

33rd



香港藝術節
Hong Kong
Arts Festival
17.2 - 20.3 2005



Frans Brüggen's Orchestra of the 18th Century 法蘭斯·布魯根 與十八世紀管弦樂團

Beethoven



BEA 東亞銀行



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香港藝術節是本地及亞太區的文化盛事。昂然踏入三十三周年，主辦機

構熱切追求創新，不斷以精采絕倫的節目一新觀眾耳目。

今年藝術節內容更豐富多姿，規模之大歷年罕見，為海內外同好帶來國際名家與本地精英聲色藝俱全的超凡演出，當會令香港這國際文化都會倍添魅力。

謹此歡迎各位藝術家參與是次盛會，並祝海內外觀眾心田欣愉、盡興而歸。

香港特別行政區行政長官

董建華

The Hong Kong Arts Festival is a prominent arts event in the cultural calendar of Hong Kong and the Asia Pacific region. Proudly stepping into its 33rd year, the Festival continues its vigorous pursuit of innovative development; the presentation of new works and the provision of quality arts.

In terms of the number and diversity of programmes, the 2005 Festival is one of the largest festivals to date, offering a wide variety of inspiring art, music and cultural programmes by prestigious international artists and leading local talents. I am sure that the Festival will further enhance Hong Kong's status as an international cultural metropolis.

I extend our warmest welcome to all participating artists and wish all local and overseas members of the audience a most enjoyable time.

TUNG Chee Hwa

Chief Executive

Hong Kong Special Administrative Region



主席獻辭 Message from the Chairman



歡迎參與第三十三屆香港藝術節，這是香港文化界及亞太地區的重要文化盛事，匯聚國際和亞太區藝術精英，以及本地創意洋溢的藝術工作者。

本人衷心感謝透過康樂及文化事務署資助我們的香港政府，以及香港賽馬會慈善信託基金兩大主要資助機構，他們多年來對香港藝術節的慷慨支持，我們深致謝忱。

此外，香港藝術節對所有贊助機構、藝術團體以及個人資助，亦致以衷心謝意。

一如以往，香港藝術節透過半價學生票優惠以及「青少年之友」計劃，致力鼓勵學生及年輕觀眾接觸各類藝術。上述計劃多年來獲眾多機構及個人資助，中學及大學學生也反應熱烈。

2005年香港藝術節節目豐富、包羅萬有，迎合不同觀眾的喜好及口味，老幼咸宜。

再次感謝閣下的支持，期望與您在2005年香港藝術節中見面。

I warmly welcome you to the 33rd Arts Festival. As a premier event in the Hong Kong cultural calendar as well as the Asia Pacific region, the Festival presents the finest international and regional artists in an intense series of concerts and performances, as well as showcases the creativity of artistic talent in Hong Kong.

Appreciation and thanks are due to our main subventing organisations – the Hong Kong Government, through the Leisure and Cultural Services Department, and the Hong Kong Jockey Club Charities Trust. Their long and continued patronage are what make these cultural presentations possible.

In addition, we gratefully acknowledge the generous support of many corporate sponsors, arts institutions and individuals.

The Festival has always made our programmes accessible to students and young audiences through half-price student tickets and our Young Friends Scheme. These schemes are funded by the generous donations from numerous corporate and individual donors.

The 2005 Festival offers a rich and stimulating programme, with a variety of captivating performances and choices, presenting a diverse range of tastes with artistic excellence. We hope to offer something enjoyable and of interest to everyone.

Above all, I would like to thank you, our patrons, for your support and participation in the 2005 Festival.

李業廣

Charles Lee

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康樂及文化事務署
Leisure and Cultural Services Department

行政總監獻辭

Message from the Executive Director



2005年香港藝術節的節目以「神聖與世俗」為主題。神聖、世俗這兩項元素，都是各種藝術形式的常見題材與靈感泉源，今屆節目就特別能夠反映這個意念。我們希望這兩項既相關又對立的元素，能為大家提供更動人、更難忘的觀賞體驗。

除了海外藝術工作者，我們很榮幸能邀請本地演藝精英，如香港管弦樂團、香港話劇團、本地傑出年輕鋼琴演奏家張緯晴、清風銅管五重奏獻藝。其他參與演出的本地演藝精英包括粵劇名伶梅雪詩及李龍、7A班戲劇組、中英劇團、89268、拜金小姐、香港編舞家楊春江，還有合力炮製《法吻》的實力派組合——李鎮洲、梁菲倚、李中全及莊梅岩。

藝術節繼續積極委約本地與海外出色的創作人，本屆新作包括《琥珀》、《夜鶯》、《今夜歌舞昇平》、《拜金國際俱樂部》、《像我這樣的一個城市》、《法吻》、《東主有喜》及《小王子復仇記》。

2005年香港藝術節為觀眾獻上一百二十四場演出，參與表演團體達四十二個（包括三十二個海外及十個本地團體），還有兩個展覽，以及不容錯過的藝術節加料節目：講座、座談會及藝人談。

本屆節目多采多姿，風格多元化，是香港歷來規模最大、最令人賞心悅目、最具啟發性的藝術節之一，感謝閣下抽空參與。



高德禮

The starting point for the programming of this 2005 Festival was the idea of contrasting opposites – ‘sacred and profane’. Both of these elements are rich sources of creative impulses for the performing arts in most cultures and this thematic link is evident in much of our programming. We hope these connections and contrasts will make your Festival experience more engaging and memorable.

Alongside all of our international artists, we are proud to present many outstanding Hong Kong artists. For example, the Hong Kong Philharmonic Orchestra and the Hong Kong Repertory Theatre, as well as the fine young Hong Kong musicians, pianist Rachel Cheung and the Fresh Air Brass Quintet. Other important Hong Kong artists taking part include Cantonese opera stars Mui Suet-see and Lee Lung; Class 7A Drama Group; Chung Ying Theatre; Group 89268; the Material Girls; choreographer Daniel Yeung and the remarkable combined talents of Lee Chun-chow, Faye Leong, Gabriel Lee and Chong Mui-ngam in *The French Kiss*.

In addition, our commitment to commissioning new work from Hong Kong and around the world continues, with pieces such as *Amber*, *The Nightingale*, *All That Shanghai Jazz*, *Material Girls*, *i-City*, *The French Kiss*, *Come Out & Play* and *Little Prince Hamlet*.

The 2005 Festival will offer a total of 124 performances with 42 performing groups (32 overseas and 10 local), two exhibitions and our Festival Plus programme of talks, seminars and meet-the-artist sessions.

This is one of our largest Festivals to date, in terms of the number and the diversity of programmes. I am sure too, that it will be one of our most enjoyable and inspiring. We are delighted that you could join us.

Douglas Gautier



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香港文化中心音樂廳

Concert Hall,

Hong Kong Cultural Centre

1, 3 - 5.3.2005

Frans Brüggen's
Orchestra of the 18th Century
法蘭斯·布魯根
與十八世紀管弦樂團

為了讓大家對這次演出留下美好印象，請切記在節目開場前關掉手錶、無線電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作！

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your ALARM WATCHES, MOBILE PHONES and PAGERS.

Eating, drinking, smoking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your cooperation.

法蘭斯·布魯根

指揮

法蘭斯·布魯根被譽為當代演繹十八、十九世紀初音樂的翹楚。他生於阿姆斯特丹，在當地大學修讀音樂學，年僅廿一即獲聘為海牙皇家音樂學院教授，其後更接掌哈佛大學伊拉斯謨斯教授教席。可是，正如作曲家貝里奧寫道：「(布魯根)不是考古型音樂家，而是偉大的藝術家。」



© Bert Nienhuis

1981年，布魯根創辦了十八世紀管弦樂團，團員全是演奏十八、十九世紀初音樂的專家。曾跟他合作的樂團包括：阿姆斯特丹皇家大會堂管弦樂團、啟蒙時代樂團、萊比錫布業大廳樂團、歐洲室樂團、以色列愛樂樂團、倫敦愛樂樂團、蘇黎世音樂廳樂團、巴黎樂團及蘇格蘭室樂團。

1991年起，布魯根活躍於薩爾斯堡音樂節。1992年10月，他與西蒙·歷圖爵士一起出任啟蒙時代樂團的聯合首席客席指揮；1997年更獲頒聯合國教科文組織國際音樂獎。

布魯根曾在蘇黎世，以及里昂歌劇院、馬德里皇家歌劇院，指揮歌劇。

Frans Brüggen

Conductor

Frans Brüggen is considered amongst the foremost experts in the performance of eighteenth and early nineteenth century music. He was born in Amsterdam and studied musicology at the university there. At 21, he was appointed Professor at the Royal Conservatory in The Hague and later held the position of Erasmus Professor at Harvard University. Yet, as Luciano Berio wrote, he is "a musician who is not an archaeologist but a great artist".

In 1981 he founded the Orchestra of the 18th Century with musicians who are all specialists in eighteenth and early nineteenth century music. Frans Brüggen has worked with the Royal Concertgebouw Orchestra, the Orchestra of the Age of Enlightenment, the Leipzig Gewandhaus Orchestra, the Chamber Orchestra of Europe, the Israel Philharmonic, the London Philharmonic Orchestra, the Tonhalle Orchestra in Zurich, the Orchestre de Paris and the Scottish Chamber Orchestra.

Since 1991, Brüggen has made frequent appearances at the Salzburg Festival. In October 1992 he became the joint principal guest conductor, together with Sir Simon Rattle, of the Orchestra of the Age of Enlightenment. In 1997 he was the recipient of the UNESCO International Music Prize.

He has conducted operas in Zurich, the Opéra de Lyon and the Teatro Real in Madrid.

十八世紀管弦樂團

十八世紀管弦樂團於1981年由法蘭斯·布魯根創辦，每年巡迴演出三至四次。約五十名團員分別來自十九個國家，皆精於演奏十八、十九世紀初音樂。

樂團旨在以復古方式，以古樂器或仿古樂器演奏並灌錄古典音樂，包括海頓、莫扎特、貝多芬、舒伯特、孟德爾頌，及其他十八、十九世紀作曲家的經典作品。

樂團指揮布魯根揀選的曲目廣泛，所灌錄的包括浦塞爾、巴赫與拉摩等人作品的唱片，不少更贏得國際獎項。

以規模和組織架構來說，十八世紀管弦樂團仿如當時在倫敦、巴黎和維也納最豪華的「古典」樂團。

樂團起初由世界各地友好支持，後來獲伯恩哈特親王基金會贊助和荷蘭政府津貼，才得以繼續營運。1983至1996年，樂團先後獲不同的商業機構贊助。1998年1月起，樂團獲VSB基金會支持。

The Orchestra of the 18th Century

The Orchestra of the 18th Century was founded by Frans Brüggen in 1981. The Orchestra, which tours three or four times a year, consists of some 50 members from 19 different countries.

The musicians, who are all specialists in eighteenth and early nineteenth century music, play on period instruments, or on contemporary copies. In this way they strive to achieve the goal of the Orchestra, which is to perform and record the classical masterpieces by Haydn, Mozart, Beethoven, Schubert, Mendelssohn and other composers from the eighteenth and nineteenth century in as authentic a manner as possible.

Frans Brüggen's wide ranging repertoire with this Orchestra on the Philips' label also includes works by Purcell, Bach and Rameau; much of this repertoire has received international awards.

As far as size and structure are concerned, the Orchestra of the 18th Century is most like the luxurious 'classical' orchestras of London, Paris and Vienna from that period.

Initially the Orchestra was supported by friends throughout the world and subsequently was able to continue thanks to the Prince Bernhard Foundation and subsidies from the Dutch Government. From 1983 to 1996 the Orchestra was sponsored by several corporate sponsors and from January 1998 the VSB Foundation has been supporting the Orchestra.

加料節目 Festival Plus 17.2-20.3

貝多芬及其D小調第九交響曲，作品125

德國波恩貝多芬故居博物館圖片展

Ludwig van Beethoven and his Ninth Symphony, Op125:

A Photo Exhibition from the Beethoven-Haus Bonn, Germany

香港文化中心大堂 Foyer, Hong Kong Cultural Centre

藝林國際有限公司贊助

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德國漢莎航空公司為十八世紀管弦樂團及

古本克安合唱團成員提供航空服務

Members of the Orchestra of the 18th Century

and the Gulbenkian Choir are flown in by



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貝多芬 (約瑟·卡爾·史泰拿油畫作品，1820) © 波恩貝多芬故居博物館
Ludwig van Beethoven,
oil painting by Joseph Karl Stieler, 1820
© Beethoven-Haus Bonn

貝多芬 (1770-1827)

貝多芬 1770 年生於波恩音樂世家，是家中次子，其父約翰為宮廷樂師及男高音歌手。貝多芬幼受庭訓，隨父親習小提琴及鋼琴，其後再學管風琴和法國號，並受教於宮廷管風琴師克里斯蒂安·戈特洛布·尼菲，學習作曲。貝多芬八歲就以鋼琴家身份首次公開演奏；十一歲更出版首個作品「C 小調九首鋼琴變奏曲」。

1787 年，剛赴維也納不久的貝多芬因母親病逝，得馬上回鄉。五年後重返維也納定居，並繼續進修，先後隨海頓、申克、阿爾布雷克特伯杰及塞利爾里學習。

貝多芬的作品可分為三個階段：首階段是 1780 至 1800 年，作品風格較形式化，接近海頓，如他喜愛的《悲愴》與《月光》等奏鳴曲；次階段是

1801 至 1814 年，作品風格帶點個人和浪漫的味道，而他大部份交響曲也於這時寫成，包括悅耳的第六交響曲《田園》；第三階段的作品則盡顯其個人、不凡和創新的風格，這從第九交響曲《合唱》可見一斑。

Ludwig van Beethoven (1770-1827)

Ludwig van Beethoven was born in Bonn in 1770, the second child of the court musician and tenor singer Johann van Beethoven. His father was his first music teacher and he learned to play both the violin and the piano. He later added the organ and French horn, and was guided in the study of composition at an early age by Christian Gottlob Neefe, the court organist. Beethoven gave his first public performance as a pianist when he was eight and by the age of 11, his first composition (Ninth Variations in C minor on a March by Dressler) was published.

In 1787 he went to Vienna, but the death of his mother forced young Beethoven to return to Bonn. Five years later he was able to return to Vienna, where he settled and studied first under Haydn and later under Johann Schenk, Albrechtsberger and Salieri.

Beethoven's compositions are sometimes separated into three periods. The first period covering the last 20 years of the century was marked by the more formal style associated with Haydn, as exemplified by his well-loved *Pathétique* and *Moonlight* sonatas. The second period from 1801-14 was considered more personal and romantic; during which he wrote most of his symphonies including the charming *Pastoral* Symphony No 6. The third period was seen as more individual, unconventional and innovative; exemplified in the *Choral* Symphony No 9.

貝多芬交響曲的本色演奏

羅拔·特恩布爾

大家往往把貝多芬九大交響曲視為最能代表音樂革命的作品，然而，它亦可視為十八世紀古典主義的演化過程。海頓將奏鳴曲、變奏曲等形式發展完備，並構成貝多芬交響曲的骨幹。另一方面，莫扎特的和聲感滲透每個小節。當然，貝多芬打破規律，但莫扎特和海頓也一樣。貝多芬的偉大之處，在於他大膽地處理當時可用的音樂素材，大大地擴展了古典音樂的表現力。

若說有一點浪漫主義的痕跡，也只表現在「特別音樂」的範疇上。跟當時許多藝術家一樣，貝多芬的成熟作品，隱含對當時社會狀況的不滿，這一點就與他的前輩們不同了。情緒化的天才、對社會滿腹牢騷、因失聰而漸漸陷入孤寂，種種因素，難免使貝多芬發展極具個性的音樂風格。

浪漫主義者將這種風格稱為「狂飆運動」。事實上，貝多芬音樂的情緒千變萬化，運用得出人意表，當時的聽眾肯定會被嚇一跳。只要比較一下如雷似電的第九交響曲《合唱》中無盡的高潮，和第六交響曲《田園》——也就是自稱「愛樹木多於愛人類」的作曲家對鄉野的禮讚，即可領略一二。

始終，人們對貝多芬的看法，會大大影響演繹貝多芬音樂的方式。好幾代的音樂家，都將貝多芬視作飽受煎熬的浪漫主義者；音樂上，深沉的氣氛就顯得恰如其份。由於樂器本身的發展和演奏廳規模的擴大（為要容納急速增長的聽眾），一般傾向隆重的演繹，速度偏慢，織體呆滯。奧圖·克倫白勒和卡拉揚就將這種風格發展至頂峰：前者徹頭徹尾忠於慢速，後者則將樂音軟化，將不同樂器的音色融合成悅耳的整體。

二十世紀八十年代，在法蘭斯·布魯根、約翰·艾略特·嘉迪納、菲利普·赫雷韋格等人的推動下，復古樂器革命展開，差不多在一夜之間把整個局面扭轉：為了捕捉當時的演奏本色，並縮減樂團規模，加快速度。於是，每件樂器均重拾其重要性，像經過「洗滌」一樣，對位法裏每個線條、每個音色的變化，都達致清晰可聞。一下子，貝多芬所想像的效果——定音鼓洪量的聲音、粗糙的弦樂聲、奇妙有趣的銅管和木管樂聲——都一一呈現眼前。

但究竟這種演奏是否真的「本色演奏」（也就是1820年左右的觀眾所聽到的效果），以至這些是否貝多芬原意，卻是另一回事。對於當年的樂師來說，貝多芬要求的速度在技術上根本不可能。那些樂師太多都是做零活的自由職業樂師。然而，貝多芬卻無意妥協，不但認為他們懶散、不稱職，更批評他們「音準差」。

法蘭斯·布魯根是第一個正視這些問題的人。他演繹貝多芬交響曲的目標是：「建立正確的看法，選用正確的樂器，並盡量將作品首演時的面貌呈現」。



© Vico Chamla

1981年，布魯根創辦十八世紀管弦樂團，該樂團是二十世紀八十年代出現的復古樂器樂團之一，但甫開始就與別不同：基斯杜化·霍格活的古樂合奏團以灌錄唱片為主；布魯根則以現場演奏為務（這一點很重要），後來才把部份演奏錄成唱片。

指揮貝多芬交響曲時，最大的難題莫過於速度。布魯根傾向遵守作曲家自己的指示，他認為，一連好幾代的音樂家，都樂於將貝多芬的指示拋諸腦後，總認為他的節拍器有點不對勁。

管弦樂器的演化也是另一重要考慮。即使貝多芬在世時，管弦樂器亦已發生了很大變化。布魯根說：「演奏廳愈來愈大；逐漸聽眾也不局限於某一階層。」他又補充：「小提琴手會要求工匠加強樂器音量；長笛手也希望吹奏音階、琶音時可以更乾淨利落。久而久之，樂器的音量愈來愈大，準確度愈來愈高，卻犧牲了各自的音色。到了貝遼士時代，整個樂團都已現代化了。」

全文原載《閱藝》2004

The Master's Cycle

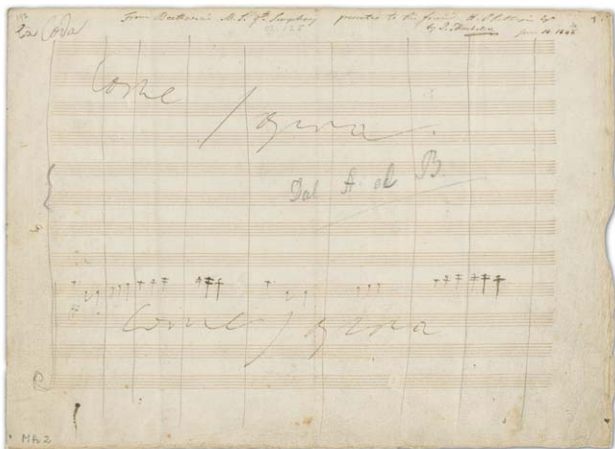
Robert Turnbull

We tend to think of Beethoven's nine symphonies as the ultimate icons of revolution in music. Yet it's equally possible to see these masterpieces as evolutions of 18th century classicism. The sonata and variation forms perfected by Haydn form the backbone of all Beethoven's symphonies, while Mozart's sense of harmony imbues every bar. Of course Beethoven breaks the rules, but then so do Mozart and Haydn. Beethoven's greatness lies in his radical handling of the musical material of his day, considerably expanding classical music's expressive powers.

If anything his most romantic credentials are 'extra-musical'. Underlying all Beethoven's mature works is a frustration with the social order, something he shared with many other artists of his generation, but not with his Austrian forebears. A temperamental genius, at odds with his society and increasingly isolated through deafness, it was surely inevitable that he would develop a highly individual style of composition.

The romantics called it *sturm und drang*, literally storm and stress. In fact Beethoven's music encompasses a wide variety of moods, often juxtaposed in a fashion that must have alarmed the public of his day. One has only to compare the thunderous rhetoric of the Ninth Symphony (*Choral*) with its riotous climaxes to the cheerful playfulness of the Sixth Symphony (*Pastoral*), a celebration of the countryside from a man who declared he loved trees more than men.

Ultimately, how we view Beethoven profoundly affects the performance and interpretation of his music. For successive generations who revered him as the supremely tortured romantic, the musical mood was appropriately dark. Tempi were slow and textures torpid, the decades of 'soupy' readings encouraged by developments in instrument-making and the expansion of concert halls to accommodate a rapidly growing public. These trends culminated in the work of two major conductors: Otto Klemperer, the high priest of slow speeds and Herbert von Karajan, who softened the edges of the music, blending instrumental timbres into one euphonious whole.



Manuscript of Coda for the Scherzo of Symphony No 9, Op125, Choral

貝多芬第九交響曲手稿

© 波恩貝多芬故居博物館 Beethoven-Haus Bonn

The period instrument revolution introduced during the 1980s by Frans Brüggen, John Eliot Gardiner, Philip Herreweghe and others changed all that almost overnight. To capture the flavour of original performances, forces were radically reduced and speeds notched up. Each individual instrument was given back its specific gravity, a

kind of ‘cleansing’ that resulted in every inflection of colour and strand of counterpoint becoming audible once again. Suddenly one heard the sonorous thwacks of kettledrums, the grainy strings, the piquancy of the brass and woodwind just as Beethoven imagined them.

Whether or not these performances are authentic (i.e. as the public would have heard them in 1820 or thereabouts) is another matter. Or even as Beethoven intended them. He demanded speeds that were in all likelihood technically impossible, from musicians who would largely have been ‘jobbing’ freelances, (more used to playing dances and weddings than works of such magnitude and difficulty). Nevertheless, Beethoven was incapable of compromise. The musicians of his day he found incompetent and idle, and accused them of playing ‘out of tune’.

Frans Brüggen is the first to acknowledge these problems. His aim in performing Beethoven symphonies is to “establish the right mentality, the right instruments, and above all make this music sound as close as possible to what took place at the premiere”.

Brüggen created The Orchestra of the 18th Century in 1981, and the Orchestra was one of a group of period instrument orchestras to emerge during the 1980s, but it almost immediately set itself apart from the rest. Christopher Hogwood’s Academy of Ancient Music was dedicated almost exclusively to studio recordings. Brüggen – and this is an important point – built his specialist orchestra for the integrity of live performances, some of which, only later, were recorded.



© Bert Niehuis

The most difficult issue for all Beethoven conductors is tempo. Brüggén favours Beethoven's own indications, which, he says, successive generations were remarkably content to ignore, thinking that Beethoven's own metronome was in some way faulty.

Another important aspect to consider is that orchestral instruments changed rapidly even within Beethoven's lifetime. "The halls became larger as the public became less exclusive", says Brüggén. "Violin players would go to their instrument makers and demand greater volume and flute players greater facility in playing scales and arpeggios. Step by step the instruments became louder and more accurate, but at the expense of individual colour. By Berlioz's time, the whole orchestra had been modernised."

The full version of this article first appeared in FestMag 2004

二〇〇五年三月一日 (星期二)

演出長約1小時45分鐘，包括一節20分鐘中場休息

降B大調第四交響曲，作品60

慢板－活潑的快板

慢板

活潑的快板及三聲中段 (速度稍快)

不太快的快板

— 中場休息二十分鐘 —

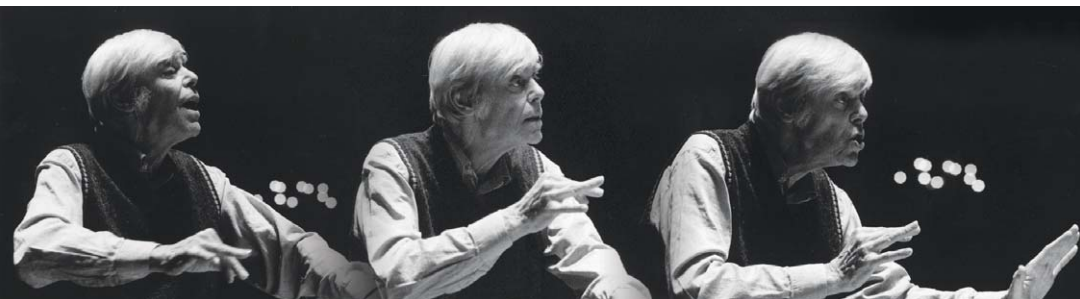
降E大調第三交響曲，作品55《英雄》

生氣勃勃的快板

葬禮進行曲 (極慢板)

諧謔曲 (活潑的快板) — 三聲中段 — 諧謔曲

終曲 (極快板－急板)



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1 March 2005 (Tuesday)

Running time: approximately 1 hour and 45 minutes including a 20 minute interval

Symphony No 4 in B flat major, Op 60

Adagio – Allegro vivace

Adagio

Allegro vivace and Trio (Un poco meno allegro)

Allegro ma non troppo

– 20 minute interval –

Symphony No 3 in E flat major, Op 55, Eroica

Allegro con brio

Marcia funebre (Adagio assai)

Scherzo (Allegro vivace) – Trio – Scherzo

Finale (Allegro molto – Presto)

降B大調第四交響曲，作品60

1806年夏季，貝多芬在奧帕斯多爾夫伯爵府第作客，住在位於昔烈西亞的巴洛克式城堡，並在那裏構思第四交響曲；兩年後樂曲出版時，貝多芬就將此曲題獻給奧帕斯多爾夫伯爵。

樂曲先以戲劇化的〈慢板〉作引子，像在尋尋覓覓；突如其來的極強和弦樂段逐漸加速，有如策馬奔騰地進入〈快板〉。樂章中段的長笛和巴松管獨奏清麗迷人，後來又出人意外地用上了定音鼓。〈慢板〉表現了多種情緒，是典型的貝多芬風格：時而寧靜優雅，時而充滿英雄氣概，時而運用柔和的弦樂和木管樂，時而運用璀璨的小號和定音鼓。

第三樂章是〈小步舞曲〉與〈三聲中段〉；異常活躍的〈小步舞曲〉與速度較慢的〈三聲中段〉形成鮮明對比。中段以管樂為主，輔以小提琴。這些元素在整個樂章中交替出現。最終樂章的格調類似恆動曲（貝遼士將之形容為「一大群生氣勃勃、閃閃生輝的音符」），而且新奇有趣、出人意外，樂音比比皆是，管樂部份更特別值得注意。臨近結尾，樂音倏然而止，主要樂器之間一番含羞答答的對話後，音樂突然排山倒海地奔向結尾。

— 中場休息二十分鐘 —

降E大調第三交響曲，作品55《英雄》

貝多芬的第三交響曲於1804年初完成，最初的題獻對象是拿破崙——貝多芬眼中的軍事領袖、革命家和偉大的平等主義者。可是，拿破崙後來背棄民主，自立為帝，使貝多芬大失所望，遂將此曲改名為《英雄交響曲》，並以「紀念一位偉人」為獻詞。

第三交響曲是貝多芬交響曲中最早一首明確帶有浪漫色彩的作品：當時不少人認為此曲狂野激越、不合法度、怪模怪樣。尤其第一樂章開首，低音大提琴奏出的聲音，對十九世紀初的聽眾來說十分陌生。為貝多芬立傳的作家欣德勒認為第一樂章的原意在於刻劃拿破崙的堅定意志。第二樂章葬禮進行曲則描繪拿破崙向革命烈士致敬。諧謔曲氣氛慷慨激昂，充滿力量，中間的〈三聲中段〉則呈現出狩獵的情景。貝多芬在終曲首次透露其「歐洲大同」的理想，以選自法國至匈牙利等多國歌曲片段，來襯托舞曲風格的主題。

樂曲介紹：格雷姆·史堅拿
中譯：鄭曉彤

Symphony No 4 in B flat major, Op 60

In the summer of 1806, Beethoven was a guest of Count Oppersdorff at his Baroque castle in Silesia. The Symphony was conceived there, and when the work was published two years later, Oppersdorff was named as dedicatee.

The Symphony begins with a dramatic and questing *Adagio* introduction. Sudden *fortissimo* chords accelerate toward the *Allegro* like a horse being spurred into action. As the movement proceeds, there are entrancing solos for the flute and bassoon, and timpani also feature unexpectedly. The *Adagio* encompasses a typically Beethovenian mix of moods: serene one moment, heroic the next, and the orchestral textures vary from soft strings and mellow winds, to fanfares for trumpets and drums.

The third movement is a hyperactive minuet. The main *Allegro* section contrasts with a slower *Trio* played by winds with help from the violins, and these elements are arranged in an alternate pattern. The final movement is an exercise in perpetual motion (Berlioz called it “one animated swarm of sparkling notes”). It teems with interesting and unexpected sounds; listen especially for the winds. In the last moments, the music stops short, there is a coy exchange between the leading players, before a precipitous rush to the end.

– 20 minute interval –

Symphony No 3 in E flat major, Op 55, *Eroica*

Beethoven completed the Third Symphony in early 1804. He had originally intended to dedicate the work to Napoleon Bonaparte, whom he admired as a military leader, a political revolutionary, and a great egalitarian. However Beethoven became disillusioned with Bonaparte, when he turned his back on democracy and proclaimed himself Emperor. Ultimately, Beethoven renamed the work *Heroic Symphony* and dedicated it “to the memory of a great man”.

The Third Symphony is the earliest of Beethoven’s symphonies to be identifiably ‘romantic’ in spirit, and it was considered by many at the time to be wild, disordered and somewhat bizarre. Especially strange to early 19th Century ears was the way the first movement opens in the basses. Beethoven’s biographer, Schindler, said the opening movement was intended to represent the great general’s determination, while the second movement, a portentous funeral march, represented Napoleon honouring those who died in the revolutionary struggles. The high spirited *Scherzo* is an essay in pure energy, while its central *Trio* section conjures up a hunting scene. In the Finale, Beethoven first essayed his interest in the ideal of European brotherhood, bringing together snippets of tunes from as far afield as France and Hungary to complement his dance-like main theme.

Programme notes by Graeme Skinner

二〇〇五年三月三日 (星期四)

演出長約1小時45分鐘，包括一節20分鐘中場休息

F大調第六交響曲，作品68《田園》

(鄉間生活的回憶)

抵達鄉郊興起的愉快感覺 (不太快的快板)

小河邊的風景 (很快的行板)

村民愉快的聚會 (快板) —

暴風雨 (快板) —

暴風雨後牧人喜悅與感恩的讚美詩 (小快板)

— 中場休息二十分鐘 —

A 大調第七交響曲，作品92

稍持續—極快板

小快板

急板

生氣勃勃的快板



© Katell Bertrand



3 March 2005 (Thursday)

Running time: approximately 1 hour and 45 minutes including a 20 minute interval

Symphony No 6 in F major, Op 68, Pastoral

(Recollections of Country Life)

Awakening of Pleasant Feelings Upon Arriving in the Country

(*Allegro ma non troppo*)

Scene at the Brook (Andante molto mosso)

Peasants' Merrymaking (Allegro) —

The Storm (Allegro) —

Shepherds' Hymn of Joy and Thanksgiving after the Storm (Allegretto)

— 20 minute interval —

Symphony No 7 in A major, Op 92

Poco sostenuto – Vivace

Allegretto

Presto

Allegro con brio

F大調第六交響曲，作品68《田園》

(鄉間生活的回憶)

貝多芬跟許多城市人一樣，喜歡到郊外走走。以鄉間生活為題撰寫交響曲的意念，早於1803年就形成：當時貝多芬初步寫下了〈村民愉快的聚會〉中段的奇特舞曲和第二樂章的片段，全曲於1808年夏季完成。

「抵達鄉郊興起的愉快感覺」在第一樂章開端幾小節就已躍然紙上，該章主題簡單質樸，伴以持續和音，充滿農村風味；慢樂章〈小河邊的風景〉的尾聲尤其特別，以樂器模仿多種雀鳥的鳴聲：長笛模仿夜鶯；雙簧管模仿鸚鵡；單簧管則模仿布穀鳥。然後，貝多芬打破了交響曲結構的慣例，將三個樂章（通常是兩個樂章）一氣呵成地奏出，毫不間斷。〈村民愉快的聚會〉是典型的〈諧謔曲〉，舞曲中途卻被〈暴風雨〉打斷了；又在〈暴風雨〉加入短笛和兩把伸縮號——當時這兩種樂器只用於歌劇，在這裏就更添特色。暴風雨過後，牧人繼而唱出〈感恩的讚美詩〉。可是，貝多芬自己卻說：「所有熟知鄉間生活的人，即使沒有大量標題幫助，也可自行推斷作曲家的原意。」

— 中場休息二十分鐘 —

A大調第七交響曲，作品92

貝多芬第七交響曲寫於1811至1812年兩個夏季之間，是貝多芬九大交響曲中最有活力的一首。華格納將此曲稱為「舞蹈的禮讚」；而曲中的確有多個很像舞曲的主題。

全曲始於一個慢引子，漸漸凝聚張力；主題則是愉快的六八拍子舞曲。作曲家就以此創作了規模宏大、變化多端的第一樂章。第二樂章並非常見的慢樂章，而是〈小快板〉。1813年第七交響曲首演時，聽眾都被弄得如癡如醉，演奏結束後不斷鼓掌，直至這個樂章重奏一次方停止。樂章先以陰冷的小三和弦開始，然後寒意慢慢消退，到了中段，旋律溫馨動人。第三樂章是〈諧謔曲〉，與〈三聲中段〉的氣氛截然不同，後者更在樂章中兩次穿插出現。據說〈三聲中段〉的旋律，取自一首當時很流行的奧地利朝聖讚美詩。

終曲充滿朝氣，不但速度快，而且極富節奏感，重音強勁，很能考驗樂團的能耐。貝多芬曾把音樂比喻為美酒，而這個樂章的切分節奏對比主題，就彷彿是貝多芬要使聽眾都醉倒似的。

樂曲介紹：格雷姆·史堅拿

中譯：鄭曉彤

Symphony No 6 in F major, Op 68, *Pastoral*

(Recollections of Country Life)

Like many city dwellers, Beethoven enjoyed visiting the country. The idea of a symphony depicting country life had been forming in his mind since 1803 when he sketched a version of the quirky dance at the centre of *Peasants' Merrymaking*, and a short passage for the second movement.

When the work was completed in summer 1808, the composer's *Pleasant Feelings Upon Arriving in the Country* were immediately evident in the simple opening theme with its rustic drone. The *Scene at the Brook* is the slow movement. A feature of its coda are several bird calls – flute as nightingale, oboe as quail, and clarinet as cuckoo. Thereafter, Beethoven altered conventional symphonic layout by having three more movements (instead of two) performed without a break. *Peasants' Merrymaking* is a regular *Scherzo*, until the dancing is brought to a stop by *The Storm*, which introduces a piccolo and a pair of trombones, then usually found only in opera orchestras, adding a suitably portentous colouring. Finally, the storm passes as the shepherds sing their *Hymn of Joy and Thanksgiving*. However, as Beethoven himself said: "Anyone who has an idea of life in the country can divine for himself the composer's intentions without a lot of titles".

– 20 minute interval –

Symphony No 7 in A major, Op 92

It was Wagner who described the Seventh Symphony as the "apotheosis of the dance". Composed between the summers of 1811 and 1812, it is the most energetic of the nine, and indeed abounds with dance-like themes.

The work begins with an introductory section of building intensity. When the main theme arrives, it is a breezy dance in 6/8 time, out of which Beethoven generates a long and remarkably varied movement. The second movement, in place of, and faster than, a conventional slow movement, so enchanted the audience at the premiere in 1813 that they applauded until it was repeated. It begins with a bleak minor chord for the winds, but thaws into its warmly melodic middle section. The third movement is a *Scherzo*, with the contrasting *Trio* section intervening twice. Beethoven reportedly borrowed the *Trio* melody from a popular Austrian pilgrim hymn.

The finale overflows with robust energy. The music is not only fast, but is intensely rhythmic and accented, and there is something athletic in the sheer physicality of the demands Beethoven places on the orchestra. In syncopated contrasting theme, it is almost as if Beethoven, who once described music as wine, was intent on making his listener drunk.

Programme notes by Graeme Skinner

二〇〇五年三月四日 (星期五)

演出長約1小時50分鐘，包括一節20分鐘中場休息

D大調第二交響曲，作品36

極慢板－生氣勃勃的快板

小廣板

諧謔曲(快板)－三聲中段－諧謔曲

極快板

F大調第八交響曲，作品93

生氣勃勃的極快板

諧謔的小快板

小步舞曲之速度

活潑的快板

— 中場休息二十分鐘 —

C小調第五交響曲，作品67《命運》

生氣勃勃的快板

流暢的行板

快板

快板



© Akira Kinoshita

4 March 2005 (Friday)

Running time: approximately 1 hour and 50 minutes including a 20 minute interval

Symphony No 2 in D major, Op 36

Adagio molto – Allegro con brio

Larghetto

Scherzo (Allegro) – Trio – Scherzo

Allegro molto

Symphony No 8 in F major, Op 93

Allegro vivace e con brio

Allegretto scherzando

Tempo di menuetto

Allegro vivace

– 20 minute interval –

Symphony No 5 in C minor, Op 67, Fate

Allegro con brio

Andante con moto

Allegro

Allegro

D大調第二交響曲，作品36

1803年4月5日，貝多芬第二交響曲首演。當日音樂會還包括演奏貝多芬第一交響曲，以及貝多芬另外兩首新作（第三鋼琴協奏曲及神劇《橄欖山上的基督》）的首演。貝多芬的友人憶述，最後綵排簡直「一塌糊塗……所有人都筋疲力盡，大家都極為不滿」。貝多芬的贊助人利希諾夫斯基親王為了提升樂手士氣，就不斷提供佳餚美酒。此舉令貝多芬很感激，故特別將第二交響曲題獻給他。貝多芬在曲中繼續發展獨特新穎的管弦樂色彩，以一小段管樂四重奏作開端。第一樂章以樂觀氣氛為主，但也有陰沉的時刻；同樣，〈小廣板〉開始時簡樸單純，優美如歌，漸漸引入樂章核心後，卻流露出複雜的情感。音色對比是〈諧謔曲〉的一大特色：在起首的小節中，弦樂與管樂就興致勃勃地唱和。終曲忽然挾排山倒海之勢而來，由小提琴奏出豪邁的主題。管樂繼續擔任重要角色，特別是巴松管兩次與小提琴形成二重奏，每次都引導主題再現。



F大調第八交響曲，作品93

第八交響曲於1814年首演。當日的音樂會上，也演奏了第七交響曲。可是，聽眾卻認為第八交響曲較為遜色。倔強的貝多芬，一如既往，堅信聽眾喜歡第七多於第八，正是由於第八交響曲「寫得比第七好得多」。第八交響曲的核心部份寫於1812年夏季，當時貝多芬正在小鎮特普利茨溫泉渡假區休養，心情愉快，他在此曲重拾自己早期交響曲的格調與情緒，並緬懷莫扎特和海頓的風韻。四個樂章全屬大調，勻稱平衡，憂鬱情緒和浪漫主義完全絕跡。有時，貝多芬會刻意扭曲樂曲的勻稱與平衡，以達嘲諷的效果，展現其幽默感。全曲最獨特的樂段包括：第一樂章第二主題的切分節奏；第一樂章結尾巴松管怪異地重複交響樂的高潮樂句；第四樂章頻頻出現、干擾終曲主題的極強「錯音」；還有一處更有趣的，就是第二樂章裏，像時鐘一樣重複又重複的管樂和弦，據貝多芬的友人欣德勒的說法，這些和弦是在模仿當時的新發明——節拍器。

— 中場休息二十分鐘 —

C小調第五交響曲，作品67《命運》

貝多芬第五交響曲開首的小節十分著名。眾所周知，作曲家本人將之形容為「那就是命運的聲音，是命運在叩門！」貝多芬自1804年起就認真寫作第五交響曲，1808年完成之前，還抽空完成了幾首重要作品（包括第四交響曲）。根據欣德勒的紀錄，首演成績卻未如理想，就連貝多芬也認為有人會藉此惡意批評他。可是，之後短短數十年間，第五交響曲卻為貝多芬建立了成功的英雄形象——猶如誓與逆境對抗到底的普羅米修斯。從作曲技巧上說，第五交響曲也取得很大成果。「命運」動機不但主宰了第一樂章，更在第三樂章（頗有軍樂風格的〈諧謔曲〉）重現，化身為戰鬥時的吶喊聲，並滲透到終曲。全曲雖以邁向歡欣的結局為主線，但當中也有與別不同的段落，例如清幽的第二樂章（主題與數個變奏）。第三樂章裏，低音大提琴兩次引導進入閃爍的賦格曲樂段，像煙花一樣燃放整個樂團。

樂曲介紹：格雷姆·史堅拿

中譯：鄭曉彤

Symphony No 2 in D major, Op 36

Beethoven introduced his Second Symphony on 5 April 1803, in a concert that included a repeat of the First Symphony, and premieres of the Third Piano Concerto, and the oratorio *Christ at the Mount of Olives*. According to a friend, the final rehearsal was “terrible ... everybody was exhausted and dissatisfied”. Beethoven’s patron, Prince Lichnowsky, raised the musicians’ spirits by plying them with food and wine, and out of gratitude for this kind act Beethoven dedicated the Symphony to him.

In the new work, he continued to develop a novel approach to orchestral colour, and it opened, unusually, with a short quartet for winds. Generally positive in mood, the first movement also plumbs some darker moments. The *Larghetto*, too, which begins with song-like simplicity, develops toward an emotionally complex core. The *Scherzo* is again built around contrasts of instrumental colour, strings and winds in energetic dialogue of the opening bars. The finale opens in a sudden concerted burst of energy, setting the violins off on their athletic main theme. The winds continue to play an important role, not least the bassoon that twice indulges in a short duet with the violins, leading each time into a reprise of the main theme.



Symphony No 8 in F major, Op 93

The Eighth Symphony was first heard in 1814 on a programme with the Seventh Symphony, with which it was compared unfavourably. Perverse as ever, Beethoven was convinced that, of the two, the audience liked the Eighth less well precisely “because it was so much better”. Beethoven was working on key sections of the Symphony during a pleasant and recuperative visit to the spa resort of Teplitz in the summer 1812.

In it Beethoven returns to the style and mood of his earliest symphonies, with a fond backward glance at the world of Mozart and Haydn. All four movements are in major keys, perfectly proportioned as music, and untouched by the distorting influence of melancholy or romanticism. Distortion, if it occurs, comes in the form of musical teasers, in which Beethoven shows his sense of humour. Notable are the syncopations of the first movement’s second theme, and, toward the end, the quirky echo of an orchestral climax by a single bassoon; and in the intrusive *fortissimo* ‘wrong note’ that continually interrupts the finale’s main theme. A more direct joke can be found in the ‘clockwork’ repeated wind chords in the second movement that, according to Beethoven’s friend Schindler, mimicked the newly invented metronome.

Symphony No 5 in C minor, Op 67, *Fate*

Beethoven is reputed to have said of the Fifth Symphony's famous opening bars: "That is the sound of fate, knocking at the door!" He began working seriously on the Fifth in 1804, taking time out to compose several other major works (including the Fourth Symphony) before completing it in 1808. The first performance, according to Schindler, "left much to be desired", and Beethoven was convinced the Symphony would earn him a great deal of malicious abuse.

Yet it was this work, more than any other, that went on to define, in the space of only a few decades, the public's view of the composer, a Promethean figure in a constant struggle against desperate odds. The Symphony was also a great technical triumph. The 'Fate' motif not only dominates the first movement, but goes on, transformed, to become the battle cry of the third (a rather militaristic *Scherzo*), which itself then infiltrates the finale. Along the path to the jubilant close there are some notable byways, like the serene second movement (a theme with several soaring variations) and scintillating fugue that is twice set off by the basses in the third movement, like a fuse igniting the whole orchestra in fireworks.

Programme notes by Graeme Skinner



1845年貝多芬紀念碑於波恩揭幕 © 波恩貝多芬故居博物館

Unveiling of the Beethoven memorial in Bonn in 1845 © Beethoven-Haus Bonn

二〇〇五年三月五日(星期六)

演出長約1小時50分鐘，包括一節20分鐘中場休息

C大調第一交響曲，作品21

極慢板－生氣勃勃的快板

流暢、如歌的行板

小步舞曲(非常活潑的快板)－三聲中段－小步舞曲

終曲(慢板－非常活潑的快板)

— 中場休息二十分鐘 —

D小調第九交響曲，作品125《合唱》

不太快的快板，略帶莊嚴

非常活潑地(極快板)

如歌的極慢板

急板－甚快板／急板－宣敘調／

進行曲風格，非常活潑的快板／不太快的快板

聯同
及

古本克安合唱團

麗貝加·納殊

女高音

慧爾嘉·迪布姆斯特魯特

女低音

馬克·特弗斯

男高音

戴維·威爾遜－約翰遜

男中音

5 March 2005 (Saturday)

Running time: approximately 1 hour and 50 minutes including a 20 minute interval

Symphony No 1 in C major, Op 21

Adagio molto – Allegro con brio

Andante cantabile con moto

Menuetto (Allegro molto e vivace) – Trio – Menuetto

Finale (Adagio – Allegro molto e vivace)

– 20 minute interval –

Symphony No 9 in D minor, Op 125, Choral

Allegro ma non troppo, un poco maestoso

Molto vivace

Adagio molto e cantabile

Presto – Allegro assai / Presto – Rezitativo /

Allegro assai vivace alla marcia / Allegro ma non tanto

with the
and

Gulbenkian Choir

Rebecca Nash

Soprano

Wilke te Brummelstroete

Alto

Mark Tevis

Tenor

David Wilson-Johnson

Bass

C大調第一交響曲， 作品21

貝多芬廿九歲時創作第一交響曲，並於1800年4月2日自行安排首演。當日音樂會的節目還包括：貝多芬演奏自己的鋼琴協奏曲、即興演奏、指揮另外兩位著名的維也納樂壇前輩——也就是莫扎特和海頓——的作品。貝多芬將新作題獻給皇家監察官斯維頓男爵。這位男爵鍾情於巴赫賦格曲，因此〈行板〉樂章以賦格形式展開，實非巧合。當時一位樂評人聽罷首演後評論道：「此曲展現了相當的藝術性和創意，意念豐富。惟一美中不足的，就是管樂用得太多了。」的確，莫扎特和海頓的交響曲讓弦樂器專美，貝多芬卻讓管樂與弦樂分庭抗禮。後世的樂評同樣覺得詫異——卻是認為此曲過於保守。貝遼士評論道：「不像貝多芬……一點詩意也沒有。」又以「音樂上幼稚」形容終曲。可是，貝多芬的首批聽眾卻很喜愛終曲：緊隨莫扎特和海頓最受歡迎的終曲形式，既輝煌又活力充沛，證明這個粗野的新秀（海頓就戲稱貝多芬為「音樂泰斗」），是這兩位音樂偉人的真正繼承人。



貝多芬喪禮（法蘭斯·史托巴水彩作品，1827）© 波恩貝多芬故居博物館
Beethoven's funeral, water colour by Franz Stöber, 1827 © Beethoven-Haus Bonn



D小調第九交響曲，作品125《合唱》

貝多芬第八交響曲首演後整整十年，第九交響曲才於1824年首演。早在1814年，貝多芬就決定了下一首交響曲用D小調創作。他在1817年草擬了一些主要樂思，並於1822年選定了詩人席勒的《快樂頌》作為終曲的歌詞。後來，貝多芬接受了倫敦愛樂協會委約，遂於1823年起認真寫作第九交響曲。這是貝多芬所有交響曲中篇幅最長、規模最大的一首。一般交響曲的重心都在第一樂章，但第九交響曲的重心卻是終曲。他留下了幾個線索，讓人推斷其原意是：以第一樂章刻劃人的苦難；第二樂章講述追尋快樂；猶如讚美詩的第三樂章體現宗教的慰藉。終曲再次表現痛苦和恐懼，但樂章主題的出現卻顯得微不足道。只有男低音在中途以勸世的口吻唱出：「不要這種聲音，要歡欣……」，氣氛才逆轉過來。仿如進行曲的樂段像在召集各國，預備主題重臨，慶祝人類的和平與喜樂。

歌詞見頁46

樂曲介紹：格雷姆·史堅拿
中譯：鄭曉彤



Symphony No 1 in C major, Op 21

Beethoven composed his First Symphony at the age of 29, and organised the premiere himself on 2 April 1800. In the same concert he performed one of his piano concertos, improvised, and conducted works by both of his celebrated Viennese forebears, Mozart and Haydn. Beethoven dedicated the new Symphony to the imperial censor, Baron Gottfried van Swieten, a keen admirer of Bach's fugues, and it is no coincidence that the opening of the work's *Andante* is in fugal form. A critic at the first performance observed that the new work exhibited "considerable art, novelty and a wealth of ideas. The only flaw was that the wind instruments were used too much". Indeed, whereas Mozart's and Haydn's symphonies gave pre-eminence to the strings, Beethoven has the winds sharing the limelight throughout. Later critics were equally surprised by the work's conventionality. Berlioz said of it: "This is not Beethoven... the poetic idea is completely absent", and the finale he described as "musical childishness". Beethoven's first audience, however, found it delightful: bright, energetic music, fitting the pattern of Mozart's and Haydn's popular finales, and proof that the brash newcomer (Haydn dubbed him "the Grand Mogul") was a worthy successor of this great pair.



Symphony No 9 in D minor, Op 125, Choral

A decade elapsed between the premiere of the Eighth Symphony and that of the Ninth in 1824. Back in 1814, Beethoven already knew that his next symphony would start in D minor, and in 1817 he sketched some of its main ideas. By 1822 he had chosen Schiller's *Ode to Joy* as text for the finale, and finally, in response to a commission from London's Philharmonic Society, he began work in earnest in 1823. It is the longest and grandest of the symphonies, and unique in shifting the focus away from the first movement, hitherto usually the most weighty, to the finale. Beethoven left several clues as to his intentions, to depict the tragedy of humanity in the first movement, the quest for happiness in the second, and the consolations of religion in the hymn-like third. The finale reintroduces a mood of anguish and fear, upon which the appearance of the main theme has little impact. Only when the bass interrupts with his admonition, "Not these sounds, but more joyful ...", does the tide turn. There is a march-like section rallying the nations, in preparation for the return of the main theme in a celebration of universal peace and joy.

For lyrics please refer to p 47

Programme notes by Graeme Skinner

Schlußchor

Ludwig van Beethoven

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

Aus der Ode *An die Freude* Friedrich von Schiller (in
Thalia, Dresden 1786)

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

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 diesem Bund.

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.

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

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

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



合唱

貝多芬
朋友啊，別用這種聲音！
讓大家唱些喜悅的、快樂的歌！

(選自席勒《快樂頌》德雷斯頓，泰利亞，1786年)

快樂啊，你在永火中閃耀，是極樂世界的女兒！
天上的女神，你那醉人之火，使我們癡癡地走進你的聖殿。
被世俗分開的人群藉你的神力得以團結。
你柔柔羽翼所到之處眾人皆如兄弟。

誰人有幸覓得真摯友誼，
或求得可愛賢妻，也當同來盡興！
是啊，至少也有一人能稱得上知己；
但若連一個都沒有就只好垂淚離開。

萬物從大自然的哺育，獲得歡愉；
 賢愚不肖，皆隨玫瑰香蹤追尋快樂。
 她賜下親吻與葡萄美酒，也賜我生死之交；
 連蟲豸也獲享生命愉悅，何況那與神同在的天使！

喜樂猶如艷陽光輝，照耀宏偉天國，
 兄弟，快上路吧！像凱旋的騎士般欣喜。

慈愛充盈萬物，為世界獻上親吻！
 真的，在眼前的星空之上，有慈愛的天父！

萬民齊來敬拜，世人啊，你知道自己的創造者嗎？
 在眼前的星空之上尋找吧！天父的聖殿就在那裏！

文字由樂團提供

中譯：鄭曉彤

Final Chorus

Ludwig van Beethoven

O friends, not these sounds!

Rather let us sing something more pleasant and more joyful!

From the *Ode To Joy* by Friedrich von Schiller (in Thalia, Dresden, 1786)

Joy, thou spark from flame immortal, Daughter of Elysium!
 Drunk with fire, o heav'n-born Goddess, We invade thy halidom!
 Let thy magic bring together All whom earth-born laws divide;
 All mankind shall be as brothers 'Neath thy tender wings and wide.

He that's had that best good fortune, To his friend a friend to be,
 He that's won a noble woman, Let him join our jubilee!
 Ay, and who a single other Soul on earth can call his own;
 But let him who ne'er achieved it Steal away in tears alone.

Joy doth every living creature Draw from Nature's ample breast;
 All good men and all those evil Follow on her roseate quest.
 Kisses doth she give, and vintage, Friends who firm in death have stood;
 Joy of life the worm receiveth, And the cherub dwells with God!

Glad as burning suns that glorious Through the heavenly spaces sway,
 Haste ye brothers, on your way, Joyous as a knight victorious.

Love toward countless millions swelling, Wafts one kiss to all the world!
 Surely, o'er yon stars of heaven, A kind Father has His dwelling!

Fall ye prostrate, o ye millions! Dost thy Maker feel, o World?
 Seek Him o'er yon stars of heaven, O'er the stars rise His pavilions!

Text provided by the Orchestra

古本克安合唱團

葡萄牙古本克安合唱團於1964年由卡洛斯特·古本克安基金會成立，團員多達百人，但會按曲目調整人數，以全體或小組演出。

古本克安合唱團經常獲邀參與世界各大樂團之演出。除了定期參與里斯本樂季並在葡萄牙巡迴演出，合唱團更多次巡迴歐洲、北美、南美、中東及遠東等地演出。

合唱團曾灌錄多張唱片，曲目廣泛，部份專輯更獲頒國際獎項，如法國國家音樂學院「貝遼士獎」、查理十字音樂學院國際唱片大賽獎項、奧菲爾金獎等。

該團首席指揮是米切爾·科博澤，副指揮是費爾南多·埃爾多羅，而助理指揮則是約基·馬塔。

Gulbenkian Choir

The Gulbenkian Choir from Portugal was founded in 1964 by the Calouste Gulbenkian Foundation. With a full symphonic formation of about 100 singers it can also appear as a smaller vocal ensemble, according to the nature of the specific works performed.

It has been frequently invited to collaborate with major international orchestras in the performance of large works. In addition to its regular season in Lisbon and its national tours, the Gulbenkian Choir has repeatedly toured major cities in Europe, North and South America; the Middle East and the Far East.

The Gulbenkian Choir has recorded a wide-ranging repertoire, several of the albums receiving international awards such as the Berlioz Prize of the French Académie Nationale du Disque Lyrique; the Grand Prix International du Disque of the Charles Cross Academy and the Orphee d'Or, among others.

The Principal Conductor of the Gulbenkian Choir is Michel Corboz. Fernando Eldoro and Jorge Matta are Associate and Assistant Conductors respectively.





麗貝加·納殊 女高音

麗貝加·納殊生於墨爾本，為當地莫納什大學文學士，修業期間隨鍾·哈蒙德夫人習聲樂；後考獲獎學金，在英國皇家音樂專業學院進修歌劇，1999年畢業並獲高級研究文憑。

1996年，她獲選修讀澳洲國立音樂學院新辦的聲樂課程，並獲頒鍾·薩瑟蘭夫人歌唱獎(澳洲重要的歌唱獎項)，此後更獲獎無數。

納什經常與澳洲地區歌劇團及交響樂團攜手演出。此外，她亦於音樂會及演唱會演出。

Rebecca Nash *Soprano*

Born in Melbourne, Rebecca Nash studied Arts at Monash University in Melbourne and singing with Dame Joan Hammond. She was awarded a Senior Exhibitioner scholarship to study for an Advanced Postgraduate Diploma in Opera at the Royal College of Music, which she completed in 1999.

In 1996 she was selected to participate in the inaugural Vocal Programme at the Australian National Academy of Music where she was awarded the Dame Joan Sutherland Singing Award (Australia's major singing prize). Following this, she has won numerous other awards.

Rebecca Nash has performed extensively with regional opera companies and symphony orchestras. She has also sung in concerts and recitals.



慧爾嘉·迪布姆斯特魯特 女低音／女中音

慧爾嘉·迪布姆斯特魯特1991年夏季初試啼聲，飾演迪多一角，自此聲名大噪，常與擅長巴洛克音樂的著名指揮，如法蘭斯·布魯根、約翰·艾略特·嘉迪納爵士、尼古拉斯·麥吉甘及湯·庫普曼攜手合作。

她曾於馬薩諸塞州國際音樂節、布魯塞爾莫內伊歌劇院、1999年悉尼音樂節獻藝；又定期與麥吉甘的巴洛克愛樂樂團於三藩市演出。

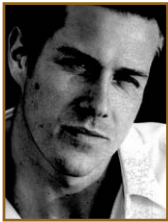
過去七年，她隨十八世紀管弦樂團巡迴世界各地演出。上一樂季，她與丹尼爾·哈丁及啟蒙時代管弦樂團合演海頓《十架七言》，擔任獨唱。她常以獨唱者的身份站在舉世知名的音樂廳獻技，包括維也納愛樂廳及音樂廳、伊利莎白女皇音樂廳及阿姆斯特丹皇家音樂廳等。

Wilke te Brummelstroete *Alto / Mezzo Soprano*

Wilke te Brummelstroete made her opera debut as Dido during the summer of 1991 and went on to secure a solid reputation working with leading conductors in the Baroque field such as Frans Brüggen, Sir John Eliot Gardiner, Nicholas McGegan and Ton Koopman.

Brummelstroete has performed in the Massachusetts International Festival, La Monnaie, Brussels and the Sydney Festival. She regularly appears in San Francisco with Nicholas McGegan and the Philharmonia Baroque.

In concerts, Brummelstroete has toured with The Orchestra of the 18th Century for the past seven years. Last season she featured as a soloist in Haydn's *Seven Last Words* with the Orchestra of the Age of Enlightenment. Wilke te Brummelstroete has appeared frequently as a soloist in famous concert halls like the Wiener Musikverein, the Konzerthaus Wiener, the Queen Elizabeth Hall and the Concertgebouw, Amsterdam.



馬克·特維斯 男高音

馬克·特維斯生於加州紐波特灘，先後就讀於巴爾的摩約翰霍金斯大學比博狄音樂學院及紐約曼尼斯音樂學院。

特維斯最近初次跟巴黎管弦樂團合作，演唱阿瑟·奧爾德姆《維安的遺囑》；並與阿姆斯特丹皇家音樂廳樂團攜手，在威爾第《西西里晚禱》中飾演曼弗洛伊德一角。

特維斯當於各大歌劇院演出，計有巴黎巴士底歌劇院、奧登堡國家劇院、西雅圖歌劇院、克拉根伏國家劇院、利根斯堡劇院、荷蘭歌劇院，以及華盛頓歌劇院。最近，特維斯應邀前赴貝魯特，參加艾爾布斯坦音樂節的演唱會和音樂會。

Mark Tevis Tenor

Mark Tevis was born in Newport Beach, California and studied at the Peabody Conservatory of Johns Hopkins University in Baltimore and the Mannes School of Music in New York.

He recently made his debut with L'Orchestre de Paris as a tenor soloist in Arthur Oldham's *Le Testament de Villom* and with the Concertgebouw as Manfred in Verdi's *Les Vespres Siciliennes*.

He has worked with the Opera Bastille in Paris, the Staatstheater Oldenburg, the Seattle Opera, Stadttheater Klagenfurt, Theater Regensburg, the Netherlands Opera and the Washington Opera. Recently Mark Tevis was invited by the Albustan Festival in Beirut to perform recitals and concerts.



戴維·威爾遜－約翰遜 男中音

英國男中音戴維·威爾遜－約翰遜生於北安普頓，先後修讀劍橋大學聖凱瑟琳學院的現代語言及倫敦皇家音樂學院的聲樂課程。三十年歌唱生涯中，他經常獲邀到世界各大歌劇院及樂團，擔任演出嘉賓，又頻頻在音樂節中亮相。曾與他合作的著名指揮家不計其數，包括皮埃·布爾萊、卡洛·瑪麗亞·朱利尼、哈特穆·亨切、奧利華·克努森、查爾斯·麥克拉斯爵士，以及西蒙·歷圖爵士。

約翰遜的歌聲無遠弗屆，曾演出的地方包括：倫敦高文花園歌劇院、巴黎巴士底歌劇院、薩爾斯堡音樂節，以及阿姆斯特丹、布魯塞爾、日內瓦、馬德里、里昂和紐約等地的歌劇院。

二十年前他在多爾多涅創辦夏季學校，並於該校任教。

David Wilson-Johnson *Baritone*

The British baritone David Wilson-Johnson was born in Northampton, studied Modern Languages at St Catharine's College, Cambridge and singing at the Royal Academy of Music in London. Over a career already spanning 30 years he has been a guest of the major opera houses, orchestras and festivals worldwide. He has sung under many distinguished conductors including Pierre Boulez, Carlo-Maria Giulini, Hartmut Haenchen, Oliver Knussen, Sir Charles Mackerras and Sir Simon Rattle.

His performing venues include the Royal Opera House, Covent Garden in London; Opera Bastille in Paris; the Salzburg Festival and other major opera houses in Amsterdam, Brussels, Geneva, Madrid, Lyon and New York.

David Wilson-Johnson teaches at the Summer School he founded 20 years ago in the Dordogne.

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節目表 Programme Calendar

節目詳情，請瀏覽 www.hk.artsfestival.org
For programme details, please go to

二月
February

	文化中心音樂廳 Concert Hall, HK Cultural Centre	文化中心大劇院 Grand Theatre, HK Cultural Centre	◆文化中心劇場 Studio Theatre, HK Cultural Centre +香港大會堂劇院 Theatre, HK City Hall	香港大會堂音樂廳 Concert Hall, HK City Hall
16 Wed				
17 Thu		7:30 		
18 Fri	8:00 費雷堡巴羅克樂團 Freiburg Baroque Orchestra	7:30 波蘭國家歌劇院 《奧塞羅》 Polish National Opera Otello	◆ 7:45 ◆ 7:45 《阿福發現新大陸》 Dario Fo's Johan Padan and the Discovery of America ◆ 7:45	
19 Sat				8:00 費素爾·塞伊鋼琴演奏會 Fazil Say Piano Recital
20 Sun				
21 Mon				
22 Tue			+ 7:45 埃克森美孚新視野 - 清風銅管五重奏 ExonMobil Vision - The Fresh Air Brass Quintet	8:00 布拉德·梅爾度三重奏 Brad Mehldau Trio
23 Wed				8:00 8:00 莉拉·唐絲 Lila Downs
24 Thu	8:00 魏松與香港管弦樂團 Wei Song with HKPO			
25 Fri	8:00 利夫·奧維·安斯涅斯與挪威室內樂團 Leif Ove Andsnes and the Norwegian Chamber Orchestra	7:30 《今夜歌舞昇平 - 上海、爵士、老歌》 All That Shanghai Jazz		
26 Sat				8:00 埃克森美孚新視野 - 《東主有喜》 ExonMobil Vision - Come Out & Play
27 Sun				
28 Mon				

三月
March

1 Tue	8:00 貝多芬九大交響曲 Beethoven Symphonic Cycle			
2 Wed				
3 Thu	8:00 法蘭斯·布魯根與十八世紀管弦樂團 貝多芬九大交響曲	7:30	◆ 7:45	7:30 粵劇 Cantonese Opera 《穿金賣扇》The Gold-braided Fan
4 Fri	8:00 Frans Bruggen's Orchestra of the 18th Century Beethoven Symphonic Cycle	7:30	◆ 7:45	7:30 《雙仙拜月亭》The Blessing of the Moon
5 Sat	8:00	7:30 中國國家話劇院 《琥珀》 National Theater Company of China - Amber	◆ 7:45 《小王子復仇記》 Little Prince Hamlet	7:30 《琵琶亭》The Pipa
6 Sun	8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama	7:30		
7 Mon				
8 Tue		7:30		8:00 8:00 《拜金國際俱樂部》 Material Girls
9 Wed	8:00 莫扎特安魂曲 The Mozart Requiem			
10 Thu	8:00 亞拉巴馬黑超合唱團 The Blind Boys of Alabama			8:00 巴西結他四重奏 Brazilian Guitar Quartet
11 Fri		7:30 意大利艾德芭蕾舞團 Compagnia Aterballetto		8:00 伊薩依四重奏 Ysaye Quartet
12 Sat		2:30/ 7:30		8:00 拉賈斯坦的遊吟詩人 Divana: Musicians and Poets of Rajasthan
13 Sun				8:00 張錦晴鋼琴演奏會 Rachel Cheung Piano Recital
14 Mon				
15 Tue			+ 7:45 兩極室樂團 Ensemble Antipodes	
16 Wed			◆ 7:45	
17 Thu	8:00 龐曹·桑切斯拉丁爵士樂團 Poncho Sanchez Latin Jazz Band	7:30	◆ 7:45 智利戲偶劇團 《天地一孤雛》 La Troppa Jesus Betz	
18 Fri	8:00	7:30 西班牙國立舞劇院 Ballet Nacional de España	◆ 7:45	
19 Sat		2:30/ 7:30	◆ 3:00/ ◆ 7:45	
20 Sun		7:30		

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