

40th



香港藝術節
Hong Kong
Arts Festival
28.1 - 8.3.2012

馬丁·史岱費爾德鋼琴獨奏會

Martin Stadtfeld
Piano Recital



石坂團十郎大提琴獨奏會
鋼琴：石坂清人

Danjulo Ishizaka Cello Recital
with Kiyondo Ishizaka, Piano



巴維·哈斯四重奏
Pavel Haas
Quartet



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獻辭

MESSAGE

香港藝術節匯聚全城文化精髓，是享譽亞洲的文化盛事。藝術節絢麗多姿的節目，每年吸引無數海內外藝術愛好者熱烈捧場。觀眾無論以香港為家，還是慕名而來，都不難感受箇中都會魅力。

香港藝術節雲集本地以至全球名家傾力演出，盡展藝術才華。精選節目包羅萬象，古今俱備，觀眾既可欣賞當代新銳創作，更可回味大師經典作品。

欣逢香港藝術節四十周年，可喜可賀。謹祝各位有一個愉快難忘的晚上。

The Hong Kong Arts Festival is a highlight of our city's cultural calendar and a widely celebrated arts event in Asia. Each year it presents a feast of exciting programmes that draw arts lovers from near and far, adding to Hong Kong's attractiveness both as a home and a tourist destination.

The Festival is an important platform for showcasing local talent alongside the best artists from around the world. With a judicious mix of programmes, it champions new and contemporary works while celebrating great masterpieces, giving audiences much to savour.

I congratulate the Hong Kong Arts Festival on its 40th Anniversary and wish you all a truly memorable evening.

曾蔭權

香港特別行政區行政長官

Chief Executive
Hong Kong Special Administrative Region



歡迎蒞臨第40屆香港藝術節。

作為重要的國際文化盛會，香港藝術節每年呈獻世界頂尖及多元化的表演節目。今年榮幸再邀請到世界各地及本港藝術精英，帶來舞蹈、音樂、

歌劇及戲劇等精采表演，讓觀眾可欣賞振奮心靈的繽紛藝饌。

我藉此感謝香港特區政府、香港賽馬會、各贊助企業及個人的慷慨資助。踏入第40周年，香港藝術節除了雲集世界各地的藝術界翹楚，帶來精采演出，亦透過學生票贊助計劃及「青少年之友」計劃，培養年青人的藝術體驗；此舉有賴一群熱愛藝術的有心人慷慨資助，鼓勵年青人參與藝術節的精采演出，提升日後觀賞藝術的興趣。

各位觀眾的支持和參與，乃驅動藝術節向前邁進的力量。感謝您前來欣賞本節目，希望本屆藝術節為您帶來美好的觀賞時光。

李韋廉

香港藝術節主席

I warmly welcome you to the 40th Hong Kong Arts Festival.

Recognised for the quality and variety of its programming, the annual Hong Kong Arts Festival is keenly anticipated as the premier event in Hong Kong's cultural calendar. This year we again welcome top international and local talent in dance, music, opera and theatre, whose artistry will delight and inspire us.

I wish to acknowledge strong support of the Government of Hong Kong SAR, the Hong Kong Jockey Club, and sponsors and donors who make this Festival possible. At this 40 year mark, I am particularly delighted that in addition to presenting wonderful artists to a discerning public, we can also nurture young audiences through our Student Ticket Scheme and Young Friends Scheme, thanks to the contributions of donors and supporters who generously share their own love for the arts with audiences of the future.

Thank you very much for coming to this performance. Your presence is paramount to the success of the Festival, and I wish you a very enjoyable experience.

Charles Lee

Charles Lee, Chairman



歡迎閣下蒞臨第40屆香港藝術節。

今年香港藝術節呈獻的藝術名家及精采節目，就如香港大都會一樣多元化又璀璨奪目。延續四十年的優良傳統，我們繼續邀請

本地及國際知名的星級藝術家點亮香港大小舞台，呈現世界豐碩的文化傳統，豐富未來的文化面貌。

衷心感謝多年來熱心支持香港藝術節的各界人士及團體。我們過去的成功源自他們對藝術的熱忱，他們亦深信豐盛多元的文化藝術生活，是香港作為名副其實的國際大都會之重要支柱。

感謝您與我們一起慶祝香港藝術節的四十年。藝術節團隊向每一位支持香港藝術節的觀眾衷心致謝，期望您盡享連串多姿多采的節目。

何嘉坤

香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 40th Hong Kong Arts Festival.

The array of artistic talent and programmatic content presented at this year's Festival is as diverse and multi-faceted as the city which has hosted this annual event in the course of four decades. As we add to the roll call of local and international luminaries who grace our stages, we continue to draw upon the impressive traditions available to us, and work to augment a heritage for the future.

I am deeply grateful to many individuals and institutions for their contributions to the Festival's success over the years, informed by a love for the arts and an appreciation of how important it is for a major city worthy of that description to have a rich cultural life.

Thank you for being here to celebrate forty years of the Hong Kong Arts Festival. The Festival would not happen without its audience. The entire Festival team appreciates your contribution to the 40th Hong Kong Arts Festival and hopes that you enjoy many wonderful performances.

Tisa Ho

Tisa Ho, Executive Director



香港藝術節
**Hong Kong
Arts Festival** Presents



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23.2.2012

馬丁·史岱費爾德鋼琴獨奏會

Martin Stadtfeld Piano Recital

節目資料 P9 for programme details

24-25.2.2012

巴維·哈斯四重奏

Pavel Haas Quartet

節目資料 P21 & P33 for programme details

26.2.2012

石坂團十郎大提琴獨奏會

鋼琴：石坂清人

**Danjulo Ishizaka Cello Recital
with Kiyondo Ishizaka, Piano**

節目資料 P43 for programme details

香港演藝學院香港賽馬會演藝劇院

The Hong Kong Jockey Club Amphitheatre, HKAPA

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馬丁·史岱費爾德鋼琴獨奏會

Martin Stadtfeld Piano Recital

23.2.2012

巴赫 (1685-1750)
Johann Sebastian Bach

《平均律鍵盤曲集》第一部，BWV 846-869
The Well-Tempered Clavier Book I, BWV 846-869

演出長約1小時40分鐘，包括一節中場休息
Running time: approximately 1 hour and 40 minutes with one interval

馬丁・史岱費爾德 Martin Stadtfeld

鋼琴
Pianist

史岱費爾德九歲便舉行個人獨奏會，13歲獲法蘭克福音樂高等學校取錄，師從納托錢尼。2002年，他奪得萊比錫巴赫國際鋼琴大賽冠軍，成為首位獲此殊榮的德國鋼琴家。在他獲獎前，這項比賽的冠軍位置懸空了14年。這個獎項為他開啟了演奏之途，他先後在安巴赫、斯圖加、柯森等重要的巴赫音樂節中演出，同時開始參與歐洲其他著名的音樂節。

史岱費爾德到過世界各地的著名音樂中心演出，足跡踏遍歐洲、美國、日本。他在德國各大城市、阿姆斯特丹皇家音樂廳、東京隅田川優勝中心廳、薩爾茲堡音樂節等地舉行獨奏會，大受歡迎。他也跟各大樂團一同演出，合作過的樂團包括慕尼黑愛樂樂團、倫敦皇家愛樂樂團、新日本愛樂樂團、薩爾茲堡合奏團、海牙王城樂團、薩爾茲堡莫扎特管弦樂團及德勒斯登國立管弦樂團。

2003年，史岱費爾德推出首張專輯，巴赫的《哥爾德堡變奏曲》，受到樂評熱烈稱頌，並迅速登上德國古典音樂暢銷排行榜首。2004年10月，專輯為他贏得回聲古典大獎「年度新銳音樂家獎」。2005年秋天，史岱費爾德推出莫扎特第20及第24號鋼琴協奏曲，參與錄製的是懷爾指揮的德國北部電台交響樂團；音樂媒體誇讚他的演繹機靈且敏銳。2006年2月，他發行專輯《小品》，其中收錄了16首巴赫的前奏曲及舒曼的《彩葉集》。隨後他又與費德勒指揮的瑞士琉森節日弦樂團合作錄製了三首巴赫的鍵盤協奏曲，專輯於2006年秋季發行。史岱費爾德憑這張專輯獲2007年回聲古典大獎「最佳協奏曲唱片獎」。他在接下來的專輯把注意力轉向舒伯特，錄製了兩首奏鳴曲，分別為降B大調奏鳴曲D960和G大調奏鳴曲D984，唱片於2007年9月發行。次年史岱費爾德憑此專輯獲回聲古典大獎「年度最佳獨奏（十九世紀）唱片獎」。

他的巴赫《平均律鍵盤曲集》第一部於多特蒙德音樂廳錄製，專輯在2008年10月發行。他跟多特蒙德音樂廳合作多年，除了定期在音樂廳舉行獨奏會外，還致力於激發頑皮學生對古典音樂的興趣。為此他常造訪學校，講解他自己作為鋼琴家的工作，同時為學生演奏（尤其是巴赫的音樂），邀請他們參加他的音樂會。

中譯：葛欣

Stadtfeld gave his debut recital at the age of nine, and was only 13 when he enrolled at the Musikhochschule Frankfurt to study with Lev Natochenny. He created a stir in 2002 when he became the first German pianist to win the International Bach Competition in Leipzig. First prize in this prestigious contest, which hadn't been awarded for 14 years, opened the doors to the leading Bach festivals (Ansbach, Stuttgart, Köthen) for the young artist, as well as to other important music festivals.

Concert tours have since taken Stadtfeld to all the leading music centres in Europe, the US and Japan, and he has given solo recitals to full houses in major German cities, in the Concertgebouw Amsterdam, the Sumida Triphony Hall in Tokyo and at the Salzburg Festival. He has also played in orchestral concerts together with the Munich Philharmonic, London's Royal Philharmonic Orchestra, the New Japan Philharmonic Orchestra, Camerata Salzburg, the Residentie Orkest den Haag, the Salzburg Mozarteum Orchester and the Dresden Staatskapelle.

Stadtfeld's debut CD with Bach's *Goldberg Variations* was released in 2003 to effusive praise from the critics, and rapidly rose to first position in the German classical charts. In October 2004 he was awarded the Echo Klassik prize for this CD as Young Artist of the Year. In autumn 2005, Stadtfeld released Mozart's piano concertos nos 20 & 24, recorded together with the North German Radio Symphony Orchestra under Bruno Weil, which the music press praised as an "interpretation at once totally alert and highly sensitive". February 2006 saw the release of the CD *Kleine Stücke* with 16 Bach preludes and Robert Schumann's *Bunte Blätter*. He then went on to record three keyboard concertos by Bach, with Achim Fiedler conducting the Festival Strings Lucerne. This CD was released in autumn 2006, and was awarded the Echo Klassik prize for the Best Concerto Recording in 2007. For his next CD, Stadtfeld turned his attention to Schubert, releasing the two sonatas D960 in B flat major and D984 in G major in September 2007. Echo Klassik once again honoured the new CD with an award as its Best Solo Recording (19th century) in 2008.

The recording of the first part of Bach's *The Well-Tempered Clavier* was made in the Dortmund Konzerthaus, and was released in October 2008. Stadtfeld has been working together with the Dortmund Konzerthaus for many years now. In addition to regular recitals there, he has tried to arouse interest in classical music among pupils from problem schools: he visits schools, talks to the children about his work as a pianist, presents music to them, especially music by Bach, and invites them to attend one of his concerts.

巴赫 Johann Sebastian Bach

《平均律鍵盤曲集》第一部，BWV 846-869 *The Well-Tempered Clavier Book I, BWV 846-869*

巴赫不單是偉大的作曲家，還是音樂史上著名的老師。他的《平均律鍵盤曲集》的成就超然，對後世的音樂家來說，包括貝多芬、布拉姆斯、威爾第、德布西、馬勒、荀白克，甚至一眾爵士樂大師，都是學習的素材，給予他們不少啟發。《平均律鍵盤曲集》連同巴赫許多其他的鍵盤作品，對無數業餘或職業鋼琴演奏者來說，都是重要的訓練素材。

巴赫在《平均律鍵盤曲集》第一部的標題頁上，註明作品是「為好學的青年樂手作練習之用，也為熟悉此技巧的人作消遣之用」。倘若我們想到這部作品所含的無窮啟示，就知道這句話是何等保守，除了演奏家和作曲家外，《平均律鍵盤曲集》對音樂愛好者來說也極具吸引力。

巴赫寫下很多聖樂，也有不少世俗音樂作品如《平均律鍵盤曲集》。無論創作何種類型的作品，他都把榮耀上帝和受造物視為自己當藝術家的最終目的。而《平均律鍵盤曲集》的奉獻精神常被視為帶有宗教上的言外之意：有種說法指《平均律鍵盤曲集》是音樂家的舊約聖經，而貝多芬的32部鋼琴奏鳴曲則像新約聖經。大提琴家卡薩爾斯曾在上世紀把無人問津的巴赫無伴奏大提琴組曲重新展現人

Not only does J S Bach rank among the greatest of all composers: he is also one of the supreme teachers in the history of music. The influence of such achievements as *The Well-Tempered Clavier* (WTC) has been incalculable. It has served as a source from which generations of later composers — from the likes of Beethoven, Brahms, Verdi, Debussy, Mahler and Schoenberg to jazz masterminds — have learned many of the secrets of their art. And of course this and other keyboard collections by Bach have played a key role in the training of countless pianists, both amateurs and legendary performers.

Bach himself wrote on the title page of the first book of *The Well-Tempered Clavier* that it was intended “for the use and practice of young musicians who desire to learn, as well as for those who are already skilled in this study, by way of amusement”. What an understatement this seems to us, when we think of the inexhaustible revelations this masterpiece contains — not just for performers and composers, but for all music lovers.

Bach perceived his own mission as an artist — whether in the explicitly sacred music which makes up such a large proportion



of his surviving legacy or in such secular works as the WTC — in terms of the all-encompassing goal of glorifying God and his creation. Indeed, the devotion generated by the WTC itself often takes on spiritual connotations. In one famous analogy, it represents the musician's *Old Testament* with the 32 piano sonatas of Beethoven as the *New Testament*. The master cellist Pablo Casals, who reintroduced Bach's neglected Suites for Solo Cello during the last century, wrote in his memoirs of starting every day by playing a few preludes and fugues by Bach "as a sort of benediction... Each day it is something new, fantastic, and unbelievable. That is Bach, like nature, a miracle!"

Yet this transcendent work had a very practical origin. In addition to gathering material he could use to teach students who included his own family (several of his sons would also become distinguished composers and performers), Bach was intent on providing a demonstration of how new tuning systems which had been proposed could expand the possibilities of expression within the tonal framework that had evolved in European music. All systems of tuning — of how to divide the intervals between the notes that make up a scale — involve some kind of convention. In the centuries before Bach, a conventional system had evolved in Europe which made certain keys "work" but which limited how far a composer could wander outside that key without everything beginning to sound

前，他在回憶錄中說過，每天彈奏一點巴赫的前奏與賦格曲，「是一種恩賜……每一天都有嶄新的、奇幻的、教人難以置信的經歷。那就是巴赫，像大自然一樣、像奇蹟一般！」

這部不朽傑作的起源其實很實際。除了為集結更多材料作教學用途外（巴赫的教學對象還包括其家人，他有好幾位兒子都成為了傑出的作曲家和演奏家），他還希望透過這部作品，示範新提出的調律法在歐洲音樂的調性架構內有哪些表達上的可能性。所謂調律法，即在音階之內劃分音與音之間的音程的法則。在巴赫以前的時代，於歐洲流行的法則系統裏，有些調是「行得通」的，但作曲家卻不能在該調以外走得太遠，否則音樂聽起來便像跑了調似的。

「優律」的折衷之法，是把鍵盤的音高調得更平均，但同時又保留一些特別的「色調」，讓各調有其特徵。在巴赫的時代，不同人提出很多類似的系統，學者亦不斷討論在巴赫所喜愛的系統中，各樣細節該如何安排。可是，現代學者認為後來西方古典音樂的標準法則並不是「平均律」，跟現代鋼琴的並不相同。值得一提的是，中國的音樂先驅（最重要的有十六世紀明朝太子朱載堉）也討論過平均律的問題。

horridly out of tune.

The compromise represented by a "well-tempered" keyboard was to divide the intervals more equally while retaining some of the specific "moods" or characters associated with an individual key. Many similar systems had been proposed by the time Bach came on the scene, and scholars continue to debate the exact details of the system he ended up favouring. It is now thought, however, that this was not quite the "equal temperament" which became established as the standard convention in Western classical music — as represented above all by the modern piano. It's interesting to note that Chinese music history also includes significant pioneers who addressed the issue of equal temperament, above all, the 16th-century Ming prince Zhu Zaiyu.

In any case, the development of a well-tempered system of tuning, like equal temperament, made it possible to wander or "modulate" from one home key to any other across all 12 notes of the chromatic scale without the "going-out-of-tune" effect. This made for a dramatic expansion of expressive potential. You might think of it as supplying a painter used to being limited to primary colours with a full, rich palette. That at least was the theory, and Bach set out in the WTC to show how it could work in a brilliantly systematic way by composing a pair of preludes and fugues for each of the

無論如何，優律調律法，跟平均律一樣，能讓音樂在本調以外漫遊，或從本調「轉調」到半音音階中12個音的任何調，也不會有「跑調」的情況。這種法則大大增加了音樂的表達能力，就像從前只能用紅黃藍原色的畫家，現在可以用色彩繽紛的調色板一樣。而巴赫就把這種理論實踐出來，寫了《平均律鍵盤曲集》，以半音音階中12個音為主音，創作出一對對前奏與賦格曲，精采、有條理地展示這種理論可如何運作。

巴赫的研究很有系統，作品包含了每一個音的大調和小調調式，因此一共誕生了24組前奏與賦格曲，由C調開始，先為大調，後為小調，然後上升半音，一直走到B小調才完成整個循環。巴赫在1722年完成這套作品，也就是《平均律鍵盤曲集》第一部，那時他差不多完成於利奧波爾親王宮廷音樂總監的職責（部分前奏曲重用了他之前的一些舊作）。20年後，巴赫把這個過程重做一遍，寫成了第二部《平均律鍵盤曲集》。24組前奏與賦格曲因此有時會統稱為「四十八」。可是，這套煞費苦心的作品在作曲家死後半世紀才獲出版。

研究巴赫的音樂學家沃夫指出，對24個調進行有系統的探索只是《平均律鍵盤曲集》其中一項偉大之處。前奏與賦格曲「兩種不同的複音音樂——前奏曲即興而自由，賦格曲則以主題作主導、線條遵行嚴格的對位法」，也是其重大特色。

12 notes that comprise the entire chromatic scale.

Since this systematic investigation covers both the major and the minor modes based on each note, the total number of such pairs comes to 24. Starting with C, the preludes and fugues are arranged in ascending order, half-step by half-step, with major followed by minor, so that the entire cycle ends in B minor. This cycle is what Bach completed as Book One of the WTC in 1722, near the end of his period as music director in the court of Leopold, Prince of Anhalt-Köthen, though some of the preludes recycle pieces he had written for other contexts. 20 years later, the composer repeated this traversal through all the keys and compiled a second book. Together, both sets of 24 preludes and fugues are thus sometimes called “the 48”. Yet it wasn't until a half-century after Bach's death that his painstaking manuscript of the work was actually published.

Christoph Wolff, a leading Bach expert, observes that the systematic exploration of all 24 keys is only one aspect of the WTC's encyclopedic scope. In addition, the pairing of prelude with fugue contrasts “two fundamentally different kinds of polyphonic musical settings: improvisatory and free-style scoring in the preludes versus thematically controlled and strict contrapuntal voice leading in the fugues”.

This “improvisatory” quality is immediately apparent in the most-famous of them, the

這種「即興」的元素在好幾部著名的前奏曲十分明顯，如曲集中第一首C大調前奏曲，全曲幾乎都是以分解和弦構成；曲集中還可以找到好些當時的流行音樂，例如舞曲。賦格曲則比較嚴格，要在樂曲中把「主題」呈現、發展並再現；主題要以卡農的形式逐一出現；而當一個聲音奏出主題時，另一個聲部通常會奏出「對題」，每次響起時其長度可能會有所增減，又或者因應聲部的重疊變得激烈。聲部的數目不等，有二聲部（E小調第十賦格曲，也是唯一一首二聲部賦格曲）、三聲部（第二、三、六至九、十一、十三、十五、十九和二十一賦格曲）、四聲部（第一、五、十二、十四、十六至十八、二十、二十三和二十四賦格曲）和《平均律鍵盤曲集》中最多聲部的五聲部賦格曲（第四和第二十二）。在欣賞整套作品的時候，聽眾會發現巴赫在節奏的運用方面，同樣為主題賦予特色，各樂曲用上多種不同的拍子記號。賦格曲在巴赫手中，像後世的奏鳴曲式一樣，發展出各種各樣的可能性，變得非常豐富。前奏與賦格曲有時還有教人意外的關係，例如降E大調第七前奏曲使用了雙賦格（包含了兩個主題），但隨後的賦格曲則比較簡短。巴赫精密的對位法常常可以把邏輯和情感結合起來，正如演繹《平均律鍵盤曲集》的權威鋼琴家杜蕾克所言，巴赫的音樂結構「如蜘蛛結網一樣牢固」。

one in C major which launches the cycle and which consists almost entirely of waves of broken chords. Gestures from popular music of the day, especially dance forms, are gathered into the mix. The fugue, by definition, is a stricter form. Essentially, it involves the presentation, development and recombination of a theme — called the “subject” — which appears in a canon, as one voice is followed by another. Often a counter subject accompanies the statement of the subject by another voice, while each recurrence can be lengthened or shortened or intensified by a closer overlapping of voices. The number of voices itself varies: only two — Fugue No 10 in E minor, the only such example here; three — Fugue Nos 2, 3, 6-9, 11, 13, 15, 19, and 21; four — Fugue Nos 1, 5, 12, 14, 16-18, 20, 23, and 24; and the most in the WTC, five — Fugue Nos 4 and 22. As you listen to the entire cycle, it becomes clear how powerfully Bach uses rhythmic character, too, as part of a subject's identity. A wide range of meters is meanwhile explored. Like sonata form for later composers, the fugue, in Bach's hands, is endlessly malleable in its expressive richness. And there are surprises in the relation between prelude and fugue as well: Prelude No 7 in E-flat major includes a double fugue, one with two subjects, while the formal fugue that follows is shorter. Time and again, Bach's intricate counterpoint astonishes in its marriage of logic and



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《平均律鍵盤曲集》第一部的旅程由平靜簡單的C大調為起點，走到第二十四B小調半音效果相當複雜的賦格曲（也是最長的一部）。正如沃夫所說，巴赫這部包羅萬有的傑作，包含了極至的多樣性，卻又是和諧的一體，為往後西方音樂的發展塑造了路向，也擴闊了音樂演奏及創作的界限。

樂曲介紹：湯馬士·梅

中譯：張婉麗

expression — all the while being “woven strong as a spider’s web”, in the phrase of pianist Rosalyn Tureck, one of the grand lineage of interpreters of this music.

The entire journey of this first book of the WTC leads from the calming simplicity and innocence of the C major pair to the chromatic complexity of the Fugue No 24 in B minor which is also the longest. As Wolff explains, Bach’s encyclopedic masterpiece, which balances maximum variety with overarching unity, shaped the future course of Western music and helped push the limits of musical composition as well as of performance.

Programme notes by Thomas May

巴維・哈斯四重奏

Pavel Haas Quartet

24.2.2012

柴可夫斯基 **Pyotr Il'yich Tchaikovsky (1840-1893)**

D大調第一弦樂四重奏，作品11
String Quartet No 1 in D, Op 11

樸素的中板 Moderato e semplice

如歌的行板 Andante cantabile

諧謔曲：熱情但不太快的快板 Scherzo: Allegro non tanto e con fuoco

終曲：嚴格的快板 Finale: Allegro giusto

中場休息 Interval

蕭斯達高維契 **Dmitri Shostakovich (1906-1975)**

升F小調第七弦樂四重奏，作品108
String Quartet No 7 in F sharp minor, Op 108

小快板 Allegretto

緩板 Lento

快板 Allegro

舒伯特 **Franz Schubert (1797-1828)**

D小調第十四弦樂四重奏，D 810，《死神與少女》
String Quartet No 14 in D minor, D 810, *Death and the Maiden*

快板 Allegro

流暢的行板 Andante con moto

諧謔曲 Scherzo

急板 Presto

演出長約1小時45分鐘，包括一節中場休息

Running time: approximately 1 hour and 45 minutes with one interval

藝術節加料節目	Festival PLUS
巴維・哈斯四重奏大師班	Pavel Haas Quartet Masterclass
23.2.2012 (四)	23.2.2012 (Thur)
更多加料節目信息請參閱藝術節加料節目指南，或瀏覽網站： www.hk.artsfestivalplus.org	Find out more about Festival PLUS in the Festival PLUS Booklet or at www.hk.artsfestivalplus.org

巴維·哈斯四重奏 Pavel Haas Quartet

韋洛尼嘉·雅魯什科娃 Veronika Jarůšková	小提琴 Violin
伊娃·卡洛娃 Eva Karová	小提琴 Violin
巴維·尼克爾 Pavel Nikl	中提琴 Viola
彼得·雅魯謝克 Peter Jarůšek	大提琴 Cello

「世上最出色的弦樂四重奏？巴維·哈斯四重奏絕對配得上這個稱號。他們的音樂氣勢恢宏，富冒險精神，而且激情四射。」（2010年1月《泰晤士報》）

巴維·哈斯四重奏2005年在意大利贏得著名的波西亞尼比賽後一舉成名，在世界各地一流音樂廳演出，發行的四張唱片都獲得大獎，並獲聽眾及樂評人一致好評。

2011/12年度，四重奏在阿姆斯特丹皇家音樂廳、巴黎香榭麗舍劇院、蘇黎世市政廳、維也納音樂廳、倫敦南岸中心和倫敦威格摩爾音樂廳等地舉行演奏會；在布魯塞爾、慕尼黑、斯德哥爾摩、哥本哈根和馬德里的主要音樂廳也看到他們的足跡。四重奏將在香港和日本的東京、大阪、名古屋和橫濱等地巡演，及後會在美國舉行為期兩周的巡演，以卡內基音樂廳為終點站。2011/12年度四重奏的另一項計劃是首度與女中音瑪格達蓮娜·科切娜合作灌錄唱片及巡演。

四重奏最近在萊茵高音樂節、舒伯特音樂節、三藩市和馬德里國家音樂廳演出。2007年科隆愛樂樂團在回聲古典大獎上提名四重奏為最佳新晉組合，從而開展了樂團的世界巡演之旅。2007到2009年四重奏加入英國廣播公司「新生代藝術家計劃」，並於2010年榮獲波勒蒂布托尼基金會頒發的2010特別室樂獎學金。2010/11年度起，四重奏成為格拉斯哥皇家音樂廳的駐場藝術家。

捷克唱片公司Supraphon為巴維·哈斯四重奏發行了四張唱片，最新專輯收錄了德伏扎克的F大調第十二號《美國》及G大調第十三號弦樂四重奏。專輯於2010年秋季發行，廣受讚譽。《周日時報》給予專輯五星評分，並表示：「他們演繹的《美國》四重奏可媲美以往這首曲目最優秀的錄音作品，在這個領域內他們已經無人能及。」另一張收錄了普羅科菲耶夫弦樂四重奏第一號、二號，以及小提琴二重奏鳴曲的唱片則

“The world's most exciting string quartet? Well, they suit the tagline better than most. Their tone is large, quasi-orchestral. They take risks. Above all, they play with passion.”
The Times, January 2010

Since winning the Paolo Borciani competition in Italy in spring 2005, the Pavel Haas Quartet has performed at the world's most prestigious concert halls and recorded four award-winning CDs, receiving great acclaim from audiences and critics alike.

In 2011/12 the Quartet performs concerts at the Concertgebouw Amsterdam, Theatre des Champs-Élysées Paris, Zurich Tonhalle, Vienna Konzerthaus, Southbank Centre and Wigmore Hall in London, as well as major venues in Brussels, Munich, Stockholm, Copenhagen and Madrid. The Quartet is planning a tour to Hong Kong and Japan, visiting Tokyo, Osaka, Nagoya and Yokohama and then a two-week tour of the US culminating in a performance at Carnegie Hall. A further project for 2011/12 will be the Quartet's first collaboration with mezzo-soprano Magdalena Kožená, who they will record and tour with.





為他們贏得金音叉獎，頒獎單位認為：「我們可以毫不猶豫地肯定，再沒有其他人能將普羅科菲耶夫的四重奏錄得這麼出色了。」他們首兩張唱片也廣受好評，第一張唱片收錄雅納切克的第二弦樂四重奏《密信》及哈斯的第二弦樂四重奏《猴山意趣》，《每日郵報》將其評為2006最佳唱片之一，這張唱片還贏得2007年留聲機大獎。四重奏的第二張唱片完整地收錄了哈斯和雅納切克的弦樂四重奏作品。《留聲機》稱，「即使強調一張唱片在音樂界的重要性會招來一定的非議，我還是會堅持表示，這張唱片極其重要。」

四重奏常駐於布拉格，師從四重奏界的國際級大師，包括意大利四重奏、馬賽克四重奏、鮑羅丁四重奏、阿瑪迪斯四重奏的成員，以及瑞士巴塞爾的沃特·利文；四重奏亦與斯密塔納四重奏的傳奇小提琴手米蘭·斯康帕緊密合作。

四重奏的名字源於捷克作曲家巴維·哈斯，他於1941年被囚於特雷辛，三年後不幸死於奧斯威辛集中營，留下三首精采的弦樂四重奏。

中譯：葛欣

Recent highlights for the Quartet include performances at the Rheingau Festival, the Schubertiade, San Francisco and the Auditorio Nacional in Madrid. In 2007, the Cologne Philharmonic nominated the Quartet as ECHO Rising Stars, resulting in a tour to major concert halls worldwide. The Quartet took part in the BBC New Generation Artists scheme from 2007–2009, and in 2010 was awarded the 2010 Special Ensemble Scholarship of the Borletti-Buitoni Trust. The 2010/11 season saw the Quartet begin a three-year residency as Artists in Residence of Glasgow Royal Concert Halls.

The Pavel Haas Quartet has released four discs on the Supraphon's label. Their most recent recording of Dvořák's String Quartets No 12 in F major *American* and No 13 in G major was released in autumn 2010 and has already won critical acclaim: *The Sunday Times* awarded the recording five stars, commenting: "Their account of the *American* Quartet belongs alongside the greatest performances on disc. In this repertoire, they are simply matchless today." They won the Diapason d'Or de l'Année for their disc featuring Prokofiev's String Quartets No 1 & No 2 and Sonata for Two Violins, with Diapason commenting: "This is now the definitive recording of the Prokofiev quartets... to be discovered without hesitation." Their first two recordings were equally well received. Their first recording of Janáček Quartet No 2 *Intimate Letters* and Haas Quartet No 2 *From the Monkey Mountains* was voted one of the CDs of 2006 by *The Daily Telegraph* and received a 2007 Gramophone Award. The Quartet's second disc saw them complete their recordings of the string quartet works by Haas and Janáček. *Gramophone* commented, "To describe a CD as musically important is to court a certain level of controversy but I'll stick my neck out and claim extreme importance for this particular release."

Based in Prague, the Quartet studied with some of the masters of the quartet world including members of Quartetto Italiano, Quatuor Mosaiques, Borodin Quartet and Amadeus Quartet, as well as with Walter Levin in Basel. The Quartet has worked particularly closely with Milan Skampa, the legendary violist of the Smetana Quartet, and continues to enjoy a close relationship with him.

The Quartet takes its name from the Czech composer Pavel Haas (1899-1944) who was imprisoned at Theresienstadt in 1941 and tragically died at Auschwitz three years later. His legacy includes three wonderful string quartets.

柴可夫斯基：D大調第一弦樂四重奏，作品11 Pyotr Il'yich Tchaikovsky: String Quartet No 1 in D, Op 11

柴可夫斯基寫了三部弦樂四重奏，第一部寫於1871年2月，用了很短時間便完成。當時他是個新晉的年輕作曲家，需要多寫新作來保持自己的知名度。礙於財政問題，寫作弦樂四重奏的可行性比管弦樂作品高得多。這部弦樂四重奏雖然在這種帶點功利的情況下誕生，但無疑是他最著名的作品之一（當中的慢樂章大受歡迎）。在此曲出現前，俄羅斯的音樂家不大重視室樂，認為這類型的作品屬於西方音樂，較為抽象，因此，柴可夫斯基這部作品可謂奠定了俄羅斯的室樂基礎。

第一弦樂四重奏帶有明顯的俄羅斯色彩。在第一樂章中，柴可夫斯基巧妙地將俄羅斯式的主題與西方古典音樂的奏鳴曲式結合起來。開始時，樂隊以輕聲的切分音節奏奏出氣喘似的和弦，隨後整個樂章都以這種簡單的結構繼續前進。開端的民謠特色像是在模仿手風琴的和聲，因此這部四重奏也有「手風琴」的別稱。

第二樂章〈如歌的行板〉是廣受歡迎的作品，常被節錄成獨立作品演出，柴可夫斯基在日記上還沾沾自喜的寫道，作品甚至叫小說家托爾斯泰感動流淚。作品的主題（首先是小提琴的弱音響起）參考了一部烏克蘭民謠，

Tchaikovsky wrote the first of his three string quartets rather quickly, in February 1871. As an emerging young composer, he needed something fresh to keep his name before the public, and an orchestra was out of the question for financial reasons. But from this practical beginning Tchaikovsky created one of his best-known pieces and the Quartet's slow movement became a hit. Even more, with this work he helped to lay the foundations for chamber music in Russia. His fellow Russian composers had, for the most part, neglected the medium as too Western and abstract.

At the same time, a Russian sensibility is closely associated with the First Quartet. The first movement deftly combines Russian-flavoured thematic material with the sonata form so closely identified with classical music from the West. The ensemble begins with a series of softly wheezing, syncopated chords. The entire first movement grows out of this simple texture. The folk-like character of the opening was thought to mimic the harmonic flow of a squeezebox, so the First Quartet acquired the nickname "Accordion".

The *Andante cantabile* became extremely familiar as an often-excerpted piece and, the composer proudly noted in his diary,

據聞是柴可夫斯基從他妹妹家聽到一位工人吹口哨而得來的曲調。

第三樂章〈諧謔曲〉把音樂轉到小調，他的演奏指示是「快而不過份，但要熱情」，當中節奏上的重音讓音樂有種樸實的感覺。四重奏的民謠色彩在終章最為顯著。柴可夫斯基崇拜莫扎特，但在此曲中也認同海頓的幽默感，在聽眾以為作品結束之時，音樂突然瘋狂亂跑，然後才正式結束，教人驚喜。

even moved the novelist Leo Tolstoy to tears. The main theme is artfully based on a Ukrainian folk tune, first heard on muted violin, that Tchaikovsky was said to have overheard being whistled by a worker on his sister's estate.

Tchaikovsky shifts to the minor for a *Scherzo* which he asks to be played "fast, but not too fast, but all the same with fire". Its rhythmic accents give the music an especially earthy character. The Quartet's folk-like aspects especially come to the fore in the finale. The composer, who idolised Mozart, also includes a nod to Haydn's humour with a false ending that is followed by a mad dash to the finish line.

蕭斯達高維契：升F小調第七弦樂四重奏，作品108 Dmitri Shostakovich: String Quartet No 7 in F sharp minor, Op 108

雖然柴可夫斯基對弦樂四重奏貢獻良多，但這種類型的音樂在俄羅斯只偶爾發出光芒，一直到蕭斯達高維契致力發展弦樂四重奏，這種作品才得以發揚光大。蕭斯達高維契自30來歲起到晚年一直都有創作四重奏，共寫了15部作品，是弦樂四重奏中的大師。相比起蕭斯達高維契面對群眾的交響樂（同樣是15部），這些四重奏在某程度上比較個人，比較像作曲家的自白。

第七弦樂四重奏的確帶着很深的個人情感。作曲家於1960年3月完成此曲，並將之獻給他1954年死於癌症的第一任太太蓮娜。美國小說家兼評論員萊瑟接觸到蕭斯達高維契的弦樂四重奏後，發現這是個影響一生的經歷，最近還出版了一部講述作曲家全套弦樂四重奏的著作 *Music for Silenced Voices*（《給沉默聲音的音樂》）。她認為第七弦樂四重奏實際上對死亡「感到極度傷痛的慰藉」。

第七弦樂四重奏是蕭斯達高維契於弦樂四重奏中首次使用小調（升F小調）的作品，也是最短的一部。但三個簡短的樂章環環緊扣，作曲家在音樂動機和織體的使用上集合了很多對比強烈甚至難以理解的情緒，音樂聽起來規模一點也不小。萊瑟把這種簡潔的處理說成像「烹調已久的醬汁」變成

Even after Tchaikovsky's contributions to the genre, the string quartet sparked only occasional interest among Russian composers until Shostakovich took it up in earnest. He composed a total of 15 quartets that span from his early 30s up to the end of his career, becoming one of the leading masters of the string quartet. In some ways, these works resemble an intimate, confessional diary, in contrast to the more public voice of the composer's symphonies, of which he also wrote 15.

Certainly the Quartet No 7 conveys a sense of deeply personal reflection. Shostakovich completed it in March 1960 and dedicated the work to the memory of his first wife, Nina, who had died in 1954 of an unsuspected cancer. When the American novelist and critic Wendy Lesser discovered the Shostakovich string quartets, she found the experience life changing and even published a recent book about the entire cycle: *Music for Silenced Voices*. The Seventh Quartet, she observes, is at heart “about the comfort of truly mourning” for one's dead.

The Seventh represents the first time Shostakovich chose a minor key (F-sharp) for his quartet cycle. It is also his shortest. Yet the composer's treatment of musical motifs and textures in its three brief movements, each of them linked to the next, concentrates so many contrasting

精華一樣，「把內容濃縮起來，變得更加強烈，而在這部作品中，所謂的內容就是情感」。

作品以小提琴零碎的旋律展開，由三個音構成的一組節奏突兀地反覆響着，讓聽眾聯想起命中註定的、不祥的叩門聲。停頓的使用和竊竊私語般的樂句教人不安，後來大提琴才奏出一道較實在的旋律，但整體氣氛仍是矛盾的：那些玩樂似的、無憂無慮的感覺瞬間變得激烈；而這種譏諷的態度一直瀰漫在音樂中。在最後一道叩門聲響過後，第一樂章來到終結。第二樂章是一種令人恐懼、憂傷的悲痛；所有樂器都用上了弱音器，讓重複的伴奏一直伴隨着朦朧的記憶。

接着音樂出現戲劇性的變化：〈緩板〉中被壓制的聲音給一連串粗暴的和弦取代，踏入猛烈的、狂暴的終章。終章是一部短的賦格曲。作曲家把戲劇性進一步增強，高潮時樂手再次奏起開端的樂思。後來這些刺耳的叩門聲平靜下來，音樂回到第二樂章那種模糊的氣氛中，像一部超現實的圓舞曲。第一和第二樂章的樂思像鬼魅般回來，那些可怕的叩門聲變得十分微弱，把樂曲壓制到終結。

and even enigmatic emotions that the piece never feels like a “miniature”. Lesser aptly compares this concision to the way a “long-cooked sauce” becomes reduced, noting that it “has the effect of condensing and therefore intensifying the content — in this case, the emotional content”.

The Quartet begins with fragmentary attempts at a melody by the violin. These are abruptly and repeatedly halted by a persistent three-note rhythm: for many listeners, it evokes the sound of ominous, fateful knocking at the door. The use of pauses and whispering phrases creates nervous tension, while the cello at last contributes a more substantial melody. Yet the atmosphere is ambivalent: what seems playful and light-hearted quickly becomes severe. These ironies pervade the music. After the first movement comes to an uneasy rest with the knocking motif, Shostakovich gives us a slow movement of chilling, haunted grief. All the instruments are muted, and a repetitive accompaniment threads its way through this hazy landscape of memory.

Then comes a dramatic shock: the suppressed tone of the *Lento* is cast aside by a brutal series of chords, and a fierce and violent short fugue launches the final movement. Shostakovich intensifies the drama, which reaches a climax with a return to the idea that opened the quartet, at full volume. The harsh knocking subsides with a return to the veiled mood of the second movement, now as a surreal waltz. Like ghosts, ideas from both of the earlier movements return. Those fateful knocks, now very quiet, bring the Quartet to a subdued close.

舒伯特：D小調第十四弦樂四重奏，D810，《死神與少女》 Franz Schubert: String Quartet No 14 in D minor, D 810, *Death and the Maiden*

舒伯特少年時已寫下不少弦樂四重奏，但這些作品多是實驗性的，又或者是寫給家庭音樂會演奏用的（由他自己擔任中提琴手）。除了1820年計劃寫作的四重奏外（只完成了一個樂章），舒伯特一直到1824年才再動筆創作弦樂四重奏，還一口氣寫了最後三部四重奏中的首兩部（第十三及第十四）。兩部作品都反映了他精湛的技藝，為弦樂四重奏這種音樂類型帶來新驚喜；第十四弦樂四重奏更成為四重奏曲目中的重要作品，音樂常在電影中出現，為後人帶來豐富的文化滋養。

《死神與少女》跟舒伯特的大部分作品一樣，在他死後才出版。這個熟悉的作品標題並非出自舒伯特本人，由於在第二樂章中使用了他1817年寫的歌曲《死神與少女》的元素，於是後人便給這部四重奏加了這個標題。舒伯特在1824年春天，也就是寫作這部作品的那年，在信中提到自己感到絕望，而他的嚴肅創作未能得到認同只是其中一個原因；當時他剛從梅毒引發的一場大病中康復過來，他擔心自己的健康「永遠不會復元」。

《死神與少女》的氣氛悲慘，傳統上解釋那是舒伯特害怕死亡和絕望的結果。在第二樂章借用的歌曲中，提到一個把死亡擬人化的民間傳說：死亡到來探訪一位少女，少女驚懼萬分，

As a teenager, Schubert was a prolific writer of string quartets. But these early efforts were mostly trial works or were intended for comfortable at-home music making by his family's string quartet in which the composer played viola. Aside from a projected quartet in 1820 where only one movement was completed, Schubert composed no more string quartets until 1824, when he produced the first two of his final three quartets (Nos 13 and 14) in close succession. Both reveal an astonishing new mastery of the genre. The Quartet No 14 in particular has become recognised as one of the central masterpieces of the quartet repertory and has also inspired a rich cultural afterlife, appearing frequently in movie scores.

Yet the *Death and the Maiden* Quartet, like so much of his music, remained unpublished until after Schubert's death. The familiar subtitle, which was not the composer's own, was added later because the second movement recycles music from a song of the same name which Schubert wrote in 1817. Lack of recognition for his serious compositions was just one of the causes for despair that Schubert confessed in a letter written in the spring of 1824, the period of the quartet. He had recently recovered from a devastating illness caused by syphilis but feared that his health would "never be restored".

A long tradition has developed that interprets the tragic character of *Death and the Maiden* as an expression of Schubert's own anxiety in facing the spectre of death and hopelessness. The song alluded to

死亡要她相信「他」是能安慰她的朋友。事實上，作品四個樂章全用小調寫成，讓人感到死亡無處不在。不過一些比較保守的評論家提醒我們，這種隱藏的「標題」可能把音樂實際的細節和箇中的關係過份簡化。

這部大型的作品以英勇且具戲劇性的姿態展開，開端的三連音音型在整部作品中一直擔當重要的角色。舒伯特在第一樂章中運用了鮮明的強弱變化，而第一主題的激烈和第二主題的甜美亦做成強烈對比，兩個主題後來還結合起來。〈行板〉裏有五部變奏曲，主題來自歌曲《死神與少女》那像進行曲的前奏，和聲的進行比旋律重要。音樂在安祥的第四變奏中轉到大調——死亡能否承諾給予平靜？

喜歡聽華格納《指環》連環劇的樂迷，每每在〈諧謔曲〉那震撼的動力中聽到鐵匠尼伯龍根的動機，而這元素即使在三重奏中段較輕鬆的旋律中亦隱約可見。終樂章回到第一樂章那急迫的氣氛，甚至比第一樂章的更激烈。正如第一樂章，激動的第一主題和合唱似的第二主題產生強烈的對比，成為本樂章的核心內容。樂曲結束前速度加快，奔往最後那不祥的結局，音樂回到開端時黑暗的D小調，像冥冥中早已註定一樣。

in the slow movement, after all, involves a folk legend of Death personified: he tries to persuade a terrified young maiden whom he has come to visit that he is her friend and comforter. The striking fact that all four movements are in minor keys makes it tempting to sense Death's presence throughout the work. Other commentators are more reserved, reminding us that such hidden "programmes" tend to oversimplify the actual musical details and their relationships.

This large-scale work begins with bold dramatic gestures. They immediately introduce a triplet figure that will play a significant role throughout the piece. Schubert exploits powerful contrasts between loud and soft and between the violent compression of the first theme and the lyrical sweetness of the second, both of which become combined as the movement progresses. The *Andante* presents five variations on the march-like introduction to the song *Death and the Maiden*. This theme is not so much a melody as a harmonic progression. An oasis opens up in the fourth variation, which turns to the major — Death's promise of peace?

Fans of Wagner's *Ring* cycle sometimes hear a foreshadowing of the Nibelung blacksmiths' motif in the pulsating drive of the *Scherzo*, which even intrudes in subtler form into the relaxed melody of the middle trio section. The finale returns to the urgent mood of the first movement, but even more relentlessly. As in the first, a stark contrast between the harried first theme and the chorale-like second one is central to the musical argument. The tempo speeds up even more in the coda, hurtling toward a final, ominous conclusion that confirms the dark D minor where we began — the most fateful of exits.

巴維・哈斯四重奏

Pavel Haas Quartet

25.2.2012

德布西 (1862-1918)

Claude Debussy

G小調弦樂四重奏，作品10
String Quartet in G minor, Op 10

果決的快板	Animé e très decide
適度的活板，富節奏性	Assez vif et bien rythmé
小行板，溫柔且富表現力	Andantino, doucement expressif
溫柔地	Très modéré

中場休息 Interval

舒伯特 (1797-1828)

Franz Schubert

C大調弦樂五重奏，D 956

String Quintet in C, D 956

不太快的快板	Allegro ma non troppo
慢板	Adagio
諧謔曲（急板）— 三重奏(持續的行板)	Scherzo (Presto) - Trio (Andante sostenuto)
小快板	Allegretto

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Guest Cellist: Danjulo Ishizaka*

*石坂團十郎簡歷刊於第44頁。

*For the biography of Danjulo Ishizaka, please refer to p.44.

演出長約1小時40分鐘，包括一節中場休息

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荷迪·薩巴爾



德布西：G小調弦樂四重奏，作品10 Claude Debussy: String Quartet in G minor, Op 10

雖然德布西晚年寫下一系列非常動人的室樂作品，但他早期寫的弦樂四重奏，也是他唯一的一部弦樂四重奏，卻展示了年輕的德布西如何憑藉傳統發揮嶄新的精神。這部四重奏1893年於巴黎首演，他彷彿要向一眾德國大師留下來的傳統表示：「這些東西我也能做到，不過我要用自己的方法做。」G小調弦樂四重奏是德布西唯一一部附有傳統作品編號的作品。

年輕的德布西在巴黎過着波希米亞式的生活，到處都是新思想，他常與畫家、詩人、音樂家分享各自的看法。他對創作這種極受尊重的傳統古典音樂很有把握，還加入了獨特的個人風格，這些特色後來還成為了他的標誌，如嶄新又微妙的和聲變化、生動仔細的節奏形態，以及不把織體單單視為一種手法，反而把它視之為作品主要內容的設計。

這部弦樂四重奏按照傳統由四個樂章組成，全都環繞着一個十分容易辨認的主題，以不同的化身連接整套樂曲。德布西在開端的幾個小節已經把這個不安的主題展露出來，這種反覆出現的「連章式」動機是德法兩國音樂家率先使用的技巧，對十九世紀末的聽眾來說早已十分熟悉。另一方面，豐富的織體充滿美感，節奏又能表現本樂章的音樂內容，這些特點都

Late in his career, Claude Debussy wrote a series of hauntingly beautiful chamber pieces, but the early String Quartet — the only work he completed in this genre — is a fascinating example of a young composer approaching inherited traditions with a fresh new spirit. This composition, which was premiered in Paris in 1893, looks squarely at the noble tradition inherited from the German masters as if to say, “I can do this too, but in my way.” The Quartet is the only work to which Debussy assigned the “old-fashioned” designation of an opus number.

New ways of thinking were part of the air Debussy breathed as a young Bohemian in Paris, inspired by the ideas he shared with fellow painters, poets and musicians. While working confidently within one of the most respected genres of the classical tradition, Debussy already reveals a number of the unique stylistic traits that would later become his musical signature: unconventional, subtle transformations of harmony, a vivid rhythmic sensibility, and an approach that treats musical textures as an essential part of a composition's content rather than merely as its surface.

The Quartet is conventionally divided into four movements but revolves around a single thematic idea which returns in different guises to unify the entire structure. Debussy introduces this easily recognisable, restless motif within the opening measures. His use of a recurrent “cyclic” motif had

成為了這部弦樂四重奏教人驚喜的新穎之處。

第二樂章像一首諧謔曲，承接着第一樂章的探索精神。撥弦的聲音與（負責演「連章」主題的）中提琴響亮的跳動產生強烈對比，輕柔的節奏變化則為聽眾帶來驚喜。德布西的傳記作者指出，德布西對1889年在巴黎世博會聽到爪哇加美蘭的聲音留下深刻的印象，不少評論家都認為他嘗試在這個樂章利用弦樂四重奏再現爪哇加美蘭那複雜的層次感。

隨着兩個變化多端的樂章，接着響起的是隱約發散着美感的〈小行板〉。在這個樂章，中提琴再次突破傳統，擔起重任。音樂的和聲既豐富又帶點復古味道，使用了大小調二分前的早期調式。這種難以捉摸的聲音使人想起作曲家後來的歌劇《佩利亞與梅麗桑德》。終章回復第一、二樂章的動感（還直接引用了當中的元素），而核心動機經過一番修飾再次登場。最後音樂突然興奮地走到終結，把一路上所有徘徊不定的幻想一掃而空。

been pioneered by both German and French composers and was familiar enough to audiences of the late 19th century. At the same time, the Quartet's astonishing novelty emerges in Debussy's use of rich, sensuous textures and rhythmic shapes to design the actual musical conversation in this movement.

The scherzo-like second movement continues in this spirit of exploration. The sonority of plucked strings is contrasted with the throbbing eloquence of the viola (which is based on the “cyclic” theme), while supple rhythmic alterations bring delightful new surprises. Debussy's biographers point to the lasting impression made when Debussy encountered the sound of the Javanese gamelan at the Paris Exposition in 1889, and many commentators hear in this movement an attempt to recapture the gamelan's complex interplay of layers in the format of a string quartet.

Following the restlessness of the first two movements comes an *Andantino* of veiled beauty. Here, too, notice how the viola acquires unusual prominence. Debussy's harmonies are both succulent and somehow archaic in character, making reference to earlier modes before the binary division into major or minor. In some ways, the elusiveness of this sound world resembles that of his opera *Pelléas et Mélisande*, to whose composition he would soon turn. The final movement resumes the driving energy of the earlier movements (which are directly cited), while the central motif reappears in new disguises. With the suddenly excited rush of the coda, Debussy's music shakes off any lingering fantasies encountered along the way.

舒伯特：C大調弦樂五重奏，D 956 Franz Schubert: String Quintet in C, D 956

這部大提琴五重奏寫於舒伯特人生的最後一個夏天，那時他的產量十分驚人。這部作品很容易令人想到是他絕筆的告別之作，可是舒伯特其實早已被梅毒困擾多年，相信不可能預計自己的健康會突然下滑，甚至會在11月離世。作品包含了他晚年在音樂探索上的重要元素，包括C大調「偉大」交響曲和最後幾部鋼琴奏鳴曲的史詩氣質、與摯友一同創作音樂的親密關係、隨意的感覺和邁向浪漫時期的和聲實驗。

音樂開始時聽起來像個慢板的引子，但其實已經踏入第一樂章〈快板〉。舒伯特從開端拘束的靜態氣氛巧妙地寫出緊張的情緒，在戲劇性的第一主題響起後，由兩部大提琴奏出的第二主題發出動人的光芒。這個樂章的長度比其他樂章長得多，可見他的雄心壯志，當中表現了不同的情緒，有非常急速的段落，也有從容不迫的片段，像一位好奇的旅客探索新事物一樣。結束時把開端的靜止和極具戲劇性的主題結合起來。在整個樂章裏，C大調熟悉的聲音滲透出不尋常的濃厚氣氛：音樂瀰漫着一種含糊的情緒，與C大調一般產生的直接光輝截然不同。

〈慢板〉同樣是比較大型的。當中的主旋律是舒伯特最令人陶醉的傑作

Schubert composed the String Quintet in C during his final summer as part of an incredible outpouring of creativity. It's difficult to resist associating this music with "swan song" gestures of farewell, but we should remember that Schubert had already been suffering for years from the effects of syphilis and could not have predicted the sudden decline in health that led to his early death in November 1828. The Quintet draws together the most significant aspects of the composer's musical explorations from his last few years: the epic scope of the "Great" C Major Symphony and the final piano sonatas, the intimacy of music-making among friends, and the sense of spontaneity as well as harmonic experimentation that looks ahead to the romantic age.

The opening music only sounds like a slow introduction but is already part of the first movement *Allegro*. From the uneasy stasis of the beginning, Schubert's clever scoring generates tension. The dramatic first theme is followed by a second theme of radiant loveliness introduced by the two duetting cellos. This ambitiously proportioned movement covers a wide emotional range, alternating between passages of desperate urgency and unhurried leisure that brings to mind a curious traveller exploring a new landscape. The coda recombines the static opening with the dramatically driven main theme. Overall, the familiar tonality of C major is imbued with an unusually rich

之一，在第一小提琴和第二大提琴夢幻似的伴奏下，音樂的氣氛變得像夜曲般。中段出現激烈的變化，音樂變得激動、痛苦，舒伯特把調性移高半度，並走進小調，由E大調到F小調。最後音樂回到起初平靜的主題，但仍有一點點的不安夾雜於其中。

第三樂章的〈諧謔曲〉充滿對比。樂曲速度極高，很有幹勁。樂曲的主要部分為行板三重奏，音樂在這裏放慢步伐，由三拍變成兩拍，有些評論家認為這裏暗示着喪禮進行曲，也是這部五重奏另一個含糊不清的地方。像〈慢板〉洶湧的中段一樣，音樂的調性再次升高半度，由C調走到降D調。終章是奏鳴迴旋曲，由一段激動的小調段落展開，教人意外，後來才走到大調。第二主題嘗試帶出一點歡樂，但音樂還是繞到憂鬱的氣氛來。結束前速度增加，舒伯特要樂手把之前所有曖昧之處統統驅走，還用上一個令人詫異的刺耳和聲，最後才讓各樂器奏出同音C，為樂曲劃上句號。

樂曲介紹：湯馬士·梅

中譯：張婉麗

ambience: instead of the straightforward brightness typically associated with this key, a deeper emotional ambiguity prevails

The *Adagio* is written on a similarly big scale. The principal melody, one of Schubert's most ravishing creations, is given a magical accompaniment by first violin and second cello to create a nocturne-like atmosphere. A violent mood swing leads to the passionate, wrenching middle section, in which Schubert shifts the key up a half-step and into the minor, from E major to F minor. When it returns, the serene opening theme also absorbs something of the intervening restlessness.

The *Scherzo* abounds in contrasts. Extremely fast and aggressive in its pulse, the main section slows and veers from triple to duple meter for an andante trio in which some commentators discern hints of a funeral march — another aspect of the Quintet's extraordinary ambiguity. Just like the *Adagio*'s turbulent middle section, the key here is likewise pushed up a half-step from C to D-flat. The earthy, dance-like main theme of the sonata-rondo finale is given an unexpectedly agitated minor cast before settling into the major. A second theme makes another attempt at cheerfulness, but the music proceeds to take melancholy detours. Near the end, the tempo accelerates as Schubert rallies all his players in an effort to dispel these pervading emotional ambiguities — and adds a jarring harmonic surprise just before they agree on a single, unison C to conclude the Quintet.

Programme notes by Thomas May

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三月Mar 3 六sat | 下午5:00pm
香港演藝學院香港賽馬會演藝劇院
The Hong Kong Jockey Club Amphitheatre, HKAPA
\$200 - 360 學生Student **100 - 140**

三月Mar 4 日sun | 下午2:15pm
元朗劇院演藝廳
Auditorium, Yuen Long Theatre
\$160 - 220 學生Student **80 - 110**

石坂團十郎大提琴獨奏會 鋼琴：石坂清人

Danjulo Ishizaka Cello Recital with Kiyondo Ishizaka, Piano

26.2.2012

舒曼 Robert Schumann (1810-1856)

A小調大提琴與鋼琴幻想曲，作品73

Fantasiestücke in A minor for Cello and Piano, Op 73

柔和且富有表情的 Zart und mit Ausdruck
活潑輕快 Lebhaft, leicht
明快、熱情 Rasch und mit Feuer

高大宜 Zoltán Kodály (1882-1967)

B小調無伴奏大提琴獨奏奏鳴曲，作品8

Sonata in B minor for Solo Cello, Op 8

激昂且熱情的快板 Allegro maestoso ma appassionato
慢板 Adagio
非常活潑的快板 Allegro molto vivace

中場休息 Interval

貝多芬 Ludwig van Beethoven (1770-1727)

C大調第四大提琴與鋼琴奏鳴曲，作品102，第一首

Sonata No 4 in C for Cello and Piano, Op 102 No 1

溫柔的行板 Andante teneramente
活潑的快板 Allegro vivace
慢板 Adagio
活潑的快板 Allegro vivace

布拉姆斯 Johannes Brahms (1833-1897)

F大調第二大提琴與鋼琴奏鳴曲，作品99

Sonata No 2 in F for Cello and Piano, Op 99

活潑的快板 Allegro vivace
深情的慢板 Adagio affettuoso
激情的快板 Allegro passionato
極快板 Allegro molto

演出長約1小時40分鐘，包括一節中場休息

Running time: approximately 1 hour and 40 minutes with one interval

石坂團十郎 Danjulo Ishizaka

大提琴 Violoncello

日德大提琴手石坂團十郎出生於1979年，四歲開始學習大提琴。由1988至2004年期間，他在德國柏林的艾斯勒音樂學院跟隨大提琴家波瑞斯·帕戈門齊科夫學習。2006年，他在塔比·齊默曼的指導下完成在學院的訓練。除了這兩位老師外，他也深受伯恩哈德·格陵侯斯和梅納海姆·普萊斯勒兩名大師的影響。

石坂曾獲多個大型獎項，包括2001在德國慕尼黑舉行的ARD國際音樂比賽獲第一名，以及2002年在埃曼·紐爾富爾曼國際大提琴大賽中勇奪頭銜。

2003年11月，石坂在演奏事業上有重要突破，在潘德瑞茲基指揮下，他與維也納交響樂團一同在維也納音樂會堂演奏。其後，他在德國法蘭克福老歌劇院舉行演奏會，《法蘭克福匯報》在報道中大讚演出：「天才開創音樂新紀元。」

石坂曾經在多個重要的音樂節中演出，包括克倫博格大提琴音樂節、石勒蘇益格-荷爾斯泰因音樂節、萊茵高音音樂節、基辛根之夏、羅克豪斯室樂音樂節、英國廣播公司的逍遙音樂節、盧布爾雅那音樂節、盧塞恩音樂節、倫敦市藝術節、曼徹斯特大提琴音樂節，以及薩爾茲堡復活節音樂節等。他在世界各地舉行演奏會，足跡遍及西班牙、荷蘭、意大利、美國、波蘭、俄羅斯和日本等地。

除此之外，石坂曾與不少世界著名的藝術家合作，當中包括基東·克雷默、莉莎·巴蒂雅許維莉、塔比·齊默曼、薇薇安·哈格納等。他曾以獨奏家身份與多個知名樂團合作，包括巴伐利亞電台交響樂團、巴爾的摩交響樂團、日本NHK交響樂團、維也納交響樂團、法蘭克福交響樂團、萊比錫布業大廳樂團、倫敦愛樂樂團等；曾合作的指揮家則有基利斯托夫·艾森巴赫、基利斯托夫·波本、姆斯蒂斯拉夫·羅斯特羅波維奇、羅倫斯·佛斯特、弗拉基米爾·尤洛夫斯基、米哈伊爾·尤洛夫斯基、里安納度·斯拉特京及克里斯托夫·潘德瑞茲基等。

在2010/11年度，除了他經常合作的樂團外，他亦首度與德累斯頓愛樂樂團、馬林斯基劇院交響樂團、英國廣播電台愛樂樂團等樂團合作。

在2006至2008年間，石坂成為英國廣播公司「新世代藝術家計劃」成員之一；2011年，他獲委任為德累斯頓韋伯音樂學院大提琴教授。

他演奏所用的大提琴是曾由帕戈門齊科夫使用的沃爾夫岡·許納貝爾大提琴，由克倫博格學院提供。此外，他也會使用於1696年面世，由日本音樂基金會借出，名為「艾勒斯佛公爵」的史氏名琴。

German-Japanese cellist Ishizaka was born in 1979 and received his first cello lessons at the age of four. From 1998 until 2004 he studied with Boris Pergamenschikov at the Hanns Eisler Conservatory in Berlin. He completed his studies there in 2006 under the tutelage of Tabea Zimmermann. Furthermore, he has been strongly influenced by Bernhard Greenhouse and Menahem Pressler.

Among many other major prizes Ishizaka won the first prize at the renowned ARD international music competition in 2001 in Munich, Germany, and the Grand Prix Emanuel Feuermann in 2002.

Ishizaka had his international breakthrough in November 2003, playing concerts in the Musikverein in Vienna with the Vienna Symphonic Orchestra under the baton of Krzysztof Penderecki. Following a performance at Frankfurt's Alte Oper, the Frankfurter Allgemeine Zeitung raved, "Genius breaks new ground."

He performs at many important music festivals such as the Kronberg Cello, Schleswig Holstein and Rheingau Music Festivals; the Kissinger Summer, the Chamber Music Festival Lockenhaus, The BBC Proms, the Ljubljana Music Festival, the Lucerne Festival, the City of London Festival, the Manchester Cello Festival and the Salzburg Easter Festival. His international concert schedule takes him to Spain, the Netherlands, Italy, USA, Poland, Russia and Japan.

He has played with well-known artists including Gidon Kremer, Lisa Batiashvili, Tabea Zimmermann, Viviane Hagner and has performed as a soloist with renowned orchestras such as the Bavarian Radio Symphony Orchestra, Baltimore Symphony Orchestra, NHK Symphony Orchestra, Vienna Symphony Orchestra, the RSO Frankfurt, the Leipzig Gewandhaus Orchestra, and the London Philharmonic Orchestra under the baton of conductors such as C Eschenbach, C Poppen, M Rostropovich, L Foster, V and M Jurowski, L Slatkin and K Penderecki.

In 2010/2011, in addition to numerous repeat invitations, he performed for the first time with, among others, the Dresden Philharmonic Orchestra, the Mariinsky Theater Symphony Orchestra and the BBC Philharmonic Orchestra.

Ishizaka was chosen for the renowned "New Generation Artists scheme" by the BBC in 2006-2008. In 2011 he was appointed to a professorship for cello at the Carl Maria von Weber University of Music in Dresden.

He performs on the Wolfgang Schnabl cello, formerly played by Pergamenschikov and provided by the Kronberg Academy, as well as the 1696 Stradivarius Cello "Lord Aylesford", on loan to him from the Nippon Music Foundation.

石坂清人 Kiyondo Ishizaka

鋼琴
Piano



石坂清人1978年於德國出生，四歲開始學習鋼琴，五歲開始接受小提琴訓練，他對小提琴的興趣和鍾愛絕不比鋼琴少。雖然他始終不能二選其一，但後來他在德國全國青少年音樂大賽中，分別在小提琴獨奏、鋼琴獨奏及室樂項目奪得獎項，證明他在兩方面的努力均沒有白費。

石坂對室樂特別情有獨鍾，尤其是鋼琴三重奏。他與姊弟組成「石坂三重奏」，擔綱小提琴手，15年來不斷合作演奏。

1991至1997年間，他跟隨露絲瑪麗·沙特娜學習鋼琴；與此同時，他定期為弟弟石坂團十郎作鋼琴伴奏。這段合作關係為他們帶來不少殊榮，包括在莫斯科柴可夫斯基年輕音樂家大賽中奪得多個獎

項，更在薩拉戈薩舉行的卡沙多音樂大賽中榮獲第一名。

1997年至2000年間，石坂在德國科隆音樂學院學習小提琴，其間他與貝爾格四重奏和阿瑪迪斯四重奏的成員合作無間。另一位對石坂的音樂事業發展很具影響力的人物是梅納海姆·普萊斯勒，石坂三重奏曾於博明頓的印第安那大學跟隨普萊斯勒研習。

1998年，石坂三重奏於德國音樂大賽（鋼琴三重奏）獲得第一名。他們也曾曾在各大音樂節中演出，包括石勒蘇益格-荷爾斯泰因音樂節、波恩國際貝多芬節、布朗斯威克室內樂音樂節、萊茵高音音樂節及基辛根之夏等。

石坂曾在德國柏林艾斯勒音樂學院跟隨基利斯托夫·波本教授學習，其後他完成小提琴的訓練，並於2005年在托馬謝夫斯基教授的指導下，取得最高獨奏藝術家碩士學位。

石坂的樂團演奏生涯始於在漢堡國立歌劇院擔任第二小提琴的首席樂手。2006年，他在悉尼歌劇院為澳洲歌劇團出任相同位置。他曾以客席身份與多位著名指揮家及樂團合作，包括里卡多·穆蒂與倫敦愛樂樂團、祖賓·梅塔與巴伐利亞國家歌劇院等。2010年起，石坂為埃森愛樂樂團成員之一。

中譯：麥梓陽

Kiyondo Ishizaka was born in 1978 in Germany. He began his musical studies on the piano at the age of four. His violin studies began at the age of five. An exclusive focus on one instrument proved elusive for Ishizaka, as his strong artistic draw to the violin kept him deeply engaged with that instrument as well. The dual focus proved itself fruitful as Ishizaka claimed the national prize at Germany's Jugend musiziert competition in the categories of violin solo, piano solo and chamber music.

He has always been deeply involved with chamber music, in particular the piano trio repertoire, where he excelled as the violinist in the Ishizaka Trio, a group in which he has played with his siblings for over 15 years.

He studied piano with Rosemarie Zartner from 1991 to 1997. In this period he performed regularly as the piano partner with his brother, cellist Danjulo Ishizaka. This partnership has led to many successes, including prizes at the international Tchaikovsky Competition for Young Musicians (Moscow), and first prize at the Cassado Music Competition (Zaragoza).

Ishizaka then studied violin from 1997 to 2000 at the Hochschule für Musik, Köln, Germany. Here he worked closely with the Alban Berg Quartet and with members of the Amadeus Quartet. Another prominent influence from this period on Ishizaka's development as a pianist and violinist was Menahem Pressler, with whom the Ishizaka Trio studied in Bloomington, Indiana.

Successes from this period include first prize at the Deutschen Musikwettbewerb (Piano trio, 1998), as well as prominent performances at festivals such as Scheswig Holstein, Beethovenfest Bonn, Braunschweiger Kammermusikpodium, Rheingau Musikfestival, and Bad Kissinger Sommer.

Following studies with Professor Christoph Poppen at the Hanns Eisler music school in Berlin, Ishizaka completed his violin studies with the Master of performance (Konzertexamen) in 2005 under tutelage from Professor Tomasz Tomaszewski.

Ishizaka's career as an orchestral musician began as principal of the 2nd violin section in the Staatsoper Hamburg. In 2006 he played in the same position for Opera Australia in the famous opera house in Sydney. As a guest he has collaborated with prominent conductors and orchestras like Riccardo Muti with the London Philharmonia Orchestra, and Zubin Mehta with the Bayerischen Staatsoper. He has been a member of the Essen Philharmonic since 2010.

舒曼：A小調大提琴與鋼琴幻想曲，作品73

Robert Schumann: *Fantasiestücke* in A minor for Cello and Piano, Op 73

1849年，橫掃歐洲的反舊式統治革命活動終於來到德累斯頓，也就是舒曼所住的地方。雖然如此，舒曼仍把這一年形容為他「收穫最豐富的一年」，認為「外間的風雨似乎更能讓人反省自己的內心，只有在那裏我才找到力量，抵抗外在入侵的可怕勢力」。

《幻想曲》寫於舒曼多產的這一年，舒曼只用了兩天便完成這部作品。音樂原本是寫給單簧管和鋼琴的，但為了令作品更為暢銷，舒曼容許以其他樂器演奏，可用小提琴或大提琴取代單簧管。作品標題是浪漫時期初期一個十分重要的概念，而舒曼特別重視這想法，講求幻想力或想像力在音樂中的作用：幻想是詩人的工具，把聽眾帶到更深層的意識，讓他們為之著迷。雖然這部作品並沒有配合相關的樂曲描寫，但愛好文學的舒曼卻致力在音樂中引起抒情詩般的個人情感。

《幻想曲》的情感變化清晰可見。當中的三首樂曲雖然看似隨意寫成，但音樂的主題之間有著微妙的關係。樂曲全是簡單而又堅定，中段產生鮮明對比，像歌曲的曲式（ABA）一樣，這也構成作品像抒情詩的特色。三首樂曲都環繞A調，第一首以A小調展開，表示一種溫柔的孤單。第二、三首轉到A大調；第二首的氣氛較輕鬆，

In 1849, the revolution against the old regime that was sweeping through Europe at last arrived in Dresden, where Robert Schumann was living. Even so, this turned into what the composer described as his “most fruitful year”, adding: “It seemed as if the outer storms drew people to look inward, and only therein did I find a counterforce against the forces breaking in so frightfully from without.”

The *Fantasiestücke* count among his tremendous outpouring of creativity during this year and took just two days to compose. Originally Schumann scored these “fantasy pieces” for clarinet and piano. But in an effort to increase their marketability, he allowed for alternative instrumentation, with either violin or cello replacing the clarinet part. The title refers to a concept which held great significance for the early Romantics, and for Schumann in particular: that of the fantasy, or the power of imagination, when it is channelled into musical form. In this way fantasy becomes an essentially poetic vehicle that can transport the listener to a higher, more enraptured state of awareness. Although there is no particular programme to this composition, Schumann, an avid lover of literature, was intent on evoking the kinds of intimate emotions that he also associated with lyric poetry.

讓大提琴和鋼琴大顯身手。第三首樂曲的演奏指示是「明快、熱情」，當中可見第一首樂曲的一些孤單片段，但整體仍以放縱的激情為主導。

Overall the *Fantasiestücke* do, however, trace a recognisable emotional arc. And despite their seeming spontaneity of gesture, the three pieces in this set are linked through subtle thematic connections. Each piece likewise unfolds in the simple but robust pattern, with contrasting middle sections, familiar from song form (ABA) — another lyrical dimension to the work. All three share the tonic of A, with the first starting in A minor and suggesting a tender melancholy. The second two shift to A major, as the second piece lightens in attitude and trades the spotlight between cello and piano. “Quickly, with fire” is Schumann’s indication for the third, which echoes some of the melancholy from the first but is dominated by unbridled passion.

高大宜：B小調無伴奏大提琴獨奏奏鳴曲，作品8 Zoltán Kodály: Sonata in B minor for Solo Cello, Op 8

接着的作品同樣是在騷動多變的時代中寫成的。1915年，歐洲正在經歷第一次世界大戰之際，高大宜寫下這部無伴奏大提琴獨奏奏鳴曲，成為了大提琴曲目中一部劃時代的作品（因為戰事緣故，音樂在1918年才首演）。事實上，高大宜這部奏鳴曲的確被譽為是繼近二百年前巴赫的六部大提琴組曲後，最重要的無伴奏大提琴作品；而巴赫的大提琴組曲是後來得到卡薩爾斯收錄在他的經典錄音中，才得以發揚光大。

在寫這部作品前，高大宜花了十年時間，研究和收集祖國匈牙利的音樂，加上他自1907年起擔任布達佩斯音樂學院的教授，讓他對室樂越加着重，這些背景都影響了這部奏鳴曲的創作。高大宜年輕時曾自學大提琴，能把樂器的所長發揮得淋漓盡致：充滿感情的旋律，刺耳的重音和弦（由三個，甚至四個音構成）、撥弦技巧、廣闊的音域、滑奏等等，讓人以為獨奏者彷彿能分身化成一隊樂隊一樣（巴赫的大提琴組曲也有這種效果）。大提琴的聲音有時甚至能讓聽眾聯想到中樂裏情感豐富的二胡。

像同是匈牙利人的前輩李斯特的鋼琴奏鳴曲，高大宜同樣為這部奏鳴曲選用了B小調，不過這部作品（在旋律和節奏上）處處瀰漫着民謠的色彩，帶

Another period of violent change surrounded the composition of the next work on our programme. In 1915, while the First World War was raging across Europe, Zoltán Kodály wrote his Sonata for Solo Cello, a remarkable milestone in the repertory for this instrument — because of the war, its premiere was delayed until 1918. In fact, Kodály’s Sonata is considered the first significant piece written for unaccompanied cello since the six suites by J S Bach from nearly two centuries earlier which Pablo Casals would later popularise through his legendary recording.

Kodály had spent the past decade intensively studying and collecting the music of his native Hungary. This influence, along with his focus on chamber music since he had been appointed a professor at the Music Academy in Budapest in 1907, is deeply embedded in the Cello Sonata. The composer, who had taught himself to play cello as a youngster, makes brilliant use of all this instrument’s resources: not only its melodic soulfulness, but harshly accented chords made of three or even four notes, plucked strings, extremes of range, sliding between notes, and more. The result creates the illusion that the soloist is somehow capable of subdividing into a larger ensemble, an effect Bach also achieves in his cello suites. Listeners might also be reminded at times of the Chinese erhu fiddle, which with merely two strings can produce such a wealth of expression.

點東方色彩的音階更令人聯想到吉卜賽音樂。作品的規模也是史詩式的，三個樂章都很長、氣氛變化非常大。高大宜把大提琴的琴音特別調校過來（稱為「殊弦調音法」），把最低音由C音調低半度到B音，改變琴音的音色。

樂曲開始時果敢、嚴肅、雄壯，建立一種對抗的態度，到了第二主題卻冷靜下來，變得內省、富詩意。華麗的第一樂章使用這兩種氣氛，產生各樣的對比，然後音樂在低音處瘋狂震動，接着靜靜的屈服下來，卻又以違抗的一擊完結。第二樂章〈慢板〉從低音開始，探索大提琴最高音和最低音的極限，又以溫柔的撥弦伴隨這教人難以忘懷的夜曲。中段較生動的部分讓音樂有更豐富的對比，最後幾小節的孤寂強調了樂曲那孤單的、獨白似的感覺，也是這個最長的樂章的重要特色。

終章的活力和動力額外顯著，高大宜好像要從內省的狀態回到生氣勃勃的群體般。民謠的引用在這個樂章中最為明顯。透過即興似的片段和難度極高的漩渦似的音型，音樂讓人聯想到舞蹈的景象，甚至好像小型吉卜賽樂隊中獨奏樂手走向前一樣。

Like the piano sonata by his great Hungarian predecessor, Franz Liszt, Kodály anchors the sonata in the key of B minor, although much of its language is flavoured by folk song elements (melodic and rhythmic) and even “exotic” Eastern-sounding scales that evoke gypsy music. The work is also similarly epic in scope, spanning three large movements that vary dramatically in character. Kodály has the instrument retuned in an unusual way — a technique known as “scordatura” — so that its lowest note is B, a half-step below C, which alters the overall colour of its sound.

The sonata begins with a bold statement, serious and muscular, that suggests an attitude of defiance but is then calmed for a reflective, lyrical second theme. This majestic opening movement explores and contrasts the implications of both ideas, reaching frenzied heights of trills but eventually ending with quiet resignation and one last defiant stroke. The following *Adagio* begins in the lower depths but explores both ends of the cello's range, with gentle pizzicati to accompany this haunting night music. A more-animated interruption in the centre adds further contrast, while the desolation of the final measures underlines the sense of a lonely, internal monologue that characterises this longest of the three movements.

It makes the animation and momentum of the finale all the more striking, as if the composer was returning from introspection to the vitality of the community. Here the evocation of folk sources is most obvious. In improvisation-like episodes and with virtuosic, swirling figures, Kodály conjures images of dance and even of small gypsy bands as solo players step forward.

貝多芬：C大調第四大提琴與鋼琴奏鳴曲，作品102，第一首 Ludwig van Beethoven: Sonata No 4 in C for Cello and Piano, Op 102 No 1

在高大宜寫下他那奏鳴曲的一百年前，即1815年，貝多芬寫了他最後兩部大提琴與鋼琴奏鳴曲。在這段時間裏，貝多芬的創作比較少，而第四大提琴奏鳴曲，是他嘗試新的表達方式的實驗品。雖然貝多芬只出版了五部大提琴奏鳴曲（而小提琴和鋼琴奏鳴曲則分別有10部和32部），貝多芬卻用了這些大提琴作品來試驗他一直期望在結構和風格上想嘗試的意念。

這種情況在作品102的兩首奏鳴曲中特別顯著。貝多芬大受歡迎的A大調第三大提琴奏鳴曲（作品69）是他的中期作品（當時他也在寫第五和第六交響曲），而作品102則充份反映出晚期貝多芬激進的實驗性和創意。傳記作者所羅門指出，這些音樂「把浪漫主義之門悄悄地打開了」。

雖然如此，貝多芬仍然沿用他承傳的古典曲式。C大調奏鳴曲的兩個樂章均在快的奏鳴曲式樂章前加上一段慢的引子。第一樂章的〈行板〉開始時閃着具詩意的光芒，亦讓聽眾清楚了解大提琴和鋼琴是同樣重要的（貝多芬很少在大提琴奏鳴曲裏讓大提琴只擔任伴奏的角色）。〈活潑的快板〉突然出現，主題奔騰，教人意外；而音樂亦在此時轉到關係小調（A小調），亦令人驚喜。

Beethoven wrote the last two of his sonatas for cello and piano in 1815, a century before Kodály's solo sonata. This was a period in the composer's career in which he produced fewer new compositions than usual. A sense of testing the waters, of working toward new ways of expression, informs the Cello Sonata No 4. Although he published a total of only five cello sonatas versus 10 for violin and 32 for piano, Beethoven used the medium as a way to explore structural and stylistic ideas that were preoccupying him.

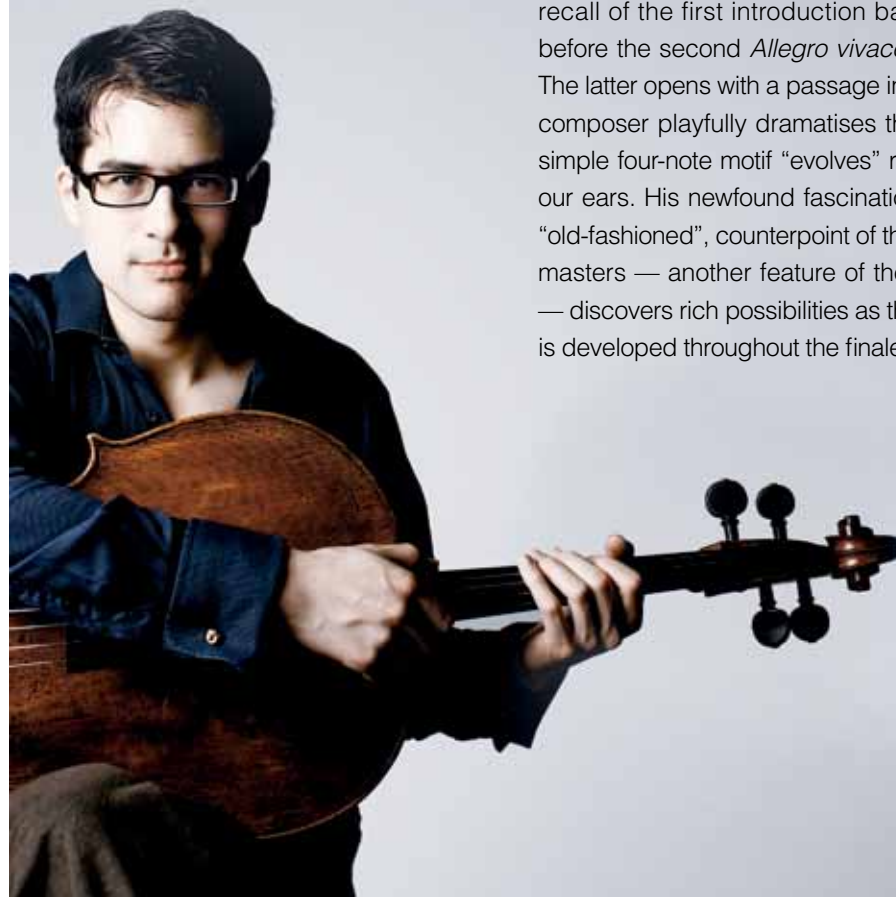
This is especially the case with the two sonatas of the Op 102 set. His previous effort in the genre, the beloved A major Sonata (Op 69), had been written at the height of his "middle style" while he was working on the Fifth and Sixth Symphonies, while the two Op 102 sonatas foreshadow the radically experimental attitude and originality of his late-period style. Biographer Maynard Solomon observes that this is music "which quietly opens the door to romanticism".

Yet Beethoven continues here to rework the classical forms he had inherited. The Sonata in C uses the format of a slow introduction leading into a fast sonata-form movement for each of its two movements. The first

貝多芬在結構上的仔細安排建立出音樂的整體性。第二樂章跟第一樂章一樣，同樣以慢的引子開始，接著是快的主要段落；他甚至還在第二樂章〈活潑的快板〉前巧妙地使用了第一樂章引子的元素。在第二樂章的開端，貝多芬把簡單的四音動機生動地表現出來，很具戲劇性。貝多芬對巴洛克大師「舊式」的對位法的仰慕，隨著這動機在樂曲中的運用，得到盡情的表現；這種對位法的寫作也是貝多芬晚年作品的特色之一。

opens with a radiantly lyrical *Andante* which makes it clear that the cello and piano are to play equal roles — Beethoven had had little precedent for the model of a sonata in which the cello would play more than a merely accompanying role. With its impetuous main theme, the *Allegro vivace* arrives with an abrupt shock and, even more surprisingly, a switch to the relative minor key (A minor).

Yet Beethoven's careful construction ensures an underlying unity to the entire work. The second movement mirrors the pattern of the first — slow introduction followed by fast main section — and even works a subtle recall of the first introduction back in, just before the second *Allegro vivace* takes off. The latter opens with a passage in which the composer playfully dramatises the way the simple four-note motif "evolves" right before our ears. His newfound fascination with the "old-fashioned", counterpoint of the Baroque masters — another feature of the late style — discovers rich possibilities as this material is developed throughout the finale.



布拉姆斯：F大調第二大提琴與鋼琴奏鳴曲，作品99 Johannes Brahms: Sonata No 2 in F for Cello and Piano, Op 99

貝多芬在他的大提琴與鋼琴奏鳴曲中讓兩種樂器處於同等地位去演奏室樂，布拉姆斯的兩部大提琴與鋼琴奏鳴曲中的第二部，則如交響樂一樣雄壯、規模宏大。F大調第二大提琴奏鳴曲是布拉姆斯較後期的作品，這一點也許是意料之內的，作品於1886年夏天完成，那時他已完成了四部交響曲。作品在質樸怡人的瑞士阿爾卑斯山寫成，共有四個樂章，規模龐大，可見布拉姆斯的雄心壯志。

兩部樂器所產生出來的聲音有時可以比擬一個樂團。雖然布拉姆斯是出色的鋼琴家，但他年輕時亦學過大提琴。在這部作品中鋼琴強大的力量（從一開始的顫音已可見一斑）需要大提琴同樣果敢的對抗才能顯出音樂所需的平衡。傳記作者尼曼指出，這裏的大提琴部分是布拉姆斯特別為大提琴家豪斯曼所寫的，他以大提琴聲音嘹亮而聞名。作品首演時由豪斯曼與布拉姆斯親自上陣，布拉姆斯負責鋼琴部分；而翌年創作的小提琴和大提琴雙協奏曲首演也是由豪斯曼負責大提琴獨奏部分。

樂曲開始時瀰漫着不安的情緒，大提琴奏出主旋律，像一種力量斷斷續續地釋放出來。接着布拉姆斯巧妙地把另外兩個主題合而為一，教人意外。

While the Beethoven sonata treats the cello and piano as equal partners making chamber music, the second of the two sonatas Brahms wrote for this combination conveys a symphonic grandeur and scope. Not surprisingly, perhaps, the Cello Sonata in F is of a later vintage, completed in the summer of 1886, after Brahms had already written his four symphonies. The work, which he composed in an idyllic Swiss Alpine setting, is large and ambitious and is cast in four movements.

Indeed, the sonority generated by the two instruments at times even verges on the orchestral. Although Brahms was known as a leading pianist of his era, he had also studied cello in his youth. The powerful presence of the keyboard in this work announced with the tremolo figurations of the opening requires a countervailing boldness on the part of the cellist in order to achieve the necessary acoustic balance. According to biographer Walter Niemann, Brahms wrote the part especially for the esteemed cellist Robert Hausmann, who was celebrated for his unusually large tone. Hausmann gave the premiere, with Brahms at the piano, and also performed as solo cellist to premiere the Double Concerto for Violin and Cello composed in the following year.

〈慢板〉是布拉姆斯最動人之作，思潮起伏，利用大提琴的撥奏改變纖維體，氣氛非常獨特。這部〈慢板〉原本可能是屬於第一大提琴奏鳴曲的（早於1865年寫成），只是當時給抽起了，現在重新修訂後才使用。樂曲的調性鮮有地升高了半度至F大調，與中段的F小調形成對比。那教人難以忘懷的主題，讓人想起布拉姆斯的老師舒曼所嚮往的抒情風格。

詼諧曲是一極大對比。第一樂章的暴風雨在這裏變得更暗，而中段的三重奏是動人的慰藉，讓音樂從F小調中釋放出來。這部大型作品的終章是相對地簡短的迴旋曲，旋律朗朗上口，有點像民謠。在插句中有時還可以聽到作品早前那些喜怒無常的片段，而結束時是壓抑不住的歡欣快樂。

樂曲介紹：湯馬士·梅

中譯：張婉麗

A restless mood pervades the opening measures, with the cello introducing the main theme in fragmented bursts of energy. Two more themes are gathered into the mix, which Brahms elaborates with great sophistication and unpredictability. The *Adagio*, possibly originally sketched for the First Cello Sonata — a much earlier work completed in 1865 — but then set aside and reworked, finds Brahms in his most movingly reflective vein and makes atmospheric use of plucked cello to vary the texture. Unusually, the key here moves up a half-step, to F-sharp major, with a contrasting middle section in F minor. The memorable main theme echoes the yearning lyricism of Schumann, Brahms's mentor from long ago days.

Needed contrast comes with the scherzo. The storminess from the first movement takes an even darker turn here, while the middle trio provides poignant relief from the surrounding F minor. Brahms ends this big-boned sonata with a relatively brief rondo based on a catchy, almost folk-like melody. The moodiness heard earlier in the work makes another appearance in the passing episodes, but Brahms concludes with irrepressible cheerfulness.

Programme notes by Thomas May

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