

國際藝術節

陳銳

Ray Chen Violin Recital

小提琴獨奏會



台灣之光

伊莉莎白國際大賽首獎

陳銳

Ray Chen Violin Recital

小提琴演奏會

鋼琴：Julien Quentin

2011

4/1

19:30

國家音樂廳

National Concert Hall
TAIPEI, TAIWAN

主辦：

新象·環境文創

協辦：

 SONY MUSIC

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曲目 | PROGRAM

小提琴／陳銳Ray Chen 鋼琴／Julien Quentin

塔替尼：G小調小提琴奏鳴曲「魔鬼的顫音」(克萊斯勒改編)

Giuseppe Tartini : Violin Sonata in G minor "Devil's Trill" (arr. Kreisler)

第一樂章／甚緩版 第二樂章／活力充沛的快板 第三樂章／極緩板-甚快板
I. Larghetto II. Allegro energico III. Grave - Allegro assai

法朗克：A大調小提琴奏鳴曲

César Franck : Sonata for Violin and Piano in A Major

第一樂章／中庸的小快板 第二樂章／快板 第三樂章／宣敘調：幻想曲 第四樂章／稍快的小快板
I. Allegretto ben moderato II. Allegro - Quasi lento - Tempo 1
III. Recitativo - Fantasia IV. Allegretto poco mosso

中場休息 INTERMISSION

巴哈：D小調夏康舞曲

Johann Sebastian Bach : Chaconne from Partita in D minor for solo violin, BWV 1004

韋尼奧夫斯基：薩爾塔爾舞曲(克萊斯勒改編)

Henri Wieniawski : Saltarelle (arr. Kreisler)

韋尼奧夫斯基：傳奇曲

Henri Wieniawski : Légende

韋尼奧夫斯基：小提琴主題變奏曲，作品第十五號

Henri Wieniawski : Variations for Violin on An Original Theme, op. 15



陳銳 | 小提琴

「陳銳的演出奪目耀人」—費城新聞報

22歲的小提琴家陳銳於2009年，在比利時伊莉莎白皇后國際小提琴大賽贏得首獎；奪冠後，廣受各界邀約，於全球最重要的音樂廳演出，合作過的樂團包括比利時皇家愛樂、比利時國立管弦樂團、盧森堡愛樂交響樂團等；此外，還獲得日本音樂協會出借史特拉底瓦里名琴「哈金斯」三年權利，以及專屬唱片合約。

2008-09年，陳銳獲得紐約國際青年音樂家大獎與阿胥森博士首獎，並以此贏得1721年史特拉底瓦里名琴「麥克米蘭」的使用權利；同一樂季，他首度登上華盛頓甘迺迪中心、紐約莫肯音樂廳、波士頓伊莎貝拉喜納藝術博物館等，此外，亦在紐約州的華盛頓港圖書館、西費城音樂委員會，以及紐約音樂之友系列舉行獨奏會。2009年，陳銳於亞斯本藝術節與麥格杜飛合作演出巴哈「雙小提琴協奏曲」，同年亦受邀前往葡萄牙辛特拉音樂舞蹈藝術節演出。

2008年，陳銳於曼紐因國際小提琴大賽贏得首獎，評審之一的知名小提琴家暨指揮家凡格羅夫十分讚賞，力邀陳銳與聖彼得堡馬林斯基劇院管弦樂團合作演出多場協奏曲音樂會，並在國際羅斯托波維奇音樂節中，與亞塞拜然巴庫國立交響管絃樂團合作演出；2010年在奧斯陸舉行的曼紐因國際小提琴大賽開幕音樂會上，陳銳與挪威室內管絃樂團合作演出。其他的得獎紀錄還包括2005年澳洲國家康德爾小提琴大賽首獎和2002年澳洲國家青年協奏曲大賽首獎等。

陳銳於1989年出生於台灣，隨後移居澳洲，4歲開始學習鈴木教學法。8歲時與昆士蘭愛樂管絃樂團合作，首次正式協奏曲演出，隔年受邀在日本長野冬季奧運會開幕式上表演。2005年進入美國寇帝斯音樂學院，師事小提琴大師亞倫羅桑，另外也曾在受教於大衛·紀朗尼、史密爾·阿胥肯納吉、喬瑟夫·席維斯坦等，並在2005年於波昂貝多芬音樂節隨安提耶·魏特哈絲學習。

RAY CHEN | Violin

"Ray Chen's playing was luminous." -The Bulletin, Philadelphia

22-year-old violinist Ray Chen won the Grand Prize of the 2009 Queen Elisabeth International Violin Competition in Brussels, Belgium, bringing him prestigious concert engagements, a recording, and a three-year loan of the "Huggins" Stradivarius from the Nippon Music Foundation. He performed as soloist with the Royal Flemish Philharmonic, the Orchestre National de Belgique, and the Orchestre Philharmonique de Luxembourg under Emmanuel Krivine, and gave recitals throughout Belgium.

As a Winner of the 2008-09 Young Concert Artists International Auditions in New York, Mr. Chen was awarded the Dr. Ronald A. Asherson First Prize and the loan of a 1721 Stradivarius known as "The Macmillan." He makes his Washington debut at the Kennedy Center and his New York debut at Merkin Concert Hall under the auspices of Young Concert Artists, a debut at the Isabella Stewart Gardner Museum in Boston, and recitals at the Port Washington Library (NY), for the West Philadelphia Music Committee, and the Friends of Music Concert Series (NY). At the 2009 Aspen Music Festival, Mr. Chen performed Bach's Double Violin Concerto with Robert McDuffie, and also played at the 2009 Sintra Festival of Music and Dance in Portugal.

In 2008, as First Prize Winner of the Yehudi Menuhin Violin Competition, Mr. Chen came to the attention of the violinist and conductor Maxim Vengerov, who had served on the Competition Jury. Maestro Vengerov engaged him for concerto performances with the Mariinsky Theatre Orchestra in St. Petersburg and at the International Rostropovich Festival with the State Symphony Orchestra of Baku, Azerbaijan. Mr. Chen also performed on the opening concert of the Menuhin Competition in April 2010 in Oslo with the Norwegian Chamber Orchestra. Mr. Chen's other awards include First Prizes in the National Kendall Violin Competition in Australia (2005) and the Australian National Youth Concerto Competition (2002).

Born in 1989 in Taiwan and moving to Australia soon after, Ray Chen began Suzuki violin studies at the age of four. He made his solo orchestral debut with the Queensland Philharmonic Orchestra when he was eight, and the following year was invited to perform at the opening celebration concert for the Winter Olympics in Nagano, Japan. In 2005, he was accepted to the Curtis Institute of Music, where he works with Aaron Rosand. He has also studied with David Cerone, Shmuel Ashkenasi (YCA alumnus), and Joseph Silverstein, as well as with Antje Weithaas at the 2005 Beethoven Festival in Bonn.



朱利安·昆汀 | 鋼琴

法國鋼琴家朱利安·昆汀以清澈的琴音、無瑕的技巧與深厚的音樂素養，活躍於獨奏家與室內樂舞台，他曾登上巴黎科爾托音樂廳、日內瓦音樂學院音樂廳、紐約Bargemusic 音樂季等，合作過的樂團包括波蘭弗羅茨瓦夫愛樂、西班牙科爾多瓦愛樂、印第安那大學管弦樂團等，指揮包括Tommaso Placidi、Eduardo Alonso-Crespo、Paul Biss與Jens Troester等。

朱利安·昆汀經常受邀於各大音樂節演出，歐洲部分包括瑞士的韋爾比亞、洛桑、格施塔德、蒙投、策馬特、布朗斯威克、史威茲根；德國的路德維希堡、梅克倫堡—前波莫瑞、波昂貝多芬藝術節等；法國的蒙彼利埃廣播、聖但尼、哈洛格特等。在北美洲，曾參與加州的聖荷拉與文圖拉、紐約香德莉、維吉尼亞藝術節，以及每年夏季於紐約市舉行的莫札特音樂節。

他的演出足跡囊括歐洲、美國、澳洲、日本、中東等地，曾登上倫敦威格摩爾音樂廳、巴黎羅浮宮、德國巴登巴登節慶音樂廳、萊比錫布商大廈、維也納音樂之家、紐約林肯中心的卡內基、費雪廳與愛麗絲杜莉廳等。

朱利安·昆汀曾與英國單簧管音樂家朱利安·布里斯合作灌錄專輯。

除了鋼琴演出，朱利安·昆汀亦以大鍵琴家的身分，在瑞士韋爾比亞藝術節，與韓國小提琴家張莎拉、德國男中音夸斯托夫，以及卡瓦科斯指揮的室內樂團合作演出；在2010-11年樂季，他的獨奏與合奏演出包括在法國、德國、義大利、荷蘭、瑞士、台灣與美國等地的音樂會。

出生於巴黎，朱利安·昆汀曾進入日內瓦音樂學院，師事Alexis Golovine；2002年，於美國印第安那大學獲得藝術家文憑，師事Emile Naoumoff，在該校擔任一年的助理教授，並獲得Presser獎章；2003年他在茱莉亞音樂學院獲得碩士文憑，師事György Sándor；曾接受過其他大師的指導，包括Paul Badura-Skoda、Nikita Magaloff、György Sebök與Earl Wild。

目前朱利安·昆汀定居於柏林。他曾與視覺藝術家Emanuela Lucaci、Kevork Mourad 與Norman Perryman等合作，致力於結合各種不同的藝術形式；另外也曾與許多音樂家合作，探索不同音樂型態的可能，包括作曲家Justin Messina、鋼琴家Francesco Tristano與Rami Khalifé、音樂製作人Martin Wheeler等，涵蓋的音樂從即興到電子音樂。

2010/11 season

Julien Quentin | Piano

French pianist Julien Quentin has established himself as a versatile and sensitive musician, exhibiting great maturity and poise. His remarkable depth of musicianship and distinct clarity of sound coupled with flawless technique, make him an artist in demand as both soloist and chamber musician.

He has made successful recital debuts in Paris (Salle Cortot), Geneva Conservatoire Hall and Bargemusic in New York. He has appeared as soloist with the Wroclaw Philharmonic, Córdoba Philharmonic Orchestra and the Indiana University Concert Orchestra under such conductors as Tommaso Placidi, Eduardo Alonso-Crespo, Paul Biss and Jens Troester.

Regularly invited to numerous international Festivals, Quentin's appearances in Europe include Verbier, Lucerne, Gstaad, Montreux, Zermatt, Braunschweig, Schwetzingen, Ludwigsburg, Mecklenburg-Vorpommern, Beethovenfest Bonn, Radio France Montpellier, Saint Denis and Harrogate.

A regular performer in North America, he has appeared at the La Jolla, Ventura, Shandeele, Virginia Arts and Mostly Mozart Festivals in the United States. He has broadcast in Canada, United States, Japan and in countries across Europe.

Julien Quentin is a keen chamber musician and has collaborated with artists such as Emanuel Ax, Nicola Benedetti, Measha Brueggergosman, Corey Cerovsek, Michael Collins, Sol Gabetta, David Garrett, Nelson Goerner, Ilya Gringolts, Marie-Elisabeth Hecker, Angelika Kirchschrager, Johannes Moser, Lawrence Power, Dmitry Sitkovetsky, Sayaka Shoji, Kirill Troussov, Tatjana Vassiljeva and Alisa Weilerstein.

Touring internationally in America, Australia, Japan, the Middle East and throughout Europe, he has appeared at the Wigmore Hall in London, the Louvre in Paris, the Baden-Baden Festspielhaus, the Gewandhaus in Leipzig, the Konzerthaus in Vienna, in Avery Fisher, Alice Tully and Carnegie Halls in New York. With Julian Bliss, he recorded his Debut recital of music for clarinet and piano for EMI Classics.

He also performed on the harpsichord, appearing in concert with Sarah Chang and the Verbier Festival, Chamber Orchestra, as well as with Thomas Quasthoff and under the baton of Leonidas Kavakos. During the 2010/11 season, solo and chamber music engagements will bring him to France, Germany, Italy, The Netherlands, Switzerland, Taiwan and through the United States.

Born in Paris, Julien Quentin started his studies at the Geneva Conservatory with Alexis Golovine. In 2002, he completed his Artist Diploma under the tutelage of Emile Naoumoff at Indiana University, where he held a one-year teaching position as Assistant Instructor and was a recipient of the Presser Award. In 2003, he received his Graduate Diploma from the Juilliard School, where he studied with György Sándor. He has also worked with Paul Badura-Skoda, Nikita Magaloff, György Sebök, and Earl Wild.

Julien Quentin now lives in Berlin. With visual artists Emanuela Lucaci, Kevork Mourad or Norman Perryman, he explores new artistic visions bringing various art forms together. He also pursues his interest in other genres of music through his collaboration with composer Justin Messina, pianists Francesco Tristano and Rami Khalifé, or producer Martin Wheeler in projects ranging from improvisation to producing electronic music.

2010/11 season

曲解

塔替尼：

G小調小提琴奏鳴曲「魔鬼的顫音」

塔替尼的G小調奏鳴曲「魔鬼的顫音」寫於1732年，但是直到作曲家過世後才出版。這個樂曲流傳著一個作曲家與魔鬼相遇的傳說，在1771年英國音樂學者Charles Burney旅行法國與義大利的日記中提到：

1713年的一個夜晚，塔替尼夢見他與魔鬼作了一個約定，魔鬼願意擔任塔替尼的僕人，為他實現任何願望。塔替尼看見魔鬼接過小提琴，拉奏出從未聽過的、極為精妙又不尋常的樂曲，是塔替尼過去從未聽聞過的音符。作曲家在睡夢中驚醒，馬上提筆希望可以寫下剛剛聽到的樂音，但卻徒勞無功。幾年後，塔替尼將一首自認為最好的作品定名為《魔鬼奏鳴曲》，但是仍遠遠不及他在夢中所聽到的魔鬼的演奏。

其他類似的記載，也出現在塔替尼的天文學家好友拉朗德的日記中，這個故事在十八世紀末的法國沙龍圈已經廣為流傳，人們對於技巧絢爛的小提琴家與魔鬼交換靈魂的故事，在1828年帕格尼尼在維也納轟動性的演出後，更加強化了故事的傳奇性。

魔鬼的顫音以莊嚴的序奏開始，緊接以準確的速度進入詼諧曲樂章，再轉入具有冥想風格的極緩板，最後進入令人目眩神迷的最終快板樂章，由小提琴演奏出著名的顫音，在低聲部塔替尼更安排了對比性的旋律，但是這部作品不僅僅是展示小提琴家高超的演奏技巧，作曲家亦運用各式的作曲手法，緊緊抓住聆聽者的情緒，讓觀眾相信，小提琴家真的出賣了自己的靈魂，才能獲得充滿非凡魔力的演出。



Giuseppe Tartini :

Violin Sonata in G minor “Devil’s Trill”

“He dreamed one night, in 1713, that he had made a compact with the Devil, who promised to be at his service on all occasions; and during this vision everything succeeded according to his mind; his wishes were prevented, and his desires always surpassed by the assistance of his new servant. In short, he imagined that he presented the Devil his violin, in order to discover what kind of a musician he was; when, to his great astonishment, he heard him play a solo so singularly beautiful, which he executed with such superior taste and precision, that it surpassed all the music which he had ever heard or conceived in his life. So great was his surprise, and so exquisite his delight upon this occasion, and instantly seized his fiddle, in hopes of expressing what he had just heard, but in vain: he, however, then composed a piece, which is perhaps, the best of all his works, he called it the Devil’s Sonata, but it was so inferior to what his sleep had produced, that he declared he would have broken his instrument, and abandoned music forever, if he could have subsisted by any other means.”

This account of Giuseppe Tartini and his notorious violin sonata is taken from Charles Burney’s 1771 travel diary in which he describes his visit to France and Italy, but it was already circulating before this, and there seems little doubt that Tartini himself did what he could to ensure that it was more widely known, for his fantastical tale is also found in the travel diaries of Jean-Jacques de Lalande, which were published in 1769 and are known to have been widely read in the France salons of the period. Much later it recurs in the posthumously published *Nightmare Tales* (1892) of the Russian writer on the occult, Helena Petrovna Blavatsky. Long before 1828, when rumours about the “devil’s violinist”-Nicolò Paganini-and his Mephistophelean playing began to circulate in the run-up to his appearances in Vienna, virtuoso violinists and their music were already being associated with the devil. (That similar claims were never made about the superb musicianship and bravura violin sonatas and concertos of a composer like the “Red Priest” Antonio Vivaldi is no doubt due to the fact that such tales of demonic intrigue were taboo in the case of a man of the cloth.) Whether or not the story is true or merely *ben trovato*, the link between virtuoso violin playing and the devil and his diabolical arts was now firmly established and was never be broken.

But Tartini’s Violin Sonata owed its success not just to its composer’s keen eye for business but also to his above-average musical qualities. There was presumably little that was diabolical about the prolific Tartini, who was born near Trieste in 1692 and who studied in Padua and Assisi from 1709, working as an orchestral musician in Assisi and Ancona before being appointed *primo violin e capo di concerto* at the Basilica di Sant’ Antonio in Padua in 1721. In the course of his life he published numerous essays on the theory of music, one of which may well have served as the basis of Leopold Mozart’s violin tutor. When Tartini died in 1770, he left to the world not only a number of sacred works but also 135 violin concertos and as many violin sonatas as well as various other works with or without violin. The three-movement sonata known as “The Devil’s Trill” is one of the Tartini’s best-known works. So great are its technical challenges that it has repeatedly been claimed that Tartini must have had six fingers on his left hand in order to be able to play it-another sign of diabolical possession.

法朗克：

A大調小提琴奏鳴曲

比利時出生的法國作曲家法朗克，是十九世紀下半葉法國浪漫主義的代表性人物之一。他以管風琴即興演奏聞名，甚至被李斯特讚譽為巴哈再世。

法朗克一生只寫下這首A大調小提琴奏鳴曲，當時他已經64歲，樂曲獻給同樣來自於比利時的小提琴巨匠易沙意（Eugène Ysaÿe），作為他的結婚禮物，並由他與妻子於1886年9月26日在布魯塞爾首演，成為法國小提琴奏鳴曲的經典代表作。

第一樂章「中庸的小快板」，在鋼琴安靜的序奏後，小提琴奏出第一主題，在充滿神秘色彩下，以主旋律的音型做變化，流露出更深沉濃厚的情感，然後鋼琴逐漸引導出較為強烈的第二主題，省略了發展部的第一樂章，在小提琴與鋼琴完美的調和下，以非常單純的搭配，娓娓的道盡這充滿神秘色彩和印象派風格的樂章。

第二樂章「快板」，是全曲中最富熱情、活力的樂章，鋼琴序奏後，以明快的節奏提示第一主題，小提琴接續和鋼琴以同聲齊奏方式加以反覆，之後在輕快的經過句引導下，小提琴娓娓唱出優美的第二主題。展開部在鋼琴沈重的和絃後，小提琴靜靜加以應答，之後進入兩個主題華麗的對位樂段。再現部在兩個樂器齊奏下，回歸到第一主題，以熱情澎湃的高昂情緒結束樂章。

第三樂章「宣敘調：幻想曲」的型式為法朗克所獨創，其風格亦迥然異於前二個樂章，以沈重的鋼琴和絃作為導引，小提琴於其後以活潑生動的風格吟唱、回應，結尾則令人感受到沈重而若有所思的落寞無奈。

第四樂章「稍快的小快板」為自由的輪旋曲式，曲風燦爛富有張力，鋼琴奏出如歌似的主題旋律，小提琴在隨後模仿復誦，在古典理性的架構下，充滿熱情浪漫的樂思與悠美動聽的旋律。隨著整體力度的轉強，以充沛的活力邁向樂曲的尾奏，最後結束在小提琴的顫音中。





César Franck :

Sonata for Violin and Piano in A Major

César Franck was a pianist and organist by training and was probably not able to play the violin at all. He was born in Liège in Belgium in 1822 and demonstrated such early talent that his father sought to exploit it by parading him as a child prodigy, but to little effect. After prematurely ending his studies at the Paris Conservatoire, he held posts as organist at various churches in the city from 1846 onwards, before becoming organist at Ste Clotilde in 1858, a post he was to occupy until his death in 1890. In 1872 he additionally became professor of the organ at the Paris Conservatoire. Even during his lifetime he was acknowledged as one of the leading organists and teachers of the second half of the 19th century, but it was only later that his pioneering significance as a composer was recognized. His early works, conversely, were largely ignored, and it was only when, towards the end of his life, he successfully struck out in a new direction, both formally and harmonically, that he was able to bring important new ideas to French music. Franck was a master of both interpretation and composition.

An essential part of the repertory of every violinist, his only violin sonata was likewise written towards the end of his life in the summer of 1886, when he was almost sixty-four—he died four years later in 1890. It was to become not only Franck's most frequently performed work but also one of the most frequently played of all violin sonatas, making it all the more regrettable that Franck never wrote a concerto and composed very little chamber music. The work's ability to scale new technical and musical heights is due to the composer's collaboration with one of the leading violinists of his day and, indeed, it was written as a wedding gift for him: the young Belgian violinist and composer Eugène Ysaÿe, who even at the age of only twenty-eight already enjoyed a legendary reputation. Ysaÿe had been taught and encouraged by Henri Vieuxtemps. In 1873 he had also studied with Wieniawski in Brussels and six years later was introduced by Joseph Joachim to the musical scene in Germany. He later added to his reputation as a teacher and composer of idiomatic violin music. He played the Franck Violin Sonata for the first time in Brussels in 1886 and went on to introduce it to audiences all over the world in the course of his many recital tours. The Violin Sonata is typical of Franck's mature and mellow compositional style. It is laid out along original but well-structured, cyclical lines and includes many contrasting themes that cover a wide range of emotion from intellectual rigour to playful imagination and from deep contemplation to ebullient high spirits. Both instruments, moreover, are treated as equals, the weight of the musical argument equally balanced between the two of them. The muted opening is a thing of delicacy, poetry and mystery and seems almost like an introduction to the tempestuous Allegro of the second movement, which erupts with wild impetuosity and from this point of view can be regarded as the main movement proper. The third and fourth movements likewise seem to go together: the third creates the impression of an improvised and impassioned recitative followed by a large-scale rhapsodic aria, while the finale is cheerfully song-like. In terms of its atmosphere and thematic writing—its melody, based on an octave canon, seems almost over-simplistic—this final movement looks back to the main movement and, expressively intensified, brings this magisterial work to a fitting conclusion.

巴哈：


D小調夏康舞曲

巴哈的無伴奏小提琴組曲，與他所寫的無伴奏大提琴組曲、帕格尼尼的24首小提琴隨想曲，都被認為是無伴奏弦樂曲中最偉大的曲目。巴哈無伴奏小提琴組曲除了代表複音音樂在器樂獨奏發展上的極盛頂峰外，也大大地開拓了小提琴的演奏技巧，超越之前威斯索夫、拜伯、皮森得爾等名家所寫的無伴奏小提琴樂曲，而巴哈超越時代的曠世鉅作，可能由當時在德勒斯登的小提琴大師皮森得爾或沃爾米爾，甚至可能是柯登的宮廷樂長史比斯擔任首演，即使如此，這部作品所要求的高超演出技巧，像是寫給數百年後的小提琴大師。

巴哈的組曲由Sonata與Partita搭配組成，Sonata與先前的教會奏鳴曲一樣，由慢—快—慢—快的四個樂章組成，其中有一個樂章是賦格；而Partita通常較為龐大具有較強的變奏精神，雖然通常由巴洛克流行的舞曲組成，但沒有固定的曲式，例如D大調第二號無伴奏小提琴組曲的Partita，由阿拉曼德（Allemanda）、庫朗（Corrente）、撒拉班德（Sarabanda）、吉格（Giga）、夏康（Ciaccona）五個舞曲組成，其中夏康舞曲的規模宏大，經常被當作獨立的樂曲演出。

這首夏康舞曲由開始的四小節旋律作為主題，在整首樂曲中發展出了64個變奏，調性由D小調開始，中間兩個樂段轉入D大調，最後又回到D小調結束；對演奏者而言，在龐大的複音音樂結構下，這首樂曲包含了巴哈當年的所有小提琴演出技巧，長達15分鐘的演奏，超過了其他四首舞曲的長度總合，因此也被認為是小提琴無伴奏樂曲中，最複雜且最具挑戰性的樂章。





Johann Sebastian Bach :

Chaconne from Partita in D minor for solo violin, BWV 1004

Johann Sebastian Bach provided an overview of the art of solo violin playing in the early 18th century with his Three Partitas BWV 1001-6 for unaccompanied violin, which he probably wrote between 1717 and 1720. As Kapellmeister in Cöthen, he was keen to explore and exploit the technical and musical limits not only of individual instruments but also of the instrumental ensemble. This aim is additionally attested by works such as The Well-Tempered Clavier and the Brandenburg Concertos that likewise date from this period in Bach's life and that are rightly regarded as some of the high points of his instrumental output. Even before 1700 there had been solo works for unaccompanied violin within the German-speaking world, and it is possible that Bach hit on the idea of writing his Sonatas and Partitas as a result of his friendship with Johann Georg Pisendel, who, a student of Vivaldi, performed in the Dresden Court Orchestra from 1712, initially as a rank-and-file violinist, later as its leader. He, too, wrote a sonata for unaccompanied violin. But there are, of course, no obvious demonstrable models for these works by Bach, works whose importance as the touchstone of a violinist's mastery was already recognized and understood even during their composer's lifetime.

Bach learnt to play the violin at an early date. By all accounts he played it exceptionally well and by his own admission he enjoyed doing so. And yet no one would dread of labeling him the "devil's violinist". In writing these works he availed himself of the two most important types of chamber music at this period: the Italian sonata da chiesa and the French suite, the latter a series of stylized dance movements that inspired him to undertake some of his boldest experiments. This is clear from all three Partitas, each of which represents its own distinct variant of the idea of a suite. In the second of them, Bach begins by presenting his listener with the four key movements of a conventional suite but follows these up with a Chaconne that is not only the longest of the work's five movements but also surpasses them in terms of its transcendent virtuosity. On the basis of the simple harmonic pattern of a four-bar ostinato, Bach creates whole worlds of melodic figurations and inventive harmonies. The sublime theme is repeatedly varied, its mood shifting from grief-laden melancholy to an exhilarated, light-footed delight in life and, finally, to the solemn strains of a chorale. From the performer's point of view, the piece demands supreme virtuosity. The result is little short of a miracle, and one that Bach himself was rarely, if ever, able to surpass in the whole of the rest of his output.

韋尼奧夫斯基：

薩爾塔爾舞曲、傳奇曲與小提琴主題變奏曲

韋尼奧夫斯基與帕格尼尼，都被認為是十九世紀浪漫時期小提琴大師兼作曲家的代表性人物。1835年韋尼奧夫斯基出生於波蘭，從小被視為不可多得的音樂神童，5歲開始學習小提琴，1843年就已年僅8歲的紀錄，獲准進入巴黎音樂學院，3年後以第一名畢業，隨後展開獨奏生涯，他與擔任鋼琴家的弟弟約瑟夫合作演出，在巴黎與聖彼得堡的音樂會都獲得極大的成功。其他巡迴歐洲各地的演出，也經常與比利時小提琴大師韋奧當搭檔，從1851年至1853年期間，他在俄國就舉行了200場的演出。1860年至1872年，韋尼奧夫斯基定居於聖彼得堡，除了頻繁的小提琴演出外，也開始指導學生，並擔任指揮工作。1872年至1874年，前往美國巡迴演出，1875年接受比利時布魯塞爾音樂學院的邀請，接替韋奧當的教職，教導出易薩伊等名家。然而他的健康卻每下愈沉，甚至在演出中不支倒地，1880年在烏克蘭奧德薩完成音樂會後的幾周，就過世於莫斯科，年僅45歲。

除了是小提琴演奏巨匠，韋尼奧夫斯基也是作曲家。據聞他的作曲生涯受到同為波蘭音樂家的蕭邦的啟蒙，兩人於巴黎的文藝沙龍相遇，當時的波蘭都是處於外國統治的時期，因此在他們的創作中都帶有濃厚的祖國情懷。在1847年出版第一首作品後，1853年又出版D大調華麗波蘭舞曲與第一號小提琴協奏曲，被視為其作曲生涯早期的重要代表作。1854年寫下作品第15號的小提琴主題變奏曲，展現他在小提琴上高超的各種演出技巧；寫於1859年的G小調傳奇曲，這首傳奇曲充滿浪漫與抒情情懷，帶有強烈的俄國風格，為獻給作曲家女友Isabella Hampton的作品，由於這部作品，韋尼奧夫斯基終於贏得女友家人的同意，兩人於次年步入禮堂完成婚禮。薩爾塔爾舞曲源自於十三世紀的義大利拿坡里地區，以快速的三拍節奏展現舞者活潑、愉悅的情緒，因為在舞步中有一個獨特的跳躍動作，因此轉化義大利文的動詞「跳躍」(saltare)來稱呼這種舞曲風格。韋尼奧夫斯基的這首薩爾塔爾舞曲，源自於他所寫的八首即興練習曲，由一把小提琴主奏，另一把小提琴擔任伴奏演出，雖然他的即興練習曲已為世人所遺忘，但是由小提琴大師克萊斯勒改編的小提琴與鋼琴版本，卻廣為流傳。





Henri Wieniawski :

Saltarelle, Légende and Variations for Violin on An Original Theme

The Polish violinist and composer Henryk Wieniawski was born in Lublin in 1835 and enjoyed a career that was the stuff of legend but ultimately overshadowed by tragedy. A child prodigy, he was five when he started to play the violin, latter attending the Warsaw Conservatory and, after a sensational audition in Paris, entering the city's famous Conservatoire at the age of only eight. He completed his studies there with a premier prix and in 1848 set off to tour the world, often in the company of the Belgian violinist Henri Vieuxtemps, one of the most famous violinists of the century. (Both men later taught Eugène Ysaÿe, who was their most famous pupil.) Between 1860 and 1872 Wieniawski was in St. Petersburg, where he was active as a violinist, teacher and conductor and left his mark on the development of the Russian school of violin playing. (His bowing technique, for example, made it possible for him to perform the so-called "devil's staccato" with greater ease and effectiveness.) Between 1872 and 1874 he toured the United States of America and in 1875 accepted an invitation of replace Vieuxtemps as professor of the violin at the Brussels Conservatory , but without giving up his international tours. His health, however, was not equal to these strains, and there were frequent occasions when he had to interrupt and even abandon his concerts. Only weeks after his final appearance in Odessa he died in Moscow from a heart attack. He was not yet forty-five.

Wieniawski started to write music after meeting Chopin at his mother's salon in Paris, which was frequented by the elite of Polish émigré society. He published his first piece in 1847 and continued to write for the violin throughout the remainder of his life, a slim but interesting oeuvre that includes three extremely complex concertos and pleasing salon pieces for violin and piano in a style popular in his own day. His Variations on a Original Theme op. 15 of 1854 explores the whole gamut of his virtuoso mastery, while his heartfelt Légende op. 17 of 1859 is a musical declaration of the composer's love for Isabella Hampton, whom he met in London that same year and whom he married in 1860. The marriage was initially opposed by her family, but his composition - now one of his most popular pieces-helped to win them over.

A saltarelle was originally an Italian dance that involved jumping, and Kreisler adopted that title for his arrangement of this brilliant music, which is full of an energy that dances along triple rhythms. The Saltarelle was originally one of Wieniawski's eight Études-caprices, written for violin with the accompaniment of a second violin. That version has been forgotten, but this music lives on in an arrangement for violin and piano by Fritz Kreisler.



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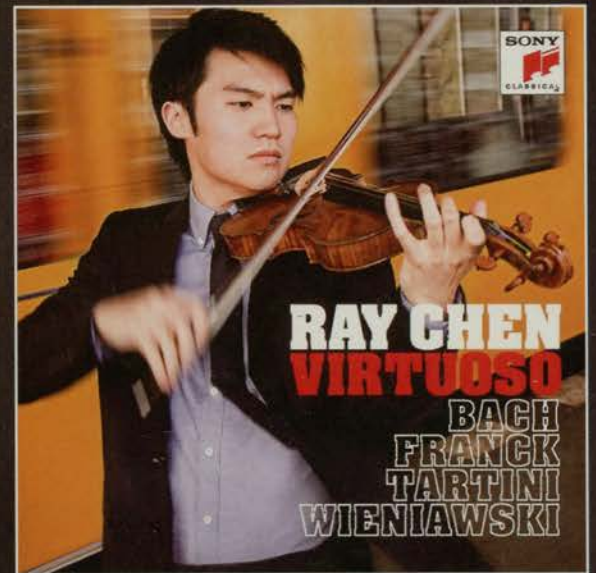
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