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管弦之旅 ORCHESTRAL ADVENTURES

25 & 26-6-2014
Wed & Thu 8pm
Hong Kong Cultural Centre
Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

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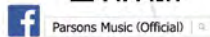
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管弦之旅

ORCHESTRAL ADVENTURES

SCHUBERT

~25'

舒伯特：B小調第八交響曲，D. 759，「未完成」 P. 8

中庸的快板
稍快的行板

Symphony no. 8 in B minor, D. 759, *Unfinished*

Allegro moderato
Andante con moto

BEETHOVEN

~36'

貝多芬：C大調第一鋼琴協奏曲，op. 15 P. 11

輝煌的快板
最緩板
輪旋曲〔快板〕

Piano Concerto no. 1 in C, op. 15

Allegro con brio
Largo
Rondo (Allegro)

中場休息 interval

BRAHMS

(orch. Schoenberg)

~38'

布拉姆斯〔荀伯克配器〕： P. 13

G小調第一鋼琴四重奏，op. 25

快板
間奏曲〔不太快的快板〕
稍快的行板
吉卜賽風格輪旋曲〔急板〕

Piano Quartet no. 1 in G minor, op. 25

Allegro
Intermezzo (Allegro ma non tanto)
Andante con moto
Rondo alla Zingarese (Presto)

馬卻，指揮 P. 16

Jun Märkl, conductor

李仲欣，鋼琴 P. 17

Johnson Li, piano



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A SOUND COMMITMENT 弦諾



管弦之旅 ORCHESTRAL ADVENTURES

舒伯特寫作了兩個經典的交響樂樂章，

然而未能完成整首交響曲，箇中原因至今仍然是個謎。

荀白克將他所喜愛的布拉姆斯室樂作品配器，

令這首樂曲可以給予大型管弦樂團演奏。

貝多芬的第一鋼琴協奏曲，

乃是作曲家特地向維也納人展現他超凡技藝而創作。

今晚，這部作品由一位非常有才華的年輕男孩演繹，

我們很榮幸邀請到鋼琴家李仲欣參與演出。

Schubert wrote two truly great symphonic movements,

and stopped short – why he did is not known.

Schoenberg took a beloved chamber work by Brahms and

'super-charged' it for large orchestra.

Beethoven's showpiece 'first' concerto was composed to

display his prowess to the Viennese public.

Tonight, it is in the hands of a very special young man –

we are proud to present Johnson Li.



J A A P

VAN ZWEDEN

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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.

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"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*

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林木

志登

〔梵志：清淨之志，登：達到〕



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舒伯特 B小調第八交響曲，D. 759，「未完成」

FRANZ SCHUBERT (1797-1828)

Symphony no. 8 in B minor, D. 759, *Unfinished*

中庸的快板
稍快的行板

Allegro moderato
Andante con moto

1822年11月，舒伯特寫好了一首B小調交響曲的其中兩個樂章，然後著手寫作第三個樂章，可是後來卻不知為甚麼放棄了。他把手稿交給一位中奧地利音樂協會成員，此人把手稿藏起，40年後才公諸於世。套用布萊恩·紐布特的說法，這是一首「令舒伯特永垂不朽的作品」。

舒伯特年代的維也納樂壇領袖薩里耶利形容舒伯特「是個天才！寫甚麼也在行：歌曲、彌撒曲，還有弦樂四重奏」。然而他的評語卻遺漏了一個重要的樂種：管弦樂。誠然，放在同期管弦樂大師貝多芬旁邊，舒伯特的管弦樂曲（尤其交響曲）也許久被忽略了。可是舒伯特自小已對寫作交響曲有濃厚興趣，才十四歲便寫出了一首D大調交響曲的第一樂章。雖然這首交響曲後來不了了之，但1813年他卻真的完成了第一首完整的交響曲——D大調第一交響曲。第一交響曲表面上是歡送學校校監，但同時也代表了他學生時代的終結。

Having completed two movements of a B minor symphony dated November 1822, Schubert then started work on a third movement. But, for some reason, he abandoned this and presented the manuscript of the two completed movements to one Anselm Hüttenbrenner of the Styrian Music Society of Graz. Hüttenbrenner kept the manuscript hidden for 40 years. In the words of Brian Newbould, it is “the work which seals Schubert’s claim to immortality”.

Antonio Salieri, who dominated musical life in Vienna during Schubert’s lifetime, said of him, “He is a genius! He can write anything: songs, masses, string quartets”. A notable omission from Salieri’s comment was orchestral music; and, indeed, musical history may have allowed Schubert’s orchestral music, and in particular his symphonies, to be eclipsed by those of his great contemporary Beethoven. However, composing symphonies was something which absorbed Schubert’s interest from his early days as a schoolboy when, at the age of 14, he produced a symphonic first movement in D. This was never completed, but in 1813 he did produce his first complete symphony; the Symphony no. 1 in D which was written ostensibly to honour of the departure of his school’s Director, but more personally to signal the ending of his own school days.



舒伯特寫作過的交響曲有十三首，但完成了的只有七首（可是基於種種原因，大家通常說他有「九首」交響曲）；而以第八交響曲的情況來說，連究竟舒伯特是否真的已把全曲寫完，也眾說紛紜。1822年11月，舒伯特寫好了一首B小調交響曲的其中兩個樂章，然後著手寫作第三個樂章，可是後來卻不知為甚麼放棄了。他把寫好的兩個樂章手稿交給一個名叫安塞爾姆·胡埃登伯倫納的人（他是中奧地利音樂協會成員，而舒伯特曾獲這個協會頒發榮譽文憑）——這首「未完成」交響曲的命運，也就從此敲定。

胡埃登伯倫納把手稿藏起，四十年後才公諸於世；因此樂曲1865年12月17日首演時，一方面遭到多方質疑（樂曲是否真的出自舒伯特手筆），但一方面也給予公眾許多想像空間。不客氣的話，可以說胡埃登伯倫納蓄意把手稿收起，直到舒伯特死後身價水漲船高，樂曲的首演能令公眾萬分期待的時候，才讓樂曲重見天日。而且，一個英年早逝的作曲家，來不及完成一首有望成為自己最傑出作品的樂曲——公眾對這種說法似乎也很受落。樂評人漢斯歷克當時寫道：「舒伯特嶄新的聲音令觀眾興奮不已。音樂才開始了數小節，單簧管和雙簧管齊奏的溫柔抒情小曲響起，小提琴在下面喁喁細語。這時，每個小孩

Altogether Schubert began work on 13 symphonies, although only seven were actually completed (and, for a whole raft of reasons, we generally talk about his “nine” symphonies) and, in the case of his Symphony no. 8, there is some doubt as to whether Schubert did ever truly finish it. Having completed two movements of a B minor symphony dated November 1822, Schubert then started work on a third movement. But, for some reason, he abandoned this and, by presenting the manuscript of the two completed movements to one Anselm Hüttenbrenner of the Styrian Music Society of Graz (from whom Schubert had been awarded the Diploma of Honour), sealed the fate of this “Unfinished Symphony”.

Hüttenbrenner kept the manuscript hidden for 40 years and when it was eventually premièred on 17th December 1865 amidst much speculation as to its authenticity, it caught the public’s imagination. Uncharitably we might suggest that Hüttenbrenner deliberately withheld the manuscript until such time as Schubert’s posthumous reputation would ensure the maximum publicity for the work’s first performance, and certainly the public seemed to have been totally taken up with the notion of a composer struck down in his prime at a tragically young age before having had time to complete what had all the promise of one of his greatest creations. As the critic Hanslick wrote at the time, “The Schubert novelty excited extraordinary enthusiasm. When, after the few introductory bars, clarinet and oboe in unison began their gentle cantilena above the calm murmur of violins, every child recognised the composer and a muffled ‘Schubert’ was whispered in the audience. He had not entered the room, but it seemed that one recognised him by his step, by his way of opening the door.”

舒伯特 B小調第八交響曲，D. 759，「未完成」

FRANZ SCHUBERT (1797-1828)

Symphony no. 8 in B minor, D. 759, *Unfinished*

子都認出誰是作曲家了；觀眾壓低聲線說話，『舒伯特』這個名字隱約可聞。作曲家沒有走進房間內，但似乎人們都從他的腳步聲、從他開門的方式把他認出來了。」

現在大家可見，第八交響曲即使只有兩個樂章，套用布萊恩·紐布特的說法，仍是一首「令舒伯特永垂不朽的作品」。第一樂章以奏鳴曲式寫成，筆法輝煌萬丈；毫無疑問，多數論者也同意這是「舒伯特所有管弦樂作品中最有力的樂章」。低音大提琴和大提琴以極弱音奏出哀傷的開端，不久小提琴開始呢喃，準備迎接第一主題——一段悲傷的抒情小曲，由單簧管和雙簧管奏出。第二主題婉約如歌，旋律由大提琴奏出，配以柔和的切分音伴奏。但這個樂章始終瀰漫著愁緒，即使第二主題表面上愉快開朗，總也沾染了幾分潛藏的悲哀。

激情與憂傷過後，第二樂章整體上較靜謐安詳。圓號和巴松管營造氣氛，迎接抒情的小提琴主題。一段迷人的單簧管獨奏稍後響起，小提琴在其下奏出切分節奏，中提琴略顯不安。樂章不時出現短暫的激動時刻，但最後還是平靜地作結。

中譯：鄭曉彤

Now we can see that, even with just two movements, the Eighth Symphony is, in the words of Brian Newbould, “the work which seals Schubert’s claim to immortality”. Certainly most commentators agree that the gloriously-crafted sonata-form **first movement** is “the most powerful orchestral movement Schubert ever composed”. *Pianissimo* basses and cellos open in tragic vein soon followed by murmuring violins which set the scene for the first subject, a sorrowful cantilena from clarinet and oboe. The second subject is a glorious song-like melody announced by cellos beneath a gently syncopated accompaniment. But for all its superficial cheerfulness even this theme is soon affected by the underlying mood of tragedy which pervades the movement.

After such passion and tragedy the **second movement** seems altogether more tranquil and serene, horns and bassoons setting the scene for a lyrical violin theme. A little later a captivating clarinet solo above syncopated violins and violas brings a slight hint of disquiet, and there are brief agitated outbursts dotted throughout the movement, but it all ends on a note of absolute calm.

BY DR MARC ROCHESTER

編制

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

INSTRUMENTATION

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



貝多芬 C大調第一鋼琴協奏曲，op. 15

LUDWIG VAN BEETHOVEN (1770-1827)

Piano Concerto no. 1 in C, op. 15

輝煌的快板

Allegro con brio

最緩板

Largo

輪旋曲〔快板〕

Rondo (Allegro)

C大調協奏曲並非貝多芬第一首鋼琴協奏曲。貝多芬本人對C大調協奏曲評價不高，自言那「算不上我的佳作」，但今人卻認為此曲十分獨特，新穎非常。

The C major Concerto was not Beethoven's first piano concerto. Beethoven himself did not think particularly highly of his C major Piano Concerto, describing it as "not one of my best compositions", but it is widely accepted today as a particularly original and innovative work.

第一批真正的鋼琴協奏曲於1776年在倫敦出版——那是J. C. 巴赫一套六首鋼琴協奏曲。J. C. 巴赫既是J. S. 巴赫的兒子，也是令鋼琴大行其道的功臣。1778年，莫扎特在巴黎見過J. C. 巴赫，對他的為人和鋼琴音樂均大有好感。當時寫作了多首鍵盤協奏曲的莫扎特，日後尚有不下二十首鋼琴協奏曲相繼問世；而貝多芬〔不少人也認為他是莫扎特的繼承者〕則對這批作品推崇備至，又自行創作了多首鋼琴協奏曲。

The first genuine piano concertos were published in London in 1776. This was a set of six by J. C. Bach, one of J. S. Bach's sons and the man largely responsible for popularising the piano. On a trip to Paris in 1778 Mozart met J. C. Bach and was instantly captivated not just by the man but by his piano music. Mozart, who had already written a number of keyboard concertos, went on to write over 20 concertos for piano which, in turn, were greatly admired by Beethoven (whom many regarded as Mozart's successor) who, in turn, went on to write several of his own.

對十九世紀初的維也納人來說，貝多芬顯然是個反傳統的鋼琴家：他們習慣了莫扎特柔和流暢、文質彬彬的彈奏法，因此便被偏向硬朗的貝多芬嚇了一跳。有說貝多芬會把手抬得很高、距離琴鍵很遠，然後迅猛地撞向琴鍵，常常就這樣把弦線弄斷，是史上第一位真正的炫技鋼琴家。但無論如何，維也納人不久便喜歡上他了，連海頓也在自己的音樂會

So far as the Viennese public was concerned in the early years of the 19th century, Beethoven was a decidedly unconventional pianist. Used to the smooth, unobtrusive and fluent playing of Mozart, they were shocked at Beethoven's rather more confrontational approach; it was said that he would sit with hands held high above the keys before crashing them down on the notes, frequently, in the process, breaking the strings. He was the first true piano virtuoso. Nevertheless they quickly took him to their heart and when, on 18th December 1795 Haydn, fresh back in Vienna from a triumphant visit to London, gave a concert at which three of the symphonies he had composed for the London audience were to be performed, he felt it appropriate to invite Beethoven to participate

邀請貝多芬獻藝——那是1795年12月18日的音樂會。海頓的倫敦之旅十分成功，返回維也納後舉行了一場音樂會，演出三首他原為倫敦觀眾而作的交響曲，同時邀請貝多芬演出貝多芬自己的作品。這是貝多芬第二次在維也納公開演出，曲目按理應是第一鋼琴協奏曲；但根據記載，此曲最早於1798年在布拉格演出，貝多芬親自擔任獨奏。

C大調協奏曲並非貝多芬第一首鋼琴協奏曲。早在1784年，他已經寫了一首降E大調的協奏曲；離開波恩前也已動筆寫作另一首協奏曲（降B大調）——那很可能是1795年3月他首次在維也納演出時的曲目，所以C大調鋼琴協奏曲其實是第三首。但由於降E大調協奏曲在他生前既未演出也未出版（一直被稱為零號鋼琴協奏曲），而降B大調協奏曲屢經改動修正，出版日期甚至比C大調協奏曲更晚，因此C大調協奏曲便順理成章地被視為貝多芬「第一」鋼琴協奏曲。

貝多芬本人對C大調協奏曲評價不高，自言那「算不上我的佳作」，但今人卻認為此曲十分獨特，新穎非常。**第一樂章**開端柔和，轉調出人意表，手法新奇；而另一新意則是樂章結尾：貝多芬親自撰寫華采樂段，不再任由獨奏者即興演奏。**第二樂章**內容不算奇特，奇特的是其篇幅——這是貝多芬所有協奏曲裡最長的**第二樂章**。樂章主要根據一個抒情旋律開展，先由鋼琴奏出，後由單簧管接手。**第三樂章**襲用舊作素材（出自作曲家本人1791年在波恩寫作的鋼琴三重奏），是首機智活潑的輪旋曲。

中譯：鄭曉彤

as both pianist and composer. This was Beethoven's second public appearance as a pianist in Vienna and it seems likely that he performed his Piano Concerto in C major. However, the first documentary evidence of a performance of this Concerto dates from 1798 when Beethoven played it in Prague.

The C major Concerto was not Beethoven's first piano concerto. As early as 1784 he had written one in E flat, while a second, in B flat, was also begun during his years in Bonn, and it is likely that this was the work he performed at his debut in Vienna in March 1795. The C major was, therefore, his third Piano Concerto; but while the E flat was neither performed nor published during Beethoven's lifetime (it has since appeared as "Piano Concerto no. 0"), and alterations and amendments to the B flat Concerto meant that it was not published until after the C major, it is this work which is universally recognised as Beethoven's "First" Piano Concerto.

Beethoven himself did not think particularly highly of his C major Piano Concerto, describing it as "not one of my best compositions", but it is widely accepted today as a particularly original and innovative work. That innovative character is immediately proclaimed in the subdued opening and sudden change to an unexpected key of the **first movement**. A further innovation comes at the end of the movement when Beethoven himself wrote the cadenza, as opposed to leaving it to the soloist to improvise during the performance. The **second movement** is not so much innovative in its content as in its extreme length – it is the longest concerto slow movement Beethoven ever composed – and is largely based on the lyrical melody announced by the piano and subsequently taken up by the clarinet. The **third movement** is a lively and witty rondo which incorporates material from a piano trio Beethoven had composed in Bonn in 1791.

BY DR MARC ROCHESTER

編制

獨奏鋼琴、一支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

INSTRUMENTATION

Solo piano, one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.



布拉姆斯〔荀伯克配器〕G小調第一鋼琴四重奏，op. 25 JOHANNES BRAHMS (1833-1897) (orch. SCHOENBERG) Piano Quartet no. 1 in G minor, op. 25

快板

間奏曲

〔不太快的快板〕

稍快的行板

吉卜賽風格輪旋曲

〔急板〕

Allegro

Intermezzo (Allegro ma non tanto)

Andante con moto

Rondo alla Zingarese (Presto)

1934年荀伯克移民美國，在獲聘為加州大學音樂教授後，就開始把布拉姆斯的G小調第一鋼琴四重奏改編為管弦樂曲。荀伯克自問「緊隨布拉姆斯風格」，至於事實是否如此則見仁見智。改編版的確凸顯了樂曲的交響樂效果，但所用手法肯定是布拉姆斯意想不到的。

作曲老師會告訴學生，研習前人傑作的最佳方法是將之分析和重寫；而任何一個有質素的作曲課程總會涉及分析、編曲和配器法。1934年荀伯克移民美國後獲聘為加州大學音樂教授後，就開始把布拉姆斯份量最重的室樂作品之一——G小調第一鋼琴四重奏——改編為管弦樂曲。他後來向《三藩市紀事報》解釋選取此曲的原因：「我很喜歡此曲，其演出機會卻不多；真的演起來效果也不好。因為越是優秀的鋼琴家，音量就越大，也就越聽不到弦樂的聲音了。我希望聽到所有樂音，現在成功做到。我的原意就是緊隨布拉姆斯的風格，設想他要是活到今天的話樂曲會變成怎麼樣，我就怎麼做，僅此而已。更要留意別違反布

Having emigrated to the USA in 1934, Schoenberg was appointed Professor of Music at the University of California, where he set about orchestrating Brahms's Piano Quartet no. 1 in G minor. Whether or not Schoenberg was true to his word in not going farther than Brahms himself would have done is open to question. This orchestration certainly emphasises the symphonic character of the music, but has gone far beyond the scope of anything Brahms himself would have envisaged.

Teachers of composition will tell you that the best way to study any of the great works of the past is by analysing them and re-writing them; there is no such thing as a worthwhile course of composer-training which does not involve some element of analysis, scoring and orchestration. Having emigrated to the USA in 1934, Schoenberg was appointed Professor of Music at the University of California, where he set about orchestrating one of Brahms's most weighty chamber works, the Piano Quartet no. 1 in G minor. He subsequently explained his reasons for choosing this work to the critic of *The San Francisco Chronicle*, "I like the piece. It is seldom played. It is always very badly played because, the better the pianist, the louder he plays and you hear nothing from the strings. I wanted to hear everything, and this I achieved. As for my intentions: To remain strictly in the style of Brahms and not to go farther than he himself would have gone if he lived today. To watch carefully all the laws to which

布拉姆斯〔苟伯克配器〕G小調第一鋼琴四重奏，op. 25 JOHANNES BRAHMS (1833-1897) (orch. SCHOENBERG) Piano Quartet no. 1 in G minor, op. 25

拉姆斯所遵守的那套只有當時的音樂家才懂的法則。」苟柏克的管弦樂改編版1937年完成，1938年5月7日由卡林伯拿指揮洛杉磯愛樂樂團首演。

原作1857年左右下筆，1861年脫稿，同年11月7日在漢堡首演，可視為布拉姆斯《第一交響曲》的先驅；而苟柏克改編版有時被形容為「布拉姆斯第五交響曲」（雖然這句名言是調皮話多於事實）。苟柏克自問「緊隨布拉姆斯風格」，至於事實是否如此則見仁見智。改編版的確凸顯了樂曲的交響樂效果，但所用手法肯定是布拉姆斯意想不到的。比方說，終樂章大量使用木琴，布拉姆斯卻從來不會這樣配器；而且銅管樂大量運用變化半音，則有把新維也納樂派與布拉姆斯相提並論之意。

第一樂章開端陰沉疏落，既戲劇化又意味深長，堅定的節奏型一直驅使樂曲剛勁挺拔地前進。原作有不少輕柔段落，充滿傷感，但改編版則較壯麗有力；苟柏克巧妙地加入三角鈴，為舞曲樂段添上輕盈靈巧的感覺。

Brahms obeyed and not to violate them, which are only known to musicians educated in his environment.” He completed the orchestration in 1937 and it was first performed by the Los Angeles Philharmonic Orchestra under Otto Klemperer on 7th May 1938.

Brahms had begun work on the Quartet sometime around 1857 and completed it in 1861. It was first performed in Hamburg on 7th November that year. It served very much as the forerunner of the first of his four symphonies, and Schoenberg’s orchestration of the Quartet has sometimes been described (in a soundbite which is more snappy than relevant) as “Brahms’s Fifth Symphony”. Whether or not Schoenberg was true to his word in not going farther than Brahms himself would have done is open to question. This orchestration certainly emphasises the symphonic character of the music, but has gone far beyond the scope of anything Brahms himself would have envisaged. The extensive use of the xylophone in the finale, for example, is quite alien to Brahms’s orchestral vocabulary, while the heavily chromatic brass writing is pure Schoenberg, as if attempting to draw a parallel between Brahms’s music and that of the second Viennese School.

The sombre, sparse opening of the **first movement** is both dramatic and expressive, sturdy rhythms driving the music along with a proud, dignified demeanour. In the original the music is often subdued and full of pathos, but here it has a much greater sense of grandeur and power, while judicious use of the triangle gives a certain lightness to the dance-like episodes.



第二樂章「間奏曲」精緻動人。原作不斷徘徊於明暗之間；改編版在結尾運用了弦樂泛音和撥奏，更顯晶瑩通透。

第三樂章主題像讚美詩般高貴大方，原作中段運用進行曲風格以作對比，改編版則顯然有軍樂色彩。

雖然布拉姆斯經常在作品中加入匈牙利風格主題和節奏，但在室樂作品中名正言順以「吉卜賽風格」做標題，在這**第四樂章**還是首次。樂章充滿熱情如火的旋律、類似民間舞曲和民間儀式似的樂段，十分生動活潑；驅使荀柏克令改編版溢滿生氣，結尾被形容為「正跳旋轉舞的迴旋僧侶」。

中譯：鄭曉彤

The **second movement** is a delicate “Intermezzo” which, in Brahms’s original, hovers continually between darkness and light: here the ending is given added luminosity through use of string harmonics and *pizzicati*.

A stately hymn-like theme opens the **third movement**, while the contrasting march of Brahms’s original is expanded by Schoenberg into something decidedly militaristic.

Although he frequently made use of Hungarian-type themes and rhythms in his music, the Quartet’s **fourth movement** is the first occasion in which Brahms actually entitled a chamber movement “*alla Zingarese*” (in the Gypsy Style). Full of fiery melodic ideas and folk-like dances and processions, Brahms’s brisk and vivacious original has inspired Schoenberg to imbue it with a spirit of fun working its way exuberantly to what has been described as “the whirling dervish of an ending”.

BY DR MARC ROCHESTER

編制

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、一支降E單簧管、兩支單簧管（其一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、三支長號、一支大號、定音鼓、敲擊樂器及弦樂組。

INSTRUMENTATION

Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), one E flat clarinet, two clarinets (one doubling bass clarinet), three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, one tuba, timpani, percussion and strings.



馬卻 JUN MÄRKL

指揮 conductor

馬卻曾指揮多個世界知名樂團，包括克里夫蘭樂團、費城樂團、NHK交響樂團、捷克愛樂、慕尼黑愛樂、奧斯陸愛樂以及蘇黎世大會堂音樂廳樂團等等。他一直是德國曲目的名家，而他近年所演繹德布西、拉威爾及梅湘的作品，則以優雅及揮灑自如見稱。

馬卻於2005年至2011年間擔任里昂國家樂團音樂總監，並任德國中部萊比錫電台交響樂團總指揮至2012年。2012年，馬卻榮獲法國文化部頒發法國藝術及文學騎士勳章。除了活躍於歐洲以外，馬卻亦經常與北美著名樂團合作，並常於日本作客席演出。在2014/15樂季，他將出任西班牙聖塞瓦斯蒂安的巴斯克國家樂團的音樂顧問。

他曾任職巴伐利亞國家歌劇院常任指揮至2006年。於1996年，他首次指揮英國皇家歌劇院、1998年首次於大都會歌劇院演出。馬卻曾指揮德意志歌劇院及東京新國家劇院演出全套《指環》歌劇。

他曾與NHK交響樂團及印第安納交響樂團錄音，並曾指揮里昂國家樂團灌錄史特勞斯、貝多芬、馬勒和梅湘作品，並為拿索斯灌錄了一套九碟的德布西作品集。此外，他又與德國中部萊比錫電台交響樂團灌錄布拉姆斯和孟德爾遜作品。

馬卻生於慕尼黑，父親是德國一位著名樂團團長，母親是一位日籍鋼琴獨奏家。馬卻曾於慕尼黑師隨傑利畢達克、及於美國密芝根跟隨邁耶學習。1987年，他贏得波士頓交響樂團獎學金，前往鄧肯活跟隨伯恩斯坦及小澤征爾學習。

Jun Märkl conducts the world's leading orchestras, such as the Cleveland Orchestra, Philadelphia Orchestra, NHK Symphony, Czech Philharmonic, Munich Philharmonic, Oslo Philharmonic and Tonhalle Orchester Zürich. He has long been a highly respected interpreter of the core Germanic repertoire from both the 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 2005-11 and of the MDR Symphony Orchestra Leipzig until 2012. In 2012 he was honoured by the French Ministry of Culture with the Chevalier de l'Ordre des Arts et des Lettres. Märkl's busy European schedule is complemented by regular relationships with the leading North American orchestras. He is also a frequent guest in Japan. For the 14/15 season he has accepted the post of Musical Advisor to the Basque National Orchestra in San Sebastian.

Märkl was until 2006 Permanent Conductor of the Bavarian State Opera. He made his Royal Opera House, London, début in 1996 and at the Metropolitan Opera in 1998, has conducted the complete *Ring Cycles* at the Deutsche Oper Berlin and at the New National Theatre Tokyo.

Märkl has recorded with the NHK Symphony and the Indianapolis Symphony. Whilst in Lyon he made live recordings of Strauss, Beethoven, Mahler, Messiaen and a nine-disc Debussy cycle for Naxos. With MDR Symphony he recorded Brahms and Mendelssohn.

Born in Munich, his (German) father was a distinguished Concertmaster and his (Japanese) mother a solo pianist. Märkl studied with Sergiu Celibidache in Munich and with Gustav Meier in Michigan. In 1987 he won a scholarship from the Boston Symphony Orchestra to study at Tanglewood with Leonard Bernstein and Seiji Ozawa.



李仲欣 JOHNSON LI

鋼琴 piano

李仲欣於2003年5月出生，就讀香港耀中國際學校，並是香港演藝學院青少年音樂課程的學生，師從著名鋼琴教育家黃懿倫教授。李仲欣從小喜歡音樂、繪畫、文學、自然科學，還是游泳健將。

他四歲開始對鋼琴產生濃厚興趣，朗朗國際音樂基金會為了表彰其卓越鋼琴造詣及音樂才華，於2011年8月向李仲欣頒發了朗朗國際音樂基金會獎學金。2013年7月，他在牛津國際青年鋼琴學者優選計畫夏令營中，受到利茲國際鋼琴大賽主席奧特曼夫人讚賞，說他「小指尖下有大想像」。

2013年6月李仲欣首次亮相紐約卡奈基音樂廳，在「朗朗與他的朋友們」慈善音樂會中與朗朗四手聯彈貝多芬雙鋼琴奏鳴曲。紐約主流媒體讚賞他是一顆「特別的星星」。在2012年和2013年由蕭邦社主辦的「美樂聚」音樂會上，李仲欣演奏了蕭邦的夜曲、舒伯特即興曲；於牛津夏令營在英國牛津Holywell音樂廳演奏了巴赫《法國組曲》，贏得陣陣掌聲。

Born in May 2003, Johnson Li now studies at the Hong Kong Yew Chung International School. He is also a student of the Junior Music Programme at The Hong Kong Academy for Performing Arts where he studies with Professor Eleanor Wong. Music, painting, literature and natural science are Li's favourite subjects and he is also a talented swimmer.

Li started playing the piano at the age of four and has a profound interest in this instrument ever since. Lang Lang International Music Foundation awarded him the Lang Lang Music World Scholarship in August 2011 "to commend his excellent piano skills and musical talents". In July 2013, Li participated in the Oxford Philomusica Piano Festival and Summer Academy. His performance was highly praised by Dame Fanny Waterman, the co-founder of the Leeds International Piano Competition of which she is Chairman and Artistic Director.

In June 2013, Li performed for the first time in the Carnegie Hall at the Lang Lang and Friends concert, playing Beethoven's piano sonata for four hands with Lang Lang. Li has performed twice at The Joy of Music Festival organized by The Chopin Society of Hong Kong in 2012 and 2013, playing Chopin's Nocturne and Schubert's Impromptus respectively. Li has also played Bach's *French Suites* in the Holywell Music Room. All of them received critical acclaims.

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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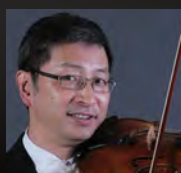
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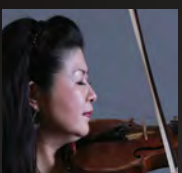
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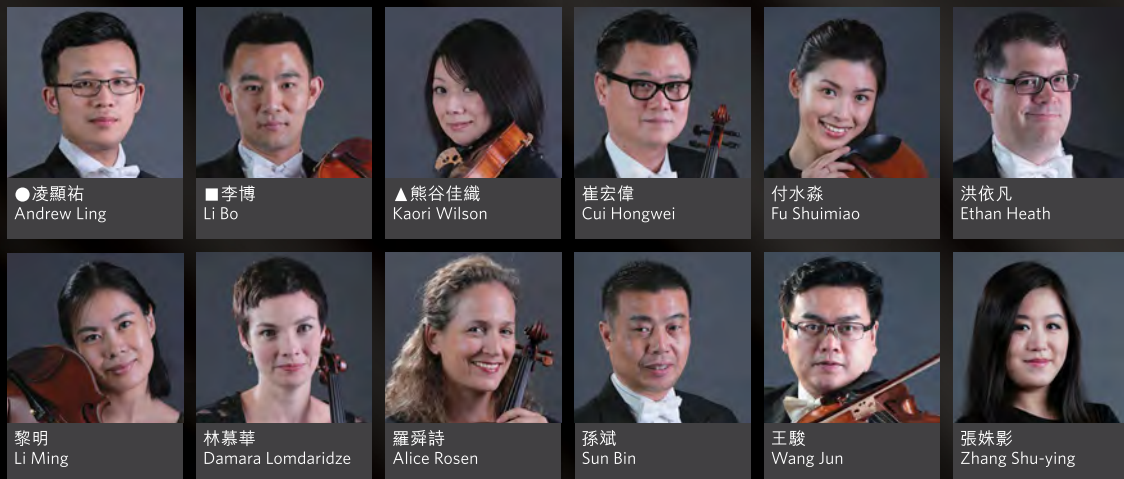
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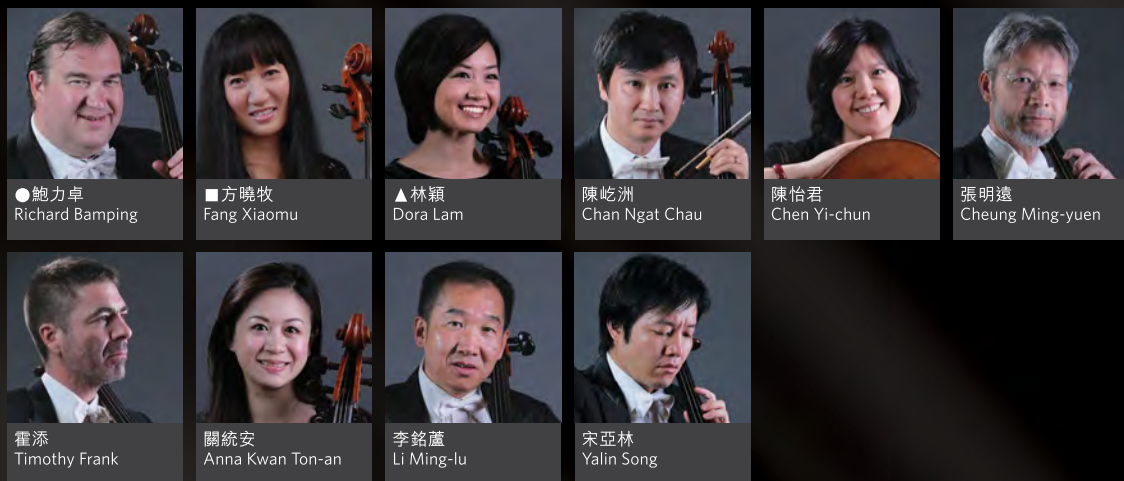
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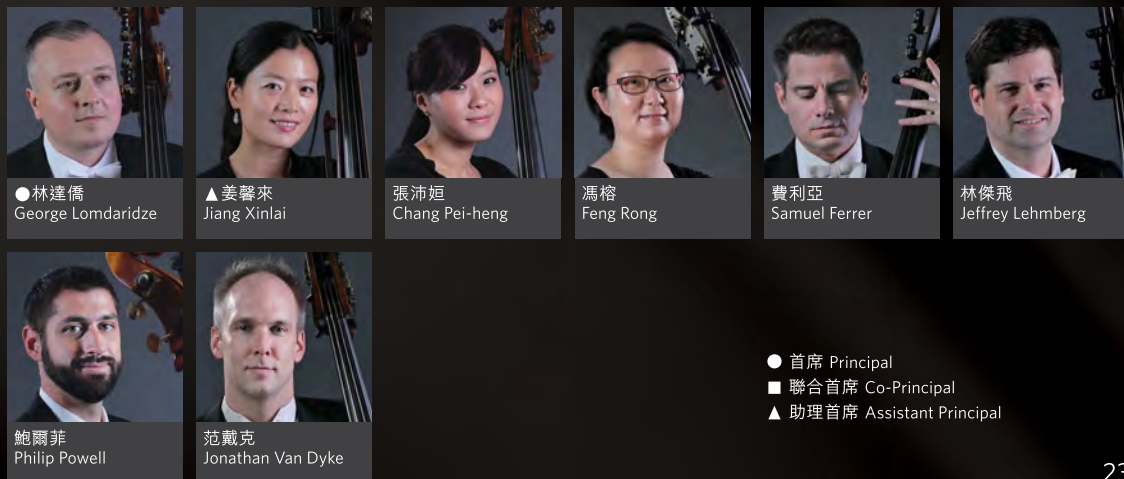
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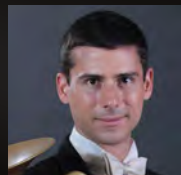
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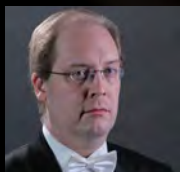
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Jockey Club Keys To Music
Education Programme



4 - 11 - 2014

Tue 7:30pm
香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall

截止報名日期
Application Deadline
10 - 7 - 2014

查詢 Enquiries
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梵志登 Jaap van Zweden
音樂總監 Music Director

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Share the Stage, Share the Music Share the Music Share the Music

鼓動

S- Stimulation

- 大師馬捷爾的魅力
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 - Conducted 7,000+ opera and concert performances, nearly 200 orchestras

“年輕人最希望得到的是指引和帶領”Maestro Maazel
(節錄自U Magazine)

“...The Maestro's conducting was precise but powerful; his instruction was easy to follow and made so much difference to our playing.” Andrew Au Yeung (Horn player, CUHK, Share the Stage young musician 13/14)



融和

H- Harmony

- Learn practice attitude

“綵排指揮...對我們很有要求，...能夠在學生時代便明白到「認真練好自己那part」的音樂家責任...是邁向成功的第一步。” Andrew Au Yeung (Horn player, CUHK, Share the Stage young musician 13/14, 節錄自U Magazine)

“...under the baton of Maestro, students will pay extra attention in rehearsal, learn the professional practice.” Kelvin Ngai (School conductor, Trumpet)

“...〔樂團訓練〕就是大家共同努力去做一件事...可以訓練到盡力做和克服挑戰。” Miss Mak (Music Panel, Belilios Public School)

Share the Joy

Share the Music Share the Music Share the Music Share the Music

精緻

A - Articulation

- Sharpen your skills

"...under the baton of the Maestro, the rehearsal moves swiftly and effectively. I had to adjust and react like a professional musician does." Gordon Cheung (Percussion player, Wah Yan College Kowloon, Share the Stage young musician 13/14)

"...當你坐在〔HKPhil樂手〕旁邊拉，你會聽到他們拉得很細緻，〔我〕會問自己會否能像他們一樣拉到這種聲音..." Terence Lam (Violin player, HKBU, Share the Stage young musician 13/14)

喜悅

R - Rejoicing

- Rediscover your love of music

"我不是主修音樂的學生，...參加了這個計劃後，我對音樂的興趣進一步提高了...我很慶幸最初有報名..." Kirsty Kwok (Double Bass player, CityU, Share the Stage young musician 13/14)

"I love playing music, ... practicing an instrument relieves the stress from my other studies." Jason Fee (Clarinet player, St. Paul's Co-educational College)



閱歷

E - Experience

- Widen your horizons

"我可以坐在管樂部份清楚聽弦樂的聲音，聽到「專業的聲音」究竟是如何，這是不可能從觀眾席中聽到的。" Fung Yat Shan (Clarinet player, CUHK, Share the Stage young musician 13/14, 節錄自 Art Plus)

"學習音樂除了增長學生的音樂知識，亦可以培養一絲不苟和自律的態度。這些技能更可轉移到其他範疇，對學生成長有莫大幫助。" Warren Lee (Music Director, St. Paul's Co-educational College)

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With Maestro **LORIN MAAZEL** and the PHIL **10 - 7 - 2014**

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甄選結果於2014年7月下旬公佈

Successful applicants will be informed by the end of July 2014

「賽馬會音樂密碼教育計劃」由香港賽馬會慈善信託基金贊助，讓港樂能透過特別設計的學校專場音樂會、室樂小組到校表演、樂器大師班和音樂教師講座，致力推廣管弦樂及為香港未來播下音樂種子。

With funding support from The Hong Kong Jockey Club Charities Trust, the Hong Kong Philharmonic Orchestra's flagship music education programme, the "Jockey Club Keys to Music Education Programme" promotes orchestral music and invests in Hong Kong's musical future through purpose-designed school concerts, ensemble visits, instrumental masterclasses and teacher seminars.

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- 有志成為音樂家

Application Requirements

- Orchestral Instrumentalist
- ABRSM Grade 7 or above; or equivalent
- Age Maximum 25 (Full Time Hong Kong Students)
- Passionate to be a musician

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- 準備面試的樂器（申請者只可選擇一種樂器）
- 從以下網址下載面試音樂選段並練習
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- 攝錄你的面試音樂選段
- 把攝錄好的面試選段上載至自用的 YouTube 戶口
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www.hkphil.org/sharethestage/application
- 確認申請將於7月10日(星期四)或以前以電郵通知。如有查詢，請致電2312 6103

Application Details

- Choose your instrument (You can only apply on one instrument)
- Download the audition excerpts and practice from
www.hkphil.org/sharethestage/auditionexcerpts
- Record your audition performance
- Upload your audition video to your YouTube account
- Complete an online application form and submit your YouTube link together (Each applicant can supply one YouTube link only)
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NICHOLAS
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指揮 conductor



葉葆菁
YUKI IP

女高音 soprano



張吟晶
SAMANTHA CHONG

女中音 mezzo-soprano

梵志登 Jaap van Zweden
音樂總監 Music Director

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