

26.2.2011

香港文化中心音樂廳
Concert Hall
Hong Kong Cultural Centre

演出長約1小時45分鐘，包括一節中場休息
Running time: approximately 1 hour and 45
minutes with one interval

- 09 節目 Programme
- 10 金馬倫·卡彭特
Cameron Carpenter
- 特稿 Feature
- 14 重新掀起管風琴狂熱
- 16 Revolutionary Road:
Carpenter's Path to Success

敬請關掉所有響鬧及發光裝置，請勿擅自攝影、錄音或錄影，多謝合作。

Please switch off all sound-making and light-emitting devices. Unauthorised photography or recording of any kind is strictly prohibited. Thank you for your co-operation.

是晚演奏曲目或包括作曲家巴赫、金馬倫·卡彭特、蕭邦、杜佩、格蘭傑、霍華德·漢森、奧涅格、李斯特及拉威爾的音樂，以及芬濟、歌舒詠、久石讓及威廉士的電影配樂。

The performance tonight may include music from composers J S Bach, Cameron Carpenter, Frédéric Chopin, Marcel Dupré, Percy Grainger, Howard Hanson, Arthur Honegger, Franz Liszt, Maurice Ravel; and film scores from Gerald Finzi, George Gershwin, Joe Hisaishi and John Williams.

© Steve Sarafian

加料節目

演後藝人談

26.2.2011 (六)

歡迎觀眾演出後留步，與金馬倫·卡彭特會面。

更多加料節目信息請參閱藝術節加料節目指南，或瀏覽網站：www.hk.artsfestivalplus.org

Festival PLUS

Meet-the-Artist (Post-Performance)

26.2.2011 (Sat)

If you would like to meet Cameron Carpenter, please remain in the auditorium after the performance.

Find out more about Festival PLUS in the Festival PLUS Booklet or at www.hk.artsfestivalplus.org



金馬倫·卡彭特 Cameron Carpenter

管風琴 Organ

從李斯特與賀路域茲，到米高積遜與大衛寶兒，史上留名的音樂家們最初都是以革命者的角色嶄露頭角，並在其後的音樂生涯中不斷開拓進取。而身兼風琴十八般武藝（既會演奏虛擬管風琴及管風琴，又涉獵經典及流行音樂）的金馬倫·卡彭特恰恰是其中一位典範。

卡彭特引人注目的不僅僅是他的音樂天份，例如以超凡的技藝演繹蕭邦的《革命練習曲》，更在於他在管風琴、管風琴凳、鑲有施華洛世奇水晶的演出服裝與管風琴演奏鞋等別出心裁的設計，還有他的原創作品和即興演奏，以及他從電影、動漫、流行文化當中汲取營養從而豐富管風琴演奏藝術的心思。

極力推薦卡彭特的管風琴界前輩約翰·韋弗博士，是前任茱莉亞音樂學院及寇蒂斯音樂院兩間院校的管風琴系主任。卡彭特在美國管風琴協會大會首次亮相時，韋弗博士曾這樣介紹：「他擁有我生平所見最傑出的音樂靈魂、莫扎特般的天才稟賦。他的音樂技藝無人能及……如若有人能及，那麼這個人是不可能不為人知的。」

在2010年發行的專輯《Cameron Live!》中，DVD 用上高清攝像機拍攝，卡彭特在大型劇場管風琴上演奏巴赫、舒伯特及蘇沙等大師的作品，唱片則囊括了巴赫所有重要的管風琴作品及卡彭特新《B.A.C.H.的小夜曲與賦格曲》。

From Franz Liszt and Vladimir Horowitz to Michael Jackson and David Bowie, the most enduring musicians emerge as revolutionaries in their field, but never stop evolving as their careers develop. Encompassing the organ in all its iterations — virtual, pipe, classical, and popular — Cameron Carpenter is following that pattern.

Carpenter is highly acclaimed not just for his prodigious talent — such as his playing of Chopin's Études, Op 10 — but also for his design of organs, organ benches, Swarovski-encrusted performance wear and organ shoes; for his original works and improvisations; and for his expansion of the organ repertoire into music from film, anime and popular culture. One of Carpenter's most vocal advocates comes from within the "old guard" of the organ community: Dr John Weaver, a former head of the organ departments at both The Juilliard School and The Curtis Institute of Music. In his spoken introduction to Carpenter's first appearance at a national convention of the conservative American Guild of Organists, Dr Weaver said: "This is truly one of the most amazing musical minds that I have ever encountered, a talent of Mozartean proportions, and a technique the likes of which I don't think has existed on this planet...because if it had, we would all know about it."

With his 2010 album, *Cameron Live!*, a DVD was made of him playing a large cinema organ using HD cameras and includes repertoire from Bach to Schubert and Sousa. The CD includes all the major organ works of Bach and a world premiere recording of Carpenter's own *Serenade and Fugue on B.A.C.H.*

重新掀起管風琴狂熱

文：劉志剛

出場前除了照鏡，還把雙腳擱在椅子上做高難度掌上壓；然後先走到觀眾席跟觀眾打招呼，應「粉絲」要求簽名、一起合照，最後才上去他應該在的地方——管風琴樓廂。金馬倫·卡彭特是管風琴演奏家。

他是管風琴界的「終極馬華力」，Virgil Fox 相比之下是太規矩了。從巴赫到史托高斯基，所有曾任職教會司琴的創作人都曾遭非議。卡彭特也做過一小段時間，但他畢竟是音樂會演奏家。他為巴赫的管風琴名著注入新鮮生命力，擅長詮釋浪漫派作品，進行大量改編和創作，例如他的成名作《紐約市錄音》就運用了 Annie Lennox、Klaus Nomi 等的音樂作素材。他首次為群眾認識，則是在 Youtube 上流傳的蕭邦《革命練習曲》，他將此曲移植到管風琴上的手法奇特：原著的左手部份幾乎全部交給「下盤」——用腳去踩腳鍵盤。由於腳的演奏實在太棒了，人們將他跟 Fred Astaire 的踢躑舞蹈相提並論，又說卡彭特是黃金期的蕭邦與雷里耶夫的混合體。

當年卡彭特是神童：11歲演全套巴赫「平均律」，13歲到俄國為3000觀眾演出，15歲將整首馬勒第五交響曲移植為管風琴曲（後來他說這次移植是捉錯用神，以後都不會演奏它），在紐約萊利亞學院完成學士及碩士課程。他的超凡技術、「崩」（punk）外貌、模特兒般的身形、衣着品味（鑲上反光珠片和小水晶的貼身登台服還有「性感」的皮靴），令他很快走紅，吸引了許多從來不去管風琴音樂會的觀眾。



卡彭特擅於表演的才華（showmanship）令管風琴界的原教旨主義者對他很有意見，特別是他的音樂會往往有投影銀幕，讓觀眾看清楚他如蜘蛛般三頭六臂八腳的動作。卡彭特對批評沒正面回應，他只是繼續用他能人所不能的演奏技巧、天馬行空的想像力，和他令人愉快的銳氣與活力、幹勁與熱忱去進行每個演出。事實上他關心管風琴音樂的推廣，多次就美國管風琴界遇到的問題公開發言。《紐約時報》評論他2009年11月21日在時代廣場附近的童貞聖母瑪利亞教堂舉行的獨奏會時，指出卡彭特在向觀眾展示他有多大本事的同時，完全無需在藝術層面上作妥協。

我們常為一些虛有其表的藝人在大眾傳媒推波助瀾下「上位」而氣結；卡彭特對外在的東西不掉以輕心（演出服由他本人設計，最新CD的「雙封面」兩個截然不同的人物造型形象設計，也由他包辦），不過他確有相對應的內在東西。譬如他大膽富個性的音色運用，炮製出萬花筒般特麗七彩畫面，整音（voicing）清晰；他面對不同的管風琴都能操控自如（這包括不同場地的「真實」管風琴和接駁上電腦的「虛擬」管風琴），他龐大的曲目範疇（包括他自己的改編曲和即興演出），他對作曲家的尊重（卡彭特的《星條旗永遠》是惟一從頭到尾保留了蘇沙原著中每一個對位的版本）等等，都令卡彭特脫穎而出。也許，卡彭特令人驚訝得張口結舌的「大手筆」表演，讓評論界和群眾一提起他先想到一個「炫」字。將一場卡彭特獨奏會視為「娛樂節目」固然沒有錯，不過大家欣賞時，可不要錯過他直指人心的深邃時刻。

劉志剛，資深樂評人，香港雜誌《HiFi音響》的音樂版總編，又為香港電台第四台擔任客席主持。

本文原載於2010年《閱藝》雜誌。

Revolutionary Road: Carpenter's Path to Success

By Michael E McClellan

“Revolutionary” is not a term that is commonly applied to organists. More often than not, the image evoked by this particular type of performer is that of a staid church musician isolated in a dimly lit choir loft playing complicated Bach fugues. However, Cameron Carpenter, a 30-year old organist who has recently been making news in the musical press, contradicts this stereotype at nearly every turn. His choice of instruments, his choice of repertoire, his manner of performing, and even his appearance have led commentators to label him a “maverick”, a “rock star organist”, and an “organist/runway model”. Such responses should not surprise us given that the artist in question lists Rudolf Nureyev, Liberace and David Bowie among his personal heroes.

So what exactly has this musician done to earn himself such notoriety? Perhaps the most obvious difference between Carpenter and other concert organists is his sartorial sense. From his Swarovski crystal-encrusted jersey to those white Cuban-heeled shoes, Carpenter cultivates a flamboyant visual look that is calculated to draw the eyes of his audience — as you will see on stage. Carpenter's concern with his appearance, however, is not simply a fashion statement. In attracting the gaze of listeners, he makes them aware of the sheer physicality of organ performance as well as their own visceral response to the music. In this regard, he is not unlike Virgil Fox, a twentieth century organ virtuoso who, on his many tours of North America, would invite audiences to clap and dance in the aisles along with his spirited performances of the so-called “*Gigue*” *Fugue in G* (attributed to J S Bach).

Carpenter's showiness, and the showmanship that informs it, are accompanied by first-rate virtuosic performances. Carpenter is nothing if not a technically gifted musician, whose recordings attest to the extraordinary control that he maintains over the instruments he plays. His performances in churches and concert halls — he performs at all of the top venues including London's Royal Albert Hall, Leipzig's Gewandhaus, Berlin's Philharmonica — receive extraordinary praise. During his debut at Moscow's Tchaikovsky Hall, he was called back for eight encores and at Saint Petersburg's Capella, the raucous crowd demanded no less than twelve encores. But his choice of music is yet another way in which he distinguishes himself from his peers.

Although he does perform what is considered standard repertoire for the instrument, he is also a tireless advocate for less traditional music for organ, including transcriptions of orchestral scores, piano music, film music and popular songs. Indeed, his own arrangement of Chopin's Étude, Op 10, No 12 (yes, that one, the “Revolutionary”

Étude) needs to be heard (and seen) to be believed. The transfer of this music from piano to organ may not be to every listener's taste, but the sheer force and stamina required for its performance on organ is unquestionably impressive. By placing the left-hand figuration in the pedals, Carpenter gives that line a weight (aurally and visually) that propels the music forward with exceptional momentum.

Such forays into genres not commonly associated with church organs have not always received praise from reviewers, especially from those critics who privilege an idealised classical repertoire in which anything that hints of the popular is suspect. Carpenter, however, has no time for such pieties. His explorations of unconventional music for the organ are part of what he sees as his freedom of artistic inquiry, and this search for "newness" in sound and in experience will, in his opinion, renew and enliven interest in this instrument, broadening its audience base.

Despite his devotion to things new and untraditional, Carpenter does not dismiss the standard organ repertoire. He has repeatedly expressed his admiration for the music of J S Bach, which constitutes the core of the standard organ repertoire. Indeed, his most recent CD is largely devoted to the music of that composer. However, Carpenter is not content to perform this literature conventionally. True to form, he looks for means of making familiar music surprise us, so that we hear it in a fresh, new manner. Not surprisingly, he is not adverse to employing extravagant *rubato* or using contrasts of texture and timbre that would not have been available (or perhaps conceivable) to eighteenth-century musicians like Bach in order to do so. Carpenter rethinks every turn of harmony and twist of texture in well-known pieces and makes use of sharp colour and dynamic contrasts to lift listeners out of their complacency. The results may not convince period performance practice purists, but they do possess an integrity and logic of their own.

Michael E McClellan is Associate Professor and Chairman of the Music Department at the Chinese University of Hong Kong.

The full version of this article previously appeared in *FestMag* 2010.



卡彭特的「王者之劍」

所有的管風琴家都會被同一個問題困擾——他們彈奏的管風琴只能固定在某一場地，而每一個場地的管風琴性能各不相同。每一次他們都要在演奏之前花一番功夫去熟悉某一座管風琴的特性，而這些不同的特性往往限定了他們能夠演奏的曲目。為了解決這個兩難問題，卡彭特參與建造一座新式管風琴。這座管風琴代號為「王者之劍」，它可以拆卸，方便巡迴演出。「王者之劍」將擷取各大著名管風琴的音色樣本，並採用三維立體聲音重播技術。卡彭特計劃把這個新式管風琴帶到學校或者野外去演出，或者像尊尼·卡殊一樣，帶進監獄裏。總之，凡是傳統管風琴不會出現的地方，都倍受他垂青。「我希望和我的樂器長相廝守，就像小提琴家和他們的小提琴一樣，而不是在3,200雙眼睛的注視下，和一座素未謀面的管風琴發生一夜情。」

節選自愛德華·赫爾莫載於2010年5月20日《衛報》之文章。


編註：卡彭特於香港的演出並非使用「王者之劍」。

Carpenter's Organ

One problem besets all organ players — their instrument is fixed at each venue and no two instruments are the same. Every new date demands time to learn the peculiarities of each machine; peculiarities that tend to dictate the repertoire that can be played. To resolve this dilemma, Carpenter is involved in the construction of a new organ, codenamed Excalibur that can be dismantled for travel. Excalibur will use electronic samples from the great organs in place of pipes — and deploy a 3D system of sound reproduction. He plans to take the new instrument into schools, into nature and, Johnny Cash-style, into prisons. Anywhere, it seems, except where organs are traditionally found. “I want a relationship with an instrument I practise on everyday. Like a violinist with his violin. Not a relationship that’s basically like having a one-night stand in front of 3,200 pairs of enquiring eyes.”

Taken from an article that first appeared in *The Guardian*, by Edward Helmore, 20 May 2010.

Please note that Carpenter is not playing Excalibur for his concert in Hong Kong.



© Tobias Hein

卡彭特的鞋

您的鞋子在哪裏做的？
用什麼材料做的？

這雙鞋是用小牛皮做的，在紐約訂製。鞋跟高2.5吋，整雙鞋十分柔韌有彈性，比一般管風琴鞋更加輕巧靈活，能更有力、更省力地踩鍵，比普通鞋更薄、更輕。

我一度認為管風琴家是「全身鋼琴家」，然而這取決於一個管風琴家在動作和技術層面上，駕馭腳踏鍵的能力是否已經達到了鋼琴家駕馭鍵盤的水準。因此，一雙適合的鞋子至關重要。我生平穿過無數鞋，從沒有比這雙更令我滿意的。

鞋的設計是怎麼來的？之前見過同類的鞋嗎？是您的主意嗎？

是我的主意。因為我整個高中時代都在認真鑽研芭蕾舞，也跳過拉丁舞，所以這（舞蹈鞋）很自然會成為我關注和考量的對象。

節選自山·馬丁費爾德載於2009年4月29日
《三藩市前哨報》之文章。

場刊中譯：王明宇

Carpenter's Shoes

Where did you get the shoes and what are they made of?

The shoes are made of calfskin and they are custom made for me in New York. They have a 2 ½" heel and are extremely flexible. They are much more flexible than conventional organ shoes, which allows for more push and for less weight. They are a much thinner, lighter shoe.

For a long time I've felt and said that the organist should be an über-pianist. This doesn't really happen unless the player's ability with the organ's pedals, in terms of activity and technical capability, is that of which manuals are addressed. After all, the pedals of the organ are but another keyboard, as important as those provided for the hands. Therefore having the right shoes is extremely important. Over my life I've already been through an enormous variety of shoes and never was too satisfied until I got to these.

How did that come about? Had you seen a model of them before? Was it your idea?

It was my idea. Because I studied ballet seriously through high school and have experience with Latin dance as well, [the dance shoe] was sort of a natural place to look.

Excerpt from an interview that first appeared in the *San Francisco Sentinel* by Seán Martinfield, 29 April 2009.