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Marc-André Hamelin

馬克-安德烈·哈梅林

鋼琴演奏會

Piano Recital

6.2.2004

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

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Piano Recital

演出長約 1 小時 30 分鐘，包括一節 15 分鐘中場休息
*Running time: approximately 1 hour and 30 minutes,
including a 15 minute interval*

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For programme details

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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.

馬克-安德烈·哈梅林

法裔加拿大鋼琴家馬克-安德烈·哈梅林於蒙特利爾出生，丹第音樂學院及費城坦普爾大學肄業。對他影響深遠的導師有依馮娜·胡伯特、哈維·域丁以及羅素·沙曼。

哈梅林十三歲初次接觸查爾斯·艾菲斯的音樂，開始對不囿於傳統的作曲家產生興趣。他由蒙特利爾遷居費城後，在當地的坦普爾大學取得音樂學士及碩士學位。1985年，哈梅林奪得卡內基音樂廳國際美洲音樂大賽冠軍，從此晉身世界樂壇。

Marc-André Hamelin

French-Canadian pianist Marc-André Hamelin was born in Montreal and studied at the Vincent d'Indy School of Music and Temple University in Philadelphia. His principal teachers were Yvonne Hubert, Harvey Wedeen and Russell Sherman.

At the age of 13 he discovered the music of Charles Ives and became interested in the less conservative composers. Moving from Montreal to Philadelphia he earned his Bachelor and Master's degrees in music from Temple University and came onto the world concert



哈梅林眾多不同種類的唱片曲目，正好反映他對探索傳統及發掘冷門曲目的旨趣。他所灌錄的三十六張唱片包羅萬象，既有阿爾堪、伯恩斯坦、博爾康、亨瑟特、科恩戈爾德以及約瑟·馬克斯之協奏曲，也有阿爾堪獨奏大碟（榮獲1996年加拿大朱諾獎），以及演奏加多利、格林格（榮獲1997年澳洲音樂景象大獎）、李斯特、雷格爾、羅斯拉維特斯、雷治斯基、舒曼、維拉·洛寶斯等作品的唱片；而史克里亞賓及麥特拿奏鳴曲全集，以及《作曲家－鋼琴家：從阿爾坎到哈梅林》則為他分別奪得1997及1998年德國唱片評論家大獎。哈梅林亦曾與馬克·艾爾特指揮的伯明翰城市交響樂團合作，灌錄布梭尼《C大調鋼琴協奏曲，作品39》，獲得各界讚賞。2000年，他演繹的高道夫斯基《改編自蕭邦練習曲的練習曲》贏得「留聲機」器樂大獎。

2001年成為有史以來首位在洛杉磯舉行的「留聲機」大獎頒獎典禮上演出的古典樂手；2002年憑《作曲家－鋼琴家：從阿爾坎到哈梅林》再度獲得格林美提名。

scene when he won first prize in the 1985 Carnegie Hall International American Music Competition.

Marc-André Hamelin's interest in exploring both traditional and little-known repertoire is reflected in his extensive discography. His 36 recordings include concertos by Alkan, Bernstein, Bolcom, Henselt, Korngold and Joseph Marx, as well as solo discs of Alkan (Canadian Juno Award 1996), Catoire, Grainger (Soundscapes Award 1997, Australia), Liszt, Reger, Roslavets, Rzewski, Schumann, Villa Lobos, the complete sonatas of both Medtner and Scriabin and *The Composer-Pianists: from Alkan to Hamelin*, for which he received the prestigious Deutschen Schallplattenkritik Prize in 1997 and 1998. His recording of Busoni's *Piano Concerto in C major, Op 39* with the City of Birmingham Symphony Orchestra under Mark Elder received resounding critical acclaim, while the double album of Godowsky's *The Complete Studies on Chopin's Études* won the 2000 Gramophone Instrumental Award and a Grammy nomination.

In 2001 Hamelin was the only classical artist to play live at the Grammy Awards ceremony in Los Angeles and in 2002 he received another Grammy nomination for his recording *The Composer-Pianists: from Alkan to Hamelin*.

演後藝人談

歡迎節目後留步，與演奏家哈梅林會面。

Meet-the-Artist (Post-Performance)

If you would like to meet Mr Hamelin, please stay behind in the auditorium after the performance.

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for solo violin, BWV 1004*

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《喪禮進行曲》
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Schubert-Liszt
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李斯特
《B-A-C-H幻想曲及賦格曲》，S 529

Franz Liszt
*Fantasia and Fugue on the theme
B-A-C-H, S 529*

— 中場休息十五分鐘

15 minute interval —

史克里亞賓
第七奏鳴曲，作品64(《白色彌撒曲》)

Alexander Scriabin
Sonata No 7, Op 64, Messe Blanche

高道夫斯基
七首練習曲
(選自《改編自蕭邦練習曲的練習曲》)

Leopold Godowsky
*Seven Studies from The Complete
Studies on Chopin's Études*

第七首(改編自作品10第五首)

No 7 (after Op 10, No 5)

第十三首，只用左手演奏
(改編自作品10第六首)

No 13 for the left hand alone
(after Op 10, No 6)

第十八首(改編自作品10第八首——
模仿作品25第二首)

No 18 (after Op 10, No 8 —
imitation of Op 25, No 2)

第三十三首(改編自作品25第五首)

No 33 (after Op 25, No 5)

第四十四首，只用左手演奏
(改編自遺作練習曲第一首)

No 44 for the left hand alone
(after Posthumous Étude No 1)

第四十五首(改編自遺作練習曲第二首)

No 45 (after Posthumous Étude No 2)

第一首(改編自作品10第一首)

No 1 (after Op 10, No 1)

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.

《夏康舞曲》(選自D小調 小提琴變奏曲，BWV 1004)

布梭尼 (1866-1924)
改編巴赫 (1685-1750)

《夏康舞曲》寫於1720年代初。在樂曲的第一段，巴赫刻意運用厚重的織體，以小提琴的四根弦線，極力模仿鍵盤樂器或樂團的效果；隨後的變奏圍繞一組不斷重複的四小節和聲，加以發展而成，節奏一段比一段緊湊密集，讓小提琴發揮所長。

相較於小提琴，鋼琴能同時彈奏多個樂音，將更多聲音置於十指之下。巴赫原作織體較為疏落，而布梭尼的改編版(寫於1890年代末)一方面利用鋼琴的優點，將原作的和聲發揮得淋漓盡致，另一方面也會偶爾天馬行空地擴充原作，但始終以尊重巴赫原意為依歸。

Chaconne from Partita No 2 in D minor for solo violin, BWV 1004

Johann Sebastian Bach (1685-1750)
arranged by Ferruccio Busoni
(1866-1924)

When Bach originally composed the opening of his *Chaconne*, probably sometime in the early 1720s, his intention was to try to suggest, as closely as was possible on the four strings of a violin, the denser texture of a work scored for keyboard or full orchestra. In the ensuing variations (built around a continually repeated implied four-bar harmonic pattern), he allowed the violin to be its virtuoso self, in a sequence of ever more rapid divisions.

Using the pianist's capacity to fit many more notes under the hand, Ferruccio Busoni's transcription for piano (dating from the late 1890s) realises much of the harmonic richness latent in Bach's more sparsely scored original, as well as, occasionally, expanding imaginatively, but respectfully, on Bach's conception.



《喪禮進行曲》(選自《為鋼琴 改編之進行曲》，S 426)

李斯特 (1811- 1886)
改編舒伯特 (1797-1828)

舒伯特的《喪禮進行曲》寫於1826年，紀念不久前駕崩的沙皇亞歷山大一世。可是，李斯特改編的並非舒伯特的《喪禮進行曲》，而是他的四手聯彈作品《六首大進行曲》(作品40，D819，約作於1825年)的第五首降E小調進行曲，然後換上《喪禮進行曲》的標題。

Trauermarsch – Grande Marche funèbre (from *Märsche für das Pianoforte übertragen*, S 426)

Franz Schubert (1797-1828)
arranged by Franz Liszt (1811-1886)

Schubert composed his *Grande Marche Funèbre* in 1826, in memory of the recently deceased Tsar of Russia, Alexander I. It is not, however, the same work that Liszt transcribed here. Rather, the work Liszt chose, and gave the same title, was Schubert's March No 5 in E flat minor from another set for piano 4-hands, the *6 Grand Marches*, Op 40 (D 819), probably composed around 1825.

李斯特將舒伯特本來的四手聯彈原作，改為只由一人演出，演奏難度極高。此曲1846年於巴黎寫成，出版時題獻給其友，鋼琴家蒂埃·德方丹；也有說此曲本來是送給另一朋友——西蒙·呂韋作為「獻禮」。銀行家西蒙·呂韋是維也納人，舉止肅穆，性格深沉，被友儕冠以「殯儀員」的諱號，據說李斯特打算將此曲送給他，算是幽默「獻禮」。

Liszt made his virtuoso transcription, in which he reworked Schubert's 4-hand original for just 2-hands, in Paris in 1846, and dedicated it on publication to his friend, the pianist Mortier de Fontaine. There is also a suggestion that it was intended as an amusing "tribute" to one of Liszt's other friends at the time, the Viennese banker Simon Löwy, who, because of his dour demeanour, was nicknamed "the undertaker".



《B-A-C-H幻想曲及賦格曲》， S 529

李斯特 (1811-1886)

《B-A-C-H 幻想曲及賦格曲》原定於1855年9月26日，由管風琴家亞歷山大·維特伯格首演，為梅爾瑟堡大教堂新管風琴的啟用典禮誌慶；但由於樂曲未能如期完成，於是維特伯格將演奏曲目改為另一首已準備好的樂曲——李斯特另一傑作《再來，來到這醫治的水泉》。

《B-A-C-H 幻想曲及賦格曲》終於在六個月後完成，並於1856年5月13日首演。德語習慣將「降B」稱為「B」，將「還原B」稱為「H」，而整首樂曲就圍繞由「降B-A-C-還原B」組成的短小主題發展而成。

《B-A-C-H 幻想曲及賦格曲》即使用管風琴演奏難度也極高，更遑論作曲家自行改編的鋼琴版本了。莫舍萊斯1859年聽過李斯特親自以鋼琴演繹此曲後，形容《B-A-C-H 幻想曲及賦格曲》的結構精奇，而李斯特的演奏則「精采絕倫」。

Fantasia and Fugue on the theme B-A-C-H, S 529

Franz Liszt (1811-1886)

This work was to have been first performed by the organist Alexander Winterberger at the inauguration of a new organ in Merseburg Cathedral on the 26 September 1855. It was not completed on time, however, and Winterberger substituted another work by Liszt, already in his repertoire, the great Fantasy on *Ad nos ad salutarum*.

The B-A-C-H fantasy was finally finished six months later, and first performed on 13 May 1856. It is based on a short theme whose notes spell out "BACH", according to the German system of note naming: B flat-A-C-B natural.

A difficult work to play even on the organ, it is more challenging still in Liszt's own arrangement for piano. Moschelles heard Liszt himself play it at the piano in 1859, describing it as "a piece full of dazzling combinations, and stupendously played".

第七奏鳴曲，作品64 （《白色彌撒曲》）

史克里亞賓 (1872-1915)

史克里亞賓跟拉克曼尼諾夫在莫斯科音樂學院份屬同窗，也同樣以鋼琴演奏為業。史克里亞賓的鋼琴作品多不勝數，最重要者為十首寫於1892至1913年間的鋼琴奏鳴曲。

雖然史克里亞賓常常親自演奏這些作品，卻不願公開演奏第六奏鳴曲。有人說，第六奏鳴曲需要寬闊的伸展度，以史克里亞賓的一雙小手實在難以應付；但作曲家本人則聲稱對這首奏鳴曲另有顧慮，認為它「可怕、陰暗、邪門」。為了祛除第六奏鳴曲的「邪氣」，就寫了「燦爛、明淨、純潔」的第七奏鳴曲，副題為《白色彌撒曲》；兩年後寫的第九奏鳴曲，由於酷似第七奏鳴曲，卻較陰沉，而被冠以《黑色彌撒曲》的非正式綽號。

Sonata No 7, Op 64 *Messe Blanche*

Alexander Scriabin (1872-1915)

Scriabin was a classmate of Rachmaninov at the Moscow Conservatory, and like Rachmaninov went on to pursue a career as a concert pianist. His large output for the piano centres on ten sonatas, dating from 1892 to 1913.

Though he usually performed his own compositions, Scriabin avoided playing the Sixth Sonata in public. Some said that the wide stretches it required were beyond the grasp of his small hands. He himself claimed to have other misgivings about the piece, which he regarded as “nightmarish, murky, and unclear”. Partly to exorcise its “evil” influence, he composed this “radiant, pure, clean” Seventh Sonata, which he subtitled *Messe Blanche* (White Mass). It was to sprout another “dark” double, two years later, in the Ninth Sonata, unofficially dubbed “Black Mass”.



七首練習曲（選自《改編自蕭邦練習曲的練習曲》）

高道夫斯基 (1870-1938)

高道夫斯基是自學成才的天才鋼琴家——他曾宣稱五歲起，從未隨任何老師上過一課。

1893年他在紐約寫作《改編自蕭邦練習曲的練習曲》第一首時，年僅廿三歲。其時高道夫斯基家中驟生慘變（其妻子及小舅均死於一宗鐵路事故），為免自己胡思亂想，他遂埋首研究蕭邦其中一首練習曲，結果發展出一套嶄新指法，對訓練左手特別有效。

Seven Studies from *The Complete Studies on Chopin's Études*

Leopold Godowsky (1870-1938)

A self-taught prodigy, Godowsky claimed to have had no lessons from any teacher at all after his fifth birthday.

He was only 23 when, in New York in 1893, he composed the first of his *Studies on Chopin's Études*. In an attempt not to brood on a family tragedy (the death of his brother-in-law and his wife in a railway accident), he threw himself into a close examination of one of Chopin's studies, developing a new method of fingering which he found especially freed up the left hand.

高道夫斯基認為，左手是「掌握鍵盤整個低音部份，可以讓演奏者更輕鬆、更富彈性地奏出更豐富、更圓潤的聲音，不論質與量都勝過右手」，而他隨後創作的練習曲也有好幾首只用左手彈奏。高道夫斯基1914年完成整套改編練習曲，前後合共五十三首。

全用黑鍵彈奏的第七首「活板」，將蕭邦原作的左右手角色對調。

第十三首則將蕭邦本來讓兩手演奏的原作重新編排，改為只用左手，因此馬克-安德烈·哈梅林也說這首是「最難應付的」。

哈梅林將第十八首「堅定的快板」形容為「堂皇壯麗的作品」，也是將蕭邦原作的左右手角色對調。

至於第三十三首「不太快的快板」，哈梅林評論道：「大概除高道夫斯基，不會有人為蕭邦原作披上如此瑰麗的外衣了……儘管曲中有極複雜的雙音和副旋律，它毋疑是高道夫斯基最傑出的改編之一。」

第四十四首「有動力的快板」也是只由左手彈奏，既是最接近蕭邦原作的一首，也是這套曲集裏比較容易應付的一首。

第四十五首「小快板」令人「歎為觀止」，運用蕭邦原作的開端為主題，寫成「四個瑰麗異常、既美妙又錯綜複雜的變奏」，而且「在末段，絢麗的副旋律則在整個織體之上翱翔」。

第一首「莊嚴的快板」也是由左手彈奏本來屬於右手的音型，游走於鍵盤之上。哈梅林形容這首是「十分華麗的改編，與氣勢磅礴的原作旗鼓相當，甚至更加洶湧澎湃。」

所有樂曲介紹：格雷姆·史堅拿
中譯：鄭曉彤

Godowsky pointed out that the left hand, “commanding the lower half of the keyboard”, allows the player to produce with less effort and more elasticity a fuller and mellower tone, superior in quantity and quality to that of the right hand”, and several of the ensuing *Studies* were composed for it alone. By 1914, when his project reached its conclusion, Godowsky had completed 53 new studies on Chopin’s original studies.

The No 7 is a *Vivace* on the black keys and reverses the role that Chopin originally gave to the left and right hands.

In No 13, a reworking of all of the elements of Chopin’s 2-hand original for the left hand alone makes this, in Marc-André Hamelin’s opinion, “one of the most intractable” of all the studies. In No 18 (*Allegro risoluto*), which Hamelin calls “a grandly imposing creation”, Godowsky again reverses the role of the hands.

In the case of No 33 (*Allegro ma non troppo*), Hamelin remarks: “Clothing Chopin’s creations in such sumptuous textures would be unusual for any other transcriber ... this transcription is one of his loveliest, despite the multiplicity of double-notes and counter-melodies”.

No 44 (*Allegro con moto*), again for left hand alone, is perhaps closest of this selection to Chopin’s original, and also one of the most accessible of Godowsky’s treatments.

No 45 (*Allegretto*) is “a true marvel”. Chopin’s opening is the subject of “four hyperflorid, beautifully complex variations ... in the last section, a gorgeous counter-melody soars above the main music”.

No 1 (*Allegro maestoso*) now involves the left hand in the sweeping figurations that Chopin reserved for the right hand. Hamelin remarks: “A truly grand setting that matches the majestic sweep of its model, although rendering it somewhat more turbulent”.

All programme notes by Graeme Skinner



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馬克·安德烈·哈梅林曾被《紐約時報》形容為「以異常精確與鎮靜的方式，演奏近乎無法演奏的歌曲，如掀起一個又一個的音樂漩渦」。儘管他不以演奏「當代」音樂稱著，卻能掌握那些十九世紀末不被列入任何類別的晦澀樂曲，展現這些曲目的最大深度。

不錯，他確能演奏貝多芬、蕭邦以及莫扎特等曲目，但給他罕見的，如艾菲斯、阿爾堪或是高道夫斯基的作品，他也一樣應付自如。

他在香港演奏的是巴赫，卻是由布梭尼改編的巴赫，也有蕭邦，卻是由高道夫斯基改編的蕭邦，還有舒伯特，卻是由李斯特改編的舒伯特。何故如此？

「啊！因為那些都是極佳的改編曲目。布梭尼的改編絕對是大師級，高道夫斯基則將蕭邦原版的練習曲改成演奏曲目。不錯，我喜歡演奏原裝的舒伯特《喪禮進行曲》，但我沒有四隻手。」

罕見的曲目

文：哈里·羅爾尼克

哈梅林在演奏史克里亞賓的《第七奏鳴曲》時更是寧靜得出了神，這曲目被稱為「白色彌撒曲」，亦可能是這玄秘作曲家作品中最玄秘的樂曲。哈梅林也提醒觀眾：「不要以這種角度來聽……試試把這想像成一個不可思議的旅程。史克里亞賓就是這麼一個不可思議的破天荒作曲家。除去那些只得其形的模仿者，他的表現手法是獨一無二的。」

「我得告訴你，我並不強迫人們聽這些音樂。但我確切相信，樂迷，尤其是年輕的樂迷，已經聽膩了貝多芬的《熱情奏鳴曲》或穆索爾斯基的《圖畫展覽會》。

「取而代之，樂迷應該想像自己步入一個佈滿小店的小鎮，其中一家古董店的陳列架上都是寶物，和釘裝得美侖美奐的書冊等。為何不把它們帶回家慢慢享受？我演奏一些樂迷未聽過的作品，所做的正是讓他們把最好的帶回家去。」

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A Curious Repertoire

Marc-André Hamelin was described by *The New York Times* as “making a career of playing the seemingly unplayable, unleashing maelstroms of sound with astounding poise and precision”.

by Harry Rolnick

While not especially known for playing “contemporary” music, he can take music of the late 19th century that never quite fits into any category by the most obscure and difficult composers and create the most expressive depth.

Yes, he does play Beethoven and Chopin and Mozart. But give him more uncommon names, like Ives, Alkan or Godowsky, and he feels equally at home.

In Hong Kong, his recital will be Bach — but Bach arranged by Busoni. Chopin — but Chopin arranged by Godowsky. Schubert — arranged by Liszt. Why the change?

“Oh, these are sterling transcriptions. The Busoni is absolutely masterful, Godowsky has turned Chopin’s original exercises into concert pieces. Yes, I would love to play the Schubert *Trauermusik* in the original. But I don’t have four hands.”

As for the Scriabin Seventh Sonata, Hamelin goes into quiet ecstasies. Known as the “White Mass”, it is possibly the most mystical of all this mystic composer’s works.

“But don’t listen to it this way,” warns Hamelin. “Think of it as an incredible journey. Scriabin was such an incredible groundbreaker. Except for his pale imitators, his expression was totally his own.

“Mind you, I don’t force people to listen to this music. But I do believe that people — especially young people — are tired of hearing the same Beethoven’s *Appassionata* or Moussorgsky’s *Pictures at an Exhibition*.

“Instead, listeners should imagine themselves walking in a small town with little shops. And here is one shop with antiques. Wonderful objects on the shelves. Beautifully bound books. Why not take them home? That’s what I do when I play works not heard before.”

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