

1839-1881

穆索斯基 (拉威爾配器)

MODEST MUSSORGSKY (orch. RAVEL)

《圖畫展覽會》

Pictures at an Exhibition

作曲家

穆索斯基是位天才鋼琴神童，九歲時就公開演出。可惜對當時的俄羅斯男生來說，音樂不是理想職業，於是穆索斯基在17歲時就加入俄羅斯帝國陸軍。但他後來還是為了音樂而放棄從軍。只是他個人無論自理或自制能力極差，為自己的財政帶來災難，他惟有在政府的工程部門當個文員。柴可夫斯基曾這樣形容他：「才華橫溢，但胸襟狹隘，舉止粗野、不修邊幅。」這些缺點加上長期酗酒，穆索斯基死時才42歲，故他無法把樂思好好整理發展，只得很少作品能夠完成並公諸於世。

背景

1874年，穆索斯基出席了友人維托·赫特曼的紀念畫展。赫特曼生前是個建築師，當日展品包括其素描、設計圖、水彩畫和旅行寫生約400幅；穆索斯基靈機一觸，想出以音樂描繪其中十幅畫作，並以重複出現的〈漫步〉主題代表參觀者在幾個展館內走動。這個創作意念令穆索斯基興奮無比，只是趕不及完成。穆索斯基身故後，這些樂思和旋律一直保存在一堆凌亂不堪的紙張上；作曲家林姆斯基—高沙可夫花了好幾個月才把這些曲子湊成一套鋼琴組曲，1886年以《圖畫展覽會》為標題出版。30年後，俄裔

THE COMPOSER

Modest Mussorgsky was a gifted child pianist who, at the age of nine, gave a public performance of a piano concerto. However, at that time music was not considered a suitable profession for young Russian men, so at the age of 17 he enlisted in the Russian Imperial Army. However, he soon decided to abandon that in order to pursue a career in music, but his complete lack of personal organisation meant that it proved to be a financial disaster, and he was obliged to take a humble job as a clerk in the Government Engineering Department. The composer Tchaikovsky once described him as “possessing great talent but is narrow-minded and devoted to coarseness and untidiness for their own sake”. That untidiness, coupled to the chronic alcoholism from which he died at the age of 42, led to his inability to organise his ideas and few of his works were either completed or survived intact.

THE BACKGROUND

In 1874 Mussorgsky had attended a memorial exhibition for his friend, the architect Viktor Alexandrovich Hartmann. Some 400 of Hartmann's drawings, designs, watercolours and travel sketches were displayed, and Mussorgsky hit on the idea of depicting 10 of the pictures in music along with a recurring “Promenade” theme as the viewer moves from one room of the exhibition to another. At the time of his death, however, the work had not been completed, and it took several months for the composer Rimsky-Korsakov to assemble

指揮家哥塞維茲基邀請拉威爾將樂曲改編，準備1922年10月19日在巴黎首演。

音樂

〈漫步〉先由獨奏小號奏出。有形容這段彷彿「穆索斯基在畫展徘徊，時而悠閒，時而輕快，像快步湊近去看一幅吸引他的畫作似的，時而卻又因為思念故友而感傷。」樂團不同組別接力，之後看見第一件展品——

〈矮人〉：這個造型古怪的矮人娃娃是赫特曼設計、用作裝飾的胡桃夾子，原用以裝飾聖彼得堡藝術家協會的聖誕樹。

〈漫步〉——

〈古堡〉乃赫特曼漫遊意大利時的旅行寫生之一。畫中有幢古堡，古堡前方有個中世紀歌者。穆索斯基的音樂流露出畫中怪誕神秘的氣氛，拉威爾則把歌者憂鬱的歌聲交由薩克管唱出。

〈漫步〉——

〈杜伊勒里花園〉：孩童在巴黎市中心美輪美奐的「杜伊勒里花園」嬉戲，是幅別有情趣的畫作。

〈拜德羅〉意思是波蘭的大輪子牛車；車子笨重地前行，車伕的歌聲以大號奏出。

〈漫步〉——

〈小雞在蛋殼裡跳芭蕾舞〉是1871年赫特曼為莫斯科大劇院某次製作而設計的戲服之一，以蛋殼內的小雞為造型，小雞更將纖瘦的腿從蛋殼裡伸出來，到處跳舞。

Mussorgsky's disorganised sketches into a piano suite first published in 1886 under the title *Pictures at an Exhibition*. Three decades later the Russian-born conductor, Serge Koussevitzky, commissioned Maurice Ravel to orchestrate it for a performance in Paris on 19 October 1922.

THE MUSIC

Promenade: Announced by solo trumpet, this has been described as “Mussorgsky roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and, at times sadly, thinking of his friend.” Different sections of the orchestra take up the theme before arriving at the first exhibit –

The Gnome: Hartmann's design for an ornamental set of nutcrackers for the Christmas tree in the St Petersburg Artists' Club was in the shape of a grotesque gnome-like doll.

Promenade –

The Old Castle: One of Hartmann's travel sketches from his journeys around Italy depicts an old castle in front of which he has drawn a medieval singer. Ravel has given the singer's melancholy song to the saxophone.

Promenade –

In the Tuileries: A charming picture of children playing in the pretty gardens in the centre of Paris called the “Tuileries”.

Bydlo: The name given to a Polish ox-cart with enormous wheels. It lumbers along heavily while the driver's song is given out by the tuba.

Promenade –

Ballet of the Chicks in their Shells: In 1871 Hartmann designed the costumes for a production by the Bolshoi Theatre in Moscow.

〈**胖子和瘦子**〉這兩幅鉛筆畫本為穆索斯基所有，這次他慷慨借出以供展覽。一幅是身披毛皮大衣的猶太老人，舉止優閒，說話慢條斯理；一幅是衣衫襤褸的窮人，一副哭喪著臉的飢餓相，不住地哀鳴。

〈**利莫日市場**〉描繪市集裡手舞足蹈地閒話家常的婦女。

〈**墓穴—羅馬墳墓**〉：展品目錄形容此畫作：「巴黎墓穴內部，人物有赫特曼、建築師克奈爾和一個提著燈的嚮導。」死亡及墓穴的意念，在接下來的〈**漫步**〉主題中延續——

〈**跟亡靈說亡靈的語言**〉氣氛變得嚴肅。

〈**雞腿上的女巫芭芭亞加茅屋**〉：赫特曼的素描上，畫有一個茅屋狀的時鐘，但茅屋下面卻是兩條雞腿；穆索斯基的音樂寫得邪氣逼人，靈感來自俄國民間傳說中的著名女巫芭芭亞加。

〈**基輔的大門**〉：赫特曼設計的巨型拱門，聳立在通往基輔的路上，作為基輔的城門。事實上大門從未動工，但卻為穆索斯基帶來靈感，富麗堂皇地結束全曲。

《五行》及《圖畫展覽會》樂曲剖析輯自港樂場刊資料庫

《梁祝》樂曲剖析中譯：鄭曉彤

One design was of eggs dancing around on two little legs.

Samuel Goldenberg and Schmuyle:

Mussorgsky himself loaned these two pencil drawings to the exhibition. One is of an old Jew, dressed in furs, leisurely in his movements and slow of speech, while the other is of a poor, ragged man who continually complains.

The Market Place at Limoges: This depicts the gossiping, gesticulating women in the marketplace.

Catacombs – A Roman Sepulchre: The exhibition catalogue described this picture as: “The interior of Paris catacombs with figures of Hartmann, the architect Kenel and the guide holding a lamp.” And the idea of death and the grave is carried on into the next statement of the **Promenade** theme –

With the Dead in a Dead Language where it appears in a more solemn guise.

Babi-Yaga’s Hut on Chicken’s Legs:

Hartman had sketched a clock shaped like a hut on legs. Mussorgsky, however, composed a demonic ride inspired by the famous witch from Russian folklore, Babi-Yaga.

The Great Gate of Kiev: One of Hartmann’s architectural designs was for a massive arch to be cited on the road leading into the city of Kiev. It never got beyond the design stage but inspired Mussorgsky to compose a majestic and triumphant conclusion to his work.

All programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、三支長號、大號、中音薩克管、定音鼓、兩部豎琴、鋼片琴、敲擊樂器及弦樂組。

Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet), three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, tuba, alto saxophone, timpani, two harps, celesta, percussion and strings.