

樂曲介紹

《青少年管弦樂隊指南》選段

布列頓 (1913-1976)

明年(二〇一三年)是布列頓的百歲冥壽。他進入皇家音樂學院攻讀前，曾經隨布瑞基學習作曲，入讀學院後，老師是另一位作曲家艾爾蘭。布列頓畢業後不久即已聲譽鵲起，成為英國最有代表性的本土作曲家之一。他與男高音庇雅斯的合作，並在諾克福郡推行的音樂活動(尤其是雅特堡音樂節)，至今仍是兩人創作力的不朽明證。

《青少年管弦樂隊指南》的副題是「浦賽爾主題變奏與賦格」，撰寫於一九四六年。當時布列頓接受委約，替一套解釋管弦樂團各種樂器的教育電影創作樂曲，他就從浦賽爾替一齣話劇《亞卜杜拉薩》寫的劇樂(一六九五年作品)抽出一段「迴旋曲」，來作為自己這套作品的主題。音樂一開始，是樂隊齊奏出主題，跟著由每一樂組介紹主題的變奏版本，然後是每件樂器輪流出場，奏出的變奏版本是特別設計來表現該件樂器的特色。到最後，每種樂器逐一加入，合成一首非常動人的賦格曲。

化石(選自《動物狂歡節》)

聖桑 (1835-1921)

聖桑生於法國一個農民家庭，家境頗豐。他自少已流露出音樂天賦，終於考入巴黎音樂學院，專攻風琴和作曲，後成為技藝高超的風琴師和鋼琴家，他精力充沛，同時也創作了多種多類的音樂。

《動物狂歡節》是聖桑於一八八六年二月寫成，本來只打算是寫來送給學生的幽默玩意，於一八八六年春天在私人音樂會演出過兩次，但他後來決定把這套作品擱置，不許再拿來演奏，只在遺囑上允許可以在他身故後公演。雖然如此，他容許抽出〈天鵝〉於一八八七年出版，自此不少人用這曲寫了很多編排。至於全套《動物狂歡節》，是要到一九二二年才出版。這套樂曲是供兩具鋼琴、兩組小提琴，以及中提琴、大提琴、低音大提琴、長笛、單簧管、口琴與木琴演出。〈化石〉是第十二個樂章，速度標示為「可笑的快板」，木琴聲明顯突出，描述骨頭在嘎嘎作響。聖桑又把一些他認為已被人用得陳腐不耐的旋律也插入樂曲中，例如《我有些上等煙絲》、《媽媽你聽我說》等，又引用夏布里耶和羅西尼的樂曲，全部寫成快速輕鬆的諧謔曲。

雙小提琴協奏曲，第一樂章(改編給雙馬林巴琴)

巴赫 (1685-1750)

巴赫的合唱曲和風琴曲是如此震古鑠今，以至後人很容易就忽略了他其實也是個技藝精湛的小提琴手。雖然他大部分器樂曲是寫於一七一七年後，即他搬到柯坦居住的年間，不過一般人都同意，這套《D小調雙小提琴協奏曲》是在一七三〇至三一年寫於萊比錫。巴赫後來把它改編成《C小調雙古鍵琴協奏曲》。

第一樂章標示為「活板」，管弦樂首先奏出齊奏樂段，第二獨奏手入場，奏出齊奏樂段的上行主題。四個小節後，第一獨奏手以典型巴赫的手法模仿這個起頭。在這第一插句，兩位獨奏手在樂隊的和弦襯托下，處於顯著地位。跟著，齊奏樂段重複奏起，獨奏手再以複雜的插句來作對比，樂隊則以輕巧的和弦襯托。這樣，獨奏手插句與樂隊齊奏樂段作如此交錯演奏，樂章的結構顯得豐富多變，直至最後，樂隊再次在主調奏出齊奏樂段，以結尾的樂句結束這個樂章。

《第六交響曲》第四樂章選段

貝多芬 (1770-1827)

貝多芬自一八〇六年已開始構思一套「田園交響曲」，但要兩年後，才把作品寫成，於一八〇八年十二月二十二日在維也納首次上演。當日同場演出《第五交響曲》，但由於印刷出錯，所有樂曲的編號都搞亂了，《田園》竟給編配了第五號，亦因此這曲由德國萊比錫Breitkopf印製的樂譜，要等到一八〇九年夏天才能出版。

第四樂章標示為「雷雨、暴雨」，一開始就由大提琴與低音樂器奏出一帶點不祥意味的隆隆聲，接著是第二小提琴組的跳弓樂句，仿似雨點漸瀝而下。樂聲漸漸響亮，突然，雷聲爆發，高音樂組的最高音，與低音樂組的隆隆聲並起，形成強烈對比。雷聲初響後，木管樂器各自奏出和弦，參差不齊的樂句令人想起一下一下的閃電。這時音樂的氣勢更強，直至暴雨的怒氣終於盡情發洩完畢。

雷聲與閃電波爾卡舞曲

史特勞斯 (1825-1899)

史特勞斯是老約翰·史特勞斯（一八〇四至一八四九）的兒子，據說在六歲時已創作出第一首圓舞曲，但他的父親不贊成他從事音樂，所以他最初是在銀行工作，但仍去學小提琴，繼而學習樂理和作曲。成立自己的樂隊後不久，就成了父親的勁敵。老約翰於一八四九年去世，史特勞斯成功合併兩隊樂隊，由他領導。一八六三年，他獲委任為皇室的「宮廷舞會音樂總監」，並出訪外國演出，樂蹤遠及俄羅斯和美國。

《雷聲與閃電波爾卡舞曲，作品三二四》寫於一八六八年，速度標示為「快速」，打從一開始，滾動的低音和重複的高音已營造出氣氛。然後，波爾卡舞曲在重複下行的音型中正式登場，樂句在高音結束，中間的敲擊樂聲營造出「閃電」的效果。中央樂節為較為平順的下行音型，但以繽紛的編曲如此幽默地描繪雷聲，跳舞時的歡樂與活力就絲毫不受影響了。

特雷巴克舞曲（選自《胡桃夾子》）

柴可夫斯基 (1840-1893)

柴可夫斯基最初被栽培為公務員，不過，他得到入讀聖彼得堡音樂學院的機會，發揮音樂興趣，從學院畢業。以一個作曲家來說，他算是很幸運，得到富有的寡婦麥克夫人的贊助，因為她非常喜歡音樂。柴可夫斯基一生共創作了多套交響曲、歌劇、芭蕾舞、協奏曲，不少便是題獻給麥克夫人的。

一八九〇年，柴可夫斯基接到皇家劇院的委約，請他寫一套歌劇和一套芭蕾舞。歌劇是《尤蘭達》，芭蕾舞是《胡桃夾子》。芭蕾舞於一八九二年於馬里恩斯基劇院首演，不算得成功，不過，柴可夫斯基把劇中的八首樂曲輯成《胡桃夾子組曲，作品七十一-a》，放在音樂會演出，則一砲而紅。〈特雷巴克舞曲〉是這套芭蕾舞的第六首特色舞曲，採用二拍子，生動活潑，樂音刻意時強時弱，形成對比，同時動力十足，毫無放緩之象，直至把音樂推至高潮結束。

第五斯拉夫舞曲

德伏扎克 (1841-1904)

一八七七年，樂評人漢士歷寫信給德伏扎克（一八四一至一九〇四），建議他挑選一些作品交布拉姆斯看看，因為布拉姆斯有意幫助他將樂曲出版。德伏扎克依言照做，送交的就是一輯《摩拉維亞二重奏曲集》，由史洛克於柏林出版。史洛克後來又委約德伏扎克撰寫《斯拉夫舞曲》。德伏扎克於一八七八年完成草稿，同年稍後同時出版了鋼琴二重奏版本和管弦樂版本。這套《斯拉夫舞曲》較集中於別具一格的斯拉夫節奏，而非真正的民歌曲調。

〈第五斯拉夫舞曲〉由長笛和小提琴領出主題，速度明快活潑。跟著，連短笛在內的木管樂組和應，把音樂帶到較圓滑的第二主題。隨後的樂句漸漸移向關係較疏的調，活潑的節奏音型為音樂添加很多變化。最後一節返回主調，速度加快，一直升至燦爛的高潮結束。

西班牙舞曲（選自《天鵝湖》）

柴可夫斯基 (1840-1893)

《天鵝湖》是柴可夫斯基於一八七五至七六年間撰寫的，一八七七年於莫斯科大劇院首度上演。這次演出後，他作了數次修訂，最大的改動是一八九五年那一次，交由聖彼得堡馬里恩斯基劇院上演。

〈西班牙舞曲〉出自第三幕，是一首波萊羅舞曲。打從一開始，長笛和單簧管還沒奏出旋律之前，響板已清楚可聞。波萊羅的節奏用銅管樂聲加強，弦樂組則拾起旋律的第二部分。中央樂節較為流暢，但持續的西班牙節奏則襯托著較快的音型，把音樂推至繽紛的高潮才圓滿告終。

威靈頓的勝利

貝多芬 (1770-1827)

貝多芬生於德國的波恩，但自一七九二年起定居奧地利的維也納，在演奏鋼琴、教學與作曲上都有輝煌事業，直至耳疾開始影響他的生活。不過，失聰並沒有徹底限制了他的作曲。

《威靈頓的勝利，作品九十一》分為兩大部分，第一部分是〈戰鬥〉，第二部分是〈勝利交響曲〉。貝多芬創作這曲，是為慶祝威靈頓公爵於一八一三年在西班牙打敗拿破崙的兄長約瑟·波拿巴，並把它題獻給英國當時的攝政親王，即後來登基的喬治四世。這曲需要規模龐大的管弦樂隊，包括六支小號和很多件種類不同的敲擊樂器，甚至包括幾支滑膛槍！敲擊樂器一般分佈成兩「邊」，一邊是英國，另一邊是法國；另外，貝多芬又在曲中納入了不同的流行曲調，例如第一部分就採用了英國海軍軍歌〈統治吧，不列顛尼亞號！〉，再接以〈馬博羅〉代表法國，不過這段曲調如今在英國就以〈他是個快活好小子〉為人所熟悉。擺過姿勢後，戰鬥開始，兩軍音樂互相進攻。第二部分有大量「軍樂」風格的音樂，奏出主題時頻頻響起銅管樂器與敲擊樂器的附點節奏。音樂偶爾也會稍靜下來，但到勝利終於來臨，隨後的慶祝則以活潑的三連音舞曲來表達。開始時只是幾件樂器奏出賦格式的呈示部，然後開展成圓滿輝煌的齊奏。

Programme Notes

Excerpts from *The Young Person's Guide to the Orchestra* Britten (1913-1976)

Born one hundred years ago next year (2013), Britten studied composition with Frank Bridge before entering the Royal College of Music, where he studied with John Ireland. After graduation, he quickly began to establish a reputation as one of the most original composers in the United Kingdom. His association with tenor Peter Pears and their musical activities in Norfolk, particularly the Aldeburgh Festival, remain a lasting monument to their creativity.

The Young Person's Guide to the Orchestra, subtitled *Variations and fugue on a theme of Purcell*, was composed in 1946. It was commissioned for an educational film explaining the instruments of the orchestra. Britten took as his theme a *Rondeau* from Purcell's incidental music for the play *Abedlazar* (1695). Beginning with a *tutti* version of the theme, each orchestral family is presented in a varied version of the theme. The individual instruments are then presented in turn, each in a variation designed to demonstrate particular characteristics of the instrument. At the end, they all join one by one in a highly impressive fugue.

Fossils (from *Carnival of the Animals*) Saint-Saens (1835-1921)

Saint-Saëns was born to a comfortable French peasant family. He showed early gifts for music and eventually entered the Paris Conservatoire to study organ and composition. He became a virtuoso organist and pianist and, with his tremendous energy, he produced an extensive and varied output.

Le Carnaval des Animaux (Carnival of the Animals) was completed by Saint-Saens in February 1886 and originally intended as a humorous gift for his students. It was given two private performances in the early Spring of 1886. However, Saint-Saens later decided to suppress the work and would not give permission for it to be performed. A provision in his will allowed performances after his death. Despite this, Saint-Saens did allow '*Le cygne*' (The Swan) to be published in 1887 and it appeared in various arrangements after that. The complete *Carnaval* was not published until 1922. The work is scored for two pianos, two violins, viola, cello, double bass, flute, clarinet, harmonica and xylophone. *Fossiles* (Fossils) is the 12th movement of the set and is marked *Allegro ridicolo*. Prominent use of the xylophone depicts the rattling of bones. Saint-Saens also included themes that he thought hackneyed with overuse, such as '*J'ai du bon tabac*', '*Ah! Vous dirai-je maman*', and quotations from Chabrier and Rossini, all in a quick, light-hearted *scherzo*.

Concerto for Two Violins, 1st Movement (arranged for two marimbas)

Bach (1685-1750)

Bach is so famous for his choral and organ works that it is easy to forget that he was also a very able violinist. Although most of Bach's instrumental music was written when moved to Cöthen in 1717, it is thought that the *Concerto for Two Violins in D Minor* was written around 1730-31 in Leipzig. Bach later made an arrangement of the same concerto in C minor for two harpsichords.

In the first movement, *Vivace*, the second soloist begins with the rising theme of the opening orchestral *ritornello*. This is joined after four bars by the first soloist in a typical Bach imitative opening. The soloists come to the fore in the first episode where wide intervals are prominent.

After a repeat of the *ritornello*, the soloists give contrast with intricate passage-work against light orchestral chords. This pattern of alternating episodes for soloists and the orchestral *ritornellos* gives structure and variety to the movement right through to the concluding statement of the *ritornello* in the home key.

Excerpts from *Symphony No.6, 4th Movement*

Beethoven (1770-1827)

Preliminary sketches for a *Sinfonia Pastorella* date from 1806 but the work was not completed until two years later. It was first performed in Vienna on 22 December 1808. The programme also included the *Fifth Symphony*, but in a bizarre printing error, the numbers were mixed up, and the Pastoral was described as being number five! The score was published by Breitkopf of Leipzig with the condition that it not be released until the summer of 1809.

The fourth movement, marked *Gewitter, Sturm*, begins with ominous rumblings in the cellos and basses followed by *spiccato* passages in the second violins, rather like the patter of falling raindrops. A *crescendo* leads to a sudden thunderous outburst in the full orchestra where the highest treble notes are against the rumblings of the basses. The first outburst gives way to individual woodwind chords and jagged phrases reminding us of lightning flashes. The music builds again even more before the fury of the storm is gradually spent.

Thunder and Lightning Polka

Strauss (1825-1899)

A son of Johann Strauss I (1804-1849), Strauss reputedly wrote his first waltz at the age of six. Discouraged from a musical career by his father, Strauss was originally intended for a career in banking, but took violin lessons and later studied theory and composition. He formed his own orchestra which eventually began to rival that of his father. With his father's death in 1849, Strauss led a successful combination of both orchestras. He was appointed Imperial 'Hofballmusikdirector' in 1863, and toured internationally, including Russia and America.

The *Polka Unter Donner und Blitz* (Thunder and Lightning Polka) *Op. 324* was written in 1868. Marked '*schnell*' (quick), the mood is set in the introduction by the rumbling bass and repeated treble notes. The polka proper then starts with a repeated descending figure which ends the phrase on a high note, coloured with percussion to give the 'lightning' effect. The central section has a smoother, descending figure, but the humorous depiction of the storm with colourful instrumentation does not affect the joy and vigour of the dancing.

Trepak Dance (from *The Nutcracker*)

Tchaikovsky (1840-1893)

Tchaikovsky's early education was for a career in the civil service. However he was able to develop his musical interests at the St Petersburg Conservatory, from which he was eventually able to graduate. As a composer, he was fortunate in being able to rely on financial support from Nadezhda von Meck, a wealthy widow with a keen interest in music. He produced several symphonies, operas, ballets, and concertos, many dedicated to her.

In 1890, Tchaikovsky received a commission from the The Imperial Theatre for an opera and a ballet. The opera was *Iolanta*, and the ballet *The Nutcracker*. The ballet was first performed at the Mariinsky Theatre in 1892, but was not considered a success. However, Tchaikovsky's collection of eight pieces for concert performance as *The Nutcracker Suite Op. 71a* was an instant

success, and has remained so. *Trepak* is one of the six *danses caractéristiques* in the ballet. It is a lively dance in duple time where contrasts of loud and soft dynamics are exploited. The forward drive is relentless, and pushes all the way through to the climactic ending.

Slavonic Dance No.5

Dvorak (1841-1904)

In 1877 the critic Hanslick wrote to Antonin Dvorak (1841-1904) advising him to send some of his compositions to Brahms, who was interested in helping to get them published. Dvorak complied and the result was that his *Moravian Duets* were published in Berlin by Fritz Simrock, who then commissioned the *Slavonic Dances*. The sketches were completed in 1878 and published later the same year in both piano duet and orchestral versions. In these pieces, Dvorak's approach was to concentrate more on characteristic Slavonic rhythms rather than actual folk themes.

Slavonic Dance No. 5 begins in a lively tempo with flutes and violins introducing the main theme. Woodwind, including piccolo answer as the music moves to a smoother second theme. Further lively rhythmic figures give variety as episodes move to far away keys. The final section in the home key increases in tempo and rises to a brilliant climax.

Spanish Dance (from *Swan Lake*)

Tchaikovsky (1840-1893)

Tchaikovsky wrote the ballet *Swan Lake* between 1875 and 1876 and it was first performed at the Bolshoi in 1877. Following this performance, there were several revisions, the most important being the 1895 version for the Mariinsky Theatre in St Petersburg.

Danse Espagnole (Spanish Dance) is a bolero from Act 3. Castanets feature prominently from the beginning before the melody begins in flutes and clarinet. The bolero rhythm is reinforced by the brass while the strings take up the second part of the melody. A central section is smoother, but the persistent Spanish rhythms support quicker figures and lift the music to a colourful climax to end the dance.

Wellington's Victory

Beethoven (1770-1827)

Beethoven was born in Bonn, Germany, but settled in Vienna, Austria from 1792. He made a successful career as a pianist, teacher and composer until his hearing problems began to affect, but not substantially limit, his composing activities.

Wellingtons Sieg, Op. 91 is in two main parts, Part 1 *Schlacht* (battle) and Part 2 *Sieges-Symphonie* (victory symphony). It was written to celebrate the Duke of Wellington's victory over Joseph Bonaparte in Spain in 1813. Dedicated to the Prince Regent, later to become King George IV, it calls for a massive orchestra including six trumpets and an elaborate group of percussion, include muskets! The percussion instruments are usually arranged in two 'sides', the English and the French, Beethoven incorporated popular themes, Part 1 begins with a version of *Rule Britannia* which is followed by a tune for the French side known as *Marleborough*, but now known in English as *For he's a jolly good fellow*. After the posturing, the battle commences the musical forces assault each other. Part 2 has a great deal of 'military'-style music with the use of brass and percussion in themes featuring frequent dotted rhythms. There are quieter moments, but after the final victory, the celebrations are portrayed in a lively triple dance, beginning with just a few instruments in a fugal exposition before developing into a full, victorious *tutti*.