

音樂驕雄

Musical Heroes

16&17 | 12 | 2011

FRI & SAT 8PM
香港文化中心音樂廳
HK Cultural Centre Concert Hall

德伏扎克 隨想諧謔曲
布拉姆斯 第二小夜曲
貝多芬 小提琴協奏曲

DVOŘÁK Scherzo Capriccioso
BRAHMS Serenade No.2
BEETHOVEN Violin Concerto

呂嘉 指揮
齊默曼 小提琴

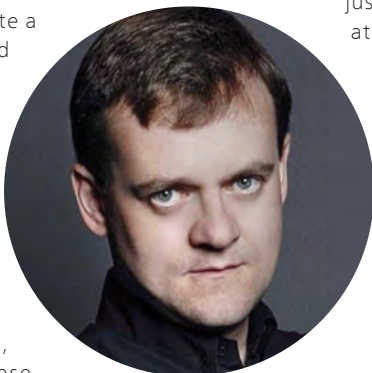
Lü Jia conductor
Frank Peter Zimmermann violin



呂嘉
LÜ JIA
photo: Keith@Hiro

有些樂曲是音樂上的革命份子。貝多芬似乎只有幾天時間創作，但他衝破重重障礙，大獲全勝。貝多芬的小提琴協奏曲比任何一首以前的弦樂協奏曲更長、更抒情，是浪漫派時期作曲家的楷模，他則成為一代音樂驕雄。貝多芬對布拉姆斯的影響比許多作曲家都要多，布拉姆斯希望創作第一首交響曲，但懼於貝多芬的威名與其創作交響曲所取得的成就，令他的計劃一拖再拖。慶幸布拉姆斯趁此時豐富了如小夜曲的其他樂種。齊默曼超卓的琴技令他風行全球，今次與港樂首度合作，萬勿錯過！

Some music is revolutionary in its vision. Beethoven seems to have had only days to compose his violin concerto, but he managed to break all the barriers with it, creating a work of triumph. Longer, more ambitious, more expressive than any string concerto that had come before, Beethoven's became the model by which romantic composers would measure their own attempts – a musical hero, but a daunting one. Brahms felt Beethoven's influence more than most composers. His ambition to write a first symphony was postponed for years, in the knowledge of what Beethoven had achieved in his symphonies. But we can be thankful for this, since during that time Brahms enriched other musical forms – like the serenade. Frank Peter Zimmermann, whose supreme artistry is acclaimed around the world, makes his HKPO début in these concerts – not to be missed!



齊默曼
FRANK PETER ZIMMERMANN

未完的……

Unfinished Business

29&30 | 6 | 2012

FRI & SAT 8PM
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舒曼 《茨維考》交響曲
巴托 第一小提琴協奏曲
舒曼 C大調幻想曲
巴托 《神奇的滿大人》組曲
SCHUMANN *Zwickau* Symphony
BARTÓK Violin Concerto No.1
SCHUMANN Fantasie in C
BARTÓK *The Miraculous Mandarin* Suite

利茲 指揮
伊莎貝·浮士德 小提琴

Carlo Rizzi conductor
Isabelle Faust violin



利茲
CARLO RIZZI



伊莎貝·浮士德
ISABELLE FAUST
photo: Felix Broede

巴托的第一小提琴協奏曲是一封寫給小提琴家姬雅的情書〔可是女方沒有給予回應〕，這封情書被雙方藏得很密，直至巴托死後才被人發現。和這個沒結果的愛情故事一樣，這首情意洋溢的樂曲亦無疾而終。《茨維考》交響曲是舒曼第一首嘗試創作的交響作品，而幻想曲則屬較後期的成熟作品，當中的一段小提琴獨奏令人嘆為觀止，顯盡舒曼處於創意巔峯期的爆發力，是一首為小提琴家伊莎貝·浮士德度身訂造的曠世傑作。《神奇的滿大人》奇異怪誕，啞劇演員令人生畏，縱使首演至今已近百年，依然震撼。神奇的滿大人刀槍不入，三次被行刺皆絲毫不損，惟有讓他感到愛，才能把他殺死。

Bartók's first violin concerto was unknown until after his death. Composed as a tender love letter for violinist Stefi Geyer (who did not return his feelings) it was hidden away by them both for the rest of Bartók's life. And as with the love story, this lyrical outpouring was left incomplete. Unfinished business, just like the *Zwickau* Symphony, Schumann's first fresh attempt at symphonic writing. His Fantasie dates from later maturity, and features a bravura violin solo. Here the composer was at the lucid height of his powers – an irresistible tour de force for guest artist Isabelle Faust. *The Miraculous Mandarin*, with its grotesque and horrifying plot-turned-pantomime, still has the power to shock 100 years after its première. The miraculous mandarin cannot be killed, despite three ghastly murder attempts. Only when he feels love can he die.