

JOCKEY CLUB KEYS TO MUSIC  
EDUCATION PROGRAMME  
CHAMBER MUSIC SERIES

港樂 X 大館  
室樂音樂會系列  
三人行

# TRIO RENDEZVOUS

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香港賽馬會慈善信託基金  
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# 23 MAY 2022

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## 香港賽馬會慈善信託基金 獻辭

「興於詩，立於禮，成於樂。」音樂對青少年的全人發展尤其重要。香港賽馬會慈善信託基金自2012年起，撥款累計超過1,800萬港元，支持香港管弦樂團，展開「賽馬會音樂密碼教育計劃」，為幼稚園及中小學生免費提供一系列的音樂教育活動，全方位培育音樂種子。

計劃踏入十週年里程碑，見證着學習內容愈趨豐富，節目不斷演變革新，除了透過支援校園管弦樂團的培訓、樂器大師班及教師音樂講座等多元化項目，增加師生對古典音樂文化的知識，提升新一代的演奏技巧及藝術涵養，培養自信心及團隊精神外，還舉辦學校專場音樂會，讓學生欣賞美樂之餘，亦認識參與音樂會的禮儀，擴闊視野。

為推廣音樂到社區每一角落，計劃特別於「大館——古蹟及藝術館」推出室樂系列，為廣大市民呈獻悠揚樂韻的同時，亦讓觀眾感受這座中區警署建築群的歷史氣息和氛圍，啟迪心靈。

隨着網上學習逐漸成為新常態，計劃在疫情期間靈活地將大部分活動移師線上進行，讓同學們可以隨時隨地繼續進修磨鍊，分享音樂的喜悅；而新增的網上靜觀課程，則透過古典音樂的療癒力量，為有特殊學習需要的學生及其照顧者提供有關心理健康的支援服務。我們欣喜得悉，受惠於計劃各項目的師生總數已超過22萬人次，令人鼓舞。

馬會一直不遺餘力地栽培藝術人才，夥拍多個本地藝術團體推行不同類型的音樂教育計劃，例如「賽馬會音樂兒童果子計劃」及「賽馬會中樂360」等，推動兒童及青年發展，亦為香港注入藝術文化活力，豐富生活，推動創意共融。這正好貫徹馬會致力建設更美好社會的宗旨，以獨特綜合營運模式，透過稅收及慈善捐款，將博彩及獎券收入回饋香港。

我要感謝香港管弦樂團為普及音樂教育、推動本地藝術發展所付出的努力。期望計劃繼續以音樂開啟更多孩子的潛能密碼，成就美好的未來。

### 張亮先生

香港賽馬會慈善及社區事務執行總監

## MESSAGE FROM THE HONG KONG JOCKEY CLUB CHARITIES TRUST

As Confucius said: “Be aroused by poetry; structure yourself with propriety; refine yourself with music.” Music is important to young people’s holistic development. Thus, The Hong Kong Jockey Club Charities Trust is pleased to have supported the Hong Kong Philharmonic Orchestra, with approved total donations of more than HK\$18 million, in implementing the Jockey Club Keys to Music Education Programme since 2012. The initiative offers a myriad of free music education activities for kindergarten, primary and secondary school students, sowing seeds for them to grow into young musicians in a multi-faceted manner.

The programme is approaching its tenth anniversary milestone. Over the past decade, its learning activities and its performances have continually evolved and innovated. It has helped to expand the knowledge of participating teachers and students about classical music and culture, enhance youngsters’ playing skills and arts literacy, as well as build confidence and team spirit among our younger generation through many diverse activities, including school orchestra training, instrumental masterclasses, and seminars for music teachers. School concerts have also been held for students to appreciate fantastic music, learn concert etiquette, and broaden their horizons.

Additionally, to bring music to every corner of our city, a chamber music series has been held at Tai Kwun – Centre for Heritage and Arts, where the young and old alike have been able to enjoy enchanting music and the heritage experience of the revitalised Central Police Station Compound while enlightening the mind.

Given the new normal and the increasing popularity of online learning, most of the sessions have been virtual during the pandemic to enable students to further their studies and spread the joy of music beyond time and physical boundaries. To better support the students with special learning needs and their carers, the project will specially launch online mindfulness activities to provide mental health assistance through the healing power of classical music. To date, the programme has encouragingly benefited more than 220,000 teachers and students in total.

The Club is dedicated to cultivating art talent by organising various music education projects, like Jockey Club Music Children Fruit Programme and Jockey Club Chinese Music 360, in collaboration with different local art groups. These advances exemplify our efforts to further children and youth development, build a culturally vibrant Hong Kong, enrich lives and promote social inclusion, all of which reflect the Club’s strong commitment to its purpose – the betterment of society. The Club’s efforts are made possible by its unique integrated business model through which racing and wagering generate tax and charity support for the community.

I would like to thank the Hong Kong Philharmonic Orchestra for its hard work in music education and local arts development. I am hopeful that this meaningful music programme will continue to help nurture the future pillars of our society.

### Mr LEONG CHEUNG

Executive Director, Charities and Community,  
The Hong Kong Jockey Club

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2022/23



## 賽馬會音樂密碼教育計劃

### 室樂系列

## JOCKEY CLUB KEYS TO MUSIC EDUCATION PROGRAMME CHAMBER MUSIC SERIES

### 三人行 TRIO RENDEZVOUS

#### PIANO TRIO 鋼琴三重奏

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香港賽馬會慈善信託基金  
The Hong Kong Jockey Club Charities Trust

同心 同步 同進 RIDING HIGH TOGETHER

- P.8 室樂知多少？  
WHAT IS CHAMBER MUSIC?**
- P.10 羅塔 為單簧管、大提琴及鋼琴而作的三重奏  
NINO ROTA Trio for Clarinet, Cello and Piano**
- P.12 拉赫曼尼諾夫《練聲曲》，op. 34，no. 14  
SERGEI RACHMANINOV Vocalise, op. 34，no. 14**
- P.14 拉赫曼尼諾夫（史安祖改編）第二交響曲：慢板  
SERGEI RACHMANINOV (arr. ANDREW SIMON) Symphony no. 2: Adagio**
- P.16 布拉姆斯 A小調三重奏，為單簧管、大提琴及鋼琴而作，op. 114  
JOHANNES BRAHMS Trio in A minor for Clarinet, Cello and Piano, op. 114**
- P.18 表演者 ARTISTS**



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# 同心同步同進 共創更好未來

RIDING HIGH TOGETHER  
FOR A BETTER FUTURE



香港賽馬會是致力建設更美好社會的世界級賽馬機構，透過其結合賽馬及馬場娛樂、會員會所、有節制體育博彩及獎券，以及慈善及社區貢獻的綜合營運模式，創造經濟及社會價值，並協助政府打擊非法賭博。馬會是全港最大的單一納稅機構，其慈善信託基金位列全球十大慈善捐助機構。

The Hong Kong Jockey Club is a world-class racing club that acts continuously for the betterment of our society. Through its integrated business model, comprising racing and racecourse entertainment, a membership club, responsible sports wagering and lottery, and charities and community contribution, the Club generates economic and social value for the community and supports the Government in combatting illegal gambling. The Club is Hong Kong's largest single taxpayer and its Charities Trust is one of the world's top ten charity donors.



PHOTO: Cheung Wai-lok

## 香港管弦樂團

願景  
呈獻美樂 啟迪心靈

香港管弦樂團（港樂）獲譽為亞洲最前列的管弦樂團之一。每年節目以交響曲目為主，並邀請世界各地的指揮和演奏家演出。港樂不但舉辦豐富的教育活動，更委約新作，以及培育本地新秀。灌錄專輯包括：為孩子而設、以廣東話敘述的唱片；由譚盾和盛宗亮親自指揮各自作品的專輯；以及華格納全套《指環》歌劇四部曲。音樂總監梵志登自2012年上任後，曾先後帶領港樂到歐洲、亞洲、澳洲，以及中國各地巡演。余隆由2015/16樂季起擔任首席客席指揮。廖國敏於2020年12月正式擔任駐團指揮。

2019年港樂榮獲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。

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

## HONG KONG PHILHARMONIC ORCHESTRA

Vision To inspire through the finest music-making

The Hong Kong Philharmonic Orchestra (HK Phil) is regarded as one of the leading orchestras in Asia. The orchestra's annual schedule focuses on symphonic repertoire, with conductors and soloists from all over the world. The HK Phil runs an extensive education programme, commissions new works, and nurtures local talent. Recording projects have included a CD for children narrated in Cantonese, works by Tan Dun and Bright Sheng conducted by the composers, and Wagner's *Ring Cycle*. With Music Director Jaap van Zweden since 2012, the HK Phil has toured Europe, Asia, Australia, and on numerous occasions to Mainland China. Yu Long has been Principal Guest Conductor since the 2015/16 season. Lio Kuokman was appointed as Resident Conductor in December 2020.

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.

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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# BLOOM



港樂  
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# IN HARMONY

港樂  
HKPhil

香港管弦樂團  
HONG KONG PHILHARMONIC ORCHESTRA

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## HONG KONG PHILHARMONIC MUSIC engagement FOR all Walks of life



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HK PHIL EDUCATION AND  
OUTREACH PROGRAMMES  
香港管弦樂團教育及外展活動





### 甚麼是室樂？

英文「chamber」源自法語「chambre」，意思是「房間」。因此，chamber music 的字面意思就是可以在一個房間內演奏的音樂，即「室樂」。它通常有2至10位樂師，並沒有指揮。然而，室樂的樂師數目可以很廣泛，而且可包含各式各樣的樂器。過去數世紀，樂器的種類和配搭不斷變化。如今的室樂團，樂器包羅萬有，甚至包括電子樂器。

### 室樂的有趣之處在哪裏？

每位樂師都是獨立個體，都有各自獨特的演奏部分。他們共奏時，便像一起進行音樂討論。由於沒有指揮，每位樂師除了聆聽自己外，尚要聆聽其他樂師。這是團隊合作的極致。

### WHAT IS CHAMBER MUSIC?

The term “Chamber” comes from the French word chambre, which means “a room”. So Chamber Music literally means music which can be performed in a room, and usually involves between 2 and 10 players performing without a conductor. However, chamber music comes in all sorts of sizes and involves any manner of instruments. Over the centuries the range and combination of instruments has changed, and now you can find all sorts of instruments and even electronic devices performing in a chamber ensemble (which is what we call any group of players performing chamber music).

### WHAT ARE THE FUN PARTS IN PLAYING CHAMBER MUSIC?

Each musician is an individual. They have their unique part to play. When they play together, they are having a music discussion with each other. As there is no conductor, each musician has to listen carefully to themselves as well as to the others. It is an extreme example of team-work.

### 你今天聆聽的是甚麼小組？

### CAN YOU IDENTIFY THE ENSEMBLE YOU ARE LISTENING TODAY?

### 有哪些樂器？

### WHAT ARE THE INSTRUMENTS?

### 他們演奏時如何互動？ 請跟同學分享你的想法。

### HOW DO THEY INTERACT TO EACH OTHER WHEN THEY PERFORM? SHARE YOUR THOUGHTS WITH YOUR CLASSMATES.



# 羅塔

## NINO ROTA

為單簧管、大提琴及鋼琴而作的三重奏  
Trio for Clarinet, Cello and Piano

快板	Allegro
行板	Andante
極快的快板	Allegrissimo

有些作曲家只憑一曲走天涯而名留青史，有些甚至沒那麼幸運。某些調子人人都耳熟能詳，卻可能一輩子都說不出是誰所作。生於意大利歌劇之鄉米蘭的羅塔，是20世紀其中一位最令人讚嘆的音樂神童。他的第一部歌劇《養豬王子》於1926年首演，那年他才15歲。

羅塔一生還創作了另外九部歌劇、四部交響曲和11首獨奏協奏曲，可是認識的樂迷很少。世界電影狂熱者自然知道羅塔曾為不少現代意大利電影大師的殿堂傑作譜寫配樂。執導《大路》、《八部半》和《露滴牡丹開》的傳奇導演費里尼便將羅塔形容為他「畢生最珍貴的合作夥伴」。如果你看過哥普拉的《教父》並被那令人厭世的主題曲困擾的話，肯定你至少將羅塔的其中一闕旋律牢牢地記在心中了。1933至1979年間，羅塔曾為超過150部電影配樂，包括《教父》與《尼羅河謀殺案》和齊費里尼的《殉情記》等經典。

Some composers are remembered only for one work. But there are others who aren't even that lucky. You know a tune, but you might go your entire life without knowing who wrote it. Nino Rota was born in Milan – the spiritual home of Italian opera – and he was one of the most astonishing child prodigies of the 20<sup>th</sup> century. His first opera, *Il Principe Porcaro* (The Swineherd Prince) was premiered in 1926, when he was just 15 years old.

But very few music-lovers realise that Rota went on to write nine more operas, four symphonies and 11 solo concertos. If you're a fan of world cinema, you'll certainly know that Rota composed the music for some of the greatest achievements in modern Italian cinema – *La Strada*, *8½* and *La Dolce Vita* – and that their director, the legendary Federico Fellini, described Rota as “the most precious collaborator I ever had”. But what's certain is that, if you've seen Francis Ford Coppola's *The Godfather*, and been haunted by its world-weary signature tune, you've already got at least one melody by Nino Rota lodged firmly in your memory. That's just one of over 150 film scores that Rota composed between 1933 and 1979 – including such classics as *Death on the Nile* and Franco Zeffirelli's *Romeo and Juliet*.

羅塔擅於以音樂捕捉特定氣氛或角色性格，除了造就他成為一位偉大的電影作曲家之外，亦令他創作室樂時無往而不利。音樂有助於描繪電影中的每個角色；同樣地，音樂也能把室樂中每種樂器不可或缺的獨特個性表露無遺。加上羅塔對旋律的天賦和優雅清晰的作曲技巧，創作室樂對他而言可謂手到拿來。大提琴和單簧管的聲音特性有如男高音的嗓子，啟發了來自意大利的他創作富有特色和具歌唱性的旋律。這首三重奏創作於1973年。像圓舞曲的首樂章**快板**以抑揚頓挫的斷奏開始。音樂一直擺脫不了調皮的情緒，並綴以一絲極隱晦的威脅感。

次樂章**行板**是一闕純粹的歌；單簧管和大提琴的愛情二重奏始終未能擺脫喜怒無常的陰影。標示為**極快的快板**（或「非常歡樂」）的終樂章是一齣優雅活潑、娛樂性豐富的丑角戲。這樂章盡是費里尼喜劇中彘扭的馬戲班神髓，然而不失羅塔自然而然的沉著機智或浪漫觸覺。晚年的羅塔說：「人們說我的音樂只為了帶出一點懷舊和非常幽默樂觀的氣氛。其實我正希望人們這樣記住我，記住我是個帶點懷舊和非常樂觀幽默的人。」

That gift for capturing a mood or character in music is what made Rota such a great film composer – but it also made him a natural writer of chamber music. In movies, music helps depict each individual character, and it's just the same in chamber music – in which each instrument's unique personality is a vital part of the whole. Rota's natural flair for melody and the elegant clarity of his technique does the rest, though as an Italian composer, the tenor-like nature of both cello and clarinet uncorks a particular gift for singing, characterful melody. He wrote this trio in 1973, and the lilting, waltzing first **Allegro** begins staccato, in a mischievous mood that it never quite sheds, spiced with just the faintest hint of menace.

The **Andante** is pure song: a moody love-duet for the clarinet and cello, that never quite emerges from the shadows. And then in the finale (marked **Allegrissimo** – or “very cheerful”) Rota summons up the quirky circus spirit of Fellini's comedies, without ever losing his own natural poise, wit or sense of romance. It's a Harlequinade: graceful, spirited and effortlessly entertaining. “Look, when they tell me that in my music I am only concerned with bringing a little bit of nostalgia and a lot of good humour and optimism, I think that actually, this is exactly how I would like to be remembered,” said Rota, late in life: “with a little bit of nostalgia, a lot of optimism, and good humour”.



## 拉赫曼尼諾夫

# SERGEI RACHMANINOV

《練聲曲》，op. 34, no. 14

*Vocalise*, op. 34, no. 14

拉赫曼尼諾夫曾接受十分艱辛的音樂訓練。少年時期的他在莫斯科音樂學院跟隨可怕的鋼琴教授茲弗列夫習琴。被他稱為「幼崽」的學生們不得不接受嚴格的學習計劃，毫無妥協空間。茲弗列夫會親自教授俄羅斯和西方的經典鋼琴作品（特別是蕭邦），並將具潛質的演奏家引薦予還在世的顯赫俄羅斯作曲家（如柴可夫斯基）。可是拉赫曼尼諾夫卻越來越被其他研究領域吸引。他從1889年起聽斯摩連斯基的課。和藹可親和有耐性的斯摩連斯基，是學院的教會音樂教授和莫斯科主教會議合唱團的總監，希望啟發年輕音樂家對教會傳統的興趣。他認為俄羅斯東正教的古老聖歌「斯拉夫聖詠」同時具備更新的種子與俄羅斯特有的精髓。

Sergei Rachmaninov received a formidable musical training. As a teenager, he was a student of the Moscow Conservatoire's fearsome piano professor Nikolai Zverev, who imposed a regime of uncompromising strictness on his pupils (or as he called them, his "cubs"). Zverev taught the Russian and western piano classics (particularly Chopin), and introduced the aspiring virtuosos to Russia's pre-eminent living composers, including Tchaikovsky. But Rachmaninov found himself increasingly drawn to other areas of study. From 1889 he took classes with Stepan Smolensky, Professor of Church Music at the Conservatoire, and director of Moscow's Synodal Choir. Smolensky was patient, kindly and eager to interest young musicians in the Church tradition. He believed that the *znamenny* – the ancient chants of the Russian Orthodox Church – contained both the seeds of renewal, and the essence of something profoundly Russian.

拉赫曼尼諾夫從未忘記那一堂課或那些古老聖詠之聲，更在創作生涯中寫下了不少彷彿延綿不斷、類似聖歌的旋律。創作於1912年的《練聲曲》是編號34的14首歌曲中最後的一首。作曲家音樂訓練中的兩大極端彷彿在此作圓滿契合。浪漫的鋼琴演奏與恆久的歌唱旋律相遇，創造出跡近完美的東西。沒有歌詞的「練聲曲」就好比於微風中蕩漾的遙遠旋律，在輕柔地變化的鋼琴和聲中徐徐展開，令聽眾不禁沉思其中（假如必須有）的意義。這光輝愜意和痛苦憂鬱的混合體非筆墨所能形容，令人難以忘懷；歌詞對這音樂來說可謂多餘。說此曲是為大提琴的聲音而譜寫也不為過。

Rachmaninov never forgot that lesson, or the sound of those ancient chants, and throughout his creative life he wrote long, chant-like melodies that feel as if they might carry on forever. In *Vocalise* – the last of his 14 songs op. 34, composed in 1912 – the two extremes of his training find a blissful union. The romantic piano tradition and the spirit of those timeless, singing melodies come together to create something little short of perfection. A "vocalise" is a song without words – like a distant melody drifting on the breeze – and this one unfolds at rapturous length over gently shifting piano harmonies, letting the listeners imagine their own meaning (if there even has to be one). A haunting, indefinable mixture of radiant contentment and aching melancholy, this is a song in which words would truly be superfluous. Originally written for voice and piano, it is easy to imagine that the piece could have been written with the sound of the cello in mind.

## 拉赫曼尼諾夫 (史安祖改編)

## SERGEI RACHMANINOV (arr. ANDREW SIMON)

第二交響曲：慢板

Symphony no. 2: Adagio

五年前(即1907年)一份俄羅斯報紙揭露拉赫曼尼諾夫已完成人生第二部全新的交響曲,那時他的朋友都感到驚訝。「這是真的」他向好友斯諾夫證實了這消息。「一個月前我完稿後便立刻把它擱在一邊。它真的令我備受困擾,我不要再想起它。」他一直將此作保密;為了專心工作,他甚至暫時搬到德國城市德累斯頓。但他的擔憂實屬不必,因為第二交響曲是一部細膩動人、充滿光輝自信的傑作。拉赫曼尼諾夫的音樂靈感獲得比任何前作都要寬廣的呼吸和伸展空間,氣勢磅礴的旋律在宏大但平衡得宜的音樂段落中從容地展開。

乘著歌聲翅膀的第二交響曲,那如魚得水,是拉赫曼尼諾夫其他管弦樂前作都無可比擬的。第三樂章〈慢板〉大概是身為浪漫大師的拉赫曼尼諾夫所寫過最浪漫不羈的音樂。一個熱烈的弦樂上升主題引出了整首交響曲的核心——偉大而幾乎無窮無盡的單簧管獨奏旋律。精神上,那些古老俄羅斯聖歌已經變得富有無限表現力和溫柔;同時好像俄羅斯大文豪屠格涅夫在他的小說《歌手》中描述的旋律般亙古長青:

Five years earlier, in 1907, Rachmaninov's friends had been astonished to learn in a Russian newspaper that he had completed a new symphony – his second. "It's true," he confirmed to his friend Mikhail Slonov, "I finished it a month ago, and immediately put it aside. It was a severe worry to me and I'm not going to think about it anymore." He'd kept it a close secret, even moving temporarily to the German city of Dresden so he could work undisturbed. But he needn't have worried. The Second Symphony is a polished, gloriously confident masterpiece, in which Rachmaninov's inspiration breathes and expands more freely than in any of his previous works, its expansive melodies unfurling effortlessly over huge but perfectly measured musical paragraphs.

More than any of his other orchestral works, the Second Symphony soars on wings of song, and its third movement, Adagio, might be the most uninhibitedly romantic music Rachmaninov ever wrote. An ardent, rising motif for the strings introduces the great, almost-endless solo clarinet melody that is the heart of the whole symphony. The spirit of those old Russian chants has become something infinitely expressive and infinitely tender – and at the same time, something as eternal as the melody described by great Russian novelist Ivan Turgenev in his story *The Singers*:

「他歌唱起來,口中吐出的每個聲音恍如與生俱來般熟悉,宏偉得一瞥不能盡覽,就好像俄羅斯草原在我們面前展開,延伸到無盡的遠方。」

這當然不是故事的全部。回歸的引子主題愈發激情,在懇求一般令人嚮往的簡短動機之中,出現了尖銳的音樂問答。但最終,單簧管再度奏出那偉大的旋律,比以前更柔和、更添甜美。〈慢板〉樂章在無比的寧謐中結束:昔日的學生已成為大師,並以難以言喻的旋律為後世帶來音樂史上最偉大的一個愛情故事。

*"He sang, and in every sound his voice made there breathed something familiar as our birthright and so vast no eye could encompass it, just as if the Russian steppe were being unrolled before us, stretching away to an endless distance."*

That's not the whole story, of course. The opening theme returns, still more passionate, and there's a poignant question-and-answer between short, yearning motifs – as if pleading. But in the end, that great clarinet melody returns, softer and even sweeter than before. The Adagio ends in profound tranquility: student has become master, and in doing so has given us one of music's all-time great love stories, told in melodies that go too deep for words.



## 布拉姆斯

# JOHANNES BRAHMS

A小調單簧管、大提琴及鋼琴三重奏，op. 114

Trio in A minor for Clarinet, Cello and Piano, op. 114

快板	Allegro
慢板	Adagio
優雅的小行板	Andantino grazioso
快板	Allegro

1890年底，布拉姆斯決定退休。完成了作品編號111的弦樂五重奏後，他還把一些未完成的卡農曲、練習曲和藝術歌曲修飾定稿，然後便將其餘的未完成作品有系統地銷毀了。他在1890年10月12日的一封信中告訴出版商瑟洛克，在離開他避暑的巴德伊舍（一個位於薩爾茨卡默古特森林山脈高處的優雅溫泉小鎮）之前，他經已把「一大堆撕碎的手稿」扔進特勞恩河了，其中包括第五交響曲的草稿。次年5月，他甚至草擬了遺囑，並委託瑟洛克為執行人。作了這些決定、理清了思路以後，他的創作力量和意願又重新萌芽。他跟瑟洛克說：「我很高興那些最可愛逗趣的事情不斷地飛進我的腦海，思緒有如天馬行空卻心神安定！」

事情發展起了點變化。布拉姆斯在1891年3月到訪邁寧根時聽了宮廷樂團的單簧管首席演奏家慕菲爾德演奏韋伯的協奏曲和莫扎特的單簧管五重奏。其輕柔而富表現力的演奏把布拉姆斯迷住了。他不但從布拉姆斯口中獲得「單簧管小姐」的暱稱，更為處於創作生涯最後階段的作曲家提供靈感。1891年8月的第二週，回到巴德伊舍的作曲家已按捺不住向瑟洛克發出誘人的暗示：「我希望以兩套非常出色的作品接近你。」事實上，他已經寄出一套全新單簧管三重奏的手稿供他抄錄，同時亦向他的朋友曼狄斯錫夫斯基承諾「更荒唐的作品還在後頭呢」。他編寫三重奏時已經開始創作作品編號115的單簧管五重奏，不久之後便完成了。1894年夏天，他又為慕菲爾德創作了兩首晚期傑作——作品編號120的兩首單簧管奏鳴曲。

By the end of 1890 Brahms had decided to retire. On completing his String Quintet op. 111, he polished off a handful of incomplete canons, studies and songs, and then systematically destroyed all his remaining unfinished works. Sketches for a fifth symphony were among the “lot of torn-up manuscript paper” which (in a letter of 12 October 1890) he told his publisher Simrock that he had thrown into the River Traun before leaving his summer resort of Bad Ischl – an elegant spa town high in the forested mountains of the Salzkammergut. The following May, he even drew up his will, appointing Simrock as his executor. And having made these decisions and cleared his mind, his creativity – as creativity will – started to bubble up anew. “I was so happy, felt so free and secure,” he told Simrock, “that the loveliest and most amusing things kept flying into my mind!”

Something had changed. In March 1891, on a visit to Meiningen, Brahms had heard Richard Mühlfeld, the principal clarinetist of the Court Orchestra, perform a Weber concerto and Mozart’s Clarinet Quintet. He was fascinated, and Mühlfeld, whose playing was so soft and expressive that Brahms dubbed him “Fräulein Klarinette” (Miss Clarinet), became the inspiration behind what was to be the final, radiantly autumnal phase of Brahms’ career. The composer returned to Bad Ischl, and by the second week of August 1891, he was already dropping tempting hints to Simrock – “I hope to be able to stalk you with two really decent works.” In fact, he had already sent the manuscript of a brand-new Clarinet Trio for copying and had promised his friend Eusebius Mandyczewski that it would be “the twin to a much greater folly”. That was the Clarinet Quintet op. 115, which he started while still working on the Trio, and finished shortly after. Two further late masterpieces for Mühlfeld (the two Clarinet Sonatas op. 120, nos. 1 and 2) followed in the summer of 1894.

就單簧管三重奏和單簧管五重奏而言，布拉姆斯開始模仿他喜愛的莫扎特。然而一如所料，布拉姆斯捨棄莫扎特在1786年創作的「九柱球」三重奏（編號K.498）所選用的中提琴，而取音色更黝黑濃厚的大提琴。就如四年前作品編號102的雙協奏曲是布拉姆斯在大提琴協奏曲的基礎上為「隨從」的小提琴編寫獨奏，他在創作以單簧管為主要樂器的第一套作品時，自然也是以他熟悉的大提琴作為輔助。他亦曾創作兩套大提琴奏鳴曲（作品編號38及99）。無論布拉姆斯如何自貶，這套三重奏無疑是一部傑作，從每一個樂章流露的自信、表現力和嫺熟技巧來看，只能是出自能夠百分百駕馭音樂素材的作曲家之手筆。與其姊妹作單簧管五重奏相比，此作的色彩比較深沉，對比更為強烈，其中的憂鬱感覺更加迫切。但若說現今五重奏是兩者中比較受歡迎的那套作品的話，布拉姆斯還是（公道地）認為兩部作品同樣出色。

三重奏開首的大提琴主題或許就是已失傳的第五交響曲的開場主題。無論這是否屬實，這個寬廣而且表現力豐富的奏鳴曲式樂章確是從大提琴沉鬱的旋律展開。後續的發展部言簡意賅，尾聲色彩優美。接下來抒情的慢板樂章雖然簡短，但其深度非凡、情感豐富。第三樂章是一首小行板間奏曲。這首輕快的圓舞曲正好提醒我們聞名全球的「圓舞曲之王」小約翰·史特勞斯本尊正是布拉姆斯在巴德伊舍的朋友，後來更成為鄰居。他們曾經在坎秀亞咖啡廳一起打過桌球呢。樂章中段是作曲家個人對莫扎特單簧管五重奏的致敬，其中單簧管的演奏更像是瑞士約德爾山歌似的。（我們正身處阿爾卑斯山，不是嗎？）但終樂章快板在不同的節奏型之間周旋，雖然偶有沉思的時刻，布拉姆斯卻沒有懷舊的空閒，將三重奏推向了嚴苛的結尾。

1891年11月，布拉姆斯在邁寧根將三重奏和五重奏呈獻給慕菲爾德，他倆旋即於21日與大提琴家羅伯特·豪斯曼在私人晚會上試奏了三重奏。三週後（即1891年12月12日），原班人馬在姚阿幸於柏林歌唱學院舉辦的一場音樂會上正式首演此作。

節目介紹由Richard Bratby 撰寫，鄭曉彤中譯

With the Clarinet Trio and the Clarinet Quintet, Brahms was setting out to imitate his beloved Mozart, although it’s typical of Brahms that he opted for the darker, richer textures provided by the cello, rather than the viola that Mozart had used in his Kegelstatt Clarinet Trio (K. 498) of 1786. Just as four years earlier in the Double Concerto Brahms had written a concerto for cello with a solo violin as “chaperone”, he chose to approach his first major work for clarinet with the assistance of the familiar cello – an instrument for which he had already written two sonatas (op. 38 and op. 99). But despite Brahms’ own self-deprecating comments, the Trio is a masterpiece, and its four movements are worked out with a confidence, an expressiveness and an economy that could only be the work of a composer in full command of his materials. Its colours are darker and more contrasted than those of its larger cousin, the Clarinet Quintet, and its melancholy is more urgent. If the Quintet is now the more popular work of the two, Brahms – with justice – considered the two works to be equally fine.

The Trio opens with a pensive melody for the cello which might (or might not) have been the opening theme of the lost fifth symphony. In any case, it launches a broad, expressive sonata-movement with a terse development section and a beautifully coloured coda. A lyrical **Adagio** follows, its short length containing a remarkable depth and richness of feeling; and then comes an **Andantino** intermezzo – a lilting waltz, reminding us that one of Brahms’ friends (and latterly neighbours) in Bad Ischl was the world-famous “Waltz King”, Johann Strauss II himself (they used to play billiards together at Café Ramsauer). The central section is a very personal homage to Mozart’s Clarinet Quintet, complete with yodelling clarinet (well, we’re in the Alps, after all). The final **Allegro** shifts restlessly between rhythmic patterns, and although there are moments of reflection, there is little time for nostalgia as Brahms pushes the Trio to an uncompromising close.

Brahms presented the Trio and Quintet to Mühlfeld in Meiningen in November 1891 and they tried out the Trio with the cellist Robert Haussman at a private soirée on the 21st. The same three performers gave its premiere in a concert organised by Joseph Joachim at the Berlin Singakademie three weeks later, on 12 December 1891.

Programme notes by Richard Bratby



史安祖 Andrew Simon  
單簧管 OBOE



鮑力卓 Richard Bamping  
大提琴 CELLO