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HONG KONG  
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首席贊助 Principal Patron



SWIRE

# ANGELA HEWITT

## Mozart & Bach

### 莫扎特與巴赫

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Edo de Waart  
artistic director & chief conductor

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# Angela Hewitt：莫扎特與巴赫

## Angela Hewitt's Mozart & Bach

休伊特

領奏/鋼琴

Angela Hewitt

director/ piano

### 節目

巴赫

F小調鍵盤協奏曲，BWV1056

(快板)

廣板

急板

莫扎特

降B大調第27鋼琴協奏曲，K595

快板

小廣板

快板

— 中場休息 —

巴赫

G小調鍵盤協奏曲，BWV1058

(快板)

行板

極快板

莫扎特

D小調第20鋼琴協奏曲，K466

快板

浪漫曲

輪旋曲：極快板

### Programme

BACH

Keyboard Concerto in F minor, BWV1056

(Allegro)

Largo

Presto

MOZART

Piano Concerto No. 27 in B flat, K595

Allegro

Larghetto

Allegro

— Intermission —

BACH

Keyboard Concerto in G minor, BWV1058

(Allegro)

Andante

Allegro assai

MOZART

Piano Concerto No. 20 in D minor, K466

Allegro

Romance

Rondo: Allegro assai

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For donations or other sponsorship schemes enquiries, please contact Miss Ruby Pang of Development Department.

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# “一氣呵成…… 驚天動地， 完全符合馬勒的原意。”

李歐梵，《信報》月刊

“HKPO’s beautifully poised string phrasing, homogenous wind sound and impeccably restrained brass suggested that you might hear different, but not better.” *South China Morning Post*

藝術總監兼總指揮 艾度·迪華特

Artistic Director and Chief Conductor Edo De Waart

**香港管弦樂團**（港樂）是亞洲區內最具領導地位的樂團之一，豐富香港文化生命逾一世紀，近三十年來已發展成集華人與海外音樂精英的傑出樂團，吸引世界級藝術家同台獻藝。港樂每年透過超過一百五十場的演出，觸動二十萬樂迷的心靈。

在享譽國際的指揮大師艾度·迪華特領導下，港樂的藝術水平屢創高峰。港樂近年演出馬勒全套交響曲系列、歌劇音樂會、傳統古典樂曲以外的嶄新曲目，均為樂迷所熱切期待，更成為樂團藝術發展的里程碑。2009/10樂季的重頭戲，非數貝多芬的《費黛里奧》歌劇音樂會及馬勒的《大地之歌》不可，而其他與港樂同台的閃爍樂壇巨星則包括：鋼琴家蒂博代、比拉索夫斯基及李維斯，小提琴家張永宙及大提琴家伊瑟利斯。傳奇指揮羅傑斯特汶斯基大師於十月指揮港樂的精彩演出，更讓廣大樂迷留下深刻印象。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，以助迪華特實現他對樂團的宏願。此為港樂史上最大的企業贊助，令樂團得以在藝術上有更大的發展，向世界舞台邁進的同時，將高水準的演出帶給廣大市民，讓更多人接觸到古典音樂。

**The Hong Kong Philharmonic Orchestra** (HKPO) is one of Asia's leading orchestras. Enriching Hong Kong's cultural life for over a century, the Orchestra has grown into a formidable ensemble of Chinese and international talents in the last three decades, attracting world-class artists to perform on the same stage. HKPO annually touches the lives of 200,000 music lovers through more than 150 performances.

Under the leadership of its internationally renowned conductor Edo de Waart, HKPO continues to scale new heights in musical excellence. The continuing cycle of Mahler symphonies and challenging programming outside the traditional repertoire, have become highly anticipated events as well as musical milestones for the Orchestra. Beethoven's *Fidelio* opera-in-concert and Mahler's *Das Lied von der Erde* are inarguably the major highlights of the 2009/10 season. Many great artists perform with the HKPO, from pianists Jean-Yves Thibaudet, Boris Berezovsky and Paul Lewis, violinist Sarah Chang to cellist Steven Isserlis. Last October, the audiences were thrilled with the performance of the HKPO under the baton of the legendary Gennadi Rozhdestvensky.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic's Principal Patron, enabling Maestro de Waart's artistic vision for the Orchestra to be realized. Swire's sponsorship of the Hong Kong Philharmonic, the largest in the Orchestra's history, supports artistic growth and development as the Orchestra takes its place on the world stage, and brings performances of musical excellence to the widest possible public.





港樂和香港的城市脈搏深深緊扣，積極推廣管弦樂至社會各階層，將精彩的音樂會體驗帶到各家各戶，當中不少重要演出更透過電台及電視轉播給全港市民欣賞，包括於跑馬地馬場遊樂場舉行的全年最大型交響演奏——太古「港樂·星夜·交響曲」。為了提高全港中、小、特殊學生對古典音樂的興趣，港樂舉辦音樂教育計劃「滙豐保險創意音符」，提供免費音樂會及各項教育活動。樂團亦嘗試踏出純古典音樂的範疇，期邀請中、外流行歌手同台演出，吸引更多年青觀眾接觸古典音樂。

港樂的海外巡迴演出，讓樂團在港外建立聲譽及進一步提升藝術水平。2007/08樂季，港樂分別於上海之春國際音樂節及北京國際音樂節中亮相。2009年，樂團更在艾度·迪華特的領導下到廣州星海音樂廳、北京國家大劇院及上海大劇院作中國巡演，為廣大中國聽眾演出六場精彩音樂會。

香港藝術發展局於2008年2月頒發「藝術推廣獎」予香港管弦樂團，以表揚港樂近年來成功擴展觀眾層面和獲取公眾支持。👉

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HKPO stays in tune with our city by presenting the orchestra in unexpected venues and bringing the excitement of the concert experience to every home through radio and television broadcasts. These included, the largest symphonic event of the year, *Swire Symphony Under the Stars* at Happy Valley. The Orchestra runs a comprehensive schools education programme, *HSBC Insurance Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids, and once in a while, the Orchestra drops the formality of the classical concerts to crossover with Western and Chinese pop stars.

The Orchestra also builds its reputation and raises its artistic standards by touring. In 2007/08 season, the Orchestra performed in the Shanghai Spring International Music Festival and the Beijing Music Festival. In 2009, the Orchestra undertook a major six-concert tour of China, including the Xinghai Concert Hall in Guangzhou, Beijing's National Centre for the Performing Arts and Shanghai Grand Theatre under the leadership of Maestro Edo de Waart.

In February 2008, the Hong Kong Arts Development Council honoured the HKPO with the Arts Promotion Award, in recognition of its success in expanding its audience base and gaining public support in recent years. 🍷

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# A Sound Commitment



Edo de Waart



香港管弦樂團  
HONG KONG  
PHILHARMONIC ORCHESTRA

Principal Patron 首席贊助



SWIRE



# 休伊特

## Angela Hewitt

領奏/鋼琴  
director/piano



休伊特被《衛報》譽為「當今最頂尖的巴赫鋼琴家」，過往數年間於國際樂壇備受尊崇，當中她為Hyperion灌錄的多套得獎大碟可謂功不可抹。休伊特花十一年時間，灌錄巴赫全套主要鍵盤作品，被《星期日泰晤士報》譽為「當代唱片史上最輝煌成就之一」，為她帶來大批忠實樂迷。她又灌錄巴赫全套鍵盤協奏曲，不但成為《留聲機》每月之選，更於發行數星期內即登上美國Billboard流行榜。休伊特的演奏曲目極廣，由巴羅克作曲家庫普蘭泛及至當代音樂等等。

休伊特的近年重要演出包括卡奈基音樂廳、阿姆斯特丹音樂廳及與克里夫蘭樂團等首演，以及聯同澳洲室樂團巡迴北美表演。作為室樂家，她曾於伊麗沙伯音樂廳及林肯藝術中心等演出。整個2007/08樂季，她以巴赫全套平均律曲集巡迴世界演出，足跡遍及近30個城市，更於期間推出演講配合演奏錄影DVD，廣獲好評。2005年，休伊特發起特拉西梅諾湖音樂節，現已發展為年度節目，吸引世界各地樂迷前往特拉西梅諾湖畔的馬爾他騎士城堡欣賞。

休伊特三歲開始學琴，兩年後即獲首個獎學金。她亦曾習小提琴、牧童笛及芭蕾舞。九歲時，於多倫多皇家音樂學院首演獨奏會。她曾獲意大利維奧提國際大賽冠軍，又於萊比錫、美國首都華盛頓及多倫多等國際巴赫大賽，以及舒曼、卡沙迪西斯、柴安尼大賽中獲獎。休伊特曾獲留聲機年度藝術家大獎(2006)、極受業界推崇的國際唱片及音樂出版貿易博覽會古典演奏家年度大獎(2010)，以及英國BBC第三台首個聽眾大獎。她擁有大英帝國勳章、加拿大勳章及加拿大皇家學會院士等榮譽。

Hailed as “the pre-eminent Bach pianist of our time” (*The Guardian*), Angela Hewitt is a phenomenal artist who established herself at the highest level over the last few years, not least through her award-winning recordings for Hyperion. Her eleven-year project to record all major keyboard works of Bach has been described as “one of the record glories of our age” (*The Sunday Times*) and won her a huge following. Her recordings of the complete solo keyboard concertos of Bach were Record of the Month in *Gramophone*, and entered the billboard charts in the U.S. only weeks after their release. Her vast repertoire ranges from Couperin to the contemporary.

Highlights of recent seasons include her débuts in Carnegie Hall, Concertgebouw and with Cleveland Orchestra, as well as a North American tour with Australian Chamber Orchestra. As a chamber musician she has performed at Queen Elizabeth Hall and Lincoln Centre. 2007/08 season was devoted to performances of the complete Bach Well-Tempered Clavier, in almost 30 major cities all over the world. A lecture-recital DVD was released to critical acclaims. In 2005, Hewitt launched her own Trasimeno Music Festival. Now an annual event, it draws an international audience to the Castle of the Knights of Malta, on the shores of Lake Trasimeno.

Hewitt began her piano studies aged three and two years later won her first scholarship. She also studied violin, recorder, and ballet. At nine she gave her first recital at Toronto's Royal Conservatory of Music. She won First Prize in Italy's Viotti Competition and was a top prizewinner in International Bach competitions of Leipzig, Washington D.C., and Toronto, as well as the Schumann, Casadesu, and Dino Ciani competitions. Angela Hewitt was named Gramophone Artist of the Year (2006), MIDEM Classical Awards – Instrumentalist of the Year (2010), and she won the first BBC Radio 3 Listener's Award. She is an OBE, an Officer of the Order of Canada, and a fellow of the Royal Society of Canada.

是晚演出用的FAZIOLI鋼琴，由柏斯琴行提供。  
The FAZIOLI piano in tonight's concert is provided by Parsons Music.

# 巴赫

## Johann Sebastian Bach

1685-1750

### F小調鍵盤協奏曲，BWV1056

(快板)

廣板

急板

雖然在巴赫的時代，鋼琴才面世不久(1768年5月19日，亨利·華爾舒在都柏林用伯羅德烏德鋼琴演奏——根據現有資料，這是首次有人在公開演出中採用鋼琴)。但巴赫不但知道有鋼琴這件樂器，更親身彈奏過，對其特色瞭如指掌：德國著名管風琴建造師戈特弗里德·西爾伯曼製作了幾台古鋼琴，向巴赫展示過其中一台。巴赫很欣賞古鋼琴的音色，但批評古鋼琴「高音區太弱」，而且觸鍵欠佳，根本難以彈奏。(英國鋼琴家傑克·吉本斯認為西爾伯曼參考了巴赫的意見，把技藝傳授給兩個徒弟，再傳到英國鋼琴製造商伯羅德烏德手上，「因此，巴赫在鋼琴發展史的關鍵時刻幫了一把」。)這還不止，彼得·威廉斯在新作《巴赫——音樂裡的一生》(劍橋大學出版社，2007年)，從一張1749年5月發出的收據可見，巴赫似乎把一台古鋼琴賣了給一位白俄羅斯買家。威廉斯也承認：「巴赫的商業活動，特別是他很可能是古鋼琴代理，令許多有關巴赫的浪漫形象都被動搖。」

因此，巴赫1749年修訂七首古鍵琴協奏曲舊作(1737至1739年間結集)的原因，極有可能是想輔助其「副業」——賣琴。這個說法似乎很有說服力——著名德裔音樂學者伊娃·羅巴杜拉——斯高特也認為1749年修訂版是專為鋼琴而寫的。

### Keyboard Concerto in F minor, BWV1056

(Allegro)

Largo

Presto

While the piano was very much in its infancy during Bach's lifetime — the first known public piano performance did not take place until 19<sup>th</sup> May 1768 when Henry Walsh performed on a Broadwood piano in Dublin — he was not only aware of its existence, but also physically familiar with some early models. The notable German organ builder, Gottfried Silbermann, showed Bach one of the fortepianos he had made; Bach admired its tone but commented that it was "too weak in the high register" and that its touch rendered it virtually unplayable. (The English pianist, Jack Gibbons, suggests that Silbermann took note of Bach's comments and passed them on, through two of his apprentices, to the English piano manufacturer Broadwood; "Thus J S Bach was able to help shape the development of the piano at a crucial time in its history".) More than that, however, Peter Williams in his new book *J S Bach — A Life in Music* (Cambridge University Press 2007) has unearthed a receipt, dated May 1749, in which Bach appears to have sold a fortepiano to a buyer in White Russia. As he confesses; "Bach's business activities and, in particular, the very possibility that he was an agent for the sale of fortepianos jars against many a Romantic picture of him".

This all raises the very distinct possibility that when, in 1749, Bach revisited the seven harpsichord concertos first assembled between 1737 and 1739, he was actually doing so as a commercial venture to support his "side-line" as a piano-seller. It certainly seems as plausible a reason as any, and the eminent German musicologist Eva Badura-Skoda has argued that this 1749 version was intended specifically for the piano.

七首協奏曲全都是由其他樂器的協奏曲改編而成。F小調第五鍵盤協奏曲 (BWV1056) 素材源自巴赫的小提琴協奏曲和雙簧管協奏曲舊作。樂曲正經八百地開始，第一樂章剛勁有力，言簡意賅。鋼琴不久便掙脫樂團的羈絆，奏出好些想像馳騁的活潑樂段——這些素材原本顯然是為獨奏小提琴所寫。

第二樂章鋼琴獨奏的旋律裝飾別緻，徐徐開展，滴滴答答的伴奏在底下柔和地響起，令許多人覺得這是巴赫最清麗脫俗的樂章之一，美不勝收，足以媲美名曲D大調曲調。顯然巴赫也對這個旋律情有獨鍾：最先出現在一首雙簧管協奏曲裡，後來又用於1729年的第156齣清唱劇《我一隻腳站在墳墓中》，同樣以雙簧管奏出。而鋼琴——即使是最早期的鋼琴——在保持旋律連貫性方面也比古鍵琴優勝；因此，說這個樂章是另一證據，證明巴赫修訂樂曲時心中所想的是鋼琴，其實也不難想像。

第三樂章素材顯然來自小提琴曲，充滿回音效果與華麗的鍵盤樂段，為全曲劃上閃爍的句號。🔥

None of the seven was actually an original keyboard concerto, the Fifth in F minor (BWV1056) comprising movements from earlier concertos for violin and for oboe. It gets down to business straight away with a robust, no-nonsense 1<sup>st</sup> movement, the piano soon breaking away from the orchestra with some lively flights of fancy; clearly pointing to its original guise as being for solo violin.

For many, the deeply lovely 2<sup>nd</sup> movement with its delicately ornamented solo line expounding leisurely above a gently ticking accompaniment, stands as one of Bach's most inspired movements, ranking in its sublime beauty with the celebrated Air in D. It was clearly a favourite of Bach's. Originally part of an oboe concerto, he also used it in his Cantata No.156 of 1729 (*I stand with one foot in the grave*), where the melody line is assigned to the oboe. That the piano, even in its earliest guise, was capable of sustaining a line rather better than the harpsichord, it is not inconceivable that this movement is further evidence that Bach had the new instrument in mind when he re-arranged the Concerto.

With its echo effects and florid keyboard writing the 3<sup>rd</sup> movement, clearly pointing to its origins as a piece of violin writing, provides a scintillating close to the Concerto. 🔥



# 莫扎特

## Wolfgang Amadeus Mozart

1756-1791

### 降B大調第27鋼琴協奏曲，K595

快板

小廣板

快板

莫扎特第一次嘗試寫作鋼琴協奏曲時年僅11歲——他選了三首鍵盤獨奏曲(每首樂曲的作者皆不同)，加上管弦樂引子和插段，拼湊成一首鋼琴協奏曲。他第一首原創鋼琴協奏曲則寫於1773年，但到了1781年定居維也納以後，他才認真真正地對待這個樂種：1782至1786年間完成了超過15首鋼琴協奏曲；隨後兩年卻一首也沒有寫，到了1788年第26鋼琴協奏曲才問世，同年再動筆寫作降B大調第27鋼琴協奏曲——也就是他最後一首鋼琴協奏曲。可是此曲1791年1月5日才脫稿，同年3月4日在維也納首演，莫扎特親自演奏。這場音樂會由單簧管演奏家約瑟夫·巴哈爾舉辦，地點是希麥普弗大街(德語原文意為「天堂之門大街」)一所會堂。那是莫扎特在維也納最後一場音樂會。音樂學者艾爾弗烈德·艾恩斯坦(他的莫扎特專論是同類著作的先驅)指出，首演地點與樂曲有著微妙的巧合：「樂曲站在天堂之門前，即是站在永恒之門前」。雖然莫扎特年內辭世，但此曲卻絲毫沒有「告別」意味——他之後還寫作了30多首樂曲，包括單簧管協奏曲(但對象不是巴哈爾，而是另一位單簧管演奏家安東·施塔德勒)、兩齣歌劇(《狄托的仁慈》和《魔笛》)以及《安魂曲》。

### Piano Concerto No. 27 in B flat, K595

Allegro

Larghetto

Allegro

Mozart was 11 when he attempted to write his first piano concerto by adding an orchestral introduction and interludes to three solo keyboard pieces by various composers. His first genuine keyboard concerto was written in 1773, but it was not until he moved to Vienna in 1781 that he really started to take the piano concerto seriously, producing no less than 15 between 1782 and 1786. There then followed a gap of some two years before he returned to the genre, composing his Piano Concerto No. 26 in 1788 and in the same year starting work on what would be his last, the Piano Concerto No. 27 in B flat major. However it was not completed until 5<sup>th</sup> January 1791 and was premièred by Mozart himself at his last concert in Vienna on 4<sup>th</sup> March that year. This was given at a concert organised by the clarinettist Joseph Bähr in a hall in the Himmelpfortgasse ("Gate of Heaven Road"). In his pioneering work on Mozart, Alfred Einstein spots a happy coincidence between this location and the Concerto; "The work stands at the gate of heaven, at the door of eternity". But although Mozart was dead within the year, the Concerto was most certainly not in any sense a "farewell"; he went on to compose some 30 more works including the Clarinet Concerto (not for Bähr but for another clarinettist, Anton Stadler), two operas, *La clemenza di Tito* and *The Magic Flute*, and the *Requiem*.

第一樂章開始時，氣氛可謂「消沈倦怠」，彷彿莫扎特對寫作鋼琴協奏曲生厭似的。但管弦樂引子卻有許多引人入勝的效果，鋼琴加入後則充滿曲折的修飾和大膽的轉調。

第二樂章由鋼琴那穩重得近乎慵懶的主題引入，主題稍後交由樂團接手。鋼琴仔細玩味著主題，變化多端；其他樂器則常常一聲不響，只有各種不同的樂器組合偶然為鋼琴伴奏（鋼琴只由雙簧管、巴松管和低音弦樂伴奏的一刻，可謂美妙絕倫）。

第三樂章的主題既雅緻又跳躍，先由鋼琴交代，樂團隨後響應。艾恩斯坦形容主題「輕輕訴說著喜悅，隱隱約約的，彷彿快樂的孩童在天堂玩耍，充滿喜樂——卻又無恨也無愛」。樂章根據古典輪旋曲式寫成，跳躍的主題數次出現，幾個插段都以鋼琴獨奏作主導，各有千秋，在華采樂段達到頂峰。主題最後一次出現後，發人深省的一刻響起...音樂隨後重拾活力，充滿振奮積極的精神。🔥

The 1<sup>st</sup> movement opens in a mood almost of weariness and listlessness; as if Mozart was tired of writing piano concertos. Nevertheless there are many attractive effects in the orchestral introduction while, when the piano enters, it is full of complex decorations and adventurous changes of key.

The piano introduces the 2<sup>nd</sup> movement with a serene, almost weary theme which is then taken up by the orchestra. The piano reflects in various ways on the theme, often playing alone but occasionally accompanied by various members of the orchestra (including one magical moment where it is accompanied by just oboes, bassoons and lower strings).

There is a graceful skipping quality about the main theme of the 3<sup>rd</sup> movement announced by the piano and echoed by the orchestra. This, in Einstein's words, "breathes a veiled joyfulness as if blessed children were playing in Elysian fields, joyful but without hate and without love". The movement follows Classical Rondo form, and between statements of this skipping theme, there are various episodes which are dominated by the soloist and culminate with a cadenza. A final statement of the theme, a moment of quiet reflection, and the Concerto ends with a wholly revitalised and life-affirming spirit. 🔥

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# 巴赫

## Johann Sebastian Bach

1685-1750

### G小調鍵盤協奏曲，BWV1058

(快板)

行板

極快板

一般相信巴赫就是鍵盤協奏曲的鼻祖——他的布蘭登堡協奏曲：第五首（1720年）是第一首以古鍵琴為獨奏樂器的協奏曲。雖然把鍵盤協奏曲普及化是約翰·克里斯蒂安·巴赫的功勞（約翰·克里斯蒂安是巴赫其中一個兒子。少年莫扎特周遊列國演出時，曾在巴黎和倫敦與約翰·克里斯蒂安會面，並受後者啟發，令鍵盤協奏曲脫胎換骨，成為最受歡迎的樂種之一），但巴赫本人也寫了七首鍵盤協奏曲。但正如上文所述，這七首樂曲最初並非鍵盤協奏曲，全部根據舊作寫成。G小調鍵盤協奏曲所根據的大概是這七首舊作中最著名的一首——小提琴標準曲目A小調小提琴協奏曲（BWV1041）。A小調小提琴協奏曲寫於1720年，當時巴赫出任安哈特-柯登雷奧波特親王府樂長。

巴赫1729年出任萊比錫「音樂社團」總監（一如彼得·威廉斯形容，該社團是「為上流社會舉辦的音樂會系列，由一群音樂家和學生主辦」），但1737至1739年間卻暫時離開了這個崗位。細心的讀者會留意到那剛好是他寫作七首鍵盤協奏曲的年份——還是老問題：既然這時巴赫在萊比錫的職務與舉辦音樂會的組織已無直接關係，那麼他為何仍寫作純管弦樂作品呢？專研巴赫的學者約翰·巴特認為巴赫「1736年起出任德累斯頓宮庭榮譽樂長，巴赫準備在德累斯頓宮庭演奏和發表這些作品」。但巴赫寫作G小調協奏曲，也許還是為了在萊比錫上流社會音樂會演出。現在G小調協奏曲雖被編為「第七首」，但事實上卻是最先真真正正寫成樂譜的（還包括未完成的第八協奏曲片段），年份約為1737年初，巴赫當時仍是音樂社團總監。

### Keyboard Concerto in G minor, BWV1058

(Allegro)

Andante

Allegro assai

It is widely believed that Bach was the inventor of the keyboard concerto – the Brandenburg Concerto No. 5 of 1720 being the first concerto with the harpsichord as the solo instrument – and while it was left to one of his own sons, Johann Christian, to popularise it and thus inspire the young Mozart (the two met in both Paris and London during Mozart's "Grand Tour") who effectively transformed it into one of the most popular of all musical genres, J S Bach himself did subsequently produce seven more of his own. None of these, as we have already learnt, was originally designed as a keyboard concerto, and of the seven, the pre-keyboard version of the G minor Concerto is probably the most well-known; as the Violin Concerto in A minor (BWV1041), it is firmly entrenched in the concert repertoire. It first appeared in this guise in 1720 during Bach's tenure as Kapellmeister in the service of Prince Leopold of Anhalt-Cöthen.

In 1729 Bach had become Director of the Collegium Musicum in Leipzig – as Peter Williams describes it, "a concert series for polite society run by a group of musicians and students" – but temporarily relinquished this post between 1737 and 1739. Attentive readers will notice that these are also the years during which Bach produced the seven keyboard concertos, so the question remains, why did he prepare these purely orchestral works at a time in his Leipzig career when he was not immediately involved with a concert-giving organization? Bach scholar, John Butt, suggests that he produced them "for performance and presentation at the Dresden court, where he had held the position of honorary Kapellmeister since 1736", but in the case of the G minor Concerto it seems he may have originally prepared this for the polite society of Leipzig. While it is now listed as the "seventh" of the set, it was actually the first he set out in manuscript (along with an unfinished fragment of a projected eighth concerto) and it seems to date from early 1737, while Bach was still directing the Collegium Musicum.



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## 巴赫：G小調鍵盤協奏曲 BACH: Keyboard Concerto in G minor

第一樂章以強勁的主題掀開序幕，主題稍後交由鋼琴奏出，又與一把小提琴你一言、我一語的，效果迷人之餘又把音樂往前推進，節奏緊湊，言簡意賅。第二樂章較舒緩寬廣，流麗迷人的鋼琴旋律徐徐開展，底下是柔和地悸動的頑固低音。休伊特親自為自己的巴赫協奏曲唱片 (Hyperion CDA67067/8) 撰寫樂曲介紹，提到此曲第三樂章時，認為應「以感受舞曲的擺動為重，炫耀是其次」。毫無疑問，巴赫的寫法確實提供了許多炫技機會；但一如以往，一切艷麗樂段的背後都由綿密的音樂結構支撐。樂章以活潑的賦格曲開始，鋼琴奏出一連串優美的旋轉音型和華麗樂句，最後言歸正傳——開端的賦格曲重現。🔥

The 1<sup>st</sup> movement opens with a muscular theme, taken over by the piano with a charming dialogue from a violin, which propels the music along with an unrelenting rhythmic momentum which brooks no nonsense. Much more relaxed and expansive is the 2<sup>nd</sup> movement where, above a gently throbbing bass ostinato, the piano expounds a charmingly fluid melody. Angela Hewitt suggests in her own note accompanying her recording of this Concerto (Hyperion CDA67067/8) that, with the lively 3<sup>rd</sup> movement, "it is more important to feel the swing of the dance than to show off" and, certainly, Bach's writing does offer plenty of scope for virtuoso exhibitionism. But, as ever, underpinning all the flamboyance is a solid musical structure which announces itself at the start of the movement with a sprightly Fugue from which the piano sets out in a series of graceful twirls and flourishes finally being brought back into line with a return of the opening Fugue. 🔥



# 莫扎特

## Wolfgang Amadeus Mozart

1756-1791

### D小調第20鋼琴協奏曲，K466

快板

浪漫曲

輪旋曲：極快板

### Piano Concerto No. 20 in D minor,

K466

Allegro

Romance

Rondo: Allegro assai

1785年2月，莫扎特的父親雷奧波特·莫扎特到維也納探望他。這時的莫扎特，既是成功作曲家，又是樂壇大人物。為了讓父親看看自己在這個大城市多麼成功，就安排雷奧波特在到達後立即馬不停蹄地出席音樂會和各式應酬。健康不佳的雷奧波特當時已66歲，待人處世以至日常生活習慣極難改變；種種應酬，再加上兒子雜亂無章的家庭生活，莫不令雷奧波特又累又迷惘。莫扎特的姊姊娜娜當時留在薩爾斯堡，雷奧波特就給娜娜寫信道：「我們從來不會在凌晨一時前上床睡覺，從來不會在九時前起床，兩時或兩時半左右才進餐。天氣壞透了。每天有音樂會、整天在上課、還有作曲甚麼的。亂糟糟、鬧哄哄，非筆墨所能形容。我來了以後，你弟弟的鋼琴已經搬來搬去搬了最少12次——由家中搬到劇院，或搬到另一所房子。」儘管如此，雷奧波特仍然深受感動——尤其海頓來到莫扎特家中，對雷奧波特說的一番話：「我這個人很老實，可以當著上帝的面對你說，你兒子是我認識的作曲家中最出色的一位——包括我私下認識的，還有聞名但未得見的。他很有品味，而且對作曲藝術了解得很透徹。」雷奧波特在維也納逗留了三個月，也許最高興的就是2月11日——就是他抵步那天。當晚，兒子快手快腳地帶他出席一場音樂會——莫扎特親自首演D小調鋼琴協奏曲(K466)。莫扎特自己在作品目錄裡註明樂曲是首演前一天才完成的。

1784至1786年間，莫扎特寫作了他最優秀的四首弦樂四重奏、兩首鋼琴四重奏、兩首鋼琴三重奏、歌劇《費加羅的婚禮》和13首鋼琴協奏曲。有人說這兩年是文明史上最多曠世傑作

In February 1785 Mozart's father Leopold visited his son in Vienna. He was immediately rushed into a hectic whirl of concerts and social occasions intended to show him what a successful composer and how important a figure in the great city's musical life his son had become. An ailing man of 66, set in his ways and with his own domestic routine firmly entrenched, such activity as well as his son's haphazard home-life, proved to be both exhausting and puzzling for Leopold. He wrote to his daughter, Nannerl, who had stayed behind in Salzburg; "We never get to bed before one o'clock at night, never rise before nine, dine around two or half past two. The weather is filthy. There are concerts every day, lessons all the time, composing, and so on. It is impossible to describe the fuss and the noise. In the time I have been here your brother's pianoforte has been moved at least twelve times from the house to the theatre or to another house." Nevertheless Leopold was duly impressed, especially when Haydn arrived at Mozart's house and told Leopold "I, as an honest man, tell you before God that your son is the greatest composer I know in person or by name. He has taste and, moreover, the most thorough knowledge of composition." Perhaps the greatest joy Leopold experienced in his three months in Vienna was on the very night of his arrival, 11<sup>th</sup> February, when his son whisked him off to a concert in which he was the soloist for the première of his Piano Concerto in D minor (K466). Mozart's own catalogue notes that the Concerto was completed just the previous day.

Between 1784 and 1786 Mozart composed his four finest string quartets, two piano quartets, two piano trios, his opera *The Marriage of Figaro* and 13 piano concertos. Not for nothing has this two-year period been described as witnessing the greatest outpouring of genius ever known

湧現的時間，實在不無道理。莫扎特有好一陣子集中寫作鋼琴協奏曲（而前後皆有幾個月完全沒有鋼琴協奏曲問世），反映他演出頻繁——因為大部分鋼琴協奏曲都是作親自演奏之用，而且常常是急就章之作，獨奏部分許多還沒來得及寫下，就留待他演出時隨興之所至一揮而就。

協奏曲以D小調寫成。莫扎特本人常以這個調性表達強烈的感情和痛苦；第一樂章的管弦樂引子既充實又凝重，上述兩項元素清晰可聞。艾爾弗烈德·艾恩斯坦認為，鋼琴與樂團的對比尖銳若此，在協奏曲裡實屬前無古人：樂團代表「無名的力量」，獨奏者則發出「意味深長的悲嘆」。第二樂章開始時，氣氛轉變之急也頗令人吃驚。鋼琴奏出莫扎特最純真最迷人的旋律，稍後卻筆鋒一轉，一段狂暴的幻想曲倏然響起，連串炫技經過段傾洩而出，樂團有力的伴奏在底下迸發，營造出潛藏的不安感，迎接開端旋律重現。但莫扎特在第三樂章——再次引用艾恩斯坦的話——「希望征服悲觀與絕望之情」。樂章開始時，獨奏者和樂團奏出一躍而起旋律，壯麗不凡；張力越來越強，終於在華采樂段盡情迸發；音樂突然進入大調調性，最後以愉快的尾聲作結。🔥

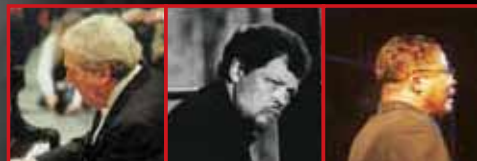
to civilization. This concentration on piano concertos (both preceded and succeeded by months of piano concerto silence) reflects Mozart's busy concert schedule, since most were written for his own use. Often these were written in something of a rush with large sections of the solo part left to be improvised by the composer on the spur of the moment.

The Concerto is cast in D minor, a key Mozart himself associated with powerful emotion and pathos. These elements are manifestly apparent in the substantial and serious orchestral introduction to the 1<sup>st</sup> movement. Alfred Einstein suggested that this is the first concerto movement in which piano and orchestra are cast in sharply contrasting roles, the orchestra representing "an anonymous power", the soloist voicing "an eloquent lament". The change of mood for the start of the 2<sup>nd</sup> movement is almost shocking, the piano opening with the most innocent and charming of all Mozart melodies. But, in a gesture which must have seemed incredibly daring at the time, the movement suddenly lurches into a tempestuous fantasy, the piano bursting out in a torrent of virtuoso passagework above mighty outbursts from the orchestra. The effect is to give an underlying sense of unease to the return of the opening material, but in the 3<sup>rd</sup> movement, again to quote Einstein, "Mozart wishes to conquer his pessimism and despair". It begins with spectacular upsurges from soloist and orchestra, tension winds up finding its eventual outlet in the cadenza, after which the music breaks into a major key and concludes with a jovial coda. 🔥

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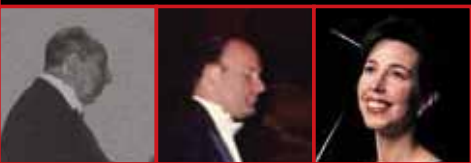
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## 何鴻毅家族基金駐團學員培訓計劃

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme

何鴻毅家族基金駐團學員培訓計劃成立的目的是為傑出的青年弦樂音樂家提供專業的弦樂及室內樂培訓。此計劃每年為多達十位來自亞洲區內頂尖音樂學府的華人青年音樂家提供發展機會。何鴻毅家族基金現正全力贊助此計劃，與香港管弦樂團共同培育及支持有潛質的青年音樂家。

駐團學員將會在團長夏定忠先生的指導下於港樂的弦樂器部份進行為期一個樂季的實習。另外，學員更會有機會與來港演出的世界著名音樂大師交流。這項充實的培訓計劃將令青年音樂家有機會晉身為專業交響樂團的樂師。

被挑選成為2009/10樂季的駐團學員分別有來自北京中央音樂學院的小提琴手王粵和大提琴手李成，上海音樂學院的中提琴手張妹影和四川音樂學院的中提琴手范星，以及香港演藝學院的小提琴手柯雪和劉芳希。

香港管弦樂團在此衷心感謝何鴻毅家族基金慷慨支持港樂這項極具意義的培訓計劃。

如欲索取更多有關「何鴻毅家族基金駐團學員培訓計劃」的資料，請致電(852) 2721 1582 或電郵vanessa.chan@hkpo.com 與助理經理(樂團事務)陳韻妍小姐聯絡。



夏定忠 John Harding  
樂團團長 concertmaster

1972年，夏定忠應指揮家洗文邀請到美國學習指揮，與此同時，隨蕭華斯坦進修小提琴。並於1975年於鄧肯活特贏得史波汀大獎的最傑出演奏家，其後擔任紐約大都會歌劇院的第一小提琴一職。

1985年，夏定忠成為了當時新成立的香港演藝學院的首席小提琴導師。隨後，他於海牙皇家音樂學院任教小提琴及室內樂演奏達十年之久。其間，指揮家史雲蘭洛夫挑選他擔任海牙市立管弦樂團的團長，於該團工作的五年間，他同時擔任過倫敦交響樂團的客席團長。

1996年至2001年間，夏定忠受指揮艾度·迪華特邀請，重返澳洲擔任悉尼交響樂團的聯合團長及副指揮至2001年。自2006年9月起擔任香港管弦樂團的團長。

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme was created to provide professional development for promising young string musicians. The Scheme provides places for up to ten Chinese musicians per year from distinguished regional music institutions. It is fully endowed by The Robert H. N. Ho Family Foundation, which shares the Hong Kong Philharmonic Orchestra's commitment to nurturing and supporting artists of outstanding potential.

The Fellows will rehearse and perform with the Hong Kong Philharmonic Orchestra for one full orchestral season under the guidance of the concertmaster John Harding. In addition, they will have opportunities to exchange experiences with internationally renowned musicians performing in Hong Kong. This intensive training programme will bridge the gap between completion of tertiary instrumental training and securing a position in a professional symphony orchestra.

The Fellows for the 2009/10 season are violinist Wang Yue and cellist Li Cheng from the Central Conservatory of Music in Beijing, violist Zhang Shu-ying from the Shanghai Conservatory of Music and Fan Xing from the Sichuan Conservatory of Music and violinists Ke Xue and Liu Fang-xi from the Hong Kong Academy for Performing Arts.

The Hong Kong Philharmonic Orchestra is very grateful to The Robert H. N. Ho Family Foundation for its partnership in this important undertaking.

For more information on "The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme", please contact Miss Vanessa Chan, Assistant Manager (Orchestra and Operations), at (852) 2721 1582 or email: vanessa.chan@hkpo.com

In 1972, Mr Harding was invited to the United States by David Zinman to study conducting, at the same time continuing his violin studies with Joseph Silverstein. Then in 1975 he won the Albert Spalding Prize for the most outstanding instrumentalist at Tanglewood and later took a position as first violin with the Metropolitan Opera Orchestra.

In 1985, Mr Harding was principal teacher of violin at the newly formed Hong Kong Academy for Performing Arts. Later on, he was appointed Professor at the Royal Conservatorium in the Hague, where he taught violin and chamber music for ten years. Yevgeni Svetlanov chose him as leader of the Residentie Orchestra where he remained for a further five years and for a time he was Guest Leader of the London Symphony Orchestra.

From 1996 to 2001, he returned to Australia at the invitation of Edo de Waart and the Sydney Symphony to become Co-concertmaster and Associate Conductor. Since September 2006, he has been Concertmaster of the Hong Kong Philharmonic Orchestra.



# 香港管弦樂團

## Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

艾度·迪華特  
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Cheung Chi Wai & Keith Hiro

### 第一小提琴 First Violins



夏定忠  
John Harding  
團長 Concertmaster



梁建楓  
Leung Kin-fung  
第一副團長  
First Associate  
Concertmaster



王思恆  
Wong Sze-hang  
第二副團長  
Second Associate  
Concertmaster



朱蓓  
Zhu Bei  
第三副團長  
Third Associate  
Concertmaster



毛華  
Mao Hua



程立  
Cheng Li



把文晶  
Ba Wenjing



桂麗  
Gui Li



龍希  
Long Xi



冒異國  
Mao Yiguo



梅麗芷  
Rachael Mellado



倪瀾  
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王亮  
Wang Liang



黃嘉怡  
Christine Wong  
Kar-ye



# 徐垣  
# Xu Heng



張希  
Zhang Xi



周騰飛  
Zhou Tengfei

### 第二小提琴 Second Violins



● 范丁  
Fan Ting



▲ 梁文瑄  
Leslie Ryang  
Moon-sun



馬嘉蓮  
Katrina Rafferty-Ma



鈴木美矢香  
Miyaka Suzuki



冒田中知子  
Tomoko Tanaka Mao



鄭之敏  
Cheng Chi-man



李嘉道  
Ricardo de Mello



方潔  
Fang Jie



何嘉俊  
Gallant Ho Ka-chun



簡宏道  
Russell Kan Wang-to



巫國暉  
Mo Kwok-fai



潘廷亮  
Martin Poon  
Ting-leung

第二小提琴  
Second  
Violins



閻宇晴  
Alisa Yan Yuqing



\* 柯雪  
\* Ke Xue



\* 劉芳希  
\* Liu Fang-xi



\* 王粵  
\* Wang Yue

中提琴  
Violas



● 凌顯祐  
Andrew Ling



▲ 熊谷佳織  
Kaori Wilson



黎明  
Li Ming



羅舜詩  
Alice Rosen



崔宏偉  
Cui Hong-wei



范欣  
Fan Yan



洪依凡  
Ethan Heath



金俊立  
Jonathan Kim



凌威廉  
William Lane



白明  
Pak Ming



孫斌  
Sun Bin



王駿  
Wang Jun



\* 范星  
\* Fan Xing



\* 張妹影  
\* Zhang Shu-ying

大提琴  
Cellos



● 鮑力卓  
Richard Bamping



■ 方曉牧  
Fang Xiaomu



▲ 林穎  
Dora Lam



陳怡君  
Chen Yi-chun



+ 關統安  
+ Anna Kwan Ton-an



陳屹洲  
Chan Ngat Chau



張明遠  
Cheung Ming-yuen



霍添  
Timothy Frank



李銘蘆  
Li Ming-lu



宋亞林  
Yalin Song



\* 李成  
\* Li Cheng

低音大提琴  
Double  
Basses



○ 林傑飛  
Jeffrey Lehmborg



▲ 姜馨來  
Jiang Xinlai



馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林達僑  
George Lomdaridze



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

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○ 署理首席 Acting Principal

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Orchestral Fellowship Scheme



# 香港管弦樂團

## Hong Kong Philharmonic Orchestra

### 長笛 Flutes



● 史德琳  
Megan Sterling



▲ 盧韋歐  
Olivier Nowak

### 短笛 Piccolo



施家蓮  
Linda Stuckey

### 雙簧管 Oboes



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull

### 英國管 Cor Anglais



陳薦信  
Christopher Chen

### 單簧管 Clarinets



● 史安祖  
Andrew Simon



▲ 史家翰  
John Schertle

### 低音單簧管 Bass Clarinet



簡博文  
Michael Campbell

### 巴松管 Bassoons



■ 金瑞  
Kam Shui



▲ 李浩山  
Vance Lee

### 低音巴松管 Contra Bassoon



崔祖斯  
Adam Trevorton Jones

### 圓號 Horns



● 韋麥克  
Mark Vines



■ 羅卓思  
Lisa Rogers



▲ 周智仲  
Chow Chi-chung



李妲妮  
Natalie Lewis



李少霖  
Homer Lee Siu-lam



高志賢  
Marc Gelfo

### 小號 Trumpets



● 卡拉克  
Jonathan Clarke



▲ 莫思卓  
Christopher Moyse



華達德  
Douglas Waterston

### 長號 Trombones



● 韋雅樂  
Jarod Vermette



韋力奇  
Maciek Walicki

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# FIDELIO

## 7-20.5.2010 BEETHOVEN FEST

*"In a moment, in the twinkling of an eye...": Augenblick – a twinkling, a trice, an instant, a moment – is a word that must have especially appealed to Joseph Sonnleithner, the theatre functionary and amateur poet who provided Beethoven with the original libretto for Fidelio. The word appears with almost embarrassing frequency in Sonnleithner's text, often at the opera's most exposed moments.*

Joseph Kerman

「比薩羅示意洛高跟他走，洛高趁比薩羅出去之後，捉緊弗洛雷斯坦和蕾奧諾拉夫婦二人雙手，放到自己胸前，時間彷彿在此刻凝住了，洛高向天祈求然後急步離開。」地點是18世紀西班牙的一個黑牢，眾人一言不發的這一幕，並不是暴風雨的前夕，就算是亦只是自由的風、真愛的雨。劫後重逢後的二重奏，是對生命的禮讚，是貝多芬對自由和人性的致敬。

"Pizarro rushes out, giving Rocco a sign to follow him; Rocco seizes the moment, after Pizarro has already left, to take the hands of both spouses, press them to his breast, gesture towards heaven and hurry out." Set in a Spanish dungeon, the silent moment is a prelude to the duet "O namenlose Freude". The couple's reunion in the finale is a celebration of life and Beethoven's faith towards liberty and humanity. 🌟

**7&8.5** 貝多芬專家李維斯演繹「帝皇」鋼協，盡顯王者氣派

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Celebrated Beethoven interpreter Paul Lewis's unmissable *Emperor*

Experience the tremendous momentum of de Waart's *Fate* Symphony

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國際歌劇舞台上粒粒璀璨巨星，攜手打造最強陣容《費黛里奧》

The quintessence of the great man

Don't say you like Beethoven until you have listened to *Fidelio*

A stellar cast of world-class singers and the Shanghai Opera House Chorus

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[www.hkpo.com/beethovenfest](http://www.hkpo.com/beethovenfest)

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大師會特別為熱愛管弦樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝。

Club Maestro is established for the business community and individuals who are fond of symphonic music. It aims at supporting the long-term development of the Hong Kong Philharmonic Orchestra and enriching cultural life. We heartily thank the following Club Maestro members.

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- 桑·巴蒂斯·維爾翁(1866)小提琴由第三副團長朱蓓小姐使用
- 約瑟·加里亞奴(1788)小提琴由第二副團長王思恆先生使用
- 卡洛·安東尼奧·狄斯多尼(1736)小提琴·由倪瀾先生使用

Rare instruments donated –

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean Baptiste Vuillaume (1866) Violin, played by Ms Bei Zhu, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wong Sze-hang, Second Associate Concertmaster
- Cario Antonio Testore (1736) Violin, played by Mr Ni Lan

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
- 德國華格納大號乙套
- 翼號乙支

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

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



## 重點推介 FEATURED CONCERT

### Paul Lewis · 貝多芬 Paul Lewis plays Beethoven

7&8 May 2010 Fri & Sat 8pm

香港文化中心音樂廳

HK Cultural Centre Concert Hall

HK\$480 \$320 \$220 \$160

艾度·迪華特，指揮

Edo de Waart, conductor

李維斯，鋼琴

Paul Lewis, piano

全貝多芬節目

An all-Beethoven programme

《蕾奧諾拉》：序曲，第三首

第五鋼琴協奏曲「帝皇」

第五交響曲

Leonore : Overture No. 3

Piano Concerto No. 5 *Emperor*

Symphony No. 5

首場演出由法國工商投資服務有限公司贊助

The opening performance is sponsored by CIC Investor Services Limited



## 熱賣中 HOT PICK

### 貝多芬《費黛里奧》歌劇音樂會 Beethoven's Fidelio – opera in concert

15&17 May 2010

Sat & Mon 8pm

香港文化中心音樂廳

HK Cultural Centre Concert Hall

HK\$520 \$380 \$280 \$180

艾度·迪華特，指揮

Edo de Waart, conductor

蘇珊·布洛，蕾奧諾拉

Susan Bullock, Leonore

奧尼爾，蕾奧諾拉的丈夫

Simon O'Neill, Florestan

拉爾臣，獄卒的女兒

Lisa Larsson, Marzelline

西門遜，獄卒

Kristinn Sigmundsson, Rocco

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Eike Wilm Schulte, Don Pizarro

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Jon-Michael Ball, Jaquino

科士打-威廉斯，司法部長

Andrew Foster-Williams, Don Fernando

上海歌劇院合唱團

Shanghai Opera House Chorus



## 熱賣中 HOT PICK

### 交通銀行呈獻 — 迪華特·貝九 Bank of Communications brings to you De Waart's Beethoven 9

19&20 May 2010

Wed & Thu 8pm

香港文化中心音樂廳

HK Cultural Centre Concert Hall

HK\$480 \$320 \$220 \$160

艾度·迪華特，指揮

Edo de Waart, conductor

全貝多芬節目

An all-Beethoven programme

第一交響曲

第九交響曲「合唱」

Symphony No. 1

Symphony No. 9 *Choral*



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