

“Viennissimo” 維也納禮讚
Piano Recital by Raymond Young 楊習禮鋼琴演奏會

Programme 節目

Brahms 布拉姆斯	Selected Waltzes from Op. 39 圓舞曲，選自作品三十九	10'
Mozart 莫扎特	Sonata in C minor, K. 457 C小調奏鳴曲，作品K. 457	17'
Schubert 舒伯特	Impromptu in G-flat, Op. 90, No. 3 降G大調即興曲，作品九十，第三首	6'
Schubert 舒伯特	Five Lieder 藝術歌曲五首 <i>An Die Musik</i> 音樂頌 <i>Wohin</i> 去哪裏？ <i>Erstarrung</i> 凝結 <i>Ständchen</i> 小夜曲 <i>Die Allmacht</i> 全能的主	17'
Tenor: David Quah 男高音：柯大衛		
<i>Intermission of 15 minutes</i> 中場休息十五分鐘		
Wolf 沃爾夫	Two Mörike Lieder 莫里克歌曲兩首 <i>Der Feuerreiter</i> 火焰騎士 <i>Abschied</i> 告別	9'
Tenor: David Quah 男高音：柯大衛		
Beethoven 貝多芬	Eroica Variations, Op. 35 英雄變奏曲，作品三十五	24'

Programme Notes 節目介紹

Selected Waltzes from Op. 39 圓舞曲，選自作品三十九

Johannes Brahms 布拉姆斯
(1833-1897)

Originating in Austria and southern Germany, the waltz evolved from a variety of whirling folk dances, and bears a strong resemblance to the Ländler. The music which accompanies the dance has a brisk tempo with a wave-like triple meter, and soon became one of the most popular dance music in Vienna in the 19th century. Throughout history, many composers have attempted to write waltzes, the most famous of which are Johann Strauss I and II, who wrote the famous *Loreley-Rheinklänge Walzer* and *An der schönen blauen Donau*. As for piano works, Schubert and Chopin also contributed numerous masterpieces.

Brahms' *Waltzes* were written in 1865, the year before he completed a revision of Schubert's *Twelve German Dances*, so it is likely that Brahms was inspired by his predecessor to write this set of charming character pieces. The original version of the set was written for four hands, but the set gained such popularity that the composer himself later adapted two versions for soloists (one difficult and one easy), as well as a version for two pianos. Each of these one-minute miniature has its own distinctive character, and this evening will feature waltzes numbers 1 to 4, 9 to 11, and 15.

華爾滋起源於奧地利和德國南部一帶，由各種充滿旋轉的民間舞蹈逐漸演變而成，亦與蘭德勒舞曲有不少相似之處。而當中伴隨舞蹈的圓舞曲（又稱華爾滋舞曲），節奏輕快，配上猶如波浪擺盪的三拍子，很快便成為了維也納十九世紀最為風行的舞曲之一。音樂史上創作圓舞曲的作曲家多不勝數，當中最為著名的要數到著有《萊茵河女妖羅蕾萊》及《藍色多瑙河》等的約翰·史特勞斯父子，至於鋼琴作品方面，舒伯特和蕭邦筆下也有為數不少的精品。

布拉姆斯的《圓舞曲》寫於1865年，剛在前一年，他完成了舒伯特《十二首德國舞曲》的修訂，因此布拉姆斯的這套作品，很可能是受到前輩的啟發而創作這套迷人的小品。這套舞曲的初版是為四手聯彈而寫，由於相當受歡迎，後來作曲家分別親自改編了兩個獨奏版本（一難一易），以及雙鋼琴版本。這些只有一分鐘的小品各有特色，而這晚將演奏第一至四、第九至十一、以及第十五首。

Sonata in C minor K. 457 C小調奏鳴曲，K. 457

Wolfgang Amadeus Mozart 莫扎特
(1756-1791)

I. *Allegro* 快板

II. *Adagio* 慢板

III. *Allegro assai* 很快的快板

1781 marked a turning point in Mozart's career when he departed from his hometown of Salzburg and ventured to Vienna as a freelance musician. It was there that he quickly gained renown for his exceptional improvisational skills. During his ten-year stay in Vienna, Mozart composed six sonatas, one of which is the *Sonata in C minor*, completed in 1789 and published the following year alongside the *Fantasia in C minor*. These two works were dedicated to his student, Therese von Trattner.

The first movement follows the traditional sonata form. It commences with a forceful and upwardly mobile "Mannheim Rocket" motif, answered by a sighing response. Through a dynamic interplay of motion and silence, struggle and supplication, the dramatic first theme unfolds. The piece then transitions into a cantabile second theme, with the left hand nimbly conversing back and forth between the highest and lowest registers of the keyboard at the time, creating a playful and witty effect.

However, the relaxed atmosphere is short-lived as Mozart's strokes take on a darker turn. The powerful ascending motive from the opening returns during the development section, accompanied by a series of "Sturm und Drang" triplets and diminished seventh chords, propelling the piece to its climax. After the reprise of the theme, a series of descending triplets gradually calm down, and the movement concludes with a *pianissimo* chord, yet the tension still remains unresolved.

The second movement is written in ternary form. As a slow movement, it contrasts starkly with the preceding and succeeding movements, exuding tranquillity and lyricism. The movement unfolds with a simple melody, and it is noteworthy that as the melody recurs, more embellishments are added to maintain a sense of freshness. Particularly in the latter part of the movement, improvisational scales and ornamental passages abound, captivating the listener's attention.

The third movement, composed in rondo form, stands out within Mozart's sonatas due to its breadth of material and contrasting sonority. It encompasses a range of elements, from the initial syncopation imbued with restlessness and urgency, to the lyrical melody, and the perplexing phrases. Notably, frequent and unexpected pauses between sections create a sense of disorientation. With just one piano, Mozart delivers the sonic effects similar to a concerto, alternating between solo and ensemble passages. The movement culminates with a reiteration of the initial theme from the *Fantasia in C minor*, played in rapid Alberti bass along with hand-crossing technique, as the performance draws to a close.

1781年是莫扎特職業生涯的轉折點，那年他離開了故鄉薩爾斯堡，以自由音樂家的身份前往維也納，不久便以精湛即興技巧而聞名當地。在莫扎特定居維也納的十年間，他一共創作了六首奏鳴曲，而當中的《C小調奏鳴曲》於1789年完成，隔年與《C小調幻想曲》一同出版，他將這兩首作品獻給他的學生特蕾絲·馮·特拉特納。

第一樂章採用了典型的奏鳴曲式。樂曲由強而有力且急速上行的「曼海姆火箭」音型打開序幕，緊接以嘆息般的細語回應。在一動一靜、掙扎與哀求的交錯中，展開了充滿戲劇張力的第一主題。隨後樂曲進入如歌般的第二主題，左手分別於當時鍵盤的最高和最低音域，與右手靈活地交叉對答，趣味盎然。然而，輕鬆的氣氛並沒有維持多久，隨著莫扎特筆鋒一轉，樂曲開首強勁的上升動機在發展部再次出現，加上連串如狂風暴雨般的三連音和減七和弦，將樂曲推向高潮。再現主題後，經過一陣下行的三連音漸漸平靜，樂章雖以極弱的和弦收結，但繃緊的張力始終未見化解。

第二樂章以三段體寫成。作為慢板樂章，其靜謐與抒情的特性，與前後兩個樂章均形成鮮明的對比。樂章在樸素的旋律下徐徐展開，值得注意的是，隨著旋律反覆出現，作曲家為了營造新鮮感，特意配上更多的裝飾，特別是樂章後段大量即興般的音階與華彩樂段，使人目不暇給。

遵照迴旋曲式寫成的第三樂章，若論素材之廣泛、聲響之對比，在莫扎特的奏鳴曲中可謂絕無僅有：從開首充滿不安與急切性的切分音型，到抒情的旋律，再到使人困惑、斷續的樂句，甚至在樂段與樂段之間，經常出現突如其來、令人不如所從的停頓。莫扎特以單單一部鋼琴，呈現出協奏曲當中時而獨奏、時而齊奏的聲響效果。臨近結束，雙手交叉的技巧再次在快速的阿爾伯特低音上出現，並奏出《C小調幻想曲》初始的主題，以首尾呼應的方式為作品畫上句號。

Impromptu in G-flat, Op. 90, No. 3 降G大調即興曲，作品九十，第三首

Franz Schubert 舒伯特
(1797-1828)

Franz Schubert, a representative of early Romanticism, led a tragically brief existence marked by unparalleled creativity. Renowned for his contributions to chamber music and art songs, Schubert's compositions often suggest innovative concepts that were beyond his era. During his lifetime, he formed the "Schubertiade" with his musical friends in Vienna, often meeting in the evenings to exchange ideas and to help promote and publish Schubert's music. However, despite this, Schubert's works remained largely unrecognised by the wider public. Financial constraints plagued him throughout his life, forcing him to rely on small amount of royalties, concert earnings, and the support of his companions to sustain himself.

By the close of 1827, Schubert had completed his eight *Impromptus*, among them four belonging to Op. 90. While the initial two were successfully published in 1828, the other pairs remain unpublished until three decades later. The third *Impromptu* in G-flat major, performed this evening, is believed to be a reflection of the composer's contemplation and introspection. Beginning with a subdued prayer, the piece unfolds with a delicate, unending melody over gently flowing harmonies. The transition to E-flat minor introduces unpredictable harmonic ambiguity, encapsulating the darkness, anguish, and uncertainty that have haunted Schubert's life. Yet, as the music returns to serenity, all the pain finally dissipates, and ultimately finds consolation in silence. It was shortly after finishing this composition that Schubert succumbed to his illness, drawing the curtain on a life that had spanned a mere 31 years.

舒伯特作為早期浪漫主義的代表人物，在他短暫的生命中展露出非凡的創造力。他尤其擅長創作室樂和藝術歌曲，在眾多耳熟能詳、家喻戶曉的旋律當中，展現了許多超越時代的創見。在世期間，他和維也納的音樂好友組成了「舒伯特團」，經常在傍晚相聚交流，同時也協助推廣和出版舒伯特的音樂。然而，儘管如此，他的作品卻很少受到公眾的關注。終其一生，舒伯特經濟拮据，只能依賴少量的版稅、演出收入，以及朋友的接濟來維持生活。

舒伯特於1827年末完成了八首即興曲，其中四首屬於《作品九十》。第一和第二首於1828年順利出版，而另外兩首則要等到約三十年後才面世。這晚演奏的第三首《降G大調即興曲》，相信是作曲家沉思與內省的寫照。樂曲以寧靜的禱告起始，它如歌一般、綿延不絕的旋律，在緩緩流動的和聲上展開；然而隨着音樂轉至降E小調，加上各種不穩定的和聲變化，就如一生纏繞着舒伯特的黑暗、痛楚、不安，但它們終將離去。隨着音樂回歸平靜，一切痛苦最終得到解脫，在歌聲的安慰下歸於寂靜。舒伯特在完成此作不久後，便因病離世，結束了短短三十一年的一生。

Five Lieder 藝術歌曲五首

Franz Schubert 舒伯特
(1797-1828)

Franz Schubert's contribution to the Austro-German art song tradition is significant, with over 600 art songs composed during his lifetime. A friend of his said that he would typically get up early and write songs until noon, sometimes finishing up to five songs in a single day. Schubert's songs are not only numerous, they are mostly masterpieces, thanks to his talent on poetic rhythm, emotional depth, melodic sensitivity, and his mastery of dramatic tension. What sets Schubert apart as a composer of *lieder* is his unique approach to piano accompaniment. In his hands, the piano was no longer merely a backdrop to the music, but a rich narrative to accompany the singing of the vocalists, whether it was to describe the background of the story, to delineate the inner world of the protagonist, or even to take unexpected turns, all of which were meticulously laid out by the composer. It is for this reason that Schubert's many art songs have captivated audiences for centuries with his timeless artistry.

舒伯特對德奧藝術歌曲的貢獻甚大，一生留下六百餘首歌曲。據朋友所述，他通常在清晨便起床創作，一直寫到中午時份，有些時候甚至能在一天完成五首歌曲之多。縱觀舒伯特的歌曲，不止數量豐富，而且大部份皆為佳作——這必須歸功於他對詩詞韻律、情感的掌握，對旋律的敏銳度，以及製造戲劇張力的天份。與此同時，舒伯特對鋼琴寫作亦相當重視，在他手中，鋼琴不再單純是樂曲的襯托，而是配合聲樂家的歌唱豐富敘事，不論是描繪故事的背景、刻劃主角的內心世界、甚至是各種意想不到的轉折，背後處處體現作曲家的精心鋪排。正因如此，舒伯特的眾多藝術歌曲往往廣受歡迎，歷久彌新。

An Die Musik 音樂頌

This evening's programme features five art songs from Schubert's song cycles. *An Die Musik* was written in 1817, when Schubert was only 20 years old, and the lyrics were written by his close friend Franz von Schober. The reverent melody of the two verses intertwines with the piano bass line, creating a dialogue that celebrates the power of music to uplift and beautify the world.

這晚為大家帶來的五首藝術歌曲，分別出自舒伯特眾多聯篇歌曲。《音樂頌》寫於1817年，當時舒伯特僅二十歲，而歌詞則由他的好朋友蕭伯所寫。曲中兩節充滿敬意的旋律與鋼琴的低音聲部反覆對答，流露出音樂溫暖人心、使世界美善的力量。

Wohin 去哪裏？

Wohin is taken from *Die Schöne Müllerin*, in which Schubert drew on the poetry of the German poet Wilhelm Müller when writing this song cycle. The story opens with the protagonist, a miller, embarking on a journey along a stream in search of the unknown, and the song *Wohin* is set against this background. In *Wohin*, Schubert's musical treatment vividly captures the imagery of the poem; behind the tenor's leaping soliloquy, the piano evokes clear running water and the footsteps of the protagonist. The frequent modulation between major and minor tonalities reflects the protagonist's mixed emotions of anticipation and uncertainty, as well as foreshadowing the tragic turn of events in the brook. Despite this, the song concludes with a delightful and uplifting passage.

《去哪裏？》出自《美麗的磨坊少女》，舒伯特在撰寫這套聯篇歌曲時，引用了德國詩人威廉·穆勒的詩作。故事開首，身為磨坊工的男主角，沿着鄉間小溪探尋未知之地，而《去哪裏？》這首歌曲就在這個背景下展開。在此，舒伯特在音樂上作出了相當形象化的處理：男高音雀躍的獨白背後，分別描繪了清澈的流水和主角的腳步聲。樂段不斷在大調與小調間游移，一方面表達了主角滲雜着期待與不安的心境，另一方面也可能預示即將在小溪發生的悲劇，但這並未阻止音樂以一片歡快的氛圍結束。

Erstarrung 凝結

Erstarrung is from *Winterreise*, another song cycle inspired by Müller's poems, but with a darker and more depressing tone. Schubert, speaking through the voice of the Wanderer, addresses the difficult subjects of grief, loneliness, and death in the world. *Erstarrung* begins with rapid triplets that mimic the bitter, freezing wind. As the wanderer wanders through the snow and ice, he is interspersed with memories and imaginations, trying to find his lost love and memories. He is left with a broken heart, and with the postponed arrival of the final cadence, he clings to the image and the memories of her that will soon vanish.

《凝結》出自《冬之旅》，這套同樣由穆勒的詩作所啟發的聯篇歌曲，氣氛更為沉重壓抑。舒伯特借流浪者的歌聲，分別觸及人世間悲痛、孤獨、死亡等沉重的議題。《凝結》一曲在象徵寒風凜冽的三連音群中展開，流浪者在漫天冰雪中徘徊，回憶和想像在其中穿插，試圖在此尋找他逝去的愛人和回憶。心如死灰的他，在尾段屢遭延遲的終止式上，不斷抓緊她殘存的形象，以及終將逝去的美好回憶。

Ständchen 小夜曲

Perhaps one of Schubert's best-loved songs, *Ständchen* was written in the autumn of 1828, when Schubert, suffering from disease and poverty, realised that his days were numbered. Yet in the last years of his life he completed a series of monumental works, including the song cycle *Schwanengesang*. *Ständchen*, from this song cycle adopts a guitar-like texture, as the poet tenderly expresses his adoration for his lover. Schubert explores the diverse possibilities of the piano, at times imitating the echoes of the forest or the songs of birds, and at other times harmonizing with the singer. Through his elegant yet subdued singing, a touch of sadness is ever-present, perhaps reflecting Schubert's own longing for love.

《小夜曲》也許是舒伯特最為人喜愛的歌曲之一。1828年秋季，長期受疾病和貧窮所困的舒伯特，漸漸意識到時日無多，卻在他生命最後的歲月，完成了一系列包括聯篇歌曲《天鵝之歌》在內的不朽名作。取自《天鵝之歌》的《小夜曲》，伴奏採用了典型的結他織體，曲中的詩人柔和地向他的愛人訴說着愛慕之情。舒伯特發揮了鋼琴各式各樣的可能性：它時而模仿林中的迴音、雀鳥的歌聲，時而與歌者一同歌唱。在優雅而平靜的歌聲裏，哀愁的影子卻總是揮之不去，這或許是舒伯特自身對愛情可望而不可及的寫照。

Die Allmacht 全能的主

Die Allmacht was written in the summer of 1825, the year Schubert toured Austria alongside baritone Johann Michael Vogl. The countryside not only eased his illness, but also inspired him to write a series of songs with religious themes. It was during this journey that Schubert encountered the Hungarian poet Johann Ladislaus Pyrker, whose epic poem *Perlen der heiligen Vorzeit* was selected for the lyrics of *Die Allmacht*. The text resoundingly proclaims the magnificence of encountering the divine in nature. Through his music, Schubert vividly depicts the sounds of thunder and lightning described in the poem. However, in a later *pianissimo* section, affirms that the beating heart will reveal still more palpably the power of Jehovah.

《全能的主》寫於1825年夏季，那年舒伯特與男中音沃格爾在奧地利巡迴演出，鄉間的湖光山色除了使他的病情有所緩解，也啟發了他創作一系列宗教主題的歌曲。在此行期間，舒伯特結識了匈牙利詩人皮爾克，並節錄了他的長篇詩作《神聖往事中的珍珠》為《全能的主》的歌詞。詞中反覆宣告着在大自然尋見上主的偉大，而在音樂方面，舒伯特對詩中的雷聲、閃電等聲音，分別作出生動的描繪；但樂曲其後卻以極弱的力度，表述心跳更能顯明耶和華的大能。

Two Mörike Lieder 莫里克歌曲兩首

Hugo Wolf 沃爾夫
(1860-1903)

Hugo Wolf, a prominent figure of the late Romantic period in Austria, stands as a representative of the art song genre, leaving behind a legacy of over 300 compositions in his brief creative career. Renowned for his rebellious and stubborn nature in his youth, Wolf was even expelled from the conservatory in Vienna due to disciplinary reasons. However, his departure from orthodox training allowed him to discover a unique technical language and a distinct personal style through self-study. On one hand, he inherited the Austro-German *lieder* tradition from predecessors such as Schubert and Schumann. On the other hand, he drew inspiration from Wagner's bold innovations in harmonic colours, striving to expand the freedom and expressiveness of the art song genre. Despite his abundant talent, he struggled with bi-polar disorder throughout his life, which often left him unable to compose. However, in 1888, Wolf experienced his "Liederjahr", during which his prolific creativity led him to complete numerous significant works, including the *Mörike Lieder*, the *Eichendorff Lieder* and the *Goethe Lieder*. The *Mörike Lieder* marks Wolf's first important song collection, with all 53 poems taken exclusively from the works of poet Eduard Mörike. The two songs performed tonight are both from this collection.

沃爾夫是奧地利晚期浪漫樂派的代表人物之一，尤其擅於創作藝術歌曲，在短暫的創作生涯留下超過三百首歌曲。他年輕時以叛逆而頑固著稱，曾經因紀律原因被逐出維也納的音樂學院，在脫離正統訓練的束縛後，反而在自學當中找到獨特的技法語言與濃烈的個人風格。他一方面繼承了舒伯特、舒曼等前輩寫作德奧歌曲的傳統，同時深受華格納大膽創新的和聲色彩所啟發，力求擴展藝術歌曲的自由度和表現力。沃爾夫雖才情橫溢，卻一生受躁鬱症所困，大部份時間無力創作；然而到了1888年，沃爾夫迎來他的「歌曲之年」，旺盛的創作力使他在這後兩年完成《莫里克歌曲集》、《艾興多夫歌曲集》及《歌德歌曲集》等眾多重要作品。《莫里克歌曲集》是沃爾夫第一部重要的歌曲集，當中五十三首詩詞全部取自詩人莫里克，而這晚演奏的兩首歌曲皆出於此。

Der Feuerreiter 火焰騎士

Der Feuerreiter begins with an atmosphere filled with suspense and unease. According to legend, the fire-rider, who is able to accurately predict fires, always displays a red hat at the window as a warning. As the fire alarm suddenly rings out, the protagonist immediately rushes to a distant mill that has caught fire, using relics of a cross to drive away the malevolent flames. Shortly after, the sounds of the alarm gradually fade away, and the rider disappears after the mill is reduced to ruins. Only his hat and skeleton, found amidst the ashes, remain.

Wolf's compositions often allow for great freedom in structure, liberating the tone of the text from the constraints of traditional stanzas, thus merging the poetry and music seamlessly. Within a single section, there are descriptions of chaotic crowds bordering on frenzy, imitations of the repetitive chiming of a fire alarm through tremolos, and the depiction of a galloping horse through dotted rhythms. Remarkably, these elements coexist and intertwine closely, creating a sense of continuity. It is as if we can imagine how Wolf's talent burned bright as he composed with fervour.

《火焰騎士》一開首便充斥着懸疑與不安，傳說中，能準確預知火災的火焰騎士，總會在窗邊展示紅帽子以作警告。隨着火警鐘突然響起，主角立即奔赴遠處起火的磨坊，用十字架的碎片驅逐邪惡之火。其後鐘聲漸漸遠去，騎士在磨坊燒毀後消失了，直至人們在廢墟裏找到他的帽子和骸骨，盡都化為灰燼。

沃爾夫的寫作往往給予結構極大的自由度，這使字句的語氣不受既有段落的規限，讓詩詞和音樂兩者緊密結合：在這單一樂段裏，有近乎癡狂的織體描寫混亂的群眾，有以顫音模仿反覆鳴響的消防鐘，也有以附點節奏刻劃快馬加鞭。難得的是，它們並存而緊密涵接，如有一氣貫之，我們似乎可以想像沃爾夫是如何在白熱化的寫作中，燃盡自身的才華。

Abschied 告別

Abschied serves as the final song in the entire collection. One day, a stranger claiming to be a critic visits the protagonist's home. Through a series of sigh-like melodies constructed from semitones, the critic repeatedly scrutinises the protagonist, criticising his large nose and engaging in irrelevant conversation. As the critic departs, the protagonist lightly kicks him, causing the critic to clumsily tumble down the stairs, and the initial sigh-like melody is transformed into falling noises. Filled with a release of pent-up anger, the protagonist concludes by playing a joyous waltz, celebrating the triumph of his little prank.

《告別》是整套曲集的最後一首作品。某天，一位自稱評論家的陌生人造訪主角家中，在一連串由半音構成、如嘆息般的旋律裏，評論家多次打量主角，批評他的鼻子太大，以及跟他說許多無關痛癢的事情。離去時，評論家被主角輕輕一踢，狼狽地滾下樓梯，開首的旋律此時竟然變成了摔倒的音效。一泄心頭之憤的主角，最後奏起歡快的華爾茲舞曲，慶祝惡作劇的勝利。

Eroica Variations, Op. 35 英雄變奏曲，作品三十五

Ludwig van Beethoven 貝多芬
(1770-1827)

In the year 1802, Ludwig van Beethoven, burdened by the torment of his deteriorating hearing, gradually became aware of his impending fate of deafness. It was during this state that he penned the renowned "Heiligenstadt Testament". Despite his affliction, Beethoven persisted in his creative endeavours and in the summer of that same year, he completed his most important variation to date, the *Fifteen Variations in E-flat Major (with Fugue)*. The theme of this work was derived from his earlier composition, *The Creatures of Prometheus*, prompting Beethoven to request the publisher to include a reference to "Prometheus" on the title page. Shortly thereafter, Beethoven used the same theme in the final movement of his *Eroica Symphony*, thus giving rise to the aptly named *Eroica Variations*.

In contrast to the typical variation form of the Classical period, the structure of this set of variations are noticeably different. Inspired by the legend of Prometheus progressively creating all things, Beethoven commences the composition by first presenting the bass voice of the theme, gradually introducing the other voices to form duet, trio, and quartet, amounting to three variations, before the theme gracefully introduces along with full accompaniment. Notably, the theme frequently incorporates three repeated notes, which recur in different voices, permeating the entire work.

The first four variations that follow are adorned with brilliant phrases full of joy and playfulness. Beginning with the fifth variation, the timbre becomes gentle, and the voices imitate one another, particularly in the canon in octaves in the seventh variation. In the eighth variation, the left hand crosses over the right to deliver a serene melody, while subsequent variations gradually intensify within various virtuosic textures. After the sombre 14th variation in E minor, Beethoven unleashes boundless imagination in the broad and expansive 15th variation, infusing it with improvisatory elements. The composition then transitions into a spirited fugue, in which the melody from the opening bass voice undergoes further development and concludes with three *fortissimo* chords. At this point, the familiar theme is reprised in both the right and left hands, as the music, propelled by the diminution of the theme, hurtles towards a resplendent ending.

1802年，飽受耳疾之苦的貝多芬，逐漸意識到自己終將耳聾的命運，並寫下了著名的「海利根遺書」。在此狀態下，他仍然堅持創作，於那年夏天完成了當時篇幅最長、最具份量的《降E大調十五變奏曲（附賦格）》。這部作品的主題取自他先前創作的《普羅米修斯的創造》，故此他曾要求出版社在標題頁上註明「普羅米修斯」。不久之後，貝多芬以同樣的主題完成《英雄交響曲》的終曲，於是這部變奏曲便順理成章被稱為《英雄變奏曲》。

相較古典時期典型的變奏曲，這套變奏曲的結構與鋪排迥然不同。貝多芬受普羅米修斯依次創造萬物的傳說所啟發，在樂曲開首先呈示主題的低音聲部，接着其他聲部漸次加入，分別形成二重奏、三重奏、四重奏一共三個變奏，然後主題才優雅地在和聲的襯托下登場。值得注意的是，主題裏經常出現三個重複的音符，它們在不同聲部反覆出現，並貫穿整首作品。

接續的首四個變奏，貝多芬以華麗的樂句營造了一片歡快、詼諧的氣氛。由第五變奏開始，觸鍵變為輕柔，並且聲部之間開始互相模仿，特別是以八度卡農寫成的第七變奏。在第八變奏，左手跨過右手奏出平靜的旋律，而其後的變奏在各種炫技的織體中逐漸增強。經過降E小調的第十四變奏後，貝多芬在「廣板」的第十五變奏發揮了無窮的想像力，注入了大量即興元素。然後樂曲迎來精神抖擻的「賦格曲」，開首低音聲部的旋律在此得到進一步發展，並以三個極強的和弦結束。此時，熟悉的主題在右手和左手分別再現，音樂隨着主題的不斷壓縮，奔向燦爛的終結。

Programme Notes by Isaac Lam

節目介紹由林俊濶提供