

李斯特鋼琴協奏曲 Liszt Piano Concertos

7 & 8-6-2013
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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李斯特鋼琴協奏曲

LISZT PIANO CONCERTOS

BRITTEN
~21'

布烈頓：《安魂交響曲》
Sinfonia da Requiem

P. 8

LISZT
~21'

李斯特：A大調第二鋼琴協奏曲
Piano Concerto no. 2 in A

P. 10

中場休息 interval

LISZT
~19'

李斯特：降E大調第一鋼琴協奏曲
Piano Concerto no. 1 in E flat

P. 12

HAYDN
~24'

海頓：C大調第九十交響曲
慢板—甚快板
行板
小步舞曲及中段
終曲：甚快板

P. 14

Symphony no. 90 in C
Adagio - Allegro assai
Andante
Menuet and Trio
Finale: Allegro assai

威格斯沃，指揮
Mark Wigglesworth, conductor

P. 17

侯夫，鋼琴
Stephen Hough, piano

P. 21



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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

"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*

HK Phil

Definitions of HK Phil

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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
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林木
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(梵志：清淨之志，登：達到)



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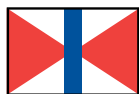
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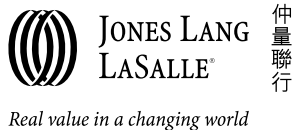
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布烈頓 《安魂交響曲》，op. 20

BENJAMIN BRITTEN (1913-1976)

Sinfonia da Requiem, op. 20

痛哭之日
震怒之日
永遠安息

Lacrymosa
Dies Irae
Requiem aeternam

布烈頓1913年11月22日生於英國東岸洛斯托夫特，自幼顯露相當音樂才華，早年參加諾威治音樂節時遇到生命中第一位伯樂——當時擔任評判的作曲家布里奇。布里奇十分賞識布烈頓，稍後更親自教他作曲。布烈頓後來入讀位於倫敦的皇家音樂學院（RCM），隨約翰·艾爾蘭學習作曲，卻發覺艾爾蘭不太認同他早期的作品。儘管如此，布烈頓憑著既特別又有很強原創性的作品而名聲漸響。他不但曾為多齣電影創作配樂，後來更發現「歌劇」才是真正適合自己的樂種，一生共創作了十三齣。事實上，自從浦賽爾1695年逝世後，英國最重要的歌劇作曲家就是布烈頓。布烈頓1976年12月4日在艾德堡（洛斯托夫特附近）與世長辭。

布烈頓沒有寫作交響曲，他的早期作品《簡單交響曲》不過是把一套鋼琴曲改編為弦樂團組曲而已。《安魂交響曲》就是他最接近交響曲的作品，也是他最大型的純管弦樂曲。《安魂交響曲》1940年寫成，這時他旅居美國已將近一年了。布烈頓在二戰爆發初期離開了英國，由於他曾公開反戰，因此時人普遍認為他因反戰而置國難於不顧。可是他也並非無動於衷的——英國同胞慘遭戰火蹂躪，還有慘烈的西班牙內戰（他幾位友好都捲入了這場戰爭），兩者都令他痛心疾首。

Born in Lowestoft on England's eastern coast on 22nd November 1913, Benjamin Britten showed considerable musical promise as a child. That promise was first recognised by the composer Frank Bridge who spotted Britten's talents while adjudicating at the music festival in Norwich, and subsequently gave him lessons in composition. Britten went on to win a place at the Royal College of Music in London, although he found his tutor there, John Ireland, less sympathetic towards his early compositional efforts. Nevertheless, he did begin to attract attention as an original and distinctive composer, producing a number of inventive film-scores and finally finding his true niche as a composer of opera. In fact Britten stands as the first and most important native British composer of opera since the death of Purcell in 1695, producing some 13 operas. He died in Aldeburgh (not far from Lowestoft) on 4th December 1976.

A genre absent from Britten's work-list was the symphony; an early work called *Simple Symphony* was really a collection of piano pieces arranged in a suite for string orchestra. The nearest he ever came to writing a fully-fledged symphony, and his largest purely orchestral work, was the *Sinfonia da Requiem*. It dates from 1940, by which time he had been living in the USA for almost a year, having left Britain before the outbreak of the Second World War. His professed pacifism was regarded by most at the time as his reason for abandoning his native land in its hour of need. However Britten was deeply affected, not just by the suffering of the British people in wartime, but by the horrors of the Spanish Civil War in which several of his closest friends and associates had been involved.

二戰最恐怖的時刻（日本城市廣島和長崎遭原子彈轟炸）還未來臨，說來有點反諷，這首悲痛得令人心緒不寧的《安魂交響曲》，正是日本政府為慶祝天皇萬世一系延綿2600年，在戰前不久委約布烈頓創作的。可是日方收到樂曲後卻拒絕接受，說是因為基督教意識太強，而且對天皇不敬。因此樂曲遲至1941年3月才由紐約愛樂樂團在紐約首演，巴畢羅里指揮。布烈頓以樂曲悼念自己的父母。

樂曲氣氛以悲慟、苦澀為主。三個樂章的標題均取自天主教安魂彌撒曲，但除此之外卻很難找出此曲與宗教還有甚麼明顯關聯。**第一樂章**伊始，暴烈的定音鼓重擊連聲，低音大提琴同時又運弓營造咄咄迫人的效果，繼而直接引入葬禮進行曲。葬禮進行曲先是變得愈來愈強烈，然後沉寂下去，此時各種樂器奏出令人不安的全三音音型。脈動似的定音鼓聲再次響起，步步進迫，直至雙簧管奏出的長音引入**第二樂章**。弦樂音型像抱頭鼠竄似的，樂團各組別的伴奏音型恰似突如其來的閃電，兩者構成風格怪異的死亡之舞。薩克管令人回想起第一樂章的哀傷氣氛，樂團重投狂野之舞，最後卻撞個粉身碎骨，就在零碎的片段中，低音單簧管和豎琴奏起步行似的優雅音型，**第三樂章**隨即展開。三支長笛奏出沉著的主題，逐漸由樂團接手，並在小鼓滾奏的協助下推進至光芒四射的高潮，然後漸漸平復，最終萬籟俱寂。

中譯：鄭曉彤

The ultimate horror of the Second World War – the dropping of atomic bombs on the Japanese cities of Hiroshima and Nagasaki – was yet to come and it is something of an irony that Britten's disturbingly tragic *Sinfonia da Requiem* was actually commissioned by the Japanese Government shortly before that country involved itself in the war. It was supposed to be a work celebrating 2600 years of the Emperor's dynasty. However on receiving Britten's score the Japanese rejected it on the grounds that it was both Christian and an insult to the Emperor and so it was not until March 1941 that it was eventually premièred in New York by the New York Philharmonic Orchestra under John Barbirolli. Britten dedicated the work to the memory of his parents.

Each of the three movements in the *Sinfonia da Requiem* is given a title from the Catholic Requiem Mass but, beyond that, it is difficult to identify any overtly religious aspects in the music, which for much of the time is both tragic and bitter. The **first movement** opens with violent timpani blows and menacing strokes from the double basses. This leads directly into a funereal march which gradually builds up in intensity before subsiding into a passage where various instruments proclaim the unsettling two-note figure of a tritone. The beating timpani reappear and maintain their menacing beat until, with a sustained note from the oboe, we move into the **second movement**. Scampering figures from the strings accompanied by sudden lightning flashes from all sections of the orchestra create a grotesque dance of death. The saxophone reminds us of the first movement's tragic mood before the orchestra reverts to its wild dance, which eventually smashes itself up into tiny fragments out of which the bass clarinet and harp emerge with a gently walking figure which heralds the start of the **third movement**. A trio of flutes presents a calm theme which is gradually taken up by the whole orchestra reaching, with the aid of a rolling snare drum, a radiant climax which then subsides to end the work in utter silence.

Dr Marc Rochester

編制

三支長笛（其一兼短笛、其一兼中音長笛）、兩支雙簧管、英國管、三支單簧管（其一兼降E單簧管、其一兼低音單簧管）、兩支巴松管、低音巴松管、六支圓號、三支小號、三支長號、大號、薩克管、定音鼓、木琴、小鼓、鞭、鈴鼓、懸鈸、鈸、大鼓、兩座豎琴、鋼琴及弦樂組。

INSTRUMENTATION

Three flutes (one doubling piccolo, one doubling alto flute), two oboes, cor anglais, three clarinets (one doubling E flat clarinet, one doubling bass clarinet), two bassoons, contra bassoon, six horns, three trumpets, three trombones, tuba, saxophone, timpani, xylophone, snare drum, whip, tambourine, suspended cymbal, cymbals, bass drum, two harps, piano and strings.

李斯特 A大調第二鋼琴協奏曲

FRANZ LISZT (1811-1886) Piano Concerto no. 2 in A

甚為持續的慢板—很
激動的快板—中庸的
快板—決斷的快板—
類似進行曲的稍快板
—有活力的快板

Adagio sostenuto assai – Allegro
agitato assai – Allegro moderato –
Allegro deciso – Marziale un poco
meno allegro – Allegro animato

十九世紀時，不少歐洲音樂家都到俄羅斯發展，蔚然成風。由於俄國教會箝制國民的日常生活，因此幾百年來，本國作曲家一直苦無發揮機會—唯有宗教音樂例外。後來即使俄羅斯終於冒起，成為音樂強國的時候，俄人依舊對外國音樂和外國演奏家趨之若鶩。李斯特正是踏足俄羅斯的眾多外國演奏家之一，而且他更在1847年的俄國巡迴演出中邂逅卡羅琳·梵·賽恩—維根斯坦公主。安東尼·威爾金森所著的李斯特傳記形容卡羅琳公主「時年廿八，性格率直，已婚。但公主的貴族封號令李斯特很高興、她的財富令李斯特讚嘆不已、她的文化修養和聰明才智令李斯特衷心折服，她堅強的個性與意志令李斯特甘拜下風，可能最重要的，還是她極度認真的本質，令李斯特感到三生有幸。」這種「極度認真的本質」令李斯特決定與其他情人一刀兩斷，與公主一起回到德國威瑪定居，組織家庭，但威瑪市民卻認為公主打扮古怪而且煙不離手，因此老大不高興。為了保持體面，兩人令外界相信他們的關係純粹是柏拉圖式的一這當然並非實情。為了掩人耳目，公主懷著李斯特的孩子時專程跑到布魯賽爾待產，而且三個孩子都是在布魯賽爾出生和成長的。公主堅持要李斯特放棄鋼琴名家的生活（當演奏名家自不不會分心—會拈花惹草），全心全意創作—這就是兩人關係（無論柏拉圖式與否）的基礎。

他與公主在威瑪同居了十二年，事實上，李斯特所有傑作都寫於這段日子。雖說若然不是公主從旁施壓，許多作品也許不會有面世的一天，但

A popular destination for European musicians during the 19th century was Russia. The powerful hold over every aspect of daily life exerted by the church there had for centuries allowed few opportunities for native musicians to flourish outside the confines of religious music, and while Russia was eventually emerging as a major musical nation, audiences in Russia still favoured foreign music and performers. Liszt was one of the many foreign musicians who toured Russia and it was during his 1847 concert tour that he encountered the Princess Carolyne von Sayn-Wittgenstein who was, in the words of Anthony Wilkinson's biography of the composer, "28, and plain, and married; but Liszt was flattered by the aristocratic title, dazzled by her fortune, overwhelmed by her culture and intellect, overpowered by the forcefulness of her character and strength of will and, perhaps most important of all, found benediction in her intensely religious nature." That "religious nature" persuaded him to discard his previous mistresses, and when Liszt returned to his home in the German city of Weimar, the Princess followed and the two set up home together (much to the dismay of the Weimar people who were dubious of the odd clothes she wore and of her habit of chain-smoking cigars). To maintain the outward appearance of respectability, they convinced the outside world that their relationship was entirely platonic, but it most certainly was not; the Princess hid her pregnancies by travelling to Brussels to give birth to their three children, and all three of them were brought up entirely in that city. The basis of their relationship, platonic or otherwise, however, was the Princess's insistence that Liszt abandoned his life as a virtuoso pianist (with its obvious distraction in the shape of adoring females) and devoted his energies to composition.

Virtually all Liszt's major works were composed during the 12 years he and the princess shared a house in Weimar, and while without her imperious presence many of these works would doubtless never have seen the light of day, clearly Liszt did not find this arrangement

顯然李斯特對此不以為然。比方說，第二鋼琴協奏曲就花了不下廿四年時間才完成：初稿出現於1839年，但真正出版卻已是1863年的事了。樂曲孕育期間，李斯特的學生布朗薩〔也就是此曲的題獻對象〕曾把未定型的版本演出過〔1857年1月7日，威瑪〕，但往後李斯特繼續修訂，直至1861年〔這年，李斯特和公主終於決定結婚了，但李斯特卻在婚禮前夕臨陣退縮，餘生都在「半宗教式地隱居」〕。

樂曲的最終版本以木管富於詩意的樂段開始，旋律主要由單簧管負責，鋼琴神不知鬼不覺地加入，奏出的琶音柔和開展。鋼琴奏出如潺潺流水似的精緻樂音，帶有幾分蕭邦遺風，但由開端抒情得近乎憂鬱的氣氛轉變為較誇張的效果，靠的也是鋼琴。這個轉變隨著鋼琴的華彩樂段式段落而來，氣氛激憤而猛烈，突顯出鋼琴有力的低音區，最終將樂團帶到戲劇化的高潮。音樂在鋼琴發人深省の間奏過後進入第二部分。第二部分由弦樂開始，大提琴獨奏以極富表現力的手法交代開端主題，鋼琴音型則接近蕭邦風格。這裡鋼琴似乎有點依依不捨，好一陣子才突然迸出強勁地搏動的進行曲，樂團仿如值班的士兵一般大踏步走過。音樂安靜下來後，精緻的舞曲部分開始，鋼琴和樂團在較高音域閃爍〔一段惹人喜愛的獨奏長笛清晰可聞〕。鋼琴輕盈俐落、翩然舞動的經過段引入樂曲最後一段。這裡鋼琴以不斷跑上跑落的音階充當伴奏，好動得險些過火，樂團很快把音樂推至得意洋洋的結束—儘管這個處理令人有點措手不及。

中譯：鄭曉彤

conclusive to the speedy creation of great works. The second piano concerto, for example, took no less than 24 years to complete; the earliest sketches date back to 1839 and it finally appeared in print in 1863. During that long gestation his pupil, Hans von Bronsart (to whom the concerto is dedicated) gave a performance of a version of the work (in Weimar on 7th January 1857), but Liszt continued to work on it right through until 1861 (the year in which, finally, Liszt and the Princess were to marry, but on the very eve of their wedding, Liszt got cold feet and spent the rest of his life in what Anthony Wilkinson refers to as "semi-religious retirement").

In its final form, the concerto opens with a poetic passage from woodwind, the clarinet taking the lion's share of the melodic interest, the piano entering almost imperceptibly with gently unfolding arpeggios. The piano's delicately rippling passagework is somewhat reminiscent of Chopin, but it is also the piano which moves from the lyrical, almost plaintive mood of the opening to something altogether more bombastic. This comes with a stirring and stormy cadenza-like passage emphasising the instrument's powerful bass register and eventually sending the orchestra on to a dramatic climax, after which a reflective piano interlude introduces the second section. This is announced by the strings and contains a richly expressive statement of the opening theme played by a solo cello against more Chopinesque piano figurations. The piano seems to ponder this for a while, before abruptly breaking into a pulsating march, with the orchestra striding along in attendance. This eventually calms down and a delicate, dance-like section follows in which both the piano and orchestra sparkle in their higher registers (there is a delightful passage for solo flute). Light, crisp, dancing passagework from the piano introduces the final section of the piece in which, to the accompaniment of the piano rolling up and down scales with almost impertinent athleticism, the orchestra quickly reaches its triumphant, if somewhat unexpectedly foreshortened conclusion.

Dr Marc Rochester

編制

獨奏鋼琴、三支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、三支長號、大號、定音鼓、鈸、大鼓及弦樂組。

INSTRUMENTATION

Solo piano, three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tuba, timpani, cymbals, bass drum and strings.

李斯特 降E大調第一鋼琴協奏曲

FRANZ LISZT (1811-1886) Piano Concerto no. 1 in E flat

莊嚴的快板—接近
慢板—活潑的小快
板—類似進行曲而
活力充沛的快板

Allegro maestoso - Quasi adagio -
Allegretto vivace - Allegro marziale
animato

李斯特把第一鋼琴協奏曲題獻給生於英國的鋼琴家暨作曲家亨利·利托爾夫，1857年出版—but一定要說清楚的是：此曲並非完全出自李斯特之手。1845年，李斯特在瑞士邊境城市巴塞爾開演奏會。蘇黎世有個年僅廿三、事業平平的作曲家約阿希姆·拉夫，特意來到巴塞爾「朝見」李斯特。拉夫此舉打動了李斯特，因此李斯特告別演奏生涯、移居威瑪後，便聘請拉夫當自己的抄譜員和私人編輯。在威瑪，李斯特每年有三個月的時間應邀指揮宮庭樂團，渴望開始寫作管弦樂的他，便向拉夫請教配器技巧。到底拉夫有多大功勞，各方至今仍莫衷一是——拉夫本人當然聲稱自己對李斯特影響很大，但最少第一鋼琴協奏曲的配器是拉夫負責的。

此曲早在1830年已經動筆，但多年來仍未能成形，到了1849年才以雙鋼琴版本問世。李斯特1853年把這個雙鋼琴版本交給拉夫編輯和配器，1855年2月17日在威瑪首演，白遼士指揮。但李斯特先把樂曲大刀闊斧地修改，才交給出版商——至於拉夫的心血，即使不是付諸流水，也被刪除了好些。然而，第一鋼琴協奏曲在曲式、結構上採用了革命性的新手法，這一點則肯定是李斯特原創的。樂曲摒棄了傳統的三樂章結構，改為整體性異常強烈的單樂章曲式，期間快慢段落接連出現，素有「鋼琴音樂史上一首真正的劃時代作品」之稱。

Published in 1857 with a dedication to the British-born pianist and composer Henry Litolff, it has to be said that Liszt's first piano concerto was not originally entirely his own work. In 1845 a 23-year-old struggling composer called Joachim Raff made a pilgrimage from his home in Zurich to the Swiss border city of Basle where Liszt was giving a concert. He so impressed the older man that when Liszt retired from piano performing and moved to Weimar, he invited Raff to work as his copyist and personal editor. At Weimar Liszt was invited to direct the court orchestra for three months each year and, eager to expand his composing to embrace orchestral music, he sought Raff's guidance in the technique of orchestration. Quite how extensive was Raff's involvement in Liszt's compositions remains open to conjecture – certainly Raff himself claimed to have had a powerful influence on Liszt's music – but he was responsible at least for the orchestration of the first piano concerto.

Begun as early as 1830, it was not until 1849 that the concerto approached any kind of completion when Liszt drew up a version for two pianos. It was this that he presented to Raff in 1853 to edit and orchestrate. It was given its first performance in Weimar on 17th February 1855 (the performance conducted by Berlioz) but before submitting the work for publication Liszt made extensive revisions and expunged some, if not all, of Raff's contributions. What is certainly authentic Liszt is the revolutionary innovations in form and structure. This concerto has been described as a "truly seminal work in the history of piano literature". It dispensed with the traditional three-movement structure and opted instead for a single movement which, with its succession of fast and slow sections, provided an exceptional level of integration.

轟動的引子由弦樂齊奏交代，鋼琴突然響起，放肆如恐怖片奸角。〔有說李斯特為第一樂句配上字詞「你們沒人看得穿」，後面兩個和弦大概就是感嘆詞「哈哈」〕。音樂冷靜下來，開端的弦樂主題變得溫柔，哄得鋼琴把一段蕭邦式的優美樂段娓娓道來，甚至一度與單簧管深情地唱和。開端的弦樂主題一直很突出。一串音階直奔高音區，把樂曲第一部份送走後，配上弱音器的弦樂為第二部份掀開序幕。鋼琴陷入沉思，既奔放又經常發人深省，樂團偶然插話。顫音在鋼琴高音區響起，為出人意表的三角鐵作鋪排〔樂評人漢斯力克卻認為這是個可笑時刻，還為此曲起了別名：「三角鐵協奏曲」〕，引入第三部份—相當於諧謔曲樂章。鋼琴在低音區奏出許多精緻華麗的音型，頻頻響起的三角更為樂曲添上火花。開端主題最後重現，音樂無拘無束地往燦爛而炫技的尾聲跑去。

中譯：鄭曉彤

It opens with a melodramatic introduction from unison strings into which the piano bursts with all the extravagance of a horror-movie villain. (Liszt is said to have provided words to fit the opening phrase - "Das versteht ihr alle nicht!" (That, none of you understands) - while the two chords which come next might be said to offer the interjection "Ha ha"). Things calm down, the opening string theme in ever gentler guises coaxing an almost Chopinesque gentility from the piano which, at one point, enters into a loving partnership with a clarinet. The opening string theme remains very much in the foreground as scampering upward scales send the first section away allowing muted strings to introduce the second section; a rhapsodic and often deeply reflective meditation from the soloist with occasional interludes from the orchestra. High piano trills set the scene for the surprising appearance of the triangle (the critic Hanslick found this such a laughable moment that he nicknamed the work "the triangle concerto") and the equivalent of a Scherzo movement with lots of delicate filigree work from the piano in its higher register and plenty of triangle to add a further touch of sparkle to the proceedings. The opening theme eventually reappears and the concerto romps home to its dazzling virtuoso conclusion.

Dr Marc Rochester

編制

獨奏鋼琴、短笛、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、三支長號、定音鼓、三角鐵、鈸及弦樂組。

INSTRUMENTATION

Solo piano, piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, triangle, cymbals and strings.

海頓 C大調第九十交響曲

FRANZ JOSEPH HAYDN (1732-1809)

Symphony no. 90 in C

慢板—甚快板

行板

小步舞曲及中段

終曲：甚快板

Adagio - Allegro assai

Andante

Menuet and Trio

Finale: Allegro assai

海頓在艾斯特赫茲樂團擔任指揮時，有個名叫約翰·托斯特的樂師在樂團當了五年首席第二小提琴手。1787年，托斯特移居巴黎，身上帶著兩首海頓的交響曲，答應替海頓把樂曲賣給市內出版商。兩首樂曲很快就找到買家，於是托斯特立刻請海頓多寫幾首。但這時海頓已發現托斯特其實不無私心：他把次等作曲家的作品冒充海頓作品，又侵吞了原本應該交給海頓的款項，所以海頓不再理會他。這時，法國貴族度尼男爵（也是巴黎一個優秀樂團—奧林匹克館樂團—的贊助人）邀請海頓為他寫作三首新的交響曲（第九十至第九十二首）。然而海頓本人的職業操守也令人不敢恭維—這幾首交響曲並非特別為度尼男爵的委約而寫，而是他早前為巴伐利亞的奧廷根—華勒斯坦親王（歐洲其中一個頂尖樂團的贊助人）而寫的。海頓把一模一樣的曲子交給度尼男爵和奧廷根—華勒斯坦親王，卻令兩人以為付給海頓的費用會換來原創、獨特的委約作品。（為了省功夫，海頓還把總譜交給度尼那，把樂團分譜交給奧廷根—華勒斯坦，並在兩份樂譜上分別說明，由於海頓視力退化，因此不能把總譜及分譜都附上一缺掉的樂譜是因為抄寫得一塌糊塗，難以辨認，所以沒有附上。）

In 1787 Johann Tost, who had spent five years working under Haydn as leader of the second violins in the Esterházy orchestra, moved to Paris taking with him the manuscripts of two symphonies by Haydn which he promised to sell to a publisher in the city. They were quickly snapped up and Tost immediately asked for some more. By that stage, however, Haydn had learnt that Tost was not entirely acting without self-interest and had both passed off music by lesser composers as Haydn's and had pocketed the fee which was rightly due to the composer himself, so he refused to deal with him any further. Instead, a direct appeal from Comte d'Ogny, a French aristocrat and patron of the magnificent Loge Olympique orchestra in Paris, prompted the composer to send him three new symphonies (Nos. 90-92). But Haydn himself was not above unscrupulous business activities, and these symphonies were not a direct response to Comte d'Ogny's commission, but had been written for the Bavarian Prince Krafft Ernst Oettingen-Wallerstein, patron of one of Europe's leading court orchestras. Both men were sent the same three symphonies and given the impression that the fee Haydn demanded was for providing them with original and unique commissions. (To avoid extra work, Haydn sent the full score to d'Ogny and the orchestral parts to Oettingen-Wallerstein, writing to both that he could not send the complete score and parts since his failing eyesight rendered the missing item illegible.)

第九十交響曲是這三首交響曲的第一首。1788年，海頓只花了很短時間就完成了這首歡欣的C大調交響曲。第一樂章始於緩慢但迷人的引子，隨後變成活潑的〈快板〉。音樂始終保持歡欣機敏，又把引子的基本樂思加以發揮。一個反覆的重複音型貫穿整個樂章，氣氛十分愉快。第二樂章有兩個交替出現的主題，一個以大調寫成，以小提琴配搭巴松管，富成熟韻味，另一主題以小調寫成，氣氛較凝重莊嚴，但多姿多采的配器卻令人心醉神迷〔有個樂段由長笛和抒情的獨奏大提琴奏出，清新可喜〕。第三樂章是首高雅的小步舞曲和配器輕盈的中段，獨奏雙簧管十分突出。第四樂章氣氛活潑，全曲結束前還與觀眾開了一個別緻的玩笑。

中譯：鄭曉彤

Written quickly in 1788, the first of those three symphonies, no. 90 in the festive C opens with a slow but charming introduction before the **first movement** breaks into a lively Allegro which continues the mood of joy and wittiness and expands the basic ideas of the introduction. A persistently repeated note figures prominently throughout the movement and gives it a wonderfully buoyant character. The **second movement** presents two alternating themes, one in the major given a certain sense of maturity by the combination of violins and bassoon, the other in the minor possessing a much more serious and imposing character, in a variety of captivating orchestrations including one delightful passage for flute and a lyrical cello solo. The **third movement** is an aristocratic Minuet with a lightly-scored Trio in which a solo oboe takes the limelight, and the **fourth movement** rounds the Symphony off with a typically vivacious finale containing an equally characteristic joke towards the end.

Dr Marc Rochester

編制

長笛、兩支雙簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

INSTRUMENTATION

Flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

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威格斯沃

MARK WIGGLESWORTH

指揮 Conductor



Photo: Ben Falovega

“[*Sinfonia da Requiem*] was the concert’s highlight, in part because of the tight control exerted over the BBC Symphony Orchestra [at the BBC Proms] by the conductor Mark Wigglesworth...” *The Times*

生於英格蘭薩西克斯的威格斯沃於曼徹斯特大學主修音樂及倫敦皇家音樂學院主修指揮。畢業後數周，他贏得在荷蘭舉行的康德拉辛國際指揮大賽，自此與世界各大樂團及歌劇院合作。1992年，他成為BBC交響樂團的副指揮，其後擔任瑞典電台交響樂團的首席客席指揮及威爾斯BBC國家樂團音樂總監。

除了大部份英國樂團之外，威格斯沃亦曾以客席指揮身份指揮各國知名樂團，如柏林愛樂、阿姆斯特丹皇家音樂廳樂團、布達佩斯節日樂團、克里夫蘭樂團、紐約愛樂、費城樂團、洛杉磯愛樂及芝加哥交響樂團。未來演出包括：重返科芬園皇家歌劇院、英國國家歌劇院、東京交響樂團、荷蘭電台愛樂、悉尼及墨爾本交響樂團，以及首次指揮柏林電台交響樂團及盧森堡愛樂。

威格斯沃與BIS廠牌合作灌錄全套蕭斯達高維契交響曲，獲得全球各方好評。他的馬勒第六及第十交響曲現場錄音，由墨爾本交響樂團演奏，MSO Live發行。

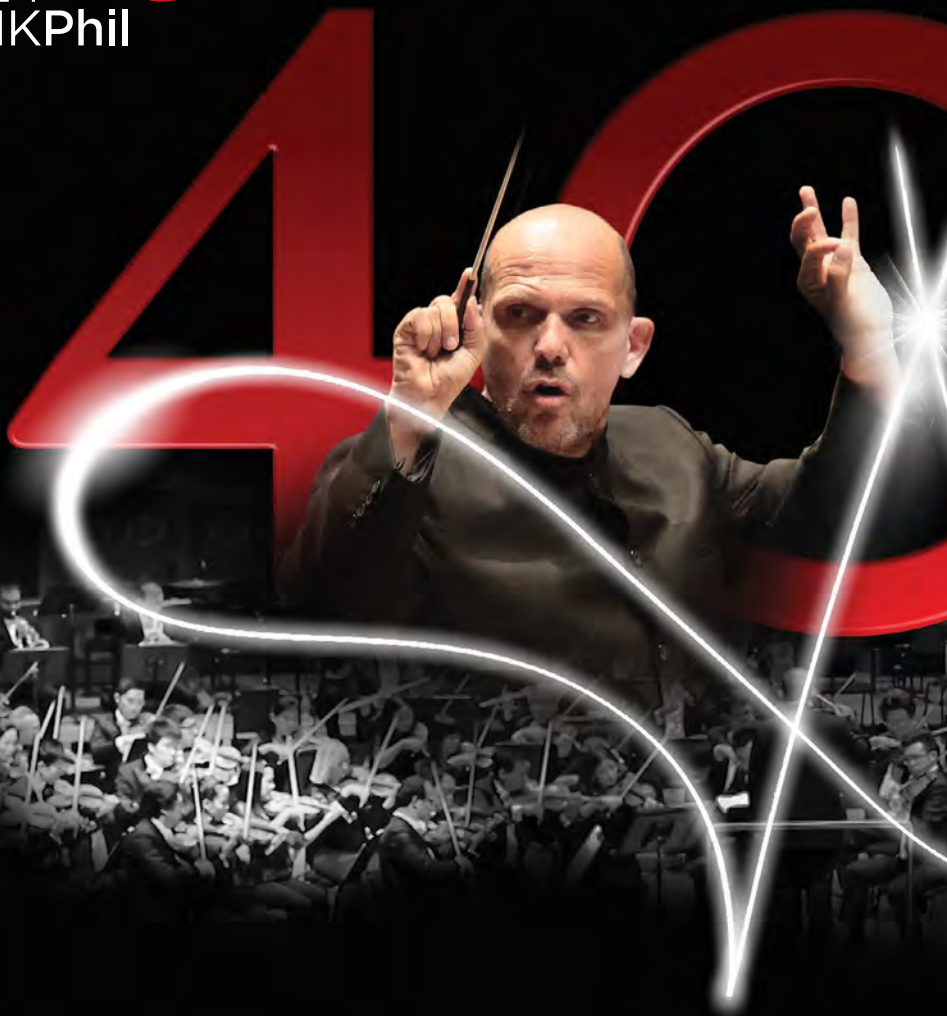
Born in Sussex, England, Mark Wigglesworth studied music at Manchester University and conducting at the Royal Academy of Music in London. A few weeks after leaving the Academy, he won the Kondrashin International Conducting Competition in The Netherlands, and since then has worked with many of the leading orchestras and opera companies of the world. In 1992 he became Associate Conductor of the BBC Symphony Orchestra and further appointments included Principal Guest Conductor of the Swedish Radio Symphony Orchestra and Music Director of the BBC National Orchestra of Wales.

In addition to concerts with most of the UK’s orchestras, Mark Wigglesworth has guest conducted many of the world’s finest ensembles, including the Berlin Philharmonic, Amsterdam Concertgebouw, the Budapest Festival Orchestra, Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic and Chicago Symphony. Future highlights include returns to the Royal Opera House, Covent Garden, English National Opera, Tokyo Symphony, Netherlands Radio Philharmonic, Sydney and Melbourne symphony orchestras, as well as débuts with the RSB Berlin and Luxembourg Philharmonic.

In the studio, his recordings have centred on a project with BIS Records to record all the symphonies of Shostakovich. This cycle has received critical acclaim throughout the world. Live performances of Mahler’s Sixth and Tenth symphonies have been issued by the Melbourne Symphony on the MSO Live label.

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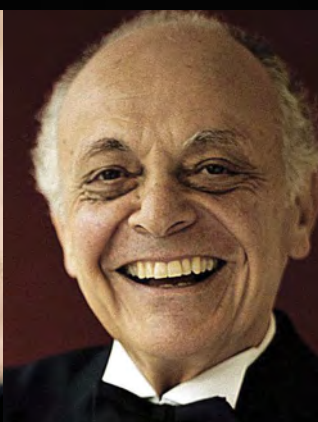
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侯夫

STEPHEN HOUGH

鋼琴 Piano

Photo: Sim Canely-Clarke



"Hough's performance was tremendous, balancing muscle with intelligence, stamina with wit. Showy flourishes were left hanging like questions or dispatched with insouciance..." *The Guardian*

侯夫是同輩中被公認為出類拔萃的鋼琴家之一，他除了是一位出色的鋼琴家，亦是一位作曲家及作家。他榮獲《經濟學人》雜誌選為廿位位時代全才之一，同時是首位獲頒麥克阿瑟獎的古典音樂家，多位對當代作出特別貢獻的傑出科學家和作家等都曾獲此榮譽。

侯夫於英格蘭西北部出生，曾與全球各主要樂團合作，並經常於世界各大音樂廳及音樂會系列亮相，如包括薩爾茨堡、主要莫扎特、鄧肯活、愛丁堡及BBC逍遙音樂節等。他曾於BBC逍遙音樂節演出協奏曲超過二十次。2010年，他更榮獲皇家愛樂協會頒發器樂演奏家大獎。

2012/13樂季，侯夫是BBC交響樂團的焦點藝術家，於三場音樂會上演奏亨密爾及布拉姆斯的協奏曲，並於巴比肯中心舉行獨奏會。近期的重點演出包括：與布達佩斯節日樂團、芝加哥交響樂團、畢茲堡交響樂團、克里夫蘭樂團、費城樂團、捷克愛樂、倫敦愛樂及俄羅斯國家樂團合作。

侯夫曾錄製逾五十張唱片，囊括四項格林美獎提名及八項留聲機大獎（包括兩度榮獲「年度唱片大獎」及「金唱片」大獎）。2011年灌錄的蕭邦全套圓舞曲更榮獲法國年度金音叉大獎。

One of the most distinctive artists of his generation, Stephen Hough combines a distinguished career as a concert pianist with those of a composer and a writer. Named by *The Economist* as one of 20 Living Polymaths, Hough was the first classical performer to be awarded a MacArthur Fellowship, whereby he joined prominent scientists, writers and others who have made unique contributions to contemporary life.

Born in north west England, Hough has performed with many of the world's major orchestras and given recitals at the most prestigious concert halls. He is a regular guest at festivals such as Salzburg, Mostly Mozart, Tanglewood, Edinburgh and the BBC Proms, where he has made over twenty concerto appearances. In 2010 he was named winner of the UK's Royal Philharmonic Society Instrumentalist Award.

In the 2012/13 season, Hough is BBC Symphony Orchestra's Artist-in-Focus, performing concertos by Hummel and Brahms over three concerts as well as giving a solo recital at Barbican. Recent highlights have included appearances with the Budapest Festival Orchestra, the Chicago Symphony and Pittsburgh Symphony orchestras, The Cleveland, Philadelphia, Czech Philharmonic and London Philharmonic orchestras, and the Russian National Orchestra.

Hough's catalogue of over fifty CDs has garnered four Grammy nominations and eight Gramophone Awards including Record of the Year twice and the Gold Disc. In 2011 his recording of the complete Chopin Waltzes was awarded France's Diapason d'Or de l'Année.

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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逾百年前，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。

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

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



梅蘭芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐姮
Xu Heng



張希
Zhang Xi

第二小提琴
Second Violins



● 范丁
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
Kaori Wilson



黎明
Li Ming



羅舜詩
Alice Rosen



崔宏偉
Cui Hong-wei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



林慕華
Damara Lomdaridze



孫斌
Sun Bin



王駿
Wang Jun



張殊影
Zhang Shu-ying

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

大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳怡君
Chen Yi-chun



關統安
Anna Kwan Ton-an



陳屹洲
Chan Ngat Chau



張明遠
Cheung Ming-yuen



霍添
Timothy Frank



李銘蘆
Li Ming-lu



宋亞林
Yalin Song

低音大提琴
Double Basses



● 林達僑
George Lomdaridze



▲ 姜馨來
Jiang Xinlai



張沛姮
Chang Pei-heng



馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

長笛
Flutes



● 史德琳
Megan Sterling



▲ 盧韋歐
Olivier Nowak

短笛
Piccolo



施家蓮
Linda Stuckey

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Oboes



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John Schertle

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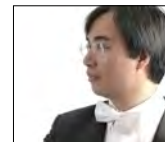


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James Boznos

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Percussion



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Luce



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Raymond Leung
Wai-wa



胡淑徽
Sophia Woo
Shuk-fai

豎琴
Harp



● 史基道
Christopher Sidenius

鍵盤
Keyboard



● 葉幸沾
Shirley Ip

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豎琴：施盈琳 • Harp: Barbara Sze

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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.

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趙瀟娜
Zhao Yingna
聯合首席第二小提琴
Co-Principal Second Violin



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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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- 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

- 德國轉閩式小號兩支
- 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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此計劃由「商藝匯萃」發起及組織。

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Donated by Mr Patrick Wang

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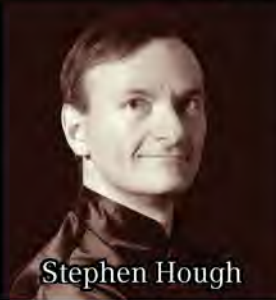


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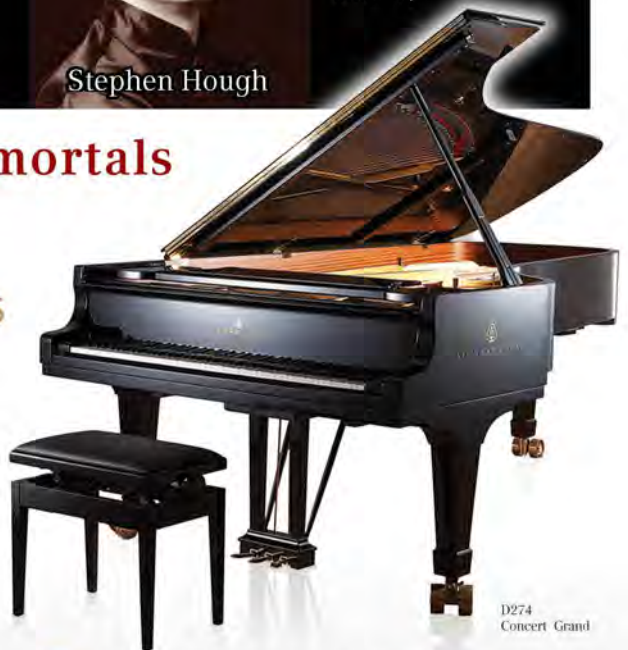
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