

《緣起》 為管弦樂團而寫 (2022)

鄭展維 (生於1985)

當我獲邀為香港大會堂60周年去譜寫一首新作，不期然反思，我們為何要為建築物的周年紀念而慶祝？磚瓦不如人類般，渴望他人歌頌自己的年歲，我們卻希望慶祝建築物的周年紀念。在我看來，那是因為當回顧建築物經過的歲月，重溫它們的歷史，我們得以從中思索個體與群體的種種共同經歷，而這些經歷都無法從這些建築物的歷史中分割出來。我們目睹建築物的興建與拆毀，同樣地這些建築物也見證了我們的變遷與故事。

我相信在大會堂鑽禧誌慶中，大家必然會看到許多它在不同時期的舊照片。當我創作這首樂曲時，則以相反方式來想像：一直迄立於香港島海岸旁的大會堂，過往數十年來在我們身上看見甚麼？它的回憶又會是怎樣？這彷彿在想像當大會堂經歷一個縮時旅程，途中它看見的是甚麼風光？聽到的是怎樣的萬籟？雖然樂曲的創作意念早已十分清晰，但當作品將近完成時，我才開始苦苦思量如何為它起題，那時忽然產生了「搖籃曲」這個念頭。

搖籃曲經常被單純地視為哄孩子睡覺的音樂或歌謠。就如睡前故事，搖籃曲的調子與歌詞，是孩童與照顧者在一日快要終結、即將安眠之際所分享的親暱。這些世代相傳的字句與音韻，彷彿是嬰孩從祖先裏獲得最早的一種庇蔭和連繫。即使它們當初聽起來如何怪異陌生，也可能成為這些幼小生命在往後歲月裏的某種精神支柱。當仔細回想搖籃曲所包含與象徵的意義，感到其實與我在創作過程中所構想的也有不少共通之處。

香港大會堂時常被稱為本地文化的一個搖籃。這個地方必然有許多不同的搖籃曲曾經迴盪，有些早已失傳，有些則仍然被傳頌。當我創作接近尾聲、重新檢視作品時，想像這首管弦樂序曲中的一個又一個樂句，就如許多首搖籃曲交織，每首在消散前有着自己的氣息，有些在消散後由另一些聲音延續下去。最後，我為這首作品起了英文題《Lullabies》，意非一首，而是眾多首搖籃曲。後來在構思中文名稱時，我又覺得簡單直譯為「搖籃曲」無法完全表達出背後的意思。因此任性地以另一個方向出發，將作品取名為《緣起》——大會堂與我們的交匯是緣起，今天為此以音樂為記，也是緣起。

Lullabies for orchestra (2022)

Charles Kwong (b. 1985)

When I got the invitation to write a new piece of music to mark the Hong Kong City Hall's 60th Anniversary, it was all natural for me to ask the question — why we should celebrate anniversaries for buildings — as stones and bricks, unlike us, would not require our celebrations for their ages. It seems to me, we wish to celebrate anniversaries for buildings because in remembering its age and being reminded of their history, it gives us a moment to reflect on our personal and collective history that is inseparable from theirs. While we witnessed buildings being erected and torn down, buildings on the other hand also witnessed the changes and stories of ours.

I thought that, in celebrating its anniversary, we are guaranteed to see a lot of the photos of the Hong Kong City Hall in different eras. While writing this new piece of music, I was on the contrary imagining what the City Hall would have seen in these decades of standing by the shore of Hong Kong Island, and if it would, what it would recount from that. It was like imagining, if the City Hall could also take on the journey of a Time Lapse, what scenery it will see, and what soundscape it will hear. Although this musical vision has been clear since early, I only began pondering what name this work should bear when the work was nearly completed, and then the idea of “lullaby” just came to me.

Lullabies are often associated as merely soothing music or songs to lull young children to sleep. Like bedtime tales, these tunes and lyrics are the intimacy that a child and his/her carer share together before a slumber at the end of a day. These words and sounds passed down from generation to generation are some of the earliest protections and connections an infant receives from their ancestors, and no matter how foreign and peculiar they may first appear, might eventually become somewhat an anchor of these young lives in a distant future. When I think of how a lullaby embodies and symbolises, I found that it has a lot in common with what I envisaged in the process of composing this piece.

The Hong Kong City Hall is often regarded as a cradle of our cultural scene. In this cradle, there must have been a lot of lullabies sung and heard – some long lost, and some carried on to be remembered. Looking in retrospect at the stage of completing the work, I like to imagine the lines over lines I wrote in this orchestral overture to be many miniatures of lullabies intertwining, each having its own life of breath before dying out, while some pass the tune on to another voice. Therefore in completing the piece, I gave it the title *Lullabies* — not one lullaby, but many many lullabies.

Programme notes provided by the Composer

E小調第五交響曲，作品六十四

柴可夫斯基 (1840–1893)

行板－生氣勃勃的快板

稍自由的、如歌的行板

圓舞曲

終曲

根據柴可夫斯基的傳記作者韋利的記載，在1888年春夏，柴可夫斯基創作《第五交響曲》期間，「多次提到命運，腦中經常盤旋人必然會死的思想，同時迴響着信仰。自此，他開始進入最後階段。」在這位俄國作曲家最後三套帶有編號的交響曲、《第四交響曲》之後創作的《曼富禮交響曲》，以及歌劇《尤金·奧尼金》和《黑桃皇后》，都可以找到命運是可怕、擁有無可避免的力量這概念。不過，他選擇隱藏標題描述，只在草稿中寫下幾句短語，形容樂曲開端的引子為「向命運徹底低頭」，或者「天意」，引人遐思。當他提到第一樂章時，寫道：「牢騷、懷疑、抱怨、責備……人怎可不投向信仰的懷抱？這是個精彩的標題系列——如果人能夠做到的話。」

緩慢引子由單簧管開始，樂思冷峻、遲疑，是與「命運」相連的主題句，為第一樂章那猶如進行曲的主旋律作鋪排。然後，柴可夫斯基調低音樂的聲量，令音樂的織體變暗，作為一種反高潮，好像要為尾奏有力地重述主旋律而作好準備，暗示這裏有一個無望的循環，把我們拖進交響曲開始時那個令人鬱悶不安的深淵中。

接下來的〈行板〉採用三聲部歌曲的形式，同樣以一種深沉而抑鬱的感覺開始，但給圓號奏出安慰的旋律，教人一聽無法忘懷。這曲調可能是柴可夫斯基從街頭食檔叫賣的宣傳歌取得靈感。之後，「命運」的主題句突然重現，又再交織在短短的第三樂章中，此時更加隱晦。第三樂章採用圓舞曲的形式，像是一段插曲，聽上去很迷人。

終樂章反映第一樂章的整體設計：緩慢的引子帶領出樂章主體。可是，柴可夫斯基一開始便使用大調，雄偉地重塑「命運」的主題句，期間仍有掙扎：隨即返回小調，用旋風似的管弦樂音色加快速度。後來，「命運」主題句的「積極」版本，在最後幾頁重新出現，令人興奮，似是標示持久的勝利終於來臨。可惜，柴可夫斯基所寫的下一套交響曲，也是他最後一套交響曲（《悲愴》），音樂是最深沉的絕望，徹底拋棄表面的樂觀。

Symphony No. 5 in E minor, Op. 64

Pyotr Ilyich Tchaikovsky (1840–1893)

Andante – Allegro con anima

Andante cantabile, con alcuna licenza

Valse

Finale

“References to fate and faith resonate with Tchaikovsky’s preoccupation with mortality” at the time he was composing his *Symphony No. 5* in the spring and summer of 1888, according to biographer Roland John Wiley. “It is the gateway to his late period”. The concept of the ominously inescapable power of fate can be found in the last three of the Russian composer’s numbered symphonies, in the *Manfred* Symphony that followed the Fourth, and in the operas as *Eugene Onegin* and *The Queen of Spades*. But Tchaikovsky chose not to provide a programmatic description, aside from a few tantalising remarks he noted in a sketch, in which he described the opening introduction as a “complete bow before fate” or “Providence” and wrote of the first movement: “grumbling, doubt, complaint, reproaches ... Can one not throw oneself into the embrace of ‘faith’? A marvellous programme, if only it can be executed”.

The slow introduction’s grim, hesitant opening idea (first heard on clarinets) is the motto that is associated with “Fate”. It sets the stage for the march-like main theme of the first movement proper. Just as Tchaikovsky seems to prepare a powerful restatement of the theme in the coda, he lowers the volume and darkens the texture in a kind of anticlimax — as if to suggest a hopeless circuit taking us back to the brooding depths where the Symphony began.

The *Andante*, in three-part song form, similarly commences with a sense of deep melancholy but gives way to the consoling (and unforgettable) melody of the solo horn, a tune Tchaikovsky may have heard from a street food seller’s advert. The “Fate” motto dramatically reappears later in the movement and is also (if more subtly) woven into the brief third movement, which takes the form of a charming, intermezzo-like waltz.

The *Finale* mirrors the overall design of the first movement, with a slow introduction to the main movement, but here Tchaikovsky majestically recasts the “Fate” motto in the major at the very start. But there is still a struggle to be worked through: Tchaikovsky returns to the minor and speeds up the tempo in a whirlwind of orchestral colour. The return to the “positive” version of the “Fate” motto in the joyful final pages is thrilling and seems to signal a lasting victory. But in his next, and final, symphony (*Pathétique*), Tchaikovsky will reverse this apparent optimism with music of deepest despair.

G小調第一小提琴協奏曲，作品二十六

布魯赫 (1838–1920)

前奏曲：中庸的快板

柔板

終曲：富有活力的快板

1864年，德國作曲家布魯赫着手創作《G小調第一小提琴協奏曲》，並從以往多個樂思中擷取素材。但經過1866年的初次試演，他並不滿意這份未完成之作。因此，布魯赫向當時大名鼎鼎的小提琴家姚阿辛尋求意見；姚阿辛欣悅地向他提出多個改進樂曲結構的建議。這套《協奏曲，作品二十六》最後修訂於1868年，並在不來梅首演，由姚阿辛親自擔任獨奏。至於曾向布魯赫提供建議的人，還包括戴維德，即是孟德爾遜為他寫下心愛的《E小調小提琴協奏曲》的小提琴家，以及指揮家李維。

布魯赫這首《G小調第一小提琴協奏曲》的名氣越來越大，經常有人渴求要演奏它，卻讓布魯赫有點惱怒，因為這首作品掩蓋了其他個人作品的光芒。為數不少的小提琴家不斷地要求演奏這首作品，令到布魯赫抱怨道：「我告訴他們：『走開！乾脆奏我寫的其他協奏曲，它們同樣出色，甚至更好！』」這首作品如此成功，主要是因為布魯赫能把小提琴如歌唱般的本質顯著地引發出來。他曾說過：「小提琴這種樂器，歌唱的本領強過鋼琴，而音樂的靈魂就在它的旋律當中。」

與孟德爾遜的《小提琴協奏曲》一樣，布魯赫棄用傳統的管弦樂呈示部格式，反而在引子部分向貝多芬的《小提琴協奏曲》致敬，用定音鼓輕柔地搗動開始；又在樂曲開端，就由獨奏者與樂隊互作連串對話。只是第一樂章的形式，較孟德爾遜的協奏曲更不按常規。在獨奏與樂隊第三次交換對話之後，主題旋律以連串雙按音奏出，作為主樂思。布魯赫最初考慮把這首協奏曲稱作「幻想曲」，但經姚阿辛勸諭，終於在出版時用上「協奏曲」這名詞，但他仍然把第一樂章喚作「前奏曲」。樂曲的開首段落再次響起後，直接進入熱切的〈柔和慢板〉；這個樂章有很多旋律，是整套協奏曲的真正核心。布魯赫在這裏證明自己是首屈一指的歌唱大師，賦予了小提琴如狂想曲般的流暢表達，大概只有鐵石心腸的人才會無動於衷。終樂章的主旋律是一段邀舞樂曲，散發出匈牙利的風味，毫無疑問是向匈牙利裔的姚阿辛致敬。在結束前，布魯赫加入一段令人興奮、節奏越來越快的尾奏，令觀眾聽得差點透不過氣來。

Violin Concerto No. 1 in G minor, Op. 26

Max Bruch (1838–1920)

Vorspiel: Allegro moderato

Adagio

Finale: Allegro energico

Drawing on earlier ideas, the German composer Max Bruch began working on his *Violin Concerto No. 1 in G minor* in 1864, but he was unsatisfied when he had his first chance to try out a performance of the work-in-progress in 1866. He solicited advice from the celebrity violinist Joseph Joachim, who played the solo part when the revised final version of Op. 26 was premiered in Bremen in 1868. Joachim eagerly responded with ideas for structural improvements. Other figures who advised Bruch included Ferdinand David — the violinist for whom Felix Mendelssohn wrote his beloved *Violin Concerto in E minor* — and the conductor Hermann Levi.

Bruch's *Violin Concerto No. 1 in G minor* grew so popular that the composer resented how the constant craving for it overshadowed his other work. He complained about violinists asking repeatedly to play Op. 26: "I tell them, 'Go away and once and for all play the other concertos [I've written], which are just as good, if not better'". That phenomenal success has much to do with the songful qualities that Bruch evokes so memorably from the violin — an instrument that, he once declared, "can sing a melody better than a piano, and melody is the soul of music".

Like Mendelssohn in his *Violin Concerto*, Bruch dispenses with the conventional orchestral exposition. Instead, after an introductory tribute to Beethoven's *Violin Concerto* (the soft roll on timpani), he has the soloist and ensemble engage in a series of dialogues from the outset. But the first movement is formally more unusual still. Out of the third exchange comes a theme in double stops that serves as the main idea. Bruch initially considered labelling the concerto a fantasy. Joachim persuaded him to publish the piece as a concerto, though Bruch designated the first movement a "*Prelude*" (*vorspiel*). A reprise of the opening passage leads directly into a warm, melody-abundant *Adagio* that is the real heart of the Concerto. Here, Bruch proves himself the mastersinger par excellence, endowing the violin with a rhapsodic eloquence that can leave only the most hard-hearted unmoved. The main theme of the *Finale*, an invitation to dance, exudes a Hungarian flavour, doubtless in honour of Joachim (who was of Hungarian origin). Bruch adds a thrillingly accelerated coda that leaves audience breathless.

一段原創管弦樂主題的變奏曲，作品三十六，「謎語」

艾爾加 (1857–1934)

1899年，英國作曲家艾爾加憑藉《一段原創管弦樂主題的變奏曲》，在國際樂壇聲譽鵲起。後來，這套作品普遍以別名《謎語變奏曲》，更為人所熟悉。因為作曲家在樂曲首演時，曾於樂曲介紹中隱約提及過：這個「謎」，是指隱藏在每段曲中的旋律身份，但至今仍未有人能夠解開謎團。其實，那段旋律一直沒有明確地奏出，只在音符之間間接地暗示。正如艾爾加本人所講：「就像近來的戲劇，主要角色從未在台上現身。」因此，曲中的主題與變奏就形成一種伴奏或者對位曲調，含蓄地指向主題旋律，你既聽不出來，卻又迂迴地表達了「潛藏暗話」（按照艾爾加的用語），只可以「留給聽眾去猜想」。

不論怎樣猜測，早在音樂開端，我們「的確」聽到了那個主題旋律——以歌曲般格式（ABA）開展的主題，裏面包括一段對立的大調與小調，最後返回大調。主題旋律在每個段落之間的停頓，加強了它的表達性質。由於艾爾加所寫的14段變奏，都與私交圈子有關，因此這套作品被認為是高度私密的。他曾警告，雖然這些「並非『人像素描』」，但是每段變奏都反映着一種特別的人物性格，「或者某些只有兩個人才知道的事件」。

另一個謎，是艾爾加在手稿中只用一些簡稱，來指涉相對應的人物性格。不過，透過他的註釋，可以解讀大部分簡稱。從這些線索看來，可能通通都是與艾爾加生平有關的人物：摯愛的妻子，也是他的精神支柱：愛麗絲·艾爾加（I）；史提活-鮑華，一位艾爾加鍾愛的業餘鋼琴手，艾爾加常讓他彈鋼琴作暖場表演（II）；業餘演員唐生，他能將聲音變換，可高可低，維肖維妙地模仿多位人物（III）；充滿自信的鄉間紳士貝加（IV）；彭羅斯·阿諾德，他是詩人阿諾德的兒子，很有藝術感（V）；菲頓，艾爾加的中提琴學生（VI）；建築師格里費，也是艾爾加的學生，艾爾加用喜劇手法形容他彈鋼琴，就像跟鍵盤打仗一樣，然後戛然而止（VII）；諾貝利，一位很優雅、年紀頗大的音樂贊助人（VIII）；雅格，艾爾加的摯友，一直鼓勵着艾爾加，這段變奏以「寧錄」為名，是整套《謎》中最著名的一段，令人想貝多芬那些宏大深刻的慢樂章（IX）；彭莉，艾爾加關係特別密切的女子（X）；風琴師辛克萊，以及他的愛犬——名為「丹」的老虎狗（XI）；慷慨的大提琴手尼雲遜，艾爾加後來撰寫的大提琴協奏曲，便是從他獲得靈感（XII）；另一段謎：艾爾加只用幾個星號來代表這段變奏，又稱之為〈浪漫曲〉，當中提到大海，有人推敲這段與他以前的未婚妻韋發有關（XIII）；最後是艾爾加本人，把主題旋律熟練擴展，內容豐富，顯示出他的個性，而且如何與妻子和摯友雅格緊密地交織在一起（XIV）。

Variations on an Original Theme for Orchestra, Op. 36, “Enigma”

Edward Elgar (1857–1934)

The English composer Edward Elgar won his international breakthrough when his *Variations on an Original Theme for Orchestra* was unveiled in 1899. The work has become universally known as *Enigma Variations* because of a puzzle the composer hinted at in his note for the premiere. This enigma (to this date unsolved) involves the identity of a hidden melody, which is actually never stated outright but only hinted at indirectly by what is played — “even as in some late dramas the chief character is never onstage”, as the composer put it. The theme and variations that are written down would thus form a kind of accompaniment or counter melody implicitly pointing to a theme that is not heard but present by way of indirection, whose “dark saying”, in Elgar’s words, can merely be “left unguessed”.

In any guess, the theme that we “do” hear is stated at the beginning. It unfolds in a songlike form (ABA) and contains a contrast between the major and minor, with a final turn to the major. Pauses between each section of this theme enhance its expressive nature. The work is also highly personal, for Elgar then presents 14 variations that are associated with his inner circle. He cautioned, however that these “are not ‘portraits’” but that each variation reflects a particular personality trait “or perhaps on some incident known only to two people”.

Another “enigma” is that Elgar identifies the corresponding personalities in his score only by initials, but his commentary has made these for the most part decodable. The clues suggest the following figures in Elgar’s life: his beloved wife and moral support, Caroline Alice Elgar (I); Hew David Steuart-Powell, a pianist Elgar delighted to hear warm up at the keyboard (II); the amateur actor Richard Baxter Townshend, who could vary the pitch of his voice to imitate a wide spectrum of personalities (III); the confident country gentleman William Meath Baker (IV); the poet Matthew Arnold’s artistically sensitive son, Richard Penrose Arnold (V); Isabel Fitton, a viola student of Elgar (VI); the architect Arthur Troyte Griffth, another student of the composer, who is comically depicted doing battle with the keyboard — before simply giving up (VII); the graceful elderly music patroness Winifrid Norbury (VIII); A. J. Jaeger, Elgar’s closest friend, who continually encouraged his efforts — this variation, known as “Nimrod”, is the most-famous part of *Enigma* and recalls the profundity of Beethoven’s slow movements (IX); Dorabella Penny, to whom Elgar felt especially close (X); the organist George R. Sinclair, along with his pet bulldog Dan (XI); the generous cellist Basil G. Nevinson, an inspiration for Elgar’s later Cello Concerto (XII); another enigma: Elgar concealed the subject’s identity by using only asterisks for this variation, which he also calls a *romanza*, with a reference to the sea — possibly his former fiancée Helen Weaver (XIII); Elgar himself, in a masterful, opulent expansion of the theme that suggests how closely his personality is intertwined with the presence of his wife and his friend Jaeger (XIV).