

主辦單位 / Organizer



承辦單位 / Coordinated by



樂韻悠揚 玫瑰堂

Melodias
inesquecíveis
na Igreja de
S. Domingos

Unforgettable
melodies at
St. Dominic's
Church



樂韻悠揚 玫瑰堂

Unforgettable
melodies at
St. Dominic's
Church

澳門的歷史城區，凝聚小城糅合中西文化的獨特光彩。“樂韻悠揚玫瑰堂”由澳門樂團、澳門中樂團帶領樂迷們於每個星期五晚上暢遊於文化歷史與曼妙旋律之間，不但讓市民遊客在欣賞典雅精緻的世遺建築之時，同時聆聽扣人心弦的經典之作，締造澳門專屬的獨特體驗。

The historical centre of Macao embodies the unique brilliance of Macao as an East-meets-West city. The Macao Orchestra and the Macao Chinese Orchestra will lead the audience to explore between cultural history and graceful melody. The citizens and tourists listen to exciting classics while admiring the elegant and exquisite the world heritage buildings, thus creating a unique experience exclusive to Macau.

澳門樂團

Macao Orchestra



匯萃中西，貫穿古今
Where East Meets West,
Past Connects with Present



澳門樂團是本地的職業音樂表演團體，融匯中西文化，演繹古今經典。

澳門樂團前身為澳門室內樂團，1983年由聖庇護十世音樂學院歐師達神父等創建，2001年起擴建為雙管編制的管弦樂團，定名為“澳門樂團”，現今已發展成為50餘人的中型樂團，由來自10多個不同國家及地區的優秀青年音樂家組成。

澳門樂團一直是文化局屬下本澳唯一的職業交響樂團，自2022年2月1日起，澳門樂團由澳門特區政府全資擁有的澳門樂團有限公司負責營運，未來將持續提升專業水平，為市民和遊客帶來高質素及不同類型的古典經典音樂活動。

The Macao Orchestra (OM) is a local professional orchestra with a repertoire of Chinese and Western classics throughout the times.

In 1983, Father Áureo de Castro of the St. Pious X Academy of Music and a group of music lovers founded the Macao Chamber Orchestra. In 2001, the Macao Chamber Orchestra was extended into an orchestra with double winds; it was renamed the Macao Orchestra. Today, it has developed into a small-to-medium-sized orchestra of around 50 outstanding musicians from more than ten countries and regions.

Since February 1st, 2022, the Macao Orchestra is being managed by the Macao Orchestra Company, Limited, which is wholly owned by the Macao S.A.R. Government. In the future, the Orchestra will continue to enhance its professionalism, offering a rich diversity of top classical musical events to the public.



Macao Chinese Orchestra

澳門中樂團



悠揚中樂逾卅載 繼往開來扣心弦

澳門中樂團成立於1987年，秉持“扎根澳門，面向世界，融匯中西，傳播文化”的理念，呈獻緊貼時代精神的中樂藝術，讓樂迷聆賞精彩作品，讓中樂走近澳門大眾，同時向世界宣傳澳門形象。

澳門中樂團一直是文化局屬下本澳唯一的民族音樂專業樂團，自2022年2月1日開始，由澳門特區政府全資擁有的澳門樂團有限公司負責營運，澳門中樂團將一如既往，充分利用澳門的中西文化交融特點，對外擔任澳門特區政府的文化大使角色，對內地宣揚本澳文化建設，持續建設澳門這座文化永續之城。

Presenting beautiful traditional Chinese music for over three decades and beyond

The Macao Chinese Orchestra, was established in 1987. Upholding the tenet “Based in Macao while embracing the world and promoting culture with East-meets-West repertoire”, the Orchestra has been presenting traditional Chinese music reflecting the spirit of the times, bringing excellent works to fans, and allowing the public to access the genre at ease while also promoting Macao’s positive image to the world. Themed on fusion and integration, and based on cooperation.

The Macao Chinese Orchestra was the only professional Chinese orchestra in Macao, under the auspices of the Cultural Affairs Bureau of the Macao Special Administrative Region Government. From February 1, 2022, it is managed by the Macao Orchestra Company, Limited, which is wholly owned by the Macao S.A.R. Government.

樂韻悠揚 玫瑰堂

Unforgettable
melodies at
St. Dominic's
Church

逢星期五
Every Friday
20:00
玫瑰堂

St. Dominic's Church

日期 Date	演出單位 Orchestra
3/2	澳門樂團 Macao Orchestra
10/2	澳門樂團 Macao Orchestra
17/2	澳門樂團 Macao Orchestra
24/2	澳門中樂團 Macao Chinese Orchestra

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澳門樂團

Macao Orchestra

2023/02/03 20:00

指揮 | Conductor
簡栢堅 Kan Pak Kin Francis

節目介紹 Programme Notes

普羅高飛夫：D大調第一交響曲 D大調第一交響曲 作品25

普羅高飛夫在聖彼得堡音樂學院學習時，他的指揮課老師切列普寧（Nikolai Tchernin）要求學生以海頓的作品作為實習，激發他嘗試在和聲、對位和結構上沿用海頓時期的創作風格，但音域與和弦則運用當時的概念去創作一首古典而帶「實驗性質」的交響曲——D大調第一交響曲，並以「古典」作為標題。此曲在學術界普遍被認為是進入新古典主義時期的代表作。全曲分為四個樂章：「快板」（Allegro）、「小緩板」（Larghetto）、「嘉禾舞曲：不過份的快板」（Gavotte: Non troppo allegro）及「終曲：很快的甚快版」（Finale: Molto vivace）。

Prokofiev: Symphony No. 1 in D major, Op. 25

During Serge Prokofiev's studies at the St. Petersburg Conservatory, Nikolai Tchernin, his conducting teacher, would ask students to practice Haydn's works, which inspired him to compose a classical-style, yet "experimental" symphony – Symphony No. 1 in D Major, entitled Classical – by experimenting with harmony, counterpoint, structure, and such creative styles from Haydn's times, but incorporating chords and note ranges of early 20th century. This piece is widely regarded in academic circles as a representative work into the neo-classical period. It comprises four movements: Allegro, Larghetto, Gavotte: Non troppo allegro, and Finale: Molto vivace.

西貝流士：《悲傷圓舞曲》選自戲劇《死亡》

此曲原是西貝流士於1903年為他的小舅子阿爾維德·耶爾內費爾特（Arvid Järnefelt）的戲劇《死亡》（Kuolema）所創作的六首樂曲中的「稍有力的緩慢圓舞曲節奏」（Tempo di valse lente - Poco risoluto）。1904年，西貝流士修改了該曲，並於同年4月25日在赫爾辛基演出，改名為《悲傷圓舞曲》（Valse Triste）。

Sibelius: Valse Triste from Arvid Järnefelt's drama Kuolema, Op. 44, No. 1

It was originally one of the six-piece incidental music written by Jean Sibelius in 1903 for his brother-in-law Arvid Järnefelt's play Kuolema (Death), titled Tempo di valse lente – Poco risoluto (Slow waltz – Slightly resolute). In 1904, Sibelius revised the piece, which was performed in Helsinki on April 25 of that year as Valse Triste (Sad Waltz).

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節目介紹 Programme Notes

弗雷：《孔雀舞曲》作品 50

佛瑞的《孔雀舞曲》創作於1887年，原為鋼琴作品，後創作成管弦樂版本，佛瑞將此曲獻給經常贊助他的葛瑞芙勒伯爵夫人（Countess Greffulhe），並應伯爵夫人的建議由她的堂兄兼藝術顧問——德孟德斯鳩伯爵（Comte de Montesquiou-Fézensac）以法文填寫作品中可省略的合唱歌詞部分。於1888年首演以後，成為佛瑞最受歡迎的管弦樂作品之一。

Fauré: Pavane, Op.50

Composed in 1887 for piano originally and later for orchestra, Gabriel Fauré dedicated his Pavane Op. 50 to his regular patron, Countess Greffulhe. At the countess's suggestion, Comte de Montesquiou-Fézensac – her cousin and artistic adviser – wrote in French a text for the chorus part, which would be optional for performance. Premiered in 1888, the piece has become one of Fauré's most popular orchestral works.

巴托克：《羅馬尼亞民間舞曲》

巴托克利用在外西凡尼亞（Transylvania）採集的羅馬尼亞民謠作為素材，於1915年創作《羅馬尼亞民間舞曲》，全曲由6首由慢到快的鋼琴小品構成：《木棍舞》（Stick Dance）、《腰帶舞》（Sash Dance）、《踏步舞》（In One Spot）、《號角舞》（Dance from Bucsum）、《波卡舞》（Romanian Polka）及《快速舞》（Fast Dance）。1917年，巴托克把這套樂曲改編成管弦樂版本。

Bartók: Romanian Folk Dances

Béla Bartók used Romanian folk tunes he collected in Transylvania as creative materials to compose Romanian Folk Dances in 1915. It consists of six pieces for piano from slow to fast, namely, Stick Dance, Sash Dance, In One Spot, Dance from Bucsum, Romanian Polka and Fast Dance. In 1917, the composer reworked the set into an orchestral piece.

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節目介紹 Programme Notes

威爾第：《前奏曲》選自歌劇《茶花女》第三幕

於1853年3月6日在威尼斯鳳凰劇院（Teatro La Fenice）首演，由威爾第作曲的三幕歌劇《茶花女》（La Traviata）是大眾最喜愛的歌劇作品之一。當中的第三幕《前奏曲》將此前熱鬧的場合轉變為令人傷感的情景，哀怨、淒涼的旋律表現出女主角薇奧蕾塔（Violetta）內心的悲慟情感。

Verdi : La Traviata, Act III, Prelude

Premiered at the Teatro La Fenice in Venice on March 6, 1853, La Traviata, an opera in three acts by Giuseppe Verdi, is one of the most popular of the genre. The Prelude to Act 3 turns the previously lively occasion into a saddening scene, with plaintive, dreary melodies portraying the emotions of the heartbreaking female lead, Violetta.

海頓：C大調第三十交響曲 Hob.I:30

1765年，33歲的海頓創作了C大調第三十交響曲。由於海頓在第一樂章中使用了葛利果聖歌《哈利路亞》（Alleluia）作為第一主題及動機，並貫穿整個第一樂章，因此被暱稱為《哈利路亞》交響曲。全曲共三個樂章：「快板」（Allegro）、「行板」（Andante）及「更近乎快板的小步舞曲節奏」（Tempo di Menuet, più tosto allegro）。

Haydn: Symphony No. 30 in C Major, Hob.I:30 (Alleluja)

In 1765, at the age of 33, Joseph Haydn wrote Symphony No. 30 in C Major. It is best known as the Alleluia Symphony because of Haydn's use of Gregorian chant Alleluia in the opening movement as the first theme and motive, and throughout this movement. The work consists of three movements: Allegro, Andante and, Tempo di Menuet, piu tosto allegro.

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澳門樂團

Macao Orchestra

2023/02/10 20:00

指揮 | Conductor
葉政德 Yeh Cheng-Te

女高音 | Soprano
邱芷芊 Vivian Yau

節目介紹 Programme Notes

羅西尼：歌劇《塞維利亞理髮師》序曲

意大利作曲家羅西尼（1792-1868）以其非凡的歌劇天賦、極富感染力的音樂手法稱雄於19世紀早期的西方歌劇界，當時歐洲各國都颯起了一股“羅西尼旋風”。兩幕意大利喜歌劇《塞維利亞理髮師》是羅西尼最長盛不衰的經典傑作，改編自法國戲劇家博馬舍的同名話劇，羅西尼用了不到三周的時間就完成了全劇音樂的創作，1816年2月20日首演於羅馬。此劇講述了年輕貴族阿爾馬維瓦伯爵與美麗而富有的少女羅西娜相愛，兩人在機敏正直的理髮師費加羅的說明下，衝破了羅西娜監護人巴爾托洛的百般阻撓，終成眷屬。

此劇的序曲並非羅西尼專為此劇所作，在此之前至少已被他用在其他兩部歌劇中，因而這首序曲的主題材料與歌劇主體部分並無關聯。即便如此，此曲還是為整部歌劇奠定了輕鬆戲謔的恰當基調。樂曲中還出現了羅西尼的標誌性手法——羅西尼漸強，即同一樂句在長時間多次反覆的過程中逐漸加強力度，從而將音樂推向高潮。這個看似簡單的手法在羅西尼筆下屢試不爽，效果卓著。

Rossini : Overture to The Barber of Seville

The Italian composer Rossini (1792-1868) dominated the Western opera world in the early 19th century with his extraordinary opera talent and infectious musical techniques, which aroused a "Rossini Craze" all over Europe. The two-act Italian comic opera The Barber of Seville is Rossini's most classic masterpiece. It was adapted from the homonymous play by the French playwright Pierre-Augustin Caron de Beaumarchais. Rossini completed the music composition for the whole play in less than three weeks and premiered it in Rome on February 20, 1816. The play tells a love story between the young noble Count Almaviva and the beautiful and wealthy young lady Rosina. Under the guidance of the shrewd and honest barber Figaro, the two broke through the obstacles by Rosina's guardian Dr. Bartolo and finally got married.

The overture by Rossini was not specifically written for this play as it has been used already in at least two other operas, so the thematic material of this overture is not related to the main part of the opera. Even so, this piece has set the right tone of light-hearted banter for the entire work. Furthermore, Rossini's signature technique, the crescendo, appears in this piece, with the same phrase gradually strengthened in iterations for a long time, leading to a climax. This apparently simple technique has been often repeated in Rossini's works with remarkable effect.

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節目介紹 Programme Notes

普契尼：「親愛的爸爸」，選自歌劇《賈尼·斯基基》

意大利作曲家普契尼（1858-1924）可以說是古往今來歌劇史上作品最廣為流傳、上演率最高的人物之一，眾多感人至深、過耳難忘的經典詠歎調均出自他的筆下。獨幕歌劇《賈尼·斯基基》是這位以寫悲劇見長的作曲家一生唯一的喜劇作品，創作於1917-1918年，取材於但丁《神曲》中的一個故事，起初作為普契尼“三聯劇”的最後一部（前兩部是《外套》和《修女安傑麗卡》）。此劇1918年12月14日首演於紐約大都會歌劇院。“親愛的爸爸”是全劇唯一一首傳統意義上的詠歎調，也是普契尼全部創作中最著名的唱段之一，在劇中是賈尼·斯基基的女兒勞埃塔懇求父親答應她追求屬於自己的愛情時所唱。這首女高音詠歎調僅有32個小節之長，充滿柔情，質樸動人，與全劇充斥著私慾、嫉妒、偽善、宿仇的整體氛圍形成鮮明的對比。

Puccini: Oh My Dear Papa from opera Gianni Schicchi

Italian composer Puccini (1858-1924) is considered one of the authors with the most widely circulated works and highest number of performances in the history of opera, in either classical or modern times, with many touching and unforgettable classic arias due to his pen. Created in 1917-1918, the one-act opera Gianni Schicchi is the only comic opera by Puccini, mostly known for his tragedies. It is based on a story from Dante Alighieri's Divine Comedy and became the last opera of Puccini's "trilogy", the first two were *Il Tabarro* (The Cloak) and *Suor Angelica* (Sister Angelica). The play premiered on December 14, 1918, at the Metropolitan Opera in New York, being the only 'traditional' aria in the play, and one of the most famous in Puccini's compositions. Oh my Dear Papa recounts how Gianni Schicchi's daughter, Lauetta, sang an aria to beg her father for the permission to pursue her own love. There are only 32 bars in this soprano aria full of tenderness, being at the same time unpretentious and moving, in stark contrast to the overall atmosphere of a play full of selfish desires, jealousy, hypocrisy, and feuds.

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節目介紹 Programme Notes

莫扎特：「鞭打我吧」，選自《唐·喬瓦尼》

莫札特在歌劇創作領域的成就尤以意大利喜歌劇（opera buffa）最為突出，特別是其最後三部喜歌劇作品《費加羅的婚姻》、《唐·喬瓦尼》、《女人心》（皆與意大利劇作家洛倫佐·達·蓬特合作），將這一歌劇體裁的發展推向古典主義時期的巔峰。“唐·喬瓦尼”即“唐璜”，是西方文化中的傳奇虛構人物，自西班牙戲劇家蒂爾索·德·莫裡那（Tirso de Molina）的話劇《塞維利亞的騙子與石像客人》（約1630年）以來時至今日，激發了一代代文學藝術家的創作靈感，這個風流倜儻的浪蕩子形象不僅是西方文藝創作的永恆母題，也成為承載著道德、人性、政治、社會、精神心理等豐富隱喻的文化符號。

1787年年初，莫扎特的布拉格之行大獲成功，為他贏得了《唐·喬瓦尼》的創作委約。此劇於同年10月29日在布拉格首演。“鞭打我吧”出自歌劇第一幕，鄉村姑娘采琳娜因與唐·喬瓦尼調情而惹怒了未婚夫馬塞托，為了安撫妒火中燒的馬塞托，她唱起了這首詠歎調，裝模作樣地請馬塞托懲罰她（但她清楚後者絕不會這樣做），將采琳娜表面天真、善於玩弄人心的性格刻畫得入木三分。

Mozart: Beat Me, Beat Me! from Don Giovanni

When recounting Mozart's achievements in the field of opera creation, his Italian comic opera (opera buffa) is the most prominent, especially his last three, *The Marriage of Figaro*, *Don Giovanni* and *The Heart of a Woman*. All written in collaboration with the Italian playwright Lorenzo da Ponte, these three operas pushed the development of the genre to its pinnacle in the Classical Period. *Don Giovanni*, or *Don Juan*, is a legendary fictional character in Western culture, since the Spanish playwright Tirso de Molina's play *The Seducer of Seville* and *The Stone Guest*, written around 1630, has been inspiring generations of literary artists. His libertine figure is not only the eternal motif of Western literary creation, but also a cultural symbol which carries rich metaphors for morality, politics, society, spiritual psychology and so forth.

In early 1787, Mozart made a successful trip to Prague, which earned him a contract for creating *Don Giovanni*. The play premiered in Prague on October 29 of the same year. *Beat Me, Beat Me!* comes from the first act of the opera. The country girl Zerina sang this aria to appease her jealous fiancé Masetto who was angered by her flirting with *Don Giovanni*. With Zerina pretentiously begging Masetto to punish her, knowing that he would never do this, the aria perfectly portrays her personality apparently innocent but indeed manipulative.

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節目介紹 Programme Notes

威爾第：《茶花女》第一幕前奏曲

威爾第（1813-1901）是西方歌劇史上最偉大的人物之一，在19世紀下半葉的意大利歌劇界佔據絕對的統治地位。在長達六十年的創作生涯中，他共寫有28部歌劇，許多作品都成為常演不衰的經典。19世紀五十年代初，他接連創作了《里戈萊托》、《遊吟詩人》和《茶花女》三部偉大的浪漫主義悲劇，標誌著他的個人風格全面成熟。與偏愛政治題材和宏大場面的早期創作相比，這三部作品聚焦於個體生命的沉浮與掙扎，注重對人物性格和心理的細膩刻畫。

《茶花女》是他的第18部歌劇。1852年2月威爾第在巴黎觀看了法國作家小仲馬剛剛問世的話劇《茶花女》（改編自作者1848年的同名小說），隨後便萌生了將之改編為歌劇的想法。僅一年之後，1853年3月6日，威爾第的這部三幕歌劇便在威尼斯鳳凰劇院首演。這是威爾第首次在歌劇中採用當代題材，講述了身為交際花的女主角薇奧列塔對真摯愛情的渴望，以及被社會偏見所損害甚至毀滅的淒情悲劇，具有鮮明的現實主義色彩。

歌劇第一幕的前奏曲主要由兩個主題組成。樂曲始於弦樂組在高音區奏出的一段纖柔而憂傷的主題，象徵著病入膏肓、敏感脆弱的女主人公，深陷卑微淒涼的命運處境，同時又對美好的愛情和生活充滿嚮往。隨後在舞曲節奏的陪襯下，低音弦樂器奏出寬廣抒情的第二個主題。它既有社交舞會的輕佻——這是薇奧列塔曾經及時行樂的場所；它也是飽含深情的個人傾訴——她正是在舞會上遇到了畢生渴望的真愛，並為此與過去的生活一刀兩斷；它還暗示著這場愛情註定失敗——它被不祥的不協和和弦打斷，而且總是無法擺脫舞曲節奏的糾纏，無法驅散過去浮華歲月的陰霾。

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節目介紹 Programme Notes

Verdi: Prelude to Act I of La Traviata

Verdi (1813-1901) is one of the greatest figures in the history of opera, towering over the Italian opera during the second half of the 19th century. In his 60-year creative career he has written 28 operas, many of which are classics, often performed. In the early 1850s, he successively created three great romantic tragedies, *Rigoletto*, *Il Trovatore* and *La Traviata*, which define his fully matured personal style. Compared with his early creations favouring political themes and grand scenes, these three works focus on the vicissitudes of individual lives, delicately portraying the characters' personalities and psychology.

La Traviata was his 18th opera. In February 1852, Verdi watched the play *La Traviata* (adapted from the French writer Alexandre Dumas' 1848 novel of the same name, published in Paris), and immediately considered adapting it into an opera. Hardly one year later, on March 6, 1853, Verdi's opera in three acts premiered at the Teatro La Fenice in Venice, being the first time Verdi adopted contemporary themes in an opera. It tells the story of the desire for true love by its female lead, Violetta the courtesan, and the devastating tragedy of being destroyed by social prejudice. It has a distinct sense of realism.

The overture to the first act of the opera consists mainly of two themes. The music begins with a delicate and sad theme played by the string section in the pitch register, which symbolises the terminally ill, sensitive, and fragile female lead, trapped in a humble and desolate fate, but at the same time yearning for a beautiful life of love. Then, against the backdrop of the dance rhythm, the bass strings play the all-expansive and lyrical second theme, which shows the frivolity of a social ball, where Violetta once enjoyed instant gratification, and which is a deeply personal confession, since it was at the ball that she met the love of her life and made a clean break with her past. The second theme also hints at a doomed love affair, interrupted by ominous dissonant chords and always unable to escape the entanglement of dance rhythms, or to dispel the daze of the glitz and gloom of the past.

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節目介紹 Programme Notes

普契尼：「漫步街上」，選自歌劇《波西米亞人》

四幕歌劇《波西米亞人》完成於1895年，次年2月1日首演於都靈皇家歌劇院，自此成為世界歌劇舞臺上最受歡迎的保留劇碼之一。劇情發生在19世紀30年代的巴黎，講述了住在拉丁區的四位貧窮的青年藝術家（詩人魯道夫、畫家瑪律切洛、音樂家紹納德、哲學家柯林）苦樂參半的生活與愛情。劇中有多首膾炙人口的著名唱段，女高音詠歎調“漫步街上”即是其中之一。該唱段出現在劇中第二幕，四位年輕人和他們剛結識的女主角咪咪來到熱鬧的咖啡館，瑪律切洛的前女友穆賽塔挽著一個有錢有勢的老議員，光鮮亮麗地出現在他們面前。穆賽塔為了再次誘惑瑪律切洛，唱起了這首充滿挑逗意味的詠歎調，竭力賣弄風情，誇耀自己“萬人迷”的魅力。

Puccini: Quando me'n vo' (When Walking Alone on The Streets) from La Bohème

The four-act opera *La Bohème* was completed in 1895 and premiered at the Teatro Regio (Royal Theatre) Opera House in Turin on February 1 of the following year. Since then, it has become one of the most popular repertory works of the world opera.

The opera is set in the Latin Quarter in Paris in 1830 and tells of the bittersweet lives and loves of four penniless young artists, the poet Rudolph, the painter Marcel, the musician Schonar, and the philosopher Colin. There are many well-known and popular arias in the play, namely the soprano aria *Quando me'n vo'* (When Walking Alone on The Streets). The aria appeared in the second act. The four young artists and their newly acquainted female lead Mimi come to a lively cafe, while Maricello's former sweetheart Musetta is making a noisy appearance on the arm of an elderly but wealthy politician. To gain Maricello's attention, she sings this tantalising and provocative aria, trying to seem coquettish and boast that she is the real seducer.

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節目介紹 Programme Notes

阿爾迪蒂：聲樂圓舞曲《吻》

意大利作曲家、小提琴家、指揮家阿爾迪蒂（1822-1903）一生創作了多首聲樂圓舞曲，其中最知名的作品當屬《吻》，題獻給女高音歌唱家瑪麗埃塔·皮科洛米尼（Marietta Piccolomini）。歌曲藉助花腔女高音獨特的音色和技巧，表達了主人公對戀人急不可待的渴望與難以喘息的激情。

Arditi: a vocal waltz Il Bacio (The Kiss)

Il Bacio (The Kiss), dedicated to the soprano Marietta Piccolomini is the most famous vocal waltz of Arditi (1822-1903), an Italian composer, violinist, and conductor, noted for his many vocal waltzes. It expresses the protagonist's intense desire and unquenchable passion for her lover with the coloratura soprano unique tone and techniques.

馬斯卡尼：《鄉村騎士》間奏曲

首演於1890年的獨幕歌劇《鄉村騎士》是意大利作曲家馬斯卡尼（1863-1945）的最重要作品，也是19世紀晚期意大利歌劇中“真實主義”潮流的典型代表。其中位於第八場與第九場之間の間奏曲是此劇中最廣為人知的音樂片段。這首僅有48小節の間奏曲旋律清新，手法精鍊，氤氳著溫暖懷舊的氣息。原本表現的是做復活節禮拜的村民們虔誠樸素的宗教情感，後被多次借用於各種影視作品。

Mascagni: Intermezzo Cavalleria Rusticana (Rustic Chivalry)

Premiered in 1890, the one-act opera Cavalleria Rusticana (Rustic Chivalry) is the most important work of the Italian composer Mascagni (1863-1945) and an epitome of realism in the Italian opera of late 19th century. The most famous excerpt of the opera is the intermezzo between scenes 8 and 9. The 48-bar intermezzo has a fresh and delicate melody with a warm and nostalgic atmosphere. Originally intended to express villagers' devotion at Easter services, it has been used in various film and Television works.

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節目介紹 Programme Notes

威爾第：《路易莎·米勒》序曲

三幕歌劇《路易莎·米勒》是威爾第的第15部歌劇作品，常被視為威爾第創作中期的開端。此劇改編自德國作家席勒的話劇《陰謀與愛情》，講述了男女主人公魯道夫和路易莎因家人和情敵的陰謀陷害而遭遇的愛情悲劇，1849年12月8日首演於那不勒斯。序曲陰沉不祥的開頭預示了全劇的不幸結局，主要主題出自歌劇第三幕的開場。隨後是一段由單簧管主奏的活潑而悠揚的旋律。威爾第設計這個主題的原因之一在於，首演此劇的聖卡洛劇院的樂隊中有一位技藝精湛的單簧管演奏家，費迪南多·塞巴斯蒂安尼，因而作曲家有意在此曲中彰顯這位樂手的能力和光采。

Verdi: Overture to Louisa Miller

The three-act opera Louisa Miller is Verdi's 15th opera and it's often deemed to herald Verdi's mid-career. Adapted from the play *Kabale und Liebe* (*Plot and Love*) by the German writer Friedrich Schiller, the opera depicts a love tragedy of the male and female leads, Rodolfo and Louisa, who are cheated by the former's father and love rival. It premiered on December 8, 1849 in Naples. The gloomy and ominous opening of the overture foreshadows the sad ending of the opera, and the main theme emerges in the opening of the third act, followed by a lively and lilting melody played by the clarinet. Verdi devised this theme partly to show the talent and flair of Ferdinando Sebastiani, an outstanding clarinettist in the Orchestra of Teatro di San Carlo, which premiered the opera.

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節目介紹 Programme Notes

馬勒：升C小調第五交響曲，第四樂章 – 稍慢板

奧地利作曲家馬勒（1860-1911）是19、20世紀之交最為重要的交響曲作曲家之一，他一生共創作有九部交響曲（第十部未完成）以及聲樂交響曲《大地之歌》。《第五交響曲》寫於1901-1902年，時任維也納宮廷歌劇院總監的馬勒利用演出季之間的夏季假期期間完成，1904年首演於德國科隆。此時正值馬勒創作風格的轉變時期，不同於其早期帶有標題內容或加入人聲因素的交響曲，此曲為純器樂作品，由五個樂章組成。

本場音樂會所演奏的“稍慢板”為第四樂章，是這部作品中最聞名遐邇的樂章，經常在音樂會上單獨演奏。它既是處於整部結構複雜、運動劇烈的交響套曲中的F大調的寧靜避風港，所有木管和銅管都偃旗息鼓，全部是弦樂組和豎琴的純色鋪陳；同時也是一首獨立自足、極盡動人的無詞歌，有著馬勒音樂中特有的苦樂參半、難以言喻的深沉感懷，常被視為作曲家獻給妻子阿爾瑪（Alma）的愛情宣言，而他也恰恰是在寫作此曲期間與阿爾瑪成婚。全曲結構大體具有三部性的特點。第一部分開頭營造出一片祥和寧謐的境界，旋律中持續的弱拍和富於表情的倚音將思慕渴望的美好與痛苦勾勒得淋漓盡致。中部段落情感更加濃郁，情緒更為激蕩，音色更其醇厚，尤其是在第一部分再現之前，引入一段略顯不詳、模稜兩可的D調音樂，進一步豐富了和聲色彩與口吻內涵。

Mahler: Adagietto from Symphony No. 5 – 4th Movement

The Austrian composer Mahler (1860-1911) was one of the most important symphonic composers at the dawn of the 20th century, with nine symphonies (the 10th was not completed) and a vocal symphony The Song of the Earth. Symphony No. 5 was written during the summer vacations while taking season breaks in 1901 and 1902, when Mahler was director of the Vienna Court Opera. The work premiered in Cologne, Germany, in 1904. Unlike his earlier symphonies or vocal elements, this is a purely instrumental piece composed of five movements.

Adagietto, the fourth movement of Mahler's 5th Symphony featured in this concert is the most celebrated part of the piece, often performed as a stand-alone work. It is a haven of calm in F major within the violent tumult of a symphonic suite with a complex structure, with all the woodwinds and brass in silence, leaving only the strings and harp delivering a pure, lyrical melody. The 4th movement is an independent and extremely moving song without lyrics, tinged with the bittersweet, ineffably profound mood typical of Mahler's music. It is widely perceived as Mahler's love letter to his wife Alma, whom Mahler married during the composition of this symphony. Adagietto consists of three parts. The first part begins in peace and tranquility, with sustained weak beats and expressive appoggiaturas that bring out the beauty and pain of longing. The second part is emotionally intense and stirring in a mellow tone. By introducing a passage of slightly ominous, ambiguous music in D prior to the recapitulation of the first part, its harmonic colour and tone are further enhanced.

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節目介紹 Programme Notes

韓德爾：“讓我哭泣”，選自《里納爾多》

韓德爾（1685-1759）是巴洛克晚期與約翰·塞巴斯蒂安·巴赫齊名的偉大作曲家，他雖然出生於德國哈雷，但其音樂以意大利風格為主，尤其憑藉卓越的意大利正歌劇創作在英國倫敦功成名就。三幕歌劇《里納爾多》是韓德爾為倫敦歌劇舞臺所寫的第一部意大利正歌劇，1711年2月24日在女王劇院首演。此劇取材於意大利詩人塔索的史詩《被解放的耶路撒冷》，講述了第一次十字軍東征期間一個關於愛情、戰爭和拯救的故事。

“讓我哭泣”出自歌劇第二幕，被劫掠和囚禁的女主角阿爾米萊娜以這首著名詠歎調哀歎自己不幸的命運。此曲採用18世紀意大利正歌劇標準的“返始詠歎調”（da capo aria）形式，即ABA結構，其中第二個A段並不在樂譜上寫出來，歌手在唱完B段之後根據樂譜上的“從頭反復”標記，再將A段演唱一遍，同時即興添加華麗的裝飾音。值得一提的是，這首詠歎調的旋律在《里納爾多》之前已被韓德爾在歌劇《阿爾米拉》和清唱劇《時間與真理的勝利》中用過兩次，但唱詞不同。

Handel: Let Me Weep from Rinaldo

Handel (1685-1759) was one of the greatest composers of the late Baroque period alongside Johann Sebastian Bach. Though born in Halle, Germany, Handel's music is predominantly of Italian style, and he made his name in London with his exceptionally great Italian opera seria. The three-act Rinaldo was Handel's first opera seria written for London's opera houses, and it premiered at Queen Elizabeth Theatre on February 24th, 1711. Based on the Italian poet Torquato Tasso's epic poem Gerusalemme liberata (Jerusalem Liberated), it tells a story of love, war and salvation during the First Crusade.

Let Me Weep is from Act II, in which the plundered and imprisoned female lead, Almirena, laments her misfortune. This famous aria adopts the standard “da capo aria”, or ABA structure of 18th century Italian opera seria, in which the second A section is marked with “D.C.”, meaning “to repeat from the beginning”, and the singer would repeat the A section with impromptu grace notes added. It is worth noting that before Rinaldo, the aria's melody had already been used twice by Handel in the opera Almira and the oratorio Il Trionfo del Tempo e del Disinganno (Triumph of Time and Truth), but with different lyrics.

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節目介紹 Programme Notes

貝里尼：「多少次為你向上帝祈禱」，選自《凱普萊特與蒙泰古》

貝里尼 (1801-1835) 是19世紀上半葉西方歌劇界最重量級的人物之一，尤以氣息寬廣、婉轉柔美的詠歎調見長。他在短暫的一生中留下10部歌劇傑作。兩幕歌劇《凱普萊特與蒙泰古》取材於莎士比亞名劇《羅密歐與朱麗葉》，1830年3月11日在威尼斯首演。“多少次為你向上帝祈禱”出自歌劇第一幕，朱麗葉得知父親將自己許配給他人，看到房間裡掛著的婚紗，她內心無奈而煎熬，唱出了這首哀婉動人的詠歎調。

Bellini: How Many Times I Have Prayed to God for You, from Montagues and Capulets

Bellini (1801-1835) was one of the most important figures in Western opera circles in the first half of the 19th century. He is particularly known for his wide-ranging, melodic and beautiful arias and left us ten masterpieces in his short life. The two-act opera *I Capuleti e i Montecchi* (Montagues and Capulets), based on Shakespeare's *Romeo and Juliet*, was premiered in Venice on March 11, 1830. *How Many Times I Have Prayed to God for You* is from the first act of the opera, in which Juliet sings the poignant aria to express her helplessness at her betrothal arranged by her father while contemplating the wedding dress in her room.

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節目介紹 Programme Notes

唐尼采蒂：“姑娘的秋波”，選自《唐·帕斯誇萊》

羅西尼、貝里尼、唐尼采蒂被稱為19世紀上半葉意大利歌劇的“三巨頭”，其中唐尼采蒂（1797-1848）以驚人的作品產量、靈活的人聲旋律、巧妙安排的戲劇結構著稱。在他一生留下的70餘部歌劇中有多部傑作，包括為他首次贏得國際聲譽的《安娜·博萊納》，巔峰之作《拉美莫爾的露契亞》，晚期為巴黎舞臺而寫的《軍中女郎》、《寵姬》以及《唐·帕斯誇萊》。三幕喜歌劇《唐·帕斯誇萊》於1843年1月3日首演於巴黎的意大利劇院。“姑娘的秋波”是歌劇第一幕女主角諾瑞娜首次亮相的詠歎調，她嘲笑自己正在閱讀的一本愛情小說裡的荒誕情節，興奮地談論自己吸引男人的手段。活潑靈動的旋律和花腔技巧，生動刻畫出人物機智潑辣、敢愛敢恨的性格。

Donizetti: Quel Guardo (The Girl's Glance), from Don Pasquale

Rossini, Bellini and Donizetti are known as the three giants of Italian opera in the first half of the 19th century, and Donizetti (1797-1848) is best known for his prolific output, flexible vocal melodies, and skilfully arranged opera structures. Among his over 70 operas are masterpieces including Anna Bolena, which first won him international reputation, and Lucia di Rummormoor – considered his best, as well as The Daughter of The Regiment, The Favourite, and Don Pasquale, all of which were written for the Paris stage in his later years. The three-act comic opera Don Pasquale premiered at Théâtre Italien de Paris on January 3, 1843. Quel Guardo (The Girl's Glance) is the heroine Norina's debut aria in the first act of the opera as she laughs at the absurdity of a romance novel she is reading, talking excitedly about her tricks to attracting men. The lively, dynamic melody and coloratura vividly portray the character's wit and sassiness and her courage to love and hate.

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節目介紹 Programme Notes

莫里康內：《天堂電影院》配樂選段

意大利作曲家莫里康內（1928-2020）是當代影壇最多產、最全面、最成就卓著的配樂大師之一，在漫長的職業生涯中，他為500多部電影和電視劇創作音樂，尤以與意大利導演托納多雷的合作一系列作品著稱（《天堂電影院》、《海上鋼琴師》、《西西裡島的美麗傳說》、《巴阿里亞》、《最佳出價》等）。他的配樂風格多元，技法多樣，能夠輕鬆駕馭任何類型、題材的影片，曾多次贏得包括金球獎、格萊美獎、歐洲電影獎、法國凱撒獎在內的各種獎項，並於2016年將姍姍來遲的奧斯卡獎攬入懷中。1988年問世的《天堂電影院》是莫里康內與托納多雷合作的開端，講述了一個關於電影與成長的故事，獲得奧斯卡最佳外語片、金球獎最佳外語片、戛納國際電影節評審團大獎等多個重量級獎項。莫里康內為之譜寫的百轉千回的動人旋律也隨之成為影史經典，斬獲法國凱撒獎最佳音樂、英國電影和電視藝術學院獎最佳原創配樂等殊榮。

Morricone: An excerpt from the Score of Nuovo Cinema Paradiso

Italian composer Ennio Morricone (1928-2020) was one of the most prolific, all-rounded and accomplished film score composers. In his long career, he composed for more than 500 films and television series, notably for a series of films with Italian director Tonatore including Nuovo Cinema Paradiso, The Legend of 1900, Malèna, Baaria, The Best Offer, etc. With his diverse compositional styles and various techniques, Ennio Morricone was at ease with any film genres and themes, and won numerous awards including Golden Globe Awards, Grammy Awards, European Film Awards, César Awards, and belatedly, the Oscar in 2016. Nuovo Cinema Paradiso released in 1988 marked the beginning of a decades-long collaboration between Morricone and Tonatore. Telling a coming-of-age story in relation to cinema, it has won the Oscar for Best Foreign Film, the Golden Globe for Best Foreign Film, the Grand Prix at the Cannes Film Festival, among other prestigious awards. The moving film score written by Morricone has also become a classic in the cinematic history, winning César Awards for Best Music and British Academy of Film and Television Arts Awards for Best Original Music, etc.

主辦單位保留臨時更改原定節目及演出者的權利

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澳門樂團

Macao Orchestra

2023/02/17 20:00

節目介紹 Programme Notes

約翰內斯·布拉姆斯：海頓主題變奏曲, 作品56a

出生於1833年的德國作曲家約翰內斯·布拉姆斯，經常被人們把他與其他偉大的德國音樂大師如巴赫和貝多芬等相提並論。布拉姆斯是一個強硬的完美主義者，他曾經銷毀了許多他自己認為欠佳或不足的作品。布拉姆斯於完成『海頓主題變奏曲』前，忍受著強烈的困擾，他在努力完成他已經進行了二十年的第一交響樂，因為他恐懼別人把他的交響樂與貝多芬的交響樂作比較。事實上，布拉姆斯在創作這首『變奏曲』之前十五年，沒有完成過任何一個管弦樂作品。

在1870年，有人介紹給布拉姆斯一些海頓從未發表的手稿，他注意到一個被海頓標記為『聖安東尼頌讚曲』的旋律，他的靈感受到了激發，便立即著手創作一個有八個變奏曲和一個大終曲的作品。他於1873年完成這個作品並作首演，『變奏曲』得到巨大的成功，給予了作為交響管弦樂作曲家的布拉姆斯極大的信心，因而使他順利地完成了他的第一首交響樂。布拉姆斯的『變奏曲』得到了觀眾和評論家的一致好評後，在隨後的十五年，他創作了所有他著名的交響樂作品，正式鞏固了他音樂歷史中的地位，與巴赫和貝多芬等並駕齊驅。

Brahms: Variations on a Theme by Joseph Haydn, Op. 56a

German composer Johannes Brahms, born in 1833, is often uttered in the same breath as other German musical greats like Johann Sebastian Bach and Ludwig van Beethoven. A true perfectionist in the most uncompromising terms, Brahms - at once an innovator as well as a traditionalist - destroyed many of his works that he deemed subpar or inadequate. Brahms' Variationen über ein Thema von Jos. Haydn ("Variations on a Theme by Joseph Haydn") is an extended symphonic study of the traditional theme and variations form. Prior to the completion of this work, Brahms suffered intensely, struggling to complete his Symphony No. 1 - a 20-year project in the making - for fear of comparison to Beethoven and his staggering and groundbreaking symphonies. In fact, until "Variations", Brahms had not completed a purely orchestral work in nearly 15 years.

In 1870, Brahms was introduced to some of Haydn's unpublished manuscripts; of note to Brahms is a melody Haydn had labeled Choral St Antoni ("Saint Anthony Chorale"). Though the composer never considered that this chorale perhaps was not by Haydn at all, as its true origin still eludes musicologists to this day, Brahms was inspired and set out to compose a set of eight variations, plus a grand finale. Completed and premiered in 1873, "Variations" was a tremendous success, providing Brahms the confidence as a symphonic orchestrator to finally complete his first symphony. In fact, following the enthusiastic reception of "Variations" by audiences and critics alike, Brahms spent the subsequent 15 years writing nearly all of his celebrated symphonic works, officially cementing his musical legacy next to those of Bach and Beethoven.

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節目介紹 Programme Notes

約翰內斯·布拉姆斯：F大調第三交響曲 作品90

布拉姆斯總共創作有4首交響曲，雖產量不大，但極盡複雜深刻，且皆為精品。其中《第三交響曲》寫於1883年，同年由維也納愛樂樂團首演。此曲在當時被稱為布拉姆斯的“英雄交響曲”，這是布拉姆斯交響曲中相對最短的一首，由四個樂章組成，每個樂章的規模大體相當，比例均衡。

第一樂章採用奏鳴曲式，音樂在大小調的頻繁交替和彼此滲透中顯露出豐富的色彩和複雜的口吻。開頭便是貫穿全曲的“F-Ab-F”動機，該動機得自作曲家的人生箴言“自由而幸福”（frei aber froh），以多種方式出現在第一樂章的多處重要部位。隨後的第一主題以大幅度的下落姿態為特點，同樣建基於開頭的動機，瀟灑磅礴。單簧管與巴松管奏出的A大調第二主題輕柔優雅，其音樂趣味在很大程度上來源於節拍重音的巧妙變換。發展部簡短緊湊，原先怡然自得的第二主題此時轉入小調，變得焦躁不安。音樂最後一次昭示主要動機之後，整個樂章結束於柔和寧靜的光輝中。

第二樂章為C大調奏鳴曲式，單簧管、巴松管和圓號奏出的第一主題樸素崇高，沉鬱的第二主題以三連音和迂回的旋法為特點。發展部以多種方式對第一主題進行豐富而充分的運作。整個樂章渾然一體，情愫含蓄微妙，安寧中氤氳著淡淡的哀傷與惆悵。

第三樂章並未採用慣常的詼諧曲，取而代之的是極富抒情性的中速樂章，以C小調的三部曲式寫成。弦樂奏出的熾熱而又傷感的主要主題具有典型的浪漫氣息，中段以木管主奏，略顯活潑的節奏和音調與之前氣息悠長的詠歎形成對比。再現部中，主題首先交由圓號和雙簧管承擔。整個樂章籠罩在富於情感溫度的昏黃色調中。

第四樂章採用奏鳴曲式，是全曲最長大、最富戲劇性和敘事性、最具英雄氣質的一個樂章。該樂章始於F小調，木管和弦樂在低音區輕聲奏出的第一主題神秘而不祥，繼而揭開鬥爭衝突的序幕。大調性的第二主題看似明朗，卻暗藏危機：局促的節奏、暗淡的音色、小調因素的不時閃現。發展部進入到戲劇衝突的核心，高潮迭起。再現部並未出現開頭的主題，而是發展部戲劇動力的延伸。樂章接近尾聲時，音樂突然趨於靜息，轉向大調，仿佛風暴停止，撥雲見日。在溫暖祥和的F大調光暈中，木管和小提琴再次呈現第一樂章的開頭主題，全曲以統一的形式與意蘊完滿收尾。

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節目介紹 Programme Notes

Johannes Brahms: Symphony No. 3 in F Major, Op. 90

German composer Johannes Brahms, born in 1833, is often mentioned today in the same breath with other German musical greats like Bach and Beethoven. A true perfectionist in the most uncompromising terms, Brahms - at once an innovator as well as a traditionalist - destroyed many of his works that he deemed subpar or inadequate.

The composer was already in his forties when he unveiled his first symphony, perhaps all too cognizant and aware of the intimidating Austro-German symphonic tradition that came before him. Having made a splash at a young age, an early 20-something year-old Brahms was designated by an influential music journal as the "youth whose cradle the graces and heroes of old stood guard" and someone "chosen to express the most exalted spirit of the times". Facing a persuasive and daunting list of symphonies composed by prodigies and domineering figures such as Mozart and Beethoven who came before him, Brahms' reluctance to submit his first entry into the symphonic repertoire reveals the composer's self-criticism and extreme standards that necessitated endless editing and polishing of his music.

Completed and premiered in 1883, Brahms' Symphony No. 3 is filled with introspection, deep-seated pessimism and anxious passion. The shortest of the composer's four symphonies, Symphony No.3 is widely perceived as an intimate window into the Brahms' personal struggles, whatever they may have been. Clara Schumann, who alongside her husband Robert Schumann has been Brahms' confidant and mentor for 30 years, comments on the tidy, compressed structure of Symphony No. 3: "All the movements seem to be of one piece, one beat of the heart." Contrary to his other symphonies (and rather unnervingly), all four movements end quietly,

Symphony No. 3 opens with three grand chords, spelling out the motif F - A-flat - F. Biographers and scholars have long recognized these notes as monograms, spelling out the motto *frei aber froh* ("free but happy"), or Brahms' well-known response to a peer's personal motto, *frei aber einsam* ("free but lonely"). However, with the inflection of the A-flat (instead of just an A), Brahms colors the symphony's overall tonality with a questioning ambiguity. Instead of a simple proclamation of "free but happy", the message at hand appears to be a searching and probing inquiry: "free but happy?"

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The second movement begins with a woodwind chorale, and throughout the gentle and reflective movement (the dynamics rarely rose above piano or "soft", Brahms lavishes gorgeous moments upon the clarinet, undoubtedly one of the composer's favorite instruments.

The third movement opens with a lush melody surging from the cellos, later overtaken by a solo horn and oboe. In spite of its sheer beauty and otherworldly lyricism, this unforgettable theme is punctuated with dissonances and unsettling harmonic choices, capturing a depth and yearning mystery otherwise unattainable with just a pretty tune.

The finale emerges with an anxious and driving urgency that boils into a forceful and insistent storm. Solemn and somber calls in the low brass eventually emerge from the turbulence, concluding the work with quiet poignancy and reflection.

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節目介紹 Programme Notes

約翰內斯·布拉姆斯：D大調第一小夜曲 作品11

德國作曲家布拉姆斯（1833-1897）是19世紀後期浪漫主義作曲家中最具古典氣質的一位，對以貝多芬為代表的古典傳統心懷敬畏，無限嚮往，尤其當面對交響樂這個貝多芬佔據統治地位的體裁時，他更是格外謹慎。寫於1858-1859年的兩部小夜曲（Op. 11和Op. 16）是勃拉姆斯在大型管弦樂領域的初步嘗試，當時他正在德國代特莫爾德（Detmold）的利奧波德親王宮廷中任職。D大調第一小夜曲的最初版本是一首四個樂章的管樂與弦樂九重奏，後來擴充為室內樂隊版，1859年3月28日首演於漢堡；同年勃拉姆斯將之進一步改寫為大型樂隊版（即我們如今所聽到的Op. 11），1860年3月3日首演於漢諾威。

“小夜曲”原為18世紀中葉興起的一種小型器樂合奏體裁，口吻抒情，輕盈精緻，由數目不等的多個相對短小的樂章鬆散集結而成，常在戶外演出，具有娛樂遣興功能，樂器組合形式靈活多變。布拉姆斯這首作品延用了該體裁的多樂章佈局，由6個樂章組成，但在規模尺度、嚴肅性和複雜性上更接近交響曲。

第一樂章悠遠的圓號與木管彼此應和，質樸清新的旋律和持續音喻鳴渲染出一片鄉間田園景象，洋溢著蓬勃朝氣，讓人想起貝多芬的《“田園”交響曲》。第二樂章是一首相對沉鬱的諧謔曲，有著更為多變的節奏與和聲。婉轉抒情的第三樂章（降B大調）是全曲最長的樂章，單簧管、長笛、雙簧管、巴松管的獨奏被賦予突出地位，與綿延鋪陳的弦樂相得益彰。第四樂章由兩首小步舞曲構成，第一首（G大調）故作端莊卻掩飾不住巴松管微妙的戲謔意味；第二首（G小調）則是弦樂的深情傾訴。第五樂章是全曲第二首諧謔曲，篇幅最短，再次凸顯了圓號獨奏和熱烈的鄉村氛圍。第六樂章開頭的第一主題頗富威武衝鋒的軍隊意味，寬廣舒緩的第二主題與之形成對比。最終全曲在光輝燦爛的銅管齊鳴中盛大收尾。

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節目介紹 Programme Notes

Johannes Brahms (1833 -1897) :Serenade No. 1 in D Major, Op. 11

German composer Brahms (1833-1897) was the most classical romantic composer in the late 19th century. He was in awe of and had an infinite yearning for the classical tradition represented by Beethoven but he would be more guarded with symphony, a genre in which the latter dominated. The two Serenades (Op. 11 and Op. 16), written in 1858-1859, were Brahms' initial attempts in the field of large-scale orchestral work, at a time when he was serving at the court of Prince Leopold in Detmold, Germany. Serenade No. 1 in D Major had been originally conceived as a four-movement work for a nonet for winds and strings, later expanded into a chamber orchestral work, which premiered in Hamburg on March 28, 1859. In the same year, Brahms further rewrote this piece into a large orchestral work (the Op. 11 of today), which premiered in Hannover on March 3, 1860.

Serenade was originally a short suite of the instrumental ensemble genre that emerged in the middle of the 18th century. The tone is lyrical, light and delicate. It is loosely assembled from varying numbers of relatively short movements, often performed in open air for entertainment and amusement, with a flexible instrumentation. This piece by Brahms follows the multi-movement structure of the genre, consisting of six movements, but is closer to a symphony in scale, gravitas and complexity.

In the first movement, the distant horn and woodwind echo each other. The unpretentious, fresh melody against a continuous humming renders a rural scene, full of vigour and vitality, reminiscent of Beethoven's Pastoral. The second movement is a relatively gloomy Scherzo with more varying rhythms and harmonies. The tactfully lyrical third movement (B-flat Major) is the longest among all movements in the composition, with the clarinet, flute, oboe and bassoon solos given a prominent position, complementing the lingering background strings.

The fourth movement consists of two minuets. The first (G major) pretends to be dignified but is unable to conceal the subtle playfulness by the bassoon; the second minuet (G minor) features affectionate whispering on the strings. The fifth movement is the second and the shortest scherzo in the whole piece, once again highlighting the horn solo and the warm country atmosphere. The first theme at the beginning of the sixth movement embodies a mighty and charging army, with the broad and soothing second theme acting as contrast. The piece ends in grandiose fashion with a brilliant brass chorus.

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