

11-12.11.2024
(星期一至二 Mon-Tue) 8pm

香港文化中心音樂廳
Concert Hall,
Hong Kong Cultural Centre

Piano Recital by
**Krystian
Zimmerman**
—— 齊默曼鋼琴演奏會 ——

© Bartek Barczyk

節目 Programme

≈ 11.11.2024 ≈

蕭邦

降E大調夜曲，作品九之第二首
升F大調夜曲，作品十五之第二首
降E大調夜曲，作品五十五之第二首
E大調夜曲，作品六十二之第二首
降B小調第二奏鳴曲，作品三十五

—— 中場休息二十分鐘 ——

史曼諾夫斯基

第一、二及八前奏曲（選自《九首前奏曲，作品一》）
兩首馬祖卡舞曲，作品五十之第十三及第十四首
波蘭民謠主題變奏曲，作品十

Chopin

Nocturne in E-flat, Op. 9, No. 2
Nocturne in F-sharp, Op. 15, No. 2
Nocturne in E-flat, Op. 55, No. 2
Nocturne in E, Op. 62, No. 2
Sonata No. 2 in B-flat minor, Op. 35

—— Intermission of 20 minutes ——

Szymanowski

Preludes Nos. 1, 2 and 8 (From *Nine Preludes, Op. 1*)
Two Mazurkas, Op. 50, No. 13 and 14
Variations on a Polish Folk Theme, Op. 10

節目長約1小時50分鐘，包括中場休息20分鐘

The performance will run for about 1 hour and 50 minutes including a 20-minute intermission

各位觀眾請注意：

齊默曼先生希望特別提醒，在整場演奏會進行期間，包括謝幕的部分，嚴禁攝影、錄音及錄影。如有發現上述舉動，齊默曼先生可能會終止其演出。敬請留意。



≈ 12.11.2024 ≈

巴赫 C小調第二組曲，BWV八二六

蕭邦 B小調第三奏鳴曲，作品五十八

—— 中場休息二十分鐘 ——

史曼諾夫斯基 第一、二及八前奏曲（選自《九首前奏曲，作品一》）
兩首馬祖卡舞曲，作品五十之第十三及十四首
波蘭民謠主題變奏曲，作品十

Bach Partita No. 2 in C minor, BWV826

Chopin Sonata No. 3 in B minor, Op. 58

—— Intermission of 20 minutes ——

Szymanowski Preludes Nos. 1, 2 and 8 (From *Nine Preludes*, Op. 1)
Two Mazurkas, Op. 50, No. 13 and 14
Variations on a Polish Folk Theme, Op. 10

節目長約1小時50分鐘，包括中場休息20分鐘

The performance will run for about 1 hour and 50 minutes including a 20-minute intermission

Dear Patrons,

Mr Zimerman would like to remind you that photography, audio and video recording are strictly prohibited during the entire performance, including curtain calls. If such activities are detected, Mr Zimerman may terminate his performance. Thank you for your attention.

齊默曼

Krystian Zimmerman

© Bartek Barczyk

齊默曼於蕭邦國際鋼琴大賽勇奪首獎，當時他年僅十八歲，獲獎後齊默曼一舉成名，展開其輝煌的音樂生涯，與全球最顯赫的樂團合作，及於國際頂尖的音樂廳舉行演奏會。

齊默曼生於波蘭一個音樂世家。他的家中幾乎每天都有音樂家到訪演奏室樂，這種經歷令他自小與現場音樂有着親密、自然且日常的接觸。他在父親的指導下開始學習音樂，七歲時開始正式跟隨時任卡托維茲音樂學院高級講師雅辛斯基學藝。2015年，他回到卡托維茲，在新建的音樂廳演出開幕音樂會。

他曾與無數優秀的音樂家合作：室樂拍檔包括甘祈頓、鄭京和、曼奴軒，指揮家包括伯恩斯坦、卡拉揚、小澤征爾、梅狄、馬捷爾、柏雲、布列茲、梅達、海丁、史克羅瓦塞斯基、西蒙·歷圖爵士。2010年蕭邦誕辰二百周年當天，齊默曼於倫敦「國際鋼琴系列」音樂會中演出演奏會，作為其中一個記念活動。2013年，為記念盧托斯瓦夫斯基誕辰一百周年，齊默曼在全球多個城市演奏這位作曲家為他所寫的《鋼琴協奏曲》。他與上海交響樂團在巴孚·約菲指揮下首次在中國內地亮相；與皇家曼谷交響樂團合作演出；並在西蒙·歷圖爵士指揮下，與倫敦交響樂團和柏林愛樂樂團合作演出布拉姆斯的《第一鋼琴協奏曲》和貝多芬的《第四鋼琴協奏曲》。

齊默曼每場演奏會都會帶上自己的鋼琴，這讓觀眾更了解樂器的精密設計和潛能。他使用自己熟悉的樂器，並擁有鋼琴製作的專業知識，這讓他將注意力集中在音樂本身，減少其他干擾。他對自己的音樂事業事事親力親為，自行管理演出事務，並研究音樂廳聲學、最新的聲音科技，以及樂器構造。

他在錄音方面也採取類似的方法，親自監督每個環節。齊默曼與德意志留聲機公司合作多年，灌錄的唱片屢獲殊榮。1999年為記念蕭邦逝世一百五十周年，他創辦一個樂團，並一起錄製蕭邦的協奏曲，隨後與該樂團在歐洲和美洲巡演。他近期收錄史曼諾夫斯基的鋼琴作品的唱片獲《留聲機》頒發2023年鋼琴大獎。他獲頒多個重要榮譽，包括日本高松宮殿下記念世界文化賞及法國榮譽軍團勳章，藝術成就深受認同。

齊默曼與妻子和家人居於瑞士，每個樂季最多演出五十場音樂會。

資料由表演者提供

Krystian Zimerman came to fame when he was awarded First Prize in the Chopin Competition at the age of 18. He has since enjoyed a world-class career working with the world's most prestigious orchestras and giving recitals in the top international concert halls.

Zimerman is born into a Polish family with a music-making tradition. Musicians met almost daily in Zimerman's home to play chamber music, and this experience afforded him an intimate, natural, everyday contact with live music. He took his first steps in music under his father's supervision and, aged seven, began working formally with Andrzej Jasiński, then a senior lecturer at the conservatoire in Katowice. He returned to Katowice in 2015 to play the opening concert in the newly built concert hall.

He has collaborated with many pre-eminent musicians – chamber partners such as Gidon Kremer, Kyung-Wha Chung and Yehudi Menuhin, and conductors such as Leonard Bernstein, Herbert von Karajan, Seiji Ozawa, Riccardo Muti, Lorin Maazel, André Previn, Pierre Boulez, Zubin Mehta, Bernard Haitink, Stanisław Skrowaczewski and Sir Simon Rattle. As part of the Chopin 200 celebrations in 2010, Zimerman gave the Chopin birthday recital in London's International Piano Series on the anniversary of the composer's birth. In 2013, to mark the centenary of Lutosławski's birth, Zimerman performed the *Piano Concerto* – which the composer wrote for him – in a number of cities worldwide. He made his debut in Mainland China with the Shanghai Symphony Orchestra under Paavo Järvi; concerts with the Royal Bangkok Symphony Orchestra and gave performances of Brahms's *Piano Concerto No. 1* and Beethoven's *Piano Concerto No. 4* with the London Symphony Orchestra and Berliner Philharmoniker under Sir Simon Rattle.

Zimerman transports his own piano for every recital, a practice which has made audiences more aware of the complexities and capabilities of the instrument. Performing on his own familiar instrument, combined with his piano-building expertise helps him minimise any distractions from purely musical issues. He takes a comprehensive approach to the music profession, organising his own management and studying hall acoustics, the latest sound technology and instrument construction.

He has developed a similar approach to recording, a process which he controls at each stage. During his long collaboration with Deutsche Grammophon his recordings have earned him many top awards. In 1999 he recorded Chopin's concertos with an orchestra specially formed for this project, and with whom he then toured throughout Europe and America, performing the Concertos to commemorate the 150th anniversary of Chopin's death. His recording of Szymanowski's works has recently won him the *Gramophone's* Piano Award 2023. The pianist has been recognised by the Japanese Praemium Imperiale and the French Legion of Honour, among many other esteemed accolades.

Zimerman lives with his wife and family in Switzerland. He limits himself to 50 concerts per season.

Information provided by the artist

蕭邦 (1810–1849)

降E大調夜曲，作品九之第二首

升F大調夜曲，作品十五之第二首

降E大調夜曲，作品五十五之第二首

E大調夜曲，作品六十二之第二首

愛爾蘭人約翰·菲爾德普遍被奉為「鋼琴夜曲之父」。儘管在他於 1810 年代開始出版相關作品前，此曲種的典型鍵盤寫作風格，已可見於其他作曲家的作品中，他是最早把這種風格的作品稱為「夜曲」，亦是最早於該曲種作長期耕耘的人，而此耕耘並不止於創作，還包括演奏這些曲子。陶醉於菲爾德的創作及演奏的人很多，其中包括蕭邦，他後來更成為了最重要的夜曲作曲家。這種曲子抒情而優雅，通常由右手「唱」出意大利美聲歌劇詠嘆調似的旋律，由左手連續不斷的和弦或琶音伴奏。

菲爾德於 1812 和 1815 年各出版了一首降 E 大調夜曲，蕭邦愛好者首次聽到此兩曲，必會大吃一驚：原來蕭邦於 1831 年寫成的同調《夜曲，作品九之第二首》中的許多元素——從拍子到節奏；從伴奏音型到旋律中的某些音；從和聲的大體去向，到高潮的華彩樂段及其後像鐘聲般的結尾——都似是從菲爾德那兩首樂曲中「偷」來的。可是蕭邦的和聲複雜（第一小節的不協和音已經出人意表），裝飾豐富（開頭旋律三次重現，每次都更見華麗），成就實在遠超菲爾德。而若論裝飾之華麗，同時期的《升 F 大調夜曲》則有過之無不及，但其妙處卻也在於它如何聚焦於某一個音。縱使它表面上裝飾花巧非常，其主要部分的音樂活動大都是圍繞着曲子起首的升 A 音進行。速度加倍的中段熱情澎湃，添上了蕭邦的夜曲中常見，但於菲爾德夜曲中少見的戲劇性對比。

除意大利歌劇外，對位法亦為蕭邦畢生興趣所在。他幼時接觸巴赫，後來接受音樂學院訓練，均培養了他對這寫作技巧的興趣。1842 年，他進一步研究對位法，找來凱魯比尼和卡斯特納的論著揣摩，這對他後來的作品影響甚鉅。1844 年的《夜曲，作品五十五之第二首》所展現的三聲部寫作，尤其不同凡響。低音聲部如常奏出連串八分音符，可是琶音跨度極大，間或重疊着其餘兩個聲部，即悠長灑脫的高音旋律以及行止難測的中間聲部。三個性格大相逕庭的聲部，構成蕭邦的夜曲中獨一無二的織體。精巧的對位也可見於 1846 年的《E 大調夜曲》：在標示着「激動地」的中段，高音和低音聲部之間可見卡農模仿。然而，在這最後一首蕭邦的夜曲裏，高雅而安祥的主要素材還是用上了經典的「旋律與伴奏」風格，其開頭的樂句以最弱音及意想不到的調性重現，格外教人難忘。

降B小調第二奏鳴曲，作品三十五

莊板 —— 速度加倍

諧謔曲

葬禮進行曲：緩板

終曲：急板

蕭邦用作實驗的既有曲種，有小型的，如夜曲，也有大型的，如多樂章奏鳴曲。後者的一大靈感泉源為貝多芬的作品。蕭邦的《降B小調第二奏鳴曲，作品三十五》完成於1839年，其樂章的類型和組合皆有異於常，或許不像傳統奏鳴曲而更像一首組曲，在這方面恰似他酷愛的貝多芬《降A大調奏鳴曲，作品二十六》。

《降B小調奏鳴曲》起首的附點節奏姿態則與貝多芬最後的《C小調奏鳴曲，作品一一一》的相仿，而且兩個首樂章都有緩慢、不祥的引子帶入激烈的主要部分。但蕭邦的風暴最終並沒有像貝多芬的那般平息下來，更肆虐於降E小調的〈諧謔曲〉裏，有連珠炮發的重複八度音、狂野不羈的跳躍和懾人心魄的漸強音。其安寧的中段與樂章其他部分形成極端對比，隨後〈葬禮進行曲〉中段的夜曲也是如此。這首進行曲哀榮兼備，與貝多芬的《作品二十六》裏那首平分秋色。它比其他樂章至少早兩年寫成，其素材卻與它們有所關聯。有個例子尤為特別：撇開一個裝飾音不論，其主要旋律最先的五個音（降B－降D－C－降B－降D）跟首樂章第一主題的（降D－降B－C－降D－降B）完全相同，惟出現次序相反並降低了八度。跟貝多芬《作品二十六》的終樂章一樣，蕭邦的亦為一首常動曲，但前者俏皮好玩，後者卻令人不安，甚至恐懼。雙手彈奏相距一個八度的快速、沒有和聲的相同旋律不算新鮮事。貝多芬《作品一一一》的快板部分就是這樣開始的。蕭邦自己的《降E小調前奏曲，作品二十八之第十四首》也像那些樂段般緊張、焦慮；雙手於整首曲子裏齊奏一樣的蜿蜒線條，但那基本上是個複旋律，包含了相當清晰的低音聲部，因此在和聲上不算模糊。《第二奏鳴曲》的〈急板〉樂章卻並非如此，而且它運用半音之多，可說前所未有，故在這長約九十秒的音樂裏，聽者很多時都難以辨認其調性。這裏的力度記號為「輕聲」，直至最後一小節才爆發出最強音的降B小調三和弦。此樂章奇幻迷離、神祕莫測，其震撼力至今絲毫未減，聽起來依然「現代」得很。

史曼諾夫斯基 (1882–1937)

三首前奏曲 (選自《九首前奏曲，作品一》)

B小調第一前奏曲

D小調第二前奏曲

降E小調第八前奏曲

史曼諾夫斯基是二十世紀上半葉的首要波蘭作曲家，他創作的曲種繁多，能把多種風格兼收並蓄，而後獨樹一幟。可是在鋼琴音樂方面，對他影響最大的典範還是蕭邦，而其早期作品顯然也大有史克里亞賓的風采。史曼諾夫斯基於 1900 年寫成的《九首前奏曲，作品一》——他首部出版作品——便結合了蕭邦的纖體和史克里亞賓的憂鬱；快速及以大調寫成的曲子各僅有一首。《第一前奏曲》用上典型夜曲的「旋律與伴奏」風格；《第二前奏曲》的拱形旋律及伴奏的下行琶音，都與《第一前奏曲》的相若。

《第八前奏曲》相信寫於 1896 年，當時作曲家只有十四歲。此曲則有更多蜿蜒旋律，以及更豐富的對位活動。三首曲子中，音樂都推進至激昂的高潮，最後才煙消雲散。

兩首馬祖卡舞曲 (選自《二十首馬祖卡舞曲，作品五十》)

第十三馬祖卡舞曲

第十四馬祖卡舞曲

第一次世界大戰結束前不久，波蘭恢復獨立，此後國族主義情緒高漲，波蘭藝術家亟欲尋求抒發途徑。史曼諾夫斯基初次接觸到波蘭南部塔特拉山脈的民間音樂，即為之着迷並想要用之於自己的創作中。的確，這當時被視為波蘭文化代表的高地音樂，對他後來許多作品都有深遠影響。他寫畢於 1925 年的《二十首馬祖卡舞曲，作品五十》，便成功把高地音樂特徵與低地馬祖卡節奏融為一體，以現代手法呈現蕭邦的氣韻，從而建立了二十世紀的波蘭風格。抒情的《第十三馬祖卡舞曲》以簡單三段體寫成，「甜美的」連奏旋律運用了獨特的高地音階，中段則較為活潑。俏皮的《第十四馬祖卡舞曲》裏，旋律運用重複的斷音，使高地人的粗獷嬉鬧活現眼前。

波蘭民謠主題變奏曲，作品十

悲痛的行板，彈性速度

主題：簡樸的小行板

變奏一：更慢一些

變奏二：激動地

變奏三：緩板，哀傷而稍微激動地

變奏四：非常激動的快板

變奏五：小行板

變奏六：非常甜美的行板

變奏七：更快一些

變奏八：葬禮進行曲

變奏九：更快一些（快板）

終曲、變奏十：活潑的快板

史曼諾夫斯基的《馬祖卡舞曲，作品五十》成就斐然，惟他在年輕時卻絕非國族主義者，其早期作品就算用上民間素材，亦只是例外而非常態。他寫給鋼琴的《降 B 小調變奏曲，作品三》中出現一曲馬祖卡，就是個罕見的例外；另一個則是《波蘭民謠主題變奏曲，作品十》。後者的創作始於 1900 年，但到了 1904 年才寫好。作曲家採用的民謠主題來自 1888 年《論高地音樂》一書；多年後，他在塔特拉高地親身聽得這首民謠，方醒覺其本質特徵在書中版本已被刪除淨盡。幸好這並無損於這《變奏曲》的質素。史曼諾夫斯基創作此曲時，從未寫成任何管弦樂作品，但這裏的鋼琴寫作手法，足使這件樂器聽來恍若一整個管弦樂團。

樂曲起先是以搶板奏出的引子，猶如即興發揮般暗示民謠主題。華彩樂段過後，上行樂句於結尾處稍作停頓，接下來的想必是大調音樂。但不，「簡樸的」主題為愁悶的 B 小調，雖然其開頭樂句未有和聲。第一變奏中，主題於左手重現，右手以閃爍的音型伴奏。在第二變奏，主題則見於右手和弦，左手則以快速八度伴奏。主題在「稍微激動的」第三變奏添上了不少半音，然後「非常激動的」第四變奏大發雷霆，到了夜曲似的第五變奏才平靜下來。這種平靜延續至「非常甜美的」第六變奏，以及練習曲似的第七變奏，兩者皆為 B 大調。下一個變奏的陰鬱，令人始料不及：遠在 G 小調，《葬禮進行曲》響起，深沉的低音聲部不斷敲着鐘聲，充滿壓迫感。此變奏後來被改編成管弦樂曲，在作曲家本人的葬禮上演奏。整個第九變奏基本上是建於升 F 持續音的一個樂段，音量和速度增加，奔向大規模的終曲。這最後的變奏返回 B 大調，是一個完整的奏鳴曲式樂章。其「勝利的」第一及「甜美如歌的」第二主題分別來自民謠主題的不同樂句。發展部又再出人意外，以「帶點幽默」和「稍微滑稽的」賦格式樂段開始。但熱烈的氣氛不久便重臨，而全曲就是在這樣的氣氛，以及一片管弦樂般的巨響中完結。

Frédéric Chopin (1810–1849)

Nocturne in E-flat, Op. 9, No. 2

Nocturne in F-sharp, Op. 15, No. 2

Nocturne in E-flat, Op. 55, No. 2

Nocturne in E, Op. 62, No. 2

Irishman John Field is generally regarded as the ‘father of the piano nocturne’, even though the style of keyboard writing associated with his works in this genre can be found in various pieces written by other composers before he started publishing his own in the 1810s. He was the first to title pieces written in this style ‘nocturnes’ and to cultivate the genre over many years, not just by writing them but also by playing them. Among the admirers of Field the composer and pianist was Chopin, who went on to become the most important writer of nocturnes himself. Such pieces are lyrical and elegant, typically with the right hand ‘singing’ a melody resembling that of an Italian *bel canto* opera aria, accompanied by a steady series of chords or arpeggios in the left hand.

The Chopin lover who hears for the first time Field’s E-flat-major nocturnes published in 1812 and 1815 will be struck by the host of elements Chopin has ‘stolen’ for his own 1831 nocturne in the same key (*Op. 9, No. 2*) – from metre to rhythm, from figuration in the accompaniment to specific notes in the melody, from general harmonic directions to the climactic cadenza and the ensuing bell-like close. However, Chopin’s complexity of harmony, with surprising dissonances already in the first bar, and richness of ornamentation, which increases over the opening melody’s three recurrences, elevate his piece well above Field’s efforts. Ornamentation is even more lavish in the coeval *Nocturne in F-sharp*, but its fascination comes equally from its intense concentration on a single note. For all the surface filigree, much of the musical activity in the outer sections revolves around the note A-sharp with which the piece begins. The passionate middle section, twice as fast, provides dramatic contrast common in Chopin’s nocturnes but rare in Field’s.

Besides Italian opera, Chopin had a lifelong interest in the art of counterpoint, fostered by his early exposure to Bach and his conservatory training. In 1842 he applied himself to its further study, aided by newly acquired treatises by Cherubini and Kastner, and this had a significant impact on his later works. In particular, the 1844 *Nocturne, Op. 55, No. 2* exhibits extraordinary three-part writing. The bass line supplies the usual unchanging flow of eighth notes, but such is the span of the arpeggiation that it sometimes overlaps the upper voices – an ecstatic, long-breathed top melody joined by a middle voice that moves quite unpredictably. Sharply distinct from one another in character, the three voices are woven into a texture unique in Chopin’s nocturnes. Intricate counterpoint is also found in the *agitato* middle section of the E-major *Nocturne* from 1846, with canonic imitation between the outer voices. Yet the classic melody-and-accompaniment style is employed for the noble and serene principal material of this last nocturne of Chopin’s, unforgettable for the *pianissimo* restatements of the opening phrase in unexpected tonalities.

Sonata No. 2 in B-flat minor, Op. 35

Grave – Doppio movimento

Scherzo

Marche funèbre: Lento

Finale: Presto

Chopin's experimentation with musical genres ranges from the small, such as the nocturne, to the large, such as the multi-movement sonata. For the latter, the works of Beethoven were a primary inspiration. Completed in 1839, Chopin's *Sonata No. 2 in B-flat minor, Op. 35* is akin to Beethoven's *Op. 26 in A-flat*, a great favourite of Chopin's, as regards its unusual types and combination of movements that perhaps suggest a suite more than they do a traditional sonata.

Its opening gesture in dotted rhythm is similar to that of Beethoven's final *Sonata in C minor, Op. 111*, and both first movements have a portentous slow introduction that leads to a tempestuous main section. Unlike Beethoven's storm, Chopin's does not subside at the end, and even rages into the E-flat-minor *Scherzo*, with its fusillade of repeated octaves, wild leaps and menacing *crescendi*. Its tranquil middle section provides extreme contrast to the rest of the movement, as does the nocturne at the centre of the following *Funeral March*, which has just as much pathos and dignity as that in Beethoven's *Op. 26*. Although Chopin's *March* was composed at least two years before the other movements, it is connected with them thematically, one of these connections being especially remarkable: disregarding a grace note, the first five pitches of its main melody (B-flat – D-flat – C – B-flat – D-flat) are exactly those of the principal theme of the opening movement (D-flat – B-flat – C – D-flat – B-flat), played backwards and an octave lower. Like the last movement of the Beethoven, Chopin's *Finale* is a *perpetuum mobile*, but the former is as playful as the latter is unsettling, even terrifying. There was nothing new about having both hands playing the same fast unharmonised melodic line an octave apart. The *Allegro* of Beethoven's *Op. 111* begins in this manner. Throughout Chopin's own *Prelude, Op. 28, No. 14 in E-flat minor*, which shares the neurotic quality of that precursor, the two hands play the same zigzag, but that is very much a compound melody that incorporates quite a clear bass line and thus results in little harmonic ambiguity. This is not the case with the *Second Sonata's Presto*, which takes chromaticism to an unprecedented level and leaves us wondering what key we are in for much of its duration of some 90 seconds. The dynamic marking is *sotto voce* ('in an undertone'), until the *fortissimo* explosion of a B-flat-minor triad at the very last bar. This phantasmal, enigmatic movement has lost none of its power to shock, and still sounds strikingly modern to this day.

Karol Szymanowski (1882–1937)

Three Preludes (From *Nine Preludes, Op. 1*)

Prelude No. 1 in B minor

Prelude No. 2 in D minor

Prelude No. 8 in E-flat minor

The leading Polish composer of the first half of the 20th century, Karol Szymanowski wrote in many genres and assimilated a variety of styles into his own. When it comes to piano music, however, Chopin remained the chief influence and model, and the early works were clearly inspired by Scriabin as well. Completed in 1900, Szymanowski's *Nine Preludes, Op. 1* – his first publication – wed Chopinesque textures and Scriabinesque melancholy; there is only one fast piece and one in a major key. The *First Prelude* has the melody and accompaniment of a typical nocturne, and the *Second Prelude* shares with it the arching contour of the melody and the downward arpeggios of the accompaniment. By contrast, the *Eighth Prelude*, believed to have been written as early as 1896 when the composer was only 14, has more winding lines and greater contrapuntal interest. In all three pieces, the music rises to an impassioned climax before eventually dying away.

Two Mazurkas (From *20 Mazurkas, Op. 50*)

Mazurka No. 13

Mazurka No. 14

Poland regained its independence near the end of the First World War, and the climate of nationalism in the following years impelled Polish artists to look for ways to convey the relevant sentiment. When Szymanowski was introduced to the folk music of the Tatra Mountains in southern Poland, he was immediately enthralled and was impatient to integrate it into his own compositions. Indeed, this music of the Highlanders, then considered representative of Polish culture, would inform much of his subsequent output. With the *20 Mazurkas, Op. 50*, completed in 1925, he succeeded in melding Highland musical characteristics with Lowland mazurka rhythms, invoking Chopin in a modernist idiom, and thus establishing a 20th-century Polish style. The lyrical *Mazurka No. 13*, in simple ternary form and with a livelier middle section, features a *dolce, legato* melody that employs the distinctive Highland scale. The sportive *Mazurka No. 14*, on the other hand, boasts a tune with repeated *staccato* notes and conjures up the rambunctious Highlanders.

Variations on a Polish Folk Theme, Op. 10

Andante doloroso rubato

Tema. Andantino semplice

Variation I. Meno mosso

Variation II. Agitato

Variation III. Lento mesto, ma poco agitato

Variation IV. Allegro molto agitato

Variation V. Andantino

Variation VI. Andante dolcissimo

Variation VII. Più mosso

Variation VIII. Marcia funebre

Variation IX. Più mosso (Allegro)

Variation X. Finale. Allegro vivo

His achievement with the *Op. 50 Mazurkas* notwithstanding, Szymanowski was not at all a nationalist in his youth, and the use of folk materials in the early works was the exception rather than the rule. The presence of a mazurka among the *Variations in B-flat minor* for piano (*Op. 3*) is a rare instance; another is the *Variations on a Polish Folk Theme, Op. 10*, which was begun in 1900 but not finished until 1904. The composer took the folk theme in question from the 1888 book *O muzyce podhalańskiej* (*On Highland Music*); only after he had heard it actually performed in the Tatra Highlands many years later did he realise that its essential characteristics are expunged in the version found in the book. Happily, this does not lessen the quality of his piece. At the time of its composition he had never produced any orchestral work, but the piano writing in these variations is such that the single instrument often sounds like an entire orchestra.

The work begins with a *rubato* introduction that suggests an improvisation and adumbrates the folk theme. After a cadenza, an ascending phrase that ends with a pause sets up expectation for major-mode music to follow. But no, the theme then stated *semplice* ('simply'), though its opening phrase is unharmonised, is in pensive B minor. In the *First Variation*, the theme re-emerges in the left hand, accompanied by scintillating figuration in the right. It next appears in right-hand chords with fast octave left-hand accompaniment in the *Second Variation*. A more chromatic version of it is heard in the *poco agitato* ('slightly agitated') *Third Variation*, before the music flies into a temper in the *molto agitato* ('very agitated') *Fourth* and eventually calms down in the nocturne-like *Fifth*. The calm carries into the *dolcissimo* ('very sweet') *Sixth Variation* and the étude-like *Seventh*, both of which are in B major. Nothing prepares the listener for the gloom of the ensuing Variation, a funeral march in remote G minor, with its persistent, oppressive knell deep in the bass – a piece that was performed in an orchestral arrangement at the composer's own funeral. The *Ninth Variation* is effectively a pedal point on the note F-sharp, a crescendoing and accelerating rush to the outsize *Finale*. Back in B major, this last Variation is a full-blown sonata-form movement, its first and second themes – respectively marked *trionfando* ('triumphing') and *dolce cantabile* ('sweetly singing') – originating from different phrases in the folk theme. The development starts surprisingly with a *fugato* passage *mit Humor* ('with humour') and *poco buffo* ('slightly comical'), but the rapturous mood soon returns, and it is in this mood and in a flood of almost orchestral sonority that the work concludes.

巴赫 (1685–1750)

C小調第二組曲，BWV八二六

序曲

阿勒曼舞曲

庫朗舞曲

薩拉邦德舞曲

迴旋曲

隨想曲

音樂史上最偉大的「作品一」是甚麼曲子？我們或會想起幾位作曲家的青春傑作，但是最應該獲得這項殊榮的作品，卻可能出自一位處於巔峰時期的作曲家的手筆，而這位作曲家更是常常被尊為「史上最強」的一位呢。這位作曲家是四十六歲的約翰·塞巴斯蒂安·巴赫，而這部作品則是其《鍵盤練習第一部》，包含了六首鍵盤組曲。每套六首的鍵盤舞蹈組曲，他早前已經寫過兩套，就是所謂《英國組曲》和《法國組曲》。這套新的組曲於內容及風格上皆更多元化，在四種標準舞曲（阿勒曼、庫朗、薩拉邦德和吉格）以外，添加了各類其他樂章。這些組曲是巴赫首度出版的鍵盤作品，從 1726 到 1731 年間逐首發表，整套組曲則標明為他的「作品一」：身為鍵盤演奏家，他已經名聞遐邇；現在他便告訴世人，他也是首屈一指的作曲家了。

《C小調組曲》於 1727 年問世，開場的〈序曲〉分為三部分，頗不尋常。它開始時像是一首肅穆的法國序曲，和弦與附點節奏甚為堂皇，但這音樂僅持續了七小節，即進入低音節奏如踱步般的行板詠嘆調。緊接其後的是二聲部賦格，主題以上行音階開始，衝勁十足。愁緒如麻的〈阿勒曼舞曲〉旋律曲折，延續兩個聲部的相互模仿。〈庫朗舞曲〉精神煥發，織體變得豐厚，依舊用上模仿手法，開頭的樂句亦包含上行音階。柔柔流動的〈薩拉邦德舞曲〉使人想起〈序曲〉的行板部分，每隻手彈奏一個聲部，但右手的複旋律往往暗藏多於一個聲部。〈迴旋曲〉是寫給雙手的活潑二重奏，重現段特有一連串下墜的七度音程，三個插段則帶來對比。巴赫的鍵盤組曲中，唯獨此《第二組曲》沒有吉格舞曲在內，取而代之的二拍子〈隨想曲〉，卻跟這部《鍵盤練習》裏另外四首吉格舞曲一樣，都是三聲部賦格。這裏的主題含有十度音程的飛躍——對演出者可是個有趣的挑戰——亦有一段下行音階。在樂章的後半部分，主題反轉，音階變成上行音階，令人憶起〈序曲〉中的賦格，然後這首運用大量對位法的組曲方才結束。

蕭邦 (1810–1849)

B小調第三奏鳴曲，作品五十八

莊嚴的快板

諧謔曲：非常活潑

廣板

終曲：不太急的急板

無論身為鋼琴家、教師還是作曲家，蕭邦都熱愛巴赫。在巴赫的《平均律鍵盤曲集》的四十八首前奏曲及賦格，蕭邦會挑選部分為觀眾演奏，會將其用作教材，又會鑽研之以獲得創作靈感。蕭邦自己的二十四首《前奏曲，作品二十八》於馬略卡島上寫成，他帶到島上去的唯一樂譜就是該巴赫作品，而蕭邦那部作品就如巴赫的一樣，涵蓋了所有大調和小調。這種巴赫複音音樂的織體，由多條獨立的旋律線構成；同樣對蕭邦影響深遠的意大利美聲歌劇，織體則多是由單一旋律線及其伴奏構成。蕭邦把從此兩者中所學到的東西結合起來，本領非凡，而這正是其風格之一大特徵。寫於 1844 年的《B 小調奏鳴曲》，即綜合了上述兩種看似對立的美學，而他當時對對位法的興趣濃厚，兩年前才找來相關論著研究一番，成果亦在此作品中到處可見。

首樂章裏，除了在第二主題那可愛的「旋律與伴奏」以外，對位活動可真不少。在嚴肅的第一主題與該第二主題之間，以半音上升的低音襯托着一個卡農樂段。發展部開始時，聽來彷彿有賦格主題重疊出現，完結前不久則再有更形緊湊的模仿。迅疾的〈諧謔曲〉在遙遠的降 E 大調展開，其主要部分的單一線條實為複旋律，多個聲部浮現其中；中段的複音織體卻出現相反的情況，在多個各自不很有趣的聲部中，竟有一條蕩漾的旋律線不知怎的浮現了出來。恍似即興彈出的戲劇性過渡樂段，把音樂帶到〈廣板〉樂章的 B 大調。此夜曲般的樂章沉思默想，無止盡的「如歌」旋律儼如貝里尼的歌劇詠嘆調，後來更變為二重唱。在綿長而閑靜的中段，悠然流動的右手音型暗藏多個聲部，甚至聯同左手構成異音織體：雙手同時奏出同一旋律線，但節奏各異。到了尾聲，樂章主要部分及中段的織體融合為一，上述異音織體亦再現於此。蕭邦於三個樂章深入探索過織體了，便在終樂章專注於曲式及調性關係上。這迴旋奏鳴曲中，「激動的」第一主題首次重現時，並非以意料中的主調 B 小調，而是以 E 小調重現。更令人訝異的，是璀璨的第二主題隨後以降 E 大調，即〈諧謔曲〉的調性重現——那一刻和聲突變，每次聽見都還是會嚇一跳。

史曼諾夫斯基 (1882–1937)

第一、二及八前奏曲（選自《九首前奏曲，作品一》）

兩首馬祖卡舞曲，作品五十之第十三及第十四首

波蘭民謠主題變奏曲，作品十

樂曲介紹請參閱第 6 至 7 頁

樂曲介紹由尹莫遠撰寫

（尹莫遠從事文化、藝術寫作及翻譯，專攻音樂評論。）

Johann Sebastian Bach (1685–1750)

Partita No. 2 in C minor, BWV826

Sinfonia

Allemande

Courante

Sarabande

Rondeaux

Capriccio

What is the greatest Opus 1 in music history? A few outstanding youthful works spring to mind, but the strongest contender for the title is probably that produced by a composer while at the height of his powers, one who is often considered the greatest of all time. The composer is the 46-year-old Johann Sebastian Bach; the work is the First Part of his *Clavier-Übung* (Keyboard Exercise) and comprises six *Partitas* for keyboard. He had previously written two other sets of six keyboard suites of dance movements, the so-called *English Suites* and *French Suites*. The *Partitas* show a greater variety of both content and style, with the addition of various movement types to the standard four (allemande, courante or corrente, sarabande and gigue). These were Bach's very first keyboard publications, issued singly from 1726 to 1731, and he designated as his 'Opus 1': already celebrated as a keyboard player, he showed the world that he was also its foremost composer.

The *Partita in C minor*, which appeared in 1727, opens with an unusual tripartite *Sinfonia*. It begins like a serious French overture with its imposing chords and dotted rhythms, but this music lasts only seven bars and is followed by an *andante* aria with walking bass, which in turn segues into a two-voice fugue, whose subject starts with an ascending scale and has great forward momentum. The brooding *Allemande*, with its sinuous lines, is very much a continuation of imitative writing for two voices. Texturally much lush, the vigorous *Courante* remains imitative, its opening phrase also containing a rising scale. While the gently flowing *Sarabande* recalls the *andante* section of the *Sinfonia* with one voice in each hand, the compound melody in the right hand often implies more voices than one. The *Rondeaux* – Bach uses the plural – 'are' a sparky duet between the hands, with three couplets or episodes supplying contrast to the refrain, which is notable for its sequence of falling sevenths. Among Bach's keyboard suites, this *Second Partita* is unique in its lack of a gigue, and the duple-metre *Capriccio* that makes up for that is a three-voice fugue, as are four other giges in this *Clavier-Übung*. The subject here contains wild leaps of a tenth, which pose a fun challenge to the player, as well as a descending scale. In the second half of the piece, the scale in the inverted subject becomes an ascending one, bringing the fugue in the *Sinfonia* to mind before bringing this highly contrapuntal *Partita* to a close.

Frédéric Chopin (1810–1849)

Sonata No. 3 in B minor, Op. 58

Allegro maestoso

Scherzo: Molto vivace

Largo

Finale: Presto non tanto

As a pianist, teacher and composer, Chopin loved Bach. He would perform for audiences some of the 48 preludes and fugues of the latter's *The Well-Tempered Clavier*, use these pieces as pedagogical material, and immerse himself in their study for creative inspiration. Indeed, these were the only music he brought to the island of Mallorca where he completed his 24 *Preludes, Op. 28*, which exhaust all major and minor keys as Bach's pieces do. It is Chopin's ability to synthesise what he learnt from such polyphonic music – in which multiple independent melodic lines make up the texture – and Italian *bel canto* opera – in which characteristically a single melodic line and its accompaniment make up the texture – that is so remarkable and distinguishes his style. Written in 1844, the *Sonata in B minor* represents a striking synthesis of these seemingly antithetical aesthetics, the fruit of a renewed interest in counterpoint attested by the composer's acquisition and study of relevant treatises two years before.

Other than at its endearing melody-and-accompaniment second theme, the opening movement bristles with contrapuntal activity. Between the stern first theme and the second, a canonic passage appears against the backdrop of a chromatically rising bass line. The development begins with what sounds like *stretto* or overlapping subject entries in a fugue, and even closer imitative writing is found towards the end of that section. The fleet *Scherzo* is in the distant key of E-flat major. While the single line of its outer sections is a compound melody where multiple voices emerge, the opposite happens amidst the polyphony of its central section, where out of the multiple voices, individually not exactly memorable, a single rocking melodic line somehow emerges. A dramatic bridge, as though extemporised, effects a modulation to the *Largo*'s B major. The unending *cantabile* melody of this contemplative, nocturne-like movement evokes Bellini's operatic arias and eventually turns into a duet. The comfortably flowing right-hand figuration of the lengthy, placid middle section suggests multiple voices, and even joins the left hand in creating heterophony: the same melodic line is played by both hands simultaneously but in different rhythms. This heterophony returns in the coda, where the textures of the movement's outer and middle sections are merged. Having so deeply explored texture in three movements, Chopin turns his attention to form and tonal relationships in the *Finale*. In this sonata-rondo, the first return of the *agitato* principal theme is not in the expected tonic B minor but E minor. And if this is not surprising enough, it then leads to a reprise of the dazzling subordinate theme in E-flat major, the key of the *Scherzo* – a sudden harmonic shift that remains stunning on each hearing.

Karol Szymanowski (1882–1937)

Preludes Nos. 1, 2 and 8 (From *Nine Preludes, Op. 1*)

Two Mazurkas, Op. 50, No. 13 and 14

Variations on a Polish Folk Theme, Op. 10

For programme notes, please refer to P. 10-11

Programme notes by Ernest Wan
(Ernest Wan is a culture and arts writer and translator who specialises in music criticism.)

「……行雲流水，音色美得叫人融化。」
“...brilliant liquidity and meltingly beautiful tone.”

— 英國《泰晤士報》The Times, UK



特邀敲擊樂手
Guest Percussionist
約翰·赫菲特
John Hadfield

Concert by Kinan Azmeh

基南·亞梅音樂會

格林美獎得主單簧管演奏家演繹糅合阿拉伯和西方元素的獨特作品
Grammy-award winning clarinetist performs distinctive works that blend Arabic and Western styles

22-23.11.2024 (五-六 Fri-Sat) 8pm

香港文化中心劇場
Studio Theatre,
Hong Kong Cultural Centre
\$400, 260

節目查詢 Programme Enquiries: **2370 1044**
票務查詢 Ticketing Enquiries: **3166 1100**
購票 Booking: **3166 1288 / www.urbtix.hk**

節目詳情
Programme
Details



門票現於城市售票網發售
Tickets are available at
URBTIX now

www.asiaplus.gov.hk

    AsiaPlusFestival 亞藝無疆

BEARE'S PREMIERE MUSIC FESTIVAL 比爾斯飛躍演奏音樂節

「香港文化地標」
《南華早報》

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

13-22
JANUARY
2025

BEYOND 超越巴洛克

Jakub Józef Orliński, countertenor
il Pomo d'Oro
奧林斯基（假聲男高音）與金蘋果樂團

13
JAN
2025

MON 7:30pm
香港大會堂音樂廳
Concert Hall
Hong Kong City Hall
\$580 / 320 / 200

"one of the best classical albums of
2023" - *The Times*

★★★★★

"...an airtight, exuberant show featuring music,
acting - and breakdancing." - *Bachtrack*

Programme includes rare
finds, world premieres
and timeless classics
from the Baroque period.

節目包括來自巴洛克時期的珍稀
作品、世界首演及曠世經典。

資助 Financial Support

藝術發展配對資助計劃
Art Development Matching Grants Scheme
HKSAR Government 香港特別行政區政府

Tickets & Enquiries 門票及查詢
www.pphk.org

SWIRE MAESTRO SERIES
ELIM CHAN
&
JAMES EHNES

James Ehnes
violin

小
提
琴
艾
尼
斯



© Sam Edwards

門票現於城市售票網公开发售
Tickets at URB TIX
www.urbtix.hk

電話購票 Telephone Booking	3166 1288
票務查詢及客戶服務 Ticketing Enquiries and Customer Service	3166 1100 每日10am—8pm Daily
節目查詢 Programme Enquiries	2721 2332

折扣優惠請瀏覽港樂網站 For discount schemes, please visit hkphil.org
亦可透過流動購票應用程式 URB TIX (Android、HarmonyOS 及 iPhone/iPad 版) 購票
Tickets are also available through mobile ticketing app URB TIX (Android, HarmonyOS and iPhone/iPad versions)

太古音樂大師系列
陳以琳與艾尼斯



© Simon Hally

陳
以
琳
指
揮

Elim Chan
conductor

李一葦

《燼》(作品由香港管弦樂團「何鴻毅家族基金
作曲家計劃」委約創作)(世界首演)

柴可夫斯基
浦羅哥菲夫

小提琴協奏曲
第五交響曲

Angus LEE

... *aux cendres*. Commissioned by the Hong Kong
Philharmonic Orchestra under The Robert H. N. Ho
Family Foundation Composers Scheme (World Premiere)
Violin Concerto
Symphony no. 5

TCHAIKOVSKY
PROKOFIEV

22 & 23 NOV 2024
Fri & Sat 8pm

香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall

\$520 \$420 \$320 \$220 \$50

節目詳情 Programme Details





各位觀眾：

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出。此外，請勿在場內飲食。多謝合作。

Dear Patrons,

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. Eating or drinking is not permitted in the concert hall. Thank you for your co-operation.

音樂會禮儀小錦囊 Concert Etiquette – Some Gentle Reminders

- 音樂會開始前，請確認已關掉鬧表及流動電話等響鬧裝置。
- 音樂會進行期間，請勿使用可發光的裝置，因屏幕發出的光會影響附近的觀眾無法專心欣賞演出。
- 為尊重表演者及場內觀眾，音樂會進行期間，請保持安靜，避免交談或發出非必要的聲響（如撕開糖紙、打開膠袋等）。
- 音樂會進行期間，請勿中途進場或離場。如要中途離場，請待整首樂曲完結，返回音樂廳時亦請按照場地工作人員指示。
- 如樂曲有多個樂章，請於樂曲終結後才鼓掌。若不熟悉樂曲，可待表演者的手已完全放下、面向觀眾，表示樂曲已完結才鼓掌。
- Please make sure that all sound-emitting devices, such as alarm watch and mobile phone, are switched off before the concert.
- Please do not use any light-emitting device during the concert, as the light would distract others from enjoying the performance.
- In consideration of the artists and other members of the audience, please avoid making any sounds during the concert such as conversing, unwrapping candies or opening plastic bags etc.
- In due respect of the artists, please do not enter or leave the concert hall during the concert. If, however, there is indeed the urgency, please do so in between pieces, and only re-enter the concert hall as instructed by the venue staff.
- Please do not applaud between the movements of a piece. If you are not sure whether it is appropriate to applaud, a good indication is to wait until the artists have put their arms down and turned around to face the audience.

謝謝蒞臨欣賞「齊默曼鋼琴演奏會」。若您對這場演出有任何意見，請填寫問卷。

Thanks for attending 'Piano Recital by Krystian Zimerman'. Please give us your views on this performance by filling in the survey.



有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽此網頁：www.lcsd.gov.hk/tc/artist/

Please visit the following website for information related to application for programme presentation/ sponsorship by the Leisure and Cultural Services Department: www.lcsd.gov.hk/en/artist/

本節目及場刊所載的內容及資料不反映康樂及文化事務署的意見。

The programme as well as the content and information contained in this house programme do not represent the views of the Leisure and Cultural Services Department.



得閒上網 Click-Click 藝文康體樣樣識
One click to treasures – Culture & Leisure



追蹤康文+++ Follow LCSD Pluss on:



www.facebook.com/LCSDPluss



www.instagram.com/lcsdpluss

王靜怡 | 鍾亦琪
Wang Jingyi | Kyle Chung



純粹藝術拍賣會 POST CAPITALISTIC AUCTION



一場另類但貨真價實的拍賣會，你會如何出價把心水帶回家？
In this alternative but real auction,
what will you offer to take your favourite artwork home?

16.11.2024
(六 Sat) 8pm

卡娜 Carla Chan
莫奔 Maurice Benayoun
阿運·拉挽猜哥與馬里·拉挽猜哥
Navin Rawanchaikul and Mari Rawanchaikul
吳佳儒 Wu Jiaru

17.11.2024
(日 Sun) 8pm

陳惠立 Chan Wai-lap
梁美萍 Leung Mee-ping
馬里揚托 Maryanto
林偉而 William Lim

香港大會堂劇院
Theatre,
Hong Kong City Hall
\$420 (不設劃位 Free seating)

門票現於城市售票網發售
Tickets are available at URB TIX now
節目查詢 Programme Enquiries: **2370 1044**
票務查詢 Ticketing Enquiries: **3166 1100**
購票 Booking: **3166 1288 / www.urbtix.hk**

www.asiaplus.gov.hk

    AsiaPlusFestival 亞藝無疆

節目詳情
Programme
Details



亞

Arts from the heart
of Asia and beyond

2024

藝

連

城

無

疆

界



ASIA+

亞藝無疆

9月至11月
Sep to Nov

www.asiaplus.gov.hk

雲集接近30個國家的優秀藝術家，節目涵蓋舞台演出、展覽、戶外嘉年華及電影
Featuring distinguished artists from nearly 30 countries in a feast of programmes
including stage performances, exhibitions, an outdoor carnival and films

亞藝無疆

Asia+ Festival



門票現於城市售票網發售
Tickets available at URBIX now



AsiaPlusFestival 亞藝無疆

政府物流服務署印 Printed by the Government Logistics Department

查詢 Enquiries

節目 Programme 2370 1044

票務 Ticketing 3166 1100

呈獻
Presented by



中華人民共和國香港特別行政區政府
文化體育及旅遊局
Culture, Sports and Tourism Bureau
The Government of the Hong Kong Special Administrative Region
of the People's Republic of China

策劃
Organised by



康樂及文化事務署
Leisure and Cultural
Services Department