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舒曼第一及第二交響曲 SCHUMANN 1 & 2

17 & 18-1-2014
Fri & Sat 8pm
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Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

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舒曼系列 SCHUMANN FEST

舒曼第一及第二交響曲

SCHUMANN 1 & 2

SCHUMANN

舒曼：降B大調第一交響曲，op. 38，「春天」 P. 12

略帶莊嚴的行板—非常活潑的快板

小廣板

諧謔曲〔非常活潑—更加活潑〕

歡快而優雅的快板

Symphony no. 1 in B flat, op. 38, *Spring*

Andante un poco maestoso-Allegro molto vivace

Larghetto

Scherzo (Molto vivace-Molto più vivace)

Allegro animato e grazioso

SCHUMANN

舒曼：A小調大提琴協奏曲，op. 129 P. 17

不太快

慢速

非常活潑

Cello Concerto in A minor, op. 129

Nicht zu schnell (Not too fast)

Langsam (Slowly)

Sehr lebhaft (Very lively)

中場休息 interval

SCHUMANN

舒曼：C大調第二交響曲，op. 61 P. 21

富於張力地—不太快的快板

諧謔曲〔活潑的快板〕

抒情的慢板

非常活潑的快板

Symphony no. 2 in C, op. 61

Sostenuto assai-Allegro ma non troppo

Scherzo (Allegro vivace)

Adagio espressivo

Allegro molto vivace

格拉夫，指揮 P. 24

Hans Graf, conductor

秦立巍，大提琴 P. 25

Li-Wei Qin, cello



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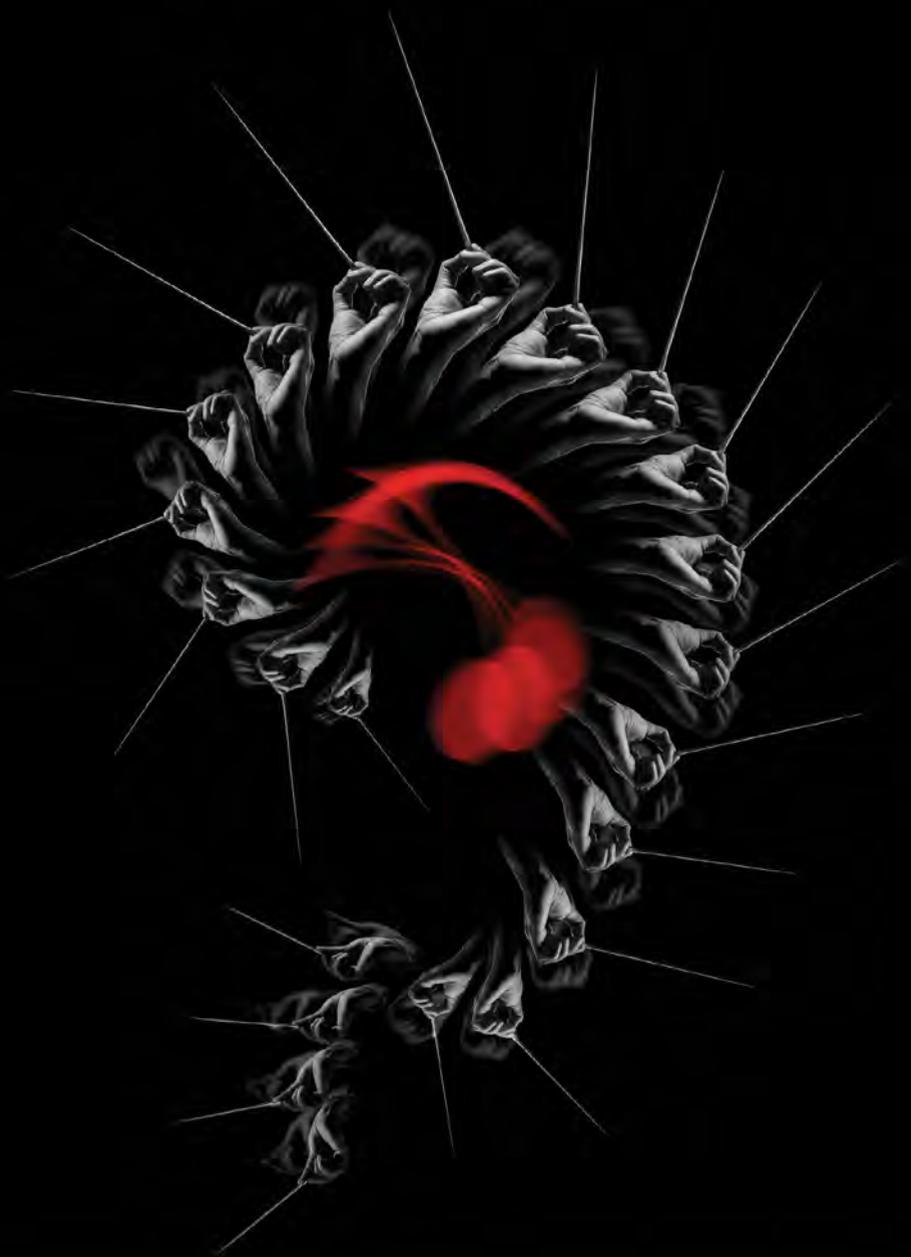
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舒曼系列 SCHUMANN FEST

舒曼第一及第二交響曲 SCHUMANN 1 & 2

情感之兩極境界正是浪漫主義的特色，
我們的舒曼系列或許正要探索
所有作曲家最極端的一面。

今晚，我們將會聽到兩首被想像成

各據情感兩極之交響曲 —

第一交響曲靈感躍動奔騰，

第二交響曲則是舒曼歷盡撕心裂肺的

精神崩潰後才開始成形。

然而，我們皆可從這兩部作品中，

一如在大提琴協奏曲內，

聽到這位偉大作曲家洶湧澎湃的創意。

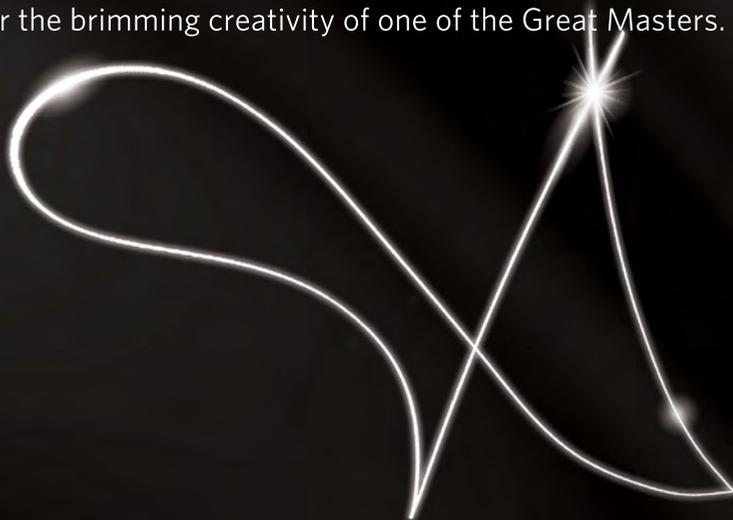
Emotional extremes are a hallmark of Romanticism,
and our Schumann Festival explores perhaps
the most polarized of all composers.

**In tonight's programme, we hear two symphonies
conceived at opposite ends of the emotional spectrum -**

the First in a fever of inspiration.

The Second was begun after
a devastating emotional collapse.

But in both works, as in the Cello Concerto,
we hear the brimming creativity of one of the Great Masters.



J A A P

VAN ZWEDEN

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與芝加哥交響樂團、克里夫蘭管弦樂團、費城管弦樂團、紐約愛樂、倫敦愛樂、巴黎樂團及荷蘭皇家音樂廳樂團合作。最近受邀指揮柏林愛樂樂團。

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

SAM OLLUVER, *SOUTH CHINA MORNING POST*

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- 5 Comprehensive education and outreach programmes to invest in Hong Kong's musical future 全面的音樂教育計劃，為香港未來播下音樂種子
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林凡

志登

〔梵志：清淨之志，登：達到〕



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舒曼

ROBERT SCHUMANN (1810-1856)

舒曼的父親奧古斯特是一位作家、出版商兼書商，居於薩克森茨維考城，妻子約翰娜·施納貝爾出身富裕家庭，是一位醫生的女兒，他們氣派不凡的大宅佔據城裡廣場的中心位置。舒曼於1810年6月8日出生，在五兄弟姐妹當中排行最小。艾倫·沃克在舒曼傳記裡面是這樣寫的：「在所有作曲家當中，除了孟德爾遜之外，舒曼的童年生活大概是物質最豐裕的。」不過舒適的家庭、父母的支持及可觀的財富都不能保證他的快樂或成就。舒曼似乎在一生中接二連三地遭受災難及悲劇困擾，最終更步入瘋狂狀態，舒曼在年少時代感染梅毒，這似乎是導致他變得失常的原因。

第一個悲劇在舒曼三歲的時候發生，對他的心理明顯有著深遠的影響。1812年，拿破崙的軍隊慘敗於俄羅斯軍手下，在撤退途中闖進茨維考城，不但大肆搶掠，而且，根據沃克書中所述，更留下「殘肢斷臂堆積在街上」。當時正值熱天，惡臭令人難以忍受，霍亂爆發。這個富裕的社區原本有四千人，在幾個星期裡面即有五百多人逝世。舒曼一家倖免於難，卻面臨更多不幸事件。

August Schumann was a writer, publisher and bookseller in the town of Zwickau in Saxony who had married Johanna Schnabel, daughter of a wealthy surgeon. Their large, imposing house, dominated the town's main square. Robert was born there on 8th June 1810, the youngest of five children and, as Alan Walker has written in his biography, "Of all the great composers, with the exception of Mendelssohn, Schumann probably started life with the best material advantages". But a comfortable home, supportive parents and considerable wealth are no guarantees of happiness or success and Schumann's life seems to have been a succession of disasters and tragedies, culminating with his own insanity, a result, it would seem, of syphilis contracted in his youth.

The first tragedy, which clearly had a profound effect on his psyche, occurred when Schumann was just three. Napoleonic troops, retreating from the terrible defeat they had suffered at the hands of the Russians in 1812, stormed through Zwickau, looted it and, again to quote Walker, "Severed arms and legs were piled in the streets. The weather was hot and the stench became unbearable. Cholera broke out and a prosperous community of four thousand people lost nearly five hundred of its citizens within a few weeks". The Schumanns survived but only to face yet more horrors.



1826年，家裡唯一的女兒、十九歲的愛米爾（舒曼的姊姊）感染皮膚病因而嚴重毀容，後來更投河自盡。舒曼的父親傷心欲絕，更在數星期內離世。舒曼母親認為音樂是「不能維持生計的職業」，所以堅持要兒子放棄音樂，改行從事法律。於是，1829年7月30日，這位不再是作曲家的年輕人入讀海德堡大學，報讀有關羅馬、教會及國際法律等課程。他由始至終沒有上過一課，卻花費大量金錢在音樂及旅行上面，更欠下龐大的債務；他寫道：「一個人如果沒有在意大利的天空下聽過意大利音樂，那就不可能對之有任何概念」。進入大學一年之後，他寫信給母親，告訴她因為他缺乏「一位成功律師必須具備的拉丁文天賦」，所以將放棄法律，改從音樂，舒曼的母親勉強地接受了兒子的決定。1830年10月，舒曼移居萊比錫，住在名鋼琴教師韋克家中，接受鋼琴演奏訓練。

In 1826 the only daughter of the family, nineteen-year-old Emile (Robert Schumann's elder sister), contracted a skin disease which left her horribly disfigured and she committed suicide by drowning herself. This left August Schumann so distraught that within a few weeks he, too, was dead and, considering music to be "a breadless profession", Johanna insisted that her son abandon it in favour of a career in law. So, on 30th July 1829 the erstwhile composer enrolled for courses in Roman, ecclesiastical and international law at the University of Heidelberg. He never attended a single lecture, but did run up huge debts, many incurred by his passion for music and travel; he wrote "one can have no notion of Italian music unless one has heard it under Italian skies". A year after enrolling



舒曼

ROBERT SCHUMANN (1810-1856)

更多的悲劇陸續在舒曼的生命軌道上演，亦有對其生命及音樂留下極其深遠影響的珍貴時刻。舒曼在韋克家中居住期間，二十歲的他與韋克的十一歲女兒、極具音樂天分的卡拉拉朝夕共對。兩人墮入愛河，韋克大驚之下極力阻止他們見面，更恐嚇舒曼說，如果他接近女兒就馬上把他槍殺。鋼琴老師對他抱有敵意雖然不妙，可是比這更可怕的事情在1831年10月發生了，令舒曼在鋼琴演奏方面的抱負永遠成空：他的右手手指日漸變得僵硬，到了1832年6月，右手手中指更完全癱瘓。背後原因有各種說法，有說是因為舒曼利用機器提高手指的靈活性，也有說是他服用水銀醫治梅毒所致，但不管如何，舒曼作為鋼琴家的希望已經完全落空。

他決心繼續以音樂為事業，並把所有抱負投注在卡拉拉身上，而卡拉拉亦真的成為技巧高超的鋼琴家。這對情人在十年間維持相對隱秘的關係，並長期對抗韋克愈來愈激烈的反對聲音。終於，事情到了最糟的地步：韋克告上法庭，要二人終止關係。經過在法庭上糾纏多年（期間韋克更偽造信件送到法庭），兩人在1840年9月12日正式結婚，當時他們分別為三十一及二十一歲。這是音樂史上最具有力量的婚姻之一，不但改變了舒曼自己的創作，對許多作曲家亦有重大影響，當中最著名的一位是布拉姆斯。

at the University, Schumann wrote to his mother that he did not have “the talent for Latin that a successful lawyer must possess” and that he was abandoning law in favour of music. Johanna reluctantly accepted her son’s decision and in October 1830 Schumann moved to Leipzig and lodged with the great piano teacher Friedrich Wieck with whom he was to train for a career as a piano virtuoso.

More tragedy was in store, but also something else which was to have a most profound effect on his life and music. Living in the Wieck household the twenty-year-old Schumann came into daily contact with Wieck’s gifted eleven-year-old daughter, Clara. They fell in love, much to Wieck’s horror who went on to forbid the young couple from ever meeting and actually threatened to shoot Schumann if he went near his daughter. Hostility from his piano teacher was one thing, but in October 1831 something much worse happened which effectively closed the door on Schumann’s piano playing aspirations. He began to experience increasing paralysis of the fingers of his right hand and by the following June his middle finger had become totally immobile. Various causes have been put down for this, ranging from Schumann’s use of a mechanical device to increase the flexibility of his fingers to the mercury he was taking to cure syphilis, but the fact remained he had no future as a pianist.

He carried on determinedly and now invested all his musical ambitions into Clara, who did become a great virtuoso pianist. For ten years the couple maintained a relatively clandestine relationship, forever battling against Wieck’s increasingly vehement opposition. Eventually matters came to a head when Wieck went to law to stop the relationship but, after years of legal wrangling (which involved forged letters to the court from Wieck), on 12th September 1840 the couple, then aged thirty-one and twenty-one married. It was to become one of the most potent musical marriages



在萊比錫及德累斯頓的指揮工作為舒曼帶來恥辱，長久以來他都無法駕馭一隊樂隊，更漸漸變得精神失常，因而多次陷入沉重的長期抑鬱狀態。最後，他在杜塞爾多夫的工作亦以悲劇收場。每況愈下的病情，令他為卡拉拉的安全感到憂慮；他的抑鬱症發作愈來愈頻密，其中一次他更擔心自己會傷害妻子。他請醫生到家裡，次日早上（1854年2月27日）卻離家從橋上跳進萊茵河企圖自殺。他獲兩位漁夫所救，但卻堅持不讓卡拉拉得知他曾經企圖自殺，並且拒絕回家及再見愛妻。在舒曼自己堅持下，醫生們把他關進波恩附近的安德尼黑村一所醫院，直到1856年7月27日，卡拉拉才再次與他見面。兩天後，舒曼便與世長辭。

舒曼的寫作極具影響力，也許比他創作的音樂更加不朽。他的大部份作品為鋼琴曲或聲樂，也寫了一些室樂作品，但只得十八部出版了管弦樂譜。

中譯：施文慧

in history influencing not just Schumann's own work, but that of many other composers, most notably Brahms.

Appointments as conductor in Leipzig and Dresden ended in ignominy, Schumann chronically incapable of handling an orchestra and affected by a growing insanity which resulted in extended bouts of deep depression. His final appointment in Düsseldorf ended in tragedy when his growing ill-health made him fear for the safety of Clara; he genuinely believed he might do her harm during one of his increasingly frequent attacks of depression. He summoned a doctor to the house, but the following morning (27th February 1854), he left home and jumped off a bridge into the River Rhine in an attempt to kill himself. He was rescued by two fishermen, but was insistent that no mention be made of his suicide bid to his wife and, more than that, refused to return to the house or to see his wife again. He was, at his own insistence, incarcerated in a hospital at Enderich near Bonn and it was only on 27th July 1856 that Clara saw him again. Two days later, Schumann died.

Schumann's legacy to music lies possibly more in his influential writings about music than in his own compositions, the vast bulk of which are for piano or voice. He also wrote a handful of chamber works and just eighteen published orchestral scores.

BY DR MARC ROCHESTER

舒曼 降B大調第一交響曲，op. 38，「春天」

ROBERT SCHUMANN (1810-1856)

Symphony no. 1 in B flat, op. 38, *Spring*

略帶莊嚴的行板—
非常活潑的快板

小廣板

諧謔曲〔非常活潑—
更加活潑〕

歡快而優雅的快板

Andante un poco maestoso—
Allegro molto vivace

Larghetto

Scherzo (Molto vivace—Molto più vivace)

Allegro animato e grazioso

雖然舒曼在出版第一交響曲時把「春天」從標題裡刪除，但樂曲的創作靈感卻的確來自春天（即是他寫作此曲時的季節），以及他與克拉拉·韋克愉快的婚姻生活。舒曼十分渴望憑一首成功的交響曲令人對他另眼相看。

舒曼有天在貝多芬墓附近找到一管羽毛筆，後來就用這管筆寫作第一交響曲——舒曼第一首重要管弦樂作品。他完成第一交響曲後，有一段日子創造力異常澎湃，甚至完成了另一首交響曲的初稿（也就是後來的第四交響曲）。這種情況，對於一個時而集中寫作某一樂種，時而集中寫作另一樂種的作曲家來說十分常見。1839年4月，舒曼曾給朋友寫信道：「有時我真的想把鋼琴打個粉碎。現在我覺得鋼琴給予我的空間實在太狹窄了，不足以表達我的想法。」不過他的樂思還只是一小段、一小段的，主要是四小節或八小節的樂句；但他現在十分努力地將這些小段組合起來，希望寫成令人信服的、較大型的曲式。

ALTHOUGH SCHUMANN REMOVED THE TITLE 'SPRING' SYMPHONY WHEN THE MUSIC WAS PUBLISHED, HE WAS INSPIRED BY THE SPRING-TIME IN WHICH HE WAS COMPOSING, AND BY THE HAPPINESS OF HIS MARRIAGE TO CLARA WIECK. HE WAS AMBITIOUS FOR THE ESTEEM TO BE GAINED BY COMPOSING A SUCCESSFUL SYMPHONY.

Schumann wrote his First Symphony with a quill pen he had found near Beethoven's grave. It was his first major orchestral composition, and began a brief but intensive creative spurt in which he also composed the first version of what became Symphony no. 4. This was typical of a composer whose creative focus shifted from genre to genre. In April 1839 Schumann wrote to a friend, "Sometimes I would like to smash my piano, it has become too narrow for my thoughts." Nevertheless, these thoughts still came in small units - typically four- and eight-bar phrases - but Schumann now worked very hard to assemble them into convincing larger forms.

Although Schumann removed the title 'Spring' Symphony when the music was published, he was inspired by the spring-time in which he was composing, and by the happiness of his marriage to Clara Wieck. He was ambitious for the esteem to be gained by composing a successful symphony. He sketched the whole work in four days, and had completed the orchestration within a month. There



雖然舒曼在出版第一交響曲時把「春天」從標題裡刪除，但樂曲的創作靈感卻的確來自春天（即是他寫作此曲時的季節），以及他與克拉拉·韋克愉快的婚姻生活。舒曼十分渴望憑一首成功的交響曲令人對他另眼相看，所以全曲的草稿才四天已經寫好，配器不到一個月已經完成。另外，舒伯特C大調第九交響曲「偉大」也大大刺激了舒曼——他發現，即使貝多芬珠玉在前，交響曲還是能用新方法寫作的。

樂曲開端與阿杜夫·波特格一首詩作開端節奏相符：

噢！你要改變路線啊，
春天來了，山谷處處鮮花盛開！

舒曼起初將開端幾個音符編配給法國號和小號，要求他們吹奏降B音。第一次排練時，無活塞的法國號聽起來「像大傷風似的」，無活塞的小號更完全不能吹奏。負責首演（1841年3月31日舉行）的指揮孟德爾遜於是想出解決辦法：將樂句移調，在D音開始；樂譜出版時也保留了這個改動。孟德爾遜除了是一流指揮家外，還是經驗豐富的管弦樂作曲家；舒曼第一交響曲配器乾淨俐落，孟德爾遜似乎功不可沒。

開端的動機主導了**第一樂章**，**快板**第一主題同樣根據開端動機寫成，不過速度較快。可愛動人的第二主題由木管樂主

was another musical stimulus, too: Schubert's Great C major Symphony (no. 9). Even after Beethoven, he saw, a symphony could be written in a new way.

The very opening of the symphony matches the rhythm of the first lines of a poem by Adolph Boettger:

*O wende, wende deine Lauf,
Im Tale blüht der Frühling auf!*

(Oh turn, turn aside thy course,
the valley blooms with spring!)

Schumann had scored these opening notes, for horns as well as trumpets, on B flat. At the first rehearsal the valveless horns sounded "as though they had caught a violent head cold"; the valveless trumpets could not play the note at all. Mendelssohn, who conducted the premiere on 31st March 1841, solved the problem by transposing the phrase up so that it began on D, and the symphony was published with that alteration. The clarity of the scoring of the symphony suggests the benefits of working with a first-rate conductor who was also an experienced orchestral composer.

The opening motif dominates the **first movement**, the first subject of the **Allegro** being essentially a speeded up version of it. There is a lovely contrasting second subject led by the winds, and the material is elaborately, if undramatically, developed. At the point of climax which comes with the recapitulation, Schumann substitutes for the first subject of the Allegro an expanded version of the opening fanfare motive.

舒曼 降B大調第一交響曲，op. 38，「春天」

ROBERT SCHUMANN (1810-1856)

Symphony no. 1 in B flat, op. 38, *Spring*

導，發展素材的手法平淡中見精巧。高潮隨再現部一同出現，舒曼將開端的號角曲動機加以延伸，取代快板的第一主題。

旋律在小廣板末段慢慢演變，在不完全終止式過後變成諧謔曲的主題；作曲家還特別寫作了兩個不同的中段，與諧謔曲形成對比。全樂團一同奏出響亮的上行音階，為終樂章掀開序幕。主題十分輕快，但舒曼卻曾提醒一位指揮道：「這一段我想表達的是告別春天，所以不想演得太輕浮。」稍後響起的主題活潑跳躍；而這個主題除了曾在舒曼舊作《克萊斯勒偶記》出現過外，也與孟德爾遜的弦樂四重奏〔op. 12〕其中一個主題十分相似，也許舒曼有意在此向孟德爾遜致敬。舒曼在終樂章襲用全曲開端的節奏型，認為自己是仿效貝多芬的手法，令樂曲前後一致。他還在再現部開始前略作停頓，讓長笛奏出華采樂段，也許同樣是仿效貝多芬〔第五交響曲第一樂章的雙簧管獨奏〕；然而法國號加入時的寫法，還有這一段色彩繽紛的效果，卻是充滿詩意和洋溢浪漫派的風格。握著貝多芬羽毛筆的人，實在是個意念新穎的後進。

中譯：鄭曉彤

At the end of the *Larghetto* the melody is gradually transformed so that after a half-close it becomes the theme of the *Scherzo*, which is contrasted by two trios. The *finale* begins with a loud outburst for full orchestra stating an upward scale. The tripping main theme made Schumann caution a conductor: "I like to think of it as the farewell of spring, so I wouldn't want it played too frivolously." Soon comes a quotation: this skipping theme, which also appears in Schumann's *Kreisleriana*, is so close to one in Mendelssohn's String Quartet op. 12 that it may be Schumann's tribute to the conductor of his First Symphony. The rhythmic pattern of the symphony's opening also plays its part in this movement. Schumann thought he was following Beethoven in thus unifying the work, and perhaps he was following Beethoven (the oboe solo in the first movement of the Fifth Symphony), in pausing just before the recapitulation for a flute cadenza. But the way this is ushered in by the horns, and its colouristic effect, is poetic and Romantic. Beethoven's quill pen in a fresh hand.

BY DAVID GARRETT

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舒曼 A小調大提琴協奏曲，op. 129

ROBERT SCHUMANN (1810-1856)

Cello Concerto in A minor, op. 129

不太快

慢速

非常活潑

Nicht zu schnell (Not too fast)

Langsam (Slowly)

Sehr lebhaft (Very lively)

舒曼將大提琴感染力極強的男高音音色發揮得淋漓盡致，抒情色彩濃厚，美妙絕倫。一方面以銜接樂段連結每個樂章，令思路得以延續，不至於被掌聲打斷，另一方面力求避免為炫技而炫技，兩者都顯示了舒曼的音樂詩人氣質。

舒曼的大提琴協奏曲寫於1850年。時年四十的舒曼剛從德累斯頓移居杜塞爾多夫，寫作此曲時靈思泉湧，一口氣在十五天（1850年10月10日至24日）內完成全曲。樂曲之所以流麗優雅，自然優美，也許與此有關。

舒曼初時考慮過把這首傑作稱為《音樂會小品》，因為樂曲長約二十五分鐘，比正式協奏曲短。然而除了第二樂章篇幅較短之外，樂曲其他方面卻完全配得上稱為協奏曲。

舒曼的小提琴協奏曲（1853）某些獨奏樂段寫得不太適合小提琴，但大提琴協奏曲的獨奏樂段卻寫得恰到好處。雖然在大家眼中舒曼是位鋼琴家，但事實上他也學過大提

THE CELLO IS EXPLOITED FOR ITS ELOQUENT TENOR TONE, AND THE WORK HAS A WONDERFUL LYRICISM. SCHUMANN THE MUSICAL POET IS EVIDENT IN THE WAY EACH MOVEMENT IS LINKED TO THE NEXT TO ALLOW FOR A CONTINUITY OF THOUGHT UNLIKELY TO BE BROKEN BY APPLAUSE, AND IN THE ESCHEWAL OF VIRTUOSITY FOR ITS OWN SAKE.

The fluency and spontaneous grace of this Schumann's Cello Concert could be thought to reflect the single span of inspiration in which Schumann composed it. The work was composed by the forty-year-old, newly arrived in Düsseldorf from Dresden, in the space of fifteen days - from 10th to 24th October 1850.

Schumann at first considered calling this masterpiece a *Konzertstück*, to reflect its less than concerto-length dimensions (it runs to about twenty-five minutes). However, it is only the brevity of the slow (second) movement which could in any way threaten its claim to the grander title.

In contrast with certain passages in the Violin Concerto of 1853, Schumann here composed solo music which is well-pitched for the instrument. Schumann, though remembered as a pianist, in fact possessed a reasonably deep first-hand knowledge of the cello, having taken it up briefly after the injury in 1832 which put an end to his piano career. He once

舒曼 A小調大提琴協奏曲，op. 129

ROBERT SCHUMANN (1810-1856)

Cello Concerto in A minor, op. 129

琴，對大提琴有相當深厚的認識—1832年，他手部受傷、被迫放棄鋼琴事業之後，曾經學習大提琴一段短時間。他解釋過，儘管自己右手有一隻手指痲痺無力，但拿弓還是可以的。

雖然舒曼學習大提琴的時間不長，但這首協奏曲卻證明了他花在大提琴的時間沒有白費。正如他太太克拉拉在日記透露：「上個月〔羅伯特〕寫了一首大提琴協奏曲……看來真的很有大提琴風格。」

一直以來，克拉拉都是舒曼最有見地的評論人，也是最熱心的支持者。一年後，她在日記再寫道：

我再奏起羅伯特的大提琴協奏曲，度過了愉快又充滿音樂的一小時。樂曲充滿浪漫情懷和馳騁的想像，既清新又幽默，大提琴與樂團交織的樂段又趣味盎然，實在令人陶醉。所有旋律樂段都那麼悅耳，那麼感人。

如果說克拉拉偏袒舒曼，大家也可以原諒；不過以這首樂曲來說，克拉拉倒是實話實說。舒曼的配器向來誇張，但在大提琴協奏曲卻有所收斂。他將大提琴感染力極強的男高音音色發揮得淋漓盡致，抒情色彩濃厚，美妙絕倫。一方面以銜接樂段連結每個樂章，令思路得以延續，不至於被掌聲打斷，另一方面力求避免為炫技

explained that he was able to handle the bow despite the paralysis which affected one of the fingers of his right hand.

Though Schumann didn't study cello for long, this concerto is evidence that his time on the instrument paid off. As his wife, Clara, confided in her diary (16th November 1850): "Last month [Robert] composed a concerto for violoncello ... It appears to be written in the true violoncello style."

As always Clara was Schumann's most perceptive critic and keenest admirer, and she added in her diary, a year later:

I have played Robert's Violoncello Concerto again and thus procured for myself a truly musical and happy hour. The romantic quality, the flight, the freshness and the humour, and also the highly interesting interweaving of cello and orchestra are, indeed, wholly ravishing, and what euphony and what deep sentiment are in all the melodic passages.

One could forgive Clara for being partisan, but in this case, her summary is quite apt. For once, Schumann's habitually over-painted orchestration is under control. The cello is exploited for its eloquent tenor tone, and the work has a wonderful lyricism. Schumann the musical poet is evident in the way each movement is linked to the next to allow for a continuity of thought unlikely to be broken by applause, and in the eschewal of virtuosity for its own sake. "I cannot write a concerto for the virtuosos," Schumann had commented early in his career. The cadenza is in fact

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而炫技，兩者都顯示了舒曼的音樂詩人氣質。他早年曾說：「為技巧大師寫作的協奏曲，我寫不來。」事實上，舒曼將華采樂段由第一樂章移到終樂章，就是希望聽眾能首先留意變化多端的樂思，以及樂思所流露的熱情。第一樂章的三連音是樂曲初段唯一帶有炫技性質的樂段。

這首大提琴協奏曲有別於古典時期的協奏曲，沒有用長篇管弦樂樂段作開端；樂團開始了四小節，大提琴就奏出蜿蜒起伏的旋律。大提琴繼續在優美動人的次中音音區歌唱，直至活潑的管弦樂樂段響起；然後是較多變化音、節奏較尖銳的旋律。三連音在小尾聲出現，令聽眾幾乎不經不覺地進入發展部。發展部的管弦樂寫法別緻而輕盈，獨奏大提琴則以悠長流動的樂句回應樂團。開端旋律再次響起，但現在氣氛變得慵懶倦怠，調性轉到偏遠的升F小調——這裡就是發展部的終點，作曲家隨後重申開端素材，同時略作改動。

漸漸減慢的尾聲引入慢樂章。這裡的二重奏傳統上由獨奏者與樂團的首席大提琴奏出。樂章雖然只有三十四個小節，但大提琴卻在次中音音區將音樂漸漸推進至壯麗的高潮。一個逐步加快的花腔樂段將樂曲帶入終樂章。雖然大提琴在這裡變得較活躍，但旋律卻仍然優美。

中譯：鄭曉彤

shifted from the first movement to the last, so that an audience may first attend to the warmth and scope of the musical ideas. The triplets in the first movement are the only early concessions to virtuosity.

There is no orchestral introduction as was customary in the Classical concerto – just four bars of material which introduces a sweeping opening melody in the cello. The cello goes on for some time in its attractive tenor register, until a more vigorous orchestral passage takes over. Then a secondary, slightly more chromatic, more rhythmically pointed melody is heard, before triplets are introduced in the codetta, taking the listener almost imperceptibly into the development section, a passage notable for pert, light scoring for the orchestra and long, flowing responses in the solo cello. A recollection of the opening melody in more languorous mood, in the remote key of F sharp minor, marks the furthest point of the development, before a return to the material of the opening section, now slightly varied.

A gradual retarding of the coda leads to the slow movement, where traditionally the soloist plays in duet with the leader of the orchestral cellos. It is only thirty-four bars long, but rises to a glorious climax with the cello in its tenor register. An accelerating coloratura leads to the last movement. Here the cello takes on a more playful character, while remaining essentially melodic.

BY G.K. WILLIAMS

Robert Schumann's Cello Concerto was first performed in Leipzig on 9th June 1860, about ten years after its completion and four years after the composer's death. The soloist was Ludwig Ebert.

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、弦樂組及獨奏大提琴。

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舒曼 C大調第二交響曲，op. 61

ROBERT SCHUMANN (1810-1856)

Symphony no. 2 in C, op. 61

富於張力地—
不太快的快板

Sostenuto assai—
Allegro ma non troppo

諧謔曲〔活潑的快板〕

Scherzo (Allegro vivace)

抒情的慢板

Adagio espressivo

非常活潑的快板

Allegro molto vivace

舒曼第二交響曲之所以新穎，正是因為它古怪。作曲家幾經艱苦才能完成這部作品，他也自言樂曲記錄了他大病得癒的經歷；大家要「讀出」（或更確切地說，是「聽出」）它的潛台詞：也就是作曲家的精神狀態由絕望、痊癒到得救的轉變。

CURIOSNESS IS JUST WHAT MAKES SCHUMANN'S SECOND SYMPHONY ORIGINAL. THE SYMPHONY, WRITTEN WITH GREAT DIFFICULTY AND, ACCORDING TO SCHUMANN HIMSELF, DOCUMENTING HIS RECOVERY FROM SERIOUS ILLNESS, DEMANDS TO BE 'READ', OR RATHER HEARD, FOR ITS SUB-TEXT, A RECORD OF A CHANGING MENTAL STATE (FROM DESPAIR THROUGH HEALING TO REDEMPTION).

舒曼以反覆主題作為第二交響曲的開端，也許是參考了海頓第104交響曲；而全曲四個樂章裡有三個引用了反覆主題，這種做法也令人想起貝多芬第五交響曲。舒曼寫作時已很清楚哪些手法是前輩們用過的——他是第一代有這種意識的作曲家。

Schumann's use of a motto to begin his Second Symphony may be a reference to Haydn's Symphony no. 104. Its return in three of four movements recalls Beethoven's Fifth. Schumann belonged to the first generation of composers who wrote in full awareness of what their predecessors had done.

孟德爾遜正是推廣這種意識的功臣。舒曼不但在第二交響曲向孟德爾遜致敬，而且他第一、二交響曲的首演都由孟德爾遜指揮。但當時樂評卻認為舒曼的交響曲既不夠「古典」，創新之處也不見得令人信服；即使是支持舒曼的同行霍普特曼，也認為第一交響曲「有點古怪，但無時無刻充滿音樂感」。

Mendelssohn, who conducted the first performances of Schumann's first two symphonies, had done much to create this awareness of past music. Schumann's Second Symphony pays tribute to Mendelssohn. But to their first critics, Schumann's symphonies did not seem Classical enough, nor were their novelties convincing. Even a sympathetic colleague, Moritz Hauptmann, found the First Symphony 'somewhat curious, but always musical'.

舒曼 C大調第二交響曲，op. 61

ROBERT SCHUMANN (1810-1856)

Symphony no. 2 in C, op. 61

舒曼第二交響曲之所以新穎，正是因為它古怪。舒曼交代反覆主題的手法不像海頓那麼清晰，而是注入「神秘莫測的無聲莊嚴氣勢」，同時弦樂又勾畫出另一不祥的主題，為這個被舒曼形容為「既任性又十分情緒化」的樂章掀開序幕。第二交響曲是舒曼幾經艱苦才能完成的作品，他也自言樂曲記錄了他大病得癒的經歷；大家要「讀出」（或更確切地說，是「聽出」）它的潛台詞：也就是作曲家的精神狀態由絕望、痊癒到得救的轉變。

舒曼第一交響曲（1841）與第二交響曲（1845年底動筆）的寫作年份相距達數年之久——他就是在這幾年間出現嚴重精神失常。他和太太克拉拉都認為寫作第二交響曲表示舒曼已完全康復。這時，舒曼突然靈感泉湧，1845年12月已完成全曲的鋼琴譜草稿；但之後卻因為耳患（經常聽到響聲和卡嗒聲）而被迫暫停配器。樂曲1846年11月5日首演，由孟德爾遜指揮；可是舒曼在首演後、重演前（兩者相距僅十一天）才再作多處修改，包括加上數支長號。

有人認為舒曼處理反覆主題的手法過於簡單，也有人認為富有詩意的地方都是斷斷續續的，沒有「真正」貫穿全曲。儘管如此，舒曼的確將素材運用自如，在古典派的框架內創造出新型的浪漫派交響曲，這

Curiousness is just what makes Schumann's second symphony original. Even as the motto is being stated – not with Haydn's clarity, but with 'mysteriously muted solemnity' – another ominous theme is outlined by the strings. This begins a movement Schumann described as of a 'very moody and unruly character'. The symphony, written with great difficulty and, according to Schumann himself, documenting his recovery from serious illness, demands to be 'read', or rather heard, for its sub-text, a record of a changing mental state (from despair through healing to redemption).

Between Schumann's First Symphony (1841) and the Second, begun in late 1845, came his serious nervous breakdown. Both Schumann and his wife, Clara, saw in this symphony the sign of his full recovery. In a burst of creativity, the symphony was drafted in piano score in December 1845, but Schumann had to put the orchestration aside when he had an attack of ringing and clicking in the ears. Mendelssohn conducted the premiere on 5th November 1846, but Schumann made many changes, including adding the trombones, before the second performance eleven days later.

Schumann did indeed master his materials, and created a new kind of Romantic symphony inside a Classical scaffolding. This has been increasingly recognised, against those who find in Schumann's devices simplistic attempts at thematic unity, and in the poetic elements parentheses rather than the 'real' thread of music. The struggle of the **first movement** is a real one. The victory is not yet won, in spite of the return of the motto.

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一點已愈來愈多人認同。第一樂章所刻劃的掙扎是真實的。即使反覆主題重現，卻仍未得勝。

作曲家向孟德爾遜致敬的心意在諧謔曲最明顯不過。但這首諧謔曲卻不是「童話諧謔曲」——音樂本身煩躁不安，而且正如米高·史坦伯格所言：「在詼諧底下，隱隱透露著憂傷」。

孟德爾遜的影子在第三樂章仍然清晰可聞，但舒曼彷彿在這裡說：「我不是孟德爾遜」。這個樂章配器恰到好處，從來未遭苛評。

對作曲家來說，終樂章向來是個挑戰，而且在貝多芬第九交響曲之後尤甚。根據舒曼的「內容大綱」，終樂章要表達的是戰勝黑暗、戰勝煩擾。樂章分為兩大段；後段篇幅很長，甚至有人認為那是「終樂章中的終樂章」。一連串停頓過後，舒曼引用了貝多芬《致遠方的愛人》一所指的就是克拉拉。在歡欣的長篇尾聲裡，開端反覆主題逐步浮現，神秘感終於消散，一切都變得光明。

中譯：鄭曉彤

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、三支長號、定音鼓及弦樂組。

The **Scherzo** is the most explicit tribute to Mendelssohn. But this is no 'fairy scherzo'. The music is restless, and as Michael Steinberg notices, "a layer of melancholy underlies the jocularity".

Schumann's dialogue with Mendelssohn continues in the **slow (third) movement**; but here Schumann seems to be saying, "I am not Mendelssohn." The movement is full of felicitous scoring and has always escaped critical strictures.

Especially after Beethoven's Ninth, the **finale** had become a challenge to composers. Given Schumann's 'program' in this symphony, he was seeking an expression of victory over dark, disturbing forces. This movement falls into two parts, the second so substantial it has struck some as a 'finale in the finale'. After a series of pauses Schumann quotes Beethoven's *To the Distant Beloved*. This reference was to Clara; it leads to a long and exultant conclusion, in which the opening motto is gradually reintroduced, shedding mystery and affirming the light.

BY DAVID GARRETT

INSTRUMENTATION

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



格拉夫 HANS GRAF

指揮 conductor

奧地利指揮格拉夫是現今最備受尊崇的音樂家之一，曲目廣泛而且富有創意。他自2001年起擔任侯斯敦交響樂團的音樂總監，現任名譽指揮。此前，他曾領導加拿大卡加利愛樂八年、阿基坦波爾多國家樂團六年，以及薩爾茨堡莫扎特樂團十年（1984-1994）。

格拉夫與北美各大樂團的近期及未來演出包括：克里夫蘭及費城樂團、紐約及洛杉磯愛樂、波士頓、三藩市及溫哥華交響樂團等。他與侯斯頓交響樂團於2006年首度亮相卡耐基音樂廳，2010年更帶領樂團在卡耐基演出《行星組曲—高清之旅》的紐約首演，在演奏霍爾斯特《行星組曲》的同時，播放由美國國家航空暨太空總署獨家提供的高清圖片。2012年5月，格拉夫再次聯同侯斯頓樂團參與卡耐基春天音樂節。

格拉夫活躍於國際樂壇，曾指揮維也納愛樂、倫敦愛樂、維也納交響樂團、皇家阿姆斯特丹音樂廳樂團、萊比錫布商管弦樂團及悉尼交響樂團等。2012年，格拉夫帶領侯斯頓交響樂團參與莫斯科世界交響樂團音樂節。

曾於佛羅倫斯五月音樂節、普羅旺斯艾克斯、鄧肯活、阿斯本及克里夫蘭盛放音樂節中亮相，更連續十二季獲邀參與薩爾茨堡音樂節。

格拉夫曾獲法國政府頒發騎士榮譽勳章，又曾獲奧地利共和國頒授榮譽大金章。

Known for his diverse repertoire and creative programming, distinguished Austrian conductor Hans Graf is one of today's most highly respected musicians. Music Director of Houston Symphony since 2001, Graf currently holds the title of Conductor Laureate. He has previously led the Calgary Philharmonic for eight seasons, Orchestre National Bordeaux Aquitaine for six years, and the Salzburg Mozarteum Orchestra from 1984 to 1994.

Recent and upcoming North American engagements include appearances with Cleveland and Philadelphia Orchestras, New York and Los Angeles Philharmonics, Boston, San Francisco, and Vancouver symphonies among others. He made his Carnegie Hall debut with Houston Symphony in 2006, and in 2010, they returned to give the New York premiere of *The Planets - An HD Odyssey*, featuring high definition images from NASA accompanied by Holst's *The Planets*. In May 2012, they participated in Carnegie's Spring for Music festival.

International appearances include the Vienna and London Philharmonics, Vienna Symphony, Royal Concertgebouw Orchestra and Leipzig Gewandhaus Orchestra and Sydney Symphony. In 2012, Graf led Houston Symphony to perform in Moscow at the Festival of World Symphony Orchestras.

He has participated in such prestigious festivals as the Maggio Musicale Fiorentino, Aix en Provence, Tanglewood, Aspen and Blossom Music festivals. He has also appeared at the Salzburg Festival for twelve seasons.

Graf has been awarded the Chevalier de l'ordre de la Legion d'Honneur in France and the Grand Decoration of Honour in Gold in Austria.



秦立巍 LI-WEI QIN

大提琴 cello

秦立巍是環球音樂中國獨家藝人，於第十一屆柴可夫斯基國際大賽贏得銀獎，並以「藝術修養、光芒四射的超技演出、成熟的音樂造詣和誠懇的詮釋」獲得讚賞，再於2001年獲得南堡格大賽首名。

秦立巍曾與柏林電台交響樂團及楊諾夫斯基、布拉格交響樂團及域茲、英國廣播公司〔BBC〕愛樂及托替利亞、大阪愛樂與貝勞拿域、墨爾本交響樂團與維奧提、BBC交響樂團與梵斯田、韓國廣播系統交響樂團及馬林、紐西蘭交響樂團及拉沙里夫、奧斯特樂團與費殊、悉尼交響樂團與譚盾、中國愛樂與余隆，以及華沙交響樂團與已故的曼奴軒爵士合作。室樂團方面，曾與慕尼黑、蘇黎世及澳洲室樂團等同台演出。此外，秦立巍又於2008年與紐西蘭交響樂團亮相北京奧運節音樂會，及於2011年為著名的德國梅克倫堡-佛珀曼音樂節擔任駐節藝術家。

在獨奏會及室樂音樂會方面，秦立巍經常亮相威格摩音樂廳，又曾於BBC逍遙音樂會、倫敦城市藝術節及耶路撒冷藝術節等演出。

秦立巍為Decca、EMI古典唱片〔中國〕、Cello Classics、ABC Classics及Channel Classics等品牌錄音，近期及未來灌錄的Decca大碟包括全套貝多芬奏鳴曲、德伏扎克協奏曲及拉赫曼尼諾夫作品集等。

秦立巍生於上海，十三歲時移居澳洲，是2002年度澳洲青年大獎得主。他使用的是一把1780年的瓜達尼尼名琴，由Dr Wilson Goh伉儷慷慨借出。

An exclusive Universal Music China Artist, Li-Wei Qin was praised for 'his artistry, his brilliant virtuosity and his very refined musicality and sincerity of interpretation', following the 11th Tchaikovsky International Competition where he was awarded the Silver Medal. He has since won the First Prize in Naumburg Competition 2001.

Qin has enjoyed successful collaborations with the Rundfunk- Sinfonieorchester Berlin and Janowski, Prague Symphony and Wit, BBC Philharmonic and Totelier, Osaka Philharmonic and Belohlavek, Melbourne Symphony and Viotti, BBC Symphony and Van Steen, KBS Symphony and Marin, New Zealand Symphony and Lazarev, Ulster Orchestra and Fischer, Sydney Symphony and Tan Dun, China Philharmonic and Yu and Sinfonia Varsovia and the late Lord Menuhin. He has also appeared with chamber orchestras such as the Munich, Zurich and Australian Chamber Orchestras. In addition, Qin appeared with New Zealand Symphony at the 2008 Beijing Olympics Festival, and he was the Artist in residence at the prestigious Mecklenburg-Vorpommern Festival, Germany in 2011.

In recital and chamber music, Qin is a regular guest at Wigmore Hall and appears at the BBC Proms, the City of London and the Jerusalem Festivals.

He records for Decca, EMI Classics (China), Cello Classics, ABC Classics and Channel Classics. His recent and future releases on Decca include: a complete Beethoven Sonatas recording, a Dvořák concerto and works of Rachmaninov.

Born in Shanghai, Qin moved to Australia at the age of thirteen. In 2002, he received the Young Australian of the Year Award. Qin plays a 1780 Joseph Guaragnini cello, generously loaned by Dr and Mrs Wilson Goh.

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香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Cheung Chi-wai

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil celebrates its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual Swire *Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.



太古集團慈善信託基金自2006年起成為樂團的首席贊助，此為樂團史上最大的企業贊助，太古對樂團的支持和對藝術的遠見，令港樂邁向更卓越的藝術成就。

來自世界每個角落的樂師，結合本港精英，組成港樂這隊音樂勁旅。2012年9月，梵志登正式出任其音樂總監。在未來的日子，港樂將繼續創新里程，籌劃國際巡演、與本地精英更緊密合作及舉辦大型音樂節目。港樂與拿索斯唱片合作灌錄一系列中國作曲家的作品，首張大碟現已推出。

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

The Swire Group Charitable Trust has been the Principal Patron of the HK Phil since 2006. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region
SWIRE is the Principal Patron of the Hong Kong Philharmonic
The Hong Kong Philharmonic is a Venue Partner of the Hong Kong Cultural Centre

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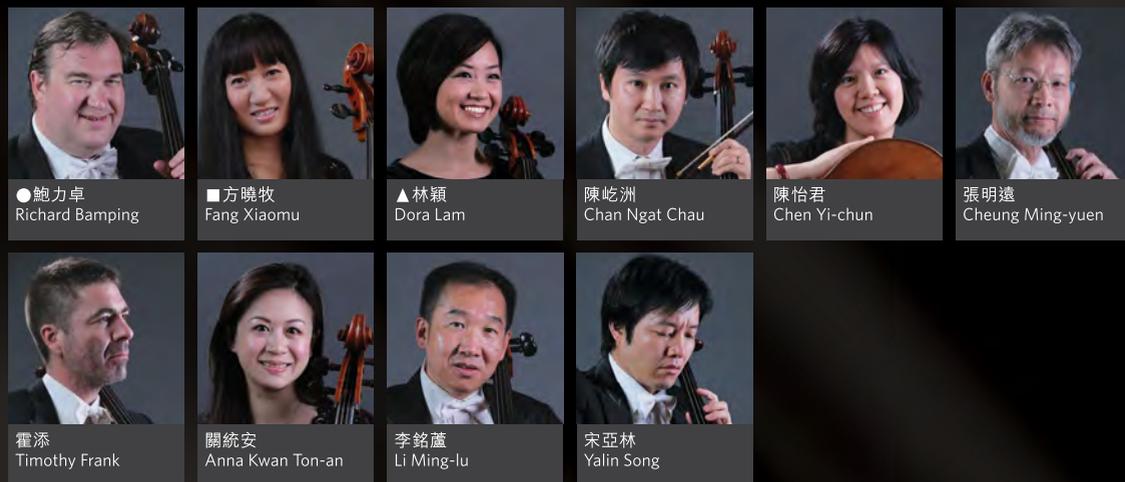
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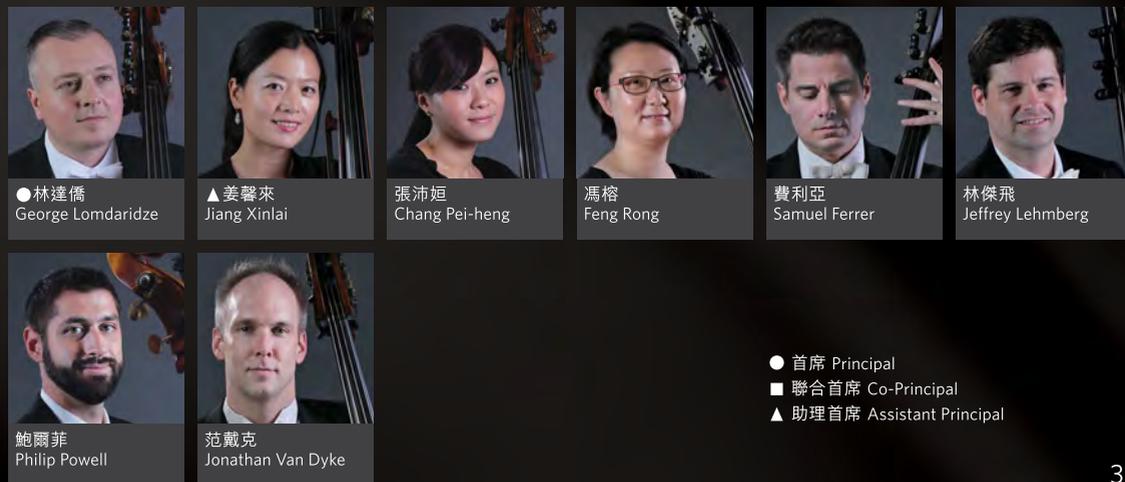
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By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic family.

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