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# 節目 PROGRAMME

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#### 負思齊(鋼琴)

#### 巴赫(布梭尼編)

《我主,敞開天堂的大門》, BWV 617

#### 李斯特

《孤獨之中神的祝福》<sup>,</sup> S 173/3

#### 貝里奧

《六首安歌》第三首: 水鋼琴曲

#### 布拉姆斯

F小調第三鋼琴奏鳴曲<sup>,</sup> Op. 5

#### **Tony Siqi Yun (Piano)**

#### 3' BACH (arr. Busoni)

Herr Gott, nun schleuß den Himmel auf, BWV 617

#### 19' LISZT

Bénédiction de Dieu dans la solitude S 173/3

#### 2' BERIO

6 Encores: No. 3 Wasserklavier

#### 39' BRAHMS

Piano Sonata No. 3 in F minor, Op. 5

今晚的音樂會由香港電台第四台 (FM97.6-98.9兆赫及radio4.rthk.hk) 錄音,並將於2022年12月16日 (星期五)晚上8時播出及2022年12月21日 (星期三)下午2時重播。

Tonight's concert is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9MHz and radio4.rthk.hk) and will be broadcast on 16 December 2022 (Fri) at 8 pm with a repeat on 21st December 2022 (Wed) at 2 pm.

#### 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.



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# 行政總監致辭 MESSAGE FROM OUR EXECUTIVE DIRECTOR

Dear friends and music lovers.

Welcome to our last event for 2022! We are delighted to present tonight a rising star of the piano, Tony Siqi Yun. When Tony agreed to come to Hong Kong for tonight's recital, there was still a one-week hotel quarantine in place, and now, things are...almost back to normal!



Throughout the pandemic, one of the biggest challenges that we faced was the uncertainty over whether or not venues would be open and what the travel restrictions would be. So for the first time in almost three years, we can happily announce our future season, with more certainty that the artists who were originally scheduled will be able to make it. You can see the line-up for our upcoming Beare's Premiere Music Festival in January, as well as the sneak peek at our Spring 2023 Recital Series in this house programme.

We are very grateful to the Culture, Sports & Tourism Bureau for their financial support under the Art Development Matching Grant Scheme, whereby every dollar we are able to raise in donations is matched by the Hong Kong government. We would also like to thank our loyal donor base for their unwavering support. Please consider becoming a Friend of Premiere Performances today, so that we can continue to present our world class programs.

Enjoy the music!

#### Andrea D Fessler

**Executive Director and Founder** Premiere Performances of Hong Kong

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「負思齊是一位真正的鋼琴詩人。 感情豐沛,見解獨到,優雅而沉 著。」-《鋼琴家雜誌》(2019)

鋼琴家負思齊生於加拿大,2019 年於首屆中國國際音樂大賽嬴得冠 軍及金獎。在總決賽中,他與費城 樂團和聶澤 - 塞甘攜手演繹柴可夫 斯基第一鋼琴協奏曲;2021年他 與聶澤-塞甘大師再度合作,與蒙 特利爾大都會樂團作首次演出。

"Tony is a true poet of the keyboard. Expressive, and with his own distinct voice, yet elegant and poised." — Pianist Magazine, 2019.

The Canadian born pianist Tony Sigi Yun won First Prize and a Gold Medal at the inaugural China International Music Competition in 2019. In the final round of the competition he performed Tchaikovsky's Piano Concerto No 1 with the Philadelphia Orchestra and Yannick Nézet-Séguin, and he collaborated with Maestro Nézet-Séguin again in 2021 when he made his debut with the Orchestre Métropolitain in Montreal.

# 節目簡介 PROGRAMME NOTES

近期和未來的重要演出包括在漢堡 易北愛樂音樂廳、萊比錫布業公會 大廳、杜塞道夫、盧森堡、漢諾 威、美國史丹福大學及溫哥華獨奏 協會等首次舉行獨奏音樂會。他在 北美憑著與克里夫蘭樂團合作, 於庫柏國際鋼琴大賽獲得首獎。 他稍後將與多倫多交響樂團和 安震恆首度同台,獻演舒曼鋼琴 協奏曲。

負思齊與中國愛樂樂團是長期合作 夥伴;他隨中國愛樂巡演,並以獨 奏者身份在2019 CCTV新年音樂會 上演奏。此外他亦曾在揚·馬林執 棒下與上海交響樂團合作演出。

負思齊於茱莉亞音樂學院就讀期間 獲得Jerome L. Greene基金會獎學 金,師隨卡普林斯基和瑞卡力奧 教授。 Recent and future highlights include his solo recital debuts at the Hamburg Elbphilharmonie, Gewandhaus in Leipzig, Düsseldorf, Luxembourg, Hannover, Stanford University (USA) and at the Vancouver Recital Society. In North America he has also played with the Cleveland Orchestra, as part of the Thomas and Evon Cooper International Piano Competition, where he won first prize. Later this season he will make his debut with the Toronto Symphony and Peter Oundjian performing the Schumann Piano Concerto.

Tony has a long-standing relationship with the China Philharmonic Orchestra with whom he has toured and also appeared as soloist in the 2019 CCT New Year's Concert. He has also performed with the Shanghai Symphony Orchestra, with lon Marin.

He is a recipient of the Jerome L. Greene Fellowship at the Juilliard School where he studies with Professors Yoheved Kaplinsky and Matti Raekallio.



# 巴赫 (1685-1750) 《我主, 敞開天堂的大門》, BWV 617 (布梭尼編)

巴洛克後期音樂家及作曲家巴赫 (1685-1750)於1703年在威瑪開展 他多產且具影響力的職業生涯, 時年18歲。在當地和德國其他市 鎮任職了五年宮廷樂師和管風琴師 後,巴赫1708年返回威瑪,逗留 了將近十年的時間,並升為樂團 首席。正好在這段期間,巴赫開 始編纂他後來稱之為《管風琴小 曲集》一書。這本曲集收錄了46 首由他編曲的路德教派聖詠歌詞與 前奏曲,有説他打算以此書作為教 材;1722年他在萊比錫應徵一重 要職位時亦將此書用作申請的一部 分,其後成功獲聘。

儘管短小精微,《我主,敞開天堂的大門》(BWV 617)是《管風琴小曲集》裡為數不多的聖詠前奏曲之一,對管風琴家來說其技巧難度極高。這首作品的主題是關於聖經裡西面的故事:年紀老邁而虔誠的他得了聖靈的啟示,知道自己未死以前必看見新生的基督,誠然西面於耶穌降生40天後便在耶路撒冷遇見了祂。前奏曲以音樂描繪西面的稱頌,就如一本威瑪曲集裡所想像

# Johann Sebastian BACH (1685-1750) Herr Gott, nun schleuß den Himmel auf, BWV 617 (arr. Busoni)

The late-Baroque musician and composer Johann Sebastian Bach (1685-1750) began his prolific and influential career in Weimar in 1703 at the age of eighteen. After five years as a court musician and organist in this and other German towns, Bach returned to Weimar in 1708, where he would remain for nearly the next decade and rise to the status of music director (*Konzertmeister*). It was during this time that Bach began compiling what he would later name his 'Little organ book' (*Orgelbüchlein*). A compilation of 46 of his arrangements of Lutheran chorale texts and preludes, it is thought he intended the book as a teaching manual, and also as part of his successful application in 1722 for an important position in Leipzig.

Although diminutive in length, *Herr Gott, nun schleuß den Himmel auf* (BWV 617) is one of a handful of chorale preludes in the *Orgelbüchlein* that are of an especially technically challenging nature for the organist. Meaning 'Lord God, now unlock Heaven,' the piece has as its theme the biblical story of Simeon, elderly and devout, who is told by the Holy Spirit that he shall not die before first seeing the new-born Jesus, which he does in Jerusalem forty days after his birth. The prelude is a musical illustration of Simeon's exclamation, as



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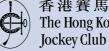
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一樣:「我曾受苦和奮鬥,如今來 到生命盡頭,可以安然去世。」穩 定的節拍突顯優美的連奏旋律, 隱喻「靈魂在敲天堂之門」。此鋼 琴版本改編於20世紀上半葉, 出自意大利鋼琴家、作曲家及教師 布梭尼手筆。

## 李斯特(1811-1886) 《孤獨之中神的祝福》, S 173/3

説到為鋼琴改編巴赫的音樂,如果 布梭尼是幾位出色的改編者之一, 那麼技藝超群的匈牙利鋼琴家和作 曲家李斯特(1811-1886)定必是其 中的佼佼者。李斯特從小就是一位 天才橫溢的音樂家,16歲在父親 去世後隨母親移居巴黎。1830年 代末,李斯特開展為期八年的巡迴 演出,鞏固了他技藝不凡的巨星美 譽,名氣一時無兩,所到之處總 會惹來興奮的聽眾並為之神魂顛 倒。1847年,才30來歲的李斯特 正值事業巔峰,他卻選擇告別演奏 生涯,全身投入創作。

此一決定的早期成果見於以《詩與 宗教的和諧》為名合輯出版的十首 鋼琴曲,作品寫於1847年至1852 年期間,與李斯特最喜歡的作家 之一-拉馬丁筆下的一本詩集同 名(拉馬丁為一位從天主教徒轉為 imagined in a Weimar songbook, 'I have suffered and fought, but now my life is at an end and I can die in peace.' The beautiful legato melody is underscored by a steady beat interpreted as alluding to the 'soul knocking on the door of heaven.' This piano version was arranged in the first quarter of the twentieth century by Italian pianist, composer, and teacher Ferruccio Busoni.

# Franz LISZT (1811-1886)

#### Bénédiction de Dieu dans la solitude. S 173/3

If Busoni was one of several excellent transcribers of Bach's music for piano, the master was Hungarian virtuoso pianist and composer Franz Liszt (1811-1886). A gifted musician from an early age, Liszt moved with his mother to Paris aged sixteen following the death of his father. At the end of the 1830s, Liszt embarked on nearly eight years of concert touring which cemented his enduring reputation as a superstar virtuoso, whose performances often elicited near hysteria from his elated listeners. In 1847, at the height of his powers and only in his mid-thirties, Liszt abandoned his performing career to focus on composition.

One of the early fruits of this decision was the ten-piece piano cycle, Harmonies poetiques et religieuses, which was composed between the years 1847 and 1852 and bears the same name as a book of poetry by one of Liszt's favourite authors, Alphonse de Lamartine, a Catholic





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泛神論者的作家、政治家及詩人)。 《孤獨之中神的祝福》的標題來自 前述詩集裡的同名詩作,為聯篇鋼 琴曲中第三首也是最大型的作品。 這首樂曲創作於1847年,李斯特 把它題獻給卡洛琳王妃, 他們倆締 結了長久而深厚的感情;作品亦同 時標誌著他靈命危機的終結,還有 他對上帝重新燃起的信仰。李斯特 在樂曲前言引用了拉馬丁的一段詩 詞:「這從何而來,我的神啊,如 此淹沒我的平靜?」聽眾由此可以 感受到整首作品的氣氛。隨著宛如 流水、波浪和海洋的連奏和琶音, 恩典從平靜沉思之中油然而生, 繼而幻化為信仰的熱情,最後那淹 沒聆賞者的平靜再現,為樂曲劃上 句號。

turned pan-theist writer, statesman, and poet. Bénédiction de Dieu dans la solitude, the title of one of the book's poems, meaning 'Blessing of God in solitude,' is the third and most sizeable piece in the cycle. Composed in 1847, the piece is dedicated to Princess Carolyne Sayn-Wittgenstein, with whom Liszt formed a long and deep attachment, but also marks the end of his spiritual crisis and a rekindled faith in God. A passage from Lamartine's poem, with which Liszt prefaced the composition, evokes the feeling of the piece as a whole: 'Whence comes, oh God of mine, this peace that floods over me?' With its legato and arpeggio reminiscent of flowing water, waves, and the ocean, the Bénédiction rises from tranquil contemplation to a near religious passion, only to end once more by evoking a feeling of peace flooding over the listener.

# **貝里奧 (1925-2003)** 《六首安歌》第三首: 水鋼琴曲

貝里奧(1925-2003)是一位以實驗音樂著名的現代派作曲家,其作品涵括序列音樂和電子音樂等領域。他於意大利的利古里亞海岸土生土長,父親和祖父都是管風琴家。貝里奧年輕時入伍,他的手在戰時受傷,這使他不得不放棄發展鋼琴演奏事業,專攻作曲。他在米蘭音樂學院修讀作曲,其後赴德國和美國進修,並從事教學多年。

#### Luciano BERIO (1925-2003)

6 Encores: No. 3 *Wasserklavier* 

A modernist composer known for his experimental works, including in the field of serialism and electronic music, Luciano Berio (1925-2003) was born and raised on Italy's Ligurian coast as the son and grandson of organists. A wartime injury to his hand as a young conscript meant Berio abandoned a career as a pianist, instead focusing on composition, which he studied first at the Milan Conservatory, and later in Germany and the United States where he also taught for many years.

貝里奧的《六首安歌》為一系列短 曲,從1965年動筆寫作到完成, 前後橫跨約30年時間。六首樂曲 的其中四首各自以自然元素命名 (水、土、風、火),餘下兩首 (「蠶絲」和「葉」)則描寫靜止影 像。《水鋼琴曲》為《六首安歌》 中第三首樂曲,而事實上它是第一 首寫成的作品,以水元素為主題。 然而,《六首安歌》裡的標題並無 描繪性質,因此水的主題與刻劃 音樂意象沒有太大關係,而是藉以 令人想起水的流動性和變化的水 流。與其他五首安歌相比,《水鋼 琴曲》調性較強,一些浪漫派和 古典樂派作曲家的特色在樂曲裡 清晰可辨,包括來自布拉姆斯的 間奏曲(Op.117)和舒伯特的即興曲 (Op. 142)的音樂素材。

Berio's 6 Encores are a series of short pieces composed over nearly three decades from 1965. Four of the six are titled after each of the natural elements (water, earth, air, and fire) while the remaining two ('brin' and 'leaf') depict images of stasis. Wasserklavier, the third of the six encores, was in fact the first to be written, and has as its theme the element of water. The Encores are not programmatic pieces, however, and the theme of water has less to do with depicting musical imagery than with evoking the idea of water's fluid nature and changing currents. Wasserklavier is more tonal than the other five encores, with aspects of Romantic and Classical composers, including material from Brahms' Intermezzo (Op. 117) and Schubert's Impromptu (Op. 142), evoked and articulated in the composition.

# 布拉姆斯 (1833-1897) F小調第三鋼琴奏鳴曲, Op. 5

與貝里奧的《水鋼琴曲》相比, 布拉姆斯(1833-1897)的第三鋼琴 奏鳴曲確實是非常大型的作品, 它由五個樂章組成,在奏鳴曲的結 構上並不常見。布拉姆斯寫作第三 鋼琴奏鳴曲時年僅20歲,適逢他 音樂生涯的關鍵時期,當時他漸漸 建立名氣並受到樂評界的認可。這 位年輕作曲家及鋼琴家在1853年 初開始巡迴演出,期間遇上知名的

# Johannes BRAHMS (1833-1897) Piano Sonata No. 3 in F minor, Op. 5

In contrast to Berio's *Wasserklavier*, the third piano sonata by Johannes Brahms (1833-1897) is a very large work indeed, and with its five movements, is unusual in structure for a sonata. Written when Brahms was only 20 years old, Piano Sonata No. 3 was composed at a pivotal time in the musician's life, when Brahms was just beginning to receive wide acclaim and critical endorsement. In 1853, he began the tour with the young composer and pianist, in the course of which he met the

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小提琴家姚阿辛,二人惺惺相惜, 引為知己。1853年10月,在姚阿 辛穿針引線下,布拉姆斯認識了作 曲家及當時最重要的音樂記者舒 曼。同月稍後時間舒曼發表文章, 熱烈讚揚布拉姆斯,讓這位心懷感 激卻又惴惴不安的年輕作曲家為大 眾所熟悉。

正是1853年這段忙著四出演奏又 充滿刺激的期間,布拉姆斯創作了 他最後的鋼琴奏鳴曲,這首作品 亦足以引證了舒曼的溢美之詞。 不論規模還是篇幅,第三鋼琴奏鳴 曲皆可媲美交響曲,五個樂章充滿 樂思,強大的浪漫派精神給濃縮於 傳統結構之中。作為貝多芬的一位 知名支持者,布拉姆斯襲用了貝多 芬第五交響曲裡著名的「命運」主 題,因此奏鳴曲的第一、第三和第 四樂章裡皆見其影蹤,尤以第四樂 章最為顯著。與此同時,在第五和 最後一樂章的芸芸樂思裡,蘊含一 組由F-A-E三個音名串連而成的音 樂密碼,寓意姚阿辛的座右銘「自 由但孤單」。最後的樂章乃至奏鳴 曲以快速而華麗的炫技樂段作結, 迎來歡欣鼓舞的尾聲 - 這也許宣布 了他來到樂壇,並預示爾後將著手 創作重要的交響曲。

中譯:張苡璉

prominent violinist Joseph Joachim, with whom Brahms would become lifelong friends. Thanks to Joachim, in October Brahms was introduced to Robert Schumann, the composer and the most important musical journalist at the time. Schumann's glowing account of the young composer was published later that month, launching a grateful, if anxious, Brahms into public consciousness.

It was precisely during this time of busy travel and excitement in 1853 that Brahms composed what would be his final piano sonata, and a work fully justifying Schumann's fulsome praise. In scale and size the Piano Sonata No. 3 is closer to a symphony, its five movements bursting with musical ideas and condensing a powerful spirit of Romanticism into classical structure. Famously an admirer of Ludwig van Beethoven, the famous 'fate motif' of Beethoven's fifth symphony makes notable appearances in the first, third, and more prominently, fourth of the sonata's movements. Meanwhile the fifth and final movement, among other ideas, contains a musical cryptogram of the first letters (F-A-E) of Joseph Joachim's personal motto Frei aber einsam (Free but Lonely). The movement, and sonata, ends with a fast and flourishing display of virtuosity which rises to a triumphant conclusion – announcing, perhaps, his arrival on the musical scene, and foreshadowing the major symphonic compositions upon which he would later be embarking.



# 飛躍演奏香港簡介 ABOUT PREMIERE PERFORMANCES OF HONG KONG

飛躍演奏香港致力推動香港室內樂的發展,透過邀請國際著名音樂家和演奏新星來港,為不同年齡及階層的聽眾帶來精彩的獨奏會、室內樂演出及外展活動,提供多元的方式及機會欣賞古典音樂。

費詩樂女士於2007年成立飛躍演奏香港並註冊為慈善機構。我們的節目豐富多元,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東的新晉音樂家擔綱演出。飛躍演奏香港希望為這個充滿活力的城市,帶來更多不能錯過的文化活動,帶來更多不能錯過的文化活動,同時鞏固香港作為國際藝術文化大都會的地位。

# 飛躍演奏香港每年主辦超過**100**個活動,當中包括:

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- 親子系列(二至四場音樂會);
- 校園室內樂教育計劃(超過50場校 園音樂會)

透過不同系列的音樂會及活動, 我們希望接觸更多的聽眾。音樂無 分國界,我們相信每一位聽眾, 不論是學生或專業人士,都會被世 界級的音樂演出感動。 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.

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