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范斯克的旋歸—馬勒五 Vänskä Returns – Mahler 5

MOZART

4 莫扎特 A大調第23鋼琴協奏曲

10 MOZART Piano Concerto No.23 in A

~26'

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MAHLER

6 馬勒 第五交響曲

12 MAHLER Symphony No.5

~68'

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34 李維斯 鋼琴 / Paul Lewis piano



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12月2日的音樂會由香港電台錄音及錄影，香港電台第四台（FM97.6–98.9MHz）現場直播。電台及電視節目將於12月31日（星期六）下午1時45分由香港電台第四台、香港電台網上廣播站（rthk.hk）及無線電視明珠台同步播出。

The 2nd Dec concert is recorded by the RTHK and broadcast live by the RTHK Radio 4 (FM Stereo 97.6–98.9MHz). The audio-visual recording will be simulcast via RTHK Radio 4, RTHK's website (rthk.hk) and TVB Pearl on 31st Dec (Sat) at 1:45pm.

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莫扎特

1756–1791

1756 年英法兩國在印度和北美洲的殖民地出現爭拗，而奧地利（由法國支持）也捲入一場戰爭，企圖在普魯士（由英國支持）手上重奪西里西亞。這場「七年戰爭」的結果，是法國把北美洲所有殖民地拱手相讓，而西里西亞則繼續在普魯士手上。1788年，奧地利和普魯士再度開戰，1791年結束，只打了四年。熱愛音樂的觀眾會馬上認出這兩個年份——1756年（七年戰爭爆發）和1791年（奧地利—奧圖曼戰爭結束）——正好是莫扎特的生卒年。

七年戰爭既已結束（莫扎特當時八歲），在歐洲列國走動便通行無阻。莫扎特一家充分利用這種新得來的自由，在同一年開始巡迴演出，足跡遍及巴伐利亞、瑞士、荷蘭、法國和英國。莫扎特在父母和姐姐陪同下，在倫敦逗留了年半，結識了約翰·基斯蒂安·巴赫，並由他介紹下認識到寫作鋼琴協奏曲是這怎樣的一回事。

莫扎特日後共寫作了不下27首鋼琴協奏曲，A大調第23鋼琴協奏曲1786年3月2日在維也納首演。由於他打算把樂曲留給自己在一個特別場合上使用，因此生前一直未嘗出版，直到出版商約翰·安德烈從莫扎特遺孀那裡買下一整批莫扎特遺作後，此曲才連同該批作品在1800年出版。

莫扎特常常開始了一首曲子，但又把它擱在一旁一段時間，直到合適的委約來到、可以用這首曲子來應付委約才繼續寫下去。A大調第23協奏曲正是一例——他早在兩年多前就開始動筆，直至1786年初重拾此曲時，卻決定把原先的雙簧管改成單簧管，還親自寫下第一樂章的華采樂段——對協奏曲來說，這兩項都是重大革新，而莫扎特也名符其實是首位協奏曲寫作大師。

A大調第23鋼琴協奏曲， K488

快板
慢板
極快板

第一樂章以討人歡喜的旋律掀開序幕，高音木管在此矚目非常。這個樂章沒有雙簧管、小號和定音鼓，但採用了長笛和兩支單簧管，令音樂柔和得近乎親切，而鋼琴精緻的音階和發人深省的沉思樂段則進一步加強了這種感覺。

第二樂章實在是全曲的情感重心。鋼琴奏出的主題樸素而優美動人，莫扎特權威阿爾法特·艾恩斯坦認為這個主題結合了「無奈與絕望」，而隨著「輪旋曲主題（第三樂章）加入而戰勝了這種印象，這時的莫扎特與魔術師無異」。主題同樣先由鋼琴交代——但這次是興高采烈、活力充沛的（艾恩斯坦形容這個主題是「把一縷陽光」引入「有霉味的黑暗房間」）。巴松管和單簧管在此施展渾身解數，而整個樂章的歡快氣氛則提醒了大家一件事——莫扎特寫作此曲時剛好在籌備歌劇《費加羅的婚禮》。

節目介紹中文翻譯：鄭曉彤

編制：

獨奏鋼琴、長笛、兩支單簧管、兩支巴松管、兩支圓號及弦樂組。

對 古典樂派作曲家而言，交響曲主要是用來滿足贊助人的管弦樂曲，到了貝多芬和浪漫樂派作曲家手上，交響曲則變成抒懷詠物的工具，馬勒則更進一步，藉交響曲來尋找有關「生命」、「宇宙」與「存在」等大問題的答案。他第一至第四首交響曲以「生命」和「大自然」為題材，但第五首則拓展了新方向。

可以說，這種新方向側重樂團炫技，較少跟隨與音樂無關的內容大綱，前幾首交響曲的神秘主義與赤子之心在此蕩然無存，反而要與殘酷現實較勁。連馬勒本人也顧慮觀眾會有甚麼反應。馬勒在科隆準備首演〔1904年10月18日舉行，由他親自指揮〕時，給妻子寫信道：「新世界誕生了，怎料下一刻卻又變成頹垣敗瓦，周而復始的一片亂象——他們會怎樣理解？面對渾沌的音樂、泛著泡的咆哮怒潮、舞動的星辰、驚心動魄、燦爛閃爍的碎浪——他們會說甚麼？」

即時的答案不多。有樂評寫道：「可以說，主題很細碎，東一點、西一片的，我要咬緊牙關才能捕捉」，另一樂評認為此曲「嚴謹與散亂的混合體。」無疑，馬勒雖然聲稱起初的構思是首「正規的四樂章交響曲」，到頭來卻是偏離傳統的五樂章結構，還要清楚分為三部分。可以說，這仿如一個旅程，由開端的負面情緒走到終樂章的正面情緒，像貝多芬劃時代的第五交響曲一樣，由黑暗走到光明。

然而，貝多芬常把交響曲的重心由第一樂章〔古典交響曲的慣常做法〕移到終樂章，但馬勒第五交響曲卻以位處全曲正中的第三樂章為重心，是前無古人的出軌做法。第三樂章雖以諧謔曲〔標題原文「scherzo」原意是「玩笑」〕為題，但篇幅宏大，強勁有力，與一般諧謔曲愉快、活潑的舞曲風格大相逕庭。



- 第一部分 I. 葬禮進行曲。穩定的步伐。嚴格地。如送葬行列般—突然加快。激情地。狂野地—最初的速度
- II. 洶湧的動態。極度激烈—減慢許多—突然回復最初的速度
- 第二部分 III. 諧謔曲。有力地，但不太快
- 第三部分 IV. 稍慢板。很慢
- V. 輪旋曲—終曲。快板—談諧的快板。精力充沛

第一樂章〈葬禮進行曲〉先以悲切的小號開始，樂團接手奏出同一音型。音樂漸漸消散，引入第一主題〔整個樂章共有兩個主題〕—弦樂奏出仿如列隊行進的淒戚旋律。木管奏出第二主題，曙光乍現，但卻又被小號音型無情地粉碎，陷入一片放任、著魔似的狂熱中，直至小號音型重現時才平靜下來。葬禮進行曲重現，稍後氣氛舒緩了一陣子，但定音鼓隨即奏出原屬小號的音型，下一段流露出迫切、渴望的情懷，卻被小號止住，最後以孤單的長笛在最高音區呼應小號作結。

第一樂章這種拼命掙扎的情緒延續至**第二樂章**開端，前一樂章的主題與較柔和的段落交替出現。音樂強勁有力，暗示大衝突即將來臨，但一番擾攘後還是沉寂下去，樂團奏出仿如讚美詩的樂段，暗示無論前路多麼可怕，結局始終樂觀積極。

〈**諧謔曲**〉長達八百多小節，不但是全曲最長的樂章，也是馬勒作品中最長的樂章之一，更大概是古今所有交響曲裡最長的諧謔曲。樂章情緒多樣：愉快的圓號率先響起〔論難度，本樂章的圓號聲部在管弦樂曲裡數一數二〕，然後是喧鬧的鄉村舞曲，鄉村舞曲不久被怪異尖刻的不協和音打斷，圓號也變得陰險。這段舞曲多次重現，常常語帶挑釁，插段隱隱透露出刻骨的愁和銘心的愛、不安和滿足。

第四樂章〈稍慢板〉如夢如幻，電影迷大概會聯想起維斯康蒂電影《威尼斯之死》。這個充滿田園風情的樂章只選用了弦樂和豎琴，音樂經過猶疑的開端後，變得越來越感人，最後溫柔地完結，流露出由衷的快樂與愛。1902年3月，也就是此曲動筆後半年，馬勒與艾瑪·舒達勒結婚，而這個樂章則是他向新婚妻子致意之作。

弦

諾

A Sound Commitment



Edo de Waart



香港管弦樂團
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SWIRE

馬勒

1860–1911

升C小調第五交響曲

木管發出質樸的呼聲，觀眾夢醒之際，**第五樂章**也就開始了。氣氛興高采烈、主題喜氣洋洋、旋律如歌動聽——這是馬勒最有朝氣的音樂。這裡也引用了他的聯篇歌曲《少年魔號》、華格納歌劇《紐倫堡的名歌手》和前幾樂章的素材，逐漸推進至讚美詩似的主題——這個讚美詩主題在第二樂章最激烈的時候響起，現在這一主題重現，但風格更硬朗。

節目介紹中文翻譯：鄭曉彤

編制：

四支長笛〔全部兼短笛〕、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〕、六支圓號、四支小號、三支長號、大號、定音鼓、小鼓、三角鐵、鑼、鐘琴、鞭、鈸、大鼓、豎琴及弦樂組。

我們的小號手告訴你：

今晚我們將會根據馬勒的原意，使用德國小號演奏這首交響曲。德國小號用的是一個旋轉閥系統，有別於常見的活塞閥系統，音色相對較廣闊。由於德國小號的穩定性較低，以這樂器演奏馬勒五這種大型作品要求專門的技巧，並需要多小時的額外練習才能掌握。讓我們並肩把這首不朽佳作演得盡善盡美。



Wolfgang Amadeus **MOZART**

1756–1791

The year 1756 saw conflicts over British and French colonial possessions in India and North America as well as a war involving Austria (supported by France) who wished to repossess Silesia from Prussia (supported by Britain). This “Seven Years’ War” ended with France handing over all its possessions in North America to Britain, and Prussia retaining Silesia. Austria and Prussia went to war again in 1788; this time it lasted just four years ending in 1791. Keen music lovers will immediately recognise the period between 1756, when the Seven Years’ War broke out, and 1791, when the Austro-Ottoman War ended, as the entire span of Mozart’s life.

With the end of the Seven Years’ War (Mozart was then aged eight), it was possible to travel freely throughout much of Europe and the Mozart family took full opportunity of this new freedom, embarking that very year on a tour which took in Bavaria, Switzerland, The Netherlands, France and Britain. Wolfgang, accompanied by his parents and sister, spent almost 18 months in London where he met Johann Christian Bach who introduced him to the concept of writing piano concertos.

Mozart went on to write no fewer than 27, the 23rd of which was first performed in Vienna on 2nd March 1786. Since he wrote it for his own use on a particular occasion, Mozart never sought to have the work published during his lifetime. It remained in manuscript until 1800, when it was published along with a number of other works which had been bought by the publisher Johann André in a job lot from Mozart’s widow.

Mozart often started to write a work only to put it aside for a while until a suitable commission came along which it could fulfil. This Concerto was one such – he had started work on it some two years previously. When he returned to it in early 1786 he decided to replace the oboes of the original orchestration with clarinets, and to write down in the score his own cadenza for the first movement. Both of these represented significant innovations in a genre of which Mozart can rightly be regarded as the first true master.

Piano Concerto No.23 in A, K488

Allegro
Adagio
Allegro assai

The **first movement** opens with an ingratiating melody in which high woodwind is given much prominence. The absence of oboes, trumpets and timpani, and the presence of a flute and two clarinets give a particularly gentle, almost intimate feel to the music, which is enhanced by the delicate scales and introspective musings of the piano.

The piano introduces the simple but intensely lovely theme of the **second movement**, which is very much the emotional heart of the work. Mozart authority Alfred Einstein suggests that this theme combines both “resignation and hopelessness”, and that when Mozart “overcomes this impression with the entrance of the rondo theme [**third movement**] he is a true magician”. Again it is the piano which introduces the theme, this time one of great cheerfulness and energy (introducing “a ray of sunlight into a dark and musty room” according to Einstein). Bassoon and clarinets are given a thorough workout and the whole jovial mood of the movement reminds us that Mozart was working on this Concerto at the same time as he was preparing his opera *The Marriage of Figaro*.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

solo piano, flute, two clarinets, two bassoons, two horns, and strings.

Gustav **MAHLER**

1860–1911

Symphony No.5 in C sharp minor

For Classical composers, a symphony was essentially an orchestral piece written to satisfy their patrons. For Beethoven and composers of the Romantic period, it became a means of expressing personal emotions or painting vivid musical pictures. Mahler took the symphony a stage further and used it as a vehicle to find answers to the great questions about Life, the Universe and Existence. His first four dealt with Life and Nature, but with the Fifth he took a new approach.

This new approach could be said to concern itself more with orchestral virtuosity and less with following a specific non-musical programme, with confronting the harsh realities of life rather than looking back to the naïvety of childhood or outwards into the realms of mysticism. Certainly Mahler was far from certain that his public would appreciate this new approach to symphonic writing. In Cologne preparing for its première (which he conducted on 18th October 1904) Mahler wrote to his wife; “What are they to make of this chaos in which new worlds are forever being engendered only to crumble in ruin the moment after? What are they to say to this primeval music, this foaming, roaring, raging sea of sound, to these dancing stars, to these breathtaking, iridescent, and flashing breakers?

The immediate answer was not much. One critic wrote that he had “to cling by one’s teeth, so to speak, to a shred of theme here and there”, while another called it a “mixture of strictness and incoherence”. Certainly, while Mahler claimed it was conceived as “a proper symphony in four movements”, it eventually turned into a less conventional one with five movements which, moreover, were arranged into three distinct groups. Through it, the music can be said to chart a course from the negative emotions of the opening to the positive ones of the closing movement, much as Beethoven passed from darkness to light in his seminal Fifth Symphony.

But while Beethoven tended to move the symphony's centre of gravity from the first movement (where it was firmly placed in the Classical symphony) to the finale, in Mahler's Fifth it is the hitherto inconsequential third movement which is at the core of the whole Symphony. Far from being the light-hearted or lively dance which is implied by the word “scherzo” (which literally means “a joke”), this one is astonishingly powerful and long.

- | | |
|-----------------------|---|
| ERSTER TEIL (PART 1) | I. Trauermarsch. In gemessenem Schritt. Streng. Wie ein Kondukt – Plötzlich schneller. Leidenschaftlich. Wild – Tempo I
(Funeral March. In measured step. Strict. Like a procession – suddenly faster. Passionately. Wild – Tempo I) |
| | II. Stürmisch bewegt. Mit größter Vehemenz – Bedeutend langsamer – Tempo I subito
(In turbulent motion. With greatest vehemence – significantly slower – suddenly Tempo I) |
| ZWEITER TEIL (PART 2) | III. Scherzo. Kräftig, nicht zu schnell (Scherzo. With strength, but not too fast) |
| DRITTER TEIL (PART 3) | IV. Adagietto. Sehr langsam (Adagietto. Very slowly) |
| | V. Rondo-Finale. Allegro – Allegro giocoso. Frisch (Rondo-Finale. Allegro – Allegro giocoso. Fresh) |

The **first movement**, Funeral March, opens with a harrowing trumpet call which is taken up by the full orchestra before dissolving into the first of the movement's two principal themes, a mournful procession from the strings. The second theme provides a brief moment of hope from the woodwind, but this is rudely shattered by the opening trumpet call which plunges the music into a wild, almost daemonic frenzy which is only calmed by the reappearance of the trumpet call. Again we have the funeral march and the brief moment of respite but this time it is interrupted by the timpani giving their version of the opening trumpet call. A yearning, almost desperate passage follows, which is finally silenced by the fading tone of the trumpet echoed, in its highest register, by a lone flute.

The **second movement** opens with a sense of intense struggle in which themes from the first movement alternate with gentler passages. The music's forceful character hints at a great conflict, but eventually the tumult subsides and the orchestra combines into a chorale-like passage suggesting that, no matter what terrors lie ahead, a positive conclusion is inevitable.

At over 800 bars the **Scherzo** is certainly the longest movement in the Symphony, one of the longest movements in any Mahler work and possibly the longest Scherzo in the whole symphonic literature. Emotionally, it covers a vast amount of ground, beginning with a boisterous, rustic dance announced by a buoyant horn call. The horn part of this movement stands as one of the most demanding in all orchestral literature. It is soon interrupted by strangely bitter and discordant sounds, the horn call taking on a more sinister mien. Between restatements of this dance, often becoming quite aggressive, we have episodes which imply deep sorrow and deep love, unease and contentment.

Movie-buffs might associate the dream-like music of the Adagietto, which forms the Symphony's **fourth movement**, with Luchino Visconti's film *Death in Venice*. After a hesitant start this idyllic movement, scored for strings and harp, which leads up to ever more expressive heights before subsiding to a gentle conclusion, is more in fact an expression of profound happiness and love. In March 1902, six months after starting work on the Symphony, Mahler married Alma Schindler and wrote the movement as a tender homage to her.



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Gustav MAHLER

1860–1911

Symphony No.5 in C sharp minor

We awake from this dream to a series of rustic woodwind calls that usher in the **fifth movement**. Here is Mahler at his most exuberant, full of good cheer, jaunty themes and song-like melodies. There are quotes from his own song-cycle *Des Knaben Wunderhorn*, from Wagner's opera *Die Meistersinger von Nürnberg* and from the Symphony's other movements. It all culminates in a sturdy version of the chorale-like theme heard at the height of the conflict of the second movement.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

four flutes (all doubling piccolos), three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet), three bassoons (one doubling contra bassoon), six horns, four trumpets, three trombones, tuba, timpani, snare drum, triangle, tam-tam, glockenspiel, whip, cymbals, bass drum, harp, and strings.

Words from our trumpeters:

In tonight's performance we will be using German trumpets in line with Mahler's original intentions. These instruments use a rotary valve system – instead of the more common piston valve system – and provide a slightly broader tonal palette. They are inherently less stable, therefore, performing big repertoire like this on these trumpets requires specialised techniques which are only gained through many hours of practice. Together we strive to perform this incredible music at the highest level.





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SCHUBERT

18 舒伯特 四首即興曲，D935

22 SCHUBERT 4 Impromptus, D935

~34'

中 場 休 息 i n t e r v a l

19 舒伯特 《樂興之時》

23 SCHUBERT *Moments Musicaux*

~27'

20 舒伯特 C大調幻想曲「流浪者幻想曲」

24 SCHUBERT Fantasy in C *Wandererfantasie*

~22'



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ARTISTS

34 李維斯 鋼琴 / Paul Lewis piano

舒伯特

1797-1828

四首即興曲，D935

第一首：F小調

第二首：降A大調

第三首：降B大調

第四首：F小調

舒伯特的父母共有十四子女，舒伯特排行第十二，但只有四人能長大成人。舒伯特的長兄伊格納茲最初教他彈鋼琴時，他才五歲，到了十一歲，舒伯特就獲作曲家薩利耶里推薦入讀維也納皇家城市書院，接受高級音樂教育並參加合唱團。他在皇家城市書院念書期間創作了第一首樂曲—當時他十三歲。兩年後，舒伯特因為變聲而被迫離開合唱團，之後在師範學院待了一年。他父親在維也納郊區一所學校教書。往後三年，舒伯特都在那裡協助父親，但教學卻令他異常沮喪，而同時對作曲的興趣卻與日俱增，於是教學工作越做越少，直至1816年全身而退，搬到維也納市中心一幢房子居住，而且一直未嘗搬家。雖然他的創作生涯不到二十年，卻創作了不下六百首歌曲、數首大型合唱作品、十多齣劇場作品和九首交響曲。他的鋼琴獨奏曲共有二百多首，其中有八首即興曲〔分為兩套，每套四首〕，全都寫於1827年下半年。今晚演出的是第二套。

用即興曲作為標題並非舒伯特的主意，這個念頭似乎來自他的出版商：當時稱為即興曲的鋼琴曲風行一時，他的出版商也想趕上潮流，加以利用。即興曲一詞乃波希米亞作曲家佛利塞克所創，以作為他自己一些鋼琴曲的標題。佛利塞克的即興曲短小而富詩意，但我們今晚聽的**第一首**舒伯特即興曲卻是首大型作品，從曲中各段落的比例可見，樂曲本應是個奏鳴曲樂章。**第二首**即興曲以豐滿的和弦和讚美詩似的親切主題掀開序幕，中段以流動的三連音音型為基礎，聽起來頗像一首歌曲的伴奏，只是旋律未有唱出。**第三首**由主題和五段變奏組成。舒伯特對這個主題情有獨鍾：第一次在劇樂《羅莎蒙》（1823年）的間奏曲中出現，後來又在7小調弦樂四重奏（1824年）突然響起。**第四首**即興曲以主題緊張兮兮、惶恐不安的主題掀開序幕，也似乎發展得不合比例，然後才沉寂下去，最後以急速的下行F小調音階結束。

《樂興之時》，D780

第一首：C大調
第二首：降A大調
第三首：F小調
第四首：升C小調
第五首：F小調
第六首：降A大調

《樂興之時》同樣寫於1827年，是舒伯特最膾炙人口、最令人愉快的鋼琴曲。標題也同樣並非舒伯特的主意，事實上，他起初甚至不打算寫一整套樂曲。一切始於1823年聖誕節前。維也納一家進取的出版商打算出版一套鋼琴短曲，讓人們過節時在家庭聚會上彈奏。他委約羅西尼寫了一首〔一首迷人的《短曲》〕，但其他三首委約作品均出自名氣較小的作曲家手筆。一首是《西班牙主題諧謔曲》〔作者是個名叫「奧古斯特·路易」的人〕，還有一首是《花布舞》〔作者是某嘉倫貝格伯爵——而這位伯爵的太太圭齊亞蒂伯爵夫人，正是貝多芬「月光」奏鳴曲的題獻對象〕。

舒伯特當時也是個名不見經傳的作曲家，獲該出版商委約了一首，標題是《俄羅斯歌曲》，結果大受歡迎。於是，同一出版商翌年打算出版第二冊聖誕鋼琴曲時，就委約舒伯特寫了兩首——《薔薇》和《吟遊詩人的悲嘆》。《薔薇》的歌曲版本事實上早在1815年已寫成，也比鋼琴版有名，但《俄羅斯歌曲》和《吟遊詩人的悲嘆》結果成了《樂興之時》的第三首和第六首。餘下四首樂曲都是在1827年底一段短時間內完成的。這六首樂曲1828年初在維也納分為兩套出版，曲集採用法文標題「Moments Musicaux」〔意為「樂興之時」〕。採用法文的原因，可能是那批聖誕鋼琴曲也採用法文標題而又大受歡迎〕。

第一首由簡單的八度音主題掀開序幕，以獨特的約德爾調結束，下一樂段突然響起，糅合了大小調和弦和迂迴曲折的複雜節奏。中段則較抒情、沉著。**第二首**首尾兩段優雅地搖擺，營造出平靜的氣氛，中段的如歌主題悲哀傷感，第二次出現時稍見激情。**第三首**帶有點點哥薩克舞曲的痕跡，令人想起樂曲原本的標題。**第四首**的舞曲風格更強，但現在有的卻是巴赫的影子。開端音型還在繼續時，頗有鄉村風情的插段卻在中途突然響起。與其他幾首樂曲相比，**第五首**不但難度高得多，音樂上也複雜得多，是首活潑得近乎過火的舞曲，一連串急速的和弦蜂擁而至，動感強得沒有任何緩解空間。**第六首**主題樸素如歌，討人歡喜，為全套作品劃上悠閒、坦率的句號。

舒伯特

1797-1828

舒伯特幾乎在每個樂種都有傑作傳世，但最能發揮其天才的卻非歌曲莫屬。今日他大概已成為冠絕古今的歌曲作曲家，有些歌曲在他生前已大行其道，《流浪者》（歌詞出自舒密特·馮·呂貝克手筆）就是其中之一。舒伯特經常把受歡迎的歌曲加以利用，短期內便在較大型的器樂作品裡襲用其中素材，像「鱒魚」五重奏和「死神與少女」四重奏。

商業考慮並非舒伯特樂於襲用受歡迎舊作素材的主因，而是他渴望別人認真地把他當作曲家看待。歌曲這個樂種，即使已被舒伯特點石成金，時人仍然認為難登大雅之堂，算不上登峰造極的音樂成就，反而像弦樂四重奏或鋼琴奏鳴曲這些樂種才像話。可是另一邊廂，出版商卻寧可出版歌曲以求即時回報，於是舒伯特不得不出盡法寶說服出版商，令他們相信長篇器樂作品也可以很受歡迎。結果他把一首新的鋼琴奏鳴曲交給出版商時，就用上一個較有綽頭的標題《大幻想曲》。而《大幻想曲》事實上根據歌曲《流浪者》寫成，按道理也會吸引潛在顧客，但正如今晚音樂會的其他作品一樣，大家所知的標題其實也並非舒伯特原意。

1822年10月，舒伯特正囊空如洗（這可不是第一次或最後一次），於是就為一個名叫利本伯格的人寫了一首鋼琴曲。利本伯格是個業餘鋼琴家，曾隨亨默爾學習，但他有沒有能力演奏這首樂曲根本不用置疑——話說舒伯特本人有次演奏此曲時半途而廢，還說「也許魔鬼彈得來——我可不能！」這件軼事十分有名。對舒伯特來說，重要的是利本伯格不但是貴族，而且家境富裕，把樂曲題獻給他就有望收到可觀的金額。有了利本伯格的錢，又藉口樂曲並非奏鳴曲，舒伯特1823年成功讓樂曲出版了。可是樂曲不但令任何企圖彈奏的鋼琴家難以招架，也

C大調幻想曲，D760 「流浪者幻想曲」

熱烈的快板，但不太快

慢板

急板

快板

對當時脆弱輕巧的維也納式鋼琴要求太高。樂譜究竟銷量如何、此曲在舒伯特生前的演出次數，大家也一無所知。樂曲很大機會一直不太受歡迎，直至舒伯特逝世多年後才由李斯特扭轉乾坤一身為傑出鋼琴名家的李斯特既親自演奏又把樂曲改編，遂令此曲成為不朽之作。

樂曲明確分為四大部分，彷彿跟隨傳統奏鳴曲的格式，可是每部份都在完整結束之前被中斷，脫離了傳統的奏鳴曲觀念。四部份的主題都與歌曲《流浪者》素材息息相關，儘管歌曲的原本型態只有在第二部份才清楚呈現。「流浪者幻想曲」熱烈活潑地開始，卻突然引入慢板——也就是全曲核心所在。素材選自《流浪者》其中一節，歌詞是「這裡的太陽好像很冷/花朵都凋謝了，生命也老去了/人的話語不過空洞噪音/無論在何方，我都是陌生人。」下一部份是活力充沛的諧謔曲，卻又被賦格曲形式的第四部份打斷，最後得意洋洋地完結。

獨奏會節目介紹中文翻譯：鄭曉彤

Franz Peter **SCHUBERT**

1797–1828

4 Impromptus, D935

No.1 in F minor

No.2 in A flat

No.3 in B flat

No.4 in F minor

The 12th of 14 children (but only the fourth to survive infancy), Schubert was just five when his oldest brother, Ignaz, gave him his first piano lessons. At the age of 11, on the recommendation of the composer Antonio Salieri, he was sent to the Royal City College in Vienna where he was given advanced music instruction and joined the choir. During his time at the Royal City College, Schubert wrote his first music – he was then aged 13 – and when, two years later, his voice broke and he was obliged to leave the choir, he spent a year at a teachers' training college. For the next three years he worked as assistant to his father who taught at a school on the outskirts of Vienna, but Schubert found teaching exceptionally frustrating, and as his interest in composing grew, so his involvement in teaching reduced. In 1816, he gave it up altogether. He moved into a house in the centre of Vienna where he was to live for the rest of his life. Although his composing career lasted less than two decades, in that time he produced no fewer than 600 songs, several large-scale choral works, more than a dozen stage works, and nine symphonies. Among his 200 solo works for piano are two sets of four Impromptus composed during the last half of 1827, the second set of which we hear in this evening's concert.

Schubert himself did not come up with the title Impromptu. That idea seems to have sprung from his publisher, who was keen to capitalise on the fashion for piano pieces called Impromptu which originated with the Bohemian composer called Jan Václav Voříšek. Voříšek seems to have coined the term for some of his piano pieces. But while Voříšek's Impromptus are short and poetic, the **first** of Schubert's we hear today, is a substantial work the proportions of which indicate that it may have originally been conceived as a sonata movement. The **second** Impromptu opens with an intimate, hymn-like theme in rich chords, while the central section, marked "Trio", is based on a running triplet figure which sounds almost as if it is an accompaniment to an unsung song. The **third** is a set of five variations on a theme which was a particular favourite of Schubert's; it had first appeared as an entr'acte in his incidental music to *Rosamunde* in 1823 and cropped up again in the A minor String Quartet of 1824. The **fourth** Impromptu is based on the nervous, jittery theme which is heard at the very outset and seems to grow out of all proportion before subsiding to end on a rapidly descending scale of F minor.

Moments Musicaux, D780

- No. 1 in C
- No. 2 in A flat
- No. 3 in F minor
- No. 4 in C sharp minor
- No. 5 in F minor
- No. 6 in A flat

Also dating from 1827, the six *Moments Musicaux* are among Schubert's most popular and delightful piano pieces. Again the title was not Schubert's idea and, indeed, he did not originally intend the pieces to comprise a set. It all began in the run up to Christmas 1823. An enterprising Viennese publisher decided to release an album of short piano pieces to be played during domestic gatherings over the festive season. He commissioned a piece from Rossini (a charming *Cavatina*), but the three other pieces commissioned for the album all came from relatively unknown composers. There was a *Plaisanterie sur des thèmes originaux espagnols* by one August Louis, and a *Cotillon* by a certain Count Gallenberg whose wife, the Countess Guicciardi, was the dedicatee of Beethoven's *Moonlight Sonata*.

From Schubert, a then unknown composer, he commissioned a piece which went under the title *Air russe*. This proved to be hugely popular and when, the following year, the same publisher decided to offer a second book of Christmas pieces, he commissioned two from Schubert, *Erinnerung* and *Les Plaintes d'un Troubadour*. While *Erinnerung* became better known as a song (and had actually been written as such as early as 1815), both *Air russe* and *Les Plaintes d'un Troubadour* eventually became numbers 3 and 6 respectively of the *Moments Musicaux*. The remaining four pieces were all composed in a fairly short period of time in late 1827, and the six pieces, bearing the French title *Moments Musicaux* (probably encouraged by the success of the French titles in the Christmas albums) were published in two sets in Vienna in early 1828.

No.1 opens with a simple theme in octaves which ends with a characteristic yodel before breaking out into music combining major/minor chords and complex rhythmic twists and turns. A central passage has a more lyrical and calm feel. Gracefully rocking music creates a placid mood for **No.2**, and frames a sorrowful song-like theme which, on its second appearance, becomes somewhat passionate. A hint of a Cossack dance reminds us of the original title of **No.3**, while there is more dance music, although this time combined with hints of Bach, in **No.4**. A central episode, dramatically interjected while the opening figure is still in mid-flow, has a more rustic feel to it. Far more technically challenging and musical complex than its companion pieces, **No.5** is a brisk, almost aggressive dance, featuring rapid-fire chords surging forwards with such momentum that there is no room for any respite. Getting underway with a disarming, simple song-like theme, **No.6** provides a leisurely and expansive conclusion to the set.

Franz Peter **SCHUBERT**

1797–1828

Schubert wrote masterpieces in just about every musical genre, but his ultimate genius came with his songs. He stands today as perhaps the greatest songwriter who ever lived. Among the songs which became popular during Schubert's own lifetime was one setting words by Georg Philipp Schmidt von Lübeck, entitled *Der Wanderer*. As with other songs which achieved popularity, Schubert was quick to capitalise on it by reusing the material in a more extended instrumental work. Thus we have the *Trout* quintet and the *Death and the Maiden* quartet.

Schubert's willingness to recycle his more popular songs came not so much from commercial motives as a desire to be taken seriously as a composer. Songs, even when elevated by the genius of Schubert, were hardly regarded by his contemporaries as the apogee of musical achievement, while things like string quartets and piano sonatas were. Publishers, however, preferred the immediate cash returns on songs, so Schubert was obliged to find all kinds of tricks to persuade his publishers that a lengthy instrumental work would prove popular; when he offered a new piano sonata to his publisher, he gave it a more commercially attractive title, *Grand Fantasy*. The fact that it was built around *Der Wanderer* also would have attracted potential buyers, although, as with the other works performed today, the title by which we know the work today was not Schubert's original.

In October 1822 Schubert, not for the first or last time desperately short of money, wrote a piano piece for Carl Emanuel Liebenberg, an amateur pianist who had studied with Hummel. There was no question that Liebenberg would ever be able to perform it – even Schubert once famously gave up during a performance declaring “The devil may play it – I cannot!”. The important thing, so far as Schubert was concerned, was that Liebenberg was a wealthy aristocrat and would hopefully pay a generous sum for the dedication. With the money from Liebenberg and the subterfuge of not calling it a sonata, Schubert was able to get the work published in 1823. But the work not only seriously over-stretched the abilities of any pianist attempting to play it, it also made demands on the delicate and light Viennese pianos of the day. Just how many copies were sold or how many performances of

Fantasy in C, D760

Wandererfantasie

Allegro con fuoco ma non troppo

Adagio

Presto

Allegro

the work were given during Schubert's lifetime we do not know. It seems highly unlikely that it achieved any kind of popularity until sometime after Schubert's death, when the great piano virtuoso Franz Liszt immortalised it both in his own performances and through his transcriptions of it.

There are four distinct sections to the work which would seem to follow the pattern of a conventional sonata. Yet by interrupting each before it has followed its full natural course, Schubert was moving away from the conventional concepts of a sonata in his *Grand Fantasy*. All four sections of the piece are linked thematically to the music from the song, although it is only in the second that the song music is most clearly given. The "Wanderer" Fantasy opens with a fiery and energetic section which abruptly leads into the Adagio, the core of the work. The music here is taken from that part of *Der Wanderer* which goes with the words; "Here the sun seems so cold/the blossom faded, life old,/and men's words mere hollow noise;/I am a stranger everywhere." The following section is another energetic Scherzo which is interrupted by the fugal finale which culminates in a triumphant conclusion.

Recital programme notes by Dr Marc Rochester



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D小調第二無伴奏小提琴組曲, BWV1004

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Sonata No.3 in C, BWV1005

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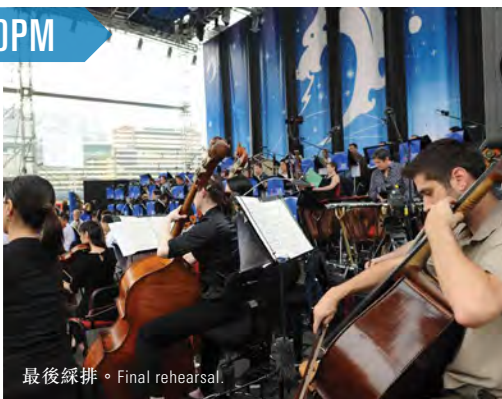
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順順利利！〔左起：女高音蓮茜·羅素、港樂副指揮蘇柏軒、香港管弦協會董事局主席劉元生、太古集團慈善信託基金公益事務主管劉秀苑及港樂行政總裁麥高德。〕

Good Show! (From the left: Lindsay Russell, soprano; Perry So, Associate Conductor of the HKPO; Y. S. Liu, Chairman of the HK Philharmonic Society; Laura Lau, Head of Philanthropy, The Swire Group Charitable Trust and Michael MacLeod, Chief Executive of the HKPO.)

3:30PM



最後綵排。Final rehearsal.

5:30PM



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香港管弦樂團行政總裁麥高德歡迎觀眾親臨跑馬地欣賞樂團演出。

Michael MacLeod, Chief Executive of the Hong Kong Philharmonic Orchestra welcomed the audience to Happy Valley to watch our performance.



7:30PM



港樂團號手李少霖訪問現場觀眾及介紹專為今次演出而設的iPhone App。

Homer Lee, horn player of the HKPO, chatted with our audience and introduced to them the iPhone App specially created for this event.



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《藍色多瑙河》配以煙花及現場觀眾的iPhone及環保敲擊樂器演出。
The Blue Danube with fireworks, iPhone and hand-made percussion instruments made with recycled materials from the audience.

9:30PM

8:00PM



港樂副指揮蘇柏軒及女高音蓮茜·羅素。
Perry So, Associate Conductor of the HKPO and soprano Lindsay Russell.



8:15PM

港樂圓號手李姬妮及敲擊樂手胡淑微訪問太古集團慈善信託基金代表 J. B. Rae-Smith 及其女兒，並示範如何使用 iPhone 的敲擊樂器。
Natalie Lewis (Horn) and Sophia Woo (Percussion) interviewed The Swire Group Charitable Trust representative, J.B. Rae-Smith, and his daughters, and demonstrated the iPhone percussion instruments.

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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。樂團亦經常與香港歌劇院等其他藝團合作，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

The Hong Kong Philharmonic Orchestra (HKPO) is one of Asia's leading orchestras. Enriching Hong Kong's cultural life for over a century, the Orchestra has grown into a formidable ensemble of Chinese and international talents, attracting world-class artists to collaborate on its stage. The HKPO annually touches the lives of over 200,000 music lovers through more than 150 performances. Under the leadership of Artistic Director and Chief Conductor Edo de Waart, the HKPO continues to scale new heights in musical excellence.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic Orchestra's Principal Patron. Swire's sponsorship of the HKPO, the largest in the ensemble'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.

The 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 acclaim.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

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Andrew Litton conducts

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4 & 5. 1. 2012

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"The Sixth Symphony in E flat minor, Op. 111, is perhaps the most difficult and complex work Prokofiev composed during the Soviet period. In it two contradictory tendencies clash – on the one hand, a tendency toward clear and meaningful themes, toward the expression of profound human emotions, and on the other, a tendency toward extremely thick, at times artificially intensified expressive means, aimed at stunning the listener with startling effects of harmony and orchestration. It seems as though the two Prokofievs, the old and the new, were engaged in a struggle with each other, revealing in the course of this struggle both powerful, genuine lyricism and sudden outbursts of unrestrained expressionism..."

SOVIET SCHOLAR ISRAEL V. NESTYEV, AUTHOR OF THE BOOK *Prokofiev*.

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PHOTO Ann Marsden

范斯克 OSMO VÄNSKÄ

指揮 CONDUCTOR

范斯克2003年成為明尼蘇達樂團音樂總監，他與樂團攜手於紐約卡奈基音樂廳演出一系列音樂會，並經常於歐美巡迴演出，其中包括兩場2010 BBC逍遙音樂節節目。他剛與明尼蘇達樂團續約至2015年。

范斯克與明尼蘇達樂團合作的貝多芬交響曲全集由BIS廠牌發行，並贏得高度評價，其中的貝多芬第九交響曲更獲2008格林美最佳管弦樂演出提名。他們最近期的專輯是與蘇德賓合作的貝多芬鋼琴協奏曲全集第一集，未來更計劃錄製全套西貝遼士交響曲。他們最近又和侯夫合作，為Hyperion廠牌灌錄了全套柴可夫斯基鋼琴協奏曲。

范斯克自1988年起擔任芬蘭拉提交響樂團的音樂總監，現任該團的桂冠指揮。過往廿年來，范斯克成功將這個地區樂團提升至芬蘭旗艦樂團之一，並透過他們屢獲殊榮的西貝遼士錄音及國際巡演，贏得廣泛的關注。

范斯克以單簧管開展其音樂事業，1977至1982年間為赫爾辛基愛樂的聯合首席，1971至1976年間為圖爾庫愛樂的首席。於芬蘭西貝遼士音樂學院研習指揮後，他於1982年贏得法國貝桑松年青指揮大賽。除此之外，他亦於1997至2002年間擔任BBC蘇格蘭交響樂團的總指揮。最近他重返單簧管席，於2005年的挪威夏季音樂節演繹他的雙城單簧管首演，並與來自明尼蘇達樂團的團員合作演出室樂作品，又於主要莫扎特音樂節及芬蘭作室樂演出。

In 2003 **Osmo Vänskä** became Music Director of the Minnesota Orchestra. Together they perform an annual series at New York's Carnegie Hall and tour regularly both in the US and Europe – including an exceptional pair of concerts at the 2010 BBC Proms. His contract with the Minnesota Orchestra has been extended until 2015.

Vänskä and the Minnesota Orchestra's recordings of the complete Beethoven Symphonies on the BIS label have amassed rave reviews while their recording of Beethoven's Ninth Symphony received a 2008 Grammy nomination for Best Orchestral Performance. Their most recent release is the first disc in a complete cycle of Beethoven's Piano Concertos with Yevgeny Sudbin. Future projects include the complete Sibelius Symphonies. For the Hyperion label they have recently recorded Tchaikovsky's Complete Piano Concertos with Stephen Hough.

Vänskä was Music Director of the Lahti Symphony Orchestra from 1988 and now holds the position of Conductor Laureate. During two decades at the helm, Vänskä transformed the regional ensemble into one of Finland's flagship orchestras. Their partnership received widespread attention through its complete collection of multi-award winning Sibelius recordings and its international performances.

Osmo Vänskä began his music career as a clarinetist. He held the co-principal chair of the Helsinki Philharmonic Orchestra (1977-1982) and the principal chair of the Turku Philharmonic (1971-1976). Following conducting studies at Finland's Sibelius Academy, he was awarded first prize in the 1982 Besançon International Young Conductor's Competition. In addition, Vänskä served as Chief Conductor of the BBC Scottish Symphony Orchestra (1997-2002). In recent years he has enjoyed a return to performing on the clarinet, making his Twin Cities clarinet performance début at the Sommerfest in 2005 and has played chamber music with members of the Minnesota Orchestra, at the Mostly Mozart festivals and in Finland.



PHOTO Jack Liebeck

李維斯 PAUL LEWIS

鋼琴 PIANO

李維斯琴藝精湛，被國際公認為同輩間最傑出的鋼琴家之一。他曾贏得多個獎項，如皇家愛樂協會年度演奏家大獎、南岸藝術中心古典音樂大獎、法國音叉大獎、連續兩年榮獲荷蘭愛迪生獎、西耶拿第25屆奇基亞拿音樂學院國際大獎、德國碟評人大獎、澳洲風雲藝術人物獎，以及三項《留聲機》雜誌大獎，如2008年的年度最佳專輯獎。他為Harmonia Mundi廠牌錄製和巡迴世界演出的全套貝多芬奏鳴曲及迪亞貝利變奏曲，贏得全球一致好評。而2010 BBC 逍遙音樂節的演出，則令他成為史上第一位在同一屆逍遙音樂節演出全套五首貝多芬協奏曲的鋼琴家。

2011年初，李維斯開展其兩年計劃—演出所有舒伯特最後六年創作的成熟時期鋼琴作品。這個系列已於倫敦、紐約、芝加哥、東京、墨爾本、鹿特丹、博洛尼亞、佛羅倫斯、黑山舒伯特節、及世界其他各主要場地上演。未來他會為Harmonia Mundi灌錄一套舒伯特獨奏作品的雙CD、與指揮哈丁及馬勒室樂團合作的莫扎特協奏曲，以及舒曼及穆索斯基的獨奏作品。

李維斯師承曼徹斯特切坦斯音樂學校的巴克斯特及市政廳音樂及戲劇學院的哈維爾，隨後拜入布蘭杜門下。他和挪威籍大提琴家妻子碧若同為盛夏音樂節的藝術總監，盛夏音樂節(www.midsummermusic.org.uk) 是每年於英國白金漢郡舉行的室樂音樂節。

Paul Lewis is internationally recognised as one of the leading pianists of his generation. His many awards have included the Royal Philharmonic Society's Instrumentalist of the Year Award, the South Bank Show Classical Music Award, the Diapason d'or de l'année, two successive Edison awards, the 25th Premio Internazionale Accademia Musicale Chigiana in Siena, the German Record Critics' Award, a Limelight Award in Australia and three Gramophone awards, including Record of the Year in 2008. His concert performances and Harmonia Mundi recordings of the complete Beethoven Sonatas, Concertos and the Diabelli Variations have earned him unanimous acclaim from all over the world, culminating in 2010 with the honour of becoming the first pianist in the history of the BBC Proms to perform all five Beethoven Concertos in a single Proms season.

At the beginning of 2011 Paul Lewis embarked upon a two year project to perform all the mature piano works from the last six years of Schubert's life. This series is being presented in London, New York, Chicago, Tokyo, Melbourne, Rotterdam, Bologna, Florence, the Schubertiade Schwarzenberg, and at other major venues worldwide. Future recording plans for Harmonia Mundi include two double CDs of Schubert solo works, Mozart concertos with Mahler Chamber Orchestra and Daniel Harding, and solo works by Schumann and Mussorgsky.

Paul Lewis studied with Ryszard Bakst at Chethams School of Music in Manchester, and with Joan Havill at London's Guildhall School of Music and Drama, before going on to study privately with Alfred Brendel. Along with his wife the, Norwegian cellist Bjørg Lewis, he is artistic director of Midsummer Music (www.midsummermusic.org.uk), an annual chamber music festival held in Buckinghamshire, UK.



PHOTO Cheung Chi Wai

尤一弓 IGOR YUZEFOVICH

客席團長 GUEST CONCERTMASTER

生於俄羅斯莫斯科，**尤一弓**是巴爾的摩交響樂團的助理團長，他自五歲起學習小提琴，隨即獲格尼辛音樂學校錄取，師承斯維特洛娃。1990年，他前往特拉維夫魯賓音樂學院交流時，曾於以色列國家電視的節目中亮相。1991年，他定居美國並於當地跟隨基特活、斯洛特斯基及丹捷恩科習藝。

尤一弓曾贏得多項大賽，並曾於世界各國演奏，當中包括於紐約卡奈基音樂廳和埃及開羅歌劇院舉行的音樂會。他曾分別於美國多個城市、加拿大、英格蘭、蘇格蘭、愛爾蘭、俄羅斯、意大利、法國、奧地利、以色列、約旦及南非演出。

尤一弓活躍於室內樂演奏，1996年以俄羅斯四重奏的身份贏得費殊賀夫國際室內樂大賽。2004年，他有份創立的紀念碑鋼琴三重奏在馬里蘭州巴爾的摩首次演出，獲得好評如潮。

尤一弓曾主持多場大師班及經常獲邀擔任客席團長。除了和巴爾的摩交響樂團和三重奏的頻繁合作之外，他自2004年起同時擔任蘭卡斯特交響樂團的團長。他將於2012年1月正式加入香港管弦樂團擔任團長一職。

Born in Moscow violinist **Igor Yuzefovich** is Assistant Concertmaster of the Baltimore Symphony Orchestra. He began his violin studies at the age of five, and was soon accepted into the Gnessin Music School where he studied with Irina Svetlova. In 1990, while on a musical exchange with the Rubin Academy in Tel Aviv, Igor Yuzefovich performed on Israel's national television. Since 1991 he has lived in the United States where he studied with Jody Gatwood, Leri Slutsky and Victor Danchenko.

A winner of numerous competitions, Igor Yuzefovich has performed in many countries around the world – from Carnegie Hall in New York to the Cairo Opera House in Egypt. He has also performed in cities across the United States, Canada, England, Scotland, Ireland, Russia, Italy, France, Austria, Israel, Jordan and South Africa.

An active chamber musician, Igor Yuzefovich was a prize-winner at the 1996 Fischhoff International Chamber Music Competition as a member of the Russia Quartet. In 2004 he co-founded the Monument Piano Trio, which debuted to critical acclaim in Baltimore, Maryland.

Igor Yuzefovich has been invited to lead numerous masterclasses and is in high demand as guest concertmaster. In addition to a busy schedule with the Baltimore Symphony and the Trio, he is also Concertmaster of the Lancaster Symphony, a position he has held since 2004. He will commence his role as Concertmaster of the Hong Kong Philharmonic in January 2012.

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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把文晶
Ba Wenjing



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



龍希
Long Xi



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐烜
Xu Heng



張希
Zhang Xi



PHOTO Lawrence Chan

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第二小提琴 Second Violins



● 范丁
Fan Ting



■ 趙滢娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang
Moon-sun



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki
Wilson



冨田中知子
Tomoko Tanaka
Mao



方潔
Fang Jie



何珈樑
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Ka-leung



簡宏道
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Wang-to



冒異國
Mao Yiguo



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Ting-leung



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Zhou Tengfei



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Jia Shuchen



* 賈舒陽
Jia Shuyang



* 劉博軒
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* 張劭楠
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中提琴
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● 凌顯祐
Andrew Ling



■ 李博
Li Bo



▲ 熊谷佳織
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Li Ming



羅舜詩
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Cui Hong-wei



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* 袁緯晴
Yuan Yiching



范欣 (休假)
Fan Yan
(On sabbatical leave)

大提琴
Cellos



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Richard Bamping



■ 方曉牧
Fang Xiaomu



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Dora Lam



陳怡君
Chen Yi-chun



+ 關統安
Anna Kwan
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* 潘燮
Pan Yan

低音大提琴
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● 林達僑
George
Lomdaridze



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十九世紀往往被視為「浪漫主義」的年代，但其實不少十九世紀名作都延續著古典時代的格調。貝多芬寫於世紀初的小提琴協奏曲、於世紀中面世而且罕有地沒有小提琴參與的布拉姆斯小夜曲和德伏扎克於較後期創作的諧謔隨想曲都各自帶有不同程度的古典精神。這些作品有多「古典」？其中的古典格調又何在？自由音樂人李志敏與你分享。

The critics of the day didn't know what to make of Beethoven's Violin Concerto. It languished for decades until a virtuoso teenager called Joseph Joachim picked up the music and championed it. Now it's the definitive work for violin and orchestra. But there's plenty that we don't know about this great work – including exactly what instrument it was written for. Find out more in our pre-concert talk with Raff Wilson, Director of Artistic Planning.

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丹迪莊 | 首席小號 PRINCIPAL TRUMPET

I COMPARE SITTING IN THE PRINCIPAL
TRUMPET CHAIR FOR MAHLER'S FIFTH SYMPHONY
TO BEING IN THE COCKPIT OF A MODERN FIGHTER JET.
BOTH REQUIRE A SIMILAR INTENSE FOCUS.

很榮幸我可以在今季擔任香港管弦樂團的首席小號，而另一意外驚喜則是可以和兩位同學重逢——韋雅樂和龐樂思都是我在美國波士頓讀書時最欣賞的其中兩位朋友。音樂世界真的相當細小呢！

馬勒第五交響曲可說是小號曲目之中最廣為人知的交響作品，名乎其實是一首曠世傑作，小號所可能達到的所有音量變化、造句和音色表現，都——大派用場，而且要有極高的想像力。我膽敢說，演奏此曲是每一位小號手的夢想（或可能是惡夢！）坐在馬勒五首席小號的座位上，就像坐在一架現代戰機的駕駛室一樣，兩者都需要同樣的專注。

我在交響曲的首23個小節責任重大，因為我要獨自為大家設定馬勒屬意的氣氛，也要為台上的同袍帶來信心。很多人問我，以演奏馬勒五作為加盟港樂的頭場音樂會有何感想？嗯，從音樂角度來看，能演奏像馬勒五這樣的好音樂，令我深感榮幸。從壓力的層面來說，我只能說，本周我已轉飲去咖啡因的咖啡了！所以，請大家坐穩，好好享受馬勒這個由悲傷到喜悅的非凡旅程吧！

It is an honour to be stewarding the principal trumpet position with the Hong Kong Philharmonic Orchestra this season. It is also an unexpected pleasure to be re-united with two of my most favourite people from my college days back in Boston, Jarod Vermette and James Boznos. The music world is small indeed!

Mahler's Fifth Symphony is arguably the best known work for trumpet in the entire symphonic repertoire. It is a true *tour de force*, demanding great imagination as well as every possible dynamic, articulation and colour that the trumpet is capable of across its full range. I would even venture to say that just about every trumpet player on earth knows about this particular symphony and has had dreams (or possibly even nightmares!) of performing it. I compare sitting in the principal trumpet chair for Mahler's Fifth Symphony to being in the cockpit of a modern fighter jet. Both require a similar intense focus.

The opening 23 measures of this symphony carry an enormous responsibility for me, as it is my sole duty to establish both Mahler's intended mood for the audience, as well as a high level of confidence for my colleagues onstage. Many people have asked me how I feel about performing Mahler's Fifth as my first concert as Principal Trumpet with the HKPO. From a musical standpoint, performing great music like this is always a privilege, but from a stress standpoint, let's just say that I switch to decaffeinated coffee this week! So, please fasten your seatbelts and enjoy this very special flight from tragedy to triumph of Mahler!





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何鴻毅家族基金駐團學員培訓計劃的成立，是為傑出的青年弦樂手提供專業的交響樂及室內樂培訓。此計劃每年為最多十位來自亞洲區內頂尖音樂學府的華人青年音樂家提供發展機會。何鴻毅家族基金全力贊助此計劃，與香港管弦樂團攜手培育青年音樂家，發掘他們的潛質。

駐團學員將會在首席提琴凌顯佑的指導下進行為期一個樂季的實習，參與樂團的日常排練及演出。另外，樂團亦會為學員舉辦大師班，讓學員有機會與來港演出的世界著名音樂大師作交流；每星期的室內樂課也是培訓計劃的另一重點。完成培訓計劃的學員更有機會晉身成為專業交響樂團的成員。過去六年，多名學員在完成培訓計劃後成功考入港樂以及其它職業樂團成為全職樂師，當中包括中國愛樂樂團、中國國家交響樂團、香港小交響樂團及澳門樂團。

獲選成為2011/12樂季的駐團成員分別有來自北京中央音樂學院的小提琴手賈舒晨及劉博軒、上海音樂學院的小提琴手賈舒陽、廣州星海音樂學院的大提琴手潘龔、國立臺北藝術大學的中提琴手袁緯晴，以及瑞士日內瓦音樂學院的小提琴手張劭楠。

香港管弦樂團衷心感謝何鴻毅家族基金慷慨支持這項極具意義的培訓計劃。



凌顯佑
Andrew Ling

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Principal Viola

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme was created to provide professional orchestral training for promising young string musicians. The Scheme provides places for up to ten Chinese musicians per year from distinguished regional music institutions. It is fully endowed by The Robert H. N. Ho Family Foundation, which shares the Hong Kong Philharmonic Orchestra's commitment to nurturing and supporting artists of outstanding potential.

The Scheme is directed by the Hong Kong Philharmonic Orchestra's Principal Viola Andrew Ling. Under his guidance, the Fellows will rehearse and perform with the Orchestra for one full orchestral season from September to July. In addition, they will have opportunities to attend masterclasses with internationally renowned guest artists performing in Hong Kong, as well as weekly chamber music coaching.

This intensive training programme will bridge the gap between completion of tertiary instrumental training and securing a position in a professional symphony orchestra. Some of our past Fellows are now working as full-time musicians in the Hong Kong Philharmonic Orchestra as well as other major orchestras including the China Philharmonic, China Symphony Orchestra, Hong Kong Sinfonietta and Macau Orchestra.

The Fellows for the 2011/12 Season are: violinists Jia Shuchen and Liu Boxuan, from the Central Conservatory of Music in Beijing; Jia Shuyang from the Shanghai Conservatory of Music in Shanghai; violist Yuan Yiching from the Taipei National University of Arts; cellist Pan Yan from the Xinghai Conservatory of Music in Guangzhou; and violinist Zhang Shaonan from Conservatory of Music, Genève in Switzerland.

The Hong Kong Philharmonic Orchestra is very grateful to The Robert H. N. Ho Family Foundation for its partnership in this important undertaking.

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SAM OLLIVER, *South China Morning Post*, 13 JUNE 2009



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貝多芬的小提琴協奏曲是小提琴協奏曲之中的珠穆朗瑪峰。寫於四重奏（Op.59）與第四交響曲之間，小提琴協奏曲於1806年像奇蹟一樣誕生，它的出現肯定震驚當時的大眾，那時候到底有沒有人了解它的眼界和視野？如果你比較當時其他的協奏曲，如維奧堤、羅德、克羅采的，甚至是莫扎特的K219，它們和貝多芬的比較起來，都顯得相形見绌。四十年後，有賴偉大的小提琴家姚阿幸，世人開始對這首協奏曲有較正面的看法。自從我五歲第一次拿起小提琴以來，能夠拉奏此曲一直是我當時的夢想。

1981年我十六歲那一年，我終於和我家鄉的樂團第一次演奏此曲。至今我演奏此曲不下二百次，由柏林到布宜諾斯艾利斯、從悉尼到上海、莫斯科、紐約、巴黎及維也納。我對這首協奏曲的理解亦不斷改變，我習慣每三年買一份新譜，以尋求和發掘出新的靈感，探索完美的演繹是永無止境的追求，所以絕對不存在演得太多或會演膩的情況。坦白說，我真的找不到合適的字眼去感謝貝多芬這位天才，感謝他為我們創作了這首傑作。

Beethoven's Violin Concerto is the Mount Everest of all violin concertos. It appeared in 1806 like a miracle between the Op.59 Quartets, the Fourth Symphony and the Fourth Piano Concerto. How shocking this work must have seemed to the public. Was there anybody who understood the scope and the vision? If you take a look at other violin concertos of the time by Viotti, Rode and Kreutzer – even Mozart's K219 – they look like little mice compared with Beethoven's. Forty years later, thanks to the great violinist Joseph Joachim, people started to get a proper overview. Since I could hold my first violin at the age of 5 it was the dream of my life to play this music.

In 1981, at the age of 16, I finally played it for the first time with the orchestra of my home town. Since then I have played it more than 200 times – from Berlin to Buenos Aires, Sydney to Shanghai, Moscow, New York, Paris, London and Vienna. During this time my interpretation has consistently changed. Every three years I bought a new score and violin part to find and work on new ideas. There will be no end to find the perfect interpretation. That's why you never can overplay and get sick of it. Frankly, I cannot find the right words to thank the great genius for this Masterpiece.



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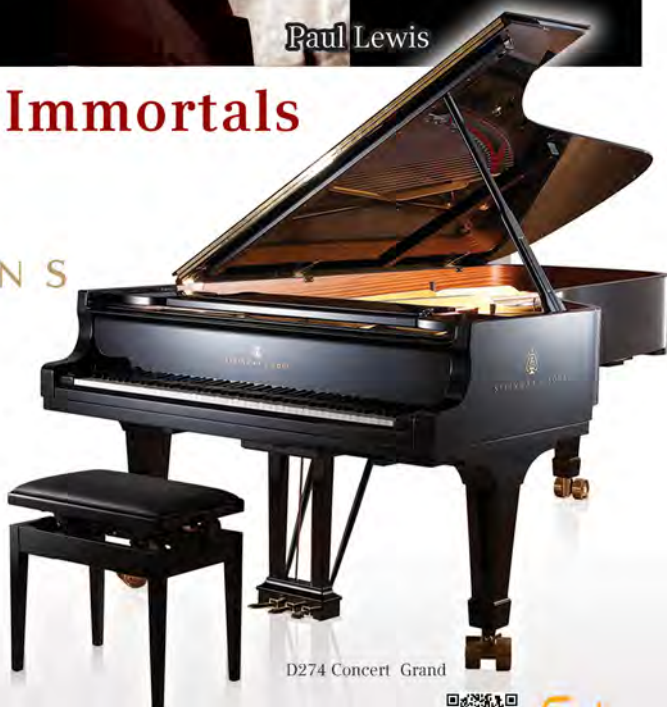
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