

港樂
HKPhil

香港管弦樂團
Hong Kong Philharmonic Orchestra

首席贊助 Principal Patron



SWIRE CLASSIC INSIGHTS

BEETHOVEN'S PASTORAL SOUNDS OF NATURE

太古樂賞
貝多芬的田園樂聲

18
MAR
2021

THU 8PM

香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall

hkphil.org

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴。
The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre.

梵志登 音樂總監

Jaap van Zweden Music Director



貝多芬的田園樂聲



SWIRE CLASSIC INSIGHTS

BEETHOVEN'S PASTORAL – SOUNDS OF NATURE

貝多芬 BEETHOVEN

39'

第六交響曲，「田園」

Symphony no. 6, *Pastoral*

衛道安 指揮 / 評論

Dorian Wilson Conductor / Commentator

蔡寬量教授 評論

Prof Daniel KL Chua Commentator

同心抗疫 音樂會禮儀

Guidelines for your concert visit under COVID-19



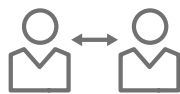
在場地及音樂廳內必須全程戴上口罩
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and the concert hall



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Temperature checks are arranged
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貝多芬

F大調第六交響曲，「田園」

不太快的快板（初到鄉村的愉快感受）

偏快的行板（溪邊小景）

快板（農民的歡樂聚會）

快板（暴風雨）

小快板（牧人之歌：暴風雨過後的快樂和感恩）

貝多芬崇拜大自然，聲稱自己喜歡樹木多於人；他說：「我比任何人都喜愛大自然」，森林、樹木、岩石皆是貝多芬的靈感泉源。有貝多芬傳記作者形容他「就是大自然的化身。他醉心的並非大自然的定律，而是大自然元素的威力。於是大自然的精靈彷彿向他施展渾身解數，並賜他特殊天賦，讓他創作一首前無古人的音樂作品。」

這首「前無古人」的作品就是「田園」交響曲——貝多芬連續兩年夏季到海里根城避暑，住在一條風光如畫的村莊裡；「田園」交響曲就是他這兩年夏季度假期間的作品。「田園」交響曲1808年12月22日在維也納首演。貝多芬認為第六交響曲首演時，要向觀眾略作說明樂曲的內容，還說樂曲「情感表達為主，描繪為次」。對1800年代的音樂學者來說，一首既有五個樂章、每樂章又有描述式標題的交響曲，也許極富爭議。

貝六明顯有「標題音樂」的影子，但貝多芬初時還想迴避。1807年，他動筆寫作貝六的時候還寫道：「樂曲描繪甚麼情境要讓聽眾自行發現。任何人只要對鄉郊生活有一點點印象，都不用靠描述式標題來想像作曲家的用意吧。」但一年後他顯然改變了主意，容許第六交響曲連同每樂章的詳細說明一起出版。

節錄自港樂場刊資料庫



貝多芬關鍵詞：不朽

貝多芬1827年離世後，一封情書出現在他的私人信件當中。收件人被稱為「不朽的摯愛」，其身份一直是個謎。十封書信中的第一封寫於1812年7月6日（星期日），包括以下的說話：「愛要求我們獻出一切，也理應如此……相信我們快將見面。」也許死亡讓他們再次相遇，他們的愛跟貝多芬的音樂一樣不朽。

申安頌博士撰寫，曾偉奇翻譯

貝多芬

(Wikimedia Commons)

LUDWIG VAN BEETHOVEN

Symphony no. 6 in F, *Pastoral*

Allegro ma non troppo (Awakening of cheerful feelings on arriving in the country)

Andante molto mosso (Scene by a brook)

Allegro (Peasants' merrymaking)

Allegro (Thunderstorm)

Allegretto (Shepherds' Hymn – happy, thankful feelings after the storm)

“More the expression of feeling than tone-painting,” was how Beethoven described up his *Pastoral* Symphony (1807-8). Yet there are moments of glorious tone-painting: the thunder in the fourth movement for instance, or the birdcalls in the closing pages of the second. But Beethoven was at least partly a romantic, a believer that truth lay more in feeling than in fact. That is why he insisted, in his sketchbooks, that “tone-painting when pushed too far loses its value”. The French composer Hector Berlioz, a genius of orchestral tone-painting, hailed the *Pastoral* Symphony in terms that would have delighted Beethoven: “This is no question of gaily dressed shepherds... it is a matter of nature in her simple truth.”

The first movement of the *Pastoral* is very different indeed from any of its precursors: it is more expansive, and the first theme has a relaxed, open, song-like quality quite unlike the taut, muscular thematic springboards that set the *Eroica* and the Fifth symphonies in motion. Beethoven's subtitle describes it well: this is not an explosion of emotion, but a gradual “awakening of cheerful feelings”. At the heart of the movement, the rhythm of the opening theme becomes a repeated pattern, with chugging figures in the lower strings, in a series of long *crescendos* – easy to imagine the regular turning of the carriage wheels as the city is left behind.



Beethoven Haus in Heiligenstadt, in which the *Pastoral* Symphony was written.

“Scene by a brook” begins with undulating harmonies for lower strings, above which first violins sing heart-easing melodic phrases. In Beethoven’s sketchbooks the undulating string figures are marked “Murmur of the stream” and, underneath, “the bigger the brook, the deeper its note”. Near the end of the movement, a woodwind birdsong is heard twice (Beethoven specifies the nightingale, the quail and the cuckoo) before the movement flows gently to its close.

The third movement is a lightly dancing scherzo, with a stomping trio section in two-time suggestive of earthy country dances. The scherzo and trio sections are heard twice, but the third time the scherzo accelerates, then is suddenly and dramatically cut off. Hushed bass tremolos and pattering violin figures evoke distant thunder and the first raindrops. Before long the storm is fully upon us, with terrific thunderclaps on the brass, timpani and the growling cellos and basses. It is sobering to remember that the man who created these vivid sound-pictures had been deaf for the best part of a decade: all of this would have had to be retrieved and reconstructed from long-distant memories.

The storm abates, and a quiet hymn-like figure is heard on woodwind and upper strings (one writer famously compared this to a rainbow), then an upward scale on solo flute heralds the beginning of the finale. A solo clarinet imitates a shepherd’s pipe, echoed by a solo horn. Violins transform these fragments of themes into a long, fully-fledged melody. At length the finale builds to an ecstatic climax, again very hymn-like. But the ending is a long way from the typical Beethovenian triumphant *fortissimo*. The glory fades; a muted horn softly recalls the finale’s opening, then with two full-orchestral chords the symphony is over.

Programme notes by Stephen Johnson



MORE ABOUT BEETHOVEN: IMMORTAL

After his death in 1827, a love letter was found amongst Beethoven’s personal papers. The unnamed recipient is a mystery, referred to simply as “Immortal Beloved”. The first of ten letters, written on Sunday, July 6, 1812, included the words, “Love demands all, and rightly so... No doubt we shall meet soon.” Perhaps in death, they met again and their love remains as immortal as Beethoven’s music.

Text by Dr Andrew Sutherland

The first page of the Immortal Beloved letter.

(Wikimedia Commons)



衛道安 指揮/評論

衛道安於1989年的馬爾科國際指揮比賽中嶄露頭角，旋即獲莫斯科愛樂樂團邀請擔任第二指揮，其時他只有25歲，是樂團歷來最年輕的指揮。後來獲俄羅斯國家樂團任命為首位客席指揮，並經常指揮聖彼得堡愛樂樂團。他先擔任貝爾格萊德愛樂樂團的首席客席指揮，後任其音樂總監。

DORIAN WILSON Conductor/Commentator

Dorian Wilson obtained international recognition at the 1989 Malko International Conducting Competition. He was subsequently asked to be the second conductor for the Moscow Philharmonic, and, at 25 years old, the youngest conductor in their history. He was appointed first guest conductor of the Russian National Orchestra, and frequently directs the St Petersburg Philharmonic. He was Principal Guest Conductor, then Music Director of the Belgrade Philharmonic.



蔡寬亮教授 評論

蔡寬亮教授現為香港大學音樂系主任，也曾任香港大學人文學院院長。蔡教授於劍橋大學取得其學士及音樂學博士學位。加入港大前，曾出任劍橋大學聖約翰學院主任、倫敦英皇學院音樂理論分析教授。蔡教授於2004年獲英國皇家音樂協會頒授獎章；現擔任國際音樂學協會會長。

PROF DANIEL KL CHUA Commentator

Daniel KL Chua is the Chair Professor of Music at the University of Hong Kong. Before joining HKU to head the School of Humanities, he was a Fellow and the Director of Studies at St John's College, Cambridge, and later Professor of Music Theory and Analysis at King's College London. He is the recipient of the 2004 Royal Musical Association's Dent Medal, and is currently the President of the International Musicological Society.



香港管弦樂團

香港管弦樂團（港樂）獲譽為亞洲最前列的管弦樂團之一。每年節目以交響曲目為主，並邀請世界各地的傑出指揮和演奏家同台演出。港樂不但舉辦豐富的教育活動，更會委約新作，以及致力培育本地新秀。2019年港樂贏得《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

HONG KONG PHILHARMONIC ORCHESTRA

The Hong Kong Philharmonic Orchestra (HK Phil) is regarded as one of the leading orchestras in Asia. The annual schedule focuses on symphonic repertoire, with distinguished conductors and soloists from all over the world. The HK Phil runs an extensive education programme, commissions new works and nurtures local talent. The HK Phil won the prestigious *Gramophone's* 2019 Orchestra of the Year Award.

如欲更了解上述嘉賓，請於「貝多芬的田園樂聲」音樂會網頁點擊他們的相片。

Please click onto the photo of each guest for a full-version biography on the "Beethoven's Pastoral – Sounds of Nature" concert page.

香港管弦樂團 | HONG KONG PHILHARMONIC ORCHESTRA

莫扎特的雙簧管與
高大宜的民族舞

MOZART'S OBOE & KODÁLY'S DANCES

Mozart



吳懷世 指揮
Wilson Ng CONDUCTOR



韋爾遜 雙簧管
Michael Wilson OBOE

MOZART
Symphony no. 36, Linz

MOZART
Oboe Concerto

KODÁLY
Dances of Galánta

莫扎特
第三十六交響曲,「林茲」

莫扎特
雙簧管協奏曲

高大宜
《嘉蘭塔舞曲》

FRI 8:15PM

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Hong Kong City Hall
Concert Hall

\$380 \$280 \$180

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26
MAR
2021

港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

26 MAR 2021

FRI 8:15PM
CH
\$380 \$280 \$180

莫扎特的雙簧管與高大宜的民族舞 Mozart's Oboe & Kodály's Dances

莫扎特 第三十六交響曲，「林茲」
莫扎特 雙簧管協奏曲
高大宜 《嘉蘭塔舞曲》
MOZART Symphony no. 36, Linz
MOZART Oboe Concerto
KODÁLY Dances of Galánta

吳懷世，指揮
韋爾遜，雙簧管
Wilson Ng, conductor
Michael Wilson, oboe

2 APR 2021

FRI 8PM
CC
\$420 \$320 \$220

奧斯卡配樂大師：漢斯·森瑪與譚盾 Oscar Maestros: Hans Zimmer & Tan Dun

漢斯·森瑪 《星際啟示錄》組曲
譚盾 《臥虎藏龍》協奏曲
蕭斯達高維契 第一交響曲
蕭斯達高維契 第二爵士組曲：第二圓舞曲
(尤洛夫斯基改編)
Hans ZIMMER *Interstellar Suite*
TAN Dun *Crouching Tiger, Hidden Dragon Concerto*
SHOSTAKOVICH Symphony no. 1
SHOSTAKOVICH Suite no. 2 for Jazz Orchestra: Waltz no. 2
(arr. Jurowski)

吳懷世，指揮
李垂誼，大提琴
Wilson Ng, conductor
Trey Lee, cello

10 APR 2021

SAT 8PM
CC
\$380 \$280 \$180

精彩布拉姆斯 Best of Brahms

布拉姆斯 第一匈牙利舞曲
韋伯 巴松管協奏曲
布拉姆斯 第四交響曲
BRAHMS Hungarian Dance no. 1
WEBER Bassoon Concerto
BRAHMS Symphony no. 4

齊亞齊亞尼尼，指揮
莫班文，巴松管
Mariano Chiacchiarini, conductor
Benjamin Moermond, bassoon

11 APR 2021

SUN 3PM
CC
\$380 \$280 \$180
歡迎三歲及以上大小朋友
For ages three and above

太古週日家 + 賞系列：動物嘉年華 Swire Sunday Family Series: Carnival of the Animals

米堯 《屋頂上的牛》選段
佛漢威廉士 《黃蜂》序曲
林姆斯基-高沙可夫 《大黃蜂的飛行》
海頓 第八十二交響曲，「熊」：第四樂章
聖桑 《動物嘉年華》
MILHAUD *The Ox on the Roof* excerpt
VAUGHAN WILLIAMS *The Wasps* Overture
RIMSKY-KORSAKOV *Flight of the Bumble Bee*
HAYDN Symphony no. 82, *The Bear*: 4th movement
SAINT-SAËNS *The Carnival of the Animals*

齊亞齊亞尼尼，指揮
張緯晴，鋼琴
王應淳，鋼琴
阿V，主持
Mariano Chiacchiarini, conductor
Rachel Cheung, piano
Anson Wong, piano
Vivek Mahbubani, presenter

16 & 17 APR 2021

FRI & SAT 8PM
CC
\$420 \$320 \$220

太古輕鬆樂聚系列：皮亞佐拉百歲誕辰 Swire Denim Series: Piazzolla at 100!

皮亞佐拉 《大探戈》
皮亞佐拉 《布宜諾斯艾里斯的四季》
珍納舒特拿 《牧場》：舞曲四首
皮亞佐拉 《自由探戈》
及更多
PIAZZOLLA *Tangazo*
PIAZZOLLA *The Four Seasons of Buenos Aires*
GINASTERA *Estancia: Four Dances*
PIAZZOLLA *Libertango*
and more

齊亞齊亞尼尼，指揮
王敬，小提琴
鄭勵及朱永康，探戈舞者
Mariano Chiacchiarini, conductor
Jing Wang, violin
Lily Cheng & Raymond Chu,
tango dancers

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