

18-19.3.2010

香港文化中心音樂廳
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愛樂管弦樂團

PHILHARMONIA ORCHESTRA

愛樂管弦樂團是當今世界首屈一指的管弦樂團，公認為英國最重要的音樂先鋒，憑着驕人的錄音往績，在演奏質素上高踞領導地位；無論在聽眾群推廣、駐團計劃、音樂教育和利用新科技接觸全球聽眾等方面，樂團都不斷創新。以上種種，加上與最炙手可熱的樂手合作，以及影響至巨的首席指揮兼藝術顧問沙羅倫，都使愛樂管弦樂團穩居英國音樂文化生活的重心地位。

在當今各英國樂團中，愛樂管弦樂團最具國家樂團風範。樂團不但在倫敦及世界各大音樂廳都有超卓演出，亦致力把同樣高質素的音樂帶到英國各地；在2009/10樂季，樂團將舉行逾150場音樂會，為電影、唱片、電腦遊戲等錄

The Philharmonia Orchestra is one of the world's great orchestras. Acknowledged as the UK's foremost musical pioneer, with an extraordinary recording legacy, the Philharmonia leads the field in the quality of its playing, and in its innovative approach to audience development, residencies, music education and the use of new technologies to reach global audiences. All this, together with its relationships with the world's most sought-after artists — most importantly its Principal Conductor and Artistic Advisor Esa-Pekka Salonen — place the Philharmonia Orchestra at the heart of British musical life.

Of all the orchestras in Britain today, the Philharmonia has the greatest right to proclaim itself the UK's National Orchestra. It is committed to presenting throughout the country the same high quality, live performances that it presents in



音，樂團的獨奏家也會參與室樂演出。自1995年起開始在貝德福德音樂廳和倫敦南岸中心駐場，樂團15年來在英國和世界各地推廣的駐團計劃，成績斐然，令樂團的成就更上層樓。

2009/10年樂季期間，樂團將在粉飾一新的南岸中心皇家節日音樂廳演出五十多場音樂會，更將慶祝在萊斯特的德蒙福特音樂廳駐團13周年紀念，並為成為貝辛斯托克的安維爾劇院夥伴樂團九周年誌慶；這樂季樂團馬不停蹄，巡演活動頻繁，包括在歐洲、中國和日本等地三十多個國際頂級音樂廳演出，執棒的包括沙羅倫、杜南意、亞殊堅納西、穆狄和馬捷爾等大師。

London and the great concert halls of the world. During the 2009/10 season the Orchestra will perform more than 150 concerts, with additional chamber performances by its soloists, as well as record scores for films, CDs and computer games. For almost 15 years now the Orchestra's work has been underpinned by its much admired UK and International Residency Programme, which began in 1995 with the launch of its residencies at the Bedford Corn Exchange and London's Southbank Centre. During the 2009/10 season the Orchestra will not only perform more than 50 concerts at Southbank Centre's refurbished Royal Festival Hall, but will also celebrate its 13th year as Resident Orchestra of De Montfort Hall in Leicester and its ninth year as Orchestra in Partnership at the Anvil in Basingstoke. The Orchestra's extensive touring schedule this season also includes performances in more than 30 of the finest international concert halls in Europe, China and Japan, with conductors including Esa-Pekka Salonen, Christoph von Dohnányi, Vladimir Ashkenazy, Riccardo Muti and Lorin Maazel.



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杜南意 CHRISTOPH VON DOHNÁNYI

杜南意生於德國柏林，入讀慕尼黑音樂學院，甫畢業即獲得慕尼黑頒發李察·史特勞斯指揮獎，隨後轉往佛羅里達州大學，跟祖父歐尼斯特·杜南意繼續研修。

1953年，杜南意獲法蘭克福歌劇團的蘇提爵士羅致，又以27歲之齡，成為德國最年輕的音樂總監，其後在卡塞爾和科隆的西德廣播電台交響樂團擔當首席指揮；從1968到1984年，杜南意與法蘭克福歌劇團和漢堡歌劇團一直合作無間。

杜南意在1981年首度指揮克里夫蘭樂團，在1984年起擔任樂團的音樂總

On graduating from the Munich Academy of Music, Berlin-born Christoph von Dohnányi was awarded the Richard Strauss Prize for conducting by the City of Munich. He continued his studies with his grandfather, Ernst von Dohnányi, at Florida State University.

In 1953 Dohnányi was hired by Sir Georg Solti of the Frankfurt Opera. At age 27 he became Germany's youngest General Music Director, before becoming Chief Conductor in Kassel and then of Cologne's Westdeutsche Rundfunk Symphony Orchestra. From 1968 to 1984, Dohnányi worked with the Frankfurt Opera and the Hamburg Opera.

Dohnányi first conducted the Cleveland Orchestra in 1981. He became its Music Director in 1984

監，2002年成為首位樂團桂冠音樂總監。在杜南意任內，樂團除了進駐紐約卡內基音樂廳外，亦經常在國際演出，在1998年更首次踏足中國。在他的帶領下，樂團錄製了多張專輯，計有貝多芬、布拉姆斯、舒曼等的交響曲全集，以及華格納的《女武神》及《萊茵的黃金》。

杜南意與維也納愛樂樂團灌錄了多套歌劇專集，包括《費黛里奧》、《伍采克》、《期待》、《莎樂美》等，又有孟德爾頌和柴可夫斯基的交響樂作品，其他跟杜南意在錄音室結緣的演奏家有吉唐·克雷瑪和安德拉斯·席夫。

在薩爾茨堡藝術節中，杜南意是維也納愛樂樂團的不二之選。此外，歐美多個城市的主要樂團和歌劇院都邀請他作客席指揮，例如柏林愛樂樂團和蘇黎世音樂廳樂團，而在蘇黎世歌劇院，他更指揮了不少歌劇的全新製作。

1994年，杜南意受愛樂管弦樂團聘為首席客席指揮；1997年成為首席指揮和藝術顧問，2008/09樂季起成為樂團的榮譽指揮；在他的領導下，樂團巡演英國各地之餘，駐團著名的維也納愛樂協會音樂廳，辦了三場音樂會，又在德美兩國巡迴演出，並與巴黎的夏德洛劇院合作。

自2004年起，杜南意還擔任北德廣播交響樂團的首席指揮。2005年，杜南意帶領樂團到歐洲和南美洲巡迴演出，同年更獲布宜諾斯艾利斯樂評協會票選為最佳樂團和最佳指揮；2007年他們走訪歐洲和日本，並在美國卡內基音樂廳演出；2008年10月，樂團來到中國，在海峽兩岸舉行了連場音樂會。

and in 2002, he was honoured as its first Music Director Laureate. During Dohnányi's tenure, the orchestra was in residence at New York's Carnegie Hall, and also toured the world extensively, performing in China for the first time in 1998. Dohnányi's many recordings with the orchestra include the complete symphonies of Beethoven, Brahms and Schumann, and Wagner's *Die Walküre* and *Das Rheingold*.

Dohnányi has also made many recordings with the Vienna Philharmonic Orchestra including *Fidelio*, *Wozzeck*, *Erwartung*, *Salome*, and symphonic works by Mendelssohn and Tchaikovsky. He also recorded with Gidon Kremer and András Schiff.

Apart from leading the Vienna Philharmonic as a regular guest during the Salzburg Festival, Dohnányi has also been guest conductor for the major orchestras and opera houses of many US and European cities, including the Berlin Philharmonic Orchestra, Zürich Tonhalle and Zürich Opera House, where he led new productions of a number of operas.

In 1994 Dohnányi was appointed Principal Guest Conductor of the Philharmonia and in 1997, he was made Principal Conductor and Artistic Advisor, becoming Honorary Conductor of the Philharmonia at the start of the 2008/09 season. Under him, the orchestra performed around the UK, gave a three-concert residency in Vienna's prestigious Musikverein, toured Germany and did a tour of the US. They also collaborated with the Théâtre du Châtelet in Paris.

In addition, Dohnányi has been Chief Conductor of the NDR Symphony Orchestra since 2004. Apart from giving concerts throughout Europe, in 2005 Dohnányi and the orchestra toured South America, where they were voted Best Orchestra and Best Conductor by the Association of Critics of Buenos Aires for that year. In 2007 they toured Europe and Japan, and played in Carnegie Hall in the US. In October 2008 they gave a series of concerts in China and Taiwan.

2010年3月18日（星期四）

18 March 2010 (Thursday)

貝多芬 (1770-1827)

《普羅米修斯的生民》，
作品43之序曲

Ludwig van Beethoven (1770-1827)

Overture from *The Creatures of Prometheus*, Op 43

莫扎特 (1756 – 1791)

降E大調交響協奏曲，K364

堂皇的快板

行板

急板

Wolfgang Amadeus Mozart (1756-1791)

Sinfonia Concertante in E flat, K364

Allegro maestoso

Andante

Presto

小提琴 本傑明·施米德

中提琴 馬西姆·賴沙洛夫

Violin Benjamin Schmid

Viola Maxim Rysanov

— 中場休息 —

— Interval —

舒伯特 (1797-1828)

C大調第九交響曲，D944，

《偉大》

行板 —— 不太快的快板 —— 更活躍地

流暢的行板

諧謔曲；活潑的快板

終曲；活潑的快板 —— 活潑的快板

Franz Schubert (1797-1828)

Symphony No 9 in C, D944,

The Great

Andante — Allegro ma non troppo — Piu Moto

Andante con moto

Scherzo. Allegro vivace

Finale. Allegro vivace — Allegro vivace

演出長約1小時50分鐘，包括一節中場休息

Running time: approximately 1 hour and 50 minutes with one interval

貝多芬

《普羅米修斯的生民》 作品43之序曲

1801年春，貝多芬完成了芭蕾舞劇《普羅米修斯的生民》配樂創作。這個與意大利舞者兼編舞家薩瓦托利·維加諾合作的舞劇，以數個希臘神話為動機，包括為了人類福祉不惜觸怒天神宙斯的巨人普羅米修斯的故事。

該作1801年3月在維也納宮廷劇院的首演十分成功，雖然樂評認為樂曲未算是貝多芬的巔峰之作，但這個題材繼續為貝多芬帶來靈感，不單造就了《英雄變奏曲》，作品35(1802)和第三交響曲，作品55(1803)，更標誌着他在音樂語言上的轉捩點；貝多芬在1801年出版了《普羅米修斯的生民》鋼琴版，三年後，序曲以獨立作品發行，是他的第43號作品。

樂曲由慢拍前奏徐徐展開，一連串激動人心的完全斷音和弦，牽引出持續的屬和弦(G大調)，雙簧管和圓號在主調奏出莊嚴的主題，弦樂擔當伴奏；漸強的樂句回到屬調，結束前奏。樂曲重返C大調，〈快板〉開始時平和安靜，但第一小提琴奏着飛快的調子，木管提出對立的屬調主題；〈快板〉素材再次響起，木管的主題落在C大調，序曲在熾烈的尾奏中結束。

Ludwig van Beethoven

Overture from *The Creatures of Prometheus*, Op 43

Beethoven completed his incidental music for the ballet *The Creature of Prometheus* in the spring of 1801. This production, which he collaborated on with the Italian dancer-choreographer Salvatore Viganò, drew on several Greek myths, including that of Prometheus, the titan who steals fire for humanity and suffers Zeus's wrath. The production opened at the Burgtheater in March 1801 and was a smashing success, although critics did not find the music to be Beethoven's best effort. Still, the subject undoubtedly inspired him, and the music found its way into his *Eroica Variations*, Op 35 (1802) and Third Symphony, Op 55 (1803), and marked a turning point in his musical language. He published a piano arrangement of the *Prometheus* score in 1801 and the overture itself, as his opus 43, three years later.

The overture opens with a slow introduction. A dramatic series of full, *staccato* chords leads to a sustained dominant chord (G major) preparing for the arrival in the home key of a solemn theme in the oboes and horns, with string accompaniment. A *crescendo* and return to the dominant bring the introduction to a close. Now back in C major, the *Allegro* begins quietly but with a blisteringly fast melody in the first violins. The woodwinds then present a contrasting theme, again in the dominant. The *Allegro* material is heard again, this time with the woodwind theme in C major, and the overture closes with a fiery coda.

莫扎特

降E大調交響協奏曲，K364

莫扎特是創作交響協奏曲的聖手。交響協奏曲在他少年時代開始興起，一直流行了近60年，泰半的作品是為巴黎演出而創作，這種新體裁正好迎合了巴黎廣大樂迷參加音樂會的時尚，和對賣弄技巧的輕音樂的喜好；在交響協奏曲中，任何兩三件獨奏樂器都可成為組合，獨奏通常主導，持續的華彩樂段很常見，樂團一般都只擔任伴奏角色。

雖然巴黎是早期交響協奏曲創作之地，但歸功於加納比赫及丹齊等的創作，這曲種亦在德國曼海姆興起。

1779年，23歲的莫扎特在家鄉薩爾茨堡創作了為小提琴、中提琴和樂團而作的降E大調交響協奏曲，K364。樂曲的首演很可能於薩爾茨堡的大教堂舉行，由莫扎特親自演奏中提琴獨奏部份。

當時莫扎特正謀求在曼海姆選侯西奧多的宮廷職位，所以此曲雖按標準薩爾茨堡交響樂團的編制為本，即一對雙簧管、一對圓號及弦樂，但他加入了當時交響樂作品並不常見的漸強效果，可見莫扎特頗受曼海姆大樂團的影響。

樂曲在多方面都打破常規，莫扎特帶出了小型樂團不同凡響的豐盈，雙簧管及圓號就像獨奏，與小提琴及中提琴激烈交流，在第一樂章開段的和弦，分奏的中提琴奏出像小提琴一樣高的雙音，雙簧管在最低的音域低唱，圓號則重複雙簧管和大提琴的音；莫扎特以獨特的聲響去證明這曲並非膚淺花巧之作。

Wolfgang Amadeus Mozart

Sinfonia Concertante in E flat, K364

Wolfgang Amadeus Mozart was a master of the *sinfonia concertante*. This concerto-like form emerged while he was a teenager and continued to flourish for about 60 years. The French version of the name, *sinfonie concertante*, was more common throughout Europe. More than half these works were composed for performance in Paris, where this genre appealed to the growing concert-going public and their delight in virtuosic light music. Almost any combination of two or more solo instruments was possible, with the soloists almost always prominent. Extended cadenzas were common, and the orchestra was usually relegated to an accompanying role.

Although many of the early *sinfonie concertante* were composed for Paris, the genre also flowered in Mannheim under such composers as Cannabich and Danzi. It was in his native Salzburg in 1779, that the 23-year-old Mozart composed his Sinfonia Concertante in E flat major for Violin, Viola and Orchestra, K364. It is likely that the work was first heard at the Archbishop's chapel in Salzburg, with Mozart himself playing the solo viola part. Mozart scored the work for the standard Salzburg orchestra, with pairs of oboes and horns, together with strings. He may, nevertheless, have had Mannheim in mind, where he hoped to land a position at the court of the Elector Karl Theodor. In his use of the *crescendo* — rare in orchestral works of that time — we hear Mannheim's great orchestra's influence on Mozart.

In many ways Mozart's Sinfonia Concertante breaks with convention. The composer draws extraordinary richness from the small orchestra. Oboes and horns are nearly soloists themselves, interacting vigorously with the violin and viola. In the opening chord of the first movement, with

到了悲慘的C小調中樂章，獨奏者交換樂句，在終結主題交錯的覆調中，張力隨着樂句變短而上升。

在〈急板〉中，先由器樂部份帶領，呈現主題，然後獨奏部份在呈示部的新主題由主音變調成屬音，接着獨奏及器樂以主音回到開段主題，在再現部用了介乎奏鳴曲與迴旋曲之間的一種曲式，精采紛呈，用來總結這首莫扎特的非凡作品，最適合不過。

divided violas playing double stops as high as the violins, the oboes in their lowest register and the horns doubling oboes and cellos, Mozart creates a sonority that tells us this is no trivial display piece. In the tragic middle movement in C minor, the soloists trade phrases before the polyphonic interplay of the closing theme, the tension rising as the phrases grow shorter. In the *Presto* the orchestra takes the lead. It presents the main theme, followed by the soloists who continue the exposition with new themes modulating from the tonic to the dominant, before both soloists and orchestra return to the opening theme in the tonic. The recapitulation follows with a form lying somewhere between sonata and rondo, a movement full of surprises, and a fitting conclusion to one of Mozart's most remarkable compositions of the period.

舒伯特

C大調第九交響曲，D944，
《偉大》

舒伯特的C大調交響曲，D944以告魯夫斯爵士命名——「偉大」C大調交響曲而傳誦於世。在樂曲手稿上，舒伯特寫上的日期是1828年3月，但其實早於1825年初，當他旅居奧地利溫泉區時已寫成了主要素材。到1826年春，28歲的舒伯特完成了作品，雖然維也納音樂之友協會在1828年曾排練此曲，但在作曲家有生之年，此曲似乎沒有公開演奏過；十年後，舒曼在舒伯特的哥哥家裏發現了樂曲的手稿，並交給領導萊比錫布業大廳樂團的孟德爾頌，由他在1839年指揮演出，但反應不佳。直至數十年後，樂曲才在演奏曲目中佔一席位。

第一樂章務求造出宏偉的結構和概念，以〈行板〉的速度，一開始由一雙圓號同聲奏出看似簡單卻引人入勝的調子。

緊隨的變奏，先由木管帶領，伸縮號以極強加入後，又回到木管，由疾走的弦樂伴奏營造高潮，標誌着呈示部的到來（〈快板〉）；弦樂充滿活力的主題，短小得像動機，輕快地跳躍，進入如民歌的副題。副題先由雙簧管和巴松管奏出，從E小調到屬調G大調；當它漸沒於背景中，伸縮號嚴肅地重申了樂章開始的旋律，把呈示部帶到高峰中完結。

發展部用第二主題素材開始，之後呈示部以新的形態回歸，第一主題變得低調，第二主題帶着神祕和力量重現，為了平衡這個長篇的前奏，舒伯特用編

Franz Schubert

Symphony No 9 in C, D944,
The Great

Franz Schubert's Symphony in C major, D 944, is perhaps best known by Sir George Grove's designation: "The Great" Symphony in C major. Schubert dated the manuscript of "The Great" Symphony March 1828, but had composed much of it in early 1825, while visiting Austrian spa towns. The 28-year-old composer completed the symphony in the spring of 1826. There was probably no public performance during his lifetime. The Vienna Society of Friends of Music (Gesellschaft der Musikfreunde in Wien) played it at a rehearsal, some time in 1828. A decade later, in 1838, Robert Schumann discovered the manuscript at the home of Schubert's brother. He sent it to Felix Mendelssohn who, as leader of Leipzig's Gewandhaus Orchestra, conducted a poorly received performance in 1839. It would be decades before it earned a place in the repertoire.

The symphony's opening movement aspires to greatness in scale and overall conception. Marked *Andante*, it begins with a pair of horns playing in unison a charming and deceptively simple melody. In the variations that follow, the melody appears first in the woodwinds, then *fortissimo* in the trombones, then back to the woodwinds with running string accompaniment, and building to a climax that signals the arrival of the exposition (*Allegro*). The opening theme, hardly more than a vigorous motive in the strings, bounds along briskly and straight into the folk-like second theme. Presented first in the oboes and bassoons, this second theme makes its way from E minor to the expected dominant (G major). As it falls into the background, the trombones present a series of stern re-statements from the movement's

長的尾奏帶出起首的圓號主題，喜氣洋洋。

宏大的第一樂章之後，是一首進行曲〈流暢的行板〉，誘人卻淒然的雙簧管獨奏，帶出徘徊於嚴厲與內省之間的氣氛。〈諧謔曲〉時而波濤洶湧，但調子總體是歡快的，細聽中段，更可以找到像兒歌《快樂的好夥伴》的旋律。

華麗的結尾情感洋溢，一刻靜止後，令人難忘的開首主題出現，管樂在弦樂縈迴的伴奏下，奏着抒情的舞曲調子。

樂曲介紹：拜恩·湯臣

opening melody, building the exposition to a climactic conclusion. After the development, which opens with material from the second theme, the exposition returns transformed. The first theme is now subdued; the second theme returns with a combination of mystery and vigour balanced by an extended coda echoing the opening horn theme, now triumphant.

Following the monumental opening movement is a march, marked *Andante con moto*, with a mood that shifts between sternness and introspection, and a solo oboe that is at once seductive and mournful. Although sometimes stormy, the overall tone of the *Scherzo* is cheerful. Listen especially for the trio section, where the main tune sounds much like *For He's a Jolly Good Fellow*. The symphony closes in grand and exuberant style. After a silence, the attention grabbing opening theme is followed by a more lyrical, dance-like melody played by the wind instruments with swirling accompaniment from the strings.

Programme notes by Brian C Thompson

BENJAMIN SCHMID

本傑明·施米德

小提琴 Violin

本傑明·施米德1968年生於維也納，曾在薩爾茨堡、維也納和美國寇蒂斯音樂學院求學。他贏過多個國際獎項，包括利奧普·莫扎特音樂大賽和卡爾·費萊雪國際大賽，更在後者連奪莫扎特獎、貝多芬獎及最受觀眾歡迎獎。

施米德與歐洲室內樂團合作，在曼奴軒爵士棒下，於1986年首次在薩爾茨堡音樂節演出；爾後定期亮相，演出管弦樂音樂會、獨奏會、室樂音樂會和爵士樂獨奏會。2004年，他在薩爾茨堡音樂節首次與維也納愛樂樂團合作後，2007年再度應邀，在維也納愛樂音樂廳的三場音樂會演出小澤征爾指揮的康戈爾德《小提琴協奏曲》。

施米德近期重點演出包括與頂尖樂團的合作，如阿姆斯特丹皇家音樂廳樂團、捷克愛樂樂團、萊比錫布業大廳樂團、休士頓交響樂團、維也納愛樂樂團、古爾本克安樂團和愛樂管弦樂團。2008/09樂季，施米德合作過的樂團包括蘇黎世音樂廳管弦樂團（大衛·辛曼指揮）、莫扎特管弦樂團、不萊梅德意志室樂團、蘇黎世室樂團、伯恩室樂團和坦佩雷愛樂樂團。

此外，他也在薩爾茨堡巴赫音樂節擔任獨奏，又與單簧管演奏家莎比娜·邁亞巡迴歐洲演出室樂。施米德的亞洲演出包括與馬來西亞愛樂樂團及國立台灣交響樂團合作，以及與他的爵士三重奏巡迴日本演出。他現為萊因州愛樂樂團駐團藝術家。



Born in Vienna in 1968, Benjamin Schmid studied in Salzburg, Vienna and at the Curtis Institute in the US.

He won a number of international competitions, amongst them the Leopold Mozart Competition and the Carl Flesch Competition, where he won the Mozart, Beethoven and Audience Prizes.

Schmid has appeared regularly in orchestral concerts, recitals, chamber music and jazz recitals at the Salzburg Festival since 1986, where he debuted with the Chamber Orchestra of Europe under Sir Yehudi Menuhin. In 2004, he debuted at the festival with the Vienna Philharmonic, which led to an invitation in 2007 to perform the Korngold violin concerto in three concerts with the Vienna Philharmonic and Seiji Ozawa at the Vienna Musikverein.

Current highlights include engagements with leading orchestras such as the Concertgebouw Orchestra, Czech Philharmonic, Leipzig Gewandhaus Orchestra, Houston Symphony, Vienna Philharmonic, Gulbenkian Orchestra and the Philharmonia. In the 2008/09 season, some of the orchestras Schmid performed with include the Zürich Tonhalle Orchestra and David Zinman, Mozarteum Orchestra, Deutsche Kammerphilharmonie Bremen, Zürich and Bern Chamber Orchestras, and the Tampere Philharmonic. He also performed as soloist in the Salzburg Bach Festival, and went on a chamber music tour of Europe with clarinetist Sabine Meyer. Schmid is artist-in-residence to the Rheinische Philharmonie State Orchestra. In Asia he worked with the Malaysian Philharmonic and the National Symphony Orchestra of Taiwan, and performed with his jazz trio on tour in Japan.

MAXIM RYSANOV

馬西姆·賴沙洛夫

中提琴 Viola

馬西姆·賴沙洛夫是世界最優秀、最具魅力的中提琴演奏家之一。他生於烏克蘭，現在以倫敦為家，經常獲邀在英國內外演出，擔任獨奏或參與室樂演奏，也曾多個譽滿國際的音樂節演出，包括洛肯豪斯、切爾滕納姆和史比托菲爾德音樂節；合作過的藝術家包括安達茲華斯基、阿斯涅斯、珍妮·楊森、吉唐·克雷瑪和米沙·麥斯基等。

賴沙洛夫對新音樂興趣濃厚，曾在曼徹斯特的布里奇沃特音樂廳首演英國廣播公司委約布林卡·塔巴可瓦創作的樂曲。塔巴可瓦、阿提安姆·瓦斯烈夫和伊利娜·蘭格等作曲家也都曾為他創作協奏曲。此外，他將世界巡迴瓦嵩田·比比克的遺作《中提琴協奏曲》。

賴沙洛夫最近三張唱片皆入選《留聲機》雜誌編輯精選，而他與珍妮·楊森和托雷夫·席登灌錄的巴赫《創意曲》更高踞美國iTunes排行榜榜首。

本樂季，賴沙洛夫再度應邀指揮瑞士巴塞爾交響樂團，並為達拉小交響樂團執棒，指揮塔巴可瓦的大提琴協奏曲瑞典首演，由克斯莉汀·布勞曼尼擔任提琴獨奏。賴沙洛夫最近為阿姆斯特丹小交響樂團和廣州交響樂團等擔任獨奏。此外，他是本屆「古典音樂留聲機雜誌大獎—青年藝術家獎」得主，也是英國廣播公司「新世代計劃」一員。

簡歷中譯：鄭曉彤

除特別註明，場刊中譯：黃家慧



Ukraine-born and London-based, Maxim Rysanov is undoubtedly one of the world's best and most charismatic viola players. Rysanov is regularly invited to perform as a soloist and chamber musician in the UK and abroad, and has been a guest at many prestigious festivals including Lockenhaus, Cheltenham and Spitalfields. He has worked with artists such as Piotr Anderszewski, Leif Ove Andsnes, Janine Jansen, Gidon Kremer, Mischa Maisky, and many others.

Rysanov's interest in new music is strong. He premiered a new BBC commission by Dobrinka Tabakova at Manchester's Bridgewater Hall, and concertos dedicated to him include works by Tabakova, Artyom Vassiliev and Elena Langer. A worldwide tour is planned for the posthumous premiere of Valentin Bibik's Viola Concerto.

Rysanov's last three solo recording projects have all won Gramophone Editor's Choice awards, and a disc of Bach Inventions with Janine Jansen and Torleif Theodéen on Decca reached number one in the iTunes charts in the US.

This season he was invited to conduct the Sinfonieorchester Basel for a second time and conducted the Swedish premiere of a cello concerto by Dobrinka Tabakova with Kristine Blaumane and the Dala Sinfonietta. Some of the orchestras that have recently invited Rysanov to play as a soloist include the Amsterdam Sinfonietta and Guangzhou Symphony. In addition, Rysanov is the current recipient of the Classic FM Gramophone Young Artist of the Year Award and is a current member of the BBC New Generation programme.

2010年3月19日（星期五）

19 March 2010 (Friday)

孟德爾頌 (1809-1847)

《赫布里底群島》序曲，作品26

Felix Mendelssohn (1809-1847)

The Hebrides Overture, Op 26

布拉姆斯 (1833-1897)

F大調第三交響曲，作品90

燦爛的快板

行板

稍快的小快板

快板

Johannes Brahms (1833-1897)

Symphony No 3 in F, Op 90

Allegro con brio

Andante

Poco allegretto

Allegro

— 中場休息 —

— Interval —

舒曼 (1810-1856)

C大調第二交響曲，作品61

十分舒展的——不太快的快板

諧謔曲：活潑的快板

富感情的慢板

甚活潑的快板

Robert Schumann (1810-1856)

Symphony No 2 in C, Op 61

Sostenuto assai — Allegro, ma non troppo

Scherzo: Allegro vivace

Adagio espressivo

Allegro molto vivace

孟德爾頌

《赫布里底群島》序曲，作品26

1829年，20歲的孟德爾頌在英倫旅遊時體現了浪漫派的精神，獲蘇格蘭崎嶇的地形賦以靈感。他跟小說家華特·司各特爵士短敘後，到蘇格蘭西岸，把赫布里底群島的風光繪成素描，當中有史塔法島著名的芬加爾岩洞。1830年秋回到羅馬後，他開始創作序曲的初版，同年12月16日完成，卻又不太滿意樂譜和曲題，改寫成雙鋼琴版本後以《芬加爾岩洞》之名出版（至今很多出版商仍沿用芬加爾岩洞的景色來推銷這首樂曲），到1832年完成了序曲第二器樂版，同年5月14日由倫敦的愛樂協會首演。

《赫布里底群島》取奏鳴曲式，跟很多當時的演奏會序曲一樣，作品是標題音樂，卻沒有故事內容，而是用音樂去描繪蘇格蘭的風景。

巴松管、中提琴、大提琴奏出重複的動機，提供了大部份建構序曲的素材，音樂溫柔地開始，漸強之後，小提琴奏起動機的變奏；孟德爾頌利用這個單純而富節奏感的動機，配合不變的和弦，製造宏偉的感覺；其後較靜止的樂段，容易讓人想像鳥兒啁啾；高潮迭起時又描繪出驚濤駭浪的情景，由巴松管和大提琴奏出的第二主題，形成了抒情的對比，然後音樂又變得暴烈；抒情的主題在單簧管獨奏再次響起，表達了隔離和孤獨的感覺，但總敵不過暴風雨的吞噬。

Felix Mendelssohn

The Hebrides, Overture, Op 26

In true Romantic fashion, the 20-year-old Felix Mendelssohn found inspiration in the rugged Scottish landscape while visiting the British Isles in 1829. After a brief meeting with the novelist Sir Walter Scott, he travelled to the west coast of Scotland, making sketches of the Hebrides islands, including Staffa, with its now famous Fingal's Cave. Back in Rome, in the fall of 1830, he composed the first version of his overture, completing it on 16 December. Dissatisfied with both the score and the title, he continued to revise both, publishing a piano duet version with the title *Fingal's Cave* — an image that many publishers have since used for marketing the music. He completed the second orchestral version of the overture in 1832. London's Philharmonic Society gave the first performance on 14 May that same year.

The Hebrides is in sonata form and as with many concert overtures of that era it is programmatic without actually telling a story. Rather, it depicts the Scottish landscape musically. A repeated motif in the bassoons, violas and cellos provides much of the material that creates the overture. Beginning softly, the music rises to a *crescendo* before the violins take up and vary the motif. From the start, Mendelssohn evokes a sense of grandeur by pairing this simple, rhythmic motif with static chords. In quieter passages that follow, one may imagine the sounds of birds. Great climaxes may evoke the image of crashing of waves. A second theme, played first by bassoon and cellos, provides lyrical contrast before the music grows increasingly stormy. On its return, this time introduced by a solo clarinet, the lyrical theme may suggest an isolation or solitude not heard the first time. Again giving way to a tempest.

布拉姆斯

F大調第三交響曲，作品90

1883年夏，50歲的布拉姆斯於溫泉之鄉威斯巴登完成了第三交響曲，這時的他已是維也納數一數二的音樂家，更是保守浪漫派的翹楚；樂曲由維也納愛樂樂團在同年12月2日首演，負責指揮的是對華格納和布拉姆斯音樂同樣推崇的漢斯·烈達；樂迷的反應熱烈非常，即使在場有華格納派對樂曲喝倒采。但如潮的好評反而讓布拉姆斯感到尷尬。反華格納的樂評人愛德華·漢茲歷克有這樣的評語：「樂曲的藝術造詣冠絕布拉姆斯的交響曲，分明的條理和詩意的靈感取得了平衡。」

在四首布拉姆斯交響曲中，以第三首最為簡潔，卻如漢茲歷克所言，在器樂與和聲上俱創意豐富；由於作品常和貝多芬第三交響曲相提並論，其含糊而矛盾的風格讓它得到「反英雄」之名。

第一樂章開始時氣勢磅礴，但很快就平靜下來，樂曲大型的和聲設計，引發關於作品整體效果的討論。在第一樂章，呈示部建基於三度：由F大調到降D，結尾卻出人意料地轉為低三度的A小調；儘管有如斯讓人驚喜的轉折，再現部終在F大調把一切各歸本位。

第二樂章主要用大調，之後卻由小調主導，氣氛搖擺不定，充滿憂鬱。開始第三樂章的調子，可算是為布拉姆斯作品中最細膩哀傷的，先由大提琴起奏，然後是小提琴，再由管樂加入，插段素材把樂曲帶到另一調性，但旋律的回歸就像遙遠的回憶，由圓號獨奏帶起，最後

Johannes Brahms

Symphony No 3 in F, Op 90

Brahms completed his third symphony in the spa town of Wiesbaden in the summer of 1883, at the age of 50. At this point in his career, he was among Vienna's most celebrated musicians and a leading figure among conservative Romantics. The Vienna Philharmonic gave the Symphony's premiere on 2 December 1883 led by Hans Richter, an advocate of both Wagner and Brahms. While the Wagnerians on hand that evening hissed the symphony, the overall reception was so positive that it embarrassed Brahms. After an early performance, the critic (and anti-Wagnerian) Eduard Hanslick described the work as "artistically the most perfect" of Brahms' symphonies, balancing formal clarity and poetic inspiration.

No 3 is the most compact of Brahms's four symphonies, but as Hanslick claimed, rich in orchestral and harmonic invention. With an ambiguous or contradictory character, it has also been described as "anti-heroic", owing to expected comparisons with Beethoven's 3rd Symphony. Here, the first movement opens with a grand gesture but it quickly quiets. The Symphony's large-scale harmonic design raises further questions about the overall effect of the work. In the first movement, the exposition is based on thirds — moving from F major to D flat, and closing in the unexpected key of A minor (equal to a third below). Despite this and later unexpected turns, the recapitulation will eventually set everything firmly back where it belongs, in the key of F major. After the second movement, which remains largely within the major mode, minor tonalities prevail, bringing with them frequent mood swings and a good deal of melancholy. The third movement opens with one of Brahms' finest and saddest melodies. The cellos play it first, followed by the violins, and then a combination

是小提琴。雖然終曲以F大調結尾，卻並非勝利的慶祝，而更像是彰顯堅毅不屈的精神。

舒曼

C大調第二交響曲，作品61

舒曼在1841年，用很短的時間就寫好第一交響曲《春天》，同年底完成D小調交響曲；作品首演失敗，於是他把D小調交響曲擱置一旁，到1850年才把它改寫成為第四交響曲，由此，第二交響曲之名就讓給C大調交響曲了。

舒曼在1845年着手譜寫這首作品，因為健康問題，樂曲遲至翌年10月才完成，至此他的精神狀態已瀕臨崩潰。該曲在1846年11月5日首演，由孟德爾頌指揮萊比錫布業大廳樂團演出，可能因為當日的演奏曲目甚多，而此曲又排在最後，聽眾的反應不算熱烈，舒曼因此作了一些修改，11月16日的第二次演出即大受好評，自此，樂曲即實至名歸地被譽為舒曼交響樂中的傑作。

舒曼一心要在創新上下苦功，這可能是他備受精神壓力的原因之一，音樂學家約翰·達華里奧形容舒曼試圖「把世俗的曲式提升到接近神的境界」。雖然舒曼受到前人的作品所啟發，包括舒伯特的C大調交響曲《偉大》和巴赫及貝多芬等的作品，但樂曲強烈的原創性仍是無可置疑的。

第一樂章的前奏緩慢而綿長；像貝多芬的第三交響曲，〈快板〉中呈示部頗短，發展部遠較其長，尾奏亦如是。

of wind instruments. Episodic material brings us to another tonality but the melody returns like a distant memory, first played by a solo horn and finally by the violins. While the finale will close in F major, it does so with less a sense of triumph than a sense of perseverance.

Robert Schumann

Symphony No 2 in C, Op 61

Schumann composed his Symphony No 1, *Spring*, very quickly in 1841 and followed it late the same year with a Symphony in D minor. After a failed first performance, he set this latter work aside (he revised it in the 1850s to become his Symphony No 4). Thus the Symphony in C major became his Symphony No 2. He began work on it in 1845, but health problems delayed completion until October 1846, by which time the composer was in a state of mental exhaustion. Its premiere, with Felix Mendelssohn conducting the Leipzig Gewandhaus Orchestra on 5 November 1846, was not a success, quite possibly because it came late on a full programme. Schumann then made some changes and at a second performance on 16 November it was very well received. It has since become widely acknowledged as his finest symphony and indeed a masterpiece.

The mental strain Schumann was suffering may have been in part a result of an intense effort to create something that was entirely new. The musicologist John Daverio described Schumann's effort as "[transporting] the genre from a profane into a quasi-religious realm". While it is clear that Schumann was influenced by Schubert's "Great" C Major Symphony, the works of Bach and Beethoven, and others, it is a work of great originality.

The first movement begins with a long, slow introduction. When the *Allegro* arrives, the exposition is quite short and, as in Beethoven's

〈諧謔曲〉為樂手帶來連串挑戰，第二節中段帶出四個音：降B—A—C—B，在德文中寫出了巴赫的名字。C小調的〈慢板〉，是惟一一段偏離C大調的重要部份，當樂曲到達高潮，溫柔抒情的樂調攀升至痛苦的領域，一個賦格乍現，隨即湮沒在主題旋律中。

〈終曲〉一開始，C大調音階上升到一連串的四和弦，立即引起聽眾的注意；開始的樂調，一如所料的喜慶而歡快。第二主題由〈慢板〉取來，只是速度加快了，發展部隱然透出第一和第三樂章的素材，止於C小調；寂靜之中，雙簧管獨奏出，取自樂章的起首的新旋律，成為發展部的焦點，更是華麗圓滿的總結。

引用達華里奧的話，舒曼劃出一道「從凡間到仙界、由世俗到神聖的路」。

樂曲介紹：拜恩·湯臣

除特別註明，場刊中譯：黃家慧

3rd Symphony, the development far exceeds it in scale, as does the coda. The *Scherzo* contains plenty of challenges for the musicians. The second of its two trios presents the notes B flat/A/C/B naturally spelling “Bach”. The only large-scale deviation from C major comes in the *Adagio* which is in C minor. At its climax, the melody climbs from gentle lyricism into the realm of anguish. A fugue then appears briefly but dissipates back into the main melody.

The *finale* begins with an attention-grabbing C major scale rising to a series of four chords. The opening melody, exuberant and joyful, presents no surprises. The second theme is none other than that of the *Adagio*, now accelerated. The development hints at material from the first and third movements. Then everything comes to a stop on C minor. From the silence, a solo oboe plays a new melody derived from the movement's opening gesture. This now becomes the focus of development and a grand and very satisfying conclusion. Schumann had, in Daverio's words, traced “a path from the mundane to the divine, the secular to the sacred”.

Programme notes by Brian C Thompson

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Ann Barber
Simon Cobcroft
Deirdre Cooper
Judith Fleet
Vanessa Park
Avis Perthen
Victoria Simonsen
Philipp Wiede

低音大提琴 **Double Bass**

Neil Tarlton
Christian Geldsetzer
Simon Oliver
Catherine Colwell
Ian Hall
Graham Mitchell
Gareth Sheppard
Jeremy Watt

長笛 **Flute**

Paul Edmund-Davies
June Scott

雙簧管 **Oboe**

Gordon Hunt
Michael O'Donnell
Rachel Ingleton

單簧管 **Clarinet**

Mark van de Wiel
Laurent Ben Slimane

巴松管 **Bassoon**

Meyrick Alexander
Graham Hobbs

低音巴松管 **Contrabassoon**

Luke Whitehead

圓號 **Horn**

Philip Eastop
Carsten Williams
Timothy Jackson
Kira Doherty
James Handy

小號 **Trumpet**

Mark David
Mark Calder

長號 **Trombone**

Donal Bannister
Philip White

低音長號 **Bass Trombone**

Christian Jones

定音鼓 **Timpani**

Andrew Smith

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Managing Director

David Whelton

執行常務董事 Deputy Managing Director

Fiona Martin

巡演及項目經理 Tours and Projects Manager

Rosemary Low

音樂會及巡演助理 Concerts and Tours Assistant

Elizabeth Assmann

人事經理 **Personnel Manager**

Per Hedberg

舞台及運輸經理 **Stage and Transport Manager**

Roy Davies

舞台助理及運輸經理

Assistant Stage and Transport Manager

Steven Brown