

12.3.2011

香港文化中心音樂廳
Concert Hall
Hong Kong Cultural Centre

演出長約2小時，包括一節中場休息
Running time: approximately 2 hours with
one interval

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希普林·卡薩利斯 Cyprien Katsaris

希普林·卡薩利斯是法裔塞浦路斯鋼琴家兼作曲家，1951年生於馬賽，童年在喀麥隆度過，四歲開始隨羅維斯學習鋼琴。他畢業於巴黎音樂學院，跟芭倫欽和布魯荷麗蕾學鋼琴，室樂師從樂洛瓦和胡保。

卡薩利斯曾與世界各地多個著名樂團合作，包括柏林愛樂樂團、多倫多交響樂團和奧克蘭愛樂樂團；合作過的指揮包括伯恩斯坦、西蒙·歷圖爵士和蒙辛格。他灌錄的唱片包括跟李斯特室樂團演奏巴赫的協奏曲，及在薩爾斯堡和維也納跟李約克和薩爾茨堡室樂團演奏莫扎特的全套協奏曲等。

1992年，日本放送協會與卡薩利斯製作了一輯13集關於蕭邦的節目，內容包括大師班和獨奏演出。2006年1月27日，即莫扎特誕生250周年當天，他在曼海姆莫扎特樂團

Cyprien Katsaris, a French-Cypriot pianist and composer, was born in 1951 in Marseilles. He first began to play the piano at the age of four in Cameroon where he spent his childhood. His first teacher was Marie-Gabrielle Louwerse. He is a graduate of the Paris Conservatoire where he studied piano with Aline van Barentzen and Monique de la Bruchollerie and chamber music with René Leroy and Jean Hubeau.

He has performed with countless orchestras from around the world including The Berlin Philharmonic, Toronto Symphony and The Auckland Philharmonia. He has collaborated with numerous conductors such as Leonard Bernstein, Sir Simon Rattle and Karl Münchinger. His discography includes Bach Concertos with the Franz Liszt Chamber Orchestra and the complete Concertos by Mozart, recorded live and performed in Salzburg and Vienna with Yoon K Lee and the Salzburger Kammerphilharmonie.

開幕音樂會中獨奏。2006年3月，他在李斯特於魏瑪的居所舉辦大師班，是繼李斯特1886年於該處講授後第一位在那裏舉辦大師班的鋼琴家。2008年8月，卡薩利斯獲邀到北京國家大劇院為北京奧運舉行了兩場音樂會。他對音樂貢獻良多，屢獲殊榮，包括1977年的喀麥隆騎士獎、1997年的聯合國教科文組織和平藝術家、2000年法國藝術及文學騎士勳章和2001年的巴黎市紅寶石勳章。

In 1992, Japanese NHK TV produced a 13-programme series on Frédéric Chopin with Katsaris which included masterclasses and a solo performance. On 27 January 2006, the day of the 250th anniversary of Mozart's birth, he was the soloist at the inaugural concert of the Mozart Orchestra Mannheim. In March 2006 he was the first pianist to give masterclasses in Franz Liszt's Weimar house since Liszt, who taught there for the last time in 1886. In August 2008, Katsaris was invited to give two concerts on the occasion of the Beijing Olympic Games at the National Centre for the Performing Arts. Katsaris's work has been honoured and recognised with the following awards: Knight of Merit of Cameroon, 1977, Artist of UNESCO for Peace, 1997 and Knight of the Order of Arts and Letters in France, 2000. He also received the Vermeil Medal of the City of Paris in 2001.

加料節目

示範講座：
跨越時代的鋼琴

13.3.2011 (日) 下午3:00
沙田大會堂演奏廳

鋼琴大師班

13.3.2011 (日) 下午6:00-8:00
香港演藝學院演奏廳
合辦：香港演藝學院

更多加料信息，請參閱藝術節加料節目指南，或瀏覽加料節目網站：www.hk.artsfestivalplus.org

Festival PLUS

Lecture Demonstration:
The Universality of the Piano

13.3.2011 (Sun) 3:00pm
Auditorium, Shatin Town Hall

Piano Masterclass

13.3.2011 (Sun) 6:00-8:00pm
Recital Hall, The Hong Kong Academy for Performing Arts
Co-presented with The Hong Kong Academy for Performing Arts

Find out more about Festival PLUS in the Festival PLUS Booklet or at www.hk.artsfestivalplus.org

李斯特

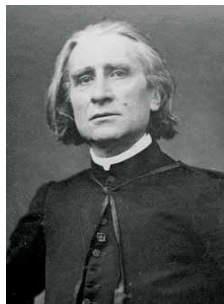
Franz Liszt (1811-1886)

李斯特1811年10月22日於匈牙利瑞定出生，得到一些匈牙利貴族的資助，十歲那年與父親搬往維也納，跟車爾尼學鋼琴及薩利艾里學作曲。

1832年是李斯特一生的轉捩點。他聽了意大利小提琴大師帕格尼尼的演奏會，並受到啟發，此後便致力像帕氏一樣，創造自己的鋼琴風格。1847年，他展開了最後一次巡迴演出，繼而把精力轉至作曲方面，同時發展教育事業及推廣他人的作品。1842年，他於德國魏瑪任宮廷樂長，其12首交響詩和《B小調鋼琴奏鳴曲》，就是這時的作品。

1860年代，李斯特的兒子和女兒先後去世，於是他在1863年到羅薩利奧聖母修道院靜居，至1860年代末才回到魏瑪主持鋼琴大師班。他亦曾前往布達佩斯出任匈牙利皇家音樂學院總監。1881年，他於魏瑪宮廷花園的樓梯摔下，傷患久未復元，終於在1886年7月31日在拜羅伊特與世長辭。

作曲家簡歷：王致仁



Liszt was born on 22 October 1811 in Raiding. With the patronage of several aristocratic Hungarian families, he moved to Vienna at the age of 10 accompanied by his father. There he received piano lessons from Carl Czerny and composition lessons from Antonio Salieri.

The year 1832 marked a turning point in Liszt's life — on attending a concert of the great Italian violinist, Niccoló Paganini, Liszt sought to translate onto the piano what Paganini had done for the violin. In 1847, Liszt gave his last concert tour and began to channel his efforts towards composition, as well as teaching and promoting the works of others. In 1842, Liszt was made Kappellmeister Extraordinaire in Weimar, Germany, there he acted as court conductor. It was in Weimar that he wrote the twelve Symphonic Poems and the Piano Sonata in B minor.

The 1860's brought great suffering to Liszt. It bore witness to both his son and daughter's death. In 1863, Liszt went into seclusion in the Madonna del Rosario. Towards the end of the decade, he returned to Weimar to give piano masterclasses, and also made journeys to Budapest to fulfill his role as the director of the Hungarian Royal Academy of Music. In 1881, Liszt fell down the stairs of the Hofgärtnerei in Weimar, sustaining injuries that would remain with him for an extended period. He died on 31 July 1886 in Bayreuth.

Composer's biography by Chiyan Wong

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Cyprien Katsaris (1951-)

Spontaneous improvisation, *Hommage à Liszt*

Franz Liszt (1811-1886)

Trauer-Vorspiel und Marsch, S206

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Bénédiction de Dieu dans la solitude,
from *Harmonies poétiques et
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Schlaflos! Frage und Antwort, S203

La Lugubre Gondola No 1, S200

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Richard Wagner (1813-1883)

arranged by Franz Liszt

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Jacques Arcadelt (1500?-1568)

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Franz Liszt

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Ludwig van Beethoven (1770-1827)

arranged by Franz Liszt

Allegretto from Symphony No 7 in A,
Op 92, S463/7

Franz Schubert (1797-1828)

arranged by Franz Liszt

Ständchen, S560/7

Der Müller und der Bach, S565/2

Ave Maria, S558/12

Franz Liszt

Hungarian Rhapsody No 5 in E minor,
S244/5, *Héroïde-élégiaque*

Franz Liszt

arranged by Cyprien Katsaris

Csárdás obstiné, S225/2

前言 Foreword

從前彈奏古典音樂的鋼琴家，都流行即興演奏；巴赫、莫扎特、貝多芬、蕭邦、李斯特等全都是一流的即席演奏者。可惜這傳統已失，現在只有爵士樂鋼琴家和管風琴家會進行即興演奏。

即興演奏對鋼琴家來說雖然是挺冒險的，但我發現即興演奏能給予演奏者很多自由，我亦因而常常即興演奏，即使只是零星地奏。至於彈奏什麼則視乎當時的心境狀態。即興演奏時，我通常取材自浮現腦海中的歌劇或芭蕾舞劇等各種主題，有時也會創作自己的主題。

李斯特的《頑固的薩爾斯塔舞曲》寫得很簡潔，我希望能以作曲家本人的風格將之發展，創作出一部類似李斯特《匈牙利狂想曲》中快板的作品。

我希望透過本節目，彰顯李斯特各方面的才華（其匈牙利和吉卜賽特色、文學修養、改編能力、前衛風格等），並讓更多人了解到，李斯特絕不只是個技術超凡的鋼琴家，還是個令人拍案叫絕的作曲家，是個偉大的人物。

前言由希普林·卡薩里斯提供

Improvisation has unfortunately become a lost tradition among classical pianists. Only jazz pianists and organists keep the tradition alive. Yet Bach, Mozart, Beethoven, Chopin, Liszt, and many others were great improvisers.

Although it is somewhat risky for a pianist, I find improvisation to provide a real school of freedom and I have always improvised, even if only sporadically. What I play depends on the mood of the moment. My improvisations usually involve various themes that occur to me from operas, ballets, etc. and sometimes I create original themes during the improvisation.

Liszt's writing for the *Czardas obstiné* is really quite simple, and I wished to amplify it in the manner he himself employed in order to bring it closer to the faster sections of his Hungarian Rhapsodies.

In this programme I wanted to bring to light the many aspects of Liszt (his Hungarian and Gipsy influences, literature, transcription, the avant-garde, etc.) and to contribute to rehabilitating the name of an incredible composer and man who for too long has been considered only a great piano virtuoso.

Foreword provided by Cyprien Katsaris

卡薩利斯

自由即興曲，〈向李斯特致敬〉 Spontaneous improvisation, *Hommage à Liszt*

不少鋼琴家的即席演奏技藝馳名於世，如貝多芬、蕭邦，當然還有李斯特。李斯特在早期的鋼琴演奏中，會按聽眾提供的主題進行創作，他早期的歌劇改編曲和幻想曲就是這些即席演奏紀錄。今天晚上我們不會重溫這些精采的音樂，取而代之的是現場創作，作品會在這裏進行歷史上首次也是最後一次的演出，而能聽到一位出色的即席演奏家演出，實在是歷史的見證。

Cyprien Katsaris

Numerous composers have been noted for their brilliance in improvising, such as Beethoven, Chopin, and of course, Liszt, who, in his earlier pianistic career, would improvise on themes given by the audience — the operatic paraphrases and fantasies are such products of notated improvisations. These early virtuoso works do not feature in tonight's programme, but instead we have a live act of creation, of something that will be heard for the first and last time in history, and being in the audience of a great improviser, one always feels as becoming part of history itself.

李斯特

《喪禮前奏曲及進行曲》，S206 *Trauer-Vorspiel und Marsch, S206*

李斯特在臨終前五年裏，把喪葬音樂的藝術形式大大提升。1885年，即李斯特離世前一年，他寫下了《喪禮前奏曲及進行曲》，見證了他當時的處境和創作狀態。樂曲是同年所作的《匈牙利歷史人物肖像》系列第四首的節略版，作曲家把這套音樂稱為「喪葬音樂」，紀念患有精神病的政治家泰勒基，他於1861年自殺身亡。此曲中的頑固低音源自莫索伊紀念塞切尼伯爵的喪葬音樂，《匈牙利歷史人物肖像》中的另一首作品也有用上。

Franz Liszt

In the last five years of Liszt's life, the composer elevated the music of grief into the highest form of art. A work from Liszt's penultimate year, 1885, the *Trauer-Vorspiel und Marsch*, bears witness to such a state and stage of creation. The *Funeral Prelude and Funeral March* are slightly abridged versions of the fourth *Hungarian Historical Portrait*, a series of works that Liszt himself termed "mortuary music," also written in the same year and dedicated to the memory of László Teleki, a deranged statesman who took his own life in 1861. The ostinato bass that is featured here is taken from Mihály Mosonyi's funeral music in memory of Count Széchényi, which originates from another *Hungarian Historical Portrait*.

李斯特

《灰色的雲》，S199

《灰色的雲》雖以G小調開始，不少論者認為此作促成了後來無調音樂的誕生，其結尾也有印象派音樂的風範。低音部份的顫音富有樂團色彩，畫出一幅蕭瑟淒涼的油畫。後段的低音聲部波動

降B和A還原，彷彿反映了作曲家內心深處的迷茫和不安。

Franz Liszt

Nuages gris, S199

Although the opening suggests the key of G minor, many commentators have remarked that this piece in many ways sparked the birth of atonal music, with the ending also suggesting aspects of impressionism. The *tremolandi* in the bass paint an orchestral canvas of bleak desolation. The uncertainty and insecurity that seemed to have trembled within the depths of the composer's soul are reflected in the undulating bass lines of B flat and A natural in the latter stages of the work.

李斯特

《孤獨的神的祝福》，選自 《十段詩與宗教的歌聲》，S173

此曲是李斯特1845年開始構想、1851年譜成的作品，見證了他與卡洛琳公主的深厚感情。卡洛琳公主學識淵博，信仰虔誠，是同樣對天主教富有熱忱的李斯特的紅顏知己。李斯特為找到心靈契合的知己而深感幸福，這部作品正反映了作曲家一生中最快樂的時光。作品標題靈感來自拉馬丁的詩作，而李斯特找到幸福的喜悅之情，也反映在詩句：「上帝，怎麼我感到平安臨到我身？怎麼我心裏充滿信心？」

Franz Liszt

Bénédiction de Dieu dans la Solitude, from *Harmonies poétiques et religieuses*, S173

First conceived in 1845 and completed in 1851, this is a work which bears witness to the profound relationship between Liszt and the Princess Carolyne Sayn-Wittgenstein, an intensely intellectual and religious woman who was to remain his companion for life, bound together through their mutual fervour in the Roman Catholic religion. This work reveals one of the happiest moments in Liszt's life, when he was united with a kindred spirit whose ideals matched his own. This new found bliss is reflected in these lines by Lamartine, whose poems are the source of this work's title, "Whence comes, oh God, this peace which overwhelms me, whence comes its faith with which my heart overflows?"

李斯特

《失眠！問與答》，S203

此曲手稿上註明此曲靈感來自李斯特學生拉布一首已散佚的詩。作品運用了大量象徵手法，尤其是「問」與「答」兩個字：「問」的部份是A小調，「答」的部份是E大調；由於A小調的和弦包含了E音，即是說答案包含在問題內，而E大調，也是李斯特用以聯想宗教概念的調。作品能與聖經經文「凡勞苦重擔者，必到我這裏來，我必使你們安息」連接起來，它以救贖為主題，同時也透過「問」中的焦躁與探索，描寫一場惡夢。

李斯特

《哀傷的小船》，第1首，S200

此曲創作靈感來自作曲家1882年末前往威尼斯探訪華格納一家時，看到大運河的美景所產生的預感。李斯特看到葬禮行列在運河上駛過，他開始預想，有一天他女婿華格納的軀殼也會由這裏的一艘黑色小船帶走。後來李斯特的預感終究成真，作曲家在匈牙利布達佩斯皇家音樂學院的辦公室中得悉華格納的死訊時，只淡然的抬頭說了一句：「今天他走了，明天該是我」，然後繼續寫「未來的音樂」。

Franz Liszt

Schlaflos! Frage und Antwort, S203

It is indicated in the manuscript that the work was in fact inspired by an original poem by Toni Raab, a pupil of Liszt, which has been lost. There is an abundant amount of symbolism within the work, not least in the words of *frage* (question) and *antwort* (answer.) The *Frage* section of the work is in A minor, whilst the *Antwort* is in E major. Within the chord of A minor lies the note of E, which suggests the “Question” containing the “Answer,” which is E major, the key which Liszt used for religious associations. There are connections between the work and the biblical words, “come unto me all ye who are heavy laden and I will give ye rest.” This work draws on the theme of redemption and is the depiction of a nightmare, reflected in the character of the *Frage* which is restless and searching.

Franz Liszt

La Lugubre Gondola, No 1, S200

This piece is inspired by a premonition that Liszt had whilst staying with the Wagners in Venice towards the end of 1882, where Liszt had a wonderful view of the Grand Canal. Fascinated by the funeral processions by gondola that took place along the canals, Liszt started to have a premonition that one day, one of these black funeral gondolas would be carrying the body of Wagner, his own son-in-law — these works were inspired by such premonitions. Illusion became reality. Liszt was in his work room in Hungary undertaking his role as president of the Royal Academy of Music in Budapest when informed of Wagner's death. He simply looked up and replied “he today, I tomorrow,” and continued writing the “music of the future.”

李斯特

《RW — 威尼斯》，S201

另一位因華格納的離去而深受打擊的是李斯特女兒柯西瑪，即華格納的妻子。華格納死後，柯西瑪幾乎有三年過與世隔絕的生活。《RW 威尼斯》紀錄了華格納的離去與女兒的冷漠態度，作品寫於1883年初，那時華格納剛逝世，全曲只有31小節，從增三度的悲淒低音，走到像喇叭聲般響亮的高音處，令人聯想起華格納歌劇中的高潮。音樂中的三個大和弦——降B、降D和E，看來是李斯特向華格納的和聲風格致敬。

李斯特

《在華格納的墳前》，S135

此曲寫於1883年5月22日，如果華格納還沒去世，這天就是他70歲生辰。此曲用了華格納遺作《帕西法爾》開首的幾個音，這個「鐘聲動機」象徵了聖禮，也把前奏曲帶到第一幕，李斯特用增三和弦取代大三和弦，建立一種傷感的氣氛，使充滿希望的銳利號角聲變得陰鬱。作曲家利用升F大調的平靜感覺尋找安慰，而升F大調也是李斯特特別留給上帝的調。樂曲的標題寫：「華格納曾提醒我他的《帕西法爾》與我早前的《精緻》有相似的地方。但願這種共通點能保存在這部作品中。」

Franz Liszt

RW – Venezia, S201

Another person who deeply felt the loss of Wagner was Liszt's daughter, Cosima Wagner, who was Wagner's wife. Cosima cut herself off from the world for a period extending to almost three years. The loss of Wagner and the isolation he received from Cosima is reflected in this work. Written immediately following Wagner's death in early 1883, it is a mere 31 bars of music, with the piece rising from the depths of a lugubrious bass line underlining an augmented triad, striving to rise to a fanfare which looks back to the climaxes of Wagner's operas. Here the three major chords that appear — B flat, D flat and E, suggest Liszt paying homage to the harmonic style of Wagner.

Franz Liszt

Am Grabe Richard Wagners, S135

Written on 22 May 1883 on what would have been Wagner's 70th birthday, Liszt paid tribute to Wagner through the creation of this work. Taking the first notes of Wagner's final work, *Parsifal*, Liszt darkens the hopeful, searching horn call commonly known as the "bell motif" which also symbolises the Sacrament and opens the Prelude to the First Act, giving it a lugubrious undertone by using an augmented triad instead of the major triad. We see Liszt seeking consolation in the serenity of F sharp major — the key that Liszt reserves for the Holy Father. Inscribed are the following words, "Wagner once reminded me of the likeness between his *Parsifal* theme and my previously composed *Excelsior!* May this remembrance remain here. He has fulfilled the great and sublime in the art of the present day."

華格納

李斯特改編

《依索爾德的愛之死》，
選自《崔斯坦與依索爾德》，
S447

1867年，李斯特以華格納的《崔斯坦與依索爾德》為藍本，編寫了精絕巧妙的《依索爾德的愛之死》。作曲家以十根手指來表現這部浪漫時期末的對位法傑作，透過鋼琴僅有的88個鍵譜出如樂團般響亮的聲音，建立音樂史上空前絕後的不朽頂峰，甚至能與全力演奏中的華格納樂團匹敵。

—— 中場休息 ——

阿卡代特

李斯特改編

《聖母頌》，S183/2

一般認為《聖母頌》是阿卡代特的作品，但近年資料顯示這看法是錯誤的：阿卡代特在16世紀創作了這個旋律，當時是世俗音樂，200年後，一個名為路易·迪茲的人為音樂配上天主教的古老經文《聖母經》，樂曲才得以誕生。這部合力完成的聖樂經常出現在羅馬天主教的彌撒裏，李斯特是個虔誠的教徒，曾有一段時間在修道院生活，替教庭執行一些瑣細的職務，相信他一定是透過信仰而認識了此作。

Richard Wagner

arranged by Franz Liszt

Isolde's Liebestod,
from *Tristan und Isolde*,
S447

In 1867, a most ingenious work sprang forth — Liszt's arrangement of *Isolde's Liebestod* from Wagner's *Tristan und Isolde*. This was a gargantuan task, of which perhaps in the history of Music, only Liszt, with his legendary knowledge of the piano, was able to overcome with such panache. Under ten fingers, Liszt sought to do justice to this masterpiece of late Romantic counterpoint, and draw from the mere 88 keys of the piano, orchestral sonorities to one of the most monumental climaxes in musical history to rival that of a Wagnerian orchestra in full flow.

—— Interval ——

Jacques Arcadelt

arranged by Franz Liszt

Ave Maria, S183/2

Ave Maria is generally attributed to Jacques Arcadelt, although recent studies have unfortunately shown that not to be the case — Arcadelt is first said to have composed the melody as a secular chanson in the 16th century, and two centuries later, a certain Louis Dietsch set the melody to the age old Christian words of *Ave Maria*. This amalgamated choral anthem was extensively used in Roman Catholic services, which is how Liszt must have been first acquainted with the work, having been so rooted in Catholicism that he spent a brief spell at a monastery, undertaking minor orders from the Roman Catholic Church.

李斯特

《普羅旺斯古老聖誕歌》選自
《聖誕樹》，S186，第8首

此曲是《聖誕樹》12首作品中的第8首。作品預示了李斯特晚年的實驗風格，跟其早年炫技的風格大相徑庭。音樂散發懷舊氣氛，樂曲的開端和結尾都用上了一整首聖誕詩歌，中段較複雜，模仿詩歌裏的獨唱部份。

貝多芬

李斯特改編

小快板，選自A大調第七
交響曲，作品92，S463/7

交響曲是貝多芬最重要的作品種類之一，而李斯特把貝多芬全套九首交響曲都進行改編。李斯特本人寫道：「愈深入認識貝多芬，愈能守護一些匠心獨運的地方，明白到即使毫不顯眼的東西也有其價值。」貝多芬本人改編的第七交響曲第一樂章現在還有部份給保存下來，比較之下，我們發現李斯特的版本比貝多芬本人的更要忠於原著。今天晚上演出的小快板，是第七交響曲的第二樂章。

Franz Liszt

Altes provençalisches Weihnachtslied,
No 8, from *Weihnachtsbaum*, S186

This piece is the eighth work from the set of 12 pieces under the title *Weihnachtsbaum* (Christmas Tree). They anticipate the late experimental style of his later years, and are set in stark contrast to his earlier works of a virtuoso fare, being of a nostalgic nature. The *Altes provençalisches Weihnachtslied* opens and concludes with an evocation of a full Christmas choir, with a more intricate section which imitates solo sections within the choir lying at the heart of the piece.

Ludwig van Beethoven

arranged by Franz Liszt

Allegretto from Symphony No 7 in A,
Op 92, S463/7

Liszt transcribed all the nine symphonies of Beethoven, one of the most significant genres in Beethoven's oeuvre. He wrote of this task, "the more intimately acquainted one becomes with Beethoven, the more one clings to certain singularities and finds that even insignificant details are not without their value." A fragment of Beethoven's own arrangement for the first movement exists. It is interesting to note that in comparison with Liszt's, the composer's own arrangement appears to be less faithful to the original text. The *Allegretto* to be performed tonight is from the second movement of this Seventh Symphony.

舒伯特

李斯特改編

《夜曲》，S560/7

《磨坊少年與小溪》，S565/2

《聖母頌》，S558/12

1838年，多瑙河的冰塊溶解，導致決堤，將所有村落淹沒，農作物嚴重受損，匈牙利農民大受影響。李斯特聽到這個消息後，立刻趕到維也納舉辦一連串慈善音樂會為災民籌款，演奏了改編自舒伯特歌曲的鋼琴作品，大受歡迎。李斯特一共改編了56首舒伯特的歌曲，包括全套《冬之旅》和《天鵝之歌》。

《夜曲》選自《天鵝之歌》，是李斯特改編自舒伯特的眾多歌曲中，最著名的其中一首。歌曲講述一名青年渴望能與他愛慕的人結合，希望情敵不會玷污她的心。李斯特的改編加入了別出心裁的變化，在旋律最後一次重複時加上了回聲。

《磨坊少年與小溪》是聯篇歌曲《美麗的磨坊少女》20首歌曲中的第19首。歌曲講述一位磨坊少年不再像以前一樣相信愛，接受死亡的必然性。這是一部恬靜之作，掩蓋恆常的傷感與無盡的沉寂。在舒伯特的原著裏，鋼琴伴奏演繹「小溪」，而歌手則扮演「磨坊少年」。曲終少年和小溪合而為一，音樂回到大調，和諧地走到最後。

Franz Schubert

arranged by Franz Liszt

Ständchen, S560/7

Der Müller und der Bach, S565/2

Ave Maria, S558/12

When the frozen Danube River melted and burst its banks in 1838, it swept away entire villages, and with it, ruined the crops of the Hungarian peasants. Liszt hurried to Vienna and sought to give a series of charity concerts for the victims. He introduced his latest arrangement of Schubert's *lieder*, which became an overnight success. In total Liszt made 56 arrangements of Schubert's *lieder*, including the entire cycle of *Winterreise* and *Schwanengesang*.

The *Ständchen* (Serenade) which is taken from *Schwanengesang*, is one of Liszt's most well known arrangements of Schubert's *lieder*. The music depicts a young man yearning for his loved one to join him, hoping that the antagonist has not poisoned her heart. Liszt's transcription introduces an astonishing nuance which does not exist in the original — in the final repeat of the melody an echo appears above the melody itself.

Der Müller und der Bach (the Miller and the Brook) is the penultimate song in the cycle, *Die schöne Müllerin*. This is a song of a miller who is no longer as deluded by love as he once had been. The miller accepts the inevitability of death. This is music of serenity which masks the inevitable sorrow and eternal silence. The piano accompaniment in the original Schubert song plays the role of "the Brook," and the singer is the miller himself. In the end the miller and brook become one, as the music returns to the major key, and drifts with repose, knowingly, to its close.

李斯特

E小調第五匈牙利狂想曲，
S244/5，《英雄的輓歌》

李斯特的第五匈牙利狂想曲名為《英雄的輓歌》，其實這些作品的靈感是來自吉卜賽音樂和匈牙利作曲家的作品，而不是匈牙利民族音樂。這些匈牙利狂想曲都散發徵兵舞曲的特色。徵兵舞曲是一種由數個樂章組成的匈牙利舞曲，當中包括緩慢的引子拉蘇和活潑的舞曲弗利斯卡。李斯特把這兩個樂章都保存在他的匈牙利狂想曲內，還嘗試了不同曲式的徵兵舞曲，例如使用即興音型。第五首匈牙利狂想曲以拉蘇為開端，又在結束時再次使用拉蘇的主題，以建立音樂的規模和對稱感。

李斯特

卡薩里斯改編

《頑固的薩爾斯塔舞曲》，
S225/2

薩爾斯塔舞曲是一種能充份反映匈牙利人狂野熱情一面的舞曲。這首於1884年譜寫的作品，把薩爾斯塔舞曲的特色與作曲家晚年肅殺悲涼的作品風格融為一體，是滲滿淒傷之作。音樂裏三個獨特的主題動機步步進逼，其中一個軍號似的喇叭聲在不可思議的地方神經質的突然響起，再被壓抑到黑暗的瘋狂狀態。

樂曲介紹：王致仁
場刊中譯：張婉麗

Franz Liszt

Hungarian Rhapsody No 5 in E minor, S244/5,
Héroïde-élégiaque

The Fifth Hungarian Rhapsody of Liszt is entitled *Héroïde-élégiaque*. In fact, these works are inspired by the music of the Gypsies and music written by Hungarian composers rather than by Hungarian folk music. Each of these Hungarian Rhapsodies are inspired by the *verbunkos*, which was a Hungarian dance which traditionally consisted of multiple movements, where the *lassan*, a slow introduction, and *friska*, a brisker dance, were included. Liszt preserved these two movements within his Rhapsodies and experimented with various forms within the *verbunkos*, such as introducing improvisatory figurations. This Hungarian Rhapsody opens with a *lassan* and Liszt creates a sense of scale and symmetry by recalling the theme of the *lassan* in the end of the piece.

Franz Liszt

arranged by Cyprien Katsaris

Csárdás obstiné,
S225/2

In this piece, Liszt integrates the *Csárdás*, a dance that reflects the wildly passionate aspects of the Hungarian people, with his own bleak view of the world, so characteristic of his late style. Composed in 1884, this work is tainted with melancholy. Contained within it are three distinctive thematic motifs which are relentless in their pursuit, one of which is a bugle fanfare which seems to blurt out schizophrenically before being subdued to darkening madness.

Programme notes by Chiyan Wong