

# 36<sup>th</sup>



香港藝術節  
Hong Kong  
Arts Festival  
14.2-16.3.2008



# New York Philharmonic 紐約愛樂樂團

音樂總監 馬捷爾  
Music Director Lorin Maazel

謝謝 With thanks to



香港賽馬會慈善信託基金  
The Hong Kong Jockey Club Charities Trust



**HH**  
HOPEWELL HOLDINGS LIMITED  
合和實業有限公司

# New York Philharmonic 紐約愛樂樂團

音樂總監 **馬捷爾**  
Music Director **Lorin Maazel**



15-16,  
18.2.2008

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

- 12 馬捷爾 **Lorin Maazel**
- 14 紐約愛樂樂團 **New York Philharmonic**

## 15.2.2008

- 16 曲目 Programme
- 17 樂曲介紹 Programme Notes
- 23 格萊恩·迪克羅 小提琴  
Glenn Dicterow violin

## 16.2.2008

- 24 曲目 Programme
- 25 樂曲介紹 Programme Notes
- 31 亞里莎·維勒斯坦 大提琴  
Alisa Weilerstein cello

## 18.2.2008

- 37 曲目 Programme
- 38 樂曲介紹 Programme Notes
- 43 張弦 指揮  
Zhang Xian conductor
- 45 王亮 雙簧管  
Wang Liang oboe

## 47 樂團成員 **Orchestra Roster**

為了讓大家對這次演出留下美好的印象，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。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERs. Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.



## LORIN Maazel 馬捷爾

音樂總監 Music Director

指揮大師馬捷爾曾領導逾150個樂團，演出超過五千場音樂會及歌劇。2002年9月起，馬捷爾擔任紐約愛樂樂團音樂總監，先後指揮樂團演出七首委約新作，包括獲得普立茲獎和格林美獎的約翰·亞當斯作品《靈魂轉世》、史提芬·哈特基的第三交響曲、米蓮達·華格納的長號協奏曲等；亦曾領導紐約愛樂樂團演出布拉姆斯及貝多芬的專場系列音樂會，2007年領導樂團演出柴可夫斯基作品音樂節。他也為德國留聲機

Lorin Maazel has led more than 150 orchestras in over 5,000 operas and concert performances and has been Music Director of the New York Philharmonic since September 2002. He has conducted seven World Premiere-New York Philharmonic Commissions, including the Pulitzer Prize- and Grammy Award-winning *On the Transmigration of Souls* by John Adams; Stephen Hartke's *Symphony No 3*; and Melinda Wagner's *Trombone Concerto*. He has led cycles of works by Brahms and Beethoven, and in 2007 led a Philharmonic Festival devoted to Tchaikovsky. He also

音樂會系列作開幕表演，這個嶄新的計劃，讓市民可以在iTunes下載紐約愛樂樂團的音樂會演出。

馬捷爾曾多次領導紐約愛樂樂團的海外巡迴演出，包括2007年5月的歐洲之旅、2006年6月及11月分別出訪意大利、日本和韓國，2005年秋季為紀念歐洲巡演75周年，在五個歐洲國家的13個城市作紀念演出。

除了紐約愛樂樂團，馬捷爾同時擔任兩個最近成立的音樂團體之音樂總監：西班牙華倫西亞歌劇院及意大利托斯卡尼尼交響樂團（後者由頂尖年青職業樂手組成，以羅馬為基地）。此外，馬捷爾亦經常在世界各地指揮歌劇演出，並於2008年1月重返闊別了45年的大都會歌劇院，指揮華格納《女武神》。

出任紐約愛樂樂團音樂總監之前，馬捷爾已客席指揮過一百多場的樂團演出。他曾擔任巴伐利亞電台交響樂團音樂總監（1993-2002），並先後出任多個音樂團體要職，包括：匹茲堡交響樂團音樂總監（1988-1996）、維也納國家歌劇院總經理及首席指揮（1982-1984）、克里夫蘭管弦樂團音樂總監（1972-1982），以及柏林德意志歌劇院藝術總監和首席指揮（1965-1971）。

馬捷爾是巴黎出生的的第二代美國人，在美國成長及受教育，五歲開始學習小提琴，七歲開始學習指揮。他也是出色的作曲家，其歌劇《1984》於2005年5月3日在倫敦高文花園皇家歌劇院首演，並於2007/08樂季在華倫西亞歌劇院及米蘭史卡拉歌劇院重演。

led the Orchestra's inaugural performances in the DG Concerts series — a groundbreaking initiative to offer downloadable New York Philharmonic concerts exclusively on iTunes.

Maazel has taken the Orchestra on numerous international tours including the May 2007 tour of Europe; the November 2006 visit to Japan and Korea; the Philharmonic tour of Italy in June 2006; and the 75th Anniversary European tour to 13 cities in five countries in autumn 2005.

In addition to the New York Philharmonic, Maazel is Music Director of two recently created musical organisations: the Palau de les Arts Reina Sofia in Valencia, Spain, and Italy's Symphonica Toscanini, an orchestra of top young professional players based in Rome. A frequent conductor on the world's operatic stages, he returned to the Metropolitan Opera in January 2008 for the first time in 45 years, conducting Wagner's *Die Walküre*.

Prior to his tenure as Music Director of the New York Philharmonic, Maazel led more than 100 performances with the Orchestra as a guest conductor. He served as music director of the Bavarian Radio Symphony Orchestra (1993-2002), and has held other notable positions such as music director of the Pittsburgh Symphony Orchestra (1988-1996); general manager and chief conductor of the Vienna Staatsoper (1982-1984); music director of The Cleveland Orchestra (1972-1982); and artistic director and chief conductor of the Deutsche Oper Berlin (1965-1971).

A second-generation American, born in Paris, Maazel was raised and educated in the US. He took his first violin lesson at age five, and his first conducting lesson at seven.

Maazel is also an accomplished composer. His opera *1984* received its world premiere on the 3rd May 2005 at London's Royal Opera House, Covent Garden, and was revived this season (2007/08) at the Palau de les Arts Reina Sofia in Valencia and at Teatro alla Scala in Milan.



## 紐約愛樂樂團 New York Philharmonic

紐約愛樂樂團是美國歷史最悠久的交響樂團，也是世界最早成立的樂團之一。在馬捷爾接任馬索爾任樂團音樂總監之前，曾領導樂團的包括伯恩斯坦、梅達、布雷茲、馬勒、華特及托斯卡尼尼等二十世紀音樂巨匠。自1842年成立以來，紐約愛樂樂團一直推動新音樂的發展，曾委約或首演的重要作品包括德伏扎克的第九交響曲《新世界》(1893)、歌舒詠《一個美國人在巴黎》(1928)、約翰·亞當斯的普立茲獎獲獎作品《靈

The New York Philharmonic is the oldest symphony orchestra in the US and one of the oldest in the world. Lorin Maazel became Music Director in 2002, succeeding Kurt Masur in a distinguished line of 20th-century musical giants that has included Bernstein, Zubin Mehta, Pierre Boulez, Mahler, Walter, and Toscanini. Since its founding in 1842 the Philharmonic has championed the new music of its time, commissioning or premiering many important works that include Dvořák's Symphony No 9, *From the New World* (1893); Gershwin's *An American in Paris* (1928); John Adams's Pulitzer Prize-winning *On*

魂轉世》(2002年,獲三項格林美獎),以及沙朗倫的鋼琴協奏曲(2007)。

紐約愛樂樂團在美國音樂界一直佔領導地位,在二十世紀更譽滿全球,曾在五大洲58個國家420個城市中演出,包括倫敦、巴黎、聖保羅、布宜諾斯艾利斯、香港、東京等。

樂團很早已開拓媒體空間,1922年開始電台廣播,現在每星期作全國廣播,市民可透過樂團網頁[www.nyphil.org](http://www.nyphil.org)及XM衛星電台收聽樂團的演出。此外,樂團的音樂會現由英國廣播電台第三台轉播全歐洲;在電視演出方面,哥倫比亞廣播電視曾於1950及1960年代,播放由伯恩斯坦為推廣音樂而製作的「年青人音樂會」。樂團自1976年為公共廣播服務的「林肯中心現場音樂會」節目作首場演出,每年都會亮相該節目。2003年,樂團在全球廣受歡迎的節目格林美頒獎禮上作現場演出,是電視史上首次同類演出。

紐約愛樂自1917年首次發行錄音以來,已推出超過1500張唱片,可能是史上推出最多唱片的樂團。互聯網的發展讓更多聽眾接觸到樂團的演奏,2006年紐約愛樂樂團開創先河,讓聽眾可在iTunes下載音樂會和現場錄音。

2007年6月4日,紐約愛樂樂團與瑞信正式開始夥伴關係:瑞信成為樂團第一個環球贊助商。

*the Transmigration of Souls* (2002, the CD of which received three Grammy Awards); and Esa-Pekka Salonen's Piano Concerto (2007).

The New York Philharmonic has long played a leading role in American musical life, and over the last century has become renowned around the globe. It has performed in 420 cities in 58 countries on five continents, in capitals as diverse as London, Paris, São Paulo, Buenos Aires, Hong Kong and Tokyo.

Long a media pioneer, the Philharmonic began radio broadcasts in 1922 and currently broadcasts on *The New York Philharmonic This Week*, which is syndicated across the US, 52 weeks a year. It is also streamed on its website [www.nyphil.org](http://www.nyphil.org) and carried on XM Satellite Radio. In addition, the Orchestra's concerts are now broadcast throughout Europe on BBC Radio 3. In the 1950s and 60s the Philharmonic inspired a generation of music lovers through Leonard Bernstein's *Young People's Concerts*, (telecast on CBS), and its presence on television has continued with annual appearances on PBS's *Live From Lincoln Center* which aired its inaugural episode in 1976. In 2003 the Philharmonic made television history as the first orchestra to perform live on the Grammy Awards telecast, one of the most-watched television events worldwide.

The New York Philharmonic may well be the most recorded orchestra in history, with more than 1,500 authorised releases to its credit, starting with its first pressing in 1917. The Internet has expanded the Orchestra's reach, and in 2006 the Philharmonic became the first major American orchestra to offer downloadable concerts, recorded live, on iTunes.

On 4 June 2007 the New York Philharmonic proudly announced a new partnership with Credit Suisse — its first, exclusive Global Sponsor.

瑞信為樂團環球贊助商

Credit Suisse is the Global Sponsor of the New York Philharmonic

CREDIT SUISSE  
瑞信  
Global Sponsor 環球贊助商

2008年2月15日(星期五)  
15 February 2008 (Friday)

---

演出長約1小時30分鐘，包括一節20分鐘中場休息

---

貝多芬 (1770–1827)

《柯利奧蘭》序曲

巴伯 (1910–1981)

小提琴協奏曲，作品14

快板

行板

恆動的急板

小提琴 格萊恩·迪克羅

– 中場休息 –

德伏扎克 (1841–1904)

D小調第七交響曲，作品70

堂皇的快板

略慢板

極快板 稍慢

快板

---

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

---

Ludwig van Beethoven  
(1770–1827)

*Coriolan Overture*

Samuel Barber (1910–1981)

Violin Concerto, Op 14

Allegro

Andante

Presto in moto perpetuo

violin Glenn Dicterow

– Interval –

Antonín Dvořák (1841–1904)

Symphony No 7 in D minor, Op 70

Allegro maestoso

Poco adagio

Vivace — Poco meno mosso

Allegro

## 貝多芬

### 《柯利奧蘭》序曲

悲劇《柯利奧蘭》是漢瑞奇·約瑟夫·凡柯林的作品。貝多芬1807年年初完成此劇的序曲，同年3月首演。可是序曲首演時並非配合《柯利奧蘭》一劇上演，而是在一場套票音樂會中演出，是當天眾多曲目之一。

此曲在音樂會的演出效果很好，甚具交響詩雛形，刻畫了主人翁嚴肅、痛苦的狀態。貝多芬選用了C小調——一個在他的作品中，經常伴隨英雄氣概和悲劇出現的調性。弦樂奏出三句有力的齊奏，每句皆由樂團猛烈的和弦應答。生氣勃勃的快板——正式開始後便按照奏鳴曲式開展，而兩個主題的氣氛截然不同：第一主題帶有倚音修飾，音量雖小但焦躁不安；第二主題以相關的降E大調寫成，充滿寬廣的感覺，也許是主人翁作出決定後平靜心境的寫照。最後音樂漸漸減弱，彷彿把聽眾懸在半空。但大家可別忘了貝多芬根本不把此曲當結束，而是戲劇情節的引子。

## Ludwig van Beethoven

### Coriolan Overture

Beethoven completed this overture in early 1807 and it received its first performance in March that year. On that occasion, however, it did not introduce the play that inspired it — a tragedy by Heinrich Joseph von Collin. Instead, it was part of a huge programme in a subscription concert.

It works well as a concert piece, as it is almost a sort of early tone poem that describes the serious, tortured state of the title character. Here, Beethoven chose the key of C minor, to which he usually attached the sentiment of heroism and tragedy. Three powerful unisons are uttered by the strings, and each is answered by a furious chord from the full orchestra. These launch an *Allegro con brio* section that unrolls according to the general plan of a sonata form, with two principal themes of contrasting character: the first is a quiet but frantic theme laced with *appoggiaturas*; the second, in the relative major key of E-flat, achieves a spaciousness that may suggest the inner peace to which the hero is led by his decision. At the end, the overture dies away, leaving the listener somewhat up in the air. We should remember, however, that Beethoven intended this movement not to serve as an ending at all, but rather as an introduction to the action that would have followed.

# 巴伯

## 小提琴協奏曲，作品14

1924年10月1日，寇蒂斯音樂學院打開校門迎接第一批學生時，巴伯排第二。1939年，他回到寇蒂斯擔任作曲教授，並留任至1942年。他的小提琴協奏曲正是這個時期的作品，寫作緣起也跟寇蒂斯息息相關。當時有個來自奧德塞的小提琴神童名叫伊索·布列塞爾利，以12歲稚齡考進寇蒂斯。這個家境貧困的學生，跟音樂學院董事局成員之一的賈繆爾·費爾斯份屬同鄉，故獲得費爾斯大力支持。1939年初，費爾斯以一千美元作為報酬，委約巴伯為布列塞爾利撰寫小提琴協奏曲，先預支一半作上期，餘額留待樂曲完成後繳付。巴伯接受了委約；同年夏季他在瑞士錫爾斯-瑪利亞度假時，即努力寫作此曲。

布列塞爾利收到樂曲第一、二樂章時，擔心樂曲「太簡單，作為協奏曲的話不夠燦爛。」巴伯繼續旅程前往巴黎，本來打算在巴黎完成一個足以讓布列塞爾利安心的終樂章；可是由於歐洲變得戰雲密布，於是巴伯先行返美，之後才繼續寫作。

布列塞爾利卻拒絕接受這首小提琴協奏曲。巴伯告訴出版商，說布列塞爾利覺得終樂章太難。可是布列塞爾利後來卻聲稱樂曲「份量太輕」、作曲家又不肯修改云云。總之，費爾斯要求巴伯退款。

既然事情的癥結在於「可奏性」，所以就招募了一個寇蒂斯學生作試驗。這個學生要在一個私人聚會演奏第三樂章其中一段，練習時間只有兩小時，然而他的演出卻令觀眾嘆為觀止。結果費爾斯只好付款給巴伯；布列塞爾利則放棄了此曲的首演權。

巴伯後來再把第三樂章修改一下、讓人試拉、又參考了奧斯卡·沈斯基對技術上的意見，就把整首小提琴協奏曲交給著名小提琴家艾貝特·斯包丁過目，斯包丁馬上簽定首演協議。幾經波折，樂曲終於首演，由尤金·歐曼迪指揮費城管弦樂團演出。

— 中場休息 —

# Samuel Barber

## Violin Concerto, Op 14

When The Curtis Institute of Music opened its doors to receive its first students on 1 October 1924, Samuel Barber was second in line. And it was to Curtis that he returned in 1939, this time as composition professor — a position he maintained until 1942. During this period Barber composed his Violin Concerto, which in fact grew out of a Curtis connection. Samuel Fels served on the Institute's Board of Directors and had taken it upon himself to support Iso Briselli, a needy child prodigy violinist. Briselli was 12 years old and had come from his native Odessa to enrol at Curtis. In early 1939 Fels offered Barber a US\$1,000 commission to write a violin concerto for Briselli, half to be paid in advance, the other half upon completion. Barber accepted the commission and got to work on the piece that summer while staying in Sils-Maria, Switzerland.

When he received the first two movements, Briselli worried that they were "too simple and not brilliant enough for a concerto". Barber had moved to Paris, planning to complete a finale there that would allay Briselli's concerns, but as war clouds gathered in the East, he returned to the United States to continue his work.

Briselli rejected the concerto; Barber told his publisher that the violinist found the finale too difficult, but Briselli later argued that he had felt it to be "too lightweight" and that the composer refused to amend the piece. In any case, Fels asked that the initial instalment of his commission payment be refunded.

'Playability' became the point on which the matter would be resolved, so a Curtis student was recruited to test the piece. The student was allowed to study a portion of the finale for only two hours, before playing it in front of a private audience. All listeners agreed that it was a dazzling performance. In the wake of this experiment Fels paid the rest of the commission fee and Briselli relinquished the right to the first performance.

After further work on the finale, a provisional read-through and technical input from the violinist Oscar Shumsky, Barber showed his concerto to the noted violinist Albert Spalding. Spalding signed on instantly, and it was he who introduced the work to the public. After what was an extended and troubled period of gestation, the conductor Eugene Ormandy led The Philadelphia Orchestra in the work's premiere.

# 德伏扎克

## D小調第七交響曲，作品70

1874至1877年間，德伏扎克連續三年獲頒奧地利國家獎學金，這是一個為清貧年青音樂家而設的獎學金。1877年，德伏扎克部份作品獲得舉足輕重的樂評人艾德華德·漢斯利克青睞。漢斯利克更鼓勵他把部份樂譜送給大作曲家布拉姆斯過目；跟着布拉姆斯就把德伏扎克推薦給自己作品的出版商賽姆洛克出版社。賽姆洛克出版社馬上跟德伏扎克簽約，取得他所有新作的優先出版權。

德伏扎克「第七」不少樂段都甚有布拉姆斯的神髓；毫無疑問這是他九首交響曲裏最深沉、也恐怕是最令人生畏的一首。他四年前所寫的D大調第六交響曲似乎反映了布拉姆斯的影響；樂曲的田園氣息某程度上仿效了布拉姆斯不久前發表，也是D大調的第二交響曲(1877)。布拉姆斯後來又發表了一首交響曲——充滿自信與魄力的「第三」，並於1883年12月首演。一個月後（1884年1月），德伏扎克專程前往柏林觀看布拉姆斯「第三」演出，理所當然深受感動。德伏扎克同年年底動筆寫作「第七」，與布拉姆斯「第三」猛烈的情感與澎湃的力量遙相呼應。不僅如此，他寫作「第七」時一直與布拉姆斯保持聯絡，布拉姆斯這位前輩顯然曾鼓勵德伏扎克，着他努力寫作這首格調凝重的新交響曲。

1880年代初，德伏扎克聲名鵲起。1883年，他的《聖母悼歌》瘋魔倫敦，令他頓成倫敦名人；一炮而紅之後機會接踵而來：皇家愛樂樂團1884年邀請他指揮數場音樂會，期間他的第六交響曲令樂團留下深刻印象，遂立即委約德伏扎克為樂團創作一首新的交響曲。這首新作就是「第七」，往後一個樂季由作曲家親自指揮，在英國的演出十分成功。

「第七」在英國演出後，作曲家再修改第二樂章其中40小節。他向出版商提及這些修訂時向對方保證：「現在我相信樂曲裏沒有一個多餘的音。」大家很難不認同他的看法。對於一位有時會悠閒地忽發狂想的作曲家來說，「第七」從頭到尾都非常緊湊和精確。

根據紐約愛樂樂團評註員詹姆士·凱勒之樂曲介紹改編

# Antonín Dvořák

## Symphony No 7 in D minor, Op 70

For three years between 1874 and 1877 Dvořák was awarded the Austrian State Stipendium — a grant to assist young, poor and gifted musicians. In 1877 the powerful music critic Eduard Hanslick took a liking to some of the composer's music and encouraged him to send some scores to the great Johannes Brahms. Brahms in turn recommended Dvořák to his own publisher Simrock, who immediately contracted a first option on all of the composer's new works.

The spirit of Brahms hovers over many pages of Dvořák's Symphony No 7, which is undoubtedly the darkest and potentially the most intimidating of his nine. His Symphony No 6 in D major, composed four years earlier, seemed to be a reaction to Brahms; its pastoral mood emulating, to a certain extent, Brahms's recent Symphony No 2 (1877), also in D major. Brahms released a further symphony — his confident, sinewy Symphony No 3 — which premiered in December 1883. A month later, in January 1884, Dvořák travelled to Berlin to hear it performed and was appropriately impressed. By the end of that year he had begun his Symphony No 7, a work which echoes some of the storminess and monumental power of Brahms's Symphony No 3. Dvořák kept in touch with Brahms while working on the symphony and apparently his mentor encouraged him to grapple with this new, very serious work.

During the early 1880s Dvořák's reputation grew rapidly. The rapturous reception of London audiences to his *Stabat Mater* in 1883 made him a true celebrity in the English capital. On the heels of this triumph the Royal Philharmonic Orchestra invited him to conduct some concerts in 1884, during which his Symphony No 6 made such an impression that the orchestra immediately extended a commission for Dvořák to write one specifically for them. The new work, Symphony No 7, was conducted by Dvořák the following season and scored another English success for its composer.

Following the English performances Dvořák edited a passage of about 40 measures out of the symphony's second movement, and communicated the emendation to Simrock with the assurance: "Now I am convinced that there is not a single superfluous note in the work." It would be hard to disagree with him; from a composer who was sometimes given to leisurely rhapsody, Symphony No 7 is remarkably taut and rigorous throughout.

All notes/commentary adapted from programme notes by James M. Keller, the New York Philharmonic Programme Annotator

# GLENN Dicterow Violin, The Charles E. Culpeper Chair

## 格萊恩·迪克羅 小提琴 (查爾斯·古爾派柏贊助席)



紐約愛樂樂團團長格萊恩·迪克羅是世界知名，秀出班行的美國音樂家。11歲首次獨奏演出，與洛杉磯愛樂樂團演出柴可夫斯基的小提琴協奏曲，此後成為最

受歡迎的年青音樂家，在美國各地獨奏演出。

屢獲獎項的迪克羅於茱莉亞音樂學院畢業，師隨伊凡·加拉米安。1967年，18歲的迪克羅在柯斯特拉奈茨指揮下，與紐約愛樂樂團演出柴可夫斯基的小提琴協奏曲。1980年成為紐約愛樂樂團團長，此後每年均作獨奏演出。

迪克羅經常獲邀與其他樂團合作，並曾灌錄多張唱片。最新獨奏錄音「紐約傳奇」，收錄作品包括柯瑞良諾的小提琴奏鳴曲、康高特的《無事生非》、伯恩斯坦的小提琴及鋼琴奏鳴曲（首次錄音）、馬天奴的《為小提琴及中提琴而寫的三首牧歌》（與小提琴家卡倫·杜雷夫斯及鋼琴家傑拉特·羅賓斯合作）。迪克羅也曾為多部電影的配樂演奏，包括《轉捩點》、《義膽雄心》及《吸血迷情》等。

The New York Philharmonic Concertmaster Glenn Dicterow has established himself worldwide as one of the most prominent American concert artists of his generation. His extraordinary musical gifts became apparent when, at age 11, he made his solo debut playing Tchaikovsky's Violin Concerto with the Los Angeles Philharmonic. In the following years Dicterow became one of the most sought-after young artists, appearing as soloist from coast to coast, across the United States.

Dicterow has won numerous awards and competitions and is a graduate of The Juilliard School, where he was a student of Ivan Galamian. In 1967 at the age of 18 he performed as soloist with the New York Philharmonic under Andre Kostelanetz, in Tchaikovsky's Violin Concerto. In 1980 he joined the Philharmonic as Concertmaster and has since performed as soloist every year.

Dicterow frequently appears as a guest soloist with other orchestras and has made numerous recordings. His most recent CD is a solo recital entitled *New York Legends*, featuring John Corigliano's Sonata for Violin and Piano; Korngold's *Much Ado About Nothing*; the premiere recording of Leonard Bernstein's Sonata for Violin and Piano; and Martinů's *Three Madrigals* for violin and viola, in collaboration with violist Karen Dreyfus and pianist Gerald Robbins. Dicterow has also played the violin solos in various film scores including *The Turning Point*, *The Untouchables* and *Interview with the Vampire*.

2008年2月16日(星期六)  
16 February 2008 (Saturday)

---

演出長約1小時25分鐘，包括一節20分鐘中場休息

---

羅西尼 (1792–1868)

《絲階》序曲

艾爾加 (1857–1934)

E小調大提琴協奏曲，作品85

慢板 -- 中板

極快板

慢板

不太快的快板

大提琴 亞里莎·維勒斯坦

– 中場休息 –

孟德爾頌 (1809–1847)

A大調第四交響曲，作品90，《意大利》

活潑的快板

有動力的行板

流暢的中板

薩塔瑞舞曲：急板

---

Running time: approximately 1 hour and 25 minutes with a 20 minute interval

---

Gioachino Rossini (1792–1868) *La Scala di Seta Overture* (The Silken Ladder Overture)

Edward Elgar (1857–1934)

Cello Concerto in E minor, Op 85

Adagio — Moderato

Allegro molto

Adagio

Allegro, ma non troppo

cello Alisa Weilerstein

– Interval –

Felix Mendelssohn (1809–1847) *Symphony No 4 in A major, Op 90, Italian*

Allegro vivace

Andante con moto

Con moto moderato

Saltarello: Presto

# 羅西尼

## 《絲階》序曲

羅西尼於1811年7月寫作自稱獨幕喜鬧劇的《絲階》時，還是寫作舞台作品的新手，但進步神速。

《絲階》由1812年1月8日起，在威尼斯聖摩西歌劇院斷斷續續上演了一個多月，與史提芬奴·巴維斯的獨幕歌劇和一齣芭蕾舞劇組成「三合一節目」。

《絲階》後來數度搬演，地點包括：塞尼加利亞(1813)、聖摩西歌劇院(1818年重演)、巴塞隆拿(1823)和里斯本(1825)；二十世紀也有此劇的上演紀錄，但整體來說，這齣歌劇還是依靠序曲才能流傳。連羅西尼傳記作者賀伯特·維恩斯托克也寫道：「序曲過後差不多全是反高潮。」又寫道：「這首序曲是羅西尼最愉快、最巧妙的作品之一，也是他第一首發揮出極高水準的管弦樂作品。」

## Gioachino Rossini

### *La Scala di Seta* Overture (The Silken Ladder Overture)

When Rossini wrote his one-act *farsa comica* ('comic farce' as he called it) *La Scala di Seta* (The Silken Ladder) in July 1811, he was practically a beginner in the art of writing stage works, but he was progressing rapidly.

*La Scala di Seta* played on-and-off for about one month from 8 January 1812 at the San Moisè in Venice as part of a triple bill, along with a one-act opera by Stefano Pavesi and a ballet. Although it would go on to see a few more productions — Senigallia in 1813; a revival at the San Moisè in 1818; Barcelona in 1823; Lisbon in 1825; and some modern revivals — on the whole *La Scala di Seta* lives on through its overture alone. Even the Rossini biographer Herbert Weinstock wrote: "Almost everything after its overture is anticlimactic." He continued: "That overture was one of Rossini's gayest and most artfully constructed, the earliest of his orchestral pieces presenting him at or near his unique best."

# 艾爾加

## E小調大提琴協奏曲，作品85

艾爾加的大提琴協奏曲1919年脫稿時，史達拉汶斯基、荀伯格和巴托克等人已經取代了他成為樂壇焦點。英國樂迷視他為「老古董」，對他尊重也不過客氣而已。即使像大提琴協奏曲這樣的大作品，首演前獲安排的彩排時間少得可憐，足可見他與樂壇如何格格不入。首演由作曲家親自指揮倫敦交響樂團演出；同場指揮的還有37歲的樂團新任音樂總監艾伯特·科特斯，他幾乎用盡所有彩排時間把自己指揮部份的難題逐一理順，艾爾加只好站在那裏呆等。

儘管艾爾加太太力勸他乾脆退出，把樂譜也帶走，他卻堅持繼續下去，因為大提琴家菲力士·薩曼德一直很努力地準備這次演出。艾爾加只有盡力帶領樂團練習他的新樂曲；一如所料，首演落得一塌糊塗，不過觀眾反應倒也熱烈。那怕只是出於對前輩的尊重。

不出數天，他太太就得了重病，五個月之後撒手塵寰。喪偶後，雖然艾爾加已經動筆第三交響曲，且已完成不少段落，但他知道自己根本無法完成任何大作品。第三交響曲的草稿頗詳盡，以致他逝世多年後，也有人能據之增補潤色，製作出可供演出的版本。

這首大提琴協奏曲雖然首演失敗，後來卻被譽為同類作品中的佼佼者。指揮家安德利安·鮑爾特爵士一針見血地指出，艾爾加在此曲「寫出嶄新的音樂，運用更簡潔的線條」，各方面都比舊作「精練得多」。大家會想，要是艾爾加像1918至1919這兩年間一樣繼續辛勤寫作，會寫出怎樣的產品來呢？

— 中場休息 —

# Edward Elgar

## Cello Concerto in E minor, Op 85

By 1919, when Elgar's Cello Concerto was unveiled, new names such as Stravinsky, Schoenberg and Bartók had displaced Elgar's as the flashpoints of musical excitement. Elgar was now politely tolerated by the British concert world and viewed as little more than a relic. He was deemed so irrelevant that even a major work, such as his Cello Concerto, was accorded only a modicum of rehearsal time before its premiere, which he was to conduct. Elgar stood waiting as the London Symphony Orchestra's new music director, the 37-year-old Albert Coates, took up nearly all the rehearsal time, ironing out the kinks in the pieces that he would lead in the concert. Elgar did the best he could to ready the orchestra for his new piece, and although his wife urged him to simply withdraw from the concert (taking his piece with him), Elgar insisted on following through for the sake of the soloist Felix Salmond, who had worked so hard to prepare his part. The performance went poorly, as could have been predicted, but the audience did give Elgar a warm ovation, if only out of respect for his status as a senior eminence.

Only a few days later Elgar's wife fell gravely ill; following her death five months later, the composer found it impossible to complete any more major works, although he did carry out a good deal of composition on Symphony No 3, enough to allow its sketches to be filled out into a performable shape long after his death.

Despite the failure of the Cello Concerto's premiere, the work came to be appreciated as one of the finest works ever written in that genre. The conductor Sir Adrian Boult rightly observed that in this piece the composer had "struck a new kind of music, with a more economical line, terser in every way" than the effusions of his earlier years. One wonders what might have lain ahead if Elgar had continued composing as diligently as he did in the years 1918 and 1919.

— Interval —

## 孟德爾頌

### A大調第四交響曲，作品90，《意大利》

孟德爾頌1830年間一次意大利旅程，激發他寫作《意大利》交響曲的靈感。孟德爾頌先往威瑪探望文學巨人歌德，在那裏逗留了兩周；之後孟德爾頌繼續南下，先後到過慕尼黑和普雷斯堡，最後在同年10月到達意大利。在威尼斯、佛羅倫斯、羅馬、拿坡里、熱那亞和米蘭盡興之後，於1831年10月返回德國。

他在信中寫道：「全國上下甚有歡慶氣氛，我覺得自己好像年輕王子出巡似的。」他的作品中幾乎沒有留下這次旅程的痕跡。他給姊姊芬尼的信中寫道：「《意大利》交響曲進展神速。這曲子會是我至今最愉快的一首，尤其終樂章。慢板還沒有頭緒；我想會留給拿坡里。」孟德爾頌在意大利期間見過不少風景與藝術品，也接觸過不少本地人。他自言，這首新交響曲不但體現出他對這些風景與藝術品的印象，還刻畫出當地人旺盛的生命力。

作品首演極為成功。孟德爾頌的友人、音樂家伊格納茲·莫殊勒斯是倫敦的愛樂協會董事局成員之一，安排這次委約時也不遺餘力。莫殊勒斯事後在日記寫道：「孟德爾頌是這場音樂會的成功關鍵。他親自指揮那首偉大的A大調交響曲，觀眾掌聲雷動。」

不過孟德爾頌仍心存顧慮，也不理會他兩位姊妹反對，不久就開始在樂譜上進行修改。他這種態度實在令人費解，因為樂曲經多次細聽後，愈覺作品本來就平衡得恰到好處。儘管如此，他還是跟樂譜角力了多年，聲稱《意大利》交響曲讓他「吃了好些有生以來最苦的苦頭。」他在生時從不允許此曲在德國演出。

孟德爾頌本來打算大幅修訂此曲；逝世時遺下了這些修訂草稿，但很少學者和指揮認為這些修訂改善了原曲。《意大利》交響曲原版已達至完美平衡，觀眾也欣然接受，更一直是他最受歡迎的作品。

根據紐約愛樂樂團評註員詹姆士·凱勒之樂曲介紹改編

# Felix Mendelssohn

## Symphony No 4 in A major, Op 90, *Italian*

The inspiration for the *Italian* Symphony was a trip Mendelssohn made to Italy in 1830. The journey had begun with a two-week visit to the literary lion Goethe, in Weimar, before the composer continued south to Munich, Pressburg and finally Italy, where he arrived in October 1830. Venice, Florence, Rome, Naples, Genoa and Milan all delighted him and he returned to Germany in October 1831.

In a letter he wrote: "The whole country had such a festive air that I felt as if I were a young prince making his entry." The trip hardly made a dent on his composing. Writing to his sister Fanny he reported: "The *Italian* Symphony makes rapid progress; it will be the happiest piece I have ever written, especially the last movement. I have not yet decided on the *Adagio* and think I shall reserve it for Naples." According to his own account, the new symphony was meant to embody not only his impressions of the art and landscapes he had encountered, but also the vitality of the people with whom he had come in contact.

The symphony proved hugely successful at its premiere. Mendelssohn's friend and musical colleague Ignaz Moscheles, who served on the board of the Philharmonic Society in London and had doubtless been instrumental in arranging the commission for this work, wrote in his diary about the performance: "Mendelssohn was the outstanding success of the concert; he conducted his magnificent A major Symphony and received rapturous applause."

However, Mendelssohn had misgivings and soon began tinkering with the score despite the objections of his two sisters. It's difficult to understand the composer's reservations in this regard, since the work's immediate impression of perfect balance is born out through repeated listening. Nonetheless, Mendelssohn wrestled with the score for years, claiming that the *Italian* Symphony cost him "some of the bitterest moments I have ever endured". He never allowed it to be played in Germany during his lifetime.

At his death he left sketches for extensive revisions, which few scholars or conductors have accepted as even vaguely improving on his original conception. The piece seems perfectly balanced as it is and audiences have embraced it completely, making it one of his most perennially popular works.

# ALISA Weilerstein Cello

## 亞里莎·維勒斯坦 大提琴



現年25歲的美國大提琴手亞里莎·維勒斯坦以精湛的技巧與熱情的音樂感，引起國際樂壇注視。維勒斯坦曾與多個美國頂尖樂團合作，在美

歐多個音樂之都舉行獨奏會，並經常參與著名的國際音樂節。

維勒斯坦於2007年1月首度與紐約愛樂樂團合作，由梅達指揮。與費城管弦樂團的首次合作則由艾森巴赫指揮。上一樂季的重要演出，包括與辛辛那提交響樂團、巴爾的摩交響樂團、西雅圖交響樂團、莫斯科國家交響樂團等多個樂團的合作。她也曾與馬克森姆·凡格羅夫、莉莉亞·齊柏舒坦合作，在卡內基音樂廳、巴黎彼爾奧音樂廳及倫敦巴比肯藝術中心舉行三重奏音樂會。

維勒斯坦於2006年在北德音樂節中獲得伯恩斯坦獎。2000年她獲得艾費里·費雪職業大賞大獎，並在2000及2001年獲選演出兩個專為傑出年青藝術家而設的節目：其一為歐洲音樂廳協會的「初露頭角藝術家」音樂會系列，其二為林肯中心室樂協會的節目。維勒斯坦於2000年出版首張唱片。

維勒斯坦於克里夫蘭音樂學院修畢年青藝術家課程，師隨李察·維斯。2004年維勒斯坦在哥倫比亞大學修畢俄羅斯歷史學位。

The 25-year old American cellist Alisa Weilerstein has attracted widespread recognition for playing that combines natural virtuosity and technical assurance with impassioned musicianship. Weilerstein has performed with many of the top US orchestras, given recitals in music capitals throughout the US and Europe, and regularly participated in prestigious international festivals.

Weilerstein made her New York Philharmonic subscription debut in January 2007 with Zubin Mehta conducting, and her debut with The Philadelphia Orchestra under Christoph Eschenbach. Other highlights of her last season include performances with the Cincinnati and Baltimore Symphony Orchestras, the Seattle Symphony and the Moscow State Symphony, as part of their US tour. She also gave three trio recitals with Maxim Vengerov and Lilya Zilberstein at Carnegie Hall, La Salle Pleyel in Paris and at the Barbican in London.

Weilerstein is the recipient of the 2006 Leonard Bernstein Award, which she received at the Schleswig-Holstein Festival. In 2000 she received an Avery Fisher Career Grant and was selected for two prestigious young artists programs in 2000 and 2001: the ECHO (European Concert Hall Organization) 'Rising Stars' recital series and The Chamber Music Society of Lincoln Center's Chamber Music Society Two. Weilerstein also released an acclaimed recording in 2000.

Alisa Weilerstein is a graduate of the Young Artist Program at the Cleveland Institute of Music, where she studied with Richard Weiss. In 2004 she graduated from Columbia University in New York with a degree in Russian History.

2008年2月18日(星期一)  
18 February 2008 (Monday)

演出長約1小時30分鐘，包括一節20分鐘中場休息

莫扎特 (1756–1791)      《費加羅的婚禮》序曲，K492  
指揮 張弦

李察·史特勞斯 (1864–1949)      D大調雙簧管協奏曲，作品144  
中庸的快板  
行板  
極快板 —— 快板 —— 回復原速  
指揮 張弦  
雙簧管 王亮

– 中場休息 –

布拉姆斯 (1833–1897)      E小調第四交響曲，作品98  
不太快的快板  
中庸的行板  
歡欣的快板  
有動力及激情的快板 —— 更快  
指揮 馬捷爾

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

Wolfgang Amadeus Mozart      *Le nozze di Figaro* Overture, K492  
(1756–1791)      conductor Zhang Xian

Richard Strauss (1864–1949)      Oboe Concerto in D major, Op 144  
Allegro moderato  
Andante  
Vivace — Allegro — Tempo primo  
conductor Zhang Xian  
oboe Wang Liang

– Interval –

Johannes Brahms (1833–1897)      Symphony No 4 in E minor, Op 98  
Allegro non troppo  
Andante moderato  
Allegro giocoso  
Allegro energico e passionato — Più allegro  
conductor Lorin Maazel

## 莫扎特

### 《費加羅的婚禮》序曲，作品K492

莫扎特習慣完成整齣歌劇後才寫序曲，《費加羅的婚禮》看來也不例外。有說這首序曲是開演前幾小時才完成的，但看來這不太可能。莫扎特有自己的作品目錄，列明每首作品的寫作日期，還附有樂曲開端。《費加羅的婚禮》條目的日期是首演前兩天，旁邊是序曲的第一至第七小節。儘管如此，到了首演當天樂曲的確還是相當新鮮。

莫扎特在目錄裏列出七小節這一點，卻十分值得注意。大家都認為古典音樂普遍追求平衡，而這種平衡（以節拍來說）差不多都與雙數小節掛勾：每樂句由兩、四或八小節組成。雖然這樂句只有七小節，但聽來也符合大家對平衡的要求。此曲是序曲中的珠玉，演出時間僅四分鐘。雖然完全沒有引用劇中任何旋律，但仍能清楚預示全劇歡欣快活的氣氛。

樂曲介紹經修訂前原刊於三藩市交響樂團場刊，蒙該團批准引用。

©詹姆士·凱勒

## Wolfgang Amadeus Mozart

### *Le nozze di Figaro* Overture, K492

Mozart customarily held off writing his overtures until he finished the rest of the opera he was preparing, and evidence involving the manuscript to *Le nozze di Figaro* suggests that this was the case here. I have read that the *Figaro* Overture was written only hours before the curtain went up, but that seems improbable since the date the composer attached to the identifying incipit for the overture's first seven measures was inscribed in his catalogue of compositions two days before the premiere. Still, it's likely that the music was very fresh indeed at that point.

The fact that Mozart wrote out seven measures is worth noting. One thinks of phrases in classical music as typically striving for balance, and that such balance (in terms of musical meter) almost always involves an even number of bars: phrases of two measures, or of four or eight measures. Yet, these seven measures are as balanced as anyone could ever desire. This jewel of an overture lasts only about four minutes and although it doesn't cite a single tune from the acts that follow, it perfectly prefigures the opera's winsome exhilaration.

An earlier version of this note originally appeared in the programme book of the San Francisco Symphony and is used with kind permission.

© James M. Keller

# 李察·史特勞斯

## D大調雙簧管協奏曲，作品144

李察·史特勞斯的音樂生涯延綿數十載。早年的他曾埋怨說，要是沒有詩文、戲劇等情節的刺激，要創作簡直無從入手。到了1940年代，他卻似乎突然發現事實並非如此。晚年的他創作了幾首徹頭徹尾的抽象作品——這些既豐富又優美的樂曲，顯示史特勞斯的作曲技藝已爐火純青。

雙簧管協奏曲是這批晚期作品之一。相較於他在交響詩所用的龐大樂團，這首樂曲所需的樂團規模較小。這一點反映了他四十年代的偏好；也許亦跟當時的實際環境不無關係：德國跟其他二戰參戰國一樣，戰時戰後都要勒緊褲頭過日子，文化活動也就沒有戰前那麼鋪張。

納粹黨掌權時代，史特勞斯的一舉一動頗惹爭議——他雖不是黨員，有時卻表現得順從；但至少他戰後盡量讓這一切都告一段落。

戰後駐巴伐利亞的美軍中，有個名叫艾爾弗雷德·曼（這人後來成為著名音樂學者）。曼曾在加米施登門拜訪史特勞斯；兩人在史特勞斯的別墅內見面，漸有交情。一天曼跟同僚約翰·德蘭西一起來訪。德蘭西當時是費烈茨·萊納棒下的匹茲堡交響樂團首席雙簧管，後來當上費城管弦樂團首席雙簧管、寇蒂斯音樂學院總監，以及邁阿密新世界藝術學院院長。德蘭西後來憶述與史特勞斯的會面：

「我問他：『你差不多每首作品都有優美抒情的雙簧管獨奏，可考慮過寫作雙簧管協奏曲呢？』他答道：『沒有。』」這個話題就此結束。後來他告訴我一個音樂家朋友[艾爾弗雷德·曼]，說那一席話之後，就萌生了寫作雙簧管協奏曲的念頭。後來他在無數的訪談和書信中，又提到我那次拜訪與這首協奏曲的關係。他還寄信給我，邀請我出席在蘇黎世的首演。」

樂曲介紹經修訂前原刊於茱莉亞音樂學院場刊，現蒙該校批准引用。

◎詹姆士·凱勒

— 中場休息 —

# Richard Strauss

## Oboe Concerto in D major, Op 144

During the early years of his long career Richard Strauss had complained that he couldn't come up with ideas unless spurred by some poetic or dramatic scenario. Later, in the 1940s, however, he seems to have suddenly realised that this was not the case. His final years gave rise to several entirely abstract works — lushly beautiful pieces that suggest a late-in-life purification of his writing.

One of these was his Oboe Concerto which requires a relatively small accompanying ensemble rather than the vast orchestras that Strauss had called for in his tone poems. This reflected his propensities during the 1940s and may also have been a musical choice not entirely unrelated to the practical realities of the day; Germany (along with other engaged countries) was feeling its belt tightened during and after World War II, and cultural presentations were considerably less lavish than they had been before.

Strauss's activities during the Nazi years are open to debate — he was not a party member but he proved accommodating on occasion — but at least he put all that to rest as much as possible when the war ended. Among the US soldiers stationed in occupied Bavaria after the war was Alfred Mann (who would go on to become a noted musicologist). He paid a call at Strauss's villa in Garmisch and the two cultivated something of a friendship. On one visit Mann brought along a colleague, John de Lancie, who had by then served as principal oboist of the Pittsburgh Symphony under Fritz Reiner and would become the principal oboist of The Philadelphia Orchestra, director of The Curtis Institute of Music, and dean of the New World School of the Arts in Miami. De Lancie later recounted:

"I asked [Strauss] if, in view of the numerous beautiful, lyric solos for oboe in almost all his works, he had ever considered writing a concerto of oboe. He answered 'NO', and there was no more conversation on the subject. He later told a fellow musician friend of mine [Alfred Mann] that the idea had taken root as a result of that remark. He subsequently, in numerous interviews and letters, spoke of this concerto in reference to my visits with him, and I have a letter from him inviting me to the first performance in Zurich."

Adapted from notes that appeared in the programmes of The Juilliard School, and used with kind permission. © James M. Keller

# 布拉姆斯

## E小調第四交響曲，作品98

布拉姆斯開始着手創作第一交響曲時差不多30歲；直到1862年，整整15年後，才安心擱筆。之前，有位浪漫派領袖，作曲家暨樂評家舒曼，推許布拉姆斯是浪漫主義的繼承人；於是在貝多芬成就最高的樂種，例如交響曲，布拉姆斯就背上很重的包袱。他說過一句名言：「你無法想像經常聽到巨人跟在背後的感覺。」

不過布拉姆斯克服了心魔後，便向前邁出有力的步伐。隨後八年間，三首各具特性的交響曲陸續面世。第四交響曲可謂超凡入聖：這首巔峰之作是經過前三首傑作的努力後又一巨著，也是相對的情感的結晶：憂鬱與歡欣、嚴謹與狂想、凝重與愉快。

此曲是布拉姆斯在位於奧地利斯塔利亞阿爾卑斯山區的米爾茨楚施拉格鎮避暑時寫的，歷時兩個暑假：第一、二樂章寫於1884年，第三、四樂章則寫於1885年。他常常說自己的作品某程度上反映出寫作地點的特色。他在米爾茨楚施拉格鎮寫信給指揮家漢斯·凡畢羅，說創作中的這首交響曲「帶有這兒的風土氣息。這裏的櫻桃一點也不甜，吃不下的！」曲中處處瀰漫着甜中帶苦的特質，這番話可謂最佳寫照。

相較於前三首交響曲，「第四」的結構更嚴謹、更統一。主要是由於三度音程（尤其小三度）經常出現，令樂曲帶有層層遞進的強大力量。第一樂章 不太快的快板 既昂揚又熱情；第二樂章 中庸的行板 時而激動，時而安祥； 愉快的快板 是布拉姆斯首次在交響曲用上真正的諧謔曲，之前三首交響曲的第三樂章都是較輕盈的 小快板 間奏曲。終樂章是首恢宏的帕薩格利亞舞曲，作曲家襲用了這種巴羅克曲式，並注入新意。樂章以巴赫編號150的清唱劇終樂章的八小節進行為基礎，創作了32段個性不同的變奏。

紐約愛樂樂團評註員詹姆士·凱勒之樂曲介紹改編

# Johannes Brahms

## Symphony No 4 in E minor, Op 98

Johannes Brahms was almost 30 years old when he began to work on what would become his Symphony No 1. That was in 1862, and a full 15 years passed before he would feel ready to sign-off on it. Having already been proclaimed the torch-bearer for Romanticism by one of the leading Romantics of the day — the composer and critic Robert Schumann — Brahms bore a great burden in the genres that Beethoven had mastered, such as symphonies. He famously declared: “you can’t imagine what it’s like to hear such a giant marching behind you.”

However, once Brahms had conquered his compositional demons he moved ahead forcefully. Three symphonies would follow his first effort in the span of eight years, with each displaying a markedly different character. With his Symphony No 4 the composer achieved a work of almost mystical transcendence; a work of culmination, a pinnacle reached through the exertion of his preceding symphonic masterpieces. The Symphony No 4 is born of opposing emotions: melancholy and joy, severity and rhapsody, solemnity and exhilaration.

Brahms composed this work during two summer vacations at Mürzzuschlag in the Styrian Alps. The first two movements were written in the summer of 1884 and the second two in the summer of 1885. He often suggested that his compositions reflected, in some way, the places in which they were written. He wrote from Mürzzuschlag to the conductor Hans von Bülow that his symphony-in-progress “tastes of the climate here; the cherries are hardly sweet here — you wouldn’t eat them!” a description which perfectly evokes the bittersweet quality that pervades many pages of this work.

Brahms’s Symphony No 4 seems more tightly unified than its three predecessors, largely through an insistence on the interval of the third — especially the minor third — and so its movements proceed with a terrific sense of cumulative power. The opening movement *Allegro non troppo* is soaring and intense and the second *Andante moderato* is by turns agitated and serene. The *Allegro giocoso* represents the first time that Brahms includes a real *scherzo* in a symphony, quite a contrast to the lighter *allegretto intermezzos* that served as the third movements of his first three. For his finale Brahms unleashes a gigantic *passacaglia*, a neo-Baroque structure in which an eight-measure progression (here derived from the last movement of Bach’s Cantata No 150) is subjected to 32 variations of widely varying character.

All programme notes adapted from notes by James M. Keller, New York Philharmonic Programme Annotator

# 張弦 指揮

## Zhang Xian Conductor



張弦在紐約愛樂樂團任助理指揮一年後，於2005年起擔任副指揮（托斯卡尼尼贊助席）。她於2004年首度與紐約愛樂樂團合作，指揮年青人音樂會，此

後演出頻繁，包括每年一度在聖約翰大教堂舉行的免費紀念日音樂會。

張弦作客席指揮的美國演出包括洛杉磯愛樂樂團、亞特蘭大交響樂團、底特律交響樂團、侯斯頓交響樂團、美國國家交響樂團、多倫多交響樂團及聖路加管弦樂團（與鋼琴家海倫·格里姆合作，在卡內基音樂廳演出）。未來和歐洲樂團的演出則包括法國電台愛樂樂團、維也納交響樂團（在比根斯音樂節中演出）。

張弦亦熱中指揮歌劇，2007年春季首度和英國國家歌劇團合作普契尼的《波希米亞生涯》。未來的演出包括2008年9月與法蘭克福歌劇團合作演出普契尼的《托斯卡》，以及在2009/10樂季和英國國家歌劇團再度合作。

張弦生於中國丹東，20歲首次作職業指揮演出，在北京中央歌劇院指揮莫扎特《費加羅的婚禮》。張弦於北京中央音樂學院畢業，獲音樂學士及碩士學位，曾留校任教指揮一年，1998年移居美國。她曾任辛辛那提音樂學院指揮助理教授及其樂團的音樂總監，又曾任路卡節日管弦樂團音樂總監。

Zhang Xian is the New York Philharmonic's Associate Conductor (the Arturo Toscanini Chair), a post she has held since 2005 after serving as assistant conductor for one year. Since making her Philharmonic debut conducting a Young People's Concert in 2004 Zhang has led numerous concerts with the Orchestra, including three Annual Free Memorial Day Concerts at the Cathedral Church of St John the Divine.

Zhang's upcoming US guest-conducting appearances include the Los Angeles Philharmonic; the Atlanta, Detroit, the Houston, National and Toronto symphony orchestras; as well as the Orchestra of St Luke's, with whom she appears in Carnegie Hall with pianist Hélène Grimaud. Upcoming European engagements include the Orchestre Philharmonique de Radio France and the Vienna Symphony Orchestra at the Regenz Festival.

An enthusiastic opera conductor, Zhang made her English National Opera conducting debut with Puccini's *La bohème* in the spring of 2007. Future plans include performances of Puccini's *Tosca* with the Frankfurt Opera in September 2008 and a return to the English National Opera in 2009/10.

Born in Dandong, China, Zhang made her professional conducting debut at the age of 20 leading Mozart's *The Marriage of Figaro* at the Central Opera House in Beijing. She trained at the Beijing Central Conservatory, earning both her Bachelor and Master of Music degrees, and served one year on its conducting faculty before moving to the United States in 1998. She has served as assistant professor of conducting, and music director of the concert orchestra, at the University of Cincinnati College — Conservatory of Music, and music director of the Lucca Festival Orchestra at the Opera Theatre of Lucca.

王亮 雙簧管 (愛麗斯·杜利贊助席)

Wang Liang Oboe, The Alice Tully Chair



王亮於2006年9月加入紐約愛樂樂團擔任雙簧管首席。之前，他曾任辛辛那提交響樂團雙簧管首席及聖達菲歌劇團雙簧管首席。

王亮1980年生

於中國青島一個音樂世家，母親為業餘歌唱家，叔父為職業雙簧管手。王亮七歲開始從舅父學習雙簧管，1993年入讀北京中央音樂學院，師從祝盾教授，兩年後獲全額獎學金入讀加州愛德懷藝術學院。留美期間曾獲帕薩迪納器樂比賽的積克·史密夫獎，兩度獲得洛杉磯愛樂樂團獎學金，並於洛杉磯愛樂一比賽中獲獎。

王亮於寇蒂斯音樂學院畢業後，曾任三藩市芭蕾舞樂團雙簧管首席、三藩市交響樂團雙簧管副首席，以及芝加哥交響樂團、三藩市交響樂團副雙簧管首席。他也活躍於室樂演奏，曾在聖達菲室樂協會、天使之火音樂節中演出，合作過的音樂家包括鋼琴家馬克·尼古·厄休拉·奧本斯；小提琴家伊達·卡瓦費恩、威廉·普西爾等。在三藩市芭蕾舞樂團演出李察·史特勞斯的雙簧管協奏曲，以及在聖達菲演出馬塞洛和韋華第的雙簧管協奏曲中擔任獨奏。他曾在辛辛那提音樂學院主持大師班，和任教柏克萊加州大學雙簧管學系。

Wang Liang joined the New York Philharmonic in September 2006 as Principal Oboe (the Alice Tully Chair). Previously he was principal oboe of the Cincinnati Symphony Orchestra and principal oboe of the Santa Fe Opera.

Born in Qingdao, China, in 1980 Wang comes from a musical family. His mother was an amateur singer, his uncle was a professional oboist, and he began oboe studies with his uncle at the age of seven. In 1993 he enrolled at the Beijing Central Conservatory, studying with Professor Zhu Dun, and two years later became a full scholarship student at the Idyllwild Arts Academy in California. During his time in the US he was the Jack Smith Award Winner at the Pasadena Instrumental Competition, a two-time winner of the Los Angeles Philharmonic Fellowship and a winner at the Spotlight Competition of the Los Angeles Philharmonic.

Since graduating from The Curtis Institute of Music Wang has served as principal oboe with the San Francisco Ballet Orchestra and associate principal oboe of the San Francisco Symphony; he was also a guest principal oboist with the Chicago and San Francisco symphony orchestras. An active chamber musician, he has appeared with the Santa Fe Chamber Music Society and the Angel Fire Music Festival, collaborating with artists such as pianists Marc Neikrug and Ursula Oppens, and violinists Ida Kavafian and William Preucil. He has appeared as soloist with the San Francisco Ballet Orchestra in Richard Strauss's Oboe Concerto, and in Santa Fe, performing oboe concertos by Marcello and Vivaldi. He has given masterclasses at the Cincinnati Conservatory and was in the oboe faculty of the University of California in Berkeley.

# 紐約愛樂樂團

## NEW YORK PHILHARMONIC

Lorin Maazel	Music Director
Zhang Xian	Associate Conductor, The Arturo Toscanini Chair
Leonard Bernstein	Laureate Conductor (1943–1990)
Kurt Masur	Music Director Emeritus

### 小提琴 Violins

Glenn Dicterow  
*Concertmaster*  
*The Charles E. Culpeper Chair*

Sheryl Staples  
*Principal Associate Concertmaster*  
*The Elizabeth G. Beinecke Chair*

Michelle Kim  
*Assistant Concertmaster*  
*The William Petschek Family Chair*

Enrico Di Cecco

Carol Webb

Yoko Takebe

Minyoung Chang

Hae-Young Ham

Lisa GiHae Kim

Kuan-Cheng Lu

Newton Mansfield

Kerry McDermott

Anna Rabinova

Charles Rex

Fiona Simon

Sharon Yamada

Elizabeth Zeltser

Yulia Ziskel

Marc Ginsberg  
*Principal*

Lisa Kim\*  
*In Memory of Laura Mitchell*

Soohyun Kwon

Duoming Ba

Marilyn Dubow  
*The Sue and Eugene Mercy, Jr. Chair*

Martin Eshelman+

Judith Ginsberg

Mei Ching Huang

Myung-Hi Kim+

Hanna Lachert

Sarah O'Boyle

Daniel Reed

Mark Schmoockler+

Na Sun

Vladimir Tsypin

Joo Jin Lee++

Shan Jiang++

Setsuko Nagata++

Jungsun Yoo++

### 中提琴 Violas

Cynthia Phelps  
*Principal*  
*The Mr. and Mrs. Frederick P. Rose Chair*

Rebecca Young\*

Irene Breslaw\*\*  
*The Norma and Lloyd Chazen Chair*

Dorian Rence

Katherine Greene  
*The Mr. and Mrs. William J. McDonough Chair*

Dawn Hannay

Vivek Kamath

Peter Kenote

Barry Lehr

Kenneth Mirkin

Judith Nelson

Robert Rinehart

### 大提琴 Cellos

Carter Brey  
*Principal*  
*The Fan Fox and Leslie R. Samuels Chair*

Eileen Moon\*  
*The Paul and Diane Guenther Chair*

Qiang Tu  
*The Shirley and Jon Brodsky Foundation Chair*

Evangeline Benedetti

Eric Bartlett  
*The Mr. and Mrs. James E. Buckman Chair*  
Elizabeth Dyson  
Valentin Hirsu  
Maria Kitsopoulos+  
Sumire Kudo  
Ru-Pei Yeh  
Wei Yu  
Jeanne LeBlanc++  
Pitnarry Shin++

### 低音大提琴 Basses

Eugene Levinson  
*Principal*  
*The Redfield D. Beckwith Chair*  
Jon Deak\*  
Orin O'Brien  
  
William Blossom  
Randall Butler+  
David J. Grossman  
Satoshi Okamoto  
Michele Saxon+  
Joel Braun++  
Stephen Sas++  
Rion Wentworth++

### 長笛 Flutes

Robert Langevin  
*Principal*  
*The Lila Acheson Wallace Chair*  
Sandra Church\*  
Renée Siebert  
Mindy Kaufman

### 短笛 Piccolo

Mindy Kaufman

### 雙簧管 Oboes

Liang Wang  
*Principal*  
*The Alice Tully Chair*  
Sherry Sylar\*  
Robert Botti

### 英國號 English Horn

Thomas Stacy  
*The Joan and Joel Smilow Chair*

### 單簧管 Clarinets

Stanley Drucker  
*Principal*  
*The Edna and W. Van Alan Clark Chair*

Mark Nuccio\*  
Pascual Martinez Forteza+  
Stephen Freeman  
Robert DiLutis++

### 降E單簧管 E-Flat Clarinet

Mark Nuccio

### 低音單簧管 Bass Clarinet

Stephen Freeman

### 巴松管 Bassoons

Judith LeClair  
*Principal*  
*The Pels Family Chair*  
Kim Laskowski\*  
Roger Nye  
Arlen Fast

### 低音巴松管 Contrabassoon

Arlen Fast

### 圓號 Horns

Philip Myers  
*Principal*  
*The Ruth F. and Alan J. Broder Chair*  
Erik Ralske  
*Acting Associate Principal*  
Thomas Jöstlein\*\*  
R. Allen Spanjer  
Howard Wall  
David Smith++

### 小號 Trumpets

Philip Smith  
*Principal*  
*The Paula Levin Chair*  
Matthew Muckey\*  
Thomas V. Smith  
Guy Piddington++

### 長號 Trombones

Joseph Alessi  
*Principal*  
*The Gurnee F. and Marjorie L. Hart Chair*  
David Finlayson  
Lisa Albrecht++

### 低音長號 Bass Trombone

James Markey

### 大號 Tuba

Alan Baer  
*Principal*

## 定音鼓 Timpani

Markus Rhoten  
*Principal*  
*The Carlos Moseley Chair*  
Joseph Pereira\*\*

## 敲擊樂 Percussion

Christopher S. Lamb  
*Principal*  
*The Constance R. Hoguet Friends of the Philharmonic Chair*  
Daniel Druckman\*  
*The Mr. and Mrs. Ronald J. Ulrich Chair*  
Joseph Pereira  
Erik Charlston++

## 豎琴 Harp

Nancy Allen  
*Principal*  
*The Mr. and Mrs. William T. Knight III Chair*

## 鍵琴 Keyboard

*In Memory of Paul Jacobs*

### 古鍵琴 Harpsichord

Lionel Party+

### 鋼琴 Piano

*The Karen and Richard S. LeFrak Chair*  
Harriet Wingreen  
Jonathan Feldman+

## 管風琴 Organ

Kent Tritle+

## 圖書管理員 Librarians

Lawrence Tarlow  
*Principal*  
Sandra Pearson\*\*

## 樂團人事經理 Orchestra Personnel Manager

Carl R. Schiebler

## Stage Representative

Louis J. Patalano

## 舞台人員 Stage Crew

Fernando Carpio  
Joseph Faretta  
Robert W. Pierpont  
Michael Pupello  
Robert Sepulveda

## 音響總監 Audio Director

Lawrence Rock

\* 副首席 Associate Principal

\*\* 助理首席 Assistant Principal

+ 休假 On Leave

++ 後備/特約 Replacement/Extra

## 紐約愛樂樂團 New York Philharmonic

Paul B. Guenther Chairman  
Zarin Mehta President and Executive Director

## 行政 Administration

Barbara Haws Archivist/Historian  
Eric Latzky Director of Public Relations  
Matias Tarnopolsky Artistic Administrator  
Theodore Wiprud Director of Education

Nishi Badhwar Orchestra Personnel Assistant/  
Auditions Coordinator

James Eng Operations Assistant

Alex Johnston Production Manager

Elizabeth Lee Associate Director/Information Technology

Brendan Timins Operations Coordinator

紐約愛樂樂團弦樂部的座位安排，採用轉換座位制度，成員名單按英文名稱順序排列。

The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.

The programmes of the New York Philharmonic are supported, in part, by public funds from the New York State Council on the Arts, New York City Department of Cultural Affairs, and the National Endowment of the Arts.

96.3 FM WQXR is the Official Radio Home of the New York Philharmonic.

Steinway is the Official Piano of the New York Philharmonic.

New York Philharmonic downloads for DG Concerts are available exclusively on iTunes. Additional recordings are available on major labels including Deutsche Grammophon, CBS/Sony, and New York Philharmonic Special Editions.