

## 樂曲介紹

F大調第二弦樂四重奏，作品二十二

柴可夫斯基（一八四〇 — 一八九三）

柔和慢板 — 適度的中板（近似小行板）

諧謔曲：適中的快板

不太慢的行板

終曲：流暢的快板

柴可夫斯基一八四〇年生於俄國伏定斯克，自幼在家中接受教育，由母親和一位他敬愛的女家庭教師悉心培育。十歲起入讀聖彼得堡的法律學校，一八五九年畢業，加入法務部。在那些年間，他一直培養自己的音樂能力，本來似是會跟同輩作曲家如穆索斯基、庫宜、林姆斯基—高沙可夫、鮑羅丁等一樣，一邊擔任公職，一邊以音樂為副業。但他走了不同的路。一八六三年，他進入安東·盧賓斯坦在聖彼得堡新創立的音樂學院修讀。兩年後，移居莫斯科，到安東·盧賓斯坦的弟弟尼古拉新成立的音樂學院任教。他在莫斯科住了十多年，直至得到富孀梅克夫人的資助，才可以脫離音樂學院的教學生涯，全心作曲。這時他剛剛離婚，妻子是一位自稱仰慕他的女子，可惜她原來有早期精神病的徵狀，加深了柴可夫斯基自己在性格與性傾向的困擾。

他很快就與妻子分居，與梅克夫人的關係，不單帶給他開展事業所需的金錢，梅克夫人對他的了解與支持，亦非常重要。兩人之間的關係奇怪而疏淡，這位女士不單對他完全沒有肉體上的需索，還終其一生沒與他見過面。這段關係於一八九〇年結束，梅克夫人假作申請破產，不再給他津貼，也斷了通信來往，不過這時柴可夫斯基已不再需要這份津貼，倒是兩人的通信已成了他心靈上的依賴。

柴可夫斯基於一八九三年在聖彼得堡遽然去世，惹起時人多方的猜測，日後更招來更多的謠言。官方宣佈的死因，是喝了未經蒸餾的水而死於霍亂。死訊傳出後，很多人為之扼腕。

《F大調第二弦樂四重奏，作品二十二》於一八七四年完成，題獻給俄羅斯音樂協會的主席康斯坦丁·尼古拉耶維克大公。柴可夫斯基寫這首樂曲，一如寫前一首弦樂四重奏，只用了很短時間就寫成。最初是於二月在尼古拉·盧賓斯坦的家中一個私人晚會上演出，但被安東·盧賓斯坦批評得一錢不值。經過數次修改後，再於三月二十二日在莫斯科首次公演。第一樂章一開始，是一段緊湊的充滿半音的慢序奏，之後由第一小提琴帶領，進入〈適度的中板〉。這一段採用三段曲式，從形式來說屬於古典，但從和聲來說則很大膽，而且還漸漸增用了對位法。最後這個樂章在F大調的結語中安靜停下來。第二樂章是降D大調的〈諧謔曲〉，節奏似不甚對稱。用作對比的A大調中段，首先由第一小提琴只在G弦上奏出主題，稍後由第二小提琴拉奏出對位素材。慢樂章採用F小調，溫柔抒情，在樂章的中間有一段甚具俄羅斯味道的樂段，在E大調開始，之後在其他調游走一番，好一會才返回開頭的素材。終樂章是一篇精力充沛的迴旋曲，很明顯是在F大調，裡面有數個對比強烈的樂句，又把主題作賦格處理，然後才返回第二主題。一段急速的尾奏後，音樂強而有力地結束。

## G小調鋼琴五重奏，作品五十七

蕭斯達高維契（一九〇六 — 一九七五）

緩板 — 稍快 — 緩板 —

賦格：柔和慢板

諧謔曲：稍快板

間奏曲：緩板 —

終曲：稍快板

蕭斯達高維契一九〇六年生於聖彼得堡，父親是個工程師。他九歲時由母親教授鋼琴，但十三歲已表現出極高的音樂天賦，得以入讀彼得羅格勒音樂學院，隨尼高拉耶夫習鋼琴，隨林姆斯基—高沙科夫的女婿史坦貝格習作曲。在內戰正酣的困難日子，他得到院長格拉祖諾夫的鼓勵，仍艱苦學習。他的父親於一九二二年離世，為要扛起養家的責任，他不顧身體不佳，到電影院當個鋼琴師，而時局艱困令他身體更差。一九二三年，他修畢音樂學院的鋼琴課程，二五年又從作曲系畢業。他的畢業作品是《第一交響曲》，於一九二六年五月在列寧格勒演出，大受好評，此後數年先後在柏林和費城演出。蕭斯達高維契的鋼琴演奏水平也極高，足以在華沙國際蕭邦比賽中獲得榮譽表揚。

蕭斯達高維契初出道時，與劇場結下不解緣，參與梅耶荷德製作邁雅科夫斯基的《跳蚤》，及撰寫電影音樂。他的歌劇《鼻子》是根據果戈里的劇本改編，於一九二八年寫成，翌年六月在列寧格勒以音樂會形式首次演出，但卻招來普羅階級派的口誅筆伐，這群人提倡音樂與藝術要貼近工人階級，在社會上聲音最響亮，在政治上也越來越有勢力。這齣作品引起的爭論，可以說是日後困境的前奏。一九三〇年十月，蕭斯達高維契的芭蕾舞劇《黃金時代》在列寧格勒上演，觀眾反應冷淡。這些年間他創作的管弦樂作品，包括《第二交響曲》和《第三交響曲》，每首都是以機智的手法回應那些從政治角度出發的批評。

一九三四年，蕭斯達高維契的歌劇《莫桑斯克的馬克白夫人》贏得好評如潮，此劇最初是在列寧格勒上演，不久後移師至莫斯科，改名為《卡特列娜·伊斯美洛娃》。這劇是根據十九世紀俄國作家列斯科夫的短篇小說而寫，探討一宗小資產階級的謀殺案，劇名女主角殺了她當商人的丈夫。歌劇起初得到政府全面接受，認為政治上與音樂上都沒問題，但一九三六年一月《真理報》登了一篇嚴厲批評的文章，明顯是直接受到史太林的指令。這是個重大又危險的急轉彎，令蕭斯達高維契的《第四交響曲》在那年的彩排取消了，也令他翌年創作《第五交響曲》時，被人形容這曲為一位蘇維埃藝術家對合理批評的創作回應；蕭斯達高維契並沒有公然反對這個說法。這首交響曲於一九三七年十一月在列寧格勒上演，反應頗佳，蕭斯達高維契也重新得到當代頂級俄羅斯作曲家的名銜。

一九四一年，蕭斯達高維契憑《鋼琴五重奏》贏得史太林獎。同年，俄羅斯參戰，希特拉揮軍入侵，並圍攻列寧格勒；蕭斯達高維契在《第七交響曲》中紀念這事件，他就是在圍城的狀況下開始創作這套作品，並題獻給列寧格勒。當這首樂曲經由電台在這個一片頹垣敗瓦的城市播出、並到盟國演出時，一如那些政府所期望的，列寧格勒與整個俄羅斯的士氣都得到振奮，在國外也都點燃起愛國的熱情。

戰後，蘇聯收緊了對文化的控制，到一九四八年更再度公開並明確地攻擊蕭斯達高維契，而且這次還加入了批評浦羅歌菲夫、邁斯科夫斯基和哈察都量，把他們標籤為形式主義者，表現出有反民主的傾向。來自官方的譴責帶來了社交及實際上的困境。蕭斯達高維契的回應是撤回某些作品，不作公開演出，以策安全。到了他生命最後的十二年，他的健康日差，但卻埋首創作，寫下了大量作品，其中很多首的風格比以前的更加簡潔，思路清晰。一九七五年八月九日，蕭斯達高維契與世長辭。

要評價蕭斯達高維契的職業生涯，我們需參考他所身處的國家、那個時代的政治與文化背景。他出生之前不久，一群在聖彼得堡和平示威者遭軍隊開槍射殺，是為「血腥星期日」。蕭斯達高維契是在新成立的蘇維埃政權下接受音樂教育的。曾有人質疑他的政治立場，不過他來自有解放傳統的家庭，一向同情一九〇五年的示威者。只是在史太林的統治下，即使他起初對新國家秩序有多大的熱誠，也會因政府對藝術操守的攻擊，橫蠻無理要所有創作都必須為社會主義現實服務，而煙消雲散。不過，蕭斯達高維契學會如何在公眾面前帶上必需的面具，才能捱得過一九三六年及一九四八年的非難而不用犧牲藝術真誠。

他的《G小調鋼琴五重奏，作品五十七》寫於一九四〇年，同年在莫斯科首演，由他與貝多芬四重奏聯手演出。他此後一直與鮑羅丁四重奏合演這首作品，直至退出公開表演。這曲由一段〈前奏〉開始，接以一段〈賦格〉，裏面的結構似乎帶有十年後撰寫的《二十四首前奏與賦格》的影子。〈前奏〉是由鋼琴引領出場，弦樂組熱切地回答。稍作停頓後，第一小提琴宣告〈賦格〉的主題，其他弦樂器跟隨，鋼琴則添加上低沉的聲音，更添這段音樂的哀思悼念。這種情感越加強烈，直至最後沉默屈從。〈諧謔曲〉表面上一片歡樂，但有些人察覺到其中帶着譏嘲。諧謔曲共奏出兩次，之間夾着兩個中段，第一段甚有吉卜賽氣氛，第二段用上撥奏。一段哀傷的小提琴旋律領出了〈間奏曲〉，大提琴撥奏出莊嚴的踏步聲在下面承托。其他樂器加入，令感情更加熾熱，之後漸漸淡去，幽幽地放棄掙扎。〈終曲〉緊接着出場，中間沒有停頓，鋼琴奏出第一主題，弦樂組回答。跟着鋼琴再領出第二主題，弦樂組加入。弦樂組的音樂令人想起這首四重奏的開頭，最後音樂在圓滿的樂聲中結束。

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### String Quartet No. 2 in F, Op. 22

Pyotr Il'yich Tchaikovsky (1840-1893)

*Adagio - Moderato assai (quasi andantino)*

*Scherzo: Allegro giusto*

*Andante ma non tanto*

*Finale: Allegro con moto*

Born in Kamsko-Votkinsk in 1840, Pyotr Il'yich Tchaikovsky had his early education, in music as in everything else, at home, under the care of his mother and of a beloved governess. From the age of ten he was a pupil at the School of Jurisprudence in St. Petersburg, completing his studies there in 1859, to take employment in the Ministry of Justice. During these years he developed his abilities as a musician and it must have seemed probable that, like his near contemporaries Mussorgsky, Cui, Rimsky-Korsakov and Borodin, he would keep music as a secondary occupation, while following his official career. For Tchaikovsky matters turned out differently. In 1863 he embarked on study at the new Conservatory of Music in St. Petersburg founded by Anton Rubinstein, and in 1865 he moved to Moscow to teach at the new Conservatory established there by Anton Rubinstein's brother Nikolay. For over ten years he continued in Moscow, before financial assistance from a rich widow, Nadezhda von Meck, enabled him to leave the Conservatory and devote himself entirely to composition. This came at the time of his unfortunate and brief marriage to a self-proclaimed admirer of his work, a woman who showed early signs of mental instability and could only add further to Tchaikovsky's own personal problems of character and inclination.

Separation from his wife was immediate, but Tchaikovsky's relationship with Nadezhda von Meck provided not only the money that at first was necessary for his career, but also the understanding and support of a woman who, so far from making physical demands of him, never even met him face to face. This curiously remote liaison and patronage only came to an end in 1890, when, on the false plea of bankruptcy, she discontinued an allowance that was no longer of importance and a correspondence on which he had come to depend.

The suddenness of Tchaikovsky's death in St. Petersburg in 1893 gave rise to contemporary speculation and has provoked further posthumous rumours. There is every reason to accept the official cause, which was attributed to cholera, contracted after drinking undistilled water. At all events he was widely mourned.

*String Quartet No. 2 in F, Op. 22*, was completed in 1874 and dedicated to Grand Duke Konstantin Nikolayevich, President of the Russian Musical Society. Like Tchaikovsky's first quartet, it was written very quickly and was first heard in a private evening recital at the house of Nikolay Rubinstein in February, to the critical disapproval of Anton Rubinstein. After some revision, the first public performance was given in Moscow on 22 March. There is an intense chromatic slow introduction to the first movement, after which the first violin leads the way to a *Moderato assai*, classical in its tripartite form, but adventurous in harmony and in its increased use of counterpoint. The movement finds ultimate peace in the key of F major, in a hushed conclusion. The D-flat major *Scherzo*, placed second, proposes an asymmetrical rhythm. The contrasting trio section, in A major, has a theme first stated on the G string of the first violin, later repeated with contrapuntal interest provided by the second violin. The slow movement, in F minor, is tender and lyrical. At the heart of the movement is a more Russian passage, starting in E major, but moving through other keys, before the return of the

opening material. The energetic final rondo, in a clear F major, brings contrasting episodes, with a fugal treatment of the principal theme and a grandiose return to the secondary theme, followed by a rapid coda and an emphatic conclusion.

## Piano Quintet in G Minor, Op. 57

Dmitry Shostakovich (1906-1975)

*Lento - Poco più mosso - Lento -*

*Fuga: Adagio*

*Scherzo: Allegretto*

*Intermezzo: Lento -*

*Finale: Allegretto*

Dmitry Shostakovich was born in St. Petersburg in 1906, the son of an engineer. He had his first piano lessons from his mother when he was nine and showed such musical precocity that he was able at the age of thirteen to enter the Petrograd Conservatory, where he had piano lessons from Leonid Nikolayev and studied composition with the son-in-law of Rimsky-Korsakov, Maximilian Steinberg. He continued his studies through the difficult years of the civil war, positively encouraged by Glazunov, the director of the Conservatory, and helping to support his family, particularly after the death of his father in 1922, by working as a cinema pianist, in spite of his own indifferent health, weakened by the privations of the time. He completed his Conservatory course as a pianist in 1923 and graduated in composition in 1925. His graduation work, *Symphony No. 1*, was performed in Leningrad in May 1926 and won considerable success, followed by performances in the years immediately following in Berlin and in Philadelphia. As a pianist he was proficient enough to win an honourable mention at the International Chopin Competition in Warsaw.

Shostakovich in his early career was closely involved with the theatre, collaborating in Meyerhold's Moscow production of Mayakovsky's *The Flea* and in film music. His opera *The Nose*, based on Gogol, was completed in 1928 and given its first concert performance in Leningrad in June 1929, when it provoked considerable hostility from the vociferous and increasingly powerful proponents of the cult of the Proletarian in music and the arts. The controversy aroused was a foretaste of difficulties to come. His ballet *The Golden Age* was staged without success in Leningrad in October 1930. Orchestral compositions of these years included a second and third symphony, each a tactful answer to politically motivated criticism.

In 1934 Shostakovich won acclaim for his opera *Lady Macbeth of the Mtsensk District*, based on a novella by the nineteenth-century Russian writer Nikolay Leskov, first performed in Leningrad and shortly afterwards, under the title *Katerina Ismailova*, in Moscow. Leskov's story deals with a bourgeois crime, the murder of her merchant husband by the heroine of the title, and the opera seemed at first thoroughly acceptable in political as well as musical terms. Its condemnation in Pravda in January 1936, apparently at the direct instigation of Stalin, was a significant and dangerous reverse, leading to the withdrawal from rehearsal that year of his Fourth Symphony and the composition the following year of a Fifth Symphony, described, in terms to which Shostakovich had no overt objection, as a Soviet artist's

creative reply to justified criticism. Performed in Leningrad in November 1937, the symphony was warmly welcomed, allowing his reinstatement as one of the leading Russian composers of the time.

In 1941 Shostakovich received the Stalin prize for his *Piano Quintet*. In the same year Russia became involved in war, with Hitler's invasion of the country and the siege of Leningrad, commemorated by Shostakovich in his Seventh Symphony, a work he had begun under siege conditions. Its broadcast performance in the devastated city to which it is dedicated and subsequent performances in allied countries had, as the authorities had intended, a strong effect on morale in Leningrad and in Russia, and aroused emotions of patriotic sympathy abroad.

Stricter cultural control enforced in the years following the end of the war led, in 1948, to a further explicit attack on Shostakovich, coupled now with Prokofiev, Miaskovsky and Khachaturian, and branded as formalists, exhibiting anti-democratic tendencies. The official condemnation brought social and practical difficulties. The response of Shostakovich was to hold back certain of his compositions from public performance, and otherwise to play safe. The last dozen years of his life, during which he suffered a continuing deterioration of health, brought intense activity as a composer, with a remarkable series of works, many of them striving for still further simplicity and lucidity of style. He died on 9th August 1975.

The career of Shostakovich must be seen against the political and cultural background of his time and country. Born in the year after Bloody Sunday, when peaceful demonstrators in St. Petersburg had been fired on by troops, Shostakovich had his musical education under the new Soviet regime. His own political sympathies have been questioned but he belonged to a family of liberal tradition, whose sympathies would have lain with the demonstrators of 1905. Under Stalinism, however, whatever initial enthusiasm he may have felt for the new order would have evaporated with the attacks on artistic integrity and the menacing attempts to direct all creative expression to the aims of socialist realism. Shostakovich, however, learned how to wear the necessary public mask that enabled him to survive the strictures of 1936 and 1948 without real sacrifice of artistic integrity.

Shostakovich's *Piano Quintet in G Minor, Op. 57*, was written in 1940 and had its first performance that year in Moscow with the composer and the Beethoven Quartet. It was to continue in his own repertoire, also played with the Borodin Quartet, until he withdrew from public performance. The work starts with a *Prelude*, followed by a *Fugue*, with textures that often seem to foreshadow the idiom of his *24 Preludes and Fugues*, written ten years later. The piano introduces the *Prelude*, to which the strings reply in strongly felt comment. There is a short pause before the first violin announces the subject of the *Fugue*, followed by the other strings, with the piano adding a bass voice to the elegiac mood of the movement, which increases in intensity before ending in quiet resignation. Some have detected irony in the *Scherzo*, with its apparent jollity. It frames two trios, the first in a gypsy mood and the second with pizzicato. A melancholy violin melody opens the *Intermezzo*, over the solemn tread of the pizzicato cello in accompaniment. The other instruments join in, reaching an intensity of feeling, before subsiding into wistful resignation. The *Finale* follows without a break, the piano offering a first theme, to which the strings reply. The piano introduces a second theme, joined by the strings. There is a reminder from the strings of the opening of the work, before the music moves forward to its satisfying conclusion.