

13-14.3.2010

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The Freiburg Baroque Orchestra

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RENÉ JACOBS

雷奈·雅各斯

指揮 Conductor

雅各斯現為古樂界數一數二的指揮家、權威的古樂演繹者，他曾是頂尖高男高音，歌聲響徹世界各地。

為了發掘未為人知的精采巴羅克曲目，雅各斯懷着一股熱誠，在1977年創立了演奏組合「古樂協奏團」。

之後，雅各斯在歐洲和日本的著名演出場地指揮過多首歌劇作品，包括蒙特威爾第、切斯蒂、卡瓦利、葛路克、泰利曼和韓德爾等大師的作品，當中不少都製成大碟，更屢獲重大獎項。

雅各斯從1993年起在布魯塞爾的拉蒙尼歌劇院任指揮，且於1997年起出任因斯布魯克音樂節的藝術總監，並兼任柏林歌劇院的巴羅克曲目首席客座指揮和藝術顧問。

One of today's most important conductors and interpreters of early music, René Jacobs is one of the pre-eminent exponents of the countertenor role, giving recitals all over the world.

Passionately interested in the immense Baroque repertoire still to be discovered, René Jacobs created the ensemble Concerto Vocale in 1977.

His work as a conductor subsequently saw him leading performances of operas by Monteverdi, Cesti, Cavalli, Gluck, Telemann and Handel in the foremost venues in Europe and Japan. Most of these productions were recorded and won prestigious awards.

René Jacobs has conducted in La Monnaie in Brussels since 1993, and since 1997 has been artistic director of the Innsbruck Festival and the principal guest conductor and artistic adviser for Baroque repertoire at the Berlin Staatsoper.

雅各斯的指揮事業為他贏得無數獎項。1998年憑蒙特威爾第的《奧菲歐》，奪得法國戲劇暨音樂評論專業協會的最佳歌劇製作大獎；2001年為表揚他的凱薩歌劇《克伊蘇斯》大碟及他的音樂成就，法國查理·科魯斯學院給他頒發榮譽大獎及終身成就獎；2004年，他的韓德爾《里納度》錄音獲得康城古典音樂獎，又憑海頓的《四季》獲法國金音叉唱片獎；2005年，雅各斯獲選為世界古典音樂獎年度藝術家，而他的唱片《費加羅的婚禮》更獲兩項古典大獎，後又在洛杉磯獲得格林美獎；2006年，雅各斯憑《四季》摘下留聲機大獎，並獲「音樂風雲人物」的殊榮；2008年，他又在馬德堡獲頒備受尊崇的泰利文獎。

在2008和2009年，雅各斯在維也納歌劇院為羅里士執導的兩個新製作執棒：分別為葛路克的《奧菲歐與尤麗迪西》和羅西尼的《唐克雷第》；在柏林歌劇院，他指揮慕斯巴赫導演的海頓《奧蘭多·帕拉蒂諾》；在普羅旺斯音樂節又與肯特里奇合作《魔笛》。

雅各斯在瑞士巴塞爾古樂學院執教多年，與學院關係殊深，現今在世界各大歌劇院獻唱的歌唱家中，不少都是雅各斯的門生，包括於本屆香港藝術節亮相的高男高音安德烈亞斯·修爾。

Conductor Jacobs has received numerous awards including the Grand Prix for the best operatic production from the Syndicat Professionnel de la Critique Dramatique et Musicale (French theatre and opera critics' circle) in 1998 for Monteverdi's *L'Orfeo*. In 2001, he won the "Prix in honorem" from the Académie Charles Cros for his recording of Keiser's *Croesus* and a lifetime career award. In 2004, his recording of Handel's *Rinaldo* received a Cannes Classical Award and in France his Haydn's *Die Jahreszeiten* received a Diapason d'Or of the year. In 2005, René Jacobs was chosen Artist of the Year by MIDEM, and his recording of *Le nozze di Figaro* received the distinction of two MIDEM Classical Awards and a Grammy award in Los Angeles. In 2006, René Jacobs received a Gramophone Award for his recording of *Die Jahreszeiten* and he received the title "Musical Personality of the Year". René Jacobs was awarded the prestigious Telemann-Price of the city of Magdeburg in 2008.

In 2008 and 2009, René Jacobs conducted two new productions in Vienna (Theater an der Wien), Gluck's *Orfeo ed Euridice* and Rossini's *Tancredi*, both directed by Stephen Lawless. He also conducted a new production of Haydn's *Orlando Palatino* at the Berlin Staatsoper (directed by Peter Mussbach) and William Kentridge's staging of *Die Zauberflöte* at the Aix-en-Provence Festival.

René Jacobs was also a professor at the Schola Cantorum Basiliensis for many years, and maintains a close relationship with this institution, where he trained many singers who now appear in the great international opera houses, including Andreas Scholl, the internationally acclaimed countertenor who appeared in this year's festival.

君悅酒店贊助雷奈·雅各斯之住宿

Accommodation for René Jacobs is supported by Grand Hyatt Hong Kong



費雷堡巴羅克樂團

FREIBURG BAROQUE ORCHESTRA

創團二十多年，費雷堡巴羅克樂團憑着高水平的國際演出，奠定了在同類樂團中的卓越地位；「費雷堡人」對古典、浪漫、甚至現代音樂的詮釋赫赫有名，樂團名字中的「巴羅克」，指涉的不僅是一個時期，它代表了音樂家樸實的演繹態度，優雅、技巧超凡的合奏演出。

這得天獨厚的水平，使樂團席捲世界各大音樂廳，由歐洲到亞洲以至美國、中南美。由巴羅克的角度看，十八和十九世紀的音樂頗現代，而樂團的演奏令聽眾如在當時，彷彿樂稿的墨跡猶新。

樂團在國際樂壇的領導地位，可見於費雷堡經常與聲名顯赫的藝術家合作，包括夸斯托夫、巴托利、史戴爾、保頓、品諾克和雅各斯，並與法國唱片公司 Harmonia Mundi 合作無間，推出多張經典之作，更獲獎無數。

2008年，樂團憑韓德爾《彌賽亞》和莫扎特《唐·喬望尼》，分別在享負盛

For over 20 years the Freiburg Baroque Orchestra has performed internationally at the highest levels and has cemented its place as one of the pre-eminent period ensembles in the world today. Whilst the “Freiburgers” have earned a reputation as interpreters of classical, romantic and even contemporary music, the “Baroque” in the orchestra’s name signifies much more than a description of an era: it stands for the musicians’ practical performance perspective and cultivated, virtuoso ensemble playing.

It is due to this rare combination of qualities, that the Freiburg Baroque Orchestra has triumphed in so many of the world’s finest concert halls across Europe, Asia, the US, and Central and South America. From a Baroque perspective, the music of the 18th and 19th centuries sounds modern, and the orchestra brings a sense of immediacy to the music, as if the ink on the manuscript is not yet dry.

The Freiburg Baroque Orchestra’s status as a leading ensemble in the international music scene is expressed both in its regular collaboration with celebrated artists such as Thomas Quasthoff,



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名的愛迪生古典音樂大獎之合唱組和歌劇組獲獎。

費雷堡巴羅克樂團每年舉行約一百場音樂會，除了夥拍傑出的客席指揮，他們的兩位樂團首席：歌爾茲和梅勒揚，亦常擔當藝術指導的角色。

樂團運作獨立，在世界各地巡迴演出以外，也在德國推出定期音樂會計劃，演出場地包括費雷堡音樂廳、史圖加的演唱廳和柏林愛樂音樂廳。

Cecilia Bartoli, Andreas Staier, Ivor Bolton, Trevor Pinnock and René Jacobs, and its close collaboration with the French recording label Harmonia Mundi France. The latter relationship has led to numerous critically acclaimed CD releases and outstanding awards. As recently as 2008, the FBO received two prestigious Edison Classical Music Awards, one for their recording of Handel's

Messiah (choir music category), and one for their recording of Mozart's *Don Giovanni* (opera category).

The FBO makes around 100 concert appearances each year, working with both distinguished guest conductors, and under the artistic direction of its two concertmasters Gottfried von der Goltz and Petra Mülleians. The FBO is a self-administrated ensemble and not only tours worldwide, but also runs its own subscription concerts in Germany – in Freiburg's Konzerthaus, Stuttgart's Liederhalle and Berlin's Philharmonie.

加料節目	Festival Plus
12.3.2010 (五) 上午11:00 – 1:00 巴羅克樂團指導大師班 導師：馮德戈茨（費雷堡巴羅克樂團團長）	12.3.2010 (Fri) 11:00am – 1:00pm Baroque Orchestra Coaching Masterclass Tutor: Gottfried von der Goltz, Concertmaster of Freiburg Baroque Orchestra
14.3.2010 (日) 下午3:00 – 4:00 雙簧管大師班 導師：卡達里娜·阿夫肯 （費雷堡巴羅克樂團首席雙簧管）	14.3.2010 (Sun) 3:00 – 4:00pm Oboe Masterclass Tutor: Katharina Arfken Principal Oboist of Freiburg Baroque Orchestra
示範講座	Lecture Demonstration
14.3.2010 (日) 下午4:00 – 5:00 十八世紀的維也納低音大提琴 講者：丹·羅伯斯 （費雷堡巴羅克樂團低音大提琴手）	14.3.2010 (Sun) 4:00 – 5:00pm Viennese Double Bass in the 18th Century Tutor: Dane Roberts Double Bassist of Freiburg Baroque Orchestra
以上三個活動均為英語主講 舉辦地點：香港浸會大學善衡校園大學禮拜堂 不需門票，免費入場 合辦：香港浸會大學音樂系	All events above conducted in English Venue: University Chapel, Ho Sin Hang Campus, Hong Kong Baptist University Free admission, no tickets required. Co-presented with the Department of Music, Hong Kong Baptist University
詳情請參閱藝術節加料節目指南，或瀏覽加料節目 網站： www.hk.artsfestivalplus.org	For details please refer to the Festival Plus Booklet or go to the Festival Plus website: www.hk.artsfestivalplus.org

2010年3月13日（星期五）

13 March 2010 (Friday)

海頓 (1732 – 1809)

降E大調第九十一交響曲

廣板 – 甚快板

行板

小步舞曲（稍快的）

終曲（極快板）

Joseph Haydn (1732 – 1809)

Symphony No 91 in E flat

Largo – Allegro assai

Andante

Menuetto (Un poco allegretto)

Finale (Vivace)

莫扎特 (1756 – 1791)

F大調第十九鋼琴協奏曲，K459

快板

小快板

甚快板

Wolfgang Amadeus Mozart (1756 – 1791)

Piano Concerto No 19 in F, K459

Allegro

Allegretto

Allegro assai

古鋼琴 斯巴斯蒂安·韋蘭特

Fortepiano Sebastian Wienand

— 中場休息 —

— Interval —

莫扎特

D大調第三十八交響曲，
K504，《布拉格》

慢板 – 快板

行板

急板

Wolfgang Amadeus Mozart

Symphony No 38 in D,
K504, *Prague*

Adagio – Allegro

Andante

Presto

海頓

降E大調第九十一交響曲

海頓是十八世紀末傑出交響曲作曲家，其作品在巴黎、倫敦等音樂重鎮漸成風尚。海頓趁此時機，積極在這些城市把握賺錢機會，例如他在1780年代中期寫成，人稱《巴黎交響曲》的作品（作品82到87），就是由法國貴族奧格尼伯爵委約，為奧林匹克廳樂團創作的一套交響曲。

由於這六首交響曲大受歡迎，奧格尼伯爵在1788年邀請海頓再寫三首，即作品90到92；其中的作品91，以樂章間的緊密結構見稱，使得整體效果遠大於個別樂章效果相加。

一開始的緩慢前奏為當時海頓交響曲的典型開場；隨後〈快板〉的主題首次出現，由遞進的三度半音上行構成。這主題在整個樂章中到處可聞，即使在新主題出現後，背景裏亦常隱然透着半音上行。

〈行板〉是一套以二段舞曲為基礎的變奏，在後半部卻加插了一段叫人驚喜的和聲，更柔柔呼應了第一樂章的半音滑奏。緊隨的〈小步舞曲〉，起首的樂思包含一個自然音階的三度上行，明顯取材自第一樂章的〈廣板〉，又有數個半音上行，作為〈甚快板〉的呼應。

終曲在弦部帶出適意的主題，緊接上樂團共奏的齊奏，隱晦地對應了〈廣板〉的三度上行，發展部的和音換把跟〈甚快板〉相稱，為這首結構緊湊的交響曲作了最適切的總結。

Joseph Haydn

Symphony No 91 in E flat

Joseph Haydn was a prominent symphony composer in the late 18th century, and his works were increasingly performed in Paris and London. Eager to benefit from the interest in his music, Haydn actively sought opportunities to earn money in those cities, and in the mid-1780s a French nobleman, the Comte d'Ogny, commissioned a set of symphonies for the renowned orchestra of the Loge Olympique. Haydn's so-called "Paris Symphonies" (Nos 82-87) were the result.

The popular success of these six symphonies led to yet another commission from d'Ogny in 1788 for three more, Nos 90-92. The second of these works, No 91, is remarkable for the unity of its construction, the whole being equal to more than the sum of its parts. After a slow introduction — an opening gesture typical of Haydn's symphonies of that time — the first *Allegro* starts with a theme built from a stepwise, chromatic ascent through the interval of a third. The rest of the movement abounds in reference to this idea, and even when new themes are introduced, allusions to the chromatic ascent lurk in the background. The *Andante* is a set of variations based on a binary dance, but one that includes an unexpected harmonic detour in the second half, gently recalling the chromatic slides of the previous movement. The *Menuetto* that follows commences with an idea that incorporates a diatonic ascent of a third that is clearly borrowed from the *Largo* of the first movement and also features a number of chromatic ascents reminiscent of the *Allegro assai*. The finale introduces a carefree theme in the strings, but immediately follows it with a transition for the full orchestra in which subtle references to the *Largo*'s ascending third, while harmonic shifts in the development of that movement are worthy of the *Allegro assai*, providing a fitting conclusion to this tightly constructed symphony.

莫扎特

F大調第十九鋼琴協奏曲，K459

鋼琴協奏曲式讓莫扎特得以展露他在作曲和演奏兩方面的天賦，如這首第十九協奏曲。作品完成幾年後，仍留在他的演奏會曲目之上。作品在1785年首演；五年後，為慶祝利奧波德二世加冕為羅馬帝國君王，在法蘭克福舉行了一場音樂會，莫扎特在這重要的場合選奏此曲，因為他對這作品極有把握，以這首歡快而精采的樂曲娛賓。

第一樂章以豐富的主題聞名，〈快板〉的旋律多姿，大部份時間鋼琴和器樂部不須共用樂思，只各自闡述自己的主題材料。惟一例外的是樂曲開段的旋律：對稱的樂句，利用附點節奏加強動感，成為了第一樂章的脈絡，在樂章的每個部份都能找到該樂句的片言隻語。

在〈小快板〉裏，莫扎特在獨奏和器樂的平衡上再創新猷。在前半部，器樂引進樂思，獨奏隨即重複；當所有主旋律素材呈現後，兩部的互動愈加緊密，由器樂開展主題，由獨奏結束；到了樂章結尾，獨奏和器樂彷彿成了彼此的伸延。在第三樂章，鋼琴引入充滿活力的副歌，帶出鄉村舞曲的印象，而隱藏在鄉村風格之下的靈活旋律，最後在曲終的賦格部得到進一步的發展。

Wolfgang Amadeus Mozart

Piano Concerto No 19 in F, K459

For Mozart, the piano concerto genre enabled him to demonstrate his talents as both composer and performer, as in Concerto No 19. After its completion Mozart continued to showcase it in concerts for a number of years. He first performed this work in 1785, and we know that he subsequently played it at a concert in Frankfurt-am-Main five years later. The latter performance was part of the festivities arranged for the coronation of Leopold II as Holy Roman Emperor. This concerto was used for such an important occasion because it is a supremely confident work in which the audience is entertained by means of good humour and brilliance.

The first movement is notable for its thematic richness. So varied is the melodic content of the *Allegro* that for much of the time the piano and orchestra do not need to share the same musical ideas, each simply elaborating their own thematic material. The one exception is the melody introduced at the very start of the concerto. This balanced pair of phrases, enlivened by dotted rhythms, becomes the connective tissue of the first movement, and bits and pieces of it can be found in every section of the movement. In the *Allegretto*, Mozart explored another kind of balance between soloist and orchestra. For the first half of the movement, the orchestra introduces ideas and the soloist immediately repeats them. Once all the main melodic material has been presented, the two forces interact more and more closely with the orchestra beginning themes and the piano finishing them. By the end of the movement, the soloist and orchestra seem to be extensions of each other. In the third and last movement, the pianist introduces an energetic refrain that suggests a country-dance. Yet the rustic associations conceal the versatility of this melody. This tune is ultimately developed in a fugal section at the end.

莫扎特

D大調第三十八交響曲，K504，
《布拉格》

莫扎特的歌劇《費加羅的婚禮》在布拉格大受歡迎，1787年1月他到訪布拉格，不但出席了歌劇的演出，更演出了專為此次演奏會譜寫的這首第三十八交響曲。有別於他為維也納演出所寫的交響曲，這首作品只有三個樂章，因為布拉格的聽眾習慣了三樂章的交響曲，而維也納人則喜歡在終曲之前插入小步舞曲和中段。這首交響曲以出色的譜法見稱。布拉格盛產才情出眾的管樂家，在本曲第三樂章的木管部，尤其看出莫扎特特意讓這些樂手發揮天賦。

交響曲由〈慢板〉開始，充滿力量的樂團合奏與弦樂部溫柔的半音樂思相互交替，經過D小調和弦的一番探索，前奏結束。〈快板〉隨即展開，起初弦部略帶躊躇，然後樂團奏出明朗的旋律音型。在樂章裏，莫扎特把不同樂思用各種對位組合拉近，同時用伴奏和聲推進音樂。中樂章帶給聽眾全新的節奏，緩和的複拍令人想起《費加羅的婚禮》中一些溫柔的詠嘆調和二重唱。到了終樂章，樂曲與歌劇的聯繫更為強烈，主導樂章的三和弦動機，與歌劇第二幕一首蘇珊娜和凱魯比諾二重唱的開首動機十分相似。

在交響曲中，莫扎特施展多種手法去發展這個平實的動機和主題，但不論他把這簡單樂念怎樣翻來覆去，都保持着樂曲閃耀的光芒，更帶出《費加羅的婚禮》的詼諧氣氛。

Wolfgang Amadeus Mozart

Symphony No 38 in D, K504, *Prague*

In January 1787, Mozart travelled to Prague to attend his opera *The Marriage of Figaro*. While there, he also gave a concert for a new symphony he had composed, No 38. This work has only three movements, apparently because audiences in Prague were accustomed to a three-movement symphonic form while in Vienna, audiences expected a Minuet and Trio to be inserted prior to the finale. The symphony is also remarkable for its brilliant scoring. Prague was famous for its many talented wind players, and the woodwind parts of the third movement, in particular, testify to Mozart's eagerness to exploit their talents.

The symphony opens with an *Adagio* that alternates the full orchestra's power with gentle and often chromatic ideas presented by the strings. After an exploration of D minor harmonies, this introduction comes to a close, leading directly to the *Allegro*. It begins with a hesitant idea for the strings that gives way to more confident melodic figuration involving the full orchestra. Over the course of the movement, Mozart brings these different musical ideas closer together in various contrapuntal combinations while the accompanying harmonies carry the music forward. The central movement provides the listener with a distinct change of pace. Written in a relaxed compound meter, it recalls some of the more tender arias and duets from Mozart's *Figaro*. The connection to that opera is strengthened further in the finale. The triadic motive that dominates much of this movement bears an uncanny resemblance to the opening motive of a brief duet for the characters Susanna and Cherubino in act two of that opera. In the symphony, Mozart develops this modest motive in a variety of ways which in no way detracts from the sparkling quality of the music and its associations with comic opera.

SEBASTIAN WIENAND

斯巴斯蒂安·韋蘭特

古鋼琴 Fortepiano



1984年出生的韋蘭特，五歲開始學鋼琴。2004年底，他開始在瑞士巴塞爾古樂學院研習古代鍵盤樂器，在博堤赫的指導下，於2008年6月以驕人的成績完成古鍵琴課程。

韋蘭特現在全心投入跟托比安納利學習古鋼琴，並由路斯教授即興演奏。他憑獨奏和與室樂團合奏的演出，在國內外多項比賽奪冠，計有德國青年音樂家大賽、柏林史坦威大賽、德國音樂家大賽、荷蘭的查理斯·賀南國際室樂比賽及比利時的古樂大賽。

自2007年起，他多次出任雅各斯的音樂助理，協助歌劇演出，並參與柏林古樂學會和費雷堡巴羅克樂團的演出。

韋蘭特為2010年香港藝術節瑞信新晉藝術家。

Sebastian Wienand, born in 1984, received his first piano lesson when he was five years old. In late 2004, he began studying historical keyboard instruments at the Schola Cantorum Basiliensis in Basel, Switzerland. In June 2008, he completed his harpsichord studies under Jörg-Andreas Bötticher with top marks.

Wienand now devotes himself to studying fortepiano with Edoardo Torbianelli and improvisation with Rudolf Lutz. He has come in first in numerous competitions — both as a soloist and as a member of various chamber music ensembles — including Germany's Jugend musiziert, the Steinway Competition in Berlin, and the Tonkünstlerwettbewerb Deutschland; the Netherlands' Charles Hennen Concours, and Belgium's Musica Antiqua in Bruges. Since 2007, he has regularly served as Musical Assistant to René Jacobs in opera projects, and played with the Academy for Ancient Music Berlin, and the Freiburg Baroque Orchestra.

Wienand is a Credit Suisse Emerging Artist of the 2010 Hong Kong Arts Festival.

斯巴斯蒂安·韋蘭特演奏的古鋼琴由香港中文大學音樂系提供。

是次演出所用的早期鋼琴乃華特鋼琴的複製品。真品約1805年製成，音域5.5八度；複製品由保羅·麥納提於2001年製作。

The fortepiano played by Sebastian Wienand is provided by the Music Department, The Chinese University of Hong Kong.

The Five and half octave fortepiano was built in 2001 by Paul McNulty after a model by Walter & Sohn (ca. 1805).

2010年3月14日（星期六）

14 March 2010 (Saturday)

海頓 (1732 – 1809)

G大調第九十二交響曲，《牛津》

慢板－神氣的快板

如歌的慢板

小步舞曲（小快板）

急板

Joseph Haydn (1732 – 1809)

Symphony No 92 in G, *Oxford*

Adagio – Allegro spiritoso

Adagio cantabile

Menuetto (Allegretto)

Presto

莫扎特 (1756 – 1791)

降E大調第四圓號協奏曲，K495

莊嚴的快板

浪漫曲（如歌的行板）

迴旋曲（活潑的快板）

Wolfgang Amadeus Mozart (1756 – 1791)

Horn Concerto No 4 in E flat, K495

Allegro maestoso

Romance (Andante cantabile)

Rondo (Allegro vivace)

自然圓號 杜尼斯·范達茲雅特

Natural Horn Teunis van der Zwart

— 中場休息 —

— Interval —

莫扎特

C大調第四十一交響曲，
K551，《朱庇特》

活潑的快板

如歌的行板

小步舞曲（小快板）

甚快板

Wolfgang Amadeus Mozart

Symphony No 41 in C,
K551, *Jupiter*

Allegro vivace

Andante cantabile

Menuetto (Allegretto)

Molto Allegro

海頓

G大調第九十二交響曲，《牛津》

傳聞在牛津大學頒發榮譽博士給海頓的慶典上，他選奏了這首第九十二交響曲，由此樂曲被稱為《牛津》。雖然這個故事的來由難以考證，但這首交響曲的確適合在這類場合演出。一如所有1780年代以降的海頓交響曲，此樂曲規模雄偉，展示出作曲家在器樂色彩上的揮灑自如，對旋律細節運用的巧妙，以及在調式配置上的精明靈巧。

樂曲開首時，平靜的前奏漸漸帶出柔和的半音句，為如夢似幻的樂段添上一抹酸苦；前奏沉思的氣氛很快被緊接的〈神氣的快板〉一掃而空，豐富的樂思對比鮮明，為接着的奏鳴曲式作準備；整個樂章填滿多個主題樂思和叫人意想不到的和聲滑音，海頓更加插了輕快的尾奏，進一步豐富了樂章內容。

〈如歌的慢板〉名副其實，由小提琴奏出甜美的D大調旋律開始，在色彩繽紛的變換把位中，樂調得到重複和變奏，直至被中段如雷似電的關係小調打斷。在隨後的小步舞曲和中段，加強的弱拍混淆了聽眾的節拍感覺，無聲的拍子又被出其不意地加長。海頓喜歡跟聽眾的預期開玩笑，這點音樂上的風趣，憑此即可印證。第四樂章突顯的調皮主題，在動力和速度上都近乎瘋狂，海頓選擇了全奏鳴曲式，把輕佻的調子用不同的和音和主題變化加以發展。

Joseph Haydn

Symphony No 92 in G, *Oxford*

Symphony No 92 is often referred to as *Oxford*, because it was believed that Haydn selected it for a performance of music that accompanied a ceremony where he was awarded an honorary doctorate by Oxford University. Although there is scant evidence that this is true, the symphony certainly would have been appropriate. Like all Haydn's symphonies from the 1780s and later, it is grand in scale and exhibits the composer's inventive command of orchestral colour, inspired use of melodic detail, and clever juxtaposition of moods.

The work opens with a quiet introduction that gradually introduces some gentle chromaticism, adding a touch of poignancy to this dreamy section. The pensive nature of the introduction is quickly dispelled by the ensuing *Allegro spiritoso* in which a proliferation of contrasting ideas sets the stage for the sonata form that follows. Haydn expands the form by appending a delightful coda to the movement into which he has squeezed many of the main ideas as well as surprising harmonic slides. The *Adagio*, worthy of its cantabile label, begins with a lovely D major melody in the violins. It is repeated and varied with many kaleidoscopic shifts in scoring until interrupted by a "storm and stress" middle section in the relative minor. In the Minuet and Trio pairing that follow, accented weak beats confuse the listener's sense of meter and moments of silence are unexpectedly extended, providing good examples of the composer's musical wit as he plays with audience expectations. The fourth and last movement features a teasing main theme that is almost manic in its speed and drive. Haydn elected to compose a full-fledged sonata form in which the deceptively frivolous tune is run through a variety of harmonic and thematic manipulations.

莫扎特

降E大調第四圓號協奏曲，K495

由莫扎特的時代至今，樂器的變革很少如圓號般劇烈；十八世紀的自然圓號並未具備現代圓號的活門，能奏出的音高有限，但樂手們發現只要把手放進號口，即可以改變音高。這種用手閉奏的技巧，好處不少：不單幫助樂手改善音準，更讓他們奏出更多音調，但卻影響了音色和音質，使之變得鬱悶和幽暗。莫扎特在1786年替這種沒有活門的圓號寫了這首降E大調圓號協奏曲，在他筆下，閉奏音不穩定的音色反變為有利因素，替樂句造出明暗的效果。

樂曲跟隨十八世紀的標準協奏曲格式，第一樂章由器樂部在主音帶出主題材料，然後獨奏加入，闡釋主題，帶出新的樂思，裝飾舊的元素，再以無伴奏的華彩段作結。名為〈浪漫曲〉的樂章通常用簡單的公式結構，散發田園氣息。莫扎特這首〈浪漫曲〉亦不例外，樂章由旋律主導的迴旋曲，溫柔的副歌與平實的伴奏展現出理想中的鄉村景象。第三樂章亦是一首迴旋曲，不過鄉村風格更濃。生動的複拍和號曲音型，使人聯想起狩獵的情景。

Wolfgang Amadeus Mozart

Horn Concerto No 4 in E flat, K495

Few instruments from Mozart's day have changed as drastically as the horn. Without the valves that are found on modern instruments, the pitches available to the "natural" horn of the 18th century were limited. However, players discovered that by inserting their hands into the bell of the instrument, it was possible to alter the instrument's pitch. This technique, known as hand-stopping, had several advantages; it enabled the player to improve their intonation, and also gave them access to a number of additional pitches. However, this hand technique altered the colour or timbre of pitches, rendering them more subdued and somewhat darker. Mozart composed his Horn Concerto in E flat in 1786 for a valveless instrument of the sort described above. In his hands, however, the uneven colour of the stopped notes became an advantage, as he exploited the soft-edged stopped notes as a way of shading certain phrases.

K495 adheres to the standard format of an opening concerto movement from the 18th century with the orchestra introducing important thematic material in the tonic key. The soloist then enters and elaborates on the theme, introducing and embellishing new and old ideas as well as providing an unaccompanied cadenza at the conclusion. Mozart labelled the middle movement "Romance", a term usually reserved for movements possessing straightforward formal structures and exuding pastoral charm. This movement is no exception. It is a melodically dominated rondo in which the gentle refrain and unobtrusive accompaniment evoke an idealized countryside. The third and final movement is also a rondo, but one with more rustic associations. The lively compound meter and fanfare figures, remind one of the frequent association of horns with images of hunting.

莫扎特

C大調第四十一交響曲，K551，
《朱庇特》

1788年的夏天，可算是莫扎特生命中較為平靜的時期，他和妻子康斯坦茲在維也納僻靜的郊區租了一所房子，完成了好幾首重要作品，包括他最後的三首交響曲。這些樂曲並無受人委託，很可能是為音樂會所作，亦有可能是準備作歐洲巡迴演出之用。當中最後一首——第四十一交響曲，尤以壯闊的正規結構、大量的對位和豐富的和聲色彩見稱。

這首莫扎特的交響樂遺作，用短促的上行滑音和進行曲節奏開始，帶出了行軍的氣象。但跟着的是一連串三個主題，更確切的說，是形成強烈對比的主題組。

雖然樂章使用簡單的奏鳴曲式，但是在早段莫扎特就已悄悄地引入了主題材料的對位組合，預示了交響曲後來的發展。〈行板〉全樂章都在弦部加了弱音器，給樂章的F大調前奏渲染出柔和的氣氛。〈小步舞曲〉由典型的四小節樂句開始，但在後半部，樂句重疊引出巧妙的節奏。第四樂章〈甚快板〉是《朱庇特》成為經典的關鍵。在十八世紀，絕大部份交響曲的終曲都是輕鬆愉快的，但這首終曲卻是四個樂章中份量最重的。雖然以簡單的四連音動機開始，但對位在這大奏鳴曲式中之應用令人讚歎。每節樂段都有模仿位和各種對位的配置，結合以新形態重現的開篇動機，奏出宏偉的賦格尾奏。

Wolfgang Amadeus Mozart

Symphony No 41 in C, K551, *Jupiter*

The summer of 1788 was a period of relative calm during Mozart's life. He and wife Costanza, rented a house in a quiet suburb of Vienna where the composer completed a number of significant works, including his last three symphonies. Uncommissioned, these works were most likely intended for use at upcoming concerts, or for a possible European tour. The last of these, No 41, is particularly noteworthy for its expansive formal structures, extensive counterpoint, and rich harmonic palette.

Mozart's final symphony begins with short ascending slides and march rhythms that impart a martial quality to the opening. However, this is followed by a succession of three themes, or more accurately, thematic groups that contrast sharply in character.

Although structurally the movement has a straightforward sonata form, early on Mozart begins to introduce sly contrapuntal combinations of thematic material that foreshadow later events in the symphony. The *Andante* employs muted strings throughout, adding a mellow tinge to the F major melody that introduces the movement. The *Menuetto* begins with the four-measure phrases characteristic of that dance, but in the second half the overlapping of phrases introduces some metric subtlety. However, it is *Molto Allegro* that has earned this symphony so much acclaim. In most 18th century symphonies the finale is a good-humoured send off which concludes the entire work. But here the finale is the weightiest. Although opening with a simple four-note motive, this large sonata form is noteworthy for Mozart's use of counterpoint. Every section of this movement is marked by points of imitation and other contrapuntal devices that build to the grandiose *fugato* of the coda in which the opening motive returns transfigured.

費雷堡巴羅克樂團

FREIBURG BAROQUE ORCHESTRA

指揮

Conductor

雷奈·雅各斯

René Jacobs

橫笛 **Traverso**

Karl Kaiser

Anne Parisot

雙簧管 **Oboe**

Katharina Arfken

Saskia Fikentscher

巴松管 **Bassoon**

Javier Zafra

Benny Aghassi

圓號 **Horn**

Teunis van der Zwart (獨奏Soloist)

Bart Aerbeydt

Gijs Laceulle

小號 **Trumpet**

Friedemann Immer

Jaroslav Roucek

定音鼓 **Timpani**

Charlie Fischer

第一小提琴 **First Violin**

Gottfried von der Goltz

Brian Dean

Gerd-Uwe Klein

Hongxia Cui

Varoujan Doneyan

Meret Lüthi

第二小提琴 **Second Violin**

Beatrix Hülsemann

Brigitte Täubl

Lotta Suvanto

Karin Dean

Vera Kardos

中提琴 **Viola**

Christian Goosses

Ulrike Kaufmann

Werner Saller

Hugo Bollschweiler

大提琴 **Cello**

Guido Larisch

Stefan Mühleisen

Ute Sommer

低音大提琴 **Double Bass**

Dane Roberts

Matthias Beltinger

古鋼琴 **Fortepiano**

Sebastian Wienand (獨奏Soloist)

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Hans-Georg Kaiser

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