

黃曉藍  
與  
李巧靈  
鋼琴演奏會



*Kimmie Wong  
& Jacqueline Li*

7:30p.m.

10 May 2002 (Fri)

*Piano Recital*

*Lee Hysan Concert Hall  
Esther Lee Building  
Chung Chi College  
The Chinese University  
of Hong Kong*

*Free Admission and Free Seating*

D. Gwilt - Verse II

J. Haydn - Sonata in Eb, Hob XVI:52

F. Chopin - Ballade No.1 in g minor Op.23

F. Mendelssohn - Variations sérieuses Op.54

L. van Beethoven - Sonata in f minor "Appassionata" Op.57

J. Turina - Danzas fantásticas - "III Orgia"

F. Mendelssohn - Andante con Variazioni Op.83a  
(four hands)



各位觀眾：

爲了讓大家對這次演出留下美好印象，請切記在節目開始前關掉鬧錶、傳呼機和手提電話的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食或吸煙，多謝合作。

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## Programme

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David Gwalt                                      *3 Verses for Piano: Verse II*  
Jacqueline Li

Joseph Haydn                                   *Sonata 62, Hob. XVI:52 in Eb*  
   *Allegro*  
   *Adagio*  
   *Finale: Presto*  
Kimmie Wong

Fredrick Chopin                                *Ballade No.1 in g minor Op.23*  
Jacqueline Li

Felix Mendelssohn                             *Variation Sérieuses Op.54*  
Kimmie Wong

----- Intermission for 10 minutes -----

Ludwig van Beethoven                        *Piano Sonata in f minor “Appassionata” Op.57*  
   *Allegro assai*  
   *Andante con moto –*  
   *Allegro ma non troppo – Presto*  
Jacqueline Li

Joaquin Turina                                   *Danzas fantasticas “III Orgía”*  
Kimmie Wong

Felix Mendelssohn                             *Andante con Variazioni Op.83a*  
Kimmie Wong and Jacqueline Li



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慢板  
終曲：急板  
黃曉藍

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黃曉藍及李巧靈



## **Wong Hiu Lam, Kimmie**

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Kimmie Wong is a year 2 music student in the Chinese University of Hong Kong. She started learning piano at the age of six. She studied piano with Miss Teresita Botelho and is now studying with Mr. Raymond Young. During her secondary school education she participated actively in the Hong Kong Schools and Speech and Music Festival and won a number of prizes. She won the first prizes with honors in the Advanced Chinese Composer Piano Solo and the Haydn Sonata Classes.

In the University, besides majors in piano, she also studied Zheng with Mr. So Chun Bo last year and is now studying harpsichord with Dr. David Chung. Wong learns Javanese Gamelan ensemble with Professor John Lawrence Witzleben and piano duet (four-hands) with Doctor Mary Wu. She played in chamber music master class by Geoffrey Pratley in April 2002.

Wong is the holder of Advanced Certificate with Distinction by the Royal School of Music and ATCL by the Trinity College of London. She received a number of scholarships including the S.C. Leung Music Prize, Sir Edward Youde Memorial Scholarship, Kai Chong Tong Scholarship and Jackie Chan Scholarship.

## **黃曉藍**

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黃曉藍現為香港中文大學音樂系二年級學生。她六歲開始習琴，曾隨包黛絲老師學習，現師從楊習禮先生。中期時期的她多次參加校際音樂節比賽，屢獲殊榮，曾獲得中國作曲家鋼琴深造組及海頓奏鳴曲組的榮譽冠軍。

在大學學習期間，黃氏除主修鋼琴外，也曾隨蘇振波老師學習古箏，現則隨鍾裕森博士學習古鍵琴。她亦隨韋慈朋教授學習印尼爪哇樂器合奏及隨吳美樂博士學習鋼琴二重奏（四手聯彈）。二零零二年四月，她在 Geoffrey Pratley 主講的室內樂大師班中演奏。

黃氏已以優等成績考獲英國皇家音樂學院高級文憑，並取得英國聖三一音樂學院的演奏文憑。她先後獲得梁小初音樂獎、尤德爵士紀念獎學金、繼昌堂獎學金及成龍獎學金。



## **Li Hau Ling, Jacqueline**

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Jacqueline Li Hau Ling was born in Hong Kong and started to learn piano at 4. She is a year 2 student in the Music Department of the Chinese University of Hong Kong. She is major in piano (under Prof. David Gwilt), minor in Cantonese opera (under Ms. Wong Yee Man) and cello. On the other hand, she studies chamber music under the instruction of several professors in the department, such as Prof. McClellan for piano trio, Dr. Mary Wu for piano duet and quartet, Prof. Olsen for viol consort. Miss Li has passed in the Trinity College A Mus TCL and the advance certificate for cello in the ABRSM.

Miss Li participated in the Hong Kong School Music Festival and won a numbers of awards. Besides playing as a soloist, Miss Li also active in different kinds of music performance. She was the principal of double bass and cello in the North District Philharmonic Orchestra and the Shatin Philharmonic Orchestra. Since 1998, she was appointed as the piano accompanist for Hong Kong Chorus and the keyboardist for Hong Kong New Philharmonic Orchestra. In 1999, she visited Vienna and Salzburg with Hong Kong Chorus under the direction of Maestro Henry Shek. In 2000, she played the piano accompaniment in the rehearsals and the keyboard part in the orchestra for the live performance of the legendary musical *West Side Story* in Hong Kong. In 2001, she was the featured soloist in a concert with Hong Kong New Philharmonic Orchestra, under the baton of Maestro Shek. She played in chamber music master class by Geoffrey Pratley in April 2002.

## **李巧靈**

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李巧靈生於香港，自四歲起學習鋼琴，現為香港中文大學音樂系二年級生，主修鋼琴（師隨紀大衛教授），副修粵曲（師隨黃綺雯小姐）及大提琴。此外，亦曾在多位教授指導下研習室樂，如隨麥嘉倫教授研習鋼琴三重奏；吳美樂博士研習鋼琴二重奏及四重奏，歐信姬教授研習古提琴合奏等。李氏已考獲聖三一音樂學院 A Mus TCL 及英國皇家音樂學院大提琴高級文憑。

李氏自小就多次參加香港學校音樂節比賽，屢獲殊榮。除獨奏外，李氏亦積極參與不同類型的演出，如曾任北區管弦樂團及沙田管弦樂團的大提琴及低音大提琴首席，及現任香港青年交響樂團大提琴手；自一九九八年起李氏亦為香港合唱團擔任鋼琴伴奏及為香港新愛樂交響樂團擔任鍵盤手。一九九九年，在音樂總監石信之先生帶領下隨合唱團出訪維也納及薩爾斯堡；二零零零年在〈夢斷維港〉音樂劇擔任採排鋼琴伴奏及正式演出時之樂隊鋼琴手，而二零零一年時更於樂團之〈彩雲追月〉音樂會中擔任鋼琴獨奏。她於二零零二年四月在 Geoffrey Pratley 主講的室內樂大師班中演奏。



### David Gwilt (1932-)

#### *3 Verses for Piano: Verse II*

Scottish composer David Gwilt was born in Edinburgh, he learnt violin, viola, piano and harpsichord when he was young. He tried to compose when he was a student. While he was studying in Cambridge University, he was appointed as the principal viola of the National Youth Orchestra of Great Britain. After the graduation, he became a teacher, musicians, conductor, and of course, a composer.

In 1970, Gwilt was hired as a lecturer of the Music Department in the Chinese University of Hong Kong, and proposed to be the department head in 1971. He was the department head of the Music Department of the CUHK for 21 years until his retirement in 1992. Even retired as department head, Gwilt is still teaching in the CUHK until the present time and seems he is tireless on teaching! Gwilt is the key person on the rapid development of the Music Department of CUHK in these years. Numbers of Hong Kong composer were Gwilt's pupil, such as the present department head of the Music Department of the CUHK, Prof. Chan Wing Wah etc. Six year after the retirement, Gwilt was honored the title Emeritus Professor of Music by the CUHK finally.

Besides teaching at the CUHK, Gwilt is active in music making. He has been the chairman of number of music-related organization, such as the Music Committee in the Council of Performing Arts, the Jockey Club Trust Fund for Music etc. He also gives numbers of programme in the RTHK (include the long life "Piano Exam"), and wrote on music for different local newspaper, and programme notes for different concerts.

David Gwilt has a number of works, includes solo pieces for different instruments, chamber music, orchestral music, large-scale choral music and even Chinese orchestral music. However, piano works only has a very small proportion in his work list, although he is the regional consultant of the ABRSM (piano exam). *3 Verses for Piano* was composed in 1988 and commissioned by the RTHK. He was invited to be the accompanist for one of the Artist-of-the-Month of RTHK, to make the programme more variety, Gwilt was commissioned to compose three new piano pieces for the three concerts, and as a result the *3 Verses for Piano* written in notes rather than words were composed. Prof. Liang Mao-chun from Central Conservatory, Beijing, commends *3 Verses* that "with obvious sense of modern, full of energy and the feeling of movement, can make the people think of the rhythm of the modern life in Hong Kong".

The *Verse II* will be played tonight. The marking on the score is "freely, and with great expression". This verse formed by four passages and a short coda. Each part is begun with a chord. There is no bar line on the score, also there is no clear instruction on the rhythm, pianist has an extreme freedom on interpretating the poetic inside the music.



### **Joseph Haydn (1732-1809)**

#### **Sonata 62, Hob. XVI:52 in Eb**

**Allegro**

**Adagio**

**Finale: Presto**

German musicology Anthony van Hoboken cataloged Haydn's work in 1957 and he came up with 52 piano sonatas. Christa Landon cataloged Haydn's work in 1976-1980 and came up with 62 piano sonatas. No matter how many piano sonata did Haydn compose, the Piano Sonata in Eb Major No.52, or, No.62, should be the last piano sonata by Haydn with no doubt.

This last piano sonata has three movements. A powerful chord started the energetic first movement. After the announcement of first subject, the nicknamed "music box" motive appeared in the left hand passage. The second movement is a very expressive adagio in ternary variation form in E with the B section being in the key of e minor. The five solo Gs in a row make fake the third movement in Eb major as in e minor, the thundering passages can totally excite the pianist and the audience. The third movement is sonata form and the identical chords end the first and third movements.

### **Fredrick Chopin (1810-1849)**

#### **Ballade No.1 in g minor Op.23**

Chopin composed four ballades in his life between the years 1831-1842. All four ballades are triple time (No.1 6/4, No.2-4 6/8), and inspired by the works by Polish poet Adam Mickiewicz (1798-1855).

Chopin started the composition of the *Ballade No.1 in g minor* in the spring of 1831. During his tour abroad in autumn, Poland was occupied by Russia, and he was forced to exile to France. After the four years of exile, he finished the *Ballade No.1*.

*Ballade No.1* is based on the poem *Konrad Wallenrod* by Mickiewicz. The poem is a story about a patriotic hero in the medieval age. Obviously, this piece is the projection of the patriotic passion of Chopin on the tragic destiny of his motherland, and maybe that is why Chopin ranked this work at the highest reputation.

The music started with a dramatic introduction, two subjects in contrast are announced one by one (critics commend that the structure of ballade is quite similar to sonata-form). The music demonstrates the typical emotion expression by Chopin. The 'endless' ending build up the tension to the peak. This is the best piece for demonstrating the style of romanticism.

### **Felix Mendelssohn**

#### **Variation Sérieuses Op.54**



Mendelssohn composed *Variation Sérieuses* in 1841. Although the music was titled as *Sérieuses*, the music is not that serious actually. The title on one hand showed a tribute to Beethoven (the variation show a strong influence from Beethoven's *Variation in c minor*), on the other hand is it a reaction against the contemporary trend that is 'not serious enough', or it should be the lack of solemn, dignified, or concerned with matters of importance in the contemporary music in his time. *Variation Sérieuses* is formed with seventeen variations and a coda. Just like Beethoven's *Variation in c minor*, every variation is short but powerful, the technique of variation is not focus on the melodic arrangement but the subtle change of chords. The music is highly demanding on the technique of the pianist. French pianist Alfred Cortot, the first pianist who record the piece, commended the last variation of the piece is a 'witches' Sabbath'.

### **Ludwig van Beethoven (1770-1827)**

#### **Piano Sonata in f minor "Appassionata" Op.57**

**Allegro assai**

**Andante con moto –**

**Allegro ma non troppo – Presto**

Beethoven's *Appassionata* is the best among the thirty-two piano sonatas. From the composing technique to the piano performing technique, all of these make this sonata different. *Appassionata* was composed in 1805, dedicated to Count Franz von Brunswick. The title *Appassionata* was imposed by the Hamburg publisher August Cranz, however this makes no help for people to understand the music, but limited the interpretations of this masterpiece.

The first subject in the first movement is formed by broken chord and the contrasting second subject is a songlike melody. The second movement in Db major started with the chorale like theme and followed by the three variations: first one is syncopated; second one is dominated by left hand, third one is full of demisemiquaver figuration, and the repeat of the theme ended this movement. The diminished 7<sup>th</sup> chord at the end of the second movement is the bridge to the third movement, after the contrapuntal development, the music towards silence. The sudden recapitulation brings to the *Presto* and gives the music a grand ending.

### **Joaquin Turina (1882-1949)**

#### **Danzas fantásticas "III Orgía"**

Spanish composer Joaquin Turina was born in Seville. He was famous as a composer and pianist at his born place when he was young. He arrived Madrid when he was 20, and started his study in Real Conservatorio Superior de Música. He entered Schola Cantorum, Paris when he was 23, in Paris he studied piano under Moritz Moszkowski and studied theory under Vincent d'Indy. Manuel de Falla (1876-1946) and Isaac Albéniz (1860-1909) had great influence on Turina's composition: the previous one inspired Turina's nationalist style, the later one encouraged Turina's reference from Spanish pop music.



*Danzas fantásticas* (Fantastic Dances) *Op.22* was composed in 1920, original scored for orchestra and piano, and it was arranged for piano solo. The piece include three movements: *Exaltación* (Ecstasy), *Ensueño* (Daydream) and *Orgía* (Orgy). The music is written in typical Spanish style. The final movement *Orgía* is wild with a raging beat which depicts the excitement of a Spanish orgy.

### **Felix Mendelssohn**

#### ***Andante con Variazioni Op.83a***

Mendelssohn finished the piano duet *Andante con Variazioni Op.83a* in 1844, actually that is an extension of the piano solo version (op.83), from five variations to eight.

As the solo version, the music started with the theme in B-flat major in the tempo *Andante*, the first half of theme is played by the low part and then the high part play the rest; the low part plays the melody part of the first variation, with the accompaniment of dotted rhythm pattern by high part; second variation is full of triplet; third variation is dominated by low part, the high part accompanies it with running passage; the music for high and low part are exchanged in the fourth variation, and the melody is hidden in the inner voice of the chords in low part; fifth variation is syncopated; sixth variation modulated from B-flat major to g minor, a four-note motive which similar with Beethoven's famous 'knocking by destiny' motive occur in the low part frequently, the music played by high part is dramatic and contrasting; seventh variation is contrapuntal and in Baroque style, it seems like a tribute to J.S.Bach, the favorite composer of Mendelssohn. The music change from 2/4 time to 6/8 time in the eight variation, and modulated to b-flat minor, the mood is rude and exciting, the thundering sequences bring out the climax of the music, and it gradually calm down. A dominant 7<sup>th</sup> chord with thermata do not have the resolution to form a cadence, but the real coda is introduced, the elements from the theme repeat in the coda, another climax is reached. The music finally ends in a glorious and brilliant atmosphere.

English Translation of Program Notes:

Leon Chu (Gwilt, Haydn, Chopin, Mendelssohn, Beethoven)

Leon Chu, Grace Chan (Turina)



### 紀大衛 (1932-)

#### 鋼琴詩韻三篇：第二篇

蘇格蘭作曲家紀大衛生於愛丁堡，曾習小提琴，中提琴，鋼琴，古鍵琴。學生時代已開始作曲。在劍橋大學修讀音樂期間曾於英國國家青年樂團中提琴首席。畢業後曾任教師，樂手，指揮，當然包括作曲。

1970 年獲聘為香港中文大學音樂系講師，翌年升為系主任，並擔任此職二十一年，直至 1992 年退休。退下系主任一職後，紀大衛仍留校任教至今，可謂誨人不倦。中大音樂系的迅速發展，紀大衛居功厥偉。本地不少作曲家都是其弟子，如現任中大音樂系系主任陳永華等。退休六年後，終獲中大頒發榮休音樂講座教授之名銜。

除中大教職外，紀大衛亦活躍於本港的音樂界，如曾擔任多個與音樂有關組織的主席，如香港演藝發展局音樂委員會及香港賽馬會音樂基金。他亦曾在香港電台主持不同節目(包括長壽的<鋼琴考試講座>)，也曾替本地報章撰寫樂評及不同音樂會撰寫樂曲介紹。

紀大衛作品甚豐，有各種器樂獨奏曲，室樂作品，管弦樂，大合唱甚至中樂大合奏，但身為英國皇家音樂學院鋼琴考試均香港區顧問，他的鋼琴作品產量卻不多。<鋼琴詩韻三篇>寫於 1988 年，當時紀大衛應邀為第四台的每月演奏家擔任鋼琴伴奏，電台遂順道委約紀大衛為三星期的三場音樂會撰寫共三首小型樂曲，於是寫了這部共三首用音符寫成的詩篇。中央音樂學院的梁茂春教授形容樂曲“帶有明顯的現代氣息，充滿活力和流動感，使人聯想到香港的現代生活節奏”。

是次演奏的為第二首。樂譜上有“自由地及極有感情”之指示。樂曲由四大段落和一個小尾聲組成。每段都由一個和弦開始。沒有小節線及節奏的指示，鋼琴家有極大空間發揮樂曲當中的詩意。

### 海頓 (1732-1809)

#### 降 E 大調鋼琴奏鳴曲 Hob. XVI: 52

快板

慢板

終曲：急板

德國音樂學者霍柏根在 1957 年為海頓整理作品目錄時有 52 首鋼琴奏鳴曲，蘭登在 1976-80 年整理的目錄卻有 62 首。無論如何，這首分別列為第五十二首及第六十二首的降 E 大調鋼琴奏鳴曲是海頓最後一首鋼琴奏鳴曲卻是無容置疑的。



這首最後的鋼琴奏鳴曲共分三個樂章。有力的和弦段落開始了活力澎湃的第一樂章，第一主題之後諺稱為‘音樂盒’的主題在左手出現。第二樂章是三段變奏曲式，是充滿感情的慢板，e 小調的 B 段落包圍在兩段 E 大調的段落之中。一連五個 G 音把降 E 大調的第三樂章裝成 e 小調似的，風暴似的樂句使鋼琴家和聽眾無不感到刺激萬分，這個同樣是奏鳴曲式的樂章最後完結在與第一樂章一模一樣的兩個和弦之上。

### **蕭邦 (1810-1849)**

#### **g 小調第一敘事曲 作品編號 23**

蕭邦一生共創作了四首敘事曲，創作於 1831-1842 年間。這四首作品都是三拍子的(第一首 6/4 拍子，第二至四首 6/8 拍子)，題材則來自波蘭詩人麥基域茲(1798-1855)的作品。

蕭邦於 1831 年春天開始創作其 g 小調第一敘事曲，秋天時於國外演出途中，得悉家鄉波蘭已遭俄羅斯侵佔，從此被逼旅居法國。在流亡國外四年後終於完成第一敘事曲。

第一敘事曲靈感來自麥基域茲的詩作<康納德·華倫洛德>，該長詩講述一個以中世紀為背景的愛國英雄事蹟。不難看出，蕭邦把對國家淪陷的悲慟之情，都投入都這首作品之中，也難怪蕭邦自己對這首作品評價最高。

樂曲以一個戲劇性的序奏開始，兩個互相對比的主題輪流出現(有論者認為蕭邦的敘事曲結構上實與奏鳴曲式甚為相似)。樂曲展示了典型的蕭邦式激情，欲斷未斷的漫長尾聲，把音樂的張力推到極致。這樂曲絕對是浪漫樂派的代表作。

### **孟德爾頌 (1809-1847)**

#### **嚴肅變奏曲 作品編號 54**

孟德爾頌在 1841 年寫成的嚴肅變奏曲在音樂上其實未必不如題目所言般嚴肅，以嚴肅為題，除了對貝多芬致敬外(此曲實有強烈的貝多芬 c 小調變奏曲的影響)，也是對當時音樂界“不夠嚴肅”，也許應說音樂上缺乏莊嚴、尊貴，未能言之有物的風氣作出抗衡。

嚴肅變奏曲由十七個變奏及一個尾聲組成。就象貝多芬的 c 小調變奏曲一樣，每個變奏都是短小有力的，而變奏技巧運用的重點亦不在旋律的改寫而在和弦的轉換。樂曲對演奏者技巧有極高要求，首位為此曲錄音的法國鋼琴家柯托就把最後一個變奏戲稱為“女巫的午夜祭禮”。

### **貝多芬 (1770-1827)**

#### **f 小調鋼琴奏鳴曲 作品編號 57 <熱情>**

很快的快板

流暢的行板 –



## 不太快的快板 – 急板

貝多芬的〈熱情奏鳴曲〉是三十二首鋼琴奏鳴曲中最突出的一首。從作曲技巧以至對鋼琴彈奏技巧上，這首奏鳴曲都顯得與別不同。〈熱情奏鳴曲〉於 1805 年寫成，樂曲題獻予布倫斯域克伯爵。標題〈熱情〉由漢堡出版商卡蘭茲所加，然而這並未幫助他人理解此樂曲，反而限制了演繹這首極具深度的傑作。

第一樂章的第一主題由分解和弦組成，與之對比的第二主題則是一個如歌的優美旋律；降 D 大調的第二樂章由聖詠似的主題及三個變奏：切分音的第一變奏；由左手主導的第二變奏；通篇三十二分音符的第三變奏，及重複的主題構成。樂章結尾的減七和弦直接將樂曲帶到第三樂章。經過發展部的對位段落，樂曲漸漸步向寂靜。突然出現的再現部以急板的速度氣勢磅礴地完結了整首樂曲。

## 屠林納 (1882-1949)

### 幻想舞曲 作品編號 22: 第三樂章 狂歡

西班牙作曲家屠林納生於西維爾。年少時已成為在出生地聞名的作曲家及鋼琴家。20 歲時到首都馬德里，在皇家高等音樂學院學習。23 歲到巴黎的 Schola Cantorum 音樂學校，隨莫索夫斯基學習鋼琴，及丹第學習樂理。

法雅(1876-1946)與阿爾班尼斯(1860-1909)對屠林納的音樂創作有莫大影響，前者啟發了屠林納的民族風格，後者則鼓勵了屠林納對西班牙流行音樂素材的參考與運用。

在 1920 年寫成的〈幻想舞曲〉(作品編號 22)原為樂隊而作，後改篇成鋼琴獨奏曲。樂曲共分三個樂章：〈狂喜〉，〈狂想〉，〈狂歡〉。

樂曲帶有典型的西班牙風格。終樂章〈狂歡〉音樂熱情奔放，節奏狂野，生動表達出西班牙人在狂歡節慶盡情玩樂的熱鬧場面。

## 孟德爾頌 (1809-1847)

### 行板與變奏 作品編號 83a

孟德爾頌在 1844 年首完成的四手聯彈“行板與變奏”(作品編號 83a)，乃根據 1841 年寫成的鋼琴獨奏版本(作品編號 83)擴展而成，由原先五個變奏增至八個。

一如獨奏版本，樂曲以降 B 大調的行板主題開始，主題前半部由低聲部先奏出，再由高聲部完結；隨後低聲部奏出第一變奏的旋律部份，高聲部則以一跳躍的節奏附和；第二變奏以三連音節奏貫穿；第三變奏由低聲部奏出，高聲部則彈出急速的樂句；高低聲部的角色在第四變奏中對調，而主題素材隱藏在低聲部的和弦內部之中；高低聲部以切分節奏帶出激動的五變奏；第六變奏從降 B 大調轉調到 g 小調，一個酷似貝多芬著名的“命運叩門”主題的四音動機在低聲部蹣跚徘徊，高聲部的變奏則以戲劇性的對比樂句展現，時而吶喊，時而嘆息；



第七變奏以巴羅克式的對位手法組成一個複調織體的變奏，似是孟德爾頌對其敬重的巴赫的小小致敬。第八變奏由之前的 2/4 拍子變成 6/8 拍子，並且轉調到降 B 小調，音樂變得粗暴激昂，旋風式的模進樂句將樂曲情緒帶至高峰，激情漸漸平服之時，主題以原速行板在高聲部悄悄重現，之後主題分解成高低聲部之間的緊密對答。延長了的屬七和弦的出現並未帶來樂曲的終結，卻帶出了真正的快板尾聲，主題素材以 12/8 拍子緊湊地反復出現，樂曲情緒再度推上高潮，最後在一片輝煌雄偉之聲中結束。

中文樂曲介紹:

朱振威 (紀大衛, 海頓, 蕭邦, 孟德爾頌, 貝多芬)

朱振威, 陳以恆(屠林納)



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化妝：邵天慈

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