



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

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BARTÓK & SCHUMANN

巴托與舒曼

美樂自悠行 Simply Classic

未完的……

Unfinished Business

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香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

藝術總監兼總指揮
Edo de Waart
artistic director & chief conductor

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香港管弦樂團由香港特別行政區政府資助 · 香港管弦樂團為香港文化中心場地伙伴
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美樂自悠行
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 SERIES

未完的…… Unfinished Business

SCHUMANN

- 2 舒曼 G小調交響曲「茨維考」
 10 **SCHUMANN** Symphony in G minor *Zwickau*

~18'

BARTÓK

- 4 巴托 第一小提琴協奏曲
 12 **BARTÓK** Violin Concerto No.1

~21'

中 場 休 息 i n t e r v a l

SCHUMANN

- 6 舒曼 C大調幻想曲
 14 **SCHUMANN** Fantasie in C

~14'

BARTÓK

- 8 巴托 《神奇的滿大人》組曲
 16 **BARTÓK** *The Miraculous Mandarin Suite*

~20'

ARTISTS

22 利茲 指揮 / **Carlo Rizzi** conductor

23 伊莎貝·浮士德 小提琴 / **Isabelle Faust** violin



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舒曼

1810-1856

即使舒曼交響曲的寫作次序令人相當混亂，但大家都以為總數是四首。可是，除了四首有編號的交響曲外，舒曼還提過另外幾首（不計算序曲、諧謔曲與終曲，原稱《小交響曲》）。不錯，根據他的日記，一首「C小調交響曲」在1841年1月21日動筆，但似乎除此以外，樂曲就沒有任何進展。正如約翰·沃森在《一個音樂家的生與死》（2007年）裡寫道：「當晚他與克拉拉到布業公會出席音樂會，參與一場萬萬不能錯過的盛事（孟德爾遜演出巴赫作品），於是……這首C小調作品就不了了之。」同年十月，舒曼說另一首C小調交響曲「在我腦子裡差不多完成了」，只是直到舒曼離世之日，這首樂曲依然留在他腦子裡。然而，還有一首G小調交響曲，年份不但比「C小調交響曲」早得多，還真的白紙黑字寫出來，而且還能流傳後世。

1832年10月，一直集中寫作鋼琴作品的舒曼決定「著手研讀總譜和鑽研配器法」。他隨後告訴老師（也就是他後來的岳父）費特烈克·韋克自己打算寫一首交響曲。雖然舒曼也承認自己年幼時「寫過幾首交響曲，但全都沒寫完」，但這次他似乎下定決心，一定要讓新曲面世，結果韋克竟然為此安排了一場音樂會。音樂會定於1832年11月18日舉行，地點是舒曼家鄉茨維考，廣告上寫著「舒曼先生將首演其第一交響曲某些樂章」。舒曼只有一個月不到的時間寫作，於是就把一些幾年前的舊主題（當時他想根據莎劇《哈姆雷特》寫作歌劇，於是寫下好些主題）融入第一樂章裡。

G小調交響曲，Wo029「茨維考」

甚快板

甚快的小行板—一小快板

但到了音樂會當日，舒曼也只能完成第一樂章而已。他尷尬得躲起來，讓樂團團長替他指揮。有報章形容此曲「藝術性很強，但十分艱深」，韋克則認為「鋪排良好，想像力豐富，但配器太弱」。經過連月修改，2月12日此曲在施內山重演，1833年4月29日又在萊比錫演出。這時他已經完成了第二樂章，第三、第四樂章也寫好草稿。但就在萊比錫演出後一個月，他彷彿把它拋諸腦後似的，之後差不多十年，沒有再碰過交響曲。

雖然第一樂章甚有貝多芬「英雄」交響曲的影子，但縱觀全曲，舒曼的個人特色也十分突出。樂曲突然開始，引入迫切、急速的主題，既戲劇化又抒情。舒曼雖然曾向小提琴家友人克利斯蒂安·戈特利普·穆勒請教過如何配器，但主題在樂團眾多樂器間流暢地遊走，似乎舒曼已經擺脫了鋼琴音樂的思考方式，能以交響樂的方式思考了。

第二樂章雖然隱約可見貝多芬第七交響曲的痕跡，而且氣氛變化不太自如，但舒曼成熟風格的特徵仍清晰可見。樂章結束時既突然又不圓滿，清楚顯示舒曼從來不打算以這個樂章作為樂曲的終結。

節目介紹中文翻譯：鄭曉彤

編制：

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、三支長號及弦樂組。



巴托

1881-1945

有些女人（當然男士也有），即使不是直截了當惹來別人迷戀，也似乎總會令人主動表達深刻的愛意。小提琴家史黛菲·姬雅（1888-1956）就是這種。姬雅生於布達佩斯，自幼以神童身份巡迴歐美演出，成年後主要在瑞士生活。她嫁給瑞士作曲家華爾特·舒特思以前，曾被奧特馬·舍克和巴托等人熱烈追求—兩人都曾與她打得火熱，甚至為她寫作協奏曲表達愛意。

1905年至1908年間，巴托不斷給姬雅寫信，談論生命的意義、宗教和愛情，同時他又一聲不響地寫作一首三樂章的協奏曲。1908年2月5日，他把其中兩樂章交給姬雅（而且曲中有數處呼之欲出地提及她）。豈料一星期後姬雅提出分手，而且斷然拒絕演奏這首協奏曲。儘管如此，姬雅卻保留了樂曲原稿和這批情信，姬雅去世後，原稿和情信落都入瑞士指揮家保羅·沙克手上。由於巴托其他協奏曲全是四十五歲後的作品，因此沙克意識到第一小提琴協奏曲可謂巴托重要的早期作品，於是著手籌備公開演出。終於，巴托第一小提琴協奏曲1958年5月30日在瑞士巴塞爾首演，獨奏者是漢沙恩茨·舒尼貝爾格—這時作曲家差不多已離世十三年了。

第一小提琴協奏曲，BB48a

稍慢的行板
詼諧的快板

巴托跟姬雅解釋，樂曲三個樂章分別刻劃她的三方面。第一樂章代表「理想中的史黛菲·姬雅，神聖而內向」，第二樂章是「興高采烈，機智風趣」，第三樂章是「無情冷漠，沉默寡言」。也許是情變的緣故吧，巴托結果決定不寫第三樂章（他後來還用「可恨」來形容第三樂章），結果這首協奏曲就只有兩個樂章。由連續四個上行三度音組成的音型佔據整個第一樂章，巴托說這是「史黛菲主題」。樂章溫暖抒情，如歌一般優美，不時真情流露一流露的顯然是愛意。獨奏者一邊拉奏，樂團小提琴加上對位線條，兩者親密地交織在一起。然而，關鍵卻是巴托用「內向」來形容佳雅—儘管音樂偶然迸發激情，但整體仍十分內斂，樂團規模雖大，卻應用得很疏落。

第二樂章開始時，小提琴仿如在音樂階梯上一邊起舞一邊往下走，玩耍似的氣氛需要相當高超的技巧方能應付。中途雖然有一個較愁悶的主題，但音樂卻始終保持微笑，風度翩翩。神氣而短小的木管進行曲突然響起—樂譜上在這一段上寫著「1907年6月28日，亞斯貝雷尼」：那天是姬雅十九歲生辰。當日兩人與姬雅一名兄弟到郊外遊玩，三天後，巴托動筆寫作此曲。獨奏小提琴突然變得十分活潑，最後引入馬戲團似的結尾。

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、英國管、兩支單簧管（其一兼低音單簧管）、兩支巴松管、四支圓號、兩支小號、兩支長號、大號、定音鼓、三角鐵、大鼓、兩座豎琴及弦樂組。



舒曼

1810-1856

舒曼最後一首大型作品是小提琴協奏曲，1853年10月3日脫稿，但其遺孀克拉拉·舒曼卻顯然覺得是敗筆之作，因此把原稿收起，小提琴協奏曲雖然是為姚阿幸而寫，但連姚阿幸也不甚欣賞，認為樂曲顯得「有點力不從心，舒曼試著擠出最後一點心思—雖然這位創意豐富的藝術家的深刻感受，仍能在個別樂段流露出來」。姚阿幸把樂曲試奏了一遍，然後就把自己手上的原稿副本放在柏林普魯士國家圖書館，並在遺囑裡指明要在舒曼逝世一百年後才能公開。可是事情日後卻變得詭異：1933年，耶利·德拉伊和艾迪拉·法琪莉兩姐妹〔兩人不但是姚阿幸的侄孫，更是優秀的小提琴家〕在倫敦參加通靈聚會時，聽到舒曼的靈魂要求她們把這首樂曲找來演奏，於是兩人就在1937年就演奏了這首小提琴協奏曲。

舒曼寫作小提琴協奏曲期間，也為姚阿幸寫了另一首小提琴與樂團作品，然而這首樂曲不但能夠出版，更在舒曼生前已大受歡迎—那就是C大調幻想曲。1853年8月底，姚阿幸到杜塞多夫去拜訪舒曼夫婦，似乎因此啟發舒曼為姚阿幸寫作兩首作品。舒曼暗地裡寫作小提琴協奏曲，但將幻想曲的事告知姚阿幸，而且姚阿幸1853年10月27日也回杜塞多夫去首演幻想曲，由舒曼親自指揮。姚阿幸說幻想曲「很討人歡喜」，更有樂評認為這是「舒曼最優秀的音樂會作品」。姚阿幸後來也經常在歐洲各地演奏此曲，而且根據所有現存記錄，樂曲所到之處無不大受歡迎。



C大調小提琴與樂隊幻想曲，Op.131

上行樂思流露出渴望之情，在管弦樂引子裡俯拾即是，彷彿嘆息似的，迎接小提琴加入。小提琴在其高音區奏出精緻的開端，可是幾個情感豐富的裝飾性經過句後，卻變成戲劇化的宣敘調。氣氛一轉，樂曲變得如舒曼自言一樣，是一首「精采的音樂會樂曲……興高采烈」。作曲家自撰的華采樂段華麗精巧，樂曲最後歡欣快樂地結束。

節目介紹中文翻譯：鄭曉彤

編制：

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



巴托

1881-1945

1910年代末，匈牙利經過第一次世界大戰蹂躪後正百廢待興，但時局仍然不穩，國內滿目蒼夷。在這種環境下，巴托創作了一齣反傳統的默劇——《神奇的滿大人》。《神奇的滿大人》的情節由梅爾徹·倫吉爾所撰，巴托的音樂則寫於1918年至1919年間，但到了1924年才譜寫成管弦樂曲。

《神奇的滿大人》除了採用大型樂團外，還要動用大型管風琴〔但許多芭蕾舞劇院都沒有管風琴〕和四部合唱團，而由於演出所需的人力物力太大，因此首演一再延期，結果遲至1926年11月27日才在德國科隆首演。可是首演當日，由於此劇刻劃城市生活骯髒污穢的一面，故事既與賣淫有關，又充滿暴力和血腥，情節傷風敗俗，令普魯士州議會議長暨科隆市長康拉德·艾德諾大為震驚。艾德諾不但像許多觀眾一樣中途離場，更馬上禁演此劇，直到1945年〔這時巴托已與世長辭〕，《神奇的滿大人》才成功上演——但樂譜卻要待十年後才能出版。

《神奇的滿大人》作為劇場作品雖然不太成功，但巴托卻選取了劇中部份樂曲改編成管弦樂組曲。巴托第一次在美國巡迴演出時就帶著這份樂譜，由辛辛那提交響樂團首演，雷納指揮。

組曲描繪劇中幾個場景，一氣呵成。首先是熙來攘往的街景——在風馳電逝的弦樂伴奏下，長號代表一群操縱流鶯的惡棍。他們命令女郎們勾引客人，其中一個被派到樓上窗邊坐著，風情萬種的獨奏單簧管代表她在勾引途人。忽然傳來一陣振奮的聲音，木管樂器奏出號角曲——這時一個衣衫襤褸的邋遢男人跌跌撞撞的走來，顯然已經喝醉。女郎引起男人注意了〔充滿異國風情的英國管旋律〕，惡棍這時趁機打劫他，然後把他拋下樓梯，自己則返回街上。

《神奇的滿大人》組曲

單簧管響起，這女郎又返回窗前勾引另一個客人了——這次是個害羞、緊張的年輕人〔雙簧管〕。年輕人遭女郎色誘〔先是奏出高音的巴松管，然後是兩支長笛〕，然後同樣被拋下樓梯，摔倒街上。

第三次。單簧管開始色誘路人，但這次卻令女郎大吃一驚：三支長號響起，中國的滿大人出現了。雖然女郎顯然被滿大人的古怪打扮嚇得渾身不自在，但仍跳起充滿異國情調的舞來引誘他。開始時，女郎猶疑地慢慢舞動起來〔配上弱音器的弦樂〕，但舞姿漸漸變得自信、強勁，直至滿大人興奮得失控地追趕著女郎，最後把她捉住。

組曲就在這裡打住，但樂譜上的劇情梗概還提到後面的情節：一番追逐後，滿大人把女郎抓住。這時三個原先躲起來的流氓跳出來打劫滿大人，更想用幾個坐墊把他悶死。滿大人卻站起來，綻放激情的雙眼緊緊盯著女郎不放。流氓用劍刺穿滿大人的身體，滿大人震了震，但他的慾望卻蓋過了傷勢，還朝著女孩衝去。流氓把他吊起，但滿大人仍然沒有死，於是流氓把他解下來讓女郎把他抱在臂彎內——這時他的傷口才開始流血，然後氣絕身亡。

節目介紹中文翻譯：鄭曉彤

編制：

三支長笛〔其二兼短笛〕、三支雙簧管〔其一兼英國管〕、三支單簧管〔其一兼降E單簧管、其一兼低音單簧管〕、三支巴松管〔其一兼低音巴松管〕、四支圓號〔其二兼次中音大號〕、三支小號、三支長號、大號、定音鼓、木琴、三角鐵、鈸、平鑼、小鼓、中音鼓、大鼓、豎琴、鋼片琴、鋼琴、管風琴及弦樂組。

Robert **SCHUMANN**

1810–1856

We think of Robert Schumann as a four symphony man, even if there is quite a lot of confusion surrounding the sequence in which he wrote those four numbered symphonies. But there are references to several more symphonies, not counting the Overture, Scherzo und Finale which was originally called Sinfonietta. In the case of the Symphony in C minor which he noted in his diary as having started on 21st January 1841, Schumann appears never to have done more than mention it; as John Worthen suggests in his 2007 book, *Life and Death of a Musician*, “that same evening he went out to a Gewandhaus concert with Clara for an unmissable event [a concert of Bach’s music given by Mendelssohn] and... as a result the C minor work came to nothing.” In October that same year Schumann suggested that a different Symphony in C minor “is almost completed in my head”; which is where it remained until his death. However a much earlier symphony, in G minor, not only made it down on to paper, but has survived to posterity.

In October 1832 Schumann, who up to that time had concentrated his compositional efforts on writing for the piano, decided to “tackle the reading of scores and orchestration”. He went on to tell his teacher (and subsequent father-in-law), Friedrich Wieck, that he was planning to write a symphony. While he had confessed to having “started but not finished several symphonies” in his childhood, Schumann seemed determined that this one should see the light of day and Wieck went so far as to plan a performance of it in Schumann’s home town of Zwickau. The advertisement for the concert, scheduled for 18th November 1832, stated that “Herr Robert Schumann will première some movements from the first symphony he has composed.” With less than a month to write it, Schumann turned to some themes he had composed a few years earlier for a projected opera based on Shakespeare’s *Hamlet*, and incorporated these into the first movement.

Symphony in G minor, Wo029

Zwickau

Allegro molto
Andantino assai – Allegretto

By the time of the concert Schumann had only completed the first movement, and was so embarrassed by it that he hid and left it to the orchestra's concert master to direct. A newspaper report observed that the piece was "highly artistic but very difficult", while Wieck suggested that it was "well constructed and imagined, but too thinly orchestrated". Over the next few months Schumann revised the first movement and it was performed first in Schneeberg on 12th February, then in Leipzig on 29th April 1833. He also composed a second movement and drafted a third and fourth, but a month after the Leipzig performance he seems to have abandoned the work and not tackled symphonic writing again for almost a decade.

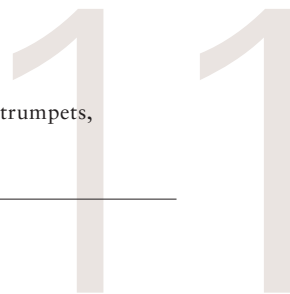
Although there are clear references to Beethoven's *Eroica* Symphony in the **first movement**, it is remarkable how there are also characteristics which are distinctly Schumann's in the Symphony. It begins abruptly and leads into a pressing, urgent theme in which drama and lyricism go hand in hand. Schumann sought the advice of a violinist friend, Christian Gottlieb Müller, over matters of orchestration, but with themes passing fluidly across the whole orchestral range, it seems that Schumann was already thinking symphonically rather than pianistically.

As for the **second movement**, while there are hints of Beethoven's Seventh Symphony, and the music lurches rather uneasily from one mood to another, there are again the clear hallmarks of Schumann's more mature style, although the sudden and disturbingly unfulfilling ending makes it clear that this was never intended to be the Symphony's finale.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, and strings.



Béla **BARTÓK**

1881–1945

There are some women – men, too, for that matter – who seem to attract unsolicited expressions of profound love, if not downright infatuation. One such was the violinist Stefi Geyer (1888-1956) who was born in Budapest, toured Europe and the United States as a child prodigy and spent most of her adult life in Switzerland. She eventually married the Swiss composer Walter Schulthess but not before others, including Othmar Schoeck and Béla Bartók, had become so thoroughly infatuated with her that they composed concertos as expressions of their love.

Between 1905 and 1908 Bartók bombarded Geyer with intimate letters covering such matters as the meaning of life, religion and love, while privately working on a three-movement concerto, two movements of which he eventually presented to her on 5th February 1908. A week later she terminated the relationship and flatly refused to perform the concerto which included several thinly-veiled references to her. She did, however, keep the manuscript along with the love letters which, following her death, passed into the possession of the Swiss conductor Paul Sacher who, realising it to be a significant early work of a composer whose other concertos all post-dated his 45th birthday, set about preparing it for public performance. Thus it was that on 30th May 1958 in Basel, Switzerland, Bartók's First Violin Concerto received its first ever performance, some 13 years after the composer's death. The soloist was Hansheinz Schneeberger.

Bartók explained to Geyer that the three movements depicted her in three ways. The first represented "the idealised Stefi Geyer, celestial and inward", the second as "cheerful, witty, amusing", and the third as "indifferent, cool and silent". Possibly the break in relations decided Bartók not to progress with the third movement, which he later described as "hateful", and, as a result, the Concerto remained in its two-movement form. Dominating the first movement is

Violin Concerto No.1, BB48a

Andante sostenuto
Allegro giocoso

the four note series of rising thirds which Bartók described as the “Stefi theme”. Warm and lyrical, expressive and at times heartfelt, this is clearly an expression of intimate love, with the orchestral violins adding an interweaving, almost caressing counterpoint to the soloist. The key to the music, though, lies in Bartók’s description of Geyer as “inward”, for, despite the short-lived outbursts of passion, it remains very introspective with the relatively large orchestral forces used very sparingly indeed.

The second movement opens with the violin dancing down a series of descending musical stairs and the playful character calls for considerable virtuosity. There is a more wistful theme, which nevertheless maintains a smiling demeanour, as well as the sudden appearance of a perky little woodwind march which, in the score, is marked “Jászberény, 28 June 1907”. That was Geyer’s 19th birthday, and the two of them, along with Geyer’s brother, had taken a trip out into the country; three days later Bartók began work on the Concerto. A frantic burst of activity from the violinist leads to the work’s almost circus-like conclusion.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

solo violin, two flutes (one doubling piccolo), two oboes, cor anglais, two clarinets (one doubling bass clarinet), two bassoons, four horns, two trumpets, two trombones, tuba, timpani, triangle, bass drum, two harps, and strings.

Robert **SCHUMANN**

1810–1856

The last major score on which Schumann worked was his Violin Concerto, which he completed on 3rd October 1853. His widow, Clara, clearly felt the work a poor memorial to her husband's memory and suppressed the manuscript, while Joseph Joachim, for whom the work was written, described it as showing "a certain exhaustion, which attempts to wring out the last resources of spiritual energy, although certain individual passages bear witness to the deep feelings of the creative artist". He tried it out once and deposited his copy of the manuscript in the Prussian State Library in Berlin, stipulating in his will that it should be not be put into the public domain until a century had passed after Schumann's death. Things took a decidedly weird turn after that when, in 1933 two sisters, Jelly d'Arányi and Adila Fachiri (who were Joachim's grand-nieces and also accomplished violinists) attended a London séance and were directed by the spirit voice of Robert Schumann to root out and perform it, which they did in 1937.

In tandem with the Concerto, Schumann wrote another work for violin and orchestra for Joachim which did get published and became very popular in his lifetime. Joachim visited the Schumanns at Düsseldorf at the end of August 1853, and this seems to have inspired Schumann to write the two works for him. He wrote the Concerto in secret, but he had already told Joachim about the Fantasie and the violinist returned to Düsseldorf to première it under Schumann's direction on 27th October 1853. He declared it "very pleasing", a critic considered it "Schumann's best concert piece", and Joachim went on to perform it frequently on his concert tours of Europe where it was, by all accounts, universally well received.

Fantasie in C for violin and orchestra, Op.131

A sighing orchestral introduction with lots of upwardly yearning ideas paves the way for the violin's delicate opening, high in its register. But after some expressively decorative passagework, it breaks into a dramatic recitative which transforms the mood into one which fully justifies Schumann's own description of the piece as a "brilliant concert piece...with a very cheerful character". An elaborate, written-out cadenza leads into the piece's thoroughly happy ending.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

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

Béla **BARTÓK**

1881–1945

In the last years of 1910s, Hungary was just recovering from the horrors of the First World War. Under this politically emaciated and physically devastated environment, Bartók wrote his iconoclastic pantomime *The Miraculous Mandarin*. He drafted the work to a scenario by Menyhért (Melchior) Lengyel between 1918 and 1919, but only orchestrated it in 1924.

Scheduled premières of the work were repeatedly put off when its physical demands – it calls for a huge orchestra which includes a large organ (an instrument not to be found in many ballet theatres) as well as a four-part chorus, and it was not until 27th November 1926 that it was first performed in Cologne, Germany. On that occasion its immoral storyline – a provocative ballet dealing in the sordid, seamy side of city life, of prostitution, violence and bloodshed – so appalled Konrad Adenauer, President of the Prussian State Council and Lord Mayor of Cologne (who was among the large part of the audience which walked out during the performance), that it was immediately banned. And it finally succeeded on stage in 1945 – by which time Bartók himself was dead – but the score was not published for a further 10 years.

Although as a stage work *The Miraculous Mandarin* was not very successful, Bartók did arrange some of the music into an orchestral suite to take with him on his first concert tour of the United States and in this guise the work was given its première on, by the Cincinnati Symphony Orchestra under Fritz Reiner.

The music of the Suite runs without a break and depicts several scenes from the original story beginning with a bustling street-scene in which, to the accompaniment of scurrying strings, a trombone represents the thugs controlling the street-girls and ordering them to attract clients. One is sent to sit by an upstairs window and entices passing men with a seductive clarinet solo above. There is a tremor of excitement and then, to a fanfare from the wind instruments, a shabby, down-at-heel gentleman stumbles in, clearly the worse for drink. The girl holds his attention (with an exotic Cor Anglais melody), while the thugs rob him and throw him down the stairs and back out on to the street.

The Miraculous Mandarin Suite

The clarinet tells us the girl is back in the window enticing her second client, represented by the oboe, who is a shy, nervous youth. She seduces him first with a high bassoon and then a pair of flutes before he, too, is thrown downstairs and out on to the street.

For the third time the clarinet sets out to seduce passing custom and this time, much to the girl's horror, a Chinese Mandarin appears represented by a triad of trombones. Although clearly unnerved by his strange appearance the girl tries to seduce him with an exotic dance, beginning slowly and hesitantly with muted strings, but gradually gaining in confidence and intensity until it has excited the Mandarin to such an extent that he loses all self-control, chases the girl and eventually catches her.

The Suite ends here, but from the plot summary in the score, the story continues like this: *After a wild chase he catches her, at which point the three tramps leap from their hiding place, rob him of everything he has, and try to smother him under a pile of cushions. But he gets to his feet, his eyes fixed passionately on the girl. They run him through with a sword; he is shaken, but his desire is stronger than his wounds, and he hurls himself on her. They hang him up, but it is impossible for him to die. Only when they cut him down, and the girl takes him into her arms, do his wounds begin to bleed and he dies.*

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

three flutes (two doubling piccolos), three oboes (one doubling cor anglais), three clarinets (one doubling E flat clarinet, one doubling bass clarinet), three bassoons (one doubling contra bassoon), four horns (two doubling tenor tubas), three trumpets, three trombones, tuba, timpani, xylophone, triangle, cymbals, tam-tam, snare drum, tenor drum, bass drum, harp, celesta, piano, organ and strings.



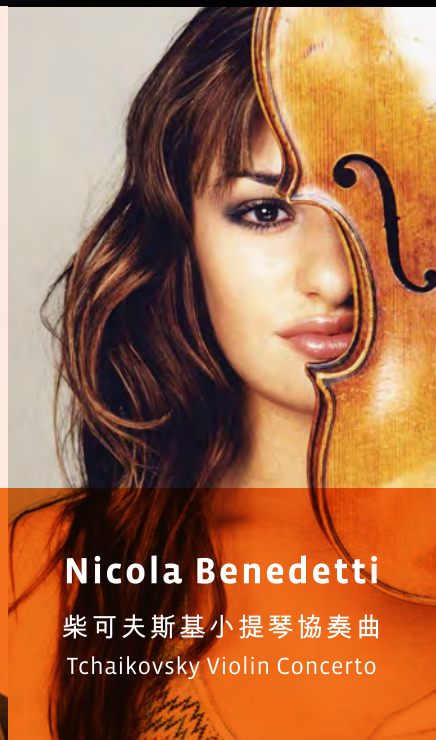
Anne-Sophie Mutter

德伏扎克小提琴協奏曲
庫爾埃《時光機》
Dvořák Violin Concerto
Currier *Time Machines*



Igor Yuzefovich

拉威爾《吉卜賽人》
蕭頌《詩》
Ravel *Tzigane*
Chausson *Poème*



Nicola Benedetti

柴可夫斯基小提琴協奏曲
Tchaikovsky Violin Concerto

2012/13

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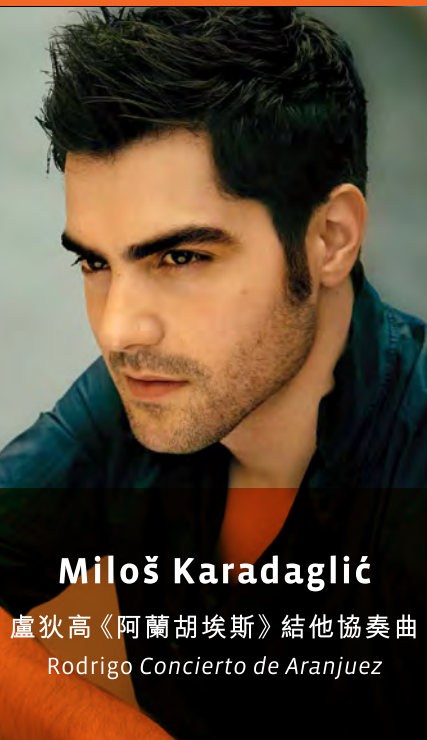
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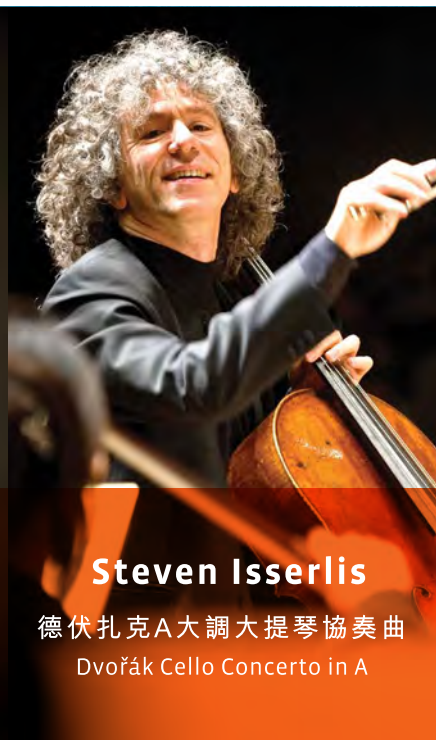
Miloš Karadaglić

盧狄高《阿蘭胡埃斯》結他協奏曲
Rodrigo *Concierto de Aranjuez*



Karen Gomyo

孟德爾遜小提琴協奏曲
Mendelssohn Violin Concerto



Steven Isserlis

德伏扎克A大調大提琴協奏曲
Dvořák Cello Concerto in A

弦
諾

A Sound Commitment



Go de Waart



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

Principal Patron 首席贊助





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，由2012/13樂季起，港樂將在音樂總監梵志登帶領下繼續精益求精。

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，迪華特再次到中國巡演，並分別在上海世博會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 has scaled new heights of musical excellence, and will continue to do so under the artistic leadership of Jaap van Zweden, the Orchestra's Music Director from the 2012/13 season.

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.

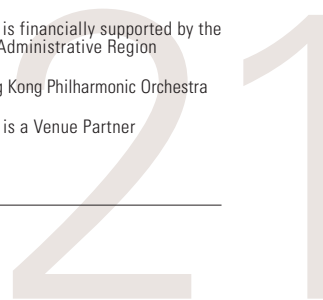
The HKPO stays in tune with our city by presenting the Orchestra in unexpected venues and bringing the excitement of the concert experience to every home through radio and television broadcasts including the largest symphonic event of the year, *Swire Symphony under the Stars*, at Happy Valley. The Orchestra 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 returned to China, performing 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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利茲 CARLO RIZZI

指揮 CONDUCTOR

利茲是同輩間其中一位最頂尖的指揮，他曾與世界各地頂尖樂團演出，如：維也納愛樂、芝加哥交響樂團、費城樂團、洛杉磯愛樂、倫敦交響樂團、倫敦愛樂、愛樂樂團、皇家愛樂、法國國家交響樂團、米蘭史卡拉歌劇院樂團和日本東京NHK交響樂團。

利茲尤其擅長指揮歌劇作品，他曾於史卡拉、大都會、科芬園、皇家鑄幣局歌劇院、蘇黎世歌劇院、巴士底、荷蘭歌劇院等著名場地亮相，並經常參與休斯頓大歌劇院的演出。過去的樂季，他成功演出的劇目包括：羅西尼的《夏布朗的瑪蒂爾德》和威爾第的《遊唱詩人》〔科芬園〕、《波希米亞的生涯》和《蝴蝶夫人》〔蘇黎世歌劇院〕、《黑桃皇后》〔休斯頓大歌劇院〕和《阿依達》〔布雷根茨音樂節〕。

利茲曾於第一百屆BBC逍遙音樂節指揮威爾斯國家歌劇院樂團演出，帶領樂團首次於逍遙音樂節上演出交響曲目。他在擔任該團的藝術總監期間，曾為樂團贏得多個獎項，其中包括一項皇家愛樂協會獎項。自1996年起，他定期於愛丁堡國際藝術節中亮相。2004/05樂季，他為加地夫威爾斯千禧中心揭幕，指揮歌劇《茶花女》、《鄉村騎士》和《丑角》。他的奧地利首演劇目是由安娜·奈瑞貝科和羅蘭度·費亞松主演、維也納愛樂伴奏的《茶花女》，是薩爾茨堡音樂節節目之一。

利茲的錄音繁多，他曾經為Teldec錄製雷史碧基的交響詩及比才的《阿萊城的姑娘》〔與倫敦愛樂合作〕。他又曾經灌錄《茶花女》、《弄臣》、《浮士德》、《灰姑娘》和《假面舞會》等十齣歌劇，以及與EMI、Philips、Sony和Decca等廠牌合作。2005年秋季，Deutsche Grammophon 推出了由利茲在薩爾茨堡音樂節指揮《茶花女》的錄音及DVD。

One of the leading conductors of his generation, **Carlo Rizzi** has appeared with the greatest orchestras of the world, including the Vienna Philharmonic, the Chicago Symphony, the Philadelphia, the Los Angeles Philharmonic, the London Symphony, the London Philharmonic, the Philharmonia and the Royal Philharmonic, as well as the Orchestre National de France, the Orchestra of La Scala, Milan, and the NHK Symphony Tokyo.

Maestro Rizzi is in demand in the major opera houses of the world and conducts frequently at La Scala, the Metropolitan Opera, Covent Garden and La Monnaie, as well as Zurich Opera, Bastille and the Netherlands Opera. He is also a regular guest at the Houston Grand Opera. He has conducted highly-acclaimed productions in the past seasons including Rossini's *Matilde de Shabran* and Verdi's *Il Trovatore* at Covent Garden, *La Bohème* and *Madama Butterfly* at the Zurich Opera, *Pique Dame* at Houston Grand Opera and *Aida* with the Bregenz Festival.

In the 100th season of the BBC Proms he conducted the Orchestra of the Welsh National Opera in their first symphonic Promenade concert. During his directorship the Orchestra also won many awards, including that of the Royal Philharmonic Society. Since 1996 he has been a regular guest in concerts at the Edinburgh International Festival. In 2004/05 Rizzi opened the new opera house in Cardiff (Wales Millennium Centre) with *La Traviata* followed by *Cavalleria Rusticana* and *I Pagliacci*, and made his Austrian debut conducting the new production of *La Traviata* at the Salzburg Festival with Anna Netrebko, Rolando Villazón and the Vienna Philharmonic.

In the recording studio he has worked with Teldec conducting Respighi's tone poems and the complete *L'Arlesienne* music by Bizet with the London Philharmonic Orchestra. He has recorded ten operas including *La Traviata*, *Rigoletto*, *Faust*, *La Cenerentola* and *Un ballo in maschera*. He has also recorded for EMI, Philips, Sony, Decca and several others. Deutsche Grammophon issued a recording and DVD of his *La Traviata* from the Salzburg Festival in autumn 2005.



PHOTO Marco Borggreve

伊莎貝·浮士德 ISABELLE FAUST

小提琴 VIOLIN

1987年，年僅十五歲的伊莎貝·浮士德贏得莫扎特小提琴大賽後，順利開展其獨奏生涯。自1993年贏得巴格尼尼大獎，她移居法國，並培養出對法國曲目的熱愛，當中又以佛瑞及德布西的作品最討她喜歡。她的首張專輯收錄巴托、希曼諾夫斯基及楊納傑克的曲目，成功吸引國際樂壇的注意，而她亦自此不斷在主要小提琴曲目上精益求精。2003年，她首次嘗試為主要浪漫派協奏曲錄音，演繹的曲目是一首她自十五歲和曼奴軒合作後，便一直經常演奏的曲目—德伏扎克小提琴協奏曲。

伊莎貝擅長演繹當代音樂作品，她熱衷演奏利蓋特、費德曼、諾奴和西塞斯等當代作曲家的曲目，亦曾經演繹失落的祖利弗小提琴協奏曲。2009年，她分別首演由作曲家拉爾查和查懷爾為她度身訂造的新作。她的造詣獲得愈來愈多不同樂團及指揮的賞識，如阿巴度、杜托華、夏汀、柏林愛樂、慕尼黑愛樂、巴黎樂團、波士頓交響樂團和馬勒室樂團。

伊莎貝和她的鋼琴家拍檔是邁尼哥夫曾為Harmonia Mundi錄製多張大碟，其中的全套貝多芬奏鳴曲專輯更為他們贏得迴聲獎和留聲機大獎等獎項。她最新的巴赫德國組曲及奏鳴曲獨奏專輯為她贏得2010年度金音叉大獎，而她最新的協奏曲專輯則收錄由阿巴度指揮的貝多芬及貝爾格協奏曲，分別獲得《留聲機》及《BBC音樂雜誌》選為每月精選。

伊莎貝演奏用的是於1704年製造的史特拉瓦里名琴「睡美人」，由德國巴登-符騰堡銀行L-Bank慷慨借出。

Victory at the 1987 Leopold Mozart Competition, when **Isabelle Faust** was just 15, brought with it the prospect of a solo career. After winning the 1993 Paganini Competition she moved to France where she grew to love the French repertoire, particularly the music of Fauré and Debussy. Here she came to international attention with her first recording – sonatas by Bartók, Szymanowski and Janáček – and gradually refined her command of the most important works in the violin repertoire. In 2003 she released her first recording of a major Romantic work for orchestra, the Dvorák Violin Concerto. Having first performed this Concerto at the age of 15 under Yehudi Menuhin, the work has remained a mainstay of her repertoire.

Isabelle Faust is a highly sought-after performer of contemporary music. She is a fervent proponent of music by György Ligeti, Morton Feldman, Luigi Nono and Giacinto Scelsi, as well as of forgotten works, such as André Jolivet's Violin Concerto. In 2009 she premièred works dedicated to her by composers Thomas Larcher and Michael Jarrell. Increasing numbers of orchestras and conductors have come to appreciate Faust's artistry in recent years: Claudio Abbado, Charles Dutoit, Daniel Harding, the Berlin Philharmonic, the Munich Philharmonic, the Orchestre de Paris, the Boston Symphony Orchestra and the Mahler Chamber Orchestra.

Faust can be heard with her duet partner, the pianist Alexander Melnikov, in recordings for Harmonia Mundi. For their recording of the complete Beethoven Sonatas they received the ECHO Klassik Award and the Gramophone Award, among others. Her latest solo recording of the Partitas and Sonatas by J. S. Bach was decorated with the Diapason d'or de l'année 2010. Her latest concerto recording with Abbado conducting concertos by Beethoven and Berg was the disc of the month of both *Gramophone* and *BBC Music* magazines.

Isabelle Faust performs on the 1704 "Sleeping Beauty" Stradivarius on loan to her from Germany's L-Bank Baden-Württemberg.

香港管弦樂團

Hong Kong Philharmonic Orchestra

第一小提琴 First Violins



尤一弓
Igor Yuzefovich
團長
Concertmaster



梁建楓
Leung Kin-fung
第一副團長
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薛默特的首張拉威爾鋼琴獨奏專輯為他贏得金音叉獎，在港樂2011/12樂季壓軸音樂會上，這位土耳其鋼琴家將為樂迷送上兩首拉威爾精彩絕倫的鋼琴協奏曲—G大調鋼琴協奏曲和為左手而作的鋼琴協奏曲。布拉姆斯的海頓主題變奏曲洋溢豐富情感，令人愛不釋手。艾爾加的謎語變奏曲原是艾爾加與好友在琴鍵上的猜謎遊戲，著名指揮佛斯特將會以他的指揮棒與您一同進入這個有趣的音樂世界。星期五晚的音樂會前講座由樂評人胡銘堯主講。

Last year Turkish pianist extraordinaire, Hüseyin Sermet, rounded off Istanbul's year as European City of Culture. This year he brings his unique blend of the exotic and the exciting to Hong Kong to round off our concert season in a Finale which is sure to satisfy even the most enquiring of minds. Brahms thought his delightful set of variations for orchestra was based on a tune by Haydn, while Elgar refused to tell anyone who wrote the theme that inspired his famous work – hence the Enigma of the title. For his part, Ravel wrote two piano concertos but only one where the pianist uses both hands. Puzzled? Popular American English conductor Lawrence Foster has all the answers at the tip of his baton. Join us in our Saturday night pre-concert talk with Prof. Qin Rong.

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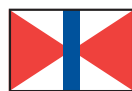
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商藝匯萃 • Paganini Project

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈
艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

張爾惠先生 捐贈
洛治·希爾 (c.1800) 小提琴·由王亮先生使用

鍾普洋先生 捐贈
多尼·哈達 (1991) 大提琴·由張明遠先生使用

史葛·羅蘭士先生 捐贈
安素度·普基 (1910) 小提琴·由張希小姐使用

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang
Lockey Hill (c.1800) Violin, played by Mr Wang Liang

Donated by Mr Po Chung
EDawne Haddad (1991) Violoncello, played by Mr Cheung Ming-yuen

Donated by Mr Laurence Scofield
Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

樂器捐贈 • Instrumental Donation

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- 安域高·洛卡 (1902) 小提琴·由程立先生使用
- 桑·巴蒂斯·維爾翁 (1866) 小提琴由第三副團長朱禧小姐使用
- 約瑟·加里亞奴 (1788) 小提琴由團長尤一弓先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
- 德國華格納大號乙套
- 翼號乙支

Donated by The Ladies Committee of
the Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Ms Bei Zhu, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Igor Yuzefovich, Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the
"Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

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。

駐團學員將會在團長尤一弓及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。



尤一弓 團長
Igor Yuzefovich Concertmaster



凌顯祐 首席中提琴
Andrew Ling 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 Concertmaster Igor Yuzefovich and Principal Viola Andrew Ling. Under their 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.

如欲索取更多有關「何鴻毅家族基金駐團學員培訓計劃」的資料，請致電 (852) 2721 1582 或電郵 rho_fellowships@hkpo.com 與樂團事務助理經理丁美雲小姐聯絡。

For more information on "The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme", please contact Miss Natalie Ting, Assistant Orchestral Operations Manager, at (852) 2721 1582 or email: rho_fellowships@hkpo.com.



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