

貝多芬交響曲全集 BEETHOVEN SYMPHONY CYCLE

11, 12, 17, 18, 27 & 28-11-2015

4 & 5-12-2015

8pm

Hong Kong Cultural Centre

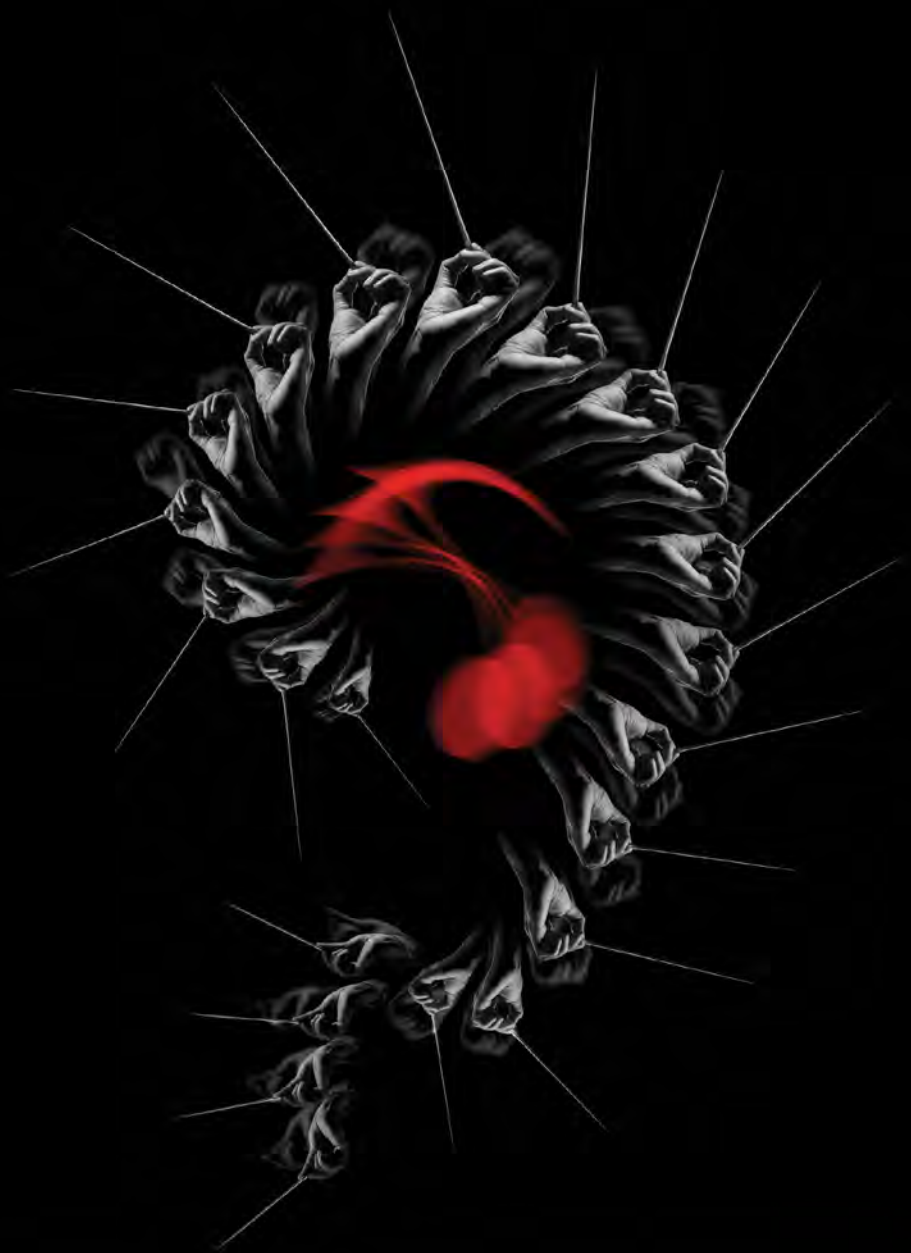
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梵志登 Jaap van Zweden
音樂總監 Music Director

香港管弦樂團由香港特別行政區政府資助·香港管弦樂團為香港文化中心場地伙伴
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A SOUND COMMITMENT 弦諾



貝多芬交響曲全集

BEETHOVEN

SYMPHONY CYCLE

歡迎蒞臨欣賞香港管弦樂團的貝多芬交響曲全集。如果你是貝多芬迷，或是熱衷追求「圓滿」的人，這個月在我們的音樂總監梵志登指揮下的表演，便讓你有機會連續聽畢貝多芬所有交響曲作品。

這九首鉅著對演奏者及聽眾來說，都是畢生難忘之作，它們涵蓋了社會及文化極為動盪的時期。貝多芬把第一交響曲題獻給斯威騰伯爵，伯爵以莫扎特和海頓為朋，同時深受巴赫及韓德爾啟發。第九交響曲雖然說是給普魯士國王威廉三世題獻，實際而言，卻是獻給所有人——它既是歌頌自由和平等的讚美詩；亦代表音樂形式及訊息的革新。

從貝一至貝九，我們可聽出作曲家奮力嘗試交響曲的不同格式及開拓創新音樂。在如此短時間內聽畢九首交響曲，令聽眾對這個演進過程有更精闢的見解。「單數」編號的交響曲富英雄氣魄；「雙數」編號的交響曲則令人耳目一新。今日的聽眾會認為貝二是一首比例均勻的樂曲，但貝多芬年代的聽眾則有截然不同的觀點。

九首交響曲是對英雄主義、矛盾的說明，每一部分在昔日，以今日都份量十足，期望你與我們同樣享受探索其中的樂趣。

Welcome to the HK Phil's Beethoven Symphony Cycle. If you are a fan of Beethoven, or a fan of 'completeness', then this month of performances gives you the opportunity to hear in close succession all of Beethoven's symphonies, conducted by our Music Director Jaap van Zweden.

These nine masterpieces provide music for a lifetime of performance and listening. They cover a period of immense social and cultural upheaval: Beethoven dedicated his first symphony to Baron van Swieten, who counted Mozart and Haydn among his friends, and who looked back to Bach and Handel for inspiration. The ninth symphony may have been officially dedicated to the Prussian King Friedrich Wilhelm III, but in reality it was dedicated to all of mankind – a joyous hymn to freedom and equality, a revolution in musical form and message.

Between 1 and 9, we hear a great creative spirit grapple with the possibilities of the symphonic form, and pioneer compelling new music. Hearing the nine symphonies in such close proximity gives modern ears a more refined perception of this evolution; while the 'odd' symphonies are more expansive and heroic, the 'even' symphonies give their own revelations. Today one might hear in the second symphony a balanced, classically proportioned work. Beethoven's audience perceived it quite differently!

The nine symphonies stand as statements about heroism, conflict, and the individual – every bit as powerful now as they were in his time. We hope you enjoy exploring them with us.

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貝多芬交響曲全集
BEETHOVEN
SYMPHONY CYCLE

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貝多芬 Ludwig van Beethoven (1770-1827) P. 12

11&12-11-2015 英雄：貝三與貝八 EROICA : 3 & 8

-26'

F大調第八交響曲，op. 93 P. 14
Symphony no. 8 in F, op. 93

中場休息 interval

-47'

降E大調第三交響曲，op. 55，「英雄」 P. 16
Symphony no. 3 in E flat, op. 55, *Eroica*

梵志登，指揮 P. 34
Jaap van Zweden, conductor

11月11日的音樂會由香港電台第四台（FM97.6-98.9兆赫及www.rthk.hk）錄音，並將於2015年12月18日（星期五）晚上8時播出及2015年12月23日（星期三）下午2時重播。The concert on 11th Nov is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and www.rthk.hk) and will be broadcast on 18th Dec 2015 (Fri) at 8 pm with a repeat on 23rd Dec 2015 (Wed) at 2 pm.

17&18-11-2015 田園：貝六與貝七 PASTORAL : 6 & 7

-39'

F大調第六交響曲，op. 68，「田園」 P. 18
Symphony no. 6 in F, op. 68, *Pastoral*

中場休息 interval

-36'

A大調第七交響曲，op. 92 P. 20
Symphony no. 7 in A, op. 92

梵志登，指揮 P. 34
Jaap van Zweden, conductor

11月17日的音樂會由香港電台第四台（FM97.6-98.9兆赫及www.rthk.hk）錄音，並將於2015年12月4日（星期五）晚上8時播出及2015年12月9日（星期三）下午2時重播。The concert on 17th Nov is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and www.rthk.hk) and will be broadcast on 4th Dec 2015 (Fri) at 8 pm with a repeat on 9th Dec 2015 (Wed) at 2 pm.



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貝多芬交響曲全集

BEETHOVEN

SYMPHONY CYCLE

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27&28-11-2015 命運：貝二、貝四及貝五 2, 4 & 5

~32' D大調第二交響曲，op. 36 P. 22
Symphony no. 2 in D, op. 36

~34' 降B大調第四交響曲，op. 60 P. 24
Symphony no. 4 in B flat, op. 60

中場休息 interval

~31' C小調第五交響曲，op. 67 P. 26
Symphony no. 5 in C minor, op. 67

梵志登，指揮 Jaap van Zweden, conductor P. 34

11月27日的音樂會由香港電台第四台 (FM97.6-98.9兆赫及www.rthk.hk) 錄音，並將於2015年12月11日 (星期五) 晚上8時播出及2015年12月16日 (星期三) 下午2時重播。The concert on 27th Nov is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and www.rthk.hk) and will be broadcast on 11th Dec 2015 (Fri) at 8 pm with a repeat on 16th Dec 2015 (Wed) at 2 pm.

4&5-12-2015 歡樂頌：貝一與貝九 ODE TO JOY: 1 & 9

~26' C大調第一交響曲，op. 21 P. 28
Symphony no. 1 in C, op. 21

中場休息 interval

~65' D小調第九交響曲，op. 125，「合唱」 P. 30
Symphony no. 9 in D minor, op. 125, *Choral*

梵志登，指揮 Jaap van Zweden, conductor P. 34

瑪姬，女高音 Emily Magee, soprano P. 35

坎寶，女中音 Deborah Humble, mezzo-soprano P. 36

雷德，男高音 Charles Reid, tenor P. 37

延侑哲，低男中音 Kwangchul Youn, bass-baritone P. 38

國家大劇院合唱團 NCPA Chorus P. 39

12月4日的音樂會由香港電台第四台 (FM97.6-98.9兆赫及www.rthk.hk) 錄音，並將於2016年1月1日 (星期五) 晚上8時播出及2016年1月6日 (星期三) 下午2時重播。The concert on 4th Dec is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and www.rthk.hk) and will be broadcast on 1st Jan 2016 (Fri) at 8 pm with a repeat on 6th Jan 2016 (Wed) at 2 pm.

「為何是貝多芬？」港樂首席樂手如何說？ P. 41
"Why Beethoven?" What did our principal players say?

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for the rules of concert hall

J A A P

VAN ZWEDEN

THE EIGHTH MUSIC DIRECTOR
OF THE HONG KONG PHILHARMONIC ORCHESTRA
香港管弦樂團第八任音樂總監

- 1 *Musical America's* Conductor of the Year for 2012
《音樂美國》2012年度指揮家
- 2 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra
荷蘭皇家音樂廳樂團史上最年輕團長
- 3 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 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。

"Among Asian orchestras, it's the best... With a great conductor like Jaap, it doesn't make any difference to be playing here or in Europe."

YUJA WANG, JUNE 2015

"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

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- 2 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
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- 4 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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貝多芬

LUDWIG VAN BEETHOVEN

(1770-1827)

貝多芬的祖父1733年由家鄉米舒蘭（今比利時境內）移居波恩，到波恩宮廷教堂詩班應聘擔任男低音一職，三十年後更晉升為宮廷音樂總監。他來到波恩不久，結識了一名本地女子，後來共偕連理。他太太生了個兒子，這個兒子後來也當上宮廷歌手，1767年迎娶宮中大廚的女兒為妻，生了七名兒女，當中有三人能長大成人，包括排行第二的男孩：這孩子1770年12月17日受洗，教名「路德維」，全名「路德維·貝多芬」。

路德維·貝多芬跟隨家族傳統，在宮廷擔任助理管風琴師，不久就顯露出過人的音樂天份：他十一歲時出版第一首作品；十三歲獲委重任，擔任宮廷樂團的古鍵琴手；十七歲時宮廷還出資讓他到維也納隨莫扎特學藝（但二人不知是否有機會碰面）。他在維也納逗留不到兩星期就返回波恩，不久他母親就離開人世。他父親喪妻後開始酗酒，未幾被宮廷解僱；這時只有十來歲的貝多芬，認為自己有責任照顧和保護兩個弟弟。宮廷給他的報酬相對豐厚，又把各式各樣與音樂有關的工作交給他，其中一件就是教導當地的貴族子弟彈鋼琴；波恩貴族華爾斯坦伯爵非常欣賞貝多芬，於是向海頓推薦他；1792年，海頓收了貝多芬為徒，並把他帶到維也納。雖然海頓給貝多芬上課的日子只有短短一年左右，但貝多芬往後

Beethoven's grandfather moved to Bonn from his native Mechelen (now in Belgium) in 1733 in order to take up the post of bass singer in the court chapel choir. 30 years later he was promoted to the court's Director of Music. Shortly after his arrival in Bonn he had met and married a local girl who produced a son, who was also employed by the court as a singer. In 1767 that son married the court's head cook and the two of them produced seven children. Three survived infancy including their second-born child, who was baptized Ludwig on 17th December 1770.

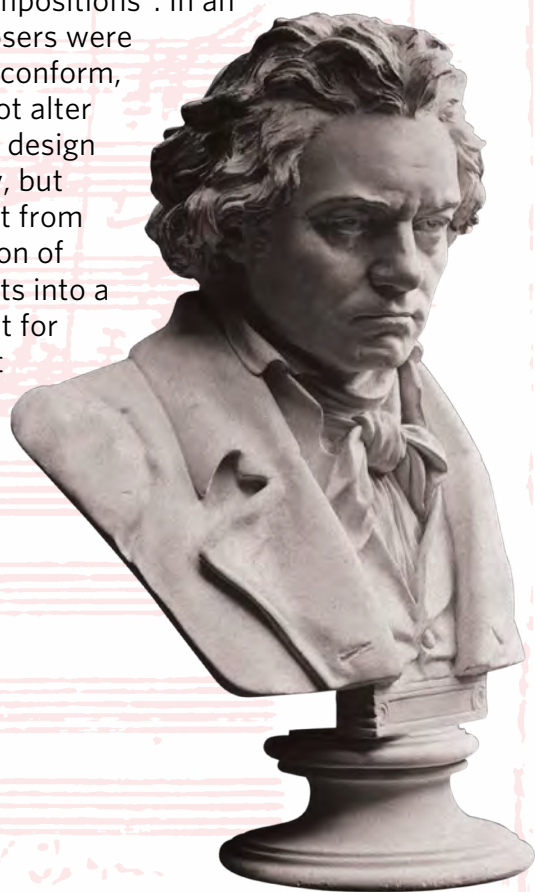
Ludwig Beethoven followed in the family tradition and entered the service of the court as assistant organist, where he demonstrated exceptional musical gifts: his first music was published when he was just 11, at 13 he was appointed to the important post of harpsichordist with the court orchestra, and at 17 the court paid for him to travel to Vienna to have lessons from Mozart - it is not certain that the two ever met. Within two weeks he was back in Bonn. Shortly afterwards his mother died, his father turned to drink and was relieved of his duties, and the teenage Beethoven found himself responsible for the care and upkeep of his two younger brothers. The court gave him a relatively generous salary for a variety of musical duties, which included giving piano lessons to members of the local aristocracy. One local aristocrat, Count Waldstein, was so impressed with Beethoven that he recommended him to the composer Haydn who, in 1792, took Beethoven to Vienna as his pupil. The lessons with Haydn lasted barely a year, but Beethoven lived in Vienna right up until his death there on 26th March 1827.



一直住在維也納，直到1827年3月26日他與世長辭為止。

貝多芬出版過的作品多達四百餘首，幾乎涵蓋所有樂種，包括鋼琴曲、室樂、歌曲、合唱曲、歌劇，當然還有管弦樂；不僅如此，每一樂種他都有傑作傳世，作品本身的藝術成就完全無可置疑。後世幾乎所有作曲家都受貝多芬的作品影響，不過他最大的貢獻在於九首完整交響曲（其實第十交響曲已經動筆，但樂曲未及完成，作曲家已撒手塵寰了）。貝多芬學者尼古拉斯·馬斯頓寫道：「貝多芬九首完整交響曲的確極為重要，想要再誇張其辭已經很難。這九首作品留下的遺產彷彿無窮無盡似的；自舒伯特起，所有交響樂作曲家都無法不承受。」那年頭，交響曲原是簡簡單單將舞曲樂章湊合成曲而已，作曲家創作時也理應循規蹈矩；貝多芬雖然沒有改動交響曲的基本設計，但他卻將交響曲轉化，變成發展完備的抒情形式，用以宣洩人類的所有情感。

Beethoven composed in the region of 400 works encompassing almost every musical genre: piano music, chamber music, songs, choral works, opera and, of course, orchestral music. In all of these fields Beethoven wrote such undoubted masterpieces that virtually every composer since has been influenced by his work, but his most important contribution lay in his nine completed symphonies (he did start work on a 10th which remained incomplete at his death). The Beethoven scholar Nicholas Maston has written, "It would be difficult to exaggerate the importance of Beethoven's nine completed symphonies. Every symphonist from Schubert onwards has had to come to terms with the seemingly inexhaustible legacy of these nine compositions". In an era when composers were still expected to conform, Beethoven did not alter the fundamental design of the symphony, but he transformed it from a simple collection of dance movements into a fully blown outlet for the whole gamut of human emotions and passions.



F大調第八交響曲，op. 93

Symphony no. 8 in F, op. 93

輝煌而活潑的快板

詼諧的小快板

小步舞曲速度

活潑的快板

Allegro vivace e con brio

Allegretto scherzando

Tempo di Menuetto

Allegro vivace

為這個「貝多芬交響曲全集」掀開序幕的交響曲作品，就是作曲家自言最喜歡的一首。他之所以對這首樂曲情有獨鍾，原因肯定是音樂本身，而不是樂曲所勾起的種種回憶—因為這些往事，是大部分人都寧願忘記的。

1812年10月初，貝多芬到林茲去找弟弟約翰。當藥劑師的約翰事業有成，但當時卻與名叫德蕾莎·奧伯邁亞的女人過著不道德的同居生活，而且女方更早已與其他男人生下一個私生女。弟弟大模大樣地做出這種傷風敗俗的事情，令身為兄長的貝多芬勃然大怒，決心棒打鴛鴦，可是約翰不肯就範。於是貝多芬就找上林茲主教和城中權貴，最後更驚動警察，要求他們發出授權令，讓他趕走奧伯邁亞。貝多芬的努力終於有成果：不出一個月，約翰就娶了奧伯邁亞為妻。這段時間，貝多芬一方面出盡氣力整頓弟弟的道德問題，一方面又以創作來發洩精力：他在林茲才一個月，第八交響曲就寫成了。

We begin our Beethoven Symphony cycle with the symphony Beethoven himself declared as his favourite. The affection he felt for it was certainly musical, for the personal memories it must have stirred up in him were of the sort most people would prefer to forget.

In October 1812, Beethoven travelled to Linz where his younger brother, Johann, a successful pharmacist, was living “immorally” with Therese Obermayer. She already had one illegitimate daughter, and outraged by such a public display of immorality, Beethoven was determined to put an end to the relationship. He failed, so approached first the Bishop of Linz, the city authorities and finally the police, demanding that they issue a warrant for Therese’s expulsion. His persistence paid off, and less than a month later, Johann and Therese were married. While exerting so much physical effort on sorting out his brother’s morals, Beethoven found a further outlet for his energies in creativity and it was during his month in Linz that he completed his eighth symphony.

貝多芬寫作第八交響曲時，經常處於精神緊張、爭執不斷的環境裡；可是貝八卻是他最機智幽默又最令人愉快的交響曲。喬治·格路夫爵士在1896年寫道：「貝多芬這時變得很愛開玩笑，很愛惡作劇，甚至成了習慣。」他會暱稱貝八是自己的「小小」交響曲，又經常複述樂曲首演後的軼事：樂曲1814年2月27日首演後，他在街上向兩個女孩買櫻桃，但女孩都不肯收錢，說那是因為她們在音樂廳聽過貝多芬的美妙音樂。

Despite the atmosphere of tension and argument which pervaded Beethoven's life at the time of its composition, the eighth is the most delightful, witty and humourous of all his symphonies. Sir George Grove put it in 1896, "at this time of life Beethoven's love of fun and practical joking had increased so much on him as to have become a habit". Beethoven referred to it affectionately as his "little" symphony and frequently recounted the story of how, following its first performance on 27th February 1814, he bought cherries from two girls in the street. They refused the money he offered saying that they had heard his beautiful music in the concert hall.

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、定音鼓及弦樂組

INSTRUMENTATION

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

降E大調第三交響曲，op. 55，「英雄」 Symphony no. 3 in E flat, op. 55, *Eroica*

輝煌的快板

葬禮進行曲：甚慢地

諧謔曲：活潑的快板—

三重奏

終曲：極快板

Allegro con brio

Marcia funèbre: Adagio assai

Scherzo: Allegro vivace - Trio

Finale: Allegro molto

貝多芬最初到達維也納時，全城都因為戰爭和革命的傳聞議論紛紛。法國大革命正鬧得如火如荼，轟轟烈烈地廢黜原有的貴族統治者，促使新近獲得選舉權的中產階級興起。到了1792年，革命風潮蔓延至奧地利；4月，法軍司令拿破崙向奧地利皇帝宣戰，藉此貫徹他的使命，執意剷除歐洲專制君主和非民選統治者，因此在維也納平民眼中，他是個偉大的拯救者。貝多芬也受當時強烈的革命氣氛感染，打算前往巴黎觀見心目中的大英雄拿破崙，還準備為對方呈上一首交響曲；1804年他甚至給出版商寫信，說自己計劃寫作一首「規模宏大的新交響曲，並會用『拿破崙』做標題」。可是後來貝多芬得悉拿破崙竟然自立為帝，一怒之下就將原定的題獻撤銷。樂曲1805年4月7日在維也納首演時，標題是「英雄」交響曲。

當時的交響曲流行採用長篇累贅的引子，但貝多芬摒棄了這種寫法，改以兩個清晰果斷的和弦起筆，藉此表明自己正在革新交響曲形式。另一方面，拿破崙就是法國大革命的化身，

When Beethoven first arrived in Vienna, the city was abuzz with rumours of war and revolution. The French Revolution was in full swing, fervidly deposing old aristocratic rulers and encouraging the rise of a newly enfranchised middle class. By 1792 its effects had spread to Austria where, in April, Napoleon Bonaparte, the general commanding the French armies, declared war on the Emperor as part of his mission to 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 decided to travel to Paris to pay homage to the great man, on which occasion he fully intended to present Napoleon with a symphony. That was in 1804 and he went so far as to write to his publishers that he was planning "a new grand symphony. The title of the symphony is really 'Bonaparte'." However, on learning that Bonaparte had proclaimed himself Emperor, Beethoven angrily withdrew the dedication and, at the work's first performance in Vienna on 7th April 1805, it was called "Symphony *Eroica*".

By opening the symphony, not with the customary long drawn-out introduction but with two strong, assertive chords, Beethoven was signalling his own revolution in symphonic form, while the death of the ideals embodied by Bonaparte at the start of the French Revolution, are profoundly depicted in the Funeral

象徵革命初期的崇高理想；他自立為帝，等同革命理想已死——這一點在葬禮進行曲刻劃得入木三分。樂曲後半部深受另一英雄人物普羅米修斯影響。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使普羅米修斯起死回生的故事，還採用三把法國號描繪經典的狩獵場面。第四樂章是首變奏曲，主題出自貝多芬同期寫作的《普羅米修斯的生民》劇樂〔他1802年的鋼琴變奏曲（op. 35）也採用同一主題〕。樂章開始時主題還沒出現，只有低音線條及其變化形態；音樂開始後差不多兩分鐘，主題才在一片木管聲中悠然響起，樂團隨即接過主題。這種典型的「貝多芬式」手法，大家還是有機會遇上的，在第七交響曲尤其明顯。

March. The second half of the symphony is strongly influenced by another hero, Prometheus. The third movement is inspired by an episode in which the god Pan and his lively spirits bring Prometheus back to life, and incorporates a classic hunting scene involving three horns, while the symphony's finale is a set of variations on a theme from the incidental music for *The Creatures of Prometheus* on which Beethoven was working at the time (he had also used this theme for his piano variations [op. 35] of 1802). 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. We are to hear this typically Beethovenian device again, most notably in the seventh symphony.

編制

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

INSTRUMENTATION

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

F大調第六交響曲，op. 68，「田園」 Symphony no. 6 in F, op. 68, *Pastoral*

不太快的快板
〔初到鄉村的愉快感受〕
偏快的行板〔溪邊小景〕
快板〔農民的歡樂聚會〕
快板〔暴風雨〕
小快板〔牧人之歌〕
暴風雨過後的快樂和感恩〕

Allegro ma non troppo (Awakening of Cheerful
Feelings Upon Arrival in the Country)
Andante molto mosso (Scene by the Brook)
Allegro (Merry Gathering of Country Folk)
Allegro (Thunderstorm)
Allegretto (Shepherd's Song: Happy and
Thankful Feelings after the Storm)

名與利似乎沒有令貝多芬變得討人喜歡：當代人指出他既難與男性融洽相處，又不能與女性建立任何長久的戀愛關係。但他崇拜大自然，聲稱自己喜歡樹木多於喜歡人；有人說他從來不帶雨傘，因為他實在太喜歡雨點落在身上的感覺。有貝多芬傳記作者形容他「就是大自然的化身。他醉心的並非大自然的定律，而是大自然元素的威力。於是大自然的精靈彷彿向他施展渾身解數，並賜他特殊天賦，讓他創作一首前無古人的音樂作品。」這首「前無古人的音樂作品」就是「田園」交響曲—貝多芬連續兩年夏季到海里根城避暑，住在一條風光如畫的村莊裡；「田園」交響曲就是他這兩年夏季度假期間的作品。

「田園」交響曲1808年12月22日在維也納首演。貝多芬認為第六交響曲首演時，要向觀眾略作說明樂曲的內容，還說樂曲「情感表達為主，描繪為次」。對1800年代的維也納觀眾來說，一首既有五個樂章、每樂章又有描述式標題的交響曲，也許創新得有點危險。

Fame and a certain measure of fortune do not seem to have turned Beethoven into a particularly likeable character. Contemporary reports talk of his stormy relations with most men and his inability to develop any kind of lasting relationship with women. He worshipped nature however, claiming that he liked trees more than he liked people, and it was said that he never carried an umbrella since he enjoyed so much the feel of falling rain. One of his biographers described Beethoven as “nature personified. Not the laws of nature, but rather its elemental power captivated him. Thus it came about that the spirit of nature revealed itself to him in all its mighty force and endowed him with the ability to create a work that cannot be compared with anything else in the entire musical repertoire.” That work was his *Pastoral* symphony, which he wrote over the course of two summers while staying in the delightful rural village of Heiligenstadt.

For the symphony's premiere in Vienna on 22nd December 1808 Beethoven felt the need to include a brief explanation of the sixth symphony, describing it as “more an expression of feeling than painting”. He was clearly aware that for a Viennese audience in the first decade of the 19th century, a five-movement symphony, each movement given highly descriptive title, might have seemed dangerously revolutionary. But in fact he had modelled his *Pastoral* symphony on one called *The*

但貝多芬其實是仿效了奈西特的作品《大自然的音樂肖像》。《大自然的音樂肖像》的出版日期比「田園」交響曲早十多年，同樣由貝多芬所屬的出版商出版。兩首樂曲不但同樣有五個樂章、同樣在每樂章採用描述式標題，連樂曲的內容大綱也大同小異。雖然貝六明顯有「標題音樂」的影子，但貝多芬初時還想刻意迴避。1807年，他動筆寫作貝六的時候還寫道：「樂曲描繪甚麼情境要讓聽眾自行發現。任何人只要對鄉郊生活有一點點印象，都不用靠描述式標題來想像作曲家的用意吧。」但一年後他顯然改變了主意，容許第六交響曲連同每樂章的詳細說明一起出版。

Musical Portrait of Nature by J. H. Knecht which had been published by Beethoven's own publisher over a decade earlier. This symphony also had five movements with descriptive titles following a remarkably similar programme to that set out by Beethoven. Initially Beethoven was anxious to avoid such blatantly programmatic overtones, writing in 1807 as he started work on the symphony, "It is left to the listener to discover the situation. Anyone who has the faintest idea of rural life will have no need of descriptive titles to enable him to imagine what the composer intends". One year later he had clearly changed his mind and allowed the symphony to be published with detailed descriptions for each movement.

編制

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

INSTRUMENTATION

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

A大調第七交響曲，op. 92

Symphony no. 7 in A, op. 92

稍慢—活潑地

小快板

急板—甚快的急板

輝煌的快板

Poco sostenuto - Vivace

Allegretto

Presto - Assai meno presto

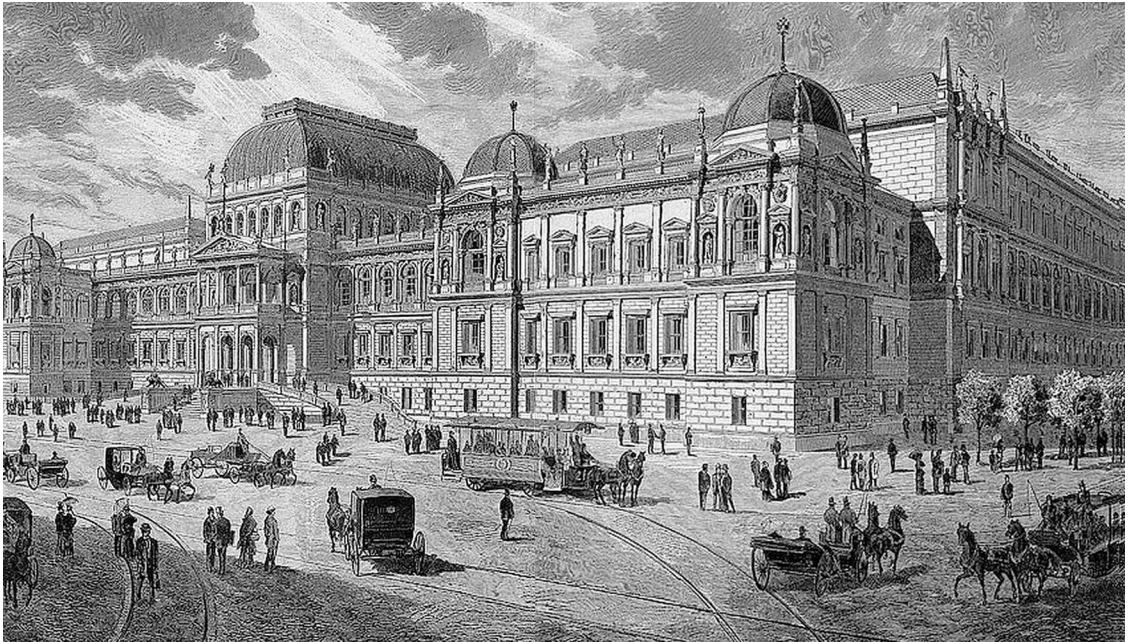
Allegro con brio

雖然第七交響曲1812年5月脫稿，卻要一年半後（1813年12月8日）才在維也納大學禮堂首演。那天貝多芬也許不該親自指揮；十年來，他的聽力一直每況愈下。據當日演出的小提琴手路易·史博憶述：「貝多芬明顯聽不見自己曲子中的柔和樂段。樂團還沒開始，他已經在打拍子了，所以一直比樂團領先很多。到一個長篇的漸強段落開始時，他幾乎已領先了十至十二小節。他先是蹲在譜架下面，覺得音樂越來越強時就站起身來，然後踮起腳，讓自己看來高一點；心想洪亮的高潮來臨了，就使勁一躍，跳得老高。可是高潮實際上還未出現，這刻他慌張地四處張望，吃驚地盯著依然奏著柔和樂段的樂團。直到那期待已久的嘹亮樂段開始，他終於聽得見了，才能重新跟上。」

貝多芬失去聽覺的痛苦，在第七交響曲幾乎無影無蹤。事實上，貝七處處都是舞曲似的活潑樂思，而且情緒一直高漲，令早期的聽眾摸不著頭腦。許多人都認為貝多芬寫作第一和第四樂章時肯定是喝醉了；作

Beethoven had completed his seventh symphony by May 1812, but it had to wait until 8th December 1813 for its premiere, which took place in the hall of Vienna University. It was probably a mistake for Beethoven to have decided to conduct the performance himself; his hearing had been steadily deteriorating over the previous decade and, as Louis Spohr, a violinist in the orchestra later recalled, "It was obvious that Beethoven could not hear the soft passages in his own music. He started beating time before the orchestra had begun and was therefore ahead of the orchestra by as much as 10 or 12 bars when it began a long crescendo. He had crouched down under the music stand and as he thought the music was getting louder became visible once more, making himself taller before leaping high into the air at the moment he thought the loud climax should have been reached. When it did not materialise he looked about in terror and stared, astonished, at the orchestra who were still playing softly, and found his place again only when the so-long-awaited *forte* began and became audible to him".

There is little evidence of the distress Beethoven felt at the loss of his hearing in this symphony. Indeed, it is so full of exuberant, dance-like ideas that early audiences were confused by the work's sheer high spirits. Many suggested that Beethoven must have been drunk when he wrote the outer movements, while the composer Weber on hearing the third movement, suggested



貝七在維也納大學首演，圖為19世紀末的維也納大學。（圖片來源：維也納大學存檔）

The premiere of Beethoven's Symphony no. 7 took place in the University of Vienna. Picture of the main building of the University in 19th Century. (Photo credits: Archive of the University of Vienna)

曲家韋伯聽到第三樂章時曾說「只有瘋人院才適合貝多芬。」似乎只有作曲家華格納的話，才能一針見血地點出樂曲的神髓——貝七是「舞曲的完美典範」。

that Beethoven was “only fit for the madhouse”. It was left to the composer, Richard Wagner, to come up with the phrase which seems to sum up the true spirit of Beethoven's seventh symphony; he called it “the apotheosis of the dance”.

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、定音鼓及弦樂組

INSTRUMENTATION

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

D大調第二交響曲，op. 36

Symphony no. 2 in D, op. 36

慢板—輝煌的快板

甚緩板

諧謔曲—快板—三重奏

甚快板

Adagio - Allegro con brio

Larghetto

Scherzo - Allegro - Trio

Allegro molto

貝多芬雙耳失聰的事實人盡皆知。然而，這一事實在相當長的一段時間裡，並不為那個時代的人知曉，聽上去頗富諷刺意味。他最早發現自己有耳聾的徵兆，是在1796到1799年之間，一直要到二十多年後他才完全失聰。在聽力下降的那些年裡，他經常受到雙耳內高分貝、持續不絕的噪音困擾。1802年，醫生勸他離開維也納，去到海里根城鄉村休養。那裡的安寧和平靜，或可幫助緩解他的耳疾，並紓緩他的壓力。然而，這一療法並未奏效。在鄉下居住的那段時間裡，貝多芬痛苦得將自己封閉起來，甚至得出一個帶點病態的結論（雖然最後被證明為真），那就是他將不可避免地完全喪失聽力。在這一絕望情緒的支配下，作曲家寫了一封信（即所謂的「海里根城遺囑」），給他的兄弟約翰和卡爾，發洩鬱悶情緒，並解釋他不斷將自己封閉起來的原由。

那是1802年10月6日。那之前的三個月，貝多芬在寫作第二交響曲，而該曲中根本見不到他在「海里根城遺囑」中扭曲糾結

Everyone who has heard of Beethoven knows that he went deaf: which is rather ironic considering the lengths to which he went to hide his deafness from his contemporaries. The first signs of deafness appeared sometime between 1796 and 1799 but he did not go totally deaf for another 20 years or so. During that time, as his hearing deteriorated, he was subjected to continually high-pitched whistling and buzzing in his ears. In 1802 his doctor recommended that he move away from Vienna to the rural village of Heiligenstadt where peace and tranquillity would rest his ears and soothe his troubled mind. It didn't work. Beethoven became painfully introspective during his time there and came to the morbid, but ultimately correct, conclusion that he was inevitably going to lose his hearing completely. The despair led him to write a letter (the so-called "Heiligenstadt Testament") to his brothers Johann and Carl, giving vent to his frustrations and explaining his growing isolationist behaviour.

That was on 6th October 1802. The preceding three months had been devoted to the composition of his second symphony; a work which gives few indications of the mental torment that resulted in the Heiligenstadt Testament. For a start Beethoven chose the key of D major; a key usually associated with optimism and celebration. Secondly it is packed full of the kind of happy folk-dances which would have surrounded Beethoven during his stay in Heiligenstadt. A few days



海里根城的貝多芬之家。Beethoven Haus in Heiligenstadt.

的情緒。首先，貝多芬選了D大調這一調式，這是一個時常與昂揚和歡慶情緒相關的調式。其次，整首曲目充斥著快樂奔放的民間舞曲旋律。當貝多芬在海里根城居住的時候，他時常聽見這些旋律。在寫下遺囑幾天後，貝多芬回到維也納，帶著已完成的第二交響曲手稿。該曲首演於1803年4月5日。

after writing his Testament, Beethoven returned to Vienna with the completed symphony where it was first performed on 5th April 1803.

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、定音鼓及弦樂組

INSTRUMENTATION

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

降B大調第四交響曲，op. 60

Symphony no. 4 in B flat, op. 60

慢板—活潑的快板

慢板

極活潑的快板

不太快的快板

Adagio - Allegro vivace

Adagio

Allegro molto e vivace

Allegro ma non troppo

中年的貝多芬因為過度投入作曲事業，加上為漸趨惡化的耳疾煩悶不已，因而養成火藥桶式的脾性。然而，總會有一些人，樂意並積極尋求與他相伴的機會。他的擁躉中不乏有財勢者，願意資助或委約貝多芬創作新的作品。1806年夏、秋兩季，貝多芬獲邀前往里希諾夫斯基王子城堡作客，他不太可能拒絕這樣的邀約。在位於維也納劇院上方、擁擠邋遢的住所中待久了，王子富麗堂皇的城堡、鋼琴、書桌和安靜房間，對貝多芬而言猶如是天上掉下來的禮物。為回饋里希諾夫斯基王子的禮遇，貝多芬向他保證，將正在創作的第五交響曲題獻給他。

當時與貝多芬一道客居里希諾夫斯基城堡中的，是奧佩爾斯朵夫公爵。貝多芬對他頗有好感，不單因為他仰慕作曲家的才華，還因為他以三百五十弗羅林（貨幣名稱，18及19世紀在德國南部流通）的酬勞，委約貝多芬寫作一部交響曲。貝多芬曾想過將已完成的第五交響曲呈獻予公爵，後來出於對個人信譽的考慮，他將第五交響曲暫時拋開，專注創作新作品（就是第四交響曲）。第四交響曲全本於維也納首演，時間為1807年3月。

In middle age, single-mindedly obsessed with composing and frustrated by his increasing deafness, Beethoven must have been a pretty cantankerous character. Nevertheless there were those who not only seemed to relish his company, but actively sought it out, and some of those were not just wealthy and influential but were willing to fund Beethoven and commission new music from him. Beethoven was hardly likely, therefore, to turn down an invitation to stay as a house guest for the summer and autumn months of 1806 at the castle of Prince Lichnowsky. After the cramped squalor of Beethoven's own lodgings above a theatre in Vienna, the castle's palatial splendour, but more especially the piano, writing desk and quiet room supplied by the Prince, must have seemed like gifts from heaven. In return for such lavish hospitality, Beethoven assured Prince Lichnowsky that he would receive the dedication of the fifth symphony on which he was then working.

Another of Lichnowsky's house guests was a certain Count Oppersdorf. Beethoven took a liking to him not only because the Count clearly admired Beethoven as a composer, but also offered him 350 florins to write a new symphony. Beethoven considered presenting the Count with the fifth but tact and decency prevailed, and he put the fifth to one side to concentrate on the new one (which was to become his fourth). The completed symphony was given its first performance in Vienna in March 1807.

編制

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

INSTRUMENTATION

Flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings

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C小調第五交響曲，op. 67

Symphony no. 5 in C minor, op. 67

有活力的快板

稍快的行板

快板

快板

Allegro con brio

Andante con moto

Allegro

Allegro

關於貝多芬第五交響曲開篇處四音音型的緣起，坊間爭論不絕。按照貝多芬男僕的說法，作曲家認為這四個音代表「命運在敲門」的景狀。不過卡爾·徹爾尼（貝多芬的學生）引述作曲家本人的話，稱這四個音的靈感來自維也納林間樹上歌唱的一隻鳥（極有可能是一隻金翼啄木鳥）。一個稍為平庸的說法是：貝多芬從海頓第八十八交響曲中，「借」來這一意念。儘管它的緣起或象徵意味眾說紛紜，這一四音音型主題句幾乎是所有音樂作品中最引人入勝的開篇，幾乎可以令到任何聽眾迅速投入在音樂中。不過，該曲1808年12月22日在維也納首演時，觀眾反應卻並不熱烈。引述早年一位貝多芬傳記作者的話：「台下反應未如預期理想，或許貝多芬對此也並未期待過高，因為當時的公眾面對如此深奧的音樂時，尚未養成足夠的理解力。」

轉振點出現在1812年。當時，浪漫派詩人兼作曲家霍夫曼就這首樂曲發表了一篇褒賞意味十足的文章。他說：「聽眾被這一宏偉篇章承托著，不斷向上攀

The origins of the four-note figure with which Beethoven's fifth symphony opens have been the subject of much heated debate. According to Beethoven's man-servant the composer maintained that they represented "Fate knocking at the door", while Carl Czerny, one of Beethoven's pupils, recalled how the composer had claimed that they were suggested to him by a bird (specifically a yellow-hammer) singing from the trees in the Vienna woods. A more prosaic suggestion is that Beethoven "borrowed" the idea from Haydn's Symphony no. 88. Whatever its origins or symbolism that four-note figure creates the most arresting opening of any musical work and one guaranteed, it might be thought, to have any audience instantly engrossed. This, though, was not the case at the work's premiere in Vienna on 22nd December 1808 when, according to one of Beethoven's early biographers, "the reception accorded by the audience was not as desired, and probably Beethoven did not expect anything better. For the public was not endowed with the necessary degree of comprehension for such extraordinary music."

The turning point for Beethoven's fifth symphony came in 1812 when the Romantic poet and composer E.T.A. Hoffmann published a lavish essay on the work: "How this magnificent composition carries the listener on and on in a continually ascending climax into the ghostly world of infinity!" Some modern-day listeners

升，直至一個無限闊大、甚至鬼魅的世界。」現今部分聽眾或許會覺得霍夫曼所言不虛，但大部分音樂家卻是從貝多芬對於音樂素材的巧妙使用，對於曲目管弦化的處理（在交響音樂的歷史上，這首曲目是最早採用短笛、低音巴松管和長號），以及鋪排交響曲情緒（從不祥的、沉暗的第一樂章發展到光輝燦爛的終章）這些方面，了解作曲家的卓越天資，並獲得聽覺上的更大滿足。

may find Hoffmann's programme appropriate, but most musicians find greater satisfaction in witnessing Beethoven's genius in his clever use of material, his handling of the orchestra (which included for the first time in the history of symphonic music the piccolo, double bassoon and trombones), and his ability to transform the mood of the symphony from the ominous, doom-laden first movement, to the gloriously triumphant conclusion.

編制

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

INSTRUMENTATION

Two flutes, piccolo, two oboes, two clarinets, two bassoons, contra bassoon, two horns, two trumpets, three trombones, timpani and strings

C大調第一交響曲，op. 21

Symphony no. 1 in C, op. 21

甚慢板—有活力的快板

如歌而稍快的行板

小步舞曲：活潑的甚快板

終曲：慢板—

活潑的甚快板

Adagio molto - Allegro con brio

Andante cantabile con moto

Menuetto: Allegro molto e vivace

Finale: Adagio - Allegro molto e vivace

十五歲那年，貝多芬決意創作一首交響曲。他甚至寫下一個頗為醒目的C小調主題，以及一個名為「急板小交響曲」的標題。然而，這一計劃未能繼續。作曲家之後將這一主題用在一首鋼琴四重奏作品中。直到1794年，貝多芬又重新著手創作交響曲這—在他看來最崇高的曲式。重新動筆的一年內，他又再次放棄，直到1797年再度提筆，完成了曲目的前三個樂章。不過，作曲家發覺自己無法寫出一個足夠悅耳的終樂章，於是再一次將手稿放在一旁。1799年，作曲家終於考慮清楚該如何從第一樂章過渡到最末樂章，便將之前所寫內容完全丟掉，從頭開始創作。這次，他只用了很短的時間便完成創作。曲目題獻給馮·斯威騰伯爵。伯爵是莫扎特密友，也是貝多芬移居維也納後的最早幾位贊助人之一。1800年4月2日，第一交響曲在維也納首演。

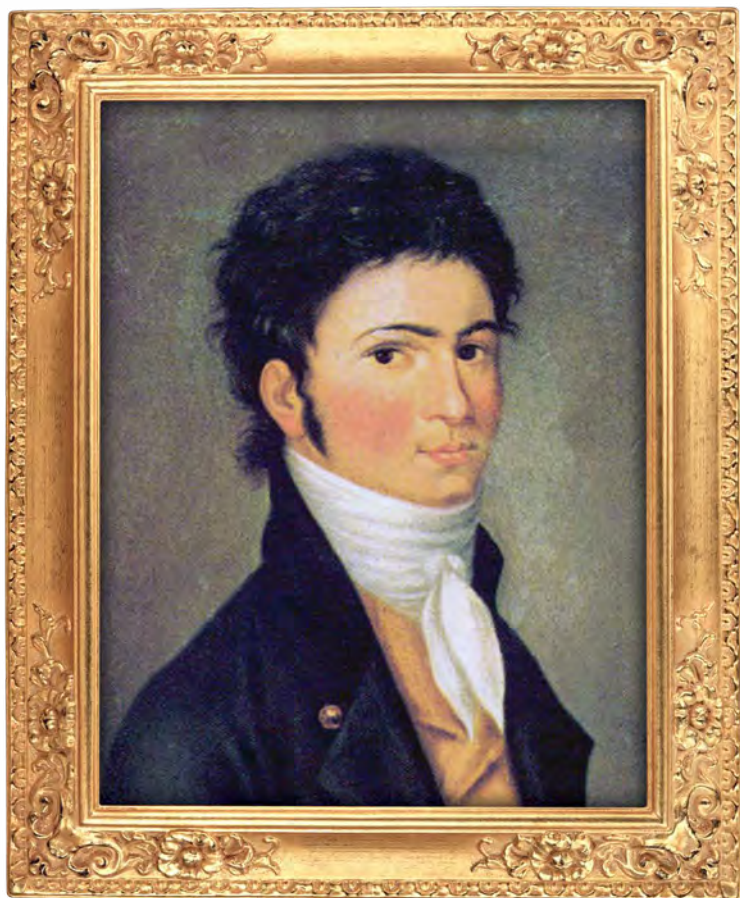
鑒於這段漫長而複雜的孕育期，貝多芬首部交響曲已能看出創新的跡象。這一嘗試，在他之後創作的八部同類型作品

Beethoven was 15 when he decided he would compose a symphony, and he went so far as to write down a bold theme in C minor and the title "Presto Sinfonia". That's all that ever existed of that work, although he later used the theme in a piano quartet. It was not until 1794 that he again tackled what he regarded as one of the most elevated and noble forms of musical creation. He abandoned this second attempt within a year and set out on a third, which, by 1797, comprised three movements. But Beethoven found himself defeated by the task of composing a suitably noble finale and abandoned this until 1799 when he had the brilliant idea of converting the first movement into the finale, throwing everything else away and writing the preceding three movements from scratch. This he did in a remarkably short time and the completed work, dedicated to Baron Gottfried van Swieten a close friend of Mozart's and one of Beethoven's first patrons following his move to Vienna, was premiered in the city on 2nd April 1800.

Because of its long and complex gestation Beethoven's first symphony already showed signs of the innovations which were to characterise virtually all his eight subsequent forays into the field. While Haydn and Mozart had treated their last movements as light-hearted play-offs after the weightiness of their first movements, Beethoven's work is more

中，均有體現。當海頓和莫扎特用相對輕快的筆調寫作交響曲最末樂章的時候（他們作品的第一樂章通常顯得份量十足），貝多芬則將更多精力投入在最末樂章的寫作上。這一做法，在第九交響曲最末的合唱樂章，達到登峯造極的地步。在第九交響曲中，曲目開篇處甚至不會提示全曲的基調。

focused towards its final movement (something which reaches its culmination in the choral finale of his ninth symphony), while the very opening of the work does not even inhabit the Symphony's home key.



貝多芬畫像（時約1800年）。Portrait of Beethoven in around 1800.

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、定音鼓及弦樂組

INSTRUMENTATION

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

D小調第九交響曲，op. 125，「合唱」

Symphony no. 9 in D minor, op. 125, Choral

頗莊嚴而不太快的快板
甚活潑
如歌的極慢板
終曲—甚快的快板；
莊嚴的行板

Allegro ma non troppo e un poco maestoso
Molto vivace
Adagio molto e cantabile
Presto - Allegro assai; Andante maestoso

第九交響曲的緣起要追溯至1793年。當時，貝多芬開始考慮為席勒的詩作《歡樂頌》譜曲，並嘗試由這一偉大主題主導最後的樂章。不過，一直要等到獲得倫敦愛樂協會的交響曲委約，作曲家才提筆寫作此曲。接到這委約時，貝多芬手頭上已積壓了一些委約作品尚待完成，直至1823年中，他才開始安定下來，認真投入寫作第九交響曲。1824年2月曲目完成，但倫敦首演卻因種種緣故無法實現。在維也納一眾樂迷支持下，貝多芬召集足以完成首演的樂手，包括二十四位小提琴手，十位中提琴手，十二位大提琴手和低音大提琴手，兩位短笛手，長笛手、雙簧管手、單簧管手及巴松管手各四位，兩位低音巴松管演奏者，四位圓號手，兩位小號手，三位長號手，定音鼓手，三角鐵演奏者，鉦演奏者，低音鼓手各一，四位獨唱家以及一個大型合唱團。他將已出版的總譜題獻給普魯士國王威廉三世。

Although elements of the ninth symphony date back to 1793 – when Beethoven first thought about setting Schiller’s “Ode to Joy” and when he first used the great theme which dominates the final movement – it was a commission from the Philharmonic Society of London for a new symphony which eventually spurred him on to compose it. There was quite a backlog of commissions, so it was only in mid-1823 that Beethoven settled down to work in earnest on what was to become his ninth symphony, which he completed in February 1824. Somewhere along the line the idea of presenting it to London had fallen by the wayside. Instead, responding to a petition from a large contingent of his Viennese admirers, Beethoven gathered together the musicians he specifically wanted for the work’s premiere; 24 violins, 10 violas, 12 cellos and double basses, two piccolos, four flutes, four oboes, four clarinets, four bassoons, two contrabassoons, four horns, two trumpets, three trombones, timpani, triangle, cymbals, bass drum, four soloists and a large chorus. He dedicated the published score to King Friedrich Wilhelm III of Prussia.

首演引起轟動。據維也納卡特

內瑟劇院1824年5月7日的一份演出報告稱：「公眾向這位音樂英雄致以最高的讚美與尊崇，以最投入的態度聆聽他偉大光輝的作品。樂章間時常爆發歡呼掌聲，曲目終結後掌聲更持續不絕。」讓人感覺悲哀的是，貝多芬當時已幾乎完全失聰。身為指揮的他背對觀眾站在台上，直到女低音歌唱家卡洛琳·安格把他的身子轉過來，他才見到觀眾對於這首作品的狂熱反應。

第九交響曲前三個樂章依次呈現出人類起源，無邪的孩童時期，以及對於更高目標的追求這三項主題。到第四樂章，紛亂開始出現，並不斷重新提示前數個樂章中的樂思。之後，一個樂思小心翼翼地由雙簧管、單簧管和巴松管的互動間萌生。大提琴和低音大提琴加入，發展出完整且成熟的主題，接着為整個樂團的合奏，熱烈情緒不斷加強。在獨唱家帶出宣敘調旋律後，席勒詩作《歡樂頌》以全體大合唱的方式登場。

節目介紹中譯：鄭曉彤、李夢

The premiere created a sensation. According to one contemporary report of the concert given in Vienna's Kärntnerthor Theatre on 7th May 1824, "the public received the musical hero with the utmost respect and sympathy, listened to his wonderful, gigantic creations with the most absorbed attention and broke out in jubilant applause, often during sections, and repeatedly at the end of them." Sadly, by that stage Beethoven was almost wholly deaf and the contralto soloist, Caroline Unger, physically had to turn him around so that he could see the audience's rapturous response to his music.

The three opening movements can be said to depict the origins of mankind, the innocence of mankind, and mankind's striving for higher goals. Chaos seems to break out with the fourth movement, which at various times revisits and reconsiders ideas from the previous movements, before a germ of an idea, tentatively tried out by the oboes, clarinets and bassoons, which the cellos and basses turn into a fully-fledged theme, is taken up with increasing enthusiasm by the full orchestra and leads to the statement, first by the soloists and then by the full chorus, of Schiller's "Ode to Joy".

ALL PROGRAMME NOTES BY DR MARC ROCHESTER

編制

兩支長笛、短笛、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、兩支小號、三支長號、定音鼓、敲擊樂器、弦樂組及合唱團

INSTRUMENTATION

Two flutes, piccolo, two oboes, two clarinets, two bassoons, contra bassoon, four horns, two trumpets, three trombones, timpani, percussion, strings and chorus

D小調第九交響曲，op. 125，「合唱」

Symphony no. 9 in D minor, op. 125, Choral

朋友們，不是這樣的聲音！
讓我們唱出歡欣一點的歌，
唱出滿滿的喜樂！

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere
anstimmen und freudenvollere!

O friends, not these sounds!
Let us sing more cheerful songs,
more full of joy!

男低音繼續，合唱團加入，唱出
宏偉的歡欣之歌；

He continues, the chorus joining in with this great song of joy;

歡欣，是神祇的光輝，
是極樂世界的女兒，
我們懷著熾熱的癡迷
走進神聖的殿堂。
你的神奇力量
把世俗的歧見都消弭，
四海之內皆兄弟
你展翅之處皆成事。

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, the flame of the Gods,
Daughter of Elysium,
With fiery rapture we approach
Thy Holy sanctuary.
Thy magic power re-unites
All that custom has divided,
All men become brothers
Wherever you spread your wings.

四位獨唱者唱出第二節，合唱
團隨後加入。

The solo quartet (again followed by the chorus) gives out the second verse.

朋友的朋友，
一個能贏得
愛妻真心相許的人，
讓他加入我們歡騰的合唱！
對，無論誰人，只要
他能呼朋喚友，最少一人！
但那些沒有朋友的人
就該垂著淚悄悄離去。

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus dies em Bund.

To the friend of a friend,
And the man who has won
A true and loving wife,
Let him join our chorus of jubilation!
Yes, whoever has but one soul
As his own in all the world!
But the man who knows nothing
Will steal away in tears.

在四位獨唱者（包括女高音一個
音區極高的樂段）引領下，唱出
第四節飲宴狂歡的情景。

The solo quartet (including a high part for the soprano) lead the revelries
of the fourth verse.

人人開懷暢飲
在大自然的懷抱裡。
好人也好，壞人也好
都能品嚐大自然的厚禮；
大自然給我們香吻與美酒，
給我們至死不渝的友誼。
蟲虺尚且感到歡愉，
天使就在上帝跟前！

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott!

All creatures drink of joy
At nature's breast.
All the good, all the bad
Alike will taste of her gift;
She gave us kisses and wine,
A loyal friend to the end.
Even the snake can feel pleasure,
And the cherub stands before God!

樂團響起一段令人開懷的短小進行曲，充滿仿土耳其式的敲擊效果。男高音獨唱加入，然後是合唱團。

The orchestra embarks on a delightful little march incorporating mock-Turkish percussion effects. The tenor soloist (and later the chorus) joins in;

快活，像天上星宿
神讓它們運行不息
兄弟們，你們終生
也要像將要上陣的英雄一樣！

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Gladly, like the heavenly bodies
Which He set on their courses
Brothers, you should run your race,
As a hero going to conquest.

樂團奏出的賦格曲段落精力充沛，象徵全人類，然後合唱團再次唱出歡欣之歌。

The orchestra emerges with a vigorous fugue-like passage representing all mankind, after which the chorus sings again the song of joy;

歡欣，是神祇的光輝，
是極樂世界的女兒，
我們懷著熾熱的癡迷
走進神聖的殿堂。
你的神奇力量
把世俗的歧見都消弭
四海之內皆兄弟
你展翅之處皆成事。

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Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

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Daughter of Elysium,
With fiery rapture we approach
Thy Holy sanctuary.
Thy magic power re-unites
All that custom has divided,
All men become brothers
Wherever you spread your wings.

音樂突然停下來後，合唱團的男高音唱出席勒詩作的最後一節。發人深省的一刻後，合唱團唱出賦格曲，把全曲推進至歡欣的結束。

After a sudden halt, the chorus tenors introduce the last verse of Schiller's work. There is a moment of reflection before, in fugue the chorus brings the work to its ecstatic conclusion.

千千萬萬的人啊！我擁抱你們。
我把這個吻獻給全世界！
兄弟們，在萬點繁星之上
必定有位關愛大家的父神。

Seid umschlungen Millionen.
Diesen Kuß der ganzen Welt!
Brüder! Überm Sternenzelt
Muß ein lieber Vater wohnen.

You millions, I embrace you.
This kiss is for all the world!
Brothers, above the starry canopy
There must dwell a loving Father.

千千萬萬的人啊，
你們可有誠心敬拜？
世界啊，你可認識造物者？
在蒼穹尋找祂，
祂必定就在星宿之上。

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!
Über Sternen muß er wohnen.

Do you fall in worship, you millions?
Do you know your Creator, O World?
Seek Him in the heavens,
Above the stars must He dwell.

最後，四位獨唱者再次唱出歡欣之歌，合唱團為樂曲劃上欣喜若狂的句號。

Finally, the solo quartet repeats the song of joy and the chorus brings the work to its ecstatic conclusion.



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》。他與港樂開展了一個四年計劃，首次在香港演出華格納整套聯篇歌劇《尼伯龍的指環》，並由拿索斯唱片現場錄音。

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。2015年8月，服務患有自閉症年青人的帕帕堅奴之家啟用。

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 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 philharmonics. He has made highly acclaimed débuts with the 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*. With the HK Phil he has embarked on a four-year project to conduct the first ever complete cycle of Wagner's *Ring des Nibelungen* in Hong Kong. This is to be recorded by Naxos Records.

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

Maestro van Zweden and his wife Aaltje established the Papageno Foundation to support families with one or more children with autism in 1997. The Papageno House for young adults with autism was opened in August 2015.



瑪姬 EMILY MAGEE

女高音 soprano

美國女高音瑪姬畢業於美國印第安納大學，師隨著名女高音哈邵。瑪姬是多個聲樂大賽的得主。於1994年，她以美國藝術家歌劇院中心成員的身份於芝加哥抒情歌劇院多次代替抱恙的同僚演出莫扎特的《女人心》中費奧迪麗姬一角，自此聲名鵲起。其後她於1996年在巴黎國家歌劇院作個人首演，再演此角，並於同年在柏林國家歌劇院演出全新製作的《羅恩格林》中艾爾莎一角，由巴倫邦指揮。這是她的德國首演，亦令她的國際名聲更上一層樓。她再獲邀於1997年拜萊特音樂節中演出《紐倫堡的名歌手》中的女主角夏娃，再度與同一指揮合作，並由沃爾夫岡·華格納執導。

瑪姬繼續於世界各地的主要歌劇院作首次演出，當中包括米蘭史卡拉劇院、慕尼黑巴伐利亞國家歌劇院、佛羅倫斯市立劇院、英國皇家歌劇院、巴黎夏特雷劇院及蘇黎世歌劇院。2007年，她在英國皇家歌劇院飾演《諸神的黃昏》中的古特魯妮，翌年於漢堡國家歌劇院飾演《阿拉貝拉》的主角，又於薩爾茨堡音樂節飾演《水仙子》和《莎樂美》的主角。她亦在三藩市擔演歌劇《死亡之城》的瑪莉亞蒂。

American soprano Emily Magee completed her musical training at the Indiana University where she studied with famed soprano Margaret Harshaw. A winner of several vocal awards she sprang to attention while a member of the Lyric Opera Center for American Artists, replacing an ailing colleague in several performances as Fiordiligi in Mozart's *Così fan tutte* in the Chicago Lyric Opera's 1994 season. She subsequently made her European debut in the same role at the Opéra National de Paris in 1996 and gained further international attention in the same year when she made her highly-acclaimed German debut as Elsa in the new production of *Lohengrin* at the Berlin State Opera under Daniel Barenboim. She was then invited to debut at the Bayreuth Festival in the summer of 1997 as Eva in *Die Meistersinger Von Nürnberg* in a production directed by Wolfgang Wagner and conducted by Maestro Barenboim.

Since these performances, Magee has made her first appearances at important theatres including the Teatro alla Scala di Milano, the Bavarian State Opera in Munich, the Teatro Comunale in Florence, Covent Garden theatre in London, the Châtelet in Paris and the Zurich Opera House. In 2007 she sang Guttrune in *Götterdämmerung* at the Royal Opera House London, and the following year gave her débuts in the title role of *Arabella* at the Hamburg State Opera, and at the Salzburg Festival in *Rusalka* and *Salome*. She also appeared as Marietta in *Die Tote Stadt* in San Francisco.



坎寶

DEBORAH HUMBLE

女中音 mezzo-soprano

坎寶於澳洲阿德萊德開始接受音樂訓練，其後繼續於墨爾本進修，完成音樂碩士學位及藝術與教育文憑。於1995年，她成為澳洲維多利亞國家歌劇院的青年藝術家；2002年成為澳洲歌劇院的首席藝術家，曾演出的角色包括：《狄多與依尼阿斯》的狄多，《卡門》梅賽德斯，《三個橙子的愛情》的克拉麗莎（由Chandos唱片錄音），《莫桑斯克的馬克白夫人》的蘇逸卡，《曼儂》的羅塞特及吉爾伯特和沙利文《女俄蘭斯》的同名主角。2004年，她獲頒享負盛名的鍾·修德蘭獎學金，翌年獲漢堡國家歌劇院聘為首席女中音。

她憑藉在漢堡演出華格納聯篇歌劇《指環》在國際樂壇上享負盛名。2008年，她在高斯導演及楊格指揮下，先演繹《萊茵的黃金》的艾爾達，繼而演出《女武神》的舒華特拉特，《齊格菲》的艾爾達，以及《諸神的黃昏》的第一命運女神和華特勞特。其後她為Oehms唱片灌錄了這幾個角色，並在2011年初兩度參與整套《指環》的演出。於2008年，她在西雅圖舉行的國際華格納大賽晉身決賽。她的多個國際演出包括：愛丁堡音樂節、普羅旺斯地區艾克斯音樂節和薩爾茨堡復活節音樂節，又曾與新加坡抒情歌劇團、香港管弦樂團、西雅圖交響樂團、奧克蘭愛樂樂團、斯圖加特愛樂樂團、漢堡愛樂樂團、倫敦莫扎特樂團、英國青年歌劇院等團體合作及在巴黎夏特雷大劇院獻藝。

Deborah Humble began her musical education in Adelaide and continued her studies in Melbourne completing a Master of Music and Diplomas of Arts and Education. In 1995 she was a Young Artist with the Victoria State Opera and in 2002 became a principal artist with Opera Australia where her roles included Dido (*Dido and Aeneas*), Mercedes (*Carmen*), Clarissa (*The Love For Three Oranges*, recorded for Chandos Records), Sonyetka (*Lady Macbeth of Mtsensk*), Rosette (*Manon*) and the title role in Gilbert and Sullivan's *Iolanthe*. In 2004 she was awarded the prestigious Dame Joan Sutherland Scholarship and, the following year, became a Principal Mezzo with the State Opera of Hamburg.

It was for her Wagner roles in Hamburg's *Ring Cycle* that she received international acclaim. Conducted by Simone Young and directed by Claus Guth, Deborah began with Erda in *Das Rheingold* in 2008 and went on to sing Schwertleite in *Die Walküre*, Erda in *Siegfried* and both 1st Norn and Waltraute in *Götterdämmerung*. She recorded these roles for the Oehms record label and, in early 2011, repeated the roles in two complete cycles. In 2008 she was a finalist in the International Wagner Competition held in Seattle. International engagements have included appearances at the Edinburgh Festival, Festival d'Aix-en-Provence, Salzburg Easter Festival, and with Singapore Lyric Opera, Hong Kong Philharmonic Orchestra, Seattle Symphony, Auckland Philharmonia Orchestra, Stuttgart Philharmonic, Hamburg Philharmonic, London Mozart Players, British Youth Opera and the Théâtre du Châtelet in Paris.



雷德 CHARLES REID

男高音 tenor

雷德是經常到世界各地演出的歌唱家，亦同時是安德魯大學的駐校藝術家及聲樂副教授。他屢次在國際知名的舞台上演出，包括在紐約大都會歌劇院演出了九個樂季、三藩市歌劇院、維也納河畔劇院、法蘭克福歌劇院、德國杜塞爾多夫的萊茵德意志歌劇院、曼海姆國家劇院，並曾於拜萊特、薩爾茨堡、美國史波利圖及鏡湖的音樂節獻唱。

雷德最近兩度表演馬勒的《大地之歌》—首先是與指揮法妮塔和女中音蘇珊·柏拉切斯在維珍利亞藝術節中為拿索斯的錄音，其後又聯同男中音葛納在龐斯指揮下與西班牙維拉伯拉的舒伯特節再次演出此作品。雷德上個樂季的演出包括：布烈頓的《戰爭安魂曲》、拉赫曼尼諾夫的《鐘》、韓德爾的《彌賽亞》、孟德爾頌的《以利亞》和《頌讚歌交響曲》以及華格納的《萊茵的黃金》，並與香港管弦樂團（梵志登）、水牛城管弦樂團（法妮塔）、卡拉馬祖交響樂團（哈維）和伯克國際合唱節（珍·高路華）演出。雷德的曲目至今已超過四十首作品。

雷德曾為多間唱片公司錄音，包括：德意志唱片，Opus Arte，OEHMS Classics、拿索斯及其他。雷德亦是理查·塔克音樂基金、羅琳扎卡里基金和瑪喬麗·勞倫斯國際聲樂大賽的得主。此外，他對藝術發展不遺餘力，製作並主持播客節目《歌劇人生》，有興趣者可到他的個人網站、iTunes 或播客伺服器下載收聽。

Charles Reid is an active international performer and Artist in Residence and Associate Professor of Voice at Andrews University. He has performed opera on many of the most famous international stages, including nine seasons with New York's Metropolitan Opera, San Francisco Opera, Theater an der Wien, Frankfurt Opera, Deutsche Oper am Rhein, Nationaltheater Mannheim and the festivals of Bayreuth, Salzburg, Spoleto and Glimmerglass.

Recently he performed Mahler's *Das Lied von der Erde*, first for a Naxos CD with the Virginia Arts Festival conducted by JoAnn Falletta and with mezzo-soprano Susan Platts, and subsequently at Spain's Schubertiada a Vilabertran conducted by Josep Pons and with baritone Matthias Goerne. Last season included performances of Britten's *War Requiem*, Rachmaninov's *The Bells*, Handel's *Messiah*, Mendelssohn's *Elijah* and *Lobgesang*, Wagner's *Das Rheingold*, as well as recitals with the Hong Kong Philharmonic Orchestra (Jaap van Zweden), Buffalo Philharmonic Orchestra (JoAnn Falletta), Kalamazoo Symphony Orchestra (Raymond Harvey) and Berkshire Choral International (Jane Glover). An avid concert performer, Charles Reid's concert repertoire now approaches 40 masterwork compositions.

Charles Reid's discography includes recordings for Deutsche Grammophon, Opus Arte, OEHMS Classics, Naxos and others. He is the recipient of prestigious awards from the Richard Tucker Music Foundation, Loren L. Zachary Foundation and the Marjorie Lawrence International Vocal Competition. In addition, he gives back to the arts community as producer and host of his podcast, *This Opera Life*, available via his website, iTunes, or other podcast servers.



延侑哲

KWANGCHUL YOUN

低男中音 bass-baritone

延侑哲生於韓國並於當地受教育，在1993至2004年間是柏林國家歌劇院的駐團歌唱家。近年他曾在全球大部分知名歌劇院作演出，包括維也納國家歌劇院〔《浮士德》、《魔笛》、《帕西發爾》、《卡洛王子》、《湯豪舍》〕、米蘭史卡拉歌劇院〔《萊茵的黃金》、《唐喬望尼》、《遊唱詩人》、《費黛里奧》〕、紐約大都會歌劇院〔《嵐嶺痴盟》、《特洛伊人》〕、慕尼黑巴伐利亞國家歌劇院〔《帕西發爾》、《漂泊的荷蘭人》、《崔斯坦與伊索爾德》、《遊唱詩人》〕、德累斯頓森柏歌劇院〔《西蒙·博卡拉》、《羅恩格林》〕、倫敦皇家歌劇院〔《羅恩格林》〕、巴塞隆那利塞奧大劇院〔《崔斯坦與伊索爾德》〕、巴黎國家歌劇院〔《命運之力》、《路易沙·米勒》〕、法蘭克福歌劇院〔《卡洛王子》〕、芝加哥抒情歌劇院〔《帕西發爾》〕及都靈皇家劇院〔《湯豪舍》、《帕西發爾》〕。他也曾在多個音樂節作客席演出，包括拜萊特音樂節〔《崔斯坦與伊索爾德》、《帕西發爾》、《女武神》、《漂泊的荷蘭人》〕、薩爾茨堡音樂節、薩爾茨堡復活節音樂節、德累斯頓音樂節、路德維希堡皇宮音樂節、美國拉雲尼亞音樂節、維也納夏季音樂節及德國波恩貝多芬節。

除歌劇外，延侑哲亦經常與知名樂團聯手，包括香港管弦樂團在音樂會上獻藝。他曾灌錄的唱片包括拜萊特音樂節的錄音，由巴倫邦指揮的《紐倫堡的名歌手》〔Teldec〕、雷奈·雅各斯指揮《克羅伊斯》〔Harmonia Mundi〕、《費黛里奧》〔Teldec〕、德比利指揮的《費加洛婚禮》、《女人心》、《唐喬望尼》及《低地》〔Arte Nova〕，以及比契柯夫指揮科隆德國西部電台交響樂團演出《達芙妮》〔Decca，獲提名角逐2006年格林美獎最佳歌劇製作〕。

Born and educated in Korea, Kwanchul Youn was an ensemble member of the Berlin State Opera from 1993 to 2004. In recent years he has performed in most of the renowned opera houses across the globe, including the Vienna State Opera (*Faust, Zauberflöte, Parsifal, Don Carlo, Tannhäuser*), Teatro alla Scala (*Das Rheingold, Don Giovanni, Il Trovatore, Fidelio*), the MET (*Lucia di Lammermoor, Les Troyens*), the Bavarian State Opera (*Parsifal, Der fliegende Holländer, Tristan und Isolde, Il Trovatore*), the Semperoper Dresden (*Simon Boccanegra, Lohengrin*), the ROH Covent Garden (*Lohengrin*), the Gran Teatre del Liceu Barcelona (*Tristan und Isolde*), the Opéra National de Paris (*Forza del Destino, Luisa Miller*), the Oper Frankfurt (*Don Carlos*), the Lyric Opera Chicago (*Parsifal*) and the Teatro Regio Torino (*Tannhäuser, Parsifal*). He has also guested at the Bayreuth Festival (*Tristan, Parsifal, Die Walküre, Der fliegende Holländer*), the Salzburg Festival, the Easter Festival Salzburg, the Dresdner Musikfestspiele, the Ludwigsburger Schlossfestspiele, the American Ravina Festival, the Klangbogen Vienna and the Beethovenfest Bonn.

Alongside his opera engagements he also performs frequently at concerts with well-known orchestras, including the Hong Kong Philharmonic Orchestra. Kwangchul Youn can be heard on several recordings including the Bayreuth Festival's *Die Meistersinger von Nürnberg* under the baton of Daniel Barenboim (Teldec), *Croesus* with Rene Jacobs (Harmonia mundi), *Fidelio* (Teldec), *Le nozze di Figaro, Così fan tutte, Don Giovanni* and *Tiefeland* under the baton of Bertrand de Billy (Arte Nova), as well as *Daphne* with the WDR Sinfonieorchester Köln with Semyon Bychkov (Decca - nominated for a Grammy as best Opera Production of 2006).



國家大劇院合唱團 NCPA CHORUS

國家大劇院合唱團是中國國家表演藝術中心的駐院合唱團。

國家大劇院合唱團成立於2009年12月8日，由著名指揮家吳靈芬擔任指揮。作為中國最高表演藝術殿堂所屬的專業文藝演出團體，合唱團秉承大劇院人民性、藝術性、國際性的宗旨，被公認為一支充滿朝氣及無限潛能的專業合唱團。作為中國最優秀的合唱團，他們每年有超過百場的演出，是中國歌劇合唱最高音樂造詣的代表者，用自己的聲音和熱忱塑造了四十餘部西方經典及中國原創歌劇人物形象，同時還與國內外知名藝術家合作演出專場音樂會。

作為國家大劇院駐院演出團體，國家大劇院合唱團始終重視觀眾培養，堅持參與國家大劇院藝術教育普及活動，還不斷地將國家大劇院藝術產品和優秀的經典作品傳播至海外，先後出訪新加坡、韓國、日本及香港等國家和地區參加演出交流活動，獲得了廣泛讚譽。2015年9月合唱團隨國家大劇院遠赴義大利參加《駱駝祥子》巡演。

新世紀的北京，充滿著高雅藝術的繁榮氣息，國家大劇院合唱團的年輕藝術家們把人生中最有活力、最有張力的青春時光與合唱藝術結緣，與歌劇表演藝術結緣，為夢想、為藝術，不斷前行！

The NCPA Chorus is the resident chorus of China's National Centre for the Performing Arts (NCPA), Beijing.

The NCPA Chorus was established on 8 December, 2009. Its Director is Wu Lingfen, with many well-known artists from China and abroad also conducting. Affiliated to NCPA, the flagship venue for performing arts in China, the Chorus adheres to NCPA's guiding principles of "for the people, for the arts, and for the world". As one of the leading Chinese choruses, the NCPA Chorus represents the highest artist level of opera and concert singing in China. Presenting over 100 performances each year, the Chorus has contributed actively to the further development of arts performance in the NCPA. Meanwhile, NCPA Chorus has also presented the concerts in collaboration with the greatest artists.

As a resident ensemble of the NCPA, the Chorus also takes part in various cultural communication and arts outreach activities, in order to reach new audiences. The Chorus tours abroad regularly to perform NCPA productions. In recent years, tours have visited countries and regions including Singapore, South Korea, Japan and Hong Kong to engage in arts exchanges, receiving widespread acclaim. In September 2015 the Chorus undertook a tour to Italy with NCPA to perform Guo Wenjing's opera *Rickshaw Boy*.

In Beijing the artists of NCPA Chorus carry their commitment to choral and operatic art into the new century, a dream of the potential for high art to bloom and prosper.

國家大劇院合唱團

NCPA CHORUS

黃小曼 團長

陳戈 副團長

王蕾 合唱聲樂指導

廖屹 團長助理

焦淼 助理指揮

李大威、余海陽、曲媛 鋼琴伴奏

方圓、李大鵬、陳姝玥 行政主管

錢文江、孫澤輝 樂務

于進 譜務

Huang Xiaoman head of chorus

Chen Ge deputy head of chorus

Wang Lei vocal guide of chorus

Liao Yi assistant to head of chorus

Jiao Miao assistant conductor

Li Dawei, Yu Haiyang, Qu Yuan piano accompaniment

Fang Yuan, Li Dapeng, Chen Shuyue administration

Qian Wenjiang, Sun Zehui stage staff

Yu Jin librarian

Soprano

Dong Jinglan

Guo Xin

Han Xue

Kong Di

Li Qing

Liu Chaoqun

Liu Shanwen

Liu Yang

Ma Min

Men Liyuan

Wei Xiuting

Xu Chengcheng

Xu Jingyi

Yue Wei

Zhang Yue

Zhao Jin

Zhao Siqin

Zhou Yuqian

女高音

董京蘭

郭鑫

韓雪

孔迪

李青

劉超群

劉善文

劉洋

馬敏

門麗媛

魏秀婷

徐誠呈

徐婧禕

岳偉

張樂

趙瑾

趙司琴

周與倩

Tenor

Cai Jun

Cao Ruidong

Dai Chuanwen

Hou Yongsheng

Li Hui

Liang Yufeng

Liu Yang

Mao Weizhao

Men Hongduo

Ren Jingci

Si Lenghe

Tang Mingyan

Wang Rui

Xiao Yuxing

Yang Guangmeng

Yu Gongze

Zhang Boao

Zhang Shibo

男高音

蔡俊

曹瑞東

戴傳文

侯永盛

李輝

梁羽豐

劉揚

毛偉釗

門宏多

任敬辭

斯楞河

唐明岩

王瑞

肖宇星

楊廣萌

于公澤

張博奧

張世博

Mezzo-soprano

Fan Rong

Feng Xiaouu

He Li

Li Yinxia

Liu Haiyue

Liu Yuanmeng

Song Dan

Su Dan

Wang Shuting

Wang Ying

Wang Zhihua

Yang Liu

Zhai Fengchao

Zhang Jie

女中音

樊榮

馮小鷗

何理

李銀霞

劉海月

劉環夢

宋丹

蘇丹

王姝婷

王穎

王志華

楊柳

翟鳳超

張婕

Baritone

Chai Jin

Chen Lei

Chen Ran

Chen Xin

Liu Wenshuai

Liu Ying

Sun Weibo

Tang Tian

Tong Ziyang

Wang Chong

Wu Tao

Yang Shuai

Zhang Yang

Zheng Weiqiang

男中音

柴進

陳雷

陳然

陳鑫

劉文帥

劉瑩

孫偉博

唐填

佟子揚

王翀

吳濤

楊帥

張洋

鄭偉強

「為何是貝多芬？」港樂首席樂手如何說？

“Why Beethoven?”

What did our principal players say?

「如果還可以再見到那些偉大的作曲家，還可以問他們一個問題，我只想見他一貝多芬。」

聽他的音樂，感覺會在最陶醉的時刻被打了一記耳光，又像後腦勺被重擊後昏沉中發現了方向，在充滿忽強忽弱的對比中，思維被強迫地植入了他想表達的信息。從輕柔若絲到重金屬式的效果中，滲出對自由和美好的嚮往及慾望。交響樂第一到第九，或者對他只是思維的掙扎和發洩，又或是他人生的寫照和里程碑，但對演奏家和觀眾，很難不說這九首交響樂是精神的洗煉和淨化，人生所追求的境界不就如此嗎！

或者走出音樂廳後，每走的一步，都會留下它的纏響和思考！」

梁建楓，樂團第一副首席

「藉由貝多芬九部交響曲，近距離審視這位音樂巨人的傳奇一生，是我職業生涯中至關重要的一筆。除了演出人盡皆知的第三、第五和第九交響曲之外，我還期待此次演出能夠梳理出催化這些音樂史上里程碑式作品背後的主要因素。」

凌顯祐，首席中提琴

“If I had the chances to visit those great composers and to ask them questions, the only person I would be delighted to meet is Beethoven.

I suppose the word ‘contrast’ is the most suitable one to describe his music. While listening to his pieces, you might have completely different feelings at the same moment. Sometimes a sudden blow attacks you in the middle of a joyous melody. At other times a path surprisingly appears in front of you when you are in the state of befuddlement. In experiencing these aesthetic contrasts, you are totally captured by his music and his philosophy. From light and delicate tones to strong and muscular ones, there is one theme that could be found in all of Beethoven’s pieces: the pursuit of beauty and freedom.

The nine symphonies have significant meaning to the composer, but also to performers and the audience. While playing and listening to his symphonies, our spiritual world is purified. This, I believe, is the beauty we are seeking for during our lifetime. After the concert, the music will keep repeating in our mind and lead us to experience, to feel and to think.”

Leung Kin-fung,
First Associate Concertmaster



“A very important of my musical life. To take a closer look of the life of a music giant through his symphonies. Besides the popular works like the 3rd, the 5th and the 9th, I look forward to see what led into and served as the catalyst of those milestones in music history.”

Andrew Ling,
Principal Viola



「在我看來，貝多芬和他的九部交響曲，對於古典音樂的貢獻是史無前例的。它們以天才般的技巧、無與倫比的哲思以及極富表現力的美感，提升了古典音樂的藝術性。與『港樂』這樣出色的樂團在短短一個月的時間裡演奏貝多芬交響曲全集，對我來說將是一次難忘的經歷。」

鮑力卓，首席大提琴

「與音樂總監梵志登合作的首場音樂會演出貝多芬第七交響曲，那是我人生中最美妙的音樂體驗之一。貝七是一首充滿能量和色彩的曲目，作為樂手的我們從頭到尾都身處莫名亢奮的情緒中。我相信今次與大師合作貝多芬交響曲全集，不論對於樂手或是觀眾而言，都將是一次極為刺激的經歷。」

林達僑，首席低音大提琴

「本月，我們要演出貝多芬全部九首交響曲，這簡直太棒了！」

如果不是在樂團中，長笛演奏者很少有機會演出偉大作曲家的曠世之作。我喜歡貝多芬處理木管聲部的手法。他總是能恰如其分地選擇素材，並將其完美糅合在旋律中。他以四重奏的形式處理主要的木管聲部，我感覺自己與管樂聲部同僚一道演出室樂，與此同時，我們也是構成這部偉大作品的一部分。最重要的是，我喜歡他寫給長笛的旋律，那些音符像是整部作品的點睛之筆。

貝多芬輝煌的第九交響曲是我一直以來鍾愛的曲目。在我看來，它是音樂史上最偉大的作品之一。我已經迫不及待想要演奏它了！」

史德琳，首席長笛

“I think that Beethoven, with his nine symphonies, advanced the art of music with genius technicality, more thought provocation and with more emotional beauty than any other composer before him. To perform the whole set in just one month with such a fine orchestra is going to be an unforgettable experience!”

Richard Bamping,
Principal Cello



“One of the best musical experiences in my life was the first concert with Maestro Jaap van Zweden as our Music Director, performing Beethoven’s 7th symphony. It was full of incredible energy and colors that kept us on the edge of our seats from beginning to end. I’m sure it will be a thrilling experience for both the musicians and the audience when we perform the Beethoven symphonic cycle with Maestro van Zweden.”

George Lomdaridze,
Principal Double Bass



“What a treat to play all the Beethoven Symphonies this month!

Flute players usually miss out on playing masterworks by great composers - except in the orchestra. I love the way Beethoven writes for woodwind instruments, and how he selects material to suit the characteristics and range of each instrument perfectly. I love the way he treats the principal woodwinds as a quartet; I feel I am playing chamber music with my colleagues, at the same time as being part of a larger work. Most of all, I love the silvery tones of his flute writing - sitting like "icing on the cake" on top of the whole orchestra.

One of my all-time favourite pieces of music is Beethoven's glorious ninth symphony - in my opinion, one of the greatest works ever written. I can't wait!”

Megan Sterling,
Principal Flute



「與音樂總監梵志登合作貝多芬九部交響曲，我感覺異常興奮。我相信這將是一次頗富挑戰且極具價值的經歷。我非常期待演出像貝二和貝八這類相對較少公開演出的曲目，這可以讓我對它們有更深入的了解。我最喜歡的是貝一，雖然我從未在香港演出這首交響曲，但學習並演出這首曲目的過程伴隨著我的成長。再度詮釋此曲，對我來說是一件相當有趣的事情。」

韋爾遜，首席雙簧管

「在如此短暫的時間裡聽畢貝多芬交響曲全集，並由此體驗這位偉大作曲家在人生不同階段的音樂語言，這對於演奏者和觀眾而言，是挑戰，也是榮幸。」

史安祖，首席單簧管

「貝多芬是我第一個真正喜愛的音樂家。讀大學的時候，我聆聽他的全部九首交響曲、鋼琴奏鳴曲以及我最摯愛的弦樂四重奏。我十分期待在今年十一月，與梵志登及港樂一起沉醉在貝多芬的天賦作品中。我也會多年來首次在家中重新聆聽這九部偉大的音樂作品。十一月將屬於貝多芬！」

麥浩威，首席小號

「貝多芬在其交響樂作品中，對敲擊樂聲部的寫作作出了革新性的貢獻。每部交響曲都有定音鼓獨奏段落，尤以第九交響曲的諧謔曲段落最為引人注目。我演奏這些曲目已有二十年了，然而每次演出都有新的體會。與梵志登合作演出貝多芬交響曲全集，實在是最棒的經歷。經此番演出，港樂定將以更出色且更扎實的面貌，出現在觀眾面前。」

龐樂思，首席定音鼓

“I am extremely excited to be playing all 9 symphonies with our Music Director. I think it will be both a challenging and rewarding experience. I am particularly looking forward to the lesser played symphonies such as number 2 and 8, and getting to know them better. My personal favourite is number 1 which I have not played in Hong Kong. But I grew learning it and playing it many times and it will be very interesting to revisit this one.”

Michael Wilson, Principal Oboe



“To journey through all the Beethoven symphonies in a short period of time, thereby experiencing the different musical stages of the master that they represent is both a challenge and privilege for performers and audience alike.”

Andrew Simon, Principal Clarinet



“Beethoven was my first serious love as a classical musician. At university I listened to all of the symphonies, piano sonatas, and my favorites: the string quartets. I am looking forward to immersing myself in the genius of Beethoven all November with Jaap and the HK Phil. I will also be listening again for the first time in years to all of those great works at home all month. November is Beethoven month!”

Joshua MacCluer, Principal Trumpet



“Beethoven revolutionized the writing for drums in the orchestra. Each symphony has soloistic timpani writing, culminating in the scherzo of the 9th. After 20 years of playing these pieces, each time still reveals something new. To play this complete cycle with Jaap is simply put: Awesome. The HK Phil is going to emerge an even better, tighter orchestra after this project.”

James Boznos, Principal Timpani



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香港管弦樂團 2016 籌款音樂會

HK PHIL FUNDRAISING CONCERT 2016

獨樂樂 不如眾樂樂

CALL FOR SUPPORT!



香港管弦樂團2016籌款音樂會將於明年3月28日隆重舉行，
你可以用行動支持樂團，與我們同台演出，創造難忘回憶！

你的支持不但能令音樂會更趨成功，藉活動所籌得的善款，更可以讓我們繼續
推行教育和外展活動，及支持樂團的營運。如欲查詢，請聯絡發展部蘇小姐，
電話：2721 0700 或電郵: conny.souw@hkphil.org

HK Phil Fundraising Concert 2016 will be held on 28th March 2016.
WE ARE RECRUITING PERFORMERS OF CLASSICAL MUSIC NOW!
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李何芷韻 女士
MRS. Amanda Lee

籌備委員會主席
Chair of Organising Committee

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

「今天的港樂絕對是世界水準！」知名樂評人黃牧

香港管弦樂團（港樂）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 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四個樂季。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 *The 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 fourth 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

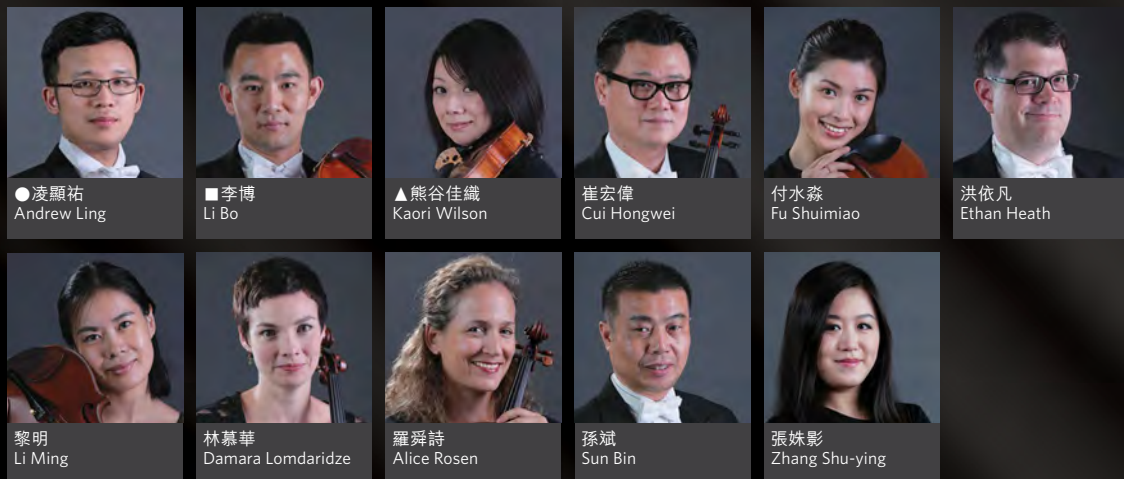
 <p>王敬/樂團首席 Jing Wang/ Concertmaster</p>	 <p>梁建楓/樂團第一副首席 Leung Kin-fung/ Associate Concertmaster</p>	 <p>王思恆/樂團第二副首席 Wong Sze-hang/ Second Associate Concertmaster</p>	 <p>朱蓓/樂團第三副首席 Bei de Gaulle/ Third Associate Concertmaster</p>	 <p>把文晶 Ba Wenjing</p>	 <p>程立 Cheng Li</p>
 <p>桂麗 Gui Li</p>	 <p>許致雨 Anders Hui</p>	 <p>李智勝 Li Zhisheng</p>	 <p>龍希 Long Xi</p>	 <p>毛華 Mao Hua</p>	 <p>梅麗芷 Rachael Mellado</p>
 <p>倪瀾 Ni Lan</p>	 <p>王亮 Wang Liang</p>	 <p>徐烜 Xu Heng</p>	 <p>張希 Zhang Xi</p>		

第二小提琴 SECOND VIOLINS

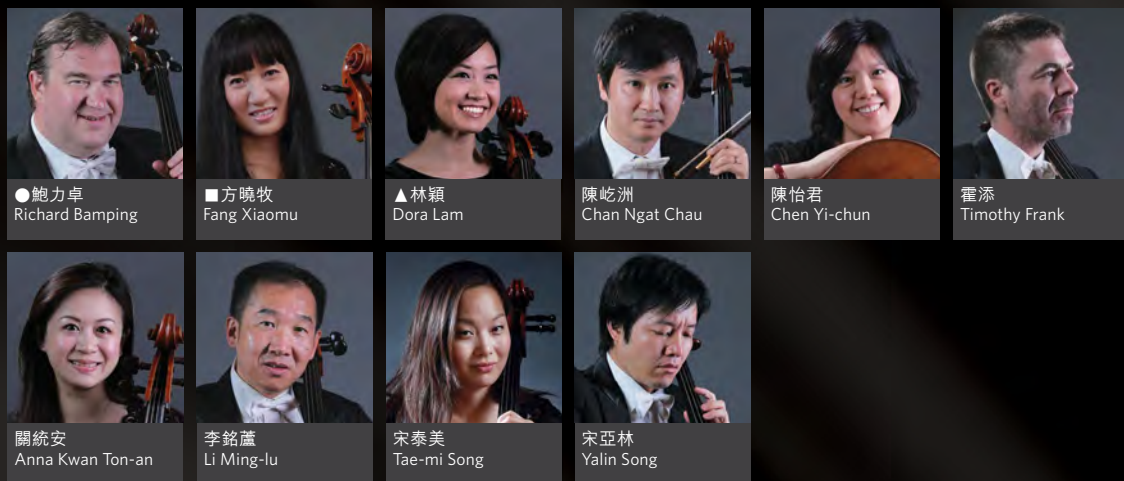
 <p>范丁 Fan Ting</p>	 <p>趙瀛娜 Zhao Yingna</p>	 <p>梁文瑋 Leslie Ryang Moonsun</p>	 <p>方潔 Fang Jie</p>	 <p>何珈樑 Gallant Ho Ka-leung</p>	 <p>余思傑 Domas Juškys</p>
 <p>簡宏道 Russell Kan Wang-to</p>	 <p>劉博軒 Liu Boxuan</p>	 <p>冒異國 Mao Yiguo</p>	 <p>潘廷亮 Martin Poon Ting-leung</p>	 <p>華嘉蓮 Katrina Rafferty</p>	 <p>韋鈴木美矢香 Miyaka Suzuki Wilson</p>
 <p>冒田中知子 Tomoko Tanaka Mao</p>	 <p>黃嘉怡 Christine Wong Kar-yee</p>	 <p>周騰飛 Zhou Tengfei</p>			



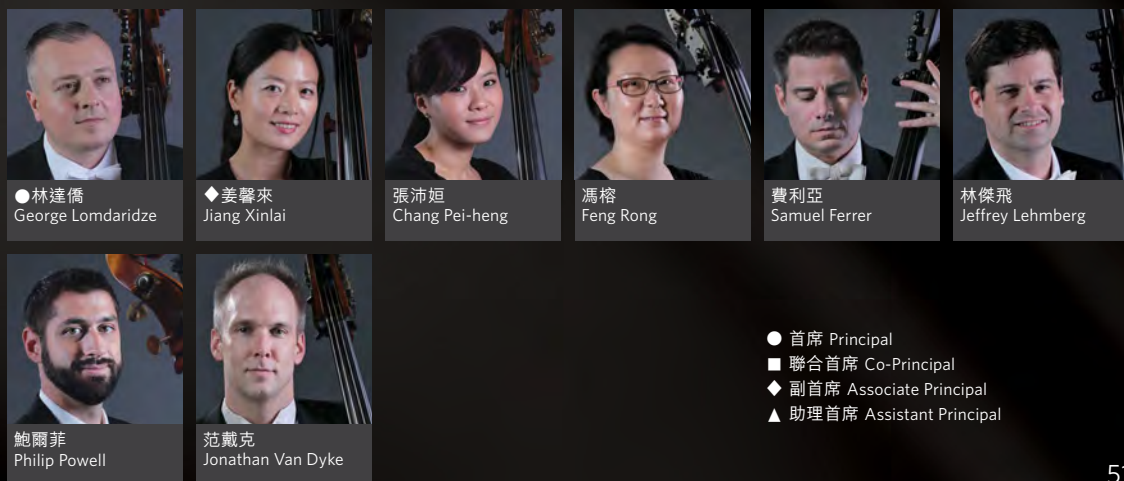
中提琴 VIOLAS



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

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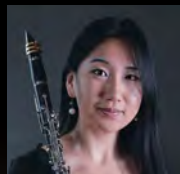
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Andrew Simon



◆ 史家翰
John Schertle



劉蔚
Lau Wai

低音單簧管 BASS CLARINET



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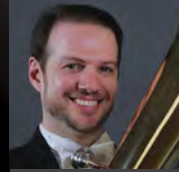
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2, 4 & 5

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ODE TO JOY: 1 & 9

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[^]試行性質
[^]On Trial Basis

^{*}承蒙首爾市立交響樂團允許參與演出
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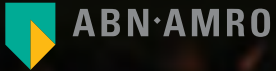
[#]承蒙法蘭克福歌劇院允許參與演出
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Loaned by Mr Laurence Scofield
Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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 - 約瑟·加里亞奴 (1788) 小提琴·由樂團首席王敬先生使用
 - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

- Rare instruments donated
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 - 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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由香港管弦樂團主辦，香港董氏慈善基金會贊助的「青少年聽眾」計劃會員 - HK Phil Junior，可透過參與不同的音樂活動及精選音樂會，與港樂及世界各地的音樂家作近距離的接觸。除此之外，更可享受有全年港樂音樂會門票折扣，及其他積分獎勵計劃和獎賞。

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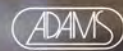
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