

GEORGE HOLLOWAY 創作音樂會

殘翼之夢



BUTTERFLY SONGS

臺大音樂學研究所・英國南安普敦大學音樂系交換生 George Holloway (盧長劍) 創作音樂會

演奏曲目：

1. 《新歌》(鋼琴獨奏)

*New song*

2. 《蝴蝶》(弦樂八重奏)

*Glöyn Byw (Butterfly)*

3. 兩首鋼琴、小提琴合奏小品：

1. 《獻給理查・希考克斯》

*Chanson in memoriam Richard Hickox*

2. 《墓誌銘》

*Epitaphium*

4. 《幽火燃夢》(鋼琴、女高音、低音大提琴)

*A Spark Lights the Void Within*

詩詞：卡瓦非 (C. Cavafy)、雪萊 (P. B. Shelley)、盧長劍 (George Holloway)

During my one semester exchange at National Taiwan University, I wanted to present my music to a Taipei audience, finding a new perspective on my music and its place in this diverse world.

The concert features three world premieres. The most complex work today is my string octet, **Gloyn Byw**; this means “butterfly” in the Welsh language (which is different from English, and is, along with Lithuanian, in fact Europe’s oldest language still in use); the literal meaning of *gloyn byw* is “living coal”. These images, of butterflies, coal dust, hardness and softness, inspired the shapes, textures and harmonies of this elusive and flitting music.

The summer is my most productive time, when I compose at my parents' cottage in Wales. The song cycle **A Spark Lights the Void Within** began life as some little songs written there last Summer. The cycle uses poems by the English Romantic Shelley and the Greek erotic poet Cavafy (sung with piano) and three of my own poems (in recitative style, with double bass). My poems imagine a late friend, visiting as a dream in the night, an elusive butterfly gone in a moment. The whole cycle is a nocturne that begins and ends with the darkness of night. I experiment here with the unusual combination of soprano, piano and double bass.

**New Song** was written in Taiwan in March 2010, especially for David Owen Norris’s recital at National Taiwan University. On rare occasions I compose ballads in the manner of Rufus Wainwright or Ben Folds. When I found myself with a pressing deadline, it seemed appropriate to take one such ballad and arrange it as a romantic piano miniature. The ballad had never been written down, and the process of notation revealed some curiosities of metre and phrase structure that I had never noticed before. David Owen Norris had shared with me some of his ideas regarding dynamic markings in Mendelssohn’s piano music, and I realised that Mendelssohn’s approach was perfect for expressing the ebbs and flows in my song. **New Song** is dedicated to my mother, who is always asking me to compose a piece with a “nice melody”!

在台灣大學交換的一學期間，我想將我的音樂帶給台北的觀眾，在這個萬象世界中為我的音樂找尋一種新的意義。

這次音樂會的作品有三首是世界首演，今天最複雜的作品是我的弦樂八重奏《蝴蝶》（*Gloyn Byw*）。*Gloyn Byw* 在威爾斯語中代表「蝴蝶」之意（威爾斯語與英語不同，而是比較接近立陶宛語，是目前歐洲仍在使用中，最古老的語言）；*Gloyn Byw* 字面的意思是「活的煤炭」（*living coal*）。這些如蝴蝶、飛舞在空中的炭火花、生硬又柔軟的影像啟發了這首幻化不定作品的形式、織體和合聲。

去年夏天，當我在我父母位於威爾斯的別墅創作，是我產出最豐的時間。組曲《幽火燃夢》（*A Spark Lights the Void Within*）的旋律片段就是在那逐漸成形。這首組曲歌詞分別選自英國浪漫時期詩人雪萊、希臘詩人卡瓦非（女高音主唱，鋼琴伴奏），另外三首我的自創詩作（宣敘調風格，低音大提琴伴奏）。我這三首詩的內容，是敘述一個過世的朋友，某晚出現在我的夢中，一隻飄渺的蝴蝶瞬時消失。整首組曲是夜曲形式，音樂的描寫始於黑夜終於黑夜，並嘗試以女高音、鋼琴、低音大提琴的創新組合呈現。

《新歌》於 2010 年三月在臺灣寫成，是特別為南安普敦大學音樂系教授大衛·歐文·諾里斯臺灣大學演奏會所寫。是我極少數以洛福斯·溫萊特（Rufus Wainwright）或班·符滋（Ben Folds）風格寫作的抒情曲。關於本曲的寫作緣起，當時已逼交稿期限，因此我突發靈感順手取來某段旋律改編成鋼琴小品。此段旋律從未被仔細寫下來，當我譜寫的時候我發現從未注意到的有趣節拍與樂句結構。諾里斯與我討論他對孟德爾頌鋼琴曲的力度記號的想法，我發現孟德爾頌表現強弱的手法十分適合我的作品。謹將《新歌》獻給總是叮嚀我要寫出優美旋律的母親。

Finally, two miniatures for violin and piano play with relationships between the two instruments. In the first the piano plays a systematic sequence of rhythms and pitches, around which the violin weaves musingly. The roles are reversed in the second, with the violin dominating and the piano interjecting only at moments. Both miniatures have dedications *in memoriam*. The first is dedicated to the English conductor Richard Hickox; the second was recently composed upon hearing of the death of one of my esteemed composition students in England, Rex Stapleton. I dedicate this concert to his memory.

## **A Spark Lights the Void Within**

### **i. Recitative: "Rupture"**

G. Holloway (1983-)

I wake in the night, pain in my stomach,  
breathing as if I'd been crying:  
You must be some electricity in the night's  
clouds come to visit me.

You vied with the world's beauty, but it was too  
strong for you.  
Before and after that hard instant stretches  
silken eternity.

### **ii. Boy as Statue**

Greek Text: from In a town of Osroene  
C.P. Cavafy (1863-1933)

Yesterday, around midnight, they brought us our  
friend Remon, wounded in a tavern fight.  
Through the windows which we'd left open, the  
moon illuminated his beautiful body on the bed.  
We're a mixture here: Syrians, Greeks, Armenians,  
Medes; such also is Remon.  
Last night, however, as the moon illuminated his  
beautiful face,  
Our minds went back to Plato's Charmides.

兩首鋼琴、小提琴合奏小品將以不同手法呈現鋼琴與小提琴之間的關係。在第一首作品中，鋼琴以有系統的循環節奏和音高彈奏，小提琴則是沉吟般環繞在側。而第二首鋼琴與小提琴的關係則反之，由小提琴主奏，不時穿插鋼琴相和。我要將這兩首小品獻給兩個人，第一首獻給英國作曲家理察·希考克斯；第二首小品是我在最近得知我的英國作曲學生——雷克斯·史塔布雷頓過世的消息後所作。我將這場音樂會獻給他。

## **《幽火燃夢》**

### **一、宣敘調：破裂**

G. Holloway (1983-)

我在夜裡醒來，胃糾結，如曾哭過般地喘息著  
你就如夜裡雲朵中的電光來到我夢裡。

你與世界競美，但對你而言顯然太過辛苦。  
娟絲般的永恆在痛苦前後拉扯。

### **二、雕像般的男孩**

在奧斯陸恩的一個小鎮  
C.P. Cavafy (1863-1933)

昨天，午夜裡，他們帶來我們的朋友雷蒙，他在一場酒吧打鬥中受了傷。  
透過我們敞開的窗戶，他在床上那美麗的身軀於月光下顯現。  
我們在這裡混為一體：敘利亞人、希臘人、亞美尼亞人、米提亞人；  
雷蒙也是其中一分子  
昨夜，然而，當月光照亮他美麗的臉龐，  
我們的思緒回到柏拉圖的查米蒂斯。

**iii. Recitative: "Aside"**

G. Holloway (1983-)

Marshall of the flowers' blooming, some royalty  
imparting grace to nature:  
When you left, your music resolved into the stringent  
song of birds who pretend they never knew you.

How strange! The world persists in beauty in your  
absence.

**iv. On a Faded Violet**

P.B. Shelley (1792-1822)

The colour from the flower is gone  
Which like thy sweet eyes smiled on me;  
The odour from the flower is flown  
Which breathed of thee and only thee!

A shrivelled, lifeless, vacant form.  
It lies on my abandoned breast,  
And mocks the heart which yet is warm,  
With cold and silent rest.

I weep, -- my tears revive it not!  
I sigh, -- it breathes no more on me;  
Its mute and uncomplaining lot  
Is such as mine should be.

**v. Recitative: "Severance"**

G. Holloway (1983-)

So, electricity, who are you now?  
Now I feel the bitter sin of dithering; I question all I  
do because of something electrical,  
something not even there.

You were there once, Spark, very much there;  
you were strongly alive;  
your strength, the strength of the firmament, the  
changeless coasts and stalwart rocks.

**三、宣敘調：旁白**

G. Holloway (1983-)

花團綻放，忠實地透露著自然的芬芳  
當你離開，你的音樂和入佯裝不識你的鳥兒的切切旋律  
中。

多麼奇怪啊！失去你後世界仍然美麗

**四、一朵枯萎的紫羅蘭**

雪萊 (1792-1822)

這朵花的顏色已經褪去，  
如你會對我微笑的雙眸；  
這朵花的香氣已經消逝，  
如你，只有你會散發的氣息

一具乾枯了無生氣空虛的形體  
躺在我荒廢的胸口，  
並嘲弄著依然炙熱的心，  
冰冷和無聲的安息。

我哭泣，淚水無法使他復活，  
我嘆息，他已不再對我呼吸，  
他的沉默無怨，  
正是對我未來的昭示。

**五、宣敘調：分離**

G. Holloway (1983-)

所以，電光，你現在又是誰？  
現在我感到痛苦的躊躇罪惡；我因那抹電光質問我的所  
作所為，  
那抹甚至不存在的。

你曾在那，光火，的確在那；  
你曾經真實地存在著；  
你的氣力，蒼穹的氣力，如那不變的海岸與堅實的岩。

But we know the stars and coasts are secretly eager  
to change;  
one never swims twice in the sea of life.

Though, I suspect, some trace of motion in me (like  
the lapping of waves, or the wind's kiss),  
is the strong kick of your butterfly presence.

Today's Performers:

*Musical direction, piano, and all musical compositions*

George Holloway (盧長劍)

*Violins* Lin Si-Yu, Lin Sih-Yu, Yang Jing-Han, Lian Ya-Qi

*Violas* Xu En-Ting, Yang Jia-Hua

*Cellos* Wang Min-Er, Zheng Hao-Yu

*Double Bass* Zhang Xin-Ci

*Soprano* Cai Yu-Han

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**GH**

但我們知道星辰與海岸總私自渴望改變；  
人無法活兩次。

但，我懷疑，我內心動機的追探（如浪潮拍打或微風輕拂），  
是因你輕盈如蝶的震撼。

演出者

音樂指導、鋼琴、作曲

George Holloway (盧長劍)

小提琴 林思諭，林思宇，楊景涵，沈韋伶，連雅祁

中提琴 許恩婷，楊佳樺

大提琴 王敏而，鄭皓羽

低音大提琴 張芯慈

女高音 蔡宇涵

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**盧長劍**

