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少年音樂家 YOUNG PRODIGIES

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首席客席指揮 Principal Guest Conductor

2 & 3 FEB 2018 | FRI & SAT 8PM
香港大會堂音樂廳 Hong Kong City Hall Concert Hall

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少年音樂家 YOUNG PRODIGIES

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2月2日晚的首樂會由香港電台第四台 (FM 97.6-98.9兆赫及www.rthk.hk) 錄音, 並將於2018年2月23日(星期五)晚上8時播出及2018年2月28日(星期三)下午2時重播。The concert on 2 February 2018 is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and www.rthk.hk) and will be broadcast on 23 February 2018 (Fri) at 8pm with a repeat on 28 February 2018 (Wed) at 2pm.



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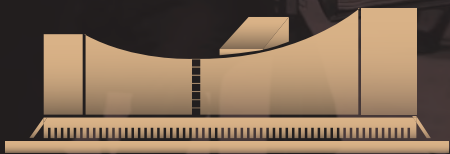
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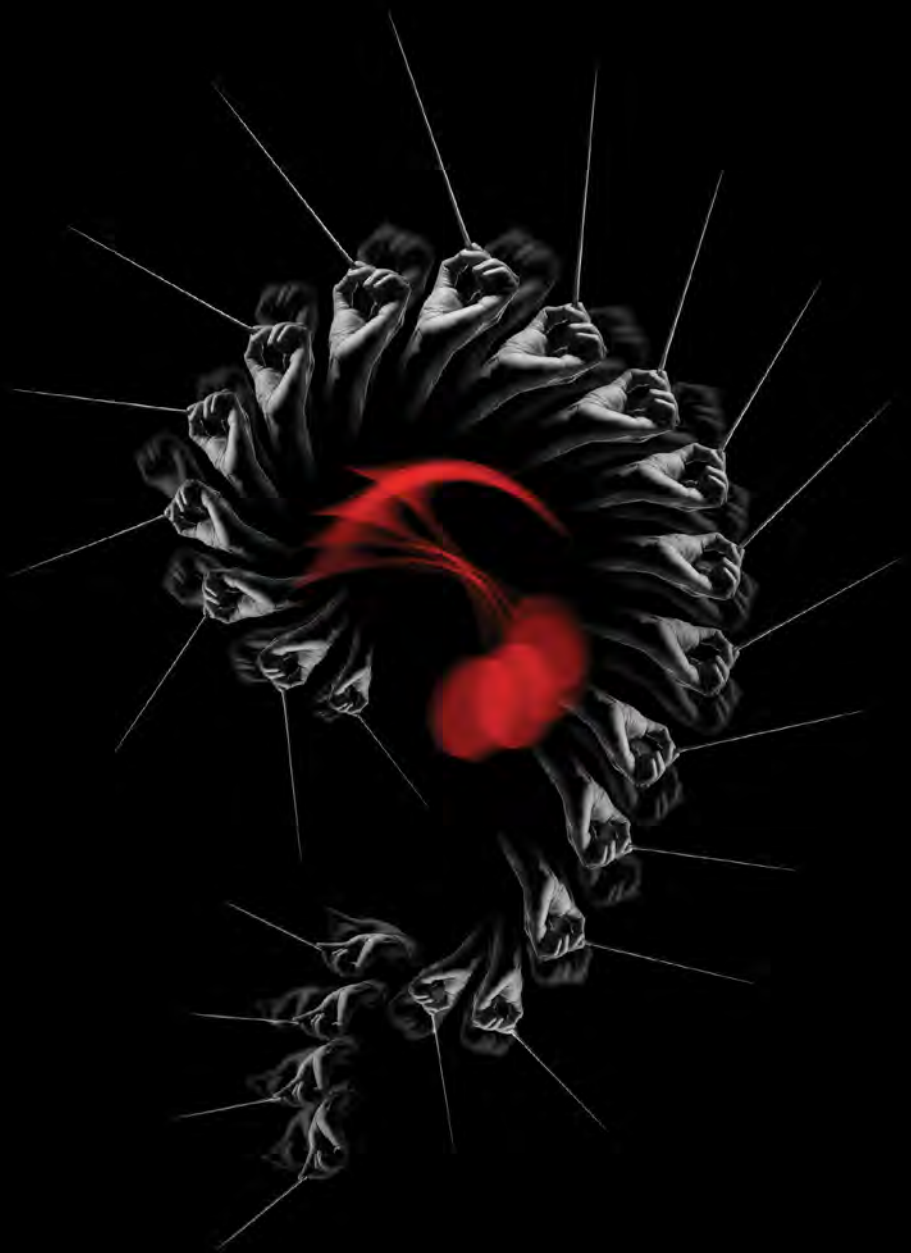
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卡特於2016年首度亮相港樂舞台，指揮太古「港樂·星夜·交響曲」音樂會。

Nicholas Carter made his debut with the HK Phil at the 2016 Swire Symphony Under The Stars concert.

引言

今晚，我們為不同年代的年輕音樂家喝采。

首先，演出的曲目全來自少時已很有音樂才華的作曲家。阿德斯獲歷圖爵士讚譽為「最才華橫溢」的英國青年作曲家，他的《三首庫普蘭練習曲》為音樂會揭開序幕，乃香港首演。莫扎特肯定是最著名的音樂神童之一，五歲開始作曲，於19歲時寫下了第三小提琴協奏曲。海頓年幼時在歌唱上很有天份，只是年長後才憑作曲成名。今晚將演奏他廣受歡迎的「倫敦交響曲」中的最後一首。

我們很高興邀請到年僅12歲、土生土長的譚允靜作獨奏家，演繹莫扎特的作品。至於指揮卡特，自2016年首度踏足港樂舞台後再次登場，他年少時已立志成為指揮，29歲當上澳洲阿德萊德交響樂團的首席指揮，成為澳洲國家樂團中最年輕的領導人之一。

請盡情於年輕音樂家的世界裡翱翔。

INTRODUCTION

Tonight we celebrate young musical talent.

Firstly, all the music played is by composers who were exceptionally musically gifted at a young age. Opening this evening is Thomas Adès' *Three Studies from Couperin* (Hong Kong premiere). Adès was described by Sir Simon Rattle as "the most extravagantly gifted" of all young British composers. Mozart, of course, was one of the most famous of all musical prodigies. He started composing at the age of five and wrote his Third Violin Concerto at 19. Haydn was a gifted boy singer, but as a composer his fame came later in life. Tonight we hear one of his very popular "London" symphonies, which is also the very last symphony he wrote.

Secondly, we are proud to present local 12-year-old Hannah Tam Wan-ching as the soloist for the Mozart concerto. Today's conductor, Nicholas Carter, made his debut with us in 2016. He decided at a young age to become a conductor, and was appointed Principal Conductor of the Adelaide Symphony Orchestra at 29, making him one of the youngest leaders in Australian state orchestras. Let's enjoy the musical gifts from all these young musicians!

b. 1971 出生

阿德斯

THOMAS ADÈS

《三首庫普蘭練習曲》，op. 2 (香港首演)

Three Studies from Couperin, op. 2 (Hong Kong premiere)



阿德斯 Thomas Adès By Brian Voce

作曲家

英國樂評人安德烈·波特曾說：「年輕的阿德斯1993年進軍英國樂壇時，恍如一顆耀目新星似的。這個年輕人的才華實在驚人。」阿德斯1971年3月1日生於倫敦，少年時代已經成就斐然。英國音樂學家威陀簡明扼要地寫道：「阿德斯年紀小小已是成功的演奏家，1989年贏得BBC年度少年音樂家比賽鋼琴組第二名，之後考進劍橋大學唸音樂。他的作曲事業也發展迅速，曾獲各大音樂團體委約創作，包括哈雷樂團、倫敦小交響樂團、奧美達歌劇團，以及伯明翰城市交響樂團，還擔任多個藝團的駐團作曲家。此外他也與伯明翰當代音樂合奏團關係密切，後來更應邀擔任該團音樂總監。阿德斯一方面在皇家音樂學院教授作曲，另一方面擔任指揮的機會也越來越多。1999年，他獲頒厄斯特·

THE COMPOSER

In the words of the English music critic Andrew Porter, "In 1993, the young Thomas Adès came before the British musical world as a bright new star; a youth prodigiously gifted." Adès was born in London on 1 March 1971, and his early career was truly prodigious, as British musicologist Arnold Whittall has outlined it: "After

early success as a performer, winning second piano prize in the BBC Young Musician of the Year competition in 1989, he read music at Cambridge [University]. His rise to prominence as a composer was rapid, with commissions from the Hallé Orchestra, the London Sinfonietta, Almeida Opera and the City of Birmingham Symphony Orchestra, combined with various residencies. Adès's connection with the Birmingham Contemporary Music Group led to his appointment as its Music Director, and as well as teaching composition at the Royal Academy of Music he became increasingly active as a conductor. In 1999 he received both the Ernst von Siemens Prize and the Grawemeyer Award, and became joint artistic director of the Aldeburgh Festival."

PERFORMANCE HISTORY

Because of such an active life as both



法國作曲家庫普蘭 French composer François Couperin

By Jean Jacques Flipart (gallica.bnf.fr)

梵·西門斯獎及格路威馬亞獎；同年擔任愛登堡音樂節聯席藝術總監。」

演出歷史

由於阿德斯的教學與演出活動頻繁，因此作品數量相對少，當中管弦樂曲共有六首，其中第五首——《三首庫普蘭練習曲》——由巴塞爾室樂團委約創作，2006年4月21日由該團首演，作曲家親自指揮。

背景

今天在座各位鋼琴學童一定要好好感謝法國作曲家庫普蘭（1668-1733）。他的《古鍵琴演奏藝術》（1716年出版）是史上第一部為鍵盤學生而寫的全面教材。書中對於彈奏鍵盤的一切都有詳盡指引；即使時至今日，當中

performer and educator, Adès's output as a composer has been relatively small, and includes just half-a-dozen orchestral scores, the fifth of which - *Three Studies from Couperin* - was commissioned by Basel Chamber Orchestra and first performed on 21 April 2006 by them in a performance conducted by the composer.

THE BACKGROUND

Young pianists in today's audience owe a huge debt of gratitude to the French composer François Couperin (1668-1733). In 1716 he published what was the very first ever comprehensive instruction for students of the keyboard - *L'Art de toucher le clavecin*. This gave very explicit

guidance in all aspects of keyboard playing, much of which remains fundamental to good piano technique today: "The appropriate age to begin is six or seven... To be seated properly at the right height, the elbows, wrists and fingers should be level... One should place something of the appropriate size under the feet of young people, according to their height, so that their feet don't dangle in the air but appropriately support the body... With regard to those who make faces while playing: one can correct this by putting a mirror on top of the instrument." And, as all good music tutors have done ever since, Couperin included plenty of musical examples to put into practice the theory he so eloquently propounded in his text. Adès has used three of these pieces as the basis for his *Three Studies from Couperin*.

許多內容都是良好鋼琴技巧的關鍵：「最適合開始彈奏鍵盤的年齡是六至七歲……座位高度若正確，手肘、手腕和手指應成水平。應當根據小孩高度，在腳下放置合適大小的物品，讓雙腳恰當地支撐身體，避免懸空晃動。如果有人彈奏時扮鬼臉，糾正方法如下：將一面鏡子放在樂器上方。」一如後世所有優秀的初級教材，書中也包含大量樂曲實例，將他在正文裡洋洋灑灑地提出的理論予以實踐；阿德斯則以其中三首樂曲為基礎，寫作《三首庫普蘭練習曲》。

音樂

阿德斯對原作沒有實質上的改動，只將樂曲重寫為管弦樂曲，每首均突顯庫普蘭其中一種寫作手法，而且首首不同。英國音樂專欄作家雪維斯提及，阿德斯在練習曲一〈歡樂〉探索音樂織體，將一個旋律「由獨奏低音笛開始，變成巴松管，再到弦樂，再到銅管樂」。練習曲二〈把戲〉充滿艱深的交叉節奏與環環相扣的音樂線條，阿德斯的配器則充滿想像力，「在樂曲結尾營造出一場節奏風暴」。在練習曲三〈心緒不寧〉裡，「庫普蘭的煩惱被放大，投射在多元的音樂空間裡。即使樂曲釋放了原作潛藏的意念，但整體效果聽起來就是不折不扣的阿德斯。」

THE MUSIC

Adès has made no actual changes to the originals but has re-written them for orchestra, highlighting in each one different aspects of Couperin's writing. British music writer Tom Service notes that, in the first piece - *Les Amusemens* - Adès investigates the musical texture with a melody which "melts from the bass flute solo to bassoon, to the strings and the brass." The difficult cross-rhythms and interlocking musical lines of the second - *Les Tours de Passe-Passe* - are highlighted by Adès's imaginative orchestration which "creates a rhythmic tempest in the music's final moments." With the third - *L'âme en peine* - we hear "the amplification of Couperin's pain-wracked soul into a multi-faceted musical space. The results never sound like anyone else but Adès, even if his *Studies* release ideas dormant in Couperin's originals."

編制 INSTRUMENTATION

兩支長笛（其一兼中音笛、一兼低音笛）、單簧管、巴松管、兩支圓號、小號、敲擊樂器及弦樂組。

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莫扎特

WOLFGANG AMADEUS MOZART

G大調第三小提琴協奏曲, K. 216

Violin Concerto no. 3 in G, K. 216

快板

慢板

輪旋曲 (快板)

Allegro

Adagio

Rondeau (Allegro)

作曲家

其實莫扎特並非上天賦最高的音樂神童，例如孟德爾遜、聖桑和浦羅歌菲夫三人，年幼時都比莫扎特更早顯露出更驚人的天賦，但莫扎特卻肯定是最著名的音樂神童——他的名氣很大程度上是父親利奧普苦心經營的成果：小莫扎特差不多剛會走路，父親就令兒子成為矚目人物；為了向歐洲一眾財雄勢大的統治者展示兒子的才華，利奧普安排了不少巡迴演出，一來令小莫扎特疲於奔命，二來幾乎把兒子當成「音樂怪人」一樣任人觀賞，做法幾近無恥。這樣一來，莫扎特長大後自然既自負又討人厭，而且難以長期逗留在同一地方；他在樂團當樂師，總要守一點規矩才能勝任，但他連這丁點紀律也極難接受；更不用說他得罪人多稱呼人少，冒犯了每個與他接觸的人。然而，即使這些人多麼不情願，也無法不承認莫扎特確是才華橫溢、卓越非凡的作曲家。

背景

1775年初，剛滿19歲的莫扎特還在薩爾斯堡宮廷樂團擔任小提琴手。他向

THE COMPOSER

Wolfgang Amadeus Mozart was not the most prodigiously gifted musician in history – Mendelssohn, Saint-Saëns and Prokofiev were three who showed much greater gifts at an earlier age – but he is certainly the most famous. Much of that fame was engineered by his father, Leopold, who pushed his son into the limelight almost as soon as the child could walk. Leopold arranged exhausting tours to show the young boy's talents to the great rulers of Europe, shamelessly exhibiting his son almost as if he was some kind of musical freak. Of course, the end result was that Wolfgang grew up to be an utterly objectionable and conceited young man who could never remain in one place for very long, had great difficulty in accepting the discipline needed to hold down a job as an orchestral musician, and offended just about everyone with whom he came into contact, even when they were forced, grudgingly, to admit, that he was an incredibly gifted and inspired composer.

THE BACKGROUND

Mozart was still just 19 when, at the start of 1775, he took leave from his post as a violinist in the Salzburg court orchestra in order to go to Munich to oversee the first performance (on 13 January) of his opera, *Le finta giardiniera*. It was a huge success and Mozart decided to stay on and seek an appointment in that city. Nothing



莫扎特（中）自幼已經常和家族成員四出演奏。

The Mozart family on tour: Leopold, Wolfgang and Nannerl.

By Carmontelle, ca. 1763 (Wikimedia Commons)

僱主請假，前往慕尼黑籌備他的歌劇《冒牌女園丁》1月13日的首演。由於首演十分成功，因此莫扎特決定留在慕尼黑一段時間，希望能在那裡謀份差事，可惜最終還是徒勞無功。因此他惟有回到薩爾斯堡去，同年3月重返崗位。自那時起到同年年底，他都留在薩爾斯堡，寫作《牧人王》（一齣為瑪莉亞·特雷莎女皇幼子、麥斯米利安大公來訪而寫的歌劇）、幾首小兒科的器樂曲、幾首教會音樂和小提琴協奏曲。事實上，他一生共寫作了五首小提琴協奏曲，除了第一首寫於兩年前之外（那時他在意大利佛羅倫斯求職，這首小提琴協奏曲是他親自演奏之用，但這次求職也同樣無功而還），餘下四首都是在這一年完成的。

演出歷史

至於莫扎特為何在短期內寫作四首小提琴協奏曲，至今仍眾說紛紜；雖然他大概在薩爾斯堡某場合中親自演出過這些樂曲，但文獻記載卻付之闕如（第三小提琴協奏曲在薩爾斯堡首次有紀錄的演出在1777年：深刻抒情的第二樂章在一齣話劇的兩幕之間演奏，但當時莫扎特並不在場）。第三小提琴協奏曲1775年9月12日脫稿，而且似乎深得莫扎特本人歡心——他1777年底再次展開漫長的求職旅程時，也把樂曲帶到曼海姆和巴黎演出。

was forthcoming, so he was obliged to return to Salzburg and, in March, resumed his duties. The remainder of the year was spent in Salzburg where he composed an opera (*Il rè pastore*) for the visit to the city of the Archduke Maximilian, the youngest son of Empress Maria Theresa, several inconsequential instrumental pieces, a few pieces of church music and four of his five violin concertos, the first having been written two years earlier for performance by Mozart during another vain search for employment, this time in the Italian city of Florence.

PERFORMANCE HISTORY

Quite why Mozart composed four violin concertos in quick succession is open to conjecture, and while he would certainly have performed them on some occasions at Salzburg, no records of him doing so exist (the first evidence of the third concerto being performed in Salzburg was in 1777 when the deeply lyrical second movement was played between the acts of a play staged there during Mozart's absence). The Violin Concerto no. 3, dated 12 September 1775, appears to have been a favourite of Mozart who took it with him to Mannheim and Paris in late 1777 during an extended tour to, once more, seek for a new post.

THE MUSIC

A forthright orchestral ritornello opens the **first movement** with horns giving off a whiff of the hunting field. The violin launches itself into the movement with impressive virility; here is Mozart, surely, making a defiant gesture at his Salzburg masters. The **second movement** is built around the gorgeously lyrical, soaring melody given out by the soloist above an

莫扎特與愛因斯坦 MOZART AND EINSTEIN

艾伯特·愛因斯坦是歷史上其中一位最偉大的科學家，但他少時在校的成績卻欠佳。就像當今許多學童一樣，愛因斯坦要學習小提琴和鋼琴；而音樂更成為他情感上的出口，讓他可以藉音樂去表達自己。後來他發現莫扎特的音樂，更愛上了。他發覺莫扎特的音樂「是如此單純，就像一直存在於宇宙中，只待人去發現。」愛因斯坦認為音樂，尤其是莫扎特的音樂，是他從事研究的靈感泉源。音樂給科學家的激發，與只坐在案前是無法比擬的。他說：「我憑直覺發現相對論，而音樂就是這直覺背後的原動力……我的新發現都是音樂洞察力的成果。」（有趣的是，其中一位莫扎特權威學者也姓愛因斯坦，不過艾佛得卻與艾伯特沒有親戚關係。）

Albert Einstein is one of the greatest scientists in history, but as a child he did not do well at school. Like many schoolchildren today, he learnt the violin and the piano, and music became an outlet for his emotions and a way he could express himself. Later in life he discovered Mozart's music and fell in love with it. He found Mozart's music "was so pure that it seemed to be present in the universe, waiting to be discovered." Einstein regarded music, particularly Mozart, as a source of inspiration for his research. Music provided a stimulation to his brain which he could not get by sitting at his desk. He said: "The theory of relativity occurred to me by intuition, and music is the driving force behind this intuition... My new discovery is the result of musical perception." (Interestingly, one of the greatest Mozart scholars in history was also called Einstein, but Alfred Einstein was no relation to Albert!)

音樂

管弦樂復奏樂段直截了當地為**第一樂章**掀開序幕，法國號為樂曲添上狩獵場的氣息。小提琴獨奏雄糾糾的加入；莫扎特肯定是藉此對薩爾斯堡諸公表示不忿。**第二樂章**的旋律美妙絕倫，抒情動人，飛騰昂揚，也是全樂章的基礎。主題由獨奏小提琴奏出，底下是配上弱音器的小提琴和柔和地撥奏的大提琴和低音大提琴。說來諷刺，這首協奏曲的別稱正是「薩爾斯堡人」——莫扎特明明這麼討厭薩爾斯堡，偏偏「薩爾斯堡人」協奏曲卻令這個城市名垂千古。**第三樂章**共有兩個旋律，其中第二個正是這個別稱的由來：這段跳躍而充滿鄉土氣息的舞曲旋律，在樂章中段突然出現又突然消失。此後，這個旋律就被用作民間舞曲，名為「薩爾斯堡人」。

accompaniment of muted violins and gently chugging *pizzicato* cellos and basses. Ironically this concerto has earned the nickname "Salzburger" – immortalising the city Mozart hated so much – due to the second of two melodies which suddenly interrupt proceedings mid-way through the **third movement**. This melody, a bouncing, bucolic dance which finishes as abruptly as it begins, has since been identified as a folk dance called "The Salzburger".

編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支圓號及弦樂組。

Two flutes, two oboes, two horns and strings.

海頓

FRANZ JOSEPH HAYDN

D大調第104交響曲，「倫敦」

Symphony no. 104 in D, *London*

慢板—快板

行板

小步舞曲 (快板) — 中段

終曲 (精神奕奕地)

Adagio-Allegro

Andante

Minuet (Allegro) - Trio

Finale (Spiritoso)

作曲家

海頓1732年3月31日生於奧地利羅盧村 (位於下奧地利州) —— 其實他的出生日期可能是4月1日也說不定。如果那時當地有人能預知未來，知道海頓日後會成為音樂史上最偉大的作曲家之一，那麼時人大概會將海頓早年的點滴紀錄下來。事實上，關於海頓1790年代初之前的生平，現在都只是略知一二，且資料來源也不甚可靠：海頓父親馬提亞斯·海頓是個做馬車的師傅 (可是現在的海頓傳記大都只說他是「車輪工匠」，也未免太小看他了)，1728年與安娜·瑪莉亞·哥勒結婚 (早期初版的海頓傳記形容她「一貫整潔、勤奮、有條理」)。兩人所住的低矮茅屋由海頓父親親手建造，家中12個孩子都在那裡出生。音樂也是家庭生活的重要部分；海頓父親無師自通學會彈奏豎琴，也會在家中安排音樂會讓所有子女參加。顯然，這些音樂會已足以啟發其中三個兒子，令他們將來當上專業音樂家：排行第二的海頓和排行第六的米高·海頓

THE COMPOSER

If anybody in Rohrau, lower Austria, had been granted the gift of foresight, then knowing that Franz Joseph Haydn, who was born there on 31 March (or, possibly, 1 April) 1732, was destined to become one of the greatest composers in the history of music, they might have noted down some details of his early life. As it is, we only have the sketchiest picture (often drawn from unreliable sources) of his life right up until the early 1790s. We know his father – Matthias Haydn – was a master-coachbuilder (more commonly referred to disparagingly in modern-day biographies as a wheelwright) who had married Anna Maria Koller in 1728 (one early biography describes her as “accustomed to neatness, industry and order”) and that they had 12 children all born in the low thatched cottage which Matthias himself had built. Music was very much part of family life; Matthias had taught himself to play the harp and organised family concerts in which all the children joined in. Obviously these concerts were stimulating enough for three of the Haydn children to become professional musicians. Joseph (the second born) and Michael (the sixth born) were composers, while Johann Evangelist (the 11th born) was a singer. As boys all three were sent to Vienna to sing in the choir of St Stephen’s Cathedral, Joseph joining in 1740. He was still in the choir (with his voice apparently unbroken), nine years later when he wrote his first setting

都是作曲家，排行第11的約翰·伊凡哥利斯特則是歌手。三人童年時代都是維也納聖士提反大教堂詩班成員——海頓加入時是1740年；九年後他寫作了第一首彌撒曲，當中大量的獨唱樂段正是他特別為自己 and 米高寫的——這時海頓仍是詩班成員，也顯然未變聲。他17歲變聲後離開詩班，留在維也納當自由音樂人，經人介紹認識了作曲家波博拉。波博拉僱用海頓當僕從，也給海頓上了一點作曲課。1759年，海頓獲得人生中第一個重要音樂職位——在莫展伯爵府中當音樂總監。可是，翌年莫展伯爵就因為財政問題，要遣散府中樂師；不過海頓旋即被另一位愛好音樂的貴族羅致，那就是艾斯特赫茲親王。

背景

職責所在，海頓不能經常出訪。但隨著老親王逝世，1791年繼位的新任親王決定縮小府中音樂組織的規模，於是海頓才可以接受約翰·薩路曼的邀約前往倫敦。薩路曼生於德國，本身是個小提琴手，當時在倫敦當音樂會經理人。他獲悉海頓回復自由身後，便逕自跑到維也納登門拜訪，對海頓自我介紹說：「在下薩路曼，專誠來接閣下到倫敦去。」海頓先後兩次造訪倫敦，其間寫作了12首交響曲，統稱為「倫敦交響曲」。

演出歷史

1795年5月4日，一場被形容為「海頓先生之夜」的慈善音樂會在倫敦乾草市場國王劇院舉行。「倫敦交響曲」中的最後一首——第104交響曲——正是在這場音樂會中首演。這既是海頓告別英倫的演出，也被視為該年最重要的樂壇盛事，更絕對是賺大錢的音樂會。海頓寫道：「光是這一晚我已經賺了四千古爾登幣。這種事只會在英國發生。」

of the Mass with substantial solo parts for both him and his brother Michael. His voice eventually broke when he was 17 and Haydn remained in Vienna as a freelance musician. He was introduced to the composer Nicola Porpora, who engaged Haydn as his valet and gave him some lessons in composition, and in 1759 Haydn obtained his first significant musical position; as Music Director to Count Karl Joseph Franz Morzin. The following year, Morzin was forced for financial reasons to disband his musical establishment, but Haydn was quickly snapped up by another music-loving nobleman, Prince Esterházy.

THE BACKGROUND

Haydn's employment prevented him from travelling much, but when in 1791 the new Prince Esterházy decided to downgrade the court's musical establishment, Haydn was able to take up an offer of a trip to London made by a German-born, London-based violinist and impresario, Johann Salomon. As soon as he heard that Haydn was available he went, uninvited, to the composer's house in Vienna and announced: "I am Salomon and I have come to take you back with me to London." Haydn made two trips to London for which he composed 12 symphonies known as his "London" symphonies.

PERFORMANCE HISTORY

The last of these - Symphony no. 104 - was given its first performance at a benefit concert, described as "Mr Haydn's Night", in the King's Theatre in London's Haymarket on 4 May 1795. This was Haydn's farewell concert in England and was considered the most important musical event of the year. It was certainly a financial success; as Haydn wrote: "I made 4,000 Gulden this evening. Such a thing is only possible in England." One newspaper reported the comments made following the concert: "A

音樂會後有報導引述時人的評價：「有一位音樂知識豐富、品味卓越、評論一針見血的紳士說，未來五十年的作曲家也不過是海頓的模仿者罷了。」

音樂

海頓初到倫敦時，發現英國觀眾跟親王府中的觀眾大相逕庭。親王府中的觀眾有文化、有智慧，而且專心聆賞；但在英國，人們卻吃過晚飯才到音樂會去，女士們先到，男士們則喝完酒、抽過煙、談天說地好一會才到。觀眾的態度令海頓覺得好笑：「在音樂會舉行的房間裡，他們坐在舒適的椅子上，在音樂裡陶醉著——陶醉得很快便睡著了！」於是他再到倫敦時已有所準備，設計了種種把戲來吸引觀眾注意。第104交響曲**第一樂章**戲劇化的華麗開端，已保證令最健談的觀眾嚇得閉嘴；引子陰沉神秘的樂段也迫使聽眾豎起耳朵才能聽得見。**第二樂章**開始時既輕鬆又討人歡喜，每當那些付錢來聽音樂會的人快要打盹了，猛烈的聲響便會突然出現，毫不客氣地將他們喚醒，時間配合得天衣無縫，那怕是最精明的觀眾也不會猜得中。為了讓觀眾一直保持警覺，海頓把**第三樂章**寫成異常活潑有力的小步舞曲；而且為了逗逗倫敦觀眾，**第四樂章**的主題跟倫敦街頭的叫賣聲很相似——海頓在倫敦逗留了四年，大概也常常聽到這種叫賣聲吧。

樂曲剖析中譯：鄭曉彤

編制 INSTRUMENTATION

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、定音鼓及弦樂組。

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

gentleman eminent for his musical knowledge, taste, and sound criticism declared that for 50 years to come Musical Composers would be little better than imitators of Haydn.”

THE MUSIC

On the first of his two trips to London, Haydn realised that English audiences were very different from the civilised, intelligent and attentive listeners he was used to at Prince Esterházy's court. The English came to the concerts after dinner, the women first and the men after drinks, cigars and much conversation. Haydn was amused by their attitude: “They took a comfortable seat in the concert room and were so gripped by the magic of the music that they went fast to sleep!” On his second visit he was better prepared and devised all manner of tricks to catch the audience's attention. The **first movement** of Symphony no. 104 opens with the kind of dramatic flourish guaranteed to shock the most talkative into silence. Dark and mysterious passages in the slow introduction also encourage the audience to strain their ears in order to hear what is happening. If the patrons were inclined to doze during the delightfully relaxing start of the **second movement**, Haydn rudely wakes them up with a perfectly timed jolt when even the most astute listener would least expect it. To keep everyone on their toes Haydn includes an unusually energetic and powerful Minuet as the symphony's **third movement**, while to amuse his London audience the main theme of the **fourth movement** is strongly reminiscent of one of the London street-cries which Haydn would have heard all around him during the four years he spent there.

Programme notes by Dr Marc Rochester

港樂
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卡特 NICHOLAS CARTER

指揮 Conductor

PHOTO: Annette Koroll

阿德萊德交響樂團的首席指揮卡特，是近三十年來首位獲澳洲六大國家樂團委任的澳洲人。卡特已是一位獨當一面、才華洋溢的指揮家，無論是音樂會或歌劇等不同的曲目演出，皆能輕鬆駕御。2017年春天，他獲奧地利卡拉根渡口市立劇院，和卡特納交響樂團委任為總指揮，於2018年9月正式履新；同時繼續與阿德萊德交響樂團合作，直至2018年年底。2014-16年間，他是柏林德意志歌劇院的首席指揮，並兼任該院藝術總監林尼高斯的音樂助理。

2017/18樂季，卡特為柏林德意志歌劇院指揮多個演出（《三橘愛》、《費加羅的婚禮》、《波希米亞人》），更首度於沃斯堡交響樂團、蒙特利爾大都會樂團、德國波鴻交響樂團亮相。他將首次在巴黎登台，於香榭麗舍劇院，與法國國家管弦樂團和男高音阿藍尼亞合作，指揮《參孫與大利拉》音樂會。而和阿德萊德的演出，包括鋼琴家伽佛利佑克音樂會、布魯赫納第四交響曲，以及在阿德萊德音樂節中，指揮狄恩的《哈姆雷特》。

近期主要客席演出則有，首度為以下樂團指揮：萊比錫電台交響樂團、俄勒岡交響樂團、佛羅里達州管弦樂團、BBC蘇格蘭交響樂團、里爾國家交響樂團、萊茵德意志歌劇院（《唐帕斯夸萊》）、聖塔菲歌劇院（《蝙蝠》）。又於卡拉根渡口市立劇院，和卡特納交響樂團一同於新年特備節目中演出。

Adelaide Symphony Orchestra Principal Conductor Nicholas Carter is the first Australian to be appointed to one of the six major state orchestras in nearly 30 years and is establishing a reputation as a conductor of exceptional versatility, equally at home in the concert hall and the opera house, and fluent in a diverse repertoire. In spring 2017 he was appointed Chief Conductor of the Stadttheater Klagenfurt and the Kärntner Sinfonieorchester, a position which he will take up in September 2018, and has extended his relationship with Adelaide Symphony Orchestra through to the end of calendar year 2018. From 2014-16 he was Kapellmeister and Musical Assistant to Donald Runnicles at the Deutsche Oper Berlin.

Plans for the 2017/18 season include performances at the Deutsche Oper Berlin (*The Love for Three Oranges*, *Le nozze di Figaro*, *La bohème*), and debuts with the Fort Worth Symphony, Orchestre Métropolitain de Montréal and Bochumer Symphoniker. Nicholas will make his Paris debut at the Theatre des Champs Elysées, conducting concert performances of *Samson & Dalila* with Orchestre National de France and Roberto Alagna. Plans with Adelaide include performances with Alexander Gavrylyuk, of Bruckner's Symphony no. 4 and Brett Dean's *Hamlet* at the Adelaide Festival.

Recent guest conducting highlights include debuts with MDR Leipzig, Oregon Symphony, Florida Orchestra, BBC Scottish Symphony Orchestra, Orchestre National de Lille, Deutsche Oper am Rhein (*Don Pasquale*), Santa Fe Opera (*Die Fledermaus*) and the Kärntner Sinfonieorchester in a special New Year's programme at the Stadttheater Klagenfurt.



譚允靜

HANNAH TAM WAN-CHING

小提琴 Violin

PHOTO: Yuki Chang

現年就讀聖保羅男女中學一年級的譚允靜，12歲的她於五歲時入讀香港演藝學院青少年音樂課程，跟隨陳國偉學習小提琴。允靜獲演藝學院頒發全額獎學金，現師隨馬忠為教授習小提琴，同時與池明珍老師學習鋼琴。

允靜在多個比賽中屢獲殊榮，包括九歲時於2015年香港學校音樂節小提琴協奏曲組別（19歲或以下）獲得冠軍、2012年以六歲之幼齡勇奪第64屆校際音樂節小提琴協奏曲組別（12歲或以下）亞軍。2012年贏得香港日本國際小提琴比賽冠軍後，獲邀前赴東京表演。2016年允靜在第六屆香港國際小提琴比賽（少兒專業組）勝出；同年5月於意大利安德烈亞·鮑思達契尼國際小提琴比賽（8至11歲組別）奪冠，並獲頒發賽事最高榮譽大獎「鮑思達契尼獎」。2017年暑假參加美國聖地亞哥喝彩音樂營，於喝采！國際小提琴比賽（高級組）脫穎而出，獲全額獎學金在其音樂學院學習。最近，允靜於德國 Kloster Schöntal 國際小提琴比賽中，榮獲15歲以下組別冠軍及巴洛克曲目最佳詮釋獎。

允靜現時使用由意大利著名造琴家提供的Joannes Franciscus Pressenda (1826) 的小提琴。

Currently a Form 1 student at St Paul's Co-educational College, 12-year-old Hannah Tam entered the Junior Music Program of the Hong Kong Academy for Performing Arts (HKAPA) at the age of 5 with Mr Chan Kwok-wai as her teacher. With full scholarship from the Academy, she is now studying violin with Professor Michael Ma and collaborative piano teacher Ms Maria Jee.

Hannah has won many prizes at the Hong Kong School Music Festival, including the Champion in Violin Concerto (for age under 19) when she was 9 and the First runner-up in Violin Concerto (for age under 12) when she was 6. In 2012 she won the Japan-Hong Kong International Music Competition and was invited to perform in Tokyo. In 2016 she won the First prize (Junior Professional category) in the Sixth Hong Kong International Violin Competition, and in the same year, the First Prize (age 8-11 category) and Final Grand prize at the Andrea Postacchini International Competition in Italy. In July 2017 she was awarded the First Prize (Senior Professional category) in the Bravo International Violin Competition in San Diego, US, and received a full scholarship to study at its Music Academy. Recently, Hannah won the First Prize (for age under 15) and the Baroque Prize in the Kloster Schöntal International Violin Competition in Germany.

Hannah is playing the Joannes Franciscus Pressenda (1826), kindly provided by Mr Alfredo Primavera, a famous violin maker in Italy.

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest
music-making



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。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。

繼歐洲巡演 (包括在維也納著名的金色大廳的演出及錄影) 取得成功後，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立二十週年，香港經濟貿易辦事處資助港樂，於今年四至五月前赴首爾、大阪、新加坡、墨爾本和悉尼歌劇院巡演。

梵志登帶領樂團，與一眾頂尖歌唱家，完成了華格納巨著《指環》四部曲的歌劇音樂會和現場錄音，非凡的演出贏得了本地和海外觀眾、樂評人的讚譽。梵志登和港樂更獲北京國際音樂節邀請，參與了去年十月由薩爾斯堡復活節藝術節與北京攜手製作的《女武神》劇場版演出，這是對港樂的成績予以肯定。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、杜托華、艾遜巴赫、葛納、侯夫、郎朗、馬友友、寧峰和王羽佳等。

THE HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is recognised as Asia's foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil 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 2022. Maestro van Zweden will also be the next Music Director of the New York Philharmonic from the 2018/19 season.

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

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna's famous Musikverein, the HK Phil has toured extensively within mainland China. In celebration of the 20th anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra recently performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House.

Jaap, the HK Phil, and a superb cast of soloists, have completed concert performances and recordings of four operas from Richard Wagner's epic *Ring* cycle. These have been enthusiastically endorsed by both audiences and critics at home and abroad, and in recognition of their quality, the orchestra and Jaap were invited to perform Wagner's *Die Walküre* in staged performances at the Beijing Music Festival last October in a co-production with the Salzburg Easter Festival.



PHOTO: Cheung Wai-lok

「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》

"The Hong Kong Philharmonic's Ring cycle marks a coming of age for one of Asia's most established orchestras"
Opera Now

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，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

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，積極推廣藝術活動，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、香港賽馬會慈善信託基金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和社區計劃，並與香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Charles Dutoit, Christoph Eschenbach, Matthias Goerne, Stephen Hough, Lang Lang, Yo-Yo Ma, Ning Feng and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring music into the hearts of tens of thousands of children and families every year.

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 endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as 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 Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, among others, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登
Jaap van Zweden

首席客席指揮

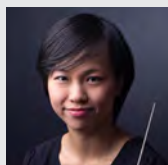
PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

助理指揮

ASSISTANT CONDUCTORS



葉詠嫻
Vivian Ip



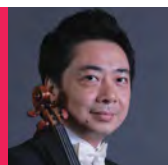
莎朗嘉
Gerard Salonga

第一小提琴

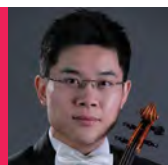
FIRST VIOLINS



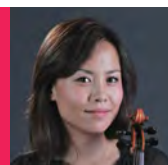
王敬
樂團首席
Jing Wang
Concertmaster



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



許致雨
樂團第二副首席 (署理)
Anders Hui
Second Associate
Concertmaster (Acting)



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



余思傑
Domas Juškys



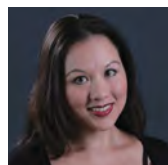
李智勝
Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐烜
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 趙滢娜 (署理)
Zhao Yingna (Acting)



▲ 梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



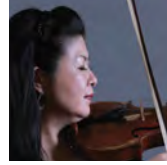
潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冑田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-ye



周騰飛
Zhou Tengfei

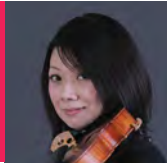
中提琴 VIOLAS



● 凌顯祐
Andrew Ling



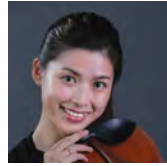
● 孫園
Sun Yu



▲ 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



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



李銘蘆
Li Ming-lu



宋泰美
Tae-mi Song



宋亞林
Yalin Song

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

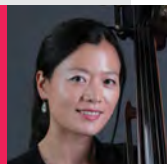
香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

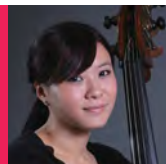
低音大提琴 DOUBLE BASSES



● 林達橋
George Lomdaridze



◆ 姜馨來
Jiang Xinlai



張沛垣
Chang Pei-heng



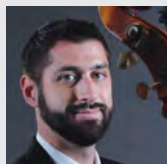
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

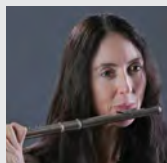


鮑爾菲
Philip Powell

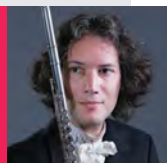


范戴克
Jonathan Van Dyke

長笛 FLUTES



● 史德琳
Megan Sterling



■ 盧韋歐
Olivier Nowak



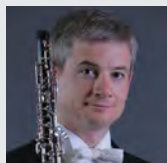
柯布魯
Ander Erburu

短笛 PICCOLO



施家蓮
Linda Stuckey

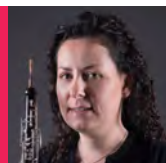
雙簧管 OBOES



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull



韋思芸
Vanessa Howells

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

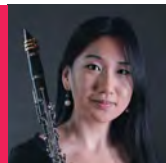
單簧管 CLARINETS



● 史安祖
Andrew Simon



■ 史家翰
John Schertle



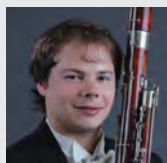
劉蔚
Lau Wai

低音單簧管 BASS CLARINET



艾爾高
Lorenzo losco

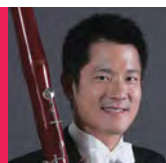
巴松管 BASSOONS



● 莫班文
Benjamin Moermond

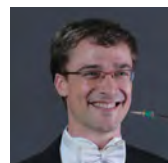


■ 陳劭桐
Toby Chan



◆ 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



托多爾
Todor Popstoyanov



李少霖
Homer Lee



麥迪拿
Jorge Medina

小號 TRUMPETS



●麥浩威
Joshua MacCluer



■莫思卓
Christopher Moyse



華達德
Douglas Waterston



施樂百
Robert Smith

長號 TROMBONES



●韋雅樂
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低音長號 BASS TROMBONE

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●雷科斯
Paul Luxenberg

定音鼓 TIMPANI 敲擊樂器 PERCUSSION

豎琴 HARP

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●龐樂思
James Boznos



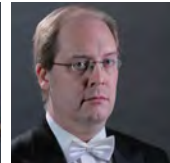
●白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai



●史基道
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SPECIAL PROJECTS

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信託基金於一九八三年由以下機構贊助得以成立。

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此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈

艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

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洛治·希爾 (c.1800) 小提琴·由王亮先生使用

鍾普洋先生 捐贈

多尼·哈達 (1991) 大提琴

史葛·羅蘭士先生 借出

安素度·普基 (1910) 小提琴·由張希小姐使用

Paganini Project

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin, played by Mr Wang Liang

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

香港管弦協會婦女會 捐贈

所捐贈之罕有樂器

- 安域高·洛卡 (1902) 小提琴·由程立先生使用
 - 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓓小姐使用
 - 約瑟·加里亞奴 (1788) 小提琴
 - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用
- 為支持「提升樂團樂器素質計劃」而捐贈之其他樂器
- 德國轉閥式小號兩支
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為支持港樂首演《指環》四部曲，
以下人士借出一套四支華格納大號

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
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劉元生慈善基金安排借出

G. B. 瓜達尼尼 (1760) 小提琴·由樂團首席王敬先生使用

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
- Josephn Gagliano (1788) Violin
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

A set of Wagner Tubas is loaned by these sponsors in support of the HK Phil premiere of the *Ring Cycle*

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A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin, played by Mr Jing Wang, Concertmaster

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由於支持者眾多，未能在此盡錄，港樂在此謹對所有支持此籌款音樂會的人士及機構致以謝意。

The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.

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Hong Kong Composers Showcase

2 《齊格菲》工作坊：華格納大號演奏示範 (24-09-2016)
Siegfried Workshop: A demonstration of a Wagner Tuba

3 太古「港樂·星夜·交響樂」@ 中環海濱 (11-11-2017)
Swire Symphony Under The Stars @ Central Harbourfront

4 「賽馬會音樂密碼教育計劃」— 學校專場音樂會
Jockey Club Keys to Music Education Programme -
Schools Concerts

5 「賽馬會音樂密碼教育計劃」— 室樂小組到校表演
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3

4



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