

有人認為音樂只是聲響，音符本身沒有快樂或者悲傷之分，但音樂能喚起這些情感是不爭事實。這場由鋼琴家嚴翠珠策劃的「逆風之歌」音樂會包羅八位作曲家的作品，雖然曲風以愁緒為主，卻有更深刻的期許，帶出音樂與人類逆境的密切關係。

嚴翠珠說：「這套節目大部分都是創作於戰爭期間、或者和那段歷史有關，作品包含對逝者的哀悼，以及對戰事的反思。第一次或第二次世界大戰好像離我們很遠，但現在我們世界不同的角落仍是戰火不絕。然而我們這三年面對新冠疫情，何嘗不是一場抗疫大戰呢？我相信這些在以前撫慰到人心的音樂，也可以對今天的香港人帶來鼓舞，勇敢的面對未來。」

嚴氏說她被「elegy」一字觸動，所以在上下半場都以一首法國輓歌開始。這個字源於希臘文「elegos」，意即輓詩或輓歌，但在西方文學或音樂上，「elegy」以及它相應的形容詞「elegiac」，也能表達死亡以外的悲傷或懷緬。

To some, music is just sound, and the notes themselves are not inherently happy or sad. Yet it is indisputable that music can evoke these emotions. The concert “Resilient”, curated by pianist Linda Yim, features a selection of works by eight composers. Although the music types are mostly melancholic in mood, they hold more heartfelt expectations that point to the close relationship between music and human adversity.

“Most of the pieces in this programme were composed during wartime or are in one way or another connected to those periods. The works lament the dead and criticise warfare,” says Linda Yim. “The First or Second World War may be long in the past, but our world continues to be ravaged by battles. But then we have been facing the COVID-19 pandemic for the past three years – isn’t that essentially an anti-pandemic war? I believe music that has consoled the hearts of many in the past can also inspire the people of Hong Kong today to bravely face the future.”

Yim was also touched by the word “elegy”, and decided to open each half of the concert with a French elegy. “Elegy” is derived from the Greek word “elegos”, meaning poem or song of mourning. In Western literature and music, the word “elegy” and its corresponding adjective “elegiac” can also express sorrow or remembrance in relation to matters other than death.

雙簧管與鋼琴奏鳴曲：第一樂章〈輓歌〉

浦朗克 Francis Poulenc

Sonata for Oboe and Piano: I. *Élégie*

(1899 – 1963)

阿拉貢的兩首詩，FP 122

Deux Poèmes de Louis Aragon, FP 122

第一首 C No. 1 C

第二首 宴遊 No. 2 *Fêtes galantes*

浦朗克逝世前數月（1962年）完成了兩首木管奏鳴曲，分別題獻給一位已死的同輩作曲家。《雙簧管奏鳴曲》題獻給在1920年代，既和他彈琴又陪他打橋牌的浦羅歌菲夫，採用了較少見的慢、快、慢三樂章結構，第一樂章便是以「輓歌」為題。不過「平和地」這個表情提示，可見這首「elegy」較傾向安祥多於悲慟。較為激動的中段以附點節奏帶動，再回到平和的主題完結樂章。

從1962年回到再早二十年的法國。二戰是法國繼一戰及普法戰爭，再次與德國相爭，但對很多法國人來說，二戰非但沒有前兩次法德戰爭的英烈，更是一場國恥，因為短短數月便被納粹德國打到一敗塗地，要成立傀儡政權度過四年淪陷時期。

詩人阿拉貢在軍中目睹法軍的潰敗，法國在1940年投降後，作品被禁的阿拉貢轉到地下，從事反德活動，包括發表反法西斯詩篇。他1943年在瑞士出版詩集《愛莎的眼》，給偷運到法國流傳，浦朗克也有一冊。第一首《C》這詩題所指的是盧瓦爾河的萊蓬德塞，那是法軍抵抗德軍的最後防線，這首輓歌悼念法國之死。第二首《宴遊》以嬉笑怒罵的歌廳風格，描寫巴黎人在德軍兵臨城下時倉皇逃跑。

亡國之辱只維持多一年，1944年，法國重光。

A few months before his death in 1962, Francis Poulenc completed two sonatas for woodwind instruments and dedicated each to a deceased composer of his generation. *Sonata for Oboe and Piano* is dedicated to Sergei Prokofiev, friend and fellow musician who played piano and bridge with him in the 1920s. The work follows an unusual slow-fast-slow movement structure. The first movement is titled *Élégie*, but the expression marking "*paisiblement*" (peacefully) suggests that the elegy is more at peace than sorrowful in mood. The more animated middle section is driven by dotted rhythms, before returning to the theme of deep calm to close the movement.

Let us turn back the clock further, to France during the Second World War. After the First World War and the Franco-Prussian War, France was once again fighting Germany. However, to many French people, it was not only a much less heroic war than the two previous Franco-German wars, but a national disgrace, as France was crushed by Nazi Germany in a matter of months. A puppet regime was installed and the country was occupied for four years.

The poet Louis Aragon witnessed the French debacle while serving in the army. Following the surrender of France in 1940, Aragon, whose work was subsequently banned, went underground and engaged in anti-German resistance activities, including the publication of anti-Fascist poetry. In 1943, he published a collection of poems, *Elsa's Eyes*, in Switzerland, which was smuggled to and circulated in France. Poulenc owned a copy. In the same year, he set two of the poems to music. The title of the first poem, C, refers to Les Ponts-de-Cé, where the Germans crossed the Loire, the last line of defence for the French troops. The elegy mourns the demise of France. The second poem, *Fêtes galantes*, is a roving cabaret style depiction of Parisians fleeing in panic as German troops approach the city.

The humiliating occupation only lasted for one more year, and France was liberated in 1944.

**Deux Poèmes de Louis Aragon,
FP 122**

(Text: Louis Aragon)

No. 1 C

J'ai traversé les ponts de Cé
C'est là que tout a commencé

Une chanson des temps passés
Parle d'un chevalier blessé

D'une rose sur la chaussée
Et d'un corsage délacé

Du château d'un duc insensé
Et des cygnes dans les fossés

De la prairie où vient danser
Une éternelle fiancée

Et j'ai bu comme un lait glacé
Le long lai des gloires faussées

La Loire emporte mes pensées
Avec les voitures versées

Et les armes désamorcées
Et les larmes mal effacées

O ma France ô ma délaissée
J'ai traversé les ponts de Cé

No. 2 Fêtes galantes

On voit des marquis sur des bicyclettes
On voit des marlous en cheval-jupon
On voit des morveux avec des voilettes
On voit des pompiers brûler les pompons

On voit des mots jetés à la voirie
On voit des mots élevés au pavois
On voit les pieds des enfants de Marie
On voit le dos des diseuses à voix

On voit des voitures à gazogène
On voit aussi des voitures à bras
On voit des lascars que les longs nez
gènent
On voit des coïons de dix huit carats

On voit ici ce que l'on voit ailleurs
On voit des demoiselles dévoyées
On voit des voyous On voit des voyeurs
On voit sous les ponts passer les noyés

On voit chômer les marchands de
chaussures
On voit mourir d'ennui les mireurs
d'œufs
On voit périliter les valeurs sûres
Et fuir la vie à la six-quatre-deux

**阿拉貢的兩首詩，FP 122
(詞：阿拉貢)**

第一首 C

我走過了萊蓬德塞的橋
那是一切的起點

一首昔日的歌謠
講述了受傷的騎士

馬車道上的玫瑰
和解開了帶子的緊身胸衣

瘋癲公爵的城堡
和護城河裡的天鵝群

永恒的新娘
翩翩起舞的草地

我像喝著冰牛奶一般
飲下了歌頌虛偽輝煌的冗長萊歌

盧瓦爾河讓我浮想聯翩
翻側的車輛

未裝填彈藥的槍械
和未乾的淚水

哦 我的法蘭西 哦 我那被拋棄的故土
我走過了萊蓬德塞的橋

第二首 宴遊

我們看見騎著單車的充大頭鬼
我們看見騎著玩具馬的皮條客
我們看見戴著面紗、自以為是的小子
我們看見消防員燒毀他們的絨球

我們看見被扔進垃圾堆的文字
我們看見被捧上天的文字
我們看見聖母孩子的腳
我們看見歌廳歌手的背影

我們看見木炭燃氣車
我們也看見手推車
我們看見被長鼻子礙事的人

我們看見徹頭徹尾的蠢蛋

我們眼中所見的，比比皆是
我們看見誤入歧途的女孩
我們看見暴徒 我們看見偷窺狂
我們看見淹死的屍體從橋下飄過

我們看見失業的賣鞋者

我們看見無所事事的禽蛋檢驗員

我們看見穩健的投資大幅下滑
和生命匆匆地逝去

**Two Poems by Louis Aragon,
FP 122**

(Text: Louis Aragon)

No. 1 C

I have crossed the bridges of Cé
That's where it all began

A song of bygone days
Tells of a wounded knight

Of a rose on the carriageway
And a bodice that was unlaced

Of the castle of a crazy duke
And swans in the moat

Of the meadow where
An eternal bride comes to dance

And I have drunk the long lay of
False glories like ice-cold milk

The Loire carries my thoughts away
With the cars overturned

And the unprimed firearms
And the barely dried tears

O my France O my forsaken one
I have crossed the bridges of Cé

No. 2 Gallant festivities

We see fobs on bicycles
We see pimps on hobby horse
We see smart-aleck brats with veils
We see firefighters burning their pompoms

We see words thrown on the garbage dump
We see words raised to the skies
We see the feet of the children of Mary
We see the backs of the cabaret singers

We see cars run on gasogene
We see handcarts, too
We see guys hindered by long noses

We see eighteen-carat fools

We see here what you see everywhere
We see girls led astray
We see thugs We see Peeping Toms
We see drowned corpses float by under the bridges

We see shoe sellers out of work

We see egg candler bored to death

We see sound investments tumble
And life fleeing in haste

《舒特拉的名單》樂曲三首：
Three Pieces from *Schindler's List*.

約翰·威廉士 John Williams
(1932~)

《舒特拉的名單》主題曲 Theme from *Schindler's List*

猶太市鎮 Jewish Town

紛雜回憶 Remembrances

除了為法國帶來國恥，納粹黨更對歐洲猶太人進行種族滅絕。史匹堡導演的《舒特拉的名單》應該是眾多講述猶太大屠殺的劇情片中，最膾炙人口的一部。威廉士的音樂是影片成功的一部分，他把其中三段音樂獨立出版，給小提琴及鋼琴演奏。

小提琴是猶太克萊茲梅爾音樂不可或缺的部分，也成為猶太民族二千年飄泊苦痛的一個象徵，除了因為它是旋律樂器、接近人聲，亦因為它便於攜帶，伴隨着猶太人在一次又一次的逼害中流徙。第一樂章是賺人熱淚的電影主題曲，第二樂章有較重的猶太色彩，襯托片中波蘭猶太人被逼住在環境惡劣的猶太區，第三樂章在銘記逝者的同時帶着盼望。

筆者是在影片公映時於戲院觀看，花灑噴出的是熱水、而不是毒氣一場，絕望逆轉為溫暖，令全場動容，全球觀眾定必一樣。影片以及威廉士的音樂並非以悲慘為最終目的，哀悼及銘記逝者的同時也帶出希望。

Besides conquering France, the Nazis also committed genocide on the European Jews. Out of the many feature films about the Holocaust, *Schindler's List*, directed by Steven Spielberg, is probably the most beloved. The score by John Williams was part of the film's success, and he picked three pieces as a standalone work for violin and piano.

The violin is an integral part of Jewish klezmer music and has become a symbol of the 2,000 years of Jewish diaspora and suffering. Besides being a melodic and highly vocal instrument, it is also portable and has accompanied the Jews in their exile from one persecution to another. The first movement is the film's tearful theme tune. The second movement has heavier Jewish overtones, corresponding to the scene depicting the horrible living conditions of a Jewish ghetto during Nazi occupation. The third movement honours the memory of the deceased while evoking hope.

I watched the film in the cinema when it was first released. In the scene when hot water came out of the showerheads instead of poisonous gas, and hopelessness turned into warmth, all hearts in the cinema were touched; audiences around the world must have felt the same. The goal of both the film and Williams' music is not to present tragedy, but to deliver hope while mourning and remembering the dead.

C小調第八弦樂四重奏，作品一一〇
String Quartet No. 8 in C Minor, Op. 110

蕭斯達高維契 Dmitry Shostakovich
(1906 – 1975)

最緩板 *Largo*

很快的快板 *Allegro molto*

小快板 *Allegretto*

最緩板 *Largo*

最緩板 *Largo*

蘇聯本來和納粹黨結盟，但希特拉攻克法國後，於1941年夏天忽然揮軍入侵，意圖以蘇聯的地大物博為德國人提供「生存空間」。蘇聯起初措手不及，最終穩住陣腳，前仆後繼地反攻，率先於1945年5月攻入柏林，令德國投降。

德國敗退之際，從1945年2月13日晚上起，德國城市德累斯頓被英美戰機猛烈轟炸，陷入一片火海，至少三萬平民死亡，一說有二十萬人死。蕭斯達高維契在1960年到該市，參與一部東德和蘇聯合拍，有關德累斯頓夷為平地後，德國人歡迎蘇聯紅軍到來的影片《五日五夜》。蕭斯達高維契靈感湧現，只用了三天時間寫下《第八弦樂四重奏》，題獻給「戰爭及法西斯的受害者」，也是他十五首弦樂四重奏最常演奏的一首。

但有不少證據（例如他的書信）指出蕭斯達高維契其實在抒發對自己的失望，因為他終於加入他並不認同的蘇聯共產黨。五個樂章一氣呵成，第一樂章以代表蕭斯達高維契姓名縮寫的「D、降E、C、B」動機開始，發展成一首肅穆的賦格，令此曲有難以否定的自傳含意，他在全首樂曲都有引用自己舊作的旋律。第二樂章急轉成怒濤，除了那個四音動機，更有一首克萊茲梅爾旋律，亦可把這樂章視為描寫戰爭及暴力。第三樂章有兩個圓舞曲旋律，但優美中帶着死亡氣息。第四樂章在一個不斷重覆，像敲門的動機下，夾雜了一首革命歌曲，以及蕭斯達高維契早二十年的一首歌劇詠嘆調，都令人有輓歌的聯想。第五樂章回到第一樂章的肅穆，到底是作曲家哀悼蒼生還是自己良心，恐怕沒有肯定答案。

The Soviet Union was originally allied with the Nazis. However, after seizing France, Hitler suddenly invaded the Soviet Union in the summer of 1941 with the intention of using its vast territories to provide Lebensraum, or “living space”, for the German people. Taken by surprise, the Soviet Union stood its ground and struck back, pushing into Berlin in May 1945 and forced Germany into surrender.

As Germany retreated in defeat, Dresden was heavily bombed by British and American fighter planes starting from the night of 13 February, 1945. The city was engulfed in a sea of flames, leaving at least 30,000 civilians dead. One estimate has the death toll at 200,000. In 1960, Dmitri Shostakovich visited the city to work on the film *Five Days, Five Nights*, a joint project by East German and Soviet filmmakers about the Germans welcoming the Soviet Red Army after the destruction of Dresden. In a burst of inspiration, Shostakovich wrote *String Quartet No. 8 in C Minor* in just three days, dedicating it to “the victims of war and fascism”. It is the most frequently performed piece of his fifteen string quartets.

However, there is considerable evidence (such as his letters) that Shostakovich was in fact expressing disappointment in himself, as he had just betrayed his ideals by joining the Soviet Communist Party. The first movement begins with the “D, E-flat, C, B” motif – Shostakovich’s

initials in German nomenclature – and develops into a solemn fugue, giving the piece an undeniable autobiographical connotation. Throughout the piece, Shostakovich quotes melodies from his previous works. The second movement throws the music into turbulence, incorporating a klezmer melody on top of that four-note motif. It can be considered as a depiction of war and violence. The third movement includes two waltz melodies; the lyricism is laced with a hint of foreboding death. The fourth movement features a repetitive, door-knocking motif, interspersed with a revolutionary tune and an operatic aria that Shostakovich wrote 20 years ago, both of which evoke an elegy. The fifth movement returns to the solemnness of the first movement, and there is no certainty as to whether the composer is mourning the people or the death of his own conscience.

經歷過蕭斯達高維契的深淵後，下半場雖仍以輓歌為開始，但此部分樂曲即使有戰火的時代背景，感情會是哀而不傷，黑暗中見到曙光，甚至以最歡樂的姿態無視逆境。

Although the second half, which comes after experiencing the abysmal depths of Shostakovich, also starts with an elegy, the emotions of the music in this section – despite being composed in the context of war – are sad but not heartbreaking. They offer a glimpse of light in the darkness, the concluding piece even does that in a joyful manner.

輓歌

馬斯奈 Jules Massenet

Élégie

(1842 – 1912)

女高音、大提琴與鋼琴歌曲四首：第三首《庇蔭》

柏雲 André Previn

Four Songs for Soprano, Cello and Piano:

(1943 – 2019)

No. 3 *Shelter*

下半場以馬斯奈《輓歌》開始，是他《沉思曲》以外另一個難忘旋律。此曲有過不同版本，今次演奏女高音、大提琴及鋼琴版本，歌詞是賈利的詩篇，感嘆春天、並延伸至幸福的流逝。

百多年後，較以指揮著稱但也是作曲家的柏雲，以相同的樂器組合於1994年創作《歌曲四首》，歌詞全部來自1993年諾貝爾文學獎得主莫里森的詩篇。今晚選奏第三首《庇蔭》，詩人躲在某種東西的翼下，避開世間瑣事，翱翔於高山河流森林。柏雲營造的甜蜜意景，可能代表天使，但也可更自由想像曲題的意旨。

The second half of the concert opens with Jules Massenet's *Élégie*, another of his memorable melodies besides *Méditation*. There are various versions of this piece, and we will hear the version for soprano, cello and piano. The lyrics are from a poem by Louis Gallet, which laments the passing of spring and, by extension, the fleeting nature of happiness.

More than a century later, André Previn, who was better known as a conductor but was also a composer, wrote *Four Songs* in 1994 with the same instrumentation. The lyrics are from the poems of Toni Morrison, winner of the 1993 Nobel Prize in Literature. The third song of the cycle, *Shelter*, sees the poet hiding under the wings of an unidentified being, fleeing the trivialities of humanity and soaring over mountains, rivers and forests. The tender imagery created by Previn may be angelic, but it may be an invitation to free imagination regarding the work's title.

Élégie

(Text: Louis Gallet)

Ô, doux printemps d'autre fois,
vertes saisons,
Vous avez fui pour toujours!
Je ne vois plus le ciel bleu;
Je n'entends plus les chants joyeux
des oiseaux!
En emportant mon bonheur, mon bonheur...
Ô bien-aimé, tu t'en es allé!
Et c'est en vain que revient le printemps!
Oui, sans retour,
avec toi, le gai soleil,
Les jours riants sont partis!
Comme en mon cœur tout est sombre
et glacé!
Tout est flétri
pour toujours!

輓歌

(詞：賈利)

噢，昔日青翠時節的甘美之春

你永遠消逝了！
我再也看不見那片藍天
我再也聽不到鳥兒歡快的歌唱！

帶走了我的快樂、我的幸福……
親愛的啊，你離我而去了！
春回大地，也覺徒然！
是的，活潑的太陽
已隨你而去，一去不返
那些歡笑的日子已逝！
我的心變得陰沉冰冷！

一切都枯萎了
直到永遠！

Elegy

(Text: Louis Gallet)

O, sweet spring of verdant seasons of older times,

You have fled forever!
I no longer see the blue sky;
I no longer hear the joyful songs of the birds!

Taking away my happiness, my happiness...
O beloved, you have gone on your way!
And Spring returns in vain
Indeed, not returning,
Is the cheerful sun, having gone with you,
And gone are the days of laughter!
How my heart has turned grim and cold!

All has withered
Forever!

Four Songs for Soprano, Cello and Piano: No. 3 *Shelter*

(Text: Toni Morrison)

In this soft place
Under your wings
I will find shelter
From ordinary things.

Here are the mountains
I want to scale
Amazon rivers
I'm dying to sail.

Here the eyes of the forest
I can hold in a stare
And smile the movement
Of Medusa's green hair.

In this soft place
Under your wings
I will find shelter
From ordinary things.

女高音、大提琴與鋼琴歌曲四首：第三首《庇蔭》

(詞：莫里森)

在你的翅膀下
這柔軟之處
我會找到遠離
日常事的庇蔭

這裡有
我想攀登的山
我渴望航行的
亞馬遜河的水

這裡我可以跟
森林之眼對視
見美杜莎的綠色蛇髮
攢動而微笑

在你的翅膀下
這柔軟之處
我會找到遠離
日常事的庇蔭

《庫普蘭之墓》：

第一樂章〈前奏〉及第三樂章〈小步舞曲〉

Le Tombeau de Couperin:

I. Prelude & III. Menuet

拉威爾 Maurice Ravel

(1875 – 1937)

1914至18年的一戰之慘烈，不只在參戰國家之多，更在於武器不知不覺已非常先進，例如機關槍及芥子毒氣，瞬間便能做成龐大傷亡，著名戰役如索姆河戰役，單是死亡數字便達三十萬，正是其著名所在。

拉威爾在戰爭爆發時便自願入伍，因年紀及體弱被派去駕駛貨車。開戰前他剛下筆寫《庫普蘭之墓》，「墓」是一種較大型的法國巴洛克曲式，「某某之墓」就是寫來悼念這人。拉威爾在1917年寫完全部六個樂章時，對巴洛克作曲家的致敬，變成對他七個戰死朋友的哀悼。

《庫普蘭之墓》本為鋼琴作品，拉威爾將其中四個樂章寫成管弦樂，我們今晚會聽到一個改編給雙簧管及弦樂四重奏的版本，選奏的《前奏曲》及《小步舞曲》雙簧管都有頗大比重，前者較活躍，後者較平和。

The brutality of the First World War of 1914–18 was not only due to the sheer number of countries involved, but also because weapons such as machine guns and mustard gas had got so advanced and caused outrageous huge casualties in an instant. Famous battles such as the Battle of the Somme, with a death toll of 300,000, became notorious for that very reason.

Maurice Ravel volunteered to join the army at the outbreak of the war and was assigned to be a truck driver due to his age and frailness. Just before the war broke out, he started composing *Le Tombeau de Couperin*. A *tombeau* is a larger scale French baroque work written to commemorate the individual named in the title. Ravel finished writing all six movements in 1917, and his tribute to Baroque composers became a lament for his seven fallen friends in the war.

Le Tombeau de Couperin was originally written for the piano, but Ravel adapted four movements for orchestra. We will be hearing a version arranged for oboe and string quartet. The oboe features heavily in the lively *Prelude* and the tranquil *Menuet*.

小提琴與鋼琴奏鳴曲

柯普蘭 Aaron Copland

Sonata for Violin and Piano

(1900 – 1990)

簡單的行板 *Andante semplice*

緩板 *Lento*

準確的小快板 *Allegretto giusto*

隨着日本於1941年12月偷襲珍珠港，美國也加入了二戰，和盟軍並肩作戰。柯普蘭1942年在荷里活為電影配樂時開始寫《小提琴奏鳴曲》，他翌年完成作品時，才知道一位比他年輕十年的朋友 Harry H. Dunham，於南太平洋空戰中戰死，所以把作品題獻給他。

柯普蘭曾在巴黎跟布朗潔學習作曲，這不代表他有法國風格，但此作和這場其他法國輓歌，有淡淡哀愁的共通點，亦可以聽出他一年後的代表作《阿帕拉契之春》的簡樸曲風或鄉土氣息。身為和平主義者的柯普蘭對時局感到不安，至於這種情緒有否在此曲呈現，不同人會有不同感受，既可說簡樸中帶着黑暗，亦可說這種感覺只是張力和鬆弛的自然交錯。

第一樂章乍看像古典奏鳴曲，由一個緩慢引子帶到快板，其實純真的引子就如第一主題，融入了快板旋律之中。聽來更為單純的第二樂章，在平穩的小提琴旋律下，鋼琴部分有着很不穩定的調性。第三樂章有非常跳躍的節奏，逐漸拾回前兩樂章的元素，首尾呼應的完結這首奏鳴曲。

With Japan's attack on Pearl Harbour in December 1941, the United States was embroiled in the Second World War and fought alongside the Allied forces. Aaron Copland began writing this sonata in 1942 while working on a film score in Hollywood. When he completed the work the following year, he learned that Harry H. Dunham, a friend ten years his junior, had died in aerial combat in the South Pacific, and he dedicated the work to him.

Copland studied composition in Paris under Nadia Boulanger. This does not mean that his music is of the French style, but this work shares the melancholy of the French elegies we have just heard. The simple and rustic atmosphere is also to be found in his best known composition *Appalachian Spring*, completed just a year later. As a pacifist, Copland felt

uneasy about the political situation. Views differ as to what feelings are expressed in this work. One could say there is a darkness to its simplicity, or that it is simply a natural interplay of tension and relaxation.

At first glance, the first movement seems like a classical sonata, with a slow introduction leading to an Allegro. Yet the simple-sounding introduction is integrated into the Allegro as its first subject. The second movement, which sounds even simpler, has the violin playing a static melody against a piano part with tonal instability. The third movement has a very springy rhythm. It gradually returns to elements from the previous movements, and closes the sonata with an echo of its beginning.

帕格尼尼主題變奏雙鋼琴曲

盧托斯瓦夫斯基 Witold Lutosławski

Variations on a Theme by Paganini for

(1913 – 1994)

Two Pianos

二戰的爆發就是由德國入侵波蘭開始，蘇聯則從東方進攻，波蘭一個月便被兩國攻克，德蘇各自有系統地屠殺或奴役波蘭精英，以求摧毀波蘭文化。納粹黨佔領華沙時，把音樂場地、電台及劇院關閉，更禁止演奏蕭邦（更把市內一個著名蕭邦像拆毀），只准在咖啡廳演奏輕音樂，務求壓抑波蘭人的愛國情緒。

音樂家的生計因而受直接打擊，盧托斯瓦夫斯基和另一位年青作曲家帕努夫尼克組成鋼琴二人組，演奏輕音樂之餘，也把一些管弦樂名曲以雙鋼琴演奏。他們這些改編樂譜都在二戰後期毀於戰火，例外地存世的《帕格尼尼主題變奏曲》，盧托斯瓦夫斯基視為自己的原創作品，由一位原為豎琴家的咖啡廳侍應提議創作，主題就是帕格尼尼《第二十四隨想曲》。

嚴翠珠特意以此曲為音樂會作結：「這晚我們聽了許多哀悼的樂曲。盧托斯瓦夫斯基在淪陷中的華沙，以音樂慰藉波蘭人的破碎心靈，這套變奏曲只有五分鐘長，卻是令人這麼快樂，和咖啡廳外的世界截然不同。我也希望各位觀眾在欣賞過這些美妙音樂後，帶着快樂的心情迎接明天。」

The Second World War broke out with the German invasion of Poland. The Soviet Union attacked from the east, and within a month Poland was vanquished by the coordinated invasion. The Germans and Soviets each systematically slaughtered or enslaved the Polish elite in an effort to eradicate Polish culture. In Warsaw the Nazis closed all music venues, radio stations and theatres, and banned performances of Chopin (and even tore down a famous statue of Chopin in the city), allowing only light music to be performed in cafés in order to curb Polish patriotism.

The livelihood of musicians was directly affected. Witold Lutosławski and another young composer, Andrzej Panufnik, formed a piano duo. On top of light repertoire, they also performed classical orchestral works on two pianos. The scores of their adaptations were all lost during the latter part of the Second World War, with the exception of *Variations on a Theme by Paganini*, which Lutosławski considered an original work. It was written at the suggestion of a café waiter who was formerly a harpist, and the theme is from Paganini's *Capriccio No. 24*.

Curator Linda Yim chose to end the concert with this work, and in her words, “We have heard many mournful works of music this evening. In the fallen city of Warsaw, Lutosławski comforted the wounded souls of the Poles with music. This set of variations is only five minutes long, yet it brings such joy, a stark contrast to the misery outside those cafés. I hope that our audience will also greet tomorrow with joy after listening to the wonderful music tonight.”

原文歌詞由嚴翠珠提供

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