

JAAP & RUDOLF BUCHBINDER I & II

梵志登與畢比達一及二



梵志登 指揮
Jaap van Zweden CONDUCTOR © Keith Hiro

15&16 SEP 2023

FRI & SAT
8PM

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畢比達 鋼琴
Rudolf Buchbinder
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梵志登與畢比達

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Conductor | **Jaap van Zweden**

Piano | **Rudolf Buchbinder**

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P. 4

孟德爾遜

《赫布里底群島》

FELIX MENDELSSOHN

The Hebrides

10'

貝多芬

第四鋼琴協奏曲

LUDWIG VAN BEETHOVEN

Piano Concerto no. 4

34'

I. 中庸的快板

II. 稍快的行板

III. 輪旋曲：甚快板

I. Allegro moderato

II. Andante con moto

III. Rondo: Vivace

中場休息

INTERMISSION

孟德爾遜

第三交響曲，「蘇格蘭」

FELIX MENDELSSOHN

Symphony no. 3, *Scottish*

40'

I. 稍快的行板—少許激動的快板

II. 不太快的甚快板

III. 慢板

IV. 非常活潑的快板—十分宏偉的快板

I. Andante con moto – Allegro un poco agitato

II. Vivace non troppo

III. Adagio

IV. Allegro vivacissimo – Allegro maestoso assai



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孟德爾遜

第十三弦樂交響曲，「交響樂章」

FELIX MENDELSSOHN

String Symphony no. 13, *Sinfoniesatz*

6'

貝多芬

第五鋼琴協奏曲，「帝皇」

LUDWIG VAN BEETHOVEN

Piano Concerto no. 5, *Emperor*

38'

- I. 快板
- II. 稍快的慢板
- III. 輪旋曲：快板

- I. Allegro
- II. Adagio un poco mosso
- III. Rondo: Allegro

中場休息

INTERMISSION

孟德爾遜

第四交響曲，「意大利」

FELIX MENDELSSOHN

Symphony no. 4, *Italian*

27'

- I. 活潑的快板
- II. 稍快的行板
- III. 稍快的中板
- IV. 薩塔里羅舞曲：急板

- I. Allegro vivace
- II. Andante con moto
- III. Con moto moderato
- IV. Saltarello: Presto



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孟德爾遜 (1809-1847) 《赫布里底群島》

孟德爾遜生於德意志地區漢堡的一個猶太家庭，家中文化氣息濃厚，而且他本身早慧，自小就在多個範疇顯露出驚人天分——儘管如此，到頭來還是音樂最吸引他。他寫出第一首傑作（輝煌的《弦樂八重奏》）時年僅十六；不久，《仲夏夜之夢》序曲及A小調弦樂四重奏（op. 13）也相繼問世，而且兩首樂曲都是浪漫主義音樂發展史上的里程碑。孟德爾遜十九歲時，巴赫《馬太受難曲》原本還沒甚麼人認識，但這時他已經親自指揮《馬太受難曲》重演，為巴赫復興運動掀開序幕，過程中更漸漸改變了德意志地區的音樂創作與演奏。

這時孟德爾遜發現自己大有成為國際巨星的勢頭；這一年（1829年）稍後，他首次到英國遊覽，倫敦更令他讚嘆不已。返回柏林後，孟德爾遜給家人寫信道：「那是地球上最壯麗、最複雜的大怪物」。之後，他再與年齡稍長的友人卡靈格曼（Karl Klingemann）一同到蘇格蘭去。愛丁堡令他眼前一亮，與他的浪漫想像很對盤。「瑞士在我的回憶裡也很少比得上這兒。這裡的一切，看來都是那麼險峻硬朗，大半個山頭都霧靄繚繞，也許是煙霞、煙霧，或是霧氣。」創作「蘇格蘭」交響曲的念頭也在這時開始萌芽。不過這次旅程的收穫也不怎麼樣：享譽國際的蘇格蘭小說家司各特（Walter Scott）當時在德意志地區極受歡迎，孟德爾遜兩人就到司各特位於亞博斯福的府上拜訪，可是這次會面卻多少有點掃興：「我們驅車走了八十里路，花掉一整天，就為了那半小時的膚淺對話——說『膚淺』已經很客氣了。」

可是八月的一次旅程，卻帶來豐富的音樂成果。卡靈格曼和孟德爾遜又乘車又乘船，花了不少時間，千辛萬苦到達赫布里底群島。雖然顛簸搖晃的小艇令他暈船，孟德爾遜仍深深著迷於壯觀的海岸景致，尤其是當他們到達斯塔法島，看見島上巨型的玄武岩柱，還有中間偌大的海蝕洞時——據說，這就是傳說中凱爾特巨人英雄芬加爾的居所。他給家裡寫信道：「為了讓你們明白赫布里底群島對我的影響有多大，下面都是我在那裡想出來的。」信中這一句的下方是一段樂譜草稿，那正是《赫布里底群島》序曲的開端。

這個短小但意味深長的動機經常重複，初時由中提琴、大提琴和巴松管奏出，漸漸發展成大型樂曲，更成為所有浪漫派交響詩中的佼佼者。大體來說，孟德爾遜跟隨古典「奏鳴曲式」的輪廓：兩個對比鮮明的主題，經過中間強勁的「發展部」後重現。但樂曲最令人印象深刻的地方，是其馳騁不斷的想像力。這一刻描繪廣闊雄偉的景致，下一刻卻用音樂，以「大特寫」的方式呈現驚濤裂岸或暴雨雲急速掠過的意象；背景裡盡是洶湧波濤，攀升到嚇人的高潮，最後神秘地消散。孟德爾遜在那趟醉人的航程後寫道：「告訴你，最精彩的都寫在樂曲裡了。」近兩世紀後，《赫布里底群島》序曲所說的故事，依舊活靈活現。

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

FELIX MENDELSSOHN

(1809–1847)

The Hebrides

Born into a highly cultured German Jewish family in Hamburg, Felix Mendelssohn showed astonishing precocious talent in a number of fields. But it was music above all that drew him. His first masterpiece, the glorious Octet for strings, was composed at just 16. It was quickly followed by the *Midsummer Night's Dream* Overture and the String Quartet in A minor, op. 13 – both landmarks in the development of Romanticism in music. At 19, Mendelssohn directed the revival of J.S. Bach's then little-known *St Matthew Passion*, inaugurating the Bach revival, and in the process transforming German music-making.

Mendelssohn now found he was at the beginning of an international star career. Later that same year, 1829, he made his first visit to Britain. He was awestruck by London: “the grandest and most complicated monster on the face of the earth,” he wrote to his family, back in Berlin. Then, with his older friend Karl Klingemann, he set off for Scotland. Edinburgh delighted his Romantic imagination: “Few of my Switzerland reminiscences can compare to this; everything looks so stern and robust, half enveloped in haze or smoke or fog.” The idea of

composing a “Scottish” Symphony was born around this time. It wasn't all so rewarding: a visit to the world-famous novelist Sir Walter Scott (then hugely popular in Germany) at his home at Abbotsford was something of an anticlimax: “We drove eighty miles and lost a day for the sake of at best one half-hour of superficial conversation.”

But, in August, there came the encounter that yielded the richest musical results. Klingemann and Mendelssohn made the long, difficult land-sea journey to the Hebridean islands. Despite the fact that the pitching of the small boat made him seasick, Mendelssohn was overwhelmed by the dramatic coastal scenery, and especially so when they arrived at the island of Staffa, with its huge sea cave, framed by vast basaltic columns – according to legend, the abode of the legendary Celtic giant-hero Fingal. “In order to make you understand how extraordinarily the Hebrides affected me,” he wrote home, “the following came to my mind there.” And in the letter, underneath those words, is a sketch for what is unmistakably the opening of the *Hebrides Overture*.

From this short but pregnant repeated motif for violas, cellos and bassoon grows one of the greatest of all Romantic tone poems. Broadly speaking, Mendelssohn keeps to the outlines of classical “sonata form”: two contrasting themes, both recapitulated after a powerful central “development” section. But what is most impressive

about the Overture is its sustained imaginative flight. One moment huge open vistas are evoked, the next we are offered musical “close-ups” of waves dashing against rocks or scudding storm clouds; and always in the background is the swell of the sea, rising to a thrilling final climax before fading mysteriously at the end. “The best I have to tell you,” Mendelssohn wrote after that enthralling sea voyage, “is described exactly in the music.” And nearly two centuries later, the *Hebrides Overture* tells that story as vividly as ever.

Instrumentation

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

貝多芬 (1770–1827)

G大調第四鋼琴協奏曲，op. 58

- I. 中庸的快板
- II. 稍快的行板
- III. 輪旋曲：甚快板

貝多芬在1770年生於德意志城市波恩。那時作曲家的地位，跟後來浪漫時期很不一樣。許多作曲家（例如海頓對此也有多年的體會）的身份都是僕人，要穿著制服，創作上也要對有權有勢的貴族或皇室成員唯命是從。可是到了1827年，當貝多芬與世長辭，作曲家的形象卻變成浪漫派英雄，成了有能力改變世界的革新者——但靠的不是政治，而是藝術。對於這種翻天覆地的形象改變，沒有人的功勞比貝多芬更高了。貝多芬早年非常欣賞法國大革命（以及其「民主」領袖拿破崙）所代表的價值觀；不過到拿破崙自立為帝，準備蹂躪歐洲的時候，貝多芬就轉而反對拿破崙。後來，隨著理想幻滅與失聰問題日益嚴重，貝多芬被迫變得越來越深沉內省，但無論這對他來說有多麼痛苦，對我們來說都是一種祝福。貝多芬晚期作品裡，有好些最優美、最動人的音樂，堪稱西方所有藝術作品中，最能證明人類內心力量強大的作品。

貝多芬除了是作曲家，也是出色的鋼琴演奏家。不過，雖然他寫了五首鋼琴協奏曲，第四鋼琴協奏曲卻是他最後一首公開演出的協奏曲。當時失聰問題已令他十分艱難。第四鋼琴協奏曲的首演，則是1808年12月在貝多芬定居的城市維也納舉行。那場音樂會曲目十分可觀：除了第四協奏曲，還有兩首交響曲、大半首宏偉的C大調彌撒曲，以及其他篇幅不短的樂曲。可是表演者排練不足，貝多芬又忘了安排暖氣，偏偏那又是全年最冷的夜晚之一。演出差不多是場災難；但即使如此，至少有一位觀眾被貝

多芬彈奏的第四協奏曲深深感動：樂評人萊卡特 (J. F. Reichardt)。據他憶述，慢樂章「旋律優美延綿，實屬箇中傑作」，貝多芬「真的能讓樂器唱歌，還能唱出深刻的憂鬱感。」

第四鋼琴協奏曲的開端已極具創意，但表達得十分平靜，甚至近乎羞怯，跟宏偉而充滿英雄氣概的第五協奏曲（後來以「帝皇」為綽號）截然不同。從韋華第時代到貝多芬在生時，協奏曲都習慣由樂團開始，交代主題；獨奏者加入後即成為焦點，將主題加以發展。但現在鋼琴不僅悄悄地開始，連樂團伴奏也欠奉，靜靜地沉吟著第一主題，之後到達半終止——彷彿鋼琴家在自彈自娛一般。這一段，還有樂團回應鋼琴的方式——以極弱音奏出完全出人意外表的和弦——構成協奏曲曲目裡最迷人的開端之一。主題裡的「短-短-短-長」節奏，跟著名的「命運」動機相同（第五交響曲既悲壯又有壓迫感的第一樂章，正是以「命運」動機掀開序幕。無獨有偶，它跟第四鋼琴協奏曲都是1808年在同一場音樂會上首演）。可是氣氛卻大相逕庭：整體上，第四協奏曲以溫柔的旋律為主，而不是燦爛的炫技樂段。

之後是美妙的慢樂章，也就是上文提到旋律「優美延綿」的「傑作」。事實上，這旋律也算不上「延綿」。在〈稍快的行板〉裡，齊奏弦樂（初時來勢洶洶，然後漸漸平伏）與抒情的鋼琴展開一段戲劇化的對話，但到頭來勝出的是抒情色彩。李斯特有句名言，將這個樂章與古希臘神話相提並論，形容樂章有如神界樂手奧菲斯在地府馴服復仇女神一樣；《聖經》〈箴言〉中也說「回答柔和，使怒消退」，這個樂章正是最佳示範。

精采萬分又興高采烈的終曲是首輪旋曲：那是一種環形曲式，無論樂章中途如何演變，主題總是經常重現。現在，獨奏者有機會在輝煌的炫技樂段發揮一番了，而且一直炫技到尾，跟一般古典協奏曲不一樣。因此樂曲

開始時儘管羞怯得很，而且一直旨在以柔制剛，現在卻坦然請求聽者大力鼓掌。

編制

長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

LUDWIG VAN BEETHOVEN

(1770–1827)

Piano Concerto no. 4 in G, op. 58

- I. *Allegro moderato*
- II. *Andante con moto*
- III. *Rondo: Vivace*

When Ludwig van Beethoven was born in the German city of Bonn in 1770, the status of the composer was rather different from what it became in the Romantic era. Many – like Joseph Haydn, for a great deal of his career – were still servants, in uniform, creatively at the beck-and-call of a powerful aristocratic or royal employer. By the time Beethoven died in 1827, the image of the composer had been transformed into a type of Romantic hero: a revolutionary, who could change the world, not through politics, but with art. No figure did more to bring about that radical change than Beethoven. At first an admirer of French Revolutionary values, and of its “democratic” leader Napoleon, he turned against the latter when he pronounced himself Emperor and set about ravaging Europe. In later years disillusionment and worsening deafness forced Beethoven increasingly to look within, but however painful this may have been for him, it was a blessing for us. Beethoven’s late works contain some of the most beautiful and moving testimonials to human inner strength in all western art.

As well as a composer, Beethoven was also an outstanding concert

pianist. But although he wrote five piano concertos, the Fourth Concerto was the last that Beethoven played in public. Already his deafness was making things painfully difficult for him. The Concerto had its premiere at a spectacular concert Beethoven put on in his home city, Vienna, in December 1808, which also included two symphonies, most of the grand Mass in C and several other substantial pieces. The concert was poorly rehearsed, and Beethoven forgot to arrange for heating on what turned out to be one of the coldest nights of the year. The concert was more or less a disaster, but even so, at least one listener was deeply moved by Beethoven’s playing of the Fourth Concerto. The critic J. F. Reichardt recalled the slow second movement as “a masterpiece of beautiful sustained melody”, in which Beethoven “truly sang on his instrument with deep melancholy feeling”.

Beethoven’s Fourth Piano Concerto proclaims its originality right from the start. But unlike the grand, heroic Fifth Concerto (later nickname the “Emperor”), it does so in a remarkably quiet, almost modest kind of way. From Vivaldi’s time right up to Beethoven’s day, the convention was for the orchestra to come in first and introduce the main themes before the soloist takes centre stage and develops them. But here, the piano steals in unaccompanied, musing quietly on the first theme before coming to a half close, almost as though the pianist were just playing

to him – or herself. This, and the orchestra’s response, on a completely unexpected chord, *pianissimo*, constitutes one of the most magical beginnings in the concerto repertoire. The main theme’s da-da-da-DA rhythm is the same as that of the famous “Fate” motif that launches the driven, tragic first movement of the Fifth Symphony (1808, premiered in that same concert alongside the Fourth Piano Concerto), yet the mood is utterly different: on the whole it is tender melody, rather scintillating virtuosity, that dominates.

Then comes the wonderful slow movement – the “masterpiece of beautiful sustained melody” mentioned above. In fact it isn’t quite “sustained” melody. This Andante con moto unfolds as a dramatic dialogue between unison strings (initially aggressive, but gradually calmer) and the lyrical piano, and in the end, it is lyricism that wins. Franz Liszt famously compared this movement to the Ancient Greek legend of Orpheus, the divine musician, taming the furies in Hades. It’s a perfect demonstration of a famous verse from the Book of Proverbs in the Bible: “A soft answer turns away wrath.”

The wonderful high-spirited finale is a Rondo: a circular form, in which the main theme keeps returning, whatever happens in between. Now is the chance for the soloist to show off with some brilliant virtuoso display. Unusually for a classical concerto, the soloist keeps up his firework

display right through to the finishing line. And so, a concerto that began with a gesture of breath-taking modesty, and which contains at its heart a demonstration of how gentleness can subdue strength, now ends with an unashamed appeal for thunderous applause.

Instrumentation

Flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

孟德爾遜 (1809–1847)

A小調第三交響曲，op. 56， 「蘇格蘭」

- I. 稍快的行板—少許激動的快板
- II. 不太快的甚快板
- III. 慢板
- IV. 非常活潑的快板—十分宏偉的快板

年輕的孟德爾遜於1829年跟友人卡靈格曼外遊，這趟旅程的第二個重要音樂成果，就是第三交響曲（「蘇格蘭」）。跟《赫布里底群島》序曲一樣，那都是靈感乍現的結果。7月30日，孟德爾遜遊覽了愛丁堡古老的荷里路德教堂遺址。孟德爾遜這位年輕的德意志浪漫主義者，對古蹟遺址情有獨鍾——那種幽深、荒涼，以及往日風光早已飄逝的滄桑感，可以誘發許多強烈的聯想。孟德爾遜在給家人的信中，說起那天的經歷：

「今天，在暮色已深的時分，我們到達瑪麗女王（「蘇格蘭的瑪麗女王」，是個悲劇人物）住過、也很喜歡的宮殿……下面教堂的屋頂已經塌了，那裡和破敗的神壇（也就是瑪麗加冕成為蘇格蘭女王的地方），都長滿了草葉和常春藤。坍塌處



由 J. W. Childe 所繪的孟德爾遜肖像
Portrait of Felix Mendelssohn by J. W. Childe
(Wikimedia Commons)

處，一切都破敗不堪，抬頭就可看見一片藍天。我想，我找到了『蘇格蘭交響曲』的開端。」

當時蘇格蘭這種形象在德意志地區大行其道，跟孟德爾遜的說法也非常吻合。從歐洲大陸到蘇格蘭的路程遙遠，而且交通非常不便，所以德意志地區人民對蘇格蘭的認識，都是來自詩作和司各特的暢銷小說——霧氣氤氳的荒涼山脈、浮誇妄誕的歷險故事，還有深沉的激情。很多人都只把蘇格蘭當成一個夢，幻想一下就滿足了；但孟德爾遜卻決定要親身體會，而且這次旅程也沒有讓他失望。上文提過，他十分喜歡愛丁堡，而且不久就構思寫作「蘇格蘭」交響曲了。荷里路德教堂的遺址也很有氣氛：他站在遺址上，心裡就飄過木管和圓號的樂音，奏出一個聖詩似的憂鬱主題——這就是A小調交響曲的開端。A小調交響曲出版時列為「第三交響曲」，事實上卻是他五首交響曲中最晚完成的。雖然作曲家於1829年開始寫作此曲，之後連續寫了兩年，但因為某些原因，他的創作過程出現難題，於是到了1831年，孟德爾遜就將草稿束之高閣。一如許多藝術家的經歷，雖然他專注寫作其他樂曲，但顯然腦中還是無意識地繼續根據現存素材創作。因此，十年後（1841年）孟德爾遜重拾這首交響曲時，寫起來就得心應手，1842年3月3日在萊比錫的首演也非常成功。

現在聆聽這首交響曲，也很難相信樂曲的寫作過程曾經中斷，而且創作時間相距甚遠，甚至是處於作曲家創作生涯裡兩個極為不同的階段。「蘇格蘭」交響曲聽起來彷彿靈感泉湧，一揮而就一般——即使創作過程中斷了十年，年輕時的蘇格蘭之旅，仍然歷歷在目。雖然孟德爾遜沒有正式在樂曲標題冠上「蘇格蘭」一詞，但他私底下這樣稱呼的消息，不久就流傳出去了；而且，樂曲似乎說中了觀眾心目中對那遙遠迷人的北方國度的印象，令觀眾甚為高興。樂曲以刻劃「荷里路德」的樂段開始，氣氛憂鬱而哀傷；隨後

猛烈又熱切的〈快板〉響起，但風格宛如舞曲。音樂似乎融合了暴烈的傳奇戰役與愛情故事，而且蘇格蘭文化以熱愛舞蹈聞名，這種熱愛也同樣反映在這裡——舞曲節奏活潑，調式變化色彩繽紛，在有修養的歐洲中部觀眾聽來，既有「異國風情」又有吸引力。

隨後是令人精神為之一振的諧謔曲：開端的單簧管主題明顯富有蘇格蘭民歌風格，而且蘇格蘭促音（特別的逆置附點「短-長」節奏型）清晰可聞。然後是心事重重似的慢樂章——瑪麗女王是位熱情的悲劇人物，孟德爾遜對她心生同情，這個樂章的氣氛也許與此有關。終曲是個快速的舞曲樂章，包含好些精美的節奏步法（也許與蘇格蘭高地的劍舞遙相呼應？）。最後走到寬廣的尾聲，孟德爾遜塑造出男聲合唱團似的聲音，用以唱出聖詩似的風格，呼應全曲輓歌似的開端，但穩穩地落在大調調性裡，溫暖得像陽光普照似的。這個尾聲讓一首巧奪天工的交響曲圓滿結束；樂曲既可以當成純音樂聆賞，也能讓聽者浮想聯翩，根據樂曲的主題、織體與發展，交織出種種影像乃至故事。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、定音鼓及弦樂組。

FELIX MENDELSSOHN

(1809–1847)

Symphony no. 3 in A minor, op. 56, *Scottish*

- I. *Andante con moto* –
Allegro un poco agitato
- II. *Vivace non troppo*
- III. *Adagio*
- IV. *Allegro vivacissimo* –
Allegro maestoso assai

Mendelssohn's Symphony no. 3, the "Scottish" Symphony, was the second great musical product of that formative tour the composer undertook with his friend Karl Klingemann in 1829. As with the *Hebrides Overture*, there was a single moment in which the idea of the work came to him. It was on the 30 July that Mendelssohn visited the ruins of the ancient Holyrood Chapel in Edinburgh. The young German Romantics loved ruins – the ghostliness and desolation, the sense of a rich past now rendered poignantly distant, could be powerfully suggestive. Mendelssohn wrote home to his family about his experience that same day:

"Today, in the deep twilight, we went to the palace where Queen Mary [the tragic 'Mary, Queen of Scots'] lived and loved...The chapel below is now roofless. Grass and ivy thrive there and around the broken altar where Mary was crowned Queen of Scotland. Everything is ruined, decayed, and the clear heavens pour in. I think I have found there the beginning of my 'Scottish' Symphony."

It all gelled perfectly with the images of Scotland then hugely popular in Germany. Remote and very difficult to get to from the continent, it was known almost entirely through poetry and the best-selling novels of Walter Scott – a land of wild and misty mountains, swashbuckling adventure and dark passions. Most were content to leave it as a dream, but Mendelssohn was determined to experience it for himself. It didn't disappoint. Edinburgh delighted him and, as we've seen, he was soon thinking in terms of a "Scottish" Symphony. As he was standing amongst those atmospheric ruins of Holyrood Chapel, a sombre, hymn-like theme on woodwind and horns occurred to him. This became the opening of his Symphony in A minor, published as no. 3, though actually it's the last of his five to be finished. Although he started work on it in 1829, and continued to work at it for another two years, but for some reason it caused him problems, and in 1831 he put the sketches aside. But as many artists have found, his unconscious mind had evidently continued to work on the material while his attention was elsewhere. When Mendelssohn returned to the symphony a decade later, in 1841, it all fell into place much more readily, and its premiere, on 3 March 1842, in Leipzig, was a triumph.

Listening to the symphony now, it's hard to believe that it was put together at two very different stages of its composer's career. The "Scottish" Symphony sounds as though it was conceived in a single flood of

inspiration – even after a ten years creative hiatus the impressions of that formative Scottish trip were evidently still fresh. Although Mendelssohn didn't call the symphony "Scottish" in public, the fact that he had in private soon got about, and audiences were delighted how much the music seemed to speak their notions of that fascinating, remote northern country. From the melancholy, elegiac "Holyrood" beginning a turbulent, impassioned but still dance-like Allegro emerges. The music seems to fuse images of wild, legendary battles and love stories with the much celebrated love of dance in Scottish culture – dance which with its lively rhythms and colourful modal inflections would have sounded appealingly "exotic" to cultivated central European ears.

A bracing scherzo follows, led off by a decidedly Scottish-folk-sounding clarinet theme complete with "Scotch Snap" (a distinctive rhythmic Da-da pattern). This in turn leads to a pensive slow movement, possibly coloured by Mendelssohn's associations with the passionate and tragic Queen Mary. Then the finale is a rapid dance movement with some fancy rhythmic footwork (echoes, perhaps, of the famous Highland Sword Dance?). Eventually this leads to a broad coda which for Mendelssohn evoked the sound of a male chorus, singing in a hymnic style that recalls the symphony's elegiac opening, but firmly in the warm, sunlit major key. It rounds off a superbly engineered symphonic structure which can be enjoyed as

pure music, but which also invites the listener to weave images, and perhaps even storylines, around and about its themes, textures and developments.

All programme notes by Stephen Johnson

Instrumentation

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

孟德爾遜 (1809–1847)

C小調第十三弦樂交響曲， 「交響樂章」

論作曲，孟德爾遜甚至比莫扎特更早慧。莫扎特早期的作品，以兒童或少年作曲家來說非常圓熟，可是他十八歲之前的作品，卻沒有一首能在音樂會常演曲目裡穩佔一席。同樣在十八歲的時候，孟德爾遜名下已有三首奠定浪漫派風格的傑作：弦樂八重奏（十六歲時作）、《仲夏夜之夢》序曲以及A小調弦樂四重奏（op. 13）。他十二至十四歲期間創作了不下十三首弦樂團「交響曲」，只在家中作私人演出，費用由孟德爾遜的富豪爸爸支付。在十九世紀初，小型弦樂團要湊齊人數不算難，但孟德爾遜卻在其中一首（第十一）加入敲擊樂；而且他也特別關照第八弦樂交響曲，後來更重新配器，加上木管、銅管和定音鼓聲部，改由「滿編制」古典樂團演出。

無論結構還是氣氛，第一至第八弦樂交響曲都更像古典「嬉遊曲」（用作輕鬆消遣的曲子，不準備在嚴肅的音樂會演出），但從第九開始，作曲家就越來越有雄心壯志，技巧也越來越圓熟，這或多或少反映出孟德爾遜的老師澤爾特的影響。當時巴赫的音樂只有內行人才認識，孟德爾遜對巴赫越來越感興趣，澤爾特居功至偉。無論如何，樂曲本身也很出色，像巴洛克歌劇序曲或神劇序曲一樣，態度莊重，情感強烈。事實上，慢速引子帶有宛如鋸齒的「附點」節奏，風格跟巴洛克時期的慢速引子十分相像，只是和聲已見浪漫派端倪——日後浪漫主義氣息將會遍及孟德爾遜所有作品。引子過後，深沉果斷的〈甚快板〉響起。〈甚快板〉初段是賦格曲（作曲風格的一種，每件樂器或每個聲部

加入時都奏出主題，而且主題會定期在各樂器或聲部重現。賦格曲式在巴赫手上達到巔峰，此後也無人能超越）。這時的孟德爾遜，還不知道自己將來會在巴赫復興運動裡擔任重要角色，也不會知道自己在這方面留下的音樂遺產，對德意志音樂多麼重要，而且影響至今。但大家已經可以從孟德爾遜的音樂，察覺到他與巴赫精神上一脈相通。第十三弦樂交響曲大概算不上孟德爾遜的成熟作品，但以一個十四歲的少年作曲家來說，其藝術技巧之高，已足以令人瞠目結舌。

編制
弦樂組。

FELIX MENDELSSOHN

(1809–1847)

String Symphony no. 13, *Sinfoniesatz*

Mendelssohn's development as a composer was even more precocious than that of Mozart. While Mozart's youthful works are remarkably accomplished for a composer in infancy and early to mid-teens, nothing that he wrote before his eighteenth year has established itself solidly in the concert repertoire. By 18, however, Mendelssohn had produced three defining Romantic masterpieces: the Octet for strings (at just 16), the *Midsummer Night's Dream* Overture and the String Quartet in A minor, op. 13. And between the ages of 12 and 14, Mendelssohn composed no fewer than thirteen "symphonies" for string



orchestra, which were performed privately at the Mendelssohn's home at the expense of the young composer's wealthy father. Small string orchestras were relatively easy to assemble at the early 19th Century, but Mendelssohn did add parts for percussion in one of them (no. 11), and Mendelssohn thought well enough of no. 8 to rework it for a "full" classical orchestra, with added woodwind, brass and timpani parts.

The first eight of these string symphonies are more like the classical "divertimento" (music for light entertainment rather than serious concert performance) in form and tone, but from no. 9 onwards they grow in ambition and technical sophistication, partly reflecting the influence of Mendelssohn's teacher Carl Friedrich Zelter, who encouraged Felix's growing interest in the music of J.S. Bach – then little known outside connoisseur circles. Symphony no. 13 seems to have been intended at first to be a multi-movement work, like the other string symphonies, but Mendelssohn only completed the first movement. No matter: it is impressive enough in its own right, with the gravity and intensity of a baroque opera or oratorio overture. In fact, the slow introduction, with its jagged "dotted" rhythms, is very much in the style of a baroque slow introduction, though the harmonies are already

年幼的孟德爾遜
Young Mendelssohn
(Wikimedia Commons)

beginning to show signs of the Romanticism that would soon pervade Mendelssohn's music. After this the darkly determined Allegro molto sets off as a fugue (a style of composing in which each instrument or voice enters on and periodically returns to the same theme), the form which Bach had taken to a peak of mastery never since surpassed. At this stage, Mendelssohn could have had little idea of the vital role he was to play in the forthcoming Bach revival, and of how vital his legacy would be in that respect for German music right up to the present day. But one can already sense his deep spiritual kinship with Bach in this music. It may not quite be fully mature Mendelssohn, but for a composer of 14 it is an astonishing feat of artistic virtuosity.

Instrumentation

Strings.

貝多芬 (1770-1827) 降E大調第五鋼琴協奏曲， 「帝皇」，op. 73

- I. 快板
- II. 稍快的慢板
- III. 輪旋曲：快板

在英語世界，「帝皇」是貝多芬第五鋼琴協奏曲的綽號；但在德國和奧地利，這個綽號卻一直不曾採用，只簡簡單單稱之為降E大調第五鋼琴協奏曲。「帝皇」這個綽號，大概是鋼琴家克藍瑪 (Johann Baptist Cramer) 的手筆 (克藍瑪雖是德裔，但在倫敦發展。有說貝多芬敬佩的鋼琴家，就只有克藍瑪一位)。要是克藍瑪的原意是靠一個誘人的標題，提高樂曲的受歡迎程度，那麼顯然他的計劃成功了。然而這種做法也有壞處，因為聽眾會猜想貝多芬心中所想的「帝皇」究竟是哪位——是奧地利皇帝法蘭茲一世？還是貝多芬年輕時的偶像、1804年自立為帝的法國皇帝拿破崙？

可是到了1809年，當貝多芬完成第五鋼琴協奏曲的時候，他對拿破崙的觀感已經很差，尤其同年拿破崙還大肆圍攻貝多芬居住的城市維也納。據說法軍轟炸維也納時，貝多芬就躲在地窖裡，用墊子蓋著耳朵，保護自己僅餘的聽力。至於奧地利君主，貝多芬年輕時曾經對約瑟夫二世這位改革派很熱情，但不久熱情消退，然後就開始排斥任何形式的絕對權力。即使如此，樂曲開端也甚有霸氣，甚至可說有點「跋扈」：整個樂團奏出宏亮的和弦，中間以獨奏者的炫技華麗樂句區隔，恍如獨奏者宣布「我在這兒！」一樣——這種效果之前從未在協奏曲出現過。不過稍後展現的戲劇效果與氣氛變化之大，直接將觀眾帶到遠超人類「權力意志」極限的領域。

第五協奏曲是貝多芬最後一首完整的協奏曲。雖然1814至1815年間他都在寫作第六協奏曲，留下的草稿也不少，而且貝多芬對於完成作品往往展現出驚人的決心和毅力，但這次他最後還是放棄了。原因也不難推測。貝多芬本身是超卓的鋼琴家，第一至第四鋼琴協奏曲都是他親自首演。但到了1815年，他的失聰問題已成了嚴重障礙。根據時人的描述，似乎他那曾經輝煌亮麗、色彩繽紛的演奏，已經變得越發不穩。但他的內在聽覺卻繼續發展，想像出種種永遠無法親自試驗的聲音。第五協奏曲裡鋼琴部分的寫法精妙絕倫，有時甚至富有大膽的想像力。配器大師白遼士特別欣賞慢樂章末段那輕柔如漣漪、聲音又似鋼片琴的寫法。這種精緻飄逸的聲音前所未見，大家聆賞之餘，也不要忘記寫出這種聲音的人，其實幾乎聽不見實際效果。

在「帝皇」協奏曲先聲奪人的開端過後，獨奏者安靜了好一陣子，樂團繼續交代主題。鋼琴下一個獨奏段比第一段細膩得多，但無時無刻同樣精采，與第一段不遑多讓。鋼琴穿透一連串平靜的木管和弦，奏出長長的一串上行音階，像奔跑似的，最後以顫音收結。現在，鋼琴和樂團圍繞出現過的主題，不斷探討與發展；有時，鋼琴也會奏起想像馳騁、光輝壯麗的新素材。宏偉的高潮令人聯想起樂曲開端；這時炫技樂段到來，乍聽之下似乎是華采樂段的開端，不過卻很快化為平靜的詩意。之後樂團再度起奏，與鋼琴一同奏出精彩無比的尾聲。

慢樂章以配弱音器的弦樂掀開序幕，靜靜地奏出聖詩似的主題。鋼琴隨後根據這個曲調，展開連串綿長的樂段，雖然帶有不少裝飾，但氣氛仍像沉思一樣。樂章結尾，就是白遼士十分欣賞的樂段：這裡泛著閃閃生輝的色彩，美得不可思議。之後貝多芬還有一記神來之筆。樂團的低音聲部靜靜地下移一步，鋼琴奏出零碎的片段（這些片段又似乎來自一個新樂思），以極弱音奏出。之後突然

迸發出強勁的生命力，活力充沛的〈輪旋曲〉（終樂章）隨即舞動著展開。樂章結束前不久，音樂速度變慢，鋼琴成了全場焦點。但定音鼓卻背地裡靜靜地繼續，堅持奏著相同的附點節奏，彷彿在提醒「跋扈」的鋼琴：不是人人都臣服於他/她的統治。之後鋼琴與樂團先後奏出宏偉的華麗樂句，「帝皇」協奏曲席捲而過，在浩大的聲勢中落幕。

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

LUDWIG VAN BEETHOVEN

(1770–1827)

Piano Concerto no. 5 in E flat, op. 73, *Emperor*

I. *Allegro*

II. *Adagio un poco mosso*

III. *Rondo: Allegro*

In the English-speaking world, Ludwig van Beethoven's Fifth Piano Concerto is known as the "Emperor". But in Germany and Austria it has always been simply, Piano Concerto no. 5 in E flat major. The nickname probably derives from the German-born, London-based pianist Johann Baptist Cramer, who is said to have been the only pianist Beethoven really admired. If Cramer was thinking that an appetising title would increase the concerto's popularity, the plan clearly worked. But it has its downside too, leaving people wondering which particular "Emperor" Beethoven had in mind – the Austrian, Franz I, or perhaps Beethoven's youthful hero Napoleon Bonaparte, who had crowned himself Emperor of France in 1804.

But by 1809, when Beethoven finished the Fifth Piano Concerto, his feelings about Napoleon had turned sour, especially after Napoleon had laid violent siege to his home city, Vienna, that same year. There's a story that Beethoven hid in a cellar during the bombardment, covering his ears with cushions in an effort to protect what was left of his hearing. As to the Austrian ruler, Beethoven's youthful enthusiasm for the reforming Emperor

Joseph II had quickly faded, and he'd soon turned his back on absolute power in all its forms. Even so, there is something stupendously authoritative – "imperious" even – about the beginning of the Fifth Concerto: massive full orchestral chords separated by virtuoso flourishes from the soloist create an imposing "Here I am!" effect for the soloist unlike anything in the concerto repertoire before. Yet the range of drama and atmosphere that opens up soon after this takes us way beyond the limitations of human "will to power".

The Fifth was the last concerto Beethoven completed. There are extensive sketches for a Sixth Concerto, made during 1814–15, but although Beethoven often showed astonishing determination and tenacity when it came to seeing works through to their completion, in this case he seems eventually to have given up the struggle. It isn't hard to guess why. An outstanding pianist, Beethoven had given the first performances of all his piano concertos up to no. 4; but by 1815 his deafness was a serious handicap, and accounts from around this time give the impression that his playing, once so brilliant and colourful, was becoming increasingly erratic. But when it came to his "inner ear", Beethoven carried on developing, imagining sounds that he would never be able to put to the test for himself. The piano writing in the Fifth Concerto is wonderfully, sometimes daringly imaginative. That master of orchestration, Hector Berlioz, singled

out for special praise the delicate rippling, celesta-like writing towards the end of the slow movement. As we listen to those ethereal sounds, unlike anything composed before, it's worth remembering that they were created by a man who could barely hear them.

After the arresting beginning of the "Emperor" Concerto, the soloist falls silent for a while and the orchestra presents the main themes. The piano's next solo entry is much subtler than the first, but it's every bit as remarkable. Through a series of quiet wind chords, the soloist begins a long upward-running scale ending on a trill. Piano and orchestra now begin to discuss and develop the themes already heard, with the pianist at times leading off into glorious new imaginative vistas. Eventually, at a grand climax reminiscent of the Concerto's opening, comes what sounds like the beginning of the solo cadenza. But virtuoso display turns quickly to quiet poetry, then the orchestra returns to join the soloist in a scintillating conclusion.

The slow movement begins with a hushed hymn-like theme for muted strings. The piano then begins a long chain of decorative meditations on this tune, ending in the magical sparkling colours Berlioz so admired. Then comes another masterstroke. The orchestral bass note quietly shifts down a single step, and the soloist picks out fragments of what sounds like a new idea, *pianissimo*. Suddenly this explodes into life and the energetic, dancing Rondo-finale

begins. Just before the end, the soloist takes the spotlight as the tempo slows down, but the timpanist goes on playing the same dotted rhythm quietly but persistently in the background, as though reminding the "imperious" soloist that not everyone is subject to his or her rule. Then with a grand flourish from the soloist, and then orchestra, the "Emperor" Concerto sweeps magnificently off the stage.

Instrumentation

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

孟德爾遜 (1809-1847) A大調第四交響曲，「意大利」， op. 90

- I. 活潑的快板
- II. 稍快的行板
- III. 稍快的中板
- IV. 薩塔里羅舞曲：急板

1832年11月，孟德爾遜剛剛修訂完《赫布里底群島》序曲，就收到來自倫敦愛樂協會的委約，邀請他寫作「一首交響曲、一首序曲，以及一首聲樂曲」，報酬是一百個堅尼金幣——在當時來說是相當可觀的金額。這時，作曲家已經動筆寫作一首新的交響曲（也就是後來的「意大利」交響曲），但寫作過程卻十分艱辛。他在給家人的信中，曾提到對這首新作感到憂慮；不過那年頭他看來也經常出現信心危機，但這些令他自信缺缺的樂曲中，好些到頭來都屬於他最出色的作品。

這時的孟德爾遜，似乎正需要這份委約來刺激一下，讓他重投工作，好好完成全曲。今天大家接觸到的版本，是1834年（也就是首演翌年）經過大幅修訂的版本；原版則不知怎地沒有在孟德爾遜生前出版。這實在出人意表，因為「意大利」交響曲多年來深受歡迎，屬於孟德爾遜最長青、樂評口碑最好的作品之一。樂曲活力充沛，生氣勃勃，彷彿渾然天成、不假斧鑿似的；這也反映出作曲家藝術造詣高超，能將寫作時的痛苦完全隱藏，不留一絲痕跡。

說到樂曲的寫作緣起與標題的由來，大家就要回到1830年至1831年了。這兩年，孟德爾遜到意大利遊覽，到過威尼斯、米蘭、羅馬和拿坡里。當時，有教養的青年都認為要出門遊歷（後來稱為「大旅行」），到「文藝復興搖籃」意大利體驗藝術與建築，作為自己廣

義教育的一部分，孟德爾遜也不例外。孟德爾遜從一開始就愛上了意大利，興高采烈地寫信回家給父親：

「這就是意大利！我日盼夜盼的，現在開始了……那是生命中最大的喜悅。實在太喜歡了。今天過得很豐富，豐富得現在入夜了，我還要冷靜一下，才可以寫信來感謝你們。親愛的爸媽，感謝你們讓我能享受這種快樂。」

不久，意大利的景色、地中海的陽光與陰影，都為他帶來創作靈感。他跟姐姐芬妮說：

「『意大利』交響曲進展神速，也會是最歡欣的一首曲子，尤其終樂章。慢樂章還沒想到怎麼寫，我想，大概會把這個樂章留給拿坡里吧。」

但在其他方面，印象卻有好有壞。無論多麼享受意大利的景致與陽光，孟德爾遜卻覺得古典建築、古蹟名勝很沉悶：「海洋躺在島嶼之間；植被滿佈的石頭躬身傾向海洋，過去跟現在都是一個樣子。這就是令我感興趣的古蹟，比那些快要崩塌的修道院更令我浮想聯翩。」終於到達拿坡里的時候，他卻發覺自己想念倫敦：「那個霧靄迷濛的安樂窩，注定成為我最喜愛的住處。」那時教皇庇護八世身故，他的葬禮令孟德爾遜印象深刻。不過，儘管莊嚴的格里哥里聖詠（素歌）令許多來客著迷，孟德爾遜卻無動於衷。然而大家聆賞「意大利」交響曲的時候，卻怎麼猜也猜不到這些。第一樂章開端非常歡快，恍如陽光普照似的，音樂史上罕有其匹，熱情洋溢的舞動，馬上營造出小鎮熙來攘往、嘉年華豐富多彩的模樣，還有身處花花世界的欣喜之情。

第一樂章過後是精彩絕倫的慢樂章——恍如列隊行進所唱的歌曲，緩慢而幽暗，聖詩似的音型在漂浮，下方低音的步伐則較活躍——似乎真能聯想到教皇葬禮。儘管孟德

爾遜說格里哥里聖詠無甚可觀，但開端音型（木管與弦樂）在樂章裡縈繞不散，聽起來像僧侶的頌唱。

陽光重臨，照耀著優雅迷人的第三樂章，聽起來像古典小步舞曲，卻沒有伴隨這種宮廷舞曲的形式束縛。中段的圓號，令人想起孟德爾遜為莎劇《仲夏夜之夢》而寫的劇樂——那是將莎翁原著的北方魔法，按南方較暖和的氣候重塑。終樂章標題提及「薩塔里羅」，指的顯然是狂野、「跳躍」的意大利民間舞蹈。「薩塔里羅舞」與拿坡里「塔朗泰拉舞」（據說是治療被有毒「狼蛛」咬傷的方法）十分相似，要分辨也頗不容易。無拘無束的節奏活力澎湃，妙不可言；說來有一點很特別，就是樂曲一直採用深沉的小調調性，直到最後幾個和弦——不過要將小調調性寫得比這樂章更歡欣，其實也十分困難。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

FELIX MENDELSSOHN

(1809–1847)

Symphony no. 4 in A, op. 90, *Italian*

- I. *Allegro vivace*
- II. *Andante con moto*
- III. *Con moto moderato*
- IV. *Saltarello: Presto*

It was in November 1832, just after he had finished work on revising the *Hebrides Overture*, that Mendelssohn received a commission from the London Philharmonic Society to compose “a symphony, an overture and a vocal piece” for a fee of one hundred guineas – rather an impressive sum in those days. He had already begun work on a symphony – the one that was to become known as the “Italian” – but it had been giving him a great deal of trouble. In letters to his family, Mendelssohn had expressed serious misgivings about the new symphony, but then he often seems to have suffered crises of confidence when working on what turned out to be some of his most impressive compositions.

It seems the commission was the stimulus Mendelssohn needed to resume his labours with the score and bring it to its final form. Though the version we know today is an extensive revision made in 1834, the year after the first performance, which for some reason was never published in Mendelssohn’s lifetime. All of which is rather surprising, since the “Italian” Symphony has remained one of Mendelssohn’s most enduringly

popular and critically acclaimed pieces. It seems so full of vitality and freshness that one could almost imagine it writing itself – a sign of how well Mendelssohn's artistry conceals the pains it cost him.

When it comes to the origins of both the symphony and its title, we have to go back to 1830–31, when Mendelssohn had undertaken a tour of Italy, taking in Venice, Milan, Rome and Naples. In this he was following in the footsteps of other young men from cultured backgrounds, who felt the need to make what came to be known as the “Grand Tour”, sampling the art and architecture of the “Cradle of the Renaissance” for themselves as part of their broader education. Mendelssohn loved Italy from the beginning, writing home ecstatically to his father:

“This is Italy! And now has begun what I have always thought ... to be the supreme joy in life. And I am loving it. Today was so rich that now, in the evening, I must collect myself a little, and so I am writing to you to thank you, dear parents, for having given me all this happiness.”

Soon the landscapes, the Mediterranean sun and shadows were suggesting music to him, as he told his sister Fanny:

“The Italian symphony is making great progress. It will be the jolliest piece I have ever done, especially the last movement. I have not found anything for the slow movement

yet, and I think that I will save that for Naples.”

But his other impressions were more mixed. However much Mendelssohn enjoyed the scenery and the sunlight, the architectural glories of classical antiquity bored him: “the sea lay between the islands, and the rocks, covered with vegetation, bent over it then just as they do now. These are the antiquities that interest me and are much more suggestive than crumbling masonry.” And when he did finally arrive in Naples he found himself, surprisingly, pining for London: “That smoky nest is fated for ever to be my favourite residence”. He was impressed by the funeral ceremonies for the recently deceased Pope Pius VIII, but the solemn Gregorian plainsong, spellbinding for so many other visitors, left him cold. But you'd never guess this from the music of the Italian Symphony. The first movement has one of the most joyous, sunlit openings in all music, and its dancing exuberance readily conjures up images of bustling towns, colourful carnival celebrations and the sheer delight of being somewhere so sensuously stimulating.

After this the remarkable slow movement – a slow, shadowy processional with hymn-like figures floating above a more mobile bass tread – does seem to have an imaginative connection with the Papal funeral rites. Despite Mendelssohn's claim to have been unimpressed by Gregorian singing, the opening figure (woodwind and strings), which haunts

the movement, does sound like a priestly chant-phrase.

The sun returns in the elegant, beguiling third movement, which sounds like a classical minuet, but without any of the formal inhibition of that courtly dance-form. The horn-calls in the central trio are more redolent of Mendelssohn's incidental music for Shakespeare's *A Midsummer Night's Dream* – Shakespeare's northern magic reimagined in a warmer southern climate. The title of the finale, "Salterello", clearly refers to the wild, "leaping" Italian folk-dance, not easily

distinguishable from the Neapolitan "tarantella", said to have been danced as a cure for the poisonous bite of the tarantula. This is music of wonderful abandoned rhythmic energy; unusually it remains in the darker minor key right through to the final chords, though a more joyous use of the minor mode is hard to imagine.

All programme notes by Stephen Johnson

Instrumentation

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

梵志登

JAAP VAN ZWEDEN

指揮 Conductor

Photo: Eric Hong



梵志登於過去十年間享譽國際古典樂壇，成為炙手可熱的世界級指揮家。他現為香港管弦樂團音樂總監，同時是紐約愛樂樂團音樂總監，2024年將成為首爾愛樂樂團的音樂總監。梵志登曾為多個世界一流的樂團擔任客席指揮，包括巴黎樂團、阿姆斯特丹皇家音樂廳樂團、萊比錫布業大廳樂團、維也納愛樂樂團、柏林愛樂樂團、倫敦交響樂團、芝加哥交響樂團、克里夫蘭樂團，以及洛杉磯愛樂樂團。

梵志登灌錄了許多錄音，均大獲好評。繼2019年禾夫獲格林美獎提名的《Fire in my mouth》後，梵志登的最新錄音於2020年推出，為紐約愛樂樂團世界首演大衛·朗的《國家的囚犯》，兩張專輯皆與紐約愛樂樂團合作、由環球唱片旗下的Decca Gold品牌發行。梵志登與港樂完成了為期四年的計劃，完成華格納整套聯篇歌劇《尼伯龍的指環》（2015–18），以及最近灌錄的馬勒第十交響曲與蕭斯達高維契的第五、第九及第十交響曲，皆由拿索斯唱片錄音發行。

梵志登於2020年獲香港特區政府頒發銀紫荊星章。他於2020及2021年分別獲嶺南大學和香港浸會大學頒授榮譽院士銜和榮譽大學院士；2021年獲香港演藝學院授予榮譽博士。梵志登亦榮獲馳名的2023年荷蘭皇家音樂廳大獎。1997年，他與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症兒童的家庭提供協助。

Over the past decade, conductor Jaap van Zweden has become an international presence on three continents. Currently Music Director of the Hong Kong Philharmonic Orchestra, he is also Music Director of the New York Philharmonic (NY Phil) and becomes Music Director of the Seoul Philharmonic in 2024. He has appeared as guest conductor with leading orchestras such as, in Europe, the Orchestre de Paris, Amsterdam's Royal Concertgebouw, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic and London Symphony Orchestra, and, in the US, the Chicago Symphony Orchestra, The Cleveland Orchestra and Los Angeles Philharmonic.

Jaap van Zweden's numerous recordings include the world premiere of David Lang's *prisoner of the state* (2020) and Julia Wolfe's Grammy-nominated *Fire in my mouth* (2019), both recorded with the NY Phil and released on Universal Music Group's Decca Gold. With the HK Phil, he recorded Wagner's complete *Ring Cycle*, and recently Mahler's Symphony no. 10 and Shostakovich's Symphonies nos. 5, 9 and 10, all for the Naxos label.

In 2020, Jaap van Zweden was awarded the Silver Bauhinia Star by the HKSAR Government. He was conferred Honorary Fellowship by Lingnan University in 2020, and Honorary University Fellowship by Hong Kong Baptist University and an Honorary Doctorate by The Hong Kong Academy for Performing Arts in 2021. He also received the prestigious 2023 Concertgebouw Prize.

Jaap van Zweden and his wife Aaltje established the Papageno Foundation in 1997 to support families of children with autism.

畢比達 RUDOLF BUCHBINDER

鋼琴 Piano

Photo: Marco Borggreve



畢比達是當今聲名最盛的演奏家之一，縱橫樂壇65年，他的鋼琴演出生氣盎然而收放自如，對重要鋼琴作品的詮釋獨到精闢，忠於傳統同時勇於自由創新，盡顯大師風範。

畢比達是維也納愛樂樂團、維也納音樂之友協會、維也納音樂廳、維也納交響樂團、以色列愛樂樂團的榮譽成員，也是第一位榮獲德累斯頓國家管弦樂團頒授金榮譽勳章的獨奏家。他演繹貝多芬作品尤其出眾，廣獲樂評讚許為典範。他在2014年薩爾斯堡音樂節演出，成為首位於一個夏季音樂節內演奏貝多芬全套鋼琴奏鳴曲的鋼琴家，並經現場錄影及錄音發行CD及DVD大碟。

他最近錄製的貝多芬鋼琴協奏曲全集，成為樂壇佳話。他在維也納金色大廳的貝多芬協奏曲系列，開創此廳由同一位鋼琴家演奏全套五首貝多芬鋼琴協奏曲的先河，該演出系列並邀得五位世界級指揮家和樂團聯合演出，包括尼爾森斯指揮萊比錫布業大廳樂團、梅狄指揮維也納愛樂樂團，以及由楊遜斯、格吉耶夫及提勒曼分別指揮巴伐利亞電台交響樂團、慕尼黑愛樂樂團和德累斯頓國家管弦樂團演出。

Rudolf Buchbinder is one of the legendary performers of our time. The authority of a career spanning 65 years is uniquely combined with esprit and spontaneity in his piano playing. Tradition and innovation, faithfulness and freedom, authenticity and open-mindedness merge in his reading of the great piano literature.

Buchbinder is an honorary member of the Vienna Philharmonic Orchestra, the Gesellschaft der Musikfreunde in Wien, the Wiener Konzerthausgesellschaft, the Vienna Symphony Orchestra, the Israel Philharmonic Orchestra and the first soloist to be awarded the Golden Badge of Honor by the Staatskapelle Dresden.

His interpretations of the works of Ludwig van Beethoven in particular are regarded as setting standards. Buchbinder was the first pianist to play all of Beethoven's piano sonatas within one festival summer at the 2014 Salzburg Festival. The Salzburg cycle was recorded live for CD and DVD.

His most recent recordings of Beethoven's Complete Piano Concertos document a truly remarkable project. The Vienna Musikverein, for the first time in its history, gave a single pianist the honor of performing all five piano concertos by Beethoven in a specially created series. Buchbinder was joined by five of the world's finest conductors and orchestras, namely the Leipzig Gewandhaus Orchestra under Andris Nelsons, the Vienna Philharmonic under Riccardo Muti and the Bavarian Radio Symphony Orchestra, the Munich Philharmonic and the Staatskapelle Dresden under Mariss Jansons, Valery Gergiev and Christian Thielemann, respectively.

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香港管弦樂團（港樂）獲譽為亞洲最頂尖的古典管弦樂團之一。在為期44周的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

梵志登是現今樂壇最炙手可熱的指揮之一，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。完成音樂總監任期後，梵志登將以桂冠指揮身份繼續與樂團合作。此外，由2018/19樂季開始，梵志登正式成為紐約愛樂樂團音樂總監。余隆由2015/16樂季開始擔任首席客席指揮。廖國敏於2020年12月正式擔任駐團指揮。

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。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡演出贏得了觀眾及樂評的讚譽。樂團更因此勇奪《留聲機》年度管弦樂團大獎。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特區成立20周年，港樂於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。於2023/24樂季，港樂將會到訪超過18個城市作世界巡演。

「港樂奏此凱歌，的確實至名歸。」

—《留聲機》

“Gramophone is delighted to salute
the HK Phil on this much-deserved
triumph.”

— Gramophone

The HONG KONG PHILHARMONIC ORCHESTRA

(HK Phil) is recognised as one of Asia's foremost classical orchestras. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. The HK Phil won the prestigious UK classical music magazine *Gramophone's* 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

Jaap van Zweden, SBS, one of today's most sought-after conductors, has been the orchestra's Music Director since the 2012/13 Season, a position he will hold until the end of the 2023/24 Season. Following his tenure as Music Director, he will hold the title of Conductor Laureate. He has also been Music Director of the New York Philharmonic since the 2018/19 Season. Yu Long has been Principal Guest Conductor since the 2015/16 Season. Lio Kuokman, JP, was appointed Resident Conductor in December 2020.

Under the dynamic leadership of Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, receiving international critical acclaim. The orchestra successfully completed a four-year journey through Wagner's *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances were well received, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019.

The HK Phil has toured extensively across Mainland China. The orchestra undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region. In the 2023/24 Season, the orchestra will embark on global tours to more than 18 cities.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Tarmo Peltokoski, Vasily Petrenko, Krzysztof Urbanski, Ning Feng, Boris Giltburg, Leonidas Kavakos, Olivier Latry and Akiko Suwanai. The HK Phil



PHOTO: Cheung Wai-lok

近年和港樂合作的指揮家和演奏家包括：畢美亞、丹尼夫、艾遜巴赫、巴孚·約菲、奧羅斯科-埃斯特拉達、佩多高斯基、佩特連科、奧班斯基、寧峰、基特寶、卡華高斯、拉特里、諏訪內晶子等。港樂積極推廣華裔作曲家的作品，除了委約新作，更灌錄了由作曲家譚盾和盛宗亮親自指揮作品的唱片，由拿索斯唱片發行。

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。2021年，港樂和香港演藝學院聯合宣布創辦「管弦樂精英訓練計劃」，由太古慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

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，並與香港芭蕾舞團、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

promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and it has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions.

The HK Phil runs diverse education and community programmes in schools, hospitals and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year. Founded in 2021, “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts (HKAPA), aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

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, stimulate cultural participation in Hong Kong, and enhance Hong Kong’s reputation as one of the great cities in the world.

Thanks to a significant subsidy from the Government of the HKSAR 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, Hong Kong Ballet, 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

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監 MUSIC DIRECTOR



梵志登
Jaap van Zweden, SBS

首席客席指揮 PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

駐團指揮 RESIDENT CONDUCTOR



廖國敏
Lio Kuokman, JP

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王敬 Jing Wang
樂團首席
Concertmaster

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

許致兩 Anders Hui
樂團第二副首席
Second Associate Concertmaster

王亮 Wang Liang
樂團第二副首席
Second Associate Concertmaster

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

艾瑾 Ai Jin
把文晶 Ba Wenjing
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* 樂師輪流於第一及第二聲部演出
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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
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G. B. 瓜達尼尼 (1757) 「Ex-Brodsky」小提琴，
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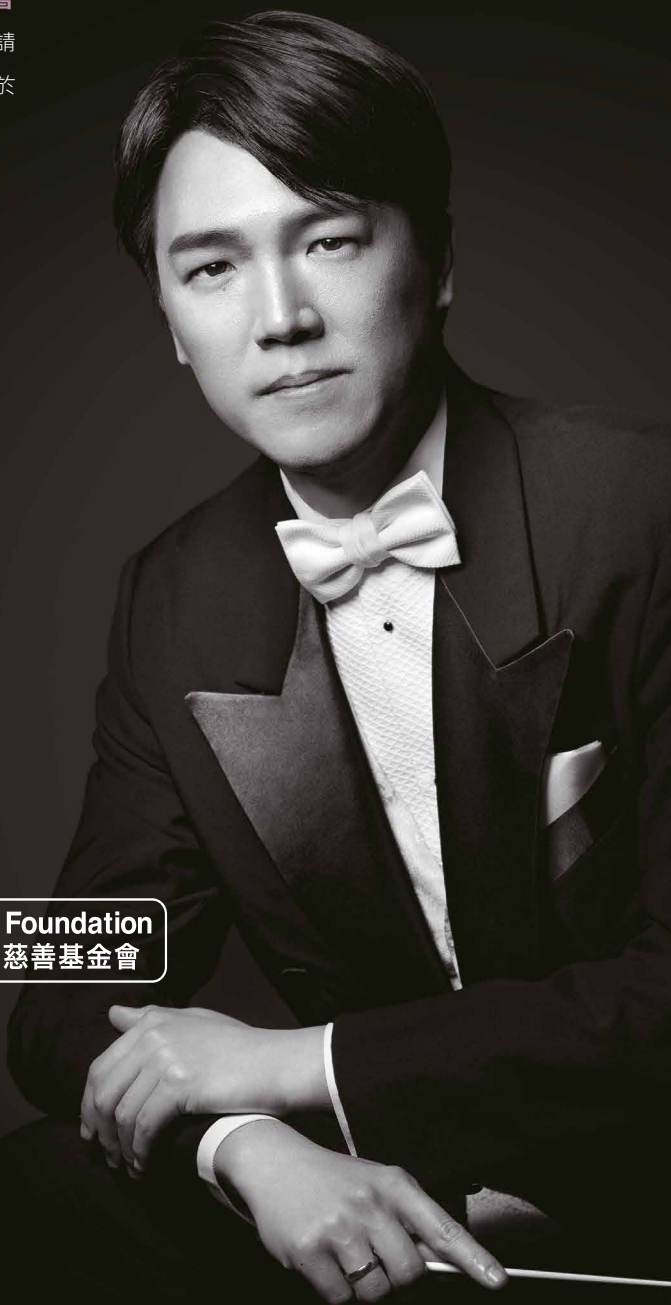
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4 FEB
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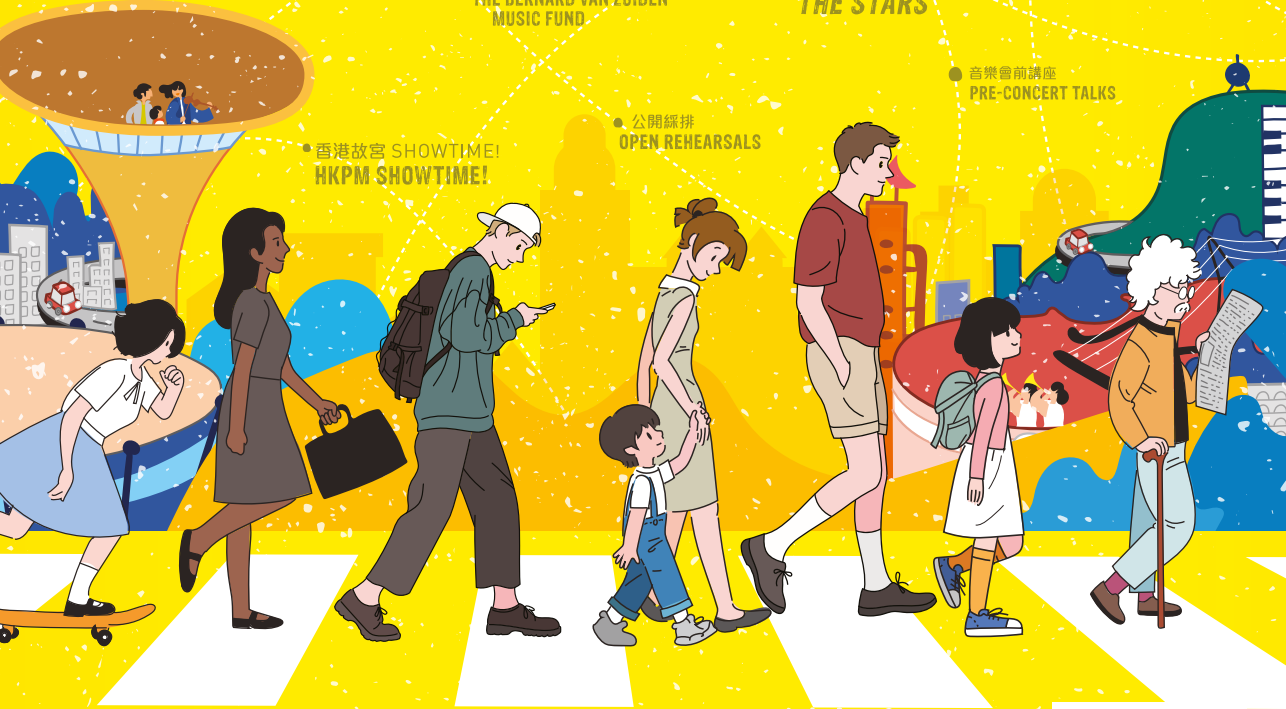
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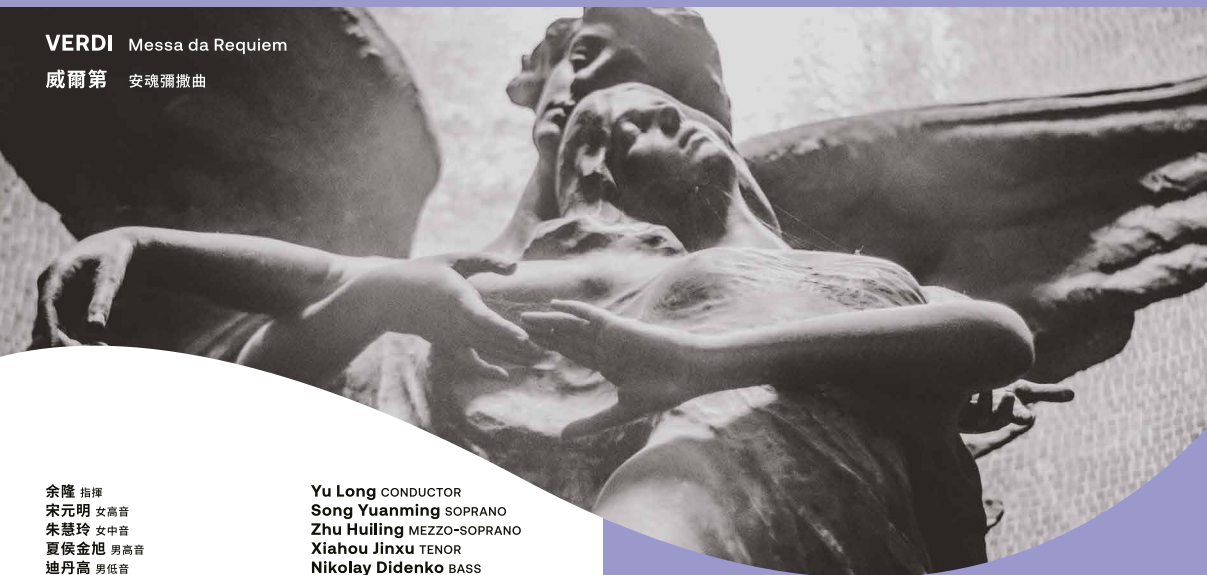
YU LONG VERDI REQUIEM

VERDI *Messa da Requiem*

威爾第 安魂彌撒曲

余隆

威爾第安魂彌撒曲



余隆 指揮
宋元明 女高音
朱慧玲 女中音
夏侯金旭 男高音
迪丹高 男低音
香港管弦樂團合唱團
中央歌劇院合唱團

Yu Long CONDUCTOR
Song Yuanming SOPRANO
Zhu Huiling MEZZO-SOPRANO
Xiahou Jinxu TENOR
Nikolay Didenko BASS
Hong Kong Philharmonic Chorus
China National Opera House Chorus

28 SEP 2023
THU 8PM

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余隆 | 威爾第安魂彌撒曲 Yu Long | Verdi Requiem

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安魂彌撒曲

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中央歌劇院合唱團

Yu Long, conductor
Song Yuanming, soprano
Zhu Huiling, mezzo-soprano
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Nikolay Didenko, bass
Hong Kong Philharmonic Chorus
China National Opera House
Chorus

30
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趙麟

LÜ Qiming

ZHAO Lin

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Ode to the Red Flag

A Thousand Li of Rivers and Mountains

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*Co-commissioned by the League of China Orchestras and 23 orchestras, including the HK Phil

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徐慧，二胡
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Yu Long, conductor
Fang Qiong, soprano
Johnson Li, piano

Virtuosi from the
Hong Kong Chinese Orchestra
Xu Hui, erhu
Zhang Ying, pipa
Wei Shen-fu, sheng
Wu Chih-ting, dizi

18
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YL

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