

現今的古典鋼琴家，通常被視為自個兒彈奏或與樂團一起演出協奏曲的獨奏者、搭配其他樂器演奏室樂者，又或是與歌者同演的所謂「合作藝術家」：鋼琴家們似乎不多同台演出吧。然而，當作曲家想要豐富的織體出現於鋼琴作品中，十根手指不夠用，便需要兩人彈奏一件或兩件樂器了。從今晚的節目中，我們可以看到鋼琴作品織體異常豐富，而需要多用上一雙手的一些原因。一首作品也許改編自另一首，而原曲的聲部較多，或者寫給多件樂器——也就是說，原曲的音符太多，兩隻手彈不了。相反，一首管弦樂作品，亦可能是根據四手彈奏的鋼琴版本而完成配器；鋼琴版本可以是作品的中期版本，但也可以是與管弦樂版本同時創作。如果這樂團作品是芭蕾舞音樂，鋼琴版本可以用於舞蹈排練，但無論樂團版本的用途為何，鋼琴版本本身亦可能適用於演奏。另外，寫作一首宏麗如管弦樂曲的鍵盤作品，並跟一位搭檔共同演奏之，也可能對自己的音樂事業有所幫助呢。

## 巴赫 (1685-1750)

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〈羊兒可安然吃草〉，選自《我唯一的樂趣是愉快地狩獵》，BWV 208

(由侯瑪莉改編成四手聯彈鋼琴曲)

《萬邦之主懇請來臨》，BWV 599

(由紀岳格·古達改編成四手聯彈鋼琴曲)

〈小奏鳴曲〉，選自《上帝的時間是最好的時間》，BWV 106

(由紀岳格·古達改編成四手聯彈鋼琴曲)

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巴赫的清唱劇《我唯一的樂趣是愉快地狩獵》，乃為慶祝薩克遜—魏森費爾斯的克里斯蒂安公爵生日而創作，1713年於其獵舍演出。女高音詠歎調〈羊兒可安然吃草〉提醒公爵，國泰民安還得靠良政善治。美國作曲家侯瑪莉將這安寧的音樂改編成鋼琴獨奏、雙鋼琴合奏及四手聯彈等版本。有趣的是，她甚至把此詠歎調之前的宣敘調也改編了，惟這幾乎無人演奏。

侯瑪莉長期跟校友安妮·赫爾四手聯彈；匈牙利作曲家古達的聯彈搭檔，則是他同樣於求學時認識的、數年前才離世的妻子瑪爾達。他改編的巴赫管風琴聖詠前奏曲《萬邦之主懇請來臨》(BWV 599)最為簡單直接。這是巴赫主要寫於1712-15年的聖詠前奏曲集《風琴小書》的首曲。自始至終，馬丁·路德的將臨期聖詠出現於高音聲部，下行琶音象徵基督降臨世間。

基督徒相信，正是這降世使我們就算面對死亡也能得到慰藉，此則為巴赫《上帝的時間是最好的時間》的要旨。這早期(1707-08年?)清唱劇乃為喪禮而寫，惟今人仍在猜測死者的身分。作品以一首器樂〈小奏鳴曲〉開始，柔和的樂章彷彿在叫靈魂安息，儘管其中不協和的碰撞甚多。古達的編曲並不尋常：彈奏高音部分的鋼琴家，需要長時間交叉雙手。

## 莫扎特 (1756–1791)

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### D 大調雙鋼琴奏鳴曲，K. 448

精神飽滿的快板

行板

很快的快板

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莫扎特寫成了至少四首四手聯彈鋼琴奏鳴曲，但僅寫有一首雙鋼琴奏鳴曲。這部構思巧妙，且殊不易彈的作品寫於 1781 年；作曲家兼鋼琴家移居維也納不久，亟欲名揚該地。莫扎特的合奏搭檔為比他小兩歲的學生約瑟花·歐恩哈瑪，他在給父親的書信中如此形容這位學生：

如果畫家想把魔鬼畫得栩栩如生，就必須選用她的面容。她胖得像個農家姑娘，大汗淋漓，令人噁心，而且衣著暴露，意思清楚不過：「請看此。」的確，看到的東西也夠多了，事實上，足以令你失明——但如果你不幸讓視線掃過那個方向，你便一整天都要受罪了——只有催吐藥可以幫到你！真討厭，真污穢，真可怕！救命啊！

莫扎特接著寫道，他現在越來越少見歐恩哈瑪了，因為她愛上了他，更有分兒散布他們快要結婚的謠言。其實，她不可能像他說得那麼可憎；相反，他們的關係顯然不錯：他對她的琴藝甚是欣賞，繼續跟她一起演出，甚至還把一套六首小提琴奏鳴曲題獻給她。

《雙鋼琴奏鳴曲》中，兩位演奏者的地位平等，他們要克服的技巧困難亦同樣大。他們常把樂句彈（音「檀」或「但」皆可）給對方，來來回回——如某鋼琴家所說，像「一級網球比賽中」的球兒般——造成可愛的立體聲效果。第一樂章起首便像樂團全體奏似的，興高采烈。第二主題「甜美地」奏出，並經過卡農發展後，是一個特別刺激的樂段：一連串十六分音符使人目眩心花之際，音量變得越來越大，織體亦變得越來越厚實了。跟首樂章一樣，G 大調的行板樂章也是以奏鳴曲形式寫成，它始終保持優雅和平靜，縱然臨近發展部末尾的小調音樂，以及樂章最後一個小節前的多個突強重音，均形成了一點漣漪。歡躍的奏鳴輪旋曲式終樂章裏，第一插段出人意料，它以小調開始，後來音樂暫停於震音上，懸疑過後，更有最弱音的和弦樂段。第二插段則大體由兩位鋼琴家輪流彈奏，全曲中唯獨這樂節作如此安排。

### 圓舞曲

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拉威爾的《圓舞曲》由巴黎「俄羅斯芭蕾舞團」經理狄亞基列夫委託創作，作曲家為此重新埋首於他早在 1906 年便構想、但在 1914 年已擱置了的一個「交響詩」計畫，將之起死回生。那部作品題為《維也納》，原是「一首壯麗的圓舞曲，用以對偉大的（小約翰）史特勞斯表達懷念及敬意」，源於「這些美妙節奏所引起的強烈共鳴」和「這種舞曲所表現的享受生命的樂趣」。1920 年 4 月，拉威爾完成《圓舞曲》（副題為「舞蹈詩」）的管弦樂配器，可是在此之前，他已經寫好了鋼琴獨奏和雙鋼琴的版本。他（夥同馬塞爾·邁耶）把後者彈給狄亞基列夫聽，狄亞基列夫聽過曲子，說它不適用於芭蕾舞，拒絕讓它上演。拉威爾跟他割席絕交，作品要等到 1926 年才在別處搬上芭蕾舞台。

無論如何，《圓舞曲》遠遠不如上引文字說得那麼快活：陰鬱的深淵裏，現出旋律的碎片，於舞曲中逐漸拼合起來，舞曲益發狂亂，最終災難收場。拉威爾後來寫道，他視作品為「維也納圓舞曲的一種昇華，混合了我心裏的一個印象，為奇幻而致命（或運命攸關，原文為 fatal）的旋動」。最後這幾個字或會使人有音樂以外的聯想，但作曲家一再表示那並非其所願。即使如此，《維也納》和《圓舞曲》之間的歲月，就是第一次世界大戰之時，而他自己當時亦投身軍旅。因此聽者在作品抽搐似的煞尾，見證圓舞曲的自我毀滅，難免覺得這象徵著哈布斯堡帝國的覆亡，甚至——用歷史學家休斯克的話說——「十九世紀世界之橫死」。

## 史達拉汶斯基 (1882-1971)

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### 春之祭

#### 第一部分：大地崇拜

引子

春之卜者：少女之舞

誘拐遊戲

春之圓舞

對抗陣營之遊戲

聖者登場

大地之吻（聖者）

大地之舞

#### 第二部分：祭獻

引子

少女之神祕圈子

頌讚被選者

召喚祖靈

祖靈儀式

神聖之舞（被選者）

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在狄亞基列夫跟前，拉威爾「面試失敗」，目擊者包括史達拉汶斯基，據稱他當時沒說一句話。天曉得他對《圓舞曲》有甚麼看法；早在 1913 年，他為俄羅斯芭蕾舞團《春之祭》所寫的音樂，已經震驚了世界，而這作品同樣以「致命的旋動」結束。此製作於巴黎首演時，主要令人震驚的卻不是音樂——音樂大都已被觀眾的鼓譟聲淹沒——而是編舞及題材本身。《春之祭》副題為「異教俄羅斯景象」，其兩個部分各由一連串不間斷的舞蹈片段組成。〈大地崇拜〉起先是吹笛和問卜，最後則是老智者在大地栽下聖吻，引發眾人猛踩。在〈祭獻〉中，一名少女被選上，得舞動至死為止：「少年從春天獲得的力量，（她）必須將之歸還給春天」。

音樂著實也令人震驚，但這並不一定是「令人反感」的意思：僅一年後，作品首次在巴黎的音樂會上（即沒有舞蹈）演出，聽眾激動得向作曲家歡呼喝采，更把他扛在肩上，走出音樂廳上街頭去。這縱恣暴烈的音樂令人震驚和激動的效果，來自其刺耳的不協和和聲、瘋狂的節奏等，而這些元素在作品的鋼琴四手聯彈版本（今晚用兩部鋼琴演奏）中也許比其在管弦樂版本中更加突出。這兩個版本可能是史達拉汶斯基同時創作的，而他有些管弦樂寫法確乎令人想起鋼琴技巧。他後來的助手克拉夫特回憶道，史達拉汶斯基排練其中兩個片段的時候，甚至會「叫定音鼓手和低音提琴手想像自己是鋼琴家的左手，樂團全體則想像自己是同一鋼琴家的右手；這似乎改善了節奏效果」。

芭蕾舞首演前，作曲家曾與德布西在音樂學家拉盧瓦家裏四手聯彈《春之祭》。鋼琴版本能夠有怎麼樣的演出效果，或可從拉盧瓦的記載見其一斑。史達拉汶斯基「把其同伴靈活敏捷的雙手帶進聲音的漩渦。德布西跟在後面，一切順利，如履平地。他們彈完了，沒有擁抱，連稱讚也沒有。我們啞然無言，就像被一場颶風摧殘了，它從時間的深處襲來，把我們的生命連根拔起。」德布西向史達拉汶斯基提起這段經歷的書信，亦堪玩味：「我仍然記得在拉盧瓦那兒奏過你的《春之祭》……它牽纏著我，有如一場美麗的噩夢。我嘗試尋回那可怕的印象，卻徒勞無功。這就是為何我期待它上演，好比一個貪吃的孩子，期待別人答應了給他的果醬一樣。」

樂曲介紹由尹莫達撰寫

（尹莫達從事文化、藝術寫作及翻譯，專攻音樂評論。）

## | Programme Notes

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A classical pianist is today usually thought of as a soloist who performs either on his own or with an orchestra in a concerto, a chamber musician who plays with performers of other instruments, or a “collaborative artist” who provides support for singers: he is not generally expected to play with another pianist. But when in a piano work the textures desired by the composer are too rich for ten digits to produce, two players may be called for, whether they be seated at a single instrument or a pair. The works on this evening’s programme illustrate some of the differing needs that arise for richer-than-usual keyboard textures and hence an extra pair of hands. A work may be a transcription of one with more voice parts or for multiple instruments — with more notes, that is, than can be played with two hands. Or it may be the other way round: a work for four hands may be an intermediary work version on which the final, fully orchestrated version is based, though the two may also be created in parallel. If the orchestral work in question is a ballet score, the piano version may be used for dance rehearsals, but in any case it may be an effective concert piece in its own right. Finally, one may advance his musical career by writing a keyboard work as grand as an orchestral one and playing it with a partner.

## Johann Sebastian Bach (1685–1750)

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### **“Schafe können sicher weiden”**

**from *Was mir behagt, ist nur die muntre Jagd*, BWV 208**

(Arranged for piano four hands by Mary Howe)

### ***Nun komm’ der Heiden Heiland*, BWV 599**

(Arranged for piano four hands by György Kurtág)

### **Sonatina from *Gottes Zeit ist die allerbeste Zeit*, BWV 106**

(Arranged for piano four hands by György Kurtág)

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*Was mir behagt, ist nur die muntre Jagd* (My Only Pleasure is the Merry Hunt) is a Bach cantata written for the birthday of Duke Christian of Saxe-Weissenfels and performed at his hunting lodge in 1713. The soprano aria “Schafe können sicher weiden” (Sheep May Safely Graze) reminds the duke that peace and happiness for the people in a country are a result of good governance. American composer Mary Howe made transcriptions of this serene music for solo piano, two pianos and piano four hands. Interestingly, she even transcribed the recitative that precedes the aria, but this is rarely performed.

While Howe regularly played four-hand works with fellow alumna Anne Hull, the Hungarian György Kurtág did so with his late wife Márta, whom he also met at school. His arrangement of Bach’s organ chorale prelude *Nun komm’ der Heiden Heiland* (Come Now, Saviour of the Heathen), BWV 599, is most straightforward. Throughout this opening piece of the German master’s *Orgelbüchlein* (Little Organ Book), a collection of chorale preludes mostly composed in 1712–15, the downward arpeggios with Martin Luther’s Advent hymn in the top voice are symbolic of Christ’s descent to earth.

It is this descent that Christians believe enables us to have solace even when faced with death, a central idea of Bach’s *Gottes Zeit ist die allerbeste Zeit* (God’s Time is the Very Best Time). This is an early (1707–08?) cantata for a funeral, but the identity of the deceased remains a matter of conjecture. It begins with a gentle instrumental Sonatina that seems to lull the soul to rest, its many dissonant clashes notwithstanding. Kurtág’s transcription is unusual in that the pianist who plays the higher part has to do so with crossed hands most of the time.



## Wolfgang Amadeus Mozart (1756–1791)

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### Sonata for Two Pianos in D, K. 448

*Allegro con spirito*

*Andante*

*Molto allegro*

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Mozart completed at least four sonatas for piano four hands, but only one for two pianos. This remarkably polished and virtuosic work dates from 1781, shortly after his move to Vienna, when he was eager to make a name for himself as both composer and pianist. His duo partner was his student Josepha Auernhammer, two years his junior, whom he described thus in a letter to his father:

If a painter wanted to paint the devil to the life, it would be her face that he'd have to choose. She's as fat as a farm wench, sweats so much that it makes you sick and goes about so scantily clad that you can read it as plain as anything: "Please look here." True, there's enough to see, quite enough, in fact, to strike you blind — but you're punished for the rest of the day if you're unfortunate enough to let your eyes wander in that direction — tartar [emetic] is the only remedy! So loathsome, dirty and horrible! Faugh, the devil!

Mozart went on to say that he was now seeing Auernhammer less and less, since she was besotted with him and helped spread the rumour that they were getting married. In reality, she could not have been nearly as abhorrent as his characterisation of her indicates. Indeed, they were evidently on pretty good terms with each other: he thought highly of her playing, continued to perform with her, and even dedicated to her a set of six violin sonatas.

In the *Sonata for Two Pianos*, the performers have equal roles and face equally great technical challenges, often with phrases tossed to and fro between them, like a ball "at a top-class tennis match" as one pianist put it, to delightful stereophonic effect. Opening with what sounds like an orchestral *tutti*, the first movement is an ebullient affair. Following the *dolce* second theme, which receives canonic treatment, is an especially exciting passage that dazzles with a stream of sixteenth notes and builds up in both volume and textural density. Like the first movement, the G-major Andante is in sonata form. It is thoroughly graceful, though the calm is momentarily rippled by minor-mode

music towards the end of the development, as well as multiple *sforzando* accents before the final bar. In the frolicsome sonata-rondo finale, Mozart surprises us by starting the first episode in a minor key and introducing later in it, after a suspenseful pause on a trill, a *pianissimo* chordal passage. The pianists largely take turns to play in the second episode, the only section in the entire work where they do so.

## Maurice Ravel (1875–1937)

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### *La valse*

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Ravel's *La valse* was commissioned by the impresario Sergei Diaghilev for his Paris-based Ballets Russes, and the composer undertook this project by carrying on with a "symphonic poem" that he had conceived as early as 1906 but abandoned in 1914. Titled *Wien* or *Vienne*, that work was meant to be "a grand waltz, a sort of homage to the memory of the great [younger Johann] Strauss", arising from his "deep sympathy for these wonderful rhythms" and "the *joie de vivre* expressed by the dance". Before he finished orchestrating *La valse*, now subtitled "choreographic poem", in April 1920, Ravel had completed both solo piano and two-piano versions, and it was the latter that he played (with Marcelle Meyer) for Diaghilev, who whereupon rejected the piece as ill-suited to ballet. Ravel broke off their friendship, and had to wait until 1926 for the work to be staged elsewhere.

In any event, *La valse* turned out to be far less cheery than the words quoted above suggest — out of a murky abyss emerge melodic fragments that gradually coalesce in a dance increasingly frenetic and eventually cataclysmic. Ravel later wrote that he regarded the work as "a sort of apotheosis of the Viennese waltz, mingled with, in my mind, the impression of a fantastic and fatal whirling". These last words may conjure up extramusical thoughts, but the composer repeatedly denied that any was intended. Regardless, the years between *Wien* and *La valse* saw the Great War in which he was involved as a soldier, and it has always been difficult for listeners to resist taking, at the work's convulsive conclusion, the self-destruction of the waltz as a symbol of the collapse of the Habsburg Empire, nay, in the words of the historian Carl E. Schorske, "the violent death of the nineteenth-century world".

## Igor Stravinsky (1882–1971)

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### *The Rite of Spring*

#### *Part One: Adoration of the Earth*

*Introduction*

*Augurs of Spring; Dances of the Young Girls*

*Game of Abduction*

*Spring Rounds*

*Games of the Rival Camps*

*Procession of the Sage*

*Kiss of the Earth (The Sage)*

*Dance of the Earth*

#### *Part Two: The Sacrifice*

*Introduction*

*Mystic Circles of the Young Girls*

*Glorification of the Chosen One*

*Evocation of the Ancestors*

*Ritual Action of the Ancestors*

*Sacral Dance (The Chosen One)*

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Among those present at Ravel's "failed audition" for Diaghilev was Stravinsky, who reportedly did not say a word. Heaven knows what he thought of *La valse*; he had already shocked the world back in 1913 with his score for the Ballets Russes production *The Rite of Spring*, which ends with another "fatal whirling". At its premiere, the shock however had not so much to do with the music, which was largely drowned out by the commotion in the Parisian audience, as with the choreography and the subject matter itself. Subtitled "Scenes of Pagan Russia", *The Rite* comprises two unbroken sequences of dance episodes. "Adoration of the Earth" begins with piping and divination, and ends with a wild stomping on the earth prompted by an elderly sage's planting thereon a sacred kiss. In "The Sacrifice", a maiden is chosen to dance herself to death: she "must give back to the Spring the power youth has taken from it".

The music is certainly shocking, but the word does not necessarily mean "offensive": just a year later, at the work's first concert performance — that is, without the ballet — in the French capital, such was the thrill that the composer was cheered and carried, on

the shoulders of admirers, out of the hall and into the streets. The shock and thrill of this music of unbridled ferocity come from, among other elements, its grating dissonances and mad rhythms, which may be even more pronounced in the piano-four-hand score (performed this evening on two pianos) than in the orchestral one, on both of which versions Stravinsky might have worked simultaneously. Some of the orchestral writing indeed betrays his pianism. According to his assistant Robert Craft, while rehearsing two of the episodes Stravinsky would even “ask timpanists and bassists to think of themselves as a pianist’s left hand, and the *tutti* orchestra as the same pianist’s right hand; this seemed to improve the rhythmic results”.

One may get a sense of the piano score’s effectiveness as a concert piece from the musicologist Louis Laloy’s report of a play-through that took place at his home before the ballet premiere, with the composer and Claude Debussy at the keyboard. Stravinsky “led his friend’s supple, agile hands into a maelstrom of sound. Debussy followed without a hitch and seemed to make light of the difficulty. When they had finished, there was no question of embracing, nor even of compliments. We were dumbfounded, overwhelmed by this hurricane which had come from the depths of the ages and taken our life by the roots.” What Debussy wrote to Stravinsky on the experience is no less delectable: “I still preserve the memory of the performance of your *Rite of Spring* at Laloy’s.... It haunts me like a beautiful nightmare and I try in vain to retrieve the terrifying impression it made. That is why I look forward to its production like a greedy child who has been promised jam.”