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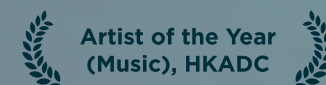
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# RACHEL CHEUNG

*fantasies*

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張緯晴的幻想曲  
舒曼、拉威爾、蕭邦

Photo: Cheung Tai Chi

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## 節目 Programme

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### 舒曼

《幻想曲集》，作品12

《黃昏》  
《飛翔》  
《為什麼？》  
《奇想》  
《夜晚》  
《寓言》  
《夢的糾纏》  
《歌的最後》

### 26' SCHUMANN

*Fantasiestücke, Op. 12*

*Des Abends (In the Evening)*  
*Aufschwung (Soaring)*  
*Warum? (Why?)*  
*Grillen (Whims)*  
*In der Nacht (In the Night)*  
*Fabel (Fable)*  
*Traumes Wirren (Dream's Confusions)*  
*Ende vom Lied (End of the Song)*

### 拉威爾

《鏡》

第三首：〈海上孤舟〉  
第四首：〈丑角的晨歌〉  
第五首：〈鐘谷〉

### 20' RAVEL

*Miroirs*

III. *Une barque sur l'océan*  
IV. *Alborada del gracioso*  
V. *La vallée des cloches*

### 蕭邦

《平靜的行板與華麗的  
大波蘭舞曲》，作品22

### 14' CHOPIN

*Andante spianato et grande  
polonaise brillante, Op. 22*

#### 場地規則

為了讓觀眾及演出者能享受是次音樂會，於音樂會進行期間，請勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。在音樂會開始前，請關掉手提電話、其他響鬧及發光的裝置。多謝各位合作。

#### HOUSE RULES

In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium. Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance. Thank you for your kind co-operation.

主辦機構保留更改節目的權利。節目內容並不反映香港特別行政區政府的意見。

Programme may be subject to change. The content of this programme does not reflect the views of the Government of the Hong Kong Special Administrative Region.

今晚的音樂會由香港電台第四台 (FM 97.6-98.9兆赫及radio4.rthk.hk) 錄音，播放日期將於稍後公布。

Tonight's concert is recorded by RTHK Radio4 (FM Stereo 97.6-98.9 and radio4.rthk.hk), and the broadcast date is to be announced

音樂會前網上講座由Aura Music主辦  
Pre-Concert Zoom Event organized by Aura Music

## 行政總監致辭 Message From Our Executive Director



Dear friends and music lovers,

I am delighted to welcome you to the closing concert of our 2021 Spring Recital Series, featuring Hong Kong's own rising star of the piano, Rachel Cheung, in a beautiful programme of Schumann, Ravel and Chopin, entitled *Fantasies*.

Given the complexity of planning events in the midst of a pandemic with venue closures, travel restrictions and ever-changing quarantine rules, I feel incredibly grateful that we have successfully planned and executed three outstanding piano recitals this spring. Although our spring series was completely different from the original lineup of artists that was announced, I am incredibly grateful to the artists Chiyan Wong and Zee Zee who were willing to travel to Hong Kong and endure weeks of quarantine to play for us.

Ordinarily I would share the news about the fall season, but given all these uncertainties, we will just have to wait and see what will be possible. We do know that we are scheduled to have a recital on September 5<sup>th</sup> - so please stay in touch with us through social media or by signing up for our newsletters to find out who will be playing.

We are very grateful to the Home Affairs Bureau for their continued financial support through the Arts Development Matching Grant Scheme under which the government matches all donations by 150%. And a big thank you to our loyal donor base who understand that arts and culture is a charitable endeavour worthy of their individual support.

Have a great summer and see you in September! Enjoy the music!

**Andrea D Fessler**

Executive Director and Founder

*Premiere Performances of Hong Kong*

張緯晴，鋼琴

**Rachel Cheung, Piano**

2017年范·克萊本國際鋼琴大賽晉身決賽、觀眾大獎得主鋼琴家張緯晴獲讚譽為「既是詩人，也是戲劇家」，展現了「既精緻又具說服力的演奏」（《達拉斯晨報》）。她在2017年范·克萊本國際鋼琴大賽中晉身決賽，出色的演繹「富於想像力，令人矚目」（《音樂美國》），並憑著「美學及技巧」（《瓊斯劇場》）深獲觀眾與樂評人的喜愛，於網上票選奪得觀眾大獎。她為施坦威青年藝術家，持續走訪三大洲並進行細膩動人的演奏，以台上優雅的演出揚威世界。

張緯晴曾與各大樂團合作，包括聖彼得堡愛樂樂團、香港管弦樂團、耶路撒冷交響樂團、香港小交響樂團、悉尼交響樂團、倫敦室樂團，以及沃斯堡交響樂團；曾合作的指揮大師計有迪華特、阿殊堅納西、梵志登、史拉健、艾爾達爵士、華倫格林、麥克基根等。

張緯晴曾於各大音樂殿堂舉行獨奏會，包括巴黎羅浮宮演奏廳、漢堡易北愛樂音樂廳、倫敦施坦威音樂廳、紐約卡內基音樂廳威爾演奏廳、多倫多烈治文山演藝中心、巴黎愛樂廳，足跡遍及美國、歐洲和亞洲多個城市。她亦為一位活躍的室內樂演奏家，曾合作的世界知名音樂家包括小提琴家寧峰、中提琴家弗拉迪米爾·孟德爾頌、大提

2017 Van Cliburn International Piano Competition Finalist & Audience Award Winner Pianist Rachel Cheung is hailed as "a poet, but also a dramatist" displaying "the most sophisticated and compelling music-making" (*The Dallas Morning News*). She won over audiences and critics alike as a finalist at the 2017 Van Cliburn International Piano Competition with "stunningly imaginative" (*Musical America*) interpretations marked by "flights of both beauty and virtuosity" (*Theater Jones*) and was awarded the Audience Prize by online vote. Also a Young Steinway Artist, she continues to build a reputation for an elegant stage presence, giving sensitive and refined performances across three continents.

Rachel has appeared with the St. Petersburg Philharmonic, Hong Kong Philharmonic, Jerusalem Symphony, Hong Kong Sinfonietta, Sydney Symphony, London Chamber, and Fort Worth Symphony Orchestras, collaborating with conductors including Edo de Waart, Vladimir Ashkenazy, Jaap van Zweden, Leonard Slatkin, Sir Mark Elder, Christopher Warren-Green, and Nicholas McGegan.

She has performed in recital at the Auditorium du Louvre in Paris, Elbphilharmonie in Hamburg, Steinway Hall in London, Weill Recital Hall at Carnegie Hall, Richmond Hill Centre for Performing Arts in Toronto, the Philharmonie de Paris, and in other cities across the United States, Europe, and Asia. As an active chamber



琴家楊埃里克·古斯塔夫森，以及布蘭塔諾弦樂四重奏。此外她亦熱衷於社區駐留及外展活動，藉以與觀眾建立更深入聯繫，分享她以音樂說故事的熱情。

近期的重要演出包括：與香港管弦樂團及梵志登、與烏克蘭國家愛樂樂團及普羅塔索夫的協奏曲演出；與亞洲青年管弦樂團及巴斯蒂安的巡演；與香港芭薈團兩度合作；香港電台第四台、海德堡春季室內樂學院的駐留計劃，以及歐洲、亞洲及北美洲等地的獨奏會演出。張緯晴於2020年7月參演了香港管弦樂團首個現場直播音樂會，並受邀在新創的網上音樂會平台StageHub發佈演出，與全球樂迷連結。

張緯晴於香港土生土長，以一級榮譽畢業於香港演藝學院，師隨黃懿倫；爾後於美國耶魯大學音樂系師隨富蘭克，期間獲頒伊利莎白·帕里索傑出鋼琴家獎。她在各大賽事中屢獲殊榮，先後於利茲、蕭邦、霍洛維茲、珍娜·芭侯雅、日內瓦國際鋼琴大賽上獲獎。她在2009年推出首張專輯，由Alpha Omega Sound品牌發行；下一張唱片將收錄蕭邦前奏曲，由IMC音樂出版發行。2019年，張緯晴獲香港藝術發展局頒授藝術家年獎(音樂)。

musician, Rachel has worked with world-renowned musicians including violinist Ning Feng, violist Vladimir Mendelssohn, cellist Jan-Erik Gustafsson, and the Brentano String Quartet. She also enjoys community residencies and outreach events, which allow her to make a deeper connection with audiences and share her passion of storytelling through music.

Recent and upcoming highlights include concerto performances with the Hong Kong Philharmonic Orchestra and Jaap van Zweden, National Philharmonic of Ukraine and Vitaliy Protasov, and on tour with the Asian Youth Orchestra and Joseph Bastian; two collaborations with the Hong Kong Ballet; residencies with RTHK Radio 4 and the Chamber Music Academy Heidelberger Frühling; and recitals throughout Europe, Asia, and North America. Rachel was featured in the Hong Kong Philharmonic's first live broadcast concert in July 2020, and was invited to contribute performances to StageHub, a new online concert platform connecting artists with audiences worldwide.

Born and raised in Hong Kong, Rachel graduated with first class honors at the Hong Kong Academy for Performing Arts under the tutelage of Eleanor Wong, and later studied with Peter Frankl at the Yale School of Music, where she was awarded the Elizabeth Parisot Prize for outstanding pianists. Additional competition honors include prizes at the Leeds, Chopin, Horowitz, Gina Bachauer, and Geneva International Piano Competitions. Her first CD, under the Alpha Omega Sound label, was released in 2009. Her next recording project, a CD featuring the Chopin Preludes, will be released by IMC Music. Rachel was awarded Artist of the Year (Music) by the Hong Kong Arts Development Council in 2019.

## 節目簡介 Programme Notes

### 舒曼 (1810-1856)

《幻想曲集》，  
作品12 (1837)

《黃昏》  
《飛翔》  
《為什麼？》  
《奇想》  
《夜晚》  
《寓言》  
《夢的糾纏》  
《歌的最後》

舒曼是橫跨古典與浪漫時期的作曲家。他把浪漫時期的音樂元素，如連綿的旋律、富表情的和聲和豐富的織體自然地放到古典時期的曲式裏。

《幻想曲集》由八首鋼琴小品組成，作品寫於1837年。起名的靈感來自舒曼最喜歡的作家霍夫曼1814年的短篇故事集《卡羅風幻想小品》。

### SCHUMANN (1810-1856)

*Fantasiestücke*,  
Op. 12 (1837)

*Des Abends* (In the Evening)  
*Aufschwung* (Soaring)  
*Warum? (Why?)*  
*Grillen* (Whims)  
*In der Nacht* (In the Night)  
*Fabel* (Fable)  
*Traumes Wirren* (Dream's Confusions)  
*Ende vom Lied* (End of the Song)

German composer Robert Schumann bridged the Classical and Romantic periods. He took fundamentally romantic musical content – sweeping melodies, intensely expressive harmonies, lush aural textures – and put them comfortably into classical forms.

The *Fantasiestücke* are eight pieces for piano, written in 1837. Schumann's title was inspired by the 1814 collection of novellas "Fantasiestücke in Callots Manier" by his favourite author, E. T. A. Hoffmann.



當年舒舒曼的老師弗里德里希·維克拒絕把女兒克拉拉許配給舒曼，舒曼把作品獻給他一位18歲的鋼琴學生安娜·羅貝娜·雷德洛。安娜是一位蘇格蘭人，她才貌雙全，跟舒曼學習了一段短時間，還發生了一段短暫的感情。儘管作品是獻給安娜，此《幻想曲集》顯然是為克拉拉而寫的。

舒曼譜寫這部作品時腦海裏有兩個人物：弗洛斯坦和歐爾比斯，也代表了他的雙重性格。舒曼的新音樂雜誌是19世紀最重要的音樂雜誌之一，作曲家在雜誌裏常使用這兩個名稱寫稿。兩個人物分別反映了他性格的不同方面：歐爾比斯代表了夢幻，而弗洛期坦則代表了激情。

優美而富有詩意的第一首《黃昏》顯然是寫給他的準新娘的一首情歌。朦朧隱約的下行三音符樂思組成旋律（令人聯想到克拉拉），樂曲的氣氛和節奏繼續喚起其隱秘又親近的一面。

舒曼的另一性情則在《飛翔》展示出驚人的能量。從此曲到尾聲，其無窮的想像力、獨創的和聲及鋼琴巨匠的優雅，鋪陳出舒曼的幻想、幽默、激烈的情感和詩意。

克拉拉經常演繹《幻想曲集》並取得巨大的成功。

Composed the same year that his teacher Freidrich Weick refused Schumann the permission to marry his daughter Clara, the work is dedicated to Anna Robena Laidlaw, an accomplished and attractive 18-year old Scottish pianist whom Schumann had taken under his wing as a student for a short period, carrying on a brief flirtation. The dedication to Anna Robena notwithstanding, the *Fantasiestücke* are clearly for Clara.

Schumann composed the pieces with the characters Florestan and Eusebius in mind, representing the duality of his personality. Florestan and Eusebius were pseudonyms that Schumann wrote under in his journal "Die Neue Zeitschrift für Musik," one of the most important musical periodicals of the century. Each character depicted an aspect of his personality. Eusebius depicted the dreamer in Schumann, while Florestan represented his passionate side.

The exquisitely poetic first piece, *Des Abends*, is clearly a love song to his bride-to-be, with its rhythmically ambiguous descending melody line (associated with Clara) embedded in triplet figures. The mood and the rhythm continue its intimate course throughout the caressing piece.

The other side of Schumann's temperament comes with the next piece, *Aufschwung*, which fairly explodes with dramatic energy. From there to the end of the set, the Schumann fantasy, humor, emotional intensity, and poetry are set out with endless imagination, harmonic ingenuity, and, not least, pianistic elegance.

Clara often performed the *Fantasiestücke* in her recitals with great success.

## 拉威爾 (1875-1937)

### 《鏡》(1906)

第三首：〈海上孤舟〉

第四首：〈丑角的晨歌〉

第五首：〈鐘谷〉

拉威爾與一些前衛音樂家、作家和視覺藝術家合組文化會社，他們戲謔地自稱為「阿帕契人」——巴黎隱語，有痞子或流氓之意。在1904至1905年間，拉威爾創作了鋼琴組曲《鏡》，這部作品由五首樂曲組成，分別描繪鏡子反映的五位社團成員。儘管這些作品與各人個性的關聯並不明顯（甚至傾向幻想），它們仍堪稱最形象傳神且最具挑戰性的鋼琴曲目之一。

〈海上孤舟〉描寫小船漂浮海上，在波濤中緩緩晃動的景象。拉威爾讓一切敘事從三層音景開展。左手彈奏的琵琶音上下起伏，連綿豐富，鋪陳海浪動態；較高音區由開放的音程構成模進句，和諧悅耳，勾勒大海無垠。此時第三把聲音冷不防在中音域響起，清晰卻又不規則。拉威爾幾乎使用了鍵盤上所有色彩，藉以生動描摹海上景象，使之化身為溫婉的巨人，把人類輕輕抱在懷裡。



## RAVEL (1875-1937)

### *Miroirs* (1906)

III. *Une barque sur l'océan*

IV. *Alborada del gracioso*

V. *La vallée des cloches*

Ravel was a member of an avant-garde coterie of musicians, writers and visual artists who jocularly called themselves "Les Apaches," Parisian argot for "ruffians" or "hooligans". Between 1904 and 1905 he composed *Miroirs*, a suite of five pieces, each describing "in a mirror," as it were, a fellow member of the club. While the connection with individual personalities is unclear (and may even have been fanciful), these pieces remain among the most pictorially vivid – and technically challenging – in the piano repertoire.

*Une barque sur l'océan* paints the image of a boat floating and gently rocking on the ocean waves. Ravel opens his depiction with a three-layered soundscape. A rich carpet of arpeggios sweeping up and down in the left hand suggests the action of the waves, while a chiming sequence of open intervals in the upper register outlines the vast expanse of the sea. Meanwhile, an unpredictable third voice emerges clearly but irregularly from the mid-range. Ravel uses virtually the entire range of keyboard colours in this scintillating depiction of the sea as a gentle giant cradling mankind in its embrace.

*Alborada del gracioso* is a satirical portrait of a character from Spanish theatre, the crude and clownish *gracioso*, the equivalent



〈丑角的晨歌〉嘲諷地刻劃西班牙劇場裡一個既粗魯又滑稽的角色，他好比博馬舍筆下的費加羅，但更見調皮和壞心腸。樂曲敘說丑角於清晨唱著情歌，模仿結他彈撥和西班牙民歌獨特的強勁節奏貫串全曲。此曲為《鏡》中最考驗鋼琴技巧之作：足以使演奏者徹夜練習的艱難技法除了多段長篇的快速重複音外，還有僅用右手彈奏的三度及四度雙音滑奏。

《鏡》組曲以〈鐘谷〉作結，多層次的聲響模擬鐘聲繚繞於空氣中，泛音縈迴。四度及五度音程營造的音響效果，恍如遠近樓閣的鐘聲齊鳴，引發隱約的共鳴聲迴盪四周。

中譯：張苡璉

## 蕭邦 (1810-1849)

### 《平靜的行板與華麗的大波蘭舞曲》， 作品22 (1830-1834)

蕭邦的父親是法裔，母親是波蘭裔，但他自己卻認為自己是波蘭人，而且家鄉波蘭對他的音樂有很多啟發。蕭邦在華沙音樂學院畢業後，成為成功的鋼琴家，他的即興演奏尤其令人歎為觀止。1831年，他到達巴黎後不久就順利晉身當地音樂及文藝界。當時浮誇炫技的演出在巴黎的音樂廳十分盛行，但蕭邦卻不願參與，寧願在只有友人和贊助人出席的沙龍演奏——他大部分鋼琴曲就是為這種較親切的環境而寫的。

of Beaumarchais' Figaro but a touch more malevolent and mischievous. He is pictured singing an alborada, or morning serenade. The strumming of the guitar and distinctive punchy rhythms of Spanish folk music permeate this work. This is the most 'pianistic' piece in the set. Among the technical challenges keeping pianists practicing after midnight are extended passages in rapid-fire repeated notes and double glissandi in 3<sup>rd</sup>s and 4<sup>th</sup>s played by the right hand alone.

The suite ends with *La vallée des cloches*, a multi-layered sonic depiction of the lingering overtones of bell tones hovering in the air. Sonorities based on 4<sup>th</sup>s and 5<sup>th</sup>s evoke the muffled metallic resonance that drifts in every direction as bell-clappers in towers near and far strike their target.

## CHOPIN (1810-1849)

### *Andante spianato et grande polonaise brillante*, Op. 22 (1830-1834)

Born of a French father and a Polish mother, Frederick Chopin (1810-1849) regarded himself as a Polish national and found much in his native land to inspire his music. After his studies at the Warsaw Conservatory, he began to achieve success as a pianist, particularly with his improvisations. Arriving in Paris in 1831, he quickly gained acceptance in musical and literary circles. He preferred playing in the salons of friends and patrons to the flamboyant display of the Parisian concert halls at the time. It was for these more intimate surroundings that he wrote most of his piano works.

《華麗的大波蘭舞曲》(1830年)原為鋼琴與樂團而寫，是蕭邦的早期作品，這時他還未定居巴黎。可是蕭邦認為樂曲感覺不完整，就將樂曲擱在一旁。1834年，身在巴黎的他重拾這首舊作，還寫作了以鋼琴獨奏的《平靜的行板》作為《華麗的大波蘭舞曲》的引子。《平靜的行板與華麗的大波蘭舞曲》1836年出版，蕭邦將樂曲題獻給德斯特男爵夫人，並在1835年4月25日親自演奏全曲(蕭邦的公開演出不多，這是其中一次)。由於樂曲既有獨奏鋼琴樂段，又有鋼琴與樂團部分，因此也出現了多個改編版本，包括鋼琴四重奏、雙鋼琴和鋼琴獨奏版本等，但作曲家本人本都沒有參與改編。

樂曲標題中的「spianato」一詞衍生自「spianare」，意為「平滑」，顯示蕭邦希望起伏不定的左手音型應該如何彈奏。旋律的氣氛類似夜曲，高高懸在伴奏之上，不過旋律也漸漸變得像左手一樣活躍。中段仿如一首簡單的馬祖卡舞曲，之後「行板」重現，但右手改為配置在極高音區。波蘭舞曲開始前那十二小節的引子原本由樂團奏出。波蘭舞曲充滿強勁的舞曲節奏，右手的三連音和反拍強音，與左手構成鮮明對比。主題一次又一次重複，每次都令音樂更燦爛、更炫技。音樂不斷往前推進，即使是那迷人的華彩樂段也不成障礙，一直邁向最後幾個燦爛的和弦。

中譯：鄭曉彤

The *grande polonaise brillante* for piano and orchestra, was an early work, written in 1830, before Chopin had settled in Paris. But he put it aside, not satisfied with its sense of completeness. He returned to the work in Paris in 1834, and wrote the *Andante spianato* as a solo piano introduction to the Polonaise. It was published in 1836 with a dedication to Baroness d'Este. Chopin himself performed the complete work on 25 April 1835 in one of his few public concerts. The mixed scoring for solo piano coupled with piano and orchestra gave rise to a number of arrangements. Versions for piano quartet, two pianos, and piano solo were printed, most of them with little input from the composer.

From 'spianare', meaning 'to smooth out', the *spianato* indication perhaps reveals how Chopin wanted the rippling left hand figurations to be played. Rather like a nocturne in mood, the melody is suspended above the accompaniment, though it gradually becomes as active as the left hand. The central section is rather like a simple mazurka, and leads to a return of the *Andante* with the right hand high in the treble. Twelve bars of introduction, originally for orchestra, lead to the Polonaise. This has a strong dancing rhythm, with the left hand contrasting with triplets and off-beat accents in the right. The recurrences of the main theme lead to ever more brilliant virtuoso passages at each return. Even the ravishing cadenza passages don't impede the forward motion as the music works its way to the final brilliant chords. — Dr. Michael Ryan

# 飛躍演奏香港簡介

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飛躍演奏香港旨在把國際著名音樂家和演奏新星帶到香港演出及舉辦外展活動。在這個充滿活力的城市裡，引入文化藝術的氣氛，以音樂啟發大眾。

費詩樂女士於2007年成立飛躍演奏香港並註冊為慈善機構，旨在為這個充滿活力的城市，引入文化藝術的氣氛，讓香港成為國際文化發展的重要城市。我們的節目豐富及多樣化，包括不同樂器的組合、獨特的演出風格及音樂類型，並由廣受歡迎的國際演奏家和耀眼的新晉音樂家擔綱演出。

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我們的活動適合香港所有階層，不論有特殊需要的學生或是香港的精英分子也是我們的觀眾。我們相信每個人不論其身份地位、種族或語言，都會被世界級的音樂會感動。

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