata from 1798, the *Pathétique* — a nickname the composer himself endorsed — but in “The Tempest” he shapes the contrasts into a more charged and suspenseful dramatic structure.

The first movement begins with a broken chord — its notes rolled in sequence, as if on a harp, rather than struck together. This simple gesture serves as a unifying musical idea. The *Adagio* offers music of great stillness and expressive depth, while the finale is restless and propulsive, driven by a theme that keeps returning with an anxious sense of urgency.

## Faschingsschwank aus Wien, Op. 26

Robert Schumann (1810 – 1856)

*Allegro*

*Romanze*

*Scherzino*

*Intermezzo*

*Finale*

We encounter another kind of “tempest” in this work of Robert Schumann, who admired Beethoven profoundly and often wrestled with his legacy. By the late 1830s, when he was approaching the age of 30, Schumann had become best known for his music for solo piano. He had also established himself as a highly influential and eloquent music critic, helping to promote such emerging colleagues as Chopin (and, later, Brahms) on the map. Meanwhile, in his emotional life, young Schumann found himself under strain because of his deep love for a brilliant young pianist, Clara Wieck, whose father vehemently opposed their relationship and did everything in his power to prevent their union.

Emotionally worn down by the strain of his forbidden love for Clara and feeling professionally adrift, Schumann spent about half a year in Vienna, from the end of 1838 until the spring of 1839, and for a time even considered resettling in the great musical capital. *Faschingsschwank aus Wien* (which can be translated as *Carnival Scenes from Vienna*) is a product of this stay and reflects inspiration from what the composer observed in February 1839, during the city’s Carnival celebrations—a time of masked balls, music and revelry preceding the Lenten season.

The mercurial shifts and ambiguity in the music likely mirror Schumann’s own inner turbulence during this period — caught between flashes of extroverted exuberance and moments of intensely intimate longing or uncertainty. Even the structure of *Faschingsschwank aus Wien* is unconventional and open to multiple interpretations. Cast in five highly contrasting movements, the work has often been compared to a kind of musical masquerade, in which the composer adopts a different mask for each, assuming a new personality with every shift in mood.

The high-spirited opening movement — longest of the five — teems with virtuosic flourishes and even includes a brief quote from the third of Beethoven’s Op. 31 sonatas, as well as a nod to the French anthem *La Marseillaise*, which had been banned in post-Napoleonic Vienna. A gentle *Romanze* follows, tinged with lyrical introspection. The ensuing *Scherzino* is nimble and playfully rhythmic, giving way to an *Intermezzo* of intense lyricism that has often been associated with a longing for the distant Clara. The work ends with a whirlwind *Finale* recalling the exuberance of the opening movement.

## Entry of the Gods into Valhalla (from *Das Rheingold*, Scene 4)

Richard Wagner (1813 – 1883)  
(trans. Brassin–Lugansky)

## Magic Fire Music (from *Die Walküre*, Act III, Scene 3)

(trans. Brassin)

Richard Wagner's *Ring of the Nibelung* ranks among the most monumental — and longest — works of art in the Western repertoire, typically performed over four evenings. Taking more than a quarter-century to write, the *Ring* cycle blends Germanic myth, revolutionary philosophy, psychological drama and musical innovation into a vast, interwoven epic. In broad strokes, it tells of a cursed ring forged from gold stolen from the Rhine, and the downfall of gods and mortals who fall under its shadow.

Moreover, few works are more daunting or costly to produce. As a result, orchestral excerpts soon found their way into concert programmes, where Wagner's sumptuous writing for orchestra could captivate on its own. But before the advent of recordings, it was through piano transcriptions that this music first began to circulate widely — shared in salons and living rooms, where a pianist could summon Wagner's mythic universe from a single keyboard.

These transcriptions are far more than historical curiosities. They became an art form in their own right, seeking to convey the emotional intensity, theatrical power and innovative sonic imagination of Wagner's music — even though the *Ring* was written for an orchestra requiring more than 100 players, including as many as eight harps in some of the cycle's most spectacular scenes.

"When we talk of Wagner's music, we think spontaneously of his inspired handling of orchestral timbres", observes Nikolai Lugansky. "But his great works go far beyond this single aspect, to attain universality. This is why the idea of presenting some of his most fascinating moments on the piano, of making them my own, as it were, seems wholly legitimate to me". For this recital, he has chosen a pair of excerpts to represent the *Ring*, drawing from the final pages of the first two operas. Lugansky turns to transcriptions made by the Belgian pianist and composer Louis Brassin (1836-84), who worked for a time in Munich when Wagner himself was based there.

*Entry of the Gods into Valhalla* comes from the closing scene of *Das Rheingold*, which serves as a "prologue" to the three longer *Ring* operas that follow. Wotan, leader of the gods, had ordered an imposing castle to be built: Valhalla. But to pay for its construction, Wotan has been compelled to surrender the all-powerful ring. His companion gods summon a thrilling storm, from which a brilliant rainbow emerges — stretching across the stage as a bridge to Valhalla.

Wagner underscores this moment with the hymn-like motif associated with the castle and, by association, with Wotan's own power. It evokes the arrogant splendour of the gods' ascent. Yet even as the fortress gleams in the distance, the curse clinging to the ring threatens its stability. In the final pages, Wagner reintroduces the song of the Rhinemaidens — the original guardians of the gold — whose offstage lament, as arranged by Lugansky himself, serves as a reminder of what has been lost and foretells the tragic consequences to come. The music then ends in a blaze of proud, empty pomp as thundering chords combine the Valhalla and rainbow bridge motifs.

*Die Walküre* centres on Wotan's favourite daughter Brünnhilde, a warrior maiden whose rebellion against his order to destroy what he loves—Siegmond, his own mortal son—results in her severe punishment. Stripped of her divine statue and banished from Valhalla, Brünnhilde is condemned to be cast into a deep sleep on a mountaintop, left helpless to any man who might claim her. Yet Wotan is persuaded to soften the sentence by summoning a wall of fire to encircle and protect her.

*Magic Fire Music* begins with the descending theme associated with Wotan's Spear — his symbol of divine law and authority. To a chain of mysterious chords, he gently kisses Brünnhilde's immortality away and lowers her into an enchanted sleep. High in the treble, the music flickers chromatically, conjuring the magical fire that now encircles her. Wagner interweaves a descending five-note motif associated with sleep, Wotan's poignant song of farewell, and a new, oracular theme foretelling that only the future hero Siegfried will have the power to pass through the flames.

## Transformation Music and Finale (from *Parsifal*, Act I and III)

Richard Wagner (1813 – 1883)  
(trans. Lugansky–Kocsis)

Even after the herculean effort of completing the *Ring cycle*, Wagner had more to say. *Parsifal*, his final music drama, premiered in 1882 at his specially built Festspielhaus in Bayreuth, which had presented the first complete *Ring cycle* in 1876. Shaped by an idiosyncratic blend of Christian symbolism, Buddhist philosophy, and Wagner's own psychological preoccupations, *Parsifal* offers a final, deeply contemplative summation of his artistic vision.

Based loosely on medieval legends of the Holy Grail, *Parsifal* unfolds in a timeless, symbolic realm inhabited by a brotherhood of knights entrusted with safeguarding the Grail — the chalice that once held Christ's blood. The community has fallen into decline ever since its leader, Amfortas, broke his sacred vows by yielding to sexual desire and was wounded by the same spear that had pierced Christ's side. His unhealing wound becomes a symbol of spiritual paralysis — both personal and communal. Redemption comes only through the arrival of Parsifal, a naive youth who, enlightened through suffering and compassion, matures into the “pure fool” destined to restore wholeness.

Lugansky plays his own transcription of the *Transformation Music from Act I*, drawing on impulses from the performing score used by conductor Felix Mottl, an associate of Wagner. Occurring during a change of scene in the first act, this ceremonial, march-like music intensifies in luminous waves as the setting shifts to the Temple for the unveiling of the Grail. The texture thickens with stately harmonies and bell-like sonorities, evoking a sense of sacred awe and anchored by the solemnly ascending motif of the “Dresden Amen”. “Here, time becomes space”, observes one of the opera's characters.

Lugansky segues from the *Transformation Music* directly into *Parsifal's* radiant final pages, using the work of another acclaimed Wagner transcriber, the Hungarian pianist Zoltán Kocsis (1952-2016). The theme of the Grail rises ever higher in luminous arcs to depict Parsifal's final act in the opera and the culmination of his journey. Returning to the Grail Temple as a wise man, Parsifal heals Amfortas of his wound and redeems the community.

## St François de Paule: Marchant sur les flots (Deux Légendes, S. 175, No. 2)

Franz Liszt (1811 – 1886)

Only two years older than Wagner, Franz Liszt became one of his earliest and most influential supporters, conducting performances of Wagner's works when few others dared. He also made standard-setting transcriptions of his operas that shaped how they were received by the musical public when full stagings were rare. As a composer, Liszt developed a bold harmonic language of his own that left an imprint on his younger peer — who would later cause scandal by having an affair with Liszt's daughter Cosima. Eventually, Wagner married Cosima, officially becoming Liszt's son-in-law.

While Wagner's turn to Christian themes in *Parsifal* marked a striking late shift in his artistic outlook, religious feeling had long been a guiding force for Liszt. A devout — if idiosyncratic — Catholic throughout his life, Liszt infused many of his works with spiritual symbolism. A particularly striking example is the set of *Two Legends* (published as *Deux Légendes*) from 1863.

Composed during Liszt's period of semi-retirement from public concert life, after he had taken minor orders in the Catholic Church and settled in Rome, the *Legends* were inspired by devotional accounts of saints' lives. Legend No. 1 is devoted to a famous scene told about St Francis of Assisi, in which the saint pauses to preach to a great flock of birds, who come down from the trees to listen until he sends them off with a blessing.

Legend No. 2, *St François de Paule: Marchant sur les flots* ("Saint Francis of Paola: Walking on the Waves") evokes a miracle attributed to this 15th-century Italian hermit and healer. When Francis of Paola, lacking the fare, was turned away while seeking passage on a boat across the narrow strait separating Sicily and Italy, he was said to have spread his cloak on the sea, tying one of the ends to his staff as a sail, and successfully made the passage with his companions.

A painting by his contemporary, Eduard von Steinle, inspired Liszt with its depiction of Francis pressing forward between stormy seas and clouds. It so captivated the composer that he wrote an enthusiastic description to Wagner: "On his outspread cloak he strides firmly, steadfastly, over the tumultuous waves — his left hand holding burning coals, his right hand giving the sign of blessing. His gaze is directed upwards, where the word "Charitas" ["charitable love"] surrounded by a halo, lights his way!" Liszt's musical version of this scene reflects both the power of nature and the serene assurance of faith.

Programme notes by Thomas May  
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Telephone Booking 電話購票 3166 1288 (10am – 8pm daily)  
Mobile App 流動購票應用程式 URB TIX (Android, HarmonyOS and iPhone/iPad versions)

Grand Theatre  
Hong Kong Cultural Centre  
香港文化中心大劇院

\* For ages 6 or above only  
\* 6歲以下恕不招待

Ticketing Enquiries and Customer Service 票務查詢及客戶服務  
3166 1100 (10am – 8pm daily)

\$1,280 / \$1,080 / \$880 / \$680 / \$480 / \$280

Tickets are NOW available at URB TIX  
門票現於城市售票網發售



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Financial Support  
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Art Development Matching Grants Scheme  
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資助  
Supported by  
香港藝術發展局  
Hong Kong Arts Development Council  
三十周年誌慶藝術節 30<sup>th</sup> Anniversary Gala Festival

香港歌劇院為藝發局「優秀發展計劃」資助團體。  
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The Hong Kong Arts Development Council supports freedom of artistic expression. The views and opinions expressed in this project do not represent the stand of the Council.



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。

Dear Patrons,

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. To ensure an undistracted performance by artists and an enjoyable experience for the audience, photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls. Eating or drinking is not permitted in the auditorium. Thank you for your co-operation.

### 音樂會禮儀小錦囊 Concert Etiquette – Some Gentle Reminders

- 音樂會開始前，請確認已關掉鬧表及流動電話等響鬧裝置。
- 音樂會進行期間，請勿使用可發光的裝置，因屏幕發出的光會影響附近的觀眾無法專心欣賞演出。
- 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，返回音樂廳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 your alarm watch and mobile phone, are switched off before the concert.
- Please do not use any light-emitting device during the concert, as the light would distract others from enjoying the performance.
- 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 concert hall during the concert. If, however, there is indeed the urgency, please do so in between pieces, and only re-enter the concert hall 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.

謝謝蒞臨欣賞「魯根斯基鋼琴演奏會」。若您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。您亦可將意見電郵至 [cp2@lcsd.gov.hk](mailto:cp2@lcsd.gov.hk)，或傳真至 2721 2019。

Thanks for attending "Piano Recital by Nikolai Lugansky". Please fill the e-form to give us your views on this performance or on the Leisure and Cultural Services Department cultural programmes in general. You are also welcome to write to us by email at [cp2@lcsd.gov.hk](mailto:cp2@lcsd.gov.hk), or by fax at 2721 2019.

電子表格 E-form



有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽此網頁：<http://www.lcsd.gov.hk/tc/artist>

Please visit the following website for information related to application for programme presentation/sponsorship by the Leisure and Cultural Services Department: <http://www.lcsd.gov.hk/en/artist>

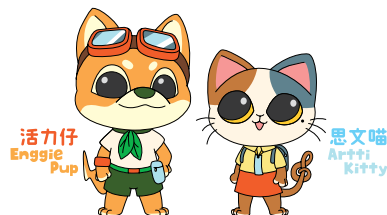
本節目及場刊所載的內容及資料不反映康樂及文化事務署的意見。

The programme as well as the content and information contained in this house programme do not represent the views of the Leisure and Cultural Services Department.



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得閒上網 Click—Click 藝文康體樣樣識  
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