

太古音樂大師 Swire Maestro

布拉姆斯第一交響曲 BRAHMS ONE

4 & 5-1-2013
Fri & Sat 8pm
Hong Kong Cultural Centre
Concert Hall

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
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太古音樂大師 SWIRE MAESTRO
 布拉姆斯第一交響曲
 BRAHMS ONE

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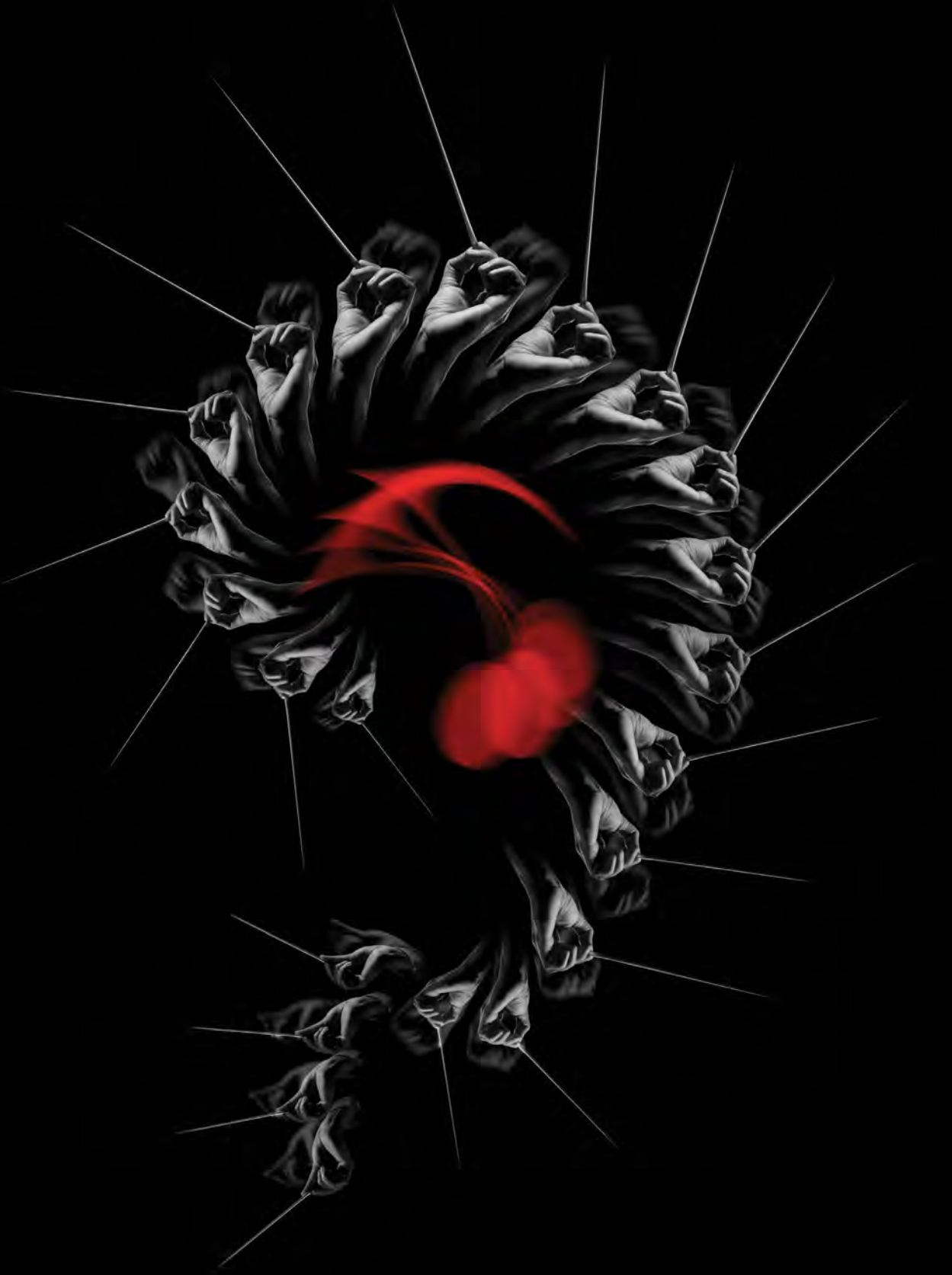
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J A A P

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》

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- 5 Comprehensive education and outreach programmes to invest in Hong Kong's
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- 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

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〔梵志：清淨之志，登：達到〕



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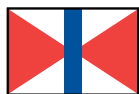
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白遼士 《海盜》序曲

HECTOR BERLIOZ (1803-1869) *Le Corsaire Overture*

像不少序曲一樣，
《海盜》序曲開始
時盡是匆忙趕急的
弦樂，木管則奏出
刺激的反拍節奏。

The overture begins, typically, all scurry and bustle in the strings, with excited off-beat rhythms from the winds.

1844年，白遼士全年都忙於籌備公開音樂會，尤其八月初舉行的音樂會。這場音樂會是法國工業展的活動之一，表演者達千多人。籌備工作令白遼士筋疲力盡，音樂會過後便離開巴黎，到法國南部休息休息。他休息期間完成了一首管弦樂曲的初稿，最初名為《尼斯之塔》，後來改為《海盜》，並於1852年重寫。樂曲出版時，作曲家把《海盜》題獻給《倫敦泰晤士報》樂評人J.W.大衛遜——一個十分欣賞白遼士音樂的人。

像不少序曲一樣，《海盜》序曲開始時盡是匆忙趕急的弦樂，木管則奏出刺激的反拍節奏。弦樂接著奏出慢板旋律，經常運用變化音，流露出渴望之情。音樂再度刺激起來，然後巴松管、大提琴和低音大提琴的壯麗曲調響起（其實較早前這個曲調已隱隱約約地出現過）。接著是發展部，原本緩慢的第二主題現在卻融入快速的樂段裡。再現部臨近尾聲時，壯麗曲調由銅管奏出，將宏偉的效果發揮得淋漓盡致，樂曲最後興奮地完結。

中譯：鄭曉彤

During the year 1844, Berlioz was heavily engaged in planning public concerts, in particular one at the beginning of August as part of the Grand Festival de l'Industrie, which made use of over 1,000 performers. The effort required for the organisation of all this exhausted Berlioz, who then left Paris for the south of France to recuperate. There he sketched out an orchestral piece initially called *La Tour de Nice* (The Tower of Nice). Later the title was changed to *Le Corsaire*, and the music was rewritten in 1852. It was published, and dedicated to the music critic of the *London Times*, J. W. Davison, who had greatly admired Berlioz's music.

The overture begins, typically, all scurry and bustle in the strings, with excited off-beat rhythms from the winds. This is followed by an Adagio melody in the strings, yearningly chromatic. The excitement returns, leading to the arrival of a grand tune in the bassoons, cellos and basses, intimations of which have been heard before. A development follows, incorporating the second, slow theme into the fast tempo. A recapitulation is followed by a final excited finish after the grand tune has made its full effect on the brass.

Prof. David Gwilt

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支短號、兩支小號、三支長號、大號、定音鼓及弦樂組。

INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, four horns, two cornets, two trumpets, three trombones, tuba, timpani, and strings.

蕭頌 《詩》，Op.25

ERNEST CHAUSSON (1855-1899) *Poème*, Op.25

受屠格涅夫《光榮愛情之歌》啟發，〔蕭頌〕1896年寫出小提琴與樂團合奏曲《詩》。

[Chausson] was prompted by Turgenev's *The Song of Triumphant Love* to compose *Poème* for violin and orchestra in 1896.

大家記得法國作曲家蕭頌的原因主要有兩個：第一，他四十四歲時英年早逝，而且死法頗「離奇」（自己騎的單車失控撞向磚牆，傷重不治）；第二是他的小提琴與樂團合奏曲《詩》（他作品數量相對較少，《詩》正是其中最著名的）。他有不少私人收入（即是薪酬以外的收入，例如投資），財力雄厚，因此不用像一般掙扎求存的藝術家那樣捉襟見肘；他決定以音樂為業以前，還涉獵過藝術、文學和法律。

1886年，蕭頌擔任法國國家音樂協會秘書，令他與巴黎音樂及文化界接觸頻繁，而且他十來歲起已經常出席巴黎的沙龍，後來更利用自己的財力和影響力建立自己的沙龍，常客包括詩人瑪拉美、作曲家德布西、作曲家阿爾班尼斯、演奏家如鋼琴家柯托爾、小提琴家易沙意和女中音維亞朵（維亞朵是俄羅斯小說家屠格涅夫的戀人，戀情還維持了多年。屠格涅夫之所以經常留在巴黎，都是為了接近維亞朵）。

The French composer Ernest Chausson is largely remembered for two reasons: the rather bizarre nature of his untimely demise at the age of 44 – he lost control of his bicycle and crashed into a brick wall – and *Poème* for violin and orchestra, the best-known work from his relatively modest oeuvre. Cushioned by a private income from the exigencies of life as a struggling artist, Chausson dabbled in art, literature and the law before deciding on a musical career.

In 1886 he became secretary of the Société Nationale de Musique, which brought him into close contact with the Parisian musical and intellectual scene and, having frequented Parisian salons since his teens, he used his considerable wealth and influence to establish his own salon, whose habitués included the poet Stéphane Mallarmé, fellow-composers Debussy and Albéniz and performers such as the pianist Alfred Cortot, the violinist Eugène Ysaÿe and the mezzo-soprano Pauline Viardot, for whom the Russian novelist Ivan Turgenev nursed a long passion, spending much of his time in Paris to be near her.



蕭頌 《詩》，Op.25

ERNEST CHAUSSON (1855-1899) *Poème*, Op.25

《詩》的寫作緣起與人才雲集的環境息息相關。1890年代，易沙意曾問蕭頌能否為他寫作小提琴協奏曲，但蕭頌卻有顧慮了，後來，他倒是受屠格涅夫《光榮愛情之歌》（一個有關嫉妒與死亡的故事）啟發，1896年寫出小提琴與樂團合奏曲《詩》。他將樂曲題獻給易沙意，而易沙意則在同年12月27日在南希音樂學院首演此曲。

屠格涅夫原著是個奇幻故事，以文藝復興時期為背景，故事圍繞魔法靈藥、令人心醉神迷的小提琴和波折重重的愛情。蕭頌的交響詩沒有跟隨原著的敘述，但樂曲明顯分為幾個插段，一直保持浪漫、夢幻的氣氛，各個插段的主題關細密切，手法接近蕭頌的老師法朗克。開始時先由〈緩慢而神秘地〉營造氣氛，獨奏小提琴繼而奏出淒楚的旋律，樂團的回應卻類似讚美詩風格，這個樂段隨後由獨奏小提琴加以修飾。小提琴在樂曲中施展混身解數，既富於抒情又不乏炫技，令樂團的回應愈發激情。小提琴與樂團一起奏出讚美詩主題，最後連串的顫音樂曲劃上迷人的句號。

中譯：鄭曉彤

Chausson's *Poème* owed its genesis to this melting-pot of talent. Sometime in the 1890s Ysaÿe asked Chausson if he would write him a violin concerto but Chausson demurred. Instead, he was prompted by Turgenev's *The Song of Triumphant Love* (a tale of jealousy and death) to compose *Poème* for violin and orchestra in 1896. He dedicated it to Ysaÿe, who gave the première at the Nancy Conservatoire on 27th December.

Turgenev's fantastic tale involves a magic potion, a bewitching violin and thwarted love in a Renaissance setting. Chausson's symphonic poem does not attempt to chart the story's narrative, but sustains an imaginative mood of romantic fantasy over several clearly differentiated episodes, thematically linked in the manner of his teacher, César Franck. The opening *Lento e misterioso* establishes the mood, before the solo violin enters with an elegiac melody, to which the orchestra responds in chorale-like mode, which is further elaborated by the violin alone. Throughout the piece, the violin deploys all its powers of enchantment, both lyrical and virtuosic, rousing the orchestra to increasingly impassioned responses before joining it to sing the chorale theme and bringing the work to an enraptured close with a sequence of trills.

Wendy Thompson

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、大號、定音鼓、豎琴及弦樂組。

INSTRUMENTATION

Solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, harp, and strings.

拉威爾 《吉卜賽人》

MAURICE RAVEL (1875-1937) *Tzigane*

樂曲以長篇的小提琴華彩樂段掀開序幕——這是吉卜賽音樂的慣用手法。

The long opening violin cadenza is typical of gypsy music...

1976年，《洛杉磯神經科學學報》刊登了一篇題為〈拉威爾的失語症〉的文章。文中寫道：「拉威爾五十八歲時患上失語症，自此無法再有新作。最特別的，是他能想出音樂，卻不能把心中所想的寫出來或者演奏出來。語言與音樂思維的大腦功能偏側化能解釋拉威爾的構想與創造能力為何割裂。大眾和醫學界之所以對拉威爾的病歷感興趣，不單因為此症對作曲家本人的生活和創作造成不幸的損失，也因為此症對大家也造成損失——失去了許多出自一位二十世紀音樂巨匠的樂曲。」拉威爾1932年因車禍令頭部受傷，之後病徵開始出現，五年後，他在奧特尤爾一所醫院進行補救手術，結果卻令拉威爾喪命。

然而，拉威爾的身心健康一直不佳。第一次世界大戰期間他在軍隊當司機，兩年後因為患上嚴重痢疾而被迫退役。可是，他在戰爭中目睹的一切，加上眾多摯友死於戰火，都令他心理大受打擊，折騰多年才能平復。相比戰前的作品，他戰後數年的作品較內斂和壓抑，到了1923年才見新氣象。這一年，匈牙利小提琴家達拉妮請他寫作一首令人讚歎的炫技作品。於是，他聯絡了另一位小提琴家喬登-莫蘭傑，請她把帕格尼尼二十四首隨想曲從頭到尾演奏一遍，並說明一些特殊弓法和左手手指技巧。他計畫寫一首難度極高的作品，在炫技方面要令帕格尼尼的寫法也瞠乎其後，成

In 1976 the *Bulletin of the Los Angeles Neurological Societies* published a paper entitled *Aphasia in Maurice Ravel*. The extract read; "At 58, Ravel was struck with aphasia, which quelled any further artistic output. Most strikingly, he was able to think musically but unable to express his ideas in either writing or performance. Hemispheric lateralization for verbal (linguistic) and musical thinking offers an explanation for the dissociation of Ravel's ability to conceive and to create. What makes Ravel's history interesting to the public as well as to physicians is not only the tragic toll exacted in this composer's personal and creative life but also the resultant loss of the output of one of the 20th century's towering musical geniuses." That mental condition was brought on in 1932 after Ravel suffered a head injury in a car crash, and a remedial operation five years later in the hospital at Auteuil proved fatal.

Ravel had, however, never been in robust mental (or physical) health. After two years serving in the military as a driver during the First World War, he was invalided out with a severe bout of dysentery, but what he witnessed in the war, not least the deaths of many close friends, left an emotional scar which took many more years to heal. The music he composed in the years immediately after the war tended to be more introverted and subdued than his pre-war output, and it was only in 1923 that he eventually found new life and spirit in his musical output when the Hungarian violinist, Jelly d'Arányi, asked him for a dazzling, virtuoso showpiece. He contacted another violinist, Hélène Jourdan-Morhange, and asked her to play through all 24 of Paganini's Caprices and to show some of the tricks of bowing and left-hand finger technique. His plan was to produce a work which, in sheer virtuosity, far outstripped even the monumental demands of Paganini's writing and would be regarded as the greatest technical challenge in the violin repertory. In honour



拉威爾 《吉卜賽人》

MAURICE RAVEL (1875-1937) *Tzigane*

為古今技巧要求最高的小提琴曲。為了向匈牙利籍的達拉妮致敬，拉威爾把自己想得出的匈牙利特色都融入樂曲裡，並把樂曲稱為《吉卜賽人》。

樂曲以長篇的小提琴華彩樂段掀開序幕—這是吉卜賽音樂的慣用手法。華彩樂段中有許多突如其來的氣氛和速度轉變，又漸漸攀升到小提琴最高音區。樂曲稍後採用了好些激烈的吉卜賽舞曲（例如費里絲舞曲），還有每段舞曲開始前的慢速引子（稱為拉素）。但最明顯的匈牙利元素卻是他原本選用的樂器：以敲琴配搭獨奏小提琴。敲琴是附加在鋼琴上的配件，產生的聲音與最有匈牙利特色的樂器—欵巴隆琴有點相似，而達拉妮1924年4月在倫敦首演此曲時，就由拉威爾親自彈奏欵巴隆琴伴奏。今天大家聽到的管弦樂團伴奏版本同年11月在巴黎首演，獨奏小提琴也是達拉妮負責。樂曲副題為「一首帶匈牙利狂想曲意味的炫技作品」，有人形容管弦樂版本「糅合了匈牙利色彩與具諷刺意味的法式機敏，無人能及。」

中譯：鄭曉彤

of d'Arányi's nationality, Ravel also added as many Hungarian touches as he could think of and called the piece *Tzigane* (Gypsy).

The long opening violin cadenza is typical of gypsy music, full of abrupt changes of mood and speed, and passing up to the instrument's very highest register, while later in the piece there are examples of fiery gypsy dances (such as the *Friss*) with their characteristically slow introductions (known as the *Lassú*). But the most obvious Hungarian element comes with the original scoring for solo violin and Luthéal. A Luthéal is an attachment to a piano which produces a sound not dissimilar to the most characteristic of all Hungarian instruments, the Cimbalom. And it was to the accompaniment of this instrument (played by Ravel himself) that d'Arányi gave the première of *Tzigane* in London in April 1924. The version we hear today, with orchestral accompaniment, was first performed in Paris (again with d'Arányi as the soloist) in November. Subtitled a "virtuoso piece in the sense of a Hungarian Rhapsody", this version of *Tzigane* has been described as "a blend of Hungarian colour and the ironic French *esprit* which has never been equalled".

Dr Marc Rochester

編制

獨奏小提琴、兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、小號、懸鉞、三角鐵、鐘琴、豎琴、鋼片琴及弦樂組。

INSTRUMENTATION

Solo violin, two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, two horns, trumpet, suspended cymbal, triangle, glockenspiel, harp, celesta, and strings.

布拉姆斯 C小調第一交響曲，Op.68

JOHANNES BRAHMS (1833-1897)

Symphony No. 1 in C minor, Op.68

略慢—快板—比快板慢
稍慢的行板
優雅而略快的小快板
慢板—稍快的行板—
不太快但輝煌的快板

Un poco sostenuto – Allegro – meno Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio – Più andante –
Allegro non troppo ma con brio

拜華格納所賜，音樂成了人類過剩情感的載體，表現凡間英雄與天界壓迫者之間巨大鬥爭—在這樣的時代，布拉姆斯就被許多人視為不合時宜。大力擁護華格納的指揮家魏因加特納曾在公開演講說道：「整體來看，布拉姆斯的音樂可稱為『科學的音樂』—如果這兩個詞可以這樣運用。我細心研究他的音樂時，無時無刻對其作法和藝術架構讚嘆不已—那種喜悅，就像醫師面對一具生長良好的屍體，把它的肌肉組織看得一清二楚的時候。但要是我想讓一刻的印象主宰我，就會萬分氣餒地醒悟—就像醫師竟然冒失得要令一具屍體死而復生的時候。」把布拉姆斯的音樂視為「古代遺風」的也絕不止魏因加特納一人；連布拉姆斯本人也很清楚自己的音樂擬古多於創新—這一點在他的第一交響曲再明顯不過。

十八世紀時，作曲家常常要在很短時間內寫出新的交響曲，而他們也將之視作等閒—莫特在四日內完成一首交響曲，成為千古美談。然而布拉姆斯卻花了廿多年才寫出第一交響曲：他1855年動筆，雖然早在1866年已完成了第一、二、三樂章，但1876年11月4日樂曲首演前數天仍在寫作第四樂章。他說：「交響曲不是開玩笑的。」此外也經常提到自己要走在貝多芬走過的路上，十分沮喪。

In an age when music had, thanks largely to Wagner, become a vehicle for expressing the excesses of human emotions and portraying the titanic struggle between the human hero and his super-human oppressors, Brahms was seen by many as an anachronism. The avidly pro-Wagnerian conductor Felix Weingartner gave a public lecture in which he stated; "Brahms' music regarded as a whole is, if the expression may be permitted, scientific music. When dissecting his music, I was always able to admire its workmanship and construction and to derive the same type of enjoyment from it that a physician may experience in laying bare the musculature of a well-grown corpse. If, however, I tried to submit to a spontaneous impression I would experience that paralysing disillusion which would befall the physician who had the temerity to try to bring the corpse back to life." He was by no means alone in seeing Brahms' music as something of a relic from the past: Brahms himself was well aware that his music owed more to the past than to the age in which he lived, and nowhere was this more evident than with his First Symphony.

18th century composers took it as a matter of course that they were expected to turn out a new symphony often at a moment's notice: Mozart famously wrote one in under four days, while Beethoven never spent more than two years composing one. Brahms, however, spent more than 20 years on his First Symphony. It was begun in 1855, the first three movements were completed by 1866 and just days before the première on 4th November 1876 he was still working on the final movement. "A symphony is no joke" he said, and spoke often of his despair at having to tread the same ground as Beethoven.



儘管華格納支持者在1878年一次演出中不斷喝倒彩，第一交響曲很快就贏得樂壇重視。華格納支持者甚至向某音樂廳施壓，企圖迫使該音樂廳在樂季開鑼時公佈所有音樂會節目表（今時今日這是理所當然的事，但一百年前卻是聞所未聞）：只要節目有布拉姆斯的交響曲，就取消訂票。但不少人認為第一交響曲理所當然地繼承了貝多芬交響曲的成就，甚至有人公開宣稱這是「貝多芬第十交響曲」—布拉姆斯對此十分滿意。樂評人漢斯力克（不是華格納支持者）寫道：「布拉姆斯與貝多芬的藝術淵源，明眼人一望而知。」最好的評價來自一場由邁寧根宮廷樂團演出的大型音樂會，當晚還演奏了巴赫和貝多芬的作品，吸引來自全歐洲的音樂名人出席。

第一樂章以陰森的慢速引子開始，充滿悲劇氣氛，鼓聲一下一下的響起，彷彿不祥預兆似的。隨著速度加快，悲劇氣氛消失，但樂章仍保留了沉重壯麗的特質。華格納也親自聆賞過第一交響曲。據他後來憶述，他對這個規模宏大的樂章（演出時間接近廿分鐘）頗不耐煩，一直在等待「一個能以壯麗的效果和情感填滿宇宙、令人無法抗拒的樂思或旋律」。

第二樂章開始。弦樂奏出抒情的主題（儘管還是有點沉重），稍後由雙簧管奏出一段充滿哀愁的旋律。小提琴和圓號奏出感人肺腑的二重奏，既為樂章劃上寧靜的句號，也迎來輕盈優雅、滿心欣喜的**第三樂章**。〈小快板〉演出時間只有五分鐘，是全曲最短的樂章。

第四樂章一開始便回復陰沉悲痛的氣氛，仿如第一樂章的開端。圓號奏出光輝的旋律，像自烏雲裡透出陽光，迎接樂章讚美詩似的主題（與貝多芬第九交響曲終樂章的著名主題相似），樂曲最後得意洋洋地完結。

中譯：鄭曉彤

The symphony quickly earned respect despite the best endeavours of the Wagnerians who staged something of a demonstration by hissing through a performance in 1878. There was even an attempt made to compel one concert hall to publish all programmes at the beginning of the season (something which, whilst it is now a matter of course, was unheard of 100 years ago) so that, in the event of a Brahms symphony appearing on the schedule, concert-goers could cancel their subscriptions. But Brahms had the satisfaction of having the work recognised by many as the natural successor of Beethoven's, some referring to it openly as "Beethoven's Tenth", while the critic Hanslick (no friend of Wagner) wrote "Brahms' artistic kinship with Beethoven must be plain to every observer." The greatest accolade came when the Meiningen Court Orchestra performed the symphony alongside some of the greatest works of Bach and Beethoven in a gala concert which attracted the musical great and good from all across Europe.

The **first movement** opens in a mood of grim tragedy with a slow introduction over an ominous beating drum. The speed increases, the mood of tragedy passes, but the movement retains a sense of weightiness and pomposity. Wagner, attending a performance of the work, later described his impatience with this substantial movement (almost 20 minutes in length) while he waited for "an idea, a melody that irresistibly fills the universe with grandeur and emotion".

The **second movement** begins with a lyrical, if again rather weighty, theme from the strings before the oboe leads off with a plaintive melody. A touching duet between violin and horn brings the movement to a peaceful close and heralds the start of the light, gentle and deeply happy **third movement** which, at less than five minutes' duration is the shortest of the symphony's movements.

With the opening of the **fourth movement** the mood changes back to the dark and tragic atmosphere of the work's opening. Then a glorious horn melody, like a ray of sunshine blazing through dark clouds, heralds the movement's main theme, a chorale-like melody closely related to the famous theme from the last movement of Beethoven's Ninth Symphony. The work ends on a note of unequivocal triumph.

Dr Marc Rochester

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、兩支小號、三支長號、定音鼓及弦樂組。

INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, contra bassoon, four horns, two trumpets, three trombones, timpani, and strings.

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馬卻

JUN MÄRKL

指揮 Conductor



Photo: Christiane Hohne

“Märkl kicked off [the concert] with a jolt of adrenaline... There was tension underlying the rapid string figurations... strings here superbly disciplined and woody of tone — and an urgency to the crisp attacks he coaxed from all sections of the orchestra.”

Washington Post

馬卻經常與世界頂尖的樂團合作，如克里夫蘭樂團、費城樂團、NHK交響樂團、捷克愛樂、慕尼黑愛樂、奧斯陸愛樂及蘇黎世大會堂音樂廳樂團。他擅長指揮德奧傳統交響曲及歌劇，近期更以演繹傳神的德布西、拉威爾及梅湘見稱。

馬卻於2005年至2011年間任職里昂國家樂團音樂總監，其後擔任德國中部萊比錫電台交響樂團總指揮至2012年。他在里昂任內曾推出廣受好評的全套九碟德布西管弦作品〔Naxos發行〕，2012年榮獲法國政府頒發法國藝術及文學騎士勳章。

馬卻曾兩次指揮全套《指環》歌劇—NHK交響樂團及東京愛樂在東京新國家劇院的演出；以及在德國歌劇院與巴伐利亞國家歌劇院合作的演出。他曾任職巴伐利亞國家歌劇院常任指揮至2006年，1996年首次指揮皇家歌劇院演出《諸神的黃昏》、1998年首次於大都會歌劇院演出《遊唱詩人》。2014年，他將會和漢堡歌劇院合作演出《費黛里奧》。

馬卻於慕尼黑出生，曾於漢諾威音樂學院修習小提琴、鋼琴及指揮，其後師隨傑利畢達克及邁耶。1987年，他贏得波士頓交響樂團獎學金，遠赴鄧肯活跟隨伯恩斯坦及小澤征爾學習。

Jun Märkl has conducted many of the world's leading orchestras including The Cleveland, Philadelphia, NHK Symphony, Czech Philharmonic, Munich Philharmonic, Oslo Philharmonic and Tonhalle Zürich. He has long been a highly-respected interpreter of the core Germanic repertoire from both symphonic and operatic traditions, and more recently for his refined and idiomatic Debussy, Ravel and Messiaen.

He was Music Director of the Orchestre National de Lyon from 2005 to 2011, and of the MDR Symphony Orchestra Leipzig until 2012. In recognition of his tenure in Lyon and his hugely successful nine-disc Debussy cycle with the orchestra on Naxos, in 2012 he was honoured by the French Ministry of Culture with the Chevalier de l'Ordre des Arts et des Lettres.

Märkl conducted two complete Ring cycles, one with the NHK and Tokyo Philharmonic orchestras at the New National Theatre (Tokyo), and the other at Deutsche Oper with the Bavarian State Opera where he was, until 2006, Permanent Conductor. He made his Royal Opera House début with *Götterdämmerung* in 1996 and at the Metropolitan Opera with *Il Trovatore* in 1998. In 2014 he will conduct *Fidelio* for the Hamburg Opera.

Born in Munich, Märkl studied violin, piano and conducting at the Musikhochschule in Hannover, going on to study with Sergiu Celibidache and Gustav Meier. In 1987 he won a scholarship from the Boston Symphony Orchestra to study at Tanglewood with Leonard Bernstein and Seiji Ozawa.

百年勇毅 SCOTT 100

COMMEMORATING SCOTT OF THE ANTARCTIC (1868-1912)

HERBERT PONTING

百中選一的極地攝影師，隨隊拍攝探險隊向夢想進發的旅程，但身處南極，即使很簡單的動作也易生差錯，龐丁曾寫：「手指一旦碰到金屬就很容易凍傷，感覺像燒傷一樣。有一次我一時大意，用口含著照相機的一根螺絲。螺絲馬上在我唇上結了冰，把螺絲取下時連帶把唇皮也扯破了……」

Chosen among about one hundred applicants, Herbert Ponting was the expedition photographer for the Terra Nova expedition. In the Antarctic, simple actions could easily go awry. Ponting wrote, "Often when my fingers touched metal they became frostbitten. Such a frostbite feels exactly like a burn. Once, thoughtlessly, I held a camera screw for a moment in my mouth. It froze instantly to my lips, and took the skin off them when I removed it..."



29.11.1910 The departure of Terra Nova

史葛和他的探險隊第二次探索南極，目標之一是把英國國旗插在尚待人類探索的南極點上。

Captain Robert Scott and his team's second expedition to the Antarctic was intended to plant the Union Jack at the Pole, the last frontier for exploration on the surface of the Earth.

04.01.1911 Arrived Cape Evans

建立大本營後開始科學研究，也著手籌備「邁向南極點」的物資。

Base camp established. The research commenced, and so did the laying of supplies for the "dash to the pole".

17.01.1912 Broken Dream

1912年1月17日到達南極點，卻發現對手亞孟森探險隊早在個多月前已把挪威旗幟插在南極點上。

Arrived at the pole on 17 January 1912, to find that Roald Amundsen's rival team had planted the Norwegian flag there about a month previously.





10.1912 "Last entry. For God's sake look after our people." ROBERT SCOTT's Diary

史葛和同僚在回程途中全部遇難。有人在帳幕中發現史葛、鮑爾斯和威爾遜的遺體。遺體旁邊是他們的探險日誌、臨終書信、小照相機和一輛雪橇，裝著他們沿途收集的地質樣本。史葛臨終寫下的文字成了英國人自我犧牲和勇氣的榜樣，他的日記感人肺腑，並成為暢銷書。

Scott and his companions all perished on the return journey. His body, with those of Henry Bowers and Edward Wilson, was found in their tent. Alongside them were their journals, final letters, their small camera, and a sled of geological samples they had collected en route. Scott's last writings became a template for English self-sacrifice and courage. His eloquent diary was a best-seller.

18&19.01.2013 *Sinfonia Antartica*

佛漢威廉士取材自電影《南極的史葛》(1947)的第七交響曲，配合香港首位踏足三極(南極、北極及高極)的女探險家李樂詩的精彩旁述和龐丁的珍貴極地影像，讓大家重溫史葛勇毅的探險故事，用音樂紀念這位百年前為夢想犧牲自己的極地英雄。

Adapted from the film score of *Scott of the Antarctic* (1947), Vaughan Williams wrote his Seventh Symphony reliving the heroic story of Captain Scott. To commemorate the great hero, the HK Phil will perform *Sinfonia Antartica* with images by Herbert Ponting and narration by Dr Rebecca Lee, the first Hong Kong woman to reach the Arctic, Antarctic and Mount Everest Region.



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Captain Scott. His heroic story retold and relived through multi-media



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拉特化拿
佛漢威廉士

《廷塔哲》
《北極之歌》
第七交響曲
「南極交響曲」

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葉祿菁 Yuki Ip
女高音 soprano

香港兒童合唱團
The Hong Kong Children's Choir

麥高德
Michael MacLeod
旁述 narrator

李樂詩博士
Dr Rebecca Lee Lok Sze
旁述 narrator



伊果·尤瑟夫維奇

IGOR YUZEFOVICH

小提琴 Violin



“Concertmaster Igor Yuzefovich excelled in *Les entretiens de la Belle et de la Bête* [from *Scheherazade*], his tone refined and elegant in a duet with the harp...”

Alan Yu, www.bachtrack.com

生於俄羅斯莫斯科，伊果·尤瑟夫維奇自2012年起獲委任為香港管弦樂團的團長，加入港樂前，他曾任巴爾的摩交響樂團的助理團長及蘭卡斯特交響樂團的團長。

尤瑟夫維奇自五歲起學習小提琴，隨即獲格尼辛音樂學校錄取，師承斯維特洛娃。他於1991年起移居美國，在當地跟隨基特活、斯洛特斯基及丹捷恩科習藝，並於畢保德音樂學院畢業。

尤瑟夫維奇曾贏得多項大賽，足跡遍及世界各國。他曾於紐約卡奈基音樂廳和埃及開羅歌劇院舉行的音樂會，亦曾經踏足遠東及南半球地區的音樂廳。

尤瑟夫維奇活躍於室樂演奏，2004年，他有份創立的紀念碑鋼琴三重奏在馬里蘭州巴爾的摩首次演出，獲得好評如潮，自此贏得美國各地觀眾的垂青。2011年11月，紀念碑鋼琴三重奏推出一張收錄布拉姆斯、蕭斯達高維契及蕭恩菲特三重奏作品的大碟。在港樂及三重奏頻繁的演出以外，他亦經常主持大師班及應邀擔任客席團長。

Born in Moscow, Russia, critically acclaimed violinist Igor Yuzefovich was appointed Concertmaster of the Hong Kong Philharmonic Orchestra in 2012, having previously served as Assistant Concertmaster of the Baltimore Symphony and Concertmaster of the Lancaster Symphony Orchestra.

Yuzefovich began his violin studies at the age of five, and was soon accepted into the Gnessin Music School where he studied with Irina Svetlova. Since 1991, he has resided in the United States, and continued his studies with Jody Gatwood, Leri Slutsky and Victor Danchenko, earning degrees from the Peabody Conservatory of Music.

Winners of numerous competitions, Yuzefovich has performed in countries across the globe. His concerts have taken him from Carnegie Hall in New York to the Cairo Opera House in Egypt to the concert halls of the Far East and the Southern Hemisphere.

As an active chamber musician, Igor Yuzefovich co-founded the Monument Piano Trio in 2004, which made its debut to critical acclaim in Baltimore, Maryland and has since captivated audiences across the United States. In November of 2011 the Trio released their debut recording, featuring trios by Brahms, Shostakovich and Schoenfield. In addition to a busy schedule with the HK Phil and the Trio, Yuzefovich leads numerous master classes and is in high demand as a guest concertmaster.

香港管弦樂團

HONG KONG PHILHARMONIC



梵志登
Jaap van Zweden
音樂總監
Music Director

第一小提琴 First Violins



尤瑟夫維奇/團長
Igor Yuzefovich/
Concertmaster



梁建楓/第一副團長
Leung Kin-fung/
First Associate
Concertmaster



王思恆/第二副團長
Wong Sze-hang/
Second Associate
Concertmaster



朱蓓/第三副團長
Zhu Bei/
Third Associate
Concertmaster



毛華
Mao Hua



程立
Cheng Li



把文晶
Ba Wenjing



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



龍希
Long Xi



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐恆
Xu Heng



張希
Zhang Xi



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Second Violins



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Fan Ting



■ 趙潑娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang
Moon-sun



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki
Wilson



冒田中知子
Tomoko Tanaka Mao



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



潘廷亮
Martin Poon
Ting-leung



黃嘉怡
Christine Wong
Kar-ye



周騰飛
Zhou Tengfei

中提琴
Violas



● 凌顯祐
Andrew Ling



■ 李博
Li Bo



▲ 熊谷佳織
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崔宏偉
Cui Hong-wei



付水淼
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林慕華
Damara Lomdaridze



孫斌
Sun Bin



王駿
Wang Jun



張殊影
Zhang Shu-ying

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- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

大提琴
Cellos



● 鮑力卓
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Philip Powell



范戴克
Jonathan Van Dyke

長笛
Flutes



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香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Keith Hio

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.



「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《亞洲週刊》

“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*

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。

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 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.

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

青少年聽眾
Young Audience Scheme
計劃
2012/13

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The Tung Foundation
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由香港管弦樂團主辦，香港董氏慈善基金會贊助的「青少年聽眾」計劃專為本港全日制中、小學生而設。立即成為香港董氏慈善基金會「青少年聽眾」計劃一份子，盡享特別為學生而設的精彩活動！

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- 音樂會門票折扣優惠(學生:四五折, 同行成人:九折)
- 免費欣賞至少一場港樂精選音樂會
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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 is financially supported by the Government of the Hong Kong Special Administrative Region
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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。
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史德琳
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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
傳真 FAX • 2721 0582



關統安
Anna Kwan Ton-an
大提琴
cello

大師會

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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：

MAESTRO CIRCLE is established for the business community and individuals who are fond of symphonic music. It aims to support the long-term development of the Hong Kong Philharmonic and to enrich cultural life. We are grateful to the following Maestro Circle members:





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- 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

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- 德國轉閩式小號兩支
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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

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- Enrico Rocca (1902) Violin, played by Mr Cheng Li
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- 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
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