

舒伯特「偉大」交響曲 SCHUBERT "GREAT" SYMPHONY

16 & 17 JUN 2017

Fri & Sat 8pm

Hong Kong Cultural Centre

Concert Hall

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聯辦節目

Associated Project



梵志登 Jaap van Zweden
音樂總監 Music Director

余隆 Yu Long
首席客席指揮 Principal Guest Conductor



獻辭 MESSAGE

劉元生
香港管弦協會董事局主席

Y. S. Liu, MH

Chairman, Board of Governors

The Hong Kong Philharmonic Society Limited

我謹代表香港管弦樂團（港樂）感謝各贊助商與捐助者一直以來的慷慨支持，讓我們可以把高水平的音樂會帶給香港以至世界各地。

2016/17樂季港樂寫下了一個重要的里程碑——樂團在音樂總監梵志登帶領下兩度巡迴表演，取得空前成功。其中去年十月前赴中國上海、天津、北京巡演獲得高度評價；近期樂團獲香港政府邀請，到訪首爾、大阪、新加坡、墨爾本和悉尼進行國際巡演，慶祝香港特別行政區成立20周年。是次巡演每站均獲觀眾熱情喝彩和站立鼓掌，令人鼓舞。

在今個樂季，太古集團慈善信託基金繼續以港樂首席贊助的身份全力支持我們，致力在社區推廣優秀的古典音樂及推動大眾參與文化活動。我們亦非常感謝太古就雙方合作推行之各項計劃所提供的專業知識及意見，包括太古「港樂·星夜·交響曲」、「太古音樂大師系列」、「太古輕鬆樂聚系列」、「太古週日家+賞系列」及「太古樂賞」。

我們一直以來為大家送上不同類型和令人雀躍的音樂會，正如今晚我們邀請到舉世聞名的小提琴家卡普森，演奏貝爾格動人的小提琴協奏曲，以及一首被舒曼形容為讓人「猶如置身於七重天堂」的「偉大」傑作，兩首樂曲皆由音樂總監梵志登親自執棒。我們非常感謝荷蘭銀行透過大師席位贊助音樂總監梵志登。

香港賽馬會慈善信託基金由2012年起支持港樂推行「賽馬

On behalf of the Hong Kong Philharmonic Orchestra (HK Phil), I would like to express my deepest appreciation to our generous sponsors and donors for their support this season which has enabled us to inspire many through the finest music-making in Hong Kong and beyond.

The 2016/17 season marks an important milestone for the HK Phil as we completed two very successful tours under the baton of our Music Director, Jaap van Zweden. The three-city tour to Mainland China (Shanghai, Tianjian and Beijing) in October 2016 was received enthusiastically. More recently, at the invitation of the Government, an ambitious five-city tour to Seoul, Osaka, Singapore, Melbourne and Sydney celebrated the 20th Anniversary of the establishment of the HKSAR with rapturous applause and standing ovations.

This season, Swire continues to be our long-standing supporter in our vision in promoting excellent orchestral music and stimulating cultural participation within the Hong Kong community. Swire is also committed to sharing their invaluable professional expertise and insights across our collaborative projects like the annual *Swire Symphony Under The Stars*, Swire Maestro Series, Swire Denim Series, Swire Sunday Family Series and Swire Classic Insights.

Through the year we take pride in presenting diverse and exciting concert programmes like tonight's— which will start with Alban Berg's challenging Violin Concerto, featuring French violinist Renaud Capuçon and then a marvellous musical feast with Schubert's "The Great" Symphony, both conducted by our very own Music Director. We are very thankful to ABN AMRO for their commitment in supporting our Music Director Jaap van Zweden through the Maestro Podium.

The Jockey Club Keys to Music Education Programme has brought tremendous benefits to local teachers and students every season since 2012. More than 140,000



會音樂密碼教育計劃」，至今已有超過140,000名師生參與。承蒙香港賽馬會慈善信託基金的慷慨贊助，我們得以恆常為本港師生舉辦學校專場音樂會、室樂小組到校表演、音樂教師講座、樂器大師班等音樂教育活動。

有賴各位贊助商的鼎力支持，我們才得以舉辦多場像今晚一樣成功的音樂會。我們衷心感謝中國銀行（香港）有限公司、播威錶、國泰航空公司、邱啟楨紀念基金、中國寶力科技控股有限公司、周大福集團、恒基兆業地產集團、洪燕女士、The Macallan、香港鐵路有限公司、彼愛麗鑽石、何鴻毅家族基金、新華集團、香港董氏慈善基金會、維特健靈及永隆銀行。我們亦感謝《指環》四部曲之三《齊格菲》的黃金指環伙伴周生生，及所有「指環匯韻計劃」會員的支持，協助我們為本港音樂發展寫下光輝的一頁。當然，不可不提港樂大師會會員和超過200位善長仁翁對我們無間斷的支持，謹此表示由衷的謝意。尤其民政事務局將透過藝術發展配對試驗計劃，按本年度非政府捐助所得之額外收入，一對一額外配對撥款予港樂，所以今年度所獲得的捐助，都為我們帶來雙倍效益。

最後，衷心感謝香港特別行政區政府，每年藉民政事務局的資助與康樂及文化事務署場地伙伴計劃的支持，讓港樂得以持續發展，為豐富本港的音樂文化獻出一分力。

希望各位享受今晚難忘的演出！

students and music educators have been inspired by musical activities including Schools Concerts, Ensemble Visits, Instrumental Masterclasses and Teachers' Seminars—all presented by the HK Phil and made possible by the generous support of The Hong Kong Jockey Club Charities Trust.

Our honourable sponsors play an integral role in underpinning the success of our programmes, and the HK Phil is truly grateful to have their support. Our sincere thanks goes to Bank of China (Hong Kong) Limited, Bovet, Cathay Pacific Airways Limited, C. C. Chiu Memorial Fund, China Baoli Technologies Holdings Ltd., Chow Tai Fook, Henderson Land Group, Ms. Alice Yin Hung, The Macallan, MTR Corporation Limited, Peonia Diamond, The Robert H. N. Ho Family Foundation, Sunwah Group, The Tung Foundation, Vita Green and Wing Lung Bank. We would like to express our gratitude to our Gold Ring Partner, Chow Sang Sang and *Ring* Circle members who are helping us realise the completion of the four-year *Ring* Cycle opera-in-concert project, an ambitious musical milestone in Hong Kong. Special gratitude goes to our Maestro Circle members and our deepest gratitude also goes to over 200 individuals that support the orchestra in their personal capacity. All these contributions have helped us access the Art Development Matching Grants (Pilot Scheme) by the Home Affairs Bureau, which matches donations dollar-for-dollar.

Last but not least, our heartfelt gratitude to the Government of the HKSAR for their crucial support through the Home Affairs Bureau and the Venue Partnership Scheme of the Leisure and Cultural Services Department. The grant and facilities ensure the sustainable development of the orchestra and the music culture of Hong Kong.

I trust that you will all have a memorable and enjoyable evening!

Your

HKPh

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7

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29

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57

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位港樂樂師
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"van Zweden has taken the HK Phil to a new level, one that neither the musicians nor their fans knew existed."

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樂季 2016/17 SEASON

10

位香港音樂家
Hong Kong
artists

4

位新晉香港作曲家
emerging Hong
Kong composers

16

場由梵志登指揮
的音樂會
HK Phil concerts
conducted by
Jaap van Zweden

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黃牧

「整個演出散發著
唯美般的光彩」

周凡夫
《大公報》

「香港人
引以為傲的
樂團」

張灼祥
《星島日報》

「登峰造極……
(梵志登) 領導港樂
更上一層樓，不僅
是港樂也是香港所有
樂迷之福。」

李歐梵
《明報》



IT TAKES YOU TO MAKE THE ORCHESTRA GREAT

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現時樂團近四分一營運成本是依靠各位熱愛港樂的朋友和贊助機構的捐助。款項不僅支持我們為你送上精彩的音樂會，更讓我們實踐使命，提供創作及演出平台予本地音樂家，推行各項教育及外展計劃，並為觀眾及青少年聽眾舉辦音樂會前講座與公開綵排，令更多人喜愛和欣賞音樂。

不論捐款多寡，我們都需要你的慷慨支持，繼續精益求精。

As a registered charity and a not-for-profit organisation, we are truly thankful for the support of our wonderful donors and sponsors. This support covers one quarter of the costs of putting on the concerts you love. It enables us to maintain the highest standard within the orchestra and present the most vibrant programmes. It also helps us realise our commitment to the community including a commission platform for local composers, projects reaching out to schools and communities, open rehearsals for young audiences and pre-concert talks to deepen engagement.

Every donation of every size helps—your gift is essential.

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舒伯特「偉大」交響曲 SCHUBERT "GREAT" SYMPHONY

Thank You
2016/17 SEASON SUPPORTERS

BERG

~22'

貝爾格：小提琴協奏曲

P. 10

行板—小快板
快板—慢板

Violin Concerto

Andante - Allegretto
Allegro - Adagio

中場休息 interval

SCHUBERT

~48'

舒伯特：第九交響曲，「偉大」

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行板—不太快的快板
稍快的行板
諧謔曲（活潑的快板—中段）
活潑的快板

Symphony no. 9, *The Great*

Andante - Allegro ma non troppo
Andante con moto
Scherzo (Allegro vivace - Trio)
Allegro vivace

梵志登，指揮

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Jaap van Zweden, conductor

卡普森，小提琴

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Renaud Capuçon, violin



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貝爾格 小提琴協奏曲

ALBAN BERG (1885-1935)

Violin Concerto

行板—小快板
快板—慢板

Andante – Allegretto
Allegro – Adagio

維也納擁有悠久的歷史與輝煌的過去，昔日曾三度成為國際音樂生活的中心。第一次約在1780至1830年這五十年間，當時海頓、莫扎特、貝多芬和舒伯特幾位作曲家都活躍於維也納。第二次在十九世紀末，城中富麗堂皇的舞場內，到處迴盪著史特勞斯家族及其追隨者的舞曲。第三次則在二十世紀最初幾年，幾位在維也納發展的作曲家，徹底改變了過去三百年來獨領風騷的作曲原則。這幾位作曲家發展出「十二音列」系統，採用數學方法將半音音階裡十二個音符嚴謹地組織起來。此前，無論在維也納也好、其他地方也好，作曲家一律採用「調性」風格寫作。為了將這幾位「十二音列」作曲家與其他「調性」作曲家區分開來，幾位「十二音列」作曲家就被統稱為「第二維也納學派」，核心人物就這三人：苟伯格、韋伯恩和貝爾格。

紀念一位天使

1935年1月，貝爾格正在寫作他第二齣歌劇《璐璐》時，獲美國小提琴家路易斯·克拉斯納委約創作協奏曲；可是貝爾格沒有馬上動筆。直至同年4月，他得知好友艾瑪（她第一任丈夫就是作曲家馬勒）喪女——艾瑪的女兒瑪

On three occasions during its long and illustrious history, the city of Vienna has been at the very epicentre of international musical life. The first of these was the 50-year period lasting roughly from 1780 to 1830 when Haydn, Mozart, Beethoven and Schubert were active as composers in Vienna. The second came towards the end of the 19th century when the great glittering ballrooms of the city resounded to the dance music of the Strauss family and their followers. The third came at the very start of the 20th century when Vienna-based composers revolutionised the principles of musical composition which had held sway for the past 300 years. These composers developed the “dodecaphonic” system in which all 12 notes of the chromatic scale are strictly organised along mathematical lines. To differentiate this from the earlier “Tonal” style employed by all composers in Vienna and elsewhere, these composers became known collectively as the “Second Viennese School” and were dominated by just three men, Arnold Schoenberg, Anton Webern and Alban Berg.

To the Memory of an Angel

In January 1935, while he was working on his second opera, *Lulu*, Berg received a commission from the American violinist, Louis Krasner, for a new concerto. He did not immediately start working on it, until April he learnt of the death from polio of Manon Gropius, the 18-year-old daughter of his close friend Alma (whose first husband had been the composer Gustav Mahler). Berg was distraught and decided to interrupt work on *Lulu* and compose the concerto, as he put it, “to the memory of an angel”.



農·格羅比斯被小兒麻痺症奪去性命，享年只有十八歲。消息令貝爾格心情糟透了；這時，他決定擱下《璐璐》，先寫作協奏曲。據他自言，這是「紀念一位天使」的作品。樂曲只花了四個月來寫作——貝爾格的寫作速度一向緩慢，所以四個月已經算非常迅速了。樂曲1936年4月19日在巴塞隆納首演，由克拉斯納擔任獨奏；可惜貝爾格英年早逝，無緣親睹。

引入十二音列

任何十二音列作品的要素就是「音列」——將十二個半音排序。貝爾格的小提琴協奏曲當然以一個「十二音列」開始，但他卻把音列轉化成浪漫的旋律，包含連串的三度音，清楚暗示出大和弦、小和弦。整首樂曲都以這個音列為基礎。作曲家為樂曲訂定的標題綱領十分清晰，但具體內容卻屬「非音樂」性質；全曲四個樂章分為兩大部分，組成慢—快—快—慢結構，音樂則緊隨標題綱領開展。**第一部分**開始時，在樂團柔和的音響襯托下，獨奏小提琴奏出意蘊豐富的十二音列。這部分刻劃瑪農既美麗（開端的慢樂章）又充滿活力（活潑諧謔的第二樂章，獨奏的炫技樂段也越來越多）。第二樂章襲用了一首奧地利卡林西亞地區民歌。英國音樂學者阿諾·韋陀認為，過去有人以為引用這首民歌是「為

It took him just four months—a remarkably short period given Berg’s characteristically slow pace of work—but he died before the concerto’s premiere, which was given by Krasner in Barcelona on 19 April 1936.

Introducing the 12-tone Row

The essential ingredient in any dodecaphonic work is the tone-row; a sequence of all 12 chromatic notes. Certainly Berg’s Violin Concerto begins with a 12-tone row, but turned into a romantic melody comprising strings of thirds which clearly imply major and minor chords. The entire work is based on this row, its four movements, grouped into two parts, creating a slow-fast-fast-slow pattern which follows the clear, non-musical programme Berg himself laid out for the work. **The first part** opens with the violin atmospherically giving out the 12-tone row to gentle sounds from the orchestra. It depicts the character of Manon, both beautiful (in the slow opening movement), and full of life (in the much more animated and playful second movement, featuring increased virtuosity from the soloist). This second movement also incorporates a Carinthian folk song which, British musicologist Arnold Whittall has suggested, was not used by Berg, “as was once supposed, to evoke the fragile innocence of Manon Gropius, but to recall a youthful love affair of his own”.

From Death to Transfiguration

The second part opens with a dramatic flourish from the full orchestra, out of which the violin emerges with a dazzling display of impassioned pyrotechnics. The music here represents the “catastrophe of death”, but it eventually subsides for the extended fourth movement which comprises a set of variations on the choral “Es ist genug” from

貝爾格 小提琴協奏曲

ALBAN BERG (1885-1935)

Violin Concerto

了刻劃瑪儂的脆弱純真」，但他不同意；他認為「那是作曲家對自己年輕時一段舊情的回憶」。

死亡與變容

第二部分由樂團突如其來的響亮樂句掀開序幕。獨奏小提琴現身，奏出慷慨激昂的樂段，像煙花一樣璀璨得令人目眩。這一段代表「死亡的災難」，但音樂到頭來還是沉寂下去，步入第四樂章。第四樂章篇幅較長；全樂章以巴赫第六十清唱劇中的讚美詩〈我心滿足〉為基礎，寫作一系列變奏。作曲家先讓木管奏出主題（配以巴赫編寫的和聲）；隨著幾個變奏不斷開展，氣氛也一直轉化；根據作曲家的說法，是變得「莊嚴——那是變容帶來的莊嚴」。

Letter from Alban Berg to
Arnold Schoenberg,
27 July 1920.

Holograph manuscript.

Arnold Schoenberg Correspondence,

Music Division, Library of Congress (016.00.00)

Bach's Cantata no. 60, heard first in Bach's original harmonisation in the woodwind. As the variations progress, the mood is transformed to, as Berg puts it, the "sublimity of transfiguration".

貝爾格與苟伯格 BERG AND SCHOENBERG

貝爾格於1904至1911年跟隨十二音列始創者——苟伯格——學習音樂理論和作曲。雖然二人有時關係緊張，不過都能維持友好的關係，直至貝爾格於1935年逝世為止。他們經常通信，這頁就是在1920年貝爾格給苟伯格的一封信中，勾勒歌劇《沃采克》和聲結構的部分。貝爾格亦有使用十二音列去創作歌劇中的一個主題。

Berg studied theory and composition with Arnold Schoenberg, a leading composer of his era who pioneered a new technique of 12-tone composition, between 1904 and 1911. Although their relationship was at times difficult, they both remained friends until Berg's death in 1935. They exchanged frequent letters; this page from a 1920 letter outlines the harmonic construction of *Wozzeck*—the opera also includes a theme using the 12 chromatic notes.



編制

兩支長笛（兼短笛）、兩支雙簧管（其一兼英國管）、三支單簧管（其一兼中音薩克管）、低音單簧管、兩支巴松管、低音巴松管、四支圓號、兩支小號、兩支長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。

INSTRUMENTATION

Two flutes (doubling piccolos), two oboes (one doubling cor anglais), three clarinets (one doubling alto saxophone), bass clarinet, two bassoons, contra bassoon, four horns, two trumpets, two trombones, tuba, timpani, percussion, harp and strings.



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舒伯特 C大調第九交響曲，D. 944，「偉大」

FRANZ SCHUBERT (1797-1828)

Symphony no. 9 in C, D. 944, *The Great*

行板—不太快的快板

稍快的行板

諧謔曲（活潑的快板—
中段）

活潑的快板

Andante - Allegro ma non troppo

Andante con moto

Scherzo (Allegro vivace - Trio)

Allegro vivace

維也納首次成為世界音樂之都的時候，海頓、莫扎特、貝多芬和舒伯特全都在城中生活和工作。不過，四人之中只有舒伯特是土生土長的維也納人：舒伯特生於里斯頓陶近郊，一生也在維也納城內或周邊度過，致力為自己的音樂爭取演出與出版機會。可是他大部分作品都未能在有生之年出版，所以他到底寫作了多少曲子也眾說紛紜。比如，一般相信他寫作了九首交響曲，但學術界現在卻對舒伯特第七交響曲存疑：有人說曲子散佚了，有人堅稱曲子從未完成，還有人認為曲子根本未曾動過筆。可是，說他最後的交響曲無疑也是最優秀的一首，卻無人提出異議——「偉大」交響曲的確實至名歸，儘管綽號在作曲家逝世多年後才由他人加上。

「驚人」的發現

1826年10月，舒伯特完成這首「『大』C大調交響曲」，之後將樂譜送交奧地利音樂會社。會社給了舒伯特100個弗羅林幣「以示盡責」，但卻沒有安排任何公開演出。樂曲首先在私人場合演出，當時舒伯特也在場；不過，直到作曲家

The first of Vienna's great periods as musical capital of the world saw Haydn, Mozart, Beethoven and Schubert all living and working in the city. But only Schubert was a true native. He was born in the suburb of Lichtental and spent his entire life in and around the city, engrossing himself in Vienna's vibrant musical environment, and endeavouring to get his own music performed and published. Most of his output remained unpublished during his lifetime, however, and this has led to much confusion over how much he actually did write. It is generally believed, for example, that he composed nine symphonies, but academics now question the existence of Schubert's seventh symphony; some say it was lost, others maintain that it was never completed, and some that it was never even begun. Nobody disputes that his last symphony is far and away the finest of Schubert's symphonies—its nickname is thoroughly deserved, even if it was appended long after Schubert had died.

A "Fabulous" Discovery

Schubert completed the "Great C Major" in October 1826 and sent the score to the Austrian Musical Society. They paid him 100 florins as "a token of obligation", but made no arrangements for any public performance. A private performance was staged in Schubert's presence but its first public performance came over a decade after his death. The symphony's public premiere came



舒伯特

Lithograph of Franz Schubert by Josef Kriehuber

(Wikimedia Commons)



逝世十多年後，樂曲才正式公開演出。其實這次公開首演，也全靠另一位作曲家介入方能成事——1839年元旦，舒曼到舒伯特的兄弟費迪南家中作客，還在房子裡發現了一批「驚人」的手稿，當中包括第九交響曲。爾後舒曼馬上安排第九交響曲演出，又將樂譜送交萊比錫布業大廳樂團指揮孟德爾遜。孟德爾遜同年3月演出了樂曲的一部分，翌年再演出全曲。「第九」進入公眾領域以後，很快就成為舒伯特最備受推崇的作品之一。舒曼欣賞它「配器精彩新奇，情感起伏引人入勝，當然最重要的還是舒伯特的高超造詣。」

一聽難忘的旋律

「『大』C大調交響曲」其中的過人之處，就是當中不少旋律都令人一聽難忘，而且物盡其用。**第一樂章**正是經典例子：獨奏法國號奏出的旋律就是整個樂章的出發點，先後由木管樂和弦樂接手，再化身全樂團的進行曲，氣氛剛毅堅決。引子過後，樂章正式開始，但仍以開端的法國號主題為主；到了樂章洶湧澎湃的尾聲，法國號主題也再度重現。另一個令人一聽難忘的著名曲調在**第二樂章**浮現：雙簧管的主題小巧可愛，弦樂在底下輕柔地齊步邁進。這裡也有一個充滿田園風情的主題，也同樣由雙簧管率先奏出；突然，進行曲似的節奏不但在弦樂重現，現在還變得更強勁，一下

about following the intervention of another composer, Robert Schumann, who, on 1 January 1839, had visited the home of Schubert's brother, Ferdinand. There he discovered a heap of "fabulous" manuscripts, including that of the ninth symphony. Schumann immediately set about arranging for the work to be performed, sending it to the conductor of the Leipzig Gewandhaus Orchestra, Felix Mendelssohn, who gave a performance of part of the work in March of that year and the entire symphony the following year. Once in the public domain it quickly became one of Schubert's most widely admired works, Schumann admiring "the brilliance and novelty of the instrumentation, the fascinating fluctuations of emotion and above all Schubert's great mastery".

Marvellously Memorable Melodies

One of the marvellous things about the "Great C Major" is its economical use of instantly memorable melodies. The **first movement** is a classic example: the melody given out by solo horn is the germ of the entire movement, taken up first by the woodwind, then the strings before being transformed into a sturdy march with the full orchestra. After this introduction the movement proper gets underway but is still dominated by that opening horn theme which comes back at the climactic conclusion of the movement. Another famous and instantly memorable tune is the delightful little theme announced by the oboe above gently marching strings in the **second movement**. There is also a more pastoral theme—also first given out by the oboe—which is rudely interrupted by the strings

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子將田園旋律截停。莊嚴如讚美詩的主題響起，音樂也隨之改變。但作曲家卻維持進行曲似的穩定步伐，令開端主題重現時顯得順理成章。激昂的高潮過後，是一片恍如無止無盡的沉默，直至大提琴響起才被劃破；讚美詩似的主題接著重現，但這時卻少了一分莊嚴，多了一分溫柔。進行曲似的開端最後一次重現，為這個引人入勝的樂章畫上句號。

陽光下的阿爾卑斯山

第三樂章以活潑的弦樂主題掀開序幕，一下子變得活力四射；弦樂主題也似乎令木管樂奔奔忙忙，彷彿一堆煩亂的蒼蠅似的。樂章氣氛恍如春日下的阿爾卑斯地區草原——其實這麼說也未必是天馬行空，因為舒伯特的確一邊在奧地利境內的阿爾卑斯山區散步，一邊創作「第九」。整個樂章都充滿典型奧地利舞曲的特色，而且在鄉村氣息濃厚的中段特別明顯。進入第四樂章，大家無疑已置身於優美如歌的主題裡，周遭都是恍如舞曲的節奏。活力與熱情貫穿整個樂章，並乘著剛勁有力的音樂，在全曲最後幾小節達到巔峰。

樂曲剖析中譯：鄭曉彤

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。

returning to their march-like rhythm but now with considerable force. A change comes over the music with a solemn hymn-like theme, but Schubert maintains the measured, march-like tread so that when the opening theme eventually returns it seems an entirely natural process. A dramatic climax is followed by what seems like an eternity of silence broken only by the cellos who lead to the reappearance of the hymn-like theme, although now rather more gentle than solemn. A final reprise of the march-like opening brings this captivating movement to its close.

In the Alpine Sunshine

The **third movement** bursts into life with a vigorous string theme which seems to set the woodwind buzzing about like a cloud of disturbed flies. There is in this movement all the atmosphere of Alpine pastures in the spring sunshine—which is not entirely improbable since Schubert composed much of this symphony while he was walking in the Austrian Alps—and typically Austrian dances flavour the whole movement, not least in the gloriously bucolic central section. With the symphony's **fourth movement** we are firmly in the realms of song-like themes and dance-like rhythms, with a sustained level of energy and ebullience which finds its culmination in the work's powerful closing bars.

PROGRAMME NOTES BY MARC ROCHESTER

INSTRUMENTATION

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



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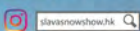
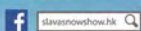
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梵志登

JAAP VAN ZWEDEN

指揮 Conductor



生於阿姆斯特丹，梵志登在過去十年迅速崛起，成為現今國際古典樂壇最炙手可熱的指揮家之一。自2012/13樂季起正式擔任香港管弦樂團音樂總監一職，最少至2022年夏季。2016年初，紐約愛樂宣布梵志登將自2018/19樂季起出任樂團的新音樂總監，並於2017/18樂季期間擔任候任音樂總監。梵氏自2008年起出任達拉斯交響樂團音樂總監，並繼續服務樂團至2017/18樂季，其後將成為樂團的桂冠指揮。

2016/17樂季的重要演出，包括再度指揮紐約愛樂、芝加哥交響樂團、克利夫蘭樂團、洛杉磯愛樂、美國國家交響樂團、巴黎樂團、荷蘭皇家音樂廳樂團，並首次指揮上海交響樂團。

自2015年起，梵志登聯同達拉斯交響樂團推出了一年一度的日月國際音樂及藝術節。同年，他與港樂展開了一個為期四年的計劃，首次在港演出華格納整套聯篇歌劇《尼伯龍的指環》，並由拿索斯唱片錄音發行。其他灌錄曲目包括史特拉汶斯基的《春之祭》及《彼得魯斯卡》、布烈頓的《戰爭安魂曲》、全套貝多芬交響曲和全套布拉姆斯交響曲。

梵氏與妻子於1997年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。基金更為音樂治療師及音樂家提供額外培訓。

Jaap van Zweden has risen rapidly in the past decade to become one of today's most distinguished conductors. He is Music Director of the HK Phil, a post he has held since 2012, and will continue to hold until at least 2022. In January 2016 the New York Philharmonic announced that Jaap van Zweden will be their new Music Director starting with the 2018/19 season, and will act as Music Director Designate during 2017/18. He has been Music Director of the Dallas Symphony Orchestra since 2008 and will continue in that role through the 2017/18 season, after which he becomes Conductor Laureate.

Highlights of the 2016/17 season include return visits to the New York Philharmonic, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, Orchestre de Paris, Royal Concertgebouw Orchestra, as well as a debut performance with the Shanghai Symphony Orchestra.

With the Dallas Symphony he launched the annual SOLUNA International Music & Arts Festival in 2015, and in that same year with the HK Phil embarked on a four-year project to conduct the first ever performances in Hong Kong of Wagner's *Der Ring des Nibelungen*, which is being recorded for release on Naxos Records. Other recordings include Stravinsky's *The Rite of Spring* and *Petrushka*, Britten's *War Requiem* and the complete Beethoven and Brahms symphonies.

In 1997 Jaap and his wife established the Papageno Foundation to support families of children with autism. That support has taken shape through a number of programmes in which professional music therapists and musicians receive additional training in using music as a major tool for working with autistic children.



卡普森 RENAUD CAPUÇON

小提琴 Violin

卡普森1976年在法國香貝里出生，14歲入讀巴黎國立高等音樂學院，在學五年期間獲獎無數。其後他前往柏林，師隨布蘭迪斯和史頓。1997年，他應阿巴度邀請擔任馬勒青年管弦樂團的樂團首席，連續帶領樂團三個夏季，期間與多位指揮家合作，包括布列茲、小澤征爾、巴倫邦、威爾瑟-莫斯特及阿巴度本人。

卡普森自此成為頂尖的獨奏家。他曾與海廷克和羅拔遜指揮的柏林愛樂、杜南意指揮的波士頓交響樂團、艾遜巴赫指揮的巴黎樂團，以及杜達美指揮的西蒙·玻利瓦爾樂團合演協奏曲。卡普森也經常以獨奏家身份在世界各地巡演，未來樂季將與鋼琴家巴利在世界各地演奏貝多芬全套小提琴奏鳴曲。

卡普森是維京唱片的專屬藝人。他最近的錄音為貝多芬小提琴與鋼琴奏鳴曲，並與鹿特丹愛樂及聶澤-賽甘合作灌錄貝多芬和康高特的協奏曲。卡普森自2007年起擔任「Zegna與音樂」計劃的大使，該慈善計劃於1997年成立，致力推廣音樂。

卡普森使用由瑞意銀行為他購買的1737年所製瓜奈里名琴Panette，此琴原為史頓所有。

Born in Chambéry in 1976, Renaud Capuçon began his studies at the Conservatoire National Supérieur de Musique de Paris at the age of fourteen, winning numerous awards during his five years there. He then studied in Berlin with Thomas Brandis and Isaac Stern. In 1997 he was invited by Claudio Abbado to become concertmaster of the Gustav Mahler Jugendorchester which he led for three summers, working with conductors such as Pierre Boulez, Seiji Ozawa, Daniel Barenboim, Franz Welser-Möst and Abbado himself.

Since then, Capuçon has established himself as a soloist of the very highest rank. He has played concerti with the Berlin Philharmonic under Haitink and Robertson, the Boston Symphony under Dohnanyi, the Orchestre de Paris under Eschenbach and the Simon Bolivar orchestra under Dudamel. Capuçon also tours extensively as a solo recitalist and will perform complete cycles of the Beethoven violin sonatas with pianist Frank Braley around the world during the coming seasons.

Capuçon records exclusively for Virgin Classics. His most recent recording was of Beethoven Sonatas for violin and piano. He also recorded the Beethoven and Korngold concertos with the Rotterdam Philharmonic and Yannick Nezet-Seguin. Since 2007 Capuçon has been an Ambassador for the Zegna & Music project, which was founded in 1997 as a philanthropic activity to promote music and its values.

Capuçon plays the Guarneri del Gesù "Panette" (1737) that belonged to Isaac Stern, bought for him by the Banca Svizzera Italiana (BSI).

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

「香港管弦樂團的《指環》四部曲，標誌著這支亞洲優秀樂團已晉成熟。」
《今日歌劇》

Photo: Cheung Wai-lok

香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過一百五十場音樂會，把音樂帶給超過二十萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至最少2022年夏季。此外，由2018/19樂季開始，梵志登大師將正式成為紐約愛樂音樂總監。

余隆由2015/16樂季開始被委任為首席客席指揮，任期為三年。

樂團在梵志登的領導下，正在進行眾多演出計劃，其中包括為期四年的華格納《尼伯龍的指環》旅程，以歌劇音樂會形式，每年演出一齣並灌錄整套聯篇歌劇，令港樂成為中港兩地首個演出整齣鉅著的本地樂團。港樂已完成旅程的第三部份，音樂會由拿索斯唱片進行現場錄；第一和第二部份唱片已經發行，並獲得國際上廣泛的正面評價。

同為在梵志登的領導下，港樂完成了台灣、歐洲和中國大陸的海外巡演，更於2017年4至5月期間完成亞洲五城（首爾、大阪、新加坡、墨爾本、悉尼）巡演之旅，以慶祝香港特區成立二十週年。

近年和港樂合作過的指揮家和演奏家包括：馬友友、阿殊堅納西、寧峰、葛納、郎朗、余隆、李雲迪、

The Hong Kong Philharmonic Orchestra (HK Phil) is recognised as Asia's foremost classical orchestra. The Orchestra presents more than 150 concerts over a 44-week season and attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today's most sought-after conductors, has been the Orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. In addition, Maestro van Zweden will also be the next Music Director of the New York Philharmonic starting with the 2018/19 season.

Yu Long was appointed Principal Guest Conductor with the HK Phil for a three-year period commencing with the 2015/16 season.

Under Maestro van Zweden, the HK Phil is undertaking a variety of initiatives including a four-year project to perform and record the complete *Ring of the Nibelung* (Richard Wagner). The Orchestra is in the third of this four-year journey, performing one opera annually in concert. The performances are being recorded live for the Naxos label and are winning rave reviews internationally. This project marks the first performances by a Hong Kong or mainland Chinese orchestra of the entire *Ring* cycle.

Also under van Zweden, the orchestra has toured to Taiwan, Europe and Mainland China. The orchestra just completed an ambitious five-city tour to Seoul, Osaka, Singapore, Melbourne and Sydney in April and May 2017 in celebration of the 20th anniversary of the establishment of the HKSAR.

Conductors and soloists who have recently performed with the orchestra include Yo-Yo Ma, Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li, Anne-Sophie Mutter, Yuja Wang and the late Lorin Maazel.



安蘇菲·慕達王羽佳及已辭世的馬捷爾等。

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，更已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》以及奧利波特·莫扎特《玩具交響曲》。

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。

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。

港樂最初名為中英管弦樂團，1957年易名為香港管弦樂團，並於1974年職業化。

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 HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to tens of thousands of children annually. A recording was issued free to schoolchildren throughout Hong Kong of Britten's *The Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf* and Leopold Mozart's *Toy Symphony*.

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.

Thanks to a 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.

The Orchestra was originally called the Sino-British Orchestra. It was renamed as the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974.

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

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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

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Jing Wang/
Concertmaster



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



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



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Ba Wenjing



程立
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桂麗
Gui Li



許致雨
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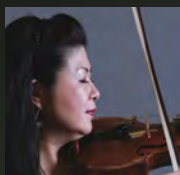
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Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



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Miyaka Suzuki Wilson



冨田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-yee



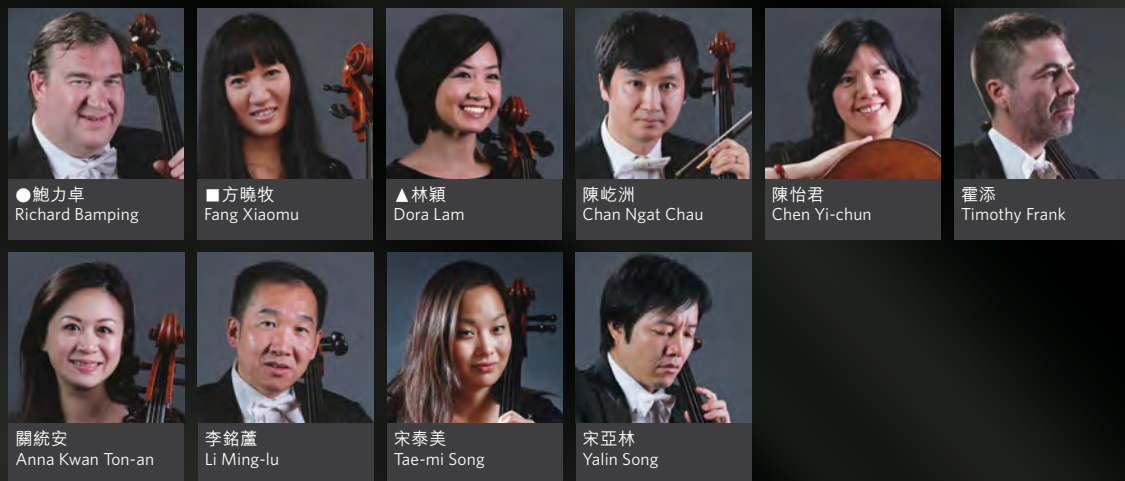
周騰飛
Zhou Tengfei



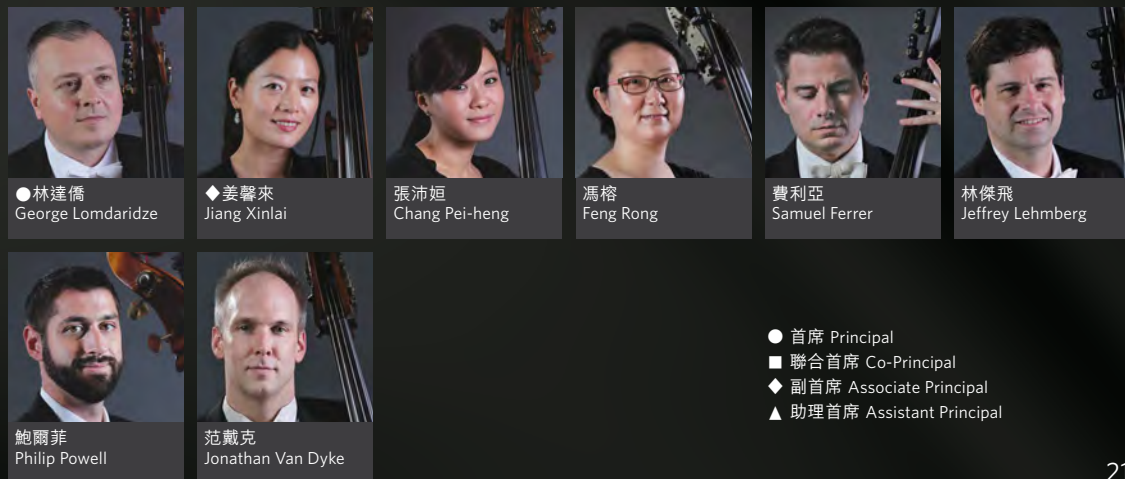
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大提琴 CELLOS



低音大提琴 DOUBLE BASSES



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- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

香港管弦樂團

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Ruth Bull
(On sabbatical leave)

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關尚峰
Kwan Sheung-fung

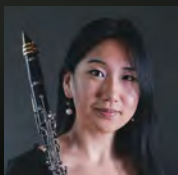
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Andrew Simon



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John Schertle



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Lau Wai



艾爾高
Lorenzo losco

低音單簧管 BASS CLARINET

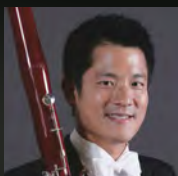
巴松管 BASSOONS



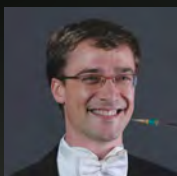
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Benjamin Moermond



■ 陳劭桐
Toby Chan



◆ 李浩山
Vance Lee



崔祖斯
Adam Treverton Jones

低音巴松管 CONTRA BASSOON

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Natalie Lewis
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Joshua MacCluer



■ 莫思卓
Christopher Moyses

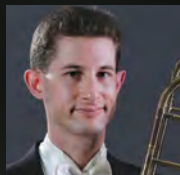


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施樂百
Robert Smith

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TROMBONES



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Jarod Vermette



韋力奇
Maciek Walicki

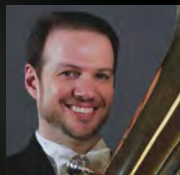


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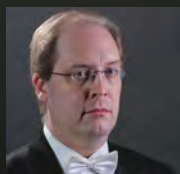


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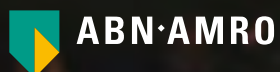
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The Maestro Podium supports the position of HK Phil's Music Director Jaap van Zweden. Through this endowment, ABN AMRO is embracing excellence and recognising our Maestro's artistic standing as well as the fine quality of our orchestra.



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此計劃由「商藝匯萃」發起及組織。

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Donated by Mr Patrick Wang
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Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

- Rare instruments donated
- Enrico Rocca (1902) Violin, played by Mr Cheng Li
 - Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
 - Joseph Gagliano (1788) Violin, played by Mr Jing Wang, Concertmaster
 - Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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- A set of Wagner Tubas
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