SWIRE CLASSIC INSIGHTS

BEETHOVEN’S PASTORAL SOUNDS OF NATURE

18 MAR 2021
THU 8PM
Hong Kong Cultural Centre
Concert Hall
太古樂賞

貝多芬的田園樂聲
SWIRE CLASSIC INSIGHTS
BEETHOVEN’S PASTORAL – SOUNDS OF NATURE

貝多芬 BEETHOVEN

第六交響曲，「田園」
Symphony no. 6, Pastoral

衛道安 指揮 / 評論
Dorian Wilson Conductor / Commentator

蔡寬量教授 評論
Prof Daniel KL Chua Commentator

同心抗疫 音樂會禮儀
Guidelines for your concert visit under COVID-19

在場地及音樂廳內必須全程戴上口罩
Masks must be worn throughout the venue and the concert hall

手部保持社交距離
Always maintain social distancing

為配合防疫，閣下之座位或需作出調動
Your seat may have been adjusted to meet the requirements of preventive measures

入場前必須量度體溫
Temperature checks are arranged at designated entrances

請使用消毒洗手液
Use the disinfectant dispensers

若有多位病徵者，及於過去14天內與新冠病毒病人接觸者，請勿出席音樂會
Persons with symptoms of flu and people who have been in contact with COVID-19 patients within the last 14 days may not attend the performance

請保持音量低 
Keep noise to a minimum

請勿拍照、錄音或錄影
No photography, recording or filming

請勿飲食
No eating or drinking
貝多芬崇拜大自然，聲稱自己喜歡樹木多於人；他說：「我比任何人都喜愛大自然」，森林、樹木、岩石皆是貝多芬的靈感泉源。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年代的音樂學者來說，一首既有五個樂章、每樂章又有描述式標題的交響曲，也許極富爭議。

貝六明顯有「標題音樂」的影子，但貝多芬初時還想迴避。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。

節錄自港樂場刊資料庫

1770-1827

貝多芬

F大調第六交響曲，「田園」

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）

節錄自港樂場刊資料庫

貝多芬

1827年離世後，一封情書出現在他的私人信件當中。收件人被稱為「不朽的摯愛」，其身份一直是個謎。十封書信中的第一封寫於1812年7月6日（星期日），包括以下的說話：「愛要求我們獻出一切，也理應如此……相信我們快將見面。」也許死亡讓他們再次相遇，他們的愛跟貝多芬的音樂一樣不朽。

申安華博士撰寫，曾偉奇翻譯

( Wikimedia Commons)
“More the expression of feeling than tone-painting,” was how Beethoven described up his Pastoral Symphony (1807-8). Yet there are moments of glorious tone-painting: the thunder in the fourth movement for instance, or the birdcalls in the closing pages of the second. But Beethoven was at least partly a romantic, a believer that truth lay more in feeling than in fact. That is why he insisted, in his sketchbooks, that “tone-painting when pushed too far loses its value”. The French composer Hector Berlioz, a genius of orchestral tone-painting, hailed the Pastoral Symphony in terms that would have delighted Beethoven: “This is no question of gaily dressed shepherds… it is a matter of nature in her simple truth.”

The first movement of the Pastoral is very different indeed from any of its precursors: it is more expansive, and the first theme has a relaxed, open, song-like quality quite unlike the taut, muscular thematic springboards that set the Eroica and the Fifth symphonies in motion. Beethoven’s subtitle describes it well: this is not an explosion of emotion, but a gradual “awakening of cheerful feelings”. At the heart of the movement, the rhythm of the opening theme becomes a repeated pattern, with chugging figures in the lower strings, in a series of long crescendos – easy to imagine the regular turning of the carriage wheels as the city is left behind.
“Scene by a brook” begins with undulating harmonies for lower strings, above which first violins sing heart-easing melodic phrases. In Beethoven’s sketchbooks the undulating string figures are marked “Murmur of the stream” and, underneath, “the bigger the brook, the deeper its note”. Near the end of the movement, a woodwind birdsong is heard twice (Beethoven specifies the nightingale, the quail and the cuckoo) before the movement flows gently to its close.

The third movement is a lightly dancing scherzo, with a stomping trio section in two-time suggestive of earthy country dances. The scherzo and trio sections are heard twice, but the third time the scherzo accelerates, then is suddenly and dramatically cut off. Hushed bass tremolos and pattering violin figures evoke distant thunder and the first raindrops. Before long the storm is fully upon us, with terrific thunderclaps on the brass, timpani and the growling cellos and basses. It is sobering to remember that the man who created these vivid sound-pictures had been deaf for the best part of a decade: all of this would have had to be retrieved and reconstructed from long-distant memories.

The storm abates, and a quiet hymn-like figure is heard on woodwind and upper strings (one writer famously compared this to a rainbow), then an upward scale on solo flute heralds the beginning of the finale. A solo clarinet imitates a shepherd’s pipe, echoed by a solo horn. Violins transform these fragments of themes into a long, fully-fledged melody. At length the finale builds to an ecstatic climax, again very hymn-like. But the ending is a long way from the typical Beethovenian triumphant fortissimo. The glory fades; a muted horn softly recalls the finale’s opening, then with two full-orchestral chords the symphony is over.

Programme notes by Stephen Johnson
如欲更了解上述嘉賓，請於「貝多芬的田園樂聲」音樂會網頁點擊他們的相片。

Please click onto the photo of each guest for a full-version biography on the “Beethoven’s Pastoral – Sounds of Nature” concert page.

**香港管弦樂團**

香港管弦樂團 (港樂) 獲譽為亞洲最前列的管弦樂團之一。每年節目以交響曲目為主，並邀請世界各地的傑出指揮和演奏家同台演出。港樂不但舉辦豐富的教育活動，更會委約新作，以及致力培育本地新秀。2019年港樂獲得《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

**DORIAN WILSON** Conductor/Commentator

Dorian Wilson obtained international recognition at the 1989 Malko International Conducting Competition. He was subsequently asked to be the second conductor for the Moscow Philharmonic, and, at 25 years old, the youngest conductor in their history. He was appointed first guest conductor of the Russian National Orchestra, and frequently directs the St Petersburg Philharmonic. He was Principal Guest Conductor, then Music Director of the Belgrade Philharmonic.

**蔡寬亮教授** 評論

蔡寬量教授現為香港大學音樂系主任，也曾任香港大學人文學院院長。蔡教授於劍橋大學取得其學士及音樂學博士學位。加入港大前，曾出任劍橋大學聖約翰學院主任、倫敦英皇學院音樂理論分析教授。蔡教授於2004年獲英國皇家音樂協會頒授獎章；現擔任國際音樂學協會會長。

**PROF DANIEL KL CHUA** Commentator

Daniel KL Chua is the Chair Professor of Music at the University of Hong Kong. Before joining HKU to head the School of Humanities, he was a Fellow and the Director of Studies at St John’s College, Cambridge, and later Professor of Music Theory and Analysis at King’s College London. He is the recipient of the 2004 Royal Musical Association’s Dent Medal, and is currently the President of the International Musicological Society.

**衛道安** 指揮/評論

衛道安於1989年的馬爾科國際指揮比賽中嶄露頭角，旋即獲莫斯科愛樂樂團邀請擔任第二指揮，其時他只有25歲，是樂團歷來最年輕的指揮。後來獲俄羅斯國家樂團任命為首位客席指揮，並經常指揮聖彼得堡愛樂樂團。他先擔任貝爾格萊德愛樂樂團的首席客席指揮，後任其音樂總監。

**HONG KONG PHILHARMONIC ORCHESTRA**

The Hong Kong Philharmonic Orchestra (HK Phil) is regarded as one of the leading orchestras in Asia. The annual schedule focuses on symphonic repertoire, with distinguished conductors and soloists from all over the world. The HK Phil runs an extensive education programme, commissions new works and nurtures local talent. The HK Phil won the prestigious Gramophone’s 2019 Orchestra of the Year Award.
Please click onto the photo of each guest for a full-version biography on the "Beethoven's Pastoral – Sounds of Nature" concert page.
港樂即將上演的音樂會

HK PHIL UPCOMING CONCERTS

26 MAR 2021
FRI 8:15PM
CH
$380 $280 $180

莫扎特的雙簧管與高大宜的民族舞
Mozart’s Oboe & Kodály’s Dances

莫扎特
莫扎特
雙簧管協奏曲
《嘉塔舞曲》
MOZART
MOZART
Oboe Concerto
Dances of Galánta

奧斯卡配樂大師：漢斯．森瑪與譚盾
Oscar Maestros: Hans Zimmer & Tan Dun

漢斯．森瑪
譚盾
高大宜
《嘉蘭塔舞曲》
MOZART
KODÁLY

精彩布拉姆斯
Best of Brahms

布拉姆斯
韋伯
布拉姆斯
BRAHMS
WEBER
BRAHMS

太古週日家 + 賞系列：動物嘉年華
Swire Sunday Family Series:
Carnival of the Animals

太古輕鬆樂聚系列：皮亞佐拉百歲誕辰
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吳懷世．指揮
韋爾斯．雙簧管
Wilson Ng, conductor
Michael Wilson, oboe

奧斯卡配樂大師：漢斯．森瑪與譚盾
Oscar Maestros: Hans Zimmer & Tan Dun

漢斯．森瑪
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《嘉蘭塔舞曲》
MOZART
KODÁLY

精彩布拉姆斯
Best of Brahms

布拉姆斯
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