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香港藝術節
Hong Kong
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阿媽癲打擊樂團
Amadinda Percussion Group



八十分鐘環遊世界
Around the World in 80 Minutes



Amadinda Percussion Group

Around the World in 80 Minutes

阿媽癩打擊樂團

八十分鐘環遊世界

11.3.2007

香港大會堂音樂廳
Concert Hall
Hong Kong City Hall

演出長約1小時35分鐘，
包括一節中場休息

Running time:
approximately 1 hour and 35 minutes
with one interval



- 6 樂團介紹 Group Profile
- 9 表演者簡歷 Biographies
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為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無綫電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS. Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

阿媽癲打擊樂團

The Amadinda Percussion Group

蘇坦·拉斯 藝術總監

蘇坦·巴齊

奧瑞·何洛

卡洛利·布托斯

Zoltán Rácz Artistic Director

Zoltán Vácz

Aurél Holló

Károly Bojtos

阿媽癲打擊樂團被譽為當今樂壇最獨創、最多才多藝的敲擊樂團之一，1984年由四位敲擊樂手在布達佩斯創辦，希望藉着搜羅及演出世界各地的敲擊樂作品，向匈牙利觀眾介紹五光十色的敲擊樂世界；另一方面，樂團希望在國內外演奏匈牙利當代作曲家之作品。

啟發其他國家作曲家譜寫新曲也是樂團的宗旨之一。「阿媽癲打」其實是烏干達一種傳統木琴的名稱，而團員亦有名有實，一直致力研究傳統敲擊樂文化。此外，為擴充敲擊樂曲目，團員一方面自撰新曲，一方面亦將合適的古典傑作改編為敲擊樂曲。

阿媽癲打擊樂團成立後屢獲殊榮，包括匈牙利作曲家獎、李斯特獎及阿姆斯特丹高迪亞姆斯音樂大賽冠軍。

2004年，匈牙利政府為表揚樂團出眾的藝術成就，頒予匈牙利國家榮譽大獎「科蘇恩獎」，適逢樂團成立20周年，無疑是錦上添花。

另一方面，阿媽癲打擊樂團團員都是炙手可熱的敲擊樂老師，曾在耶魯大學、紐約茱莉亞音樂學院、日本及德國兩地多所音樂學院主持大師班。

樂團演出活動頻繁，也定期參與世界各地音樂節，包括倫敦、巴黎、柏林、維也納、悉尼、華沙、布達佩斯和布拉格舉辦的音樂節。

The Amadinda Percussion Group is considered one of the most original and versatile percussion groups in the world. Founded by four percussionists in Budapest in 1984, the Amadinda Percussion Group's main concern is to introduce the fascinating world of percussion music from all over the world to Hungarian audiences. At the same time the four musicians wanted to perform music by Hungarian contemporary composers in Hungary and abroad.

One of the Group's objectives is to inspire international composers to create new pieces. They have also been researching music of traditional percussion cultures, keeping true to the Group's name which refers to a traditional xylophone from Uganda. In their effort to expand the percussion repertoire, the members of the Amadinda Percussion Group have composed their own works and have transcribed for percussion outstanding pieces from the classical tradition that they consider suitable for their instruments.

The Amadinda Percussion Group has received the Hungarian Composers Award several times and has been honoured with the Ferenc Liszt Award. The ensemble has also won the First Prize of the Gaudeamus Music Competition in Amsterdam. For their exceptional artistic achievements, the Group received the prestigious state award of the Republic of Hungary — the Kossuth Award — in 2004. This accolade bestowed a special honour on the ensemble as it was celebrating its 20th anniversary in the same year.

Members of the Amadinda Percussion Group are also in high demand as teachers. They have held masterclasses at Yale University, the Juilliard School of Music in New York and at several conservatories in Japan and Germany.

The Group's very active concert life takes them regularly to music festivals in London, Paris, Berlin, Vienna, Sydney, Warsaw, Budapest and Prague.

蘇坦·拉斯 Zoltán Rácz

蘇坦·拉斯於匈牙利布達佩斯李斯特音樂學院畢業，是布達佩斯音樂節樂團創團成員之一，1992至1996年間擔任該團首席定音鼓手，1997年起出任布達佩斯春季音樂節顧問，現任匈牙利布達佩斯李斯特音樂學院教授。

Zoltán Rácz was a graduate and is now a professor at the Ferenc Liszt Academy of Music in Budapest. He is a founding member and was the principal timpanist of the Budapest Festival Orchestra between 1992 and 1996. Rácz has also served on the Advisory Board of the Budapest Spring Festival since 1997.



蘇坦·巴齊 Zoltán Vácz

蘇坦·巴齊於匈牙利布達佩斯李斯特音樂學院畢業，是阿媽癲打擊樂團裏研究傳統音樂的成員，其敲擊樂作品也經常由樂團演出。

Zoltán Vácz graduated from the Ferenc Liszt Academy of Music in Budapest. He is the Group's leading researcher into traditional music and his percussion compositions are regularly performed by the Amadinda Percussion Group.



奧瑞·何洛 Aurél Holló

奧瑞·何洛於匈牙利布達佩斯李斯特音樂學院畢業，現任教於布達佩斯巴托克音樂學院。除參與阿媽癲打擊樂團演出，何洛也是獨當一面的敲擊樂獨奏家。

Aurél Holló graduated from the Ferenc Liszt Academy of Music in Budapest. He is now a teacher at Budapest's Béla Bartók Conservatory and is a well-known solo percussionist, aside from his performances with the Amadinda Percussion Group.



卡洛利·布托斯 Károly Bojtos

卡洛利·布托斯於匈牙利布達佩斯李斯特音樂學院畢業，現任教於布達佩斯巴托克音樂學院。除了參與阿媽癲打擊樂團演出，布托斯也是知名的、獨當一面的敲擊樂獨奏家。

Károly Bojtos graduated from the Ferenc Liszt Academy of Music in Budapest. He is now a teacher at Budapest's Béla Bartók Conservatory and is a well-known solo percussionist, aside from his performances with the Amadinda Percussion Group.



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| 德布西 (1862-1918)
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| 波里尼西亞傳統音樂
奧提亞 | Traditional Polynesian Music
<i>Otea</i> |

烏干達傳統音樂 阿媽癩打

Traditional Ugandan Music *Amadinda*

圓木木琴名字繁多，其中一個最常用的，是來自烏干達境內的布干達王國的「阿媽癩打」。「阿媽癩打」（意為發聲的琴鍵）是烏干達中部干達人的樂器，共有12個琴鍵。傳統「阿媽癩打」木琴音樂是非洲最有趣的音樂風格之一，樂曲多有固定形式，演奏者毋須掌握即興演奏的規則。

There are many names for the log xylophones. *Amadinda* is one of the best known from the Ugandan kingdom of Buganda. *Amadinda* (sounding keys) is the name given by the Ganda people of central Uganda to their 12-key instrument. The *amadinda* xylophone tradition is one of the most interesting musical styles in Africa. The pieces are mainly of fixed form and require no knowledge of rules for improvisation.

演奏「阿媽癩打」時，最重要的兩個聲部是「奧庫那格」（導入聲部）和「奧夸烏拉」（分離聲部），各以八度音奏出；第三聲部是「奧故古那拉」（敲擊聲部），由第三位演奏者負責，只用最高兩個鍵。各聲部互相緊扣，一旦其他聲部有空隙，演奏者就會「乘虛而入」；這樣，旋律音符可以分配給不同的演奏者——所以要是只有一位演奏者的話，就會聽不出旋律來。惟有最少兩個演奏者以快速合奏時，才會在一片敲擊聲中浮現出完整的旋律和其他音型。

The two essential instrumental parts are called *okunaga* (to lead in) and *okwawula* (to divide). These parts are each played in octaves. The third part is called *okukoonera* (to knock). *Okukoonera* is played by a third musician on only the top two keys of the instrument. The musicians interlock their parts by slipping their notes into gaps in the other musicians' parts. In this way, the musicians may distribute the notes of the melody between different players — so with only one musician playing, the melody might not be heard. It is only when two or more musicians play together at speed that the full melody and other patterns can be heard emerging from the overall sound.

盧卡斯·利蓋蒂 樣式變容

Lukas Ligeti *Pattern Transformation*

1988年我首次聽到格哈特·庫比克的音樂，也拜讀了他關於干達人（烏干達境內布干達國民）的「基干達」木琴音樂的文章。不久後我就寫了《樣式變容》（為四位演奏者及兩台馬林巴木琴而寫）。實際上，「基干達」木琴音樂已經失傳；但「基干達」木琴音樂的特色之一，就是把眾多旋律交織在一起，而這似乎是樂曲演出時的要素。每個旋律均不會單獨出現，而是幾個不同旋律同時奏出，而且速度快得驚人。

Pattern Transformation (for four musicians and two marimbas) was written in 1988, shortly after hearing Gerhard Kubik's music, and reading his articles about music for the *kiganda* xylophone of the Buganda people in Uganda. This music has practically disappeared but one of its characteristics is the presence of melodic structures which seem, in performance, to be a fundamental part of the music. These are not in fact played in their own right, but are played together and are the result of creating several different melodies simultaneously interlaced at an amazingly fast tempo.

《樣式變容》的主題由34個音符組成。樂曲開始時先將多以半音組成的主題

Pattern Transformation begins with a canon on a theme made up of 34 notes. This highly chromatic melody

旋律以卡農手法處理。主題在曲中以不同面貌出現：例如移調和把低音旋律首尾都定於C音。細聽之下，旋律片段即使移調也會構成C調終止式，因此聽來頗有似曾相識之感。樂曲的停頓與停頓之間，音樂似乎漸漸變得疏落、速度漸漸減慢，直至只餘交錯的旋律。沒多久，起先的半音風格就簡化為五聲音階結構。音符的配搭方式層出不窮，令人以為速度同時改變、前後不一。事實上，靠着一連串快速、有規律的鼓擊，全曲其實由一嚴謹的速度支配。

樂曲介紹：盧卡斯·利蓋蒂

undergoes several modifications. It is transposed; the bass melody begins and ends on C; and listening to the transpositions of the melodic segments, these also form a cadence in C, thus retaining a certain similarity to one another. From one pause to the next the music seems more sparse and slower, until only the interlacing melodies remain. Soon the initial chromatic style is reduced to a pentatonic structure. Different ways of fusing the notes together create an illusion of tempi which are simultaneously changing and disparate. The entire piece is in fact governed by one rigorous tempo, maintained by a series of rapid and regular beats.

Notes by Lukas Ligeti

烏干達傳統音樂 克姚馬 奧姆三戈·歌瓦巴來瑞

Traditional Ugandan Music Kyuma Omusango Gwabalere

這是把「阿媽癲打」改為用鼓演奏的音樂。由於「阿媽癲打」由12塊圓木組成，這樂曲的編排便配合12個鼓，音高調至兩個八度，但仍用五聲音階。演奏者站在鼓的兩邊——這邊每擊一下，那邊就接着擊一下。鼓擊一下緊接一下，即使短時間內也會聽到密集的鼓聲。

樂曲要素之一就是選擇不同組合。演奏者不但擊鼓，更會運用鼓邊；主題既由眾人合奏，也輪流由每位演奏者奏出。樂譜雖然嚴謹得沒有即興空間，但演奏者可自行決定主題重複的次數。

阿媽癲打擊樂團今天演出的兩首樂曲，長短不同，卻是以不同形式於世界各地出現，極為振奮人心的音樂範疇的傑作代表。《克姚馬》有12個單元，而《奧姆三戈·歌瓦巴來瑞》則有18個單元。

樂曲介紹：蘇坦·巴齊

This music is a drum variation of playing the *amadinda*. While the *amadinda* is an instrument consisting of 12 logs, this piece is arranged for 12 drums tuned in two octaves, yet also in a pentatonic scale. Players are positioned on two sides of the drums — a beat on one side is followed by a beat on the other. Beats come quite rapidly one after the other, therefore many sounds can be heard in a short time.

One of the most important elements of the music lies in the option for combinations. Players do not only use the drums but also play on the edge of the drums and the theme the drummers play together is also performed one by one. The musical score is strict, there is no way for improvisation but a theme can be repeated by a player as many times as he wants.

The Amadinda Percussion Group performs two pieces of different length, which represent the virtuosity of this extremely exciting musical world showing up in many places internationally in different forms. (*Kyuma* is 12, while *Omusango Gwabalere* is 18 units long.)

Notes by Zoltán Váczi

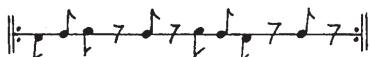
史提夫·萊克 擊鼓 (第一部份)

Steve Reich *Drumming* (Part One)

《擊鼓》的寫作及排練過程歷時超過一年。全曲長約一小時十五分鐘，分為四部份，期間並無停頓。第一部份是八個小型調音鼓，第二部份是三台馬林巴木琴及女聲演唱，第三部份是三台鐘琴、哨子和短笛，最後一部份則包括所有前述樂器及人聲。

樂曲開始時由兩位鼓手以一鼓擊為基礎，發展出基本節奏型，每12擊為一循環。鼓擊漸漸被取代，每次少一擊，直至只餘一擊。

於是，整個《擊鼓》只有一個基本節奏型：



這個節奏型會有相位位置、音高及音質等變化。但在整首樂曲裏，所有演奏者都有機會奏出這個節奏型或其中一部份。

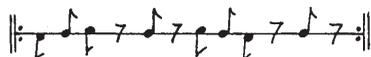
樂曲介紹：史提夫·萊克

Drumming took more than a year to compose and rehearse. It lasts continuously for about one and a quarter hours, and is divided into four sections which are played without pause.

The first section is for eight small tuned drums, the second for three marimbas and female voices, the third for three glockenspiels, whistles and a piccolo, and the last section for all these instruments and voices combined.

The very beginning of the piece begins with two drummers constructing the basic rhythmic pattern from a single beat, which is played in a cycle of 12 beats and substituted, one at a time, until only a single beat remains.

There is, then only one basic rhythmic pattern for all of *Drumming*:



This pattern undergoes changes of phase position, pitch and timbre, but all the performers play this pattern, or some part of it, throughout the entire piece.

Notes by Steve Reich

巴斯克傳統音樂 特撒拉派塔

Traditional Basque Music *Txalaparta*

「特撒拉派塔」是巴斯克敲擊樂器，由一塊或多塊木板組成，演出時由兩位演奏者用大型木製拍打器（「馬克拉克斯」）敲擊。由於歐洲傳統敲擊樂遠不如波里尼西亞、東南亞和非洲等地豐富，因此「特撒拉派塔」音樂就更顯突出。

演奏「特撒拉派塔」時，木塊平放，演奏者由上而下敲打。音樂以「敲擊」及在兩下「敲擊」之間，長短不一的「停頓」劃分。「敲擊」的速度不斷變化，但音量大致不變。敲打木板的不同位置，會產生不同音色。兩位演奏者極

Txalaparta is a Basque percussion instrument, which consists of one or more boards and two musicians (*txalapartari*) who play it with huge wood beaters (*makilaks*). This is an exceptional phenomenon for European traditional percussion music, which is far less rich than in Polynesia, Southeast Asia or Africa.

The wooden blocks are laid horizontally and the musicians play them vertically. Music is cut up by the beats and the pauses of different lengths between the beats. The rapidity of the beats are changed all the time while the volume is, basically, constant. Tone variations are possible at different points along the board. The two players rarely play at the same time, the whole piece is

少同時敲擊，全曲由無數互補的節奏組成，即與演奏的機會很少。

典型「敲拉拍打」本為木製，但較新的「敲拉拍打」也會用金屬棒和瓦罐製作。阿媽癲打擊樂團是次演奏的樂曲分為七部份——實在是一連串「特撒拉派塔」音樂珍品。

樂曲介紹：蘇坦·巴齊

built up on the innumerable combinations of complementary rhythms. There are only a few possibilities for improvisation in the composition.

A classic *txalaparta* is originally made of wood, yet metal sticks and crocks are also used in the more modern instruments. The piece performed by the Amadinda Percussion Group consists of seven different parts — a string of *txalaparta* pearls indeed.

Notes by Zoltán Vácz

奧瑞·何洛
荷西
先於約翰⁵

Aurél Holló
José
beFORe JOHN⁵

聽着民族低音提琴演奏家雷諾·加斯亞-方思的唱片《東方的低音》時，我產生了《荷西》的基本意念。我時常在想：加斯亞-方思的音樂基本上屬西班牙風格，但又糅合了阿拉伯和吉卜賽元素；要是為敲擊樂寫原創，而不只是改編他的作品，究竟能不能呈現同樣效果呢？《荷西》就是我的答案。

除了加斯亞-方思的唱片，此曲也運用了帕可·迪魯奇亞所寫的主題。此特色小品篇幅短小，馬林巴木琴幾乎從頭到尾都是主角；兩位演奏者面對面站着，奏出節奏互補的動機。這些表現特性的短小音形大都取材自非洲木琴音樂，運用「阿媽癲打」及「阿卡癲打」（兩種烏干達傳統敲擊樂器）的技巧，但所用音階則像極了典型佛蘭明高音階，結果聽起來彷彿以同樣技巧演奏的真結他。另外兩人則奏出有趣、刺激的聲音，加強樂曲的節奏和旋律效果，例如利用西班牙鼓箱和吉卜賽民間音樂最常用的樂器——簡樸的鐵皮罐。

謹以此曲獻給我的好友、阿姆斯特丹敲擊樂團藝術總監約瑟夫·韋森特。

樂曲介紹：奧瑞·何洛

The basic idea of *José* was born when I was listening to the recording *Oriental Bass* by the ethno-double bass player Renaud Garcia-Fons. I wondered many times whether it would be possible to present his fundamentally Spanish style with its Arabic and gipsy effects in an original percussion composition instead of a simple adaptation. My answer to this question is *José*.

Besides Garcia-Fons' recording I also used a theme by Paco de Lucía in this composition. A marimba leads almost exclusively in this short character piece; two players standing face to face play complementary motifs. Most of these motivic figures are based on the traditional xylophone music of Africa. The players use techniques of the *amadinda* and the *akadinda* (traditional percussion instruments from Uganda) yet the scale they cover is typically flamenco-like at the same time. In the end these two players sound like real guitars with the same technique. This rhythmical, melodic source is enriched by the play of two other musicians who make many interesting and exciting sounds, for example with the Spanish *cajón* or the favourite instrument of gipsy folk music, the simple sheet-iron can.

I dedicate this piece to my dear friend, Josep Vicent, artistic leader of the Amsterdam Percussion Group.

Notes by Aurél Holló

– interval –

洪芊蕙
山川之歌 (1994)

《山川之歌》是一首出自中國雲南省的悅耳民歌，被改編為馬林巴琴的四重奏曲。這首作品以鍵盤敲擊樂器，奏出和聲與對位並重的清脆旋律。

Hung Chien-hui
Song for the Mountain Stream (1994)

Song for the Mountain Stream is a beautiful folk song from Yunnan Province in Mainland China and was arranged for a marimba quartet. This work makes use of keyboard percussion instruments, employing clear melodic lines with harmonic and contrapuntal progressions.

德布西
奧瑞·何洛改編
兒童世界選曲三首
雪花飛舞
洋娃娃的小夜曲
黑娃娃的步態舞

十多歲開始，我就很喜歡以旋律敲擊樂器奏出我鍾愛的印象派鋼琴作品；在試驗這些改編曲的歲月裏，我漸漸了解到儘管鍵盤樂器的傳統跟馬林巴木琴、顫音琴和管鐘截然不同，但這三種樂器在演奏這些編曲時，不僅能模仿鋼琴的音樂效果，更可說是把原曲「改寫」。—德布西

德布西把這些曲子獻給幼女，獻詞令人啼笑皆非：「父親獻給小寶貝，請她原諒往後的一切。」

Claude Debussy
Transcribed by Aurél Holló
Three pieces from *Children's Corner*
The Snow is Dancing
Serenade for the Doll
Golliwogg's Cake-Walk

“Since my teenage years, I have been infatuated with playing my pet impressionistic piano pieces on melodic percussion instruments. During the years that I have spent experimenting with these arrangements, I have grown to realise that, although keyboard instruments have a totally different heritage than that of the marimba, vibraphone or bells, their acoustic relationship permits these compositions to be performed not simply as an imitation of the piano, but almost as a ‘re-wording’ of these pieces,” Debussy once said.

Debussy dedicated this series of piano pieces to his young daughter, with the following ironic words: “To my dear little Chouchou from her father, who would like to ask forgiveness for all that follows”.

司科特·喬普林
繁拍舞曲

「繁拍音樂」由歐洲輕音樂加上非洲／美洲音樂元素演變而來，是美國本土的音樂風格。「繁拍音樂」最重要的人物就是司科特·喬普林，他的音樂多為鋼琴作品，但其受歡迎的樂曲則有多種改編版，以各種樂器組合演出。

Scott Joplin
Ragtime Dance

The greatest personality in ragtime — the American musical style that evolved from elements of European light music and Afro-American elements — was Scott Joplin. He wrote primarily for piano, but his popular pieces have been arranged for various combinations of instruments.

喬治·漢密爾頓·格林 小木屋藍調 (木琴獨奏繁拍音樂)

George Hamilton Green *Log Cabin Blues* (Ragtime with xylophone solo)

在爵士樂盛行的「怒吼二十年代」，一種令人振奮的繁拍音樂之王癡魔北美。這種俗稱「新穎繁拍」的音樂，跟當時風行的各種舞蹈息息相關。「新穎繁拍」通常為標題音樂，難度極高，速度當然比從前的繁拍音樂更快，因此十分適合木琴演出。剛面世的留聲機也使木琴大行其道，二十及三十年代遂成為木琴作為獨奏樂器的黃金時代。木琴獨奏除配合鋼琴伴奏、參與伴舞樂隊和音樂會樂隊，也定期在電台廣播、動畫及電影裏亮相。這節目的繁拍旋律，便是來自那個活力四射、充滿積極精神的年代，是當時典型的繁拍旋律。

喬治·漢密爾頓·格林1893年5月23日生於內布拉斯加州歐馬哈市，四歲已是鋼琴神童；其祖父約瑟·格林既是小提琴家，又製作小提琴，本居於紐約市，後來遷居歐馬哈市，在第七區銀短號樂隊擔任指揮及次中號獨奏。1889年，格林父親子承父業，在同一樂隊擔任短號獨奏、編曲和指揮。家學淵源，無怪乎格林才11歲便被譽為「世上最偉大的木琴手」！

1915年，《聯合音樂人》雜誌的一篇樂評寫道：「所有木琴手止步的地方，他就在那裏出發。」

1917年2月，格林為愛迪生公司灌錄第一張獨奏唱片，從此開拓了他作為木琴獨奏家的輝煌錄音事業。他灌錄的唱片數以百計，差不多跟當時所有唱片品牌都合作過。1928年，格林夥拍其兄弟，闖上事業高峰：格林三兄弟是迪士尼首三齣動畫的原班音響音樂工作人員。1946年，格林退出樂壇展開新事業，當上商業藝術家、插畫師和動畫師；1970年逝世。格林身故不過數年，其音樂就重新流行起來，1983年更榮登敲擊藝術協會名人堂。

During the 'roaring 20s' an exciting king of ragtime music became the rage in North America. Popularly known as 'novelty ragtime', this music was associated with the various dance styles in vogue at the time. Highly technical, often programmatic and certainly speedier than previous ragtime music, it was a perfect vehicle for the xylophone. Propelled by the newly-invented phonograph, the xylophone as a solo instrument enjoyed a true golden age during the 1920s and 30s. Xylophone soloists appeared with piano accompaniment, in dance orchestras and concert bands, and were heard regularly on radio broadcasts and in animated cartoons and motion pictures. The ragtime melody on this programme is a typical sampling from that era of great energy and positive spirit.

Born in Omaha, Nebraska on 23 May 1893, George Hamilton Green was a piano prodigy at the age of four. His grandfather, Joseph Green, began as a violinist and violin maker in New York City — later moving to Omaha to work as a conductor and baritone horn soloist with the Seventh Ward Silver Cornet Band. In 1889 Green's father followed in his father's footsteps by becoming a cornet soloist, arranger and conductor of the Seventh Ward Silver Cornet Band. Coming from such a musical background, it is not too surprising that Green was already being called the 'world's greatest xylophonist' when he was only 11 years old!

In 1915, a review in *The United Musician* stated: "He has begun where every other xylophone player left off".

Green recorded his first solo record for the Edison Company in February 1917 — the beginning of an incredible recording career as a solo xylophonist. He recorded hundreds of records on virtually all record labels of the era. In 1928 Green joined his brothers to hit the 'big time'. The three Green brothers were the original sound music crew for the first three Walt Disney cartoons. In 1946, Green retired from music and began a second career as a commercial artist, illustrator and cartoonist. He passed away in 1970 — just a few years before a great revival of interest in his music, and before his 1983 induction into the Percussive Arts Society's Hall of Fame.

列特·諾沃 敲着木頭

Red Norvo *Knockin' on Wood*

肯尼夫·列德·諾沃是美國搖擺音樂裏最具獨創性的藝術家之一，也是位優秀的木琴手。他寫了很多木琴作品，多配合鋼琴伴奏。

Kenneth Red Norvo was one of the most original creative artists in American swing music and a fine xylophone player. He wrote many works (usually with piano accompaniment) for his own instrument.

約翰·凱治 構造三

John Cage *Third Construction*

約翰·凱治是當代音樂新潮流的代表人物——對他來說，任何聲音都能成為音樂素材。在他的早期作品中，凱治把許多稀奇古怪的物件當成敲擊樂器，而這些物件的音響特徵還不能在樂譜上明確界定。

John Cage represented a new trend in contemporary music — for him any sound whatsoever could become the material of music. In his early compositions he used many odd objects as percussion instruments whose acoustic parameters cannot be fixed in a score accurately.

那當然不是說凱治沒有細選音色，也不是說他沒有根據樂器的相對音高而精心編排——不過，每次演出所用的樂器組合都不同，實際聲音也就略有不同。這類樂曲不能靠操縱音高之間的關係作為結構原則；凱治考慮過好些理論後，得出一個結論：樂曲主要的組織原則必然是時間的長短與節奏。

Of course this is not to say that he paid no attention to carefully choosing the timbre types and arranging the instruments by relative pitches — but the actual sound is always slightly different with every new ensemble of instruments. The structuring principle of music like this cannot be a manoeuvring with relations between pitches. After some theoretical considerations, Cage concluded that the main organising principle must be duration of time and rhythm.

凱治提出一種稱為「節奏結構」的作曲手法：較小的單元比例跟樂曲整體比例一樣。《構造三》共有24段，每段24小節。套用凱治的說法，段落是以節奏終止式劃分的。

He offered as a method of composition what he called 'rhythmic structure': the smaller formal units have the same proportions as the overall form of the work. In the *Third Construction* there are 24 sections, each 24 bars long, as Cage put it, by rhythmic cadences.

樂曲介紹：安德列·韋漢姆

Notes by Andrés Wilhelm



津巴布韋傳統音樂 拇指琴

Traditional Zimbabwean Music *Mbira*

「拇指琴」(或稱「贊札」)是種獨一無二的彈撥樂器：在一個木盒子或空心小南瓜做的共鳴箱上，橫向排列着一排長短不一的金屬薄片。只要把金屬片拉出或推入，就可以改變音高；然後再在樂器上裝上會發出沙沙聲的材料，例如貝殼、核果、種子或很薄的細長金屬幼帶。細微的雜音是樂器整體音響的一部份。很多非洲國家都視「拇指琴」為本土樂器，特別是津巴布韋。在津巴布韋，「拇指琴」甚至可被稱為「國家樂器」。

有些非洲音樂活力迫人、力度變化極大，而「拇指琴」則輕柔、親密，兩者大相逕庭。本曲運用了三種樂器：「馬林布拉」(低音「拇指琴」)、「阿薩茨」(撥浪鼓)及「干科圭」(高音牛鈴)。由於所用樂器原本並不會與「拇指琴」合奏，因此本曲屬改編曲。

樂曲介紹：蘇坦·巴齊

The *mbira* (or *zanza*) is a unique, plucked instrument. Flat, metal tongues of different lengths are arranged horizontally on a resonating wooden box or a small hollowed-out pumpkin. The pitch can be altered by pulling the metal slivers in or out. Materials that produce a rustling sound are fastened onto the instrument: shells, stonefruit, seeds or very thin metal ribbons. The small noises that are heard are a part of the overall sound. The *mbira* is native to many African countries, especially to Zimbabwe where it can almost be called the national instrument.

The sound of the *mbira* is a very quiet, intimate music, not at all in the same category as the African music of penetrating energy and large dynamics. This work is a transcription because it uses instruments that don't originally play together with the *mbira*: the *marimbula* (bass *mbira*), *axatse* (rattle) and *gankogui* (high cowbell).

Notes by Zoltán Váczi

波里尼西亞傳統音樂 奧提亞

Traditional Polynesian Music Otea

大溪地是波里尼西亞三角地帶中的瑰寶。由於名氣大，因此相較於其他波里尼西亞島嶼，其音樂及舞蹈等文化也最廣為人知。

大溪地舞蹈多由男女一起演出。下半身動作是大溪地舞蹈的最大特徵：舞者穿着草裙，使下半身動作更突出。其他島嶼，像薩摩亞、湯加等地的舞蹈則略有不同，主要以軀幹與雙手表演。

大溪地有種很有特色的古老樂器，名叫「圖亞」。「圖亞」是用塔馬奴樹幹製作的木鼓，鼓身由人手挖空，大小無一定標準，小者極細，大者直徑則比得上大樹主幹。「圖亞」通常在傳統舞蹈用作伴奏，也會在呼喚族人聚會時用。一般大溪地鼓樂團由多個大小不同的「圖亞」組成，另加上由椰樹主幹製成的椰樹鼓（「帕乎」）；鼓槌則以木、樹枝或樹根製成。

「奧提亞」是多種舞蹈的結集，由波里尼西亞無人不曉的「豬舞」貫串而成，舞者一邊跳舞，一邊吶喊、咆哮。樂曲較後部份加入的人聲，也是樂曲不可或缺的一環。領鼓手以大聲吶喊為訊號，向樂手及為數達四、五十人的舞者提示變化；樂手也會輪流以各種各樣的吶喊回應。

樂曲介紹：蘇坦·巴齊

Tahiti is the most well-known jewel in the Polynesian triangle. Consequently, its culture — including music and dance — is more familiar than that of the other islands.

The dances are mainly performed by men and women in a group. The dominant feature of the dance is the movement of the lower-half of the body which is accentuated by grass skirts made of straw. On other islands like Samoa and Tonga the torso and the hands take on the more predominant role.

One of the characteristic ancient instruments on Tahiti is the *toer*, which is a hand-hollowed, wooden drum carved from the *tamanu* tree and its size can vary from very small to as big as a huge tree trunk. They were used mostly to accompany traditional dances, but were also incorporated to call people together for tribal meetings. The average drum orchestra of Tahiti consists of hollow wooden drums of different sizes, complemented by drums made of coconut tree trunks (*pahu*). The mallets used with these drums are composed of wood, branches or roots.

Otea is a garland of various dances. It is strung together by the 'pig dance' known throughout Polynesia and accompanied by yells and growls. There are also vocal elements that occur later in the piece. These vocal elements make up an integral part of the music, as the drum leader gives signals to the other musicians with his yells, which indicate the changes to the musicians and dancers, who may be 40 or 50 in number. In turn they answer with assorted shouts.

Notes by Zoltán Váczi