

Stories 心 Untold 言

布拉姆斯、姚阿辛及
舒曼伉儷

Brahms, Joachim &
the Schumanns



21.6.2023

星期三 Wed 8pm

22.6.2023

星期四 Thu 2:30pm

香港文化中心劇場

Studio Theatre,

Hong Kong Cultural Centre



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節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出。為使演出者能全情投入、不受干擾，並讓入場欣賞演藝節目的觀眾獲得美好愉快的體驗，節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念。此外，請勿在場內飲食。多謝合作。

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禮儀小錦囊

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- Please make sure that all sound-emitting devices, such as alarm watch and mobile phone, are switched off before the performance.
- Please dim the brightness of the electronic screen when reading electronic house programme during the performance, as the light would distract others from enjoying the performance.
- In consideration of the artists and other members of the audience please avoid making any sounds during the performance such as conversing, unwrapping candies or opening plastic bags etc.
- In due respect of the artists, please do not enter or leave the theatre during the performance. If, however, there is indeed the urgency, please do so in between pieces, and only re-enter the theatre as instructed by the venue staff.
- Please reserve your applause until the end of the first half and second half of the programme.

藝術策劃的話

《心言：布拉姆斯、姚阿辛及舒曼伉儷》的創作靈感源於一次閒聊。我們三個策劃人當時饒有興致地討論，為何每當提及羅拔·舒曼和布拉姆斯這兩位十九世紀德國浪漫作曲家時，話題總會轉移到舒曼夫婦與布拉姆斯的三角關係上。誠然，不少經典音樂作品都有將愛情的體驗融入其中，尤其是上述三位大師，他們有許多傑作都源於愛慕之情。然而，這顯然未能涵蓋他們豐富多彩的人生經歷與藝術世界。

我們想，何不從另一個角度去感受音樂所傳遞的情感呢？

正是那次閒聊，促成今日《心言》這場製作。我們把焦點放在上述音樂家之間的深厚情誼上，重塑他們互相交流、彼此激勵的場景和成果。參考昔日游慧姿在康樂及文化事務署工作期間在孫中山紀念館舉行的《舒曼的情書》，以鋼琴演奏配合朗讀書信的節目經驗，我們嘗試將現場音樂演奏和劇場元素融合，開創更廣闊的詮釋空間，讓音樂的情懷和背後的故事更為生動地呈現在觀眾面前。

對於舒曼夫婦和布拉姆斯而言，親人、朋友的生辰、名字、座右銘、甚至筆下的旋律，都能成為樂曲創作的靈感和音樂主題。嚴翠珠從這幾位音樂家的眾多作品中精選多首經過友情激發的樂曲，並把出自不同作曲家之手但音樂主題相同的變奏曲重組、合併，為觀眾帶來全新的聆聽體驗。

《心言》的創作文本由賴建群撰寫，他參照這些音樂家的相關書信，探究樂曲的創作背景和特色，並以他們的摯友——小提琴大師姚阿辛的視角，重現他們相交相惜的重要時刻。通過融入劇場元素，我們希望觀眾能更深刻地感受作曲家的人生與音樂。

在此我們要鳴謝《心言》的導演趙伯承，他憑藉豐富的劇場經驗，帶領團隊將音樂、旁白以及創作演員的現場演繹結合，呈現出這個獨特的新嘗試。我們也衷心感謝每位參與者的鼎力支持，期待我們的精心製作，能為你揭示音樂中動人的情愫和豐沛的生命力。

嚴翠珠、賴建群、游慧姿
藝術策劃

Note from Artistic Planners

The inspiration for *Stories Untold : Brahms, Joachim & the Schumanns* came from a casual conversation. Our three planners were excitedly discussing: Why is that every time someone brings up the two nineteenth-century German Romantic composers Robert Schumann and Johannes Brahms, the topic always turns to the love triangle between Brahms and the Schumanns? To be sure, no few classical music works have integrated experiences of love. Especially the aforementioned three masters, who had many major pieces based on love and admiration. Nonetheless, these works could obviously not encompass all of their colourful life experiences and artistic worlds.

We thought: Why not experience the emotions transmitted through their music from another angle?

That conversation led to today's production of *Stories Untold*. We placed the focus on the deep friendships between Brahms, Joachim and the Schumanns, retracing their exchanges and the scenes and outcomes of their mutual encouragement. We referenced a programme Janet Yau organised at the Dr Sun Yat-Sen Museum while working with the Leisure and Cultural Services Department: "Schumann's Love in Words and Music", which combined piano performance and letter-reading. We wanted to integrate live music performance with theatrical elements, creating a wider space for interpretation and allowing the emotion and stories behind the music to be presented before the audience in a more lively manner.

When it comes to Brahms and the Schumanns, the birthdays, names, mottos, and even melodies of their families and friends could all inspire their music and musical themes. From these composers' numerous works, Linda Yim selected several pieces that had been stimulated by friendship. She then rearranged and combined works by the different composers that were variations on the same theme, bringing the audience a brand-new listening experience.

The original text for *Stories Untold* was written by Calvin Lai. He referenced letters by and about these composers and explored the background and distinguishing features of their musical creations. He also used the perspective of their close friend - master violinist Joseph Joachim - to re-present important moments from their deep relationships. By using dramatic elements, we hope that the audience can more deeply experience the lives and music of these composers.

Here, we must extend a special thanks to Patrick Chiu, the director of *Stories Untold*. Relying on his rich experience directing for theatre, he led the team in combining the music, narration, and the devising performer's live interpretations to present this unique experiment. We also extend our heartfelt thanks to every participant for their kind efforts and support. We look forward to seeing our carefully crafted production bring the stirring sentiment and ample vitality within the music to light.

Linda Yim, Calvin Lai and Janet Yau
Artistic Planners

English Translation by Gloria Furness

節目

姚阿辛 C 大調《浪漫曲》
感動的
客席小提琴：蔡君楊
鋼琴：嚴翠珠

| 姚阿辛日記：1906 年 5 月 20 日（星期日）

克拉拉·舒曼 《浪漫變奏曲》，作品三（選段）
引子 — 浪漫曲 — 沉重地 — 華麗地

羅拔·舒曼 《克拉拉·威克主題即興曲》，作品五（選段）
第五變奏：活潑地
第六變奏：快板
第七變奏：主題的速度

克拉拉·舒曼 《浪漫變奏曲》，作品三（選段）
隨意的緩板 — 活潑地 — 急板
鋼琴：嚴翠珠

| 姚阿辛日記：1906 年 5 月 27 日（星期日）

克拉拉·舒曼 《羅拔·舒曼主題變奏曲》，作品二十（選段）
主題 — 第一變奏

布拉姆斯 《羅拔·舒曼主題變奏曲》，作品九（選段）
第六變奏：快板

克拉拉·舒曼 《羅拔·舒曼主題變奏曲》，作品二十（選段）
第五變奏：稍為趨快

布拉姆斯 《羅拔·舒曼主題變奏曲》，作品九（選段）
第十變奏：稍為趨慢
第十一變奏：稍微趨快

克拉拉·舒曼 《羅拔·舒曼主題變奏曲》，作品二十（選段）
第七變奏
鋼琴：嚴翠珠

| 姚阿辛日記：1863 年 5 月 3 日（星期日）

布拉姆斯 **《羅拔·舒曼主題變奏曲》**，作品二十三，
為四手聯彈所作
主題：安靜而親密
第一變奏：回復原速 — 從容的行板
第二變奏
第三變奏
第四變奏
第五變奏：稍為趨快
第六變奏：不太快的快板
第七變奏：加快 — 回復原速
第八變奏：稍趨活潑
第九變奏
第十變奏：從容的中板，進行曲風格
客席鋼琴：羅乃新
鋼琴：嚴翠珠

中場休息十五分鐘

| 羅拔·舒曼給布拉姆斯及姚阿辛的信，1855年，第一部分

布拉姆斯 **三首間奏曲，作品一一七**
一號：比行板稍快
二號：行板但不太多，並富有表情
三號：較行板快
鋼琴：嚴翠珠

| 羅拔·舒曼給布拉姆斯及姚阿辛的信，1855年，第二部分

布拉姆斯 **《六首鋼琴小品》**，作品一一八：
二號間奏曲：溫柔的行板
三號敘事曲：有力的快板
鋼琴：嚴翠珠

| 姚阿辛日記：1887年11月2日（星期二）

羅拔·舒曼 **F.A.E. 奏鳴曲：〈間奏曲〉**
感動的，但不太快

布拉姆斯 **F.A.E. 奏鳴曲：〈諧謔曲〉**
快板
客席小提琴：蔡君楊
鋼琴：嚴翠珠

請留待上半場及下半場完結後才鼓掌。
節目長約2小時，包括中場休息15分鐘。
粵語演出，中英文字幕。

Programme

Joseph Joachim **Romance in C**
Bewegt
Guest Violin: Brian Choi
Piano: Linda Yim

| Joseph Joachim's Diary: 20 May 1906 (Sunday)

Clara Schumann **Romance variée, Op. 3 (excerpts)**
Introduzione – Romanza – Pesante – Brillante

Robert Schumann **Impromptus on a Theme by Clara Wieck, Op. 5 (excerpts)**
Variation 5: Lebhaft
Variation 6: Schnell
Variation 7: Tempo des Themas

Clara Schumann **Romance variée, Op. 3 (excerpts)**
Lento a piacere – Vivo – Presto
Piano: Linda Yim

| Joseph Joachim's Diary: 27 May 1906 (Sunday)

Clara Schumann **Variations on a Theme by Robert Schumann, Op. 20 (excerpts)**
Theme – Variation 1

Johannes Brahms **Variations on a Theme by Robert Schumann, Op. 9 (excerpts)**
Variation 6: Allegro

Clara Schumann **Variations on a Theme by Robert Schumann, Op. 20 (excerpts)**
Variation 5: Poco animato

Johannes Brahms **Variations on a Theme by Robert Schumann, Op. 9 (excerpts)**
Variation 10: Poco adagio
Variation 11: Un poco più animato

Clara Schumann **Variations on a Theme by Robert Schumann, Op. 20 (excerpts)**
Variation 7
Piano: Linda Yim

| Joseph Joachim's Diary: 3 May 1863 (Sunday)

Johannes Brahms **Variations on a Theme by Robert Schumann, Op. 23, for 4 hands**
Theme: Leise und innig
Variation 1: L'istesso tempo. Andante molto moderato
Variation 2
Variation 3
Variation 4
Variation 5: Poco più animato
Variation 6: Allegro non troppo
Variation 7: Con moto. L'istesso tempo
Variation 8: Poco più vivo
Variation 9
Variation 10: Molto moderato, alla marcia
Guest Piano: Nancy Loo
Piano: Linda Yim

Intermission of 15 minutes

| **Letter from Robert Schumann to Johannes Brahms and Joseph Joachim, 1855, Part 1**

Johannes Brahms **Three Intermezzi, Op. 117**
No. 1. Andante moderato
No. 2. Andante non troppo e con molto espressione
No. 3. Andante con moto
Piano: Linda Yim

| **Letter from Robert Schumann to Johannes Brahms and Joseph Joachim, 1855, Part 2**

Johannes Brahms **Six Piano Pieces, Op. 118:**
No. 2 Intermezzo. Andante teneramente
No. 3 Ballade. Allegro energico
Piano: Linda Yim

| **Joseph Joachim's Diary: 2 November 1887 (Tuesday)**

Robert Schumann **F.A.E. Sonata: Intermezzo**
Bewegt, doch nicht zu schnell

Johannes Brahms **F.A.E. Sonata: Scherzo**
Allegro
Guest Violin: Brian Choi
Piano: Linda Yim

Please reserve your applause until the end of the first half and second half of the programme.
The performance will run for about 2 hours including a 15-minute intermission.
Performed in Cantonese with Chinese and English surtitles.

《心言：布拉姆斯、姚阿辛及舒曼伉儷》由籌劃之初已希望凸顯「友情」這個主題。創作文本時，布拉姆斯和他朋友的書信是最直接的靈感來源。我從姚阿辛的角度出發，以他名義創作了四篇日記，也幻想羅拔·舒曼住在療養院時的心境，創作一封他寫給姚阿辛和布拉姆斯的鼓勵信。文本情節大部分取材自這幾位音樂家的真實生平，在此略略補充一下其中史實。

1. 約瑟夫·姚阿辛（Joseph Joachim，1831 — 1907）是十九世紀享負盛名的匈牙利裔小提琴家、指揮家、作曲家和教育家。他與布拉姆斯相識於 1853 年，兩人既是對方事業上的忠實支持者，私下亦是至交好友。當然，在悠長歲月中，兩人的友誼亦曾經受過考驗。文本中提及姚阿辛曾在信中批評布拉姆斯，那是根據他在 1854 年 10 月寫給作家吉塞拉·馮·阿尼姆（Gisela von Arnim，1827 — 1889）的信，信中直言「布拉姆斯就是自私的化身，但他自己並未意識到這一點。」

2. 1880 年，姚阿辛和妻子 — 著名歌唱家艾美莉（Amelia Joachim，1839 — 1899）不和的消息已在朋友圈中流傳。作為兩人的好友，布拉姆斯明白艾美莉的苦況，在該年 12 月給她寫了一封安慰信，信中指出姚阿辛的性格缺陷。1884 年，當姚阿辛夫婦展開離婚訴訟時，布拉姆斯那封信被當作支持女方的呈堂證據。姚阿辛覺得被好友背叛，接着數年都刻意疏遠布拉姆斯。兩人關係要到 1887 年、姚阿辛願意演出布拉姆斯的 A 小調小提琴與大提琴協奏曲才再次和好。

3. 1906 年 5 月 20 日，為紀念羅拔·舒曼逝世五十週年暨克拉拉·舒曼逝世十週年，74 歲的姚阿辛去到波恩，在舒曼夫婦的追悼會中致詞。他將羅拔和克拉拉譽為「藝術世界的閃爍明星……是純真的愛與德國精神生活的象徵。」

4. 文本中借姚阿辛的晚年回憶，將年青時的布拉姆斯比喻為德國文學家歌德的小說《少年維特的煩惱》中敏感執著的主人翁。現實中，布拉姆斯亦曾經被維特這個角色打動過。他的 C 小調鋼琴四重奏，作品六十，就擁有「維特」這個別號。此曲雛形寫於 1855 年，也就是布拉姆斯忙於照顧克拉拉一家的時候。有興趣的朋友可以聽聽，並發掘一下樂曲背後的故事。

5. 文本中克拉拉·舒曼和布拉姆斯四手聯彈的情景取材自兩人的好友 — 銀行家兼音樂收藏家愛德華·史派耶 (Edward Speyer, 1839 — 1934) 的自傳《My Life and Friends》(1937)。

6. 羅拔·舒曼人生中的最後兩年半 (1854 年 3 月 — 1856 年 7 月) 都在波恩一家療養院中渡過。在狀態較好的日子，他的確會寫信給妻子克拉拉和幾位好友，包括姚阿辛和布拉姆斯。

7. 對於文本中角色之間應該如何稱呼，創作團隊有過一番討論。以作曲家約翰萊斯·布拉姆斯 (Johannes Brahms) 為例，他的好友在書信中常用名字「Johannes」來稱呼他。然而，本地樂迷會更熟悉他的姓氏「Brahms」。為了在真實性和親切感之間找到平衡，我採用了折衷的方法：部分角色使用姓氏稱呼，部分使用名字稱呼，也會使用原文，例如舒曼夫婦便使用原文名字「Robert」和「Clara」。通過這種方式，希望能為觀眾帶來更多親切感，同時亦能夠輕鬆地識別角色。

Footnotes to “Stories Untold: Brahms, Joachim, the Schumanns”

Calvin Lai

From the very beginning, *Stories Untold* highlights the theme of friendship. The creative text of the script is expressed as four imagined diary entries by Joseph Joachim and one imagined letter from Robert Schumann to both Joachim and Brahms. The actual letters left by these great musicians naturally became the most direct sources of inspiration for my retelling of their stories. In relation to the theme of friendship and the music that their friendships inspired, I believe that music fans may wish to know more about some of the historical facts referenced in the script.

1. Joseph Joachim (1831 - 1907) was a renowned Hungarian-born violinist, conductor, composer, and educator in the 19th century. He met Brahms in 1853, and the two were not only solid supporters of each other's career but also close friends in private. From time to time, however, their friendship was tested. The script refers to Joachim's criticism of Brahms in a letter to writer Gisela von Arnim (1827 - 1889) on 20 October 1854. In this letter, he stated that “Brahms is egoism incarnate, without himself being aware of it.”

2. In 1880, news of discord between Joachim and his wife, renowned singer Amelia Joachim (1839 - 1899), circulated among friends. As a friend of both, Brahms understood Amelia's difficulties and wrote her a comforting letter in December of that year, pointing out Joachim's character flaws. In 1884, when the couple began divorce proceedings, Brahms' letter was used as evidence in support of Amelia. Joachim felt betrayed by his friend and deliberately distanced himself from Brahms for several years. The two reconciled in 1887, as Brahms composed a double concerto for violin as a way to resume their collaboration and continue their friendship.

3. On May 20, 1906, to commemorate the 50th anniversary of Robert Schumann's death and the 10th anniversary of Clara Schumann's passing, 74-year-old Joachim went to Bonn to give a speech at the Schumann couple's memorial service. He praised Robert and Clara as “shining stars in the world of art... symbols of pure love and German spiritual life.”

4. The script uses Joachim's late-life reminiscences of Brahms as a young man to liken him to the sensitive and persistent protagonist of German writer Goethe's novel "The Sorrows of Young Werther." In reality, Brahms was also moved by the character of Werther. His Piano Quartet in C minor, Op. 60, bears the label "Werther." This piece had its origin in the year 1855, when Brahms was busy taking care of Clara and her family.

5. The scene in the script where Clara Schumann and Brahms play piano four hands together is based on the autobiography *My Life and Friends* (1937) by their friend, the banker and music collector Edward Speyer (1839 - 1934).

6. Robert Schumann spent the last two and a half years of his life (March 1854 - July 1856) in an asylum in Bonn. On better days, he did write letters to his wife Clara and a few friends, including Joachim and Brahms.

7. The creative team had a discussion on how characters should address each other in the text, whether to use first names or surnames. Take composer Johannes Brahms as an example; his close friends often called him "Johannes" in letters. However, local music enthusiasts here in Hong Kong are more familiar with his surname "Brahms." To strike a balance between authenticity and approachability, I adopted a compromise. Some characters are addressed by their surnames, some by their first names, and there is a mix of Chinese and English conventions, such as using the personal names "Robert" and "Clara" for the Schumanns. Through this approach, I hope the audience can feel a sense of familiarity and easily identify the characters.

樂曲介紹

C 大調《浪漫曲》

姚阿辛 (1831-1907)

匈牙利小提琴巨擘姚阿辛的名字，常和偉大作曲家一同出現，他 12 歲時被孟德爾遜邀請到英國演奏，十年後認識布拉姆斯，經由他進入舒曼夫婦的圈子。其實他也是作曲家，1852 年出版的 C 大調《浪漫曲》以活躍的鋼琴伴奏帶領柔和而充滿渴望的小提琴旋律，中段的激動段落，姚阿辛更以雙音演奏去增添小提琴的難度，才回到第一段的柔和及渴望，以滿足作結。1902 年，71 歲的姚阿辛為發明不久的留聲機錄音，就包括此作，是那批錄音中他唯一的個人作品。

《浪漫變奏曲》，作品三（選段）

克拉拉·舒曼 (1819-1896)

《克拉拉·威克主題即興曲》，作品五（選段）

羅拔·舒曼 (1810-1856)

舒曼不屑鋼琴家以當時得令的歌劇旋律譜出只重炫技、但內容空洞的變奏曲。這不代表他摒棄此曲式，他早期鋼琴作品不乏變奏曲，甚至以這種曲式確認和一生最愛克拉拉的感情。1833 年，克拉拉把她的《浪漫變奏曲》（作品三）題獻給舒曼，舒曼用《浪漫變奏曲》的主題，寫成《克拉拉·威克主題即興曲》，趕及在 1833 年 8 月克拉拉父親生日前，由舒曼自費出版。雖然曲名叫即興曲，實際就是變奏曲。

表面看是舒曼用克拉拉所作、感覺稚嫩的主題再寫一套較成熟的變奏曲。原來舒曼 1830 年在一次旅程想出這個主題，即是他傳了給克拉拉，再透過《浪漫變奏曲》傳回自己。舒曼在克拉拉《浪漫變奏曲》「隨意的緩板」變奏中，發現有五個連續下降的音符：C、降 B、A、G、F，可以用來代表克拉拉，這個「克拉拉動機」（及其轉化）自此成為舒曼和克拉拉之間的暗號，在舒曼畢生的創作出現，不只是鋼琴作品 C 大調《幻想曲》（作品十七）或鋼琴協奏曲，更包括第四交響曲。

《羅拔·舒曼主題變奏曲》，作品二十（選段）

克拉拉·舒曼 (1819-1896)

《羅拔·舒曼主題變奏曲》，作品九（選段）

布拉姆斯 (1833-1897)

廿年過去，舒曼和克拉拉雖然組織了家庭，但日子愈來愈苦，舒曼的精神病惡化，克拉拉為了家庭犧牲她的音樂生命。1853年，克拉拉再次以舒曼的主題譜出鋼琴變奏曲，為他慶祝生日，主題是舒曼1841年《彩葉集》中〈第一首冊葉〉，舒曼此曲也用了克拉拉動機。1854年春天，舒曼自殺不遂後自願入住精神病院，克拉拉懷着夫婦最後一個孩子，布拉姆斯一邊照顧克拉拉，一邊以同一個舒曼主題撰寫自己的《舒曼主題變奏曲》（作品九）。克拉拉分娩後四天，布拉姆斯送上此作道賀。

克拉拉那套變奏曲只有七個變奏，對主題旋律幾乎不作改動，也把原有的憂鬱維持。布拉姆斯則作了十六個變奏，對旋律、速度、氣氛的變動自由得多，也有一些歡樂的變奏，最後以可能是憂傷、亦可能是休息的心情完結。克拉拉及布拉姆斯都有隱晦地引用《浪漫變奏曲》（作品三）的主題，克拉拉在最後的變奏，布拉姆斯在第十變奏。在克拉拉的要求下，兩套變奏曲同時出版，克拉拉把作品題獻給「他」，即是舒曼，布拉姆斯題獻給「她」。

《羅拔·舒曼主題變奏曲》，作品二十三， 為四手聯彈所作

布拉姆斯 (1833-1897)

1854年2月17日晚，受失眠及幻聽折磨的舒曼從夢中驚醒，匆匆寫下他在夢中由一群天使唱給他的旋律。往後數天他用這旋律作了一套變奏曲，在他自殺不遂的後一天完成，成為他最後一首作品《鬼魂變奏曲》。其實此主題旋律只是他舊作，是精神病令他以為是天使、或者是貝多芬、舒伯特或孟德爾遜報夢給他。克拉拉一直反對把這首在失常下寫的遺作公諸於世，所以《鬼魂變奏曲》要到1939年才被出版。

布拉姆斯於1861年，以同一個主題寫了一首四手聯彈的《舒曼主題變奏曲》（作品二十三），題獻給舒曼和克拉拉的三女茱莉，希望她和母親合奏。舒曼《鬼魂變奏曲》的五個變奏氣氛相近，布拉姆斯的十個變奏則各有鮮明的性格及節奏特色，某些變奏帶着悼念的心情，例如第四變奏模倣鼓聲，第十變奏是喪禮進行曲，結尾時主題重現，就像舒曼在死亡得到安息。

三首間奏曲，作品一一七

《六首鋼琴小品》，作品一一八： 二號間奏曲及三號敘事曲

布拉姆斯 (1833-1897)

1892 年暑假，布拉姆斯再次創作鋼琴獨奏曲，是他自 1879 年的《兩首狂想曲》的首次，寫出十首鋼琴小品。克拉拉從她一位學生得悉有這批作品，寫信叫布拉姆斯寄一份給她。布拉姆斯先寄作品一一六《七首幻想曲》，再寄作品一一七《三首間奏曲》。就後者，克拉拉在信中告訴布拉姆斯：「它們令我心靈終於再有音樂生命」。

布拉姆斯則稱作品一一七是「我的悲傷的搖籃曲」，第一首便是搖籃曲，布拉姆斯並大量使用克拉拉動機。第二首表達了內心苦痛（克拉拉這麼認為），第三首充斥死亡陰影。布拉姆斯繼續創作鋼琴小品，在 1893 年陸續寄給克拉拉，就是作品一一八《六首鋼琴小品》及作品一一九《四首小品》，合成布拉姆斯晚期的二十首鋼琴小品。作品一一八第二首的《A 大調間奏曲》是當中最著名，溫婉又似是帶着遺憾。雄糾糾的《G 小調敘事曲》就像回歸布拉姆斯的早期風格，不只是作品十《四首敘事曲》，還有大家即將聽到的《F.A.E. 小提琴奏鳴曲》的諧謔曲。

F.A.E. 奏鳴曲：〈間奏曲〉

羅拔·舒曼 (1810-1856)

F.A.E. 奏鳴曲：〈諧謔曲〉

布拉姆斯 (1833-1897)

古典音樂作品絕少由多位作曲家合寫，姚阿辛卻啟發了一首在樂史留名、但很少人真正聽過的合作樂曲。1853年10月，姚阿辛將要到杜塞爾多夫探望舒曼，舒曼提議由他、迪特里奇（舒曼徒弟）、布拉姆斯合寫一首小提琴奏鳴曲，給姚阿辛來到時演奏。樂曲的核心是姚阿辛人生宗旨「自由卻孤獨」，德文 *Frei aber einsam* 的頭字母 F、A、E 三個音。迪特里奇寫第一樂章，舒曼寫第二樂章〈間奏曲〉及終曲，布拉姆斯寫第三樂章〈諧謔曲〉。

舒曼這首〈間奏曲〉是迪特里奇超過十分鐘的第一樂章後的簡短小曲，鋼琴的低音部以及小提琴頭三個音就是 F、A、E。布拉姆斯〈諧謔曲〉沒用這個動機，卻運用迪特里奇樂章的材料。此曲節奏強勁，旋律奔放，遠比其餘三個樂章有名，不時和布拉姆斯三首小提琴奏鳴曲一同演奏。

中文樂曲介紹由劉偉霖提供

| Programme Notes

Romance in C

Joseph Joachim (1831-1907)

Hungarian violin virtuoso Joseph Joachim is now usually known for his association with renowned composers. At the young age of 12, he was invited by Mendelssohn to perform in England, and a decade later, he was introduced to the circle of Robert Schumann and Clara Schumann through Brahms. Joachim was also a composer in his own right. In 1852, he published *Romance* in C that begins with a lively piano accompaniment and a gentle and wistful violin melody. In the passionate middle section, Joachim incorporates double stops to enhance the violin's technical demands. The music returns to the opening theme before coming to a contented close. In 1902, at the age of 71, Joachim recorded this piece for the then recently invented phonograph, as the only composition of his among that batch of recordings.

Romance variée, Op. 3 (excerpts)

Clara Schumann (1819-1896)

Impromptus on a Theme by Clara Wieck, Op. 5 (excerpts)

Robert Schumann (1810-1856)

Robert Schumann held a disdain for pianists who merely flaunted technical prowess in their variations on popular opera melodies and he considered those works shallow. However, this does not mean that he rejected the variation form. There are indeed variations in his early piano works, he even used the form to affirm his love for Clara, whom he later married. In 1833, Clara dedicated her *Romance variée* to Robert Schumann who then took its theme to compose *Impromptus on a Theme by Clara Wieck*. He published it at his own expense in August 1833, just in time for the birthday of Clara's father. Although the piece carries the title of impromptus, it is actually a set of variations.

It may look like that Robert Schumann took Clara's juvenile-sounding theme and wrote a more mature set of variations. The truth was that in 1830, Robert Schumann came up with this theme himself on a journey. Somehow he passed it to Clara, who later returned it to him through *Romance variée*.

In the variation marked "Lento a piacere" of *Romance variée*, Robert Schumann discovered a sequence of five descending notes: C, B-flat, A, G and F which he found could represent Clara. From then on this "Clara motif" (and its transformations) became a secret code between Robert Schumann and Clara. It appeared throughout Robert Schumann's body of compositions, not only in piano works like the *Fantasy in C*, Op. 17 or *Piano Concerto* but also in *Symphony No. 4*.

Variations on a Theme by Robert Schumann, Op. 20 (excerpts)

Clara Schumann (1819-1896)

Variations on a Theme by Robert Schumann, Op. 9 (excerpts)

Johannes Brahms (1833-1897)

Twenty years later, the conjugal life of Robert Schumann and Clara became increasingly difficult. Robert Schumann's mental illness worsened, and Clara sacrificed her music career for their family. In 1853, Clara once again composed a set of piano variations on a Robert Schumann theme, as a birthday gift to her husband. The theme was taken from Album Leaf I of *Bunte Blätter* of 1841. That Album Leaf also incorporated the Clara motif. In the spring of 1854, after an unsuccessful suicide attempt, Schumann voluntarily admitted himself to a mental asylum. And Clara, carrying their last child, was cared for by Brahms who went on to compose his own *Variations on a Theme by Robert Schumann* (Op. 9) using the same theme. Four days after Clara gave birth, Brahms presented her with this piece as a congratulatory gift.

Clara's set consists of only seven variations, with minimal alterations to the theme melody, thus maintaining its melancholic mood. Brahms, on the other hand, composed 16 variations with more diversity in melody, tempo, and character. Some variations are joyful, and the piece concludes with a mood that could be interpreted as either sorrowful or restful. Both Clara and Brahms subtly reference the theme from *Romance variée*. Clara does so in her final variation, while Brahms incorporates it in the tenth variation. At Clara's request, the two sets of variations were published together. Clara dedicated her work to "Him", referring to Robert Schumann, while Brahms dedicated his to "Her".

Variations on a Theme by Robert Schumann, **Op. 23, for 4 hands**

Johannes Brahms (1833-1897)

On the night of February 17, 1854, Robert Schumann, tormented by insomnia and voices in his head, woke up from a dream and hastily wrote down a melody that he believed was sung to him by a host of angels. In the following days, he used this melody to compose a set of variations, completing it on the day after his suicide attempt. This piece became his final work, known as the *Ghost Variations*. Yet this angelic melody was just an earlier composition of his - Robert Schumann's deranged mind had led him to believe that it was conveyed to him by angels or perhaps by Beethoven, Schubert, or Mendelssohn. Throughout her life Clara opposed making this work public, on grounds that it was created under such abnormal circumstances. As a result, *Ghost Variations* was not published until 1939, many years after Robert Schumann's death.

In 1861, Brahms composed *Variations on a Theme by Robert Schumann* (Op. 23) for piano duet on the same theme. He dedicated it to Robert Schumann and Clara's third daughter, Julie, hoping that she would play it with her mother. While Robert Schumann's *Ghost Variations* consists of five variations with similar moods, Brahms' piece contains ten variations, each with a distinct character and rhythmic pattern. Several variations are mournful, for example, the fourth variation imitates the sound of drums, and the tenth variation takes the form of a funeral march. The theme reappears towards the end, as if symbolizing Robert Schumann finding peace in death.

Three Intermezzi, Op. 117

Six Piano Pieces, Op. 118:

No. 2 Intermezzo & No. 3 Ballade

Johannes Brahms (1833-1897)

In his summer break of 1892, Brahms composed ten solo piano pieces, making his return to the genre since his *Two Rhapsodies* of 1879. Clara learned about them from one of her students and wrote to Brahms for a copy. Brahms first sent her Op. 116, titled *Seven Fantasias*, followed with Op. 117, titled *Three Intermezzi*. Regarding Op. 117, Clara told Brahms in a letter: "In these pieces I at last feel musical life stir once again in my soul."

Brahms described Op. 117 as his "cradle songs of grief," and indeed, the first piece is a lullaby and Brahms extensively incorporated the Clara motif. The second - in the view of Clara - expresses inner anguish, while the third is filled with shadows of death. Brahms composed more short piano pieces and sent them, in packages, to Clara in 1893. These included Op. 118, titled *Six Piano Pieces*, and Op. 119, titled *Four Piano Pieces*. Altogether they form a collection of twenty piano pieces from Brahms' late period. The second piece of Op. 118, the *Intermezzo in A*, is the most famous among them, exuding a gentle and melancholic quality. The assertive *Ballade in G minor* harks back to Brahms' early style, reminiscent not only of the *Four Ballades*, Op. 10, but also of the *Scherzo* in the *F.A.E. Sonata* you are about to hear.

F.A.E. Sonata: *Intermezzo*

Robert Schumann (1810-1856)

F.A.E. Sonata: *Scherzo*

Johannes Brahms (1833-1897)

Classical music compositions are usually solo efforts, but Joachim inspired a collaborative work that left its mark in music history, although very few have actually heard it. In October 1853, Joachim was about to visit Robert Schumann in Düsseldorf. Robert Schumann proposed that he, his pupil Albert Dietrich and Brahms collaborate on a violin sonata to be performed by Joachim upon his arrival. The core of the composition was Joachim's life motto, "free but lonely" (in German, "*Frei aber einsam*"), represented by the initials F, A, and E. Dietrich wrote the first movement, Robert Schumann wrote the second (*Intermezzo*) and the finale, and Brahms the third (*Scherzo*).

Robert Schumann's *Intermezzo* is a short piece following Dietrich's over ten-minute-long first movement, and the first three notes of the bass of the piano part and the violin are F, A, and E. Brahms' *Scherzo* does not use this motif but develops on material from Dietrich's movement. With its strong rhythm and uninhibited melodies, the *Scherzo* gained more popularity than the other three movements and is often performed alongside Brahms' three violin sonatas.

Chinese programme notes provided by William Lau,
English translation provided by KCL Language Consultancy Ltd.

嚴翠珠

Linda Yim

藝術策劃及鋼琴

Artistic Planning & Pianist

嚴翠珠現為香港創樂團成員，2022/23 年樂季兼為香港管弦樂團客席鍵盤首席。嚴氏先後畢業於香港浸會大學、香港演藝學院、英國皇家音樂學院及澳洲雪梨音樂學院，修畢音樂碩士，主修鋼琴演奏。她在學期間已活躍於不同形式的演奏，除獨奏演出外，更擅於伴奏及室樂合奏。嚴氏演奏足跡遍及內地、香港、台灣、日本、馬來西亞、澳洲及英國等地，曾合作的團體包括香港中樂團、香港巴赫合唱團及進念·二十面體等。嚴氏致力推廣現代音樂，經常被邀參與各地的現代音樂節。她現任教於香港浸會大學及香港大學。

Linda Yim is a core member of the Hong Kong New Music Ensemble. She joined the Hong Kong Philharmonic Orchestra as guest principal keyboard for the 2022/23 season. Yim graduated from the Hong Kong Baptist University, The Hong Kong Academy for Performing Arts, the Royal College of Music in London and the Sydney Conservatorium of Music, University of Sydney where she obtained her Master of Music Studies degree majoring in piano. Dedicated to performing in solo and chamber music recitals, Yim has performed in the Mainland, Hong Kong, Taiwan, Japan, Malaysia, Australia and the United Kingdom; and has collaborated with a variety of performing groups including the Hong Kong Chinese Orchestra, Hong Kong Bach Choir and Zuni Icosahedron. Yim is also proactive in promoting classical and modern music education and currently teaches at the Hong Kong Baptist University and The University of Hong Kong.

賴建群

Calvin Lai

藝術策劃、文本及預錄旁白

Artistic Planning, Text & Pre-recorded Narration

賴建群以古典音樂節目主持人身份為樂迷所熟悉，曾任職香港電台第四台主持及編導多年，亦經常參與策劃本港藝團和教育機構的音樂推廣計劃。他近期曾為康文署寓樂頻道、聲蜚合唱節及香港藝術節主講網上音樂導賞節目；亦為香港電台第四台、康文署音樂事務處及誼樂社的學校外展活動擔任導師，亦是香港浸會大學和香港大學專業進修學院的兼任講師。此外，賴氏亦經常擔任音樂會拍攝團隊的樂譜顧問，參與過柏林愛樂樂團、倫敦交響樂團、維也納愛樂樂團的訪港演出以及多場香港管弦樂團音樂會轉播。

Calvin Lai began his professional journey as a presenter and producer at Radio Television Hong Kong Radio 4 (RTHK), where he produced a variety of fine music programmes and contributed to cultural events. His dedication to promoting music appreciation within the community has persisted through recent projects. He served as the scriptwriter and host of the online music education video series for the Edutainment Channel of the Leisure and Cultural Services Department (LCSD) and *SingFest*, as well as the Hong Kong Arts Festival, and acted as a coach in music outreach projects for local students, collaborating with RTHK Radio 4, LCSD Music Office, and Musicus Society. He is also a part-time lecturer at both Hong Kong Baptist University and HKU School of Professional and Continuing Education. Additionally, Lai serves as a score advisor for concert broadcasts and videography productions. These include live broadcasts of concerts by Berliner Philharmoniker, London Symphony Orchestra, and Vienna Philharmonic Orchestra in Hong Kong, as well as numerous performances of the Hong Kong Philharmonic Orchestra.

游慧姿

Janet Yau

藝術策劃及監製

Artistic Planning & Producer

游慧姿為獨立製作人，近年專注策劃融合現場音樂與劇場元素的節目，使古典音樂更貼近現代觀眾。她畢業於香港中文大學音樂系，其後獲獎學金到美國加州大學洛杉磯分校（UCLA）修畢民族音樂學碩士課程，在學期間已開始從事藝術行政工作。她曾任職的機構包括：UCLA 跨文化表演中心、康樂及文化事務署、香港管弦樂團及香港藝術節等。她同時為阿根廷探戈舞者 DJ。

Janet Yau is an independent producer with a focus on unconventional music presentations that weaves together live music performances and theatrical elements, to bring classical music closer to modern audience. After graduating with a Bachelor of Arts degree in music from The Chinese University of Hong Kong, she was awarded a scholarship to study at University of California, Los Angeles (UCLA). She began working as an arts administrator while still in school. Organisations she has worked for, as full time, include UCLA Centre for Intercultural Performances, Leisure and Cultural Services Department, Hong Kong Philharmonic Orchestra, Hong Kong Arts Festival, among others. She also works as a DJ for Argentine tango milongas.

趙伯承

Patrick Chiu

導演

Director

趙伯承集指揮、舞台導演及藝術策劃於一身，積極製作嶄新的古典音樂劇場，突破傳統的表達方式及思維，為本地觀眾帶來耳目一新的體驗。近年舞台作品包括：蒙台威爾第牧歌《愛情之戰》、英文牧歌《奧莉安娜的勝利》、韓德爾《彌賽亞》、巴赫清唱劇《我心滿足》、《分岔路上·大力神》、《咖啡清唱劇》、《聖約翰受難曲》、《聖馬可受難曲》及彼高利斯《聖母悼歌》等。

Patrick Chiu is a conductor, stage director and programme curator. He is dedicated to producing brand-new classical music theatre productions, bringing a broader theatrical context to the local audience. Recent fully staged productions include Monteverdi's *Madrigals of War and Love*, English madrigals *The Triumphs of Oriana*, Handel's *Messiah*, Bach's *Ich habe genug*, *Coffee Cantata*, *Hercules at the Crossroads*, *St. John Passion* and *St. Mark Passion*, and Pergolesi's *Stabat Mater*.

謝徵燊

Mousey Tse

燈光設計

Lighting Designer

謝徵燊為眾聲喧嘩成員、香港演藝學院兼職講師，同時為自由身燈光設計師、製作經理。謝氏曾與多個藝術團體合作，包括：西九文化區、香港藝術節、香港話劇團及香港舞蹈團等。他於香港浸會大學獲文學士學位；再於香港演藝學院修讀燈光設計，獲藝術學士學位。在學期間，他獲獎學金到法國 Domaine de Boisbuchet 修讀聲音及空間課程，並赴布拉格舞台設計四年展交流。2021 年，謝氏夥拍蔓延工作室，與香港國際攝影節聯合策劃衛星展覽《臨河穿界》，並與音樂人崔展鴻，以音樂影像作品《黑林白川》參展其中。

A member of Heteroglossia, Mousey Tse is a freelance theatre lighting designer and production manager while serving as a part-time lecturer at The Hong Kong Academy for Performing Arts (HKAPA). He has worked with a wide range of arts organisations including West Kowloon Cultural District, Hong Kong Arts Festival, Hong Kong Repertory Theatre, Hong Kong Dance Company, among others. He graduated from the Hong Kong Baptist University with a Bachelor of Arts and from the HKAPA with a Bachelor of Fine Arts (Honours) in Theatre Lighting Design. In 2021, Tse collaborated with Synesthesia and Hong Kong International Photo Festival to host the multimedia exhibition “Lam The River, Tsuen The Border”, in which the music video “黑林白川” with video by Tse and music by Tsui Chin Hung was featured.

黃大徽

Dick Wong

創作演員

Devising Performer

於出版界變節的新聞系畢業生，黃大徽既舞且演，亦導亦編。自 2006 年開始，以《B.O.B.*》（2005）、《1+1》（2009）及《Tri_K》（2010）巡演歐亞多個城市。近作包括《春之祭》（2016）、《六種震動》（2019）、《我見》（2019）、《我和你》（2021）及《MMXXII》（2022）。2018 年，黃氏獲頒香港藝術發展局藝術家年獎（舞蹈）。除舞台作品外，他亦致力於創作研究，曾合作的團體包括城市當代舞蹈團、進念二十面體、香港舞蹈聯盟及不加鎖舞蹈館等。

A graduate of Journalism, Dick Wong left the publishing industry to pursue a career in contemporary dance and theatre. Since 2006, he toured extensively in Europe and Asia with *B.O.B.** (2005), *1+1* (2009) and *Tri_K* (2010). Recent works include *The Rite of Spring* (2016), *We Are Now Six* (2019), *I See* (2019), *U & I* (2021) and *MMXXII* (2022). Named Artist of the Year (Dance) of the Hong Kong Arts Development Awards 2018, Wong is also an avid practitioner in creative research projects and has collaborated with City Contemporary Dance Company, Zuni Icosahedron, Hong Kong Dance Alliance and Unlock Dancing Plaza, among others.

羅乃新

Nancy Loo

客席鋼琴

Guest Pianist

羅乃新藝術成就不凡，且多才多藝，既是鋼琴演奏家，又是電台節目主持、演員、作家及教育工作者。羅氏曾與歐美和亞洲多個樂團合作，亦活躍於本地音樂節及音樂活動，現為「LENK 四重奏」之成員。除現場演出外，羅氏亦錄製過不少唱片。她現任教於香港演藝學院、香港浸會大學、香港中文大學及香港大學，為香港電台第四台主持音樂節目《自投羅網》和《親親童樂日》。自 2012 年起，她經常到訪監獄，以音樂幫助在囚人士更生。

Nancy Loo is one of the most versatile artists in Hong Kong, being pianist, radio programme host, actress, writer and educator all in one. Loo has performed in recital and chamber music concerts, and with orchestra in concertos in Europe, North America and Asia. She also appears frequently in festivals and events on the local music scene. She is currently a member of the "LENK Quartet". Apart from stage performances, Loo is active in the recording studio. She currently teaches at The Hong Kong Academy for Performing Arts, Hong Kong Baptist University, The Chinese University of Hong Kong and The University of Hong Kong. Loo is the host of the music programmes "Cantilena" and "Children's Corner" at Radio Television Hong Kong Radio 4. She has been a volunteer to inmate rehabilitation since 2012, where she pays frequent visits and teaches music in the prisons.

蔡君楊

Brian Choi

客席小提琴

Guest Violinist

蔡君楊活躍於獨奏及室樂演奏，曾在多項國際比賽屢獲殊榮，包括 2018 年誼樂社年青音樂家招募的優勝者及 2017 年美國哈德遜河谷愛樂弦樂比賽冠軍，同年亦獲得紐約國際藝術家協會（小提琴）冠軍。蔡氏曾為美國匹茲堡交響樂團、波士頓愛樂、香港管弦樂團客席樂師，以及誼樂社年青演奏家。蔡氏於波士頓新英倫音樂學院完成學士及碩士學位課程，師隨保羅·比斯及唐納德·韋勒斯坦。他現居香港，為香港弦樂團首席、馬勒樂團（香港）首席及香港歌劇院樂團副首席。

Born and based in Hong Kong, violinist Brian Choi has won numerous international competitions, including the winner of the Musicus Society's Young Artist Audition programme in 2018, first prize winner of the Hudson Valley Philharmonic String Competition in 2017, and the first prize winner of New York International Artists Association in 2017. Choi is an avid violin soloist, chamber musician as well as pedagogue. He has worked as a guest violinist of Pittsburgh Symphony Orchestra, Boston Philharmonic Orchestra and Hong Kong Philharmonic Orchestra and Musicus Society Young Artist. He completed a bachelor's degree and master's degree at the New England Conservatory in Boston, where he studied with Paul Biss and Donald Weilerstein. He is currently the concertmaster of the Hong Kong String Orchestra, Gustav Mahler Orchestra (Hong Kong) and associate concertmaster of Opera Hong Kong Orchestra.

陳樂詩

Chan Lok Sze

製作經理

Production Manager

陳樂詩現為香港自由身舞台管理及項目製作工作者。近期合作之創作人及團體包括：Ivana Music Limited 《粉紅畫布 — 藝術展音樂會》、大館表演藝術季：SPOTLIGHT- 周耀輝 X 鄧慧中《從什麼時候開始》、美聲匯《瘋流派對》、No Discipline Limited《桑莉吟》、yucolab 吳子昆《物化》(香港故宮專題展覽)、鄧樹榮戲劇工作室《受辱記》及《馬克白的悲劇》(2019 年內地巡演)。

Chan Lok Sze currently works as a freelancer in stage and event management. Her recent collaborations include *The Pink Canvas Exhibition Concert* by Ivana Music Limited, *Since When* by CHOW Yiu Fai X Joyce TANG in SPOTLIGHT: A Season of Performing Arts at Tai Kwun, *The Merry Party* by Bel Canto Singers, *Somnium* by No Discipline Limited, *Objectification* (Thematic Exhibition at Hong Kong Palace Museum) by Ng Tsz-kwan, yucolab, *The Rape of Lucrece* and *The Tragedy of Macbeth* (Mainland Tour 2019) by Tang Shu-wing Theatre Studio.

資料由表演者提供
Information provided by the artists

創作及製作人員

Creative & Production Team

藝術策劃

Artistic Planning

嚴翠珠

Linda Yim

藝術策劃及文本

Artistic Planning & Text

賴建群

Calvin Lai

藝術策劃及監製

Artistic Planning & Producer

游慧姿

Janet Yau

導演

Director

趙伯承

Patrick Chiu

燈光設計

Lighting Designer

謝徵樂

Mousey Tse

製作經理

Production Manager

陳樂詩

Chan Lok Sze

執行舞台監督

Deputy Stage Manager

盧子晴

Lo Tsz Ching

助理舞台監督

Assistant Stage Manager

劉世偉

Lau Sai Wai

舞台技師

Stage Crews

戚舜堯

Chik Shun Yiu

黃俊龍

Wong Chun Lung

譚溢穎

Tam Yat Wing

製作電機師

Production Electrician

梁景欣

Leung King Yan

燈光技師

Light Crews

江少傑

Kong Siu Kit

林琬頤

Lam Yuen Yee

現場混音師

Sound Engineer

馮聯超

LC Fung

化妝

Make-up

張芷澄

Gisele Cheung Chi Ching @Gisele Make Up

小桔

Cheung Yuen Hin @Gisele Make Up

英文字幕翻譯

English Subtitles Translation

林玥臻

Gloria Furness

字幕控制

Surtitle operator

廖芍然

Liu Cheuk Yin

演出 Cast

鋼琴

Piano

創作演員

Devising Performer

預錄旁白

Pre-recorded Narration

客席鋼琴

Guest Pianist

客席小提琴

Guest Violinist

嚴翠珠

Linda Yim

黃大徽

Dick Wong

賴建群

Calvin Lai

羅乃新

Nancy Loo

蔡君楊

Brian Choi

謝謝蒞臨欣賞「心言：布拉姆斯、姚阿辛及舒曼伉儷」。若你對這場演出或康樂及文化事務署的文化節目有任何意見，請填寫電子表格 <https://bit.ly/3X67h3u>。你亦可將意見電郵至 cp2@lcsd.gov.hk，或傳真至 2721 2019。

電子表格 E-form



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