36th 14

香港藝術節 Hong Kong Arts Festival

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Joanna Janna MacGre

Messiaen's Vingt regards sur l'enfant-Jésus

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8.3.2008

香港大會堂音樂廳

Concert Hall Hong Kong City Hal

演出長約2小時,不設中場休息

Running time: approximately 2 hours with no interval

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14 特稿 Feature

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為了讓大家對這次演出留下美好的印象,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 artist 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.

JOANNA MacGregor

喬安娜.麥克瑞格



要數當今最多元創新的音樂家,喬安娜. 麥克瑞格必定榜上有名,她開拓的音樂世界貫通多個音樂類別,樂種之間並無界限。她曾在六十多個國家表演,常以獨奏者身份參與一些世界級樂團的演出,包括紐約愛樂樂團及芝加哥交響樂團、奧斯陸愛樂樂團及芝加哥交響樂團。曾同台演出的名指揮家有布萊茲、西門. 歷圖、哥連. 戴維斯和狄信. 湯 現

Joanna MacGregor is considered one of the world's most wide-ranging and innovative musicians. She has pursued a musical career that connects many genres of music and which defies categorisation. MacGregor has performed in over 60 countries, often appearing as soloist with orchestras such as the New York Philharmonic, the London Symphony Orchestra, the Oslo Philharmonic Orchestra and the Chicago Symphony Orchestra. The many eminent conductors with whom she has worked include Pierre Boulez, Sir Simon Rattle, Sir Colin Davis and

括夏里遜 . 伯特韋素、鄭高 . 貝茨、約翰 . 亞當斯和占士 . 麥美倫等的創作。

她在室樂界的歷練豐富多姿,曾為多個著名表演場地策劃音樂會,包括在倫敦南岸中心和皇家阿爾拔演奏廳(英國廣播公司逍遙音樂會的節目)。由1999到2005年間,她擔任愛爾蘭西考克室樂節的主席。

麥克瑞格曾與各地藝術家合作,包括與爵士樂手摩西.莫雷勒瓦巡迴南非演出,與流行音樂藝人兼塔布拉鼓高手達文辛灌錄唱片,又曾與中國現代舞蹈團在中國現代舞蹈團在中國人為該次演出,創作為該次演出,創作為該次演出,創作為於中樂、電腦科技和電影元素的時期。2006年夏季,她與著名監製布納。2006年夏季,她與著名監製布納。增近響樂團在有美巡迴演出。

在唱片灌錄方面,麥克瑞格出版了15張獨奏專輯,由巴赫、史格拉第、拉威爾和德布西,到爵士樂和現代音樂,林林總總。1998年,麥克瑞格創立自己的唱片品牌「音樂競技場」,並出版多張備受好評的專輯,當中有獲得英國水星唱

Michael Tilson Thomas. She has premiered many landmark compositions ranging from Sir Harrison Birtwistle and Django Bates to John Adams and lames MacMillan.

MacGregor's experience in the world of chamber music is wide and various; she has curated concerts at many distinguished venues, including events at London's South Bank and the Royal Albert Hall (for the BBC Proms). From 1999 to 2005 she was the president of the West Cork Chamber Music Festival in Ireland.

MacGregor made her conducting debut in 2002, and regularly directs her own orchestral projects including an all-Mozart programme with the Royal Philharmonic Orchestra. Over the past 10 years she has developed a very close artistic partnership with the Britten Sinfonia as both conductor and performer and her programmes have ranged from Bach, Mozart and Beethoven concerti to new commissions and collaborations with jazz musicians. A recent project, the Moondog/Art of Fugue tour, involved her radical re-working of Bach's late great work (for orchestra and jazz musicians) alongside the music of Moondog, the famous 1950s New York street musician who excelled in counterpoint and swing beats.

MacGregor's collaborations have led her far afield. She has toured South Africa with jazz artist Moses Molelekwa, recorded with pop artist and tabla player Talvin Singh and toured China with Jin Xing's Contemporary Dance Theatre of Shanghai (for which she wrote a new score combining traditional Chinese music with computer technology and film). In the summer of 2006 she undertook an ambitious project with the legendary producer Brian Eno, linking the music of John Dowland, Thomas Tallis and William Byrd with contemporary music. In April 2007 MacGregor and the Britten Sinfonia toured South America.

As a recording artist MacGregor has made 15 solo recordings, ranging from Bach, Scarlatti, Ravel and Debussy, to jazz and contemporary music. Her own record label SoundCircus was founded in 1998 and has released many highly successful recordings including the Mercury prize-nominated *Play*, with music by Bach, Ligeti and Piazzolla; and *Neural Circuits*, with music

片大獎提名,收錄巴赫、利蓋蒂及皮亞 蘇拉作品的《演奏》,和收錄梅湘、帕 特和索尼作品的《神經網絡》;最新推 出的有與布列頓交響樂團合作的月犬/ 巴赫專輯《路邊之舞》。

在唱片製作方面,麥克瑞格一直對美國音樂情有獨鍾:她首張唱片收錄了艾菲斯、柯普蘭、南卡洛和塞隆尼斯.孟克的作品,而音樂競技場近期出版的《深河》, 靈感來自美國南方音樂。

麥克瑞格在劍橋修讀作曲,及後在皇家 音樂學院修讀鋼琴的研究生課程,從此 與皇家音樂學院結下不解之緣,更被 學院委任為鋼琴訪問教授,又獲得皇家 音樂學院、聖三一音樂學院頒發院士榮 銜,以及英國公開大學頒發的榮譽博士 學位;1997至2000年,她擔任倫敦格 雷深學院音樂教授,並在該院主持一連 串的公開講座:她是新音樂推廣協會 的藝術總監,由2000至2004年參與英 國藝術發展局的工作;此外,她也致力 教育工作,撰寫名為《鋼琴世界》,被 譽為「新紀元的新系列」的幼兒音樂叢 書;她經常在英國內外主持大師班,又 曾在達廷頓國際暑期學校當鋼琴導師多 年;2007年在利物浦希望大學擔任兼任 教授。

2005年,麥克瑞格獲委任為巴庫國際音 樂節的藝術總監;今年為該藝術節60周 年紀念。 by Messiaen, Arvo Pärt and Nitin Sawhney. Current releases include *Sidewalk Dances*, the Moondog/Bach project with the Britten Sinfonia.

Throughout her recording career MacGregor has had a particular affinity for American music: her very first recording was of Ives, Copland, Nancarrow and Thelonious Monk. One of her most recent SoundCircus releases, *Deep River*, is music inspired by the deep south.

After studying composition at Cambridge University, MacGregor focussed her post-graduate studies on the piano at the Royal Academy of Music and has maintained a close link with the Academy ever since. As well as being made visiting Professor of Piano at the Royal Academy of Music, she has received Honorary Fellowships from the Royal Academy of Music and Trinity College of Music, and an Honorary Doctorate from the Open University. From 1997 until 2000 she was professor of music at Gresham College, London where she gave a series of public lectures. She has been artistic director of the Society for the Promotion of New Music and served on the Arts Council from 2000 to 2004. Her interest in education is reflected in a series of music books for young children written for Faber entitled PianoWorld and hailed as 'a new series for the Millennium'. She regularly gives masterclasses both in the UK and abroad. For many years she was a visiting piano tutor at Dartington International Summer School and was made Professor-Adjunct at Liverpool Hope University in 2007.

Since 2006 Joanna MacGregor has been Artistic Director of Bath International Music Festival, which celebrates its 60th anniversary this year.

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9.3.2008(日)

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Meet-the-Artist (Post-Performance)

If you would like to meet Joanna MacGregor please stay behind in the auditorium after the performance.

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不拘一格的自我 喬安娜. 麥克瑞格專訪



香港藝術節

喬安娜.麥克瑞格

為什麼以梅湘的《聖嬰二十默想》作為這次藝術節音樂會曲目呢?

梅湘是二十世紀最具影響力的音樂家和教育家之一,今年是他的百歲冥壽,正好讓我們表揚這位一代大師。也因為我對《聖嬰二十默想》的感情很深,是我時常彈奏的作品,在求學時期我已經開始學習這首樂曲,把樂章一個一個的學,用了10年時間去練好這首曲子,就像跑馬拉松一樣!

你的曲目匯聚各式風格,兼收並蓄,這樣多元的興趣和熱誠是否源於你獨特的教育背景?

某程度上是的;小時候由母親教導我,她教我彈奏的樂曲包羅萬有,包括巴赫、莫扎特、爵士樂、披頭四、佛蘭明高等;我在11歲才入學,之前是很放任的。年少時我的志願是當作曲家,倒沒有想過演奏。我想,在這種背景成長的人,定然想探知新音樂與傳統的聯繫,和環球音樂怎樣影響所謂的古典音樂,而在梅湘的音樂裏你可以找到答案。

過去的合作演出經驗,哪一次給你最大的啟發?為什麼?

那些合作經驗全都很寶貴,使我獲益不淺。當我還是青年音樂家的時候,在塞拉里昂、塞內加爾、岡比亞等非洲國家演奏,開拓了我對當地樂器和傳統音樂的見聞,後來與莫雷勒瓦的巡迴演出,更加深了在這方面的認識;我在福音中成長,但最近在美國南部的巡演,尤其是與爵士樂手安迪.沙帕特合作的「深河」計劃,使我對藍調和福音音樂有更深的了解;還有與皮亞蘇拉的樂隊在探戈音樂上的合作,這班火氣十足、經驗老到的樂手啟發了我,把音樂作出了全新的編排。

在未來,你希望開展怎樣的合作計劃?

我喜歡隨緣,從來都不會強求特定的合作機會。我現正跟一位很優秀的突尼斯歌手兼烏德琴手達佛.約賽夫,籌劃管弦樂音樂會,相信可以達到很震撼的效果。我到不同的地方,到處看看,留心觀察那些樂手,跟他們傾談,再看事情怎樣發展;英國巴斯國際音樂節搜羅各類型的音樂,身為音樂節的藝術總監,我時刻都在發掘新的意念和合作機會。

在你的工作中,錄像、電影和其他多媒體的演出形式擔當了什麼角色?

這些可以是很重要的呢!我曾演過現場視覺元素錯綜複雜的音樂會,而音樂會的視覺藝術家通常也是音樂家;我也曾與唱片騎師和聲音藝術家在各種場地表演。我們活在YouTube和數碼下載的年代,我覺得沒有甚麼是不可能的:一場《戈爾德堡變奏曲》的純演奏、電子原音音樂作品、裝置藝術音樂等;藝術家就是靠影像去發展意念,這亦是音樂家繼續寫作的推動力!

你擁有年青、新潮的形象,跟一般鋼琴家大相逕庭,這對大眾對你的看法,有什麼正面或負面的影響嗎?

間中也有一些圍繞我外型的評語,但我並不太在乎;我全心投入自己的工作和演奏,只想用最 直接的方法傳達音樂,也沒有什麼所謂「形象」,我就是我。

身為教育工作者,又出版音樂教材,你對滿懷抱負的年青鋼琴手有甚麼忠告?

我會說:好好去享受箇中樂趣吧,練習應該是有趣味的,不是沉悶的,去彈奏並聆聽大量不同種類的音樂,如果你認真的考慮以演奏為生,便要保持自我,並要投入,努力不懈,馬不停蹄,但有些人是天生走這條路的,自然會知道怎麼做。

My Eclectic Self An Interview with Joanna MacGregor

Hong Kong Arts Festival Joanna MacGregor

Why have you chosen Messiaen's Vingt regards for this Festival?

Well, it's Messiaen's 100th birthday this year: it's great reason to celebrate one of the most influential musicians and teachers of the 20th century. But it's also a piece I connect to deeply, and play often. I first started learning it as a student, movement by movement; it took me 10 years to build it up. It's like running a marathon!

You have an extremely eclectic repertoire. Did these diverse interests and passions grow out of your unique education?

Yes, up to a point; my mother taught me when I was very young, and she taught me to play Bach, Mozart, jazz, the Beatles, flamenco...everything. I didn't go to school until I was 11, and ran pretty wild until then. I wanted to be a composer when I was young — I didn't think about performing — and I think with that background you're bound to be very inquisitive about how new music relates to tradition, and how global music influences so-called classical music. You can hear all that in Messigen's music.

Of all your collaborations, which one has inspired you the most - and why?

Oh, they've all been valuable and taught me a lot. Playing in Africa as a young musician (Sierra Leone, Senegal, The Gambia) opened my ears to African instruments and traditions, which went deeper when I toured with Moses Molelekwa. Recent road-trips across the Deep South have enabled me to take blues and gospel (which I grew up with) further, especially with the Deep River project with jazz player Andy Sheppard. And there were tango collaborations with Piazzolla's band, very fiery old Argentinean players, which inspired me to make a whole set of arrangements.

What kind of collaborations do you hope to make in the future?

You know, I let things unfold. I never force collaborations. I'm currently working with a wonderful Tunisian singer and *oud* player, Dhafer Youssef, in an orchestral context, and I think that may turn out to be very powerful. I travel, hang out, watch other artists, chat to them, and take it from there. As the Artistic Director of Bath Music Festival in the UK, which covers all kinds of music, I'm always dreaming up new ideas and ventures.



What role do video, film and other multi-media formats play in your work?

Sometimes a lot! I've played concerts with intricate live visuals (often the visual artist is a musician too) and collaborated with DJs and sound artists, in all kinds of venues. We live in the age of YouTube and digital downloading and I feel there's room for everything: a pure performance of the *Goldberg Variations*, electro-acoustic work, installations. It's how artists develop their ideas, and why musicians keep writing!

You have a young, funky image, un-typical of many concert pianists. Does it impact, either positively or negatively, on the way you are received?

It's sometimes commented on, but I'm not bothered too much: I'm very committed to everything I do and play, and want to communicate music in a direct way. There's no 'image' as such, it's just me.

As an educator and publisher of musical educational materials what is your advice to aspiring young pianists?

Enjoy it! Practising should be fun, not boring, and play and listen to lots of different music. If you're seriously thinking of playing for a living, be yourself and be committed. You have to work hard, and travel constantly, but some people are born to do that and feel its urgency.

《聖嬰二十默想》

Vingt regards sur l'enfant-Jésus

梅湘 (1908-1992)

- 1. 父親的默想
- 2. 星的默想
- 3. 交流
- 4. 童貞女的默想
- 5. 聖子對聖子的默想
- 6. 萬物由祂創造
- 7. 聖十架的默想
- 8. 上天的默想
- 9. 時光的默想
- 10. 快樂聖靈的默想
- 11. 童貞女初拜領聖體
- 12. 全能的聖言
- 13. 聖誕節
- 14. 天使的默想
- 15. 聖嬰之吻
- 16. 先知、牧羊人與東方三博士的默想
- 17. 沉默的默想
- 18. 可敬畏的塗油禮默想
- 19. 我入睡,但心猶醒
- 20. 愛的教堂的默想
- Plivier Messiaen 1. Regard du Père
 - 2. Regard de l'étoile
 - 3. L'échange
 - 4. Regard de la Vierge
 - 5. Regard du Fils sur le Fils
 - 6. Par Lui tout a été fait
 - 7. Regard de la Croix
 - 8. Regard des hauteurs
 - 9. Regard du Temps
 - 10. Regard de l'Esprit de joie
 - 11. Première communion de la Vierge
 - 12. La Parole toute-puissante
 - 13. Noël
 - 14. Regard des Anges
 - 15. Le Baiser de l'Enfant-Jésus
 - 16. Regard des propheètes, des bergers et des Mages
 - 17. Regard du Silence
 - 18. Regard de l'Onction Terrible
 - 19. Je dors, mais mon coeur veille
 - 20. Regard de l'Église d'Amour

Olivier Messiaen

Olivier Messiaen and Vingt regards sur l'enfant-Jésus

梅湘與《聖嬰二十默想》

文:喬安娜.麥克瑞格

1944年3月到9月間,梅湘在巴黎寫成《聖嬰二十默想》, 正是巴黎從二戰中解放的時期, 對梅湘來說別具象徵意義, 因為他剛從戰俘營獲釋(超卓的《世界末日四重奏》就是在獄中寫成), 而他那革命性的音樂巨構亦於此時面世, 對往後40年的歐洲作曲界影響深遠。

另一個使樂曲獨樹一幟的特色,是它 跟美國作曲家路.夏里遜的作品非常相似,都反映了作曲家對東方音樂和哲學 的博聞和偏愛,而這些思想系統與西方 在時間和結構的概念卻大相逕庭。

整套《二十默想》可以代表凜然雄偉的歌德式教堂建築,但每一樂章的細節和

by Joanna MacGregor

Olivier Messiaen's Vingt regards sur l'enfant-Jésus (Vingt regards) was composed in Paris between March and September 1944, during the liberation of Paris. The symbolic significance of the date is hard to avoid: it marked Messiaen's own liberation from a prisoner-of-war camp (where he wrote the sublime Quartet for the End of Time) and the publication of his radical treatise on composition, which was to herald the most influential composition classes in Europe for the next 40 years.

An explosive work written for his pupil, Yvonne Loriod (who was to become his wife), Vingt regards is massive, almost unruly in its overflow of energy and colour, teeming, as it does, with gargeous sonorities and intellectually rigorous ideas. Each movement is quite literally a meditation on a theological aspect of Messiaen's Roman Catholic beliefs, yet the contemplations are meticulously and dramatically paced: they can be serene, fierce, languid, rigidly doctrinal or even humorous. The nearest equivalent, I can think of, to the contradictory forces held within some movements, is the work of the metaphysical poet John Donne, whose Holy Sonnets contain surprisingly forceful imagery: "Batter my heart, threeperson'd God; for you/As yet but knock, breathe, shine, and seek to mend."

The other truly remarkable feature, much like the work of US composer Lou Harrison, is Messiaen's knowledge and love for Eastern music and philosophy — a system that challenges our Western

步伐卻是取材自印度音樂的節奏和峇里 島嘉美蘭木琴的樂音。

由簡單、重複的單元組合,能變化出這樣包羅萬有、多姿多彩的作品,我每次重溫《二十默想》的樂譜,都不禁為之驚歎;在這方面,《二十默想》與巴赫的《賦格的藝術》很相似,後者同樣思維慎密,並由一個樸實的D小調賦格主題構成。

《聖嬰二十默想》的統一調號是升F大調,樂曲開始時是融融細語,到終結時卻如雷貫耳;無論是作為純粹的主音和弦,或是生氣勃勃的加六度和弦,升F大調在整首作品中都像突出的圖標;在樂譜序言中,梅湘點出的四個主題為:

- 1. 神的主題 在第一樂章以完整的 主題模式出現,而在其他重點樂章也 能聽到:在第五樂章以鳥樂作背景, 在第十五樂章化為搖籃曲,在終樂章 的高潮中莊嚴地重現。
- 2. 星與十架的主題 帶點凶險與陰 柔,在第二樂章首次出現,之後多次 以不同形態重現,在凝重的 聖十架 的默想 最引人注目。
- 3. 和弦的主題 一連串四個四音和 弦,在整首樂曲都有出現。
- 4. 愛的主題 以升F大調為基礎,在 第六樂章是熱情的展現,在第十九樂 章則驚心動魄。

並沒有一個詞語能準確翻譯作品標題的「regard」一字。誠然,這些樂章幫助我們窺見梅湘對神、聖子、童貞瑪利亞、天使和雀鳥的觀點,我們更可超越物質世界,默想抽象的意念,感受梅相植根於感官和神學上的熱切信念;有時「regard」被譯作「崇敬」,但梅湘在多處都加上富印象色彩的副題,以嘗試解釋樂曲標題;他亦對音樂的結構作出闡釋,並寓意向圖像方向想。

notions of time and structure. Indeed, the whole work of *Vingt regards* may well represent the austere and magnificent edifice of a Gothic cathedral, but the detail and pacing of each movement owe much to Hindu rhythms and the sonority of the Balinese gamelan.

Every time I return to the score of *Vingt regards*, I am amazed that a work so ambitious and diverse can be built upon unifying building blocks that are, in themselves, so simple and repetitive. In that sense, there is much in common with this work and Bach's *The Art of Fugue*, which is equally intellectually rigorous and built on one unadorned fugue subject in D minor.

The unifying key in *Vingt regards* is F sharp major, heard in hushed tones at the opening and thunderously at the end. F sharp major, both as a straight tonic chord and with its more luxuriant added sixth, stands almost as an icon throughout the work. The four main themes that Messiaen identifies in his introductory note are:

- The theme of God heard in all the main movements once it has been played in full in the opening movement; pitched against birdsong in No 5, transformed into a lullaby in No 15 and re-iterated majestically at the climax of No 20.
- The theme of the Star and the Cross more snaky and sinister — is introduced in No 2 and comes back in various disguises, most notably in the heavy Regard de la Croix.
- 3. The theme of chords a sequence of four four-part chords which ring out throughout.
- The theme of love based around F sharp major and passionately displayed in No 6, and heartstoppingly in No 19.

There is no one English word that could adequately translate *regard*. Certainly in these pieces we really see Messiaen's view of God, his Son, the Virgin Mary, Angels and birds — but we see far beyond the material world and begin to contemplate abstract ideas, as well as feel the passion of Messiaen's

我們可以從多角度欣賞《聖嬰二十默想》: 技巧上的成就、信念的表現、或如情感起跌的過山車,這首盡顯大師功架的作品意義深遠,可以無限伸延,就如梅湘從全球各地找尋的音樂靈感一樣無窮無盡。

beliefs, rooted in sensuality as well as theology. Sometimes *regard* is translated as 'adoration', but even Messiaen added often quite impressionistic subtitles in an effort to explain the title; he sometimes expanded on the structure of the music and the implied iconography.

There are many ways to appreciate *Vingt regards* — as a technical achievement, an act of faith or as an emotional rollercoaster. It is a tribute to the depth of this masterwork, that its meanings are as infinite as all the global references Messiaen draws upon.

Notes on the Movements Vingt regards sur l'enfant-Jésus

《聖嬰二十默想》樂章介紹

1. 父親的默想

在這首拉開序幕的樂章,梅湘最喜愛的 升F大調和弦,繁茂有如沙龍音樂,但緩 慢的演奏速度,像催眠的節奏,達到令 人昏睡和失去時間感覺的效果;之後梅 湘以錯綜的手法發展「上帝的主題」, 表面上互相衝突的風格首次出現,重複 的和弦溫暖而深邃,使我想起李斯特式 的音響世界,而右手溫柔的重述升C, 讓我們初聞甘美蘭的樂音。

2. 星的默想

3. 交流

接着的兩個樂章 星的默想 和 交流 ,篇幅較短,對比強烈;在感性的首樂章之後,這兩首則較為理性、強悍。在 星的默想 ,「星與十架的主題」刻板地奏出,用四個八度分隔,緊隨嚴謹

1. Regard du Père

Regard du Père the opening movement, may have the lush harmonies of the French salon in Messiaen's favourite key of F sharp major, but it's played at such a mesmerising slow pulse that the effect is hypnotic and timeless. Messiaen will go on to develop this 'Theme of God' with astonishing complexity. Here you encounter the first of many seemingly contradictory styles; the warmth and depth of the repeated chords reminds me of an almost Lisztian sound-world, while gently re-iterated C sharps in the right hand gives us the first glimpse of the gamelan.

2. Regard de l'étoile

3. L'échange

The next two pieces Regard de l'étoile and l'échange, are shorter and sharper in contrast. After the sensuality of the opening movement, they are more cerebral and certainly fiercer. The first sets out the theme of the 'Star and the Cross', starkly played four

的希臘韻格。在 交流 中,梅湘運用了他稱為「不對稱增大」的手法,樂曲更加嚴正不屈;由一個下行三度和上行八度的短小即興重複段開始,音樂發展出一個延長的漸強,音程向每一個方向伸延,就像人類的成長;在接近終結時有一個無聲的音節,對我來說,這就是對那雷霆萬鈞的八度的沉默回應。

4. 童貞女的默想

5. 聖子對聖子的默想

《二十默想》中有多首溫柔的搖籃曲, 童貞女的默想 是第一首;談到溫 柔,當然與童貞瑪利亞有關。樂章有一 種迷人的不穩定節奏,令它聽來像加勒 比海的卡力蘇舞曲。之前的樂章全都勒 比海界的,在這裏卻帶出了簡約動人的 凡人元素。梅湘在樂譜上的註腳是「婉 約無邪」和「純潔」,中段像諧謔曲, 鋒利如針尖,使人想起舞曲節奏、木琴 和鳥歌。

octaves apart and in a strict Greek metrical rhythm. The Exchange (*L'échange*) is even more unyielding, with a technique Messiaen calls 'asymmetric enlargement'; from a small riff of descending thirds and ascending octaves, the music develops over a long crescendo, the intervals expanding in each direction, as humankind grows. There is a bar of silence towards the end, which I always hear as a silent echo of the thunderous octaves.

4. Regard de la Vierge

5. Regard du Fils sur le Fils

The fourth movement *Regard de la Vierge*, is the first of many tender lullabies in the whole work and inevitably such tenderness is linked to the Virgin Mary. This contemplation has a charming off-kilter rhythm which makes it sound almost like a *calypso*. The preceding movements have all represented the Divine, and here there is a very simple and beautiful human element being introduced; Messiaen marks in the music *tendre et naif* and *la pureté*. The *scherzo-like* middle section brings a sharp spikiness, evoking dance rhythms, xylophones and birdsong.

Regard du Fils sur le Fils develops that birdsong considerably, with the delicate and spirited singing of a blackbird and a garden warbler. But the piece starts and finishes with a remarkable rhythmical canon, placed over the 'Theme of God'. The canon subject is based on three Hindu rhythms and staggered between the hands by altering the metrical relationship; this produces the effect of stasis, despite the fact that the harmonic language of the original F sharp major theme somehow, irresistibly pulls the music forward. At this point, in the complete performance of Vingt regards, the music begins to deepen and broaden out; already themes are re-emerging transformed, although the textures, despite the multi-layering, are still transparent.

6. 萬物由祂創造

如果你問任何一位鋼琴家,在《聖嬰二十默想》中,哪個樂章真正考驗功力, 他們大多會說是第六和第十,這不單是 因為這兩個樂章篇幅較長,或是因為它 們對樂手作出超乎常理的技巧要求,而 是因為樂曲裏擠滿了大量帶着強烈情感 的訊息。

從 萬物由祂創造 這一章, 頗能看出 梅湘對命理學的鍾情 以這第六樂 章描述上帝創世的六天。簡要而言,這 個樂章是一個宏大的賦格曲,當中有對 題樂句和三聲部卡農,在關於此樂章的 序言中,梅湘提到巴赫的《賦格的藝 術》和貝多芬的《鍵琴奏鳴曲》中的賦 格曲。這首結構精密的賦格曲,在九頁 之後音樂開始回步開展,樂曲的創作 有如一件浩大工程,足見作曲家膽色非 凡。在賦格主題上的疊句引伸到「神 的主題」,是「勝利的和煩躁的」,跟 「愛的主題」並排;大型的尾奏「神的 主題」是一陣狂喜歡呼,奇趣的紐結重 複着,居然像預示了史提夫.賴克的音 樂。樂章的每一個音符要不是從賦格的 主題而來,就是來自四個主題中之一, 而最後的裝飾樂段則是炫技的「和弦的 主題」。這個樂章很少以斷章出現,但 若作為一個作曲技巧的範例,它的確值 得深入研究,而對演奏者來說,它無疑 是整套作品難度最高的其中一段。

7. 聖十架的默想

- 8. 上天的默想
- 9. 時光的默想

這三個較短、較直接的樂章,為樂曲 戲劇性的步伐帶來變化。 聖十架的默 想 援引第二樂章的主題,但和弦的凝

6. Par lui tout a été fait

If you ask any pianist which are the truly 'nightmare' movements to play in *Vingt regards*, chances are they will tell you Nos 6 and 10. This isn't just because they are long movements, which they are, or because they make unreasonable virtuosic demands on the player, which they do, but because they cram in such a lot of information at high voltage.

'By Him all things were made' (Par Lui tout a été fait) touches on, in some detail, Messiaen's interest in numerology — being the sixth movement and describing the six days of creation. Put simply, in this movement Messigen has written an enormous fugue, with countersubjects and triple canons; in his notes on the piece he mentions Bach's Art of Fugue and the fugue from Beethoven's Hammerklavier sonata. Nothing can prepare you for the audacity of constructing a dense fugue, that after nine pages begins to unravel backwards, like a colossal piece of engineering. A stretto on the fugue subject leads to the 'Theme of God', 'victorieux et agité', alongside the 'Theme of Love'. The mammoth coda section is an ecstatic shout on the 'Theme of God', so repetitive with the odd kink it seems to foreshadow the work of Steve Reich (pretty surprising). Every single note of this movement is derived from either the fugue subject or one of the four themes — the final flourish is a splashed 'Theme of Chords'. As a piece of compositional technique, this movement, rarely played out of context, repays serious study; to play, it represents one of the 'Everests' of the cycle.

- 7. Regard de la Croix
- 8. Regard des hauteurs
- 9. Regard du Temps

A trio of shorter, more direct movements follow to vary the dramatic pacing. *Regard de la Croix* quotes the theme heard back in the second movement, but treats 重和哀傷,使樂章像一首慢板藍調;風格一轉, 上天的默想 裏旁若無人的小鳥,在繞圈子跳舞、唱歌、嬉戲、爭吵,然後飛走; 時光的默想 表達神秘主義和永恆,美妙舒展的合唱,交織在一個三聲部卡農裏,聲音優美,散落在鋼琴的每個音階。

10. 快樂聖靈的默想

快樂聖靈的默想 可比《圖倫加利拉交 響曲》的第五樂章 響亮、璀燦、演奏 難度奇高,樂曲融合西方爵士樂風格和印 度的舞蹈節奏;開始的樂段,梅湘稱之為 「東方舞與素歌主題」, 預告了樂章的風 格。我一直覺得樂曲的中段很吸引,因為 左手好像溜進了純粹的搖滾樂;一個新的 主旋律 「欣喜的主題」得到發展; 儘管用了現在已為人所熟悉的「不對稱增 大」的技法,樂章的歡欣和俗麗,比公認 難奏的第六樂章更豐溢,就像斑爛冶艷的 黑池塔,多於莊嚴巍峨的達勒姆大教堂。 樂章以繽紛的鳥歌作結,很多鋼琴手也會 趁機休息。

11. 童貞女初拜領聖體

經過 快樂聖靈的默想 瘋狂的喧鬧之後,崇高的 童貞女初拜領聖體 帶我們回到沉思和親切的精神世界;開始時,左手彈出的和弦是變調為降B大調的「神的主題」;之上的六十四分音符,細密而巧妙的造出漩渦的效果,梅湘給它一個迷人的稱號 「鐘乳石」。在一個像舞曲的部份,音樂的勁度稍有來,有說這樂段代表嬰兒耶穌的心跳;我覺得這個樂章極其動人,而且緊凑。

it almost as a slow blues, with heavy, grief-stricken chords. In wonderful contrast come the cheeky birds in 'Gaze of the Heights' (Regard des hauteurs), who dance round each other, sing, play, quarrel and fly off. Regard du Temps, which expresses mysticism and timelessness, has a wonderfully relaxed chorus woven into a triple canon, beautifully voiced and spread wide over the piano.

10. Regard de l'Esprit de joie

Regard de l'Esprit de joie is the equivalent movement to Turangalîla Symphony's fifth movement — loud, bright and maddeningly difficult to play: a clash of Western jazziness with Hindu dance rhythms. It opens with a passage Messiaen calls 'thème de danse orientale at plain-chantesque' which gives you a good idea of what to expect. The middle section attracted me many years ago because it seemed to slip into pure boogie-woogie in the left hand. A new theme, the 'Theme of Joy', is developed. Despite the now familiar 'agrandissements asymetriques' technique the movement is more irrepressibly joyful and gaudy than the notorious No 6 - more Blackpool Towers than Durham Cathedral. It ends with a flourish of birdsong, after which many pianists take the opportunity to lie down.

11. Première communion de la Vierge

After the crazy rumbustuosness of *l'Esprit de joie*, the sublime *Première communion de la Vierge* takes us back into an inner world of contemplation and tenderness. Of course, the opening chords in the left hand are the 'Theme of God' transposed into B flat major; but above are delicately effective swirls of hemi-demi-semiquavers Messiaen charmingly calls "stalactites". Although the music does find more forcefulness in a dance-like section, it winds down again with a pedal-point passage said to represent the beating of Baby Jesus' heart. I find this movement infinitely moving and intense.

12. 全能的聖言

13. 聖誕節

接下來的樂章要打破你身處的平靜氛圍。 全能的聖言 是一個與別不同人短小而有力的樂章,銅鑼的固定音型伴奏,圍繞着三個以古老希臘節奏而建構的獨唱部;所謂「聖言」,有其簡單可使人懼怕的一面,這會在第十八樂章間述。 聖誕節 亦是出奇地吵耳,美麗的中段代表神聖家庭,由教堂的排錢語,中段的重奏被銅鑼的音型毫不留情的打斷,產生粗暴的效果。

14. 天使的默想

第三個喧鬧的樂章是 天使的默想 ,這是一首重複性極強的音樂,一個節段 (一首富節奏感的三部卡農)擴大了四次;我們可以聽到天使拍翼的聲音,寒描述蘭米開蘭基羅的名作《最後樂 刊》中健壯的天使,他們在吹奏管樂,響著長號或是西藏嗩吶的聲響。雀鳥在樂章中亦有出現,梅湘心中的天使就像他崇敬的雀鳥一樣,都是高高在上的、純潔的靈魂,無論在玄學上或實際上都更接近神。

在《聖嬰二十默想》中,雀鳥可以是愉快的、溫柔的、貪睡的、調子美妙的和得意洋洋的;相反地,天使卻絕對是舊約裏的天使,但這些強悍的天使,在樂曲最後一頁,卻展現出我認為是最有趣的形象:當得知神要把自己和人類結合的計劃,一段「天使們越發驚訝」,在遞增的八度模進橫越23個音節,他們的下巴差不多要掉到地上了!

12. La Parole toute-puissante

13. Noël

What follows is designed to shatter the calm you may be feeling. 'The all-powerful Word' (La Parole toute-puissante) is an extraordinarily punchy little movement, with a tam-tam ostinato that accompanies a monody constructed around three ancient Greek rhythms. There is a simple and terrible aspect to the 'Word', which will be built upon later in the 18th movement. 'Christmas' (Noël) is surprisingly noisy too. A gorgeous middle section representing the Holy Family is framed by a carillon, clangourous xylophone figures and a tam-tam. There's an effectively brutal end to this movement, where a reprise of the middle section is ruthlessly cut off by the tam-tam figure.

14. Regard des Anges

The third of these noisy movements is *Regard des Anges*. This is a powerfully repetitive piece of music, where a *strophe* (a rhythmical canon in three parts) is enlarged upon four times. We hear the fluttering of angels' wings and a depiction of the athletic angels from Michelangelo's *Last Judgement*, who blow brass instruments with the sonority of trombones or Tibetan trumpets. Messiaen regards angels in the same way as he reveres birds (who also make an appearance in this movement); higher, purer beings, nearer to God both metaphysically and literally.

Throughout *Vingt regards* birds can be hilarious, gentle, sleepy, melodic and triumphant; the angels by contrast are definitely *Old Testament*. But the final page holds, for me, the best image of these rather fierce angels: when told of God's plan to unite himself with the human race, 'la stupeur des anges s'agrandit' over 23 bars of an ever-augmenting octave sequence, their jaws quite literally hit the floor.

15. 聖嬰之吻

16. 先知、牧羊人與東方三博士的默想 17. 沉默的默想

就像在 童貞女初拜領聖體 的末段, 梅湘決定用短小而進取的樂章去打破氣 氛; 先知、牧羊人與東方三博士的默 想 開始時用了進行曲的音形,鼻聲的 中東式的單音樂曲進場,真可惜鋼琴彈 不到四分之一全音的音程;樂章充滿智 慧和活力。

相反地, 沉默的默想 以老練的、嚮往的手法帶我們回到第一和第五樂章的世界;就像在第五樂章,開始時有一錯綜的節奏型卡農,註有「ppp - 不能感知的」的弱力度,精巧的琶音無疑是來自德布西的《前奏曲》,結合梅湘的調式和聲;樂章最後向無限漂流。

18. 可敬畏的塗油禮默想

這首疑幻疑真、憤怒的 可敬畏的塗油 禮默想 某程度上是最難從整體中抽離 的一個樂章,從音樂上講,它只能在樂

15. Le Baiser de l'Enfant-Jésus

'The Kiss of the Child Jesus' (Le Baiser de l'Enfant-Jésus) is the best-known of Vingt regards, and most often played as a substantial solo piece. It is stunningly beautiful and lyrical, treating the 'Theme of God' as a slow-motion berceuse, adding birds, dances, tone clusters and all the passion of a high romantic ballade. After the opening section the music becomes playful in 'le jardin'; slowly the arms of the child Jesus extend in love, before the climactic kiss. The highly-charged passion of this music reflects Messiaen's involvement with the Tristan myth throughout the 1940s (present in his choral work Trois Petits Liturgies and the Turangalila Symphony), the bringing together of spirituality and sensuality; of Roman Catholic iconography and Eastern eroticism. The movement ends with distant cuckoo calls and a cadence straight out of a jazzy love song.

16. Regard des propheètes, des bergers et des Mages17. Regard du Silence

As at the end of *Premiere Commuinion de la Vierge*, Messiaen decides to break the atmosphere with a short and aggressive movement. The 'Adoration of the prophets, shepherds and Wise Men' (*Regard des propheètes*, des bergers et des Mages) starts with a march-like figure, going into a nasal, Middle Eastern monody: what a shame the piano can't play quartertones. The movement has great wit and vigour.

Regard du Silence, on the other hand, returns us to the world of the first and fifth movements, in a more sophisticated and yearning way. As at the opening of the fifth movement there is an intricate rhythmic canon, marked 'ppp — impalpable'. The delicate arpeggios in this movement are directly linked to Debussy's Preludes, combined with Messiaen's modal harmonies. The movement drifts off into infinity.

18. Regard de l'Onction Terrible

Apocryphal and angry, the 'Gaze of the Awesome Anointing' (Regard de l'Onction Terrible) is in some ways the hardest movement to pull-off in the 曲的背景中發揮作用。結合峇里島音樂同時加速和減速的技巧,和在法國配內大教堂的織錦畫中可以看到的內個場景,「聖言」展現為在為一個場景,在雷電中揮舞著之一,在雷電中揮舞主要對於一個銅管樂的詠唱,「可知到,就是的一個,來自《聖咏集》第四十五章,就是被!請在腰間佩帶你的刀劍,就是實和一大你的榮耀和威嚴。願你為了信實人的奇事」。

19. 我入睡, 但心猶醒

我入睡,但心猶醒 處於終樂章之前。整章多處利用沉默,包括樂章的終結;以「愛的主題」為本,音樂進行到一個長的升F大調增六度和弦,標著「ppp-狂喜的」弱力度,我總覺得這就是《聖嬰二十默想》的中心,樂章不需甚麽解釋,只要引用梅湘之言 :「天美使把弓在弦樂器上一拉,造出那麽甜的人都會快樂而死。」

20. 愛的教堂的默想

浩瀚的終樂章匯聚了我們在之前兩個小時聽到的所有主題:天使、鳥聲、教堂排鐘、鑼與鼓,它真正的總括了梅湘館大、莊嚴和廣闊的雄心,開始時,三個部分重複「增大技巧」,標着「混亂的、威嚇的」,我們走過一段充滿排鐘聲的人沙皇鮑里斯》的片段(梅湘常鼓勵他的學生分析這套歌劇);然後到達終結時,紛亂的「神的主題」復現——從容不追、宏偉、使人動容。

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set. As a piece of music, it could only work in its context within the cycle; it brings together Balinese music (the technique of simultaneously accelerating and decelerating) and a scene from the book of Revelation, depicted on an old tapestry in the cathedral at Angers. The 'Word of God' is shown as Christ on horseback, brandishing a sword amongst thunderbolts, at war with the world; musically the movement is based largely around a brass chorale. The 'awesome anointing' referred to in the title is inspired by Psalm 45: "Gird thy sword upon thy thigh, O most mighty, with thy glory and thy majesty. And in thy majesty ride prosperously because of truth and meekness and righteousness; and thy right hand shall teach thee terrible things..."

19. Je dors, mais mon coeur veille

'I sleep, but my heart keeps watch' (Je dors, mais mon coeur veille) is the penultimate movement of the cycle. Silence is used throughout this piece and silence has the last word. Based on the 'Theme of Love', the music progresses to a very long F sharp major added sixth chord in this piece; marked 'ppp — extatique', I always feel this is the very heart of Vingt regards. The movement needs very little explanation except to quote Messiaen: "The Angel drew his bow across the viol, producing so sweet a sound that, if he had continued to play, all who heard him would have died of joy..."

20. Regard de l' Église d'Amour

The massive final movement brings together all the themes, angels, birds, bells, gongs and tam-tams that we've heard in the previous two hours. It really sums up the grandeur, solemnity and vast scope of Messiaen's ambition; starting with three sections which repetitively exploit the 'aggrandisement technique', with the marking 'confusing, menacing', we cross a bridge passage of carillons and bells which sounds extraordinarily like a snatch of Mussorgsky's Boris Godunov (an opera that Messiaen always asked his students to study) before reaching a tumultuous re-working of the 'Theme of God' at the end — unhurried, majestic and moving.