

ANJA BIHLMAIER GERMAN HORNSOUND

德國圓號之聲
畢美亞

WAGNER

The Flying Dutchman
Overture

SCHUMANN

Konzertstück in F
for Four Horns and Orchestra

Erkki-Sven TÜR

Symphony no. 10,

AERIS, for Four Horns and
Orchestra (Hong Kong Premiere)

SCHUMANN

Symphony no. 4

華格納《漂泊的荷蘭人》序曲

舒曼 F大調音樂會小品
(為四支圓號與管弦樂團而作)

圖爾 第十交響曲「銅管」

(為四支圓號與管弦樂團而作) (香港首演)

舒曼 第四交響曲

德國圓號之聲四重奏
German Hornsoud

© Marian Lenhard

畢美亞 指揮
Anja Bihlmaier
CONDUCTOR

© Nikolaj Lund



2&3
JUN
2023

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柏如瑟 圓號 江蘭 圓號

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Lin Jiang
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畢美亞 | 德國圓號之聲

對舒曼而言，圓號是最浪漫的樂器。它既是樹林裡裊繞耳際的如詩回音，也是沙場上高亢激昂的宣戰信號。這次特別邀請德國圓號之聲四名年輕樂手，傾情演繹兩首為四個圓號和樂團而作的罕見之作。圓號化身大膽的夢想家和冒險家，先帶領觀眾遠征華格納筆下雷電交加的大海，最後感受舒曼注滿激情的小品。

ANJA BIHLMAIER GERMAN HORNSOUND

For Robert Schumann, the horn was the most Romantic of all instruments – whether echoing poetically in the forest, or sounding a thrilling call to battle. So imagine four horns, playing like dreamers and daredevils, in two extraordinary, rarely-heard showpieces or four horns and orchestra. The four brilliant young players of The German Hornsound weave that special magic today, in a concert that opens with Wagner's stormy seascape and ends with Schumann at his most passionate.

華格納 《漂泊的荷蘭人》序曲

WAGNER *The Flying Dutchman* Overture

1843年首演的《漂泊的荷蘭人》，是華格納由歌劇轉向樂劇創作的里程碑。據說作品靈感源自某次華格納為逃避債主，坐船橫渡波羅海時遇上的一場暴風雨。故事講述一名受詛咒的船長在海上長期漂泊、努力尋找解咒的真愛、最終獲得救贖的故事。

序曲包含多個往後出現的主導動機(leitmotif)，最先出場的是著名的「暴風雨」。四支圓號在波濤洶湧的樂聲中奏出攝人樂句，加上銅管、弦樂和敲擊樂巧妙配合，聽者猶如置身滔天巨浪現場。

寧靜輕柔的主導動機由英國管吹奏過後不久，猛烈銅管回歸，標誌著荷蘭人的首度出場。張力隨後不斷迫向高潮，關於犧牲、愛情和救贖的主題，被極度壓縮地呈現於聽眾面前，最後由圓號的慢速回歸來個首尾呼應。

Premiered in 1843, *The Flying Dutchman* marked a milestone in Wagner's creative transition from opera to music drama. It is said that he drew inspiration from a storm he was caught in a while travelling across the Baltic Sea to escape his creditors. It tells the story of a captain, who is cursed to sail the seas for eternity, seeks true love to break the curse, and gets redeemed eventually.

The overture includes a number of recurring leitmotifs, with the most famous "storm" motif introduced first. The four horns play hauntingly amid the turbulent sounds of the orchestra, together with the brilliant use of brass, strings and percussion, transporting the audience to the storm-tossed ocean.

Shortly after the soft leitmotif by the cor anglais that is associated with the heroine, the brutal brass returns to introduce the Dutchman. The ceaseless accumulation of tension then pushes the piece to its climax, unveiling the themes of sacrifice, love and redemption to the audience with an extreme density. At the end, the horns slowly return to the opening theme.



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© Marian Lemhard

德國圓號之聲四重奏
German Hornsound



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