

37<sup>th</sup>



香港藝術節  
Hong Kong  
Arts Festival  
6.2-8.3.2009



T. Sergio  
Tiempo  
Piano Recital

沙治奧·迪安堡鋼琴獨奏會

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21.2.2009

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

# T.Sergio Tiempo

Piano Recital  
沙治奧·迪安堡鋼琴獨奏會

演出長約1小時35分鐘，包括一節中場休息  
*Running time: approximately 1 hour and 35 minutes with one interval*

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、無綫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.

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22.2.2009 (日) 下午4:00-6:00

鋼琴大師班  
香港演藝學院演奏廳  
合辦: 香港演藝學院

詳情請參閱藝術節加料節目指南, 或瀏覽藝術節  
網站: [www.hk.artsfestival.org](http://www.hk.artsfestival.org)

22.2.2009 (Sun) 4:00-6:00pm

**Piano Masterclass**  
Recital Hall, The Hong Kong Academy for Performing Arts  
Co-presented with The Hong Kong Academy for Performing Arts

For details please refer to the Festival Plus Booklet or go to the  
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## 沙治奧．迪安堡

# Sergio Tiempo

鋼琴

Piano

1986年，14歲的沙治奧．迪安堡在阿姆斯特丹皇家音樂廳大鋼琴家音樂會系列初試啼聲，之後迅速在國際樂壇嶄露頭角，現在經常舉行獨奏會，並與各大樂團合作，於歐美和日本的著名演奏廳演出。

迪安堡合作過的指揮家包括阿巴度、杜達梅爾、杜托爾、艾森巴赫、斯拉肯恩和狄信湯瑪士，合作過的樂團計有芝加哥交響樂團、克里夫蘭樂團、休斯頓交響樂團、洛杉磯愛樂樂團、蒙特利爾交響樂團、法國電台愛樂樂團、鹿特丹愛樂樂團、東京大都會樂團和東京愛樂樂團。迪安堡上樂季兩度與杜達梅爾攜手，先後與聖西西利亞國立音樂學院交響樂團及班貝格交響樂團同台演出。

迪安堡在多個國際音樂節亮相，包括石荷州音樂節、科瑪音樂節、韋爾比亞音樂節和圖盧茲音樂節，上樂季應邀在里斯本音樂之日音樂節演奏協奏曲和舉行獨奏會；最近他首次參加薩爾茨堡音樂節，演奏協奏曲和室樂作品。此外，他曾在慕尼黑的阿嘉莉殊與友人音樂節、貝加莫的米開蘭傑里音樂節作客席演出，並每年在盧加諾舉行的阿嘉莉殊計劃作客席演出。

迪安堡生於委內瑞拉卡拉卡斯，兩歲起隨母親莉爾．迪安堡習琴，剛滿三歲就首次在音樂會上演出；入讀意大利科莫鋼琴基礎學校期間，師隨狄米特里．巴舒基洛夫、傅聰、穆利．帕拉雅、狄特利奇．費殊．狄斯考；另一方面，他也經常接受阿嘉莉殊、尼

Sergio Tiempo quickly rose to international prominence after making his professional debut at the age of 14 in the Great Pianists series at the Amsterdam Concertgebouw in 1986. He now appears regularly in recitals and with orchestras in the leading halls of the Americas, Europe and Japan.

Tiempo has performed under the direction of Claudio Abbado, Gustavo Dudamel, Charles Dutoit, Christoph Eschenbach, Leonard Slatkin and Michael Tilson Thomas, and has worked with orchestras including Chicago Symphony Orchestra, Cleveland Orchestra, Houston Symphony, Los Angeles Philharmonic, Montreal Symphony, Orchestre Philharmonique de Radio France, Rotterdam Philharmonic, Tokyo Metropolitan Orchestra and the Tokyo Philharmonic. Last season, Tiempo appeared with Gustavo Dudamel on two occasions: with the Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia and with the Bamberger Symphoniker.

Tiempo plays at various major international music festivals, most recently making his debut at the Salzburg Festival in both concerto and chamber concerts. He has also appeared at the Schleswig-Holstein, Colmar, Verbier and Toulouse Festivals, and last season was invited to the Dias da Música Festival in Lisbon for concerto and recital performances. He has been a guest at the Martha Argerich and Friends Festival in Munich and the Festival Pianistico Internazionale Arturo Benedetti Michelangeli in Bergamo and he is an annual guest at the Progetto Martha Argerich, Lugano.

Born in Caracas, Venezuela, Tiempo began his piano studies at the age of two with his mother, Lyl Tiempo, and made his concert debut when he had just turned three. Whilst at the Fondazione per il Pianoforte in Como, Italy, he worked with Dimitri Bashkirov, Fou Ts'ong, Murray Perahia and Dietrich Fischer-Dieskau. He has received frequent musical guidance and advice from Martha Argerich, Nelson Freire and Nikita Magaloff.



爾遜·弗拉列和尼可塔·瑪格洛夫指導。

迪安堡曾獲獎項包括比利時阿歷士·德·費瑞斯獎(1986)和德國大衛多夫獎(2000)。2007/08年樂季的合作夥伴包括新加坡交響樂團、首爾愛樂樂團和馬爾墨交響樂團，與米沙·邁斯基巡迴韓國演出，另在華盛頓、巴黎、盧加諾和華沙蕭邦音樂節舉行獨奏會。

2008/09年樂季演出包括與柏林德意志交響樂團、愛沙尼亞國家交響樂團、蘇格蘭室樂團、馬來西亞愛樂樂團、新加坡交響樂團和冰島交響樂團舉行音樂會；與張漢娜巡迴歐美演出。迪安堡亦於薩爾茨堡莫扎特周、香港藝術節、布魯塞爾弗蘭達斯音樂節和倫敦威格摩爾音樂廳等舉行獨奏會。

His awards include the 1986 Alex De Vries Prize of Belgium and the Davidoff 2000 Prize in Germany. During the 2007/08 season, Tiempo appeared with the Singapore Symphony Orchestra, the Seoul Philharmonic and the Malmö Symphony Orchestra, and toured Korea with Mischa Maisky, as well as performed solo recitals in Washington, Paris, Lugano and at the Chopin Festival in Warsaw.

His engagements for the 2008/09 season include concerts with the Deutsches Symphonie-Orchester Berlin, Estonian National Symphony Orchestra, Scottish Chamber Orchestra, Malaysian Philharmonic Orchestra, Singapore Symphony Orchestra, Iceland Symphony Orchestra, a European and US recital tour with Han-na Chang, and recitals at the Mozartwoche, Salzburg, the Hong Kong Arts Festival, the Flanders Festival, Brussels and Wigmore Hall, London.

中譯：鄭曉彤

## 巴赫

### 降B大調第一組曲，BWV825

「組曲」(partita)一詞原意為「分段」，本指十七世紀初的獨奏樂器變奏曲，到了巴赫時代則專指由舞曲樂章構成的組曲，一般以古鍵琴或小提琴演奏。巴赫《第一組曲》於1726年寫成，並在隨後五年完成另外五首，成為歐洲各地鍵盤樂手的熱門曲目。

《第一組曲》由七個樂章組成，樂章之間對比強烈。巴赫其他幾首組曲的前奏曲都較有份量，但這一首卻以精緻的對位法寫成，篇幅短小，氣氛安祥。阿勒曼德舞曲（法語裏阿勒曼德指德國）則快速、活潑。庫朗特舞曲（根據「法式庫朗特舞曲」寫成，這個詞在法語裏有「跑」之意）速度也頗快，但氣氛輕鬆，較少運用縱橫交錯的對位法。

薩拉班德舞曲是一種3/4拍子華麗的貴族舞曲，優雅的調子常用作電影背景音樂，如《羅密歐與茱麗葉》；接下來的兩首小步舞曲屬同一個華麗樂章。這些都是貴族舞曲，但最後的吉格舞曲，是專為鍵盤技巧大師而寫的樂章，較似民俗舞。

## Johann Sebastian Bach

### Partita No.1 in B flat, BWV 825

The word “partita”, meaning “division”, was first used in the early 17th century to mean a set of variations for a solo instrument. When Bach was composing, it specified a suite of dance movements, usually written for a harpsichord or violin. Bach wrote his first partita in 1726, and composed five more during the next five years. They became instant hits with keyboard players throughout Europe.

Bach's first partita has seven movements which contrast sharply with each other. In the other partitas, the preludes are rather weighty, but this first composition is serene, short and has very subtle contrapuntal writing. The *allemande* (French for “German”) is a lively, racing movement. The *corrente* (based on the French “courante” which means running) is also fairly fast, but is more carefree and less involved with intricate counterpoint.

The *sarabande* is a stately aristocratic dance in 3/4 time. Its elegance is often the fitting background for movies such as *Romeo and Juliet*. The following two *minuets* are contained in one stately movement. These are all aristocratic dances, but the final *gigue*, written for the keyboard technician, is more like a folk dance.

## 海頓

D大調第50奏鳴曲Hob: XVI/37

海頓一共寫了近百首鋼琴奏鳴曲，卻從不覺得這些作品是他的得意之作。雖然如此，在超過60年的奏鳴曲創作過程中，他改變了整個古典時期的鋼琴風格。海頓最早的奏鳴曲是為古鍵琴、小鍵琴或鋼琴等鍵盤樂器所譜寫的，他甚至只稱它們為一組舞曲，而不是奏鳴曲。海頓成名後把這些樂曲整理為多個系列（今天晚上演出的奏鳴曲是由六首樂曲組成的系列中之一），寄給出版商，但從不索價太高。其實他曾經為了這系列作品的第一樂章和最後樂章的主題重複而道歉。他還解釋自己不是懶惰，而是「故意以不同的方式演繹相同的旋律」。

第一樂章和最後樂章分別是跨八度和一系列音域跨幅較小的輕快樂章，第二樂章卻是充滿修飾的短小哀歌，以極深沉的和弦終結。

## 蕭邦

練習曲，作品10第12首

練習曲，作品25第6、第1及第12首

所有作曲家都寫作練習曲（顧名思義，那是用來鍛鍊技巧的曲子），但蕭邦的練習曲卻不是為學生而寫的，因為即使最頂尖的演奏家也會覺得非常棘手。蕭邦1830年代創作的27首練習曲革新了這種曲式，練習曲自此面目一新。李斯特、舒曼、德布西和其他作曲家都效法蕭邦，把練習曲寫成演奏會樂曲。

作品10和作品25既在各方面挑戰高水平鋼琴手的技巧，同時又是匠心獨運之作。例如作品10第12首（《革命練

## Joseph Haydn

Sonata No. 50 in D, Hob: XVI/37

Joseph Haydn wrote almost 100 sonatas for piano, but they were never the works he most prized. Still, after over 60 years of writing them, he spanned the whole age of Classical-period piano. His first sonatas were written for “clavier”, which could be harpsichord, virginal or piano. He did not call them sonatas, but referred to them as mere partitas: a collection of dances. After he achieved fame, he bound these partitas up in collections (tonight’s sonata is in a collection of six), and mailed them to his publisher, never asking for much money. In fact, for this collection he apologized for the fact that the themes of the first and last movements were repeated. It was not laziness, he inferred, he had done this “intentionally to show different ways of treating the same melody”.

The first sprightly movement is based around an octave jump; the last on a smaller series of jumps. The middle movement, though, is a short lamentation, filled with figurations, with a strange ending in a very deep bass chord.

## Frederic Chopin

Études: Op. 10, No. 12;

Études: Op. 25, Nos. 6, 1 and 12

While all composers have written *études* — literally “studies” or “exercises” — Chopin’s were hardly written for students. In fact, not even the most advanced concert pianists can play them without extreme difficulty. He so revolutionised the form with his 27 studies written in the 1830s that they developed a totally different character. From that time on composers including Liszt, Schumann, Debussy wrote their exercises, like Chopin, as real concert pieces.

In his Ops. 10 and 25, Chopin composed special challenges and special inspirations. For instance, in Op. 10, No. 12, the *Revolutionary étude* is a challenge for left-hand 16th-note passages. Chopin composed it after Russia had invaded Poland and concert-goers hear



習曲》)的技術重點是困難的左手十六分音符樂段。但另一方面，樂曲作於俄國入侵波蘭之後，箇中蘊藏「如宙斯的雷電劈向凡間」般的激情，觀眾也定能聽出。作品25第6首被譽為「節節推進的優美想法」，以練習彈奏三度音為主；作品25第1首既講求詩意，又重視造句；而作品25第12首的速度標記是「熱烈的甚快板」。

正如蕭邦所言：「惟有每個音符都有深意的樂曲，才值得聆聽。」

樂曲介紹中譯：鄭曉彤

## 拉威爾 《夜之加斯帕》

拉威爾喜歡異國情調的樂曲，例如他為非洲詩句譜曲，為中東的《天方夜譚》創作了自己的版本，又喜愛柬埔寨音樂（那其實是他一個法國世界博覽會上，聽到以柬埔寨風格演繹的印尼嘉美蘭音樂）。1908年，他的音樂創作事業達到巔峰，他看到貝特朗的其中一首散文詩《夜之加斯帕》，馬上被加斯帕（波斯語：指皇室寶藏的守護者）所迷住。這裏的加斯帕看守夜之寶藏，與《一千零一夜》的故事類似。

第一首曲子 水妖 描寫水妖把凡人引誘到她的水中寢室，然後把凡人幹掉。鋼琴把水晶瑩的形象，水妖引誘凡人，獲得勝利時水花四濺的一刻生動地表現出來。

斷頭台 表現黎明時份絞架吊着的屍首被除下的恐怖景象。雖然拉威爾說這首曲子共有20種不同風格，不過降B音教堂鈴聲在樂章中時常可聞。

最後一首曲子 小丑 比李斯特的《魔鬼的圓舞曲》更諷刺、更像惡

its passion, described as “Zeus hurling thunderbolts at the world”. The sixth *étude*, Op. 25 is an exercise for playing music in thirds and has been called “a beautiful thought put into motion”. The next piece, the first of Op. 25, is poetry and phrasing together. Finally, No. 12 is marked *Allegro molto con fuoco* (very fast with fire).

As Chopin himself said: “The only music worth hearing is that with a mystery, a hidden meaning behind each note”.

## Maurice Ravel *Gaspard de la Nuit*

Maurice Ravel felt an affinity for the exotic. He composed songs on African poems, his own version of the Middle Eastern *Sheherezade*, and he delighted in music from Cambodia. (Actually, Indonesian gamelan music, played Cambodian style at a French World Fair). At the height of his composing powers, in 1908, he read the prose-poems of one Aloysius Bertrand and was immediately obsessed with *Gaspard*, one who guards the Royal Treasures. Here, though, *Gaspard* guards the treasures of the night — eerie tales which could rival the more fabled *1001 Nights*.

The first figure is *Ondine*, a water-nymph, whose goal is to seduce a mortal down into her chamber of waters and then have the mortal die. The piano plays iridescent images of glistening waters, of seductive phrases and then — with the triumph of *Ondine* — a climax of sprays of glimmering waters.

*Le Gibet* is a scary picture of a man's corpse being taken off the gallows where he had been hung at dawn. Ravel said that he used 20 different styles of music here — but the tolling of the church bell (in B flat) frequently heard during the movement.

The final *Scarbo* (Goblin) is not only sardonic and diabolical (compare it to Liszt's *Mephisto Waltz* later tonight), but Ravel had a more competitive point. Until that time, the music of Balakirev's *Islamey* was supposed to be the most difficult ever written.

魔。不過拉威爾更勝一籌。當時巴拉基列夫的《伊斯蘭美》被譽為是鋼琴技巧最艱難的一首樂曲，拉威爾矢言要寫作比《伊斯蘭美》更艱難的樂曲，意味最優秀的鋼琴家才可以完全演繹曲中令人毛骨悚然的情緒和火花。

## 吉納斯特拉

### 三首阿根廷舞曲，作品2

吉納斯特拉是南美洲最重要的作曲家之一，他在阿根廷生活，從事教學工作，直到1945年獨裁者貝隆得勢，他的教席被罷免後才到美國去。後來他回國，但晚年在瑞士生活。這幾首舞曲是他最早期的作品，當時他才21歲，在國際音樂界嶄露頭角。

第一首舞曲 老牧羊人之舞 非常奇怪，因為左手只按鋼琴的黑鍵，右手只按白鍵。不過這首以結他弦音般的和弦終結的曲子，充滿了魅力和趣味。第二曲 可愛少女之舞 以柔和的調子開始，中段較強勁，然後以全新和聲返回第一部份，第三曲 熱情牧人之舞 則狂野不羈，展現刺激、大膽和近乎粗暴的風格。吉納斯特拉要求鋼琴家「狂野地、粗暴地、不羈地」彈奏。末段極度響亮，最後以驚喜結束。

## 李斯特

### 第三《安慰曲》

### 第一《魔鬼的圓舞曲》

這兩首作品都在1850年至1860年之間完成，當時李斯特的許多樂章都取材自文學作品。因此，法國文評家和詩人聖佩甫的詩《安慰》啟發李斯特創作六首短曲，《第三安慰曲》是其中

Ravel vowed to write a piece even more technically “impossible”, which means that only the best pianists attempt its truly scary emotions and pyrotechnics.

## Alberto Ginastera

### Three Danzas Argentinas, Op. 2

One of the most important composers from South America, Alberto Ginastera lived and taught in his native Argentina until the accession of the dictator Juan Perón in 1945, when he was dismissed from his teaching post and went to America. He later returned to Argentina, but lived his last years in Switzerland. These dances were one of his earliest compositions, written at the age of 21 and establishing his reputation internationally.

The first dance, *Danza del viejo boyero* (Dance of the old herdsman), is very unusual, since the left hand plays only the black notes of the piano, the right hand plays only white notes. Nonetheless, the work — ending with a chord like the open strings of a guitar — is charming, almost playful. The second dance, *Danza de la moza donosa* (Dance of the young woman), begins with a gentle melody, continues to a more aggressive middle section, and returns to the first part, this time with new harmonies. Finally, *Danza del gaucho matrero* (Dance of the boastful cowboy), is dissonant, exciting, loud and almost violent, Ginastera asks the pianist to play “furiously, “violently” and “wildly”. The final measures are very very loud, and end with a tremendous surprise.

## Franz Liszt

### Consolation No. 3

### Mephisto Waltz No. 1

Both of these pieces come from the decade between 1850-60, years when Liszt was using literary references for many of his compositions. Thus, when he read poems by the French literary critic and poet Charles Augustin Saint-Beuve, called *Consolations*, he was inspired to write six short works based on the poems.

最長也最著名的一首。李斯特要求鋼琴家「慢慢地、安詳地」彈奏，在首三小節以左手流暢地奏出降D調分解和弦後進入主題；稍後主題以艱澀的彈奏技巧得以加強，卻從沒遠離原本「安詳」的調子。

《魔鬼的圓舞曲》間接取材於文學巨匠歌德和他的名作《浮士德》。李斯特曾經為《浮士德》其中兩幕譜寫交響樂曲，一首是 村舍舞曲。後來他改編了這首舞曲（與另外兩首同名作品，今天合稱《魔鬼的圓舞曲》），深受鋼琴家和交響樂團喜愛。

此曲頗具戲劇效果，活現浮士德和魔鬼在小酒館內看到人們起舞的情況。魔鬼一時興起，拿了一把小提琴奏起魔鬼樂章，使村民瘋狂起來。舞者間彼此造愛，然後成雙成對地離開酒館，而浮士德也和一位玩伴離開，樂章以夜鶯之聲終結。

鋼琴或樂團一般會以活潑的舞曲演繹最後一段樂章，並以短促震撼的高潮終結。

樂曲介紹：哈里·羅爾尼克  
除特別註明，場刊中譯：楊明儀

*Consolation* No. 3 is the longest and most popular of the sextet. Liszt asks the pianist to play it “lento placido”—slowly and placidly—and the first three measures, with their left-hand fluid broken chords in the key of D flat leads to the main theme. That theme is later augmented with difficult technical problems, but it never departs for its original “peaceful” direction.

The *Mephisto Waltz* comes, indirectly, from a more important literary figure, Johann Goethe, and his *Faust*. Liszt had written two episodes from *Faust* for orchestra, one of them called “The Dance At the Village Inn”. Liszt later transcribed that dance (now known as *Mephisto Waltz*, along with two other works with the same name), and it has become favourite both for pianists and orchestras.

The drama is quite picturesque. Faust and Mephistopheles (the devil) enter a tavern where the people are dancing. Excited by the dance, Mephistopheles picks up a violin and begins to play his own very demonic music, rousing the villagers to virtual tantrums of excitement. The dancers begin to make love with one another and exit, two by two, with Faust himself departing with a playmate of the night. That section ends with the sound of the nightingale.

And then, the piano or orchestra give a last burst of the dance and the music finishes with a brief violent climax.

Programme notes by Harry Rolnick