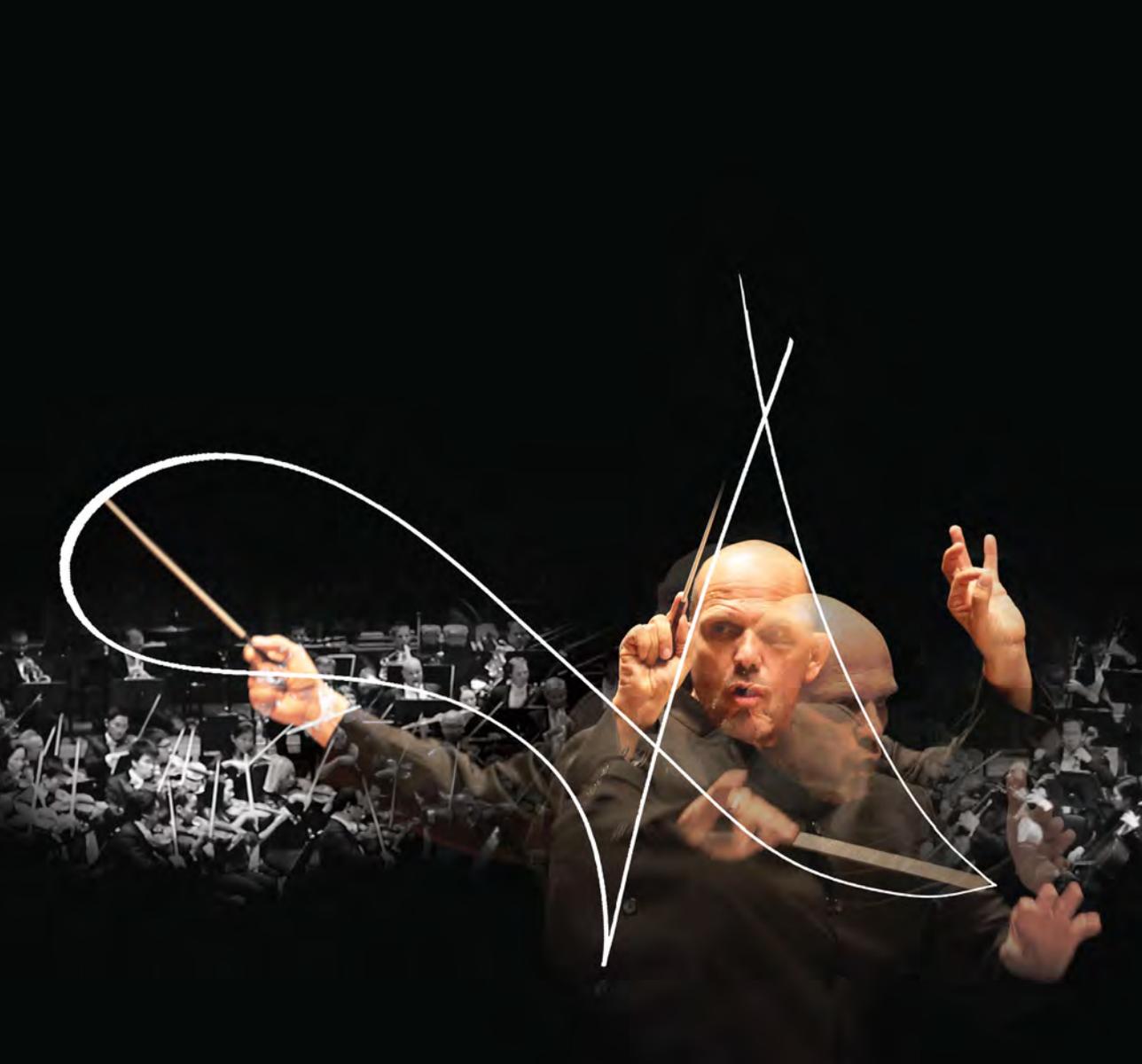


# 我愛莫扎特！ I LOVE MOZART!

6-11-2012  
Tue 8pm  
Hong Kong Cultural Centre  
Concert Hall

梵志登 Jaap van Zweden  
音樂總監 Music Director

香港管弦樂團由香港特別行政區政府資助，香港管弦樂團為香港文化中心場地伙伴  
The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region.  
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Movements · Creation · Magic

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# 我愛莫扎特！ I LOVE MOZART!

MOZART  
~7'

莫扎特：《魔笛》：序曲  
Mozart: *The Magic Flute*: Overture

MOZART  
~25'

莫扎特：A大調單簧管協奏曲，K622  
Mozart: Clarinet Concerto in A, K622

中場休息 interval

TCHAIKOVSKY  
~25'

柴可夫斯基：G大調第四組曲，Op.61「莫扎特風格」  
Tchaikovsky: Suite No.4 in G, Op.61 *Mozartiana*

MOZART  
~26'

莫扎特：D大調第三十八交響曲，K504「布拉格」  
Mozart: Symphony No.38 in D, K504 *Prague*

ARTISTS

蘇柏軒，指揮  
Perry So, conductor

史安祖，巴塞單簧管  
Andrew Simon, basset clarinet



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No eating and drinking



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No photography, recording and filming



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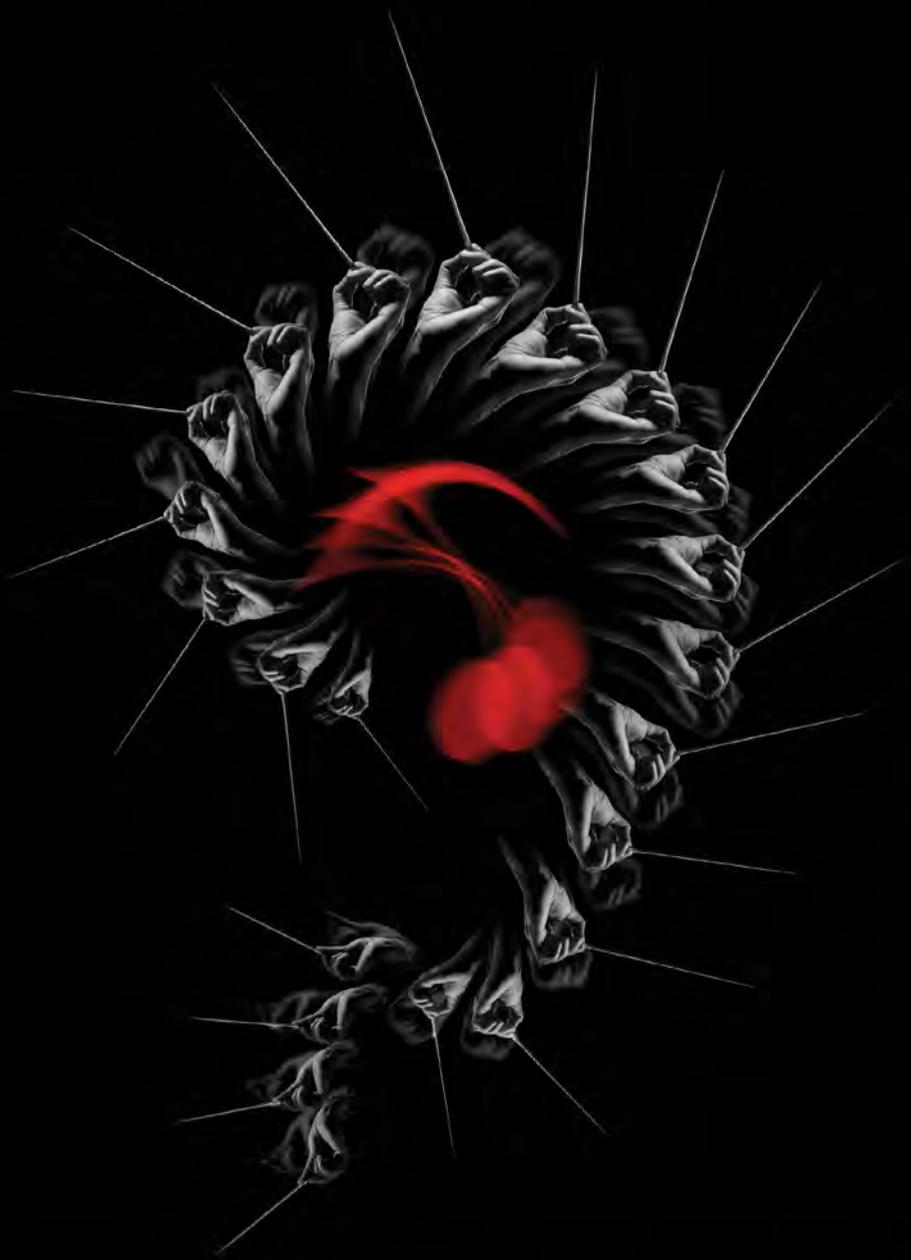
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the end of the entire work



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A SOUND COMMITMENT 弦諾



# 我愛莫扎特！

## I LOVE MOZART!

莫扎特的音樂就是  
人聽人愛……

Mozart is the highest point that beauty  
has attained in the sphere of music.

有誰可以抗拒莫扎特呢？無論是否資深的古典樂迷，總有人把個別偉大作曲家列作不喜歡之列以示「品味」：巴赫太悶、貝多芬太重、馬勒太長……正是百貨百客，情有可原。可是，當莫扎特可能是最多非古典音樂愛好者唯一說得出名字的作曲家時，似乎沒有人會說自己不喜歡莫扎特？

莫扎特的全名是「Wolfgang Amadeus Mozart」，當中「Amadeus」是受洗時所領的名字，在拉丁語是「為神所愛」的意思，也許蒙這名字所託福，莫扎特得以萬千寵愛在一身。

莫扎特是音樂神童，五歲就開始作曲，更有傳說他的所謂「作曲」其實就是把腦中的音樂直接寫出來就是，可是當中很多都是串鑿附會或是當時老莫扎特（Leopold Mozart）為了「市場推廣」而做的包裝。現實是，莫扎特作曲也會先起草稿的，而一直主張「天才」都是假象的英國作家施維德（Matthew Syed），就曾在其著作《一萬小時的威力》（Bounce）討論過莫扎特的「神童現象」。施維德認為莫扎特只是比別人更早開始接受作曲訓練，同樣要經歷過他自己提出的「一萬小時」關卡才成為我們現在認識的莫扎特。

莫扎特今天仍為人津津樂道的作品，大都是他廿一歲之後寫成的作品，又大約以第九鋼琴協奏曲為分

That was Tchaikovsky's view of Mozart – and he was not alone. For the past 220 years musicians, artists, politicians, famous personalities and ordinary folk have been unanimous in their praise of Mozart. Religious leaders tell us how his music brings us closer to Heaven, scientists tell us how his music enhances our mental perceptions, doctors believe that playing Mozart to little children will make them more intelligent, and teachers believe that listening to Mozart helps students concentrate on their studies. But the most common thing people from any walk of life or background will say about him is; “I love Mozart”.

Wolfgang Amadeus Mozart was born in the Austrian city of Salzburg on 27th January 1756. His father, Leopold, was a musician in the Salzburg court (where Wolfgang himself was subsequently employed), and was so proud of his son's early musical achievements that he took the six-year-old boy to perform both in front of his employer and the Empress of Austria. Their admiration for the boy spurred Leopold to even greater heights of pride and in 1763 he set off with his wife and daughter to display young Wolfgang before the great and good of Paris and London. This “Grand Tour” not only served to introduce the young boy to the world at large, but to reveal to him developments in music beyond the borders of Austria. For example, in London he met Johann Christian Bach, son of the great J. S. Bach, and heard for the first time symphonies and piano concertos – genres in which he was to excel as a composer.

There is no doubt that Mozart was a prodigiously gifted musical child – a brilliant violinist and keyboard player who had started composing at the age of five, wrote his first symphony at the age of eight and his first opera at 12 – but such early fame probably did have a detrimental effect on his subsequent development as a human being. His personal behaviour was such that he angered

## 我愛莫扎特！

# I LOVE MOZART!

水嶺。的確，這場音樂會的所有作品都是他成年後的傑作。

施維德也許是對的，莫扎特只是一位很早就開始訓練、又投入了足夠時間苦練的平凡人，但這無損我們對莫扎特的仰慕，甚至更應對莫扎特另眼相看……不是嗎？當我們都知道莫扎特巧奪天工的音樂作品，是他反覆創作練習而修成之正果，我們更要佩服他的努力，還有老莫扎特的督促與教導！

莫扎特的作曲技巧與巴赫、貝多芬等大師足以分庭抗禮。看看他的《弦樂小夜曲》第一樂章，如此簡單的素材就把「奏鳴曲式」玩個不亦樂乎。在他不少宗教作品〔多部《小彌撒曲》、《加冕彌撒》、《C小調彌撒》以至《安魂曲》〕，都見他對傳統對位法的熟練。一切一切，都是他六歲開始在老莫扎特嚴格訓練下的成果。不再「神化」的莫扎特，才更可愛。

莫扎特能夠在這麼多年來突破不同文化而廣受愛戴，靠的始終不是他有多「神」，而是他終究是一個「人」——我們愛莫扎特，正是因為他的音樂平易近人。他的創作始終心繫觀眾，例如在意大利歌劇才是王道的年代，他向劇院經理堅持以大家的母語——德語——寫出歌劇《魔笛》，從此讓德語歌劇登上大雅之堂，令德奧語系觀眾都接受歌劇不一定要人家的意大利語才是值得欣賞的「正宗歌劇」。

**單簧管協奏曲**在日本漫畫《交響情人夢》中被形容為「粉紅色般迷人」，在莫扎特的時代，單簧管還是件頗新的樂器，莫扎特被它豐富抒情的音色迷倒，後來更為他的好友施塔德勒（Anton Stadler）寫成此曲。施塔德勒對單簧管的低音區情有獨鍾，甚至把單簧管的構造改動過，製作出「巴塞單簧管」（basset clarinet），最低音比傳

his employer who dismissed him from the Salzburg court in 1781. Mozart went to live in Vienna where he married Constanze Weber and supported himself, his wife and their growing family (they had six children, only two of whom survived infancy) by teaching, performing and composing. He died in Vienna on 5th December 1791 and, because of so much disease in the city at the time, his body was placed in a mass grave. It was an ignominious end to one of the music's supreme geniuses who, in a life spanning just under 36 years, had produced over 700 works.

If we were to ask Mozart today what he believed his greatest achievements to have been, he would almost certainly say that it was his operas, the last of which, *The Magic Flute*, was composed in September 1791 and premièred in Vienna just nine weeks before his death. Mozart had become a Freemason in 1784, and the symbolism of Freemasonry underpins much of the opera. In the overture, after a majestically statuesque opening and scampering string fugato (a passage in fugal style), the momentum is suddenly arrested by wind and brass solemnly intoning the rhythmic sign – three groups of three chords – of the Second Degree of Freemasonry, implying that Prince Tamino, has yet to undergo the third and final part of the initiation process to become a Master Mason.

One of Mozart's fellow Freemasons in Vienna was Anton Stadler who, along with his brother Johann, formed the clarinet section of the Vienna Court Orchestra. Mozart was deeply impressed by Anton's playing, especially his rich and lyrical tone and his ability to produce an unusually powerful tone from the very lowest register of the clarinet. Indeed so much did Stadler relish playing in the instrument's low register that he invented a modified instrument – he called it a “basset-clarinet” – which could reach down four semitones below the conventional clarinet, and it was for the “basset-clarinet” that Mozart wrote his *Clarinet Concerto*, his last instrumental composition. He completed it in early October 1791, but almost certainly never heard it performed.

At the age of ten Tchaikovsky attended a production of Mozart's opera *Don Giovanni*; as he later recalled, “it was the first music that really overwhelmed me, and I decided then to devote myself to music.” He did so, to such an extent that he became one of the most important composers of the 19th century, but in June 1887

## 我愛莫扎特！

### I LOVE MOZART!

統單簧管低四個半音。港樂首席單簧管史安祖今晚所用的就是這款單簧管。

第三十八交響曲「布拉格」是莫扎特為了一場在布拉格舉行的慈善音樂會而寫的，旋律動人，感人肺腑。交響曲只有三個樂章，但卻是莫扎特其中一首最長的交響曲。莫扎特的音樂就是如此貼近人性、扣人心弦，也難怪柴可夫斯基精選了四部莫扎特作品，改編成他的第四組曲「莫扎特風格」！

莫扎特的音樂就是人聽人愛……甚麼？你不愛莫扎特？聽過今晚的音樂會再說吧！

朱振威

with six operas, four symphonies, two concertos for piano and one for violin under his belt, he suddenly realised that he was already 12 years older than Mozart had been when he died. With the centenary of the first performance of *Don Giovanni* coming up on 29th October 1887, Tchaikovsky decided to honour Mozart's memory with a suite of pieces based on themes from Mozart. He deliberately selected less familiar melodies; as he explained in the score, "A large number of Mozart's excellent small compositions are, for inexplicable reasons, little known not only to the public but to many musicians. The author of the suite of arrangements entitled *Mozartiana* wishes to see new cause for more frequent performance of these pearls of musical composition, undemanding in form but filled with incomparable beauty." The suite was premièred in Moscow on 26th November 1887.

It was said that in his lifetime Mozart was more admired as a composer in Prague than in Vienna, and to repay the city for the admiration that had for him, Mozart composed a symphony especially for them. His *Symphony No.38 Prague* remains one of the grandest he ever wrote, its scale suggested by the statuesque opening. The three movements take us on a journey through all kinds of moods and characters – but all reinforcing the point that we all Love Mozart.

Dr Marc Rochester



Wolfgang Amadeus Mozart  
(27 Jan 1756 – 5 Dec 1791)

蘇柏軒

PERRY SO

指揮 Conductor



Photo: Lawrence Chan

“Perry So’s performance [of Beethoven’s *Pastoral Symphony* with the New Zealand Symphony] had an immediacy and a sense of being heard totally afresh that I found it both illuminating and inspiring.”

Lindis Taylor, *Middle C*

蘇柏軒曾參與首屆洛杉磯愛樂指揮計劃，以及於2008年勇奪俄羅斯聖彼得堡第五屆國際浦羅哥菲夫指揮大賽的冠軍和特別獎。

他近期曾與以下樂團合作：倫敦愛樂、新加坡交響樂團、日本愛樂、密爾沃基交響樂團、澳洲青年交響樂團、塔斯曼尼亞交響樂團及開羅愛樂。今季，他將首度與佛羅里達及蒂沃利交響樂團合作，並重返薩格勒布愛樂及丹麥皇家歌劇院演出。

蘇柏軒的首張專輯於2012年1月推出，由Oehms Classics發行，收錄他與德國小提琴家古爾曼和開普敦愛樂合作的一系列美國作曲家小提琴協奏曲。

蘇柏軒1982年在香港出生，耶魯大學比較文學系畢業，是著名文學理論家霍奎斯特之徒。於耶魯畢業後，他曾跟隨畢保德音樂學院指揮系總監、瑞士指揮家兼名師邁耶學習。他又於希臘雅典贏得米特羅波里斯大獎，並獲香港特區政府民政事務局頒發嘉許狀，以表揚其國際音樂成就。

蘇柏軒曾任香港管弦樂團助理指揮（2008-2010）及副指揮（2010-2012）。

One of the inaugural Dudamel Conducting Fellows at the Los Angeles Philharmonic, Perry So received the first and special prizes at the Fifth International Prokofiev Conducting Competition (held in St Petersburg) in 2008.

Recent engagements include the London Philharmonic, Singapore Symphony, Japan Philharmonic, Milwaukee Symphony, Australian Youth, Tasmanian Symphony and Cape Philharmonic orchestras. This season he makes his débuts with the Florida and Tivoli Symphony orchestras as well as return visits to the Zagreb Philharmonic Orchestra and the Royal Danish Opera.

In January 2012, he released his first commercial recording on the Oehms Classics Label with the German violinist Alexander Gilman and the Cape Town Philharmonic in a programme of American violin concerti.

Born in Hong Kong in 1982, Perry So graduated from Yale University in Comparative Literature, where he studied with noted literary scholar Michael Holquist. He subsequently studied conducting under Swiss pedagogue Gustav Meier at the Peabody Institute. He was also a prizewinner at the Mitropoulos Competition in Athens and received a commendation from the Hong Kong Home Affairs Bureau for his international musical accomplishments.

Perry So was Assistant Conductor (2008-2010) and Associate Conductor (2010-2012) of the Hong Kong Philharmonic.

[www.perryso.com](http://www.perryso.com)



史安祖

ANDREW SIMON

巴塞單簧管 Basset Clarinet



“...[Andrew Simon] had all the needed qualities for the solo part [of Mozart’s Clarinet Concerto]: perfect intonation, faultless lines and a creamy tone throughout the instrument’s range.”

*Sam Olliver, South China Morning Post*

史安祖是首位踏足北韓演出的美國藝術家（1992），也是一位活躍於國際的獨奏家。他是港樂的首席單簧管，並曾以獨奏身份參與逾六十場樂團的演出，如柯里奧蘭的單簧管協奏曲（他曾跟隨這位奧斯卡金像獎得獎作曲家學習）和貝爾曼的慢板（艾德敦指揮，為GMN網站錄音）。他曾走訪日本廿三個城市作獨奏演出，並獲新加坡交響樂團邀請擔任獨奏。他與西澳交響樂團及艾素普合作的澳洲首演由當地國家電台廣播，演出曲目是柯普蘭的原版協奏曲。

史安祖曾推出獨奏唱片《HOT》（Musicians Showcase），而他與拿索斯合作的獨奏會專輯亦快將推出。

史安祖曾多次到耶魯大學、悉尼音樂學院、倫敦皇家音樂學院及北京中央音樂學院擔任客座講師。於茱利亞音樂學院畢業的史安祖，在其卡奈基音樂廳首演後在國際樂壇上一直平步青雲。他富於冒險精神，曾遠赴印度，在印度教聚會所學習瑜珈，又到紐西蘭去體驗「笨豬跳」。他也是位網球迷，有許多與音樂無關的事也令他聲名大噪，其中一件就是他與前世界網球冠軍約翰·麥根萊對壘—史安祖輸了。

The first American-born artist ever to perform in North Korea (1992), Andrew Simon is an active international soloist. He has given more than 60 solo performances with the Hong Kong Philharmonic (where he serves as Principal Clarinet), including John Corigliano’s Clarinet Concerto, which he studied with the Academy Award winning composer; and GMN’s recording of Baermann’s Adagio conducted by David Atherton. Having toured 23 cities in Japan as soloist, Andrew has also appeared as concerto soloist with the Singapore Symphony and gave his Australian concerto début premièring the original version of Copland’s Concerto with the West Australian Symphony Orchestra and Marin Alsop on national radio.

Recording projects include his solo CD “HOT” (Musicians Showcase), as well as an upcoming recital CD for Naxos Records.

As guest lecturer, he frequents institutions such as Yale University, the Sydney Conservatorium, the Royal College of Music (London), and the Central Conservatory (Beijing). A graduate of The Juilliard School, Andrew Simon made his Carnegie Hall début, embarking on an international career. His adventurous streak has taken him from an ashram in India to a bungy jump in New Zealand. A tennis fan, Andrew’s non-musical claim to fame includes playing a match with John McEnroe. He lost.

[www.amsimon.com](http://www.amsimon.com)

# 劃新時代 A NEW DAWN

"...filled with great fire and expressive power, Beethoven's Symphony No.7 in A Major worked up to a Bacchic fury in its final sonata movement..."

Oliver Chou, *South China Morning Post*

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Van Zweden &  
A German Requiem  
布拉姆斯 德意志安魂曲  
BRAHMS A German Requiem  
\$480 \$320 \$220 \$160

7 & 8-12-2012  
梵志登的孟德爾遜  
Jaap's Mendelssohn  
孟德爾遜 《赫布里底》(芬加爾洞窟)  
艾爾加 《海的面貌》  
孟德爾遜 第三交響曲「蘇格蘭」  
MENDELSSOHN *The Hebrides* (Fingal's Cave)  
ELGAR *Sea Pictures*  
MENDELSSOHN *Symphony No.3 Scottish*  
\$400 \$300 \$220 \$140

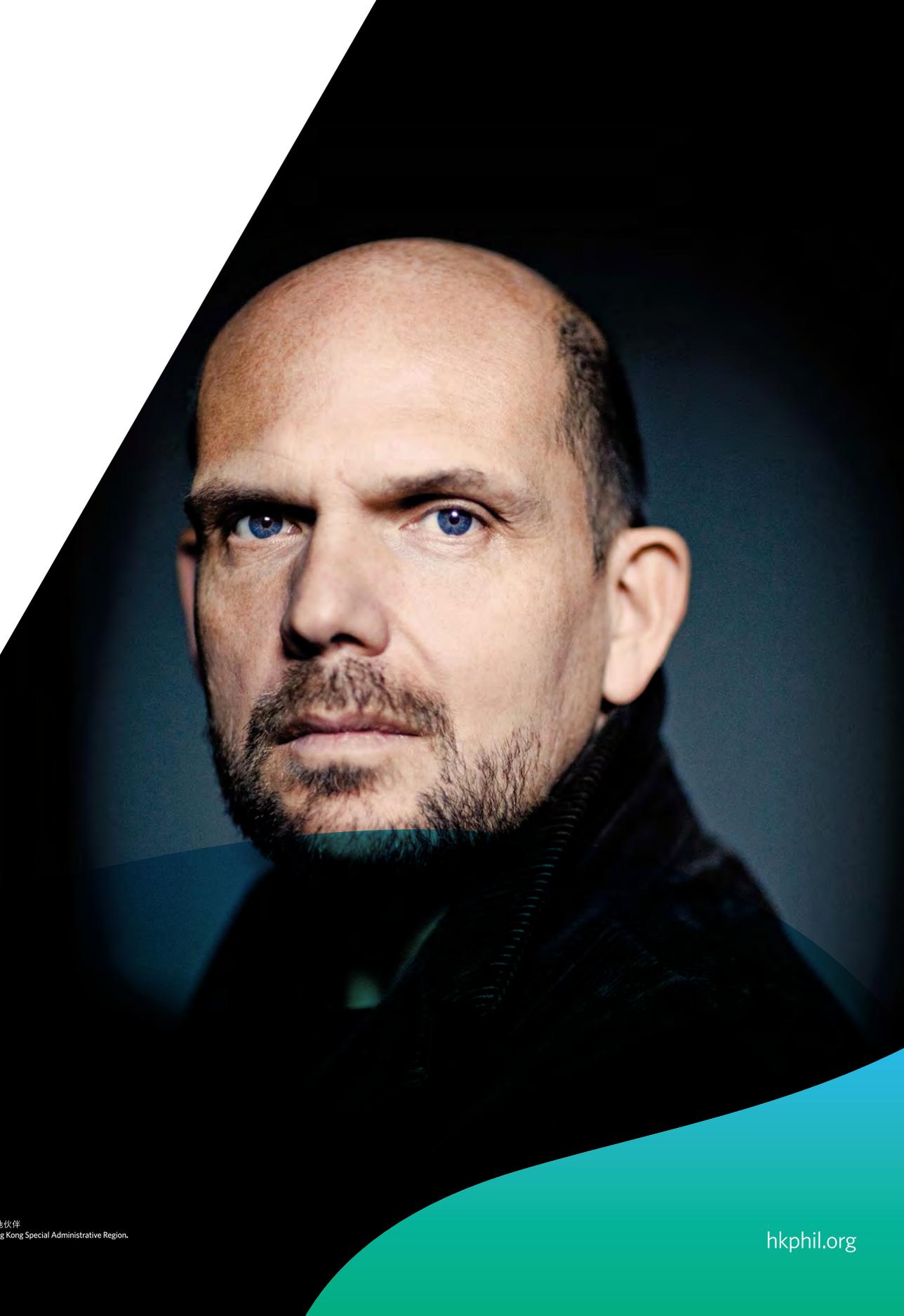
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梵志登 Jaap van Zweden  
音樂總監 Music Director

香港管弦樂團由香港特別行政區政府資助 · 香港管弦樂團為香港文化中心場地  
The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong  
The Hong Kong Philharmonic is a Venue Partner of the Hong Kong Cultural Centre



# 香港管弦樂團

# HONG KONG PHILHARMONIC



梵志登  
Jaap van Zweden  
音樂總監  
Music Director

## 第一小提琴 First Violins



尤瑟夫維奇/團長  
Igor Yuzefovich/  
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  
Zhu Bei/  
Third Associate  
Concertmaster



毛華  
Mao Hua



程立  
Cheng Li



把文晶  
Ba Wenjing



桂麗  
Gui Li



許致雨  
Anders Hui



李智勝  
Li Zhisheng



龍希  
Long Xi



梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



王亮  
Wang Liang



徐姮  
Xu Heng



張希  
Zhang Xi

第二小提琴  
Second Violins



● 范丁  
Fan Ting



■ 趙潑娜  
Zhao Yingna



▲ 梁文瑄  
Leslie Ryang  
Moon-sun



華嘉蓮  
Katrina Rafferty



韋鈴木美矢香  
Miyaka Suzuki  
Wilson



冒田中知子  
Tomoko Tanaka Mao



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



黃嘉怡  
Christine Wong  
Kar-ye



周騰飛  
Zhou Tengfei

中提琴  
Violas



● 凌顯祐  
Andrew Ling



■ 李博  
Li Bo



▲ 熊谷佳織  
Kaori Wilson



黎明  
Li Ming



羅舜詩  
Alice Rosen



崔宏偉  
Cui Hong-wei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



林慕華  
Damara Lomdaridze



孫斌  
Sun Bin



王駿  
Wang Jun



張殊影  
Zhang Shu-ying

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

大提琴  
Cellos



● 鮑力卓  
Richard Bamping



■ 方曉牧  
Fang Xiaomu



▲ 林穎  
Dora Lam



陳怡君  
Chen Yi-chun



關統安  
Anna Kwan Ton-an



陳屹洲  
Chan Ngat Chau



張明遠  
Cheung Ming-yuen



霍添  
Timothy Frank



李銘蘆  
Li Ming-lu



宋亞林  
Yalin Song

低音大提琴  
Double Basses



● 林達僑  
George Lomdaridze



▲ 姜馨來  
Jiang Xinlai



張沛姮  
Chang Pei-heng



馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

長笛  
Flutes



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Megan Sterling



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豎琴  
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Christopher Sidenius

鍵盤  
Keyboard



● 葉幸沾  
Shirley Ip

## 香港管弦樂團

# HONG KONG PHILHARMONIC



Photo: Keith Hio

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上世紀，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樂季將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 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 will celebrate 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.



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「在梵志登棒下港樂  
更上層樓……發出一  
把像歐洲一級樂團那  
豐富溫純之聲。」  
周光業《亞洲周刊》

“The players sounded on fire at times and  
were at one with the podium technically  
and conceptually. More, please, maestro.”  
Sam Olluver, *South China Morning Post*

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太古集團慈善信託基金已連續六年  
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。

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

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，首  
張大碟現已推出。

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

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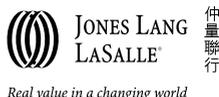
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大師會特別為熱愛管弦樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝：

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

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