

40th



香港藝術節
Hong Kong
Arts Festival
28.1 - 8.3.2012

The Hong Kong Jockey Club Series 香港賽馬會藝粹系列 (二月Feb 13)

Myung-whun Chung and
the Royal Concertgebouw Orchestra
鄭明勳與皇家阿姆斯特丹音樂廳樂團

謝謝
With thanks to

首場演出為香港賽馬會藝粹系列，
由香港賽馬會慈善信託基金捐助
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The Hong Kong Jockey Club Charities Trust



獻辭

MESSAGE

香港藝術節匯聚全城文化精髓，是享譽亞洲的文化盛事。藝術節絢麗多姿的節目，每年吸引無數海內外藝術愛好者熱烈捧場。觀眾無論以香港為家，還是慕名而來，都不難感受箇中都會魅力。

香港藝術節雲集本地以至全球名家傾力演出，盡展藝術才華。精選節目包羅萬象，古今俱備，觀眾既可欣賞當代新銳創作，更可回味大師經典作品。

欣逢香港藝術節四十周年，可喜可賀。謹祝各位有一個愉快難忘的晚上。

The Hong Kong Arts Festival is a highlight of our city's cultural calendar and a widely celebrated arts event in Asia. Each year it presents a feast of exciting programmes that draw arts lovers from near and far, adding to Hong Kong's attractiveness both as a home and a tourist destination.

The Festival is an important platform for showcasing local talent alongside the best artists from around the world. With a judicious mix of programmes, it champions new and contemporary works while celebrating great masterpieces, giving audiences much to savour.

I congratulate the Hong Kong Arts Festival on its 40th Anniversary and wish you all a truly memorable evening.

曾蔭權

香港特別行政區行政長官

Chief Executive
Hong Kong Special Administrative Region



歡迎蒞臨第40屆香港藝術節。

作為重要的國際文化盛會，香港藝術節每年呈獻世界頂尖及多元化的表演節目。今年榮幸再邀請到世界各地及本港藝術精英，帶來舞蹈、音樂、

歌劇及戲劇等精采表演，讓觀眾可欣賞振奮心靈的繽紛藝饌。

我藉此感謝香港特區政府、香港賽馬會、各贊助企業及個人的慷慨資助。踏入第40周年，香港藝術節除了雲集世界各地的藝術界翹楚，帶來精采演出，亦透過學生票贊助計劃及「青少年之友」計劃，培養年青人的藝術體驗；此舉有賴一群熱愛藝術的有心人慷慨資助，鼓勵年青人參與藝術節的精采演出，提升日後觀賞藝術的興趣。

各位觀眾的支持和參與，乃驅動藝術節向前邁進的力量。感謝您前來欣賞本節目，希望本屆藝術節為您帶來美好的觀賞時光。

李韋廉

香港藝術節主席

I warmly welcome you to the 40th Hong Kong Arts Festival.

Recognised for the quality and variety of its programming, the annual Hong Kong Arts Festival is keenly anticipated as the premier event in Hong Kong's cultural calendar. This year we again welcome top international and local talent in dance, music, opera and theatre, whose artistry will delight and inspire us.

I wish to acknowledge strong support of the Government of Hong Kong SAR, the Hong Kong Jockey Club, and sponsors and donors who make this Festival possible. At this 40 year mark, I am particularly delighted that in addition to presenting wonderful artists to a discerning public, we can also nurture young audiences through our Student Ticket Scheme and Young Friends Scheme, thanks to the contributions of donors and supporters who generously share their own love for the arts with audiences of the future.

Thank you very much for coming to this performance. Your presence is paramount to the success of the Festival, and I wish you a very enjoyable experience.

Charles Lee

Charles Lee, Chairman



歡迎閣下蒞臨第40屆香港藝術節。

今年香港藝術節呈獻的藝術名家及精采節目，就如香港大都會一樣多元化又璀璨奪目。延續四十年的優良傳統，我們繼續邀請

本地及國際知名的星級藝術家點亮香港大小舞台，呈現世界豐碩的文化傳統，豐富未來的文化面貌。

衷心感謝多年來熱心支持香港藝術節的各界人士及團體。我們過去的成功源自他們對藝術的熱忱，他們亦深信豐盛多元的文化藝術生活，是香港作為名副其實的國際大都會之重要支柱。

感謝您與我們一起慶祝香港藝術節的四十年。藝術節團隊向每一位支持香港藝術節的觀眾衷心致謝，期望您盡享連串多姿多采的節目。

何嘉坤

香港藝術節行政總監

It is a pleasure and privilege to welcome you to the 40th Hong Kong Arts Festival.

The array of artistic talent and programmatic content presented at this year's Festival is as diverse and multi-faceted as the city which has hosted this annual event in the course of four decades. As we add to the roll call of local and international luminaries who grace our stages, we continue to draw upon the impressive traditions available to us, and work to augment a heritage for the future.

I am deeply grateful to many individuals and institutions for their contributions to the Festival's success over the years, informed by a love for the arts and an appreciation of how important it is for a major city worthy of that description to have a rich cultural life.

Thank you for being here to celebrate forty years of the Hong Kong Arts Festival. The Festival would not happen without its audience. The entire Festival team appreciates your contribution to the 40th Hong Kong Arts Festival and hopes that you enjoy many wonderful performances.

Tisa Ho

Tisa Ho, Executive Director



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香港藝術節
Hong Kong Arts Festival

Asia's world city



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香港藝術節
Hong Kong
Arts Festival Presents

鄭明勳與皇家阿姆斯特丹 音樂廳樂團

Myung-whun Chung and
the Royal Concertgebouw
Orchestra

© Hans Samsom

演出長約1小時30分鐘，包括一節中場休息

Running time: approximately 1 hour and 30 minutes with one interval

13-14.2.2012

香港文化中心音樂廳

Concert Hall, Hong Kong Cultural Centre

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皇家阿姆斯特丹音樂廳樂團

Royal Concertgebouw Orchestra

阿姆斯特丹音樂廳樂團於1888年成立，成立不久便成為了歐洲最傑出的樂團之一，1988年獲冠以「皇家」稱號。不同年代的音樂家、六位長期合作的傑出首席指揮及阿姆斯特丹音樂廳獨有的音響效果塑造了這個世界知名樂團的風格。樂團由120位技巧超卓的樂手組成，共同演奏出高水平的作品。

威廉·孟高伯格擔任指揮的50年間，李察·史特勞斯、馬勒、德布西、史達拉汶斯基等重要作曲家曾多次為樂團擔任客席指揮；巴托克、拉赫曼尼諾夫和普羅科菲耶夫等大師也曾以獨奏者身份與樂團一同演繹他們的作品。

樂團以演奏浪漫時期晚期的作品而享譽國際。馬勒曾多次親自指揮樂團演繹其作品，樂團深得馬勒的傳統精髓，並在1920及1995年的馬勒音樂節中把作品精髓發揮得淋漓盡致。前首席指揮海廷克灌錄的馬勒交響曲全集大獲好評，而由他指揮的聖誕午間音樂會亦深受歡迎。

前首席指揮沙爾在音樂廳和唱片中的表現對當代音樂及歌劇作出了重要貢獻，他演繹的馬勒作品也廣受讚譽。2004年，楊遜斯接任首席指揮，帶領樂團進入新的一頁。樂團除經常演奏馬勒、布魯克納、李察·史特勞斯等名家作品外，也演繹二十世紀主要作

Soon after its establishment in 1888, the Concertgebouw Orchestra developed into one of the best orchestras in Europe. The Orchestra was granted Royal status in 1988. The RCO is a symphony orchestra of international renown, whose character has been shaped by several generations of musicians, longstanding collaboration with each of the six chief conductors and the unique acoustic properties of the Concertgebouw's main hall. The RCO consists of 120 virtuosos who perform together at the highest level.

During the 50 years of Willem Mengelberg's reign, a wide variety of composers such as Richard Strauss, Gustav Mahler, Claude Debussy and Igor Stravinsky conducted the Concertgebouw Orchestra several times. Celebrities such as Béla Bartók, Sergey Rachmaninoff and Sergey Prokofiev performed their own works as soloists.

The Orchestra has gained international acclaim with its interpretations of the late Romantic repertoire. The Mahler tradition, embedded in the many performances Mahler conducted here personally, achieved great heights during the Mahler Festivals in 1920 and 1995. Bernard Haitink made a huge impression with his complete recording of the Mahler symphonies and with the Christmas matinees.

With his interpretations in the concert hall and on CD recordings, Riccardo Chailly made a major contribution to contemporary music and opera. His Mahler interpretations



曲家如蕭斯達高維契、梅湘等人的作品。楊遜斯任職初期，指揮作品選材廣泛，從海頓到莫扎特到當代荷蘭作曲家的作品，以及德國作曲家亨策委約的作品。

樂團曾與多位世界知名的客席指揮家合作，包括尼基施、蒙都、約胡姆、貝姆、卡拉揚、索爾蒂、賽爾及榮譽客席指揮哈農庫特，他們每一位對樂團的音色及演奏曲目範圍作出獨一無異的貢獻。

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also enjoyed wide popular and critical acclaim. With the arrival of Mariss Jansons in 2004 a new phase has started, with continued interest in composers such as Mahler, Bruckner and Richard Strauss as well as major twentieth-century composers such as Shostakovich and Messiaen. In Jansons' early seasons as chief conductor, he has conducted a broad repertoire ranging from Haydn and Mozart to contemporary Dutch compositions and a commissioned work by Henze.

The Concertgebouw Orchestra has worked with many world-famous guest conductors, each of whom made a unique contribution to the development of the Orchestra's sound and the repertoire, including Arthur Nikisch, Pierre Monteux, Eugen Jochum, Karl Böhm, Herbert von Karajan, Georg Solti, George Szell and honorary guest conductor Nikolaus Harnoncourt.

ING and Unilever are the global principal sponsors of the Royal Concertgebouw Orchestra

鄭明勳

Myung-whun Chung

指揮 Conductor



鄭明勳的音樂事業始於七歲時以鋼琴家身份跟首爾愛樂樂團一同演出。1974年他在莫斯科獲得柴可夫斯基鋼琴大賽二等獎。從紐約曼尼斯音樂學院和茱莉亞音樂學院畢業後，他於1979年加入洛杉磯愛樂樂團擔任指揮家朱里尼的助理，兩年後升任為副指揮。

1984至1990年間，他在德國薩爾布呂肯電台交響樂團擔任音樂總監；1987至1992年在佛羅倫斯市立劇院擔任首席客席指揮；1989至1994年擔任法國巴士底歌劇院音樂總監。2000年，他回到巴黎擔任法國廣播愛樂樂團音樂總監。鄭明勳在他熱愛的意大利工作多年，包括1997至2005年在羅馬聖西利西亞管弦樂團任首席指揮。

Myung-whun Chung began his musical career as a pianist, making his debut with the Seoul Philharmonic at the age of seven. In 1974 he won the second prize at the Tchaikovsky piano competition in Moscow. In 1979, after completing his musical studies at the Mannes School and at the Juilliard School in New York, he became Carlo Maria Giulini's assistant at the Los Angeles Philharmonic, and two years later he was named Associate Conductor.

He was Music Director of the Saarbrücken Radio Symphony Orchestra from 1984 to 1990, Principal Guest Conductor of the Teatro Comunale of Florence from 1987 to 1992, and Music Director of the Opéra de Paris-Bastille from 1989 to 1994. The year 2000 marked his return to Paris as Music Director of the Orchestre Philharmonique

除了歐洲的工作外，他也參與多項在亞洲的音樂及社會事務，當中包括在東京愛樂樂團擔任音樂顧問，並於2006年起擔任首爾愛樂樂團的音樂總監。

他幾乎指揮過全世界的頂尖樂團，包括所有倫敦和巴黎的主要樂團、柏林愛樂樂團、維也納愛樂樂團、皇家阿姆斯特丹音樂廳樂團、史卡拉愛樂樂團、巴伐利亞電台交響樂團、德累斯頓國家樂團、波士頓交響樂團、芝加哥交響樂團、大都會歌劇院樂團、紐約愛樂樂團、克里夫蘭管弦樂團及費城樂團。

他自1990年起成為德意志留聲機唱片公司的專屬藝人，灌錄了多張贏得無數國際獎項的唱片。鄭明勳的藝術成就為他帶來多項國際殊榮，包括意大利阿比艾蒂獎和托斯卡尼尼獎；1991年他獲法國劇院協會與樂評協會評選為「年度藝術家」，1992年獲法國榮譽軍團勳章，以及在1995年三度獲頒法國音樂之光大獎。2011年，他獲法國政府頒發藝術及文學勳章。

de Radio France. His love for Italy has been at the basis of his extensive work there for many years, including, from 1997 to 2005, his position as Principal Conductor of the Santa Cecilia Orchestra in Rome. Outside Europe, he has been increasingly committed to musical and social causes in Asia through his role as Music Advisor of the Tokyo Philharmonic Orchestra and, from 2006, Music Director of the Seoul Philharmonic Orchestra.

He has conducted virtually all the world's leading orchestras, including all the major London and Parisian Orchestras as well as the Berlin Philharmonic, the Vienna Philharmonic, the Royal Concertgebouw, Filarmonica della Scala, Bavarian Radio Symphony Orchestra, Staatskapelle Dresden, Boston Symphony, Chicago Symphony, the Metropolitan Opera, the New York Philharmonic, the Cleveland and Philadelphia Orchestras.

An exclusive recording artist for Deutsche Grammophon since 1990, many of his numerous recordings have won international prizes and awards. He has been the recipient of many honours and prizes for his artistic work, including the Premio Abbiati and the Arturo Toscanini prize in Italy and the Légion d'Honneur (1992) in France; in 1991, the Association of French Theatres and Music Critics named him Artist of the Year and in 1995 he won the Victoire de la Musique prize three times. He was named a Commandeur dans l'ordre des Arts et des Lettres by the French government in 2011.

桑妮·恩遜 Janine Jansen

小提琴 Violin

桑妮·恩遜與皇家阿姆斯特丹音樂廳樂團、芝加哥交響樂團、費城樂團、克里夫蘭管弦樂團、倫敦交響樂團、馬勒室樂團、日本放送協會交響樂團、柏林愛樂樂團和紐約愛樂樂團經常合作。曾與她合作的傑出指揮家包括馬里斯·楊遜斯、羅連·馬捷爾、維萊里·格杰夫、列卡度·沙爾、賈維父子、薩洛寧、丹尼奧·哈汀、艾度·迪華特、古斯塔沃·杜達梅爾及雅尼克·涅傑瑟貢。

Janine Jansen works regularly with the Royal Concertgebouw, Chicago Symphony, The Philadelphia, Cleveland, London Symphony, Mahler Chamber and NHK Symphony orchestras, as well as the Berliner Philharmoniker and New York Philharmonic. She has collaborated with several eminent conductors including Mariss Jansons, Lorin Maazel, Valery Gergiev, Riccardo Chailly, Neeme and Paavo Järvi, Esa-Pekka Salonen, Daniel Harding, Edo de Waart, Gustavo Dudamel and Yannick Nézet-Séguin.

2011/12年度她成為倫敦威格摩爾音樂廳和倫敦愛樂樂團的駐場演奏家，並進行美國巡演。她將與皇家阿姆斯特丹音樂廳樂團及鄭明勳一同到亞洲作巡演，並與意大利聖西西利亞國立音樂學院管弦樂團及指揮安東尼奧·帕帕諾在歐洲巡演。

除了與樂團演奏協奏曲外，恩遜亦鍾情於室樂演奏。今季她將參與一個室樂表演計劃，在倫敦、柏林、阿姆斯特丹、漢堡、多特蒙德、里昂和埃因霍溫等歐洲城市演出二重奏、舒伯特的弦樂五重奏及荀白克的《昇華之夜》。她在荷蘭烏得勒支策劃籌辦年度國際室樂節，並自1998年起參與柏林愛樂光譜合奏團每季的室樂表演。她的室樂合奏夥伴包括提鮑德、米沙·麥斯基、朱利安·拉克林、伊塔瑪·戈朗、馬丁·弗羅斯特、卡蒂雅·利夫·奧維·安斯涅斯和托雷夫·席德登。

2003年9月，恩遜獲荷蘭文化部頒發荷蘭音樂獎，這是荷蘭藝術家的最高榮譽。除此以外，她還三次奪得艾迪遜古典公眾大獎（最近一次是2010年）、三項回聲古典大獎、德國唱片樂評獎，以及2007年NDR音樂獎傑出藝術成就獎。2008年，她憑個人成就榮獲VSCD古典音樂獎；2009年5月，她憑在英國的演出獲得RPS器樂演奏大獎。

中譯：葛欣

The 2011/12 season sees her undertake residencies at Wigmore Hall and with the London Philharmonic Orchestra (which includes a US Tour). She will tour Asia with the Royal Concertgebouw Orchestra and Myung-whun Chung, and Europe with the Accademia Nazionale di Santa Cecilia and Antonio Pappano.

In addition to her concerto performances Jansen is a devoted chamber musician. This season she will perform a chamber project that includes Schubert's String Quintet and Schönberg's *Verklärte Nacht* in addition to duo recitals in London, Berlin, Amsterdam, Hamburg, Dortmund, Lyon and Eindhoven. She established and curates the annual International Chamber Music Festival in Utrecht, Holland, and since 1998 has performed each season at the Berlin Philharmonie's Spectrum Concerts series. Her chamber partners include Jean-Yves Thibaudet, Mischa Maisky, Julian Rachlin, Itamar Golan, Martin Fröst, Khatia Buniatishvili, Leif Ove Andsnes and Torleif Thedéen.

In September 2003, Jansen received the Dutch Music Prize from the Ministry of Culture — the highest distinction an artist can receive in the Netherlands. She has received numerous other awards including the Edison Klassiek Public Award three times (most recently in 2010), three Echo Klassik awards, the Preis der Deutschen Schallplattenkritik, as well as the NDR Musikpreis for outstanding artistic achievement in 2007. In 2008 she was given the VSCD Klassieke Muziekprijs for individual achievement and in May 2009 she received the RPS Instrumentalist Award for performances in the UK.

13.2.2012

韋伯 (1786-1826)
Carl Maria von Weber

《自由射手》序曲 Overture to *Der Freischütz*

舒伯特 (1797-1828)
Franz Schubert

B小調第八交響曲，D 759，《未完成》
Symphony No 8 in B minor, D 759, *Unfinished*

中庸的快板 Allegro moderato

流暢的行板 Andante con moto

中場休息
interval

布拉姆斯 (1833-1897)
Johannes Brahms

D大調第二交響曲，作品73 Symphony No 2 in D, Op 73

不太快的快板 Allegro non troppo

不太慢的慢板 Adagio non troppo

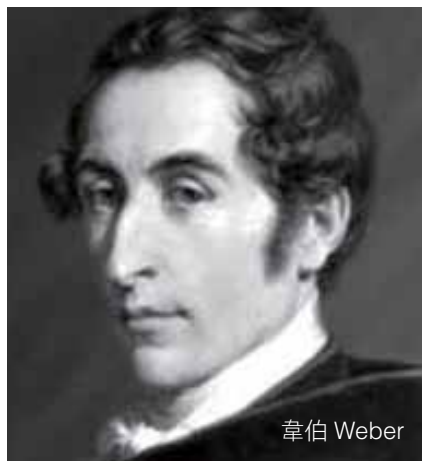
優雅的小快板（接近小行板） Allegretto grazioso (quasi andantino)

—不太快的急板 — Presto ma non assai

精神奕奕的快板 Allegro con spirito

韋伯：《自由射手》序曲

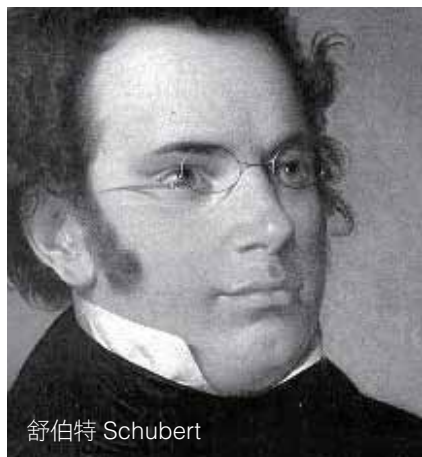
韋伯的《自由射手》（1821年在柏林首演）扭轉了十九世紀歌劇的發展。此劇根據民間流傳的鬼故事寫成，內容圍繞魔法子彈和與魔鬼交易，而序曲除了是全劇縮影，也經常獨立成篇在音樂廳演出。劇中的場景刻劃令人難忘，在序曲亦有所預示。在慢板引子，劇中安寧的大自然背景（柔和的圓號四重奏）與推動劇情的超自然元素構成對比，令人毛骨悚然的顫音代表「狼谷」（「鑄造子彈」一幕令人顫慄，而這段音樂對華格納的影響清晰可聞）。序曲主要部份速度快，激動的樂段刻劃主角麥克斯的痛苦；單簧管旋律象徵麥克斯堅決要娶為妻的少女阿嘉蒂，隨著這個旋律響起，代表挽回愛情的盼望。下一段描寫愛情，音樂欣喜若狂。作曲家把這些元素交織在一起，最後以C大調的尾聲結束，愛情戰勝了邪惡。



韋伯 Weber

Weber: Overture to *Der Freischütz*

Carl Maria von Weber altered the course of 19th-century opera with *Der Freischütz* which premiered in Berlin in 1821. The Overture, meanwhile, deftly encapsulates the music drama — essentially a folk-ghost story involving magic bullets and a bargain with the devil — with a foretaste of the opera's memorable scene painting. It has gone on to have a life of its own in the concert hall. An adagio introduction contrasts the opera's peaceful natural setting (a mellifluous quartet of horns) with the supernatural elements that drive its plot. Eerie tremolos signify the *Wolf's Glen* (the frightening scene in which the bullets are cast, the music for which left a deep imprint on Wagner). In the Overture's fast-paced main section, agitated strains depict the torment of the hero, Max, while the promise of redeeming love arrives in the clarinet melody associated with Agathe, the young bride Max strives to win. Following this is a passage of deliriously joyful love music. Weber weaves all of these elements together and concludes the Overture with a C major coda in which the power of love triumphs over evil.



舒伯特 Schubert

舒伯特：B小調第八交響曲

第八交響曲和C大調第九交響曲是舒伯特最有野心的作品(第九又名《偉大》，也是他最後一首交響樂作品)。第八與他前七首交響曲截然不同，是他兩首小調調性的交響曲之一（另一首是C小調第四交響曲，1816年寫成）。第八的別名「未完成」雖然在舒伯特逝世以後出現，但不該與他本人英年早逝扯上關係。事實上，舒伯特完成此曲的兩個樂章後還活了六年，期間寫了許多優秀的大型作品。

由於有諸謠曲草稿存在，由此可推算舒伯特大概不打算偏離古典交響曲傳統的四樂章結構。有學者認為，由於樂曲開端太宏偉壯麗，令舒伯特想不出夠份量的終樂章來平衡第一樂章。另一方面，舒伯特在完成現存兩個樂章後數月染上梅毒，可能是罹患致命疾病所產生的心理影響，令他痛苦得不能把第八寫下去。

Schubert: Symphony No 8 in B minor

Along with his final, Great C major Symphony, the *Unfinished* reveals Schubert at his most ambitious. Remarkably different in scope from the symphonies preceding it, this is Schubert's only symphony in the minor mode aside from the Fourth from 1816 (in C minor). The posthumous nickname *Unfinished* should not be associated with the tragic early death of its composer. In fact, Schubert lived on for another six years after setting aside the two perfectly complete movements of the *Unfinished* and completed numerous other full-scale masterpieces after it.

Sketches for a scherzo exist, so it is unlikely that Schubert intended to depart from the conventional four-movement plan of a classical symphony. Some scholars suggest that he couldn't manage to conceive of a finale weighty enough to counterbalance the magnificent opening structure. In addition, a few months after writing the two extant movements, Schubert contracted syphilis. It is possible that the psychological associations of his devastating illness made it too painful for Schubert to resume work on the score.

He begins the opening movement in the shadowy gloom of B minor — a tonality Beethoven once labelled a “black key”. A mysterious motif, given pianissimo by basses and cellos, sounds from an abyss.

第一樂章在B小調的陰霾下開始（貝多芬曾把B小調稱為「黑色調性」）。大提琴和低音大提琴以極弱力度奏出神秘的動機，聲音彷彿由深淵傳出。這段很有聽天由命的意味，但後來卻幻化出各種不同面貌，令人縈繞於心。舒伯特憑着焦躁不安的伴奏，把不安的期待感延長，才由雙簧管和單簧管奏出憂鬱的主題。舒伯特鋪排第二主題時也採用相同手法：先是伴奏，然後是大提琴的抒情主題。這個主題雖然優美動人，但後來的發展卻揭示了其剛烈的一面。音樂繼續開展，陰森的開端動機重現，哀婉沉痛卻又避無可避；悲涼之情，溢於言表。

第二樂章轉到E大調，根據兩個主題寫成：安詳虔誠的主旋律和由單簧管奏出的對比主題。〈行板〉雖以微笑回應第一樂章的陰鬱，但也偶有悲觀、矛盾的痕跡，為舒伯特的抒情色彩加添深度。《未完成》遲至1865年才首演，那已是舒伯特逝世後差不多四十年了。此後有幾位作曲家試圖把交響曲「完成」，但即使如此，舒伯特的兩個樂章雖是未完成作品的一部份，卻仍能獨立成篇，效果獨一無二。

The apparently resigned air of this music is just one of several guises that will be heard in the haunting transformations to come. Schubert prolongs the sense of uneasy expectation by presenting a restless accompaniment before oboes and clarinets give shape to the melancholy main theme. Schubert repeats this pattern in presenting the famous second theme: we hear its accompaniment first, followed by the lyrical theme itself on cellos. Despite its beauty, Schubert reveals a more aggressive side to this melody in its later development. The full brunt of the tragedy comes to the fore as the movement unfolds and reaches its end with the grim, inescapable pathos of the opening motif.

The second movement shifts to E major and revolves around a serenely prayerful principal melody and a contrasting theme introduced by clarinet. The *Andante* offers a smiling response to the darkness of the first movement. Yet there are traces of darker, more ambivalent moods as well, adding depth to Schubert's lyricism. The Symphony was given a belated premiere — in 1865, almost four decades after the composer's death — and there have been several attempts to "complete" the work since then. Still, Schubert's pair of movements make for a uniquely satisfying torso by themselves.



布拉姆斯 Brahms

布拉姆斯：D大調第二交響曲

貝多芬的交響曲成就斐然，布拉姆斯對箇中的重要性理解透徹。十九世紀末，許多與布拉姆斯同期的浪漫派作曲家認為，貝多芬的交響曲縱使成就極高，但也代表交響曲已走進死胡同，標題音樂或華格納所開創的革命性樂劇才是出路。然而布拉姆斯一直堅持把交響曲視為自立的樂種，致力為交響曲注入生命力。他的力作第一交響曲雖經多年掙扎才於1876年問世，但樂曲大獲好評，令這位已屆中年的作曲家信心滿滿。第二交響曲與第一交響曲剛好相反：他1877年寫作第二交響曲時速度快得驚人，全曲五個月脫稿。而樂曲的整體格調也跟第一的史詩式戲劇性迥異，時人更喜歡把第二交響曲與貝多芬的田園交響曲悠閒的抒情色彩相提並論。

然而正如布拉姆斯學者萊因霍爾德·布林克曼所言，在某方面來說，第二交響曲才是布拉姆斯真正「突破之

Brahms: Symphony No 2 in D

Brahms had a deep understanding of the true significance of Beethoven's symphonic achievements. Many of his fellow romantics in the later 19th century felt this weighty past represented a dead end and that the future lay in programme music or in the revolutionary music drama being forged by Wagner. Yet Brahms remained determined to breathe new life into the symphony as a self-reliant genre. It took a lengthy struggle, over many years, to produce his First Symphony (unveiled in 1876). But that work enjoyed a success that reinforced the confidence of its composer, who had by now reached middle age. In striking contrast to the First, he wrote the Second Symphony with astonishing speed: all told, within about five months in 1877. The music's overall character, moreover, veers away from the epic drama of its predecessor. It even inspired early comparisons with the relaxed lyricism of Beethoven's Sixth Symphony, the Pastoral.

Yet in some ways, as Brahms scholar Reinhold Brinkmann has shown, the Second Symphony represents the true "breakthrough" work for Brahms — even more than the First. Instead of competing with Beethoven, here Brahms arrives at an intriguing combination of playfulness, passion and serenity, while a subtle undercurrent of melancholy adds a complex emotional layer to the score's more obvious "pastoral" qualities. Certainly the Second

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作」。布拉姆斯在曲中巧妙地揉合了嬉戲、激情、平靜等氣氛，樂曲表面上展現極強的「田園氣息」，但微妙的憂鬱感卻藏於深處，為樂曲添上複雜的情感。布拉姆斯精通將素材加以發展，處理手法出神入化，第二交響曲正是好例子。樂曲開始時，大提琴和低音大提琴奏出簡單的三音動機，而曲中大部份主題都由這個動機衍生而來。開端所呈現的基本情感對比，在樂曲後段仍然繼續發展：一方面是「田園元素」（木管樂與圓號），另一方面是「憂鬱情懷」（不安的定音鼓鼓聲，還有突然響起的低音銅管樂）。第二主題仿似「搖籃曲」一樣溫柔地搖擺，這個著名的旋律令對比更形鮮明；而隨着樂章開展，作曲家繼續將這種對比發揮得淋漓盡致。

在優美動人的〈慢板〉裏，憂鬱的暗湧更為明顯。「田園」樂思在第三樂章也十分突出，但現在變成開玩笑似的。一段快速的插段兩次突如其來地在第三樂章出現，打斷音樂的流動。特別的是，第一至第三樂章都是安靜地結束，為興高采烈、令人眼花撩亂的終樂章作好準備。終樂章主題呼應第一樂章開端的三音動機，然而現在音樂變得很有衝勁，令三音動機的格調也不同了。全曲最後數頁是布拉姆斯最刺激、配器最精彩的樂段，興奮歡欣，奪目耀眼，把憂鬱氣氛驅散得一乾二淨。

樂曲介紹：湯馬士·梅

presents a splendid example of Brahms's mastery of organic development. At the very start, cellos and basses play a simple motif of three notes that provides the seed for much of the work's thematic material. In this opening Brahms also introduces the basic emotional contrast that will be worked out in the Symphony: the contrast between "pastoral" elements (woodwinds and horns) and a kind of "melancholy" (the unsettled rumblings from the timpani and the interruptions by the low brass). The famous, gently rocking "lullaby" of the second theme further heightens the terms of this contrast, which Brahms probes in depth as the movement unfolds.

The Second's melancholic undercurrents gain prominence in the meltingly beautiful adagio, while a more playful version of the "pastoral" idea comes to the fore in the third movement, whose flow is twice interrupted by a swift interlude. Remarkably, the first three movements all end quietly, setting the stage for the giddy high spirits of the finale. Its main theme recalls the three-note motif that opened the Symphony; now, though, the driving momentum of the music gives it a new character. The Symphony's final pages contain some of the most exciting and brightly orchestrated music Brahms ever composed as a deliriously joyful blaze chases away all hints of melancholy.

Programme notes by Thomas May

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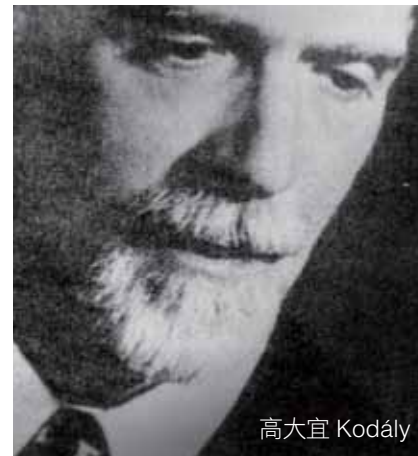
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高大宜 Kodály

高大宜：《加蘭塔舞曲》

據高大宜憶述，他童年「最美好的七年」都在加蘭塔度過。加蘭塔是匈牙利一個小鎮，位於連接布達佩斯與維也納的主要道路上，即今日的斯洛伐克境內。在這裏，年幼的高大宜見識了好些對他影響深遠的音樂，包括鎮上樂隊演奏的音樂，即在當時被視為帶「吉卜賽」色彩的音樂。多年後（1933年），已經成名的高大宜獲邀創作一首管弦樂曲，為布達佩斯管弦樂團成立80週年誌慶；成品《加蘭塔舞曲》既是精練的管弦樂組曲，也是他緬懷早年鄉村生活的作品。

高大宜是研究民間音樂的先驅，曾在二十世紀初指導同胞兼友人巴托克，教他如何走遍全國各地蒐集民歌。《加蘭塔舞曲》的靈感來自一套匈牙利民間舞曲集，這套曲集在1800年左右重現於世，並在維也納結集出版。整體來說，《加蘭塔舞曲》模仿徵兵制度推行前的器樂舞曲，取其基本風

Kodály: *Dances of Galánta*

"The most beautiful seven years" of his childhood, Zoltán Kodály once recalled, were spent in Galánta, a small Hungarian town located along the main thoroughway between Budapest and Vienna, located in present-day Slovakia. It was there that the young boy encountered some of his formative musical experiences, including the town band playing what was considered Gypsy-flavoured music. Much later, in 1933, the now-famous Kodály was invited to write an orchestra piece to celebrate the 80th anniversary of the Budapest Philharmonic. This became the *Dances of Galánta*, a compact orchestral suite that also pays homage to the composer's memories of long-ago village life.

A pioneer researcher in the area of folk music, Kodály had mentored his fellow Hungarian and friend Béla Bartók in methods of gathering folk songs from around the country in the early years of the 20th century. But for *Dances of Galánta* he turned for inspiration to a rediscovered collection of Hungarian folk dances that had been published in Vienna around 1800. Overall the suite imitates the basic style and structure of the instrumental dance music that evolved during the days before conscription, when Austrian recruiters would attempt to lure young Hungarians to join the army by enlisting local musicians and dancers to entertain them. This type of music — known as *verbunkos* — drew

格和結構。推行徵兵制度前，奧地利的招募人員為了吸引匈牙利年輕人入伍，特意邀請當地樂手和舞蹈員來款待他們。這種稱為「維爾布恩格斯舞曲」的音樂承襲自民間傳統音樂，基本上以憂鬱的慢速引子與狂野活潑的快速樂段構成對比。

高大宜把上述的形式重複數遍，五段舞曲一氣呵成，全曲開端是個鬱鬱寡歡的慢速引子，最後則是閃爍的尾聲。作曲家彷彿刻意模仿民間樂器，讓單簧管顯得尤其突出，負責交代主要的舞曲主題，而這個主題曲在不同的段落間以不同姿態重現。隨著舞曲一段又一段的響起，誘人的節奏漸漸成型，由多個不同的樂器組合奏出，憂鬱的單簧管主題一次又一次的重現。按照活潑的「維爾布恩格斯舞曲」傳統，高大宜最後迅速令全樂團進入狂熱，全速前進。

from folk traditions and involves a basic contrast between a slow-paced, melancholy introductory part followed by a wild, rousing fast section.

Kodály repeats this pattern several times as he presents a series of five dances which are framed by a moody slow introduction and a flashy coda. As if imitating a folk instrument, the clarinet is prominently featured, spelling out the main dance theme that recurs in varied forms between sections of the suite. An irresistible rhythmic figure takes shape in varied orchestral guises as the series of dances continues, while the melancholy clarinet theme returns again and again. In lively *verbunkos* tradition, Kodály eventually whips the entire orchestra into a frenzy that sets the pulse racing.

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孟德爾頌 Mendelssohn

孟德爾頌：E小調小提琴協奏曲

早在1838年，孟德爾頌已打算為小提琴名家暨名師費迪南·大衛寫作協奏曲。兩人自少年時代已份屬好友；同在萊比錫布業大廳管弦樂團工作過，大衛是團長，而孟德爾頌則是音樂總監。然而，創作計劃一直被其他工作打亂，但最終孟德爾頌還是在1844年9月完成全曲。創作期間，他與大衛保持聯絡，討論有關技巧和如何平衡獨奏者與樂團的問題。這種作曲家與演奏者緊密合作的形式自此成為模範，後來許多協奏曲也以相同方式寫成。

第一樂章那焦躁的激情是作曲家動筆時已出現的構思，而且一直念念不忘。他給大衛寫信道：「一首E小調的（協奏曲）在我腦中響起，樂曲的開端令我不得安寧。」雖然第一樂章相對較長，但由於作曲家對比例有敏銳的觸覺，同時還適切地把第一樂章與其他樂章連接起來，因此全曲比例

Mendelssohn: Violin Concerto in E minor

Mendelssohn intended as early as 1838 to write a concerto for violin virtuoso and teacher Ferdinand David, a close friend since his youth and concertmaster of the Leipzig Gewandhaus Orchestra, of which the composer was at the time music director. Other tasks intervened, but eventually Mendelssohn returned to his original plan, completing the score in September 1844. During the process he corresponded with David to work through aspects of technique and questions of balance between the soloist and the orchestra. Such a close collaboration between composer and performer set a pattern that has been repeated in the creation of numerous subsequent concertos.

The first movement's restless passion was part of the original concept that haunted Mendelssohn from the start. "[A concerto] in E minor runs through my head," he wrote David, "the beginning of which gives me no peace." Despite the relative length of the opening movement, the Concerto benefits from Mendelssohn's exquisite sense of proportion and cross-connection between the other movements. The centre of the rapturously lyrical *Andante*, for example, echoes the restlessness of this opening, which also returns transformed in the delirious energy of the finale.

The Concerto's first gesture immediately draws us into the middle of its drama,

得宜。比方說，〈行板〉既興高采烈又抒情，其中心樂段呼應了全曲開端心神不定的氣氛；終樂章既活潑又興奮，開端也在此以另一姿態重現。

樂曲很具戲劇性，而且甫開始便把觀眾帶到中心。傳統上，協奏曲通常先由樂團奏出長篇引子，彷彿帷幕慢慢升起；但此曲不但沒有樂團引子，並且馬上營造出躁動不安的背景，獨奏小提琴在上方奏出語帶渴望的主題。然而，讓獨奏者馬上加入不過是孟德爾頌創新手法之一而已。影響更深遠的，是他讓華彩段提早出現，用以連接發展部與再現部，而不是在樂章結尾充當艷麗的獨白。此外，作曲家又把全曲三個樂章連接起來，因此由第一樂章的強烈激情到最後的歡欣得意，情感上的起承轉合顯得格外一致。

孟德爾頌在樂曲中不斷反思獨奏者與樂團、獨奏及其演出行為之間的關係。值得留意的地方包括第一樂章突然響起的華彩段是何等出其不意、結尾時放縱的急板又如何利用技法來強調前一段的迫切性。此曲作法成熟，在巧奪天工的大結構裏營造出活潑、自然和活在當下的感覺。樂曲既優雅又有力；演奏家若是投入地演奏，則無論大家對此曲有多熟悉，仍會讚嘆作曲家的不朽匠心。

without the convention of a lengthy curtain raising by the orchestra, and sets up a turbulent backdrop: over this the solo violin traces its yearning main theme. The soloist's sudden entrance is just the first of several innovations Mendelssohn employs. An especially influential one is his placement of the cadenza at an earlier point in the movement to make it serve as a link between the development and recapitulation rather than as a showy monologue near the end of the movement. In addition, Mendelssohn seamlessly joins the three movements together. This architecture gives cohesion to the music's larger emotional arc, from the passionate intensity of the first movement to the giddy high spirits at the end.

Throughout, Mendelssohn continually rethinks the soloist's relationship to the orchestra — and to the act of performance. Note, for example, how surprisingly the first-movement cadenza steals upon us, while the unbridled presto that ends the movement turns virtuosity into a vehicle to emphasise the urgency of what has gone before. In this mature work, Mendelssohn achieves a sense of vivid, spontaneity, of being in the moment, across his beautifully executed larger form. However familiar this Concerto has become, in a committed performance his achievement continues to astonish with its elegance and power.



巴托克 Bartók

巴托克：《樂隊協奏曲》

《樂隊協奏曲》是巴托克人生極低潮時所寫的作品，但卻成了現代音樂最成功的作品之一，地位馬上獲樂評和樂迷認同。巴托克雖然熱愛祖國匈牙利，但由於法西斯主義漸漸在祖國滋生，他漸漸覺得與祖國格格不入，遂於第二次世界大戰爆發後離開歐洲，前往紐約。好一陣子，他的作曲事業看似已走到盡頭，健康也因白血病而每下愈況（幾年後更被此症奪去性命）。可是到了1943年夏季，波士頓交響樂團指揮庫塞威茲基委約他創作新曲，卻奇蹟地令他重拾創作力。

《樂隊協奏曲》充滿詩意，即使對70多年後的觀眾來說，依然是首心曠神怡，清新可喜的作品。巴托克巧妙地揉合了自己所有的藝術特徵，包括原創的曲式處理、非純為加添色彩而紮實地採用啟發自民間音樂的元素、駕

Bartók: *Concerto for Orchestra*

The Concerto for Orchestra was written at a very dark time in Bartók's life but stands out as one of the great success stories of modern music and immediately won recognition as a masterpiece by critics and public alike. Béla Bartók had been feeling increasingly at odds with his beloved Hungary as fascism took root and abandoned Europe for New York after the outbreak of the Second World War. It seemed for a time as if Bartók's composing career had ended, while the leukaemia from which he would die in a few years increasingly took its toll. But in the summer of 1943 a new commission from Serge Koussevitzky for the Boston Symphony miraculously revived Bartók's creative energy.

The musical poetry of the resulting *Concerto for Orchestra* remains fresh and bracing for listeners almost 70 years later. Signature features of Bartók's art are all brilliantly woven together here. These include an original approach to form, the use of elements inspired by folk music in a substantial way rather than merely for colouristic effect, a remarkable command of orchestral sonority, the dramatic manipulation of contrasts and meticulous craftsmanship.

The idea of a concerto not just for a soloist but for an entire orchestra would be taken

馭管弦樂效果的卓越能力、對比的戲劇化處理，還有一絲不苟的匠心。

不為突出獨奏者，反而為整個樂團而寫作協奏曲的意念後來被多位二十世紀作曲家採用。從某方面說，這種做法矯正了浪漫時期協奏曲的大明星個人主義；但也可說成是巴托克復興了巴羅克時期的協奏曲觀念，也就是所謂的「大協奏曲」，讓不同的小型樂器組與大型合奏團構成織體對比。當然，現代樂團技巧高超、表達力強、聲音層次分明，《樂隊協奏曲》也將這些特色發揮得淋漓盡致。事實上，樂器音色證明是此曲的重要一環，重要性與其傳統的主題與發展模式不相伯仲。

論結構，《樂隊協奏曲》可視為一首五樂章的交響曲，以陰鬱沉思的情緒開始，漸漸尋得出路，最後找到積極的生活態度，喜氣洋洋。巴托克以他最喜歡的拱形結構（不論順序看或逆序看都一樣，如ABCBA格式）把各樂章連在一起。作曲家把上述的情緒變化與結構合而為一，因此慢速的第三樂章就是悲劇的核心，前後都是較輕盈的插段，而第一和第五樂章則篇幅最長，速度最快。

第一樂章靠着「對比」來推動；慢速引子過後的快板充滿喧鬧的對位。第二、三、四樂章則各有千秋：第二樂章〈成雙成對的遊戲〉仿如諧謔曲，成雙成對的樂器逐一響起，中段則是銅管樂奏出的讚美詩。令人念念不忘

up by many other composers later in the 20th century — in some ways as a sort of democratic antidote to the superstar individualism of the Romantic concerto. But it could also be argued that Bartók revived the Baroque concept of the concerto — the so-called *concerto grosso*, which contrasts various smaller groups of instruments with the texture of the larger ensemble. And of course the *Concerto for Orchestra* also serves to showcase the virtuosity and expressive might of a modern orchestra and the glory of its layered sound. In fact instrumental timbre turns out to be just as important a dimension of this music as the more conventional model of themes and their development.

In formal terms, the *Concerto* can also be regarded as a symphony in five movements, beginning in a dark, brooding mood but finding its way to life-affirming triumph. Bartók combines this with one of his favourite patterns: an arch-like structure that appears the same in both directions (like the pattern ABCBA). Thus the slow third movement is the tragic centre and is surrounded by two lighter interludes, which in turn are framed by the two longest and fastest movements.

Contrast fuels the opening movement, in which a slow introduction is followed by an allegro crowded with furious counterpoint. Each of the three inner movements has a distinctive feature. The scherzo-like second, *The Game of Pairs*, presents

的〈悲歌〉在全曲中心，除了襲用慢速引子的素材，還可聽到巴托克著名的「夜樂」樂段。第四樂章〈被打斷的間奏曲〉拿「單純的」民間音樂慣用手法來借題發揮，又透過模仿，毫不留情地諷刺蕭斯達高維契（他的第七交響曲在二戰期間大受歡迎）。沒完沒了地呼呼作響的弦樂和銅管樂號角曲，把急板的終樂章推進至令人振奮的結尾。

樂曲介紹：湯馬士·梅
中譯：鄭曉彤

pairs of instruments in sequence, with a brass chorale as the trio. The haunting *Elegia* at the heart of the Concerto recalls material from the slow introduction and contains examples of Bartók's famous "night music". The fourth movement, *Interrupted Intermezzo*, plays with clichés of "innocent" folk music and incorporates a cruel parody of Shostakovich, whose Seventh Symphony had become a popular piece during the war years. Endlessly whirring strings and brass fanfares urge the presto finale on to its thrilling conclusion.

Programme notes by Thomas May

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