

## 序言

# 第一部《香港古典音樂年鑑》之路

二零一三年十月二十三日，我與幾位同僚用了一個下午，詳細傾談如何去做香港第一本古典音樂年鑑。當我知道香港藝術發展局將資助出版《香港古典音樂年鑑》，我第一個反應是感到慶幸。香港終於有自己一本紀錄年間大小音樂會事件的年鑑，不讓這些資料輕易地散佚於歷史。可是，我也立即意識到籌備年鑑的艱巨。

什麼是「古典音樂」？「古典音樂」一詞，不論在學術界還是業界，都不易下定義，甚至大都為定義敬而遠之。如果我們說古典音樂只包含演奏自十八、十九世紀維也納、巴黎等歐洲大城市興起的音樂會音樂，那必然是太過狹隘。但「古典音樂」的概念包含了些什麼？是曲目、欣賞音樂的音樂會模式和慣例？還是音樂作品原初意義熱切追求的根本態度？

當中的模糊，不單停留於學術層面。在香港，我們經歷過各種各樣的音樂會，可謂五花八門。單是二零一四年，我們有華格納編制的管弦樂團演日本大師久石讓的動畫配樂；將貝多芬重要交響作品在流行音樂場館中演奏，音樂會的製作也甚有流行音樂的味道；莫扎特的交響曲，由莫扎特編制的交響樂團、管樂團甚至是口風琴組合演奏；在音樂廳大堂、博物館，甚至是標榜在大樹下演奏的音樂會，各適其式。我們也有好些創作者，遠至十八世紀的布德斯特雷德，近至二十世紀的歌舒詠、皮亞梭拉、基治，他們創作時不曾理會過什麼是古典音樂，又或者是刻意創作一些作品，專門挑戰那人為的「古典音樂」分界。

什麼是「古典音樂」香港這本質問題並不好答，就連實質運作上，要做《香港古典音樂年鑑》還

有很多挑戰。例如，我們如何去羅列音樂會曲目？同一首樂曲，有多種不同稱謂，有時我們還要去尋根究底，因為節目表的曲目，只說演了一首「奏鳴曲」。誰的奏鳴曲？哪一首？加上中文，問題就變得更為複雜：西班牙小提琴家兼作曲家薩拉沙替，又稱為沙拉沙泰、薩拉撒特、薩拉沙蒂、薩拉薩蒂共五個名字；蘇聯作曲家也有五個不同的名：蕭斯達高維契、蕭士達高維契、蕭斯塔高維契、蕭斯塔高維奇或蕭斯達高維治。音樂會主辦者也要煩惱究竟是莫扎特還是莫札特、馬斯奈還是馬斯內、歌舒詠還是蓋希文。

身為策劃編輯，我得感謝國際演藝評論家協會（香港分會）的同事，特別是總經理兼計劃統籌陳國慧女士和執行編輯洪思行先生，以及各位研究員黃嘉欣女士、周殷豪先生、郭倩珩女士、鄒倩婷女士、郭燕珊女士和劉杏杏女士，他們努力不懈力求資料完整及準確，應付隨著年鑑而來的大量工作，並且統籌網站的資料整合。面對不同的表演資料，我們皆載錄宣傳品或場刊刊印之版本。年鑑的網站（<http://www.iatc.com.hk/music2014>）所載作曲家及作品的細項，均作目錄編彙，可供公眾橫跨個別表演，一覽全年作曲家及作品的演出資料。這新穎功能不單靠編輯團隊以其音樂專業知識以作編彙，還得感謝Alpha Soft Design Ltd.在資料庫與網站上的編程，才得以令此功能面世。

我亦感謝年鑑的計劃顧問陳永華教授、劉靖之教授與周凡夫先生，為我們提供意見。編輯團隊每天都面對如何編採的問題，計劃顧問的指引給予我們方向與原則作編輯上的決定。

感謝年鑑的封面及內文設計香建峰先生，給予第一本《香港古典音樂年鑑》一個煥然一新的清新氣息。

我希望這部年鑑不單為香港紀錄音樂盛事，為將來留下今天的印記，也希望激起業界討論及關注香港音樂界的發展，以及音樂藝術與藝團運作上的發展。

胡銘堯

《香港古典音樂年鑑2014》策劃編輯

## Foreword

# The Long Journey Of The First Hong Kong Classical Music Yearbook

The first preparatory meeting of the few people who would later become the core editorial and technical team of this *Hong Kong Classical Music Yearbook* happened in the afternoon of October 23, 2013. That was an extended meeting and marked the beginning of many more exceedingly lengthy gatherings. I was heartened, for finally Hong Kong was having her own annual chronicle of classical music concerts, documenting details of events with the financial support of Hong Kong Arts Development Council. Despite the excitement, I was well aware of the mammoth challenge ahead to ensure this chronicle be relevant.

What is classical music? Definitions can be slippery and classical music is one that fiercely defies definition. If the view is so narrow it allows the inclusion of only canonical repertoire whose roots are from the concert tradition in large cities like Vienna and Paris since the 19th century, then what makes up the very idea of classical music? Is that a matter of repertoire, of code, of concert-going, of audience attitude, or of our perpetual quest for *werktreue*?

The ambiguity is not purely didactic. Musicians now attempt great variety. In 2014 we witnessed the following: a Wagnerian orchestra performing Japanese anime music written by Joe Hisaishi; Beethoven's core orchestral repertoire performed in superstar, pop concert style; a Mozart symphony performed by orchestra, wind band or harmonica ensemble; and musicians performing in foyers, museums, and even under a big tree in the open. We also have creators like Dieterich Buxtehude, George Gershwin, Astor Piazzolla and John Cage who add to the debate by creating music that does not necessarily fit current, assumed compartments.

Beside the ontological question of what is classical music, there are also practical ones. How can we index the list of music that comes with a concert? In what ways do we refer to the same piece of music? There are occasions we face with music that is helpfully named 'Sonata'. Chinese translations can be described as organised chaos. Five different Chinese names exist for the great violinist-composer Pablo de Sarasate, and another five for Dmitri Shostakovich, and two big camps exist when writing the Chinese names of Wolfgang Amadeus Mozart, Jules Massenet and George Gershwin.

As the curatorial editor of this yearbook, I must first thank our tireless colleagues at the International Association of Theatre Critics (Hong Kong), with general manager Bernice Chan as project coordinator leading the executive editor Edison Hung, the researchers Anna Wong, Samson Chow, Evelyn Kwok, Ivy Chau, Etta Kwok and Lau Hunn Hunn who undertook tremendous amounts of work gathering much from public outlets, inputting and sorting data with vigorous accuracy, building usefulness in the online database with extracts of information also available in the printed version of the yearbook. We have taken an 'as is' approach to information and have recorded performance demographics, musician names and repertoire as they are presented in publicity and house programmes.

The composers and musical works are indexed for easy viewing in the online database (address at <http://www.iatc.com.hk/music2014>). This feature is heavily indebted not only to the editorial team, but also to the technical team of Alpha Soft Design who made this all possible.

I must also thank the project advisors, professors Chan Wing-wah and Liu Ching-chih, and also Mr. Chow Fan-fu who have given us consultations on larger issues. Didactic debates aside, the practical question of ‘what’s in, what’s out’ lingers every time we are faced with concert leaflets. The advisory board has given this yearbook practical directions geared towards what we are currently presenting.

I am also grateful for Alex Heung’s elegant design of this yearbook.

This yearbook will not only serve its documentary purpose, but will also generate renewed interest, and lively and constructive discussion on the nature of music, the culture of concert making, and the future of music as arts and as business in Hong Kong.

Dennis Wu

Curatorial Editor, *Hong Kong Classical Music Yearbook 2014*