

JAAPI | BRAHMS SYMPHONY CYCLE

梵志登
布拉姆斯
交響曲全集

Brahms
Brahms



BRAHMS 布拉姆斯

Symphonies
nos.

第二及第四交響曲

2 & 4

20 JAN

2023

BRAHMS 布拉姆斯

Symphonies
nos.

第三及第一交響曲

3 & 1

27 JAN

2023

FRI & SAT 8PM

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

梵志登 指揮
Jaap van Zweden
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梵志登 | 布拉姆斯交響曲全集

JAAP | BRAHMS SYMPHONY CYCLE

I 20 JAN 2023

P. 5 布拉姆斯 JOHANNES BRAHMS

P. 8 第二交響曲 43'
Symphony no. 2

不太快的快板
不太慢的慢板
優雅的小快板
精神奕奕的快板

Allegro non troppo
Adagio ma non troppo
Allegretto grazioso (Quasi andantino)
Allegro con spirito

中場休息 INTERMISSION

P. 10 第四交響曲 39'
Symphony no. 4

不太快的快板
中庸的行板
詼諧的快板
有活力及激情的快板

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

P. 16 梵志登 指揮 Jaap van Zweden Conductor

現場錄音 LIVE RECORDING

2023年1月20日的音樂會由香港電台第四台 (FM97.6-98.9兆赫及radio4.rthk.hk) 現場錄音，並將於2023年2月10日晚上8時播放；2月15日下午2時重播。The concert on 20 Jan 2023 is recorded live by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and rthk.hk). It will be broadcast on 10 Feb 2023 at 8pm and 15 Feb 2023 at 2pm.



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II 27 JAN 2023

P. 5 布拉姆斯 JOHANNES BRAHMS

P. 12 第三交響曲 33' Symphony no. 3

輝煌的快板	Allegro con brio
行板	Andante
稍慢的小快板	Poco allegretto
快板	Allegro

中場休息 INTERMISSION

P. 14 第一交響曲 45' Symphony no. 1

略慢—快板	Un poco sostenuto – Allegro
稍慢的行板	Andante sostenuto
優雅而略快的小快板	Un poco allegretto e grazioso
慢板—稍快的行板—不太快但輝煌的快板	Adagio – Più andante – Allegro non troppo, ma con brio

P. 16 梵志登 指揮

Jaap van Zweden Conductor

現場錄音 LIVE RECORDING

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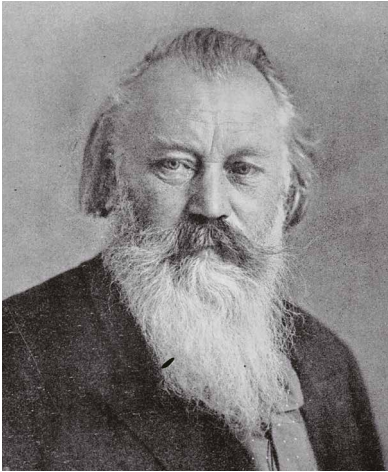
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1833-1897

布拉姆斯

JOHANNES BRAHMS



布拉姆斯 Brahms

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布拉姆斯1833年生於漢堡，父親是低音大提琴手，母親是裁縫。在布拉姆斯的童年時代，一家人的生活頗為拮据。布拉姆斯起初學習音樂時捨弦樂而取鋼琴，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。布拉姆斯在老師艾杜華·馬森指導下，打下作曲技巧基礎。年輕的他發揮所長，教學之餘，同時在夏日旅館演奏鋼琴——不是傳聞中的碼頭酒館，但後來布拉姆斯看來也樂於任由這個浪漫說法繼續流傳下去。1851年布拉姆斯認識了匈牙利流亡小提琴家雷曼尼，兩年後更一同巡迴演出；這也是布拉姆斯首次巡迴演出。

在匈牙利小提琴家姚阿辛穿針引線下，布拉姆斯認識了舒曼夫婦，後

Johannes Brahms was born in Hamburg in 1833, the son of a double bass player and his wife, a seamstress. His childhood was spent in relative poverty, and his early studies in music, as a pianist rather than as a string player, 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. The young Brahms was able to use his talents by teaching and by playing the piano in summer inns, rather than in the dockside taverns of popular legend, a romantic idea which he himself seems later to have encouraged. In 1851 Brahms met the émigré Hungarian violinist Ede Reményi and two years later they set out together on Brahms' first concert tour.

Later in the year, Brahms met the Schumanns, through an introduction by Hungarian violinist Joseph Joachim. The meeting was a fruitful one. In 1850 Schumann had taken up the position of municipal director of music in Düsseldorf. 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. In the following year Schumann, who had long suffered from intermittent periods of intense depression, attempted suicide in 1854. His final years, until his death in 1856, were to be spent in an asylum, while Brahms rallied to

者對其事業有莫大幫助。1850年，舒曼出任杜塞多夫市音樂總監。這時他在布拉姆斯的作品裡看出這人前途無可限量；到了1853年10月，他在自己曾任編輯的《新音樂雜誌》發表文章，宣稱布拉姆斯就是大家期待已久的貝多芬繼承人。多年來，舒曼飽受憂鬱之苦，1854年更企圖自殺。他生命中最後兩年都在精神病院裡度過，1856年與世長辭。這段時間，布拉姆斯伸出援手，幫助天才鋼琴家克拉拉·舒曼（也就是舒曼太太）和她多名年幼子女；克拉拉與布拉姆斯交情深厚，兩人的友誼一直維持至1896年克拉拉去世為止。翌年布拉姆斯也撒手塵寰。

布拉姆斯一直希望有天可以風光地返回家鄉漢堡，出任該市音樂界的高職；可惜事與願違。反而，他自1863年起不時在維也納居住，1869年更開始在維也納定居及發展事業。在很多人眼中，舒曼當年的預言也漸漸兌現。布拉姆斯的支持者（包括傑出樂評人暨作家漢斯力克）都認為布拉姆斯是貝多芬真正的繼承者，他的音樂不受外界束縛，是純正音樂的捍衛者。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。交響曲到了19世紀下半葉，已成為最重要的管弦樂形式，也是作曲家必須面對的考驗。布拉姆斯創作第一批公開演出的交響曲時，亦明白眼前的挑戰相當重大。

the support of Schumann's wife, the gifted pianist Clara Schumann, and her young family, remaining a firm friend until her death in 1896, shortly before his own in the following year.

Brahms had always hoped that sooner or later he would be able to return in triumph to a position of distinction in the musical life of Hamburg. This ambition was never fulfilled. Instead he settled in Vienna, intermittently from 1863 and definitively in 1869, establishing himself there and seeming to many to fulfil Schumann's early prophecy. In him his supporters, including, above all, the distinguished critic and writer Eduard Hanslick, saw a true successor to Beethoven and a champion of music untrammelled by extra-musical associations, of pure music. Brahms' compositions include chamber music, choral works, four symphonies, concertos, and a significant contribution to German song. By the second half of the 19th century the symphony had become the most significant orchestral form, a challenge that a composer was expected to meet. As he composed his first works to be offered to the public, Brahms was fully aware of the challenge that he now had to face.

BACH ST MATTHEW PASSION

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巴赫



梵志登 指揮
Jaap van Zweden
CONDUCTOR



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Nicholas Phan
TENOR (EVANGELIST)



提內斯 低男中音 (耶穌)
Davone Tines
BASS-BARITONE (JESUS)



霍茜英 女高音
Amanda Forsythe
SOPRANO



文禧德 女中音
Tamara Mumford
MEZZO-SOPRANO



艾普拔 男高音
Paul Appleby
TENOR



黃日珩 低男中音
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D大調第二交響曲，op. 73

Symphony no. 2 in D, op. 73

不太快的快板
不太慢的慢板
優雅的小快板
精神奕奕的快板

Allegro non troppo
Adagio ma non troppo
Allegretto grazioso (Quasi andantino)
Allegro con spirito

背景

1877年夏天，布拉姆斯首次到位於韋爾特湖畔的小鎮珀特沙赫避暑。雖然他仍忙著將第一交響曲改編成四手聯彈，但同時動筆創作第二交響曲，同年秋天在列支藤塔寫成。第二交響曲同年12月30日在維也納首演。翌年（1878年）夏天，他再到珀特沙赫度假，期間更正了第二交響曲的錯處，又完成了四手聯彈版本，再將總譜出版。布拉姆斯事先跟克拉拉·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——第二交響曲其實是他最歡快的作品之一。

音樂

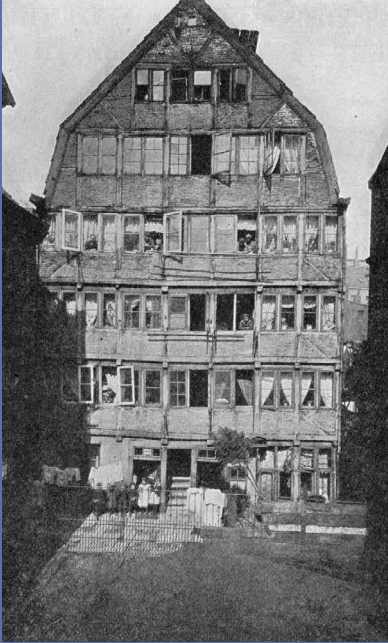
第一樂章快樂祥和，開始的一刻已流露出田園生活的恬靜，第二主題由大提琴和中提琴奏出，效果瑰麗迷人。發展部在樂章中央，而且略見對位法的運用。**第二樂章**（B大調）是長篇詠嘆調，色調較陰暗，但氣氛卻不悲傷，倒像在沉思一樣。大提琴和巴松管分別奏出主題和對題。**第三樂章**是輪旋曲、變奏曲與諧謔曲的混合體，頗見優雅迷人，還有兩段突如其來的二拍子〈急板〉作襯托。**第四樂章**〈精神奕奕的快板〉隨後響起，第一主

THE BACKGROUND

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 on the Wörthersee, completing it at Lichtental in the autumn. The first performance was given in Vienna on 30 December, followed in 1878 by publication, after the necessary corrections of the score and a four-hand piano version, during a second summer at Pörtschach. 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 MUSIC

The idyllic **first movement** proclaims a mood of pastoral serenity from the outset, producing a magical effect in the second subject, with cellos and violas. The central development contains elements of counterpoint. The B major **second movement**, an extended aria and darker in hue, is meditative rather than tragic. It starts with a cello theme and a bassoon countertheme. The **third movement**, a combination of rondo, variations and scherzo, brings a certain grace and charm, set off by



(Wikimedia Commons)

弦外之音 BEYOND THE NOTES

1877年12月30日李希特指揮第二交響曲在維也納首演時，布拉姆斯已在維也納定居達15年之久。然而他的出生地漢堡也想沾沾光，因此樂曲1878年在漢堡演出後，市政府就將該市最高殊榮「漢堡自由市榮譽市民」頒予布拉姆斯。

By the time his Second Symphony was first performed under the baton of Hans Richter in Vienna on 30 December 1877, Brahms had been permanently resident in the city for 15 years. Nevertheless, the city of his birth was eager to capitalise on his achievements, and after a performance of the Second Symphony there in 1878, the city granted him its highest honour, the Freedom of Hamburg.

Dr Marc Rochester 撰寫，鄭曉彤中譯
Text by Dr Marc Rochester

布拉姆斯於漢堡岡格菲爾特爾區史碧克大街60號一樓一個破舊房間裡出生。大樓已於1943年的戰火中炸毀。

Brahms was born in a dilapidated first floor room at no. 60 Speckstrasse in Hamburg's Gängeviertel district. It was destroyed by bombing in 1943.

題交由弦樂奏出。支持布拉姆斯的樂評人漢斯力克認為，這個樂章很有莫扎特的影子。一方面顯示出布拉姆斯駕馭對位法的能力，另一方面又能保持愉快的氣氛（漢斯力克的說法是「像春天的花朵一樣芳香」），不受偶然的陰暗時刻動搖。

two interruptions in duple-time Presto. This is followed by a final **Allegro con spirito**, with the first subject entrusted to the strings. Brahms' champion, the critic Hanslick detected in the veins of this last movement the blood of Mozart. It exemplifies Brahms' command of counterpoint and maintains, in spite of the occasional cloud, a mood that Hanslick summed up as redolent of the spring blossoms of the earth.

編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、兩支長號、低音長號、大號、定音鼓及弦樂組。
Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, bass trombone, tuba, timpani and strings.

E小調第四交響曲，op. 98

Symphony no. 4 in E minor, op. 98

不太快的快板
中庸的行板
詼諧的快板
有活力及激情的快板

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

背景

每逢夏天，布拉姆斯通常都會離開維也納，到別的地方度假，而他許多作品都是在度假期間寫成的。1884年夏天，他在莫祖舒拉格度假時開始寫作第四交響曲，也就是他最後一首交響曲。樂曲翌年夏天在莫祖舒拉格完成，同年10月在邁寧根首演，由作曲家親自指揮。

音樂

第四交響曲的**開端**十分平靜，但始終堅實如石，不失雄偉。呈示部一直保持這種氣魄，滲入了一點抒情色彩，還有第二主題：首先由大提琴奏出，然後由小提琴和木管接過。樂章中央的發展部始於第一主題；後來第一主題再度響起，但這次速度慢得多——再現部就在這裡開始。

第二樂章令李察·史特勞斯聯想這樣的景象：明月高照，一列送葬隊伍靜靜地走過高地。所暗示的也許是卡斯巴·佛烈德利赫一幅生動逼真的畫作。圓號首先響起；緩慢的進行曲緊隨其後。大提琴主題這時顯得很突出，加上第一小提琴聲部的修飾，之後進行曲重現。

THE BACKGROUND

Brahms wrote much of his music during summer holidays spent outside Vienna. The summer of 1884, spent at Mürzzuschlag, brought the beginning of work on the Fourth Symphony, his last for the genre. It was completed at Mürzzuschlag the following summer, to be performed under the composer's direction at Meiningen in October.

THE MUSIC

The symphony **starts** in quiet serenity, but always within a structure of massive rock-like grandeur, which continues as the symphonic exposition proceeds, mingled with lyricism and with a second theme given first to the cellos, followed by violins and then the winds. The first subject starts the central development, and in a slower form subsequently opens the recapitulation.

In the **second movement** Richard Strauss imagined a funeral procession moving silently across moonlit heights, suggesting, perhaps, an evocative painting by Caspar David Friedrich. Horns introduce the movement, followed by a slow march, before a cello theme assumes prominence, with a decorative first violin part, after which the march resumes.

弦外之音

在第四交響曲之後，布拉姆斯只有一首管弦樂作品問世，那就是1887年的小提琴及大提琴雙重協奏曲；不過其他成熟新作還有不少，包括兩首單簧管奏鳴曲、一首單簧管五重奏、鋼琴曲以及最後的《四首嚴肅歌曲》，為他超然的成就畫上完美的句號。

Keith Anderson 撰寫，鄭曉彤中譯

BEYOND THE NOTES

After Symphony no. 4, only one further orchestral work was to follow, the Double Concerto for Violin and Cello of 1887. But there were works of great autumnal beauty to come, two Clarinet Sonatas and a Clarinet Quintet, piano pieces and, at the end, *Four Serious Songs*.

Text by Keith Anderson

諧謔曲開端十分強勁，雖然樂章沒有正式的中段，但中途也有一個較輕鬆的段落。原本的素材稍後精力旺盛地重現。布拉姆斯對巴赫的作品素有研究，也似乎早已希望用夏康舞曲或帕薩卡利亞舞曲來寫作終樂章。

第四樂章以帕薩卡利亞舞曲主題掀開序幕。這個主題出自巴赫一齣清唱劇，原本由管樂奏出；布拉姆斯在此加上三支長號，令效果更宏偉。在往後的30個變奏裡，布拉姆斯一方面示範了高明的曲式處理手法，另一方面顯示出傳統對他的影響。漢斯力克的樂評形容交響曲是對作曲家最嚴峻的考驗，布拉姆斯不但順利通過，而且成績斐然。

The **scherzo** opens forcefully. Although it lacks a formal trio section, there is a relaxation of tension at the heart of the movement, before the original material returns in full vigour. It seems that Brahms had long contemplated a final movement in chaconne or passacaglia form, derived from his study of Bach.

The **fourth movement** starts with the passacaglia theme, derived from a Bach cantata and scored for wind instruments, now reinforced in grandeur by three trombones. In the 30 variations that follow Brahms demonstrates his mastery of the form and his debt to tradition. Hanslick, in his review, describes the symphony as the severest test for a composer, a test that Brahms meets in triumph.

編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、兩支小號、三支長號、定音鼓、敲擊樂及弦樂組。

Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, percussion and strings.

F大調第三交響曲，op. 90

Symphony no. 3 in F, op. 90

輝煌的快板
行板
稍慢的小快板
快板

Allegro con brio
Andante
Poco allegretto
Allegro

背景

布拉姆斯的事業在維也納發展得不俗，往後幾年先後寫下小提琴協奏曲和第二鋼琴協奏曲，還有1881年的第三交響曲。第三交響曲同年12月2日在維也納首演，指揮家李希特說這就是布拉姆斯的「英雄」交響曲。

音樂

第一樂章開端的管樂和弦組成一個簡單音型，為緊接登場、情感激烈的小提琴主題提供低音聲部。A大調的第二主題先由單簧管交代，底下是弦樂持續長音，充滿田園氣息，與宏偉壯麗的第一主題形成鮮明對比。呈示部結束時強勁有力，飽滿的和弦過後，就是樂章中央的發展部；戲劇化的高潮過後，音樂也進入再現部。單簧管和巴松管為C大調的〈行板〉掀開序幕，弦樂偶然加插隻言片語；第二主題則由單簧管和巴松管共同分擔。這個樂章也有發展部，但再現部卻省略了第二主題。

C小調的**第三樂章**以大提琴主題展開；樂章瀟灑著肅殺的秋意，與傳統的諧謔曲大異其趣。中段過後，圓號再次奏出主題，伴奏聲部以切

THE BACKGROUND

The years following the Second Symphony, with Brahms now established in Vienna, brought the Violin Concerto and the Second Piano Concerto, to be followed in 1881 by the Third Symphony. First performed in Vienna on 2 December, the work was christened by the conductor Hans Richter Brahms' *Eroica*.

THE MUSIC

The opening wind chords in the **first movement** offer a brief figure that serves as bass to the intense emotion of the succeeding theme, proposed immediately by the violins. A second subject, in A major, is introduced by the clarinet over a string drone bass, a pastoral contrast with the preceding grandeur of the first theme. The forceful conclusion of the exposition is followed by the full chords that open the central development, and there is a dramatic climax to introduce the recapitulation. Clarinets and bassoons open the C major **Andante**, with brief interjections from the strings, and clarinet and bassoon share the second subject. There is a development section and in the recapitulation the second theme is omitted.

弦外之音

第三交響曲是布拉姆斯最短的一首交響曲，也旋即成為他最受歡迎的交響曲，更是作曲家最努力讓敵對樂迷和解的一首：當時德國樂迷分為兩大陣營，一派追隨華格納，注重奢華的管弦樂色彩，喜歡那些借助「音樂以外的意念」創作的作品；另一派則視布拉姆斯為另一極端，管弦樂曲嘗試回到前人的「絕對」音樂裡去，器樂色彩含蓄，不以故事或音樂以外的靈感為基礎。

Dr Marc Rochester 撰寫，鄭曉彤中譯

BEYOND THE NOTES

The shortest of Brahms symphonies, the Third also quickly became his most popular, and was, perhaps, the work with which he tried hardest to heal the divisions which had grown up in German music between those who followed Wagner into the realms of opulent orchestral colour and music inspired by extra-musical ideas and those who saw Brahms as the polar opposite, producing orchestral scores which tried to return to the earlier concepts of “absolute” music, using instrumental colour reservedly and with no story or extra-musical inspiration.

Text by Dr Marc Rochester

分節奏襯托。第四樂章以奏鳴曲式寫成，雖然整體上氣勢雄偉，開端卻是微弱的齊奏。作曲家將主題交給木管以和弦形式奏出；第二主題採用了別開生面的交叉節奏。貝多芬不屈不撓的態度在樂曲結束時絲毫未見，而隨著全曲開端的動機隱隱約約地重現，樂曲也就此結束。漢斯力克認為，縱觀布拉姆斯第一、第二及第三交響曲，還是這一首藝術上最為完美。

A cello theme starts the C minor **third movement**, an autumnal world away from the traditional scherzo. The principal theme returns in the horn, after the trio section, with its syncopated accompaniment. The **last movement** opens sotto voce and in unison, before chordal treatment of the theme by the woodwinds. The second subject of this imposing sonata-form movement makes use of characteristic cross-rhythms. The symphony ends with none of the defiance of Beethoven, but rather with gently suggested memories of the motif that started the whole work, concluding a work that Hanslick found artistically the most perfect of the first three Brahms symphonies.

編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、兩支小號、三支長號、定音鼓及弦樂組。
Two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani and strings.

C小調第一交響曲，op. 68

Symphony no. 1 in C minor, op. 68

略慢—快板

稍慢的行板

優雅而略快的小快板

慢板—稍快的行板—不太快但輝煌的快板

Un poco sostenuto – Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio – Più andante – Allegro non troppo, ma con brio

背景

1862年，布拉姆斯首次提及正在寫作第一首交響曲——這一年，他29歲。其實在1854、1855年他出道不久的時候，已經試寫過一首D小調交響曲，只是一直沒有完成，但當中的素材後來卻在第一鋼琴協奏曲（1859）和《德意志安魂曲》（1867）裡出現。1862年布拉姆斯首次以鋼琴家暨作曲家的姿態在維也納亮相；漢斯力克在同年一篇樂評裡，不禁重提舒曼從前的預言。可是第一交響曲卻遲至1876年夏季才完成——這一年他已經43歲了。同年10月初，他將樂曲從頭到尾為克拉拉·舒曼彈了一遍，克拉拉起初在日記表示失望，不過後來想法有變。這首交響曲11月4日在卡爾斯魯厄首演（奧托·狄索夫指揮），而且往後幾星期也多次重演。

音樂

慢速引子為宏偉壯麗的**第一樂章**掀開序幕，隨後是快板的奏鳴曲式部分。呈示部先重複一遍，樂章中央的發展部將素材加以發揮，最後是富麗堂皇的再現部。E大調〈**稍慢的行板**〉十分抒情，和聲也充滿成熟的色調。降A大調的〈**小快板**〉較一般諧謔曲溫文；B大調的中段卻頻頻轉調，較前一段躁動不安。**第四**

THE BACKGROUND

It was in 1862, at the age of 29, that Brahms mentions his work on the First Symphony. Even earlier in his career, in the years 1854 and 1855, he had tackled the form in a symphony in D minor, which remained unfinished, providing material used in the First Piano Concerto, completed in 1859, and *A German Requiem*, completed in 1867. In 1862 Brahms had made his first appearances in Vienna as both pianist and composer. In a review in that year, Hanslick could not avoid reminding his readers of Schumann's earlier prophecy. It was not until the summer of 1876, when Brahms was 43, that he completed his First Symphony. In early October he played the work for Clara Schumann, who expressed in her diary her initial disappointment, a judgement she later changed. The new symphony was given its first performance on 4 November in Karlsruhe under the direction of Otto Dessoff and further performances were given in the following weeks.

THE MUSIC

There is a massive grandeur in the **first movement**, with its slow introduction and subsequent sonata allegro, in which the exposition is repeated before the exploration of the material in a central development and its recapitulation in all its

弦外之音

貝多芬逝世後，若說新的交響曲即使不能勝過貝多芬，也可以跟貝多芬平起平坐，19世紀末的德國觀眾會覺得難以接受。因此布拉姆斯「第一」大受歡迎，就令許多論者宣稱布拉姆斯是貝多芬的當然繼承者。漢斯力克寫道：「布拉姆斯與貝多芬的藝術淵源，明眼人一望而知。」1895年9月，布拉姆斯終於贏得德國樂壇保守派最權威的認可：邁寧根宮廷樂團舉行了一場大型音樂會，曲目除了布拉姆斯「第一」，還有巴赫和貝多芬最偉大的作品，吸引了歐洲各地的樂壇名人到場。由這一天起，布拉姆斯就位列「德國三B」，成了主宰古典樂壇的重要作曲家之一。

Dr Marc Rochester 撰寫，鄭曉彤中譯

BEYOND THE NOTES

It was difficult for German audiences of the late 19th century to accept the idea that a symphony written after Beethoven might be as good, if not better. So the success of Brahms' First Symphony prompted many commentators to proclaim Brahms as the natural successor to Beethoven. Hanslick wrote that "Brahms' artistic kinship with Beethoven must be plain to every observer." The ultimate seal of German traditionalist approval came in September 1895 when the Meiningen Court Orchestra performed the symphony alongside some of the greatest works of Bach and Beethoven in a gala concert which attracted the musical great and good from all across Europe. From that day onwards, Brahms has become known as one of the "Three Bs" who dominate the world of classical music.

Text by Dr Marc Rochester

樂章的慢速引子以C小調寫成，隨後是著名的C大調主題——這個主題與貝多芬之第九交響曲的〈歡樂頌〉主題很相似，對當時的觀眾來說，即使觀察力稍遜也能輕易察覺得到。指揮家暨鋼琴家畢羅說布拉姆斯之第一交響曲就是貝多芬之第十交響曲。

作曲家生平及所有樂曲剖析，編輯自港樂場刊資料庫；原文由 Keith Anderson 撰寫，鄭曉彤翻譯。

magnificence. The lyricism of the E major **Andante sostenuto** brings characteristic autumnal shades of harmonic colouring, leading to the A flat major **Allegretto**, a gentler scherzo with a relatively turbulent, modulating B major trio. The **last movement** has a C minor slow introduction, followed by the well-known principal theme in C major, the resemblance of which to the theme of the "Ode to Joy" in Beethoven's Ninth Symphony was immediately apparent even to the less perceptive of Brahms' contemporaries. The conductor and pianist Hans von Bülow dubbed the First Symphony "Beethoven's Tenth".

Brahms' biography and all programme notes edited from HK Phil's house programme archive, originally written by Keith Anderson

編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、兩支小號、兩支長號、低音長號、定音鼓及弦樂組。
Two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, two trombones, bass trombone, timpani and strings.

梵志登

JAAP VAN ZWEDEN

指揮 Conductor

PHOTO: Eric Hong



梵志登於過去十年間享譽國際古典樂壇，成為炙手可熱的世界級指揮家。他現為香港管弦樂團音樂總監，同時是紐約愛樂音樂總監以及達拉斯管弦樂團的桂冠指揮。梵志登曾為多個世界一流的樂團擔任客席指揮，包括歐洲的巴黎樂團、阿姆斯特丹皇家音樂廳管弦樂團、萊比錫布業大廳樂團、維也納愛樂樂團、柏林愛樂樂團、倫敦交響樂團；美國的芝加哥交響樂團、克里夫蘭交響樂團、洛杉磯愛樂樂團等。

梵志登灌錄了許多錄音，均大獲好評。繼2019年禾夫獲格林美獎提名的《Fire in my mouth》後，梵志登於2020年推出大衛·朗的《國家的囚犯》世界首演的錄音，兩張專輯皆與紐約愛樂合作、由環球唱片旗下的Decca Gold品牌發行。梵志登與港樂完成了為期四年的計劃——華格納整套聯篇歌劇《尼伯龍的指環》，以及最近灌錄的馬勒第十交響曲與蕭斯達高維契第十交響曲，皆由拿索斯唱片發行。

梵志登於2020年獲香港特區政府頒發銀紫荊星章。他於2020及2021年分別獲嶺南大學和香港浸會大學頒授榮譽院士銜和榮譽大學院士；2021年香港演藝學院授予他榮譽博士。梵志登亦榮獲馳名的阿姆斯特丹皇家音樂廳大獎2020。1997年，梵志登大師與妻子阿特耶成立帕帕奴奴基金會，為患有自閉症兒童的家庭提供協助。

Over the past decade, conductor Jaap van Zweden has become an international presence on three continents. Currently Music Director of the Hong Kong Philharmonic Orchestra (HK Phil), he is also Music Director of the New York Philharmonic (NY Phil) and Conductor Laureate of the Dallas Symphony Orchestra. He has appeared as guest conductor with leading orchestras such as, in Europe, the Orchestre de Paris, Amsterdam's Royal Concertgebouw, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic and London Symphony Orchestra, and, in the US, the Chicago Symphony Orchestra, The Cleveland Orchestra and Los Angeles Philharmonic.

Maestro van Zweden's numerous recordings include the world premiere of David Lang's *prisoner of the state* (2020) and Julia Wolfe's Grammy-nominated *Fire in my mouth* (2019), both recorded with the NY Phil and released on Universal Music Group's Decca Gold. With the HK Phil, he recorded Wagner's complete *Ring Cycle*, and recently Mahler's Symphony no. 10 and Shostakovich's Symphony no. 10, for the Naxos label.

Recently, van Zweden has been awarded the Silver Bauhinia Star by the HKSAR Government in recognition of his significant contribution to the development of the HK Phil and classical music in Hong Kong. He was conferred Honorary Fellowship by Lingnan University in 2020, and Honorary University Fellowship by Hong Kong Baptist University and an Honorary Doctorate by The Hong Kong Academy for Performing Arts in 2021. He also received the prestigious 2020 Concertgebouw Prize.

Maestro van Zweden and his wife Aaltje established the Papageno Foundation in 1997 to support families of children with autism.

JAAP TURANGALÎLA- SYMPHONIE

梵志登
圖倫加利拉
交響曲

WAGNER

Tristan und Isolde:
Prelude & Liebestod

MESSIAEN

Turangalîla-Symphonie

華格納

《崔斯坦與伊索爾德》：前奏曲及愛之死

梅湘

《圖倫加利拉交響曲》

梵志登 指揮

Jaap van Zweden
CONDUCTOR

© Eric Hong

米娜 馬特諾音波琴

Cynthia Millar
ONDES MARTENOT

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest music-making



香港管弦樂團（港樂）獲譽為亞洲最頂尖的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲第一個獲此殊榮的樂團。

梵志登是現今國際古典樂壇炙手可熱的指揮，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂的音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

廖國敏於2020年12月正式擔任駐團指揮。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。樂團更因此而勇奪《留聲機》2019年年度樂團大獎。

繼歐洲巡演取得成功，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。

「港樂奏此凱歌，的確實至名歸。」

— 《留聲機》

“Gramophone is delighted to salute the HK Phil on this much-deserved triumph.”

— Gramophone

The HONG KONG PHILHARMONIC ORCHESTRA

(HK Phil) is recognised as one of Asia's foremost classical orchestras. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. Recently the HK Phil won the prestigious UK classical music magazine *Gramophone's* 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

Jaap van Zweden, SBS, one of today's most sought-after conductors, has been the orchestra's Music Director since the 2012/13 Season, a position he will hold until the 2023/24 Season. Maestro van Zweden has also been Music Director of the New York Philharmonic since the 2018/19 Season.

Yu Long has been Principal Guest Conductor since the 2015/16 Season.

Lio Kuokman, JP, was appointed Resident Conductor in December 2020.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, receiving international critical acclaim. The orchestra successfully completed a four-year journey through Wagner's *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances were enthusiastically received by audiences, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019.

Following its successful European tour in 2015, the HK Phil has toured extensively across Mainland China. With the support of the Hong Kong Economic and Trade Offices, undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Joshua Bell, Charles Dutoit, Christoph Eschenbach, Renée Fleming, Stephen Hough, Evgeny Kissin, Katia and Marielle Labèque, Lang Lang, Yo-Yo Ma, Ning Feng, Leonard Slatkin and Yuja Wang.



PHOTO: Cheung Wai-lok

近年和港樂合作的指揮家和演奏家包括：阿殊堅納西、貝爾、杜托華、艾遜巴赫、弗萊明、侯夫、祈辛、拉貝克姊妹、郎朗、馬友友、寧峰、史拉健、王羽佳等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。2021年，港樂和香港演藝學院聯合宣布創辦首個共同管理的項目——「管弦樂精英訓練計劃」，由太古集團慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港特區政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces bring music into the hearts of tens of thousands of children and families every year. The recently founded “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts (HKAPA), aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as to enhance Hong Kong’s reputation as one of the great cities in the world.

Thanks to a significant subsidy from the Government of the HKSAR and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

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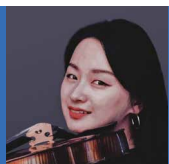
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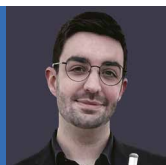
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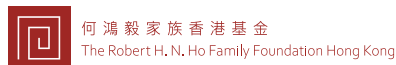
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為支持港樂首演《指環》四部曲，
以下人士借出一套四支華格納大號

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- Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wang Liang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin

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The Maestro Podium supports the HK Phil to engage a world-class maestro to head the orchestra and continue bringing the finest music to audiences at home and abroad as Hong Kong's cultural ambassador.

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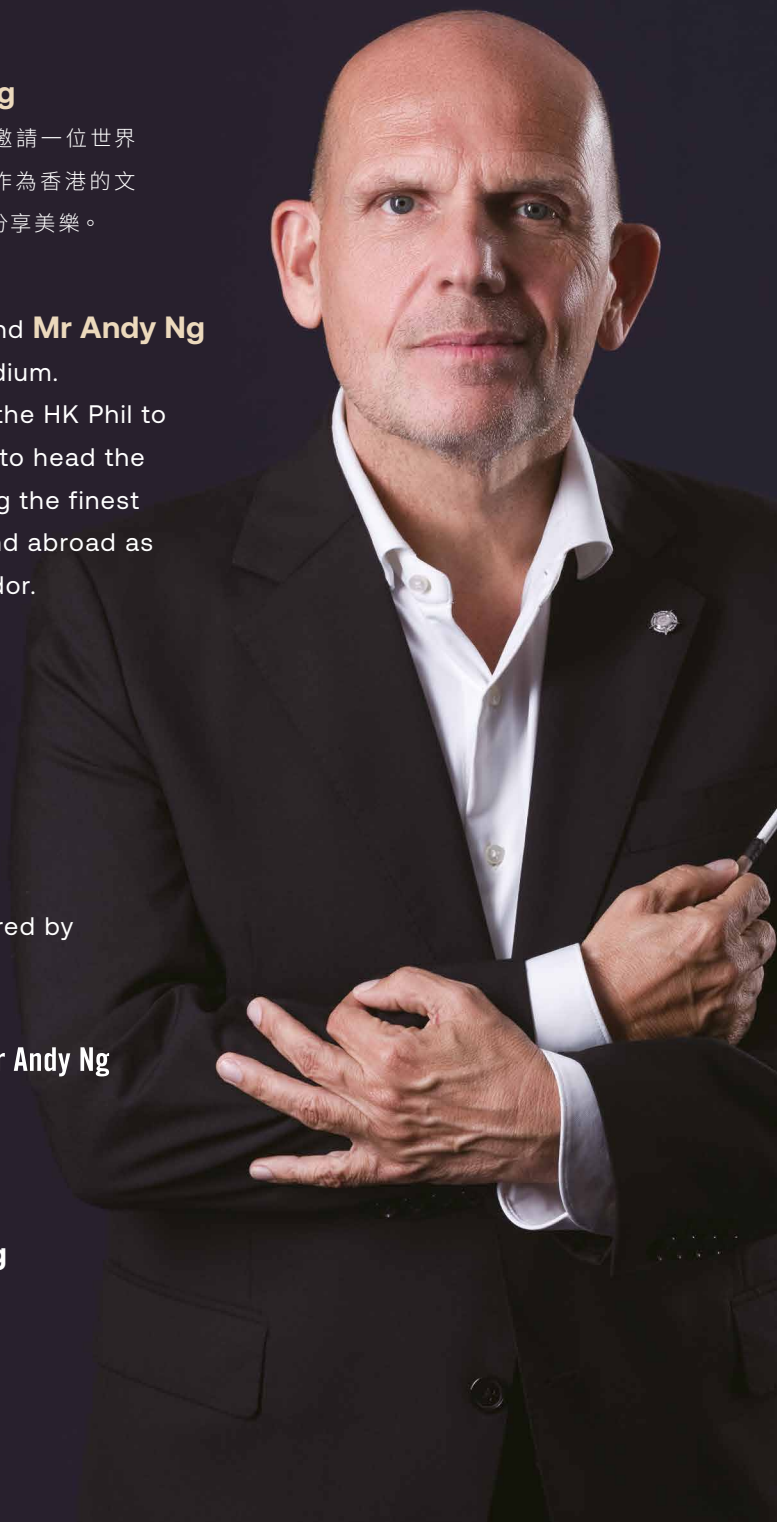
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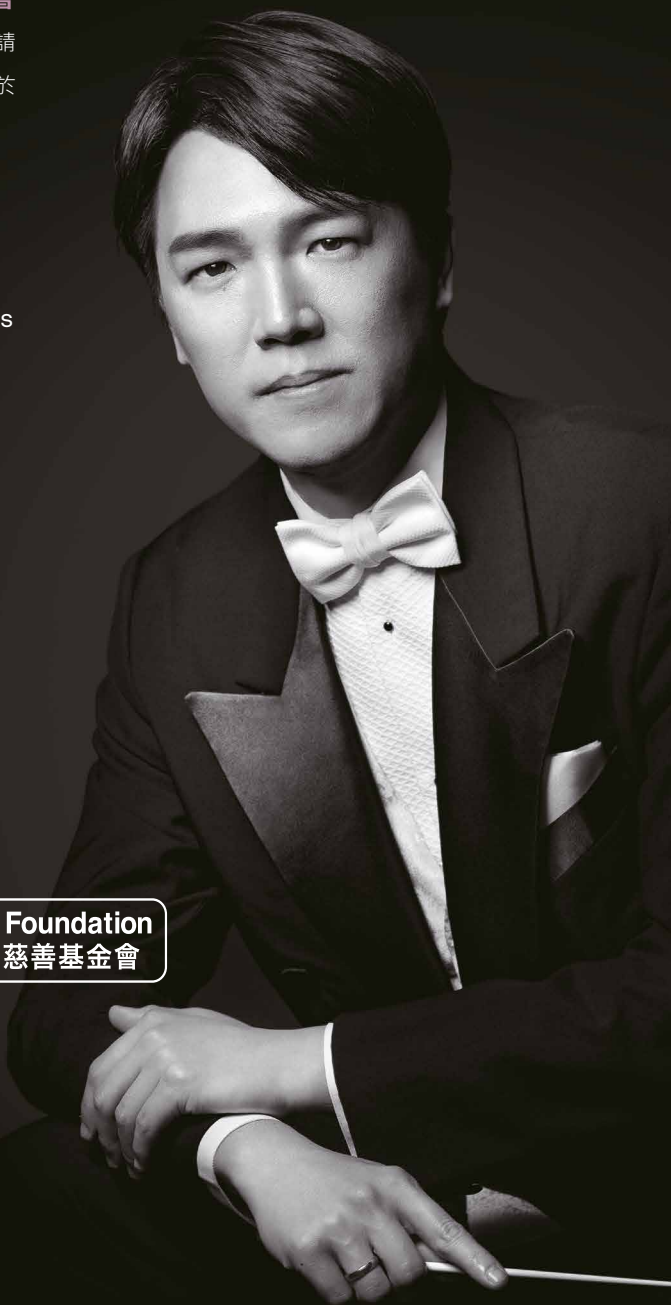
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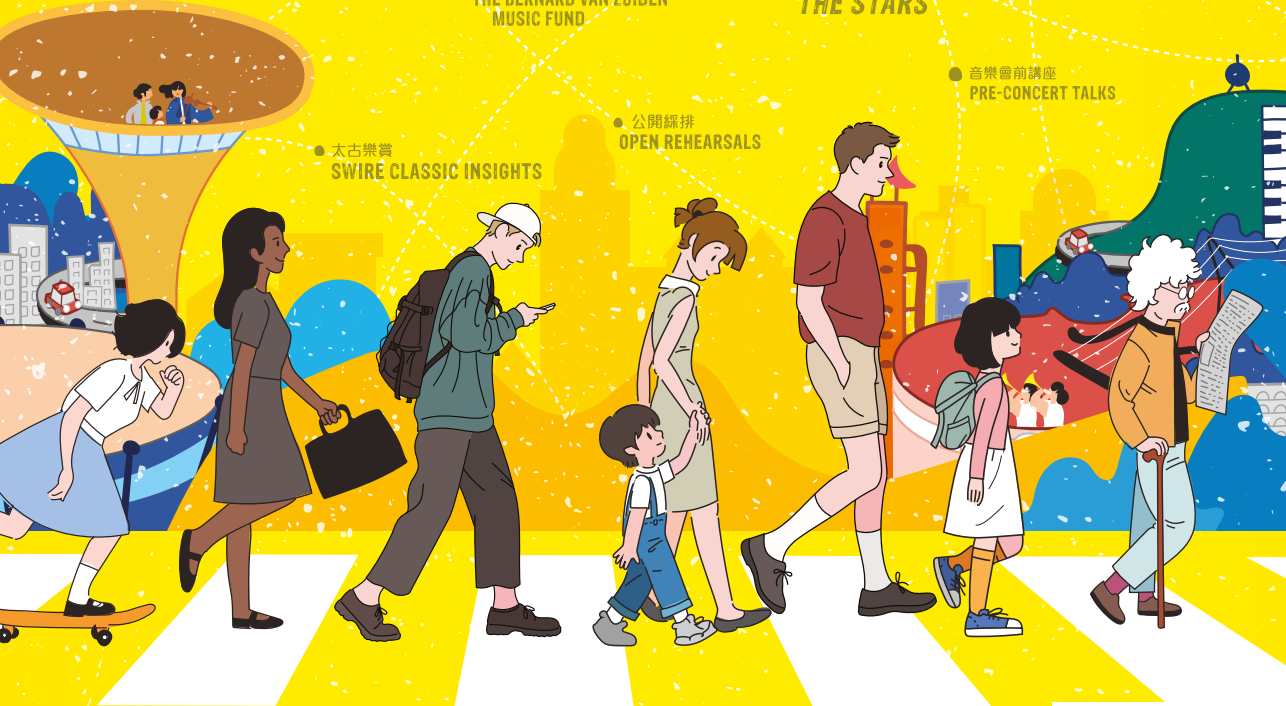
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何占豪與陳鋼（錢豐改編） 《梁祝》小提琴協奏曲，為弦樂四重奏改編
葛甘孺 《天使》組曲（弦樂四重奏）
拉威爾 F大調弦樂四重奏
HE Zhanhao & CHEN Gang *Butterfly Lovers' Violin Concerto for*
(arr. Johnny TSIN) *String Quartet*
GE Gan-ru *Angel Suite for String Quartet*
RAVEL *String Quartet in F*

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李祈，小提琴
李嘉黎，中提琴
宋泰美，大提琴
Anders Hui, violin
Li Chi, violin
Jiali Li, viola
Tae-mi Song, cello

25 FEB 2023

SAT 3PM
TM
\$420 \$320 \$220

太古輕鬆樂聚系列 約翰·威廉斯電影音樂 Swire Denim Series: Celebrating John Williams

港樂演奏約翰·威廉斯大受歡迎的電影音樂，包括《大白鯊》、《舒特拉的名單》、
《哈利波特：神秘的魔法石》、《E.T. 外星人》、《侏羅紀公園》、《星球大戰》等。
港樂首席大號雷科斯更會為威廉斯的大號協奏曲（第三樂章）擔任獨奏。
A programme dedicated to the greatest of all film-composers –
John Williams. Music includes *Jaws*, *Schindler's List*, *Harry Potter and*
the Philosopher's Stone, *E.T.*, *Jurassic Park* and *Star Wars*. This concert
also features HK Phil Principal Tuba Paul Luxenberg in the third
movement of Williams' Tuba Concerto.

羅菲，指揮
雷科斯，大號
Benjamin Northey, conductor
Paul Luxenberg, tuba

26 FEB 2023

SUN 3PM & 8PM
CC
\$480 \$380 \$280

太古輕鬆樂聚系列 交響童話：美瑠大冒險 Swire Denim Series: Merregnon: Land of Silence

下村陽子 《交響童話：美瑠大冒險》（亞洲首演）
Yoko SHIMOMURA *Merregnon: Land of Silence* (Asia Premiere)

艾爾高，指揮
阿V，主持
Lorenzo Losco, conductor
Vivek Mahbubani, presenter

31 MAR & 1 APR 2023

FRI & SAT 8PM
CC
\$880 \$700 \$520 \$380

太古音樂大師系列：艾遜巴赫與陳銳 Swire Maestro Series: Eschenbach & Ray Chen

孟德爾遜 小提琴協奏曲
布魯赫納 第四交響曲
MENDELSSOHN *Violin Concerto*
BRUCKNER *Symphony no. 4*

艾遜巴赫，指揮
陳銳，小提琴
Christoph Eschenbach, conductor
Ray Chen, violin

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TM = 屯門大會堂演奏廳 Tuen Mun Town Hall Auditorium



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