

樂曲介紹

歷史上的絲綢之路，是指數條貫通歐亞的陸上和海上貿易路線，在差不多兩千年間，把中國的商品和新發明傳到地中海，十四世紀以前一直來往頻繁。

世紀以來，許多重要的科技發明像指南針、印刷術、絲綢、火藥、數學、陶瓷工藝、漆器工藝等，都沿着絲綢之路傳到西方，橫跨歐亞兩大洲，成為人類的智慧寶庫。不同文化的民族沿着這些路線互相交流，把知識、宗教信仰、工藝技術、音樂傳統散播開去，因此即使後來這些沿線貿易衰微，絲路仍然是強而有力的文化交流象徵。

絲路計劃的願景是聯繫全球各地的藝術家與聽眾。歷史上的絲路，是古代東西方的貿易、科學、文化互通的網絡，馬友友稱之為「古代的互聯網」。

絲綢之路音樂計劃就是衍生自這思想，即向其他文化與學問虛心學習的傳統，因此絲路的歷史和象徵元素同是他們作品的核心。絲綢之路合奏團的演奏曲目既有傳統樂曲，包括世代相傳的口述傳統，也有由團員改編、供團員演奏的舊調新曲，以及委約其他作曲家創作的作品，不少結合了西方與非西方的樂器，創製出獨有的、未能歸類的樂種。

今晚的音樂會以一首《加利西亞風笛和嗩吶二重奏號曲》揭開序幕。這曲由樂團兩位團員克莉絲汀娜·派朵及吳彤撰寫，嘗試用兩種樂器之間的對話，來探索能否貫通地球東西兩面的歐洲與亞洲。這兩種樂器的共通之處，是聲音洪亮，有各自的傳統底蘊。樂曲首先由加利西亞風笛與嗩吶互相召喚開始，帶領樂團踏上今晚的音樂之旅，兩支在對話的傳統管樂器，聲音是如此相近，卻是來自世界兩端的盡頭。它們努力彼此了解，接觸對方的文化根源之時，也流露出互相尊重。

二〇〇五年，絲綢之路合奏團替日本廣播協會一連十集的絲路節目創作音樂，《山多麼遠》是其中的一首選曲，由伊朗作曲家兼卡滿札演奏名家賈賀爾所作，向絲路大平原上各大游牧民族的音樂文化致敬。這曲充滿土庫曼的節奏模式，音樂的搏動令人感到一片僕僕風塵。

絲路合奏團團員、琵琶演奏家吳蠻幾年前創作的《楊花九月飛》，音樂靈感來自琵琶古典「武曲」風格。用即興演奏形式將音樂演變成一種新穎的自由搖滾風格。

《五木村搖籃曲》是日本九州島熊本市附近五木村的一首民歌。樂團成員梅崎康二郎是九州人，他會用自己擅長的樂器尺八來演繹這首搖籃曲。對很多日本人來說，這首搖籃曲可說耳熟能詳，據說是平安時代一些窮家女到富有的人家當祿姆時所唱的。

最後，樂團回到中國，以一首《彌渡山歌》圓滿結束這套組曲。這曲收錄在「絲路旅程之陌生人相遇」唱片中。彌渡村位於中國的雲南省內，到處是崇山峻嶺，據編曲者之一吳彤（另一位是李滄桑）所說，每有喜慶事，彌渡村民就會聯群結隊，唱起這首歌以及其他傳統歌曲。絲綢之路合奏團每次演出這首民歌的改編版本時，都會嘗試重現那種歡欣興奮的氣氛。

《波斯詩歌》將會在今晚這個音樂會作世界首演。馬友友邀請了烏茲別克作曲家楊諾夫—楊諾夫斯基替他和卡滿札好手、波斯音樂專家賈賀爾撰寫一首二重奏，並提議把賈賀爾所作的一段旋律作為主題，撰寫一套變奏曲。楊諾夫—楊諾夫斯基說：「我一向很喜歡賈賀爾的音

樂，覺得這個建議棒極了，更可借機會和他的音樂交流。只是後來當我開始分析他的作品錄音及研究樂譜時，決定把賈賀爾這首旋律納入作品中，成為樂譜的錄音部分。我的構思是創作一首幽靈三重奏，把他的錄音當成三重奏中一份子，而非大提琴與卡滿札二重奏的背景音樂（或者額外添加部分）。樂曲的標題《波斯詩歌》是指古代波斯的一種叫「卡絲達」的詩歌體裁，當時阿拉伯民族仍未信奉伊斯蘭教，後來這種體裁透過伊斯蘭文學流傳至今。這種用來讚美、哀悼、諷刺的詩歌，在阿拉伯、波斯，以及亞洲與這兩個民族有關聯的文學中，都可以找到。」《波斯詩歌》寫於二〇一二年一月，題獻給馬友友和賈賀爾。

大提琴家兼作曲家索利馬生於西西里一個音樂世家，他對不同風格的音樂都深感興趣，能夠把古典樂、搖滾樂、爵士樂的元素，以及西西里、地中海沿岸包括北非、以色列、中東、巴爾幹半島上各個國家、土耳其和安達盧西亞的民族音樂傳統，都融入作品中。二〇〇八年，他應絲路計劃委約創作《塔倫塔計劃》，供樂團用於鄧肯活音樂中心的工作坊上，作品盡顯那些音樂不同的風格和傳統。《塔倫塔計劃》共有六個樂章，音樂一開始如夢如幻，接下來的片段有的是興奮狂熱的舞蹈，有的是幾種節奏模式複雜交錯，兩類片段交替而出。在這首新穎的二重奏裏，大提琴部分需要變格定弦，把C弦調低一個八度，以取得「強力和弦」的效果，而敲擊樂手則要按照樂譜要求，一邊演奏，一邊加入人聲，並且身體要隨節奏擺動。

《神所創》是由達斯所作。這位造詣極高的印度塔不拉樂手談到這作品時說：「這個標題在印度文解作創造或出生，是二〇〇五年絲綢之路合奏團首次擔任羅得島設計學院的駐院音樂家時所寫。羅得島設計學院的學生要在一塊巨型的帆布上潑上色彩，以表現他們對印度教舞王一尊雕像的演繹。我當時就想：如果我把一塊巨大的節奏帆布給樂團的敲擊樂手朋友，要他們想像濕婆神用祂的鼓聲創造宇宙，他們會在帆布上繪些什麼音樂色彩？於是就成就了《神所創》。」樂曲用印度傳統中不可或缺的海螺殼敲出的聲音開始，純淨而基本；跟着其他聲音與節拍模式緩緩出現，到最後，如達斯解釋：「這塊音樂帆布充滿歡樂與萬化冥合的色彩，成為我們活着、重訪的宇宙世界！」

《歡呼！前印加帝國領地、今塔尹丁素育概況》由有秘魯與中國血統的弗蘭克所寫，作品中展現她身上不同的文化傳統，以及她對民族音樂學的研究。樂曲充滿幻彩的標題已隱約顯示樂曲的內容：「Chayraq」是拉丁美洲印第安人興奮時發出的聲音，相當於「好哇！」；「塔尹丁素育」是印加帝國未被征服佔領前給這地的名稱；「概況」是指實地考察異國文化，研究音樂時在當地用錄音方式收集下來的資料，包括走到每處地方在當地的慶祝節日、宗教儀式、收獲節慶等場合錄下的短曲。弗蘭克求學時期曾到拉丁美洲旅行，錄下來的風土民歌成了她自學作曲的題材。這首由十多段短曲合組成的作品，所用的樂器包括敲擊樂、琵琶、小提琴、大提琴。每首短曲可以獨立抽出來演奏，也可以像今晚的音樂會那樣，把整個系列由頭至尾演上一遍。

今晚音樂會演出的最後一首樂曲，是一套全新的組曲，由美國前衛又多產的作曲家佐恩所寫。他的音樂與眾不同，反映出從爵士樂到電影、從古典樂到東歐猶太音樂與搖滾樂銘刻在他身上的影響。佐恩的背景，使樂團受到啟發而展開「馬薩達計劃」，嘗試探索猶太人的音樂風格，《天使之書組曲》是這個系列的第二輯。今晚樂團從「馬薩達計劃」中抽出四首歌曲，合成為《天使之書組曲》，由布盧門克蘭茲和樂團的成員干度斯文、派朵及沙納漢為絲綢之路合奏團改編，今晚是首次公開演出。

樂曲介紹由絲綢之路合奏團提供
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Programme Notes

The historical Silk Road, a series of land and sea trade routes that crisscrossed Eurasia, enabled the exchange of goods and innovations from Japan to the Mediterranean Sea for nearly two thousand years, until the 14th century.

Over the centuries, many important scientific and technological innovations migrated to the West along the Silk Road, including the magnetic compass, the printing press, silk, gunpowder, mathematics, ceramic and lacquer crafts. In this way, the Silk Road created an intercontinental think tank of human ingenuity. Interactions among cultural groups spread knowledge, religious beliefs, artistic techniques and musical traditions, so much so that long after its decline, the Silk Road remains a powerful metaphor for cultural exchange.

This historic trade network provides a namesake-worthy metaphor for the Silk Road Project's vision of connecting artists and audiences around the world. Yo-Yo Ma has called these routes, which resulted in the first global exchange of scientific and cultural traditions, the 'Internet of antiquity'.

Both historic and symbolic elements are central to the work of the Silk Road Project, which takes inspiration from this age-old tradition of learning from other cultures and disciplines. The repertoire of the Silk Road Ensemble includes traditional music (both as an oral tradition - passed down from generation to generation - and in melodies arranged by and for members of the Ensemble) as well as newly commissioned works, many of which combine non-Western and Western instruments, creating a unique genre that transcends customary musical classification.

Tonight's concert opens with a ***Fanfare for Gaita and Suona***, written by Silk Road Ensemble members Cristina Pato and Wu Tong to explore the idea of connecting two sides of the world - Europe and Asia - through a musical dialogue between two instruments which have in common a powerful sonority and a profound relationship with their respective traditions. An open call between the gaita (Galician bagpipes) and *suona* (Chinese horn) and the Ensemble launches the evening's programme with a conversation between traditional wind instruments that have similar sounds but that come from opposite sides of the world, as they attempt to understand, connect and respect each others' cultural roots.

Mountains are Far Away was developed by the Silk Road Ensemble as part of a selection of music for the ten-part NHK television series on the Silk Road in 2005. This piece by Iranian composer and kamancheh virtuoso Kayhan Kalhor pays homage to the musical culture of the many nomadic peoples who have travelled the great plains of the Silk Road. Featuring distinctive Turkmen rhythmic patterns, the pulse of the music evokes constant motion.

Leaves Flying in Autumn is an improvisational collage for *pipa* solo. In composing the piece, Ensemble member and *pipa* virtuoso Wu Man was inspired by the classical martial style of *pipa* works. The audience might also detect in the piece a trace of inspiration from contemporary rock 'n roll.

Lullaby from Itsuki Village is a folk song from Itsuki Village near Kumamoto on the Japanese island of Kyushu. Ensemble member Kojiro Umezaki, a native of Kyushu, interprets the lullaby

on his instrument, the bamboo shakuhachi. The lullaby is familiar to many people in Japan and is believed to have been sung by poor women taking care of the babies of rich families, starting in the Heian period.

To complete the Suite, the Ensemble's musical voyage returns to China with **Mido Mountain**, a piece recorded on the album 'Silk Road Journeys: When Strangers Meet'. Mido is a village in China's mountainous Yunnan Province. Wu Tong, who arranged the piece along with Li Cangsang, says that the villagers of Mido often sing this and other traditional melodies in large groups on festive occasions. The Silk Road Ensemble tries to recreate an atmosphere of gaiety and high spirits in this rendition of the song.

Qasida is making its world premiere at tonight's concert in Hong Kong. Yo-Yo Ma asked Uzbek composer Dmitri Yanov-Yanovsky to write a duo for Kayhan Kalhor, a master of the kamancheh and Persian music, and himself. Ma also proposed imagining one of Kalhor's own tunes as a theme for variations. Yanov-Yanovsky explains: 'I like Kalhor's music very much, so I was excited by this idea and by the opportunity to interact with his music. But later, when I started analyzing the recording and working on the score, I decided to integrate Kayhan's theme as a taped part of the score itself. The idea was to use the recording not as a background (or addition) to the cello-kamancheh duo, but rather as another member of the trio itself - a ghost trio. The title, Qasida, refers to a form of Persian poetry developed in pre-Islamic Arabia and perpetuated throughout Islamic literary history into the present. It is a laudatory, elegiac or satirical poem that is found in Arabic, Persian and many related Asian literatures'. *Qasida* was written in January of 2012 and is dedicated to Yo-Yo Ma and Kayhan Kalhor.

Cellist and composer Giovanni Sollima, born into a family of Sicilian musicians, reveals his fascination with all styles of music by combining elements of classical, rock and jazz, as well as ethnic musical traditions from Sicily and from other Mediterranean lands such as North Africa, Israel, the Middle East, the Balkan States, Turkey and Andalusia. Many of these influences are evident in **Taranta Project**, commissioned by the Silk Road Project for its 2008 workshop at Tanglewood Music Center. The dream-like entryway to the six-movement work is followed by sequences that alternately suggest feverish dances and reveal intricate interlocking rhythmic patterns. In an innovative duet, the cello part calls for scordatura to achieve 'power chords' by tuning the C string an octave lower than normal, and the score calls for the percussionist to add vocalization and body rhythms to the instrumentation.

Shristi was composed for the Silk Road Ensemble by Sandeep Das, one of the most accomplished Indian tabla players of his generation. About *Shristi*, Das explains, 'The title means creation or birth and was inspired by the Silk Road Ensemble's first residency at the Rhode Island School of Design in 2005. The RISD students had a huge canvas on which they had to splash colours and portray their interpretation of a Nataraja statue. I wondered what would happen if I gave my percussion friends in the Ensemble a huge rhythmic canvas to fill with their musical colours while imagining the creation of the universe by Shiva and his drum, and *Shristi* was born'. The piece begins with the basic and pure sound of the conch shell, which is integral to Indian tradition. Other sounds and beat patterns slowly emerge, and by the end, Das explains, 'the musical canvas is full of colours of joy and oneness - the whole universe is there for us to live and re-live!'

Gabriela Lena Frank drew on the Peruvian and Chinese influences of her richly mixed heritage and on her ethnomusicology research to create ***¡Chayraq!: Rough Guide to a Modern Day Tawantinsuyu***. The fanciful title hints at the content of the piece. 'Chayraq' is a Latin American Indian expression of excitement – 'hooray!' Tawantinsuyu was the Indian name given to the pre-Conquest Incan Empire. 'Rough Guide' alludes to field recordings gathered in researching music from a foreign culture, typically compilations of short tracks of music caught on the fly at indigenous events such as festivals, religious ceremonies and harvest fiestas. These examples were instrumental in Frank's own self-education as a composer, when she was a student looking for musical clues in her Latin American travels. In a similar spirit, she constructed this piece with more than a dozen short movements, which mix and match percussion, *pipa*, violin and cello, and which may be played individually or, as in this evening's concert, as a full series.

To close tonight's programme the Ensemble brings you a new suite of pieces by the prolific and often avant-garde American composer John Zorn, whose distinctive music reflects lifelong influences ranging from jazz to cinema, and from classical to klezmer and rock. The Ensemble decided to explore music from Zorn's *Book of Angels*, the second in a series of collections that form the Masada project, an experiment in Jewish musical styles inspired by the composer's own heritage. Four of these songs, making their debut on tonight's programme as the ***Suite from Book of Angels***, were arranged for the Silk Road Ensemble by Shanir Blumenkranz and Ensemble members Jonathan Gandelsman, Cristina Pato and Shane Shanahan.

Programme notes provided by The Silk Road Ensemble

