

節目 Programme

《唐懷瑟》序曲

華格納 (1813 至 1883)

這齣歌劇的全名是《唐懷瑟與瓦特堡的歌唱比賽》，暗示了歌劇的內容；而用「大型浪漫歌劇」來形容嚴肅、宏闊、情緒深沉激昂的序曲，可說是最精簡而貼切的敘述。《唐懷瑟》於 1845 年首演，最初的反應平平，序曲卻迅即成了音樂會的熱門曲目，第一位是孟德爾遜，他率先於 1846 年把《唐懷瑟》序曲編進他在萊比錫布業大廳舉行的音樂會曲目中。

〈序曲〉包括歌劇裡多支重要旋律，包括大眾熟悉的〈朝聖者合唱曲〉，這曲是全劇一開始時就唱出的。此外，還包括令人聯想到維納斯堡裡那滿滿是感官誘惑的世界的半音階音樂，以及唐懷瑟對維納斯的頌歌。

Overture from *Tannhäuser*

Richard Wagner (1813 - 1883)

While the full name of the opera *Tannhäuser and the Song Contest at the Wartburg* hints at what the opera is about, using the words "romantic grand opera" to describe the overture with all the solemnity, expansiveness and powerful emotion, is the best musical summary. Premiered in 1845, the opera was not an immediate success. The overture, however, quickly became a concert-hall favourite, with Mendelssohn first including it in a programme in the Gewandhaus in 1846.

The overture contains many important themes from the opera, including the famous Pilgrims' Chorus, which can be heard immediately at the beginning. Also included is the chromatic music of the sensuous world of Venusberg, and Tannhäuser's ode to Venus.

D 小調第二大提琴組曲

巴赫 (1685 至 1750)

前奏曲	薩拉邦德舞曲
阿勒曼舞曲	小步舞曲
庫朗舞曲	基格舞曲

巴赫於 1720 年左右創作了六套無伴奏樂曲，當時他正在柯坦擔任宮廷樂長。他也是在當地遇上了他的第二任妻子馬德蓮娜，後來她替巴赫把那些組曲抄寫了一份清晰的副本。巴赫的手稿失佚後，馬德蓮娜的手抄本就成了那些組曲最重要的紀錄。

《D 小調組曲》由一首洋洋灑灑的〈前奏曲〉開始，起首是一些主音三和弦，經過開展，合成了涓涓的旋律，再匯聚成充滿戲劇色彩的停頓，裡面有大跨步，有開放和弦。跟著是一首莊重的〈阿勒曼舞曲〉，接以活潑的〈庫朗舞曲〉，和傳統上屬於深思型的〈薩拉邦德舞曲〉；這些舞曲來自不同的國家，組曲把它們集合在一起，再配以三拍子的〈小步舞曲〉，最後以一首精力充沛的複拍子〈基格舞曲〉作結。

Cello Suite No. 2 in D minor

Johann Sebastian Bach (1685 - 1750)

Prelude	Sarabande
Allemande	Menuet
Courante	Gigue

Around 1720 when he was the *Kapellmeister* in Cöthen, Bach composed 6 unaccompanied cello suites. It was the time that Bach met his second wife, Anna Magdalena, who later copied Bach's suites into a fair copy. With the loss of Bach's manuscript, Anna Magdalena's copy remains one of the most important sources of the suites.

The *D minor suite* opens with an eloquent prelude, elaborating the tonic triads into a stream of melody that culminates in dramatic pauses of large leaps and open chords. After a stately *allemande*, there comes a lively *courante* and a traditionally meditative *sarabande*. The suite of assorted dance from different nationalities continues with *menuet*, a triple-meter dance, and concludes with an energetic *gigue* in compound time.

C 大調奏鳴曲，K.159

史卡拉第 (1685 至 1757)

D 小調奏鳴曲，K.9

F 小調奏鳴曲，K.519

杜曼尼可·史卡拉第生於拿坡里，父親是歌劇作曲家阿歷山德羅·史卡拉第，也是他的音樂啟蒙老師。他後來在葡萄牙和西班牙從事音樂，晚年更一直住在西班牙。

牙直到去世，因為他執教的學生葡萄牙公主芭芭拉，後來當上了西班牙的皇后。

史卡拉第寫了大量奏鳴曲，在生時只把少量印刷成書出版，不過，所出版的作品當時都極為流行，其中多首單樂章奏鳴曲含蓄地採用了伊比利亞半島的土風舞節奏，旋律也甚像當地的民樂，展現出西葡兩地的獨有情調。今晚所選奏的三首奏鳴曲都是採用複二拍子寫成，浮光掠影地帶出多種不同的舞蹈風格。

Sonata in C, K. 159

Domenico Scarlatti (1685 - 1757)

Sonata in D minor, K. 9

Sonata in F minor, K. 519

Domenico Scarlatti received his early music education from his father, opera composer Alessandro Scarlatti. Born in Naples, he would later pursue his musical career in Portugal and Spain. It was Spain in which he stayed for the remainder of his years. In this time, he taught the Princess of Portugal Maria Barbara, who would later become the Queen of Spain.

Only a small portion of Scarlatti's sonatas were published in his lifetime; the published ones, however, were hugely popular. Many of these single-movement sonatas display a unique Iberian flavour by subtly adopting folk dance rhythms and melodic gestures. The three sonatas that are chosen for this concert, all in duple compound time, show touches of dance of different styles.

《博愛》

貝理德 (生於1962)

奧秘
莊嚴
宏偉

貝理德現為美國紐約伊士曼音樂學院的敲擊樂教授兼系主任。「博愛」一字，原文是拉丁文，意思為「愛與仁慈」，是貝理德向女兒表達深摯父愛之作。

這首三樂章的馬林巴琴獨奏曲，第一樂章的標題為〈奧秘〉，運用快速的雙橫向又連綿不絕的棒法，營造出朦朧的效果，卻又保持強勁的節奏動力。第二樂章〈莊嚴〉是一首讚美詩，以連串的滾音和顫音奏出從容的步伐。終樂章〈宏偉〉爆發力強勁，用切分音組成的旋律，仿似一首舞曲。

Caritas

Michael Burritt (b.1962)

Mystic
Solemn
Majestic

Michael Burritt is currently Professor of Percussion and head of the department at the Eastman School of Music in Rochester, New York. *Caritas*, meaning love and charity in Latin, was a profound display of love to his daughters.

Written for solo marimba, the three-movement work begins with the first titled *mystic*, which uses rapid double lateral and sequential sticking patterns in creating a blurred effect while maintaining a strong rhythmic energy. *Solemn*, the second movement, is a chorale of deliberate pace with extended rolls and tremolo. The conclusion, titled *majestic* is a high-octane dance-like movement with a syncopated melody.

《速度》

施雲拿 (生於1943)

施雲拿出生於美國芝加哥，在芝加哥接受教育，一生從事創作和教育，曾任教於茱莉亞、伊士曼、耶魯等音樂學院，撰寫的作品亦逐漸取得大眾欣賞，1979年贏得普立茲音樂獎。

《速度》(意即「恆動」)寫於1990年，是一首馬林巴琴獨奏曲，在施雲拿芸芸類別作品中屬於最多人拿來演奏的獨奏樂曲。恰似曲名點題，也正如他自己所介紹：「這首樂曲的特色是織體不斷地變更，音高飛快地變化，結構也是由變個不停的節拍組成。」由於這曲由始至終保持恆動，全曲複雜而迷人的織體就由一閃而過的和聲、音質和節拍營造出來。

Velocities

Joseph Schwantner (b.1943)

Born and educated in Chicago, Joseph Schwantner gradually gained popularity and recognition throughout his years of creative output and education. He was the winner of the Pulitzer Prize for Music in 1979, and he served in the Juilliard, Eastman and Yale faculties.

Composed in 1990, *Velocities (moto perpetuo)* for solo marimba is one of the most performed solo works from Schwantner's huge and diverse repertoire. As a work of

“perpetual motion”, the music is, as the composer wrote, “characterised by continuously changing texture of rapidly articulated pitches within a framework of continually shifting meters”. While the motion of the music is kept constant, the overall complex yet mesmerising texture is achieved by the fleeting harmony, timbre and meter.

降 B 大調第七鋼琴奏鳴曲，作品 83

浦羅歌菲夫 (1891 至 1953)

不平靜的快板—小行板

激昂的行板

急速地

1941 年 6 月，德軍入侵蘇聯。當德軍攻破東方的前線（對俄羅斯人來說，則是西方戰線），浦羅歌菲夫與其他藝術家一同被疏散到內陸城市。住在大後方的這段日子，浦羅歌菲夫創作甚豐，尤其是室樂，包括三首被稱為「戰爭奏鳴曲」的鋼琴奏鳴曲，其中第二首就是今晚這首《第七鋼琴奏鳴曲》。

第一樂章現代而刺耳得咄咄逼人，幾乎聽不出屬於哪個調。第二個是慢樂章，但只有一段抒情片刻，就被發瘋似的節奏衝進來，一路帶到狂亂但終有音調的結束。

Piano Sonata No. 7 in B-flat, Op. 83

Sergei Prokofiev (1891-1953)

Allegro inquieto - Andantino

Andante caloroso

Precipitato

In June 1941, Germany invaded the Soviet Union. Prokofiev, like many other artists, evacuated to inland cities when Germany pushed through the Eastern Front (or Western Front, as the Russians called it). During the inland retreat Prokofiev wrote more chamber music than the previous years, including three piano sonatas now known as the “war sonatas”. The 7th sonata is the second among the three.

Aggressively modern and harsh, the first movement gives little hint to its tonality. The slow second movement provides a brief moment of lyricism, before a rhythmic craze dashes in and brings the music to a frenzied, yet firmly tonic ending.

《青出於藍》

貝理德 (生於1962)

貝理德一共寫了三首曲名帶有「藍」字的作品，其一是《藍燄五重奏》，另一是《在藍中》。《青出於藍》是第三首（意譯也指「出人意表」），靈感來自前兩首「藍」曲而加以拓展，供馬林巴琴和鋼琴演奏。這兩種樂器在曲中分量旗鼓相當，營造出獨特的音樂質感。

Out of the Blue

Michael Burritt (b.1962)

Out of the Blue for marimba and piano is a work inspired by two previous compositions of Michael Burritt that also shares the word “blue” in the title - *Blue Flame Quintet* and *In the Blue*. Further developing ideas from the previous works into *Out of the Blue*, this becomes a work for marimba and piano of equal importance and creates a unique texture.

《探戈精神》

葛拉斯梅茲 (生於1987)

葛拉斯梅茲生於 1987 年，是德國埃森市一位多才多藝的敲擊樂手兼作曲家。去年，為慶祝漢堡的易北愛樂廳啟用，葛拉斯梅茲參與一齣薩沙舞的舞台製作，內容包含舞蹈編排與音樂劇，在開幕儀式上演出。除此之外，他也經常在德國各地的音樂廳演奏。

《探戈精神》是一首電顫琴與鋼琴曲。音樂開始部份是把皮亞梭拉那首著名的《自由探戈》作改編，但隨著音樂漸漸開展，開始有了「自己」的東西。最後，樂曲不單生動地奏出那首有名的旋律，也讓電顫琴盡情發揮。葛拉斯梅茲曾這樣形容這首作品：「不要太認真，最重要是玩得開心。」

Piazonore

Alexej Gerassimez (b.1987)

Born in 1987, Alexej Gerassimez is a versatile percussionist and composer from the city of Essen, Germany. Last year, he took part in a Sasha Waltz choreographic and musical production commemorating the opening ceremonies of the Elbphilharmonie in Hamburg. And he regularly appears in many German concert halls.

Piazonore, written for solo vibraphone and piano, started first as an arrangement of Piazzolla’s popular *Libertango*. As the work progresses, however, the music develops into

something “more personal”. It becomes a powerful work that explores not only the well-known theme, but also the versatility of the instrument, the vibraphone. In describing the work, Gerassimez wrote, “Don’t take it too seriously and have fun”.

廖智勇及廖智敏鳴謝以下人士及機構：安東諾娃教授、李名強教授、貝理德教授、蔡立德先生、楊大偉先生、曾雪兒女士、辛耀章先生、張炳森先生、張競文先生、昇華設計有限公司

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