

王致仁，鋼琴
CHIYAN WONG, Piano



鋼琴家王致仁生於香港，現居柏林。他以饒富膽識與視野的超卓技藝令聽眾為之著迷，彈奏曲目涵蓋早期巴洛克時期到21世紀作品，尤其對李斯特和布梭尼的音樂有獨特的見解。

王致仁首張個人大碟《李斯特變奏：歌劇幻想曲》由LINN唱片公司發行，收錄由他編輯和演繹的李斯特歌劇改編曲；唱片好評如潮並獲匈牙利李斯特學會頒發第40屆李斯特國際唱片大獎。他最近推出的第二張專輯以《哥德堡變奏曲》

Born in Hong Kong and based in Berlin, pianist Chiyang Wong's audacity and vision have captivated listeners, in a repertoire ranging from the early Baroque to the 21st century, nuanced in particular by his interest in the music of Franz Liszt and Ferruccio Busoni.

Chiyang completed and edited the transcriptions presented in his critically acclaimed debut album, *Liszt Transfigured: Operatic Fantasies for Piano* (LINN Records), which was awarded the 40th Franz Liszt International Grand Prix du Disque by the Franz Liszt Society in Hungary. The album features Liszt's operatic

為主打，結合了巴赫的原作、布梭尼的改編版本與他對此樂曲的獨特詮釋，並大獲好評。

王致仁是次回港乃飛躍演奏香港與香港管弦樂團合作邀約。今年秋季他將首次踏足匈牙利舞台，於布達佩斯李斯特音樂學院與歐布達多瑙河管弦樂團合作，演奏阿德斯的鋼琴協奏曲。

王致仁於多個音樂節初次亮相後便備受國際矚目，如法國迪納爾國際音樂節、香港藝術節、新加坡國際鋼琴節等，他亦為國際音樂節常客。王致仁曾於薩爾斯堡莫扎特夏季音樂學院獲獎，並在倫敦威格摩音樂廳以全李斯特節目舉行獨奏會首演。


王致仁的音樂啟蒙始於香港，12歲移居英國跟隨費殊學習，其後獲利希慎基金獎學金，在倫敦皇家音樂學院師承艾爾頓，並攻讀博士學位。他對作曲的興趣促使他與阿德斯於英國普魯士灣國際音樂家研討會合作，並在巴黎跟隨哈金學習對位法。這些相遇給他的音樂成果留下深刻蹤迹。

transcriptions completed and edited by Wong himself. He has recently released his second album to great critical acclaim, featuring his combination of Bach's Goldberg Variations with Busoni's edition of the same work.

The year 2020-2021 will see his return to Hong Kong in performances with the Hong Kong Philharmonic and a recital with Premiere Performances. In the Fall, Chiyan will make his Hungarian début with the Danubia Orchestra Óbuda playing Thomas Adès' Piano Concerto at the Liszt Academy in Budapest.

Chiyan came to international attention in earlier débuts at festivals such as the International Music Festival in Dinard, France, the Hong Kong Arts Festival, and the Singapore International Piano Festival, where he has been a frequent guest. He was a prizewinner at the International Mozarteum Summer Academy in Salzburg, and made his début in London's Wigmore Hall with a Liszt recital.

Having begun his musical education in his native Hong Kong, Chiyan moved to England aged twelve to study with Norma Fisher, and subsequently, with Christopher Elton at the Royal Academy of Music in London, with the support of the Lee Hysan Foundation. Chiyan's interest in composition have led him to work with Thomas Adès at the Prussia Cove International Musicians' Seminar, as well as private studies in counterpoint with Naji Hakim in Paris. These encounters have left a strong mark on Chiyan's musical work.



節目簡介 Programme Notes

孟德爾遜 (1809-1847)

E小調前奏曲及賦格曲， 作品35，第一首 (1837)

1832至1837年間，孟德爾遜實在忙得不可開交。他分別在倫敦和杜塞道夫指揮了幾場音樂會，包括他自己編輯的幾齣韓德爾神劇；1833年起在杜塞道夫擔任城市音樂總監，繼續指揮神劇，還有幾齣歌劇，以及歌德和奇路比尼的作品，同時動筆寫作神劇《聖徒保羅》。1835年，他轉任萊比錫布業公會樂團擔任總監，翌年與斯蕭·桑蘭奴德訂婚並在同年完婚。儘管如此，他仍能抽空寫作鋼琴曲；而當時他指揮了大量巴洛克作品，也無疑影響了他的前奏曲和賦格曲。這批鋼琴曲寫於1832至1837年間，1837年結集出版，作品編號35。

前奏曲第一首，其實是最遲寫作的，作曲家大概用這首前奏曲作為整套作品的引子。作曲家指明漣漪般的琶音音型要以「火熱的快板」演奏，但他同時在開端幾小節寫上「輕盈地」。延綿的旋律雖然配置在中音音區，但效果豐富寬廣；旋律在眾多調性之間走過，漸漸營造洶湧澎湃的氣氛。

MENDELSSOHN (1809-1847)

Prelude and Fugue in E minor, Op. 35, No. 1 (1837)

The years from 1832-37 were extremely busy for Mendelssohn. He conducted several concerts in London and Düsseldorf including his own versions of several Handel oratorios. From 1833, he was City Music Director in Düsseldorf, directing more oratorios, works by Goethe and Cherubini and several operas. He was also writing his own oratorio *St. Paul*. A new appointment as Director of the Gewundhaus in Leipzig began in 1835, and he got engaged and married to Cécile Jeanrenaud in 1836. With all this, he still found time to write piano pieces, the preludes and fugues being no doubt influenced by the amount of Baroque music he was conducting. The pieces, written at different times between 1832 and 1837, were collected in 1837 and published as Op. 35.

Prelude No. 1 was the last to be written and was probably designed to introduce the complete set. Rippling arpeggio figures are marked *allegro con fuoco* (fast with fire) but the opening bars are also marked *leggiero* (lightly). The sustained melody is in the alto register, but is rich and extensive, rising to give a turbulent mood as it moves through a variety of keys.

賦格曲的初稿早在1832年已完成，但到了1837年再加以修訂。沉思似的主題先由低音聲部交代，再由其他聲部按音區高低逐一接手，漸漸形成四聲部的織體。樂曲的寫法越來越像典型鋼琴曲，雄渾的聖詠曲繼而響起——這一段的開端根據巴赫《馬太受難曲》中的〈神的旨意要成全〉寫成，結尾則來自馬丁路德的經典聖詠曲《堅固保障》最後一句。賦格主題重現時變成大調調性，但聲音卻一直減弱，在一片冥想似的氣氛中結束。

中譯：鄭曉彤

The Fugue was drafted in 1832 but revised in 1837. A thoughtful theme begins in the bass and rises through the voices to give a four-part texture. The writing gradually becomes more pianistic and leads to a powerful statement of a chorale, the beginning of which is based on 'Wass mein Gott will' from Bach's *St. Matthew Passion* and ending with the last phrase from Luther's great chorale *Ein feste Burg*. The fugue theme returns, now in the Major key, but giving a meditative atmosphere as it dies away quietly.

By Dr. Michael Ryan

巴赫 (1685-1750)

哥德堡變奏曲, BWV 988 (1741)

由布梭尼改編並由王致仁修改
斜體顯示的變奏為布梭尼版本中
省略的部分

第一組

- 1 詠嘆調：寬廣如歌地
- 2 變奏1：清新及堅定的快板
- 3 變奏2：甜美的小行板
變奏3(同度卡農)：
優雅及稍快的行板
- 4 變奏4：同樣速度
- 5 變奏5：不太快的快板
- 6 變奏6(二度卡農)：
平靜的小快板
- 7 變奏7：諧謔的快板
- 8 變奏8：快板
變奏9(三度卡農)：中板
- 9 變奏10(小賦格曲一)：二二拍子

BACH (1685-1750)

Goldberg Variations, BWV 988 (1741)

Edited by Ferruccio Busoni, BV B 35 (1914);
with modifications by Chiyan Wong
Variations in italics are omitted in the
Busoni version

First group

- 1 Aria: Largamente e cantato
- 2 Variatio 1: Allegro con freschezza, e deciso
- 3 Variatio 2: Andantino, dolce
Variatio 3 (*Canone all'unisono*):
Andante con eleganza e con moto
- 4 Variatio 4: Lo stesso movimento
- 5 Variatio 5: Allegro, non troppo
- 6 Variatio 6 (*Canone alla seconda*):
Allegretto tranquillo
- 7 Variatio 7: Allegro scherzando
- 8 Variatio 8: Allegro
Variatio 9 (*Canone alla terza*): *Moderato*
- 9 Variatio 10 (*Fughetta I*): *Alla breve*

- 10 變奏11：同樣速度，更活潑地
變奏12（四度反行卡農）：
中板
- 11 變奏13：優雅的行板 [選奏]
- 10 Variatio 11: Lostesso tempo, più vivace
Variatio 12 (Canone alla quarta e per moto contrario): Moderato
- 11 Variatio 13: Andante con grazia [ossia]

第二組

- 12 變奏14：突慢的快板
- 13 變奏15（五度反行卡農）：
接近慢板
變奏16（序曲）：嚴肅沉重地 ——
中庸而諧謔的快板（小賦格曲二）
變奏17：激烈的快板
變奏18（六度卡農）：
嚴格的速度，二二拍子
- 14 變奏19：愜意的小快板
- 15 變奏20：活潑的小快板
[編選版本]
變奏21（七度卡農，
變化半音）：稍快而不太
柔和的行板
- 16 變奏22（賦格式樂段）：二二拍子
- 17 變奏23：不是快板
變奏24（八度卡農）：
小快板
- 18 變奏25：慢板

Second group

- 12 Variatio 14: Allegro ritenuto
- 13 Variatio 15 (Canone alla quinta in moto contrario): Quasi adagio *Variatio 16 (Ouverture): Grave – Allegro moderato scherzoso (Fughetta II)*
Variatio 17: Allegro slanciato
Variatio 18 (Canone alla sesta): Tempo giusto, alla breve
- 14 Variatio 19: Allegretto piacevole
- 15 Variatio 20: Allegretto vivace
[Variante des Herausgebers]
Variatio 21 (Canone alla settima, semi cromatico): Andante con moto, non troppo dolce
- 16 Variatio 22 (Fugato): Alla breve
- 17 Variatio 23: Non Allegro
Variatio 24 (Canone all'ottava): Allegretto
- 18 Variatio 25: Adagio

第三組

- 19 變奏26：快板庫朗舞曲
變奏27（九度卡農）：
活潑的中板
- 20 變奏28：華麗的行板
[編選版本]
- 21 快板終曲 [變奏29]、
混成曲 [變奏30] 及再現部：
不太快的快板 —— 清新及
民謠風格，但不失莊嚴 ——
寬廣地（詠嘆調）

Third group

- 19 Variatio 26: Allegro corrente *Variatio 27 (Canone alla nona): Moderato ma vivacamente*
- 20 Variatio 28: Andante brillante
[Version des Herausgebers]
- 21 Allegro finale [Variatio 29],
Quodlibet [Variatio 30] e Ripresa:
Allegro non troppo – Frisch und
volkstümlich, doch nicht ohne Würde –
Largamente (Aria)

為雙排鍵盤古鍵琴而寫的《歌調與30段變奏》在1741年首次出版，在19世紀被稱為《哥德堡變奏曲》——這首樂曲以巴赫及兒子W. F.巴赫的門生、古鍵琴師及作曲家哥德堡(1727-56)命名。哥德堡14歲時擔任俄羅斯派駐薩克森的大使凱瑟林伯爵(1697-1764)的宮廷樂師，至於他得在伯爵無法入眠時彈奏音樂也許是個杜撰的故事。

此作品根據一首三拍子詠嘆調寫成，它事實上為薩拉邦德舞曲，由兩個重複樂段組成，其中再各自分為兩組樂句。巴赫在30段變奏皆用上詠嘆調的低音線條，其中每三段變奏(即變奏3、6、9、12、15、18、21、24、27)便是一首卡農，每段卡農由同度音程開始逐漸增加至九度。變奏10為小賦格曲；變奏16為法式序曲；變奏30為混成曲，結合了兩首德國民謠。變奏8、11、13、14、17、20、23、25、26、27和28要求用上兩個鍵盤，這使鋼琴這一類單排鍵盤樂器於彈奏時更添難度。

巴赫的音樂對意大利作曲家、鋼琴家、作家及編輯布梭尼的職業生涯極具影響力。由布梭尼改編的哥德堡變奏曲被視為「最豐富多姿也最別出心裁」的巴赫變奏曲作品，收錄在由他著作的全套25冊巴赫鋼琴改編曲的第15冊內。布梭尼試圖「通過簡化長度或意譯仿作讓

Written for a two-manual harpsichord and first published in 1741, the 'Air with Thirty Variations', which became known in the nineteenth century as the 'Goldberg Variations', are so named in reference to the harpsichordist and composer Johann Gottlieb Goldberg (1727-56), who appears to have been a pupil of Bach and of his son Wilhelm Friedemann. At the age of fourteen he served as Kammermusicus to Count Hermann Karl von Keyserlingk (1697-1764), the Russian ambassador to Saxony. The story that Goldberg had to play the music during the Count's insomnia is of doubtful authenticity.

The work is based on an aria in triple time, in fact a sarabande consisting of two repeated sections, each further divided into two phrases. Bach uses the aria's bass line throughout the thirty variations, of which every third (3, 6, 9, 12, 15, 18, 21, 24, 27) is a canon, starting at the unison and going up to the ninth. Variation 10 is a fughetto; variation 16 a French overture; and variation 30 a Quodlibet, that is, a combination of two German folk songs. Variations 8, 11, 13, 14, 17, 20, 23, 25, 26, 27 and 28 call for an instrument with two manuals, which creates difficulties when playing on a single keyboard like the piano.

The music of Johann Sebastian Bach was immensely influential throughout the career of the Italian composer, pianist, writer and editor Busoni. Busoni's version of the Goldberg Variations, considered the 'most copious and the most ingenious' of Bach's variation works, comprises the entire volume 15 of Busoni's 25-volume edition of Bach's piano works. Busoni sought to 'rescue this remarkable work for the concert hall [...] either by shortening it, or paraphrasing it, to render it more suitable both for the receptive powers of the hearer,

聽者更易領會此曲精粹，也給演奏者乍見它的潛力，從而為音樂廳挽回這首非凡傑作」。因此他建議拿掉重現標示，而且為了使樂曲更「適宜」公開演出，應過濾某些變奏。布梭尼認為在音樂會上演奏哥德堡變奏曲時，應將樂曲劃分成三組呈現，部分變奏的先後順序略作調整。他將其比擬為「創作過程的三項特定條件：圈內相互作用、內向滲透、外向升騰」。第一組包含變奏1至13，省略了變奏3、9與12。第二組由變奏14或變奏17開始（王致仁選了前者），一直延續到變奏25，略過變奏16至18、21與24。最後一組涵括變奏26至28，其後的「快板終曲，合成曲及再現部」包含了最後兩段變奏與重現的開端詠嘆調。

布梭尼選擇「還原主題本來的旋律輪廓，化繁為簡，使它從裝飾音陳設的精密架構中解放出來」，得出的結論是「效果宛如讚美詩，音量也彷彿提升了」。王致仁在此傾向採用原文，但「儘管就對位法有一番註解，還是有給裝飾音去無存菁」。

中譯：張苡璉

and for the possibilities of the performer'. He thus suggested omitting the repetition marks and, to make it more 'expedient' for public performance, suppressing some variations. Busoni suggested that, in concert performances, a different sequence comprising three large groups be followed. He likened this to 'three distinct conditions of creative production: interplay within the circle; inward penetration; outward exaltation'. The first group covers variations 1 to 13, omitting 3, 9 and 12. The second group starts with either variation 14 or 17 (Chiyan Wong chooses the former) and continues up to variation 25, omitting 16 to 18, 21 and 24. The final group comprises variations 26 and 28, followed by an 'Allegro finale, Quodlibet e Ripresa' consisting of the last two variations and the recapitulation of the opening aria.

Busoni chooses to 'restore the theme to its original melodic outline, simplified and freed from the elaborate network of ornamentations', giving the conclusion 'something hymn-like in effect, and increasing the volume of tone'. Chiyan Wong rather uses this section's original text, but 'washes away ornaments, albeit with some [...] contrapuntal "comments"'.

By Marc-André Roberge

巴赫 (1685-1750) / 布梭尼 (1866-1924)

D小調夏康舞曲, BWV 1004 (1720/1892)

巴赫的三首奏鳴曲及三首無伴奏小提琴奏鳴曲和組曲是他的作品中最受歡迎及愛戴。其中以D小調小提

BACH (1685-1750) / BUSONI (1866-1924)

Chaconne in D minor, BWV 1004 (1720/1892)

The three sonatas and three partitas for unaccompanied violin by Johannes Sebastian Bach rank among the most cherished works in

琴奏鳴曲，第二首，BWV 100佔最崇高的地位。而夏康舞曲則是一首偉大的樂章，四小節的主題在情感抒發及多方面都有不斷的變化。

夏康舞曲不但是最受愛戴的小提琴作品，而且更衍生了不同的改編曲，包括孟德爾遜及舒曼所加入的鍵盤伴奏及布拉姆斯的左手編曲安排。拉夫，卡塞拉及斯托科夫斯基則把它變成管弦樂曲。但其中以布梭尼的改編曲難度最高。

布梭尼的夏康舞曲改編版在1892年於波士頓完成，他當時正於新英格蘭音樂學院任職教授。小提琴可在同一時間奏出四個音符，而布梭尼則要求鋼琴演奏者在同一時間彈奏七個，甚至八個及九個音的和弦。整個琴鍵都被充分地運用及八度的樂段，跳躍節奏的和弦等技巧營造出令人興奮的效果。

夏康舞曲可分為三個不相同的部份。第一部份的D小調共有十五首變奏曲，而第二部份的D大調則有十首變奏曲。最後的一部份便回到D小調，共有五首變奏曲及令人驚嘆的尾聲。



the violinist's repertory, with the Partita No. 2 in D minor, BWV 1004 occupying an especially exalted place. Crowning this work is the mighty Chaconne, a movement of enormous scope and emotional range in which every aspect of a four bar theme is explored in a series of continuous variations.

Not only is the Chaconne one of the most cherished of the violin repertory, but it has spawned many different arrangements and transcriptions. Mendelssohn and Schumann added keyboard accompaniment; Brahms made an arrangement for left hand alone; Raff, Casella and Stokowski orchestrated it. But considered the most formidable of these transcriptions is the "arrangement for concert performance on the piano" by Ferruccio Busoni.

Busoni's arrangement (he did not like the term "transcription") of the Chaconne was composed in Boston in 1892, when Busoni was briefly engaged as a professor of piano at the New England Conservatory of Music. It can best be described as a translation from one instrument to another. Whereas a violin can play a maximum of four notes simultaneously, Busoni often has the pianist playing seven, eight and even nine note chords. The entire range of the keyboard is exploited to great dramatic effect, with octave passages, leaping chords and a range of post-Lisztian virtuoso devices.

The Chaconne can be divided into three unequal parts: the first, in D minor, occupies the first fifteen variations; the second, in D Major (beginning with the chorale-like quasi trombone passage) occupies ten variations; and the final portion returns to D minor for the last five variations and an extraordinary coda.

飛躍演奏香港簡介

About Premiere Performances of Hong Kong

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，以音樂匯發大眾。

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。

飛躍演奏香港每年主辦超過100個活動，當中包括：

- 比爾斯飛躍演奏音樂節(前身為香港國際室內樂音樂節)五至六場音樂會及超過20個外展及教育活動
- 演奏系列(每年四至六場音樂會)
- 親子系列(每年二至四場音樂會)
- 校園室內樂教育計劃(每年超過50場校園音樂會)

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。

Premiere Performances brings internationally celebrated musicians and the world's brightest rising stars to Hong Kong for solo recitals, chamber music and community outreach, building a vibrant local arts scene and inspiring audience members of all ages with performances that are accessible to all.

Founded in 2007 as a registered charity by Andrea D. Fessler, Premiere Performances aims to contribute to a vibrant local classical music scene and establish Hong Kong as a leader in the international cultural landscape. From international favourites to the world's brightest rising stars, our programmes feature a dynamic array of instruments, performance styles and genres.

Premiere Performances presents over 100 events each year including:

- **Beare's Premiere Music Festival (formerly the Hong Kong International Chamber Music Festival), 5-6 concerts and over 20 Education & Outreach events**
- **Recital Series (4-6 concerts per year)**
- **Family Series (2-4 concerts per year)**
- **Chamber Music In Schools (50+ in-school performances per year)**

From special needs students to the elite of Hong Kong, we have programmes aimed at all demographics. We believe that everybody, regardless of social class, ethnicity or language, will be moved by the power of a world class live music performance.

