

樂曲介紹 Programme Notes

C大調第四十一交響曲，K五五一，「茱庇特」

莫扎特 (一七五六至一七九一)

活潑的快板

如歌的行板

小步舞曲：稍快板

很快的快板

莫扎特於一七八八年撰寫最後三套交響曲時，已經歷盡表演樂人的各種盛衰起伏，飽嘗其中的苦與樂。童年時，他這位天才神童得到貴族的熱烈款待，饋贈厚禮；獲聘為薩爾斯堡大主教府中的樂師時，是「身分卑微的壞蛋」，也得到相應的待遇。一七八〇年代在維也納以鋼琴演奏家及歌劇作曲家為業時，名成利就，但到了那個年代結束，奧匈帝國與土耳其打了一場大戰，令一向贊助藝術的權貴都幾乎家財散盡。莫扎特且成了陰謀的受害者，空有一身才華卻無用武之地。

他在一七八八年夏天，以極快速度把最後三套交響曲一首接一首寫成，第三十九寫於六月，第四十寫於七月，第四十一在八月十日殺青。這番靈感爆發從何而來，世人無法得知，因為似乎並不是受到委約創作，同時，「茱庇特」這個綽號也並非出於他的手筆。盛傳這是沙洛蒙起的。沙洛蒙是位劇院經理，曾經邀請海頓出訪倫敦，也接觸過莫扎特這首作品的鋼琴版，認為樂曲的氣勢就像希臘最強大的神。樂曲的管弦樂分譜於莫扎特去世後兩年才出版，全譜更要待至一八〇七至一〇年才面世。這首交響曲是供一支長笛、兩支雙簧管、兩支巴松管、兩支圓號，以及定音鼓和弦樂組合奏。

〈活潑的快板〉由全團樂手奏出威嚴的八度音開始，弦樂組以柔和的上行樂句和應。齊奏聲再起，節奏如行軍，領出充滿戲劇味道的延留音。起首音樂再次奏出時，已經較為柔和，長笛吹出一段新主題在其上飄蕩。這段音樂得到開展，但當移近屬調時，又漸漸再有行軍的意味。第二主題是溫柔上升的半音音型，由下行的符點音型回應。這兩句音型以對位方式處理，到呈示部結束前又發展成細緻的齊奏。開展部把前面的主題以靈巧的對位法處理，聽上去似接近降E大調。仿似是再現部的音樂用F調奏出，但雄偉音樂最終仍回到主調。

加了弱音器的弦樂組奏出如詠歎調般的主题，領出〈如歌的行板〉樂章。但他們的柔美聲音受到整個樂隊的弱拍和弦干擾。詠歎調繼續，但那些半音階樂段的力量卻越來越強。第二主题的特色是華麗的花腔，似是從第一主题自然而然生出來。開展部甚短，以半音階為主，令旋律的裝飾味道更濃。然後第一樂段在再現部重新奏起。

〈小步舞曲：稍快板〉一開始，是弦樂組奏出平靜半音階下行主题，加入了木管樂音型的樂句回應，令這段音樂的氣氛溫柔而略帶嚴肅。到了第二次出現時，木管樂器的聲音更加明顯，領出再現部，和有點像是起頭音樂的開展部。到了〈中段〉，一個長長的和弦後，接以聲音優雅的八分音型。第二次再奏起時，出現更尖銳的主题；這個主题到最後一個樂章會再次露面。〈中段〉之後，〈小步舞曲〉重複一遍。

〈很快的快板〉起首的四音主题，是〈中段〉第二樂節的另一個版本。最初這個主题只是很樸素地介紹出來，第二小提琴組在一旁呢喃作伴。跟著，加進了一個對題，形成符點音型的

第二主題，接以下行的音階樂句。四音主題再次奏起，但這次卻以賦格的手法處理。音樂移進屬調，第二主題再次出現，卻又是作對位處理，裏面包括剛才聽過的主題。開展部在主音小調開始，漸漸移進更多的對位處理，中間在多個調之間轉換。到了再現部，起首音樂重新響起，但添加了似乎是源源不絕的對位意念。主題與從中間擷取出來的片段時而平行，時而交織，直至張力最後完全釋放，全曲圓滿結束。

Symphony No.41 in C, K551, 'Jupiter'

Wolfgang Amadeus Mozart (1756-1791)

Allegro vivace

Andante cantabile

Minuetto: Allegretto

Molto Allegro

By the time he came to write his last three symphonies in 1788, Wolfgang Amadeus Mozart had both enjoyed and suffered in the ups and downs of a career as a performing musician. As a child prodigy, he was fêted and given lavish gifts by the nobility. As a musician in the employ of the Archbishop of Salzburg, he was a "vile wretch", and treated as such. He achieved success as a pianist and opera composer in Vienna in the 1780's but by the end of the decade, war with Turkey had depleted the coffers of those who patronised the arts. Mozart had also become a victim of intrigues, his talents by-and-large unwanted.

Mozart's last three symphonies were written in quick succession in the summer of 1788, No. 39 in June, No. 40 in July and No. 41 completed on 10 August. The reason for this burst of inspiration is not known; there seems to have been no commission. The nickname 'Jupiter' is not Mozart's. It is reputed to have been given by Johann Salomon, the impresario who arranged Haydn's visits to London. He had access to a piano version of the score and likened it to the most powerful of the Greek gods. The orchestral parts were published two years after Mozart's death but the full score had to wait until 1807-10. The symphony is written for flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The *Allegro vivace* opens with commanding octaves in the whole orchestra answered by rising soft phrases in the strings. The *tutti* resumes with militaristic rhythms which lead to a dramatic *fermata*. A new theme in the flute soars above a softer version of the opening. This develops and gradually returns to the military ideas as the music moves towards the dominant key. The second theme is a gently rising chromatic figure answered by a descending dotted figure. These are treated contrapuntally and develop into a fine *tutti* to close the exposition. The development tends towards E-flat major as the themes are given ingenious contrapuntal treatment. A quasi-recapitulation is in the key of F but leads ultimately to the majestic real return in the tonic key.

Muted strings open the *Andante cantabile* with an aria-like theme, but the sweetness is disturbed by off-beat chords in the full orchestra. The *aria* continues but chromatic passages increase the intensity of mood. The second theme features increased coloratura which grows organically from the first theme. The brief development is chromatic and makes even more of the decorative melodic aspects before the first section is recapitulated.

The *Minuetto: Allegretto* begins with a quiet, chromatically descending theme in the strings. This is answered with the addition of woodwind figures giving a gentle mood but with serious undertones. Woodwind become more prominent in the second strain, which leads to a recapitulation and something of a development of the opening. The *Trio* begins with a long chord followed by elegantly articulated quaver figures. The second strain introduces a more strident theme, a version of which will be heard again in the last movement. The *Minuetto* is repeated.

The opening four-note theme of the *Molto Allegro* is a version of that of the second section of the *Trio*. It is presented simply at first, with a murmuring figure in the second violins. A countersubject is added and continues to a second theme with a dotted figure followed by descending scale passages. The four note theme is presented again but this time is treated fugally. The music moves to the dominant key and the second subject is presented but there is again contrapuntal treatment, including the use of themes heard earlier. The development begins in the tonic minor and moves with more contrapuntal treatments through far-ranging keys. The opening is recapitulated but with continued, seemingly inexhaustible, contrapuntal ideas. Themes and fragments are juxtaposed and intermingled as the music works through to its ultimate resolution.

英文樂曲介紹由米高·賴恩撰寫
格致語言顧問有限公司翻譯
Programme Notes by Michael Ryan

新《創世記》(世界首演)

葉惠康 (一九三〇生)

「聖經是神所默示的，每個人都有不同的感受和認識。我希望通過新《創世記》和大家分享我的信念。」

新創世紀的創作意念

四十多年前，我在美國肯德基州南方浸信會神學院修讀音樂碩士課程，我的畢業作品《大地交響曲》(Symphony of Earth)得到了作曲一等獎。我當時可用的音樂曲式是傳統的大合唱清唱劇(Cantata)形式：有獨唱、重唱、混聲大合唱再加上一個大型的管弦樂團。事實上是用了聖經中創世記第一章的原文作為歌詞，聖經裡的章節一字不改的寫成一首具有極濃厚宗教色彩的多樂章的合唱交響曲。當時演出後的反應不錯。

經過了這些年來，在我日常的讀經過程中，我感覺有部份的經文，有些地方稍有隱晦的內涵，對一些年少的信徒或是一些非信徒來說，可能會產生一些疑問：對於大地的產生？人是如何被創造？天地萬物是如何產生？很多很多情節未能完全明白。經過多年的思索，我對神創造天地的程序和宇宙的關係是十分明確而真實的。我這些感覺不單只是信的觀念，而是神的美意的成就。

我相信這是神的啟示，讓我有機會用音樂把我的感受寫出來與大家分享，這只是我個人的感受和信念，希望得到主內弟兄姊妹的共鳴！謝謝！

New "Book of Genesis" (World Premiere)

Yip Wai-hong (b.1930)

"The Bible is inspired by God - and for each and every one of us, the feelings and perception may be different. I hope to share my belief with you all through my new work, New 'Book of Genesis'."

The creative concept behind the New "Book of Genesis"

More than 40 years ago, when I was studying for my Master's degree in Church Music at the Southern Baptist Theological Seminary in the United States, I wrote *The Symphony of the Earth* as my thesis for my graduation concert. The work, which got me a First Prize, is in the form of the traditional cantata and comprises arias for solo, vocal ensemble and a mixed choir, all supported with a full-size orchestra. The libretto is quoted verbatim from Chapter 1 of Genesis in the Bible. The choral symphony with its rich religious colours was very well received at its first performance.

Now after all these years, in the course of my daily reading of the Bible, I observed that certain parts of the Scriptures do contain meanings that are beyond the understanding of young Christians or non-believers. For example, how did the earth come to be created? How was Man created? How did Life come into being? There are so many details in the Scriptures that cannot be fully understood. I have never stopped pondering, and I remain totally convinced that God did it all: the order in which He created heaven and earth, and the relationship He ordained between Himself and the Universe. I accept these as facts true and clear. My feelings are not only based on my belief – they also represent the manifestation of how God accomplishes His will.

I believe that this work is a gift from God, and that it is His will for me to share my inner thoughts with others through the medium of music. While this comes from my personal perceptions and convictions, I sincerely hope that it finds resonance in the hearts of my brothers and sisters in Christ. Thank you!

朗誦 Speech

-序曲-

太初有道，道與神同在，道就是神，太初就是宇宙。神靈在宇宙間運行，看到宇宙非常美麗，有很多大小星星和神的粒子（上帝的粒子），按著各式各樣的排列。各從其位，神十分歡喜。

神忽然看到眾星際中有一個系列的一棵小恆星，星很是隱暗，神要為它創造出一棵美麗的小天地，這就是神創造天地的工作開始進行。

(一) 神創造天地的第一日

起初，神創造天地，地是空虛混沌，淵面黑暗，神的靈運行在其中；在黑暗的水面上，神說要有光就有了光，神看光是好的就把光與暗分開。神稱光為晝，稱暗為夜，神看了十分歡喜。有晚上，有早晨，這是第一日。

-Prelude-

In the beginning was the Word, and the Word was with God, and the Word was God. The beginning was the universe. The Spirit of God was moving amidst the universe. And he saw the beauty of the universe, and the many stars and bodies lined up in the order that God created. And God was pleased.

And God saw a small star amidst them, and it was dim. And God wanted to create a beautiful heaven and earth of its own. And God began to create the heaven and the earth.

(1) The first day when God created the heaven and the earth

In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, Let there be light; and there was light. And God saw the light, that it was good; and God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

(二) 神創造天地的第二日

神說：「地上的『水』要有空氣」，神便把水分成上下，把上面的水變成空氣，並把空氣以下的水聚在一起，便使旱地露出來，事就這樣成了。神稱旱地上的空氣為「天」，稱水聚處為「海」。神看這是好的，心裡十分歡喜。有晚上，有早晨，這是第二日。

(三) 神創造天地的第三日

神說要地上有青草和結種子的菜蔬並結果子的樹木，果子都包著核，事就這樣成了。於是地上生長出青草和結種子的菜蔬和長出有核果子的樹木，各從其類，神看著滿心歡喜。有晚上，有早晨，這是第三日。

(四) 神創造天地的第四日

神說，讓第一天所創做的「光」體可以分晝夜，作記號，定時令、日子、年歲，並要讓光在天空，普照大地，在已排列好的軌道上，各自轉動，神更為小地（球）星星做了一個可以發光的小光體圍繞著小地（球）星星運行，這樣使大光和小光各在其位，管理晝夜，又造眾小星，把他們的光排列在天空，普照大地，一同管理晝夜，分別明暗，神看著是好的，滿心歡喜。有晚上，有早晨，這是第四日。

(2) The second day when God created the heaven and the earth

And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters. And God made the firmament. And God said, Let the waters under the firmament be gathered together unto one place, and let the dry land appear; and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And the evening and the morning were the second day.

(3) The third day when God created the heaven and the earth

And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit, whose seed is in itself, upon the earth: and it was so. And the earth brought forth grass, and herb yielding seed after his kind, and the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good, and he was glad. And the evening and the morning were the third day.

(4) The fourth day when God created the heaven and the earth

And God said, Let the lights made on the first day divide the day from the night; and let them be for signs, and for seasons, and for days, and years. And let them be for lights in the firmament of the heaven to give light upon the earth. And let them turn by their own on tracks laid down. And God made a lesser light to go round the star called the Earth, and the greater light and the lesser light were each on tracks of its own to rule over the day and over the night. And he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, And to rule over the day and over the night, and to divide the light and the dark, And God saw that it was good and he was pleased, And the evening and the morning were the fourth day.

(五) 神創造天地的第五日

神說，水要滋生有生命的生物，又要有雀鳥，在天空中自由飛翔，海上也要有生命的動物，神便做出各種魚類和海上的其他生物，各從其類，充滿天空，海上和地上。神看著是好的，心裡十分歡喜。有晚上，有早晨，這是第五日。

(六) 神創造天地的第六日

神說還有各類牲畜、昆蟲、野獸、各從其類，所以神便造出各類野獸，各從其類，和地上的昆蟲、牲畜，各從其類，還有各類微生物等，各從其類。神最後還按著自己的形象樣式做人，用人去管理海裡的魚類、空中的飛鳥、地上的牲畜和全地的昆蟲和其他生物，並要他們生養眾多，管治這個大地，神看著這一切，所造的都是好的，事就這樣完成了，心裡更是歡喜快樂。有晚上，有早晨，這是第六日。

(七) 神完成了創造天地一切事物，這一天休息，神定為「聖日」

神把天地萬物都創造齊了，到了第七日，就安息了，神賜福給第七日，定為「聖日」。

神創造天地的來歷，就是這樣的。

(5) The fifth day when God created the heaven and the earth

And God said, Let the waters bring forth the moving creature that hath life, and fowl that may fly free in the firmament of heaven, and living creatures in the seas. And God created fish and creatures of the sea, after their kind, And they fill the heaven, the sea and the earth. And God saw that it was good and was pleased. And the evening and the morning were the fifth day.

(6) The sixth day when God created the heaven and the earth

And God said, Let there be cattle, and creeping thing, and beast of the earth after his kind, And God made the beast of the earth after his kind, and creeping thing and cattle after his kind, And micro living thing after his kind. And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle over all the earth, and over every creeping thing that creepeth upon the earth. So God created man in his own image, and let man have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, the creeping thing and every living thing that moveth upon the earth; And God said unto them, Be fruitful, and multiply, and subdue the earth. And God saw every thing that he had made, and behold, it was very good; and it was so, And God was pleased and glad. And the evening and the morning were the sixth day.

(7) And on the seventh day God ended his work which he had made, And he rested, and sanctified it.

Thus the heavens and the earth were finished, and all the host of them. And God rested on the seventh day from all his work. And God blessed the seventh day, and sanctified it.

These are the generations of the heavens and of the earth when they were created.

中文樂曲介紹及朗誦內容由作曲家提供

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English translation provided by KCL Language Consultancy Ltd.*