

# 樂曲介紹 Programme Notes

## 杜巴克 Henri Duparc (1848-1933)

邀子遨遊 L'Invitation au voyage

前世 La vie antérieure

悲傷的歌 Chanson triste

杜巴克是法朗克的鋼琴學生，在作曲方面也是以法朗克為師。他遺留後世的只有13首歌曲，由於他患有過敏反應，以致在1885年不得不放棄作曲。至於其他作品，例如一首大提琴與鋼琴奏鳴曲、一套圓舞曲集、《夜詩：致星星》管弦樂曲，要不是只屬私人擁有，就是只有管弦樂部分。今日大家聽過的，就只有幾首歌曲。寫於1868年的五首歌中，只有兩首能通過杜巴克自己的法眼，其中一首是《悲傷的歌》。《邀子遨遊》是把波特萊爾的詩入樂，內容是邀請詩中人到一個美麗的水鄉暢遊，樂曲完全捕捉到原詩的精神。《前世》也是把波特萊爾的詩配上音樂，想像前世是過著怎樣平和、身心愉悅的生活。這首歌在結束前有一段很精彩的鋼琴尾奏。詩人在《悲傷的歌》形容自己會怎樣撫平悲傷，而原詩的表達手法，就好像是特別為杜巴克的音樂而創作。

Henri Duparc learned the piano from César Franck and also studied composition with him. He left a legacy of only 13 songs, as he suffered from hypersensitivity, and was forced to give up composition in 1885. Some other works such as a sonata for cello and piano, a suite of waltzes and a *Poème nocturne*, *Aux étoiles* for orchestra exist in private hands or in orchestral parts, but only the songs are heard today. Of the five songs written in 1868, only two survived Duparc's self-criticism, one being *Chanson triste*. *L'Invitation au voyage*, to words by Charles Baudelaire, perfectly captures the spirit of the poem – an exciting proposed voyage to a lovely place, and *La vie antérieure*, also setting a poem by Baudelaire, imagines a previous life of placid, sensuous beauty. This has a splendid piano postlude. In *Chanson triste* the poet describes how he will soothe his sadness, and the poem seems to have been expressly created for Duparc's music.

## 托馬斯 Ambroise Thomas (1811-1896)

我的兄弟啊，我請求你（選自《哈姆雷特》）

Je t'implore, ô mon frère (from *Hamlet*)

托馬斯生於一個音樂家庭，父親是劇院樂團的樂師，母親是位歌手兼教師，所以他從十歲起就學習小提琴與鋼琴。17歲那年，他考進巴黎音樂學院，跟隨卡克布蘭納學習鋼琴，自此以彈得一手好琴而聲譽日隆。1832年，他贏得了羅馬大獎，並開始創作歌劇，一生總共寫了20套，並寫有三套芭蕾舞劇、大量聲樂曲，有宗教的，也有世俗的。他的器樂作品包括鍵盤曲、室樂，以及幾首管弦樂曲。他最成功的作品是1866年的《梅娘》和1868年的《哈姆雷特》。1871年，他獲委任為巴黎音樂學院的院長。〈我的兄弟啊，我請求你〉出自《哈姆雷特》的第三幕。克勞狄斯向「任何聽見君王祈禱的人」請求，但感覺到自己的哀懇根本沒有人去聽。

Born into a family of musicians – his father played in theatre orchestras and his mother was a singer and teacher - Ambroise Thomas was playing the violin and piano by the age of ten. At the age of 17 he entered the Paris Conservatoire, and studied the piano with Kalkbrenner, becoming known as a fine pianist. In 1832, he was awarded the Prix de Rome and embarked on a career of writing operas, completing 20, as well as three ballets and numerous vocal works, both sacred and secular. His instrumental music includes works for keyboard, chamber music and some pieces for orchestra. His greatest successes were *Mignon* (1866) and *Hamlet* (1868). He was appointed Director of the Paris Conservatoire in 1871. *Je t'implore, ô mon frère* comes from Act III of *Hamlet* as Claudius prays to “whomever hears the prayers of kings”, but senses that his pleas go unheard.

## 理察·史特勞斯 Richard Strauss (1864-1949)

在偏遠的泉源（選自《心情畫冊》），作品九之第二首）

An einsamer Quelle (from *Stimmungsbilder*, Op. 9, No. 2)

小夜曲（選自《六首藝術歌曲》，作品十七之第二首）

Ständchen (from *Six Lieder*, Op. 17, No. 2)

搖籃曲（選自《五首藝術歌曲》，作品四十一之第一首）

Wiegenlied (from *Five Lieder*, Op. 41, No. 1)

理察·史特勞斯有位出色的圓號手父親，他自六歲就開始作曲，一直創作至85歲，名下傑作無數，而且包含多個樂種，尤其是聲樂曲，在這方面他根本是天才。至於純鋼琴曲，只有寥寥幾首，《在偏遠的泉源》是《心情畫冊》五首曲中的一首；全集寫於1882至1884年間。這曲是史特勞斯早年的小品，完美無瑕，藉伴奏的三連音（只在第一個音帶休止符）把泉水的汨汨湧流表現出來。而在這泉水聲之上的，是一段一氣呵成的悠長旋律，用典型的半音階背景來襯托。在《小夜曲》，歌手向心儀對象求愛時，史特勞斯用鋼琴的微波起伏之聲來表達歌者的興奮期待。在《搖籃曲》，他又再一次運用微波起伏之聲，這次是用來描繪強烈的母愛：母親唱一首優美的長旋律，鼓勵孩子「夢吧，夢吧……」所有將會到來的好事。

Richard Strauss, son of a brilliant horn player, began composing at the age of 6 and continued until the age of 85, producing a string of masterpieces in many genres. He was a genius at writing for the voice. He wrote few pieces for the piano alone and *An einsamer Quelle* comes from a set of five pieces called *Stimmungsbilder* written between 1882 and 1884. This is a perfect miniature from his early period in which the bubbling effervescence of the spring is conveyed in the accompaniment – triplets, but with a rest for the first note. Around this there weaves a long-breathed melody over a typically chromatic background. The excited anticipation of the serenader in *Ständchen*, is conveyed by the rippling in the piano as the singer woos the object of desire. In *Wiegenlied*, the rippling accompaniment this time pictures the intensity of the mother's love as she sings a beautiful, long melody exhorting her child to “Dreams, dreams...” of all the good things that will surely come.

## 古諾 Charles François Gounod (1811-1896)

對，四天……在一位女士足下（選自《示巴女王》）

Oui, depuis quatre jours... Sous les pieds d'une femme (from *La reine de Saba*)

古諾的父親是位畫家兼雕刻師，母親是鋼琴教師，他從雙親承繼了兩方面的才華，擁有一把不錯的男高音歌喉，鋼琴彈得頗有水平，畫畫也有天份。他追隨安東·雷哈學習和聲與對位法，於1839年贏取了羅馬大獎。古諾在歌劇最大的成就是1858年的《浮士德》和1867年的《羅密歐與茱麗葉》。《示巴女王》寫於1862年，初推出時有些人認為是失敗之作。在劇中，示巴女王巴姬斯答應嫁給所羅門，但到要成婚時，所羅門覺察到她內心並不情願，於是唱了這首詠歎調〈對，四天……在一位女士足下〉。

Gounod's father was a painter and engraver and his mother a piano teacher. He inherited the talents of both parents, having a reasonable tenor voice and some facility on the piano as well as an ability to paint. He studied harmony and counterpoint with Antoine Reicha, and was awarded the Prix de Rome in 1839. His greatest achievements in opera were *Faust* (1858) and *Roméo et Juliette* (1867). *La reine de Saba*, from 1862, was accounted by some to be a failure when it first appeared. In the opera, Balkis, Queen of Sheba, has promised to marry Soliman, but when it comes to it he senses her reluctance to do so, and sings the aria *Oui, depuis quatre jours...Sous les pieds d'une femme*.

## 唐尼采蒂 Gaetano Donizetti (1797-1848)

帶我回家鄉可愛的城堡（選自《安娜·波蕾娜》）

Al dolce guidami castel natio (from *Anna Bolena*)

唐尼采蒂在貝加莫跟隨教堂的樂正西蒙·邁耶學習時，老師覺察出他的天份，日後在唐尼采蒂的事業上幫了一大忙。《安娜·波蕾娜》寫於1830年，於米蘭的嘉年華會上首演。唐尼采蒂憑這部作品在國際間闖出名堂。他一生著作等身，寫成的歌劇有65套之多。1840年代是他事業的高峰，奧地利的哈布斯堡皇室聘請他到維也納的宮中擔任宮廷樂長。他半年時間在維也納，半年在巴黎，還有時間到意大利遊覽。

在《安娜·波蕾娜》中，英王亨利八世迷上了珍·西摩，打算擺脫現時的妻子安·保林。於是在一項莫須有的罪名下，安被送到倫敦塔，判處死刑。在一場有「瘋狂場景」之稱的一段〈帶我回家鄉可愛的城堡〉，安回憶家鄉美麗的景色。

Donizetti's talent was noted by Simon Mayr, *maestro di cappella* at the cathedral in Bergamo, who taught him and subsequently helped him greatly in his future career. *Anna Bolena*, written in 1830, and first performed during the Carnival in Milan, was the work that spread his fame on the international scene. Immensely prolific, he left behind 65 complete operas. At the height of his career, in the 1840s, he was employed by the Hapsburg court in Vienna as Hofkapellmeister and spent about half the year in Vienna and half in Paris, at the same time as managing visits to Italy.

In *Anna Bolena*, King Henry VIII, infatuated with Jane Seymour, wishes to rid himself of his present wife, Anne Boleyn. Through a trumped-up charge of infidelity Anne is sent to the Tower of London and condemned to death. In the so-called mad scene she recalls the beauty of her native home – *Al dolce guidami castel natio*.

## 貝里尼 Vincenzo Bellini (1801-1835)

我的叔叔，或者，我第二位父親！（選自《清教徒》）

*O amato zio, o mio secondo padre!* (from *I Puritani*)

純潔的女神啊（選自《諾瑪》）

*Casta diva* (from *Norma*)

貝里尼的祖父和父親都是教堂的詩班指揮、作曲家和教師，所以他在年幼時已展露了很高的音樂天賦。1819年，他在那不勒斯入學，1825年畢業時，為學校寫了一齣歌劇演出，甚受人喜愛。兩年後，他獲得一份合約，替米蘭的史卡拉歌劇院創作一套歌劇。1827年，《海盜》上演，一砲而紅，從此貝里尼單憑委約創作歌劇的收入過活。

《清教徒》是貝里尼的最後一套作品。在這劇中，〈我的叔叔，或者，我第二位父親！〉是女主角唱的詠歎調。艾維拉本與阿圖羅相戀，從摯愛的叔父口中知道，明天自己要出嫁。剛開始時，艾維拉以為叔叔是說她將要嫁給另一個人，大感驚惶，後來聽到原來叔叔已經取得阿圖羅的父親的許可，允准兩人結婚，這才喜出望外。

〈純潔的女神啊〉是貝里尼最有名氣的詠歎調，出自歌劇《諾瑪》；該劇於1831年首演。諾瑪家鄉的統治祭司與羅馬人有仇，來告訴諾瑪要與羅馬人大戰一場。諾瑪秘密愛上了一個羅馬人，於是向月亮女神懇求和平。

Both Vincenzo Bellini's grandfather and father were choirmasters, composers and teachers and it seems that Vincenzo's musical gifts showed themselves when he was still very young. In 1819, he studied in Naples and on his graduation in 1825 wrote an opera for the school to perform. This was well liked and two years later he obtained a contract to compose an opera for La Scala, Milan. First performed there in 1827, *Il pirata* was a success, and from then on Bellini managed to live on the proceeds of commissions for operas.

In the scene from his last opera, *I Puritani*, beginning *O amato zio, o mio secondo padre!*, Elvira, who is in love with Arturo, learns from her beloved uncle that she is to marry on the following day. Thinking that he refers to someone other than Arturo she is horrified, but then hears that in fact her uncle has secured Arturo's father's permission for them to marry. She is overjoyed.

*Casta diva* is one of Bellini's most famous arias, and it comes from the opera *Norma*, first performed in 1831. There is bad blood between the Druids and Rome, and the druids come to Norma wanting war. Secretly in love with a Roman, Norma pleads with the moon goddess for peace.

## 威爾第 Giuseppe Verdi (1813-1901)

她從沒愛過我（選自《卡洛王子》）

Ella giammai m'amò (from *Don Carlo*)

威爾第最初是在布塞托隨當地的教堂指揮學習音樂，其後到米蘭，跟隨私家老師上課。數年後，他返回布塞托，擔任音樂總長，寫了一部今名《奧伯托》的歌劇，後來這齣劇在米蘭上演，頗受歡迎。從那時起，他的作品為他帶來響亮的名氣，成了意大利最傑出的戲劇作曲家。器樂曲他寫的很少，不在歌劇院演出的作品，最有名的是《安魂彌撒曲》。

在《卡洛王子》法國瓦盧瓦王朝的伊利莎白公主答應嫁給西班牙國王菲利普，以維持兩國和平共處，但其實她心裏愛的是菲利普的兒子卡洛。後來國王菲利普對伊利莎白起了疑心，懷疑她與卡洛有私情，深心絕望中唱出〈她從沒愛過我〉，想像自己將會怎樣死去，又孤單地下葬。

Verdi's musical education included lessons from the local choirmaster in Busseto, and later private lessons in Milan. After a few years back in Busseto working as *maestro di musica*, he composed an opera known now as *Oberto, conte di San Bonifacio* which was eventually performed by La Scala with some success. From then on his works eventually marked him as Italy's greatest dramatic composer. He wrote few purely instrumental works, and his most famous piece outside the opera house is his *Requiem Mass*.

In *Don Carlo*, Elizabeth de Valois promises to marry King Philip of Spain in order to cement the peace between their two countries, while in fact in love with Philip's son, Carlo. The King is later led to believe that she is having an affair with Carlo, and sings in despair of *Ella giammai m'amò*, and of how he will die and be buried alone.

## 拉赫曼尼諾夫 Sergei Rachmaninov (1873-1943)

升G小調快板（選自《十三首前奏曲》，作品三十二之第二首）

Allegro in G-sharp minor (from *13 Preludes*, Op. 32, No. 12)

春潮（選自《十二首浪漫曲》，作品十四之第十一首）

Spring Waters (from *12 Romances*, Op. 14, No. 11)

拉赫曼尼諾夫是二十世紀最傑出的鋼琴家兼作曲家之一，作品涵蓋歌劇、管弦樂、聲樂、室樂等樂種，鋼琴曲就更不在話下。這首作品三十二之第二首出自《前奏曲集》；這集分兩冊，共有23首樂曲，是拉赫曼尼諾夫擅長用音樂講故事的好例子，屬真真正正的「無詞之歌」。至於《春潮》，鋼琴聲部出色地描述那些春天的使者——清新的泉水在流動，又優雅地為可愛的歌唱聲部做承托。

One of the greatest pianists and composers of the 20th century, Rachmaninov produced works in many genres – opera, orchestral, vocal, chamber music and of course works for piano. *Op. 32, No. 12, Allegro in G-sharp minor* comes from two sets of *Preludes* – 23 in all – and is a fine example of the composer's genius at telling a story in music – a true song without words. In the song *Spring Waters*, the piano part beautifully sets the scene of the fresh running waters, messengers of spring and gracefully supports the lovely vocal line.



## 柴可夫斯基 Pyotr Ilyich Tchaikovsky (1840 – 1893)

### 人人都知道世上有愛（選自《尤金·奧尼金》）

#### Lyubvi vsye vozrasti pokorni (from *Eugene Onegin*)

柴可夫斯基的父親是位礦業工程師，而柴可夫斯基本人則非常敏感，很早就能在鋼琴上即興演奏。不過，他的正統音樂教育是在1861年才開始，入讀的學校後來成立為聖彼得堡音樂學院。柴可夫斯基的學業突發猛進，終其一生創作的音樂涵蓋所有樂種：歌劇、芭蕾舞劇、管弦樂曲、協奏曲、室樂曲、聲樂曲等等。《尤金·奧尼金》是以普希金的一個故事為藍本，於1879年首演。故事是說一個年輕人怎樣浪費了自己的一生。他最初容許自己所愛的女子嫁給另一個人，又捲入一場決鬥中，殺死了自己的好友。在劇中的第三幕，奧尼金重遇他曾經拒絕的女子，如今已經嫁給了格文親王。他這時才發現，原來自己一直愛這個女子，於是請求人向她引見自己。格文親王這時唱出〈人人都知道世上有愛〉。

The son of a mining engineer, Tchaikovsky was an unusually sensitive young man, and was known to have improvised at the piano from a young age. His formal musical education did not begin until 1861, when he began studies at what soon became the St Petersburg Conservatory. He made extraordinary progress, during the course of his life writing music in all genres – opera, ballet, orchestral music, concertos, chamber music, vocal music and so on. *Eugene Onegin* was first performed in 1879 and is fashioned after a story by Pushkin about a young man who wastes his life, finds that he has allowed the woman he loves to marry another, and eventually becomes involved in a duel in which he kills his best friend. In Act III Onegin sees the woman he rejected earlier, and finds that she is married to Prince Gremin. He belatedly realises he loves her, and asks to be introduced to her, and the Prince sings the aria *Lyubvi Vsye Vozrasti Pokorni*.

## 雷哈爾 Franz Lehár (1870-1948)

### 我聽見鑼鈸聲（選自《吉卜賽之戀》）

#### Hör ich Cymbalklänge (from *Zigeunerliebe*)

雷哈爾的父親是位圓號手，也是軍樂隊的隊長，他自己最初是在劇院拉奏小提琴，但很快就參軍，成了軍樂隊的隊長。1902年，軍隊駐紮在維也納時，他離開軍隊，當上了樂團指揮，又開始創作輕歌劇，頗有成就。在1909至1910年間，他共寫了三套輕歌劇，其中兩套非常成功，《吉卜賽之戀》是其中之一，詠歎調〈我聽見鑼鈸聲〉是典型的匈牙利歌曲，由慢曲開始，漸漸加速成為一首精力充沛的舞曲。

The son of a horn player and military bandmaster, Franz Lehár began his career as a violinist in the theatre, but soon he, too, joined the army and became a bandmaster. Leaving the army while stationed in Vienna in 1902, he worked as a conductor and began composing operettas which had some success. During 1909 to 1910, he produced three such works, two of which were highly successful. *Zigeunerliebe* was one of these. The aria *Hör' ich Cymbalklänge* is a typically Hungarian song, beginning slowly and moving into a spirited dance.

## 羅傑斯 Richard Rogers (1902-1979)

噢，多美的清晨（選自《奧克拉荷馬！》）

Oh, What a Beautiful Mornin' (from *Oklahoma!*)

羅傑斯在紐約出生，六歲開始學習鋼琴，父母不時帶他去看輕歌劇，他決定將來要在這個領域留名；稍長入讀哥倫比亞大學。韓瑪士敦也是在紐約出生，也入讀哥倫比亞大學，也對戲劇甚有興趣，他的父親是位劇院經理。羅傑斯與韓瑪士敦首個合作，是根據一齣舞台劇寫成的音樂劇《奧克拉荷馬！》。之後，他倆在1940至1950年代製作了一連串百老匯劇，都很成功，其中包括《天上人間》、《南太平洋》、《國王與我》、《仙樂飄飄處處聞》等，其中幾齣更拍成了電影，包括1955年的《奧克拉荷馬！》（港譯《鶯歌燕舞喜迎春》）。〈噢，多美的清晨〉是其中一首流行曲，音樂與歌詞配合得天衣無縫。

Richard Rodgers, born in New York, began playing the piano at the age of 6, and attended performances of operettas in New York, taken by his parents, and determined to make his mark in that world. Later he studied at Columbia University. Oscar Hammerstein, born in New York also, was the son of a theatrical manager, and also studied at Columbia University, and became interested in the theatre himself. Rogers' and Hammerstein's first real collaboration was on the musical *Oklahoma*, which was based on a stage play. They went on to produce a series of Broadway successes in the 1940s and 1950s, amongst which were *Carousel*, *South Pacific*, *The King and I* and *The Sound of Music*. Films were made of many of these, and *Oklahoma!* came out as a film in 1955. One of the hit songs from this was "Oh, What a Beautiful Mornin'", in which music and words complement each other superbly.

## 畢特·羅斯 Brad Ross

多可惜再沒有人跳華爾滋

How Sad No One Waltzes Anymore

羅斯出生在紐約市以北30英里的查巴克，是一位當代美國作曲家兼鋼琴家，曾經在多個場所演奏鋼琴，又為流行音樂界、音樂劇場和古典樂團撰寫過樂曲。他最新的作品是一齣音樂劇《只不過是甜品》。羅斯是「羅傑斯發展助學金」的得獎者，他的作品在甘迺迪中心和百老匯都有上演。〈多可惜再沒有人跳華爾滋〉是回顧過去好像較溫和的年代，問「為何總要匆匆忙忙？」。

Brad Ross, originally from Chappaqua, 30 miles north of New York City, is a contemporary American composer and pianist, who has played piano in many different venues, and written music for the pop scene, musical theatre and classical orchestra. His latest show is the musical *Just Desserts*. Winner of the Richard Rodgers Development Grant, his music has been heard in the Kennedy Centre and on Broadway. *How sad no one waltzes anymore* is a look back at supposedly gentler times, asking the question "What is all the hurry for?"

我可以跳舞跳足一整夜 (選自《窈窕淑女》)

I Could Have Danced All Night (from *My Fair Lady*)

洛伊生於柏林，他的父親是歐洲輕歌劇界的一位明星。洛伊自小彈得一手好鋼琴，曾入讀柏林的史頓音樂學院，隨布梭尼和達爾伯特學藝。1924年，他隨父親移居紐約，在多間夜總會和默片上演時彈鋼琴。倫納生於紐約市，就讀於哈佛，早年曾與伯恩斯坦合作。1942年，倫納與洛伊在紐約的林伯夜總會巧遇，兩人一拍即合，決定聯手創作。最初他們並不甚得意，直至1947年，他們的《蓬島仙舞》獲一份雜誌評為「本年最佳音樂劇」。他們最成功的作品是《窈窕淑女》，於1956年在百老匯首次上演，後來更於1964年拍成電影，由力士·夏里遜和柯德莉·夏萍主演。

這劇是以蕭伯納的戲劇《賣花女》為藍本。故事說一位語音學專家希金斯教授遇上一位年輕的賣花女依麗莎·杜列圖，決心要把她那副強烈的倫敦土語口音糾正過來，教導她怎樣說話說得像個上流社會的大家閨秀。經過多次努力而毫無成果之後，有天依麗莎終於有了突破，她興奮得唱出〈我可以跳舞跳足一整夜〉。

Frederick Loewe was the son of a star in operetta in Europe, and was born in Berlin. He was a fine pianist from an early age and attended the Stern Conservatory in Berlin where he studied with Ferruccio Busoni and Eugene d'Albert. In 1924, he moved with his father to New York, where he played the piano in clubs and also for silent movies. Alan Lerner, born in New York City, studied at Harvard, and even collaborated with Leonard Bernstein at an early stage. The two met quite by accident in 1942 in the Lamb's Club in New York, and decided to work together. Their earliest projects were not very successful, but in 1947 they produced *Brigadoon*, which was named Best Musical of the Year in one publication. Amongst their greatest successes was *My Fair Lady*, first performed on Broadway in 1956, and subsequently made into a film in 1964, with Rex Harrison and Audrey Hepburn.

Based on the play *Pygmalion*, by George Bernard Shaw, it tells the story of a phonetics expert, Professor Higgins, vowing to turn a young flower seller, Eliza Doolittle, with a strong Cockney accent, into a lady through teaching her how to speak like one. After a good deal of fruitless effort she finally makes a breakthrough, and is so excited that she sings the song *I Could Have Danced all Night*.

樂曲介紹由紀大衛教授提供  
〈我的兄弟啊，我請求你〉、〈搖籃曲〉、〈我的叔叔，或者，我第二位父親！〉、〈純潔的女神啊〉、  
〈她從沒愛過我〉、〈人人都知道世上有愛〉及〈我聽見鑼鈸聲〉歌詞英文翻譯由博特翻譯有限公司提供

Programme notes by Professor David Gwilt.  
English translation for the lyrics of *Je t'implore, ô mon frère, Wiegenlied, O amato zio, o mio secondo padre!, Casta diva, Ella giammai m'amò, Lyubvi vsye vozrasti pokorni* and *Hör ich Cymbalklänge* provided by Porter Translation Ltd.