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郎朗 | 郎朗

12月18日演出贊助  
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12月19日演出贊助  
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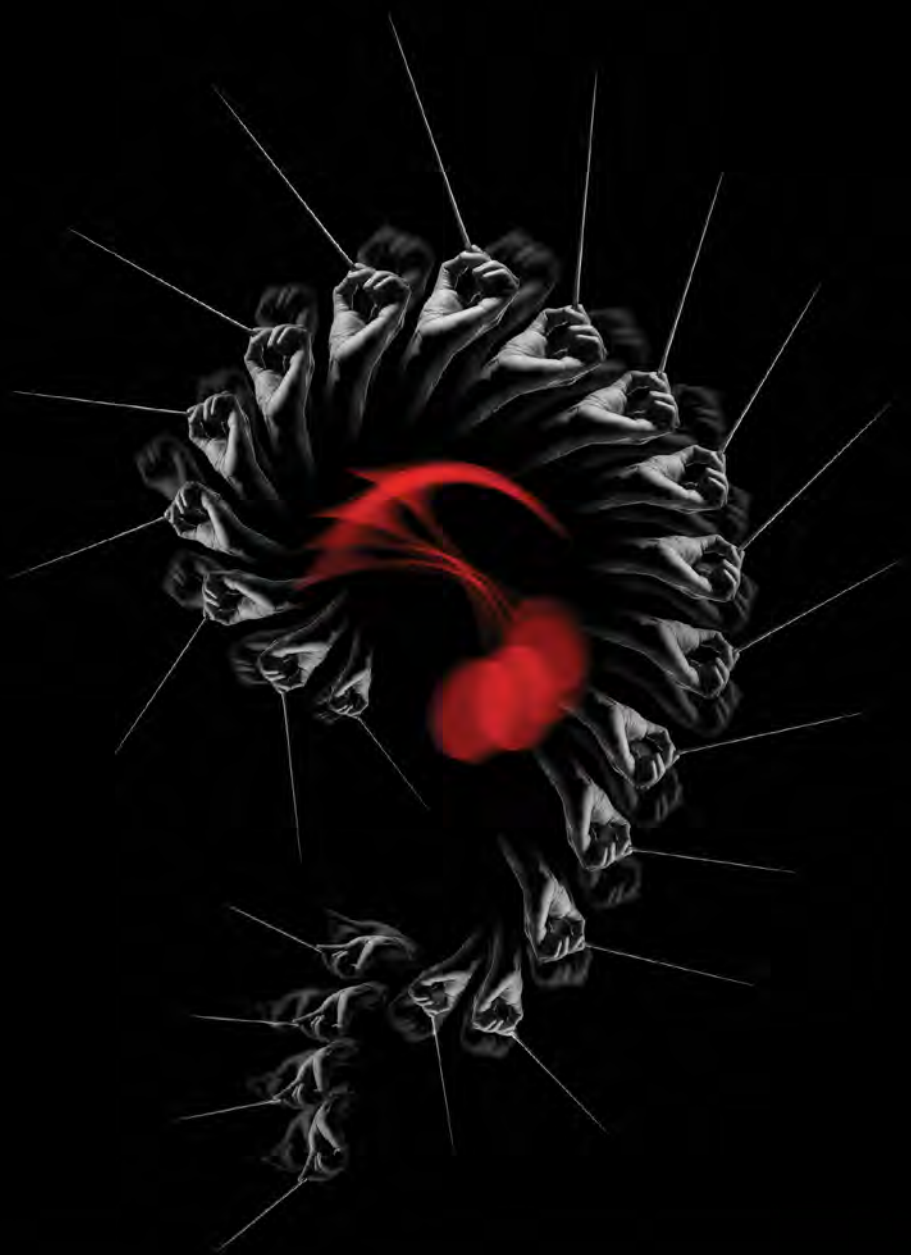
18 & 19-12-2014  
Thu & Fri 8pm  
Hong Kong Cultural Centre  
Concert Hall



香港文化中心25周年誌慶節目  
Programme commemorating the  
25th Anniversary of the Hong Kong Cultural Centre

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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# 郎朗 | 郎朗 LANG LANG<sup>2</sup>

## 18-12-2014

12月18日演出贊助  
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## MOZART

~31'

莫扎特：C小調第二十四鋼琴協奏曲，K. 491 P. 10

快板  
稍緩板  
小快板

Piano Concerto no. 24 in C minor, K. 491

Allegro  
Larghetto  
Allegretto

中場休息 interval

## TCHAIKOVSKY

~44'

柴可夫斯基：F小調第四交響曲，op. 36 P. 20

較慢的行板 — 活躍的中板

如歌的小行板

諧謔曲〔以撥弦演奏頑固音型 — 快板〕

終曲〔火熱的快板〕

Symphony no. 4 in F minor, op. 36

Andante sostenuto – Moderato con anima

Andantino in modo di canzona

Scherzo (Pizzicato ostinato – Allegro)

Finale (Allegro con fuoco)

梵志登，指揮 P. 25

Jaap van Zweden, conductor

郎朗，鋼琴 P. 26

Lang Lang, piano



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12月19日演出贊助  
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## 19-12-2014



THE LANGHAM  
Hong Kong

### TCHAIKOVSKY

~32'

柴可夫斯基：降B小調第一鋼琴協奏曲， op. 23 P. 16  
莊嚴而不太快的快板 — 有精神的快板  
質樸的小行板 — 極急板 — 質樸的小行板  
熱烈的快板

Piano Concerto no. 1 in B flat minor, op. 23  
Allegro non troppo e molto maestoso - Allegro con spirito  
Andantino semplice - Prestissimo - Andantino semplice  
Allegro con fuoco

中場休息 interval

### TCHAIKOVSKY

~44'

柴可夫斯基：F小調第四交響曲， op. 36 P. 20  
較慢的行板 — 活躍的中板  
如歌的小行板  
諧謔曲〔以撥弦演奏頑固音型 — 快板〕  
終曲〔火熱的快板〕

Symphony no. 4 in F minor, op. 36  
Andante sostenuto - Moderato con anima  
Andantino in modo di canzona  
Scherzo (Pizzicato ostinato - Allegro)  
Finale (Allegro con fuoco)

梵志登，指揮 P. 25  
Jaap van Zweden, conductor

朗朗，鋼琴 P. 26  
Lang Lang, piano



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# J A A P

## VAN ZWEDEN

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London Philharmonic orchestras. Recently conducted Berlin Philharmonic  
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SAM OLLUVER, SOUTH CHINA MORNING POST

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# 林 凡 志 登

〔梵志：清淨之志，登：達到〕



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## 莫扎特 C小調第二十四鋼琴協奏曲，K. 491

# WOLFGANG AMADEUS MOZART (1756-1791)

## Piano Concerto no. 24 in C minor, K. 491 [只演18-12-2014 only]

快板

Allegro

稍緩板

Larghetto

小快板

Allegretto

莫扎特自1781年6月離開薩爾茨堡樂團起，到1786年5月歌劇《費加羅的婚禮》首演期間，創作了不下十四首鋼琴協奏曲，彷彿鋼琴協奏曲是頗能賺錢的樂種。這批協奏曲好些是在匆忙中趕工寫成，而這首鋼琴協奏曲是該批協奏曲的最後一首，1786年3月24日寫成，大約一周後首演。

莫扎特移居維也納不久，便發現靠著教學、演奏和寫作鋼琴曲，收入已相當可觀，對鋼琴的興致大增。事實上，他在維也納的日子都很熱衷掙錢，為了養妻活兒（他1782年娶妻，兒子卡爾·湯瑪士1784年出生），常常拼命尋找財源。他自1781年6月離開薩爾茨堡樂團起，到1786年5月歌劇《費加羅的婚禮》首演期間，創作了不下十四首鋼琴協奏曲，彷彿鋼琴協奏曲是頗能賺錢的樂種。這批協奏曲好些是在匆忙中趕工寫成的一——這一點從現存的C小調第二十四鋼琴協奏曲，K. 491的手稿可見。C小調第二十四鋼琴協奏曲是該批協奏曲的最後一首，1786年3月24日寫成，大約一周後首演。

The wealth-creating potential of the piano concerto is hinted at by the fact that, between leaving the Salzburg orchestra in June 1781 and the première of his opera *The Marriage of Figaro* in May 1786, he composed no fewer than 14 of them. That some of these were written down in haste. Mozart wrote this concerto on 24th March 1786 and premièred about a week later.

Mozart's upsurge of interest in the piano once he had settled in Vienna was largely fired by the financial rewards he could reap from teaching, performing and composing for the instrument. And earning substantial amounts of money became a consuming passion for Mozart throughout his years in the city. With a wife (he married in 1782) and a young son (Karl Thomas was born in 1784), Mozart was frequently in need of healthy injections of funds. The wealth-creating potential of the piano concerto is hinted at by the fact that, between leaving the Salzburg orchestra in June 1781 and the première of his opera *The Marriage of Figaro* in May 1786, he composed no fewer than 14 of them. That some of these were written down in haste is clear from the surviving manuscript of the last of those 14 concertos, no. 24 in C minor, K. 491, which Mozart wrote on 24th March 1786 and premièred about a week later.



首先，第二、三樂章也沒有速度標記；現在的速度標記乃後人所加。而且第一、三樂章的鋼琴部分大都以速記法草草寫下；樂團部分和鋼琴手稿多有矛盾之處，反映出獨奏部分多為背奏或乾脆即興演出。由此可見，1784年初莫扎特給父親寫信說的話並非虛言：「不難想像，我要演出新作，所以要創作。我每天早上都在教學生，但差不多每晚也要演出音樂會。」。樂曲儘管寫得匆忙，喬治·貝克卻稱之為「人間天才最傑出的作品之一」。

C小調在莫扎特眼中代表悲劇，而樂曲開始時確實肅殺、凝重。長笛和雙簧管奏出下行音型，準備讓鋼琴奏出意味深長的淒戚樂段。哀嘆連連的鋼琴與裝腔作勢的樂團形成強烈對比。後來樂團各種樂器奏出雅緻的音型，鋼琴則優雅地繞著它們團團轉，樂團與鋼琴漸趨調和、一致。莫扎特這首協奏曲的**第一樂章**竟以三拍子寫成，也許會令懂得曲式的聽眾大為驚訝，而各主題在再現部按逆序出現，則更耐人尋味。

**第二樂章**主題堪稱莫扎特最美最迷人的旋律。鋼琴先奏出像讚美詩一般的主題，然後樂團接手；這個美不勝收的曲調多次重現，期間是多個與之對比的插段。插段多以木管開始，顯示木管樂組已漸趨成熟——用木管完口取代弦樂，充當協奏曲的伴奏，這做法幾近前無

For a start neither the second nor the third movements have tempo markings – those were added by a later hand – and chunks of the piano part of the outer movements were jotted down in a scrawled shorthand. There are conflicts between the orchestral parts and the piano manuscript, implying that much of the solo part was played either from memory or simply improvised on the spot. All this only reinforces the comments Mozart made in a letter to Leopold in early 1784, “You can easily imagine that I need to have something new to play, and therefore I have to compose. Yet every morning is devoted to pupils and on almost every evening I have to play a concert”. Hastily written it may have been, but Mozart’s 24th Concerto has been described by Georges Back as “one of the finest things conceived by human genius”.

Mozart often used the key of C minor to represent tragedy, and the **first movement** opens in a mood of great seriousness, which, with descending figures from flute and oboe, prepares the ground for the heart-wrenching sadness of the piano’s reflective entry. There is much contrast between the piano’s sorrowful sighings and the orchestra’s powerful posturings, but the two are reconciled as the piano flutters gracefully around elegant figures emerging from various members of the orchestra. Students of musical form, possibly already surprised to find a Mozart concerto first movement in triple time, will be fascinated to note that the main themes are heard in reverse order during the recapitulation section.

The **second movement** opens with one of Mozart’s most gracious, disarming and utterly charming themes, introduced almost like a hymn by the piano before it is taken up by the orchestra. Between statements of this gorgeous tune, Mozart interpolates contrasting episodes most of which are heralded by

## 莫扎特 C小調第二十四鋼琴協奏曲，K. 491

# WOLFGANG AMADEUS MOZART (1756-1791)

## Piano Concerto no. 24 in C minor, K. 491 [只演18-12-2014 only]

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古人 — 最後樂團在鋼琴溫柔的游說下，再次奏出樂章開始時的曲調。

第三樂章開始時，樂團奏出如歌的主題，重複音是其中一大特色，然後八個變奏接踵而來，有時是鋼琴獨奏，有時是焦點所在，然後木管再次加入，但八個都是原主題的精彩變奏。音樂時而激情、時而昂揚、時而幽默得令人放下戒心、時而卻又沉著深刻。但最後凝重肅殺的氣氛重臨，果斷地結束全曲。

中譯：鄭曉彤

the wind instruments, marking their coming of age as an orchestral group. Rarely before this had wind instruments so totally supplanted the strings in a concerto accompaniment. These episodes end with the piano gently persuading the orchestra to return to the original tune.

With its repeated notes and song-like character the theme given out by the orchestra at the start of the **third movement** is subjected to a sequence of eight variations, some for piano solo, some highlighting, again, the wind instruments, but each representing a remarkable transformation of the original. There are moments of great passion and high drama, as well as glimpses of disarming humour and deepest serenity, but in the end it is the mood of great seriousness with which the work began, that brings it to its sturdy conclusion.

BY DR MARC ROCHESTER

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### 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.

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梵志登 Jaap van Zweden  
音樂總監 Music Director

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# 柴可夫斯基 降B小調第一鋼琴協奏曲，op. 23

## PYOTR ILYICH TCHAIKOVSKY (1840-1893)

### Piano Concerto no. 1 in B flat minor, op. 23 [只演19-12-2014 only]

莊嚴而不太快的快板 — Allegro non troppo e molto maestoso -  
有精神的快板 Allegro con spirito  
質樸的小行板 — 極急板 Andantino semplice - Prestissimo -  
— 質樸的小行板 Andantino semplice  
熱烈的快板 Allegro con fuoco

柴可夫斯基最初屬意尼古拉·魯賓斯坦負責首演的鋼琴獨奏，但魯賓斯坦批評樂曲「一文不值、無法演奏……」柴可夫斯基一怒之下在樂譜封面上劃掉了魯賓斯坦的名字，改為題獻給傑出德裔大指揮家暨鋼琴家保露。保露於1875年10月25日在美國波士頓首演此協奏曲，數天後移師紐約，美國觀眾反應極為熱烈；時至今日，已成為最受歡迎、演出機會最多的鋼琴協奏曲之一。

樂團的四音下行音型、一連串驚天動地的鋼琴和弦 — 柴可夫斯基藉此讓第一鋼琴協奏曲達到先聲奪人的效果。除了貝多芬第五交響曲和巴赫D小調觸技曲與賦格曲外，大概沒有哪首樂曲的開端是同樣膾炙人口、被拿來開玩笑的次數同樣多、被胡亂引用的情況同樣頻繁了。

第一協奏曲的創作過程嘔心瀝血，柴可夫斯基自言「要在腦中迫出樂段來」和「在房間踱來踱去好幾小時」才有靈感寫作。但到了1875年1月底，他

Tchaikovsky dedicated the Concerto to Nikolai Rubinstein in the expectation that he would be the soloist at the work's première. As Tchaikovsky later reported, Rubinstein's reaction was not good. "worthless and unplayable..." In anger, Tchaikovsky crossed Rubinstein's name off the title page and re-dedicated the work to the great German conductor and pianist Hans von Bülow. When von Bülow premièred the concerto in Boston on 25th October 1875 and repeated it a few days later in New York, it received rousing ovations from the American audiences. It now ranks as one of the best loved and frequently performed of all piano concertos.

With the possible exceptions of Beethoven's Fifth Symphony and Bach's Toccata and Fugue in D minor the opening of no other musical work has become so familiar, so parodied and so frequently used out of context as the pattern of four descending notes, followed by a succession of crashing piano chords with which Tchaikovsky's First Piano Concerto so memorably grabs the listener's attention.

Tchaikovsky had laboured long and hard over the work. At the time he wrote he had to "hammer passages... out of my brain" and "walk up and down the room for hours" before ideas came. But towards the end of January 1875 he felt happy enough with the result that he played it through privately to Nikolai Rubinstein,



對樂曲也頗滿意了，就在聖彼得堡音樂學院為尼古拉·魯賓斯坦彈奏一遍。柴可夫斯基最初屬意魯賓斯坦負責首演的鋼琴獨奏，但他後來憶述魯賓斯坦對樂曲反應欠佳：「他一言不發——一片死寂……我從琴椅上站起來，問他：『怎麼樣？』然後他就連珠炮似的……說我的協奏曲一文不值、無法演奏……又差勁又瑣碎又庸俗。僅一、兩頁有少許價值。」柴可夫斯基一怒之下在樂譜封面上劃掉了魯賓斯坦的名字，改為題獻給傑出德裔大指揮家暨鋼琴家保露。行將巡迴美國演出的保露對樂曲讚賞有加，認為它「高尚、有力、新穎」。保露於1875年10月25日在美國波士頓首演此協奏曲，數天後移師紐約，美國觀眾反應極為熱烈；時至今日，已成為最受歡迎、演出機會最多的鋼琴協奏曲之一。

**第一樂章**的開端由圓號聲和震撼的鋼琴和弦構成，氣勢如虹，家傳戶曉。但這些素材隨即消聲匿跡，無影無蹤，接著的樂段根據烏克蘭民歌寫成，氣氛輕鬆得多。全樂章長達二十分鐘（全曲總長度的三分二），因此作曲家有充裕的時間，既能把多個主題擴充和修飾，觸及各種情緒和色彩，又能容納多個難度極高的華采樂段。

**第二樂章**先由長笛掀開序幕，迷人的主題輾轉由長笛、鋼琴

to whom he had dedicated the Concerto in the expectation that he would be the soloist at the work's première. As Tchaikovsky later reported, Rubinstein's reaction was not good. "Not one word was said - absolute silence... I got up from the piano. 'Well?' I said. Then a torrent burst from Rubinstein... My concerto was worthless and unplayable... bad, trivial, vulgar. Only one or two pages had any value." In anger, Tchaikovsky crossed Rubinstein's name off the title page and re-dedicated the work to the great German conductor and pianist Hans von Bülow who was shortly to embark on a concert tour of the USA. Von Bülow had no reservations about the work, describing it as "lofty, strong, and original", and when he premièred the concerto in Boston on 25th October 1875 and repeated it a few days later in New York, it received rousing ovations from the American audiences. Now it ranks as one of the best loved and frequently performed of all piano concertos.

The powerful opening of the **first movement** with its famous horn call and sledge-hammer chords from the piano lays something of a false trail, since this material never again appears in the concerto. It gives way to rather lighter and considerably more nimble music based on a folk melody from the Ukraine and, at over 20 minutes (almost two-thirds of the concerto's overall length), the movement unfolds expansively, passes through the whole gamut of emotions, moods and colours and includes several truly virtuosic cadenzas for the soloist.

The **second movement** is introduced by a charming flute theme which is quickly taken over by the piano which, in turn, passes it on to a pair of cellos. The central section provides a contrast in speed (it is marked "as fast as possible") but a short rhapsodic

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及兩把大提琴奏出，中段速度加快〔譜上標示「越快越好」〕，與前段形成對比，鋼琴在狂想曲式短段過後重拾開端的柔和氣氛。

第三樂章開端的主題以另一烏克蘭民歌為基礎，旋律仿如熱烈的舞曲，然後搖身一變，變得沉重。樂團交代了舞曲主題過後，小提琴含羞答答地引入新主題——新主題儘管初時平平無奇，但後來卻演變成全曲最宏偉壯觀、最富麗堂皇的高潮樂段。

中譯：鄭曉彤

passage for the piano brings the movement back to the gentle mood of the opening.

Another Ukrainian folk song provides the material for the fiery dance-like theme with which the **third movement** opens. This turns into a stamping dance from the orchestra before the violins tentatively introduce a theme which, innocuous as it might seem at first, is going to produce the grandiose, glittering climax to the concerto.

BY DR MARC ROCHESTER

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#### 編制

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

#### INSTRUMENTATION

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

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## 柴可夫斯基 F小調第四交響曲，op. 36

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Symphony no. 4 in F minor, op. 36

較慢的行板—活躍的中板 Andante sostenuto – Moderato con anima  
如歌的小行板 Andantino in modo di canzona  
諧謔曲〔以撥弦演奏 Scherzo (Pizzicato ostinato – Allegro)  
頑固音型—快板) Finale (Allegro con fuoco)  
終曲〔火熱的快板〕

浪漫派晚期作曲家對交響曲的信念，來自柴可夫斯基給同事坦尼耶夫信中的一番話：「我不打算讓筆管寫下只有空洞和弦而無內涵的交響曲。難道交響曲不應交代那些無法言傳、卻有需要表達的東西嗎？」的確，柴可夫斯基每首交響曲都像有很深刻、很真摯的東西要表達似的，但他至少也不反對以筆墨交代自己的創作原意。

以第四交響曲為例，柴可夫斯基就曾向梅克夫人詳述樂曲含義。梅克夫人的丈夫於1876年去世，生前是位工程師，靠在俄羅斯鋪設鐵路發跡；夫人孀居後為扶掖年輕音樂家，不惜大灑金錢，費盡心血。由於她對柴可夫斯基的音樂情有獨鍾，因此在得悉後者生活捉襟見肘時，就開始委約他創作新曲。一段奇異的友誼旋即展開：兩人雖然只見過兩次面〔由於梅克夫人患有近視，其中一次她其實「看」不見柴可夫斯基〕，但隨後十三年間兩人互通書信卻達數千次，梅克夫人更定期發放豐厚津貼予柴可夫斯基。

The *credo* of late Romantic symphonists was set out in a letter Tchaikovsky wrote to his colleague Sergey Taneyev, "I should not wish for a symphony to come from my pen which expresses nothing and consisted only of empty chords. Should not a symphony express those things for which there are no words but which still need to be expressed?" Certainly every one of Tchaikovsky's symphonies gives the impression of expressing something profound and heartfelt; but he was not against at least trying to express in words what it was that his symphonies set out to portray.

In the case of his Fourth Symphony, he expounded at length over its inner message to Nadezhda von Meck. She had been the wife of an engineer who had made a fortune out of the rapid development of Russia's railways, and, following her husband's death in 1876, she devoted her energies and much of her wealth to helping young musicians. She was greatly attracted to Tchaikovsky's music, and when she learnt that he was chronically short of money, she began to commission new works from him. Very quickly a strange friendship developed between them. They met just twice (and, due to Nadezhda's short-sightedness, on one of those occasions she never actually saw Tchaikovsky) but over the course of the next 13 years they wrote literally thousands of letters to each other. Nadezhda paid him a generous regular allowance.



這種關係對柴可夫斯基而言來得正合時宜，1877年中，柴可夫斯基已幾乎完成首三個樂章，正準備動筆創作第四交響曲的最後一個樂章。他突然和安東蓮娜·美莉奧高娃結婚，環繞這段撲朔迷離的婚姻，衍生了許多疑幻似真的故事。但有一點可以肯定，就是這段婚姻對柴可夫斯基來說的而且確是一場災難。9月，他逃離新婚的妻子往瑞士和意大利療養，整整一年於俄羅斯消聲匿跡，直至盤川用盡，才不得不返回老家投靠梅克夫人。柴可夫斯基1878年1月7日完成整首第四交響曲，並特意把樂曲題獻給梅克夫人，並在樂譜上寫上「獻給最要好的摯友」。樂曲1878年2月10日在聖彼得堡首演。

**第一樂章**伊始，圓號和巴松管奏出激烈、震撼的號角曲，小號和高音木管樂緊隨其後，激烈程度猶有過之。作曲家跟梅克夫人詳細說明樂曲內容時，明言這就是「命運，大家都渴求快樂，而命運正是阻礙我們實現願望的元兇……像達摩克利的劍、眾人頭上的刀，永遠在侵害我們的靈魂」。哀怨的圓舞曲樂段響起，張力隨即減弱；但樂章開端的壓迫感卻縈繞不散，直至柔和的單簧管主題響起，配合其他木管樂器短小的抖動音型，氣氛才開始鬆弛下來。

至於**第二樂章**，柴可夫斯基則解說道：「那種憂鬱感覺，常在夜闌人靜、對影獨坐時來

This relationship came at just the right time for Tchaikovsky. In mid-1877 when he was poised to start work on the Fourth Symphony's last movement, having already largely completed the other three, Tchaikovsky suddenly married Antonina Miliukova. Around Tchaikovsky's marriage has developed a fog of myths and unsubstantiated stories. But that the marriage was a disaster for Tchaikovsky is beyond dispute. In September, he fled from his new wife, to convalesce in Switzerland and Italy. He was absent from Russia for a year, only returning because of financial pressures, which Nadezhda von Meck was able to resolve for him through her support. Tchaikovsky completed the Fourth Symphony on 7th January 1878 dedicating it to Nadezhda with the words, "To my best Friend". It was premièred in St Petersburg on 10th February 1878.

The **first movement** begins with a dramatic, battering fanfare from the horns and bassoons followed immediately and with increased violence by the trumpets and higher woodwind instruments. In the detailed description of the symphony Tchaikovsky had given Nadezhda, he described this as "Fate, the fatal force which prevents our hopes of happiness from being realised... which, like the Sword of Damocles, is suspended over the head and perpetually poisons the soul." The tension subsides as the music turns into a sorrowful waltz but the menace of the opening continues to hover over the music and only when a gentle clarinet theme emerges, accompanied by little flutters from its fellow woodwind instruments, does the mood begin to lighten.

He described the mood of the **second movement** as "that melancholy feeling which comes in the evening when one sits alone. One is sad because so much is gone and one regrets the past, yet has no wish to live all over again. There were happy moments... there were gloomy moments too and irreplaceable losses. It is

# 柴可夫斯基 F小調第四交響曲，op. 36

## PYOTR ILYICH TCHAIKOVSKY (1840-1893)

### Symphony no. 4 in F minor, op. 36

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襲。悻悻然回首，感慨時光飛逝，前塵往事空餘恨；卻又不願重頭活一次。有快樂的時光，還有愁苦的片段，都錯過了，無法挽回。埋首回憶之中，既傷感又淒美。」一開始由雙簧管淒戚訴說極度憂鬱的主題，之後氣氛驟變，關於「快樂時刻」的片段重現，但悲傷的感覺始終縈繞不散。

第三樂章氣氛則截然不同，充滿幽默感：活力十足的弦樂撥弦演奏時，木管樂卻逕自插入一段充滿鄉土風情的農民舞曲；不消一會，昂首闊步似的閱兵式樂段（以銅管樂代表）又老實不客氣地打斷了舞曲。這三個樂思各有千秋，不斷爭妍鬥麗，直至最後三合為一。

第三樂章結尾情緒漸漸高漲，似乎已把整體氣氛提升到適合迎接第四樂章了。第四樂章開端歡欣快樂。作曲家自言這是「大眾歡度佳節的情景」；為了加強農民歡慶的形象，他引用了一首自己很喜歡的俄羅斯傳統民歌《田野裡有棵白樺樹》。可是一再次引用作曲家的說法——「儘管看到別人歡欣快活，揮之不去的命運卻再度出現，令人無法忘形、忘我」。樂章中段，第一樂章開端壓迫感強烈的號角曲再現，頓時情感澎湃；但看來它已無力扭轉氣氛，全曲明確地在歡欣中結束。

中譯：鄭曉彤

sad and somehow sweet to bury oneself in the past". A solitary oboe starts the movement with a deeply melancholy theme. Again there are episodes where the mood changes – the “happy moments” – but the sense of sorrowful reminiscing never fully recedes.

In marked contrast, the **third movement** finds a great deal of humour when energetic *pizzicato* strings are interrupted by a rustic peasant dance played by the woodwind instruments. They, in turn, are rudely interrupted by a strutting military parade (represented by the brass). These three opposing ideas compete until all three are combined.

This seems to have lifted the Symphony's mood sufficiently for the **fourth movement** to start with a real sense of rejoicing. In Tchaikovsky's own words, it is “a picture of festive popular rejoicing”. To enhance the idea of this being the peasants' celebration Tchaikovsky incorporates into this movement one of the traditional Russian folk songs he loved so much *In the fields there stood a birch*. But, again to quote from his description of the symphony, “scarcely has one forgotten oneself and been carried away at the sight of someone else's pleasure than indefatigable fate returns and reminds you of yourself.” The reappearance of the menacing opening fanfare is a particularly dramatic moment in the middle of this movement, but it seems to have lost its power to poison the mood; the Symphony ends on an unambiguously joyful note.

BY DR MARC ROCHESTER

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#### 編制

一支短笛、兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、一支大號、定音鼓、敲擊樂器及弦樂組。

#### INSTRUMENTATION

One piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion and strings.

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## 梵志登

# JAAP VAN ZWEDEN

指揮 conductor

梵志登生於阿姆斯特丹，是現今國際古典樂壇最炙手可熱的指揮之一，他榮獲《音樂美國》選為2012年度指揮，自2012/13樂季起正式擔任香港管弦樂團音樂總監一職。梵志登現時擔任達拉斯交響樂團音樂總監、荷蘭電台愛樂樂團榮譽總指揮和電台室樂團的榮休指揮。

梵氏曾與世界各頂尖樂團合作，其中包括芝加哥交響樂團、倫敦交響樂團、克里夫蘭樂團、費城樂團、紐約愛樂及倫敦愛樂。他於2013年和2014年分別與柏林愛樂和維也納愛樂首演，大受好評。歌劇是梵氏指揮生涯的重要一環，他曾參與的歌劇劇目包括：《茶花女》、《費黛里奧》、《紐倫堡的名歌手》、《帕西發爾》及《雲妮莎》。

梵氏曾經與多個樂團合作灌錄大碟，如全套貝多芬交響曲、蕭斯達高維契第五交響曲、與倫敦愛樂首演的馬勒第五交響曲現場錄音、荷蘭電台愛樂的史特拉汶斯基的《春之祭》和全套布拉姆斯交響曲。近期他已完成錄製全套布魯赫納交響曲，贏得好評如潮。

於1997年，梵氏與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症的兒童及其家庭提供協助。

Amsterdam-born Jaap van Zweden is one of today's most sought-after conductors. Named *Musical America's* Conductor of the Year for 2012, he has been Music Director of the Hong Kong Philharmonic Orchestra since the 2012/13 season. Maestro van Zweden is currently Music Director of the Dallas Symphony Orchestra, Honorary Chief Conductor of the Netherlands Radio Philharmonic Orchestra and Conductor Emeritus of the Radio Chamber Philharmonic.

Prestigious orchestras with which he has worked include the Chicago Symphony, London Symphony, Cleveland and Philadelphia Orchestras, and the New York and London Philharmonic Orchestras. He has made highly acclaimed débuts with Berlin Philharmonic and Vienna Philharmonic respectively in 2013 and 2014. Opera also plays an important part in his activities. His repertoire includes *La Traviata*, *Fidelio*, *Die Meistersinger von Nürnberg*, *Parsifal* and *Vanessa*.

He has recorded the complete Beethoven symphonies, Shostakovich Symphony no. 5, Mahler's Symphony no. 5 (recorded live at his London Philharmonic début), Stravinsky's *The Rite of Spring* and the Brahms symphonies with the Netherlands Radio Philharmonic, with whom he has recently completed a cycle of Bruckner symphonies, to great critical acclaim.

In 1997, Maestro van Zweden and his wife Aaltje established the Papageno Foundation, its objective being to support families with one or more children with autism.

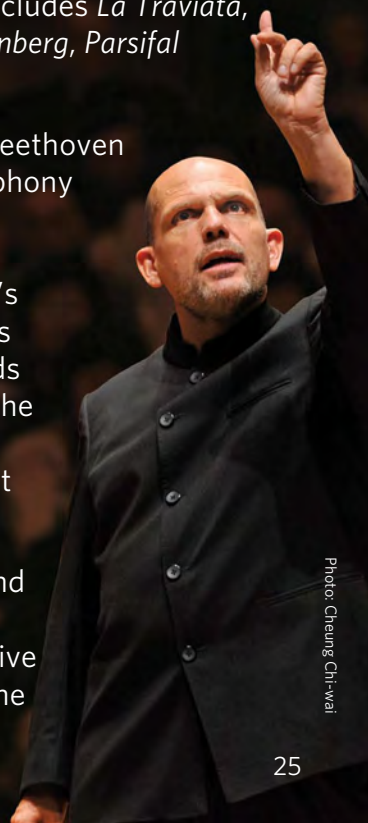


Photo: Cheung Chi-wai



如用一個詞彙來形容郎朗，以代表他作為一位音樂家、一位男士、他的世界觀及曾接觸過他的人對其看法，那就是「靈感」。它就像穿越郎朗生命和事業的音樂動機一樣名揚四方。郎朗以敞開的心扉、觸發強烈情感的演奏技巧，無論是在最壯麗的舞台上進行獨奏一如於2014年巴西里約熱內盧，在慶祝世界杯決賽的音樂會上和杜鳴高攜手演出、第五十六屆格林美大獎與Metallica同台演出、於2008年北京奧運開幕式為超過四億觀眾演出、於倫敦阿爾伯特音樂廳的「最後一夜」演出；或是參與在美國及歐洲各地逾五百所戲院現場直播的李斯特

If one word applies to Lang Lang, to the musician, to the man, to his worldview, to those who come into contact with him, it is "inspiration". It resounds like a musical motif through his life and career. He inspires millions with open-hearted, emotive playing, whether it be in intimate recitals or on the grandest of stages - such as the 2014 World Cup concert in Rio, with Plácido Domingo, to celebrate the final game; the 56th Grammy Awards, where he played with Metallica; the Opening Ceremony of the 2008 Beijing Olympics, where more than four billion people around the world viewed his performance, the Last Night of the Proms at London's Royal Albert Hall, or the Liszt 200th birthday concert broadcast live to more than 500 cinemas around the US and Europe. He forms enduring musical partnerships with the world's greatest artists, from conductors such as Daniel Barenboim, Gustavo Dudamel and Sir Simon



郎朗

## LANG LANG

鋼琴 piano

二百周年誕辰音樂會，均啟發了數以百萬人的靈感。此外，郎朗與全球頂尖的藝術家，由指揮如：巴倫邦、杜達美及歷圖爵士；到古典音樂以外的藝術家如：dubstep街舞舞者「機械哥」史葛及爵士樂巨人漢考克等均建立了長久的合作關係。作為Sony全球代言人，郎朗為數以百萬銷量的電腦遊戲「跑車浪漫旅5及6!」的原聲音樂演奏浦羅哥菲夫第七鋼琴奏鳴曲。他亦經常將中國音樂帶給西方聽眾，同時將西方音樂帶回到中國，將中西文化作一完美交融。

郎朗從未忘記當初啟蒙他的導師，一眾偉大的藝術家總給予他無盡靈感，尤其是作曲家李斯特、蕭邦等，郎朗熱愛將他們的音樂帶給其他人。當他小時候收看著名的《Tom and Jerry》卡通電影，特別留意片中的「貓兒協奏曲」，這首曲原是李斯特的作品，童年時代的郎朗早已在那一刻開始被李斯特的音樂深深吸引，促使他長大後成就了「第二事業」——將音樂融入全球兒童的生活中。對此他身體力行，獲委任為聯合國兒童基金會國際親善大使後致力推動全球教育；此外，他亦成立了郎朗國際音樂基金會，專為啟迪明日的音樂愛好者和演出者而設。在這些過程中，他受到啟蒙、亦同時啟蒙他人。就是他擁有這份魅力，郎朗獲《紐約人》雜誌譽為「鋼琴的全球代言人」。

Rattle, to artists from outside of classical music – among them dubstep dancer Marquese “nonstop” Scott and jazz titan Herbie Hancock. Thanks to his Sony ambassadorship, he brought Prokofiev’s Seventh Piano Sonata to the soundtrack of the multi-million-selling computer game *Gran Turismo 5 and 6!* And he builds cultural bridges between East and West, frequently introducing Chinese music to Western audiences, and vice versa.

Yet he never forgets what first inspired, and continues to inspire him. Great artists, above all the great composers – Liszt, Chopin and the others – whose music he now delights in bringing to others. Even that famous old *Tom and Jerry* cartoon “The Cat Concerto” which introduced him, as a child, to the music of Liszt – and that childlike excitement at the discovery of music now surely stays with him and propels him to what he calls “his second career”, bringing music into the lives of children around the world, both through his work for the United Nations as a Messenger of Peace focusing on global education and through his own Lang Lang International Music Foundation. As he inspires, he is inspired. As he is inspired, he inspires others. It is this quality, perhaps, that led *The New Yorker* to call him “the world’s ambassador of the keyboard”.

*Time Magazine* named Lang Lang in the “*Time 100*”, citing him as a symbol of the youth of China, and its future. Lang Lang is cultural ambassador for Shenzhen and Shenyang. And if the Chinese passion for piano isn’t solely due to him, he has played no small part as a role model – a phenomenon coined by *The Today Show* as “the Lang Lang effect.” Steinway Pianos for the first time named a model after a single artist when they introduced “The Lang Lang Piano” to China, specially designed for education.

郎朗獲《時代》雜誌選為全球一百位最具影響力人物之一，被譽為中國新一代及未來青年的代表人物；他亦是深圳及沈陽市的文化大使。倘若中國人對鋼琴的狂熱程度並非全然歸功於郎朗，然而他作為一位表表者所帶來的影響力著實不少——美國電視節目《The Today Show》將這個現象命名為「郎朗效應」。鋼琴製造商史坦威首次把鋼琴以一位藝術家命名，當向中國引入一部專為音樂教育而設的鋼琴時，特地將之命名為「郎朗鋼琴」。

童年時的郎朗彷彿一直伴隨著長大後的郎朗，當兒時的他看到成長後的他對年青人作出如此貢獻，必然會感到十分認同——他指導天才兒童、曾在音樂會表演時集結了一百名兒童彈奏鋼琴、透過郎朗國際音樂基金會致力培育明日鋼琴之星、採取先進科技推行音樂教育，以及建立一群年青受眾。

郎朗在全球各地的主要電視頻道和雜誌均獲專題報道，並曾為多位國家元首演奏，包括：聯合國秘書長潘基文、四位美國總統、德國總統克勒、法國前總統薩科奇及現任總統歐蘭德。在眾多具代表性的演出當中，郎朗很榮幸最近在美國總統奧巴馬為前中國國家主席胡錦濤準備的白宮國宴上演奏鋼琴，以及在英國白金漢宮為伊利莎伯女王二世舉行的女皇鑽禧音樂會上參與演出。

郎朗獲得的殊榮還包括：世界經濟論壇評選為全球二百五十位青年領袖之一、皇家音樂學院及曼克頓音樂學院榮譽院士、中國文化部頒授最高榮譽、德國聯邦十字勳章，以及法國藝術及文學勳章。

And the child Lang Lang was and who, perhaps, is always with him, would surely have approved of the way he gives back to youth. He mentors prodigies, convenes 100 piano students at a time in concert, and dedicated his Lang Lang International Music Foundation to cultivating tomorrow's top pianists, music education at the forefront of technology, and building a young audience.

Lang Lang has been featured on every major TV network and in magazines worldwide. He has performed for international dignitaries including the Secretary-General of the United Nations Ban Ki-moon, four US presidents, President Köhler of Germany, former French President Sarkozy and President François Hollande. Of many landmark events, he was honoured to perform recently for President Obama and former President Hu Jin-Tao of China at the White House State Dinner, as well as at the Diamond Jubilee celebratory concert for Queen Elizabeth II at Buckingham Palace.

Honours include being added as one of the World Economic Forum's 250 Young Global Leaders, Honorary Doctorates from the Royal College of Music and Manhattan School of Music, the highest prize awarded by China's Ministry of Culture, Germany's Order of Merit and France's Medal of the Order of Arts and Letters.

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for our future generations*



“Building for Tomorrow” has been the mission for The Wharf (Holdings) Limited. We have been conducting our businesses in a way that fosters the long term development of the society.

Through our Business-in-Community initiatives, we are dedicated to nurturing the youth, supporting the needy, promoting art and culture, and enabling a greener future. Together with our staff and business associates, we are committed to improving people’s quality of life and building a sustainable community for our future generations.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

## 「今天的港樂絕對是世界水準！」 知名樂評人黃牧

香港管弦樂團〔港樂〕作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至上世紀，並於1974年職業化，如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。

港樂認為一個優秀的城市必須擁有一隊優秀的樂團，我們每年透過逾一百五十場音樂會，把音樂帶給超過二十萬名觀眾。我們更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。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」。

The Hong Kong Philharmonic Orchestra (HK Phil) is the city's largest and busiest musical organisation and is a vital part of Hong Kong's cultural life. With its roots stretching back well over a century, the HK Phil made its professional debut in 1974. It has now evolved into 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 attracting 200,000 music lovers. Through its acclaimed education programme, over 40,000 young people have learned about orchestral music last year. 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*.





**“Today’s HK Phil is absolutely world-class!”** Albert Wong, renowned critic

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，致力推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

2012年9月，梵志登正式出任港樂的音樂總監，帶領來自世界每個角落的樂師，結合本港精英，組成這隊音樂勁旅。錄音方面，港樂與拿索斯唱片合作灌錄中國作曲家作品系列，並已推出兩張大碟，亦將灌錄華格納聯篇歌劇《指環》。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精彩大型音樂節目。

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 Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire also endeavours to promote artistic excellence, foster access to classical music and stimulate cultural participation in Hong Kong, and to enhance Hong Kong’s reputation as one of the great cities of the world.

The HK Phil’s members come from every corner of the globe, with a 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 commenced a multi-CD recording project for Naxos featuring works by Chinese composers and Richard Wagner’s *Ring Cycle*.

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

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

# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 第一小提琴 FIRST VIOLINS



王敬/樂團首席  
Jing Wang/  
Concertmaster



梁建楓/樂團第一副首席  
Leung Kin-fung/  
Associate Concertmaster



王思恆/樂團第二副首席  
Wong Sze-hang/  
Associate Concertmaster



朱蓓/樂團第三副首席  
Bei de Gaulle/  
Third Associate Concertmaster



把文晶  
Ba Wenjing



程立  
Cheng Li



桂麗  
Gui Li



許致雨  
Anders Hui



李智勝  
Li Zhisheng



龍希  
Long Xi



毛華  
Mao Hua



梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



王亮  
Wang Liang



徐恆  
Xu Heng



張希  
Zhang Xi

## 第二小提琴 SECOND VIOLINS



● 范丁  
Fan Ting



■ 趙瀛娜  
Zhao Yingna



▲ 梁文瑋  
Leslie Ryang Moonsun



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



余思傑  
Domas Jušys



簡宏道  
Russell Kan Wang-to



劉博軒  
Liu Boxuan



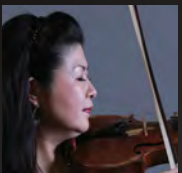
冒異國  
Mao Yiguo



潘廷亮  
Martin Poon Ting-leung



華嘉蓮  
Katrina Rafferty



冨田中知子  
Tomoko Tanaka Mao



黃嘉怡  
Christine Wong Kar-ye



周騰飛  
Zhou Tengfei



韋鈴木美矢香 (休假)  
Miyaka Suzuki Wilson  
(On sabbatical leave)



## 中提琴 VIOLAS



● 凌顯祐  
Andrew Ling



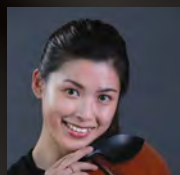
■ 李博  
Li Bo



▲ 熊谷佳織  
Kaori Wilson



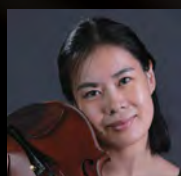
崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



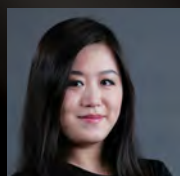
林慕華  
Damara Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張姝影  
Zhang Shu-ying

## 大提琴 CELLOS



● 鮑力卓  
Richard Bamping



■ 方曉牧  
Fang Xiaomu



▲ 林穎  
Dora Lam



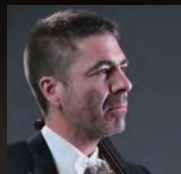
陳屹洲  
Chan Ngat Chau



陳怡君  
Chen Yi-chun



張明遠  
Cheung Ming-yuen



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



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



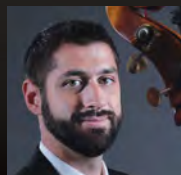
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

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

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 長笛 FLUTES



● 史德琳  
Megan Sterling



▲ 盧韋歌  
Olivier Nowak



施家蓮  
Linda Stuckey

### 雙簧管 OBOES



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull

### 英國管 COR ANGLAIS



關尚峰  
Kwan Sheung-fung

### 單簧管 CLARINETS



● 史安祖  
Andrew Simon



▲ 史家翰  
John Schertle



劉蔚  
Lau Wai

### 低音單簧管 BASS CLARINET

### 巴松管 BASSOONS



● 莫班文  
Benjamin Moermond



▲ 李浩山  
Vance Lee

### 低音巴松管 CONTRA BASSOON



崔祖斯  
Adam Treverton Jones

### 圓號 HORNS



● 江蘭  
Jiang Lin



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



李少霖  
Homer Lee



李妲妮  
Natalie Lewis

### 小號 TRUMPETS



● 麥浩威  
Joshua MacCluer



▲ 莫思卓  
Christopher Moyse



華達德  
Douglas Waterston

### 長號 TROMBONES



● 韋雅樂  
Jarod Vermette



韋力奇  
Maciek Walicki

### 低音長號 BASS TROMBONE



韋彼得  
Pieter Wyckoff

### 大號 TUBA



● 雷科斯  
Paul Luxenberg



定音鼓  
TIMPANI



● 龐樂思  
James Boznos

敲擊樂器  
PERCUSSION



● 白亞斯  
Aziz D. Barnard Luce



梁偉華  
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

特約樂手  
FREELANCE PLAYERS

小提琴：艾瑾、吳宇彤  
Violin: Ai Jin, Ng U Tong

中提琴：曾彥熹  
Viola: Amos Tsang

大提琴：卞祉恆  
Cello: Stephen Bin

長笛：卞高絲<sup>^</sup>  
Flute: Daria Binkowski<sup>^</sup>

單簧管：李政桓<sup>^</sup>  
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Bassoon: Evan Lewis<sup>^^</sup>

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Horn: Rachel Silver<sup>#</sup>

小號：史物和<sup>^</sup>  
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長號：肯特<sup>^</sup>  
Trombone: James Kent<sup>^</sup>

<sup>^</sup>試行性質  
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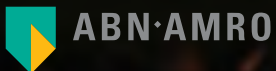
<sup>\*</sup>承蒙昆士蘭交響樂團允許參與演出  
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出生日期 Date of Birth \_\_\_\_\_ 年 Year \_\_\_\_\_ 月 Month \_\_\_\_\_ 日 Day \_\_\_\_\_ 年齡 Age \_\_\_\_\_ 性別 Sex \_\_\_\_\_

電郵地址 Email address \_\_\_\_\_

\*必須填寫至少一個電郵地址，樂團日後將以此電郵發放免費音樂會通訊及活動資料。  
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