

Ludwig van Beethoven
Symphony No.3 in E-flat major
“Eroica”

Johann Strauss II “Frühlingsstimmen” Waltz

HR
Hyper-Resolution



Noriaki Kitamura
The Slovak Philharmonic Orchestra

ルードヴィヒ・ヴァン・ベートーヴェン Ludwig van Beethoven

交響曲第3 番変ホ長調作品55「英雄」

Symphonie Nr.3 in Es-dur op.55 “Eroica”

- | | | | |
|---|------|-------------------------------------|-------|
| ① | 第1楽章 | Allegro con brio | 18:34 |
| ② | 第2楽章 | Marcia funebre : Adagio assai | 17:45 |
| ③ | 第3楽章 | Scherzo : Allegro vivace | 6:40 |
| ④ | 第4楽章 | Finale : Allegro molto | 13:47 |

ヨハン・シュトラウスII世 Johann Strauss II

- | | | |
|---|---------------------|------|
| ⑤ | ワルツ「春の声」作品410 | 7:45 |
|---|---------------------|------|
- “Frühlingsstimmen” Walzer op.410

北村憲昭 指揮 スロバキア・フィルハーモニー管弦楽団

Noriaki Kitamura / The Slovak Philharmonic Orchestra

Cover Photo : Title page of the manuscript by Beethoven



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交響曲第3番変ホ長調作品55《英雄》(ルートヴィヒ・ヴァン・ベートーヴェン作曲、1803-04年)

1803年に作曲され、数度にわたる試演と修正の後、1804年に完成。1805年4月の初演では、それまでに作られたどの交響曲をもしのぐ規模と複雑さが、聴衆を大いに驚かせた。よく知られているように、当初ベートーヴェンは、この交響曲を「ボナパルト」と名付け、ナポレオン・ボナパルトに献呈することを考えていた。フランス革命の理念に強く共感していたベートーヴェンは、同時代の多くの人々と同じように、ある時期まではナポレオンを、民衆を解放し、新しい時代を切り開く英雄と見なしていたのである。しかし、ナポレオンが権力を独占し、旧体制と妥協し、ついに自ら皇帝となり、ヨーロッパ諸国との間で戦争を始めるに及んで、題名からも献辞からもナポレオンの名は取り去られた。また、完成した音楽自体も、もはやナポレオンやフランス革命といった特定の題材に縛られず、英雄の理想像、英雄が切り開く新しい時代への希望を描くものとなっていた。結局この交響曲は、1806年の出版にあたって、《ある偉大な男の思い出を称えるために作曲された英雄的な交響曲》と名付けられたのだった。全体は4つの楽章から成る。第1楽章は質量共に大きく拡張されたソナタ形式。安定した主題(旋律)ではなく、多数の小さな動機を材料として、困難に立ち向かい、激しい葛藤を乗り越えて絶えず成長していく英

雄の姿が描かれる。第2楽章は当時の交響曲としては異例の葬送行進曲。「英雄の死」あるいは「英雄的な死」を題材とするこのタイプの音楽は、フランス革命に起源を持ち、当時のウィーンでも劇場などを中心に流行した。ベートーヴェン自身も、自らを犠牲にしても民衆を解放しようと戦う英雄を音楽で描くことに強い関心を寄せ、《エグモント》や《コリオラン》、ピアノソナタ第12番などで繰り返し取り組んだが、それらの中でもこの第2楽章の記念碑的な壮大さは格別。輝かしい長調の中間部は、英雄が死を賭して解放した人々の喜びと感謝だろうか？ 続く第3楽章でも交響曲の伝統を大胆に変更し、宮廷風のメヌエットに代えて、粗暴ですらあるスケルツォを置いた。トリオも従来の牧歌的なものから、より猛々しいものになり、当時としては異例の3本のホルンが咆哮する。第4楽章はバレエ《プロメテウスの創造物》で使われた主題による拡張された変奏曲。人間に火を与えた神にして英雄・プロメテウスを称える群舞の主題を、ベートーヴェンはピアノのための変奏曲(Op.35)に転用して研究を重ねた後に、満を持して交響曲に採用し、全曲の結論とした。舞曲とフーガ、トルコ行進曲、そして万感胸に迫る讃歌が次々に現れる音楽は、後の第9交響曲をも予感させる。まるで全人類が英雄を称え、新しい時代の到来を祝っているかのような壮大な響きの中で、《英雄的な交響曲》は締めくくられるのである。

ワルツ《春の声》作品410(ヨハン・シュトラウス2世作曲、1882年)

まずソプラノ独唱と管弦楽のための演奏会用ワルツとして作曲され、1883年3月に初演された。《こうもり》の台本作者としても知られるリヒャルト・ジュ

ネーが提供した歌詞には、長く苦しい冬が終わり、鳥たちの歌う春が到来したことへの喜びが溢れている。後に管弦楽用に編曲され、今日ではもっぱらこちらの版で親しまれている。

(解説:白石奏人)

プロフィール

北村憲昭 指揮者

Noriaki KITAMURA conductor

1949年12月12日神戸に生まれる。父はアマチュアコーラスの指揮者、父方の伯父は1988年に亡くなるまでニューヨークで指揮を、母方の伯父もやはり大阪音楽大学の指揮科の名誉教授という一家の中で育った。

12才よりフルートを習いはじめ、京都市立芸術大学に入学、大学卒業後指揮を日本の指揮者の第一人者山田一雄氏に師事し指揮法を学ぶ。オペラの経験を朝比奈隆氏のもとで積み、関西歌劇団指揮者として数多くのオペラのレパートリーを身に付けた。1981年ストラヴィンスキーの「エディプス王」を指揮し、デビューを果たす。1991年桂三枝氏の演出によるモーツァルトの「魔笛」の公演で「斬新な演出にも劣らぬ伝統的かつ格調高い指揮であった。」と高く評された。1994年チェコのオロモウツで開かれた国立モラヴィアフィルハーモニー主催のマスタークラ

スに於いて、シューマンの「交響曲第四番ニ短調」の演奏に、最高の解釈であったとの特別表彰を受け、その荣誉として当オーケストラとシューマン交響曲第一番と第四番のCD録音を行う。2011年よりスロバキア・フィルハーモニーとベートーヴェン交響曲全曲録音を開始。2013年2、9月にワルシャワ・フィルハーモニーと「火の鳥」「海」等を録音。好評発売中。論文「演奏の解析法」「旋律要素の解析」を執筆。著書に「音楽のマニュアル」「演奏のマニュアル」「合奏のマニュアル」「読譜のマニュアル」などがあり、これらは指揮者のホームページで見ることが出来る。

<http://nmayc.la.coocan.jp/>

スロバキア・フィルハーモニー管弦楽団

The Slovak Philharmonic Orchestra

第2次世界大戦後の1949年、チェコスロバキア(当時)の東部スロバキア地方の首都で、オーストリアと

国境を接するドナウ河畔の街、ブラティスラヴァに創立された、スロバキア最初の国立オーケストラ。初代首席指揮者は、チェコの伝説的な名指揮者ヴァーツラフ・ターリヒ。このオーケストラの設立に尽力し、1949年の発足時から1952年まで首席指揮者を務め、1961年に亡くなるまでこのオーケストラへの指揮を重ね、短期間で第一級の水準に育成した。晩年のターリヒを補佐する形で、スロバキア出身のルドヴィート・ライテルが発足時から1976年まで指揮者を務めた。ターリヒの没した1961年からは、彼の愛弟子でブラティスラヴァ出身の名指揮者、ラディスラフ・スロヴァークが首席指揮者に就任。在任期間中の1980年には初来日を果たしている。「ブラハの春」音楽祭、「ブラハの秋」音楽祭(チェコ)、ブラティスラヴァ音楽祭(スロヴァキア)、

ウィーン芸術週間、ウィーン・モデルン、リンツ・ブルックナー音楽祭(オーストリア)、ベルリン音楽祭(ドイツ)、フィレンツェ五月祭(イタリア)といった著名国際的音楽祭への参加も多く、日本や全米、全欧への演奏旅行も頻繁に行っている。レコーディングも多く、スプラフォン(チェコ)、オーパス(スロバキア)、ナクソス(香港)といったレーベルから多数のディスクをリリースしている。チェコを代表するオーケストラがブラハのチェコ・フィルであれば、スロヴァキアでこれに匹敵するのがブラティスラヴァのスロバキア・フィルである。1980年の初来日以来、卓越したアンサンブルと力強い演奏、民族的な色彩感で高い評価を得ており、日本でも多数のファンを獲得している。

<http://www.filharm.sk/>



Symphony No. 3 in E-flat major, "Eroica" Op. 55 (composed by Ludwig van Beethoven from 1803-04)

Beethoven's Symphony No. 3 was composed in 1803 and reached its final form, after several performances and revisions, in 1804. The premiere performance in April 1805 dazzled the audience with a scale and complexity surpassing other symphonies up to that point in time. As is well known, Beethoven had originally considered dedicating this symphony to Napoleon Bonaparte, which would have included using Napoleon's name for the piece. Beethoven was an ardent sympathizer with the principles of the French Revolution, and, as with many people of the period, had for a time thought of Napoleon as a hero liberating the people and ushering in a new era. However, Napoleon came to hold power with an iron fist, struck compromises with the Ancien régime, and finally dubbed himself emperor while going to war with other European countries, which led Beethoven to strike his name from the symphony's title and from its dedication. Furthermore, the final version of the work was no longer bound by the specific ideas of Napoleon or the French Revolution; it came to portray heroic ideals and the hope for a new era ushered in by a hero. When the symphony was officially published in 1806, it received the title, "Heroic Symphony, Composed to celebrate the memory of a great man." It spans four movements in total. The first movement is in the form of a sonata that is quite extended in terms of quality as well as length. The movement uses a multitude of short motifs, rather than a consistent thematic melody, to depict a heroic figure who confronts challenges and constantly grows while overcoming intense conflicts. The second movement is a funeral march that was, at the time, an unorthodox inclusion as part of a symphony. This type of music, which dealt with the "death of a hero" or a "heroic death," originated in the French Revolution and was popular mainly in theaters in Vienna and elsewhere. Beethoven himself had a fervent interest in depicting heroes fighting to liberate the people, even if it meant sacrificing themselves. This was repeatedly evidenced in his music, including "Egmont," "Coriolan," his Piano Sonata No. 12, and so forth. The treatment given in the second movement of Symphony No. 3, however, was monumental in its grandeur. Perhaps the brilliant middle section in C major signifies the joy and gratitude of the people liberated by a hero who gave his life? As the piece continues into the third movement, Beethoven makes a bold break with tradition and inserts a boisterous scherzo in place of a courtly minuet. The trios also depart from the traditional pastoral style to take on a more violent form with three horns providing unconventional outbursts. The 4th movement is an extended variation based on the thematic passage used in the ballet "The Creatures of Prometheus." Beethoven took the theme from the dance by the corps de ballet, which exalts Prometheus as a god and hero who gave fire to human beings. The composer adopted this theme in his Variations for Piano (Op. 35). After even further development, the theme makes its long-awaited appearance in a symphony, thus serving as the culmination of the piece. The continual

presence of dances, fugues, a Turkish march, and emotionally rich hymns foreshadow their later usage in the 9th Symphony. "The heroic symphony" comes to a close amidst grand sonority that seem to extol a pan-cultural hero and the celebration of the arrival of a new era.

Waltz "Voices of Spring" Op. 410 (composed by Johann Strauss II, 1882)

Composed as a waltz for concerts featuring solo soprano vocals and orchestral music, this piece premiered in March 1883. The lyrics, provided by Richard Genée, famous as the librettist of "Die Fledermaus [The Bat]," overflow with the joy of bird song at the advent of spring coming after a long and trying winter. Later arranged for orchestral music, this version is by far the most familiar arrangement for contemporary audiences.

(Kanato Shiraishi)



Noriaki Kitamura conductor

He was born in Kobe on December 12, 1949. His dead father was a conductor of amateur chorus. His uncle was also a conductor in New York. Another uncle is an emeritus professor of the conductor course of Osaka College Of Music. He was born and brought up in such surroundings. When he was 12 years old, he started to learn to play on a flute. He was admitted to Kyoto City University of Arts, and studied the flute under Professor M. Yoshida and Professor K. Itoh. After he graduated from the University, he learned to conduct under Mr. K. Yamada who was a prince of the Japanese classic conductor's world. Since then, as he served as assistant for free to Mr. Yamada at Kyoto Symphony Orchestra, he gained experience of opera under Mr. T. Asahina. He acquired a large repertoire of opera as a conductor of Kansai Opera. In 1981, he made his debut as a conductor. The repertoire was "Oedipus Rex" of Igor Stravinsky. His conducting and direction are so acclaimed. In 1991, he conducted "The Magic Flute" of W.A.Mozart. It was produced by Mr. S. Katsura, one of the famous Japanese professional comic storytellers. His conducting received a favorable review that it was traditional and elegant even though the stage direction was fresh. In 1994, he was given Diploma for the best interpretation of Robert Schumann's Symphony No.4 in d-minor. It was when "The third International Master class For Conductors" was opened by the Moravian Philharmonic Orchestra at Olomouc, Czech Republic. In 1997, he recorded Symphony No.1 and No.4 of Schumann with Moravian Philharmonic Orchestra. It was the especial glory for the Diploma. The CD was well received and more than 1000 discs were sold out. In 2010, he started to record all symphonies of Beethoven with the Slovak Philharmonic Orchestra. In 2013, he recorded "The Firebird" "La Mer" etc. with the Warsaw Philharmonic Orchestra. They are on sale, too.

So far as a lecturer, he has been appointed to several Universities, Kobe Yamate Women's Junior College, Kobe College Department of Music, etc. Then he has a conductor's master class and educates younger. As a scholar, he wrote reports, "Performance analysis by sound spectrogram" and "Elementary Phrasal - Minimum Division of a Phrase and its Importance in a Performance - ". Also he wrote books, "Manual of Music" "Manual of Ensemble" "Manual of musical Reading" "Manual of Performance" and "Manual of Direction". These can be read in Japanese at URL <http://nmayc.la.coocan.jp/>

The Slovak Philharmonic Orchestra

The Slovak Philharmonic Orchestra was founded in 1949. Two remarkable internationally acclaimed personalities, Václav Talich (Principal Conductor 1949-1952) and Ľudovít Rajter (1949-1976, until 1961 its

Artistic Director) assisted at its birth. Other principal conductors that have played their part in the musical evolution of the orchestra include Tibor Frešo, Ladislav Slovák, Libor Pešek, Vladimír Verbickij, Bystrík Režucha and Aldo Ceccato. From 1991 to 2001 Ondrej Lenárd was Principal Conductor and Music Director of the Slovak Philharmonic Orchestra. In the 2003/2004 season Jiří Bělohlávek acted as Artistic Director. In 2004 Vladimír Válek became Principal Conductor. From 2007-2009 he was replaced by Peter Feranec and in 2009 the French conductor Emmanuel Villaume became the Chief Conductor. Simultaneously the conductor Leoš Svárovský has been Permanent Guest Conductor of the Slovak Philharmonic Orchestra since 2007 and from the 2011/2012 season also Rastislav Štúr.

Among the many guest conductors it is necessary to mention world-famous artists like Claudio Abbado, Hermann Abendroth, Petr Altrichter, Karel Ančerl, Serge Baudo, Roberto Benzi, Miltiades Caridis, Sergiu Celibidache, James Conlon, Oskar Danon, Christoph von Dohnányi, Vladimír Fedosejev, János Ferencsik, Mariss Jansons, Neeme Järvi, James Judd, Peter Keuschnig, Dmitry Kitajenko, Ken Ichiro Kobayashi, Kiril Kondrashin, Franz Konwitschny, Alain Lombard, Fabio Luisi, Jean Martinon, Kurt Masur, Sir Yehudi Menuhin, Riccardo Muti, Václav Neumann, Antonio Pedrotti, Alexander Rahbari, Karl Richter, Mario Rossi, Witold Rowicki, Kurt Sanderling, Sir Malcom Sargent, Peter Schreier, Václav Smetáček, Pinchas Steinberg, Otmar Suitner, Jevgenij Svetlanov, Ralf Weikert, Carlo Zecchi and others. Zdeněk Košler was awarded the title of honour of Honorary Principal Conductor in memorium. Numerous famous composers have also conducted their own compositions with the Slovak Philharmonic Orchestra, among others Krzysztof Penderecki and Aram Khachaturian.

The Slovak Philharmonic Orchestra regularly appears at music festivals all over Europe (Prague Spring, Prague Autumn, Bratislava Music Festival, Wiener Festwochen, Brucknerfest Linz, Carinthian Summer, Berliner Festtage, Festival de Strasbourg, Warszawskie Jesień, Athens Festival, Maggio Musicale Fiorentino and Sagra Musicale Umbra). During its numerous international tours, the Slovak Philharmonic Orchestra has performed in most European countries, Cyprus, Turkey, Japan, South Korea and the United States of America. The Slovak Philharmonic Orchestra has made a great many recordings for radio broadcasts, television and record companies, including Opus, Supraphon, Panton, Hungaroton, JVC Victor, RCA, Pacific Music, Naxos and Marco Polo. The Slovak Philharmonic Orchestra is a regular guest on important European stages and at foremost European festivals. As part of its numerous international concert tours the orchestra has performed in most European countries, Cyprus, Turkey, Japan, South Korea and the USA. The Slovak Philharmonic has made a great many recordings for radio, television and for the record companies OPUS, Supraphon, Panton, Hungaroton, JVC Victor, RCA, Pacific Music, Naxos and Marco Polo.

During the 2013/2014 season the Slovak Philharmonic presented many interesting concerts both at home

and as international guests abroad. They performed twice in Oman, once in January 2014 with the Vienna State Ballet and in March 2014 with the famous mezzosoprano Olga Borodina under the baton of Emmanuel Villaume. In March 2013 the Slovak Philharmonic Orchestra undertook a concert tour of five European countries – Switzerland, Austria, Germany, Belgium and the Czech Republic with the soloists Alena Baeva, Julian Steckel and Dalibor Karvay and the conductor Alexander Rahbari. Under the leadership of Ralf Weikert they prepared the opera Lohengrin by Richard Wagner and performed it at the „Richard Wagner Festival“ in Wels, Austria. They ended off the season with festivals in Piešťany, Bratislava and Nove Zámky.

During the coming 2014/2015 season the Slovak Philharmonic Orchestra will once again appear at home in cooperation with outstanding guest conductors and soloists and at festivals in Switzerland like „Murten Classics“ and the „Richard Wagner Festival“. They will close the season in July 2015 with a concert tour in Japan.

<http://www.filharmonia.sk/>



Photo by Kitamura in Pasqualatihaus Wien



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