

3-4.3.2011

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

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## 哈雷樂團 The Hallé

哈雷樂團由鋼琴家兼指揮家查理斯·哈雷在1858年於曼徹斯特創立，同年1月30日在曼城自由貿易廳舉行首場演出，是英國歷史最悠久的常設職業管弦樂團。

馬克·艾爾達爵士在千禧年接任哈雷的音樂總監後，樂團在英國內外的聲譽日隆。他在2006年獲皇家愛樂協會頒發年度指揮家大獎，而樂團亦在2005年獲發全體獎。2009年，哈雷與伯明翰市交響樂團聯合演出尼爾森的交響曲合集《不滅的尼爾森》，翌年初憑此獲頒倫敦南岸演出獎之古典音樂大獎。

1996年，哈雷樂團進駐布里奇沃特音樂廳，每年駐場演出超過70場，更巡演英國逾40場，吸引大批熱情的樂迷。

Founded in Manchester by the pianist and conductor Charles Hallé in 1858, Britain's longest established permanent professional symphony orchestra gave its first concert in the city's Free Trade Hall on 30 January of that year. Sir Mark Elder became Music Director in 2000, and consequently the Hallé has received increasing acclaim both in the UK and abroad. The Royal Philharmonic Society honoured Sir Mark with the Conductor Award in 2006 and in 2005 the Hallé was presented with the Ensemble Award. In early 2010, the Hallé and CBSO were awarded the South Bank Show classical music award for *Nielsen: Inextinguishable*, a collaboration of his symphonies performed in 2009.

In 1996 the Hallé moved to The Bridgewater Hall, where it continues to present over 70 concerts each year, alongside the 40 or more appearances throughout Britain which attract large and enthusiastic audiences.



哈雷樂團於2008年恢復使用自己的唱片品牌，首張作品是艾爾達爵士演繹的艾爾加《基朗提奧斯之夢》；最新專輯包括艾爾達爵士指揮的得獎作品，華格納《諸神的黃昏》，以及與薩赫米亞合作灌錄艾爾加的小提琴協奏曲；2010年10月，由指揮帶領推出艾爾加的《王國》。

哈雷合唱團與哈雷樂團同年成立，而哈雷青年樂團則於2002年成立，哈雷青年合唱團緊隨其後。2008年，哈雷兒童合唱團成立。樂團的聽眾每年超過25萬人，當中包括參與哈雷教育計劃的逾三萬五千名青年。這個先導教育計劃每年推出六十多個項目。

The Hallé's studio recording CD label relaunched in 2008 with Sir Mark Elder's interpretation of Elgar's *The Dream of Gerontius*. The latest releases, conducted by Sir Mark Elder, are the award-winning recordings of Wagner's *Götterdämmerung* and Elgar's Violin Concerto with Thomas Zehetmair. In October 2010 the Hallé and Sir Mark Elder released Elgar's *The Kingdom*.

The Hallé Choir was founded alongside the orchestra in 1858. The Hallé Youth Orchestra was founded in 2002, followed by the Hallé Youth Choir and 2008 saw the very first Hallé Children's Choir. Each year over 250,000 people hear the Hallé, of which more than 35,000 are young people inspired by the Hallé's pioneering education programme which generates over 60 projects a year.



# 馬克·艾爾達

## Sir Mark Elder

音樂總監 / 指揮

Music Director / Conductor

艾爾達爵士是哈雷樂團的音樂總監，與國際頂尖管弦樂團合作無間；在英國，他與倫敦愛樂樂團和啟蒙時代樂團保持緊密合作。曾任英國國家歌劇團的音樂總監，以及英國廣播公司交響樂團和伯明翰市交響樂團的首席客席指揮。艾爾達爵士多年來都是逍遙音樂會的常客，在1987年和2006年更在全球轉播的逍遙音樂會終場之夜登台，而自2003年起，他每年帶領哈雷樂團在音樂會演出。艾爾達爵士亦常於國際著名歌劇院演出，例如高文花園皇家歌劇院、紐約大都會歌劇院、巴黎國家歌劇院、芝加哥歌劇院和格蘭特堡節日歌劇院，亦是首位在拜羅伊特音樂節為新作品執棒的英國指揮家。

艾爾達爵士和不同樂團灌錄過多張唱片，包括哈雷樂團、倫敦愛樂樂團、伯明翰市交響樂團、啟蒙時代樂團、英國國家歌劇團、英國廣播公司交響樂團和皇家歌劇院。他的哈雷版《基朗提奧斯之夢》錄音於2009年取得留聲機唱片大獎，更於2010年憑現場錄音《諸神的黃昏》以及與薩赫米亞合作的艾爾加小提琴協奏曲，勇奪兩個留聲機唱片大獎。

艾爾達在1989年獲頒授大英帝國司令勳章，2008年獲封為爵士。

Sir Mark Elder is Music Director of the Hallé and works regularly with the world's leading symphony orchestras. In the UK he enjoys close associations with both the London Philharmonic (LPO) and the Orchestra of the Age of Enlightenment (OAE). He was Music Director of English National Opera (ENO) and has been Principal Guest Conductor of the BBC Symphony Orchestra and City of Birmingham Symphony Orchestra (CBSO). Sir Mark has appeared annually at the Proms in London for many years, including the internationally televised Last Night of the Proms in 1987 and 2006. He has appeared at the Proms with the Hallé since 2003. He works regularly in many of the most prominent international opera houses, including Covent Garden, the Metropolitan Opera New York, the Opéra National de Paris, the Lyric Opera of Chicago and Glyndebourne and was the first British conductor to conduct a new production at the Bayreuth Festival.

Sir Mark has made many recordings with orchestras including the Hallé, LPO, CBSO, OAE, ENO, the BBC Symphony Orchestra and the Royal Opera House. His Hallé recording of *The Dream of Gerontius* received a Gramophone Award in 2009 and in October 2010, the Hallé and Sir Mark received two Gramophone awards for their live recording of *Götterdämmerung* and a recording of works including Elgar's Violin Concerto which was performed by Thomas Zehetmair.

Sir Mark Elder was awarded the CBE in 1989 and knighted in 2008.



2011年3月3日 (星期四)

3 March 2011 (Thursday)

阿迪斯 (1971-)

Thomas Adès (1971-)

三首舞曲  
選自《塗脂抹粉》

Three Dances  
from *Powder Her Face*

艾爾加 (1857-1934)

Edward Elgar (1857-1934)

E小調大提琴協奏曲，作品85

Cello Concerto in E minor, Op 85

慢板 中板

Adagio – Moderato

緩板 極快板

Lento – Allegro molto

慢板

Adagio

快板 中板 不太快的快板

Allegro – Moderato – Allegro ma non troppo

大提琴 阿爾班·傑哈特

Cello Alban Gerhardt

—— 中場休息 ——

—— Interval ——

沃恩·威廉斯 (1872-1958)

Ralph Vaughan Williams (1872-1958)

第二交響曲，《倫敦交響曲》

Symphony No 2, *A London Symphony*

緩板 堅定的快板

Lento – Allegro risoluto

緩板

Lento

諧謔曲(夜曲): 活潑的快板

Scherzo (Nocturne): Allegro vivace

流暢的行板 進行曲風格的莊嚴板

Andante con moto – Maestoso alla marcia

快板 進行曲風格的莊嚴板 結尾曲

– Allegro – Maestoso alla marcia – Epilogue

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

## 加料節目

阿爾班·傑哈特暢彈大提琴

4.3.2011 (五) 下午5:00 - 6:00

香港文化中心音樂廳

更多加料節目信息請參閱藝術節加料節目指南，  
或瀏覽加料節目網站：[www.hk.artsfestivalplus.org](http://www.hk.artsfestivalplus.org)

## Festival PLUS

Cello Demonstration and Chat by Alban Gerhardt

4.3.2011 (Fri) 5:00 - 6:00pm

Concert Hall, Hong Kong Cultural Centre

Find out more about Festival PLUS in the Festival PLUS Booklet  
or at [www.hk.artsfestivalplus.org](http://www.hk.artsfestivalplus.org)



## 阿迪斯

### 三首舞曲

選自《塗脂抹粉》

身兼鋼琴家和指揮的英國作曲家阿迪斯，是當代音樂界最重要及引人注目的人物之一。有樂評說：

「他精於創作不凡的小品，僅數分鐘長的樂曲，已能深入把玩新的聲響配搭或作曲技巧，又或是把舊配搭改頭換面。」這首十分鐘的三樂章組曲，取自他1995年的歌劇處女作 叫好叫座的《塗脂抹粉》。該劇根據阿蓋爾公爵夫人瑪格烈特（1912-1993）真實的醜聞改編，歌劇的矚目程度與公爵夫人高調的離婚故事不遑多讓，現已在國際上有超過30個版本。

歌劇原為15人的小型樂團譜寫，阿迪斯抽出了序曲、圓舞曲和終曲，改編成大型樂團作品。在原歌劇中，阿迪斯刻意模仿公爵夫人所在的三十年代的流行音樂，在俗套的酒店大堂曲式上，大玩韻律和風格；而重新編排的版本則變身為充滿爵士樂魅力的序曲、閃亮的圓舞曲和酒醉般的終曲，如《衛報》的評論：「原作中稀疏的織體，就像經過點描手法，營造出千變萬化的幻景；樂曲的熱情最後粉碎成理想破滅的殘片。」

## Thomas Adès

### Three Dances

from *Powder Her Face*

One of the most important and engaging figures in contemporary music, the British composer, conductor and pianist Thomas Adès has, in the words of one commentator, “a genius for the big miniature — the piece that lasts just a few minutes, within which it thoroughly explores some new sound combination or compositional tactic, or else tackles an old one in a new way.” Here it is a ten-minute suite of three pieces of music from his first highly successful chamber opera, *Powder Her Face* (1995). Based on the true-life scandals of Margaret, Duchess of Argyll (1912-1993), the opera attracted almost as much notice as the Duchess’ lurid divorce proceedings and has had more than 30 international productions.

The opera is scored for a small orchestra of 15 players but Adès has extracted the Overture, Waltz, and Finale, restoring them for a much larger orchestra. In the opera Adès had parodied the popular 1930s music of the Duchess’s time, playing metrical and stylistic games with the genre conventions of hotel lounge music of the period. The re-orchestration — the glittering, jazz-scented Overture, twinkling Waltz and drunken Finale — “transforms the original’s sparse textures into a pointillistic phantasmagoria, its exuberance finally collapsing into shards of disillusionment,” as *The Guardian* put it.

## 艾爾加

### E小調大提琴協奏曲，作品 85

這首大提琴協奏曲是艾爾加最後一首大型作品，1919年由作曲家親自指揮倫敦交響樂團首演，但反應不佳。一位樂評寫道：「器樂的音量往往太弱，即使能聽得到的，亦很含糊，無人知曉作曲家想表達什麼。」

但他也補充說：「有些色彩本來就是淡抹，好讓大提琴獨奏在其上自我陳述」，他理解這作品為「一個高尚的心靈，把他對世界的喜愛、不捨和思索，凝聚成音」，就如艾爾加自己所說，這是「一個人對生命的態度」。

協奏曲援引了艾爾加於1913年寫的最後一首交響曲《法斯塔夫》，對比浮誇的文辭和沉思的幻想，底下卻「奔流着失敗和悲傷的暗湧」。莎士比亞筆下的法斯塔夫為人所厭棄，而在第一次世界大戰後，艾爾加亦有此感。一位他的傳記作家評註這首協奏曲為「一個童話，即如艾爾加的大型作品，滿載沉思和內心情感的樂段，在第二樂章和終曲，呼之欲出的幽默更是艾爾加作品中少見的。」

這首協奏曲有四樂章，而非傳統的三個，在相對簡練的空間裏蘊含豐富多變的感情。大提琴獨奏身兼旁述和主角兩職，利用各種連接手法，時而訴說故事，時而打斷樂曲的發展。

樂曲開始的一段獨奏華飾，在後來的樂章會再重現兩次；較為誇張

## Edward Elgar

### Cello Concerto in E minor, Op 85

The Cello Concerto was the last major work that Elgar wrote. Its first performance, in 1919, with the composer conducting the London Symphony Orchestra, was not a success. One leading critic wrote: "The orchestra was often virtually inaudible, and when just audible was merely a muddle. No-one seemed to have any idea of what the composer wanted."

He did, however, continue: "Some of the colour is meant to be no more than a vague wash against which the solo cello defines itself." He also perceived that the work was "the realisation in tone of a fine spirit's lifelong wistful brooding upon the loveliness of earth". As Elgar himself remarked, it is "a man's attitude to life".

The Cello Concerto also refers back to Elgar's last symphonic work, *Falstaff* (written in 1913), which contrasts bluff rhetoric and wistful reverie, and under which also "runs the undercurrent of failings and sorrows". Shakespeare's Falstaff was a man left behind by events, and by the end of the 1914-18 War Elgar felt the same had happened to him. One Elgar biographer notes that the Cello Concerto "is a fairy-tale, full, like all of Elgar's larger works, of meditative and intimate passages; full also of humour, which, in the second movement and finale, rises nearer to the surface than Elgar usually permits".

Cast in four movements instead of the conventional three, the Concerto contains a wealth of varied expression within its relatively concise dimensions. The solo cellist doubles as narrator and protagonist,



的宣敘調後，中提琴奏出綿長而帶厭世情緒的第一主題，大提琴承奏主題後，再由全體合奏。第二樂章諧謔曲是幽暗的 恆動的極快板；短小的 慢板 獨立成章，用遠系調降B大調哭訴着哀傷，就像沒有結局的夢境；有法斯塔夫性格特點的終樂章走着樂觀之道，直到音樂開豁為感性的抒發，重現 慢板的氣氛。

introducing and interrupting the course of events by way of linking them. The work opens with a flourish for the soloist which recurs twice in later movements. This dramatic gesture gives way to a long, world-weary melody, introduced by violas, and taken up by the soloist, then by the full orchestra. The second-movement *scherzo* is a shadowy, fantastic *moto perpetuo*, while the brief *Adagio*, a passionate lament in its distant key of B flat major, remains apart, like a dream that reaches no conclusion. The Falstaffian last movement runs a jovial course until the music broadens in a tide of lyrical passion which brings back the mood of the *Adagio*.

## 沃恩·威廉斯

## Ralph Vaughan Williams

### 第二交響曲，《倫敦交響曲》

### Symphony No 2, *A London Symphony*

在1912年一篇題為《有誰要英國作曲家？》的文章裏，沃恩·威廉斯有感藝術家「應該從周遭各式的音樂表述取材，將其提煉昇華到偉大藝術的層次」。他九首交響曲中的第二首——《倫敦交響曲》，就是這樣一個範例。樂曲融匯了作曲家身邊的事物——倫敦的景象、聲音和氣氛，包含各色本土元素，把這個大都會在第一次世界大戰前的景象描繪得栩栩如生。交響曲在1914年完成，並在倫敦首演。

In an essay written in 1912, “Who wants the English Composer?” Vaughan Williams observed that the artist “should take the forms of musical expression all around him and purify and raise them to the level of great art”. The second of his nine symphonies, *A London Symphony*, is exactly that, conjuring what was around the composer — the sights, sounds and moods of London. It includes a good deal of local colour, painting a portrait of the great metropolis as it was before the First World War. The symphony was completed in 1914 and premiered in London.

開始樂曲的緩慢引子，畫出都市的晨霧瀰漫，用作曲家的話就是「雄健的心都靜靜安睡」。其後場景變為「布盧姆斯伯里廣場11月

The opening slow introduction suggests a misty daybreak over the city, “all that mighty heart lying still”, leading, again in the composer’s words, to a “memory of Bloomsbury Square on

的午後」， 堅定的快板「活現了街上車水馬龍……還有遠處大笨鐘的鐘聲（豎琴和單簧管）」，描畫了「倫敦的喧鬧與匆忙背後永遠的寧靜」。

第二樂章緩板被形容為「一首關於灰色天空和僻靜小巷的田園詩……音樂的感覺抽離而神祕」。這樂章常與「布盧姆斯伯里廣場11月的午後」被相提並論；樂曲的氣氛被切爾西賣花人的叫賣聲和總奏兩次熱情的爆發所打斷。

沃恩·威廉斯這樣形容第三樂章諧謔曲（夜曲）：「想像自己站在夜晚的威斯敏斯特河邊，一面遙聽旅館林立的斯特蘭德大街，另一邊則是新卡特街。這也許就是聆聽這一樂章的心境。」樂章的主樂段和兩段對比強烈的三重奏相間，在第二首三重奏E大調的中段，可聽到街頭藝人的口琴和手風琴聲（由弱音圓號和提琴扮演）；樂章最後緩慢地沒入黑暗中作結。

燦爛的終曲由器樂激昂的合奏開始，隨後戲劇性地緩下來，讓大提琴獨奏引入艾爾加式的進行曲（全體大提琴合奏）；《倫敦交響曲》的結尾段如悲傷的輓歌，大笨鐘的鐘聲清晰可聞。

樂曲介紹由EdgeWise提供 © 2010

a November afternoon". The *Allegro risoluto* section is "alive with the noise and scurry of street traffic...and the distant chiming (harp and clarinet) of Big Ben" illustrating "the noise and hurry of London, with its always underlying calm".

The slow movement, once described as "an idyll of grey skies and secluded byways... the feeling of the music is remote, mystical", is more often associated with "Bloomsbury Square on a November afternoon", the mood interrupted by a Chelsea lavender seller's call, and by two passionate outbursts by the full orchestra.

Vaughan Williams himself wrote of the *scherzo-nocturne* third movement: "If the hearer will imagine standing on the Westminster Embankment at night, the distant sounds of the Strand with its hotels on one side and the New Cut on the other, it may serve as a mood in which to listen." The main section alternates with two contrasting trios, the second including the sound of the buskers' harmonica and accordion (imitated by muted horn and strings) in the E major middle section. The movement ends with a long, slow fade into darkness.

The magnificent finale opens with an impassioned cry from the full orchestra that winds down, dramatically, to a cello solo which introduces an Elgar-like march tune comprising all the cellos. *A London Symphony* is crowned by the elegiac closing pages — Big Ben is an audible chiming presence.

Programme notes co-ordinated by EdgeWise © 2010

A black and white portrait of Alban Gerhardt, a young man with light brown hair, looking slightly to the left with a thoughtful expression. He is wearing a white shirt.

## 阿爾班·傑哈特 Alban Gerhardt

大提琴  
Cello

阿爾班·傑哈特在過去十年間已躋身當代最傑出大提琴家之列，他的琴音自成一家，對曲目的演繹獨具創意。早年傑哈特在多個比賽中獲獎，之後與比哥夫棒下的柏林管弦樂團首度合作，自此與世界各地一百七十多個樂團合作過，包括國際頂尖指揮家庫特·馬素爾、哥連·戴維斯爵士和安德里斯·尼爾森等領導的樂團。

在2010/11樂季，他的重點合作夥伴包括日本 NHK 交響樂團、克里夫蘭管弦樂團、英國廣播公司愛樂樂團、悉尼交響樂團、倫敦愛樂樂團和柏林廣播交響樂團；他將與首爾愛樂管弦樂團、芬蘭坦佩雷愛樂樂團和波士頓交響樂團合作，演奏陳銀淑的大提琴協奏曲。這首為他而寫的樂曲在2009年逍遙音樂會首演，大獲好評。

傑哈特常演的曲目包括約60首大提琴協奏曲，他也熱衷於發掘滄海遺珠，把鮮為人知的佳作帶給聽眾。室樂是他事業中重要一環，他也在各大藝術節和場地演出，例如逍遙音樂會、愛丁堡藝術節、倫敦威格摩爾音樂廳、柏林愛樂音樂廳、東京三得利音樂廳和巴黎夏特雷劇院。

傑哈特的錄音亦獲很高的評價，2009年演繹雷格作品的雙唱片，為他第三度贏得德國回聲大獎。

Over the past decade, Alban Gerhardt has established himself among the greatest cellists of our time. His sound is unmistakable and his interpretations of the repertoire are distinguished in their originality. After early success at competitions and his debut with the Berlin Philharmonic Orchestra under Semyon Bychkov, Gerhardt has gone on to perform with more than 170 different orchestras worldwide under some of the world's most celebrated conductors such as Kurt Masur, Sir Colin Davis and Andris Nelsons.

Highlights of the 2010/11 season include performances with the NHK Symphony, Cleveland Orchestra, BBC Philharmonic, Sydney Symphony, London Philharmonic and the Rundfunk Sinfonie-Orchester Berlin. He will perform the Unsuk Chin Cello Concerto with the Seoul Philharmonic, Tampere Philharmonic and the Boston Symphony Orchestra. The concerto was written for him and premiered at the Proms in 2009 to great acclaim. Alban Gerhardt's repertoire includes almost 60 different cello concertos, and he relishes rescuing lesser-known works from undeserved obscurity. Chamber music plays an important role in Gerhardt's life and he is a frequent performer at international festivals and venues such as the BBC Proms, Edinburgh Festival, Wigmore Hall, Berlin Philharmonie, Suntory Hall Tokyo and the Châtelet in Paris.

Gerhardt is also a highly acclaimed recording artist and has won three ECHO Classic Awards, most recently for his all-Reger double CD (2009).

2011年3月4日（星期五）

4 March 2011 (Friday)

巴斯 (1883-1953)

Arnold Bax (1883-1953)

《廷塔傑爾》

*Tintagel*

布列頓 (1913-1976)

Benjamin Britten (1913-1976)

四首海之間奏曲及帕薩加利亞舞曲，  
選自《彼德·格蘭姆斯》，作品33

Four Sea-Interludes and Passacaglia  
from the opera *Peter Grimes*, Op 33

黎明：緩慢平靜

*Dawn*: lento e tranquillo

周日早晨：有精神的快板

*Sunday Morning*: allegro spiritoso

月光：舒適而有彈性的行板

*Moonlight*: andante comodo e rubato

風暴：如火如荼的急板 緩慢而從容地  
生氣勃勃的

*Storm*: presto con fuoco – largament  
– animato

帕薩加利亞舞曲：中庸的行板

*Passacaglia*: andante moderato

—— 中場休息 ——

—— Interval ——

西貝流士 (1865-1957)

Jean Sibelius (1865-1957)

E小調第一交響曲，作品39

Symphony No 1 in E minor, Op 39

不太快的行板 有活力的快板

Andante ma non troppo – Allegro energico

行板（不太慢的緩板）

Andante (ma non troppo lento)

諧謔曲：快板 緩板（但不要太慢）

Scherzo: Allegro – Lento (ma non troppo)

原速

– Tempo I

終曲（如幻想曲）：

Finale (Quasi una fantasia):

行板 甚快板

Andante – Allegro molto

演出長約1小時45分鐘，包括一節中場休息

Running time: approximately 1 hour and 45 minutes with one interval

## 巴斯

## 《廷塔傑爾》

《廷塔傑爾》由「愛你的阿諾」題獻給「心愛的塔妮雅」，靈感來自作曲家的一段秘密戀情。「塔妮雅」是22歲鋼琴手哈莉特·柯恩的暱稱，她在巴斯婚姻陷於低潮之際，抓獲了他的心。1917年8月到9月間，他倆在英國西南部康沃爾的廷塔傑爾共度了六星期，這首交響詩就在當時動筆，兩年後編成管弦樂，1923年在倫敦首演。

樂曲不單活現廷塔傑爾古城堡屹立在大西洋岸峭壁上的景致，更見證他倆的激情。巴斯把華格納《崔斯坦與伊索爾德》中「受傷的崔斯坦」動機穿插在樂曲中，頗具深意。他希望樂曲能「用音調描畫出廷塔傑爾聳立着城堡的峭壁，特別是風和日麗的夏日裏，在康沃爾的懸崖上望見的壯闊大西洋」。

開始的音節帶出海濤洶湧、浪花四濺的景象，銅管奏出的殘破城堡「那麼古老，飽歷風霜，就像是從石頭上長出來的」；小提琴開闊的調子喚起了「一望無際的平靜海洋」；當「海上風急浪高」，歷史和傳說中的人物一一浮現：亞瑟王、馬克王、崔斯坦與伊索爾德；狂暴的音樂懷着引自《崔斯坦》的動機，色彩豐富，把那些人物「激情而悲劇性的故事」都釋放出來；在巴斯這個夢的尾段，氣氛興奮高漲，歡欣的號角給樂曲做了個壯麗的總結。

## Arnold Bax

*Tintagel*

Dedicated to “Darling Tania with love from Arnold”, *Tintagel* was inspired by an illicit love affair. “Tania” was the nickname for the 22-year-old pianist Harriet Cohen who had bewitched Bax at a time when his marriage was under stress. During August and September 1917 he and Harriet spent six weeks together at Tintagel in Cornwall in the far south-west of England where he began this tone poem. He orchestrated it two years later and it received its London premiere in 1923.

While it is an evocation of the ancient castle of Tintagel set dramatically above the Atlantic, the work is also a celebration of their passion. Significantly, the quotation from Wagner’s *Tristan und Isolde* that Bax interweaves into the score is the “sick Tristan” motif. Bax aimed to “evoke a tone-picture of the castle-crowned cliff of Tintagel, and more particularly the wide distances of the Atlantic as seen from the cliffs of Cornwall on a sunny but not windless summer day”.

From the opening bars the image of swelling waves flecked with foam is unmistakable. The ruined castle “now so ancient and weather-worn as almost to be an emanation of the rock upon which it is built”, appears in the brass; the “serene almost limitless space of ocean” is evoked by an expansive melody on the violins. “With the increasing tumult of the sea” shadowy figures of history and legend are conjured: King Arthur, King Mark, Tristan and Isolde. The many “passionate and tragic incidents of their times” are unleashed in tempestuous music which incorporates the Tristan quotation and surges with rich colours. At the end of his dream, Bax brings to this splendour a mood of exhilaration with exultant horns leading the way to a majestic conclusion.

## 布列頓

四首海之間奏曲及帕薩加利亞  
舞曲，選自《彼德·葛蘭姆  
斯》，作品33

歌劇《彼德·葛蘭姆斯》的神來之筆也許就是其獨特、活靈活現的漁村風味。歌劇中的間奏曲，不單發揮間場的作用，騰出時間讓布幕後的舞台換景，更為下一場營造氣氛。

序幕之後，第一幕第一場在清晨的海邊上演，村民還未起來作業；迎接這一場的是間奏 黎明，開始的旋律線，長笛和高音的小提琴勾勒出海鷗在晨曦中迎風滑翔的畫面，豎琴和單簧管的上下行琶音形成了海水的旋渦，低音的銅管和弦則是海底的暗湧。

周日早晨 出現在第二幕第一場之前，場景是晴朗的周日，海邊熙攘的教堂外；樂曲模仿教堂鐘聲的同時，木管和提琴生動的節奏點出海上的動靜；大氣的旋律從大提琴和中提琴奏起，再由小提琴緊隨，呼應葛蘭姆斯的摯友奧福特的獨唱《日光滿照》。

引出第三幕亦是最後一幕的 月光，是前一首間奏曲的夜曲版。海上閃着粼粼波光，低音弦部和木管起伏的和聲，有力地牽引着海浪，但這次散在海上的卻是銀色的月光，由長笛、豎琴先後奏出，隨後木琴和小號加入。

風暴 連接第一幕的兩場，是四首間奏曲中戲劇性最濃的，節奏感強的逆流和衝突的和音，反映葛蘭姆斯忐忑不決的心境；於末處動

## Benjamin Britten

Four Sea-Interludes and Passacaglia from the opera *Peter Grimes*, Op 33

Perhaps the most inspired aspect of *Peter Grimes* is its distinctive, salty, fishing-village atmosphere. Much of the atmosphere is in the orchestral interludes which were written to allow changes of scenery to be made behind the curtain and to prepare for the mood of the following scene.

*Dawn* comes between the Prologue and Act I, Scene 1, which is set by the sea before the community is up and about. It is difficult not to associate the opening melodic line drawn by flutes and high violins with a seagull floating on the wind at first light, the rising and falling arpeggios on harp and clarinets with eddying seawater and the low brass chords with the deeper undertow.

*Sunday Morning* precedes Act II, Scene 1, which is also set by the sea but now on a sunny and bustling Sunday morning outside the parish church. On one level it is an imitation of church bells, while at the same time the activity of the sea continues, in animated rhythms on woodwind or strings. The broad melody that emerges on cellos and violas and passes on to violins is an anticipation of *Now that the Daylight Fills the Sky*, the *arioso* sung by Grimes's faithful friend Ellen Orford.

*Moonlight*, which introduces the third and last act, is the nocturnal equivalent of the preceding interlude. Again light is reflected on the sea, which swells with gathering and receding force in the heaving harmonies on lower strings and woodwind, but this time it is a silvery light



人地重述他請求救贖的祈禱

「哪裏是平靜的避風港？」，字句卻被不斷的風暴吞噬，像是葛蘭姆斯的命運。

帕薩卡利亞舞曲的主題不是海，而是葛蘭姆斯自己，放任的他與這個狹隘而虛偽的社群格格不入，處於絕望無助之境；樂曲用七音動機代表漁夫葛蘭姆斯，開始的音節用低音的提琴撥奏和定音鼓奏出。動機貫通整首樂曲，在低音線出現不下39次，總是以同一速度，同一個中板節奏奏出，而一套相關的主題變奏在其上出現，由憂鬱的中提琴獨奏帶領，代表葛蘭姆斯男學徒的聲音——他即將投崖自盡。主題經過多次愈加焦慮的變換，最後在中提琴獨奏中蒼白地重現，結束樂段。

suggested first by flutes and harp and later by xylophone and trumpet.

*Storm*, which links the two scenes of Act I, is much the most dramatic of the four interludes, intended to reflect in its rhythmic cross-current and conflicting harmonies something of Grimes' unsettled state of mind. Towards the end, comes a moving reminiscence of his prayer for deliverance, *What Harbour Shelters Peace?* — which, however, is engulfed by the continuing turmoil, just as Grimes himself will be.

The *Passacaglia* is not about the sea but is about Peter Grimes himself and his desperate situation as an intemperate misfit in a small, hypocritical community. It is based on a seven-note motif associated with the fisherman and presented here on pizzicato lower strings and timpani in the opening bars. During the course of the piece that motif is heard no fewer than 39 times in the bass line, always in the same rhythm and always at the same moderate tempo, while a set of variations on a related theme proceeds above it. Introduced by a melancholy solo viola — representing the voice of Grimes' boy apprentice, who is about to plunge to his death down the cliff — the theme goes through many increasingly fraught transformations until the ghostly reappearance of the solo viola at the end.

## 西貝流士

### E小調第一交響曲，作品39

西貝流士在1899年寫作第一交響曲時，深受浪漫主義的薰陶，柴可夫斯基的影響尤其明顯。樂曲好幾處都有柴氏的痕跡，以小調悲慘地作結，應是柴可夫斯基第六交響曲《悲愴》的影子。第一交響曲也受其他作曲家啟發：嶙峋的管樂、諧謔曲震撼的舞蹈節奏透現布魯克納風格；而貝遼士於1898年在柏林演出的《幻想交響曲》，其磅礴氣勢亦震撼了西貝流士。

第一交響曲的譜法表現出新的自信和想像力，使這位芬蘭作曲家強烈的個人風格和高度的原創聲音嶄露頭角；自樂曲開始，散發的攝人力量便是十九世紀交響曲目中罕見的：在一串的鼓聲上，單簧管獨奏吟詠綿長的哀傷，單簧管的獨自冥想結束後，提琴立即展開矚目的新動機，匯同管樂和定音鼓如歌詠的音型，加上弦樂的主題，築起堅定的高峰；原來的提琴動機，被銅管和定音鼓擊退，輕聲顫動的提琴和豎琴引入長笛的副題，在鞭策下振奮地漸強，進入湍急的樂段；樂章的結尾出其不意，威嚴的銅管樂段奏過後，提琴和豎琴撥奏兩個和弦，音樂戛然而止。

較慢的第二樂章 不太慢的行板，由雙主題開始：傷感的柴可夫斯基式調子，和決斷的木管與法國號和弦風格主題；西貝流士的曲風陸續顯現：木管獨奏、第一個高潮後陰

## Jean Sibelius

### Symphony No 1 in E minor, Op 39

When Sibelius wrote his First Symphony, in 1899, he was still very much under the influence of Romanticism, particularly that of Tchaikovsky. There are several Tchaikovskian touches in the work and his decision to end the symphony tragically and — unusually for a symphony at that time — in the minor key suggests the impact of Tchaikovsky's Sixth Symphony (*Pathétique*). But there were other influences at work: Bruckner in the craggy brass writing and the pounding dance rhythms of the *scherzo*; and Berlioz, whose *Symphonie fantastique* Sibelius had found overwhelming at a performance in Berlin in 1898.

The scoring of the First Symphony shows a new confidence and imagination, the emergence of the intensely personal and highly original voice of the Finnish composer. Its haunting opening is like nothing else in the 19th-century symphonic repertoire: above a sustained drum-roll, a solo clarinet intones a long lament. The clarinet finishes its musings alone, and the rest of the strings develop a striking new motif. This — along with a chant-like figure for wind and timpani and a string theme — builds to a rock-like climax, with the original string motif now hammered out by brass and timpani. Quietly shimmering strings and harp introduce the second main theme on flutes and this too is whipped up to an exciting crescendo, leading to a turbulent section. The movement ends in another imposing loud brass passage after which Sibelius springs a surprise, suddenly cutting off the music with two chords from plucked strings and harp.

森的樂段（長笛、雙簧管、定音鼓和獨奏大提琴）、還有暴怒的結尾中伴奏提琴起落有致的音型（是風過樹梢的沙沙聲，還是怒海中的惡浪？）；最終，當柴氏樂調再現，平靜再臨。

提琴悸動的彈撥和弦和節奏清脆的定音鼓動機，在 諸謔曲 一開始就掃走了教人不平的平靜，不久又被樂團其餘部份蓋過；為營造對比，緩慢平和的中段由法國號、低音號、巴松管與大提琴的和弦風格動機帶出，但強勁的舞曲迅即又開始，發展為突然的結尾。

標為「如幻想曲」的終曲，由熱烈的提琴主題開始，這其實是第一樂章開段單簧管調子的改編；洶湧的樂思把音樂推動，動力無疑是悲傷的；激昂的副題在提琴團奏上重現，並有豐富的配器佐之，帶出有力的銅管主導樂段，強烈地呼應第一樂章的尾段；就像要強調兩個樂章的關係，兩個撥奏提琴和弦無情地把樂曲作結，只是這次更細弱。戲劇性的筆觸顯示了作曲家宏大的創意和膽色。

樂曲介紹由EdgeWise提供 © 2010

場刊中譯：黃家慧

The slower second movement, *Andante* (moderately slow tempo), begins with two themes: a languishing, Tchaikovskian tune, and a more resolute chordal theme for woodwind and horns. Sibelius soon shows his own hand in the bare writing for woodwind alone; in the eerie passage for flutes, oboes, timpani and solo cello which follows the first big climax; and in the rising and falling string figures (wind in the tree-tops? waves on a storm-tossed sea?) which accompany the final flare-up. At last the Tchaikovsky tune returns, bringing with it a kind of tranquillity. This uneasy peace is blown away by the beginning of the *Scherzo* with throbbing plucked string chords and a sharply rhythmic motif for timpani soon taken up by the other sections of the orchestra. Contrast comes with the slower and quieter trio section, introduced by a chordal motif from horns, tuba, bassoons and cello. But soon the elemental dance begins again, this time building to a brusque conclusion.

The finale, marked *Quasi una fantasia* (Almost Like a Fantasy) opens with an ardent theme for strings — actually the clarinet melody which began the first movement, now strikingly rescored. The music is carried forward on a flood of ideas, the momentum unmistakably tragic. Eventually the impassioned second theme returns on full strings, with rich orchestral accompaniment. This leads to a forceful, brass-dominated passage, strongly reminiscent of the end of the first movement. As if to underline the connection, the symphony concludes, rather grimly, with two plucked string chords, only now more quietly. It's a dramatic stroke of immense originality and daring.

Programme notes co-ordinated by EdgeWise © 2010

## 哈雷樂團 The Hallé

### 第一小提琴 First Violin

Lyn Fletcher  
*Leader*  
Paul Barritt  
*Permanent Guest*  
*Leader*  
Sarah Ewins  
*Associate Leader*  
Tiberiu Buta  
Sarah Brandwood-  
Spencer  
Zoe Colman  
Alison Hunt  
Helen Bridges  
Nicola Clark  
John Gralak  
Victor Hayes  
Michelle Marsh

### 第二小提琴 Second Violin

Catherine Yates  
*Section Leader*  
Philippa Jeffery  
Paulette Bayley  
Caroline Abbott  
Robert Taylor  
Christine Davey  
Grania Royce  
Anthony Gibbs  
Elizabeth Bosworth  
John Purton  
Hannah Smith

### 中提琴 Viola

Timothy Pooley  
*Section Leader*  
Julian Mottram  
Tom Beer  
Piero Gasparini  
Robert Criswell  
Sue Voysey  
Gemma Dunne  
Susan Hodgson  
Christopher Emerson  
Anna Smith

### 大提琴 Cello

Nicholas Trygstad  
*Section Leader*  
Simon Turner  
Dale Culliford  
Peter C Worrall  
David Petri  
Jane Hallett  
Clare Rowe  
Julie-Anne Manning  
Rebecca Edwards

### 低音大提琴 Double Bass

Roberto Carrillo-  
Garcia  
*Section Leader*  
Daniel Storer  
Yi Xin Han  
Beatrice Schirmer  
Natasha Hughes

### 長笛 Flute

Katherine Baker  
*Section Leader*  
Joanne Boddington

### 短笛 Piccolo

Ronald Marlowe

### 雙簧管 Oboe

Stéphane Rancourt  
*Section Leader*  
Hugh McKenna  
Virginia Shaw

### 英國管 Cor Anglais

Thomas Davey

### 單簧管 Clarinet

Lynsey Marsh  
*Section Leader*  
Rosa Campos-  
Fernandez

### 低音單簧管 Bass Clarinet

James Muirhead

### 巴松管 Bassoon

Graham Salvage  
*Section Leader*

### 低音巴松管 Contra Bassoon

Steven Magee

### 圓號 Horn

Laurence Rogers  
*Section Leader*  
Tom Redmond  
Julian Plummer  
Richard Bourn  
Andrew Maher

### 小號 Trumpet

Gareth Small  
*Section Leader*  
Kenneth Brown  
Tom Osborne

### 長號 Trombone

Roz Davis

### 低音長號 Bass Trombone

Adrian Morris

### 大號 Tuba

Ewan Easton MBE

### 定音鼓 Timpani

John Abendstern

### 敲擊樂 Percussion

David Hext  
*Section Leader*  
Riccardo Lorenzo  
Parmigiani  
Erika Öhman

### 豎琴 Harp

Marie Leenhardt

### 鍵琴 Keyboard

Janet Simpson