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YUJA WANG TRIPTYCH 2 -
PIANO RECITAL

16-6-2015

Tue 8pm

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Concert Hall

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梵志登 Jaap van Zweden
音樂總監 Music Director

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SCRIABIN 斯克里亞賓：給左手的前奏曲，op. 9，no. 1 P. 9
~14' Prelude for the Left Hand, op. 9, no. 1

升F小調前奏曲，op. 11，no. 8
Prelude op. 11, no. 8 in F sharp minor

B小調幻想曲，op. 28
Fantasie in B minor, op. 28

CHOPIN 蕭邦：第三鋼琴奏鳴曲，op. 58 P. 14
~24' Piano Sonata no. 3, op. 58

中場休息 interval

CHOPIN 蕭邦：第二鋼琴奏鳴曲，op. 35 P. 16
~25' Piano Sonata no. 2, op. 35

SCRIABIN 斯克里亞賓：第九鋼琴奏鳴曲，op. 68，「安魂彌撒」 P. 13
~8' Piano Sonata no. 9, op. 68, *Black Mass*

BALAKIREV 巴拉基列夫：《伊斯拉美》(1902版本) P. 18
~8' *Islamey* (1902 revision)

王羽佳，鋼琴 P. 21
Yuja Wang, piano



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林凡

志登

〔梵志：清淨之志，登：達到〕



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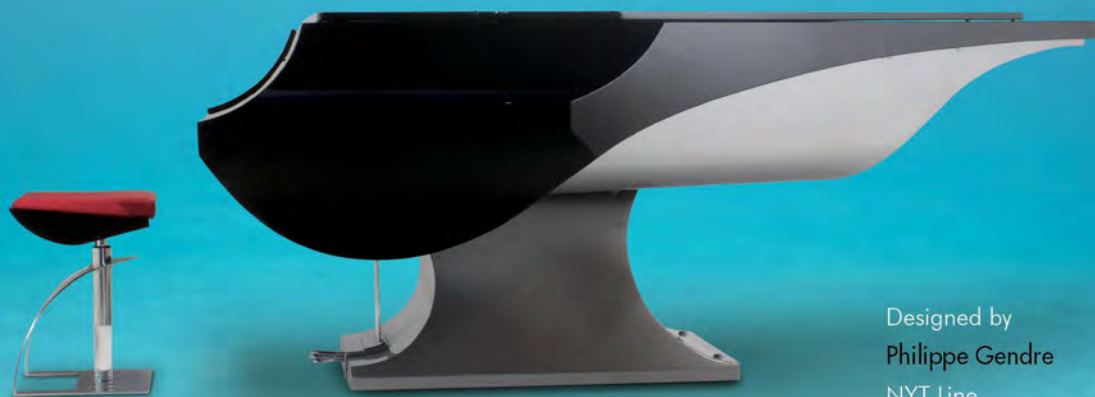
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斯克里亞賓

ALEXANDER SCRIABIN (1872-1915)

給左手的前奏曲，op. 9, no. 1

Prelude for the Left Hand, op. 9, no. 1

升F小調前奏曲，op. 11, no. 8

Prelude op. 11, no. 8 in F sharp minor

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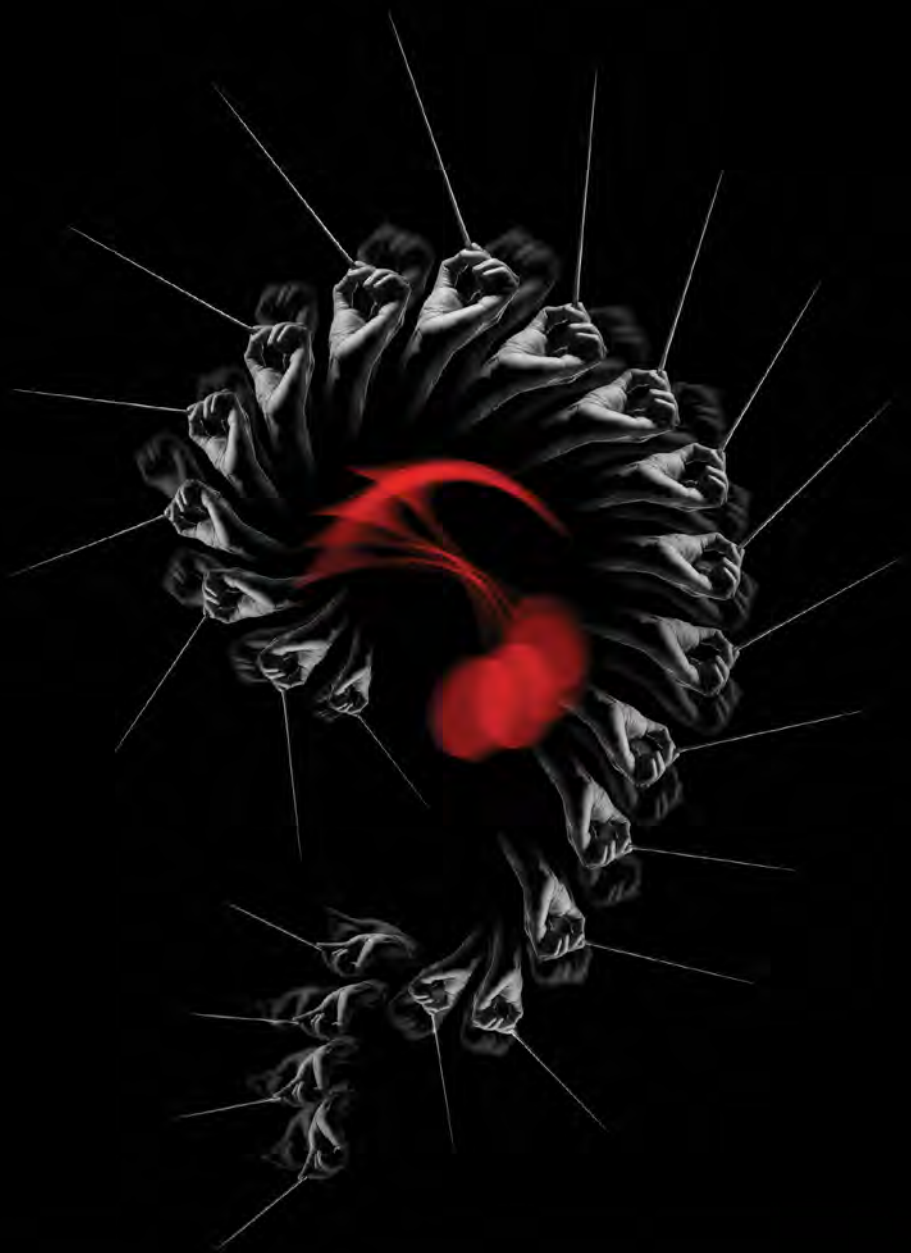
Piano Sonata no. 9, op. 68, *Black Mass*

斯克里亞賓晚年時，開始覺得自己某方面是基督的俄羅斯化身：「我來，是要告訴你們生命的奧秘、死亡的奧秘、天堂與地上的奧秘」。這種想法部分源於他的出生日期。斯克里亞賓1871年12月25日（也就是聖誕日）下午2時生於莫斯科。俄羅斯人認為聖誕日是大吉日，因此許多人明明不是這天出生也說成是。可是由於俄羅斯採用儒略曆（公元前46年制定），但所有其他西方及亞洲國家（包括香港在內）都採用公曆（公元1582年制定），因此俄羅斯1871年的曆法比歐洲其他國家遲了12天。按公曆計算，斯克里亞賓實際上生於1872年1月6日；這還不止，自1900年3月1日起，兩套曆法的差距更擴大至13天，就是說現在大家會在1月7日才紀念斯克里亞賓生辰。然而隨著年紀越來越大，他也變得越來越離群；從言行舉止看來，他不是成了高人，就壓根兒變了怪人。

多位斯克里亞賓傳記的作者都將之歸咎於斯克里亞賓的成長經歷。斯克里亞賓是家中獨子，一歲喪母，當外交官的父親

In later life Alexander Nikolayevich Scriabin began to have delusions that he was, in some ways, a Russian personification of Christ, "I am come to tell you the secret of life, the secret of death, the secret of heaven and earth". This was partly prompted by the fact that he was born in Moscow at 2.00pm on 25th December 1871 - Christmas Day - a day considered so auspicious by the Russians that many claim to have been born that day when they clearly were not. But while Russia follows the Julian calendar, devised in 46BC, all other western and most Asian countries (and Hong Kong) follow the Gregorian one, devised in 1582AD; so in 1871, Russia was 12 days behind the rest of Europe, and, consequently, Scriabin was actually born, according to the Gregorian calendar, on 6th January 1872. To complicate matters still further, the calendars have been 13 days apart since 1st March 1900, which means we now celebrate his birthday on 7th January. Nevertheless, as he grew older he became increasingly remote as a human being, taking on characteristics which were symptoms of either an exceptionally esoteric mind or plain eccentricity.

Biographers blame this on his upbringing. He was an only child, his mother died when he was one, his father, a diplomat, spent his time in Turkey, and Scriabin was brought up by a pair of aunts and a grandmother all of whom doted over him mercilessly and gave him every encouragement to regard himself



A SOUND COMMITMENT 弦諾

斯克里亞賓

ALEXANDER SCRIABIN (1872-1915)

長駐土耳其，於是斯克里亞賓自幼由兩位姑母和祖母照顧，但幾位長輩對他萬般溺愛，不斷縱容他將自己視為大天才。當然斯克里亞賓天分過人，自小已彈得一手好琴。七歲時，家人帶他到聖彼得堡，讓安東·魯賓斯坦給他來個「音樂上的評估」。魯賓斯坦十分欣賞斯克里亞賓，但建議眾長輩別「把孩子迫得太緊。一切他都會自自然然做得到」。家人等了六年才把他送到莫斯科，隨偉大的俄羅斯鋼琴名師尼古拉·茲弗列夫學習。我們讀到茲弗列夫的教學法時，可能覺得是極端了點；不過現在流行以高壓方式訓練天分高的鋼琴學生，相比之下茲弗列夫的教學法可能算不上甚麼。茲弗列夫堅持所有少年學生都要在他莫斯科的家裡寄宿，嚴守紀律，包括穿著制服、學習法語和德語、接受上流社會禮儀訓練、學習如何喝伏特加酒，還有在師長監督下不斷練習。然而這種教學法無疑成效卓越，斯克里亞賓與同學拉赫曼尼諾夫都成了俄羅斯當時最優秀的鋼琴家。

斯克里亞賓13歲時在莫斯科街頭遇上馬車意外，令他有段日子不能彈琴，改為專注創作，寫作了好些跟他偶像蕭邦風格相似的鋼琴曲後，才跟隨塔涅耶夫略略上過作曲課。作曲方面他以自學為主，後來卻成為史上最超卓、最富想像力的作曲家之一。不過，他求學時期始終主攻鋼琴，還曾經為了參

as a genius. Certainly Scriabin showed considerable aptitude as a young pianist and, at the age of seven, was taken to St Petersburg to be “musically evaluated” by Anton Rubinstein. Duly impressed Rubinstein nevertheless advised Scriabin’s aunts not to “push the child. Everything will come to him of its own accord”. They waited another six years before they sent him off to Moscow to study with the great Russian piano teacher, Nikolai Zverev. When we read of Zverev’s teaching methods we might feel that they were a little extreme; although given the current vogue for pressurized teaching of talented pianos students, his methods might not seem so extraordinary after all. He insisted that all his teenage piano pupils live with him in his own Moscow home and be subjected to a rigid discipline which involved the wearing of uniform, the learning of French and German, training in high-society etiquette, guidance on the drinking of vodka and hour upon hour of supervised practice. Nevertheless they yielded undeniably impressive results and both Scriabin and his fellow-student, Rachmaninov, emerged as the finest Russian pianists of the day.

At the age of 13 Scriabin was involved in a carriage accident in a Moscow street which prevented him, for a time, from playing the piano, so he turned his attention to composing. He produced a handful of pieces very much in the style of his great hero, Chopin, before taking some lessons in composition from Taneyev but, largely self-taught, he went on to become one of the most extraordinary and visionary composers the world has ever seen. Nevertheless the piano was very much his main focus of interest through his student days and, so the story goes, he practised Liszt’s *Don Juan Fantasy* and Balakirev’s *Islamey* so frenetically in anticipation of a competition

斯克里亞賓

ALEXANDER Scriabin (1872-1915)

賽而瘋狂練習李斯特《唐璜幻想曲》和巴拉基列夫《伊斯拉美》，結果弄傷右手。醫生吩咐他康復期間要完全停止彈琴，可是他只聽從一半：他依然不斷練習，不過只用左手；怎料他的左手卻因而發展出驚人本領，連所寫的鋼琴曲也經常要求彈奏者有高超的左手技巧。1894年，他創作了兩首只用左手的樂曲，包括深刻內省的給左手的前奏曲。

1890年代初，斯克里亞賓經常周遊列國，以鋼琴名家的身份演出。他在歐洲和俄羅斯多個城市寫作了一系列前奏曲寄返家鄉，當作「音樂明信片」送給他的朋友兼出版商比利耶夫，後者1897年將樂曲出版〔作品11〕。不過這批前奏曲並非孤立的樂曲。全套前奏曲合共24首，而且跟隨蕭邦前奏曲的做法，每個大、小調都各有一首。事實上，有幾位評論人批評斯克里亞賓的作品跟蕭邦太相像。例如寇爾認為斯克里亞賓的前奏曲「令人以為自己正在聆聽蕭邦的未出版作品」。只是斯克里亞賓對這種批評不以為然：「即使我的作品聽起來像蕭邦又怎麼樣？！又不是偷的。是我的作品啊。」焦慮不安的升F小調前奏曲寫於巴黎，是這套前奏曲的第八首；右手主題以大跳動為主，左手是典型的斯克里亞賓式複雜音型。

靈涅·薩班涅夫的回憶錄裡有則有趣軼事：薩班涅夫曾

that he injured his right hand and was instructed not to play the piano at all while it was recovering. He ignored the medical advice insofar that he continued to practise incessantly, but he followed it in that he practised only with his left hand. As a result he developed such a phenomenal left hand technique that his own works for the instrument often call for exceptional virtuosity in the left hand. He also wrote two pieces in 1894 purely for the left hand including the deeply introspective *Prelude for the Left Hand*.

During the early 1890s Scriabin travelled extensively as a piano virtuoso. During his travels he sent back a series of Preludes, written in various European and Russian cities, as musical postcards to his friend and publisher Belaieff, who published them in 1897 as his op. 11. These were not isolated pieces, however, but together formed a set of 24 which, in the manner of Chopin's Preludes, were composed in each major and minor key. Indeed several commentators criticised Scriabin for writing music which was too much in the Chopin mould; Cesar Cui, for example, suggested with Scriabin's Preludes "you think you are hearing Chopin's unpublished opuses". Scriabin for his part dismissed such criticism, "What if my music does sound like Chopin?! It's not stolen. It's mine". The eighth of the set, the *Prelude in F sharp minor*, was written in Paris and is an agitated piece with a widely spaced right hand theme above a typically complex left hand figuration.

There is a fine anecdote in Leonid Sabaneyev's memoirs. He recounts how he once played a short extract from Scriabin's *Fantasia in B minor* in the presence of the composer. "Who wrote that? It sounds familiar", Scriabin apparently said, to which Sabaneyev replied, "It's your Fantasia". The work



在斯克里亞賓面前，彈奏了一小段斯克里亞賓B小調幻想曲。據說斯克里亞賓問了句：「誰寫的曲子？很耳熟呢。」薩班涅夫就答道：「那是你的幻想曲啊。」斯克里亞賓1890年代的作品深受浪漫主義影響，而且很有蕭邦的影子；到了1900年，正在莫斯科音樂學院任教的他，就開始擺脫過去的風格。B小調幻想曲正是1900年的作品，而且經常被說成斯克里亞賓「最後一首浪漫派作品」。樂曲筆法華麗，美妙的和聲豐滿誘人，充滿交響樂效果，而且技巧要求極高。

斯克里亞賓十首鋼琴奏鳴曲紀錄了他風格轉變的過程：由第一奏鳴曲（1892年）的蕭邦風格，演變成第十奏鳴曲（1913年）奇特新穎的聲響世界。斯克里亞賓的英文傳記作者法彼仁·鮑華斯認為，在斯克里亞賓眼中，鋼琴奏鳴曲「從頭到尾都是他自己的構想……他將鋼琴奏鳴曲當成自己的創作主體。」這種觀念在第九鋼琴奏鳴曲（1913年，綽號「安魂彌撒」，也是他倒數第二首鋼琴奏鳴曲）中清楚不過。作曲家自言：「第九奏鳴曲來到邪惡的邊沿—過去從未試過走得這麼近。」近期出版的第九奏鳴曲樂譜附有以下注釋：「誰要聆聽這首怪異的作品，誰就會不由自主地被陷入邪惡的漩渦裡—音樂一直推進至戲劇化的結尾，彷彿被退浪捲走似的。」米高·佩克總結道：「第九奏鳴曲不止是音詩，不止是音景，而是沖天大火。大家可從樂曲中瞥見作曲家的思想—他在日記裡寫著『我是神』，比約翰連儂更勝一籌。」

中譯：鄭曉彤

was composed in 1900 during which time he was teaching at the Moscow Conservatory and developing a compositional voice which was moving away from the romanticism of the Chopin-flavoured works of the 1890s. The work has often been labelled Scriabin's "last significant romantic composition" and its opulent writing, full of wonderfully rich and luscious harmonies, has clear symphonic pretensions as well as calling for extreme pianistic virtuosity.

Scriabin's 10 Piano Sonatas chart his progress as a composer from the very Chopinesque style of the First (composed in 1892) to the exotic and highly original sound world of the 10th (dating from 1913). Fabion Bowers, Scriabin's English biographer, maintains that the piano sonata, "as Scriabin saw it, was entirely his own concept....he made it central to his corpus of creativity". Nowhere is that more evident than in the penultimate, *Piano Sonata no. 9*, completed in 1913, which has been given the nickname "Black Mass", clearly prompted by the composer's own suggestion that, "In the ninth sonata I came closer than ever before to the Satanic". As the note in the recently published edition of the work puts it, "Anyone who listens to this bizarre work will involuntarily become caught up in the diabolical vortex - the music heads towards the sonata's dramatic conclusion as if being pulled in an undertow". Michael Peck concludes, "More than just a tone poem or soundscape, the 9th Sonata is a conflagration. It is a glimpse into the mind of a man who one-upped John Lennon by noting in his diary, 'I am God'."

BY DR MARC ROCHESTER

蕭邦 第三鋼琴奏鳴曲，op. 58

FRÉDÉRIC CHOPIN (1810-1849)

Piano Sonata no. 3, op. 58

莊嚴的快板

Allegro maestoso

諧謔曲：非常活潑地

Scherzo: Molto vivace

慢板

Largo

終樂章：不太急的急板—

Finale: Presto non tanto - Agitato

激動地

當蕭邦加盟樂壇的時候，鋼琴這種樂器已出現達百年，可是那時某些基本的改變正在發生：琴內的錘子改以絨布包裹（琴音更加柔和溫暖），而且反應加倍敏銳，讓演奏者奏出更快速、更繁複華麗的樂音。此外，觀眾品味本來偏向強而有力的演奏，在此時期亦傾向更細緻內斂的炫技風格，而蕭邦正是這種新風格的最早期推動者之一。一份報章對其1848年的倫敦音樂會有如此評論：「他能駕馭極高難度（的音樂），可是他的樂音如此輕細平滑，由始至終都散發著細緻優雅的風範，令聽者不易察覺當中成就之高。這種精湛細膩的手法、溫婉流暢的音色、以及如珍珠般圓潤光滑的高速演奏，正是其琴音的獨特之處。」

在這場深受歡迎的倫敦演奏會的四年前，蕭邦在巴黎的生活正經歷一個極其惡劣的階段。他與佐治·山德斯的關係大約在其創作第二首奏鳴曲的時候開始，到了那時已經逐漸破裂，而父親逝世的消息又剛從波蘭故鄉傳至。他對作曲的工作越

By the time Chopin came on the scene the piano had been in existence for 100 years, but was undergoing some fundamental changes. The hammers were now being covered with felt (producing a softer, warmer tone), and a more responsive action had been developed which allowed the player to produce quicker passagework and more ornate decoration. On top of that the public's taste for hard, forceful playing had been replaced by a predilection for more delicate and subtle virtuosity, one of the first exponents of this style of playing being Chopin himself. Following a concert in London given in 1848 a newspaper reported, "He accomplishes enormous difficulties, but so quietly, so smoothly and with such constant delicacy and refinement that the listener is not sensible of their real magnitude. It is the exquisite delicacy, with the liquid mellowness of his tone and the pearly roundness of his passages of rapid articulation which are the peculiar features of his execution."

Four years before that warmly-received concert in London, Chopin's life in Paris had been going through an extremely bad patch. His affair with George Sand, begun around the time he composed the Second Sonata, was beginning to unravel, and news reached him from his native Poland of his father's death. He found composing an increasingly arduous task, but he did decide to embark on his

來越感到舉步為艱。不過，蕭邦還是開始了其最後一首重要作品——第三鋼琴奏鳴曲。他的第一首奏鳴曲寫於1828年，無論在當時及現今均不甚成功，而第二奏鳴曲則備受舒曼嚴苛批評。第三首奏鳴曲終於取得相當成績，一位研究蕭邦音樂的權威人士表示，作品「根據傳統多樂章架構寫成，以深具蕭邦藝術視野風格的音樂，成就貫徹全曲的音樂體驗。」

連串的音符如瀑布傾瀉而下，引領樂曲進入**第一樂章**莊嚴的主旋律，再由一個抒情的主題取代。儘管後者完全屬於蕭邦的典型風格，可是同時擁有一種沉實的質感，與蕭邦音樂「多愁善感而沉穩不足」的常見批評剛好相反。**第二樂章**的長度遠比其他樂章為短，快速的鋼琴音型圍繞沉靜的中心樂段。**第三樂章**開始，戲劇性豐富的引子讓樂曲回到肅穆的情緒之中，但很快便被另一個深具蕭邦特色的旋律取代，旋律感懷而不憂傷，伴奏如脈動般輕柔有度。一位評論家寫道：「毫無疑問，**第四樂章**是這首奏鳴曲的耀目明珠。」開端直截了當，是一段振奮人心的旋律，根據傳統迴旋曲格式在一連串對比分明的段落之間重現。每次蕭邦都盡情發揮現代鋼琴的優點，善用樂器的整個力度範圍，輕重起落有致，帶出急速、輕盈、繁複華美的音型，這些在1844年都是富有革命性的新穎創舉。

中譯：施文慧

last major work, the Third Piano Sonata. His First Sonata, composed in 1828 met (then and now) with little success, while Schumann, as we have seen, was particularly harsh in his criticism of the Second. With the Third Chopin finally achieved a degree of success, the work, in the words of one Chopin authority, “erects a sustained musical experience upon the framework of a conventional multi-movement structure with contents that are true to the developed Chopinesque vision”.

A brief cascade of notes leads into the solemn main theme of the **first movement**. This gives way eventually to a lyrical and expressive theme entirely typical of Chopin, but despite this the movement possesses the kind of solidity and stature which belies the frequent criticism that Chopin’s music is “sentimental and insubstantial”. By far and away the shortest of the four is the **second movement**, in which rapid pianistic figurations surround a calm central core. A mood of solemnity is restored with the dramatic introduction to the **third movement**, but this quickly turns into another typically Chopinesque melody, nostalgic rather than sad, sung above a gently pulsating accompaniment. “Without question”, writes one commentator, “the **fourth movement** is the jewel of the Sonata.” It begins in forthright fashion with a stirring melody, which in accordance with traditional rondo form, reappears between a series of contrasting episodes. In each of these Chopin makes full use of the modern piano’s resources, covering the whole range of dynamics and introducing the kind of rapid, light, filigree figurations which was, in 1844, still something revolutionary in piano writing.

BY DR MARC ROCHESTER

蕭邦 第二鋼琴奏鳴曲，op. 35

FRÉDÉRIC CHOPIN (1810-1849)

Piano Sonata no. 2, op. 35

嚴肅沉重地—雙倍速度
諧謔曲

葬禮進行曲：緩板

終樂章：急板—

輕聲的連奏

Grave - Doppio movimento

Scherzo

Marche funèbre: Lento

Finale: Presto - Sotto voce e legato

蕭邦所創作的樂曲全為鋼琴而寫，這種做法在音樂史上眾多重要作曲家當中獨一無二。他共出版168首作品，全部包括鋼琴部份。其中19首歌曲以鋼琴伴奏，五首乃鋼琴室樂作品，六首是為鋼琴和管弦樂團而寫的作品，包括兩首協奏曲，不過，鋼琴獨奏作品當然佔最大部份，其中包括大量單樂章的短曲，而這些樂曲的標題—夜曲、波蘭舞曲，馬祖卡舞曲等，幾乎成為了蕭邦名字的代名詞。不過，他並沒有完全放棄長篇音樂創作，曾經寫下三首長篇奏鳴曲，今天將為大家呈獻其中兩首。

第二奏鳴曲於1839年成曲，地點為法國鄉間深處的諾昂村。蕭邦當時居於活躍於女性平等運動、備受爭議的小說家佐治·山德斯的鄉間宅邸。本曲圍繞死亡主題，在葬禮進行曲（在蕭邦寫此奏鳴曲前兩年完成）樂章當中發揮得淋漓盡致。蕭邦在寫給朱利安·方坦拿的一封信裡面說，其他樂章只是為這首葬禮進行曲提供適當的背景：「我正在寫一首降B小調奏鳴曲，裡面有我的

As a composer Chopin concentrated exclusively on the piano - indeed he remains the only major composer in musical history to have done so - with all 168 of his published works involving the piano. He wrote 19 songs with piano accompaniment, five pieces for various chamber ensembles incorporating the piano and six works, including two concertos, for piano and orchestra, but, naturally enough, the vast majority of his output was for solo piano and the great bulk of this comprises short, single-movement pieces with titles which have become almost synonymous with Chopin; *Nocturne*, *Polonaise* and *Mazurka*. He did not reject extended musical forms altogether, though, and he composed three full-length Sonatas, two of which we hear in today's recital.

The Second Sonata was completed in 1839 while Chopin was staying at the country estate (in Nohant in the rural heart of France) of the controversial novelist and campaigner for female equality, George Sands. The work revolves around the idea of death; a concept which finds its ultimate expression in the Funeral March, composed two years earlier. In a letter to Julian Fontana he suggested that the other movements were composed merely to give the Funeral March a worthy context, "I'm writing a Sonata in B flat minor which contains my March, which you know well. There will be an Allegro, a

進行曲，你對它應該很熟悉。樂曲包括一段快板、一段降E小調諧謔曲、進行曲及簡短的終樂章，大概只有三頁紙的長度。」樂曲於1840年出版，舒曼隨即發表評論，將之鑑定為重大缺陷，形容其他樂章為「頑劣的孩童，被偷運進一個他們本來不可能滲透內進的地方。」

第一樂章以有如葬禮般的簡短引子作序，一開始便營造出肅穆的悲劇感。洶湧澎湃的樂句奔騰而至，然而卻與一個安詳明亮的主題形成強烈對比。樂章主要由這兩大主題的對比推進，終結時回到輝煌的大調。不過，**第二樂章**又回到狂熱的氛圍，是鋼琴展示炫技的精彩部份，中段與前後段互相輝映，結尾時再次以短暫的大調作結。**第三樂章**的葬禮進行曲也許是蕭邦最著名的創作，開始和結尾步伐深沉晦暗，中段則為情感豐富而寧靜安謐的抒情段落，風格與蕭邦的夜曲一脈相承。毋庸置疑，**第四樂章**非常的短（只有75個小節），而且異常緊湊，和聲複雜無比；曲中雙手齊奏的三連音迴旋飛舞，波蘭鋼琴家兼作曲家陶西格（1844-1874年）曾形容，此段有如：「在我墳前刮起大風。」

中譯：施文慧

Scherzo in E flat minor, the March and a brief finale, probably just three pages long”, and Schumann reviewing the work shortly after its publication in 1840 was quick to identify this as a significant flaw, describing the other movements as “unruly children smuggled under this name into a place they could not otherwise have penetrated”.

The **first movement** immediately establishes a sense of tragedy and seriousness with its short funereal introduction. This gives way to music which gallops along tempestuously, but is dramatically contrasted by a reposed, radiant theme. The movement is largely driven by the opposing natures of these two ideas, and ends triumphantly in the major key. However a mood of feverish animation returns with the **second movement**, a powerful virtuoso *tour de force* with its own contrasting central section which briefly returns to end the movement, again, in a major key. Arguably Chopin’s most well-known composition, the Funeral March opens and closes the **third movement** with its stark, unforgiving tread, while the central section presents a richly lyrical and deeply tranquil theme, much in the style of one of Chopin’s Nocturnes. While the **fourth movement** is undeniably short (just 75 measures long), it is packed with nervous activity and extreme harmonic complexities; the Polish pianist and composer Carl Tausig (1844-1874) suggested that the swirling triplets played by both hands in unison sound like “the wind blowing over my grave”.

BY DR MARC ROCHESTER

巴拉基列夫 《伊斯拉美》〔1902版本〕

MILY BALAKIREV (1837-1910)

Islamey (1902 revision)

巴拉基列夫屬俄羅斯第一批重要鋼琴音樂作曲家。他隨德國作曲家卡爾·艾斯列舒學習作曲，又曾到莫斯科跟隨一位師承愛爾蘭作曲家費爾特的法國鋼琴家習琴，十來歲時已對歐洲古典大師的音樂瞭如指掌。歐洲諸位大作曲家兼鋼琴家的作品別樹一幟，巴拉基列夫卻認為俄羅斯鋼琴音樂也應當與別不同，於是動筆寫作一首難度極高、無論技巧要求或炫技程度都能將李斯特比下去的鋼琴曲—《伊斯拉美》。樂曲1869年完成，翌年在莫斯科首演。

19世紀初，北高加索為抵抗俄羅斯佔領而陷入長期戰爭，直至1860年代才結束。戰爭結束後不久，巴拉基列夫就在1860年代末造訪當地。他憶述：「這裡的自然景物宏偉壯麗；住在這裡的一切都很美，這種美又與大自然和諧一致，一切都令我印象深刻。我對當地的聲樂很有興趣，就結識了一位索卡西亞王子。他經常來我這裡，用一把小提琴似的樂器，演奏民歌曲調給我聽。我對其中一個名為《伊斯拉美》的舞曲曲調情有獨鍾，於是著手改編成鋼琴曲。第二主題則是在莫斯科時，〔在柴可夫斯基家中〕從一位亞美尼亞演員那裡聽來的。來自克里米亞的他肯定地告訴我，那是克里米亞韃靼人圈子裡家傳戶曉的曲調。」

樂曲分為三部分。中央是克里米亞主題（情歌），既抒情又富東方氣息；首尾兩大段則是高加索提琴曲；作曲家要求按俄羅斯「托烈巴克舞曲」風格演繹尾段，效果燦爛奪目，令人振奮。

One of the first significant Russian composers for the piano was Mily Balakirev. He studied the piano in Moscow with a French pupil of the Irish composer John Field, and composition with a German, Karl Eisrich, and was thoroughly versed in the great European classical masters by the time he was in his mid-teens. He was determined that Russian piano music should be every bit as distinctive as that coming from the great European composer-pianists, and he set out to write a piano work which was even more technically challenging and virtuosic as anything Liszt could produce. That was in 1869, and the resulting work, *Islamey*, was given its first performance the following year in Moscow.

Balakirev recalled how he had made a visit to the northern Caucasus in the late 1860s shortly after a protracted war of Russian occupation, "The majestic beauty of luxuriant nature there and the beauty of the inhabitants that harmonises with it all made a deep impression on me. Since I interested myself in the vocal music there, I made the acquaintance of a Circassian prince, who frequently came to me and played folk tunes on his instrument, which was something like a violin. One of them, called 'Islamey', a dance-tune, pleased me extraordinarily and I began to arrange it for the piano. The second theme was communicated to me in [Tchaikovsky's home in] Moscow by an Armenian actor who came from the Crimea and is, as he assured me, well known among the Crimean Tartars".

The work itself is in three parts. First is the Crimean theme (a love song) which provides the lyrical and decidedly Oriental-sounding central section, with the Caucasian fiddle piece both opening the work and providing the exhilarating and dazzling finale, designed to be performed in the manner of that great Russian dance, the Trepak.

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Photo: Gan Yuen



王羽佳 YUJA WANG

鋼琴 piano

王羽佳曾與全球大部份知名樂團合作，包括美國的波士頓、芝加哥、克里夫蘭、洛杉磯、紐約、費城、三藩市及華盛頓樂團，以及柏林國家樂團、中國愛樂、米蘭斯卡拉歌劇院愛樂樂團、以色列愛樂、倫敦交響樂團、巴黎樂團、西班牙國家樂團、東京NHK交響樂團、皇家阿姆斯特丹音樂廳樂團、聖特西西莉亞等國際知名樂團。曾經合作演出的指揮家，則包括阿巴度、巴倫邦、杜達梅、杜托華、加提、吉格耶夫、馬捷爾、梅達、馬素爾、巴班奴、沙朗倫、坦美卡諾夫及湯馬士等。

她於本樂季擔任蘇黎世大會堂樂團駐團藝術家，期間將於香港管弦樂團駐團共兩週。此外，她將與柏林愛樂及慕尼黑愛樂合作，演出浦羅哥菲夫第二協奏曲，並與皇家阿姆斯特丹音樂廳樂團再度合作（演出由楊遜斯指揮），更將以獨奏家身份與湯馬士及倫敦交響樂團前往美國巡演。

王羽佳是DG唱片旗下獨家藝人，曾灌錄專輯包括三首奏鳴曲的錄音、與阿巴度及馬勒室樂團灌錄協奏曲，與杜達梅及西蒙·玻利瓦爾青年交響樂團灌錄浦羅哥菲夫和拉赫曼尼諾夫作品。最近，她與李安尼達斯·卡華可斯合作，為 Decca Records 灌錄布拉姆斯小提琴奏鳴曲。王羽佳於2010年榮獲艾華利·費沙事業獎，畢業於寇蒂斯音樂學院。

Yuja Wang has performed with many of the world's prestigious orchestras, including those of Boston, Chicago, Cleveland, Los Angeles, New York, Philadelphia, San Francisco, and Washington, in the U.S., and abroad with the Berlin Staatskapelle, China Philharmonic, Filarmonica della Scala, Israel Philharmonic, London Symphony, Orchestre de Paris, Orquesta Nacional de España, the NHK Symphony in Tokyo, Royal Concertgebouw Orchestra, and Santa Cecilia, among others. Conductors with whom she has collaborated include Claudio Abbado, Barenboim, Dudamel, Dutoit, Gatti, Gergiev, Maazel, Mehta, Masur, Pappano, Salonen, Temirkanov, and Tilson Thomas.

This season Yuja is artist-in-residence with Zurich's Tonhalle Orchestra and will also be featured in a two-week residency with the Hong Kong Philharmonic Orchestra. She performs Prokofiev's Concerto no. 2 with both the Berlin and Munich Philharmonics, and returns to the Concertgebouw to work with Mariss Jansons. In the U.S. she is featured soloist on the London Symphony Orchestra tour with Tilson Thomas.

An exclusive recording artist for Deutsche Grammophon, Yuja's catalogue includes three sonata recordings, a concerto recording with Abbado and the Mahler Chamber Orchestra, and a disc of Prokofiev and Rachmaninov with Dudamel and the Simón Bolívar Symphony Orchestra. Most recently, she recorded the Brahms violin sonatas with Leonidas Kavakos for Decca Records. Yuja received the prestigious Avery Fisher Career Grant in 2010. She is a graduate of the Curtis Institute of Music.



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JAAP VAN ZWEDEN MUSIC DIRECTOR

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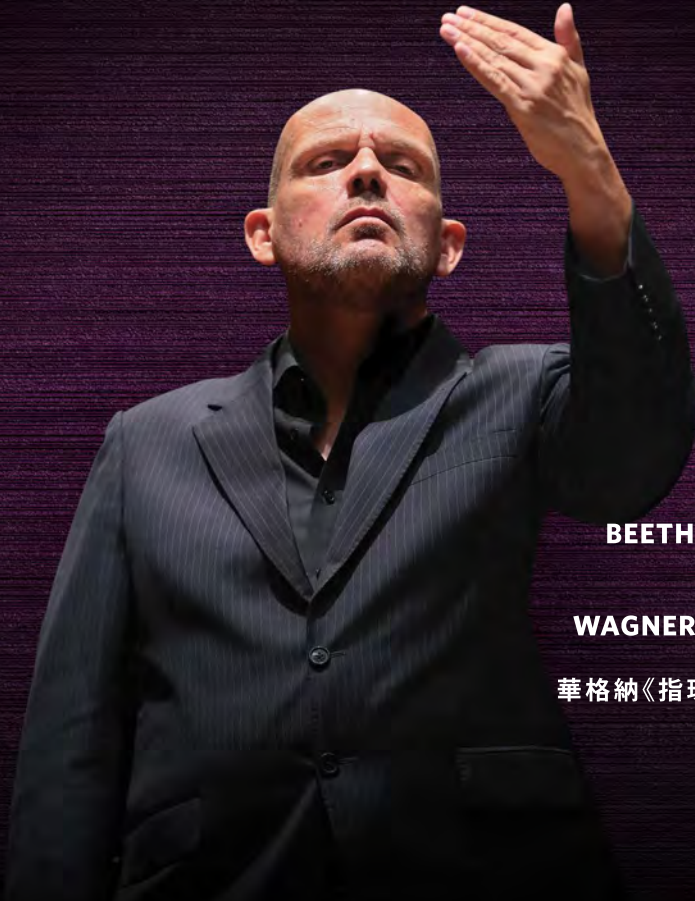
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Photo: Cheung Chi-wai

「今天的港樂絕對是世界水準！」 知名樂評人黃牧

香港管弦樂團（港樂）剛完成歐洲五國七個城市的巡演，凱旋而歸。音樂會在倫敦、維也納、蘇黎世、燕豪芬、伯明翰、柏林和阿姆斯特丹舉行，大部份均全場爆滿，觀眾更站立鼓掌，而樂評人對演出皆給予正面評價。於維也納金色大廳的演出更已被錄製，並安排於稍後作電視廣播。

港樂的歷史可追溯至1895年，樂團前身中英樂團於該年正式成立，1957年易名為香港管弦樂團，1974年職業化。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育計劃，並與香港歌劇院和香港藝術節合作演出歌劇。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、寧峰、葛納、郎朗、余隆、李雲迪、剛辭世的馬捷爾、安蘇菲·慕達、王羽佳以及港樂前任音樂總監艾度·迪華特等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄

The Hong Kong Philharmonic Orchestra (HK Phil) has recently returned from an extremely successful five-country, seven-city tour of Europe, with concerts in London, Vienna, Zurich, Eindhoven, Birmingham, Berlin and Amsterdam. Most concerts were sold out, there were standing ovations, and the reviews were universally positive. The concert in Vienna's Musikverein was filmed for future broadcast on TV.

With a history stretching back to 1895, when it was formed as the Sino-British Orchestra, the HK Phil was re-named in 1957 and became fully professional in 1974.

Thanks to significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li, the late Lorin Maazel, Anne-Sophie Mutter, Yuja Wang and Edo de Waart, the HK Phil's previous Music Director.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring



“Today’s HK Phil is absolutely world-class!” Albert Wong, renowned critic

由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的社區推廣計劃一向備受好評，每年將音樂帶給數以萬計兒童，更即將向學童免費派發古典音樂唱片，當中輯錄了布烈頓《青少年管弦樂隊指南》、浦羅哥菲夫《彼得與狼》以及利奧波特·莫扎特《玩具》交響曲。

本樂季是梵志登出任港樂音樂總監的第三個樂季。樂團在梵志登的領導下繼續創新里程，眾多新的演出計劃中，包括演出華格納《尼伯龍的指環》，令港樂成為中港兩地首個演出這齣鉅著的本地樂團。聯篇歌劇《尼伯龍的指環》將以歌劇音樂會形式分四年演出，每年演出一齣。現場錄音將由拿索斯唱片發行。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，致力推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際都會美譽。

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to ten of thousands of children annually. A recording will soon be issued free to schoolchildren throughout Hong Kong of Britten’s *A Young Person’s Guide to the Orchestra*, Prokofiev’s *Peter and the Wolf* and Leopold Mozart’s *Toy Symphony*.

This season is Jaap van Zweden’s third as Music Director of the HK Phil. With him, the orchestra is undertaking major expansion and new projects, including the first-ever performances by a Hong Kong or mainland Chinese orchestra of Wagner’s *The Ring of the Nibelung*. The four operas are being performed, one a year, in concert and recorded live for the Naxos label.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire also endeavours to promote artistic excellence, foster access to classical music and stimulate cultural participation in Hong Kong, and to enhance Hong Kong’s reputation as one of the great cities of the world.

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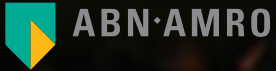
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