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梵志登 Jaap van Zweden
音樂總監 Music Director

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舒曼系列 SCHUMANN FEST

舒曼第三及第四交響曲

SCHUMANN 3 & 4

SCHUMANN

舒曼：降E大調第三交響曲，op. 97，「萊茵」 P. 13

活潑地
諧謔曲—速度非常中庸
速度不快
莊嚴地
活潑地

Symphony no. 3 in E flat, op. 97, *Rhenish*

Lebhaft
Scherzo-Sehr mässig
Nicht schnell
Feierlich
Lebhaft

SCHUMANN

舒曼：A小調鋼琴協奏曲，op. 54 P. 16

深情的快板
間奏曲〔優美的小行板〕
活潑的快板

Piano Concerto in A minor, op. 54

Allegro affettuoso
Intermezzo (andantino grazioso)
Allegro vivace

中場休息 interval

SCHUMANN

舒曼：D小調第四交響曲，op. 120 P. 20

甚慢板—活潑地
浪漫曲：甚慢板
諧謔曲：活潑地
慢板—活潑地

Symphony no. 4 in D minor, op. 120

Ziemlich langsam-Lebhaft
Romanze: Ziemlich langsam
Scherzo: Lebhaft
Langsam-Lebhaft

懷德納，指揮 P. 22

Johannes Wildner, conductor

張昊辰，鋼琴 P. 23

Zhang Haochen, piano



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舒曼第三及第四交響曲 SCHUMANN 3 & 4

舒曼第三及第四交響曲

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The Fourth Symphony is actually a revision of one of Schumann's first symphonic works.

The Piano Concerto, written for his wife and muse Clara to perform, pioneered new territory for the genre, by seamlessly combining orchestra and solo instrument.



J A A P

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林凡

志登

〔梵志：清淨之志，登：達到〕



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舒曼

ROBERT SCHUMANN (1810-1856)

舒曼的父親奧古斯特是一位作家、出版商兼書商，居於薩克森茨維考城，妻子約翰娜·施納貝爾出身富裕家庭，是一位醫生的女兒，他們氣派不凡的大宅佔據城裡廣場的中心位置。舒曼於1810年6月8日出生，在五兄弟姐妹當中排行最小。艾倫·沃克在舒曼傳記裡面是這樣寫的：「在所有作曲家當中，除了孟德爾遜之外，舒曼的童年生活大概是物質最豐裕的。」不過舒適的家庭、父母的支持及可觀的財富都不能保證他的快樂或成就。舒曼似乎在一生中接二連三地遭受災難及悲劇困擾，最終更步入瘋狂狀態，舒曼在年少時代感染梅毒，這似乎是導致他變得失常的原因。

第一個悲劇在舒曼三歲的時候發生，對他的心理明顯有著深遠的影響。1812年，拿破崙的軍隊慘敗於俄羅斯軍手下，在撤退途中闖進茨維考城，不但大肆搶掠，而且，根據沃克書中所述，更留下「殘肢斷臂堆積在街上」。當時正值熱天，惡臭令人難以忍受，霍亂爆發。這個富裕的社區原本有四千人，在幾個星期裡面即有五百多人逝世。舒曼一家倖免於難，卻面臨更多不幸事件。

August Schumann was a writer, publisher and bookseller in the town of Zwickau in Saxony who had married Johanna Schnabel, daughter of a wealthy surgeon. Their large, imposing house, dominated the town's main square. Robert was born there on 8th June 1810, the youngest of five children and, as Alan Walker has written in his biography, "Of all the great composers, with the exception of Mendelssohn, Schumann probably started life with the best material advantages". But a comfortable home, supportive parents and considerable wealth are no guarantees of happiness or success and Schumann's life seems to have been a succession of disasters and tragedies, culminating with his own insanity, a result, it would seem, of syphilis contracted in his youth.

The first tragedy, which clearly had a profound effect on his psyche, occurred when Schumann was just three. Napoleonic troops, retreating from the terrible defeat they had suffered at the hands of the Russians in 1812, stormed through Zwickau, looted it and, again to quote Walker, "Severed arms and legs were piled in the streets. The weather was hot and the stench became unbearable. Cholera broke out and a prosperous community of four thousand people lost nearly five hundred of its citizens within a few weeks". The Schumanns survived but only to face yet more horrors.



1826年，家裡唯一的女兒、十九歲的愛米爾（舒曼的姊姊）感染皮膚病因而嚴重毀容，後來更投河自盡。舒曼的父親傷心欲絕，更在數星期內離世。舒曼母親認為音樂是「不能維持生計的職業」，所以堅持要兒子放棄音樂，改行從事法律。於是，1829年7月30日，這位不再是作曲家的年輕人入讀海德堡大學，報讀有關羅馬、教會及國際法律等課程。他由始至終沒有上過一課，卻花費大量金錢在音樂及旅行上面，更欠下龐大的債務；他寫道：「一個人如果沒有在意大利的天空下聽過意大利音樂，那就不可能對之有任何概念」。進入大學一年之後，他寫信給母親，告訴她因為他缺乏「一位成功律師必須具備的拉丁文天賦」，所以將放棄法律，改從音樂，舒曼的母親勉強地接受了兒子的決定。1830年10月，舒曼移居萊比錫，住在名鋼琴教師韋克家中，接受鋼琴演奏訓練。

In 1826 the only daughter of the family, nineteen-year-old Emile (Robert Schumann's elder sister), contracted a skin disease which left her horribly disfigured and she committed suicide by drowning herself. This left August Schumann so distraught that within a few weeks he, too, was dead and, considering music to be "a breadless profession", Johanna insisted that her son abandon it in favour of a career in law. So, on 30th July 1829 the erstwhile composer enrolled for courses in Roman, ecclesiastical and international law at the University of Heidelberg. He never attended a single lecture, but did run up huge debts, many incurred by his passion for music and travel; he wrote "one can have no notion of Italian music unless one has heard it under Italian skies". A year after enrolling



舒曼

ROBERT SCHUMANN (1810-1856)

更多的悲劇陸續在舒曼的生命軌道上演，亦有對其生命及音樂留下極其深遠影響的珍貴時刻。舒曼在韋克家中居住期間，二十歲的他與韋克的十一歲女兒、極具音樂天分的卡拉拉朝夕共對。兩人墮入愛河，韋克大驚之下極力阻止他們見面，更恐嚇舒曼說，如果他接近女兒就馬上把他槍殺。鋼琴老師對他抱有敵意雖然不妙，可是比這更可怕的事情在1831年10月發生了，令舒曼在鋼琴演奏方面的抱負永遠成空：他的右手手指日漸變得僵硬，到了1832年6月，右手手中指更完全癱瘓。背後原因有各種說法，有說是因為舒曼利用機器提高手指的靈活性，也有說是他服用水銀醫治梅毒所致，但不管如何，舒曼作為鋼琴家的希望已經完全落空。

他決心繼續以音樂為事業，並把所有抱負投注在卡拉拉身上，而卡拉拉亦真的成為技巧高超的鋼琴家。這對情人在十年間維持相對隱秘的關係，並長期對抗韋克愈來愈激烈的反對聲音。終於，事情到了最糟的地步：韋克告上法庭，要二人終止關係。經過在法庭上糾纏多年（期間韋克更偽造信件送到法庭），兩人在1840年9月12日正式結婚，當時他們分別為三十一及二十一歲。這是音樂史上最具有力量的婚姻之一，不但改變了舒曼自己的創作，對許多作曲家亦有重大影響，當中最著名的一位是布拉姆斯。

at the University, Schumann wrote to his mother that he did not have “the talent for Latin that a successful lawyer must possess” and that he was abandoning law in favour of music. Johanna reluctantly accepted her son’s decision and in October 1830 Schumann moved to Leipzig and lodged with the great piano teacher Friedrich Wieck with whom he was to train for a career as a piano virtuoso.

More tragedy was in store, but also something else which was to have a most profound effect on his life and music. Living in the Wieck household the twenty-year-old Schumann came into daily contact with Wieck’s gifted eleven-year-old daughter, Clara. They fell in love, much to Wieck’s horror who went on to forbid the young couple from ever meeting and actually threatened to shoot Schumann if he went near his daughter. Hostility from his piano teacher was one thing, but in October 1831 something much worse happened which effectively closed the door on Schumann’s piano playing aspirations. He began to experience increasing paralysis of the fingers of his right hand and by the following June his middle finger had become totally immobile. Various causes have been put down for this, ranging from Schumann’s use of a mechanical device to increase the flexibility of his fingers to the mercury he was taking to cure syphilis, but the fact remained he had no future as a pianist.

He carried on determinedly and now invested all his musical ambitions into Clara, who did become a great virtuoso pianist. For ten years the couple maintained a relatively clandestine relationship, forever battling against Wieck’s increasingly vehement opposition. Eventually matters came to a head when Wieck went to law to stop the relationship but, after years of legal wrangling (which involved forged letters to the court from Wieck), on 12th September 1840 the couple, then aged thirty-one and twenty-one married. It was to become one of the most potent musical marriages



在萊比錫及德累斯頓的指揮工作為舒曼帶來恥辱，長久以來他都無法駕馭一隊樂隊，更漸漸變得精神失常，因而多次陷入沉重的長期抑鬱狀態。最後，他在杜塞爾多夫的工作亦以悲劇收場。每況愈下的病情，令他為卡拉拉的安全感到憂慮；他的抑鬱症發作愈來愈頻密，其中一次他更擔心自己會傷害妻子。他請醫生到家裡，次日早上（1854年2月27日）卻離家從橋上跳進萊茵河企圖自殺。他獲兩位漁夫所救，但卻堅持不讓卡拉拉得知他曾經企圖自殺，並且拒絕回家及再見愛妻。在舒曼自己堅持下，醫生們把他關進波恩附近的安德尼黑村一所醫院，直到1856年7月27日，卡拉拉才再次與他見面。兩天後，舒曼便與世長辭。

舒曼的寫作極具影響力，也許比他創作的音樂更加不朽。他的大部份作品為鋼琴曲或聲樂，也寫了一些室樂作品，但只得十八部出版了管弦樂譜。

中譯：施文慧

in history influencing not just Schumann's own work, but that of many other composers, most notably Brahms.

Appointments as conductor in Leipzig and Dresden ended in ignominy, Schumann chronically incapable of handling an orchestra and affected by a growing insanity which resulted in extended bouts of deep depression. His final appointment in Düsseldorf ended in tragedy when his growing ill-health made him fear for the safety of Clara; he genuinely believed he might do her harm during one of his increasingly frequent attacks of depression. He summoned a doctor to the house, but the following morning (27th February 1854), he left home and jumped off a bridge into the River Rhine in an attempt to kill himself. He was rescued by two fishermen, but was insistent that no mention be made of his suicide bid to his wife and, more than that, refused to return to the house or to see his wife again. He was, at his own insistence, incarcerated in a hospital at Enderich near Bonn and it was only on 27th July 1856 that Clara saw him again. Two days later, Schumann died.

Schumann's legacy to music lies possibly more in his influential writings about music than in his own compositions, the vast bulk of which are for piano or voice. He also wrote a handful of chamber works and just eighteen published orchestral scores.

BY DR MARC ROCHESTER

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Thomas Oliemans
男中音 baritone



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梵志登 Jaap van Zweden
音樂總監 Music Director

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舒曼 降E大調第三交響曲，op. 97，「萊茵」

ROBERT SCHUMANN (1810-1856)

Symphony no. 3 in E flat, op. 97, *Rhenish*

活潑地	Lebhaft
諧謔曲—速度非常中庸	Scherzo-Sehr mässig
速度不快	Nicht schnell
莊嚴地	Feierlich
活潑地	Lebhaft

舒曼第三交響曲1851年2月6日在杜塞爾多夫首演，獲得一致好評。舒曼自言此曲是「萊茵生活的樂曲」，在曲中大量刻劃萊茵河地帶其地其民，當地居民為此深感自豪，樂曲也一如馬斯·阿爾柏堤博士在樂譜的前言中寫道：「充滿堅定的精神和生命的喜悅」。

萊茵河在舒曼晚年有重要地位：1854年2月19日，舒曼跳入萊茵河企圖自殺獲救；1850年9月29日萊茵河則令他獲得頗愉快的體驗—他與太太克拉拉乘船遊覽萊茵河，沿河順流而下到達宏偉的城市科隆。這次旅程明顯令他印象深刻，使他興致勃勃地記述這條大河，河上的船、一群群的遊人、從船上往外望去的七丘山景、壯麗的科隆大教堂景觀（驟眼看去，在河岸上巍峨聳立的科隆大教堂，可說是最典型的歌德式建築）。舒曼夫婦在科隆逗留了不久，在科隆大教堂見證了一次隆重儀式，參加凡格尼爾塞爾大主教獲冊封樞機典禮。短短的旅程結束，舒曼夫婦沿河返回他們的新居地—位於萊茵河畔的另一城市—杜塞爾多夫。

SCHUMANN'S THIRD SYMPHONY MET WITH UNIVERSAL ACCLAIM AT ITS PREMIERE IN DÜSSELDORF ON 6TH FEBRUARY 1851. SCHUMANN HIMSELF PUT IT, "A PIECE OF RHENISH LIFE". AS WELL AS THE OBVIOUS PRIDE THE RHINELANDERS FELT AT HIS GENEROUS PORTRAYAL OF THEM AND THEIR LAND, THIS SYMPHONY IS, AS DR MAX ALBERTI WRITES IN HIS PREFACE TO THE SCORE, "FILLED WITH THE SPIRIT OF AFFIRMATION AND JOY OF LIFE".

The River Rhine featured prominently in the last years of Schumann's life. On 19th February 1854 he threw himself into that river in a failed suicide attempt, while on 29th September 1850 it afforded him a far happier experience when he and his wife Clara boarded a boat and cruised down the river to the great city of Cologne. That journey clearly made a profound impression on him, and he wrote enthusiastically about the vast river with its boats and crowds of holiday-makers, the enchanting views from the boat of the Seven Hills and of the impressive spectacle of Cologne Cathedral, arguably the supreme example of Gothic architecture, as first glimpsed rising above the river banks. During their brief stay in the city, Robert and Clara witnessed a great service in the cathedral during which Archbishop von Gneissel was made a Cardinal. Their short visit over, the Schumanns boarded the boat and sailed back along the river to their new home in another Rhine-side city, Düsseldorf.

舒曼 降E大調第三交響曲，op. 97，「萊茵」

ROBERT SCHUMANN (1810-1856)

Symphony no. 3 in E flat, op. 97, *Rhenish*

舒曼本來並不想遷居杜塞爾多夫；他希望獲聘為德累斯頓音樂總監，失敗後想在萊比錫尋找類似職位亦不得要領，最後才接受杜塞爾多夫的聘書。兩夫婦1850年9月2日抵達杜塞爾多夫時，受到前所未見的英雄式歡迎，令兩人對萊茵河地帶其地其民產生深厚感情。

對於萊茵河之旅及萊茵河地帶居民的熱情接待，舒曼馬上以一首新的交響曲作回應，歌頌萊茵河地帶；舒曼自言此曲是「萊茵生活的樂曲」。這是他最後一首交響曲（雖然由於出版次序調動，成了第三交響曲），1851年2月6日在杜塞爾多夫首演，獲得一致好評。三星期之後舒曼在科隆指揮另一次演出，觀眾也反應熱烈。舒曼在曲中大量刻劃萊茵河地帶其地其民，當地居民為此深感自豪，樂曲也一如馬斯·阿爾柏堤博士在樂譜的前言中寫道：「充滿堅定的精神和生命的喜悅」。

此曲由五個樂章組成，頗不尋常；舒曼起初還為其中兩個樂章起了描述式標題。**第一樂章**果斷的主題代表萊茵河的威力與勢不可擋的水流，整個樂章無拘無束、興高采烈、生氣勃勃，不但描繪了萊茵河地帶的舞蹈與愉快的整體氣氛，更反映了舒曼初到杜塞爾多夫時樂觀開朗的心情。

Schumann had not wanted to move to Düsseldorf; he had been hoping for the post of Musical Director at Dresden. When that proved unattainable he tried to find similar work in Leipzig and only when that, too, eluded him, did he accept an equivalent post at Düsseldorf. When he and Clara arrived there, on 2nd September 1850, they were given the kind of hero's welcome he had never previously experienced and it imbued him with a deep love for the Rhineland and its people.

His immediate response to both the riverine journey and the Rhinelanders' enthusiastic reception for both him and his wife, was to compose a new symphony celebrating, as Schumann himself put it, "a piece of Rhenish life". This was to be his final symphony (although, by a quirk of publishing, it appeared, and has been known ever since, as his Third Symphony) and it met with universal acclaim at its premiere in Düsseldorf on 6th February 1851. Schumann conducted a second performance in Cologne three weeks later and this, too, was enthusiastically received. As well as the obvious pride the Rhinelanders felt at Schumann's generous portrayal of them and their land, the "Rhenish" Symphony is, as Dr Max Alberti writes in his preface to the score, "filled with the spirit of affirmation and joy of life".

Unusually it has five movements, two of which were originally given descriptive titles. The **first movement** leaps into life with a purposeful theme representing the strength and unstoppable flow of the great river. The unfettered cheerfulness and exuberance of this movement not only paints a picture of the dancing and general liveliness of the Rhineland, but reflects the wonderful sense of optimism Schumann experienced following his arrival in Düsseldorf.



其中一位最早的舒曼傳記作者之一菲力普·史比塔寫道：「也許全曲的精髓在於**第二樂章**。這個樂章糅合了力量、美感以及浪漫情調。在每個德國人心中，萊茵河總是瀟灑著浪漫情調的，因為它孕育了大量歌謠與神話傳說。」（畢竟，萊茵河正是華格納史詩式巨著《尼布龍的指環》的核心）。樂章以萊茵河地帶典型舞曲寫成。

舒曼起初為第三、第四樂章起了標題，分別是「萊茵河的早晨」和「按莊嚴的禮儀音樂風格」。**第三樂章**彷彿柔和的插曲，單簧管與巴松管情深款款地歌唱，中提琴奏出朦朧的伴奏，構成一幅秋日早晨河水流過空曠郊區的圖畫。**第四樂章**的靈感來自舒曼在科隆大教堂親歷其境的一次儀式。傳統上與聖樂息息相關的長號在此異常矚目；加上莊嚴肅穆、恍如讚美詩的主題，處處暗示出宏偉的歌德式大教堂裏一次盛大的宗教儀式。此外，這個樂章也可向巴赫致敬的樂段，而巴赫正是舒曼的偶像之一。然後教堂的大門突然打開，音樂在活潑的**第五樂章**興致勃勃地回到戶外去了，彷彿全萊茵河地帶都在熱烈慶祝，直至描寫大教堂的素材與其他幾個樂章的片段結合，為這次既壯麗又生動的萊茵之旅畫上句號。

中譯：鄭曉彤

Philipp Spitta, one of Schumann's first biographers, wrote "perhaps the gem of the whole (Symphony) is the **second movement**, in which power and beauty are mingled with the romance which in every German heart hovers around the Rhine with its multitude of songs and legends." (This, after all, is the river which is central to Wagner's epic *Ring of the Nibelung*.) The movement is in the form of a typical Rhineland dance.

The next pair of movements was originally given the titles "Morning on the Rhine" and "In the style of an accompaniment to a Solemn Ceremony". The **third movement** acts as a kind of gentle interlude with the clarinets and bassoons singing lovingly over the misty violas in a kind of miniature picture of the Rhine as it flows through open countryside on an early autumnal morning. The **fourth movement** was inspired by the service the Schumanns witnessed in Cologne Cathedral, and the prominence given to trombones, instruments traditionally associated with sacred music, and the solemn, hymn-like quality of the main theme all imply the grandeur of a religious occasion in a great Gothic cathedral. There is also something of a homage to Bach, one of Schumann's great heroes, before the doors of the Cathedral are flung open and the music celebrates its return to the open air in the lively **fifth movement**. It is as if the whole Rhineland is celebrating before a grand consummation when the music from the Cathedral is combined with hints of the earlier movements bringing this splendidly picturesque Rhine journey to its conclusion.

BY DR MARC ROCHESTER

編制

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

INSTRUMENTATION

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

舒曼 A小調鋼琴協奏曲，op. 54

ROBERT SCHUMANN (1810-1856)

Piano Concerto in A minor, op. 54

深情的快板

間奏曲〔優美的小行板〕Intermezzo (andantino grazioso)

活潑的快板

Allegro affettuoso

Allegro vivace

舒曼的鋼琴協奏曲於1845年12月在德累斯頓舉行首演，由其太太克拉拉擔任獨奏。這部鋼琴協奏曲與時人所寫的協奏曲大相逕庭，既沒有賣弄技巧，也不以獨奏者為重。要是說，十九世紀的人鍾情俗艷的炫技，因此對這首平靜樸素的協奏曲無動於衷，那麼現代人的品味便較開明了一此曲不論受歡迎程度和聲望都有增無減。

舒曼的父親酷愛文學，令舒曼對文字也情有獨鍾。舒曼曾以多個不同的化名，撰寫許多態度強硬的樂評；而由於他是《新音樂雜誌》（一份有影響力的藝術期刊）的編輯，因此其見解也就舉足輕重。十九世紀樂壇瀰漫著一股歪風，淺薄浮誇的炫技大行其道，尤其某些被舒曼稱為「鍵盤角鬥士」的鋼琴家，更特別令他反感。舒曼在自己的作品裡也言行一致，A小調鋼琴協奏曲就是好例子。這首鋼琴協奏曲與時人所寫的協奏曲大相逕庭，既沒有賣弄技巧，也不以獨奏者為重。他起初其實無意寫作完整的協奏曲：「我知道自己寫不出炫技派的協奏曲，那麼要想出別的東西才行」。那「別的東西」就是1841年他為鋼琴和樂團而寫的單樂章《幻

THE FIRST PERFORMANCE OF SCHUMANN'S PIANO CONCERTO WAS GIVEN BY CLARA (HIS WIFE) AT DRESDEN IN DECEMBER 1845. IT MOVES UNEQUIVOCALLY AWAY FROM THE FLAMBOYANT, SOLOIST-DOMINATED CONCERTOS OF HIS CONTEMPORARIES. IF THE 19TH CENTURY TASTE FOR FLASHY DISPLAYS OF VIRTUOSITY MEANT THAT AUDIENCES COULD NOT TAKE THIS CALM AND SIMPLE CONCERTO SERIOUSLY, MORE ENLIGHTENED MODERN TASTES HAVE SEEN THE CONCERTO RISE IN BOTH POPULARITY AND ESTEEM.

Schumann's abiding fascination with the written word, inherited from his father, led him to become a writer, penning uncompromising music criticism under a variety of assumed names. As editor of the influential arts periodical *Neue Zeitschrift* his opinions carried a great deal of weight. An aspect of 19th century music which he particularly disliked was the fondness for overt displays of shallow virtuosity, especially from pianists whom he described as "gladiators of the keyboard". He put these ideas successfully into practice in his own music; his Piano Concerto is one of the best examples, moving unequivocally away from the flamboyant, soloist-dominated concertos of his contemporaries. He did not at first intend to write this as a fully-fledged Concerto - "I realise I cannot write a concerto for a virtuoso, so I must think up something else". That something else was a single movement *Fantasia* for piano and orchestra written in 1841, but he could find no publisher willing to accept this piece even after two title changes (first to *Allegro affettuoso* and



想曲》。然而樂曲完成後舒曼卻找不到出版商，即使兩度更改標題（先是〈深情的快板〉，後來改為〈音樂會快板〉）也於事無補；於是他任由樂譜塵封在書架上，過了差不多五年才執筆續寫，補上兩個樂章，成為一首傳統的三樂章協奏曲。

樂曲於1845年12月在德累斯頓舉行首演，克拉拉擔任獨奏，但觀眾反應強差人意。有樂評說克拉拉「盡力令她丈夫那稀奇古怪的狂想能被人當成音樂，其努力值得嘉許」。要是說，十九世紀的人鍾情俗艷的炫技，因此對這首平靜樸素的協奏曲無動於衷，那麼現代人的品味便較開明了一此曲不論受歡迎程度和聲望都有增無減。

此曲無疑是最抒情、最悅耳的幾首鋼琴協奏曲之一。短小的號曲為**第一樂章**掀起序幕，木管接著奏出仿如讚美詩的旋律，不久便交給鋼琴。幾乎整個樂章都以這個抒情主題為基礎；中間是個長篇、發人深省的插段，可見這個樂章本是獨立的樂曲。華彩樂段在樂章末段出現，但卻與當時觀眾期待的華彩樂段相距甚遠——沒有一般的機械化炫技寫法，反而是個憂鬱的模仿式對位樂段，根據讚美詩似的主題寫成。

雖然**第二樂章**比第一樂章遲數年才寫成，但兩者卻配合得天衣無縫。舒曼以音樂風格（同是和弦式、仿如讚美詩的風格）和旋律型態（第二樂章的主題根據第一樂章主題其中一個音型寫成）令兩個樂章聽來息息相關。悠閒平靜的樂章結束，馬上進入**第三樂章**，沒有間斷。第三樂章活力充沛但絕不炫技，既包含跳躍的節奏型，也出現了一些有趣的複雜節奏，但更重要的是樂曲首尾兩段如出一轍，把抒情風格發揮得淋漓盡致。

中譯：鄭曉彤

then Concert Allegro), so he put it away on a shelf to gather dust. It was almost five years before he returned to it and, by adding two more movements, created a traditional three-movement Concerto.

The first performance was given by Clara at Dresden in December 1845 and did not meet with any great measure of success – one critic commenting on Clara’s “praiseworthy efforts to make her husband’s curious rhapsody pass for music”. But if the 19th century taste for flashy displays of virtuosity meant that audiences could not take this calm and simple Concerto seriously, more enlightened modern tastes have seen the Concerto rise in both popularity and esteem.

It is certainly one of the most openly lyrical and unashamedly tuneful of all piano concertos, the **first movement** beginning, after the briefest of fanfares, with a gentle hymn-like melody played by the woodwind and subsequently taken up by the piano. Almost the entire movement is based on this one lyrical theme, and with an extended slow and reflective episode in the middle, the movement’s origins as a single, self-contained work are clear. Towards the end of the movement there is a cadenza, but instead of the usual mechanical bravura display, Schumann composed a sombre piece of imitative counterpart based on the hymn-like theme.

While the **second movement** was written several years after the first, it seems to fit perfectly alongside. Schumann provides a link both by the style of the music – again it is in chords, rather like a hymn – and by actual melodic connections – the main theme is built on a figure found in the first movement’s theme. This relaxed and tranquil movement gives way, without a break, to the energetic, but by no means virtuoso, **third movement**. There is a characteristic skipping rhythm and some interesting rhythmic complexities, but the Concerto ends as it began, with an unashamed display of pure lyricism.

BY DR MARC ROCHESTER

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舒曼 D小調第四交響曲，op. 120

ROBERT SCHUMANN (1810-1856)

Symphony no. 4 in D minor, op. 120

甚慢板—活潑地
浪漫曲：甚慢板
諧謔曲：活潑地
慢板—活潑地

Ziemlich langsam-Lebhaft
Romanze: Ziemlich langsam
Scherzo: Lebhaft
Langsam-Lebhaft

舒曼第四交響曲突破了傳統交響曲的規格：這是第一首採用德文（而不是意大利文）為樂章標題的重要作品，全曲四個樂章幾乎一氣呵成，沒有間斷，而且完全圍繞樂曲開端寥寥數個主題寫成。

SCHUMANN'S SYMPHONY NO. 4 DID BREAK NEW GROUND IN THE TRADITIONAL DESIGN OF A SYMPHONY. IT WAS ONE OF THE FIRST SYMPHONIES TO HAVE MOVEMENT TITLES IN GERMAN RATHER THAN THE USUAL ITALIAN, ITS FOUR MOVEMENTS RUN ALMOST WITHOUT A BREAK AND IT IS ENTIRELY BASED ON JUST A HANDFUL OF THEMES MOSTLY HEARD IN THE OPENING SECTION.

1841年3月，舒曼第一交響曲（即上周末港樂演奏的樂曲）首演大獲好評，於是他馬上計劃寫作下一首交響曲。他當時打算以「克拉拉」為題，告訴太太：「我會用長笛、雙簧管及豎琴來描繪你。」不過，無論這首新曲有沒有用任何方式描繪克拉拉（但肯定沒有豎琴），樂曲都突破了傳統交響曲的規格：這是第一首採用德文（而不是意大利文）為樂章標題的重要作品，全曲四個樂章幾乎一氣呵成，沒有間斷，而且完全圍繞樂曲開端寥寥數個主題寫成。樂曲1841年12月在萊比錫首演，但觀眾都大惑不解，令舒曼將樂曲收回。1850年（他女兒尤金妮出生後不久），他才重拾此曲，修訂後再出版—主要是把配器加厚，令樂曲感覺「浪漫」一些。他甚至想過把標題改為

It was in March 1841, hot on the heels of the premiere of the his First Symphony, which we heard last week, Schumann started work on his next. He intended to give it a title, *Clara*, and, as he told his wife, "I will portray you with flutes, oboes and harps." Whether or not the work as it exists in its final published form portrays Clara in any way – there are certainly no harps – it did break new ground in the traditional design of a symphony. It was one of the first symphonies to have movement titles in German rather than the usual Italian, its four movements run almost without a break and it is entirely based on just a handful of themes mostly heard in the opening section. So puzzled was the audience at its Leipzig premiere in December 1841 that Schumann withdrew it until 1850 when, shortly after the birth of his daughter Eugenie, he revised it and submitted it for publication, most notably adding weight to the orchestration to give it a more overtly "romantic" feel; he even toyed with renaming it "Symphonic Fantasy", but it eventually appeared in print as Symphony no. 4. In this form it was premiered in Düsseldorf on 3rd March 1853.



「交響幻想曲」，但最終出版時還是採用了「第四交響曲」為題。新版本1853年3月3日在杜塞爾多夫首演。

莊嚴的開端份量十足，定音鼓隆隆作響，但不久氣氛就突然變得輕快活潑，像跳舞似的，緊湊而有活力，樂章的主題大多關係密切，許多都由莊嚴的引子衍生而成。〈浪漫曲〉〔第二樂章〕開始時，雙簧管和大提琴奏出哀傷動人的新主題，而隨後的獨奏小提琴樂段更感人至深，優雅的下行音型源自此曲最初幾小節。這個主題後來在〈諧謔曲〉〔第三樂章〕裡上下顛倒，幻化成笨重的舞曲。中段直接引用〈浪漫曲〉的小提琴獨奏，與諧謔曲樂段對比強烈。第一樂章的開端突然重現—終樂章開始了。音樂狂亂喧鬧，弦樂矯健敏捷，高潮在銅管樂協助下顯得得意洋洋。

中譯：鄭曉彤

The solemn opening to the **first movement** is certainly weighty, with its rumbling timpani, but it soon breaks into a more light and lively – almost dance-like – character, full of nervous energy, most themes having a close relationship to each other and many derived from ideas first mooted in the solemn introduction. The plaintive idea given out by oboe and cello at the start of the **second movement** is a new one, not even hinted at in the previous movement. And very appealing it is too, and even more appealing is the gracefully descending solo violin passage which follows, although this has its origins in the very first bars of the Symphony. This theme is then transformed again – effectively it's inverted – for the **third movement**, which takes the form of a somewhat cumbersome dance with a contrasting Trio section referring directly to the solo violin passage of the second movement. A dramatic return to the very opening of the Symphony heralds the **fourth movement**, a frantic romp full of athletic strings and leading to a triumphant climax, reinforced by the brass.

BY DR MARC ROCHESTER

編制

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

INSTRUMENTATION

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



懷德納 JOHANNES WILDNER

指揮 conductor

懷德納曾修習指揮、小提琴及音樂學，是奧地利最頂尖的指揮之一。

他曾經是維也納愛樂及維也納國家歌劇院樂團的成員，多年的樂團經驗令他的指揮風格別樹一幟。他曾擔任布拉格國家歌劇院（1994-95）的總指揮、萊比錫歌劇院的駐院指揮（1996-98），以及由1997年起擔任德國北威州新愛樂樂團的音樂總監共十年。2010年9月，他獲位於倫敦的英國廣播公司（BBC）音樂會樂團委任為首席客席指揮。

懷德納經常以客席指揮身份與各大歌劇院及樂團合作，如東京新國家劇院、維羅納露天劇院、維也納人民歌劇院、格拉茨歌劇院、薩爾茨堡歌劇院、布拉格歌劇院、薩格勒布國家歌劇院、巴伐利亞電台交響樂團、倫敦愛樂、皇家愛樂、聖彼得堡愛樂、東京愛樂、萊比錫中德電台交響樂團、德累斯頓愛樂、維也納交響樂團及中國愛樂等。

曾錄製逾六十張CD、DVD及錄像，包括《蝙蝠》及《女人心》的完整版、《卡門》和《費加羅的婚禮》、布魯赫納第三及第九交響曲，以及三張較冷門的唱片，收錄賽斯、馬克斯及大衛的作品。2010年，懷德納與鋼琴家文諾科爾及維也納電台交響樂團合作灌錄全套舒曼鋼琴及樂隊作品的專輯。2013年，他與小提琴手亞歷山大·達·寇斯塔合作灌錄貝多芬小提琴協奏曲，並與台北市立交響樂團合作灌錄貝多芬第七交響曲，大碟由華納唱片發行。

Born in Austria, Johannes Wildner studied conducting, violin and musicology and has established himself as one of the foremost Austrian conductors.

His years of experience as a member of the Vienna Philharmonic and the Vienna State Opera Orchestra have given his conducting a distinctive stamp. After positions as Chief Conductor of Prague State Opera (1994-95) and First Permanent Conductor of Leipzig Opera (1996-98), Wildner was the General Music Director of the New Philharmonic Orchestra of Westphalia (Germany) for ten years from 1997. He has been appointed Principal Guest Conductor of the BBC Concert Orchestra in London with effect from September 2010.

He regularly appears as a guest conductor in major opera houses such as the Tokyo New National Theatre, Arena di Verona, Volksoper Vienna, Graz, Salzburg, Prague and Zagreb State Opera, and with orchestras such as the Bavarian Radio Symphony, London Philharmonic and Royal Philharmonic, St. Petersburg Philharmonic, Tokyo Philharmonic, MDR Symphony, Dresden Philharmonic, Vienna Symphony and China Philharmonic.

Wildner has recorded over 60 CDs, DVDs and videos, including the integral versions of Johann Strauss's *Die Fledermaus* and Mozart's *Così fan tutte*, recordings of *Carmen* and *Nozze di Figaro*, Bruckner's Third and Ninth Symphonies, and three CDs of previously unknown repertoire by Zeisl, Marx and David. In 2010 he released Robert Schumann's complete works for piano and orchestra, with pianist Lev Vinocour and the RSO Vienna. A recording of Beethoven violin concerto with Alexandre Da Costa (violin) and Beethoven's 7th Symphony with Taipei Symphony Orchestra was released with the Warner label in 2013.



張昊辰 ZHANG HAOPEN

鋼琴 piano

「詩意氣質與技巧兼具……這位鋼琴家能量充沛，最能引發其想像力的卻似乎是最細緻的微妙處。」《波士頓環球報》

中國鋼琴家張昊辰自2009年榮獲第十三屆范·克萊本國際鋼琴比賽金獎以來，足跡遍及歐美、亞洲各地，贏得樂迷熱烈擁戴。他於克萊本音樂會系列的演奏獲《達拉斯晨報》盛讚：「大師級的曲目，張昊辰演來表現成熟，精湛造詣讓人目炫神迷。」

近季的重要演出包括門票銷售一空的日本獨奏會巡演、與馬捷爾及慕尼黑愛樂的中國巡演、與新加坡交響樂團和日本愛樂樂團的首演、北美巡演及於夏威夷為期一周的獨奏會及外展音樂計劃等。2014年6月，張昊辰將會與悉尼交響樂團到中國以獨奏家的身份進行巡演，由羅拔遜擔任指揮。此外，他也是一位活躍的室樂演奏家，曾經與上海弦樂四重奏等合作。亦曾與費城樂團、羅卓斯特愛樂、科羅拉多交響樂團、以色列愛樂、倫敦愛樂及日本愛樂樂團等合作演出。

2009年，法國Harmonia Mundi唱片發行張昊辰在范·克萊本鋼琴大賽的錄音，大碟廣獲好評。同時，彼得·羅森紀錄2009年范·克萊本比賽的獲獎影片《驚動德薩斯州》（中譯）亦詳細紀錄了張昊辰的參賽實況。

張昊辰畢業於費城寇蒂斯音樂學院，師隨著名鋼琴教育家格拉夫曼。此前，他曾曾在上海音樂學院附小學習，並在十一歲時於深圳藝術學院攻讀，師隨但昭義教授。

“POETIC TEMPERAMENT AS MUCH AS TECHNICAL POWER... A PIANIST WITH AMPLE RESERVES OF POWER WHOSE IMAGINATION SEEMS NONETHELESS MOST KINDLED BY SUBTLE DELICACY.” *BOSTON GLOBE*

Since his gold medal win at the Thirteenth Van Cliburn International Piano Competition in 2009, Chinese pianist Haochen Zhang has captivated audiences around the world, with his acclaimed performances in the United States, Europe, Asia and beyond. His return to the Cliburn Concerts series was lauded by the *Dallas Morning News* as “the kind of program you’d expect from a seasoned master, served up with dazzling virtuosity where wanted and astonishing sophistication elsewhere”.

Highlights of the current season includes a sold-out recital tour of Japan, a subscription debut with Lorin Maazel and the Munich Philharmonic followed by a tour of China with the orchestra, debuts with the Singapore Symphony and Japan Philharmonic, recitals throughout North America and a week tour of Hawaii performing recitals and community outreach. In June 2014, he will tour China as soloist with the Sydney Symphony Orchestra conducted by David Robertson. Zhang is also an avid chamber music player, collaborating with such colleagues as the Shanghai String Quartet. In past seasons, he has performed with The Philadelphia Orchestra, Rochester Philharmonic, Colorado Symphony, Israel Philharmonic, London Philharmonic and Japan Philharmonic Orchestra, among others.

His Cliburn Competition performances were released to critical acclaim by Harmonia Mundi in 2009. He is also featured in Peter Rosen’s award-winning documentary chronicling the 2009 Cliburn Competition, *A Surprise in Texas*.

Zhang is a graduate of the Curtis Institute of Music in Philadelphia where he studied under Gary Graffman. He was previously trained at the Shanghai Conservatory of Music and the Shenzhen Arts School, where he was admitted at the age of eleven to study with Professor Zhaoyi Dan.

香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Cheung Chi-wai

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil celebrates its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual Swire *Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.



太古集團慈善信託基金自2006年起成為樂團的首席贊助，此為樂團史上最大的企業贊助，太古對樂團的支持和對藝術的遠見，令港樂邁向更卓越的藝術成就。

來自世界每個角落的樂師，結合本港精英，組成港樂這隊音樂勁旅。2012年9月，梵志登正式出任其音樂總監。在未來的日子，港樂將繼續創新里程，籌劃國際巡演、與本地精英更緊密合作及舉辦大型音樂節目。港樂與拿索斯唱片合作灌錄一系列中國作曲家的作品，首張大碟現已推出。

香港管弦樂團由香港特別行政區政府資助
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The Swire Group Charitable Trust has been the Principal Patron of the HK Phil since 2006. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region
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香港管弦樂團

HONG KONG PHILHARMONIC

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Jing Wang/
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Wong Sze-hang/Second
Associate Concertmaster



朱蓓/第三副團長
Bei De Gaulle/Third
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程立
Cheng Li



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



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Long Xi



毛華
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Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



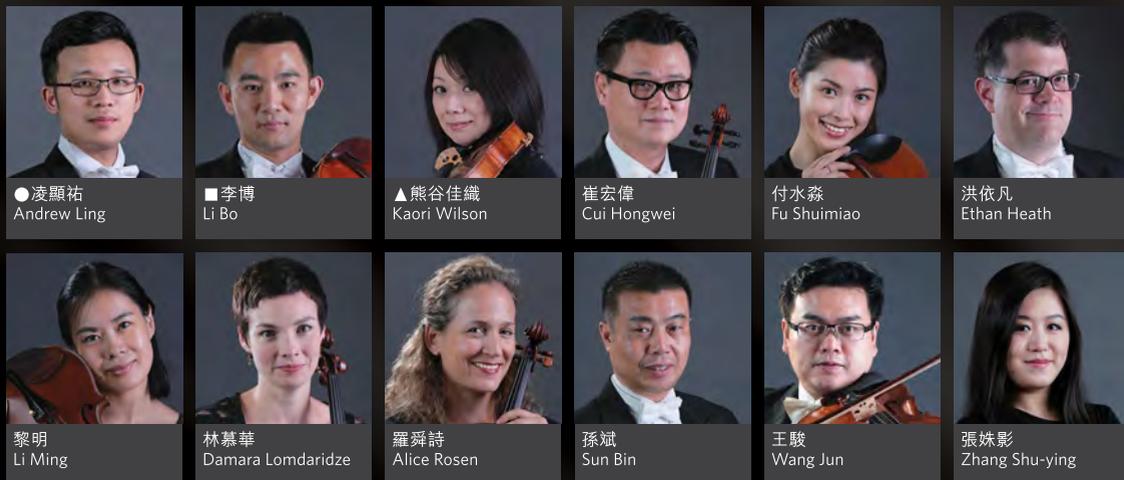
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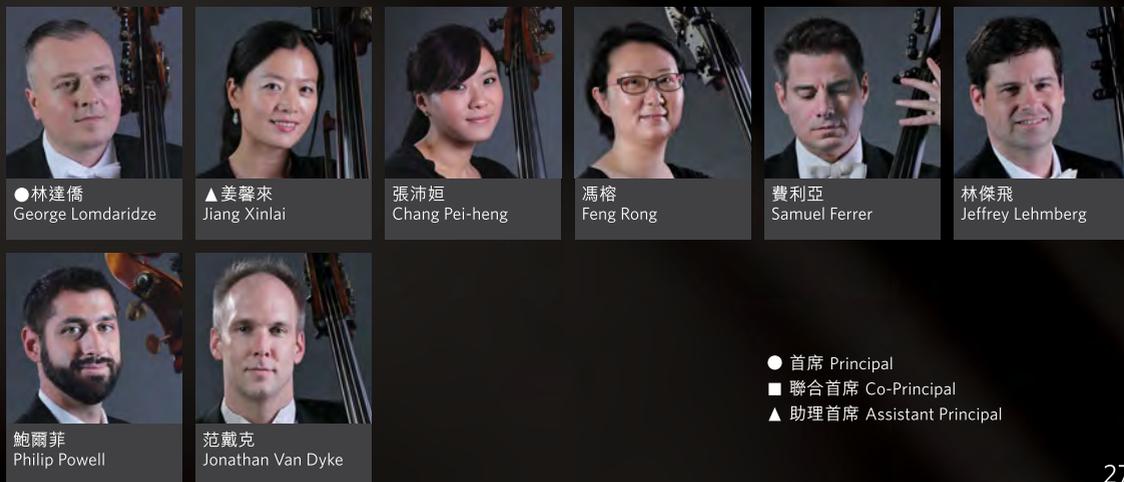
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大提琴 CELLOS



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- ▲ 助理首席 Assistant Principal

香港管弦樂團

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● 葉幸沾
Shirley Ip

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FREELANCE PLAYER

中提琴：郭豫雯*
Viola: Guo Yuwen*

*承蒙澳門樂團允許參與演出
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趙瀾娜

Zhao Yingna

聯合首席第二小提琴
Co-Principal Second Violin



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- Rare instruments donated
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 - Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei De Gaulle, Third Associate Concertmaster
 - Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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