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蕭邦與布拉姆斯

CHOPIN & BRAHMS

18 & 19 MAY 2018 | FRI & SAT 8PM

香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall

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The Macallan Bravo Series

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2018年5月18日晚的音樂會由香港電台第四台 (FM 97.6-98.9兆赫及www.rthk.hk) 現場直播，並將於2018年5月23日 (星期三) 下午2時重播。
The concert on 18 May 2018 is broadcast live on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and www.rthk.hk) and with a repeat on 23 May 2018 (Wed) at 2pm.



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香港管弦樂團

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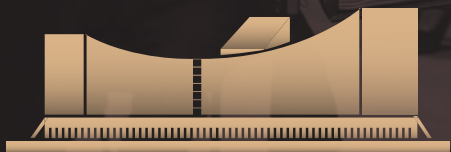
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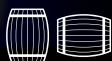


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孟德爾遜

FELIX MENDELSSOHN

《美麗的梅露西亞》：序曲，op. 32

The Fair Melusina Overture, op. 32

作曲家

拿破崙戰爭打得如火如荼之際，法國對英國實施嚴格的貿易禁令，違者重罰。主要港口城市漢堡1804年落入拿破崙之手後，當地駐軍也特別警惕，確保沒有貨物能走私到英國，但仍然阻止不了一群希望偷偷與英國做生意、乘機發大財的人——孟德爾遜的父親亞伯拉罕·孟德爾遜就是其中之一，而獲利之豐幾近冠絕同行。可是就在孟德爾遜兩歲的時候，父親的違法勾當驚動了法軍，於是一家大小乘夜離開漢堡（也就是孟德爾遜的出生地），逃到柏林。在柏林，法軍鞭長莫及，孟德爾遜一家安全脫險，很快就在柏林落地生根，成為當地一個既顯赫又體面的家庭——而且極為富裕。大概是因為早年主要靠英國致富吧，亞伯拉罕也令子女熱愛英格蘭和英格蘭人；孟德爾遜長大後不但經常到英國去，他當時更是英國最受歡迎的作曲家。

背景

孟德爾遜先後到過英格蘭十趟。他第三次到英格蘭的時候，獲倫敦愛樂協會委約寫作「一首交響曲，一首序曲，以及一首聲樂作品」。1833年4月，他到達倫敦，將一首序曲交給愛樂協會。可是，這首樂曲其實並非原創，而是將韓德爾一首作品重新改編，並加上標題「小號序曲」。英格蘭人似乎沒有異議，但孟德爾遜良

THE COMPOSER

At the height of the Napoleonic wars, the French imposed a strict embargo on trade with England and enforced this with stringent measures against anyone found breaking this embargo. The major port city of Hamburg had come under Napoleon's control in 1804 and his troops were particularly vigilant in ensuring that no contraband goods were smuggled out to the United Kingdom. However, that did not deter those who saw big profits to be made from trading illegally with the British, and few did so well out of this illicit trade than Mendelssohn's father, Abraham. However, when Mendelssohn was two, Abraham's involvement came to the attention of the French troops and the family had to flee at dead of night from the city in which the composer had been born. They made their way to Berlin, safely out of the reach of the French authorities, and quickly established themselves there as a leading, respectable and enormously wealthy family. Possibly acknowledging the principal source of this early wealth, Abraham inculcated into his children a great love of England and the English, and Felix went on to become not only a frequent visitor to the country, but was the most popular composer in England at the time.

THE BACKGROUND

For the third of his ten visits to England, Mendelssohn was commissioned by the Philharmonic Society in London to write "a



傳說中的少女美人魚 Melusina

By Pierre Roche (Source: <http://gallica.bnf.fr>)

Symphony, an Overture, and a Vocal Piece". He arrived in London in April 1833 and presented the Society with the overture. This was actually not an original work but a work by Handel which Mendelssohn had re-arranged and given the title "Trumpet Overture". It seems no objections were raised by the English, but Mendelssohn had a pang of conscience and decided to revisit some ideas he had for a stand-alone concert overture.

心卻過意不去；先前他已經對一首獨立成篇的音樂會序曲有點頭緒，這時就決定重拾這些創作意念。

奧地利劇作家格列帕扎寫了一齣歌劇腳本，內容關於一則家傳戶曉的傳說：有個少女每週都會變成美人魚。格列帕扎最初希望貝多芬能採用，但被貝多芬拒絕；結果腳本就由康拉殿·克羅采（1780-1849）譜寫成歌劇。克羅采歌劇《梅露西亞》1833年2月27日在柏林首演；當晚孟德爾遜也有出席。孟德爾遜認為音樂非常膚淺，可是觀眾反應卻非常熱烈，令孟德爾遜大吃一驚。於是他仔細考慮親自動筆寫一首，而且認為「會比克羅采的作品更有內涵」。他從倫敦回家後，完成全曲，並寄送到愛樂協會手上。

演出歷史

孟德爾遜認為英國觀眾如果不懂得故事內容，就不會欣賞這首序曲，於是就以《梅露西亞，或美人魚與騎

The Austrian dramatist, Franz Grillparzer, had prepared an opera libretto around the popular legend of a young girl who, once a week, was transformed into a mermaid. Grillparzer had originally offered this libretto to Beethoven, who turned it down, and it was left to Conradin Kreutzer (1780-1849) to turn it into an opera. Mendelssohn attended the premiere of Kreutzer's *Melusina* in Berlin on 27 February 1833 and was so appalled by the audience's enthusiastic reception to what he considered to be shallow music, that he contemplated preparing his own work which, as he put it, had "more inner substance" than Kreutzer's. Back from London he completed the overture and sent it to the Philharmonic Society.

PERFORMANCE HISTORY

Mendelssohn believed that the English would not appreciate the overture without knowing the story, so gave it the title *Melusina, or the Mermaid and the Knight* to point to the music's sense of inhabiting both the spirit world and the real world. It was first performed on 7 April

士》為標題，點出樂曲既描繪仙界，也刻劃人間。樂曲1834年4月7日在倫敦由愛樂協會首演，馬舒利斯指揮，但不算十分成功（儘管後來卻很受德裔觀眾歡迎）。現在樂曲的常用標題是《美麗的梅露西亞》。

音樂

在座當中，如果有觀眾跟著港樂走畢華格納《指環》四部曲整個旅程的話，就會發現孟德爾遜這首序曲的開端，與華格納在《萊茵的黃金》開端描繪萊茵河所用的音型相同。孟德爾遜的音樂在此溫柔地輕輕蕩漾，不但捕捉了流水的形象，更瀰漫著故事中的童話氣息。只是孟德爾遜不打算仔細交代劇情，反而著重流露故事中的詩意。樂曲裡與故事情節明顯有關的地方不多，但畢竟孟德爾遜是寫作生動樂句的能手，因此英國音樂學家當勞·托威認為「開端的單簧管音型，無論向上盤繞（用於主題），還是向下盤繞（用於對位樂段），大概都是代表主人翁腰部以下在週末的樣子，像魚也好、像蛇也好、像鱉一樣『半魚半蛇』也好。這個盤繞音型也有可能代表海浪；據我所知，或者主人翁還在波浪裡梳著頭髮呢。」

1834 by the Philharmonic Society in London conducted by Ignaz Moscheles, and was not a great success (although it became so amongst German audiences). It is nowadays usually known as *The Fair Melusina*.

THE MUSIC

Those who followed the HK Phil's four-year journey through Wagner's *Ring* Cycle should recognise the opening of Mendelssohn's overture as the musical figure which Wagner used at the very start of *Das Rheingold* to depict the River Rhine. Here, Mendelssohn's gently rippling music not only captures the idea of flowing water, but conveys something of the fairy-tale character of the story. Mendelssohn's intention, however, was not to depict the details of the plot but rather to convey the poetic essence of the story. The music makes very few obvious references to the story but, always one for the picturesque phrase, the British musicologist Donald Tovey considered that "the opening clarinet-figure, whether it curls upwards, as in the theme, or downwards, as in the counterpoints, presumably represents the Saturday lower half of the lady, whether fish-like or serpentine or in the compromise of an eel. It may also represent waves of water, or, for all I know, the waves in which she combed her hair."

編制 INSTRUMENTATION

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蕭邦

FRÉDÉRIC CHOPIN

F小調第二鋼琴協奏曲，op. 21

Piano Concerto no. 2 in F minor, op. 21

莊嚴地

小廣板

活潑的快板

Maestoso

Larghetto

Allegro vivace

作曲家

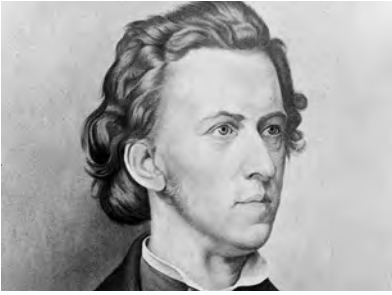
關於蕭邦出生日期的說法有三種。蕭邦的心臟（但不包括遺體其他部分）保存在華沙聖十字教堂裡，紀念碑上列明蕭邦的出生日期是1809年3月1日，於是多年來大家都信以為真——不過這個日期卻肯定是錯的。蕭邦的出生證明書上寫的是1810年2月22日，不過蕭邦本人卻堅稱自己生於1810年3月1日。近代學術研究認為，蕭邦的真正出生日期與他自稱的出生日期相符。但蕭邦的出生地卻毫無爭議：他生於波蘭首都華沙以西46公里、一條名叫「瑟拉佐瓦-胡拉村」的村莊（這地方很小，現只有65個居民，然而這條小村莊在音樂史上的地位卻大得不成比例：那裡不但是蕭邦的出生地，也是小提琴家舒令克的家鄉）。蕭邦自幼顯露過人的音樂才華，五歲習琴，但出版第一批作品時才七歲。他1823年入讀華沙學院（他的法裔父親是該校的法語教授），1826年入讀華沙音樂學院研習作曲及鋼琴；1829年畢業時，成

THE COMPOSER

Three different dates are suggested as Chopin's birth date. For many years it was thought he had been born on 1 March 1809, that date being given on the memorial stone in the Holy Cross Church in Warsaw where his heart (but not the rest of his body) is preserved. That is certainly the wrong date. His birth certificate stated that he was born on 22 February 1810, but Chopin himself was convinced he had been born on 1 March 1810. Modern scholarship is now convinced that the correct date was, indeed, that which Chopin himself claimed to be his birthday. It is, however, an undisputed fact that Chopin was born in the village of Żelazowa-Wola, which lies some 46 kms to the west of the Polish capital, Warsaw. (For such a tiny place - the present-day population is only 65 - it holds a disproportionately large place in musical history, for not only was Chopin born there, but so, too, was the violinist Henryk Szeryng.) Chopin showed precocious musical talent, taking his first piano lessons at the age of five and publishing his first composition when he was just seven. In 1823 he was admitted to the Warsaw Lyceum, where his French-born father had been Professor of French, and in 1826 went to the Warsaw Conservatory to study composition and piano. He graduated in 1829 with a report reading: "Chopin, third year student, amazing talent, musical genius."

THE BACKGROUND

Considering Poland to be too small and remote to



績表上的評語是「蕭邦，三年級學生，天份驚人，音樂奇才。」

背景

蕭邦覺得波蘭太小太偏僻，不利自己發展鋼琴及作曲事業，於是決定周遊列國，1830年啟程前往意大利。可是他到了維也納便得悉家鄉華沙群眾起義，連意大利也政局不穩，於是便改往斯圖加特；抵步後得悉波蘭「十一月起義」失敗，華沙被俄羅斯人佔領。他在日記上寫道：「在這裡，我無能為力。我只能嘆息、痛心，在鋼琴上傾注滿腔的絕望。」蕭邦此後未嘗再踏足波蘭。1831年底，他前往倫敦時途經巴黎，初時也不打算在巴黎久留，但翌年2月，鋼琴家卡格布利納在巴黎舉行獨奏會演奏蕭邦的作品，馬上令蕭邦聲譽鵲起；蕭邦於是定居巴黎，並在當地度過餘生。

演出歷史

去國以後，蕭邦就只寫作鋼琴獨奏作品；但離開華沙之前，他其實寫了約六首鋼琴與樂團作品（包括兩首協奏曲），希望藉此晉身「知名作曲家」之列。第一首鋼琴協奏曲1830年3月17日在華沙首演時，觀眾有九百人；觀眾似乎意猶未盡，於是蕭邦再接再厲，同年10月11日在華沙舉行第二場音樂會，演奏第二首協奏曲；觀眾反應跟上次一樣熱烈。蕭邦因此決定在周遊歐洲時，將第二首協奏曲帶在身邊，所以這

蕭邦 Chopin

By Schick © Library of Congress, Prints and Photos Division [LC-USZ62-103898]

offer him the chance to develop his talents as both pianist and composer, Chopin decided to travel abroad and set off for Italy in 1830. But he had only got as far as Vienna when he heard of the popular uprising back home in Warsaw, and, learning of further political unrest in Italy, he went instead to Stuttgart where he was told of the collapse of the November Uprising and the over-running of Warsaw by the Russians. As he wrote in his diary: "I am useless here. I can only groan, suffer, and pour out my despair at my piano." Chopin was never to return to Poland, instead, in late 1831, he arrived in Paris intending merely to pass through the city en route to London. But the following February the pianist Friedrich Kalkbrenner gave a recital of his music which immediately rocketed Chopin to fame, and he lived in Paris for the rest of his life.

PERFORMANCE HISTORY

Once out of Poland, Chopin wrote only piano solo works, but before leaving Warsaw he had sought to establish his reputation as a composer through some six works for piano and orchestra, including two concertos. Chopin premiered the first of those concertos in Warsaw on 17 March 1830 in front of an audience of 900. They wanted more so, on 11 October 1830, he performed a second concerto at a second concert in the city. It got a similarly rapturous reception. Chopin decided to take this second concerto to Europe with him, and as a result it was published before the earlier one and has ever since been known as the Piano Concerto no. 1. But the concerto we hear today was the first to be composed although it was published as his second piano concerto.

THE MUSIC

It was the custom in concerts at that time to intersperse a different piece between the first and second movements of a concerto, and

一首協奏曲出版年份比前一首早，自此被稱為第一鋼琴協奏曲；今晚演出的一首雖然出版年份較晚，但創作年份卻比第一鋼琴協奏曲早。

音樂

按當時演出協奏曲的習俗，第一、二樂章之間會插入另一首樂曲；當日第一樂章完結後，蕭邦發現觀眾反應不太熱烈，好不苦惱。他認為那是因為樂曲「不夠平易近人」之故：樂章演出後「也有人喝采，但我想這些人只為了裝作感興趣、想充內行罷了。」不過觀眾對第二、三樂章的反應好些：「可以聽到真誠的讚歎」。終樂章突然出現法國號獨奏，大抵是因為蕭邦想藉此提醒觀眾剛才所聽過的樂曲——在第一、二樂章之間加插的樂曲，正是一首法國號「嬉遊曲」。

第一樂章以嚴肅的樂團引子掀開序幕；隨著雙簧管奏出抒情的第二主題，氣氛也緩和下來。在音樂幾乎完全靜止的當兒，鋼琴戲劇化地加入，後來更主宰了整個樂章，時而激情炫技，時而精緻可人。

蕭邦在優美絕倫、感人肺腑的**第二樂章**流露出綿綿情意——對象是他在華沙音樂學院的同學格拉德可夫斯卡。**第三樂章**採用了當時大行其道的馬祖卡舞，用以歌頌祖國。首演過後，報刊樂評顯然對這個樂章讚賞有加：「在我們的田野間、樹林裡蕩漾的聲音，蕭邦都瞭如指掌；他也細心聆聽波蘭鄉民的歌聲，融會貫通；家鄉的曲調、圓熟的寫法、優雅的演奏，配合得天衣無縫。」

on this occasion, following the concerto's first movement, Chopin was painfully aware that the audience was less than enthusiastic; he blamed this on it being "accessible only to the few. There were some bravos, but I think only because people felt they had to show interest and pretend to be connoisseurs." However the second and third movements were rather more warmly received: "exclamations of sincere admiration could be heard". The sudden appearance of a solo French horn in the final movement may well have been Chopin's way of reminding the audience of what they had heard earlier; the work interjected after the first movement was a Divertissement for French horn.

The concerto's **first movement** opens with a solemn orchestral introduction, the mood lightened by a lyrical second subject announced by the oboe. The music all but dies away, but the piano then makes its dramatic entrance and proceeds to dominate the entire movement, alternating between passionate displays and passages of great delicacy.

The intensely beautiful, deeply expressive **second movement** was written as an expression of love for Konstancia Gladkowska, a fellow student at the Warsaw Conservatory, while the **third movement** celebrates his homeland by being based on a popular national dance, the Mazurka. The press review following the concerto's first performance clearly approved of this movement: "Chopin knows what sounds are heard in our fields and woods, he has listened to the song of the Polish villager, he has made it his own and has united the tunes of his native land in skilful composition and elegant execution."

編制 INSTRUMENTATION

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。

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莫扎特 MOZART

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The Arrival of the Queen of
Sheba from Solomon

張潔敏
Zhang Jiemin
指揮 Conductor

黃蔚園
Wong Wai-yuen,
Valerie
鋼琴 Piano

柴可夫斯基 TCHAIKOVSKY

《睡美人》圓舞曲 Waltz from Sleeping Beauty

艾爾加 ELGAR

《謎語變奏曲》：寧錄
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布拉姆斯

JOHANNES BRAHMS

F 大調第三交響曲, op. 90

Symphony no. 3 in F, op. 90

輝煌的快板

行板

稍快的小快板

快板

Allegro con brio

Andante

Poco allegretto

Allegro

作曲家

今晚的音樂會始於孟德爾遜——一位年幼時逃離了法軍控制下漢堡的作曲家——最後一首樂曲則出自另一位生於漢堡的作曲家手筆。就在孟德爾遜離開後不到25年，漢堡已經脫胎換骨：法軍包圍漢堡多年後，終於在1814年撤退；戰勝侵略者令漢堡人自豪不已。這還不止，當時美國剛獨立不久，作為歐洲重要港口的漢堡由於與美國做生意，簡直財源滾滾來；然而布拉姆斯一家卻不像孟德爾遜家族，他們在一片景氣裡沒怎麼受惠，只能在貧窮線邊緣掙扎求存。布拉姆斯一



布拉姆斯 Johannes Brahms

By Konrad Eggersdörfer (Source: gallica.bnf.fr)

THE COMPOSER

We began this concert with Mendelssohn escaping from French-occupied Hamburg. We end it with another composer who was born in the same city barely a quarter of a century later, but a city which had been dramatically transformed. The French had left in 1814 after a prolonged siege of the city, and this victory over an occupying army fuelled a sense of civic and Germanic pride in Hamburg. On top of that it was riding on the crest of an economic wave as the major European port trading with the newly-independent US. Unlike the Mendelssohns, however, the Brahms family did not benefit substantially from that economic boon, and survived barely above the poverty line. So desperate was the family for money that at the age of 14 Brahms left school and took paid employment playing the piano in the bars and cafes of the city. A lucky break saw him, first of all, develop a career as a pianist and secondly, gain attention as a composer. He spent increasing periods of his life on the road touring as a performer and teacher, and in 1862 finally left Hamburg for good and settled in Vienna. That same year he began work on the first of what were to be four symphonies.

THE BACKGROUND

It took Brahms almost 20 years to complete the first symphony. The second followed hot on its heels, and the third was composed in the space of just a few weeks during the summer months

家手頭很緊，甚至弄得年僅14歲的布拉姆斯要輟學打工，在市內的酒吧和咖啡廳彈琴賺錢。不過布拉姆斯在機緣巧合下，既發展出鋼琴演奏事業，作品也漸受賞識。他花在巡迴演出及教學的時間越來越多，終於在1862年離開漢堡，定居維也納；同年也開始寫作四首交響曲裡的第一首。

背景

第一交響曲花了布拉姆斯近20年才脫稿；「第二」也在不久後完成，「第三」則在1883年夏季寫作，幾星期就寫好了。「第三」是他最短的一首交響曲，也旋即成為他最受歡迎的交響曲，更是作曲家最努力讓敵對樂迷和解的一首：當時德國樂迷分為兩大陣營，一派追隨華格納，注重奢華的管弦樂色彩，喜歡那些借助「音樂以外的意念」創作的作品；另一派則視布拉姆斯為另一極端，管弦樂曲嘗試回到前人的「絕對」音樂裡去，器樂色彩含蓄，不以故事或音樂以外的靈感為基礎。華格納1883年2月與世長辭，看來是布拉姆斯寫作「第三」的催化劑。

演出歷史

布拉姆斯第三交響曲1883年12月2日由維也納愛樂樂團首演，漢斯·里希特指揮；作曲家胡爾夫應《維也納沙龍簡報》之邀撰寫評論——如果這份雜誌要的是不偏不倚的公正樂評，那麼他們是選錯人了。胡爾夫是華格納的忠實支持者，因此與布拉姆斯主張的一切南轅北轍。他寫道：「布拉姆斯對藝術史的貢獻可與已故的沃克曼媲美（沃克曼的音樂像輓歌似的，枯燥無味；雖然一度極受歡迎，但早已被遺忘）；也就是說，毫無影響。這位著有三首交響曲的作曲家不過是老古董，對時代洪流

of 1883. The shortest of his symphonies, it also quickly became his most popular, and was, perhaps, the work with which he tried hardest to heal the divisions which had grown up in German music between those who followed Wagner into the realms of opulent orchestral colour and music inspired by extra-musical ideas and those who saw Brahms as the polar opposite, producing orchestral scores which tried to return to the earlier concepts of "absolute" music, using instrumental colour reservedly and with no story or extra-musical inspiration. Wagner's death in February 1883 seems to have been the catalyst for Brahms to write this new symphony.

PERFORMANCE HISTORY

The *Wiener Salonblatt* hired the services of the composer Hugo Wolf to review the premiere of Brahms's third symphony by the Vienna Philharmonic Orchestra under Hans Richter on 2 December 1883. If the magazine was after unbiased and fair critical opinion it chose the wrong man. Wolf was an ardent admirer of Richard Wagner and, as such, was diametrically opposed to everything Brahms stood for. He wrote: "Brahms exercises about as much influence on the history of art as the late Robert Volkmann [a once-popular, now long-forgotten composer of dreary, dirge-like music]; which is to say *no* influence at all. The man who has written three symphonies is only a relic from primeval ages and no vital part of the great stream of time." Wolf, we can assume, was also part of the phalanx of pro-Wagnerites in the first night audience who loudly hissed until, in the words of the symphony's publisher, "Only the marked enthusiasm of the major part of the audience was able to still."

來說無關痛癢。」首演當晚，有華格納支持者大喝倒彩（大概胡爾夫也是其中之一）。根據「第三」的出版商描述：「大部分的觀眾反應十分熱烈，也惟有這種熱情才能制止那幫人。」

音樂

雖然「第三」的寫作時間只有數星期，但其實第二、三樂章卻改編自一首兩年前的舊作——一套以歌德《浮士德》為題材、但從未出版的組曲。儘管如此，「第三」各樂章卻渾然一體——這就是「反覆主題」的功勞了。「反覆主題」（由F—降A—F組成的上行三音音型）在**第一樂章**便開宗明義，以三個莊嚴優雅的和弦交代清楚，全曲四個樂章皆見其影蹤。這個「反覆主題」其實是布拉姆斯1853年已經想到的——小提琴家姚阿辛常說「自由但孤單」，布拉姆斯為了反駁，便想出以這幾個音符來代表「自由而快樂」。民歌似的迷人主題（單簧管和巴松管）為**第二樂章**掀開序幕；中提琴和大提琴與主題應答時襲用了「反覆主題」。**第三樂章**是首溫文爾雅的舞曲，開始時傷感的大提琴旋律也頗有上一樂章主題的影子。**第四樂章**神秘莫測的開端由低迴的弦樂奏出。活躍得有點顛簸的樂段不久響起，全樂團繼而加入，宏偉高潮與神秘插段多次交替，樂章也越來越刺激。可是「反覆主題」最後一次出現時（由銅管奏出），卻似乎讓一切都冷靜下來，第一樂章雄赳赳的小提琴主題靜靜地迴盪，樂曲最後安祥地結束。

樂曲剖析中譯：鄭曉彤

THE MUSIC

The symphony may have been written in a matter of weeks, but the central two movements were actually re-workings from a suite of pieces inspired by Goethe's *Faust* Brahms had written two years earlier but never published. Nevertheless the symphony is notable for its unity; something achieved by the use of a "motto theme" – a rising sequence of three notes, F, A flat and F – which crops up in all four movements and which, indeed, appears as three statuesque chords at the very opening of the **first movement**. This particular "motto theme" had been devised by Brahms in 1853 to represent the words "frei aber froh" ("free but happy") to counter a comment frequently made by the violinist Joachim, "frei aber einsam" ("free but lonely"). The **second movement** begins with a charming, almost folk-like theme, played by the clarinets and bassoons with echoes from the violas and cellos incorporating the "motto theme", echoes of which are also to be found in the wistful cello melody which opens the gently dancing **third movement**. Some subdued playing from the strings provides a mysterious opening to the **fourth movement**. Soon this bursts out into an athletic, somewhat jerky passage before the full orchestra joins in and the drama of the movement unfolds through a succession of big climaxes and dark, mysterious episodes. At last, however, the final appearance of the "motto theme" from the brass seems to calm everything down and the symphony ends with in peace and tranquillity with an echo of the first movement's heroic violin theme.

Programme notes by Marc Rochester

編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、兩支小號、三支長號、定音鼓及弦樂組。
Two flutes, two oboes, two clarinets, two bassoons, contra bassoon, four horns, two trumpets, three trombones, timpani and strings.

阿殊堅納西的田園交響曲 ASHKENAZY'S PASTORAL

格拉祖諾夫 GLAZUNOV

《蕭邦組曲》 *Chopiniana*
小提琴協奏曲 *Violin Concerto*

貝多芬 BEETHOVEN

第六交響曲，「田園」
Symphony no. 6, Pastoral

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Vladimir Ashkenazy
指揮 Conductor

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格拉夫 HANS GRAF

指揮 Conductor

PHOTO: Bruce Bennett

格拉夫於2001至2013年期間出任美國侯斯頓交響樂團的音樂總監，是該團歷史上任期最長的音樂總監。在侯斯頓的任命前，格拉夫分別於加拿大卡加利愛樂樂團及法國波爾多國立管弦樂團擔任音樂總監達八年及六年之久。格拉夫指揮歌劇經驗豐富，近期的演出包括蘇黎世歌劇院的《帕西法爾》、斯特拉斯堡萊茵國家歌劇院的《鮑里斯》，及於維也納人民歌劇院指揮史特勞斯的《火荒》，更因此獲得2014年奧地利音樂舞台劇獎。

格拉夫近期的錄音包括亨德密特中提琴和管弦樂團作品全集、與倫敦愛樂樂團《布蘭詩歌》的現場錄音，及與侯斯頓交響樂團的《沃采克》，此大碟2017年由拿索斯出品，並贏得第60屆格林美獎最佳歌劇錄音和2017古典迴聲大獎20至21世紀歌劇作品類別的最佳歌劇錄音。

格拉夫生於奧地利，最先學習小提琴和鋼琴。他在格拉茨音樂學院獲得鋼琴及指揮文憑後到意大利深造，師承費拉拉、傑利畢達克，再負笈俄羅斯隨老楊遜斯學藝。他曾獲法國政府頒發騎士榮譽勳章，以表揚他於世界各地發揚法國音樂。他是薩爾斯堡莫扎特音樂大學樂團指揮榮譽教授。

Music Director of the Houston Symphony from 2001 to 2013, Hans Graf is the longest serving Music Director in the orchestra's history. Prior to his appointment in Houston, he was the Music Director of the Calgary Philharmonic for eight seasons and held the same post with the Orchestre National Bordeaux Aquitaine for six years. An experienced opera conductor, recent opera engagements have included *Parsifal* at the Zurich Opera, *Boris Godunov* at the Opera National du Rhin in Strasbourg, and Strauss's *Die Feuersnot* at the Volksoper Vienna, for which he received the 2014 Austrian Music Theatre Prize.

Recent recordings include Hindemith's complete works for viola and orchestra, and live recordings of *Carmina Burana* with the London Philharmonic Orchestra and *Wozzeck* with the Houston Symphony released by Naxos in 2017, which won the 60th Grammy for best opera recording as well as the 2017 ECHO Klassik prize for best opera recording in the category of 20th and 21st century opera.

Born in Austria, Hans Graf first studied violin and piano. After receiving diplomas in piano and conducting from the Musik Hochschule in Graz, he continued his studies in Italy with Franco Ferrara and Sergui Celibadache and in Russia with Arvid Jansons. He has been awarded the Chevalier de l'Ordre national de la Légion d'honneur by the French government for championing French music around the world. He is Professor Emeritus for Orchestral Conducting at the Universität Mozarteum in Salzburg.



亞夫迪娃 YULIANNNA AVDEEVA

鋼琴 Piano

PHOTO: Christine Schneider

亞夫迪娃2010年贏得國際蕭邦鋼琴大賽首獎後迅速崛起。2017/18樂季她再度獲邀與蒙特利爾交響樂團、匹茲堡交響樂團，以及於琉森音樂節演出；她亦與班貝格交響樂團、斯塔萬格交響樂團和莫斯科交響樂團首演。經常於亞太地區演出的亞夫迪娃，更剛於悉尼歌劇院作獨奏首演。由於她演繹蕭邦作品尤其出眾，令她成為蕭邦作品的最優秀演繹者之一，而她長期與蕭邦協會的合作，也讓她在波蘭擁有大批支持者。她與華沙愛樂和波蘭國家電台交響樂團建立了良好關係，本樂季她將再次與這兩個樂團演出。她剛推出第三張由法國Mirare唱片公司發行的個人專輯，收錄了巴赫作品。除此之外，她也曾與18世紀管弦樂團和指揮布魯根合作灌錄蕭邦協奏曲。

亞夫迪娃五歲起在莫斯科格涅辛音樂學院跟隨依瓦洛娃習琴，及後先後師隨薛巴可夫和特洛普。除了贏得國際蕭邦鋼琴大賽首獎，亞夫迪娃還贏得2003年布萊梅鋼琴大賽、2006年日內瓦國際音樂大賽及波蘭魯賓斯坦鋼琴紀念大賽等多個獎項。

Yulianna Avdeeva rose to fame when she won First Prize in the Chopin Competition in 2010. Her 2017/18 season includes reinventions from the Orchestre symphonique de Montréal, Pittsburgh Symphony Orchestra and the Lucerne Festival. Further highlights include new orchestral collaborations with the Bamberger Symphoniker, Stavanger Symphony and the Moscow State Symphony orchestras. A regular performer throughout the Asia-Pacific region, Avdeeva just made her Australian debut in a recital at Sydney Opera House followed by her HK Phil debut this week. Her Chopin performances have drawn particular praise, marking her out as one of the composer's foremost interpreters. Her long association with the Fryderyk Chopin Institute has won her a huge following in Poland. This season she appears in concerts with the Warsaw Philharmonic Orchestra and the National Polish Radio Symphony Orchestra with whom she has forged strong relationships. Avdeeva's third solo recording on Mirare, featuring works by Bach, has just been released. She also released a recording of the Chopin concertos with the Orchestra of the Eighteenth Century and Brüggen.

Avdeeva began her piano studies at the age of five with Elena Ivanova at Moscow's Gnessin Special School of Music and later studied with Konstantin Scherbakov and with Vladimir Tropp. In addition to her Chopin prize, she has won several other prizes including the Bremen Piano Contest in 2003, the Concours de Genève 2006 and the Arthur Rubinstein Competition in Poland.

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

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香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至2022年夏季。此外，由2018/19樂季開始，梵志登大師將正式成為紐約愛樂音樂總監。

余隆由2015/16樂季開始被委任為首席客席指揮，任期為三年。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。

繼歐洲巡演（包括在維也納著名的金色大廳的演出及錄影）取得成功後，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年四至五月前赴首爾、大阪、新加坡、墨爾本和悉尼歌劇院巡演。

梵志登帶領樂團、合唱團與一眾頂尖歌唱家，於2018年1月完成了歷時四年的華格納巨著《指環》四部曲的歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。《指環》第四部曲——《諸神的黃昏》的錄音將於2018年年底發行。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、杜托華、艾遜巴赫、葛納、侯夫、郎朗、馬友友、寧峰和王羽佳等。

THE HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is recognised as Asia's foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today's most sought-after conductors, has been the orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until 2022. Maestro van Zweden will also be the next Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long was appointed Principal Guest Conductor of the HK Phil for a three-year period commencing with the 2015/16 season.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna's famous Musikverein, the HK Phil has toured extensively within mainland China. In celebration of the 20th anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House between April and May 2017.

Jaap, the HK Phil, a superb cast of soloists and a chorus successfully completed the four-year epic "Ring Cycle" journey in January 2018. The concert performances and live Naxos recordings have been enthusiastically received by audiences and praised by critics at home and abroad. The recording of *Götterdämmerung* will be released towards the end of 2018.



「香港管弦樂團的《指環》四部曲，標誌著這支亞洲優秀樂團已晉成熟。」《今日歌劇》

"The Hong Kong Philharmonic's *Ring* cycle marks a coming of age for one of Asia's most established orchestras"
Opera Now

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Charles Dutoit, Christoph Eschenbach, Matthias Goerne, Stephen Hough, Lang Lang, Yo-Yo Ma, Ning Feng and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra's history, Swire endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as to enhance Hong Kong's reputation as one of the great cities of the world.

Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登
Jaap van Zweden

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

助理指揮

ASSISTANT CONDUCTORS



葉詠媛
Vivian Ip



莎朗嘉
Gerard Salonga

第一小提琴

FIRST VIOLINS



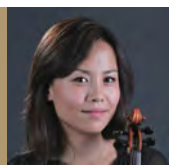
王敬
樂團首席
Jing Wang
Concertmaster



梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



王亮
樂團第二副首席 (署理)
Wang Liang
Second Associate
Concertmaster (Acting)



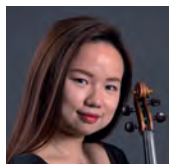
朱蓓
樂團第三副首席
Bei de Gaulle
Third Associate
Concertmaster



把文晶
Ba Wenjing



程立
Cheng Li



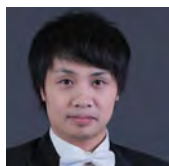
桂麗
Gui Li



許致雨
Anders Hui



余思傑
Domas Juškys



李智勝
Li Zhisheng



龍希
Long Xi



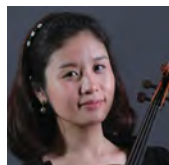
毛華
Mao Hua



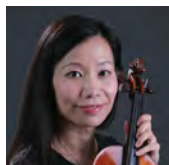
梅麗芷
Rachael Mellado



倪瀾
Ni Lan

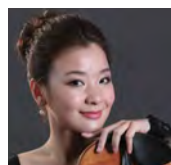


徐烜
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



●趙澄娜 (署理)
Zhao Yingna (Acting)



▲梁文瑄
Leslie Ryang Moonsun



方潔
Fang Jie



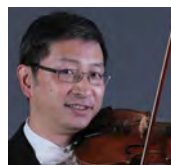
何珈樛
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



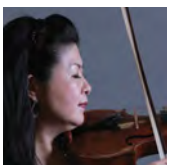
潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-ye



周騰飛
Zhou Tengfei

中提琴 VIOLAS



●凌顯祐
Andrew Ling



●孫園
Sun Yu



▲熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damara Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin

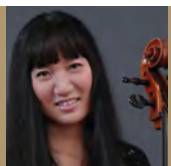


張姝影
Zhang Shu-ying

大提琴 CELLOS



●鮑力卓
Richard Bamping



■方曉牧
Fang Xiaomu



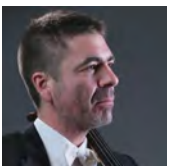
▲林穎
Dora Lam



陳屹洲
Chan Ngat Chau



陳怡君
Chen Yi-chun



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



李銘蘆
Li Ming-lu



宋泰美
Tae-mi Song



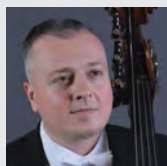
宋亞林
Yalin Song

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

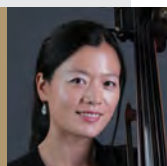
香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

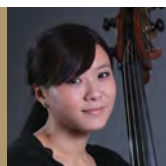
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛垣
Chang Pei-heng



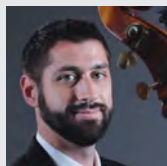
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmberg

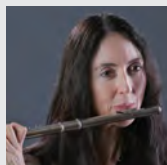


鮑爾菲
Philip Powell

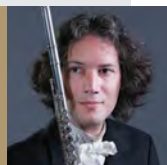


范戴克
Jonathan Van Dyke

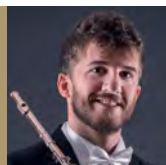
長笛 FLUTES



●史德琳
Megan Sterling

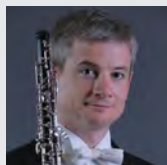


■盧韋歐
Olivier Nowak



柯布魯
Ander Erburu

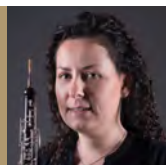
雙簧管 OBOES



●韋爾遜
Michael Wilson



■布若芙
Ruth Bull

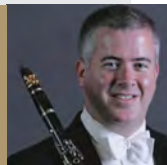


韋思芸
Vanessa Howells

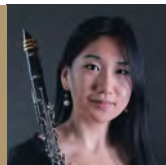
單簧管 CLARINETS



●史安祖
Andrew Simon

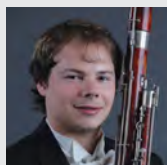


■史家翰
John Schertle



劉蔚
Lau Wai

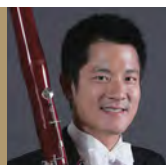
巴松管 BASSOONS



●莫班文
Benjamin Moermond



■陳劭桐
Toby Chan



◆李浩山
Vance Lee

短笛 PICCOLO



施家蓮
Linda Stuckey

英國管 COR ANGLAIS



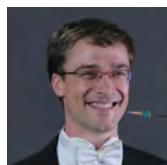
關尚峰
Kwan Sheung-fung

低音單簧管 BASS CLARINET



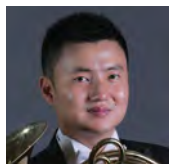
艾爾高
Lorenzo Iosco

低音巴松管 CONTRA BASSOON

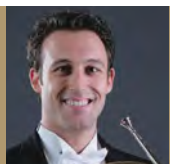


崔祖斯
Adam Trevorton Jones

圓號 HORNS



●江蘭
Jiang Lin



■柏如瑟
Russell Bonifede



▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov



李少霖
Homer Lee

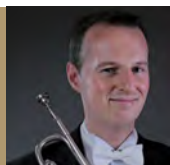


麥迪拿
Jorge Medina

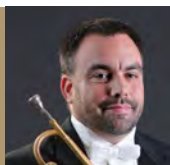
小號 TRUMPETS



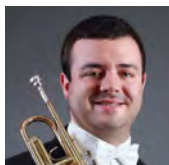
●麥浩威
Joshua MacCluer



■莫思卓
Christopher Moyse

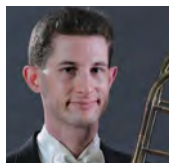


華達德
Douglas Waterston



施樂百
Robert Smith

長號 TROMBONES



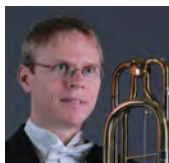
●韋雅樂
Jarod Vermette



韋力奇
Maciek Walicki



湯奇雲
Kevin Thompson



韋彼得
Pieter Wyckoff

低音長號 BASS TROMBONE

大號 TUBA



●雷科斯
Paul Luxenberg

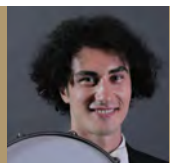
定音鼓 TIMPANI 敲擊樂器 PERCUSSION

豎琴 HARP

鍵盤 KEYBOARD



●龐樂思
James Boznos



●白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai



●史基道
Christopher Sidenius



●葉幸沾
Shirley Ip

特約樂手 FREELANCE PLAYERS

小提琴：蔡芷穎、吳晉
Violin: Selena Choi, Goh Ching

中提琴：蔡書麟
Viola: Choi Shu-lun

圓號：福川伸陽*
Horn: Nobuaki Fukukawa

*承蒙東京NHK交響樂團允許參與演出
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贊助港樂樂師的席位，協助香港的音樂邁向卓越。透過參與一系列的貴賓活動，贊助人可與港樂的首席樂手建立聯繫，同時可認識其他尊貴的贊助者，以及享有貴賓活動及與訪港的音樂家會面的獨家邀請。

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SPECIAL PROJECTS

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Paganini Project

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

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 - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用
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G. B. 瓜達尼尼 (1760) 小提琴·由樂團首席王敬先生使用

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 Mrs Bei de Gaulle, Third Associate Concertmaster
- Josephn Gagliano (1788) Violin
- 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
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A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin, played by Mr Jing Wang, Concertmaster

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Hong Kong Composers Showcase
- 2 《諸神的黃昏》探索日：牧號演奏示範 (13-01-2018)
Götterdämmerung Discovery Day: A demonstration of Steerhorn
- 3 太古「港樂·星夜·交響樂」@ 中環海濱 (11-11-2017)
Swire Symphony Under The Stars @ Central Harbourfront
- 4 「賽馬會音樂密碼教育計劃」— 學校專場音樂會
Jockey Club Keys to Music Education Programme -
Schools Concerts
- 5 「賽馬會音樂密碼教育計劃」— 室樂小組到校表演
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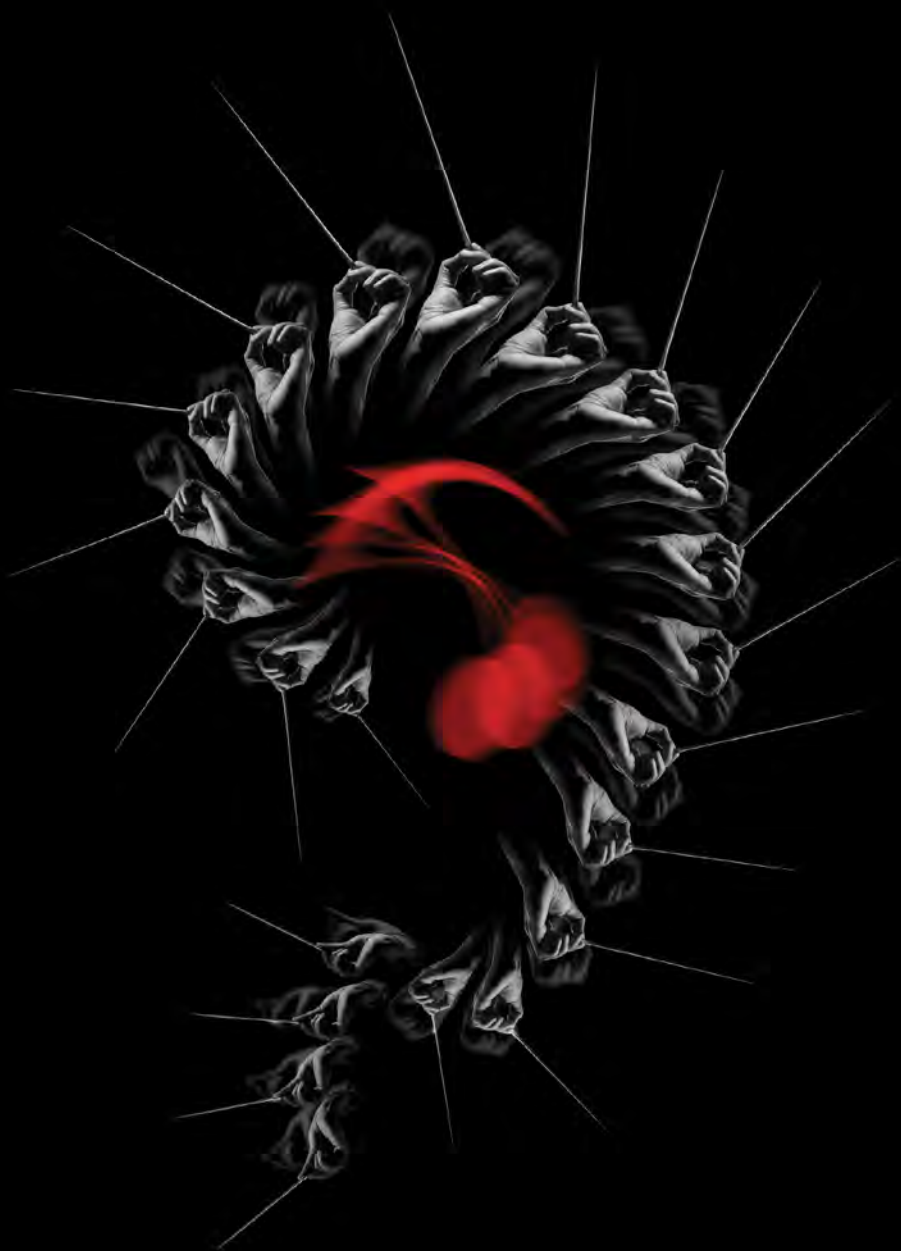
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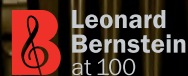
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