

港樂音樂總監就職暨國慶音樂會
WELCOME, JAAP!
A NATIONAL DAY CELEBRATION

28 & 29-9-2012 Fri
& Sat 8pm
Hong Kong Cultural Centre
Concert Hall

首場演出贊助
Opening performance is sponsored by

新華集團
SUNWAH

9月29日演出贊助
29 Sep performance is sponsored by



梵志登 Jaap van Zweden
音樂總監 Music Director

香港管弦樂團由香港特別行政區政府資助，香港管弦樂團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. The Hong Kong Philharmonic Orchestra
is a Venue Partner of the Hong Kong Cultural Centre

獻辭

MESSAGE



曾德成
Tsang Tak-sing
民政事務局局长
Secretary for Home Affairs

今晚香港管弦樂團將呈獻第八任音樂總監梵志登的就職音樂會。梵氏於今個樂季開始為港樂掌舵，並會繼續帶領港樂在藝術上精益求精。他對文化及藝術發展的投入與熱誠，將有助提升香港作為世界級文化大都會的聲譽。

由當今最炙手可熱的指揮家出任香港管弦樂團的音樂總監，標誌着樂團發展的里程碑。我深信一眾古典樂迷將會沉醉在大師今晚的演出當中。

在此謹祝音樂會順利舉行，並希望所有觀眾盡情享受這個樂韻悠揚的晚上。

Tonight's concert marks Maestro Jaap van Zweden's first appearance as the eighth Music Director of the Hong Kong Philharmonic Orchestra. With the Maestro at the helm, I believe that the 2012/13 season holds the promise to be the most exciting yet. His dedication to promoting the arts will no doubt inspire and widen the appreciation of classical music, thereby adding further lustre to Hong Kong's reputation as a world-class cultural hub.

It is a significant step forward for the HK Phil to be joined by one of the world's most celebrated conductors. I am sure Maestro van Zweden will sweep the audience off their feet with his musical zest and charisma.

I wish the concert a great success and all of you a very enjoyable evening.

Extravagant ♦ Elegant ♦ Exclusive

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LUXE

獻辭

MESSAGE



蔡志峰

蔡冠深博士

Dr Jonathan Koon-shum Choi
BBS JP

新華集團主席

Chairman, Sunwah Group

歡迎蒞臨國慶音樂會。

新華集團連續第五年贊助香港管弦樂團國慶音樂會的首場演出，慶祝中華人民共和國誕生六十三週年之餘，同時慶賀香港回歸十五週年。

今年，我們感到十分榮幸，能藉慶祝國慶，同時歡迎港樂新任音樂總監梵志登就職。梵志登是蜚聲國際的指揮家，他榮獲《音樂美國》選為2012年度指揮，能夠有他為港樂掌帥，實為香港音樂界的一大喜事。

今晚梵志登將聯同兩位年輕華人音樂家—小提琴家寧峰和作曲家兼鋼琴家陶康瑞，與港樂攜手呈獻經典的《梁祝》小提琴協奏曲和貝多芬第七交響曲。

非常感謝各位好友和愛好音樂的人士給予我們無限的支持，與我們一起在美妙的樂聲中共渡此難忘的時刻，並共同祝願祖國及香港特區的明天更加美好。

Welcome to the National Day Concert.

For the fifth year Sunwah Group sponsors the opening performance of the China National Day Concert celebrating the 63rd anniversary of the People's Republic of China and the 15th anniversary of the HKSAR.

This year we also welcome Jaap van Zweden, the new Music Director of the Hong Kong Philharmonic Orchestra who has chosen this as his *début* concert. Maestro van Zweden is an internationally renowned conductor, who was named *Musical America's* Conductor of the Year for 2012. It is great news to have him in Hong Kong's musical arena.

Tonight, Maestro van Zweden, together with two dynamic musicians - violinist Ning Feng and young composer and pianist Conrad Tao - as well as the Orchestra, will perform the Chinese classic *Butterfly Lovers* Violin Concerto and Beethoven's masterpiece *Symphony No.7*.

We are grateful to our friends and to Hong Kong's music lovers for their long-time support, and for sharing with us the joy of appreciating great music and celebrating a better China and HKSAR.

獻辭

MESSAGE



劉元生
Y. S. Liu
香港管弦協會董事局主席
Chairman, Board of Governors
The Hong Kong Philharmonic
Society Limited

歡迎蒞臨今晚的「港樂音樂總監就職暨國慶音樂會」。

梵志登是現今最炙手可熱的指揮之一，由他擔任香港管弦樂團的音樂總監，實令樂團的發展邁前一大步。我們敬佩梵志登的藝術造詣，深信他定能令港樂繼續茁壯成長，並同時讓香港的文化發展更上一層樓。

過往八年，樂團在艾度·迪華特的領導下發展成一個由九十名才華橫溢的樂師所組成的強大樂團，擠身亞洲最優秀的樂團之列。在梵志登的領導下，我相信港樂定能再創藝術高峰。

最後，我謹向一直支持港樂國慶音樂會的新華集團和永隆銀行致意。今晚梵志登與小提琴家寧峰力量澎湃的演出，定能令大家滿載美樂而歸。

Welcome to tonight's "Welcome, Jaap! A National Day Celebration" concert.

It is a tremendous step forward for the Hong Kong Philharmonic Orchestra to be joined by one of the world's most sought-after conductors – Maestro Jaap van Zweden. We salute Maestro van Zweden's artistic leadership, and are pleased to entrust in him not only the future development of the orchestra, but also that of Hong Kong's cultural advancement.

After eight years of great work by Maestro Edo de Waart, the HK Phil has been transformed into a strong ensemble of 90 talented musicians and become one of Asia's finest orchestras. I am content that it will continue to strive for musical excellence under the leadership of Maestro van Zweden.

Last but not least, I would like to thank Sunwah Group and Wing Lung Bank for their continuous support to our National Day concerts. I trust you will all enjoy the powerful performance by Maestro van Zweden and violinist Ning Feng.

獻辭

MESSAGE



梵志登
Jaap van Zweden
香港管弦樂團音樂總監
Music Director
Hong Kong Philharmonic
Orchestra

歡迎蒞臨今晚的音樂會。

這個音樂會標誌着多個我與港樂的「第一次」。今晚我首次以港樂音樂總監的身分指揮樂團，感到十分雀躍。這幾個月來，我們密鑼緊鼓，緊密合作，為就職首演作好準備，今晚大家便可率先見證我們共同努力的成果。

年輕天才音樂家陶康瑞以盤古開天闢地的傳說為港樂創作新曲，象徵我與樂團開展的新里程，今晚我將指揮《盤古》的世界首演。寧峰是一位我很欣賞的小提琴家，雖然我們未曾合作，但他將會為大家演繹港人耳熟能詳的《梁祝》小提琴協奏曲，而這亦將是我首次指揮此曲！音樂會上最後一曲，是貝多芬歷久常新的第七交響曲。而今晚的場刊也首次向大家披露樂團的全新形象。

我們將透過美妙樂韻見證港樂新的開始、新的關係，我衷心希望大家喜愛今晚的音樂會，期望沿路上得到你們的支持。

Welcome to a concert of new beginnings!

I am so excited to be here for my first week as Music Director of the HK Phil. We have already been working together behind the scenes for months now, but tonight is your first chance to experience the early fruits of our work.

My tenure begins with a world première by the prodigious young musician Conrad Tao. Conrad has chosen the legend of *Pángǔ* as a symbol of the start of our journey. Ning Feng, a violinist I have greatly admired but never worked with before, will join me on stage to play the *Butterfly Lovers Violin Concerto* - which I know is very close to the hearts of Hong Kong people, but which will be a première for me! And lastly, Beethoven's *Seventh Symphony*, a great work renewed afresh with each performance. Even this programme book reveals a 'première' - our brand new logo and identity.

New beginnings, new friendships, great music - and our chance to meet in this concert. I hope this concert touches you, and that you will consider sharing the HK Phil with your friends as our journey continues.



A SOUND COMMITMENT 弦諾

The logo graphic consists of two red, curved, abstract shapes that resemble a stylized 'X' or a pair of wings. The left shape is a thick, rounded curve, and the right shape is a thinner, more elongated curve. They meet at a central point.

港樂 HKPhil

今日我們慶祝香港文化藝術界的旗艦樂團劃出新的時代。

首先，我們歡迎新任音樂總監兼《音樂美國》二零一二年度指揮家梵志登就職。

其次，我們藉此隆重宣佈樂團的全新形象。

樂團的新標誌勾勒出指揮的動作，指揮提起指揮棒時，尤如揮動着魔法棒一樣，創造和建構出無數令人振奮、富足和沉醉的音樂體驗。

由今日起，香港管弦樂團邁向新的明天，在交響世界裏翱翔馳騁。

hkphil.org



港樂

HKPhil

Today we celebrate the revival of one of Hong Kong's pre-eminent creative forces and a foundation of its arts culture.

Firstly, we welcome the arrival of our new music director and 2012 *Musical America's* Conductor of the Year, Jaap van Zweden.

And secondly, we introduce our new brand identity.

The new identity represents the swinging movements of the baton in the hand of the conductor as if it were a wand in the hand of a wizard, creating and orchestrating magical experiences that are at once elevating, enriching and enchanting.

From today, the Hong Kong Philharmonic Orchestra steps into a new tomorrow, and promises new movements in symphonic endeavour.

hkphil.org



港樂音樂總監就職暨國慶音樂會

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CONRAD TAO

~7'

陶康瑞：《盤古》（港樂委約，世界首演）
Conrad Tao: *Pángǔ* (HK Phil commission, world première)

12

CHEN/HE

~27'

陳鋼/何占豪：《梁祝》小提琴協奏曲
Chen/He: *Butterfly Lovers Violin Concerto*

14

中場休息 interval

BEETHOVEN

~36'

貝多芬：第七交響曲
Beethoven: *Symphony No.7*

17

ARTISTS

梵志登，指揮
Jaap van Zweden, conductor

22

寧峰，小提琴
Ning Feng, violin

23



請勿飲食
No eating and drinking



請勿拍照、錄音或錄影
No photography, recording and filming



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Please keep noise to a minimum
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Please reserve your applause until
the end of the entire work



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J A A P

VAN ZWEDEN

[🗣️] Yaap fun Zvay-den]

Definitions of JAAP VAN ZWEDEN

- 1 The eighth Music Director of the Hong Kong Philharmonic Orchestra
香港管弦樂團第八任音樂總監
- 2 One of today's most sought-after conductors
當今最炙手可熱的指揮家之一
- 3 *Musical America's* Conductor of the Year for 2012
《音樂美國》二零一二年度指揮家
- 4 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 5 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra
荷蘭皇家音樂廳樂團史上最年輕團長
- 6 Born in Amsterdam on 12 December 1960. Married with a daughter and three sons 一九六零年十二月十二日生於荷蘭阿姆斯特丹，已婚，育有一女三子

Synonyms of JAAP VAN ZWEDEN

- 1 Kinetic... 躍動 *New York Times* 《紐約時報》
- 2 Hyper-dynamic... 活力非凡 *Financial Times* 《金融時報》
- 3 Swift... 機敏 *The Guardian* 《衛報》

HK Phil

Definitions of HK Phil

- 1 Hong Kong's first professional orchestra since 1974
自一九七四年起香港的首個職業樂團
- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
- 3 Busy performance schedule of over 150 performances reaching 200,000+ listeners each season 演出頻繁，每季上演逾一百五十場音樂會，吸引聽眾達二十多萬人
- 4 Large-scale symphonic event *Swire Symphony under the Stars*, bringing classical music to the community 年度大型交響演奏 — 「太古港樂·星夜·交響曲」將音樂帶到社區
- 5 Comprehensive education and outreach programmes to invest in Hong Kong's musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City 巡迴世界各地演出，弘揚香港—亞洲國際都會

林木
凡
faan⁶

志登

〔梵志：清淨之志，登：達到〕



陶康瑞 《盤古》

CONRAD TAO (b. 1994) *Pángǔ*

「盤古開天」
是則既迷人又
有深刻哲學意
味的神話。

...*Pángǔ* is a creation myth of charm
and philosophical weight.

「盤古開天」是則既迷人又有深刻哲學意味的神話。故事講述宇宙最初就像一枚巨蛋，裡面是沉睡了一萬八千年的盤古。盤古漸漸甦醒，卻發現自己四周渾沌一團、漆黑一片，於是奮力用巨大的雙臂把這片渾沌劈開。往後的一萬八千年，盤古鏗而不捨地把天地分開。大功告成後，盤古就躺下休息—他的左眼化作太陽，右眼化作月亮，呼吸化作清風，聲線化作雷聲，身體化作起伏的地形，血液化作河流等。盤古開天也包含了基本的陰陽觀念。陰與陽在故事初段達到完美平衡，混濁的陰變成地，清澈的陽化成天。而且盤古也是個衝破黑暗、擁抱光明的人物。

因此，管弦樂曲《盤古》旨在捕捉在巨蛋內那種令人頭暈轉向的幽閉恐懼、把天地分開的巨大力量，還有盤古完成壯舉後留下的世界—那個令人興奮的世界。樂曲開始時，一陣慌張零亂的樂音流露出焦慮和激動之情，尖銳的旋律音型刻劃盤古嘗試打破蛋殼，天與地慢慢分開時，沉重的和弦「像糖漿」流動，緩慢地、有條不紊地演變。

The story of *Pángǔ* is a creation myth of charm and philosophical weight. The universe begins concentrated inside an egg in which the great *Pángǔ* himself sleeps for 18,000 years. On waking he finds himself in an endlessly dark space and proceeds to cut through it with his enormous limbs. For another 18,000 years the persistent god goes about separating heaven and earth from one another. After this monumental task is finished, *Pángǔ* is laid to rest – his left eye becomes the sun, his right eye the moon, his breath the wind, his voice the thunder, his body the great geographic regions of the world, his blood the rivers of the earth, and so on. In this myth are the fundamental ideas of yin and yang, which are perfectly balanced at the beginning of the tale and become distinct as the dark yin becomes the earth and the pristine yang becomes the sky. Additionally, *Pángǔ* is known as the one who broke free from darkness and embraced the light.

And so *Pángǔ*, for full orchestra, aims to capture the whirling claustrophobia of the egg, the enormous weight of earth and heaven separating, and the thrilling world left behind as *Pángǔ* ends his journey. The piece's opening flurry of notes conveys anxious excitement, and the sharp melodic figures that offset it reflect *Pángǔ*'s attempts to break through his shell. As he begins to slowly widen the gap between land and sky, ponderous chords move "like molasses", evolving slowly and methodically.

陶康瑞 《盤古》

CONRAD TAO (b. 1994) *Pángǔ*

接著當然是盤古的身體化作大家今日所知的世界，開端那旋轉似的聲音再次響起，但現在更顯自信。我們俯瞰這片新造的風景，山峰低谷、河床海床，變化多端，多姿多采，同中有異，異中有同，凝聚了多個截然不同的部份。天與地互相依賴，所以《盤古》最後以一連串橫跨整個樂團的和弦作結。

陶康瑞〔中譯：鄭曉彤〕



陶康瑞生於美國伊利諾伊州厄巴納，年僅四歲便舉行首場獨奏會，八歲首次以獨奏身份演出協奏曲。他是2011年吉爾摩藝術家大獎得主，也是唯一一位獲選為《福布斯》「30 Under 30」青年領袖的古典音樂家。今年，EMI為他發行首張專輯，當中包括三首由他創作的新的曲。他現就讀哥倫比亞大學及茱莉亞音樂學院的聯合課程，並於茱莉亞接受鋼琴訓練和耶魯大學學習作曲，他亦曾於茱莉亞學習小提琴。

編制

兩支長笛〔其一兼短笛〕、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、定音鼓、鑼琴、大鼓、鈸、響木、鑼、響板、小鼓、懸鈸、排鼓及弦樂組。

And then, of course, there is the transformation of Pángǔ's body into the earth we know today; the opening swirl of sound returns, more confident this time around. We survey the newly created landscape, its peaks and valleys, its beds of water and its resplendent diversity. In this heterogeneity is a beautiful unity, a cohesion made up of contrasting parts. The earth and the sky need each other, and so *Pángǔ* ends with a series of chords encompassing the entire sonic spectrum of the orchestra.

Conrad Tao

Born in Urbana, Illinois, **Conrad Tao** gave his first piano recital at age four, and at age eight made his concerto début. In 2011, the Gilmore Young Artist award winner was the only classical musician to make *Forbes*' "30 Under 30" list. His first album for EMI, which includes three of his own compositions, was released in 2012. Conrad currently attends the Columbia University/Juilliard School joint degree programme and studies piano at The Juilliard, composition at Yale University and studied violin at The Juilliard.

INSTRUMENTATION

Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, glockenspiel, bass drum, cymbals, wood blocks, gong, claves, snare drum, suspended cymbal, paigu, and strings.

陳鋼/何占豪 《梁祝》小提琴協奏曲

CHEN GANG/HE ZHAN-HAO (b.1935/b.1933)

Butterfly Lovers Violin Concerto

《梁祝》協奏曲
主要是以上海越
劇的音調寫成主
旋律……

...sounds reminiscent of *Yueju*
(Shanghainese opera) can be heard
in the main melody.

1949年後，國家級的管弦樂團及音樂學院相繼成立，於是較有規模的西式管弦樂作品便在五、六十年代湧現。經常被描述為具鮮明「民族風格」的西式管弦樂作品如《梁祝》小提琴協奏曲和《黃河》鋼琴協奏曲，實指它們具有中國漢族風格。《梁祝》協奏曲主要是以上海越劇的音調寫成主旋律，獨奏小提琴及弦樂在演奏上也刻意吸收了中國胡琴的滑音技巧，樂曲還應用了京劇、越劇的典型敲擊樂器板鼓〔單皮鼓與拍板〕及其板式〔即程式化的節奏型〕。若不用板鼓而用其他樂器取代〔如一些外國樂團用了木魚〕，則有如演奏巴羅克時代的樂曲不用古鍵琴而用電子鋼琴代之，風格及效果均會格格不入。在和聲、配器及曲式上，《梁祝》小提琴協奏曲基本上借鑑西方。

祝英台女扮男裝求學，與梁山伯同窗共寢三載，感情深厚。英台於十八相送中多番暗示山伯仍不察，至樓台會方知英台為女兒身，但祝父已把英台許配於馬文才，山伯憂憤成疾，返家後旋即病逝。英台花轎過山伯墓，下轎哭祭，投壙殉愛，梁祝雙雙化蝶，世傳佳話。

Soon after the founding of the People's Republic of China in 1949 there was a spate of new orchestras and conservatories designed after the Western models. The next two decades also saw a surge of large-scale orchestral works composed by Chinese composers. Some of these works, such as the *Butterfly Lovers Violin Concerto* and the *Yellow River Piano Concerto*, are often described as having a strong "national character". Yet this "national character" really only refers to the musical style of the Han Chinese. Although it follows the formal design of a traditional Western classical concerto (in harmony, orchestration and musical form), the *Butterfly Lovers Violin Concerto* is distinctly "Chinese" in many ways. For example, sounds reminiscent of *Yueju* (Shanghainese opera) can be heard in the main melody, portamento techniques of *huqin* (the Chinese bowed lute) are employed in the strings and solo violin, and the style of traditional Chinese percussion instruments, such as the *bangu* (clappers and Chinese opera drum), which are usually found in Peking Opera and *Yueju*, are evoked by their characteristic rhythmic patterns. The substitution of wood blocks for *bangu* in some western orchestras would result in a loss of flavour and style, just as using an electronic piano to replace a harpsichord in Baroque music spoils the overall effect.

The *Butterfly Lovers Concerto* draws on the tale of two lovers, Liang Shan-bo (a young man) and Zhu Ying-tai (a young lady). Zhu, disguised as a man, spent three years studying with Liang and they developed a strong affection for each other. Liang, however, had remained unaware of Zhu's true identity and, as a consequence, had missed the opportunity to ask for her hand in marriage. Zhu's father had selected a suitable husband for her, but when Liang realised Zhu's situation, he died of a broken heart. On her wedding day Zhu saw his grave and, distraught, killed herself on the spot. The dead lovers, according to legend, transformed into a pair of butterflies.

陳鋼/何占豪 《梁祝》小提琴協奏曲

CHEN GANG/HE ZHAN-HAO (b.1935/b.1933)

Butterfly Lovers Violin Concerto

這是一首單樂章的協奏曲，雖然在總譜的說明中並未提及西方協奏曲常用的「奏鳴曲體」，但已見「呈示部」〔草橋結拜、三載共讀、長亭送別〕、「發展部」〔抗婚、樓台會、哭墳〕及「重現部」〔化蝶〕等用語。「樓台會」中獨奏小提琴〔英台〕與大提琴〔山伯〕的二重奏已成經典，聽眾不難心領神會箇中纏綿。但若要进一步用音樂表達戲中反串英台或中國戲曲中一貫由女演員扮演的山伯，似乎便有點強人所難。

此曲是中央於1959年指令為慶祝建國十年而作的西式管弦樂作品，作曲者何占豪與陳鋼均為當年上海音樂學院的學生。據近年媒體及出版物披露，《梁祝》協奏曲的創作，學院的老師有不同程度的參與。

《梁祝》小提琴協奏曲自俞麗娜及沈榕先後灌錄了唱片後，風行中國海內外華人社群逾半個世紀，改編成其他樂器的版本及重錄的唱片亦多不勝數。

余少華教授

This single-movement concerto is written in sonata form, as implied by the composers themselves who mention terms like “exposition”, “development” and “recapitulation” in their preface to the score. One of the most memorable moments is the expressive duet in the middle of the work, recalling the romance between Zhu (the violin) and Liang (the cello). It is, however, too difficult to reflect the cross-casting roles of Zhu (in the story) and Liang in music; in Chinese operatic tradition the role of Liang is usually acted by female.

The Concerto was commissioned by the Chinese government in 1959 to celebrate the 10th anniversary of the People’s Republic of China. The acknowledged composers, He Zhan-hao and Chen Gang, were then students at the Shanghai Conservatory of Music. However, recent scholarship has revealed that the Concerto was in fact the fruit of a collective effort between the two acknowledged composers as well as their mentors at the Conservatory.

First recorded by violinists Yu Li-na and then Shen Rong, the *Butterfly Lovers* concerto has enjoyed tremendous popularity among Chinese communities all over the world, with numerous recordings of different versions and instruments.

Prof. Yu Siu Wah (English translation: Grace Chiang)

編制

獨奏小提琴、兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、定音鼓、板鼓、鈸、鑼、豎琴、鋼琴及弦樂組。

INSTRUMENTATION

Solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, bangu (clappers and Chinese opera drum), cymbals, tam-tam, harp, piano and strings.



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THE LAST WORD

貝多芬 A大調第七交響曲

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No.7 in A, Op.92

稍慢速—活潑地

小快板

急板

輝煌的快板

Poco sostenuto - Vivace

Allegretto

Presto

Allegro con brio

貝多芬自第一交響曲起，約每兩年就有一首新交響曲面世，直至第五、第六交響曲在1808年同場首演為止。第七交響曲卻整整三年後才動筆，1812年5月脫稿。也許貝多芬不該親自指揮首演一十年來，他的聽力一直每況愈下。當日有份演出的小提琴手路易·史博回憶道：「貝多芬明顯聽不見自己曲中的柔和樂段。樂團還沒開始，他已經在打拍子了，所以一直比樂團領先很多。到一大段漸強開始時，他幾乎已領先了十至十二小節。他先蹲在譜架下面，覺得音樂越來越強時就站起身來，然後踮起腳，讓自己看來高一點，心想洪亮的高潮來臨了，就使勁一躍，跳得老高。可是高潮實際上還未出現，他就慌張地四處張望，吃驚地盯著依然奏著柔和樂段的樂團。直到那期待已久的嘹亮樂段開始，他聽得見了，才能重新跟上。」

Up until his fifth and sixth symphonies, premièred together in 1808, Beethoven had composed one symphony about every two years. There then followed a gap of more than three years before he even started work on the seventh, but he had completed it by May 1812. It was probably a mistake for Beethoven to have decided to conduct the performance himself; his hearing had been steadily deteriorating over the previous decade and, as Louis Spohr, a violinist in the orchestra later recalled; "It was obvious that Beethoven could not hear the soft passages in his own music. He started beating time before the orchestra had begun and was therefore ahead of the orchestra by as much as 10 or 12 bars when it began a long *crescendo*. He had crouched down under the music stand and as he thought the music was getting louder became visible once more, making himself taller before leaping high into the air at the moment he thought the loud climax should have been reached. When it did not materialise he looked about in terror and stared, astonished, at the orchestra who were still playing softly, and found his place again only when the so-long-awaited *forte* began and became audible to him."

貝多芬 A大調第七交響曲

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No.7 in A, Op.92

大家不難想像貝多芬失去聽覺有多痛苦，但這種痛苦在第七交響曲卻幾乎不著痕跡。事實上，生氣勃勃的舞曲樂思在第七交響曲俯拾皆是，而且情緒持續高漲，令早期聽眾摸不著頭腦。樂曲在萊比錫重演時飽遭抨擊，許多觀眾認定第一、四樂章是醉酒時創作的，作曲家韋伯聽到第三樂章就譏諷道：「貝多芬合該進瘋人院。」其他樂評也大加鞭撻：據塞耶的名著《貝多芬的一生》〔1866年出版〕，有樂評形容此曲「荒謬、毫無章法」，亞歷山大·烏列比謝夫則認為第二樂章是「瘋言瘋語，半點旋律和和聲的蹤影都沒有，沒一刻順耳」。此曲的神髓，還是要留待作曲家華格納才能一語道破：「這是舞曲的典範」。

第一樂章開始時，樂團先來一個充滿爆炸力的和弦，然後是大段寬廣的漸強，朝氣蓬勃的舞曲主題忽然躍出，繼而越來越雀躍，直至整個樂團都沉醉在狂熱的舞蹈。

第二樂章是變奏曲，初段較憂鬱，但骨子裡始終是舞曲，只是沉著得多。開端的節奏型不斷重複，偶然才會消失一陣。維也納首演當晚，觀眾聽畢這個樂章後反應熱烈，甚至要求馬上再奏一遍。

We can imagine the distress Beethoven felt at the loss of his hearing, but there is little evidence of this in the seventh symphony. Indeed, it is so full of exuberant, dance-like ideas that early audiences were confused by the work's sheer high spirits. At a subsequent performance in Leipzig many in the audience accused Beethoven of having been drunk when he wrote the outer movements, while the composer Weber on hearing the third movement, suggested that Beethoven was "only fit for the madhouse". Other critics, according to Thayer's seminal *Life of Beethoven* published in 1866 were equally damning: "this absurd, untamed music", one wrote, while Alexander Oulibicheff described the second movement as "delirium, in which there is no trace of melody or harmony, no single sound to fall gratefully upon the ear". It was left to the composer, Richard Wagner, to come up with the phrase which seems to sum up the true spirit of Beethoven's seventh symphony; he called it "the apotheosis of the dance".

After an explosive chord involving the entire orchestra, the **first movement** builds up over a long broad *crescendo* eventually breaking into an exultant dancing theme which, as the movement progresses, becomes more and more exuberant until the whole orchestra seems to be involved in some sort of dance frenzy.

The **second movement** begins in a much more sombre mood, but this is, again, another dance movement, albeit a somewhat more sedate one. Built over a rhythm which is repeated over and over again with occasional interruptions, this is a set of variations which so appealed to the first-night Viennese audience that they demanded an immediate encore.

貝多芬 A大調第七交響曲

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No.7 in A, Op.92

可是這種氣氛旋即被喧鬧的**第三樂章**霍然粉碎：先是活潑友善地喋喋不休，中段則較冷靜。根據史塔德勒神父〔1748-1833〕所述，中段旋律乃根據一首古老的朝聖者讚美詩寫成，配器模仿管風琴聲，宗教氣氛更濃厚。

雀躍的第一和第三樂章，也不過為熱鬧的**終樂章**作準備。據說華格納對這個樂章愛不釋手，甚至請岳父李斯特在鋼琴上一邊彈奏，他自己一邊忘型地舞動——而這個樂章也的確活潑無比，生氣勃勃。

中譯：鄭曉彤

The mood is rudely shattered by the rumbustious **third movement** which, after much animated friendly chattering, breaks into rather more less hectic trio with a melody based, according to Abbé Stadler (1748-1833), on an ancient pilgrims' hymn, its pious character reinforced by orchestration which imitates the sound of an organ.

If both the first and third movements contain elements of frenzied activity then that is only in preparation for the wholesale pandemonium which forms the bulk of the **fourth movement**. There is a story that Wagner so liked this movement that he asked his father-in-law, Liszt, to play it on the piano while he himself danced frantically about, and certainly it is an outrageously exuberant and energetic movement.

Dr Marc Rochester

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

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梵志登 Jaap van Zweden
音樂總監 Music Director

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梵志登

JAAP VAN ZWEDEN

香港管弦樂團音樂總監 Music Director, Hong Kong Philharmonic Orchestra



“The orchestra (HK Phil) responded to van Zweden’s grip on the soul of the piece with an impressively disciplined performance.”
Sam Olliver, *South China Morning Post*

梵志登生於阿姆斯特丹，是現今國際古典樂壇最炙手可熱的指揮之一，他榮獲《音樂美國》選為2012年度指揮家，自2012/13樂季起正式擔任香港管弦樂團音樂總監一職。梵志登現時擔任達拉斯交響樂團音樂總監、荷蘭電台愛樂樂團榮譽總指揮和電台室樂團的榮譽指揮。

梵氏曾與世界各頂尖樂團合作，其中包括芝加哥交響樂團、波士頓交響樂團、紐約愛樂、慕尼黑愛樂、倫敦愛樂及法國國家管弦樂團。歌劇是梵氏的指揮生涯的重要一環，他曾參與的歌劇劇目包括：《茶花女》、《費黛里奧》、《紐倫堡的名歌手》、《帕西發爾》及《雲妮莎》。

梵氏曾經與多個樂團合作灌錄大碟，如全套貝多芬交響曲、蕭斯達高維契第五交響曲、馬勒第五交響曲、與荷蘭電台愛樂合作的史特拉汶斯基《春之祭》、全套布拉姆斯交響曲，以及現已完成第二、四、五、七、及第九、廣獲好評的全套布魯赫納交響曲（Octavia）。

十四年前，梵氏與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症的兒童及其家庭提供協助。

Amsterdam-born Jaap van Zweden is one of today’s most sought-after conductors. Recently named *Musical America’s* Conductor of the Year for 2012, he is the new Music Director of the Hong Kong Philharmonic Orchestra. Maestro van Zweden is currently Music Director of the Dallas Symphony Orchestra, Honorary Chief Conductor of the Netherlands Radio Philharmonic Orchestra and Honorary Conductor of the Radio Chamber Philharmonic.

Prestigious orchestras he works with regularly include the Chicago Symphony, the Boston Symphony, the New York, Munich and London Philharmonic Orchestras, and the Orchestre National de France. Opera also plays an important part in his activities. His repertoire includes *La Traviata* and *Fidelio*, *Die Meistersinger von Nürnberg*, *Parsifal* and *Vanessa*.

He has recorded the complete Beethoven symphonies, Shostakovich Symphony No.5, Mahler’s Symphony No.5, Stravinsky’s *Rite of Spring* and the Brahms symphonies with the Netherlands Radio Philharmonic, with whom he is currently recording a Bruckner cycle for the Octavia label, with symphonies 2, 4, 5, 7 and 9 already released to great critical acclaim.

Fourteen years ago, Maestro van Zweden and his wife Aaltje established the Papageno Foundation, its objective being to support families with one or more children with autism.

寧峰

NING FENG

小提琴 Violin

Photo: Simon Wall/Internusica



"It's no surprise to learn that Ning Feng was the winner of the 2006 International Paganini Competition in Genoa; he's able to bring the great virtuoso's most extreme flights of fancy to life with exceptional beauty and precision."

Gramophone

寧峰生於中國成都，曾於四川音樂學院及倫敦皇家音樂學院學習。他於2006年贏得國際巴格尼尼小提琴大賽第一名，又曾獲漢諾威國際小提琴大賽、伊麗莎白女皇音樂大賽、曼奴軒國際小提琴大賽的獎項，以及希爾國際小提琴大賽的第一名。

他近期的精彩演出包括：與加西亞交響樂團（哈斯-貝多亞）、卡加利愛樂（明祖克）及里昂國家樂團（佛斯特）合作。未來樂季的演出包括：與奧克蘭愛樂再度合作，以及首次於畢爾巴鄂、斯特拉斯堡、薩格勒布、薩拉熱高、盧布爾雅那和莫斯科，以及於布拉格之春音樂節演出。他曾與尤洛夫斯基、梵志登、艾爾達爵士等著名指揮合作，其中最為人樂道的，是與布達佩斯節日樂團及名指揮家費殊於2010年的中國巡迴演出。

寧峰為荷蘭Channel Classics錄音，最近推出一張名為《Solo》的專輯，收錄巴格尼尼、克萊斯勒、貝利奧、舒尼特克等作曲家的作品，贏得《發燒音響》雜誌的高度評價。

他現時定居柏林，使用小提琴的是製琴名家格雷納的作品（2007年波恩製）。

Born in Chengdu, China, Ning Feng studied at the Sichuan Conservatory of Music and the Royal Academy of Music, London. Winner of the first prize in the 2006 International Violin Competition "Premio Paganini", he has also won prizes at the Hannover International Violin Competition, the Queen Elisabeth Music Competition, the Yehudi Menuhin International Violin Competition, and also First Prize at the Michael Hill International Violin Competition.

Highlights of Ning Feng's recent engagements include concerts with Galicia Symphony/Harth-Bedoya, Calgary Philharmonic/Minczuk and Orchestre National de Lyon/Foster. Looking ahead to future seasons, Ning Feng is welcomed back by the Auckland Philharmonia, makes his début with orchestras in Bilbao, Strasbourg, Zagreb, Sarajevo, Ljubljana and Moscow, and at the Prague Spring festival. He has been paired with conductors of great esteem such as Vladimir Jurowski, Jaap van Zweden, and Sir Mark Elder, and most notably, toured China in 2010 with the Budapest Festival Orchestra under the baton of Iván Fischer.

Ning Feng records for Channel Classics in the Netherlands. His most recent recording, *Solo*, featuring works by Paganini, Kreisler, Berio, Schnittke and others, received a first-class review by *Audiophile Audition*.

Ning Feng is based in Berlin and plays a Stefan-Peter Greiner violin (Bonn 2007).

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梵志登
Jaap van Zweden
音樂總監
Music Director

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Concertmaster



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Zhao Yingna



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Wilson



冒田中知子
Tomoko Tanaka Mao



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何珈樑
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Russell Kan Wang-to



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周騰飛
Zhou Tengfei

中提琴
Violas



● 凌顯祐
Andrew Ling



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* 承蒙達拉斯交響樂團允許參與演出

* With kind permission of the Dallas Symphony Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

Photo: Cheung Chi Wai



「下半場的布拉姆斯第四交響曲可說是港樂的歷來代表作之一……讓在場的觀眾都為港樂高素質的戮力演出引以為傲。」

周光蓁，《亞洲週刊》

香港管弦樂團（港樂）是亞洲區內最具領導地位的樂團之一，豐富香港文化生命逾一世紀，並已發展成一個集華人與海外音樂精英的傑出樂團，吸引世界級藝術家同台獻藝。2012/13樂季起，享譽國際的梵志登正式成為香港管弦樂團的音樂總監，他將帶領樂團繼續在藝術水平上精益求精。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，此為港樂史上最大的企業贊助，令樂團得以在藝術上有更大的發展，向世界舞台邁進的同時，將高水準的演出帶給廣大市民，讓更多人接觸到古典音樂。

港樂每年透過超過一百五十場精彩演出，觸動逾二十萬樂迷的心靈，當中包括各類型音樂教育活動和免費音樂會，如極受歡迎的大型戶外交響音樂會—「太古港樂·星夜·交響曲」，以及定期的電台錄音和電視轉播，將古典樂的樂趣帶到社區每一個角落。走出香港，港樂曾多次於亞洲及歐洲巡迴演出，備受各方好評。

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

The Hong Kong Philharmonic Orchestra (HK Phil) is one of Asia's leading orchestras. Enriching Hong Kong's cultural life for over a century, the HK Phil has grown into a formidable ensemble of Chinese and international talents, attracting world-class artists to collaborate on its stage. From the 2012/13 season, Jaap van Zweden has become Music Director of the HK Phil. Under his leadership, the HK Phil will continue to develop its reputation for artistic excellence.

From April 2006, The Swire Group Charitable Trust became the HK Phil's Principal Patron. Swire's sponsorship, the largest in the ensemble's history, supports artistic growth and development as the HK Phil takes its place on the world stage, and brings performances of musical excellence to the widest possible public.

The HK Phil annually touches the lives of over 200,000 music lovers through more than 150 performances including its extensive education activities for children and adults alike, and free concerts such as the popular *Swire Symphony under the Stars*, and regular broadcasts and telecasts, bringing the joy of classical music to the Hong Kong community. Outside of Hong Kong, the HK Phil has made a number of critically acclaimed tours in Asia and Europe.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

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大師會特別為熱愛交響樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝：

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Lawrence Renes/conductor

Photo: Marco Borggreve

列寧格勒交響曲 LENINGRAD SYMPHONY

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陳萬榮 Melvyn Tan/piano

莫扎特 降E大調第廿二鋼琴協奏曲
蕭斯達高維契 第七交響曲「列寧格勒」

MOZART Piano Concerto No.22 in E flat
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Anne-Sophie Mutter/violin

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Michael Francis/conductor

楊納傑克 《塔拉斯·布爾巴》
庫爾埃 《時光機》— 為小提琴及樂團而作
德伏扎克 小提琴協奏曲

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9月28日的音樂會由香港電台錄音及錄影，香港電台第四台（FM97.6-98.9MHz）現場直播。電台及電視節目將於10月20日（星期六）晚上8時30分由香港電台第四台、香港電台網上廣播站（rthk.hk）及亞洲電視國際台同步播出。

香港電台製作人員

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The 28th Sep concert is recorded by the RTHK and broadcast live by the RTHK Radio 4 (FM Stereo 97.6-98.9 MHz). The audio-visual recording will be simulcast via Radio 4, RTHK's website (rthk.hk) and ATV World on 20th Oct (Sat) at 8:30 pm.

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