

AUGUST 2016

HONG KONG FESTIVAL ORCHESTRA

THE PASSION OF THE EARTH

A Modern
Dance
Production

The Rite of Spring

Exploring human sacrificial dances
in ancient pagan civilisations

Pathétique

The Death of a Musician:
Accident, Suicide or a Sacrifice to God?

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《春之祭》

Le Sacre du printemps

(“The Rite of Spring”)

演出時間：35 分鐘

Approximate Performance Time: 35 minutes

創作時期：1911-1912 年，並於 1913 及 1947 年作出修改

Composed: 1911-12, with further alterations in 1913 and minor revisions in 1947

首演：1913 年 5 月 29 日由皮耶·蒙都指揮，於法國巴黎上演。

Première: 29 May 1913 in Paris, France, conducted by Pierre Monteux

伊果·費奧多羅維奇·史特拉汶斯基
Igor Fyodorovich Stravinsky

生於 1882 年 6 月 17 日，羅蒙諾索夫

Born 17 June 1882, Lomonosov

卒於 1971 年 4 月 6 日，紐約

Died 6 April 1971, New York

第一部分：大地的崇拜

- I. 序曲
- II. 春之預兆—少女之舞
- III. 掠奪競賽
- IV. 春天的輪舞
- V. 部落爭戰
- VI. 賢者的行進
- VII. 大地之舞

Part One. L'Adoration de la Terre (“Adoration of the Earth”)

- I. Introduction (“Introduction”)
- II. Les Augures printaniers (“Augurs of Spring”)
- III. Jeu du rapt (“Ritual of Abduction”)
- IV. Rondes printanières (“Spring Rounds”)
- V. Jeux des cités rivales (“Ritual of the Rival Tribes”)
- VI. Cortège du sage: Le Sage (“Procession of the Sage: The Sage”)
- VII. Danse de la terre (“Dance of the Earth”)

第二部分：祭獻

- I. 序曲
- II. 少女的神秘圈子
- III. 當選少女讚美之舞
- IV. 祖先的呼喚
- V. 祖先的儀式
- VI. 少女的獻祭舞

Part Two. Le Sacrifice (“The Sacrifice”)

- I. Introduction (“Introduction”)
- II. Cercles mystérieux des adolescentes (“Mystic Circles of the Young Girls”)
- III. Glorification de l'élue (“Glorification of the Chosen One”)
- IV. Evocation des ancêtres (“Evocation of the Ancestors”)
- V. Action rituelle des ancêtres (“Ritual Action of the Ancestors”)
- VI. Danse sacrée (L'Élue) (“Sacrificial Dance”)

西洋音樂數百年歷史，說到最大的轟動應該要數 1913 年《春之祭》的首演。

俄國作曲家史特拉汶斯基，其父為馬林斯基劇院（前稱國家歌劇和芭蕾舞藝術院）的男低音，師從林姆斯基高沙可夫學習作曲。受其影響，史特拉汶斯基的作品同時具備印象主義和俄國風味兩種元素，而他在學期間已有數部引起樂壇注意的作品。

史特拉汶斯基從聖彼得堡大學畢業的三年後，遇上其伯樂——狄基列夫。狄基列夫是俄羅斯芭蕾舞團的創辦人，該團以獨特創新風格見稱，自 1909 年於巴黎創團以來衝擊著歐洲藝壇，可謂是當時前衛的代名詞。舞團同時亦提攜了一班新晉作曲家如浦羅高菲夫、拉威爾、德布西，並成為了他們事業發展的重要舞台。狄基列夫自欣賞完史氏首部管弦樂作品《諧謔曲》首演後，便決定邀請他一起共事。

雖則當時是俄羅斯芭蕾舞團創團的第一年，但兩位藝術家理念一致，既無畏且勇於嘗試，從此便合作無間、改革藝壇。狄基列夫和史特拉汶斯基的首次合作是前者委託史氏為蕭邦的《林中仙子》配器。史氏在回憶錄中提到，打從首次合作後，事業便平步青雲：自己的音樂配合著當時頂尖舞團的演出，噱頭十足。是次合作為史氏在音樂界打響了名堂，從此躋身世界樂壇。

「創作《春之祭》的契機，要追溯至 1910 年和俄羅斯芭蕾舞團第三次合作、譜寫另一齣芭蕾舞劇《火鳥》的時候。當時我夢到了以下景象：在一個遠古的異教祭典上，一位貞潔的少女被選中，她將會跳起舞來，直到她斷氣為止。」

以上擷自史特拉汶斯基當時為《春之祭》撰寫的曲目介紹。自《火鳥》於 1910 年首演後，他有感自己可以創作出一首比《火鳥》更前衛更創新的作品。不久，史特拉汶斯基拜訪他的好友羅烈治，談到了這個怪異的夢。

羅烈治是一位俄羅斯畫家、作家、考古學家和通神論者，同時他亦是一位研究斯拉夫文化的權威學者。對於那個夢境，羅烈治為史特拉汶斯基提供了不少有關斯拉夫文化的視覺構想。在《春之祭》首演的版本中，舞蹈員的服飾，以至場景佈置都是由羅烈治設計。亦因為這個契機，羅烈治就成了當時藝術界最具爭議性的人物之一。

1910 年定居巴黎後，史特拉汶斯基將夢境的內容告訴了狄基列夫。經過一番商議，狄基列夫認為夢境將會是一個很好的芭蕾舞劇題材，便委託史特拉汶斯基圍繞斯拉夫文化以及怪夢譜寫一首芭蕾舞劇。儘管狄基列夫對新作寄予厚望，但直到 1911 年《彼得魯斯卡》首演後，史氏才正式投入創作。在史氏埋頭作曲的同時，狄基列夫一直害怕故事內容會引起爭議。芭蕾舞一向強調優美和純潔，以遠古異教為題的芭蕾舞劇恐怕會讓法國花都的觀眾吃不消，更何況故事是以貞潔少女的死亡來作結，這讓敢於創新的狄基列夫也不禁擔心起來。不過史特拉汶斯基堅守著芭蕾舞、甚至是藝術都應該突破現有框架的信念，才令狄基列夫放下心頭大石。

史特拉汶斯基的創作過程尚算順利，但排練過程卻是另一回事。隨著首演之日迫近，眾人的壓力亦逐漸增加。舞蹈員每次排練都疲憊不堪，亦難以從音樂中找到拍子，況且他們排練時所用的版本只是鋼琴改編版而非樂團原版，這令排練難上加難。另一邊廂，樂手們未能理解樂曲中的因由意思，他們都不斷嘲諷史特拉汶斯基的創作才華，後者則要在一旁忍受著這些冷嘲熱諷。

創作用了接近兩年的時光，史特拉汶斯基在《春之祭》首演不久之前，在俄國《費加洛報》上公佈了其故事大綱。當時大眾反應普遍良好，整個藝術界都被故事的異教原始色彩深深吸引，並對首演期待萬分。《春之祭》首演鑒定於 1913 年 5 月 29 日舉行，地點是法國巴黎的香榭麗舍劇院，由蒙特負責指揮。

首演來臨，劇院逼滿期待萬分的觀眾。燈光漸暗，巴松管那怪異的引子響起，部分觀眾面有難色。然後幕開了，舞蹈員映入觀眾的眼簾，那些由羅烈治設計的服裝令他們感到十分訝異，更別談他們身後那荒漠的

原野背景。忽然舞蹈員用腳大力跺地，每一巨響皆衝擊著觀眾弱小的心靈，他們都在擔心舞台的木板會否因受不住重錘而倒塌。台下開始起哄，因為他們全無心理準備新作的內容會是如此原始和粗獷，更想不到芭蕾舞可以以這種毫無美感可言的方式來演繹。群情持續鼎沸，喧嘩聲蓋過舞台上的音樂。舞蹈員霎時之間變得不知所措，逼得負責編舞的尼金斯基在幕後用拳頭向他們指示拍子，與此同時史特拉汶斯基則在後台遠處焦慮地等待演出完結。場面越趨混亂，狄基列夫召來警察維持秩序。飾演被選中的少女的舞蹈員堅守本份，在倒地的一瞬間結束鬧劇。

當晚之後，藝術界分為兩大派別：作曲家聖桑表示《春之祭》在折磨他的耳朵、公爵夫人認為這是史特拉汶斯基對她開的玩笑。他們都認為《春之祭》粗野、毫無內涵，難登大雅之堂，更遑論改革藝壇；另一派別例如拉威爾、德布西則認為歐洲藝壇以至當代藝術經已出現巨變，史氏以最原始的聲音來迫大眾反思音樂的本質、重新定義藝術的界限。後世從《春之祭》的手稿上發現，史特拉汶斯基在過程中不斷使用不協調和弦來引起音色衝突，同時採用了很多的俄國民歌，將之變化成更詭異的樂句。也許這些怪模怪樣的旋律就是造成首演當日騷動的主因。無論如何，那些樂句的確能把盤古大陸上異教祭祀的情景帶至觀眾面前。

然而首演的騷亂並未劃上句號，激發出一眾二十世紀藝術家以自己的方式解讀和重新演繹《春之祭》：

1962 年，舞蹈家麥美倫為皇家芭蕾舞團重新排演《春之祭》。製作強調視覺效果，和羅烈治的原始設計有著天淵之別。麥美倫邀請澳洲設計師諾蘭參與製作，他從當地的土著獲取靈感，衣著色彩鮮豔之餘而不失原野風貌，再以人體藝術圖案勾劃劇中人物輪廓，此舉可謂是畫龍點睛。製作大獲好評，於倫敦上演時就連英女王等皇室成員都是此製作的貴賓。

和麥美倫相反，1975 年著名後現代舞蹈創作家碧娜鮑許以極簡、闇黑風格重新詮釋《春之祭》：服裝只有單色，條紋不再、只見污跡，比起原作更強調舞者的肢體動作。獻祭少女因驚慄而抽搐，和身邊沉默不語的長老們形成強烈對比。鮑許的版本除了保留原著的內容，更透過《春之祭》來傳達現今的社會問題：個體的疏離感、兩性暴力、階級種族衝突等。鮑許將日常生活會遇到或談到的議題融入自己的作品當中，叫觀眾看得心驚膽顫的同時，反思普世價值。

1980 年泰勒的製作，同樣以簡約方式表達，但和鮑許的版本卻大相逕庭。泰勒以輕鬆詼諧、甚有嬉皮士風格的手法來製作。他幾乎捨棄了原版所有元素：管弦樂團換成雙鋼琴版本、抹去異教祭典但加入黑道電影的情節等等，泰勒唯一保留的就是尼金斯基的動作設計。泰勒將一齣曾經造成騷動的芭蕾舞劇，轉化成甚有喜劇風味的演出。《紐約時報》對此製作的評語是：「無疑是一齣《反春之祭》。過去的版本與之比較將變得失色，但卻為未來的版本立下指標。」

1983 年，卓夫利芭蕾舞團的編舞家哈德遜，把 1913 年尼金斯基的《春之祭》重塑，搬到洛杉磯上演。哈德遜邀請了昔日尼金斯基的助手——韻律舞專家琳伯特、以及身為尼金斯基頭號粉絲的卓夫利來參與製作。三人蒐集了大量當年首演的資料，由服裝、佈景、草圖、場地設計等，盡量保持原汁原味。《洛杉磯時報》大讚此製作，表示卓夫利成功把大半世紀前最破格最前衛的芭蕾舞劇，以現代手法重新詮釋。

2013 年是《春之祭》首演百週年紀念，回顧過去一百年，《春之祭》為人類文明所帶來的影響和衝擊絕對不比二百年前貝多芬的《第九交響曲》來得少。從當初被人唾棄，《春之祭》至今已成為二十世紀藝術中的佼佼者。史特拉汶斯基成功將遠古時代人類毫無文化可言的行為帶到現今世界，在舞台上以聲音塑造出一個荒蠻、落後的民族。在定義現代藝術的同時，亦令人反思人類文明的價值。



In the few hundred years of Western music history, the première of *La Sacre du printemps* (“The Rite of Spring”) in 1913 has definitely produced an unprecedented sensation.

The piece was written by Russian composer Igor Stravinsky, son of a bass singer at the Mariinsky Theatre in St Petersburg (originally known as the Imperial Opera and Ballet School) and composition student under Nikolai Rimsky-Korsakov. Under Rimsky-Korsakov’s influence, Stravinsky’s early compositions featured the synthesis of impressionism and Russian traditional music, some of which garnered the attention in the music scene while he was still in his studies.

Three years after graduating from the University of Saint Petersburg, Stravinsky met Sergei Diaghilev, who was quick to recognise the young composer’s talent. Diaghilev was the founder of the Ballet Russes, a ballet company that had impacted the European artistic scene since 1909 with its brand name style of uniqueness and novelty and was widely considered a staunch champion of avant-gardism. It also introduced to the world a group of budding composers such as Prokofiev, Ravel and Debussy, acting as the launch pad for their respective careers. Diaghilev invited Stravinsky to collaborate with him after having attended the première of Stravinsky’s *Scherzo*, the composer’s first orchestral work.

Although it had only been a year since the establishment of Ballet Russes, the two artists shared a similar vision as well as the courage to undertake new ventures, even reformations, in the European artistic scene. The first collaboration of the two took place when Diaghilev entrusted Stravinsky with the orchestration of Chopin’s *Les Sylphides*. The composer noted in his own memoirs that his career flourished from their first collaboration onwards, as the music and performers set off with one another. This collaboration bolstered Stravinsky’s reputation in the music scene and established his name in the world.

Stravinsky put in his own words his inspiration to compose *The Rite of Spring* in the programme notes of the première:

‘One day in 1910 when it was his third time cooperating with Ballets Russes, writing another ballet named The Firebird, when I was finishing the last pages of The Firebird in St Petersburg, I had a fleeting vision. I saw in my imagination a solemn pagan rite: sage elders, seated in a circle, watching a young girl dance herself to death.’

In fact, the successful première of *The Firebird* in 1910 reassured Stravinsky that he was capable of producing something still more innovative and avant-garde. Soon after, he recounted this bizarre dream to his close friend, Nicholas Roerich, during a visit to his residence.

Roerich was a Russian painter, writer, archaeologist, theosophist, as well as an authoritative scholar on Slavic cultures. This diverse background allowed him to come up with a predominantly Slavic interpretation of Stravinsky’s dream. For the same reason, Roerich was put in charge of the costumes and set design of *The Rite of Spring*, which made him become one of the most controversial figures in the artistic circles.

Having settled down in Paris in 1910, Stravinsky discussed his dream with Diaghilev, who became convinced that it was an excellent source of inspiration for a ballet and subsequently commissioned Stravinsky to compose a ballet marrying Slavic cultures and his bizarre dream. Despite Diaghilev’s high expectations, Stravinsky did not start penning the work until after the première of his other ballet burlesque *Petrushka* in 1911. During the compositional phase,

Diaghilev, daringly innovative as he was, was rather anxious about that controversial nature of the plot. Up to this point, the genre of ballet had almost always been associated with elegance and purity. A ballet centred around primitive paganism was perhaps beyond even the most open-minded French audience, and the fact that Stravinsky’s story ends with the death of a virgin did not help the case. Fortunately, Stravinsky stood firm in his conviction that ballet, like all forms of art, should not conform to existing frameworks and allowed the work to be as we know it today.

The composition of the piece went rather smoothly, but rehearsals turned out to be a totally different story. As the day of the première became imminent, stress amongst various parties naturally started aggravating. Dancers got extremely exhausted from rehearsals, often unable to keep up with the beat. The adoption of mere piano accompaniment during the rehearsal instead of the full orchestral version further exacerbated issues. Last but not least, it was no surprise that the musicians found it difficult to comprehend the theme of the piece and regarded Stravinsky’s ability to compose with disdain, while the latter could only put up with the lack of appreciation in silence.

Shortly before the première, Stravinsky announced the synopsis of *The Rite of Spring*, a piece that took him all but two years to compose, in the Russian newspaper *Le Figaro*. The announcement stirred up anticipation for the performance, as the artistic circles were riveted by the paganish primitivism radiating from the story. On May 29, 1913, *The Rite of Spring* received its première at Théâtre des Champs-Élysées under the baton of Pierre Monteux.

At the première of *The Rite of Spring* was a full house that had been longing for the performance. As the lights dimmed, the solo bassoon introduction was played, and parts of the audience started showing expressions of uneasiness. The curtains parted, revealing the dancers, whose costumes (designed by Roerich) caught the audience off guard, and still more were confounded by the austere backdrop of desolation behind them. Out of the blue, some dancers started stomping the ground forcefully, with every stomp also trampling upon the thin conscience of the audience who, among other things, were worried that the hardwood flooring of the stage would collapse under such heavy stomping. Boos and heckles arose from the audience, since they were unprepared for the barbarism in the work, not to mention the fact that a ballet had never been rendered in such a manner that was with utter disregard to aesthetics. The clamour of the crowd drowned out the music and overwhelmed the dancers with bewilderment. Vatslav Nijinsky, the choreographer, had to keep the tempo with his fist behind the scene. Meanwhile, Stravinsky was anxiously longing for the performance to end backstage. As the situation started escalating out of hand, Diaghilev called the police to maintain order in the theatre. The dancer playing the Chosen One did her utmost in sticking to the role, and she put a close to the fiasco as she hit the ground, playing her death.

The artistic circles were split into two main camps after the concert. Saint-Saëns criticised *The Rite of Spring* for being a torture to his ears, a duchess who attended the concert insisted that this was Stravinsky deliberate effort of mocking her — the consensus being that it was a crass and soulless piece that had failed epically as an attempt to reform the art scene. On the other hand, Ravel and Debussy held that Stravinsky had provoked the people to reflect



upon the nature of music and redefined the boundaries of art with the most primitive sounds, which radically transformed the European art scene as well as contemporary arts as a whole. Later generations have discovered from the manuscript of *The Rite of Spring* that Stravinsky extensively used discordant chords to create conflicting tonal effects and sprinkled in Russian folk music to transform the music into a collection of ever more eerie phrases. These other-worldly melodies were arguably the main causes to the uproar during the première. Nonetheless, they effectively bring to life the pagan rituals of the primitive expanses.

The controversy over the piece has by no means ended: various artists in the 20th century have since sought to interpret *The Rite of Spring* in their respective ways:

In 1962, the British dancer and choreographer Kenneth MacMillan directed a production of *The Rite of Spring* with the Royal Ballet. His production largely emphasised visual effects, which contrasted starkly with Roerich's original conception. MacMillan invited Sidney Nolan, an Australian artist, to be the designer of the production. Gaining inspiration from the Australian aboriginals, Nolan created costumes that were vividly-coloured and characteristic of the Australian wilderness. In addition, contours of the characters were portrayed with body art patterns, which presented a fine finishing touch. The production received critical acclaim, with the Queen and other royalties amongst the distinguished audience.

Taking a totally different approach, famous performer and choreographer Pina Bausch reinterpreted *The Rite of Spring* in 1975 with a darker tone and much more reductive style. For instance, the costumes came in monotonous, devoid of any elaborate patterns other than stains, and greater emphasis was placed on bodily movement than in the original. In this production, the Chosen One would keep twitching out of fear in her scenes to make a sharp contrast with the reserved and taciturn elders. Bausch's reinterpretation not only retained the content of the original, but also conveyed to the audience societal problems up to this day: individual alienation, sexual violence, class conflicts, etc. Through integrating these everyday problems into her work, Bausch allowed the audience to reflect upon universal values while they were emotionally invested in the ballet.

The production directed by Paul Taylor in 1980 was also characterised by minimalism, but it did not run in the same vein as Bausch's. Instead, he adopted a light, humorous, almost hippie style, discarding almost all elements of the original, and replacing the full orchestra with four-hand piano and pagan rites with crime movie plots. One of the few things that Taylor retained was Nijinsky's action designs. Under his direction, Stravinsky's groundbreaking and polarising ballet was turned into a performance with comedic qualities, no wonder the *The New York Times* called it "the first 'anti-Sacre'", both eclipsing and shedding new light on all the others that had come before".

In 1983, Millicent Hodson, choreographer with the Joffrey Ballet, re-enacted Nijinsky's version of *The Rite of Spring* in Los Angeles. Hudson teamed up with Nijinsky's assistant back in the day, Dame Marie Rambert, as well as Nijinsky's long-time admirer and director of the Joffrey Ballet, Robert Joffrey, to produce the ballet. The three came together to gather bits and pieces of information about the original production in 1913, including costumes, backdrops, sketches, and set design, striving to keep everything authentic. The *Los Angeles Times* lauded the production and Joffrey's triumph in reinterpreting the most avant-garde ballet that dated back to half a century ago with a modernist approach.

The year 2013 marked the hundredth anniversary of the première of *The Rite of Spring*. Looking back on the past hundred years, one would realise that the impact on human civilisation brought about by *The Rite of Spring* is by no means smaller than that of Beethoven's *Symphony No. 9*. Moving on from the initial disgust it received, *The Rite of Spring* has established its status as one of the finest artistic accomplishments of the twentieth century. Stravinsky successfully brought to life the primitive and uncivilised ways of a tribe in the modern world through the medium of the stage, not only making a bold statement in modern art, but also provoking one to reflect upon the value of civilisation.



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