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香港藝術節
Hong Kong
Arts Festival
3/2-7/3/2004

倫敦交響樂團 London Symphony Orchestra

指揮 丹尼爾·哈丁 conducted by Daniel Harding



恒生銀行
HANG SENG BANK

3 – 4.3.2004
香港文化中心音樂廳
Hong Kong Cultural Centre Concert Hall

倫敦交響樂團

指揮 丹尼爾·哈丁

Daniel Harding
conducts the
London Symphony Orchestra

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為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無線電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

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恒生銀行
HANG SENG BANK

Your support and sponsorship has made possible the Festival attraction **London Symphony Orchestra**. With grateful thanks from the Hong Kong Arts Festival.

We wish you and your guests a very enjoyable evening.

多謝您們的贊助及支持，使**倫敦交響樂團**得以順利在香港藝術節演出。

希望您們有一個愉快的晚上。

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香港藝術節
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倫敦交響樂團

2004年是倫敦交響樂團成立一百周年的大日子，作為今屆香港藝術節的閉幕節目，也將是他們三十年後重臨香港藝術節的紀念音樂會。

倫敦交響樂團於1904年成立，是英國首個自行營運的獨立樂團，成立不久便已公司化，由樂團成員擁有及管理。

漢斯·里克特是首位跟倫敦交響樂團結緣的著名指揮家，而不少首屈一指的英國指揮如愛德華·艾爾加爵士，也跟樂團保持緊密合作關係。現時樂團的首席指揮為1995年獲委任的哥連·戴維斯爵士。

成立初期，倫敦交響樂團已經作出多番創舉——1906年，樂團往巴黎舉行音樂會，成為首個到海外表演的英國交響樂團，也是首個到訪美國(1912)、以色列(1960)和日本(1963)的英國樂團。1982年起，樂團以倫敦巴比肯中心為團址。

時至今日，倫敦交響樂團足跡已遍及全世界，定期往歐洲、日本和美國演出。它是唯一一支可以每年成為紐約林肯中心駐場樂團的英國交響樂團，並在那裏演奏倫敦首演的曲目，讓紐約聽眾一飽耳福。

倫敦交響樂團有近九十年灌錄唱片的經驗，2000年他們建立了自己的鐳射光碟品牌——LSO Live。他們出版的錄音唱片包括廣受讚賞的貝遼士作品演奏系列(由哥連·戴維斯爵士指揮)，而2001年推出的貝遼士《特洛伊人》，更成為英國有史以來最速銷的歌劇錄音唱片，並在2002年2月榮獲兩項

格林美獎(最佳歌劇錄音專輯及最佳古典錄音專輯)；樂團出版的其他唱片包括：由哥連·戴維斯爵士指揮的艾爾加交響樂及霍爾斯特的《行星交響曲》、馬里斯·贊臣斯指揮的馬勒第六交響曲，以及爵士傳奇人物戴夫·布魯克八十壽誕音樂會現場錄音。

2003年3月，倫敦交響樂團在十八世紀建成的倫敦舊街聖路加教堂之改建大樓內，開設了音樂教育中心。音樂中心是樂團獲獎的教育及社區計劃「LSO啟發」的基地，亦為樂團提供綵排、錄音及舉行會議的場地。

2004年是倫敦交響樂團成立一百周年的大日子，承蒙勞斯萊斯慷慨贊助，倫敦交響樂團百周年紀念遠東之旅得以成行。作為今年香港藝術節的壓軸樂團演出，倫敦交響樂團的演出也將是他們三十年後重臨香港藝術節的紀念音樂會。倫敦交響樂團亦感謝鄧永鏘先生大力支持其遠東之旅。



London Symphony Orchestra

This year marks the centenary of the London Symphony Orchestra (LSO). The Orchestra is the official finale programme in this year's Festival, marking the LSO's return to the Hong Kong Arts Festival after 30 years.

Founded in 1904, the London Symphony Orchestra was Britain's first independent, self-governing orchestra. It soon became a limited company, owned and managed by the players.

Hans Richter was the first in a long line of distinguished conductors to be associated with the LSO, and the Orchestra also formed connections with many of the country's foremost composers, including Sir Edward Elgar. The current Principal Conductor is Sir Colin Davis, who was appointed in 1995.

The Orchestra's pioneering spirit was strong even in the early years. It was the first British orchestra to travel abroad when it visited Paris in 1906 and later became the first to visit America (1912), Israel (1960) and Japan (1963). In 1982 the LSO took up residency in the new Barbican Centre.

Today the LSO tours around the globe, regularly visiting Europe, Japan and the US. It is the only British orchestra to hold an annual residency at the Lincoln Center in New York, where every year it presents one of its major artistic events, first performed in London.

After nearly 90 years of making recordings, the LSO launched its own CD label, LSO Live, in 2000. The label's releases include a

highly acclaimed Berlioz series with Sir Colin Davis. Berlioz's *Les Troyens*, released in 2001, has become one of the fastest-selling opera recordings ever in the UK, and won two Grammy Awards (Best Opera and Best Classical Recording) in February 2002. Other releases include Elgar's symphonies and Holst's *The Planets* conducted by Sir Colin Davis, Mahler's 6th Symphony conducted by Mariss Jansons and jazz legend Dave Brubeck's 80th birthday concert with the LSO.

In March 2003, the LSO opened LSO St Luke's, the UBS and LSO Music Education Centre. Housed in the converted 18th century Hawksmoor church of St Luke in Old Street, London, the centre provides a home for the LSO's award-winning education and community programme, LSO Discovery, as well as a rehearsal space for the Orchestra and a venue for recordings and conferences.

The year 2004 marks the London Symphony Orchestra's centenary. As part of the LSO's 100th anniversary Far East Tour — made possible by the generous sponsorship from Rolls-Royce — the Orchestra is performing two concerts in this year's Festival, marking the LSO's return to the Hong Kong Arts Festival after 30 years. The LSO also gratefully acknowledges support for its Far East Tour from David Tang, OBE.



丹尼爾·哈丁 指揮

丹尼爾·哈丁是英國年輕一輩中首屈一指的指揮家。他曾於伯明翰城市交響樂團，擔任指揮西門·力圖爵士的助手，1994年首次指揮該樂團，獲皇家愛樂協會頒與「最佳首演獎」。1995/96年樂季，丹尼爾·哈丁協助克勞迪奧·阿巴度的指揮工作，使他有機會在1996年柏林音樂節首度指揮柏林愛樂樂團。

1996年，丹尼爾·哈丁成為英國廣播公司「夏日樂逍遙」音樂會系列有史以來最年輕的指揮，此後亦經常擔任該系列的指揮。

哈丁於2003/04樂季成為馬勒室樂團首任音樂總監；以往出任的職位包括：挪威特隆赫姆管弦樂團的首席指揮（1997至2000年），瑞典諾爾徹平管弦樂團的首席客席指揮（1997至2003年），以及德國不萊梅室樂團的音樂總監（1997至2003年）。

哈丁1995年首次指揮倫敦交響樂團，此後與樂團維持緊密的合作關係。他定期參與倫敦交響樂團樂季音樂會的指揮工作，亦為國際作曲比賽「大師獎」擔任指揮。

丹尼爾·哈丁常與歐洲、美國和加拿大著名管弦樂團合作，他將與維也納愛樂樂團合作，指揮馬勒第十交響曲。

歌劇方面，哈丁曾在法國普羅旺斯藝術節中，指揮由彼德·布魯克導演的《唐·喬凡尼》新版本，以及為威爾斯國家歌劇院指揮由姬蒂·米切爾執導的《耶奴法》。最近，哈丁分別在英國高文花園的皇家歌劇院以及巴伐利亞歌劇院中首度亮相，指揮迪寶娜·華納執導的《螺絲的轉動》和《後宮誘逃》。哈丁將於法國普羅旺斯藝術節中指揮新版本《茶花女》，以及將在巴黎國家歌劇院和維也納演出的《女人心》。

丹尼爾·哈丁錄製的唱片包括與馬勒室樂團合作的莫扎特《唐·喬凡尼》以及布列頓《螺絲的轉動》；後者奪得多個獎項，包括2002年法國「年度驚喜」獎、查爾斯·克羅斯學院大獎，以及《留聲機》雜誌年度大獎。此外，他與男高音伊安·波斯崔吉和布列頓小交響樂團合奏的布列頓作品集，奪得1998年的「年度驚喜」獎。

2002年，哈丁獲法國政府頒授藝術及文化騎士勳章。

Daniel Harding

Conductor

Daniel Harding is the leading British conductor of his generation. Having assisted Sir Simon Rattle at the City of Birmingham Symphony Orchestra, he made his professional debut with the orchestra in 1994, for which he won the Royal Philharmonic Society 'Best Debut' Award. He went on to assist Claudio Abbado in the 1995/96 season, culminating in his debut with the Berlin Philharmonic Orchestra at the 1996 Berlin Festival.

In 1996 Daniel Harding became the youngest ever conductor at the BBC Promenade Concerts and has appeared regularly since then.

In the 2003/04 season, he becomes the first Music Director of the Mahler Chamber Orchestra. His previous positions include Principal Conductor of the Trondheim Symphony in Norway (1997-2000), Principal Guest Conductor of Sweden's Norrköping Symphony (1997-2003) and Music Director of Die Deutsche Kammerphilharmonie, Bremen (1997-2003).

He is closely associated with the London Symphony Orchestra, with whom he made his debut in 1995. He appears regularly in the Orchestra's subscription series and conducts the composers' competition, Masterprize.

Daniel Harding is also a regular visitor to all the important orchestras in Europe, the US and Canada. He will soon make his debut with the Vienna Philharmonic Orchestra in Mahler's Symphony No 10.

In opera he has conducted new productions at the Aix-en-Provence Festival including *Don Giovanni* directed by Peter Brook and Katie Mitchell's production of *Jenůfa* for the Welsh National Opera. He recently made his debut at the Royal Opera House, Covent Garden, in Deborah Warner's production of *The Turn of the Screw* and at the Bavarian State Opera in *The Abduction from the Seraglio*. Future engagements include new productions of *La Traviata* at the Aix-en-Provence Festival and a new production of *Così fan tutte* in Aix, at the Opera National de Paris and in Vienna.

Daniel Harding's recordings include Mozart's *Don Giovanni* and Britten's *The Turn of the Screw* (awarded the Choc de l'Année 2002, Grand Prix de l'Académie Charles Cros and a Gramophone award), both with the Mahler Chamber Orchestra; and works by Britten with Ian Bostridge and the Britten Sinfonia (awarded the Choc de L'Annee 1998).

In 2002 he was awarded the title Chevalier de l'Ordre des Arts et des Lettres by the French Government.



庄司紗矢香

小提琴

庄司紗矢香五歲起習小提琴，多次在國際比賽中奪魁。1999年，年僅十六歲的庄司便在維奧蒂·華西西亞國際大賽中勝出，並在意大利帕格尼尼小提琴大賽中成為有史以來最年輕的冠軍和首位技壓群雄的日本人。

曾跟庄司紗矢香合作的知名指揮家包括梅達、坦美卡諾夫、亞殊基納西、杜托爾、沙華利舒和巴殊默特；亦曾跟不少世界知名樂團，如以色列愛樂樂團、捷克愛樂樂團及聖彼德堡愛樂樂團等合作演出。

庄司師承意大利小提琴家尤托·厄治和跟隨列卡度·布蘭戈拉修習室樂，並在以色列隨舒洛莫·門茲學習。她現居科隆，在科隆音樂學院隨扎克哈爾·布朗教授學習。

庄司紗矢香拉奏的是1715年斯特拉瓦里名琴「約阿希姆」，由日本音樂財團提供。

Sayaka Shoji

Violin

Sayaka Shoji started violin lessons at the age of five and soon went on to win numerous international competitions. In 1999, at the age of 16, she won the Viotti Valsesia International Competition and became the first Japanese, and the youngest ever first prize winner at the Paganini International Violin Competition in Italy.

Sayaka Shoji has performed under the baton of leading conductors such as Mehta, Temirkanov, Ashkenazy, Dutoit, Sawallisch and Bashmet. She has appeared around the world with leading orchestras including the Israel Philharmonic, Czech Philharmonic and St Petersburg Philharmonic Orchestras.

Sayaka Shoji's teachers included Uto Ughi and Riccardo Brendola for chamber music in Italy and Shlomo Mintz in Israel. She currently resides in Cologne and studies under Prof Zakhar Bron at the Hoshshle Für Musik Köln.

Sayaka Shoji plays the 1715 'Joachim' Stradivarius violin, generously provided by the Nippon Music Foundation.

節目 | Programme

二〇〇四年三月三日(星期三)

3 March 2004 (Wednesday)

演出長約1小時50分鐘，
包括一節20分鐘中場休息

*Running time: approximately 1 hour and
50 minutes, including a 20 minute interval*

西貝流士

Jean Sibelius

《海仙女》交響詩，作品 73

The Oceanides, Op 73

西貝流士

Jean Sibelius

D小調小提琴協奏曲，作品 47

Violin Concerto in D minor, Op 47

中庸的快板

Allegro moderato

極慢板

Adagio di molto

不太快的快板

Allegro, ma non tanto

小提琴 庄司紗矢香

Sayaka Shoji violin

— 中場休息二十分鐘

20 minute interval –

蕭斯達高維契

Dmitry Shostakovich

D小調第五交響曲，作品47

Symphony No 5 in D minor, Op 47

中板

Moderato

小快板

Allegretto

廣板

Largo

不太快的快板

Allegro, non troppo

*The London Symphony Orchestra and Rolls-Royce celebrating
100 years of innovation in music and technology*
倫敦交響樂團與勞斯萊斯共慶百年音樂與科技之創新及成就



Rolls-Royce

拍掌

較長篇的樂曲分為不同長度的樂章部份。
請待整首樂曲奏完後才報以掌聲。

Applause

Longer pieces of music are often divided into sections or movements. Applause is customary at the end of a complete piece of music not between movements.

《海仙女》交響詩，作品73

西貝流士 (1865-1957)

1914年西貝流士首次踏足美國，擔任康乃狄格州諾福克音樂節嘉賓，其時正值夏季。西貝流士特地為音樂節譜寫新曲，本名為《海浪迴旋曲》，但其英文名稱最後卻變了《海仙女》（語出希臘羅馬神話）。西貝流士曾在別處提到《海仙女》是「為大型樂團而寫」，事實上也果真如此：除了豎琴和各式各樣的敲擊樂器，管樂組也特別龐大。

樂曲本由三個樂章組成；但到了1914年3月底，西貝流士卻一下子將之改為一個樂章；五月又在橫渡大西洋的船上再作增刪。

在柏林一場鋼琴獨奏會中，西貝流士首次聽到德布西充滿地中海風情的《歡樂島》，激動不已，而新作《海仙女》常被形容為西貝流士最富印象派色彩的作品之一。樂曲刻劃海洋種種面貌，由碧海盪漾，波光粼粼，漸漸醞釀至洶湧澎湃的高潮，使樂曲在1914年6月首演時，在西貝流士親自指揮下，聽眾感動莫名，起立鼓掌。

The Oceanides, Op 73

Jean Sibelius (1865-1957)

In the northern summer of 1914, Sibelius made his first visit to the US, to be the guest of honour at a music festival in Norfolk, Connecticut. He had composed a new work especially for the festival, which he had entitled *Rondo der Wellen*, (Rondo of the Waves, or in Finnish *Aallottaret*), but which in English was ultimately to be called *The Oceanides* (in Classical mythology, the Oceanides were water nymphs). Elsewhere Sibelius had rightly described it as a “composition for grand orchestra”, as it included harps, a colourful selection of percussion and a large wind section.

An early version of the work took the form of a suite in three movements. By the end of March, Sibelius had radically revised it as a single movement, and made further changes to the score while crossing the Atlantic on board ship in May.

Attending a piano recital in Berlin, Sibelius had been thrilled by his first hearing of Debussy's Mediterranean impression, *L'Île joyeuse*, and his own new work is often described as one of his most impressionistic scores. It charts the varied moods of the ocean, the myriad reflections of shimmering light in the swell of the waves, building to a ferocious climax that, when Sibelius himself conducted the premiere in June 1914, prompted the stunned audience to give him a standing ovation.



D小調小提琴協奏曲， 作品47

西貝流士 (1865-1957)

酗酒問題一直纏繞西貝流士多年。1903年，西貝流士再次酗酒，每次縱酒豪飲可達幾天之久，不但嚴重破壞其婚姻及友誼，還影響到創作事業，最終拖垮了生計。

結果，西貝流士老是入不敷支，其經濟困境和藝術靈感，驅使西貝流士完成這首小提琴協奏曲（西貝流士本人曾渴望成為小提琴演奏家）。

西貝流士最初答應將此作品交給小提琴家韋利·布爾麥斯特演奏，原定於1904年初在柏林首演；後來卻改變主意，不但改成為在赫爾辛基首演，還轉由另一小提琴家韋托·諾法札克演奏，以便早日拿到酬勞。後來證明這是天大的錯誤：一方面，西貝流士此舉幾乎得罪了布爾麥斯特；另一方面，諾法札克的演奏並不成功，甚至有樂評人以「沉悶」來形容此曲。

布爾麥斯特可心知肚明（他覺得這首協奏曲「壯麗宏偉」），也大方表示不介意再奏此曲；但西貝流士卻執意大幅修改。

1905年，新版本在柏林首演，獨奏者為卡爾·哈利爾（指揮不是別人，正是理查·史特勞斯）。布爾麥斯特不禁大發雷霆，發誓從此不奏此曲。

事實上，這首協奏曲要等到數十年後，才真正為人受落；於此，小提琴大師賈斯查·海費茲及樂評人唐納德·托威兩人可謂功不可沒。海費茲灌錄了這首協奏曲（由湯馬士·比徹姆指揮），而唐納德·托威也評論說：「我沒見過比它更獨特、更高超、更令人振奮的作品了！」

Violin Concerto in D minor, Op 47

Jean Sibelius (1865-1957)

In 1903, Sibelius was again grappling with one of his recurring demons, alcoholism. His drunken binges could last for days at a time and had a serious impact not only on his marriage and friendships, but also on his work as a composer, and ultimately on his finances.

He was always short of money to meet his responsibilities, and it was this fact, as much as artistic inspiration itself, that eventually goaded him into completing the Violin Concerto (Sibelius himself had once seriously hoped for a career as a concert violinist).

Sibelius had originally promised the violinist Willy Burmeister that he could give the first performance of the work in Berlin early in 1904. However he changed his mind and gave it instead to Viktor Novacek to perform in Helsinki, so that he could receive some earlier financial return on his score. It was a grave mistake; not only did he almost make an enemy of Burmeister, but Novacek's performance was not a success. One critic even described the work as "boring".

Burmeister knew better (he believed the concerto was "magnificent") and generously offered to give the work further performances. Sibelius, however, stubbornly decided to revise the work substantially, and the new version was first performed in Berlin in 1905 with soloist Carl Halir and the conductor was none other than Richard Strauss. Burmeister was furious, and vowed never to play the work.

In fact, Sibelius's concerto did not achieve any significant popularity until decades later. The eventual acclaim was partly as a result of the efforts of the virtuoso Jascha Heifetz (who



樂曲是寫給一般規模的樂團，第一樂章輝煌壯麗的效果，主要依賴璀璨奪目、技巧高超的小提琴來表現；而小提琴樂段也很有吉卜賽小提琴音樂的影子。

第二樂章柔和如歌，氣氛浪漫；之後引入憤慨激昂的第三樂章。曾有樂評人形容這個樂章的主題彷彿是「刺激莫名的波拉雷舞曲」；而另一樂評人托威也將之譬喻作「北極熊的波蘭舞曲」！

recorded it with Thomas Beecham) and the critic Donald Tovey who stated: “I have not met with a more original, a more masterly, and a more exhilarating work”.

The concerto is scored for a standard size orchestra and much of the brilliant effect of the first movement in particular, derives directly from the dazzling and difficult violin part, with its echoes of gypsy fiddle music. A warmly romantic and song-like middle movement introduces the bristling finale, whose main theme was described by one critic as an “electrical Bolero”, and another (Tovey) as a “polonaise for polar bears”!

— 中場休息二十分鐘

20 minute interval —

D小調第五交響曲，作品47 蕭斯達高維契 (1906-1975)

1936年1月，作為蘇聯頂尖年輕作曲家之一的蕭斯達高維契，地位岌岌可危：他的歌劇《米參斯基縣的馬克白夫人》雖然至今仍廣受好評，但當年上演時，史太林觀賞後卻很不喜歡。演後一個月之內，蕭斯達高維契飽受《真理報》文章〈不是音樂，是一塌糊塗〉的猛烈抨擊；一夜之間，作曲家的個人處境變得十分危險。

根據《真理報》，蕭斯達高維契表現出「頹廢的資產階級傾向」，表明有關當局希望他洗心革面。蕭斯達高維契「改過自新」過程的核心，就是藉着第五交響曲作一場細心安排的「公開懺悔」：作曲家自己形容這首樂曲是「一個蘇聯藝術家以實際的創作回應公正的批評」。

無論批評是否「公正」，至少蕭斯達高維契的回應是真夠「實際」的；他選擇了順服當權者，這亦是權宜之計，好讓自己能繼續作曲。雖然如此，樂曲本身的創造性卻絲毫無損。

跟第四交響曲比較，第五交響曲素材洗鍊，佈局嚴謹，明顯是回應有關「一塌糊塗」、「毫無章法」的指控。除了嚴密精煉，第五交響曲也顯現一種新的情感：從前的蕭斯達高維契充滿年輕朝氣，但這首交響曲冷淡、嘲弄、謹慎的氣氛，已可見出他很多後期成熟作品的風格。

Symphony No 5 in D minor, Op 47

Dimitry Shostakovich (1906-1975)

In January 1936, Shostakovich's reputation as one of the Soviet Union's leading younger composers suffered a severe setback. Stalin himself had attended a performance of Shostakovich's hitherto acclaimed opera *Lady Macbeth of Mtsensk* and had not liked what he heard. Within a month, there was a vicious attack on Shostakovich in Pravda, under the heading "Muddle instead of music" and overnight, the composer's personal position became precarious.

According to Pravda, he had shown "decadent bourgeois tendencies" and it was clear that he was subsequently expected to make amends. Central to his "rehabilitation" was a carefully prepared public recantation, which he made in this Fifth Symphony, which Shostakovich himself described as "a Soviet artist's practical creative reply to just criticism".

Whether or not the criticism had been "just", Shostakovich's response was, at least, genuinely practical. He accepted the expediency of appeasing the authorities in order to continue practising as a composer, but it was no less genuinely creative.

Compared with the Fourth Symphony, the Fifth's economising on musical material and tauter formal layout was a clear answer to charges of "muddle" and "disorder". With the concision came also a new emotional element; in place his hitherto youthful exuberance, a sardonic dryness and cautiousness that characterises much of Shostakovich's later mature work.



© Deborah Rowe

樂曲將「懊悔、遺憾」的氛圍放於第一樂章中，也許尤其合適。開首的主題嚴厲決絕，由小提琴和低音大提琴緊密呼應；當這個輕輕着墨的旋律漸漸消散後，音樂轉入沉思默想，略帶歉意。

第二樂章類似諧謔曲，圓舞曲節奏若隱若現；第三樂章以弦樂哀歌開始，漸漸開展成寧靜的樂章，管弦樂色彩以柔和為主。

第四樂章開始時顯得神經兮兮，隨着規模越來越大、音色越來越嘹亮尖銳，樂曲也變得捉摸不定，達至近乎嚇人的效果。當樂曲在列寧格勒首演時，觀眾為這位才情橫溢的作曲家起立鼓掌達半小時。

所有樂曲介紹：格雷姆·史堅拿
中譯：鄭曉彤

In particular, it was, perhaps, fitting to have adopted a tone of such palpable regret as that which ushers in the first movement. The stern initial theme, with violins closely echoing the basses, is barely stated before it falls away into a sort of apologetic rumination.

The second movement is like a *scherzo*, in which waltz rhythms linger just below the surface. The third movement starts out as a gradually unfolding string lament, developing into a quiet centrepiece, in which gentler orchestral colours predominate. Shostakovich launches the *finale* in a burst of nervous energy. It grows in scale, volume and stridency, into something unpredictable, even frightening; yet, at the work's Leningrad premiere, it earned the prodigal composer a half-hour standing ovation.

All programme notes by Graeme Skinner

節目 | Programme

二〇〇四年三月四日(星期四)

4 March 2004 (Thursday)

演出長約1小時30分鐘，
包括一節20分鐘中場休息

Running time: approximately 1 hour and
30 minutes, including a 20 minute interval

布列頓

Benjamin Britten

《四首海之間奏曲》作品33a
(選自歌劇《彼德·格蘭姆斯》，為管弦樂改編)

Four Sea Interludes
from *Peter Grimes*, for orchestra, Op 33a

破曉(平靜的緩板)
星期日的早晨(神氣的快板)
月光(從容不迫的行板，彈性速度)
風暴(如火的急板—極為活潑—
緩慢—回復原速)

Dawn (*Lento e tranquillo*)
Sunday Morning (*Allegro spiritoso*)
Moonlight (*Andante comodo e rubato*)
Storm (*Presto con fuoco – Molto animato –
Largamente – Tempo I*)

史達拉汶斯基

Igor Stravinsky

《火鳥》芭蕾舞組曲(1919年版本)

Suite from The Firebird (1919 version)

引子
火鳥之舞

Introduction
L'Oiseau de feu et sa danse
(Dance of the Firebird)

公主之舞
魔法師之舞

Ronde des Princesses (Dance of the Princess)
Danse infernale du roi Katchei
(Dance of the Magician)

搖籃曲
尾聲

Berceuse (Lullaby)
Finale

— 中場休息二十分鐘

20 minute interval –

西貝流士

Jean Sibelius

降E大調第五交響曲，作品 82

Symphony No 5 in E flat major, Op 82

非常中庸的速度 — 緩慢—
中庸的快板
較快的行板，接近小快板
很快的快板 — 稍為緩慢

*Tempo molto moderato — Largamento —
Allegro moderato*
Andante mosso, quasi allegretto
Allegro molto — pochettino largamente

拍掌

較長篇的樂曲分為不同長度的樂章部份。
請待整首樂曲奏完後才報以掌聲。

Applause

Longer pieces of music are often divided into
sections or movements. Applause is customary
at the end of a complete piece of music not
between movements.



《四首海之間奏曲》，
作品33a
(選自歌劇《彼德·格蘭姆斯》，為管弦樂改編)
布列頓 (1913-1976)

《彼德·格蘭姆斯》乃布列頓首齣歌劇，1945年6月7日於倫敦首演。歌劇的意念源自喬治·克拉比的詩《郡》，講述漁夫彼德·格蘭姆斯，因為虐待學徒，遭東索佛克沿海小村(奧爾德堡，或詩中所稱的「郡」)村民排斥。劇中多以該郡的碼頭為場景，而無所不在的海洋，不斷影響劇中人物，以海洋不同的狀態象徵劇情的發展。

海洋，作為劇中獨立的「角色」，由六首管弦樂間奏曲組成(連接劇中楔子和六個場景)，布列頓選了其中四首，改編成此曲。

Four Sea Interludes
from *Peter Grimes*,
for orchestra, Op 33a
Benjamin Britten (1913-1976)

Britten's first opera, *Peter Grimes*, premiered in London on 7 June 1945. Based on George Crabbe's 1810 poem, *The Borough*, it is the story of a fisherman, Peter Grimes, ostracised by the people of his small East Suffolk seaside village (Aldeburgh, or The Borough), for his maltreatment of apprentices. Much of the opera is set on the Borough quay, with the sea an ever-present influence on the characters, its varying moods playing a symbolic role in the developing drama.

As a "character" in its own right, the sea is represented in six pictorial orchestral interludes (joining the opera's prologue and six scenes), four of which Britten extracted to form this independent concert set.

作曲家的友人、小說家佛爾斯特，形容奧爾德堡「荒涼：就是不優美。鎮內以那座有火石尖塔的教堂為中心，房屋圍繞教堂而建，密麻麻、亂糟糟地延伸至北海——驚濤拍岸時，還發出砰砰巨響！不遠處就是碼頭，就在河口灣附近，景致憂鬱乏味；只有遍地泥濘、灰濛濛帶暗藍色的公地、和溼地雀鳥的叫喊聲。」

《破曉》本是劇中楔子（場景設於室內）及第一幕第一場（碼頭場景）之間的間奏曲。在這裏，海洋首次登場，長笛與小提琴的齊奏有如野外蕭瑟的風聲、豎琴和單簧管的琶音象徵海中的漩渦，與代表日出的銅管和弦形成對比。

《星期日的早晨》是鎮內人們上教堂前的間奏曲（第二幕第一場），可視之為組曲中的諧謔曲。

《月光》沉思默想，引入原歌劇的第三幕；另一方面，《風暴》就是組曲的高潮所在（引入第一幕第二場），尖銳凌厲的木管、咄咄迫人的銅管，營造出暴烈、嚇人的管弦樂效果（中段〈緩慢〉的長號尤甚）。

Britten's friend, novelist E M Forster, described Aldeburgh as "a bleak place: not beautiful. It huddles round a flint-towered church and sprawls down to the North Sea — and what a wallop the sea makes as it pounds at the shingle! Nearby is a quay, at the side of an estuary, and here the scenery becomes melancholy and flat; expanses of mud, slatish commons, the marsh-birds crying."

The *Dawn* interlude comes between the opera's Prologue (set indoors) and Act I, Scene 1 on the quay. The first episode in which the sea makes its presence felt, is in the contrasts of the bracing open air sound of flutes and violins in unison, and the eddies of harp and clarinet arpeggios, with brass chords representing the dawn itself. *Sunday Morning* is an interlude before the people of the Borough make their way to church (Act II, Scene 1) in this set serving as a kind of scherzo.

Moonlight, the most reflective piece of the set, introduces Act III of the opera. *Storm*, on the other hand, is the highlight of the set (introducing Act I, Scene 2): a terrifying orchestral *tour de force* of screaming woodwinds and menacing brass (notably the trombones in the central *Largamente*).



《火鳥》芭蕾舞組曲 (1919年版本)

史達拉汶斯基 (1882-1971)

1909年，賈吉列夫成立俄羅斯芭蕾舞團，製作的舞劇以極受歡迎的俄國作品為藍本，包括鮑羅丁的韃靼舞曲和林姆斯基-高沙可夫的《天方夜譚》。將傳說《火鳥》重新處理，是舞團第一次委約新作。

Suite from *The Firebird* (1919 version) Igor Stravinsky (1882-1971)

Sergey Diaghilev launched his Ballets Russes in 1909 with productions based on Russian favourites such as Borodin's 'Polovtsian' Dances and Rimsky-Korsakov's *Scheherazade*, and his first new commission was to be a new treatment of the legend of the Firebird.

Originally, the eminent but somewhat erratic Anatol Lyadov (1855-1914) was to have

舞團本來委約利亞多夫 (1855-1914) 撰寫配樂；不過，利亞多夫雖然卓越，但性情古怪；當舞團知道他未能如期交稿，應付1910年巴黎樂季的首演時，賈吉列夫才找當時藉藉無名而年紀尚輕的史達拉汶斯基頂上。之前史達拉汶斯基曾受聘為芭蕾舞團首季的演出改編配樂。

史達拉汶斯基後來坦言：「《火鳥》這個題材並不吸引我。正如所有『故事』芭蕾舞劇，它需要描繪性質的音樂，這正是我不喜歡寫的音樂。」只是，他認為機不可失，而且最後也得到很大回報。馬塞爾·普魯斯特、莎拉·貝勒和德布西都來捧場，拉威爾更對此曲大加讚賞。

不過，史達拉汶斯基自己卻持批評態度。按他自己的說法，《火鳥》原樂「大而無當」，無怪乎他後來在舞劇中選曲，編組這兩套管弦樂組曲時，包含了好些重寫，或如史達拉汶斯基所說的「音樂上的批評」。

1919年出版的第二組曲，樂團規模較小，只選取劇中效果最好的樂段。

此外，基於史達拉汶斯基對芭蕾舞劇的看法，因此難怪他只保留甚少原本舞劇的場景配樂。剩下的已不是連貫的情節，而是一連串人物小品：有魔法的火鳥、中了魔法的美麗公主，以及俘虜公主的邪惡魔法師卡崔。

接着的是一首動人的搖籃曲；而輝煌的尾聲，表現皇子伊凡藉火鳥之助，打敗邪魔，救出公主。

provided the score; and it was only when it became apparent that Lyadov would not be able to meet the deadline for a premiere during the Paris season of 1910, that Diaghilev turned to the young and little-known Stravinsky, whom he had engaged to do arrangements for the Ballet's first season.

As Stravinsky later admitted “The Firebird did not attract me as a subject. Like all ‘story’ ballets, it demanded descriptive music of a kind I did not want to write.” However, he could not pass up the opportunity of working for Diaghilev, and was amply rewarded. Marcel Proust, Sarah Bernhardt and Claude Debussy all came to hear *The Firebird*; and Maurice Ravel praised it.

But Stravinsky, himself, was critical. The original orchestra was, in his own words, “wastefully large”; and so it is not surprising that two of the orchestral suites he subsequently extracted from the complete ballet involve some rethinking or (Stravinsky's words again) “musical criticism”.

The second suite, of 1919, represents a substantial reduction in the size of the orchestra and selects only the strongest of music from the full ballet.

Nor is it surprising, considering his opinion of story ballets, that Stravinsky allowed little of the original scenario to survive. What is left is not a connected story but a series of character pieces, belonging to the enchanted Firebird itself; to the beautiful but bewitched princess; and to her evil captor, the magician Kastchei.

There is also a moving lullaby; and a triumphal finale in which the young Tsarevitch Ivan brings down the evil Kastchei with the help of the Firebird and liberates the princess.

降E大調第五交響曲， 作品82

西貝流士 (1865-1957)

1921年，美國樂評人奧林·唐斯這樣形容西貝流士：「他的音樂都是英雄故事……講述偉大事蹟……超自然的故事……異教的過去仍在北方寒雪下暗暗焚燒。」

西貝流士在1915年寫作第五交響曲，僅僅趕在首演前幾天方才完稿——首演就在12月8日、慶祝西貝流士五十歲壽辰的音樂會（同場節目包括《海仙女》）。

不過，當天首演的第五交響曲，跟後來的終訂本分別很大。1916年初，樂譜準備出版，但西貝流士覺得需要修改之處實在太多，就這樣花了大半年重寫。

新版本剛好在一年後、在他五十一歲壽辰時演出。當初的四個樂章改為三個，西貝流士雖仍未滿意，但明白樂曲的問題不能一下子解決。待至1918年初再度重寫，卻同樣未竟全功。

直至1919年，西貝流士終於想到完成樂曲的辦法，他自言好比瞎子重見光明。第一樂章分為兩部份，開首的氣氛剛好符合唐斯的描述，漸漸引入唐納德·托威所言的「帶幾分奇妙、神秘的賦格曲」。第二部份類似歡快的諧謔曲。

Symphony No 5 in E flat major, Op 82

Jean Sibelius (1865-1957)

In 1921, the American critic Olin Downes wrote of Sibelius: “His music is a saga ... a tale of great deeds ... of things supernatural ... of a pagan past which still smoulders under northern snows.”

Sibelius worked on his Fifth Symphony during 1915, and completed it only a few days before its first performance at a concert celebrating his 50th birthday on 8 December (also on the programme was *The Oceanides*).

The work heard on that occasion, however, was vastly different from that reached in its final form. When he first came to prepare the score for publication early in 1916, Sibelius decided that so many changes were necessary that he spent much of the year recasting the work.

The new version was duly heard, exactly a year later, on his 51st birthday, with the original four movements now reworked into three. Sibelius was still not satisfied, but was unable to resolve the work's problems immediately, and did not return to the Symphony until early in 1918, again inconclusively.

Only in 1919 did he find a way to complete the work, a process that he likened to regaining his sight after blindness. The first movement is in two sections. The mood of the opening amply justifies Downes's description, and builds into what Donald Tovey called “a wonderful, mysterious kind of fugue”. The second section is a sort of joyous scherzo.



第二樂章〈行板〉是首變奏曲，多次暗示終樂章的素材。1915年春，西貝流士看見一群十六隻天鵝在天際掠過，不禁瞠目，讚歎道：「真美……天鵝的喊叫就像小號……像第五交響曲終樂章的主題，小號的連奏一樣。」

終樂章的氣氛越趨溫暖雀躍，彷彿與芬蘭北地春暖，冰雪溶化的景致遙相呼應。

所有樂曲介紹：格雷姆·史堅拿
中譯：鄭曉彤

The central *Andante* is a theme with variations that several times prefigures the finale to come. In Spring 1915, Sibelius had watched amazed at the flight of 16 swans, remarking: “Such beauty ... the swan’s call like that of a trumpet ... like the Fifth Symphony’s finale theme, legato on the trumpets”.

As the finale progresses the mood becomes warmer and more exultant, as if itself responding to Finland’s gradual spring-time thaw.

All programme notes by Graeme Skinner



倫敦交響樂團

London Symphony Orchestra

首席指揮 **Principal Conductor**

哥連·戴維斯爵士 Sir Colin Davis CH

第一小提琴 **First Violins**

Gordan Nikolitch, *Leader*
Carmine Lauri, *Assistant Leader*
Lennox Mackenzie, *Sub-Leader*
Michael Humphrey
Pierre Bensaid
Nigel Broadbent
Ginette Decuyper
Jörg Hammann
Maxine Kwok
Claire Parfitt
Laurent Quenelle
Ian Rhodes
Paul Robson
Sylvain Vasseur
Nicole Wilson
Nicholas Wright

第二小提琴 **Second Violins**

Evgeny Grach, *Principal*
Warwick Hill, *Co-Principal*
Tom Norris, *Sub-Principal*
Sarah Quinn
David Ballesteros
Richard Blayden
Norman Clarke
Matthew Gardner
David Goodall
Ian McDonough
Belinda McFarlane
Joyce Nixon
Stephen Rowlinson
Louise Shackelton

中提琴 **Violas**

Paul Silverthorne, *Principal*
Malcolm Johnston, *Sub-Principal*
Maxine Moore
Duff Burns
Richard Holttum
Peter Norriss
Caroline O'Neill
Claire Smith
Robert Turner
Jonathan Welch
Gina Zagni

大提琴 **Cellos**

Moray Welsh, *Principal*
Rebecca Gilliver, *Co-Principal*
Alastair Blayden, *Sub-Principal*
Ray Adams
Mary Bergin
Noel Bradshaw
Nicholas Gethin
Keith Glossop
Hilary Jones
Francis Saunders

低音大提琴 **Double Basses**

Colin Paris, *Co-Principal*
Nicholas Worters, *Sub-Principal*
Patrick Laurence
Michael Francis
Matthew Gibson
Tom Goodman
Gerald Newson
Jani Pensola

長笛 **Flutes**

Paul Edmund-Davies
and Gareth Davies, *Principals*
Martin Parry

短笛 **Piccolo**

Sharon Williams, *Principal*

雙簧管 **Oboes**

Roy Carter
and Kieron Moore, *Principals*
John Lawley

英國管 **Cor Anglais**

Christine Pendrill, *Principal*

單簧管 **Clarinets**

Andrew Marriner, *Principal*
Chi-Yu Mo
Marie Lloyd
John Stenhouse

低音單簧管 **Bass Clarinet**

John Stenhouse

巴松管 **Bassoons**

Robert Bourton, *Principal*
Nicholas Hunka
Dominic Morgan

倍低音管 **Contra-Bassoon**

Dominic Morgan

圓號 **Horns**

Timothy Jones
and David Pyatt, *Principals*
John Ryan, *Co-Principal*
Jonathan Bareham
Jonathan Lipton

小號 **Trumpets**

Maurice Murphy
and Rod Franks, *Principals*
Gerald Ruddock
Nigel Gomm

長號 **Trombones**

Dudley Bright, *Principal*
Andrew Fawbert
James Maynard
Katy Pryce

大號 **Tuba**

Patrick Harrild, *Principal*

定音鼓 **Timpani**

Adrian Bending

敲擊樂 **Percussion**

Neil Percy, *Principal*
Jeremy Cornes
David Jackson

豎琴 **Harps**

Karen Vaughan, *Co-Principal*
Thelma Owen

鍵盤 **Keyboard**

John Alley, *Principal*