



THE 5<sup>th</sup> HONG KONG INTERNATIONAL  
PIANO COMPETITION  
第五屆香港國際鋼琴大賽

2019

*The Joy of Music Festival*

7th - 24th October 2019  
2019年10月7-24日

at the Hong Kong City Hall Concert Hall  
香港大會堂音樂廳

presented by:

香港  
蕭邦社

The Chopin Society of Hong Kong Ltd.





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PIANO COMPETITION  
第五屆香港國際鋼琴大賽

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*The Joy of Music Festival* 美樂聚

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## **The 5<sup>th</sup> Hong Kong International Piano Competition/ The Joy of Music Festival 2019**

### **Message from the Secretary for Home Affairs**

I would like to congratulate the Chopin Society of Hong Kong on presenting The 5<sup>th</sup> Hong Kong International Piano Competition/ The Joy of Music Festival 2019.

The Competition distinguished itself as being a wonderful music-making event to be enjoyed by everyone and not just a music contest. Since its inception in 2005, the Chopin Society of Hong Kong has been committed to upholding this objective and has, over the years, gradually built up its reputation and pinned itself on the musical map of the world with its impressive artistic merit.



In every edition of the Competition, there is a stellar cast of jury. They are here not only to cherry-pick the cream of the crop but also share their expertise in performances and masterclasses. Together with guest artists including winners of the Competition in the past editions, they will thrill the audience in the gala performances of The Joy of Music Festival which forms an intrinsic part of the Competition.

The Hong Kong SAR Government is pleased to give this unique event a full rapport with financial support from the Arts Capacity Development Funding Scheme of the Home Affairs Bureau as well as venue support from the Leisure and Cultural Services Department.

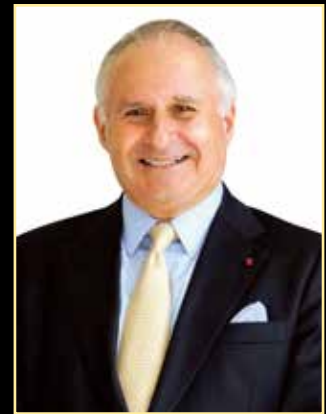
I am sure that this 18-day music feast will mesmerise music gourmets and members of the public, while the contestants will take pleasure in showcasing their talent in Hong Kong. Last but not least, a toast to the successful career of the contestants and a resounding success to the Competition/Festival!

**LAU Kong-wah**  
Secretary for Home Affairs



*Congratulatory Message From  
The Honourable Sir Michael Kadoorie*

Music connects people – be it a simple lullaby or a full-scale symphony – bringing joy, love, and inspiration. I am therefore delighted to welcome you to the 5th Hong Kong International Piano Competition/Joy of Music Festival organised by the Chopin Society of Hong Kong, which I am sure will be another great success in presenting world-class musicians to music lovers in Hong Kong.



My late mother, the Lady Muriel Kadoorie, loved music. She taught me that music has no boundaries and it should be shared with a wider audience, especially our young people. She supported classical music throughout Hong Kong and began sponsoring different musical events and later on the Hong Kong International Piano Competition and The Joy of Music Festivals presented by The Chopin Society of Hong Kong. My family and CLP are delighted to continue supporting these events and activities in honour of my late mother.

I wish to take this opportunity to congratulate Anabella and Andrew Freris for their contribution to promoting classical music in Hong Kong which over the years has helped make Hong Kong Asia's premier music hub. The Competition and Festivals have provided opportunities for young local musicians to learn from the master teachers and world class performers and have inspired our community to appreciate music even more. I would like to extend my sincere thanks to the Society for its incredible work.

I wish you all a very enjoyable time celebrating the wonderful Joy of Music.

A handwritten signature in black ink, appearing to read 'Michael Kadoorie'. The signature is fluid and cursive, with a long horizontal stroke at the end.

**The Honourable Sir Michael Kadoorie**  
Chairman, CLP Holdings Limited

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## *Congratulatory Message from Kenneth H. Lee*

On behalf of Tom Lee Music, I would like to wish you a warm welcome to the 2019 Joy of Music Festival. We are very proud to once again partner with The Chopin Society of Hong Kong on this event.

Music truly is a joy to experience, and the true beauty of music is that it can connect people across all ages. Throughout this festival, you will experience not only outstanding performances from some of the world's top artists, but also detailed masterclasses that will provide you the opportunity to learn from the very best.

This event would not be possible without the passion and commitment of Drs. Andrew Freris and Anabella Levin-Freris, the founders of The Chopin Society of Hong Kong. Through their hard work and dedication, they continue to bring the joy of music to people all across Hong Kong.

I wish The Chopin Society of Hong Kong and the 2019 Joy of Music Festival continued success in bringing happiness to all attendees and participants.

Sincerely,



**Kenneth H. Lee**

Director

Tom Lee Music Co. Ltd

香港

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THE CHOPIN SOCIETY OF HONG KONG LIMITED

THE 5<sup>th</sup> HONG KONG INTERNATIONAL  
PIANO COMPETITION  
第五屆香港國際鋼琴大賽 2019

*The Joy of Music Festival* 美樂聚

## 香港國際鋼琴大賽及美樂聚—精彩音樂

有人認為藝術和美學不該在壓力下追求，因此「大賽」及「音樂」兩個詞語看似無法融合，然而，藝術其中一個重要的考慮因素，是音樂家與觀眾交流的能力，這同時影響了音樂家對社會的影響力，這亦意味著，音樂家的成就和職業發展最終亦取決於觀眾。

學習交流的過程漫長艱鉅，因此，大賽可以擔當「過濾審美」的角色，為年輕的音樂家提供平台，在經驗豐富、知識淵博的評審委員及觀眾面前表演。如在大賽得獎，獲勝者雖可以得到廣大注意，卻並不能保證其賽後發展可一帆風順。

因此，第五屆香港國際鋼琴大賽及美樂聚的比賽形式將與過去四屆有所不同，我們將融合美樂聚和所有活動，把重點放在音樂上、而非單純的競賽。在我們的大賽中，十五位半決賽選手將演奏一首自由選擇曲目及兩首為大賽而創作的樂曲；六位決賽參賽者則自由選擇一首演奏曲和 Logos 弦樂四重奏演奏室樂表演、以及與結他音樂家合奏一首為大賽而創作的結他和鋼琴二重奏作品，最後亦要從一系列曲目中揀選一首鋼琴協奏曲與大賽指定管弦樂團合奏。參賽者大部分曲目皆自由選擇，可見本次大賽的重點是音樂本身。

這些與別不同的特點，讓香港國際鋼琴大賽在眾多國際音樂比賽中突圍而出。

本次大賽還增添了皇牌節目，五位評審委員在評審過後，在台上為觀眾及參賽者獻技；特別邀請音樂家、其他重要國際音樂比賽的得獎者、以及我們大賽的歷屆得獎者亦會表演。

香港國際鋼琴大賽及美樂聚亦包括了一系列的教育計劃，包括數十小時的鋼琴結他大師班，還有關於音樂創作、演奏和錄音等的特別演講及獨奏會。

蕭邦社為您以及香港所有觀眾誠意呈獻本次音樂盛事，這不僅僅是個「競賽」，而是希望讓您在其中、充滿教育意義的音樂活動！

香港蕭邦社

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## Music-making and the Competition/Festival

The words “Competition” and “Music” may not intuitively go together as art and aesthetic pleasures are not meant to develop under pressure. However there is an important consideration in that the impact of artists in society is determined by their capacity to communicate with the audience. It then follows that, ultimately, it is the audience that determines the artists’ overall success and career.

The process of learning to communicate is long and arduous and it is here that competitions may act as “aesthetic filters” and may offer a head start to, mostly young, musicians by giving them a platform to perform in front of a knowledgeable jury and an attentive audience. Winning a prize in a Competition simply means that the focus of attention is turned for a while on the winner, but with a subsequent successful career far from guaranteed.

It is at that point where this, the 5th Competition/Festival, parts way from the usual competition format and, indeed, from our last four Competitions. Throughout all the events, and with the full integration of the Joy of Music Festival, the emphasis focuses and stays on music-making and not on a “music race to a winner”. For the first time in our Competition the 15 semifinalist candidates play their own free choice of piano solo recitals plus two commissioned pieces and the 6 finalist candidates play their own choice of chamber pieces with our Logos Quartet plus a commissioned duo for piano and guitar. They then play a piano concerto from a given set with the Orchestra of the Competition. The core of the Competition is thus music-making by the candidates of pieces of repertoire mostly of their own free choice

These characteristics are unique and set this Competition aside from the crowded world of international music competitions.

The Competition also adds our now trademark event, that of five jurors who, after having finished judging, take to the stage to share their music with the audience and the candidates alike. Specially invited artists, plus prizewinners from other major international music competitions and the “Club of Winners” consisting of the past first prizewinners of our Competition will add more music.

The Competition/Festival include an extensive education program consisting of scores of hours of master classes on piano, guitar, and of special presentations and recitals on various aspects of music composition, performance and recording.

The Society is delighted and honored to present this music event to our friends and audience in Hong Kong, and not just a “competition”, and wishes you an enjoyable and “educational” experience in the fullest meaning of the word!

**The Chopin Society of Hong Kong**

## 香港國際鋼琴大賽 / 美樂聚：一窺堂奧

所以比賽皆有兩個基本特點：首先，報名參賽者要經過初賽及複賽兩輪篩選，實力得到認同才得以進入下一輪半決賽以至決賽；第二，這些參賽者都成功經過了重重考核及淘汰過程，才能進入決賽階段。

我們相信，第五屆香港國際鋼琴大賽及美樂聚在這兩個階段都打破陳規、創新突破，然而我們不忘最終目標：除了要提高大賽及音樂節的音樂質素，大賽亦超越了一般「競賽」，讓評審委員和參賽者都能在比賽過程中樂在其中。

### 初賽及複賽甄選

香港國際鋼琴大賽向全球有潛質的候選人進行了招募，並收到了多於一百四十個諮詢及申請，其中九十六位參賽者獲肯定資格，他們來自世界各地三十多個不同國家，並從一系列大賽指定鋼琴樂曲中自由選擇樂曲進行鋼琴獨奏，務求發揮水準，向我們演示詮釋及演奏古典鋼琴音樂的能力。然後，我們的 IT 工程師會把他們的視頻上載至受密碼保護的安全雲端，讓我們在香港的評審委員按照這些視頻甄選參賽者，然後，四十四位參賽者得以進入複賽。這些參賽者再在另一系列大賽指定鋼琴樂曲中選擇樂曲進行鋼琴獨奏，這些視頻亦同樣地上載至我們的雲端中，由全部合共九位評審委員進行甄選，最終有十五位參賽者得以入圍半決賽。整個甄選過程中，評委投票均完全保密，投票和點票由蕭邦社主席和行政秘書負責。如有參賽者曾經或仍然是任何評委之學生，該評委將不對該名參賽者投票表決，這種情況下，我們亦會調整投票數至，以確保完全公正透明。半決賽及決賽回合亦同樣採用上述相同的保密投票與表決程序規則。

初賽及複賽甄選均使用電子媒體，免去了要參賽者飛往香港的昂貴交通及繁複手續，讓評審委員在最短時間內聽到更多參賽者的演奏，當中大賽指定樂曲選擇廣泛，參賽者除了可以自由選擇，在錄製視頻時亦避免了現場表演要承受的壓力。

### 在半決賽及決賽中自由選曲的現場演奏

第五屆香港國際鋼琴大賽及美樂聚的半決賽階段亦跟過去四屆有所不同。其中一個特色為半決賽參賽者可以自由選擇一首曲目，以及演奏兩首大賽委約的指定樂曲，參賽者必須編排自己的鋼琴獨奏音樂會，意味著我們才華洋溢的十五位半決賽參賽者將會為香港觀眾呈獻十五場鋼琴獨奏音樂會；此外，六位晉身決賽的參賽者亦要自由選擇演奏曲和 Logos 弦樂四重奏演奏室樂表演，並與世界知名的結他音樂家阿爾瓦羅·皮耶里合奏一首為大賽委約的結他和鋼琴二重奏作品。最後，六位決賽參賽者從一系列曲目中揀選一首鋼琴協奏曲與大賽指定管弦樂團一起演奏。因此，大賽的半決賽及決賽階段已經完全變成了參賽者所製作的音樂節目，除了大賽指定鋼琴協奏曲及委約樂曲，他們還能自由選擇自己在公開場合中演奏的曲目，正正有如他們將來在表演事業上要做的事情。

總結而言，比起以往的比賽，第五屆香港國際鋼琴大賽及美樂聚更加強調過程中的音樂元素，創造出對參賽者及評委而言更少壓力、更公正的環境，同時向香港觀眾展示二十一首由參賽者自由選擇的鋼琴及室內樂鋼琴作品表演，還有大賽六首鋼琴協奏曲。當然，除此之外，我們還有六場音樂盛宴、大師班和有關音樂的特別演講。

在了解我們如何精心炮製這場音樂盛宴後，我們現在誠意邀請您與我們一起細味品嚐、用心享受這場音樂盛事！

香港蕭邦社

## How the Competition/Festival works

All competitions share two basic characteristics. First, the preliminary and subsequent selection of candidates deemed sufficiently good to enter the successive rounds to the finals, and, secondly the types of “tests” that these candidates must pass successfully, and through a process of elimination, arrive to the final group of winners.

We believe that the 5th Competition/Festival has broken new ground and innovation in both these stages but with one ultimate aim in mind: to enhance the music-making aspect of the Competition/Festival and not just “the race” aspect and also to make the participation and the judging elements as pleasant and unstressful as possible for both the jury and the candidates.

### **The preliminary and subsequent selection of the candidates**

The Competition advertised globally to targeted groups of candidates and we received more than 140 enquiries/ applications from which 96 were deemed qualified to proceed. These 96 applicants, of 30 nationalities, then chose a set of piano solo compositions from a wide list of set competition pieces designed to draw out their capacity to play and interpret a repertory drawn from the canon of classical piano music. Our IT engineer then mounted their video recordings of their chosen pieces, on a safe, password-protected cloud. Our local jury in Hong Kong, which has always been tasked to do the initial selection, listened to these video recordings and chose 44 candidates for the quarterfinals. These candidates then had to choose a selection from a different set of competition piano pieces to perform and their video recordings of their chosen pieces were mounted, again, on our secured cloud for all nine members of our full jury to access and choose the 15 semi-finalists. Throughout this process of selection all the voting by the jury members is completely secret with only the chairman and the executive secretary of the Society knowing the votes in details and tabulating the results. Jury members cannot vote for candidates whom they have taught or are still teaching, and in this case a numerical adjustment is made to the vote to allow for this and to ensure complete fairness and transparency. Exactly the same secret voting procedure applies for the semi finals and finals rounds of the Competition/Festival.

We chose the digital media for these two initial selection process of the competition in order to by-pass the costly physical presence of so many candidates in Hong Kong and the obligation of the members of the jury to listen over a short time period to a very large amount of, mostly repeated, piano pieces given the set selection choices open to the candidates. The candidates also had the option to custom video record their presentations thus avoiding the stress of live performances over restricted time periods at the early stages of the Competition.

### **The use of live performances of freely chosen repertories in the Semi-finals and Finals**

It is at this point at the semi-finals where this, the 5th Competition/Festival, parts way from the usual competition format and, indeed, from our last four Competitions. Uniquely the semi-finalists in this Competition are given completely free choice in their repertory, bar two commissioned pieces, and are required to produce a full solo piano recital for which they will be paid separately! Our talented 15 semi-finalists will treat the audience in Hong Kong to 15 recitals. And this does not stop here. The six candidates chosen for the finals will play a chamber performance with our Logos Quartet also from pieces of their own free choice plus a commissioned duo for guitar and piano. The guitarist in these performances will be the world-famous Alvaro Pierri. Last but not least, the six finalists will play a piano concerto from a set list with the Competition Orchestra conducted by Ignat Sholzhenitsyn. Thus the semi-final and final stages of the Competition/Festival have been turned into fully music-making events with the candidates, bar the piano concertos and commissioned pieces, being totally free to choose what they will play in a public performance environment, exactly what they will be doing for the rest of their performing careers.

In sum, the 5th Competition/Festival, while more than ever emphasizing the music-making aspect of the competitive process, makes the candidate selection process less stressful and fairer for both the candidates and the members of the jury while presenting the audience in Hong Kong with a spectacular sum of 21 freely chosen piano and chamber music recitals and performances by the candidates plus 6 piano concertos from a competition set. And to all this, of course, are added the six Gala performances, the master classes and the special presentations on music.

Now that you know how this musical feast is planned, prepared, cooked and served, you are cordially invited to sit with us and enjoy it!

**The Chopin Society of Hong Kong Ltd.**



# The 5th Hong Kong International Piano Competition

10月7日 Monday <b>OCT 7</b>	Semi Finals Recital 半決賽	17:00		<b>Mr. WU, Longxuan</b> Chinese 中國 Age: 23 23歲	20:00		<b>Mr. MITREA, Florian</b> British/Rumanian 英國 / 羅馬尼亞 Age: 29 29歲
10月8日 Tuesday <b>OCT 8</b>	Semi Finals Recital 半決賽	17:00		<b>Ms. PARKHOMENKO, Daria</b> Russian 俄羅斯 Age: 28 28歲	20:00		<b>Mr. ABDELMOULA, Jean-Selim</b> Swiss 瑞士 Age: 28 28歲
10月9日 Wednesday <b>OCT 9</b>	Semi Finals Recital 半決賽	17:00		<b>Ms. WEI, Yun</b> Chinese 中國 Age: 25 25歲	20:00		<b>Mr. CHON, Sae Yoon</b> South Korean 南韓 Age: 24 24歲
10月10日 Thursday <b>OCT 10</b>	Semi Finals Recital 半決賽	17:00		<b>Mr. KIM, Honggi</b> South Korean 南韓 Age: 28 28歲	20:00		<b>Mr. LEE, Shuan Hern</b> Australian 澳洲 Age: 17 17歲
10月11日 Friday <b>OCT 11</b>	Semi Finals Recital 半決賽	17:00		<b>Mr. SCHEUCHER, Philipp</b> Austrian 奧地利 Age: 26 26歲	20:00		<b>Mr. YOON, Joon</b> South Korean 南韓 Age: 26 26歲
10月12日 Saturday <b>OCT 12</b>	Semi Finals Recital 半決賽	17:00		<b>Mr. BELYAVSKY, Sergey</b> Russian 俄羅斯 Age: 25 25歲	20:00		<b>Ms. IN, So Hyang</b> South Korean 南韓 Age: 27 27歲
10月13日 Sunday <b>OCT 13</b>	Semi Finals Recital 半決賽	17:00		<b>Mr. YE, Lin</b> Chinese 中國 Age: 27 27歲	20:00		<b>Mr. WIERCINSKI, Andrzej</b> Polish 波蘭 Age: 23 23歲
10月14日 Monday <b>OCT 14</b>	Semi Finals Recital 半決賽	17:00		<b>Ms. SHI, Wenting</b> Chinese 中國 Age: 27 27歲	Jury deliberation and Announcement of 6 Finalists 評審團會審議並宣佈可以進入決賽的六位參賽者		

10月15日 Tuesday <b>OCT 15</b>							
10月16日 Wednesday <b>OCT 16</b>	<b>Finals - Part I</b> Chamber Music Performances 第一輪決賽 (室樂)	<ul style="list-style-type: none"> <li>Performance of compulsory, commissioned piece for guitar and piano played with Alvaro Pierri (guitar) 與皮耶里 (結他) 演奏為大賽而創作的指定曲目</li> <li>Performance of a piano trio, played with member of the LOGOS Chamber Group 與 LOGOS 室樂團團員演奏鋼琴三重奏、四重奏或五重奏</li> </ul>	Starting at 19:00 晚上七時開始	Performances by Finalist 1 Intermission Performances by Finalist 2 Intermission Performances by Finalist 3			
10月17日 Thursday <b>OCT 17</b>	<b>Finals - Part I</b> Chamber Music Performances 第一輪決賽 (室樂)	<ul style="list-style-type: none"> <li>Performance of compulsory, commissioned piece for guitar and piano played with Alvaro Pierri (guitar) 與皮耶里 (結他) 演奏為大賽而創作的指定曲目</li> <li>Performance of a piano trio, quartet or quintet, played with member of the LOGOS Chamber Group 與 LOGOS 室樂團團員演奏鋼琴三重奏、四重奏或五重奏</li> </ul>	Starting at 19:00 晚上七時開始	Performances by Finalist 4 Intermission Performances by Finalist 5 Intermission Performances by Finalist 6			
10月18日 Friday <b>OCT 18</b>							
10月19日 Saturday <b>OCT 19</b>	<b>Finals - Part II</b> Concertos Performances with the Orchestra of the Competition / Festival conducted by Maestro Ignat Solzhenitsyn 第二輪決賽 (鋼琴協奏曲) 由 Maestro Ignat Solzhenitsyn 指揮·與香港國際鋼琴大賽指定管弦樂團演奏		Starting at 19:30 晚上七時半開始	Performance by Finalist 1 Intermission Performance by Finalist 2 Intermission Performance by Finalist 3			
10月20日 Sunday <b>OCT 20</b>	<b>Finals - Part II</b> Concertos Performances with the Orchestra of the Competition / Festival conducted by Maestro Ignat Solzhenitsyn 第二輪決賽 (鋼琴協奏曲) 由 Maestro Ignat Solzhenitsyn 指揮·與香港國際鋼琴大賽指定管弦樂團演奏		Starting at 19:30 晚上七時半開始	Performance by Finalist 4 Intermission Performance by Finalist 5 Intermission Performance by Finalist 6			

## Special Presentations 特別座談會


**OCT 21**  
Monday  
14:30

**Andrew Walter**  
The process of composition, performance & recording in pop and classical music:  
A recording engineer's view

Date: Monday, 21st October  
Time: 14:30  
Venue: City Hall Recital Hall, High Block 8/F

日期: 10月21日 (星期一)  
時間: 下午二時半  
地點: 香港大會堂高座8樓演奏廳

錄音師的見解: 流行音樂和古典音樂的創作、演奏和灌錄過程



**Dusan BOGDANOVIC**

Date: Sunday, 20th October  
Time: 16:00  
Venue: HK City Hall Concert Hall

**BOGDANOVIC by BOGDANOVIC**  
- A Sound Voyage -

Dusan BOGDANOVIC (guitarist/composer) will be leading us through his World of Sound by performing and commenting on his own compositions.

十月二十日 (星期日) 香港大會堂音樂廳 下午四時  
與 BOGDANOVIC 相聚「音樂之旅」  
通過表演帶領我們進入他的音樂世界並評論他自己的作品



**OCT 20**  
Sunday  
16:00

# The Gala Performances 音樂盛宴



**The Winners Series 優勝者系列**  
Presenting the 1st Prize winner of the Queen Elisabeth Violin Competition 2019:  
**Stella CHEN** accompanied at the piano by: **Ilya RASHKOVSKIY**  
2019 伊莉莎白女王小提琴大賽冠軍 陳思蕾 聯同 爾殊高夫斯基 鋼琴伴奏  
Piano recital by the 1st Prize winner of the First China Int'l Music Competition (Piano) 2019: **Tony Siqi YUN**  
2019 首屆中國國際音樂(鋼琴)大賽冠軍: 負思齊鋼琴獨奏

OCT 7 Monday  
OCT 15 Tuesday 20:00



**Presenting two great Masters of the Guitar:**  
A Guitar Recital by **Alvaro PIERRI**  
who will be joined in the last part of his performance by  
**Dusan BOGDANOVIC**  
呈獻兩位傑出的結他大師: 皮耶里 結他獨奏音樂會下半場的尾段聯同 Dusan BOGDANOVIC 演出

OCT 18 Friday 20:00



**Prize-giving Ceremony & the HKIPC Winners' Gala Performance (part I)**  
頒獎典禮及香港國際鋼琴大賽優勝者音樂會 (一)  
Piano recital by **Ilya Rashkovskiy** & Piano recital by **Jinsang Lee**

OCT 21 Monday 19:00




**The HKIPC Winners' Gala Performance (part II)**  
香港國際鋼琴大賽優勝者音樂會 (二)  
Piano recital by **Giuseppe Andaloro** & Piano recital by **Luka Okros** & Piano recital by **The 1st Prize Winner of the 5th HK Int'l Piano Competition 2019**

OCT 22 Tuesday 19:00



Piano recital by **Tigran Alikhanov**  
& Performance by Members of the **LOGOS Chamber Group**  
評審委員及LOGOS 室樂團音樂會

OCT 23 Wednesday 19:00



Four Piano Concertos performed by Members of the Jury of the HKIPC:  
**Elisso Virsaladze, Mikhail Voskresensky, Pascal Roge and Cyprien Katsaris**  
playing with the Orchestra of the Competition  
conducted by **Maestro Ignat Solzhenitsyn**  
評審委員及香港國際鋼琴大賽指定管弦樂團  
攜手獻藝, 呈獻四首鋼琴協奏曲  
由 **Maestro Ignat Solzhenitsyn** 擔任指揮

OCT 24 Thursday 19:00



- OCT 7 Monday
- OCT 8 Tuesday
- OCT 9 Wednesday
- OCT 10 Thursday
- OCT 11 Friday
- OCT 12 Saturday
- OCT 13 Sunday
- OCT 14 Monday
- OCT 15 Tuesday
- OCT 16 Wednesday
- OCT 17 Thursday
- OCT 18 Friday
- OCT 19 Saturday
- OCT 20 Sunday
- OCT 21 Monday
- OCT 22 Tuesday
- OCT 23 Wednesday
- OCT 24 Thursday

Piano Master classes (For details go to page 111)  
鋼琴大師班 (詳情請參閱 111 頁)

Guitar Master classes (For details go to page 113)  
結他大師班 (詳情請參閱 113 頁)

## Special Presentations 特別座談會

**In Conversation with Paul Kildea on his book:  
"Chopin's Piano: A Journey Through Romanticism"**  
Date: Saturday, 19th October  
Time: 15:30  
Venue: HK City Hall Concert Hall  
**Bryce Morrison** will be discussing on the stage with Paul about this Journey during which the signposts become themselves the ultimate destinations.  
Moderator: Andrew Freris

與 Paul Kildea 談論他的著作:  
十月十九日 (星期六)  
香港大會堂音樂廳 下午三時半  
兩位嘉賓將在台上對話, 談論這本著作  
如何由不同路標引向終極目標的創作旅程  
主持人: 費安道

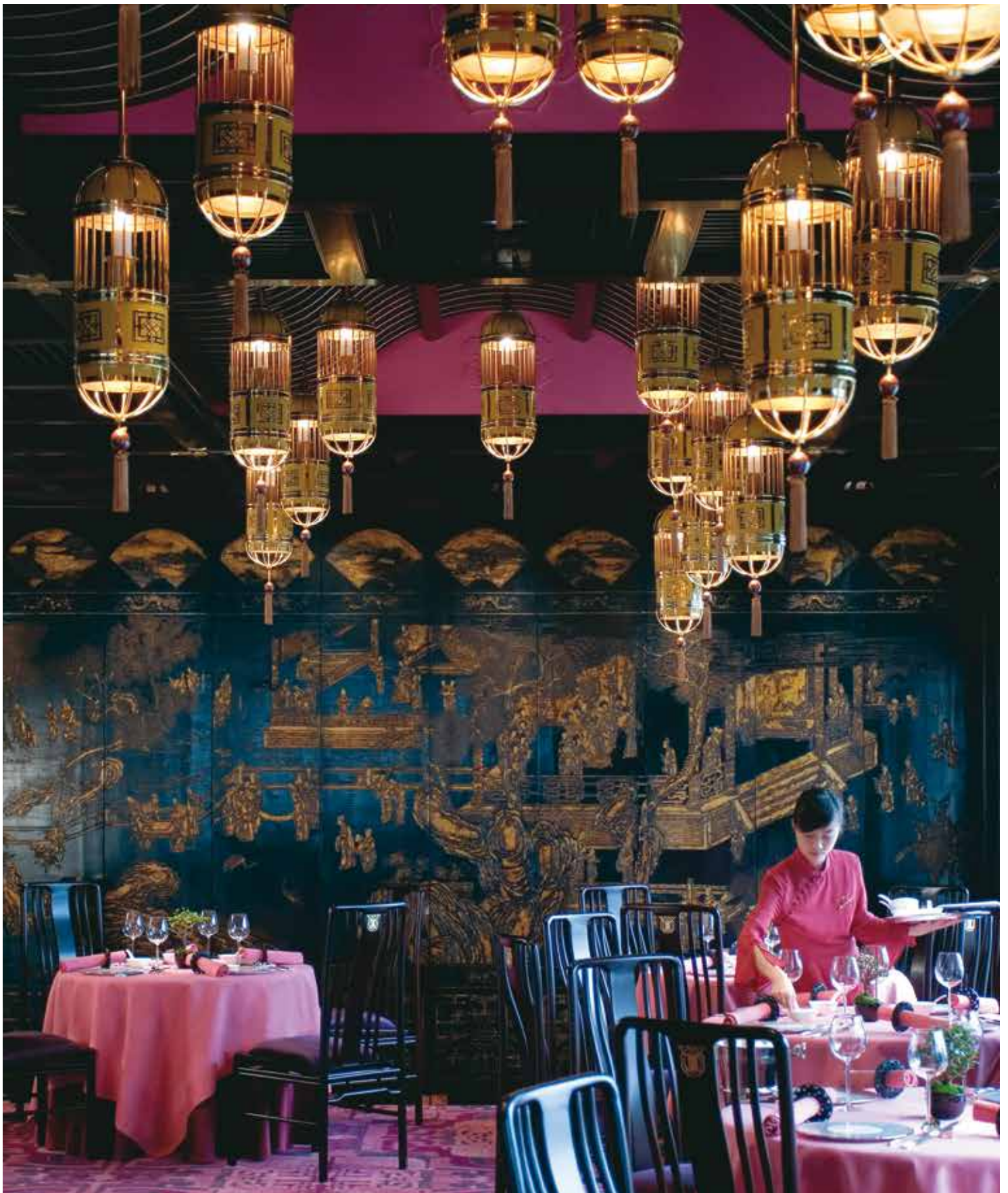
OCT 19 Saturday 15:30

A Breakfast Meeting followed by: A lecture presentation/recital by **Nimrod Borenstein** (composer) and **Luka Okros** (pianist)  
**"Metamorphoses of Méphisto or a journey inside the mind of the composer"**  
Monday, 21st October, 09:00 - 11:30  
Sung Room - Level 4,  
Sheraton Hong Kong Hotel & Towers,  
20 Nathan Road, Kowloon, Hong Kong




早餐聚會隨後:  
特別講座及演奏:  
**Nimrod Borenstein** (作曲家)  
and **盧卡** (鋼琴)  
十月二十一日 (星期一)  
早上九時至十一時半  
尖沙咀香港喜來登酒店  
四樓宋廳

OCT 21 Monday 9:00



Experience exquisite local and regional specialties while enjoying panoramic views of Victoria Harbour and the Hong Kong skyline at our Michelin-starred Cantonese restaurant Man Wah.

For reservations, please call 2825 4003.





*The Jury*  
評審委員



## THE MEMBERS OF THE JURY *In alphabetical order*



### **Tigran ALIKHANOV**

Tigran Alikhanov received his initial musical education at the piano department of the Specialized Central School of Music under A.Sumbatyan and then studied at Moscow Tchaikovsky Conservatory with professor Lev Oborin (1961-1969). He became an associate professor at the conservatory and since 1992 has been professor and the Head of the chamber ensemble and string quartet department. He also held the Rectorship of the Conservatory during 2005-2009.

His performing career since 1966 included appearances in both solo recitals and performances with orchestras in Moscow, St. Petersburg and other cities of Russia as well as abroad in Austria, Hungary, Greece, Italy, Spain, The Netherlands, USA, Canada, China, and South Korea, among others. He has performed under conductors such as M. Yansons, V. Ashkenazy, G. Rozhdestvensky and V. Polyansky His repertoire is extensive, including solo piano and chamber works of different epochs from J.S. Bach to contemporary composers such as Igor Stravinsky, John Cage, George Crumb, Edison Denisov, Alfred Schnittke, etc. His discography includes CDs and LPs covering works by J.S. Bach, Liszt, and the first Russian release of the piano sonata by Berg.

Professor Alikhanov is actively engaged in giving master classes not only in Russia but also in universities in the US and in Spain. He has been a member of jury of competitions such as Moscow, Krasnoyarsk, Krasnodar, Poznan, Shanghai, and Minneapolis.

Several of his students have won prizes in major competitions - he himself being a laureate of the 1967 M. Long and J. Thibaud International competition in Paris.

He was named People's Artist of Russia in 2002.

### **齊格蘭·阿里哈諾夫**

阿里哈諾夫於俄羅斯中央音樂學院鋼琴系接受音樂啟蒙教育，師從孫拜揚，隨後入讀莫斯科柴可夫斯基音樂學院，師從音樂大師列佛·歐伯林 (1961-1969)。他本人亦曾擔任該學院的副教授，1992 始獲委任為教授及擔任室樂部及弦樂四重奏部主管，2005 至 2009 年期間擔任學院院長。

他的演奏生涯始於 1966 年，鋼琴獨演出足跡遍及莫斯科聖彼得堡、俄羅斯其他城市、澳洲、匈牙利、希臘、西班牙、荷蘭、美國、加拿大、中國、南韓等地，表演獨奏及和交響樂團協奏，曾跟無數知名指揮家合作，包括：馬裡斯·揚頌斯、弗拉基米爾·阿殊堅納西、根納季·羅日傑斯特文斯基、瓦雷利·波利安斯基等。他演奏的曲目廣泛，包括不同時代的鋼琴獨奏和室樂作品——從巴赫到當代作曲家，如斯特拉文、約翰·凱奇、喬治·克拉姆、愛迪生·傑尼索夫、阿爾弗雷德·施尼特凱等。他的唱片和錄音專輯涵蓋了巴赫、李斯特等大師作品，亦是首位於俄羅斯演奏貝爾格奏鳴曲並發行唱片的鋼琴家。

阿氏乃 1967 年「隆提博國際大賽」桂冠得主，他積極於俄羅斯、美國及西班牙大學學府教授大師班。他亦曾獲邀為世界各地不同音樂比賽的評審委員，包括莫斯科、克拉斯諾亞爾斯克、克拉斯諾達爾、波茲南、上海和明尼阿波利斯等地。他的學生亦屢獲重大賽事獎項。

2002 年，他獲頒發「俄羅斯人民藝術家」稱號。

## 評審委員 排名以姓名英文字母次序

### **Cyprien KATSARIS**

Cyprien Katsaris, the French-Cypriot pianist and composer, was born in Marseilles in 1951.

A graduate of the Paris Conservatoire and he won the International Young Interpreters Rostrum-UNESCO (Bratislava 1977), the First Prize in the International Cziffra Competition (Versailles 1974) and was the only western-European prize-winner at the 1972 Queen Elisabeth of Belgium International Competition.

His major international career includes performances with the world's greatest orchestras including the Berlin Philharmonic, Staatskapelle Dresden, Leipzig Gewandhaus, Cleveland Orchestra, Royal Concertgebouw Orchestra, the London Philharmonia, NHK Symphony Orchestra (Tokyo), Moscow Philharmonic Orchestra and the Beijing Symphony Orchestra among others. He has collaborated with conductors such as Leonard Bernstein, Kurt Masur, Myung Whun Chung, Sir Neville Marriner, Sir Simon Rattle, Antal Doráti, Mstislav Rostropovich, Charles Dutoit, Nikolaus Harnoncourt, Christoph von Dohnányi and Karl Münchinger

Cyprien has recorded extensively for Teldec winning such prizes as Grand Prix du Disque Frédéric Chopin, Warsaw 1985, Grand Prix du Disque Franz Liszt, Budapest 1984 and 1989, Record of the Year 1984, Germany, for the 9th Symphony of Beethoven/Liszt, and also for Sony Classical, EMI, Warner Classics, Deutsche Grammophon, BMG/RCA, Decca, Pavane, and now on his own label, PIANO 21.

In addition to the standard repertory, such as the complete Concertos by Mozart, recorded live and performed in Salzburg and Vienna with Yoon K. Lee and the Salzburger Kammerphilharmonie, he has revived long lost works such as the Liszt/Tchaikovsky's Concerto in the Hungarian style which he has recorded with Eugene Ormandy and the Philadelphia Orchestra.

In 1992, the Japanese NHKTV produced with Cyprien Katsaris a thirteen-program series on Frédéric Chopin which included master classes and his own performance. In March 2006 Cyprien was the first pianist ever to give masterclasses in Franz Liszt's house in Weimar. In August 2008, he was invited to give two concerts on the occasion of the Beijing Olympic Games at the National Center for the Performing Arts and on 10 July 2014 Cyprien Katsaris performed in the first concert at the Fondation Louis Vuitton in Paris.

Cyprien Katsaris is "Artist of UNESCO for Peace" (1997), "Commandeur de l'Ordre de Mérite du Grand-Duché de Luxembourg" (2009) and "Knight of the Order of Arts and Letters" (France 2000). He also received the "Médaille Vermeil de la Ville de Paris" (2001) and the "Nemitsas Prize" (Cyprus, 2011).



### **希普林·卡薩利斯**

希普林·卡薩利斯為法國籍塞浦路斯鋼琴家，1951 年出生於法國馬賽。

畢業於巴黎音樂學院，他曾贏得捷克聯合國國際青少年鋼琴大賽冠軍（伯拉第斯拉瓦，1977 年）、法國國際齊夫拉鋼琴大賽第一名（凡爾賽，1974 年），並且是 1972 年比利時伊麗莎白女王鋼琴比賽中唯一一位歐洲獲獎選手。

在他的國際音樂生涯中，他曾與許多世界知名的樂團合作演出，包括柏林愛樂樂團、德勒斯登國家管弦樂團、萊比錫布業大廳管弦樂團、克利夫蘭管弦樂團、皇家音樂廳管弦樂團、倫敦愛樂樂團、NHK 交響樂團、莫斯科愛樂樂團及北京交響樂團等等。他亦曾和多個世界著名的指揮家合作，例如倫納德·伯恩斯坦、庫爾特·馬蘇爾、鄭明勛、內維爾·馬里納、杜拉第、米斯迪拉夫·羅斯卓波維契、夏爾·杜托華、尼古勞斯·哈農庫特、克里斯托夫·馮·多赫南伊及卡爾·慕辛格等。

希普林曾為許多國際唱片公司錄製和發行了多張唱片，當中包括 Teldec、索尼古典、EMI、Warner Classics、德意 DG 唱片、BMG-RCA、迪卡唱片、Pavane 唱片以及他自己創立的唱片品牌 PIANO 21，錄製音樂作品包括貝多芬 / 李斯特第 9 號交響曲，他的專輯為他贏得多個獎項，例如 1985 年華沙蕭邦唱片大賞、1984 及 1989 年布達佩斯費倫茨唱片大賞及 1984 年德國年度最佳專輯。

除了標準曲目（如莫扎特完整協奏曲），他亦曾與指揮家 Yoon K. Lee 及薩爾茲堡室內愛樂管弦樂團合作，於薩爾茲堡和維也納進行現場表演錄音，把久違的作品重新呈獻於觀眾眼前，例如他與尤金·奧曼迪和費城管弦樂團一同合奏的李斯特 / 柴可夫斯基匈牙利主題幻想曲。

1992 年，日本 NHK 電視台曾製作一部長達 13 集的電視節目，記錄希普林教授蕭邦作品的大師班和表演。2006 年 3 月，希普林成為第一位在李斯特威瑪故居開辦大師班的鋼琴家。2008 年 8 月正值北京奧運會時，希普林獲邀於中國國家大劇院的兩場音樂會演出。此外，2014 年 7 月 10 日，他亦在巴黎路易威登基金會的首場音樂會上演出。

希普林曾獲頒多個獎項，包括聯合國教科文組織和平藝術家（1997 年）、盧森堡文學藝術桂冠藝術大獎（2009 年）、法國藝術與文學騎士（法國，2000 年）、巴黎市榮譽獎章（2001 年）及內米察斯獎（塞浦路斯，2011 年）。

## THE MEMBERS OF THE JURY *In alphabetical order*



### **Gabriel KWOK**

Gabriel Kwok was born in Hong Kong and studied at the Royal Academy of Music with Guy Jonson and later with Louis Kentner in London. A Fellow of the Royal Academy of Music in London, he is Visiting Professor at the Shenzhen Arts School, Xian Conservatory of Music, Xinghai Conservatory of Music, Wuhan Conservatory of Music and China Conservatory of Music.

Gabriel Kwok has given master classes internationally and served on the faculty of many institutions, summer schools and festivals. He has been a jury member on many international competitions including the Rome, Vianna da Motta, Gina Bachauer, Hong Kong, China, Hilton Head, Minnesota Piano-e, Darmstadt Chopin, Rio de Janeiro, BNDES, James Mottram, China Shenzhen Piano Concerto, Geneva and Bayreuth-Weimar Liszt International Piano Competitions.

He has collaborated with many distinguished artists in concerts, among whom were Pierre Amoyal, Alexander Ballie, Siegfried Behrend, Alan Civil, Eugene Fodor, Lu Siqing, Albert Markov, Yuri Mazurkevich, Clarence Myerscough, Roberta Peters, Qian Zhou, Jean-Pierre Rampal, Jenny Ren, Aaron Rosand, Nathaniel Rosen, Rohan de Saram, Hansjoerg Schellenberger, Denis Shapovalov, Jeffrey Solow, Leon Spierer, Richard Stolzman, Wang Jian and Xue Wei.

Professor Kwok has been Head of Keyboard Studies at The Hong Kong Academy for Performing Arts since 1989. In 2014, Professor Kwok was awarded Medal of Honour from the Hong Kong Government for his contribution to piano education in Hong Kong.

### **郭嘉特**

於香港出生，就讀於英國倫敦皇家音樂學院，師事佳鍾遜，其後在倫敦隨路易士堅拿學習。二零零三年被推選為英國皇家音樂學院院士。郭氏現為深圳藝術學校、西安音樂學院、星海音樂學院、武漢音樂學院及中國音樂學院客座教授。郭氏多次被邀請在世界各地著名音樂學府、夏令營、音樂節主持大師班。

他又曾在多項比賽中擔任評審，其中包括意大利羅馬、葡萄牙維納莫特、美國真娜巴侯雅、香港、中國、美國希爾頓島、美國明尼蘇達鋼琴 e、德國達姆施塔特蕭邦、巴西 BNDES、英國詹姆斯莫特拉姆、中國深圳協奏曲、瑞士日內瓦及德國拜羅伊特 - 威瑪李斯特國際鋼琴比賽。郭氏經常在音樂會中擔任獨奏和伴奏，與多位著名演奏家合作，其中包括艾莫雅、貝利、貝爾倫、斯維爾、科特、呂思清、馬哥夫、馬沙高維治、米亞斯哥夫、貝特斯、錢舟、雷波爾、任蓉、羅珊德、盧信、杜沙霖、舒倫堡格、沙波瓦洛夫、蘇奧盧、史派拿、史圖斯曼、王健及薛偉。

一九八九年，郭教授為香港演藝學院鍵盤樂系主任。二零一四年獲香港政府頒授榮譽勳章。

## 評審委員 排名以姓名英文字母次序

### **LI Ming Qiang**

Born in Shanghai, he received his first piano lessons from Alfred Wittenberg, a student of the famous violinist J. Joachim, and then studied with Tatiana Petrovna Kravchenko of the St. Petersburg Conservatory of Music. He won the first prize of the First George Enescu International Piano Competition in Romania in 1958 and the fourth prize of the sixth International Chopin Piano Competition in Warsaw. He was the Vice-President of the Shanghai Conservatory (1984-89) and Professor of Piano since 1983.

Earlier in his career he concertized extensively throughout Asia, Europe, North America and Oceania.

Li Ming-qiang is a highly regarded jury member of many major International Piano Competitions including the Beijing International Piano Competition, the Chopin International Piano Competition in Warsaw, the Van Cliburn International Piano Competition in the USA, the George Enescu International Piano Competition in Bucharest, the Hamamatsu International Piano Competition in Japan, the Dinu Lipatti International Piano Competition in Bucharest, the Montreal International Music Competition, the Prokofiev International Piano Competition in St. Petersburg, the Rubinstein International Master Piano Competition in Tel-Aviv, the Santander International Piano Competition in Spain, the Sydney International Piano Competition and the Tchaikovsky International Piano Competition in Moscow.

Since 1989 he has been lecturing and giving master classes at many leading Universities, Conservatories and Schools of Music in China, Hong Kong, Taiwan, Europe, Australia and the USA. He has made recordings for the China Records, Electrecord of Romania, Supraphon of the Czech Republic and Alpha Omega Sound, the label of the Chopin Society of Hong Kong. He is a life-member of the American Liszt Society and Honorary member of Trinity College of Music, London.



### **李名強**

世界著名的鋼琴演奏家、教授及國際鋼琴比賽評委。

李氏曾任上海音樂學院副院長 (1984-1989)、鋼琴教授 (1983 年至今)、上海鋼琴協會主席及香港浸會大學音樂藝術系駐校藝術家。生於上海，他師從著名德國音樂家威頓堡 (Artur Schnabel 三重奏的小提琴家)，及世界著名的俄國鋼琴家 - 聖彼德堡音樂學院鋼琴教授克拉芙琴柯。獲大獎無數，其中包括：1957 年捷克布拉格之春「第三屆斯塔納國際鋼琴比賽」第三名；1958 年羅馬尼亞布加勒斯特「第一屆喬治·埃納斯庫國際鋼琴大賽」第一名和 1960 年波蘭華沙「第六屆蕭邦國際鋼琴大賽」第四名。

李氏於其職業生涯早期，積極於亞洲、歐洲、北美和大洋洲各地舉行鋼琴獨奏會並與各大樂團合作演出。

李氏獲邀在許多重大國際比賽中任評委。包括：北京國際鋼琴比賽、華沙蕭邦國際鋼琴比賽、美國範·克萊本國際鋼琴比賽、布加勒斯特的喬治·埃內斯庫國際鋼琴比賽、日本檳松國際鋼琴比賽、布加勒斯特的迪努李帕蒂國際鋼琴比賽、蒙特利爾國際音樂比賽、聖彼得堡的普羅科菲耶夫國際鋼琴比賽、特拉維夫的魯賓斯坦國際鋼琴大師比賽、西班牙的桑坦德國際鋼琴比賽、悉尼國際鋼琴比賽和莫斯科的柴可夫斯基國際鋼琴比賽。

近年來，李氏一直在中國、香港、台灣、歐洲、澳洲和美國等地的音樂學校及學院講課及主持大師班。

## THE MEMBERS OF THE JURY *In alphabetical order*



### **Bryce Morrison**

Bryce Morrison is considered among the world's leading authorities on piano repertoire and performance. A music scholar of Kings School, Canterbury, he read English at Oxford University, later teaching in Canada and America, before settling in London where he has taught and written as a music critic for many years.

He has been a Professor of keyboard literature and performance at the Royal Academy of Music and is a visiting Professor at Birmingham Conservatoire, Chetham's School of Music, Royal Northern School of Music, and has taught at the Royal College of Music, Guildhall School of Music and Drama, Trinity College of Music and at the Texas Conservatoire for Young Artists. He has given master classes world-wide including America, Japan, South Africa, Singapore, Australia, amongst others, and at the Juilliard School. Bryce Morrison has been a jury member of over 50 International Piano Competitions including the Hong Kong International Piano Competition.

He has published extensively in all the major British press, and especially in the Gramophone Magazine. He has also broadcast extensively for the BBC, ABC and CBC. He has published a recently re-issued study of Franz Liszt with a forward by Jorge Bolet as well as over 500 annotations for all the major record companies. He has made over 50 contributions to the most recent edition of Grove's Dictionary of Music and Musicians, holds five degrees in music and literature, is an Honorary ARAM at the Royal Academy of Music, Honorary Member of the Chopin Society in London, and a member of the Critics' Circle.

He is currently working on a study of Gabriel Faure's piano music and a book reflecting his deeply privileged career.

### **布萊斯·莫里森**

布萊斯·莫里森是全球鋼琴界的權威代表之一，他是坎特伯里國王學院的音樂學者，曾於牛津大學修讀英語，之後前往加拿大和美國教學，現定居於倫敦，多年來一直於當地教授和撰寫音樂評論。

他目前是皇家音樂學院鍵盤文學和表演系教授，同時擔任伯明翰音樂學院、切塔姆音樂學院和皇家北方音樂學院的客座教授，他亦任教於皇家音樂學院、市政廳音樂及戲劇學院、聖三一音樂學院及德克薩斯音樂學院。他曾在世界各地主持大師班，當中包括美國、日本、南非、新加坡、澳大利亞以及茱莉亞音樂學院等。直至現在，布萊斯獲超過 50 個國際鋼琴比賽聘請為評委，當中包括香港國際鋼琴大賽。

他筆下的文章廣見於英國各大報刊及留聲機雜誌，亦是 BBC、ABC 和 CBC 等電台的常客。他曾經出版關於李斯特的研究文章，並由著名鋼琴家喬治·博列特撰寫前言。布萊斯擁有音樂和文學五個學位，為新格羅夫音樂與音樂家辭典撰寫超過 50 篇文章，現在是皇家音樂學院的榮譽院士、倫敦蕭邦社榮譽會員及藝評協會成員。他最近正專注研究加布里埃爾·佛瑞的鋼琴音樂，並為其生涯撰書。

## 評審委員 排名以姓名英文字母次序

### **Pascal ROGE**

Pascal Rogé exemplifies the finest in French pianism. Born in Paris, he was a student of the Paris Conservatory and was also mentored by Julius Katchen and the great Nadia Boulanger. Winner of Georges Enesco piano competition and 1st prize of Marguerite Long Piano competition, he became an exclusive Decca recording artist at the age of seventeen. His playing of Poulenc, Satie, Fauré, Saint-Saëns and especially Ravel, is characterized by its elegance, beauty and stylistically perfect phrasing.

He has performed in almost every major concert hall in the world and with every major orchestra across the globe and has collaborated with the most distinguished conductors including Lorin Maazel, Michael Tilson Thomas, Mariss Jansons, Charles Dutoit, Kurt Masur, Edo de Waart, Alan Gilbert, David Zinman, Marek Janowski, Sir Andrew Davis, Raymond Leppard and others.

One of the world's most distinguished recording artists, he has won many prestigious awards, including two Gramophone Awards, a Grand Prix du Disque and an Edison Award for his interpretations of the Ravel and Saint-Saëns concerti along with the complete piano works of Ravel, Poulenc Debussy and Satie.

Each season, he devotes more than fifty concerts to French music in Germany, Austria, Switzerland, England, Finland as well as in the United States, New Zealand or Asia, and particularly in Japan where he teaches and plays regularly.

Aside from his solo repertoire, Pascal has enjoyed playing recitals for four-hands/two-pianos with his partner in life and in music Ami Rogé. Together, they have travelled the world appearing at prestigious festivals and concert halls and recorded several CDs dedicated to the French 2 piano and 4 hands repertoire. In 2011 they have given the premiere of a newly commissioned Concerto for Two Pianos by the composer Matthew Hindson with the Sydney Symphony Orchestra conducted by Vladimir Ashkenazy.

Mr. Rogé's interest in the younger generation of up-and-coming artists rendered him to be a chairman of the Geneva Piano competition. He moreover enjoys dedicating his time to teaching and is a current adjunct professor at the Trinity Laban College of Music and Royal Academy of Music in London. He also gives regular masterclasses in France, Japan, United States, United Kingdom and Hong Kong.



### **帕斯卡·羅傑**

帕斯卡·羅傑為法國鋼琴界首屈一指的大人物，出生於巴黎，曾就讀於巴黎國立高等音樂舞蹈學院，師承朱利葉斯·卡欽及娜迪亞·布朗熱，他曾贏得羅馬尼亞恩奈斯可鋼琴大賽冠軍及隆提博音樂大賽第一名，年僅十七歲便和 Decca 唱片公司簽約並合作錄音，他的琴聲典雅，悠揚動人，完美詮釋作品風格，擅長彈奏普朗克、薩蒂、佛瑞、聖桑、特別是拉威爾的作品。

他的演奏足跡遍佈各地著名音樂殿堂，曾與眾多世界知名的管弦樂團在全球不同地方演出，他亦曾與多名最頂尖的指揮家合作，當中包括：洛林·馬捷爾、邁可·提爾森·湯瑪斯、馬裡斯·揚頌斯、夏爾·杜托華、庫爾特·馬蘇爾、艾度·迪華特、阿倫·基爾伯特、大衛·津曼、馬雷克·亞諾夫斯基、安德魯·戴維斯、雷帕德等。

羅傑成就非凡，錄製的音樂專輯屢獲殊榮，他所演奏的拉威爾和聖桑斯協奏曲、以及拉威爾、普朗克德彪西和薩蒂等音樂家的完整鋼琴作品，曾為他贏得兩個留聲機獎、一個唱片大獎及一個愛迪生音樂獎。

每個季度，他也會在世界各地舉辦超過五十多場的音樂會，當中包括德國、奧地利、瑞士、英國、芬蘭、美國、新西蘭及亞洲；亞洲當中，羅傑亦常於日本定期進行教學及演出。

除了獨奏外，羅傑還喜歡與他的生活及音樂伴侶亞美·羅傑一起演出四手聯彈或雙鋼琴。他們一同走遍世界各地的知名音樂節及音樂廳，錄製了數張四手聯彈及雙鋼琴曲目的大碟。2011年，他們與指揮家弗拉基米爾·阿殊堅納西及悉尼歌劇院交響樂團合作，演奏作曲家馬修·辛德森的新作品，進行雙鋼琴協奏曲公演。

羅傑非常關注嶄露頭角的新一代年輕藝術家，因此成為了日內瓦鋼琴比賽的主席，他還會花時間於教學上，目前兼任三一拉邦音樂及舞蹈學院及英國皇家音樂學院的兼職教授，此外他在法國、日本、美國、香港等地定期舉辦大師班。

## THE MEMBERS OF THE JURY *In alphabetical order*



### **Elisso VIRSALADZE**

She was born in Tbilisi, Georgia. At eight she began piano lessons with her grandmother, an exceptionally talented pianist and music teacher. Virsaladze's advanced studies were at the Tbilisi Conservatory, where her grandmother taught, and at the Moscow Conservatory. Among her other notable teachers were Heinrich Neuhaus and Yakov Zak.

In 1962 she entered the Tchaikovsky Competition in Moscow and won the third prize. Four years later she won first prize at the 1966 Schumann International Competition in Zwickau, Germany.

She began teaching at the Moscow Conservatory in 1967, becoming full professor in 1994. She has built her concert career with regular tours across Europe, the U.S., South America, Japan, and Australia. She also appeared regularly in chamber music performances, though her collaborations with Natalia Gutman did not begin until the late '70s. She also made frequent appearances at music festivals, including at the Moscow-based December Nights Festival, organized by S. Richter. In 1989 Virsaladze was given the prestigious title of People's Artist of the U.S.S.R. In 1995 Virsaladze joined the faculty at the Hochschule für Musik und Theater in Munich, a position she still holds along with her Moscow post.

She concertizes widely and has various and award-winning recordings. She has played with numerous important orchestras such as the Petersburg Philharmonic, LCO, and Royal Philharmonic under the baton of conductors such as Rudolf Barschai, Kyril Kondraschin, Ricardo Muti, Kurt Sanderling, Wolfgang Sawallisch, Evgeny Svetlanov and Juri Temirkanov.

She also serves regularly as a juror at important international piano competitions including the Tchaikovsky, Geza Anda, Rubinstein and Queen Elizabeth Competitions and also teaches regularly master classes.

### **埃莉索·維爾薩拉澤**

埃莉索·維爾薩拉澤出生於格魯吉亞第比利斯，其祖母為才華洋溢的鋼琴家兼音樂老師，八歲時，埃莉索開始隨祖母習琴，後於祖母任教的學校第比利斯國立音樂學院學習，再升讀莫斯科音樂學院，她曾師從著名鋼琴家海因里希·紐豪斯和雅科夫·扎克。

1962年，她於莫斯科柴可夫斯基比賽贏得季軍，四年後於德國茨維考的舒曼國際鋼琴比賽(1966年)贏得冠軍。

1967年，她開始在莫斯科音樂學院任教，並於1994年成為正式教授。她曾於世界各地進行巡迴演出，當中包括歐洲、美國、南美、日本和澳洲。她亦有定期進行室內音樂演出，與娜塔莉婭·古特曼在七十年代後期開始合作。她亦是各大音樂節的常客，例如由斯維亞托斯拉夫·里赫特舉辦的莫斯科十二月夜晚音樂節。1989年，維爾薩拉澤獲頒蘇聯人民藝術家。1995年，她除了在莫斯科音樂學院任教外，還開始於慕尼黑音樂戲劇學院擔任教授。

埃莉索擁有豐富的音樂會演出經驗，同時曾錄製多張得獎唱片，和她合作過的知名樂團無數，例如：聖彼得堡愛樂交響樂團、倫敦當代管弦樂團和皇家愛樂樂團等；曾與她合作過的指揮家則包括：魯道夫·巴爾夏、基里爾·康德拉申、里卡多·穆蒂、庫特·桑德林、沃爾夫岡·薩沃里施、葉夫根尼·斯維特拉諾夫、尤里·特米爾卡諾夫等。

她亦經常獲邀成為各大國際鋼琴比賽的評審，包括柴可夫斯基大賽、安達蓋扎大賽、魯賓斯坦比賽和伊莉莎白王后國際音樂比賽，並定期教授大師班。

## 評審委員 排名以姓名英文字母次序

### **Mikhail VOSKRESENSKY**

He studied at the Moscow conservatory under important teachers including Lev Oborin, graduating in 1958.

His long career, he is now in his 80s, spans several important activities from teaching, recording and concertizing a truly enormous and continually expanding repertory.

From 1959 Voskresensky has been teaching at Moscow Tchaikovsky Conservatory, during this time having nurtured more than 130 prize-winners of international competitions., including 57 gold medallists. In Moscow Conservatory alone 21 of his pupils are in the staff of the University teaching piano solo and chamber music. In the year 2015 the Emperor of Japan awarded him the Japanese Order - «Rising Sun –Golden Rays » for the outstanding contribution to the culture of Japan where he taught during 2001 to 2004 at the Toho Gakuen School of Music in Tokyo .

He has recorded over 50 CDs including recording live all 27 Mozart's concertos during 2007-2010 and all Mozart's piano sonatas (2011-2014). In September 2019 the Moscow Conservatory issued his new album with 5 concertos and Choral Fantasy by Beethoven, recorded live with the Concert Conservatory Orchestra under the baton of Anatoly Levin in the Grand Hall of Moscow Conservatory.

Voskresensky gives concerts, recitals and plays with orchestras in Moscow and numerous cities all over the world. In 1957 Voskresensky was first performer abroad of USSR of Shostakovich's Second Piano concerto during Prague Spring Festival in the presence of composer himself.

### **米哈伊爾·沃氏克列辛斯基**

米哈伊爾·沃氏克列辛斯基曾就讀於莫斯科音樂學院，師從名鋼琴家列夫·奧伯林，畢業於1958年。

米哈伊爾現年八十多歲，這位鋼琴巨匠經驗豐富，曾從事教學、錄製唱片、於大型音樂會表演。

從1959年起，沃氏克列辛斯基已開始於國立莫斯科柴可夫斯基音樂學院任教，作育英才，有多於130位門下弟子曾於國際鋼琴比賽得獎，當中有57位曾贏得冠軍，單是在莫斯科音樂學院，已有21位學生成為大學教職，教授鋼琴獨奏及室內音樂。2001至2004年間，他於東京桐朋學園大學任教，並在2015年獲日本天皇授予旭日重光章，以肯定他對日本文化之貢獻。

至今他已錄製超過50張大碟，當中包括27首莫扎特協奏曲的現場錄音（2007-2010年），以及全部莫扎達鋼琴奏鳴曲（2011-2014年）。在2019年9月，莫斯科音樂學院發行了他的最新專輯，他在該專輯與音樂學院樂團合奏並進行現場錄音，由阿納托利·萊文指揮，演奏曲目包括貝多芬的五首協奏曲和《合唱幻想曲》。

沃氏克列辛斯基的表演足跡遍佈全球各大城市，1957年，他於布拉格春季國際音樂節表演，在作曲家肖斯塔科維奇面前演奏其第二鋼琴協奏曲，亦是此曲目首次登上蘇聯以外的國際舞台。



## THE MEMBERS OF THE JURY *In alphabetical order*



### **Eleanor Wong**

Professor Eleanor Wong studied at the Royal Academy of Music in London, England, on an Associated Board Scholarship. Besides winning numerous prizes and awards, Eleanor was one of the few students graduated with both the Graduate Diploma (G.R.S.M), and the Recital Diploma as well as top honours: the Walter Macfarren Gold medal and Majorie Whyte Memorial Award for the most outstanding students. As a Boise Scholar, Eleanor studied in Paris with Vlado Perlemuter and later in New York Manhattan School of Music with Artur Balsam.

Winner of silver medal at the Viotti International Competition Italy, Professor Wong broadcasted on RTHK Radio 4 (Hong Kong), WNYC (New York), BBC (UK), and overseas services. She has also given recitals extensively in the United Kingdom (including the Wigmore Hall and Purcell Room in London), China, and the United States. Professor Wong is recognized as one of the foremost piano pedagogues with many of her pupils winning top prizes in international and local piano competitions. Being one of the most sought-after teachers, Professor Wong frequently hosted lectures and workshops on Piano Pedagogy and has given master-classes in China, England, Poland, Singapore, Taiwan, Seoul, Thailand, Uruguay, South Africa and USA. She is also a frequent

juror for many international piano competitions and festivals.

Presently, Professor Wong is an Artist in Residence and Senior Lecturer at the Hong Kong Academy for Performing Arts. She is also a visiting professor at the Shenzhen School of Arts and Wuhan Music Conservatory, and is also an honorary professor of the Tianjin Music Conservatory. She is a Steinway Artist, Co-Director of the Hong Kong Summer Music, and the Chairperson of the Piano Teachers' Association in Hong Kong.

In 2008, Professor Wong was elected one of 2007 "Outstanding Leaders" by Singtao Daily in Hong Kong for her contributions to the musical world. In 2013 Professor Wong was awarded "The Hong Kong Women of Excellence in the Six Arts" for her work in music by the Hong Kong Federation of Women. In 2014, Professor Wong was honored by the Hong Kong government with the Medal of Honour for her dedication and work in music. In 2018 Professor Wong was honored with a Life Time Achievement Award in music education by The 5th Hong Kong International Music Festival.

### **黃懿倫**

黃懿倫獲英國皇家音樂學院聯合委員會獎學金前往英國倫敦深造。于此期間，黃女士獲獎無數。她是同時考獲畢業文憑、演奏文憑、及學院鋼琴學生最高的榮譽——麥法倫金牌的少數學生之一。此外，她亦被選為倫敦四大音樂學院中最傑出的優異生，獲得偉烈特紀念獎，並在英國各地巡迴演出。黃女士曾在義大利維奧國際鋼琴大賽獲得銀牌獎，亦獲得著名的有斯獎學金及班捷文·達爾獎。其後，她前往巴黎隨柯爾托和拉威爾的學生貝利慕特進修，之後再進入紐約曼克頓音樂學院隨波蘭鋼琴家波森深造，並考獲研究文憑。

黃女士經常到英美各地演出，亦常在香港舉行音樂會及與樂團合作。自1986年，黃懿倫與姐姐組成鋼琴二重奏，經常在香港、美國及國內演出。近年黃教授積極從事音樂教學工作，並栽培了不少國際比賽得獎者。她經常在各地講課；曾被邀請在中國、泰國、星加坡、烏拉圭、臺灣、英國、美國及波蘭——蕭邦國際音樂節舉行大師班。又經常被邀請在各國際鋼琴大賽擔任評委。黃教授現為香港演藝學院任駐院演出者及鍵盤系高級講師，並任深圳藝術學院客座教授、武漢音樂學院及天津音樂學院名譽教授。

黃懿倫教授在1993年被頒發成為英國倫敦皇家音樂學院院士，2000年被列入世界名人錄音樂家大全及世界名人錄傑出女性，更被列選為21世紀世界2000名傑出音樂家及音樂教育家之一。

黃教授現為香港鋼琴教師協會主席及施坦威鋼琴演出者。與此同時，她亦擔任香港藝術發展局的藝術顧問、聖三一音樂學院香港區鋼琴顧問，以及香港達克羅士協會的顧問。在2008年，黃教授更因其對香港音樂界的貢獻，被香港星島日報頒發為2007年傑出領袖。2013年黃教授獲香港各界婦女聯合協進會頒發首屆「香港六藝卓越女性」獎。2014年黃教授更獲香港特別行政區政府頒發榮譽勳章，表揚她在鋼琴教育及培育本地年輕鋼琴家方面的貢獻。2018年在香港國際音樂節被頒予音樂教育終身成就獎。

## The Contestants 參賽者

### SF1 Mr. WU, Longxuan (Chinese)

Longxuan Wu began studying piano when he was 4 years old with Prof. Tiandong Huan, professor at Xinghai Conservatory of Music in Guangzhou, China and continued his studies under him at the music school of the Xinghai Conservatory graduating in 2013. In the same year he was admitted to the Central Conservatory of music to study with Prof. Yuan Sheng where he graduated in 2017. He was then admitted to the Hochschule für Musik und Tanz in Köln and Hochschule für Musik und Theater Munich under Prof. Adrian Oetiker

In 2009, he won the top prizes in the 73rd "Steinway & Sons" International Youth Piano Competition in southern China division professional group B. In July 2011, after his selection with a full scholarship to the 15th Morningside Music Bridge in Canada, he won the second prize in the chamber group while he also won twice, 2011-12, the second prize in Yamaha Competition Asian Scholars



### 伍龍軒 (中國)

伍龍軒自四歲起便開始學習鋼琴，曾師從廣州星海音樂學院的黃天東，直至 2013 年他在該學院畢業才結束。同年，他入讀中央音樂學院，師從盛源教授，並於 2017 年畢業。後來，他入讀科隆音樂與舞蹈學院及慕尼黑音樂戲劇學院，跟隨 Adrian Oetiker 教授習藝。

於 2009 年，他榮獲第七十三屆施坦威國際青年鋼琴比賽（專業組）首獎，2011 年 7 月，他經過全國選拔後，獲得全費獎學金資助，前往加拿大參加第十五屆晨興音樂橋，並贏得室內樂組比賽亞軍；在 2011 年及 2012 年，他亦連續兩年獲得亞洲 YAMAHA 獎學金亞軍。

## PROGRAMME

### Semi-Finals

1. J.S.Bach - Partita No.6 in E minor, BWV830
2. M.Ravel - Le Tombeau de Couperin
- Intermission ——
3. Chen Yi - "Plum Blossom" for piano solo - 2019
4. Nimrod Borenstein - "Méphisto" Étude, Op.66, No.6
5. R.Schumann - Davidsbündlertänze, Op.6

### Finals

#### Part 1 - Chamber Music

- a) Commissioned piece for guitar & piano by composer Dusan Bogdanovic
- b) W.A. Mozart - Piano Quartet No.1 in G minor K.478
  - I. Allegro, in G minor
  - II. Andante, in B-flat major
  - III. Rondo (Allegro), in G major

#### Part 2 - Concertos

- S. Prokofiev
- Piano Concerto No.3 in C Major, Op.26
    - I. Andante - Allegro
    - II. Theme with Variations: Andantino
    - III. Allegro ma non troppo



## SF2 Mr. MITREA, Florian (British/Romanian)

The British/Romanian pianist's studies started in Bucharest and then with a scholarship at the Royal Academy of Music with Diana Ketler where he obtained his BMus with First Class Honours and, in 2014, his Master of Arts degree with Distinction and a DipRAM for his final recital. Florian is currently studying with Boris Petrushansky at the Accademia Pianistica Internazionale "Incontri col Maestro" in Imola, Italy.

In January 2018 he was a finalist in China at the inaugural International Music Competition Harbin, and in June had double success at the New York Piano Festival and Competition, where he was the winner (officially second prize, no first prize being awarded). In 2017 he was a double laureate at the Scottish International Piano Competition and in 2016 joint winner at the Verona International Piano Competition and also a finalist fourth prize and chamber music award at the Hamamatsu Piano Competition 2015.

He has performed at Carnegie Hall in New York, at venues across the UK, Romania, and in Austria, France, the Netherlands, Poland, Portugal, Germany, Switzerland, Japan and South Korea. He has performed with the RSNO in Glasgow, Philharmonia in London, George Enescu

Philharmonic, the Romanian Radio Symphony Orchestra in Bucharest, and Collegium Musicum Basel

## 弗洛里安·米特里亞 (英國 / 羅馬尼亞)

這位英國 / 羅馬尼亞鋼琴家在布加勒斯特學習，曾師從戴安娜·凱特勒，並獲得英國皇家學院的獎學金及以一級榮譽的成績學士畢業，後來，他於 2014 年完成藝術碩士學位，並以優異成績畢業，在畢業表演取得該學院最高演奏水平的「DipRAM」榮譽。現在他就讀於意大利伊莫拉國際鋼琴學院，師隨鮑里斯·佩特魯斯基習琴。

2018 年 1 月，他成功擠身中國首屆哈爾濱音樂比賽的決賽，同年 6 月，他於紐約鋼琴節及大賽取得成功（獲頒亞軍，同年大會並未頒授冠軍）；2017 年，他在蘇格蘭國際鋼琴比賽獲得殊榮，2016 年，與另一位鋼琴家一起獲得維羅納國際鋼琴比賽雙冠軍，亦於 2015 年的濱松鋼琴比賽獲得第四名及室內樂大獎。

他曾於多個世界知名的音樂廳演奏，例如紐約的卡內基大廳，他的足跡遍佈世界各地，包括英國、羅馬尼亞、奧地利、法國、荷蘭、波蘭、葡萄牙、德國、瑞士、日本和韓國等。他曾與多個不同樂團合作演出，包括格拉斯哥皇家蘇格蘭國家管弦樂團、倫敦愛樂管弦樂團、布加勒斯特的羅馬尼亞廣播交響樂團以及巴塞爾 Collegium Musicum 樂團。

## PROGRAMME

### Semi-Finals

1. J. Haydn - Sonata in E-flat major, Hob.XVI:52
  - I. Allegro
  - II. Adagio
  - III. Finale. Presto

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2. Chen Yi - "Plum Blossom" for piano solo - 2019

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3. Nimrod Borenstein - "Méphisto" Étude, Op.66, No.6

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4. C. Debussy - 4 Preludes
  - I. Ce qu'a vu le Vent d'Ouest
  - II. La Danse de Puck
  - III. La cathedrale engloutie
  - IV. Feux d'artifice

### Intermission

5. F. Schubert - Sonata in A minor, D784
  - I. Allegro giusto
  - II. Andante
  - III. Allegro vivace

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6. S. Prokofiev - Sonata in A major, No. 6, Op82
  - I. Allegro moderato
  - II. Allegretto
  - III. Tempo di valzer lentissimo
  - IV. Vivace

### Finals

#### Part 1 - Chamber Music

- a) Commissioned piece for guitar & piano by composer Dusan Bogdanovic
- b) W.A. Mozart
  - Piano Quartet No 2 in E-flat major KV 493
    - I. Allegro
    - II. Larghetto
    - III. Allegretto

#### Part 2 - Concertos

- Pyotr Ilyich TCHAIKOVSKY
- Piano Concerto No. 1 in B flat minor, Op.23
    - I. Allegro non troppo e molto maestoso
    - II. Andantino semplice
    - III. Allegro con fuoco

### SF3 Ms. PARKHOMENKO, Daria (Russian)

Russian pianist Daria Parkhomenko is the winner of the George Enescu Piano Competition in Romania, 2018. She was born in Rostov on Don and studied at the Special Music College "Rachmaninov State Conservatoire" with professor Sergei Osipenko and currently continues her studies with Prof. Stepan Simonian at the High School of Music and Theater in Hamburg. She is also a student of Scuola di Musica in Fiesole, Italy, where she takes regularly master-classes with Prof. Eliso Virsaladze.

Daria is a winner of various international competitions including: Sendai Piano Competition in Japan (3rd prize, 2019), M.K. Čiurlionis Piano Competition in Vilnius, Lithuania (2nd prize, 2015), and the «La Palma d'Oro» Piano Competition in San Benedetto del Tronto, Italy (3rd prize, 2018). Daria performs recitals as soloist and concerts with trio HON in various countries such as in Russia, Germany, Italy, Spain, Greece, Norway, Holland, Taiwan, Japan and the USA and she has played with numerous orchestras including Norddeutschen Philharmonic Rostock, National Symphony Orchestra of Romania, Tainan Artists Orchestra, Lithuanian National Philharmonic and Tallinn National Orchestra



### 達莉亞·芭可文高 (俄羅斯)

俄羅斯鋼琴家達莉亞·芭可文高是 2018 年羅馬尼亞喬治·埃內斯庫鋼琴比賽的優勝者。她出生於頓河畔羅斯托夫，在拉赫瑪尼諾夫國立音樂學院就讀時，師從謝爾蓋·奧西彭科教授，目前師承斯蒂芬·西蒙尼恩教授，於漢堡的音樂與戲劇高中繼續習琴。她同時亦修讀於意大利菲耶索萊音樂學院，定期參加依莉素·維莎拉斯教授的大師班。

達莉亞曾橫掃多個國際比賽的大獎，其中包括 2019 年日本仙台鋼琴比賽季軍、2015 年立陶宛維爾紐斯 M Čiurlionis 鋼琴比賽亞軍，以及 2018 年意大利聖貝尼迪托德隆托的金棕櫚鋼琴比賽季軍。

達莉亞·芭可文高曾於俄羅斯、德國、意大利、西班牙、希臘、挪威、荷蘭、台灣和美國等地舉辦獨奏會和與 HON 三人組合音樂會，並曾與多個知名樂團合作演出，包括北德羅斯托克愛樂樂團、羅馬尼亞國家交響樂團、台南藝術家樂團、立陶宛國家交響樂團和塔林國家交響樂團。

## PROGRAMME

### Semi-Finals

1. Chen Yi - "Plum Blossom" for piano solo - 2019
2. Nimrod Borenstein - "Méphisto" Étude Op.66, No.6
3. J. Haydn
  - Sonate in C major, HOB XVI:48
  - I. Andante con espressione
  - II. Rondo (Presto)
4. C. Debussy
  - Étude pour les arpèges composés, No.11
  - 3 Preludes: "La Sérénade interrompue", "Les tierces alternees", "Feux d'artifice"
5. S. Prokofiev - Sonate 3 op.28

— Intermission —

6. J. Brahms - 7 Fantasien, Op. 116
7. G.Enescu - "Pavane" from Suite 2, Op.10
8. C. Vine - Sonate 1

### Finals

#### Part 1 - Chamber Music

- a) Commissioned piece for guitar & piano by composer Dusan Bogdanovic
- b) F. Mendelssohn
  - Piano trio Nr. 1 in D minor, Op. 49
  - I. Molto allegro ed agitato
  - II. Andante con moto tranquillo
  - III. Scherzo
  - IV. Finale

#### Part 2 - Concertos

- S. RACHMANINOV
- Piano Concerto No.3 in D minor, Op.30
  - I. Allegro ma non tanto
  - II. Intermezzo. Adagio
  - III. Alla breve



## SF4 Mr. ABDELMOULA, Jean-Selim (SWISS)

He is an alumni of Lausanne HEMU and Guildhall School of Music and Drama where he studied with pianists Christian Favre and Ronan O'Hora and composer Julian Anderson. He is the recipient of many awards in both piano and composition including the first prizes at the 2012 Edvard Grieg International Composer Competition in Oslo, 2013 Lausanne Concours d'Interprétation Musicale and 2016 Premi de Musica de Cambra Montserrat Alavedra, the third prize at the 2015 Ciurlionis International Piano Competition in Vilnius, the 2015 Guildhall Wigmore Recital Prize in London and the 2018 Lili Boulanger Memorial Fund Award in Boston.

He has played in halls such as the Royal Festival Hall, the Wigmore Hall, the Barbican Hall all in London, the Palau de la Musica (Barcelona), the Koerner Hall (Toronto), the Sendesaal (Bremen), the Carnegie Hall, (US) the Palais des Beaux-Arts (Brussels). He has participated in festivals such as Lucern Festival, Lavaux Classics, Ittinger Pfingstkonzerte, Prussia Cove Open Chamber Music, Düsseldorf Schumannfest and Festspiele Mecklenburg-Vorpommern.

## 吉恩·塞利姆·阿德姆(瑞士)

吉恩·塞利姆為洛桑高等音樂學院和市政廳音樂及戲劇學院的校友，師從鋼琴家 Christian Favre 和 Ronan O'Hora、作曲家 Julian Anderson。他於鋼琴及作曲界屢獲殊榮，包括 2012 年在奧斯陸贏得愛德華·格里格國際作曲比賽冠軍，2013 年洛桑音樂演奏比賽冠軍，2016 年蒙特拉特阿瓦拉鋼琴比賽冠軍，2015 年在維爾紐斯贏得色立昂尼斯國際鋼琴比賽季軍，同年，在倫敦贏得威格莫爾音樂廳獨奏會獎項，以及在 2018 年在波士頓獲得莉莉·布朗格紀念基金會獎。

他曾在多家殿堂級的音樂廳演奏，包括皆位於倫敦的皇家節日音樂廳、威格摩爾音樂廳和巴比肯藝術中心，還有加泰羅尼亞音樂宮（巴塞隆拿）、柯納音樂廳（多倫多）、Sendesaal 音樂廳（不萊梅）、卡內基大廳（美國）以及里爾美術宮（里爾）等。他曾參與多個音樂節，例如琉森音樂節、拉沃經典音樂節、伊廷格聖靈降臨室內音樂節、普魯士灣公開室內音樂節、杜塞爾多夫舒曼音樂節、以及德國梅克倫堡藝術節等。

## PROGRAMME

### Semi-Finals

1. R. Schumann - Fantasie Op.17 in C major
  - I. Durchaus fantastisch und leidenschaftlich vorzutragen; Im Legenden – Ton
  - II. Mässig – Durchaus energisch
  - III. Langsam getragen – Durchweg leise zu halten
- Intermission ——
2. C. Debussy - La terrasse des audiences du clair de lune, No.7 from Preludes, Book II
3. M. Ravel - Valses nobles et sentimentales
  - Waltz I - Modéré, très franc
  - Waltz I - Assez lent, avec une expression intense
  - Waltz III - Modéré
  - Waltz IV - Assez animé
  - Waltz V - Presque lent, dans un sentiment intime
  - Waltz VI - Vif
  - Waltz VII - Moins vif
  - Waltz VIII - Lent
4. Lili Boulanger - Trois morceaux
5. C. Franck - Prélude, Choral et Fugue
6. G. Fauré - Nocturne No.13, Op.119

### Finals

#### Part 1 - Chamber Music

- Ludwig van BEETHOVEN (1770 – 1827)
- Trio in D Major, Op. 70, No.1 "The Ghost"
    - I. Allegro vivace e con brio
    - II. Largo assai ed espressivo
    - III. Presto

#### Part 2 - Concertos

- Ludwig van BEETHOVEN (1770 – 1827)
- Piano Concerto No.4 in G major, Op.58
    - I. Allegro moderato
    - II. Andante con moto
    - III. Rondo: Vivace

## SF5 Ms. WEI, Yun (Chinese)

Born in 1994 in Hunan, China, Yun Wei began her piano studies at the age of 6. She then continued her studies at the Wuhan Conservatory of Music with Man Wu and Xiao-Feng Zheng. In 2010 she emigrated to the United States, where she received her Bachelor's degree (2014) and Master's degree (2016) from The Juilliard School. Yun Wei just finished her study at Juilliard in the prestigious Artist Diploma program in May, 2018, under the guidance of Robert McDonald.

Wei has garnered several honors and awards in her field. In addition to being a laureate of the 2015 Leeds International Piano Competition, where she worked with Conductor Sir Mark Elder and the Halle Orchestra, Ms. Wei is winner of the 2015-2016 Gina Bachauer Piano Competition.

Miss Wei has since appeared in notable halls around the world, including New York City's Alice Tully Hall and Paul Hall in Lincoln Center, Merkin Hall, and Carnegie Hall's Weill Recital Hall, Oriental Art Center in Shanghai, and the United Kingdom's Great Hall and the Town Hall in Leeds.



## 魏芸 (中國)

魏芸於 1994 年在中國湖南出生，六歲開始學習鋼琴，她就讀於武漢音樂學院，師從吳曼及鄭曉峰。2010 年，她移民到美國，並在當地的朱利亞德學院完成學士學位（2014）及碩士學位（2016 年），在 2018 年 5 月，她亦於該校完成了聲望極高的藝術家文憑課程，師羅伯特·麥克唐納習琴。

魏芸曾獲得多個不同榮譽和獎項，她除了在 2015 年與指揮家馬克·埃爾德及哈雷管弦樂團一同演奏，在利茲國際鋼琴比賽上獲得殊榮，還於 2015-2016 年於吉娜巴考爾鋼琴比賽中取得優勝。

魏芸亦曾於世界各地的知名殿堂演奏，包括紐約市的愛麗絲·圖利音樂廳、林肯中心的保羅大廳、莫金音樂廳、卡內基大廳的威爾獨奏廳、上海東方藝術中心、英國市政廳大廳和利茲市政廳。

## PROGRAMME

### Semi-Finals

1. Nimrod Borenstein - "Méphisto" Étude, Op.66, No.6

2. R. Schumann - Carnaval, Op.9

— Intermission —

3. Chen Yi - "Plum Blossom" for piano solo - 2019

4. J. Brahms - Piano Sonata No.3 in F Minor, Op.5

### Finals

#### Part 1 - Chamber Music

a) Commissioned piece for guitar & piano by composer  
Dusan Bogdanovic

b) J. Brahms

- Piano Quartet No. 1 in G minor, Op.25

I. Allegro

II. Intermezzo: Allegro ma non troppo - Trio: Animato

III. Andante con moto

IV. Rondo alla Zingarese: Presto

#### Part 2 - Concertos

S. RACHMANINOV

- Piano Concerto No.3 in D minor, Op.30

I. Allegro ma non tanto

II. Intermezzo. Adagio

III. Alla breve



## SF6 Mr. CHON, Sae Yoon (South Korean)

In May 2019, Sae Yoon received his Bachelor of Music, Performance (Honours) degree from The Royal Conservatory of Music's Glenn Gould School in Toronto, Canada. He continues his studies in the school's two-year post-Bachelor Artist Diploma Program with John O'Connor and James Anagnoson.

Since performing with the Cleveland Orchestra under the baton of Maestro Jahja Lin at age 18, Sae Yoon has performed as a soloist with various orchestras including the RTE National Symphony Orchestra of Ireland, the orchestras of Valencia (Spain), Bucheon (South Korea), the Royal Conservatory (Canada) among others.

At the 2019 Verbier Festival, Sae Yoon Chon became a Vendome Prize winner placing third while at the 2019 Orford Music Award competition in Quebec, Canada, he won first prize as well the first prize in the 2018 Dublin International Piano Competition.

He has a busy 2019-21 concert schedule in Italy, Ireland and London including a recital at Carnegie Hall as well as his debut with the London Symphony Orchestra.

## 全世允 (音譯) (南韓)

全世允在 2019 年 5 月於加拿大多倫多的皇家音樂學院格倫古爾德學校取得音樂學士 (榮譽) 學位，現於同校繼續攻讀為其兩年的深造文憑，師承約翰·奧康納和詹姆斯·安力萊臣。

自 18 歲時在大師林望傑的指揮下與克里夫蘭管弦樂團共同演出後，全世允便開始與不同樂團合作的獨奏生涯，合作的樂隊包括：愛爾蘭電台國家交響樂團、西班牙瓦倫西亞樂團、南韓富川交響樂團、加拿大皇家音樂學院樂團等。

全世允是多個重要獎項得主，包括 2019 年韋爾比耶音樂節季軍、2019 年加拿大魁北克奧福德音樂獎冠軍、以及 2018 年都柏林國際鋼琴比賽冠軍。

全世允將於 2019 至 2021 年期間到意大利、愛爾蘭及倫敦演出，當中包括在卡內爾大廳舉行獨奏會及首次與倫敦交響樂團合作演出。

## PROGRAMME

### Semi-Finals

1. Nimrod Borenstein - "Méphisto" Étude, Op.66, No.6

2. L.v. Beethoven - Piano Sonata No.6, Op.10, No.2

3. J. Brahms - Piano Sonata No.3, Op.5

— Intermission —

4. Chen Yi - "Plum Blossom" for piano solo - 2019

5. H. Dutilleux - Choral et variations

6. S. Prokofiev - Piano Sonata No.8 in B flat major, Op.84

### Finals

#### Part 1 - Chamber Music

a) Commissioned piece for guitar & piano by composer  
Dusan Bogdanovic

b) R. Schumann

- Piano Quintet in E-flat major, Op.44

I. Allegro brillante

II. In modo d'una marcia. Un poco largamente

III. Scherzo: Molto vivace

IV. Finale: Allegro ma non troppo

#### Part 2 - Concertos

L.v. Beethoven

- Piano Concerto No.5 in E flat major, Op.73 "Emperor"

I. Allegro

II. Adagio un poco mosso

III. Adagio un poco mosso

## SF7 Mr. KIM, Honggi (South Korean)

Born in 1991 in S.Korea, he was educated at Seoul Arts High School and from 2010 at the Korea National University of Art in Seoul. In 2014, he continued his studies in Munich, with Prof. Arnulf von Arnim at the University of Music and Theater and at the University of Music and Performing Arts in Frankfurt am Main. As from 2018 he has been studying with Prof. Antti Siirala at the Hochschule für Musik und Theater in Munich.

Honggi has been awarded prizes at numerous major international piano competitions including 2013 Tongyoung 'Isang Yun' (1st prize and special prize) and in 2017 as semifinalist at the Van Cliburn Competition. In April 2018 he won the 1st prize and two special prizes at the 60th Piano Competition Jaen / Spain while in 2018 he was one of the semi-finalists at the Concours Géza Anda in Zurich, where the jury awarded him the Schumann prize.

He has performed widely in Europe and Asia.



## 金弘基 (南韓)

金弘基在 1991 年出生於南韓，曾入讀首爾公演藝術高中，2010 在韓國藝術綜合學校畢業。2014 年，他繼續學業，師從 Arnulf von Arnim 教授，就讀於慕尼黑音樂戲劇學院及美因河畔法蘭克福音樂與表演藝術學院。2018 年，他開始師隨慕尼黑音樂戲劇學院的安提·西拉拉教授習琴。

金弘基曾於不同國際鋼琴比賽得獎，包括 2013 年統營伊伊桑大賽（亞軍及特別獎），他亦曾擠身於范·克萊本國際鋼琴比賽的半決賽中。2018 年四月，他在第六十屆西班牙哈恩省鋼琴比賽獲得冠軍及兩項特別獎，同年，他亦在蘇黎世的 Geza Anda 鋼琴大賽入圍半決賽，並獲評審頒發舒曼獎。

除此之外，金弘基亦曾於歐洲及亞洲多處地方演奏。

## PROGRAMME

### Semi-Finals

1. J. Haydn - Sonata in E flat major Hob: XVI 52
2. M. Ravel - Gaspard de la Nuit
3. F. Liszt - A. Volodos Hungarian Rhapsody No.13
- Intermission ——
4. Nimrod Borenstein - "Méphisto" Étude, Op.66, No.6
5. Chen Yi - "Plum Blossom" for piano solo - 2019
6. G. Ligeti - Etude No.6, Book.1 'Automne à Varsovie'
7. F. Chopin - 12 Etudes, Op.25

### Finals

#### Part 1 - Chamber Music

- a) Commissioned piece for guitar & piano by composer Dusan Bogdanovic
- b) R. Schumann
  - Piano Quintet in E-flat major, Op.44
  - I. Allegro brillante
  - II. In modo d'una marcia. Un poco largamente
  - III. Scherzo: Molto vivace
  - IV. Finale: Allegro ma non troppo

#### Part 2 - Concertos

- S. RACHMANINOV
- Piano Concerto No.3 in D minor, Op.30
  - I. Allegro ma non tanto
  - II. Intermezzo. Adagio
  - III. Alla breve



## SF8 Mr. LEE, Shuan Hern (Australian)

The 16 year old West Australian pianist, Shuan Hern Lee started piano lessons at 2 and at the age of 14 was accepted at the University of Western Australia and also obtained the Fellowship of Music of Australia diploma, the youngest candidate ever to achieve this. He is also a student of International Piano Academy Incontri Col Maestro of Imola, Italy and studying with Yoon Sen Lee and Ingrid Fliter.

Shuan Hern has won many top prizes at piano competitions including 1st and laureate prizes at the Krainev International Piano Competition in Moscow, Schumann International Piano Competition in Dusseldorf, International Piano Competition, Palma D'oro in Finale Ligure, and 2nd prize at the Horowitz International Piano Competition, Ukraine, and at the Cleveland International Piano Competition, USA.

Shuan Hern has performed in many countries globally as soloist and also with numerous orchestras including the National Symphonic Orchestra of Ukraine, West Australian Symphony Orchestra, National Philharmonic Orchestra of Russia, Canton Symphony Orchestra and Perth Symphony Orchestra.

## 李宣恆 (澳洲)

這位十六歲的西澳鋼琴家於兩歲便開始習琴，十四歲入讀西澳大學並完成澳洲高級音樂表演文憑，是有史以來最年輕完成該文憑的人。他同時亦於意大利就讀伊莫拉國際鋼琴學院，師從李尹森和英格麗·費特爾。

李宣恆在鋼琴界屢獲殊榮，是多一金包括俄羅斯莫斯科克拉伊涅夫國際鋼琴比賽冠軍、德國杜塞爾多夫舒曼國際鋼琴比賽冠軍、意大利菲納萊利古雷金棕櫚國際鋼琴比賽冠軍、烏克蘭霍羅威茨國際鋼琴比賽亞軍，以及美國克利夫蘭國際鋼琴比賽亞軍。

李宣恆以獨奏家的身份在全球多個國家演出，並與眾多樂團合作，包括烏克蘭國家交響樂團、西澳大利亞交響樂團、俄羅斯國家愛樂樂團、美國坎頓交響樂團和柏斯交響樂團。

## PROGRAMME

### Semi-Finals

1. J.S. Bach - Chromatic Fantasia and Fugue in D minor  
BWV 903

2. J. Haydn - Sonata Hob XVI/52

3. F. Chopin - Nocturne Op.48, No.1

4. B. Bartok - Etudes Op.18

### Intermission

5. F. Chopin

- Sonata No. 2 in B-flat minor, Op. 35
  - I. Grave - Doppio movimento
  - II. Scherzo
  - III. Marche funèbre: Lento
  - IV. Finale: Presto

6. S. Prokofiev, Sonata (Complete)

### Finals

#### Part 1 - Chamber Music

- R. Schumann  
- Piano Quintet in E-flat major, Op.44
- I. Allegro brillante
  - II. In modo d'una marcia. Un poco largamente
  - III. Scherzo: Molto vivace
  - IV. Finale: Allegro ma non troppo

#### Part 2 - Concertos

- S. RACHMANINOV  
- Piano Concerto No.3 in D minor, Op.30
- I. Allegro ma non tanto
  - II. Intermezzo. Adagio
  - III. Alla breve

## SF9 Mr. SCHEUCHER, Philipp (Austrian)

Born in Graz, Austria, in 1993. He started his studies at the age of five at a local music school and then under Maria Zgubic at the University of Music and Performing Arts in Graz, and since 2008 studying there under Markus Schirmer. In June 2018 he was awarded his master's diploma with unanimous distinction.

He has participated and won awards in numerous competitions including winning first prizes at the Aarhus International Piano Competition in Denmark and at the international piano competition Vila de Xàbia, Spain, the second prize in the 13th UNISA International Piano Competition in Pretoria, South Africa, six prizes at the Pianale Academy in Germany and the first prize at the Karlrobert Kreiten piano competition at the University of Cologne.

He has performed at the Golden Hall in the Wiener Musikverein, the Gewandhaus zu Leipzig, the Herkules-Saal in Munich and the Konzerthaus Berlin, and has toured across Europe, US and Japan and performed with various orchestras including the Graz Philharmonic Orchestra.



## 菲利浦·施徹 (奧地利)

菲利浦·施徹在 1993 年出生於奧地利格拉茨，五歲開始在一間當地的音樂學校學習，並自 2008 起，入讀奧地利國立格拉茲音樂暨表演藝術大學，師承馬庫斯·希爾默，2018 年 6 月以優異成績完成碩士學位。

菲利浦曾經參與過不少大賽，並屢獲殊榮，包括：丹麥奧胡斯國際鋼琴比賽冠軍、西班牙維拉哈章亞國際鋼琴比賽冠軍、在南非比勒陀利亞舉行的第十三屆南非大學國際鋼琴比賽亞軍、德國 Pianale 學院鋼琴比賽第六名、以及於科隆大學舉行的卡爾羅伯特·海頓國際鋼琴比賽冠軍。

菲利浦曾於多處著名音樂廳演奏，當中包括維也納金色大廳、萊比錫布商大廈赫拉克勒斯廳、柏林音樂廳，還試過橫跨歐洲、美國、日本等地，與多個知名管弦樂團演出，例如奧地利格拉茲交響樂團。

## PROGRAMME

### Semi-Finals

1. L.v. Beethoven - Fantasie Op. 77
2. Nimrod Borenstein - "Méphisto" Étude, Op.66, No.6
3. W.A. Mozart - Sonate K. 331 in A Major, "alla turca"
4. Chen Yi - "Plum Blossom" for piano solo - 2019
5. F. Liszt - from "Études d'exécution transcendante" - Mazeppa

### — Intermission —

6. I. Stravinsky - Trois Mouvements de Pétrouchka
7. M. Mussorgsky - Pictures at an Exhibition

### Finals

#### Part 1 - Chamber Music

- a) Commissioned piece for guitar & piano by composer Dusan Bogdanovic
- b) L.v. Beethoven
  - Piano trio in D major, Op. 70, No.1 "Ghost"
  - I. Allegro vivace e con brio
  - II. Largo assai ed espressivo
  - III. Presto

#### Part 2 - Concertos

- Pyotr Ilyich TCHAIKOVSKY
- Piano Concerto No. 1 in B flat minor, Op.23
  - I. Allegro non troppo e molto maestoso
  - II. Andantino semplice
  - III. Allegro con fuoco



## SF10 Mr. YOON, Joon (South Korean)

He is a graduate of the Guildhall School of Music and Drama, Artist Diploma, 2017- 2019 , of Yale University School of Music, Master of Music, 2014-2016 and of the Juilliard School, Bachelor of Music, 2010-2014

He has won prizes in numerous competitions, including in 2018, Guildhall School's most prestigious award, the Gold Medal. He won top prizes at competitions such as the Piano Texas Concerto Competition, , as well as winning awards at the Campillos International Piano Competition in Spain, and the Verona International Piano Competition in Italy.

He has performed in prestigious venues across Asia, Europe, and the USA, including the Barbican Center, Lincoln Center, Carnegie Hall, Palau de la Musica, Seoul Arts Center, and Sejong Center for the Performing Arts, playing with orchestras such as the Guildhall Symphony Orchestra, Fort Worth Symphony Orchestra, and Orchestra di Padova e del Veneto

## 尹俊 (音譯) (南韓)

尹俊是茱莉亞學院的畢業生，在 2010 至 2014 年，於該校完成了音樂學士學位，後於 2014 至 2016 年繼續在耶魯大學音樂學院攻讀音樂碩士，2017 至 2019 年則就讀於市政廳音樂及戲劇學院，並在該校完成了藝術文憑。

他獲獎無數，包括在 2018 年獲頒茱莉亞學院的大獎金牌，他亦曾在不同比賽名列前茅，包括得克薩斯鋼琴協奏曲比賽、西班牙坎皮略斯國際鋼琴比賽、及意大利維羅納國際鋼琴比賽。

他曾表演的場地橫跨亞洲、歐洲及美國，包括巴比肯藝術中心、林肯中心、卡內基大廳、加泰羅尼亞音樂宮、首爾藝術中心和世宗文化會館。他亦曾與不同管弦樂團合作，包括茱莉亞交響樂團、沃斯堡交響樂團和意大利威尼托帕多瓦室樂團。

## PROGRAMME

### Semi-Finals

#### 1. J. S. Bach - French Suite No. 5 in G major, BWV 816

Allemande  
Courante  
Sarabande  
Gavotte  
Bourrée  
Loure  
Gigue

#### 2. A. Scriabin - Piano Sonata No. 10, Op. 70

#### 3. Nimrod Borenstein - "Méphisto" Étude, Op.66, No.6

#### 4. M. Ravel - La Valse

— Intermission —

#### 5. Chen Yi - "Plum Blossom" for piano solo - 2019

#### 6. J. Brahms - Piano Sonata No. 3 in F minor, Op. 5

I. Allegro maestoso  
II. Andante molto  
III. Scherzo. Allegro energico avec trio  
IV. Intermezzo. Andante molto  
V. Finale. Allegro moderato ma rubato

### Finals

#### Part 1 - Chamber Music

##### a) Commissioned piece for guitar & piano by composer Dusan Bogdanovic

##### b) R. Schumann

- Piano Quintet in E-flat major, Op.44

I. Allegro brillante  
II. In modo d'una marcia. Un poco largamente  
III. Scherzo: Molto vivace  
IV. Finale: Allegro ma non troppo

#### Part 2 - Concertos

##### Pyotr Ilyich TCHAIKOVSKY

- Piano Concerto No. 1 in B flat minor, Op.23

I. Allegro non troppo e molto maestoso  
II. Andantino semplice  
III. Allegro con fuoco

## SF11 Mr. BELYAVSKY, Sergey (Russian)

Born in Moscow to a family of musicians, he began playing piano at age 5 and by the time he was nine, he was accepted to the top music school in Russia - Central Music School under the Moscow State Conservatory. He graduated from the Central Music School under Prof. Andrey Pisarev in 2011, and then he completed his studies in 2016 at the Moscow State Tchaikovsky Conservatory with Prof. Eliso Virsaladze. In the academic year 2016-2017 Sergey studied with Prof. Arie Vardi at the Buchmann-Mehta School of Music Tel Aviv University and presently is studying at the Kalaidos Musikhochschule in Switzerland in the class of Prof. Lev Natochenny

At eleven, he won his first international competition and at twelve performed his first recital. Since then his concert performances have spanned the globe: Israel, USA, Germany, Spain, Italy, San Marino, France, Austria, Norway, Denmark, Luxembourg, Belgium, Netherlands, Hungary, South Korea, Japan, China, Kazakhstan, Georgia, Ukraine, Poland, Greece, Morocco, Australia.

He has participated and won prizes in numerous competitions including in 2013 the "International Piano Competition", Almaty, Kazakhstan, Third Prize, in 2014 the Maria Canals International Piano Competition, Barcelona, Second Prize and Audience Prize, in 2016 the Ferenc Liszt International Piano Competition, Budapest, Bronze Medalist, in 2018 the Gina Bachauer International Artists Competition, Salt Lake City, Third Prize, and finally in 2019 - 1st International Piano Mozarteum Competition "Juries in Competition", Salzburg, 1st Prize Winner.

Belyavskiy has performed as a soloist as well as with internationally acclaimed symphonic orchestras such as the Russian National Orchestra, Moscow State Symphony Orchestra, Budapest Symphony Orchestra of the Hungarian Radio; Kazakhstan State Symphonic Orchestra, Symphonic Orchestra of Kharkiv Philharmonic (Ukraine) and the Orquestra Symphony del Valles.

Sergey has released three solo CDs, most recently of Chopin's 24 Etudes.



## 謝爾蓋·貝利亞夫斯基 (俄羅斯)

謝爾蓋出生於莫斯科一個音樂世家，五歲開始習琴，九歲入讀知名音樂學校莫斯科音樂學院附屬中學，師承安德烈·皮薩列夫教授，並於 2011 年畢業，後於莫斯科國立柴可夫斯基音樂學院師隨埃利索·薇莎拉茲教授，並在 2016 年畢業。在 2016-2017 年，謝爾蓋於以色列梅塔音樂學院師承阿里·瓦迪教授，目前他正就讀於瑞士盧塞恩音樂學院，由納托錢尼教授教導。

謝爾蓋在十一歲時贏得首個國際獎項，十二歲首次進行個人獨奏表演。從那時起，他演出的足跡便遍及全球：以色列、美國、德國、西班牙、意大利、聖馬力諾、法國、奧地利、挪威、丹麥、盧森堡、比利時、荷蘭、匈牙利、韓國、日本、中國、哈薩克斯坦、格魯吉亞、烏克蘭、波蘭、希臘、摩洛哥、澳大利亞等等。

他於各大鋼琴比賽中屢獲殊榮，當中包括 2013 年哈薩克阿拉木圖國際鋼琴比賽季軍、2014 年巴塞隆那 Maria Canals 國際鋼琴比賽亞軍及觀眾大獎、2016 年布達佩斯 Ferenc Liszt 國際鋼琴比賽銅獎、2018 年鹽湖城吉娜·巴考爾國際藝術家大賽季軍、以及 2019 年薩爾斯堡首屆國際莫扎特鋼琴比賽「Juries in Competition」冠軍。

謝爾蓋曾多次進行獨奏表演，並與世界著名的交響樂團合作演出，如俄羅斯國家管弦樂團、莫斯科國家交響樂團、匈牙利廣播電台布達佩斯交響樂團、哈薩克斯坦國家愛樂樂團、哈爾科夫交響樂團（烏克蘭）和德爾巴列斯交響樂團。

謝爾蓋曾推出三張個人大碟，最新作品為「蕭邦：24 首練習曲」。

## PROGRAMME

### Semi-Finals

1. R. Schumann - "Carnival" Op.9
2. F. Liszt - "Harmonies du Soir" (Transcendental etude No.11)
3. F. Liszt - Fantastic rondo on the Spanish theme  
"El Contrabandista"
- Intermission ——
4. F. Chopin - Polonaise op.44 in F sharp minor.
5. S. Taneev - Prelude and Fugue in G sharp minor, Op.29
6. S. Prokofiev - Piano Sonata No. 6, in A major, Op. 82

### Finals

#### Part 1 - Chamber Music

- C. Franck  
- Piano Quintet in F minor  
I. Molto moderato quasi lento - Allegro  
II. Lento con molto sentiment  
III. Allegro non troppo ma con fuoco

#### Part 2 - Concertos

- S. Rachmaninov  
- Piano Concerto No.2 in C minor, Op.18  
I. Moderato  
II. Adagio sostenuto  
III. Allegro scherzando



## SF12 Ms. IN, So Hyang (South Korean)

Born in 1991 in Korea, So Hyang In began her piano studies at the age of 5 and continued to study with Seok Kim at the Seoul Arts High School. Following graduation she studied in the Seoul National University under Professor Aviram Reichert and is currently studying at Hochschule fur Musik und Theater Muenchen with Professor Antti Siirala. From October 2019 she will begin her new studies at Hochschule fur Musik und Theater Leipzig with Professor Gerald Fauth.

She has won prizes and laureate positions in various competitions including the 2017 Maj Lind International Competition, the 2018 Dublin International Competition and in the same year, she won the first prize at the Valsesia Musica International Competition in Italy.

She has appeared in various recitals including the Kumho Young Artist Recital and the Chosun Ilbo Debut and has performed with the Music in the Mountains Festival Orchestra, Daejeon Philharmonic Orchestra, Daejeon Youth Orchestra and the Changwon Philharmonic Orchestra.

## 印素香 (南韓)

印素香在 1991 年出生於韓國，五歲開始習琴，早年在首爾公演藝術高中師承 Seok Kim，畢業後她繼續於首爾大學師隨 Aviram Reichert，目前她正於萊比錫音樂戲劇學院，師承 Gerald Fauth 教授習琴。

她曾在各大比賽獲得不同獎項及殊榮，例如 2017 年 Maj Lind 國際鋼琴比賽、2018 年都柏林國際鋼琴比賽，她亦曾於 2018 年的意大利 Valsesia Musica 國際音樂比賽獲得冠軍。

她亦曾出現於不同獨奏演奏會，包括錦湖青年藝術家演奏會和朝鮮日報出道演奏會，並與 Music in the Mountains 音樂節管弦樂團、大田愛樂樂團、大田青年管弦樂團和昌原愛樂樂團合作演出。

## PROGRAMME

### Semi-Finals

1. Chen Yi - "Plum Blossom" for piano solo - 2019

2. J. Haydn - Sonata in C Major, Hob. XVI:48  
I. Andante con espressione  
II. Presto

3. R. Schumann - Fantasiestücke, Op. 12  
I. Des Abends  
II. Aufschwung  
III. Warum?  
IV. Grillen  
V. In der Nacht  
VI. Fabel  
VII. Traumes Wirren  
VIII. Ende vom Lied

— Intermission —

4. Nimrod Borenstein - "Méphisto" Étude, Op.66, No.6

5. F. Chopin - Andante Spianato et Grande Polonaise Brillante, Op. 22

6. S. Prokofiev - Sonata No. 8 in B flat Major, Op. 84  
I. Andante dolce  
II. Andante sognando  
III. Vivace

### Finals

#### Part 1 - Chamber Music

a) Commissioned piece for guitar & piano by composer  
Dusan Bogdanovic

b) Dvorak  
- Piano Quintet in A Major, Op. 81  
I. Allegro, ma non tanto  
II. Dumka: Andante con moto  
III. Scherzo (Furiant): molto vivace  
IV. Finale: Allegro

#### Part 2 - Concertos

S. RACHMANINOV  
- Piano Concerto No.3 in D minor, Op.30  
I. Allegro ma non tanto  
II. Intermezzo. Adagio  
III. Alla breve

## SF13 Mr. YE, Lin (Chinese)

Lin Ye was born in Dalian, China in 1992. He showed his talent at an early age and started his studies in 2006 at the Shenyang Conservatory of Music with Ziaoqiang Wang and then continued at the Hochschule fur Musik und Theater Hanover, Germany. He completed there his high school diploma, and the Bachelor and Masters Degrees in Piano Performance.

He participated in and won prizes in numerous competitions including the top prize of International Bachelor Piano Award in Düsseldorf, 1st prize in the Troisdorf International Piano Competition, 1st prize in the Chopin International Piano Competition Hartford CT, and 1st prize in the High Point University Piano Competition 2017.

Lin has played numerous recitals in Asia, Europe and the United States, including Carnegie Weill Hall in New York (2017), Yokohama Minato Mirrai Hall in Japan (2017), Hayworth Fine Arts Center in High Point, NC (2017), Baruch Performing Art Center, New York (2017), Zipper Hall in Los Angeles (2018), Enric Granados Auditorium in Spain (2018), Shangyu Art Center in Ningbo(2018)



## 葉霖(中國)

葉霖在 1992 年出生於中國大連，在幼年時便展現出音樂天份，2006 年開始在瀋陽音樂學院師從於王曉強教授，其後入讀德國漢諾威音樂與戲劇學院，在該校完成了鋼琴演奏的高中文憑、學士文憑及碩士文憑。

葉霖曾參與並勝出多個國際比賽，包括杜塞爾多夫國際鋼琴大賽首獎、特羅斯多夫國際鋼琴比賽第一名、哈特福德蕭邦國際鋼琴比賽第一名、2017 年海波特大學鋼琴大賽第一名等。葉霖表演的足跡遍佈亞洲、歐洲及美國，當中包括紐約卡內基音樂廳 (2017)、日本橫濱港未來音樂廳 (2017)、海波因特海沃斯藝術中心 (2017)、紐約巴魯克表演藝術中心 (2017)、洛杉磯茲珀音樂廳 (2018)、西班牙恩里克葛拉納多斯音樂廳 (2018)、寧波 Shangyu 藝術中心 (2018) 等。

## PROGRAMME

### Semi-Finals

1. Nimrod Borenstein - "Méphisto" Étude, Op.66, No.6
  2. Chen Yi - "Plum Blossom" for piano solo - 2019
  3. L.v. Beethoven - Piano Sonata in C Major, Op.53 "Waldstein"
  4. F. Liszt - Ballade No.2
- Intermission —
5. J. Haydn - Sonata in E Major, Hob.XVI:31
  6. S. Prokofiev - Sonata No.6, Op.82

### Finals

#### Part 1 - Chamber Music

- a) Commissioned piece for guitar & piano by composer Dusan Bogdanovic
- b) D. Shostakovich  
- Piano Trio No.2, Op.67
  - I. Andante
  - II. Allegro con brio
  - III. Largo
  - IV. Allegretto

#### Part 2 - Concertos

- Pyotr Ilyich TCHAIKOVSKY  
- Piano Concerto No. 1 in B flat minor, Op.23
  - I. Allegro non troppo e molto maestoso
  - II. Andantino semplice
  - III. Allegro con fuoco



## SF14 Mr. WIERCINSKI, Andrzej (Polish)

Andrzej Wierciński was born in Poland in 1995. Initially, he attended the the Secondary Music School Zenon Brzewski in Warsaw while in October 2014 he began his Music Degree at the Katowice Academy of Music and in June 2019 was awarded a Masters degree in the Karol Szymanowski Academy of Music, where he studied with Prof. Wojciech Światała. From October 2019, Andrzej will be studying in at the Mozarteum University in Salzburg, under the guidance of Professor Pavel Gililov

He has participated in numerous competitions and won first prizes in, among others, the National Competition for Young Pianists in Warsaw 2012, the International F. Chopin Competition in Budapest 2014 and also the International Competition "Halina Czerny-Stefańska in Memoriam" in Poznań (3rd prize, 2014). In 2015, at the age of 19, Andrzej Wierciński he won first prize at the 46th Polish F. Chopin Competition in Warsaw. More recently he won the gold medal at the First Vienna International Music Competition, 2019 and first prize at the International Piano Competition in Saint-Priest (April 2019)

In Poland, Andrzej has played many recitals has also collaborated with the best orchestras in the country, such as the National Philharmonic Orchestra, the Chamber Orchestra of Elbląg and the Polish National Radio Symphony Orchestra. He has performed concerts in most European countries as well as in Canada, Japan (during Poland's presidential visit) and Indonesia.

## 安德烈·維欽斯基 (波蘭)

安德烈·維欽斯基於 1995 在波蘭出生，早年就讀於華沙 Zenon Brzewski 音樂中學，2014 年 10 月開始在卡托維茲音樂學院就讀音樂學位，2019 年 6 月在該校獲頒碩士學位，師承 Wojciech Swiatała 教授。2019 年 10 月，安德烈將入讀薩爾斯堡莫札特大學，師從帕維爾·吉利洛夫教授。

安德烈曾參與過不同比賽並贏得冠軍，例如 2012 年華沙全國青年鋼琴家比賽、2014 年布達佩斯國際蕭邦鋼琴比賽，他亦曾於 2014 年的波茲南哈麗娜·車爾尼—斯特凡斯卡國際鋼琴大賽獲得第三名。2015 年，安德烈以十九歲之齡，贏得第四十六屆波蘭國際蕭邦鋼琴比賽冠軍。最近，他亦於第一屆維也納國際音樂比賽中獲得金獎，並在聖普列斯特國際鋼琴比賽中獲得冠軍（2019 年 4 月）。

安德烈曾於波蘭進行多次獨奏表演，與波蘭多個頂尖的管弦樂團合作，如國家愛樂管弦樂團、埃爾布隆格室樂團、波蘭國家廣播交響樂團等。他亦曾在不同地方舉辦過音樂會，當中包括大部分歐洲國家、加拿大、日本（在波蘭總統訪問期間）和印尼。

## PROGRAMME

### Semi-Finals

1. D. Scarlatti - Sonata K.1, in D minor  
- Sonata K.159, in C major  
- Sonata K.450, in G minor
2. F. Liszt - Hungarian Rhapsody, in C-sharp minor No.12
3. F. Chopin - Polonaise in A flat major, Op.53
4. S. Prokofiev - Sonata No.7, in B-flat major, Op.83 "War"  
I. Allegro inquieto  
II. Andante caloroso  
III. Precipitato

### Intermission

5. Chen Yi - "Plum Blossom" for piano solo - 2019
6. Nimrod Borenstein - "Méphisto" Étude, Op.66, No.6
7. M. Mussorgsky - Pictures at an Exhibition

### Finals

#### Part 1 - Chamber Music

- a) Commissioned piece for guitar & piano by composer Dusan Bogdanovic
- b) A. Dvořák  
- Quintet no.2 in A major op.81  
I. Allegro, ma non tanto  
II. Dumka: Andante con moto  
III. Scherzo (Furiant): molto vivace  
IV. Finale: Allegro

#### Part 2 - Concertos

- S. Prokofiev  
- Piano Concerto No.3 in C Major, Op.26  
I. Andante - Allegro  
II. Theme with Variations: Andantino  
III. Allegro ma non troppo

## SF15 Ms. SHI, Wenting (Chinese)

Wenting Shi started studying piano at the age of 4 and was accepted to the middle school, affiliated to the Shanghai Conservatory of Music. She then continued her studies at the Shanghai Conservatory of Music but in early 2011 with full scholarship she joined The Juilliard School under Dr. Yoheved Kaplinsky. In 2015, she received her Bachelor's degree with the award of the Arthur Rubinstein Prize and her Master's degree in 2017. She was then offered a full scholarship to study at Yale School of Music with Prof. Boris Berman, where she received the Master of Musical Arts in 2019. In June 2019 she was accepted to the University of Music and Performing Arts in Vienna and will be pursuing her further studies there.

She has numerous scholarships both from China and the US.

She has participated and was awarded prizes in numerous competitions including in 2005 the second prize at the Second National Concerto Competition for Young Musicians in Beijing, and in 2006, she was awarded the highest prize of the Thirteenth Bucharest International Piano Competition in Romania. In 2015, she won the fifth place in the International Toronto Piano Competition and in June 2016, she received third prize at the San Jose International Piano Competition with a special prize for the Best Performance of Russian Music.

She has given solo concerts in USA, Canada, Germany, Austria, Belgium, France, UK, Russia, South Korea, China, and performed in world renowned venues such as Alice Tully Hall in New York, Salle Gaveau in Paris, and the Shanghai Grand Theatre. She has played with orchestras such as the Kaohsiung Symphony Orchestra, the Shanghai Conservatory Orchestra, the National Symphony Orchestra of Taiwan, and the Shenzhen Symphony Orchestra.



## 石文婷(中國)

石文婷四歲開始學習鋼琴，曾就讀於上海音樂學院附中，在 2011 年初，她獲得茱莉亞學院的全額獎學金，並開始在該校師隨約赫維德·卡普林斯基教授習琴。2015 年，她完成學士學位並獲頒亞瑟魯賓斯坦獎，後於 2017 年完成碩士學位。她後來獲耶魯大學音樂學院的全額獎學金，師承鮑里斯·伯曼教授，並於 2019 年完成音樂藝術碩士學位。2019 年六月，她入讀維也納音樂與表演藝術大學，目前正在該大學繼續學業。她亦曾獲頒數個來自中國及美國的獎學金。

她曾於不同鋼琴比賽中獲得獎項，包括 2005 年在北京全國青少年鋼琴協奏曲大賽亞軍、2006 年第十三屆羅馬尼亞的布加勒斯特國際鋼琴比賽最高殊榮、2015 年多倫多國際鋼琴比賽第五名等，她亦曾在 2016 年六月的聖何塞國際鋼琴比賽獲得第三名及最佳俄羅斯音樂表演特別獎。

她曾於世界各地進行獨奏表演，當中包括美國、加拿大、德國、奧地利、比利時、法國、英國、俄羅斯、韓國、中國等，足跡遍佈全球知名的音樂殿堂，例如紐約愛麗絲·圖利音樂廳、巴黎夏沃音樂廳、上海大劇院等。她亦曾與多個交響樂團合作演出，例如高雄市交響樂團、上海音樂學院交響樂團、國立臺灣交響樂團及深圳交響樂團。

## PROGRAMME

### Semi-Finals

1. Schubert - Impromptu D. 935 No. 3 in B flat Major

2. S. Rachmaninov - Etudes-tableaux Op. 33  
No. 2 (C Major),  
No. 6 (E flat Minor),  
No. 8 (G Minor),  
No. 9 (C sharp Minor)

3. I. Stravinsky - Three Movements from Petrouchka

### — Intermission —

4. Chen Yi - "Plum Blossom" for piano solo - 2019

5. Nimrod Borenstein - "Méphisto" Étude, Op.66, No.6

6. F. Liszt - Sonata in B Minor

### Finals

#### Part 1 - Chamber Music

a) Commissioned piece for guitar & piano by composer  
Dusan Bogdanovic

b) Maurice Ravel  
- Piano Trio in A minor  
I. Modéré  
II. Pantoum: Assez vif  
III. Passacaille: Très large  
IV. Final: Animé

#### Part 2 - Concertos

S. Prokofiev  
- Piano Concerto No.2 in G minor, Op.16  
I. Andantino  
II. Scherzo: Vivace  
III. Intermezzo: Allegro moderato  
IV. Allegro tempestuoso

## THE 5TH HONGKONG INTERNATIONAL PIANO COMPETITION - A PIANIST'S REPERTOIRE 2019

The Hong Kong International Piano Competition has one of the most demanding repertory requirements in the world of piano concours. The 2019 competition however makes significant departures from earlier editions by having three specially commissioned works as set pieces. Solo piano pieces by Chen Yi and Nimrod Borenstein (for the semifinals), and a work for guitar with piano accompaniment by Dusan Bogdanovic (for the finals chamber round) will be heard for the first time.

### Solo Repertoire (Semifinals)

Each of the 15 semi-finalists performs a solo recital comprising free choice of repertoire, relying on their own imagination and artistic inclinations to craft a recital around two solo set-pieces. The repertoire encompasses the baroque to the late 20th century periods.

The keyboard works of Johann Sebastian Bach often mark the starting points of a pianist's repertoire. Originally conceived on the harpsichord, these baroque works have translated well for the modern piano. Among the most important are suites comprising sets of dances, such as the Partitas, French and English Suites, dryly classified under the volume of Clavier-Ubung (keyboard exercise). Although none of the Preludes and Fugues (from the Well-Tempered Clavier) have been included, his Chromatic Fantasy and Fugue, very modern sounding for its time, will be performed. Bach's contemporary, the Italian Domenico Scarlatti wrote 555 keyboard sonatas, mostly miniatures cast in binary form. An astute selection of contrasting sonatas often enhances a good recital.

Moving forward to the classical era, Joseph Haydn and Wolfgang Amadeus Mozart's sonatas defined the piano sonata form. Haydn sonatas were originally conceived in two movements (slow-fast) such as the C major sonata Hob.XVI:48, which he later expanded to three movements (fast-slow-fast), as represented by the E flat major sonata Hob.XVI:52, considered his greatest work in this medium. Mozart's sonatas are less often heard in competitions, given their limited scope for virtuosic display, but the A major sonata (K.331) is rich in contrasts. Its three movements include a Theme and Variations, a Minuet followed by the ever-popular Turkish Rondo.

Only two of Ludwig van Beethoven's 32 piano sonatas will be performed, the early F major sonata (Op.10 No.2) and the longer and better-known "Waldstein" Sonata in C major (Op.53), composed for the eponymous patron. A surprise inclusion is Beethoven's Fantasy (Op.77), one of his strangest compositions, comprising seemingly random doodlings and outbursts. None of Franz Schubert's late sonatas, described as being of "heavenly length", will be heard but the shorter A minor sonata (D.784) is serious enough besides being technically exacting. His Impromptu in B flat major (D.899 No.3), a set of variations on his "Rosamunde" theme, is a true gem.

Music from the Romantic era forms the largest proportion of works heard in piano competitions. The unbridled expression of emotion and penchant for technical wizardry are what thrills audiences most in live performances. Frederic Chopin, Robert Schumann and Franz Liszt, all born within a year of each other in the early 19th century, figure prominently.

Both Chopin and Liszt were piano virtuosos much adulated as "pop stars" of their time. Both compose Études, not dry didactic exercises for students but short essays uniting technical display with ultimate poetic sensibilities. Chopin contributed three piano sonatas, the second of which called the "Funeral March"

because of its sombre but edifying third movement. Liszt's only sonata (dedicated to Schumann), conceived a single movement, represented the supreme study in thematic transformation. Polish by birth, Chopin wore his patriotism in Polonaises, stately dances of Polish nobility, and the more humble Mazurkas. His Grande Polonaise Brillante (Op.22), tacked onto the genteel nocturne-like Andante Spianato, and the "Heroic" Polonaise (op.53), with its octave sequence that evoked hoofbeats of Polish cavalry, will be heard. In a similar vein, the Hungary-born Liszt delighted in 19 Hungarian Rhapsodies, reliving the Magyar gypsy tradition in showpieces which make up for lack of authenticity with hair-raising virtuosity.

The short and tragic life of Schumann may be discerned in his passionate and emotionally wrought piano works. Although he wrote three piano sonatas and the great Fantasy in C major (Op.17, dedicated to Liszt), many of his works were in the form of collected miniatures, like his eight Fantasy Pieces (Op.12), Davidsbundlertänze (Op.6) and Carnaval (Op.9). The latter two comprised 18 and 21 short connected pieces respectively, some carrying the names of Florestan and Eusebius, Schumann's imagined alter-egos representing extrovert and introvert sides to his personality.

The third of "The Three Bs", Johannes Brahms was himself a virtuoso pianist, whose piano works spanned his lifetime. His earliest published works included three big and blustery sonatas, influenced by Beethoven and Schumann. The Third Sonata, unusually in five movements, was his greatest. At his life's end, he was a miniaturist par excellence with 20 short pieces from Op.116 to 119 – mostly Intermezzos – which revealed a mellower side.

Espousing Romantic sensibilities were the Russian nationalist composers, spearheaded by the clique known as "The Mighty Handful". The most talented was the alcoholic Modest Mussorgsky, whose suite Pictures At An Exhibition – a picaresque walk among paintings and sketches of Russian artist Viktor Hartmann – is one the most often performed Russian piano works. Although not overtly nationalist, the music of Sergei Rachmaninov and Alexander Scriabin was imbued with Russian characteristics, including Slavic melancholy and overwrought passion. While the former's heart-on-sleeve emotionalism is popular among audiences, the latter's late sonatas, while dabbling in the occult, were considered visionary.

Other Romantic era composers represented by single pieces in this competition include Sergei Taneyev (Tchaikovsky's most famous student), Cesar Franck (a giant of the French school), Gabriel Fauré (his piano pieces are sublime) and the Romanian Georges Enesco (who was more famous as a violinist).

The so-called French impressionist composers Claude Debussy and Maurice Ravel are also regularly heard in competitions. Debussy's Préludes are contrasting miniature tone poems (24 pieces in two books), each with descriptive titles, and his Études (12 in two books) are much more than mere technical studies. In Ravel's Gaspard de la nuit, images of Gothic horror are evoked in three pieces of diabolical inspiration. His neoclassical La Tombeau de Couperin comprised six antique dances, each dedicated to a friend lost during the Great War. La Valse and Valses nobles et sentimentales are a celebration of the Viennese waltz, invoking the spirit of a bygone era.

It may be said that the sonatas of 20th century Soviet era composer Sergei Prokofiev are over-represented in competitions. No less than seven pianists have elected to

perform these, which meld raw passion, jagged dissonance and naked aggression like no other. His Sixth, Seventh and Eighth Sonatas, the "War Sonatas" were composed when Russia was laid siege by Nazi forces. Seldom has struggle, sorrow, nostalgia and pure angst been more vividly portrayed. By contrast, Prokofiev's Third Sonata is a single-movement perpetual motion, the product of "the age of steel".

Twentieth century and avant-garde music are generally not well-represented in competitions, further impacted by the removal of the Second Viennese School (Schoenberg, Berg and Webern), Shostakovich and Takemitsu as set-pieces in this competition. Nevertheless, some pianists have decided to take on the challenge of Henri Dutilleul, Bela Bartok and György Ligeti. In reality, the Frenchman's Choral et Variations (the finale from his Sonata of 1948), and all of Bartok and Ligeti's short but exacting Études are tonal, and make for effective (and often entertaining) showpieces.

## Chamber Music (Finals)

Thanks to the versatility of the Logos Chamber Group, the chamber music segment of the competition finals has become far more diverse than expected, not limited to just piano quintets of the competition's previous editions.

The piano trio (piano, violin and cello) was thought to be the invention of Haydn, but this medium would later find greatness in Beethoven. Although the piano was de facto leader, both string instruments would also share equal prominence in the music-marking. His Opus 1, first published works, was a trilogy of piano trios. Beethoven's two best known piano trios were his B flat major (Op.97), the "Archduke" (dedicated to patron Archduke Rudolf of the Habsburgs) and D major (Op.70 No.1), best remembered as the "Ghost". This unusual nickname comes from the Largo second movement, which sounds desolate and eerie, having been derived from sketches which Beethoven made for the witches scene from Macbeth, a project which never came to fruition.

Of Felix Mendelssohn's two piano trios, the D minor (Op.49) is far more regularly performed. While the work is known for its saccharine tunefulness, the piano part is highly decorative and fiendishly tricky. The other two trios come from the 20th century. Frenchman Maurice Ravel's is a most eclectic work, having Basque and Asian influences (the second movement's Pantoum is based on the Malay pantun verse form) while the slow movement is a passacaglia. The Russian Dmitri Shostakovich's Second Piano Trio, composed during the Second World War, is highly dissonant and its finale includes a Jewish-sounding theme of his own creation. This danse macabre, evoking visions of Holocaust victims dancing on their graves, is later quoted in his Eighth String Quartet.

The piano quartet (piano trio with viola) has an extra voice, thus lending the medium an added richness. Mozart, a viola player himself, was the pioneer with two great examples (in G minor and E flat major) which had become the gold standards. Mendelssohn followed his example with three youthful quartets, but the form found a new high with the trilogy by Johannes Brahms. His First Quartet in G minor (Op.25) is almost a symphony by conception and has a rip-roaring Hungarian rondo as its finale. Arnold Schoenberg's sumptuously orchestrated of this quartet has sometimes been referred to as Brahms' Fifth Symphony.

Piano quintets (piano with string quartet) have become staples of piano competitions as they showcase pianists as equal partner of string players, a sort of preliminary audition for the concertos to come. The four quintets that invariably feature are by Robert Schumann (1842), Johannes Brahms (1864), Cesar Franck (1879) and Antonin Dvorak (1887). With the exception

of Dvorak, all composed one quintet each, having seemingly exhausted their individual capabilities within this medium. Diverse in inspiration, these works represent the pinnacle of this glorious form.

## Piano Concertos (Finals)

The piano concertos short-listed for the Hong Kong International Piano Competition come from the early Romantic period to the early 20th century. These represent the most commonly performed and programmed piano concertos by the world's orchestras and concert halls. To surmount their technical and musical challenges to reveal the composer's art is the *raison d'être* of a concert pianist.

By the early 19th century, virtuoso keyboardists had become all the rage in Europe. Mozart died prematurely in 1791, but Vienna greeted the rash and tempestuous Beethoven with his reputation for smashing keyboards. He ushered in a new kind of virtuosity and sonority which only the sturdiest of pianos could withstand. He was the first Romantic composer. What had sounded pretty and dainty could now, in his five piano concertos, sound regal and majestic. A wide range of colours and volume – from piano to fortissimo – beckoned, hence the name stuck for Bartolomeo Cristofori's revolutionary keyboard creation.

Then came the Romantic era when the orchestra grew in size and stature, becoming every bit a match for the pianist's keyboard heroics. Concertos from this period represented a new acme of piano playing – the pianist as hero, lover, magician and prophet, all rolled into one. Elegant lines and ornamental figurations, while present, gave way to heart-on-sleeve emotion, bold and fearless gestures. Piano virtuosos, exemplified by Franz Liszt, became the world's first pop stars.

The Russian contribution to the genre can never be over-estimated. Tchaikovsky, with his blend of melody, melancholy and arch-virtuosity set the mould for the late-Romantic piano concerto. His musical godson Rachmaninov, with five popular piano concertos, was to gloriously carry this mantle to further heights, even influencing an entire generation of Hollywood film composers and other copycats.

Entering the 20th century, the piano's capabilities remain undimmed, regularly utilised for its percussive, sonorous and potentially violent qualities. When allied with an ironically melodic gift of one like the Russian Prokofiev, the mix is a potent and intoxicating one.

The brief programme notes below provide the listener with some insight into the seven piano concertos (listed in chronological order) selected by the pianists in this competition.

### BEETHOVEN Piano Concerto No.4 in G major, Op.58

#### 1. Allegro moderato

#### 2. Andante con moto

#### 3. Rondo: Vivace

Composed: 1805-06

First performed: 1807 (Privately) and 1808 (Public), Vienna

Performed by: Beethoven

The G major concerto is often regarded as the most sublime of Beethoven's five numbered piano concertos. It is also musically the most difficult to pull off, as mere mastery of the score barely conveys the spirit and inspiration behind the notes. Its first public performance took place at the historic benefit concert on 22 December 1808 for Beethoven at the Theater an der Wien which also saw the first performances of the Fifth and Sixth Symphonies, and the Choral Fantasia.

In a stroke of genius and complete break from tradition, the solo piano makes the opening statement in five measures, thus pre-empting the orchestral tutti which begins unusually in B major. The piano's re-entry is almost surreptitious, blending within the orchestra's textures, and the ensuing exchanges between piano and orchestra relives chamber music at its best. Beethoven left two longish cadenzas for this movement, both using earlier music brilliantly.

The brief but rapt slow movement sees brusque strings in conversation with the piano playing chords, famously described by one writer as Orpheus taming the Furies. The calm soon gives way to a joyous Rondo finale in C major, filled with sunshine, playful spirits and typical Beethovenian brio. There is even time for a short cadenza towards the end (also supplied by Beethoven) before the work closes with a hyper-charged burst of energy.

## **BEETHOVEN Piano Concerto No.5 in E flat major, Op.73 "Emperor"**

### **1. Allegro**

### **2. Adagio un poco mosso**

### **3. Rondo: Allegro ma non troppo**

Composed: 1809-1811

First performed: 1811, Leipzig

Performed by: Beethoven

The awe and grandeur evoked in Beethoven's Fifth Piano Concerto has earned it the nicknamed "Emperor", albeit in English-speaking countries. An apocryphal account has it that a French soldier, upon hearing its rousing and regal strains, had loudly declared, "C'est le empereur!" ("It's the emperor!") The shared key signature with the Eroica Symphony (originally dedicated to Napoleon but angrily removed after his imperial coronation) is a more plausible explanation. Curiously, the concerto is never referred to as "Der Kaiser" in Austria or Germany.

A loud chord and piano arpeggios majestically sweep across the keyboard in this most outstanding of concerto openings. This is the work's only cadenza, one that replaces the improvisatory discourse that usually takes place towards the end of the movement; Beethoven has little time for sticking with well-worn tradition. The main theme is one of glory and heroism, and the second is a dainty, syncopated theme that provides the much needed contrast. The piano part, as expected, tends to the virtuosic side but has its moments of contemplation.

The serene slow movement is in the remote key of B major, and is a lyrical and dreamy interlude, which leads directly – despite an initial hesitance – into the unfettered gaiety of the Rondo finale. Leaping and buoyant triads announce the emperor's joy as the first movement's grandiosity is relived, but with an added kick in the step. As the movement seemingly winds down to the timpani's beat, a final flourish from the piano in scales through the length of the keyboard completes this romp on a life-affirming note.

## **TCHAIKOVSKY Piano Concerto No.1 in B flat minor, Op.23**

### **1. Allegro non troppo e molto maestoso**

### **2. Andantino semplice**

### **3. Allegro con fuoco**

Composed: 1874-75

First performed: 1875, Boston

Performed by: Hans von Bülow

One of the most popular Romantic piano concertos ever conceived, Tchaikovsky's First was once pronounced "absolutely unplayable" by its original dedicatee Nicholas Rubinstein. The composer, not a pianist himself, had performed it to the famous piano pedagogue, and was met with a stony silence. "Utterly worthless, trivial, bad and vulgar" were some invectives that spewed forth, and the dedication page was torn off, with Hans von Bülow named the lucky new recipient instead.

Part of Rubinstein's puzzlement may have arisen because the majestic and familiar main theme, played in D flat major and accompanied by sonorous piano chords, appears only at the beginning of the work and is never heard again. It is, in effect, a grand introduction for the main body of the first movement, which is based on a humble beggar's song commonly heard in the Ukraine. The solo piano part is brilliant in the Lisztian tradition, culminating in an extended cadenza based on earlier material.

The brief slow movement is in three parts, with the outer sections based on a lovely melody first heard on the flute. The prestissimo middle section, famously described by a critic as a "scherzo of fireflies", includes the French chanson *Il faut s'amuser* (One must have fun) once sung by a fiancée of the composer. The rip-roaring finale relives a rowdy Cossack dance, also based on an Ukrainian theme. The final pages with cascades and scales of octaves, flying chords and a grand restatement of the theme is one of classical music's most exhilarating moments, and looks forward to further pianistic exploits from Tchaikovsky's musical heir - Rachmaninov.

## **RACHMANINOV Piano Concerto No.2 in C minor, Op.18**

### **1. Moderato**

### **2. Adagio sostenuto**

### **3. Allegro scherzando**

Composed: 1900-01

First performed: 1901, Moscow

Performed by: Rachmaninov (with Alexander Siloti conducting)

Rachmaninov's Second Piano Concerto has the distinction of being the only major work dedicated to a psychiatrist. Following the disastrous premiere and reception of his First Symphony, the composer had gone into depression and the musical equivalent of "writer's block". The cure was effected by a certain Nikolai Dahl, specialist in hypnosis and auto-suggestion, and the miraculous result included three of Rachmaninov's most melodious works, the other two being his Second Suite for two pianos (Op.17) and the Cello Sonata (Op.19)

Unaccompanied piano chords in F minor open the concerto before modulating into C minor, and a melody from the strings that best typifies Rachmaninov's melancholy and lugubriousness. A second theme, equally wistful, lightens the mood somewhat but the development is dominated by a march thick with chords, utilising a wisp of a motif from the opening solo.

Rachmaninov's lush and romantic music has influenced an entire generation of movie composers, and this is no better heard in the slow movement, when a solo clarinet's plaint is accompanied by gentle piano arpeggios. The finale is no less evocative of Beverly Hills (where Rachmaninov was to spend his final years), with its big tune "hijacked" and sung to the words of Full Moon and Empty Arms by Frank Sinatra. Ultimately, it is the scintillating piano writing and surging climaxes that lends this masterpiece its deserved popularity, only eclipsed – in more recent years – by Rachmaninov's Third.

## **RACHMANINOV Piano Concerto No.3 in D minor, Op.30**

### **1. Allegro ma non tanto**

### **2. Intermezzo. Adagio**

### **3. Alla breve**

Composed: 1909

First performed: 1909, New York City

Performed by: Rachmaninov (with Walter Damrosch conducting)

The Third Piano Concerto of Sergei Rachmaninov is often hailed as the pinnacle of late-Romantic piano writing. It was composed for his concert tour in the USA, but dedicated to the great Polish-born pianist Josef Hofmann who had small hands and never played it.

The first movement opens with chant-like simplicity and Slavic melancholy, heard on both hands an octave apart. A contrasting second theme is also introduced, initially sounding brusque and martial but soon melts into sheer lyricism. Rachmaninov wrote two cadenzas for this movement - one mercurial, the other smouldering and thick with chords. Both converge to a common virtuosic climax, followed by a dreamy passage where the piano has conversations with solo wind instruments. This is the only instance in piano concerto literature where a cadenza is accompanied.

The slow movement begins with an orchestral interlude, and the piano enters in a cascade once described as "pearls falling on velvet". Then begins a wonderful set of variations, culminating in a skittish little waltz where the memorable first theme of the first movement is alluded to. The volatile and pulsating finale follows without a break, and Rachmaninov's powers of virtuosity and inventiveness are unleashed, alternating extroverted brilliance with introspection. Earlier themes from the first movements are revived, albeit in modified guises. The feverish and motoric drive to the close is without doubt one of music's most exciting moments, but it is the glorious apotheosis of the soaring melody heard in the finale that eventually wins the day.

## **PROKOFIEV Piano Concerto No.2 in G minor, Op.16**

### **1. Andantino**

### **2. Scherzo: Vivace**

### **3. Intermezzo: Allegro moderato**

### **4. Allegro tempestuoso**

Composed: 1912-13

First performed: 1913, Pavlovsk (Original version)  
1924, Paris (Revised version)

Performed by: Prokofiev (with Aslanov [1913] and Koussevitzky [1924] conducting)

It is a well known fact that Sergei Prokofiev and his older compatriot Rachmaninov did not get along. However, the enfant terrible of Russian music that Prokofiev was never forsook his genuine gift for melodic writing, despite his reputation for violent dissonance and iconoclasm. The resurgence of popularity of his Second Piano Concerto owes much to its highly virtuosic piano writing and Romantic undercurrents, precisely the same recipe that ensured Rachmaninov's success.

Composed after the suicide of a close friend, this is as close as Prokofiev gets to wearing his heart on the sleeve. The original score was lost (or destroyed) during the Russian Revolution,

and the composer had to re-write the work from scratch, revising it along the way. The principal theme of the first movement is mournful as it is lyrical, contrasted with a more playful second theme. The development proper is a reprise of the opening in a form of a mighty cadenza (à la Rachmaninov), which piles on the notes unremittingly through to the explosive and climactic re-entry of the orchestra. This "requiem" closes as quietly as it began.

Unusually cast in four movements, the barely 3-minute-long second movement serves as a scherzo, with both hands engaged in a perpetuum mobile an octave apart (thus recalling the mysterious finale of Chopin's "Funeral March" Sonata). The Intermezzo looks forward to Prokofiev's ballet music, dripping in both irony and grotesquery. A combination of pianistic brilliance, arch-lyricism and madcap moments in the finale close the concerto with a genuine sense of bravura.

## **PROKOFIEV Piano Concerto No.3 in C Major, Op.26**

### **1. Andante - Allegro**

### **2. Theme with Variations: Andantino**

### **3. Allegro ma non troppo**

Composed: 1916-21

First performed: 1921, Chicago

Performed by: Prokofiev

Prokofiev's Third Piano Concerto, the best known of his five, is now considered one of the iconic works of the early 20th century. Its combination of dissonance, lyricism and digital pyrotechnics make for dazzling display and is a favourite of piano competitions. The first performance was however greeted with bewilderment and incomprehension. Perhaps the "Brave New World" of America was not yet ready for this Russian hothead.

The concerto opens in unusual calm with muted strings and a delicious clarinet solo, merely an introduction to the athletic Allegro which is quintessential Prokofiev - vertiginous runs through the entire length of the keyboard, cascading octaves and grinding chords. A "keyboard sparkling with flames that suddenly leap forth in fiery tongues" was a tribute by the work's dedicatee, the Russian poet Konstantin Balmont. Through all of this, an underlying thread of melody is maintained unceasingly - another distinct trait of the composer.

The middle movement is a set of five variations on a chirpy gavotte-like theme on flute and clarinet. Here, Prokofiev's fertile imagination lends the music an unmistakable sense of atmosphere, alternating the grotesque with the fantastic. The finale begins with bassoons in a march-like rhythm which builds up in momentum with the piano's entry. Not unlike his older rival Rachmaninov, Prokofiev introduces a memorable tune which receives a climax of its own, before charging headlong into a scintillating conclusion.

*Programme notes by Chang Tou Liang*

## 第五屆香港國際鋼琴大賽 鋼琴家演奏曲目 2019

香港國際鋼琴大賽是鋼琴界對曲目要求最高的比賽之一。然而，2019 年比的大賽與前屆有所不同，大賽特別委約了三首新作品作為比賽曲目。陳怡和尼姆羅德·波恩斯坦的鋼琴獨奏作品（半決賽），以及杜桑·柏格達諾維奇的結他與鋼琴伴奏作品（決賽階段的室內樂賽程）將會是首次被演奏。

### 獨奏曲目（半決賽）

15 名半決賽選手每人都需要演奏一場獨奏會，根據自己的想像力和藝術方向，在兩首指定曲目加上自選曲設計一場獨奏會。自選曲目包括巴洛克至 20 世紀後期。

約翰·塞巴斯蒂安·巴赫的鍵盤作品經常標誌著鋼琴家演奏曲目的起點。這些巴洛克作品最初構思是在古鍵琴上演奏，並很好地移植到現代鋼琴上演奏。其中最重要的是以舞蹈組成的組曲，包括帕蒂塔、法國組曲和英國組曲，都被歸類在 *Clavier-Ubung*（鍵盤練習）之卷。雖然這次的比賽曲目沒有來自《平均律鋼琴曲集》的《序奏與賦格》，但巴赫作為在當時非常現代聲音的《半音階幻想與賦格》將會上演。巴赫的同代人意大利多梅尼科·斯卡拉蒂譜寫了 555 鍵盤奏鳴曲，大多是以二部曲式創作的小型樂曲。精明地選擇有對比的奏鳴曲通常能夠使獨奏會生色不少。

在古典時代，約瑟夫·海頓和沃爾夫岡·阿德勒烏斯·莫札特的奏鳴曲定義了鋼琴奏鳴曲的曲式。海頓的奏鳴曲最初的設想是有兩個樂章（慢—快），如《C 大調奏鳴曲》Hob.XVI:48，後來他擴展到三個樂章（快—慢—快），以《降 E 大調奏鳴曲》Hob.XVI:52 為代表，被認為是他當中最偉大的作品。莫札特的奏鳴曲很少在比賽中聽到，因為它們的技術展示範圍有限，但 A 大調奏鳴曲（K.331）卻有著豐富的對比。其三個樂章包括主題與變奏，緊接著小步舞曲的是廣受歡迎的土耳其迴旋曲。

在路德維希·范·貝多芬的 32 首鋼琴奏鳴曲中，只有兩首會在比賽中被演奏，早期《F 大調奏鳴曲》（Op.10 No.2）和更長和更有名，為同名贊助人譜曲的《C 大調「華德斯坦」奏鳴曲》（Op.53）。令人驚喜的是比賽曲目也包括貝多芬的《幻想曲》（Op.77），此乃他最奇特的作品之一，包括看似隨機的塗鴉和爆發。這次並沒有弗朗茨·舒伯特被描述為「如天際一般的長」的後期奏鳴曲，但篇幅較短而有嚴格的技術要求的《A 小調奏鳴曲》（D.784）已是足夠有餘。他的《降 B 大調即興曲》（D.899 No.3），是一組他「羅薩蒙德」的主題變奏，實為瑰寶。

浪漫時代的樂曲在這次鋼琴比賽中佔最大比例。在現場表演中，無拘無束的情感表達和謳歌是觀眾最觸動人心的。當中同在 19 世紀初的同一年出生弗雷德里克·蕭邦、羅伯特·舒曼和弗朗茨·李斯特均有著突出地位。

蕭邦和李斯特都是技藝超群的鋼琴演奏家，他們均是當時「流行巨星」。二人都有譜寫練習曲，但並不是為學生編寫枯燥乏味的練習，而是將技術展示與詩意情感結合在一起的短篇。蕭邦創作了三首鋼琴奏鳴曲，其中第二首「葬體進行曲」因為其憂鬱而啟發性的第三樂章而命名。李斯特唯一的一首奏鳴曲（獻給舒曼），只有一個樂章，代表了主題發展的最高境界。波蘭出生的蕭邦，把他的愛國主義寄托在《波蘭舞曲》，莊嚴堂皇的波蘭貴族舞蹈，和更謙遜的《馬祖卡舞曲》。他的《華麗的大波蘭舞曲》（Op.22），有著像溫雅的夜晚那樣的流暢的行板，還有《「英雄」波蘭舞曲》（Op.53），其八度音階讓人聯想起波蘭騎兵的蹄聲。同樣，出生於匈牙利的李斯特在其著名的 19 首匈牙利狂想曲中重溫了馬扎爾吉普賽的傳統，以令人震驚的技藝來彌補真實性的不足。

舒曼的短暫而悲劇式的一生可以從他充滿激情和情感的鋼琴作品中看出。雖然他寫了三首鋼琴奏鳴曲和偉大的《C 大調幻想曲》（Op.17，獻給李斯特），他的許多作品是以短篇組合的形式，如他的 8 首《幻想小品集》（Op.12），《大衛同盟舞曲》（Op.6）和《狂歡節》（第 9 頁）。後兩首分別由 18 和 21 首短篇組成，有些分別帶有弗洛裡斯坦和尤塞比烏斯的名字，乃舒曼想像中的化身，代表他外向和內向的性格。

“3B”中的第三位，約翰內斯·勃拉姆斯本人是一位傑出的鋼琴家，他的鋼琴作品橫跨他的一生。他最早出版的作品包括三部深受貝多芬和舒曼影響，如暴風雨般的大型奏鳴曲。《第三奏鳴曲》不尋常地有五個樂章，也是他最偉大的作品。在他生命的盡頭，他達到了小品的極致，從 Op.116 到 119，有 20 首短篇作品——大部分是間奏曲——揭示了他柔和的一面。

俄羅斯民族主義作曲家都是充滿浪漫主義情感，由被稱為「俄國五人組」的圈子領導。其中最具有才華的是無酒不歡的莫德斯特·穆索斯基，他的套曲《展覽會之畫》——在俄羅斯藝術家維克托·哈特曼的畫作和素描之間漫步——是俄羅斯鋼琴作品中最常被演奏的作品之一。謝爾蓋·拉赫馬尼諾夫和亞歷山大·斯克里亞賓的音樂雖然不是明顯的民族主義，但充滿了俄羅斯特色，包括斯拉夫的憂鬱和過度的激情。前者毫無保留的情感主義極受觀眾喜愛，而後者的後期奏鳴曲雖然神秘，卻被認為是有遠見的。

這次比賽也有演奏其他浪漫主義時代作曲家的作品，包括謝爾蓋·塔內耶夫（柴可夫斯基最著名的學生）、塞薩爾·弗朗克（法國學派的巨人）、加布裡埃爾·佛瑞（他的鋼琴作品令人贊嘆）和羅馬尼亞喬治·埃內斯科（著名小提琴家）。

印象派作曲家克勞德·德布西和莫里斯·拉維爾的作品也經常在比賽中聽到。德布西的《前奏曲》是具有對比的小型音詩（兩本書共有 24 首），每首都有描述性的標題，而他的《練習曲》（兩本書共有 12 首）遠不止是技術練習。在拉威爾的《夜之

幽靈》中，哥特式恐怖畫面被三段惡魔般的靈感所喚起。他的新古典主義《庫普蘭的墳墓》包括六支古風舞蹈，每支獻給在大戰中失去的朋友。《圓舞曲》和《高貴而多愁善感的圓舞曲》是對維也納華爾茲的讚揚，喚起過去的時代精神。

以說，20世紀蘇聯時代作曲家謝爾蓋·普羅科菲耶夫的奏鳴曲在比賽中過度曝光。不少於七位參賽者選擇演奏它們，其中融合了原始的激情、凹凸不平的不協和和赤裸裸的侵略性。他的《戰爭奏鳴曲》，即第六、第七和第八奏鳴曲，是他在俄羅斯被納粹軍隊圍困時創作的。很少有比這能夠更生動地描繪鬥爭、悲傷、懷舊和純粹的焦慮。相比之下，普羅科菲耶夫的《第三奏鳴曲》是一部單一樂章的無窮動，是「鋼鐵時代」的產物。

二十世紀和前衛音樂在比賽中通常較少出現，第二維也納學派（苟伯格、貝爾格和魏本）、蕭斯塔科維奇和武滿徹的作品沒有成為這次比賽曲目，更是進一步的影響。儘管如此，一些鋼琴家還是決定選擇亨利·杜蒂勒、貝拉·巴托克和吉爾吉·利格蒂的作品作為挑戰。在現實中，亨利·杜蒂勒的《合唱及變奏曲》（他1948年的奏鳴曲的終曲），以及巴托克和利格蒂短小而嚴謹的《練習曲》都是有調性，並使得成為有效果（而且經常是娛樂性的）的炫技曲。

## 室內樂（決賽）

由於 Logos 室內樂團的多才多藝，決賽的室內樂部分比預期的要多樣化得多，不僅限於前幾屆比賽的鋼琴五重奏。

鋼琴三重奏（鋼琴、小提琴和大提琴）被認為是海頓的發明，但這種形式後來在貝多芬手中發揚光大。雖然鋼琴是實際的領導者，但兩種弦樂器在音樂中也具有同等的突出地位。他的作品1，首部出版的作品，是鋼琴三重奏的三部曲。貝多芬最著名的兩首鋼琴三重奏是他的降B大調三重奏（Op.97），「大公」（獻給哈布斯堡的贊助人魯道夫大公）和D大調（Op.70 No.1），多以「幽靈」之名被記起。這個不常見的別號來自第二樂章廣板，這聽起來荒涼和怪異，由貝多芬從《馬克白》的女巫場景衍生出來，那是一部沒有完成的作品。

在菲力斯·孟德爾松的兩首鋼琴三重奏中，D小調（Op.49）的演出更為頻繁。雖然該作品以充滿旋律而顯得甜膩而聞名，但鋼琴部分極具裝飾性和極其棘手。另外兩首三重奏來自二十世紀。法國人莫里斯·拉維爾的作品最為精妙，具有巴斯克和亞洲的影響（第二樂章乃基於馬來的潘頓詩體），而慢樂章則是一首帕薩卡利亞。俄羅斯德米特里·蕭斯塔科維奇在第二次世界大戰期間創作的《第二鋼琴三重奏》非常不協和，其結局包括他自己創作的猶太風主題。這個令人毛骨悚然的死亡之舞，喚起了大屠殺受害者在他們的墳墓上跳舞的景象，後來被引用在他的《第八弦樂四重奏》。

鋼琴四重奏（鋼琴三重奏加中提琴）多了一個聲部，從而讓這演奏形式更為豐富。是一名中提琴手的莫札特，作為先驅以兩首偉大作品（在G小調和降E大調）為此組合定下了黃金標準。孟德爾松以莫札特為榜樣，創作了三部富有年輕活力的鋼

琴四重奏，但此組合在約翰內斯·勃拉姆斯的三部曲達到了新的高度。他的《G小調第一四重奏》（Op.25）幾乎是一首交響樂，其結局是一曲興高采烈的匈牙利迴旋曲。阿諾德·苟伯格為此四重奏所編的華麗管弦樂版本有時被稱為勃拉姆斯第五交響曲。

鋼琴五重奏（鋼琴與弦樂四重奏）已成為鋼琴比賽的主要內容，因為他們展示鋼琴家作為弦樂演奏家的平等夥伴，也作為協奏曲的試金石。羅伯特·舒曼（1842年）、約翰內斯·勃拉姆斯（1864年）、塞薩爾·弗朗克（1879年）和安東寧·德伏扎克（1887年）的四首五重奏常被演出。除了德伏扎克，他們每人都只創作了一首鋼琴五重奏，似乎一首就耗盡了他們的精力。這些作品在靈感上各不相同，代表了這種輝煌形式的巔峰。

## 撰寫鋼琴協奏曲簡述

被列入香港國際鋼琴大賽曲目的鋼琴協奏曲，涵蓋浪漫時期初到20世紀初。這些代表了世界上各大樂團和音樂廳最經常被演奏和安排在音樂會節目的鋼琴協奏曲。鋼琴家的存在目的，正是克服這些作品的技術難度與音樂挑戰，並展現作曲家的藝術。

19世紀初，鍵盤高手已是風靡歐洲。莫扎特於1791年早逝，但維也納迎來了以猛敲鍵盤而聞名，並且魯莽和急躁的貝多芬。他開創了一種新的技藝和音色，只有最堅固的鋼琴才能承受。他是第一位浪漫主義作曲家。當年聽起來漂亮和精緻的五首鋼琴協奏曲，現在聽起來是高貴而雄偉。廣闊的音色和音域—從弱到強，這些都吸引了巴托洛梅奧·克里斯托福對鍵盤樂器的革命性創作。

然後是浪漫主義時代，當管弦樂隊的規模和地位日漸增加，成為鋼琴家的最佳拍檔。這一時期的協奏曲進入了鋼琴演奏的新天地——鋼琴家作為英雄、情人、魔術師和先知，共冶一爐。雖然優雅的線條和裝飾性的描寫刻畫仍然存在，但都讓位於無保留的情感、大膽和無畏的動作。以弗朗茨·李斯特為代表的鋼琴演奏家成為世界上第一位巨星。

俄羅斯人對鋼琴協奏曲的貢獻永不會被高估。柴可夫斯基融合了旋律、憂鬱和大型炫技藝術，為浪漫主義後期的鋼琴協奏曲樹立了榜樣。以他作為音樂教父的拉赫曼尼諾夫，其五部深受歡迎的鋼琴協奏曲，是光榮地攜帶這音樂形式到達一個新的高度，甚至影響整整一代的荷里活電影作曲家和其他模仿者。

進入20世紀，鋼琴繼續發揮其巨大能量，它的打擊樂、聲學和潛在的暴力特質都被應用到。當這些特質與普羅科菲耶夫這種具有諷刺意味的音樂天賦結合在一起時，這種組合是一種有力而令人陶醉的組合。

下面簡短的曲目介紹，目的是為聽眾提供對鋼琴協奏曲（按時間順序排列）的一些見解，這些協奏曲是由參加這次大賽的鋼琴家揀選出來的。

## 貝多芬 G 大調第四鋼琴協奏曲，作品 58

1. 中庸的快板
2. 帶有活力的行板
3. 迴旋曲：活潑的快板

創作時間：1805-06 年

首演：1807 年（私人）和 1808 年（公開），維也納

演奏者：貝多芬

《G 大調協奏曲》通常被認為是貝多芬五首有編號的鋼琴協奏曲中地位最崇高的。在音樂上，這也是最難完成的一首。因為如果僅僅掌握樂譜，幾乎無法傳達音符背後的精神和靈感。其首次公開演出於 1808 年 12 月 22 日在維也納劇院為貝多芬舉行的歷史性慈善音樂會上舉行，該劇院也首演了他的《第五交響曲》、《第六交響曲》和《合唱幻想曲》。

在作曲家天才的筆觸和完全打破傳統下，獨奏鋼琴在首五個小節作出了開場白，比樂隊的齊奏更早出現，這段落開始在並不常用的 B 大調。鋼琴幾乎是偷偷摸摸地重新進入，與樂隊的織體混合在一起，隨後鋼琴和管弦樂隊之間的交流有如室內樂般美好。貝多芬為這一樂章留下了兩段較長的華彩樂段，都巧妙地運用了他早期的音樂。

簡短但令人著迷的慢樂章中，我們聽到直率的弦樂與鋼琴和絃的對話，一位作家將之稱為奧菲斯馴服了復仇女神。平靜很快變成歡樂的 C 大調迴旋曲終曲，充滿了陽光、逗趣的精神和典型的貝多芬式熱情活潑。在作品充滿能量爆發結束之前，甚至還有時間在結尾（也由貝多芬提供）有一段短華彩。

## 貝多芬 降 E 大調第五鋼琴協奏曲，作品 73「皇帝」

1. 快板
2. 稍快的慢板
3. 迴旋曲：不太快的快板

創作時間：1809-1811 年

首演：1811 年，萊比錫

演奏者：貝多芬

貝多芬的《第五鋼琴協奏曲》中所喚起的威嚴與堂皇，為它贏得了「皇帝」的別稱，儘管是在英語國家中。一個虛構的說法是，一名法國士兵，聽到它鼓舞人心和帝王的聲音後，大聲宣佈：「這是皇帝陛下！」。與《英雄交響曲》（最初是獻給拿破崙的，但在他加冕後被貝多芬憤怒地刪除）共用的調號是一個更合理的解釋。奇怪的是，這首協奏曲在奧地利或德國從未被稱為「凱撒」。

在這首最優秀的協奏曲在開始時，一組響亮的和絃和鋼琴琶音威嚴地橫掃鍵盤。這是此曲唯一的華彩樂段，它取代了通常在樂章結束時即興表演的做法，貝多芬幾乎沒有堅持這老掉牙的傳統。樂曲第一主題光榮和具英雄主義，第二主題是精緻的切分音主題，兩個主題互相對比。一如所料，鋼琴部分傾向於炫技，但也有沉思的時刻。

寧靜的慢樂章在較遠的 B 大調，是一個抒情和夢幻般的插曲，它直接引入一儘管最初猶豫不決一進入迴旋曲終曲無拘無束的

歡樂。跳躍和活躍的三和弦宣佈皇帝的喜悅，第一樂章的雄偉再現，並更進一步。當這一樂章似乎隨著定音鼓的節拍而結束時，從鋼琴在整個鍵盤上飛舞音階，此樂章在一個肯定著生命的音符上結束。

## 柴可夫斯基 降 B 小調第一鋼琴協奏曲，作品 23

1. 莊嚴，不太快的快板
2. 單純的小行板
3. 熱烈的快板

創作時間：1874-75 年

首演：1875 年，波士頓

演奏者：漢斯·馮·貝洛

柴可夫斯基的《第一鋼琴協奏曲》是最受歡迎的浪漫主義鋼琴協奏曲之一，其原來被題獻者尼古拉斯·魯賓斯坦曾公開表示此曲「絕對無法演奏」。並非一名鋼琴家的作曲家本人，曾演奏過此曲給著名的鋼琴教師聽，並遇到了如石頭般的沉默。「一文不值、瑣碎、差和粗俗」此等謾罵，蜂擁而至，獻詞頁被撕下，漢斯·馮·貝洛幸運地成為新的接受者。

魯賓斯坦的困惑的一部分可能是因為雄偉和熟悉的主題，在降 D 大調上演奏，並伴隨著鏗鏘的鋼琴和絃。這只出現在作品開始的時候，往後就沒有再聽到過。實際上，這宏大的引子所介紹的第一樂章主體，是以烏克蘭經常聽到的一首卑微的乞丐之歌為藍本創作。鋼琴獨奏部分是輝煌的李斯特傳統，最終在以擴展早段材料的華彩上達到高潮。

短暫的慢樂章分為三部分，外在部分基於一段在長笛的動聽旋律。被評論家稱為「螢火蟲諧謔曲」的最急板中間部分，包括曾經由作曲家的未婚妻演唱的法國歌曲 Il faut s' amuser（一定要開心）。驚心動魄的終樂章重演了一場喧鬧的哥薩克舞蹈，同樣以烏克蘭音樂為主題。最後部分有八度音階傾瀉而出，飛揚的和絃和主題再現是古典音樂中最令人振奮的時刻之一，並預示著柴可夫斯基的音樂繼承人拉赫曼尼諾夫在鋼琴上更大的發揮。

## 拉赫曼尼諾夫 C 小調第二鋼琴協奏曲，作品 18

1. 中板
2. 持續的慢板
3. 詼諧的快板

創作時間：1900-01 年

首演：1901 年，莫斯科

演奏者：拉赫曼尼諾夫（亞歷山大·西洛蒂指揮）

拉赫曼尼諾夫的《第二鋼琴協奏曲》有一獨特之處，就是世上唯一一部獻給精神科醫生的主要作品。在他的《第一交響曲》災難性首演和被接受之後，作曲家陷入了抑鬱和音樂上的「寫作障礙」。拉赫曼尼諾夫治療是由催眠和自我暗示專家尼古拉·達爾負責的，奇跡般的結果包括拉赫曼尼諾夫最悅耳的三首作品，另外兩首是他為兩部鋼琴創作的《第二組曲》（作品 17）和《大提琴奏鳴曲》（作品 19）。

F 小調無伴奏的鋼琴和絃開始了協奏曲，然後轉調到 C 小調，最能代表拉赫曼尼諾夫憂鬱的弦樂旋律。第二主題同樣充滿渴望，放鬆了心情，但發展部分是由一段有厚重和絃進行曲主導，用上了開始時的獨奏主題。

拉赫曼尼諾夫的青蔥和浪漫的音樂影響了整整一代的電影作曲家，這在慢樂章聽到確是最好不過，獨奏單簧管的樂段伴隨著溫柔的鋼琴琶音。終曲令人回味起我比華利山（拉赫曼尼諾夫在那裡是度過他生命中的最後幾年），它的主旋律被挪用到了 Frank Sinatra 所唱的 Full Moon and Empty Arms，並配上了歌詞。歸根究底，正是這閃亮的鋼琴創作和澎湃的高潮，使這部名曲流芳百世，只是在近年被他的第三部作品掩蓋了光芒。

### 拉赫曼尼諾夫 D 小調第三鋼琴協奏曲，作品 30

1. 不太快的快板
2. 間奏曲。柔板
3. 二二拍子

創作時間：1909

首演：1909 年，紐約市

演奏者：拉赫曼尼諾夫（沃爾特·達姆羅斯指揮）

謝爾蓋·拉赫曼尼諾夫的《第三鋼琴協奏曲》經常被作為後期浪漫主義鋼琴創作的巔峰。這是為他在美國的巡迴演出而作，但獻給偉大的波蘭鋼琴家約瑟夫·霍夫曼。雖然他的雙手不夠大，從來沒有演奏過這部作品。

第一樂章以吟唱般的簡約和斯拉夫式的憂鬱開場，雙手分開在演奏八度。具對比第二主題出場，最初聽起來感覺粗魯和有動作感，但很快融化成純粹的抒情。拉赫曼尼諾夫為這樂章寫了兩段華彩——一個變化無常，另一個抑壓著並充滿了和絃。兩者都匯聚到一個共同的藝術高潮，接著是一段夢幻般的段落，鋼琴與獨奏管樂器在對話。這是鋼琴協奏曲中唯一華彩樂段有伴奏的例子。

慢樂章由管弦樂的間奏開始，鋼琴下行演奏，曾經被描述為「珍珠落在天鵝絨上」。然後開始一組精彩的變奏，其後到達一段變化莫測的小華爾茲，其中令人難忘的首樂章第一主題再現。動盪和脈動的結局沒有中斷，拉赫曼尼諾夫的精湛技巧和創造力量被釋放，外向的輝煌與內向的思索互相交替著。首樂章的早段主題再次被奏響，儘管是經過修改。其狂熱和充滿能量的邁向結尾，無疑是音樂中最激動人心的時刻之一，正是終曲中聽到飛揚旋律的輝煌神韻，最後功德圓滿。

### 普羅科菲耶夫 G 小調第二鋼琴協奏曲，作品 16

1. 小行板
2. 諧謔曲：活潑的快板
3. 間奏曲：中庸的快板
4. 激烈的快板

創作時間：1912-13 年

首演：1913 年，巴甫洛夫斯克（原版）

1924 年，巴黎（修訂版）

演奏者：普羅科菲耶夫（阿斯拉諾夫 [1913] 和庫塞維茨基 [1924 年] 指揮）

眾所周知，謝爾蓋·普羅科菲耶夫和他的老同胞拉赫曼尼諾夫並沒有和睦相處。然而，儘管普羅科菲耶夫以暴力的不協和與打破守舊著稱，但這位俄羅斯音樂的「壞孩子」從未放棄對旋律創作的天賦。他的「第二鋼琴協奏曲」的重新流行在很大程度上歸功於其高超的鋼琴創作和浪漫的暗流，亦正是這一配方確保了拉赫曼尼諾夫的成功。

普羅科菲耶夫在一位密友自殺後創作此曲，他們關係密切，彼此坦然相向。原譜在俄羅斯革命期間丟失（或銷毀），作曲家不得不從零開始重新譜寫作品，並沿途修改。第一樂章以哀傷作為主題，因為它是抒情的，與一個更俏皮的第二主題形成對比。發展部本身是一個開放的曲式，有精彩的華彩樂段（拉赫曼尼諾夫風格），它堆砌在音符上，努力通過爆發和氣氛重新讓管弦樂隊進入。這部「安魂曲」靜悄悄地結束，如同它開始時一樣。

不尋常地有著四個樂章，只有三分鐘長的第二樂章為一首諧謔曲，雙手合奏八度音程（由此喚起蕭邦《葬禮進行曲》奏鳴曲的神秘結局）。間奏曲預示了普羅科菲耶夫的芭蕾舞音樂，充滿諷刺和怪誕。結合鋼琴的輝煌，大型抒情和瘋狂的時刻在最後一幕精彩地結束協奏曲。

### 普羅科菲耶夫 C 大調第三鋼琴協奏曲，作品 26

1. 行板到快板
2. 主題與變奏：小行板
3. 不太快的快板

創作時間：1916-21 年

首演：1921 年，芝加哥

演奏者：普羅科菲耶夫

普羅科菲耶夫的《第三鋼琴協奏曲》，在他的五首鋼琴協奏曲中最為著名，現在被認為是 20 世紀初的標誌性作品之一。它的不協和，抒情和煙火般的手指技巧的結合呈現，使人眼花繚亂，乃鋼琴比賽的最愛。然而，此曲的首場演出卻令人充滿了困惑和不解。也許「無畏的新世界」美國還沒有準備好迎接這個急躁的俄羅斯人。

協奏曲以不尋常的平靜開場，配合柔和的弦樂與單簧管優美的獨奏，僅僅是對動感的快板的引入，這是典型的普羅科菲耶夫一眩暈貫穿整個鍵盤，層疊的八度音階和磨礪的和絃。一個「鍵盤上閃爍著火舌頭冒的火光」此語是這部作品的被題獻者，俄羅斯詩人康斯坦丁·巴爾蒙特對作品的致敬。通過這些，一條潛在的旋律線不斷保持著——這是作曲家另一個鮮明的特點。

中間的樂章由五個變奏曲組成，以歡快的加沃特舞曲為主題，由長笛和單簧管主奏。在這裡，普羅科菲耶夫豐富的想像力賦予了音樂一種明確的氛圍，將怪誕與夢幻交替。終曲由低音管開始，節奏有如進行曲，隨著鋼琴的演奏，聲勢逐漸增強。有如他的老對手拉赫曼尼諾夫，普羅科菲耶夫引入了一首令人難忘的曲子來進入了高潮，然後閃亮地結束全曲。

曲目介紹由張道亮撰寫

## Notes by Chen Yi on her "Plum Blossom" for piano solo

Commissioned by The Chopin Society of Hong Kong Ltd., my piano solo work Plum Blossom is written for the 5th Hong Kong International Piano Competition, to be played during the semi finals. In Chinese culture, the plum blossom symbolizes noble, elegant, perseverance, independence, and faithfulness. The pitch material of the piece is taken from the beginning of a popular Cantonese children's song Moonlight. There are developments of the initial material in variations throughout the piece, featuring the expressions of the image with the performing techniques for both hands with the textures in layers.

### Chen YI (composer)

The middle child of two medical doctors in Guangzhou, Chen Yi began her musical studies on violin and piano at the age of 3. Family life and musical education were disrupted a decade later by the Cultural Revolution.. At the age of 17, she left her forced labour farm to return to Guangzhou as concertmistress and composer of the city's Peking Opera troupe.

In 1978, after the Cultural Revolution, Chen Yi was one of 200 students admitted to the newly reopened Central Conservatory of Music, where she finally had to choose between violin and composition. Picking the latter, she studied with Wu Zugiang and visiting professor Alexander Goehr..

In 1986, having become the first woman in China to receive a Master's degree in composition, Chen Yi moved to New York to continue her studies at Columbia University with Chou Wen-Chung and Mario Davidovsky, among others

After receiving her doctorate in 1993, Chen Yi served a three-year residency in San Francisco .She taught for two years at Baltimore's Peabody Conservatory 1996-99 before accepting an endowed professorship at the University of Missouri where she has been teaching composition since 1998. She also received a three-year visiting professorship at the Beijing Central Conservatory in 2006.

Her large number of compositions span symphonic and choral works as well as concertos and other compositions for various instruments including percussion. She is the recipient of multiple awards and commissions and her composition work has been an important link between western and Chinese elements of composition and musical expression.

## 鋼琴獨奏曲《梅花》(2019年)

受香港蕭邦協會委約，陳怡的鋼琴獨奏曲《梅花》為第五屆香港國際鋼琴比賽而作，作為 15 位半 決賽入圍者的必彈曲目。此曲採用了粵語兒歌《月光光》開頭幾個音作為音調材料在全曲中進行了變化發展。多層次的音響與織體充分發揮了雙手的表演特性，著意表現梅花高潔、清雅、堅毅、獨立與忠實的形象。

### 陳怡

陳怡出生於廣州，在家中排行中間，父母皆為醫生，三歲時開始學習鋼琴和小提琴，後因文化大革命而中斷。十七歲時，陳怡從下鄉勞動離開，返回廣州擔任廣州京劇院樂隊首席，並為之作曲。

1978 年，文化大革命結束後，陳怡考入中央音樂學院，最終在小提琴與作曲之間選擇了作曲系，師從於吳祖強教授，並參加了亞歷山大•郭爾的短期培訓。

1986 年，陳怡成為中國首位作曲系女碩士，同年遠赴紐約，於美國哥倫比亞大學深造，師從作曲家周文中和瑪利歐•達維多夫斯基。

於 1993 年獲得博士學位之後，陳怡於三藩市居住三年，1996 至 1999 年間，她在巴爾的摩皮博迪音樂學院教學兩年，並於 1998 年上任美國密蘇里州立大學音樂院終身教授，2006 年成為北京中央音樂學院訪問教授。

陳怡作曲經驗豐富，擅於在作品加插西方和中國的作曲特色及音樂元素，讓音樂成為貫穿中西的重要橋樑，至今獲委約作品過百，曾獲無數大獎，作品包括交響樂、合唱作品和協奏曲，此外她亦有為其他樂器、甚至敲擊樂作曲。



## Notes by Nimrod Borenstein on his “Méphisto” Étude, Op. 66 No. 6 for piano solo

Since I was a child I have loved and admired the Chopin Études, thought them extraordinary and unique, and wished that one day I would write my own set of 24! I started on my project of 24 Études a few years ago and the Méphisto Étude is my sixth Étude which title was inspired by its striking opus number, Op 66 No. 6, the famous number 666. The preceding Études are the Ostinato Étude, the Half Moon Étude, the Tango Étude, the Arpeggio Étude and the Kangding Qingge Étude.

For me Études are a virtuosic and artistic endeavour for the performer but also for the composer. They are short meaningful pieces which by their intensity give the illusion of much longer works. The Méphisto Étude has many facets and challenges and is full of contrasts. From very fast and devilish to ethereal or lyrical, passing through moments of quirky lightness, it is ever changing with many colours of sound ranging from the velvety to the percussive and rhythmical. The changes of speed, dynamics, texture or length, can sometime occur at the same time. I love having many melodies sounding simultaneously, layered together with a complex combination of rhythms that is my personal style of counterpoint.

I believe that contrast is one of the most important elements in Music and Art. Contrasts provide interest and create structure whilst showing the ambivalence of all things.

## 尼姆羅德·波恩斯坦《梅菲斯特》練習曲， 作品六十六，第六號

當我還是個孩子的時候，我就一直喜愛和欣賞蕭邦的練習曲，認為它們非比尋常和十分獨特，希望有一天我能夠創作出我自己的24首前奏曲！幾年前，我開始我的24首前奏曲創作項目，《梅菲斯特》練習曲是我的第六首練習曲，樂曲標題的靈感來自其引人注目的作品編號：作品66第6首，著名的數字666。前幾首練習曲是《固定音型練習曲》、《半月練習曲》、《探戈練習曲》、《琶音練習曲》、《康定情歌練習曲》。

對我來說，練習曲是超技的；對於表演者以及作曲家來說，是一種藝術上的昇華。它們都是短小而有意義的作品，然而它們的激烈給人一種像是大型作品的錯覺。《梅菲斯特》練習曲有許多方面和挑戰，並且充滿對比。從非常快速和惡魔般的到空靈或者抒情，經過古怪的輕盈時刻，它的音色不斷變化，從天鵝絨般的到打擊樂似的節奏，以及速度、動態、紋理或長度的變化，有時可以同時發生。我喜歡有許多旋律同時響起，各層次以複雜的節奏結合，這是我個人的對位風格。

我相信對比是音樂和藝術中最重要的元素之一。對比提供興趣和創造結構，同時顯示所有事物的矛盾性。

### Nimrod Borenstein (composer)



The past few years have seen a great number of Nimrod Borenstein's works being premiered across the globe. His compositions are performed at some of the most prestigious venues and festivals throughout Europe, Canada, Australia, the Far East, Israel, South America, Russia and the U.S.A. His music is receiving hugely enthusiastic reviews and becoming part of the

repertoire of many ensembles and orchestras.

Among his high-profile supporters, Vladimir Ashkenazy has conducted several of Nimrod's compositions, culminating in his recently recording an entire album of Nimrod's orchestral works for Chandos, released during September 2017.

Nimrod Borenstein is a Laureate of the Cziffra Foundation and an Associate of the Royal Academy of Music. His substantial catalogue continues to develop and currently numbers more than eighty works, including orchestral and chamber music as well as vocal and solo instrumental pieces.

### 尼姆羅德·波恩斯坦

在過去幾年，尼姆羅德·波恩斯坦的大量作品在全球首演。他的作品在歐洲、加拿大、澳洲、遠東、以色列、南美洲、俄羅斯和美國的一些最負盛名的場地和藝術節演出。他的音樂受到極高評價，並成為許多組合和樂團的常演曲目。

在他的知名支持者當中，弗拉基米爾·阿殊堅納西曾指揮過尼姆羅德的幾部作品，並錄製了一張他的管弦樂作品專輯，由 Chandos 唱片公司出品，於2017年9月發行。

尼姆羅德·波恩斯坦擁有齊夫拉基金會的桂冠榮譽，亦是皇家音樂學院院員。他的創作量正在不斷增加，目前已有超過八十部作品，包括管弦樂、室內樂，以及聲樂和獨奏器樂作品。

## Notes by Adam Johnson on his “Four: The Birds” - a piece for 4 pianos

My inspiration for this work began when I lived by the sea in North Norfolk, UK.

At my house, the garden was always filled with a variety of birds who would appear throughout the day and, if I left my windows open and played the piano, it seemed to attract more of them as the day went on. They would often sing vivaciously as I played.

It was during these two years (2017-19) living by the sea that I became interested in “morphic resonance”.

Rupert Sheldrake’s theory of morphic resonance studies similar forms who reverberate and exchange information within a universal life force: “Natural systems, such as termite colonies, or pigeons, or orchid plants, or insulin molecules, inherit a collective memory from all previous things of their kind, however far away they were and however long ago they existed,” Sheldrake writes in his 1988 book, *Presence of the Past* (Park Street Press), “... Things are as they are because they were as they were.”

Morphic resonance, Sheldrake says, is “the idea of mysterious telepathy-type interconnections between organisms and of collective memories within species” including birds.

What I imagined while composing this new piece of music was the idea of a conversation between birds but not only in my garden, but rather a simultaneous discussion with birds hundreds of miles away. The passing of knowledge between an organism to another with the utmost understanding of that knowledge.

Therefore, using a series of pianists who played the same music a few seconds apart, is my attempt at following a morphic resonance in musicians also. Being a chamber musician myself, there is tangible energy and understanding amongst musicians during performances.

What I hope to achieve with “Four: The Birds” is a focused discussion, imitation, dialogue between pianists who are connected by answering one another, with the same musical material.

The language in the music is based upon modes, triads and the interplay between consonance and dissonance. It is also based upon physical space of the resonance “in the air” from all four pianists.

## 《四：鳥類》—為給四部鋼琴而作

我創作這首作品的靈感始於我居住的英國北諾福克海邊。

在我的房子裡，花園裡總充滿了各種各樣的鳥類，牠們整天都會出現。如果我開著窗戶彈鋼琴，隨著時間的流逝，似乎會吸引更多雀鳥。當我演奏時，牠們經常活潑地在唱歌。

正是因為這兩年（2017-19年）生活在海邊，我變得對「形態共振」感興趣。

魯珀特·謝爾德雷克的形態共振理論研究在宇宙生命力內回蕩和交換資訊的類似形式：「自然系統，如飛蟻群落，或者鴿子、蘭花植物、胰島素分子，從所有以前的相同物種繼承集體記憶，無論他們有多遙遠，無論他們存在了多久。」謝爾德雷克在他 1988 年著作《過去的存在》（公園街出版社），「... 事情如此，是因為他們以往都是如此。」

謝爾德雷克說，形態共振是「生物體與物種內部集體記憶之間神秘心靈感應的互相聯繫」，包括鳥類。

在創作這首新曲時，我所想的，是鳥兒之間的對話，不僅在我的花園裡，而且與數百英里外的鳥兒同時發生。在生物體之間將知識傳遞給另一個有機體，對知識有最大的了解。

因此，使用多位鋼琴家相隔幾秒鐘演奏相同的音樂，是我試圖由於在音樂家身上找到形態共振。作為一名室內樂音樂家，音樂家們在演出過程中有著有形的能量和理解力。

我希望在《四：鳥類》中實現的，是一個集中的討論、模仿、對話，讓鋼琴家們用同樣的音樂素材回應彼此，互相聯繫。

音樂中的語言基於調式、三和弦以及協和與不協和之間的相互作用。這也是基於四位鋼琴家「在空中」的共振物理空間。

## **Adam JOHNSON** (*composer*)

### **“Terrific”**

Thomas Ades 2012

A multi prize-winning composer, Adam Johnson studied at the Royal Northern College of Music.

also attending masterclasses with Steve Martland and John McCabe. In 2012, Adam was a finalist of the Villiers Quartet Composition Competition for his 4th String Quartet “Four Artists.” In 2011 he was elected as a Freeman of the Worshipful Company of Musicians, and more recently was accepted as Member of the Royal Society of Musicians, and given the Freedom of the City of London in 2019.

He continues to delight his audiences composing, conducting his orchestra ‘Northern Lights Symphony Orchestra’ and performing with his incomparable pianistic style across Europe. His music and recordings have received many awards and critical acclaim, recently winning the 2019 Norfolk composition award, the Finnish Music Foundation Prize 2019 for his recent piano recording on Grand Piano Label, and a commission for a piece with 4 pianos for the 5th Hong Kong International Piano Competition.

His 2nd String Quartet “Surrender Him the Apocalyptic Chrysalis” (1999) was given its world première at the Montepulciano Festival, Italy in the same year and further won him the Edward Hecht Prize for Composition. The following year, the Goldberg Ensemble commissioned Johnson to write a work inspired by Saint-Saëns’ Carnival of the Animals, and in 2004 he composed El Shahid (The Martyrs) commissioned by the Metropolitan Ensemble.

As a pianist, Adam has performed under the baton of Kent Nagano, Martyn Brabbins, and George Hurst, making his Concerto debut aged 15 playing Mozart Piano Concerto No. 15 in Pavlovsk Palace, St. Petersburg, which he conducted from the piano. He regularly performs concertos at St. Martin-in-the-Fields London, and will make his RTÉ Concert Orchestra debut in 2019 playing Rhapsody in Blue.



## **亞當·莊遜** (作曲家)

湯瑪斯·阿德斯 2012

獲獎無數的作曲家亞當·莊遜在皇家北方音樂學院師從安東尼·吉伯特博士、埃琳娜·菲索娃博士和西蒙·霍爾特。

在此期間，他也參加過史蒂夫·馬特蘭和約翰·麥卡比的大師班。

他的第二弦樂四重奏《交出末世蛹》（1999年）在當年的義大利蒙特普爾西亞諾音樂節上世界首演，並於同年為他贏得了愛德華·赫希特作曲獎。

第二年，戈德堡合奏團委託莊遜創作了一部受聖桑《動物狂歡節》啟發的作品；2004年，他受大都會合奏團委約，創作了《烈士》。

年僅 20 歲時，亞當在紐約與傳奇電影作曲家約翰·巴里一起首次在電視上亮相，拍攝了名為《大師班》（天頂北製作）系列。

2012 年，亞當以他的第四弦樂四重奏《四藝人》入圍了維利爾斯四重奏作曲大賽決賽。

作為一名鋼琴家，亞當曾在長野健、馬丁·布拉賓斯和喬治·赫斯特的指揮下演奏，15 歲時在聖彼德堡帕夫洛夫斯克宮演奏莫札特第 15 號鋼琴協奏曲，由他本人兼任指揮。他經常在倫敦聖馬丁演奏協奏曲，並將在 2019 年與愛爾蘭廣播電台音樂會樂團首次合作，演奏《藍色狂想曲》。

被評論家描述為「一種啟示」（《每日電訊報》）的莊遜繼續指揮他的管弦樂隊「北極光交響樂團」，並在整個歐洲以無與倫比的鋼琴風格表演取悅他的觀眾。他的音樂和錄音獲得了許多獎項和好評，最近他在以為 Grand Piano 廠牌錄製的鋼琴專集贏得了 2019 年諾福克作曲獎和 2019 年芬蘭音樂基金會獎，並受委約為第五屆香港國際鋼琴大賽創作一首四鋼琴作品。

2011 年，他被選為倫敦城音樂家同業公會的自由人，最近又被授予英國皇家音樂家協會會員，並在 2019 年被授予倫敦市自由獎。

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## Notes by Dusan Bogdanovic on "Hong Kong Ricercars" for piano & guitar

There are two things that make piano-guitar duo a challenging instrumental group to write for. First, there is the sheer volume imbalance which requires delicate treatment. Second, because it is both a melodic and polyphonic instrument, texturally, guitar could be considered a "mini-piano". Therefore, when my friend Alvaro Pierri asked me to write a piece for piano and guitar, my approach has been to avoid both dynamic imbalance and textural redundancy. The result is a duo that is rich in color, texture and personality, which functions more like one entity than as two separate instruments.

Hong Kong Ricercars is built around the concept of ricercar, which was considered an "ideal form" by the artists of the Renaissance era. It is a fluid polyphonic structure based on improvisatory treatment of melodic motifs. Since I have been involved in both composition and improvisation over many years, ricercar fits in perfectly with my own aesthetics. This composition reflects my long-time interest in polyrhythm and modal music. The melody of Hong Kong Ricercars is built on freely treated medieval chants combined with African rhythmic profiles. Although the piece has been divided into three movements, all the material is based on the same basic theme which shows up in many guises throughout the piece. This composition also reveals the possibility of creating balanced structures by integrating the smallest building block-motifs of very diverse origins into a coherent whole.

It is my great pleasure to dedicate this composition to both Alvaro Pierri and to The Hong Kong International Piano Competition.

### Dusan BOGDANOVIC (guitar)

Described as "a composer of masterful craft with a genuine clarity and purity of vision", Dusan Bogdanovic has developed a personal synthesis of contemporary classical, jazz and world music. His work numbers over one hundred published compositions, including a variety of commissions for solo guitar, chamber ensembles, orchestra and multimedia, as well as a multitude of CD recordings. Early in his career, he received the only first prize at the Geneva International Competition in 1975 and gave a highly acclaimed debut recital in Carnegie Hall in 1977.

Dusan's notable commissions include the mix media ballet *Crow* on poetry by Ted Hughes in collaboration with the choreographer Gilberte Meunier and sculptor Stephen Freedman premiered at the Los Angeles Theatre Centre; *Guitar Concerto Kaleidoscope* premiered by William Kanengiser in Montreal; *Games for voice and chamber ensemble* commissioned by the BluePrint and premiered by David Tanenbaum in San Francisco; *Contemplation de mystérieux Chérubins* for chamber ensemble and 8 vocalists, premiered at the Spegtra Aachen in Germany, *Mediterraneo* for cello, guitar and choir, commissioned and premiered by En Cuerdas and *Vox Amoris* in Switzerland and many others.

Dusan's theoretical work includes *Polyrhythmic and Polymetric Studies* and *Counterpoint for Guitar* published by the Berben Editions, Italy. His latest work *Tradition and Synthesis*, based on the multiple modernities theory is published by Doberman-Yppan/Production d'OZ from Canada. After having taught at the Belgrade Academy and San Francisco Conservatory, he is presently teaching at the Haute école de musique de Genève in Switzerland.

## 香港里切爾卡

杜桑·柏格達諾維奇

有兩個因素使為鋼琴與結他譜寫二重奏是一個具有挑戰性的事。首先，需要細心處理音量上絕對的不平衡。第二，結他是一件旋律和複調樂器，在織體上，它可以被認為是一部「迷你鋼琴」。因此，當我的朋友阿爾瓦羅·皮耶里要求我寫一首鋼琴和結他曲時，我的方法一直是避免音量上的不平

衡和多餘的織體。結果是寫了一首有著豐富色彩、質感和個性的二重奏。鋼琴和結他更像是一個整體，而不是兩個獨立的樂器。

《香港里切爾卡》是圍繞里切爾卡的概念而創作的，文藝復興時期的藝術家們認為里切爾卡是「理想的曲式」。它是一種流動的複調結構，基於即興處理旋律動機。自從我參與作曲和即興創作多年來，里切爾卡完全符合我的個人美學觀。這首作品反映了我長期對複合節奏和調式音樂的興趣。香港里切爾卡的旋律是把自由的中世紀吟唱與非洲節奏輪廓相結合。雖然這件作品被分成三個樂章，所有材料是源於同一個的基本主題，在全曲中以不同的形態出現。這首作品也顯示一種創造平衡結構的可能性，以各種不同來源的小型構建動機來組合出一個連貫的整體。

我很高興將這首樂曲獻給阿爾瓦羅·皮耶里和香港國際鋼琴大賽。



### 杜桑·柏格達諾維奇 (結他)

被譽為「一位具有高超技術以及清晰和純正視野的作曲家」(《結他評論》)，杜桑·柏格達諾維奇發展了綜合當代古典、爵士樂和世界音樂的個人事業。作為獨奏家，並與其他藝術家合作，柏格達諾維奇在歐洲、亞洲和美國廣泛巡迴演出。他的表演和錄音活動包括與不同風格方向的室內組合合作，包括與詹姆斯·牛頓、米爾喬·列維耶夫、查理·哈登等人的爵士樂合作。他已發表超過一百部作品，從結他和鋼琴獨奏作品到室內樂團和管弦樂團合奏，以及從巴赫三重奏鳴曲到當代作品的大量錄音。

他最近的委約包括芭蕾舞詩《烏鴉》，由太平洋舞蹈團在洛杉磯劇院中心首演；與雕塑家斯蒂芬·弗里德曼合作，為16個陶器而作的混合媒體作品《往哪裡回去》在夏威夷首演；受藍圖節委約，獻給大衛·塔姆和妮可·派安特的《遊戲》，在三藩市首演；以及為鋼琴家法比奧·盧茲譜寫的作品和為阿爾瓦羅·皮耶里、大衛·斯塔羅賓、威廉·卡內吉塞、史葛·特南特、愛德華多·艾錫、詹姆斯·史密斯和其他人創作的無數結他獨奏作品。柏格達諾維奇的理論著作包括《複節奏和複節拍研究》和《結他對位》，由意大利貝爾本出版社出版。他的最新著作《傳統與合成》由加拿大奧茲/多伯曼-伊潘出版。

柏格達諾維奇1955年在南斯拉夫出生。他在日內瓦音樂學院隨與P. 威斯默和A. 吉納斯特拉學習作曲和配器法，並隨M.L. 聖馬可斯學習結他。在職業生涯早期，他在日內瓦大賽中獲得唯一的首獎，1977年在卡內基音樂廳舉辦了廣受好評的首演獨奏會。

他曾在貝爾格萊德學院和三藩市音樂學院任教，目前在瑞士日內瓦高等音樂學院任教。

*The LOGOS*  
*Chamber Group*  
室樂團



# The LOGOS Chamber Group 室樂團



## **Michael BROOKS REID** (*violin*)

Australian violinist Michael Brooks Reid is regularly sought after as concertmaster and principal by leading orchestras across Europe and Australia.

Currently based in Berlin, Michael makes regular guest appearances with the Mahler Chamber Orchestra, Scottish Chamber Orchestra, German Radio Philharmonic, Aurora Orchestra, Camerata Bern, Kammerakademie Potsdam and the Australian World Orchestra. Michael has also performed with the Australian Chamber Orchestra, Orchestra Mozart and the Lucerne Festival Orchestra, and has worked with esteemed conductors such as the late greats Pierre Boulez and Claudio Abbado.

As a chamber musician, Michael spent several years as a member of the Hamer Quartet. Since leaving the quartet, Michael has continued to pursue his passion for chamber music in Europe, performing in several international music festivals, including with Oboist Albrecht Mayer at the 'Hitzacker Musikwoche' in Germany, and at the Avigdor Classics in Switzerland. Since 2017, Michael has been a member of the Logos Chamber Group at the Joy of Music Festival in Hong Kong.

As soloist, Michael has toured with the Melbourne Chamber Orchestra, performing and directing The Four Seasons of Vivaldi and Piazzolla to critical acclaim, as well a recent return to the Melbourne Youth Orchestra (where he was once concertmaster) to perform Brahms' violin concerto as part of the orchestra's 50th birthday celebrations.

Conducting is another interest of Michael's, and he has undertaken study with Christopher Seaman, Sebastian Lang-Lessing and the late John Hopkins OBE, and has conducted the Adelaide and Tasmanian Symphony Orchestras.

From 2004-2008 Michael was Leader and Artistic director of the Australian Classical Players, where he combined his passions for conducting and violin playing; programming and directing the concert season from the 1st violins.

Michael plays a violin by Nicolo Gagliano, made in Naples in 1751.

## **Michael BROOKS REID** (*violin*)

澳洲籍小提琴家 Michael Brooks-Reid 在歐洲和澳洲的主要交響樂團擔任小提琴首席和主演奏者而備受追捧。

現時定居於柏林，Michael 為馬勒室樂團，蘇格蘭室樂團，德國廣播愛樂團，Aurora 管弦樂團，Camerata Bern，Kammerakademie Potsdam，墨爾本室內樂團和阿德萊德交響樂團作定期客席演出。也經常與澳洲室樂團，莫扎特樂團和琉森音樂節管弦樂團合作演出，並與 Pierre Boulez 和 Claudio Abbado 等受崇敬的指揮家合作。

作為室樂家，Michael 花了幾年的時間作為 Hamer Quartet 的成員。離開之後，他繼續留在歐洲追求他對室內樂的熱情，參與多個國際音樂節，包括：德國的 Oboist Albrecht Mayer at the "Hitzacker Musikwoche" 和瑞士的 Avigdor Classics。2017 年起 Michael 更是香港美樂聚音樂節 Logos Chamber Group 的成員。

獨奏方面，Michael 最近與墨爾本室樂團巡回演出，演奏和指導韋瓦第和皮亞佐拉的《四季》而獲得了好評。

指揮是 Michael 音樂上的另一個喜好，他與 Christopher Seaman, Sebastian Lang-Lessing and the late John Hopkins OBE 共同研究，並為阿德萊德和塔斯曼尼亞交響樂團指揮。

2004-2008 年間，Michael 在 Australian Classical Players 擔當領導和藝術總監，這份工作融合了他在指揮，編排音樂會和小提琴首席上的熱情。

Michael 現選用由 Nicolo Gagliano 在 Naples 制於 1751 年的小提琴演奏。

## **Ciaran McCABE** (*violin*)

Ciaran studied with Yossi Zivoni at the Royal College of Music, London as a Yehudi Menuhin Scholar and later in the chamber music class of Günter Pichler in Madrid. He was a recipient of the Milton Violin Award and the Young Artists' Platform Award from the Arts Council of N.Ireland, which included a BBC studio recording of virtuoso violin works He plays a 1689 Cremonese violin by Andrea Guarneri, on generous long term loan from a private trust.

He recently became a member of the Maggini Quartet, one of Britain's leading chamber ensembles, currently celebrating their 30th anniversary season. Prior to joining the Magginis, Ciaran was a founding member of the Cavaleri Quartet, with whom he performed in major venues such as the Musikverein, Vienna and Wigmore Hall, London and throughout New Zealand and Australia. They were First Prize winners at the 2012 Hamburg International Chamber Music Competition, Second Prize winners at the 2014 Osaka International Chamber Music Competition and in 2011 won the Royal Over-Seas League Competition.

Ciaran enjoys a varied musical life as soloist, chamber and orchestral musician. Recent solo engagements include ensembles such as the Ulster Orchestra and Orpheus Sinfonia the Brandenburg Sinfonia, the Academy of St. Martin-in-the-Fields, English Chamber Orchestra (of which he is a member), Irish Chamber Orchestra and Camerata Nordica.

Ciaran has appeared as guest leader of the Ulster Orchestra, Manchester Camerata, English Touring Opera and Brandenburg Sinfonia and as a guest co-leader or principal with the Royal Philharmonic Concert Orchestra, Scottish Chamber Orchestra, City of Birmingham Symphony Orchestra and the John Wilson Orchestra.



## **西倫·麥卡比** (小提琴)

西倫於皇家音樂學院師隨貝納·齊沃尼研習小提琴，曾獲頒耶胡迪梅紐因獎學金，後來於馬德里由君特爾·皮特勒教授室內樂。他曾贏得米爾頓小提琴獎和北愛爾蘭藝術委員會的青年藝術家平台獎，並在 BBC 錄音室錄製了精湛動人的小提琴作品。他手上的小提琴為 1689 年由安德里亞·瓜奈里所製的克雷莫納小提琴，並獲私人信託贊助長助貸款。

他最近成為了馬吉尼四重奏樂團的一員，該樂團為英國最頂尖的室內樂樂團之一，最近正慶祝他們的三十週年紀念。在加入馬吉尼前，西倫是卡瓦列里四重奏樂團的創始成員，當時他們曾於各地的著名音樂殿堂表演，包括金色音樂廳、維也納、威格摩爾音樂廳、倫敦、新西蘭和澳大利亞。他們曾贏得 2012 年漢堡國際室內樂比賽的一等獎、2014 年大阪國際室內樂比賽的二等獎，亦曾於 2011 年贏得皇家海外聯盟比賽。

西倫的音樂生活多姿多彩，同時兼任獨奏家、室內樂音樂家和管弦樂音樂家，他最近與多個不同樂團合作進行獨奏表演，當中包括阿爾斯特管弦樂團、奧奧菲斯交響樂團、勃蘭登堡交響樂團、聖馬田教堂學院、英國室內樂團（他亦是成員之一）、愛爾蘭室內樂團及北歐室內樂團。

西倫亦出任為阿爾斯特管弦樂團、曼徹斯特室內樂團、英國巡演歌劇團和勃蘭登堡交響樂團的客席領導小提琴，他亦是英國皇家愛樂管弦樂團、蘇格蘭室內樂團、伯明罕市立交響樂團和約翰威森交響樂團的客席協同領導或首席小提琴。



## **Joel HUNTER** (*Viola*)

Born in the UK and a proud Yorkshireman, Joel first picked up a viola aged 7 and eventually found his way to the Royal Academy of Music in London 11 years later. Since graduating, Joel has been performing all over the world with many leading orchestras and ensembles.

He was appointed co-principal viola with the BBC Scottish Symphony Orchestra in Glasgow, moving on some years later to Stockholm and the Swedish Radio Symphony Orchestra, where as principal viola he worked until 2014. He is currently the principal violist of the Mahler Chamber Orchestra.

He has appeared as a guest principal violist in most of the UK orchestras, including the Philharmonia, Royal Philharmonic, London Philharmonic, City of Birmingham Symphony, The BBC National Orchestra of Wales, Philharmonic and Concert Orchestras, Royal Scottish National Orchestra, Scottish Chamber Orchestra and the London Chamber Orchestra. Internationally he has worked with the Bavarian Radio Symphony Orchestra, Bamberg Symphony, Oslo Philharmonic, Munich Philharmonic, Australian Chamber Orchestra and the Amsterdam Sinfonietta. He is also a member of the Lucerne Festival Orchestra and the internationally acclaimed John Wilson Orchestra performing exclusively works from the golden age of Hollywood and Great American Songbook.

As a chamber musician Joel has performed with many eminent artists, including Yo-Yo Ma, Augustin Dumay, Piers Lane, Christian Tetzlaff, Alisa Weilerstein, Pascal Roge and Leif Ove Andsnes in concerts throughout the world. He has performed at international festivals such as the Mecklenburg Vorpommern Festival with the Kungsbacker String Trio and in the U.S.A at the Charlottesville International Chamber Music Festival and has appeared throughout the UK with many established ensembles. He is a founding member of the Logos Chamber Group playing annually at the Joy of Music Festival and International Piano Competition in Hong Kong.

Passionate about teaching, Joel has coached and taught at many institutions in Europe and especially enjoys working with youth orchestras.

In 2001 he was made an 'Associate' of the Royal Academy of Music in London (ARAM) for his services to the profession.

## **喬爾·亨特** (中提琴)

出生於英國的喬爾，是一位自豪的約克郡人，七歲開始接觸中提琴，十一年後更到了倫敦皇家音樂學院學習。自畢業以來，他一直在世界各地參與許多主要的管弦樂團和合奏團的演出。

自 1997 年被「BBC 蘇格蘭交響樂團」聘為聯合首席中提琴，開展其輝煌音樂之旅。之後在音樂總監丹尼爾·哈丁主理「斯德哥爾摩瑞典廣播交響樂團」期間，獲聘為首席中提琴至 2014 年。他目前是馬勒室樂團的小提琴首席。

獲英國及其他地區各大樂團聘為首席中提琴：如英國愛樂樂團、英國皇家愛樂樂團、倫敦愛樂、伯明翰城市交響樂團、威爾士 BBC 國家交響樂團、皇家蘇格蘭國家交響樂團、巴伐利亞州廣播交響樂團、奧斯陸愛樂樂團、慕尼黑愛樂樂團、阿姆斯特丹小交樂團和澳洲室樂團。2012 年始，加入馳名國際的「約翰威爾遜交響樂團」，專門負責演奏「好萊塢黃金時代」和「美國經典老歌」系列樂曲。

作為一名室樂家，亨特於世界各地音樂會合作過的傑出音樂家包括有馬友友、奧古斯丁·杜梅、皮爾斯藍、特茲拉夫、愛麗莎·懷勒斯坦和利夫·奧偉·安茲涅斯。他亦是國際各大音樂節的寵兒，如「德國梅克倫堡前波莫瑞州音樂節」中與瑞典 Kungsbacker 的弦樂三重奏、「美國夏洛茨維爾國際室內音樂節」。英國「360 度合奏團」定期表演音樂家。香港蕭邦社 Logos 室內樂樂團成員之一，該樂團為「香港美樂聚音樂節」和「香港國際鋼琴大賽」指定室樂團。

熱衷教學，誨人不倦。亨特在歐洲各大院校教授和指導音樂，尤其喜愛與年青的弦樂家合作，曾指導過「世界青年交響樂團」的中提琴手。

2001 年，為表彰其於專業領域之貢獻，獲倫敦皇家音樂學院頒發「院士」稱號。

## **Pierre DOUMENGE** ( *cello* )

Pierre Doumenge was a member of the Dante Quartet and regularly explores the repertoire with artists such as Pascal Rogé, Lars Vogt, Daniel Hope, Pekka Kuusisto, the Belcea, Allegri, Sacconi, Piatti, London Haydn quartets, Nash Ensemble and Aronowitz Ensemble. He has appeared at many international festivals (Aldeburgh, Kuhmo, Bucharest, Osor, Nuremberg, Bergstaden, Hindsgalv, IMS Prussia Cove, Stellenbosch, Singapore, Hong-Kong, Vancouver, Boston) and recorded for the Chandos, Dutton, Meridian and Hyperion labels to great critical acclaim. He was chosen to be the official cellist of the 2008 Menuhin International Violin Competition, performing the Ravel Duo Sonata with the nine semi-finalists.

Pierre works regularly as guest principal cellist of the Bergen Philharmonic, Netherlands Philharmonic, Amsterdam Sinfonietta, Ensemble Orchestra Kanazawa, Mahler Chamber Orchestra, Orchestra of the Age of Enlightenment, Scottish Chamber Orchestra, London Chamber Orchestra, London Sinfonietta, Academy of St Martin in the Fields, Bournemouth Symphony, BBC Welsh and the English National Opera.

Pierre taught at the Yehudi Menuhin School from 2003-2009 and is a cello professor at GSMD. He gives annual masterclasses at the International Cello Courses UK, Oxford Cello School, Violoncello Society of London, Ecole Normale de Musique de Paris, West Helsinki Music Institute, Conservatoire Royal de Mons and the Szymon Goldberg Seminars in Toyama, Japan.



## **佩爾·多明戈** ( 大提琴 )

佩爾·多明戈酷愛室樂，目前為但丁弦樂四重奏的成員。定期合作表演的藝術家和樂團包括：帕斯卡爾·羅傑、拉爾斯·沃格特、丹尼爾·霍普、古西斯托、勞倫斯·鮑爾、貝爾西亞四重奏、Allegri 四重奏、Sacconi 四重奏、Piatti 四重奏、倫敦海頓四重奏和納什樂團等。他的音樂足跡遍佈國際各大音樂節，如奧爾德堡音樂節、庫赫莫音樂節、布加勒斯特音樂節、奧索爾音樂節、紐倫堡音樂節、Bergstaden 音樂節、Hindsgalv 音樂節、IMS 音樂節、普魯士灣音樂節、斯泰倫博斯音樂節及新加坡、香港、溫哥華和波士頓等地的音樂節。他的演奏分別由 Chandos、Dutton、Meridian 和 Hyperion labels 唱片公司輯錄發行，好評如潮。2008 年，他獲選為梅紐因國際小提琴大賽賽事指定大提琴手，與九位進入半決賽的選手表演拉威爾的二重奏鳴曲。

獲聘為多個樂團的客座首席大提琴手，包括卑爾根管弦樂團、荷蘭愛樂樂團、馬勒室內樂團、阿姆斯特丹小交樂團、金澤管弦樂團、啟蒙時代管弦樂團、蘇格蘭室內樂團、倫敦室內樂團、倫敦小交樂團、聖馬丁學院、伯恩茅斯交響樂團、BBC 威爾士交響樂團和英國國家歌劇院樂團，並參與樂團的定期演出。

2003-09 年期間，多明戈於梅紐因音樂學校教授大提琴和室樂，同時獲聘為倫敦市政廳音樂和戲劇學院大提琴教授，定期於牛津大提琴學校、英國國際大提琴班、倫敦大提琴學會、巴黎高等師範音樂學院、西赫爾辛基音樂學院、英國皇家音樂學院蒙斯德和日本富山的西蒙·戈德堡研討會的大師班授課



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*The Orchestra*

管弦樂團



*The Conductor*

指揮

# The Orchestra

## The official orchestra of the 5th Hong Kong International Piano Competition / The Joy of Music Festival - 2019

The Society has engaged 52 musicians from the CCOHK (City Chamber of Hong Kong), 11 musicians from the LCO (London Chamber Orchestra) and the 4 musicians from the LOGOS Chamber Group to form the official Orchestra of the 5th Hong Kong International Piano Competition / The Joy of Music Festival - 2019

The Orchestra will be conducted by: **Maestro Ignat Solzhenitsyn**

### FIRST VIOLIN 第一小提琴

- Michael Brooks-Reid \*\* @
- George Salter +
- Miranda Dale +
- Amelia Chan #
- Zheng Yang #
- Hui Chi Kin #
- Samuel Au #
- Andy Yeung #
- Maria Liza Tarang #
- Wong Tak-sin #
- Matthew Leung #
- Ruda Lee #

### SECOND VIOLIN 第二小提琴

- Ciaran MaCabe \* @
- Kirsty Mangan +
- Jonathan Yuen #
- Daria Kovtunova #
- Zita Yang #
- Juan Andres Carmona #
- Ye Byeol Lee #
- Leonard Chow #
- Andrew Hsu #
- Ng U Tong #

### VIOLA 中提琴

- Joel Hunter \* @
- Ricardo Zwietisch #
- Yuko Saito #
- Chan Wai Bun #
- Anton Zemlyanichenko #
- Nikolay Demerdzhiev #
- Yung Pok-yin #
- Monica Johnston #

### CELLO 大提琴

- Pierre Doumenge \* @
- Robert Max +
- Antonio Roig Tarros #
- Shelagh Heath #
- Ray Cheung #
- Molly Li #
- Cherry Leung #
- Haedun Lee #

### BASS 低音大提琴

- Martin Ludenbach \* +
- Andrea Pino #
- Ma Sai #
- Raymond Yu #
- John Chan #
- So Ka-lok #

### FLUTE 長笛

- Harry Winstanley \* +
- Emily Lin #

### PICCOLO 短笛

- Emily Lin \* #

### OBOE 雙簧管

- David Thomas \* +
- Kelvin Lam #

### COR ANGLAIS

- Kelvin Lam \* #

### CLARINET 單簧管

- Mark van de Wiel \* +
- Anthony Wong #

## 第五屆香港國際鋼琴大賽/美樂聚2019 指定管弦樂團

大賽指定管弦樂團由香港城市室樂團(CCOHK)52名音樂家、倫敦室樂團(LCO)11名音樂家及大賽指定室樂團LOGOS室樂團4名音樂家組成。

樂團由伊格納特·索爾仁尼琴指揮。

### **E Flat CLARINET** E調單簧管

- Anthony Wong #

### **BASSOON** 巴松管

- Graham Hobbs \* +

- Nigel Sandall #

### **HORN** 號角

- Stephen Craigen \* +

- Joe Kirtley #

- Cheryl Chan #

- Rane Tsang

### **TRUMPET** 小號

- Angela Whelan \* +

- Caspar Billington #

### **TROMBONE** 長號

- Ben Pelletier \* #

- Alan Tam #

- Joshua Cheng # (Bass)

### **TUBA** 大號

- Yongut Tosponapinun \* #

### **Harp** 豎琴

Amy Tam \* #

### **TIMPANI** 定音鼓

- Rebecca Ng \* #

### **PERCUSSION** 敲擊樂器

- Phoebe Chan \* #

- Brian Chan \* #

\*\* Concert Master 樂團首席

\* Principal 首席

# City Chamber Orchestra of Hong Kong (CCOHK)  
香港城市室樂團

+ London Chamber Orchestra (LCO)  
倫敦室樂團

@ The LOGOS Chamber Group  
LOGOS室樂團

The Society has engaged the services of Step Parikian, General Manager of LCO, to act as the Orchestra Manager of the official orchestra of the Hong Kong International Piano Competition/ Joy of Music Festival - 2019.

Administration team:

Executive & Artistic Director : Leanne Nicholls

Concert Manager & Librarian : Ray Leung

Administrative Assistant : Betty Fung

香港城市室樂團行政團隊

行政及藝術總監：黎燕欣

音樂會及譜務經理：梁頌然

助理行政主任：馮碧琪



## CITY CHAMBER ORCHESTRA OF HONG KONG 香港城市室樂團

City Chamber Orchestra of Hong Kong (CCOHK) holds a unique position as one of Asia's leading chamber orchestras. Members are professional musicians experienced in playing diverse styles ranging from Baroque and classical to East-West crossover, tango, Bollywood and jazz. Since its establishment in 1999 CCOHK has performed with many world-class artists including Sir James Galway, Dame Evelyn Glennie, Dame Emma Kirkby, Sir Thomas Allen, Sir Neville Marriner, Christian Lindberg, Sarah Chang, Philippe Entremont, Julian Lloyd Webber, Edgar Meyer, Branford Marsalis, Richard Galliano and The King's Singers. The orchestra has also collaborated with celebrities including Hayley Westenra, Richard Clayderman, Robin Gibb, Dame Edna Everage and Canto-pop stars Sandy Lam, Hins Cheung and Hacken Lee. Additional highlights include collaborations with the Vienna Boys Choir, The American Boychoir, the Warsaw Boys Choir, the Swedish Voices Chamber Choir and Chœur Britten. On tour CCOHK has been invited to perform in Italy, Taipei, Beijing, Chengdu and at the 20th China Shanghai International Arts Festival. At home CCOHK is in high demand with performing engagements for Hong Kong Ballet, Le French May Arts Festival, RTHK Radio 4, the World Harp Congress and The Hong Kong International Piano Competition. In support of contemporary music CCOHK has staged world premieres of works by Daniel Binelli, Dobrinka Tabakova, Detlev Glanert, Mao Yuan and Alexander Prior, and by Hong Kong's top composers at Musicarama and the Hong Kong Contemporary Music Festival. CDs include an internationally acclaimed release on OUR Recordings featuring the world premiere of Richard Harvey's Concerto Incantanto with Danish recorder virtuoso Michala Petri. CCOHK's mission to cultivate young audiences for classical music in Hong Kong has led to the creation of several original fully-staged productions incorporating actors. These include Magnificent Mozart, The Star Bach, Vivaldi Unmasked and Bug Symphony which won the Public Choice Award at the YAM awards in Portugal 2017. At the helm of CCOHK's artistic and executive planning is CCOHK's founder Leanne Nicholls, herself a prize-winning performer who was awarded a commendation certificate from the Home Affairs Bureau of the Hong Kong SAR Government in 2009. French conductor Jean Thorel served as chief conductor from 2008 to 2016. Armenian conductor and virtuoso pianist Vahan Mardirossian was appointed chief conductor in September 2019.

香港城市室樂團以別樹一幟的風格，已成為亞洲首屈一指的室樂團之一。團員均為專業樂手，擅長演奏多元化的風格，涵蓋巴羅克、古典樂曲、東西合璧的樂種、探戈、印度的寶萊塢電影插曲、爵士樂等。自 1999 年創團以來，樂團已經和許多享譽國際的名家同台演出，包括占士•高威、依芙蓮•格妮、愛瑪•柯克比、湯馬士•艾倫、馬連拿爵士、克里斯蒂安•林伯格、張永宙、朱利安•萊•韋伯、艾特格•邁耶、布蘭福特•馬薩里斯、理查•蓋利安諾、英皇合唱團等。同時，樂團也曾與多位著名的藝人合作，包括海莉•威斯特拉、理查•克萊德曼、羅賓•吉布、埃德娜•埃弗烈治夫人，以及粵語流行樂壇之星林憶蓮、張敬軒、李克勤等合作。其他樂團備受注意的節目，包括和維也納兒童合唱團、美國兒童合唱團、波蘭華沙男童合唱團、瑞典之聲室樂合唱團、法國布里頓合唱團等的攜手演出。香港城市室樂團曾獲邀出訪意大利、台北、北京、成都，並參加第 20 屆中國上海國際藝術節。在本地，樂團獲邀演出不斷，包括香港芭蕾舞團、法國五月藝術節、香港電台第四台、世界豎琴大會、香港當代音樂節、香港國際鋼琴比賽等。為支持當代音樂，樂團曾為丹尼爾•賓奈利、塔芭高娃、勒夫•格蘭特、茅沅、亞歷山大•普萊爾，以及香港首屈一指的作曲家在「音樂新文化」、香港當代音樂節首演新作。又曾與丹麥直笛名家帕蒂莉合作灌錄哈飛創作的《直笛醉人協奏曲》，鐳射唱片由 OUR Recordings 全球發行，大獲好評。樂團以培育香港下一代的古典音樂觀眾為己任，新創了多個全舞台音樂演出，並有演員參與演出，包括《莫扎特的魔法》、《星•巴赫》、《揭開韋華第的神秘面紗》，以及 2017 年獲葡萄牙 YAM Awards「觀眾票選獎」的音樂劇場《失竊室樂團》等。香港城市室樂團由藝術總監兼雙簧管首席黎燕欣創立及領導，她本身也是得獎的音樂家；2009 年更獲香港特區政府民政事務局長頒授嘉許狀。法國指揮尚•托勞於 2008 年至 2016 年間任香港城市室樂團首席指揮。而阿美尼亞指揮及鋼琴家瓦安•馬狄洛辛將於 2019 年 9 月起擔任樂團新任首席指揮。

# Hello from the UK's oldest chamber orchestra

The London Chamber Orchestra, the oldest chamber orchestra in the UK, are delighted to be joining the City Chamber Orchestra of Hong Kong and the Logos Chamber Group to form the official orchestra of the Fifth Hong Kong International Piano Competition, and are proud to have been involved with the Competition since the inaugural event in 2005.

Our principal musicians playing in the orchestra are:

**Stephen Craigen** – French Horn  
**Miranda Dale** – First Violin  
**Graham Hobbs** – Bassoon  
**Martin Ludenbach** – Double Bass  
**Kirsty Mangan** – Second Violin  
**Robert Max** – Cello  
**Robert Salter** – First Violin  
**David Thomas** – Oboe  
**Mark van de Wiel** – Clarinet  
**Angela Whelan** – Trumpet  
**Harry Winstanley** – Flute



## LONDON CHAMBER ORCHESTRA (LCO) 倫敦室樂團

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## *The Conductor: Maestro Ignat Solzhenitsyn*

### **Ignat SOLZHENITSYN** (*conductor*)

Ignat Solzhenitsyn was born in Moscow and began serious piano study in Marlboro, Vermont with Luis Batlle, and then in London with Maria Curcio and finally with Gary Graffman at the Curtis Institute, where he also majored in conducting under Otto-Werner Mueller. A winner of the Avery Fisher Career Grant, Ignat Solzhenitsyn serves on the faculty of the Curtis Institute of Music.

In 2018-19 he returns to the St. Petersburg Philharmonic with Gidon Kremer as soloist, appears as piano soloist with Vladimir Spivakov and the National Philharmonic of Russia, and gives solo recitals in New York, Zurich, and St. Petersburg.

Principal Guest Conductor of the Moscow Symphony Orchestra and Conductor Laureate of the Chamber Orchestra of Philadelphia, he is much in demand as a guest conductor, having recently led the symphonies of Baltimore, Buffalo, Cincinnati, Dallas, Indianapolis, Milwaukee, Nashville, Phoenix, Seattle, and Toronto, the Nordwestdeutsche Philharmonie, the Czech National Symphony, as well as many of the major orchestras in Russia including the Mariinsky Orchestra, the St. Petersburg Philharmonic, the Moscow Philharmonic, and the Moscow Symphony. He has partnered with such world-renowned soloists as Richard Goode, Gary Graffman, Steven Isserlis, Leila Josefowicz, Sylvia McNair, Anne-Sophie Mutter, Garrick Ohlsson, Mstislav Rostropovich, and Mitsuko Uchida.

In recent seasons, his extensive touring schedule in the United States and Europe has included concerto performances with numerous major orchestras, including those of Boston, Chicago, Philadelphia, Saint Louis, Los Angeles, Seattle, Baltimore, Washington, Montreal, Toronto, London, Paris, Israel, and Sydney, and collaborations with such distinguished conductors as Herbert Blomstedt, Charles Dutoit, Valery Gergiev, Krzysztof Penderecki, André Previn, Mstislav Rostropovich, Gerard Schwarz, Wolfgang Sawallisch, Maxim Shostakovich, and Yuri Temirkanov.

In addition to his recital appearances in the United States has also given numerous recitals in Europe and the Far East in such major musical centers as London, Milan, Zurich, Moscow, Tokyo, and Sydney. An avid chamber musician, he has collaborated with the Emerson, Borodin, Brentano, and the St. Petersburg String Quartets, and in four-hand recital with Mitsuko Uchida. He has frequently appeared at international festivals, including Salzburg, Evian, Marlboro, and Moscow's famed December Evenings.

### **伊格納特·索爾仁尼琴** (指揮)

伊格納特·索爾仁尼琴出生於莫斯科，在佛蒙特州馬爾伯勒接受路易斯·巴特勒的音樂啟蒙學習鋼琴，後於倫敦師從瑪麗亞·庫西奧，再升讀倫敦的柯蒂斯音樂學院師從加里·格拉夫曼，並在奧托—維爾納·繆勒的教導下主修指揮。伊格納特·索爾仁尼琴是艾利費舍爾職業獎學金的得主，現於柯蒂斯音樂學院任教。

2018 至 2019 年間，他作為鋼琴獨奏，回歸聖彼得堡愛樂樂團，與基東·克雷默合作，及於俄羅斯國家愛樂樂團與弗拉基米爾·斯皮瓦科夫合作，在紐約、蘇黎世和聖彼得堡等地作獨奏演出。

作為莫斯科交響樂團的首席客座指揮和費城室內樂團的指揮得獎者，伊格納特經常獲邀成為不同樂團的客座指揮，最近他指揮的樂團包括：巴爾的摩、布法羅、辛辛那提、達拉斯、印第安納波利斯、密爾沃基、納什維爾、菲尼克斯、西雅圖、多倫多等地的樂團，還有北德意志愛樂樂團、捷克國家交響樂團、以及俄羅斯的許多重要樂團，包括：馬林斯基樂團、聖彼得堡愛樂樂團、莫斯科愛樂樂團和莫斯科交響樂團。他亦與很多世界知名的獨奏音樂家合作，例如：理查德·古德、加里·格拉夫曼、史蒂芬·伊瑟里斯、萊拉·約瑟夫維奇、西爾維亞·麥克奈爾、安妮—索菲·穆特、加里克·奧爾松、米斯迪拉夫·羅斯卓波維契、內田光子等。

最近數季，他在美國及歐洲各地進行了巡迴演出，包括波士頓、芝加哥、費城、聖路易斯、洛杉磯、西雅圖、巴爾的摩、華盛頓、蒙特利爾、多倫多、倫敦、巴黎、以色列和悉尼，曾與不同知名指揮家合作，例如：赫伯特·布洛姆施泰特、夏爾·杜托華、瓦列里·格吉耶夫、克爾茲斯托夫·潘德萊奇基、安德烈·普列文、米斯迪拉夫·羅斯卓波維契、傑拉德·施瓦、沃爾夫岡·薩瓦利希、馬克森·蕭士達高維契和尤里·泰密卡諾夫等。

除了在美國舉行獨奏演出外，他還在多個歐洲及遠東的主要音樂中心舉行了許多獨奏音樂會，如倫敦、米蘭、蘇黎世、莫斯科、東京和悉尼。他熱愛室樂，曾和艾默生、鮑羅丁、布倫塔諾和聖彼得堡弦樂四重奏合作，亦和內田光子舉行過四手聯彈音樂會。作為各地國際音樂節的常客，薩爾斯堡、伊雲、馬爾伯勒和莫斯科著名的十二月之夜等音樂會皆可以看到他的踪跡。



## **Stella CHEN** (*violin*)

A graduate of the Harvard/New England Conservatory Dual Degree Program, Stella received a Bachelor of Arts in psychology with honors from Harvard University and a Master of Music from the New England Conservatory. Currently, Stella is a C.V. Starr doctoral candidate at the Juilliard School. Former teachers include Itzhak Perlman and Miriam Fried.

She is the winner of the International Queen Elisabeth Grand Prize - Queen Mathilde Prize in the 2019 Queen Elisabeth International Violin Competition.

Stella is also the first recipient of the Robert Levin Award from Harvard University, the top prize winner of the Tibor Varga International Violin Competition and youngest ever prize winner of the Menuhin Competition.

Stella has appeared with numerous orchestras including the Belgian National Orchestra, Lausanne Chamber Orchestra, Brussels Philharmonic, Orchestre Royal de Chambre de Wallonie, London Chamber Orchestra, and Welsh National Symphony Orchestra, among others.

She has given solo performances at venues such as the Kennedy Center, Metropolitan Museum of Art, and on the Dame Myra Hess Memorial Concert Series in Chicago and has also performed in Bhutan, Jordan, Israel, Cuba, and Colombia. Stella has collaborated with such notable artists as Itzhak Perlman, Robert Levin, Gábor Takács-Nagy, Miriam Fried, and with the Silk Road Ensemble.

The 2019-2020 season holds many notable performances, including tours of Korea and Japan, multiple European tours, and numerous domestic performances.

## **陳思蕾** (小提琴)

哈佛及新英格蘭音樂學院雙學位畢業生，陳思蕾以優異成績完成了哈佛大學文學士心理學學位及新英格蘭音樂學院音樂碩士學位，並且最近成為了茱莉亞音樂學院施德博士學位獎學金候選人。過去她曾師隨以撒·普爾文及米莉安·弗里德研習小提琴。

陳思蕾於 2019 年伊莉莎白王后國際音樂比賽贏得國際伊麗莎白女王大獎和瑪蒂爾達皇后獎，她亦是哈佛大學羅伯特萊文獎的首位得主及 Tibor Varga 國際小提琴比賽的首獎得主，同時亦是梅紐因小提琴比賽有史以來最年輕的得獎者。

她曾與多個世界知名的樂團合作表演，例如比利時國家管弦樂團、洛桑室內樂團、布魯塞爾愛樂樂團、瓦隆皇家室內樂團、倫敦室內管弦樂團及威爾士國家交響樂團等等。

她曾於甘迺迪中心、大都會藝術博物館和芝加哥聖母瑪利亞紀念音樂會等場地進行獨奏演出，表演足跡遍佈世界各地，如不丹、約旦、以色列、古巴和哥倫比亞等。陳思蕾曾與多個知名音樂家合作，當中包括以撒·普爾文、羅伯特·勒文、陶卡奇—璦吉·加博爾、米莉安·弗里德及絲路合奏團等。她亦在 2019 至 2020 年季度進行多場表演，包括韓國和日本的巡迴演出、多場歐洲巡迴演出及國內演出。

**Tony Siqi YUN** (*piano*)

“Tony is a true poet of the keyboard. Expressive, and with his own distinct voice, yet elegant and poised. A true poet” - Pianist Magazine

Tony Siqi Yun, the First Prize winner and Gold Medalist at the 1st China International Music Competition, was born in Toronto, Canada in 2001. Tony is currently enrolled at The Juilliard School Pre-College Division under the guidance of Professor Matti Raekallio.

The young pianist can already look back at an extraordinary concert career. Having debuted with the China Philharmonic Orchestra at the prime event of the Third Polish Culture Festival and achieved outstanding success, Tony was invited to tour with the same orchestra in 2015. Tony appeared with the China Philharmonic Orchestra again in its 2018-2019 music season and took part in the filming of the 2019 CCTV New Year's Concert. In 2018, Tony successfully collaborated with the Cleveland Orchestra in the prestigious Severance Hall at the final round of the Thomas and Evon Cooper International Piano Competition and won 1st Prize and Audience Prize. In 2019, Tony made his debut with the Philadelphia Orchestra in collaboration with Maestro Yannick Nézet-Séguin at the final round of the 1st China International Music Competition and secured his win.

As a soloist, Tony has given recitals in North America, Europe and Asia. His highlights include recitals at the renowned Salle Cortot Concert Hall in Paris, Opera & Concert Hall of CCOM, The Juilliard School, New York Steinway Hall and at the Heidelberger Frühling Music Festival.

In addition to piano, Tony studies composition and conducting at The Juilliard School Pre-College Division.

**負思齊 (鋼琴家)**

“Tony 是一位真正的鍵盤詩人。充滿情感的表達，用屬於他自己的獨特的聲音，優雅而沉著。一位真正的詩人” — 鋼琴家雜誌

負思齊，第一屆中國國際音樂（鋼琴教學）大賽金獎獲得者，2001 年 4 月出生於加拿大多倫多，現就讀於美國茱莉亞音樂學院預科部，師從 Matti Raekallio 教授。

2014 年 11 月 14 日，在北京中山公園音樂堂首次與中國愛樂樂團合作蕭邦第一鋼琴協奏曲並取得了巨大的成功；2014 年 12 月 30 日參加由中央電視臺和中國愛樂主辦的 2015 絲綢之路新年音樂會，中央電視臺進行了現場直播。2015 年 10 月，再次與中國愛樂樂團合作，分別在上海師範大學，上海大學，上海立信會計學院，同濟大學，華東師範大學，為總計近萬名師生連續演奏 5 場協奏曲，所到之處贏得了觀眾們的熱烈響應。在 2018-2019 音樂季中負思齊再次與中國愛樂合作，並參與錄製了 2019 CCTV 新年音樂會。

2018 年 7 月，在美國庫博國際鋼琴比賽的決賽中，與美國克利夫蘭交響樂團在 Severance Hall 成功合作了柴科夫斯基的第一鋼琴協奏曲，最終獲得該比賽金獎及觀眾獎；2019 年 5 月在第一屆中國國際音樂比賽中，再次與費城交響樂團在國家大劇院攜手演繹了該曲並最終贏得了金獎。

作為一名年輕的鋼琴家，負思齊曾多次於中國，歐洲，北美等地成功舉辦獨奏音樂會，其中包括巴黎著名的科爾托音樂廳，中央音樂學院歌劇音樂廳，美國茱莉亞音樂學院，紐約施坦威音樂廳及德國海德堡春天音樂節等。

曾多次參與中央音樂學院考級教程示範 DVD 的錄製。2018 年 8 月 China daily 對負思齊進行了採訪報導，該報導獲得了文化部 Facebook 官方主頁的轉載。2018 年 11 月為美國 NPR 古典音樂廣播錄製節目。

在主修鋼琴演奏的同時，負思齊在茱莉亞也學習指揮和作曲。





## Ilya RASHKOVSKIY (piano)

Ilya Rashkovsky was born in Irkutsk, Russia.

He debuted with Irkutsk Chamber Orchestra at the age of eight. He studied in Novosibirsk with Prof.M.Lebenzon, from 2000 to 2009 at Musikhochschule Hannover with Prof.V.Kraïnev and finally at Ecole Normale Supérieure A.Cortot in Paris with Prof.M.Rybicki.

Before being awarded the 1st Prize at the 8th Hamamatsu International Piano Competition in 2012, he was among top prize -winners at International Piano Competitions such as M.Long-J.Thibaud in Paris, Queen Elisabeth in Brussels, A.Rubinstein in Tel Aviv and he was the 1st Prize at the 1st Hong Kong International Piano Competition in 2005.

He has performed in several prestigious concert venues throughout the world, such as the Théâtre du Châtelet and the Salle Gaveau in Paris, the Mariinsky Concert Hall in Saint Petersburg and the Grand Hall of the Moscow Conservatory, the Seoul Art Center, the Cologne Philharmonic Hall, the Essen Philharmonic Hall, the Royal Concertgebouw in Amsterdam, the Suntory Hall in Tokyo and the Hong Kong City Hall Concert Hall.

He has also played with the Russian State Symphony, the Kiev National Philharmonic, the Gulbenkian Orchestra, the Czech National Symphony and the New Japan Symphony

He has been invited to perform in festivals such as the International Piano Festival in La Roque d'Anthéron and Les Nuits du Piano d'Erbalunga in France, the Duszyni-Zdroj Chopin Festival in Poland and he is yearly invited to perform at the "Joy of Music Festival" in Hong Kong.

He is also active as a chamber musician. Since 2017 he is a guest professor at Sungshin Woman's University in Seoul.

Highlights of last season (2018) included a recital of 24 preludes by Debussy at the Mariinsky Concert Hall, collaboration with the violinist Sayaka Shoji at music festivals in France, chamber music concerts with the Shanghai String Quartet in Seoul and the Borodin String Quartet at the Joy of Music Festival in Hong Kong; a concert tour in Japan, and CD recording with the saxophonist Miho Sumiya.

He has recorded many CDs including the works of Russian composers (Mussorgsky, Rachmaninov and Tchaikovsky) (La Musica, France, 2016), Scriabin's complete piano sonatas (NAR, Japan, 2015), the Seasons and Sonata in C sharp minor by Tchaikovsky (Naxos Label – 2008), the Chopin's Complete Études (Victor Japan, 2013) and works by Mozart, Liszt, Chopin and Scriabin for the Chopin Society's Alpha Omega label (2007)

The highlights of this season (2019) include concerto performances in Dresden under Valeriy Gergiev with Mariinsky Symphony Orchestra, at Suntory Hall with Tokyo Symphony, at Kyoto Hall with Kyoto Symphony and recitals in Saint Petersburg and Shanghai, chamber music concerts with the violinists Andrej Bielov, Sayaka Shoji and Bomsori Kim in France, Korea and Taiwan respectively, and recitals in Hong Kong, Uruguay (at El Parnaso-Young and at the Teatro Solis in Montevideo), in Taiwan, and South Korea.

## 蘭殊·高夫斯基 (鋼琴)

蘭殊·高夫斯基出生於俄羅斯伊爾庫次克，八歲已和庫茨克室樂交響樂團同台首演，於新西伯利亞學習音樂，師從列賓松教授，在 2000 至 2009 年間於漢諾威音樂及戲劇學院師隨弗拉基米爾·凱爾涅夫教授，後升讀巴黎師範音樂學院，師從馬利安·里比斯基教授。多年來蘭殊在不同國際鋼琴賽事奪冠無數，包括：2012 年日本濱松國際鋼琴大賽、巴黎 M.Long-J.Thibaud 比賽、布魯塞爾伊莉莎白王后國際音樂比賽、特拉維夫亞瑟·魯賓斯坦國際鋼琴大賽、以及 2005 年香港國際鋼琴大賽。

他曾在世界各地多個著名的音樂會場地演出，例如巴黎夏特雷劇院和夏沃音樂廳、聖彼得堡的馬林斯基音樂廳、莫斯科音樂學院禮堂、首藝術殿堂、科隆愛樂廳、埃森愛樂廳、阿姆斯特丹皇家音樂廳、東京三得利音樂廳和香港大會堂音樂廳。

他還曾與俄羅斯國家管弦樂團、基輔國家愛樂樂團、古爾本基樂團、捷克國家交響樂團和新日本愛樂交響樂團合作，並獲邀參加各地各大音樂節，如：法國昂迪樂國際鋼琴音樂節、波蘭蕭邦音樂節和一年一度的香港美樂聚音樂節。

在去年的音樂季度（2018），蘭殊在馬林斯基音樂廳演奏了德布西二十四首前奏曲，亦跟小提琴家庄司紗矢香於法國音樂節合奏，在首爾與上海弦樂四重奏舉辦室內音樂會，以及在香港美樂聚音樂節與鮑羅定弦樂四重奏團舉辦室內音樂會，此外，他在日本亦有巡迴演出，並與色士風手住谷美帆錄製專輯。

曾錄製了多張大碟，包括：俄羅斯作曲家音樂作品（穆索斯基、拉赫曼尼諾夫和柴可夫斯基）（2016 年由法國 La Musica 發行）、史加爾亞賓的完整鋼琴奏鳴曲（2015 年由日本 NAR 發行）、柴可夫斯基升 C 小調鋼琴套曲《四季》（2008 年由 Naxos 唱片發行）、所有蕭邦練習曲（2013 年由日本 Victor 發行）；以及莫扎特、李斯特、肖邦和斯克里亞賓的作品（2007 年由蕭邦社 Alpha Omega 唱片發行）。

他亦是位熱衷室樂的活躍份子，自 2017 年起，便開始在首爾誠信女子大學擔任客席教授。

在本音樂季度（2019），蘭殊將有多個重要的表演：於德累斯頓在瓦列里·格吉耶夫的指揮下與馬林斯基劇院交響樂團合奏、在三得利音樂廳東京交響樂團的合作演出、在京都音樂廳與京都交響樂團的演出、聖彼得堡和上海的獨奏音樂會，他亦會與多位小提琴家合作演出室內音樂會，包括安德烈·比洛在法國表演、與庄司紗矢香在韓國演出及金本索里在台灣的合奏；此外，他亦會於香港、烏拉圭（在 El Parnaso-Young 及蒙特維多 Teatro Solis）、台灣及南韓等地舉行獨奏演出。

## Jinsang LEE (piano)

He started his musical training with Daejin Kim in Korea, continued his studies with Wolfgang Manz and Julia Goldstein in Germany and graduated with Pavel Gililov in Austria.

Since his triumphant success at the Concours Géza Anda in Zurich in 2009, Jinsang Lee has established himself as one of the most promising pianists of his generation. At that time he not only won the first prize, but also became the first participant in the history of the competition winning all the special prizes; the Audience Prize, the Mozart Prize and the Schumann Prize.

Jinsang's artistic talent had already won him prizes in several prestigious piano competitions: First Prizes at the Hong Kong International Piano Competition (2008, chaired by Vladimir Ashkenazy) and at the International Pianoforte Competition Cologne, Germany (2005) following numerous top prizes in Korea and Japan.

Well-known conductors chose Jinsang for their concerts including Vladimir Ashkenazy, Michael Boder, Douglas Bostock, David Effron, Heiko Mathias Förster, Mikhail Jurowski, James P Liu, Christian Ludwig, Jonathan Nott, Ola Rudner, Si Yeon Sung, Muhai Tang, Umeda Toshiaki, Mario Venzago, and Christopher Warren-Green.

He has played with numerous orchestras including the, Bamberg Symphony Orchestra, Berner Symphonieorchester, Hong Kong City Chamber Orchestra, Konzerthausorchester Berlin, Nürnberger Symphonieorchester, Orchestra della Svizzera Italiana, Sendai Philharmonic Orchestra, Shanghai Philharmonic Orchestra, Tonhalle Orchestra Zurich, Wiener Kammerorchester, WDR Radio Orchestra Cologne, Wuhan Philharmonic Orchestra and Zurich Chamber Orchestra. Numerous invitations led him on international concert stages such as the Berlin Philharmonic, Konzerthaus Berlin, Louvre Museum, KKL Lucerne, Meistersingerhalle Nürnberg, Tonhalle Zurich and Konzerthaus Vienna

Jinsang has performed at prestigious music festivals including the Busoni Festival, Lucerne Festival, Gstaad Menuhin Festival, Montreux Festival, Ruhr Piano Festival, Seoul Art Center Orchestra Festival, Hong Kong Joy of Music Festival and the Wuhan International Piano Festival.

Jinsang Lee's discography includes live recording of the Concours Géza Anda (2009), Hiller-Mendelssohn-Chopin piano pieces, recorded with both antique and modern Steinway pianos (Alpha Omega label of the Chopin Society of HK, 2011), Schumann: Piano Sonatas for the Young, Op. 118 / 5 Gesänge der Frühe (2015) and works by Georgy Sviridov, recorded with the Beethoven Trio Bonn (2017). Jinsang is a trained piano tuner having worked in Steinway Austria with Stefan Knupfer and at Steinway Hamburg factory he himself learned the craft of piano making. With this knowledge and skill, Jinsang Lee continues his pianist career, sharing his journey to the perfect piano sound with the audience.

A passionate chamber musician, he is a member of the Beethoven Trio Bonn and performs with them in various chamber music concerts. The complete recording of the Beethoven Piano Trios will be released in 2020 with the Beethoven Trio Bonn.

Jinsang is currently a faculty member at the Korea National University of Arts.



## 李振尚 (鋼琴)

生於南韓首爾，李振尚在金大鎮的教導下接受音樂啟蒙，繼而前往德國深造，先後師從沃爾夫岡·曼茲和茱莉亞·戈爾斯坦，最後於奧地利在帕維爾·吉利洛夫指導下畢業。

於 2009 年，李振尚贏得蘇黎世蓋紮安達國際鋼琴大賽的冠軍，更打破紀錄成為首位勇奪所有特別大獎的得主，包括最佳觀眾獎、最佳莫札特詮釋獎及最佳舒曼詮釋獎，讓他成為最有前途的青年鋼琴家之一。

李振尚在各項大賽中屢獲殊榮，包括：香港國際鋼琴大賽冠軍（2008 年，評審主席為弗拉基米爾·阿殊堅納西）、德國科隆國際鋼琴大賽冠軍（2005 年）、以及數個在日韓兩地的鋼琴比賽冠軍。

多位知名的指揮家曾指定李振尚為合作音樂家，包括：弗拉基米爾·阿殊堅納西、邁克爾·博德、道格拉斯·博斯托克、大衛·埃弗倫、海科·馬蒂亞斯·福斯特、狄米崔·尤洛夫斯基、劉鵬、克里斯蒂安·路德維希、喬納森·諾特、奧拉·魯德納、成泳妍、湯沐海、梅田俊明、馬里奧·文扎格、克里斯托弗·沃倫-格林等。

李振尚曾與各大樂團合作演出，包括班堡交響樂團、波恩交響樂團、香港城市室樂團、葛拉茲愛樂樂團、柏林音樂廳交響樂團、蘇黎世室樂團、維也納室樂團、科隆廣播交響樂團、仙台愛樂樂團、上海愛樂樂團、武漢愛樂樂團等。

李振尚亦於多個有名的音樂節中演出，例如：布索尼音樂節、切爾沃國際室內樂音樂節、琉森音樂節、蒙特列音樂節、首爾藝術中心藝術節、香港美樂聚音樂節、武漢國際鋼琴藝術節等。

除了演出外，李振尚亦有發行多張錄音專輯，包括於蓋佐安達國際大賽的現場演出（2009 年）、用史坦威古鋼琴及現代鋼琴彈奏的希勒—孟德爾頌—蕭邦鋼琴曲（2011 年由蕭邦社 Alpha and Omega 唱片發行）、舒曼：為青少年而作的鋼琴奏鳴曲，作品 118 / 五首拂曉之歌（2015 年）、以及 Beethoven Trio Bonn 樂團錄製的格奧爾基·斯維里多夫音樂作品（2017 年）。

李振尚更是一位專業的鋼琴調音師，在奧地利史坦威師承於知名的鋼琴調音師史蒂芬·克尼佛，學習製造鋼琴，知識與技巧兼備，讓李振尚在他的音樂道路上，懂得如何運用完美的鋼琴音色打動觀眾。

這位熱愛室樂的音樂家同時是 Beethoven Trio Bonn 的成員，曾一同參與多場室內樂演出。2020 年，他們更會發行 Beethoven Trio Bonn 的完整錄音專輯。

李振尚目前於韓國藝術綜合大學任教。



## **Giuseppe ANDALORO** (*piano*)

Giuseppe Andaloro is considered one of the most appreciated artists of his generation.

Born in Palermo in 1982, he started a passionate and intense concert activity at a very young age, carrying out a wide repertoire which ranges from Renaissance to modern and contemporary music. His arrangement for two pianos and two cellos of Stravinsky's "Rite of Spring" has received critical acclaim and sold out from the evening of premiere.

He has been guest of renowned festivals (Salzburger Festspiele, Ruhr Klavier, Spoleto Due Mondi, Bucarest Enescu, Ravello, "Chopin" Duszynski-Zdrój, A.B. Michelangeli di Brescia e Bergamo, "Al Bustan" Beirut, "Mehli-Mehta" Mumbai) and in some of the most important concert venues in the world, including La Scala in Milan, Salle Gaveau in Paris, Konzerthaus in Berlin, Gasteig in Munich, Royal Festival Hall and Queen Elizabeth Hall in London, Santa Cecilia at "Parco della Musica" in Rome, Rudolfinum Dvořák Hall in Prague, Anfiteatro Simón Bolívar in Mexico City, Teatro Oriente in Santiago de Chile, Sumida Triphony Hall in Tokyo, Esplanade Auditorium in Singapore, City Hall Concert Hall in Hong Kong, etcetera.

He regularly plays with major orchestras (London Philharmonic, Tokyo NHK Symphony, Singapore Symphony, Hong Kong Philharmonic, Philharmonische Camerata Berlin, London Mozart Players, Czech Philharmonic Orchestra) and great conductors such as Vladimir Ashkenazy, Jean-Jacques Kantorow, Gianandrea Noseda, Andrew Parrott, Giuseppe Lanzetta and internationally acclaimed artists, including Sarah Chang, Giovanni Sollima, Sergej Krylov, Anna Tifu, Svetlin Roussev, John Malkovich.

First Prize Winner in some of the most prestigious international piano competitions – such as "Ferruccio Busoni" in Bolzano, London Piano Competition, Porto, Sendai, Hong Kong – in 2005 he was praised for artistic merit by the Italian Ministry for Heritage and Cultural Activities.

He has many records on his credit (Sony, Warner, Naxos, Fontec labels) and has been guest in various Radio-TV broadcasts, such as NHK-BS2 Tokyo, BBC London, Radio France Musique, Amadeus 103.7 Buenos Aires, Classic FM Radio Allegro Johannesburg, RTSI Lugano, RDP Radiodifusão Portuguesa, Rai Radio3 Italia, German Radio SWR2, Vatican Radio, WRR Dallas Classical Radio, Hong Kong Radio 4, Singapore Symphony 92.4FM, Fresno Valley Public Radio, etc.

Andaloro gives master classes in Italy and abroad (Tokyo Showa University, Fresno California State University, International Keyboard Academy of Thailand, Kuala Lumpur Chopin Society, Hong Kong Chopin Society) and has served the jury in international piano competitions.

## **朱塞佩·安達羅洛 (鋼琴)**

安達羅洛被公認為現代最優秀的鋼琴家之一。

他演奏的曲目廣泛，從文藝復興時期作品一直跨越到現代和當代音樂。

曾獲邀參加眾多國際著名音樂節如：薩爾茨堡音樂節、德國埃森鋼琴節、意大利斯波萊托藝術節、羅馬尼亞埃內斯庫國際大賽、意大利拉維羅音樂節、波蘭蕭邦音樂節、布雷斯西亞·貝加莫音樂節，演出足跡遍佈全球最重大音樂廳和劇院。

他經常與主要交響樂團合作，包括倫敦愛樂樂團，東京 NHK 交響樂團，新加坡交響樂團，香港愛樂樂團，柏林愛樂樂團，倫敦莫扎特演奏家，捷克愛樂樂團以及與大指揮家，包括 Vladimir Ashkenazy, Jean-Jacques Kantorow, Gianandrea Noseda 和 Andrew Parrott 和國際知名音樂家一起演出，包括 Sarah Chang, Giovanni Sollima, Sergej Krylov, Svetlin Roussev, John Malkovich。

他在一些最負盛名的國際鋼琴比賽中獲得了冠軍，例如波札諾的非盧祖·保蘇尼國際鋼琴大賽，倫敦國際鋼琴大賽，以及波圖、仙台和香港國際鋼琴大賽。

分別於意大利、美國和亞洲 (包括香港) 等地教授大師班。

他曾錄製多張唱碟，包括香港蕭邦社的品牌 Alpha Omega Sound，並曾在不同的電台 - 電視台播放。

## **Luka OKROS** (*piano*)

Luka Okros has established himself as one of the most promising pianists of his generation. Okros's performances have been praised by critics as "intense, strong and natural, with an impressive creativity". Lang Lang said about his performance of Liszt's infamous Hungarian Rhapsody: "In such a technical work, he does not deprive musicality. This is a rarity!"

After graduating from the London Royal College of Music and the Moscow Tchaikovsky Conservatory, the Art Council of England has granted him the Exceptional Talent Visa. Currently Luka is based in London.

By the age of 27, Luka has won many awards, including Piano Award by Tabor Foundation at the Verbier Festival, top prizes at the 2016 Hong Kong International Piano Competition, the Valencia Iturbi Prize International Competition and the Scottish International Piano Competition.

Luka has already performed in some of the world's greatest concert halls – Carnegie Hall, Het Concertgebouw, Wigmore Hall, Rudolfinum, Palau de la Musica Valencia, Moscow Tchaikovsky Conservatory, Liszt Academy, Maison de la Radio. Highlights of this season include performances in Finland, Hungary, Belgium, USA, Norway, UK, China, Georgia, Ukraine, Morocco and Austria.

His first commercial recording of Schumann was recently released on the DiscAuverS label and is available on Amazon, Spotify and Apple Music.

In addition to his career as a concert pianist, Luka works on creating an album of his own compositions. One of the pieces was filmed and premiered by Het Concertgebouw's Sessions. Scores of his works are published by Master Music Publications.

As a social media influencer, Luka's Instagram has more than 50K followers.



## **盧卡·奧克羅斯** (鋼琴)

盧卡為年輕一代最有前途的鋼琴家之一，其演出備受好評：「強而有力、自然不做作，令人印象深刻的創造力」，郎朗看過盧卡演奏李斯特匈牙利狂想曲後，給予評價道：「此曲需極高技巧，盧卡並未有忽略當中的音樂性，極為罕見！」

從倫敦皇家音樂學院及莫斯科柴可夫斯基音樂學院畢業後，盧卡獲英國藝術委員會授予「傑出人才簽證」，目前於倫敦居留。

盧卡年僅二十七歲便已獲多個重要獎項，包括韋伯爾音樂節塔博基金會的鋼琴獎、2016 年香港國際鋼琴大賽冠軍、巴倫西亞國際鋼琴比賽伊圖爾維大獎、蘇格蘭國際鋼琴比賽冠軍。

盧卡至今已曾在世界各大知名音樂殿堂表演，當中包括卡內基音樂廳、阿姆斯特丹音樂廳、威格莫爾音樂廳、魯道夫音樂廳、瓦倫西亞音樂廳、莫斯科柴可夫斯基音樂學院、李斯特學院、法國國家廣播電臺會堂等，本季度的重點演出遍佈各地，包括芬蘭、匈牙利、比利時、美國、挪威、英國，中國，格魯吉亞，烏克蘭，摩洛哥和奧地利。

最近，盧卡的首張舒曼商業唱片由 DiscAuverS 唱片發行，在亞馬遜、Spotify 和 Apple Music 發售。除了在音樂會演奏鋼琴外，盧卡亦致力創作屬於自己的音樂作品專輯。其中一首作品於阿姆斯特丹音樂廳首演並進行拍攝。他的作品樂譜由 Master Music Publications 出版。作為一位在社交媒體上具有影響力的人物，他的 Instagram 現已有超過五萬位追蹤者。



## Alvaro PIERRI (Guitar)

Alvaro Pierri is internationally acclaimed as a leading personality in the world of the guitar.

He was born in Montevideo in Uruguay, in a family of musicians. He received his early musical education from his mother, the pianist Ada Estades, and his aunt, the Uruguayan guitarist Olga Pierri. Later he studied with the legendary Maestro Abel Carlevaro, the composer Guido Santorsola and also at the Uruguayan National Institute of Musicology.

In recognition of his achievements Alvaro Pierri was made honorary citizen of his hometown Montevideo, in 2008.

In 1983 he made his debut in Germany with the string soloists of the Berlin Philharmonic; subsequently Alvaro Pierri appeared worldwide on numerous radio and television programmes as a soloist but also together with artists like Frank Peter Zimmermann, Astor Piazzolla, Charles Dutoit and important orchestras produced by stations like Deutsche Rundfunk, PBS New York, CBC Canada, Radio France, NHK Japan, KBS Korea, and others.

Alvaro Pierri is regularly performing with outstanding musicians, ensembles and orchestras. He has shared the stage with such artists like Charles Dutoit and the Montreal Symphony Orchestra, Astor Piazzolla and the WDR Radio Orchestra Köln with Pinchas Steinberg, Leo Brouwer, Amjad Ali Khan, Eduardo Fernandez, and also with the Isaye, Cherubini and Turtle Island String Quartets, and with Vasko Vassilev and Pascal Rogé.

Contemporary composers such as Leo Brouwer, Guido Santorsola, Jacques Hétu, Astor Piazzolla, Abel Carlevaro, Carlo Domeniconi, and Dusan Bogdanovic have written major works for him.

Alvaro Pierri's CDs have recorded with Metropole-Polydor (France), Blue Angel-2001 (Germany), Milan Records (Canada), Analekta (Canada), Amplitude (Canada), Madacy (Canada), HOMA (Japan), Pioneer Classics (Japan) and Alpha Omega Sound (Hong Kong).

He is also an internationally acclaimed teacher. Many of his students have won major international guitar competitions, and have themselves outstanding careers. He was professor in Brazil at the University of Santa Maria, then in Canada at McGill University Faculty of Music and at the UQAM (Department of Music) in Montreal. In 2002 he was appointed professor at the famous Academy of Music in Vienna (today University of Music and Performing Arts). Pierri gives master classes at numerous major music festivals in the US, Canada, Europe and Asia, including his acclaimed master classes in Hong Kong.

## 阿爾瓦羅·皮耶里 (結他)

阿爾瓦羅·皮耶里為全球公認的大師級結他音樂家。

出生於烏拉圭蒙特維多的音樂世家，皮耶里自小便由鋼琴家母親 Ada Estades 及烏拉圭結他手阿姨 Olga Pierri 教授音樂，後入讀烏拉圭國立音樂學院，師從著名結他音樂家亞伯·卡列瓦羅及作曲家吉多·桑托索拉。

2008 年，為表彰皮耶里對音樂所作出的巨大貢獻，其家鄉蒙特維多向他頒發「榮譽市民」稱號。

1983 年，他在德國與柏林愛樂管弦樂團合作進行首演，其後，他成為全球各地電台和電視節目的常客，進行獨奏表演；他亦曾與不同知名音樂家合作，例如：弗蘭克·彼得·齊默爾曼、阿斯特·皮亞佐拉、查爾斯·杜托伊特；他亦曾與各大的電台樂團合作，包括：德國廣播、紐約 PBS、加拿大哥倫比亞廣播公司、法國廣播電台、日本 NHK、韓國 KBS 等。

皮耶里不時會與不同著名音樂家、樂團和管弦學團作定期演出，例如：夏爾·杜托華、蒙特利爾交響樂團、阿斯托爾·皮亞佐拉、與平查斯·斯坦伯格及合作的隆西德廣播交響樂團表演、萊奧·布勞威爾、阿傑德·阿里·汗、愛德華多·斐迪南、歐仁·伊薩伊、凱魯畢尼及龜島四重奏、瓦斯科·瓦西列夫、帕斯卡·羅傑等。

不少當代作曲家都曾專程為他創作樂曲，例如萊奧·布勞威爾、基多·山杜梭拉、雅克·赫圖、阿斯托爾·皮亞佐拉、亞貝爾·卡雷巴洛、卡羅·多明尼可尼和杜尚·博格達諾維奇等。

皮耶里的大碟獲世界各大品牌發行，如法國寶麗多、德國藍天使-2001、加拿大米蘭唱片、加拿大 Analekta、加拿大 Amplitude、加拿大 Madacy、日本 HOMA、日本 Pioneer Classics 和香港 The Alpha Omega Sound 等。

作為一位蜚聲國際的結他教授，皮耶里許多門下弟子都曾獲重大國際比賽獎項，發展優異音樂事業。皮耶里曾於巴西聖瑪麗亞大學任職教授，其後於加拿大麥吉爾大學和滿地可魁北克大學蒙特利爾分校（音樂學院）開設結他班。2002 年，他被著名的奧地利維也納音樂學院（現已改名為維也納音樂和表演藝術大學）聘為教授。皮耶里亦在全球各大音樂節教授大師班，當中包括美國、加拿大、歐洲、亞洲及香港。

**Paul KILDEA** (*presenter*)

Paul Kildea holds an honours degree in piano performance and a masters degree in musicology from The University of Melbourne – where he is now an Honorary Principal Fellow and where in 2016 he was Miegunyah Distinguished Visiting Fellow – and a doctorate from Oxford University.

His books include *Selling Britten and Britten on Music*. In January 2013 Penguin published *Benjamin Britten: A Life in the Twentieth Century* to enormous critical acclaim; it is now widely recognized as the best book on its subject, the *Financial Times* calling it ‘unquestionably the music book of the year.’ In June 2018 Penguin published *Chopin’s Piano: A Journey Through Romanticism*, which is currently being developed as a feature film. In June 2019 he was appointed Artistic Director of Musica Viva, Australia.



**保羅·齊迪亞**

保羅·齊迪亞為墨爾本大學音樂學碩士，並擁有該大學的鋼琴演奏榮譽學位，目前，他亦是其名譽首席研究員；2016年，他成為 Miegunyah 傑出訪問學者，並考獲牛津大學的博士學位。

保羅筆下的著作包括《*Selling Britten and Britten on Music*》；2013年1月，企鵝圖書為他出版了《*Benjamin Britten: A Life in the Twentieth Century to enormous critical acclaim*》，好評如潮，獲廣泛認為是有關該主題的最佳作品，英國金融時報撰「毫無疑問，此為本年度最佳音樂書籍」。2018年6月，企鵝圖書出版了《*Chopin’s Piano: A Journey Through Romanticism*》，現正開發成電影故事藍本。2019年6月，保羅獲任命為澳洲 Musica Viva 樂團的藝術總監。

## Andrew WALTER (presenter)

Andy is one of the world's foremost remastering engineers with four Gramophone awards, multiple ISRC awards, the coveted French 'Diapason Historique' award and two Grammy nominations to his name.

He joined Abbey Road Studios as an editor and mastering engineer in 1991. A diploma educated classical engineer by training, he studied at Spirit Studios in Manchester with various Factory Records bands in the late 80s and now works in both pop and classical surround mastering.

Andy is one of the foremost engineers to assist in the development of some of the world's leading digital restoration tools such as CEDAR, and has restored recordings from as early as 1898.

As a surround mastering engineer Andy is in great demand, working on a multitude of DVD and CD projects for some of the biggest artists in the world including David Bowie, Ed Sheeran, The Bee-Gees, Coldplay, Kylie, U2, The Cure, Robbie Williams, Radiohead and The Who.

He has worked on many notable specialist projects, with artists such as world-renowned opera singer Dame Elizabeth Schwarzkopf and legendary cellist Mstislav Rostropovich, both at Abbey Road and in St. Petersburg in Russia.

Over his 23 year career he has remastered thousands of back catalogue recordings for many of the major labels, including the Grammy-nominated Great Recordings of the Century Edition for EMI, the award-winning References Series and the restoration of various world music back catalogues.

Andy is increasingly the mastering engineer of choice for the film and stage industries, mastering the CD soundtrack albums of Hollywood blockbusters such as Harry Potter and the Order of the Phoenix, Eragon, Brave, Shadow Recruit and the Oscar-nominated film Atonement and he has mastered award-winning musicals such as the London cast album of Lord of the Rings, Dirty Dancing and Phantom Two: Love Never Dies for Sir Andrew Lloyd Webber.

He is also actively involved in mastering surround media, working on the SKY HD output and mastering and compiling the critically acclaimed Sky Arts series 'From the Basement', with Radiohead producer Nigel Godrich.

Andy has given various lectures and interviews on remastering and mastering techniques to both professional and academic institutions in the USA, Europe and the UK.

Outside of mastering work at Abbey Road, he runs a highly successful music and arts venue in Norfolk - Loddon Mill Arts - which hosts comedy evenings, jazz and classical concerts as well as educational courses. He is father to four children and is occasionally afforded the time to sail his yacht in competitions on the Norfolk Broads.

## 安迪·沃特

蜚聲國際資深母帶重新處理音響工程師，沃特曾屢獲殊榮，包括四次留聲機大獎、多次 ISRC 獎項、法國金音叉獎及兩次格萊美提名。

1991 年加入愛彼路錄音室，擔任錄音編輯和母帶處理工程師。曾於曼徹斯特 Spirit 工作室學習，熟悉八十年代末期各大名廠樂隊錄音，雖受訓為古典音樂工程師，但目前他的母帶處理重新灌製工作已涉及流行和古典音樂二大領域。

在協助發展世界領先數碼修復工具（如 CEDAR）方面，沃特是業內最重要工程師之一，曾修復過早至 1898 年的錄音檔案。

備受追捧的母帶處理音響工程師，沃特為大量 DVD 和 CD 項目工作，與世界頂尖藝術家和樂團合作，包括有：大衛寶兒、紅髮艾德、比吉斯、酷玩樂團、凱莉、U2、The Cure、羅比·威廉斯、Radiohead 和 The Who。

曾參予許多知名的特別項目，如他曾和世界著名歌劇演唱家伊莉莎白·舒瓦茲柯芙夫人和傳奇大提琴家羅斯特羅波維奇，分別於愛彼路錄音室和俄羅斯聖彼得堡兩地合作。

回顧 23 年職業之旅，他曾為全球各大唱片公司重新灌製數以千計的後備曲目，包括為 EMI 灌製「世紀偉大錄音 Great Recordings of the Century Edition」（獲格萊美提名）、獲獎參考系列及修復全世界各種不同音樂的後備曲目錄。

電影和舞台方面，沃特亦是備受推崇的母帶處理工程師之一，曾參予眾多荷里活大片 CD 原聲帶專輯的母帶製作，如「哈利波特鳳凰城的密令」、「龍騎士」、「勇敢傳說」、「魅影特攻」和獲奧斯卡提名之電影「贖罪」。他亦參予眾多獲獎音樂劇（如魔戒、辣身舞、歌劇魅影 II：愛無止境）倫敦特輯的母帶處理工作。

同時，他亦積極參予母帶處理環繞聲媒體項目，如與電台司令合唱團的製作人 Nigel Godrich 合作，完成廣受好評「From the Basement」唱片系列的 SKY 高清輸出、編製和母帶處理。

沃特在美國、歐洲和英國各地院校和專業機構授課及接受採訪，傳授重新修復母帶和製作母帶的技巧。

愛彼路的工作以外，他在諾福克經營著一家相當成功的音樂和藝術場所 - Loddon Mill Arts，於此舉辦各種活動如喜劇之夜、爵士樂、古典音樂會和一些教育性質課程。身為四個孩子的父親，偶爾偷閒，他還會駕駛自己的遊艇，參加諾福克湖區的遊艇大賽！



## **Chang Tou LIANG ( Author of program notes )**

Chang Tou Liang is a Singaporean family physician in private practice. He has been the annotator of The Joy of Music Festival and Hong Kong International Piano Competition since 2007. From 2004 to 2008, he was the Artistic Director of the Singapore International Piano Festival. Besides actively reviewing classical concerts for The Straits Times, Singapore's national daily newspaper, he also has a fortnightly classical music CD review column, a labour of love which he began in 1997. To date, he has chalked up over 2350 concert and CD reviews. An enthusiastic rather than accomplished amateur musician, he has performed the piano at weddings, social and fundraising events, and was a tenor in the Singapore Symphony Chorus. His writings and musings about music and life in general may be found on his blog (<http://pianofortephilia.blogspot.com>). In 2011, he was conferred the Special Recognition Award by the Ministry of Communication, Information and the Arts for for voluntary service to the arts in Singapore. He is married to Janet, has a 17-year-old son Shan Ming and keeps a household of eleven rescued cats.



## **張道亮 ( 樂曲介紹撰寫者 )**

張道亮在新加坡是一位私人執業的家庭醫生。自 2007 年，他一直是美樂聚和香港國際鋼琴大賽的評論員。擔任新加坡國際鋼琴藝術節的前任藝術總監 (2004-2008)。除了為「海峽時報」和新加坡國家日報作古典音樂會評論外，從 1997 年開始他還有另一個熱愛的工作，就是每週一次的古典音樂 CD 評論專欄。到目前為止，他已經完成了 2250 多場音樂會和 CD 評論。他是一位熱情而非有成就的業餘音樂家，曾在婚禮，社交和籌款活動中表演鋼琴，並且在新加坡交響樂團合唱團任男高音。有關他的音樂評論和生活的著作和思考可以在他的博客上找到 (<http://pianofortephilia.blogspot.com>)。他與妻子娟妮育有一位 16 歲的兒子尚明，並養了十二隻貓。

## **Christos BOKOROS (The painter)**

Christos Bokoros is one of the leading painters in Greece and has long been associated with the activities of the Chopin Society of Hong Kong including designing the "piano" logo of the Competition. The flame motifs which appear in the programme leaflets and posters of the competition, in the logo of the Alpha Omega Sound, the recording label of the Society as well as on the stage backdrop, are all based on several of his paintings.

希臘頂尖畫家，長期參予香港蕭邦社各種活動，並為「香港國際鋼琴大賽」設計了一款類似「鋼琴」的標誌。他為蕭邦社設計的「火焰圖案」廣為人所熟知。鋼琴大賽的宣傳單張、海報和場刊、蕭邦社的錄音作品 Alpha Omega Sound 的標誌、背景板等設計均基於他的一些繪畫作品加以創作。



## **Lukas FROEHLICH (The piano technician)**

As a Piano Technician, Lukas has been working for "La Bottega Del Pianoforte" in Lugano, Switzerland, since 1999, the first four years of which as an Apprentice Piano Technician.

As part of his professional training he has attended numerous workshops and sessions primarily with the Steinway firm.

During his professional career, he has been assigned to projects and workshops hosted by the prestigious piano manufacturer Steinway & Sons. Lukas has worked for many piano masters in recitals, competitions, chamber and orchestral performances and music festivals.

He has attended, in his professional capacity, several festivals, including the Lugano Festival, the Ascona Music Weeks and the Ascona New Orleans and Classics.

The list of his personal clients reads like a "Who is Who" of the best pianists in the world and include, in no particular order, Chick Corea, Daniel Barenboim, Grigori Sokolov, Ivo Pogorelich, Khatia Buniatishvili, Leif Ove Andsnes, Martha Argerich, Murray Perahia, Nicolai Lugansky, Richard Clayderman, Piotr Anderzewski, and Vladimir Ashkenazy.



## **盧卡斯·弗羅利希 ( 鋼琴技師 )**

1999 年始於瑞士盧加諾的鋼琴工作室 La Bottega Del Pianoforte 接受四年專業訓練，之後工作於此至今。

工作期間，盧卡斯參加過眾多工作坊，當中更有不少由史坦威鋼琴製造公司舉辦。他不但屢次負責由史坦威主持的項目和工作坊，也在多場演奏會、音樂比賽、室樂節、交響樂表演和音樂節中與多位鋼琴大師合作。

盧卡斯以個人身份參加過數個音樂節，包括盧加諾節、阿斯科納音樂週，以及阿斯科納新奧爾良爵士及古典音樂節。

盧卡斯的客戶名單星光熠熠，均為世界最頂尖的鋼琴家，包括（排名不分先後）奇可·柯利亞、丹尼·巴倫邦、索柯洛夫、伊沃·普哥利殊、卡蒂亞·布尼亞季什維利、利夫·奧維·安斯涅斯、瑪塔·阿嘉莉殊、梅理·柏拉雅、尼克萊·魯根斯基、理查德·克萊德曼、彼得·安德塞斯基、以及弗拉基米爾·阿殊堅納西。



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## 陳思薈

聯同

蘭殊高夫斯基 鋼琴伴奏

莫札特 (1756 - 1791)

- A大調小提琴與鋼琴奏鳴曲第22號，作品K305
- 1. 極快的快板
- 2. Tema 有變化的 — 優美的行版

勃拉姆斯 (1833 - 1897)

- F-A-E 奏鳴曲 - 諧謔曲

舒伯特 (1797 - 1828)

- C大調小提琴與鋼琴幻想曲
- 1. 中速的行板
- 2. 小快板
- 3. 小行板
- 4. 速度 I — 活潑的快板  
— 小快板 - 急板

### Intermission 中場休息

### 下半場

2019首屆中國國際音樂  
(鋼琴)大賽冠軍:

## 龔思齊 鋼琴獨奏

貝多芬 (1770 - 1827)

- C大調奏鳴曲第21號，作品53「華德斯坦」

李斯特 (1811-1886)

- 諾瑪的回憶，作品S.394  
(改編自貝里尼)



### First Part

Presenting the 1st Prize winner of the  
Queen Elisabeth Violin Competition 2019:

## Stella Chen

accompanied at the piano by:

Ilya RASHKOVSKIY

Wolfgang Amadeus MOZART (1756 - 1791)

- Sonata for violin & piano No. 22, in A major, K305
- I. Allegro di molto
- II. Tema con variazioni  
— Andante grazioso

Johannes BRAHMS (1833 - 1897)

- F-A-E Sonata - Scherzo

Franz SCHUBERT (1797 - 1828)

- Fantasie for violin & piano in C major
- I. Andante moderato
- II. Allegretto
- III. Andantino
- IV. Tempo I — Allegro vivace  
— Allegretto - Presto

### Second Part

Piano recital by the 1st Prize winner  
of the First China International Music  
Competition (Piano) 2019:

## Tony Siqi YUN

J. S. BACH (1685-1750) - F.BUSONI (1866-1924)

- Ich ruf zu dir Herr Jesu Christ, Chorale Prelude BWV 639

Ludwig van BEETHOVEN (1770 - 1827)

- Sonata No.21 in C Major, Op.53 - "Waldstein"
- I. Allegro con brio
- II. Introduzione. Adagio molto
- III. Rondo. Allegretto moderato - Prestissimo

Franz LISZT (1811-1886)

- Réminiscences De Norma, S.394 (after Bellini)



## 樂曲簡介

莫札特創作了至少 36 首小提琴奏鳴曲，這覆蓋了他從幼年到成熟的創作時期。早期的作品是鍵盤樂器奏鳴曲，由小提琴伴奏，強調鍵盤手的主導角色。後來小提琴才或多或少變得同等重要。莫札特廣為人知的《A 大調奏鳴曲》(K.305) 是於 1777-1778 年間他巡演時所作的六首奏鳴曲之一。這首貝多芬十分喜愛的作品，全曲只有兩個樂章。首樂章是活潑和充滿喜悅，而次樂章是一連串親切優雅的行板主題作迷人的變奏，成為一個慢樂章。

《F-A-E 奏鳴曲》是由三位作曲家羅伯特·舒曼、阿爾伯特·迪特裡希和約翰內斯·勃拉姆斯創作的四個樂章組合而成的作品，於 1853 年為偉大的匈牙利小提琴家約瑟夫·約阿希姆創作。這些字母代表德文 *Frei aber einsam* (自由但孤獨)，這是他的座右銘。年輕的勃拉姆斯的貢獻在其第三樂章，一個短小而充滿活力的諧謔曲乃的他早期典型的狂野風格。約阿希姆首先在舒曼家中舉行的晚會上表演，克拉拉·舒曼擔任鋼琴伴奏。樂譜在勃拉姆斯去世 9 年後 1906 年才出版。

弗朗茨·舒伯特的《C 大調幻想曲》(D.934) 於 1827 年創作，是他篇幅最長的小提琴與鋼琴作品，以一個樂章一氣呵成演奏。脫離古典的奏鳴曲式，它由多個部分組成「自由曲式」，因此是一首幻想曲。樂曲開始時，小提琴以一個緩慢和夢幻般的旋律與樸素的鋼琴伴奏作為開始，然後進入到一個生氣勃勃的 A 小調主題，似乎受到匈牙利風的影響。作品的核心是舒伯特將弗裡德里希·呂克特的愛情詩譜曲的藝術歌曲 *Sei mir gegrüsst* (我向你致意) 的一組變奏，抒情又令人揪心。夢幻般的開場白被回憶起來，作品以樂觀的進行曲作尾聲，卻非在最後回憶起愛情主題之前。

意大利鋼琴家兼作曲家費魯喬·布梭尼為鋼琴移植過約翰·塞巴斯蒂安·巴赫的許多作品，包括 10 首管風琴的聖詠前奏曲，這些前奏曲又改編自他的教堂清唱套曲。Ich Ruf' zu dir (我呼喚你，主耶穌基督) BWV.639 是將巴赫同一標題的清唱套曲 (BWV.177) 最後感人的合唱段作一個簡短如沉思的移植。

貝多芬的《C 大調奏鳴曲》(Op.53) 獻給他的贊助人，維也納的斐迪南·范·華德斯坦伯爵，因而得名。與著名的《熱情奏鳴曲》一樣，這是使他成為浪漫主義時代的領軍人物的「中期」奏鳴曲之一。作品有三個樂章，以一連串重複的 C 大調和弦開始，使首樂章有一種緊迫和堅決的氣勢。這是與聖詠一般的 E 大調第二主題在有所對比，它讓激情的陣痛中有了短暫的平靜。

較短的第二樂章很多時被作為對終樂章流動的迴旋曲緩慢而暗淡的前奏，雙手經常有交叉演奏。左手的甜美旋律在右手的琶音之上唱起。這是早些時候在第一樂章中聽到的 C 大調和弦的變奏，其聲音讓一些聽眾感覺像是破曉時分。其後越來越狂亂的波濤起伏達到了高潮，最終從右手下行八度滑奏，這是只有貝多芬才會有的創新。一個原在此曲但被否決了的慢樂章，現在成為深受歡迎的 F 大調最愛的行板。

比任個人都有過之而無不及，超技鋼琴家弗朗茨·李斯特通過移植、改篇和幻想曲的形式演奏他同行的旋律並使之得以流行。在這些異乎尋常的作品中，有李斯特對當時風行的歌劇之「回憶」，包括文森佐·貝利尼的美聲歌劇《諾瑪》。基本上，他選擇了熟悉的詠調、二重奏和合唱，用他微妙和細膩的鋼琴技巧編織成一首讓演奏家在舞台上盡情發揮的樂曲。雖然受世人喜愛的詠嘆調聖潔的女神沒有進入這首作品，但一些令人難忘音樂，諸如德魯伊的合唱「你的先知光環」和呼籲武裝自己的「戰爭，戰爭！」快速地接連出現在這首作品中，讓這首幻想曲達到暴風雨的高潮和興高采烈的終結。

樂曲介紹由張道亮撰寫

## PROGRAMME NOTES

Mozart wrote no less than 36 violin sonatas, which spanned his compositional output from early youth to maturity. The earlier examples were designated sonatas for keyboard with violin accompaniment, thus emphasising a leading role for the keyboardist. It was later that the violin assumed more or less equal importance. Mozart's popular A major sonata (K.305) was part of a set of six sonatas composed in 1777-1778 while he was on tour. A favourite of Beethoven's, it comprises just two movements. The first is lively and full of cheer, while the second is a charming set of variations on a congenial Andante Grazioso theme, serving as a slow movement.

The F-A-E Sonata was a composite work in four movements by three composers, Robert Schumann, Albert Dietrich and Johannes Brahms, written in 1853 for the great Hungarian violinist Joseph Joachim. The letters stand for *Frei aber einsam* (Free but lonesome) in German, which was his motto. The young Brahms' contribution was its third movement, a short but vigorous Scherzo typical of his early blustery style. Joachim first performed the sonata in a soiree at the Schumann household, with Clara Schumann as piano partner. The score was only published in 1906, nine years after Brahms' death.

Franz Schubert's *Fantasie* in C major (D.934), composed in 1827, was his longest work for violin and piano, performed as a single continuous movement without break. Breaking away from the classical sonata form, it consists of multiple parts in "free form", hence the designation of a fantasy. It opens with a slow and dreamy melody for violin with discreet piano accompaniment, before launching into an animated theme in A minor possibly of Hungarian influence. The heart of the work is a set of variations on Schubert's lied *Sei mir gegrüsst* (I greet thee), a setting of Friedrich Rückert's love poem, which is lyrical and heartrending. The dreamy opening is recalled and the work closes with an optimistic march, but not before a final reminiscence of the love theme.

The Italian pianist-composer Ferruccio Busoni was responsible for transcribing many of Johann Sebastian Bach's works for the piano, including ten chorale preludes for organ, which in turn were adapted from his church cantatas. *Ich ruf'zu dir, Herr Jesu Christ* (I Call On Thee, Lord Jesus Christ) BWV.639 is a short and meditative transcription of the affecting final chorus from Bach's cantata (BWV.177) of the same title.

Beethoven's *Sonata* in C major (Op.53) was dedicated to his patron Count Ferdinand von Waldstein of Vienna, hence its nickname. It was one of his major "Middle Period" sonatas, alongside the famous *Appassionata* Sonata, which established him as the leading light of the Romantic age. There are three movements, opening with a series of repeated C major chords, lending the first movement an urgency and resolute edge.

This is contrasted with a chorale-like second theme in E major which provides the briefest glimpses of serenity amid throes of passion.

The brief second movement merely serves as a slow and sombre introduction to the flowing Rondo of the finale, which sees the frequent crossing of hands. A sweet melody from on left hand sings above rippling arpeggios from the right hand. This is a variation of the C major chord, earlier heard in the first movement, the sonority of which suggested to some listeners the break of dawn with bursts of nascent sunshine. Over series of increasingly frenzied swells, a climax is reached, culminating with descending octave glissandos from the right hand, an innovation that only Beethoven could have devised. A rejected earlier slow movement for this sonata now exists as the popular *Andante Favori* in F major.

More than any other, the piano virtuoso in Franz Liszt popularised the music of his colleagues by performing their melodies in the form of transcriptions, paraphrases and fantasies. Among these quite outlandish confections were Liszt's "reminiscences" of popular operas of the time, including Vincenzo Bellini's bel canto opera *Norma*. Essentially, he selected familiar arias, duets and choruses, dressing them in delicate pianistic finery, then woven into a virtuoso vehicle for concert consumption. Although the beloved aria *Casta Diva* does not make it into this mix, a number of memorable numbers do – such as the chorus of the druids "Dell'aura tua profetica" and the call to arms "Guerra, guerra!" - which appear in quick succession as the fantasy works itself to a stormy climax and exhilarating conclusion.

*Programme notes by Chang Tou Liang*

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## Dusan BOGDANOVIC

### First Part

**Luigi LEGNANI** (1790-1877)

- Tre Capricci

**Ferdinand SOR** (1778-1839)

- Sonata Op.22
  - I. allegro
  - II. largo
  - III. minuet
  - IV. rondo

**Joaquín RODRIGO** (1901-1999)

- Preludio
- Cancion del Hada Rubia
- Sonata a la Española
  - I. allegro
  - II. adagio
  - III. allegro

### Intermission

### Second Part

**Eduardo SÁINZ de la MAZA** (1903-1982)

- Preludio ("Platero")

**Regino SÁINZ de la MAZA** (1896-1981)

- Idilio

**Eduardo SÁINZ de la MAZA** (1903-1982)

- Campanas del Alba

**Dusan BOGDANOVIC** (1955)

- Mysterious Habitats
- Jazz Sonatina
  - I. allegro grazioso
  - II. adagio espressivo
  - III. allegro molto

**Alvaro Pierri** will be playing two duets  
by **Dusan Bogdanovic**  
with the composer himself:

- No feathers on this frog
- Furioso

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呈獻兩位傑出的結他大師  
皮耶里和杜桑·柏格達諾維奇

### 上半場

**Luigi LEGNANI** (1790-1877)

- Tre Capricci

**Ferdinand SOR** (1778-1839)

- Sonata Op.22
  - I. allegro
  - II. largo
  - III. minuet
  - IV. rondo

**Joaquín RODRIGO** (1901-1999)

- Preludio
- Cancion del Hada Rubia
- Sonata a la Española
  - I. allegro
  - II. adagio
  - III. allegro

### 中場休息

### 下半場

**Eduardo SÁINZ de la MAZA** (1903-1982)

- Preludio ("Platero")

**Regino SÁINZ de la MAZA** (1896-1981)

- Idilio

**Eduardo SÁINZ de la MAZA** (1903-1982)

- Campanas del Alba

**Dusan BOGDANOVIC** (1955)

- Mysterious Habitats
- Jazz Sonatina
  - I. allegro grazioso
  - II. adagio espressivo
  - III. allegro molto

作曲家**Dusan Bogdanovic**將與 **皮耶里**  
一起演奏兩首他的二重奏作品:

- No feathers on this frog
- Furioso

## 樂曲簡介

路易吉·勒納尼（1790-1877）出生於拉文納，早年受訓成為歌手和小提琴手。這位結他演奏家也擅長多種樂器，也是尼科洛·帕格尼尼的密友，為他伴奏過無數次音樂會。他主要創作結他作品（約有240首各種樂器組合的作品），並移植了許多歌曲和歌劇詠嘆調。勒納尼的風格具歌劇味道，受到羅西尼極大影響，這在他的36首隨想曲明顯得見。勒納尼於1840年退休，後來大部分時間都在手工製作結他和小提琴。《三首隨想曲》（作品20）是勒納尼最著名的作品之一，是優美的羅西尼風格小品。充滿歡樂、憂鬱、戲劇和幽默感，每首都有令人愉悅的歌劇品質。

儘管費迪南德·索（1778-1839）被公認為古典浪漫主義時期最重要的西班牙結他作曲家，但他還創作了重要的聲樂、歌劇和芭蕾舞作品。他出生於巴塞羅那，很小的時候就在蒙特塞拉特修院接受音樂教育。18歲時，他取得了軍職，並晉升為中尉。移居馬德里後，他得到了阿爾巴公爵夫人的保護和支持。後來定居巴黎，他創造了一種著名的結他演奏方法，至今仍被認為具有重要的歷史意義。他還前往倫敦、歐洲和俄羅斯，受到公眾、音樂家和評論家的熱烈歡迎。

《奏鳴曲》作品22（出版於1820年代）是費迪南德·索四首結他奏鳴曲中的第三首，其作品展現了創意、精巧的和聲以及豐富的轉調。使用富有表現力的手法和模仿管弦樂隊的色彩，這種風格可以追溯到海頓和莫扎特。第一樂章具有典型的古典奏鳴曲或交響曲中的曲式和語法。第二樂章具有典型的古典構建和發展，但也反映了貝多芬的陰沉時刻。第三樂章是雅緻的小步舞曲，而終曲的迴旋曲則重現了海頓的才華與靈感。

華金·羅德里戈（1901-1999）的音樂是對多樣和豐富的西班牙文化之讚頌。在瓦倫西亞和巴黎學習後，他於1940年在巴塞羅那憑《阿蘭胡埃斯協奏曲》世界首演後一舉成名。羅德里戈還擔任馬德里大學教授、西班牙廣播電台音樂總監、音樂評論家以及西班牙國家盲人組織藝術部負責人。他創作了各種形式的音樂，包括歌曲、協奏曲、器樂和合唱作品，以及戲劇和電影音樂。

《前奏曲》或《古風》於1957年創作，乃獻給德國結他手齊格弗里德·貝倫德。這首優美的即興作品帶有阿拉伯、猶太人和西班牙音樂文化元素，令人回味的琶音與第二部分如歌般的抒情形成鮮明對比。《金髮仙女之歌》是《塞西莉亞專集》（改編6首在1948年創作歌曲而成）之一部分，為他的女兒而寫，充滿溫暖和柔情的一首短曲。

《西班牙民歌奏鳴曲》是西班牙民俗思想、節奏和色彩的完美融合。第一樂章是較快的快板，在正規的結構中喚起充滿幽默感的有節奏的風景。中間的慢板具有深深的抒情色彩，華麗的

線條為作品賦予了伊比利亞的靈魂。最後在適中的快板裡，西班牙結他彈奏動機用上了大量輪指。A大調和弦上的升G音構成的二度音程從開始到結束都增添了不協和的味道。人們很容易想到，這歡樂而非常西班牙風格的舞曲催眠了一對情侶。

雷吉諾·塞因斯·德拉馬薩（1896-1981）生於布爾戈斯，十歲時學習古典結他，十四歲時首次舉行音樂會。他還在畢爾包、聖塞瓦斯蒂安和馬德里隨不同的老師學習。他有非常獨立的精神，自學成才，並受到費德里科·加西亞·洛卡和曼紐爾·德·法拉等朋友的啟發。1940年，他在巴塞羅那首演了華金·羅德里戈為他創作的《阿蘭胡埃斯協奏曲》。他在世界各地演奏直至1979年，到1981年在馬德里去世。

雷吉諾的弟弟愛德華多·塞因斯·德拉馬薩（1903-1982）是一個害羞但備受讚譽的結他手和作曲家。他的創作語言抒情、具有新浪漫色彩，受到印象派、西班牙民俗和美國爵士樂和聲的影響。他最著名的作品是根據胡安·拉蒙·吉門尼斯的創作而譜寫的《銀兒與我》組曲。〈前奏曲〉是此套曲的開篇，帶有新浪漫主義的色彩，帶來夢幻般的簡約迷人旋律。雷吉諾的《伊迪利奧》是一個充滿親切和溫柔的小曲。《黎明鐘聲》是愛德華多最好的作品之一，其中有優美的顫音演奏。

杜桑·柏格達諾維奇（生於1955年）是一位出色的音樂家，具天賦結的吉他手、即興演奏者、作曲家和學者。他探索各種音樂風格，並具有綜合民族、爵士和古典元素作品的獨特才能。他出生於貝爾格萊德，並在那裡學習，其後在日內瓦隨皮耶爾·威斯默和阿爾貝托·吉納斯特拉學習學曲，並隨瑪麗亞·利維亞·聖馬可斯學習結他。他曾在貝爾格萊德學院、三藩市音樂學院、南加州大學任教，現為日內瓦音樂學院教授。他是一位極多產的作曲家，他的作品深深地影響並豐富了結他曲目。

《神秘的棲息地》是一首夢幻的作品，並帶有極簡主義元素，以美妙的動機鋪陳出的具氣氛的非洲色彩片段。《爵士樂小奏鳴曲》是巴爾幹本地韻律和技法、爵士元素和和聲的絕妙拼貼，所有這些都以奏鳴曲式結合在一起。第一樂章優美的快板充滿了原創的演奏技巧，就是一個很好的例子。沉思般而富有表情的柔板充滿柔嫩的觸感和抒情的透明感。很快的快板充滿活力，錯綜複雜和微妙之處，需要極度的細膩來感受其搖擺和活力。

《沒有羽毛的青蛙》和《狂怒》是柏格達諾維奇創作的里程碑，也是結他二重奏中必不可少的參考曲目。這兩部作品都是作曲家的創作精髓。

樂曲介紹由阿爾瓦羅·皮耶里撰寫

## PROGRAMME NOTES

Luigi Legnani (1790-1877) was born in Ravenna and first trained as a singer and violinist. A guitar virtuoso who also played multiple instruments perfectly, he was a close friend of Niccolò Paganini, accompanying him in countless concerts. He composed mostly guitar pieces (approximately 240 works for various instrumental combinations) and transcribed many songs and operatic arias. His style was operatic, being greatly influenced by Rossini, evident in his 36 Caprices. He retired in 1840, later dedicating most of his time handcrafting guitars and violins. The Three Caprices (Op.20) are among the most celebrated compositions by Legnani, beautiful short character pieces à la Rossini. Filled with joy, melancholy, drama and good humour, each have an operatic quality that is delightful.

Although Ferdinand Sor (1778-1839) is recognised as the most important Spanish guitar composer of the classical-Romantic period, he also composed important works for voice, opera and ballet. He was born in Barcelona and received musical education at Montserrat Monastery from a very young age. At 18, he obtained a military position and was promoted to full lieutenant. Moving to Madrid, he earned the protection and support of the Duchess of Alba. Later settling in Paris, he wrote a famous method of guitar playing, still considered historically important. He also travelled to London, Europe and Russia where his works were celebrated with great enthusiasm by the public, musicians and critics alike.

The Sonata Op.22 (published in the 1820s) was the third of Sor's four guitar sonatas, works exhibiting creative ideas, skillful harmonies and rich modulations. Using expressive tools and imitating orchestral colour, the style goes back to Haydn and Mozart. The first movement has the form and syntax to be found in a typical classical sonata or symphony. The second movement is of typical classical construction and development, but reflecting sombre moments from Beethoven. The third movement is a gracious and elegant Minuet, while the finale's Rondo relives the genius and inspiration of Haydn.

The music of Joaquín Rodrigo (1901-1999) is a celebration of the variety and richness of Spanish cultures. Having studied in Valencia and Paris, he became famous after the world premiere of *Concierto de Aranjuez* in 1940 in Barcelona. Rodrigo was also busy as professor in the University of Madrid, Head of Music in Spanish Radio, music critic and head of the artistic section of the Spanish National Organisation for the Blind. He wrote music of all forms, including songs, concertos, instrumental and choral works, and for theatre and cinema.

*Preludio*, or *Tiento Antiguo*, was composed in 1957 and dedicated to the German guitarist Siegfried Behrend. A beautiful improvisatory piece with elements of Arabic, Jewish and Spanish musical cultures, its evocative arpeggios are contrasted with a second section of much lyricism. *Cancion del Hada Rubia*, part of *Álbum de Cecilia* (six transcribed songs composed in 1948), is a short piece written for his daughter of warmth and musical tenderness.

*Sonata a la Española* is a joyful confluence of Spanish folkloric ideas, rhythms and colours. The first movement, *Allegro assai*, evokes a rhythmic landscape full of humour within a formal

structure. The central Adagio is deeply lyrical, where melismatic "tourneures" carry the Iberian soul of the piece. The final *Allegro moderato* is a "rasgueado" celebration of Spanish guitar strumming motives. The minor second interval of G sharp on A major chords adds a dissonant flavour from beginning to end. One easily imagines a dance couple hypnotised by this joyful and very Spanish piece.

Regino Sainz de la Maza (1896-1981) was born in Burgos, and studied classical guitar at ten before giving his first public concert at fourteen. He also studied in Bilbao, San Sebastián and Madrid with different teachers. Possessed with a very independent spirit, he was very much self-taught and inspired by friends like Federico García Lorca and Manuel de Falla. In 1940 in Barcelona, he premiered the *Concierto de Aranjuez*, composed for him by Joaquín Rodrigo. He travelled widely giving concerts worldwide until 1979, dying in Madrid in 1981.

Eduardo Sainz de la Maza (1903-1982), younger brother of Regino, was a shy but much appreciated guitarist and composer. His compositional language was lyrical, neo-romantic, with influences of impressionism, Spanish folklore and American jazzy harmonies. His most famous work is the suite *Platero y yo*, after the writings of Juan Ramón Jiménez. *Preludio* is the opening piece of that suite, with a neo-romantic statement leading to a dreamy simple charming melody. *Idilio* by Regino is a short piece full of intimacy and tenderness. *Campanas del Alba* was one of Eduardo's best pieces, with beautiful examples of tremolo playing.

Dusan Bogdanovic (born 1955) is a wonderful musician, gifted guitarist, improviser, composer and researcher. He explores all kinds of musical styles and has a unique talent for synthesising works of ethnic, jazz and classical elements. Born in Belgrade, he studied there and in Geneva with Pierre Wismer and Alberto Ginastera in composition, and guitar with Maria Livia Sao Marcos. He has taught at the Belgrade Academy, San Francisco Conservatory, University of Southern California and is presently professor at the Geneva Conservatory. An extremely prolific composer, his works have deeply influenced and enriched the guitar repertoire.

*Mysterious Habitats* is a dreamy composition with an element of minimalism, elaborated around beautiful motifs on moody African passages. *Jazz Sonatina* is a marvellous collage of native Balkan rhythms and idioms, jazz elements and harmonies, all married with the sonata form. Full of original performance tricks, the first movement *Allegro grazioso* is a perfect example. The meditative Adagio *espressivo* is full of delicate tenderness and lyrical transparency. Energetic effects, intricacies and subtleties inhabit the *Allegro molto*, requiring extreme delicacy to feel its swing and vitality.

*No Feathers On This Frog* and *Furioso* are milestones of Bogdanovic's compositional corpus, and essential musical references in the guitar duo repertoire. Both works are quintessential of Dusan's mastery.

*Programme Notes by Alvaro Pierri*

# Energising Communities



Energy for Brighter Tomorrows

Prize-giving ceremony &  
the HKIPC Winners'  
Gala Performances (part I)

頒獎典禮暨香港國際鋼琴大賽優勝者音樂會 (一)

Monday, 21st October 19:00  
Hong Kong City Hall, Concert Hall  
10月21日(星期一)晚上7時 香港大會堂音樂廳

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THIS NIGHT:  
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Prize giving ceremony 頒獎典禮

The 5 First prize winners of the HKIPCs which have taken place so far: Ilya Rashkovskiy (2005), Jinsang Lee (2008), Giuseppe Andaloro (2011), Luka Okros (2016) & the newly declared 1st Prize winner of the HKIPC (2019), will be performing a piece commissioned by our Society from composer Adam Johnson in their honor: "Four: The Birds", to be played on four pianos.

迄今為止香港國際鋼琴大賽的五位冠軍：蘭殊高夫斯基 (2005)，李振尚 (2008)，安達羅洛 (2011)，盧卡 (2016)，新一屆香港國際鋼琴大賽冠軍得主 (2019)，演奏由本社委託的英國作曲家 Adam Johnson 為四座鋼琴而創作的作品：“Four: The Birds”

Intermission 中場休息

Piano recital by  
Ilya Rashkovskiy

Ludwig van BEETHOVEN (1770 – 1827)

- Piano Sonata No.17, in D minor, Op. 32, No. 2 "The Tempest"
  - I. Largo - Allegro
  - II. Adagio
  - III. Allegretto

Igor STRAVINSKY (1882 – 1971)

- Trois mouvements de Petrouchka (Three movements from Petrushka)
  - I. Danse russe (Russian dance)
  - II. Chez Pétrouchka (Petrushka's Room)
  - III. La semaine grasse (The Shrovetide Fair)

鋼琴獨奏

蘭殊高夫斯基

貝多芬 (1770 – 1827)

- D 小調鋼琴奏鳴曲第 17 號，作品 32/2 「暴風雨」
  1. 最緩板—快板
  2. 慢板
  3. 小快板

史特拉汶斯基 (1882 – 1971)

- 彼得洛希卡
  - 第1樂章《俄羅斯之舞》
  - 第2樂章《彼得洛希卡的房間》
  - 第3樂章《嘉年華會的市場》

Intermission 中場休息

Piano recital by  
Jinsang Lee

Johannes BRAHMS (1833 – 1897)

- 4 Klavierstücke, Op.119
  - I. Intermezzo in B minor
  - II. Intermezzo in E minor
  - III. Intermezzo in C major
  - IV. Rhapsody in E flat major

Robert SCHUMANN (1810 – 1856)

- Davidsbündlertänze, Op.6 (Dances of the League of David)

鋼琴獨奏

李振尚

勃拉姆斯 (1833 – 1897)

- 四首鋼琴曲·作品 119
  1. B 小調間奏曲
  2. E 小調間奏曲
  3. C 大調間奏曲
  4. 降 E 大調狂想曲

舒曼 (1810 – 1856)

- 大衛同盟舞曲·作品 6

## 樂曲簡介

頒獎典禮結束後，音樂會將展示香港國際鋼琴大賽的歷屆首獎獲得者的精湛技藝。在這個獨一無二的「俱樂部」入場券是一種榮譽，代表著業界一些最優秀的年輕鋼琴家。出場按參賽時間順序是伊利亞·蘭殊高夫斯基（第1屆 HKIPC，2005年）和李振尚（第2屆 HKIPC，2008年）。

貝多芬的32首鋼琴奏鳴曲中有幾首帶有別稱，大部分是他的出版商為了增加樂譜銷量而添加的，但這些也提供了音樂氣氛和意念的線索。貝多芬的《暴風雨》是作品31中三首奏鳴曲中的第二首。首樂章令人想到莎士比亞的戲劇，在A大調中以滾動的和弦展開，然後定於D小調的猛烈形態。來回快速和緩慢樂段之間而生的掙扎感在平靜的慢樂章中被驅除。不安感很快又在終曲中恢復過來，一個建立在D小調三和弦之上的恆動，像一個不斷轉動的輪子。音樂經過許多的轉調後神秘地結束，寂寂消失。

《彼得洛希卡》創作於1911年，是伊戈爾·斯特拉汶斯基受俄羅斯芭蕾舞團委約創作的第二部芭蕾舞劇。像《火鳥》和《春之祭》一樣，《彼得洛希卡》也是以採用俄羅斯題材。斯特拉汶斯基寫給鋼琴的《彼得洛希卡》之三個樂章由三段舞蹈所組成，是為偉大的鋼琴家亞瑟·魯賓斯坦創作的，至今仍是具有挑戰性鋼琴獨奏曲之一。

什羅維蒂德博覽會的喧鬧、典型的俄羅斯人狂歡節般的氣氛以及木偶劇院，是樂曲的靈感。熟悉的俄羅斯舞蹈是一個短暫而充滿活力的嬉耍喧鬧。一些斯特拉汶斯基當時最不協和的音樂，不協和的音程，衝撞的和聲，如瀑布傾瀉不經修飾的八度，以及突然的節奏變化，都在彼得洛希卡的房間呈現。什羅維蒂德博覽會是芭蕾的最後一幕，是一連串的舞蹈，許多都是從地道的俄羅斯民歌中衍生或改篇的。斯特拉汶斯基在鋼琴創作中的活力和天賦，在令人陶醉的聲音和色彩結合中得以展現。雖然管弦樂版本是安靜地結束，鋼琴版本卻達到一個狂熱的高潮，最後以華麗的滑奏和不協和的和弦結束。

約翰內斯·勃拉姆斯年輕時在大型的奏鳴曲和動態中製造風暴，到他年老時卻是鋼琴小品的大師。他的20首鋼琴作品，包括作品116到119，都是短篇的幻想曲和間奏曲。作品119第一首樂曲是勃拉姆斯最具前瞻性的作品。這首《B小調間奏曲》一開始調性模稜兩可，一些人認為這是勃拉姆斯與第二維也納學派的音樂聯繫，即阿諾德·舒伯格的無調性。第二首《間奏曲》

是E小調，音樂動盪和不安，但有一個懇切的旋律作為中心。簡短的第三首《間奏曲》是C大調，是勃拉姆斯最俏皮的表現之一。這套作品以其最長的一曲完成，堅定與和弦豐滿的《降E大調狂想曲》，是一首令人想起其作品79中充滿激情之兩首狂想曲，並且旗鼓相當的作品。

羅伯特·舒曼曾雄心勃勃地想成為一名演奏家，但由於過度練習令手指受傷，導致希望幻滅。他的前23部作品都是鋼琴作品。他的《大衛同盟舞曲》（作品6）包括約18個短樂章。由作為音樂評論家的舒曼所構想，這個虛構的聯盟是由支持新音樂事業的志同道合者所組成，他們均反對保守的庸俗者。

這部作品創作於1837年，顯然是對他的老師弗裡德里希·威克十多歲的女兒克拉拉的愛的陳述，後者在經過漫長的法律鬥爭後成為他的妻子。第一首作品引用了克拉拉的馬祖卡，來自她的作品6《音樂晚會》。作品一連串的樂章代表了一個墜入愛河的心路歷程，走過平靜、溫柔、異想天開、激動和狂暴。每個樂章的結尾都標有字母F或E（或兩者皆有），它們是弗洛雷斯坦和尤塞比烏斯，分別代表舒曼的衝動和詩意的一面。有趣的是，抒情的第二首作品，標記為Innig（發自內心），在尾二的樂章再次出現，並帶有標題Wie aus der Ferne（仿佛從遠處）。這個神奇的時刻有著思鄉的本質，而作品以平靜幸福溫柔的華爾茲作結。

樂曲介紹由張道亮撰寫

## PROGRAMME NOTES

Following the prize-giving ceremony, the concert showcases previous first prize winners of the Hong Kong International Piano Competition in recital. The roll of honour in this exclusive "club" is an august one, representing some of the finest young pianists in the concert circuit. Performing in chronological order (according to the competition's editions) are Ilya Rashkovskiy (1st HKIPC, 2005) and Jinsang Lee (2nd HKIPC, 2008).

Several of Beethoven's 32 piano sonatas carry nicknames, mostly added by his publishers to boost sheet sales, but these also provide clues to the moods and inspirations described in the music. Beethoven's "Tempest" Sonata is the second of three sonatas in his Op.31 set. Shakespeare's play is brought to mind in the opening movement, which opens with a rolled chord in A major, before settling definitively with turbulent figurations in D minor. The sense of struggle, with regular alternation between fast and slow episodes, is dispelled in the serene slow movement. Unease soon returns in the finale, a perpetual motion built on the D minor triad, reminding one of the continuous motion of a spinning wheel. The music modulates into many different keys before closing mysteriously, evaporating with neither bombast nor fanfare.

*Petrushka*, composed in 1911, was the second ballet by Igor Stravinsky commissioned by the Ballets Russes. Like *The Firebird* and *The Rite of Spring*, *Petrushka* was also based on Russian themes. Stravinsky's Three Movements from *Petrushka* for piano, comprising three dance episodes, was written for the great pianist Arthur Rubinstein, and remains one of the most taxing virtuoso showpieces for solo piano.

The hustle and bustle of the Shrovetide fair, quintessentially Russian with its carnival-like atmosphere and puppet theatre, was its inspiration. The familiar Russian Dance is a brief and vigorous romp. *Petrushka's* Room presents some of Stravinsky's most dissonant music of the time, with discordant intervals, clashing harmonies, cascading bare octaves, and abrupt changes of rhythm. The Shrovetide Fair, the ballet's final tableaux, is a long sequence of dances, many derived or modified from authentic Russian folksongs. Stravinsky's exuberance and flair in piano writing comes to bear in this heady conflation of sound and colour. Although the orchestral version ends quietly, the piano version works up to a feverish climax before closing with flashy glissandi and a jarring final chord.

While the young Johannes Brahms created a storm with big sonatas and gestures, his older autumnal self was a master in piano miniatures. His 20 piano pieces, encompassing Op.116 to 119, comprised wholly short fantasias and intermezzos. The Op.119 set opens with Brahms' most forward-looking piece. Tonally ambiguous at its outset, some have described this

B minor Intermezzo as Brahms' musical link to the Second Viennese School, namely Arnold Schoenberg's legacy of atonality. The second Intermezzo, in E minor, is turbulent and unsettling but has a beseeching melody as its centre. The brief third Intermezzo, in C major, is one of Brahms' most playful utterances. The set is completed with its longest piece, the resolute and chord-laden Rhapsody in E flat major, a reminiscence and worthy companion for the two passionate Rhapsodies of Op.79.

Robert Schumann had ambitions as a virtuoso pianist but hopes were dashed with injury to his fingers through over-practice and abuse. The first 23 of his published works were piano works. His *Dauidsbundlertänze* (Op.6), translated as *Dances of the League of David*, comprise some 18 short movements. A creation of Schumann's as a music critic, this fictitious league was formed by like-minded souls who championed the cause of new music against the conservative Philistines of the establishment.

Composed in 1837, this work was clearly a statement of love for his teacher Friedrich Wieck's teenaged daughter Clara, who later became his wife after a protracted legal battle. The first piece quotes a mazurka by Clara, from her *Soirées Musicales* Op.6. The ensuing numbers represent the journey of a troubled soul in love, traversing through quiet calm, tenderness, whimsy, agitation and tempestuousness. The end of each piece was marked by the letters F or E (or both), who are Florestan and Eusebius, representing the impetuous and poetic sides to Schumann's psyché respectively. Interestingly, the lyrical second piece, marked *Innig* (heartfelt), is heard again in the penultimate number which carries the title *Wie aus der Ferne* (as if from afar). This magical moment is the essence of nostalgia itself, and the work closes with a gentle waltz of quiet bliss.

*Programme notes by Chang Tou Liang*



*The HKIPC Winners'*  
*Gala Performances (part II)*  
香港國際鋼琴大賽優勝者音樂會(二)

Tuesday, 22nd October 19:00  
Hong Kong City Hall, Concert Hall  
10月22日(星期二)晚上7時  
香港大會堂音樂廳

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THIS NIGHT:  
是晚音樂會冠名贊助:



*Piano recital by*  
*Giuseppe Andalaro*

Ludwig van BEETHOVEN (1770 - 1827)

- Piano Sonata No.15 in D major, Op.28 "Pastoral"
  - I. Allegro
  - II. Andante
  - III. Scherzo et Trio : Allegro vivace
  - IV. Rondo: Allegro non troppo

Sergei RACHMANINOV (1873 - 1943)

- Piano Sonata No.2, Op.36, in b flat minor
  - I. Allegro agitato
  - II. Non allegro - Lento
  - III. Allegro molto

— *Intermission* —

*Piano recital by*  
*Luka Okros*

Frédéric CHOPIN (1810 - 1849)

- Ballade No.1, in G minor, Op. 23
- Ballade No.2, in F major, Op. 38
- Ballade No.3, in A flat major, Op. 47
- Ballade No.4, in F minor, Op. 52

Franz LIZT (1811 - 1886)

- Hungarian Rhapsody No.2, in C sharp minor, s.244/2

鋼琴獨奏

安達羅洛

貝多芬 (1770 - 1827)

- D大調鋼琴奏鳴曲第15號·作品28「田園」
  1. 快板
  2. 行板
  3. 三部諧謔曲: 活潑的快板
  4. 回旋曲: 從容的快板

拉赫曼尼諾夫 (1873 - 1943)

- 降B小調鋼琴奏鳴曲第2號·作品36
  1. 激動的快板
  2. 不快板 - 緩板
  3. 極快的快板

— *中場休息* —

鋼琴獨奏

盧卡

蕭邦 (1810 - 1849)

- 四首敘事曲
  - G小調第一敘事曲·作品23
  - F大調第二敘事曲·作品28
  - 降A大調第三敘事曲·作品47
  - F小調第四敘事曲·作品52

李斯特 (1811 - 1886)

- 升C小調匈牙利狂想曲第二號·作品 s.244/2

— *Intermission* 中場休息 —

*Piano recital by*  
*The 1st Prize Winner of the*  
*5th HK Int'l Piano Competition 2019*

鋼琴獨奏

第五屆香港國際鋼琴大賽冠軍  
得主鋼琴獨奏

## 樂曲簡介

香港國際鋼琴大賽首獎得主的第二場獨奏會，由朱塞佩·安達羅洛（2011年第3屆香港國際鋼琴大賽首獎）、盧卡·奧克羅斯（2016年第4屆香港國際鋼琴大賽）以及今年的首獎得主共同獻藝。

關於出版商對路德維希·范·貝多芬的鋼琴奏鳴曲取別名，《D大調奏鳴曲》作品28恰如其分地被取名為「田園」，這是他《F大調第六交響曲》的先例，此曲也被稱為「田園交響曲」。有一個重複的低音節奏貫串全部四個樂章，給人一種田園鄉土的感覺。就像「田園交響曲」的首樂章一樣，一個持續低音也瀰漫著此奏鳴曲的第一樂章。行板的小調慢樂章有著穩定的步速。在一個更俏皮的中央插奏後，步速恢復，但右手添加了更多的裝飾。

簡短的諧謔曲類似一個粗略的鄉村舞蹈，四個音符（後來變成和弦）由搖擺的節奏緊接。隨後的三重奏部份甚至更短，更像是一個偏離而不是發展。在終結時的迴旋曲又出現了持續低音，音程的增加令人想起上下擺動的風笛。真正的圓舞主題回歸但越來越花哨。雙倍速度的尾聲以疾馳和令人窒息的高潮作結。

謝爾蓋·拉赫曼尼諾夫的《第二鋼琴奏鳴曲》有兩個版本。雖然篇幅比史詩式的《第一鋼琴奏鳴曲》要短得多，但作曲家也認為1913年的早期版本冗長。當論到他經常演奏的蕭邦的第二首奏鳴曲（也是降B小調）的精簡，令他也因而對自己的作品作出了修改。結果是1931年經過刪除多個部份的版本。儘管敘事和修辭被減少，此版本經常在鋼琴比賽中被演奏。

鐘聲似的聲音瀰漫在首樂章中，以雙音主題和下行音符主題所主導。拉赫曼尼諾夫在兩者當中所用的擴張和發展手法十分精湛，因為所涉及的材料相當簡潔。在中間的慢樂章中發出一種旋律的假像，它建立了一連串更多的下行音符和有如華彩樂段般令人眼花繚亂的發揮。鐘琴聲在終曲中再現，聽起來強烈和華麗。一段更明確旋律短暫出現，然後被由一連串超技的段落和迅速的和弦帶來一個鏗鏘有力的結尾所壓倒了。一些評論嘲笑這部作品是風格多於內容，但令人印象深刻的表演卻說明情況並非如此。偉大的鋼琴家弗拉基米爾·霍洛維茨自己譜寫了他的演奏版本，長度適中並結合了兩個版本的元素，既刺激且令人激動的。

弗雷德里克·蕭邦的鋼琴音樂，儘管幾個世紀以來十分流行和人所共知，卻從未停止過給人驚喜。他對人類經驗的表達包含著極端，從純粹的溫柔到徹頭徹尾的暴力，以及兩者之間的每一個細微差別。他孱弱的身體，在39歲那年死於結核病，也給他的音樂增添了更多的緊迫感和辛酸，帶有悲天憫人之情。

蕭邦對「敘事曲」一詞的使用是帶有文學方面的考量多於音樂的，主要是詩意的靈感和一種史詩浪漫敘事的想像。亞當·米基維奇的詩歌被波蘭人視為他們的民族詩人，被視為影響，但蕭邦的音樂超越了單純的文字。

《第一敘事曲》以一個介紹式的「很久很久以前」作為開始苦樂參半為主題。在進入一個嚮往似的第二主題之前，敘事很快就變得激動起來。強烈的氣氛很快下來成為快速的華爾茲並回歸主題。結尾部以快速有力的音階和八度結束全曲。美國評論家詹姆斯·胡內克曾將這首敘事曲稱為「蕭邦靈魂的奧德賽」。

《第二敘事曲》題獻給德國作曲家羅伯特·舒曼。音樂在開始時溫柔地搖擺的西西里舞曲節奏和暴風雨似的火熱急板部分交替進行。正是這種明顯的反差，仍然有著衝擊和驚喜。一如此曲式，儘管結尾部是熱情而狂怒，樂曲平靜地在A小調上終止。

《第三敘事曲》是四首裡面是最短和最歡快的。有兩個截然不同的主題，第一主題在開始時聽到，第二主題則是配以搖擺的節奏。這些主題被發展，並逐漸加強到一個高潮，並以輝煌呈現第一主題而結束。

《第四敘事曲》是一部後期之作，可以說是蕭邦最偉大的單樂章作品。一個堅定的序奏很快便引入主題，一個安靜而不言自明的悲劇。這主題接著進行一系列變奏，每一次變奏都比上次更有層次和激動。序奏再現，就像一些淒涼的回憶，但這被帶到一個狂熱的高潮，並以三個快速和弦結束。短暫的喘息被蕭邦最濃烈的結尾一擊而破，使作品戲劇性地結束。

匈牙利出生的超技演奏家兼作曲家弗朗茨·李斯特的愛國情懷經常被關連到其19首《匈牙利狂想曲》。然而，這些炫技曲與匈牙利民間音樂並沒有多大關係，但更多的是與自由流浪演奏的吉普賽樂隊有關。《第二匈牙利狂想曲》是迄今為止他最受歡迎的樂曲，甚至有著自己獨立的流行文化。像湯姆與謝利（貓兒協奏曲）和賓尼兔（兔子狂想曲）都有採用其中的素材。

它的曲式很簡單，一個附點節奏的緩慢部份，然後是一個快速部分。這是匈牙利的查爾達斯和士兵舞，或募兵舞蹈的精髓。像由匈牙利大揚琴演奏的反覆音符展示的炫目的技巧。李斯特甚至預留了即興華彩的空間，為鋼琴家提供了在強烈的八度結束之前，個人即興表演的挑戰。拉赫曼尼諾夫自己精心譜寫了一段華彩，充滿了和聲的驚喜和近乎爵士的感覺，偶爾也會聽到一些無畏的鋼琴家將之演奏。

樂曲介紹由張道亮撰寫

## PROGRAMME NOTES

The second evening of recitals by first prize winners of the Hong Kong International Piano Competition, showcases the artistry of Giuseppe Andaloro (3rd HKIPC, 2011), Luka Okros (4th HKIPC, 2016) and this year's winner.

On the subject of publishers' nicknames applied to Ludwig van Beethoven's piano sonatas, the Sonata in D major Op.28 is aptly titled "Pastorale", a precedent for his Sixth Symphony in F major, also known as the "Pastoral Symphony". There is a repetitive bass rhythm running through all four movements, giving a feel of the bucolic and earthbound. Like the opening movement of the symphony, a drone also pervades the sonata's first movement. The Andante slow movement is dictated by a steady walking pace in the minor key. After a more playful central interlude, the walking resumes but with the addition of decorative dressing from the right hand.

The brief Scherzo resembles a roughly-hewn country dance, four notes (and later chords) followed by a rocking rhythm. The Trio that follows is even shorter, more like a digression than development. The drone returns in the concluding Rondo, with increasing intervals reminding one of heaving bagpipes. True to the round dance, this theme returns but gets increasingly florid. A coda in double quick time closes the work on a galloping and breathless high.

The second of Sergei Rachmaninov's two piano sonatas exists in two versions. Although far shorter than the epic First Sonata, even he thought the earlier 1913 edition to be protracted. Commenting on the succinctness and economy of Chopin's Second Sonata (also in the key of B flat minor), a work he regularly performed, he had it revised. The result was his 1931 version with its multiple excisions. Despite the narrative and rhetoric being diminished, this edition is often performed in piano competitions.

Bell sounds permeate the opening movement, dominated by a two-note motif and a theme of descending notes. Rachmaninov's expansion and development of both is remarkable given the rather terse material involved. There is a semblance of melody in the central slow movement, which builds up to a cascade of yet more descending notes and a dizzying cadenza-like flourish. Carillons return in the finale, now sounding vehement and flamboyant. A more definitive melody emerges but that is short-lived, as a barrage of virtuosic figurations and rapidly fired chords overwhelm the proceedings for a clangorous close. Some critics have derided the work as a triumph of style over substance but impressive performances suggest otherwise. The great pianist Vladimir Horowitz wrote his own performing version, intermediate in length and combining elements of both editions, to thrilling and electric effect.

The piano music of Frédéric Chopin never ceases to amaze despite its popularity and familiarity over the centuries. His expression of human experience encompasses extremes, from sheer tenderness to outright violence and every nuance in between. His fragile health, succumbing to ravaging tuberculosis at an early age of 39, also lent an added urgency and poignancy to his music, which is sympathetic and human.

Chopin's use of the word "ballade" is literary rather than musical, of mostly poetic inspiration and conjuring images of Romantic narratives of an epic kind. The poetry of Adam Mickiewicz, long considered by Poles as their national poet, has been cited as influences but Chopin's music transcends mere words.

The First Ballade opens with an introductory "once upon a time" episode leading to the bittersweet main theme. The narrative soon turns agitated, before a yearning second theme is introduced. A climatic high soon dissolves into a fast waltz with a welcome return to the main themes. The coda is as tumultuous as the sweep of scales and octaves that conclude the piece. American writer-critic James Huneker famously described this ballade as the "Odyssey of Chopin's soul".

The Second Ballade was dedicated to German composer Robert Schumann. The music alternates between the gentle rocking Siciliano rhythm of its opening and tempestuous violence in the Presto con fuoco section. It is this marked contrast that still shocks and surprises. True to form, despite a passionate and furious coda, the piece closes calmly in A minor.

The Third Ballade is the shortest and most cheerful. There are two contrasting themes, the first is heard at its outset while the second is played over a rocking rhythm. These are developed, and pace intensifies into a climax with a glorious statement of the first theme at its brilliant end.

The Fourth Ballade, a late work, is arguably Chopin's greatest single essay in a single movement. An unsuspecting introduction soon works its way to the main theme, one of quiet unspoken tragedy. This is subject to a series of variations, each more layered and agitated than the last. The introduction is restated at one point, like some forlorn reminiscence, but this works to a feverish climax culminating with three fast chords. The brief respite is shattered with the densest of Chopin's codas, bringing the piece to a dramatic close.

The patriotism of the Hungary-born virtuoso pianist-composer Franz Liszt is often cited in relation to his 19 Hungarian Rhapsodies. These showpieces however have little to do with actual Hungarian folk music, but more with the free-wheeling musicianship of itinerant gypsy bands. The Second Hungarian Rhapsody is by far his most popular, even leading a separate life of its own in popular culture. The likes of Tom & Jerry (Cat Concerto) and Bugs Bunny (Rhapsody Rabbit) have their own takes on it.

Its form is simple, with a slow lassu in dotted rhythm followed by a fast friss section. This is the essence of the Hungarian csardas and verbunkos, or army recruiting dance. The repeated notes of the cimbalom or Hungarian dulcimer is relived and scope for virtuosic display in unleashed. Liszt even held space for a cadenza ad libitum, offering pianists the challenge of a personal improvisatory flourish before the concluding onslaught of octaves. Rachmaninov wrote an elaborate cadenza of his own, filled with harmonic surprises and almost-jazzy asides, which gets an occasional hearing from the most intrepid of pianists.

Programme Notes by Chang Tou Liang

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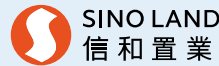
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Piano recital by **Tigran ALIKHANOV** &  
Performance by Members of the **LOGOS Chamber Group**

評審委員及LOGOS 室樂團音樂會

Wednesday, 23rd October 19:00  
Hong Kong City Hall, Concert Hall

10月23日(星期三)晚上7時  
香港大會堂音樂廳

**First Part**

Piano recital by **Tigran ALIKHANOV**  
(Member of the Jury of the HKIPC)

**Ludwig van BEETHOVEN** (1770 - 1827)

- 32 Variations on an Original Theme in C minor

**Modest MUSSORGSKY** (1839 - 1881)

- Pictures at an Exhibition

1. Promenade (1st)
2. The Gnome
3. Promenade (2nd)
4. The Old Castle
5. Promenade (3rd)
6. Tuileries (Children's Quarrel after Games)
7. Cattle
8. Promenade (4th)
9. Ballet of Unhatched Chicks
10. "Samuel" Goldenberg and "Schmuyle"

11. Promenade (5th)
12. Limoges. The Market (The Great News)
13. Catacombs (Roman Tomb)
14. With the Dead in a Dead Language
15. The Hut on Hen's Legs (Baba Yaga)
16. The Bogatyr Gates (In the Capital in Kiev)

**上半場**

**齊格蘭·阿里哈諾夫** 鋼琴獨奏  
(香港國際鋼琴大賽評審委員)

**貝多芬** (1770 - 1827)

- C 小調自作主題 32 段變奏曲

**穆索斯基** (1839 - 1881)

- 展覽會之畫

**Intermission** 中場休息

**Second Part**

**PERFORMANCE BY MEMBERS OF  
THE LOGOS CHAMBER GROUP**

(The Chamber Group of the HKIPC and of  
The Joy of Music Festival)

**Michael BROOKS REID** (violin)

**Ciaran McCABE** (violin)

**Joel HUNTER** (viola)

**Pierre DOUMENGE** (cello)

**Maurice RAVEL** 1875-1937

- Sonata for violin & cello
- I. Allegro
- II. Très vif
- III. Lent
- IV. Vif, avec entrain

**Antonin DVORAK** (1841-1904)

- String Quartet No. 12, in F major,  
Op. 96 "American"
- I. Allegro ma non troppo
- II. Lento
- III. Molto vivace
- IV. Finale: vivace ma non troppo

**下半場**

LOGOS 室樂團團員為大家呈獻精彩室樂

(香港國際鋼琴大賽及美樂聚音樂節指定室樂團)

**Michael BROOKS REID** (小提琴)

**Ciaran McCABE** (小提琴)

**喬爾·亨特** (中提琴)

**佩爾·多明戈** (大提琴)

**拉威爾** (1875 - 1937)

- 小提琴和大提琴奏鳴曲

**德伏扎克** (1841-1904)

- F 大調弦樂四重奏，作品 96「美國」



## 樂曲簡介

路德維希·范·貝多芬為鋼琴創作了幾套變奏曲，最著名的是《迪亞貝利變奏曲》，由出版商安東·迪亞貝利創作的華爾茲作 33 個變奏而成，曲長整整一個小時。另一極端就是他的《C 小調 32 個變奏曲》(WoO.80)，取用一個平淡和簡潔，只有 8 個小節長度的原創主題。像巴赫的著名的《夏康舞曲》，隨後的變奏（也是 8 個小節）不斷累積直至以 50 個小節的頌歌（第 32 號變奏）結束。曲長剛剛超過 10 分鐘，是貝多芬之簡潔的最佳表現。

1873 年，俄羅斯藝術家兼建築師維克托·哈特曼突然去世，享年 39 歲，此後，他的朋友組織了一次展覽，展出了他的一些繪畫和素描。莫德斯特·穆索爾斯基創作了一系列短篇作品，用音樂來描繪參觀展覽。這部相當著名的鋼琴作品在 1874 創作完成，於 1886 年出版。雖然作品的技術難度大，描寫上也非常生動，但這版本常常被認為是奇怪和單調。因此，後來出現了許多不同的配器版本，其中最引人注目的是莫里斯·拉維爾所編的。

作品以〈漫步〉開始，這是一個代表旁述者在展覽中漫步的主題。這個主題還有四個變奏，每個變奏都在某些「圖畫」之間策略性地放進去。第 14 樂章〈與死者用古老的語言對話〉和〈基輔大門〉也是變奏，令作品更為統一和聚焦。各樂章的介紹如下：

1. 〈漫步〉：主題不加修飾呈現，然後配上和弦，並積極地漸強。
2. 〈侏儒〉：一種像怪人矮人一樣的胡桃夾子，它四處亂叫，由鋼琴顫音伴隨著。
3. 〈漫步〉：一個更安靜和更休閒的主題版本。
4. 〈古堡〉：一位歌手在中世紀的俄羅斯城堡外唱著一首悲傷的歌。
5. 〈漫步〉：這變奏在開始非常凝重，像永遠不會完全結束，並逐漸變為斷斷續續，再帶入 ...
6. 〈杜樂利花園〉：孩子們在保姆的陪伴下，在著名的巴黎花園玩耍。
7. 〈牛車〉：在不同版本裡，笨重的波蘭牛車要麼在遠處大聲地開始，要麼悄悄地開始，慢慢漸強到高潮，然後漸弱。
8. 〈漫步〉：這變奏在低音區靜靜地開始，向南移動並直接進入 ...
9. 〈未孵化的小雞之舞〉：哈特曼為芭蕾舞《氈帽》設計的服裝包括從巨大的蛋殼中伸出長腿。音樂輕鬆、俏皮、多變和刻意地活潑。
10. 〈森姆·戈德伯格和施穆伊爾〉：兩幅富有和貧窮的猶太人的對比肖像；第一幅是傲慢和自大的，而第二幅是抱怨和自憐。兩幅畫放在一起，是一個令人不舒服的景象。
11. 〈漫步〉：這最後的〈漫步〉與第一次出現時相似，但和聲更為豐富。

12. 〈里莫日的市集〉：一個嘈雜和狂熱的法國市場，一個充滿討價還價，輪轉和交易的場景。
13. 〈羅馬墓穴〉：羅馬墓穴中一個陰鬱的場景，濃厚的不協和，繼續到 ...
14. 〈與死者用古老的語言對話〉：字面上「與死人使用死人的語言」，一個明快的〈漫步〉變奏與閃亮的右手顫音。地下墓穴的頭骨開始發光。
15. 〈雞腿上的小屋〉：哈特曼設計了一個裝飾奇特的時鐘，形狀是在雞腳上的房子。這是巴巴雅加的住所，俄羅斯民間傳說中的嗜血女巫。她在空中飛舞，用杵搗著鉢。
16. 〈基輔大門〉：哈特曼華麗的設計，一道有蓋的城市大門與頭盔狀的屋頂，從這是非現實的。這宏偉的樂章融合了漫步主題和節日裡的鐘聲，使作品有一個響亮的和壯麗的尾聲。

莫里斯·拉威爾為小提琴和大提琴而作的奏鳴曲（1920-22）並不經常被演奏，這是因為它的分部難度高，在織體上又相對簡樸。題獻為了紀念德布西（1918 年去世），它的四個樂章與德布西晚期的室樂奏鳴曲有著相似的精神，有意重溫早期法國作曲家簡約的風格，並避開具有密集對位和華麗和聲的德國特徵。

在開首的快板樂章，小提琴和大提琴緊密地纏繞在一起，主題與民間音樂相似，其風味在諧謔曲式的第二樂章中更加突出。有力的撥弦，猛烈地彈弦和五聲音階曲調給這樂章帶有異國情調的空氣，與緩慢的第三樂章平靜的節奏形成鮮明對比。終曲喧鬧又活潑，其直接和鄉土的感覺毫不妥協，預示著其後受不協和音與民間影響的巴托克弦樂四重奏。

這場音樂會以波希米亞作曲家安東寧·德伏扎克的《F 大調弦樂四重奏》（作品 96）作為壓軸作品，也被廣泛地稱作「美國」四重奏。從 1892 年至 1895 年，德伏扎克一直是紐約市新成立的國家音樂學院院長。這一時期，他也創作了第九交響曲「新世界」交響曲，據說也包含了美國本土音樂和非裔美國人的聖歌。

德伏扎克實際上並沒有在這部四重奏中用上美國音樂，曲中每一個音符都是他原創的，但主題動機裡共同的民族音樂文化（波希米亞音樂）是可以辨別出來。首樂章開始時像聽到風笛一般的持續音，乃民間音樂文化常見。五度和三度音程也使音樂有一種田園的感覺。慢樂章重溫了被稱為「杜姆卡」的斯拉夫悲歌，它和非洲裔美國人的聖歌一樣，有著同樣的哀怨和思鄉精神。

第三樂章使用了五聲音階，讓聲音幾近東方，使人想起德伏扎克《斯拉夫舞曲》的喧鬧嘈雜。而精神奕奕的終曲則充滿鄉土氣息的節奏。一些聽眾可能會聽到印第安鼓似的聲音，而其他重複的節奏動機是英國音樂學家唐納德·法蘭西斯·托維所說的「黑人笑聲」，現在這聽起來政治上並不正確。無論靈感來自哪裡，這部四重奏仍然是德伏扎克最受歡迎的作品之一。

樂曲介紹由張道亮撰寫

## PROGRAMME NOTES

Ludwig van Beethoven composed several sets of variations for the piano, the most famous being the "Diabelli Variations", comprising 33 variations (on a waltz by the publisher Anton Diabelli) and lasting the best part of an hour. On the opposite spectrum of scope was his 32 Variations in C minor (WoO.80), based on a pithy and terse original theme only eight bars in length. Crafted like Bach's famous Chaconne, the ensuing variations (also eight bars each) pile on relentlessly before closing with a 50-bar apotheosis (Variation No.32). Running at just over 10 minutes, this is Beethoven at his concise best.

After Russian artist and architect Viktor Hartmann died suddenly at the age of 39 in 1873, his friends organised an exhibition to showcase a number of his paintings and sketches. The response of Modest Mussorgsky was to compose a series of short pieces narrating in musical scenes a visit to this exhibition. Completed in 1874, this best-known piano work was published posthumously in 1886. Although virtuosic and stunningly vivid in characterisation, the score was often thought awkward and monochromatic. Thus many different orchestrated versions have been attempted, most notably by Maurice Ravel.

The work begins with Promenade, a confident theme representing the narrator strolling through the exhibition. There are four more variations on this theme, each strategically inserted between certain "pictures". The 14th movement *Con mortuis in Lingua mortua* and *The Great Gate of Kiev* are also variations, lending unity and cohesion to the work. Its movements are as follows:

1. Promenade: The theme is presented plain and then harmonised with chords, building to a healthy crescendo.
2. Gnomus: A nutcracker shaped like a grotesque dwarf, which scurries around emitting loud shrieks, accompanied by piano trills.
3. Promenade: A quieter and more retiring version of the theme.
4. The Old Castle: A minstrel sings a sad song outside a medieval Russian citadel.
5. Promenade: This variation begins imposingly, never quite finishes and is reduced to a stutter, leading to...
6. Tuileries: Children playing accompanied by their nannies, in the famous Parisian garden.
7. Bydlo: Depending on the edition, the lumbering Polish oxcart either begins loudly later diminishing over a distance; or begins quietly, gradually building to a crescendo on its approach followed by a diminuendo.
8. Promenade: This variation open quietly in high registers, moves southwards and directly into...
9. Ballet of the Unhatched Chicks: Hartmann's costume design for the ballet *Trilby* includes legs sticking out of giant egg shells. The music is light, playful, mercurial and deliberately chirpy.
10. Samuel Goldenberg and Schmuyle: Two contrasting portraits of a rich and poor Jew; the first is brash and arrogant while the second whiny and self-pitying. Coming together, the scene is an uncomfortable one.
11. Promenade: This final Promenade is similar to the first but more richly harmonised.
12. Limoges: A noisy and frenetic French market place, a scene full of haggling, wheeling and dealing.
13. Catacombae (*Sepulcrum Romanum*): A sombre scene

in the Roman catacombs, thick with jarring dissonances, continuing into...

14. *Con mortuis in Lingua mortua*: Literally "With the Dead in a Dead Language", a luminous variation of Promenade with shimmering right hand tremolos. The skulls in the catacombs begin to glow.
15. *The Hut on Fowl's Legs*: Hartmann's design of a fancifully decorated clock in a shape of a house resting on chicken's legs. This is the abode of Baba Yaga, bloodthirsty witch of Russian folklore, who flies through the air on a mortar with pestle.
16. *The Great Gate of Kiev*: Hartmann's highly ornate design of a covered city gate with helmet-shaped roofs was never realised. This grand movement incorporates the Promenade theme and peals of festive carillons, bringing the work to a clangorous and mighty conclusion.

The Sonata (1920-22) for violin and cello by Maurice Ravel is not often performed, and this is because of its demanding parts and relative sparseness in textures. Dedicated to the memory of Debussy (who died in 1918), its four movements were conceived in a similar spirit as Debussy's late chamber sonatas. Here was a conscious effort to relive the simpler styles of early French composers, and eschewing Germanic traits of dense counterpoint and opulent harmonies.

In the opening Allegro movement, both violin and cello are tightly wound together in recurrent themes which resemble folk music, the flavour of which is accentuated in the scherzo-like second movement. Vigorous pizzicatos, violently plucked strings and pentatonic tunes lend this brief episode an air of exoticism, contrasted with the beatific calm of the slow third movement. The finale is as raucous as it is lively, uncompromising in its directness and homespun earthy feel, looking ahead to the dissonance and folk influences of Bartok's string quartets.

The concert closes with the String Quartet in F major Op.96 by Bohemian composer Antonin Dvorak, popularly known as his "American" Quartet. From 1892 to 1895, Dvorak had been the director of the newly founded National Conservatory of Music in New York City. This period also saw his Ninth Symphony, popularly known as the "New World" Symphony, supposedly to have included elements of Native American music and African-American spirituals.

Dvorak did not actually quote American music in this quartet, as every note was original but motifs common to ethnic musical cultures (and Bohemian music) may be discerned. The first movement opens with a drone, as heard on bagpipes, common to folk music cultures. Intervals of fifths and thirds also give the music a pastoral feel. The slow movement relives the Slavic lament known as the *dumka*, which shares the same plaintive and nostalgic spirit as the African-American spiritual.

The rambunctious flavour of Dvorak's Slavonic Dances comes to the fore, the third movement uses the pentatonic scale and sounds almost Oriental, while an earthy rhythm inhabits the spirited finale. Some listeners may be reminded of Indian drumming, while other repeated rhythmic motifs are what British musicologist Donald Francis Tovey referred to as "Negroid chuckles", which now sounds politically incorrect. Whatever its inspirations, this quartet remains one of Dvorak's best loved works.

*Programme notes by Chang Tou Liang*



Four Piano Concertos performed by  
Members of the Jury of the Hong Kong International  
Piano Competition, with the Orchestra of the Competition

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**TOM LEE** *Music* 通利琴行

conducted by **Maestro Ignat Solzhenitsyn**

Thursday, 24th October 19:00  
Hong Kong City Hall, Concert Hall

10月24日(星期四)晚上7時  
香港大會堂音樂廳



First Part

**Elisso Virsaladze**

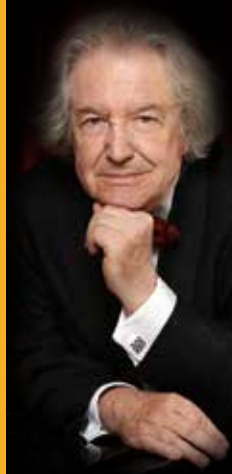
Wofgang Amadeus MOZART (1756 - 1791) 莫札特 (1756 - 1791)

— Piano Concerto No.15,  
in B-flat major, KV 450

- I. Allegro
- II. Andante
- III. Allegro

— 降B大調鋼琴協奏曲第15號,  
作品KV 450

- I. 快板
- II. 行板
- III. 快板



**Mikhail Voskresensky** 米哈伊爾·沃氏克列辛斯基

Ludwig van BEETHOVEN (1770 - 1827)

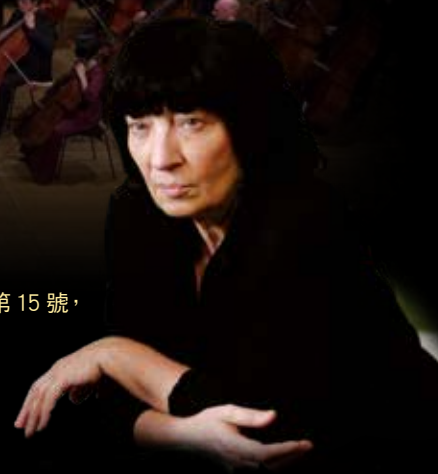
— Piano Concerto No.3,  
in C minor, Op. 37

- I. Allegro con brio
- II. Largo
- III. Rondo - Allegro

貝多芬 (1770 - 1827)

— C小調第三鋼琴協奏曲, 作品 37

- I. 有生氣的快板
- II. 慢板
- III. 回旋曲 - 快板



Intermission 中場休息

Second Part

**Pascal Roge**

Camille SAINT- SAËNS (1835 - 1921)

— Piano Concerto No.2, in G minor, Op.22

- I. Andante sostenuto
- II. Allegro scherzando
- III. Presto

**帕斯卡爾·羅傑**

聖桑 (1835 - 1921)

— G小調第二鋼琴協奏曲, 作品 22

- I. 稍慢的行板
- II. 詼諧的快板
- III. 急板



**Cyprien Katsaris**

Maurice RAVEL (1875 - 1937)

— Piano Concerto in G major

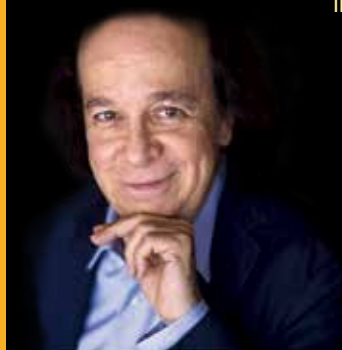
- I. Allegramente
- II. Adagio assai
- III. Presto

**希普林·卡薩利斯**

拉威爾 (1875 - 1937)

— G大調鋼琴協奏曲(雙手)

- I. 歡快地
- II. 非常緩慢
- III. 急板



## 樂曲簡介

在第五屆香港國際鋼琴大賽的最後一夜，由擔任評審的四位著名鋼琴家與伊格納特·索爾仁尼琴指揮的比賽樂團合演多部協奏曲。

音樂會以沃爾夫岡·阿馬德烏斯·莫札特的《降B大調第15鋼琴協奏曲》作為開場，這首作品是莫札特在非常多產的1784年創作的十部鋼琴協奏曲之一。當時他失去了在薩爾斯堡大主教宮的工作，並在維也納成為自由作曲家、教師和表演者。這些作品是他為自己使用而寫的，展示了他所要定義的炫技鍵盤風格的特點。

在樂隊齊奏帶出首樂章的兩個主題後，鋼琴華麗地進入並為樂曲的氣氛定調。第一主題是熱烈歡快的，與抒情的第二主題形成對比。獨奏部分出奇地繁忙，其後的華彩樂段同樣高難度，這說明當時幾乎沒有一位鋼琴家能與莫札特相提並論。

慢樂章是一組聖詠似的主題變奏，演示鋼琴和管弦樂隊優雅的對話。這是當時流行的典型優雅風格，擺脫了巴洛克時期對複調對位和過度裝飾的偏愛。尾聲是熱情洋溢和精神抖擻的，從開始到輝煌地結束時都充滿歡樂。

路德維希·范·貝多芬的《第三鋼琴協奏曲》標誌著作曲家多產和革命性的「中期」之始，其重要性是顯著性是其個人修為已達顛峰，而不僅是單純個人及原創的聲音。更令人震驚的是，這也預示著他聽力衰減的惡化。他的前兩首鋼琴協奏曲是莫札特的協奏曲的延伸，《C大調協奏曲》（作品15，1797年）更成為篇幅最長的鋼琴協奏曲。

《C小調協奏曲》，雖然篇幅較短，但方向不同。從悲劇式的主題中可以聽到他的英雄交響曲（1805年首演）中的巨大掙扎，由C小調三和弦（C-降E-G）的三個音符所構成，與更抒情的第二主題形成鮮明對比。經過一大段的齊奏，鋼琴進入時同樣富戲劇性，通過兩手的上行音階呈現。貝多芬為這樂章寫了一段華彩，是大多數鋼琴家都會演奏的。

精緻美麗的慢樂章是在較遠的E大調，由獨奏鋼琴先開始演奏。G大調的中心部分之亮點是長笛和巴松管優美的獨奏，由鋼琴的琶音伴奏，然後再返回E大調。優雅在終曲變成了熱烈，一段充滿活力的迴旋曲，且不輸於在其第一鋼琴協奏曲的迴旋曲中以此仿照的勃拉姆斯。尾聲是樂觀的C大調，是充滿貝多芬靈氣的歡快高潮。

法國作曲家卡米爾·聖桑五首鋼琴協奏曲中的第二首是迄今為止最經常被演奏的。它有一個不尋常的曲式，包括一個長的慢樂章，然後由兩個短的快樂章緊接。第一樂章開始時的鋼琴華彩獨奏段落以低八度的G一錘定音作為持續音，有著巴赫的特色和充滿嚴肅的意圖。樂隊的戲劇性進入並未緩和氣氛，鋼琴則隨即建立了一個在不詳氣氛與高盧風的不拘小節之間交替的框架。聖桑本人是一位鋼琴神童和管風琴演奏家，在這首音樂中均反映了這兩項特點。

與此形成鮮明對比的是，類似諧謔曲的第二樂章有著孟德爾遜的機智和輕盈，很快便鬧劇一般地變成了快速的華爾滋。這肯定是開玩笑的，但不能否認它的喜劇魅力。更快速的是終章的塔朗泰拉，一個快速的三拍子那不勒斯舞蹈，一直持續其強烈的步伐。與協奏曲穩重的開場相比，它興奮到令人窒息的終章使一位評論家打趣說：「它從巴赫開始，以奧芬巴赫結束」。這首協奏曲的鋼琴獨奏版本是由卡門的作曲家喬治·比才移植的。

法國作曲家莫里斯·拉威爾創作了兩首鋼琴協奏曲，構思和創作都差不多在同期。與D大調為左手演奏而作的單樂章協奏曲（由在第一次世界大戰中失去右手的保羅·維特根斯坦所委託）相比，G大調協奏曲就更為傳統，有三個樂章和以雙手演奏。兩曲都於1932年首演，只是相隔數天。

爆裂般的鞭子聲（由兩條木頭巧妙地拍打在一起）開啟了第一樂章，這是爵士樂語彙和巴斯克音樂的奇妙融合，只有拉威爾才能做出來。他的母親是巴斯克人，他出生在離西班牙邊界只有幾英里的地方。使用短笛、調皮的木管樂獨奏和五聲音階旋律增加了異國情調，這也少不了豎琴的華彩段落，與鋼琴的推進形成對比。

慢樂章是莫札特風格的簡約色彩，鋼琴演奏著溫柔的旋律伴隨著一個穩定的搖擺節拍。木管樂獨奏進入，而鋼琴編織了一個精細的織體，稍後英國管主導了旋律線。這夢境被終曲的喧鬧打破。這不到四分鐘的段落是純粹的表演，有著聖桑的機智和火花。鋼琴演奏中有爵士樂風，在整首協奏曲一以及這場音樂會結束之前，那鞭子聲再次出現，在壯觀斑斕的色彩中結束。

樂曲介紹由張道亮撰寫

## PROGRAMME NOTES

The final evening of the 5th Hong Kong International Piano Competition sees four members of the esteemed jury performing concertos with the Competition Orchestra conducted by Ignat Solzhenitsyn.

The concert opens with Wolfgang Amadeus Mozart's Piano Concerto No.15 in B flat major, one of ten piano concertos composed in the highly prolific year 1784. He had lost his appointment at the Prince-Archbishop's court in Salzburg and was free-lancing as a composer-teacher and performer in Vienna. These were written for his own use, displaying hallmarks of the virtuosic keyboard style he was to define.

After an orchestral tutti introducing the first movement's two main themes, the piano enters with a showy introduction of its own which sets the mood. The first theme is chirpy and animated, contrasted by a more lyrical second theme. The solo part is unusually busy, culminating with an equally demanding cadenza, suggesting that Mozart had few equals as a keyboard virtuoso.

The slow movement is a set of variations on a chorale-like theme, showcasing the piano and orchestra in elegant conversation. This is typical of the galant style popular at the time, moving away from the penchant for counterpoint and ornamental excesses of the baroque period. The finale is ebullient and highly spirited, with by playing that is joyously light-hearted from start to brilliant end.

The Third Piano Concerto of Ludwig van Beethoven marked the beginning of the composer's productive and revolutionary "Middle Period", one distinguished by the culmination rather than mere development of a highly individual and original voice. More alarmingly, it also heralded the onset of his deteriorating hearing. His first two piano concertos had been extensions of Mozart's oeuvre, with the C major concerto (Op.15, of 1797) becoming the longest piano concerto in the repertoire.

The C minor concerto, although shorter in length, heads in a different direction. The titanic struggle to be found in his Eroica Symphony (first performed in 1805) may be discerned in the tragic principal theme, formed by the three notes of the C minor triad (C-E flat-G), and contrasted by a more lyrical second theme. Following a long tutti, the piano's entry is equally dramatic, announced by ascending scales on both hands. Beethoven wrote one cadenza for this movement, and is the one played by most pianists.

The exquisitely beautiful slow movement is in the remote key of E major, first heard on solo piano. The central section in G major features lovely solos from flute and bassoon, accompanied by piano arpeggios, before a return to E major. Grace turns to boisterousness in the finale, a vigorous Rondo whose rollicking quality was not lost to Brahms, who modelled the Rondo of his First Piano Concerto after it. The coda, now in optimistic C major, closes the concerto on a joyous high; a touch of pure Beethovenian inspiration.

The second of five piano concertos of French composer Camille Saint-Saëns is by far the most regularly performed. It has an unusual form comprising a long slow movement followed by two short fast movements. The first movement opens with a

solo piano cadenza anchored by a low G octave as pedal point, Bachian in character and full of serious intent. The orchestra's dramatic entry does little to lighten the mood but the piano soon builds up an imposing edifice that alternates between portentousness and an air of Gallic informality. Saint-Saëns was himself a piano prodigy and organ virtuoso, both aspects of which are reflected in this music.

In stark contrast, the scherzo-like second movement is touched with Mendelssohnian wit and lightness, which soon descends farcically into a fast waltz. This is firmly held tongue-in-cheek, and one cannot deny its comedic charm. Even faster is the finale's tarantella, a rapid Neapolitan dance in triple-time, which does not let up on its relentless pace. It makes for a breathlessly exciting finish considering the concerto's staid opening, leading one critic to quip that it "begins with Bach and ends with Offenbach". A piano solo version of this concerto has been transcribed by no less than one Georges Bizet, composer of Carmen.

The French composer Maurice Ravel composed two piano concertos, both conceived and written around the same time. Unlike the concerto in D major written in one movement for the left hand alone (commissioned by Paul Wittgenstein who had lost his right hand in the First World War), the concerto in G major was more conventional, cast in three movements and for both hands. Both were premiered in 1932, within days of each other.

The crack of a whip (effected by two strips of wood smartly snapped together) opens the first movement, which is a peculiar blend of jazz idioms and Basque music which only Ravel could have devised. His mother was Basque and he was born just miles from the Spanish border. The use of piccolo, piquant woodwind solos and pentatonic melodies adds to the exotic sound, as does a cadenza for the harp, which contrasts with the propulsive drive provided by the piano.

The slow movement is Mozartean in its simplicity, with the piano playing a gentle melody accompanied by a steadily rocking beat. Solo woodwinds enter the mix while the piano weaves a fine filigree, and a cor anglais soon dominates the melodic line. Its reverie is shattered by the finale's raucous entry. This brief spell (just under four minutes) is pure show business, possessed with the wit and sparkle of Saint-Saëns. There are jazzy riffs from the piano, and that cracked whip appears again before the concerto – and concert - closes in a spectacular riot of colour.

*Programme notes by Chang Tou Liang*



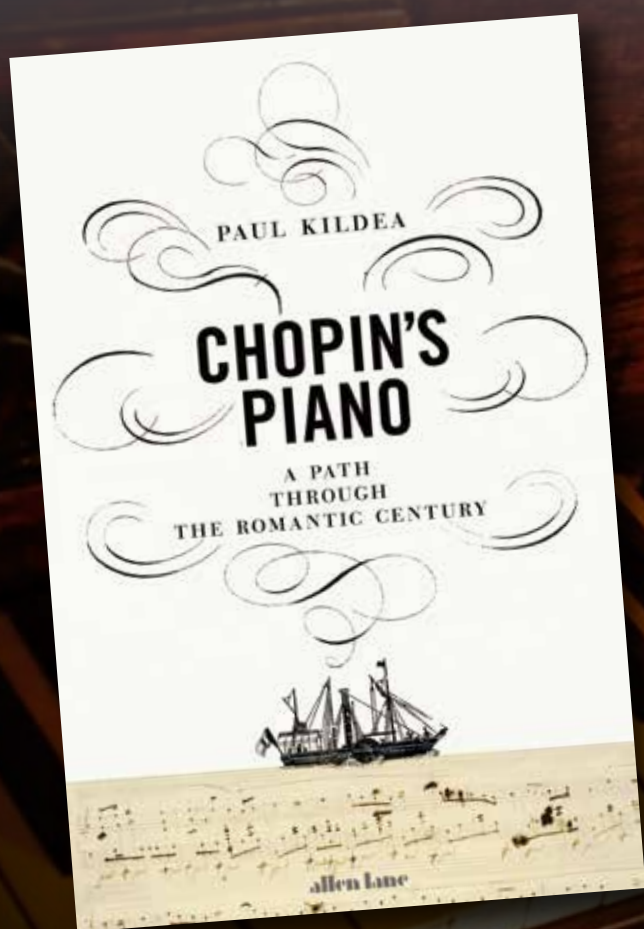
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Saturday, 19th October 15:30  
Hong Kong City Hall, Concert Hall  
10月19日(星期六)下午三時半  
香港大會堂音樂廳



**Bryce Morrison will be discussing on the stage with Paul about this Journey during which the signposts become themselves the ultimate destinations.**

Paul’s book is not just about Chopin but it expands on key areas and issues in music such as the process of composition and interpretation. Taking as its starting point Chopin composing some of his 24 Preludes on the island of Majorca on a primitive, home-made upright piano, the book then follows the fortunes of the piano as it ends up in the ownership of the famous Bach interpreter Wanda Landowska, offering on the way a dazzling mosaic of ideas and thoughts on the role of music in humanity, culture and history.

**Moderator: Andrew Freris**

(The Presentation will be in English)

Admission to this Lecture/Presentation will be free of charge and there will be a free seating arrangement. However, all those interested in attending are requested to register their attendance by sending an e-mail to Anabella at: [afreris@netvigator.com](mailto:afreris@netvigator.com) with the number of places required, name and mobile/tel. number.

Note:

Swindon Books will be making the book “Chopin’s Piano: A Journey Through Romanticism” available for sale at the Reception Desk to be set up at the lobby of the Hong Kong City Hall during the Competition / Festival period.

Mr. Paul Kildea will be signing his book after his presentation.

## 與 Paul Kildea 談論他的著作:

**主講者 Paul Kildea 將在台上與 Bryce Morrison 對話，談論這本著作如何由不同路標引向終極目標的創作旅程。**

這本書不只是關於蕭邦，而且還涵蓋了一些重要領域，如作曲過程及如何演繹樂章。書的開始是在馬略卡島上，蕭邦利用一台自製的原始直立式鋼琴創作了二十四首前奏曲的其中部份；故事然後隨著鋼琴的命運發展，而鋼琴最終由著名演繹巴赫作品的旺達·蘭多芙絲卡所擁有，對於音樂在人性、文化及歷史中的角色，她有著令人耀眼的構想和意念。

**主持人：費安道**

(節目將以英語進行)

### 特別講座 / 座談會

Bryce Morrison 與 Paul Kildea 對話，談論 Paul Kildea 的著作：“Chopin’s Piano” 此講座 / 座談會免費向公眾開放（不設劃位）。

有興趣參加者，請事先以電郵（[afreris@netvigator.com](mailto:afreris@netvigator.com)）向蕭邦社 Anabella 聯絡（留下姓名，電話，電郵及參加人數），我們隨後會確認閣下之登記。

*Bogdanovic* 與  
*by Bogdanovic*  
- A Sound Voyage -  
—「音樂之旅」—

Sunday, 20th October 16:00  
Hong Kong City Hall, Concert Hall  
10月20日(星期日)下午四時  
香港大會堂音樂廳

**Dusan BOGDANOVIC**

(guitarist/composer) will be leading us through his World of Sound by performing and commenting on his own compositions.

Note: Mr. Bogdanovic's commentaries on his own compositions are going to be in English and Kenneth Kwan will be providing a simultaneous translation into Chinese



**TICKETING FOR THE SPECIAL PRESENTATION/RECITAL: BOGDANOVIC by Bogdanovic**

There will be a free seating arrangement with tickets sold at a single price of HK\$ 100 for the following presentation: BOGDANOVIC by Bogdanovic - A Sound Voyage

The following discounts apply:

50% discount available for senior citizens aged 60 or above, people with disabilities and their minders, full time students, Comprehensive Social Security Assistance (CSSA), Piano Teacher's Circle (PTC) and Hong Kong Arts Administrators Association (HKAAA) card holders.

身兼作曲家及結他手的Dusan BOGDANOVIC通過表演帶領我們進入他的音樂世界並評論他自己的作品。Bogdanovic對自己作品的評論將以英語進行，關振明教授將擔任即場中文翻譯。

**特別講座 - 演奏：與杜桑·柏格達諾維奇 相聚**

與 BOGDANOVIC 相聚「音樂之旅」的特別講座門票（不設劃位），售價 HK\$100。

優惠折扣：

六十歲或以上高齡人士、殘疾人士及看護人、全日制學生、社會福利保障人士（CSSA）、鋼琴教師協會會員（PTC）及香港藝術行政人員協會會員（HKAAA）均獲半價優惠。

A Special Presentation by

**Andrew Walter**

(Remastering engineer at  
Abbey Road Studios, London)

Monday, 21st October 14:30  
Hong Kong City Hall Recital Hall  
High Block-8/F

10月21日(星期一)下午二時半  
香港大會堂高座8樓演奏廳

## The process of composition, performance & recording in pop and classical music: A recording engineer's view

錄音師的見解：流行音樂和古典音樂的創作、演奏和灌錄過程

It is obvious that the process of writing music, whether a classical symphony or a pop song, is a creative and personal process. The art of composition takes its inspirations from the artistic input of the writer as it is influenced by the environment in which the writer is immersed. The performance of this composition is purely a subjective interpretation of these thoughts by the different performers as their own artistic feelings come into play to influence the work. When a piece of music, being the result of the creative process just described, is subjected to the inevitable process of interpretation by the performer while being recorded at the recording studio, a third layer of artistic influence and interpretation is added, all of them contributing to the end result which will be finally reaching the consumer.

Looking at both old and modern classical and pop recordings with unique audio and video illustrations, I want to explore the effects of compositional interpretation, artistic influences and recording techniques over the past century and how they have shaped the music that we hear and love today.

**Presenter: Andrew Walter**

**with guest participation of composer, performer and conductor : Adam Johnson**

(The Presentation will be in English)

(節目將以英語進行)

### REGISTERING ATTENDANCE TO ANDREW WALTER'S PRESENTATION:

Admission to this Lecture/Presentation will be free of charge and there will be a free seating arrangement. However, all those interested in attending are requested to register their attendance by sending an e-mail to Anabella at: [afreiris@netvigator.com](mailto:afreiris@netvigator.com) with the number of places required, name and mobile/tel. number.

### ANDREW WALTER 的特別講座

此講座免費向公眾開放(不設劃位)。有興趣參加者,請事先以電郵([afreiris@netvigator.com](mailto:afreiris@netvigator.com))向蕭邦社 Anabella 聯絡(留下姓名,電話,電郵及參加人數),我們隨後會確認閣下之登記。

早餐聚會隨後：特別講座及演奏：Nimrod Borenstein (作曲家) and 盧卡 (鋼琴)

An Invitation to a Breakfast Meeting, followed by:

A lecture recital by Nimrod Borenstein (composer) and Luka Okros (pianist)

## “Metamorphoses of Méphisto or a journey inside the mind of the composer”

Monday, 21st October 09:00 - 11:30  
Sheraton Hong Kong Hotel & Towers  
20 Nathan Road, Kowloon, Hong Kong  
Sung Room - Level 4

Lecture / Recital Presentation,  
preceded by Breakfast

10月21日(星期一)

早上九時至十一時三十分

尖沙咀香港喜來登酒店四樓宋廳



Nimrod Borenstein will show how he composed his Méphisto Étude, Op. 66, No. 6. This lecture - with many musical examples - will give some answers to how a composer starts writing a new piece.

The Society commissioned this piece from Nimrod Borenstein to be performed by the 15 Semi Finalists of the 5th Hong Kong International Piano Competition



(The Presentation will be in English)  
(節目將以英語進行)

### REGISTERING ATTENDANCE TO THE BREAKFAST LECTURE/RECITAL PRESENTATION by Nimrod Borenstein (composer) and Luka Okros (Pianist)

Admission to this Breakfast Lecture Presentation//Recital will be by invitation only.

However, a limited number of places will be made available, free of charge, to those interested in attending this breakfast lecture/recital presentation. 30 admission tickets will be allocated by draw from the requests received by Thursday 10th October. Please, send your request by e-mail to Anabella at: [afreiris@netvigator.com](mailto:afreiris@netvigator.com) with number of places required (up to two admission tickets per registration), name(s) and mobile/tel. number. We will be contacting each one of the interested parties to let them know whether their application for attendance has been successful or not.

### 早餐講座及演奏：Nimrod Borenstein (作曲家) and Luka Okros (鋼琴)

因為場地有限，所以此早餐特別講座及演奏的入場僅限受邀者參加。但我們預留了 30 張免費入場券作抽籤給有興趣參加這個早餐特別講座及演奏的人士，請於十月十日(星期四)或之前以電郵給 ([afreiris@netvigator.com](mailto:afreiris@netvigator.com)) 向蕭邦社 Anabella 聯絡(留下姓名，電話，電郵及參加人數)，每人登記最多兩張入場券，我們隨後會聯繫每一個有興趣者，通知他們是否成功取得入場券。



*Piano Master Classes*

鋼琴大師班





Tuesday 8th October, 2019  
Hong Kong City Hall Concert Hall  
Master classes by **Mikhail Voskresensky**  
09:30 to 12:30

2019年10月8日(星期二)  
香港大會堂音樂廳  
米哈伊爾·沃氏克列辛斯基 - 鋼琴大師班  
上午9時30分至12時30分



Wednesday 9th October 2019  
Hong Kong City Hall Concert Hall  
Master classes by **Tigran Alikhanov**  
09:30 to 12:30

2019年10月9日(星期三)  
香港大會堂音樂廳  
齊格蘭·阿里哈諾夫 - 鋼琴大師班  
上午9時30分至12時30分



Thursday 10th October 2019  
Hong Kong City Hall Concert Hall  
Master classes by **Cyprien Katsaris**  
09:30 to 12:30

2019年10月10日(星期四)  
香港大會堂音樂廳  
希普林·卡薩利斯 - 鋼琴大師班  
上午9時30分至12時30分



Friday 11th October 2019  
Hong Kong City Hall Concert Hall  
Master classes by **Elisso Virsaladze**  
09:30 to 12:30

2019年10月11日(星期五)  
香港大會堂音樂廳  
Elisso Virsaladze - 鋼琴大師班  
上午9時30分至12時30分



Saturday 12th October 2019  
Hong Kong City Hall Concert Hall  
Master classes by **Bryce Morrison**  
09:30 to 12:30

2019年10月12日(星期六)  
香港大會堂音樂廳  
布萊斯·莫里森 - 鋼琴大師班  
上午9時30分至12時30分



Sunday 13th October 2019  
Hong Kong City Hall Concert Hall  
Master classes by **Pascal Roge**  
09:30 to 12:30

2019年10月13日(星期日)  
香港大會堂音樂廳  
帕斯卡爾·羅傑 - 鋼琴大師班  
上午9時30分至12時30分

### Acknowledgement:

The Society is greatly indebted to its artistic advisor, Prof. Eleanor Wong, senior lecturer at The Hong Kong Academy for Performing Arts, for her guidance and selection of the participating pianists and programmes to be performed during the piano master classes.

### REGISTERING ATTENDANCE TO THE PIANO MASTER CLASSES

Attendance to all piano master classes will be open to the public and free of charge, but we require that bookings are made in advance by getting in touch with the office of the Competition / Festival preferably by e-mail at: [afreeris@netvigator.com](mailto:afreeris@netvigator.com) or by phone at: 2868 3325 / 9027 1429 and telling us the number of seats requested and providing us with your contact information: name, mobile number and e-mail address. We will be sending you a confirmation of your booking. The name of the participating pianists and the programme to be performed by each one of them will be published in our website [www.chopinsocietyhk.org](http://www.chopinsocietyhk.org) in due time.

### 鋼琴大師班

所有鋼琴大師班均免費向公眾開放。有興趣參加者，請事先以電郵 ([afreeris@netvigator.com](mailto:afreeris@netvigator.com)) 或電話 (2868 3325 / 9027 1429) 向蕭邦社登記 (留下姓名，電話，電郵及參加人數)，我們隨後會確認閣下之登記。參與鋼琴大師班的名單和節目稍後將於本社的網站 [www.chopinsocietyhk.org](http://www.chopinsocietyhk.org) 上預先公佈。



*Guitar Master Classes*

結他大師班



**Guitar Master classes by  
Alvaro Pierri & Dusan Bogdanovic**

HK City Hall Recital Hall, High Block - 8th Floor

**Saturday 19th October 2019**

**Morning:** Guitar Master classes by **Dusan Bogdanovic**

10:00 to 12:40 Master classes

**Afternoon:** Guitar Master classes by **Alvaro Pierri**

14:00 to 14:30 Lecture/Demonstration by Alvaro Pierri

14:40 to 17:20 Master classes

**Sunday 20th October 2019**

**Morning:** Guitar Master classes by **Alvaro Pierri**

10:00 to 10:30 Lecture/Demonstration by Alvaro Pierri

10:40 to 12:40 Master classes

**Afternoon:** Guitar Master classes by **Alvaro Pierri**

14:15 to 15:35 Master classes

**Monday 21st October 2019**

**Morning:** Guitar Master classes by **Alvaro Pierri**

10:00 to 10:30 Lecture/Demonstration by Alvaro Pierri

10:40 to 13:20 Master classes

**Afternoon:** Guitar Master classes by **Alvaro Pierri**

16:30 to 17:50 Master classes

**Tuesday 22nd October 2019**

**Morning:** Guitar Master classes by **Alvaro Pierri**

10:00 to 10:30 Lecture/Demonstration by Alvaro Pierri

10:40 to 12:40 Master classes

**Afternoon:** Guitar Master classes by **Alvaro Pierri**

14:30 to 17:50 Master classes

**結他大師班**

**皮耶里和 杜桑·柏格達諾維奇**

香港大會堂高座8樓演奏廳

**2019年10月19日(星期六)**

**杜桑·柏格達諾維奇**

上午10時至12時40分大師班

**皮耶里**

下午2時至2時30分講座/演示

下午2時40分至5時20分大師班

**2019年10月20日(星期日)**

**皮耶里**

上午10時至10時30分講座/演示

上午10時40分至12時40分大師班

**皮耶里**

下午2時15分至3時35分大師班

**2019年10月21日(星期一)**

**皮耶里**

上午10時至10時30分講座/演示

上午10時40分至下午1時20分大師班

**皮耶里**

下午4時30分至5時50分大師班

**2019年10月22日(星期二)**

**皮耶里**

上午10時至10時30分講座/演示

上午10時40分至12時40分大師班

**皮耶里**

下午2時30分至5時50分大師班

**Acknowledgement:**

The Society is greatly indebted to Prof. Kenneth Kwan, PhD, for his guidance and selection of the participating guitarists and programmes to be performed during the guitar master classes, as well as for his superb job done in translating during the guitar master classes and presentations.

本社非常感謝關振明教授指導和甄選結他大師班演出的參加者。以及在結他大師班和節目期間擔任即場翻譯，以助參加者更容易理解教授內容。

**REGISTERING ATTENDANCE TO THE GUITAR MASTER CLASSES**

Attendance to all guitar master classes will be open to the public and free of charge, but we require that bookings are made in advance by getting in touch with the office of the Competition / Festival preferably by e-mail at: [afreeris@netvigator.com](mailto:afreeris@netvigator.com) or by phone at: 2868 3325 / 9027 1429 and telling us the number of seats requested and providing us with your contact information: name, mobile number and e-mail address. We will be sending you a confirmation of your booking. The name of the participating pianists and the programme to be performed by each one of them will be published in our website [www.chopinsocietyhk.org](http://www.chopinsocietyhk.org) in due time.

**結他大師班**

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## House Rules

Dear Patrons,

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.

Children under 6 year of age will not be admitted in the auditorium.

## 場地規則

各位觀眾：

為令大家對演出留下美好印象，場內嚴禁攝影 / 錄音或錄影，亦請勿吸煙或飲食。節目進行前，請關掉手提電話 / 其他響鬧及發光的裝置。

多謝各位合作。

六歲以上觀眾方可入場。



"The 5th Hong Kong International Piano Competition / Joy of Music Festival 2019" is financially supported by the Arts Capacity Development Funding Scheme of the Government of the Hong Kong Special Administrative Region

「第五屆香港國際鋼琴大賽 / 美樂聚 2019」獲香港特別行政區政府「藝能發展資助計劃」的資助

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節目內容並不反映香港特別行政區政府的意見

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**HK City Hall Concert Hall**

**HK City Hall Recital Hall (High Block, 8th Fl.)**

5 Edinburgh Place, Central, Hong Kong Tel : 2921 2840

地址:

**香港大會堂 音樂廳**

**香港大會堂高座 演奏廳(高座八樓)**

香港中環愛丁堡廣場五號 電話 : 2921 2840

Tickets are available at all URBITX Outlets, Internet and by telephone.

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香港國際鋼琴大賽乃阿格麗希基金會成員之一



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