



大提琴與鋼琴演奏會
Recital for Cello & Piano

社會·沉思

社會

浦羅歌非夫

慢板，自《灰姑娘》 芭蕾舞劇，大提琴及鋼琴合奏版本，作品 Op. 115

蕭斯達高維契

D 小調大提琴及鋼琴奏鳴曲，作品 40

中場休息

沉思

魯杜斯拉夫斯基

極緩板：蛻變，為大提琴及鋼琴譜寫

帕特

鏡中鏡

舒尼格

後記，自《皮爾金》 芭蕾舞劇，大提琴、鋼琴及合唱（錄音） 合奏版本

二零一七年四月十七日（一）

香港大會堂劇院

大提琴：陳鈞量

鋼琴：查海倫

鳴謝

鮑力卓先生

蔡暉祁先生

高梵新先生

康雅談先生

林岑沂先生

羅紫玲小姐

廖翊翎小姐

貝樂安先生

波波夫先生

沈振光先生

蕭尹彤小姐

atta solution

撰樂

society & meditation

the society

Sergei Prokofiev

Adagio from the ballet "Cinderella"
for cello and piano, op. 97 bis

Dmitri Shostakovich

Sonata for cello and piano in d minor, Op. 40

Interval

the meditation

Witold Lutosławski

Grave: Metamorphoses for cello and piano

Arvo Pärt

Spiegel im Spiegel

Alfred Schnittke

Epilogue from the ballet "Peer Gynt"
for cello, piano and chorus (on recording)

17 April 2017 (Mon)

Hong Kong City Hall Theatre

Cello: Kilian Chan

Piano: Helen Cha

Acknowledgement

Mr Richard Bamping

Mr Frank Choi

Mr Vincent Gonthier

Mr Artem Konstantinov

Mr Stephen Lam

Miss Priscilla Law

Miss Vani Liu

Mr Laurent Perrin

Mr Stefan Popov

Mr Victor Sim

Miss Ruby Siu

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Die Muzikzeitung

Dmitri Shostakovich

Born September 25, 1906, Saint Petersburg, Russian Federation
Died August 9, 1975, Moscow, Russian Federation

Sonata for cello and piano in d minor, Op. 40

completed in 1934

Dmitri Shostakovich, a Russian composer of the Soviet period, was born in 1906. Having lived through the two World Wars, the February Revolution and the October Revolution, the composer admitted that many of his works were inspired by societal conditions of his time. Shostakovich began his composing career when he was nineteen. His graduation piece at the Saint Petersburg Conservatory, *Symphony No. 1 in F minor*, was a critical success such that it became his ticket into the international music arena, and heralded the avant-garde style of his later symphonies. Naturally, the rising-star composer eventually got on the radar of the USSR government.

While Shostakovich had won a number of awards during Soviet rule, he also twice experienced denunciation by the authorities, the first time in 1934 and the second in 1948. Shostakovich's second opera *Lady Macbeth of Mtsensk District* premiered in 1934 with the approval of the Soviet Government despite the sensitivity of its subject at the time. However, Stalin was furious after watching the opera, claiming that the content had failed to meet the standards of 'Soviet music'. The official paper *Pravda* likewise lambasted the work as 'coarse, primitive, and vulgar'. Not only was the opera pulled from theatres immediately, Shostakovich's other works were also banned. The composer's second denunciation was a result of the USSR's suppression of its arts sector, which intensified with the appointment of a new Chairman of the Ministry of Culture. Shostakovich, alongside many other renowned composers, was accused of formalism. His works were once again banned from performance and, still more, he was dismissed from his position at the Moscow Conservatoire and deprived of all corresponding welfares.

Cello Sonata in D minor is the only cello sonata ever written by Shostakovich. Completed in 1934, it was one of Shostakovich's early compositions, as its tonal structure gives away his gradual shift of style during that period. This sonata is evidently richer in emotion than any other piece of chamber music Shostakovich had previously penned, which can perhaps be attributed to the fact that the composer was going through his first censure of his music by the state at the time of composition. The rippling arpeggios from the piano shore up the cello's melody and help draw out the expressive first theme. The piano then takes over the theme, as the cello proceeds in imitative counterpoint. The cello drives the piece

to a climax with the first motif played an octave above the original, and enters the key of B major as the music returns to calmness. The second motif reappears, this time with considerably more expressiveness. It is worth noting that the conclusion of this movement shares curious similarities with its counterpart in Shostakovich's *Symphony No. 5*. The second movement is a scherzo that starts off with a repetitive and vigorous first motif, followed by a virtuosic section heavy with overtone glissandos. After a series of swapping of lines between cello and piano, the first theme reappears, as the piece returns to the initial ostinato and dives into an abrupt, eight-bar conclusion.

The beginning of the third movement is marked by an atmospheric voidness. A lyrical theme played by the cello is accompanied by leaden notes from the piano, before the movement eventually dissolves into fainter notes. The piano plays an ebullient theme that kicks off the finale, and is promptly joined by the cello. The wild and fiery tune played shortly after brings back the beginning theme. The piano interrupts with a fast-paced melody comprising semiquavers, and the cello presents the rondo theme before quieting down. Finally, the piece draws to a close in a series of forceful triplet-octaves played by the cello.

Across the board, Shostakovich's works seem to perpetually attract controversy. After all, he shared all kinds of self-contradiction as you and me. Living within a community, we face the world with consciousness, playing given roles and fulfilling given functionalities in an undeniable hierarchy. Every word and every act is a work of caution and emotional reservations. Only in our comfort zones, often accompanied by solitude, do we truly allow ourselves to be functionless, creative and expressive. The publicized symphonies and the privately conceived chamber works of Shostakovich lay out this honest duality. Regardless of how one judges the former, they remain a product of thoughts, and a solid record of his time, its social dimension and political situation. The latter, however, capture his boldest ideas and most humane feelings. These works, demanding communication and listening, are the containers of expressivity and sensations. What role arts truly serves, and what roles artists ought to take? Humans have frequently revisited these questions since the dawn of civilisation, and will continue to do so as time goes by.

(Programme notes by Gustav from Die Muzikzeitung)

蕭斯達高維契

生於1906年9月25日 俄羅斯聖彼得堡
卒於1975年8月9日 俄羅斯莫斯科

D小調大提琴及鋼琴奏鳴曲，作品四十

完成於1934年

前蘇聯作曲家蕭斯達高維契生於1906

年，曾歷經兩次世界大戰、二月革命及十月革命。蕭氏曾經說過，他的作品有不少取材於當時的社會狀況及日常生活。其作曲家生涯始於19歲，當時他憑着聖彼得堡音樂學院畢業作品《第一交響曲》一鳴驚人，從而正式擠身世界樂壇。往後的數首交響曲都充分展現出蕭斯達高維契的前衛風格，引起當時蘇聯官方的注意。

蕭斯達高維契一生雖多次在蘇共政權下獲獎，但亦曾先後在1934年及1968年經歷譴責和封殺。1934年，蕭氏的第二齣歌劇《穆森斯克的馬克白夫人》上演，其題材雖然敏感，但仍屬官方認可之作。然而史大林觀賞完畢卻暴跳如雷，批評歌劇內容不合符「蘇維埃音樂」的標準，官方報章《真理報》亦作出抨擊，稱之為「低俗、粗鄙、荒唐無稽」的音樂。除了作品馬上被下畫，蕭氏的其他樂曲亦被禁演。第二次譴責始於蘇共對藝術界的整治運動，當時新任文化部長上場後便立馬干預文化界。他以形式主義的指控對當時多位舉足輕重的作曲家進行批評，蕭斯達高維契便是其中一位遭到批判的作曲家。除了作品被禁演，蘇共亦褫奪其音

樂學院的教席，一直享有的國家福利等。

《D小調大提琴奏鳴曲》是蕭斯達高維契唯一一首大提琴奏鳴曲。此闕作品創作於1934年，是蕭氏早期的作品之一，從音色結構上可看出他當時正處於風格轉變的過渡。創作這首樂曲的時候，他正處於第一次被譴責的時期。奏鳴曲的感情都比以往蕭氏所寫的室樂作品較為豐富，開首的鋼琴琶音有如漣漪般承托着大提琴的旋律，帶出抒懷的第一主題。主題交由鋼琴演奏後，大提琴隨即作對位發展。往後大提琴以高八度奏出第一主題並推向高潮，待高潮平靜後進入D大調。

第二主題隨即出現，但這次卻較為抒情。有趣的是，本樂章的結尾和《第五交響曲》的首樂章結尾亦有幾分相似。第二樂章始於有力、急速而又重覆的第一主題，接着就是泛音滑奏的這一炫技部分。大提琴和鋼琴交替數次以後，第一主題重現，樂曲又回到第一部，隨即導入只有八小節的結尾。第三樂章以虛空的氣氛開始，大提琴的主題如歌般奏出，接着鋼琴左手彈奏出沉重的音符襯托大提琴的旋律，樂章最終沒於弱音中。終章由鋼琴奏出彈跳般的主题，大提琴隨即加入。不久，大提琴奏出快速而狂野的旋律，再重

現出開首的主题。鋼琴忽然奏出極快的十六分音符樂句，大提琴亦受之影響帶出輪旋曲的主题，然後再冷靜下來。樂曲以大提琴的三連音八度跳躍，強而有力地完結。

每個人都有用以示人的一面。它活在社會羣體中，有種功能性並經過修飾，所以較為客觀、平衡。在沒有戒心、無需掩飾的時候，就會看到人的另一面。它可以有深刻又反覆的喜怒哀樂，有超脫而不受物理限制的思緒。若蕭斯達高維契的交響樂作品表現的是一份在人前的身不由己，那麼，在室樂作品中，我們將察覺他的真情流露。無疑，蕭氏的語調是較為含蓄的，畢竟他並非大情大性之人。然而，他將那最誠實、最大膽的自己，留給了音樂。他的鋼琴演奏，充滿激情和生命力；他的室樂作品，把他作為人未能發出的吶喊、未能流下的淚、未能解開的心結、未能實現的夢，都一一化成音符。蕭氏的音樂，充滿着跟你我一樣作為人的矛盾。勿論這份矛盾的因由是兒女私情，是仕途起落還是在藝術中的自我追尋，音樂，總是完整地接受我們的任性。

（樂曲介紹由「撰樂」古斯撰寫）

Witold Lutosławski

Born January 25, 1913, Warszawa, Mazowieckie, Poland
Died February 7, 1994, Warszawa, Mazowieckie, Poland

Grave: Metamorphoses for cello and piano

completed in 1981

Grave: *Metamorphoses for Cello and Piano* was composed in 1981 and premiered on 21 April at the National Museum in Warsaw, during a memorial ceremony dedicated to Stefan Jarociński (1912-1980), Polish musicologist and music critic.

Jarociński spent the better part of his life on studying impressionist music, symbolism, and works by the French composer Debussy, with significant contributions to music scholarship. Many of his numerous publications concern Debussy.

Grave: Metamorphoses, in Lutosławski's own words, was written "to honour the memory of Stefan Jarociński. As is known, he devoted a great part of his activity to Debussy's music. So I considered it appropriate to use the first four notes (d-a-g-a) from *Pelléas et Mélisande* at the beginning of my piece. The composition takes the form of metamorphoses, the rhythmic values undergo a gradual breakup, which creates the illusion of an ever faster tempo. Before the very end of the composition, the four notes from *Pelléas* return".

The Polish composer and conductor Lutosławski, born in the capital Warsaw in 1913, was greatly influenced by Polish folk music. He witnessed both World Wars, and was even enlisted in signalling and radio operating in World War II, during which he persisted in composition. The postwar desolation in Warsaw permeated the artistic scene, as many of Lutosławski's works were destroyed, including the manuscript of his *Symphony No.1*. In the wake of Stalin's ascension, the composer even quit the Union of Polish Composers after pro-government occupants began censoring the arts.

Even though Lutosławski eventually rewrote the *Symphony No.1* from memory, earning him rave reviews at the 1947 premiere, the work was labelled by the regime as formalist and at odds with the Soviets' socialist cultural standards. Unwilling to subject his art to political and social circumstances, Lutosławski decided to take his ideals in a new direction.

During this period, Lutosławski constantly explored new possibilities with compositional techniques. His later works commonly employ serial and aleatoric techniques, such as his *Symphony No.2*. It was with his Concerto for Orchestra, completed in 1954 and dedicated to the newly established Warsaw Philharmonic, that the composer secured a key position in the Polish contemporary music scene.

Grave: Metamorphoses was completed between *Symphony No.3* and *Epitaph for Oboe and Piano*, another work of lamentation commissioned by oboist Janet Craxton. The 'metamorphoses' in the title stems from the second movement of Lutosławski's *Musique funébre for String Orchestra*. Like *Grave: Metamorphoses*, this piece was also written to mourn a musician, namely Hungarian composer Béla Bartók, who, like Jarociński, was a close friend of Lutosławski's. Not only did Jarociński share the composer's artistic sense; he also inspired his compositions through his research on Debussy.

Art is a living entity with a soul that changes and conforms to new environments and creative restrictions with new possibilities and transformations. Whether a creative restriction is an impediment or an inspiration will remain an open question for the foreseeable future.

(Programme notes by Gustav from Die Muzikzeitung)

魯杜斯拉夫斯基

生於 1913 年 1 月 29 日 波蘭華沙
卒於 1994 年 7 月 波蘭華沙

極緩板：蛻變，為大提琴及鋼琴譜寫 完成於 1981 年

《極緩板：蛻變》完成於 1981 年，並於同年 4 月 21 日在華沙國家博物館首演。當時博物館正為波蘭音樂學家兼樂評家耶洛金斯基舉行追悼儀式。

耶洛金斯基窮畢生大多時間於研究印象派音樂、象徵主義以及法國作曲家德布西的作品上，其研究亦在音樂學界中有着舉足輕重的地位。耶洛金斯基出版過多本書籍，當中有不少都和德布西的研究相關。

《極緩板：蛻變》的作曲家魯杜斯拉夫斯基曾如此說道：「這首曲子是為了紀念耶洛金斯基所寫的。由於他在研究德布西音樂上花了不少光陰和精神，因此我引用了德布西歌劇《佩利亞斯與梅麗桑德》中的四個音符 (C, D, G, A) 來當此曲子的開首及結尾部分。這闕曲子——正如其名，以『蛻變』的形式，透過瓦解音符時值來塑造出加速的幻覺。」

魯杜斯拉夫斯基是波蘭作曲家兼指揮家，1913 年誕生於首都華沙，其風格極受波蘭民

曲所影響。魯杜斯拉夫斯基經歷過兩次世界大戰，二戰時曾被徵召入伍，在軍中擔任電台訊號員。戰時，魯杜斯拉夫斯基仍然繼續創作。然而二戰後的華沙一片頹垣敗瓦，對藝術家來說亦是一樣。魯杜斯拉夫斯基的作品多毀於戰火中，包括其《第一交響曲》的樂譜。同時，東歐局勢因史太林上台更趨不穩，親政府人士佔據波蘭作曲家協會並對文藝作品進行政治審查，魯杜斯拉夫斯基因而退出協會。

雖然魯杜斯拉夫斯基靠著記憶重新創作《第一交響曲》，於 1947 年首演後大獲好評，但官方卻將之標籤為形式主義的作品，不符合蘇聯社會主義文化要求。後來，魯杜斯拉夫斯基認為自己的藝術創作不應屈就於政治社會因素之下，決定另闢新境延續自己的理念。

在這段期間，魯杜斯拉夫斯基持續探索不同作曲技巧的可能性。他中後期的作品多採用序列音樂技法及運用到偶然音樂，例如《第二交響曲》。1954 年，他發表《樂隊協奏曲》(Concerto for Orchestra)，並將之獻予剛成立

不久的華沙愛樂樂團，奠定其在波蘭現代樂壇上的地位。

《極緩板：蛻變》完成於《墓誌銘》和《第三交響曲》兩首曲子之間，前者和《極緩板：蛻變》一樣皆為追悼作品，是魯杜斯拉夫斯基受雙簧管樂手克雷斯頓所委約而寫。樂曲標題的「蛻變」二字，其實是來自魯杜斯拉夫斯基的弦樂作品《葬禮音樂》中的第二樂章。有趣的是，《葬禮音樂》以及《極緩板：蛻變》兩首曲子都是為了悼念音樂家所寫的，前者是獻給匈牙利作曲家巴托的，而耶洛金斯基和巴托兩位都是魯杜斯拉夫斯基的摯友。耶洛金斯基和魯杜斯拉夫斯基除了藝術感相近外，後者從耶洛金斯基對德布西的研究中亦得到很多創作靈感。

藝術，既是一種生命，便必有其情感與精神等等無形的元素。無論給予它任何外來環境或創作形式的框條，它總能找到新的可能性及變化。所以，框架的存在是種約束還是一種靈感？如此問題就交由各位自行解讀。

(樂曲介紹由「撰樂」古斯撰寫)

Arvo Pärt

Born September 11, 1935, Paide, Järva maakond, Estonia
Now Tallinn, Harju maakond, Estonia

Spiegel im Spiegel

completed in 1978

Arvo Pärt, born in Estonia on 11 September 1935, was one of the most successful composers in the 20th century. The style of his early works involved neoclassicism and serialism, influenced by composers including Shostakovich and Schoenberg. The focus on the complexity of counterpoint instead of the melody was its main difference compared with traditional music. He then began to compose using twelve-tone technique and serialism. This, however, not only provoked the Soviet Union (Estonia was occupied by the Soviet Union in 1940, and gained its second independence in 1991), but also proved to be a creative dead-end to himself.

When his early works were banned by Soviet censors, Pärt entered the first period of contemplative silence. As Pärt's biographer, Paul Hillier, had mentioned, 'He had reached a position of complete despair in which the composition of music appeared to be the most futile of gestures, and he lacked the musical faith and willpower to write even a single note.' Thereafter Pärt studied early music, such as choral music from 14th to 16th centuries, as well as church music, and composed the transitional Third Symphony. He also studied religions and renaissance apart from music, in which his biggest interests lay in Gregorian chant, polyphony and Russian Orthodox.

Pärt's contemplative silence continued until the late 1970s. The style of his music that began after the period was radically different. Pärt described the music of this period as tintinnabuli, which was developed based on his previous studies. Tintinnabuli was characterised by simple harmonies,

often single unadorned notes, or triads, and the ringing-bells-like melody. Most of his known works were composed during this period; people described his work as 'antique yet progressive'.

Spiegel im Spiegel, one of the earliest compositions in tintinnabuli style, was composed in 1978, just before Pärt's departure from Estonia to Berlin. The piece was highly regarded as an exemplar minimalist piece, by its tranquil melody and concise structure. It has been adopted by televisions, films and even ballet over the years.

The piece was originally written for a single piano and violin, though it could also be replaced by viola, cello, double bass, clarinet, or even French horn and percussions. The F major piece was in 6/4 time, with the piano continuously playing a group of six rising crotchets. Differences were only seen between intervals of combinations, this was also the reason why people often compare the piece with Beethoven's Piano Sonata No. 14 in C[#] minor "Quasi una fantasia", Op. 27, No. 2. A long note was played every two bars in piano's phrase, serving as an ornament and reminded people of refined ringing bells. Cello entered in the fourth bar by playing meditative long notes, slowly driving the piece forward via cycles of ascending and descending notes.

The composer gave no dynamic or phrase marking, the utmost tension of the piece lies in the stillness - unchanging pace, unchanging figuration and unchanging emotion, seeing the ever changing world in a mirror.

(Programme notes by Gustav from Die Muzikzeitung)

帕特

生於1913年1月23日波蘭華沙
卒於1984年7月7日波蘭華沙

鏡中鏡

完成於1978年

帕特1935年9月11日誕生於當時仍為獨立國的愛沙尼亞，是二十世紀最成功的作曲家之一。帕特早期的音樂受蕭斯達高維契、苟白克等人影響，風格趨向新古典和序列主義。和傳統古典音樂最大的分別在於其比起旋律，更着重對位法上的複雜程度。後來，帕特的作品風格脫離了新古典主義，開始以十二音技法來進行創作。但此舉除了惹怒了當時的蘇聯政府（愛沙尼亞於1940年被蘇聯吞併，至1991年才二次獨立）之外，帕特自己也認為使用十二音技法是創作上的死胡同，因而感到十分氣餒。

在蘇聯政府的統治下，帕特早期的作品都被官方禁演，他亦在這段期間進入第一次的創作空日期。為他撰寫傳記的指揮家表示：「帕特完全失去了創作的信心，連寫出一個音符的力氣都沒有」。帕特在這段時期將自己浸淫在早期音樂中並進行研究，當中包括十四至十六世紀的合唱音樂、宗教音樂等，而《第三交響曲》則是此時

期衍生出來的過渡性作品。除了音樂外，帕特更涉獵至其他方面的探討，例如宗教信仰、文藝復興等。在眾多研究範圍中，他對格里高利聖詠、複調音樂、俄羅斯東正教等最感興趣。

帕特的創作空日期一直持續至70年代中後期，其後才重新進行創作。浴火重生的帕特，風格和之前可謂大相逕庭。帕特運用他之前的鑽研成果，從中獨創出一種作曲法，並將之命名為「鐘鳴作曲法」。簡單的和聲結構、單音、基本三音和弦、單調的節奏和如鐘鳴的音樂都是鐘鳴作曲法的特色，因此有人將帕特的作品形容為「既古風又前衛」。現今人們大多接觸的帕特作品，都是他在這段時期所寫的。

《鏡中鏡》為鐘鳴作曲法的早期作品，是帕特於1978年離開家鄉愛沙尼亞，移居柏林前所寫的作品。這曲子平靜優美，結構簡潔，因此成為簡約音樂中的依依者。《鏡中鏡》在流行文化中佔一席位，曾多次被電視劇、電影，甚至芭蕾舞當作配樂使用。

此作品最初的版本為小提琴和鋼琴合奏，但亦可被替代成中提琴、大提琴、低音大提琴、單簧管甚至圓號和敲擊樂等樂器。《鏡中鏡》為C大調，六分之四拍子。鋼琴無止地奏出六個上行的四分音符，每個組合的變化不大，只有音程上的改變，亦因如此常常有人將之和貝多芬的《鋼琴奏鳴曲作品號二十七第二「號「月光」》作比較。鋼琴的樂句中，每兩個小節則會奏出長音作點綴，令人聯想到清幽的鐘聲。大提琴於第四小節加入，奏出冥想般的長音，以上行音符和下行音符為一個循環，緩緩地推進着曲子。

從樂譜上欣賞《鏡中鏡》一曲，帕特並未加入任何強弱指示，音符線性的流動，有種「心凝形釋，與萬化冥合」的靈氣。

《鏡中鏡》自面世的四十多年來，一直深受樂迷喜愛。或許在現今充滿紛爭禍亂的世界中尋求慰藉，在喧鬧中尋求一點的寧靜，都是一件再奢侈不過的事。

（樂曲介紹由「撰樂」古斯撰寫）

Alfred Schnittke

Born November 24, 1934, Engels, Saratov Oblast, Russian Federation
Died August 3, 1998, Hamburg, Germany

Epilogue from the ballet "Peer Gynt" for cello, piano and chorus (on recording)

completed in 1992

Soviet composer and music theorist Alfred Schnittke was influenced by Shostakovich and boasts a diverse portfolio ranging from tape music, serial music to collage music. One of his most representative works is the *Peer Gynt*, composed between 1986 and 1987. The chamber version in tonight's programme was arranged in 1992 and premiered on 20 May the following year, with cellist Mstislav Rostropovich as soloist. The work was originally composed for American choreographer John Neumeier's ballet *Peer Gynt*, adapted from the play of the same name by the renowned 19th century playwright Henrik Ibsen.

Schnittke, known for his ability to adopt various compositional styles, pays tribute in this work to Norwegian composer Edvard Grieg's *Peer Gynt Suite*. Despite his intention to imitate, Schnittke was worried during composition that Grieg's work would impose bounds on his creativity.

Peer Gynt, in the composer's eyes, is a peculiar character, no less enigmatic than Goethe's Faust. Peer is a carefree farmer, whereas Faust is a knowledgeable academic; Peer is a despicable character, apathetic to the truest of love, whereas Faust is a well-read scholar who sacrifices love and life for intellectual pursuit. Peer has an unyielding life partner in Solveig, whom he not only fails to treasure but also cheats on. Faust, just for a taste of true love and a hint of the true essence of life, banks on a trade with the Devil Mephistopheles. Despite their contrasting personalities, the two protagonists experience a similar trajectory: venturing into the complex world, facing a malevolent devil, and finally returning to their starting point, but in repentance.

At the end of *Peer Gynt*, the protagonist is informed by a button-moulder, God's messenger in disguise, that he has not been a 'man' his whole life, and hence unfit to enter both heaven and hell. In desperation, he attempts to demonstrate his sin through Solveig, a long-time victim of his selfishness,

so that he can at least enter hell and leave his meaningless life behind. Yet unexpectedly, Solveig does not regard Peer as sinful, but an existence that completes her life. The messenger vanishes as Peer realises the meaning of his life. Confused, he asks Solveig, 'where has Peer Gynt been since we last met?' She answers, 'in my faith, in my hope, in my love.'

Schnittke's *Peer Gynt* adds another layer of meaning to the character. Finding ample room for imagination in the original play, the composer depicts the intangible connection between Peer Gynt and his true love Solveig, in an 'Epilogue' true to the story's ending note.

The heart-wrenching tone in the *Epilogue* conveys a unique flavour of Romanticism, with noticeable references to Wagner's Leitmotif technique. An interesting feature of this section is the use of pre-recorded material in performance, in addition to the piano and the cello. The recording consists of an incomplete D-major scale sung by a choir from start to end, intended to create a mystic, surreal atmosphere to add colour to the work. The opening frenzied passage on the piano could be read as a retrospection of his wrongdoings, while the emergence of the choral recording could signify his journey towards repentance, with the cello depicting the dialogue, argument and reconciliation between Peer and Solveig.

The *Epilogue* grinds to a halt after a long trek towards the finishing line, as the taciturn piano, the cello's stepwise rise to sanctity, and the fading chorus all point to a weary Peer, finally at his true home, arriving at his last resting place in Solveig's soothing lullaby. Indeed, in the glory of the truest love, why should the meaninglessness of life even matter?

Amazing grace! How sweet the sound. That sav'd a wretch like me!

I once was lost, but now am found, Was blind, but now I see.

(Programme notes by Gustav from Die Muzikzeitung)

舒尼格

生於1934年11月24日 俄羅斯恩格斯
卒於1998年8月3日 德國漢堡

後記，自《皮爾金》芭蕾舞劇，大提琴、鋼琴及合唱（錄音）合奏版本

完成於1992年

蘇聯作曲家兼音樂理論家舒尼格極受蕭斯達高維契影響。他的作品多樣化，採用磁帶音樂、序列音樂、拼貼音樂等技法。譜於1965至1967年的《皮爾金》，乃舒尼格最具代表性的作品之一。是次演出的室樂版本編於1992年，並於翌年5月20日在法國伊凡首演，由大提琴家羅斯卓波維奇擔任獨奏。本作原為美國編舞家紐邁亞的芭蕾舞劇《皮爾金》所寫，改編自十九世紀挪威著名劇作家易卜生的同名著作。

舒尼格以能同時採用多種創作風格所聞名，而本作是向挪威作曲家葛利格的《皮爾金組曲》作出致敬以及模仿。然而，舒尼格卻在創作過程中懼怕為葛利格的作品所限，使其個人創作空間受局限而曾感到擔憂。

對於舒尼格來說，皮爾金是位很怪異的角色，其神秘程度絕對不亞於歌德筆下的浮士德。皮爾金是位不務正業的農夫；浮士德則是位博學多才的學者。皮爾金性格卑劣無恥，即使面對最真摯的愛情亦無動於衷；浮士德年紀老邁又見識廣博，惜其一生只顧埋頭鑽研而未能感受愛情之暖以及生活之趣。皮爾金有位名為蘇爾維琪的忠貞伴侶，但卻不懂珍惜，反而到處招蜂引蝶；浮士德則為了一試真愛且領悟

生命之意義，願與魔鬼梅菲斯特交易。即使兩位主角在性格上存在天淵之別，但在故事中兩者的經歷卻有不少相同之處：遊走五光十色的大千世界、遇上不懷好意的邪靈惡魔、最終返璞歸真，回到起始之地，領悟人生並作出懺悔。

《皮爾金》原作故事的結尾，講述主人公被一位鈕扣塑造者（實為上帝所派來的使者）告知自己是不完整之人，既不能上天堂又不能下地獄。皮爾金聽罷便找來蘇爾維琪——這自己一直在傷害的少女，來證明和誇大自己的罪行，好讓自己死後能下地獄，因為他深知自己的人生根本毫無價值。豈料蘇爾維琪卻說皮爾金並非有罪之人，反說皮爾金的出現令她的生命更為完整。這時使者消失了，因為皮爾金終於找到自己的人生價值。皮爾金感到不解，向蘇爾維琪詢問：「一直以來最真實、最純粹的皮爾金到哪去了？」蘇爾維琪輕輕回答：「在我的信仰中、我的希望中、我的愛中。」

而舒尼格的《皮爾金》則為皮爾金一角賦予另一種意義。在舒尼格眼中，原作《皮爾金》給予他很大的想像空間，《後記》其實是描述皮爾金和其真愛蘇爾維琪間虛幻的關係，正好呼應原作的結尾。

《後記》那極具鬱結的色調可說是種另類的浪漫味道，其中不難看出舒尼格有參考過華格納的主導動機來創作。《後記》的特別之處在於除了鋼琴和大提琴外，亦需要用到一張預先錄製的錄音來演奏。這張錄音所錄製的是合唱團唱出不完整的D大調音階，且持續到完結。使用錄音的原意為塑造出一個既神秘而又超現實之境，襯托《皮爾金》主體的氣氛。事實上，《後記》的背後意義可以解讀成這樣：開首鋼琴那近乎瘋狂的演奏似乎在回顧皮爾金一生中做過的卑劣事情，而合唱錄音播放一刻就代表着皮爾金懺悔的經過，大提琴則是皮爾金和蘇爾維琪二人的對話、爭辯、然後再互相理解。

《後記》的結尾彷彿是步向終結的階級：沉默的鋼琴、緩慢而聖潔的大提琴奏出上行音階，漸沒於合唱音樂的一片虛空中——回到老家的皮爾金，將滄桑的臉倒在蘇爾維琪的懷裏，傾聽着她那平和而又溫暖的搖籃曲辭世。即使自己的一生毫無意義，但對於深愛着自己的人來說，在真愛面前，一切根本不值一提。

「奇異恩典，何等甘甜，可憐如我，亦得救贖；我曾迷失，今復皈依，曾經失言，今見光明。」

（樂曲介紹由「撰樂」古斯撰寫）