

樂曲介紹

遼闊的中亞細亞大草原及遊牧民族的生活，為蒙古孕育了一套獨特而清新的遊牧聲音美學。蒙古音樂流行於蒙古國和鄰近地區國家，與當地得天獨厚的自然地貌和遊牧生活緊緊相連。小至擠奶、打獵、放牧或安撫牲畜等日常活動，甚至傳統節日、慶典及宗教儀式上，音樂在傳統蒙古社會中都不可或缺。蒙古「人民革命」（一九二一年）後，傳統音樂的演奏模式和場合，在當時新興的社會主義現代化氛圍下大規模改革。九十年代初，共產政權隨蒙古民主革命後倒台，**蒙古國馬頭琴大樂團**隨之成立，致力於復奏蒙古傳統音樂，同時亦延續專業舞台表現的現代風格，是一個集合現代技術及聲音美學的前瞻性藝術團體。樂團以聲音重構過去遊牧生活風情，以音樂體現其民族精神，帶領觀眾走過草原，穿越世紀，感受遊牧生活的溫度。

樂團以交響樂組曲《**美麗的蒙古故鄉**》為音樂會揭開序幕。《美麗的蒙古故鄉》由著名作曲家額·朝伊道格（一九二六至一九八八）於上世紀六十年代創作，原本是一首電影音樂，至今仍是蒙古樂團音樂會常演的經典曲目之一。額·朝伊道格畢業於莫斯科大學，是六十年代初最後一批接受俄式作曲教育的蒙古音樂學生。此曲和他其他作品受十九世紀西洋作曲技法和模式影響，音符間流露當時蘇聯對蒙古國樂的啟發和影響。

蒙古「長調」是一種旋律音域寬廣，與遼闊草原地貌呼應的傳統遊牧唱腔。長調的「長」，並非指樂曲的長度，而是指其旋律字少韻多，顫音和其他裝飾音的運用十分豐富，以其獨有語言訴說歷史和生活故事。唱者真聲和假聲並用，樂曲沒有固定曲式，給予觀眾開揚廣闊，無邊無際的感覺。「長調」按其旋律擴展程度分為「小長調」、「長調」和「大長調」三類。歌唱家巴·蒙赫巴特爾為我們帶來兩首蒙古長調。《**額爾登紫薩格的駿馬**》（只演 29/6）屬於「小長調」，篇幅最短。蒙古人崇拜馬，視為民族圖騰，更常常以「馬」為音樂主題，滲透了民族對馬的膜拜。此曲讚頌一匹來自額爾德尼（蒙古東北部）的駿馬，既聰明又敏捷的特性。《**萬物渡姆**》（只演 30/6）則屬於「大長調」，篇幅最長。樂曲可以追溯至一六九六年，由達爾汗親王為蒙古傳統競技活動「那達慕大會」所創作的開幕音樂。那達慕大會源於十三世紀成吉思汗時期，於每年七月中舉行，以有蒙古傳統「男兒之藝」之稱的搏克（蒙古式摔跤），賽馬和箭術三項競技為比賽項目，在蒙古和內蒙古都十分盛行。

蒙古地形「西高東低，北林南漠」，山在蒙古文化中是十分重要和神聖的自然地貌。因此，蒙古人對阿爾泰山脈充滿崇敬之情。阿爾泰山脈位於蒙古西部，延伸至中國西北以及俄羅斯境內。不少長篇史詩、詩詞、歌曲等都以阿爾泰山脈為題材，展示其神聖而崇高的地位。「呼麥」是蒙古傳統唱腔之一，又稱為喉唱。相傳是模仿阿爾泰山脈地區的風嘯

聲；當在強風吹過高地，除了發出徘徊於低頻的颼颼聲，更能聽見高音的風聲稍稍略過。「呼麥」同出一轍，歌者唱出持續「底音」之際，以控制唇型，舌頭和聲帶之肌肉同時唱出口哨似的「泛音」，一人同時唱出兩個聲部。蒙古人從前以「呼麥」哄睡小孩、安撫牲畜，更相信是與天地萬物溝通之媒介。「呼麥」在三、四十年代被擡升為蒙古國技後，成為象徵蒙古的舞台表演形式。《阿爾泰山讚》是一首詩歌式讚歌，以呼麥形式讚頌阿爾泰山及自然萬物的美好。

敘事器樂曲是中亞細亞的遊牧文化主流音樂表演形式，音樂家和觀眾都相信音符比起語言文字更會說故事；正正因為沒有歌詞為其內容和意景劃出界限，音樂家更能通過聲音拓展觀眾對樂曲中的故事內容發揮想像。樂團將演奏《巴拉墩紫薩格的黑走馬》（只演 29/6）和《戈壁的黑走馬》（只演 30/6）兩首為「馬頭琴民間傳統馬步演奏法」類別的樂曲。「馬頭琴民間傳統馬步演奏法」是蒙古器樂音樂中一個重要類別，同樣以「馬」為題材，以音樂旋律配合各種技法，把快步、快跑和慢跑等不同馬步形態以音符於舞台上生動展現。

接着會聽到的五首作品《歡樂之歌》、《心之韻》（只演 29/6）；《霧》、《那達慕綠茵地》和《甦醒的草原》（只演 30/6）由著名作曲家和鋼琴家巴·西日布（一九五二年生）所作。他的作品融合了蒙古傳統風格和西方作曲技法，至今寫下了的作品包括八首協奏曲、三首交響曲及四部芭蕾舞劇。《霧》的音樂旋律取自蒙古愛情電影《延長的夏天》（*Iliüü sartai zun*），描述少年加拿（Galaa）和他的戀人阿萊娜（Ariunaa）的愛情故事。

《聰慧的滿都海女皇》是二十世紀著名作曲家那·贊琴諾日布（一九四八年生）的代表作，樂曲是一九八七年蒙古同名電影《聰慧的滿都海女皇》之配樂，根據滿都海的傳奇一生為藍本創作。滿都海（約一四四九至一五一〇）是十五世紀蒙古皇后，元太祖忽必烈之後裔，擁有皇室血統。丈夫滿都魯可汗被明朝間諜毒殺後，她收養並擁立了成吉思汗後裔，年幼的達延汗為養子，並於達延汗十九歲時改嫁給他，一直攝政。掌握軍政大權的滿都海於攝政期間，平定了瓦剌（西部蒙古族）內亂，穩定了東蒙古政權，是蒙古歷史上的傳奇女性。

蒙古國馬頭琴大樂團致力繼承傳統之餘，更致力演奏現代新作，以協奏曲形式配以樂團伴奏馬頭琴、雅托克琴（*yatqa*）等蒙古傳統樂器。雅托克琴是蒙古彈弦樂器，與中國箏（*zheng*）、韓國伽倻琴（*gayageum*）和日本箏（*koto*）形制相近，同樣是平放彈奏及有可移動琴碼。雅托克琴以往主要在宮廷使用，後來於二十世紀中期先後受韓國伽倻琴和

現代中國箏的影響，現今蒙古樂團使用的都是改革後的雅托克琴。樂團會為大家帶來兩首《**雅托克琴協奏曲**》，分別由那·贊琴諾日布(只演 29/6)及巴·日西布(只演 30/6)作曲，帶來嶄新的古今聽覺饗宴。

不少現代蒙古知名作曲家同時擔任樂團、歌劇或芭蕾舞劇指揮，我們將會欣賞到的《**戈壁之三美**》便是蒙古交響樂團首任指揮，策·那木蘇來佳布(一九二七至一九八七)之作品。戈壁位於蒙古南部，地形多變；除了擁有為人熟悉的沙丘地帶，還有岩石群、峽谷和綠州。「戈壁三美」是一座位於南戈壁的山脈，「三美」分別指山脈的東部、中部和西部。交響詩《戈壁之三美》以單樂章演奏，描寫了戈壁的日出至日落之間，大自然和動物聲音的變化。《**慢板**》由蒙古國立歌劇舞蹈團及蒙古國愛樂樂團指揮，佳·朝倫(一九二八至一九九六)所創作。佳·朝倫曾導演及製作超過二十部歌劇及芭蕾舞劇，同時是一位小提琴家。此曲選自芭蕾舞劇《靈巧的卡斯》，此劇講述工匠卡斯(Khas)和戀人卡特曼(Khandarmaa)的愛情故事，以大量優美而感人旋律，描寫他們真摯的感情。

馬頭琴象徵蒙古民族和國家，是樂團主要樂器，演奏人數最多、編制最大，傳統馬頭琴音樂更被聯合國教科文組織列入《人類非物質文化遺產代表作名錄》。馬頭琴音色多變，常模倣馬匹各種形態，時而奔騰，時而踱步。有關其起源的傳說曾記載於一首敘事器樂曲中。相傳一位名叫呼和那木吉樂(Khökhöo Namjil)的牧羊人，受徵召到邊疆服役，卻日夜想念愛人。山神受呼和那木吉樂打動，賜他一匹飛馬，每晚將他帶到愛人身邊，翌日早上再回邊疆。此事令到另一位也愛上呼和那木吉樂的人起嫉妒之心，於是剪掉飛馬的翅膀，讓他返不回去見愛人。飛馬死去，呼和那木吉樂十分悲痛，便以飛馬的皮、骨與毛髮造成第一個馬頭琴，並在琴柄上刻上馬頭以念亡馬。

現今的馬頭琴的琴身為木製梯型共鳴箱，琴柄上帶有指板，琴頭刻上馬頭裝飾，帶有兩弦，配以馬尾弓拉奏。弦以多根馬尾分成兩束而成，共鳴箱的面板鑲有木板，但古時曾以動物皮革蒙上。演奏者把音箱夾於兩膝之間，多奏雙音，配以泛音演奏、大幅度滑音及跨音程顫音模仿自然音聲及馬的嘶鳴。當今馬頭琴主要用於獨奏，亦常用以伴奏傳統蒙古聲樂長調，它的地位於二十世紀大幅提升。樂團帶來兩首《**馬頭琴協奏曲**》，分別由巴·日西布於一九九一年所創作(只演 29/6)，以及祖·航格樂(一九四八至一九九六)的作品(只演 30/6)。祖·航格樂於六十年代往阿拉木圖、哈薩克斯坦及前蘇聯進修音樂，擅於把蒙古風格音樂以西方古典曲式結構包裝，作品包括弦樂四重奏、協奏曲、芭蕾舞劇及電影音樂等。

除了純器樂曲外，民歌在現代蒙古同樣是相當重要音樂表演形式。演唱家巴·蒙赫巴特爾再為觀眾帶來數首著名蒙古民歌，包括《艾娜娜》和《藍色襯衫》(只演 29/6)；《嘎瓦拉瑪》和《洛嘞》(只演 30/6)。隨後，樂團再送上由那·贊琴諾日布創作的《活佛的神靈》(只演 29/6)。《活佛的神靈》來自同名電影配樂，描述「活佛」丹增熱布喜(一八〇三至一八五六)的生平事蹟。丹增熱布喜除了是一位高僧，著名詩人，更有說是傳說中七名蒙古族人化身而成的戈壁聖人之一。他以藏文及蒙古文寫了超過三百首詩詞，更於戈壁地區建立文化、藝術及教育中心，命名為哈木林寺(Khamariin Khiid)。

共產政權掌政的大約七十年間，成吉思汗曾被貶低為野蠻的侵略者和封建暴君，直至九十年代民主革命後，蒙古才重塑其民族英雄形象。樂團將會演奏兩首以成吉思汗為題材的樂曲。《博爾汗哈樂敦山》由那·贊琴諾日布作曲，選自電影《天空的力量》的一段配樂。歌曲在電影中描述成吉思汗重訪其出身地博爾汗哈樂敦山的一幕；大汗將國家交託給高山和泉水，祈求上天憐憫和寬恕他的罪行。另一首樂曲《兩匹神馬》，則訴說了成吉思汗和他的兩匹灰馬故事。

英文樂曲介紹由黃泉鋒博士提供
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Programme Notes

The unique, refreshing soundscape of Mongol music is closely associated with the nomadic life on the great Central Asian steppes. The Mongols and their musical cultures are located primarily in Mongolia and dispersed in a number of its neighboring countries. Music assumes indispensable roles in traditional Mongol societies. Songs are sung and musical instruments are played while hunting, milking, herding, re-establishing nursing, and pacifying livestock. Music is also ubiquitous in festivals, celebrations, and religious rituals. Performing styles and practices of Mongol music have gone through significant changes since the 1921 revolution and the subsequent rise of socialist modernism. Formed in the early 1990s soon after the democratic revolution, the Mongolian State Morin Khuur Ensemble is at the forefront of musical revivals and staging top-notch performances during the post-socialist era, bringing together the wealth of traditional Mongol repertoires and modern expressive means and techniques. Altogether the concerts offer a rare musical glimpse into the perpetuation of centuries-old nomadic traditions in modern-day Mongolia, against ongoing socialist practices and unabated national pride as conceived in much of the twentieth century.

The Ensemble will open the concerts with a symphonic suite titled *Beautiful Mongolia* (*Mongoliin Saihan Oron*), originally a mid-twentieth-century film music written by the prolific composer Eregzengiin Choidog (1926–1988). Graduated from the Moscow University in 1962, Choidog was among the last in his generation of Mongolian composers, in the 1950s and early 1960s, sent to receive professional music training from the Soviet Union, where they were equipped with nineteenth-century European compositional techniques and musical languages. *Beautiful Mongolia* showcases such influences and remains a classic in the concert repertoire of modern-day Mongolian nationalist music.

Vocalist Munkhbaatar Bat-Ulzii will sing a piece in the artistic style of *Urtiin duu* (Long Song). The length of “long songs” refers not to the duration of the song itself but to highly extended syllables of the text, resulting in highly melismatic and elaborated melodies. “Long songs” are characterised also by their exceedingly large melodic range, rich ornamentation and *falsetto*, as well as the extensive use of trills and vibrato. The “long song” repertoire is categorised into three main forms according to the extent of their ornamentations: *besreg* (abbreviated), *suman* (general), and *aizam* (extended). *Erdene Zasgiin Unaga* (*The Foe of Erdene Province*), to be performed on 29/6, belongs to the abbreviated type. Horse is an important theme in many of these songs. This well-known song praises the agility and intelligence of a horse from Erdene. The famous song *Tümen Ekb* (*Myriad's Leader*, alternatively as *First of Ten Thousand*), to be performed on 30/6, on the contrary, is an extended long song, which has the broadest ornamentation. The melody can be dated back to 1696 as a composition by the Darkhan Mongol Chin Wang (prince), and has served as an opening song to *Naadam*, a major Mongolian game festival featuring wrestling, horse racing, and archery, held during mid-summers throughout the country.

Mountains are sacred in Mongolian culture. The Altai mountain ranges, which run through western Mongolia, has been an important object for worship and reverence in Mongolia, and remain a recurrent theme in many epic poems, songs, and other musical genres. One important realisation of these is a vocal style known as *Khoomei*, or Overtone/Throat Singing, where vocalists simultaneously produce two or

more pitches through selectively amplifying the upper partials (harmonics). This is achieved by means of controlling the lips, tongue, and larynx. The lower pitch serves as a drone (a sustained long note) and the upper melody appears like whistling. Traditionally used to lull babies to sleep and to calm animals, *Khoomei* was elevated to a national art form in the 1930s and 1940s and has since been staged as a virtuosic performance that comes to represent Mongolia. *Khoomei* is indigenous to the mountainous Altai regions, where the droning sound of strong mountain wind is said to be the origin of this national vocal art. The Ensemble will perform a piece titled *Hymn of Altai Mountain* that features *Khoomei* overtone singing.

Programmatic instrumental music occupies a central position in the expressive arts of Central Asian nomadic cultures. Musicians and audience in these cultures believe that instrumental music, without being limited by words (lyrics) and their textual contents, is superior to songs when narrating stories. Instrumental music is performed and listened to as a form of story-telling. The Mongolian *tatlaga* represents an important genre in this tradition, alongside the Kazakh *kui*, Kyrgyz *kuu*, and a few others. Horse remains an important icon in these programmatic instrumental pieces, where horse paces—galloping, cantering, and different styles of trotting—are often vividly depicted on musical instruments. The pieces *Jonon of Baldan Zasag* (29/6 only) and *Jonon of Gobi* (30/6 only) represent this genre.

The modernist composer and pianist Byambasuren Sharav (b.1952) is known for his unique synthesis of traditional Mongolian elements and European musical techniques in his compositions, as showcased in his eight concertos, three symphonies, four ballets, among others. We will hear five of his compositions: *Harmony of Jubilation* and *Melody of Heart* (29/6 only); *Mist*, *Hillock of Naadam* and *The Steppe Awaken* (30/6 only). The melody of *Mist* comes from the love theme of the Mongolian romantic film *Summer with Extra Month* (*Iliüü sartai zun*) (1987), which, set in the late 1980s, portrays the life of the young man Galaa and his lover Ariunaa.

Another major figure in Mongolia's twentieth-century musical nationalism is the composer Natsagiin Jantsannorov (b.1948). In the concerts we will hear his well-known composition *Wise Queen Mandukhai* (*Mandukhai Tsetsen Hatan*), written based on the legend of the fifteenth-century khatun (female khan or khagan) named Mandukhai (c.1449–1510), who was the last descendent of Kublai Khan (1215–1294). After her husband died, Mandukhai adopted the young orphan Baumunkh, then the last living direct descendent of Genghis Khan. Mandukhai renamed him “Dayan Khan” (the “great khan”) and married him when he turned nineteen. She herself became the khatun again and retained control over the military. Today Mandukhai is remembered for her lengthy reign, during which she defeated the Oirats (western Mongols) and upheld the supremacy of the eastern Mongols. The music comes from a famous Mongolian film *Queen Mandukhai the Wise* (1987).

The Mongolian State Morin Khuur Ensemble is also committed to staging performances that feature modern settings of traditional music, including new compositions that utilise the European orchestral forms. One of these is concerto, a genre that features a prominent, virtuosic musical instrument performed with ensemble accompaniment. The audience will enjoy one concerto by Natsagiin Jantsannorov (29/6 only)

and one concertino by Byambasuren Sharav (30/6 only) written for the *yatga*, a Mongolian plucked zither with movable bridges. It is a close sibling of various East Asian instruments, such as the Chinese *zheng*, the Korean *gayageum*, and the Japanese *koto*. Traditionally a court instrument, the *yatga* has gone through major changes during its revival in the mid-twentieth century, influenced initially by Korean *gayageum* and later by the reformist Chinese *zheng*.

A number of well-known modern Mongolian composers served simultaneously as orchestral and opera or ballet conductors. The composer Tsegmidiin Namsraijav (1927–1987) was the first conductor of the Mongolian Symphony Orchestra, which was founded in 1957. His one-movement symphonic poem ***Gobi Gurvansaikhan*** (*Gobi Three Beauties*) depicts the sounds of nature and animals of the Gobi, a desert region in southern Mongolia. The “three beauties” metaphor is commonly used to refer to the eastern, middle, and western ranges of the Gurvan Saikhan Mountains. The composer Jamyangiin Chuluun (1928–1996) is simultaneously a violinist and conductor who served at the Mongolian State Academic Theater of Opera and Ballet as well as the Mongolian State Philharmonic Orchestra. His ***Adagio*** is taken from the ballet *Uran Khas* (*Skillful Khas*), which, produced in 1973, is one of the over twenty operas and ballets he directed or produced. The story of *Uran Khas* revolves around the theme of love between a craftsman named Khas and his lover Khandarmaa.

The mainstay of the Ensemble is the two-string bowed fiddle *morin khuur*, popularly known as the “horse-head fiddle”, a Mongolian national music icon also listed as a UNESCO Intangible Cultural Heritage of Humanity. The *morin khuur* has been a beloved theme of many myths, fables, and legends, one of which tells of the origin of this instrument. In one version, a herder named Khökhöo Namjil was offered a magical winged horse named Jonan Khar by a spirit master. Every night, the winged horse flew him to his distant home to see his lover, and every morning, the horse brought him back to work. One day a jealous woman cut off the wings of the horse and killed it in order to stop Khökhöo Namjil from leaving. Deeply grieved, he created the first *morin khuur* from the skull, bones, skin, and hair of the horse. Mongolia’s well-known horse cult looms large in many of these stories, and the cantering, trotting, and galloping of the horse are extensively mimicked on the versatile instrument.

The *morin khuur* has a trapezoidal resonating body attached to a long fretless fingerboard with a carved horse head on its end. Its strings and bow are made from the hair of the horse’s tail; its resonating body is made entirely of wood, although in some earlier versions it was covered with animal skin. Performers of the *morin khuur* make extensive use of overtones as well as a wide range of sliding and stroking techniques to mimic a variety of natural sounds and to achieve the narrative qualities assumed for many Central Asian nomadic instruments. The *morin khuur* plays in a variety of solo and ensemble settings, including the accompanying of *Urtiin duu*. It was elevated to the status of Mongolia’s national instrument during much of the twentieth century. The Ensemble will perform a *morin khuur* concerto written in 1991 by Byambasuren Sharav (29/6 only), the third of its kind of the composer, and another one (30/6 only) written by Zunduin Khangal (1948–1996), who attended music school in Almaty, Kazakhstan and the

Soviet Union during the 1960s and 1970s. Khangal's works are known for their setting of Mongolian styles in European classical musical idioms, including string quartets, concertos, ballets, and film music.

Songs remain a major genre in modern Mongolian musical expressions. Vocalist Munkhbaatar Bat-Ulzii will sing a number of well-known traditional Mongolian songs at the concerts, including *Ai Nana* and *Khukh Torgon Tsamts* (*The Shirt in Blue Silk*) (29/6 only); *Gavalmaa* and *Looloi* (30/6 only). Towards the end of the concerts we will hear again from some of the beloved tunes written by Natsagiin Jantsannorov. The Ensemble will perform *Guardian Spirit of the Saint* (29/6 only), which is originally taken from the soundtrack of a film of the same title. The saint here refers to Dulduityn Danzanravjaa (1803–1856), a renowned Mongolian poet and the fifth (out of seven) Mongolian incarnates of the Gobi Noyon Khutagt (Saint of the Gobi; before which there were thirty-three Tibetan and Indian incarnations dating two millennia back). Danzanravjaa wrote over 300 poems in both the Tibetan and Mongolian languages, and is known for his commitment to public education. Mongolia's democratic revolution in the early 1990s brought about a revival of Genghis Khan, who had previously been portrayed by the Communist regime as a barbaric aggressor and feudal tyrant. In the concerts we will hear Jantsannorov's famous song *Let the Mount Burkhan Khaldun Bless You*, taken from soundtracks of *Mönkh Tengeriin Khüchin Dor* (*Eternal Power of the Sky*) (1992), a film about Genghis Khan, who once climbed up to his birthplace Mount Burkhan Khaldun to pray for mercy for his deeds and sins and to entrust his nation to the mountains and waters. The song *Power of Two Grayish Steeds* tells the story of the two grayish horses worshiped and adored by Genghis Khan.

Programme notes provided by Dr Chuen-Fung Wong