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Hong Kong
Arts Festival
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Schiff · Shiokawa · Perényi

席夫 · 塩川悠子 · 佩仁伊

PIANO TRIO 鋼琴三重奏



Schiff
席夫

Shiokawa
塩川悠子

Perényi
佩仁伊

PIANO TRIO
鋼琴三重奏

Cover Images: András Schiff © Clive Baraja, Yuuko Shiokawa © Vivienne Purdom

28.2.2008

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

演出長約1小時45分鐘，包括一節15分鐘
中場休息

*Running time: approximately 1 hour and
45 minutes with a 15 minute interval*

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為了讓大家對這次演出留下美好的印象，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.



ANDRÁS Schiff

安德拉斯·席夫

鋼琴 Piano

安德拉斯·席夫1953年生於匈牙利布達佩斯，五歲習琴，師從伊麗莎白·沃道斯，後考進李斯特音樂學院，師從帕爾·卡杜沙教授、哥爾格·庫塔克和費倫茨·勞多斯；在倫敦期間則師從喬治·馬爾科姆。

席夫的演奏以獨奏會和專題音樂會系列為主，曲目包括巴赫、海頓、莫扎特、

András Schiff was born in Budapest, Hungary, in 1953, and started piano lessons at the age of five with Elisabeth Vadasz. He continued his musical studies at the Ferenc Liszt Academy with Professor Pál Kadosa, György Kurtág and Ferenc Rados and in London with George Malcolm.

Recitals and special cycles, in the major keyboard works of J S Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, Schumann and Bartók, form an

貝多芬、舒伯特、蕭邦、舒曼和巴托克的鍵盤作品。2004年起，他開始演出一系列貝多芬專題音樂會，按寫作時序演出貝多芬32首鋼琴奏鳴曲，並在瑞士蘇黎世音樂廳現場錄音。

席夫過去曾與多個譽滿國際的樂團和指揮合作，現在則主要以指揮和獨奏者身份演出。1999年他創辦了安德烈·巴爾卡教堂室樂團；此外，他每年都會與倫敦愛樂樂團及歐洲室樂團合作。

1989至1998年，席夫出任在薩爾茨堡附近月湖舉辦的樂聚室樂音樂節藝術總監；1995年，他與海恩茨·霍利格在瑞士卡爾特修道院創辦了聖靈降臨節音樂節；1998年，席夫以「向建築大師帕拉迪歐致敬」為題，在維琴察奧林匹克劇院舉辦同類音樂會系列；2004至2007年間他出任威瑪藝術節常駐藝術家。

席夫曾獲殊榮多不勝數，包括巴托克獎(1991)、克勞迪奧·阿勞紀念獎(杜塞多夫舒曼學會頒發，1994)、科蘇特獎(匈牙利最高榮譽獎，1996)、金帕拉迪歐獎(維琴察市頒發)、不來梅音樂節獎(頒予在國際上有傑出藝術成就的音樂家，2003)，2006年更成為波恩「貝多芬故居」榮譽成員。

2007年，席夫展開了一項有關莫扎特的大型計劃，此後數年，他會參與編輯新版莫扎特鋼琴協奏曲，為原有的鋼琴聲部編上指法，並在原作沒有華彩樂段的地方補上華彩樂段。此外，席夫將為巴赫兩冊《十二平均律鍵盤曲集》(Henle原典版)新版本編上指法。

席夫獲布達佩斯、代特莫爾德和慕尼黑三地的音樂學院委任為榮譽教授。

important part of Schiff's activities. In 2004 he began performing a complete cycle of the 32 Beethoven Piano Sonatas in chronological order, recording them live at the Tonhalle, Zürich, Switzerland.

András Schiff has worked with most of the major international orchestras and conductors, but nowadays performs mainly as a conductor and soloist. In 1999 he created his own chamber orchestra — the Cappella Andrea Barca. In addition, he works each year with the Philharmonia Orchestra London and the Chamber Orchestra of Europe.

From 1989 until 1998 Schiff was artistic director of the Musiktage Mondsee chamber music festival near Salzburg. In 1995 together with Heinz Holliger, he founded the Ittinger Pfingstkonzerte in Kartause Ittingen, Switzerland. In 1998 Schiff started a similar series, entitled Hommage to Palladio, at the Teatro Olimpico di Vicenza and between 2004 and 2007 he was artist in residence of the Kunstfest Weimar.

Among other high distinctions, Schiff was awarded the Bartók Prize in 1991; the Claudio Arrau Memorial Medal from the Robert Schumann Society, Düsseldorf in 1994; the Kossuth Prize, the highest Hungarian honour in 1996; the Palladio d'Oro by the City of Vicenza, and the Musikfest-Preis Bremen (for outstanding international artistic achievement) in 2003. In June 2006 he became an Honorary Member of the Beethoven House in Bonn.

In 2007 Schiff began an important Mozart project. Over the next few years he will work on an edition of Mozart's Piano Concertos, contributing fingerings to the original piano parts and adding cadenzas where the original cadenzas are missing. In addition, both volumes of Bach's *Well-Tempered Klavier* will be reprinted in the Henle original texts, with fingerings by Schiff.

András Schiff has been made an honorary Professor by the Music Schools in Budapest, Detmold and Munich.



YUUKO Shiokawa

塩川悠子

小提琴 Violin

塩川悠子生於東京，五歲習小提琴，先在利馬隨尤金·克林瑪學藝，後負笈慕尼黑，師隨威廉·史特羅斯教授，1961年完成高級課程；再隨桑多爾·維格教授深造，1968年學成；19歲時贏得孟德爾頌獎及德國音樂學院大賽首獎。

塩川悠子曾與多個知名樂團合作，包括柏林愛樂樂團（在柏林、薩爾茨堡和

Born in Tokyo, Yuuko Shiokawa began her violin studies at the age of five. She first studied with Eugen Cremer in Lima and then completed advanced studies with Professor Wilhelm Stross in Munich in 1961, and Professor Sandor Vegh in 1968. At the age of 19 she won the Mendelssohn Prize and First Prize in the Competition of German Music Conservatories.

Her orchestral engagements have included concerts with the Berlin Philharmonic in Berlin, Salzburg and

日本演出，卡拉揚指揮）、以色列愛樂樂團、巴伐利亞電台樂團（庫比利克指揮，曲目之一是揚·庫比利克第六小提琴協奏曲；曾與倫敦交響樂團合作過同一樂曲，另外也曾在琉森藝術節演出過）。塩川悠子也曾與紐約愛樂樂團、波士頓交響樂團和匹茲堡交響樂團一起演出。

此外，塩川悠子曾與布魯諾·卡尼諾合作，於慕尼黑演出一系列莫扎特鋼琴及小提琴奏鳴曲音樂會，其後在倫敦威格摩爾音樂廳的演出則夥拍席夫；1988年及1991年分別參與威格摩爾音樂廳兩個備受推崇的音樂節——海頓音樂節和巴托克/貝多芬音樂節；1994年又在巴比肯音樂廳的舒伯特/亞納切克音樂會系列演出。

她除了定期與席夫演出二重奏，也會與席夫、帕格曼舒科夫或佩仁伊合作三重奏演出。塩川悠子參與過的音樂節包括愛丁堡、琉森、洛肯豪斯、薩爾茨堡、月湖鎮、利奇菲爾德和萬寶路；也會定期回日本參與各種音樂活動。

塩川悠子灌錄過多張唱片，曾以莫扎特用過的小提琴，演奏莫扎特作品，包括小提琴奏鳴曲選（與席夫合作）、鋼琴四重奏（與席夫、賀巴特和佩仁伊合作）、鋼琴三重奏（與席夫和佩仁伊合作）。除了莫扎特的作品，塩川悠子與席夫、佩仁伊三人也灌錄了舒伯特鋼琴三重奏及舒伯特C大調《幻想曲》。

Japan (with Karajan); Israel Philharmonic; Bavarian Radio Orchestra under Rafael Kubelik including performances of Jan Kubelik's Violin Concerto No 6, a work which she has also performed with the London Symphony Orchestra and at the Lucerne Festival. In the US she has worked with the New York Philharmonic, the Boston Symphony and the Pittsburgh Symphony.

Other engagements have included a cycle of Mozart piano and violin sonatas with Bruno Canino in Munich, and with András Schiff at the Wigmore Hall in London. In 1988 she participated in the Wigmore Hall's highly acclaimed Haydn Festival, and their Bartók/Beethoven Festival in 1991. She also took part in the Schubert/Janáček series at the Barbican in 1994.

In addition to giving regular duo recitals with Schiff, she also performs in trios with Schiff and either Boris Pergamenschikow or Miklós Perényi. Festivals in which she has appeared include: Edinburgh, Lucerne, Lockenhaus, Salzburg, Mondsee, Lichfield and Marlboro. She returns regularly to Japan for various engagements.

Shiokawa's recordings include several from the Mozart repertoire, using Mozart's original violin; a selection of Violin Sonatas with András Schiff; the Piano Quartets with Schiff, Erich Hobarth and Miklós Perényi and Piano Trios with Schiff and Perényi. With Schiff and Perényi she has recorded the Schubert Piano Trios and the Schubert *Fantasie* in C major.



MIKLÓS Perényi 美克羅斯·佩仁伊

大提琴 Cello

佩仁伊生於布達佩斯一個音樂世家，五歲起隨美克羅斯·森波奇（師承大衛·朴帕）學習大提琴；七歲考進布達佩斯李斯特音樂學院，師隨艾德·班達教授；九歲在布達佩斯首演；後負笈羅馬聖西西莉亞音樂學院深造，師隨恩利科·麥納爾迪教授。

Miklós Perényi was born in Budapest into a musical family. At the age of five he received his first cello lesson from Miklós Zsamboki, a former pupil of David Popper, and at the age of seven he was admitted to the Ferenc Liszt Music Academy Budapest where he studied with Professor Ede Banda. He made his debut in Budapest at the age of nine and went on

佩仁伊1962年於布達佩斯卡薩爾斯國際大賽獲獎；1965和1966年，帕布路·卡薩爾斯在策馬特和波多黎各舉行大師班，佩仁伊均獲邀參與；隨後佩仁伊更連續四年於萬寶路音樂節中演出。

佩仁伊1974年起任教於布達佩斯李斯特音樂學院，1980年出任該學院大提琴系教授。

1980年及1987年，佩仁伊分別獲頒科蘇特獎和巴托克-帕斯托莉獎，以肯定他的音樂成就。

佩仁伊是歐美、日本和中國各音樂重鎮和音樂節常客，擔任獨奏和演奏室樂作品。他曲目廣泛，上起十七、十八世紀作品，下及當代音樂。

佩仁伊也是作曲家，除了大提琴樂曲，也為不同規模的室樂團創作音樂。

除了經常與凱勒四重奏合作，佩仁伊也定期與席夫攜手演出。兩人最近灌錄的貝多芬大提琴與鋼琴奏鳴曲大獲好評，並獲頒2005年康城古典唱片獎。

further his studies at the Accademia Santa Cecilia Roma with Professor Enrico Mainardi.

In 1962 Perényi was a prize winner at the International Casals Competition held in Budapest. In 1965 and 1966 Pablo Casals invited him to join his masterclasses in Zermatt and Puerto Rico, and then to perform at the Marlboro Festival, which he did for four consecutive years.

In 1974 Perényi began teaching at the Ferenc Liszt Music Academy Budapest, and since 1980 has been Professor of the cello department.

As an acknowledgement of his musical activities Perényi was awarded the Kossuth Prize in 1980 and the Bartók-Pasztyory Prize in 1987. As a soloist and a chamber musician he has appeared in many musical centres and festivals in Europe as well as the US, Japan and China. He has a very extensive repertoire, including pieces from the 17th and 18th centuries, and works from the present day.

Perényi is also a composer; his compositions include pieces for cello and works for small and large chamber ensembles.

In addition to working frequently with the Keller Quartet, he also performs regularly with András Schiff — with whom he has recently recorded the Beethoven Sonatas for cello and piano. The CD received outstanding reviews and was awarded the Cannes Classical Award in 2005.

貝多芬 (1770–1827)

C小調三重奏，作品1，第3首

生氣勃勃的快板

如歌的行板及變奏

小步舞曲：接近快板及三聲中段

終曲：極急板

D大調三重奏，作品70，第1首，《鬼魅》

生氣勃勃的快板

富感情的極緩板

急板

– 中場休息 –

降B大調三重奏，作品97，《大公爵》

中庸的快板

諧謔曲：快板及三聲中段

如歌但流暢的行板

中庸的快板

Ludwig van Beethoven
(1770–1827)

Trio in C minor, Op 1, No 3

Allegro con brio

Andante cantabile con Variazioni

Menuetto: Quasi allegro & Trio

Finale: Prestissimo

Trio in D major, Op 70, No 1, *Ghost*

Allegro vivace e con brio

Largo assai ed espressivo

Presto

– Interval –

Trio in B flat major, Op 97, *The Archduke*

Allegro moderato

Scherzo: Allegro & Trio

Andante cantabile ma pero con moto

Allegro moderato

貝多芬

Ludwig van Beethoven

C小調三重奏，作品1，第3首 Trio in C minor, Op 1, No 3

1792年，年輕的貝多芬剛踏入維也納社交界，親自負責演奏自己首批三首三重奏的鋼琴聲部，豈料老師海頓卻認為C小調這一首不值得出版。貝多芬大吃一驚，口裏雖說什麼「他羨慕我、妒忌我罷了」，卻又真的把樂曲留待修訂後才出版。後來貝多芬向海頓道歉說，要是海頓沒作聲，他就會「鑄成大錯」。

而後來在第五交響曲和《皇帝》協奏曲也選用的C小調，更常見於貝多芬的主要作品。這首樂曲的戲劇味道，令當時慣聽傳統曲式的維也納聽眾有點吃驚。

第一樂章以兩個旋律開始，一個戲劇化，一個輕盈，相映成趣。貝多芬巧妙地把這兩個旋律改造，先塑造成迷人的小圓舞曲，在樂章完結前則變得無拘無束，甚至有點猛烈。第二樂章是全曲最長的樂章，質樸的主題幻化成五段燦爛奪目的自由變奏，足讓作曲家抒發各種情懷。

小步舞曲顯得有點普通，但終樂章卻不同凡響！可謂前無古人。首先是猛烈的和弦，像是作曲家取笑自己的認真態度，然後是兩個迷人但短小的旋律。貝多芬把這些旋律加以平實發展，再重現。另一出人意表的是通常強而有力的結尾，年輕的貝多芬卻把結尾弄得非常輕柔。

When the young Beethoven entered Viennese society in 1792 playing piano for his first three trios, he was astounded that his own teacher Franz Josef Haydn, felt this C minor trio was not worth publishing. "He is envious and jealous," said Beethoven, but still withheld publication until he had revised the work. Later, he apologised to Haydn, growling that without Haydn's advice, he would have committed "the most flagrant follies".

The key of C minor, later used for the Symphony No 5 and *Emperor Concerto* was one of Beethoven's favourites for his major works. And the drama of this work somewhat startled more conservative Viennese audiences.

The two melodies which open the first movement have an interesting contrast of drama and light. Beethoven magically transforms both of them, first into a charming little waltz, then an uninhibited near-violence before the end.

The second movement is the longest movement of the trio, starting with a simple subject and five brilliant free variations, leaving Beethoven room for every kind of emotional expression.

The minuet is rather traditional, but Beethoven's finale is extraordinary. Nothing of the sort had ever been heard before. First come some crashing chords, then—as if Beethoven is laughing at his own seriousness—two charming, almost trivial melodies. They are developed with no surprises, and repeated. But then Beethoven comes up with another surprise. Rather than the traditional strong ending, the young composer finishes very softly.

D大調三重奏，作品70，第1首，《鬼魅》

Trio in D major, Op 70, No 1, *Ghost*

上一首三重奏完成後16年，貝多芬早已名滿維也納。但這時他卻又憂心忡忡：一方面獲得一位熱愛音樂的伯爵夫人青睞，兩人同住一所大宅；另一方面他開始受着失聰的疾病煎熬。作品70的兩首三重奏悲喜交集，既傷感至極，又帶着幾分喜悅，盼望終能戰勝頑疾。

這首三重奏的第一樂章長於對比。先由全體樂器奏出迅猛的節奏型；大提琴奏出數個抒情的片段後，鋼琴奏出第二主題，弦樂在下面隆隆作響，對比極為強烈。發展部既洗練又尖刻，結尾則循規蹈矩。

跟後晚演出的《暴風雨》奏鳴曲一樣，此曲的第二樂章 緩板 也跟莎士比亞息息相關。根據貝多芬的筆記，他寫作此曲前構思過以《麥克白》創作歌劇；那麼這個奇特的慢樂章大概與《麥克白》裏的「女巫場景」有關。弦樂先奏出嚴肅的樂音，主題很神秘懸疑（也很詭異）。主題每次重現音高都略有不同，但總是「幽靈似的」。把貝多芬與巴托克相提並論本來不妥，但鋼琴的獨特聲音的確與巴托克的《夜樂》很相似。

明白流暢、討人歡喜的終樂章以奏鳴曲式寫成，是全曲最依章法的樂章。與前兩樂章不同，這個樂章並無音樂、戲劇性和心理上的挑戰。

Sixteen years after the preceding trio, Beethoven achieved huge success in Vienna; but he was extremely worried. On the one hand, he was living in a spacious apartment with a musical Countess who revered him. On the other hand, he was beginning to suffer from the deafness that would plague him until his very last years. Beethoven's two Opus 70 trios convey great sadness about his illness as well as a certain joy that he can conquer the disease.

The opening movement of this trio is a movement of contrasts. It starts with a highly explosive rhythmic figure, played by all the instruments. After a few lyrical measures by the cello, the second theme is introduced by the piano (over rolling strings) and no greater contrast could be imagined. The development section is concentrated and pungent, though it ends conventionally.

The *Largo*, like the *Tempest Sonata* to be played by Schiff two days later, is related to Shakespeare. Beethoven had been making notes for a possible opera about *Macbeth*, and presumably this very weird, slow movement relates to the Witches' Scene. Starting with solemn string notes, the theme is both mysterious and suspenseful and very ghost-like. Each repetition is slightly different in pitch, but always with the same 'spirit-like' character. One should not really compare Beethoven to Béla Bartók, but the atmospheric notes of the piano are very much akin to Bartók's *Night Music*.

The final movement is the most conventional of all; a sonata form which is lucid, charming and, unlike the first two movements, has no musical, dramatic or psychological challenges.

降B大調三重奏，作品97，《大公爵》

Trio in B flat major, Op 97, *The Archduke*

1811年，英雄的年代迅速消逝：拿破崙敗走的日子已不遠矣；而那群一直大力支持貝多芬的貴族也不例外。富人失勢，中產抬頭。雖然貝多芬的舊作多為貴族而寫，但他也漸漸察覺到「專業」音樂家的崛起，他們有能力演奏難度更高的作品。

這首三重奏無疑是貝多芬所有三重奏中最宏偉的一首。不錯，此曲是獻給魯道夫大公爵的。魯道夫大公爵是奧地利皇帝的兄弟，既曾是貝多芬的學生，還是個充滿熱誠的學生，也是他的贊助人。所以，貝多芬儘管原則上討厭貴族，卻很清楚自己也需要這些人！

此曲首演時貝多芬親自演奏鋼琴聲部，但那也是最後一次了，因為他的失聰情況日益嚴重，其演奏令人慘不忍睹。有目睹者說：「這個可憐人重重地敲打琴鍵，直至聲音都變得刺耳。至於輕柔樂段，就略去一大堆音符。」

即使如此，《大公爵》三重奏憑着既高貴又自信的格調，深受室樂演奏家和觀眾喜愛。高貴與自信在樂曲開始時便表露無遺。不錯，是傳統的奏鳴曲式，但質樸的主題——第一主題平靜柔和，第二主題以斷奏為主——經過變化和發展，構成這個既高雅又極富表現力的樂章。

By 1811 the age of heroes was fast disappearing. Napoleon was close to his downfall, as were the aristocrats who had provided so much support for Beethoven. As the rich began to lose their wealth and power, the middle class began to exert its strength. And although much of the earlier music was written for the nobility, Beethoven began to recognise the advent of professional musicians who could play more challenging music.

True, this trio—certainly the most majestic of all Beethoven's works in this genre—was dedicated to the Archduke Rudolph, brother of the Austrian Emperor. The Archduke had been a dedicated student and patron of Beethoven, and thus the composer, who loathed the aristocracy as a matter of principle, found he needed them as well!

Beethoven played the piano part in the trio's first performance, which also came to be his last, since his encroaching deafness made his playing agonising to behold. "The poor man pounded on the keys until they jangled," said one witness, "while in the soft passages, whole groups of notes were omitted."

Still, the nobility and assuredness of the *The Archduke* make it a favourite amongst chamber players and audiences; and nowhere is this better shown than in the opening. It is in traditional sonata form, yes, but the simple theme—a quiet, smooth opening and a *staccato* second theme—is transformed and developed into a highly noble and expressive movement.

第一樂章後，貝多芬沒按慣例安排慢樂章，取而代之的卻是一首不尋常的諧謔曲。大提琴先奏出快活的主題，一直蹦蹦跳跳，直至三聲中段充滿神秘感的半音線條為止。這第一主題可算是怪異的「鬼魅」三聲中段，但不久便引入類似農民舞曲的第二主題。這兩段各重複一次，然後回到諧謔曲。

慢樂章是一連串變奏曲。主題彷彿教堂音樂一樣，但每段變奏之間互有聯繫，很難劃分，彷彿無縫的絲綢一樣。

第三樂章雖然直接引入終樂章，沒有停頓，但據聞貝多芬奏完以上幾個優美樂章後，會一拳打在琴鍵上，然後放聲大笑，彷彿因為音樂美得令他尷尬。終樂章沸沸騰騰，這裏的笑聲可收轉換氣氛之效，彷彿貝多芬乾脆在「叫」耳疾「走開」，他自己繼續享受作曲的樂趣。

樂曲介紹：哈里·羅爾尼克

場刊中譯：鄭曉彤

Beethoven follows this, not with the conventional slow movement, but with a most unusual *scherzo*. The opening is a jolly cello theme which bounces along until the mysterious chromatic line of the trio... This first theme is almost a strange 'Ghost' trio, but soon it works into a second theme which could have been a peasant dance. The mystery lines are repeated (along with the dance) and both go back to the original *scherzo*.

The slow movement is a series of variations on a tune which could have come out of a church. Yet, it is difficult to separate the variations. All are interconnected — forming a seamless silken fabric.

While this movement continues to the finale without a pause, it was known that after he had played such beautiful movements, the composer would slam his fist on the keys and burst out in laughter, as though embarrassed by such beauty. The laughter here would set the mood for the bubbling finale. It was as if Beethoven simply 'told' his deafness to "get lost" and got on with the joy of composition.

Programme notes by Harry Rolnick