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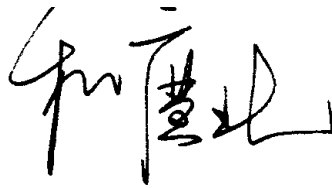
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古典時期音樂高尚、典雅，帶給聽眾純淨明朗、優美均衡的體驗，莫扎特正是該樂派的代表之一；浪漫時期的音樂則富有詩情畫意，以「鋼琴詩人」蕭邦的作品最為經典。蜚聲國際的青年鋼琴家郎朗憑藉其激情與想像力，時而生動明快，時而優雅深沉的演奏風格，賦予樂曲獨特魅力，並在中國乃至全球掀起學習古典音樂的熱潮。中銀香港全力支持「郎朗鋼琴獨奏會」，讓香港市民有機會感受這位世界級鋼琴家的非凡造詣。

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Welcome to *Lang Lang in Recital*, proudly sponsored by Bank of China (Hong Kong) and presented by the Hong Kong Philharmonic.

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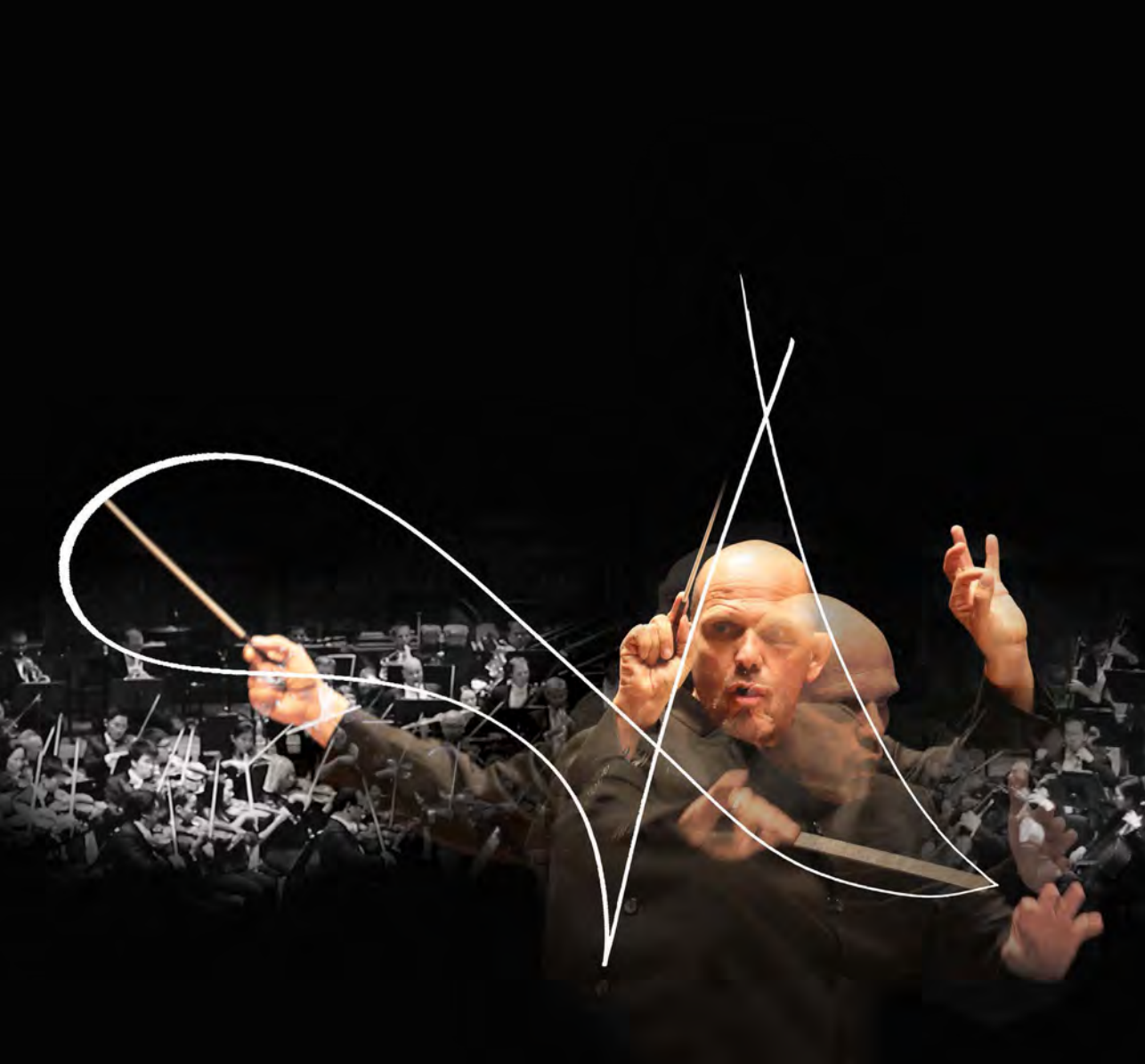
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MOZART

~44'

莫扎特：G大調第五奏鳴曲，K283
Mozart: Piano Sonata No.5 in G, K283

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莫扎特：降E大調第四奏鳴曲，K282
Mozart: Piano Sonata No.4 in E flat, K282

莫扎特：A小調第八奏鳴曲，K310
Mozart: Piano Sonata No.8 in A minor, K310

中場休息 interval

CHOPIN

~35'

蕭邦：G小調第一敘事曲，Op.23
Chopin: Ballade No.1 in G minor, Op.23

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蕭邦：F大調第二敘事曲，Op.38
Chopin: Ballade No.2 in F, Op.38

蕭邦：降A大調第三敘事曲，Op.47
Chopin: Ballade No.3 in A flat, Op.47

蕭邦：F小調第四敘事曲，Op.52
Chopin: Ballade No.4 in F minor, Op.52

ARTIST

朗朗，鋼琴
Lang Lang, piano

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J A A P

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[🗣️] Yaap fun Zvay-den]

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- 5 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra
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- 6 Born in Amsterdam on 12 December 1960. Married with a daughter
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莫扎特

WOLFGANG AMADEUS MOZART (1756-1791)

G大調第五奏鳴曲

Piano Sonata No.5 in G, K283

降E大調第四奏鳴曲

Piano Sonata No.4 in E flat, K282

A小調第八奏鳴曲

Piano Sonata No.8 in A minor, K310

莫扎特的鍵盤大師生涯始於1762年。當時他才六歲，就在慕尼黑為馬克西米連·約瑟夫三世作御前演出，彈奏古鍵琴，此後經常周遊列國巡迴演出，其精湛技巧、視奏能力與即興創作常令觀眾嘆為觀止。他的拿手好戲遠不止已準備好的原創作品。以1770年在曼圖瓦的一場音樂會為例，少年莫扎特「視奏一首古鍵琴奏鳴曲，據之即興變奏，並把原作移調奏出」，還有「根據當場給予的主題，即興創作一首奏鳴曲、一首賦格曲，更有其他許多絕技」。雖然有證據顯示莫扎特早在1766年已創作過鍵盤奏鳴曲，但最早寫下的奏鳴曲則是1775年的作品——一套六首古鍵琴奏鳴曲。隨後十五年（最後一首鍵盤奏鳴曲寫於1789年7月），莫扎特再多寫了十二首奏鳴曲。

莫扎特到慕尼黑監督自己的歌劇首演，1774年12月6日至1775年3月7日在慕尼黑黑鷹酒店下榻。酒店老闆剛剛買了一台簇新的鋼琴，但當時莫扎特對這件樂器還不太認識。這時卻有人挑戰莫扎特，要他與一個名叫伊格尼茨·梵·貝克的人（也就是眾人眼中慕尼黑市內最優秀的鋼琴家）比試琴藝。至於誰勝誰負卻言人人殊——雖然人人都讚嘆莫扎特竟能視奏任何放在面前的樂曲，也知道梵·貝克比莫扎特年長二十三歲，但仍有少數人不相信莫扎特有超卓才華。

Mozart's career as a virtuoso keyboard player began in January 1762 when the six-year-old boy performed on the harpsichord in front of Maximilian Joseph III in Munich. This was followed by extensive tours of Europe during which he astonished audiences with both his keyboard skills and his ability to read unfamiliar music at sight and to improvise. A typical programme would contain not only prepared performances of his own music but, as in the case of a performance given in Mantua in 1770, "a sonata for harpsichord performed at sight by the youth and variations of his invention extemporised and subsequently repeated in a key other than that in which it was written", as well as "a sonata and a fugue to be composed and performed on a theme provided extempore, and other prodigious feats". Although there is evidence that Mozart composed some keyboard sonatas as early as 1766, the first to be actually written down was a set of six for harpsichord which appeared in Munich in 1775. Intermittently over the next 15 years (his last sonata was composed in July 1789) Mozart composed 12 more keyboard sonatas.

Between 6th December 1774 and 7th March 1775 Mozart was in staying at the Hotel Zum schwarzen Adler in Munich where the proprietor had recently bought a brand new piano; an instrument with which Mozart, at that stage, was largely unfamiliar. In the city to oversee preparations for the first performance of his opera Mozart was challenged to prove his keyboard virtuosity on it against one Ignaz von Beecke, who was widely regarded as the city's finest pianist. Opinions were divided as to the outcome, although everyone marvelled at Mozart's ability to sight-read anything put before him, and bearing in mind that von Beecke was 23 years Mozart's senior, few doubted the young man's extraordinary gifts.

莫扎特

WOLFGANG AMADEUS MOZART (1756-1791)

今晚演奏的G大調和降E大調奏鳴曲都寫於慕尼黑。當時莫扎特的歌劇《冒牌女園丁》準備在慕尼黑上演，但首演卻延期了。莫扎特在等待歌劇上演時寫作了六首奏鳴曲（包括G大調和降E大調兩首），似乎主要是為了解悶。莫扎特彷彿在G大調奏鳴曲〔K283〕回憶他1765年在倫敦與約翰·克里斯蒂安·巴赫相識的事。〈快板〉開端令人愉快，迷人的〈行板〉偶有辛酸的時刻，旋律既洗鍊又質樸，〈急板〉則活力充沛，全曲處處散發優雅氣質。

降E大調奏鳴曲〔K282〕所用格式並不尋常：先以樸實的〈慢板〉開始，然後是兩首〈小步舞曲〉，第一小步舞曲仿如對話，彷彿暗示樂曲原是為雙排鍵盤古鍵琴而寫的；第二小步舞曲則更精緻流麗。最後以充滿海頓風格的〈快板〉作結。

A小調奏鳴曲〔K310〕的創新之處在於其小調調性—莫扎特日後寫作的奏鳴曲也只有首首是小調調性。樂曲寫於他1778年旅居巴黎期間，開端的〈莊嚴的快板〉既活潑又有條不紊，但主題靠緊湊的重覆和弦來驅動，藏著一股劇力萬鈞的暗湧。第二樂章〈感情豐富的、如歌的行板〉保持平靜淡定，儘管右手偶有非常華麗的音型。終樂章〈急板〉卻陰沉焦慮，經常出現意料之外的阻撓—1778年的巴黎之旅為莫扎特帶來三重打擊：數月前，他瘋狂地愛上亞羅西亞·韋伯，卻被韋伯狠心拒絕，更另嫁他人；莫扎特在巴黎多番求職但全告失敗；母親陪伴他到巴黎，卻落得客死異鄉；種種不幸，都在這個樂章發洩出來。

中譯：鄭曉彤

Both the G and E flat major sonatas Lang Lang performs today were among the group of six composed during that sojourn in Munich. They seem to have been written principally to stave off the boredom Mozart felt while waiting for the delayed first performance in the city of his opera *La finta Giardiniera*. In the case of the *Sonata in G (K283)* Mozart appeared to be recalling his encounter with Johann Christian Bach in London during 1765. It oozes grace from the delightful opening *Allegro* through the charming, and at times poignant *Andante*, its melody a model of economy and studied simplicity, to the robust *Presto*.

The *Sonata in E flat (K282)* follows an unusual pattern, opening with an innocuous *Adagio* before moving into a pair of *Minuets*, the first in the form of a conversation which seems to hint at being conceived for a two-manual harpsichord, the second of a more delicate and flowing character. The sonata ends with a distinctly Haydnesque *Allegro*.

With the *Sonata in A minor (K310)* Mozart broke new ground by casting it in a minor key; something he was only to do once again. Written during his visit to Paris in 1778, the opening *Allegro maestoso* is brisk and business-like, but with an undercurrent of high drama as the theme is driven along by tense repeated chords. The central *Andante cantabile con espressione* maintains a calm poise despite some particularly florid writing for the right hand. The Paris visit of 1778 saw a triple disappointment to Mozart; Aloysia Weber, with whom he had fallen desperately in love a few months previously, had cruelly spurned his advances and married someone else, a series of petitions to secure an appointment in Paris had proven fruitless and, finally, his mother had died in the city. All this personal misfortune found its outlet in the concluding *Presto*, which is dark, anxious and full of unexpected disruptions.

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FRÉDÉRIC CHOPIN (1810-1849)

G小調第一敘事曲

Ballade No.1 in G minor, Op.23

F大調第二敘事曲

Ballade No.2 in F, Op.38

降A大調第三敘事曲

Ballade No.3 in A flat, Op.47

F小調第四敘事曲

Ballade No.4 in F minor, Op.52

蕭邦鋼琴敘事曲總數才四首—與波蘭舞曲（十五首）、圓舞曲（二十首）、夜曲（廿一首）、前奏曲（廿六首）、練習曲（廿七首）和馬祖卡舞曲（最少六十四首）相比，作曲家似乎不是太投入寫作敘事曲。可是敘事曲這個樂種其實是蕭邦所創。他對舒曼說，敘事曲靈感來自波蘭詩人密茨凱維奇描繪一個湖泊的四首敘事詩—《康拉德·華倫洛德》、《史維泰茲湖》、《水妖》和《三兄弟》。雖然四首敘事曲寫於不同年份，但樂曲之間顯然息息相關。最明顯的莫過於全部四首都以複拍子寫成，而主題的發展方式也沒有跟隨嚴謹的曲式，而是受那秘而不宣的內容大綱支配。《葛羅夫音樂辭典》寫道：「敘事曲充滿優美的旋律、豐富的和聲以及強有力的高潮，屬蕭邦最優秀的作品。」

文學裡的敘事詩，可粗略地說是種敘事體裁，加上戲劇化和其他形象化的插段，兼具史詩特色、抒情色彩和戲劇性。頂尖音樂學者岡特·華格納曾提出有力論證，認為蕭邦的鋼琴短曲通常具備其中一種特色，只有敘事曲能將三者共冶一爐，寫出曲式源自文學體裁的音樂作品。話雖如此，蕭邦卻沒有在敘事曲跟隨任何特定的容大綱，而雖然正是他本人把敘事曲與密茨凱維奇的詩作相提並論，卻顯然沒有打算用音樂直接描繪詩中內容。

Set against his 15 polonaises, 20 waltzes, 21 nocturnes, 26 preludes, 27 etudes and no less than 64 mazurkas it might seem that Chopin was less absorbed by the piano ballade. It was, however, a genre effectively devised by Chopin who claimed, in a conversation with Schumann, that he was inspired by the four ballads depicting a lake by the Polish poet Adam Mickiewicz; *Konrad Wallenrod*, *Switez*, *The Water-Sprite* and *The Three Budrys*. Although they were composed at different times there are obvious connections between each of Chopin's four ballades; most obviously their compound duple time-signature and their use of thematic development governed not by a strict musical form but by an unpublished literary programme. In the words of *Groves Dictionary*, "They are among his finest achievements. Full of melodic beauty, harmonic richness and powerful climaxes."

In literature a ballad can loosely be described as a narrative story coloured by dramatic and other picturesque interludes, a mixture of the epic, the lyric and the dramatic. One leading musicologist, Günter Wagner, has convincingly argued that while the shorter piano pieces by Chopin fall into one or other of these types, only in the ballades do all three come together to create a musical work with a form derived from a literary model. That said, Chopin does not follow any given programme in the ballades and while he himself made the connection between these works and Mickiewicz's poems, it is clearly not the music's intention to present any kind of direct musical portrayal of these literary sources.

蕭邦

FRÉDÉRIC CHOPIN (1810-1849)

1830年秋，蕭邦離開波蘭，此後未嘗歸國，他11月到達維也納，並在當地逗留至翌年七月，期間開始寫作**第一敘事曲**。然而這段日子卻是蕭邦的低潮。無論公眾也好，音樂出版商也好（這個或許更重要），都對他的音樂興趣缺缺。他1931年在維也納的兩場公開演奏會也反應不佳。這種失意，加上點點鄉愁，滲進了開端的〈廣板〉，浮現的旋律既憂傷又發人深省，而且漸趨激烈，稍後，才有較樂觀的旋律響起。兩個主題結合，把音樂推向高潮（〈如火的急板〉）。樂曲1835年在巴黎脫稿，但這時蕭邦的景況與當日動筆時已不可同日而語。當時有雜誌寫道：「無可否認，蕭邦是當今首屈一指的鋼琴作曲家。在巴黎，支持者都把他視為英雄人物。」

第二敘事曲寫於1836至1839年，1840年在巴黎出版。樂曲始於溫柔地搖動的F大調〈小行板〉，後來卻被激情的A小調〈如火的急板〉狠狠中斷。〈小行板〉重現，明顯因為被中斷過而顯得不穩定，樂曲雖然平靜地結束，但卻含糊不清地以A小調作結—舒曼（此曲的題獻對象）卻說蕭邦每次彈奏此曲時都是以F大調作結。

第三敘事曲的速度標記是〈小快板〉，以流動自如的旋律開始，真的仿如在說故事，也是四首敘事曲裡最安寧、最平靜一首。樂曲寫於蕭邦一生中最愜意的時光—當時他在巴黎一間豪華公寓隱居，偶然在一些報酬可觀私人音樂會上演奏，所以財政充裕。

Chopin left Poland for good in the autumn of 1830 and in November arrived in Vienna. He remained there until the following July during which time he started working on his **Ballade No.1**. This was a bad time for Chopin. Neither the public nor, more importantly, the music publishers were interested in his music and his two public performances in the city in 1831 were greeted with little enthusiasm. A mixture of this despair and a certain feeling of longing for his homeland find their way into the opening *largo* out of which emerges the main theme, a sad, reflective tune which builds up in intensity before a more optimistic melody asserts itself. Both themes combine as the music builds up to its *presto con fuoco climax*. Chopin completed the work in Paris in 1835 amidst very different circumstances from those in which it had been started: in the words of a contemporary magazine, "It is impossible to deny that he occupies a foremost place among the piano composers of the present day. In Paris his admirers regard him as a demigod."

Ballade No.2, composed between 1836 and 1839 and published in Paris in 1840, begins with a gently rocking F major *andantino* which is violently interrupted by a passionate *presto con fuoco* passage in A minor. The *andantino* returns, clearly rather unsettled by the interruption, and the piece ends quietly but ambiguously in A minor. It is dedicated to Schumann who observed that whenever Chopin played it he always ended the work in F major.

There is a real feeling of narrative in the free-flowing melody with which **Ballade No.3** begins. Marked *allegretto* this is the least disturbed or dramatic of the four ballades. It was written during one of the most contented periods of Chopin's life, while he was living in seclusion in a luxury apartment in Paris, and during which time his financial security was assured by the occasional lucrative private concert.

蕭邦

FRÉDÉRIC CHOPIN (1810-1849)

第四敘事曲是四首敘事曲裡篇幅最長的一首。樂曲先以鐘聲似的引子掀開序幕，然後主題響起，隨後是三段變奏，每段變奏之間由插段分隔，每個插段都比前一個更長、更複雜。樂曲寫於1842年，當時蕭邦揮霍的生活屢遭其他流亡巴黎的波蘭人詬病（包括密茨凱維奇）。他們認為蕭邦經常與巴黎上流社會來往，斥責蕭邦忘本。此曲既是蕭邦最後一首大型鋼琴曲，也常被視為他最優秀的單一作品。

中譯：鄭曉彤

The longest of the four is **Ballade No.4** which is actually a set of three variations, each separated by increasingly long and complex interludes, on the theme heard after a short bell-like introduction. Composed in 1842 at a time when Chopin's lavish social life was coming under much criticism from other Polish émigrés in Paris – including Mickiewicz – who felt he was betraying his roots by mixing in such refined Parisian circles, this was one of Chopin's last substantial piano works and is widely regarded as his greatest single composition.

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鋼琴 Piano

郎朗於全球所有主要城市演出獨奏會及音樂會均全場爆滿，也是史上首位與維也納愛樂、柏林愛樂及所有頂尖美國樂團合作的華人鋼琴家。

他是《時代》雜誌2009年度百位全球最具影響力人物之一，曾為超過五億觀眾於2008北京奧運開幕式演出。郎朗於過去近十年，通過極為多元化的義務項目，推動兒童慈善不遺餘力。郎朗國際音樂基金會於2008年成立，專為啟迪明日的音樂愛好者和演出者而設。

2004年，郎朗獲委任為聯合國兒童基金會國際親善大使。此外，他是卡奈基音樂廳藝術諮詢委員會最年輕的成員、兼任卡奈基威爾音樂學院委員。他獲世界經濟論壇選為二百五十位全球青年領導者之一，並於2010年獲頒水晶獎。

2011年，多用途藝術場地「郎朗音樂世界」於中國成立。施坦威鋼琴更特別設計了五款適合早期教育的郎朗系列鋼琴，這是施坦威一百五十餘年歷史上首次用一位藝術家來命名旗下品牌。

郎朗曾為多位國家元首演奏，包括現任及前任聯合國秘書長、中、美、德、俄、法國及波蘭總統或總理。

郎朗的大碟經常高踞古典排行榜及多個流行音樂排行榜。2007年，他榮獲總統優異獎，巴伐洛堤等巨星都曾獲此殊榮。2010年，他加盟 Sony Music 成為專屬藝人，曾推出的唱片包括：他的維也納金色大廳獨奏會現場錄音、《我的鋼琴英雄李斯特》唱片、DVD《現在就演！李斯特》和最近發行的《蕭邦專輯》。

Lang Lang has played in sold out recitals and concerts in every major city in the world. He is the first Chinese pianist to be engaged by the Vienna Philharmonic, Berlin Philharmonic and all the top American orchestras.

He was *Time* magazine's 100 Most Influential People in the World 2009. Over five billion people viewed his performance in Beijing's opening ceremony for the Olympics 2008. For nearly a decade Lang Lang has been giving back to children through a vast range of volunteer activities. The Lang Lang International Music Foundation was launched in 2008 with the mission to inspire the next generation of music lovers and performers.

In 2004, Lang Lang was appointed as UNICEF's International Goodwill Ambassador. He is the youngest member of Carnegie Hall's Artistic Advisory Board and also serves on its Weill Music Institute Committee. He is one of the 250 World Economic Forum Young Global Leaders and received its 2010 Crystal Award.

In 2011, the Lang Lang Music World was launched, a multi-functioning arts complex in China. Steinway has created five "Lang Lang™ Steinway" pianos for early music education, the first of such venture in Steinway's 150-year history.

Lang Lang has performed for numerous international dignitaries including the present and former United Nations Secretary-Generals, Presidents of China, America, Germany, and Prime Ministers of Russia, France and Poland.

All of Lang Lang's albums have entered the top classical charts and many pop charts. He received the 2007 Presidential Merit Award; past recipients include Pavarotti. In 2010, he joined Sony Music as exclusive artist; his albums include live recital at Vienna's legendary Musikverein, CD *Liszt, My Piano Hero*, DVD *Liszt, Now!*, and the latest release *The Chopin Album*.

香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Keith Hio

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至上世紀，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季將見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil will celebrate its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.

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