

王羽佳 | 莫扎特
慶回歸音樂會

YUJA WANG TRIPTYCH 1 - MOZART
A CELEBRATION OF THE 18TH ANNIVERSARY OF
THE ESTABLISHMENT OF THE HKSAR

12 & 13-6-2015

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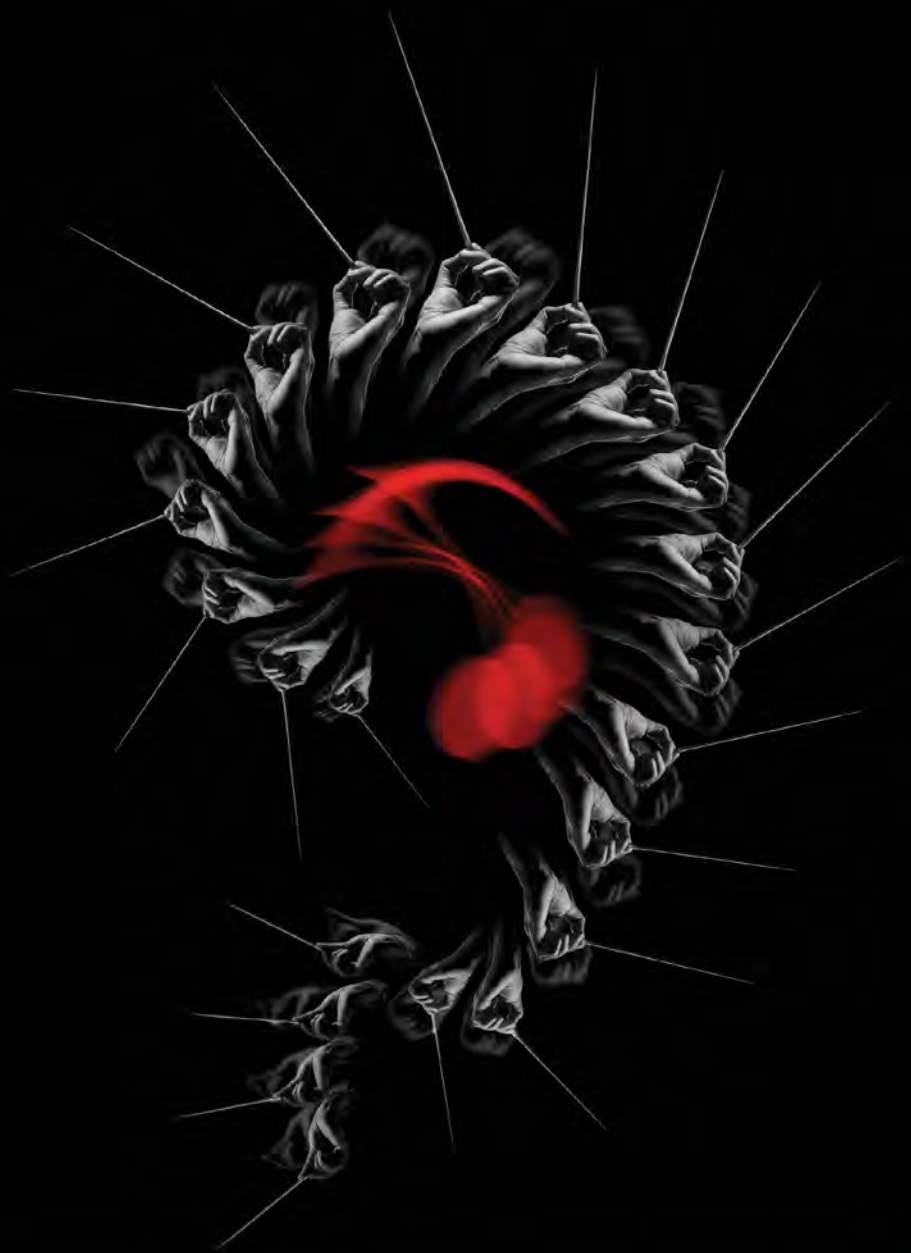


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梵志登 Jaap van Zweden
音樂總監 Music Director



A SOUND COMMITMENT 弦諾



獻辭 MESSAGE

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Dr. Helen Chan, PhD
Chief Executive Officer
Vita Green Health Products Co., Ltd.

陳曦玲

歡迎蒞臨這個別具意義的慶回歸音樂會。

今年是香港回歸中國十八周年誌慶，維特健靈特別贊助香港管弦樂團慶回歸音樂會，我們為此深感榮幸。香港回歸中國，是中華民族的一個非凡里程碑。中國的衰弱由1841年香港被割讓開始，中國的崛起當以1997年香港回歸為起點。中國大陸加上香港，就如虎添翼；只要大家同心協力，定能實踐中華民族復興的夢想。

香港管弦樂團多年來積極推動古典音樂及文化活動發展，其高水平演出一直備受香港、以至世界各地觀眾肯定，成績斐然。對維特健靈來說，此次音樂會更饒富意義。維特健靈的宗旨是帶給大家「健康、青春、喜悅」，而音樂能夠為人帶來喜悅，促進健康，治病防老，兩者為人類作出的貢獻，實在不謀而合。維特健靈一直大力支持及推動康樂文化發展，致力提高公眾健康常識，包括贊助「維特健靈慈善單車馬拉松」、定期舉辦醫學講座，更成立「健靈慈善基金」，幫助弱勢社群，積極回饋社會。

今次香港管弦樂團特別邀請得全球知名鋼琴家王羽佳，在梵志登的指揮下同台演出，攜手演繹膾炙人口的樂曲，以饗知音人。我們衷心感謝各位領導人及嘉賓在百忙中抽空親臨見證及參與今晚之慶回歸音樂會，期望各位享受今晚的演出。

祝大家有一個愉快的晚上。

Welcome to this very special concert for the celebration of the 18th anniversary of the establishment of the HKSAR.

Vita Green is proud to support this celebratory concert marking the 18th anniversary of the Handover. Hong Kong's return to the motherland is a major landmark in the annals of Chinese history. The fall of imperial China begins with the ceding of Hong Kong in 1841, so the rise of the People's Republic of China begins with the handover of Hong Kong in 1997. Adding Hong Kong to mainland China is like adding wings to a tiger. With our hands and hearts together, fulfilling the dream of Chinese national rejuvenation will be a reality in the foreseeable future.

The Hong Kong Philharmonic Orchestra is a pride of Hong Kong as it is now a highly acclaimed orchestra that is well respected in Hong Kong and overseas. This concert is very special to Vita Green for another reason. Vita Green's mission is to bring health, youth and joy to all; while music brings joy, enhances health, cures and rejuvenates. Vita Green and music share similar values and are perfect partners. Vita Green is a longstanding supporter of art and cultural activities. We are dedicated to enhance public health awareness with the annual "Vita Green Cycling for Health Marathon Challenge" and regular health seminars, and our Vita Green Charity Foundation helps the less fortunate in the community.

Tonight, Vita Green is indeed honoured to feature HK Phil with world renowned pianist Yuja Wang under the baton of Jaap van Zweden. The orchestra will perform a number of great masterpieces for us. We would like to take this opportunity to express our heartfelt thanks to our leaders and honourable guests who have graced this Handover Concert with their presence. We sincerely hope that you will enjoy tonight's performance.

I wish you a very wonderful evening.



獻辭 MESSAGE

楊俊偉博士
中國開元資產管理有限公司
首席合夥人及行政總裁

Dr. Anthony Yeung
Managing Partner and CEO
Quantum China Asset Management Limited

歡迎蒞臨「王羽佳—莫扎特慶回歸」音樂會。

為慶祝香港特別行政區成立18周年，我們特邀各界友好，在香港文化中心以音樂會友，享受一個既富有意義又歡樂的夜晚。

中國開元一直秉持著為社會服務的理念，積極承擔社會責任。在香港，集團除盡力支持香港管弦樂團外，還贊助保良局、香港董事學會、兒童發展配對基金等；在內地，集團與多間高校建立友好合作關係，為莘莘學子提供來港實習交流的機會，促進中港兩地的融合與發展。

在亞洲享譽盛名的香港管弦樂團、鋼琴家王羽佳與音樂總監梵志登，用優美的旋律和動人的演奏為觀眾呈現莫扎特經典鋼琴協奏曲「珍諾美」。

讓我們祝願祖國繁榮昌盛，香港特區的明天更加美好！希望今晚港樂的精彩演出能夠帶給所有觀眾一個愉快和難忘的記憶。

Welcome to “YUJA WANG Triptych 1 MOZART - A Celebration of the 18th Anniversary of the Establishment of the HKSAR” concert.

This year marks the 18th anniversary of the establishment of the HKSAR. This special occasion calls for a celebration, and we would like to invite our business partners, friends and music lovers to join us at the Hong Kong Cultural Centre for a meaningful and entertaining event brimming with melodious charm.

Quantum China has always been a strong supporter of the community, and will always look for opportunities to contribute to our society. In Hong Kong, apart from supporting the Hong Kong Philharmonic Orchestra, Quantum China has sponsored Po Leung Kuk, the Hong Kong Institute of Directors and Child Development Matching Fund, etc. Quantum China has also been an active contributor in mainland China, establishing good relationships with various universities and sponsoring many of their programmes, such as internship programmes in Hong Kong, allowing for improved unification and cooperation between mainland China and Hong Kong.

As one of Asia's foremost orchestras, the Hong Kong Philharmonic Orchestra, pianist Yuja Wang and Conductor Jaap van Zweden will perform in a concert of the mesmerically beautiful classic: Mozart's *Jeunehomme* Piano Concerto.

Tonight, let's indulge and be captivated by this wonderful and memorable performance, while also wishing for the prosperity and a better future for both our country and the HKSAR.

王羽佳 | 莫扎特

慶回歸音樂會



YUJA WANG TRIPTYCH 1 - MOZART
A CELEBRATION OF THE 18TH ANNIVERSARY OF
THE ESTABLISHMENT OF THE HKSAR

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MOZART

~32'

莫扎特：降E大調第九鋼琴協奏曲，K. 271，「珍諾美」 P. 11

快板
小行板
輪旋曲：急板

Piano Concerto no. 9 in E flat, K. 271, *Jeunehomme*

Allegro
Andantino
Rondeau: Presto

中場休息 interval

BEETHOVEN

~47'

貝多芬：降E大調第三交響曲，「英雄」 P. 15

輝煌的快板
葬禮進行曲：甚慢地
諧謔曲：活潑的快板
終曲：極快板

Symphony no. 3 in E flat, *Eroica*

Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

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梵志登，指揮 P. 19

Jaap van Zweden, conductor

王羽佳，鋼琴 P. 21

Yuja Wang, piano



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- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic and London Philharmonic orchestras. 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、紐約愛樂及倫敦愛樂合作。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

- 1 Celebrating its 41st season as a professional orchestra
昂然踏入第四十一個職業樂季
- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
- 3 Busy performance schedule of over 150 performances reaching 200,000+ listeners each season 演出頻繁，每季上演逾一百五十場音樂會，吸引聽眾達二十多萬人
- 4 Large-scale symphonic event *Swire Symphony Under The Stars*, bringing classical music to the community 年度大型交響演奏——太古「港樂·星夜·交響曲」將音樂帶到社區
- 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
- 6 Touring around the world to promote Hong Kong as Asia's World City
巡迴世界各地演出，弘揚香港—亞洲國際都會



林凡

志登

〔梵志：清淨之志，登：達到〕



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YUJA WANG



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莫扎特 降E大調第九鋼琴協奏曲，K. 271，「珍諾美」

WOLFGANG AMADEUS MOZART (1756-1791)

Piano Concerto no. 9 in E flat, K. 271, *Jeunehomme*

快板

小行板

輪旋曲：急板

Allegro

Andantino

Rondeau: Presto

莫扎特於11歲那年，探訪倫敦的時候，創作他的第一首鍵盤協奏曲，其後的四份一世紀期間再寫成26首，其創作對鋼琴協奏曲的發展貢獻良多，令之成為最受歡迎的純器樂曲種之一，成就登峰造極。平心而論，他的第一至第八鍵盤協奏曲並不算特別出眾，可是成曲於1777年1月的第九鋼協，則達成重大突破，是鋼琴協奏曲有史以來，真正優秀的第一首。莫扎特將此曲連同另外兩首作品交送予一間出版商，但遭對方拒絕；正如阿爾法特·艾恩斯坦筆下所述，「喜歡之前兩首協奏曲的客人一定會對這曲反感。它令人意想不到，是一首獨特的莫扎特作品。」

樂曲標題 *Jeunehomme* 在法文中年輕人的意思，19世紀晚期，藝評家泰奧多爾·韋澤華及佐治·迪·聖·富華首次將此題與本曲相提並論。有些人以為標題意指莫扎特在創作此曲的同一月份慶祝21歲生辰，然而，此名更有可能來自人們對一位年輕鋼琴家名字的誤解。傳統認為，這位鋼琴家名為 Victoire Jeunehomme，

It was during a visit to London that Mozart, then aged 11, wrote his first keyboard concerto. Over the course of the next quarter of a century he was to write 26 more and in so doing develop and elevate the keyboard concerto into one of the most popular of all purely instrumental genres. It would be fair to say that his first eight keyboard concertos were fairly unspectacular, but with the Ninth, composed in January 1777, he achieved a real breakthrough in producing what is the first truly outstanding keyboard concerto in the history of the genre. Along with two other works Mozart sent it to a publisher, who rejected it; as Alfred Einstein wrote in his major study of Mozart, “Customers who might have liked the two previous concertos would certainly have rejected this one. It is surprising and unique among Mozart’s works”.

Some have assumed the title (similar to the French term for a young man and first associated with the Concerto in the late 19th century by the critics Théodore Wyzewa and Georges de Saint-Foix) refers to the fact that Mozart celebrated his 21st birthday in the same month that he composed the Concerto. However, it seems more likely that the name derives from a misunderstanding about the name of a young pianist who, conventional wisdom has it, was called Victoire Jeunehomme. Recent research by the musicologist Michael Lorenz has

莫扎特 降E大調第九鋼琴協奏曲，K. 271，「珍諾美」

WOLFGANG AMADEUS MOZART (1756-1791)

Piano Concerto no. 9 in E flat, K. 271, *Jeunehomme*

米高·洛倫斯近年研究發現，其名應為Victoire Jenamy〔珍納美〕，本曲則是由她委約莫扎特而作。部份研究顯示，她於1777年初到訪薩爾斯堡演出本作，然而此說一直僅屬猜測。她在1749年生於史特拉斯堡，是著名舞蹈家尚·佐治·諾韋爾之長女，是一位備受尊崇的鋼琴家，於各地演出頻繁。她於1771年首遇莫扎特，兩年後二人再於維也納重逢。她比莫扎特年長六歲，大部份評論家均表示二人純屬工作關係，然而珍·格羅佛則認為他們最少也是「老朋友」，並指出在本曲創作前一年，維托華爾離開了結婚八年的丈夫。莫扎特的家書數次提到她，多次暱稱其為「珍納美夫人」。

據洛倫斯所述，本曲標題是有意誤寫，儘管如此，我們應好好感謝珍納美，因為她的委約成就了鋼琴協奏曲發展早期最重要的其中一部傑作，堪稱鉅著。艾恩斯坦曾表示，「他再也沒有超越此曲，這是莫扎特的『英雄交響曲』」。此說也許言過其實，可是本曲的確是偉大的作品，以令人驚嘆的自信昂然開拓新領域。

這份自信從**第一樂章**開端，便已展露無遺。樂隊齊奏出簡潔無比的開端部份，然後鋼琴加入，輕鬆的蹦跳顯得無憂無慮。在此曲面世之前，從來沒有協奏曲讓獨奏家這麼早便加入演奏，而這手法莫扎特以

revealed that her real name was Victoire Jenamy and she most certainly did commission the new concerto from Mozart; whether or not she ever visited Salzburg early in 1777 to perform the work, as some sources have suggested, remains a matter of conjecture. Born in Strasbourg in 1749, Mlle Jenamy was the eldest daughter of a noted dancer (Jean Georges Noverre) and went on to become a highly regarded pianist who toured quite extensively as a performer. She had first met Mozart in 1771 and again in Vienna two years later, and while most commentators have suggested that the relationship between her and Mozart (six years her junior) was purely professional, Jane Glover suggests that they were, at the very least, “old friends”; observing that the year before commissioning the concerto, Victoire had left her husband to whom she had been married some eight years. Mozart family correspondence mentions her several times, often using a pet name “Madame genomai”.

Despite having had her name distorted (deliberately, according to Lorenz) in the popular title of the Concerto, we have much to thank Mlle Victoire Jenamy for, as her commission resulted in one of the most significant, if not monumental, concertos in the early history of the genre. Einstein might have been going too far in suggesting that “he never surpassed it; it is Mozart’s *Eroica*”, it is certainly an epic work which trod new ground with an astonishing degree of self-assurance.

That self-assurance is evident from the very start of the **first movement** where, after the most concise orchestral unison opening, the piano emerges with an almost carefree little skip. Never before did the soloist enter so soon, and it was a device that Mozart never used again, leaving it to his one-time

後亦沒有再用，由一度跟他學習的貝多芬後來再發揚光大。除此之外，樂團呈示部大概根據傳統技巧寫成，中途被鋼琴的一串長顫音打斷（這是樂曲另一創新之處），之後由鋼琴主導，將先前樂團齊奏部份的素材加上豐富華美的潤飾。奇異的轉調，如歌劇般的戲劇氛圍，加上再現部時樂器角色顛倒的神來之筆，令本樂章廣闊的藝術視野錦上添花，教人拍案叫絕。

第二樂章是莫扎特首次採用小調的協奏曲樂章，而且是以C小調寫成，此調與莫扎特最深刻的感情相連。鋼琴獨奏在莊嚴的、悸動著的弦樂之上，洋洋灑灑地，娓娓奏出絢麗的旋律（弦樂一直配上弱音器，直至最後幾小節，才「放棄了克制的情緒，改以恍如宣敘調的演奏風格引吭高歌」，艾因斯坦形容道）。毫無疑問，本樂章猶如歌劇般的音樂，透露了作曲家個人的深厚情感。

乍聽之下，在一段優雅的小步舞曲突然加入之前，**第三樂章**似是莫扎特常用的協奏曲終樂章，幽默風趣而興致高昂。珍·格羅佛認為小步舞曲的加入，有向珍納美父親尚·諾韋爾致敬之意，進一步支持兩家淵源甚深的說法。不過，莫扎特對珍納美的仰慕之情，其實可見於樂章的另一層面：樂章對獨奏家的技巧要求極高。

中譯：施文慧

pupil, Beethoven, to explore more thoroughly. The otherwise conventional orchestral exposition is interrupted by a long trill from the piano – another innovative venture – before it takes over the main musical argument, decorating lavishly the material the orchestra has already stated. Exotic changes of key and an almost operatic sense of drama add to the astonishing breadth of vision in this movement, as does the remarkable role reversal when the Recapitulation starts.

The **second movement** represents Mozart's first ever venture into a minor key for a concerto movement. Moreover it is cast in C minor, a key associated in Mozart with the most profound feelings, and there is no doubt that this almost operatic music, the piano eloquently expounding a long-drawn-out and florid melody above solemnly throbbing strings (which remain muted until the final bars when, according to Einstein, "restraint is cast off in favour of actual recitative") is expressing something deeply personal.

The **third movement** would seem to be the type of fun-filled and frothy movement with which Mozart conventionally closed his concertos until, that is, an elegant Minuet is suddenly interpolated. Glover suggests this is a tribute to Jean Noverre (Jenamy's father), suggesting it gives further support to the claim of a deeper friendship between the two families. But Mozart's real admiration for Mlle Jenamy is evident in another aspect of the movement; the sheer virtuosity required of the soloist.

BY DR MARC ROCHESTER

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貝多芬 降E大調第三交響曲，「英雄」

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony no. 3 in E flat, *Eroica*

輝煌的快板

葬禮進行曲：甚慢地

諧謔曲：活潑的快板

終曲：極快板

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

就如後人認為莫扎特的第九鋼琴協改革了鋼琴協奏曲那樣，貝多芬的第三交響曲亦徹底革新了交響曲。謝拉特·亞伯拉罕1938年的重要著作《音樂百年》論述浪漫時期音樂，暗示交響曲的真正改變始於貝多芬的第三交響曲，「定下音樂邏輯與交響意念之新標準……暗示蘊藏其中的情緒內涵」。本曲的情緒內涵則寫在初版的首頁：「英雄交響曲—為紀念一位偉人而作」。

促使貝多芬將非音樂的意念和情感注入交響曲內的，是他對政治的投入，特別是他對民主的信念。法國向奧地利宣戰七個月後，貝多芬首次在維也納定居。法國大革命見證法國的貴族統治者被推翻，剛獲得選舉權的中產階級宣示獨立主權，拿破崙·波拿巴是法國軍隊的總司令，決心傳揚理想化的思想，趕盡歐洲的極權統治者，維也納的民眾因此視他為偉大的救星。貝多芬和好友費迪南德·里斯也受到狂熱的氛圍感染，決定遠赴巴黎向這位偉人致敬，貝多芬更打算向拿破崙呈上一首特別為他而寫

Just as Mozart can be said to have revolutionised the piano concerto with his Ninth, so Beethoven revolutionised the symphony with his Third. Gerald Abraham, writing in 1938 in his classic survey of the Romantic era - *100 Years of Music* - suggests that the real change in the symphony started with Beethoven's Third, which "set a new standard of musical logic, of symphonic thought...its suggestion of an implied emotional programme". That programme is given on the title page of the Symphony's first printed edition, "Heroic Symphony composed to celebrate the memory of a great man".

What prompted Beethoven to draw into a symphony ideas and emotions fired by non-musical events was his interest in politics and, in particular, his belief in the concept of democracy. Beethoven first settled in Vienna seven months after France had declared war on Austria. The French Revolution had seen the old aristocratic rulers of France swept aside and a newly enfranchised middle-class asserting its independence, and Napoleon Bonaparte, the general commanding the French armies, was determined to spread these idealistic tentacles further and rid Europe of its despotic and unelected rulers. As such he was seen by the ordinary people in Vienna as their great saviour and, caught up in the fervent atmosphere of the time, Beethoven and his close friend Ferdinand Ries, decided to travel to Paris to pay homage to the great man, on

貝多芬 降E大調第三交響曲，「英雄」

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony no. 3 in E flat, *Eroica*

的交響曲。時為1802年，貝多芬告訴出版商，他在計劃一首「新的大型交響曲。交響曲實際命題『波拿巴』」。

兩年之後，時局已經改變；故事發展可從里斯口中得知：「創作這首交響曲的時候，貝多芬心裡想著的是拿破崙，不過那是作為〔共和國〕第一執政官的拿破崙。當時貝多芬對拿破崙非常敬佩，將他比作古羅馬最偉大的幾位執政官。我和他的其他幾位友好在其桌上看見一份樂譜，標題頁頂寫著『波拿巴』。我是首先將波拿巴稱帝的消息告訴貝多芬的人，他聽了之後異常震怒，大吼說：『那他也不過是凡夫俗子而已？現在連他也要踐踏人權。他要妄自尊大，變成暴君！』貝多芬走到桌前，拿起標題的一頁，撕成兩半扔在地上。直到第一頁後來重寫時，本曲才有了『英雄交響曲』之題。」作品首演於1805年4月7日，地點是維也納。七個月後，法軍抵達維也納，拿破崙入主美泉宮。

其實，貝多芬第三交響曲所歌頌的英雄共有兩位。首兩個樂章以拿破崙為主題，第三及第四樂章則受古希臘神話中，普羅米修斯對抗全能之神宙斯的事跡所啟發。

第一樂章以充滿自信的兩個和弦作開端，代替一般較長的交響樂引子，是貝多芬遠離交響傳統最突出的例子之一。隨

which occasion it was Beethoven's intention to present Napoleon with a specially-written symphony. That was in 1802 and he told his publishers that he was planning "a new grand symphony. The title of the Symphony is really 'Bonaparte'."

Two years later things were different; let Ferdinand Ries take up the story. "In this symphony Beethoven had Bonaparte in mind, but as he was when he was First Consul. Beethoven esteemed him greatly at the time and likened him to the greatest Roman consuls. I, as well as several of his more intimate friends, saw a copy of the score lying upon his table with the word 'Buonaparte' at the extreme top of the title page. I was the first to bring him the intelligence that Bonaparte had proclaimed himself Emperor, whereupon he flew into a rage and cried out, 'Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on the rights of man. He will exalt himself above all others, become a tyrant!' Beethoven went to the table, took hold of the title page at the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the Symphony receive the title *Sinfonia Eroica*." It was first performed in Vienna on 7th April 1805. Seven months later the French army arrived in Vienna, occupied the city, and Napoleon took up residence in the Schönbrunn Palace.

But there are actually two heroes celebrated in Beethoven's Third Symphony. While the first two movements look to Napoleon Bonaparte, the third and fourth were inspired by Prometheus who, in the ancient Greek legends, opposed the omnipotence of the god Zeus.

The **first movement** opens with one of Beethoven's most dramatic departures from traditional symphonic practice - two assertive chords replacing the more

後，大提琴及低音大提琴即奏出樂章主題旋律。**第二樂章**以肅穆的主題旋律開始，如在描寫列隊行進，逐漸發展成激昂的葬禮進行曲，或可說是「自由、平等、博愛」的代表。在貝多芬眼中，隨著拿破崙自封為帝，這些崇高的理想亦已一一幻滅。樂章最後被哀愁淹沒，主題旋律的零星碎片逐漸消逝。

第三樂章的靈感來自一則希臘神話，講述牧神和手下的小精靈讓普羅米修斯起死回生的故事。開首是弱音弦樂撥奏，三重奏狩獵樂段則採用三支圓號，兩種做法都深具原創性。**第四樂章**緊接登場，由一輪緊湊的音階迴旋而出，宣告樂章開始。此樂章的主題取自貝多芬1801年芭蕾舞音樂作品《普羅米修斯的生民》及其變奏，剛開始時，主題旋律並未立即出現，而是低音線及其變奏首先亮相，直至樂章開始大約兩分鐘後，木管樂才奏出主題，然後，樂團旋即承接木管樂部，演奏主題旋律，再發展出為宏大的樂章，簡單直接的變奏、精緻的舞曲樂想、嚴肅的賦格式樂段、以及可觀的樂團炫技部份，效果撼動人心，是極具感染力交響曲終樂章，在樂曲創作之時可謂前無古人。

中譯：施文慧

customary long drawn-out introduction – and immediately the main theme of the movement is introduced by the cellos and basses. The **second movement** begins with a sombre processional theme which turns into a grand funeral march which might be said to represent the lofty ideals of “Freedom, Equality, Fraternity” which died, in Beethoven’s view, with Bonaparte’s self-elevation to Emperor. The movement finally becomes overcome with grief and increasingly tiny scraps of the theme eventually dissolve into nothingness.

The **third movement** is inspired by an episode in which the god Pan and his lively spirits bring Prometheus back to life. It opens with pianissimo pizzicato strings, a highly original idea as is the use of a triad of horns in the classic hunting scene Trio section. With barely a pause for breath, whirling scales herald the **fourth movement**, which is set of variations on a theme from the music Beethoven had written in 1801 for a ballet called *The Creatures of Prometheus*. The theme is not heard initially, rather the bass line is heard and varied, and it is only when the movement has been going some two minutes that the woodwind announces the theme which is rapidly taken up by the whole orchestra. It turns into a gigantic structure involving straightforward variations, delicate dance ideas, serious fugal passages and considerable orchestral virtuosity to stand as the most powerful symphonic finale written up to that time.

BY DR MARC ROCHESTER

編制

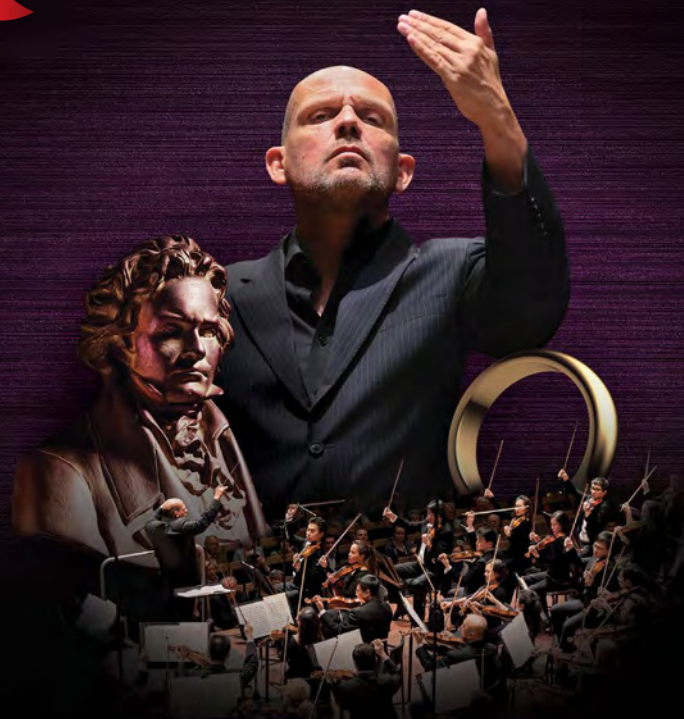
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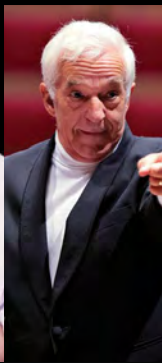
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GOMYO

violin



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composer



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音樂總監 Music Director



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Photo: Cheung Chi-wai



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 debuts 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 debut), 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.

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Photo: Gan Yuen



王羽佳 YUJA WANG

鋼琴 piano

王羽佳曾與全球大部份知名樂團合作，包括美國的波士頓、芝加哥、克里夫蘭、洛杉磯、紐約、費城、三藩市及華盛頓樂團，以及柏林國家樂團、中國愛樂、米蘭斯卡拉歌劇院愛樂樂團、以色列愛樂、倫敦交響樂團、巴黎樂團、西班牙國家樂團、東京NHK交響樂團、皇家阿姆斯特丹音樂廳樂團、聖特西西莉亞等國際知名樂團。曾經合作演出的指揮家，則包括阿巴度、巴倫邦、杜達梅、杜托華、加提、吉格耶夫、馬捷爾、梅達、馬素爾、巴班奴、沙朗倫、坦美卡諾夫及湯馬士等。

她於本樂季擔任蘇黎世大會堂樂團駐團藝術家，期間將於香港管弦樂團駐團共兩週。此外，她將與柏林愛樂及慕尼黑愛樂合作，演出浦羅哥菲夫第二協奏曲，並與皇家阿姆斯特丹音樂廳樂團再度合作（演出由楊遜斯指揮），更將以獨奏家身份與湯馬士及倫敦交響樂團前往美國巡演。

王羽佳是DG唱片旗下獨家藝人，曾灌錄專輯包括三首奏鳴曲的錄音、與阿巴度及馬勒室樂團灌錄協奏曲，與杜達梅及西蒙·玻利瓦爾青年交響樂團灌錄浦羅哥菲夫和拉赫曼尼諾夫作品。最近期間，她與李安尼達斯·卡華可斯合作，為 Decca Records 灌錄布拉姆斯小提琴奏鳴曲。王羽佳於2010年榮獲艾華利·費沙事業獎，畢業於寇蒂斯音樂學院。

Yuja Wang has performed with many of the world's prestigious orchestras, including those of Boston, Chicago, Cleveland, Los Angeles, New York, Philadelphia, San Francisco, and Washington, in the U.S., and abroad with the Berlin Staatskapelle, China Philharmonic, Filarmonica della Scala, Israel Philharmonic, London Symphony, Orchestre de Paris, Orquesta Nacional de España, the NHK Symphony in Tokyo, Royal Concertgebouw Orchestra, and Santa Cecilia, among others. Conductors with whom she has collaborated include Claudio Abbado, Barenboim, Dudamel, Dutoit, Gatti, Gergiev, Maazel, Mehta, Masur, Pappano, Salonen, Temirkanov, and Tilson Thomas.

This season Yuja is artist-in-residence with Zurich's Tonhalle Orchestra and will also be featured in a two-week residency with the Hong Kong Philharmonic Orchestra. She performs Prokofiev's Concerto no. 2 with both the Berlin and Munich Philharmonics, and returns to the Concertgebouw to work with Mariss Jansons. In the U.S. she is featured soloist on the London Symphony Orchestra tour with Tilson Thomas.

An exclusive recording artist for Deutsche Grammophon, Yuja's catalogue includes three sonata recordings, a concerto recording with Abbado and the Mahler Chamber Orchestra, and a disc of Prokofiev and Rachmaninov with Dudamel and the Simón Bolívar Symphony Orchestra. Most recently, she recorded the Brahms violin sonatas with Leonidas Kavakos for Decca Records. Yuja received the prestigious Avery Fisher Career Grant in 2010. She is a graduate of the Curtis Institute of Music.

香港管弦樂團

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Photo: Cheung Chi-wai

香港管弦樂團〔港樂〕剛完成歐洲五國七個城市的巡演，凱旋而歸。音樂會在倫敦、維也納、蘇黎世、燕豪芬、伯明翰、柏林和阿姆斯特丹舉行，大部份均全場爆滿，觀眾更站立鼓掌，而樂評人對演出皆給予正面評價。於維也納金色大廳的演出更已被錄製，並安排於稍後作電視廣播。

港樂的歷史可追溯至1895年，樂團前身中英樂團於該年正式成立，1957年易名為香港管弦樂團，1974年職業化。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育計劃，並與香港歌劇院和香港藝術節合作演出歌劇。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、寧峰、葛納、郎朗、余隆、李雲迪、剛辭世的馬捷爾、安蘇菲·慕達、王羽佳以及港樂前任音樂總監艾度·迪華特等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄

The Hong Kong Philharmonic Orchestra (HK Phil) has recently returned from an extremely successful five-country, seven-city tour of Europe, with concerts in London, Vienna, Zurich, Eindhoven, Birmingham, Berlin and Amsterdam. Most concerts were sold out, there were standing ovations, and the reviews were universally positive. The concert in Vienna's Musikverein was filmed for future broadcast on TV.

With a history stretching back to 1895, when it was formed as the Sino-British Orchestra, the HK Phil was re-named in 1957 and became fully professional in 1974.

Thanks to significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li, the late Lorin Maazel, Anne-Sophie Mutter, Yuja Wang and Edo de Waart, the HK Phil's previous Music Director.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring



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

由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的社區推廣計劃一向備受好評，每年將音樂帶給數以萬計兒童，更即將向學童免費派發古典音樂唱片，當中輯錄了布烈頓《青少年管弦樂隊指南》、浦羅哥菲夫《彼得與狼》以及利奧波特·莫扎特《玩具》交響曲。

本樂季是梵志登出任港樂音樂總監的第三個樂季。樂團在梵志登的領導下繼續創新里程，眾多新的演出計劃中，包括演出華格納《尼伯龍的指環》，令港樂成為中港兩地首個演出這齣鉅著的本地樂團。聯篇歌劇《尼伯龍的指環》將以歌劇音樂會形式分四年演出，每年演出一齣。現場錄音將由拿索斯唱片發行。

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，以鞏固香港的國際都會美譽。

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

Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to ten of thousands of children annually. A recording will soon be issued free to schoolchildren throughout Hong Kong of Britten’s *A Young Person’s Guide to the Orchestra*, Prokofiev’s *Peter and the Wolf* and Leopold Mozart’s *Toy Symphony*.

This season is Jaap van Zweden’s third as Music Director of the HK Phil. With him, the orchestra is undertaking major expansion and new projects, including the first-ever performances by a Hong Kong or mainland Chinese orchestra of Wagner’s *The Ring of the Nibelung*. The four operas are being performed, one a year, in concert and recorded live for the Naxos label.

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 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/First
Associate Concertmaster



王思恆/樂團第二副首席
Wong Sze-hang/Second
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

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Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



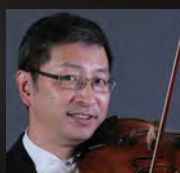
余思傑
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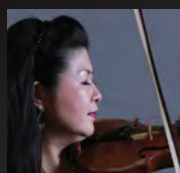
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潘廷亮
Martin Poon Ting-leung



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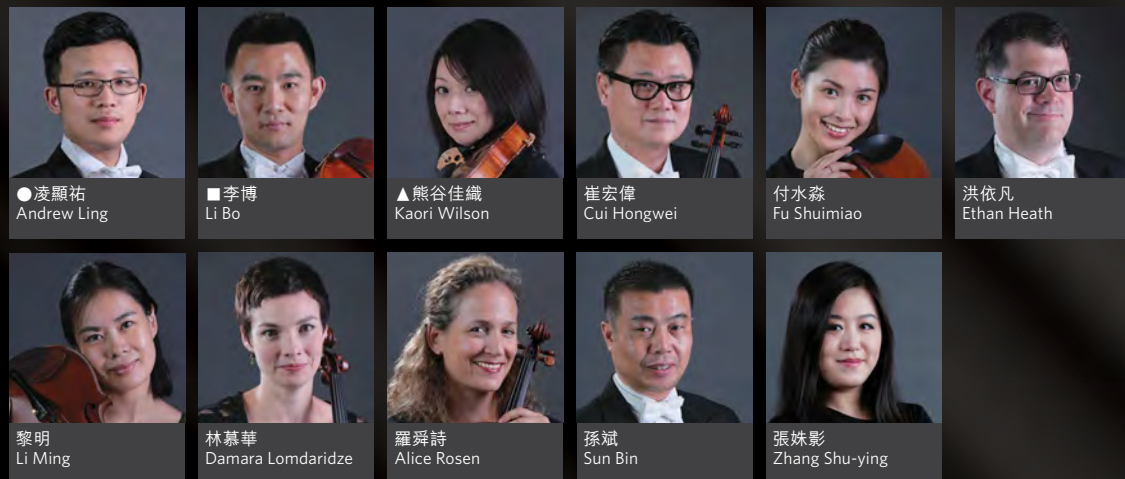


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Zhou Tengfei

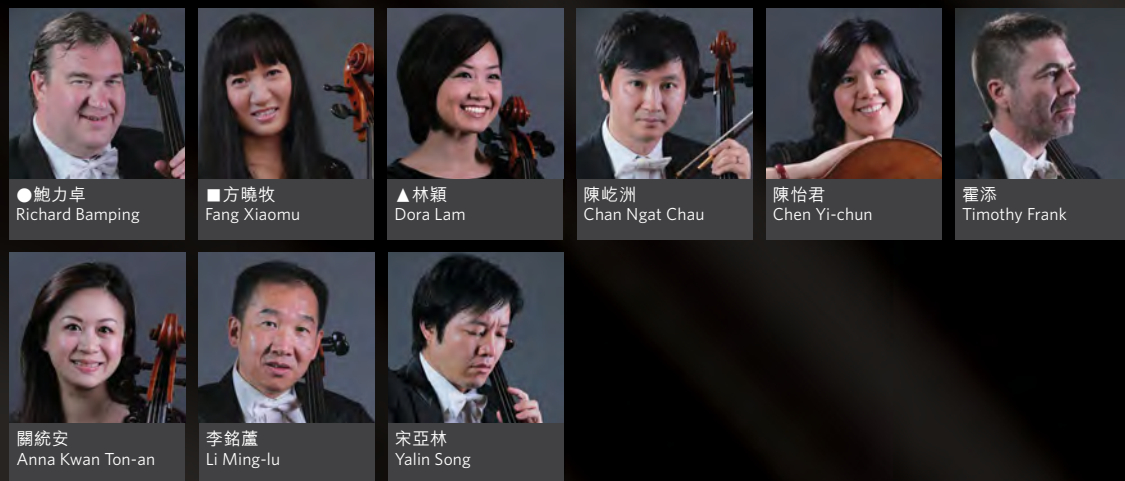


韋鈴木美矢香 (休假)
Miyaka Suzuki Wilson
(On sabbatical leave)

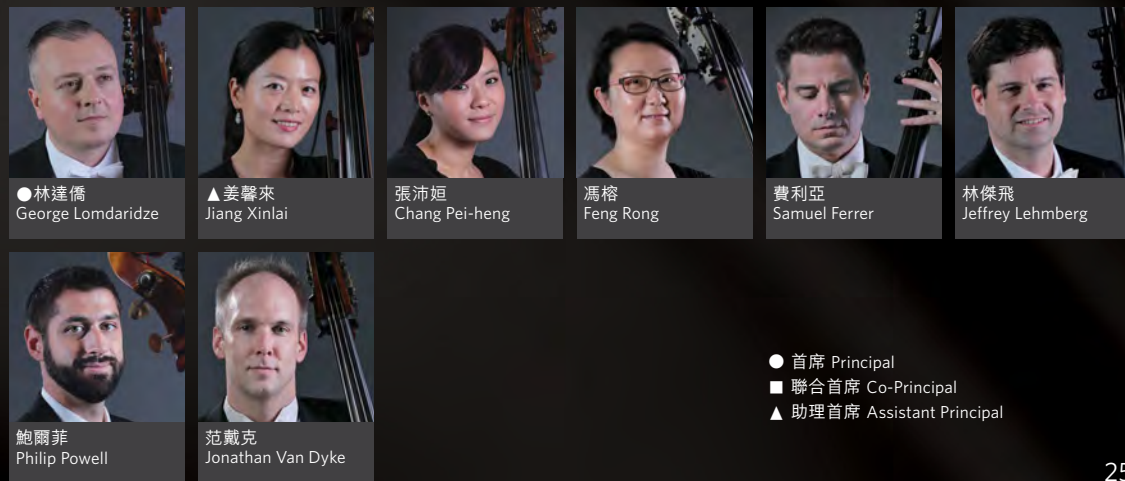
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- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

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Cello: Song Tae-mi

圓號：丹姆勒[#]
Horn: Frank Demmler[#]

小號：柏迪亞[^]
Trumpet: Alexander Pride[^]

[^]試行性質
[^]On trial basis

[#]承蒙柏林國家樂團允許參與演出
[#]With kind permission of the Staatskapelle Berlin



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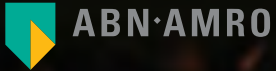
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Zhao Yingna

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- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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- A Flugelhorn



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