

法國鋼琴學派在二十世紀的轉變

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摘 要

原本孤立於李斯特學派(Liszt School)與雷雪替茲基學派(Leschetizky School)之外的法國鋼琴學派，自 1920 年代起突然以驚人的速度開始改變，成為音樂史上的罕見特例。本文介紹傳統法國鋼琴演奏主流「似珍珠的」彈法並討論其得失，並分析其在二十世紀被淘汰的原因，以及二十世紀後半法國鋼琴家追求新彈法與新技巧的嘗試。

關鍵字：法國鋼琴學派、鋼琴學派、似珍珠的、鋼琴技巧、鋼琴演奏歷史、鋼琴比賽、巴黎高等音樂院

The Transformation of the French Piano School in the 20th Century

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Abstract

The French Piano School is an interesting subject that opens up space for research when it is posited in the realm of piano performance schools. Originally alienated outside of the Liszt School and the Leschetizky School, it had complacently descended from its conventional performance style, and evolved in its own unique manner for hundreds of years. Then all of sudden, in the 1920s, it started to transform itself in an amazingly fast pace. In this essay, the author introduces the concept of “Jeu Perlé”----the mainstream of the traditional French piano performance, discusses its pros and cons, analyzes the reasons why this traditional method disappeared as well as how the French pianists find the new ways of performing the instrument.

Key words: French Piano School, French Pianism, Piano School, jeu perlé; pearl-like, piano technique, the history of piano performing, piano competition, Conservatoire National Supérieur de Musique de Paris (CNSM)

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