

指揮大師阿殊堅納西 ASHKENAZY CONDUCTS

24 & 25-5-2013
Fri & Sat 8pm
Hong Kong Cultural Centre
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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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獻辭

MESSAGE



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羅國章 Timothy Lo
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歡迎蒞臨欣賞由法國工商銀行 Banque Privée及法國工商投資服務有限公司贊助的香港管弦樂團「指揮大師阿殊堅納西」音樂會。今年是我們連續第九年贊助香港管弦樂團的節目，在支持文化藝術活動之餘亦為我們尊貴的客戶奉上悠揚樂韻。多年來，我們贊助的節目均深受客戶、貴賓及音樂愛好者的熱烈歡迎及讚譽。

熱切追求優越質素的精神，是我們獨特的企業文化和價值的精粹所在。一如以往，法國工商銀行集團內的公司將秉承源遠流長的法國傳統和企業精神，在世界各地積極支持著名藝術團體，配合我們的尊貴客戶熱愛文化藝術的高雅生活品味。

本土孕育的香港管弦樂團享譽國際，一直以來，法國工商投資服務有限公司非常榮幸可以為樂團提供支援。在今年「指揮大師阿殊堅納西」首場音樂會中，指揮阿殊堅納西將聯同備受各界推崇的瑞典傑出女高音汀寧，演繹多首大師作品，包括李察·史特勞斯的《唐璜》和《最後四首藝術歌曲》及西貝遼士的第五交響曲。我們深信這些傳奇名曲將為大家帶來一個難忘的晚上。

A warm welcome to *Ashkenazy Conducts*, proudly sponsored by CIC Banque Privée and CIC Investor Services Limited (CICIS). This is the ninth consecutive year in which we are sponsoring a performance by the Hong Kong Philharmonic as part of our guest relationship programme in support of arts and culture. We are pleased that these events have been so very much appreciated by our valued clients and guests – as well as by music lovers – over the years.


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As always, here in Hong Kong CICIS is privileged and honoured to support our internationally renowned Hong Kong Philharmonic. No doubt the opening performance of this year's *Ashkenazy Conducts* will move us with the fine music performed under the baton of internationally acclaimed conductor Vladimir Ashkenazy, a genuine Musical Giant. As well as the legendary classics, Strauss' *Don Juan* and Sibelius' Fifth Symphony, the programme features the wonderful and moving *Four Last Songs* by Strauss, in which we will hear the glorious voice of Sweden's greatest soprano, Camilla Tilling. All in all this promises to be an evening to remember. I hope you will enjoy it.



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A SOUND COMMITMENT 弦諾



指揮大師阿殊堅納西

ASHKENAZY CONDUCTS

5月24日演出贊助
24 May performance is sponsored by



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STRAUSS 史特勞斯：《唐璜》，op. 20 P. 12
~19' *Don Juan, op. 20*

STRAUSS 《最後四首藝術歌曲》 P. 14
~26' 春
九月
就寢的時候到了
日暮之時
Four Last Songs
Frühling
September
Beim Schlafengehen
Im Abendrot
中場休息 interval

SIBELIUS 西貝遼士：降E大調第五交響曲，op. 82 P. 18
~35' 速度很慢的中板—中庸的快板—急板
稍快的行板，接近小快板
極快板
Symphony no. 5 in E flat, op. 82
Tempo molto moderato - Allegro moderato - Presto
Andante mosso, quasi allegretto
Allegro molto

阿殊堅納西，指揮 P. 25
Vladimir Ashkenazy, conductor

汀寧，女高音 P. 27
Camilla Tilling, soprano



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The concert on 24th May is broadcast live by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz).

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)



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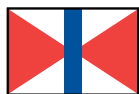
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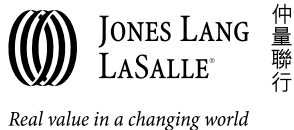
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李察·史特勞斯 《唐璜》，op. 20

RICHARD STRAUSS (1864-1949) *Don Juan*, op. 20

《唐璜》根據匈牙利詩人勒瑙未完成的詩作寫成，講述主人翁唐璜鍥而不捨地追尋完美女性的經歷。

Don Juan is based on the unfinished poem by the Hungarian-born Nikolaus Lenau concerning the eponymous Don's tireless search for the perfect woman.

1854年，李斯特自創「交響詩」一詞形容自己的管弦樂曲《塔索》。根據《葛洛夫音樂辭典》，要包含以下三個要素方能稱為「交響詩」：聯繫音樂與外在世界、融合多樂章的曲式（通常把多個樂章焊接成單一樂章），以及提升器樂的地位，甚至比歌劇還高。要是大家接受這個定義，那麼李斯特不但創造了新詞彙，更開拓了一個全新樂種，開創了先河：此後五十年間，鮑羅丁、聖桑、巴拉基列夫、柴可夫斯基、德伏扎克、楊納傑克、李亞道夫和杜卡都有交響詩作品傳世。在李察·史特勞斯手上，「交響詩」的發展達到巔峰：1886至1915年間，他創作了九首交響詩。《葛洛夫音樂辭典》寫道：「把寫實主義擴展至前無古人的地步，也擴闊了音樂那不算精確的表達功能。」史特勞斯以管弦樂來繪畫，豐富多姿，無人能及。但好景不常，第一次世界大戰的殘酷現實趕絕了交響詩，爾後鮮有作曲家埋首其中了。

李察·史特勞斯生於1864年6月11日，父親是個備受推崇的圓號演奏家（但他脾氣壞也是人所共知的）。老史特勞斯熱愛「經典」（巴赫、貝多芬和莫扎特），哪怕「近代」一點的音樂，也令他十分反感（尤以華格納為最），兒子自幼耳濡目染下，也十分喜歡「經典」。可是，李察·史特勞斯有個自幼認識的知己路德維希·楚勒，兩人同樣熱愛音樂。楚勒考

It was Liszt who, in 1854, first coined the phrase “Symphonische Dichtung” (Symphonic Poem) for his orchestral work *Tasso*. And, if we accept the three defining elements of a symphonic poem as set out in *Groves Dictionary* – “to relate music to the outside world, to integrate multi-movement forms (often by welding them into a single movement) and to elevate instrumental music to a level higher than that of opera” – then Liszt not only invented the term, but also invented the genre. He certainly started a trend. Over the next 50 years Borodin, Saint-Saëns, Balakirev, Tchaikovsky, Dvořák, Janáček, Lyadov and Dukas all wrote symphonic poems. But it was to be a short-lived genre effectively culminating with Richard Strauss, whose nine symphonic poems, written between 1886 and 1915, in the words of *Groves Dictionary*, took “realism to unprecedented lengths as well as widening the imprecisely expressive functions of music.” It was the harsh reality of the First World War which killed off the symphonic poem, and few composers since have indulged in the opulent orchestral picture-painting at which Strauss excelled.

Born in Munich on 11th June 1864, Richard Strauss was the son of a notoriously cantankerous but highly-respected horn player who passed on to his son a love of the “classics” - Bach, Beethoven and Mozart - while strongly disapproving of anything remotely “modern”, especially the music of Wagner. However, a close childhood friend of Strauss' was Ludwig Thuille, and the two shared a deep love of music. When Thuille enrolled in music school at Innsbruck he became passionately enthusiastic about modern music and, on his friend's recommendation (and much against his father's wishes), Strauss obtained a copy of Wagner's *Tristan und Isolde*; as he later recalled, “I can well remember how, at the age of 17, I positively wolfed the score as if in a trance”. Wagner's opulent use of orchestral colour, his use of continuously flowing music rather than breaking it up into set piece numbers, and his vivid use of expression quickly became

進茵斯布魯克音樂學校後，迷上「近代」音樂，向史特勞斯大力推介華格納《崔斯坦與伊索爾德》

〔老史特勞斯當然不想發生這樣的事〕。據史特勞斯憶述，此劇樂譜到手後，「我還記得很清楚自己十七歲時迷上了這份樂譜，完全是狼吞虎嚥，深深著迷。」華格納豐富的管弦樂色彩、延綿不斷的音樂〔而非分割成一首首獨立樂曲〕、栩栩如生的情感表達，很快就成為史特勞斯自己的作品特色，可見於歌劇和音樂會作品。

雖然《麥克白》是史特勞斯第一首交響詩，但由於他花了幾年時間來修訂，遲至1890年才正式面世，結果《唐璜》成了他第一首出版的交響詩。史特勞斯順理成章把《唐璜》題獻給楚勒，1889年11月11日在威瑪首演。首演非常成功；時年廿四的史特勞斯馬上成為當時最高明、最有創意的作曲家，也是繼華格納之後最重要的德國作曲家。

《唐璜》根據匈牙利詩人勒瑙未完成的詩作寫成，講述主人翁唐璜鍥而不捨地追尋完美女性的經歷。唐璜決意勾引所有看中的女人，一心追求肉體歡愉，這種執著最後卻變成負累，甚至促使他自尋死路——一個被他玩弄過的女子的兄弟來與唐璜決鬥，決鬥時唐璜決定丟掉佩劍，讓對手把自己殺死。交響詩以輝煌矯健的主題開始，描繪唐璜最魯莽、最不負責任的一面；樂曲隨後刻劃他的獵豔過程，主題多次重現，而且越發激情，其間穿插的幾個抒情樂段，明顯代表被他玩弄的女子。末了，其中一人的兄弟盛怒下手刃唐璜，樂曲平靜低迴地結束，與之前得意洋洋的氣氛形成強烈對比。

中譯：鄭曉彤

characteristics of Strauss' own compositions, both for the opera house and the concert hall.

Although his first symphonic poem was *Macbeth*, Strauss spent several years revising it and it did not appear in its finished form until 1890. Consequently the first to be published was *Don Juan* which was dedicated, appropriately enough, to Thuille and was premièred in Weimar on 11th November 1889. It was a huge success and marked the 24-year-old Strauss out as the most advanced and innovative composer of the age and the most important German composer since Wagner.

Don Juan is based on the unfinished poem by the Hungarian-born Nikolaus Lenau concerning the eponymous Don's tireless search for the perfect woman. Determined to seduce every woman who took his fancy, Don's singleminded obsession with the pleasures of the flesh eventually became such a burden to him that, when challenged to a duel by the brother of one of his victims, he chose to throw away his sword and be killed. Strauss opens his symphonic poem with a gloriously virile theme depicting Don at his most impetuous and carefree. The various conquests follow with this theme appearing with increasing ardour juxtaposed with more lyrical passages, clearly representative of his female victims. Finally, Don meets his fate at the hands of an angry male relative of one of his conquests, and the work's quiet, subdued ending is in vivid contrast to the triumphant music which has gone before.

Dr Marc Rochester

編制

三支長笛〔其一兼短笛〕、兩支雙簧管、英國管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、三角鐵、鐘琴、鈸、懸鈸、豎琴及弦樂組。

INSTRUMENTATION

Three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, glockenspiel, cymbals, suspended cymbal, harp and strings.

李察·史特勞斯 《最後四首藝術歌曲》

RICHARD STRAUSS (1864-1949) *Four Last Songs*

春
九月
就寢的時候到了
日暮之時

Frühling
September
Beim Schlafengehen
Im Abendrot

1894年9月10日，史特勞斯與女高音保蓮·德·安拿結婚。這段婚姻雖說不上一帆風順，但兩人即使經歷重重波折卻始終不離不棄，直至史特勞斯去世為止（那天正是兩人結婚五十五週年紀念前兩天）。兩人都極不喜歡離開對方。可憐史特勞斯太太飽受暮年喪偶之痛，自此精神萎靡，一蹶不振，八個月後（1950年5月13日）撒手塵寰。史特勞斯太太去世後兩週，史特勞斯最後一套作品《最後四首藝術歌曲》在倫敦皇家艾伯特演奏廳首演，由史特勞斯生前最欣賞的女高音歌唱家費斯達演唱。然而，《最後四首藝術歌曲》本來是史特勞斯送給太太的禮物。

二戰期間，史特勞斯帶著太太到中立國瑞士度假，住在洛桑附近的烏契。那兒既有如詩如畫的日內瓦湖，又遠離戰亂（那裡大概是全歐洲最太平的地方了）。史特勞斯在日內瓦湖畔讀到艾興多夫詩作《日暮之時》，並著手以此詩譜曲。豈料夫婦二人返德後，史特勞斯卻被戰勝方（同盟國）指為親納粹份子。面對一連串審訊和磨難，他自然把《日暮之時》拋諸腦後。1947年10月，倫敦籌備了一個以史特勞斯音樂為主的音樂節，為期整整一個月。著名英國指揮家畢勒爵士邀請史特勞斯出席。這本來是美事一樁（雖然「除納粹專責小組」遲至翌年才給史特勞斯平反），但太太不獲准同行令他十分不快。史特勞斯返國時，兩老一見面就互相擁抱，喜極而泣，目擊者形容到兩人「彷彿歷劫重生」。在倫敦的日子，史特勞斯天

On 10th September 1894 Strauss married the soprano Pauline de Ahna. Theirs was not an easy marriage but it lasted, despite many rocky patches, right up to Strauss' death, just two days before they would have celebrated their 55th wedding anniversary. They hated being apart. Distraught at the death of her husband Pauline entered a terminal mental decline and died just eight months later on 13th May 1950. Two weeks after Pauline's own death her husband's final work, the *Four Last Songs*, was premièred at London's Royal Albert Hall by the soprano Kirsten Flagstad, for whose voice Strauss had the highest admiration, but the work had actually begun life as a gift to Pauline.

During the Second World War, Strauss had taken Pauline to Ouchy, near Lausanne in neutral Switzerland, and there, on the shores of the idyllic Lake Geneva and about as far from the horrors of war as it was possible to get in Europe, he came across Joseph von Eichendorff's poem *Im Abendrot* (At Sunset) and began to set it to music. Their return to Germany and Strauss' subsequent trials and tribulations when the victorious allies accused him of being a Nazi sympathiser, caused the Eichendorff setting to be forgotten, but in October 1947 he visited London at the invitation of the great English conductor, Sir Thomas Beecham, for a month-long festival devoted to his music. It should have been a wonderful experience for him (although it was not until the following year that he was eventually cleared by the Allies' "De-Nazification Panel"), but it was soured by the fact that Pauline was not allowed to travel with him. On his return the old couple wept for joy and hugged each other, in the words of one eye-witness "as if they had survived a disaster and reached a new world". In London Pauline had been very much in Strauss' thoughts and, recalling their holiday in Ouchy, Strauss had remembered his setting of *Im Abendrot*.

天為妻子牽腸掛肚，憶及在烏契度假的光陰時，就想起了自己所譜的《日暮之時》。

史特勞斯與老伴團聚後完成《日暮之時》，1948年5月脫稿。隨後他又想多寫四首由女高音演唱、樂團伴奏的歌曲，歌詞選自赫塞剛出版的作品集：1848年7月完成第一曲《春》、8月完成第二曲《就寢的時候到了》、9月完成第三曲《九月》〔真合時宜〕。可是史特勞斯未及第四曲完成就與世長辭，而已完成的幾首也一直未曾出版。史特勞斯身故後年多，出版界名人厄斯特·羅夫（一向負責出版史特勞斯樂譜的出版商）發現這幾首歌曲的手稿，才決定把四首遺作結集出版，並為這套作品取了個貼切不過的標題——《最後四首藝術歌曲》。

《最後四首藝術歌曲》的排列次序是羅夫的主意，依照人生歷程編排。首先是〈春〉。〈春〉有的是華麗的管弦樂伴奏，代表新生命熱切的衝勁，鳥語鶯聲入耳，百花肆意盛開，嫩葉競相展發。隨後是秋意微露的〈九月〉。樂團再次在赫塞詩句背後繪上栩栩如生的音響畫面，既有滴答的雨聲、輕柔的落葉聲，結尾更由獨奏圓號祥和地奏出，象徵漸漸消逝的生命。隨著倦怠的弦樂引子響起，〈就寢的時候到了〉也徐徐開展，歌詞最後一節描繪心盪神馳的狀態，伴奏則由迷人的獨奏小提琴奏出。〈日暮之時〉是全套歌曲的最後一首，輝煌的管弦樂伴奏令人想起亮麗的天空。夜幕低垂，一雙百靈鳥〔兩支長笛〕降落，然後振翅翱翔，沒入夜空之中，不再回頭。可是，即使人聲已唱出感人肺腑的「難道這就是死亡？」〔此句其實出自史特勞斯手筆，並非詩人原文〕，百靈鳥仍不願回頭。

中譯：鄭曉彤

Reunited with Pauline he completed it in May 1948 and decided to write four more songs for soprano with orchestra, the texts taken from a recently-published collection by Hermann Hesse. He completed *Frühling* (Spring) in July 1948, *Beim Schlafengehen* (Time to Sleep) in August and *September*, appropriately enough, the following month. He never completed the fourth of the Hesse settings and none was ever published until, just over a year after Strauss' death, his publisher, Ernst Roth, unearthed the manuscripts of these songs and decided to publish them as a set with the singularly apt title, *Four Last Songs*.

As arranged in sequence by Ernst Roth the *Four Last Songs* follow the progression of a human lifetime. First comes **Frühling** (Spring) with its luxuriant orchestral accompaniment representing the urgent, thrusting momentum of new life with snatches of birdsong and the lavish blossoming of new flowers and leaves. Next comes **September**, with its first glimpse of the approaching Autumn. Again the orchestra paints vivid aural pictures behind Hesse's texts. There is the pattering of raindrops, the gentle falling of the leaves, and a tranquil ending from a solo horn as life begins to fade away. A weary string introduction sets the scene for **Beim Schlafengehen** (Time to sleep) and a magical violin solo illustrates the final verse of the text in which the spirit soars freely. **Im Abendrot** (At Sunset) closes the cycle with a glorious orchestral evocation of the glowing sky. As darkness falls two larks, in the guise of a pair of flutes, flutter charmingly up into the night sky where they remain even after the voice has sung the moving words "is this perhaps death?"; words which Strauss himself altered from Eichendorff's original.

Dr Marc Rochester

編制

獨唱女高音、四支長笛（其三兼短笛）、兩支雙簧管、英國管、兩支單簧管、低音單簧管、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、三支長號、大號、定音鼓、豎琴、鋼琴及弦樂組。

INSTRUMENTATION

Solo soprano, four flutes (three doubling piccolos), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, tuba, timpani, harp, celesta and strings.

李察·史特勞斯 《最後四首藝術歌曲》

RICHARD STRAUSS (1864-1949) *Four Last Songs*

〈春〉

憂傷的山谷裡，
長久以來，我夢見
你的樹木和藍天，
你的香氣和鳥語。

現在你來了，
穿戴華美，
燦爛地閃耀，
在我眼前的你像個奇蹟。

你還認得我，
溫柔地擁抱我。
我四肢發抖，
全因你的光采！

Frühling

Hermann Hesse

In dämrigen Grüften
träumte ich lang
von deinen Bäumen und blauen Lüften,
von deinem Duft und Vogelsang.

Nun liegst du erschlossen
in Gleich und Zier,
von Licht übergossen
wie ein Wunder vor mir.

Du kennst mich wieder,
du lockst mich zart,
es zittert durch all meine Glieder
deine selige Gegenwart!

Spring

In dusky valleys
I dreamed long
of your trees and blue skies,
of your scent and birdsongs.

Now you appear
in all your finery,
shining brilliantly
like a miracle before me.

You recognise me once more,
you tenderly embrace me;
all my limbs tremble at
your glorious presence!

〈九月〉

花園披著喪服，
冷雨滲進花朵。
夏季在發抖，
靜待她的大限。

一片一片金黃葉子
自高高的洋槐樹飄落。
夏季笑了，驚訝、虛弱地笑，
夏季笑了，在垂死的夢見到花園。

她在玫瑰花旁逗留了
一會兒，想歇息歇息，
然後慢慢合上
累極的眼皮。

September

Hermann Hesse

Der Garten trauert,
kühl sinkt in die Blumen der Regen.
Der Sommer schauert
still seinem Ende entgegen.

Golden tropft Blatt um Blatt
nieder vom hohen Akazienbaum.
Sommer lächelt erstaunt und matt
in den sterbenden Gartentraum.

Lange noch bei den Rosen
bleibt er stehen, sehnt sich nach Ruh.
Langsam tut er
die müdgewordnen Augen zu.

September

The garden is in mourning,
the cool rain seeps into the flowers.
Summertime shudders,
quietly awaiting her end.

Golden leaf after leaf falls
down from the tall acacia tree.
Summer smiles, amazed and weak,
in her dying dream of a garden.

For a while beside the roses
she remains, yearning for repose.
Slowly she closes
her ever more weary eyes.

〈就寢的時候到了〉

現在我厭倦了白天，
我所有熱切的渴望，
當愉快地屈服於星夜之下，
像個昏昏欲睡的孩童。

雙手，放下所有工作，
頭腦，忘掉所有想法，
我現在
只想沉沉睡去。

那被釋放的靈魂
想在天上自在飛翔，
飛進夜的魔球，
留在裡面，直到永遠。

Beim Schlafengehen

Hermann Hesse

Nun der Tag mich müd gemacht,
soll mein sehnliches Verlangen
freundlich die gestirnte Nacht
wie ein müdes Kind empfangen.

Hände, laßt von allem Tun,
Stirn, vergiß du alles Denken,
alle meine Sinne nun
wollen sich in Schlummer senken.

Und die Seele unbewacht
will in freien Flügen schweben,
um in Zauberkreis der Nacht
tief und tausendfach zu leben.

Time to Sleep

Now I am wearied of the day,
all my ardent desires shall
gladly succumb to the starry night
like a sleepy child.

Hands, stop all your work,
brow, forget all your thoughts,
all my being now
yearns to sink into sleep.

And the unchained spirit
wishes to fly up freely
into night's magic sphere
and to remain there forever.

〈日暮之時〉

從前，我們甘願
牽手同行，同感歡欣：
現在讓我們一同歇息，
因為我們一直在寂靜之境徘徊。

山谷愈靠愈近，
天色已漸沉，
只剩一對翱翔的百靈鳥，
黃昏時分，沉醉夢中。

靠過來，讓百靈鳥到處飛，
就寢的時候快到了，
別讓我們迷路，
迷失在這荒涼之地。

廣闊寧靜的和平啊！
日暮之時，多深刻的和平。
我們這樣徘徊，多累，
難道這就是死亡？

Im Abendrot

Joseph von Eichendorff

Wir sind durch Not und Freude
gegangen Hand in Hand:
Vom Wandern ruhen wir
nun überm stillen Land.

Rings sich die Täler neigen,
Es dunkelt schon die Luft,
zwei Lerchen nur noch steigen
nachträumend in den Duft.

Tritt her und laß sie schwirren,
bald ist es Schlafenszeit,
daß wir uns nicht verirren
in dieser Einsamkeit.

O weiter, stiller Friede!
So tief im Abendrot,
wie sind wir wandermüde -
ist dies etwa der Tod?

At Sunset

We have willingly and joyfully
walked hand in hand:
Now let us rest from our wanderings
through the silent land.

The valleys close in on themselves,
already the sky is darker,
a solitary pair of larks still soar,
dream-rapt in the dusk.

Come close and let them fly about,
soon it will be time to sleep,
let us not lose our way
in this solitude.

O vast, tranquil peace!
So deep at sunset.
How weary we are of wandering -
is this perhaps death?

西貝遼士 降E大調第五交響曲， op. 82

JEAN SIBELIUS (1865-1957)

Symphony no. 5 in E flat major, op. 82

速度很慢的中板—
中庸的快板— 急板
稍快的行板，
接近小快板
極快板

Tempo molto moderato - Allegro moderato -
Presto
Andante mosso, quasi allegretto
Allegro molto

十九世紀時，今日的德國和奧地利被視為音樂重鎮。當時的年輕作曲家（包括西貝遼士在內）總覺得，要是想人認同，就非要在德奧唸過書不可。雖然西貝遼士在外國時常碰壁，但他總算跟一家德國出版社打好了關係。這家出版社接納了西貝遼士的早期作品，然後簽了合同，訂明西貝遼士要把所有新作交給他們。可惜1914年爆發大戰，這家出版社無法付版稅給西貝遼士，加上芬蘭拒絕簽署伯爾尼公約（有關國際版權的公約），所以即使西貝遼士的作品在國外演出，他也無法收取版稅—其時他的作品在世界各地演出次數又愈來愈多。這還不止，雖然西貝遼士獲芬蘭政府資助，但由於芬蘭通漲高企，資助款項的購買力也大不如前。大戰既已爆發，自己又捉襟見肘，所以西貝遼士1914年夏季動筆寫作第五交響曲時，心情並不愉快。

在他五十歲生辰的慶祝音樂會上，最新一首交響曲（也就是第五交響曲）成為重點節目。1915年初，大家都相信戰事快要結束，西貝遼士也一下子樂觀起來。因此第五交響曲大部分都瀟灑著樂觀氣氛，但到了樂曲接近脫稿時，卻已很明顯戰事還會拖延下去。有人這樣形容第五交響曲的整體氣氛：「此曲表達作者經歷苦難後的樂觀精神，在邪惡的時代，他高尚地表白自己那決不動搖的信念：生命始終有源源不絕、生生不息的威力。」

第五交響曲的確在作曲家壽辰正日演出，但西貝遼士卻不甚滿意。他在信

During the 19th century the epicentre of musical excellence was perceived to be what is now Germany and Austria, and any young composer wishing to be taken seriously (including Sibelius) felt obliged to undertake some period of study there. Although Sibelius' foreign experiences were largely marked by failure, he did make contact with a German publishing house and, after they had accepted his early compositions, they awarded him a contract which obliged him to submit all his new work to them. With the outbreak of war in 1914, however, that publisher was unable to send royalty payments to Sibelius. More than that, Finland had refused to sign up to the Berne Convention on international copyright and as a result Sibelius could earn no royalties from overseas performances of his works; and his music was, by then, being increasingly performed around the world. On top of all of that Finland was undergoing a period of rampant inflation and his annual government grant had lost much of its purchasing power. With war declared the previous day and his principal sources of income denied him Sibelius was not in a happy frame of mind as, in the summer of 1914, he set to work on his Fifth Symphony.

To mark his 50th birthday a celebratory concert had been planned, the centrepiece of which was to be the première of his latest (the Fifth) Symphony. During the early months of 1915 it seemed that the war would soon be over and this gave Sibelius a sudden surge of optimism which pervades much of the music: by the time he was completing the work it was obvious the war was going to be a long drawnout affair. The overall mood of the Symphony has been described as "an expression of its creator's great optimism gained through suffering; an elevating testimony, in an evil period, to an unshakeable faith in the ever-renewing power of life."

中給友人寫道：「我想讓自己的交響曲脫胎換骨—換上更有肉體的形體。更踏實、更生動的形體。」此曲原有四個樂章，後來改為今日演出的三樂章版本，這個版本1919年11月24日在赫爾辛基演出，由作曲家親自指揮。

第五交響曲開始時很平靜。但可別被它騙了—後來的樂段可相差得遠呢，在圓號豪邁奔放的背景下，木管奏出零碎的旋律片段，然後演變成第一樂章的幾個重要主題。兩支雙簧管和兩支單簧管輪流奏出下一主題—那是個以三度雙音構成的流麗樂思。之後弦樂才首次加入，氣氛也明顯變得激烈。第四個樂思在高潮時出現，彷彿在哆嗦似的。**第一樂章**後半部是首精神奕奕的觸技曲，營造出刺激無比的高潮。

第二樂章結構上是首變奏曲，根據樂章開首的長笛主題寫成。氣氛開朗，洋溢春日風情，既有弦樂撥奏，也有木管的鶯聲鳥語，偶然一絲烏雲飄過，才令氣氛稍微一沉。

第三樂章一直被形容為「西貝遼士最歡快、最振奮的交響曲樂章」，這個樂章既活力充沛，又具不斷前進的動感，效果相當震撼。但全樂章最令人難忘的卻是個英雄不凡、彷彿正在昂首前行的主題。這個主題先由低音大提琴和圓號奏出，漸漸更淹沒了其他素材，令人想起「令人瞠目結舌的大自然壯麗景緻」（羅拔·利頓語）。

中譯：鄭曉彤

The Symphony was duly performed on the composer's birthday but Sibelius was not happy with it. As he wrote to a friend; "I wished to give my Symphony another - more human - form. More down-to-earth, more vivid." Originally with four movements, he changed it into the three-movement work performed today, in which guise it was first heard at a concert in Helsinki on 24th November 1919 with Sibelius himself conducting.

The Symphony gets off to a deceptively tranquil start, the horns providing an expansive backdrop to the fragments of themes from the woodwind which turn into one of the main themes of the **first movement**. Pairs of oboes and clarinets take it in turns to introduce the next theme, a fluttering idea in thirds, after which the strings make their first appearance and the mood becomes decidedly more stormy. Finally, as the music reaches a climax, a fourth, shivering idea emerges. The second part of the movement takes the form of an invigorating toccata which builds up to a thrilling climax.

With pizzicato strings and chirping woodwind, the **second movement** possesses a sunny, spring-like character with only the occasional cloud to darken the mood; structurally, this movement is a set of variations on the flute theme heard at the outset.

The **third movement** has been described as "the most exhilarating and exciting of all Sibelius symphonic movements", and certainly its sense of energy and incessant forward movement produces a quite electrifying effect. But the really memorable aspect of the movement is the heroic, striding theme first heard from basses and horns which eventually overwhelms everything else, conjuring up, in Robert Layton's words, the "Awe-inspiring grandeur of nature".

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、三支小號、三支長號、定音鼓及弦樂組。

INSTRUMENTATION

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

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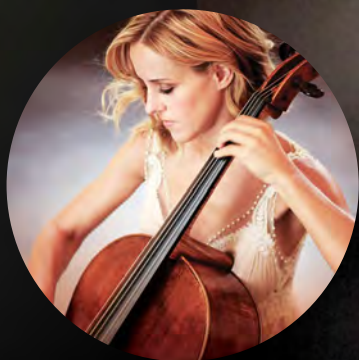
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指揮大師阿殊堅納西和大提琴家嘉貝蒂載譽重訪，前者今次為大家帶來艾爾加充滿地中海陽光氣息的《在南方》序曲，以及由他親自配器、注入雙重俄羅斯風情的《圖畫展覽會》。後者於2011年與港樂合演德伏扎克的大提琴協奏曲令人難忘，今次她將演繹另一首大提琴瑰寶—艾爾加的大提琴協奏曲。

艾爾加 《在南方》〔阿拉索〕

艾爾加 大提琴協奏曲

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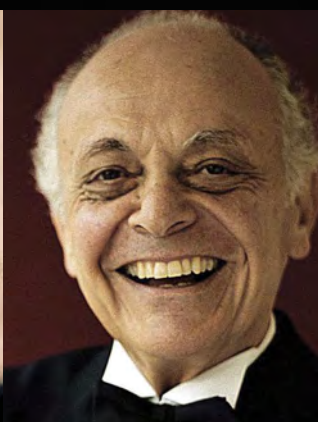
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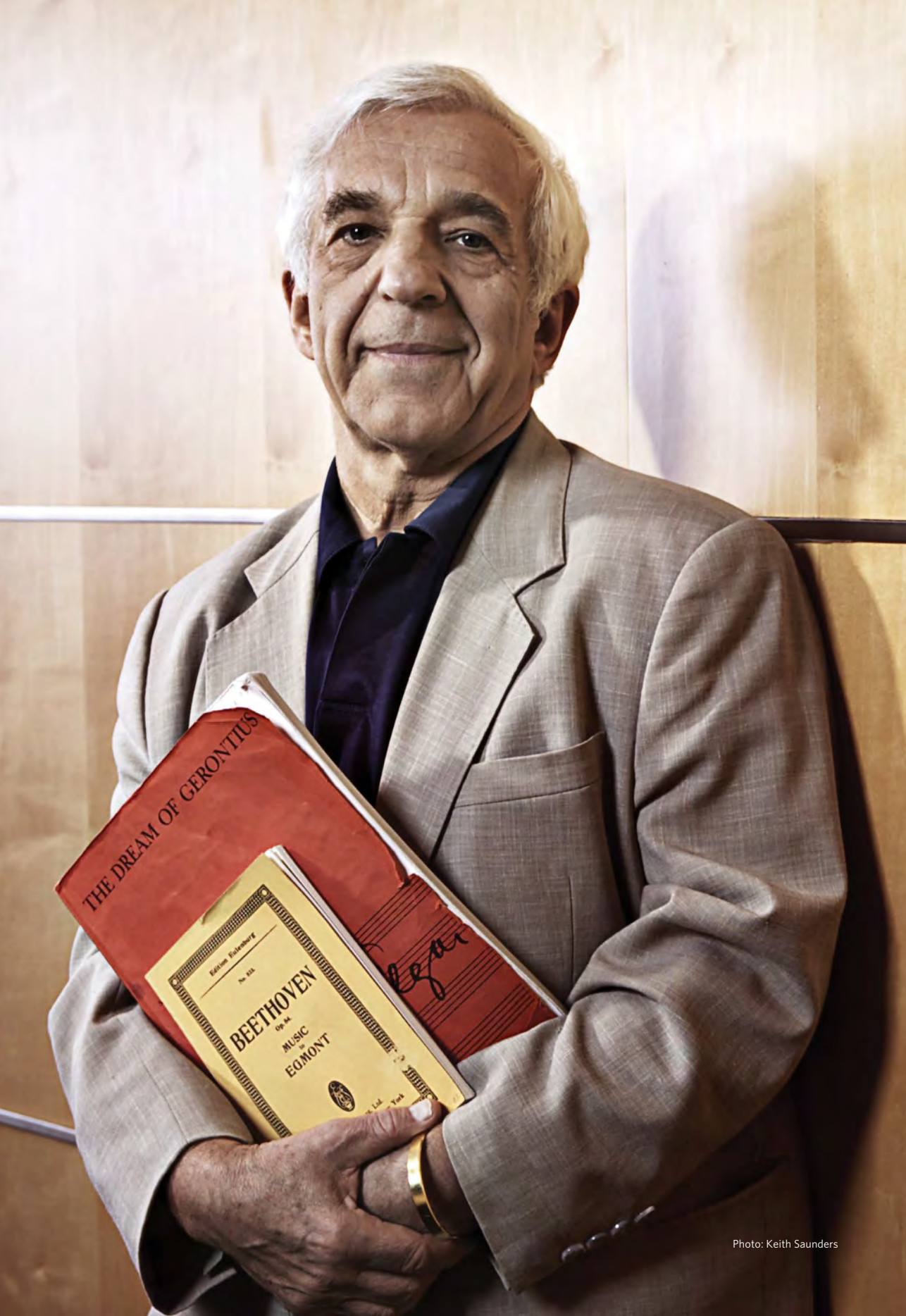


Photo: Keith Saunders

阿殊堅納西

VLADIMIR ASHKENAZY

指揮 Conductor

阿殊堅納西於1955年蕭邦國際大賽及1956的伊麗莎白女王國際大賽勝出後開展其國際事業，是少數在鋼琴演奏和指揮事業上同樣擁有傑出成就的音樂家。

2009年，他出任悉尼交響樂團首席指揮和藝術顧問。他與愛樂樂團多年來緊密合作，2000年獲委任為樂團的桂冠指揮。他曾與樂團創造多項標誌性的計劃，並巡迴英國及世界各地演出，近年則到訪中國及韓國。

阿殊堅納西自2000年起擔任歐盟青年樂團的音樂總監，每年帶領樂團巡迴演出。他同時是冰島交響樂團及日本NHK交響樂團的桂冠指揮，又與多個知名樂團長期維持緊密合作，如克里夫蘭樂團和柏林德意志交響樂團。

阿殊堅納西對鋼琴藝術的投入程度多年來一直不減，近期則專注於錄音室工作，曲目極為廣泛，其中包括：1999年格林美得獎大碟《蕭斯達高維契前奏曲與賦格曲》、一張收錄拉特化拿協奏曲（由他親自委約）的專輯、巴赫的平均律曲集和巴赫的德國組曲。最近期的獨奏專輯則收錄拉赫曼尼諾夫的第一鋼琴奏鳴曲和蕭邦主題變奏曲。

除了演奏事業外，阿殊堅納西亦曾經參與多個電視節目，包括名導演基斯杜·努培的電視作品、1979年於上海演出的紀錄片，以及他在1960年離開前蘇聯以後、於1989年首次回到出生地拍攝的紀錄片「阿殊堅納西在莫斯科」，以及一齣關於其「史太林下的浦羅歌菲夫及蕭斯達高維契」計劃的紀錄片。

One of the few artists who has combined a successful career as a pianist and conductor, Vladimir Ashkenazy first came to world prominence in the 1955 Chopin Competition and the Queen Elisabeth Competition in 1956.

In 2009 he took up the position of Principal Conductor and Artistic Advisor to the Sydney Symphony. Alongside this he continues his long-standing relationship with the Philharmonia Orchestra, of which he was appointed Conductor Laureate in 2000 and for which he has created a number of landmark projects. In addition to his performances with the orchestra around the UK, he tours with them worldwide - most recently to China and Korea.

Ashkenazy holds the position of Music Director of the European Union Youth Orchestra (since 2000) with which he tours annually, and is Conductor Laureate of both the Iceland Symphony and NHK Symphony. He maintains strong links with major orchestras including Cleveland Orchestra and Deutsches Symphonie-Orchester Berlin.

While conducting takes up a significant portion of his time, Ashkenazy maintains his devotion to the piano - these days mostly in the recording studio - where he continues to build his extraordinarily comprehensive catalogue with releases such as the 1999 Grammy award-winning *Shostakovich Preludes and Fugues*, a Rautavaara concerto (which he commissioned), Bach's *Well-tempered Clavier*, and a Bach Partitas album. His most recent solo release is a disc featuring Rachmaninov's Piano Sonata no. 1 and Variations on a Theme of Chopin.

Beyond his performing schedule, Ashkenazy continues to be involved in fascinating TV projects including his programmes with outstanding director Christopher Nupen, 1979's *Music After Mao*, and the acclaimed *Ashkenazy in Moscow* programmes, which marked his first visit in 1989 to the country of his birth since leaving the USSR in the 1960s, and a documentary based around his 'Prokofiev and Shostakovich Under Stalin' project.

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汀寧

CAMILLA TILLING

女高音 Soprano



瑞典女高音汀寧的國際歌唱事業始於與紐約城市歌劇團的首演（飾羅西尼《蘭斯之旅》的歌蓮娜），其後她的足跡遍及世界各大歌劇院，如皇家歌劇院、大都會歌劇院、巴伐利亞國家歌劇院、史卡拉大劇院、芝加哥抒情歌劇院及馬德里皇家大劇院。

今季，汀寧再次與巴黎國家歌劇院合作，在畢度指揮下演唱《費加羅的婚禮》的蘇珊娜，以及於波修瓦大劇院演唱《玫瑰騎士》的蘇菲。音樂會方面，她的曲目包括：《七首早期的歌》（洛梵西指揮德國西南廣播交響樂團）、馬勒第四交響曲（海廷克指揮波士頓交響樂團）和貝多芬第九交響曲（力圖指揮柏林愛樂）。

過去十年間，汀寧的重要角色包括：在皇家歌劇院演唱《魔笛》的彭米拉、《玫瑰騎士》的蘇菲、《奧蘭多》的多蓮達、《假面舞面》的奧斯卡、《冒牌女園丁》的阿米達和《糖果屋》的葛麗特，以及在大都會歌劇院演唱《唐喬望尼》的采麗娜和《法斯塔夫》的蘭納塔。她又曾於史卡拉大劇院演唱《伊多梅紐斯》的依利亞，以及亮相普羅旺斯藝術節演唱《西維利亞的理髮師》的羅西娜和《費加羅的婚禮》的蘇珊娜。

汀寧的首張個人獨唱專輯「Rote Rosen」收錄李察·史特勞斯多首藝術歌曲，由BIS唱片於2009年發行，廣獲各界一致好評。

Swedish soprano Camilla Tilling's international career was launched at New York's City Opera as Corinna in Rossini's *Il viaggio a Reims* and she has since appeared at many of the world's major opera houses including the Royal Opera House, Metropolitan Opera, Bavarian State Opera, Teatro alla Scala, Lyric Opera of Chicago and Teatro Real Madrid.

In the current season Camilla Tilling returns to the Opéra National de Paris as Susanna (under Pidò) and will appear as Sophie at the Bolshoi Theatre. In concert she sings *The Seven Early Songs* with the SWR Symphony (Roth), Mahler's Symphony no. 4 with the Boston Symphony (Haitink) and Beethoven's Symphony No. 9 with the Berlin Philharmonic (Rattle).

Major engagements over the past decade have included Pamina (*Die Zauberflöte*), Sophie (*Der Rosenkavalier*), Dorinda (*Orlando*), Oscar (*Un ballo in maschera*), Arminda (*La finta giardiniera*) and Gretel (*Hänsel und Gretel*) at the Royal Opera House, and Zerlina (*Don Giovanni*) and Nanetta (*Falstaff*) at the Metropolitan Opera. She has appeared as Ilia (*Idomeneo*) at Teatro alla Scala, and Rosina (*Il barbiere di Siviglia*) and Susanna (*Le nozze di Figaro*) at the Festival Aix-en-Provence.

Camilla Tilling's numerous recordings include her first solo recording, "Rote Rosen", a selection of Lieder by Richard Strauss released in 2009 to unanimous critical acclaim.

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



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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/
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Concertmaster



朱蓓/第三副團長
Zhu Bei/
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劉博軒
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冒異國
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- ▲ 助理首席 Assistant Principal

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Richard Bamping



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雙簧管：關尚峰 • Oboe: Kwan Sheung Fung

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.

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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
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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.

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.

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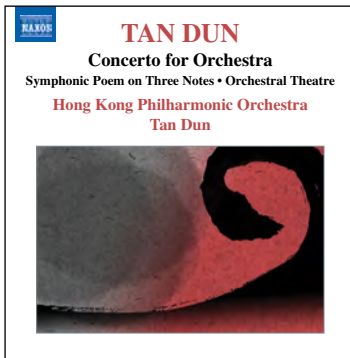
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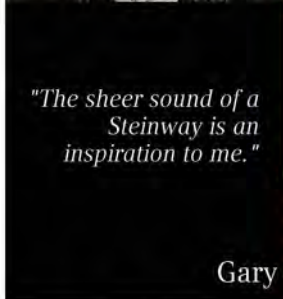
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