

安蘇菲·慕達的孟德爾遜  
ANNE-SOPHIE MUTTER  
IN MENDELSSOHN

16 & 17-11-2012  
Fri & Sat 8pm  
Hong Kong Cultural Centre  
Concert Hall

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梵志登 Jaap van Zweden  
音樂總監 Music Director

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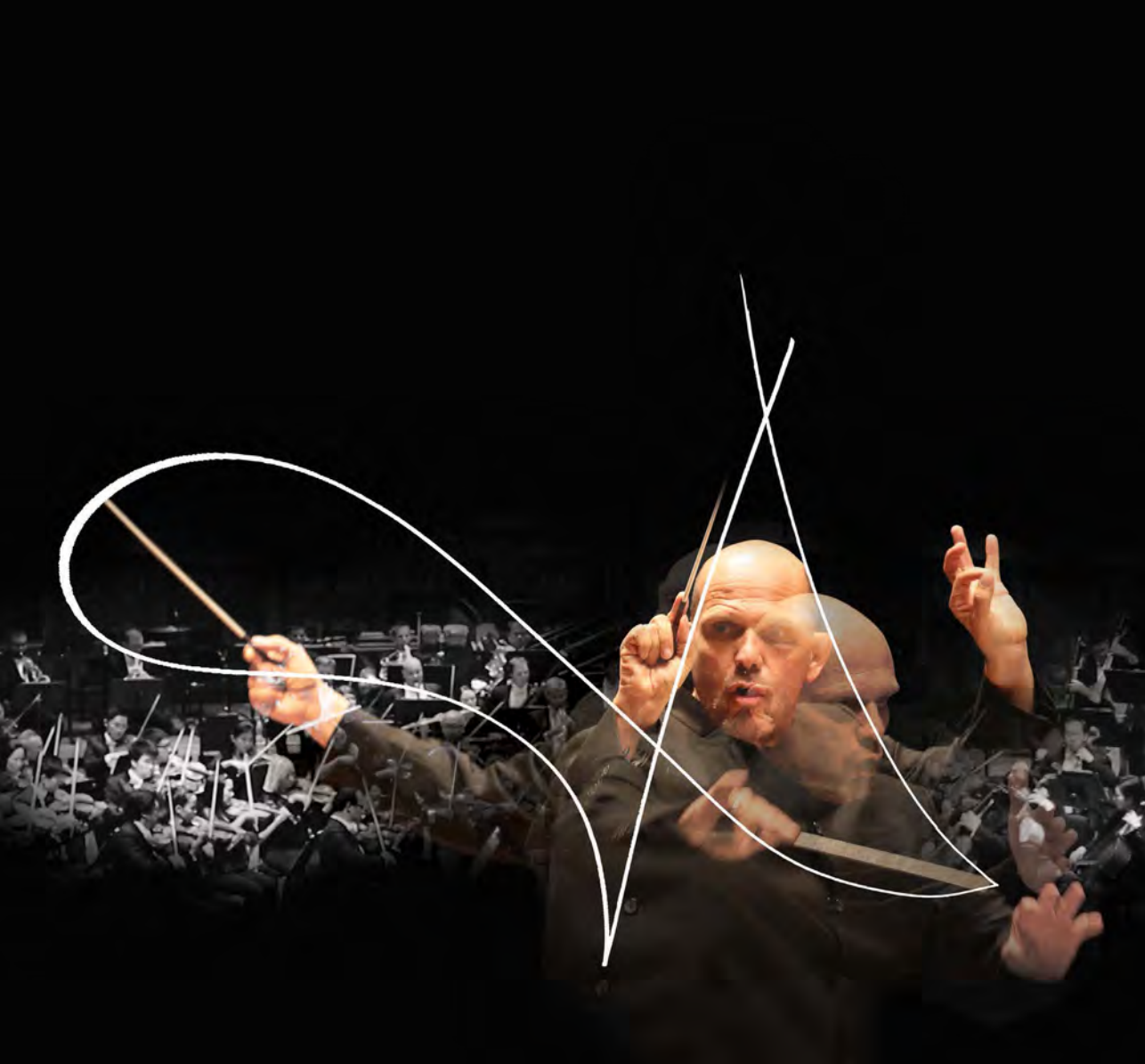
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JANÁČEK  
~23'

楊納傑克：《塔拉斯·布爾巴》  
Janáček: *Taras Bulba*

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S. CURRIER  
~28'

庫爾埃：《時光機》— 為小提琴及樂團而作（亞洲首演）  
Sebastian Currier: *Time Machines* for violin and orchestra  
(Asian Première)

10

中場休息 interval

MENDELSSOHN  
~26'

孟德爾遜：E小調小提琴協奏曲  
Mendelssohn: Violin Concerto in E minor

14

ARTISTS

弗朗西斯，指揮  
Michael Francis, conductor

17

安蘇菲·慕達，小提琴  
Anne-Sophie Mutter, violin

20



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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  
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

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classical music to the community 年度大型交響演奏 —  
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- 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  
faan<sup>6</sup>

志登

〔梵志：清淨之志，登：達到〕



## 楊納傑克 《塔拉斯·布爾巴》

LEOŠ JANÁČEK (1854-1928) *Taras Bulba*

安德爾之死  
奧斯塔之死  
塔拉斯·布爾巴  
之預言及其歿

Death of Andrei  
Death of Ostop  
Prophecy and Death of Taras Bulba

步入二十世紀，捷克人民仍活在奧匈帝國的陰影下，隨之而生的怨恨有增無減，正期待俄羅斯把他們拯救出來。當時一股俄羅斯熱席捲全捷克，就連大半生都住在捷克第二大城市布爾諾市的楊納傑克，亦禁不住表達捷克人對俄羅斯那一份熱切的讚賞。楊納傑克曾說：「世上並無任何烈焰或苦難足以破壞俄國人的力量。」或許是因為一名烏克蘭哥薩克人（即遊牧民族）—塔拉斯·布爾巴—楊納傑克才會聯想到火焰；在1904至1905年間，楊納傑克讀到尼古萊·果戈理的小說，講述塔拉斯·布爾巴在1628年的戰爭中被波蘭人活活燒死。當時楊納傑克想立刻為故事譜曲，可是一直到十年以後他才有機會實踐這個意念。那時正值第一次世界大戰中，奧匈帝國逐漸趨向解體，1918年捷克及斯洛伐克組成一個新國家—捷克斯洛伐克。楊納傑克在完成《塔拉斯·布爾巴》後將此狂想曲獻給「那不但保護我們物質生活的財產，還捍衛我們整個知識份子的世界」的捷克斯洛伐克軍人。此曲於1921年10月9日在布爾諾市首演。

楊納傑克從果戈理的小說選了三個血腥的片段，而且一個比一個暴力和令人不安。但吸引楊納傑克的地方並不在於其殘忍或暴力，他表示：「我創作這狂想曲不是因為塔拉斯·布爾巴殺了他那成為叛徒的兒子，也不是因為他那成為烈士的次子，更不是為著那吞噬塔拉斯·布爾巴的熊熊烈火；我是要表達俄

As the 20th century dawned the Czech people were growing increasingly resentful of their subservient role within the Austro-Hungarian Empire and were looking towards Russia to free them from their oppressive colonial rulers. A mood of fervent admiration for the Russians was sweeping the country, which Leoš Janáček - who spent virtually his entire life in Brno, the country's second city - was eager to reflect. He once declared his own admiration for the Russians; "There is no fire or suffering in the world which can break the strength of the Russian people." The reference to fire probably had been inspired by the inflammatory death of the Ukrainian Cossack, Taras Bulba, at the hands of the Poles during the war of 1628, as described in a novel by Nikolai Gogol which Janáček had read during 1904 and 1905. Almost immediately Janáček had wanted to set it to music, but it was another ten years before he actually got round to doing so, by which time the First World War was at its height, and the Austro-Hungarian Empire was breaking apart. In 1918 an independent Czechoslovakia was formed by the merging of the Czech and Slovak republics. Janáček dedicated the completed work to the Czechoslovak armed forces who "do not merely defend our earthly goods but also our whole intellectual world", and *Taras Bulba* was premièred in Brno on 9th October 1921.

Janáček chose three gory episodes from Gogol's novel, each one culminating with an increasingly violent and sickening death. But it does not appear to have been the cruelty and violence which attracted him to these particular episodes; "I composed the rhapsody not because Taras Bulba killed his own son who had turned traitor, nor because of the martyr death of his second son, or the sparks and flames of the stake which consumed the famous Cossack captain, but because I wanted to show that the strength of the Russian people cannot be destroyed."

## 楊納傑克 《塔拉斯·布爾巴》

### LEOŠ JANÁČEK (1854-1928) *Taras Bulba*

國人那堅毅不屈的力量。」

樂曲一開始便由英國管奏出一個悲哀的旋律，於不協和弦的弦樂伴奏下描寫波蘭杜布諾鎮在哥薩克人圍攻下挨餓的平民。管風琴和鐘聲道出人民的禱聲，當中一個是塔拉斯·布爾巴其中一位兒子安德爾的女朋友。小提琴奏出一個熱情的樂段，安德爾於杜布諾鎮遇到他的情人後相擁入懷。在霹靂的鉞聲中，安德爾想到自己身份的衝突，選擇了與波蘭人站在同一陣線。塔拉斯·布爾巴大怒之下（由具侵略性的長號聲代表）處決了安德爾。

下一個遭殃的是塔拉斯·布爾巴的次子奧斯塔。豎琴漣漪般的樂句和木管樂的長音襯托著一段棱角分明的弦樂樂段，而在樂段四次重複出現以後，奧斯塔被波蘭人所擒，並遭折磨，華沙的公眾廣場一片歡樂喜慶（背景是波蘭馬祖卡舞曲），奧斯塔就在廣場被處決。塔拉斯·布爾巴混入人群中見兒子最後一面，在目睹處決後（刺耳的降E單簧管在奧斯塔臨終的一刻響起）偷偷地離去。

在終樂章裡，塔拉斯·布爾巴已為奧斯塔報仇，自己卻被波蘭人抓起來。在等待行刑的一段時間，他一方面渴望自由，另一方面宣洩自己的忿怒，偶爾也明顯地在反省。最後，塔拉斯·布爾巴被釘在樹上活活燒死。就在烈焰完全把他吞噬以前，塔拉斯·布爾巴看見自己的部下逃走了，便在管風琴和銅管樂宏偉的和弦中預言——最終勝利的必定是哥薩克人。

中譯：蔣頌恩

The work opens with a sad melody from the cor anglais accompanied by discordant strings depicting the starving people of the Polish town of Dubno, besieged by the Cossacks. Organ and bells represent the prayers of the suffering people, among whom is the girlfriend of Andrei, one of Taras Bulba's two sons. Andrei enters the town and, to a passionate outburst from the violins, finds his beloved and embraces her. Crashing cymbals remind Andrei of his situation; he sides with the Poles, but is discovered by a furious Taras Bulba (represented by an aggressive trombone theme) who promptly executes him.

Next it's the turn of Ostap, Taras Bulba's second son, to suffer. Rippling harp figures and sustained woodwind chords underpin a spiky string passage which is repeated four times. Here Ostap has been captured and tortured by the Poles who are to execute him amidst much festivity and celebration in a Warsaw public square (the festivities indicated by a traditional Polish dance, a Mazurka). Taras Bulba mingles with the crowd and offers his son support, but after witnessing his execution (Ostap's final moments depicted by a shrill E flat clarinet), slips away unnoticed.

In the final movement, Taras Bulba has avenged Ostap's death but is himself taken prisoner by the Poles. As he awaits his own execution he yearns for freedom, vents his anger and occasionally seems decidedly reflective. He is then taken, nailed to a tree, and burnt alive but, as the flames rise, he sees his men escape and, to majestic chords from brass and organ, he dies prophesying the inevitable triumph of his people.

Dr Marc Rochester

#### 編制

三支長笛（其一兼短笛）、兩支雙簧管、英國管、降E單簧管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、鐘、三角鐵、小鼓、懸絃、豎琴、管風琴及弦樂組。

#### INSTRUMENTATION

Three flutes (one doubling piccolo), two oboes, cor anglais, E flat clarinet, two clarinets, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, chimes, triangle, snare drum, suspended cymbal, harp, organ, and strings.



## 庫爾埃 《時光機》

### SEBASTIAN CURRIER (b. 1959) *Time Machines*

說音樂除了時間就甚麼都沒有，也實在略嫌誇張——除了時間，還有空氣呢。

It's only a little bit of an exaggeration to say that music is made of nothing but time – well, and air too.

作曲家的話：

小提琴與樂團協奏曲《時光機》是為慕達度身訂造的作品，我將此曲題獻給慕達。全曲由七個樂章組成，每個樂章都以不同角度探討音樂觀與時間觀之間的關係。

第一樂章〈破碎的時間〉讓獨奏小提琴把好些既零碎突兀又不協調的片段共冶一爐。這個樂章讓聽眾瞥見餘下六個樂章的素材，也有「未來」的意味。在第二樂章〈延後的時間〉，除了三個持續的和弦外，樂團只是作為小提琴那抒情線條的回響：沒有一個音符不是先在小提琴出現過，再「延後」在樂團響起。第三樂章〈壓縮的時間〉裡，似乎一切都被狂亂急躁的小提琴驅動，突然開始，也突然結束。在第四樂章〈重疊的時間〉，格調、節奏和節拍結構均大相逕庭的樂段不斷交錯，這個樂段漸漸沉寂下去，另一樂段同時漸漸浮現。「熵」既指「有序系統必然愈變愈亂」，也定義了時間不斷前移的觀點，是第五樂章〈熵的時間〉的基礎。樂隊一開始齊奏奏出棱角分明的動機，自此，「秩序」退讓，「混沌」進佔，主題本身也漸漸淹沒。時間的流動在第六樂章〈後退的時間〉短暫逆轉。音樂修辭和器樂音響都「時光倒流」，前幾樂章的素材若隱若現地飄過，與第一樂章遙相呼應：開始時瞥見未來，現在窺見過去。第七樂章〈和諧的時間〉和聲變化多端，小提琴則奏出長篇的如

Programme note by the Composer:

*Time Machines* is a seven movement concerto for violin and orchestra, written for and dedicated to Anne-Sophie Mutter. Each of the seven movements explores some aspect of the relationship between the perception of music and time.

In the first movement, **Fragmented Time**, the solo violin holds together diverse short, abrupt, and incongruous fragments drawn from later movements. In this way the movement is also about future time, as it allows for brief glimpses of material heard in the rest of the piece. In **Delay Time**, the second movement, with the exception of three held chords, the entire fabric of orchestral textures is nothing but a reverberation, a resonance, of the violin's lyrical line: not a note sounds that wasn't first formulated in the violin before it's 'delayed' representation is reflected in the orchestra. The violin seems to propel everything forward at a frenzied, fast pace in the third movement, **Compressed Time**, which ends as abruptly as it begins. In the fourth movement, **Overlapping Time**, passages of contrasting character, and rhythmic and metric structure, constantly cross paths, so that as one passage gradually fades into nothingness another is heard gradually coming into the foreground. Entropy, the principle that ordered systems move towards greater disorder, and which defines the forward moving aspect of time, is the basis for the musical rhetoric in the fifth movement, **Entropic Time**. This movement begins with a sharply chiseled motive presented in an orchestral unison. From this point on, this ordered presentation gives way to more chaotic elements, as the theme itself is gradually dissembled. In **Backwards Time**, the sixth movement, the flow of time is momentarily reversed. Both the musical rhetoric and aspects of instrumental acoustics run 'backwards' while brief flashes of previous movements mysteriously float by. In this way, it forms a relation to the first movement: where at

## 庫爾埃 《時光機》

### SEBASTIAN CURRIER (b. 1959) *Time Machines*

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歌旋律。

說音樂除了時間就甚麼都沒有，也實在略嫌誇張—除了時間，還有空氣呢。的確，「樂曲結構」就是「如何在時間裡開展」。從小處來說，旋律或節奏就是在時間裡發生的一系列事情。即使音高也是時間的產物：「音高」是由週期性震盪產生的，每次震盪的週期愈短，聲音就愈高。這一點可以伸延至音色，因為樂器的音色是靠泛音來決定，而泛音就只是震盪型態按不同比例產生的、高於基本音的聲音。餘下的就是空氣。樂手拉弦、向管中吹氣、敲打金屬物件，連串音波就會把這些資料送到我們的耳裡，而音波的強度影響相對振幅。我常常覺得，一種藝術形式既具有這種滲透力，似乎能把一個地方完全佔據，卻又只以這些轉瞬即逝的事物構成，是很迷人的事。

庫爾埃

the beginning there are glimpses of future time, here there are now glimpses of time past. In **Harmonic Time**, the final movement, the violin presents a long cantabile line amidst a varied harmonic landscape.

It's only a little bit of an exaggeration to say that music is made of nothing but time – well, and air too. Clearly the form of a piece is how it unfolds in time. On a smaller scale, melodic or rhythmic gestures are made of a series of events moving forward in time. Even pitch is a product of time: a pitch is created from a periodic oscillation, the less the time of each oscillation, the higher the pitch. This extends to timbre as well, since the tone color of an instrument is dependent on its overtones and overtones are simply vibration patterns that create pitches above the fundamental tone at a variety of time proportions. And the rest is air. A musician bows a string, blows air in a cylinder, strikes a metal object, and a series of sound waves take that information to our ears, the intensity of those waves affecting the relative amplitude. It has always fascinated me that an art form that is so penetrating, that seems to be able to inhabit a place inside one, is made of such ephemeral stuff.

Sebastian Currier

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#### 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、兩支長號、三角鐵、電鋼琴、鐘琴、制動鼓、牛鈴、鞭、鈴鼓、腳踏絃、懸絃、木魚、小鼓、刮瓜、擊木、彈音器、沙槌、古絃、豎琴、鋼琴及弦樂組。

#### INSTRUMENTATION

Solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, triangle, vibraphones, glockenspiel, brake drums, cowbell, whip, tambourine, hi hat, suspended cymbal, wood block, snare drum, guiro, claves, flexatone, maracas, crotales, harp, piano, and strings.

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## 庫爾埃 《時光機》

### SEBASTIAN CURRIER (b. 1959) *Time Machines*

Photo: Jeffrey Herrman



庫爾埃2007年贏得享負盛名的葛洛麥爾獎。他的作品獲《紐約時報》評為「富獨特的聲音」，並曾在世界各大音樂廳由知名音樂家和樂團演出。慕達十分欣賞庫爾埃的音樂。慕達曾在歐美各地演出庫爾埃為她寫作的《歌曲之後》，包括紐約卡奈基音樂廳、波士頓交響音樂廳、倫敦巴比肯藝術中心和薩爾茨堡藝術節音樂廳。

他的小提琴協奏曲《時光機》也是題獻給慕達的作品，2011年6月由紐約愛樂樂團首演，獲《紐約時報》讚賞為「美得令人瘋狂」。合唱團與樂團作品《睡者與夢者》2012年在格蘭特公園音樂節首演，為該音樂節合唱團成立金禧紀念誌慶。將在2012/13樂季首演的新作包括《深空體》〔女高音與合奏團〕、《十五分鐘》〔長笛、豎琴和中提琴〕和《量子》〔樂團〕。

庫爾埃作品的唱片包括小提琴協奏曲《時光機》〔慕達與紐約愛樂樂團合奏，DG發行〕和《下一阿特蘭提斯》〔應氏四重奏，拿索斯發行〕。而柯普蘭大屋合奏團的唱片《邊緣》也收錄了他的作品，包括葛洛麥爾獎得獎作品《靜》以及其他室樂作品。

Sebastian Currier is the 2007 recipient of the prestigious Grawemeyer Award. Heralded as “music with a distinctive voice” by *The New York Times*, his music has been performed at major venues worldwide by acclaimed artists and orchestras. His music has been enthusiastically embraced by violinist Anne-Sophie Mutter, for whom he wrote *Aftersong*, which she performed extensively in the US and Europe, including Carnegie Hall in New York, Symphony Hall in Boston, the Barbican in London, and the Grosses Festspielhaus in Salzburg.

His violin concerto, *Time Machines*, dedicated to Ms Mutter, was premièred by the New York Philharmonic in June 2011, and called “rapturously beautiful” by *The New York Times*. A work for chorus and orchestra, *Sleepers and Dreamers*, was premièred at the 2012 Grant Park Music Festival in honor of the 50th anniversary of the festival’s chorus. New works to be premièred during the 2012/13 season include *Deep-Sky Objects*, for soprano and ensemble; *Fifteen Minutes*, for flute, harp, and viola; and *Quanta*, for orchestra.

Recordings include his violin concerto *Time Machines* with Anne-Sophie Mutter and the New York Philharmonic on Deutsche Grammophon, *Next Atlantis* with the Ying Quartet on Naxos, and “On the Verge” from *Music from Copland House*, featuring his Grawemeyer Award-winning *Static*, and other chamber works.

# 孟德爾遜 E小調小提琴協奏曲，OP.64

## FELIX MENDELSSOHN (1809-1847)

### VIOLIN CONCERTO IN E MINOR, OP.64

熱情的極快板

行板

不太快的小快板—

活潑的極快板

Allegro molto appassionato

Andante

Allegretto non troppo -

allegro molto vivace

孟德爾遜十歲起開始學習小提琴，當時他已是個薄有名氣的鋼琴家，毫無疑問，他是音樂史上最偉大的音樂神童之一。他擁有令柏林文藝界嘆為觀止的造詣，同時亦有拉奏小提琴的天賦，不久已晉身一流小提琴家之列。可是他真正的音樂天分還是在作曲方面，首批作品1820年問世時他才不過十一歲。這些早期作品主要是鋼琴曲和小提琴曲，然後在兩年內他又寫作了第一批協奏曲（一首小提琴、一首鋼琴），1823年則完成了兩首雙協奏曲（一首小提琴和鋼琴，一首雙鋼琴）。他一生共創作了八首協奏曲（三首鋼琴、兩首雙鋼琴、兩首小提琴、一首小提琴和鋼琴），但1844年的E小調小提琴協奏曲卻普遍被認為是最優秀的一首。

1844年對孟德爾遜來說是忙碌的一年：他家住柏林，在柏林身兼大教堂風琴師及詩班指揮、柏林音樂會交響樂團聯席指揮等職位，但又為開辦當時德國第一所音樂學院—萊比錫音樂學院忙了多個月，同時擔任萊比錫布業公會樂團指揮。要是說經常往返兩地（相距150公里）還嫌不夠的話，同年五月至七月德國音樂活動稍歇，他去了英國（已經是第八次了）指揮皇家愛樂協會樂團前後共六場音樂會，演奏自己的作品。工作繁重加上舟車勞頓，終於令他筋疲力盡，於是返抵德國後馬上休假期，前往法蘭克福附近郊區歇歇氣，九月在當地寫下他最後一首純管弦樂作品—E小調小

Mendelssohn started to play the violin at the age of ten, by which time he had already shown prodigious skill as a pianist. He was, undoubtedly, one of the great prodigies in musical history, however, and it wasn't long before his natural abilities on the violin began to attract the attention and admiration of Berlin's cultural elite. His true musical genius, however, was as a composer and his first compositions appeared in 1820, just a year after he had started to learn the violin. Naturally enough the piano and violin featured prominently in these early works and within two years he had composed his first concertos - one each for violin and piano - while 1823 saw the composition of two double concertos, one for violin and piano and one for two pianos. Altogether he wrote a total of eight concertos - three for piano, two for two pianos, two for violin and one for violin and piano - but it is generally accepted that the Violin Concerto in E minor composed in 1844 is the finest of them all.

1844 was a very busy year for Mendelssohn. For several months he had been building up the new academy of music in Leipzig while at the same time working as conductor of the city's Gewandhaus Orchestra. He was, however, living in Berlin where he was cathedral organist and choirmaster and co-conductor of the Berlin Symphony Concerts. If such frequent commuting between two cities almost 150km apart was not enough, between May and July, when there was something of a respite from musical activity in Germany, Mendelssohn paid his eighth visit to England where he conducted six concerts of his own music with the Royal Philharmonic Society. Exhausted by all this musical activity, as well as from so much travelling, Mendelssohn took time off once back in Germany to recuperate in the countryside near Frankfurt. It was here in September that he wrote his Violin Concerto in E minor which was to be his last orchestral work.

# 孟德爾遜 E小調小提琴協奏曲，OP.64

## FELIX MENDELSSOHN (1809-1847)

### VIOLIN CONCERTO IN E MINOR, OP.64

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提琴協奏曲。

樂曲1845年3月13日在萊比錫首演，由基德指揮萊比錫布業公會樂團，樂團團長兼孟德爾遜的好友大衛擔任小提琴獨奏。樂曲一開始獨奏小提琴就優雅地在低調的樂團上方馳騁，從這一刻起，樂曲大受歡迎的原因已顯而易見。抒情悅耳的旋律俯拾即是，其中以第二樂章主題尤其精緻。終樂章充滿嬉戲玩樂的氣氛，跟孟德爾遜早期的諧謔曲樂章一樣活潑輕盈。孟德爾遜在樂曲中開創先河，既把華采樂段安插在第一樂章中段，又用以銜接樂段連結起第一、二樂章，使兩個樂章一氣呵成地奏出，但其他方面則跟隨浪漫派協奏曲的慣常做法。貝多芬和布拉姆斯把浪漫派協奏曲形式發揮得淋漓盡致，若論受歡迎程度，孟德爾遜這一首與貝多芬和布拉姆斯的小提琴協奏曲實在不相伯仲。

中譯：鄭曉彤

The concerto's première was given at Leipzig on 13th March 1845 by the Leipzig Gewandhaus Orchestra conducted by Niels Gade. Ferdinand David, the orchestra's concertmaster and a close friend of Mendelssohn, was the soloist. **From the very start** of the concerto, as the solo violin soars gracefully above the subdued orchestra, the reasons for the work's popularity are obvious. It is full of rich, lyrical melodies, none more so than the exquisite theme of the **second movement**. The playful, buoyant **finale** is strongly reminiscent of the light, bubbly *scherzo* movements which characterise Mendelssohn's youthful works. The inclusion of the cadenza in the very middle of the first movement as well as the linking of the first two movements so that they run without a break were innovations introduced by Mendelssohn, but otherwise this a concerto firmly in the Romantic tradition as perfected by Beethoven and Brahms; alongside whose violin concertos Mendelssohn's ranks in terms of popularity.

Dr Marc Rochester

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弗朗西斯

## MICHAEL FRANCIS

指揮 Conductor

Photo: Chris Christodoulou



“Under the clear and effective baton of Michael Francis, the RSO [Stuttgart] achieved a sound of the highest clarity and transparency.”

*Stuttgarter Zeitung*

弗朗西斯最近獲瑞典北雪平交響樂團委任為首席指揮及藝術顧問。他於2007年開始受到國際樂壇注目，當年他在只有十二小時準備的情況下，臨時代替吉格耶夫指揮倫敦交響樂團演出。一個月後，他又代替作曲家兼指揮家約翰·亞當斯指揮倫敦交響樂團，演出作曲家本人的作品。這次，他只得兩小時的準備時間。2009年，弗朗西斯代替普列文指揮斯圖加特電台交響樂團及安蘇菲·慕達，四場音樂會均獲樂界擊節讚賞。2010年他再次臨危受命，並首度與三藩市交響樂團合作，隨即獲邀指揮該團的新年音樂會及另外九場古典音樂會。

2012年及2013年，他會和以下樂團首演：匹茲堡、溫哥華、波恩茅斯、多倫多、密爾沃基、新世界及魁北克交響樂團，以及德累斯頓、馬來西亞及日本愛樂。他又會和斯圖加特、辛辛那提、三藩市、俄勒岡、西雅圖及BBC威爾斯交響樂團再度合作。

2010年，弗朗西斯與慕達世界首演林姆的《光的遊戲》（紐約愛樂），2012年與斯圖加特電台交響樂團作歐洲巡演庫爾埃的《時光機》。同年五月，他們再度合作，與來自柏林愛樂及維也納愛樂的樂手到歐洲七個城市巡演。

Recently appointed Chief Conductor and Artistic Advisor to Sweden's Norrköping Symphony Orchestra, Michael Francis came to prominence in 2007 when he was asked, with 12 hours notice, to replace Valery Gergiev for a performance with the London Symphony Orchestra. Only one month later he was asked, this time with only two hours notice, to replace the composer/conductor John Adams in a performance of his own works with the LSO. In 2009 he replaced André Previn to conduct four concerts with Anne-Sophie Mutter and Radio-Sinfonieorchester Stuttgart. All four concerts received great critical praise. His successful 2010 'step-in' début with the San Francisco Symphony has led to re-in vitations, including the orchestra's New Year's Concerts and nine classical concerts.

In 2012 and 2013 he makes his débuts with the Pittsburgh, Vancouver, Bournemouth, Toronto, Milwaukee, New World and Quebec Symphonies, as well as the Dresden, Malaysian and Japan Philharmonics, while making return visits to Stuttgart, Cincinnati, San Francisco, Oregon, Seattle and BBC National Orchestra of Wales.

Michael Francis appeared with Ms Mutter in the 2010 world première of Wolfgang Rihm's *Lichtes Spiel* with the New York Philharmonic, and on a 2012 European tour conducting Sebastian Currier's Violin Concerto *Time Machine* with the RSO Stuttgart. In May 2012 they collaborated again on a tour of seven European cities with an orchestra of musicians from the Berlin and Vienna Philharmonics.

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"Mutter is the undisputed queen of violin-playing..." *The Times*

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## 安蘇菲·慕達

# ANNE-SOPHIE MUTTER

小提琴 Violin

安蘇菲·慕達擁有非凡的音樂造詣，對古典音樂的未來發展不遺餘力，享譽樂壇三十五年。自她1976年以十三歲之齡首次亮相於國際舞台，其後再以獨奏家身份與卡拉揚合作後，慕達的足跡早已遍及世界所有音樂殿堂。《芝加哥論壇報》讚揚她是現今小提琴家當中，對二十世紀後期小提琴曲目貢獻最多的一位。多位當代作曲家曾為慕達度身創作，包括庫爾埃、魯道斯拉夫斯基、班特維斯基、普列文、林姆等等。此外，她又熱心參與慈善活動，全力支持具有才華的年輕音樂家的藝術發展。今晚將是庫爾埃《時光機》的亞洲首演。

2012年慕達除了到亞洲、歐洲及北美演出外，還首次踏足澳洲。今季的演出再次證明她在音樂上的多塑性，並進一步鞏固她於古典樂壇上無出其右的地位。

慕達的專輯曾獲多項大獎，如德國唱片大獎、法國唱片大獎、國際唱片大獎及數個格林美獎。她現為DG唱片專屬藝術家，亦曾為EMI Classics及Erato/Warner Classics錄音。為慶祝演藝生涯三十五週年，DG發行《ASM35》套裝，結集她出道以來所有DG錄音；一張收錄她首演林姆、庫爾埃和班特維斯基的專輯，亦同步發行，突顯她對當代音樂的貢獻。

2012年慕達榮獲大西洋理事會頒發傑出藝術領袖獎，她又於2011年獲頒布拉姆斯獎、弗洛姆獎和阿杜夫獎，以表揚其對社會的貢獻。她於2008年創立安蘇菲·慕達基金，向世界推薦具有天份的頂尖年青音樂家。

For 35 years violinist Anne-Sophie Mutter has sustained a career of exceptional musicianship with an unwavering commitment to the future of classical music. Since her international debut in 1976 at the age of 13, followed by a solo appearance with Herbert von Karajan, Mutter has appeared in all the major concert halls of the world. Cited by *The Chicago Tribune* for doing more than “any living violinist to enrich the late 20th century violin repertory”, she has had new works composed for her by Sebastian Currier, Witold Lutosławski, Krzysztof Penderecki, Sir André Previn and Wolfgang Rihm. She also devotes her time to numerous charity projects and supports the development of young, exceptionally talented musicians. This performance marks the Asian première of Sebastian Currier’s *Time Machines*.

Throughout 2012 Anne-Sophie Mutter performs in Asia, Europe, North America and, for the first time, Australia. This season’s schedule solidifies her musical versatility and unparalleled distinction in the classical music world.

Mutter’s many recordings have received numerous awards including the German Record Prize, the Grand Prix du Disque, the International Record Prize and several Grammys. She records for Deutsche Grammophon, and her records are also available on EMI Classics and Erato/Warner Classics. For her 35th stage anniversary, “ASM35”, a comprehensive box set with all her DG recordings, was released, while première recordings of works by Wolfgang Rihm, Sebastian Currier and Krzysztof Penderecki were also released; a further tribute to her devotion to contemporary music.

In 2012 Anne-Sophie Mutter was bestowed with the Atlantic Council’s Distinguished Artistic Leadership Award. She was awarded the Brahms prize, the Erich-Fromm prize and the Gustav-Adolf prize for her social involvement in 2011. The Anne-Sophie Mutter Foundation was established in 2008 to further strengthen the worldwide promotion of top young musical talents.

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Benjamin  
Moermond



▲ 李浩山  
Vance Lee

低音巴松管  
Contra Bassoon



崔祖斯  
Adam Treverton  
Jones

圓號  
Horns



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
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Tuba



● 雷科斯  
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● 韋雅樂  
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Christopher Sidenius

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Keyboard



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Shirley Ip

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管風琴：周文珊

FREELANCE PLAYER  
Organ: Marsha Chow

## 香港管弦樂團

# HONG KONG PHILHARMONIC



Photo: Keith Hiro

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至上世紀，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季將見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil will celebrate its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.

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「在梵志登棒下港樂  
更上層樓……發出一  
把像歐洲一級樂團那  
豐富溫純之聲。」  
周光業《亞洲周刊》

“The players sounded on fire at times and  
were at one with the podium technically  
and conceptually. More, please, maestro.”  
Sam Olluver, *South China Morning Post*

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太古集團慈善信託基金已連續六年  
成為樂團的首席贊助，此為樂團史  
上最大的企業贊助，太古對樂團的  
支持和對藝術的遠見，令港樂邁向  
更卓越的藝術成就。

The Swire Group Charitable Trust has been the Principal Patron of the HK Phil for six years. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

來自世界每個角落的樂師，結合  
本港精英，組成港樂這隊音樂勁  
旅。2012年9月，梵志登正式出任  
其音樂總監。在未來的日子，港樂  
將繼續創新里程，籌劃國際巡演、  
與本地精英更緊密合作及舉辦大型  
音樂節目。港樂與拿索斯唱片合作  
灌錄一系列中國作曲家的作品，首  
張大碟現已推出。

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic

The Hong Kong Philharmonic is a Venue Partner of the Hong Kong Cultural Centre



# 樂團席位贊助基金

## CHAIR ENDOWMENT FUND

成為樂團席位的贊助人，您可以與港樂及樂師建立一個更緊密的連繫，推動港樂的發展，提高樂團的質素，讓才華洋溢的音樂家踏上藝術頂峰。

By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic family.

香港管弦樂團感謝以下機構及贊助人支持樂團席位贊助基金。  
The Hong Kong Philharmonic would like to thank the following sponsors of our Chair Endowment Fund.

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The Musician's Chair for Megan Sterling is  
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The Musician's Chair for  
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史德琳  
Megan Sterling  
首席長笛  
Principal Flute

如需查詢捐款或其他贊助計劃，  
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Enquiries for donations or other sponsorship  
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in our Development Department.

電話 TEL • 2721 0312  
電郵 EMAIL • judy.chu@hkphil.org  
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關統安  
Anna Kwan Ton-an  
大提琴  
cello



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For sponsorship and donation enquiries, please call 2721 2030 or email [development@hkphil.org](mailto:development@hkphil.org).

# 大師會

## MAESTRO CIRCLE

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：

MAESTRO CIRCLE is established for the business community and individuals who are fond of symphonic music. It aims at supporting the long-term development of the Hong Kong Philharmonic and enriching cultural life. We heartily thank the following Maestro Circle members:

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此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈  
艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

張爾惠先生 捐贈  
洛治·希爾 (c.1800) 小提琴·由王亮先生使用

鍾普洋先生 捐贈  
多尼·哈達 (1991) 大提琴·由張明遠先生使用

史葛·羅蘭士先生 捐贈  
安素度·普基 (1910) 小提琴·由張希小姐使用

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang  
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang  
Lockey Hill (c.1800) Violin, played by Mr Wang Liang

Donated by Mr Po Chung  
EDawne Haddad (1991) Violoncello, played by Mr Cheung Ming-yuen

Donated by Mr Laurence Scofield  
Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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香港管弦協會婦女會 捐贈

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  - 桑·巴蒂斯·維爾翁 (1866) 小提琴·由第三副團長朱蓓小姐使用
  - 約瑟·加里亞奴 (1788) 小提琴·由團長尤瑟夫維奇先生使用
  - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
- 德國華格納大號乙套
- 翼號乙支

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

- Rare instruments donated
- Enrico Rocca (1902) Violin, played by Mr Cheng Li
  - Jean-Baptiste Vuillaume (1866) Violin, played by Ms Bei Zhu, Third Associate Concertmaster
  - Joseph Gagliano (1788) Violin, played by Mr Igor Yuzefovich, Concertmaster
  - Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

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