





#### PROGRAMME | Robin Zebaida plays Liszt |

#### **BACH/LISZT**

Prelude & Fugue in A minor for organ BWV543, S462

#### **SCHUBERT/LISZT**

Six Mélodies favorites de La belle Meunière S565, No.2 Der Müller und der Bach

#### **DONIZETTI/LISZT**

Réminiscences de Lucia di Lammermoor S397

#### LISZT

Harmonies poétiques et religieuses \$173, No.7 Funérailles

#### **BEETHOVEN/LISZT**

Symphony no. 5 in C minor Op 67, S464 Allegro con brio

#### LISZT

Six Consolations \$172, No.3 Lento placido in D flat major

#### LISZT

Années de pèlerinage - II - Italie S161, No.7 Après une lecture de Dante - Fantasia quasi Sonata

The programme will run for about 75 minutes with no interval.



## 全部李斯特鋼琴獨奏會

演奏者:羅賓·斯巴達

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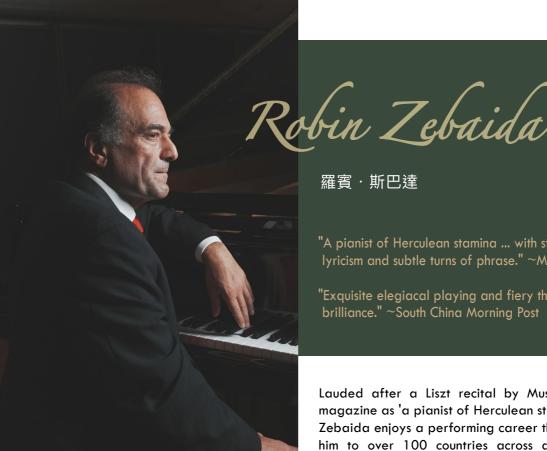


在場地及音樂廳內必須全程 戴上口罩 Masks must be worn throughout the venue and the concert hall



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羅賓・斯巴達

"A pianist of Herculean stamina ... with strength in charm, lyricism and subtle turns of phrase." ~Musical Opinion

"Exquisite elegiacal playing and fiery thunderous brilliance." ~South China Morning Post

「一位擁有力量和耐力的鋼琴家 ... 充滿 魅力、抒情和微妙的樂句轉換。| ~音樂評論

「優美的演出,帶有熾熱雷鳴般的光彩。 一~南華早報

羅賓·斯巴達在演出李斯特音樂會後,被 英國的《音樂輿論》雜誌譽為「一位擁有 力量又耐力十足的鋼琴家」。他的表演事 業非常成功,足跡遍佈世界各地超過一百 個國家。以過往樂季為例,其精釆的演出 包括在美國、加拿大[是次音樂會有幸跟 著名指揮家雅尼克尼澤塞岡合作]、中美 洲、歐洲、遠東及澳洲等地的音樂會。他 在悉尼的音樂會,更被報導為「獲得觀眾 鮮有的熱烈擁戴和共鳴上。除此之外,他 也曾在倫敦的史密斯廣場聖約翰堂和伊利 沙伯女皇音樂廳演出。

他近期的動向包括首次在中國演出,在深 圳音樂廳舉行的音樂會,坐無虛席。他更 Lauded after a Liszt recital by Musical Opinion magazine as 'a pianist of Herculean stamina', Robin Zebaida enjoys a performing career that has taken him to over 100 countries across all continents. Highlights of past seasons have included concerts in USA, Canada - where he collaborated with conductor Yannick Nézet-Séguin - Central America, Europe, the Far East and Australia, where his Sydney recital was reported as achieving 'a warmth and empathy with the audience rarely seen'. In London he has performed at St John's Smith Square and the Queen Elizabeth Hall.

Recent activities have included Robin Zebaida's debut in China to a capacity audience in the Shenzhen Concert Hall, and in the Shenzhen Piano Music Festivals in 2018 and 2023, along with tours to the Far East and special programmes to commemorate the anniversaries of Richard Strauss, Liadov, and Scriabin amongst others.

Following his Schubertiade recital to a capacity audience at City Hall in 2021, plans for 2023 include a CD recording of Schubert. The 150th anniversary of the birth of Rachmaninov will be commemorated with a programme of both his Piano Trios. He is also in demand for lectures, pre-concert talks and masterclasses, and is regularly invited to serve as a jury member on the panels of several

是2018和2023年深圳鋼琴音樂季的表演音樂家之一。同時亦於遠東地區舉辦巡迴演出,更為理察德施特勞斯、利亞多夫和史加爾亞賓等著名音樂家的週年紀念釐訂特別的演出曲目。

繼他於2021年在香港大會堂深受觀眾追捧的「全部舒伯特」獨奏會之後,灌錄一張舒伯特的鐳射唱片亦是他2023年大計的其中之一。他又為慶祝拉赫曼尼諾夫出生150週年而設計了一套包含拉赫曼尼諾夫兩首鋼琴三重奏的表演節目。羅賓·斯巴達常被邀請做音樂演講、音樂會前的解說及音樂天間、深受大眾歡迎。他也是音樂比賽評數的類別人選,經常被邀請為不同地區、國家的實體及網上鋼琴比賽作音樂評審。

他的表演並不限於舞台上。他曾為國內外不同的電台及電視台預先錄製或現場彈奏廣播。作為一位斯坦威藝術家,他被挑選負責在英國廣播公司國際頻道的訪問中,展示斯坦威「鋼琴世界中勞斯萊斯」的完美卓越質量

羅賓·斯巴達出生於英國倫敦,並於倫敦接受教育。及後更獲英國牛津大學新學院頒發「音樂表演」 獎學金,在該學院主修音樂,並在鋼琴演奏一科以頂級優異成績畢業。 畢業後再到英國皇家音樂學院深造。 regional and international piano competitions, both live and online.

Robin Zebaida's wide ranging and extensive repertoire from Bach to Gershwin encompasses less familiar fare, as reflected in his CD 'Off the Beaten Track' on the Regent label. Particular areas of interest include Russian music, orchestral and vocal transcriptions, and music for the left hand. In a career which embraces many aspects of music making, he also appears as accompanist, chamber music partner and concerto soloist. His group Classical Cornucopia has performed on several Classical Music themed cruises.

Away from the concert platform, Robin Zebaida's broadcasting experience includes studio recordings and live appearances on radio and television for several national and foreign networks. As a Steinway Artist, he was specially chosen to demonstrate the qualities of the 'Rolls Royce of the piano world' in an interview for the BBC World Service to mark the publication of a history of Steinway pianos.

Robin Zebaida was born and educated in London, England, later winning an Exhibition award to read Music at New College, Oxford, from where he graduated with maximum distinction in performance. He completed his formal studies as a postgraduate at the Royal College of Music.

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於李斯特及今晚節目內容的反思:

"我的鋼琴對我來說,有如水手的船或阿拉伯人的馬匹——最能代表自我。它是我的母語,我的生命。在七個八度的音域之中,蘊藏着整個樂隊的聲音。單憑十根指頭的魔力,便能以一當百,創造出樂隊般的和聲。" ~李斯特

經歷了上一世紀美國獨立革命與法國大革命的戰火洗禮和風雨飄搖,1811年,正如傑洛米涉曼所説,可謂富有歷史性的一年。當年發生了兩件舉世觸目的大事:一是發現大彗星,它的最大光亮度能照亮中歐大部份地方,彗尾長度更估計有一億英里長;其二就是李斯特的出生。

後世對於李斯特的讚歎,絕非誇張。他不僅是鋼琴家、作曲家、指揮家、創新者和藝術改革者,更是一位非常傑出,極富魅力又擅長與人交流的藝術家。不論是匈牙利的皇室貴族及教宗,以至四海為家的吉普賽樂手,都非常擁戴他。李斯特被譽為



Reflections on Franz Liszt (1811 - 86) and on tonight's programme

"My piano is for me what his frigate is to a sailor, or his horse to an Arab - more indeed: it is my very self, my mother tongue, my life. Within its seven octaves it encloses the whole range of the orchestra, and a man's ten fingers have the power to reproduce the harmonies which are created by hundreds of performers." Franz Liszt.

Amidst the general backdrop of war and upheaval sparked off by the American and French Revolutions from the end of the previous century, the year 1811, as writer Jeremy Siepmann remarked, was notable for two other momentous events. The first was the discovery of a giant comet which at its height lit up much of Central Europe, its tail alone estimated to be one hundred million miles long. The other was the birth of Liszt.

It is hard to overstate the uniqueness of, or exaggerate the superlatives about, Franz Liszt. Not only as pianist, but also as composer, conductor, innovator and artistic revolutionary, he was a towering, magnetic personality and communicator, equally at home with Royalty and Popes as with the Gypsy musicians of his native Hungary. Franz Liszt was the most photographed man of the 19th century, and the second most sculpted person after Napoleon.

In June 1840, Liszt gave the first self-styled "piano recital" of a type we would recognise today, at the Hanover Square rooms in London's Mayfair. It was near the start of what was supposed to be a six-week, 50-concert tour of England to help raise funds for victims of the Great Danube floods of 1838. Eight years and 1,000 concerts throughout Europe later, he had additionally and almost single-handedly raised

十九世紀被拍照最多的人,更是繼拿破崙 以後,被視為最受歡迎雕塑對象的第二位 。

1840年六月,李斯特在倫敦梅費爾區的漢 諾威廣場內舉行了他首次個人「鋼琴獨 會」,形式與現今我們所認識的鋼琴獨奏 會相似。原本計劃是以一個六星期內內 50場巡迴音樂會,為1838年多瑙河大洪八 傷難者籌款,最後卻演變成一個長達的 傷難者籌款,最後卻演變成一 個長達的 。他憑一己之力,從音樂會籌得的 記之力,從音樂會籌得的 記之 之外,亦惠及無數有 需要的人。

德國作家、詩人和評論家海因里希海涅杜 撰了「李斯特狂熱」一詞,以形容當時李 斯特演出時,聽眾對他的瘋狂現象。他的 樂迷以女性為主,她們興之所至,會把珠 寶往台上拋擲,又會向他蜂湧突襲,為求 能抓住李斯特的一縷金髮,又或搶掠他的 鼻煙盒、手套,甚至他抽完的雪茄煙蒂作 留念。他亦因為能令觀眾產生觸電式的反 應,而經常被視為最原始的搖滾巨星。李 斯特展現給我們的,是一種令人迷醉又百 思不解的矛盾。他散發着誘人魅力,曾被 傳是專門誘惑公主們的花花公子。他那美 麗而嫉妒的情婦瑪麗達古爾特伯爵夫人曾 經怒斥他為「唐璜新貴」。可是他是在天 主教的薰陶下成長的,晚年也退隱到修道 院當小差。他是一位膾炙人口的演奏家, 但在他鋼琴演奏正值高峯之際,在35歲時 毅然終止一切表演事業,不再舉辦音樂會 ,反而選擇了在魏瑪宮廷裏從事作曲及指 揮工作。身為著名樂曲「匈牙利狂想曲| 的原作者,他卻因為離鄉別井太久以致連 自己家鄉的語言也幾乎忘記了。作曲家李 斯特,除承傳了巴赫及貝多芬的音樂傳統 外,還深受吉普賽音樂的即興自由風格影

李斯特早期的音樂訓練紮根於古典音樂時期,主要師從卡爾徹爾尼和安東尼奧薩里

enough money to erect a memorial statue of Beethoven in his birthplace Bonn. He made many other charitable donations from the huge proceeds of his concerts.

The German writer, poet and critic Heinrich Heine coined the term Lisztomania to describe the hysteria surrounding Liszt's performances. His fanbase, mostly female, would throw jewellery onto the stage, mob him to collect locks of his golden hair, snuff boxes, gloves or even cigar butts he left lying around. Often referred to as the original rockstar for the electrifying effect he had on audiences, Liszt presents us with a fascinating if perplexing combination of contradictions. He had an alluring magnetism and was by spurious legend a seducer of Princesses; his beautiful but jealous lover Countess Marie d'Agoult once angrily dismissed him as a "Don Juan parvenu". Yet, he grew up with a deep reverence for Catholicism, retreating into monastic life and taking minor orders in his later years. He was a sensational performer who, at the height of his pianistic powers, abruptly ceased giving concerts at the age of 35, turning instead to composing and conducting in the Court of Weimar. The creator of his most famous works, the Hungarian Rhapsodies, he spent so much time away from his native land he could barely speak the language. And Liszt the composer, who had had instilled in him the formal musical rigour and architecture of Bach and Beethoven, was also steeped in and inspired by the improvisatory freedom of Gypsy music.

Liszt's early musical training was rooted in the Classical era, through his lessons with Czerny and Salieri. He illuminated the Romantic period with his genius, musical innovations, personality and striking looks, and his later compositions anticipated by a generation the innovations of the 20th century, most notably the Impressionism-inspired music of Debussy and Ravel, and the atonality of Schoenberg.

他早期的音樂訓練紮根於古典音樂時期, 主要師從卡爾徹爾尼和安東尼奧薩里耶利 。他又憑自己的天賦、音樂創意、性格和 俊俏的外貌,照亮了整個浪漫主義時期。 而他晚期的作品則可説是為二十世紀德布 西和拉威爾的印象派音樂及荀伯克的無調 性音樂播下了種子。

As mentioned, it was Liszt who invented the piano recital we are familiar with today - not just the use of the word recital, but also the placing of the instrument at right-angles to the audience in order better to project the sound, and to afford a view of the performer's hands. It was Liszt who first included works from almost all the known keyboard repertoire from Bach to Chopin. And it was Liszt who established the habit of performing this music from memory, something almost de rigueur today. His collaboration with piano manufacturer Erard, amongst others, helped precipitate exciting innovations in the instrument itself, extracting ever more ambitious possibilities from the piano in terms of speed, volume and expressive range.





Original works by Liszt together with his remarkable arrangements of Bach's organ music, Schubert Lieder,
Donizetti opera and Beethoven's Symphony No.5.

Franz Liszt (1811-1886), the original 19th Century musical superstar, gave more than 1,000 concerts in his life time. He was revered for his trailblazing, creative inspirations and invented the modern 'piano recital'.

### Tonight's Programme

#### 巴赫/李斯特 A小調管風琴前奏與賦格 BWV543, S462

但是當李斯特看到完美之作時,絕不會視而不見。所以當他改編巴赫的六首管風琴前奏曲和賦格曲(S. 462)時,盡量不去改動大師的音樂,不加不減,原汁原味。不可不說,要把巴赫一首用複雜對位法,為一雙手和兩隻腳所寫的管風琴樂曲整合為兩手演奏的鋼琴樂曲,這本身已是一項偉大的音樂工程!

在前奏曲開始時,那蜿蜒迂迴的下行半音 階模進句式,與賦格曲中舞動式的主題形 成了對比。而賦格曲的主題,更在左右手 輪流交錯,反復出現不下十次。

#### BACH/ LISZT Prelude & Fugue in A minor for organ BWV 543, S 462

Liszt wrote almost twice as much piano music as all his major contemporaries - Chopin, Schubert, Schumann, Brahms and Mendelssohn — combined! About half this output consists of arrangements of other composers' work for practically every conceivable medium. The nature of Liszt's arrangements varies enormously. He was generally at his freest in the operatic paraphrases. These were often elaborate showpieces, usually demanding brilliance and flair from the performer. In his transcriptions of Schubert songs, the many verses of the poems lend themselves naturally to a theme and variation approach - so a mixture of the faithful and the increasingly varied and embellished.

But Liszt recognised perfection when he saw it, and so in his arrangements of Six Organ Preludes and Fugues by Bach S.462, he avoided tampering with the Master's music. Nothing is added or taken away. That said, to integrate a complex piece of Bach counterpoint written for

two fully engaged hands and two feet into the strictures of the piano is itself an impressive feat of musical engineering.

The sinuous, falling chromatic sequence of the Prelude's opening contrasts with the fugue's dancing subject which, in its final iteration, is passed back and forth between the two hands no fewer than ten times.



#### 舒伯特/李斯特 美麗的磨坊少女最愛的六首歌曲 S565第二首: 磨坊主和小溪

李斯特編寫舒伯特的歌曲,多達50首以上。當中遇到的最大挑戰,是如何把舒伯的最大挑戰,是如何把舒全的最大挑戰,是如何把舒全之外,幾乎完全外,幾乎完全相同的樂句,去表現出不同的詩段。今一一高終透過以下幾個途徑達成了目的一次重視的自己,時而以無限的創意舒力的原作加上有時他更會為同一首歌曲編寫中一例子,有時他更會為同一首歌曲編寫的最佳證明!

穆勒和巴赫可説是李斯特編寫得最好的歌曲之一。為了突出米勒和小溪兩個不同的角色,舒伯特遇用了他的標緻性筆劃,亦是音樂辭典中最古老的技巧——利用大調和小調的改變,把角色展現得淋漓盡致。

這首歌曲出現於二十首聯篇詩歌中的接近 尾段,標題為 (磨坊主的美麗女兒),內 容訴說一個德國小詩人一廂情願的愛情故 事。德國小詩人的姓氏剛巧也叫米勒。正 如十九世紀德國詩歌中的典型結局,主角 最終自我結束生命。絕望米勒的心底話, 可以從一開始的小調表達出來,繼而以大 調描寫小溪慰藉的話語,兩者在歌曲中交 替出現。

THE MILLER:
Where a true heart
dies of love,
the lilies wilt
in their beds.
There the full moon
must disappear
behind clouds
so that mankind
does not see its tears.
There angels
cover their eyes
and, sobbing, sing
the soul to rest.

THE BROOK:
And when love
struggles free of sorrow,
a new star
shines in the sky.
Three roses,
half-red, half-white,
spring from thorny stems
and will never wither.
And the angels
cut off their wings,
and every morning
descend to earth.

#### SCHUBERT/ LISZT Six Mélodies favorites de La belle Meunière S 565, No.2 Der Müller und der Bach

In his arrangements of over 50 Schubert Lieder, Liszt's obvious challenge was how to vary the verses which, in Schubert's originals, are nearly always identical apart from the words. This he achieved in a variety of ways - sometimes by altering the pitch of the theme, mimicking bass/tenor/alto/soprano, and sometimes by changing the texture of the accompaniment with seemingly limitless invention. The fecundity of his imagination is evidenced by the fact that he sometimes added an extra verse to Schubert's original, as is the case here, and occasionally he even made two or three different versions of the same song.

Der Müller und der Bach is rightly regarded as one of Liszt's finest song arrangements. To make the contrast between the two characters of the miller and the brook, Schubert pulls one of the oldest tricks in the musical lexicon and one of his signature strokes, the alternation of major and minor, to magical effect.

The song falls towards the end of a cycle of 20 poems entitled Die Schöne Müllerin (The miller's beautiful daughter). a tale of unrequited love by a minor German poet whose name coincidentally was also Miller (Wilhelm Müller). Not untypically of 19th century German poetry, the protagonist ends up committing suicide. The desperate miller's words are conveyed at the start in the minor key, and alternate with the soothing replies of the brook, in the major mode.

THE MILLER:

Ah, brook, beloved brook, you mean so well: ah, brook, but do you know what love can do?
Ah, below, down below, is cool rest!
Brook, beloved brook, sing on.

Translations by Richard Wignore first published by
Gollancz and reprinted in the
Hyperion Schubert Song Edition

#### 唐尼采蒂/李斯特 回憶歌劇《拉美莫爾的露琪亞》 S397

對於不熟悉歌劇《拉美莫爾的露琪亞》中的六重唱,或一般對董尼采第歌劇都不熟悉的觀眾來說,可能會驚訝在第二幕結束前最後樂章所出現的兩個小曲調為何同的後世所重視,但事實並非如此。不同的明星如小童星莎莉譚寶、卡通角色賓尼兔和波基豬等都對於這些華美的旋律愛不釋手。這首「回顧」更曾經是李斯特在他自己的獨奏會中首五位最常演出的樂曲之一。

李斯特的模擬曲以一個簡單的引子作開端 ,首先是躊躇地彈出第一個調子中,左手 充滿節奏感的伴奏樂句,接着再以右手吟 誦出第二個調子的零星片段。並以戲劇性 的停頓為這些短暫的陳述句劃上句逗。

當樂曲開始進入主題時,兩個令人陶醉的調子此起彼落,更精彩的是,兩個調子問有一個簡短的裝飾樂段作為分隔。旋律又輔以絢麗撩人的伴奏,在鍵盤上整個音域上下游走,並巧妙地用雙手進行分工。這種特別獨有的技巧(最初是由李斯特目的調琴勁敵西吉斯蒙德塔爾貝格提倡的,能給人一種像以三隻手彈奏的感覺。



#### DONIZETTI/ LISZT Réminiscences de Lucia di Lammermoor S397

For those unfamiliar with either the Sextet from Lucia di Lammermoor in particular, or the operas of Donizetti in general, it may come as a surprise that the two gorgeous tunes in the finale to Act II of this opera have lain somewhat neglected of late. However, it was not always so. Stars as diverse as a young Shirley Temple, Bugs Bunny and Porky Pig gorged on these sumptuous melodies. The Reminiscences were also for a period one of the five most performed pieces in Liszt's own recital programmes.

Liszt's paraphrase begins with a brief introduction which hesitantly plays off the rhythmic accompaniment to the first tune in the left hand, with a recitative-like fragment of the second in the right hand. Dramatic pauses separate these tentative statements.

Once the piece gets off the ground a first ravishing tune is followed by another, even more glorious, the two separated by a brief cadenza. The melodies are caught up in ever more voluptuous and ornate accompaniments whirling through the entire range of the keyboard, and skilfully divided between the hands in a trademark technique (actually pioneered by Liszt's contemporary and pianistic rival Sigismond Thalberg) giving the impression of three hands playing.

#### 李斯特 詩詞與宗教和諧之聲S173第七首 葬禮

李斯特造就了不少的音樂革新,其中之一就是「交響詩」。交響詩是一個寫給樂章作品,內容環繞着一個特定的意識、主題或事件。交響詩的名稱及其概念均出於李斯特之手,他就是原創者。及後柴可夫斯基、理察德施特勞斯和西貝柳斯等作曲家對交響詩都非常追捧——這就是所謂的「標題音樂」,與抽象音樂和沒有標題的純音樂截然不同之處。

在「葬禮」一曲中帶有小標題「1849年十月」,明顯所指的是當時為對抗奧地利哈布斯堡王朝的統治而被處決的十三位短牙利將軍。樂曲以描繪一連串鐵鈴互相強強的聲音作為引子,逐步建立至號角齊速的時下來是一首葬禮進行曲,巧妙地是一首之下來是一首葬禮進行曲。中段是和強鳴。中段是和新數學,引展到樂曲的總結,並以曲折如數的手法,把樂章裏的全部主題概括重現,最後音樂在低音域中逐漸消亡。

樂章的中段常被用作跟蕭邦著名的作品 Op. 53 "波蘭舞曲-《英雄》"作比較, 而蕭邦剛巧也在1849年離世。或許值得 我們回想的,是李斯特對一位帶波蘭舞曲 來彈奏的學生的評語:「我在乎你彈奏八 度音階的速度有多快嗎!?我想聽到的, 可是波蘭騎兵馬匹在結隊滅敵前的慢跑聲 啊!

# LISZT Harmonies poétiques et religieuses \$173, No.7 Funérailles (October 1849)

Among Liszt's many revolutionary innovations was the symphonic poem, a one-movement orchestral piece based on a particular idea, theme or event. Both the title and the concept were Liszt's own, and the symphonic poem was readily embraced by later composers including Tchaikovsky, Richard Strauss and Sibelius: this was so-called programme music, as opposed to abstract or absolute music with no extra-musical subject.

Subtitled "October 1849", the clear programmatic content of Funérailles relates to thirteen Hungarian generals who were executed in the unsuccessful uprising against Austrian Habsburg rule. The opening introduction features brutally clashing iron bells, building up to a trumpet fanfare. This is followed by a funeral march which magically migrates from the lachrymose minor to the more consoling major mode. The central section is a terrifying war march which gathers in speed and volume leading to a conclusion recapitulating all the themes in a series of musical twists and turns, before finally dying away in three low bass octaves.

The central section has often been compared to that of the famous Heroic Polonaise, op 53 by Chopin, who also died in 1849. It is worth recalling the comment Liszt famously made to a student who brought him the Polonaise to play: "Do I care how fast you can play your octaves!? What I wish to hear is the canter of the horses of the Polish cavalry before they gather force and destroy the enemy!"

#### 貝多芬/李斯特 C 小調第五交響樂作品 67, S464 充滿活力的快板

貝多芬的第五交響曲不需要前奏,卻用了音樂歷史上最有名的四粒音作開端。在座觀眾或許還會記得以前灣仔的一家店,名字叫「鄧 鄧 鄧 鄧」,以該店店主鄧永鏘爵士命名,它亦是從貝多芬這首傑作的開端句中取得靈感。

從不同的回憶錄中,都提及這麼一個家諭戶曉的故事——年幼時的李斯特,被他的老師卡爾徹爾尼帶到年邁、耳聾又脾氣暴躁的貝多芬跟前演奏。貝多芬非常欣賞李斯特的天賦,往他額上一吻,對他説:「去吧!你是一位幸運兒。你將會為很多人帶來歡欣與快樂。世上沒有比這個更好的了!」

有一點可以肯定的,就是李斯特對這位德國音樂大師除了非常欽佩外,在音樂上亦蒙受極大的恩惠。當獲悉擬在貝多芬出生地波恩建紀念碑的籌款一事上,因為缺乏支持而將被閣置時,李斯特馬上去信貝多芬紀念委員會表示願意一力承擔所有費用,並為此在歐洲各地展開了一連串的音樂會。

## BEETHOVEN/ LISZT Symphony no. 5 in C minor Op 67, S 464 1. Allegro con brio

Beginning with perhaps the most famous four notes in musical history, Beethoven's 5th symphony needs no introduction. Some of tonight's audience may even remember the shop in Wanchai, Tang Tang Tang Tang, named after its owner the late Sir David Tang, but also inspired by the opening of Beethoven's masterpiece.

Varying recollections exist of the famous story that, as a young boy, Liszt was taken by his teacher Carl Czerny to play to an ageing, deaf and irascible Beethoven, who was Czerny's own teacher. Beethoven, impressed by Liszt's talent, kissed him on the forehead, saying to him: "Go! You are one of the fortunate ones. You will give great joy and happiness to many people. There is nothing finer or better than that!"

What is in no doubt is Liszt's profound admiration for, and musical indebtedness to, the German Master. When it became clear that attempts to raise funds for a monument to commemorate Beethoven in Bonn, his birthplace, were about to be abandoned due to lack of interest, Liszt wrote to the Beethoven Memorial Committee and agreed to take on the debt himself. He financed this by what grew into an almost endless series of concerts across Europe.

also undertook Liszt Herculean task of arranging all nine of Beethoven's symphonies for piano solo, later making revisions in Weimar where he was principally engaged in composing, conducting and teaching. Like so much of Liszt's work, there was also a higher His scores purpose. instructional, indicating at key points which instruments in the original symphony play which notes - this, when getting to hear orchestral and operatic music was much harder in the days before radio and recordings.



#### 李斯特 六首安慰曲 S172第三首降D大調 緩慢平靜的降D大調

這些令人陶醉的小插曲的標題來源並不明確,也許是李斯特於自己與瑪麗達古爾特伯爵夫人(也是他三個小孩的母親)的關係出現困難的時期,作為對自己的安慰。最後,李斯特跟三個孩子和瑪麗達古爾特的接觸都受到限制,大家關係緊張。

這首是六首安慰曲中的第三首,亦可能是 六首中最為人所知的一首。只出現於全套 樂曲的修訂版,創作時間大約是在第一首 的五年之後。樂曲擁有蕭邦夜曲的特質, 而李斯特又在樂曲開始的數個小節的記譜 中,註明使用選擇延音(中間)踏板,這 是他非常有遠見的創作,在以後的數十年 仍備受推崇。

#### 李斯特 但丁奏鳴曲 S161第七首 《巡禮之年》(第二年, 意大利)

假如説貝多芬第五交響曲擁有着音樂上街知巷聞的四個音(da da da DUM),那麼在所謂的「但丁奏鳴曲」中,最引人注目的,是它那渗透式而又更精簡的動機,基本上只是由兩個相同的音快速地重複彈奏而成。

這首不朽之作是《巡禮之年》組曲中,第二套的最後一首;亦毫無疑問是該套組曲內七首樂曲中最具份量的一首。《巡禮之年》組曲共有三套,其中第一、二套主要是用音樂去描述李斯特與情婦瑪麗達古爾特伯爵夫人旅居瑞士及意大利的點滴。

正如廚師會先把食譜中的所有食材擺放出來備用,藝術家則會先把自己創作所需的調色板準備好。李斯特同樣一開始就把樂曲的原材料全部擺放出來,而且就在頭一、兩分鐘內,以零碎的語句,輔以戲劇性

## LISZT Six Consolations S 172, No.3 Lento placido in D flat major

The genesis of the title of these charming vignettes is unclear. Perhaps it was for Liszt to console himself during a period of difficulties in his relationship with Marie d'Agoult, the mother of their three children. As a result, contact both with them and with her became limited and strained.

This third Consolation, easily the best known of the six, appears only in the revised version of the set, composed about five years after the first. It has the quality of a Chopin Nocturne, and the way in which Liszt notated the opening bars appears to demand the use of the sostenuto (middle) pedal, a hugely important innovation he anticipated and encouraged by some decades.

#### LISZT

Années de pèlerinage - II - Italie S 161, No.7 Après une lecture de Dante - Fantasia quasi Sonata

If Beethoven's 5th provides us with the most famous four notes in music (da da da DUM), the so-called Dante Sonata is striking for its pervasive and even more economical motif, just two, rapidly repeated identical notes (da DUM).

This monumental piece concludes the second set of Années de pèlerinage (years of pilgrimage), and is by a long margin the weightiest of the seven pieces in the book. The first two (of three) volumes form a kind of musical diary of Liszt's sojourn in Switzerland and Italy with his still-married lover, Countess Marie d'Agoult.

Like a chef laying out the bare ingredients of a recipe, or an artist displaying the palette of colours from which he will create his masterpiece, Liszt sets out all the material from which the whole will unfold in the first couple of minutes, in a series of fragmentary statements marked by dramatic pauses. This is not dissimilar to the

的停頓把主題展開。這其實跟歌劇《露琪亞》裡的六重唱不無相似之處。只是這作品在相比之下,更顯大型,音樂片段亦相對更豐富,有份量,有嚼頭。

「但丁詩篇讀後感」的標題來自維克多雨 果的一首詩。但題材卻取自但丁的《神曲 》,當中提到但丁與維吉爾同遊地獄、煉 獄和天堂。音樂上是建基於三個簡單的動 機,隨着樂曲的發展而不斷轉型。第一個 動機是三全音的運用, 在樂曲開始時以戲 劇性姿態出現;第二個動機是一個漫步聊 天式的旋律,先往上跳一級,然後旋轉式 下行。第三個動機的模式結講跟第二個很 相似,只是第二個動機以半音階及小調作 為佈景,而第三個動機則以全音階/自然 音階及大調為依歸。這些優秀的傑作有驚 人的音樂效果:三全首令人不安,甚至感 到恐懼。這個音程在中古時代被稱為「音 樂中的惡魔」。下行的半音階有一種哀號 的特質,把慘被折磨的靈魂活現眼前。 最後一個動機,幾經轉折後以凱旋姿態告 終——光彩奪目,熠熠生輝;浸淫於這天 籟之音,令人感到出乎意外的平靜。三個 動機之間有一共同點,就是雙音重複的使 用,這個元素瀰漫着整個樂章。

introduction of the Lucia sextet, though as this work is on a much larger scale the fragments are correspondingly meatier.

The title, Après une lecture de Dante, comes from a poem by Victor Hugo, but it takes its subject matter from Dante's La Divina Commedia, in which Dante and Virgil travel through Hell, Purgatory and Paradise. Musically it is based on three simple motifs which transform themselves continuously throughout the piece. The first is the interval of the tritone, heard dramatically at the start. The second is a meandering tune which lifts up a degree and then spirals ever downwards. The third follows almost exactly the same shape as the second, but does so diatonically and in the major mode, whereas the second is chromatic and with a minor backdrop. The musical effects of these distinctions are striking: The tritone is unsettling, even terrifying. This interval was known in Mediaeval times as "diabolus in musica" (the devil in music). The chromatic descent has a wailing quality, vividly portraying tortured souls, while the last motif in its various transformations is by turn, triumphant - like an explosively shining beacon of light – beautifully calming and, in its final iteration, celestial. Common to all three motifs is the double-note repetition, pervasive throughout the work.







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