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# 樂曲介紹

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## E 小調鋼琴奏鳴曲，Hob. XVI:34

海頓 (1732-1809)

急板

慢板

終曲：極活潑的快板

2015 年，趙成珍在蕭邦國際鋼琴比賽上一鳴驚人，踏上了冠軍的寶座。距今不到十年，他已經展現出豐富多姿的風格，演奏之時，隨時可以在德法作曲家中自由轉換，又可以從巴羅克時期的作品立時轉至印象派，同時對浪漫時期各流派的作品，也表現出極大的興趣。

這位出生在首爾的鋼琴家將以其中一首海頓最引人入勝的鋼琴奏鳴曲掀起演奏會的序幕。海頓一生寫了六十多首鍵盤奏鳴曲，但這些樂曲的名氣遠不及莫扎特和貝多芬的鋼琴奏鳴曲響亮，不過，古典樂風格是從他手中形成的，這些奏鳴曲仍蘊含古典樂風的真正瑰寶。正因為他突破傳統，大大啟發了他的年輕同道莫扎特，並在莫扎特去世前住在維也納的十年，兩人成了好友。曾經一度作海頓學生的貝多芬，也深受他的影響。

在維也納這個音樂之都，競爭激烈，莫扎特與貝多芬都是憑藉鋼琴高手之名，以無與倫比的創意，在維也納闖出名堂。相較之下，鋼琴並非海頓賴以在樂壇奠定名氣的樂器，但他也以在鍵盤樂器上即興創作為人所知。鋼琴這種新興的樂器，採用與以前截然不同的彈奏技巧，能表達音量的變化與豐富的音色。大概在 1770 年代，海頓已著手撰寫了數首獨奏奏鳴曲。今晚這首《E 小調奏鳴曲》的確切創作日期不詳，只知道是於 1783 年出版，但一般認為是寫於 1770 年代後期，與鋼琴家盧笙一錘定音認為維也納古典樂風格的發軔日期十分接近。

海頓的鍵盤奏鳴曲甚少用上小調，這首《E 小調奏鳴曲》更因其三個樂章中第一樂章的神秘特徵而更引人注目。全曲共三個樂章，第一個樂章是 6/8 拍子的〈急板〉，簡潔飛快，但隨時隨地一下子就停下來，教人大出意外。只經過一段靜默後，才再拾起話題。

到了第二樂章 G 大調的〈慢板〉，抒情的主題才終於露面。海頓在這個樂章悠悠細語，又附上很多裝飾，與〈急板〉的寡言少語形成強烈對比。第二樂章結束，沒作停頓，就立即進入終曲〈極活潑的快板〉。這個樂章簡短，海頓採用

了和聲模糊的手法，不時在大調小調之間突然轉換。我們不得不佩服海頓以創新手法，運用以左手彈奏的阿爾貝提低音—在那個時代已是陳腔濫調的伴奏手法，把迴旋曲主題向前推進。

## 以海頓為名的小步舞曲

拉威爾 (1875-1937)

音樂的歷史過程，正如趙成珍所認識的，並非由一個時代一條直線般進到另一個時代，而是出人意表地在不同時間交互傳播，互相反映。1909 年是海頓逝世百年，法國的《國際音樂協會月刊》委約六位法國作曲家撰寫作品，以資紀念。這份委約規定，每位作曲者必須採用音樂編碼的方式，把海頓的名字嵌進曲中。

拉威爾轉譯「海頓」的方式，是用五個音符 BADDG 代表五個字母 HAYDN，以這五個音符作為樂旨（即一個音符對應一個字母，用這五個音符合成一個循環系統）。這首小步舞曲雖短，卻很優雅，令人回想到古典舞曲的典型，這種音樂形式在海頓的交響曲的第三樂章經常出現。不過，拉威爾藉着運用和聲與節奏的技巧，轉化成二十世紀初的法國音景。

## 鏡

拉威爾 (1875-1937)

夜蛾

悲鳥

海上孤舟

丑角的晨歌

鐘聲谷

《鏡》寫於 1904-05 年間，是一套包含五個樂章的鋼琴獨奏組曲，屬於拉威爾創作的一個里程碑。他自己就說過：「《鏡》這一系列供鋼琴演出的作品集，標誌著我在和聲發展方向的明顯變化，這變化大得足以讓先前絕不用花氣力去欣賞我風格的一眾音樂家感到困擾」。從某程度上來說，這組作品是拉威爾向他藝術圈中的夥伴致敬。這個圈子是巴黎一群藝術家，他們自稱為「Les Apaches」，在當時的巴黎意指「街頭幫派」。這個詞本來是藝評人給他們的稱謂，帶有侮辱意味，原出於歐洲人以自己為中心的觀點看北美洲的土著，大概是指他們「流氓」、「無賴」之類。但這群藝術家卻以幽默反諷的態度安然接受，視之為恭維語，就如「印象派」本來是嘲諷一些畫，那些畫家索性以「印象派畫家」自居那樣。《鏡》中的每個樂章都是拉威爾對不同「Apaches」朋友的致敬。

正如標題所顯示的，拉威爾的含蓄風格在這套組曲表露無遺。《鏡》的五首樂曲呈現了那些朋友的個性特徵。然而，這些作品並不僅僅是「肖像」而已，更是拉威爾把對自己和朋友的感知融合在一起，巧妙地用展示每人的個性。同時，雖然五首樂曲對比強烈，但下行四度音段在五首曲中都出現，充當貫通全套組曲的樂旨。

《夜蛾》是第一首，拉威爾採用極大膽的和聲音色來「傳譯」他對友人，象徵派詩人萊昂－保爾·法爾格這位愛夜行者的印象。《悲鳥》是組曲中最早創作的一首，拉威爾形容這首曲子是「描繪夏日炎炎，迷失在一片非常陰暗的森林中的鳥兒。」《海上孤舟》以大自然為主題，閃爍的織體、微妙的節奏變化，描畫出水面上的波光粼粼。拉威爾的鋼琴曲寫作過程中，即使是一個簡單的動作也能蘊含著高潮的力量。

拉威爾的母親是巴斯克裔，因此他對西班牙文化有一份熱愛，從《丑角的晨歌》這首最有敘事味道的樂曲明顯可見。原題「gracioso」是指西班牙文藝復興時期的一個常見的滑稽角色；在此曲的故事中，他在黎明時分把結他亂彈

亂撥，粗魯地打斷了一對年輕戀人依依不捨的時刻。為求表達小丑怎樣頻頻打斷人家的好事，拉威爾運用了嚴謹構建的節奏，而這是他其中一個手法而已。相對於小丑粗魯地介入，組曲最後一首《鐘聲谷》是較為溫和的對照，音樂帶着沉思的美，讓人窺見藏於平常日子後面的光景。無論拉威爾最初給人外表的印象如何，他的藝術總流露一份新的觀點，既為反省，也為表達他創作的原意。

## B 小調慢板，K. 540

莫扎特 (1756-1791)

拉威爾在撰寫鋼琴協奏曲時，曾這樣寫道：「莫扎特為悅耳而創作的音樂，總是那麼完美。」這位法國作曲家的作品提供了一條時光隧道，把人從法國的印象派帶回維也納的古典樂派，或者，這也是一個掛滿鏡子的大堂，令距離消失。

在熱愛莫扎特鋼琴獨奏曲的樂迷心目中，《B 小調慢板，K. 540》佔有一個特別的位置。莫扎特於 1788 年 3 月 19 日把這首作品載入作品目錄中，因為所採用的調，常被人視為珍品。在莫扎特厚厚的作品目錄中，只有這一首獨立樂章是用 B 小調撰寫；甚至是規模大些的作品，也只有《D 大調長笛四重奏》的柔和慢板才用上這個調，以至莫扎特在記下作品日期時，也罕有地作了註明（德文的「H mol」）。

雖然這曲給人的感覺像是首即興創作的幻想曲，但其實是依循古典奏鳴曲格式而寫的組織嚴密之作。曲中的主題一如預期般作了對比，但最教人耳目一新的是不時加插在其中的靜默。它們近乎前衛作品般頻頻打斷音樂，於音樂斷流與重新再起之間，添上了一份意料之外的緊張感。海頓《E 小調奏鳴曲》的首樂章大概可以視為這首精鍊如碎片樂曲的前身。即使是「大團圓結局」的 B 大調，也無法消解莫扎特要我們集中注意力去留意的模糊感覺。

### 三首彼特拉克十四行詩，S. 161，第四至六首 李斯特 (1811-1886)

第四十七彼特拉克十四行詩

第一〇四彼特拉克十四行詩

第一二三彼特拉克十四行詩

剛才趙成珍把焦點集中在以維也納和巴黎為重心的音樂風格上，如今他來為這場範疇廣闊的節目來個總結，就是遠遊至意大利，而且，是從一位外地人的音樂眼光去領會。十九世紀浪漫派的一位主要締造者李斯特是匈牙利人，而「浪漫派」這個詞，領域也甚廣，在某個程度上甚至比「古典樂派」更廣，包含了更多自相矛盾與互相對立。不過，浪漫派精神有一個特徵是無法否認的，就是「旅遊慾」，一種到遠方去找新疆土的渴望。

1830 年代後期，李斯特遊遍了瑞士和意大利，與他作伴的是他那時的愛人達戈爾伯爵夫人(他的女兒歌絲瑪就是這位女士所生，後來嫁給了華格納)。李斯特把各地的風光與文化深印在心，化成靈感，寫成樂曲。《巡禮之年》是一套規模宏大的作品，共有三集鋼琴獨奏曲，李斯特把旅遊的經驗濃縮融匯進去。首集是記瑞士，第二集是記意大利。數十年後，他再拾起這個念頭，創作了第三集，包含了更多對意大利的回憶，以及其他題材。

首二集的大部分樂曲雖然是寫於他年輕時與伯爵夫人熱戀的時期，但到了1850 年代，他去了威瑪，把樂曲出版前先作了一番修補。趙成珍從寫意大利的第二集《巡禮之年》抽出了幾首演奏，展現李斯特對詩詞有敏銳領會的本領。彼特拉克（1304-74）是意大利文藝復興的巨擘，甚受敬重。他開創了十四行詩的格式，充滿豐富的想像力，以至後人統稱之為「彼特拉克十四行詩」，為歐洲的抒情詩的發展，作了極重要的典範。

李斯特從彼特拉克的十四行詩中抽出了三首來創作。詩人在這幾首詩細緻描述自己對一位女士羅拉的熱愛；她是可望不可即的理想女子，似乎超凡脫俗的存在。李斯特最初是把詩入樂成歌，後來換成不帶歌詞的鋼琴曲。如果你仔細去聽，會發現鋼琴曲的樂線仍帶著彼特拉克那些柔美句子的節奏；李斯特是仿照那個時代意大利歌劇的美聲唱法而創作。第一首十四行詩（《第四十七彼特拉克十四行詩》）「多幸福的一天」是詩人第一次看見心愛的羅拉，禁不住讚嘆那神奇的一刻。第二首（《第一〇四》）「找不到安寧」形容浪漫情懷中典

型的互相矛盾感受，詩人因為與愛人分離，「生與死都排斥我」。第三首（《第一二三》）「在地上我見到」，形容回憶中那位如天使般的神聖美人，令到大自然都黯然無光。

## 但丁讀後感－仿奏鳴曲的幻想曲，S. 161，第七首 李斯特 (1811-1886)

另一個美麗與愛情的理想女神，是以比亞翠絲為代表，令但丁上天下地的史詩《神曲》活了起來。《神曲》面世之時，彼特拉克仍是個年青小伙子。第二集《巡禮之年》的結語篇，是李斯特對但丁的回應，曲名則取自法國浪漫派作家雨果的一首詩：《但丁讀後感》。李斯特把這首樂曲寫成單樂章，開宗明義稱之為「仿奏鳴曲的幻想曲」，藉此將浪漫派愛用的標題音樂，與古典樂派作曲家較喜歡的抽象格式（以奏鳴曲為代表），兩者連接起來。

「幻想曲」在浪漫派手中，是甚麼都用得上的名詞，似乎是指漫無邊際、任意放飛的聯想。但李斯特以他出色的主題轉換技術，把這曲組織成一首前後呼應的作品。從規劃上看，他一開始就用三全音這個不穩定的和聲（與伯恩斯坦在《夢斷城西》中央樂旨所用的內聲部相同），以描繪〈地獄〉魔鬼的國度，那是但丁這首三部曲史詩中首部的內容。跟着，李斯特繼續另一個幽暗的半音階主題，蜿蜒地盤旋，以描畫地獄的景象。他所用的調是 D 小調，與莫扎特選用在《唐喬望尼》中召喚魔鬼的那段音樂相同。第三個樂思則截然不同，用上了升 F 大調，表達天堂的光輝與慈愛，但丁的〈天堂〉進入畫面。李斯特把這三個音樂素材開展，詳細描繪出我們是如何從被邪惡纏繞，痛苦地存在的狀況，藉由愛上升至得救贖的盼望。

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## PROGRAMME NOTES

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### Piano Sonata in E minor, Hob. XVI:34

Joseph Haydn (1732-1809)

*Presto*

*Adagio*

*Finale. Molto vivace*

Less than a decade has passed since Seong-Jin Cho made his spectacular triumph at the 2015 Chopin International Piano Competition, yet he has already shown a remarkable stylistic versatility, moving seamlessly between German and French composers and from the Baroque era to musical Impressionism, and with a deep interest in the varieties of Romanticism as well.

The Seoul-born pianist begins his recital with one of the most intriguing of Joseph Haydn's sixty-odd sonatas for the keyboard. These works remain less familiar than the piano sonatas of Mozart and Beethoven but nonetheless contain some genuine treasures of the Classical style that Haydn was so instrumental in shaping; his breakthroughs profoundly influenced his young colleague Mozart—who became a good friend in Mozart's final decade in Vienna—as well as his one-time student Beethoven.

The keyboard was not as vital to Haydn's musical identity as it was to Mozart and Beethoven alike—both of whom made their names in the competitive music capital of Vienna as virtuosos of unparalleled originality. Still, Haydn was known to compose by improvising at the keyboard. By the 1770s, he was likely writing solo sonatas for the newer fortepiano, with its very different technology allowing for dynamic shading and tonal colour. The exact date of the *Sonata in E minor*, which was published in 1783, is unknown, but it is generally believed to have been written in the late 1770s—close to the period when Charles Rosen dates the first flourishing of Viennese Classical style in his definitive study of the topic.

Relatively few of Haydn's keyboard sonatas are cast in a minor key. The *Sonata in E minor* further stands out because of the enigmatic character of the first of its three movements: a *Presto* in 6/8 metre, this opening movement moves speedily and with economy but draws, surprisingly, to a complete stop at moments, only to pick up the argument again after a silence.

The lyrical unfolding only barely promised by its second theme is at last given breath in the *Adagio* in G major, for which Haydn writes out ornamentation of delicate

elaboration, in contrast to the tight-lipped *Presto*. It leads directly into the brief *Molto vivace* finale, which finds Haydn playing with harmonic ambiguity as he shifts unpredictably between minor and major keys. Along the way, we admire Haydn's invention when it comes to manipulating such tools as the Alberti bass of the left hand—a cliché accompaniment of the era that, in the composer's treatment, urges the rondo theme forward.

## **Menuet sur le nom d'Haydn**

**Maurice Ravel (1875-1937)**

Music history, as Seong-Jin Cho knows, is not a matter of linear chronology but of surprising cross-pollinations and mirrorings across time. In 1909, on the centenary of Haydn's death, the *Revue musicale de la Société Internationale de Musique* commissioned pieces from six French composers to mark the occasion. The commission stipulated that each composer incorporate a musical coding of Haydn's name.

Ravel introduces his translation of HAYDN as a five-letter motif comprising the notes BADDG (through a system of cycling through the alphabet with corresponding musical notes). His very brief but eloquent minuet alludes to an archetype of Classical dance form (typically found in the third movement of a Haydn symphony, for example) but translates this, through harmony and rhythmic articulation, into Ravel's early-20th-century French perspective.



## Miroirs

Maurice Ravel (1875-1937)

*Noctuelles (Night Moths)*

*Oiseaux tristes (Sad Birds)*

*Une barque sur l'océan (A Boat on the Ocean)*

*Alborada del gracioso (The Jester's Morning Song)*

*La vallée des cloches (The Valley of Bells)*

Composed in 1904-05, the suite *Miroirs* is a landmark of Ravel's writing for solo piano. The composer himself wrote that these pieces 'mark a change in my harmonic development pronounced enough to have upset those musicians who till then had had the least trouble in appreciating my style'. Ravel envisioned this five-part score as a collective homage to members of his artistic circle in Paris, who had taken to calling themselves 'Les Apaches'. The name was originally intended by critics to be a disparagement—a racist reference to Native American tribes that, from their Eurocentric perspective, meant something like 'hooligans' or 'a rowdy gang'—but was appropriated by said artists as a badge of honour, much as the Impressionist painters had done with a label initially invented to mock them. Of the five *Miroirs* is dedicated to one of Ravel's fellow 'Apaches'.

A characteristically Ravel-like subtlety is evoked by the title: rather than straightforward 'portraits' of various personalities, the five *Miroirs* implicate the composer as well, blending Ravel's perceptions of his friends with aspects of a self-portrait. The composer cleverly encodes differentiated aspects of his own personality. The interval of a descending fourth, for example, recurs across the five highly contrasting panels as a unifying motivic link.

The harmonic colourings of the first piece, *Noctuelles* ('Night Moths'), are exceptionally bold and 'translate' Ravel's impressions of his friend, the night-loving, Symbolist poet Léon-Paul Fargue. *Oiseaux tristes* ('Sad Birds') was the earliest to be composed and, according to Ravel, 'evokes birds lost in the oppressiveness of a very dark forest during the hottest hours of summer'. Nature provides the theme for *Une barque sur l'océan* ('A Boat on the Ocean'), whose glistening textures and subtle rhythmic incisions suggest the reflections of evasive light on water. Ravel's piano writing can encompass climax and resolution within a single gesture.

Ravel, whose mother was of Basque origin, had a love affair with Spanish culture, as evidenced by the most clearly narrative piece in the suite, *Alborada del gracioso* ('The

Jester's Morning Song'): *gracioso* here refers a stock comic character from the Spanish Renaissance, who in this scenario, is heard to strum his guitar and rudely interrupt a pair of young lovers as the dawn arrives and they must separate. Virtuoso metrical precision is only one aspect of Ravel's interruptive demands. A gentler counterpart to the jester's rude awakening comes in the last part of the suite, *La vallée des cloches* ('The Valley of Bells'): the meditative beauty of this music offers a glimpse behind the veil of ordinary time. Whatever the external impressions with which Ravel started out, his art reveals within them a new perspective that is not merely reflective but an end in itself.

## **Adagio in B minor, K. 540**

**Wolfgang Amadeus Mozart (1756-1791)**

Around the time he was writing his own piano concertos, Ravel remarked: 'What Mozart created for the enjoyment of the ear is perfect'. The French composer's music provides a tunnel through time from French Impressionism back to Viennese Classicism—or a hall of mirrors that dissolves the distance between them.

The *Adagio in B minor, K. 540*, enjoys a privileged place among aficionados of Mozart's music for solo piano. Entered in the composer's catalog on 19 March 1788, the piece is often singled out as a rarity because of Mozart's choice of key. No other independent movement in his large catalogue is in B minor (even within larger works, only the *Adagio* of his *Flute Quartet in D* is in this key). Mozart himself seems to emphasise this rarity by noting the key beside his entry of its date ('H mol' in German).

The *Adagio* might suggest elements of an improvised fantasy yet is in fact a highly organised composition following the principles of Classical sonata form. Yet along with the expected dramatic contrast of themes, what is perhaps most striking to the ear are the silences that punctuate Mozart's score. These are almost avant-garde in their frequent interruptions, which add an extraordinary degree of tension as they stop the musical flow before it starts again. The first movement of Haydn's *E minor Sonata* might be seen as anticipating this laconic, fragmentary approach. Not even the 'happy ending' in B major is able to resolve the ambiguity Mozart has drawn to the centre of our attention.

## Tre Soneti di Petrarca, S. 161, Nos. 4-6

Franz Liszt (1811-1886)

*Sonetto 47 del Petrarca*

*Sonetto 104 del Petrarca*

*Sonetto 123 del Petrarca*

Having focused on musical styles anchored in Vienna and Paris, Seong-Jin Cho concludes his wide-ranging programme with an excursion to Italy—as perceived through the musical lens of an outsider, the Hungarian Franz Liszt, a major architect of 19th-century musical Romanticism. The term ‘Romanticism’ is quite broad—broader, in fact than ‘Classicism’ insofar as it encompasses many more paradoxes and contradictions. But one undeniable trait associated with the Romantic spirit is a Wanderlust, a yearning for faraway places and distant shores.

In the late 1830s, Liszt traveled extensively across Switzerland and Italy with his lover at the time, the Countess Marie d’Agoult (with whom he fathered Cosima, who would become Wagner’s wife). Liszt absorbed lasting inspiration for his work as a composer from the landscapes and cultures he encountered. *Années de Pèlerinage* (‘Years of Pilgrimage’) is the name of a large-scale work comprising three volumes of music for solo piano into which Liszt distilled many of these experiences. The first two volumes are devoted to Switzerland and Italy, respectively; decades later, he returned to the idea and composed a third volume that includes some more reminiscences of Italy, among other topics.

Although he wrote the majority of the first two volumes in the years of his early, tempestuous affair with the Countess, Liszt tinkered away before publishing them during his Weimar period in the 1850s. Seong-Jin Cho has chosen examples from the Italian volume two of *Années de Pèlerinage* manifesting Liszt’s sensitivity to poetry. Francesco Petrarca, known in the English-speaking world as Petrarch (1304-74), is considered one of the leading lights of the Italian Renaissance. His sonnets in particular developed this 14-line form of poetry with such imagination that the so-called Petrarchan sonnet became an enormously important model for the development of European lyrical poetry.

Liszt homes in on three of Petrarch’s sonnets in which the poet articulates his love for an unattainable, ideal woman known as Laura, who seems to exist apart from physical reality. He actually began by setting the poems to music as songs but then

transformed these into independent piano pieces. Listen closely and you can discern the rhythms of Petrarch's mellifluous verse within the piano lines, which Liszt models after bel canto Italian opera of the era. The first sonnet (*Petrarch Sonnet No. 47*), 'Blessed Be the Day', praises the mystical moment when the poet first set eyes on his beloved Laura. The second (*No. 104*), 'Peace Not Found', describes a quintessentially Romantic state of paradox in which 'both death and life repel me' because of the poet's separation from his beloved. In the third sonnet (*No. 123*), 'I Saw on Earth', describes the memory of angelic, divine beauty that eclipses nature itself.

### **Après une lecture du Dante, fantasia quasi sonata, S. 161, No. 7**

Franz Liszt (1811-1886)

Another vision of Ideal Beauty and Love (represented by Beatrice) animates the cosmic epic of Dante Alighieri, *The Divine Comedy*, which was completed while Petrarch was still a youth. Liszt closes the second volume of *Années de Pèlerinage* with his response to Dante, taking his title, however, from a poem by the French Romantic writer Victor Hugo: *Après une lecture du Dante* ('After a Reading of Dante'). The piece evolved into a single-movement work that Liszt explicitly calls a 'sonata-like fantasy'—thus bridging the gap between the programmatic impulses of Romanticism and the abstract forms (above all represented by the sonata) perfected by Classical composers.

'Fantasy' is a sort of catch-all Romantic term that seems to suggest loosely, freely roaming association. But in fact Liszt structures the composition into a unified whole through his brilliant technique of *tone*, continues Liszt's depiction of the hellish landscape, which is set in the key Mozart also chose to evoke the demonic in *Don Giovanni*: D minor. With a third, highly contrasting idea, in F sharp major, the counterpart of heavenly radiance and love from Dante's *Paradiso* enters the picture. Together, Liszt develops these three musical elements to map out the ascent from our state of anguished existence, beset by evil, to the hope for redemption through love.