



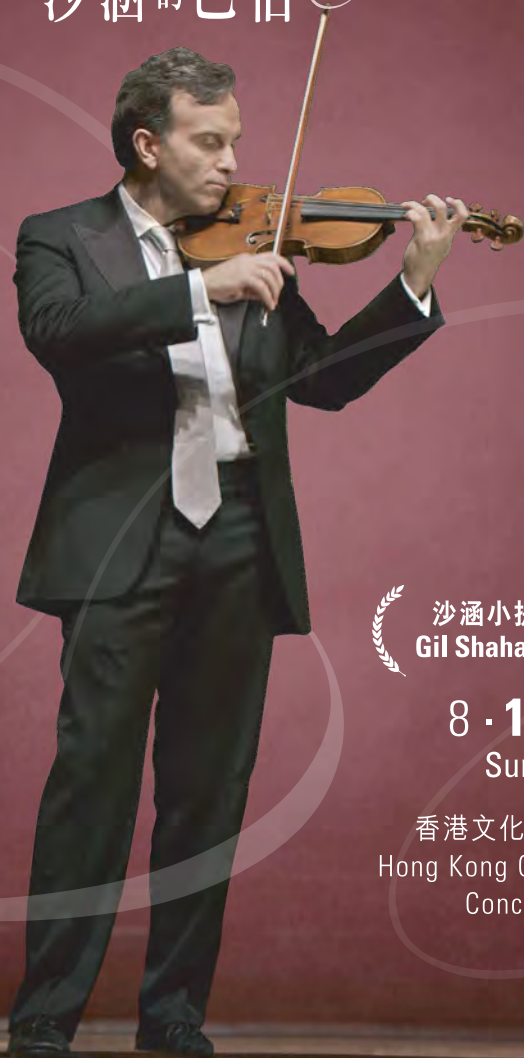
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William SCHUMAN

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11 WILLIAM SCHUMAN *New England Triptych*

~16'

BARBER

6 巴伯 小提琴協奏曲

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~25'

中 場 休 息 i n t e r v a l

PROKOFIEV

8 浦羅哥菲夫 第六交響曲

14 PROKOFIEV Symphony No.6

~43'

ARTISTS

18 列頓 指揮 / **Andrew Litton** conductor

21 沙涵 小提琴 / **Gil Shaham** violin

1月4日的音樂會由香港電台第四台 (FM97.6-98.9兆赫) 錄音, 節目將於1月27日 (星期五) 晚上8時播出, 並於2月1日 (星期三) 下午4時重播。

The 4th Jan concert is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz) and will be broadcast on 27th Jan 2011 (Fri) at 8pm with a repeat on 1st Feb 2011 (Wed) at 4pm.



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威廉·舒曼

1910-1992

《新英格蘭三聯畫》

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耶穌流淚時

切斯特

威廉·侯活德·舒曼1910年生於紐約，早年熱衷棒球，在大學唸工商管理，也喜歡寫作流行曲。1930年，他被姐姐強迫出席交響樂音樂會，馬上興起當嚴肅音樂作曲家的念頭，於是放棄唸工管，改隨私人老師學習，獲音樂教育學位，身兼音樂教師和作曲家。1938年，柯普蘭評論他的第二交響曲時，形容威廉·舒曼是「本年度樂壇大發現。這年輕人的天賦不容小覷」。此後他聲譽日隆，謝爾默出版社聘他當出版總監，茱莉亞音樂學院也延攬他當院長。除了這些樂壇要職外，他也大量創作管弦樂曲〔包括十首交響曲〕，也是第一位憑音樂作品贏得普立茲獎的得獎者。但他的作品在美國國外鮮有演出機會—於1956年首演的《新英格蘭三聯畫》卻屬例外。

《新英格蘭三聯畫》由三首樂曲組成，每首各根據一首讚美詩寫成，三首讚美詩皆出自威廉·比林斯〔1746-1800，美國首位重要的讚美詩及歌曲作曲家〕手筆。第一首取材自比林斯歡快的讚美詩〈美國，歡欣吧！〉〔「美國，歡欣吧。呼喊與慶祝。這個國度啊，不要懼怕，哈利路亞」〕，更被改編成長篇號角曲，以定音鼓獨奏掀開序幕。第二首〈耶穌流淚時〉氣氛柔和，威廉·舒曼把原來的旋律改編成輪唱曲，而他自言在原曲加上「對位法的修飾和延伸了旋律」。〈切斯特〉所根據的讚美詩在美國革命時被用作進行曲，風行一時。木管首先滿腔虔誠地奏出讚美詩旋律，配合進行曲節奏後變成活潑的終曲—再次引用威廉·舒曼的話：「這首管弦樂曲既有讚美詩的精神，又有進行曲的氣魄。」

節目介紹中文翻譯：鄭曉彤

編制：

三支長笛〔其一兼短笛〕、兩支雙簧管、英國管、降E單簧管、兩支單簧管、低音單簧管、兩支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、大鼓、鈸、小鼓、中音鼓及弦樂組。



巴伯

1910–1981

巴伯最初在家鄉賓夕凡尼亞州以歌唱家身份出道，繼而寫作大量歌曲和合唱作品，還有五齣歌劇，儘管如此，但今時今日他最著名的作品卻是純器樂曲，雖然當中好些是受文學作品啟發寫成，然而他大部份受歡迎樂曲的創作意圖都是抽象的：《弦樂慢板》（改編自他一首弦樂四重奏的其中一個樂章）是最受喜愛的二十世紀作品之一，而縱觀所有美國作曲家的小提琴協奏曲，巴伯的小提琴協奏曲都是演出機會最多、錄音也最多的一首。

《弦樂慢板》1938年的首演為巴伯帶來一份委約——美國富商薩慕爾·費爾斯有個養子，名叫伊素·布列塞爾利，算是個小提琴神童，費爾斯遂委約巴伯為布列塞爾利寫作一首小提琴協奏曲。1939年，巴伯就在瑞士小村希爾斯瑪利亞動筆寫作此曲，寫完兩個樂章後適逢第二次世界大戰爆發，於是他不得不返回美國。他離開瑞士以前把這兩個樂章交給布列塞爾利過目，布列塞爾利卻批評樂曲沒有讓他炫技的機會。

巴伯在巴黎寫作第三樂章，1940年7月在美國完成全曲（當時他身在賓夕凡尼亞州波科諾湖保護區）。可是布列塞爾利看過第三樂章後卻說樂曲完全無法演奏，費爾斯於是要求巴伯退款。但巴伯早已在返美途中把錢花光了，就安排了一場私人演出，讓小提琴家蕭姆斯基來證明樂曲是可演的。費爾斯與巴伯最後協議半價收費，而這首協奏曲終於在1941年2月7日公開首演，由奧曼地指揮費城樂團，獨奏者是史伯丁。

小提琴協奏曲，Op.14

快板
行板
恆動的急板

第一、第二樂章艷麗抒情，與第三樂章進取的炫技風格有天淵之別——當時他一方面因為世界大戰爆發而要倉促橫渡大西洋返國，另一方面又受到布列塞爾利的批評，兩個因素可能不相伯仲。**第一樂章**先由小提琴奏出流暢的田園旋律，或許有點佛漢威廉士的英國音樂餘韻。相反，由單簧管奏出的第二主題較接近舞曲，似乎有鮮明的蘇格蘭風情。在閃爍的弦樂上方，雙簧管響起，奏出**第二樂章**的哀傷主題，這個主題依次由大提琴、小提琴和圓號交待，然後小提琴獨奏才加入。氣氛激動起來，獨奏小提琴重申開端主題，再推進至慷慨激昂的高潮，最後讓樂章靜靜結束。**第三樂章**是首令人振奮的塔朗泰拉舞曲，即使樂團偶然會活躍起來，反拍重音又經常響起，暴烈的小提琴卻一直衝勁十足，全程難得稍歇。

節目介紹中文翻譯：鄭曉彤

編制：

獨奏小提琴、兩支長笛（其一兼短笛）、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、小鼓、鋼琴及弦樂組。

浦羅哥菲夫

1891-1953

浦羅哥菲夫的第五交響曲1945年1月13日在莫斯科首演，作曲家親自指揮，可惜這已是他一生中最後的快樂時光了。三星期後，他心臟病發在樓梯摔下，傷及腦部，心臟病是挺過來了，但醫生卻告訴他腦傷無法永久康復。他往後八年都在痛苦中度過，而且經常長期住院，1953年撒手塵寰。可是，正如作曲家卡巴賴夫斯基所言：「他的生命，他所有精力，他整個生活模式，全都向著同一目標：要有足夠氣力繼續寫作。有時候，他似乎知道自己最終會被這個病擊倒，所以刻意地趕緊把意念都寫下來，不然就太遲了。」那幾年間，他的確寫了大量作品：第六鋼琴協奏曲、大提琴交響協奏曲、第九鋼琴奏鳴曲、芭蕾舞劇《石花的故事》、電影配樂《伊凡雷帝》、兩首新交響曲，還有大量短曲和改編曲，可是那股強大的力量已一去不返，也無法像第五交響曲一樣持續受歡迎。

1945年夏季，浦羅哥菲夫漸漸康復時得知二次大戰結束，俄羅斯戰勝，便馬上著手寫作新交響曲，但由於受其他寫作計劃所阻，因此第六交響曲在兩年後才脫稿，1947年10月11日在列寧格勒首演。首演當日，作曲家儘管身體抱恙仍設法出席。觀眾反應熱烈，但後來的待遇卻與第五交響曲南轅北轍：尼古拉·米亞斯科夫斯基形容第六交響曲「又難聽又刺耳，低音銅管在咆哮，高音木管則發出尖銳的聲響」，四個月後，樂曲被蘇聯政府譴責為「流於形式主義，表露不民主的傾向」。樂曲的問題很明顯：儘管浦羅哥菲夫聲稱第六交響曲是慶祝抗戰勝利的，但和平已經兩年了，勝利也不見得一定美好：「數以千計同胞身心受創，無法治癒—健康終生受損，摯愛一去不返。我們萬萬不可忘記。」



降E小調第六交響曲， Op.111

中庸的快板
廣板
活潑地

清脆尖銳的銅管樂為**第一樂章**掀開序幕。樂章開端由弦樂奏出幽深可怖的主題，彷彿一陣吹過荒蕪基地的風。其他主題浮現—但正如浦羅哥菲夫所言，整體氣氛反映「戰爭的苦果」。樂章裡有段激動人心的葬禮進行曲，這一段可能是受貝多芬影響的—浦羅哥菲夫曾考慮以第六交響曲來紀念貝多芬。

第二樂章開端略顯不祥，但這個不協和的亂局旋即解決，進入史詩式的小號主題，然後大提琴奏出截然不同的抒情旋律。浦羅哥菲夫芭蕾舞劇《灰姑娘》的短段響起〔作曲家埋首寫作第六交響曲期間剛好《灰姑娘》首演。第六交響曲所引段落描繪時鐘走到午夜〕過後，圓號為音樂帶來親切的氣氛，已交代過的主題這時重現，並在樂團各種樂器間穿梭，低音大提琴同時奏出厚實的和弦。勞倫斯和伊利沙伯·韓森〔著有《浦羅哥菲夫：三樂章的傳記》〕形容這是「曲中效果最佳的樂思之一」。

第三樂章開端洋溢著喜慶氣氛，單簧管在舞動，配合喧鬧低音銅管樂，主題時有神氣活現的片段和突兀的轉調，很有浦羅哥菲夫年輕時的影子。鋼琴加入奏出機動節奏，把樂曲時刻向前推進，可是隆隆鼓聲帶來危險的暗湧，最終迸發出好勇鬥狠的不協和音，含糊不清地結束全曲。

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、降E單簧管、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、定音鼓、小鼓、鈴鼓、鑼、響木、鈸、大鼓、三角鐵、豎琴、
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William **SCHUMAN**

1910–1992

New England Triptych

Be Glad Then, America

When Jesus Wept

Chester

William Howard Schuman was born in New York in 1910. A passion for baseball, and university studies in business management were his principal early interests, but he also composed popular songs as a hobby. Forced by his sister to attend a symphony concert in 1930, he was immediately seized with a desire to become a serious composer and, withdrawing himself from his business course, he studied privately for a degree in music education. He worked as a music teacher and part-time composer. When, in 1938, Aaron Copland, reviewing Schuman's Second Symphony, described him as "the musical find of the year. There is nothing puny or miniature about this young man's talent", his name became more widely known. The publishing house Schirmer appointed him Director of Publications, and The Juilliard School made him their President. Alongside these important roles, Schuman composed a large body of mainly orchestral music, including 10 symphonies, and won the first ever Pulitzer Prize for a musical composition. Outside the USA, however, few of his works have entered the repertory, the exception being his *New England Triptych* which was first performed in 1956.

Each of the three pieces is based on melodies by William Billings (1746-1800), one of America's first significant composers of hymns and songs. The first piece takes Billings's celebratory hymn ("**Be Glad Then, America**. Shout and rejoice. Fear not, O land, Hallelujah") and turns it into an extended fanfare, opening with a timpani solo. For the gentle second piece, **When Jesus Wept**, Schuman turns the original melody into a round adding, as he himself put it, "contrapuntal embellishments and melodic extensions". **Chester** is inspired by a Billings hymn which became a hugely popular marching song during the time of the American Revolution. First, the woodwind play the hymn tune in a reverential manner, before the marching rhythm works up to a rousing finale. Again to quote Schuman; "The orchestral piece derived from the spirit both of the hymn and the marching song."

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

three flutes (one doubling piccolo), two oboes, cor anglais, E flat clarinet, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, snare drum, tenor drum, and strings.

Samuel **BARBER**

1910–1981

Although he began his musical career as a singer in his native Pennsylvania and went on to compose a great many songs and choral works, as well as five operas, Samuel Barber is best remembered today for his purely instrumental music. While some of this was certainly inspired by literature, his most popular works were entirely abstract in their intentions; his *Adagio for Strings* (actually an arrangement of a movement from a string quartet) ranks as one of the best loved of all 20th century pieces while his Violin Concerto is the most frequently performed and recorded violin concerto by any American composer.

It was the première of the *Adagio for Strings* in 1938 that led to Barber receiving a commission for a violin concerto from a wealthy American businessman, Samuel Fels. Fels wanted a work for his adopted son, Iso Briselli, who was something of a prodigy on the violin. Barber began work on the Concerto in the tiny Swiss village of Sils Maria during 1939, completing two movements before the outbreak of the Second World War forced him to head for home. Before leaving Switzerland he showed the completed movements to Briselli, who criticised the Concerto's lack of virtuoso display.

Barber worked on the third movement in Paris and which completed it back in America at the Pocono Lake Preserve in Pennsylvania during July 1940. But when he saw it, Briselli declared it unplayable, and Fels demanded his money back. Barber had already spent it on his passage home so arranged a private performance with the violinist Oscar Shumsky to prove that the work could be played. Fels and Barber finally settled on half the fee and the Concerto was eventually publicly premièred on 7th February 1941 by Albert Spalding, with the Philadelphia Orchestra conducted by Eugene Ormandy.

Violin Concerto, Op.14

Allegro

Andante

Presto in moto perpetuo

There is a distinct chasm between the rich, lyrical music of the first two movements and the aggressive virtuosity of the third, which possibly owes as much to the intervention of a World War and a hurried journey across the Atlantic as to Briselli's criticisms. The **first movement** opens with a flowing pastoral melody from the violin perhaps reminiscent of the English music of Vaughan Williams. To counter this there is a more dance-like second theme, introduced by the clarinet, which seems to have a decidedly Scottish flavour. Above shimmering strings an oboe introduces the plaintive theme of the **second movement**, which is taken up and adapted by the cellos, violins and horns before the soloist emerges. This brings about a rather more agitated mood, after which the soloist reintroduces the opening theme, builds it up to an impassioned climax, and finally allows the movement to rest in peace. The **third movement** is an exhilarating Tarantella during which the violinist barely pauses from his unremitting outburst of frantic energy despite occasional bursts of activity from the orchestra and frequent off-beat accents.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

solo violin, two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, snare drum, piano, and strings.

Sergei PROKOFIEV

1891–1953

The première of his Fifth Symphony in Moscow on 13th January 1945, which Prokofiev himself conducted, was one of his last moments of real happiness. Three weeks later he had a slight heart attack and fell down a flight of stairs. He recovered from the heart attack but had concussion of the brain and was told that permanent recovery was impossible. He lived a further eight years, continually in pain and spending long periods in hospital. But, as the composer Dmitri Kabalevsky observed, “his whole existence, all his energies, his entire mode of life were directed to the one aim; having enough strength to continue work. At times he seemed to know that his illness would defeat him in the end and was deliberately hurrying to get all his ideas down on paper before it was too late.” He certainly produced a lot of music in those years; his sixth Piano Concerto, the Sinfonia Concertante for cello, the ninth piano Sonata, the ballet *The Tale of the Stone Flower*, the film score *Ivan the Terrible* and two more symphonies, as well as a plethora of other shorter pieces and arrangements. But the intensity had gone out of him and he was never again to achieve the huge lasting success of the Fifth Symphony.

Convalescening during the summer months of 1945, Prokofiev learnt that the Second World War had ended and Russia had emerged victorious. His immediate reaction was to start work on a new symphony. Other projects intervened and it was a further two years before he was able to complete his Sixth Symphony but, despite his illness, he managed to attend the première in Leningrad on 11th October 1947. The audience responded enthusiastically but the lasting response was very different from that which had greeted the Fifth. Nikolai Myaskovsky described it as “harsh and metallic, the low brass snarls and the high woodwinds make a shrill noise”, and four months later it was condemned as demonstrating “formalist perversions and undemocratic tendencies” by the Soviet Government. The problem evidently was that, while Prokofiev had declared the Symphony to be a celebration of Victory, two years of peace had shown that victory was not necessarily sweet; “Thousands of us have been left with wounds that cannot be healed – health ruined for life, dear ones gone forever. We must not forget this”.

Symphony No.6 in E flat minor, Op.111

Allegro moderato
Largo
Vivace

Crisp and incisive brass introduce the **first movement** which begins with a ghostly string theme evoking, it seems, wind blowing through a deserted graveyard. Other themes emerge but the overall mood, as Prokofiev himself described it, reflects “the painful results of war”. The presence of a stirring, funeral march in this movement, possibly owes something to Beethoven, to whose memory Prokofiev at one point considered dedicating the Symphony.

There is something ominous about the start of the **second movement**, but this apparently discordant chaos soon resolves into an epic theme announced by the trumpet, which is countered by a lyrical melody from the cellos. After a very obvious reference to the midnight strikes of the clock from Prokofiev’s ballet *Cinderella* (which was premièred while he was working on the Symphony) the French horns bring a benign mood to the proceedings before earlier themes return and are passed around the orchestra against massive chords from the double basses to create, according to Lawrence and Elizabeth Hanson [author of *Prokofiev: A Biography in Three Movements*], “one of the most effective ideas in the Symphony”.

A celebratory mood, complete with dancing clarinets and boisterous low brass, pervades the opening stages of the **third movement**, and there are glimpses in the perky snatches of themes and abrupt key changes, of the young Prokofiev, the music all the while driven along by driving motor rhythms reinforced by the piano. But the undercurrent of menace from the pounding drumbeats eventually bursts out into an explosion of aggressive dissonance which brings the Symphony to its ambiguous end.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

piccolo, two flutes, two oboes, cor anglais, E flat clarinet, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, tambourine, tam-tam, wood block, cymbals, bass drum, triangle, harp, celesta/piano, and strings.



由一間沒有音樂系的大學，出走到維也納音樂學院
再由德國漢諾威的歌劇院，凱旋而歸重返台灣掌帥

呂紹嘉

首位指揮荷蘭皇家音樂廳樂團的華人

「剛從阿姆斯特丹回到哥德堡（瑞典）的住所。感謝家鄉很多朋友、的關心，在此我將過去一週的經歷簡短的與大家分享：話說週一下午，在哥德堡排練歌劇《托斯卡》的午餐時間，手機響了（平常我不是關機就是沒帶身邊），荷蘭大會堂樂團（港譯：荷蘭皇家音樂廳樂團）來電話，問我可否次日早上去排練，週三起連續三晚在阿姆斯特丹上台指揮德布西的《映像》（港譯：《意象集》）與史特拉汶斯基的《春之祭》。由於那兩天的《托斯卡》正好是以導演為主的鋼琴排練，劇院經理很慷慨的促成此事。接下來問題是：雖說此兩曲我都指揮過，但已攔了好一陣子，手邊沒總譜怎辦？總不能去那邊視譜指揮吧？此時劇院更主動的幫我向歌德堡交響樂團（也是我合作過的，很棒的一個樂團）借到了所有譜子（真感謝！）。回到住處已近晚上。挑燈苦戰一晚後，次日凌晨啟程往阿姆斯特丹，九點半開始排練。再隔日就總練（最後一小時還公開給滿場觀眾），晚上第一場音樂會。至於第二、三場我就得當日兩地折返跑了。由於事關重大，他們安排了專機接送。老天幫忙，天氣很好，讓我都準時出現在晚上的音樂會（荷蘭）與白天的排練（瑞典）。當然，重點是：音樂會會很好，很享受。樂團與聽眾都給了我最溫暖熱烈的回應，很令我高興的是，會後看到不少台灣的留學生在外面等我。」

——節錄自呂紹嘉 2011年 11月 7日「臉書」的留言

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樂隊裡人人都是最耀眼主角 ◎ 魯道斯拉夫斯基 樂隊協奏曲



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

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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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PHOTO Steve Sherman

列頓 ANDREW LITTON

指揮 CONDUCTOR

生於紐約的列頓現任挪威卑根愛樂的音樂總監，是首位擔任此要職的美國指揮，在任八個樂季期間，他曾帶領樂團出訪世界各國巡演，其中包括倫敦的逍遙音樂節、幾次到訪維也納金色大廳和紐約的卡奈基音樂廳。列頓也是享譽國際的明尼蘇達樂團夏季音樂節藝術總監，並以指揮、鋼琴獨奏以及室樂合奏身份在音樂節中於亮相。

列頓在世界舞台地位備受推崇，曾指揮全球幾乎所有主要樂團，如紐約愛樂、費城樂團、芝加哥交響樂團、倫敦愛樂、愛樂樂團、BBC交響樂團、皇家愛樂、蘇黎世大會堂音樂廳樂團、洛杉磯愛樂、以色列愛樂及東京NHK交響樂團。

他曾任達拉斯交響樂團的音樂總監達十二年之久，成功提升樂團的國際聲譽，以及帶領樂團三次巡迴歐洲演出，製作錄音逾廿五張。他現任達拉斯交響樂團的樂休音樂總監和英國波恩茅斯交響樂團的桂冠指揮（他於1988年至1994年間出任該團音樂總監）。

列頓和卑根愛樂現與BIS廠牌開展大型錄音計劃，曲目涵蓋浦羅哥菲夫的《羅密歐與茱麗葉》、孟德爾遜全套交響曲、拉赫曼尼諾夫的管弦作品、史特拉汶斯基的主要芭蕾舞作品，以及其他與國際知名獨奏家合作的協奏曲目。他與鋼琴家侯夫和達拉斯交響樂團合作的全套拉赫曼尼諾夫協奏曲專輯，為他贏得留聲機大獎和2005古典音樂獎/BBC樂評獎。近期專輯有和達拉斯交響樂團合作的全套四首艾伍士交響曲，兩套專輯均由Hyperion發行。

列頓曾錄製超過八十五張大碟，其中包括為他贏得格林美獎的華爾頓《伯沙撒的祭典》（特爾菲和波恩茅斯交響樂團）、與紐約愛樂合作的《魔街理髮師》（獲格林美獎提名）、Decca出品的華爾頓百年紀念套裝、與皇家愛樂合作的全套拉赫曼尼諾夫交響曲，以及多張以指揮及鋼琴家身份演出的歌舒詠大碟。

Born in New York, **Andrew Litton** is currently in his eighth season as the first American Music Director of the Bergen Philharmonic Orchestra of Norway with whom he has already led several major international tours including the London Proms, several visits to the Vienna Musikverein and New York's Carnegie Hall. Litton also serves as the highly acclaimed Artistic Director of the Minnesota Orchestra's Sommerfest as conductor, solo pianist and chamber musician.

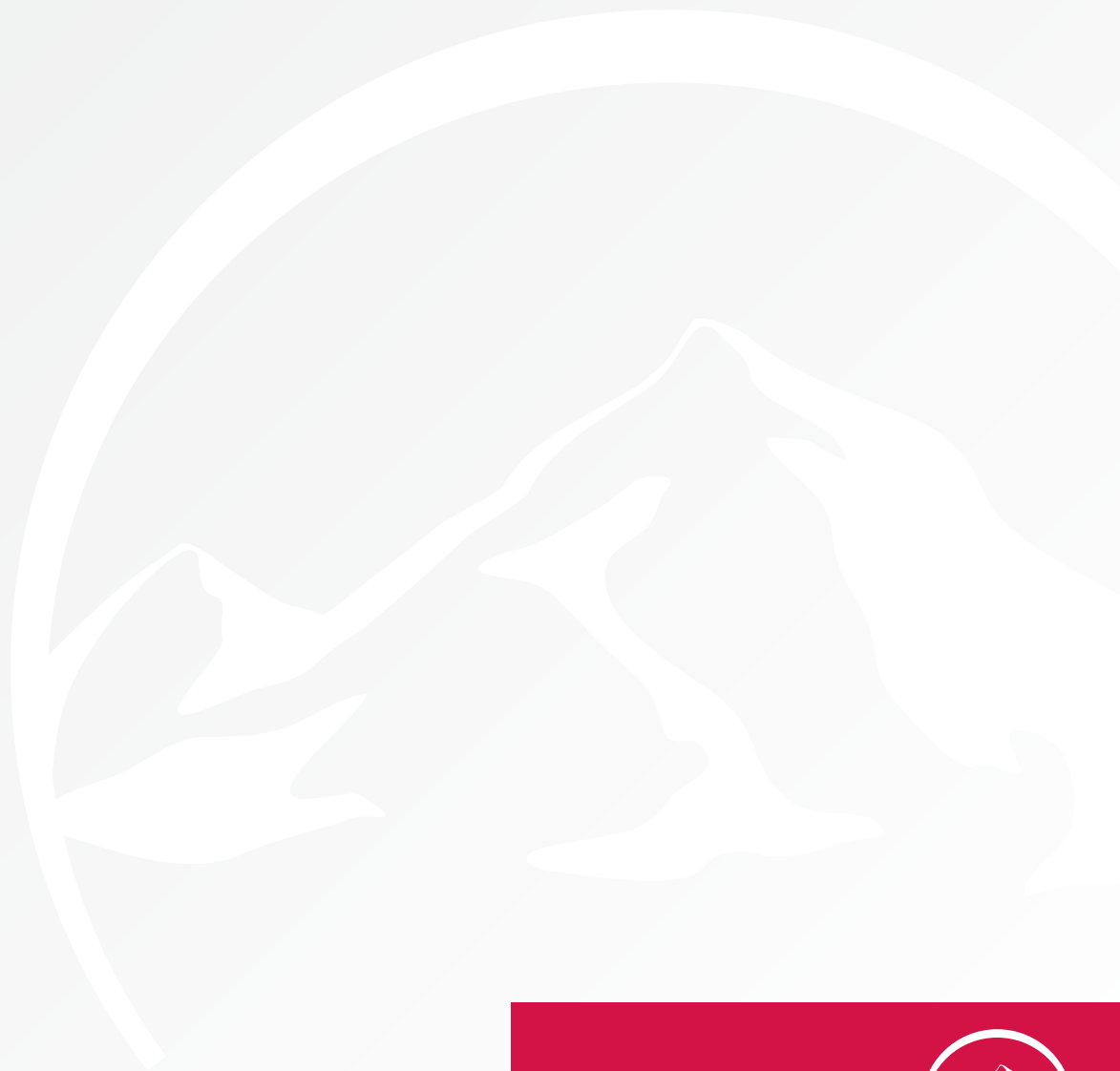
Litton is a highly esteemed conductor on the world stage and has conducted nearly all of the great orchestras of the world including the New York Philharmonic, the Philadelphia Orchestra, the Chicago Symphony Orchestra, the London Philharmonic, the Philharmonia Orchestra, the BBC Symphony Orchestra, the Royal Philharmonic Orchestra, the Tonhalle Orchestra Zurich, the Los Angeles Philharmonic, the Israel Philharmonic and the NHK Symphony Orchestra Tokyo.

Having served twelve seasons as Music Director of the Dallas Symphony, Andrew Litton raised the orchestra's international profile and led the orchestra on three major European tours, and produced over 25 recordings. He is now Music Director Emeritus of the Dallas Symphony and continues his post as Conductor Laureate of Britain's Bournemouth Symphony, which he headed as Music Director from 1988 to 1994.

Litton and the Bergen Philharmonic have begun an extensive recording relationship with BIS records including Prokofiev's *Romeo and Juliet*, the complete symphonies of Felix Mendelssohn, orchestral works of Rachmaninov and the major Stravinsky ballets among other concerto recordings with major international soloists. His complete Rachmaninov Concerto series for Hyperion, recorded live in concert with pianist Stephen Hough and the Dallas Symphony, won both the Gramophone Award and the coveted 2005 Classical Brits/BBC Critics Award. A complete set of the Four Symphonies of Charles Ives with the Dallas Symphony Orchestra was recently released on Hyperion.

Litton's more than 85 recordings include a Grammy winning Walton's *Belshazzar's Feast* with Bryn Terfel and the Bournemouth Symphony, and a live performance recording of *Sweeney Todd* with the New York Philharmonic (Grammy nomination), a Decca Walton Centennial boxed set, and the complete Rachmaninov Symphonies with the Royal Philharmonic and many Gershwin recordings, both as conductor and pianist.

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沙涵 GIL SHAHAM

小提琴 VIOLIN

生於伊利諾州的沙涵是現今最頂尖的小提琴家之一，其琴技無可挑剔兼洋溢暖意，充滿誠懇。他是炙手可熱的藝術家，除了經常與全球各大樂團和指揮合演協奏曲，他亦定期舉行獨奏會及室內音樂會，穿梭世界各享負盛名的音樂廳及音樂節。

2011/12樂季，沙涵繼續其對「1930年代小提琴協奏曲」的長期探索，與全球最優秀的樂團在著名的音樂廳演奏。2012年1月，他會與香港管弦樂團及維珍尼亞交響樂團合作演奏巴伯的小提琴協奏曲，為新的一年揭開序幕。2月，他將與新世界交響樂團挑戰浦羅哥菲夫的第二小提琴協奏曲，本樂季餘下的時間，他將分別於紐約、倫敦和亞特蘭大與當地樂團合演赫特曼、貝爾格及史特拉汶斯基的協奏曲。沙涵亦於卡奈基音樂廳與奧菲斯室樂團合作演繹布拉姆斯的小提琴協奏曲，其後再度於三藩市、波士頓及達拉華州演奏相同曲目。沙涵於去年秋季的美國獨奏會巡演中，揀選了巴赫的無伴奏小提琴奏鳴曲及組曲作為演出曲目。

沙涵今季重返錄音室，與鋼琴家妹妹奧莉錄製全新專輯《希伯來旋律》，預計於2012年1月由他的自家唱片品牌 Canary Classics 發行。大碟中收錄新舊猶太音樂，包括以色列作曲家多爾曼新作《旋律》的世界首演錄音——首被《紐約時報》評為「充滿爆炸力」的作品。這不是沙涵和家人的首次合作，他之前已有機會與妻子安東妮、妹妹奧莉、妹夫指揮羅伯特遜及友人舉行室內音樂會，享受與親友合奏的樂趣。

沙涵曾錄製二十多張協奏曲及獨奏唱片，其中包括多張高踞美國及海外唱片排行榜的暢銷大碟，那些唱片更為他贏得多個榮譽，如格林美獎、法國唱片大獎和金音叉大獎。他近期推出的專輯全部由他於2004年創立的Canary Classics發行。

Born in Illinois, **Gil Shaham** is one of the foremost violinists of our time, combining flawless technique with inimitable warmth and a generosity of spirit. He is sought after throughout the world for concerto appearances with leading orchestras and conductors, and he regularly gives recital and ensemble appearances on the great concert stages and at the most prestigious festivals.

In the 2011/12 season, Shaham continues his long-term exploration of "Violin Concertos of the 1930s," which comprises performances at some of the most well-established concert venues with the world's greatest orchestras. In January 2012, he begins the year performing Barber's Violin Concerto with the Hong Kong Philharmonic and Virginia Symphony. He tackles Prokofiev's Second Violin Concerto in February with the New World Symphony and fills out the rest of the season giving performances of the Hartmann, Berg, and Stravinsky concertos with the orchestras of New York, London and Atlanta, respectively. Shaham also brings Brahms's Violin Concerto to Carnegie Hall with Orpheus Chamber Orchestra, and later in the season he reprises the concerto with the orchestras of San Francisco, Boston and Delaware. Last fall, Shaham explored several of Bach's sonatas and partitas for solo violin on a USA recital tour.

Shaham returns to the studio this season with his sister, pianist Orli Shaham, for a new recording, *Hebrew Melodies*, due out in January 2012 on his own label Canary Classics. The repertoire features an exploration of both traditional and modern Jewish music, including the world-première recording of Israeli composer Avner Dorman's new work *Niggunim*, a work praised by the *New York Times* for its "explosive energy." This is not the first time Shaham has had the good fortune to enjoy musical collaborations with family members and friends; previously he has worked with wife Adele Anthony, sister Orli Shaham, and his brother-in-law, conductor David Robertson and friends for chamber music.

Shaham has more than two dozen concerto and solo CDs to his name, including bestsellers that have appeared on record charts in the USA and abroad. These recordings have earned prestigious awards, including multiple Grammys, a Grand Prix du Disque, and Diapason d'Or. His recent recordings are produced on the Canary Classics label, which he founded in 2004.

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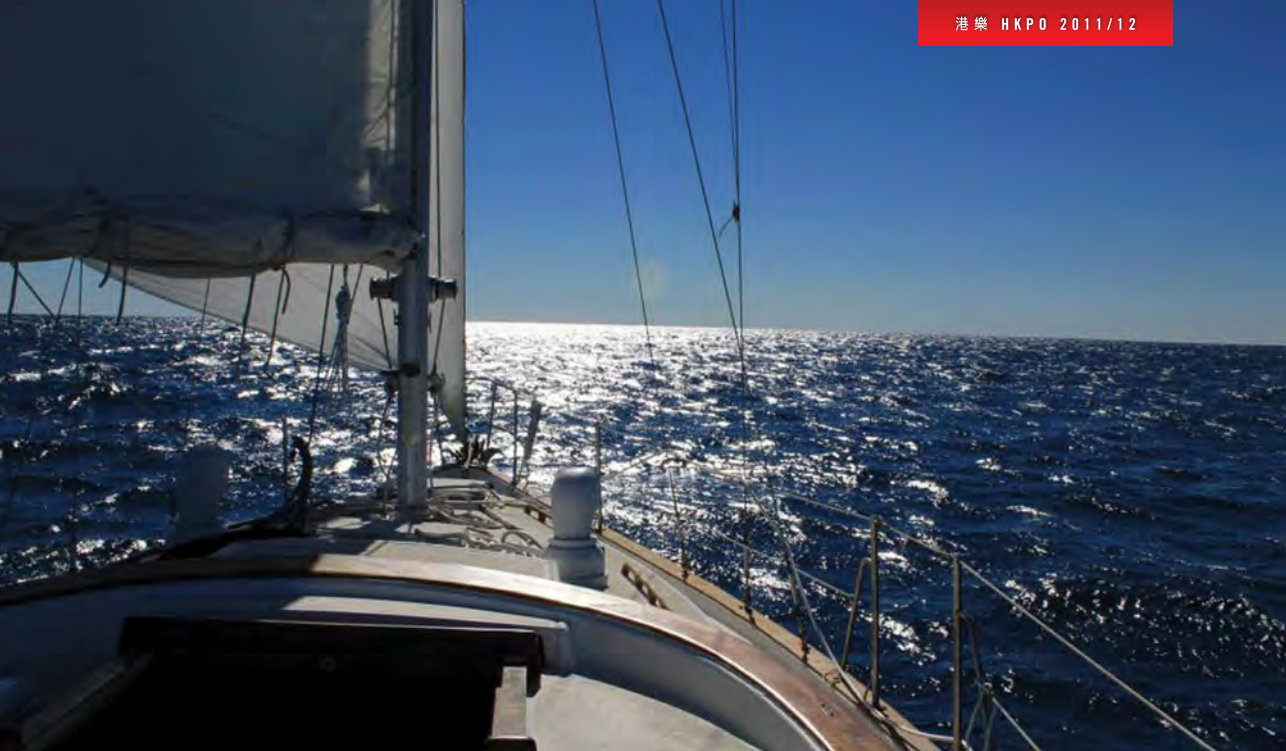


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A love affair with the sea

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潮起潮落、潮漲潮退，是永恆不變的自然定律，人生亦有聚有散、有離有合。2012年將為藝術總監兼總指揮艾度·迪華特和香港管弦樂團的八年關係劃上休止符的同時，亦揭開團長尤一弓與港樂的新的一頁。對這位來自俄羅斯莫斯科、生於音樂世家的小提琴家而言，以音樂作為職業，是最自然不過的事。

「子承父業在俄羅斯是很普遍的事，我的父親是一位音樂家，直至現在仍活躍於不同的音樂範疇：寫書、教小提琴、中提琴和室樂合奏，我五歲第一次接觸小提琴，是父親帶了一個大概是八份一，甚至可能是十六份一的小提琴回家，還未嵌好的，琴馬和弦線都未有上好，他把琴交給我時，我只當它是一件有趣的玩具，當時也沒想到這把木造的東西會變成我人生所愛。幾年後，我獲莫斯科的格尼辛音樂學校取錄，在那裡我們除了定期上主修樂器課之外，每位學生都要修鋼琴課，我現在就知道懂得看鋼琴譜，對演奏任何樂器的樂手來說都十分重要，在學習小提琴奏鳴曲或協奏曲時，那怕只是能在鋼琴上彈出一點點來，都可以大大提高對作品的理解。」

「格尼辛音樂學校不但有很好的音樂老師，普通科目的老師也十分優秀，最重要的是他們明白我們的重點不在於要在數學或物理上拿高分，使我們能專注練習。我在格尼辛跟隨斯伐洛娃學小提



◀ First year at the Gnessin School with one of Igor's great friends Yaroslav Kovalev

▶ The Gnessin reunion with the first guy he met at the School – Evgeny Kissin last year at the backstage of the HK Cultural Centre



琴，班上各同學的關係亦相當密切，各人其實早在校外已經互相認識，而我們亦大多是家族裡第二、三、甚至第四代的格尼辛學生，彼此之間形成了一個非常緊密的網絡，直至今日，我們仍保持聯絡，一有機會就會在世界各地再聚頭，我一些舊同學的子女，現在也在格尼辛上學，繼續將這個音樂傳統延續下去。」

「1991年我們舉家移居美國維珍尼亞州，入讀一所公立中學，由一班以音樂為軸心、只有四十人左右的小班，一下子變成來自世界各地不同種類、近百人的大班，對當時英語一竅不通的我是個很大的挑戰，父母為我找來在天主教大學任教的小提琴老師紀特活為我上小提琴課，不久我便插班入了大學，讓一個只得十三歲的小伙子能一邊上小提琴課，一邊在大學的樂隊拉琴，幾年後，我考入了畢保德音樂學院的預備班，在那裡跟隨俄籍小提琴老師史路特斯基學習。他是一位熱心教學的老師—在他家上的課動輒上好幾小時的。除了教琴，他也是巴爾的摩交響樂團的成員，他的太太吉妮雅是團上的中提琴手。史路特斯基對樂團和學生的百份百投入是無容置疑的，就算身患肺癌證實藥石無靈之時，他仍堅持在家教學和到樂團工作。我在畢保德的另一位老師是

丹青柯，我感到十分慶幸，因為我所遇到的每一位老師都對音樂教學盡心盡力。畢業後，我就考上巴爾的摩交響樂團，直至2005年成為樂團的助理團長。」

巴爾的摩是一個港口城市，日復日的潮汐漲退，也培養出尤一弓對大海的喜愛。閒時他最愛在排練後揚帆出海舒展身心，享受在大海懷抱中的那份安寧。然而大海並非時刻風平浪靜，也有波濤洶湧的時候，兩週後，一首與大海關係密切的樂曲，成為他擔任港樂團長後的第一個試煉，俄羅斯作曲家林姆斯基-高沙可夫自詡寫於其創作高峰的《天方夜譚》，取材自《一千零一夜》的故事，殘暴的蘇丹王Shariar執意認定天下女人皆不可信，每日娶一位新皇后然後將其處決，冰雪聰明的Scheherazade自願獻身希望改變蘇丹王，每晚講故事為自己續命，最終大團圓結局。林姆斯基-高沙可夫選取幾個不同場景，純用管弦樂刻劃故事人物，出身海軍的作曲家對大海瞭如指掌，把海難場景描繪得栩栩如生，團長則是全晚的焦點所在，因為Scheherazade一個一個的續命故事，就是靠團長的小提琴獨奏向觀眾娓娓道來。問尤一弓準備怎樣說這個故事，他則賣關子說：「我想只有一個辦法可以知道—親身到音樂會來聽聽吧！」



The tide comes in as naturally as the tide goes out.

The ocean rises and falls exactly as nature has intended. Likewise, there is a time to be together, and a time to be apart. 2012 sees the eighth and final season of Music Director and Chief Conductor Edo de Waart with the Hong Kong Philharmonic Orchestra, but also the arrival of our newly-appointed Concertmaster Igor Yuzefovich. Born in Moscow into a musical family, Igor's choice of career is indeed a perfectly natural decision.

“ In Russia, it is natural for a son to follow his father's footsteps. My father is a musician and is still very active in his work – working on several books at the same time, whilst teaching violin, viola, and chamber music. I remember the very first time I

held a violin in my hands. I was five years old, and my father brought home a small violin – it was probably an 8th or maybe even a 16th size instrument. It was not even put together – the bridge wasn't set up and the strings were not tightened. He handed it to me,

“Some of my most cherished musical memories from my childhood were when after a particularly successful practice session with my father at home, he would take his viola out of the case and together we would sight-read some chamber music. I particularly remember spending quite a bit of time playing Villa Lobos’ Duo for Violin and Viola with him...”

Igor Yuzefovich

and I thought at the time it seemed like a fun toy. I had no idea that this little wooden object would become my life’s passion. A few years later, I was accepted into the Gnessin School in Moscow, where in addition to regular private lessons on our primary instruments, each student at the school also had mandatory piano lessons. I now realise just how important this skill is for any instrumentalist – knowing the piano score to a violin sonata or concerto and being able to play even a little bit of it on the piano greatly increases one’s understanding of the piece that he or she is learning.”

“At the Gnessin School, we had some of the best teachers not only in our musical subjects, but also in the regular courses. Our focus wasn’t on the highest levels of Math and Physics, but on our practice. I studied violin with Irina Svetlova and my class was a very tightly-knit group – many of our parents knew each other outside of the school, and we were often the 2nd, 3rd or even 4th musical generations of our families. Even today, we are still very much in touch with one another, and every so often a group of us gets together somewhere in the world to reminisce and share stories. In some instances, my classmates’s kids have now enrolled in the Gnessin School to continue the musical thread.”

“My family and I moved to the USA in 1991. In the States, I enrolled in a public middle school. This was probably the biggest change for me – as I went from a musically oriented class of 40, to a class of about 100 wildly different kids, while I had absolutely no English (proficiency) at the time. My parents were looking for a violin teacher for me in order to continue my violin studies. Jody Gatwood, a teacher at the Catholic University was highly recommended by some musical friends of my parents, and I, a tiny 13-year-old middle schooler, was soon enrolled at the University, where I would take private violin lessons and play in the University’s orchestra. Several years later, I entered the Preparatory Division of the Peabody Conservatory, where I would study with a Russian violin teacher, Leri

Slutsky. Leri was an incredibly dedicated teacher – I remember having lessons at his house which would last for hours. In addition to teaching violin, he was also a member of the Baltimore Symphony, along with his wife, violist Genia Slutsky. A testament to Leri’s dedication was his commitment to the orchestra and his students. When suffering from lung cancer and physically exhausted from the treatments, he would still teach for hours at his house and continue to come to work even in his final days. My other teacher in the Peabody was Victor Danchenko, I was extremely fortunate with each of my teachers – all of them were incredibly dedicated and committed. After graduation, I worked at the Baltimore Symphony and was appointed as Assistant Concertmaster from 2005.”

Baltimore is a port city. As the tide comes in and goes out day after day, Igor also developed an affinity for the ocean. “The peace and quiet while under sail is truly unparalleled,” as Igor fondly recalled. The sea, however, is not always calm and tranquil, and sometimes presents tremendous challenges; two weeks later, a piece of music with close connections to the sea will be the first challenge for the new Concertmaster. Rimsky-Korsakov believed that his *Scheherazade* “had reached a considerable degree of virtuosity and bright sonority”. In the story inspired by the *Tales of the Arabian Nights*, the despotic Sultan Shariar believed that all women were fundamentally unfaithful. He decided to kill each of his wives after just one night with her. The clever and bright Scheherazade volunteered to become his wife, telling a story each night to keep herself alive, until after 1001 nights, she secured her release and the story came to a happy ending. Rimsky-Korsakov was once in the navy, and knew the sea very well. His musical portrayal of a shipwreck is particularly vivid. The Concertmaster will be in the limelight as beautiful violin solo passages depict the captivating Scheherazade. We asked Igor how he would tell this story, and his answer was; “I guess there is only one way to find out – come and hear the concerts for yourselves!”

Concertmasters of HKPO	1974 Lim Kek-tin	1977 Jan Van den Berg	1981 Carl Pini	1983 Miran Kojian	1989 Jae Park
1991 Marcus Lehmann	1992 Michael Ma	1993 Barry Wilde	2000 Dennis Kim	2006 John Harding	2012 Igor Yuzefovich



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Pan Yan

低音大提琴
Double Basses



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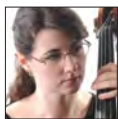
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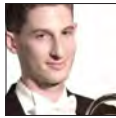


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EXTRACTED FROM *FANFARE*,
AN INTERVIEW WITH MARC-ANDRÉ HAMELIN BY PETER BURWASSER

獨奏會
recital

沙涵小提琴獨奏會
Gil Shaham in Recital

J S BACH

38 E大調第三無伴奏小提琴組曲，BWV1006

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~15'

38 C大調第三無伴奏小提琴奏鳴曲，BWV1005

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中 場 休 息 i n t e r v a l

39 D小調第三無伴奏小提琴組曲，BWV1004

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~25'



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ARTIST

21 沙涵 小提琴 / Gil Shaham violin

巴赫

1685-1750

巴赫家族活躍於十七至十九世紀德國北部樂壇，是史上最重要的音樂王朝之一。根據現存紀錄，巴赫家族第一位成員是威特·巴赫，約1510年生於現今的布拉迪斯拉發，後移居德國圖林根地區當麵包師傅，但也頗有音樂才華，這種才華此後代代相傳，延綿三百載，直到1845年威廉·費特烈·恩內斯特·巴赫去世（他生前是普魯士費特烈克女王的樂長）才告終。巴赫家族中最少七十三人是音樂家，其中十四人獲得卓越音樂成就。當然，最出眾的就是約翰·塞巴斯蒂安·巴赫。

約翰·塞巴斯蒂安·巴赫1685年3月21日生於德國艾森納赫鎮，幼時由父親教導小提琴和古鍵琴的基本技巧，可是沒到十歲就父母雙亡，遂到厄爾德魯夫（約在家鄉西南面六十公里）投靠長兄約翰·基斯杜化，由他撫養成人。約翰·塞巴斯蒂安的音樂才能進步神速，所以，當有家室的長兄覺得這個弟弟會破壞自己家庭、把他趕走的時候，約翰·塞巴斯蒂安已獲得呂訥堡大教堂的合唱獎學金。1703年，他獲聘為管風琴師，在阿恩施塔特工作，日後再在不同地方出任同類職位—米爾豪森〔1707-1708〕、威瑪〔1708-1717〕和萊比錫〔1723年起，直到他1750年7月28日逝世為止〕—也就是說，他的創作生涯大都獻給教會音樂和管風琴音樂。可是，他1718至1723年在科騰奧波德親王宮中擔任音樂總監，他大部分世俗器樂作品都在這段時期寫成，包括為無伴奏小提琴寫作的六首奏鳴曲與組曲。這套作品現在被譽為史上最優秀的小提琴作品之一。

這三首奏鳴曲和三首組曲仍有手稿傳世，並經鑑定是真跡，年份是1720年，但巴赫「為何」或「為誰」而作卻至今成謎。六首奏鳴曲與組曲很可能是向小提琴家約翰·保羅·馮·威斯特豪夫（1656-1705）致敬之作。威斯特豪夫名氣很大，據說他左手技巧出神入化，即使在第四把位也能拉奏大量雙弦音，他也引以為傲，名氣傳到巴黎後更曾在路易十四御前演奏。威斯特豪夫1699年起任職於威瑪宮廷，直至1705年逝世為止。1703年，巴赫曾在威瑪宮廷室樂團當了幾個月小提琴手，而當時樂團正是由威斯特豪夫領導，所以巴赫可能知道威斯特豪夫著有一套難度極高的無伴奏小提琴組曲（1696年出版）。巴赫1708年出任威瑪宮廷樂團團長時，可能由於珠玉在前，便急於證明自己的實力，而且最少一位研究巴赫的頂尖學者認為這套作品實際上是在威瑪動筆的。然而不論寫作用意為何，巴赫這套作品的難度遠超威斯特豪夫，既要樂手演奏大段大段的多弦音，又要應付長篇的複調樂段。奏鳴曲與組曲交替排列，奏鳴曲採用嚴格的四樂章〔慢—快—慢—快〕格式，而由舞曲樂章組成的組曲則較偏離正統寫法。今晚沙涵將為大家演奏其中三首：首尾各一首組曲，中間是首奏鳴曲。

巴赫

1685-1750

E大調第三無伴奏小提琴組曲〔**BWV1006**〕以活潑的〈前奏曲〉掀開序幕，似乎是故意用來表現小提琴手弓法技巧的。事實上，多年來歷史學家都相信巴赫設計了一種獨特的琴弓，可以靠拇指壓力來調節，以應付這首極高難度的樂曲—琴弓不斷游走，經常在四條弦線之間跳動，又多用空弦製造閃亮的效果，無論按任何標準，都屬登峰造極的弓法技巧。優雅的〈盧爾舞曲〉隱含兩個聲部的對話，匠心獨運，而〈嘉禾舞曲與輪旋曲〉則是強健的踏腳舞，小提琴靠著快速地越過多根弦線，造就豐滿的和聲織體。接著是兩首〈小步舞曲〉，第一首又是模仿二聲部的寫法，極見心思，有時又彷彿要挑戰一些豐滿得難以奏出的和弦，第二首的持續低音為樂章添上幾分鄉村風情。炫技的〈布雷舞曲〉既熱鬧又意氣風發，採用了不少切分節奏和大量隱含的回響效果。這首組曲以輕快的〈吉格舞曲〉作結，快速音階和琶音經過句俯拾即是。

C大調第三無伴奏小提琴奏鳴曲〔**BWV1005**〕以延綿的〈慢板〉開始，織體漸漸充實，作曲家立意巧妙，在穩定的搏動節奏襯托下，演奏者看來要做出模擬整個弦樂團的效果。強勁的不協和音浮現，當一個個豐滿的結和和弦響起、仿如即興演奏的管風琴時，就把不協和音都好好解決了。巴赫彷彿要再進一步模仿管風琴效果似的，下一樂章用的是巴赫時代典型的管風琴樂曲—〈賦格〉。這個樂章根據路德宗聖詠旋律《請來，聖神，主上帝》寫成，樂章的妙處在於賦格需要多個聲部同時獨立進行，而要在無伴奏小提琴上營造這種效果，非有超凡技藝不可。〈賦格〉不論織體上和音樂表現上都極為強烈，隨後的〈廣板〉篇幅短小，是個悠閒的插段，終樂章是炫技的〈甚快板〉，令人目不暇給，嘆為觀止。

E大調第三無伴奏小提琴組曲，BWV1006

C大調第三無伴奏小提琴奏鳴曲，BWV1005

D小調第二無伴奏小提琴組曲，BWV1004

D小調第二無伴奏小提琴組曲〔BWV1004〕以莊嚴宏偉又泰然自若的〈阿勒曼舞曲〉掀開序幕，一開始就顯得極為認真。活潑的〈庫朗舞曲〉裡有些迂迴曲折的節奏，特別難處理。莊嚴的〈薩拉邦舞曲〉旋律流暢，以設計巧妙的和弦伴奏襯托。嚴謹的〈吉格舞曲〉有大量音階樂段。到現時為止，第二組曲仍處處符合傳統組曲格式，四個舞曲樂章各有風格，對比鮮明，但終樂章卻極不尋常，甚至可能最令人讚嘆的無伴奏音樂——〈夏康舞曲〉。無疑，〈夏康舞曲〉是六首奏鳴曲及組曲裡篇幅最長的樂章，主題共有八小節，主題前後兩半其實一模一樣，然後是六十四個變奏。斯匹塔〔頭一批寫作巴赫傳記的作者〕形容這個樂章：「由莊嚴的開端，到快速攀升和俯衝、魔鬼似的三十二分音符，由高懸的琶音，顫抖著但幾乎靜止不動，像朵模糊的雲在幽谷上漂浮……到虔誠優美的D大調樂段，夕陽在平和的山谷落下一大師的匠心驅使樂器體現不可思議的表達力。大調樂段結束時聲音仿如管風琴，有時又彷彿一整隊小提琴在演奏。這首〈夏康舞曲〉代表精神戰勝物質，即使巴赫也沒有更精采的作品可堪匹敵。」

獨奏會節目介紹中文翻譯：鄭曉彤

Johann Sebastian **BACH**

1685–1750

The Bach family was one of the greatest musical dynasties in history, active in the musical life of northern Germany during the 17th, 18th and 19th centuries. The first recorded member of the family was Viet Bach who was born around 1510 in what is now Bratislava. He settled in the Thuringia region of Germany where he worked as a baker but also possessed certain musical gifts which he passed on to subsequent generations, resulting in a musical line of succession which survived 300 years, ending with the death in Berlin in 1845 of Wilhelm Friedrich Ernst Bach who had been Kapellmeister to Queen Friedrike of Prussia. In all no less than 73 members of the Bach family were musicians, 14 of them achieving considerable eminence in the profession. Of course, the greatest Bach of all was Johann Sebastian.

J. S. Bach was born on 21st March 1685 in the town of Eisenach in Germany and given basic tuition on the violin and harpsichord by his father. However both his father and mother had died before he was 10, so he was brought up by his eldest brother, Johann Christoph, in Ohrdruf, some 60kms to the south-east. He continued to make extraordinary progress as a musician and when his brother threw him out of the house for being a disruptive influence over his own young family, Johann Sebastian was given a choral scholarship at the great church in Lüneburg. In 1703 he was appointed organist at Arnstadt and a string of similar appointments – Mühlhausen (1707-1708), Weimar (1708-1717) and Leipzig (1723 until his death on 28th July 1750) – meant that he devoted most of his creative life to writing church and organ music. However between 1718 and 1723 he served as Director of Music at the court of Prince Leopold at Cöthen, and it was during this time that the bulk of his secular instrumental music was written including the set of six Sonatas and Partitas for unaccompanied violin which, to this day, are counted amongst the greatest works ever written for the instrument.

These three Sonatas and three Partitas exist in an authenticated manuscript dated 1720, but why or for whom Bach wrote them remains a mystery. It seems entirely likely that they were written as a homage to the violinist Johann Paul von Westhoff (1656-1705), who had been a member of the Weimar court from 1699 until his death and whose fame – it was said he boasted a phenomenal left hand technique which allowed him to use extensive double stopping even in fourth position – had spread to Paris where he had played before Louis XIV. Bach had been a violinist in the chamber orchestra at Weimar under Westhoff for several months during 1703 and would have known Westhoff's own technically forbidding Partitas for unaccompanied violin which had been published in 1696. On his own appointment to the Weimar court in 1708, Bach may well have been anxious to prove his own skill against the yardstick set down by Westhoff, and at least one leading Bach scholar has suggested the works were actually begun in Weimar. Whatever their original purpose, they far transcend Westhoff's models in their technical demands, calling for prolonged passages of multiple-stopping and extensive polyphonic writing. The Sonatas alternate with the Partitas, the former adopting a strict four-movement (slow-fast-slow-fast) format while the latter are more unorthodox suites of dance-type movements. Today, Gil Shaham plays one of the Sonatas framed by two Partitas.

Johann Sebastian **BACH**

1685–1750

Partita No.3 in E (BWV1006) opens with a lively **Preludio** which seems almost deliberately designed to exhibit the violinist's bowing technique; indeed, for some years certain historians believed Bach had actually devised a special bow which could be adjusted by means of thumb pressure in order to negotiate the formidable demands of the writing. It is, by any standards, a true *tour-de-force* of constant movement frequently leaping across all four strings and often creating a shimmering effect through frequent recourse to open strings. A graceful **Loure** follows, with Bach cleverly implying a two-voice dialogue, while the **Gavotte en Rondeau** offers a robust stamping dance which finds the violin creating a thick harmonic texture by rapidly traversing the strings. A pair of **Minuets** follows, the first another clever piece of quasi-two-part writing which at times seems to strive after impossibly thick chords, and the second adding a drone bass to add a touch of rusticity. The **Bourrée** introduces a considerable amount of syncopation and copious implied echo effects in an energetic outpouring of boisterous virtuosity. The third Partita ends with a sprightly **Gigue** full of rapid scale and arpeggio passagework.

Sonata No.3 in C (BWV1005) opens with a long-drawn out passage of gradually expanding texture, marked to be played **Adagio**, and presenting a considerable degree of ingenuity on the behalf of the performer who seems to have to create almost the effect of complete string orchestra above a steadily pulsating rhythm. Powerful dissonances emerge and are generously resolved as the music piles up the blocks of chords in a manner which seems almost to mimic an organist improvising. As if to reinforce the organ association, the next movement is the archetypical organ structure of Bach's time, a **Fugue**; moreover one based on a chorale melody from the Lutheran church, "Komm, heiliger Geist, Herre Gott". The ingenuity here is the fact that a Fugue requires several simultaneous voices to run independently; a true feat of skill on an unaccompanied violin. A brief **Largo** provides a restful interlude after all this textural and musical intensity, while the Sonata ends with a dazzling virtuoso display in a breathtaking **Allegro assai**.

Partita No.3 in E, BWV1006

Sonata No.3 in C, BWV1005

Partita No.2 in D minor, BWV1004

Partita No. 2 in D minor (BWV1004) immediately establishes its credentials as a work of immense seriousness of purpose with a stately and majestically poised **Allemanda**. A brisk **Corrente** follows with some particularly tricky rhythmic twists and turns, after which comes a solemn **Sarabanda** with a flowing melody supported by cleverly contrived chords, and a tautly controlled **Giga** with plenty of rapid-fire scale passages. Up to this point the second Partita has conformed in every respect to a conventional Suite with its four contrasted stylized dance movements, but it concludes with something truly extraordinary and possibly the most astonishing music ever written for a single unaccompanied string instrument. The concluding **Ciacona**, by far and away the longest movement in any of the sonatas or partitas, comprises 64 variations built on an eight-bar theme that is itself made up of two virtually identical sections. Philipp Spitta, one of Bach's early biographers, described it thus: "From the grave majesty of the beginning to the 32nd notes which rush up and down like the very demons; from the tremulous arpeggios that hang almost motionless, like veiling clouds above a dark ravine... to the devotional beauty of the D major section, where the evening sun sets in a peaceful valley: the spirit of the master urges the instrument to incredible utterances. At the end of the major section it sounds like an organ, and sometimes a whole band of violins seems to be playing. This Chaconne is a triumph of spirit over matter such as even Bach never repeated in a more brilliant manner."

Recital programme notes by Dr Marc Rochester

何鴻毅家族基金駐團學員培訓計劃 THE ROBERT H. N. HO FAMILY FOUNDATION *Orchestral Fellowship Scheme*

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中提琴凌顯祐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勁楠。

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。



凌顯祐
Andrew Ling

首席中提琴
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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The New York Times

徐洪說：「我是個壞孩子，有時會一邊看電視一邊練琴，並因為扭轉頭望電視螢幕而弄得頸好痛。但不久便給父親拆穿，他會摸摸電視機頂去檢查是否有餘溫！」這位壞孩子長大成人之後，憑著首演拉赫曼尼諾夫以難度見稱的第二鋼琴協奏曲一鳴驚人，自此開展其國際事業，並將於2012年參與倫敦愛樂的中國巡演，成名後的他亦不忘回饋家鄉，現任武漢音樂學院鋼琴系講師。

徐洪將於一月與港樂合演莫扎特為法國女鋼琴家珍諾美而寫、清新可喜的降E大調第九鋼琴協奏曲。莫扎特的鋼琴協奏曲許多都是「自用」的，只有很少數是為了他人而寫，「珍諾美」是其中一首（據說珍諾美是位天資聰穎的鋼琴家），協奏曲一開始以獨奏鋼琴掀起序幕，這種做法在當時前所未有，著名鋼琴家布蘭杜更形容這首創意豐盈的協奏曲「跨進了令人難以置信的一大步」，是「世界奇觀之一」。

“I was a rascal,” says Hong Xu, “Sometimes I would watch television at the same time as I practised and I would get a terrible pain in my neck from craning to see the screen. But my father soon caught on... he would come home and feel the top of the set to see if it was still warm!” This naughty boy has grown up and kicked started an international career with his debut performance of Rachmaninov’s notoriously difficult Second Piano Concerto. He will join the London Philharmonic’s China tour in 2012 and also teaches in the piano faculty of the Conservatory of Music in his hometown of Wuhan, China.

Hong Xu will share the stage with the Hong Kong Philharmonic in January in Mozart’s refreshing *Jeunehomme* Concerto. Many of Mozart’s piano concerti were written for his own use, but this one was written for a gifted French pianist called Mlle Jeunehomme. The unusual opening with the piano appearing immediately was unique at the time; a novelty described by renowned pianist Alfred Brendel as “an unbelievable leap” and “one of the wonders of the world”.



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