

## D大調小提琴協奏曲，作品七十七

布拉姆斯 (1833–1897)

不太快的快板

慢板

嬉戲的快板，但不過分活潑 — 稍微快一點

布拉姆斯是十九世紀浪漫主義保守派的主要追隨者。初出茅廬時便獲作曲家兼樂評家舒曼宣稱他「註定要為當今最崇高的表達方式作完美的示範，……猶如全副武裝的密涅瓦從朱庇特的頭顱跳出來。」布拉姆斯實現了這一預言，成為十九世紀中後期美學演變過程中最能繼承貝多芬衣鉢的人物。

布拉姆斯本人並非小提琴家，但自他職業生涯初始，已擔任小提琴家的鋼琴伴奏；他更有幸與姚阿辛結為好友。姚阿辛是當時得令的弦樂演奏家之一，致力擁護貝多芬的《小提琴協奏曲》，更使它躍升至演奏者必備的曲目。他亦使很多重要作品廣為人知，當中包括布拉姆斯的《小提琴協奏曲》。布拉姆斯在創作此曲時向姚阿辛密切請益，故此作品處處有這位小提琴家的影子，尤見於小提琴樂段和整體配器。

布拉姆斯通常會在奧地利鄉村一處充滿田園風味的度假勝地度暑，多首最出色的作品就是在度假期間寫成的。1878年夏天，他在奧地利南部克恩滕邦維爾特湖北岸的波爾奇亞赫，寫了這首《小提琴協奏曲》。前一年夏天，他在該地創作了他的《第二交響曲》，當時他已說過美麗的旋律在這片土地上無處不在，只需伸手便可得到。今天的聽眾可能會認為他在此曲中也採集了許多美麗的旋律，但早期的觀眾並不那麼確定。維也納著名小提琴家老赫梅斯貝格狠評為「不是為小提琴而寫的協奏曲，而是反對小提琴的協奏曲」。布拉姆斯對這樣的反應感到有些沮喪，他便燒毀已經完成的《第二小提琴協奏曲》草稿，實屬可惜。

華彩樂段：在這場音樂會中，希拉莉·漢恩會演奏姚阿辛版本的華彩樂段。

## Violin Concerto in D, Op. 77

Johannes Brahms (1833–1897)

*Allegro non troppo*

*Adagio*

*Allegro giocoso, ma non troppo vivace — Poco più presto*

Johannes Brahms was the chief acolyte of the conservative stream of 19th-century Romanticism. When he was young, the composer and critic Robert Schumann declared that he was “destined to give ideal presentation to the highest expression of the time, ... springing forth like Minerva fully armed from the head of Jove.” Brahms fulfilled this prophecy, becoming the figure who most fully adapted the models of Beethoven to the evolving aesthetics of the mid-to-late 19th century.

Brahms was not a violinist, but he had worked as a piano accompanist to violinists since the earliest years of his career, and he had the good fortune to number among his closest friends Joseph Joachim, one of the most eminent string players of his time. It was Joachim who had championed Beethoven’s *Violin Concerto*, lifting it in prestige to a repertoire masterwork, and introduced important works, among them Brahms’ *Violin Concerto*. The virtuoso’s presence looms large in the latter work, as the composer consulted him very closely while writing the piece, and the violinist’s influence on the violin part, and on the work’s orchestration overall, was substantial.

Brahms did some of his best work during his summer vacations, which he usually spent at some bucolic getaway in the Austrian countryside. In 1878 — the summer of the *Violin Concerto* — he stayed in Pörschach, on the north shore of the Wörthersee in the southern Austrian province of Carinthia. When he had written his *Second Symphony* there the summer before, he had remarked that beautiful melodies lay so abundantly around the landscape that one merely had to scoop them up. Today’s listeners are likely to think that he scooped up quite a few for his *Violin Concerto*, too, but early audiences were not so sure. Joseph Hellmesberger, Sr., one of Vienna’s leading violinists, dismissed it as “a concerto not for, but against the violin.” Brahms was a bit discouraged by the response and fed to the flames the draft he had already completed for his *Violin Concerto No. 2*. One can only mourn what must have been lost.

Cadenza: Hilary Hahn plays Joseph Joachim’s cadenza in this performance.

## B小調第六交響曲，作品七十四，「悲愴」

柴可夫斯基 (1840–1893)

慢板 — 不太快的快板

優雅的快板

非常活潑的快板

哀怨的慢板 — 行板

「悲愴」意指「充滿悲感」，此曲名是在柴可夫斯基的《第六交響曲》首演後建議的，然而只是輕輕帶過。他的弟弟在首演的第二天提出這曲名時，作曲家也接受了，但僅僅24小時後，作曲家便要求出版商不要用這曲名付梓，不過這要求被無視了。

柴可夫斯基原先命名此交響曲為「標題」，他對外甥鮑伯·大衛多夫說：「此曲有某種標題，但永遠教人猜不透……充滿主觀的感覺。」事實上，即使作曲家沒有暗示，聽眾也會猜測這首交響曲中暗藏了某種具體的意涵，只不過直到如今，這仍然是個不解之謎。

柴可夫斯基對這部作品出奇地滿意，他寫道：「我一生中從未像現在那樣滿足、自豪、幸福，因為我知道自己寫了一首好曲子。」但按照作曲家的紀錄，這曲在首演時，「各方反應頗有保留」。其實這並不出奇：對於一首這麼非傳統，充滿個人心底痛苦的交響曲，觀眾該怎麼反應呢？

「悲愴」一開始時，音樂從虛無中冉冉出現，由分組的低音大提琴和一支巴松管獨奏開始，其後分組的中提琴加入，音色更形豐富；隨後是木管組憂鬱的道白，再進入一段不安的〈不太快的快板〉。這個第一樂章中，弦樂奏出熱切的主題，旋律帶點溫柔，差不多直接引用了比才歌劇《卡門》中的〈花之歌〉，接著是一個有如狂風掃落葉的樂段，其中引用了俄羅斯東正教禮儀聖詠的旋律。

第二樂章如不是以5/4拍寫成，可以說是一首動人的圓舞曲。樂章完結時的依戀之情，很快便被下一樂章的諧謔曲一掃而空。諧謔曲以暗湧般的顫動開始，逐漸演變為嘹亮的進行曲，激昂之聲持續到最後一刻，以震耳欲聾的結尾告終。終樂章的风格與典型的「凱旋式終結」恰恰相反，彷彿充滿絕望，在猶如嘆息的下行旋律襯托下，逐漸消失於虛無。

柴可夫斯基在「悲愴」首演的九天後去世。三周後，此曲再次奏起，根據林姆斯基-高沙可夫說：「這一次，交響曲受到觀眾熱烈歡迎，而從那一刻起，此曲的名聲與日俱增，逐漸傳遍俄羅斯和歐洲。」

## Symphony No. 6 in B minor, Op. 74, "Pathétique"

Pyotr Ilyich Tchaikovsky (1840–1893)

*Adagio — Allegro non troppo*

*Allegro con grazia*

*Allegro molto vivace*

*Adagio lamentoso — Andante*

The name *Pathétique* (meaning "infused with pathos") was suggested after Tchaikovsky's *Sixth Symphony* was first heard, but barely. His brother proposed it the day after the premiere, and the composer embraced it — for about 24 hours — before asking his publisher not to print the name, a request that was ignored.

Tchaikovsky's original title had been *Programme Symphony*, and he told his nephew, Bob Davidov, that the piece would have "a programme of a kind that would remain an enigma to all ..., saturated with subjective feeling." Even without the composer's intimation, the listener would suspect that something specific was being suggested through this symphony, though today that remains a mystery.

Tchaikovsky was uncharacteristically satisfied with the work, writing: "Never in my life have I been so contented, so proud, so happy in the knowledge that I have written a good piece." However, the composer reported that at the premiere "it was received with some hesitation." He should not have been surprised. What was an audience to make of a symphony so unorthodox, so redolent of private agony?

The *Pathétique* emerges slowly from nothingness, with divided double basses and solo bassoon, then enriched by divided violas, then with melancholy comments from the woodwinds before breaking into a nervous *Allegro non troppo*. There is tenderness in this first movement's ardent theme for strings that all but quotes the "Flower Song" from Bizet's *Carmen*, which gives way to a blustery section that quotes a Russian liturgical chant.

One might call the second movement a captivating waltz were it not in 5/4 meter. Wistfulness is swept away by the ensuing scherzo, growing from quiet fluttering into a march that crashes relentlessly to its deafening conclusion. The finale is the opposite of a "victory ending," conveying despair, underscored by descending melodic sighs, and a final page that disappears into nothingness.

Tchaikovsky died nine days after the premiere. Three weeks later the *Pathétique* was performed, and Nikolai Rimsky-Korsakov reported: "This time, the public greeted it rapturously, and since that moment the fame of the symphony has kept growing and growing, spreading gradually over Russia and Europe."

## C小調第五交響曲，作品六十七

貝多芬 (1770–1827)

有精神的快板

流暢的行板

快板

快板

(第三、第四樂章之間無間斷)

每當提到貝多芬的《第五交響曲》，一般人往往覺得不需再多言，因為這是一首大家都熟知的作品，要說的都已說過了。也許沒有其他管弦樂作品會像此曲的第一樂章般那麼徹底地被人分析過。就拿作品的開場句來說，那可能是史上最著名的四個音，其中三個還要是相同的 G 音八分音符。即使單獨聽這三個音，100人中的99人——甚至可能是100人——都會用加上延音記號的二分音符降E音來同步唱出。當然，音樂不僅由音符組成，還包括寂靜部分。回頭細看，貝多芬的《第五交響曲》其實是以寂靜（即一個八分休止符）開始的。這個寂靜休止符，與緊接其後的各個G音八分音符同樣容易察覺得到。

在這首交響曲中，我們可以約略感受到作曲家在創作時的心境：那段日子，他心亂如麻、驚惶痛苦，因為他正在失去聽力（對一位音樂家來說這是晴天霹靂），又因嚴重感染，有失去一根手指之虞（對一位彈鍵盤的作曲家來說，這是更大的災難）；不單只此，他當時還要生活在被拿破崙軍隊佔領的維也納。

然而，這些經歷並不代表貝多芬當時生活的全部，就像《第五交響曲》並不代表他音樂的全部一樣。他經常逃離維也納的繁囂，避到市郊的公園和鄉村。當我們聆聽他的《第六交響曲「田園」》時，可以想像到作曲家身處其中的情景，而這部作品大致與《第五交響曲》於同一時期創作。如果說貝多芬的《第五交響曲》包含自傳色彩，不一定錯，但歸根究底，《第五交響曲》還是與他的其他所有傑作一樣，都是獨一無二的作品，也是作曲家用以探索和解決為自己所設純美學難題的手段。

## Symphony No. 5 in C minor, Op. 67

Ludwig van Beethoven (1770–1827)

*Allegro con brio*

*Andante con moto*

*Allegro*

*Allegro*

*(No pause between the third and fourth movements)*

One is tempted to not try to say anything about Beethoven's *Symphony No. 5*, a work that everyone knows and of which everything has already been said. Probably no other orchestral work has been analyzed as exhaustively as has the first movement of Beethoven's *Fifth Symphony*. Just take the work's opening, with what must be the most famous four notes in history. In fact, three of them are identical: eighth notes on the pitch of G. Even if those three notes were heard alone, out of context, 99 out of 100 listeners — no, probably the whole 100 — would chime in to punctuate them with the half-note E-flat extended by a fermata. Of course, music is made up of more than just notes: it's also composed of silences. Beethoven's *Fifth* actually opens with a silence, an eighth-note rest that, in retrospect, is as palpable as the eighth-note Gs that follow it.

In this symphony one may imagine catching a glimpse of the composer's state of mind when he wrote it, a period of more than his fair share of disarray and anguish. He was losing his hearing (a catastrophe for a musician), a raging infection threatened the loss of a finger (which would have spelled further disaster for a composer who was greatly attached to the keyboard), and he was living in a Vienna had been occupied by Napoleon's troops.

This biographical turmoil did not, however, represent the totality of Beethoven's life at the time, any more than the *Fifth Symphony* represents the totality of his music. He frequently escaped the hustle and bustle of Vienna to spend time in the suburban parks and countryside. That is where one imagines the composer when listening to his *Sixth Symphony, Pastoral*, composed at roughly the same time. It is not necessarily wrong to imagine that biographical overtones reside in Beethoven's *Fifth Symphony*, but when all is said and done, this is a unique work, just as all of his masterpieces are, a vehicle in which the composer explores and works out strictly aesthetic challenges that he has set for himself.

## E小調第九交響曲，作品九十五，「自新世界」

德伏扎克 (1841–1904)

慢板 — 很快的快板

廣板

非常活潑地

熱烈的快板

1890年代初，美國慈善家珍妮特·瑟伯成功說服了德伏扎克移居美國，領導紐約新成立的國家音樂學院。1892至1895年期間，他擔任該音樂學院的院長，還兼任客席指揮，並創作了好幾部傑作，其中包括《第九交響曲「自新世界」》。這作品於1893年由塞伊德指揮紐約愛樂樂團首演，大獲成功，讓德伏扎克攀上事業巔峰，《紐約晚報》的樂評家更表示它是「有史以來這個國家最偉大的原創交響曲」。

若不是因為「自新世界」這個副標題，初聽本交響曲的聽眾可能會認為此曲跟德伏扎克其他交響曲一樣，都是展現「捷克精神」，因為本交響曲的切分音節奏和調式旋律都是波希米亞、美國等地許多民謠和流行音樂的傳統標誌。不過，本交響曲的副標題確實仍會讓人想起德伏扎克對非裔美國人及美洲原住民的音樂的興趣，而由於他曾明確肯定這些音樂的重要性，並對黑人靈歌著迷，本交響曲中的民族音樂影子也就更有意思了。儘管曲中〈廣板〉樂章的主題聽起來徹頭徹尾像一首民謠，但就如這部交響曲中的所有旋律一樣，均是德伏扎克原創的，由英國管演奏起來，結合了溫柔、思念和堅定的希望。

終樂章以一個進行曲主題展開，這個主題似乎非常適合中歐交響樂，雖然其中有很多類似布拉姆斯的元素，但尾聲卻讓人回想起德伏扎克早期對華格納的着迷。當時的音樂界存在著兩極化，是布拉姆斯式保守樂派和華格納式實驗主義之爭。德伏扎克晚期的作品，特別是《「自新世界」交響曲》，在很大程度上彌合了這種分歧，這是他的一大成就。

樂曲介紹由詹姆斯·凱勒撰寫。凱勒曾擔任紐約愛樂樂團評註員、三藩市交響樂團評註員；著有《室內樂：聽眾指南》（牛津大學出版社）一書。

中文翻譯由格致語言顧問有限公司提供

## Symphony No. 9 in E minor, Op. 95, "From the New World"

Antonín Dvořák (1841–1904)

*Adagio — Allegro molto*

*Largo*

*Molto vivace*

*Allegro con fuoco*

In the early 1890s the American philanthropist Jeannette Thurber persuaded Antonín Dvořák to move to the United States to oversee the nascent National Conservatory of Music in New York. While serving as the conservatory's director, from 1892 through 1895, he also appeared as a guest conductor and composed several masterworks, among them his *Symphony No. 9, From the New World*. Its premiere in 1893, with Anton Seidl conducting the New York Philharmonic, was a huge success, a peak of his career, and the critic for the *New York Evening Post* proclaimed it "the greatest symphonic work ever composed in this country."

If not for that subtitle, a listener encountering the piece for the first time might consider it as demonstrative of the "Czech spirit" as any of the composer's other symphonies. Syncopated rhythms and modal melodies are emblematic of many folk and popular musical traditions, those of Bohemia and the United States included. Still, the work's subtitle does invite one to recall Dvořák's interest in African American and Native American music, and its ethnic influences become interesting in light of the composer's own assertions about the subject and his fascination with Negro spirituals. However, while the principal theme of the *Largo* movement sounds for all the world like a folk song, its melody is an original creation of Dvořák's, as are all to be found in the *New World Symphony*. Sung by the English horn, the tune combines tenderness, nostalgia, and a sense of resolute hopefulness.

The final movement evolves out of a march theme that seems perfectly appropriate to a Middle European symphony, and although there is plenty here that is Brahms-like, the finale is a reminder of Dvořák's early infatuation with Wagner. The musical world at that time was polarized between what was viewed as Brahmsian conservatism and Wagnerian experimentalism. One of the great achievements of Dvořák's late music, particularly the *From the New World Symphony*, is the extent to which it bridges that divide.

Programme notes were written by James M. Keller, former New York Philharmonic Programme Annotator, San Francisco Symphony Programme Annotator, and author of *Chamber Music: A Listener's Guide* (Oxford University Press).

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