

捷克韻律 CZECH DANCES

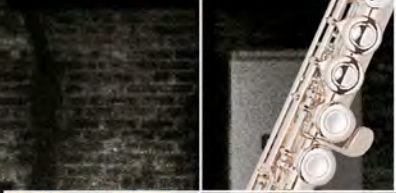
19 & 20-9-2014
Fri & Sat 8pm
Hong Kong City Hall
Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

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捷克韻律

CZECH DANCES

JANÁČEK

~19'

楊納傑克：《蘭吉亞舞曲》

P.8

舊式舞——蒙福的人——鐵匠舞——舊式舞二——
切拉德納舞——鋸子舞

Lachian Dances

Old-Time Dance I - The Blessed One -
A Blacksmith's Dance - Old-Time Dance II -
Dance from Celadna - Saw Dance

STRAVINSKY

~22'

史特拉汶斯基：小提琴協奏曲

P. 10

觸技曲——詠嘆調——詠嘆調二——隨想曲

Violin Concerto

Toccata - Aria I - Aria II - Capriccio

中場休息 interval

DVOŘÁK

~34'

德伏扎克：G大調第八交響曲，op. 88

P. 13

輝煌的快板——慢板——優雅的小快板——不太快的快板

Symphony no. 8 in G, op. 88

Allegro con brio - Adagio - Allegretto grazioso -
Allegro ma non troppo

雅各·胡薩，指揮

P. 17

Jakub Hruša, conductor

菲斯曼，小提琴

P. 19

Liza Ferschtman, violin



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No eating or drinking



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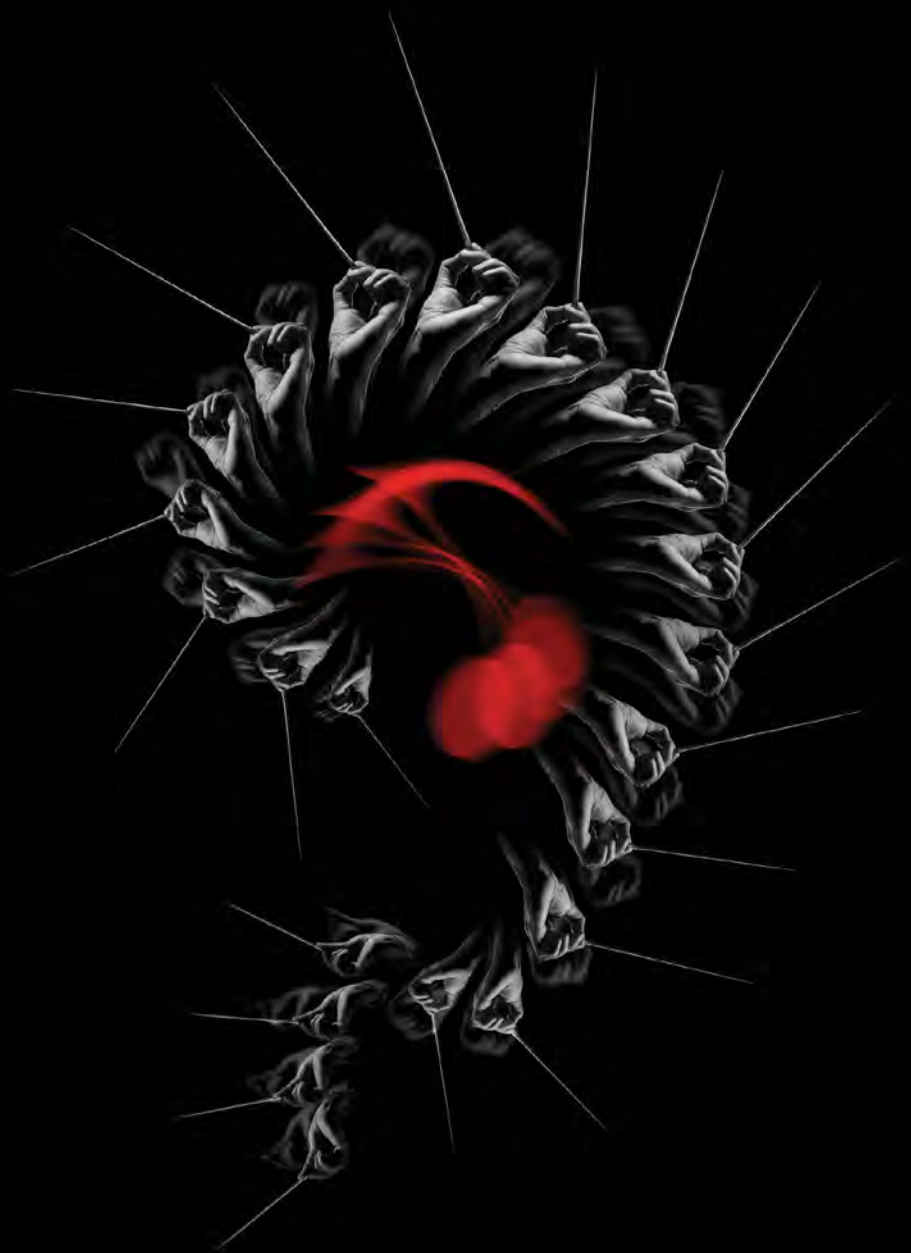
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A SOUND COMMITMENT 弦諾



捷克韻律 CZECH DANCES

今晚我們將會聽到捷克作曲家楊納傑克
及德伏扎克、兩人各具特色的舞曲作品。
他們曾一同前往捷克布爾諾的郊區旅行。
而史特拉汶斯基的小提琴協奏曲
亦具有和舞曲同出一轍的力量和強烈節奏。

**Tonight we experience the spirit of dance
from two Czech composers -**

Janáček and Dvořák, who travelled together
in the Czechoslovakian rural area of Brno.

Stravinsky's violin concerto is also energetic and strongly rhythmical -
enjoying a life as a dance piece as well as in the concert hall.



J A A P

VAN ZWEDEN

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

SAM OLLUVER, SOUTH CHINA MORNING POST

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- 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
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林凡

志登

〔梵志：清淨之志，登：達到〕



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楊納傑克 《蘭吉亞舞曲》

LEOŠ JANÁČEK (1854-1928)

Lachian Dances

舊式舞一

蒙福的人

鐵匠舞

舊式舞二

切拉德納舞

鋸子舞

Old-Time Dance I

The Blessed One

A Blacksmith's Dance

Old-Time Dance II

Dance from Celadna

Saw Dance

保存莫拉維亞民族音樂正是楊納傑克於1888年將幾首民族舞曲改編為管弦樂曲的原因。這幾首舞曲在1889年1月11日的首演；經過幾輪重大修訂後，在1925年2月19日首次以《蘭吉亞舞曲》為名演出。

楊納傑克生於莫拉維亞的窮鄉僻壤，家族中許多人都精通民族音樂。他父親是村裡學校的教員，住在一間倚著校舍的狹小房子裡，過著清貧的生活。楊納傑克在八兄弟姐妹裡排行第四，由於家裡太窮、房子也太小，因此楊納傑克自小已不能待在家中，被送到布爾諾的奧斯定會修道院裡由修士照顧。他在修道院顯露出過人的音樂天份，在詩班指揮的悉心栽培下，得到全面的基礎音樂訓練。他一直留在布爾諾，後來當上這所修道院的詩班指揮。到了1873年，他在鎮上成立自己的合唱團，又為該團改編了幾首莫拉維亞民歌，亦即是他第一批嚴肅作品。1877年，楊納傑克邀請德伏扎克到布爾諾，兩人在當地山區徒步旅行，途中遇到許多不同村落的村民，發現不同村落各有自己的民族音樂傳統。

To preserve the folk music of Moravia, in 1888, Janáček arranged several folk dances for orchestra, presenting them in a concert on 11th January 1889. He subsequently made several significant revisions and on 19th February 1925 they were first performed in Brno under the title *Lachian Dances*.

Leoš Janáček was born into a long line of folk musicians based in a very poor rural community in Moravia. The fourth of eight children, both his family's extreme poverty and the very small house attached to the village school where his father taught meant that he could not be supported at home and was placed into the care of the Augustinian monastery in Brno. There he showed considerable musical promise and was taken under the wing of the choirmaster, who gave him a thorough basic training in music. Janáček stayed in Brno, becoming the abbey's choirmaster, and in 1873 started his own choir in the town for which he made several arrangements of Moravian folk tunes, his first serious compositions. In 1877 he invited Dvořák to Brno and the two took a walking holiday in the local hills, encountering along their way numerous rural communities each with their own folk music traditions. Following in Dvořák's footsteps he undertook a period of study at the Prague Organ School and on his return to Brno decided to open an organ school of his own there. Up to this point Janáček's principal interests were in teaching and in collecting and preserving the folk music of Moravia,



楊納傑克也像德伏扎克一樣，在布拉格管風琴學院進修了一段時間。他返回布爾諾後決定開辦管風琴學校；直到這時為止，他的興趣都以教學，以及蒐集和保存莫拉維亞民族音樂為主。而保存民族音樂也正是他於1888年將幾首民族舞曲改編為管弦樂曲的原因。這幾首舞曲在1889年1月11日的音樂會上首演，翌年以《維蘭吉亞舞曲》為名出版；經過幾輪重大修訂後，在1925年2月19日首次以《蘭吉亞舞曲》為名演出。

〈舊式舞〉裡有一段「棍棒舞」——位舞者手持綁著彩色緞帶的棍棒，其他舞者雙雙經過他身旁。這時，他就會抓住其中一人做自己的舞伴，繼續跳舞。樂曲的素材雖然來自莫拉維亞，但很有德伏扎克的影子。〈蒙福的人〉根據一首農村婚禮舞曲寫成，其民族音樂色彩可見於曲中一個不斷重複的小樂句。〈鐵匠舞〉刻劃砰砰嘖嘖的風箱，又以定音鼓描寫錘打鐵砧的形象，其他插段則令人想起第一樂章的「棍棒舞」。第四樂章的標題也是〈舊式舞〉，但速度較慢，氣氛也較舒緩。全曲六個樂章中，篇幅最短的是快速而精緻的〈切拉德納舞〉。標題中的「切拉德納」正是莫拉維亞一個村莊的名字。曲中一個音型經常重複，而楊納傑克的配器充滿複雜精細的和聲變化，為這個音型增添趣味。最後是大受歡迎的〈鋸子舞〉——傳統上，當地人準備過冬時〔包括忙著採伐大量木柴〕就會跳這種舞。農村舞蹈一般以傳統的輕便手搖風琴伴奏，這裡則以叮叮噹噹的鐘琴模仿。全曲由三部分組成，最後以強有力的尾聲作結。

中譯：鄭曉彤

and it was for the latter purpose that, in 1888, he arranged several folk dances for orchestra, presenting them in a concert on 11th January 1889 and publishing them the following year as *Valachian Dances*. He subsequently made several significant revisions and on 19th February 1925 they were first performed in Brno under the title *Lachian Dances*.

The first, *Old-Time Dance*, is strongly reminiscent of the Dvořák, although the source material derives from Moravia and includes a traditional “club dance” in which a single dancer holds a club to which are attached colourful ribbons and, as couples dance past, he attempts to grab a partner with whom he can continue the dance. *The Blessed One* is based on a rural wedding dance which reveals its folk roots in the continual repetition of a tiny phrase. *A Blacksmith's Dance* depicts the vigorous thumping of the smith's bellows while the timpani represent his hammering over the anvil while various episodes recall the “club” dance of the first movement. While the fourth movement is also entitled *Old-Time Dance* it is slower and more relaxed than the first. *Dance from Celadna*, the shortest of the six, takes its name from a Moravian village and is a delicate, fast dance making much use of a repeated figure which, in Janáček's orchestration, is given variety through intricate harmonic changes. The work concludes with the popular *Saw Dance* which traditionally accompanied preparations for winter (which included much sawing of trees to make firewood) and includes the tinkling accompaniment of a glockenspiel, imitating the traditional portable hurdy-gurdy which accompanied rural folk dances. The dance is in three sections ending with a vigorous coda.

BY DR MARC ROCHESTER

編制

兩支長笛、一支短笛、兩支雙簧管、一支英國管、兩支單簧管、一支低音單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、定音鼓、敲擊樂器、豎琴、管風琴及弦樂組。

INSTRUMENTATION

Two flutes, one piccolo, two oboes, one cor anglais, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, three trombones, timpani, percussion, harp, organ and strings.

史特拉汶斯基 小提琴協奏曲

IGOR STRAVINSKY (1882-1971)

Violin Concerto

觸技曲	Toccata
詠嘆調一	Aria I
詠嘆調二	Aria II
隨想曲	Capriccio

史特拉汶斯基聲稱這首協奏曲「並非受前人啟發，也沒有以前人為榜樣。當中的樂章標題—觸技曲、詠嘆調、隨想曲—也許令人想起巴赫；而且表面上，連音樂內容也令人想起巴赫。但我的協奏曲……幾乎無時無刻都像室內樂作品多於管弦樂曲。」樂曲每樂章都由獨奏者先開始，而且第一個和弦幾乎每次也一模一樣。作曲家將這個和弦稱為「進入樂曲的通行證」。

對很多樂迷來說，一提起「史特拉汶斯基」，就必然想起狄亞吉列夫的「俄羅斯芭蕾舞團」、想起史特拉汶斯基為這個舞團寫作的傑出芭蕾舞音樂。可是無論《火鳥》、《彼特魯斯卡》還是《春之祭》，其實都是他三十歲前後的作品，比楊納傑克寫作《蘭吉亞舞曲》的年紀小一點（《蘭吉亞舞曲》正是楊納傑克第一首管弦樂作品，大家剛才已經欣賞過）。往後差不多五十年，史特拉汶斯基一直創作不輟，也陸續有傑作問世，可是風格都與他的成名作大相逕庭。在作曲事業中期，他曾經隨隨便便地寫作過「協奏曲」。雖然標

Stravinsky was reluctant to write a concerto, especially one for an instrument with which he was not particularly familiar. He claimed that it “was not inspired or modelled on any example. The subtitles of my Concerto – Toccata, Aria, Capriccio – may suggest Bach, and so, in a superficial way, might the musical substance. But my Concerto...is almost always more characteristic of chamber music than of orchestral music”. Each movement begins with an almost identical chord for the soloist, which Stravinsky described as “the passport to the Concerto”.

For many music lovers, the name Igor Stravinsky is irrevocably associated with the great ballet scores written for Serge Diaghilev's Paris-based “Ballet Russes”. But *The Firebird*, *Petrushka* and, perhaps most famously, *The Rite of Spring* were all written when Stravinsky was in his late 20s/early 30s; a younger man than Janáček had been when he first embarked on his orchestral composing career with the *Lachian Dances* we have just heard. Stravinsky still had almost half-a-century of composing ahead of him, and while he continued to produce true masterpieces, these were in a very different style to those with which he had established his reputation. Midway through his composing career, he briefly flirted with the genre of the Concerto and while there are five orchestral works with the word Concerto in their title, only one of these is specifically for a solo instrument and orchestra.



題有「協奏曲」一詞的管弦樂曲有五首，但明確為一件獨奏樂器和樂團而寫的只有一首——那就是1931年的《小提琴協奏曲》，史特拉汶斯基當時五十歲。

根據《對話與日記》（史特拉汶斯基和克拉夫特合著），史特拉汶斯基向克拉夫特憶述：「杜舒健年幼時已展現出極高的小提琴天份。美國人費爾切德發現後，就資助他接受教育和發展事業。」費爾切德找上索特出版社董事史特勒卡，請史特勒卡委約作曲家創作一首協奏曲新作給杜舒健；而史特勒卡就將這個委約交給史特拉汶斯基。可是史特拉汶斯基一來不太熟悉的小提琴，二來不太喜歡寫作協奏曲，現在要他寫作小提琴協奏曲，自然是不情不願。可是史特拉汶斯基跟比他小十歲的杜舒健見過面後，最終還是答應了。兩人更一見如故，友誼延綿數十載，直至史特拉汶斯基與世長辭（五年後，杜舒健也在1976年辭世）。

動筆寫作這首協奏曲以前，史特拉汶斯基曾埋首鑽研莫扎特、貝多芬和布拉姆斯的小提琴協奏曲，但他聲稱自己的協奏曲「並非受前人啟發，也沒有以前人為榜樣。當中的樂章標題——觸技曲、詠嘆調、隨想曲——也許令人想起巴赫；而且表面上，連音樂內容也令人想起巴赫。但我的協奏曲……幾乎無時無刻都像室樂作品多於管弦樂曲。」小提琴協奏曲1931年10月23日在柏林首演，由杜舒健獨奏，史特拉汶斯基指揮柏林電台交響樂團伴奏。每樂章都由獨奏者先開始，而且第一個和弦幾乎每次也一模一

That work is the Violin Concerto composed in 1931, when the composer was 50 years old.

As Stravinsky recalled in his conversations with Robert Craft published in *Dialogues and a Diary*, an “American gentleman, Blair Fairchild, had discovered [Samuel] Dushkin and his talent for the violin at an early age, and had sponsored his education and career thereafter”. It was Fairchild who approached Willy Strecker, the director of the publishing house, Schott, to commission a new concerto for his protégé, and it was Strecker who offered the commission to Stravinsky. Reluctant to write a concerto, especially one for an instrument with which he was not particularly familiar, Stravinsky was finally convinced when he was introduced to the 40-year-old Dushkin. They immediately took to each other and established a friendship which lasted right up to the composer’s death (Dushkin died in 1976, five years after Stravinsky).

Stravinsky immersed himself in the violin concertos of Mozart, Beethoven and Brahms before embarking on the project, but claimed that it “was not inspired or modelled on any example. The subtitles of my Concerto – Toccata, Aria, Capriccio – may suggest Bach, and so, in a superficial way, might the musical substance. But my Concerto...is almost always more characteristic of chamber music than of orchestral music”. Dushkin premièred the Concerto in Berlin on 23rd October 1931 with Stravinsky conducting the Berlin Radio Symphony Orchestra. Each of those movements begins with an almost identical chord for the soloist, which Stravinsky described as “the passport to the Concerto”.

In the *Toccata* the “passport” chord sets off the brass and subsequently the soloist in a jovial *moto perpetuo*, the whole movement taking the form of a series of dialogues between the soloist and various instrumental groups. In neither this nor in any of the three subsequent movements does Stravinsky include a cadenza; as he wrote, “the violin in combination was my real interest. Virtuosity for its own sake has only a small role, and the technical demands are relatively tame”.

史特拉汶斯基 小提琴協奏曲

IGOR STRAVINSKY (1882-1971)

Violin Concerto

樣。史特拉汶斯基將這個和弦稱為「進入樂曲的通行證」。

〈觸技曲〉以「通行證」和弦掀開序幕，銅管樂繼而響起，獨奏者接著奏出愉快的恆動曲。獨奏者與各樂器組別不斷對答，漸漸組成整個樂章。無論是第一樂章，還是往後的三個樂章，全都沒有華采樂段。史特拉汶斯基寫道：「我真正感興趣的是將小提琴結合其他樂器。單純炫技在這裡實在沒甚麼作用，技巧要求也相對溫和。」

史特拉汶斯基用兩首「詠嘆調」取代了單一慢樂章。〈詠嘆調一〉的「通行證」和弦過去後，音樂變得荒涼。小提琴經常只與一、兩件樂器合奏，疏疏落落的織體，令孤寂的效果更強烈。樂章中段十分活潑，獨奏小提琴頗有炫技意味，但不久再度歸於沉寂。

〈詠嘆調二〉彷彿要加深悲涼的情緒似的；「通行證」和弦突然數度重現，猶如放肆的啜泣聲。

一連串小提琴樂音傾瀉而下，驅散了所有憂傷。〈隨想曲〉華麗而令人振奮，氣氛以輕鬆愉快為主，璀璨為輔，《春之祭》的片段也不時響起。

中譯：鄭曉彤

In place of a single slow movement come two "Arias". *Aria I*, after the initial "passport" chord, possesses a desolate character, emphasized by the sparse texture, often with the violin joined by just one or two other instruments. A highly animated central section offers a glimpse of virtuoso writing for the soloist, but it soon subsides. *Aria II* seems to deepen the sorrowful mood, sudden reappearances of the "passport" chord breaking into the music almost as unrestrained sobs.

Cascading notes from the violin dispel any feelings of sorrow, and the *Capriccio* is an exhilarating display piece with snatches of *The Rite of Spring* thrown into this sparkling, but essentially light-hearted finale.

BY DR MARC ROCHESTER

編制

獨奏小提琴、兩支長笛、一支短笛、兩支雙簧管、一支英國管、兩支單簧管、一支降E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、一支大號、定音鼓、敲擊樂器及弦樂組。

INSTRUMENTATION

Solo violin, two flutes, one piccolo, two oboes, one cor anglais, two clarinets, one E flat clarinet, three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, one tuba, timpani, percussion and strings.



德伏扎克 G大調第八交響曲，op. 88

ANTONÍN DVOŘÁK (1841-1904)

Symphony no. 8 in G, op. 88

輝煌的快板

慢板

優雅的小快板

不太快的快板

Allegro con brio

Adagio

Allegretto grazioso

Allegro ma non troppo

第八交響曲和第九交響曲「新世界」是德伏扎克最受歡迎的兩首交響曲。第八交響曲揉合了單純質樸的民歌旋律、豐富的戲劇性和壯麗的效果，是他最獨特的作品之一。

For many years, the Eighth vied with the Ninth (“From the New World”) as Dvořák’s most popular symphony. Its blend of innocence, folk melody, drama and grandeur make it one of his most distinctive compositions.

楊納傑克和德伏扎克除了是同鄉，兩人出道初期的經歷也很相似，十分有趣：兩人都來自窮鄉僻壤，而且朝著作曲家夢進發的時候，也得到名人啟發和提攜。楊納傑克得到德伏扎克的精神支持和引導；而用同樣方式支持德伏扎克的人則是布拉姆斯。史特拉汶斯基年紀輕輕已晉身國際知名作曲家行列，楊納傑克在同一年紀也已在家鄉薄有名氣，但德伏扎克卻仍苦苦掙扎，希望有人注意自己的作品。他1875年申請一項以「奧匈帝國奧地利區內年輕、貧困、有才華的畫家、雕塑家和音樂家」為對象的國家資助，獲批400個佛羅林金幣〔當時的奧地利貨幣〕。金額雖不少，但更重要的是作曲家布拉姆斯正是評委之一。布拉姆斯十分欣賞德伏扎克提交的作品，甚至寫信給自己在柏林的出版商瑟洛克，懇懇瑟洛克跟這位年輕捷克作曲家簽約。

There are interesting parallels between the early careers of both Janáček and Dvořák beyond their shared nationality. Both came from deeply impoverished rural backgrounds and were inspired and supported in their desire to become composers by an already-established figure. In Janáček’s case it was Dvořák who gave moral support and guidance; for Dvořák that support came from Brahms. At an age when Stravinsky had already established his international composing career and Janáček was beginning to make a name for himself at home, Dvořák was still struggling to get his works noticed and in 1875 he applied for a state grant for “the young, poor and talented painters, sculptors and musicians from the Austrian half of the Empire”. He received the princely sum of 400 gold Florins, but more important was the presence on the awarding committee of the composer Brahms. So impressed was Brahms with the music Dvořák had submitted that he wrote to his own publisher, Fritz Simrock of Berlin, urging him to sign up the young Czech composer. A contract was duly drawn up which gave Simrock first refusal on all Dvořák’s works. Songs, dances and most of all short piano pieces were hugely popular – in the days before

德伏扎克 G大調第八交響曲，op. 88

ANTONÍN DVOŘÁK (1841-1904)

Symphony no. 8 in G, op. 88

合約很快簽妥，訂明瑟洛克擁有德伏扎克所有作品的優先購買權。德伏扎克的歌曲、舞曲和大部分鋼琴短曲都大受歡迎（因為在留聲機出現之前，大部分人聽音樂都要靠鋼琴上彈），瑟洛克因而賺了大錢；可是有種樂曲由於市場小、成本高，因此瑟洛克不喜歡出版——那就是交響曲。

德伏扎克共有九首交響曲，第一首寫於1865年，當時，他為了糊口，在新落成的布拉格捷克國家劇院的一個三十四人附屬樂團裡擔任中提琴手。他把第一交響曲拿去德國參賽，最後鎩羽而歸；而由於德國當局沒有發還樂譜，德伏扎克便放棄了這首作品，當作已遺失（樂曲終在1923年重見天日）。然而他沒有因此卻步，同年，他又寫了第二交響曲，1873年完成第三交響曲，1874年完成第四，1875年寫成第五，統統都沒有出版。德伏扎克與瑟洛克簽了合約後，終於能夠以交響曲聞名於世，而於1880年出版的第六交響曲，更讓他以交響曲名揚國際。儘管如此，瑟洛克對出版交響曲的態度依舊謹慎。雖然瑟洛克的確出版了第七交響曲（1885年出版）和第三交響曲的修訂版（1887年出版），他卻只肯用150美元（約為現今的4000美元）來購買第八交響曲（於1889年）。德伏扎克拒絕接受瑟洛克的開價，堅持要一個更高的價錢。

the gramophone most people heard their music through playing it on the piano – and made Simrock his fortune. What Simrock didn't like, because the market was small and the production costs high, were symphonies.

Dvořák wrote the first of his nine symphonies in 1865 while he was still struggling to earn a living as a viola player in the small 34-piece orchestra which was attached to the new National Theatre in Prague. He submitted it for a prize competition in Germany, but was unsuccessful and, since the German authorities never returned the score, Dvořák gave the work up as lost (it eventually resurfaced in 1923). Undeterred he wrote a second symphony the same year, a third in 1873, a fourth in 1874 and a fifth in 1875. None of these was published, but with the signing of Simrock's contract, he was finally able to make his name as a symphonist and the publication of his Sixth in 1880 secured his international reputation in this genre. All the same, Simrock remained reticent about publishing symphonies and while he did publish both the Seventh (in 1885) and a revised version of the Third (in 1887), he offered just US\$150 (by one calculator of relative monetary values, that is equivalent to a little under US\$4,000 today) for the Eighth (in 1889) which Dvořák refused to accept, holding out for a much higher figure.

While the financial arguments were raging the Eighth Symphony had already received its first performance in Prague (on 2nd February 1890) and subsequently in Vienna and London, where it was heard by the publisher Novello who offered a generous sum for its publication. It eventually appeared under the Novello imprint in 1892 and for many years vied with the Ninth ("From the New World") as Dvořák's most popular symphony. Its blend of innocence, folk melody, drama and grandeur make it one of his most



雙方還在討價還價的時候，第八交響曲已經在布拉格首演了（1890年2月2日），其後相繼在維也納和倫敦演出。出版商諾維羅在倫敦聽過第八交響曲後，便開出一個很高的價錢，要向德伏扎克買下此曲的出版權。第八交響曲最終在1892年由諾維羅出版；此後多年，第八交響曲和第九交響曲「新世界」就雙雙成為他最受歡迎的兩首交響曲。第八交響曲揉合了單純質樸的民歌旋律、豐富的戲劇性和壯麗的效果，是他最獨特的作品之一。作曲家本人對自己的原創性也十分滿意，還把此曲當作博士論文提交給劍橋大學（1891年獲頒博士學位），又把它提交給布拉格音樂學院（前身是管風琴學院），其後，他於1891年獲委任為該校總監。

大提琴鬱鬱寡歡的小調旋律為**第一樂章**掀開序幕，長笛以快樂的大調旋律呼應。音量越發變強，速度越發加快，主題併發而出一恰似一首歡快的進行曲。**第二樂章**的旋律極富傳統捷克風味，瀟灑著濃厚的捷克鄉郊風韻。這實在一點也不稀奇，因為作曲家寫作時正身處維索克一個風景秀麗的村落。那裡山巒縈繞，四面還有清香撲鼻的松樹林。這個樂章整體來說平靜祥和，中段是充滿鄉村氣息的農民舞曲。**第三樂章**初段的舞曲則優雅得多，中段可愛迷人的旋律出自德伏扎克的歌劇《頑固的戀人》。**第四樂章**根據捷克傳統舞蹈富里安舞寫成，之前是一段較外向的舞曲。

中譯：鄭曉彤

distinctive compositions and so impressed was the composer himself with his own originality that he submitted it as his Doctoral thesis to the University of Cambridge (which he was awarded in 1891) as well as to the Prague Conservatoire - formerly the Organ School - to which he was appointed Director also in 1891.

The **first movement** starts with a sombre cello melody in a minor key answered by a happy little flute in a major one, before the volume and speed increase and the main theme, a kind of jovial march breaks out. There is something very like a traditional Czech melody in the **second movement** and certainly the spirit of the Czech countryside seems to hover over the music; which is hardly surprising since Dvořák wrote the symphony while he was staying in the beautiful village of Vysok surrounded by rolling hills and richly-scented pine forests. There is even a typically rustic peasant dance in the middle of this otherwise tranquil movement. The gentle dance which starts the **third movement** is far more refined, while the charming and delightful central section is a particularly fine melody which Dvořák had used in his opera *The Stubborn Lovers*. A more extrovert dance pops up just before the movement gives way to the **fourth movement** which is built around the traditional Czech dance, the Furiant.

BY DR MARC ROCHESTER

編制

兩支長笛（其一兼短笛）、兩支雙簧管（其一兼英國管）、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、一支大號、定音鼓及弦樂組。

INSTRUMENTATION

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

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雅各·胡薩 JAKUB HRŮŠA

指揮 conductor

獲《留聲機雜誌》形容為「將成大器」的雅各·胡薩生於捷克，現為布拉格愛樂樂團音樂總監暨首席指揮，以及東京都交響樂團（TMSO）首席客席指揮。

胡薩經常在多個世界級頂尖樂團擔任客席指揮，包括愛樂樂團、捷克愛樂樂團、萊比錫布業公會樂團、斯圖加特電台交響樂團、科隆西德廣播電台樂團、法國電台愛樂樂團、克里夫蘭管弦樂團、悉尼交響樂團和墨爾本交響樂團。

胡薩上樂季的主要演出包括愛樂樂團的大型音樂會系列「波希米亞傳說」，主要演奏德伏扎克、蘇克和楊納傑克的作品；以及分別與洛杉磯愛樂樂團、維也納電台交響樂團和俄羅斯國家樂團，三個樂團首演。未來一個樂季，胡薩將有多場重要的首演，合作對象為費城管弦樂團、維也納交響樂團、柏林德意志交響樂團及巴黎歌劇團（《水仙子》）。

歌劇方面，胡薩2008年首次為「格蘭堡歌劇藝術節及巡迴演出」擔任指揮；自此經常在該藝術節擔任客席指揮，演出劇目包括《卡門》、《碧盧冤孽》、《唐·喬望尼》、《波希米亞人》和《水仙子》，又於2010-12年擔任格蘭堡巡迴演出的音樂總監。此外他曾為丹麥皇家歌劇院（《沙皇鮑里斯》）和布拉格國家劇院（《狡猾的小狐狸》、《水仙子》）主導歌劇製作。

胡薩為Supraphon灌錄並發行了六張唱片，包括大獲好評的史麥塔納《我的祖國》現場錄音（布拉格春天音樂節）。近期，胡薩的與東京都交響樂團合作灌錄白遼士《幻想交響曲》和史特勞斯《阿爾卑斯交響曲》，由日本Octavia Records發行。

胡薩家鄉在布爾諾，後入讀布拉格演藝學院研習指揮，現在與妻子和女兒住在布拉格。胡薩現任國際馬天奈協會會長。

Born in the Czech Republic and described by *Gramophone* as “on the verge of greatness”, Jakub Hrůša is Music Director and Chief Conductor of the Prague Philharmonia and Principal Guest Conductor of the Tokyo Metropolitan Symphony Orchestra (TMSO).

He is a regular guest with many of the world’s leading orchestras, including the Philharmonia, Czech Philharmonic, Leipzig Gewandhaus, Stuttgart Radio Symphony (SWR), WDR Cologne, Orchestre Philharmonique de Radio France, the Cleveland Orchestra and the Sydney and Melbourne Symphony orchestras.

Last season’s highlights included ‘Bohemian Legends’, a major series with the Philharmonia Orchestra devoted to the music of Dvořák, Suk and Janáček; and débuts with the Los Angeles Philharmonic, Vienna Radio Symphony and Russian National orchestras. The coming season sees important débuts with the Philadelphia Orchestra, Vienna Symphony, Deutsches Symphonie-Orchester Berlin, and Paris Opera (*Rusalka*).

In the field of opera, he has been a regular guest with the Glyndebourne Festival and Tour since his début in 2008, conducting *Carmen*, *The Turn of the Screw*, *Don Giovanni*, *La bohème* and *Rusalka*, and serving as Music Director of the Glyndebourne Tour (2010-12). Elsewhere he has led productions for Royal Danish Opera (*Boris Godunov*) and Prague National Theatre (*The Cunning Little Vixen*; *Rusalka*).

As a recording artist, he has released six discs for Supraphon including a critically acclaimed live recording of Smetana’s *Má vlast* from the Prague Spring Festival and recently, live recordings of Berlioz’s *Symphonie fantastique* and Strauss’ *Eine Alpensinfonie* with TMSO for Octavia Records in Japan.

Originally from Brno, Jakub Hrůša studied conducting at the Academy of Performing Arts in Prague, where he now lives with his wife and daughter. He is currently President of the International Martinů Circle.

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Photo: Marco Borggreve



菲斯曼

LIZA FERSCHTMAN

小提琴 violin

荷蘭小提琴家菲斯曼以激情的演奏、有趣的選曲和表達力見稱。她曾與多個樂團攜手，包括BBC威爾斯國家樂團、倫敦愛樂樂團、埃森愛樂樂團、威瑪國家樂團、石荷州節日樂團、比利時國家樂團、法蘭德斯交響樂團、布拉格電台交響樂團、馬爾默交響樂團、卑爾根愛樂樂團、日本讀賣樂團以及馬來西亞愛樂樂團。

菲斯曼和荷蘭幾乎所有樂團都合作過，而夥拍過的指揮家計有布魯尼爾、布烈根、杜南意、科洛爾、約菲、克雷茲堡、馬曹爾、馬卻、諾塞達、蘇斯特羅、史拉健、桑德嘉、斯蒂芬斯、文扎格、迪費恩德和梵志登。室樂方面，經常與她合作的音樂家包括比斯、今井信子、里昂絲卡雅、波泰娜、托姆特以及維麗斯坦。

菲斯曼近期的精彩演出包括2013年與布達佩斯節日樂團及指揮家費沙爾巡迴演出。《紐約時報》寫道「……荷蘭小提琴家菲斯曼將伯恩斯坦[小夜曲]的獨奏聲部演奏得雅致優美又有特色。……這場音樂會很有啟發性。」菲斯曼最近由Challenge Classics發行的唱片收錄了巴赫、比貝爾、巴托及貝里奧的獨奏作品。

Dutch violinist Liza Ferschtman is known for her passionate performances, interesting programmes and communicative qualities on stage. Performances internationally have included appearances with the BBC National Orchestra of Wales, London Philharmonic, Essen Philharmonic, Staatskapelle Weimar, Schleswig-Holstein Festival Orchestra, Orchestre National de Belgique, Flanders Symphony Orchestra, Radio Symphony Orchestra of Prague, Malmö Symphony, Bergen Philharmonic, Yomiuri Nippon Orchestra and the Malaysian Philharmonic.

She has also performed with virtually every Dutch orchestra and with conductors including Stefan Blunier, Frans Brüggen, Christoph von Dohnányi, Claus Peter Flor, Neeme Järvi, Yakov Kreizberg, Zdeněk Macál, Jun Märkl, Gianandrea Noseda, Marc Soustrot, Leonard Slatkin, Thomas Søndergård, Karl-Heinz Steffens, Mario Venzago, Jan Willem de Vriend and Jaap van Zweden. An avid chamber musician, she collaborates regularly with Jonathan Biss, Nobuko Imai, Elisabeth Leonskaja, Christian Poltera, Lars Anders Tomter and Alisa Weilerstein.

A recent highlight was a concert tour with the Budapest Festival Orchestra under Iván Fischer in 2013 of which *The New York Times* wrote: "...with Dutch violinist Liza Ferschtman bringing refined beauty and character to the solo part of the Bernstein [*Serenade*] ...the concert was nothing short of revelatory". Liza Ferschtman's latest CD on the Challenge Classics label features solo works by Bach, Biber, Bartók and Berio.

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

「今天的港樂絕對是世界水準！」 知名樂評人黃牧

香港管弦樂團（港樂）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上世紀，並於1974年職業化，如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。

港樂認為一個優秀的城市必須擁有一隊優秀的樂團，我們每年透過逾一百五十場音樂會，把音樂帶給超過二十萬名觀眾。我們更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。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」。

The Hong Kong Philharmonic Orchestra (HK Phil) is the city's largest and busiest musical organisation and is a vital part of Hong Kong's cultural life. With its roots stretching back well over a century, the HK Phil made its professional debut in 1974. It has now evolved into 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 attracting 200,000 music lovers. Through its acclaimed education programme, over 40,000 young people have learned about orchestral music last year. 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*.



“Today’s HK Phil is absolutely world-class!” *Albert Wong, renowned critic*

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，致力推廣藝術活動，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。

2012年9月，梵志登正式出任港樂的音樂總監，帶領來自世界每個角落的樂師，結合本港精英，組成這隊音樂勁旅。錄音方面，港樂與拿索斯唱片合作灌錄中國作曲家作品系列，並已推出兩張大碟。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精彩大型音樂節目。

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 also endeavours to promote artistic excellence, provide access and stimulate cultural participation in Hong Kong, and to enhance Hong Kong’s reputation as one of the great cities of the world.

The HK Phil’s members come from every corner of the globe, with a 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 commenced a multi-CD recording project for Naxos featuring works by Chinese composers.

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HONG KONG PHILHARMONIC ORCHESTRA

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Concertmaster



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



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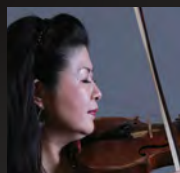
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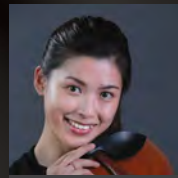
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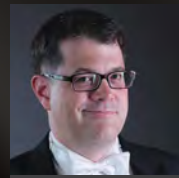
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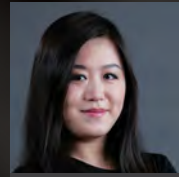
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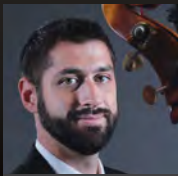
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- 2 29-11-2013 太古「港樂·星夜·交響曲」@中環新海濱
Swire Symphony Under The Stars @ The New Central Harbourfront
- 3 賽馬會「音樂密碼」教育計劃—與馬捷爾同台綵排及演出 (28-10-2013)
Jockey Club Keys to Music Education Programme -
Share the Stage with Lorin Maazel & the HK Phil
- 4 賽馬會「音樂密碼」教育計劃—學校專場音樂會
Jockey Club Keys to Music Education Programme -
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- 5 賽馬會「音樂密碼」教育計劃—室樂小組到校表演
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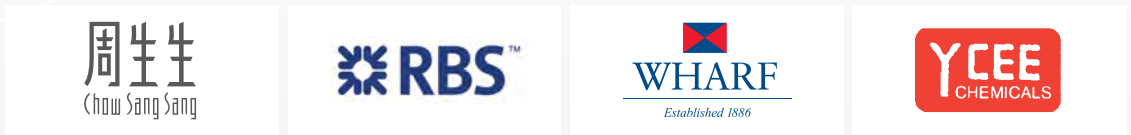
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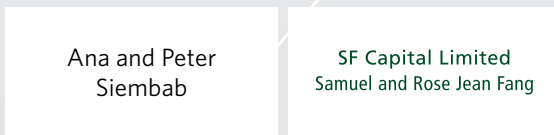
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Presented by the HK Phil and sponsored by The Tung Foundation - Young Audience Scheme offers you
exclusive access to your orchestra and world-class musicians. Being a HK Phil Junior, you will enjoy the
activities, events organized by us, year-round privileges and discounts
as well as our rewards scheme with souvenirs.



MEMBERS WILL ENJOY:

- Exclusive opportunities to meet world-class musicians
- HK Phil concert ticket discounts (Student: 55% off; accompanying adults: 10% off)
- Special invitations to attend at least one HK Phil concert for free
- Music appreciation talks and instrumental masterclasses
- Open rehearsals
- Bonus point system and souvenirs
- E-newsletters
- Discounts at designated merchants



『青少年聽眾』計劃參加表格 YOUNG AUDIENCE SCHEME ENROLLMENT FORM



個人資料 PERSONAL DETAILS

請以英文正楷填寫 Please print in English in BLOCK letters.

姓名 Name (英文 English) _____ (中文 Chinese) _____

出生日期 Date of Birth _____ 年 Year _____ 月 Month _____ 日 Day _____ 年齡 Age _____ 性別 Sex _____

電郵地址 Email address _____

*必須填寫至少一個電郵地址，樂團日後將以此電郵發放免費音樂會通訊及活動資料。
You must provide at least one email address so as to receive our latest news about free concerts and events.

地址 Address (英文 English) _____

電話 Tel (住宅 Home) _____ (手提 Mobile) _____

學校名稱 School Name (英文 English) _____ *如非經學校報名，請附上學生證明文件。
Please provide student identification if you are not enrolling via school.

就讀班級 Class _____ 小學 Primary 中學 Secondary

如屬YAS舊會員，請填寫會員編號
If you were a YAS member, please fill in your membership number: _____

會籍 MEMBERSHIP

會籍有效期 Membership Period: 1/9/2014 – 31/8/2015

新會員 New Member 會費 Membership fee: HK\$60 舊會員 Old Member 會費 Membership fee: HK\$50

付款方法 PAYMENT

支票付款 By Cheque 支票抬頭：『香港管弦協會』 Payee: "The Hong Kong Philharmonic Society Limited."
銀行 Bank _____ 支票號碼 Cheque No. _____

現金付款 By Cash

親自前往本樂團辦事處繳交 Make a cash payment at our office during office hours
(辦公時間 Office hours: 星期一至五 Mon-Fri 9:00am – 12:30pm, 2:00 – 5:45pm; 公眾假期除外 except public holidays)

將會費以現金直接存入 / 轉賬至『香港管弦協會』戶口 (匯豐銀行002-221554-001)，請連同轉賬收據副本交回本會。
Deposit the membership fee by cash into the "The Hong Kong Philharmonic Society Limited." account (HSBC Account No. 002-221554-001).
Please enclose the photocopy of ATM customer advice / Pay-in slip to us.

信用卡付款 By Credit Card

VISA 卡 / VISA Card 萬事達卡 / Master Card

請在我的信用卡戶口記賬港幣 Please debit my credit card amount with HK\$ _____

信用卡號碼 Credit Card No. _____ 持卡人姓名 Cardholder's Name _____

有效日期至 Valid Until _____ 發卡銀行 Issuing Bank _____

簽署 Signature _____ 日期 Date _____

* 收到表格後，我們將盡快於四星期內郵寄會員證及有關資料至府上。 Your membership card and information will be sent out within 4 weeks after receipt of enrollment form.
* 所有申請者的個人資料只作是次報名、統計、日後聯絡及宣傳香港管弦樂團活動之用，而填寫此表亦屬自願性質。 The personal data provided in this form will be used by The HK Phil for processing your application and will be held for statistic, correspondence and publicity purposes.

香港九龍尖沙咀香港文化中心行政大樓八樓 Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon, Hong Kong.
電話 Tel: 2312 6103 傳真 Fax: 2721 5443 網址 Website: yas.hkphil.org 電郵 Email: yas@hkphil.org

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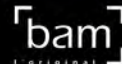
TST Main Showroom
Every Monday, Tuesday, Friday & Saturday

Wanchai Main Showroom
Every Thursday & Friday

Shatin Main Showroom
Every Monday & Saturday

Taikoo Branch
Every Thursday

Service Hours: 10am - 7pm



MAIN SHOWROOMS facebook.com/tomleemusic.hk weibo.com/tomleemusichk www.tomleemusic.com.hk

KOWLOON : 1-9 Cameron Lane, Tsimshatsui
HONG KONG : 144 Gloucester Road, Wanchai
NEW TERRITORIES : Shop 303, HomeSquare, Shatin
MACAU : Rue De Francisco Xavier Pereira No. 96A, R/C Macau (853) 2851 2828

2723 9932
 2519 0238
 2602 3829



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