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# THE EIGHT SEASONS

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# 四季 | 四季

## THE EIGHT SEASONS



韋華第：《四季》

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皮亞佐拉〔德西亞尼克夫編〕：《布宜諾斯艾里斯的四季》

PIAZZOLLA (arr. Leonid Desyatnikov): *The Four Seasons of Buenos Aires*

韋華第：《春》 快板 | 最緩板 | 快板

VIVALDI: *La primavera* (Spring) Allegro. Largo. Allegro

皮亞佐拉：《布宜諾斯艾里斯的秋》

PIAZZOLLA: *Otoño porteño* (Autumn in Buenos Aires)

韋華第：《夏》 不太快的快板 | 慢板 | 急板

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皮亞佐拉：《布宜諾斯艾里斯的冬》

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韋華第：《秋》 快板 | 稍慢板 | 快板

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PIAZZOLLA: *Primavera Porteña* (Spring in Buenos Aires)

韋華第：《冬》 不太快的快板 | 最緩板 | 快板

VIVALDI: *L'Inverno* (Winter) Allegro non molto. Largo. Allegro

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Henning Kraggerud, director/violin



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## 四季 | 四季 THE EIGHT SEASONS

**這兩部作品可以多種不同的方式交織一起，  
而我選擇以韋華第的《春》開始。**

歐洲的春天正是布宜諾斯艾利斯的秋天，  
所以皮亞佐拉在他的作品《布宜諾斯艾利斯的秋》中引用了韋華第的《春》。

韋華第的《夏》之後是皮亞佐拉的《布宜諾斯艾利斯的冬》——  
皮亞佐拉在此樂章中，所引用的樂句大部份來自韋華第的《夏》。

韋華第的《秋》之後接上皮亞佐拉的《布宜諾斯艾利斯的春》。  
最後韋華第的《冬》之後是皮亞佐拉的《布宜諾斯艾利斯的夏》。

南北兩個半球的四季！

克拉格活

**These two works can be interwoven in numerous ways,  
but I have chosen to start with Vivaldi's Spring.**

When it is Spring in Europe, it is Autumn in Buenos Aires;  
so Piazzolla quotes Vivaldi's *Spring* in his *Otoño* (Autumn).  
Vivaldi's *Summer* is then followed by Piazzolla's *Invierno* (Winter) –  
he quotes mostly Vivaldi's *Summer* in this movement.  
Vivaldi's *Autumn* is followed by Piazzolla's *Primavera* (Spring) and  
finally Vivaldi's *Winter* followed by Piazzolla's *Verano* (Summer).

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BY HENNING KRAGGERUD



# J A A P

## VAN ZWEDEN

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

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- 3 Music Director of the Dallas Symphony Orchestra  
達拉斯交響樂團音樂總監
- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Orchestre de Paris. Recently conducted Berlin Philharmonic and Vienna Philharmonic.  
與芝加哥交響樂團、克里夫蘭管弦樂團、費城管弦樂團、紐約愛樂、倫敦愛樂及巴黎樂團合作。最近受邀指揮柏林愛樂樂團及維也納愛樂樂團。

"The orchestra (HK Phil) responded to van Zweden's grip on the soul of the piece with an impressively disciplined performance."

SAM OLLUVER, *SOUTH CHINA MORNING POST*

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〔梵志：清淨之志，登：達到〕



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## 韋華第與皮亞佐拉

# VIVALDI AND PIAZZOLLA

韋華第 (1678-1741) 有一頭紅髮，也獲授予神父聖職，因此當時獲稱為「紅髮神父」。可是他因為呼吸系統有毛病而難以主持彌撒，後來在著名的威尼斯慈心孤兒院擔任音樂總監，並以高超的小提琴造詣和各類音樂作品聞名於世。他的作品有歌劇、聖樂合唱曲（包括大受歡迎的《榮耀經》）和器樂協奏曲。他的名氣主要來自器樂協奏曲一事實上，他的協奏曲數量比任何人都多（已知的有五百首，數目還在變化），而現在要數小提琴協奏曲最著名。他身故後，他的音樂被視為守舊老套，終至淹沒無聞，但到了1950年代又忽然大行其道，而他的《四季》更是灌錄次數最多的古典音樂作品之一。

皮亞佐拉 (1921-1992) 生於阿根廷布宜諾斯艾利斯南面的小漁港馬德普拉塔，年幼時隨家人移居紐約。八歲那年，他父親花了19美元，從當舖買來一把班多紐手風琴送給皮亞佐拉。皮亞佐拉十多歲時返回馬德普拉塔，不久就在音樂界嶄露頭角。正規音樂教育令他走進古典音樂領域：鋼琴大師魯賓斯坦提議他隨珍納斯特拿學習作曲，而珍納斯特拿又著他前往巴黎隨布朗熱學習；但布朗熱卻反過來鼓勵皮亞佐拉重拾自己獨特的音樂聲音。到頭來，皮亞佐拉創造了「新探戈」，將阿根廷探戈、爵士樂和古典室樂的特色巧妙地共冶一爐，令人神怡心醉。

In his lifetime [Antonio Vivaldi](#) (1678-1741) went by the nickname “the red priest” – his hair was red and he was ordained, although a respiratory complaint apparently prevented him from saying mass. Instead he took a post as director of music for the famed Pietà orphanage in Venice and gained renown as a virtuoso violinist and as a composer of operas, sacred choral works such as his popular setting of the *Gloria*, and the instrumental concertos that have become his chief claim to fame. In fact, Vivaldi wrote more concertos than just about anybody (500 and counting), of which the best-known are today’s violin concertos. His music fell out of fashion after his death, but leapt from obscurity to popular renown in the 1950s. His *Four Seasons* is one of the most frequently recorded of all the works in the classical repertoire.

Born in Mar del Planta, a fishing port south of Buenos Aires, [Astor Piazzolla](#) (1921-1992) moved with his family to New York when he was a boy. There, at the age of eight, he received his first bandoneón, which his father bought for \$19 from a pawn shop. Moving back to Mar del Planta when he was a teenager, Piazzolla quickly established himself on the musical scene. His formal studies took him into classical territory: the great pianist Artur Schnabel suggested he study composition with Ginastera, who sent him to Paris to study with Nadia Boulanger, who in turn guided him back to his own distinctive musical voice. Piazzolla eventually created the *nuevo tango*, a heady, artful combination of Argentine tango, jazz and the principles of classical chamber music.



## 四季 | 四季

# THE EIGHT SEASONS

《四季》是韋華第最著名的作品之一。他採用了一系列關於四季的十四行詩，嘗試用音樂將文字中的雀鳥、西風、風暴和雷電，繪影繪聲地表達出來。

韋華第寫作了221首獨奏小提琴與樂團的協奏曲；但光是其中四首—《四季》—已令他名滿天下。《四季》是韋華第作品八的一部分，是一套十二首協奏曲的第一至第四首，1725年在阿姆斯特丹出版。今日大家都知道這套樂曲有多麼受歡迎，但其實韋華第在生時，這幾首協奏曲已經瘋魔歐洲各國。

韋華第公認是「最受歡迎的小提琴音樂作曲家，也是最受歡迎的小提琴家」。他為了保護自己最優秀的作品，將多首樂譜都收起來沒有公開；但1711年他出版第一輯協奏曲集時〔作品集名為《和諧的靈感》〕，一眾到處賣藝的小提琴高手卻帶著樂譜踏遍歐洲各地。似乎人人都渴望知道韋華第怎樣運用小提琴，也渴望知道他怎樣處理「獨奏協奏曲」這種新奇的曲式。

韋華第作品八的標題是和聲與創意的比試，開宗明義提出要試用音樂描繪大自然，測試音樂的力量。他採用了一系列關於四季的十四行詩（這些詩很可能出自他本人手筆），嘗試用音樂將文字中的雀鳥、西風、風暴和雷電，繪影繪聲地

*The Four Seasons* is one of Vivaldi's best known works. Using a set of sonnets about the four seasons, which he may have written himself, Vivaldi attempted to convey in sound what was written on the page about birds, zephyr winds and storms that break with thunder and lightning.

Antonio Vivaldi wrote 221 concertos for solo violin and orchestra; he is best known for just four of them, *The Four Seasons*. Published in Amsterdam in 1725, they were the first in the set of a dozen concertos constituting his Opus 8. We know their popularity now, but these were concertos were also popular across Europe in Vivaldi's lifetime.

Vivaldi had a firm reputation as "the most popular composer for the violin, as well as player on that instrument". He protected much of his best work by keeping the scores out of the public eye, but when he published his first collection of concertos in 1711 (the set known as *L'estro armonico* or 'Harmonic Inspiration'), travelling virtuosos carried the music throughout Europe. Everyone, it seemed, was eager to find out what Vivaldi was doing on his fiddle and with this newfangled form, the solo concerto.

With his Opus 8 collection, Vivaldi tested the power of music to describe the natural world, a challenge he announced on the cover of the compendium by naming it *Il cimento dell'armonica e dell'invenzione* (The contest between harmony and invention). Using a set of sonnets about the four seasons, which he may have written himself, Vivaldi attempted to convey in sound what was written on the page about birds, zephyr winds and storms that break with thunder and lightning. So engrossed in the challenge was Vivaldi that he included supplementary "captions" throughout the music, directing the musician's

表達出來。韋華第為了達到這個目標費盡心思，甚至在樂譜各處加上「說明文字」補充，引導樂手留意狗吠聲、牙關打顫的聲音，以及其他引人入勝的音響。

多數人都認為韋華第的試驗十分成功；音樂與詩作，一邊聽一邊讀，既有趣又充實。但真要做實驗的話，卻可能要用點更科學方法，找一群對韋華第的用意一無所知的人當對比，讓他們猜測：如果音樂正在描繪事物，那些事物會是甚麼。（懷疑論者大概真會這樣做！）往後幾百年，即使在韋華第《四季》早被塵封、在樂壇消失得無影無蹤之後，人們仍繼續爭論：究竟音樂在傳遞意思方面，能否像油畫或詩作一樣直接。

事實上，《四季》在整個啟蒙時代都寂寂無聞。一位意大利作曲家兼小提琴大師，對音樂的用途產生了異想天開的想法——以音樂作為表達思想感情的工具——這樣寫出來的作品，在理性和科學佔盡上風的年代，自然不符合主流。韋華第1741年7月在貧窮潦倒中逝世，由此起到1930年代初的大蕭條期間，《四季》即使有公開演出，次數也少得可憐。

史特拉汶斯基曾批評韋華第，認為他並非寫作了五百首協奏曲，而是將一首協奏曲寫了五百次。然而大家也可以說，韋華第找到好東西，然後一直堅

attention to the barking dogs, chattering teeth and other striking effects.

Most believe he succeeded spectacularly in his attempt, and it is a fun and enriching experience to read the poems while listening to the music. A true test, however, might involve some scientific method, with a control group of people who knew nothing of his intent to guess at what the music depicted, if anything. (Something a sceptic might pursue!) The debate about music's capacity to communicate as directly as an oil painting or a poem continued to rage for centuries afterwards, even as Vivaldi's *Four Seasons* gathered dust and disappeared from the musical firmament.

In fact, it disappeared for the entire Enlightenment. As reason and science took over, the musings of an Italian composer and virtuoso with fanciful ideas about the use of music as an expressive tool went underground. Between his impoverished death in July 1741 and the Great Depression of the early 1930s, *The Four Seasons* was seldom (if ever) in the public ear.

Igor Stravinsky accused Vivaldi of writing not 500 concertos but the one concerto 500 times. You might say Vivaldi was on to a good thing and he stuck to it. Not unlike the direction that an ambitious but self-doubting Astor Piazzolla received when he left his native Argentina to study in Paris with Nadia Boulanger in the 1950s.



持。這與皮亞佐拉在巴黎得到的建議不無相似之處——皮亞佐拉雖然心懷大志，但經常自我質疑；1950年代，他離開家鄉阿根廷負笈巴黎，隨布朗熱學習。這個建議正是布朗熱提出。

《布宜諾斯艾利斯的四季》描繪的不是天氣，也不是大自然景致，而是布宜諾斯艾利斯居民的種種變化。

皮亞佐拉擅長班多紐手風琴（是方型的手風琴，兩端是按鈕，沒有鍵盤。許多探戈舞曲像在旋轉似的旋律，便經常交給班多紐手風琴演奏），三十二歲時已是著名的頂尖演奏家。他像韋華第一樣，不但樂器造詣高超，更為樂隊和小型樂團寫作和改編音樂。韋華第一寫作音樂，讓慈心孤兒院的女孩子演奏（這些女孩要麼是孤兒，要麼就是威尼斯權貴的私生女）；皮亞佐拉則從源自阿根廷低下階層和妓院的傳統探戈，創造出更複雜的「新探戈」。有一次，皮亞佐拉帶著自己一首交響樂作品向布朗熱請教；但布朗熱卻說，皮亞佐拉對探戈的體會，就是他該走的路。皮亞佐拉繼續寫作了約750首探戈；由於這些樂曲揉合了古典音樂（半音變化、不協和音、複雜的節奏）和爵士樂的元素，因此招致老一輩反感。《布宜諾斯艾利斯的四季》原本既不是以韋華第一為榜樣而寫成小提琴與樂團合奏，也不像韋華第一那

*The Four Seasons of Buenos Aires did not describe the weather or the natural landscape, but the barometer of the people in Buenos Aires.*

By then 32, Piazzolla was already famous as leading performer on the bandoneón, a square, box-like accordion with buttons at either end, which takes the strong melodic lead in many a swirling tango. Like Vivaldi, he was a virtuoso performer who also composed and arranged music for bands and small orchestras. Whereas Vivaldi created music for orphans and the illegitimate daughters of rich and powerful Venetian to perform at the Ospedale della Pietà, Piazzolla created the *nuevo tango*, a more complex version of the traditional tango that took inspiration from the Argentinean underclass and brothel scene. And when Piazzolla sought Boulanger's advice after composing a symphonic work, she told him the way forward lay in his experience with tango. He would go on to compose about 750 tangos, introducing elements of classical music (chromaticism, dissonance, rhythmic complexity) and jazz into the dance form, much to the distaste of the old guard. *The Four Seasons of Buenos Aires* was not originally composed for violin and orchestra, after the Vivaldi model. It was not composed as a set, after that model, or even with all the references you will hear to that model in today's performance. Piazzolla penned the first of his *Estaciones porteñas - Verano* (Summer) in 1965 for his Quinteto Nuevo Tango, comprising violin, electric guitar, piano, bass and bandoneón. *Autumn* followed in 1969, then *Winter* and *Spring* in 1970. But the pieces were seldom (if ever) performed together until 1991, when Piazzolla was in a coma that would endure for a year before his death.

樣本身設計成一套四首；今晚大家若是聽到兩者有任何相似之處，也完全不是皮亞佐拉的意思。1965年，皮亞佐拉為他的樂隊「新探戈五重奏」（小提琴、電結他、鋼琴、低音大提琴和班多紐手風琴）寫成《布宜諾斯艾利斯的夏》；《布宜諾斯艾利斯的秋》寫於1969年，而《布宜諾斯艾利斯的冬》和《布宜諾斯艾利斯的春》則寫於1970年。但這四首探戈其實極少、甚至從未一併演出過一直至1991年—這時皮亞佐拉已經陷入昏迷，一年後與世長辭。

時間上的巧合也很有趣。1989年，奈捷爾·甘迺迪灌錄的韋華第《四季》賣個滿堂紅，銷量高達二百多萬張，至今仍高踞古典音樂唱片銷量榜首。1991年，皮亞佐拉昏迷不醒時，他的友人和支持者組成樂隊，灌錄了一張名叫《布宜諾斯艾利斯的四季》的唱片向他致敬。四首探戈原是皮亞佐拉為布宜諾斯艾利斯土生土長的人而寫的，唱片標題取自莫雷倫堡的改編版。

這幾首探戈描繪的不是天氣，也不是大自然景致，而是城中居民的種種變化：他們的態度、情慾、脆弱和激情。樂曲揉合了舞曲節奏、神祕莫測的和聲、藝術音樂的手法和特殊音響效果（其中一處與蛙鳴聲十分相似）。每個季節都是單樂章的狂想曲，但一如韋華第《四季》，每首探戈都段落分明，創意無限，既悅耳又賞心。

The timing is interesting. In 1989, Nigel Kennedy recorded Vivaldi's *Four Seasons* and established a runaway success. It still holds the record for the most classical albums ever sold – more than two million. In 1991, while Piazzolla was in a coma, his friends and admirers banded together to create a tribute album that they called “Four Seasons of Buenos Aires”. They took the title from a Jaques Morelenbaum arrangement of the four tangos Piazzolla composed for the *porteños*, or port people of Buenos Aires.

These tangos did not describe the weather or the natural landscape, but the barometer of the people in the city, their attitude, sensuality, vulnerability and passion. They combined popular dance rhythms with brooding harmonies, art music devices and special effects (one of which sounds remarkably like a croaky frog). Each season is a single-movement rhapsody, but like Vivaldi's *Four Seasons*, they are divided into clear sections and display an endless inventiveness that entertains and rewards the ear and the mind.

Morelenbaum pulled the four tangos together to make a suite, and orchestrated them for woodwind quintet, three cellos and a double bass. Many other arrangements of the suite were made subsequently, including today's ingenious arrangement for solo violin and orchestra by the Russian composer Leonid Desyatnikov.



莫雷倫堡將四首探戈改編成組曲，由管樂五重奏、三把大提琴和一把低音大提琴演出；然後種種不同的改編版陸續出現，今晚的獨奏小提琴與樂團版本也不例外——俄國作曲家德西亞尼克夫的改編手法也實在巧妙。

將皮亞佐拉《布宜諾斯艾利斯的四季》按韋華第的榜樣改編，原是拉脫維亞小提琴家、波羅的室樂團藝術總監甘祈頓的主意。甘祈頓請老拍檔德西亞尼克夫負責改編，他的想法在唱片《四季·四季》（灌錄的正是這兩首樂曲）表露無遺。事實上，找尋兩套樂曲之間的共通點也十分有趣：皮亞佐拉《布宜諾斯艾利斯的春》裡有趣的蛙鳴聲，就像韋華第的鳥語；然後韋華第《秋》的靜態和弦響起。甘祈頓說，他將春與秋並列，是希望指出阿根廷的春天，正是意大利的秋天。皮亞佐拉的《布宜諾斯艾利斯的秋》，則引用了韋華第《春》的片段；皮亞佐拉的《布宜諾斯艾利斯的冬》引用了韋華第的《夏》（還有博凱里尼和巴赫）；而且，皮亞佐拉連《布宜諾斯艾利斯的夏》的首尾兩段都明顯引用了韋華第《冬》。

這兩套作品歷久常新，實在很難想像有一天會顯得過時。

It was Gidon Kremer, the Latvian violinist and leader of Kremerata Baltica, who asked his long-time collaborator Desyatnikov to arrange Piazzolla's *Four Seasons* after the Vivaldi model. Kremer's conception was captured on his recording of the two works, *Eight Seasons*. And there is plenty of fun to be had spotting the similarities. Piazzolla's spring is filled with lots of funny croaking sounds, like Vivaldi's birds, then moves into the chordal stasis of Vivaldi's autumn movement. Kremer says this combination of spring and autumn acknowledges that while it's spring in Argentina it is autumn in Italy. In Piazzolla's autumn tango, there are references to Vivaldi's spring concerto. The winter tango quotes from the summer concerto (as well as Boccherini and Bach), and there are obvious allusions to Vivaldi's winter at the start and finish of Piazzolla's summer.

The timeless beauty of both works makes it hard to imagine a day when this music will ever be out of season.

RITA WILLIAMS, SYDNEY SYMPHONY ORCHESTRA © 2008  
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中譯：鄭曉彤

# 韋華第《四季》初版樂譜上的四首十四行詩

## The Four Sonnets in the first edition of Vivaldi's *Four Seasons*

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「這裡刊出的四首十四行詩也許出自韋華第手筆。詩作收錄在《四季》初版樂譜裡，出版時間剛好是韋華第聲望如日中天的日子。

詩作旁邊的大寫字母出現在所有弦樂聲部裡，讓演奏者明白特定樂段與那些詩句有關。我也在詩作加上[羅馬]數字，讓大家知道詩句指的是樂曲的哪一個樂章。

此外，韋華第也在樂譜各處加上單字——例如，《春》有一段採用三把獨奏小提琴，這裡寫的是「鳥語」；《秋》第一樂章的獨奏聲部則寫上「醉漢」，諸如此類。

詩中的每個字詞，大家都幾乎可以在樂曲裡聽到；而這些字詞也對我們建立演繹的基礎很有幫助。

不過，大家千萬不要就此停下。詩作不過是個出發點而已，音樂本身其實深入得多。所以我們演奏時，請大家發揮想像力，天馬行空地構思自己的故事吧！」

克拉格活

“The Four Sonnets printed here might well be by Vivaldi himself. They were included in the first edition of *The Four Seasons*, printed when he was at the height of his popularity.

The capital letters included in the Sonnets are marked into all the string parts, so that the performers are aware of what text is referred to in specific sections of music. You will see that I have also added numbers [Roman numerals] to the sonnets so you know what movement of each season the text is referring to.

In addition, Vivaldi added many single words throughout the musical score – for example in *Spring* he writes ‘Bird song’ for the 3 solo violins, and in *Autumn*, during the first movement, over the solo part he writes ‘drunkard’ – and so on.

You can hear almost every single word from these Sonnets in the music and these words have helped form the basis of our interpretation.

But don't let yourselves stop there. This is only a departure point. The music goes much deeper, so feel free to associate or create your own story while we are playing!”

BY HENNING KRAGGERUD



## SPRING

## 春

- |     |   |  |   |
|-----|---|--|---|
| I   | A | Spring has arrived merrily   | 春天高興地來到，  |
|     | B | the birds hail her with happy song   | 鳥兒唱著愉快的歡迎之歌，  |
|     | C | and, meanwhile, at the breath of the Zephyrs,<br>the streams flow with a sweet murmur:   | 柔和的西風吹過，<br>潺潺的溪水在悄聲低語：   |
|     | D | thunder and lightning, chosen to proclaim her,<br>come covering the sky with a black mantle,   | 雷電前來，宣告春天來臨，<br>一片黑色的帷幕籠罩著天空。                                     |
|     | E | and then, when these fall silent, the little birds<br>return once more to their melodious incantation:   | 這一切都靜下來的時候，小鳥<br>繼續唱出悠揚的魔咒：                                       |
| II  | F | and so, on the pleasant, flowery meadow,<br>to the welcome murmuring of fronds and trees,<br>the goatherd sleeps with his trusty dog beside him. | 於是，牧羊人就在那片繁花點點<br>的美麗草地上，<br>一邊聽著枝葉美妙的喁喁細語，<br>一邊沉沉睡去——忠實的小狗也在身旁。 |
| III | G | To the festive sounds of a shepherd's bagpipe,<br>nymphs and shepherds dance beneath the beloved roof<br>at the joyful appearance of spring.     | 牧人歡樂的風笛聲響起，<br>仙女和牧人在愉快的盈盈春意中，<br>隨著笛聲，翩翩起舞。                      |

## SUMMER

## 夏

- |     |   |  |  |
|-----|---|--|--|
| I   | A | Beneath the harsh season inflamed by the sun,<br>Man languishes, the flock languishes,<br>and the pine tree burns;                   | 烈日的火焰造就了這個難熬的季節，<br>人和動物變得軟弱無力，<br>松樹變得滾燙；           |
|     | B | the cuckoo unleashes its voice and,<br>as soon as it is heard,   | 布穀鳥引吭高歌，   |
|     | C | the turtle dove sings and the goldfinch too.   | 斑鳩、黃雀隨即和應。   |
|     | D | Sweet Zephyrus blows, but Boreas suddenly<br>opens a dispute with his neighbour,   | 本來西風輕拂，卻又突然颳起北風。<br>頓時，風起雲湧。                         |
|     | E | and the shepherd weeps, for he fears<br>a fierce storm looming - and his destiny;  | 牧人怕得哭了起來，<br>暴風雨迫近了，他的厄運也迫近了；                        |
| II  | F | the fear of lightning and fierce thunder<br>and the furious swarm of flies and blowflies<br>deprives his weary limbs of repose.      | 他害怕閃電，害怕震耳欲聾的雷聲，<br>害怕那一大群四處亂竄的蒼蠅——<br>他那累透的四肢，無法歇息。 |
| III | G | Oh alas! His fears are only too true.<br>The sky thunders, flares, and with hailstones<br>severs the heads of the proud grain crops. | 天啊！他恐懼的事情一點不差。<br>雷行、電閃，冰雹猛然砸落，<br>田裡原本挺挺的莊稼，全部身首異處。 |

## AUTUMN

## 秋

- I A The peasant celebrates in dance and song  
the sweet pleasure of the rich harvest  
農民載歌載舞，  
歌頌莊稼豐收的喜悦。
- B and, fired by Bacchus' liquor,  
酒神的佳釀，
- C many end their enjoyment in slumber.  
令眾人狂歡過後都沉沉睡去。
- II D The air, which, fresher now, lends contentment,  
and the season which invites so many  
to the great pleasure of sweetest slumber,  
make each one abandon dance and song.  
空氣變得清朗，令人心曠神怡，  
這個季節，也誘使許多人  
來享受甜睡的歡暢，  
人人都停下來，不再唱歌跳舞。
- III E At the new dawn the hunters set out on the hunt  
with horns, guns and dogs.  
天方破曉，獵人  
帶著獵號、槍械和獵狗，整裝待發。
- F The wild beast flees, and they follow its track;  
野獸逃走；獵人隨著獵物的足跡追去；
- G already bewildered, and wearied by  
the great noise of the guns and dogs, wounded,  
受傷的野獸驚惶失措，  
早被槍聲和狗吠聲弄得筋疲力盡，
- H it threatens weakly to escape,  
but, overwhelmed, dies.  
虛弱無力但仍掙扎逃走，  
最終還是氣絕身亡。

## WINTER

## 冬

- I A To shiver, frozen, amid icy snows,  
凜冽寒風中，冰天雪地裡，
- B at the harsh wind's chill breath;  
人們冷得發抖；
- C to run, stamping one's feet at every moment;  
每一刻都在走動，每一刻都重重地跺腳；
- D with one's teeth chattering on  
account of the excessive cold;  
牙關冷得打顫；
- II E to pass the days of calm and  
contentment by the fireside  
while the rain outside drenches a hundred others;  
外面人人都被大雨淋濕；  
屋裡的人卻在火爐邊平靜安心的過日子，
- III F to walk on the ice, and with slow steps  
冰雪上拖著緩慢的腳步，
- G to move about cautiously for fear of failing;  
走路也小心翼翼，生怕跌倒；
- H to go fast, slip, fall to the ground;  
走得快，一滑，就倒在地上；
- I to go on the ice again and run fast  
站起來，快點走，
- L until the ice cracks and breaks open;  
否則冰雪要裂開了；
- M to hear, as they sally forth through the iron-clad gates,  
聽聽，不同方向吹來的風都穿過冰封的大門，
- N Sirocco, Boreas, and all the winds at war.  
This is winter, but of a kind to bring joy.  
南風、北風，還有所有互不相讓的風。  
這就是冬季，也卻是會帶來歡樂的冬季。

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Music Director 音樂總監

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音樂總監 Music Director

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# 克拉格活 HENNING KRAGGERUD

領奏/小提琴 director/violin

挪威小提琴家克拉格活是具備精湛音樂造詣的藝術家，他有著令人嘆為觀止的演奏技巧，能將異常甜美的音色與優美的表達技巧完美交融，其非凡琴藝深受聽眾及樂評人愛戴。

除了小提琴演奏外，克拉格活在獨奏同時兼任領奏的範疇上亦迅速發展，證明他具備這方面的才華。今個樂季中，他將與布烈頓交響樂團作第三度國際巡迴演出。他現時為列索室樂節聯合藝術總監，並於2012年起出任特羅姆瑟室樂團藝術總監。

他曾與哈萊樂團、愛爾蘭國家交響樂團、丹麥國家交響樂團、利物浦皇家愛樂樂團、古爾班基安樂團、斯圖加特廣播交響樂團及英國愛樂樂團合作，亦曾與洛杉磯愛樂於荷里活碗型露天劇場同台演出。其他廣獲好評的演出包括：2010年與丹麥國家交響樂團攜手，首次參演英國廣播公司（BBC）逍遙音樂節，以及2009年與奧菲斯室樂團於卡奈基音樂廳演出等。

克拉格活1973年出生於挪威奧斯陸，曾榮獲挪威著名的葛利格大獎，並於2007年獲西貝遼士大獎，表揚他於世界各地演繹及灌錄西貝遼士的音樂作品。他現時為巴拉特杜埃音樂學院教授，演奏/帶領奧斯陸室樂團。

他現時所用的是一把1744年瓜奈里名琴，由挪威銀行創辦的迪思迪爾音樂提供。

Norwegian violinist Henning Kraggerud is an artist of exquisite musicianship, who combines an unusually sweet tone and beauty of expression with impressive virtuosity, drawing audiences and critics alike towards the genuine quality of his playing.

The play/directing element of Henning's career is fast developing as he proves his exceptional talent in this role, and he will lead his third major international tour with the Britten Sinfonia this season. Henning is Co-Artistic Director of the Risør Festival of Chamber Music and from September 2012, Artistic Director of the Tromsø Chamber Orchestra.

Henning has performed with the Hallé Orchestra, RTÉ National Symphony, Danish National Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, the Gulbenkian Orchestra, the Stuttgart Radio Orchestra, the Hollywood Bowl with the Los Angeles Philharmonic, and the Philharmonia Orchestra. Other past highlights include a critically acclaimed debut at the 2010 BBC Proms with the Danish National Symphony Orchestra and a performance with the Orpheus Chamber Orchestra at Carnegie Hall in 2009.

Born in Oslo in 1973, Henning received Norway's prestigious Grieg Prize and in 2007 was awarded the Sibelius Prize for his interpretations and recording of Sibelius's music around the world. Henning is a Professor at the Barratt Due Institute of Music in Oslo, where he play/directs the Oslo Camerata.

Henning Kraggerud plays on a 1744 Guarneri del Gesu, provided by Dextra Musica AS. This company is founded by Sparebankstiftelsen DNB.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

港樂2014年3月中國內地巡演之樂評

## 「毫無疑問是亞洲最前列的交響樂團之一」 樂評人王紀宴

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic Orchestra is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil celebrates its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.



Critical acclaim from the HK Phil's tour to Mainland China in March 2014

**"no doubt one of Asia's best"** Wang Jiyan, renowned critic

太古集團慈善信託基金自2006年起成為樂團的首席贊助，此為樂團史上最大的企業贊助，太古對樂團的支持和對藝術的遠見，令港樂邁向更卓越的藝術成就。

來自世界每個角落的樂師，結合本港精英，組成港樂這隊音樂勁旅。2012年9月，梵志登正式出任其音樂總監。在未來的日子，港樂將繼續創新里程，籌劃國際巡演、與本地精英更緊密合作及舉辦大型音樂節目。港樂與拿索斯唱片合作灌錄一系列中國作曲家的作品，並已推出兩張大碟。

The Swire Group Charitable Trust has been the Principal Patron of the HK Phil since 2006. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

香港管弦樂團由香港特別行政區政府資助  
香港管弦樂團首席贊助：太古集團  
香港管弦樂團為香港文化中心場地伙伴

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

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# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 第一小提琴 FIRST VIOLINS



王敬/團長  
Jing Wang/  
Concertmaster



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



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



朱蓓/第三副團長  
Bei De Gaulle/Third  
Associate Concertmaster



把文晶  
Ba Wenjing



程立  
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Gui Li



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Anders Hui



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Li Zhisheng



龍希  
Long Xi



毛華  
Mao Hua



梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



王亮  
Wang Liang



徐烜  
Xu Heng



張希  
Zhang Xi

## 第二小提琴 SECOND VIOLINS



● 范丁  
Fan Ting



■ 趙瀛娜  
Zhao Yingna



▲ 梁文瑄  
Leslie Ryang Moonsun



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



簡宏道  
Russell Kan Wang-to



劉博軒  
Liu Boxuan



冒異國  
Mao Yiguo



潘廷亮  
Martin Poon Ting-leung



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Katrina Rafferty



韋鈴木美矢香  
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冨田中知子  
Tomoko Tanaka Mao



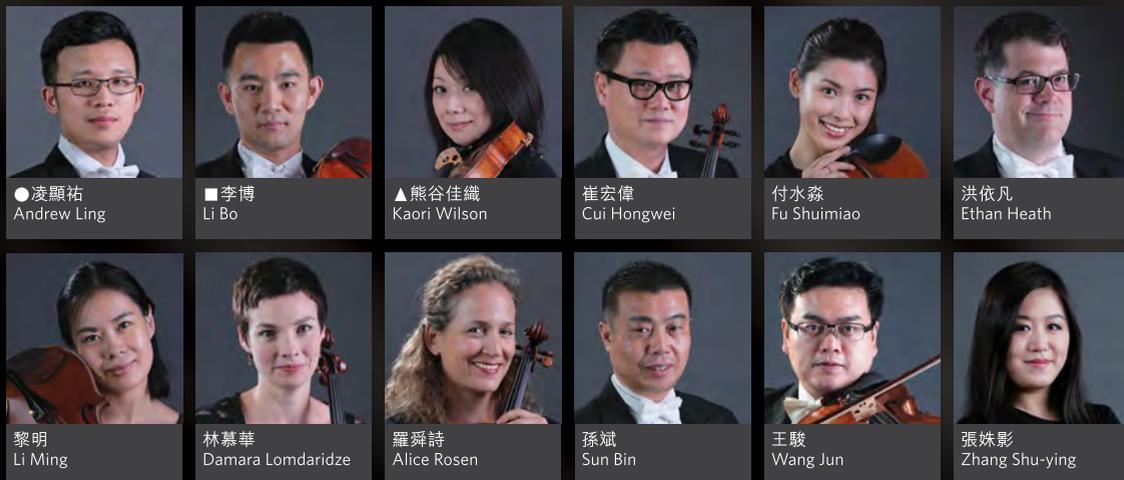
黃嘉怡  
Christine Wong Kar-ye



周騰飛  
Zhou Tengfei



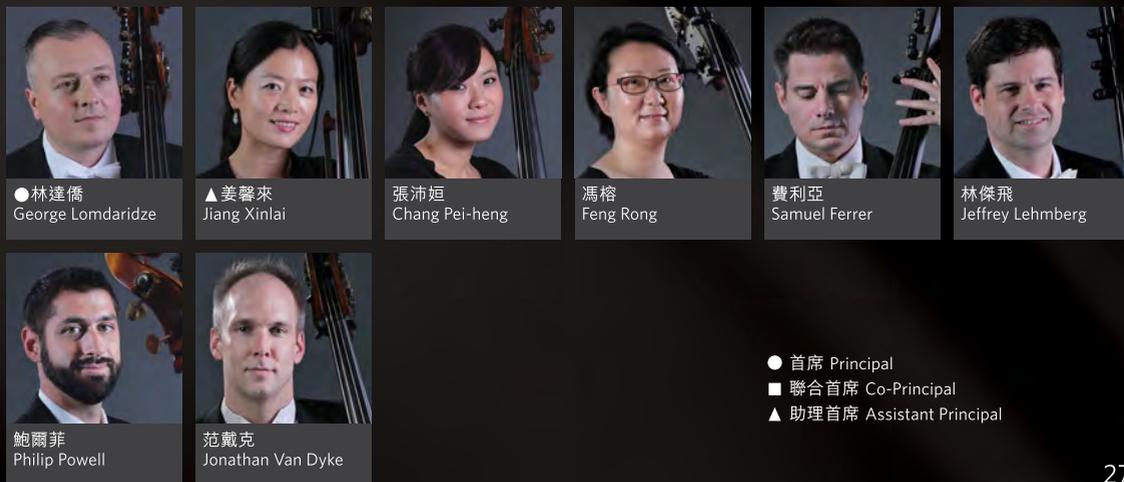
## 中提琴 VIOLAS



## 大提琴 CELLOS



## 低音大提琴 DOUBLE BASSES



- 首席 Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

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Megan Sterling



▲ 盧韋歐  
Olivier Nowak



施家蓮  
Linda Stuckey

### 雙簧管 OBOES



● 韋爾遜  
Michael Wilson



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成為樂團席位的贊助人，您可以與港樂及樂師建立一個更緊密的連繫，推動港樂的發展，提高樂團的質素，讓才華洋溢的音樂家踏上藝術頂峰。

By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic Orchestra family.

香港管弦樂團感謝以下機構及贊助人支持樂團席位贊助基金。

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李博

Li Bo

聯合首席中提琴  
Co-Principal Viola

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趙瀾娜

Zhao Yingna

聯合首席第二小提琴  
Co-Principal Second Violin



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大師會特別為熱愛交響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：

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此計劃由「商藝匯萃」發起及組織。

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艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用  
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Donated by Mr Patrick Wang  
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- 所捐贈之罕有樂器
- 安域高·洛卡 (1902) 小提琴·由程立先生使用
  - 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·由張希小姐使用
  - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用
- 為支持「提升樂團樂器素質計劃」而捐贈之其他樂器
- 德國轉閩式小號兩支
  - 德國華格納大號乙套
  - 翼號乙支

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei De Gaulle, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Ms Zhang Xi
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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

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

### 香港管弦樂協會婦女祝賀港樂40週年捐贈

GIFT OF ALUMNAE OF THE LADIES COMMITTEE IN HONOUR OF THE 40TH ANNIVERSARY OF THE HONG KONG PHILHARMONIC ORCHESTRA

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2013-  
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「青少年聽眾」計劃



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# 『青少年聽眾』計劃參加表格

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# 2013-2014

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出生日期 Date of Birth \_\_\_\_\_ 年 Year \_\_\_\_\_ 月 Month \_\_\_\_\_ 日 Day \_\_\_\_\_ 年齡 Age \_\_\_\_\_ 性別 Sex \_\_\_\_\_

身份證 / 出生證明書號碼 HKID or Birth Certificate No. \_\_\_\_\_ ( )

電郵地址 Email address \_\_\_\_\_

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You must provide at least one email address so as to receive our latest news about free concerts and events.

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電話 Tel (住宅 Home) \_\_\_\_\_ (手提 Mobile) \_\_\_\_\_

學校名稱 School Name (英文 English) \_\_\_\_\_ \*如非經學校報名，請附上學生證明文件。  
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9月升讀班級 Class in September \_\_\_\_\_ 小學 Primary  中學 Secondary

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**來與各路英雄們見面！**由電台名嘴朱薰E美聲導航，親歷羅密歐與茱麗葉的不朽浪漫、威廉·泰爾抗暴的英勇、以及古羅馬角鬥士視死如歸的大無畏。音樂會前後均設有精彩特備活動，小朋友萬勿錯過！

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黃日珩 Apollo Wong

指揮 conductor

朱薰E Chu Fun E

主持 presenter

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Please visit our website [hkphil.org](http://hkphil.org) later for more details.

梵志登 Jaap van Zweden

音樂總監 Music Director

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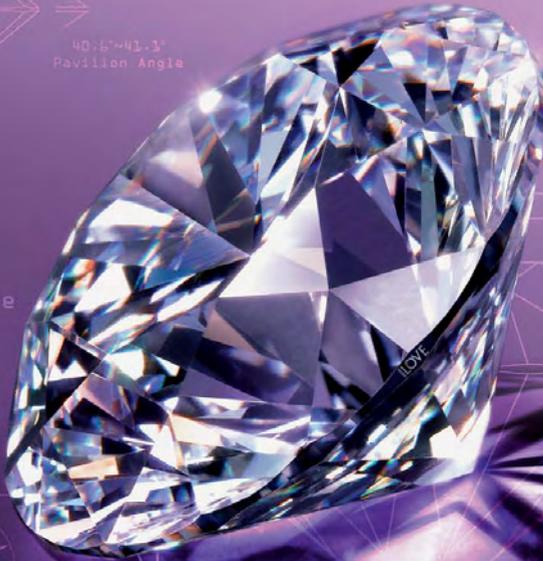
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