

Family Concert 親子音樂會

# Romer

String Quartet  
羅曼四重奏

Inspiring Young  
Audiences Aged  
適合 5-11 歲兒童欣賞  
Programme in Cantonese  
節目以粵語演出

1 Dec 2019  
Sunday 星期日 4pm  
JC Cube, Tai Kwun  
大館賽馬會立方  
\$280



Premiere Performances of Hong Kong is financially supported by the Art Development Matching Grants Scheme of the Government of the Hong Kong Special Administrative Region

飛躍演奏香港獲香港特別行政區政府「藝術發展配對資助計劃」的資助

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# ALICE SARA OTT

“Mixing spitfire  
virtuosity with  
extreme delicacy.”  
- Telegraph



## PIANO RECITAL 愛麗絲·紗良·奧特 鋼琴獨奏會

Premiere Performances of Hong Kong is financially supported by the Art Development Matching Grants Scheme of the Government of the Hong Kong Special Administrative Region  
飛躍演奏香港獲香港特別行政區政府「藝術發展配對資助計劃」的資助

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26 NOV 2019  
Tuesday 8pm  
Concert Hall, Hong Kong City Hall  
香港大會堂音樂廳

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# HYSAN'S CAUSEWAY BAY

COMMITTED TO A  
SUSTAINABLE FUTURE



## 節目 PROGRAMME

勞煩閣下於音樂會  
後完成電子問卷。  
Please fill out  
our survey after  
the concert.



**德布西**  
《貝加馬斯克組曲》  
前奏曲  
小步舞曲  
月光  
巴斯比舞曲

17'

**DEBUSSY**  
*Suite bergamasque*  
Prélude  
Menuet  
Clair de lune  
Passepiéd

**德布西**  
《夢幻曲》

4'

**DEBUSSY**  
*Rêverie*

**薩蒂**  
第一《吉諾西恩》

4'

**SATIE**  
*Gnossienne No. 1*

**薩蒂**  
第一《吉諾佩蒂》

3'

**SATIE**  
*Gymnopédie No. 1*

**薩蒂**  
第三《吉諾西恩》

3'

**SATIE**  
*Gnossienne No. 3*

**蕭邦**  
降B小調第一夜曲，作品9

7'

**CHOPIN**  
Nocturne in B-flat minor, Op. 9, No. 1

**蕭邦**  
降E大調第二夜曲，作品9

5'

**CHOPIN**  
Nocturne in E-flat Major, Op. 9, No. 2

**蕭邦**  
G小調第一敘事曲，作品23

9'

**CHOPIN**  
Ballade No. 1 in G minor, Op. 23

### 場地規則

為了讓觀眾及演出者能享受是次音樂會，於音樂會進行期間，請勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。在音樂會開始前，請關掉手提電話、其他響鬧及發光的裝置。多謝各位合作。

### HOUSE RULES

In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium. Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance. Thank you for your kind co-operation.

主辦機構保留更改節目的權利。節目內容並不反映香港特別行政區政府的意見。

Programme may be subject to change. The content of this programme does not reflect the views of the Government of the Hong Kong Special Administrative Region.

今晚的音樂會由香港電台第四台 (FM97.6-98.9兆赫及radio4.rthk.hk) 錄音，並將於11月30日(星期六)晚上8時播出及12月5日(星期四)下午2時重播。

Tonight's concert is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 30<sup>th</sup> November (Sat) at 8pm with a repeat on 5<sup>th</sup> December (Thu) at 2pm.



Our warmest congratulations to Alice on her piano recital in Hong Kong.

We are honored to be one of the sponsors as we serve as a platform for Sun Hung Kai & Co. Limited's business associates, partners and ourselves to support and care for the community. In particular, the Foundation has an active interest in improving the lives of the underprivileged, as well as education and environmental conservation.



Dear friends and music lovers,

I am delighted to welcome you to tonight's recital featuring superstar pianist Alice Sara Ott.

I first saw Alice perform in 2013 and was completely mesmerized by her performance. Alice has since developed into one of the world's most in-demand soloists, and I am thrilled to bring her to Hong Kong for her Recital Debut with this beautiful thematic and atmospheric programme based on her latest album, *Nightfall*.

Our biggest event of the year, the Beare's Premiere Music Festival (11<sup>th</sup> edition) will be taking place from 8-16 January 2020. Some highlights of the Festival will include a performance of the complete Brandenburg Concertos, a multi-media presentation of Tan Dun's Martial Arts Trilogy for piano, violin and cello, and a performance of the original score of Mendelssohn's famous Octet including 100 bars of unpublished music. See [www.pphk.org](http://www.pphk.org) for full festival details.

I would like to thank our Concert Sponsor Sun Hung Kai & Co. Foundation for supporting tonight's concert. It is not easy to find sponsors these days so I am particularly grateful for their support. For this reason, we are also so thankful that the Home Affairs Bureau is increasing our support under the Art Development Matching Grants Scheme so that every dollar we are able to raise through donations and sponsorships is now matched by 180% (up from 150%).

Thank you for being here tonight and enjoy the music!

**Andrea D Fessler**

Executive Director and Founder

*Premiere Performances of Hong Kong*





德日混血鋼琴家愛麗絲·紗良·奧特活躍在國際舞台，是現今最炙手可熱的古典鋼琴家之一。她憑藉活力十足的演奏與炫目的技巧，與全世界頂尖的樂團及指揮家合作，如維也納交響樂團及芝加哥交響樂團。在2018至2019樂季，愛麗絲與日本東京NHK交響樂團與指揮家詹尼安德烈·諾賽達，以及聖彼得堡愛樂樂團與指揮家尤里·泰密卡諾夫合作，同時與哥德堡交響樂團以及指揮家桑圖——馬替亞斯·羅伐利合作展開歐洲巡演。奧特亦繼續與倫敦交響樂團合作，夥拍藝術家好友合作舉辦數場「愛麗絲與她的朋友們」音樂會。

One of the world's most in-demand classical pianists, German-Japanese pianist Alice Sara Ott is a prominent figure on the international classical music scene. Renowned for her energetic playing and dazzling technique, Ott has performed with world-leading conductors and orchestras, including Wiener Symphoniker and Chicago Symphony Orchestra. In the 2018/19 season, Alice performed with ensembles including the NHK Symphony Orchestra Tokyo (Gianandrea Noseda) and the St Petersburg Philharmonic Orchestra (Yuri Temirkanov), as well as embarking on a European tour with Gothenburg Symphony (Santtu-Matias Rouvali). Ott also continued her collaborations with the London Symphony Orchestra, giving several *Alice and Friends* concerts with her fellow artists.

對於奧特而言，2018至2019樂季是一個重要的里程碑。她備受期待的專輯《夜幕降臨》收錄了薩蒂、德布西以及拉威爾的作品，已於2018年8月上市。這張專輯的發佈亦是奧特與DG唱片公司簽署專屬錄音藝術家合約十周年紀念。除去在日本舉辦的九日獨奏會巡演之外，奧特的巡演還包括在歐洲知名音樂廳如巴黎塞納音樂廳、斯圖加特音樂廳與杜伊斯堡魯爾鋼琴節上演出。

奧特投入鋼琴演奏事業，旨在將古典音樂帶給所有人。「我想要改變這樣的說法：古典音樂並不是，只為滿足那些富有且博學的人們。受過良好教育並不是享受古典音樂的前提條件，正相反，聆聽古典音樂是我們接受教育的方法。」在這一信念驅動下，奧特在舉辦音樂會之餘，亦迎向更多挑戰：為JOST品牌的紙藝手袋設計簽名，並從2016年起擔任HiFi品牌Technics的全球品牌大使。奧特對於古典音樂的熱情，透過她出眾的演奏呈現出來。鋼琴家本人努力尋找與其演奏作品的精神聯結，藉由奧特的雙手，音樂作品以富有感情且想象力的方式重生。

This 2018/19 season was a significant milestone for Ott: her highly-anticipated album *Nightfall*, featuring works by Satie, Debussy and Ravel, was released in August 2018. Its release will mark ten years since Ott has been signed as an exclusive recording artist to Deutsche Grammophon. In addition to a nine-date recital tour in Japan, Ott's tour also included performances in prominent European venues such as Paris' La Seine Musicale, Stuttgart's Liederhalle, and Duisburg's Klavier-Festival Ruhr.

At the heart of Ott's career is a desire to bring classical music to everyone: 'I want to remove the notion that classical music is just something for rich educated people. It's not. You don't have to be educated to enjoy classical music; you get educated by listening to it.' This belief drives Ott's work, from her performances to her further ventures: a signature line of origami handbags for JOST, and a Global Brand ambassador for hi-fi audio brand Technics since 2016. Ott's passion for classical music shines through her exquisite performances, as the musician strives to connect with the spirit of the works she plays. In Ott's hands, the works come alive, full of emotion and imaginative detail.

## 夜幕降臨

晨昏相交，天色轉暗，是一天中最奇妙的時刻。片刻之間，光暗諧和，共融共生。我相信，我們每個人的生命中，均有光明與黑暗的元素：既有對生命、現實與良知的認知及肯定，也有貪婪及慾望的陰影，以及對不可得事物的欲求。我們並不總是能夠順利認清甚至定義兩者之間的邊界。這場音樂會的曲目來自三位出生、工作並去世在巴黎的作曲家。

《貝加馬斯克組曲》中的前奏曲、巴斯比舞曲以及小步舞曲，受到巴洛克舞曲節奏啟發，擁有歡樂、喜慶的特質，與《月光》形成鮮明對比。魏爾倫的詩歌啟發德布西創作此曲，而魏爾倫在詩作中，以歡愉遮掩憂傷。如此情緒對比，亦生動呈現在德布西的音樂中。《夢幻曲》中，主題句時常重複出現，全曲缺少高潮，聽來宛若薩蒂營造的朦朧世界。薩蒂的《吉諾西恩》與《吉諾佩蒂》是古典音樂歷史上最知名度的作品之一。薩蒂認為作曲家沒有權利索要聽眾的時間。他發展出背景音樂的理念，將其命名為「裝飾音樂」。儘管他的作曲方式遵循極簡主義，薩蒂本人極端複雜且憤世嫉俗。這種性格體現在他對於演奏者的指示中：他不用表情記號，而是以「打開你的大腦」，「埋葬聲音」以及「創造一些空洞的東西」之類的措辭取而代之。這些用語的模糊性，不僅讓我絞盡腦汁思考（它們讓我想起我最喜歡的

## NIGHTFALL

It's that magical hour when day and night face each other and the sky descends into twilight. For a brief moment, light and darkness are in harmony and merge together. I believe that we humans all carry certain elements of light and darkness within us. An awareness and affirmation of life, reality and conscience on the one hand, the shadow of greed and temptation on the other. The demand for things we can't have. And we don't always succeed in recognising or even defining the boundary between them. This program is devoted to the music of three composers who lived, worked and died in Paris.

Inspired by baroque dance rhythms, the outer movements of *Suite bergamasque* - Prélude and Passepied, as well as Menuet - have a merry, sometimes festive character that poses a great contrast to *Clair de lune*. Here Debussy set a like-named poem by Paul Verlaine in which the poet speaks of the happiness that masks his sorrow. This human dichotomy finds vivid expression in Debussy's setting. *Rêverie*, with its repeated motifs and its lack of climaxes, has a somnolent, world-of-Satie feel. Erik Satie's *Gymnopédies* and *Gnossiennes* are among the most popular works in the history of classical music. Satie was convinced that a composer has no right to claim his listeners' time. He developed his own notion of background music, which he called *musique d'ameublement* or "furniture music". Despite his minimalist style of composition, Satie was an extremely complex and cynical man. This is plain to see in his instructions to the player: instead of expression marks we find such turns of phrase as "Open your head", "Bury the sound" or

樂隊平克·弗洛伊德的歌詞)，有時也讓我對於藝術家薩蒂的謙卑形象心生懷疑。蕭邦第一及第二夜曲，作品9延續薩蒂作品的曖昧氣氛，將我們引入其第一敘事曲的憂鬱與狂喜之中。儘管他的音樂表達擁有豐富情緒，蕭邦從來不流於表面。他的大部分音樂複雜且向內自省。當我聆聽他的音樂，我總會想到一幅無表情的面孔上，有一滴眼淚沿面頰滑落。這一滴淚水中，包含世界上所有的痛苦與悲傷。

我希望，音樂會中演奏的作品，映照我過去十年間的回憶與經歷。其中有光明的瞬間，也有黑暗的瞬間。希望與擔憂相伴。不過，如沒有暗，便沒有光；沒有擔憂，也便沒有希望。有時，彼此之間的邊界模糊。

如同夜幕初降時那樣。

"Create something hollow". The ambiguity of these phrases not only makes me rack my brain (they remind me of the lyrics of my favourite band, Pink Floyd), but sometimes cause me to doubt Satie's humble artistic persona. Chopin's Nocturnes Op. 9 No. 1 and No. 2 continue the ambiguous mood of Satie and lead us into the shifting melancholy and ecstasy of his Ballade No. 1. Although his music expresses many emotions, Chopin rarely becomes superficial. He stays for the most part subtle and introverted. When I listen to his music I always picture an expressionless face with one teardrop rolling down the cheek. And in this single teardrop are held all the pain and sadness of the world.

With this project I wanted to assemble a programme that reflects my personal memories and experiences of the last ten years. There were moments of light, moments of darkness. Moments in which hope and fear became exactly the same feeling. But there can be no light without darkness, and no hope without fear. And sometimes the borders blur.

As in Nightfall.





## 德布西 (1862-1918)

## 《貝加馬斯克組曲》(1890)

前奏曲  
小步舞曲  
月光  
巴斯比舞曲

## 《夢幻曲》(1890)

愛麗絲·紗良·奧特以年輕的德布西為此獨奏會揭開序幕。《貝加馬斯克組曲》寫於《牧神的午後前奏曲》四年之前。這部作品緣於沙龍音樂傳統，極富魅力。輯中《月光》一曲，描摹溫潤和月夜之景，空中無雲，心境愉悅。不過，該曲太過知名，以至於遮蔽了其它曲目的光彩，實在是有些不公平。該曲從魏爾倫的詩歌中汲取靈感，原名《傷感之漫步》。若演奏者處理失當，聽起來或會有過度煽情之感。組曲開篇是一首討人喜歡的《前奏曲》，其調式及色彩預示了作曲家另一部組曲《為鋼琴的》中的那首《薩拉邦德舞曲》。《小步舞曲》糅合歡愉與抒情元素，配以珠玉般的下行音階。溫和的差半音和聲為其增色，暗示出德布西成熟時期的風格。笑盈盈的《巴斯比舞曲》為整部組曲作結，不時出現的抒情段落消滅了旋律中的明媚與喧鬧。

## CLAUDE DEBUSSY (1862-1918)

*Suite bergamasque* (1890)

Prélude  
Menuet  
Clair de lune  
Passepied

*Rêverie* (1890)

Alice Sara Ott begins her concert in the company of the young Debussy. When he wrote his *Suite bergamasque* the groundbreaking *Prélude à l'après-midi d'un faune* was still four years away. This is a work that grows out of the salon tradition, with charm uppermost. The popularity of *Clair de lune*, with its guileless evocation of a moonlit scene unclouded by any darkness of mood has, somewhat unfairly, overshadowed the remaining numbers in the Suite. It originally had the title 'Promenade sentimentale' after a poem by Paul Verlaine, suggestive of a gentle walking pace rather than the stop-start approach that, in the wrong hands, can over-sentimentalise it. Prior to that comes a winsome *Prélude*, whose modal tinges anticipate the Sarabande from *Pour le piano*. The Menuet is a mix of the playful, the lyrical and sudden outbursts of pearlescent descending scales, all coloured by gently side-stepping harmonies that hint, if vaguely, at the mature Debussy. The suite ends with a smiling *Passepied* that has a delightful bustling busyness that is offset by moments of greater lyricism.

《夢幻曲》與《貝加馬斯克組曲》創作於同一時期，旋律迷人而柔和，與作曲家更頻繁被演奏的《兩首阿拉貝斯克》曲意相近。如同《貝加馬斯克組曲》中的《小步舞曲》，曲中不乏極富誘惑力的暗示：作曲家即將開拓新的路向，將調式以及不斷重複的樂句等元素放入新的語境中，而非沿用傳統的方法。在主題樂句回歸之前，作曲家運用以和弦為基礎的寫法，在曲調與音樂織體上尋找對照，寫下極其精巧的高音旋律（與佛瑞的《桃莉組曲》近似），直至音樂在安靜的尾聲中飄散。

The *Rêverie* is from the same period as the *Suite bergamasque* and has a beguiling gentleness to it that is close in mood to that of Debussy's much more often played *Deux Arabesques*. And, like the Menuet from *Suite bergamasque* there are tantalising hints of the direction Debussy was to take, from its touches of modality and a propensity to repeat phrases, setting them in new contexts, rather than developing them in a traditional manner. An inner section brings contrast of key and texture with chordal-based writing before the main idea returns, now set against the most delicate of descants (shades of Fauré's *Dolly Suite* here), before the music dies away in the most quiet of codas.





“Hong Kong’s cultural landmark”  
South China Morning Post

「香港的文化地標」  
《南華早報》

# BEARE'S PREMIERE MUSIC FESTIVAL

## 比爾斯飛躍演奏音樂節

8 - 16 JANUARY 2020

FORMERLY THE  
“HONG KONG INTERNATIONAL  
CHAMBER MUSIC FESTIVAL”  
前身為香港國際室內樂音樂節

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Participating  
Artists!  
超過30位演奏家  
參與演出

Cho-Liang Lin  
Artistic Director  
藝術總監 林昭亮



JAN 8

Wed 7:30pm  
Concert Hall, HK City Hall  
香港大會堂音樂廳  
\$100-\$480

### THE COMPLETE BRANDENBURG CONCERTOS

音樂節揭幕音樂會：  
貝蘭登堡協奏曲大全

BACH: Brandenburg Concertos Nos. 1-6,  
BWV 1046-51

JAN 10

Fri 7:30pm  
JC Cube, Tai Kwun  
大館賽馬會立方  
\$380-\$480

### WHEN BREATH BECOMES SOUND

呼吸中的樂韻

POULENC: Sextet for winds and piano, FP100  
SCHUMANN: Dichterliebe (“A Poet’s Love”), Op. 48  
SCHUMANN: Three Romances for Oboe and Piano,  
Op. 94  
BRAHMS: Horn Trio in E-flat Major, Op. 40

JAN 11

Sat 7:30pm  
JC Cube, Tai Kwun  
大館賽馬會立方  
\$380-\$480

### THE MARTIAL ARTS TRILOGY: FILM & MUSIC

譚盾的武俠三部曲：電影和音樂

TAN DUN: The Martial Arts Trilogy

JAN 12

Sun 3pm  
JC Cube, Tai Kwun  
大館賽馬會立方  
\$380-\$480

### SUNDAY AFTERNOON CHAMBER MUSIC

星期日午間室內樂音樂會

BRIGHT SHENG: Hot Pepper for violin and marimba  
(2010)  
MOZART: Oboe Quartet in F Major, KV370  
SAINT-SAËNS: Septet for trumpet, strings and piano  
in E-flat Major, Op. 65  
BACH: Goldberg Variations, BWV 988 for String  
Quartet (arr. Nicholas Kitchen)

JAN 14

Tue 7:30pm  
Concert Hall, HK City Hall  
香港大會堂音樂廳  
\$180-\$680

### BEETHOVEN & MUSTONEN

貝多芬與梅斯東能

BEETHOVEN: 12 Variations on “Das Waldmädchen”  
in A Major, WoO 71  
OLLI MUSTONEN: Taivaanvalot (Asian Premiere)  
BEETHOVEN: Piano Sonata No. 23 in F minor,  
Op. 57, “Appassionata”  
OLLI MUSTONEN: Nonet for Strings No. 2

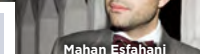
JAN 16

Thu 7:30pm  
Concert Hall, HK City Hall  
香港大會堂音樂廳  
\$100-\$480

### FESTIVAL FINALE MENDELSSOHN OCTET

音樂節閉幕音樂會：  
孟德爾遜八重奏

LEI LIANG: Déjà vu (World Premiere)  
BEETHOVEN: String Quartet in F Major, Op. 59, No. 1  
MENDELSSOHN: Octet in E-flat Major, Op. 20  
(Original Version)





## 薩蒂 (1866-1925)

第一《吉諾西恩》(1889-1891)

第一《吉諾佩蒂》(1887-1888)

第三《吉諾西恩》(1889-1891)

薩蒂是其中一位最常被誤解的作曲家：他受到德布西、拉威爾以及「法國六人組」的推崇，且被約翰凱奇視作「不可或缺」，可是這位作曲家的知名曲目只有一首——第一《吉諾佩蒂》。薩蒂的古怪與特立獨行賦予他神秘感，而這種神秘感有時會遮蔽音樂本身的光彩。值得注意的是，當他在1888年完成三首《吉諾佩蒂》組曲的時候，馬勒在與他的《第一交響曲》纏鬥，柴可夫斯基寫下偉大的芭蕾作品《睡美人》，法國也出現諸如法朗克《d小調第一交響曲》、佛瑞《安魂曲》以及德布西《絕代才女》和《第一阿拉貝斯克》等多元作品。

如同德布西作品那樣，奧特今晚演奏的三首薩蒂作品均抗拒這一觀點：音樂應為了「有意義」而作。若說薩蒂是引領潮流的作曲家或許太過保守。薩蒂並非像荀伯克那樣創作不協和樂音，而是從舊日汲取靈感。三部《吉諾佩蒂》作品因其直白、簡潔，深受學生歡迎。就像處理莫扎特某些作品那樣，如果演奏者真的以簡單手法詮釋這些作品，而不去理會旋律中隱藏的複雜與微妙，這將會導向一個相當危險的路徑。拉威爾曾將薩蒂描述為「現代音樂的先驅」，這些深沉而美麗的作品中，包含絕對嚴肅的意味。

## ERIK SATIE (1866-1925)

*Gnossienne* No. 1 (1889-1891)

*Gymnopédie* No. 1 (1887-1888)

*Gnossienne* No. 3 (1889-1891)

Satie is among the most misunderstood of all composers: hailed by Debussy, Ravel and Les Six, considered indispensable by John Cage, he is plagued by being known for one piece, the First *Gymnopédie*. His own eccentricities, and his fierce independence, helped swathe him in myths that sometimes overshadow the music. It is remarkable to think that while he was finishing his three *Gymnopédies* in 1888, Mahler was battling with his First Symphony, Tchaikovsky writing his great ballet *The Sleeping Beauty*, while from France came works as diverse as Franck's Symphony in D minor, Fauré's Requiem and Debussy's cantata *La damoiselle élue* and the First *Arabesque*.

And like Debussy, all three of the Satie pieces on today's programme do away with the notion that music has to develop in order to be meaningful. To say Satie was ahead of the curve is a huge understatement. Yet at the same time, it is not music that strikes a discord (as Schoenberg was to do) but instead seems to grow from something ancient. Not only that, but the three *Gymnopédies* have a directness and a simplicity that makes them popular for students. But that's a dangerous path, for, like certain Mozart pieces, what appears simple is anything but, and their sparseness demands musicianship of great subtlety. Ravel was onto something when he described Satie as the 'precursor of modern music' and there's an absolute seriousness to these solemnly beautiful pieces.

第一《吉諾佩蒂》以三四拍寫成，由一個簡單的和弦伴奏（並非依照某個特別調式寫成）開始，宛若耳語般的低音，繼而進入縈繞不散的旋律片段並重複，再推進至一個答句。整個段落再度重複，接著作曲家寫出神來之筆，在即將結束的段落改變和聲，最終全曲落在D小調和弦寫成的尾音。

《吉諾西恩》在此基礎上更進一步，完全不理會拍號與小節線。第一《吉諾西恩》有種近乎催眠般的悲傷質感；第三《吉諾西恩》中，右手在搖擺樂音支撐下，奏出流暢樂句，就像在《吉諾佩蒂》中那樣，發展部本身並非作曲家優先考慮的部分，取而代之的是非西方式和聲營造出的挑逗意味。不過，音樂表達的純淨與精煉的美感仍讓人回味無窮。

The First *Gymnopédie* is in 3/4 time and sets off with a simple chordal accompaniment that is modal rather than in a particular key, at a whispered pianissimo, to which the haunting fragment of melody is then added; this is then repeated before we move onto an answering phrase. The whole is then repeated but Satie offers a masterstroke when he changes the harmonies in the closing moments, allowing the piece finally to settle on a chord of D minor.

The *Gnossiennes* take matters still further, radically doing away with time signatures and barlines. The First *Gnossienne* has a hypnotically poignant quality, while in the Third, a rocking motion underpins eloquent phrases in the right hand; as with the *Gymnopédies*, development per se is not a priority. Instead we have flirtations with non-Western harmonies, but the lasting impression is one of purity of expression and distilled beauty.

## 蕭邦 (1810-1849)

降B小調第一夜曲，

作品9 (1830-1832)

降E大調第二夜曲，

作品9 (1830-1832)

G小調第一敘事曲，

作品23 (1831-1835)

雖說愛爾蘭作曲家約翰·菲爾德發明「夜曲」，但蕭邦憑藉其富有感情的作品，真正令到這一曲式成型並為人熟知。然而，並非所有與蕭邦同時代的音樂家都欣賞他的所作所為。比蕭邦年長11歲的路德維希·萊爾斯塔勃是一位冷漠的詩人並自稱樂評人，他對於蕭邦的此類

## FRÉDÉRIC CHOPIN (1810-1849)

Nocturne in B-flat minor,

Op. 9, No. 1 (1830-1832)

Nocturne in E-flat Major,

Op. 9, No. 2 (1830-1832)

Ballade No. 1 in G minor,

Op. 23 (1831-1835)

The Irish composer John Field may have invented the nocturne as a keyboard genre but it was Chopin who took his relatively emotionally placid examples and upped the temperature. Not all of his contemporaries quite appreciated this, however. You can sense the frustrated incomprehension in the response from Ludwig Rellstab, indifferent poet and self-styled music



作品缺乏理解：「當菲爾德微笑的時候，蕭邦在扮鬼臉；當菲爾德歎息的時候，蕭邦在呻吟；當菲爾德將些許調料放入食物中，蕭邦撒上了一把胡椒……如果有人將菲爾德富有魅力的夜曲放在一面扭曲的凹面鏡前，他會看到蕭邦的作品。」另外的評論卻表現得更見地。例如，美國樂評人芬克曾在1899年寫道：「孟德爾遜的《仲夏夜之夢》與韋伯的《奧伯龍》讓我們一瞥幻境，而蕭邦的夜曲則讓我們置身其中，給予我們遠勝過吸食鴉片煙的夢幻之感。」

在蕭邦的夜曲中，「夜」的語詞含義十分重要，同樣重要的是其對於人聲風格的模仿（他對於美聲的熱愛顯而易見，尤其是貝利尼的歌劇）。在流動的背景樂音中，旋律愈發精妙地呈現出來。

愛麗絲·紗良·奧特是晚演奏蕭邦作品第九的兩首夜曲，是他出版的首個夜曲系列，獻給瑪麗·普列爾。瑪麗是蕭邦的學生，頗具天分，後來成為布魯塞爾音樂學院鋼琴專業教授。第一號夜曲在深沉憂鬱的情緒中開篇，與降B小調的氣質相容。旋律的哀傷之美宛若以金銀細絲裝飾，仿佛將我們帶入歌劇院中（雖然該曲音域遠遠超出人聲極限）。曲目中段以八度音奏出主題句，以翻滾不定的旋律伴奏，直到開篇樂思再度出現。作曲家最終亮出袖中錦囊，在最後時刻將調式轉入降B大調。第二夜曲是蕭邦作品中最常被演奏的，原因不難理解，因該曲有一個美到讓人驚歎的開篇主題句，完美佐證作曲家愈發純熟精巧的創作手法。結尾之前，

critic, 11 years Chopin's senior: "Where Field smiles, Chopin makes a grinning grimace, where Field sighs, Chopin groans; where Field puts some seasoning into the food, Chopin empties a handful of pepper ... if one holds Field's charming nocturnes before a distorting, concave mirror, one gets Chopin's work." Others showed rather more insight, the American critic Henry T. Finck, for instance, writing in 1899: "Mendelssohn in *A Midsummer Night's Dream* and Weber in *Oberon* have given us glimpses of dreamland, but Chopin's Nocturnes take us there bodily, and plunge us into reveries more delicious than the visions of an opium eater."

As well as the night-time connotations of the word itself, equally important in Chopin's Nocturnes is the imitation of a vocal style (his love for bel canto is significant here, not least the operas of Bellini), the melody often being subjected to more elaboration against a flowing backdrop.

Alice Sara Ott performs two of Op. 9, the first set that Chopin published, which he dedicated to Marie Pleyel, a talented student of his who later became professor of piano at the Brussels Conservatory. Nocturne No. 1 in B-flat minor begins in a mood of deep melancholy, as befits the flat-laden key, the poignant beauty of the melody decorated with filigree that takes us straight us into the opera house (though with a range that would be well beyond the capacity of any human voice). The middle section sets a theme in octaves against a churningly unsettled accompaniment before the opening idea returns once more. Chopin has a final surprise up his sleeve, switching at the last minute to B-flat Major. Nocturne No. 2 has become one of his most played pieces and it's not difficult to hear why, with the wide-eyed beauty of its opening theme, which proves the perfect subject for Chopin's increasingly intricate

蕭邦增加了一個華彩樂段，標示為「自由速度」，將全曲引入安寧的尾聲。

敘事曲來源可追溯至12世紀，本是頗為流行的舞曲。偉大而博學的德國詩人歌德曾將其當作一種詩歌形式，不單包含抒情意味且富有史詩氣勢，亦充滿戲劇性。夜曲式的段落間以戲劇化的演奏技巧，這或許與蕭邦對於敘事曲的想像相去不遠，儘管對於敘事曲中是否存在特定的故事仍有眾多爭論。

蕭邦在初到20歲的年紀開始創作第一敘事曲，以極其自信的宣言開篇，直到進入一個惆悵而急促的主題句中。接下來，他會走向哪裡？是一個雖有秋日氛圍卻仍狂熱的段落，僅僅在新的樂思出現時才略見緩和。作曲家以高密度且燦爛的八度音建構旋律，再讓位予一個以華爾茲節奏和弱拍寫成的、主題傷感的變奏曲。其後，再度出現兩個主題樂句，經由一個安靜瞬間，進入充滿活力的尾聲——八度音以及瘋狂的音階足以讓許多技巧不足的鋼琴演奏者膽寒心驚。尾聲中橫衝直撞的宣敘段落最終在嚴肅的氛圍中收束。

中譯：李夢

elaboration. Shortly before the end he adds a brief cadenza-like passage, marked *senza tempo*, before bringing the proceedings to a quiet close.

The ballade originated as a popular dance song back in the 12<sup>th</sup> century. By the time the great German polymath Johann Wolfgang von Goethe got to it, it was a poetic form that was not only lyric and epic but also suffused with drama. This is perhaps not so far from Chopin's imaginings, though there is much debate as to whether they had a specific narrative, with nocturne-like passages shot through with dramatic virtuosity.

The Ballade No. 1, begun when Chopin was barely into his twenties, sets out with a magnificently confident arching statement, before subsiding into a wistful short-breathed theme. Where will he go next? The answer is a frenzied passage, tempered only by a new idea that consoles, though it too has an autumnal air. Chopin builds up the music in density, blazing octaves giving way to a variation on the wistful theme in waltz rhythm and offbeat accents; this leads to a reintroduction of the two main ideas, and a moment of quietness before the music builds again to a high-octane coda – the graveyard of many a lesser pianist with its octaves and manic scales – replete with plunging recitatives before ending sternly.

Programme notes by Harriet Smith

夏莉·史密斯為英國作家、編輯及廣播員。於劍橋大學修讀音樂及鋼琴後，曾為《留聲機雜誌》副編輯、《英國廣播公司音樂雜誌》編輯及《國際鋼琴季刊》和《國際古典音樂評論》創刊編輯。她現居於田園般的倫敦肯特郡東岸。若然你未能在她的書桌尋找她的芳蹤，她應正在打理她的花園或帶她的愛犬菲亞在心曠神怡的海邊散步。

Harriet Smith is a writer, editor and broadcaster. After studies in music and piano at Cambridge University, she worked as deputy editor of *Gramophone* magazine, editor of *BBC Music Magazine* and founder-editor of *International Piano Quarterly* and *International Record Review*. She is now based in an idyllic spot on the east Kent coast and when not at her desk can be found attempting to tame her garden and taking bracing seaside walks with Freya the dog.

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# YU LONG | THE FIREBIRD & CARMEN



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