

BRAHMS

J O S H U A B E L L X H K F O

The Brahms Rhapsody
27 November 2016

Tsuen Wan Town Hall
Auditorium



節樂 2016：殤·情·記

「貝」拉姆斯：
貝爾與節樂

11月27日(日)，晚上8:00

荃灣大會堂演奏廳

全布拉姆斯節目

HKFO2016: A Tale of Two

Joshua Bell X HKFO:

The Brahms Rhapsody

27 November (Sun), 8:00pm

Tsuen Wan Town Hall Auditorium

All-Brahms Programme

《愛之歌圓舞曲》，作品 52

- I. 說話吧，親愛的少女
- II. 洪水激烈地沖擊石頭
- III. 噢，女人啊
- IV. 就像動人的夕陽餘暉
- V. 翠綠的啤酒花藤
- VI. 美麗的飛鳥
- VII. 往昔如此美好(女高音獨唱)
- VIII. 當你的雙眼多麼溫柔、親切地凝望著我
- IX. 多瑙河畔
- X. 河輕輕的流
- XI. 不，不可能與這種人相處
- XII. 鎖匠啊，來造鎖吧
- XIII. 小鳥匆匆飛過
- XIV. 看桂華流洋
- XV. 聞夜鶯繞樑歌聲
- XVI. 愛是一個深淵
- XVII. 別徘徊了，我的光(男高音獨唱)
- XVIII. 搖晃的灌木叢

女高音：楊正愉

男高音：黎永堃

鋼琴：程巧詩及林鶴年

指揮：梁駿軒

D 大調小提琴協奏曲，作品 77

華彩樂段由約書亞·貝爾編寫

- I. 不太快的快板
- II. 慢板
- III. 歡樂的快板，從容的甚快板

小提琴：約書亞·貝爾

指揮：許榮臻

《女低音狂想曲》，作品 53

女低音：連皓忻

指揮：許榮臻

C 小調第一交響曲，作品 68

- I. 有些遲延地—快板—更快些
- II. 遲延的行板
- III. 優雅的小快板
- IV. 柔板—行板—不太快的快板，有活力地

指揮：李承謙

Liebeslieder Walzer, Op. 52

- I. Rede, Mädchen
- II. Am Gesteine rauscht die Flut
- III. O die Frauen
- IV. Wie des Abends schöne Röte
- V. Die grüne Hopfenranke
- VI. Ein kleiner, hübscher Vogel
- VII. Wohl schön bewandt war es (Soprano Solo)
- VIII. Wenn so lind dein Auge mir
- IX. Am Donaustrande
- X. O wie sanft die Quelle
- XI. Nein, es ist nicht auszukommen
- XII. Schlosser auf, und mache Schlösser
- XIII. Vögelein durchrauscht die Luft
- XIV. Sieh, wie ist die Welle klar
- XV. Nachtigall, sie singt so schön
- XVI. Ein dunkeler Schacht ist Liebe
- XVII. Nicht wandle, mein Licht (Tenor Solo)
- XVIII. Es bebet das Gesträuche

Soprano: Carlie Yeung

Tenor: Brian Lai

Pianos: Elsie Ching and Helena Lam

Conductor: Jacky Liang

Violin Concerto in D major, Op. 77

Original cadenzas by Joshua Bell

- I. Allegro non troppo
- II. Adagio
- III. Allegro giocoso, ma non troppo vivace – Poco più presto

Violin: Joshua Bell

Conductor: Mark Hui

The Alto Rhapsody, Op. 53

Alto: Carol Lin

Conductor: Mark Hui

Symphony No. 1 in C minor, Op. 68

- I. Un poco sostenuto - Allegro
- II. Andante sostenuto
- III. Un poco Allegretto e grazioso
- IV. Adagio - Piu Andante - Allegro non troppo ma con brio

Conductor: Sean Li

各位觀眾：為免騷擾表演者及觀眾，請將鬧錶、傳呼機、手提電話及其他響鬧裝置關上。請勿在場內飲食或擅自攝影、錄音或錄影。多謝合作。

Dear Patrons To avoid undue disturbance to the performers and other members of the audience, please switch off the beeping devices on your alarm watches, pagers and mobile phones before the performance. We also forbid eating and drinking, as well as unauthorised photography, audio or video recordings in the auditorium. Thank you for your co-operation.



約書亞·貝爾

Joshua Bell

小提琴 Violin



約書亞·貝爾是同代最享負盛名的小提琴演奏家之一。2011年，貝爾獲委任為聖馬田樂團音樂總監，成為自1958年馬連那爵士成立該團以來首位音樂總監。

作為索尼古典之專屬藝人，貝爾於18歲灌錄首張Decca黑膠大碟，至今已錄製超過40張唱片專輯，屢獲格林美獎、水星音樂獎、留聲機及回音古典音樂獎。

貝爾由殿堂級音樂家變成家喻戶曉的名字，也許源於2007年在華盛頓地鐵站進行的一場隱名演奏。充滿冒險精神的貝爾因應邀參與《華盛頓郵報》記者珍·韋嘉頓之專訪，而該報導所揭示藝術與社會環境的關係，為記者贏得普立茲新聞獎，自此引發全球討論。

貝爾在美國印第安納州布林明頓市長大，自12歲起師從約瑟夫·金戈德研習小提琴。兩年後，貝爾首次與費城樂團及指揮里卡爾多·梅狄合作演出，自始開展其演藝事業。貝爾其後於卡奈基音樂廳之首演，及贏得艾維利費沙職業大獎和錄音合約，更使他穩佔樂壇一席位。

貝爾所獲之殊榮包括：2013年獲美國錄音學院紐約分會嘉許、2012年獲全國年輕藝術基金表揚、2011年獲頒「保羅·紐曼大獎」及「胡伯爾曼大獎」。貝爾亦是《音樂美國》雜誌「2010年器樂家年獎」及美國西東大學「人道精神獎」得主。2008年，他更獲頒美國成就協會大獎。

貝爾現為華盛頓甘迺迪中心榮譽獎藝術家委員會委員及紐約愛樂樂團董事會成員，並為「音樂教育」慈善組織服務。

貝爾之演奏器樂為1713年製作的史塔第發利小提琴及法國製弓大師圖特於18世紀末所造的琴弓。

Joshua Bell is amongst the most celebrated violinists of his era. Bell was named the Music Director of the Academy of St Martin in the Fields in 2011, becoming the first person to hold this post since Sir Neville Marriner formed the orchestra in 1958.

An exclusive Sony Classical artist, Bell has recorded more than 40 CDs - garnering Grammy, Mercury, Gramophone and Echo Klassik awards - since his first LP recording at age 18 on the Decca Label.

Perhaps the event that helped most to transform Bell's reputation from "musician's musician" to "household name" was his incognito performance in a Washington, DC subway station in 2007. Ever adventurous, Bell had agreed to participate in the Washington Post story by Gene Weingarten which thoughtfully examined art and context. The story earned Weingarten a Pulitzer Prize and sparked an international firestorm of discussion.

Growing up in Bloomington, Indiana, Bell was serious about the instrument at the age of 12, thanks in large part to the inspiration Josef Gingold, his beloved teacher and mentor. Two years later, Bell came to national attention in his debut with Riccardo Muti and the Philadelphia Orchestra. His Carnegie Hall debut, an Avery Fisher Career Grant and a notable recording contract further confirmed his presence.

Bell has received many accolades: In 2013, he was honoured by the New York Chapter of The Recording Academy; in 2012, by the National YoungArts Foundation, in 2011, he received the Paul Newman Award and the Huberman Award. Bell was named "Instrumentalist of the Year, 2010" by Musical America and received the Humanitarian Award from Seton Hall University. In 2008, he received the Academy of Achievement Award.

Bell serves on the artist committee of the Kennedy Center Honors, the New York Philharmonic Board of Directors, and Education Through Music.

Bell performs on the 1713 Huberman Stradivarius violin and uses a late 18th century French bow by François Tourte.

約翰尼斯·布拉姆斯

生於 1833 年 5 月 7 日，德國漢堡
卒於 1897 年 4 月 3 日，奧地利維也納



Johannes BRAHMS

Born 7 May 1833, Hamburg, Germany
Died 3 April 1897, Vienna, Austria

《愛之歌圓舞曲》，作品 52

創作時期：1868 年 - 1869 年

首演：1870 年 1 月 5 日，奧地利維也納

- I. 說話吧，親愛的少女
- II. 洪水激烈地沖擊石頭
- III. 噢，女人啊
- IV. 就像動人的夕陽餘暉
- V. 翠綠的啤酒花藤
- VI. 美麗的飛鳥
- VII. 往昔如此美好（女高音獨唱）
- VIII. 當你的雙眼多麼溫柔、親切地凝望著我
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- XVIII. 搖晃的灌木叢

一套十八首的《愛之歌圓舞曲》是特別為混聲四部和四手聯彈而寫的作品。布拉姆斯一直熱衷創作聯彈樂曲，早在作品第 39 號《十六首圓舞曲》，便是布拉姆斯最具代表性之四手聯彈作品，他甚至為該曲改編獨奏版本。

《愛之歌圓舞曲》以三拍四，亦即華爾茲節奏貫徹全曲。此作寫於 1868 至 1869 年，在這數年間，布拉姆斯一直專注於聲樂創作上，當中《德意志安魂曲》及《女低音狂想曲》均在此時誕生。當時的布拉姆斯在聲樂創作的技術上已達到爐火純青的境界，但在交響曲方面卻依然一籌莫展。

與《德意志安魂曲》較沉重的氣氛相比，《愛之歌圓舞曲》充滿喜悅，亦溫暖人心，就連一向對作品非常嚴謹的布拉姆斯在出版樂譜時亦不禁讚嘆：「看到作品時會面露歡容，這還是第一次呢。」

此曲於 1870 年 1 月 5 日在維也納舉行首演，當時觀眾的反應頗為正面，大多沉醉於新作所帶來的輕鬆愉快感覺，但亦不乏在旋律上變化不足之評論。儘管如此，英國的觀眾在觀賞過倫敦首演後，仍對本曲讚譽有加。

《愛之歌圓舞曲》的整體速度快慢有致，細聽之下彷彿讓人聯想起舒伯特的藝術歌曲，但本質上卻大有分別。樂曲的歌詞摘自德國詩人道瑪翻譯而成的異國詩作，它們大多來自北歐和俄羅斯等地。《愛之歌圓舞曲》亦流露出布拉姆斯作品中較罕見的愉悅情懷，這與作曲家標誌性的悲劇音樂大相逕庭。

樂曲簡介由「撰樂」撰寫

Liebeslieder Walzer, Op. 52

Composed: 1868 - 1869

Première: 5 January 1870, Vienna, Austria

- I. Rede, Mädchen
- II. Am Gesteine rauscht die Flut
- III. O die Frauen
- IV. Wie des Abends schöne Röte
- V. Die grüne Hopfenranke
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- VII. Wohl schön bewandt war es (Soprano Solo)
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The eighteen *Liebeslieder Waltzes* for four-part voices and piano four-hands were not Brahms' first work involving piano four-hands. Rather, they followed the composer's esteemed *Sixteen Waltzes*, Op. 39, which were so popular that Brahms even arranged them into a simplified solo version. Brahms was evidently well-versed in creating pieces in this genre.

These waltzes, all set in three-four time, were composed in the period between 1868 and 1869. At this time, Brahms was focusing on his vocal works, which include *Ein Deutsches Requiem* and *The Alto Rhapsody*. Although he had not made much progress in composing symphonies, he had perfected his vocal pieces by this point in his career.

Unlike *Ein Deutsches Requiem*, the *Liebeslieder Waltzes* emanate joy and warmth, so much so that even the meticulous Brahms, often obsessed with making multiple revisions of his work, exclaimed at the publication of the score that "this might be the first time my own work has made me smile".

The piece was premiered in Vienna on 5 January 1870, to a generally positive reception. Most of the audience enjoyed the cheery mood of the piece, while some criticised the lack of melodic flow. Nevertheless, the British audience at the London premiere had nothing but praise for the piece.

The *Liebeslieder Waltzes* maintain a moderate tempo overall. This is reminiscent of Schubert's *lieder*, with a few fundamental differences: The lyrics, translated by the German poet Georg Friedrich Daumer, stem from foreign poetry, particularly from Scandinavia and Russia. In stark contrast to Brahms' signature sombre tone, the lively mood of these dances reveal a rarely seen cheerful side of the composer.

Programme notes by Die Musikzeitung

歌詞 Lyrics

德文歌詞自道馬詩作
German lyrics by Georg Friedrich Daumer

I. Rede, Mädchen

Rede, Mädchen, allzu liebdes, das mir in die
Brust, die kühle,
hat geschleudert mit dem Blicke, diese
wilden Glutgefühle!
Willst du nicht dein Herz erweichen, willst du
eine Überfromme,
rasten ohne traute Wonne,
oder willst du, dass ich komme?
Rasten ohne traute Wonne,
nicht so bitter will ich büssen,
komme nur, du schwarzes Auge,
willst du dass ich komme wenn die Sterne
grüssen?

II. Am Gesteine rauscht die Flut

Am Gesteine rauscht die Flut,
heftig angetrieben:
Wer da nicht zu seufzen weiß,
lernt es unterm Lieben.

III. O die Frauen

O die Frauen, o die Frauen,
Wie sie Wonne tauen!
Wären lang ein Mönch geworden,
Wären nicht die Frauen!

IV. Wie des Abends schöne Röte

Wie des Abends schöne Röte
möcht ich arme Dirne glühn,
einem, einem zu Gefallen,
sonder Ende Wonne sprühn.

V. Die grüne Hopfenranke

Die grüne Hopfenranke,
sie schlängelt auf der Erde hin.
Die junge, schöne Dirne,
so traurig ist ihr Sinn!
Du höre, grüne Ranke!
Was hebst du dich nicht himmelwärts?
Du höre, schöne Dirne!
Was ist so schwer dein Herz?
Wie hobe sich die Ranke,
der keine Stütze Kraft verleiht
Wie wäre die Dirne fröhlich,
wenn ihr der Liebste weit?

VI. Ein kleiner hübscher Vogel

Ein kleiner hübscher Vogel nahm den Flug
zum Garten hin, da gab es Obst genug.
Wenn ich ein hübscher, kleiner Vogel wär,
ich säumte nicht, ick täte so wie der.
Leimruten Arglist, lauert an dem Ort,
der arme Vogel konnte nicht mehr fort.
Nicht fort, nicht fort.
Wenn ich ein hübscher, kleiner Vogel wär
ich säumte nicht, ich täte nicht wie der.
Der Vogel kam in eine schöne Hand,
da tat es ihm, dem Glücklichen nicht and.
Wenn ich ein hübscher, kleiner Vogel wär,
ich säumte nicht, ich täte so wie der.

I. Speak, dearest maiden

Speak, dearest maiden you whose glance
has hurled
into my cool heart
these wild, passionate feelings!
Don't you want to soften your heart? Do you
want, you overly pious one,
to rest without true delight?
Or do you want me to come?
Rest without true delight
— I don't want to suffer so bitterly.
Do come, you dark-eyed maiden;
come when the stars appear!

II. At the rocks rushes the flood

At the rocks rushes the flood,
vehemently driven:
He who does not know to sigh
will be taught by loving.

III. Oh women

Oh women, oh women,
how they do delight!
I would have become a monk long ago
were it not for women!

IV. Like the evening's beautiful sunset

Like the evening's beautiful sunset,
I, poor maid, would like to glow;
I'd like to please one and one alone,
to shower her with endless delight.

V. The green hop-vine

The green hop
-vine creeps along the ground.
The beautiful young maiden
— so sorrowful is her heart!
Listen, green vine,
why don't you climb toward the heavens?
Listen, beautiful maiden,
why is your heart so heavy?
How can a vine climb
that has no support to hold it up?
How could the maiden be happy
if her lover is far away?

VI. A pretty bird flew

A pretty bird flew
to the garden where fruit was plentiful.
If I were a pretty little bird,
I'd not hesitate; I'd do just as he did.
Treacherous bird-lime lay in ambush;
The poor bird could not escape.
If I were a pretty little bird,
I'd definitely hesitate before doing as he did.
The bird was taken by a lovely hand;
No harm came to the happy little bird.
If I were a pretty little bird,
I'd not hesitate;
I'd certainly do as he did.

I. 說話吧，親愛的少女

說話吧，親愛的少女，你的驚鴻一瞥
猛敲我冰冷的心
這種感覺，如斯狂野、奔放！
你的心 極其虔誠的心
不渴望平靜嗎？
要歇息於無樂之中嗎？
還是 你要我到來嗎？
要歇息於無樂之中
——我不願忍受這種煎熬
到來吧——黑眼睛的少女
就在夜垂星現之時到來吧！

II. 洪水激烈地沖擊石頭

洪水激烈地
沖擊石頭
他 未曾嘆息
並將從愛中領悟

III. 噢，女人啊！

噢，女人啊！女人！
她們多麼歡樂！
沒有女人的話
我早已出家成僧！

IV. 就像動人的夕陽餘暉

就像動人的夕陽餘暉
我——可憐的少女，要發光發熱
我要逐一地 使人快樂
為她傾注無窮歡樂

V. 翠綠的啤酒花藤

翠綠的啤酒花藤在地上蠕動、纏繞
美麗的少女——她的心何等悲傷！

我問你 翠綠的花藤
你何不攀上天堂？

我問你 美麗的少女
你的心為何沉鬱？

沒有了支撐
藤蔓何從攀爬？

愛人在遠方
少女何從快樂？

VI. 美麗的飛鳥

美麗的飛鳥
飛往碩果累累的園林
我若是一隻美麗的小鳥
不會猶豫——就做他做的事
設下陰險的黏鳥膠陷阱
可憐的鳥兒 便走投無路了
我若是一隻美麗的小鳥
必定猶豫——就在做他做的事之前
鳥兒落於美麗的手上
那快樂的鳥兒 不會受傷
我若是一隻美麗的小鳥
不會猶豫——必做他做的事

VII. Wohl schön bewandt

War es
Wohl schön bewandt
War es vorehe
Mit meinem Leben,
Mit meiner Liebe;
Durch eine Wand,
Ja, durch zehn Wände,
Erkannte mich
Des Freundes Sehe;
Doch jetzo, wehe,
Wenn ich dem Kalten
Auch noch so dicht
Vor'm Auge stehe,
Es merkt's sein Auge,
Sein Herze nicht.

VIII. Wenn so lind dein Auge mir

Wenn so lind dein Auge mir und so lieblich
schauet,
jede letzte Trübe flieht, welche mich
umgrauet.
Dieser Liebe schöne Glut,
lass sie nie verstieben!
Nimmer wird, wie ich so treu dich ein Andrer
lieben.

IX. Am Donaustrande

Am Donaustrande, da steht ein Haus
da schaut ein rosiges Mädchen aus.
Das Mädchen ist wohl gut gehegt,
zehn eiserne Riegel sind vor die Türe gelegt.
Zehn eiserne Riegel das ist ein Spass,
die spreng ich als wären sie nur vom Glas.
Am Donaustrande, da steht ein Haus,
da schaut ein rosiges Mädchen aus.

X. O wie sanft die Quelle

O wie sanft die Quelle sich durch die Wiese
windet
O wie schön wenn Liebe sich zu der Liebe
findet!

XI. Nein, es ist nicht auszukommen

Nein, es ist nicht auszukommen mit den
Leuten;
alles wissen sie so giftig auszudeuten.
Bin ich heiter,
hegen soll ich lose Triebe,
bin ich still,
so heisst ich wäre irr aus Liebe.
Nein, es ist nicht auszukommen mit den Leuten;
alles wissen sie so giftig auszudeuten.

VII. How very pleasant it used to be

How very pleasant
it used to be,
both with my life
and with my love;
through a wall,
even through ten walls,
my friend's eye
noticed me.
Yet now, alas,
even if I stand
right in front
of the cold one's eye,
his eye, his heart
notice me not.

VIII. When your eyes so gently and so fondly gaze on me

When your eyes so gently and so fondly
gaze on me,
every last sorrow flees that once had
troubled me.
This beautiful glow of our love
—do not let it die!
Never will another love you as faithfully as I.

IX. On the Danube's bank

On the Danube's bank there stands a house,
and there a rosy maiden gazes out.
The maiden is quite well protected;
ten iron bars are blocking her door.
Ten iron bars—that's a joke!
I'll break them as if they were only glass.
On the Danube's bank there stands a house,
and there a rosy maiden gazes out.

X. Oh how gently the stream winds

Oh how gently the stream winds
through the meadow!
Oh how beautiful
when one love finds itself another!

IX. No, it is impossible to get along with such people

No, it is impossible to get along with such
people;
they know how to
interpret everything so maliciously!
If I'm merry,
I'm said to have frivolous desires;
if I'm silent,
then it means I'm mad with love.
No, it is impossible
to get along with such people;
they know how
to interpret everything so maliciously!

VII. 往昔如此美好

往昔
如此美好
有我的生活
還有我的愛人
隔著一面牆
甚至是十面牆
朋友的眼睛
仍能看見我
然而今天，哀哉！
即使我
就在
那冷酷的人眼前
他的眼睛，他的內心
也對我
不屑一顧

VIII. 當你的雙眼多麼溫柔、親切地凝望著我

當你的雙眼
多麼溫柔、多麼親切地
凝望著我
那纏繞我的憂傷便逃之夭夭
我們絢爛的愛情
——不能將它磨滅！
因為再也無人像我如此真摯地深愛著你

IX. 多瑙河畔

多瑙河畔的一間屋裡
有位紅潤少女凝望門外
受著保護
被大門上十根鐵枝所擋
十根鐵枝——開玩笑！
我會摧毀它們，彷彿玻璃破碎
多瑙河畔的一間屋裡
有位紅潤少女凝望門外

X. 河輕輕的流

啊！當河流蜿蜒穿過草地
如斯溫柔！
啊！當一顆心找到了歸宿
如斯美好！

IX. 不，不可能與這種人相處

不，不可能與這種人相處
在他們眼中，
萬物皆醜陋！
當我快樂時，
他們說我的慾望毫無意義；
當我沉默時，
他們說我正為愛情而抓狂
不，不可能與這種人相處
在他們眼中，
萬物皆醜陋！

XII. Schlosser auf, und mache Schlösser

Schlosser auf, und mache Schlösser ohne
Zahl,
denn die bösen Mäuler will ich schliessen
allzumal!

XIII. Vögelein durchrauscht die Luft

Vögelein durchrauscht die Luft
sucht nach einem Aste,
und das Herz, das Herz begehrt,
wo es selig raste.

XIV. Sieh, wie ist die Welle klar

Sieh, wie ist die Welle klar,
blickt der Mond hernieder!
Die du meine Liebe bist,
liebe du mich wieder!

XV. Nachtigall, sie singt so schön

Nachtigall, sie singt so schön
wenn die Sterne funkeln.
Liebe mich, geliebtes Herz
küsse mich im Dunkeln

XVI. Ein dunkler Schacht ist Liebe

Ein dunkler Schacht ist Liebe
ein gar zu gefährlicher Brunnen;
da fiel ich hinein, ich Armer,
kann weder hören noch sehn,
nur denken an meine Wonnen,
nur stöhnen, in meinem Wehn.

XVII. Nicht wandle, mein Licht

Nicht wandle, mein Licht, dort außen Im
Flurbereich!

Die Füße würden dir, die zarten,
Zu naß, zu weich,

All überströmt sind dort die Wege,
Die Stege dir;

So überreichlich trännte dorten Das Auge mir.

XVIII. Es bebet das Gesträuche

Es bebet das Gesträuche,
Gestreift hat es im Fluge ein Vögelein.
In gleicher Art erbebet die Seele mir,
erschüttert von Liebe, Lust und Leide,
gedenkt sie dein.

XII. Locksmith, come and make locks

Locksmith, come and make locks,
innumerable locks,
because I want to close their evil mouths
once and for all!

XIII. A little bird rushes through the air

A little bird rushes through the air
looking for a branch;
and the heart—it yearns for a heart
where it may blissfully rest.

XIV. See how clear are the waves

See how clear are the waves
when the moon gazes down!
You who are my love,
love me again!

XV. The nightingale sings so beautifully

The nightingale sings so beautifully
when the stars twinkle.
Love me, dear heart;
kiss me in the darkness!

XVI. Love is a dark pit

Love is a dark pit,
a far too dangerous well;
and poor me, I fell into it.
Now I can neither hear nor see;
I can only remember my delight,
only groan in my misery.

XVII. Don't wander, my light

Don't wander, my light,
over there in the fields!
Your dainty feet
would become Too wet, too soft.

All the roads are flooded there,
all your paths—

So profuse were the tears that flowed from
my eyes.

XVIII. The bushes tremble

The bushes tremble,
brushed during the flight of a little bird.
In the same way my soul trembles,
shaken by love, joy, and sorrow,
when it thinks of you.

XII. 鎖匠啊，來造鎖吧

鎖匠啊，來造鎖吧，
數不盡的鎖
讓我將他們那一張張歹毒的嘴
徹底鎖上！

XIII. 小鳥匆匆飛過

小鳥匆匆飛過
尋覓新枝；
還有心——鳥兒熱望的一顆心
讓牠安逸歇息

XIV. 看桂華流洋

看桂華流洋
千層波光 一浪推一浪！
你是我的愛人
與我再次相愛吧！

XV. 聞夜鶯繞樑歌聲

星光熠熠之時
則聞夜鶯繞樑歌聲
與我相愛吧！我的愛人
在這片漆黑中，親吻我吧！

XVI. 愛是一個深淵

愛 是一個深淵
一口極其危險的井
不幸如我，竟墮落其中
現在 我 有耳不聞 有目不視
唯記得心中歡樂
在我的悲痛中痛苦呻吟

XVII. 別徘徊了，我的光

別徘徊了，我的光，
田野上的光！
不然 你優美的雙足就變得
濕漉漉 軟柔柔了
道路全被淹沒
——你所有的路
我的雙眼，
淚水流之不盡

XVIII. 搖晃的灌木叢

搖晃的灌木叢
在鳥兒翱翔時 刷洗自己
當我的靈魂想你了
愛情、喜悅和悲痛
同樣地顫動著我的靈魂

D 大調小提琴協奏曲，作品 77

華彩樂段由約書亞·貝爾編寫

創作時期：1878 年

首演：1879 年 1 月 1 日，德國萊比錫

I. 不太快的快板

II. 慢板

III. 歡樂的快板，從容的甚快板

韋奧第以創作小提琴協奏曲為著名，其中第二十二號對布拉姆斯影響甚遠。在寄給小提琴家好友姚阿幸的信中就提到：「對於這首永垂不朽的小提琴協奏曲，每次聽我都會感到非常新鮮，就像是第一次接觸一樣。」布拉姆斯喜愛韋奧特作品的程度，甚至超過了貝多芬的《小提琴協奏曲》。他著迷於曲中那富義大利風格的熱情、充滿幻想的元素，同時亦對姚阿幸的作品：如《匈牙利協奏曲》等大讚不絕。

1877 年 9 月，作曲家布魯克的《第二小提琴協奏曲》於巴登-巴登舉行了一場非公開的試演，由西班牙小提琴家薩拉沙泰擔任獨奏，而布拉姆斯亦前往觀賞。面對與姚阿幸截然不同的詮釋風格，布拉姆斯感到異常新鮮，沉醉於由那位西班牙小提琴巨匠所奏出的甜美音色。而布拉姆斯亦在翌年著手創作屬於自己的小提琴協奏曲。

從布拉姆斯和姚阿幸的書信中可得知，本作原先的概念是一首四樂章的協奏曲。克拉拉在看過早期的草稿後，表示新作和《D 大調第二交響曲》有很多的相似之處；姚阿幸亦大讚新作，認為布拉姆斯成功創造出小提琴和樂團完美融合的音響效果。而為了趕及首演，布拉姆斯必須閉關創作。在此過程中，他刪去了原先構思的中間兩個樂章，並以一個新譜寫的慢板代替之。至於那個被刪除的詼諧曲樂章，則被布拉姆斯放到《第二鋼琴協奏曲》之中。

雖然姚阿幸對布拉姆斯的新作表示讚嘆，但他仍然覺得小提琴的獨奏部分太過艱深，技巧需求亦過高。姚阿幸對草稿作出多項建議和修正，但布拉姆斯並未採用，反而根據自己的看法在樂曲中加入更多炫技部分。隨著首演之日迫近，姚阿幸一再向克拉拉抱怨此樂曲實在太難，同時他亦需在短時間內熟練經布拉姆斯訂正的新版樂譜，令姚阿幸百上加斤。

樂曲最終在 1879 年 1 月，於萊比錫首演。由布拉姆斯親自指揮，並由姚阿幸擔任獨奏。姚阿幸堅持以貝多芬的《小提琴協奏曲》為首演打開頭炮，然後才到布拉姆斯自己的協奏曲。首演大獲好評，各評論都對新作讚口不絕。而往後數月在布達佩斯、維也納、倫敦、法蘭克福等地的演出，皆獲得正面的評價。

有別於布拉姆斯的其他作品，此闕協奏曲在很短時間內便紅遍歐洲樂壇，小提琴家們爭相演出此曲目，各人都想靠著自己的努力，去征服這首巧奪天工的小提琴協奏曲。儘管如此，布拉姆斯還在持續對樂譜作

出修改，同時亦因此和姚阿幸在書信上爭吵了一番。兩人的分歧逐漸變大，結果布拉姆斯訂正了某些重要部分後，便馬上將樂譜寄予出版商。1879 年 10 月，樂譜正式出版。雖然和姚阿幸在修訂樂曲一事上稍有磨擦，但布拉姆斯最終還是將此曲獻給姚阿幸本人。這首《小提琴協奏曲》甚富田園風味，可能是創作環境引致。布拉姆斯是在他自己最喜愛的避暑勝地：佩莎赫烏特湖畔創作的。

樂曲結構上和貝多芬的《小提琴協奏曲》十分相似。奏鳴曲式的第一樂章直入主題，由低音弦樂和巴松管奏出，並沒有序奏。由雙簧管作過渡，主調轉為 a 小調後再轉為 D 大調，重現樂曲開首的主題。弦樂奏出富節奏性的 d 小調樂句，然後小提琴獨奏以粗暴的方式加入演奏，樂句亦是由第一主題轉變過來。然後木管、小提琴、中提琴等都圍繞第一主題作不同形式的處理，同時主調亦在不停變更。回到小調過後，呈示部就以此完結。第二主題亦是由之前的旋律以 A 大調處理而來，由木管引入，再由弦樂加以重覆。發展部以總奏為契機作展開。同樣地，引用了獨奏小提琴的樂句和旋律，重新 C 大調演繹一番。然後曲風變得如牧歌般柔和，各聲部彼此間作承接。氣氛由獨奏小提琴一人扭轉，當初加入演奏的動機以更尖銳的形式給表達出。再現部的主題由木管演奏，然後重現了經已變調的舊有旋律和主題，不久到達華彩部分。很多著名的小提琴家如海飛茲、奧爾、甚至姚阿幸本人都為此曲寫作華彩部分，數量之多可謂是本曲的一大特色。尾奏重現了爽朗的第一主題，速度上變化若干次數後，最後以強而有力的和弦作結。

第二樂章是三段曲式，並由木管揭開序幕。旋律極為優雅，經獨奏小提琴重新演繹後更為抒情，是為至高無上的聽覺享受。經過數次調性的變換後，又回到了布拉姆斯標誌性的悲劇音樂。全樂章平淡沉穩，獨奏小提琴以咏嘆般似的音調來向聽眾訴說着內心的寂靜。重覆數次主題動機後，以緩慢的高音收結。

輪旋曲式的終樂章甚有吉卜賽的色調，可能是受本身是匈牙利人的姚阿幸所影響。第一主題既輕快而爽朗，在本樂章中一共出現過數個以此主題為根基、但卻不同調性的變形旋律。獨奏小提琴演奏一個上行的八度音階，然後再由大提琴等以下行音階作接應；此一動機在往後亦會出現。不久，節奏由四分四拍子改為四分三拍子，以 G 大調奏出優美的新旋律後，拍子又再度變換為四分二，最終亦變四分三。不久，進入短暫的華彩部分，然後第一第二小提琴先後加入，向尾奏進發。三連音的動機出現，以進行曲風格為樂曲築起高潮。在喧鬧的氣氛中，吉卜賽主題重現，然後獨奏小提琴漸漸慢下來，以和弦相隔著其他聲部的撥奏，樂曲隨即在澎湃的情緒下完結。

樂曲簡介由「撰樂」撰寫

Violin Concerto in D major, Op. 77

Original cadenzas by Joshua Bell

Composed: 1878

Première: 1 January 1879, Leipzig, Germany

I. Allegro non troppo

II. Adagio

III. Allegro giocoso, ma non troppo vivace – Poco più presto

Giovanni Battista Viotti was famous for his violin concertos. Brahms was especially influenced by Viotti's *Concerto No. 22 in A minor*, an influence that can be seen in Brahms' compositions.

"It is always refreshing to listen to this concerto, as it always feels as if it is my first time," wrote Brahms in a letter to his friend, Joseph Joachim, the famous violinist. Brahms' fondness of Viotti's work even surpassed that for Beethoven's violin concerto. Nevertheless, it was not merely passionate and fanciful Italian elements in violin concertante pieces that would arouse Brahms' fascination, but the composer had also shown exceptional appreciation to Joachim's compositions, such as *Konzert in ungarischer Weise für Violine und Klavier, Op. 21*.

A private trial performance of Max Bruch's *Violin Concerto No.2* was given in Baden-Baden in September 1877. It featured Pablo de Sarasate as the soloist. Brahms felt unusually refreshed, when he witnessed an interpretation that was entirely different from Joachim's. Drunk on the pleasant tone colour by the great Spanish violinist, Brahms started composing his own violin concerto in the following year.

Brahms' and Joachim's correspondence corroborated the four-movement structure of the work. Clara Schumann pointed out the similarities between the concerto and his *Symphony No.2 in D Minor*, when she glanced at the early draft. Even Joachim highly praised Brahms new composition, which he thought blended the sound of the soloist and the orchestra together flawlessly. To catch up with the première, Brahms secluded himself for composition. He deleted the second and third movements that were initially conceived, and replaced them with a newly composed Adagio. Brahms placed the abandoned *Scherzo* movement into his *Piano Concerto No.2*.

Although Joachim admired Brahms' violin concerto a lot, he thought that the solo violinist's part was technically over-demanding and too difficult, which was a blemish. However, Brahms refused to adopt Joachim's advice and amendments. On the contrary, he added more virtuosic sections into the piece. Joachim once complained to Clara that the concerto was way too hard. Also, he had to read the new score Brahms revised in a limited time. Along with the approaching première, Joachim became further stressed.

Brahms' violin concerto was premièred in Leipzig in January 1879, conducted by the composer himself. Joachim, the soloist, insisted to start off the première with Beethoven's violin concerto, followed by Brahms' violin concerto. The première received favourable reviews. The performances in Budapest, Vienna, London and Frankfurt won great acclaim as well.

Unlike Brahms' other compositions, the violin concerto became quickly reputed over the European music circles. Violinists exerted themselves to conquer such a superbly crafted work. Nevertheless, Brahms had an argument with Joachim on letter about the continuous modification of the score. As the conflict between them

aggravated, Brahms sent the finalised score to the publisher right after he altered some important sections. It was officially published in October 1879. Still, Brahms dedicated the violin concerto to Joachim, notwithstanding they once held opposite views on certain amendments to the score. Brahms composed the violin concerto in the lakeside by Pörschach, his favourite summer resort. The environment influenced him to imbue a pastoral style to the work.

Brahms' violin concerto shares a similar structure with Beethoven's. The first movement, in sonata form, starts without introduction. The first subject is introduced by the lower strings and bassoons. The main key modulates to A minor then to D major, with oboes acting as a transition. This is followed by a reprise of the opening subject. The strings play a rhythmic line in D minor, which is then interrupted by the soloist who enters martially. The solo melody is a continuation of the first subject. Along with a constant modulation, the woodwinds, violins and violas repeat the first subject with varied modification. The exposition section ends when the music returns to D minor. The second subject in A major is based on the previous melody. It is introduced by the woodwinds and repeated by the strings. The development section begins with *tutti*. The solo melody and rhythm are again imitated by the orchestra, but played in C major. The music then melts into pastoral mellowness. The linkup between sections are smooth and uninterrupted. However, such peaceful atmosphere is solely reversed by the soloist, who pierces through the music with the previous motif. The recapitulation is a modulated reprise of the opening subjects and melodies, first introduced by the woodwinds. This is followed by a cadenza. The variety of cadenzas is one of the distinguishing features of the concerto, since many well-known violinists wrote cadenzas for it, including Jascha Heifetz, Leopold Auer and Joachim. The postlude is a reprise of the straightforward first subject. Undergoing a few changes in tempo, a mighty chord marks the end of the first movement.

The second movement is in a ternary structure, and begins with a lovely melody from the woodwinds. It is then sung out by the soloist, yet with a more expressive and lyrical interpretation. The music drowns in pessimism after modulations, a typical emotion in Brahms' music. The whole movement proceeds steadily. The soloist reveals an innermost calmness with a chant-like tone colour. After repetitions of the thematic motif, the moment ends with a sustained high note.

Likely influenced by Joachim, a native Hungarian, the *Rondo* final movement holds a strong gypsy style. The light and bright first subject serves as a foundation for the following subjects, which are modulated and developed. The soloist plays ascending octaves, followed by a descending scale by the cellos. Such motif constantly reappears. The original meter is replaced by a 3/4 meter. It changes to 2/4 when the graceful new melody is introduced, yet returns to 3/4 right after that. After a short cadenza, the first and second violins enter individually and open up the postlude. The triplet motif guides the march-like music to an exciting climax. Along with the reappearing gypsy theme, the soloist slows down and separates from orchestral pizzicatos with chords. Eventually, the concerto comes to a conclusion in a spirited high.

Programme notes by Die Musikzeitung

《女低音狂想曲》，作品 53

創作時期：1869 年；1869-70 年（由作曲家改編為合唱管弦樂版本）

首演：1870 年 3 月 3 日，德國耶拿

《德意志安魂曲》於 1868 年 4 月 10 日首演獲得一致好評後，布拉姆斯便創作出更多的聲樂作品。1867 至 72 這數年間，可謂是布拉姆斯聲樂作品的輝煌時期。除了《德意志安魂曲》外，很多著名的合唱曲都是創作於這個時期，其中包括清唱劇《李奧納度》、《命運之歌》、《勝利之歌》。除了《李奧納度》和《德意志安魂曲》外，那五年間創作的作品編制大多都較小，《女中音狂想曲》就是其一例證。

《女中音狂想曲》中的歌詞取材自詩人歌德的《冬天哈爾茲之旅途》中的第五至第七節。哥德於 1777 年寫下此詩，當時他和一位深受自己前作《少年維特的煩惱》感動的青年到哈爾茲登山，在過程中有感而發寫下。而詩作本身亦包含了哥德本人對世間的審視和其態度，布拉姆斯對內容產生共鳴，因此將之選為新曲的歌詞。

本曲除了女中音獨唱外，亦需要一個男聲合唱團。和此作品淵源至深的，當然就是克拉拉舒曼一家莫屬。事情要追溯到 1869 年，當時 36 歲的布拉姆斯愛上了克拉拉之女，尤莉。克拉拉和尤莉本人對布拉姆斯的愛意一概不知情，而布拉姆斯亦將自己的感覺埋於心房中，原因是尤莉經已和一位伯爵訂婚，面對這一切，布拉姆斯都顯得無能為力。

作為一位音樂家，創作樂曲無疑是一個抒發情緒的好方法。《女中音狂想曲》就是布拉姆斯以最悲慟、最哀傷的心情寫成。樂曲分為三個部分，c 小調的第一部分表現出布拉姆斯對人世的怨恨、對命運的詛咒。樂曲以平穩的步伐開始，再以陰沉悲痛的色調推進。獨唱以充滿疑惑的聲

音控訴，然後逐漸變得哀傷，表現出冬天的蒼涼，影射主角內心的孤寂。

三段曲式的第二部分同樣是 c 小調，甚有歌劇詠嘆調的影子。在中提琴以對位形式的襯托下，小提琴和獨唱同步進入第二部分。獨唱以更鬱結的情緒演唱，在「In ungen ü gender Selbstsucht」之處更是令人動容。然後重複第二部分前半的歌詞，再悄悄地轉為 C 大調導入第三部分。

第三部分開首，在男聲合唱團加入之際，弦樂的撥奏將陰暗的色調抹去，換上溫暖慰藉人心的樂句。音樂變得更为抒懷，旋律有如像讚美聖詠一般。配合著樂團間斷的演奏，歌唱者重覆了開首的歌詞，然後把樂曲慢慢導向結尾。最終，音樂止於靜謐中，神已為苦難者指引方向，迷途之人彷彿經已獲得救贖。

克拉拉看過此曲後，在日記上寫道：「我很久沒被一首作品如此深深感動過。字裡行間滲雜著哀傷、悲痛，都帶給我很大的衝擊。」布拉姆斯本人在信中亦提到，這首作品夾雜了他兩種的情緒來寫作：哀痛、以及憤慨。

樂曲於 1870 年 3 月 3 日，由紐曼指揮，維雅多嘉茜亞擔任獨唱，於耶拿首演，並於同年出版樂譜。

最終，布拉姆斯將此曲化為「婚禮的祝福」，作為新婚禮物飲恨地贈予自己的心上人及其新郎，正式為 1869 年的夏日單戀劃下悲痛的句號。

樂曲簡介由「撰樂」撰寫

The Alto Rhapsody, Op. 53

Composed: 1869; arranged for voices and orchestra by the composer in 1869-70

Première: 3 March 1870, Jena, Germany

Brahms continued his streak of choral compositions following the success of the universally lauded première of his *Ein Deutsches Requiem* on 10 April 1868. The period between 1867 and 1872 can be considered the golden age of Brahms' choral compositions, which saw the birth of numerous acclaimed choral pieces apart from the *Ein Deutsches Requiem*, including the oratorio *Rinaldo*, *Schicksalslied*, and *Triumphlied*. With the exception of *Rinaldo* and the *Requiem*, most compositions of this period involve instrumentations on a smaller scale, which is evident in *The Alto Rhapsody* for Mezzo-Soprano, Male Chorus and Orchestra.

The Alto Rhapsody draws from verses 5 to 7 in *Harzreise im Winter*, written by Johann Wolfgang von Goethe in 1777. The poet was inspired to write the poem when he went on a hike at the Harz with a young man, who had been moved by his previous work, *Die Leiden des jungen Werther* (*The Sorrows of Young Werther*). The poem reveals Goethe's outlook and attitude towards worldly affairs. Brahms held the poem so dearly to his heart that he chose the verses as the lyrics for his new piece.

The Alto Rhapsody requires an alto soprano as well as a male

choir. The origin of the piece can be traced back to the composer's complex relationship with the Schumann family. In 1869, when Brahms was 36, he nursed a secret affection for Julie Schumann, the daughter of Clara Schumann, whom Brahms was a close friend with. Unfortunately, since Julie had already been engaged to a count, there was nothing that Brahms could do other than hiding his love away.

Composing is undoubtedly a fruitful avenue of expressing emotions for a composer. In incredible sorrow and grief, Brahms completed *The Alto Rhapsody*. Beginning steadily in C minor, the first of the three sections of the piece expresses Brahms' grudge against the world and his curses against fate, and goes on to develop a gloomy and mournful aura. The soloist complains about her misfortune and sings as if she is in doubt. The intense sadness not only portrays the desolation of winter, but also alludes to the protagonist's loneliness.

The ternary second section continues in the previous key, with hints of an operatic aria. Set off by violas with the implementation of counterpoint, the soloist and violins enter the section simultaneously. The alto sings with the deepest lugubriousness, which stirs the listener's emotions further as she comes to the words "In

ungenügender Selbstsucht". The lyrics in the first half of the second section are repeated. The section gradually modulates to its parallel C major, leading to the third section.

As the male choir enters in the beginning of the third section, the delightful pizzicatos by strings replace the sombre tone with warmth and consolation. The music, as well as its chant-like melodies, becomes increasingly lyrical and expressive. Along with disjunct orchestral accompaniment, the also gives a reprise of the opening lyrics, guiding the rhapsody to its conclusion. The suffering has been shown a way, and the lost has been redeemed, as the music fades into final silence.

"It has been long since I remember being so moved by the depth of

pain in music. The words permeated with lugubriousness dealt an immense strike on my mind," wrote Clara Schumann in her diary. In his own letters, Brahms mentioned that the work contains two of his strongest emotions — lugubriousness and indignation.

The première of *The Alto Rhapsody* was given in Jena on 3 March 1870 under the baton of Ernst Naumann and featuring Pauline Viardot-Garcia as the soloist. The full score of the piece was published in the same year.

Brahms used *The Alto Rhapsody* as a "wedding blessing", which he presented to Julie and her beloved bridegroom in grief, marking the tragic end of his unrequited love since 1869.

Programme notes by Die Musikzeitung

歌詞 Lyrics

Aber abseits wer ist's?
Im Gebüsch verliert sich sein Pfad;
hinter ihm schlagen die Sträucher zusammen,
das Gras steht wieder auf,
die Öde verschlingt ihn.
Ach, wer heilet die Schmerzen
dess, dem Balsam zu Gift ward?
Der sich Menschenhaß
aus der Fülle der Liebe trank!
Erst verachtet, nun ein Verächter,
zehrt er heimlich auf
seinen eigenen Wert
In ungenügender Selbstsucht.
Ist auf deinem Psalter,
Vater der Liebe, ein Ton
seinem Ohre vernehmlich,
so erquickte sein Herz!
Öffne den umwölkten Blick
über die tausend Quellen
neben dem Durstenden
in der Wüste!

But who is that apart?
His path disappears in the bushes;
behind him the branches spring together;
the grass stands up again;
the wasteland engulfs him.
Ah, who heals the pains
of him for whom balsam turned to poison?
Who drank hatred of man
from the abundance of love?
First despised, now a despiser,
he secretly feeds on
his own merit,
in unsatisfying egotism.
If there is Thy Psalter,
Father of love, one note
his ear can hear,
then refresh his heart!
Open his clouded gaze
to the thousand springs
next to the thirsting one
in the wilderness!

是誰離開了我？
他的道路淹沒在灌木中；
枝桠在他身後叢生；
雜草茂盛地生長；
廢土已將之吞噬。
啊，誰能治癒傷痛
香料變成毒藥的傷痛
吞忍人間的仇恨
讓愛蓋過的仇恨
遭鄙視，如今自鄙
暗自磨滅
自身的價值
深陷自我之中
若有祢的聖詠經
慈愛的父，只要一樂音
讓他聽見
讓他的心靈甦醒！
為他撥開雲霧
讓他看見成千的清泉
於荒野之中
解除乾渴

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