

阿殊堅納西的田園交響曲 ASHKENAZY'S PASTORAL



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首席客席指揮 Principal Guest Conductor

25 & 26 MAY 2018 | FRI & SAT 8PM

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阿殊堅納西的田園交響曲

ASHKENAZY'S PASTORAL

p. 7 **格拉祖諾夫 GLAZUNOV** 14'
《蕭邦組曲》 *Chopiniana*

波蘭舞曲	Polonaise
夜曲	Nocturne
馬祖卡舞曲	Mazurka
塔朗泰拉舞曲	Tarantelle

p. 10 **格拉祖諾夫 GLAZUNOV** 21'
小提琴協奏曲 *Violin Concerto*

中場休息 **INTERMISSION**

p. 14 **貝多芬 BEETHOVEN** 39'
第六交響曲，「田園」

Symphony no. 6, Pastoral

不太快的快板	Allegro ma non troppo
偏快的行板	Andante molto moto
快板	Allegro
快板	Allegro
小快板	Allegretto

p. 19 **阿殊堅納西** 指揮 **Vladimir Ashkenazy** Conductor

p. 21 **柳愛莎** 小提琴 **Esther Yoo** Violin



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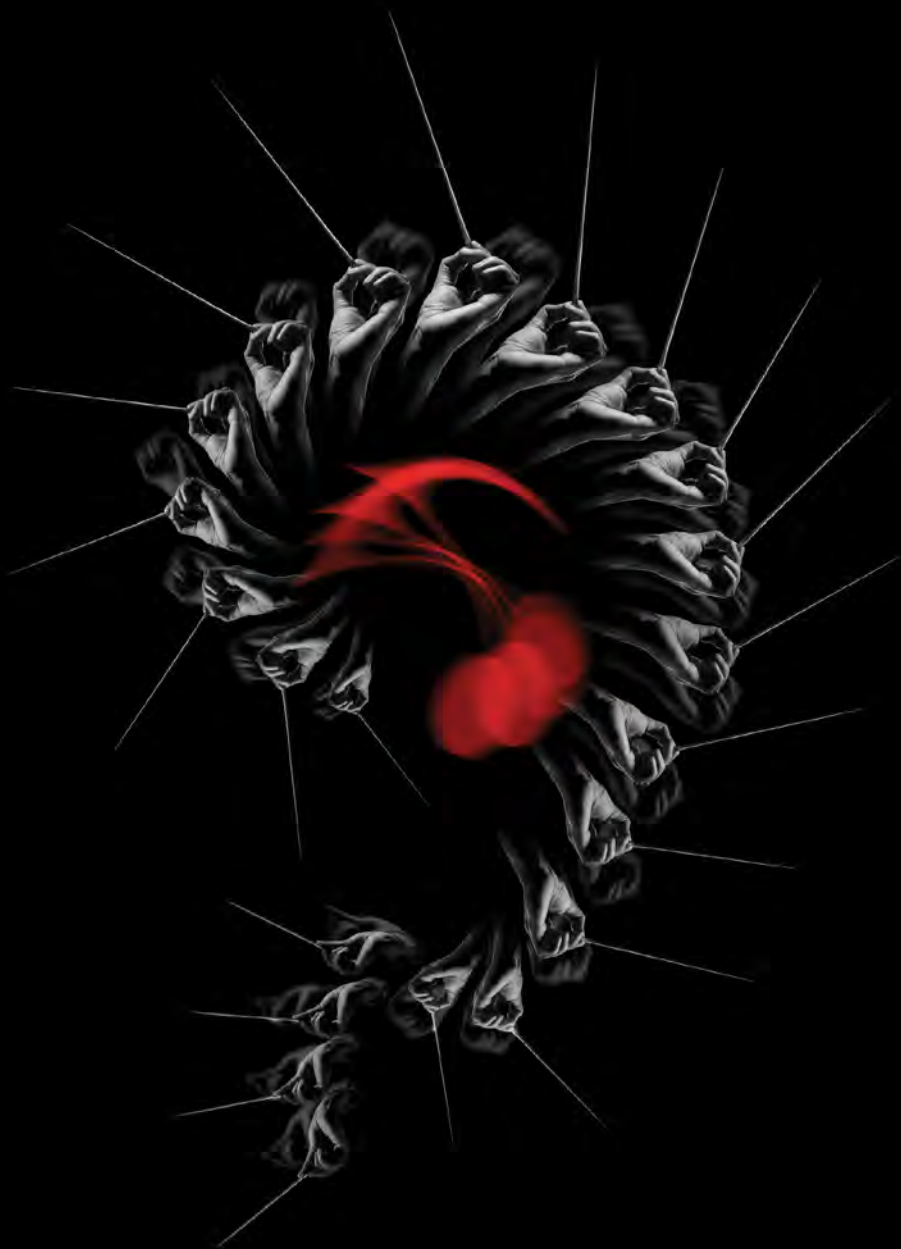
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A SOUND COMMITMENT 弦諾

格拉祖諾夫

ALEXANDER GLAZUNOV

《蕭邦組曲》, op. 46

Chopiniana, op. 46

波蘭舞曲

夜曲

馬祖卡舞曲

塔朗泰拉舞曲

Polonaise

Nocturne

Mazurka

Tarantelle

作曲家

今晚音樂會演出兩位作曲家的作品，但兩人的背景卻有天淵之別。格拉祖諾夫生於殷實家庭，家庭生活也安穩，祖父在聖彼得堡經營出版社及書店，普希金的韻文小說《尤金·奧涅金》最初就是格拉祖諾夫的祖父出版，格拉祖諾夫的父親則繼承了這門生意。格拉祖諾夫小時候雖然沒怎麼接觸音樂，但他的音樂才華卻十分驚人，更有人形容他是「音樂史上天賦才華最高的人物之一」。他12歲左右寫出第一批作品，之後就獲引薦到林姆斯基-高沙可夫那裡學藝，林姆斯基-高沙可夫說他「不是每天進步，簡直是每小時都有進步」。他寫出第一交響曲的時候還只是中學生，當時俄羅斯有個重要樂評人形容他的音樂「浩瀚無垠，實在令人難以置信；充滿力量、靈感、令人讚歎的美感、天馬行空的想像力，時而幽默、時而哀傷、時而激情，曲式一方面自由，另一方面卻能保持清晰，而且一直如是。」可是他的才華既然得來不費功夫，寫作也

THE COMPOSER

The backgrounds of the two composers represented in today's concert could hardly have been more different. Alexander Glazunov was born into financial and family security. His father was a publisher and bookseller in St Petersburg, who had inherited the business from his own father, who had printed the first edition of Pushkin's verse novel *Eugene Onegin*. Although he did not have much exposure to music in his early childhood, Glazunov was blessed with a phenomenal musical talent, and indeed he has been described as "one of the greatest natural talents in the history of music". After having composed his first piece of music around the age of 12 he was introduced to Nikolai Rimsky-Korsakov who took him on as a pupil, commenting that "he progressed not by the day, but literally by the hour." Glazunov was still a school boy when he produced his first symphony, and the leading Russian critic of the day described his music as possessing "an incredibly vast sweep, power, inspiration, wondrous beauty, rich fantasy, sometimes humour, sadness, passion, and always amazing clarity and freedom of form". But with such an easy talent, Glazunov never really bothered to improve or correct the music which flowed so easily from his pen, and with his fondness for alcohol, praise for his talent soon turned to criticism. Rimsky-Korsakov called his music "trivial" and compared him unfavourably with Chopin. For his part, Glazunov recognised where his real strengths lay and,



格拉祖諾夫 Glazunov
(Wikimedia Commons)

不費吹灰之力，自然無心改良或修訂作品，再加上他嗜好杯中物，於是外界對他才華不久就由讚美變成批評。林姆斯基-高沙可夫批評他的作品「瑣碎」，認為他的作品與蕭邦差距很遠。格拉祖諾夫本人則很清楚自己真正的強項在哪裡。自己的學生蜚聲國際（尤其浦羅哥菲夫和蕭斯達高維契），自己又是俄羅斯最出色的指揮家，更藉此大力推廣俄羅斯新作，他寫道：「你可以批評我的作品，但不能否認我是個好指揮，而且當音樂學院院長也做得非常出色。」

背景

格拉祖諾夫1899年獲任命為聖彼得堡音樂學院教授（短短六年後更獲任命為院長），似乎已預告了他的創作將會走下坡。不過他好些最優秀的作品都寫於1890年代初，包括一套根據蕭邦四首鋼琴曲改編的管弦樂組曲（1892）。十五年後，芭蕾舞劇《蕭邦組曲》就以這幾首改編曲

having seen his own pupils – notable amongst them Prokofiev and Shostakovich – achieve international fame and having promoted many new Russian works through his place as the country's leading conductor, he wrote "You can criticise my compositions, but you can't deny that I am a good conductor and a remarkable conservatory Director."

THE BACKGROUND

Glazunov's appointment as a professor at the St Petersburg Conservatory in 1899 (he was appointed Director just six years later) seemed to herald his decline as a creative artist. However, during the early 1890s he produced some of his finest works, including, in 1892, an orchestral suite based on four piano pieces by Chopin. Fifteen years later Glazunov's orchestrations of Chopin piano pieces were again brought together to form the basis of a ballet with the same name. This, however, went through a whole series of transformations, additions and re-arrangements before, in 1909, it was presented on stage as the ballet *Les Sylphides* by which time all of Glazunov's original pieces from *Chopiniana* had been removed from the completed score.

PERFORMANCE HISTORY

Rimsky-Korsakov conducted the first performance of *Chopiniana* in St Petersburg during December 1893.

THE MUSIC

The *Polonaise* which opens the suite is the so-called "Military" Polonaise, which Chopin composed in Paris in 1838. Glazunov's orchestration presents the piece as a powerful call-to-arms complete with heavy percussion adding force to the rhythmic accompaniment and prominent solo brass parts in the central section. The *Nocturne* (derived from Chopin's

格拉祖諾夫的老師林姆斯基－高沙可夫
Rimsky-Korsakov, Glazunov's teacher
By Valentin Serov (Wikipedia Commons)

為基礎；可是這齣芭蕾舞劇經過多番演變、增補以及重新改編，到了1909年以《仙女》為題正式搬演的時候，格拉祖諾夫這四首改編曲已被悉數刪掉。

演出歷史

《蕭邦組曲》1893年12月在聖彼得堡首演，由林姆斯基－高沙可夫指揮。

音樂

《蕭邦組曲》以波蘭舞曲掀開序幕，原作有「軍隊波蘭舞曲」之稱，1838年寫於巴黎。經過格拉祖諾夫配器之後，樂曲變成強勁有力的行軍號令，重型敲擊樂器凸顯了伴奏的節奏感，中段的銅管樂獨奏部分也十分突出。夜曲（改編自蕭邦作品15第一首，1831年作）以抒情的法國號獨奏開始，中段卻焦慮不安，兩者形成鮮明對比。隨後的馬祖卡舞曲開端比原作（蕭邦作品50第三首，1842年作）更自由、更發人深省，插段則比較熱鬧，於是兩者之間的對比顯得更極端；全套組曲最後以活潑的塔朗泰拉舞曲（蕭邦作品43，1841年作）作結。



op. 15 no. 1 of 1831) opens with a lyrical horn solo and is contrasted by a turbulent central section. A *Mazurka* follows, opening here in a rather more free and reflective character than is to be found in the original (Chopin's op. 50 no. 3 of 1842), but emphasising the extreme contrast with the more boisterous episodes. Glazunov's suite ends with a lively *Tarantelle* (Chopin's op. 43 of 1841).

編制 INSTRUMENTATION

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、定音鼓、敲擊樂器及弦樂組。
Two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion and strings.

格拉祖諾夫

ALEXANDER GLAZUNOV

A小調小提琴協奏曲, op. 82
Violin Concerto in A minor, op. 82

作曲家

格拉祖諾夫也許擁有驚人音樂天賦，但卻絕對不是神童。他九歲起隨伊蘭哥夫斯基學鋼琴，看來這時才真正對音樂產生興趣。此外他也肯定不是天才鋼琴家；林姆斯基-高沙可夫形容他鋼琴彈得很「笨拙」，而且從來不見得他對任何樂器的演奏技術有多大興趣。初時他的興趣在於作曲，1882年（這年他完成了第一交響曲）至1905年間寫作了大量作品，包括八首交響曲以及三齣芭蕾舞劇音樂。1905年，他獲任命為聖彼得堡音樂學院院長，此後新作大減（當時聖彼得堡政局動盪更自不待言）。

背景

可是，格拉祖諾夫第一首協奏曲卻遲至1904年才動筆——別忘了他本身沒有當器樂演奏家的實際經驗。樂曲1905年完成，而且非常成功，於是作曲家再接再厲，繼續寫了四首協奏曲：兩首鋼琴協奏曲、一首大提琴協奏曲以及一首中音薩克管協奏曲；然而這些後來之作卻遠不如第一首風靡各地——這首大受歡迎的協奏曲，就是A小調小提琴協奏曲。

演出歷史

1905年3月4日，A小調小提琴協奏曲在聖彼得堡首演，由作曲家親自指揮，獨奏者正是樂曲的題獻對

THE COMPOSER

Glazunov may have possessed an amazing natural talent, but he was by no means a child prodigy. It seems that he only really took an interest in music at the age of nine, when he started piano lessons with Nartsis Nartsisovich Elenkovsky. He was certainly not a gifted pianist - Rimsky-Korsakov described his piano playing as "clumsy" - and there is no evidence of him ever taking much interest in developing a performing skill on any instrument; his musical interest lay, initially, in composition, and between 1882, when he completed his first symphony, and 1905 when he was appointed Director of the St Petersburg Conservatory - not to mention the political upheavals which were rocking the city at the time - seriously restricted his creative output, he produced a huge amount of music, including eight symphonies and three major ballet scores.

THE BACKGROUND

It was not until 1904, however, that Glazunov - who, we should remember, had no practical experience as an instrumentalist - set about writing his first concerto. He completed it in 1905 and its success led him to write four more, two for piano, one for cello and one for alto saxophone. However none of these achieved the same widespread success as did the first concerto, the Concerto in A minor for Violin.



格拉祖諾夫把A小調小提琴協奏曲獻給小提琴家歐華。Glazunov dedicated his Violin Concerto to violinist Leopold Auer.
(Wikipedia Commons)

象——生於匈牙利的小提琴家歐華，當時任教於聖彼得堡音樂學院，也就是格拉祖諾夫的同僚。不久，時任院長林姆斯基-高沙可夫，由於聯署了一封給一份莫斯科報章的公開信（他不少學生也有聯署），批評沙皇政權，要求基本改革，之後就被校方辭退；格拉祖諾夫為了支持林姆斯基-高沙可夫，也主動請辭——他請辭這天，距離A小調小提琴協奏曲首演剛好一個月。他說：「我們不是自由的藝術家，像所有俄羅斯公民一樣，是現今畸形的社會環境下的受害者。」格拉祖諾夫八個月後復職，更被任命為院長。布爾什維克革命之後，他也與新政權（尤其新任教育部長）維持良好工作關係；可是不瞞大家，他之所以能維持良好關係，靠的是動輒缺席幾個月，據稱是希望在海外求醫。就在這段時間，A小調小提琴協奏曲已在全世界的樂團曲目裡穩佔一席。

樂曲

這首小提琴協奏曲只有一個樂章，但段落安排卻緊隨傳統的快-慢-快

PERFORMANCE HISTORY

On 4 March 1905 Glazunov conducted the premiere of his Violin Concerto in St Petersburg, the soloist being the work's dedicatee, Leopold Auer, a Hungarian-born violinist who was a colleague of Glazunov's on the teaching staff of the St Petersburg Conservatory. Exactly one month later Glazunov resigned in support of the Conservatory's then Director, Rimsky-Korsakov, who had been dismissed for having signed (along with many of his students) an open letter to a Moscow newspaper criticising the Tsarist regime and demanding basic reforms: "We are not free artists but, like all Russian citizens, victims of today's abnormal social conditions." Eight months later Glazunov was reinstated and appointed Director while, following the Bolshevik Revolution, he managed to maintain a good working relationship with the new regime and especially with its newly-appointed Minister of Education largely, it has to be said, by absenting himself for months at a time purportedly seeking health-cures abroad. Throughout all this time, the Violin Concerto was firmly entrenched in the repertoires of orchestras around the world.

THE MUSIC

Glazunov cast his Violin Concerto in a single movement which closely follows a traditional fast-slow-fast sequence. It opens without preamble, the violin introducing the richly romantic first theme above gently pulsating clarinets and bassoons. This theme passes up through the violin's register and leads into the wonderfully lyrical second theme, featuring a descending four-note figure which provides opportunities for some pleasingly light-hearted orchestral banter. The solo violin soaring high above the orchestra leads into the central andante - the equivalent of the slow movement - in which the soloist's long,

次序。樂曲開門見山，獨奏小提琴馬上奏出浪漫不已的第一主題，單簧管和巴松管在其下柔和地悸動。主題漸漸攀升，走遍小提琴的整個音區，再引入抒情美妙的第二主題。第二主題包含一個下行四音音型，作曲家也好好利用，讓樂團奏出一些開玩笑似的樂段，令人愉快欣喜。獨奏小提琴在高音區馳騁，音高上將樂團遠遠拋離，然後引入位處樂曲中段的行板（等同慢樂章）。獨奏小提琴綿長豐腴的旋律，初時只限用G弦演奏，令聲音更沉實甘美，然後再度爬升，到達迷人的雙弦音樂段。中提琴稍後帶來較陰沉的氣氛，回到樂曲開端的素材後，獨奏者突然變得風馳電逝，步步推進至長篇的華采樂段。定音鼓滾奏與銅管號角曲為閃爍生輝的快板掀開序幕，獨奏者多次炫技過後，樂團數度迸發出的燦爛色彩，以及一個壯觀不已的漸強樂段，為全曲畫上歡欣的句號。

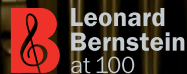
luscious melody is given extra resonance by being confined initially to the instrument's G string before ascending to ecstatic double stops. Violas then bring a darker character to the music returning to the very opening material and setting the soloist off on a frenzied outburst of activity culminating in an extended cadenza. Rolling timpani and brass fanfares launch the glittering final allegro which, after displays of dazzling virtuosity from the soloist, some splashes of glittering orchestral colour and a breath taking final accelerando, brings the concerto to its joyous conclusion.

編制 INSTRUMENTATION

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、定音鼓、敲擊樂器、豎琴及弦樂組。
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貝多芬

LUDWIG VAN BEETHOVEN

F大調第六交響曲，op. 90，「田園」

Symphony no. 6 in F, op. 68, *Pastoral*

不太快的快板

稍快的行板

快板

快板

小快板

Allegro ma non troppo

Andante molto moto

Allegro

Allegro

Allegretto

作曲家

貝多芬與格拉祖諾夫不同。格拉祖諾夫出身富裕，家裡在大城市聖彼得堡從事出版生意，而且辦得有聲有色，但貝多芬的祖父輩都只是波恩宮廷裡卑微的僕人而已。貝多芬與格拉祖諾夫另一分別，是貝多芬絕對是音樂神童：他四歲起接受基礎音樂教育（但其他教育卻欠奉），八歲時在科隆的演出則是他首次公開演奏，11歲出版第一批作品，13歲獲波恩宮廷樂團委以重任，當上古鍵琴師。當地貴族華爾斯坦伯爵非常欣賞貝多芬，於是建議貝多芬去找海頓，海頓則提議貝多芬到維也納隨他學藝。1792年，22歲的貝多芬定居維也納；他的第一交響曲（也就是他九首交響曲中的第一首）1800年4月2日首演，地點也是維也納。

背景

海里根城的小村莊周圍盡是郊野，既令人和樂愉快，也是貝多芬第六交響

THE COMPOSER

While Glazunov had been born into a wealthy family which owned a hugely successful publishing business in the great city of St Petersburg, Beethoven was born into a family of humble servants at the Bonn court. He received basic music tuition (and no other education), starting his lessons at the age of four. Unlike Glazunov, Beethoven was most certainly a child prodigy, and gave his first public performance in Cologne at the age of eight. His first compositions were published when he was just 11, and at the age of 13 he was appointed to the important post of harpsichordist with the court orchestra. One local aristocrat, Count Waldstein, was so impressed with Beethoven that he recommended him to the composer Haydn who suggested Beethoven become one of his pupils in Vienna. In 1792, aged 22, Beethoven settled in Vienna and it was there, on 2 April 1800, that the first of his nine symphonies was premiered.

THE BACKGROUND

The sixth of those symphonies celebrated the countryside around the delightful rural village of Heiligenstadt where Beethoven would seek refuge when the summer months in Vienna became insufferably hot. Anton Schindler, who worked as Beethoven's assistant from 1822 until 1827, described Beethoven as "a man in whom nature was personified. Not the laws of nature, but rather its elemental power captivated him.



貝多芬 Beethoven
(Wikimedia Commons)

曲歌頌的對象——每逢維也納夏季熱得令人難受的時候，他就會到海里根城避暑去。於1822年至1827年間擔任貝多芬的助手安東·舒特勒形容，貝多芬「是大自然的化身。令他悠然神往的是大自然元素的威力，而不是大自然的定律。大自然的精靈彷彿在他面前現身，更展現出無邊法力；貝多芬之所以能創作這首前無古人的作品，全靠這精靈所賦予的才能。」這首「前無古人的作品」就是《田園》交響曲——樂曲一反傳統，由五個樂章組成，每個樂章的標題都帶有描繪性質，而且還描繪得繪影繪聲。

這樣一首交響曲在當時似乎十分創新；但貝多芬其實是仿效奈西特（1752-1817）的交響曲《大自然的音樂肖像》。《大自然的音樂肖像》不但同樣由五個樂章組成，每個樂章都帶有描繪性質的標題，連樂曲內容大綱也跟貝多芬「第六」大同小異。事實上，「以音樂刻劃特定景象」這種創作意念，這時剛開始蔚為時尚。作曲家高斯威拉有首名為《布拉格之戰》的大熱鋼琴曲，當中佈滿描繪性質的段落，包括「子彈橫飛」、「傷兵哀嚎」等等。樂曲極受歡迎，但貝多芬一聽已經十分厭惡。

Thus it came about that the spirit of nature revealed itself to him in all its mighty force and endowed him with the ability to create a work that cannot be compared with anything else in the entire musical repertoire." That work was his *Pastoral Symphony*, which moved away from convention by having five movements each with highly descriptive titles.

While the idea of such a symphony might have seemed revolutionary at the time, Beethoven in fact modelled it on a symphony by Justin Heinrich Knecht (1752-1817) - *The Musical Portrait of Nature* - which not only had five movements each with descriptive titles, but also followed a programme very similar to that of Beethoven's. Indeed the whole idea of using music to describe particular images was just then coming very much into vogue. Beethoven took an instant loathing to a hugely popular piano piece by a composer called Frantisek Kotzwara, whose *The Battle of Prague* was liberally sprinkled with passages depicting "flying bullets", "the cries of the wounded" and so on.

PERFORMANCE HISTORY

Wary of becoming too wrapped up in such extra-musical programmes Beethoven wrote in 1807 as he started work on the symphony: "It is left to the listener to discover the situation. Anyone who has the faintest idea of rural life will have no need of descriptive titles to enable him to imagine what the composer intends." A year later he had clearly changed his mind and allowed the symphony to be published with detailed descriptions for each movement. These were presented to the public at the work's first performance in Vienna on 22 December 1808.

演出歷史

貝多芬為免被這類「音樂以外的標題綱領」束縛太多，因此1807年第六交響曲動筆時就寫道：「讓聽者自行揣摩吧。任何對鄉村生活有丁點認識的人，即使沒有具體標題輔助，也能想像到作曲家的意圖。」但一年後他顯然改變了主意，結果樂曲出版時，每個樂章都有詳盡的說明文字。1808年12月22日，「第六」在維也納首演，正式呈現公眾眼前。

音樂

〈初到鄉村的愉快感受〉：微風一直輕輕吹拂，鳥語嚶嚶不斷，牧人之笛偶然奏起，配以持續低音作伴奏。音樂漸漸演變成農村舞曲，但全樂章以平和恬靜、知足欣喜為主。

〈溪邊小景〉：第二樂章開始時，潺潺水聲清晰可聞。十多年後，有一次貝多芬和舒特勒在海里根城附近的樹林散步時，貝多芬停下來對舒特勒說：「我就在這創作溪邊小景，身邊的黃鸝鳥、鶉鴉、夜鶯和布谷鳥都與我一同創作。」樂章裡固然鳥語處處，臨近結束時更響起「鳥語華彩樂段」，獨奏者則是夜鶯（長笛）、鶉鴉（雙簧管）和布穀鳥（單簧管）。

〈農民的歡樂聚會〉：第三樂章描繪鄉村舞蹈。貝多芬經常光顧海里根城



THE MUSIC

“Awakening of joyful feelings on arrival in the countryside” - Throughout the first movement a light breeze is blowing, the birds are singing and a shepherd can be heard from time to time playing his pipe to the accompaniment of a drone bass. At one point the music works up into a rustic round-dance, but the overriding impression is of calm, tranquillity and deep contentment.

“Scene at the Brook” - The gentle rippling of water is heard from the very outset of the second movement. Over a decade later, Beethoven was walking with Schindler through the woods near Heiligenstadt when he stopped and said: “Here I composed the scene by the brook, and the yellowhammers up there, the quails, the nightingales and cuckoos roundabout composed with me.” Certainly the sound of birdsong is ever-present in the music, and at the very end of the movement Beethoven includes a kind of “birdsong cadenza”, marking out solos for nightingale (flute), quail (oboe) and cuckoo (clarinet).

“The Peasants' Merrymaking” - The third movement depicts a country-dance. In Heiligenstadt Beethoven frequently used to visit an inn called The Three Ravens. A village band played there and, as the evening wore on and the drinks flowed, so they became less alert to the job in hand. Beethoven wrote a number of waltzes for them and noticed that they frequently dozed off in mid-tune. As he told Schindler, in this movement he set out to “copy these poor people”, and he does so with remarkable wit.

貝多芬於海里根城的小屋（街景）
Beethoven's Heiligenstadt House - Street View
(Wikimedia Commons)

的「三隻烏鴉旅館」，館內不時有鄉村樂隊演奏助興；隨著夜幕低垂兼幾杯下肚，樂手們對手頭的工作也都鬆懈下來了。貝多芬曾為他們創作了幾首圓舞曲，卻發現他們演奏時會在曲子中途睡着。作曲家對舒特勒說，他就是要在這個樂章刻劃「這幫可憐人」；事實上他也寫得非常風趣。

〈暴風雨〉：雨點落下，村民的歡樂聚會惟有腰斬；不久暴雨驟至，雷電交加，狂風呼嘯。暴風雨就在眾人上空經過，然後漸漸遠去。

〈暴風雨過後的快樂和感恩〉：暴風雨過去了，村民唱起讚美詩來，為人丁平安、村莊無損而感恩：起初村民都不太奔放，後來才漸見熱烈。樂曲從開始到現在，長號手一直靜靜地坐著等待，這時終於發揮所長，為樂曲添上宗教氣氛——長號一直與教會音樂有深厚淵源。樂曲最後平靜地完結，與平靜的開端遙相呼應。

樂曲剖析中譯：鄭曉彤

“Thunderstorm” - The villagers' festivities are rudely interrupted by drops of rain which quickly turn into a violent storm complete with claps of thunder and swirling winds. The storm passes directly overhead and then gradually off into the far distance.

“Feelings of happiness and thankfulness after the storm” - With the passing of the storm the villagers sing, tentatively at first but with growing enthusiasm, their hymn of thankfulness that they and their village are safe. The use of trombones here, who have patiently been sitting silently so far, adds a touch of religious depth; the trombone having long been associated with church music. The work ends, as it began, in calm and tranquillity.

Programme notes by Marc Rochester

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阿殊堅納西 VLADIMIR ASHKENAZY

指揮 Conductor

PHOTO: Keith Saunders

生於俄羅斯的阿殊堅納西於1955年在華沙舉行的蕭邦大賽中嶄露頭角，並於1956年在布魯塞爾舉行的伊利沙伯女王大賽中奪冠。自此他建立了非凡的職業生涯，他不僅是20世紀最傑出的鋼琴家之一，更是一位多才多藝的藝術家。

過去35年，阿殊堅納西以指揮樂團為主。他自2000年起被委任為倫敦愛樂樂團的桂冠指揮，同時也是冰島交響樂團和NHK交響樂團的桂冠指揮，亦是瑞士意大利語區樂團的首席客席指揮。阿殊堅納西不久前卸任了歐盟青年樂團音樂總監一職，為長達15年的豐盛合作成果畫上圓滿句號。他亦曾擔任其他職務，包括悉尼交響樂團首席指揮和藝術顧問（2009-13年）、捷克愛樂樂團的總指揮和NHK交響樂團的音樂總監。

阿殊堅納西對鋼琴演奏的投入程度一直不減，近期他專注於灌錄唱片，曲目極其廣泛，包括格林美得獎大碟蕭斯達高維契前奏曲及賦格曲、拉特化拿第三鋼琴協奏曲（其委約作品）、巴赫的《平均律鍵盤曲集》、拉赫曼尼諾夫《鋼琴獨奏曲集》、貝多芬《迪亞貝里變奏曲》，以及《阿殊堅納西與迪卡50週年》（一套包含50張唱片的套裝專輯），以紀念他與唱片公司的長期合作。

Russian-born Vladimir Ashkenazy first came to prominence on the world stage in the 1955 Chopin Competition in Warsaw and as first prize-winner of the Queen Elisabeth Competition in Brussels in 1956. Since then he has built an extraordinary career, not only as one of the most outstanding pianists of the 20th century, but as an artist whose creative life encompasses a vast range of activities.

Conducting has formed the larger part of Ashkenazy's activities for more than 35 years. He continues his relationship with the Philharmonia Orchestra, who appointed him Conductor Laureate in 2000. He is also Conductor Laureate of both the Iceland and NHK Symphony orchestras and Principal Guest Conductor of the Orchestra della Svizzera Italiana. He has recently stepped down from the Music Directorship of the European Union Youth Orchestra, a post held with great satisfaction for 15 years. Previously he has held posts as Principal Conductor and Artistic Advisor to the Sydney Symphony Orchestra (2009-13), Chief Conductor of the Czech Philharmonic Orchestra and Music Director of NHK Symphony Orchestra.

Ashkenazy maintains his devotion to the piano, these days mostly in the recording studio where he continues to build his extraordinarily comprehensive recording catalogue. This includes the Grammy award-winning album of Shostakovich's Preludes and Fugues, Rautavaara's Piano Concerto no. 3 (a work which he commissioned), Bach's *Wohltemperierte Klavier*, Rachmaninov's Transcriptions and Beethoven's *Diabelli Variations*, and "Ashkenazy: 50 Years on Decca" - a 50-CD box-set celebrating his long-standing relationship with the label.

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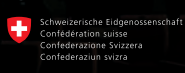
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柳愛莎 ESTHER YOO

小提琴 Violin

PHOTO: Marco Borggreve

美籍韓裔小提琴家柳愛莎是皇家愛樂的首位駐團藝術家，為期一年的駐團計劃於2018年展開。2010年，柳愛莎以年僅16歲之齡，贏得第十屆國際西貝遼士小提琴大賽，成為該比賽最年輕的得獎者，自此在國際藝壇上嶄露頭角。2014至2016年，她是BBC廣播電台第三台新世代藝術家計劃成員之一，及後她更於BBC逍遙音樂節首演。

2017/18樂季，柳愛莎與多個樂團首演，包括比利時國家樂團、聖卡羅劇院管弦樂團、皇家蘇格蘭國家樂團、溫哥華交響樂團、大西洋灣交響樂團和夏威夷交響樂團等。室樂音樂會包括於倫敦交響樂團聖路克斯音樂廳的獨奏演出，作為慶祝力圖爵士出任倫敦交響樂團音樂總監的慶祝週節目之一。

柳愛莎生於美國，自六歲起居於歐洲。她四歲開始學習小提琴，八歲作協奏曲首演。2012年，她成為史上其中一位最年輕的伊利沙伯女王大賽冠軍。她目前於慕尼黑音樂及戲劇學院跟隨丘瑪琴科學習，並在布魯塞爾伊利沙伯女王音樂院完成藝術證書課程後，繼續接受杜美的指導。較早之前，她師隨布朗教授、居寶教授和哥夫加教授。

柳愛莎演奏用的小提琴是1704年製造的斯特拉迪瓦里「奧寶蘭斯基王子」，由私人收藏家慷慨借出。

Esther Yoo, an American-Korean violinist, is the first ever Artist-in-Residence with the Royal Philharmonic Orchestra – a year long residency starting in 2018. She first came to international attention in 2010 when she became the youngest prizewinner of the 10th International Sibelius Violin Competition, and from 2014 to 2016 she was a BBC Radio 3 New Generation Artist, culminating with her BBC Proms debut.

The 2017/18 season sees Esther debut with the Orchestre National de Belgique, Orchestra Teatro San Carlo, Royal Scottish National Orchestra, and the symphony orchestras of Vancouver, Bay Atlantic and Hawaii. Chamber highlights include a recital performance at LSO St Luke's as part of the festival week celebrating Simon Rattle's first season as the London Symphony Orchestra Music Director.

Born in the US and raised in Europe since the age of six, she began playing the violin at the age of four and made her concerto debut aged eight. In 2012 she was one of the youngest ever prizewinners of the Queen Elisabeth Competition. She is currently a student of Ana Chumachenco in the Excellence Bachelor Programme at the University of Music and Performing Arts in Munich, and continues to receive mentorship from Augustin Dumay after completing the Artist Diploma Programme at the Queen Elisabeth Music Chapel in Brussels. Prior to this, she worked with Zakhar Bron, Leonid Kerbel and Berent Korfker.

Esther Yoo plays the 1704 "Prince Obolensky" Stradivarius, generously lent to her by a private collector.

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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150場音樂會，把音樂帶給超過20萬名觀眾。

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，任期為三年。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。

繼歐洲巡演（包括在維也納著名的金色大廳的演出及錄影）取得成功後，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年四至五月前赴首爾、大阪、新加坡、墨爾本和悉尼歌劇院巡演。

梵志登帶領樂團、合唱團與一眾頂尖歌唱家，於2018年1月完成了歷時四年的華格納巨著《指環》四部曲的歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。《指環》第四部曲——《諸神的黃昏》的錄音將於2018年年底發行。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、杜托華、艾遜巴赫、葛納、侯夫、郎朗、馬友友、寧峰和王羽佳等。

THE HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is recognised as Asia's foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil 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 2022. Maestro van Zweden will also be the next Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long was appointed Principal Guest Conductor of the HK Phil for a three-year period commencing with the 2015/16 season.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna's famous Musikverein, the HK Phil has toured extensively within mainland China. In celebration of the 20th anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House between April and May 2017.

Jaap, the HK Phil, a superb cast of soloists and a chorus successfully completed the four-year epic "Ring Cycle" journey in January 2018. The concert performances and live Naxos recordings have been enthusiastically received by audiences and praised by critics at home and abroad. The recording of *Götterdämmerung* will be released towards the end of 2018.



「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》

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

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

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

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

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

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Charles Dutoit, Christoph Eschenbach, Matthias Goerne, Stephen Hough, Lang Lang, Yo-Yo Ma, Ning Feng and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra's history, Swire endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as to enhance Hong Kong's reputation as one of the great cities 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 Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Opera Hong Kong and the Hong Kong Arts Festival.

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

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登
Jaap van Zweden

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

助理指揮

ASSISTANT CONDUCTORS



葉詠媛
Vivian Ip



莎朗嘉
Gerard Salonga

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster



梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



許致雨
樂團第二副首席 (署理)
Anders Hui
Second Associate
Concertmaster (Acting)



朱蓓
樂團第三副首席
Bei de Gaulle
Third Associate
Concertmaster



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



余思傑
Domas Juškys



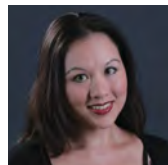
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Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐烜
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 趙滢娜 (署理)
Zhao Yingna (Acting)



▲ 梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



潘廷亮
Martin Poon Ting-leung



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Katrina Rafferty



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Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



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Christine Wong Kar-ye



周騰飛
Zhou Tengfei

中提琴 VIOLAS



● 凌顯祐
Andrew Ling



● 孫園
Sun Yu



▲ 熊谷佳織
Kaori Wilson



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Cui Hongwei



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Yalin Song

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- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

低音大提琴 DOUBLE BASSES



● 林達僑
George Lomdaridze



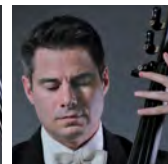
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Jiang Xinlai



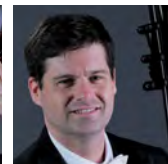
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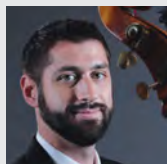
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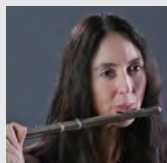


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Philip Powell

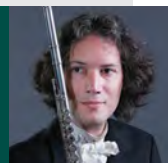


范戴克
Jonathan Van Dyke

長笛 FLUTES



● 史德琳
Megan Sterling



■ 盧韋歐
Olivier Nowak



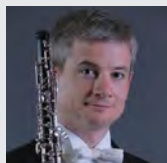
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Ander Erburu

短笛 PICCOLO



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雙簧管 OBOES



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Michael Wilson



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Ruth Bull



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Kwan Sheung-fung

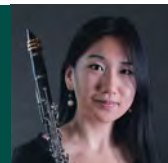
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John Schertle



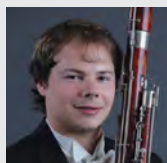
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艾爾高
Lorenzo Iosco

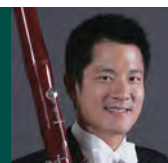
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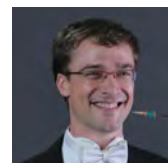


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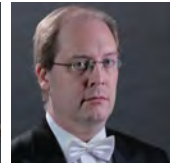
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梁偉華
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Violin: Selena Choi

中提琴：蔡書麟
Viola: Choi Shu-lun

敲擊樂器：何銘恩、雲維華
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SPECIAL PROJECTS

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此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈

艾曼·謝曼明 (1907) 小提琴·由冨田中知子小姐使用

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洛治·希爾 (c.1800) 小提琴·由王亮先生使用

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多尼·哈達 (1991) 大提琴

史葛·羅蘭士先生 借出

安素度·普基 (1910) 小提琴·由張希小姐使用

Paganini Project

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin, played by Mr Wang Liang

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

香港管弦協會婦女會 捐贈

所捐贈之罕有樂器

- 安域高·洛卡 (1902) 小提琴·由程立先生使用
 - 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓓小姐使用
 - 約瑟·加里亞奴 (1788) 小提琴
 - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用
- 為支持「提升樂團樂器素質計劃」而捐贈之其他樂器
- 德國轉閥式小號兩支
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為支持港樂首演《指環》四部曲，
以下人士借出一套四支華格納大號

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
- 應琦泓先生

劉元生慈善基金安排借出

G. B. 瓜達尼尼 (1760) 小提琴·由樂團首席王敬先生使用

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
- Josephn Gagliano (1788) Violin
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

A set of Wagner Tubas is loaned by these sponsors in support of the HK Phil premiere of the *Ring Cycle*

- Mr Pascal Raffy
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- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
- Mr Steven Ying

A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin, played by Mr Jing Wang, Concertmaster

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1

1 香港作曲家巡禮 (07-01-2017)
Hong Kong Composers Showcase

2 《諸神的黃昏》探索日：牧號演奏示範 (13-01-2018)
Götterdämmerung Discovery Day: A demonstration of Steerhorn

3 太古「港樂·星夜·交響樂」@中環海濱 (11-11-2017)
Swire Symphony Under The Stars @ Central Harbourfront

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 -
Schools Concerts

5 「賽馬會音樂密碼教育計劃」—室樂小組到校表演
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3

4



2





青少年聽眾計劃

YOUNG AUDIENCE SCHEME

2017-2018



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Presented by the HK Phil and sponsored by The Tung Foundation, the Young Audience Scheme is a music education and audience development programme for local full-time students aged from 6 to 25.

YOUNG AUDIENCE SCHEME ENROLMENT FORM

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