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香港藝術節  
Hong Kong  
Arts Festival  
14.2-16.3.2008

Vladimir Jurowski and the  
LONDON  
PHILHARMONIC  
ORCHESTRA

尤洛夫斯基與倫敦愛樂樂團




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Vladimir Jurowski and the  
**LONDON  
PHILHARMONIC  
ORCHESTRA**

尤洛夫斯基與倫敦愛樂樂團

15-16.3.2008

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

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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.

VLADIMIR Jurowski  
佛拉迪米亞·尤洛夫斯基  
首席指揮 Principal Conductor



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佛拉迪米亞·尤洛夫斯基出生於莫斯科，其父亦為指揮家，1990年舉家移民德國，在德累斯頓和柏林的音樂學校修讀，1995年在韋克斯福特音樂節初踏舞台，指揮林姆斯基-高沙可夫的《五月夜》，一鳴驚人，從此踏上國際舞台。

尤洛夫斯基曾在多個世界級歌劇團客席演出，主要歌劇演出包括紐約大都會歌劇院的《黑桃皇后》、威爾斯國立歌劇院的《帕西法爾》和《沃采克》、巴黎國立歌劇院的《戰爭與和平》、米蘭史卡拉歌劇院的《尤金·奧尼金》，還有《魔笛》、《奧塞羅》和格蘭特堡節日歌劇院新製作的威爾第《馬克白》。

2001年1月，尤洛夫斯基出任格蘭特堡節日歌劇院音樂總監，2005年繼任俄羅斯國立歌劇院首席客席指揮；2006年5月起任倫敦愛樂樂團首席指揮。

尤洛夫斯基跟多個國際知名樂團的首次合作均好評如潮，包括柏林愛樂、鹿特丹愛樂、奧斯陸愛樂、阿姆斯特丹皇家音樂廳管弦樂團、洛杉磯愛樂、匹茲堡交響樂團及費城樂團。近期樂團演出包括倫敦愛樂、費城樂團、德累斯頓交響樂團、萊比錫布業大廳樂團、阿姆斯特丹皇家音樂廳管弦樂團、啟蒙時代樂團及歐洲室樂團。這個樂季他與大都會歌劇院再度攜手，演出全新的《韓澤和格雷泰爾》。

2007年9月是尤洛夫斯基擔任倫敦愛樂首席指揮的第一個樂季。

Vladimir Jurowski, the son of conductor Mikhail Jurowski, was born in Moscow, but moved with his family to Germany in 1990. He completed his musical studies at the School of Music in Dresden and then Berlin, studying conducting with Rolf Reuter. In 1995 he made his highly successful debut at the Wexford Festival conducting Rimsky-Korsakov's *May Night*, and launched his international career. Since then he has been a guest conductor at some of the world's leading opera houses. Productions include: *The Queen of Spades* at The Metropolitan Opera; *Parsifal* and *Wozzeck* at the Welsh National Opera; *War and Peace* at the Opéra National de Paris; *Eugene Onegin* at La Scala; as well as *Die Zauberflöte*, *Otello* and a new production of Verdi's *Macbeth* at Glyndebourne Opera.

In January 2001 Jurowski became Music Director of the Glyndebourne Festival Opera, and in 2005 was appointed Principal Guest Conductor of the Russian National Orchestra. In May 2006 he was appointed Principal Conductor of the London Philharmonic Orchestra.

Jurowski has made several highly successful debuts with a number of the world's leading orchestras, including the Berliner Philharmoniker; the Rotterdam and Oslo Philharmonic orchestras; the Royal Concertgebouw; the Los Angeles Philharmonic; the Pittsburgh Symphony; and the Philadelphia Orchestra. Recent and future symphonic engagements include concerts with the London Philharmonic Orchestra, the Philadelphia Orchestra, the Dresden Staatskapelle, the Leipzig Gewandhaus, the Royal Concertgebouw, the Orchestra of the Age of Enlightenment and the Chamber Orchestra of Europe. This season he returned to The Metropolitan Opera to lead a new production of *Hänsel und Gretel*.

Vladimir Jurowski opened his first season as Principal Conductor of the London Philharmonic Orchestra in September 2007.

# 倫敦愛樂樂團

## London Philharmonic Orchestra



© Richard Cannon

2007/08年的樂季，倫敦愛樂樂團踏上新里程，慶祝樂團75歲生日之餘，新首席指揮尤洛夫斯基到任，樂團並再次進駐煥然一新的倫敦皇家節日音樂廳。

倫敦愛樂是當今國際有數的超卓樂團，繼始創人比徹姆爵士後，樂團首席指揮一職可謂位位皆星，包括近年的佐治·蘇堤爵士、海廷克、譚斯達和庫特·馬素爾；樂團同時是倫敦皇家節日音樂廳及格蘭特堡節日歌劇院的駐院樂團，是英國惟一在推展樂季套票計劃的同時，亦在歌劇院有固定演出的樂團。

巡迴演出是樂團工作的重要一環，足跡遍及美國、歐洲、亞洲等地，亦時為各大藝術節的重點演出樂團，或替音樂廳作開幕首演。

隨着現今國際間的人口流動自由更大，不但樂團遊蹤處處，就連成員也來自五湖四海，包括由巴西到匈牙利資質優厚的樂手。

This season, the London Philharmonic Orchestra has celebrated its 75th birthday, inaugurated Vladimir Jurowski as its new Principal Conductor and moved back into its splendidly restored Royal Festival Hall home.

The London Philharmonic Orchestra is recognised as one of the world's leading orchestras and, following Sir Thomas Beecham's founding tenure, has passed the Principal Conductorship from one celebrated musician to another, including most recently, Sir Georg Solti, Bernard Haitink, Klaus Tennstedt and Kurt Masur. It is the only symphony orchestra in the UK to combine an annual subscription concert season with regular operatic work — being resident at both the Royal Festival Hall and the Glyndebourne Festival Opera.

Touring forms a significant part of the Orchestra's performing schedule, and it regularly appears in the US, Europe and the Far East — often headlining at major festivals. As a counterpoint to its travels, the Orchestra's membership has benefited from increased migratory freedoms, and today includes outstandingly talented musicians of varying world nationalities, from Brazilian to Hungarian.





倫敦愛樂一直是唱片界、廣播界及電影界的寵兒，與各大唱片公司都有緊密的聯繫。

2005年，樂團更開始以自己的品牌出版現場、錄音室製作及過往灌錄的唱片，在世界各地發行。樂團在音樂廳和歌劇院的演出，定期由本地及國際電視和電台廣播；與美國及英國電影界也有廣泛的合作，錄製不少電影音樂，當中不乏賣座之作，包括奧斯卡得獎電影《魔戒》三部曲、《沙漠梟雄》、《戰火浮生》、《我來自東方》及《因父之名》等。

倫敦愛樂享譽國際，亦對倫敦本土有所承擔；通過廣泛而多元的社區和學校推廣計劃，例如備受歡迎的獨立組合「連歌」和「聆聽樂團」，樂團把音樂帶給倫敦一帶的社區，涵蓋藍貝斯、南華克、路易斯咸等自治市，受惠的人數以千計。

在培育新進方面，樂團在2005年推出了年青樂手學徒計劃「後進為先」，學員可獲一年的指導及演出機會。

The London Philharmonic Orchestra has long been embraced by the recording, broadcasting and film industries. It enjoys strong relationships with major record labels and in 2005 began releasing live, studio and archive recordings on its own label. The Orchestra has broadcast regularly on domestic and international television and radio, from both the concert hall and the opera house, and has worked extensively with both the US and UK film industries. It has recorded the soundtrack for several blockbuster motion pictures including the Oscar-winning *The Lord of the Rings* trilogy; *Lawrence of Arabia*; *The Mission*; *East is East*; and *In the Name of the Father*.

The London Philharmonic Orchestra's international reputation is matched by a steadfast commitment to the communities of its local London boroughs of Lambeth, Southwark and Lewisham. The Orchestra reaches thousands of people through its varied and extensive education programme, both community and school-based, which includes the acclaimed off-shoot ensembles Renga and the Open Ear Orchestra. Educational activities also nurture budding excellence and in 2005 the Orchestra launched its apprenticeship scheme Future Firsts, to give young instrumentalists the benefit of a year of mentoring and performance opportunities.

## 馬克-安東尼·特內奇 Mark-Anthony Turnage

駐團作曲家  
Composer in Residence

馬克-安東尼·特內奇是當代英國數一數二的作曲家，他在爵士樂和古典樂界同時揮灑自如，其作品表現力豐富廣闊，可以大膽進取，亦可溫柔多情；他喜歡與樂團交流切磋，緊密的駐團工作成就了他的音樂事業，他曾留駐的樂團包括：伯明翰市交響樂團、英國國家歌劇團、英國廣播公司交響樂團、芝加哥交響樂團等；從2005/06樂季起擔任倫敦愛樂樂團駐團作曲家。

Mark-Anthony Turnage is recognised as one of the leading British composers of his generation. Equally at ease in the worlds of jazz and classical music, he has a wide expressive range from the bold and aggressive to the lyrical and gentle. His career has been defined largely by a series of residencies that have allowed him to work in the collaborative manner he prefers, with orchestras and opera companies such as the City of Birmingham Symphony Orchestra, English National Opera, the BBC Symphony Orchestra and the Chicago Symphony Orchestra. Since the start of the 2005/06 season Turnage has been Composer in Residence with the London Philharmonic Orchestra.

## 尼古拉·齊奈德 Nikolaj Znaider

小提琴 (3月15日)  
Violin (March 15)

齊奈德被譽為當今最前列的小提琴家之一，他常受邀與世界頂級樂團合作，包括維也納愛樂、柏林愛樂、阿姆斯特丹皇家音樂廳管弦樂團、倫敦交響樂團、紐約愛樂、芝加哥交響樂團、費城樂團和克里夫蘭交響樂團。他亦與享負盛名的指揮家協作交流，如哥連·戴維斯爵士、杜南尼、馬捷爾、馬素爾和蒂勒曼。

齊奈德收錄了貝多芬和孟德爾頌的小提琴協奏曲專輯，與梅塔指揮的以色列愛樂合奏，成績斐然。齊奈德最近再回到錄音室，與鋼琴家布朗夫曼合作，灌錄布拉姆斯的小提琴和鋼琴全集。

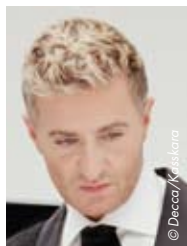
齊奈德是北歐音樂學院的創辦人兼藝術總監。這所暑期學校旨在協助學生根據自己的資質和目標，建立自覺的、目標明確的音樂發展。齊奈德演奏用的瓜內利·德傑蘇1741年製造的小提琴，得到維盧克斯基金及諾德·海格德基金慷慨資助，並由丹麥皇家劇院借出。

Celebrated as one of today's foremost violinists, Nikolaj Znaider is regularly invited to work with the world's leading orchestras including the Wiener Philharmoniker, the Berliner Philharmoniker, the Royal Concertgebouw, the London Symphony Orchestra, the New York Philharmonic, the Chicago Symphony, the Philadelphia Orchestra and the Cleveland Symphony Orchestra. He also enjoys artistic collaborations with acclaimed conductors including Sir Colin Davis, Lorin Maazel, Kurt Masur and Christian Thielemann.

Znaider's recording of the Beethoven and Mendelssohn Violin Concerti, with the Israel Philharmonic under Zubin Mehta, has been greeted with critical acclaim. He recently returned to the studio to record Johannes Brahms's complete works for violin and piano with pianist Yefim Bronfman.

Znaider is the Founder and Artistic Director of the Nordic Music Academy, an annual summer school whose vision is to create conscious and focused musical development based on quality and commitment. He plays the Kreisler Guarneri del Gesù 1741, on extended loan to him by The Royal Danish Theater through the generosity of the Velux Foundation and the Knud Højgaard Foundation.





## 尚-伊夫·蒂博岱 Jean-Yves Thibaudet

鋼琴 (3月16日)  
Piano (March 16)

以優美富色彩的琴音及高超技巧著稱的尚-伊夫·蒂博岱，為世界各地樂迷喜愛。這個樂季，他與多個樂團巡迴演出，包括盧森堡愛樂、倫敦愛樂、蒙地卡羅愛樂，又於不同樂團的演奏會擔任獨奏，包括倫敦的愛樂管弦樂團、日本NHK交響樂團及新加坡交響樂團等，足跡遍及五大洲16個城市。此外，蒂博岱將舉行多場獨奏會，演出地點包括巴黎香榭麗舍劇院、阿姆斯特丹皇家音樂廳、紐約卡內基音樂廳，以及芝加哥交響音樂廳。他是2007年度法國榮譽獎得主，該獎項是由法國音樂獎頒發的終生成就獎及最高榮譽獎。蒂博岱的專輯曾獲德國唱片大獎、法國音叉獎、世界音樂獎、《留聲機》雜誌唱片大獎、兩度奪得德國回聲大獎及愛迪生大獎。

Pianist Jean-Yves Thibaudet continues to bring joy to audiences around the world with his elegant style, depth of colour and brilliant technique. This season takes him to 16 countries spanning five continents, including tours with the Orchestre Philharmonique de Luxembourg, the London Philharmonic Orchestra and the Orchestre Philharmonique de Monte Carlo, as well as concerts with London's Philharmonia Orchestra, the NHK Symphony Orchestra and the Singapore Symphony Orchestra, among others. He will also give recitals in the Théâtre des Champs-Élysées, the Concertgebouw in Amsterdam and Carnegie's Zankel Hall in New York.

Thibaudet is the recipient of the 2007 *Victoire d'Honneur*, a lifetime career achievement award and the highest honour given by France's *Victoire de la Musique*. An exclusive recording artist for Decca, he has earned the Schallplattenpreis, the Diapason d'Or, the Choc de la Musique, a Gramophone Award, two Echo Awards and the Edison Prize.

## 波里斯·格列斯基 Boris Garlitsky

團長  
Leader



波里斯·格列斯基於俄羅斯出生，六歲起隨父親在莫斯科特殊音樂學校學習小提琴，曾於莫斯科音樂學院師從尤里·楊克列維奇。1982年於意大利帕格利尼大獎賽勝出後，格列斯基擔任莫斯科音樂大師合奏團團長及獨奏，隨團巡迴世界演出。

格列斯基曾與撒姆哥夫、斯坦堡及克里維恩等指揮的音樂會中擔任獨奏，足跡踏遍維也納金色大廳、紐約艾弗里·費雪演奏廳及莫斯科柴可夫斯基音樂廳等演出場地。2000年他與鋼琴家艾蓮娜·格列斯基及大提琴家阿歷山大·胡舒夫組成格列斯基三重奏。

格列斯基1990年起移居法國，1991至1999年擔任里昂國立管弦樂團團長，現任巴黎音樂學院教授，經常受邀到世界各地主持大師班。2003年9月起擔任倫敦愛樂樂團團長。

Russian-born Boris Garlitsky began studying the violin at the age of six with his father at the Special Music School in Moscow, and went on to become a pupil of Yuri Yankelevich at the Moscow Conservatory. After winning the Paganini Competition in 1982, he toured the world with the Moscow Virtuosi ensemble as a soloist and lead violin.

As soloist, Garlitsky has performed at the Musikverein in Vienna, the Avery Fisher Hall in New York and the Tchaikovsky Hall in Moscow under conductors Jerzy Semkov, Pinchas Steinberg and Emmanuel Krivine. In 2000 he formed the Garlitsky Trio with Elena Garlitsky (piano) and Alexander Hülshoff (cello).

Since 1990 Garlitsky has lived and worked in France, where he was concertmaster of the Orchestre National de Lyon between 1991 and 1999. He is currently a Professor at the Paris Conservatory and often travels abroad to give masterclasses. Garlitsky became Leader of the London Philharmonic Orchestra in September 2003.



2008年3月15日(星期六)  
15 March 2008 (Saturday)

演出長約1小時50分鐘，包括一節20分鐘中場休息

馬克-安東尼·特內奇 (1960-) 《漢斯搖籃曲》

布拉姆斯 (1833-1897) D大調小提琴協奏曲，作品77  
不太快的快板  
慢板  
活潑但不太快的快板

小提琴 尼古拉·齊奈德

– 中場休息 –

柴可夫斯基 (1840-1893) B小調第六交響曲，作品74，《悲愴》  
慢板：不很快的快板  
優美的快板  
甚活潑的快板  
終曲：哀傷的慢板

Running time: approximately 1 hour and 50 minutes with a 20 minute interval

Mark-Anthony Turnage (1960-) *Lullaby for Hans*

Johannes Brahms (1833-1897) Violin Concerto in D major, Op 77  
Allegro non troppo  
Adagio  
Allegro giocoso, ma non troppo vivace

violin Nikolaj Znaider

– Interval –

Piotr Il'yich Tchaikovsky (1840-1893) Symphony No 6 in B minor, Op 74, *Pathétique*  
Adagio: Allegro non troppo  
Allegro con grazia  
Allegro molto vivace  
Finale: Adagio lamentoso

## 馬克-安東尼·特內奇

### 《漢斯搖籃曲》

特內奇的《漢斯搖籃曲》在2006年6月於羅馬首演，是由一首鋼琴短篇改寫而成的弦樂作品。流離的和弦和碎裂的旋律組成兩個緩慢的章節，加上兩個較快的樂段帶着暴躁的和弦，快慢相互交替；由第二個快段的高潮伸出持續的旋律線，直到寧謐的尾聲。作品的寫作緣起是德國作曲家漢斯·維爾納·亨齊的80大壽，對特內奇來說，亨齊亦師亦友；特內奇認為樂曲使他回想「與亨齊相識多年來，那些共處的美好時光。」

樂曲介紹：安東尼·伯頓 © 2007

## Mark-Anthony Turnage

### *Lullaby for Hans*

Turnage's *Lullaby for Hans*, first performed in Rome in June 2006, is an expansion for string orchestra of a short piano piece. Two slow episodes of drifting chords and scraps of melody alternate with two faster passages marked by explosive chords, and a sustained melodic line continues from the climax of the second faster section into the calm coda. The piece was written to mark the 80th birthday of the German composer Hans Werner Henze, a mentor and friend throughout Turnage's career. Turnage says that it recalls "wonderful days spent in his company, over the many years I have known him".

Programme notes by Anthony Burton © 2007

# 布拉姆斯

## D大調小提琴協奏曲，作品77

這首音樂史上其中一首最受歡迎的小提琴協奏曲，創作歷程卻是那麼平淡誠懇，毫無茶餘飯後故事流傳；當時布拉姆斯是與華格納齊名的頂級作曲家，而樂曲亦是寫給當時舉足輕重的小提琴家喬基姆。

布拉姆斯在奧地利一個湖畔的小村莊創作此曲，他定時把樂譜送交喬基姆，讓他品評作品會否「太好」或「不夠好」，並徵求一些技術意見。喬基姆很欣賞這首作品，但也作了一些修改，然後於1879年元旦日首演。可惜，演出並不算成功，有些觀眾期待聽到較通俗的作品，於是毫不留情地喝倒彩，一位樂評諛稱這作品為「跟小提琴作對的協奏曲」，而柴可夫斯基則說「樂曲着重技巧多於啟發」。

布拉姆斯面對這些批評，卻來得泰然自若，他說：「我並沒有因這次失敗而受傷害，畢竟我只是在實驗和探索我的路向。」經過多次改寫後，作品最終亦成為流傳後世的名曲。

如果只用一個形容詞去概括這個作品，那就是溫暖。美麗的第一主題開始時充滿溫暖的感情，當小提琴進入時，我們已經期待着一個浪漫但不感傷的作品；誘人的第二主題同樣繾綣溫柔，兩個主題發展到華彩段，即成主奏者炫技的時候，布拉姆斯只在樂譜上寫上「華彩段」的字樣，並沒有譜上音符，好讓喬基姆即興發揮，直到現在，樂曲仍是常以此方式演奏。

布拉姆斯原來計劃寫四個樂章，但當他逐漸投入「慢板」的優美旋律和精巧樂句，便覺得只要加上終曲已經很足夠。最後的樂章可說是為喬基姆度身訂造，不但處處是精心的演奏技巧，只有頂尖的演奏家才能駕馭；並且，因為喬基姆是猶太裔匈牙利人，布拉姆斯在終曲裏注滿了最濃厚的匈牙利式音樂，以典型的銳勁和激情結束。

— 中場休息 —

# Johannes Brahms

## Violin Concerto in D major, Op 77

Nothing could be more idyllic, more scandal-free than the composition of this, one of the most popular violin concertos in musical history. Brahms, considered (with Wagner) the most important composer of the day, wrote this piece for the violinist Joseph Joachim, one of the most important performers of the day.

Brahms wrote it in a tiny Austrian lakeside village, constantly sending the score to Joachim asking him whether it was “too good” or “not good enough” and asking for technical advice. Joachim loved the work, corrected some sections, and performed the premiere on New Year’s Day in 1879. Alas, it was not a triumph, many in the audience, expecting something glibber, hissed disapprovingly. One critic called it “a concerto *against* the violin” while Tchaikovsky said “it has more mastery than inspiration”.

Brahms took all the criticism in his stride, saying “the failure made no impression on me. After all, I am only experimenting and feeling my way.” And, after more revisions, the work made its way into musical posterity.

If one adjective could sum up the work, it would be warmth. Brahms begins the beautiful opening theme with a warm feeling and by the time the violin comes in we are prepared for a typically Romantic (though never maudlin) work. This is also true in the beguiling second theme. Both are developed up to the cadenza, which Brahms did not write, leaving Joachim to improvise. Joachim’s cadenza is nearly always played today.

Brahms originally wanted the concerto to be four movements, but he became so involved in the lovely melody and filigrees of the *adagio* that he didn’t need anything except the finale. This last movement, which could only have been written for Joachim, is replete with technical tricks that only the greatest artist can attempt. Moreover, Joachim was a Jewish-Hungarian and Brahms filled the finale with the most luscious Hungarian-type music, ending with typical dash and excitement.

– Interval –

# 柴可夫斯基

## B小調第六交響曲，作品74，《悲愴》

在柴可夫斯基的生命中和反映在其音樂裏的諸多情緒困擾以外，還有一個音樂上的兩難：有別於同期的俄國同胞，柴可夫斯基渴望得到西歐同儕的認同，並寫作跟隨古典路線的交響樂和協奏曲；但他也是天生的一位音樂詩人，希望以後每一首交響曲都能訴說一個故事、描繪一幅圖畫。

為這首第六交響曲（柴氏離世前最後的大型作品），柴可夫斯基寫了很豐富的標題，內容概括每一個樂章，人們不一定須要知道內容，但這些故事可以讓人一窺作曲家的心靈。有一次，他對朋友說：「只有那些想知道的人才能領會故事的意義。」

柴氏的弟弟摩德斯特，在樂曲於1893年首演前幾天跟柴可夫斯基討論樂曲的標題，柴氏一直為曲名躊躇，單以「第六交響樂」為名可能太薄弱，摩德斯特提議用「悲慘」為題，但柴可夫斯基並不接受，然後摩德斯特細想一下，說：「就叫它作《悲愴》吧！」，此曲因而得名。

我們應留意，曲名在俄文的原文並非英文的「可憐」(pathetic)之意，而是解感情豐富、激動的、苦難的，這正是樂曲要表達的意境。

第一樂章由巴松管獨奏開始，導入第一主題，就像一個悲慘的主導動機，稍稍發展後，被稱為「痛苦之中的快樂回憶」的第二主題奏出，這個聽眾耳熟能詳的旋律，帶領樂曲進入發展部；這個部份一點也不「古典」，時而激動，時而婉轉，卻總是不安的，但當主題再奏起，結束樂曲的並非宏大的音響，而是痛苦的低吟。

第二樂章聽起來好像一首愉悅的柴可夫斯基芭蕾舞曲，但背後卻隱藏了一些點子：樂曲的節拍並非圓舞曲的三拍，若你試圖去數只會自找麻煩，反而你可以數一節五拍；這個節拍雖然透着怪異，但卻發揮了音樂幻覺的作用。

曾經從軍的柴可夫斯基酷愛他的進行曲，第三樂章由迴旋的音符開始，發展成為高傲的、透著強悍愛國主義的進行曲，帶出澎湃的高潮。

終曲回復到「悲愴」的感情，這算是一首安魂曲嗎？樂曲中間的一聲鑼響確實有點安魂曲的意味，可是，在宗教儀式裏安魂曲帶着救贖的含意，但樂曲結尾時音調灰暗，在樂譜上標着「極輕」，表示在曲意中，靈魂並沒有從命運中得到解放。



# Piotr Il'yich Tchaikovsky

## Symphony No 6 in B minor, Op 74, *Pathétique*

Outside of the many emotional problems that tumbled around his life and frequently into his music, Piotr Tchaikovsky had one musical problem. Unlike his Russian contemporaries, he wished to be accepted by his peers in Western Europe and write symphonies and concerti that followed the classical lines. At the same time, Tchaikovsky was such a musical poet, that he simultaneously wanted each of his later symphonies to tell a story, and give a picture in music.

Thus, for this Symphony No 6 (the last major work before he died), Tchaikovsky wrote a huge programme encompassing each movement. It is not necessary to know these words, although they do tell a lot about the composer. He once told a friend, "...only those who wish to, can guess what the story is".

His brother Modeste confronted Tchaikovsky about the Symphony's title, a few days before its premiere in 1893. The composer had been wondering whether the words "Sixth Symphony" might not be sufficient. Modeste suggested "Tragic" but Tchaikovsky rejected it. Then Modeste had a thought: "Call it the *Pathétique!*" he said, and that was approved.

One should be reminded here, that the Russian word *patetichesky* is not the English 'pathetic'. Instead, it means 'passionate' or 'emotional' or 'suffering'. And this is truly what the work depicts. The first movement opens with a solo bassoon, introducing what will be the major theme. After that is tossed around, like a tragic *leitmotif*, the famous second theme — what has been called 'a recollection of happiness in a time of pain' — arrives, leading to the development. There is nothing 'classical' about this section, which is sometimes hysterical and tortuous and always nervous. But when the themes return, the orchestra ends not with a bang but with a whimper of pain.

The second movement is like a delightful piece from a Tchaikovsky ballet. But here he has a trick up his sleeve. The meter is not the waltz time of three beats to a measure. If you count them you'll only get in trouble. Instead, count five beats to a measure. It is quite eccentric, but the audio illusion actually works.

A one-time military man, Tchaikovsky loved his marches and the third movement, starting with some whirling notes grows into an arrogant, virtually jingoistic march with a furious climax. Then, it is back to the '*Pathétique*' emotions in the finale: Is it a requiem? Certainly the tolling of a gong in the middle could approach that theme, but the church gives the message of salvation, and the final dark notes, marked "pppp" on the manuscript (very, very, very soft), show that in this work there is no help, no deliverance from fate.

2008年3月16日(星期日)  
16 March 2008 (Sunday)

演出長約1小時40分鐘，包括一節20分鐘中場休息

馬克-安東尼·特內奇 (1960-)

《黃昏之歌》

如夢境  
微光之中  
酣睡未醒

拉威爾 (1875-1937)

G大調鋼琴協奏曲

快樂地  
極慢板  
急板

鋼琴 尚-伊夫·蒂博岱

– 中場休息 –

普羅科菲耶夫 (1891-1953)

降B大調第五交響曲，作品100

行板  
突出的快板  
慢板  
快樂的快板

Running time: approximately 1 hour and 40 minutes with a 20 minute interval

Mark-Anthony Turnage (1960-)

*Evening Songs*

Almost Dreaming  
In the Half Light  
Still Sleeping

Maurice Ravel (1875-1937)

Piano Concerto in G major

Allegramente  
Adagio assai  
Presto

piano Jean-Yves Thibaudet

– Interval –

Sergey Prokofiev (1891-1953)

Symphony No 5 in B flat major, Op 100

Andante  
Allegro marcato  
Adagio  
Allegro giocoso

# 馬克 - 安東尼 · 特內奇

## 《黃昏之歌》

特內奇在1998年替北德電台交響樂團創作的這套《黃昏之歌》，由他為兩個初生兒子所寫的三首鋼琴作品擴充而成。作曲家表示，作品描寫的是「晚上寧靜的一面」，但強悍有力的介入卻提醒我們，夜也是做夢，甚至可以是惡夢的時候。作品由三個樂章組成：首尾兩個夜曲和中間一首短的間奏曲。在第一樂章，平靜的背景裏充滿跳躍活潑的動態；第二樂章標着「光彩而流動的」；最後的樂章隱含童謠的節奏、時鐘報時的樂音和孩子的驚恐，最後以平靜終結。

樂曲介紹：安東尼 · 伯頓 © 2007

## Mark-Anthony Turnage

### *Evening Songs*

Turnage's *Evening Songs*, composed in 1998 for the North German Radio Symphony Orchestra, is an expansion for large orchestra of three piano pieces, written for his two infant sons. The composer says that it deals with "the tranquil aspects of night", though forceful interventions remind us that night is also a time for dreams and even nightmares. The work consists of two nocturnes separated by a shorter interlude: the first movement is full of animated movement against a calm background; the second is marked 'Bright and Airy'; the last, hints at nursery rhymes, chiming clocks and childish terrors before a quiet ending.

Programme notes by Anthony Burton © 2007

# 拉威爾

## G大調鋼琴協奏曲

拉威爾的鋼琴演奏不過不失，卻是位絕頂的配器高手，直到晚年他才結合鋼琴和器樂，成就了這首充滿華麗技巧、情感內斂卻近乎完美的協奏曲。

這首協奏曲的局限明顯，整首樂曲差不多全是純粹的歡愉和高漲的情緒；拉威爾本人亦承認「曲子無須假裝艱深或刻意營造戲劇效果」；事實上，拉威爾根本沒有把它看成是完整的協奏曲，樂曲原有的標題是「嬉遊曲」和「巴斯克狂想曲」；但由於作曲家在作品上花了兩年光陰，亦表示過樂曲「帶着莫扎特和聖桑的精神」，最後才把它正名為協奏曲。

樂曲在器樂明亮的一聲下開始，就像十八世紀法國戲劇傳統開頭引子的拍擊聲；一支短笛帶領樂隊奏出第一主題，鋼琴奏出一些響亮聲效。拉威爾在位於西班牙與法國邊界的巴斯克地區出生，他或許滲入了巴斯克舞曲的主題，就像優美的舞姿，拉威爾把這個主題來回舞動，直到鋼琴的大型華彩段出現，進入第二樂章。

拉威爾挑選了瑪格麗特·隆擔當樂曲首演的重任，她曾對拉威爾表示那慢樂章是最困難的，如歌的獨奏旋律，樂句像流水般延綿不斷，拉威爾說：「啊，你說那個像流水的樂句，我是逐個音節去寫的，差不多要了我的命。」他也曾說過，這作品是以莫扎特的《單簧管五重奏》慢樂章為模範。

拉威爾在終曲把自己的才華發揮得淋漓盡致，鋼琴使人目炫，器樂輕盈，織體有時是莫扎特式，有時卻是他喜愛的爵士樂，樂曲完結時就像拉威爾所說：「猶如啟發這樂曲的夢想」。

— 中場休息 —

# Maurice Ravel

## Piano Concerto in G major

Only a fair pianist, but brilliant at orchestration, Maurice Ravel waited until his final years to bring piano and orchestra together in this technically extravagant, almost perfect (if emotionally restricted) concerto.

The limitation of the concerto is obvious since it consists almost entirely of pure delight and high spirits. Ravel himself confessed that “it need not pretend to have depth or aim at dramatic effects”. In fact, the composer barely thought of it as a complete concerto at all, originally titling it a “diversion” or *Basque Rhapsody*. But, since he had spent two years on the work, and confessed that it was “written in the spirit of Mozart and Saint-Saëns”, he finally relented and called it a concerto.

The work starts with a loud ‘bang’ from the orchestra, like the ‘clap’ which traditionally introduced each 18th-century French drama. Now a *piccolo*, of all things, leads the orchestra in the first theme, with some sonorous effects from the piano. With his Basque origins (a people on the Spanish-French border,) Ravel might have used a Basque dance theme. Whatever it originally was, Ravel took this theme and with dance-like grace, transformed it back and forth until a great *cadenza* from the piano emerges, leading to the second movement.

Marguerite Long, whom Ravel chose to premiere the piece, once told the composer that the slow movement was the most difficult, since it was almost impossible to maintain the song-like solo melody with its long, flowing phrase. “Ah, that flowing phrase,” said Ravel, “how I worked on it bar by bar. It almost killed me.” He also said that his model was the slow movement of Mozart’s *Clarinet Quintet*.

The finale is Ravel at his best. The piano is dazzling, the orchestra is light on its feet, the texture is sometimes Mozart, sometimes jazz (Ravel loved jazz), and it finishes, as Ravel once said, “like the dream which inspired it”.

– Interval –



# 普羅科菲耶夫

## 降B大調第五交響曲，作品100

普羅科菲耶夫的音樂生涯經歷數個變革，早期的作品探索史前的俄羅斯，後來為避戰禍旅居巴黎期間，開始對芭蕾及當代歐洲音樂產生興趣；最終，一如很多流亡於外的俄國人，普羅科菲耶夫在1930年代後期返回史太林鐵腕統治下的蘇聯。生活在鐵幕國家，作曲家須學懂政治正確之道，普羅科菲耶夫還算是適應得很好，相比之下，蕭斯塔高維契的政治正確卻是表面的，他把自己對政權的蔑視，秘密隱藏在音樂的動機裏，直到現在才被解讀。

大部份普羅科菲耶夫的晚期作品都流於乏味，但這首寫於1944年的第五交響曲卻鶴立雞群，作曲家形容此作品為「表現偉大的人類精神的交響曲」，由樂曲的宏大、充滿慈悲、史詩式的建構，即可印證這個評語。

第一樂章是純粹的奏鳴曲式，兩個主題分別發展，然後回歸原來的形式；第一主題由長笛和巴松管奏出，器樂繼而承奏，帶出歌曲感強烈的第二主題；主題的發展首先是淡淡的，然後提升到大型的高潮和華麗的尾奏。

第二樂章是一首輕靈跳躍的諧謔曲，由第一小提琴的錘擊和單簧管奔放的主題開始，以不諧和的高潮結束。除了一個大型的高潮，整個慢樂章典雅高貴，但單簧管的開頭和結尾都隱隱透着哀愁。

普羅科菲耶夫對人文精神的描繪在終樂章達致歡鬧的高峰，在第一樂章簡短再現之後，樂隊進入喧鬧的歌曲；音樂好像重現了作曲家的一些舊作，幽默又帶點辛辣怪誕，令人眼花繚亂，靈感像旋風一樣飛舞。

除特別註明，樂曲介紹：哈里·羅爾尼克  
場刊中譯：黃家慧

# Sergey Prokofiev

## Symphony No 5 in B flat major, Op 100

Sergey Prokofiev went through several revolutions in his musical life, reflecting his interest in prehistoric Russia and then, as a refugee in Paris, his love of ballet and contemporary European music. Finally, though, like so many Russian émigrés, Prokofiev returned to his homeland in the late 1930s, although the country was under the despotic rule of Josef Stalin. Prokofiev, though, had no problem in adjusting to the political correctness of the time (Shostakovich superficially did the same, but he hid his disgust at Stalinism in secret musical motifs, only now being deciphered.)

Most of Prokofiev's late works were frequently insipid, but this could never be said of Symphony No 5, written in 1944. When he described it as "a symphony of the greatness of the human spirit", the music itself spoke of his honesty. For this is a huge, humane work, laid out in epic scale.

The first movement is written in pure sonata form with two themes that are developed and returned in their original form. The first theme is given by flutes and bassoons, followed by the orchestra, leading to the song-full second theme. The development begins with the lowest colours, rising to a grand climax and a magnificent coda.

The second movement is a light scampering *scherzo*, starting with some hammering first violins and a scampering theme in the clarinets, ending in a dissonant climax. Although the slow movement is elegant throughout (albeit with one large climax), grief is ever near the surface with the clarinet opening and closing.

Prokofiev's picture of the human spirit at its most festive, is in the last movement. After a brief reprise of the first movement, the orchestra swings into a boisterous song. Now, like a recapitulation of the composer's past work, the music is satirical, grotesque, dazzling and a whirlwind of inspiration.

Unless otherwise specified, programme notes by Harry Rolnick

# 倫敦愛樂樂團

## LONDON PHILHARMONIC ORCHESTRA

贊助人 Patron

首席指揮 Principal Conductor

首席客席指揮 Principal Guest Conductor

團長 Leader

駐團作曲家 Composer in Residence

HRH The Duke of Kent KG

Vladimir Jurowski Supported by Aviva plc

Yannick Nézet-Séguin

Boris Garlitsky

Mark-Anthony Turnage

### 第一小提琴 First Violins

Boris Garlitsky *Leader*

Pieter Schoeman *Co-Leader*

Vesselin Gelliev *Sub-Leader*

Tina Gruenberg

Katalin Varnagy

Catherine Craig

Thomas Eisner

Martin Höhmann

*Chair supported by  
Richard Karl Goeltz*

John Kitchen

Geoffrey Lynn

Robert Pool

Sarah Streatfeild

Yang Zhang

Peter Nall

Alain Petittlerc

Joanne Chen

Alison Strange

Peter Graham

### 中提琴 Violas

Alexander Zemtsov\* *Principal*

Robert Duncan

Anthony Byrne

*Chair supported by  
Mr and Mrs J A Kessler*

Katharine Leek

Susanne Martens

Laura Vallejo

Daniel Cornford

Alistair Scahill

Martin Fenn

Sarah Malcolm

Miranda Davis

Claudio Cavalletti

### 大提琴 Cellos

Susanne Beer *Principal*

Francis Bucknall

Laura Donoghue

Santiago Sabino Carvalho +

Jonathan Ayling

Gregory Walmsley

Sue Sutherley

Susanna Riddell

Rosie Banks

Thomas Roff

### 低音大提琴 Double Bases

Kevin Rundell\* *Principal*

Paul Kimber *Co-Principal*

Laurence Lovelle

George Peniston

Richard Lewis

Kenneth Goode

Matthew Coman

Roger Linley

### 長笛 Flutes

Susan Thomas\* *Principal*

Siobhan Grealy

Stewart McIlwham\*

### 短笛 Piccolo

Stewart McIlwham\* *Principal*

### 雙簧管 Oboes

Ian Hardwick *Principal*

Angela Tennick

Daniel Bates

### 英國管 Cor Anglais

Sue Bohling *Principal*

*Chair supported by  
Mr and Mrs Julian Simmonds*

### 單簧管 Clarinets

Nicholas Carpenter *Principal*

Emily Sutcliffe

### 低音單簧管 Bass Clarinet

Paul Richards

### 降E單簧管 E flat Clarinet

Katie Lockhart

### 第二小提琴 Second Violins

Clare Duckworth *Principal*

Jeongmin Kim

Joseph Maher

Kate Birchall

*Chair supported by David  
and Victoria Graham Fuller*

Nancy Elan

Fiona Higham

Nynke Hijlkema

Marie-Anne Mairesse

Ashley Stevens

Andrew Thurgood

Sioni Williams

Heather Badke

高音薩克斯管  
Soprano Saxophone  
Martin Robertson

巴松管 Bassoons  
John Price *Principal*  
Garth Newman  
Simon Estell

低音巴松管 Contra Bassoon  
Simon Estell *Principal*

圓號 Horns  
Phillip Eastop *Guest Principal*  
Garth Mollison  
Christopher Parkes  
*Chair supported by  
David and Victoria Graham Fuller*  
Martin Hobbs  
Neil Shewan

小號 Trumpets  
Paul Beniston\* *Principal*

Anne McAneney\*  
*Chair supported by  
Geoff and Meg Mann*  
Nicholas Betts\* *Co-Principal*  
David Hilton

長號 Trombones  
Mark Templeton\* *Principal*  
David Whitehouse

低音長號 Bass Trombone  
David Vines

大號 Tuba  
Lee Tsarmaklis *Principal*

定音鼓 Timpani  
Simon Carrington\* *Principal*

敲擊樂 Percussion  
Andrew Barclay\* *Principal*  
Keith Millar  
Jeremy Cornes

Sam Walton  
Christopher Guy

豎琴 Harp  
Rachel Masters\* *Principal*

鋼琴/鋼片琴 Piano/Celeste  
Catherine Edwards

\* 於倫敦任講座教授  
Holds a professorial appointment  
in London  
+ 巴西里奧朗庫騎士勳章  
Chevalier of the Brazilian Order  
of Rio Branco

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