

2-3.6.2026

星期二至三 Tue-Wed 8pm

香港文化中心音樂廳

Concert Hall,

Hong Kong Cultural Centre

Great Music 2026
音樂盛會



Gewandhausorchester Leipzig 萊比錫布業大廳樂團



Gewandhaus
Orchester

節目 Programme

2/6
星期二 Tue
8pm

貝多芬 Beethoven

降E大調第五鋼琴協奏曲，作品七十三，「帝皇」
Piano Concerto No. 5 in E-flat, Op. 73, "Emperor"

鋼琴獨奏 Piano Soloist:

尤莉安娜·亞夫迪娃 Yulianna Avdeeva

— 中場休息二十分鐘 Intermission of 20 minutes —

舒曼 Schumann

降B大調第一交響曲，作品三十八，「春天」
Symphony No. 1 in B-flat, Op. 38, "Spring"

節目長約2小時，包括中場休息20分鐘。

The performance will run for about 2 hours including a 20-minute intermission.



節目 Programme

3/6
星期三 Wed
8pm

拉赫曼尼諾夫 Rachmaninov

C小調第二鋼琴協奏曲，作品十八
Piano Concerto No. 2 in C minor, Op. 18

鋼琴獨奏 Piano Soloist:

尤莉安娜·亞夫迪娃 Yulianna Avdeeva

— 中場休息二十分鐘 Intermission of 20 minutes —

蕭斯達高維契 Shostakovich

E小調第十交響曲，作品九十三
Symphony No. 10 in E minor, Op. 93



節目長約2小時，包括中場休息20分鐘。

The performance will run for about 2 hours including a 20-minute intermission.



萊比錫布業大廳樂團
Gewandhausorchester Leipzig



萊比錫布業大廳樂團是世界上歷史最悠久的民間交響樂團。其前身可追溯至1743年，由十六位熱愛音樂的貴族和市民共同創立的「大音樂會」協會。1781年，樂團遷入布業大廳（紡織品商人交易行）的上層大廳，擁有了第一座專屬音樂廳，並自此得名「布業大廳樂團」。

萊比錫布業大廳樂團以其極為獨特、醇厚而深邃的音色聞名於世，在眾多頂級樂團中獨樹一幟。這鮮明的音色個性，以及所演繹曲目的極其豐富多樣，歸功於樂團每年在三大「主場」近三百場的演出：作為音樂會樂團在布業大廳演出，並為萊比錫歌劇院伴奏，每周更與聖多馬少年合唱團在聖多馬教堂演出巴赫的清唱劇。

樂團對交響樂傳統的發展作出巨大貢獻，例如在貝多芬生前演出了他所有的交響曲。此外，樂團在1970年代更開創全球先河，首次呈獻布魯克納全套交響曲和蕭斯達高維契全套交響曲。

多位著名音樂家曾擔任樂團的音樂總監暨首席指揮，包括席勒、孟德爾遜、尼基施、馬素爾和沙爾。安德里斯·尼爾森斯於2017-18樂季起出任音樂總監。

The Gewandhausorchester Leipzig is the oldest civic symphony orchestra in the world. The orchestra's nucleus was the concert society *Das Große Concert*, founded in 1743 by a group of 16 musical philanthropists, comprising noblemen and burghers alike. The ensemble took residence in its first genuine concert hall – adopting the name Gewandhausorchester – on moving to an upper hall of the textile merchants' trading house in 1781.

The Gewandhausorchester Leipzig is revered for its highly individual, warm, dark sound palette that clearly distinguishes it from other elite orchestras. This unique sound identity, along with the extraordinarily rich diversity of the repertoire which the Gewandhausorchester performs, is cultivated in almost 300 performances each year in the orchestra's three 'homes': as concert orchestra in the Gewandhaus, orchestra of the Leipzig Opera and orchestra for the weekly performances of the cantatas of Johann Sebastian Bach with the Thomanerchor in St Thomas Church.

Few other orchestras have contributed as much to the development of the symphonic musical tradition as the Gewandhausorchester Leipzig. For example, it performed all of Beethoven's symphonies during the composer's lifetime. The Orchestra also presented the world's first complete Bruckner cycle as well as the first Shostakovich cycle during the 1970s.

Many celebrated musicians have been appointed to the office of Gewandhauskapellmeister (Music Director and Principal Conductor), including Johann Adam Hiller, Felix Mendelssohn, Arthur Nikisch, Kurt Masur and Riccardo Chailly. Andris Nelsons assumed the position of Gewandhauskapellmeister since the 2017-18 season.

安德里斯·尼爾森斯

Andris Nelsons

音樂總監 / 指揮

Music Director/Conductor



安德里斯·尼爾森斯兼任萊比錫布業大廳樂團和波士頓交響樂團的音樂總監。他親率兩大樂團建立開創性的聯盟關係，令這位格林美獎得主成為當今世界上最炙手可熱的指揮之一。

尼爾森斯於2014-15樂季在波士頓交響樂團上任，並於2018年2月起執棒萊比錫布業大廳樂團。2025年5月迎來兩大樂團的合作里程碑，涵蓋聯合節目編排、委約創作、錄音製作、巡演計畫、音樂家交流及教育推廣等層面，共同參與於萊比錫舉行的蕭斯達高維契音樂節，呈獻作曲家全套交響曲的重大慶典。

尼爾森斯率領萊比錫布業大廳樂團與小提琴家佛斯特巡演歐洲，為2025-26樂季揭開序幕，並重返英國廣播公司逍遙音樂會演出，最終在布業大廳舉行開幕音樂會。2025年11月，尼爾森斯再度率團巡演，與著名獨奏家趙成珍和赫德里希於歐洲各地演出。

作為德意志留聲機公司的專屬藝人，尼爾森斯的唱片展現出他廣闊的音樂視野。尼爾森斯與波士頓交響樂團錄製的蕭斯達高維契全套交響曲和協奏曲，以及歌劇《莫桑斯克的馬克白夫人》，榮獲四項格林美獎，包括「最佳管弦樂演出」和「最佳古典專輯製作」。2024年為紀念布魯克納誕辰二百周年，尼爾森斯與萊比錫布業大廳樂團錄製布魯克納全套交響曲。尼爾森斯與維也納愛樂樂團錄製的貝多芬全套交響曲則於2019年發行。

Andris Nelsons is Gewandhauskapellmeister of the Gewandhausorchester Leipzig and Music Director of the Boston Symphony Orchestra. These two positions – combined with his leadership of a pioneering alliance between the two institutions – have firmly established the Grammy Award-winning conductor as one of the most sought-after artists today.

Nelsons began his tenure in Boston with the 2014-15 season and in Leipzig in February 2018. A landmark moment in the orchestral alliance between the Boston Symphony Orchestra and the Gewandhausorchester Leipzig – which includes joint programming, commissions, recordings, touring projects, musicians' exchange, and educational initiatives – occurred in May 2025 with the Shostakovich Festival Leipzig, a historic celebration of the composer's complete symphonic oeuvre.

Nelsons and the Gewandhausorchester Leipzig opened their 2025-26 season with a European tour alongside violinist Isabelle Faust, including a return to the BBC Proms and culminating in the season's opening concert at the Gewandhaus. A further tour in November 2025 featured celebrated soloists Seong-Jin Cho and Augustin Hadelich in performances across Europe.

Nelsons' recording projects with Deutsche Grammophon, where he is an exclusive artist, reflect the depth and breadth of his musical vision. With the Boston Symphony Orchestra he recorded the complete symphonies and concertos of Shostakovich as well as the opera *Lady Macbeth of the Mtsensk District*, earning four Grammy Awards for "Best Orchestral Performance" and "Best Engineered Album, Classical". With the Gewandhausorchester, Nelsons completed a Bruckner symphonic cycle marking the composer's bicentenary in 2024. His Beethoven cycle with the Vienna Philharmonic Orchestra was released in 2019.

尤莉安娜·亞夫迪娃
Yulianna Avdeeva

鋼琴 Piano



尤莉安娜·亞夫迪娃是一位激情洋溢、技藝超群的鋼琴家，曾贏得2010年第十六屆蕭邦國際鋼琴大賽冠軍，自此蜚聲國際，她憑著「澎湃熱情與音樂才華，加上扎實的技巧」，她的演奏被《電訊報》譽為「靈活且千變萬化」、「深刻且多彩」。亞夫迪娃充滿力量、信念與情感的演奏，贏得全球觀眾的喜愛。

亞夫迪娃在歐洲深受歡迎，經常獲邀與華沙管弦樂團合作，並於布拉格魯道夫音樂廳、柏林布萊茲音樂廳、維也納音樂廳、漢堡易北愛樂廳演出。2025-26樂季的亮點包括亮相於華沙「蕭邦與他的歐洲」音樂節，而且首度在維也納金色大廳、柏林愛樂廳等舉行獨奏會。

亞夫迪娃以獨奏家身份與眾多樂團合作演出，包括西雅圖交響樂團、伯恩茅斯交響樂團、匹茲堡交響樂團、柏林德意志交響樂團等。她最近亮相於萊比錫蕭斯達高維契音樂節，隨後與安德里斯·尼爾森斯和萊比錫布業大廳樂團在歐洲巡演。

亞夫迪娃近期在荷蘭五音唱片公司發行了三張專輯：《堅韌》(2023)、《蕭邦：旅程》(2024)，以及《蕭斯達高維契：前奏曲與賦格，作品八十七》全本錄音(2025)。

2025年亞夫迪娃推出網上項目 #AvdeevaShostakovichProject，逐一介紹及演奏二十四首前奏曲與賦格。#YuliannasMusicalDialogues 項目亦同步進行，為音樂愛好者提供交流平台。此外，亞夫迪娃的網上教育項目 #AvdeevaBachProject 深受鋼琴愛好者喜愛，觀看次數超過五十萬。

A pianist of fiery temperament and virtuosity, Yulianna Avdeeva is the First Prize Winner of the 16th International Chopin Piano Competition in 2010, which launched her to international fame for “consistently [leading] the field, in terms of sheer passion and musicianship, not to mention technical security,” and for her “spontaneous and volatile” performances, “full of depth and colour” (*The Telegraph*). Avdeeva plays with power, conviction and sensibility, winning over audiences all over the world.

A favorite artist in Europe, Avdeeva has recurring concert engagements at the Warsaw Philharmonic Orchestra, Rudolfinum in Prague, Pierre Boulez Saal in Berlin, Vienna Konzerthaus, and Elbphilharmonie in Hamburg. Highlights of 2025-26 season include the “Chopin and his Europe” Festival in Warsaw, recital debuts at Vienna’s Musikverein Wien, the Berliner Philharmonie and more.

Orchestral performances, as soloist, include the Seattle Symphony Orchestra, Bournemouth Symphony Orchestra, Pittsburgh Symphony Orchestra, Deutsches Symphonie-Orchester Berlin and more. Her recent appearance at the Shostakovich Festival Leipzig followed by a European tour with Andris Nelsons and Gewandhausorchester Leipzig.

Avdeeva recently released three albums on Pentatone: *Resilience* (2023), *Chopin: Voyage* (2024), and a complete recording of *Shostakovich: Preludes & Fugues Op. 87* (2025).

In 2025 Avdeeva launched the online project #AvdeevaShostakovichProject, discussing and playing each of the 24 Preludes and Fugues. The project accompanied #YuliannasMusicalDialogues, an open space for her followers to share their passion for music. Piano aficionados also enjoyed Avdeeva’s online educational project #AvdeevaBachProject, gaining over half a million views.

降E大調第五鋼琴協奏曲，作品七十三，「帝皇」

貝多芬
(1770-1827)

- I. 快板
- II. 稍有動感的慢板 —
- III. 輪旋曲：快板，但不太快

貝多芬的《降E大調鋼琴協奏曲》被冠以「帝皇」之名，作曲家本人絕對不會贊同，因為他對帝皇的態度只能說是愛恨交織而已。他創作此曲的1809年，法國與奧地利短兵相接，使他在維也納的日子苦不堪言，這得歸咎於拿破崙和法蘭茲兩位皇帝：前者的軍隊炮轟並佔領該市，後者則挑起戰事在先。可是開戰前僅數個月，貝多芬仍在認真考慮謀職於雙方皇親國戚。拿破崙的么弟、當上了西法倫國王的謝羅姆，邀請他到卡素去擔任宮廷樂長，然而他亦表達過「為（法蘭茲）皇帝效力的熱望」。最終，三位貴族承諾給他年金，數額與謝羅姆提出的相若，這才把他留在奧地利境內。我們後來知道，三人之中最可信賴者為魯道夫大公，即法蘭茲的么弟；這首《降E大調協奏曲》就是題獻給他的。

曲子堂皇地展開：樂團全體奏出三個威武的和弦，每個之後，鋼琴家都像彈奏華彩樂段般揮灑一番，動作橫跨整個鍵盤，儼然在炫耀遼闊的疆土。隨後出現的第一主題用上進行曲節奏，強勁有力；即使是較為溫柔的第二主題，後來也變成了進行曲。到了發展部，鋼琴家繼續呈現英雄形象，與樂團勢均力敵，尤其是在一短小樂段裏，雙方輪流以附點節奏重槌出擊，以及在緊接其後的較長樂段裏，獨奏者以八度猛敲下行和上行音階，彷彿處於某種巨大鬥爭之中。

在此曲的維也納首演中，負責獨奏的貝多芬學生車爾尼，曾經論及B大調的中間樂章，內容理應更廣為人知才是：「貝多芬寫作此慢板樂章時，心裏想著的是虔敬朝聖者的聖歌。演奏這個樂章，必須充分表現出此情景裏神聖的平靜和熱誠。」聖詠似的樂章開頭，由裝上弱音器的高音弦樂和撥奏低音弦樂奏出，的確教人聯想到虔誠的巡遊隊伍。鋼琴出場之時，延音踏瓣踩下，三連音從高處下降，琴聲瀰漫，宛若薰香。沉靜的最後幾個小節裏，低音聲部的B音下落至降B音，然後鋼琴彈出降E大調的上行琶音：這正是隨即開始的輪旋曲的主題素材。此終樂章乃富有切分音特色的馳騁，一直暢快地前進，及至唐突的收尾之前，才逐漸顯得精疲力盡——這時鋼琴家與定音鼓手正在上演一場稀奇的二重奏呢。

Programme Notes

Piano Concerto No. 5 in E-flat, Op. 73, “Emperor”

Ludwig van Beethoven
(1770–1827)

- I. *Allegro*
- II. *Adagio un poco moto* –
- III. *Rondo: Allegro, ma non troppo*

Beethoven would never have approved the sobriquet “Emperor” for his Piano Concerto in E-flat major, as his attitude towards emperors was ambivalent at best. In 1809, the year of the Concerto’s composition, France and Austria were at war, and life in Vienna was miserable for him, thanks both to Napoleon, whose army bombarded and occupied the city, and to Franz, who had plunged his empire into the conflict in the first place. Just months before the war, however, Beethoven was seriously considering obtaining employment in either of the imperial families. He was offered the post of Kapellmeister at Kassel by Napoleon’s youngest brother Jérôme, the new King of Westphalia, and he expressed a “most ardent desire to enter the service of the Emperor [Franz]”. In the event, he was kept from leaving Austria by three aristocrats who pledged to match the annuity Jérôme offered. Among them it was Archduke Rudolph, Franz’s youngest brother, who would prove the trustiest, and it was to him that the E-flat Concerto was dedicated.

The Concerto opens regally with the whole orchestra sounding three awesome chords, each succeeded by a cadenza-like splash the soloist makes across the entire keyboard, as if flaunting a vast domain. The muscular principal theme that next appears is distinguished by a marching rhythm, and even the gentler second theme gets transformed into a march. The pianist continues to cut a heroic figure rivalling the orchestra in power in the development section, especially in the short passage where the two sides trade dotted-rhythm blows, and in the long ensuing one where, as though in some mighty struggle, he or she hammers out falling and rising scales in octaves.

The remarks on the B-major middle movement by Carl Czerny, the composer’s student and the soloist in the work’s Viennese premiere, are not as well known as they should be: “When Beethoven wrote this *Adagio*, the religious songs of devout pilgrims were present to his mind, and the performance of this movement must therefore perfectly express the holy calm and devotion which such an image naturally excites.” The hymn-like beginning, with muted upper and plucked lower strings, certainly suggests a pious procession, and when the piano enters with the sustain pedal depressed and triplets descending from on high, the sound permeates the space like incense. In the very quiet last bars, the B in the bass falls to B-flat, before the piano plays upward arpeggios in E-flat major, which turn out to be the thematic material wherewith the *Rondo* straightaway begins. This finale is a syncopated gallop that proceeds at a healthy clip, until, just prior to the abrupt close, it gradually loses steam during the pianist’s unlikely duet with the timpanist.

降B大調第一交響曲，作品三十八，「春天」

舒曼

(1810-1856)

- I. 稍莊嚴的行板 — 非常活潑的快板
- II. 小廣板 —
- III. 諧謔曲：非常活潑 — 中段一：遠比先前活潑 — 中段二
- IV. 生動而優美的快板

1841年3月，舒曼的《第一交響曲》首演，其駕馭地位最崇高的曲種的能力，因而大獲肯定；此前，他只因其鋼琴曲和歌曲而為人認識。這交響曲其實是他首部完成的管弦樂作品（此前他僅寫成了一首《G小調交響曲》的兩個樂章，而那是遠在1832至1833年的事了），而且他才花了四天便起草完畢，可謂成就非凡。他後來回憶說他「作此曲於上一個殘冬，當時切盼春天到來」，而曲子是「在那春天的衝動之下」寫成的。作品中，音樂的推進往往有不可當之勢，猶如舒曼驚人創作力爆發的寫照。

音樂史上，沒有多少段引子像此曲首樂章的這麼富戲劇性。圓號和小號以同度奏出樂句，舒曼要它聽來「像似喚醒的呼聲」。大多數樂器繼而加入，重複此呼喚並為其配上和聲，從而確立主調降B大調。然而，整個樂團隨即激動地闖進陰暗的D小調，把所有穩定的感覺一掃而空。此後尚有陣陣抽搐，惟最終都平息下來。音樂漸漸變得明亮，力度和速度亦逐步增加，緊張刺激地邁向興高采烈的「非常活潑的快板」。「喚醒的呼聲」在此重現，但速度為原來的四倍，化成樂章的第一主題，其節奏貫穿並驅動往後的音樂。以上一切令人想起大自然從嚴冬轉至陽春的過程，或者至少表達了人們對此的渴望。

降E大調的小廣板樂章，旋律熱情，煞是動人；其伴奏音型卻也許更為特別，它們豐富多樣，變化莫測，有時甚或喧賓奪主。長號低聲改變氣氛和調性方向，預備G小調音樂隨後出現。果然，剛勁的諧謔曲忽地以該調展開——原來方才長號已預示了其主題——但更出人意外的，是其起首雖為G小調，樂章整體上卻是D小調，可見全曲開始不久便嚇人一跳的那個和聲，影響何其深遠。樂章包含兩個中段，第一個有重複和弦互相呼應，第二個則有音階此起彼落。大調尾聲寧靜卻善變，且勾起首個中段的回憶。

樂團全體奏出上行樂句，以奮起的姿態展開終樂章。接著出現的、舞曲似的歡欣第一主題，其實是樂章中少數並非以那奮起樂句的切分節奏推進的樂段之一。另一個例外的樂段則見於再現部之前，是一幅既有號角，又有鳥鳴的行板森林景象。在樂章的其他部分，乾脆把該切分節奏視作「那春天的衝動」也無不可。

Programme Notes

Symphony No. 1 in B-flat, Op. 38, “Spring”

Robert Schumann
(1810–1856)

- I. *Andante un poco maestoso – Allegro molto vivace*
- II. *Larghetto –*
- III. *Scherzo: Molto vivace – Trio I: Molto più vivace – Trio II*
- IV. *Allegro animato e grazioso*

The March 1841 premiere of Schumann’s Symphony No. 1 earned the composer, hitherto known only for piano pieces and songs, recognition for his mastery of the most highly regarded of genres. His achievement was remarkable in that this Symphony was in fact the first orchestral work he ever completed — he had previously finished but two movements of a G-minor Symphony back in 1832–1833 — and that he drafted it in just four days. He later recalled that he “wrote it at the end of last winter, truly longing for the spring”, and that he wrote it “in that vernal urge”. The irrepressible forward momentum of much of the music almost seems to mirror the astonishing burst of energy in which it was composed.

The first-movement introduction is one of the most dramatic ever conceived. Horns and trumpets let out in unison what Schumann wanted to sound “like a call to awakening”. Most instruments then join in to repeat and harmonise this call, thus confirming the home key of B-flat major. But any sense of stability is immediately swept away by an agitated *tutti* plunge into dark D minor; this is followed by further convulsions, which eventually subside. Gradually growing in brightness, volume and tempo, the music thrillingly heads towards the exultant *Allegro molto vivace*, where the “call to awakening”, sounded at four times the original speed, now serves as the principal theme, its rhythm pervading and propelling the rest of the movement. This is an extraordinary evocation of nature transitioning from bleak winter to glad spring, or at least of one’s eager anticipation thereof.

The *Larghetto* in E-flat is notable for its impassioned melody, but perhaps even more for the accompanimental figures, so various and imaginative as to steal the show at times. Quiet trombones bring on a change in mood and tonal direction, preparing G-minor music to ensue. Sure enough, the vigorous *Scherzo* suddenly begins in that key — with a theme foreshadowed by just those trombones — but the bigger surprise is that, its opening bars notwithstanding, the movement is in fact in D minor, so momentous was this harmony’s unexpected arrival early in the Symphony. There are two trios, the first marked by the call and response of repeated chords, the second by scalar motion, and the first of these is recollected in the whimsical, hushed, major-mode coda.

A rousing gesture of ascent for full orchestra ushers in the finale. The joyous, dance-like principal theme that comes right after it, it turns out, instances one of the few passages in the movement that are not driven by its syncopated rhythm. Another exceptional passage is found just before the recapitulation, an *andante* forest scene with horn calls and birdsong. Elsewhere, the rhythm may well be thought of as “that vernal urge” itself.

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❖ 節目 Programme ❖

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G大調第一小提琴奏鳴曲·作品七十八
Violin Sonata No. 1 in G, Op. 78

A大調第二小提琴奏鳴曲·作品一〇〇
Violin Sonata No. 2 in A, Op. 100

D小調第三小提琴奏鳴曲·作品一〇八
Violin Sonata No. 3 in D minor, Op. 108

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C小調第二鋼琴協奏曲，作品十八

拉赫曼尼諾夫
(1873-1943)

- I. 中板
- II. 持續的慢板
- III. 諧謔的快板

拉赫曼尼諾夫《第二鋼琴協奏曲》的創作背景叫大眾著迷，著迷的程度甚至催生了以此為題材的音樂劇。簡而言之：拉氏《第一交響曲》1897年的首演慘敗收場，令他心靈受創，陷入抑鬱，無法創作。他向擅長催眠療法的尼古拉·達爾醫生求助，創作力終於恢復過來。結果，《第二協奏曲》於1900至1901年間寫成，獻給達爾醫生，並且大受歡迎。

可是，這段敘述在本世紀初開始受到質疑。拉赫曼尼諾夫的外孫亞歷山大說，從作曲家遺孀娜塔莉亞口中得知，他早已愛上了一位名叫艾蓮娜·達爾的女子——也許是尼古拉的女兒——而且一輩子都跟她保持聯繫。娜塔莉亞說她允許這段關係，前提是拉赫曼尼諾夫必須對外宣稱，治療創傷後抑鬱乃其拜訪尼古拉的唯一原因。此《協奏曲》的手稿上，原本寫有第二位獲題獻者的名字，後來卻被劃去了。亞歷山大說，娜塔莉亞一定要把那名字劃掉，名字是艾蓮娜的。

這首熱情澎湃的《C小調協奏曲》開頭的音樂，很多樂迷已聽過很多次，或會忘記它是多麼不凡。鋼琴先獨奏一連串鐘聲似的和弦，力度由極弱增至極強，然後猛然彈出一大段琶音，用作樂團悱惻旋律的伴奏。樂譜標明開頭的和弦及隨後的樂段速度相同，可是幾乎所有鋼琴家彈奏那些和弦時，速度都慢上許多。與悱惻的第一主題相反，飄揚的第二主題差不多完全由鋼琴詠唱出來。到了再現部，兩個主題的性情大變：第一主題變為進行曲，第二主題則化成夢境，旋律現以一半速度飄揚。

慢樂章以簡短的管弦過渡樂段開始，從C小調轉至遙遠的E大調。鋼琴於此調性以琶音出場，為長笛和單簧管「感情豐富」的旋律伴奏。這裏的交叉節奏使人迷惑：一小節內究竟是有三組音，每組四個，還是有四組音，每組三個？比較活潑的中段算是權充了某種諧謔曲，但真正風趣的音樂要到了「諧謔的快板」方才出現：此終樂章從E大調返回C小調，先要經過躡手躡腳似的樂段。樂章有閃爍的第一主題、抒情的第二主題，還有疾風掃葉的華彩樂段。較令人詫異的卻是兩個短小、輕柔而呆滯的樂段，教人聯想起作曲家在達爾醫生的療程之中，可能進入過的心神狀態。

Programme Notes

Piano Concerto No. 2 in C minor, Op. 18

Sergei Rachmaninov
(1873–1943)

- I. *Moderato*
- II. *Adagio sostenuto*
- III. *Allegro scherzando*

The genesis of Rachmaninov's Piano Concerto No. 2 so grips the popular imagination that there is even a musical based on it. In brief: The disastrous 1897 premiere of the First Symphony left the composer traumatised, depressed and unable to compose. He sought help from Dr Nikolai Dahl, who was skilled in hypnotherapy and succeeded in restoring his powers. Eventually the Second Concerto was written in 1900–1901, dedicated to Dr Dahl, and enthusiastically received.

The narrative was challenged early this century, however, when Rachmaninov's grandson Alexander, citing the composer's widow Natalia, asserted that Rachmaninov was in love with a woman named Elena Dahl — perhaps Nikolai's daughter — with whom he would remain in touch throughout his life, a connection permitted by Natalia provided that he maintain the story that treatment for post-traumatic depression was the sole reason for his visits to Nikolai. In the manuscript of this Concerto, the name of a second dedicatee was crossed out — at Natalia's insistence, according to Alexander, and the name was Elena's, he said.

The beginning of this passionate C-minor Concerto is so famous and so often heard that it is easy to forget how unusual it is. The piano starts alone with a series of bell-like chords that grow from *pianissimo* to *fortissimo*, then bursts into pages of arpeggiated accompaniment to a yearning melody in the orchestra. The score prescribes the same tempo for both the opening chords and what follows, but nearly all pianists play the chords much more slowly. In contrast to the yearning first theme, the soaring second is almost entirely sung by the piano. Both themes take on a very different character in the recapitulation, the first becoming a march, the second a dream, its melody now soaring at half speed.

The slow movement opens with a terse orchestral transition that modulates from C minor to distant E major, in which key the piano enters with arpeggios accompanying an *espressivo* melody for flute and clarinet. The ear is beguiled by the music's cross-rhythms: are there in a bar three groups of four notes or four groups of three? While the more animated central section serves as a scherzo of sorts, truly jocular music is not heard until the *Allegro scherzando* finale, which begins by tiptoeing from E major back to C minor. There is a sparkling first theme, a lyrical second, and sweeping cadenzas. More surprising are two passages, short, soft and sluggish, that conjure up the kind of trance the composer might have been put into by Dr Dahl.

E小調第十交響曲，作品九十三

蕭斯達高維契
(1906-1975)

- I. 中板
- II. 快板
- III. 小快板
- IV. 行板 — 快板

蕭斯達高維契辭世至今雖已半個世紀，可依然是個備受爭議的作曲家，不少爭議都來自1979年出版、號稱是其回憶錄的《見證》。書中呈現出一位蘇聯頂尖藝術家的形象：他公開發表的言論和音樂，皆緊緊跟隨黨的路線，但他私下卻是一名異見者，言論抨擊政權，音樂則暗藏顛覆密碼。如今此書已廣被視為不大可靠的資料來源，然而其中有些段落還是時常被引用的，原因之一是它們對蕭氏音樂的詮釋大有影響。《第十交響曲》就是一個例子。作品——或者起碼是作品絕大部分——寫於1953年，史太林在3月逝世之後。

此曲「是關於史太林及史太林時代的」，《見證》如是說。倘若所言屬實，那麼例如瀰漫於首樂章的荒涼氣氛便不難解釋。但就算撇開音樂以外的任何人事物不談，細心聆聽其實已可使人大感滿足。樂章以三個基本樂思構成，全都頗為簡單，且彼此息息相關。甫開始便是第一個樂思，由大提琴及低音提琴奏出，沒有和聲，只有沉吟；第二個像是從第一個生長出來似的，起先為單簧管陰鬱的歌；第三個則可說是圓舞曲的幽靈，先由長笛吹奏和撥弦伴奏。作曲家以高超的技巧，把這些毫不起眼的素材加以發展，即使沿途極少改變速度，也能夠將它們編織成一個蕩氣回腸的廿分鐘樂章，中間更有撼天震地的高潮。

《見證》又云：「第二部分，那諧謔曲，粗略而言，乃史太林的音樂肖像。」短小、迅疾而凶悍的樂章裏，全體管弦樂團持續迸發怒火。有人認為其煞尾象徵邪惡的勝利。

小快板樂章以弦樂怪異詭秘的舞步展開。不久木管登場，奏起醒目的旋律，其中包含了四個音的樂念，是蕭斯達高維契用來代表自己的。(D — 降E — C — B 拼出「D. Sch.」，也就是其德文姓名 Dmitri Schostakowitsch 的縮寫。) 後來，無伴奏的號角響起，示意另一角色出現，接著則是第一樂章的回憶。此號角聲由 E — A — E — D — A (或 E — La — MI — Re — A) 這些音組成，代表艾美拉·納齊露娃 (Elmira Nazirova)：她是作曲家以前的學生，於此曲創作期間是他的秘密靈感泉源。號角聲與他最喜愛的作品之一——馬勒《大地之歌》起首的極其相似；樂章呈現過兩個角色戲劇性的相遇，最後煙消雲散之時，用上的正是該作品結尾的(附加六度)和弦。

終樂章的行板引子充滿憂思，其主題將會在後邊的快板部分轉化而重現。快板部分起初輕鬆開朗，後來卻發展成一段頑固持續的高潮，聽起來就像第二樂章的音樂。接著，那四個音的「作曲家簽名」回歸，以最强音把那東西轟至灰飛煙滅。若果該諧謔曲樂章確是描繪史太林的話，如此一副姿態的含意也就不言而喻。這個自我肯定的樂念，於再現部的氣勢有增無減，音樂騰歡奏凱，不無佻薄之狀。

Programme Notes

Symphony No. 10 in E minor, Op. 93

Dmitri Shostakovich
(1906–1975)

- I. *Moderato*
- II. *Allegro*
- III. *Allegretto*
- IV. *Andante – Allegro*

Half a century after his death, Shostakovich remains a hotly debated composer, much of the controversy having arisen from *Testimony*, his supposed memoirs that came out in 1979. It paints a picture of a leading artist in the Soviet Union who, while toeing the party line with both the words he spoke and the music he presented in public, was in private a dissident with words critical of the regime and music peppered with subversive messages. Though widely considered today an unreliable source of information, the book contains passages that are still often reproduced, a reason being the implications they have for our interpretation of the music. The Symphony No. 10, mostly or entirely written in 1953 after the death of Joseph Stalin in March, is a case in point.

“It’s about Stalin and the Stalin years,” according to *Testimony*. If this is true, then the air of desolation in much of the opening movement, for instance, is easily explained. But the listening experience is sufficiently rewarding even in the absence of any extramusical consideration. The movement is built upon three basic ideas, each fairly simple and closely related to the others. The first, quietly ruminative, is heard at the outset in unharmonised cellos and basses. The second seems to grow out of it and is introduced by a clarinet’s gloomy song. The third is a spectre of a waltz, initially played by a flute with *pizzicato* strings accompanying. Shostakovich masterfully develops these unassuming materials and, with remarkably few tempo changes along the way, weaves them into an engrossing twenty-minute movement, complete with a crushing climax in the middle.

To quote *Testimony* again: “The second part, the scherzo, is a musical portrait of Stalin, roughly speaking.” Brief, brisk and brutal, it is a sustained ebullition of fury for full orchestra. The ending is thought by some to signify the triumph of evil.

Strings initiate the *Allegretto* with a strange, furtive sort of dance, but woodwinds soon enter with a chipper tune incorporating a four-note motif Shostakovich uses to represent himself (D – E-flat – C – B, spelling “D. Sch.”, his initials in German transliteration). Another character at length appears in the form of an unaccompanied horn call, followed by a reminiscence of the first movement. The horn call, comprising the notes E – A – E – D – A (or E – La – MI – Re – A), represents Elmira Nazirova, the composer’s former student and, at the time of the Symphony’s composition, secret muse. It strongly resembles the horn call at the start of Mahler’s *Das Lied von der Erde*, one of Shostakovich’s favourite works; indeed this movement, having presented the two characters’ dramatic encounter, fades away with the last (added-sixth) chord of that work.

The finale begins with a pensive *andante* introduction, whose themes are transformed in the ensuing *Allegro*. This *Allegro* starts out buoyantly, but eventually builds to an insistent climactic passage recalling music from the second movement, which is then blasted off by a *fortississimo* return of the composer’s four-note signature. If that scherzo indeed depicted Stalin, then the meaning of this gesture is all too clear. The self-assertive motif increasingly dominates the recapitulation, in music that is jubilant, triumphant, even flippant.

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- 音樂會開始前，請確認已關掉鬧表及流動電話等響鬧裝置。
- 音樂會進行期間，請勿使用可發光的裝置，因屏幕發出的光會影響附近的觀眾無法專心欣賞演出。
- 為尊重表演者及場內觀眾，音樂會進行期間，請保持安靜，避免交談或發出非必要的聲響（如撕開糖紙、打開膠袋等）。
- 音樂會進行期間，請勿中途進場或離場。如要中途離場，請待整首樂曲完結，返回音樂廳時亦請按照場地工作人員指示。
- 如樂曲有多個樂章，請於樂曲終結後才鼓掌。若不熟悉樂曲，可待表演者的手已完全放下、面向觀眾，表示樂曲已完結才鼓掌。
- Please make sure that all sound-emitting devices, such as alarm watch and mobile phone, are switched off before the concert.
- Please do not use any light-emitting device during the concert, as the light would distract others from enjoying the performance.
- In consideration of the artists and other members of the audience, please avoid making any sounds during the concert such as conversing, unwrapping candies or opening plastic bags etc.
- In due respect of the artists, please do not enter or leave the concert hall during the concert. If, however, there is indeed the urgency, please do so in between pieces, and only re-enter the concert hall as instructed by the venue staff.
- Please do not applaud between the movements of a piece. If you are not sure whether it is appropriate to applaud, a good indication is to wait until the artists have put their arms down and turned around to face the audience.

謝謝蒞臨欣賞「萊比錫布業大廳樂團」。若您對這場演出或康樂及文化事務署的文化節目有任何意見，請填寫電子表格。您亦可將意見電郵至cp2@lcsd.gov.hk，或傳真至2721 2019。Thanks for attending "Gewandhausorchester Leipzig". Please fill the e-form to give us your views on this performance or on the Leisure and Cultural Services Department cultural programmes in general. You are also welcome to write to us by email at cp2@lcsd.gov.hk, or by fax at 2721 2019.

電子表格 E-form



有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽此網頁：<http://www.lcsd.gov.hk/tc/artist>
Please visit the following website for information related to application for programme presentation/sponsorship by the Leisure and Cultural Services Department: <http://www.lcsd.gov.hk/en/artist>

本節目及場刊所載的內容及資料不反映康樂及文化事務署的意見。

The programme as well as the content and information contained in this house programme do not represent the views of the Leisure and Cultural Services Department.



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