

依瑟利斯的德伏扎克
ISSERLIS PLAYS DVOŘÁK

26 & 27-4-2013
Fri & Sat 8pm
Hong Kong Cultural Centre
Concert Hall

Donors'
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梵志登 Jaap van Zweden
音樂總監 Music Director

香港管弦樂團由香港特別行政區政府資助，香港管弦樂團為香港文化中心場地伙伴
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Symphony no. 5

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獻辭

MESSAGE



劉元生

Y. S. Liu

香港管弦協會有限公司董事局主席
Chairman, Board of Governors
The Hong Kong Philharmonic
Society Limited



我謹代表香港管弦樂團、港樂音樂總監梵志登、一眾樂師與同事們感謝各位的支持，讓港樂繼續為大家帶來超卓的音樂會。

在音樂總監梵志登的帶領下，太古集團慈善信託基金與港樂於本樂季繼續合作無間，共同推廣管弦樂至更廣闊的觀眾群，其中特別推出「太古輕鬆樂聚」和「太古周日家+賞」音樂會系列，前者將演出時間定為晚上九時，讓繁忙的都市人於工作後仍能蒞臨欣賞古典音樂的妙韻，後者針對一家大小的需要，安排不同互動環節，向小朋友介紹管弦樂的箇中特色。兩個系列的音樂會皆非常成功，太古亦為港樂吸納了新的觀眾群。

在音樂教育方面，香港賽馬會慈善信託基金承諾支持為期三年的賽馬會音樂密碼教育計劃，於港、九、新界不同地區舉辦學校專場音樂會、樂器大師班、室樂小組到校表演和教師講座等，每年讓至少四萬名學生受惠，讓港樂的音樂教育計劃得以持續發展。

On behalf of the Board of Governors, Maestro Jaap van Zweden, musicians and staff of the Hong Kong Philharmonic, I would like to take this opportunity tonight to thank the many sponsors and donors who are generous partners in our continued success.

The 2012/13 season has been another remarkable year in our very rewarding relationship with Principal Patron – Swire Group Charitable Trust. Under Maestro van Zweden's artistic leadership, Swire and HK Phil maintain a strong partnership in promoting orchestral music to the wider community. This season we introduced the *Swire Denim Series* to offer quality entertainment to the busy urban crowd, and the *Swire Sunday Family Series* to encourage families to attend concerts together. Both series have been immensely successful and we are very grateful that this partnership has achieved so much and continues to blossom.

For our education initiatives, The Hong Kong Jockey Club Charities Trust has ensured sustainable development for the Jockey Club Keys to Music Education Programme by committing to three years' support. In 2012/13 the programme brought fine music to about 40,000 young people by presenting schools concerts, hosting masterclasses and teachers' seminars, and organising ensemble visits to schools across the city.



此外，港樂衷心感謝各贊助機構一直以來的支持，其中包括中國銀行、交通銀行、法國工商投資服務有限公司、鷹君集團有限公司、仲量聯行、The Macallan、香港董氏慈善基金會、新華集團及永隆銀行等。同時，我們亦歡迎友邦保險、帝盛酒店集團、Frank Muller及梅斯特斯－平治於本樂季加入成為港樂贊助伙伴，共同為香港的藝術發展出一份力。除此之外，港樂亦特此感謝邱啟楨紀念基金及蔡博川先生夫人捐助予樂團席位贊助基金、各港樂大師會會員的支持，和各善長仁翁捐款予常年經費及學生票資助基金，您的捐助令港樂得以繼續為樂迷帶來世界級的音樂演出。

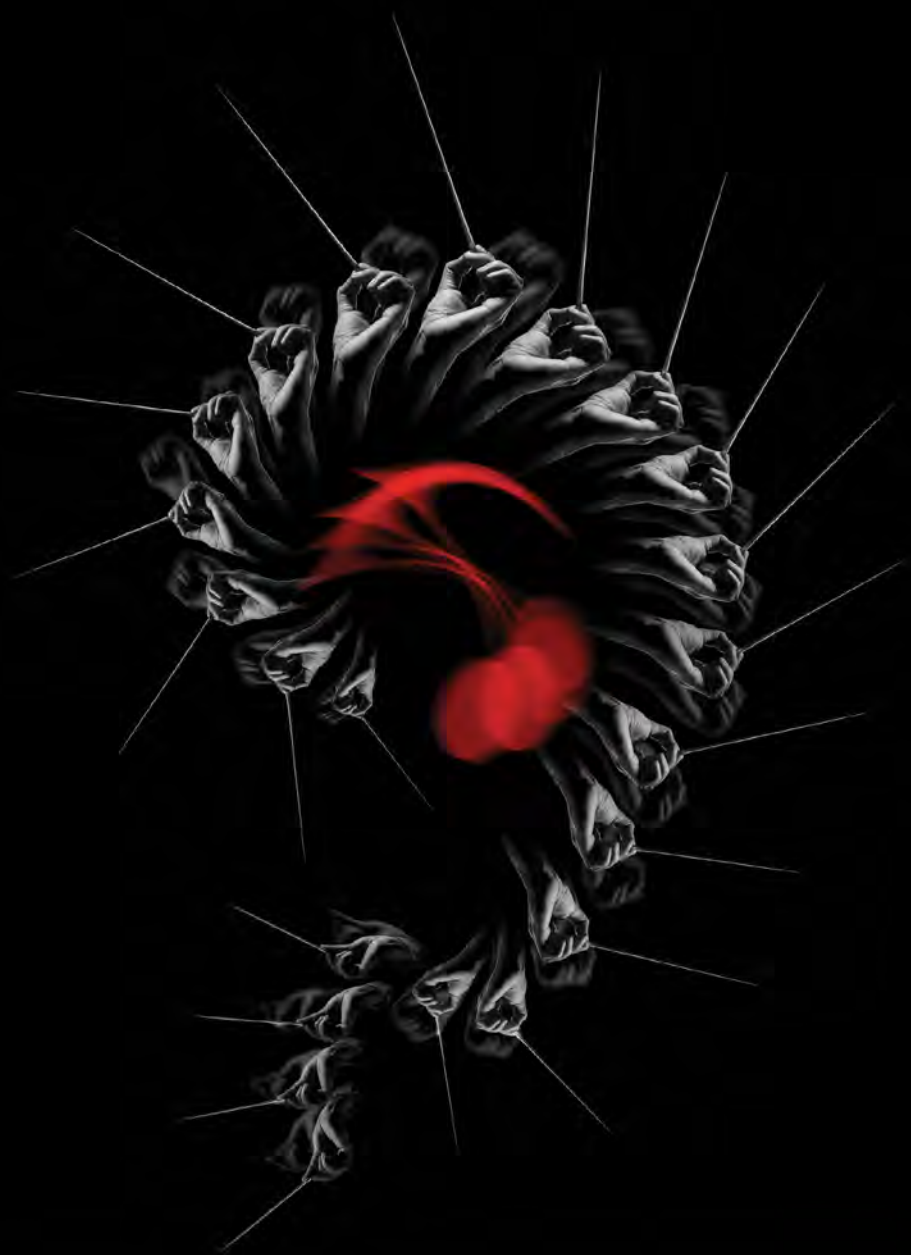
最後，有賴香港特別行政區政府每年透過民政事務局撥款資助，讓港樂持續發展，能一直實踐以音樂豐富香港市民生活的理念。

港樂將於2013/14樂季慶祝成立四十周年。我們期望能與更多不同的機構合作，使未來的樂季更多姿多采。最後，我謹代表港樂再一次感謝大家的支持，並以今晚精彩的演出答謝您們。

Throughout the season the orchestra has benefited from our treasured sponsors, including Bank of China, Bank of Communications, CIC Investor Services Limited, Great Eagle Holdings Limited, Jones Lang LaSalle, The Macallan, The Tung Foundation, Sun Wah Group and Wing Lung Bank. Into this league of esteemed sponsors we are grateful to welcome AIA International Limited, Dorsett Hospitality International, Franck Muller and Mercedes Benz. We look forward to working closely together in coming seasons. Mr & Mrs Alex Cai and the C. C. Chiu Memorial Fund are generous donors to the Chair Endowment Fund. Special gratitude also goes to our Maestro Circle members and generous individual donors for their contributions to the Annual Fund and the Student Ticket Fund.

Last, but certainly not least, we are also deeply grateful for the annual funding from the Government of the Hong Kong SAR through the Home Affairs Bureau. This support ensures the continued development of the orchestra and enables us to fulfill our commitment to enrich the lives of all Hong Kong citizens through music.

As we look forward to our 40th Professional Season in 2013/14, we hope to have many more fruitful years from these partnerships. Tonight we salute you all and invite you to enjoy the results of your support – another superb performance by the Hong Kong Philharmonic.



A SOUND COMMITMENT 弦諾



依瑟利斯的德伏扎克

ISSERLIS PLAYS DVOŘÁK

Donors' Concert
贊助人音樂會

<p>SMETANA ~10'</p>	<p>史密塔納：《被出賣的新娘》：三首舞曲 <i>The Bartered Bride: Three Dances</i></p>	<p>P. 11</p>
<p>DVOŘÁK ~30'</p>	<p>德伏扎克：A大調大提琴協奏曲，B10 <i>Cello Concerto in A, B10</i></p> <p>中場休息 interval</p>	<p>P. 12</p>
<p>BRAHMS ~40'</p>	<p>布拉姆斯：D大調第二交響曲，op. 73</p> <p>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</p> <p><i>Symphony no. 2 in D, op. 73</i></p> <p>Allegro non troppo Adagio non troppo Allegretto grazioso Allegro con spirito</p>	<p>P. 16</p>
	<p>林望傑，指揮 Jahja Ling, conductor</p>	<p>P. 20</p>
	<p>依瑟利斯，大提琴 Steven Isserlis, cello</p>	<p>P. 21</p>



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J A A P

VAN ZWEDEN

[🗣️] Yaap fun Zvay-den]

Definitions of JAAP VAN ZWEDEN

- 1 The eighth Music Director of the Hong Kong Philharmonic
香港管弦樂團第八任音樂總監
- 2 One of today's most sought-after conductors
當今最炙手可熱的指揮家之一
- 3 *Musical America's* Conductor of the Year for 2012
《音樂美國》二零一二年度指揮家
- 4 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 5 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra
荷蘭皇家音樂廳樂團史上最年輕團長
- 6 Born in Amsterdam on 12 December 1960. Married with a daughter
and three sons 一九六零年十二月十二日生於荷蘭阿姆斯特丹，
已婚，育有一女三子

"The orchestra (HK Phil) responded to van Zweden's grip on the soul of the piece with an impressively disciplined performance."

Sam Olliver, *South China Morning Post*

HK Phil

Definitions of HK Phil

- 1 Hong Kong's first professional orchestra since 1974
自一九七四年起香港的首個職業樂團
- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
- 3 Busy performance schedule of over 150 performances reaching 200,000+
listeners each season 演出頻繁，每季上演逾一百五十場音樂會，
吸引聽眾達二十多萬人
- 4 Large-scale symphonic event *Swire Symphony Under The Stars*, bringing
classical music to the community 年度大型交響演奏 —
太古「港樂·星夜·交響曲」將音樂帶到社區
- 5 Comprehensive education and outreach programmes to invest in Hong Kong's
musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City
巡迴世界各地演出，弘揚香港—亞洲國際都會

林木
凡

faan⁶

志登

(梵志：清淨之志，登：達到)



感謝伙伴

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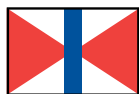
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梵志登 Jaap van Zweden

音樂總監 Music Director

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史密塔納 三首舞曲，選自《被出賣的新娘》

BEDŘICH SMETANA (1824-1884)

Three Dances from *The Bartered Bride*

波爾卡舞曲

富里安特舞曲

斯科奇維舞曲

Polka

Furiant

Skočná

1848年6月11日，奧地利軍隊轟炸布拉格，企圖鎮壓愈演愈烈的捷克獨立運動。捷克人架設路障與奧軍對抗，史密塔納也在場協助。他利用自己的音樂才華寫作愛國歌曲和革命進行曲，即使他沒能活著看見獨立的捷克斯洛伐克誕生，今天他都被視為捷克民族樂派的重要人物，還是首位寫作純正的捷克音樂的作曲家。

他在捷克音樂史的地位得來不易。有一次他覺得不吐不快，就在日記中透露：「先知在自己的國家總是得不到尊重。」他不懂說捷克語（因為他在說德語的家庭成長），又長時間在德國和瑞典逗留，這些背景，令人難以相信他是真心的捷克民族主義者，本地聽眾都不支持他的作品。但史密塔納歌劇被出賣的新娘裡，他寫出好些純正的捷克音樂，同胞馬上認同他是「真正的民族主義作曲家」。史密塔納說，他寫作此劇是因為「別人指責我的音樂太德國化，寫不出較輕鬆的東西」，劇中除了有許多富代表性的捷克舞曲，又有大量既活潑又富於捷克特色的曲調，屬於最輕鬆愉快的歌劇音樂。

由於1866年的首演不太成功，史密塔納為了令音樂更吸引，就在重演時加入多首舞曲。這些舞曲都根據真正的捷克舞蹈寫成，面世後經常成為音樂會選曲，包括一首《波爾卡舞曲》、《富里安特舞曲》和《斯科奇維舞曲》（副題為「喜劇演員之舞」）。

中譯：鄭曉彤

On June 11th 1848 Bedřich Smetana was at the barricades in Prague as the Czech people fought against the bombardment of Austrian troops who had been sent to quell the growing demands for Czech independence. He used his musical skills to write patriotic songs and revolutionary marches, and if he never lived to see the establishment of an independent Czechoslovakia he is recognised today as one of the leading voices in Czech nationalism and the father of genuine Czech music.

Such a place in his country's musical history did not come easily. He once felt compelled to confide to his diary; "A prophet is without honour in his own land". His inability to speak Czech (he was brought up in a German-speaking family) and his long periods spent in Germany and Sweden were not seen as satisfactory credentials for a true Czech Nationalist and local audiences shunned his music. But with his opera, *The Bartered Bride*, Smetana produced something genuinely Czech which immediately established him as a truly nationalist composer. He wrote it, he said, "out of spite because I was accused of being too German and incapable of writing anything in a lighter vein"; its profusion of typical Czech dances as well as its many lively tunes are both uniquely Czech and among the most light-hearted in all of opera.

The first performance in 1866 was not a great success, and in an attempt to produce a more attractive score, in subsequent productions, Smetana added a number of dances which, based on genuine Czech dance forms, have since developed a life of their own in the concert hall. These include a Polka, a Furiant and a Skočná subtitled "Dance of the Comedians".

Dr Marc Rochester

編制

短笛、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、三支長號、定音鼓、鈸、大鼓、小鼓、三角鐵及弦樂組。

INSTRUMENTATION

Piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, cymbals, bass drums, snare drums, triangle and strings.

德伏扎克 A大調大提琴協奏曲，B10

ANTONÍN DVOŘÁK (1841-1904)

Cello Concerto in A, B10

「大提琴是件優美的樂器，但要在樂團和室內樂才行。中音區還好——真的——但高音區總是吱吱怪叫，低音區又總像在咆哮。」

“The cello is a beautiful instrument but its place is in the orchestra and in chamber music. Its middle register is fine – that is true – but the upper voice squeaks and the lower growls.”¹

雖然令人詫異，但據德伏扎克一個學生說，這番話確實出自作曲家本人之口。大家都知道德伏扎克對大提琴明顯情有獨鍾，所以都對這番話半信半疑——畢竟德伏扎克說話經常有諷刺意味——但要是真心話，那麼到了B小調大提琴協奏曲，他已經克服了大提琴獨奏的種種缺陷。然而早在三十年前，德伏扎克已動筆寫作他平生第一首協奏曲（也就是今晚演出的樂曲）。也許這次經驗影響了他後來對大提琴的態度。

德伏扎克生於尼拉赫茲維斯村（位於伏爾塔瓦河左岸，布拉格以北廿五公里）。即使他出身普通人家（父親當肉販，又經營酒館）、家境也不富裕，雙親也盡力培育兒子成才。他父親會拉齊特琴，加上村中的波希米亞民歌文化，對這位未來音樂家啟發甚深。德伏扎克唸小學時開始唱歌和學習小提琴，十三歲離家到澤隆尼采（後來他在第一交響曲描繪這個地方的鐘聲）受訓。他在澤隆尼采一邊學習屠宰牲口，一邊繼續學習音樂，包括小提琴、鋼琴、管風琴和通奏低音，而且充滿熱誠，後來入讀布拉格管風琴學校，但由於畢業後找不到當管風琴師的差事，就加入了舞曲樂隊「西西利亞協會」，在餐廳和舞會拉奏中提琴。後來捷克臨時劇院落成，西西利亞協會成了該院樂團的核心，於是德伏扎克就當上該團的首席中提琴。

These words, surprising as they are, have come down to us as Dvořák's own, as recounted by one of the composer's pupils. Considering Dvořák's evident love of the cello, one is inclined to take the remarks with a grain of salt; the composer, after all, harbored a sarcastic streak. If, however, the statement was actually meant as pronounced, Dvořák overcame what he regarded as the cello's soloistic shortcomings by the time of his B minor concerto. Some thirty years earlier, however, Dvořák was at work on a different concerto – his first for any instrument and the work you are about to hear – and it may have been that experience that coloured the composer's subsequent attitude toward the instrument.

Antonín Dvořák was born some 25 km north of Prague, in the village of Nelahozeves on the left bank of the Vltava river. If his background was unsophisticated – his father was a butcher and innkeeper – his parents did what they could to foster their son's gifts despite what must have been trying financial circumstances. Certainly his father's zither playing and the culture of Bohemian folksong alive in their village did much to inspire the would-be musician. Antonín began singing and studying violin while in primary school and at the age of thirteen left his village for that of Zlonice (whose bells he would later memorialise in his first symphony). There he evidently apprenticed as a butcher but pursued music studies – violin, piano, organ and continuo playing – with gusto. He would later graduate from Prague's organ school, but when he failed to secure employment as an organist, he joined the Cecilia Society, a dance band, playing viola in restaurants and at balls. This band eventually became the nucleus of the theater orchestra for the newly built Czech Provisional Theater and Dvořák, in turn, became its principal violist.

德伏扎克既有樂團的工作，又教授鋼琴，還開始作曲，儘管早期的作品都沒有發表。到了1865年，他寫作了數首重要作品，包括大提琴協奏曲和《絲柏樹》（一套十八首歌曲。作曲家在此細訴對鋼琴學生約瑟芬娜·切瑪高娃的愛意，可惜約瑟芬娜不為所動。德伏扎克後來娶了約瑟芬娜的妹妹安娜為妻）。他這時的作品帶有莫扎特、貝多芬和舒伯特的影子，又受華格納影響（德伏扎克在樂團當中提琴手時，華格納曾指揮過該團演出）。

A大調協奏曲手稿上寫著：「大提琴與鋼琴伴奏的協奏曲，題獻給摯友路德維希·皮爾，以誌情誼」，結尾又寫著「感謝神。1865年6月30日黃昏六時正完成。A. L. D.（德伏扎克姓名的縮寫）」。皮爾是個大提琴家，曾與德伏扎克在臨時劇院樂團共事，同年夏季，皮爾離開波希米亞，臨行時大概把手稿也一併帶走。結果德伏扎克沒能跟進此曲的配器。樂曲數十年後被發現時，某些樂段上面有紙條覆蓋，紙上寫著用來取代該段的樂思，而且還有幾個沒完成的小節，似乎德伏扎克打算留待日後續寫。事實上，第一樂章樂團引子過後，大提琴獨奏幾乎沒有一刻停下來，如果德伏扎克有機會修訂樂曲，也應該會留意這一點，也會留意到樂曲實在太長（有人被形容此曲「過長」）。另一方面，雖然未知德伏扎克有否嘗試收回樂曲，要是他有，就很可能把曲子毀掉（他曾毀掉了好些早期作品）。

While performing with the orchestra and giving piano lessons, Dvořák also began composing, albeit privately at first. In 1865, several significant works emerged from Dvořák's pen, including his first two symphonies, the Cello Concerto in A and a set of eighteen songs, entitled *Cypresses*, wherein he poured his love for his piano student, Josefína Čermáková (his love unrequited, Dvořák later married her younger sister, Anna). His compositions of this period reflect the influences of Mozart, Beethoven, Schubert and eventually Wagner, under whose baton he also played while a violist in the orchestra.

The manuscript of the A Major Concerto bears the inscription: "Concerto for Violoncello with piano accompaniment dedicated to my good friend Ludwig Peer in friendly remembrance" and at its close reads "Thanks to God. Finished on 30 June 1865, at 6 o'clock in the evening. A. L. D."² At the end of the summer, the cellist Peer, who had also been a member the Provisional Theater orchestra, left Bohemia and appears to have taken the autograph with him. Consequently, Dvořák never saw the work through to its orchestration. When rediscovered decades later, there remained slips of paper containing ideas on top of passages to be replaced, and there are several measures left incomplete to which Dvořák certainly meant to return. Considering that the cellist plays nearly without interruption following the first movement's orchestral introduction, had he reworked the score, Dvořák may well have addressed this fact, along with what has been described as the concerto's "undue length."³ On the other hand, though it's unknown if Dvořák ever attempted to retrieve the manuscript, had he done so, he may have destroyed this work, as he did a number of his other early scores.

¹ *Dvořák: Cello Concerto*. Jan Smaczny. Cambridge University Press, 1999, p. 1.

² See "Dvořák's First Cello Concerto." *Music and Letters*, vol. 37, no. 4., Oct. 1956, p. 350.

³ *Ibid.* p. 355.

德伏扎克 A大調大提琴協奏曲，B10

ANTONÍN DVORÁK (1841-1904)

Cello Concerto in A, B10

姑勿論德伏扎克對自己第一首大提琴協奏曲感覺如何，他早年的努力對後來的傑作B小調協奏曲怎麼說也有點影響。例如兩首樂曲第一樂章開始時的大提琴線條（見圖一及圖二）。

Whatever Dvořák's feelings about his first cello concerto, his early efforts appear to have influenced his great B minor concerto, at least to a degree. Take for example, the opening cello lines of the first movement of each (see fig.1 and fig.2).

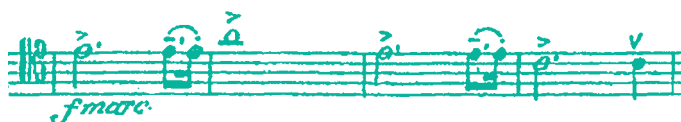


Fig.1 A大調協奏曲 Cello Concerto in A



Fig.2 B小調協奏曲 Cello Concerto in B minor

德伏扎克在A大調協奏曲的第一樂章縮短了再現部—這個技巧他在後期作品裡用得更圓熟。兩首樂曲第一樂章的第一主題都在終樂章（輪旋曲）重臨，而B小調協奏曲連第二樂章主題也在最後的慢樂章響起。

In the first movement of the earlier concerto, Dvořák abbreviates the recapitulation, a technique applied so satisfyingly in the later composition. And both works recall the first movement's principal theme in their respective rondo finales (the B minor concerto additionally quotes from that work's slow movement).

德伏扎克寫旋律的靈感從來不缺，在這首早期協奏曲也清晰可見。獨奏者加入後，抒情的樂思接二連三地響起，中間偶然加插輝煌樂段，用盡了大提琴整個音域。第一樂章呈示部過後是個簡短的華彩樂段，但再現部結尾（一般預計會有華彩樂段的地方）卻沒有。德伏扎克反而直接接駁〈如歌的行板〉。一般慢樂章多採用ABA曲式，但〈如歌的行板〉卻截然不同。終曲是首輪旋曲，獨奏與齊奏交替出現，段落分明，曲式較易掌握。德伏扎克原作出人意表地以漸弱結尾，最後變成喁喁細語，大膽地讓纖細輕柔的聲音作結。

樂曲的手稿1925年重見天日，後來交給作曲家根特·拉斐爾配器。拉斐爾大幅修改了原作，刪掉了第一樂章差不多三百小節、把輪旋曲由732小節削減成376小節、加插全新的段落（例如把全曲結尾寫得威風八面似的），又把其他樂段改寫，結果改編版像德伏扎克成熟時期的作品，不像一個年僅廿三、第一次寫作協奏曲的新手所寫。事實上，拉斐爾版本十分令人信服，也很難說得準誰的樂段在哪兒結束、哪兒開始。德伏扎克專家布格侯沙（他編寫的德伏扎克作品目錄裡，作品編號都冠上他自己姓氏的首字母B，此曲就是B10）1970年代製作了一個改動較少的新版本；但今晚演奏的是拉斐爾版本。

中譯：鄭曉彤

That Dvořák didn't lack for thematic ideas is clear from the start of his youthful concerto. Once the soloist enters, one lyrical idea follows another, occasionally separated by bravura passages that exploit the full range of the cello. The **first movement** contains a brief cadenza following the exposition but, curiously, there is none towards the close of the recapitulation, where one would normally expect it. Instead, Dvořák bridges directly into the **Andante cantabile**, the form of which deviates rather widely from the generally expected A-B-A form common to many slow movements. The rondo **finale**, with its clear alterations of solo and tutti passages, reflects a far more comprehensible form. Dvořák's original unexpectedly tails off in a whisper, its composer bravely allowing subtlety to have the final say.

Dvořák's manuscript was rediscovered in 1925 and its subsequent orchestration entrusted to composer Günter Raphael. Raphael altered Dvořák's manuscript considerably. He eliminated nearly three hundred bars of the first movement, whittled the rondo's 732 measures down to 376, took the liberty of composing entirely new passages – such as concluding the concerto triumphantly – and rewrote others. The result is a work that more resembles a mature Dvořák than the work of a twenty-three-year-old grappling with the demands of the concerto genre for the first time. Indeed, so convincing is Raphael's version that it is difficult to tell where one composer leaves off and the other begins. The Dvořák expert, Jarmil Burghauer (whose catalogue of Dvořák's music bears his initial before each composition – hence the B10 listing for the present work) prepared a new, less altered version of the concerto in the 1970's, but it is the Raphael edition performed here.

Marc Moskowitz

編制

獨奏大提琴、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、定音鼓及弦樂組。

INSTRUMENTATION

Solo cello, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

布拉姆斯 D大調第二交響曲，op. 73

JOHANNES BRAHMS (1833-1897)

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 non troppo
Allegretto grazioso
Allegro con spirito

作曲方面，布拉姆斯的終極目標是寫作優秀交響曲一是能與貝多芬相提並論的交響曲。既然目標這麼高，也難怪他要花上二十年時間才完成第一交響曲了。第一交響曲的醞釀期極長，但第二交響曲幾個星期就寫成了一—1877年8月以內，他已經把第二交響曲大部分寫好。當時他身處阿爾卑斯山區的珀特沙赫。珀特沙赫毗鄰奧地利面積最大、風光最美的湖泊，是個令人心曠神怡的度假勝地。

布拉姆斯覺得珀特沙赫充滿田園氣息，對作曲特別有利。他寫給樂評人漢斯歷克的信中，解釋珀特沙赫如何影響了第二交響曲第二：「到了冬季，要是我有交響曲讓你來聽的話，那首曲子應該既歡欣又動人。你會以為我是特別為你而寫的，甚至特別為令千金而寫的！其實也沒有甚麼大不了，你會說，布拉姆斯可精明哪，沃特湖邊的未開墾的土地上，很多很多旋律在飛舞，你倒要小心，別把旋律給踩著了。」第二交響曲1877年12月30日在維也納首演時，正值嚴冬，也是維也納一年中最陰沉最憂鬱的時候。首演後，布拉姆斯的友人比爾洛夫道：「曲中盡是涓涓溪流、藍天、豔陽、樹影。珀特沙赫肯定美麗極了！」後人經常稱第二交響曲為布拉姆斯的「田園交響曲」。

For Brahms, the ultimate goal as a composer was to produce symphonies which could be compared in terms of quality with those of Beethoven. With such high ideals, it's little wonder that it took him 20 years to compose his First. In marked contrast to that lengthy gestation, however, his Second was written in a matter of weeks, mostly during August 1877 while he was staying in the delightful Alpine holiday resort of Pörtlach on the shores of one of Austria's largest and most picturesque lakes.

He found the pastoral environment at Pörtlach especially conducive for composing and, writing to the critic Eduard Hanslick, Brahms explained how it was affecting the mood of the second symphony: "If I should have a symphony played to you in the winter, it shall sound so cheerful and lovely that you will think I wrote it specially for you, or even your young lady! That's no great feat, you will say, Brahms is a smart fellow and the Wörthersee virgin soil, with so many melodies flying about that you must be careful not to tread on any". And following the symphony's première in Vienna on 30th December 1877 - the depth of winter, when the city was at its greyest and gloomiest - one of Brahms's friends, Theodor Billroth observed; "It is all rippling streams, blue sky, sunshine and cool green shadows. How beautiful it must be at Pörtlach!" It has often subsequently been labelled Brahms' 'Pastoral' Symphony.

似乎布拉姆斯也很清楚第二交響曲的氣氛與沉鬱頓挫的第一交響曲相去極遠，甚至跟密友伊麗莎白·凡·赫佐珍伯格和克拉拉·舒曼開玩笑說**第一樂章**是他迄今為止最哀傷的作品，「音樂要極度悲傷。想知道那是甚麼感覺，你去坐在鋼琴前，踏下兩個踏瓣，把F小調和弦連續彈幾遍。」大家聽著樂曲，會發現事實完全不是這回事。低音大提琴先在開端奏出三音音型，然後是兩個愜意、快樂的主題。樂章篇幅頗長，兩個主題一直徐徐開展。

第二樂章開始時，大提琴率先奏出豐滿而抒情的旋律。氣氛偶然趨向激昂—只是激昂而已，還算不上激烈—樂章完結時基本上還是平靜的。

第三樂章氣氛更坦率歡欣，具有濃厚的田園風情。先是雙簧管奏出迷人的旋律，配合大提琴的撥奏。主題過後是兩個不同速度的變奏：第一個活潑好動，以弦樂為主，木管偶然插話；第二個則重拾主題那不慌不忙的步伐。

第四樂章精神奕奕，活力充沛，愉快欣喜之情傾瀉而出，把管弦樂的威力與高超技藝發揮得淋漓盡致，在布拉姆斯作品裡是獨一無二的。

中譯：鄭曉彤

Brahms himself was well aware of the radical difference in mood between this Symphony and the sombre, serious First, jokingly suggesting to his close friends Elisabeth von Herzogenberg and Clara Schumann that the **first movement** was the saddest thing he had ever written; "The score must come out in mourning. To gain an impression of it sit at the piano, depress both pedals and play an F minor chord several times in succession." As you hear, nothing could be further from the truth. The three-note figure announced by the basses at the very start leads into two deeply contented and profoundly happy themes which unfold leisurely over the course of this substantial movement.

The **second movement** begins with a rich, lyrical melody from the cellos and while on occasions it begins to build up into something more dramatic – not to say tense – the fundamentally calm mood prevails at the end of the movement.

Of a much more openly cheerful and genuinely pastoral character is the **third movement** which opens with a charming melody for oboe supported by pizzicato cellos. The movement consists of two variations, in different speeds, of this theme, the first being an energetic one for strings with occasional interjections from the woodwind, the second reverting to the theme's more easygoing pace.

The **fourth movement** is a spirited and energetic outpouring of joy which, in its celebration of orchestral power and virtuosity, is unique in Brahms' entire output.

Dr Marc Rochester

編制

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、三支長號、大號、定音鼓及弦樂組。

INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and strings.



港樂
HKPhil

Programme 節目

SCHIFRIN *Enter the Dragon*
HERMAN *Hello, Dolly!*
ELLINGTON *It Don't Mean a Thing if
it Ain't Got That Swing*

ELLINGTON *Don't Get Around
Much Anymore*

ALPERT *Tijuana Taxi*
ALPERT *Spanish Flea*
ELLINGTON *Mood Indigo*
ELLINGTON *C Jam Blues*
CARMICHAEL *Up a Lazy River*
ELLINGTON *Take the A Train*
ELLINGTON *El Gato*
ELLINGTON *Satin Doll*
SCHIFRIN *Mission
Impossible*

Anthony
Fernandes

DRUM 鼓

James
Morrison

莫里森

TRUMPET

小號

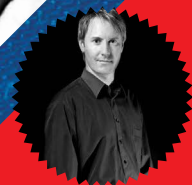
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林望傑

JAHJA LING

指揮 Conductor



Photo: David Hartig

享譽國際的指揮家林望傑，以其完全、強烈和情感豐富的音樂演繹贏得極高評價。他現任聖地牙哥交響樂團音樂總監，在任九個樂季期間帶領樂團完成五張現場錄音大碟，演繹多部委約新作，包括為Telarc灌錄的盛宗亮新作。在他的領導下，聖地牙哥交響樂團獲美國交響樂團聯盟定為第一級主要樂團。

生於印尼的林望傑，是史上首位及唯一一位指揮過所有北美知名樂團的華裔音樂家，此外，他亦曾與世界各大樂團合作，包括倫敦皇家樂團、荷蘭電台樂團、柏林廣播交響樂團、中國愛樂、上海、新加坡、悉尼、台北及日本讀賣新聞交響樂團等等。2000年，他與大提琴家馬友友的首演，於ABC新聞節目20/20中播放。

他與克里夫蘭樂團合作關係長久，先後擔任副指揮（1984/85樂季）、駐團指揮（共十七年）、及盛放音樂節總監（共六個樂季）。他在過去連續廿八個季指揮樂團演出逾四百五十場音樂會，包括多首新作世界首演，又獲得艾美獎榮譽。

Jahja Ling's distinguished career as an internationally renowned conductor has earned him an exceptional reputation for musical integrity, intensity and expressivity. The 2012/13 season marks his ninth season as Music Director of the San Diego Symphony. Together they have released five new live recordings and undertaken many commissions, as well as recorded new works by Bright Sheng (Telarc). Under his leadership, the San Diego Symphony has been designated as a major orchestra of Tier One by the League of American Symphony Orchestras.

The Indonesian-born maestro is the first and only conductor of Chinese descent who has conducted all of the major symphony orchestras in North America. Ling has also conducted the Royal Philharmonic of London, the Netherlands Radio Philharmonic, Rundfunk-Sinfonieorchester Berlin, China Philharmonic, Shanghai, Singapore, Sydney, Taipei and Yomiuri Nippon Symphonies. In 2000, his performance with Yo-Yo Ma was featured on the ABC News program 20/20.

Ling holds a longstanding relationship with The Cleveland Orchestra, as Associate Conductor (1984/85), Resident Conductor (for 17 years), thereafter Director of the Blossom Festival (for 6 seasons). During his 28 consecutive seasons with Cleveland, he has conducted over 450 concerts, including many world première performances, in addition to receiving an Emmy® Award.

伊瑟利斯

STEVEN ISSERLIS

大提琴 Cello



英國大提琴家伊瑟利斯以超卓的音樂造詣聞名於世，在獨奏、室樂演奏及音樂教育方面均卓然有成。近期曾經合作過的世界級樂團及指揮家，包括有柏林愛樂及基爾拔、愛樂樂團及舒爾夫、巴黎樂團及約菲、布達佩斯節日樂團及費殊，以及蘇黎世大會堂樂團及冼文。

其他精彩的演出包括：以領奏身份帶領馬勒室樂團、聖馬田室樂團和啟蒙時代樂團演出，今季，他亦會與挪威、蘇黎世及斯圖加特室樂團以同類形式演出。他亦將於倫敦、巴黎、米蘭、紐約、華盛頓、芝加哥舉行獨奏會，以及和以下樂團合演協奏曲：馬勒室樂團、瑞典電台交響樂團、愛樂樂團和聖保羅室樂團。

為兒童寫書及拉琴，是他事業上的另一重要範疇。其著作廣獲好評，更被翻譯成多國語言。他的唱片種類繁多、獲獎無數，包括Hyperion發行全套巴赫無伴奏大提琴組曲，此專輯更囊括《留聲機》雜誌年度樂器作品大獎及英國古典大賞的樂評人之選。

伊瑟利斯常用的1726年史特拉瓦里「科伯龍侯爵」名琴，（前由奈爾索娃使用），由皇家音樂學院慷慨借出。

Acclaimed worldwide for his technique and musicianship, British cellist Steven Isserlis enjoys a distinguished career as a soloist, chamber musician and educator. Highlights of recent seasons have included performances with the Berlin Philharmonic and Alan Gilbert, the Philharmonia Orchestra and András Schiff, the Orchestre de Paris and Paavo Järvi, Budapest Festival Orchestra and Iván Fischer, and Zurich Tonhalle Orchestra with David Zinman.

Other highlights include play-direct projects with the Mahler Chamber Orchestra, Academy of St Martin-in-the-Fields and the Orchestra of the Age of Enlightenment. This sequence continues in 2012/13 with the Norwegian, Zurich and Stuttgart Chamber Orchestras. Other coming engagements include recitals in London, Paris, Milan, New York, Washington, Chicago, and concerto engagements with the Mahler Chamber Orchestra, Swedish Radio Symphony, Philharmonia Orchestra and the St Paul Chamber Orchestra.

Writing and playing for children is another major interest. His books about the lives of the great composers have been translated into many languages. With an award-winning discography Steven Isserlis's recordings reflect his diverse repertoire. His recording of the complete Bach Solo Cello Suites for Hyperion was *Gramophone* magazine's Instrumental Disc of the Year and Critic's Choice at the Classical Brits.

He gives most of his concerts on the Marquis de Corberon (Nelson) Stradivarius of 1726, kindly loaned to him by the Royal Academy of Music.

香港管弦樂團

HONG KONG PHILHARMONIC



梵志登
Jaap van Zweden
音樂總監
Music Director

第一小提琴 First Violins



尤瑟夫維奇/團長
Igor Yuzefovich/
Concertmaster



梁建楓/第一副團長
Leung Kin-fung/
First Associate
Concertmaster



王思恆/第二副團長
Wong Sze-hang/
Second Associate
Concertmaster



朱蓓/第三副團長
Zhu Bei/
Third Associate
Concertmaster



毛華
Mao Hua



程立
Cheng Li



把文晶
Ba Wenjing



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



龍希
Long Xi



梅蘭芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐垣
Xu Heng



張希
Zhang Xi

第二小提琴 Second Violins



● 范丁
Fan Ting



■ 趙潑娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang
Moon-sun



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki
Wilson



冒田中知子
Tomoko Tanaka Mao



方潔
Fang Jie



何珈樑
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劉博軒
Liu Boxuan



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Mao Yiguo



潘廷亮
Martin Poon
Ting-leung



黃嘉怡
Christine Wong
Kar-ye



周騰飛
Zhou Tengfei

中提琴 Violas



● 凌顯祐
Andrew Ling



■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



黎明
Li Ming



羅舜詩
Alice Rosen



崔宏偉
Cui Hong-wei



付水淼
Fu Shuimiao



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Ethan Heath



林慕華
Damara Lomdaridze



孫斌
Sun Bin



王駿
Wang Jun



張殊影
Zhang Shu-ying

- 首席 Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



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低音大提琴
Double Basses



● 林達僑
George Lomdaridze



▲ 姜馨來
Jiang Xinlai



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長笛
Flutes



● 史德琳
Megan Sterling



▲ 盧韋歐
Olivier Nowak

短笛
Piccolo



施家蓮
Linda Stuckey

雙簧管
Oboes



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Michael Wilson



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Ruth Bull

單簧管
Clarinets



● 史安祖
Andrew Simon



▲ 史家翰
John Schertle

低音單簧管
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簡博文
Michael Campbell



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Bassoons



●莫班文
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Tuba



●雷克斯
Paul Luxenberg

長號
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Jarod Vermette



韋力奇
Maciek Walicki

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敲擊樂器：周展彤*、勞善雯*

Percussion: Chau Chin Tung*, Mandy Lo

* 承蒙香港小交響樂團允許參與演出

* With kind permission of the Hong Kong Sinfonietta

香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Keith Hio

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季將見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil will celebrate its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.



「在梵志登棒下港樂
更上層樓……發出一
把像歐洲一級樂團那
豐富溫純之聲。」
周光業《亞洲週刊》

“The players sounded on fire at times and
were at one with the podium technically
and conceptually. More, please, maestro.”
Sam Olluver, *South China Morning Post*

太古集團慈善信託基金已連續六年
成為樂團的首席贊助，此為樂團史
上最大的企業贊助，太古對樂團的
支持和對藝術的遠見，令港樂邁向
更卓越的藝術成就。

The Swire Group Charitable Trust has been the Principal Patron of the HK Phil for six years. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

來自世界每個角落的樂師，結合
本港精英，組成港樂這隊音樂勁
旅。2012年9月，梵志登正式出任
其音樂總監。在未來的日子，港樂
將繼續創新里程，籌劃國際巡演、
與本地精英更緊密合作及舉辦大型
音樂節目。港樂與拿索斯唱片合作
灌錄一系列中國作曲家的作品，首
張大碟現已推出。

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

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By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic family.

香港管弦樂團感謝以下機構及贊助人支持樂團席位贊助基金。

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趙瀟娜
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聯合首席第二小提琴
Co-Principal Second Violin



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