

港樂巡演預演音樂會
HK PHIL TOUR SEND-OFF CONCERT

JAAP & NING FENG

梵志登與寧峰



14 APR 2017 Fri 8pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

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梵志登與寧峰

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Fung LAM

~10'

林丰：《蘊》

Quintessence

P. 8

BARTÓK

~36'

巴托克：第二小提琴協奏曲

不太快的快板
平靜的行板
甚快板

P. 10

Violin Concerto no. 2

Allegro non troppo
Andante tranquillo
Allegro molto

中場休息 interval

BRAHMS

~45'

布拉姆斯：第一交響曲

稍慢—快板—比快板慢
遲緩的行板
優雅的小快板
慢板—行板—不太快的快板—有活力地—更快

P. 13

Symphony no. 1

Un poco sostenuto—Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio—Allegro non troppo, ma con brio

梵志登，指揮

P. 17

Jaap van Zweden, conductor

林丰，作曲

P. 18

Fung Lam, composer

寧峰，小提琴

P. 19

Ning Feng, violin



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the 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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布拉姆斯 C小調第一交響曲，op. 68

JOHANNES BRAHMS (1833-1897)

Symphony no. 1 in C minor, op. 68

稍慢—快板—比快板慢
遲緩的行板

優雅的小快板

慢板—行板—

不太快的快板 —

有活力地—更快

Un poco sostenuto—Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio—Allegro non troppo, ma con brio

在1867至1872年間，布拉姆斯創作了許多聲樂作品，當中包括《德意志安魂曲》、《女低音狂想曲》和《命運之歌》；室樂方面亦毫不遜色，代表作有F小調雙鋼琴奏鳴曲。然而，在交響曲創作方面，布拉姆斯的產量遠遠不如聲樂和室樂。直到四十歲，他仍未能譜出屬於自己的旋律。

遲來的第一交響曲

不少作曲家都會在二十來歲時，發表自己第一首交響曲。1876年第一交響曲完成之時，四十三歲的布拉姆斯已經創作了近七十首作品，是一位步入中年的作曲家。但原來布拉姆斯早在1856年，就已萌生創作第一交響曲的念頭。當時他正為自己的雙鋼琴奏鳴曲創作其中三個樂章。同年欣賞過舒曼的第四交響曲後，他便打算將前者改為共四個樂章的交響曲。但為何一首交響曲，需要花上十年以上光陰來完成？

布拉姆斯一直嚴謹對待創作，總不惰於修改作品。若然作品稍有瑕疵，甚至會馬上重新譜寫。謹慎的作風或許拖慢了作

Brahms enjoyed several fruitful years from 1867 to 1872 composing vocal works, as he produced classics including *Ein Deutsches Requiem*, the *Alto Rhapsody*, and *Schicksalslied*. Brahms was equally prolific as a composer of chamber music, having written the *Sonata for Two Pianos*. When it came to symphonies, however, he ran into significant hurdles, as he reached the age of forty without successfully establishing his own symphonic sonority.

A Perfectionist

While many composers would have published their first symphonies early on in their twenties, by the time he finished the *Symphony no. 1* in 1876, the forty-three-year-old Brahms was well into his composing career, with close to seventy works under his belt. However, his conception of the *Symphony no. 1* dates back to 1856, when he was working on three movements which he subsequently used for his *Sonata for Two Pianos*. After hearing Schumann's *Symphony no. 4*, he got the idea to rewrite sketches of the sonata into a four-movement symphony. Why, then, did the final product take over a decade to complete?

Brahms had always composed rigorously, and he constantly revised his works until all flaws, however minor, had been eliminated. Although this

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布拉姆斯
Brahms by Fritz Luckhardt
(Wikimedia Commons)

曲的進度，但布拉姆斯的每一首創作，都因經過精雕細琢，方能成為完美無瑕的藝術傑作。布拉姆斯的D小調第一鋼琴協奏曲，其實就是第一交響曲的雛形。這就是為何布拉姆斯明明早在二十多歲時開始構思第一交響曲，卻待年近半百時才正式完成創作。

貝多芬，是導致第一交響曲遲未完成的另一原因。當時的樂壇，布拉姆斯被譽為「貝多芬的繼承者」。兩者的樂曲風格有異曲同工之妙，例如兩人都喜歡採用戲劇性的轉變：由開首的煎熬，到苦痛沉澱，繼而奮起，最終獲得勝利（例子：貝多芬的第五交響曲和布拉姆斯的《悲劇序曲》）。五十年前，貝多芬的第九交響曲問世，震撼歐洲樂壇。世人都對布拉姆斯寄予厚望，盼其筆下作品可以承先啟後，為德意志音樂寫下新一頁。然而，來自四方八面的期望如泰山壓頂，

perfectionism took a toll on his composing speed, the meticulous refinements allowed each of his compositions to evolve as a flawless work of art. The Symphony no. 1 is no exception; with the Piano Concerto no. 1 in D minor as its prototype, it was conceived by Brahms in his early twenties but not completed until well into his middle age.

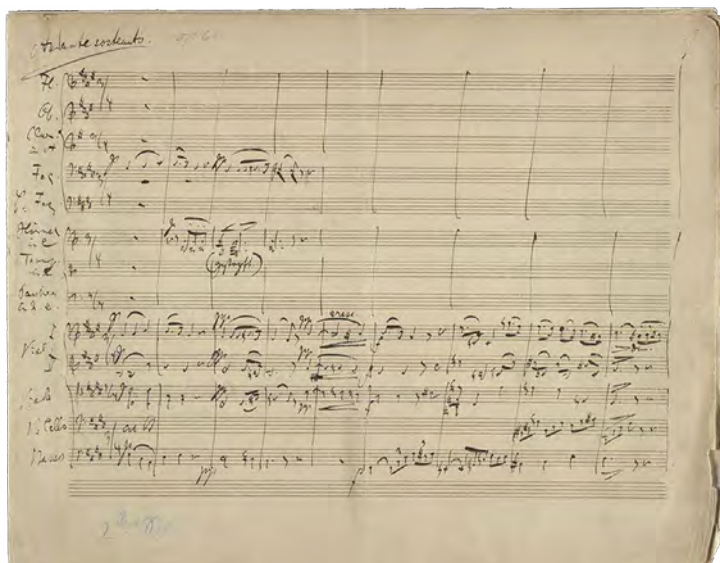
Another reason for the delay in completing the Symphony no. 1 was the late great Beethoven. Brahms was hailed by some contemporaries as the successor to Beethoven, with his style echoing that of the classical master, including hallmarks like a dramatic arc from a tormented opening, a struggle against pain to an uprising, and a final victory (as seen in Beethoven's Symphony no. 5 and Brahms' *Tragic Overture*). After Beethoven's ground-breaking Symphony no. 9, high expectations were being placed on Brahms to continue this legacy and push German music forward. Unfortunately, the immense pressure, compounded with Brahms' own reverence for Beethoven, only imposed stumbling blocks to his creative output. How could he ever compose a work that could match or even surpass Beethoven's Symphony no. 9, while also establishing a personal style? This was probably one of Brahms' greatest struggles at his working desk.

Rivaling Beethoven's no. 9

Brahms casts a dark shade on the beginning of the symphony, where the thumping of the timpani, like a staggering giant, leads in the basic motif played by the mellow strings and woodwinds, which is to be modulated later in the movement. In the exposition, marked *allegro*, woodwinds and violins present the first theme. Shortly after the oboe plays the second theme in E flat major, the violas follow with a jagged,



布拉姆斯寫作第一交響曲
的手稿 (1876年9月)
Brahms' manuscript for
the second movement of his
first symphony
(imslp.org)



加上作曲家自己對貝多芬大力推崇，種種因素成為布拉姆斯的創作枷鎖。那麼，他究竟如何寫出能與貝多芬第九交響曲並駕齊驅而不失個人色彩、甚至青出於藍的作品？當此難題，必使布拉姆斯每逢下筆都深思一番。

媲美貝九

樂曲在一片陰暗中展開序奏，定音鼓的沉重敲擊，猶如巨人的步伐，帶出弦樂和木管的蒼鬱主題。這個主題，是本樂章動機的基本形態。主部的速度指示為快板，第一主題由木管和小提琴有力地奏出。由雙簧管奏出降E大調第二主題後，中提琴旋即奏出銳利的新動機，繼而進入小結尾。至於發展部，則皆圍繞著第一主題進行，經過再現部後，在結尾處放慢速度，最後以C大調的第一主題作結。

第二樂章以E大調三段曲式呈現，一洗首樂章的悲傷氣氛，使聽眾得以平靜。小提琴和巴松管以詠歌似的主題拉開樂章序幕。在中段，主題加上了附點節奏，由小提琴和雙簧管奏出。不久，圓號和小提琴以獨奏形式，重複先前由雙簧管演奏的旋律，為本樂章作最後點綴。

比起第一和第二樂章，同樣是三段曲式的第三樂章短得多。布拉姆斯以間奏曲取代了貝多芬常用的詠諧曲，令中段優雅

new motif, leading to a codetta. A development section based on the first theme precedes the recapitulation, which, finally relaxing the tempo, ends on the first theme in C major.

The gravity of the opening movement is washed away by the tranquility of the second movement in E major. The violins and bassoon open the ternary form movement with a *cantabile* theme. The middle section, featuring the violins and the oboe, contrasts this by embellishing its theme with dotted rhythms, which is soon taken over by the horn and a solo violin to close off the movement serenely.

The third movement, also in a three-section form, is much shorter and swifter than the previous ones. Replacing the scherzo typical of Beethoven with an intermezzo, Brahms presents us with a middle section that is graceful, romantic, and yet no less lively. We even get a peek into his typical descending-thirds motif, and in the closing section, a glimpse into the first theme of the finale.

A Birthday Gift to Clara

A slow introduction in C minor, akin to that of the first movement, opens the finale by recreating the previous gloomy atmosphere with a focused orchestral sound, followed by a rhythmic *pizzicato*

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浪漫之餘亦充滿活力。在此，我們更可以聽到布拉姆斯常用的三度下行動機，而終樂章的第一主題則在尾段若隱若現。

給克拉拉的生日禮物

終樂章以C小調的慢板引子作開首，與第一樂章相呼應。序奏先由樂團凝聚力度，令陰暗的氣氛再現，隨之而來的是節奏巧妙的撥奏樂句。不久，由圓號奏出阿爾卑斯號的動機，撥開烏雲，燃亮新的希望，彷彿在經歷一切苦難後得到救贖。這段阿爾卑斯號旋律，其實是布拉姆斯在1868年9月送給摯友克拉拉舒曼的生日禮物，歌詞為「山高水長，我為你獻上千個祝福」。樂曲隨即進入C大調，而主部以小提琴所奏的第一主題最為矚目，其爽朗的旋律，精神奕奕地推進著曲子。在首演中，有人表示此作品與貝多芬的第九交響曲非常相似，但有關說法都被布拉姆斯一口否定。尾段節奏轉為二分之二拍，並以第一主題為主軸，以極快的速度將樂曲推向高潮，然後再放慢速度，由序奏中的長號激昂地奏出樂句，再於一片雄厚氣勢中結束。

樂曲剖析撰寫：GUSTAV

passage. In the midst of the subsiding storm, light shines through in the form of the horn's Alphon motif, evoking the imagery of salvation from suffering. The tune, a birthday gift from Brahms to his confidant Clara Schumann in September 1868, originally bore the words: 'High on the mountain, deep in the valley, I send you many thousand greetings' (*'Hoch, auf'm Berg, tief im Tal, grüß' ich dich viel tausendmal'*). Now settled in C major, energetic violins lead into the exposition with the brisk and memorable main theme. The finale's resemblance to Beethoven's Symphony no. 9 was quickly pointed out at its premiere, even though Brahms adamantly denied it. The last section shifts the metre to cut time, building up to a climax with a hastened passage centred on the main theme, only to slow down for the trombones from the introduction to bring the symphony to a heroic close.

PROGRAMME NOTES BY GUSTAV @ *Die Musikzeitung*

Gustav是本地網上音樂平台《撰樂》的創辦人 and 主編，此網站以分享音樂的喜悅和向年輕人推廣古典音樂為使命。

Gustav is the founder and editor-in-chief of *Die Musikzeitung*, a Hong Kong based website which aims to share the joy brought by music, and to promote classical music to youngsters.

www.diemusikzeitung.com

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、兩支小號、三支長號、定音鼓及弦樂組。

INSTRUMENTATION

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