

33rd



香港藝術節
Hong Kong
Arts Festival
17.2 - 20.3 2005

張緯晴
Rachel Cheung
Piano Recital 鋼琴演奏會



SWIRE



香港藝術節是本地及亞太區的文化盛事。昂然踏入三十三周年，主辦機

構熱切追求創新，不斷以精采絕倫的節目一新觀眾耳目。

今年藝術節內容更豐富多姿，規模之大歷年罕見，為海內外同好帶來國際名家與本地精英聲色藝俱全的超凡演出，當會令香港這國際文化都會倍添魅力。

謹此歡迎各位藝術家參與是次盛會，並祝海內外觀眾心田欣愉、盡興而歸。

香港特別行政區行政長官

董建華

The Hong Kong Arts Festival is a prominent arts event in the cultural calendar of Hong Kong and the Asia Pacific region. Proudly stepping into its 33rd year, the Festival continues its vigorous pursuit of innovative development; the presentation of new works and the provision of quality arts.

In terms of the number and diversity of programmes, the 2005 Festival is one of the largest festivals to date, offering a wide variety of inspiring art, music and cultural programmes by prestigious international artists and leading local talents. I am sure that the Festival will further enhance Hong Kong's status as an international cultural metropolis.

I extend our warmest welcome to all participating artists and wish all local and overseas members of the audience a most enjoyable time.

TUNG Chee Hwa

Chief Executive

Hong Kong Special Administrative Region



主席獻辭 Message from the Chairman



歡迎參與第三十三屆香港藝術節，這是香港文化界及亞太地區的重要文化盛事，匯聚國際和亞太區藝術精英，以及本地創意洋溢的藝術工作者。

本人衷心感謝透過康樂及文化事務署資助我們的香港政府，以及香港賽馬會慈善信託基金兩大主要資助機構，他們多年來對香港藝術節的慷慨支持，我們深致謝忱。

此外，香港藝術節對所有贊助機構、藝術團體以及個人資助，亦致以衷心謝意。

一如以往，香港藝術節透過半價學生票優惠以及「青少年之友」計劃，致力鼓勵學生及年輕觀眾接觸各類藝術。上述計劃多年來獲眾多機構及個人資助，中學及大學學生也反應熱烈。

2005年香港藝術節節目豐富、包羅萬有，迎合不同觀眾的喜好及口味，老幼咸宜。

再次感謝閣下的支持，期望與您在2005年香港藝術節中見面。

I warmly welcome you to the 33rd Arts Festival. As a premier event in the Hong Kong cultural calendar as well as the Asia Pacific region, the Festival presents the finest international and regional artists in an intense series of concerts and performances, as well as showcases the creativity of artistic talent in Hong Kong.

Appreciation and thanks are due to our main subventing organisations – the Hong Kong Government, through the Leisure and Cultural Services Department, and the Hong Kong Jockey Club Charities Trust. Their long and continued patronage are what make these cultural presentations possible.

In addition, we gratefully acknowledge the generous support of many corporate sponsors, arts institutions and individuals.

The Festival has always made our programmes accessible to students and young audiences through half-price student tickets and our Young Friends Scheme. These schemes are funded by the generous donations from numerous corporate and individual donors.

The 2005 Festival offers a rich and stimulating programme, with a variety of captivating performances and choices, presenting a diverse range of tastes with artistic excellence. We hope to offer something enjoyable and of interest to everyone.

Above all, I would like to thank you, our patrons, for your support and participation in the 2005 Festival.

李業廣

Charles Lee

香港藝術節的資助來自 The Hong Kong Arts Festival is made possible with the funding support of:



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust



康樂及文化事務署
Leisure and Cultural Services Department

行政總監獻辭

Message from the Executive Director



2005年香港藝術節的節目以「神聖與世俗」為主題。神聖、世俗這兩項元素，都是各種藝術形式的常見題材與靈感泉源，今屆節目就特別能夠反映這個意念。我們希望這兩項既相關又對立的元素，能為大家提供更動人、更難忘的觀賞體驗。

除了海外藝術工作者，我們很榮幸能邀請本地演藝精英，如香港管弦樂團、香港話劇團、本地傑出年輕鋼琴演奏家張緯晴、清風銅管五重奏獻藝。其他參與演出的本地演藝精英包括粵劇名伶梅雪詩及李龍、7A班戲劇組、中英劇團、89268、拜金小姐、香港編舞家楊春江，還有合力炮製《法吻》的實力派組合——李鎮洲、梁菲倚、李中全及莊梅岩。

藝術節繼續積極委約本地與海外出色的創作人，本屆新作包括《琥珀》、《夜鶯》、《今夜歌舞昇平》、《拜金國際俱樂部》、《像我這樣的一個城市》、《法吻》、《東主有喜》及《小王子復仇記》。

2005年香港藝術節為觀眾獻上一百二十四場演出，參與表演團體達四十二個（包括三十二個海外及十個本地團體），還有兩個展覽，以及不容錯過的藝術節加料節目：講座、座談會及藝人談。

本屆節目多采多姿，風格多元化，是香港歷來規模最大、最令人賞心悅目、最具啟發性的藝術節之一，感謝閣下抽空參與。



高德禮

The starting point for the programming of this 2005 Festival was the idea of contrasting opposites – ‘sacred and profane’. Both of these elements are rich sources of creative impulses for the performing arts in most cultures and this thematic link is evident in much of our programming. We hope these connections and contrasts will make your Festival experience more engaging and memorable.

Alongside all of our international artists, we are proud to present many outstanding Hong Kong artists. For example, the Hong Kong Philharmonic Orchestra and the Hong Kong Repertory Theatre, as well as the fine young Hong Kong musicians, pianist Rachel Cheung and the Fresh Air Brass Quintet. Other important Hong Kong artists taking part include Cantonese opera stars Mui Suet-see and Lee Lung; Class 7A Drama Group; Chung Ying Theatre; Group 89268; the Material Girls; choreographer Daniel Yeung and the remarkable combined talents of Lee Chun-chow, Faye Leong, Gabriel Lee and Chong Mui-ngam in *The French Kiss*.

In addition, our commitment to commissioning new work from Hong Kong and around the world continues, with pieces such as *Amber*, *The Nightingale*, *All That Shanghai Jazz*, *Material Girls*, *i-City*, *The French Kiss*, *Come Out & Play* and *Little Prince Hamlet*.

The 2005 Festival will offer a total of 124 performances with 42 performing groups (32 overseas and 10 local), two exhibitions and our Festival Plus programme of talks, seminars and meet-the-artist sessions.

This is one of our largest Festivals to date, in terms of the number and the diversity of programmes. I am sure too, that it will be one of our most enjoyable and inspiring. We are delighted that you could join us.

Douglas Gautier



節目詳情

For programme details

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演出長約1小時35分鐘，
包括一節中場休息

Running time:
approximately 1 hour and 35 minutes
including one interval

香港大會堂音樂廳

Concert Hall, Hong Kong City Hall

14.3.2005

張緯晴
Rachel Cheung
Piano Recital 鋼琴演奏會

為了讓大家對這次演出留下美好印象，請切記在節目開場前關掉手錶、無線電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作！

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your ALARM WATCHES, MOBILE PHONES and PAGERS.

Eating, drinking, smoking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your cooperation.

張緯晴

年僅十三歲的香港鋼琴好手張緯晴就讀於瑪利諾修院學校，四歲起隨孟姍姍習琴，其後考進香港演藝學院，一直隨該校駐院藝術家兼高級講師黃懿倫學習。

張緯晴憑鍥而不捨的精神及毅力，除了屢獲本地及國際殊榮，更多次獲頒獎學金，包括李淑慈紀念獎學金及香港音樂獎學金等，現時她獲李國賢基金會之全力贊助。2002年，她奪得第五屆香港傑出學生獎；2004年5月更獲頒民政事務局局长傑出服務獎狀，以表揚她在地區及國際文化賽事中屢創佳績。

張緯晴曾於海外多次公開獨奏，包括參與烏克蘭基輔的霍洛維茲百周年紀念音樂會，紐約、華盛頓、亞特蘭大的巡迴演出，台灣、蘇聯、波蘭及深圳等地之音樂節。2003年，她更獲香港蕭邦社贊助在烏拉圭及香港大會堂作個人演奏會。

張緯晴曾先後與烏克蘭國家交響樂團、聖彼得堡愛樂樂團、香港管弦樂團及香港演藝學院青少年室樂團等合作演出。2004年10月，她首度獲邀赴德國與波恩貝多芬交響樂團合作，同年十一月再獲邀赴美國巡迴演奏。

2005年3月，張緯晴將被應邀往美國鹽湖城與Orchestra of Temple Square合作，4月將於美國第八屆邁亞美國國際鋼琴節舉行個人演奏會，5月則首次在莫斯科之柴可夫斯基音樂廳與蘇聯國家交響樂團合作演出。6月初張緯晴將往北京與中國愛樂樂團合作，而8月將再次出席波蘭之「第六十屆國際蕭邦音樂節」。



音樂獎項

2004年	美國鹽湖城少年珍娜芭候雅國際鋼琴大賽 冠軍及最受歡迎決賽選手獎
2003年	烏克蘭霍洛維茲國際青少年鋼琴大賽 冠軍及3項評判團特別獎(包括最佳協奏曲獎)
2002年	英國威爾斯靈閣嶺國際音樂節 冠軍
2001年	施坦威國際青少年鋼琴比賽香港賽區 冠軍

Rachel Cheung

Thirteen-year-old Rachel Cheung was born in Hong Kong and is currently studying in Form 2 at the Maryknoll Convent School. She started piano lessons aged four with Grace Man and was later admitted to the Hong Kong Academy for Performing Arts as a junior student studying under Eleanor Wong, Artist-in-Residence and Senior Lecturer.



Rachel Cheung has won numerous first prizes and awards, and has been the recipient of many scholarships including the Lee Shuk Chee Memorial Scholarship and the Hong Kong Music Scholarship. She is now fully sponsored by the Simon K Y Lee Foundation. Rachel Cheung also excels in her general studies, winning the 2002 Hong Kong Outstanding Student Award. In May 2004, she was awarded the Certificate of Commendation by the Hong Kong Government for making outstanding achievements in the promotion of arts and culture in Hong Kong.

Cheung has performed frequently overseas as a soloist including at the celebrations of the 100th Anniversary of the Vladimir Horowitz Concert in Kiev; a concert tour of the US and recitals in Taiwan. She has also been invited to take part in many prestigious international music festivals including the 9th Musical Olympus International Festival in Russia and the 59th International Chopin Festival in Poland. Through the generous sponsorship of the Hong Kong Chopin Society, she made her debut in Uruguay and at home in the Hong Kong City Hall in 2003.

Cheung has collaborated with many orchestras including the National Symphony Orchestra of Ukraine, the St Petersburg Philharmonic Orchestra, the Hong Kong Philharmonic Orchestra and the Hong Kong Academy for Performing Arts Junior Chamber Orchestra. In October 2004, Rachel made her debut in Germany, with the Beethoven Orchestra Bonn and in November 2004, she was invited back for a concert tour of the US.



This year promises to be busy and enriching. Following her appearance at the 2005 Hong Kong Arts Festival, in March Rachel is performing with the Orchestra of Temple Square in Salt Lake City and will then go on to give a recital at the 8th Miami International Piano Festival in April.

In May and June she will be making her debut in Moscow, with the Russian National Orchestra at the Tchaikovsky Concert Hall, and in Beijing

with the China Philharmonic Orchestra. In August she has been invited back to the 60th Chopin International Festival in Poland.



Music Awards

2004	First Prize and Peer Jury Prize at the Gina Bachauer International Junior Piano Competition, US
2003	First Prize and 3 special prizes from the jury including the Most Outstanding Concerto Performance at the International Competition for Young Pianist in Memory of Vladimir Horowitz, Ukraine
2002	First Prize at the Llangollen International Musical Eisteddfod, Wales
2001	First Prize at the Steinway and Sons International Youth Piano Competition, HK

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巴赫 D小調半音幻想曲及賦格曲，BMV 903

海頓 降E大調鍵琴奏鳴曲，HOB XVI:52

李斯特 F小調練習曲，輕快的，S 144/2
水泉之旁，S 160/4 及 S 160/4bis
E大調練習曲，狩獵，S 141/5

— 中場休息十五分鐘 —

蕭邦 降B大調光輝變奏曲，作品12

弗瑞 降E小調第一夜曲，作品33
降A大調第四船歌，作品44
F小調第二即興曲，作品31

普羅科菲耶夫 A小調第三奏鳴曲，作品28
惡魔的暗示，作品4/4



Johann Sebastian Bach Chromatic Fantasia and Fugue in D minor, BWV 903

Joseph Haydn Keyboard Sonata in E flat major, HOB XVI:52

Franz Liszt Étude in F minor, *La Leggerezza*, S 144/2
Au bord d'une source, S 160/4 and S 160/4bis
Étude in E major, *La Chasse*, S 141/5

– 15 minute interval –

Fryderyk Chopin *Variations Brillantes* in B flat major, Op 12

Gabriel Fauré Nocturne No 1 in E flat minor, Op 33
Barcarolle No 4 in A flat major, Op 44
Impromptu No 2 in F minor, Op 31

Sergey Prokofiev Sonata No 3 in A minor, Op 28
Suggestion Diabolique, Op 4, No 4

D小調半音幻想曲及賦格曲，BMV 903

巴赫 (1685-1750)

巴赫早在1720年左右已完成這作品的最初版本，顯然為古鍵琴而作；1730年他在萊比錫時，將之改寫為管風琴版本。巴赫逝世一百年後，李斯特的門生漢斯·馮布洛再把此曲改編為出色的鋼琴曲。所謂「半音」，僅指開首部份那非凡的幻想曲。這段出神入化的幻想曲本身分為兩部份，前半仿似延長的華采段，附以甚具特色的快速分解和弦；後半是則〈宣敘調〉，旋律性較強。而最後的賦格曲結構嚴謹，跟幻想曲的狂想式寫法大相逕庭。

降E大調鍵琴奏鳴曲，Hob XVI:52

海頓 (1732-1809)

海頓於1794至1795年間遊倫敦時完成他最後三首鋼琴奏鳴曲，並題獻給著名的鍵盤大師德妮絲·楊森。楊森生於德國，既是克萊門蒂的門生，也是海頓的好友；1795年5月海頓更親往倫敦皮卡迪利的聖雅各大教堂，出席她和雕刻家蓋坦洛·巴托洛濟的婚禮。毫無疑問，海頓也認為楊森是優秀的鋼琴家。這一點從樂章奪目的開首已可見一斑：鍵盤樂音令人目不暇給、引人入勝，更勝海頓其他的鋼琴獨奏作品。而〈慢板〉強烈深沉的感覺，在最終樂章消失得無影無蹤。

F小調練習曲，輕快的，S 144/2

水泉之旁，S 160/4 及 S 160/4bis

E大調練習曲，狩獵，S 141/5

李斯特 (1811-1886)

李斯特1811年生於匈牙利，家鄉鄰近奧地利邊界，幼隨其父學習鋼琴和作曲，舉家移居維也納後師從車爾尼及薩利艾里。才十來歲，李斯特就初試啼聲，以神童姿態巡迴歐洲與英國演奏；也像許多音樂神童，他很快就厭倦了居無定所的生活，二十多歲就定居巴黎。1831年，李斯特在巴黎遇上小提琴大師帕格尼尼，促使李斯特發展出舉世無雙的鋼琴技巧。隨後數年，李斯特將帕格尼尼幾首小提琴的獨奏隨想曲改編成鋼琴練習曲，其中包括《狩獵》。這些練習曲的初版早於1838年完成，但由於過份艱深，以至李斯特不得不先將之簡化，才在1851年正式出版。

自十九世紀三十年代中期，李斯特與瑪麗·達戈爾特伯爵夫人熱戀，1835年兩人移居日內瓦。李斯特以音符記下瑞士郊野的景緻，並於1835至1836年間寫作《旅遊曲集》；後來他修訂其中幾首，收錄在其《旅遊歲月》曲集中。這些樂曲堪稱為「音樂的明信片」，當中最優美的包括《水泉之旁》，描寫瑞士阿爾卑斯山的景緻。

1839年底，李斯特重拾演奏家身份，巡迴各地演奏，直至在他當時的伴侶卡羅琳·塞恩·維根斯坦公主（沙皇的親姊妹）的慫恿下，才轉為專注作曲及指揮。1848年起，跟卡羅琳同居的李斯特是魏瑪的宮廷朝臣，並擔任公爵的音樂總監——一百三十年前，巴赫也曾任此職。1848年，他在那裏寫成了《三首演奏會練習曲》，當中第二首就是今天演奏的《輕快的》。



— 中場休息十五分鐘 —

降B大調光輝變奏曲，作品12

蕭邦 (1810-1849)

蕭邦生於波蘭，1831年前往巴黎發展，希望名成利就。雖然他的公開音樂會不及李斯特的受歡迎，但他能以當時的流行旋律即席演奏，這不但為他賺得名聲，更贏來好些忠實地追隨他的業餘知音人。1833年1月，作曲家希洛德逝世，但其最後一齣歌劇《盧度域》還未寫成，要由另一名作曲家阿萊維替他完成。同年五月，《盧度域》首演。不久，蕭邦就以劇中最膾炙人口的曲調《光輝》為素材，寫成這首變奏曲。

降E小調第一夜曲，作品33

降A大調第四船歌，作品44

F小調第二即興曲，作品31

弗瑞 (1845-1924)

弗瑞三十多歲才正式專注作曲；這之前幾乎毫無跡象顯示他對作曲的決心。但到十九世紀九十年代，他已是極具權威的作曲名師，高足包括拉威爾。弗瑞成名以前不甚活躍和頗為浪漫，被形容為「有魅力、面色黝黑，氣質憂鬱」。降E小調夜曲是他年輕時的作品，寫於七十年代中期，並為1883年首次出版的三首夜曲的第一首。

蕭邦的《船歌》寫於十九世紀四十年代，但要到1881年奧芬巴赫《荷夫曼的故事》上演，其中的《船歌》大行其道，「船歌」這體裁才流行起來。同年，弗瑞也寫作了他十三首船歌裏的第一首，使他成為寫作鋼琴船歌數量最多的嚴肅作曲家。雖然船歌讓人想起威尼斯船夫所唱的歌，但弗瑞卻要到降A大調第四船歌完成以後，才在1886年造訪這個寧靜優雅的城市。

至於即興曲，即使不是「即興創作」，也一定是自然流露的獨奏曲。「即興曲」一詞原是詩歌術語，1822年捷克作曲家沃爾斯克，率先將這個名稱用在其出版的一組樂曲上。數年後舒伯特也隨之創作即興曲，蕭邦亦有數首即興曲面世。隨着時代發展，即興曲也漸漸變化，就連一些根據簡單樂思、明顯地即席發揮的變奏曲，也被列為即興曲。雖然即興曲大多為鋼琴而作，但弗瑞也寫了一首以豎琴彈奏的即興曲。他的第二鋼琴即興曲，以塔蘭泰拉舞曲為主題，作於1883年5月，是一套三首即興曲的其中之一。

A小調第三奏鳴曲，作品28

惡魔的暗示，作品4/4

普羅科菲耶夫 (1891-1953)

當十來歲的普羅科菲耶夫還在聖彼得堡音樂學院求學時，他已寫了三首奏鳴曲，第二首其後更成為他正式的第一奏鳴曲的基礎。而寫於1907年的第三首，則於1917年改寫成正式的第三奏鳴曲，副題為「源自舊筆記」。此曲僅一個樂章，卻可分為對比強烈的幾部份。這首寫於十六歲的作品，何以能吸引作曲家十年後（也就是革命之年）重寫，也實在耐人尋味：大概由於其大膽的技術、煙花般璀璨的樂段中豐富的聲音吧。這些特色都被保留，雖然用了來仿如催生「邪惡的力量」，正如近期一位樂評人所說：「猶如刻在變形鏡上的影像，墮落的社會卻想藉此觀看自己的真貌。」

普羅科菲耶夫學生時代的「邪氣」作品還不止於此。據作曲家自述，《惡魔的暗示》這標題並非原創，乃出於其同窗好友手筆，但「幻想式極急板」這個速度標記則是他本人所題。1908年最後一天，普羅科菲耶夫首次公開演奏時也包括此曲。多年後，他為未來派詩人及藝術家弗迪米亞·米雅可夫思基演奏，而米雅可夫思基就替他畫了幅素描，並寫着：「瑟奇·瑟奇維奇彈鋼琴，觸動弗迪米亞·弗迪米亞維奇最敏感的神經。」

樂曲介紹：格雷姆·史堅拿

中譯：鄭曉彤

Chromatic Fantasia and Fugue in D minor, BWV 903

Johann Sebastian Bach (1685-1750)

Bach composed an early version of this work around 1720, apparently for harpsichord. Later, at Leipzig in 1730, he completed a revised version for organ. Then, a century after Bach's death, Liszt's pupil Hans von Bülow made his great arrangement for piano. The word 'chromatic' strictly refers only to the opening section of the work, the extraordinary fantasia. The fantasia itself is in two sections. The first is like an extended cadenza, characterised by rapid broken chords. The second, called *Recitativo*, is more melodic. Finally, as a foil to the rhapsodic writing that preceeds it, the fugue is strictly disciplined.



Keyboard Sonata in E flat major, HOB XVI:52

Joseph Haydn (1732-1809)

While visiting London in 1794/95, Haydn composed his last three piano sonatas for the noted keyboard virtuoso, Therese Jansen. German born and a student of Clementi, Jansen became a close friend, and in May 1795 Haydn even attended her wedding to the engraver Gaetano Bartolozzi at St James' Church, Picadilly. Undoubtedly, too, Haydn esteemed her to be a fine pianist, for the keyboard writing in these works is among the most dazzling and arresting in his entire solo output, as witnessed in the striking opening movement. The mood of soulful intensity of the *Adagio* evaporates completely in the mercurial finale.



Étude in F minor, *La Leggerezza*, S 144/2 *Au bord d'une source*, S 160/4 and S 160/4bis

Étude in E major, *La Chasse*, S 141/5

Franz Liszt (1811-1886)

Franz Liszt was born in Hungary, close to the Austrian border, in 1811. He studied piano and composition with his father, and later when the family moved to Vienna with Czerny and Salieri. The prodigy undertook his first European and British tours in his early teens. Like many child stars, he quickly tired of the rigours of touring, and in his twenties settled in Paris. There an encounter with the violin virtuoso Paganini in 1831 was crucial in developing his own phenomenal pianism. Later in the decade, he arranged several of Paganini's virtuosic solo violin caprices as piano studies, including *La Chasse* (The Hunt). In their first version, completed in 1838, the studies were of such enormous difficulty that Liszt had to simplify them when preparing them for publication in 1851.

From the mid 1830s, Liszt carried on an intense affair with the Countess Marie d'Agoult. The couple settled in Geneva in 1835, where Liszt composed the musical evocations of the Swiss countryside that make up his *Album d'un Voyageur* (1835-36). Later, he also reworked several of these Swiss pieces in the 'first year' of his *Années de Pelerinage Series*. One of the most beautiful of these musical 'postcards' of the Swiss alps is *Au Bord d'une Source*.

Liszt resumed his career as a performer in late 1839, touring widely until deciding, at the instigation of his then mistress, Princess Carolyne Sayn-Wittgenstein (sister of the Tzar), to redirect his activities to composing and conducting. From 1848 he was a courtier at Weimar, living with Carolyne and working as musical director to the Duke, the same post held by Bach 130 years earlier. There in 1848 he composed the *Three Concert Studies*, of which *La Leggerezza* (its title derived from the Italian for 'lightly') is the second.

– 15 minute interval –

Variations Brillantes in B flat major, Op 12 **Fryderyk Chopin (1810-1849)**

The Polish born Chopin arrived in Paris in 1831, hoping to earn fame and fortune. While his public concerts were never as popular as those of Liszt, he developed a faithful following among enlightened amateurs, and was renowned for his brilliant improvisations on popular melodies of the day. When Ferdinand Hérold died in January 1833, he left his last opera *Ludovic* unfinished. A fellow composer, Halévy, completed the work, and it was staged in May the same year. Shortly after the premiere, Chopin composed this set of variations on one of the opera's most popular airs, *Je Vends des Scapulaires*.



Nocturne No 1 in E flat minor, Op 33 **Barcarolle No 4 in A flat major, Op 44** **Impromptu No 2 in F minor, Op 31** **Gabriel Fauré (1845-1924)**

Until he was at least in his early thirties, Fauré showed little evidence of commitment to composition that characterised his mature career. Much later in the 1890s, as a revered teacher to the likes of Ravel, he had acquired considerable authority. Back then, however, he was an indolent and somewhat romantic figure, "very seductive, very tanned of face, with a very dreamy melancholy air". A product of this youthful Fauré is the Nocturne in E flat minor, composed in the mid-1870s, and only first published in 1883 as the first of his set of three nocturnes, Op 33.

Chopin composed his single *Barcarolle* in the 1840s, but it was not until Offenbach's *The Tales of Hoffmann* was staged in 1881, with its famous *Barcarolle*, that the form became truly popular. In the same year, Fauré composed the first of his 13 essays in the form, which together make him the most prolific serious composer of barcarolles for the piano. The form evokes the songs of the gondoliers of Venice, but Fauré himself did not visit the serene city until after he had composed his fourth, the *Barcarolle in A flat*, in 1886.

If not actually 'made on the spot', as the word suggests, an 'impromptu' must usually be a spontaneous piece for a solo performer. A Czech, Jan Václav Voříšek first adapted the term from poetry to music, in a set of compositions published in 1822, and Schubert followed suit a few years later. Chopin also composed impromptus, and as the century progressed the form came to encompass the idea of apparently improvised variations on a simple idea. Most impromptus are for piano, though the exceptions include an impromptu for harp by Fauré. From a set of three, Fauré's *Second Piano Impromptu*, with its *tarantella* theme, dates from May 1883.



Sonata No 3 in A minor, Op 28 ***Suggestion Diabolique*, Op 4, No 4** **Sergey Prokofiev (1891-1953)**

While a student at the St Petersburg Conservatorium, the teenage Prokofiev composed three early piano sonatas. Several years later, the second of these became the basis for his official Sonata No 1, while the third, dating from 1907, was reworked in 1917 as the published Sonata No 3, subtitled *From Old Notebooks*. The work is in a single movement made up of contrasting sections. It remains for us to wonder what it was about the sonata he had written at 16 that so appealed to Prokofiev ten years later, in the year of the Revolution, of all years. Perhaps it was the technical daring of the earlier piece, with its rich sonorities produced in passages of pyrotechnical virtuosity. They certainly remain, though channelled to produce an almost diabolical energy that, as a recent writer pointed out, "seems to engrave upon a distorting mirror an image in which a decadent society is intended to see its true face".

The sonata is not the only work of Prokofiev's student days to which the word "diabolical" has been applied. According to Prokofiev *Suggestion Diabolique* was not his own title, but was coined by one of his student friends. However, the tempo marking *Prestissimo fantastico*, was his own. It was with this work Prokofiev made his public debut on the last day of 1908. Some years later, he played the piece for the futurist poet and artist, Vladimir Mayakovsky. In response, Mayakovsky made a sketch of the composer captioned: "Sergey Sergeyvich playing on the tenderest nerves of Vladimir Vladimirovich".

不平凡的少女

鄭俊達

才幾個音節，音樂神童張緯晴就充份表現了自己。

「果斷自信。」這位獲獎無數的十三歲鋼琴神童矯建有力的示範了一小段巴赫D小調協奏曲之後如是說。

老師黃懿倫略略催促，張緯晴就從科普蘭《三種情緒》中選出三段示範，標題分別為：〈苦惱〉、〈愁緒〉、〈絢麗〉。

心思縝密的張緯晴也自覺個性複雜、感情豐富與愛玩——雖然後者不及前兩者明顯。那是因為這女孩不多話，而且非常害羞。

但當她的手指碰到琴鍵那一秒起，整個人就脫胎換骨，變得精力充沛、活潑好動。

或許，這就是其演奏令人神往、扣人心弦的原因；遠不止技巧高超而已。

黃老師解釋：「她總喜歡彈琴時思考。彈巴赫，她喜歡給每個音符一種聲音，你會聽得到她左右手不斷的對話。這個很難，但緯晴卻樂此不疲。」

那也是張緯晴最喜歡的古典作曲家就是巴赫的緣故。

「巴赫的鋼琴作品節奏很棒，演繹時我要想很多。」這位奪得2003年第五屆霍洛維茲國際青少年鋼琴大賽，以及2004年美國鹽湖城少年珍娜芭侯雅國際鋼琴大賽的冠軍得主再說。

無獨有偶，張緯晴在本屆香港藝術節的獨奏會中，也選擇了巴赫的作品；其他五位作曲家則是海頓、李斯特、蕭邦、弗雷和普羅科菲耶夫。黃老師認為張緯晴年紀太小，不宜專攻一位作曲家。

現任香港演藝學院駐院藝術家及高級講師黃懿倫解釋：「這次演奏的曲目能表現緯晴性格的多方面，表現她的思想和經驗。」

「浪漫、高貴、精緻的曲子都有。李斯特的作品不單能表現她輝煌的技巧，更能展示她的演奏天份；普羅科菲耶夫的曲目則能表現她剛烈的一面。」

張緯晴每天的練習足以令人筋疲力盡——比賽和音樂會前，每天練琴時間長達十小時（雖然她毫不介意）——但此外，這位就讀於瑪利諾修院學校中二的音樂神童，生活跟一般小孩無甚分別。

沒錯，由於張緯晴的音樂事業正在萌芽，學校特許她只修讀中、英、數、英國文學四科，好讓她有空練琴。但不練習時，她最愛閱讀。

《哈利波特》系列是她的摯愛。她說：「故事很有想像力。有時我會想到某些曲子，配合故事裏某一場景。」

她也愛跟九歲的妹妹一起，上網玩「毋須用腦」的電腦遊戲。可是，張緯晴卻不大愛看電視，雖然張媽媽會定時錄影卡通片和喜劇給她看。

她跟一對學生姊妹最要好（別誤會，不是流行歌手Twins。其實她甚少聽粵語流行曲，也沒留意Twins）。這對姊妹也是演藝學院學生；跟張緯晴一樣，兩人都熱愛鋼琴，都「很靜」。

張緯晴蠻喜歡旅遊，也愛吃自助餐，但最享受的始終是彈琴：「用鋼琴我可以隨心所欲地表達自己。比方說，我開心不開心，都可以用音樂表達。彈得好也很高興，很有成功感。」

「更重要的是，我喜歡鋼琴的聲音。」

無怪乎，被問及若有三個願望能夠實現，她會要什麼時，她的答案簡單和肯定：做個優秀鋼琴家、做個優秀鋼琴家、做個優秀鋼琴家。

然後，想了想，張緯晴補充道：「我也希望人們愈來愈喜歡音樂。」



張緯晴與老師黃懿倫
Rachel Cheung and her teacher, Eleanor Wong

A Not So Ordinary Teenager

Kevin Kwong

Child prodigy Rachel Cheung sums herself up in a few bars.

“Confident and decisive,” the 13-year-old award-winning pianist says after a brief but robust demonstration of the opening of J S Bach’s Concerto in D minor.

Then with a little prodding from teacher and mentor Eleanor Wong, Rachel launches into three short extracts from Aaron Copland’s *Three Moods*, entitled *Embittered*, *Wistful* and *Jazzy*.

The thoughtful teenager also sees herself as complex, expressive and playful – though the last attribute may not be as evident as the other two. For Rachel is a young girl with very few words and painfully shy.

However, the second her fingers hit the keyboard, the transformation in her persona is startling. She becomes lively and animated.

Perhaps that is what makes her performance totally engaging and mesmerising. There is a lot more to Rachel’s playing than just technical competence and mastery.

“She likes to think when she is playing,” Ms Wong explains. “When playing Bach, she loves giving every note a voice so you can hear a constant dialogue between her left and right hand. It is very challenging and Rachel enjoys that.”

That is why Rachel’s favourite classical composer is Bach.

“His piano pieces have great rhythm and I have to think a lot when I am interpreting his music,” says the winner of the 2004 Gina Bachauer International Junior Piano Competition and the International Competition for Young Pianist in Memory of Vladimir Horowitz the year before.

As it happens, Bach is among the six composers whose works have been selected for her one-off piano recital at this year’s Hong Kong Arts Festival. She will also be playing works by Haydn, Liszt, Chopin, Fauré and Prokofiev. Ms Wong says Rachel is too young to be specialising in just one composer.

“This repertoire will be able to illustrate her many sides of personality, her thoughts and experience,” explains the Artist-in-Residence and Senior Lecturer at the Hong Kong Academy for Performing Arts.

“There are pieces that are romantic, elegant and delicate. The Liszt pieces will show not only her technical brilliance, but also her performing flair, while playing Prokofiev will show her more aggressive side.”

Other than her ‘gruelling’ practice routine - Rachel practises up to 10 hours a day before competitions and concerts (though she doesn’t mind the long hours at all) – the Form 2 Maryknoll Convent School student leads a pretty ordinary teenage life.

Okay, because of her budding music career, she is allowed to study fewer subjects at school – Chinese, English, Mathematics and English Literature – which allows her time to practise the piano. But when she is not at the keyboard, she loves reading.

Her favourite books are from the *Harry Potter* series. She says: “The story is very imaginative. Sometimes I will think up piano pieces that would go with a particular scene.”

She also enjoys going online to play ‘mindless’ computer games with her nine-year-old sister, an activity she finds fun. Rachel doesn’t watch much television, though her mother regularly tapes cartoons and comedies for her.

Her best friends are a pair of twins (not to be confused with the pop duo Twins, for whom Rachel has very little regard as she does not listen to Canto-pop at all) who also study at the Hong Kong Academy for Performing Arts. Like her, the sisters have a great passion for piano playing and they are “very quiet”.

She quite likes to travel and eating at buffets too, but playing the piano has to be what she enjoys most. “With the piano I can express myself feely. For example, when I am happy and unhappy, I can really express my emotions through music. I also feel very happy and accomplished when I play a piece well. What’s more, I love the sound of the piano.”

It is little wonder then that, when asked what she would wish for if she was granted three wishes, her answer is simple and determined: “to become a fine pianist, to become a fine pianist and to become a fine pianist”.

Then after another short pause, she adds, “I want people to like music more and more too”.

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Chocolate Rain Jewelry & Design
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節目表 Programme Calendar

節目詳情，請瀏覽 www.hk.artsfestival.org
For programme details, please go to

二月
February

文化中心音樂廳 Concert Hall, HK Cultural Centre		文化中心大劇院 Grand Theatre, HK Cultural Centre		◆文化中心劇場 Studio Theatre, HK Cultural Centre +香港大會堂劇院 Theatre, HK City Hall		香港大會堂音樂廳 Concert Hall, HK City Hall	
16 Wed							
17 Thu		7:30					
18 Fri	8:00 費雷堡巴羅克樂團 Freiburg Baroque Orchestra	7:30	波蘭國家歌劇院 《奧塞羅》 Polish National Opera Otello	◆ 7:45			
19 Sat		7:30		◆ 7:45 《阿福發現新大陸》 Dario Fo's Johan Padan and the Discovery of America			
20 Sun				◆ 7:45		8:00 費素爾·塞伊鋼琴演奏會 Fazil Say Piano Recital	
21 Mon							
22 Tue				+ 7:45 埃克森美孚新視野 - 清風銅管五重奏 ExonMobil Vision - The Fresh Air Brass Quintet		8:00 布拉德·梅爾度三重奏 Brad Mehldau Trio	
23 Wed						8:00	
24 Thu	8:00 魏松與香港管弦樂團 Wei Song with HKPO					8:00 莉拉·唐絲 Lila Downs	
25 Fri		7:30					
26 Sat	利夫·奧維·安斯涅斯與挪威室內樂團 Leif Ove Andsnes and the Norwegian Chamber Orchestra	7:30	《今夜歌舞昇平 - 上海、爵士、老歌》 All That Shanghai Jazz			8:00	
27 Sun						8:00 埃克森美孚新視野 - 《東主有喜》 ExonMobil Vision - Come Out & Play	
28 Mon							

三月
March

1 Tue	8:00 貝多芬九大交響曲 Beethoven Symphonic Cycle						
2 Wed							
3 Thu	8:00 法蘭斯·布魯根與十八世紀管弦樂團 貝多芬九大交響曲	7:30		◆ 7:45		7:30 粵劇 Cantonese Opera 《穿金賣扇》The Gold-braided Fan	
4 Fri	8:00 Frans Bruggen's Orchestra of the 18th Century Beethoven Symphonic Cycle	7:30		◆ 7:45		7:30 《雙仙拜月亭》The Blessing of the Moon	
5 Sat	8:00	7:30 中國國家話劇院 《琥珀》 National Theater Company of China - Amber		◆ 7:45 《小王子復仇記》 Little Prince Hamlet		7:30 《琵琶亭》The Pipa	
6 Sun	8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama	7:30					
7 Mon		7:30					
8 Tue		7:30				8:00	
9 Wed	8:00 莫扎特安魂曲 The Mozart Requiem					8:00 《拜金國際俱樂部》 Material Girls	
10 Thu	8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama					8:00	
11 Fri		7:30 意大利艾德芭蕾舞團 Compagnia Aterballetto				8:00 巴西結他四重奏 Brazilian Guitar Quartet	
12 Sat		2:30/ 7:30				8:00 伊薩依四重奏 Ysaye Quartet	
13 Sun						8:00 拉賈斯坦的遊吟詩人 Divana: Musicians and Poets of Rajasthan	
14 Mon						8:00 張錦晴鋼琴演奏會 Rachel Cheung Piano Recital	
15 Tue							
16 Wed				+ 7:45 兩極室樂團 Ensemble Antipodes			
17 Thu	8:00 龐曹·桑切斯拉丁爵士樂團 Poncho Sanchez Latin Jazz Band	7:30		◆ 7:45			
18 Fri	8:00	7:30 西班牙國立舞劇院 Ballet Nacional de España		◆ 7:45 智利戲偶劇團 《天地一孤雛》 La Troppa Jesus Betz			
19 Sat		2:30/ 7:30		◆ 7:45			
20 Sun		7:30		◆ 3:00/ ◆ 7:45			

戲劇 Theatre	音樂 Music	爵士樂 / 世界音樂 Jazz / World	歌劇 / 中國戲曲 Opera / Chinese Opera	娛樂節目 Entertainment	舞蹈 Dance	埃克森美孚新視野 ExxonMobil Vision
演藝學院歌劇院 Lyric Theatre, HKAPA	▼ 7:45 《法吻》 ▼ 7:45 <i>The French Kiss</i>	▼ 7:45 洛桑貝撒芭蕾舞團 Béjart Ballet Lausanne	▼ 3:00 / ▼ 7:45 ▼ 3:00 / ▼ 7:45	◆ 沙田大會堂演奏廳 Auditorium, Sha Tin Town Hall ※藝術中心麥高利小劇場 McAulay Studio, HK Arts Centre	◆ 8:00 費素爾・塞伊鋼琴演奏會 Fazil Say Piano Recital	
8:00 勅使川原三郎 / 渡島舞團《風花》 Saburo Teshigahara / KARAS Kazahana	8:00 《奧麗莉亞夢遊仙境》 L'Oratorio d'Aurélia	8:00 《彈跳飛人黨》 La Syncope du 7	◆ 聖約翰座堂 St. John's Cathedral ※藝術中心青苔劇院 Shousun Theatre, H K Arts Centre ▲葵青劇院演藝廳 Auditorium, Kwai Tsing Theatre	* 8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision - i-City	* 8:00 埃克森美孚新視野 《像我這樣的一個城市》 ExxonMobil Vision - i-City	
7:30 遊園劇坊 《知夢莎華 – 莎士比亞狂想曲》 Footsbarn Travelling Theatre Perchance to Dream	◆ 8:00 俄羅斯東正教合唱團 Russian Orthodox Choir	◆ 8:00 俄羅斯東正教合唱團 Russian Orthodox Choir	* 8:00 《夜鶯》 The Nightingale	* 3:00 / * 6:00 * 3:00 / * 6:00	◆ 7:30 粵劇 Cantonese Opera 《六月雪》 June Snow	
7:30 崑崙《長生殿》 Kun Opera The Palace of Eternal Youth	◆ 8:00 荷蘭舞蹈劇場III Nederlands Dans Theater III	◆ 8:00 荷蘭舞蹈劇場III Nederlands Dans Theater III	* 8:00 《夜鶯》 The Nightingale	* 3:00 / * 6:00 * 3:00 / * 6:00	◆ 7:30 《帝女花》 Princess Chang Ping	
8:00 荷蘭舞蹈劇場III Nederlands Dans Theater III	▲ 7:45 香港話劇團《鐵娘子》 Hong Kong Repertory Theatre Vassa Zhelezznova	▲ 7:45 香港話劇團《鐵娘子》 Hong Kong Repertory Theatre Vassa Zhelezznova				