

Verdi  
Wagner  
威爾第華格納年YEAR

首席指揮 米高·桑達寧  
Principal Conductor  
Michael Sanderling

小提琴 Violin  
茱莉亞·費莎  
Julia Fischer

# DRESDNER PHILHARMONIE

德累斯頓愛樂樂團

23.10.2013

星期三 Wed | 8pm

香港文化中心音樂廳

Concert Hall,  
Hong Kong Cultural Centre



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DRESDNER



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PHILHARMONIE

# DRESDNER PHILHARMONIE

德累斯頓愛樂樂團

23.10.2013

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節目 PROGRAMME

華格納 Wagner

選自《崔斯坦與依索德》的前奏曲及〈愛之死〉  
Prelude and *Liebestod* (from *Tristan und Isolde*)


德伏扎克 Dvořák

A小調小提琴協奏曲，作品五十三  
Violin Concerto in A Minor, Op. 53

~ 中場休息二十分鐘 *Intermission of 20 minutes* ~

布拉姆斯 Brahms

E小調第四交響曲，作品九十八  
Symphony No. 4 in E Minor, Op. 98



音樂會約在晚上十時結束  
The concert finishes at about 10pm

今晚的音樂會由香港電台第四台 (FM97.6-98.9 兆赫) 錄音，並將於  
2013年12月7日 (星期六) 晚上8時播出及2013年12月12日 (星期四) 下午2時重播。  
Tonight's concert is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz) and  
will be broadcast on 7 December 2013 (Sat) at 8pm with a repeat on 12 December 2013 (Thu) at 2pm.

# DRESDNER PHILHARMONIE

## 德累斯頓愛樂樂團

德累斯頓愛樂樂團於一八七〇年創立，在德累斯頓市民音樂廳舉行首次演出後，自此為該市的大眾音樂文化引入一股新思潮，樂團至今仍忠於這個傳統，樂於為這城市和當地不同層面的觀眾服務，不單演奏古典與浪漫時期最具代表性的曲目，對現代新創作品也保持開放態度，近年就委約古拜杜蓮娜、謝德林、康奇里、尼文幾位創作新曲。

歷代以來，為該樂團作客席演出的著名指揮家和獨奏家，包括布拉姆斯、柴可夫斯基、德伏扎克、理查·史特勞斯等，他們都曾親自指揮自己的作品。後來應邀演出的藝術家包括艾本杜洛新、范拜林、布施、約甘、基爾布夫、老格拉巴、卡尼柏布斯、康韋舒尼、尼基施等。近年樂團合作過的客席指揮有艾伯舒特、戴維斯、赫斯一貝代雅、基斯情、約菲、老傑洛夫斯基、黎塔揚高、蓋茲伯格、馬連那爵士、馬薩爾、馬素、米斯麥加、納達斯、波舒納、柏雲、斯塔弗斯、特米爾卡洛夫、托特利亞、懷格勒、楊妮、扎戈錫等。定期參與樂團演出的獨奏者和獨唱者有布赫賓達、費莎、嘉斯坦、格納、古茲曼、葛魯賓格、赫登保格、嘉爾納、慕達、穆勒一肖特、薩爾及蒂博代等，他們的參與，協助豐富了樂團的曲目。德累斯頓愛樂樂團於一九〇九年成為第一批出訪美國，在當地巡迴演出音樂會的德國樂團，自此之後經常到歐

美以及亞洲各大音樂中心獻藝。樂團自二〇一一至一二樂季起委任米高·桑達寧為首席指揮，他將在今個樂季率領樂團巡迴到中國內地、香港、澳門、韓國、丹麥、西班牙，以及科隆、慕尼黑、維也納等中歐音樂重鎮演出。

Upon being founded in 1870, the Dresdner Philharmonie brought a new spirit to the city's public music culture with its performances at the "Gewerbssaal". The orchestra remains true to this tradition today. As the city's orchestra, the Dresdner Philharmonie is conscious of its obligation to a diverse audience. In addition to its classical-romantic core repertoire, the Dresdner Philharmonie has always been open to performing contemporary compositions. The orchestra continues this trend today with recently commissioned works from Sofia Gubaidulina, Rodion Schtschedrin, Gija Kancheli and Michael Nyman.

Noteworthy conductors and soloists regularly gave guest performances with the Dresdner Philharmonie: Johannes Brahms, Pyotr Ilyich Tchaikovsky, Antonín Dvořák and Richard Strauss came to conduct their own works. In later years this included artists like Hermann Abendroth, Eduard van Beinum, Fritz Busch, Eugen Jochum, Joseph Keilberth, Erich Kleiber, Hans Knappertsbusch, Franz Konwitschny and Arthur Nikisch. In recent times the orchestra has worked with guest conductors such as Marc Albrecht, Dennis Russell Davies, Miguel Harth-Bedoya, Kristjan Järvi, Michail Jurowski, Dimitri Kitajenko, Yakov Kreizberg, Sir Neville Marriner, Wayne Marshall, Kurt Masur, Ingo Metzmacher, Andris Nelsons, Markus Poschner, André Previn, Karl-Heinz Steffens, Yuri Temirkanov, Yan Pascal Tortelier, Sebastian Weigle, Simone Young and Lothar Zagrosek. Regular guest appearances by soloists such as Rudolf Buchbinder, Julia Fischer, Kirill Gerstein, Matthias Goerne, Vadim Gluzman, Martin Grubinger, Håkan Hardenberger, Michaela Kaune, Anne-Sophie Mutter, Daniel Müller-Schott, Fazil Say and Jean-Yves Thibaudet have also enriched the orchestra's repertoire. In 1909 the Dresdner Philharmonie became one of the first German orchestras to perform a concert tour in the United States. Since then concert tours have taken the Dresdner Philharmonie to the major music centres of Europe, the Americas and Asia. Michael Sanderling, Principal Conductor since the 2011/12 concert season, will lead the Dresdner Philharmonie this season on tours to Mainland, Hong Kong, Macao, Korea, Denmark, Spain and to the leading Central European music centres including Cologne, Munich and Vienna.





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德累斯頓愛樂樂團很高興有機會第一次來香港演出。我們來自德國，能夠有機會在這個獨特的文化中心舉行首演音樂會，深感榮幸。逾百年來，香港一直擔當了中西文化橋樑的角色，因此是我們亞洲巡迴演出中最重要的一站。香港擁有眾多大學、院校、博物館、音樂廳，還有無數吸引旅客的地方，我們熱切期待在這個美麗的城市演出的兩場音樂會。

The Dresdner Philharmonie is very pleased to have the opportunity to perform in Hong Kong for the first time. It is a great honour and privilege for us as a German orchestra to give our premiere concert at such an exclusive music centre. In its role as a bridge between the cultures and centuries of Chinese-English cultural history to look back on, Hong Kong is the most important destination on our concert tour of Asia. Given the large number of universities, institutes, museums and concert auditoriums as well as the wide variety of tourist attractions Hong Kong holds in store for us – we eagerly anticipate our two concert performances in your beautiful city.

米高·桑達寧  
Michael Sanderling

# 米高·桑達寧

## Michael Sanderling

首席指揮 Principal Conductor

米高·桑達寧在柏林出生和接受教育，是同輩中極有前途的指揮新星。自二〇〇五年第一次指揮德累斯頓愛樂樂團音樂會後，便與樂團合作不斷。自二〇一一至一二樂季起，獲委任為樂團首席指揮。

桑達寧指揮過不少享譽國際的一流樂團，包括蘇黎世音樂廳樂團、巴伐利亞電台交響樂團、慕尼黑愛樂樂團、德累斯頓國家管弦樂團、柏林音樂廳樂團、斯圖加特廣播交響樂團、科隆居澤涅樂團、荷蘭愛樂樂團等。他在科隆歌劇院指揮演出浦羅歌菲夫的《戰爭與和平》，大受好評。

二〇〇六年至一〇年間，桑達寧擔任波茨坦室樂團的藝術總監兼首席指揮，率團到多個國家的音樂廳獻藝，並合錄了多張唱片。二〇一〇年，他在法蘭克福創立天際線交響樂團。這個樂團由歐洲多位頂尖樂師組成，在歌德大學的校園內舉行古典音樂會，以年青人為對象，氣氛自由輕鬆，讓他們無須嚴肅地欣賞優美的音樂表演。

桑達寧早期接受大提琴訓練，曾參加多個音樂比賽，均有優越的成績。十九歲那年，他獲馬素垂青，聘用為萊比錫布業大廳樂團的大提琴首席。期後他為柏林電台交響樂團擔任了多年首席大提琴樂師，另外又為歐洲和美國多個頂級樂團的音樂會獨奏大提琴，包括巴伐利亞電台交響樂團、巴黎樂團、波士頓交響樂團等。

Born and educated in Berlin, Michael Sanderling is one of the most promising conductors of his generation. His 2005 debut conducting the Dresdner Philharmonie marked the beginning of regular and close artistic collaboration with the tradition-steeped orchestra. From the beginning of the 2011/12 concert season Sanderling has been named Principal Conductor of the Dresdner Philharmonie.

Sanderling has worked with many leading international orchestras including the Tonhalle Orchestra Zurich, Sinfonieorchester des Bayerischen Rundfunks, the Münchner Philharmoniker, the Sächsische Staatskapelle Dresden, the Konzerthausorchester Berlin, the Radio-Sinfonieorchester Stuttgart, the Gürzenich Orchester Köln and the Nederlands Philharmonisch Orkest. His conducting of



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Sergei Prokofiev's *War and Peace* at the Cologne Opera was met with the highest acclaim from press and public alike.

As Artistic Director and Principal Conductor of the Kammerakademie Potsdam, from 2006 to 2010 Sanderling performed at international concert venues and recorded several CDs with the ensemble. In 2010 he founded Skyline Symphony in Frankfurt – a collaboration of Europe's leading orchestra players who join together in performing special classical music concerts on the campus of the Goethe University geared to younger audiences in an easily accessible setting free of formal convention.

Sanderling's early musical training was on the cello. After successfully participating as a cellist in several competitions and when he was only 19, Sanderling was engaged by Kurt Masur as Principal Cellist with the Leipzig Gewandhausorchester. Sanderling was subsequently also Principal Cellist of the Rundfunk-Sinfonieorchester Berlin for many years. He has made guest appearances as a cello soloist with top-flight orchestras throughout Europe and the United States, including the Sinfonieorchester des Bayerischen Rundfunks, the Orchestre de Paris and the Boston Symphony Orchestra.



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Hong Kong  
Sinfonietta  
香港小交響樂團

42<sup>nd</sup>



香港藝術節  
Hong Kong  
Arts Festival  
18.2-22.3.2014



BBC Music Magazine

"Fearless and thrilling... a rare talent!"  
Gramophone

"A pianist of exceptional gifts."  
The Daily Telegraph

鋼琴 Piano

葛羅夫納  
Benjamin Grosvenor

Winner of:

- 2004 BBC Young Musician Competition at age 11
- "Young Artist of the Year 2012" & "Instrumental Award", Gramophone
- "Jeune Talent", Diapason d'Or
- Classic Brits Critics' Award
- UK Critics' Circle Award

28.2.2014

(星期五 Fri) 8:00pm

香港大會堂音樂廳  
HK City Hall Concert Hall  
\$380 \$260 \$150

# Hong Kong Sinfonietta & Benjamin Grosvenor

## 香港小交響樂團與葛羅夫納

節目 Programme

- |               |  |
|---------------|--|
| 鄺展維           | 《如川，不舍晝夜》(世界首演)                                    |
| 布列頓           | 鋼琴協奏曲，作品13   |
| 史達拉汶斯基        | 《彼得魯斯卡》(1947)                                      |
| Charles Kwong | <i>As the Streams Never Cease</i> (world première) |
| Britten       | Piano Concerto, Op 13                              |
| Stravinsky    | <i>Petrushka</i> (1947)                            |

音樂總監/指揮 Music Director/Conductor

葉詠詩 Yip Wing-sie

門票由12月7日起於城市電腦售票網發售

Tickets available at all URBIX outlets from 7.12.2013

優先訂票 Advance bookings: [www.hk.artsfestival.org](http://www.hk.artsfestival.org)

節目查詢 Programme Enquiries 2836 3336

香港小交響樂團保留更改節目以及表演者之權利 Hong Kong Sinfonietta reserves the right to change the programme and artists.

香港小交響樂團由香港特別行政區政府資助  
Hong Kong Sinfonietta is financially supported by the Government of the Hong Kong Special Administrative Region

香港小交響樂團為香港大會堂場地伙伴  
Hong Kong Sinfonietta is the Venue Partner of the Hong Kong City Hall

Opening  
Doors 2013/2014  
Season 樂季  
[www.HKSL.org](http://www.HKSL.org)



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# 茱莉亞·費莎

## Julia Fischer

小提琴 Violin

德國小提琴家茱莉亞·費莎才華不凡，早已獲舉世公認。她的藝術天分甚高，從她囊括的獎項之多，及在現場演出和錄音作品贏得的讚譽之聲不絕，即可見一斑。二〇〇七年她獲《留聲機》選為「年度最佳樂人」，二〇〇九年再獲國際唱片暨音樂出版大展古典音樂獎選為「年度最佳器樂演奏家」。

費莎於二〇一二至一三樂季出任柏林音樂廳的駐場藝術家，與樂團在新任總指揮費沙爾領導下，於樂季揭幕音樂會上演奏布拉姆斯的《雙協奏曲》。她於二〇一三年六月舉行的一場獨奏會及與茱莉亞·費莎四重奏一起亮相，為她的駐場藝術家任期劃上完美句號。這個四重奏是由費莎於二〇一一至一二樂季成立，成員除了費莎，還有另一位小提琴家薛高維斯基、中提琴家蒙克梅耶及大提琴家奈凡納洛，自成立至今，每次演出均贏來如雷掌聲，好評如潮。未來樂季，這個四重奏還會周遊歐洲獻藝，包括到布拉格之春音樂節、韋格蒙音樂廳、維也納音樂協會及盧森堡愛樂廳等首次亮相。

正值Decca於二〇一三年春季推出布魯赫《第一小提琴協奏曲》及德伏扎克的《小提琴協奏曲》專輯的時候，費莎隨蘇黎世音樂廳樂團和指揮冼文到德國作巡迴演出。該樂季的另一焦點，是她於二〇一三年四月首度與維也納愛樂樂團及指揮沙羅倫合作，演奏貝多芬和沙羅倫的《小提琴協奏曲》，演出被奧地利《新聞日報》形容為「一次不可能更精彩的首度合作」。


在二〇一三至一四樂季，費莎出任德累斯頓愛樂樂團的駐團藝術家，韋格蒙音樂廳也為她特別安排了一系列專場演出。她亦會聯同聖彼得堡愛樂樂團在紐約的卡奈基音樂廳演出、與三藩市交響樂團作歐洲巡演、與德累斯頓愛樂樂團作亞洲巡演，以及在歐洲多個主要場地舉行獨奏會，包括維也納音樂協會、布魯塞爾美藝廳及柏林愛樂廳等。

二〇一一年，由Decca發行費莎的唱片《詩》，收錄蕭頌的《音詩》、雷史碧基的《秋詩》、蘇克的《G小調幻想曲》和佛漢威廉士的《小雲雀高飛》，贏得熱烈好評。唱片由與她合作多年的蓋茲伯格指揮蒙地卡羅愛樂樂團一同灌錄，也是蓋茲伯格的遺作，入選權威的「德國唱片評論獎」的「季度最佳唱片」名單之中。

至於費莎較早期的唱片，計有二〇一〇年發行的《巴格尼尼隨想曲二十四首》，和二〇〇九年與聖馬田樂團第一次合錄的《巴赫小提琴協奏曲集》。這輯《巴赫小提琴協奏曲集》非常暢銷，甫在美國發行，即成為iTunes有史以來銷量最高的初登場古典音樂唱片。



© Decca / Uwe Apen



再之前的唱片是由PentaTone發行。她第一張灌錄的唱片是俄國小提琴協奏曲集，錄演哈察都量、浦羅歌菲夫及格拉祖諾夫的作品，合演者是俄羅斯國家樂團，由蓋茲伯格指揮，這張唱片於二〇〇五年贏得人所艷羨的德國「回音獎」。二〇〇五年，費莎灌錄了《巴赫小提琴獨奏奏鳴曲及組曲》，不單在全球好評如潮，且同時獲得法國三個最顯赫的獎項：《音叉》雜誌的「金音獎」、《音樂世界》雜誌的「震撼之選」、及《古典曲目》雜誌的最高評級。這張唱片於二〇〇六年再獲《英國廣播公司音樂雜誌》授予「最佳新人獎」。二〇〇七年，她的《柴可夫斯基小提琴協奏曲》唱片奪得「回音獎」中的「年度最佳器樂演奏家獎」。

費莎一九八三年於慕尼黑出生，初習小提琴，那時只有三歲，不久即開始兼習鋼琴。後入讀慕尼黑音樂學院，隨覃瑪贊高學藝，才十一歲就在曼奴軒國際小提琴比賽勝出，由此引發她以獨奏家為業。多年來，她仍然繼續學習鋼琴。二〇〇八年一月一日，她首次作專業鋼琴表演，彈奏葛利格的《鋼琴協奏曲》，在法蘭克福舊歌劇院與青年德國愛樂樂團合奏，由平沙爾指揮。她在那場音樂會上並演奏聖桑的《第三小提琴協奏曲》。該場音樂會由Unitel Classica錄製成數碼影碟，於二〇一〇年九月由Decca發行。

German violinist Julia Fischer is recognized worldwide for possessing a talent of uncommon ability and as an exceptionally gifted artist, reflected in the numerous awards and effusive reviews she has received for both her live performances and recordings, including being named “Artist of the Year” at The Gramophone Awards in 2007 and “Instrumentalist of the Year” at the 2009 MIDEM Classical Awards.

The season 2012/13 marked Fischer tenure as Artist in Residence at Konzerthaus Berlin; under the baton of the orchestra’s new Chief Conductor Ivan Fischer, she opened the orchestra’s season with Brahms’s *Double Concerto*. A recital and an appearance with the Julia Fischer Quartet in June 2013 completes her residency. The Quartet was founded by Fischer in the 2011/12 season and garnered ecstatic acclaim from public and critics alike for Fischer, violinist Alexander Sitkovetsky, violist Nils Mönkemeyer and cellist Benjamin Nyffenegger. Future seasons will see the Quartet touring through Europe, debut appearances are scheduled amongst others at the Prague Spring Festival, Wigmore Hall, Musikverein Vienna and Philharmonie Luxembourg.

Coinciding with Decca’s release of the recording of Bruch’s *Violin Concerto No. 1* and Dvořák’s *Violin Concerto* in spring 2013, Fischer embarked on a tour of Germany with the Tonhalle Orchestra Zurich and David Zinman. Another highlight of Fischer’s 2012/13 season was her debut with the Vienna Philharmonic Orchestra with both, the Beethoven and Salonen *Violin Concerto* under the baton of Esa-Pekka Salonen in April 2013 – “a debut which could not have been more impressive” as Austria’s *Die Presse* attested.

In the 2013/14 season, Fischer becomes the Artist in Residence at the Dresdner Philharmonie and Wigmore Hall is dedicating to her a Perspective Series. She will perform at New York's Carnegie Hall with the St. Petersburg Philharmonic, tour Europe with the San Francisco Symphony and Asia with the Dresdner Philharmonie as well as appear in recitals in major European venues including Musikverein Vienna, Palais des Beaux-Arts in Brussels and the Berlin Philharmonie.


In 2011, Decca released "Poème" featuring Chausson's *Poème*, Respighi's *Poema Autunnale*, Suk's *Fantasy in G Minor* and Vaughan Williams's *The Lark Ascending* to great critical acclaim. This highly poignant album is also the last recording of the late Yakov Kreizberg – a close collaborator of Fischer for years – conducting the Orchestre Philharmonique de Monte Carlo. The recording was featured on the quarterly "Bestenliste" of the prestigious *Preis der Deutschen Schallplattenkritik*.

This recording was preceded by the fall 2010 release of "Paganini: 24 Caprices" and her 2009 recording for Decca of "Bach: Violin Concertos" with the Academy of St. Martin in the Fields. Upon its release in the United States, the recording became the fastest-selling classical music debut in iTunes history. Previous recordings were released on the PentaTone label. Her debut CD, a recording of "Russian Violin Concertos by Khatchaturian, Prokofiev and Glazunov" with the Russian National Orchestra under Yakov Kreizberg, won Germany's coveted ECHO Award in 2005. Fischer recorded "Bach: Sonatas and Partitas for Solo Violin" in 2005 and this recording earned worldwide critical praise including the rare distinction of winning three of France's most prestigious awards: the "Diapason d'Or"; the "CHOC" from *Le Monde de la Musique*; and the highest rating from *Classica Repertoire*. The Bach recording also saw her awarded the BBC Music Magazine Award as "Best Newcomer" in 2006. In 2007, her "Tchaikovsky: Violin Concerto" recording saw her awarded the ECHO Award for "Instrumentalist of the Year".

Born in Munich in 1983, Fischer began learning the violin at age three and soon thereafter started taking piano lessons. She became a pupil of Ana Chumachenco at the Munich Academy of Music and at just 11 years old won the Yehudi Menuhin International Violin Competition, an event that catapulted her towards a career as a soloist. Throughout her career, Fischer has always maintained her piano studies. On 1 January 2008 she made her professional piano debut at the Alte Oper Frankfurt performing the Grieg *Piano Concerto* with the Junge Deutsche Philharmonie and conductor Matthias Pintscher. On the same programme, she performed the Saint-Saëns *Violin Concerto No. 3*. A DVD of this concert, recorded by Unitel Classica, was released by Decca in September 2010.



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## 樂曲介紹

### 選自《崔斯坦與依索德》的前奏曲及〈愛之死〉

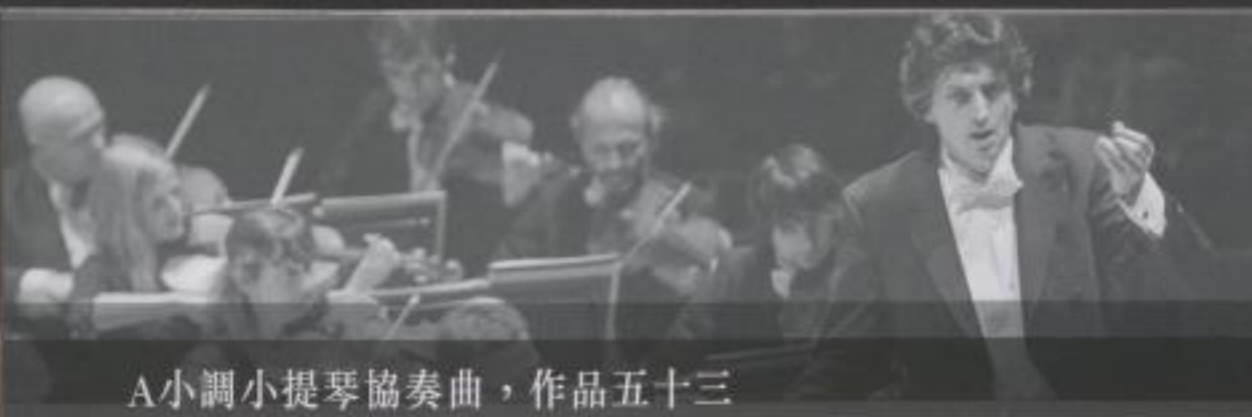
華格納 (一八一三至一八八三)

華格納童年時，住在萊比錫。聽過一些樂曲的表演，包括貝多芬的《第九交響曲》，啟發了他的音樂靈感。另外，他又讀過莎士比亞的作品，加強了他的文學抱負。他在萊比錫學習音樂，一八三三年起先後在多間歌劇院任職，最後一站去了里加。一八三九年三月，他因負債過多，不得不潛逃離開里加，首先去了倫敦，終於在巴黎穩定，而且有機會一展抱負。這個法國首都給了他很多寶貴經驗。只是，要在當地謀生，實在很困難。幸而在一八四二年，他得到麥亞白爾的幫助，可以在德累斯頓上演他的歌劇作品《黎恩濟》，繼而演出《飄泊的荷蘭人》，並且獲委任為德累斯頓宮廷歌劇院的音樂總監。一八四九年，他牽涉進行革命活動，被迫要到瑞士避難。他在瑞士住了多年，期間到過巴黎、威尼斯和維也納，在作曲方面的成就日見突出，更得到巴伐利亞國王路易維希二世贊助，多齣偉大的音樂戲劇得以在慕尼黑上演。但來自幾方面的敵對勢力迫使他離開德累斯頓。這次又是去了瑞士，妻子則仍留在德累斯頓。他在瑞士接到妻子去世的消息後，李斯特的私生女兒歌詩瑪來與他會合。歌詩瑪本是鋼琴家兼指揮家布洛的妻子，與丈夫離婚前一年已替華格納生了一個兒子齊格菲。她來與華格納會合時，還帶來了先前替華格納所生的兩個女兒。兩人於一八七〇年結婚，翌年，華格納重新把注意力放在拜羅伊特，他正在該地建造自己的歌劇院。他的《尼貝龍根的指環》第一次全套一起演出，就是在這所新歌劇院，時值一八七六年。一八八二年，再在該歌劇院上演《帕西法爾》。多年來華格納愛在天氣較和暖的意大利過冬。一八八三年二月他在威尼斯與世長辭。

華格納於一八四九年逃離德累斯頓，在瑞士一直接受一位銀行家威森東克的幫助。這位作曲家與威森東克的妻子瑪蒂德私通，事件終於被華格納夫人敏娜揭發。《崔斯坦與依索德》的愛情悲劇，部分劇情也是以這件家庭糾紛為背景。在《崔斯坦與依索德》，男主角崔斯坦背叛了國王，也就是他的恩人馬克王。他受馬克王之托，渡海去接國王的新娘子依索德，護送她到未來夫家。但在旅途中，依索德的侍女班紀妮給他們服了一劑催情葯，令兩人墮入愛河。第一幕的〈前奏曲〉有很新穎的和聲，一開始的音樂就是以期待與神秘、崔斯坦與依索德的愛情為樂旨，這段愛情最後在死亡中才開花結果。這段音樂有崔斯坦樂旨，而這個主題素材聯上他們兩人的四目相投，眼中帶著愛情，而不是敵意。此外，〈前奏曲〉裏又交織了催情葯與致命毒葯等樂旨，即是班紀妮給他們服下，引致他們相愛的那劑催情葯。第二幕的地點是馬克王建在康沃

爾的城堡，時間是某個夏夜，馬克王剛出發去了狩獵，留下了崔斯坦和依索德。兩人正舞舞我我之際，班紀妮發出警告：她從塔樓上見到國王回來了。國王與墨洛返到城堡，墨洛又背叛崔斯坦，令崔斯坦受到重傷，在依索德懷中死去。依索德昏了過去，當她醒過來，班紀妮告訴她，已向國王坦承催情葯的事，國王也已饒恕了他未過門的妻子。但這個消息對依索德毫無意義，她以神秘的方式道別，其他的一切都漠不關心，只願在死亡中與崔斯坦的愛情相會。當她慢慢俯向愛人軀體之際，她的願望實現了。





## A小調小提琴協奏曲，作品五十三

德伏扎克（一八四一至一九〇四）

不太快的快板

不太慢的慢板

戲劇似的快板，但不過分地

捷克一向音樂人才輩出，其中一位非常傑出的作曲家德伏扎克生於一八四一年，父親在鄉村經營小客棧，同時是個屠夫。一般來說，所有人都會期望他繼承父業，只是他很早就流露出了音樂天分，於是得以入讀布拉格風琴學校，然後以音樂謀生。他本是在岡薩克領導的樂隊中任中提琴手，後來該樂隊於一八六二年加入創立省歌劇院的樂團，他也當上了樂團的中提琴首席，一口氣任職了九年，其中一些歲月是在史麥塔納的指揮下，因此德伏扎克的作曲也受到史麥塔納很深的影響，一八七一年，他覺得自己已有了足夠本錢，於是離開樂團，結了婚，在聖艾達貝特教堂當風琴師，又教幾個學生，從而可以全心投入作曲。四年後，他得到布拉姆斯的鼓勵，找到接觸較廣泛聽眾的途徑，交史洛克出版《摩拉維亞二重唱》和《斯拉夫舞曲》上集，從那時起，他的名聲漸響。雖然維也納有些較保守的人看不起他，認為他只是區區一個波希米亞人，但在其他國家，尤其是德國和英格蘭，他的作品很受歡迎。一八九一年，德伏扎克獲布拉格音樂學院委任為作曲教授；翌年他又接受邀請，到紐約出任新國家音樂學院的院長。他在任內得到靈感，創作了《新世界交響曲》。一八九五年，他返回布拉格，到音樂學院教學，一九〇一年出任院長，兩年後辭世。

德伏扎克這首《小提琴協奏曲》，初執筆於一八七九年夏季，同年十一月底完稿。他把這第一稿送到布拉姆斯的朋友，名小提琴家姚阿辛手上，樂譜亦是呈獻給他。次年四月，他到柏林造訪姚阿辛，樂譜在姚阿辛的提議下修改了多次，尤其是獨奏部分，姚阿辛更是改了又改。而樂隊部分則因為在一八八二年由柏林音樂學院作總排時，發覺太艱辛沉悶了，亦要修改。結果這首樂曲要到一八八二年年底才定稿，次年十月在布拉格由捷克籍的小提琴家翁德列克首演，兩個月後在維也納第一次演出，由里克特執棒指揮。

樂曲由樂隊簡短地起始，小提琴的獨奏部分隨即加入，拉出第一主題，之後這主題旋律穿插整個樂章。第二主題由獨奏者引入，但第一主題地位仍然穩固。雖然出版商曾



建議德伏扎克把第一、二樂章獨立分開，他仍保留了兩章之間的連結，因為他覺得如果分開，第一樂章太短了。這樂章以F大調奏出，由獨奏者宣告主題開始，隨後緩緩持續至結尾。最後的樂章是一首捷克的「悲歌」，段落之間對比鮮明，含豐富又創新的樂思，在交叉節奏顯明的第一主題重複再現時，更見其特色。







## E小調第四交響曲，作品九十八

布拉姆斯（一八三三至一八九七）

不太快的快板

中庸的行板

遊戲似的快板

有力又熱情的快板

布拉姆斯一八三三年生於漢堡，父親是位低音大提琴手，母親是個裁縫，年紀遠較丈夫為大。布拉姆斯童年時家境並不富裕，初習音樂時，學的是鋼琴而不是弦樂器，但這已足夠讓他發揮天賦，才十一歲已被視為神童，甚至有打算讓他作巡迴表演。雖然這未能實現，但得到馬辛的指導，打好了作曲的技術基礎，又到夏日渡假旅館演奏和教授鋼琴，亦可以發揮所長。一八五一年，布拉姆斯遇上流亡在外地的匈牙利小提琴家雷曼尼，兩年後，兩人結伴出發，是為布拉姆斯第一次巡迴演出。他們接受另一位匈牙利小提琴家姚阿辛的建議，一直去到威瑪，即李斯特任宮廷樂長之地，期望李斯特會因同鄉之誼，特別照顧他們。這趟行程雷曼尼得益不淺，但布拉姆斯卻因缺乏社交手腕，得不到大師的垂青。他這種不擅處理人際關係的脾性，後來更變本加厲。幸而幾個月後，他得到姚阿辛的引介，結識了舒曼夫婦。這次會面可說是收穫甚豐。舒曼從布拉姆斯的音樂裡，看出他甚有潛質，他在曾擔任編輯的《新音樂雜誌》裡，就斷言布拉姆斯是萬眾期待的貝多芬接班人。舒曼因長久以來，不時受極度抑鬱症折磨，次年便試圖自殺，進了精神病院，一八五六年逝世。這段日子，布拉姆斯一直以朋友身份，予他的妻兒大力援助。克拉拉，舒曼是很有天份的鋼琴家，布拉姆斯和她一家友情甚篤。直到克拉拉在一八九六年去世，布拉姆斯自己亦於一年後辭世。


布拉姆斯一直希望有一天能榮歸故里，在漢堡的音樂圈中享高位，可惜這理想無法達成。他自一八六三年起，間歇地旅居維也納，到了一八六九年就定居下來，而且成就事業，似乎如人們所說，正逐步實現舒曼早年所作的預言。他的支持者看得出他是真正繼承貝多芬的音樂家，是純音樂的捍衛者，不為音樂以外之種種所羈絆。布拉姆斯的音樂立場，正正與華格納和李斯特所倡導的「未來音樂」對立，布拉姆斯與姚阿辛後來都公開表明他們的反對立場。



一八八四年夏天，他到度暑勝地米爾茨楚施拉格，寫了第四首也是最後一首交響曲的起頭，再於一八八五年的夏天把這首作品完成，稱為《E小調第四交響曲，作品九十八》，並於同年十月於邁寧根首次公演，由他親自指揮。樂曲起首時，平靜低調，後轉為大氣恢宏，夾雜著抒情。到了第二個樂章，曾在邁寧根與布拉姆斯見過面的理察·史特勞斯，就曾想像成一隊送殯行列，沉默地在朗月映照下的高山走過，認為布拉姆斯這音樂也許會教人想起弗里德里希的畫，跟著一段大提琴主題成了主導，由第一小提琴組陪襯；之後行列再前進，〈諧謔曲〉有勁地開始，雖然這個樂章缺少正式的中段，不過中央部分氣氛稍為和緩，之後起首的素材才以原來的勁道全面回歸。至於終樂章，似乎布拉姆斯在仔細研究過巴赫的作品之後，一直思量要用夏康舞曲或者帕薩卡利亞舞曲的曲式來寫這段音樂，樂章一開始就由木管樂器吹奏出帕薩卡利亞主題，再由三支長號莊嚴雄偉地加以強調。接下來的三十段變奏，把布拉姆斯掌握這個音樂曲式的精湛能力展露無遺，布拉姆斯藉此表達他對傳統的謝意。這些變奏是整首作品的頂峰，也是這位交響樂作曲家的偉大成就。



英文樂曲介紹由安德瑪撰寫  
楊啟諾音樂有限公司翻譯




## PROGRAMME

### Prelude and *Liebested* (from *Tristan und Isolde*)

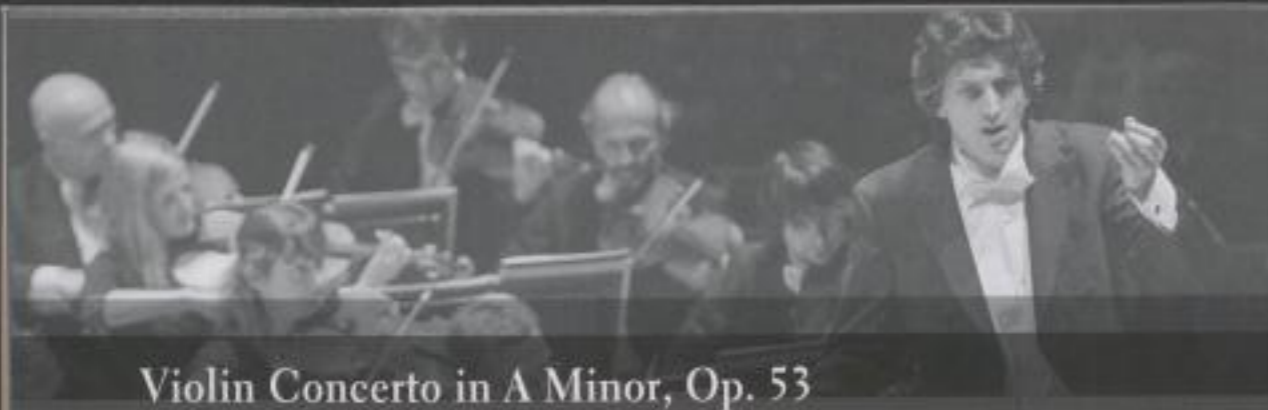
Richard Wagner (1813 - 1883)

As a boy in Leipzig Richard Wagner was inspired by the example of Beethoven's *Symphony No. 9*, while his literary ambitions drew strength from a study of Shakespeare. Study of music in Leipzig was followed in 1833 by appointments to various opera-houses, finally in Riga, which ended in March 1839, when debts forced him to take flight, sailing to London, but finally finding refuge and a possible realisation of ambitions in Paris. While the French capital offered experience that proved fruitful, there were practical difficulties in earning a living. In 1842, however, Wagner succeeded, with the help of Meyerbeer, in securing a staging of his opera *Rienzi* in Dresden, followed by *Die fliegende Holländer* (The Flying Dutchman) and appointment as music director at the Dresden Court Opera. He held this position until involvement with revolutionaries in 1849 forced him to seek refuge in Switzerland. Years spent there, interrupted by periods in Paris, Venice, and Vienna, brought growing achievement as a composer and the patronage of King Ludwig II of Bavaria in Munich, where the great music dramas of his maturity were staged. Rivalries forced his departure, again to Switzerland, where, on news of the death of his wife, who had remained in Dresden, he was joined by Franz Liszt's illegitimate daughter Cosima, the wife of the pianist and conductor Hans von Bülow. A year before her divorce from von Bülow, she bore Wagner a son, Siegfried, and brought with her two daughters that Wagner had fathered. The couple married in 1870 and the following year Wagner turned his attention to the building of his own opera house in Bayreuth. It was in the new theatre that the first complete performance of *Der Ring des Nibelungen* (The Ring of the Nibelung) was performed in 1876, to be followed in 1882 by the first staging of *Parsifal*. Over the years Wagner had generally spent the winter in the warmer climate of Italy. He died in Venice in February 1883.

After his escape from Dresden in 1849 Wagner had been helped in Switzerland by the banker Otto Wesendonck, with whose wife, Mathilde, the composer established a relationship, finally exposed by Wagner's wife, Minna. This domestic intrigue lay, in part, behind the story of doomed lovers in *Tristan und Isolde*, in which the hero, Tristan, betrays his king and benefactor, King Marke, whose bride, Isolde, he has escorted over the water to her new husband. Their love is brought about by a love potion, administered, during the course of their journey, by Brangäne, Isolde's servant. The harmonically innovative



*Prelude* to Act I opens with motifs associated with longing and mystery, the love of Tristan and Isolde, to be realised only in death. Tristan's motif is heard and the thematic element associated with their gaze, as they look at one another in love and not enmity. The *Prelude* weaves into its texture also the love potion and death potion motifs, the potion administered by Brangäne that is the cause of their love. The second act of the opera is set in the grounds of King Marke's castle in Cornwall on a summer night. The King himself has just left on a hunting expedition and Tristan and Isolde are together, their love only interrupted by the sound of Brangäne's warning, as she watches from the tower for the return of the King. The return of King Marke, with Melot, who has betrayed Tristan, leads to the fatal wounding of Tristan, who is held in Isolde's arm as he dies. She falls insensible to the ground, and later, as she wakes, Brangäne tells her that she has revealed the truth about the love potion to the King, who forgives his intended bride. It is to no avail and in her mystical farewell, Isolde, disregarding all else, wishes only to join Tristan with love in death, *Liebested*. Her hope is fulfilled as she sinks slowly on to her lover's body.



## Violin Concerto in A Minor, Op. 53

Antonín Dvořák (1841 - 1904)

*Allegro non troppo*

*Adagio ma non troppo*

*Allegro giocoso, ma non troppo*

Among the greatest Czech composers, from a land long famous for its musicians, Antonín Dvořák was born in 1841, the son of a village inn-keeper-cum-butcher, trades which it might have been expected that he would follow. His early musical talents, however, led him to study at the Prague Organ School and thereafter to earning his living as a viola-player in a band under Karel Komsák which was later to form part of the orchestra of the Provisional Theatre, established in 1862. He was to become principal viola-player and to continue his work as an orchestral player for the next nine years, for some time under the direction of Smetana, who exercised a strong influence on Dvořák's parallel work as a composer. In 1871 he found himself able to resign from the orchestra and to marry, taking a position as organist at the church of St. Adalbert, teaching a few pupils, and otherwise devoting himself to composition. It was four years later that, with the encouragement of Brahms, he was able to find a wider public for his work, publishing with Simrock his vocal *Moravian Duets* and the first set of his *Slavonic Dances*. From this time onwards his reputation grew. While there might be conservative prejudices against a mere Bohemian in Vienna, Dvořák won particular popularity in Germany and in England. In 1891 he was appointed professor of composition at the Prague Conservatory and the following year accepted an invitation to go to New York as director of the new National Conservatory, an appointment that inspired the *Symphony "From The New World"*. By 1895 he was back in Prague, teaching at the Conservatory, of which he became director in 1901, two years before his death.

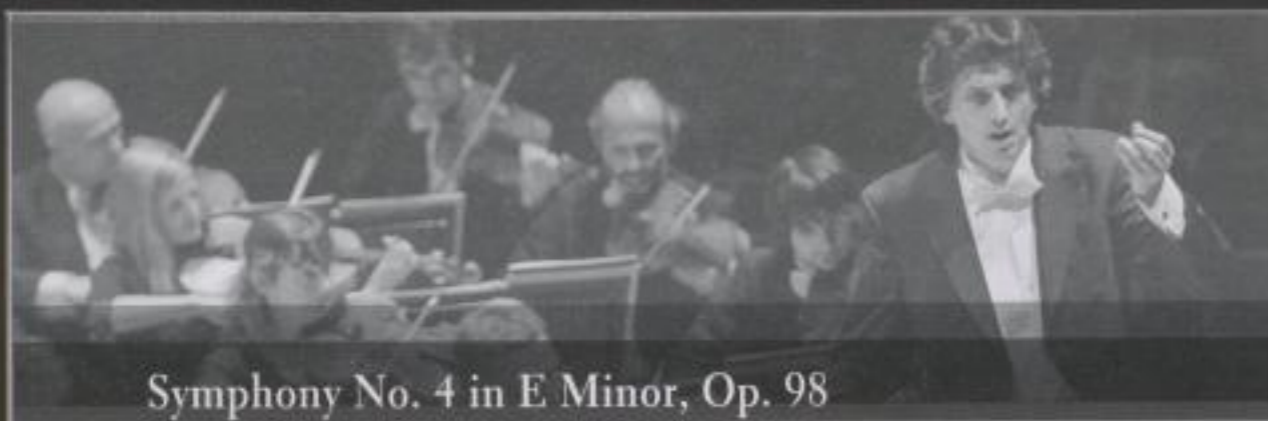
Dvořák wrote the first version of his *Violin Concerto* in the summer of 1879 and at the end of November sent the completed work to Brahms's friend, the violinist Joseph Joachim, to whom the concerto is dedicated. The following April he visited Joachim in Berlin and various suggested revisions were made. Joachim made further adjustments to the solo part, and the orchestral part, which had proved too heavy in a run-through in Berlin in 1882 with the orchestra of the *Musikhochschule*, was also revised. The work was completed in its final form by the end of the year and was first performed in October 1883 in Prague with the



Czech violinist František Ondříček, soloist also in December at the first Vienna performance, under Hans Richter.

The first movement is introduced briefly by the orchestra, before the entry of the soloist with the principal theme, which dominates the movement. The soloist later introduces a secondary theme, but it is the first that remains of greater importance. The second movement is linked to the first, in spite of his publisher's suggestion that the two movements should be separated. Dvořák, however, considered that the first movement on its own would be too short. In F major, the slow movement starts with a statement of its theme by the soloist, the basis of what follows. The last movement, a Czech *dumka*, offers rich melodic invention in contrasting episodes, marked by the recurrence of the principal theme, with its characteristic cross-rhythms.





## Symphony No. 4 in E Minor, Op. 98

Johannes Brahms (1833 - 1897)

*Allegro non troppo*

*Andante moderato*

*Allegro giocoso*

*Allegro energico e passionato*

Johannes Brahms was born in Hamburg in 1833, the son of a double-bass player and his much older wife, a seamstress. His childhood was spent in relative poverty, and his early studies in music, as a pianist rather than as a string-player, developed his talent to such an extent that there was talk of touring as a prodigy at the age of 11. It was Eduard Marxsen who gave him a grounding in the technical basis of composition, while the boy was able to use his talents by teaching and by playing the piano in summer inns. In 1851 Brahms met the émigré Hungarian violinist Ede Reményi and two years later they set out together on a concert tour, their journey taking them, on the recommendation of the Hungarian violinist Joachim, to Weimar, where Franz Liszt held court and might have been expected to show particular favour to a fellow-countryman. Reményi profited from the visit, but Brahms, with a lack of tact that was later accentuated, failed to impress the Master. Later in the year, however, he met the Schumanns, through Joachim's agency. The meeting was a fruitful one. In the music of Brahms, Schumann detected a promise of greatness and published his views in the journal he had once edited, the *Neue Zeitschrift für Musik*, declaring Brahms the long-awaited successor to Beethoven. In the following year Schumann, who had long suffered from intermittent periods of intense depression, attempted suicide. His final years, until his death in 1856, were to be spent in an asylum, while Brahms rallied to the support of Schumann's wife, the gifted pianist Clara Schumann, and her young family, remaining a firm friend until her death in 1896, shortly before his own in the following year.

Brahms had always hoped that sooner or later he would be able to return in triumph to a position of distinction in the musical life of Hamburg. This ambition was never fulfilled. Instead he settled in Vienna, intermittently from 1863 and definitively in 1869, establishing himself there and seeming to many to fulfil Schumann's early prophecy. In him his supporters, including, above all, the distinguished critic and writer Eduard Hanslick, saw a true successor to Beethoven and a champion of music untrammelled by extra-musical



associations, of pure music, as opposed to the Music of the Future promoted by Wagner and Liszt, a path to which Joachim and Brahms both later publicly expressed their opposition.

The summer of 1884 brought the beginning of work on the fourth and last of Brahms's symphonies, the *Symphony No. 4 in E Minor, Op. 98*. This was completed at the same summer resort of Müritzschlag the following summer, to be performed under the composer's direction at Meiningen in October. The symphony opens with quiet serenity, followed by massive grandeur, mingled with lyricism. In the second movement Richard Strauss imagined a funeral procession moving silently across moonlit heights, suggesting, perhaps, an evocative painting by Caspar David Friedrich. A cello theme assumes prominence, with a decorative first violin part, after which the march resumes. The *scherzo* opens forcefully. Although it lacks a formal *trio* section, there is a relaxation of tension at the heart of the movement, before the original material returns in full vigour. It seems that Brahms had long contemplated a final movement in *chaconne* or *passacaglia* form, derived from his study of Bach. The movement starts with the *passacaglia* theme, scored for wind instruments, now reinforced in grandeur by three trombones. In the 30 variations that follow Brahms demonstrates his mastery of the form and his debt to tradition.



Programme notes by Keith Anderson

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