



36th



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Pius
Cheung
Marimba Recital

張鈞量
馬林巴琴獨奏會

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Pius Cheung

Marimba Recital

張鈞量
馬林巴琴獨奏會

22, 24.2.2008

香港大會堂劇院
Theatre
Hong Kong City Hall

演出長約1小時55分鐘，包括一節15分鐘
中場休息

*Running time: approximately 1 hour and
55 minutes with a 15 minute interval*

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為了讓大家對這次演出留下美好的印象，請切記在節目開始前關掉手錶、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 artist and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS. Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.



張鈞量 Pius Cheung

不論當代作品、原創作品和改編名作，馬林巴琴演奏家暨作曲家張鈞量無一不精，他的演出瘋魔各地樂迷，尤以巴赫全首《戈爾德堡變奏曲》最為人津津樂道。

加籍華人張鈞量於香港出生，五歲起展開音樂旅程，初時學習鋼琴，九歲轉攻馬林巴琴；他少年時代經常在加拿大巡迴演出，並在1999年世界音樂論壇代表加拿大，擔任馬林巴琴獨奏；17歲考進美國著名音樂學府寇蒂斯音樂學院，在

As one of today's most promising marimba artists and composers, Pius Cheung has captured world audiences with performances of works by contemporary composers, as well as his own compositions. His arrangements of music from the classical masters, most notably Bach's complete *Goldberg Variations*, are highly acclaimed.

The Chinese-Canadian marimba player began his musical journey on the piano at age five and moved onto the marimba at age nine. In his teenage years Cheung performed extensively on national tours throughout Canada and was a marimba soloist at

學期間贏得費城管弦樂團阿爾拔·格林菲爾德協奏曲大賽首獎，讓他有機會與費城管弦樂團合作，在金慕中心舉行美國首演。此後，張鈞量登上國際樂壇，足跡遍及俄羅斯、澳洲、荷蘭、墨西哥、中國、加拿大和美國。

張鈞量近期的演出包括與卑斯省室樂團及溫哥華大都會樂團演奏協奏曲，並於第五屆馬林巴琴國際音樂節、澤爾斯曼馬林巴琴音樂節、阿姆斯特丹音樂學院、寇蒂斯音樂學院及世界各地的知名院校舉辦了多個音樂會及主持大師班。

2006年7月，張鈞量首張唱片發行，收錄他親自改編的馬林巴琴獨奏全套巴赫《戈爾德堡變奏曲》，是這首名曲首個馬林巴琴錄音。推出後廣受讚賞，更經常於加拿大國際廣播電台和美國全國公共廣播電台播放。

創作方面，張鈞量的作品《三首前奏曲》獲頒2007年古典馬林巴琴聯會作曲大賽首獎。此外，他所寫的大量馬林巴琴作品也在同儕中流傳漸廣，作品包括：《音樂的瞬間》（由五首樂曲組成）、馬林巴琴與弦樂團協奏曲、第一奏鳴曲《維坦納塔》、為大茂繪里子而寫的敘事曲、為獨奏馬林巴琴而寫的交響詩、還有多首小型作品，包括練習曲、夜曲和前奏曲。

張鈞量剛贏得2008年度青年音樂家遴選首獎；現為山葉演奏家和Vic Firth代言人。

the World Music Forum 1999, representing Canada. At age 17 he entered the prestigious Curtis Institute of Music in the US. During his studies Cheung was awarded First Prize at the Philadelphia Orchestra's Albert Greenfield Concerto Competition, which led to his US concerto debut with the Philadelphia Orchestra at the Kimmel Center. Since then he has performed internationally, touring countries such as Russia, Australia, Holland, Mexico, China, Canada and the US.

Recent engagements include concerto appearances with the British Columbia Chamber Orchestra and the Vancouver Metropolitan Orchestra, as well as concerts and masterclasses in the V Festival Internacional de Marimbistas, the Zeltsman Marimba Festival, the Amsterdam Conservatory, the Curtis Institute of Music in Boston and many other well-known institutes around the world.

In July 2006 Cheung released his debut album of J S Bach's complete *Goldberg Variations*, which he arranged for the solo marimba. It is the first ever recording of this Bach masterpiece on marimba. Since its release the album has received rave reviews and been aired frequently on CBC Radio, Canada and National Public Radio in the US.

As a composer Cheung was awarded First Prize in the Classical Marimba League 2007 Composition Competition for his *Three Preludes*. He has written numerous works for the marimba, all of which are gaining popularity amongst his peers. His compositions include: *Musical Moments* (a set of five pieces); *Marimba Concerto with String Orchestra*; *Sonata No 1 Vitanata*; *Ballade for Eriko Daimo*; a *Symphonic Poem* for solo marimba; and a collection of smaller pieces including etudes, nocturnes and preludes.

Most recently Cheung was awarded a First Prize in the 2008 Young Concert Artists Auditions. Cheung is a Yamaha Performing Artist and Vic Firth endorser.

莫扎特 (1756–1791)

F大調奏鳴曲，K280:第三樂章

蕭邦 (1810–1849)

G小調第一敘事曲，作品23

巴赫 (1685–1750)

《戈爾德堡變奏曲》

– 中場休息 –

安倍圭子 (1937–)

《日本兒歌變奏曲》

張鈞量 (1982–)

C大調練習曲及E小調練習曲

周天 (1981–)

《吹手向西》(世界首演)

安倍圭子

《愛的馬林巴》

Wolfgang Amadeus Mozart
(1756–1791)

Sonata in F major, K280: Third Movement

Fryderyk Chopin (1810–1849)

Ballade No 1 in G minor, Op 23

Johann Sebastian Bach (1685–1750)

Goldberg Variations

– Interval –

Keiko Abe (1937–)

Variations on Japanese Children's Songs

Pius Cheung (1982–)

Etudes in C major and E minor

Zhou Tian (1981–)

Blowing Westward (World Premiere)

Keiko Abe

Marimba d'amore

加料節目 Festival Plus

大師班 21.2.2008 (四)

Masterclass 21.2.2008 (Thursday)

演後藝人談 22.2.2008 (五)

Meet-the-Artist (Post-Performance) 22.2.2008 (Friday)

歡迎觀眾演出後留步，與張鈞量見面。

If you would like to meet Pius Cheung, please stay behind in the auditorium after the performance.

張鈞量演奏之馬林巴琴由通利琴行提供

Special thanks to Tom Lee Music Co Ltd for providing the marimba for Pius Cheung's performance

本節目分為兩部份：第一部份是我的改編作品，以馬林巴琴演繹西方古典作品；第二部份是亞洲當代作曲家專誠為馬林巴琴而寫的作品。

The programme is divided into two halves: the first consists of my adaptations of Western classical music for the marimba. The second consists of pieces written especially for the marimba by Asian contemporary composers.

文：張鈞量
by Pius Cheung



莫扎特 Wolfgang Amadeus Mozart

F大調奏鳴曲，K280：第三樂章
Sonata in F major, K280: Third Movement

F大調奏鳴曲屬莫扎特較早期的鋼琴奏鳴曲，是典型的莫扎特作品。第三樂章是一個有點古怪、像諧謔曲的作品，而全曲則迷人優雅中見激情。

This is one of Mozart's earlier piano sonatas and a classic example of his work. The third movement is a quirky little *scherzo*-like piece and the whole sonata is charming, elegant and infused with fire.

蕭邦

Fryderyk Chopin

G小調第一敘事曲，作品23 Ballade No 1 in G minor, Op 23

G小調敘事曲是蕭邦四首敘事曲的第一首，獻給漢諾威駐法國大使史托豪森男爵，作於1835至1836年間，其時蕭邦才初到巴黎。

全曲圍繞兩個主題寫成。短短的前奏後，第一個主題在第七小節出現；第二個則在第69小節出現。兩個主題均以變奏形式重現，把奏鳴曲、變奏曲和自由曲式元素共冶一爐，結構上頗不簡單。

G小調敘事曲本為鋼琴曲。即使以鋼琴演奏，其技術和音樂要求都極高，不難想像改用馬林巴琴演奏時的挑戰有多大。為了遷就馬林巴琴的聲音，須要增刪和修改少量音符，部份樂段更須要另覓表現方式。改編版聽來雖跟原曲略有不同，但仍保持統一感和整體性。

This is the first of a set of four ballades composed between 1835 and 1836 during Chopin's early years in Paris. This piece is dedicated to Monsieur le Baron de Stockhausen, the Hanoverian ambassador to France.

The ballade is built from two main themes. The first is introduced in bar seven after a short prelude, and the second in bar 69. Both themes return in different variations. Structurally, this piece is quite complex, mixing various elements of sonata, variations and free form.

Already a technically and musically demanding piece for the piano, one can imagine the challenges of playing it on the marimba. A few notes had to be deleted, modified and added, and some musical alternatives had to be created, to adapt the piece to the sound of the marimba. Though it may sound slightly different from the way it is usually heard on the piano, the marimba adaptation feels unified and whole.

巴赫

Johann Sebastian Bach

《戈爾德堡變奏曲》 *Goldberg Variations*

《戈爾德堡變奏曲》原是巴赫《鍵盤練習》的第四部份。一般相信是克撒令克伯爵委託巴赫創作，特別為伯爵家中的古鍵琴手，也是巴赫門生的戈爾德堡而寫。當時伯爵已有好一段日子夜不能寐，希望《戈爾德堡變奏曲》能讓他振奮一下。相傳伯爵送了個裝着100個金幣的金杯給巴赫作報酬。

《戈爾德堡變奏曲》首尾兩段都是詠嘆調，兩者之間有30個變奏。詠嘆調基本上是首薩拉邦舞曲。往後的段落並非根據旋律或動機變奏，而是詠嘆調的低音線調及/或和聲結構。每三個變奏自成一組，包括一個自由樂章（通常是舞曲）、一首炫技的觸技曲（變奏二除外）以及一首卡農。

《戈爾德堡變奏曲》全曲共有九段卡農。第一段（變奏三）是齊奏卡農；第二段（變奏六）是二度卡農，如此類推；第九段（變奏二十七）則是九度卡農。要是巴赫繼續這種方式組織，最後一個變奏（變奏三十）很可能會是十度卡農；不過巴赫決定以雜曲取代，用對位法寫一首流行曲調大雜燴。

巴赫在雜曲裏展現了幽默的一面：所選用的兩首流行曲調原詞內容包括「我已很久沒來你家」和「是包心菜和蘿蔔把我趕走的；要是我媽煮點肉，大概我會多留一會。」

The *Goldberg Variations* is the fourth part of Bach's *Klavierbung* (Keyboard Practice). It is generally believed that the piece was commissioned by Count Hermann Carl von Keyserlingk for his resident harpsichordist Johann Gottlieb Goldberg, a student of Bach's. The *Goldberg Variations* were intended to lift the Count's spirits during a period of sleeplessness. It is said that Bach received a golden goblet filled with 100 *louis d'or* (gold coins) for his work.

The *Goldberg Variations* consists of an opening and closing *aria* and 30 variations. The variations are not melodic or motivic but are based on the bass line and/or the harmonic structure of the *aria*, which is, in essence, a *sarabande*. The variations can be divided into groups of threes, consisting of one free movement (most likely a dance movement), one virtuosic *toccata* (with the exception of variation 2), and one canon.

There are nine canons in the *Goldberg Variations*. The first (var 3) is a canon in unison; the second (var 6) is a canon in seconds, and so on, all the way up to the ninth canon (var 27) which is a canon in ninths. The last variation (var 30) would have been a canon in tenths, if Bach had kept to his organisational scheme of the previous variations, but instead he decided to change it into a *quodlibet*, a contrapuntal hotchpotch of tunes that were popular during his time.

In this last variation, Bach shows us his humorous side. The two popular tunes he used were made up of lines such as: "It is so long since I have been at your house," and "Cabbage and turnips have driven

用馬林巴琴奏《戈爾德堡變奏曲》難度極高。我改編時盡量少作改動，如有修改多是把超越馬林巴琴音域的低音移高八度，或是增刪、改動一些裝飾音。此曲是西方音樂奇才筆下的傑作，結構無懈可擊，雖然某些樂段的演奏速度會較鋼琴和古鍵琴略慢，但我認為樂曲效果不會因此削弱。

— 中場休息 —

me away; if my mother had cooked some meat, I might have stayed longer.”

Playing the *Goldberg Variations* on the marimba is incredibly difficult. In arranging the work for the marimba, I tried to do as little as possible. Most of what I did [involved]... taking some bass notes, that are out of the marimba's range up an octave, and modifying, adding and eliminating some of the ornamentations. Some of the tempi that I took are a little slower than those commonly heard on the piano or harpsichord, but I do not think they diminish the beauty of this architecturally perfect monument, by one of the greatest geniuses in Western music history.

— Interval —

安倍圭子 Keiko Abe

《日本兒歌變奏曲》 *Variations on Japanese Children's Songs*

安倍圭子是當今頂尖馬林巴琴演奏家暨作曲家。樂曲雖名為《日本兒歌變奏曲》，卻絕非輕巧甜美的搖籃曲，格調反而極為深沉凝重，演奏要求很高。

安倍圭子生於二戰前後，在艱難困頓的日子成長。安倍圭子除借此曲抒發那一段回憶，更娓娓道出她將馬林巴琴一件相對來說沒沒無聞的樂器帶進聚光燈下的奮鬥經歷，還有她作為一位女音樂家在男性主導的社會走過的崎嶇道路。

Keiko Abe is a pioneering marimba artist and one of the most prominent marimba players and composers today. Though her composition is called *Variations on Japanese Children's Song*, it is in no way a light, sweet lullaby. On the contrary, it is extremely dark, heavy and emotionally demanding.

Abe was born in Japan right around the time of World War II and this piece is a reflection of her memories growing up at that difficult time. It also tells of her struggle to bring the marimba, a relatively unknown instrument, into the limelight, and the hard path she has had to tread as a female musician in a primarily male-dominant society.

張鈞量

Pius Cheung

C大調練習曲及E小調練習曲 Etudes in C major and E minor

2007年，我以三首樂曲贏得古典馬林巴琴聯會作曲大賽，C大調練習曲正是其一。我希望將來可創作完整一套練習曲，每個調性一首，共24首。

雖然這些曲子名為練習曲，卻並非純粹的技巧練習，而是描繪刻畫個別音樂時刻的短曲。C大調練習曲是首輕柔、淳樸的歌曲，彷彿一把人聲配合鋼琴伴奏，像舒伯特的歌曲。

E小調練習曲是獻給我老師艾德華·艾德威爾的，他於2006年與世長辭。艾德威爾在寇蒂斯音樂學院教我樂理和巴赫，為人沉默寡言，但言必中的，教學時既妙趣橫生又極有見地。有一次我們討論音樂時，他知道我一直對自己的作品存疑，就對我說：「別怕他人如何評價你的音樂，只管把內心所想的寫下來。」這番出自我最敬重的音樂家的話，激發了我的思想，我就坐下來寫了這首練習曲。作曲手法簡單，但這是我最誠實的作品之一。

Etude in C major is one of the three pieces that were awarded the Classical Marimba League Prize in 2007 — my plan is to write a complete set of 24 etudes, one in each key. Despite the fact that these pieces are etudes, they are not 'exercises' for mere technical practice. They are short pieces, each an individual musical moment.

Etude in C major is a soft and simple song, much like a Schubertian song for voice and piano. Etude in E minor is dedicated to Edward Aldwell, my theory and Bach teacher at the Curtis Institute of Music, who passed away in 2006. He was a man of few words, but all of them were important. His teachings were always witty, but extremely intelligent. During one of our discussions about music, and knowing that I have always had self-doubt about my own compositions, he told me, "don't be afraid of how other people judge your music. Just write whatever comes to your heart."

That, coming from one of my most respected musicians in the world, sparked something in my mind, and I just sat down and wrote this etude. Compositionally this piece is very simple, but it is one of my most honest works.

周天

Zhou Tian

《吹手向西》(為馬林巴琴獨奏而作) *Blowing Westward* (for Marimba Solo)

《吹手向西》的名字源於中國現代作家蘇童的同名短文。我於2007年初在紐約第一次讀到它，即被那不同尋常的真誠和鮮活的能量所深深吸引。我感到蘇童用文字對於這個世界的描繪，也是我一直以來，希望用音樂描述的世界。我的《吹手向西》並非用音樂轉述原文，而是通過我的音樂，由馬林巴琴的聲音來傳遞一種如原文般詩意的境界。《吹手向西》深深地打動了我，於是我希望以音樂來延伸這種感動。

《吹手向西》由張鈞量委約並題獻給他。

樂曲介紹：周天

The title *Blowing Westward* is a direct quote from a short piece of prose by modern Chinese writer Su Tong. I first read the prose in New York in 2007 and was immediately attracted by its honesty and unusual aliveness. As a composer, I feel that the world Su describes in words is very close to what I would describe, using my music. However, *Blowing Westward* is not a work intended to describe the original prose, it is rather musical feedback for Su's words; words that moved me deeply and inspired me to create a musical piece.

Blowing Westward was commissioned by Pius Cheung, to whom it is dedicated.

Programme notes by Zhou Tian

周天1981年生於杭州，分別在寇蒂斯音樂學院及茱莉亞音樂學院獲音樂學士及音樂碩士學位，現於南加州大學湯頓音樂學院修讀博士學位；作曲老師包括珍妮花·賀格頓、理查·丹尼爾普爾、基斯杜化·勞斯和史提芬·哈特基。

周天的作品屢獲獎項，包括三度獲得美國作曲家協會青年作曲家大獎、茱莉亞斯·亨普希爾國際作曲家獎和普烈薩基金會音樂獎。

Born in 1981 in Hangzhou, China, Zhou Tian holds a Bachelor's Degree in music from the Curtis Institute of Music, a Master's Degree in music from the Juilliard School, and is currently studying for his Doctoral Degree at USC Thornton School of Music. Zhou's composition teachers include Jennifer Higdon, Richard Danielpour, Christopher Rouse and Stephen Hartke.

Zhou has won many awards for his work including three ASCAP/Morton Gould Young Composer Awards, the Julius Hemphill International Composers Award and the Presser Foundation Music Award.

安倍圭子

Keiko Abe

《愛的馬林巴》 *Marimba d'amore*

《愛的馬林巴》是安倍圭子的巔峰作品之一。顧名思義，樂曲內容是關於馬林巴琴和愛。年輕時，安倍圭子已構思過寫一首展現各種形式的愛的樂曲，但一直覺得自己太年輕，所以就等到60歲，有了足夠的人生經驗時才動筆，用音樂表達這種錯綜複雜的情感。《愛的馬林巴》描繪人與人之間不同形式的愛，還有作曲家本人對馬林巴琴的熱愛和激情。

Marimba d'amore is one of Keiko Abe's highest achievements as a composer. As the title suggests, the piece is about the marimba and love. Ever since Abe was young, she wanted to write a piece that portrayed love in all its forms. Feeling too young, she decided to wait until she was 60 years old, by which time she would have had enough 'life experiences' to depict such a complex emotion through music. *Marimba d'amore* describes all forms of love between people, as well as Abe's love and passion for the marimba.

安倍圭子1937年在東京出生，聽過美國奧羅·羅伯特斯大學到日本演奏在該國初登場的馬林巴琴之後，當時12歲的安倍便開始學習馬林巴琴。在東京學藝大學取得作曲及敲擊樂位後，組成馬林巴三重奏，演奏流行音樂。安倍曾與NHK交響樂團同台演出。1963年，安倍獲山葉公司邀請，為馬林巴琴的音色及設計提供意見；在她建議下，馬林巴琴由四個八度增至五個，並成為獨奏馬林巴琴之標準。

她的作品已成為馬林巴琴標準演奏曲目，包括《道》、《日本兒歌變奏曲》及《櫻之幻影》。

Born in Tokyo in 1937, Keiko Abe began playing the marimba at the age of 12 after hearing members of the Oral Roberts University playing the first marimba ever brought to Japan. After earning Degrees in composition and percussion from Tokyo Gakugei University, she formed a marimba trio playing popular music. Abe also played mallet percussion with the NHK Symphony Orchestra. In 1963 Abe was chosen by the Yamaha Corporation to assist in the design of their new marimbas. Upon her advice, the range of their new marimba was stretched from four octaves to five, now the standard for all soloists.

Abe's compositions include *Michi*; *Variations on Japanese Children's Song*; and *Dream of the Cherry Blossoms*, all now standards of the marimba repertoire.

張鈞量： 我要演奏，不是數休止符

香港藝術節

張鈞量

你最初是學習鋼琴的，為什麼後來改學馬林巴琴？為什麼選擇這兩種樂器呢？

聽我父母講，我姐姐開始學彈鋼琴時，那種聲音和曲調一下子就吸引了我。她的鋼琴老師說我年齡太小，學琴還過早，但我一直求她，直到她同意教我。

至於敲擊樂器，我先開始習鼓。大概7歲時，我想學擊鼓，但又一次，老師說我太小，因為我的腳還夠不着低音鼓，踩不到高帽鈸的踏板。所以，我只得等。大概過了一年，他才肯教我。碰巧我一個朋友報考香港演藝學院，即場演奏小提琴，我就跟他一起去，面試敲擊樂器。結果我被錄取了。此後，我就一直演奏敲擊樂。

有趣的是，剛開始彈馬林巴琴時，我對它毫無好感。我覺得這玩藝不夠酷。感謝我的第一位敲擊樂老師——胡淑徽小姐，她要我學習馬林巴琴，因為她想讓我接觸所有敲擊樂器。當我漸漸長大，我開始愛上馬林巴琴了。

小時候學音樂，最美好難忘的回憶是什麼呢？

有很多美好難忘的回憶。我不記得哪支曲子先入我心，但是讓我愛上音樂，並不懈追求的，是聽音樂時大腦感受到的激盪或眩暈感。甚至現在，無論我演奏還是聽音樂，我還在追尋那種感覺，簡直跟上了癮一樣。

許多敲擊樂手都能熟練演奏多種敲擊樂器——但是你以演奏馬林巴琴出名。你怎樣評價自己呢？

我也演奏多種敲擊樂器——定音鼓、小軍鼓、低音鼓和鈸，同樣很純熟。但是，對我來說，馬林巴琴演奏起來最收放自如。我的聽覺和音樂悟性就是對鍵盤和定音樂器更為敏感。

其實，我為何想要專心成為馬林巴琴樂手，還有個故事。在寇蒂斯音樂學院的最後一年，我常常為畢業後要做什么而苦惱不堪。敲擊樂手一般都在樂團演奏，我喜歡聽管弦樂，但是身為敲擊樂手，輪到我演奏的時間其實並不多，特別是我最喜歡的作曲家如布拉姆斯、巴赫、莫扎特、拉赫曼尼諾夫和史特勞斯的樂曲。每次演奏時，我總是望着那些弦樂手，心裏很是妒忌：他們可以奏個不停，而我只能數休止符。

我記得很清楚，在寇蒂斯學校管弦樂團的一次彩排上，我們在演奏一支由荀伯格配器的布拉姆斯弦樂四重奏，我看着我的室友，他是個出色的大提琴家，正在拉奏一段生龍活虎、沁人心脾的樂段。他看我一下，向我使眼色。我看看自己，眼下只有演奏100小節休止符的份兒！

有樣東西把我的心猛揪一下。我想要演奏，而不是數休止符。就在那時，我暗暗對自己說。「好，我要當個馬林巴琴手。要站在舞台前方，跟聽眾交流。」

你是怎樣想出今晚的演奏曲目的呢？

我想讓歐洲古典音樂和亞洲當代音樂彼此融合、兩相對照。巴赫的《戈爾德堡變奏曲》是我的代表作，其他曲目都只是圍繞它而構思。

另外，我很高興可以首演周天的作品。周天是我在寇蒂斯的同學，多年來我都很喜歡和欣賞他的音樂作品。我請他為我作一首馬巴林琴獨奏曲，問了六年，終於如願以償。

將鋼琴曲改編成馬巴林琴樂曲，最難的是什麼？

改編原來為鋼琴而寫的樂曲，以馬林巴琴演奏，絕非易事。這就好像用四個指頭彈鋼琴，還不能踩踏板，也不能一直摳着琴鍵。

將巴赫的曲子改編成馬巴林琴演奏曲，倒也不是很難。巴赫的音樂包容開放，配上其他樂器也十分和諧。而且，他這首曲從不會同時超過四個聲部，而我有四支槌子。因此，除了把幾個超出馬林巴琴音域的音符提高八度，其實不需要改動很多。

那首蕭邦作品，需要改動的地方最多。改編時，我盡量只看樂曲的骨幹和結構。還要決定：要讓原作絲毫無損，仍然保留蕭邦的神韻，最關鍵的要素是什麼？有一點也很重要，我得時刻記着，我並不是在馬林巴琴上演奏鋼琴樂曲，而是為馬林巴琴改編鋼琴曲。

你為什麼選中《戈爾德堡變奏曲》？是什麼吸引你將這部恢宏作品改編成馬林巴琴樂曲呢？

我喜歡《戈爾德堡變奏曲》，我也熱愛馬林巴琴演奏，儘管我一直強烈認為音樂為先，樂器其次。

格連·古爾德1982年的錄音作品，讓我第一次認識《戈爾德堡變奏曲》，對這樂曲和古爾德一聽傾心。長久以來，我認為要在馬林巴琴上演奏巴赫這部巨作，簡直異想天開，也無法實現。直到2005年秋季，我才開始認真嘗試以馬林巴琴演奏《戈爾德堡變奏曲》。我知道，要學曉這首樂曲，可謂難於登天。因此，為了要自己加一把勁，我安排了在我下定決心演奏這樂曲的兩個半星期後，舉行一場小型校內演奏會。結果比我想像的要好。或者可以說，好到足以讓我決意將餘生用來發掘這種音樂。2006年夏天，我推出了首張專輯《戈爾德堡變奏曲》。

回到出生的地方演奏，對你來說有沒有什麼特別？

當然有！可以回來香港演奏，我非常興奮。我從未在香港舉行專業演奏會，能夠回到家鄉，為這裏的聽眾演奏，讓人無比興奮，也極度緊張。

中譯：昌明

除特別註明，場刊中譯：鄭曉彤

No Rest for the Marimbist

Hong Kong Arts Festival

Pius Cheung

You started out playing the piano and later turned to the marimba. Why did you choose these instruments?

According to my parents my older sister started learning the piano and I was immediately captured by the sound and the music. Her piano teacher said I was too young to start lessons, but I just wouldn't stop asking until she agreed to teach me.

As for percussion, I started on a drum set. I think I was about seven years old when I wanted to learn, but again the teacher said I was too young because my feet couldn't even reach the bass drum and hi-hat pedals. So I had to wait a year or so, then he agreed to teach me. It was just chance that a friend of mine was auditioning for violin at the Hong Kong Academy for Performing Arts and I tagged along and auditioned for percussion. They accepted me and I have continued to play ever since.

The funny thing about playing the marimba is that I hated it when I started. I just didn't think it was cool. But I owe it to my first percussion teacher Ms Sophia Wu, who made me do it because she wanted me to learn all kinds of percussion. As I grew older, I began to fall in love with the instrument.

What is your fondest memory of studying music when you were young?

There are many fond memories. I can't remember which piece of music was the first, but the thing that made me fall in love with music and has kept me chasing it, is that 'head-rush' or buzz I get while listening to music. Even now I still chase that feeling — when I play or listen to music. It's really an addiction in a way.

Most percussionists are fluent in a variety of different percussion instruments — but you are known as a marimba player. How do you see yourself?

I am still fluent in a lot of percussion instruments—timpani, snare drum, bass drum, cymbals. But the marimba has always been the most natural instrument for me to play. My ear and musical mind just happen to adapt better to the keyboard and pitched instruments.

There is actually a story behind why I chose to focus specifically on the marimba. It happened during my last year of study at the Curtis Institute of Music. I was having a very hard time deciding what to do after graduation because when you are a percussionist, the common thing to do is play in an orchestra. But, although I love listening to orchestral music, as a percussionist you really don't play that much, especially in the music of my favourite composers: Brahms, Bach, Mozart, Rachmaninov and Strauss. Every time we played I would look over at the string players and get so jealous of them; they got to play all the time and I just got to count rests!

I remember distinctly a moment during dress rehearsals at the Curtis school orchestra. We were playing a Schoenberg orchestral arrangement of a Brahms string quartet. I looked over at my room mate of the time, an outstanding cellist; he was playing an extremely 'juicy' and satisfying cello line. He looked over at me and winked. I looked at my music, which at that moment had 100 bars of rests! And something just snapped in my mind. I wanted to be playing, not counting rests. It was at this moment that I said to myself: "That's it! I am going to be a marimbist. I am going to be at the front of the stage and communicate with the audience."

Would you explain how you come up with the programme for tonight?

I wanted to create a mix of, and a comparison between, European Classical music and Asian Contemporary music. Bach's *Goldberg Variations* is my signature piece and I just designed the rest of the programme around it.

Also, I am very excited about the world premiere of the piece by Zhou Tian. He was a classmate of mine at Curtis. I have loved and admired his music for many years, and after six years of asking him to write me a solo marimba piece, he has finally done it.

What is the most difficult part in arranging a piano piece for marimba?

Adapting and playing a piece originally written for the piano on marimba is extremely difficult. It's like playing piano with four fingers, and I can't use the pedal or hold down the keys.

For the Bach, the process of adapting it for marimba was not that difficult. Bach's music is very universal and adapts very well to other instruments. Also, the piece never exceeds four voices at a time, and I have four mallets. So, in fact, I didn't really have to change much—just bring a couple of notes that are out of the range of the marimba up an octave.

The Chopin is the one that I had to change the most. While I was adapting it I tried to see the bare bones and structure of the piece. I had to decide which elements are essential, to keep this piece intact and still Chopin. It was also important for me to keep in mind that I was not playing a piano piece on marimba, but adapting a piano piece for marimba.

Why the *Goldberg Variations*? What was the attraction of arranging this immense work for the marimba?

I love the *Goldberg Variations* and I love the marimba, though I have always been a strong believer that the music comes first, the instrument second.

I first knew the *Goldberg Variations* from Glenn Gould's 1982 recording and fell in love with the piece and Gould immediately. For a long time I thought the idea of playing this gigantic Bach monument on the marimba simply ridiculous and not possible. It wasn't

until the fall of 2005 that I finally attempted to play the *Goldberg Variations* on marimba. Knowing that it's an incredibly difficult task to learn the *Goldberg Variations*, I actually scheduled a small school recital two and a half weeks from the day I decided to start — to give myself the extra push. The result was better than I expected, or, shall I say, good enough for me to know that I wanted to invest the rest of my life discovering this music. The following summer I released my debut album *Goldberg Variations*.

Does it mean anything special to you to come back and perform in the place where you were born?

Absolutely! I am extremely excited to return to Hong Kong to perform. I have never performed in Hong Kong professionally, and to be able to return to my home town to perform for the audience here is extremely exciting and nerve-racking.

