

# JAAP BRAHMS SYMPHONY CYCLE II

梵志登  
布拉姆斯  
交響曲全集二



# JAAP BRAHMS SYMPHONY CYCLE I

梵志登  
布拉姆斯  
交響曲全集一



# 27 JAN 2023

**BRAHMS**  
Symphony no. 3  
Symphony no. 1

布拉姆斯  
第三交響曲  
第一交響曲

FRI 8PM

香港大會堂音樂廳  
Hong Kong City Hall Concert Hall

梵志登 指揮  
Jaap van Zweden  
CONDUCTOR  
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\$680 \$480 \$280

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梵志登 音樂總監  
Jaap van Zweden Music Director

# 20 JAN 2023

**BRAHMS**  
Symphony no. 2  
Symphony no. 4

布拉姆斯  
第二交響曲  
第四交響曲

FRI 8PM

香港大會堂音樂廳  
Hong Kong City Hall Concert Hall

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## 布拉姆斯 JOHANNES BRAHMS

布拉姆斯1833年生於漢堡，在他的童年時代，一家人的生活頗拮据。布拉姆斯起初學習鋼琴時，琴藝進步神速，才11歲已有人接洽，希望他能以神童姿態巡迴演出。他的老師艾杜華·馬森為他打下作曲技巧基礎，同時布拉姆斯也發揮所長，既教學又演奏。

舒曼十分欣賞布拉姆斯，更在自己曾任編輯的《新音樂雜誌》發表文章，聲稱布拉姆斯就是大家期待已久的貝多芬繼承人。在很多人眼中，舒曼當年的預言也似乎漸漸兌現。布拉姆斯的支持者（包括傑出樂評人暨作家艾杜華·漢斯力克）都認為他是貝多芬真正的繼承者，他的音樂不受外在事物束縛，是純正音樂的鬥士。

布拉姆斯的作品包括室樂、合唱、協奏曲、大量德語歌曲，還有四首交響曲。到了19世紀下半葉，交響曲已成為最重要的管弦樂形式，也是作曲家必須面對的考驗。舒曼1853年的文章不但宣稱年輕的布拉姆斯是萬眾期待的大天才，更形容他的奏鳴曲是「隱藏的交響曲」。

Johannes Brahms was born in Hamburg in 1833. His childhood was spent in relative poverty, and his early studies in music as a pianist developed his talent to such an extent that there was talk of touring as a prodigy at the age of 11. It was Eduard Marxsen who gave him a grounding in the technical basis of composition.

In the music of Brahms, Schumann detected a promise of greatness and published his views in October 1853 in the journal he had once edited, the *Neue Zeitschrift für Musik*, declaring Brahms the long-awaited successor to Beethoven. It is seeming too many to fulfill Schumann’s early prophecy. Brahms’s supporters, including, above all, the distinguished critic and writer Eduard Hanslick, saw in him a true successor to Beethoven and a champion of music untrammelled by extra-musical associations, of pure music.

In his article from 1853 Schumann had not only greeted the young composer as the genius that the world had awaited, but also described his sonatas as “veiled symphonies of music”.

香港管弦樂團 Hong Kong Philharmonic Orchestra

## 梵志登 | 布拉姆斯交響曲全集 I

**布拉姆斯** 第二及第四交響曲

布拉姆斯既是重視傳統的浪漫天才，亦是抒發濃烈情感的巨匠。這位滿身「反差」的作曲家一生譜寫過四首交響曲，梵志登將於一連兩週的音樂會指揮這四首19世紀音樂代表作。打頭陣的是第二及第四交響曲，前者陽光燦爛，後者陰暗沉鬱，完美展示布拉姆斯兩面截然不同但同樣鮮明的創作面貌。

每逢夏天，布拉姆斯一般會離開維也納，在其他地方度假，而他許多作品都是在度假期間寫成的。1877年，布拉姆斯雖然忙著把第一交響曲改編成四手聯彈，但同時動筆創作第二交響曲。他事先跟克拉拉舒曼和其他友人強調新的交響曲如何悲慘淒美；結果人人都被他戲弄了，第二交響曲其實是 he 最歡快的作品之一。

布拉姆斯的第四交響曲同樣在他於莫祖舒拉格度假期間開始寫作，樂曲於1884年夏天完成，翌年10月在邁寧根首演，由作曲家親自指揮。

## JAAP | BRAHMS SYMPHONY CYCLE I

**BRAHMS** Symphony no.2&4

Johannes Brahms was a composer of contrasts: a deeply romantic genius, who believed in the importance of tradition, and a master-craftsman who burned with passionate and poetic emotion. His four symphonies are landmarks of 19<sup>th</sup> century music and over two remarkable concerts Jaap van Zweden conducts them all. He begins, with the songful and sunlit Second Symphony and the brooding, tragic Fourth: two equally compelling faces of the same extraordinary creative personality.

Brahms was still busy with the four-hand piano arrangement of his First Symphony, when, in the summer of 1877, he started working on his Second Symphony while staying for the first time at Pörtschach am Wörthersee. Brahms had teased Clara Schumann and other friends by stressing the tragic nature of the new symphony, which was, in fact, among the most cheerful of his compositions.

The summer of 1884, spent at Müzzuschlag, brought the beginning of work on the Fourth Symphony, his last for the genre. This was completed at Müzzuschlag the following summer, to be performed under the composer’s direction at Meiningen in October, 1885.

## 梵志登 | 布拉姆斯交響曲全集 II

**布拉姆斯** 第一及第三交響曲

不少報導及文章對布拉姆斯充滿期待，令他認為創作第一批公開演出的交響曲時必須小心翼翼，而第一交響曲更耗時超過20年。他曾寫道：「海頓之後，寫交響曲不是開玩笑的，而是生死攸關的大事。」第一交響曲在1855年動筆，雖然1876年的首演極為成功，期後更在歐洲各地演出，但這些演出都令布拉姆斯深信樂曲仍須修訂。

布拉姆斯的第三交響曲格局廣闊、華麗浪漫，恰好體現其「自由但快樂」的座右銘。而第一交響曲熾熱悲壯，最後響起撼動人心的勝利凱歌，難怪被不少人稱為「貝多芬第十交響曲」。駭人卻溫柔，滿是跌宕起伏，卻美得穿透靈魂。

港樂音樂總監梵志登將完成布拉姆斯全集，細膩勾勒作曲家帶著衝突反差的魅力。


## JAAP | BRAHMS SYMPHONY CYCLE II

**BRAHMS** Symphony no.1&3

Brahms took care over the first works to be offered to the public because of the expectation from public. Brahms beavered away on his own, and spent over 20 years to produce his First Symphony. He once wrote, “writing a symphony is no longer a joke, but a matter of life and death.” The First Symphony was begun in 1855dand premiered successfully. Subsequent performances in cities as far afield as Vienna, Breslau, Cambridge and London, convinced Brahms that there were still changes to be made.

“Free but Happy” was Brahms’ personal motto – and in musical form, it rings and echoes throughout his sweeping, gloriously romantic Third Symphony. And then Jaap van Zweden turns to the work they called “Beethoven’s Tenth” – the epic tragedy and blazing triumph of Brahms’ gripping First Symphony. Expect terror and tenderness, high drama and soul-piercing beauty as the HK Phil’s Music Director conducts the third and final instalment of our Brahms symphony cycle.

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梵志登 指揮

Jaap van Zweden CONDUCTOR

· 香港管弦樂團 (港樂) 和紐約愛樂音樂總監  
· 帶領港樂完成華格納整套聯篇歌劇《指環》，更憑此勇奪《留聲機》2019年度樂團大獎  
· 2020年榮獲荷蘭皇家音樂廳大獎及銀紫荊星章

· Music Director of the Hong Kong Philharmonic Orchestra (HK Phil) and the New York Philharmonic  
· Led the HK Phil to complete Wagner's *Ring Cycle* and win *Gramophone's* Orchestra of the Year Award 2019  
· Received the Concertgebouw Prize and the Silver Bauhinia Star in 2020

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