

14-15.3.2011

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

08 德國萊比錫布業大廳樂團
Leipzig Gewandhaus Orchestra

11 列卡度·沙爾簡歷
Riccardo Chailly

14.3.2010

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德國萊比錫布業大廳樂團 Leipzig Gewandhaus Orchestra



德國萊比錫布業大廳樂團是世上歷史最悠久的民間音樂會樂團。1743年，16位商人創辦了音樂協會「華麗音樂會」；1781年以布業商人會所（「布業大廳」）為基地，遂易名為「布業大廳樂團」；1884年，樂團遷往新音樂廳。這座新音樂廳通過售股籌錢建造，1944年在空襲中被毀；1981年，位於奧古斯都廣場的新布業大廳落成啟用。

The Leipzig Gewandhaus Orchestra (LGO) is the oldest civic concert orchestra in the world. It had its origins in the concert society called the “Grand Concert” founded by 16 merchants in 1743. Following its move into the meeting house of the cloth merchants (the Gewandhaus) in 1781, the ensemble was named the Gewandhaus Orchestra. In 1884, the orchestra moved into a new concert hall that had been built through the sale of endowment shares. This was destroyed during the air raids of 1944. In 1981, a new Gewandhaus was opened on Augustusplatz.

萊比錫布業大廳樂團對交響樂傳統的貢獻始終傲視同儕：例如在貝多芬生前，這裏演出了他所有交響曲，1970年代更創全球先河，首次為觀眾呈獻布魯赫納交響曲全集和蕭斯達高維契交響曲全集。

樂團曲目極廣，演出也非常頻繁。萊比錫布業大廳樂團集音樂會樂團、萊比錫歌劇院樂團及室樂團（與舉世知名的聖多馬大教堂聖多馬少年合唱團演出清唱劇）於一身，每年在布業大廳、歌劇院、聖多馬大教堂和巡迴各地的演出合計超過二百場。樂團既是萊比錫音樂活動的重心，也是最重要的音樂大使。樂團歷年來讚譽不絕，於2009年倫敦新年音樂會之演出，獲《星期日時報》選為過去十年15項最傑出古典音樂盛事之一；同年又獲選為「本世紀德國品牌」。

孟德爾頌、尼基什、福爾特萬格勒、華爾特等都曾任萊比錫布業大廳樂團總監。比奧斯達1998年接替馬素爾，出任樂團第18任音樂總監；沙爾則由2005年9月起出任第19任音樂總監。

Few other orchestras have contributed as much to the development of the symphonic musical tradition does as the Gewandhaus Orchestra. For example, it performed all of Beethoven's symphonies during the composer's lifetime. The orchestra also presented the world's first complete Bruckner cycle as well as the first Shostakovich cycle during the 1970s.

The orchestra boasts an exceptionally wide repertoire and an unusually large number of performances. This is due in part to its multiple functions as a concert orchestra, an opera orchestra at the Leipzig Opera, and a chamber orchestra which performs cantatas with the world-famous St Thomas Boys Choir at St Thomas Church. With more than 200 performances each year in these three venues and on tour, the Gewandhaus Orchestra is the musical heart of the City of Leipzig and its most important musical ambassador. Throughout its history it has received numerous accolades and recently the *Sunday Times* named its New Year's Day concert in London 2009 as one of the 15 Best Classical Events of the Decade. It was also named German Brand of the Century in 2009.

Felix Mendelssohn, Arthur Nikisch, Wilhelm Furtwängler and Bruno Walter number among the most distinguished Gewandhaus Music Directors. Herbert Blomstedt, who succeeded Kurt Masur in 1998, was the orchestra's 18th Music Director. Since September 2005, Riccardo Chailly has held the post of 19th Gewandhaus Music Director.

列卡度·沙爾

Riccardo Chailly

指揮 Gewandhauskapellmeister



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列卡度·沙爾生於米蘭，既指揮過許多世界頂尖樂團，包括柏林愛樂樂團、維也納愛樂樂團和紐約愛樂樂團，也在世界各大歌劇院演出過，包括米蘭史卡拉歌劇院、維也納國家歌劇院及高文花園。

沙爾1988至2004年出任阿姆斯特丹皇家音樂廳管弦樂團首席指揮，演繹大量標準曲目及二十世紀作品，並領導該團參與歐洲各大音樂節及千禧年巡迴演出，足跡遍及美國、加拿大、日本和歐洲。

沙爾1994年獲頒意大利共和國大軍官勳銜，1996年成為倫敦皇家音樂學院榮譽會員，1998年十一月獲荷蘭碧翠斯女王頒發荷蘭獅子騎士團騎士勳銜，同年獲意大利共和國大十字勳章騎士勳銜。

沙爾1986年在薩爾茨堡音樂節首次指揮萊比錫布業大廳樂團，2005年9月加盟，成為樂團音樂總監。

2010年，沙爾獲頒阿歷山大·策姆林斯基大獎及卡拉揚指揮大獎。

Riccardo Chailly, a native of Milan, has conducted many of the world's leading orchestras including the Berlin, Vienna and New York Philharmonics, and has appeared at the most important opera houses throughout the world such as Milan's La Scala, the Vienna State Opera and Covent Garden.

He was Chief Conductor of the Royal Concertgebouw Orchestra (RCO) from 1988 to 2004, and delighted audiences with many performances of great standard works and twentieth-century works. He led the RCO on numerous tours to the major European festivals and completed the Millennium Tour with concerts in the US, Canada, Japan and Europe.

In 1994 he was awarded the title of Grand Officer of the Republic of Italy, and in 1996 he was made an honorary member of the Royal Academy of Music in London. In November 1998, he was awarded the title of Knight of the Order of the Dutch Lion by Queen Beatrix of the Netherlands. In 1998 he also became a Knight of the Grand Cross of the Republic of Italy.

Riccardo Chailly conducted the Gewandhaus Orchestra for the first time at the Salzburg Festival in 1986. He took up his position of Music Director of the Gewandhaus Orchestra in September 2005.

In 2010 Chailly received the Alexander von Zemlinsky Award and the Orphée d'Or "Prix H. von Karajan".

列卡度·沙爾在香港之交通由梅賽德斯—奔馳香港有限公司指定提供
Maestro Chailly's transport in HK is provided by Mercedes-Benz Hong Kong Ltd.

2011年3月14日（星期一）

14 March 2011 (Monday)

德伏扎克 (1841-1904)

Antonín Dvořák (1841-1904)

《嘉年華》序曲，作品92

Carnival Overture, Op 92

A小調小提琴協奏曲，作品53

Violin Concerto in A minor, Op 53

不太快的快板 — 近似中板

Allegro, ma non troppo – Quasi moderato

不太慢的慢板

Adagio, ma non troppo

終曲（快樂的快板，但不太快）

Finale (Allegro giocoso, ma non troppo)

小提琴 列奧尼達斯·卡華高斯

Violin Leonidas Kavakos

—— 中場休息 ——

—— Interval ——

德伏扎克

Antonín Dvořák

D小調第七交響曲，作品70

Symphony No 7 in D minor, Op 70

莊嚴的快板

Allegro maestoso

稍慢板

Poco adagio

諧謔曲。極快板 — 稍慢

Scherzo. Vivace – Poco meno mosso

終曲，快板

Finale, Allegro

演出長約2小時，包括一節中場休息

Running time: approximately 2 hours with one interval

德伏扎克

《嘉年華》序曲，作品92

《嘉年華》序曲寫於1891年，是一套三首音樂會序曲之一，代表人的多種經歷：「自然、生命與愛」，標題分別是《自然之境》、《嘉年華》和《奧賽羅》。德伏扎克讓三首序曲共用部份音樂素材，也希望全套演出，然而今時今日卻通常當作單一作品演奏。

雖然《嘉年華》明顯歌頌生命的繁茂，但也引用了「自然、生命和愛」的元素。德伏扎克曾提及一個粗略的內容綱要：日暮時分，「一個孤獨的流浪客」來到城市外圍，碰巧遇上嘉年華會。樂曲開端濃艷而充滿鄉土氣息，電影感活靈活現；激情的弦樂主題稍後出現，刻畫一對戀人離群獨處；作曲家接着插入醉人的慢速樂段，英國管樂句充滿田園風情，引用了《自然之境》的「自然」主題。嘉年華音樂一邊開展，速度一邊加快；慶典的喧鬧在尾聲演變成肆意狂歡。

Antonín Dvořák

Carnival Overture, Op 92

The *Carnival Overture* is one of a sequence of three concert overtures which Dvořák composed in 1891. All three are linked by the use of shared musical material. Dvořák initially intended them to be performed as a unified cycle representing the broad range of human experience: "Nature, Life, and Love." These three overtures eventually acquired the titles *In Nature's Realm*, *Carnival*, and *Othello* and are usually encountered separately nowadays.

And while *Carnival* itself most obviously celebrates the exuberance of life, on its own terms it contains references to these three basic elements of nature, life and love. Dvořák suggested a vague programme in which "a lonely wanderer" arrives at twilight at the outskirts of a city where carnival festivities are under way. The flashy, folk-flavoured opening sets the scene with cinematic immediacy; later becoming a passionate theme in the strings to depict a pair of lovers who draw away from the crowd. Dvořák then inserts a passage of beguiling slow music featuring pastoral phrases played by English horn and a quote from the "nature" theme that had appeared in the first overture. The tempo speeds up again as he develops the carnival music. In the coda, the rowdiness of celebration intensifies into an unrestrained *joie de vivre*.

A小調小提琴協奏曲，作品53

德伏扎克本身也是專業弦樂手（小提琴和中提琴），但他1879年完成《小提琴協奏曲》初稿後，也向當時最優秀的小提琴家之一的約瑟夫·姚阿辛徵求意見。德伏扎克按照姚阿辛的提議大幅修改樂譜。

雖然德伏扎克採用了傳統的三樂章協奏曲格式（快 慢 快），但整體結構上卻有好些創新，而且偏重採用奔放抒情的表達手法，儘管有不少高難度的段落，卻鮮有賣弄技巧。

樂團的開端扣人心弦，獨奏小提琴隨後奏出發人深省的樂段：兩者稍後才融合成真正的第一主題。一如所料，平靜的第二主題接着出現；音樂加以發展，引入不完整的再現部，但第一主題在此卻更豐富……氣氛不知不覺地改變，大家驟然發現自己早已置身慢樂章。第二樂章是全曲精粹，旋律美不勝收。德伏扎克寫旋律的天賦在此發揮得淋漓盡致。獨奏小提琴的即興性質樂段儼如天籟，再以木管點綴，色彩迷人。第三樂章由動感強勁的舞曲旋律帶動——與他不久前的成名作《斯拉夫舞曲》相似。

Violin Concerto in A minor, Op 53

Dvořák himself was a professional string player (violin and viola) but sought advice from one of the era's great violinists, Joseph Joachim, after he composed his first version of the Violin Concerto in 1879. Joachim's suggestions led to considerable revision.

Although Dvořák employs the conventional three-movement concerto format (in the order fast-slow-fast), he introduces some remarkable formal innovations in his organisation of the piece's overall architecture. Additionally, the essential language of Dvořák's concerto favours rhapsodic lyricism over showy display (although there is considerable occasion for virtuoso playing).

An arrestingly dramatic opening from the whole orchestra is continued by the solo violin's reflections: only later are these two statements fused into what is the true principal theme. A gently contrasting second theme follows, as expected, but after further developments we hear only a partial recapitulation, with an even fuller statement of the first theme, and then... mysteriously, the mood shifts and we find ourselves already within the slow movement. This is the soul of the work, where Dvořák's natural gift for searingly beautiful melodic elaboration comes to the fore. The soloist plays what sounds like a heavenly improvisation, while Dvořák blends its song with contributions from the woodwinds to deliciously colourful effect. Propelling the finale is an infectiously dancing tune — a cousin of the *Slavonic Dances* that had recently won the composer his first taste of international fame.

D小調第七交響曲，作品70

許多德伏扎克迷都認為德伏扎克最優秀的交響曲是《第七交響曲》，而不是名氣更大的《新世界交響曲》。《第七》是首跟隨中歐交響曲傳統的作品。那正是德伏扎克的友人布拉姆斯正努力復興的傳統。而且結構嚴謹，情感深刻。樂曲由皇家愛樂協會委約創作，1885年4月在倫敦由皇家愛樂樂團首演，作曲家親自指揮。

樂曲氣氛陰沉，在首尾兩個樂章尤其明顯。第一主題在樂團營造的深淵般的氣氛中冉冉升起，暗示多姿多彩的旅程即將展開。樂團漸漸增強，高潮之際，小號鮮明地奏出主題，長笛和單簧管接着奏出一個截然不同的田園風情主題。悲壯的再現部到頭來卻吐出一個不祥、不安的和弦。箇中深意，要留待終樂章才有分曉。

《第七》除了表達作曲家在音樂傳統裏如何自處，也流露了一己哀思，尤其是喪母之痛。許多評論員認為慢樂章像首《安魂曲》，讓作曲家在心中把母親安葬。此外，這個樂章也可見德伏扎克對色彩的觸覺多麼敏銳。絲絲憂鬱竟彷彿滲進節奏強勁的諧謔曲。中段與首段對比強烈，大自然再度呈現，木管樂句彷彿發芽開花似的，洋溢着盎然春意，充滿希望。

但德伏扎克在結構嚴謹的終樂章把音樂領向悲壯的高潮。主題陰沉不安，雖然偶有開朗樂段緩和氣氛，

Symphony No 7 in D minor, Op 70

Many Dvořák fans would argue that his Seventh Symphony (rather than the more-familiar *New World Symphony*) represents his finest achievement in the genre — and the one where he comes to terms with the Central European symphonic tradition that his friend Brahms was reinvigorating. The Seventh probes true emotional depths within its compact structure. The work came about as the result of a commission from the Royal Philharmonic Society, which premiered the Seventh under Dvořák's baton in April 1885 in London.

The sombre nature of this music is especially apparent in the outer movements. Out of a deep abyss at the bottom of the orchestra, the first theme emerges and suggests the beginning of a wide-ranging journey. Trumpets blaze out the theme as the orchestra swells to a climax, after which flutes and clarinets introduce a very different, pastorally shaded theme. The movement reaches a point of tragic grandeur in the recapitulation, only to sputter out on a fateful, unsettling chord. Its implications will return in the final movement.

Along with his thoughts about his place in musical tradition, Dvořák also comes to terms with private grief in this work — notably the recent death of his mother. The slow movement suggests for many commentators a kind of requiem in which the composer lays his mother to rest. This music also shows Dvořák's superlative ear for colour. A gentle melancholy even seems to pervade the *Scherzo's* dynamic rhythms; in the contrasting trio, nature once again enters in with the woodwinds' phrases

但狂暴的高潮始終避無可避。第一樂章結束得安靜卻懸而未決；一直被抑壓的陰鬱到頭來在這裏匯聚，然後以雷霆萬鈞之勢橫掃樂譜最後幾頁；即使作曲家突然在結尾由小調轉到大調，那種氣勢也依舊震撼人心。

樂曲介紹：湯馬士·梅

that bud and blossom like springtime signals of hope.

But Dvořák brings the journey to its tragic climax in the tightly structured finale. Its darkly anxious main theme is occasionally relieved by outbursts of a sunnier character, but these cannot prevent the violent climax that inevitably arrives. The quiet ending of the first movement had left matters unresolved: here, that suppressed darkness gathers and sweeps over everything in the final pages. Despite the sudden move Dvořák makes from minor into major at the conclusion, the effect remains shattering.

Programme notes by Thomas May

列奧尼達斯·卡華高斯

Leonidas Kavakos

小提琴
Violin



列奧尼達斯·卡華高斯以卓越的技巧、上乘的音樂修養及完善的演奏聞名於世，早在少年時代已在國際樂壇嶄露頭角，1985年贏得西貝流士大賽，三年後再贏得帕格尼尼大賽。

卡華高斯經常擔任獨奏，合作過的頂尖樂團包括柏林愛樂樂團、波士頓交響樂團和倫敦交響樂團，指揮則包括布萊茲、艾遜巴赫和約菲等。

另外，卡華高斯在指揮方面也有相當天份和音樂修養，聲譽日隆。他2007年10月至2009年9月出任薩爾茲堡室內樂團藝術總監，2010年在維也納金色大廳指揮該團演出巴赫作品及貝多芬交響曲。

卡華高斯灌錄過許多唱片。他的孟德爾遜《小提琴協奏曲》和孟德爾遜鋼琴三重奏（與恩里科·佩斯和帕特里克·迪明嘉合作）獲選為2009年「古典回聲大獎——最佳19世紀古典協奏曲錄音」。他灌錄的西貝流士《小提琴協奏曲》（1903/04）全球首個錄音，更獲頒「留聲機唱片大獎」。

卡華高斯用1724年製的亞伯格芬尼·斯特拉迪瓦里的名貴小提琴演奏。

場刊中譯：鄭曉彤

Kavakos is known for his virtuosity, superb musicianship and the integrity of his playing. International recognition came early whilst still in his teens. He won the Sibelius competition in 1985 and three years later the Paganini Competition.

He has appeared as soloist with many great orchestras including the Berlin Philharmonic, Boston Symphony Orchestra and London Symphony Orchestra, and has worked with such conductors as Pierre Boulez, Christoph Eschenbach and Paavo Jarvi, among others.

He is also increasingly recognised as a conductor of considerable gift and musicianship. He was Artistic Director of the Camerata Salzburg from October 2007 to September 2009, and conducted for them in 2010 in a programme of Bach and Beethoven symphonies at the Musikverein, Vienna.

Kavakos has a distinguished catalogue of recordings. His recording of Mendelssohn's Violin Concerto coupled with the Mendelssohn piano trios with Enrico Pace and Patrick Demenga was named ECHO Klassik Best Concerto Recording of 19th Century Work 2009. In 1991, he won the Gramophone Award for the first recording ever of the original version of Sibelius' Violin Concerto (1903/04).

Leonidas Kavakos plays the Abergavenny Stradivarius of 1724.

2011年3月15日 (星期二)

15 March 2011 (Tuesday)

布魯赫納 (1824-1896)

Anton Bruckner (1824-1896)

C小調第八交響曲, WAB108
(1890諾瓦克版)

Symphony No 8 in C minor, WAB108
(1890 Nowak version)

中庸的快板

Allegro moderato

諧謔曲．中庸的快板

Scherzo. Allegro moderato

慢板．緩慢而莊嚴；但不太慢

Adagio. Feierlich langsam; doch nicht schleppend

終曲．莊嚴，不太快

Finale. Feierlich, nicht schnell

演出長約1小時30分鐘，不設中場休息

Running time: approximately 1 hour and 30 minutes with no interval

布魯赫納

C小調第八交響曲，WAB 108 (1890年諾瓦克版)

許多樂迷認為《第八交響曲》，也就是布魯赫納最後一首完整的交響曲，是他最統一的傑作。羅伯特·辛普森在其名著《布魯赫納的本質》寫道：「以布魯赫納來說，《第八》那種排山倒海的威力近乎前所未見。」

《第八》的創作過程分為幾個階段。布魯赫納1884年動筆寫作，三年後完成初稿；他邀請赫爾曼·利維（布魯赫納的支持者，指揮他《第七交響曲》首演時大獲好評指揮《第八》時，利維卻以樂曲令人摸不着頭腦為由拒絕。

布魯赫納於是在1890年大幅修訂《第八》（尤其第三、四樂章）；後來又根據自己學生的意見加以修改，1892年由漢斯·里希特在維也納首演。至於哪個版本最能反映作曲家的想法，至今仍有爭議；大家目前傾向採用1890年由利奧波德·諾瓦克編輯的版本，也就是今天演出的版本。

布魯赫納不少交響曲都效法貝多芬《第九交響曲》。在貝多芬《第九》，整個世界彷彿源於虛無飄渺的開端；而在布魯赫納《第八》中，低音弦樂在嗡嗡作聲的F音襯托下，帶出斷續而又千迴百轉的主題旋律。該主題節奏與貝多芬《第九》開端主題類似。這個節奏型，尤其最後三個音符（短

Anton Bruckner

Symphony No 8 in C minor, WAB108 (1890 Nowak version)

Many aficionados regard the Eighth Symphony — the last Bruckner was able to complete — as the composer's most consistent masterpiece. "The sweeping dramatic force of the Eighth is almost new in Bruckner," observed Robert Simpson in his famous study, *The Essence of Bruckner*.

The genesis of the Eighth Symphony spanned several stages. Bruckner began composing it in 1884 and completed his first version three years later. But Hermann Levi, a champion of the composer who had led the triumphant premiere of his Seventh Symphony, rejected the score as too perplexing when Bruckner asked him to conduct it. Levi's reaction led Bruckner to prepare a new version of the score in 1890, in which he made radical revisions to the original (especially in the last two movements). Still further changes were introduced by his students, before Hans Richter first conducted the Eighth in Vienna in 1892. There has been much controversy about which edition most authentically represents the composer's vision; general consensus nowadays leans toward the edition of the 1890 score as prepared by Leopold Nowak that we hear in this performance.

Many of Bruckner's symphonies famously look to the model of Beethoven's Ninth Symphony, where an entire world seems to be conjured out of a shadowy beginning. In this case, the lower strings shape a fragmented, meandering theme against the hum of an F. The theme is characterised by remarkable harmonic

短長)，對全曲結構十分重要。第二主題採用了「布魯赫納節奏」，是布魯赫納常用的二連音與三連音的組合；嚴肅的降E小調第三主題頗有葬禮進行曲的意味。

布魯赫納在樂章餘下部份把開端主題的神秘感加以發揮；配器法的對比更運用得出神入化。

銅管樂在發展部很突出，感覺空曠寬廣；作曲家以令人振奮的長笛和定音鼓宣告澎湃的再現部來臨。有人為《第八》取了個非正式別稱，喚作「啟示錄」；這個別稱似乎與第一樂章尾聲很匹配：在滾奏的鼓聲襯托下，法國號和小號突然響起「最後審判」的呼喚；這段號角曲根據開端主題那非常重要的節奏寫成。這裏是全曲最陰鬱的樂段，布魯赫納說這代表「瀕死者的守護人」。

布魯赫納首次把諧謔曲放在交響曲的第二樂章，在慢樂章之前。主題規律得如機械，牢牢地紮根在C大調，平衡了前一樂章猶疑不定的調性。中段是作曲家1890年徹底重寫的段落（也是他首次在交響曲使用豎琴）。正如辛普森觀察所得，這裏是「樂曲到現時為止第一個真正休憩的樂段」。

ambiguity; meanwhile, its rhythmic shape is the same as that of the opening theme in Beethoven's Ninth. This shape — particularly the last three notes (short-short-long) — plays a prominent structural role throughout the symphony. The second theme group falls into the pattern of the “Bruckner rhythm,” a combination of duplet and triplet which is a personal signature of this composer. A grim third theme, in E-flat minor, carries the hint of a funeral march.

Bruckner explores the sense of mystery inherent in his opening theme through the rest of the movement. Notice his masterful use of contrasts in orchestration. In the development, prominent brass suggests a vast opening of the spatial perspective, while Bruckner signals our climactic arrival at the recapitulation with a breathtaking effect of flute and timpani. The Eighth sometimes goes by the unofficial name of *The Apocalyptic*. This seems especially fitting for the coda, where horns and trumpets burst out in a devastating Last Judgment call — a fanfare based on that all-important rhythm of the opening theme — against the roll of drums. Bruckner himself referred to the coda, the work's darkest passage, as a “Death Watch.”

For the first time in his symphonies, Bruckner places his *Scherzo* second, before the slow movement. Its main theme has a mechanistic regularity and is grounded in the home key of C major as a neat counterweight to the tonal wandering of the first movement. The trio is one

長篇的慢板本來似乎有機會舒緩下來，但大部分時間卻又瀰漫着渴望。事實上，開始時弦樂柔和的切分節奏間接引用了《崔斯坦與伊索爾德》的愛情二重唱。主題由第一小提琴奏出，線條優美，隨後的上行樂段則欣喜若狂。大提琴奏出第二主題，悲慟中隱含平靜。

布魯赫納利用這些主題，塑造出所有交響曲裏最高妙的慢板樂章之一。他巧妙地以弦樂配搭木管和豎琴，散發出超脫塵俗的光芒。慢板高潮過後是安祥的尾聲——布魯赫納寬廣音樂構思在此至為明顯。

眾所周知，終樂章對布魯赫納來說是個結構難題：由於第一至第三樂章已經很有份量，終樂章難以平衡。可是《第八》的終樂章卻處理得很好，不但與前三樂章合乎比例，還有力地回應了第一樂章那一直未得解決的陰鬱感。

弦樂奏出動人心魄的節奏，交織出刺激的背景，莊嚴的銅管號角曲響起——終樂章由一系列錯綜複雜的主題組成，這是第一個。作曲家終於正視陰暗的第一樂章，把第一樂章的主題清清楚楚地重現；這個主題沉寂下去後，音樂倏然而止，繼而平靜地進入尾聲。

of the sections Bruckner reworked thoroughly in his 1890 revision (this is his first symphonic score to use harps). As Simpson observes, the trio allows for “the first period of genuine rest in the symphony so far.”

The vast *Adagio* might seem to promise rest, yet much of it is coloured by a sense of yearning. In fact, the gently syncopated rhythm with which the strings open alludes to the music of the love duet from *Tristan und Isolde*. The beautiful shape of the main theme, played by first violins, leads to an ecstatic ascent passage. A second theme in the cellos, for all its heart-rending intensity, hints at a kind of serenity. With these themes, Bruckner constructs one of the loftiest *Adagios* in the symphonic literature. His sensitive blending of strings, woodwinds and harp shimmers with an otherworldly glow. After the *Adagio's* climax comes a peaceful coda in which the spacious design of Bruckner's musical thought is most apparent.

Finales posed a notorious structural problem for Bruckner: The weight that precedes them in his symphonic architecture is difficult to counterbalance. But the finale of the Eighth gloriously responds to this challenge. Bruckner constructs a movement that is proportionate to what has come before; even more, it gives a convincing answer to what has been left unresolved: above all, the darkness from the first movement.

作曲家抽取前三樂章主題的片段，交織成全曲的縮影。尾聲開始時若即若離，明亮的 C 大調突然響起；音樂似乎沉浸在一片光明裏，好像午後的陽光穿越窗戶後更覺耀眼一樣。辛普森寫道，這個樂章「是座大教堂，其建築師一直嘗試穿越世間一切雜念，尋找心靈之眼。」

樂曲介紹：湯馬士·梅

場刊中譯：鄭曉彤

A throbbing rhythm from the strings forms the excited backdrop for a solemn brass fanfare. This is the first in a complex series of themes in the finale. At last Bruckner directly confronts the darkness of the opening movement by explicitly recalling its first theme. The recall subsides and is followed by a remarkable pause. Bruckner then quietly ushers in the coda. Here he reworks aspects of themes from all of the preceding movements into a microcosm of the Symphony at large. Beginning tentatively, the coda flares into a resounding C major. The music seems to flood with light, like a window brightly magnifying the sudden radiance of the afternoon sun. This finale, writes Simpson, "is the cathedral the architect has been trying, through all the world's distractions, to find in his mind's eye."

Programme notes by Thomas May

德國萊比錫布業大廳樂團 Leipzig Gewandhaus Orchestra

音樂總監及指揮
Gewandhauskapellmeister

列卡度·沙爾
Riccardo Chailly

第一小提琴 First Violin

Christian Funke
1st concertmaster
Frank-Michael Erben
1st concertmaster
Conrad Suske
assistant 1st concertmaster
Andreas Seidel
assistant 1st concertmaster
Veronika Starke
Yun-Jin Cho
Sara Astore
Wolfram Fischer
Hans-Rainer Jung
Susanne Hallmann
Dorothea Vogel
Stefanie Laucke
Anna Schuberth-Meister
Chiara Astore
Maria Held
Irene Serban
Julia Suslov
Anne Kühne

Immo Schaar
Claudis Bussian
Anne Wiechmann-Milatz
Alexander Uhle
Viktor Bátki
Soram Yoo

大提琴 Cello

Jürnjakob Timm *1st solo*
Veronika Wilhelm *solo*
Matthias Schreiber
Hendrik Zwiener
Dorothee Pluta
Ulrike Strauch
Heiko Schumann
Christian Erben
Kristin Leitner
Henriette-Luise Neubert
Axel von Huene
Michael Peternek
Maximilian von Pfeil

第二小提琴 Second Violin

Peter Gerlach
1st concertmaster
Markus Pinquart
Katharina Schumann
Karl Heinrich Niebuhr
Ludolf Kähler
Werner Janek
Beate Roth
Dietrich Reinhold
Kathrin Pantzier
Edwin Ilg
Tobias Haupt
Alexander Butz
Lydia Dobler
Nemanja Bugarcic
Kana Akasaka
Dorothee Volz

低音大提琴 Double Bass

Rainer Hucke *1st solo*
Rainhard Leuschner *solo*
Bernd Meier *solo*
Waldemar Schwiertz
Tobias Martin
Andreas Rauch
Eberhard Spree
Thomas Stahr
Slawomir Rozlach
Christoph Winkler

長笛 Flute

Cornelia Grohmann *solo*
Anna Garzuly-Wahlgren *assistant solo*
Ulrich Other
Gudrun Hinze *piccolo*
Tünde Molnár *piccolo*

中提琴 Viola

Gareth Lubbe *solo*
Peter Borck
Ruth Bernewitz
Norbert Tunze
Konrad Lepetit
Katharina Dargel
Matthias Weise

雙簧管 Oboe

Henrik Wahlgren *solo*
Domenico Orlando *solo*
Uwe Kleinsorge
Gundel Jannemann-Fischer *english horn*
Suzanne Bastian *english horn*

單簧管 Clarinet

Thomas Ziesch *solo*
Andreas Lehnert *solo*
Matthias Kreher
Volker Hemken
bass clarinet

巴松管 Bassoon

Hans Schlag *solo*
David Petersen *solo*
Eckehard Kupke
Gottfried Kronfeld
contrabassoon

圓號 French Horn

Clemens Röger *solo*
Bernhard Krug *solo*
Jan Wessely *assistant solo*
Jochen Pleß
Raimund Zell
Jürgen Merkert
Tobias Schnirring
Eckhard Runge
Wolfram Straßer

小號 Trumpet

Lukas Beno *solo*
Gabor Richter *solo*
Julian Sommerhalder *solo*
Peter Wettemann *assistant solo*
Karl-Heinz Georgi
Ulf Lehmann
Johann Clemens

長號 Trombone

Jörg Richter *solo*
Otmar Strobel *solo*
Jürgen Schubert
Tino Mönks
trombone/bass trombone
Ralf Weiner
bass trombone

大號 Tuba

David Cribb

定音鼓 Timpani

Mathias Müller
Tom Greenleaves

敲擊樂 Percussion

Gerhar Hundt
Steffen Cotta
Philipp Schroeder

豎琴 Harp

Cornelia Smaczny

管理部門 Management

行政總監 Gewandhausdirektor
Andreas Schulz

樂團經理 Orchestra Manager

Marco Eckertz

舞台經理 Stage Manager

Lothar Petrausch

舞台人員 Stage Crew

Holger Berger
Martin Günther