

太古音樂大師系列 Swire Maestro Series

冬之夢

WINTER DREAMS

7 & 8-4-2017

Fri & Sat 8pm

Hong Kong Cultural Centre

Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

余隆 Yu Long
首席客席指揮 Principal Guest Conductor

港樂巡演預演音樂會
HK PHIL TOUR SEND-OFF CONCERT

JAAP & NING FENG
梵志登與寧峰

梵志登 指揮
Jaap van Zweden CONDUCTOR

寧峰 小提琴
Ning Feng VIOLIN



林丰
《蘊》
巴托
第二小提琴協奏曲
布拉姆斯
第一交響曲

Fung LAM
Quintessence
BARTÓK
Violin Concerto no. 2
BRAHMS
Symphony no. 1

14 Apr 2017 Fri 8pm

香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall

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Your
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梵志登, 音樂總監
Jaap van Zweden, Music Director

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冬之夢



WINTER DREAMS

RAYMOND YIU 姚恩豪：《倫敦市民異常受傷》 P. 8
~15' *The London Citizen Exceedingly Injured*

WALTON 華爾頓：小提琴協奏曲 P. 11
~31'
平靜的行板
拿坡里風格的隨想急板
甚快板
Violin Concerto
Andante tranquillo
Presto capriccioso alla napolitana
Vivace

中場休息 interval

TCHAIKOVSKY 柴可夫斯基：G小調第一交響曲「冬之夢」，op. 13 P. 14
~44'
平靜的快板
如歌的慢板
諧謔曲（詼諧戲謔的快板）
快板（陰鬱的行板—莊嚴的快板）

Symphony no. 1 in G minor Winter Dreams, op. 13

Allegro tranquillo
Adagio cantabile
Scherzo (allegro scherzando giocoso)
Finale (andante lugubre – allegro maestoso)

姚恩豪，作曲 P. 17
Raymond Yiu, composer

佛斯特，指揮 P. 18
Lawrence Foster, conductor

諏訪內晶子，小提琴 P. 19
Akiko Suwanai, violin



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Your HKPh

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7

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programmes

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outreach activities
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and teachers

96

位港樂樂師
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"van Zweden has taken the HK Phil to a new level, one that neither the musicians nor their fans knew existed."

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"(van Zweden) takes the HK Phil to the next level. It is not only a blessing to the HK Phil but also to all fans in Hong Kong."

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10

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Hong Kong
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4

位新晉香港作曲家
emerging Hong
Kong composers

16

場由梵志登指揮
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第

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音樂觸動
people reached
annually



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絕對是世界水準！」

黃牧

「整個演出散發著
唯美般的光彩」

周凡夫
《大公報》

「香港人
引以為傲的
樂團」

張灼祥
《星島日報》

「登峰造極……
(梵志登) 領導港樂
更上一層樓，不僅
是港樂也是香港所有
樂迷之福。」

李歐梵
《明報》



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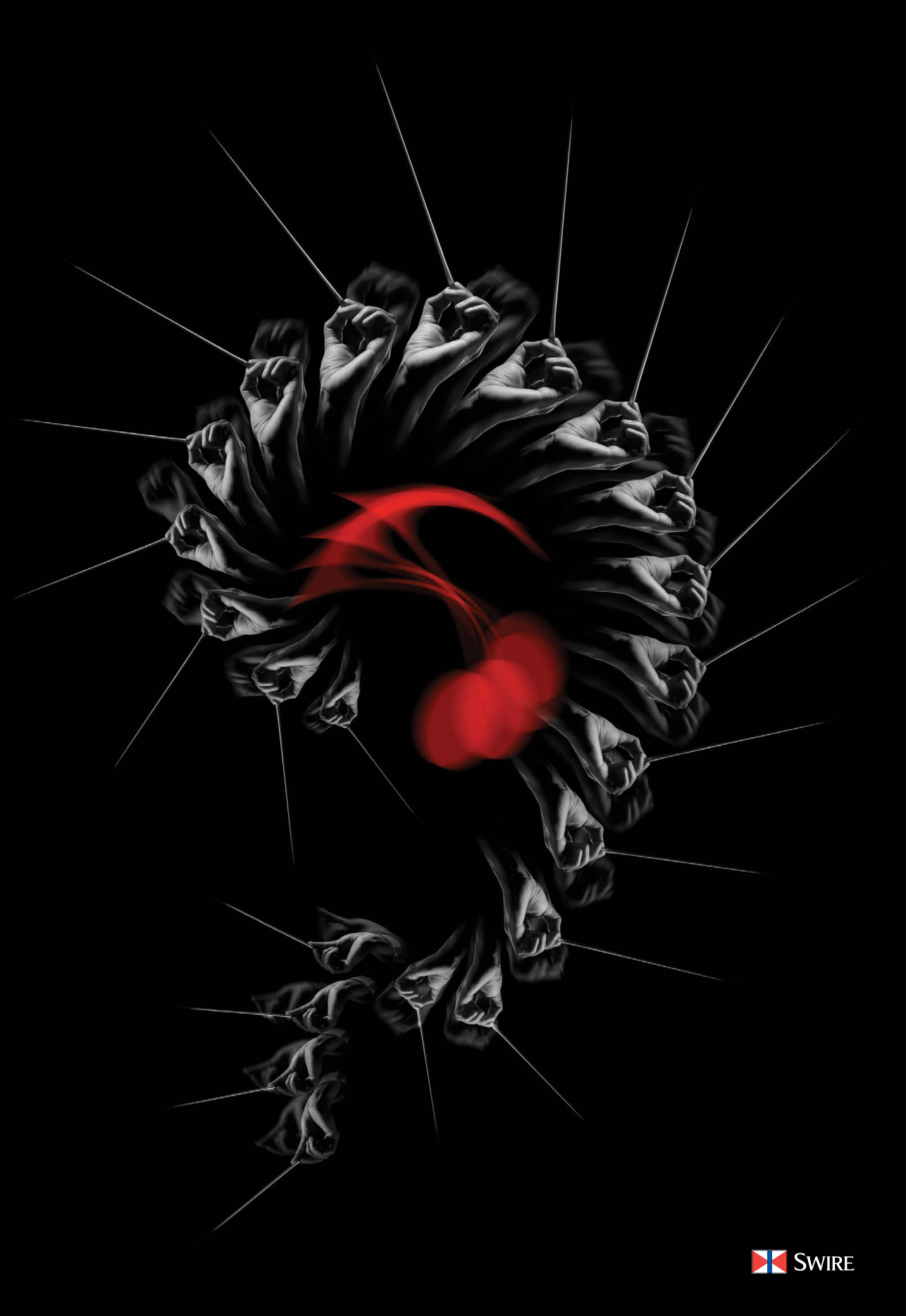
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A SOUND COMMITMENT 弦諾



姚恩豪 《倫敦市民異常受傷》

RAYMOND YIU (b. 1973)

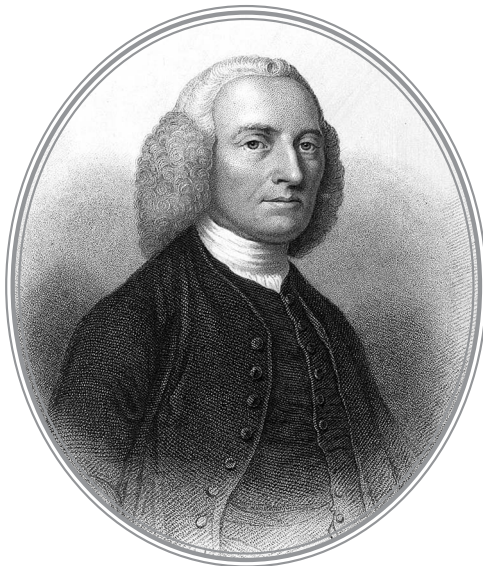
The London Citizen Exceedingly Injured

姚恩豪的作品曾經不止一次以歷史人物為題材，不過古魯登（1699-1770）大概是其中最特別的人選。古魯登生於蘇格蘭，是個活躍於倫敦的書商與校對專家。他最為人熟悉的成就，就是只憑一己之力，為英語《聖經》編纂第一份完整的詞語索引（1737年）。這項成就固然是拜其執著性格所賜，不過伴隨這種性格的奇言怪行，也令時人對他不敢恭維。他晚年以「重整者」自居，喜歡將自己當作「校對專家」，無論針對國人的語文還是道德，總是處處指正；中年時，由於與女性相處時顯得瘋癲癲癲，結果多次被關進瘋人院。他第二次從瘋人院獲釋後（1738年），就製作了一份傳單，題為《倫敦市民異常受傷，或曰英式盤問法大觀》，就住院期間所受的殘酷對待提出抗議。

交響遊戲

樂曲《倫敦市民異常受傷》寫於2012年，是姚恩豪第一首大型管弦樂作品，2013年1月由英國廣播電台交響樂團在倫敦首演——倫敦正是古魯登和姚恩豪的第二故鄉。過去姚恩豪的作品也曾以這類麻煩怪人為題材，但一般都直接根據主人翁的生平或作品創作標題音樂；但《倫敦市民異常受傷》卻比較間接——古魯登的傳單標題，到了姚恩豪手上卻成了「交響遊戲」的起點。

Perhaps the most unusual of the historical figures who populate the background of Raymond Yiu's music is the Scottish-born, London-based bookseller and proofreader Alexander Cruden (1699-1770). Cruden is best remembered as the compiler of the first complete concordance to the English Bible, completed in 1737—but this mammoth project, which he undertook entirely under his own steam, was the fruit of an obsessiveness that also manifested itself in personal eccentricities to which his contemporaries were not always sympathetic. In later life he styled himself 'the Corrector', liking to imagine himself as a sort of proofreader, both linguistic and moral, to the nation at large; earlier, he had on several occasions shown himself as unhinged in his dealings with women, and was subjected to more than one period of incarceration in asylums, after the second of which, in 1738, he protested against the cruel treatment he had received in a pamphlet which he titled 'The London Citizen exceedingly injured, or a British inquisition displayed'.



古魯登可能是姚恩豪以歷史人物取材創作中最特別的人選。Alexander Cruden is perhaps the most unusual historical figure who populates the background of Yiu's music.



「交響遊戲」正是作曲家選用的副題，樂曲本身則由一系列與倫敦相關的文學及音樂素材交織而成。音樂開始時恍如樂隊協奏曲，各樂器組別相繼加入，音樂結構則圍繞著名的「高貴旋律」開展。「高貴旋律」出自艾爾加《安樂鄉序曲》（原曲作於上世紀，刻劃倫敦其地其人），在《倫敦市民異常受傷》裡被反覆引用，儼然自成網絡——姚恩豪本人也發現，「高貴旋律」原來一度被稱為「市民主題」。

失落的聲音

除了古魯登的小冊子，樂曲也從另一文學作品獲得靈感——那就是奧威爾的反烏托邦小說《1984》，而樂曲的第二個特色素材正好與《1984》有關。奧威爾將城中最具特色的景象和聲音描繪得栩栩如生，但其實這些景象、這些聲音都已經危在旦夕。其中一種失落了的声音就是「教堂鐘聲」；小說本身也經常零碎地引用童謠《橙與檸檬》。《橙與檸檬》的歌詞提及倫敦多所教堂以及其鐘聲；姚恩豪則參考了《橙與檸檬》的音高素材與和聲。

回憶城市

樂曲開始時根據數個短小音組開展。這些短小音組均以艾爾加的主題為基礎，每組由三、四個音高組成，除了以原本型態出現外，還會逆序排列或上下顛倒（這就是受

Symphonic Game

Composed in 2012, Yiu's first work for large orchestra was premiered in January 2013 by the BBC Symphony Orchestra in Cruden's and Yiu's own adopted city. Yiu's music had taken its cue from such troubled eccentrics before, but usually in the context of a directly programmatic treatment of their lives or work. The connection here is less direct; instead, the title of Cruden's pamphlet becomes the starting-point for a 'symphonic game' (as Yiu subtitles the piece): a fabric of London-related inspirations both literary and musical. Behaving at first like a concerto for orchestra, with the orchestra introduced section by section, the piece is organised musically around a network of references to the famous *nobilmente* melody—once known, Yiu had discovered, as the 'Citizen' theme—from Elgar's *Cockaigne Overture*, an earlier musical portrait of the city and its inhabitants.

Lost Experience

A second significant musical point of reference relates to the work's other main literary source of inspiration: George Orwell's dystopian novel *Nineteen Eighty-Four*, with its vivid depiction of a city's most characteristic sights and sounds existing under attempted erasure. One of those lost experiences is the sound of church bells, and the book has its own network of fragmentary references—to the nursery rhyme 'Oranges and Lemons', with its catalogue of the various London churches and their bells. That nursery rhyme, too, furnishes pitch material and harmony for Yiu's piece.

姚恩豪 《倫敦市民異常受傷》

RAYMOND YIU (b. 1973)

The London Citizen Exceedingly Injured

傷的「倫敦市民」嗎?)；作曲家稍後還會引用其他與倫敦有關的樂曲。上述短小音組後來擴充成主題和較長的線條，再演變成風格各異的段落（「唐人街」插段、狐步舞、華爾滋……），暗示這位「市民」身處的都市，年代比艾爾加晚得多。隨著見聞越來越多，有種想法也變得越來越明確：塑造都市景觀的除了地理環境，還有回憶——在嬉戲與協奏曲似的高超技巧底下，蘊藏著更深層的迴響，一如奧威爾筆下被消滅的教堂鐘聲。終於，在多個主題與動機先後出現、經過多番演變以後，只靠一個音符，就將樂曲帶回起點……然而，最後一小節卻又有所暗示：新的旅程即將展開。

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City of Memories

The work proceeds at first through small cells of three or four pitches based on the Elgar theme, sometimes turned back to front or upside down (the 'Citizen' injured, as it were?), and picks up allusions to various other London-related pieces as it goes along. The cells grow into themes and longer lines, and are further transformed in some stylistically evocative sections (a 'Chinatown' episode, a foxtrot, a waltz...) which suggest that the citizen here is experiencing an urban environment more recent than Elgar's. As the experiences accumulate, so too does the sense grow that this is a landscape constructed by memory as much as by geography: that underneath the gaming and the concerto-like virtuosity are deeper resonances, like Orwell's silenced church bells. And eventually, after so many themes and motifs have been encountered and transformed, it is a single note that returns the piece to the point it set out from...before the final bar suggests a new journey about to begin.

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法拉斯身兼作家及編輯，對20及21世紀音樂有濃厚興趣。www.worldisnow.co.uk
John Fallas is a writer and editor with a special interest in the music of the 20th and 21st centuries. www.worldisnow.co.uk

編制

三支長笛（其一兼短笛）、二支雙簧管（其一兼英國管）、三支單簧管（其一兼降E單簧管、一兼低音單簧管）、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、翼號、定音鼓、敲擊樂器、豎琴及弦樂組。

INSTRUMENTATION

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



華爾頓 小提琴協奏曲

WILLIAM WALTON (1902-1983)

Violin Concerto

平靜的行板

拿坡里風格的隨想急板

甚快板

Andante tranquillo

Presto capriccioso alla napoletana

Vivace

根據英國樂評人米高·甘尼迪所言，華爾頓「讀過我那本關於艾爾加的著作後，就問我能否為他本人寫傳記」。華爾頓大概以前輩艾爾加自況，認為自己也是英國音樂中一把重要的聲音。他有這種想法其實不足為奇，因為兩人的共通點實在非常多：兩人都來自鄉郊地區，出身並不特別高尚，也同樣努力使自己獲得英國上流社會接納；兩人都完成了兩首交響曲，也同樣開始了第三首交響曲，但未及完成便與世長辭；兩人都只有一首小提琴協奏曲傳世，但樂曲卻有兩項巧合之處：其一是兩首都以B小調寫成，而另一項巧合則更離奇：兩位作曲家都各自以音樂表達自己對一位女士的深情，碰巧兩位女士都名叫「愛麗絲」。

凱費茲委約

1936年，華爾頓接受凱費茲委約寫作小提琴協奏曲。樂曲同年動筆，但三年後才完成。寫作過程之所以延誤，一來是因為歐洲爆發戰爭，二來是他在1937年底患上小腸氣，先在倫敦接受手術，之後又在意大利休養了幾個月，期間愛麗絲·雲寶一直陪伴左右，並鼓勵華爾頓集中精力寫作這首新的協奏曲。樂曲1939年6月完成，1939年12月7日由凱費茲在

The English music critic Michael Kennedy relates how Walton, "after reading my book on Elgar asked that I should be his biographer". That Walton should have seen himself as following in Elgar's shoes as the established voice of British music is not surprising since there are many similarities between them. Both came from relatively humble provincial backgrounds and both tried to ingratiate themselves into British high society. Both composed two symphonies, and both died having started but failed to complete a third. Both also composed just one violin concerto, both of which are, coincidentally, in the key of B minor and both, by an even stranger coincidence, contain specific musical expressions of a profound love for a (different) woman named Alice.

Commissioned by Heifetz

Commissioned in 1936 by Jascha Heifetz, Walton started work on the Violin Concerto that same year, but it took three years to finish. In part the delay was due to the outbreak of War in Europe, but in late 1937 Walton suffered a hernia, was operated on in London, and spent several months convalescing in Italy in the company of Alice Wimborne. She encouraged him to concentrate his efforts on the new concerto, which he completed in June 1939. Heifetz gave the premiere on 7 December 1939 in Cleveland, Ohio, but Walton never heard the work in the version which Heifetz originally performed—with his own additions and amendments. On top of that, the ship carrying the score and orchestral parts from America to Britain was torpedoed in

華爾頓 小提琴協奏曲

WILLIAM WALTON (1902-1983)

Violin Concerto

美國俄亥俄州克里夫蘭首演。不過樂曲到了凱費茲手上，卻是華爾頓從未聽過的——好些樂段都經凱費茲自行增補改動。更重要的是，首演過後，樂曲的總譜和分譜都經海運由美國運返英國，可是船卻在大西洋中部被水雷擊中。結果華爾頓手上只剩下樂譜的原始複印本；直到1943年，他才有機會修訂樂曲。修訂版——也就是今晚演出的版本——1944年1月17日由沙俊爵士指揮利物浦愛樂樂團在胡法咸頓首演。

給愛麗絲的情歌

甘尼迪寫道：「(樂曲) 旋律優美絕倫，細節出眾，慷慨激昂，洋洋灑灑——實屬最出色的當代小提琴協奏曲之一。」**第一樂章**開端平靜優美，獨奏小提琴幾乎馬上響起，奏出如夢如幻

mid-Atlantic. Walton was left with a primitive photo-copy of the manuscript. It was not until 1943 that he was eventually able to revise the work into the form in which we hear it today. In this guise it was premiered by the Liverpool Philharmonic Orchestra conducted by Sir Malcolm Sargent in Wolverhampton on 17 January 1944.

Dedicated To Alice

“For sheer beauty of melody, brilliance of detail and impassioned eloquence, it ranks among the greatest of modern violin concertos”, writes Michael Kennedy. Certainly the beautifully tranquil opening of the **first movement**, the violin emerging almost immediately with a dream-like melody which Walton himself acknowledged as expressing his profound love for Alice Wimborne (they never married, and within eight months of Alice’s death in 1948 Walton had married an Argentinean secretary, 24 years’ his junior). A few stormy interludes

海豚之音

諏訪內晶子所拉奏的古董名琴「海豚」，由意大利著名製琴師史特拉瓦里於1714年製造，因琴背顏色與外型似海豚而得名。諏訪內視「海豚」為自己生命的一部分，「演奏時感到琴的音色充沛、純淨，穿透力很強。」是夜所演奏的小提琴協奏曲，是凱費茲委約華爾頓創作。巧妙地，「海豚」的前主人正正是凱費茲。諏訪內因此覺得自己與凱費茲有深厚緣份。在座各位在領略到「海豚」的不同凡響之時，可有聽到凱費茲的精神？

Sound of the Dolphin

Akiko Suwanai plays the “Dolphin”. Not the aquatic animal but a historic violin made by the great Antonio Stradivari in 1714. The name is derived from its striking appearance and colour of its back, which looks like a dolphin. Akiko is in love with the Dolphin. She finds its sound so rich and pure, and adores its strong and powerful voice. The audience will get to hear this marvellous instrument when Akiko performs Walton’s Violin Concerto. This work has a particular connection with the Dolphin as it was written for the matchless violinist Jascha Heifetz, who was a previous custodian of Dolphin. Akiko thus has a deep connection with Heifetz. You will feel the spirit of Heifetz in tonight’s concert.



Photo: Leslie Kee



的旋律——作曲家藉此表達對愛麗絲·雲寶的深情（不過華爾頓與愛麗絲從未結婚。愛麗絲1948年離世後不到八個月，華爾頓就娶了阿根廷女秘書為妻，妻子比他年輕二十四歲）。樂章中間有少量激烈的插段，但樂章結束時，獨奏者輕柔地翩然遠去，最後歸於沉寂。

華爾頓在意大利寫作這首協奏曲期間曾被狼蛛咬傷；事件卻也為他帶來靈感，創作出狂熱的**第二樂章**（從前的人認為，要是被狼蛛咬傷，只要瘋狂地兜兜轉轉不停跳舞，蛛毒就不會發作——不過那是錯的，要是大家不幸被狼蛛咬傷，千萬不要信以為真啊）！法國號響起，引入樂章中間一個發人深省的插段。這一段建基於一首拿坡里民歌；後來這首民歌更成為**第三樂章**的開端主題，不過風格卻變成進行曲。第二主題由獨奏者率先奏出，既豐富又抒情，彷彿沐浴在陽光下的慵懶氣氛裡，享受著意大利的風光——那裡正是華爾頓創作這首樂曲的地方。音樂最後推進至華采樂段——這個華采樂段篇幅頗長，期間第一樂章的幾個主題都重現，將樂曲帶回開端的夢幻氣氛；最後以開朗活潑的號角曲為全曲畫上句號。

intervene but the movement ends with the soloist dreamily drifting away into silence.

During work on the concerto in Italy Walton was bitten by a tarantula which gave him the inspiration for the frenetic **second movement** (it was once believed that if you danced around frantically after a bite, the poison would not take effect; incorrect advice, should you ever have the misfortune to be bitten by a tarantula). A central reflective episode, announced by the horn, is based on a Neapolitan folksong which, transformed into a march, becomes the opening theme of the **third movement**. A richly lyrical second theme, announced by the soloist, seems to bask in the sunlit languor of the Italian landscape where Walton wrote the work. This eventually works up to an extended cadenza, during which main themes from the first movement reappear to bring the work back to the dreamy mood of its opening. It ends with a bright and cheerful fanfare.

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、定音鼓、敲擊樂器、豎琴及弦樂組。

INSTRUMENTATION

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

柴可夫斯基 G小調第一交響曲，「冬之夢」，op. 13

PETER ILYICH TCHAIKOVSKY (1840-1893)

Symphony no. 1 in G minor *Winter Dreams*, op. 13

平靜的快板

Allegro tranquillo

如歌的慢板

Adagio cantabile

諧謔曲 (詼諧戲謔的快板)

Scherzo (allegro scherzando giocoso)

快板 (陰鬱的行板—
莊嚴的快板)

Finale (andante lugubre – allegro maestoso)

1866年夏季，柴可夫斯基到愛沙尼亞沿海地區度假。不久前他才開始在莫斯科音樂學院擔任教授，這時趁夏季放下教務，身邊帶上幾份樂譜，一邊度假一邊仔細研讀，包括孟德爾遜《意大利交響曲》和《蘇格蘭交響曲》。他稍後動筆寫作第一交響曲時，也以這兩首樂曲為楷模。

Taking a break from his newly-appointed duties as a professor at the Moscow Conservatory, Tchaikovsky spent the summer months of 1866 on the Estonian coast. He took with him several scores to study on his holiday including Mendelssohn's *Italian* and *Scottish Symphonies*. These were to become the models for his first symphony and he set to work on it with gusto.

「青蔥歲月裡的過失」

柴可夫斯基寫作「第一」時全情投入，怎料卻操勞過度，不但出現幻覺，還覺得手腳麻木。當地醫生說他「快要發瘋了」，要他完全停止工作；結果第一、二樂章的初稿也沒能完成。同年11月他回到莫斯科時，就將初稿交給兩位昔日恩師安東·魯賓斯坦和薩廉巴過目。可是兩人的批評非常苛刻，令柴可夫斯基沮喪得陷入自殺邊緣。兩人認為只有第三樂章適宜公開演出，而且堅持要柴可夫斯基大幅修改；雖然他已經按兩人意思照辦，不過第三樂章同年12月演出時還是幾乎一敗塗地。柴可夫斯基於是決定將樂曲回復原狀，把大部分改動都刪掉，獨力完成全曲。樂曲

“A Sin of my Sweet Youth”

Tchaikovsky worked too hard. He suffered hallucinations and his hands and feet went numb. A local doctor declared him “on the verge of madness” and forbade him from working any more. The initial drafts of the first two movements lay incomplete, and when, back in Moscow that November, he showed them to his former teachers, Anton Rubinstein and Nicholas Zarembo, their



destructive criticism was so severe that Tchaikovsky plunged into a near-suicidal depression. They insisted on considerable alterations before only

俄國畫家庫茲涅佐夫
為柴可夫斯基繪製的肖像。
Portrait of Tchaikovsky by
Nikolai Kuznetsov
(via Wikimedia Commons)



俄國著名畫家薩夫拉索夫筆下的俄羅斯冬天。 *Winter* (circa 1870) by celebrated Russian painter Alexei Savrasov. (via Wikimedia Commons)

的完整版本1868年2月3日在莫斯科首演，幸好觀眾反應還算不錯。若干年後，作曲家寫道：「雖然樂曲有明顯的缺陷，但我卻偏愛這首曲子。那是我青蔥歲月裡的過失。」

時值嚴冬……

柴可夫斯基大早已決定以「冬之夢」作為這首交響曲的標題，更在第一、二樂章加上描繪性的副題。**第一樂章**（「冬之旅的遐想」）刻劃俄羅斯的嚴冬景致，不過卻是從馬車車窗看出去的景象，構思極富想像力。在弦樂的顫音伴奏下，長笛與巴松管奏出的傷感小旋律就是整個樂章的基礎。小旋律稍後會變得雄偉一點，然後重拾開端荒涼陰冷的氣氛。

第二樂章（「荒涼之地，迷霧之境」）採用配弱音器的小提

the third movement could be publicly performed. When that performance (in December) proved to be a near-disaster, Tchaikovsky decided to stick to his guns, discard most of the alterations, and worked unaided on completing the symphony. Its premiere in Moscow on 3 February 1868 was, fortunately, warmly received and, as the composer was to write some years later, “Despite all its glaring deficiencies, I have a soft spot for it. It is a sin of my sweet youth”.

From the Depths of Winter...

From the very outset Tchaikovsky had decided to call the symphony “Winter Dreams” and to add descriptive subtitles to the first two movements. The **first movement** (“Reveries of a Winter Journey”) is an imaginative portrait of a Russian landscape seen as if from a carriage window in the harsh depths of winter. The sad little melody played by a flute and bassoon accompanied by tremolando strings, forms the basis for the entire movement, and transforms into something almost majestic before returning to the bleak mood of the opening.

柴可夫斯基 G小調第一交響曲，「冬之夢」，op. 13

PETER ILYICH TCHAIKOVSKY (1840-1893)

Symphony no. 1 in G minor *Winter Dreams*, op. 13

琴和中提琴描繪荒涼冬景，令人難忘。雙簧管的憂鬱旋律隨後響起，恍如一隻落單的濕地雀鳥，其他木管樂器則傳來陣陣零碎的樂音。憂鬱旋律到了大提琴手上，更變得如夢似幻，非常迷人。

論到樂曲受孟德爾遜影響最深的部分，實非**第三樂章**莫屬。這個活潑的樂章敏捷輕巧，聲音清澈，一如孟德爾遜本人的諧謔曲樂章。

熾熱豔陽裡

到了**第四樂章**，音樂就由陰鬱的嚴冬走進驕陽似火的夏日；樂章結束時那種耀武揚威的姿態幾近放肆。魯賓斯坦和薩廉巴兩人都對這個樂章非常失望，更大肆批評大號的用法（這時採用大號的交響曲很少，「第一」算是先鋒）。可是任憑兩人如何批評，柴可夫斯基還是完成了全曲，也代表他成功晉身頂尖交響曲作曲家之列。

樂曲剖析中譯：鄭曉彤

The **second movement** (“Land of Desolation, Land of Mists”) uses muted violins and violas to paint a memorable picture of a deserted winter landscape before a plaintive oboe melody, accompanied by small flurries from other woodwind instruments, suggests some solitary marsh bird. This melody is magically transformed when it is taken over by the cellos, who inject a decidedly dreamy character into the music.

Nowhere in the symphony is the example of Mendelssohn more obvious than in the lively **third movement** which is as delicate, transparent and nimble-footed as any of Mendelssohn’s own *scherzo* movements.

...Into the Blazing Sunshine

With the **fourth movement** the music effectively climbs from the gloominess of winter to the blazing sunshine of its summer days. With its almost outrageously triumphalist conclusion, both Rubinstein and Zaremba despaired for this movement, particularly criticising the use of the tuba (one of the first appearances of the instrument in a symphony). But despite their criticisms, the successful completion of the work marked Tchaikovsky’s entry into the select circle of truly great symphonists.

PROGRAMME NOTES BY MARC ROCHESTER

編制

兩支長笛、短笛、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、敲擊樂器及弦樂組。

INSTRUMENTATION

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



姚恩豪 RAYMOND YIU

作曲 Composer

姚恩豪生於香港，以倫敦為創作基地。他亦是一位爵士鋼琴家、指揮家及音樂文章的作家。2010年，憑《西北風》奪得「英國歌曲創作人、作曲家及作詞家學會」英國作曲家獎，亦於2004年、2012年及2013年分別憑《玻璃之外》、《前額的星》及《倫敦市民異常受傷》獲得同一獎項的提名。

姚氏的早期作品獲美國作曲家、鋼琴家兼指揮家霍斯所推崇。曾與多個合奏樂團及藝術家合作，包括英國廣播公司（BBC）歌唱家、BBC交響樂團、Chroma合奏團、愛爾蘭和諧當代音樂合奏團、10/10合奏團、加拿大新現代樂團、倫敦小交響樂團、倫敦的朗坦勞合奏團及倫敦交響樂團等。

2006年他為英國奧爾德堡的阿梅達歌劇創作《原裝中國魔術師》，此歌劇的全新製作於2013年4月，由巴洛克劇團於維也納金色大廳上演。他亦獲倫敦交響樂團委約創作《毛毛雨》，由鋼琴家朗朗及絲弦四重奏演出。2017年3月，與長笛家佩特曼和泰利斯室樂團合作，首演其長笛協奏曲《蝴蝶》。7月將參與曼徹斯特國際藝術節 2017，為男中音威廉斯和BBC愛樂創作聯篇歌曲《世界曾是萬象奇蹟》。

BBC委約他創作的作品《交響曲》，由男高音劃斯、BBC交響樂團及指揮家加德納於2015年BBC逍遙音樂會中首演，獲英國《衛報》譽為「不同凡響」。

Raymond Yiu is a Hong-Kong born, London-based composer, jazz pianist, conductor and writer on music. He is the winner of a BASCA British Composer Award in 2010 with *Northwest Wind*, and nominated for the same award in 2004 (*Beyond the Glass*), 2012 (*Les Etoiles au Front*) and 2013 (*The London Citizen Exceedingly Injured*) respectively.

Yiu's early work received the advocacy of American composer-pianist-conductor Lukas Foss. He has worked with ensembles and artists including BBC Singers, BBC Symphony Orchestra, Chroma, Concorde Contemporary Music Ensemble, Ensemble 10/10, Nouvel Ensemble Moderne, London Sinfonietta, Lontano and London Symphony Orchestra.

The Original Chinese Conjuror, with libretto by Lee Warren, was commissioned by Aldeburgh Production for the 2006 Aldeburgh Almeida Opera. In April 2013, Teatro Barroco of Vienna mounted a new production of *The Original Chinese Conjuror* at the Musikverein, directed by Bernd Bienert. *Maomao Yü*, a quintet for piano and traditional Chinese instruments was commissioned by London Symphony Orchestra for Lang Lang and the Silk String Quartet. 2017 will see the premiere of his flute concerto *Butorfleoge* with Ben Pateman and Tallis Chamber Orchestra in March, and the song cycle *The World Was Once All Miracle* for Roderick Williams and BBC Philharmonic as part of the Manchester International Festival 2017.

His 'hugely impressive' (*The Guardian*) *Symphony*, commissioned by the BBC, received its world premiere by countertenor Andrew Watts, BBC Symphony and Edward Gardner as part of the BBC Proms 2015.



佛斯特 LAWRENCE FOSTER

指揮 Conductor

佛斯特自2013年起出任馬賽歌劇院及馬賽愛樂樂團的音樂總監。他在擔任古本江樂團藝術總監兼總指揮連續十個樂季後，獲委任為該樂團的桂冠指揮，並帶領樂團於今個樂季到訪巴西聖保羅及里約熱內盧，巡演非常成功。佛斯特過去曾擔任多個藝團的音樂總監，包括巴塞羅那交響樂團、蒙地卡羅愛樂、耶路撒冷交響樂團、侯斯頓交響樂團、洛桑室樂團，以及阿斯本音樂節與學院。作為一位歌劇指揮，佛斯特的成就非凡，曾於世界各大歌劇院執棒。今個樂季，他為威爾斯國家歌劇院指揮普契尼《蝴蝶夫人》，又在杜拜作客席演出，並為馬賽歌劇院指揮譚馬士《哈姆雷特》及威爾第《卡洛王子》。

佛斯特灌錄的多張唱片包括：與史坦巴赫合作的大碟，當中收錄了布魯赫、蕭頌和康高特的小提琴作品，大獲好評；巴托《兩幅肖像》、利格特《羅馬尼亞》協奏曲、高大宜《加蘭泰》舞曲和《哈利·亞諾斯》組曲，以及與捷克愛樂灌錄的舒曼全套四首交響曲。

佛斯特1941年生於洛杉磯，父母為羅馬尼亞人。他演繹羅馬尼亞作曲家安納斯古的樂曲享譽國際，並於1998年至2001年度出任安納斯古音樂節的藝術總監。2003年1月，他獲羅馬尼亞總統受勳，以表揚他推廣羅馬尼亞音樂的貢獻。

Since 2013 Lawrence Foster has held the position of Music Director of l'Opéra de Marseille and l'Orchestre Philharmonique de Marseille. He has been appointed Conductor Laureate of the Gulbenkian Orchestra following his ten-year tenure as Artistic Director and Chief Conductor. This season Foster and the orchestra completed a highly successful tour to Sao Paulo and Rio de Janeiro. Foster has previously held Music Directorships with the Orquestra Simfònica de Barcelona, Orchestre Philharmonique de Monte Carlo, Jerusalem Symphony Orchestra, Houston Symphony, Orchestre de Chambre de Lausanne, and the Aspen Music Festival and School. An accomplished opera conductor, he has conducted in major opera houses throughout the world. This season sees opera productions of Puccini's *Madame Butterfly* at the Welsh National Opera with guest appearances in Dubai as well as Thomas' *Hamlet* and Verdi's *Don Carlos* at the l'Opéra de Marseille.

Foster's discography includes a highly acclaimed CD of violin works by Bruch, Chausson and Korngold with Arabella Steinbacher, as well as Bartok's *Two Portraits*, Ligeti's *Romanian Concerto*, Kodály's *Dances of Galanta* and *Háry János Suite* and the Four Symphonies by Robert Schumann with the Czech Philharmonic Orchestra.

Born in 1941 in Los Angeles to Romanian parents, Foster has been a major champion of the music of Georg Enescu, serving as Artistic Director of the Georg Enescu Festival from 1998 to 2001. In January 2003 he was decorated by the Romanian President for services to Romanian Music.



諏訪內晶子 AKIKO SUWANAI

小提琴 Violin

於2016/17樂季，諏訪內晶子首次與阿德萊德交響樂團同台演出，並再度和伯明翰市、冰島、NHK及漢堡的交響樂團，以及香港管弦樂團合作。她亦與指揮比奧斯達和班貝格樂團一起巡演。

她演繹柴可夫斯基、布拉姆斯和孟德爾遜等的小提琴重要作品獲一致讚好。她的曲目之廣亦是眾所周知，由巴赫到當代作品均游刃有餘。2007年，諏訪內晶子在布萊茲指揮下於琉森音樂節世界首演小提琴協奏曲《七》，此作品由匈牙利作曲家伊歐沃斯為她所作。自此，她多次在世界各地演出這首招牌作品，包括英國廣播公司（BBC）逍遙音樂會，以及最近與科隆愛樂的演出。2012年，她亦與NHK交響樂團為詹姆斯·麥克米蘭的小提琴協奏曲作日本首演。她為環球唱片灌錄了許多大碟，涵蓋曲目廣泛，並大獲好評。最新發行的錄音與鋼琴家佩斯合作，灌錄了法朗克、李察·史特勞斯及武滿徹的小提琴獨奏作品。

諏訪內晶子拉奏的是1714年製的史特拉瓦里名琴「海豚」，由日本音樂財團借出。此琴原為著名小提琴家海費茲所擁有，是當今最有名的小提琴之一。

The 2016/17 season sees her debut with the Adelaide Symphony Orchestra and return to the City of Birmingham, Iceland, NHK symphony orchestras, Hamburger Symphoniker and Hong Kong Philharmonic Orchestra, and she also tours with Bamberger Symphoniker (Herbert Blomstedt).

Universally acclaimed for her performances of key works for the violin from composers such as Tchaikovsky, Brahms and Mendelssohn, Suwanai is also noted for the breadth of her repertoire, ranging from Bach to the contemporary works. Suwanai gave the world premiere of Peter Eötvös' Violin Concerto Seven, written for her, at the Lucerne Festival under Pierre Boulez in 2007 and since then has performed this signature work on numerous occasions across the globe, including at the BBC Proms and most recently with Gürzenich-Orchester Köln. She also gave the Japan premiere of James MacMillan's Violin Concerto with the NHK Symphony Orchestra in 2012. Her extensive discography with Universal Music has garnered much critical acclaim and her most recent release is a recital disc of works by Frank, Richard Strauss and Takemitsu with pianist Enrico Pace.

Akiko Suwanai performs on the Stradivarius "Dolphin" violin from 1714, one of the most famous violins known today and previously owned by Jascha Heifetz, which has been kindly loaned to her by the Nippon Music Foundation.

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

「香港管弦樂團的《指環》四部曲，標誌著這支亞洲優秀樂團已晉成熟。」
《今日歌劇》

Photo: Cheung Wai-lok

香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過一百五十場音樂會，把音樂帶給超過二十萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至最少2022年夏季。此外，由2018/19樂季開始，梵志登大師將正式成為紐約愛樂音樂總監。

余隆由2015/16樂季開始被委任為首席客席指揮，任期暫為三年。

樂團在梵志登的領導下，正在進行眾多演出計劃，其中包括為期四年的華格納《尼伯龍的指環》旅程，以歌劇音樂會形式，每年演出一齣並灌錄整套聯篇歌劇，令港樂成為中港兩地首個演出整齣鉅著的本地樂團。港樂已完成旅程的第三部份，音樂會由拿索斯唱片進行現場錄；第一和第二部份唱片已經發行，並獲得國際上廣泛的正面評價。

同為在梵志登的領導下，港樂完成了台灣、歐洲和中國大陸的海外巡演，更將於2017年4至5月期間開展亞洲五城（首爾、大阪、新加坡、墨爾本、悉尼）巡迴之旅，以慶祝香港特區成立二十週年。

近年和港樂合作過的指揮家和演奏家包括：馬友友、阿殊堅納西、

The Hong Kong Philharmonic Orchestra (HK Phil) is recognised as Asia's foremost classical orchestra. The Orchestra presents more than 150 concerts over a 44-week season and attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today's most sought-after conductors, has been the Orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. In addition, Maestro van Zweden will also be the next Music Director of the New York Philharmonic starting with the 2018/19 season.

Yu Long was appointed for an initial three-year term in the 2015/16 season as Principal Guest Conductor.

Under Maestro van Zweden, the HK Phil is undertaking a variety of initiatives including a four-year project to perform and record the complete *Ring of the Nibelung* (Richard Wagner). The Orchestra is in the third of this four-year journey, performing one opera annually in concert. The performances are being recorded live for the Naxos label and are winning widespread international rave reviews. This project marks the first performances by a Hong Kong or mainland Chinese orchestra of the entire *Ring* cycle.

Also under van Zweden, the orchestra has toured to Taiwan, Europe and Mainland China. The orchestra will undertake an ambitious five-city tour to Seoul, Osaka, Singapore, Melbourne and Sydney in April and May 2017 in celebration of the 20th anniversary of the establishment of the HKSAR.

Conductors and soloists who have recently performed with the orchestra include Yo-Yo Ma, Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li,



"The Hong Kong Philharmonic's Ring cycle marks a coming of age for one of Asia's most established orchestras"

Opera Now

寧峰、葛納·郎朗、余隆、李雲迪、已辭世的馬捷爾、安蘇菲·慕達及王羽佳等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的社區推廣計劃一向備受好評，每年將音樂帶給數以萬計兒童，更已向學童免費派發古典音樂唱片，當中輯錄了布烈頓《青少年管弦樂隊指南》、浦羅哥菲夫《彼得與狼》以及奧爾波特·莫扎特《玩具交響曲》。

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。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育計劃，並與香港歌劇院和香港藝術節合作演出歌劇。

港樂於2013/14樂季慶祝其第四十個職業季度。

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

the late Lorin Maazel, Anne-Sophie Mutter and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to tens of thousands of children annually. A recording was issued free to schoolchildren throughout Hong Kong of Britten's *The Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf* and Leopold Mozart's *Toy Symphony*.

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, foster access to classical music and stimulate cultural participation in Hong Kong, and to enhance Hong Kong's reputation as one of the great cities of the world.

Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival.

The Orchestra celebrated its 40th season as a professional orchestra in 2013/14.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

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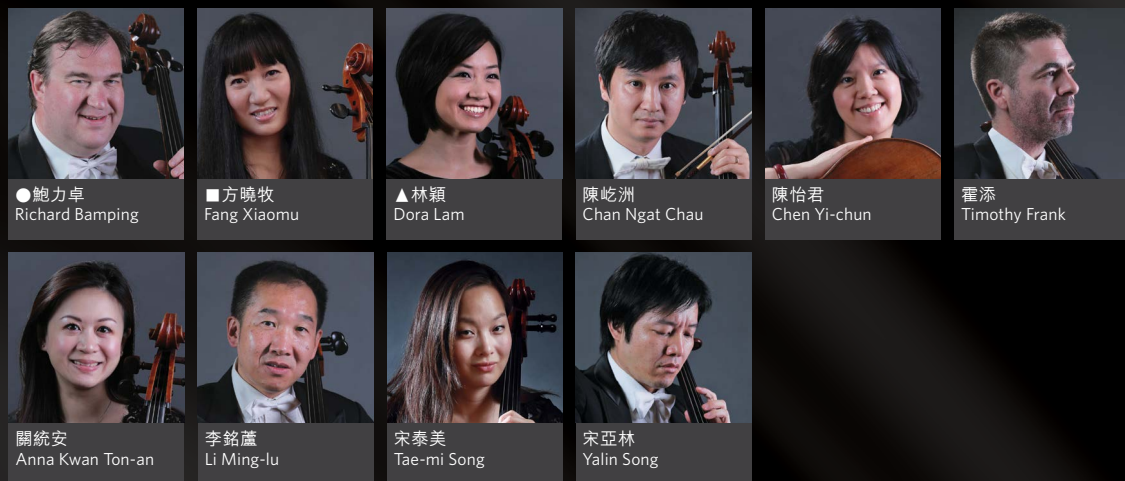
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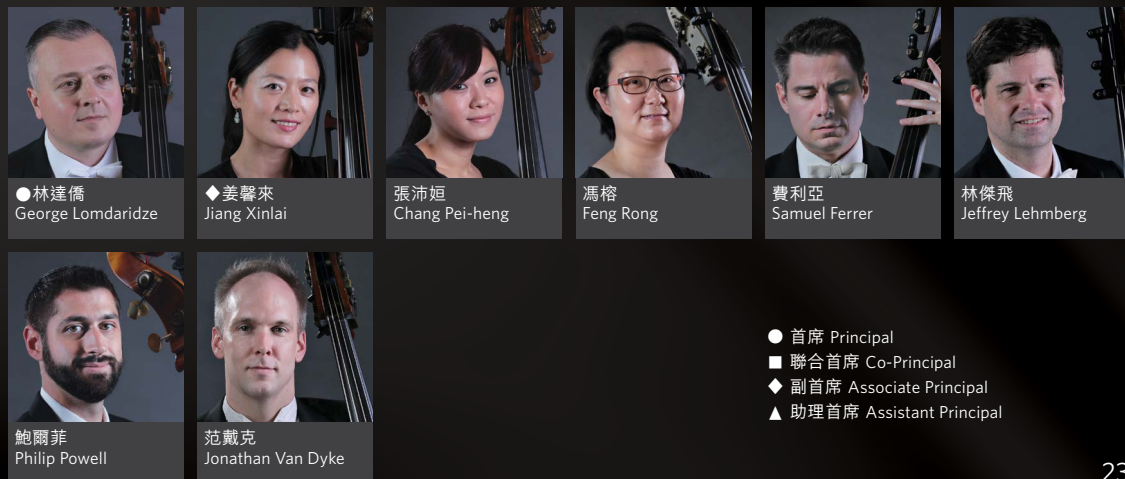
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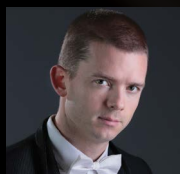


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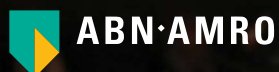
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The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.



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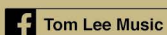
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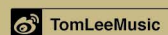
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