

32



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安潔拉·休伊特鋼琴演奏會

Angela Hewitt
Piano Recital

13.2.2004

香港大會堂音樂廳
Hong Kong City Hall Concert Hall

安潔拉·休伊特

鋼琴演奏會

Angela Hewitt

Piano Recital

演出長約 1 小時 50 分鐘，包括一節 15 分鐘中場休息
*Running time: approximately 1 hour and 50 minutes,
including a 15 minute interval*

節目詳情

For programme details

Page 14 頁

為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手錶、無線電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS.

Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

安潔拉·休伊特：當代頂尖巴赫鋼琴家

自1985年贏得多倫多國際巴赫鋼琴大賽，安潔拉·休伊特即憑着音樂造詣和超卓技巧，瘋靡世界萬千樂迷。

生於音樂世家的休伊特，三歲習琴，四歲公開演奏，五歲贏得生命中首個獎學金，九歲在多倫多皇家音樂學院舉辦首場獨奏會，並於1964至1973年入讀該院；及後入讀渥太華大學，師從法國鋼琴家尚－保羅·塞維拉，獲音樂學士學位。

休伊特是當今首屈一指的巴赫演繹者：她自1994年開展她的十年計劃，灌錄巴赫所有重要鍵盤作品；2000年更在加拿大、美國、英國、德國演奏巴赫全套「十二平均律

曲集」，翌年憑《巴赫改編曲》贏得加拿大朱諾獎最佳古典唱片（個人／室樂組）。

休伊特演奏曲目廣泛，由巴赫到當代作品，無所不包，灌錄的唱片包括格拉納多斯、梅湘以及最近的拉威爾全集；曾與美、加、澳等各個頂尖樂團和日本愛樂樂團合作演出。

為維護「現場演奏」的傳統，休伊特與五位鋼琴家成立「鋼琴六人組」，致力將音樂帶到加拿大鄉郊地區。1995年，休伊特獲渥太華大學頒授榮譽博士學位，1997年獲頒「渥太華榮譽市民之鑰」，2002年獲加拿大政府頒授勳章。



Angela Hewitt: The Bach pianist of our time

Since her triumph in the 1985 Toronto International Bach Piano Competition, Angela Hewitt has captivated and charmed audiences around the world with her musicianship and virtuosity.

Angela Hewitt was born into a musical family beginning her piano studies at the age of three, performing in public at four, and a year later winning her first scholarship. At nine, she gave her first recital at Toronto's Royal Conservatory of Music where she studied from 1964 to 1973 and then went on to study with French pianist, Jean-Paul Sevilla, at the University of Ottawa, where she gained her Bachelor of Music.

Internationally acknowledged as the leading Bach pianist of our time, in 1994 she embarked on a ten-year project to record all of the major keyboard works by Bach. During 2000 she gave complete performances of the 48 *Préludes* and *Fugues* in Canada, the US, England and Germany and in 2001 her CD recording of *Bach Arrangements* won a Juno Award in Canada for the Best Classical Album (Solo or Chamber Ensemble).

Angela Hewitt's repertoire is vast, ranging from Bach to the contemporary. Her discography also includes CDs of Granados, Olivier Messiaen, and most recently, the complete solo works of Ravel. She has performed with orchestras across the US, with the Japan Philharmonic, and with every major orchestra in Canada and Australia.

Dedicated to keeping 'live music' alive, she recently became a founding member of Piano Six — a project involving six Canadian pianists who take music to the rural communities of Canada.

In 1995 she was awarded an honorary doctorate from the University of Ottawa; in 1997 she received the Key to the City of Ottawa and in 2002 was made an Officer of the Order of Canada.

麗嘉酒店贊助安潔拉·休伊特之住宿

Accommodation for Angela Hewitt is sponsored by



休伊特談矢志不渝的愛

「無論巴赫當時用什麼樂器，我覺得他都會喜歡現代鋼琴的音色和聲音。其實挑戰不在音色，而在觸鍵。」—— 休伊特

文：哈里·羅爾尼克

自聽父親在教堂管風琴上彈巴赫那時起，休伊特就鍾情於巴赫，至今未變。

「啊，你可以在不同層面喜歡巴赫呢。以前我是學跳舞的，所以我看巴赫的樂章是舞曲。節奏、律動、不同的速度，全都樂趣無窮。至少這些音樂使我愉快，所以我不會像顧爾特那樣彈。但是啊，顧爾特彈得多麼清澈！他早期的錄音又是多麼大膽！我也聽羅撒琳·圖樂克和耶勒克·德姆斯，就是聽他們的結構和人性化的演繹。

「但我彈的時候想表現人聲、表現舞蹈，甚至視覺效果。始終，聽眾來音樂會，不但想聽，還是想看的。而在平台鋼琴上的巴赫的確很有視覺效果：雙手交叉、轉換，還有—— 嗯，上了台我也喜歡抓住人們的注意力。

「巴赫就是這樣：聽別人彈巴赫，通過節奏、律動，幾秒內你就會知道彈的人是誰。巴赫寫的是很個人化的音樂。

「巴赫可以在不同層面欣賞。我覺得光是看已經很吸引。有人說巴赫能使人情緒上得到釋放。數星期前，一群佛教徒回來說他們可以一邊聽巴赫一邊打坐！我感到欣慰。」

話雖如此，在音樂廳裏彈巴赫也可能引起爭議，因為休伊特所用的樂器，在巴赫時代根本尚未出現。巴赫為「鍵盤樂器」作曲，就像是搖滾樂作曲家為「鍵盤」作曲一樣含糊。巴赫的意思是管風琴？古鍵琴？還是聲音單薄的史賓奈特撥弦古鋼琴？

休伊特說：「無論巴赫當時用什麼樂器，我覺得他都會喜歡現代鋼琴的音色和聲音。其實挑戰不在音色，而在觸鍵。要是你在古鍵琴上彈錯了—— 這一點巴赫很清楚—— 是不能仗着踏板混過去的，彈鋼琴的時候也要一樣小心。

「可是巴赫的確是寫鍵盤協奏曲的第一人。巴赫展現的感情是這樣全面，音色是如此多姿多采。演繹巴羅克音樂時，數字低音或宣敘調伴奏都應該使用古鍵琴。但我用鋼琴彈巴赫時，從不覺得自己『在鋼琴上彈巴赫』，而會更多的想到人聲、小提琴、管弦樂。」

全文原載於《閱藝2003》

中譯：鄭曉彤

Angela Hewitt on this Enduring Love Affair

“Whatever he had at that time, I think he would have loved the colour and sound of today’s piano. The challenge isn’t so much in the tone as the touch,” says Hewitt.

by Harry Rolnick

Bach was her favourite composer from the time she heard him played on her father’s church organ, and the love affair continues to this day.

“Oh, Bach can be enjoyed on so many levels. I was trained as a dancer, and I see Bach movements as dance movements. The rhythms, the pulse, the different tempos are all so enjoyable. At least they’re enjoyable for me. I don’t play it like Gould. But oh, what clarity he had! And in the earlier recording, what fearlessness. I also listened to Rosalyn Tureck and Jorg Demus, for the structure and the humanity.”

“But I play for the voices, for the dances, even the visual power. After all, when audiences come, they want to see as well as hear. And Bach on the grand piano is a visual experience. The crossing of hands, the changes, and — well, when I come on stage, I like to grab the attention as well.”

“That’s the thing about Bach: when you hear somebody playing it, through the rhythm, the pulse, you know, within seconds, who is playing. It is such personal music. It can be heard on so many levels. I think it’s fascinating to watch. People say it releases them emotionally. I was so pleased a few weeks ago when a group of Buddhists

came back to say that they could meditate to Bach!”

Still, Bach in the concert hall can be contentious, since the instrument that Hewitt will play was not even on Bach’s horizon. He wrote music for the “klavier” — which is as vague as a rock composer writing for “keyboards”. Did Bach write for organ? Harpsichord? The thin-voiced spinet?

“Whatever he had at that time,” says Hewitt, “I think he would have loved the colour and sound of today’s piano. The challenge isn’t so much in the tone as the touch. If you make a mistake on harpsichord, as Bach well knew, there was no way to slur it over with a pedal, and one must be equally careful on the piano.”

“But Bach did write the first concerto for keyboard. He had such a gamut of emotions, such a range of colours. The harpsichord should still be used as continuo or recitative accompaniment in Baroque music. But when I play Bach on the piano, I never think that I’m playing Bach on the piano. I’m thinking more of the human voice, of the violin, of an orchestra.”

The full version of this article first appeared in FestMag 2003

節目 | Programme

梅湘

四首前奏曲 (選自《鋼琴前奏曲八首》)

- 《鴿子》(第一首)
 《輕盈的一段》(第三首)
 《平靜的哀歌》(第七首)
 《風中倒影……》(第八首)

拉威爾

《庫普蘭之墓》

- 前奏曲 (活潑地)
 賦格曲
 佛蘭納舞曲 (小快板)
 黎高東舞曲 (非常活潑地)
 小步舞曲 (中庸的快板)
 觸技曲

— 中場休息十五分鐘

巴赫

《戈爾德堡變奏曲》，BWV 988

- 詠嘆調 (三聲部)
 第一變奏 (二聲部)
 第二變奏 (三聲部)
 第三變奏：齊奏卡農 (三聲部)
 第四變奏 (四聲部)
 第五變奏 (二聲部)
 第六變奏：二度卡農 (三聲部)
 第七變奏：按吉格舞曲速度 (二聲部)
 第八變奏 (二聲部)
 第九變奏：三度卡農 (三聲部)
 第十變奏：小賦格曲 (四聲部)
 第十一變奏 (二聲部)
 第十二變奏：四度卡農 (三聲部)

Olivier Messiaen

Four Preludes from 8 *Préludes* for piano

- La colombe* (no 1)
Le nombre léger (no 3)
Plainte calme (no 7)
Un reflet dans le vent ... (no 8)

Maurice Ravel

Le Tombeau de Couperin

- Prélude (Vif)*
Fugue
Forlane (Allegretto)
Rigaudon (Assez vif)
Menuet (Allegro moderato)
Toccata

15 minute interval –

Johann Sebastian Bach

Goldberg Variations, BWV 988

- Aria (a3)*
Variation 1 (a2)
Variation 2 (a3)
Variation 3 Canone all'Unisono (a3)
Variation 4 (a4)
Variation 5 (a2)
Variation 6 Canone alla Seconda (a3)
Variation 7 al tempo di Giga (a2)
Variation 8 a 2 (a2)
Variation 9 Canone alla Terza (a3)
Variation 10 Fughetta (a4)
Variation 11 (a2)
Variation 12 Canone alla Quarta (a3)

第十三變奏 (三聲部)	<i>Variation 13 (a3)</i>
第十四變奏 (二聲部)	<i>Variation 14 (a2)</i>
第十五變奏：五度卡農 (三聲部，小調)	<i>Variation 15 Canone alla Quinta. Andante (a3 minore)</i>
第十六變奏：序曲 (三聲部)	<i>Variation 16 Ouverture (a3)</i>
第十七變奏 (二聲部)	<i>Variation 17 (a2)</i>
第十八變奏：六度卡農 (三聲部)	<i>Variation 18 Canone alla Sesta (a3)</i>
第十九變奏 (三聲部)	<i>Variation 19 (a3)</i>
第二十變奏 (二聲部)	<i>Variation 20 (a2)</i>
第二十一變奏：七度卡農 (三聲部，小調)	<i>Variation 21 Canone alla Settima (a3 minore)</i>
第二十二變奏：二二拍子 (四聲部)	<i>Variation 22 Alla breve (a4)</i>
第二十三變奏 (二至四聲部)	<i>Variation 23 (a2-4)</i>
第二十四變奏：八度卡農 (三聲部)	<i>Variation 24 Canone all'Ottava (a3)</i>
第二十五變奏：慢板 (三聲部，小調)	<i>Variation 25 Adagio (a3 minore)</i>
第二十六變奏 (三聲部)	<i>Variation 26 (a3)</i>
第二十七變奏：九度卡農 (二聲部)	<i>Variation 27 Canone alla Nona (a2)</i>
第二十八變奏 (二至四聲部)	<i>Variation 28 (a2-4)</i>
第二十九變奏 (二至四聲部)	<i>Variation 29 (a2-4)</i>
第三十變奏：幽默雜曲 (四聲部)	<i>Variation 30 Quodlibet (a4)</i>
返始詠嘆調	<i>Aria Da capo e Fine</i>

拍掌

較長篇的樂章常分為不同長度的樂章部份。雖然樂章與樂章之間有若干停頓，但觀眾毋須急於此時報以掌聲；觀眾可待整首樂曲完結後，才開始拍掌以表欣賞及支持。

Applause

Longer pieces of music are often divided into sections called movements. Between movements there is a pause in the music; however, the audience doesn't usually applaud at this time. Instead, they save all their applause for the end of the entire piece.

四首前奏曲 (選自《鋼琴前奏曲八首》)

梅湘 (1908-1992)

《鋼琴前奏曲八首》於1929年完成，其時梅湘還在巴黎音樂學院唸書，隨杜卡(曾撰寫名曲《小巫師》)修習作曲。《鋼琴前奏曲八首》屬梅湘首批成熟作品，靈感來自象徵派詩歌和德布西的鋼琴音樂。這組鋼琴前奏曲，已在多方面預示了他之後兩套主要鋼琴作品裏的玄妙世界——《對聖嬰耶穌的二十種注視》(1944)和《鳥類圖誌》(1958)；兩者糅合了天主教禮拜儀式和雀鳥的婉轉歌聲，深深影響梅湘人生和音樂。

寧靜的《鴿子》使人心醉神迷，在氣氛與技巧上均近於德布西和拉威爾。《輕盈的一段》是首技巧璀璨的短觸技曲，旋律周圍縈繞着尖銳的不協和音。《平靜的哀歌》首尾兩段均樸實無華，幾近肅穆；中段和聲較豐富和複雜，氣氛較寬慰。

最後一首以《風中倒影……》為標題，令人聯想到德布西的《水中倒影》，是一首篇幅較長的觸技曲風格作品，而梅湘則形容《風中倒影……》像首「奏鳴曲」。

Four Preludes from 8 *Préludes* for piano

Olivier Messiaen (1908-1992)

The set of 8 *Préludes* was completed in 1929 while Messiaen was still a composition student of Paul Dukas (of *The Sorcerer's Apprentice* fame) at the Paris Conservatoire. The first major piano work of his maturity, the *Préludes* were partly inspired by symbolist poetry, and partly a response to the piano music of Debussy. They anticipate in many respects the mystical world of his two major piano collections, the *Vingt regards sur l'enfant Jésus* (1944), and *Catalogue d'oiseaux* (1958), which combine the two great influences on his life and music, Catholic liturgy and bird-song.

The quietly ecstatic *La colombe* (Columbine) is close in mood and technique to the piano music of Debussy and Ravel. *Le nombre léger* (The light number), a brief virtuoso *toccata*, enters a world of more piquant dissonances woven round a melody. *Plainte calme* is almost ascetic in the stark simplicity of its opening and close, throwing into relief the richer, more complex harmonies at its centre.

The finale, *Un reflet dans le vent ...* (A reflection in the wind ...), a title referring indirectly to Debussy's *Reflets dans l'eau* (Reflections in the water), is another, more extended piece in *toccata* style. Messiaen described it as a sort of *sonata*.



《庫普蘭之墓》

拉威爾 (1875-1937)

第一次世界大戰爆發之初，拉威爾極渴望加入空軍當機師，甚至不惜企圖以題獻新作「賄賂」擔任內閣大臣的好友保羅·潘勒偉。可是，潘勒偉卻巧妙地暗地阻撓，不讓拉威爾「飛上天」。拉威爾失望之餘，埋首於兩項「歷史性」工作：編輯孟德爾頌的鋼琴音樂，以及撰寫一套鋼琴組曲，向十八世紀作曲家庫普蘭(1668-1773)致敬。

「墓」意指「悼念」，拉威爾的《庫普蘭之墓》以依依不捨的心情回望過去，在紛擾不寧的現在追思法國音樂的黃金時代。動筆寫《庫普蘭之墓》前，拉威爾改編了庫普蘭的一首「佛蘭納舞曲」，以作熱身；但拉威爾自己的〈佛蘭納舞曲〉卻跟庫普蘭的大異其趣；調式與和聲馬上使樂曲聽來既復古又創新。拉威爾傳記作者羅傑·尼哥爾斯形容〈小步舞曲〉帶點「檸檬味」。此話大概也總括了整套組曲裏瀰漫着奇特情緒——仿古、諷刺、懷念兼而有之。

1916年拉威爾入伍，就把《庫普蘭之墓》束之高閣；不過拉威爾仍是當不成機師，而是當運輸軍車的司機。1917年中退伍後，拉威爾重拾《庫普蘭之墓》，這次卻多了一層意義：拉威爾將每個樂章題獻給一位在戰事中身亡的故友。其中一個樂章題獻給樂評家約瑟夫·德馬利亞夫，而全曲則由其遺孀瑪格麗特·朗首演。

— 中場休息十五分鐘

Le Tombeau de Couperin

Maurice Ravel (1875-1937)

At the outset of World War I, Ravel dearly wanted to become a pilot. He even tried to “bribe” a close friend, a cabinet minister Paul Painlevé, to get him into the air force with the dedication of one of his works. Painlevé, however, wisely conspired to keep Ravel on the ground. Disappointed, he set to work on two ‘historical’ projects: an edition of Mendelssohn’s piano music, and this piano suite of his own, in honour of the 18th century composer, François Couperin (1668-1733).

Tombeau (tomb) denotes a lament or valediction, and Ravel’s *Tombeau* looks back wistfully, from a turbulent present, to a lost golden age of French music. As a preparatory exercise, Ravel actually transcribed a *forlane* by Couperin; but his own new *Forlane* is quite different. Modal inflections and harmonies make it sound at once more modern, and more antique. Ravel biographer Roger Nichols described the *Menuet* as ‘lemon-flavoured’, which perhaps sums up the curious mood — a mix of emulation, irony and remembrance — that pervades the whole suite.

Work on *Le Tombeau* was interrupted in 1916 when Ravel was finally allowed to enlist, not as a pilot, but as a humble truck driver. When he was discharged in mid 1917, he took it up again, and gave it new significance by dedicating each movement to the memory of a friend killed in the hostilities. The suite was first performed by Marguerite Long, widow of the music critic Joseph de Marliave in whose memory one of the movements was dedicated.

15 minute interval –

《戈爾德堡變奏曲》，BWV 988 巴赫 (1685-1750)

《戈爾德堡變奏曲》是少數在巴赫生前出版的樂曲，原載於1741年出版的《鍵盤練習》第四冊，標題十分簡單，只稱為《詠嘆調及變奏》，《戈爾德堡變奏曲》並非原來的標題。

此首樂曲現在源用的標題，源於音樂神童約翰·哥特利保·戈爾德堡(1727-1756)的名字。當時，十四歲的戈爾德堡在俄國駐德累斯頓大使克撒寧克伯爵的護蔭下。克撒寧克伯爵將戈爾德堡送往巴赫兒子威咸·費烈特曼·巴赫那裏學習，據說後來伯爵替戈爾德堡委約老巴赫為戈爾德堡寫作變奏曲。

1741年11月，巴赫親到德累斯頓，將樂曲送到伯爵那裏，伯爵就賞了巴赫滿滿一碗金幣。巴赫傳記作者霍克爾寫道：「伯爵一直把這些變奏曲喚作『我的變奏曲』，而且百聽不厭。之後好久，每當伯爵夜不能寐，就會說『戈爾德堡，彈一段我的變奏曲來聽聽吧』。」

《戈爾德堡變奏曲》在紐倫堡印刷，鑄版由包塔撒爾·舒密德(1705-1749)製作，優雅精美。根據現存巴赫收藏的《戈爾德堡變奏曲》印刷譜，顯示巴赫整體上也蠻滿意印刷效果，因為上面手寫的修改和增補，相對上並不多。

此曲建基於詠嘆調的低音聲部首八個音(巴赫稱之為「基礎音」，包括g-f-e-d-B-c-d-G)。這個音型是巴赫時代作曲家的共同財產(浦塞爾也曾用來作曲)，但巴赫將之擴充至三十二個音，

Goldberg Variations, BWV 988 Johann Sebastian Bach (1685-1750)

One of the few works by Bach published during his lifetime, this great variation set appeared in print, probably some time in 1741, as the fourth book of *Clavier Übung* (or Keyboard Exercises) under the simple title “Aria with Several Variations”.

At the time, Johann Gottlieb Goldberg (1727-1756), after whom it has since been unofficially named, was a 14-year-old musical prodigy then under the protection of count Keyserlingk, the Russian ambassador in Dresden. Keyserlingk first sent Goldberg for lessons with Bach's son, Wilhelm Friedemann, and later is said to have commissioned the variation set from Bach himself on behalf of the young Goldberg.

The count rewarded the composer with a goblet full of gold coins when Bach delivered the composition, personally, to Dresden in November 1741. According to Bach's biographer, Forkel: “*The Count always called them ‘my Variations’ and was never weary of hearing them. For long afterwards, when he could not sleep, he would say, ‘Play me one of my Variations, Goldberg.’*”

The Variations were printed in Nuremberg in an elegant engraved edition by Balthasar Schmid (1705-1749), and Bach's own copy survives to show that, on the whole, he was happy with the published result (his handwritten corrections and additions are relatively few).

The key to the work is found in the first 8 bass notes of the *Aria* (*Fundamental-noten* as Bach called them: g-f sharp-e-d-B-c-d-G). This bass pattern was a common property among composers of Bach's era (the English composer

並在詠嘆調的三十二小節裏，每個小節運用一個。

樂曲真正的主題並非詠嘆調的旋律，而是這三十二個音。它們又細分為兩半，各有十六個音，在每個變奏皆然。

此外，全曲結構也與此息息相關：全曲分為三十二部份，包括詠嘆調、三十個變奏以及詠嘆調再奏。同時，這三十個變奏由十組小變奏構成，每組三個變奏，每組最後一段變奏均是卡農，而在最後一組的是「幽默雜曲」（第三十變奏），巴赫將多達五首的德語民歌片段共冶一爐（其中一首民歌也曾為布斯克特胡德所用，創作了一首相似的三十二變奏曲）。巴赫更別出心裁，每組的卡農都以遞增的音程寫成，由齊奏到九度無所不包。

所有樂曲介紹：格雷姆·史堅拿
中譯：鄭曉彤

Purcell also used it), but he extended it to 32 notes, one note deployed in each of the *Aria*'s 32 bars.

This 32-note bass, and not the *Aria* melody, is the true “theme”. Its division in two equal 16-note/bar strains is observed in all the variations.

Bach also mirrors its structure in the layout of the entire set, which consists of 32 parts: namely the *Aria*, 30 variations, and a closing repeat of the *Aria*. Meanwhile, Bach grouped the 30 variations themselves into 10 smaller sets of three each, by means of concluding each set with a contrapuntal “puzzle” piece or *Canon*, or in the case of the last set, a *Quodlibet* (Variation 30), a contrapuntal medley combining scraps of melody borrowed from as many as five German folksongs (one of them had previously appeared as the theme of a set of similar 32-movement variation set by Buxtehude). The canons are ingeniously arranged in ascending intervals, from a unison to a ninth.

All programme notes by Graeme Skinner