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《大師風範》
皮奧特·安德佐夫斯基鋼琴獨奏會
Maestro Spirit -
Piotr ANDERSZEWSKI Piano Recital

2023.3.3 Fri. 19:30

衛武營音樂廳

Weiwuying Concert Hall

演出全長約 90 分鐘，含中場休息 20 分鐘

Duration is 90 minutes with a 20-minute intermission.



National Kaohsiung
CENTER for the ARTS

WEI WUYING

衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

演出曲目 Program

巴赫：e 小調第六號組曲，BWV 830

J. S. BACH: Partita No. 6 in e minor, BWV 830

- | | |
|--------------|----------------------|
| I. 觸技曲 | I. Toccata |
| II. 阿勒曼德舞曲 | II. Allemande |
| III. 庫朗舞曲 | III. Corrente |
| IV. 詠嘆調 | IV. Air |
| V. 薩拉邦德舞曲 | V. Sarabande |
| VI. 如嘉禾舞曲的速度 | VI. Tempo di Gavotta |
| VII. 吉格舞曲 | VII. Gigue |

席馬諾夫斯基：二十首馬祖卡舞曲，作品 50，第三、第七、第五及第四首（依演出順序）

K. SZYMANOWSKI: 20 Mazurkas, Op. 50, Nos. 3, 7, 5 & 4 (in order of performance)

- | | |
|---------------------|---------------------------------|
| III. 中板 | III. Moderato |
| VII. 略為活潑地—歐貝列克舞曲速度 | VII. Poco vivace - Tempo Oberka |
| V. 中板 | V. Moderato |
| IV. 明朗的，果決的 | IV. Allegramente, risoluto |

————— 中場休息 Intermission —————

魏本：鋼琴變奏曲，作品 27

A. WEBERN: Variations for Piano, Op. 27

- | | |
|------------|--------------------------------------|
| I. 中板 | I. Sehr mäßig (Very moderate) |
| II. 極快板 | II. Sehr schnell (Very fast) |
| III. 寧靜流動著 | III. Ruhig fließend (Calmly flowing) |

貝多芬：降 A 大調第 31 號鋼琴奏鳴曲，作品 110

L. v. BEETHOVEN: Piano Sonata No.31 in A-flat Major, Op. 110

- | | |
|--------------------|---|
| I. 富表現力的如歌中板 | I. Moderato cantabile molto espressivo |
| II. 甚快板 | II. Allegro molto |
| III. 不太慢的慢板—不太快的快板 | III. Adagio ma non troppo – Allegro ma non troppo |

曲目介紹 Program Notes

巴赫：e 小調第六號組曲，BWV 830

巴赫的 e 小調第六號組曲為大鍵琴所寫，與另外五首為鍵盤組曲合集。六首組曲完成並發表於 1726 到 1730 年間，並在 1731 年收錄在巴赫知名的四冊鍵盤習作的第一冊中出版。在 1725 到 1729 年間，巴赫職涯並不順遂，雖然被任命為聖保羅教堂的樂長，卻只負責偶爾的節慶禮拜音樂，連想要作週日禮拜音樂都被教堂拒絕。巴赫漸漸減少在教堂的出沒，而接下了萊比錫當時由泰勒曼創立的大學音樂社總監，冬天時，社團每週在齊默曼咖啡館舉辦兩小時音樂會，巴赫許多經典作品便在此咖啡店發表。其中六首組曲便是在這樣的環境誕生，巴赫特別在原稿註明此組曲是為了「撫慰愛樂者心靈」，或許也代表著大師在此階段的心態轉換。

第六號組曲相對其他五首，想要表達的情感更為深層，是巴赫極富表現力的作品。此組曲共有七個樂章，第一樂章的觸技曲為六首組曲中最長的樂章，宣示嚴肅的氛圍，第二樂章阿勒曼德舞曲及第三樂章庫朗舞曲，則分別用附點節奏及切分音呈現趣味性，經過舒緩的詠嘆調，來到扣人心弦的薩拉邦德舞曲，琶音和弦如同浪潮般沖刷，右手也將巴赫所追求如歌似的彈奏發揮得淋漓盡致，第六樂章的速度如嘉禾舞曲般輕快，而終章的吉格舞曲非典型，以一種堅持的動能前進直至結束。

J. S. BACH: Partita No. 6 in e minor, BWV 830

The Partita No. 6 in e minor, BWV 830, is part of BACH's suite for harpsichord known as the Six Partitas. The suite was completed between 1726 and 1730 and published in 1731 both by itself and as part of BACH's Clavier-Übung I.

BACH's career faced challenges from 1725 to 1729. Despite being appointed as the cantor of St. Paul's Church, he was limited to composing music only for church holidays and was denied his request to provide music for Sunday services. BACH gradually reduced his involvement in the church and instead became the director of the highly regarded music club Collegium Musicum, founded by Georg Philipp TELEMANN. The club had weekly two-hour-long winter performances at Café Zimmermann, where many of BACH's notable pieces were performed. It was during this time that BACH composed the Six Partitas. BACH originally stated that the suite is intended to be "Denen Liebhabern zur Gemüths Ergötzung," (Composed for Lovers of Music, to Refresh Their Souls) potentially reflecting BACH's changing mental state during this period.

Compared to the other five partitas, No. 6 delves deeper into emotions and is considered one of

BACH's most expressive works. The suite consists of seven movements, with the first Toccata being the longest in all the partitas and showcasing a serious mood. The second Allemande and third Corrente employ dotted rhythm and syncopation to convey a sense of playfulness. Following the serene Air, the music moves to the fifth movement, Sarabande, which is profound and highly expressive, featuring arpeggios like waves on a shore and the right hand playing in a "cantabile" manner, which was BACH's pursuit. The lively sixth movement, with the tempo of a Gavotta, leads to the final Gigue movement, which is unconventional and energetic, with a persistent drive to the end.

席馬諾夫斯基：二十首馬祖卡舞曲，作品 50，第三、第七、第五及第四首（依演出順序）

席馬諾夫斯基為二十世紀初重要的波蘭作曲家及鋼琴家，也被公認為是繼蕭邦後，最具影響力的波蘭作曲家，啟發後代著名的波蘭作曲家如盧托斯瓦夫斯基及潘德瑞茨基。波蘭作家基謝萊斯基曾評論「蕭邦將波蘭民謠元素提升至人文層面，而席馬諾夫斯基則是將波蘭推向整個歐洲。」受到東歐民謠的陶染，席馬諾夫斯基的音樂有充滿色彩的綺麗和聲，悠遊在黑白半音的複雜旋律線條，時而晦暗時而優美輕盈。

馬祖卡舞曲為波蘭的傳統舞曲，蕭邦在 1825 到 1849 年間，曾創作至少 59 首鋼琴曲名為馬祖卡舞曲，而席馬諾夫斯基是繼蕭邦後，第一位寫出多首具代表性的馬祖卡舞曲的作曲家，而發表於 1926 到 1931 年間的二十首馬祖卡舞曲，作品 50，則是作曲家自己最喜愛的作品之一。

猶如音樂實驗室，不僅和聲複雜，調性及速度的轉換更是無拘無束。馬祖卡舞曲為作曲家在波蘭的塔特拉山上居住時所創作，因此雖使用傳統馬祖卡舞曲的三拍，卻利用不固定的節拍及樂句，巧妙融合了二拍子的塔特拉舞曲元素。此次分別帶來寧靜的第三首中板，氣氛歡快的第四首，有力的和弦與輕盈的旋律形成對比，第五首亦是中板，在力度的張弛間感受更多的拉扯，第七首則是略帶活力地在圓滑奏及跳音間對話，如夢似夢。

K. SZYMANOWSKI: 20 Mazurkas, Op. 50, Nos. 3, 7, 5 & 4 (in order of performance)

Karol SZYMANOWSKI was an important Polish composer and pianist in the early 20th century, and is also recognized as the most influential Polish composer after CHOPIN, inspiring future generations of famous Polish composers such as Witold LUTOSLAWSKI and Krzysztof PENDERECKI. Polish writer Stefan KISIELEWSKI states that "CHOPIN raised the folk element to the level of humanity; the task that SZYMANOWSKI set himself was to raise the Polish to the European." Highly influenced by Eastern European folk music, SZYMANOWSKI's music is often characterized by lush and colorful harmonic language, a complex chromatic texture that weaves a

tapestry of sound that can be both dark and elegant.

Mazurka is a traditional Polish dance, and CHOPIN crafted at least 59 pieces in this style between 1825 and 1849. SZYMANOWSKI, following in CHOPIN's footsteps, continued the tradition and wrote many notable Mazurkas, including the 20 Mazurkas, Op. 50, published between 1926 and 1931, which the composer held most dear among his works.

Like a musical laboratory, 20 Mazurkas experiment with complex harmonies and unfettered tonality shifts, as well as changes in tempo. Composed during the composer's time living in the Tatra Mountains of Poland, these pieces draw on the traditional three-beat Mazurka dance form, but use dotted notes and notes spread across barlines to create more rhythmic liberty, and cleverly blend in elements of the duple Tatra dances. Each piece of the Op. 50 has its own distinct character. The third piece, Moderato, is tranquil, while the fourth piece has a cheerful atmosphere and powerful chords in contrast to its light melody. The fifth piece, also Moderato, creates a sense of tension through dynamic changes. The seventh piece, Poco vivace, with its combination of glissando and staccato, evokes a dreamlike feeling.

魏本：鋼琴變奏曲，作品 27

這首鋼琴變奏曲是魏本唯一出版的鋼琴獨奏曲，也是作曲家晚期的標誌性作品。魏本的音樂風格可分三期，從後浪漫主義音樂、無調式音樂，到晚期的十二音列音樂。魏本晚期的所有作品皆使用荀白克的十二音列，力求樂句上的完美對稱性，而這樣既工整又複雜的音樂結構，在作品 27 中一覽無遺。

1930 年代法西斯主義興起，魏本因為受到納粹的迫害而無法再指揮，卻也因此有更多時間創作，而作品 27 雖不長，僅五分多鐘，卻歷時一年才完成。第一樂章為中板（Sehr mäßig）的三段體，以左右手鏡向彈奏六音構成主題，第二樂章為極快板（Sehr schnell）的兩段體，僅有 22 小節，有難度頗高的大音程跳躍，第三樂章標記為寧靜流動著（Ruhig fließend），是一個自成一格的變奏曲，它是作曲家最早創作及完成的樂章。魏本曾表示第三樂章「只是組曲中的變奏曲樂章」，但為何之後又稱整套作品為「變奏曲」，也讓後世學者的眾說紛紜。

三個樂章充分展現了魏本嫻熟的十二音列創作的手法，樂句短促且節奏力度變換鮮明，其中第三樂章是三個樂章中最長，魏本投入了八個月心血，在寫了七種不同開頭後，從草稿中的 88 小節，剔除最後第七段及第八段，才最終定案為如今 66 小節的第三樂章。

A. WEBERN: Variations for Piano, Op. 27

Variations for Piano, Op. 27, is a piano solo piece written by Anton WEBERN, and it is the most emblematic work of his late style. WEBERN's music can be divided into three phases, beginning with post-romantic, progressing to atonal, and culminating in his late twelve-tone style. All of WEBERN's late compositions make use of Arnold SCHOENBERG's twelve-tone technique, striving for perfect symmetry in phrases, and this neat and intricate musical structure is readily apparent in the Op. 27.

With the rise of fascism in the 1930s, WEBERN was targeted by the Nazis and was unable to conduct publicly, and thus had more time to compose. The Variations for Piano, although brief at just over five minutes, took the composer a full year to complete. The first movement, *Sehr mäßig* (Very moderate), is in ternary form and features a theme composed of six notes played in retrograde, mirrored by the left and right hands. The second movement, *Sehr schnell* (Very fast), is in binary form and comprises only 22 bars, with challenging large interval jumps. The third movement, marked *Ruhig fließend* (Calmly flowing), is a variation in its own style and was the first movement created and completed by the composer. WEBERN once stated that the third movement "is just a variation movement of the suite," leading the later scholars to have different views on why the whole set of works is called "variations".

The three movements fully showcase WEBERN's mastery of twelve-tone composition, featuring short phrases and contrasting rhythm and dynamics. The third movement is the longest of the three. WEBERN dedicated eight months of effort just to it, writing seven different versions of the opening. The final seventh and eighth sections were ultimately removed, resulting in the current 66-bar third movement, shortened from its original 88-bar length.

貝多芬：降 A 大調第 31 號鋼琴奏鳴曲，作品 110

降 A 大調第 31 號鋼琴奏鳴曲，創作於 1821 年，為貝多芬生前最後寫的倒數第二首鋼琴奏鳴曲，與第 30 號及 32 號合為奏鳴曲集。儘管這時候作曲家病情惡化，但就如同貝多芬的許多其他作品，此曲傳遞出許多對生命希望的正向能量，並有了更內斂深邃的情緒表達。

全曲共有三個樂章，第一樂章為富表現力的如歌中板，像是祈禱般訴說內心，從溫暖安詳的開頭，到最後以 32 音符的琶音蕩漾整個樂章。第二樂章以諧謔曲開頭，速度為甚快板，像是帶著狂放不羈的醉意，結合了兩首德國民謠為動機，整個樂章透露著幽默與不拘的氣氛。

第三樂章從不太慢的慢板到不太快的快板，直搗內心豐富的情緒變化，由如泣如訴的兩段詠敘調

及兩段快板的賦格穿插而成。這個時期的貝多芬不再著重樂曲的形式與工整性，對於曲式的採用相對自由，並更加重樂曲構思及情緒展現，以強調音樂性的詠敘調表達對生命沈重的不堪負荷，貝多芬特別標注了「精疲力竭」（ermattet），在G大調和弦如鐘響般，豁然進入賦格，此段也被標注了「再度復甦」（wiederauflebend），一點點隨著流暢的速度注入力量，全曲在華麗的琶音中光明結束。這也是音樂史上第一個把以嚴謹著稱的賦格充分與音樂戲劇張力融合的樂章。

L. v. BEETHOVEN: Piano Sonata No.31 in A-flat Major, Op. 110

Piano Sonata No. 31 in A-flat Major, composed in 1821, is the penultimate piano sonata written by BEETHOVEN before his death. It is combined with No. 30 and No. 32 as a collection. Despite BEETHOVEN's deteriorating health, the piece conveys a strong sense of hope for life, similar to many of his other works, plus a restrained yet profound emotional expression.

The Piano Sonata consists of three movements. The first, Moderato cantabile molto espressivo, expresses a prayerful and serene sentiment, starting with a warm opening and featuring a 32-note arpeggio throughout. The second movement, marked Allegro molto, is a scherzo that exudes a wild and carefree feeling, incorporating elements of two German folk songs, creating a humorous and light-hearted atmosphere.

The third movement, marked Adagio ma non troppo (Slow, but not too much) and Allegro ma non troppo (Fast, but not too much), showcases a range of emotions and features two sorrowful arioso and two faster fugues. At this point in his writing, BEETHOVEN no longer focused on the formal structure of his music and instead emphasized musical ideas and expression. The movement opens with an arioso, which conveys the weight of life, marked "ermattet" (exhausted), followed by a bell-like G Major chord, leading into a fugue marked "wiederauflebend" (again reviving). The music gradually builds and ends in bright and grand arpeggios. This movement marks the first instance in music history where a fugue, known for its rigor, is fully integrated with musical drama.



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皮奧特·安德佐夫斯基 **Piotr ANDERSZEWSKI**

波蘭裔鋼琴家皮奧特·安德佐夫斯基被認為是當代最傑出的音樂家之一，1990年初出茅廬，以魏本的鋼琴變奏曲打入里茲國際鋼琴大賽的準決賽，卻因自覺彈奏不夠好而毅然退出，追求完美的精神也讓樂壇刮目相看。自此安德佐夫斯基便經常成為世界各大音樂廳及樂團的座上賓，曾與柏林愛樂、倫敦交響樂團及NHK交響樂團合作，更於維也納金色大廳、卡內基音樂廳舉辦獨奏會。他所錄製的專輯獲獎無數，2006年至2021年就以席馬諾夫斯基鋼琴獨奏、舒曼及巴赫作品相繼獲得留聲機獎、BBC音樂雜誌的年度唱片獎及回聲音樂獎的多重肯定。別具個人魅力的他也是著名製片人蒙桑容多部紀錄片的主角，捕捉了鋼琴家對音樂表演及他波蘭 - 匈牙利血統的反思。

Polish pianist Piotr ANDERSZEWSKI is considered one of the most outstanding contemporary musicians. At the beginning of his career in 1990, ANDERSZEWSKI entered the semi-finals of the Leeds International Piano Competition with Anton WEBERN's Variations for Piano, Op. 27, but withdrew because he felt that his playing was not good enough. The pursuit of perfection has impressed the music world. Since then he has been a frequent guest soloist at major concert halls and orchestras around the world. He has collaborated with the Berlin Philharmonic, the London Symphony Orchestra, and the NHK Symphony Orchestra, and has given solo recitals at venues like the Vienna Musikverein and Carnegie Hall. His records have won numerous awards. Between 2006 and 2021, he successively earned the Gramophone Classical Music Award, BBC Music Magazine's Recording of the Year Award, and the ECHO Klassik Award for piano solo of SZYMANOWSKI, SCHUMANN and BACH. With captivating charisma, ANDERSZEWSKI has also been the subject of several documentaries by renowned film producer Bruno MONSAINGEON, capturing the pianist's reflections on musical performance and his Polish-Hungarian heritage.



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