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年輕的莫扎特 THE YOUNG MOZART

9 & 10-5-2014
Fri & Sat 8pm
Hong Kong City Hall
Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

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hkphil.org



年輕的莫扎特

THE YOUNG MOZART

MOZART

~6'

莫扎特：《皇帝的慈悲》序曲，K. 87

P. 8

快板－優雅的行板－急板

Mitridate, rè di Ponto Overture, K. 87

Allegro－Andante grazioso－Presto

MOZART

~30'

莫扎特：降E大調交響協奏曲，K. 364

P. 10

莊嚴的快板

行板

急板

Sinfonia Concertante in E flat, K. 364

Allegro maestoso

Andante

Presto

中場休息 interval

MOZART

~11'

莫扎特：F大調嬉遊曲，K. 138

P. 14

快板

行板

急板

Divertimento in F, K. 138

Allegro

Andante

Presto

MOZART

~28'

莫扎特：A大調第廿九交響曲，K. 201

P. 16

中快板

行板

小步舞曲

精神奕奕的快板

Symphony no. 29 in A, K. 201

Allegro moderato

Andante

Menuetto

Allegro con spirito

胡薩，指揮

P. 19

Christophe Rousset, conductor

王敬，小提琴（港樂團長）

P. 22

Jing Wang, violin (Concertmaster of HK Phil)

凌顯祐，中提琴（港樂首席中提琴）

P. 23

Andrew Ling, viola (Principal Viola of HK Phil)



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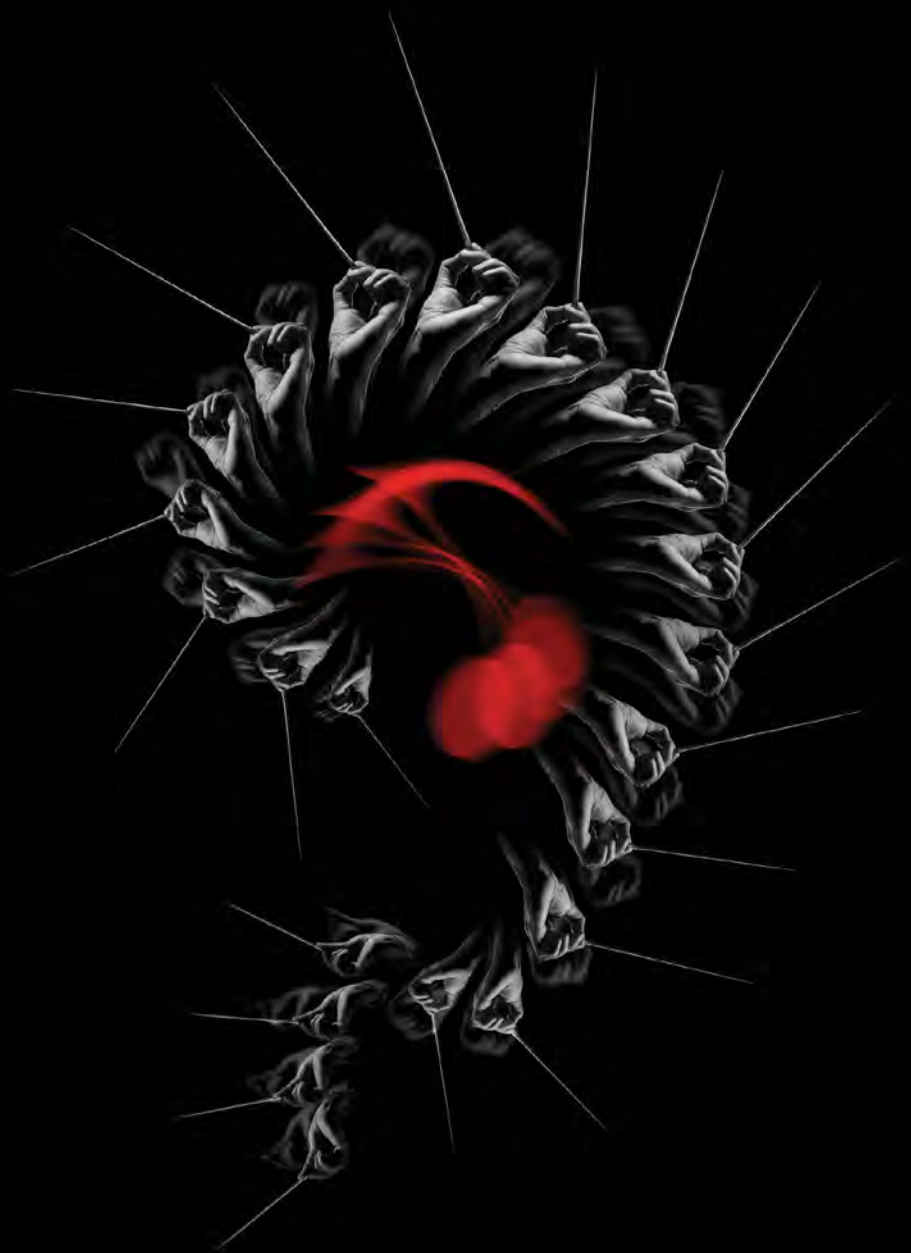
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A SOUND COMMITMENT 弦諾



年輕的莫扎特 THE YOUNG MOZART

今晚我們將聽到莫扎特天賦音樂才華的演變。

嬉遊曲展示它的萌芽，有著美麗的旋律及和聲的變化。

在《皇帝的慈悲》序曲中，它首次盛放，贏得意大利觀眾的喜愛。

在莫扎特第一個成熟的交響曲作品中，我們看到它已茁壯成長，成為朝天發展的樹木。

而交響協奏曲是首不爭的傑作—所有作品都在莫扎特24歲前寫成！

Tonight we hear Mozart's evolving genius.

A Divertimento shows the seedling, with beautiful melodic and harmonic twists.

The first blossom comes in the overture to *Mitridate*,
a triumph which delighted its Italian audiences.

In the first truly mature symphony we can see
a young tree now reaching heavenwards.

And the Sinfonia Concertante is an indisputable masterpiece -
all composed by age 24!



J A A P

VAN ZWEDEN

THE EIGHTH MUSIC DIRECTOR
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- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Orchestre de Paris. Recently conducted Berlin Philharmonic and Vienna Philharmonic.

與芝加哥交響樂團、克里夫蘭管弦樂團、費城管弦樂團、紐約愛樂、倫敦愛樂及巴黎樂團合作。最近受邀指揮柏林愛樂樂團及維也納愛樂樂團。

"The orchestra (HK Phil) responded to van Zweden's grip on the soul of the piece with an impressively disciplined performance."

SAM OLLUVER, *SOUTH CHINA MORNING POST*

HK Phil

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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
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林凡

志登

〔梵志：清淨之志，登：達到〕



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莫扎特 《皇帝的慈悲》序曲，K. 87

WOLFGANG AMADEUS MOZART (1756-1791)

Mitridate, rè di Ponto Overture, K. 87

快板－優雅的行板
－急板

Allegro - Andante grazioso -
Presto

歌劇《皇帝的慈悲》是莫扎特第四齣歌劇作品。雖然序曲與劇中情節沒有明顯關係，但喜氣洋洋，作為全劇開端十分合適。

1761年，五歲的莫扎特第一次登上舞台公開演出，在家鄉的大學（薩爾茨堡大學）周年音樂戲劇裡跳了一支短舞。六年後他再次參與同一活動時，卻搖身一變成為歌劇作曲家——該校學生在1767年5月13日演出他的歌劇《阿波羅與希雅欽杜斯》。《阿波羅與希雅欽杜斯》是他第一齣歌劇。他後來的二十一齣歌劇越來越成熟，令他漸漸蛻變成卓越的歌劇作曲家，甚至可以說在音樂史上享有超然的地位。然而，要攀上「卓越」的境界卻並非一朝一夕的事——他大部分早期歌劇也敵不過歲月考驗，即使流傳至今，也是被當成「奇趣作品」，多於真正適合演出的成熟劇作。他第四齣歌劇《皇帝的慈悲》正好屬於這一類。《皇帝的慈悲》首演時十分成功，甚至一連演出了二十一場，但此後一直被塵封，直至1971年才得以再度搬上舞台，在薩爾茨堡上演。

Mitridate, rè di Ponto is Mozart's fourth opera. There is no obvious connection between the Overture and the story of the opera, but it does provide a suitably festive opening.

In 1761 the five-year-old Wolfgang Amadeus Mozart appeared on the stage of the University in his native Salzburg performing in public for the first time. It was a small dancing part in the University's annual musical play. Six years later, he again played a part in the students' play; this time as composer of an opera, *Apollo et Hyacinthus*, which the students duly performed on 13th May 1767. It was Mozart's first opera, and over the course of the 21 which were to follow, it can be said that he rose to become one of the truly great opera composers in musical history. Greatness, however, takes time to evolve, and few of Mozart's early operas have withstood the test of time, existing today more as curiosities than fully-fledged, performable works. Such has been the case with his fourth opera, *Mitridate, rè di Ponto*, which, while being such a success at its premiere that it was given a further 21 performances, was never performed again until 1971, when it was staged in Salzburg.

The 1971 performance was the first ever staging of *Mitridate, rè di Ponto* in Salzburg, for it had originally been commissioned by the Ducal court in Milan for their Christmas festivities, where it was first staged on 26th December 1770. The musicologist, Julian Rushton, has described *Mitridate* as "an astonishing



《皇帝的慈悲》首次在薩爾茨堡演出就是1971年這一次。《皇帝的慈悲》原本由米蘭公爵委約，打算在聖誕節慶祝活動上演出，因此1770年12月26日在米蘭首演。音樂學者朱利安·拉士頓形容，《皇帝的慈悲》「對一個十四歲的男孩來說，是驚人的成就」——這個當然不在話下。但要是大家想到，演出前三星期莫扎特仍未知道歌劇由哪些歌手擔演；而隨著演出日期迫近，演員名單才漸漸明確，這時莫扎特還要寫作新的詠嘆調來遷就歌手，就更會覺得驚訝。他到頭來寫作了二十五首聲樂曲和一首序曲〔劇中還插入了好些芭蕾舞場景，結果演出時間超過六小時〕。劇本根據米特里達特王〔公元一世紀「本都王國」的國王〕奮戰力抗羅馬人入侵的故事改編，分為三幕。

《皇帝的慈悲》篇幅雖長，但極盡視聽之娛。雖然序曲與劇中情節沒有明顯關係，但喜氣洋洋，作為全劇開端卻十分合適。序曲屬「意大利式序曲」，按意大利傳統分為三個截然不同的部分〔快—慢—快〕。第一部分〔快板〕先由小提琴奏出強勁的下行音型，突出D大調調性〔莫扎特以D大調代表光輝和樂觀〕。這部份以光輝、樂觀為主，悸動的伴奏令音樂不斷推進，充滿活力。慢速部分〔優雅的行板〕由長笛和小提琴奏出高貴優雅的旋律，配合柔和地搖曳的伴奏。第三部分〔急板〕以戲劇化的漸強開始，往後輕快而熱鬧，經常出現強弱對比。

中譯：鄭曉彤

achievement for a boy of 14"; which it certainly is. But perhaps even more so when one considers that, right up to three weeks before the performance, it was uncertain which singers would be available and Mozart was having to write new arias to suit the various voices which became available as the day of the performance approached. In the end, he composed 25 vocal numbers and an overture (which, with some interpolated ballet scenes, made the entire performance stretch to over six hours) to go with a three-act opera libretto very loosely based on the story of King Mithridates, who fought courageously against the Romans in the first century BC.

There is no obvious connection between the Overture and the story of the opera, but it does provide a suitably festive opening to what would have been a very long evening of visually exciting entertainment. Following Italian tradition, the overture is in the nature of a Sinfonia, comprising three distinct sections in a fast-slow-fast sequence. It opens with a strong descending figure from the violins emphasising the tonality of D major which, for Mozart, signified brightness and optimism; a mood which is maintained throughout the first section (*Allegro*) above a throbbing accompaniment which drives the music along energetically. The slow section (*Andante grazioso*) is an elegant, gracefully skipping melody for flutes and violins above a gently swaying accompaniment. The third section (*Presto*) opens with a dramatic crescendo and bustles along briskly, with frequent dynamic contrasts.

BY DR MARC ROCHESTER

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INSTRUMENTATION

Two flutes, two oboes, two horns and strings.

莫扎特 降E大調交響協奏曲，K. 364

WOLFGANG AMADEUS MOZART (1756-1791)

Sinfonia Concertante in E flat, K. 364

莊嚴的快板

行板

急板

Allegro maestoso

Andante

Presto

此曲為小提琴、中提琴及樂隊而寫，是由兩位樂手共同負責獨奏的協奏作品。首演估計是1779年底在薩爾茨堡，是莫扎特最出色的作品之一。

1777年，莫扎特在薩爾茨堡當樂團團長已經八年（其中五年效力希若尼穆斯王侯大主教柯羅雷多伯爵）。這些年來，莫扎特在工作上越來越洩氣，於是便在同年8月懇求大主教讓他休假，結果卻被大主教辭退。鑒於薩爾茨堡的音樂氣氛令人窒息，莫扎特便在母親陪同下到其他地方謀發展。兩人9月23日起程，10月30日到達曼海姆。雖然莫扎特不久便發現曼海姆沒有適合的工作，卻也不願離開一原因與音樂無關，而是兒女私情：他愛上了樂譜抄寫員的女兒、17歲的艾洛茜亞·韋伯。莫扎特身在薩爾茨堡的父親卻大力反對兩人交往，寫信要母子兩人馬上起程前往巴黎；莫扎特雖然不情不願，到頭來還是順從了老父的意思。兩人在狂風暴雨中趕了九天路，1778年3月27日到達巴黎。但他們在巴黎的日子並不愉快：莫扎特僅獲聘在凡

This Sinfonia Concertante was written for solo violin, viola and orchestra. It was probably first performed in Salzburg towards the end of 1779 and ranks as one of his most sublime creations.

By August 1777 Mozart had served eight years as Konzertmeister at Salzburg, five of those under Prince-Archbishop Hieronymus, Count von Colloredo. Having grown increasingly frustrated with his duties, Mozart begged for leave and was, instead, dismissed by Colloredo. On 23rd September he set off, accompanied by his mother, in search of a new position and on 30th October arrived in Mannheim. It soon became obvious that there was nothing suitable there but Mozart was reluctant to leave Mannheim. This reluctance was more personal than musical. He had fallen in love with 17-year-old Aloysia Weber the daughter of a music-copyist. Mozart's father, Leopold, did not approve. He wrote demanding that they leave at once and travel on to Paris. Mozart grudgingly obeyed, and on 23rd March 1778, after nine wet and stormy days on the road, Mozart and his mother arrived in Paris. Their time in the French capital was not a happy one. The only permanent job he was offered was a humble organist's post at Versailles and, to cap it all, his mother, who had herself been desperately unhappy in the city, fell ill and died. Leopold wrote instructing Mozart to swallow his pride, head back to Salzburg and beg Colloredo to reinstate him (which he did).



爾賽宮當個小小的管風琴師；而莫扎特的母親在巴黎也一直很不開心，後來更在異鄉病歿。老莫扎特寫信叫兒子放下尊嚴，返回薩爾茨堡，低聲下氣地懇求柯羅雷多伯爵准許他復職〔莫扎特也照辦如儀〕。

這些痛苦的旅程也並非沒有成果。莫扎特對曼海姆樂團的印象尤其深刻：這裡——不像薩爾茨堡宮庭樂團——每個樂手都是獨當一面的技巧大師，經常演出由兩、三位樂手負責獨奏的協奏作品。莫扎特自詡「能採用和模仿所有曲式和風格來寫作」，按道理他應該寫過幾首這類作品，只是後來散佚了。他回到薩爾茨堡後著手寫作的同類作品卻不但流傳至今，更是他最出色的作品之一——交響協奏曲。此曲為小提琴和中提琴而寫，首演資料不詳，但估計是1779年底在薩爾茨堡首演，由副團長布魯涅第和哈芬尼達擔任獨奏。

第一樂章歡欣快活，作曲家的種種愁緒絲毫未見。樂團引子充滿清新可喜的時刻，其一是兩支圓號與兩支雙簧管美妙迷人的對答，然後兩件獨奏樂器奏起一個又一個的主題。

Miserable as they were, however, Mozart's travels were far from fruitless. He had been particularly impressed with the orchestra at Mannheim which, unlike the Salzburg court orchestra, comprised players each of whom was a virtuoso in his own right. They frequently performed concertante works with two or more of them taking solo roles, and we can safely assume that Mozart, who boasted that he could "adopt and imitate all forms and styles of composition", would have tried his hand at several such works, although they have subsequently been lost. However on his return to Salzburg Mozart set to work on another which has survived and ranks as one of his most sublime creations. The exact circumstances of the first performance of his Sinfonia Concertante for violin and viola are not known, but it seems probable it was first performed in Salzburg towards the end of 1779 with Mozart's deputy concert-master, Antonio Brunetti, and Joseph Hafeneder as the soloists.

There is little in the jolly **first movement** to hint at the sadness surrounding the work's composition. Among the many delights in the orchestral introduction a pair of horns enter into a charming dialogue with a pair of oboes before the solo duo emerge with a wealth of opulent themes.

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梵志登 Jaap van Zweden
音樂總監 Music Director

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莫扎特 降E大調交響協奏曲，K. 364

WOLFGANG AMADEUS MOZART (1756-1791)

Sinfonia Concertante in E flat, K. 364

莫扎特為了讓獨奏中提琴聽來比樂團中提琴突出，便在獨奏中提琴採用變格定弦——中提琴比正常調高半音，而D大調的譜卻寫低半音——讓獨奏中提琴奏出與別不同的效果，如泣如訴，在深刻的**第二樂章**尤其明顯。主題傷心欲絕，情感真摯，彷彿反映出莫扎特喪母之痛、失戀之苦和夢想幻滅之悲。

第三樂章沸沸騰騰，陰霾盡消。兩件獨奏樂器不斷互相追逐嬉戲，樂團則從旁支持輔助。第一樂章的圓號與雙簧管的對答在樂曲接近結尾時重現。

中譯：鄭曉彤

To project it above the orchestral violas Mozart writes the solo viola part *scordatura* – sounding a tone above normal – giving it an unusually pleading character which is highlighted in the profound **second movement**. With its desperately sad, clearly deeply heartfelt theme, this movement seems to reflect Mozart's sorrow at the death of his mother, his lost love and his shattered dreams.

All gloom is lifted with the bubbling **third movement** in which the two solo instruments chase each other playfully around aided and abetted by the orchestra, who take the opportunity to give a final airing of the delightful dialogue between horns and oboes we heard at the work's very outset.

BY DR MARC ROCHESTER

編制

獨奏小提琴、獨奏中提琴、兩支雙簧管、兩支圓號及弦樂組。

INSTRUMENTATION

Solo violin, solo viola, two oboes, two horns and strings.

莫扎特 F大調嬉遊曲，K. 138

WOLFGANG AMADEUS MOZART (1756-1791)

Divertimento in F, K. 138

快板	Allegro
行板	Andante
急板	Presto

樂曲按四部弦樂合奏方式記譜，因此有樂壇權威認為那是莫扎特第一批弦樂四重奏；但由於看來莫扎特希望每個聲部採用一件以上的樂器拉奏，因此又名「弦樂交響曲」。

1772年3月中，柯羅雷多伯爵（全名「海歐納莫斯·約瑟夫·弗朗茨·馮·保拉」）獲選為薩爾茨堡王侯大主教。當時莫扎特在薩爾茨堡宮廷樂團擔任團長，但一直沒有酬勞。他覺得應趁大主教履新的大好時機爭取表現，使自己能爭取可觀薪酬。因此在4月29日（大主教就職日）至8月21日（柯羅雷多伯爵終於頒令讓莫扎特獲得150古登幣的年薪）期間，莫扎特新作源源不絕—包括兩齣歌劇、五首聖樂曲（在薩爾茨堡大教堂演出）、六首弦樂四重奏、21首交響曲（他一生才寫了41首交響曲）、七首歌曲和一組器樂作品（共三首，在與大主教就職相關的非正式慶祝活動演出）。

據音樂學者阿爾弗雷德·艾因斯坦所言，那三首器樂作品「手稿上寫著『嬉遊曲』，但

Their scoring for four-part string ensemble has led some authorities to claim them as Mozart's first ever string quartets, but since it seems quite likely that Mozart intended them to be played by more than one instrument to a part, they have also been labelled as String Symphonies.

Hieronymus Joseph Franz von Paula, Count of Colloredo, was elected Prince-Archbishop of Salzburg on 14th March 1772. Mozart, who up to that time had been serving as Concert-Master to the Salzburg court orchestra without receiving any payment, saw in the appointment of a new Archbishop the opportunity to impress sufficiently to be able to procure a respectable salary. Thus it was that between 29th April, the date of the Archbishop's enthronement, and 21st August, the day on which Colloredo eventually decreed that Mozart be paid an annual salary of 150 Gulden, music quite literally poured from Mozart's pen. There were two operas, five pieces of sacred music for use in Salzburg Cathedral, six string quartets, eight symphonies, seven songs and a group of three instrumental works composed for informal events associated with the celebrations to mark the enthronement.

Those three instrumental works, according to Alfred Einstein, "are called 'Divertimenti' on the manuscript, but this designation cannot possibly have come from Mozart himself. For a divertimento should have two



這名稱不可能是莫扎特本人的主意，因為嬉遊曲應包含兩首小步舞曲，但這三首作品卻連一首小步舞曲也沒有。」幾首樂曲都按四部弦樂合奏方式記譜，因此有樂壇權威認為那是莫扎特第一批弦樂四重奏；但由於看來莫扎特希望每個聲部採用一件以上的樂器拉奏，因此又名「弦樂交響曲」。艾因斯坦聲明：「我相信莫扎特是為了最後一次意大利之旅寫作這幾首樂曲——好讓他寫作歌劇《盧喬·西拉》期間，即使有人要求他寫作交響曲，歌劇的寫作進度也不受影響。」多年來，這三首樂曲都被稱為「薩爾茨堡交響曲」三首。

「薩爾茨堡交響曲」第三首的**第一樂章**是首歡欣愉快的快板，艾因斯坦認為這個樂章「完全是交響風格」，而且織體活躍熱鬧，彷彿莫扎特是以較大型樂團來構思似的。**第二樂章**行板格調優雅，小提琴慵懶地唱出旋律，底下是柔和地起伏的伴奏；**第三樂章**急板的炫技寫法澎湃奔放，似乎的確較適合四重奏（每個聲部由一件樂器奏出）較乾淨俐落的聲音，但也突顯了莫扎特大部分嬉遊曲不拘小節、輕鬆愉快的一面。

中譯：鄭曉彤

minuets, and these three works have no minuets at all." Their scoring for four-part string ensemble has led some authorities to claim them as Mozart's first ever string quartets, but since it seems quite likely that Mozart intended them to be played by more than one instrument to a part, they have also been labelled as String Symphonies. Einstein declaring emphatically, "I believe Mozart wrote them in preparation for the last Italian journey, in order not to be disturbed during the composition of [his opera] *Lucio Silla* if symphonies should be demanded of him." They have long been referred to as the three "Salzburg Symphonies".

The third of those "Salzburg Symphonies" opens with a jolly movement (**Allegro**) which Einstein identifies as "purely symphonic", and, certainly its bustling, busy texture feels as if larger orchestral forces were very much in Mozart's mind. This is followed by a graceful **Andante**, a violin melody singing lazily above a gently undulating accompaniment, while the final **Presto** is a frantic piece of virtuoso writing which does seem more suited to the crisper sound of a solo quartet but also highlights the informal and light aspects which define most of the divertimenti Mozart composed.

BY DR MARC ROCHESTER

編制
弦樂組

INSTRUMENTATION
Strings

莫扎特 A大調第廿九交響曲，K. 201

WOLFGANG AMADEUS MOZART (1756-1791)

Symphony no. 29 in A, K. 201

中快板	Allegro moderato
行板	Andante
小步舞曲	Menuetto
精神奕奕的快板	Allegro con spirito

莫扎特大部分交響曲舊作都由三個樂章組成，第廿九交響曲的四樂章結構、採用安靜的開端、摒棄慢速引子，都是相當新穎的手法。

在莫扎特短短的一生中，1774年似乎是很平凡的一年。事實上，自1761年他首次公開演出開始，到1791年12月5日他逝世（據說死於風濕熱）之前，每一年的外訪、作曲和演出活動都安排得密密麻麻，即使臨終前一年仍然忙得不可開交。據一本關於莫扎特生平的權威著作形容，1774年期間「莫扎特寫作多首小夜曲、協奏曲以及十分濃縮的彌撒曲，是為了取悅屬於改革派的薩爾茨堡大主教，直至慕尼黑有人委約他寫作歌劇。12月6日，他啟程前往慕尼黑，監督歌劇綵排。」一整年絕大部分時間都在同一地方度過，對莫扎特來說還是頭一遭。不過，雖然他肯定覺得日子過得很無聊，但流傳下來的作品卻提醒大家，大天才即使經過一年沉悶乏味的生活，仍能寫出世罕其匹的優秀作品—其中一首就是第廿九交響曲。

The four-movement plan was a relatively new departure (most of his earlier symphonies had contained just three movements), as was the quiet opening and the absence of a slow introduction.

In the calendar of Mozart's brief life the year 1774 appears one of the least noteworthy. While virtually every year between 1761, when he first appeared in public, and 1791, which was an extremely busy year culminating on 5th December with his death (allegedly from Rheumatic Fever), seems to have been crammed full with travel and composing and performing activity. 1774 is listed in the definitive work on Mozart's life as a year in which "Mozart composes serenatas, concertos and very condensed masses to please the reformist Archbishop in Salzburg, until he receives another commission from Munich for an opera. For the rehearsals he travels to Munich on 6th December." But while Mozart, for the first time confined for most of a year to just one place, certainly felt it a very dull period of his life, the music he wrote has survived to remind us that one dull year in the life of a great genius can still produce musical results the like of which few have ever been able to emulate. One of the many works dating from that year was his Symphony no. 29.



1774年，莫扎特為薩爾茨堡宮廷樂團寫作了四首交響曲，A大調第廿九交響曲就是其中一首，同年4月6日在當地首演。我們都知道，他在柯羅雷多大主教宮中的職位不算高，而且他前一年到過維也納，希望獲奧地利皇室青睞出任高職，最終卻事與願違。返回家鄉後，面對薩爾茨堡人的鄉下人思維和自己的低微職位，莫扎特變得越來越洩氣。他的沮喪心情到底在第廿九交響曲反映了多少，至今未有定論。但有幾位頂尖學者指出，曲中不少元素都反映出薩爾茨堡的樂團令莫扎特越來越懊惱，加上維也納的音樂肯定令他眼界大開，於是將維也納的創新與實驗手法融入自己的作品裡。比方說，他大部分交響曲舊作都由三個樂章組成，第廿九交響曲的四樂章結構、採用安靜的開端、摒棄慢速引子，都是相當新穎的手法。不過樂曲完成後，莫扎特似乎已將第廿九交響曲拋諸腦後，直至近十年後才想起有這麼一首樂曲——那時他已經離開了薩爾茨堡，在維也納定居，也已經是個薄有名氣的歌劇作曲家了。1783年1月4日，他寫信給父親，請父親將第廿九交響曲的手稿寄給他，說是想將樂曲賣給維也納一家出版社。

The Symphony no. 29 in A was one of four written in 1774 for the court orchestra at Salzburg where it was first performed on 6th April. We know that, having travelled to Vienna the previous year in the hope of obtaining a prestigious post in the Imperial Court, Mozart was growing more and more frustrated with the provincial mentality of Salzburg and, particularly, of his relatively lowly post within the retinue of Prince-Archbishop Colloredo. How much of this frustration can be detected in the Symphony no. 29 is open to conjecture. Certainly several leading scholars have pointed to elements which seem to indicate Mozart's growing irritation with the Salzburg orchestra, and there is no doubt that the music he heard in Vienna opened his eyes to innovations and experiments in symphonic form which he incorporated into this work. The four-movement plan, for example, was a relatively new departure (most of his earlier symphonies had contained just three movements), as was the quiet opening and the absence of a slow introduction. Nevertheless immediately after writing the work Mozart seems to have forgotten all about it until almost a decade later, by which time he had left Salzburg and was enjoying relative fame as an opera composer in Vienna. In a letter to his father dated 4th January 1783 Mozart asked that he send him the manuscript of the Symphony no. 29 which he intended to offer for sale to a publisher in Vienna.

莫扎特 A大調第廿九交響曲，K. 201

WOLFGANG AMADEUS MOZART (1756-1791)

Symphony no. 29 in A, K. 201

第一樂章主題有個明顯的下行跳動，而且直接作為全曲開端。小提琴在第二樂章唱出詠嘆調，下方由加了弱音器的伴奏襯托，實在與歌劇無異。幾個與主旋律截然不同的樂思響起，柔和地與主旋律答和。第三樂章的小步舞曲儘管有點浮誇，但仍然歡欣愉快。第四樂章既有活力又有氣勢。有評論家認為，莫扎特在此模仿狩獵音樂的號角聲，而喧囂的法國號聲也實在既有趣又刺激。最後，法國號在樂團上方翱翔，全曲以巧妙的狩獵音樂風格作結。

中譯：鄭曉彤

The first movement opens directly with the main theme with its striking downward leap while the second movement is pure opera – an aria sung by violins above a muted accompaniment. There are several contrasting ideas which mostly serve to provide a gentle comment on the principal melody. The third movement is a jovial if slightly pompous minuet while the fourth movement is full of life and vigour. Some commentators have suggested that Mozart is here emulating the horn calls of hunting music and with its boisterous horn calls it is certainly full of fun and excitement. It ends in fine hunting style, with horns soaring above the orchestra.

BY DR MARC ROCHESTER

編制

兩支雙簧管、兩支圓號及弦樂組。

INSTRUMENTATION

Two oboes, two horns and strings.



胡薩

CHRISTOPHE ROUSSET

指揮 conductor

指揮家、古鍵琴家胡薩熱愛歌劇，並重新發掘歐洲音樂美學，深受兩者啟發。

他在巴黎聖樂學院隨杜雷夫斯學習古鍵琴，隨後到海牙的皇家音樂學院，師隨梵阿斯比恩。在22歲時，他在著名的第七屆布魯日古鍵琴大賽中獲得第一名。於1991年，他創辦自己的抒情天才合奏團，專門演奏巴羅克，古典及浪漫時期前的音樂，而胡薩的學術研究更是樂團的重點。

胡薩出眾的古鍵琴演出很快便吸引了國際樂壇及唱片公司的注意。期後他開展其指揮事業，成為備受矚目的青年指揮家，和他的樂團一起獲邀到世界各地演出，包括阿姆斯特丹，巴黎，西班牙，瑞士，奧地利，比利時及英國等。

與此同時，他持續以古鍵琴及室內樂音樂家身份演出，並灌錄了包括庫普蘭、拉莫、唐格勒貝爾及佛克雷的古鍵琴作品。他演繹巴赫的各類曲目均廣獲好評。

胡薩亦很重視教學。他在歐洲各地舉辦並主講大師班，孜孜不倦指導新一代音樂家。

胡薩獲法國政府頒發藝術及文學軍官勳銜以及國家功勳騎士榮譽。

Christophe Rousset is a musician and orchestral conductor inspired by a passion for opera and the rediscovery of Europe's musical heritage.

He studied harpsichord at La Schola Cantorum in Paris with Huguette Dreyfus, and subsequently at the Royal Conservatoire in The Hague with Bob van Asperen, winning the prestigious First Prize in the 7th Bruges Harpsichord Competition at the age of 22. He then formed his own ensemble, Les Talens Lyriques, in 1991. At the heart of the ensemble is Rousset's academic research and specialism in the music of the Baroque, Classical and pre-Romantic periods.

Having initially attracted the notice of the international press and record companies with his extraordinary talent as a harpsichordist, he soon went on to make his mark as a gifted conductor, earning invitations to perform with his ensemble at venues throughout the world (Amsterdam, Paris, Spain, Switzerland, Austria, Belgium, United Kingdom).

Alongside this, he has continued to pursue an active career as harpsichordist and chamber musician, performing and recording on the most beautiful period instruments with the works for harpsichord of Couperin, Rameau, d'Anglebert and, Forqueray, etc. His interpretation of a wide range of works by J. S. Bach is highly regarded.

Teaching is also an aspect with major importance for Christophe Rousset, who conducts and organises master classes and academies for young people everywhere in Europe.

Christophe Rousset has been awarded the French honours of Commandeur in the Ordre des Arts et des Lettres and Chevalier in the Ordre national du Mérite.

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楊天媧
Tianwa Yang
小提琴 violin

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王敬 JING WANG

小提琴 violin
〔港樂團長 Concertmaster of HK Phil〕

於桂林出生的加拿大籍小提琴手王敬三歲開始拉奏小提琴，九歲時與加拿大魁北克交響樂團作協奏曲首演。其後以獨奏者身份與捷克廣播交響樂團、莫斯科國立交響樂團及蒙特利爾交響樂團等合作。王敬亦活躍於各大音樂殿堂作獨奏及室樂演奏，當中於渥太華國立藝術中心的演出最為矚目。

曾榮獲2007年歐文克萊恩國際弦樂賽首獎、2000年布拉格協奏曲比賽首獎、1998年蒙特利爾交響樂團比賽首獎及1997年加拿大全國音樂比賽首獎。2003年他更獲得Les Radios Francophones Publiques (涵蓋法國、加拿大、瑞士及比利時的廣播聯網)的「年度年青獨奏家」獎項，並獲得獎項贊助推出首張唱片，收錄貝多芬、拉威爾及歌舒詠的作品。

王敬於過去三年任職於達拉斯歌劇院樂團團長。他是室樂系列Ensemble75的創辦人之一，主力安排德州年輕樂手於達拉斯的史坦威音樂廳中演出。其他職務包括達拉斯室樂交響樂團團長、堪薩斯城及聖安東尼奧交響樂團的客席團長以及與福華斯歌劇院合作等。

於茱利亞音樂學院就讀期間，王敬取得約瑟夫·富奇獎學金。他其後於萊斯大學Shepherd音樂學院完成研究生課程。他曾跟隨小提琴家Zakar Bron、Zvi Zeitlin及Pinchas Zukerman學習並參與他們的大師班。王敬應梵志登大師邀請於2013/14樂季擔任港樂團團長一職。他現正使用由Canada Council of Arts Rare Strings International Collection 借出的1700年 Giovanni Tononi小提琴。

Born in Guilin, China, Jing Wang began playing violin at the age of three and made his concerto debut aged nine with the Quebec Symphony Orchestra, Canada. Subsequent engagements include concerto appearances with the Czech Radio Philharmonic, Moscow State Symphony and Montreal Symphony. Wang has given solo recitals and chamber music performances at prestigious venues including the National Arts Center in Ottawa.

Wang has been the recipient of the Irving M. Klein International String Competition (First Prize - 2007), Concertino Praga (First Prize - 2000), Montreal Symphony Competition (First Prize - 1998) and the Canadian Music Competition (First Prize - 1997). In addition, he was awarded the "Young Soloist of the Year" (2003) by Les Radios Francophones Publiques, a broadcast network of four countries including France, Canada, Switzerland and Belgium. This award sponsored the release of his first CD album including works by Beethoven, Ravel and Gershwin.

He held the position of Concertmaster for the Dallas Opera for three years and co-founded *Ensemble75* - a chamber music series featuring young Texas artists at the Steinway Hall, Dallas. Other commitments included Concertmaster for the Dallas Chamber Symphony, Guest Concertmaster for the Kansas City and the San Antonio Symphony Orchestras as well as Fort Worth Opera.

Wang studied at the Juilliard School as a Joseph Fuchs Scholar and completed postgraduate studies at the Shepherd School of Music (Rice University). He studied violin and chamber music as well as participating in masterclasses held by Zakar Bron, Zvi Zeitlin and Pinchas Zukerman. He took up the position of Concertmaster with the HK Phil in September 2013 at the invitation of Maestro Jaap van Zweden. He plays a 1700 violin by Giovanni Tononi on loan from the Canada Council of Arts Rare Strings International Collection.



凌顯祐 ANDREW LING

中提琴 viola
〔港樂首席中提琴 Principal Viola of HK Phil〕

凌顯祐為香港管弦樂團首席中提琴，土生土長。他曾在香港管弦樂團擔任獨奏表演，獲得好評。他曾任印第安納大學樂團及特雷霍特交響樂團團長，以及印第安納大學愛樂樂團首席中提琴手。

他自六歲起隨已故北京中央音樂學院林耀基教授學習小提琴，自小以小提琴獨奏身份巡迴歐洲、北美和亞太區演出。又曾經和香港管弦樂團、香港中樂團及中國廣播愛樂合作，並分別在香港、北美及歐洲舉行獨奏會。

凌顯祐熱愛室樂音樂，曾與林昭亮和拉萊度等小提琴家同台演出，與上海弦樂四重奏合作，又獲邀在香港國際室樂節中演奏。

作為一個熱誠的音樂教育工作者，他曾主持何鴻毅家族基金管弦樂獎學金計劃，接受邀請擔任NTSO台灣青年音樂營的導師。目前，他是香港浸會大學和香港演藝學院的兼任講師。

凌顯祐在美國印第安納大學完成他的本科和研究生課程後，在侯斯頓的萊斯大學繼續進修。他先後師從亨里克·科瓦爾斯基、裴翼煥、阿蘭·華歷德和林昭亮，獲得全面的音樂訓練。

A native of Hong Kong, Andrew Ling is currently the principal violist of the HK Phil. He has performed solo performances with the HK Phil to critical acclaim. In the past, he had assumed the role of concertmaster at the Indiana University (IU) Concert Orchestra, the Terre Haute Symphony Orchestra, and the principal violist of the IU Philharmonic Orchestra.

Ling began studying violin at the age of six under the tutelage of the late Professor Lin Yaoji of the Central Conservatory of Music, Beijing. As a child, he toured around the world as a violin soloist. He has also collaborated with the HK Phil, the Hong Kong Chinese Orchestra and the China Film Philharmonic Orchestra, and has given recitals in Hong Kong, the North America and Europe.

He is an active chamber musician, having performed with Cho-Liang Lin, Jaime Laredo, Trey Lee, the Shanghai String Quartet and has been invited as a guest artist at the Chamber Residency of Banff Centre in Canada and the Hong Kong International Chamber Music Festival.

A dedicated music educator, Ling has directed The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme as well as been invited to teach at the NTSO Youth Music Camp in Taiwan. He is currently an adjunct faculty member of the Hong Kong Baptist University and The Hong Kong Academy for Performing Arts.

Ling completed his undergraduate and graduate studies at the Indiana University, and has studied at Rice University in Houston. He has had a broad musical education having studied with Henry Kowalski, Ik-Hwan Bae, Alan de Veritch and Cho-Liang Lin.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

港樂2014年3月中國內地巡演之樂評

「毫無疑問是亞洲最前列的交響樂團之一」 樂評人王紀宴

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 Orchestra 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 celebrates 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.



Critical acclaim from the HK Phil's tour to Mainland China in March 2014

"no doubt one of Asia's best" Wang Jiyan, renowned critic

太古集團慈善信託基金自2006年起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，並已推出兩張大碟。

The Swire Group Charitable Trust has been the Principal Patron of the HK Phil since 2006. 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.

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香港管弦樂團為香港文化中心場地伙伴

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HONG KONG PHILHARMONIC ORCHESTRA

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Jing Wang/
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
Bei De Gaulle/Third
Associate Concertmaster



把文晶
Ba Wenjing



程立
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Anders Hui



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Li Zhisheng



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梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐烜
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 范丁
Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang Moonsun



方潔
Fang Jie



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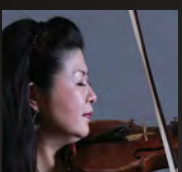
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中提琴 VIOLAS



● 凌顯祐
Andrew Ling



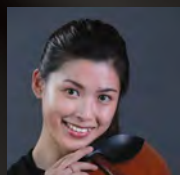
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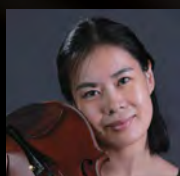
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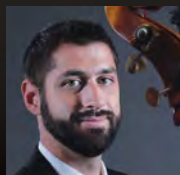
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Jonathan Van Dyke

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- 聯合首席 Co-Principal
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香港管弦樂團

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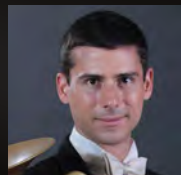
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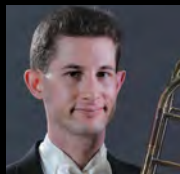


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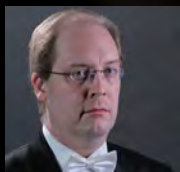


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洛治·希爾 (c.1800) 小提琴·由王亮先生使用
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多尼·哈達 (1991) 大提琴·由張明遠先生使用
史葛·羅蘭士先生 捐贈
安素度·普基 (1910) 小提琴·由張希小姐使用

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
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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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- 所捐贈之罕有樂器
- 安域高·洛卡 (1902) 小提琴·由程立先生使用
 - 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·由張希小姐使用
 - 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 Mrs Bei De Gaulle, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Ms Zhang Xi
- 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

香港管弦樂協會婦女祝賀港樂40週年捐贈

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Clara Mouriz
女中音
mezzo-soprano

Songs of the Auvergne

奧弗涅
之歌

MESSIAEN *Les offrandes oubliées*
CANTELOUBE *Chants d'Auvergne* (selections)
SIBELIUS *Symphony no. 2*
梅湘 《被遺忘的奉獻》
康特盧伯 《奧弗涅之歌》(選段)
西貝遼士 第二交響曲



Alexander Shelley
指揮 conductor

23 & 24-5-2014
Fri & Sat 8pm

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梵志登 Jaap van Zweden
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