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港樂
HKPhil



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布拉姆斯第二鋼協 OHLSSON PLAYS BRAHMS

25 & 26-4-2014
Fri & Sat 8pm
Hong Kong Cultural Centre
Concert Hall

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CONCERT

梵志登 Jaap van Zweden
音樂總監 Music Director

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布拉姆斯第二鋼協
OHLSSON PLAYS BRAHMS

THANK YOU
CONCERT

MOZART

~7'

莫扎特：《魔笛》序曲

The Magic Flute Overture

P. 12

BEETHOVEN

~34'

貝多芬：降B大調第四交響曲，op. 60

P. 14

慢板－活潑的快板

慢板

小步舞曲〔活潑的快板〕

終曲〔不太快的快板〕

Symphony no. 4 in B flat, op. 60

Adagio-Allegro vivace

Adagio

Menuetto (Allegro vivace)

Finale (Allegro ma non troppo)

中場休息 interval

BRAHMS

~46'

布拉姆斯：降B大調第二鋼琴協奏曲，op. 83 P. 16

不很快的快板

熱情的快板

行板

優雅的小快板

Piano Concerto no. 2 in B flat, op. 83

Allegro non troppo

Allegro appassionato

Andante

Allegretto grazioso

格蘭斯，指揮

P. 19

Andrew Grams, conductor

歐爾森，鋼琴

P. 23

Garrick Ohlsson, piano



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performance



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才報以掌聲鼓勵
Please reserve your applause
until the end of the entire work



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獻辭 MESSAGE

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香港管弦協會董事局主席

Y. S. Liu
Chairman of Board of Governors
The Hong Kong Philharmonic Society Limited

藉著今晚音樂會，我謹代表香港管弦樂團感謝各贊助商與捐助者一直以來的慷慨支持，讓港樂繼續為大家帶來水準超卓的音樂會。

2013/14樂季見證港樂第四十個職業季度。今年，港樂邀得多位世界知名的音樂家助陣。早前，港樂更於中國內地與台灣巡迴演出，以極優秀的表現，贏得各地樂迷與樂評人的擊節讚賞。

太古集團慈善信託基金自2006年起成為港樂的首席贊助，一直支持港樂的多方面發展，不但在財政上支持音樂總監梵志登的藝術視野，亦在不同範疇上提供了不少寶貴的專業意見，提升港樂的發展。其中每年最大型的戶外音樂會「太古港樂·星夜·交響曲」、「太古輕鬆樂聚」與「太古周日家+賞」系列為港樂開拓新觀眾層，足証太古與港樂攜手將音樂文化帶入普羅大眾的生活之中。太古是一個真正有遠見的贊助機構。

此外，港樂亦竭力將音樂帶到社區每一個角落。得到香港賽馬會慈善信託基金的支持，港樂籌辦為期三年的「賽馬會音樂密碼教育計劃」，於港、九、新界不同地區舉辦學生專場音樂會、樂器大師班及室樂小組到校表演等，每年讓至少四萬名學生受惠，為下一代提供可持續的音樂教育計劃。

On behalf of the Hong Kong Philharmonic Orchestra, I would like to take this opportunity to thank the many sponsors and donors whose generous support has enabled the Orchestra to inspire and expand musical appreciation of all music lovers in Hong Kong.

The 2013/14 Season marks the 40th Anniversary of the Orchestra. In this season, we have been honoured to bring world renowned artists to the Hong Kong audience. Earlier this season, the Orchestra toured to mainland China and Taiwan receiving rave reviews.

Since 2006, our Principal Patron, Swire has been playing an important role in the success of the Orchestra. Swire is not only a key financial supporter of Maestro Jaap van Zweden's artistic vision for the HK Phil, but also gives us invaluable professional expertise and advice across many areas of our work. The annual Swire Symphony Under the Stars, Swire Denim series and Swire Sunday Family series are good examples reflecting how they support us in expanding the audience base. Swire is truly a visionary sponsor.

HK Phil has been striving to contribute to the community through our education and outreach initiatives. With the support from the Hong Kong Jockey Club Charities Trust, 40,000 young people benefited through the schools concerts, masterclasses and ensemble visits under the *Jockey Club Keys to Music Education Programme*.



承蒙各大機構的鼎力支持，港樂得以為廣大觀眾帶來更多高質素節目。我們衷心感謝各贊助機構一直以來的支持，包括安德思資產管理、友邦保險、中國銀行、利銘澤黃瑤璧慈善基金、帝盛酒店集團、富邦銀行、鷹君集團有限公司、畢馬威會計師事務所、The Macallan、垂誼樂社、香港特別行政區政府駐北京辦事處、昆士蘭保險、何鴻毅家族基金、新華集團、Tiffany & Co.、香港董氏慈善基金會、永亨銀行與永隆銀行。此外，我們亦十分感謝邱啟楨紀念基金與蔡博川先生夫人捐助予樂師席位贊助基金。除了節目贊助，我們亦十分感謝港樂大師會會員和港樂常年經費及學生票資助基金的善長仁翁，你們對港樂的支持，我們在此表示由衷謝意。

最後，有賴香港特別行政區政府每年透過民政事務局撥款資助，讓港樂得以持續發展。有賴康樂及文化事務署的場地伙伴計劃，讓港樂為觀眾帶來更豐富的音樂體驗。

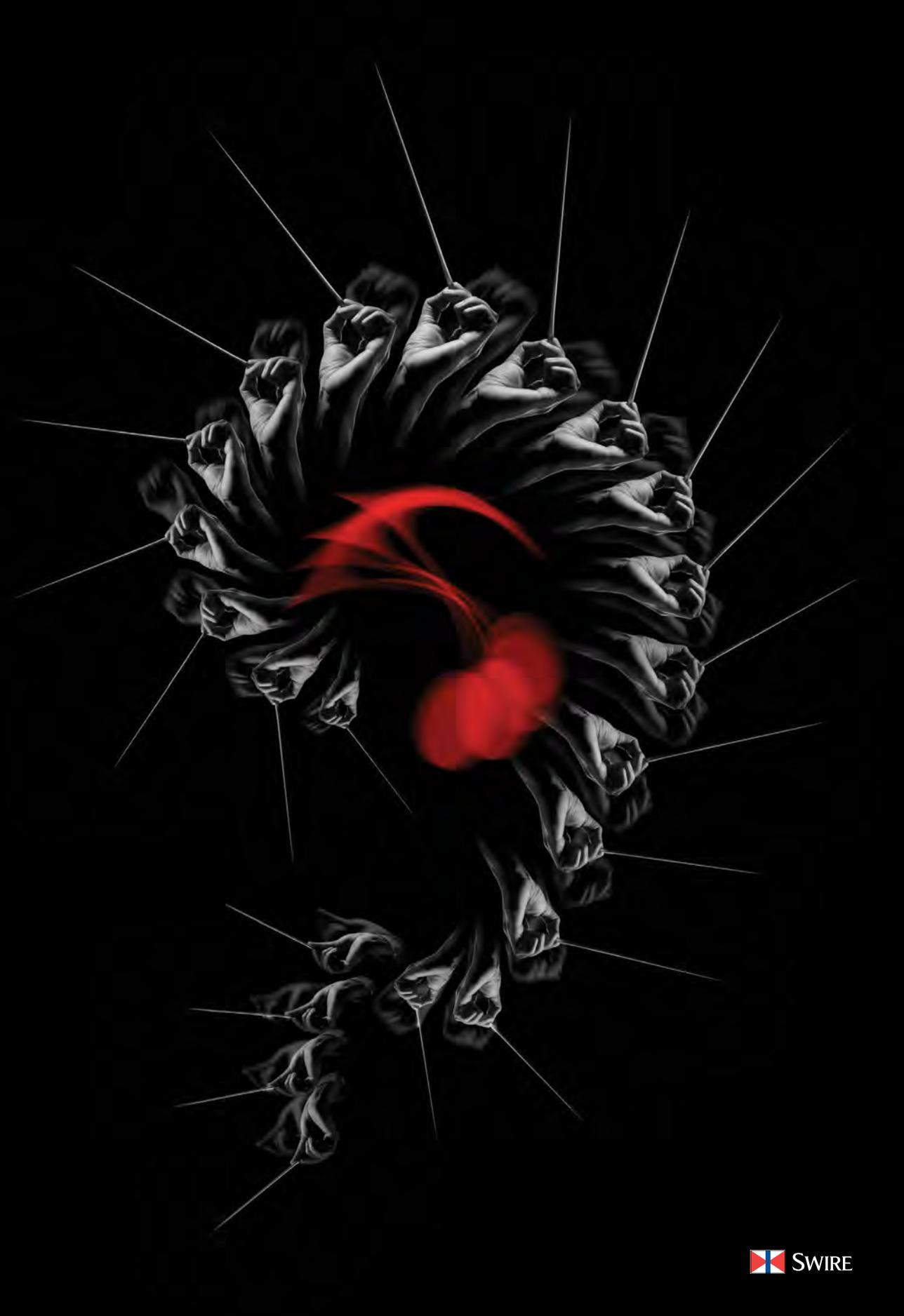
今晚，我謹代表香港管弦樂團的一眾樂師與同事們向各贊助商與捐助者致謝，亦期望各位欣賞今晚的演出。

Throughout the season the Orchestra has benefited from our treasured sponsors including Adamas Asset Management, AIA International Ltd, Bank of China, Drs Richard Charles & Esther Yewpick Lee Charitable Foundation, Dorsett Hospitality International, Fubon Bank, Great Eagle Holdings Limited, KPMG, The Macallan, Musicus Society, The Office of the Government of the Hong Kong Special Administrative Region of the People's Republic of China in Beijing, QBE Hong Kong & Shanghai Limited, The Robert H. N. Ho Family Foundation, Sunwah Group, Tiffany & Co., The Tung Foundation, Wing Hang Bank and Wing Lung Bank. We are also very thankful to the C. C. Chiu Memorial Fund and Mr & Mrs Alex Chai who are the generous donors to the Chair Endowment Fund. Special gratitude also goes to our Maestro Circle members and individuals for their contribution to the Annual Fund and the Student Ticket Fund.

Lastly, we would like to express our sincere gratitude to the annual support we receive from the Government of the Hong Kong Special Administrative Region through the Home Affairs Bureau. It ensures a long-term and sustainable development of the Orchestra. Special thanks also goes to the Venue Partnership Scheme of the Leisure and Cultural Services Department.

Tonight we salute you all and trust that you will enjoy the performance.

A SOUND COMMITMENT 弦諾





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布拉姆斯第二鋼琴協奏曲 OHLSSON PLAYS BRAHMS

今晚音樂會以莫扎特輕快的《魔笛》序曲揭開序幕。

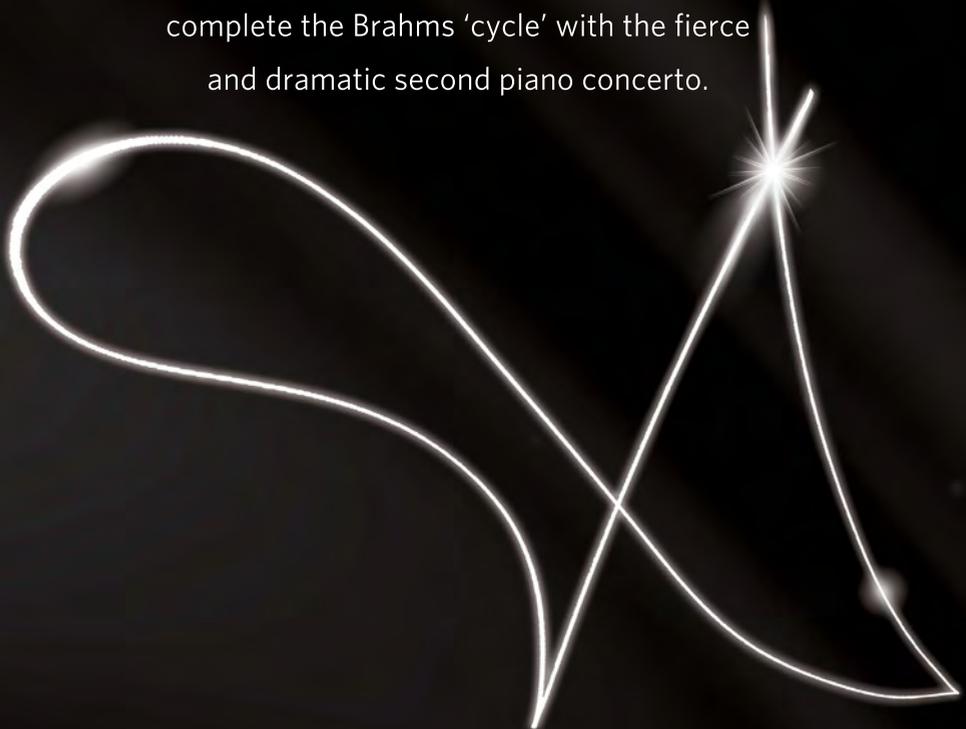
第四交響曲是貝多芬相對較少人認識的作品，
但其豐富的和聲，實在不遜貝多芬的任何一首交響曲。

鋼琴家歐爾森再度與港樂合作，
演出布拉姆斯宏大的第二鋼琴協奏曲，
完成全套布拉姆斯鋼琴協奏曲。

**Tonight the concert opens with Mozart's delightful
The Magic Flute overture.**

Symphony no. 4 is one of Beethoven's lesser-known works
but its rich harmonies makes it as great as his other symphonies.

Award winning pianist Garrick Ohlsson returns to
complete the Brahms 'cycle' with the fierce
and dramatic second piano concerto.



J A A P

VAN ZWEDEN

THE EIGHTH MUSIC DIRECTOR
OF THE HONG KONG PHILHARMONIC ORCHESTRA
香港管弦樂團第八任音樂總監

- 1 *Musical America's* Conductor of the Year for 2012
《音樂美國》二零一二年度指揮家
- 2 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra
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- 3 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Orchestre de Paris. Recently conducted Berlin Philharmonic and Vienna Philharmonic.

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、倫敦愛樂及巴黎樂團合作。最近受邀指揮柏林愛樂樂團及維也納愛樂樂團。

"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

HK Phil

- 1 Hong Kong's first professional orchestra since 1974
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- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
- 3 Busy performance schedule of over 150 performances reaching 200,000+ listeners each season 演出頻繁，每季上演逾一百五十場音樂會，吸引聽眾達二十多萬人
- 4 Large-scale symphonic event *Swire Symphony Under The Stars*, bringing classical music to the community 年度大型交響演奏——太古「港樂·星夜·交響曲」將音樂帶到社區
- 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
- 6 Touring around the world to promote Hong Kong as Asia's World City 巡迴世界各地演出，弘揚香港—亞洲國際都會



林凡

志登

〔梵志：清淨之志，登：達到〕



感謝伙伴

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莫扎特 《魔笛》序曲

WOLFGANG AMADEUS MOZART (1756-1791)

The Magic Flute Overture

「共濟會令莫扎特發揮出自身許多美好的特質，也啟發他創作了好些感人肺腑的作品—這些樂曲目標崇高、能充實心靈，不但精緻優美（事實上他所有作品都很美），更流露出高尚情操。」莫扎特學者威廉·奧伯

“Mozart’s association with Freemasonry brought out many of the best qualities in his character and inspired some of his most touching music, music of high purpose and moral enrichment, to be enjoyed not only for its beauty – as all Mozart’s music is – but for its noble values as well.”

MOZART SCHOLAR WILLIAM OBER

歌劇《魔笛》於1791年9月30日首演，是莫扎特最知名的歌劇作品之一，亦是他特別為共濟會而作的樂曲。共濟會的種種象徵不但在《魔笛》劇本裡俯拾皆是，在音樂裡也一樣蹤影處處。數字「三」這個共濟會象徵的重要性不可小覷。

First staged on 30th September 1791, *The Magic Flute* is one of the most famous operas written by Mozart and also is one of his works associated with Freemasonry. It is not just in the libretto of *The Magic Flute* that Masonic references abound. The symbolism of the number three in Freemasonry cannot be overstated.

身兼演員、作家、劇團經理人和歌唱家的席克奈德與莫扎特於1780年在薩爾斯堡認識；六年後，席克奈德的劇團在維也納搬演博馬舍話劇《費加羅的婚禮》，兩人再次碰面，更令莫扎特興起將《費加羅的婚禮》改編成歌劇的念頭。可是在音樂史上最重要的一點，是兩人都是熱心的共濟會會員—當時共濟會在維也納非常活躍。莫扎特學者威廉·奧伯寫道：「共濟會令莫扎特發揮出自身許多美好的特質，也啟發他創作了好些感人肺腑的作品—這些樂曲目標崇高、能充實心靈，不但精緻優美（事實上他所有作品都很美），更流露出高尚情操。」莫扎特1784年12月14日加入一年前才成立的「善行會堂」，前後共有十首特別為共濟會聚會而作的樂

The actor, writer, impresario and singer Emanuel Schikaneder had first met Mozart in Salzburg in 1780. They renewed their acquaintance six years later when Schikaneder’s acting troupe staged a performance of Beaumarchais’ *The Marriage of Figaro* in Vienna; which performance inspired Mozart to set the work as an opera. But the most important connection between the two – so far as musical history is concerned – is the fact that both men were dedicated members of a Masonic lodge then highly active in Vienna. According to the Mozart scholar William Ober, “Mozart’s association with Freemasonry brought out many of the best qualities in his character and inspired some of his most touching music, music of high purpose and moral enrichment, to be enjoyed not only for its beauty – as all Mozart’s music is – but for its noble values as well.” Mozart had become a Freemason on 14th December 1784, joining the “Benevolence” Lodge, which itself had been founded just the previous year. He composed some 10 distinct works for lodge meetings, but the best-known of all his



曲，但與共濟會有關的作品中，卻以1791年9月30日首演的歌劇《魔笛》最為著名。

席克奈德自己在維也納北部郊區有一幢劇院，名叫維登劇院，也就是《魔笛》首演的地方。他不但負責親自撰寫《魔笛》劇本〔莫扎特也默許他把許多共濟會的象徵和儀式加插在內〕和支付製作費，首演時更粉墨登場飾演捕鳥人巴巴基諾。《魔笛》豪無疑問是莫扎特和席克奈德兩人一生中最成功的作品，僅僅一個月內已經演出了二十多場，而且悉數滿座。

共濟會的種種象徵不但在《魔笛》劇本裡俯拾皆是，在音樂裡也一樣蹤影處處。數字「三」這個共濟會象徵的重要性不可小覷——所以序曲以降E大調寫成〔調號是三個降音記號〕也並非巧合。莊嚴而優雅的開端過後，弦樂奏出蹦蹦跳跳的「賦格樂段」。木管和銅管忽然響起，把音樂的動感減弱，徐徐吟誦象徵共濟會第二等級〔中級會員〕的節奏——一組三個和弦，前後三組——暗示在荒涼曠野裡被妖蛇追趕的塔米諾王子，還要經過第三、也是最後的入會儀式，才能晉身第三等級〔高級會員〕——正如序曲裡刻劃的一樣。

中譯：鄭曉彤

works associated with Freemasonry was his final opera, *The Magic Flute* (Die Zauberflöte), first staged on 30th September 1791.

Schikaneder not only wrote the libretto for *The Magic Flute* - with Mozart's connivance incorporating copious references to Masonic symbols and rites - but also took the part of Papageno in the first performance and paid for the production, which took place in his own theatre, the Theater auf der Wieden, on the northern outskirts of Vienna. It was without doubt the greatest success of both Mozart's and Schikaneder's career and within a month had been staged to full houses no less than 20 times.

It is not just in the libretto of *The Magic Flute* that Masonic references abound. The symbolism of the number three in Freemasonry cannot be overstated and it is no coincidence that the Overture is in the key of E flat major (key-signature of three flats), while, after a majestically statuesque opening and scampering string *fugato*, the momentum is suddenly arrested by wind and brass solemnly intoning the rhythmic sign - three groups of three chords - of the Second Degree of Freemasonry, implying that Prince Tamino, who is, as the Overture unfolds, being chased by a snake in a wild and rocky landscape, has yet to undergo the third and final part of the initiation process to become a Master Mason.

BY DR MARC ROCHESTER

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。

INSTRUMENTATION

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

貝多芬 降B大調第四交響曲，op. 60

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony no. 4 in B flat, op. 60

慢板－活潑的快板

慢板

小步舞曲

〔活潑的快板〕

終曲〔不太快的快板〕

Adagio - Allegro vivace

Adagio

Menuetto (Allegro vivace)

Finale (Allegro ma non troppo)

時屆中年、只顧創作、耳疾又日益嚴重，此時的貝多芬應該頗難相處。不過，也有人不但喜歡跟貝多芬一起，更主動找他作伴。當中有些不但財雄勢大，更樂意資助貝多芬和委約他譜寫新曲。因此，利斯諾夫斯基親王1806年夏秋期間邀請貝多芬到其城堡作客，貝多芬也大概不會拒絕。當時他自己住在維也納一所劇院樓上。對於慣住陋室蝸居的貝多芬，城堡裡宮廷式的輝煌佈置，尤其主人家為他預備的鋼琴、書桌和清靜客房肯定仿如上天的賞賜。

作為客人，貝多芬肯定令主人家大為頭痛。一天晚上，親王邀請當時駐奧地利法軍的總司令到城堡來聽貝多芬演奏鋼琴。貝多芬卻認為總司令其中一位副官出言不遜，不但賭氣拒絕演奏，更收拾行裝怒氣沖沖地離開城堡，在滂沱大雨下大步大步地走到最近的小鎮，在一個醫生家裡借宿。第二天，親王要親自出馬請求貝多芬，他方肯回去。至於親王另一位客人—奧普斯多夫伯爵受到的「待遇」就友善得多了。貝多芬之所以跟他投契，不但因為奧普斯多夫伯爵顯然很欣賞貝多芬的作品，還因為伯爵願意以三百五十弗羅林幣為報酬，邀請貝多芬寫作新曲。這時，貝多芬已經差不多完成了一首交響曲〔也就是著名的「第五」〕。他曾考慮過把這首曲子當成新作交給伯爵。不過，他之前不但已經

In middle age, single-mindedly obsessed with composing and frustrated by his increasing deafness, Beethoven must have been a pretty cantankerous character. Nevertheless there were those who not only seemed to relish his company, but actively sought it out. And some of those were not just wealthy and influential but were willing to fund Beethoven and commission new music from him. Beethoven was hardly likely, therefore, to turn down an invitation to stay as a house guest for the summer and autumn months of 1806 at the castle of Prince Lichnowsky. After the cramped squalor of Beethoven's own lodgings above the theatre in Vienna, the castle's palatial splendour, but more especially the piano, writing desk and quiet room supplied by the Prince, must have seemed like gifts from Heaven.

As a guest Beethoven must have given the Prince innumerable headaches. One evening the General commanding the French troops then occupying Austria had been invited to the castle to hear Beethoven play the piano. Upset by something he believed one of the General's aides to have said, Beethoven refused to play and stormed out of the castle, taking his belongings with him and strode, through heavy rain to the nearest town where he put up for the night at a doctor's house. The following day the Prince himself had to come and beg Beethoven to return. A somewhat friendlier reception was granted to another visitor to the Prince's castle, Count Oppersdorf. Beethoven took a liking to him not only because the Count clearly admired Beethoven as a composer, but also offered him 350 florins to write a new symphony. At that time Beethoven had almost finished a symphony (the famous Fifth) and he considered giving this to the Count as his new work. Unusually for Beethoven tact and decency prevailed, he had not only promised this new symphony to Prince Lichnowsky but had played so much of it to the Prince that he could never have hoped to pass it off as a work



答應了把這首曲子獻給親王，更在親王面前演奏過不少段落，根本沒可能充作特別為伯爵而寫的新曲。這次貝多芬一反常態地圓滑得體；他把「第五」暫時擱下，集中精力寫作另一首（也就是後來的「第四」）。第四交響曲1807年3月在維也納首演。

第四、第五兩首交響曲差不多同期寫作，這一點在**第一樂章**開始已經顯而易見。主題由弦樂奏出，木管吹奏一個較高的長音。「第五」以著名的四音動機戲劇化地開始，而「第四」主題頭四音根本跟這個四音動機一模一樣——只是速度變得緩慢，聲音變得柔弱，節奏也沒有那麼惹人注意。然而這種陰沉、不祥的氣氛，卻持續了差不多三分鐘才得以緩和——這時，音樂突然變得興高采烈，生氣勃勃。

第一樂章開端陰沉，其他樂段則精力充沛；但**第二樂章**與第一樂章卻形成強烈對比。論平靜柔和，這個樂章實在不遜貝多芬任何一個交響曲樂章。不錯，這裡有一、兩個激動人心的時刻，但大部分時間，即使樂手正忙於演奏自己譜上的大堆音符，整體效果卻始終閑息靜謐：有人形容貝多芬「結合安祥的意緒與活躍的手指；絕對是箇中大師」。這個樂章正好引證了這一點。圓號、小提琴、單簧管和長笛輪流作主，把樂章引向工整的結束。

貝多芬在**第三樂章**運用了大量複雜的切分音（也就是出人意的反拍節奏，爵士樂常用）。當時的作曲家習慣將交響曲中間的輕快樂章稱為「小步舞曲」，但事實上這個樂章卻是「諧謔曲」（「音樂玩笑」）；中段表面上雖然溫文爾雅，但實際上卻又開了一個玩笑——這裡貝多芬拿舊式鄉村舞曲來逗趣，效果彷彿業餘管樂隊在演奏似的，一眾小提琴又分明喝醉酒，不時打擾管樂隊。

第四樂章屬貝多芬所有管弦樂作品裡最熱鬧、最有活力的一批，明明白白地表現出幽默感。似乎脫稿後就會到手的那三百五十弗羅林幣，已令貝多芬重燃心中的幽默感和對生命的熱愛——哪怕時間短暫。

中譯：鄭曉彤

specially written for the Count. So he put the Fifth to one side and concentrated all his energies on the new one (which was to become his Fourth). The completed Symphony was given its first performance in Vienna in March 1807.

That the Fourth Symphony was written at much the same time as the Fifth is immediately apparent with the **first movement's** opening theme, given out by the strings under a sustained wind note. The first four notes of this theme are virtually the same as the famous four-note figure which so dramatically starts the Fifth. Here, however, the music is slow, subdued and less rhythmically arresting. Nevertheless this sets a dark and forbidding mood to the movement, which is only alleviated after about three minutes when the music suddenly bursts into vigorous and exuberant life.

In marked contrast both to the first movement's dark opening and its vigorous main section, the **second movement** is as calm and gentle as any of Beethoven's symphonic movements. True it has one or two moments of drama, but for the most part while the players have to work hard dealing with the large numbers of notes in their respective parts the overall effect is of ease and tranquillity: justifying the description of Beethoven as "an absolute master of the technique of combining tranquillity of the spirit with activity of the fingers." A horn, some violins, a clarinet and a flute take their turn to lead this movement to its neat conclusion.

The **third movement** is full of tricky syncopations - surprising off-beat rhythms of a type more usually associated with jazz. It was the convention to describe the brisk inner movement of a symphony as a *Menuetto*, but in actual fact this is properly a *Scherzo* (musical joke), and despite the superficial gentility of the central trio this is yet another joke. Poking fun at the old-style country dance Beethoven seems to be imitating the sound of an amateur wind-band being interrupted by a bunch of apparently inebriated violinists.

The **fourth movement** is as exuberant and energetic a piece of orchestral music as Beethoven ever wrote. Again full of thinly-disguised humour it seems as if the prospect of 350 florins for the completed symphony re-kindled in Beethoven, albeit only temporarily, his good humour and love of life.

BY DR MARC ROCHESTER

編制

一支長笛、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。

INSTRUMENTATION

One flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

布拉姆斯 降B大調第二鋼琴協奏曲，op. 83

JOHANNES BRAHMS (1833-1897)

Piano Concerto no. 2 in B flat, op. 83

不很快的快板

熱情的快板

行板

優雅的小快板

Allegro non troppo

Allegro appassionato

Andante

Allegretto grazioso

布拉姆斯十歲時，在家鄉漢堡舉行了一場鋼琴獨奏會。觀眾席上有位來自美國的代理人，十分欣賞小布拉姆斯的琴藝，想馬上跟他簽約，帶他到美國以神童姿態巡迴演出。布拉姆斯的老師艾杜華·馬森看出小布拉姆斯甚有作曲天分，認為這種天分要遠離公眾目光才能好好培育，於是推掉了美國代理人的邀請。也許不少人會覺得，這明明是令布拉姆斯名利雙收、前程錦繡的大好機會，但機會這樣就被馬森斷送，布拉姆斯大概多多少少也會怨恨馬森吧——尤其布拉姆斯曾形容馬森是「毫無啟發性的老師，在他身上我甚麼也沒學到。」可是布拉姆斯在第二鋼琴協奏曲寫的獻詞卻是：「獻給親愛的友人與恩師艾杜華·馬森」。姑勿論他年輕時怎麼想，當時已年近半百又國際知名的作曲家，已經明白自己應該好好感謝馬森了。樂曲首演後六年，馬森與世長辭；一個差不多四十年前做的決定，後來證明一點也沒錯，馬森肯定為此深感自豪。樂曲1881年11月9日在布達佩斯首演，兩星期後在斯圖加特作德國首演，兩次都由布拉姆斯親自負責鋼琴獨奏。

第二鋼琴協奏曲被譽為「布拉姆斯最出色的作品」，而且是宏篇鉅著，規模足以媲美交響曲，也是當時篇幅最長的協奏曲—知名樂

At the age of 10 Brahms gave a piano recital in his native Hamburg following which an American agent immediately tried to sign him up to tour the USA as a child prodigy. Brahms's teacher, Eduard Marxsen, who had identified in the young boy a gift for composition which, he believed, would be best nurtured away from the public gaze, turned the offer down. To many of us it might seem that Brahms would have harboured a certain resentment against Marxsen for denying him a glamorous future surrounded by all the trappings of fame and fortune: all the more so since Brahms described Marxsen as "an uninspiring teacher from whom I learnt nothing." However, his second Piano Concerto, which has been described as "the greatest of his works", bears the dedication "to my beloved friend and teacher, Eduard Marxsen." Whatever Brahms had thought as a youngster, as a serious and internationally famous composer in his late 40s he realised he had a debt of gratitude to pay to Marxsen, who died six years after the Concerto's premiere and would surely have felt proud to see his decision of almost four decades earlier so thoroughly vindicated. Brahms performed the piano part himself at both the work's premiere in Budapest on 9th November 1881 and its subsequent first German performance in Stuttgart two weeks later.

The Second Concerto was a truly gargantuan affair, of symphonic proportions and, at the time of its composition, the longest concerto in the repertoire; prompting the noted critic Eduard Hanslick to describe it as "a symphony with piano obbligato." Brahms himself was aware of its exceptional length and wrote jokingly to



評人艾杜華·漢斯力克就說過，這是「一首以鋼琴為輔的交響曲」。布拉姆斯本人也深知樂曲篇幅特別長。他曾給女性友人伊麗莎白·凡·赫佐珍伯格寫信開玩笑說道：「我寫了一首小小的鋼琴協奏曲，降B大調的。以前用降B大調寫的曲子效果都很好，就怕用得太多也太密了——就像擠牛奶一樣，從前擠出的奶都很好，就怕這次擠得太多太密了。」事實上，他最受歡迎的舊作，差不多全都以降B大調寫成，也正是他特別注意降B大調調性的原因。

布拉姆斯的降B大調音樂總令人想起平和、靜謐，以及無比的快樂。顯然，第二鋼琴協奏曲內**第一樂章**也同樣源於這幾種情感：孤單的圓號號聲過後，鋼琴加入，營造出發人深省的氣氛。雖然後來無論是鋼琴獨奏還是長篇的管弦樂段，都有少量的激烈段落，但最突出的依然是無比快樂與喜悅的情緒。

第二鋼琴協奏曲與小提琴協奏曲寫作日期相若，而且似乎布拉姆斯原本打算將第二鋼琴協奏曲的**第二樂章**放到小提琴協奏曲中，不過作曲家最終決定小提琴協奏曲保留傳統的三樂章結構。第二樂章以D小調寫成，是全曲唯一不是降B大調的樂章；而在布拉姆斯眼中，D小調與激情和不安息息相關，為樂曲添上必要的對比和氣氛變化。

第三樂章開端的大提琴主題美不勝收，而鋼琴似乎在襯托樂團多於擔任獨當一面的獨奏。音樂漸趨激情，但幾段精緻的單簧管長樂句，還有再次響起的大提琴主題，令氣氛漸漸平伏下來。

無拘無束的樂觀態度終於在**第四樂章**出現。鋼琴主題短小而迷人，帶有匈牙利吉卜賽音樂的影子（布拉姆斯實在對吉卜賽音樂情有獨鍾）。樂團和鋼琴輪流接過零碎的主題片段，先是輕酌淺嚐、繼而小心地反覆思量；這首規模宏大的協奏曲，最後歡欣愉快地結束。

中譯：鄭曉彤

a female friend, Elizabeth von Herzogenberg that, "I have written a tiny little Piano Concerto. It is written in the key of B flat major, but I fear that I have made too heavy and frequent demand on this udder which has on many other occasions provided such excellent milk." His concern about the key of B flat was based on the fact that almost all of his most popular music to date had been in that key.

Brahms associated the key of B flat major with calmness, serenity and deep happiness; emotions which are clearly at the root of the Concerto's **first movement** when, after a solitary horn call, the piano enters in reflective mood. The piano's subsequent solo passage has a few stormy passages – as does the following extended orchestral passage – but the overriding impression is of great happiness and joy.

The **second movement** appears to have originally been planned for the Violin Concerto written around the same time, although Brahms eventually decided to adhere to conventional three-movement form for that work. It is the only movement not to be in B flat major and as such provides an essential contrast in colour and atmosphere. Its key (D minor) was being associated in Brahms' mind with passion and restlessness.

An intensely beautiful cello theme announces the lyrical **third movement** in which the piano seems to play more of a supporting role to the orchestra than as a soloist in its own right. The music becomes more passionate but is calmed down by some exquisite long clarinet phrases and a return of the opening cello theme.

Finally, with the **fourth movement**, we find a mood of carefree optimism. The piano introduces a charming little theme owing something to the gypsy music of Hungary – something of which Brahms was singularly fond. Little snippets of themes are taken, tasted and lovingly mulled over by orchestra and soloist in turn before this huge Concerto draws to its joyous conclusion.

BY DR MARC ROCHESTER

編制

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、定音鼓及弦樂組

INSTRUMENTATION

Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

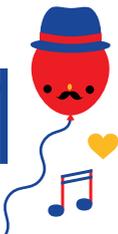
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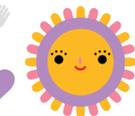
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格蘭斯 ANDREW GRAMS

指揮 conductor

格蘭斯最近獲任命為美國伊利諾伊州艾爾金交響樂團的音樂總監。他是美國最具才華的指揮之一，曾經與許多世界頂尖樂團合作，包括美國費城樂團和芝加哥、聖路易斯及華盛頓國家交響樂團，以及加拿大蒙特利爾交響樂團、法國國家樂團、英國廣播公司（BBC）交響樂團、悉尼交響樂團、羅馬聖西西利亞樂團、荷蘭電台愛樂及海牙愛樂等等。

格蘭斯是名指揮家魏瑟-莫斯特的得意門生，從2004至07年擔任克里夫蘭樂團助理指揮，其後一直有和樂團合作，並將於2014年夏季帶領樂團在博森音樂節上演出。

今個樂季，格蘭斯在鳳凰城交響樂團的樂季開幕音樂會上演出貝多芬的第九交響曲。他也開始了他與埃爾金交響樂團的長期合作，並與巴爾的摩交響樂團有為期兩個星期的演出。除此而外，他與香港管弦樂團及俄勒岡交響樂團首演。他亦再次和英國廣播公司（BBC）蘇格蘭交響樂團，以及琉森交響樂團一同演出。在美國，他將再次與大急流城，北卡羅來納州和阿拉巴馬的樂團合作。

格蘭斯於2002年獲委任為美國賓夕法尼亞州雷丁交響樂團助理指揮。2003年，他於阿斯本音樂節指揮學院跟隨洗文、斯德林及米高·史頓學習。他持有茱莉亞音樂學院小提琴演奏學位，以及寇蒂斯音樂學院指揮學位。格蘭斯同時是一位傑出的小提琴家，於1998至2004年任職於林肯中心的紐約市芭蕾舞團，於2002及2004兩度擔任第二小提琴副首席。

Newly appointed Music Director of the Elgin Symphony Orchestra of Illinois and one of America's most promising young conductors, Andrew Grams has appeared with many of the great orchestras of the world including Philadelphia, Chicago Symphony, St. Louis Symphony, and National Symphony Orchestra of Washington D.C. in America, as well as Montreal Symphony, Orchestre National de France, BBC Symphony Orchestra London, Sydney Symphony, Orchestra of Santa Cecilia Rome, the Netherlands Radio Philharmonic, and Residentie Orchestra of The Hague, to name a few.

A protege of Franz Welser-Möst, Grams was Assistant Conductor of Cleveland Orchestra from 2004 to 2007. In addition to subscription concerts, he will turn to conduct that orchestra in the summer of 2014 at the Blossom Music Festival.

This season Grams will open the Phoenix Symphony concert season in celebratory performances of Beethoven's Symphony no. 9. He also begins his tenure with the Elgin Symphony and leads two full weeks of concerts with the Baltimore Symphony Orchestra in addition to debut appearances with the Hong Kong Philharmonic Orchestra and the Oregon Symphony. He returns to the BBC Scottish Symphony Orchestra as well as the Luzern Symphony and in the US he makes welcome second visits to the orchestras of Grand Rapids, North Carolina, and Alabama.

In 2002, Grams was appointed assistant conductor of Reading Symphony in Pennsylvania. In summer 2003, he studied with Zinman, Sidlin and Michael Stern at the conducting academy of Aspen Music Festival. He received a bachelor degree in violin performance from The Juilliard School, and a conducting degree from Curtis Institute of Music. Also an accomplished violinist, Grams was a member of New York City Ballet Orchestra at Lincoln Center from 1998 to 2004, serving as acting associate principal second violin in 2002 and 2004.

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Photo: Paul Body



歐爾森

GARRICK OHLSSON

鋼琴 piano

歐爾森能駕馭許多不同風格之鋼琴作品，由海頓、莫扎特，乃至廿十一世紀音樂（包括多首為他度身創作的樂曲），曲目非常廣泛。雖然他一直被視為演繹蕭邦音樂的專家，但演奏莫扎特、貝多芬及舒伯特以至浪漫時期的作品同樣出眾。

2013/14樂季中，歐爾森在美國各地舉行了獨奏會，當中包括卡內基音樂廳。他亦再度與波士頓、三藩市及亞特蘭大交響樂團、洛杉磯愛樂及克利夫蘭樂團合作。北美以外的演出包括斯德哥爾摩、聖保羅及香港，並與布達佩斯節日樂團和費沙爾在歐洲巡演，演出德伏扎克的作品，最後一站為紐約林肯中心。

近年的主要演出包括：前往澳洲作一個月巡演，並發行現場錄音（全套布拉姆斯鋼協及柴可夫斯基第二鋼協）、與艾爾達爵士指揮的芝加哥交響樂團合作、蕭邦誕生二百周年特別演出、和紐約愛樂合作等等。由波蘭、法、英及中國電視台聯合製作，慶祝蕭邦誕生二百周年的紀錄片「蕭邦的藝術」專訪了歐爾森。

歐爾森的錄音種類繁多，曾為多個品牌錄音。其中貝多芬奏鳴曲全集的第三張錄音贏得格林美獎，最近並發行了全套布拉姆斯鋼琴變奏曲。

歐爾森於1970年贏得蕭邦國際鋼琴大賽，至今仍是唯一贏得此榮譽的美國人。他於1994年獲頒艾弗里·費雪大獎，1998年獲密芝根的大學音樂協會頒發傑出藝術家大獎。

Garrick Ohlsson commands an enormous repertoire, ranging from Haydn and Mozart to works of the 21st century, many commissioned for him. Although long regarded as one of the world's leading exponents of the music of Chopin, he is also noted for his masterly performances of Mozart, Beethoven and Schubert, as well as the Romantic repertoire.

The 2013/14 season includes a US recital tour that culminated at Carnegie Hall in February, as well as return visits to the Indianapolis, Atlanta, Boston and San Francisco Symphonies, Los Angeles Philharmonic and Cleveland Orchestra. Performances outside North America include Stockholm, São Paulo, Hong Kong, and a Dvořák project with the Budapest Festival Orchestra and Ivan Fischer in various European cities culminating in New York's Lincoln Center in June.

Highlights of previous seasons include a month-long tour in Australia where he recorded both Brahms concerti and Tchaikovsky no. 2 in performance, concerts with the Chicago Symphony with Sir Mark Elder, a series of performances in celebration of the bicentenary of Liszt's birth, and with the New York Philharmonic. In conjunction with the bicentenary celebration of Chopin's birth, "The Art of Chopin", a documentary featuring Ohlsson, was co-produced by Polish, French, British and Chinese television stations.

Ohlsson can be heard on the Arabesque, RCA Victor Red Seal, Angel, BMG, Delos, Hänssler, Nonesuch, Telarc, and Virgin Classics labels. His third volume of complete Beethoven sonatas received a 2008 Grammy award. Hyperion recently released a disc of all the Brahms piano variations.

He remains the only American to have won the Gold Medal at the International Chopin Competition (1970). Ohlsson was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, Michigan.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

港樂2014年3月中國內地巡演之樂評

「毫無疑問是亞洲最前列的交響樂團之一」 樂評人王紀宴

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 Orchestra 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.



Critical acclaim from the HK Phil's tour to Mainland China in March 2014

"no doubt one of Asia's best" Wang Jiyan, renowned critic

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，並已推出兩張大碟。

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.

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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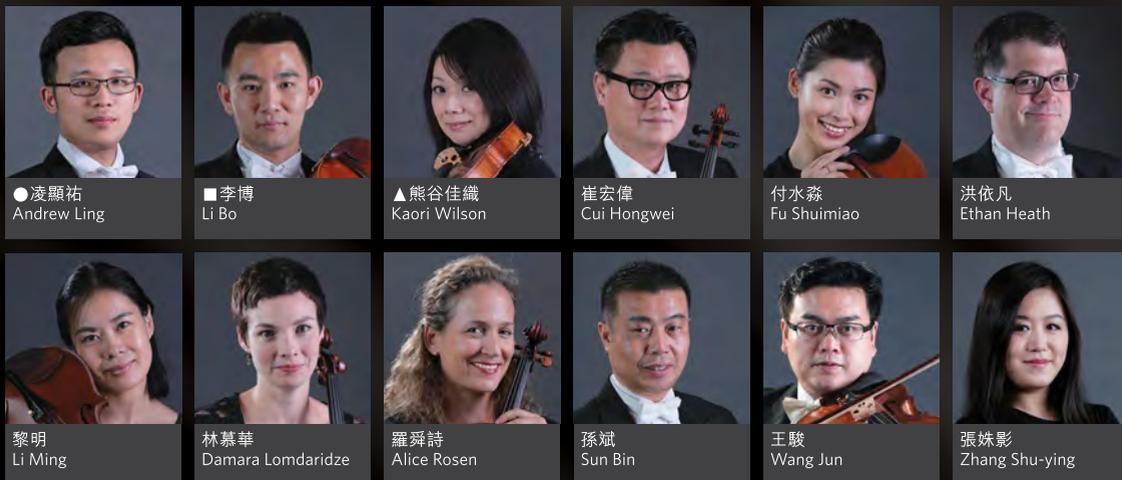
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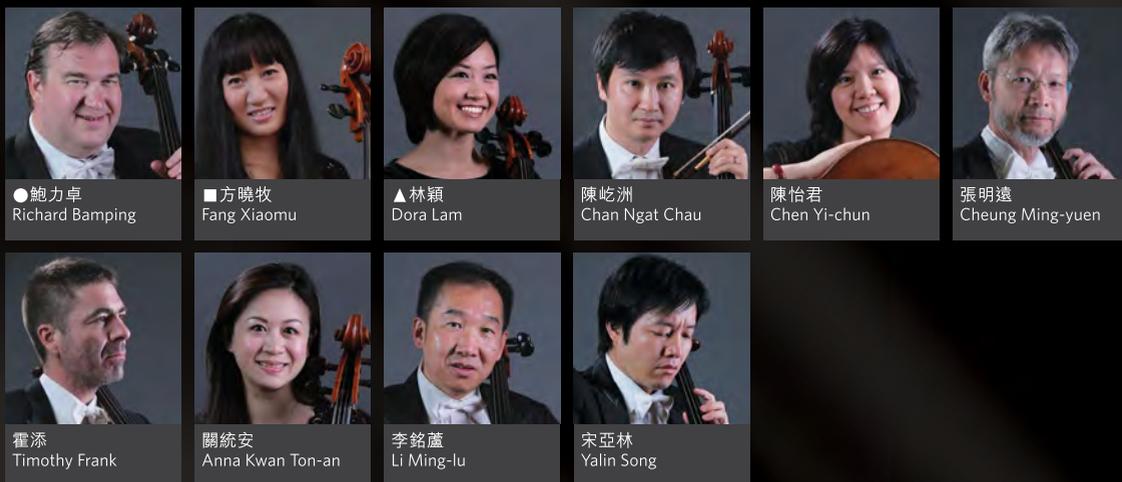
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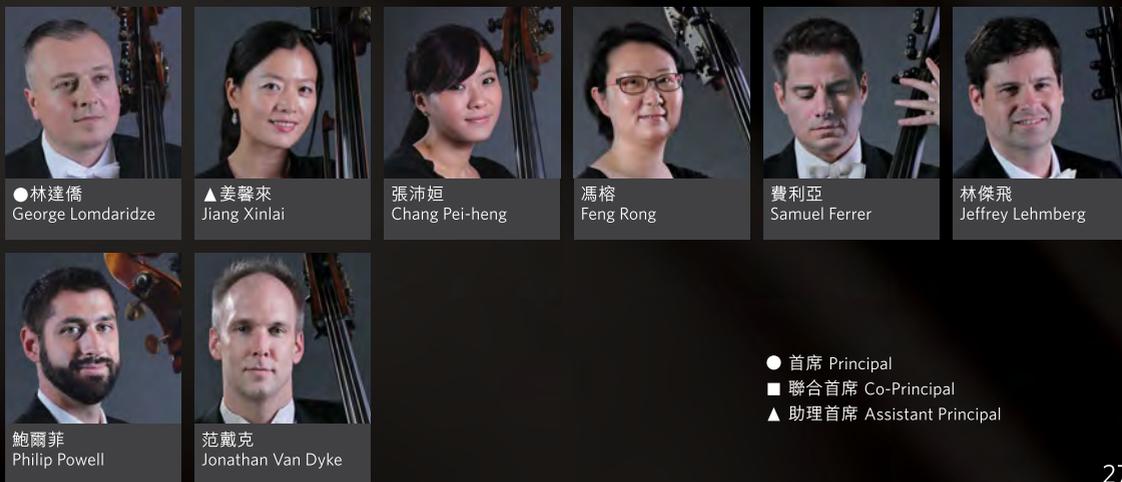
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Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
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- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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Smetana *Vltava (from Má vlast)*
Brahms Piano Concerto No. 1
Dvořák Symphony No. 6

4.6 (星期三 Wed)

韋伯 《魔彈射手》序曲
貝多芬 第三鋼琴協奏曲
馬天奈 第四交響曲
Weber Overture to *Der Freischütz*
Beethoven Piano Concerto No. 3
Martinů Symphony No. 4



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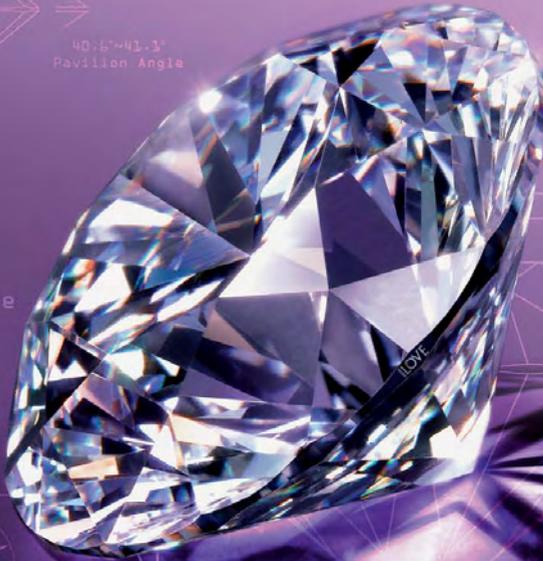
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