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09 尼古拉斯·阿爾斯達德大提琴獨奏會
Nicolas Altstaedt Cello Recital

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尼古拉斯·阿爾斯達德大提琴獨奏會

Nicolas Altstaedt Cello Recital

8.3.2011

香港演藝學院
香港賽馬會演藝劇院
The Hong Kong Jockey Club
Amphitheatre
Hong Kong Academy for
Performing Arts

演出長約1小時30分鐘，包括一節中場休息
Running time: approximately 1 hour and
30 minutes with one interval

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尼古拉斯·阿爾斯達德 Nicolas Altstaedt

大提琴 Cello

尼古拉斯·阿爾斯達德2009年獲波樂迪-布托尼基金大獎，並獲英國廣播公司選為新一代藝術家；2010年獲頒瑞信新晉藝術家大獎，同年亮相琉森藝術節，在杜達美指揮下首次與維也納愛樂樂團合作。

阿爾斯達德在1982年出生，擁有德、法兩國血統，是帕哥門齊柯夫在柏林的閉門弟子之一，後來隨費爾茲學藝。

曾合作的樂團包括蘇黎世音樂廳樂團、芬蘭電台交響樂團及溫特圖爾音樂人管弦樂團；曾合作的指揮則包括馬連那爵士、諾靈頓爵士及亞當·費沙等；同台演出的獨奏家還有吉唐·克雷瑪、尤里·巴舒密特、阿歷山大·朗傑志及尤克·威德曼；此外，阿爾斯德也是音樂節常客，包括羅克豪斯音樂節、耶路撒冷國際藝術節、薩爾茨堡夏季藝術節及薩爾茨堡藝術節。

推出過多張唱片，包括世界首演威爾海姆·吉美亞的作品，唱片更獲提名國際古典音樂大獎。阿爾斯達德獲紐約林肯中心室樂協會頒發為期三年的駐院藝術家獎。

阿爾斯達德演奏用的古董名琴，是巴黎造琴家魯珀的1821年出品，由德國音樂基金會借出。

Nicolas Altstaedt received a 2009 Borletti-Buitoni Trust Fellowship and is a BBC New Generation Artist. He was awarded the Credit Suisse Young Artists Award 2010 and gave his debut with the Vienna Philharmonic under Gustavo Dudamel at the Lucerne Festival 2010.

Born in 1982 into a family of German and French descent, Nicolas Altstaedt was one of Boris Pergamenschikow's last students in Berlin, where he is continuing his studies with Eberhard Feltz.

He has performed with the Tonhalle Orchestra Zurich, the Finnish Radio Symphony Orchestra, and the Musikkollegium Winterthur, among others. He has worked with conductors including Sir Neville Marriner, Sir Roger Norrington, and Adam Fischer. He performs with Gidon Kremer, Yuri Bashmet, Alexander Lonquich, and Jörg Widmann. He also regularly appears at festivals like Lockenhaus, Jerusalem, Salzburg Summer and Salzburg Mozart Festival.

His latest of many other CDs includes world premiere recordings of pieces by Wilhelm Killmayer, that has just been nominated for the International Classical Music Award.

He has been granted a three-season residency with the Chamber Music Society of Lincoln Center, New York and plays a Nicolas Lupot cello (Paris 1821) loaned by the Deutsche Stiftung Musikleben.



荷西·加拉度 José Gallardo

鋼琴 Piano

荷西·加拉度生於阿根廷布宜諾斯艾利斯，五歲即在該市的音樂學院學習鋼琴，後來到德國美因茲大學進修，師隨米爾德納，1997年畢業。

加拉度以其他演奏家為學習對象，例如美藝三重奏的普萊斯勒及美國印第安那大學伯明頓分校的蒙特切諾教授；他在國內外曾獲多個獎項，包括在1990年德國漢姆的西伐利亞音樂節和1991年意大利科莫的國際鋼琴比賽中奪魁。

他曾參與多個音樂節的演出，如奧地利羅克豪斯音樂節、意大利阿斯雅高藝術節和德國普福爾茨海姆的世界音樂節。

他亦到各大音樂廳演出，包括蘇黎世音樂廳、漢堡音樂廳和倫敦威格摩音樂廳。

自1998年起，加拉度出任德國美因茲大學音樂系助理教授。

José Gallardo was born in Buenos Aires, Argentina. At the age of 5, he began to take piano lessons at the Conservatory in Buenos Aires. Later, he continued his studies with Prof Poldi Mildner at the University of Mainz, Germany, graduating in 1997.

He was musically inspired by artists such as Menahem Pressler (Trio Beaux Arts, New York) and Alfonso Montecino (Bloomington, Indiana), among others. He has received numerous national and international awards, including: the first prize at the Westphalian Music Festival in Hamm, Germany, in 1990; and the first prize at the International Piano Contest in Cantù, Como, Italy, in 1991.

He has played numerous music festivals such as the Festival of Chamber Music in Lockenhaus, Austria; the Festival of Asiago, Italy; and the Music of the World Festival in Pforzheim, Germany.

He regularly performs in music halls, both domestically and abroad, having played the Tonhalle in Zurich, the Musikhalle Hamburg and the Wigmore Hall in London.

Since 1998, he has been an assistant professor at the Department of Music, University of Mainz, Germany.

貝多芬 (1770-1827)

G大調韓德爾神劇《馬加比猶大》
主題變奏曲 WoO45

高大宜 (1882-1967)

無伴奏大提琴奏鳴曲，作品8

莊嚴但熱情的快板
表情豐富的慢板
甚活潑的快板

—— 中場休息 ——

布朗卓 (1887-1979)

三首小品，為大提琴及鋼琴而作

I. 中板
II. 從容不逼的
III. 節奏急速緊張

阿里查德 (1947-)

《哈比爾風格》，為大提琴及
預置鋼琴而作

皮亞蘇拉 (1921-1992)

《大探戈》

大提琴 尼古拉斯·阿斯達德
鋼琴 荷西·加拉度

Ludwig van Beethoven (1770-1827)

Variations in G on a theme from
Handel's Oratorio,
Judas Maccabaeus, WoO 45

Zoltán Kodály (1882-1967)

Sonata for solo cello, Op 8

Allegro maestoso ma appassionato
Adagio con gran espressione
Allegro molto vivace

—— Interval ——

Nadia Boulanger (1887-1979)

Three Pieces for cello and piano

I. Modéré
II. Sans vitesse et à l'aise
III. Vite et nerveusement rythmé

Franghiz Ali-Zadeh (1947-)

Habil-Sajahy for cello and prepared piano

Astor Piazzolla (1921-1992)

Le Grand Tango

Cello Nicolas Altstaedt
Piano José Gallardo

貝多芬

G大調韓德爾神劇《馬加比猶大》 主題變奏曲 WoO45

這首變奏曲作於1796年，獻贈予李赫諾夫斯基王妃。樂曲的主題取自韓德爾神劇《馬加比猶大》中的合唱曲《看，得勝的英雄歸來了》。

《馬加比猶大》於1747年在高文花園首演，距離變奏曲的創作半個世紀不到，仍可算是新音樂。貝多芬素來都為韓德爾音樂着迷，晚年的貝多芬集齊韓德爾的作品，並稱許韓德爾為：「有史以來最偉大的作曲家，值得我脫下帽子，在他墓前致敬。」

本曲中韓德爾的主題由鋼琴以聖咏的形式獨奏，而第一變奏也是鋼琴獨奏。大提琴在第二變奏登場，到第三變奏，大提琴手得以在連串的跳躍中展現高超技巧，第四變奏出現首個小調段落，而第二個小調段落在第八變奏出現；在第九變奏，主題只剩下骨幹，第十變奏激越不安，直至最後的第十一變奏，裝飾法和技巧高超的過渡樂段編織豐富多姿的高峰，進入不同的節拍，帶到熱情洋溢的結尾。

Ludwig van Beethoven

Variations in G on a Theme from Handel's Oratorio, *Judas Maccabaeus*, WoO 45

Dedicated to Princess Christiane von Lichnowsky, the Variations were composed in 1796. They take their theme from Handel's Chorus, *See the Conquering Hero Comes* from the Oratorio, *Judas Maccabaeus*. *Judas Maccabaeus* was first performed in 1747 at Covent Garden, less than half a century before the Variations were produced. Here we witness the beginning of Beethoven's lifelong fascination with the music of George Frederic Handel. Towards the end of his life, Beethoven possessed the complete works of Handel and proclaimed Handel as "the greatest composer that ever lived. I would uncover my head, and kneel before his tomb."

Handel's theme is presented by the piano alone, as a chorale. The first variation is for piano solo as well. The cello makes its entrance in the second variation. In the third variation the cellist has the opportunity to exhibit his virtuosity through a series of leaps, whilst the following variation constitutes the first *minore* section — the second being in the eighth variation. After the ninth variation where Beethoven reduces the theme to its skeletal form, the tenth is an agitated section which leads to the final, eleventh variation, where the culmination is enriched by a web of ornamentation and passages of technical brilliance, moving into an altered metre, and brought to an exuberant close.

高大宜

無伴奏大提琴奏鳴曲，作品8

這首寫於1915年的作品，是大提琴獨奏中舉足輕重的曲目，地位僅次於巴赫的六首《大提琴組曲》。

樂曲有三個樂章，展現了這位27歲作曲家受到的音樂薰陶：他在巴黎進修時結識了德布西，很受對方的音樂吸引。作品的細膩和色彩卻來自匈牙利語和民間音樂，從中甚至透出他同胞巴托克的友情，他倆曾花數年時間遊歷全國，搜集、紀錄並抄寫民間音樂。

在首樂章 莊嚴但熱情的快板，雄偉的氣魄交織着憤怒與妥協的波動；第二樂章 表情豐富的慢板 色調黑暗蜿蜒；第三樂章 甚活潑的快板 運用炫技的撥弦奏、雙音、重複音和跑音，塑造出匈牙利的民間音樂。

—— 中場休息 ——

Zoltán Kodály

Sonata for solo cello, Op 8

Written in 1915, the Solo Cello by Kodály is a work of towering significance in the repertory for the solo cello, regarded by many as one of the major works for unaccompanied cello, next to the six Cello Suites of Bach.

The Sonata is in three movements, and reveals the musical environment in which the 27 year old was immersed. He had a fascination for the music of Debussy, a composer he had previously met during his student days in Paris. The nuance and colours belonging to the Hungarian language, and its folk music, that exist within this work also perhaps point to the friendship that the composer shared with his fellow compatriot, Béla Bartók, with whom he previously travelled, for several years, around the country, collecting, recording and transcribing the music of the common folk.

Beginning with a solemn *Allegro maestoso ma appassionato* which juxtaposes grand gestures with fluctuations of anger and acceptance. What follows is a second movement of a dark, meandering tone, marked *Adagio con grand espressione*. The third movement, an *Allegro molto vivace*, recalls the folk music of Kodály's native Hungary, and calls on the virtuoso's arsenal of pizzicato, double stops, repeated notes and runs.

—— Interval ——

布朗卓

三首小品， 為大提琴及鋼琴而作

通過法國楓丹白露的美國音樂院，布朗卓啟發了一眾美國作曲家，當她在1979年10月22日離世時，已透過其教學生涯為音樂界留下了意義深遠的遺產。

布朗卓在巴黎成長，就讀巴黎音樂學院時已嶄露鋒芒，於和聲、管風琴伴奏和作曲方面都獨佔鰲頭。作為弗瑞的門生，她在殿堂級的羅馬大獎中贏得亞軍，這個歷史悠久的獎項得獎人包括德布西和貝遼士。

《三首小品》創作於1915年，改編自管風琴作品。第一首小品重溫德布西和弗瑞的風格，帶着搖籃曲的沉思氣質，切分音運用細膩；第二首引用前巴羅克的卡農式風格；最後一首大膽地運用東方音階，加入強烈的個人風格，模仿梅湘的音樂，一陣陣有力的節奏，以優雅的中段間隔。布朗卓在寫成此曲後不久便封筆，在1920年代，她專注音樂的傳承，培育了一代又一代新的作曲家如杜堤耶、柯普蘭和卡達。

Nadia Boulanger

Three Pieces for cello and piano

When Nadia Boulanger passed away on 22 October 1979, she left a lasting legacy in the world of Music through her work as a teacher, particularly being of strong influence to a group of American composers at the Conservatoire Américain at Fontainebleau.

A native Parisian, Boulanger thrived as a student at the Paris Conservatoire, winning first prizes in harmony, organ accompaniment and composition, of which she was a pupil of Gabriel Fauré, and took second prize in the famous Prix de Rome, which numbered Debussy and Berlioz as its laureates.

Written in 1915, the *Three Pieces* for cello and piano are transcriptions of works originally written for the organ. The first work looks back to the world of Debussy and Fauré and has the meditative character of a lullaby, making elaborate use of syncopations. The second makes references to the canonic style of the pre-Baroque masters, whilst the final one ventures into the music of Messiaen through its adventurous use of an altered, “personalised” oriental scale. The final piece has a prominent rhythmic impulse, divided by a more serene middle section. Shortly after the creation of this work, Boulanger brought her life as a composer to a halt in the 1920s and began channelling her energies towards passing on her experience to more than a generation of composers such as Henri Dutilleux, Aaron Copland and Elliott Carter.

阿里查德

《哈比爾風格》，為大提琴及預置鋼琴而作

阿塞拜疆作曲家兼鋼琴家阿里查德，出生於1947年，客居德國。她的音樂糅合阿塞拜疆傳統的木卡姆調式和二十世紀西方作曲技巧，當中尤以荀伯格的影子最重。

這首為大提琴及預置鋼琴而寫的《哈比爾風格》，以13分鐘概括了她的音樂語言，融和東西格調，而樂曲意念則來自約翰·凱治：在大鋼琴上動手腳，把不同組件裝在弦線上以製造特別效果。阿里查德推崇凱治，是把凱治的音樂介紹給祖國聽眾的第一人。

在這首樂曲中，鋼琴發出像中東定音鼓的聲音，有時用音槌敲打琴弦，有時用撥奏模仿波斯烏德琴，琴弦間的玻璃珠製造腳鈴的聲效；參考了演奏卡曼奇（波斯胡琴）的大師阿里耶夫，樂曲中的大提琴部份變身為這種古老的阿塞拜疆樂器。

Franghiz Ali-Zadeh

Habil-Sajahy for cello and prepared piano

Born in 1947, Franghiz Ali-Zadeh is an Azerbaijani composer and pianist currently residing in Germany. Her music is an amalgamation of the musical tradition of Azerbaijan “mugham,” a modal system, and twentieth century Western compositional techniques, with influences of Arnold Schoenberg featuring prominently.

Habil-Sajahy, a work for cello and prepared piano, epitomises her musical language in 13 minutes, fusing elements of East and West. Ali-Zadeh looks to John Cage for inspiration in this work, a composer whose works she premiered in her native country. Several alterations are made to the standard concert grand piano by which various implements are attached to the strings to create a specific sound. In this particular work, the piano is made to sound like a Middle Eastern kettle drum called the gosha nagara, with some strings played by mallets, or to be plucked to create the sound of the oud, a Persian lute. Glass beads which are positioned across the strings conjure up the sounds of ankle bells. With special references to Habil Aliyev, one of the greatest kemancheh (a spike fiddle) players of his time, the cello part itself is transformed into this nostalgic Azerbaijani instrument.

皮亞蘇拉

《大探戈》

阿根廷作曲家皮亞蘇拉在各音樂領域上都廣受讚譽。作曲以外，他也是阿根廷探戈手風琴能手，夥拍不同樂器組合演出自己的作品。

皮亞蘇拉獲獎學金隨布朗卓學習作曲，老師鼓勵他從阿根廷探戈中找尋靈感，創作自己的音樂。回到故鄉後，年輕的皮亞蘇拉從探戈、爵士樂和古典音樂中塑造自己的風格，他的作品被稱為「新探戈」，為這日漸式微的舞曲重新注入活力。

加入了爵士樂和古典元素之後，這種舞曲在他手中重拾生氣和明快的節奏，熱情旺盛，懷舊而火辣。《大探戈》特別為大提琴和鋼琴而寫，是大提琴演奏曲目的主流之選，在插段之中，舊情懷穿插着充滿力量的澎湃激情，高技巧的上行滑奏把樂曲帶到玄秘的結尾。

樂曲介紹：王致仁

場刊中譯：黃家慧

Astor Piazzolla

Le Grand Tango

The music of the Argentinian composer Astor Piazzolla is appreciated in many quarters of music. He was, apart from being a composer, a virtuoso bandoneónist. Piazzolla regularly performed his own compositions with different ensembles.

Receiving a grant for compositional studies with Nadia Boulanger, who features earlier in this recital, he was encouraged by the great doyenne to look towards Argentinian tango for inspiration for his own music. On returning to Argentina, the young Piazzolla gradually furthered his style through his studies of tango, jazz and classical music. His composition work led to a new style termed “nuevo tango,” revitalising the dance form which was decaying into sentiment, and fusing it with elements of jazz and classical music. In his hands tango became an incredibly vibrant, rhythmic dance music once more: simultaneously passionate, intense, nostalgic and fiery. *Le Grand Tango*, which the composer had specifically scored for cello and piano, is a work that has found its way into the mainstream cello repertoire. A work of episodic nature, where moments of nostalgia are juxtaposed with impassioned bursts of energy, the work is brought to an arcane close with a virtuosic ascending glissando.

阿雷西·奧格林卓克雙簧管獨奏會

Alexei Ogrintchouk Oboe Recital

9.3.2011

香港演藝學院
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阿雷西·奧格林卓克 Alexei Ogrintchouk

雙簧管 Oboe

阿雷西·奧格林卓克畢業於莫斯科格尼辛音樂學院及巴黎音樂學院，師從布格、泰斯和卡佩扎里。

來自莫斯科的奧格林卓克，13歲已在俄羅斯、歐洲和日本演出。他在各地大賽屢獲殊榮，19歲已在享譽國際的日內瓦國際音樂大賽中獲獎。

奧格林卓2005年8月起擔任馬利斯·揚遜士帶領的阿姆斯特丹皇家音樂廳管弦樂團的首席雙簧管。作為雙簧管獨奏家，他曾在指揮家如羅狄士雲斯基和安德魯·戴維斯爵士棒下演出協奏曲，曾與英國廣播公司名下的所有樂團合作；在獨奏會和室樂演出方面，他的足跡遍及世界，包括巴黎夏特雷劇院和倫敦威格摩爾音樂廳。

自2001年起，奧格林卓克在倫敦皇家音樂學院當客座教授，並到世界各地主持大師班。他最近的唱片專輯收錄了巴赫的作品，廣受好評。

Alexei Ogrintchouk is a graduate of the Gnessin School of Music and the Paris Conservatoire, where he studied with Maurice Bourgue, Jacques Tys and Jean-Louis Capezali.

Originally from Moscow, he was already performing all over Russia, Europe and Japan aged 13. He has won a number of international competitions including the prestigious CIEM International Competition in Geneva at the age of 19. Since August 2005 Ogrintchouk has been first solo oboist of the Royal Concertgebouw Orchestra, with Mariss Jansons.

As a soloist he has performed concertos under the baton of conductors such as Gennady Rozhdestvensky and Sir Andrew Davis, and has played with the world's greatest orchestras including all the Orchestras of the BBC. As a recitalist and chamber musician he has performed throughout the world including in the Theatre du Chatelet and Concertgebouw in Amsterdam.

Ogrintchouk has been a visiting professor at the Royal Academy of Music in London since 2001 and has given a number of masterclasses internationally. His recent CD of works by Bach was released on Bis label to exceptional reviews.



亞歷山德拉·尼邦納殊查雅 Alexandra Nepomnyashchaya

古鍵琴 Harpsichord

尼邦納殊查雅1986年生於莫斯科，年僅四歲即入讀莫斯科格尼辛音樂學校。2004年考進莫斯科柴可夫斯基國立音樂學院，隨瑪蒂諾娃進修古鍵琴和鋼琴，並得到斯米托夫教授管風琴。2005年奧地利巴羅克學院音樂節中勇奪冠軍，又在2007年聖彼得堡古鍵琴大賽奪魁，2009年在德國的三弦室樂大賽贏得季軍，2010年2月，她在莫斯科沃爾剛斯基國際古鍵琴大賽中摘冠。

她在國內外作獨奏和室樂演出，並參與平諾克、阿斯伯倫、莫羅尼、比爾森和奧爾特等的大師班。未來計劃包括於俄羅斯莫斯科、下諾夫哥羅德和法國凡爾賽宮舉行獨奏會。

Nepomnyashchaya was born in 1986 in Moscow. At the age of four she began to study and play the piano in Moscow Gnesin Special Music School. In 2004 she became a student of Moscow Tchaikovsky State Conservatory (class of harpsichord and hammerklavier with Prof Olga Martynova and class of organ with Alexey Shmitov). She won first prize at the Austrian Baroque Academy Festival in 2005, first prize in the harpsichord competition in Saint-Petersburg in 2007, and third prize in the chamber music competition *A Tre* in Germany in 2009. She performs in Russia and abroad as a soloist and a chamber music player. She has taken part in the masterclasses of Trevor Pinnock, Bart van Asperen, David Morroni, Malcolm Bilson and Bart van Oort.

In February 2010 Alexandra won the First Prize at Volkonsky International Harpsichord Competition in Moscow. Her forthcoming plans include recitals in Moscow and Nizhniy Novgorod, Russia; and Versailles, France.

泰利文 (1681-1767)

A 小調奏鳴曲

西西里舞曲

神氣的

行板

活潑的

安東·佛克瑞 (1671-1745)

編曲 尚安·巴狄斯堤·佛克瑞

(1699-1782)

D 小調第一組曲：

第三首：《貝爾蒙特》

有品味及爽快的

第四首：《葡萄牙人》

有節奏而穩定

G 大調第二組曲：

第四首：《克拉萊》

活潑的斷奏

施尼特格 (1934-1998)

古風組曲

田園曲

芭蕾舞曲

小步舞曲

賦格曲

默劇

—— 中場休息 ——

巴赫 (1685-1750)

慢板，選自《復活節神劇》，BWV249

C P E 巴赫 (1714-1788)

降B大調奏鳴曲，Wq 48/2，

H 25，《第二普魯士奏鳴曲》

極快板

慢板

甚快板

G 小調奏鳴曲，Wq 135，H 549

慢板

快板

生氣勃勃的

(主題 - 變奏第一到第三 - 主題)

雙簧管 阿雷西·奧和林桌克

古鍵琴 阿歷山德拉·尼邦納殊查雅

Georg Philipp Telemann (1681-1767)

Sonata in A minor

Siciliana
Spiritoso
Andante
Vivace

Antoine Forqueray (1671-1745)
arranged by Jean-Baptiste Forqueray
(1699-1782)

Suite No 1 in D minor

III *La Bellmont*
Avec gout et sans lenteur
IV *La Portugaise*
Marqué et d'aplomb

Suite No 2 in G

IV *La Leclair*
Tres vivement et d'atache

Alfred Schnittke (1934-1998)

Suite in Old Style

Pastorale
Ballet
Minuet
Fugue
Pantomine

— Interval —

Johann Sebastian Bach (1685-1750)

Adagio from *Easter Oratorio*, BWV249

Carl Philipp Emanuel Bach
(1714-1788)

Sonata in B flat, Wq 48/2, H 25,
Prussian Sonata No 2

Vivace
Adagio
Allegro assai

Sonata in G minor, Wq 135, H 549

Adagio
Allegro
Vivace (theme – variations 1-3 – theme)

Oboe Alexei Ogrintchouk
Harpichord Alexandra Nepomnyashchaya

泰利文

A小調奏鳴曲

泰利文一生寫下大量作品：四十多首歌劇、1,043首教會清唱劇、44首受難曲、48首各類樂器的協奏曲、一系列稱為「宴樂」的器樂組曲、一些難度極高的「練習曲」，以及一系列共62首作品。該系列刊登於他出版的期刊《音樂大師》中，期刊從1728年開始發行，以連載方式，發表自己和其他音樂家如戈爾內、皮森得爾和巴赫等的作品，就像狄更斯在十九世紀出版小說一樣，每期結尾處都註明「待續」。

這首 A 小調雙簧管奏鳴曲屬系列之一，由慵懶的西西里舞曲開始，襯托精神飽滿的第二樂章，之後兩樂章亦重複了快慢的對比：抒情如歌的行板和瀟灑的終曲。

Georg Philipp Telemann

Sonata in A minor

Telemann left some 40 operas, 1,043 church cantatas and 44 Passions. There are also 48 concertos written for virtually every instrument, and a series of orchestral suites mainly collected under the title *Tafelmusik* (table music). There were also some fiendish *Essercisi Musici* (musical exercises) and a series of 62 works that Telemann issued in a musical periodical that he started in 1728 under the title *Der getruene Music-Meister* (The Constant Music Master). Here, he published works not just by himself, but also by Goernet, Pisendel and J S Bach, in serial form (in the same way that Charles Dickens released his novels in the 19th century), each publication ending with the words *nächstens mehre* (to be continued).

From this growing collection we hear an oboe sonata in A minor with its languorous *Siciliana* to start, contrasted with the spirited second movement. That slow/fast contrast follows in the remaining two movements, the lyrical, singing *Andante* melting into the jaunty finale.

安東·佛克瑞

編曲 尚安-巴遜斯堤·佛克瑞

D小調第一組曲

G大調第二組曲

佛克瑞並非隨和之人，他曾把兒子尚安-巴遜斯堤送進巴黎郊區的比塞特監獄，後來又加以傷風敗德之罪將其流放。據說佛克瑞有300首作品，但只有29首流傳下來，這還該歸功尚安-巴遜斯堤。他在父親死後兩年，把作品收錄成《通奏低音及提琴作品集》，隨後又把作品改編為古鍵琴曲，另出了一冊《古鍵琴曲集》，共有五首組曲，一如巴赫的獨奏奏鳴曲和組曲，都結集了舞曲和一些音樂肖像。

今天我們聽到三首作品。兩首描繪特定人物：《貝爾蒙特》描述這位作曲家同輩古大提琴家幽暗、嚴謹的聲音；而《克拉萊》的對象是法國作曲家尚-瑪利·雷克萊，凸顯了他尖銳的小提琴演奏；居中的《葡萄牙人》以輕快的薩拉邦風格，描述葡萄牙人性格的火辣，反映出薩拉邦舞本源摩爾人舞蹈的傳統特性，與巴赫的慢節奏薩拉邦舞曲比較，又別具一格。

Antoine Forqueray

arranged by Jean-Baptiste Forqueray

Suite No 1 in D minor

Suite No 2 in G

Antoine Forqueray is reputed not to have been a particularly nice character. He had his son Jean-Baptiste thrown into Bicêtre gaol and later exiled for a time for supposed debauchery. And yet it is through Jean-Baptiste that Antoine's only extant 29 pieces have come down to us (from a reported 300 works), as he published them as *Pièces de viole avec la basse continue* (suite for viol and continuo) two years after his father's death. He also provided a second volume of the pieces which he had transcribed for harpsichord, *Pièces de viole mises en pièces de clavecin* (suite for harpsichord). Divided into five suites which, like Bach's solo sonatas and *partitas*, are collections of dances, they also include various musical portraits.

We hear three of the pieces; the first and last portraits of individuals: *La Bellmont* conjuring up the dark, deliberate sonorities of one of his fellow viola da gamba players while *La Leclair* portrays fellow French composer, Jean-Marie Leclair, with an evocation of his (obviously) strident violin playing. In between, *La Portugaise* is couched in the style of a fast *sarabande*, its fiery description of the Portuguese temperament reflecting the Moorish-influenced dance's origins (as opposed to Bach's slow examples).

施尼特格

古風組曲

施尼特格雖生於俄羅斯，卻有德國和猶太血統，又曾留學維也納，接觸到前衛的達姆斯塔特學派，形成了兼收並蓄的音樂風格。回到蘇俄後，他寫了六十多首電影音樂，又運用「複風格技巧」，創作靈活多變的演奏作品。

於1972年寫成的古風組曲曲式簡單，原為小提琴和鋼琴所作，再改編為不同的樂器組合。施尼特格以集成曲的形式，保留巴羅克的規範，滲入一絲現代和音的痕跡；當中三個樂章，最早出現在克里莫夫執導的電影《牙醫的奇遇》(1965)，在這齣諷刺喜劇中，一位年青牙醫能用魔法無痛脫牙，引起了同業的妒忌。

像葛里格的《霍爾伯格組曲》，施尼特格採用復古風格，並滲入少許二十世紀的特點——如激烈的賦格曲 中有現代節奏，慢速的默劇 開始和終結都有現代和音點綴。組曲跟隨慢—快—慢—快—慢的結構，雙簧管獨奏比原來的小提琴更加哀怨，切合施尼特格的仿巴羅克風格。

—— 中場休息 ——

Alfred Schnittke

Suite in Old Style

Although born in Russia, both Schnittke's German and Jewish origins and Viennese studies (where he discovered the avant garde Darmstadt school) set him on a musical trajectory in which he borrowed wildly, magpie-like, from other composers and styles. Back in Soviet Russia he wrote more than 60 film scores, and used his "polystylistic" techniques to create mercurial concert works.

In essence his *Suite in Old Style* is simpler in form, composed in 1972, originally for violin and keyboard, but arranged for various combinations. It is in the form of pastiche and Schnittke remains within Baroque-like confines, though with tinges of more modern harmonies. Three of the movements originally saw light of day in a film score for Elem Klimov's *The Adventures of a Dentist* (1965), a satire about the dentist fraternity who are jealous of a young dentist with the magical power to extract teeth without pain.

Rather like Grieg's *Holberg Suite*, Schnittke looks to the past, though not without some hints of the 20th century (there are modern rhythms in the fervent *Fugue* and modern harmonies that begin to take over, and quietly end, the slow *Pantomime*). The suite follows a slow-fast-slow-fast-slow structure, with the oboe an even-more plaintive soloist than the original violin, suiting Schnittke's pseudo-Baroque style.

—— Interval ——

巴赫

慢板，選自《復活節神劇》，
BWV249

巴赫早年在阿恩施塔特、穆爾豪森和威瑪當管風琴手，1717年在科登任職樂長，四年後，由於泰利文決定留在漢堡，他得以出任萊比錫聖多馬大教堂樂長一職。

巴赫在萊比錫安頓下來，以寫作聖樂和音樂教學作品聞名，完成了《聖誕神劇》後兩年，即1736年，他發表《復活節神劇》，當中的材料是1725年為魏森費爾斯公爵生日娛樂寫成的宴樂，經重新組合而成。整首作品有11節，由兩首器樂樂章開始，以一連串的詠歎調和宣敘調，講述聖經中雅各的母親馬利亞、抹大拉的馬利亞、彼得和約翰，在復活節早上發現耶穌空墳的故事。

兩首器樂樂章和第一首合唱樂章《來吧，加快你的腳步》，展現典型的快—慢—快協奏曲格局；在慢板中，同度的弦樂緩慢地低吟着重複的伴奏節拍，襯托如泣如訴的雙簧管獨奏，耶穌的門徒和兩位馬利亞聚在耶穌的墓前的景象活靈活現。

Johann Sebastian Bach

Adagio from Easter Oratorio BWV249

Bach's early organ posts at Arnstadt, Mühlhausen and Weimar were followed by his appointment in 1717 as Kapellmeister at Cöthen. Four years later he came — as we have seen — in second place for the position of Kantor at Leipzig's Thomaskirche, which he eventually was offered after Telemann opted to stay in Hamburg.

Particularly known for his sacred as well as didactic works, Bach was well ensconced in his Leipzig position when, two years after finalising his *Christmas Oratorio* he composed (or, rather, collated) his *Easter Oratorio*, in 1736, from music originally composed for a birthday entertainment for Duke Christian of Weissenfels in 1725. The full work has 11 sections, following the story of Mary the mother of James, Mary Magdalene, Peter and John discovering the empty tomb on Easter morning, by way of a series of arias and recitative, prefaced by two instrumental movements.

In fact, these two movements and the first choral movement immediately following, *Kommt, eilet und laufet* (Come, hasten and run) emulate a typical fast-slow-fast concerto plan. We hear the rapt, still, central *Adagio* with the unison string writing in its slow utterance of a repeated accompanying rhythm supporting the plaintive oboe solo. It does not tax the imagination to picture the scene as the apostles and the two Marys gather at what was Jesus' tomb.

C P E 巴赫

降B大調奏鳴曲，Wq 48/2，
H 25，《第二普魯士奏鳴曲》

G小調奏鳴曲，Wq 135，H 549

巴赫的次子C P E 巴赫原本修讀法律，最後還是跟從家族傳統，在柏林為國王腓特烈二世當宮廷鍵琴師近30年。可是，他時有離開宮廷的念頭，當父親在1750年離世後，他試圖繼承父親在萊比錫的職位，卻未能如願，直到1768年才接了泰利文在漢堡的棒（因此以他的作品結束本場獨奏會再合適不過）。

今天的兩首樂曲都是他早期的作品，六首《普魯士奏鳴曲》寫成於1740到1742年間，獻贈給他的恩主普魯士國王，到1744年他再寫了六首符騰堡奏鳴曲。這些三樂章作品，表面上跟隨傳統意大利慢—快—慢模式，第一樂章卻摒棄巴羅克的回歸曲式，採用接近奏鳴曲的結構，形成了呈示部（輔助主題）—發展部—再現部的古典奏鳴曲雛形。在降B大調奏鳴曲中，第一樂章雙音符的音型和結尾的裝飾法，造就深邃的對比，輕鬆的開場快速下行之後，有三十二分音符的上行，樂章以雙音符的音型和震音作結。

在親密的 慢板，持續的附點帶出歌劇式的悲劇氣氛，一步步引領到孤獨的華彩段和最後右手部份的和弦。歡愉的終曲把我們從低落的邊緣拉回來，瀟灑的樂句在兩手間來回，清脆明亮，樂曲在最後一小節慢下來，以 慢板 作結。

Carl Philipp Emanuel Bach

Sonata in B flat, Wq 48/2, H 25,
Prussian Sonata No 2

Sonata in G minor, Wq 135, H 549

Bach's second son, Carl Philipp Emanuel originally studied law but then followed the family tradition and found employment for nearly 30 years as court keyboard player for Frederick II in Berlin. It is obvious that he had been itching to leave the court, trying unsuccessfully to succeed his father in Leipzig after Johann Sebastian's death in 1750, but it was only in 1768 that he managed to get away, succeeding Telemann in Hamburg (hence bringing a circular completion to today's recital).

Our two works are from his early career. His six Prussian Sonatas, dedicated to his employer, King of Prussia (hence the name), were composed between 1740 and 1742, with a further six sonatas (known as the Württemberg Sonatas) following in 1744. Here, in the first movements of these three-movement works, outwardly following Italian slow-fast-slow models, Carl Philipp Emanuel broke away from the Baroque *ritornello* style, to fashion quasi-sonata form structures, with three sections that begin to equate to the exposition (with subsidiary themes), development and recapitulation sections of the classical sonata. The B flat Sonata has more ruminatively contrasting material (utilising a two-note figure ending with a little ornamentation) to the jaunty opening gambit of a rapid descent followed by a demisemiquaver rise. The movement ends with the two-note figure and trill.

G 小調奏鳴曲的創作年份相信是 1735 年，當時 C P E 巴赫在奧德河畔法蘭克福攻讀法律。樂曲由慢樂章開始，就像作曲家在回首巴羅克時代，雙簧管奏出哀怨的和弦，然後古鍵琴加入，帶出較長和較快的中樂章，雙簧管愉快地探索，結尾處一連串抒情主題的簡短變奏，呼應了另外兩個樂章的速度和氛圍。在第一變奏以弱拍起首，較為輕快；第二變奏較慢，雙簧管一進場就如泣如訴；第三變奏則變化多樣；最後主題回歸，把樂章和整首樂曲帶到結尾。

樂曲介紹：尼克·布雷肯菲爾特

場刊中譯：黃家慧

There's an air of operatic tragedy in the dotted insistency of the intimate *Adagio*, its slow tread leading to a lonely *cadenza* for the right hand just before the final chords. We are brought back from the brink by the playful finale, brittle and brilliant in its jaunty phrases tossed between hands, although slowing in the very last bar to an *Adagio* close.

The Sonata in G minor was probably composed in Frankfurt an der Oder in 1735, where Carl Philipp Emanuel was studying law. Perhaps we can see him looking back to the Baroque era in the Sonata's slow start, the oboe sounding a mournful chord before the harpsichord enters. It leads to a much longer, faster central movement, with the oboe buoyant and questing, and ending with a series of brief variations on a lyrical theme which seems pitched between the other two movement's speeds and moods. The first variation, with its off-beat start, is jauntier, the second slower, the oboe keening its cry to start, and the third more wide-ranging. The theme itself returns to bring the movement and Sonata to a close.

Programme notes by Nick Breckenfield

以利亞四重奏

Elias String Quartet

16.3.2011

香港演藝學院
香港賽馬會演藝劇院
The Hong Kong Jockey Club
Amphitheatre
Hong Kong Academy for
Performing Arts

演出長約1小時30分鐘，包括一節中場休息
Running time: approximately 1 hour and 30
minutes with one interval

- 40 以利亞四重奏
Elias String Quartet
- 43 曲目 Programme
- 44 樂曲介紹 Programme Notes



以利亞四重奏
Elias String Quartet

小提琴
Violin

小提琴
Violin

中提琴
Viola

大提琴
Cello

莎拉·比洛赫
Sara Bitloch

唐納德·格蘭特
Donald Grant

馬丁·薩文
Martin Saving

瑪麗·比洛赫
Marie Bitloch

以利亞四重奏取名自孟德爾遜的同名神劇，1998年在皇家北方音樂學院創立，當時樂團與基斯杜化·羅蘭緊密合作，後又在科隆向貝爾格四重奏取經一年。

2009/2010樂季是樂團豐收的一年：在倫敦威格摩爾音樂廳演出了一連三場的舒伯特系列，入選英國廣播公司第三台的「年度新世代藝術家」，獲得2010年波樂迪·布托尼基金會豐厚的大獎，並憑在威格摩爾廳演奏孟德爾遜、莫扎特和舒曼作品的現場錄音，獲2010年英國廣播公司音樂雜誌新秀獎；同季的重要成就還包括澳洲和意大利的首次巡演，和夥伴鋼琴家比斯在英國、荷蘭和比利時的演出。

樂團首張孟德爾遜四重奏唱片由「神殿古典」發行，當中作品80的演奏獲英國廣播公司第三台選為「珍藏首選」。最新的唱片《布列頓第二、三首弦樂四重奏及三首嬉遊曲》由「索尼馬殊」出品，備受《留聲機雜誌》和《古典FM雜誌》編輯的推介。

The Elias String Quartet take their name from Mendelssohn's oratorio, *Elijah* (Elias in its German form). They formed in 1998 at the Royal Northern College of Music in Manchester where they worked closely with the late Dr Christopher Rowland. They also spent a year studying at the Hochschule in Cologne with the Alban Berg quartet.

During the Quartet's 2009/10 season they performed a three concert Schubert series at Wigmore Hall; were selected on to BBC Radio 3's prestigious New Generation Artists' scheme; received a generous 2010 Borletti-Buitoni Trust Award; and won the 2010 BBC Music Magazine Newcomer Award for their recording of Mendelssohn, Mozart and Schubert on the Wigmore Hall Live label. Other highlights of the season included debut tours of Australia and Italy and a tour of the UK, Holland and Belgium with pianist Jonathan Biss.

The Quartet's debut recording of Mendelssohn quartets for Sanctuary Classics received BBC Radio 3's "Building a Library: First Choice Recommendation" for their performance of the Op 80 quartet. Their most recent release, *Britten's String Quartets Nos 2 and 3 and the Three Divertimenti*, on the Sonimage label was selected as "Editor's Choice" by both *Gramophone* and *Classic FM* magazines.



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The Hong Kong Arts Festival has commissioned many excellent new works that have delighted, excited and inspired audiences over the years. In the 39th Hong Kong Arts Festival, excellent new works such as *An Ordinary Man*, *108 Heroes*, *Tales from The Water Margin*, *The Golden Lotus* and *Recycling Times* are just a few highlights. Without our donors' generous support for the **New Works Scheme**, our new works would not have been made. To help make our local arts scene flourish with innovative and colourful new works, please support **New Works Scheme**.

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Illustrated by Wong Winsome Dumlagan (S.K.H Lam Woo Memorial Secondary School)



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莫扎特 (1756-1791)

**C大調第十九弦樂四重奏，
K465，《不協和音》**

慢板 — 快板
如歌的行板
小快板
甚快板

—— 中場休息 ——

Wolfgang Amadeus Mozart (1756-1791)

**String Quartet No 19 in C, K465,
*Dissonance***

Adagio – Allegro
Andante cantabile
Allegretto
Allegro molto

—— Interval ——

布列頓 (1913-1976)

G大調第三弦樂四重奏，作品94

二重奏：中板樂章
固定音形：非常快
獨奏：很平靜
滑稽曲：快板，熱情的
宣敘調及帕薩卡利亞：慢板 - 徐緩進行

Benjamin Britten (1913-1976)

String Quartet No 3 in G, Op 94

Duets: With moderate movement
Ostinato: Very fast
Solo: Very calm
Burlesque: Fast, Con fuoco
Recitative and Passacaglia: Slow - Slowly moving

斯美塔那 (1824-1884)

**E小調第一弦樂四重奏，
《我的一生》**

活潑熱情的快板
像波爾卡舞曲的中庸快板
延綿的廣板
極快板

Bedřich Smetana (1824-1884)

**String Quartet No 1 in E minor,
*From My Life***

Allegro vivo appassionato
Allegro moderato à la Polka
Largo sostenuto
Vivace

莫扎特

C大調第十九弦樂四重奏，K465， 《不協和音》

弦樂四重奏之父海頓，在1750年代創出這種曲式，畢生發表共68首弦樂四重奏。兩把小提琴、一把中提琴和一把大提琴的組合，在力度、音色和音域上達致完美平衡，旋即成為室樂曲式首選。莫扎特就寫了23首弦樂四重奏，其中六首作為組曲獻贈給海頓，這首寫於1785年的《不協和音》就是組曲當中的最後一首。

第一樂章作為引子的 慢板，充滿冥想似的半音，徘徊在各個調性之間，《不協和音》之名由此而來；樂曲的開始用上全套十二音，隨後彌合為剔透、歡欣的C大調快板。在其他樂章的關節，例如小步舞曲的中段，都隱然呼應較為灰暗的慢板，但整體樂曲還是充滿大調的明快。

首樂章和終樂章採用標準的奏鳴曲 - 快板曲式，F大調 如歌的行板 是簡略的奏鳴曲式，缺了發展部；終曲的快板用C小調發展，有一剎那似乎要重現開首 慢板的無調性，但簡潔明亮的尾奏明確地用C大調結束了樂曲。

Wolfgang Amadeus Mozart

String Quartet No 19 in C, K465, *Dissonance*

Franz Josef Haydn was the father of the string quartet, essentially inventing the form in the 1750s and writing a total of 68 string quartets over his lifetime. The combination of two violins, viola and cello was such a perfect balance of weight, timbre and range that it immediately took hold as the pre-eminent chamber music form in classical music. Wolfgang Amadeus Mozart composed 23 string quartets, six of them as a set dedicated to Haydn. The so-called “Dissonance” quartet, written in 1785, is the last of this set.

The nickname “Dissonance” came to be applied because of the *Adagio* introduction to the first movement, an intensely chromatic meditation that wanders in search of a key. All twelve tones are employed in the opening, which then resolves in a cheerful *Allegro* in crystalline C major. At certain key points in the rest of the quartet such as the trio of the *Minuet* — allusions are made to the dark *Adagio*, though in general the work reflects its major-key character.

The first and last movements are in standard sonata-allegro form, and the *Andante cantabile*, in F major, is cast in abbreviated sonata — lacking a development section. The final *Allegro* develops in C minor, and for a brief moment it seems the keyless world of the opening *Adagio* might even make a return. C major is definitively reaffirmed in a brief, bright coda.

布列頓

G大調第三弦樂四重奏， 作品94

布列頓以聲樂作品為人所知，更甚於他的器樂作品。在其室樂作品中，以三首編了號的弦樂四重奏為其精髓，當中第二和第三首都成為經典曲目。

少年的布列頓寫過兩首沒有編號的弦樂四重奏，後來在1941年和1945年分別完成第一和第二弦樂四重奏；當他與這種曲式再結緣之時，已是30年後，其時他的心臟病已入晚期，第三弦樂四重奏是他離世前的最後之作。

阿瑪迪斯四重奏在1975年委約這首樂曲，作為翌年巡演曲目。樂曲有五樂章，是一首長近半小時的詳盡史詩。《第三》的寫作手法跟《第二》相似，帶起高潮的終樂章，佔樂曲總長的三分之一，採用巴羅克曲式，在重複音型上展現變奏。這樂章宣敘調及帕薩卡利亞舞曲是全曲的中心，冥想中充滿懷緬之情和別離傷感；在此之前有創意縱橫的二重奏、狂亂不羈的固定音形和滑稽曲、還有抒情獨奏。

Benjamin Britten

String Quartet No 3 in G, Op 94

Benjamin Britten is generally known more for vocal than for instrumental music. The core of Britten's chamber music output is three numbered string quartets, of which the latter two have achieved repertoire status.

As a teenager, Britten sketched two unnumbered string quartets, finally completing String Quartet No 1 in 1941, followed by No 2 in 1945. Thirty years elapsed before Britten turned again to the form. By that time, he was gravely ill with heart disease, and String Quartet No 3 would be his final, completed work.

The Amadeus Quartet commissioned the score in 1975 for performances on tour the following year. In five movements, it is an intimate epic lasting nearly half an hour. In common with the Second Quartet, the Third culminates in a final movement more than a third the length of the total, based on a baroque form that allows variations over a repeated figure. The fifth movement, *Recitative and Passacaglia*, is the heart of the work, a meditation swelled with nostalgia and the palpable feeling of farewell. Leading up to it are studies in pure invention (*Duets*), frenetic and ribald playfulness (*Ostinato and Burlesque*) and serene lyricism (*Solo*).

斯美塔那

E小調第一弦樂四重奏， 《我的一生》

人稱「捷克音樂之父」的斯美塔那，六歲開始習音樂，但他的事業起步很晚。《被出賣的新娘》首演才確立其音樂地位，是時他已年屆四十；1874年，他開始創作《我的祖國》，卻在同年出現了失聰的先兆，後來完全失去聽覺，仍勇敢地繼續作曲，但晚年卻在精神病院度過。

這首作品在1876年秋動筆，是斯美塔那對自己聽覺缺憾有感而發，特意寫作的音樂自傳。在拉爾殊撰寫的斯美塔那傳記中，引述了作曲家的話：

「第一樂章描述年輕的我在藝術，被浪漫時期的氣氛所薰陶……亦可算預示了後來的不幸。第二樂章 像波爾卡舞曲的，使我懷緬年輕時的愉快日子……第三樂章……提醒我初戀的快樂，我的初戀後來成為我妻子；第四樂章紀錄我怎樣走上國民音樂的探索之路，和那份喜悅，直至我失聰的噩運來臨。」

最後，樂章漸漸淡出，就像一個曾經帶着憧憬和希望的生命，淡淡遠去。

樂曲介紹：肯尼斯·拉菲夫
場刊中譯：黃家慧

Bedřich Smetana

String Quartet No 1 in E minor, *From My Life*

Sometimes called the “Father of Czech Music”, Smetana began musical studies at age 6. However, his career was slow to catch. Only at age 40, with the premiere of *The Bartered Bride*, was his fame finally established. He began *Má vlast* in 1874, and that same year experienced the first indications of encroaching deafness. Before long, total deafness engulfed him. He valiantly continued to compose, but concluded his days in an insane asylum.

Smetana's deafness sparked the present work, written in the fall of 1876 with the explicit intention of being a musical autobiography. Quoted here, from the biography by Brian Large, are the composer's comments:

“The first movement depicts my youthful leanings towards art, the Romantic atmosphere...and also a kind of warning of my future misfortune. The second movement, a quasi-polka, brings to my mind the joyful days of youth....The third movement... reminds me of the happiness of my first love, the girl who later became my first wife. The fourth movement describes the discovery that I could treat national elements in music, and my joy in following this path until it was checked by the catastrophe of the onset of my deafness.”

The movement fades out, as a life might fade out after experiencing initial, blazing potential.

Programme notes by Kenneth LaFave