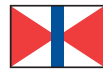




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HONEGGER

8 奧涅格 《太平231》
14 HONEGGER *Pacific 231*



HAYDN

10 海頓 第103交響曲「輪鼓」
16 HAYDN *Symphony No.103 Drumroll*



中 場 休 息 i n t e r v a l

DVOŘÁK

12 德伏扎克 第七交響曲
18 DVOŘÁK *Symphony No.7*



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ARTISTS

21 魯賓基斯 指揮 / Ainārs Rubiķis conductor



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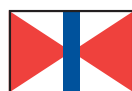
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AINĀRS RUBIĶIS

魯賓基斯 | 指揮 CONDUCTOR

“BY AWARDING RUBIĶIS FIRST PRIZE, THE BAMBERG JURY IS SENDING A STRONG MESSAGE TO THE MUSIC WORLD. IT WAS A VOTE FOR SUBSTANCE AND TRUTH ABOVE SENSATIONALISM.”

Financial Times



1983年的一天，在拉脫維亞首都里加，一位媽媽帶著五歲的小兒子，到知名的達金斯音樂學校試音。媽媽從小就留意到，這個小兒子擁有過人的音樂天份，於是她帶著小兒子見音樂專家，讓他在兒童合唱團裡唱歌。魯賓基斯「歌唱中渡過的童年」就從那次試音起正式展開。

「從首次學音樂開始，媽媽都和我们一起經歷學習過程。她和我可以說是一起學音樂的，而音樂永遠是第一位，其他的事情都屬次要。」他回憶道，「多年來，媽媽都會盡可能出席我的音樂會和歌劇演出。」

由合唱團團員開始，魯賓基斯進而修習合唱指揮，其後再改為學習樂團指揮。他的家族裡第一個讀音樂的成員，按拉脫維亞的說法，就是一只「白色小麻雀」。

2010年2月，魯賓基斯遠赴班貝格古城參加馬勒指揮大賽。他憶述：「我參賽的時候沒有想勝負的問題，只是抱著嘗試的心態，和爭取指揮這個頂尖歐洲樂團的機會。其他的，都是上天的安排。」

In 1983, in Latvia's capital city of Riga, a five-year old boy was taken by his mother to audition for the Emil Darzins musical high school. After observing his early potential as a small child, she took him to a music specialist so that he would have the opportunity to sing in a children's ensemble. This was the beginning of what Ainars later fondly remembered as his "singing childhood".

"From the beginning, my mother knew as much as I did about music. She studied with me and music training always came first – everything else was secondary," he recalled, "in my years of study, my mother often attended my symphonic concerts and operas."

From being a choir member, he continued his music education into choral, and later orchestral conducting. He was the first in his family to study music – a "white sparrow" to use a Latvian saying, reflecting his out of the ordinary choice.

In February 2010, he travelled to Bamberg in Bavaria to compete in the Gustav Mahler Conducting Competition. According to Rubiķis, "the reason why I went for the competition was not to win, but to try my hand at it, and to conduct one of Europe's best orchestras. Everything else was in God's hands."

弦

諾

A Sound Commitment



Edo de Waart



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JAMES BOZNOS

龐樂思 | 首席定音鼓 PRINCIPAL TIMPANI



就像日常生活一樣，一位敲擊樂手要照顧的事情很多。因為對三位古典音樂時期作曲家的鍾愛，令龐樂思（首席定音鼓）選擇專注演奏定音鼓：

「九成九巴羅克及古典作曲家只會在他們的作品採用定音鼓作為敲擊樂器，我很難想像沒法參與海頓、莫扎特或貝多芬的交響曲會是怎樣的一回事。敲擊樂器的由來源於土耳其軍隊入侵歐洲。土耳其的騎兵更會在戰馬背上繫上兩個定音鼓！樂團現在用上鈸、三角鐵和鑼等，也和土耳其禁衛軍所用樂器息息相關。」

定音鼓的角色隨著時代演變，不同作曲家的作品可以很不一樣一如巴赫的，定音鼓多用作支持和增強樂隊的和聲；像尼爾森所寫的現代作品，定

Just as in daily life, a percussionist has to be master of a great many different things. The love of three great Classical composers prompted our Principal Timpanist James Boznos to specialise in the kettledrums;

“99% of baroque and classical composers only use the timpani [as percussion instrument] in their compositions. I can’t imagine not being able to take part in the symphonies of Haydn, Mozart or Beethoven. Percussion instruments were introduced to the orchestra as a by-product of the Turkish armies that invaded Europe. The Turkish cavalry would have some horses mounted with two timpani! This is also why orchestras use the other janissary instruments of cymbals, triangles and tam-tam.”

The role of the timpani in the orchestra is very different in a piece by Bach than it is in one by Nielsen. In the

TONIGHT'S PROGRAMME IS SPECIAL TO ME BECAUSE
PACIFIC 231 AND DVORÁK 7 ARE BOTH PIECES I ASSOCIATE WITH
MY YOUTH AND MY HOME TOWN OF CHICAGO.

音鼓的部份則複雜得多：「我在2007年和港樂首演的威廉·卡夫特協奏曲，就用上15個定音鼓演奏。無論是甚麼風格的音樂，定音鼓樂手的職責都是以優秀準繩的技巧，來協調樂團整體的聲音和節奏上的推進力。」

作為一位擁有三名可愛兒女和一位美麗音樂家妻子的父親，龐樂思對生命充滿感恩：「上天真的待我不薄，這不僅是因為我能夠以興趣為職業，我還可以和妻子施家蓮（我們的短笛樂師）一起

former they are used as harmonic pillars supporting and reinforcing the orchestra, but in the latter timpani writing can be highly sophisticated; “The William Kraft concerto, which I premiered with the HKPO in 2007, requires 15 timpani. Whatever style of music, the timpanist’s role always involves deciding how to best influence the orchestra’s overall sound and rhythmic propulsion with finesse, musicality and precision.”

As the father of three lovely children and with a beautiful and musical wife, James is grateful; “Life has been so good to me. Not only do I have the pleasure

今晚的節目對我來說有特別的意義，《太平231》和德伏扎克第七交響曲跟我的年青時代和家鄉芝加哥關係密切。我家中有一隻老舊的奧涅格LP碟，我倦極就會拿來聽。德伏扎克第七是我作為一位定音鼓手第一次演出的管弦樂作品，我也曾經以客席首席身份和芝加哥交響樂團合演此曲。上季，我和湯·庫普曼演出海頓時談論過「輪鼓」交響曲，他告訴我在海頓的年代，這樣在樂曲開首加上輪鼓記譜的做法，大概可被理解為一些裝飾及有起動的意思，定音鼓手則要為全首交響曲設定氣氛語調。

我們今季的節目十分精彩，我向大家推薦一套演奏西貝遼士第七交響曲及尼爾森第四交響曲的音樂會（2012年3月30及31日由道斯加德指揮）。尼爾森為定音鼓寫下最強而有力的樂章，兩位定音鼓手在舞台兩邊互相較勁，迸發出定音鼓的原始力量。

Tonight's programme is special to me because *Pacific 231* and *Dvořák 7* are both pieces I associate with my youth and my home town of Chicago. My family had an old LP of the Honegger that I wore down from listening to it. *Dvořák 7* was the first piece I played



工作。我們育有三名子女，五歲的Zoe，和三歲的孿生兄弟Alexander和Harrison。正因為我和Linda都是專業樂師，我們很希望他們都喜愛音樂，甚至以此作為職業，如果他們也是這麼想。我們相信早期的音樂教育不應該存在壓力，成功的秘訣在於天生的能力、找一位好的老師、多看多聽現場音樂、加倍努力和少許幸運，但最重要的都是父母的鼓勵和栽培，令他們愛上音樂。孩子的生活應該有空間——其實是必須要有音樂在其中，這就像蠟筆一樣重要。」

of doing my hobby as a profession, I get to work with my wife, Linda Stuckey [our piccolo player]. We have 3 children, Zoe, 5, and our twins Alexander and Harrison, 3. Since Linda and I are both professional musicians, we hope that our kids will love music and maybe even pursue it seriously if they wish to. We believe that pressure has no place in early music education. Success in music is a combination of natural ability, good teachers, seeing and listening to as much live music as possible, a lot of hard work and a pinch of luck – but most importantly parents should encourage and nurture a love of music. There is room – in fact it is essential – for every child to have music in their lives. It is as important as crayons.”



as an orchestral timpanist, as well as a piece I have performed as guest principal timpanist of the Chicago Symphony

Orchestra. Last season when the HKPO performed Haydn with Ton Koopman, I discussed the “drumroll” symphony with him. He told me in Haydn’s day the notation used for the opening drum roll probably would have been interpreted as a set of embellishments

and roll in combination. In this work, the timpanist has to set the mood and tone for the whole work.

We have a great schedule of concerts this season, I highly recommend that you all come to see Sibelius 7 and Nielsen 4 [conducted by Thomas Dausgaard on 30th and 31st March 2012]. The Nielsen is the most dramatic example of the raw power of timpani playing; as two timpanists duel from opposite sides of the stage.

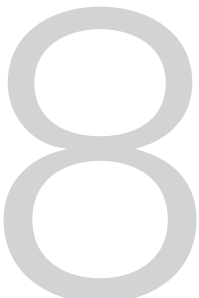
奧涅格

1892-1955

雖然奧涅格生於法國勒阿弗爾港，而且大部分時間都在法國居住，但他雙親都是瑞士人，自己一生都是瑞士公民。他確實曾在蘇黎世音樂學院唸了兩年，但除此以外一切音樂訓練都是在法國接受的。他1920年代初成名，成為鬆散的年輕作曲家組織「六人組」的成員之一。據藝術家讓·科克托〔有份促成「六人組」成立的功臣〕所言，這群作曲家以革新法國音樂為己任。但奧涅格的主張卻與「革命性」沾不上邊，看來與其他成員格格不入，他抗拒強烈的印象主義，甚至公開譴責其他五名成員，說：「他們對露天市集音樂或歌廳音樂推崇備至，我不敢苟同。我熱愛室樂和交響樂，喜歡這些音樂最凝重、最嚴苛的特質」。大家聽著他最有名的管弦樂曲《太平231》時，要是覺得奧涅格講一套做一套，也不必內疚，畢竟樂曲刻劃蒸汽火車頭的用意呼之欲出，其中有許多小把戲、許多花招，適合任何露天市集。

可是，奧涅格在自傳《我是作曲家》〔1951年〕中透露，《太平231》的創作原意其實較抽象：「許多樂評都鉅細無遺地描繪我乘坐火車頭駛過遼闊大地的情景，要他們醒覺好像太不人道。其中一個把『太平』與『太平洋』混淆，甚至穿鑿附會，說樂曲令人想起外海的氣味。說實話，我在《太平231》以一個非常抽象和相當理想的觀念寫作，營造數學上的節奏加速印象，但樂章卻減慢。」此曲是三首《交響樂章》〔寫於1923至1933年間〕的第一首，第二首是《攬球》，第三首則沒有任何描繪性質的標題。

就像今晚最後一首樂曲的作者德伏扎克一樣，奧涅格對蒸汽火車情有獨鍾：「我一向十分喜歡火車頭。對我來說，火車頭是有生命的，我喜歡火車頭，就像別人喜歡女人、喜歡馬匹一樣。」關於第一句，《太平231》就是確實證據；至於第二句，大家對於奧涅格和馬匹的關連所知不多，但對他的風流韻事卻知之甚詳。而他早在童年時代已對火車頭深深著迷。奧涅格當時住在繁忙的勒阿弗爾，而勒阿弗爾正好也是鐵路口



《太平231》

岸。奧涅格到市區去的時候，總會熱切地等待著客運列車由強勁的蒸汽機「太平2-3-1」拉動行走。

「太平2-3-1」與奧涅格所描述的火車頭種類有關。在法國，2-3-1是指火車頭有幾個軸。在其他國家，火車頭並非按軸的數量分類，而是按車輪的數量分類，所以把這種列車型號稱為「4-6-2」較常見：四個前輪引領列車在路軌上行走，六個驅動輪把引擎的力量變成向前的動作，兩個後輪支撐駕駛室和「燃燒室」的重量。至於為何這種火車頭稱作「太平」卻仍有爭議。有說它取代了較小型的「阿蘭堤」火車頭（4-4-2）；另一說法則認為是來自提出採用這種大引擎的紐西蘭工程師。然而這個名字大概來自美國的「密蘇里—太平洋」線—4-6-2引擎當初就是因為用於這條路線而聲名大噪的。

1924年5月8日，《太平231》在巴黎首演，馬上大受歡迎，多年後更被改編為芭蕾舞劇和電影。但奧涅格卻憂慮聽眾不把他的音樂當作單純的形象化樂曲：「我把火車頭的視覺印象和相關的觸感轉化為音樂：靜止時是台平靜呼吸的機器，起初吃力地開動，然後漸漸加速，由抒情變成另一有趣景象——列300噸重的列車，晚上以時速120公里呼嘯而過。」

節目介紹中文翻譯：鄭曉彤

編制：

短笛、兩支長笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、中鼓、鈸、大鼓、鑼及弦樂組。

海頓

1732-1809

第一條客運鐵路1830年出現，蒸汽火車時代隨即來臨，但那是海頓逝世後十多年的事了。雖然如此，要是火車在海頓有生之年出現，他肯定也會像奧涅格和德伏扎克一樣深深著迷：海頓生活在馬車時代，而他父親正是馬車工匠，所以自然對這些事情深感興趣。即使有了鐵路，海頓也應該無任歡迎，因為鐵路能讓他周遊列國時輕鬆一點：他身為歐洲大陸最受推崇的作曲家，時常應各大城市之邀出訪，其中以倫敦之行至為重要。當時歐洲只有簡陋的道路，旅程十分累人：由維也納到倫敦須經海陸兩路，全長1,500公里。如今只是一天的路程，海頓時代卻要用上兩星期。儘管如此，海頓前後去了倫敦兩趟，第二次倫敦之旅始於1794年1月19日，在維也納出發，2月5日抵達倫敦。他在英國逗留了年多，1795年8月啟程返回維也納。

收入豐厚是倫敦的吸引之處。海頓每次到訪，倫敦方面都保證他有1,200英鎊報酬〔根據英國財政部公佈的數字，這筆錢的購買力相當於今天11萬英鎊，即140萬港元〕。光是兩趟倫敦之旅，收入就比在艾斯特赫茲公爵那裡打工30年的總和還要多，而海頓則答應為每次倫敦之行寫作六首新的交響曲。對海頓來說，第二批倫敦交響曲比第一批要成功得多。上次海頓已經看穿倫敦觀眾聽音樂不太留心的特點，因此這一次他就在曲中加入許多小把戲，務求抓住觀眾的注意力。第103交響曲以強勁的定音鼓滾奏來開始全曲，大概算是最厲害的小把戲了。樂曲1795年3月2日在倫敦海馬克劇院首演。

第一樂章開端的定音鼓滾奏先聲奪人，而這正是海頓的高明之處，因為定音鼓滾奏模仿一種英國傳統——輪滾奏之後，就是國王駕到、國歌響起的時刻。但音樂馬上變得幽暗陰沉〔巴松管和低音弦樂的安靜主題，開始時幾乎與古老素歌《震怒之日》一模一樣——而《震怒之日》總是與死亡扯上關係〕。這也是海頓的另一妙計，讓觀眾不斷猜測。這種半悲劇式的音樂持續好幾分鐘後，小提琴才蹦蹦跳跳地奏出愉快的主題，與

降E大調第103交響曲「輪鼓」

慢板—精神奕奕的快板

稍快的行板

小步舞曲與中段

終曲〔精神奕奕的快板〕

引子那種陰沉的不祥預感相距十萬八千里。開端的素材—包括滾奏等—
在樂章結束前不久又戲劇化地重現。

第二樂章是首變奏曲。主題根據兩段克羅地亞民歌旋律寫成，一首屬小調，另一首則屬大調。法國大革命爆發時海頓身在倫敦，此曲首演時的樂團樂師多達60人，其中好些是由巴黎避走倫敦的優秀樂師—包括維奧蒂。海頓為了維奧蒂，特別在此寫了一段富有貴族氣派的小提琴獨奏段。樂團內的流亡樂師還有兩位單簧管演奏家，他們在**第三樂章**優雅的中段十分矚目，前後兩段都是典型的海頓式小步舞曲，回響效果十分迷人。

到了**第四樂章**，大家發現自己身處狩獵場。樂章以圓號號角曲掀開序幕，小提琴帶頭展開連番追逐，然後所有樂器都加入〔包括單簧管〕，觸及好些離主調甚遠的調性，直至最後筋疲力竭地結束。

節目介紹中文翻譯：鄭曉彤

編制：

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、
兩支圓號、兩支小號、定音鼓及弦樂組。

德伏扎克

1841-1904

說 到由於報酬可觀而遠赴倫敦的歐陸作曲家，海頓也並非唯一一位——1884年3月，德伏扎克也由布拉格前往倫敦，以火車為主要交通工具：連同在科隆和布魯塞爾中途站過夜的時間在內，由多佛到倫敦維多利亞車站合共花了三天。這段火車旅程看來是他第一次英國之旅的重點之一——因為他十分喜歡火車，也留意到自己正身處蒸汽機和鐵路的發祥地。另一重點則是在倫敦指揮，尤其與倫敦愛樂協會攜手演繹自己的第六交響曲。演出十分成功，協會甚至馬上委約德伏扎克為下一樂季寫作新交響曲一首。他1884年12月動筆創作，給朋友寫信道：「我現在忙著〔為倫敦〕寫作新的交響曲，願神應許讓這首捷克作品感動全世界！」。此作於翌年3月17日脫稿——也就是德伏扎克的第七交響曲。

一個月後，德伏扎克再度赴英，在第七交響曲首演前三天到達維多利亞車站。首演1885年4月22日舉行，席上客包括愛丁堡公爵伉儷和愛爾蘭劇作家兼樂評人蕭伯納。首演大獲好評，蕭伯納寫道：「由愉快到悲傷的迅速轉變、千變萬化的節奏和音型、精神奕奕而富動感、憂鬱的停頓偶然襲來、波希米亞音樂的獨特色和聲，成功在此共冶一爐，實在難能可貴。」蕭伯納認出曲中波希米亞元素，肯定令德伏扎克非常欣慰——因為德伏扎克竭盡所能將祖國的旋律和舞曲融入曲中。德伏扎克與德國出版商瑟洛克一直就捷克素材爭論不休，瑟洛克想淡化曲中的捷克色彩，因此德伏扎克把樂譜交給瑟洛克時，就認為有必要附上一封措詞強硬的信：「但願代表藝術、擁有藝術的國家永垂不朽——即使只是小國。請勿見怪，但我只想告訴你，一個藝術家也有自己的祖國，必須對祖國有堅定的信念，也必須熱愛祖國。」

在布拉格，德伏扎克習慣每天徒步走到主要的火車站，看著偌大的火車頭載著各地乘客駛來。顯然這樣的一輛列車〔一輛由帕斯特開出、載著乘客前來參加國慶活動的列車〕就是**第一樂章**開端主題的靈感來源。氣氛雖然莊嚴，但充滿希望和滿足感，還有明顯的傳統波希米亞音樂元

D小調第七交響曲，Op.70

莊嚴的快板

稍慢板

諧謔曲〔活潑地—速度稍慢〕

終曲〔快板〕

素：活潑的圓號主題、棱角分明的弦樂節奏，還有單簧管和長笛的迷人鄉土主題。

第二樂章以單簧管主題掀開序幕。這個宛如讚美詩的主題也似與波希米亞民間音樂有淵源。音樂緩緩推進至豪邁奔放的高潮，冷靜下來後帶大家返回開端的田園氣息。

第三樂章採用了傳統波希米亞舞曲「富利安舞曲」。交叉節奏起初還猶豫不決，不久就交給銅管樂和敲擊樂，變得氣勢如虹，無堅不摧，然後漸見沉寂，進入心緒不寧的中段。交叉節奏的影子仍在，彷彿不斷在舞動。

第四樂章開始時步步進迫，彷如一股快將爆發的激烈力量。但主題浮現時卻只是剛毅而沒有壓迫感。激動人心的主題帶有強烈的波希米亞風格，當大提琴奏出溫文爾雅的旋律時，樂團其他樂器也馬上配合其愉快氣氛，將樂曲帶到洋洋得意、輝煌壯麗的結束。

節目介紹中文翻譯：鄭曉彤

編制：

兩支長笛〔其一兼短笛〕、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、定音鼓及弦樂組。

Arthur HONEGGER

1892–1955

Although he was born in the French port of Le Havre and lived mostly in France, Arthur Honegger's parents were both Swiss and he remained a Swiss citizen throughout his life. He did study for two years at the Zurich Conservatory but otherwise his musical training was entirely undertaken in France. In the early 1920s he rose to prominence as a member of a loose grouping of young composers called "Les Six". Their collective intention as stated by the artist Jean Cocteau, who helped create the grouping, was to revolutionise French music. But Honegger with his decidedly un-revolutionary principles seems to have been very much the odd man out and reject lush impressionism. He even publicly denounced his five fellow-members of "Les Six" by stating; "I do not follow the cult of the fair-ground or the music hall, but on the contrary that of the chamber and symphonic music in all their most grave and austere aspects." Listening to his most famous orchestral composition, *Pacific 231*, one might be forgiven for thinking that Honegger was not being entirely honest with himself; after all it seems a pretty obvious depiction of a steam locomotive with enough tricks and gimmicks to sit happily in any fair-ground.

However, Honegger claimed in his 1951 autobiography *Je suis compositeur* (I am a composer) that his original intention was rather more abstract; "So many critics have so minutely described the onrush of my locomotive across the great spaces that it would be inhuman to disabuse them! One of them, confusing Pacific with the Pacific Ocean, even evoked the smells of the open sea. To tell the truth, in *Pacific 231* I was on the trail of a very abstract and quite ideal concept, by giving the impression of a mathematical acceleration of rhythm, while the movement itself slowed." It was the first of three *Mouvements Symphoniques* composed at various times between 1923 and 1933, the second labelled *Rugby* and the third without any descriptive subtitle.

Like Dvořák, whose music concludes this concert, Honegger was utterly fascinated by steam trains; "I have always loved locomotives passionately. For me they are living beings whom I love as others love women or horses". *Pacific 231* provides conclusive proof of the first sentence; as for the second, little is known about Honegger and horses, but plenty is known of Honegger and a number of women with whom he had affairs. That fascination with locomotives can be dated back to his childhood in Le Havre, then a bustling railhead port, and in particular the visits to the town, which Honegger as a boy keenly awaited, of the passenger trains

Pacific 231

pulled by the powerful steam engines known as Pacific 2-3-1.

Pacific 2-3-1 relates to the class of locomotive Honegger was describing. In France, 2-3-1 referred to the number of axles on the locomotive. Outside France, the number of wheels, not axles, was counted, so this model of train was known more commonly as a 4-6-2: four leading wheels guide the train on the track, six drive wheels translate the engine power into forward motion, and two trailing wheels support the weight of the cabin and 'firebox'. There is debate about why this class was called 'Pacific'. One theory is that it superseded the smaller 'Atlantic' class of locomotive (which was a 4-4-2). Another theory is that the name comes from the New Zealand engineer who proposed this larger engine. But the name probably comes from the Missouri-Pacific rail route in the United States. It was on this route that the 4-6-2 became famous.

At its première in Paris on 8th May 1924 *Pacific 231* was an immediate success, and in later years the score was turned into a ballet score and a film, but Honegger was anxious that listeners did not regard his music as simply pictorial; "I have translated into music the visual impressions made by the locomotive and the physical sensation of it: the quiet breathing machine in repose, its effort in starting, then gradual increase in speed leading from the lyrical to the absorbing spectacle of a train of 300 tons hurling itself through the night at a speed of 120kms an hour."

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

piccolo, two flutes, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, tenor drum, cymbals, bass drum, tam-tam, and strings.

Franz Joseph HAYDN

1732–1809

The age of steam-hauled railways came over a decade after Haydn's death – the first passenger railways date from around 1830 – but there is little doubt he would have been every bit as fascinated with trains as were both Honegger and Dvořák; his father had been a carriage-maker in the days of horse-drawn transport, so such things were very much in his blood. Certainly Haydn would have welcomed the advent of railways if only to ease the tiresome journeys he was obliged to make across the primitive roads of Europe when, as the continent's most highly-respected composer, he accepted invitations to foreign cities, chief amongst them being London. The journey from Vienna to London by road and ferry is around 1,500kms and while today it can be undertaken in a single day, in Haydn's day it took over two weeks. Nevertheless he went there twice, the second journey starting out from Vienna on 19th January 1794 and arriving in London on 5th February. On that occasion he remained in Britain for over a year, finally setting off back to Vienna in August 1795.

The attraction of London, was primarily financial. For each visit Haydn was guaranteed a fee of £1,200 – which, according to figures published by the British Treasury equates in today's purchasing power to a figure of around £110,000 (HK\$1,400,000). In two visits to London Haydn earned more money than in his 30 years' service to the Duke of Esterházy. That fee included an obligation to compose six new symphonies for each of the London visits, and from Haydn's perspective, the second batch of "London" symphonies was far more successful than the first in that, having been somewhat caught out previously by the inattentive nature of London audiences, he was able to put into these later symphonies numerous tricks aimed at capturing his audiences' attention. Symphony No.103 probably had the best trick of them all, beginning, as it does, with a mighty roll from the timpani. The symphony was first performed at the Haymarket Theatre in London on 2nd March 1795.

The clever trick with the timpani roll which so dramatically opens the **first movement** is that it mimics the tradition in England of announcing the arrival of the monarch and the subsequent playing of the National Anthem with just such a device. The immediate move into dark, sombre music (the quiet theme from the bassoon and lower strings begins almost as if it is that ancient plainchant associated with death, the *Dies Irae*) was another Haydn trick to keep his audience guessing, and it is only after several minutes of this semi-tragic music that the

Symphony No.103 in E flat *Drumroll*

Adagio – Allegro con spirito
Andante più tosto allegretto
Menuet and Trio
Finale (Allegro con spirito)

violins skip away cheerfully with a happy theme a world away from the dark foreboding of the introduction; which makes a dramatic re-appearance – drumroll and all – near the end of the movement.

The **second movement** is a set of variations on two Croatian folk melodies, one in a minor key and the other in a major. The French Revolution having broken out whilst Haydn was in London, the 60-strong orchestra assembled for the concert included a number of exceptional musicians who had arrived in London to escape the chaos in Paris, among whom was Giovanni Batista Viotti for whom Haydn included an aristocratic violin solo in this movement. Other refugee musicians in the orchestra included a pair of clarinetists who are given their moment of glory in the graceful trio of the **third movement** – framed by a typically happy Haydn minuet complete with captivating echo effects.

With the **fourth movement** we find ourselves on the hunting field. It opens with a horn fanfare after which the violins lead off the chase with everyone else (including the clarinets) joining in, running through some remote keys, until it reaches its exhausted conclusion.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

two flutes, two oboes, two clarinets, two bassoons,
two horns, two trumpets, timpani, and strings.

Antonín **DVOŘÁK**

1841–1904

Haydn was by no means the only composer from mainland Europe to be lured to London by the prospect of healthy financial gains, and in March 1884 Antonín Dvořák undertook the journey from Prague. He travelled mostly by train. Including overnight stops in Cologne and Brussels, it took him three days and ended with a train journey from Dover to London's Victoria Railway Station. This appears to have been a highlight of Dvořák's first trip to England for he loved trains and was well aware that he was in the land which had both invented the steam engine and been the birthplace of railways. Another highlight for him was conducting in London, not least the performance of his own sixth symphony given by the Philharmonic Society. So successful was this that the society immediately commissioned a new symphony from him for their next season. He began work on it in December 1884 writing to a friend; "I am occupied at present with my new symphony (for London) which must be capable of stirring the world, and may God grant that this Czech music will!" and completed what was to be his seventh symphony on 17th March.

A month later Dvořák again set off for England, arriving at Victoria Station three days before the triumphant première of the seventh symphony, which took place on 22nd April 1885 in the presence of the Duke and Duchess of Edinburgh. The Irish playwright and critic, George Bernard Shaw, was also in attendance and wrote; "The quick translations from liveliness to mourning, the variety of rhythm and figure, the spirited movement, the occasional abrupt and melancholy pauses and the characteristic harmonic progressions of Bohemian music, are all coordinated with rare success." His recognition of the Bohemian elements in the symphony must have pleased Dvořák immensely, for he had been at pains to incorporate themes and dances drawn from his homeland into the work. This use of Czech material had been a point of debate between Dvořák and his German publisher Simrock, who sought to downplay this influence in his music. When he came to submit the score to Simrock he felt it necessary to attach a strongly-worded letter; "Let us hope that nations who represent and possess art will never perish, even though they may be small. Forgive me for this but I just wanted to tell you that an artist too has a fatherland in which he must also have a firm faith and which he must love."

Back home in Prague it was Dvořák's habit to walk each day to the main railway station and spend time looking at the great locomotives as they arrived with

Symphony No.7 in D minor, Op.70

Allegro maestoso
Poco adagio
Scherzo (Vivace – poco meno mosso)
Finale (Allegro)

their passengers from far and wide. It was one of these trains – arriving from Pest with passengers planning to attend a festival of national celebration – which, apparently, suggested to him the opening theme of the **first movement**. The mood, although solemn, is full of hope and contentment, and elements of traditional Bohemian music are much in evidence; in the lively theme first heard from a horn, the jagged rhythmic edge in much of the string writing, and most of all in the charming, rural theme given out by the clarinets and flutes.

The hymn-like theme from the clarinet which opens the **second movement** also seems to have its roots in the folk music of Bohemia. The music builds up at length to an expansive climax before calming down and returning us to the pastoral mood of the opening.

For the **third movement** Dvořák made use of a traditional Bohemian dance, the Furiant. Cross rhythms, which begin a little tentatively, are soon taken up with extreme force by brass and percussion which batter their way on until dissolving into a somewhat uneasy Trio. Here reminiscences of the cross rhythms seem continually to be dancing in attendance.

There is more menace with the start of the **fourth movement** and a feeling that violent forces are about to be unleashed. But when the main theme emerges – a stirring, strongly Bohemian-style melody – it is stern rather than aggressive, and when the cellos introduce a more gentle melody the rest of the orchestra is quick to adopt this new mood of happiness to take the symphony on to its gloriously triumphant conclusion.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons,
four horns, two trumpets, three trombones, timpani, and strings.



PHOTO Cheung Chi Wai

香港管弦樂團 Hong Kong Philharmonic Orchestra

藝術總監兼總指揮：艾度·迪華特

ARTISTIC DIRECTOR AND CHIEF CONDUCTOR: EDO DE WAART

香港管弦樂團（港樂）是亞洲區內最具領導地位的樂團之一，豐富香港文化生命逾一世紀，並已發展成一個集華人與海外音樂精英的傑出樂團，吸引世界級藝術家同台獻藝。港樂每年透過超過150場精彩演出，觸動逾200,000樂迷的心靈。在藝術總監兼總指揮艾度·迪華特領導下，港樂的藝術水平屢創高峰。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，此為港樂史上最大的企業贊助，令樂團得以在藝術上有更大的發展，向世界舞台邁進的同時，將高水準的演出帶給廣大市民，讓更多人接觸到古典音樂。

港樂和香港的城市脈搏深深緊扣，積極推廣管弦樂至社會各階層，將精彩的音樂會體驗帶到各家各戶，當中不少重要演出更透過電台及電視轉播給全港市民欣賞，包括於跑馬地馬場遊樂場舉行的全年最大型交響演奏—太古「港樂·星夜·交響曲」。為了提高全港中、小、特殊學生對古典音樂的興趣，港樂舉辦音樂教育計劃「滙豐保險創意音符」，提供免費音樂會及各項教育活動。樂團亦經常與其他藝團如香港歌劇院合作，並與中外流行歌手作跨界演出。

港樂的海外巡迴演出，讓樂團在港外建立聲譽及進一步提升藝術水平。2010年9月，迪華特和港樂分別在上海世博會2010、西安及北京演出。

香港管弦樂團由香港特別行政區政府資助

香港管弦樂團首席贊助：太古集團

香港管弦樂團為香港文化中心場地伙伴

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From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic's Principal Patron. Swire's sponsorship of the Hong Kong Philharmonic, the largest in the Orchestra's history, supports artistic growth and development as the Orchestra takes its place on the world stage, and brings performances of musical excellence to the widest possible public.

HKPO stays in tune with our city by presenting the orchestra in unexpected venues and bringing the excitement of the concert experience to every home through radio and television broadcasts including the largest symphonic event of the year, *Swire Symphony under the Stars*, at Happy Valley. The Orchestra runs a comprehensive schools education programme, *HSBC Insurance Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids. The orchestra also collaborates regularly with other performing arts organisations such as Opera Hong Kong in addition to its crossover series with Western and Chinese pop artists.

The Orchestra also builds its reputation and raises its artistic standards by touring. In September 2010, de Waart and the HKPO performed at the Expo 2010 Shanghai, Xi'an and Beijing to critical acclaims.

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魯賓基斯 AINĀRS RUBIĶIS

指揮 CONDUCTOR

魯賓基斯憑贏得2010年第三屆馬勒國際指揮大賽冠軍開始嶄露頭角，最近更成為第二屆雀巢與薩爾斯堡藝術節青年指揮獎的得主，並於薩爾斯堡藝術節指揮馬勒青年樂團演出。

2000至2005年間，他擔任歷史悠久的拉脫維亞大學茲瓦斯穆法華合唱團的藝術總監，2006至2010年成為拉脫維亞電台合唱團的助理指揮兼團員。2008年，他獲委任為拉脫維亞國家歌劇院的助理指揮，任內曾指揮《唐喬望尼》和《魔笛》，以及協助邁斯特指揮歌劇院著名的劇目《齊格菲》。他將再次於拉脫維亞國家歌劇院指揮《唐喬望尼》。

2010/11樂季，他首度與皇家利物浦愛樂樂團、杜伊斯堡愛樂樂團、布達佩斯愛樂樂團、愛沙尼亞國家交響樂團、古本江樂團、北部交響樂團、海德堡交響樂團和盧瓦爾河地區樂團合作，並再度與班貝格交響樂團、波羅的海室樂團及拉脫維亞歌劇院合作。未來他將與奧斯陸、波茲南、布魯塞爾愛樂樂團和波茅斯交響樂團合作，以及於愛丁堡國際藝術節與來自班貝格交響樂團的樂手同台演出，並再次指揮古本江、北部交響樂團和波羅的海室樂團。

生於拉脫維亞首都里加，魯賓基斯於約瑟·維托斯拉脫維亞音樂學院修讀合唱指揮學士課程，之後隨安祖·維金尼厄克斯進修管弦樂指揮碩士課程。他曾參加馬里斯·楊森斯和茲索特·納吉的大師班，並獲頒愛沙尼亞愛樂室樂合唱團的最佳指揮獎。

Ainars Rubiķis first came to international attention as winner of the Third International Gustav Mahler conducting competition in 2010. He has recently been announced as recipient of the second Nestlé and Salzburg Festival Young Conductors Award and subsequently conducted the Gustav Mahler Jugendorchester at the Salzburg Festival.

From 2000 to 2005, he served as Artistic Director of the long-established Dziesmuvara, the University of Latvia chamber choir, before working as Assistant Conductor and a member of the Latvian Radio Choir from 2006 until 2010. In 2008 he was appointed Assistant Conductor at Latvian National Opera. His credits at LNO include *Don Giovanni* and *Zauberflöte* and assisting Cornelius Meister in the company's acclaimed staging of *Siegfried*. Future plans include further performances of *Don Giovanni* at LNO.

Highlights of the 2010/11 season included débuts with the Royal Liverpool Philharmonic Orchestra, Duisburg and Budapest Philharmonic Orchestras, Estonian National Symphony, Gulbenkian Orchestra, Northern Sinfonia, Heidelberg Symphony and Orchestre du Pays de la Loire as well as return visits to Bamberg Symphony, Kremerata Baltica and Latvian National Opera. Future plans include débuts with Oslo, Poznań and Brussels Philharmonic orchestras and Bournemouth Symphony Orchestra as well as at the Edinburgh International Festival with players from the Bamberg Symphony and returns to the Gulbenkian, Northern Sinfonia and Kremerata Baltica.

Born in Riga, capital of Latvia, Rubiķis studied at Jāzeps Vītols Latvian Music Academy for a degree in choral conducting and pursued postgraduate studies in orchestral conducting with Andris Vecumnieks. He also participated in masterclasses with Mariss Jansons and Zsolt Nagy, and was awarded Estonian Philharmonic Chamber Choir's prize as best conductor.

香港管弦樂團 Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

艾度·迪華特
Edo de Waart

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Perry So

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Andrew Ling



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Fan Yan
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■ 方曉牧
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Pan Yan

低音大提琴
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George
Lomdaridze



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Hear in the composer's own words all about the background to *Never Far Away* which he wrote in 2008. By that time he had already been living in the USA for over a quarter of a century and was regarded as a leading figure on the American musical scene – even President Bill Clinton had commissioned a new work from him. But Bright Sheng never lost touch with his Chinese roots and, as he says in connection with *Never Far Away*, “If your native culture is still the inspiration of your work, you are never far away from home”.

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此計劃由「商藝匯萃」發起及組織。

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Rare instruments donated

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