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PHILHARMONIC ORCHESTRA

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SWIRE

# Jean-Yves Thibaudet

dazzles in  
李斯特

# Liszt

艾度·迪華特  
Edo de Waart  
指揮 conductor

11&12  
9|2009

Fri & Sat 8 PM  
香港文化中心音樂廳  
HK Cultural Centre  
Concert Hall

PHOTO: Decca, Kaskara

藝術總監兼總指揮  
Edo de Waart  
artistic director & chief conductor

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# Jean-Yves Thibaudet · 李斯特

## dazzles in Liszt

艾度·迪華特

指揮

Edo de Waart

conductor

蒂博代

鋼琴

Jean-Yves Thibaudet

piano

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ELGAR

Symphony No. 2 in E flat, Op. 63

Allegro vivace e nobilmente

Larghetto

Rondo

Moderato e maestoso

9月11日的音樂會由香港電台第四台 (FM 97.6 — 98.9兆赫) 現場錄音，節目將於10月17日(星期六)晚上8時播出，並於10月22日(星期四)下午2時重播。

The 11 Sep concert is recorded by RTHK. It will be broadcast on Radio 4 (FM Stereo 97.6 – 98.9 MHz) on 17 Oct (Sat) at 8PM and repeated on 22 Oct (Thu) at 2PM.

### 各位觀眾

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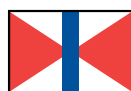
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# “香港管弦樂團 在迪華特的調教下 已經成為亞洲 數一數二的樂團。”

《人民音樂·留聲機》

“Under the leadership of Edo de Waart,  
**Hong Kong Philharmonic Orchestra**  
has already become one of Asia's top orchestras.”  
*Gramophone China*

藝術總監兼總指揮 艾度·迪華特

Artistic Director and Chief Conductor **Edo De Waart**

**香港管弦樂團**（港樂）是亞洲區內最具領導地位的樂團之一，豐富香港文化生命逾一世紀，近三十年來已發展成集華人與海外音樂精英的傑出樂團，吸引世界級藝術家同台獻藝。港樂每年透過超過一百五十場的演出，觸動二十萬樂迷的心靈。

在享譽國際的指揮大師艾度·迪華特領導下，港樂的藝術水平屢創高峰。港樂近年演出馬勒全套交響曲系列、歌劇音樂會、傳統古典樂曲以外的嶄新曲目，均為樂迷所熱切期待，更成為樂團藝術發展的里程碑。2009/10樂季的重頭戲，非數貝多芬的《費黛里奧》歌劇音樂會和及馬勒的《大地之歌》不可，而其他與港樂同台的閃爍樂壇巨星則包括：鋼琴家蒂博代、比拉索夫斯基及李維斯，小提琴家張永宙及大提琴家伊瑟利斯。傳奇指揮羅傑斯特汶斯基大師駕臨，廣大樂迷萬勿錯過。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，以助迪華特實現他對樂團的宏願。此為港樂史上最大的企業贊助，令樂團得以在藝術上有更大的發展，向世界舞台邁進的同時，將高水準的演出帶給廣大市民，讓更多人接觸到古典音樂。

**The Hong Kong Philharmonic Orchestra** (HKPO) is one of Asia's leading orchestras. Enriching Hong Kong's cultural life for over a century, the Orchestra has grown into a formidable ensemble of Chinese and international talents in the last three decades, attracting world-class artists to perform on the same stage. HKPO annually touches the lives of 200,000 music lovers through more than 150 performances.

Under the leadership of its internationally renowned conductor Edo de Waart, HKPO continues to scale new heights in musical excellence. The continuing cycle of Mahler symphonies and challenging programming outside the traditional repertoire, have become highly anticipated events as well as musical milestones for the Orchestra. Beethoven's *Fidelio* opera-in-concert and Mahler's *Das Lied von der Erde* are inarguably the major highlights of the 2009/10 season. Many great artists perform with the HKPO, from pianists Jean-Yves Thibaudet, Boris Berezovsky and Paul Lewis, violinist Sarah Chang to cellist Steven Isserlis. The visit of the legendary Gennadi Rozhdestvensky is also an event not to be missed.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic's Principal Patron, enabling Maestro de Waart's artistic vision for the Orchestra to be realized. Swire's sponsorship of the Hong Kong Philharmonic, the largest in the Orchestra's history, supports artistic growth and development as the Orchestra takes its place on the world stage, and brings performances of musical excellence to the widest possible public.



港樂和香港的城市脈搏深深緊扣，積極推廣管弦樂至社會各階層，將精彩的音樂會體驗帶到各家各戶，當中不少重要演出更透過電台及電視轉播給全港市民欣賞，包括於2007/08樂季，在跑馬地馬場遊樂場舉行的全年最大型戶外交響音樂會—太古「港樂·星夜·交響曲」。為了提高全港中、小、特殊學生對古典音樂的興趣，港樂舉辦音樂教育計劃「創意音符」，提供免費音樂會及各項教育活動。樂團亦嘗試踏出純古典音樂的範疇，定期邀請中、外流行歌手同台演出，吸引更多年青觀眾接觸古典音樂。

港樂的海外巡迴演出，讓樂團在港外建立聲譽及進一步提升藝術水平。2007/08樂季，港樂分別於上海之春國際音樂節及北京國際音樂節中亮相。2009年，樂團更在艾度·迪華特的領導下到廣州星海音樂廳、北京國家大劇院及上海大劇院大劇場作中國巡演，為廣大中國聽眾演出六場精彩音樂會。

香港藝術發展局於2008年2月頒發「藝術推廣獎」予香港管弦樂團，以表揚港樂近年來成功擴展觀眾層面和獲取公眾支持。🌟

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

HKPO stays in tune with our city by presenting the orchestra in unexpected venues and bringing the excitement of the concert experience to every home through radio and television broadcasts. These included, in the 2007/08 Season, the biggest outdoor symphonic concert of the year, *Swire Symphony Under the Stars* at Happy Valley. The Orchestra runs a comprehensive schools education programme, *Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids, and once in a while, the Orchestra drops the formality of the classical concerts to crossover with Western and Chinese pop stars.

The Orchestra also builds its reputation and raises its artistic standards by touring. In 2007/08 season, the Orchestra performed in the Shanghai Spring International Music Festival and the Beijing Music Festival. In 2009, the Orchestra undertook a major six-concert tour of China, including the Xinghai Concert Hall in Guangzhou, Beijing's National Centre for the Performing Arts and Shanghai Grand Theatre under the leadership of Maestro Edo de Waart.

In February 2008, the Hong Kong Arts Development Council honoured the HKPO with the Arts Promotion Award, in recognition of its success in expanding its audience base and gaining public support in recent years. 🌟

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

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# A Sound Commitment



*Edo de Waart*



香港管弦樂團

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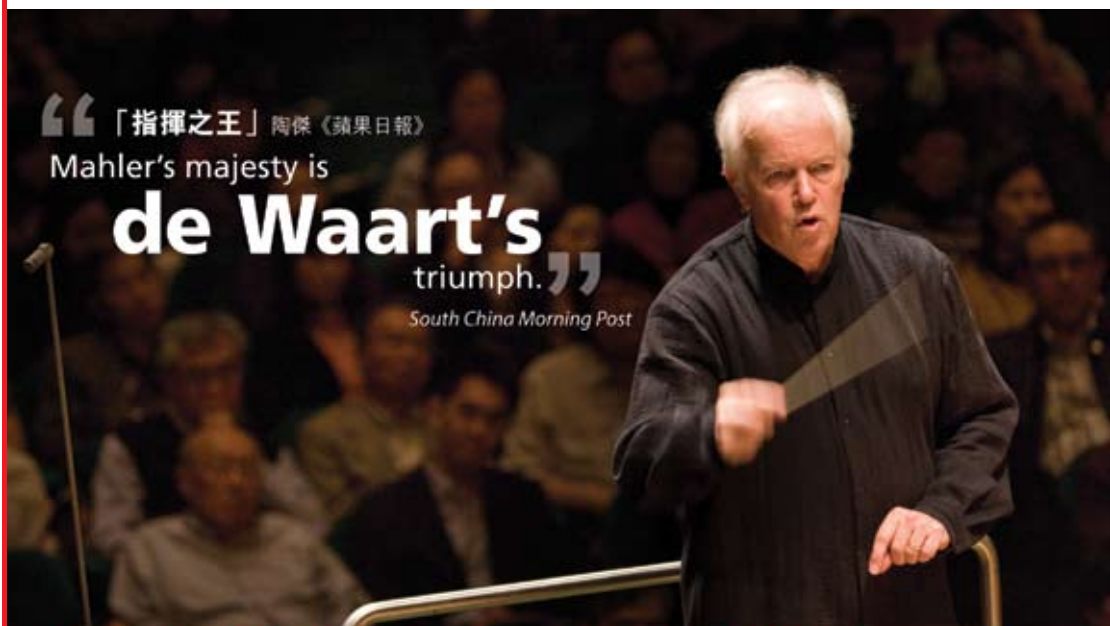


“「指揮之王」 陶傑《蘋果日報》

Mahler's majesty is

de Waart's  
triumph.”

South China Morning Post



藝術總監兼總指揮 艾度·迪華特

Artistic Director and Chief Conductor Edo De Waart

香港管弦樂團藝術總監兼總指揮艾度·迪華特享譽國際，素有「樂團建造者」的美譽，擅於成功將其帶領的樂團提升至高度卓越的藝術水平。他曾擔任的要職包括：悉尼交響樂團及荷蘭電台愛樂樂團的藝術總監兼總指揮、荷蘭歌劇院總指揮，以及鹿特丹愛樂樂團、三藩市交響樂團和明尼蘇達樂團的音樂總監。他亦會由2009/10樂季起出任美國密爾沃基交響樂團的音樂總監。

除指揮交響樂外，迪華特亦曾於世界各頂尖歌劇院執棒，如：倫敦科芬園、德國拜萊特、巴黎巴士底、紐約大都會，並曾在三藩市和悉尼指揮全套華格納《指環》歌劇音樂會。他指揮港樂演出李察·史特勞斯的《莎樂美》、《深宮情仇》、《玫瑰騎士》、《女武神》第一幕及浦契尼的《蝴蝶夫人》歌劇音樂會，均獲高度評價。

艾度·迪華特憑藉其傑出的音樂成就榮獲多項殊榮。他分別獲得荷蘭政府頒發雄獅勳位，以及澳洲政府頒發澳洲勳章，以表揚他於擔任悉尼交響樂團藝術總監兼總指揮任內期間，對提升澳洲文化藝術生活所作出的貢獻。他又獲香港演藝學院頒發榮譽院士，以肯定他於國際間取得的音樂成就，特別是他對培育香港新一代音樂家所作出的努力。➡

Edo de Waart is the Artistic Director and Chief Conductor of the Hong Kong Philharmonic Orchestra. Renowned as an “orchestral builder” who has the enviable ability to transform his orchestras into world-class ensembles, Edo de Waart has held such distinguished positions as Chief Conductor and Artistic Director of the Sydney Symphony and the Netherlands Radio Philharmonic, Chief Conductor of the Netherlands Opera, as well as Music Director of the Rotterdam Philharmonic, San Francisco Symphony and Minnesota Orchestras. He has also taken up the Music Directorship of the Milwaukee Symphony Orchestra from the 2009/10 season.

As an opera conductor, Edo de Waart has enjoyed success in many of the great opera houses of the world, including Covent Garden, Bayreuth, Bastille and the Metropolitan Opera. He has led highly regarded Wagner Ring Cycles in San Francisco and Sydney. He has conducted a series of critically acclaimed concert performances of Richard Strauss's *Salome*, *Elektra*, *Der Rosenkavalier* and Act I of *The Valkyrie*, as well as Puccini's *Madama Butterfly* with the Hong Kong Philharmonic.

Maestro de Waart has received a number of awards for his outstanding achievements in music. He is a Knight in the Order of the Dutch Lion and he was awarded the Order of Australia – a reflection of his invaluable contribution to Australian cultural life during his decade with the Sydney Symphony. He was appointed an Honorary Fellow of the Hong Kong Academy for Performing Arts in recognition of his contribution to music internationally, and in particular, his commitment to developing future generations of musicians in Hong Kong. ➡

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# 蒂博代

## Jean-Yves Thibaudet

鋼琴  
piano



鋼琴家蒂博代琴藝精湛，演繹極富詩意而且見解獨到，他的演出令人振奮，成功迷倒全球觀眾。被譽為「世界其中一位最佳鋼琴家」，蒂博代技巧與魅力兼備，是各大樂團、音樂節、指揮和音樂家們的寵兒。

2009夏季，蒂博代於美國及歐洲各主要音樂節中亮相，與費城、波士頓、洛杉磯和克里夫蘭交響樂團，以及玻利瓦爾青年管弦樂團合作，2009/10樂季的精彩演出包括：倫敦愛樂澳洲巡演，以及與赫爾辛基愛樂樂團、鹿特丹愛樂樂團、皇家利物浦愛樂和盧森堡愛樂合作的歐洲及北美巡演。作為一位活躍的獨奏家，蒂博代將於2009年12月15日於卡奈基音樂廳演出。2010年5月，他將與洛杉磯愛樂，以及其新任音樂總監杜達梅爾在美國巡演，為三藩市、那什維爾、華盛頓、紐約和新澤西的觀眾帶來伯恩斯坦的《焦慮的年代》。

蒂博代是Decca廠牌的專屬藝人，曾推出逾四十張專輯，贏盡各大獎項，如：德國唱片大獎、法國金音叉大獎、法國古典音樂世界大獎、英國留聲機大獎、兩個德國迴聲獎和阿姆斯特丹愛迪生獎。他於2007秋季推出的《聖桑第二及第五鋼琴協奏曲》榮獲格林美獎提名，合作指揮是蒂博代的多年合作伙伴杜托華和其瑞士羅曼德管弦樂團。

2001年，蒂博代榮獲法國藝術及文學騎士勳章。2002年，意大利史波雷圖音樂節特別頒發飛馬大獎予蒂博代，以表揚其藝術成就和對該節的長期支持。2007年，他更獲法國音樂之光頒發最高榮譽的終身成就大獎。🔥

Pianist Jean-Yves Thibaudet continues to enthrall audiences worldwide with his profound and poetic artistry, enlightened interpretations and thrilling performances. Hailed as “one of the best pianists in the world,” Thibaudet is sought-after by today’s foremost orchestras, festivals, conductors and collaborative musicians for his virtuosity and charisma.

Following summer 2009, which includes performances at major US and European festivals with orchestras such as Philadelphia, Boston, Los Angeles and Cleveland, as well as the Simón Bolívar Youth Orchestra, Thibaudet’s 2009/10 season is highlighted by an Australian tour with the London Philharmonic Orchestra, as well as European and North American tours with the Helsinki Philharmonic Orchestra, Rotterdam Philharmonic Orchestra, Royal Liverpool Philharmonic, and Orchestre Philharmonique du Luxembourg. A vivid recitalist, Thibaudet performs at Carnegie Hall on December 15, 2009. In May 2010, Thibaudet embarks on a US tour with the Los Angeles Philharmonic and new Music Director Gustavo Dudamel, bringing Bernstein’s *Age of Anxiety* to San Francisco, Nashville, Washington, New York and New Jersey.

Jean-Yves Thibaudet is an exclusive recording artist for Decca, which has released over 40 of his albums, earning the Schallplattenpreis, the Diapason d’or, Choc de la Musique, a Gramophone Award, two Echo awards, and the Edison Prize. On his Grammy-nominated recording, *Saint-Saëns, Piano Concerti Nos. 2&5*, released in fall 2007, Thibaudet is joined by long-standing collaborator, conductor Charles Dutoit, and the Orchestre de la Suisse Romande.

In 2001, the Republic of France awarded Thibaudet the prestigious Chevalier de l’ordre des Arts et des Lettres and in 2002, he was awarded the Premio Pegasus from the Spoleto Festival in Italy for his artistic achievements and his long-standing involvement with the festival. In 2007, he was awarded the Victoire d’Honneur, a lifetime career achievement award and the highest honor given by France’s Victoires de la Musique. 🔥





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# 德伏扎克

## Antonín Dvořák

1841-1904

### 《狂歡節》序曲，作品92

1878年，德伏扎克隨著他的鋼琴二重奏斯拉夫舞曲面世，馬上在國際樂壇上聲名大噪。這套作品受歡迎的原因有二，其一是活潑的斯拉夫民歌旋律和節奏元素，其二是充滿德伏扎克獨特風格的節奏。他對故鄉波希米亞（音樂、鄉郊景緻和風土人情）的熱愛始終如一，為他帶來源源不絕的創作靈感。他近乎天真地迷戀生命和大自然，並在1891年3月至1892年1月間埋首寫作一套管弦樂曲，全曲分為三部分，分別以音樂描繪大自然、生命和愛情的光明面與陰暗面。樂曲1892年4月28日首演時名為《大自然、生命與愛情》，但後來卻分為三首音樂會序曲出版。第一部分《大自然的國度》的靈感顯然來自家鄉開闊的田野和茂密的松樹林，描繪人類大自然力量的覺醒。第三部分《奧賽羅》刻劃激情但被妒火灼得傷痕纍纍的愛。第二部分以歌頌生命力為主旨，1894出版時以《狂歡節》為題，題獻給布拉格查理士大學（1891年3月德伏扎克獲該校頒發榮譽博士學位）。

德伏扎克寫作《狂歡節》序曲時，剛好邀出任紐約美國國家音樂學院總監，而且待遇優厚。可以說，此曲活潑的開端與兩件喜事遙相呼應：一是獲頒榮譽博士，二是尋得優差。但此曲描繪的卻是一個在鄉間集市盡情尋歡作樂的人，長號為樂曲添上幾分俗氣，恰到好處。可是身處華麗俗艷的主人翁，卻發現生命真正的喜悅來自美麗的大自然，這樂段由豎琴引入，並由單簧管奏出貫穿三首序曲的「大自然」主題，雖然短暫卻意味深長，不久主人翁又繼續尋歡作樂了。🔥

### *Carnival* overture, Op. 92

Dvořák's international fame as a composer came with his Slavonic Dances originally composed for piano duet in 1878. The popularity of these pieces stemmed as much from the vivacious character of the Slavonic folk melodies and rhythms which Dvořák had incorporated into the music as from his own distinctive musical style. He never lost his deep love for the music and culture – as well as for the countryside and people – of his native Bohemia and found there an endless source of inspiration for his own music. He had an almost naïve fascination with life and nature and between March 1891 and January 1892 worked on a three-part cycle for orchestra intended as a musical description of both the beautiful and the ugly sides of nature, life and love. Originally he called the work *Nature, Life and Love*, under which title it was first performed on 28<sup>th</sup> April 1892, but later chose to have it published as three separate concert overtures. The first (*In Nature's Realm*), clearly inspired by the open fields and deep, dark pine forests of the composer's homeland, depicts man's awakening awareness of the forces of nature. The third (*Othello*) depicts the passion of love scarred by great jealousy, while the central part, celebrating the vitality of life, was published in 1894 as *Carnival* and carried a dedication to the Charles University of Prague from which Dvořák had been awarded an honorary doctorate in March 1891.

The boisterous opening of the *Carnival* overture might well be said to be Dvořák's response not only to the award of the honorary doctorate but also to the highly lucrative offer he had received, during the composition of the work, of the post of Director of the National Conservatory of America in New York. But in essence the music is here depicting a man swept up in a hectic round of merry-making at a country fair, and the trombones add a suitably vulgar touch of fairground colour. However amidst all the garishness he realises that the real joy of life comes from the beauty of nature itself; the passage heralded by the harp in which the clarinets recall the "Nature" theme which runs through all three overtures. This moment of reflection is short-lived and before long the man is flung back into the midst of the festivities. 🔥

# 李斯特

## Franz Liszt

1811-1886

### A大調第二鋼琴協奏曲，S125

19世紀時，不少歐洲音樂家都到俄羅斯發展，蔚然成風。由於俄國教會箝制國民的日常生活，因此幾百年來，本國作曲家一直苦無發揮機會——唯有宗教音樂例外。後來即使俄羅斯終於冒起，成為音樂強國的時候，俄人依舊對外國音樂和外國演奏家趨之若鶩。李斯特正是踏足俄羅斯的眾多外國演奏家之一，而且他更在1847年的俄國巡迴演出中邂逅卡羅琳·梵·賽恩——維根斯坦公主。安東尼·威爾金森所著的李斯特傳記形容卡羅琳公主「時年廿八，性格率直，已婚。但公主的貴族封號令李斯特很高興、她的財富令李斯特讚嘆不已、她的文化修養和聰明才智令李斯特衷心折服，她堅強的個性與意志力令李斯特甘拜下風，可能最重要的，還是她極度認真的本質，令李斯特感到三生有幸。」這種「極度認真的本質」令李斯特決定與其他情人一刀兩斷，與公主一起回到德國威瑪定居，組織家庭；但威瑪市民卻認為公主打扮古怪而且煙不離手，因此老大不高興。為了保持體面，兩人令外界相信他們的關係純粹是柏拉圖式——這當然並非實情。為了掩人耳目，公主懷著李斯特的孩子時專程跑到布魯賽爾待產，而且三個孩子都是在布魯賽爾出生和成長的。公主堅持要李斯特放棄鋼琴名家的生活（當演奏名家自不然會分心——會拈花惹草），全心全意創作——這就是兩人關係（無論柏拉圖式與否）的基礎。

他與公主在威瑪同居了12年；事實上，李斯特所有傑作都寫於這段日子。雖說若然不是公主從旁施壓，許多作品也許不會有面世的一天，

### Piano Concerto No. 2 in A, S125

A popular destination for European musicians during the 19<sup>th</sup> century was Russia. The powerful hold over every aspect of daily life exerted by the church there had for centuries allowed few opportunities for native musicians to flourish outside the confines of religious music, and while Russia was eventually emerging as a major musical nation, audiences in Russia still favoured foreign music and performers. Liszt was one of the many foreign musicians who toured Russia and it was during his 1847 concert tour that he encountered the Princess Carolyne von Sayn-Wittgenstein who was, in the words of Anthony Wilkinson's biography of the composer, "28, and plain, and married; but Liszt was flattered by the aristocratic title, dazzled by her fortune, overwhelmed by her culture and intellect, overpowered by the forcefulness of her character and strength of will and, perhaps most important of all, found benediction in her intensely religious nature". That "religious nature" persuaded him to discard his previous mistresses, and when Liszt returned to his home in the German city of Weimar, the Princess followed and the two set up home together (much to the dismay of the Weimar people who were dubious of the odd clothes she wore and of her habit of chain-smoking cigars). To maintain the outward appearance of respectability, they convinced the outside world that their relationship was entirely platonic, but it most certainly was not; the Princess hid her pregnancies by travelling to Brussels to give birth to their three children, and all three of them were brought up entirely in that city. The basis of their relationship, platonic or otherwise, however, was the Princess's insistence that Liszt abandoned his life as a virtuoso pianist (with its obvious distraction in the shape of adoring females) and devoted his energies to composition.

Virtually all Liszt's major works were composed during the 12 years he and the princess shared a house in Weimar, and while without her imperious presence many of these works would doubtless never have seen the light of day, clearly Liszt did not find this arrangement conducive to the speedy



但顯然李斯特對此不以為然。比方說，第二鋼琴協奏曲就花了不下24年時間才完成：初稿出現於1839年，但真正出版卻已是1863年的事了。樂曲孕育期間，李斯特的學生布朗薩（也就是此曲的題獻對象）曾把未定型的版本演出過（1857年1月7日，威瑪），但往後李斯特繼續修訂，直至1861年（這年，李斯特和公主終於決定結婚了，但李斯特卻在婚禮前夕臨陣退縮，餘生都在「半宗教式地隱居」）。

樂曲的最終版本以木管富於詩意的樂段開始，旋律主要由單簧管負責，鋼琴神不知鬼不覺地加入，奏出的琶音柔和開展。鋼琴奏出如潺潺流水似的精緻樂音，帶有幾分蕭邦遺風；但由開端抒情得近乎憂鬱的氣氛轉變為較誇張的效果，靠的也是鋼琴。這個轉變隨著鋼琴的華彩樂段式段落而來，氣氛激憤而猛烈，突顯出鋼琴有力的低音區，最終將樂團帶到戲劇化的高潮。音樂在鋼琴發人深省の間奏過後進入第二部分。第二部分由弦樂開始，大提琴獨奏以極富表現力的手法交代開端主題，鋼琴音型則接近蕭邦風格。這裡鋼琴似乎有點依依不捨，好一陣子才突然迸出強勁地搏動的進行曲，樂團仿如值班的士兵一般大踏步走過。音樂安靜下來後，精緻的舞曲部分開始，鋼琴和樂團在較高音域閃爍（一段惹人喜愛的獨奏長笛清晰可聞）。鋼琴輕盈俐落、翩然舞動的經過段引入樂曲最後一段。這裡鋼琴以不斷跑上跑落的音階充當伴奏，好動得險些過火；樂團很快把音樂推至得意洋洋的結束——儘管這個處理令人有點措手不及。🔥

creation of great works. The Second Piano Concerto, for example, took no less than 24 years to complete; the earliest sketches date back to 1839 and it finally appeared in print in 1863. During that long gestation his pupil, Hans von Bronsart (to whom the Concerto is dedicated) gave a performance of a version of the work (in Weimar on 7<sup>th</sup> January 1857), but Liszt continued to work on it right through until 1861 (the year in which, finally, Liszt and the Princess were to marry, but on the very eve of their wedding, Liszt got cold feet and spent the rest of his life in what Anthony Wilkinson refers to as “semi-religious retirement”).

In its final form, the Concerto opens with a poetic passage from woodwind, the clarinet taking the lion's share of the melodic interest, the piano entering almost imperceptibly with gently unfolding arpeggios. The piano's delicately rippling passagework is somewhat reminiscent of Chopin, but it is also the piano which moves from the lyrical, almost plaintive mood of the opening to something altogether more bombastic. This comes with a stirring and stormy cadenza-like passage emphasising the instrument's powerful bass register and eventually sending the orchestra on to a dramatic climax, after which a reflective piano interlude introduces the second section. This is announced by the strings and contains a richly expressive statement of the opening theme played by a solo cello against more Chopinesque piano figurations. The piano seems to ponder this for a while, before abruptly breaking into a pulsating march, with the orchestra striding along in attendance. This eventually calms down and a delicate, dance-like section follows in which both the piano and orchestra sparkle in their higher registers (there is a delightful passage for solo flute). Light, crisp, dancing passagework from the piano introduces the final section of the piece in which, to the accompaniment of the piano rolling up and down scales with almost impertinent athleticism, the orchestra quickly reaches its triumphant, if somewhat unexpectedly foreshortened conclusion. 🔥

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# 艾爾加

## Edward Elgar

1857-1934

### 降E大調第二交響曲，作品63

活潑而高貴的快板

稍慢板

輪旋曲

莊嚴的中板

英皇愛德華七世1910年5月6日駕崩時，舉國哀慟；他當年以59歲高齡繼承其母維多利亞女皇成為英國君主，在位只有短短十年。然而不少英國人卻認為，經過道德規範嚴苛的維多利亞時代，愛德華七世無疑像一口新鮮空氣。他身為威爾斯親王（女皇長子的常見冊號）時，既嗜賭酗酒又好色（離婚也搞得一塌糊塗），令母后傷心之餘又予人口實，落人話柄；然而登基後卻扶助貧苦大眾，又努力改善英國的外交形象，因此更令人刮目相看。一直與維多利亞上流社會格格不入的艾爾加，視國王為同道中人，所以國王駕崩也就令他特別傷感。第二交響曲動筆後不久即傳來國王駕崩的噩耗；艾爾加把此曲題獻給已故的國王，花了四個月時間創作，1911年5月24日在倫敦首演，由作曲家親自指揮。

對艾爾加來說，1910年是悲喜交集的一年。他給友人寫信道：「這一年真令人驚異！一方面，國王駕崩後舉國同悲；但另一方面，一個沒有一官半職的小人物，卻又脫胎換骨。」「脫胎換骨」，源於他1910年初的三段體驗。國王駕崩後，艾爾加到了康沃爾廷塔哲村莊旅遊，該處風景迷人，村內岩石上有個據說與亞瑟王傳奇息息相關、令人嘆為觀止的城堡遺跡，艾爾加深受啟發，創作出第二交響曲，並以「廷塔哲」為副題。另外，輝煌的意大利城市威尼斯又為他帶來其他意念——就是聖馬可廣場賣藝的樂手那種零零碎碎的節奏。但貫穿全曲的主題，卻來自雪萊詩作《久違了，愉快的精靈》。

### Symphony No. 2 in E flat, Op. 63

Allegro vivace e nobilmente

Larghetto

Rondo

Moderato e maestoso

On 6<sup>th</sup> May 1910 King Edward VII died and the entire British Empire was thrown into mourning. He had been king for just 10 years, having acceded to the throne at the age of 59 following the death of his mother, Queen Victoria. For many he was a breath of fresh air after the rigid moral code of the Victorian era, and his efforts with the poor and needy, as well as in improving international relations were all the more admired since, as Prince of Wales (the title usually given to the Queen's eldest son), he had led a life of gambling, drinking and womanising which — especially his very messy divorce — had been the despair of his mother and the delight of the scandal-mongers. Elgar felt a keen affinity with Edward having, himself, been shunned by polite Victorian society, and was particularly saddened by the news of his death: it came just as he had started work on his Second Symphony. It took four months for Elgar to complete the Symphony, it was premièred in London, conducted by the composer, on 24<sup>th</sup> May 1911 and inscribed to the memory of the late King.

The year 1910 was one of very mixed emotions for Elgar; as he wrote to a friend, "What an amazing year it has been! With all the sad things in the great public life — from the King's death downwards — the radiance in a poor, little, private man's soul has been wonderful and new". That radiance in Elgar's soul came about as the result of three personal experiences during the early months of 1910. Following the King's death he had travelled to the magical village of Tintagel in Cornwall with its incredible castle ruins perched on a rock and indelibly associated with the mythical legends surrounding King Arthur. He returned from that trip





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# 艾爾加

## Edward Elgar

1857-1934

### 降E大調第二交響曲，作品63

活潑而高貴的快板

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莊嚴的中板

艾爾加說：「要了解這首交響曲的氣氛，大可讀讀雪萊的詩。但此曲並非全詩的闡釋，詩歌也不能充分解說此曲。全曲神韻在於高度的歡樂及純然的欣喜：雖然也有流露愁緒、緬懷過去的時刻，但哀傷情緒在終樂章消失得無影無蹤，變得高尚脫俗。全曲精粹在於開始的幾小節。」主題激動人心，格調高貴，起伏之際傳來圓號陣陣歡呼作點綴。音樂沉寂下來，小提琴在雅緻的豎琴聲伴奏下，奏出一個與開端相似、但較平靜的主題。這個主題呈現高貴的面貌，然後是個氣氛獨特的插段。再次引用艾爾加的話：「長號和大號奏出的進行曲實在避無可避——打擾了氣氛，粉碎了夢境。」

艾爾加很在意地指出悲傷的第二樂章「作於國王駕崩以前。音樂帶有輓歌色彩，但與任何葬禮進行曲無關，僅是受詩歌啟發而已。」這一點不能盡信。樂章開始時，加上弱音器弦樂配合豎琴的效果，靈感也許來自雪萊的詩（描述一個女人把花掉在男人的墳上），但不久卻演變成莊嚴的進行曲，低音大提琴規整地踏步，小號則奏出旋律。艾爾加私下跟朋友說，樂章中段描述國葬的種種：「炮架（莊嚴的長號曲調）、人群（弦樂你擠我擁的音型），還有孤單的喪主（雙簧管曲調）。」

### Symphony No. 2 in E flat, Op. 63

Allegro vivace e nobilmente

Larghetto

Rondo

Moderato e maestoso

with revitalised ideas for the Symphony (including subtitling it "Tintagel"). He also visited the glorious Italian city of Venice where the broken rhythm of itinerant musicians in the Piazza San Marco gave him further ideas. In the end, though, it was Shelley's poem *Rarely, rarely comest thou, Spirit of Delight* which gave him the underlying theme for the whole work.

Elgar suggested that "to get near the mood of the Symphony the whole of Shelley's poem may be read, but the music does not illustrate the whole of the poem, neither does the poem entirely elucidate the music. The spirit of the whole work is intended to be of high and pure joy: there are retrospective passages of sadness but the whole of the sorrow is smoothed out and ennobled in the last movement. The germ of the work is the opening bars." This is a stirring theme decorated by whoops of joy from the horns as it ebbs and flows with great nobility. It eventually subsides and, to the delicate strains of the harp, the violins introduce a related but rather more tranquil theme. This, however, takes on a noble aspect before a strangely atmospheric episode (Elgar described it as "a moment of real remote peace") appears. To quote Elgar, again, "the atmosphere is broken-in upon and the dream shattered by the inevitable march of the trombones and tuba".



第三樂章則歌頌威尼斯。樂章開端輕盈快活，靈感來自聖馬可大教堂外街頭樂手的演奏。樂章中央的插段彷彿反映了國王雖然一直避免與德國開戰，但一切努力也隨他而去：此曲首演後三年，戰爭終於爆發。

第一樂章開端的主題和第二、三樂章的部分素材也在第四樂章重現。這個樂章既有高度戲劇化、充滿張力的時刻，也有蘊藉悲涼的樂段和歡天喜地的情緒；但正如作曲家本人所言，這一切最後也消失得無影無蹤，「以平靜、崇高的氣氛作結」。

節目介紹中文翻譯：鄭曉彤

Elgar was anxious to point out that the sad second movement was composed “before the death of King Edward. It is elegiac but has nothing to do with any funeral march and is a reflection as suggested by the poem.” But we must take his words with a big pinch of salt; the opening for muted strings and harp may be inspired by Shelley’s image of a woman dropping a flower on a man’s grave, but very soon this turns into a solemn march – trumpets over the measured tread of basses – while Elgar himself privately commented to a friend that the central part of the movement portrayed aspects of the King’s state funeral; “the gun carriage (solemn trombone tune), the crowd (jostling figures in the strings) and a solitary chief-mourner (the thread of a tune in the oboe)”.

The next movement is Elgar’s celebration of Venice. It’s light and bouncy opening was inspired by those musicians Elgar heard playing outside St. Mark’s Cathedral. However a central episode seems to reflect on the fact that the with the King’s death came also the termination of the strenuous efforts he had been making to prevent war between Germany and Britain: three years after the Symphony’s première war did, indeed, break out.

The final movement brings back the main theme from the very opening of the Symphony as well as aspects of the second and third movements, it possesses moments of high drama and tension, moments of reflective sorrow and exuberant joy, but does, as Elgar put it, smoothes it all out and “ends in a calm and elevated mood”.



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John Harding  
團長 Concertmaster



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



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



朱蓓  
Zhu Bei  
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Fan Ting



▲ 梁文瑄  
Leslie Ryang  
Moon-sun



馬嘉蓮  
Katrina Rafferty-Ma



鈴木美矢香  
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冒田中知子  
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Second  
Violins



閻宇晴  
Alisa Yan Yuqing



\* 柯雪  
\* Ke Xue



\* 劉芳希  
\* Liu Fang-xi



\* 王粤  
\* Wang Yue

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Violas



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Kaori Wilson



黎明  
Li Ming



羅舜詩  
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\* 李成  
\* Li Cheng

低音大提琴  
Double  
Basses



▲ 姜馨來  
Jiang Xinlai



鮑爾菲  
Philip Powell



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Feng Rong



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Samuel Ferrer



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Olivier Nowak

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施家蓮  
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■ 韋爾遜  
Michael Wilson



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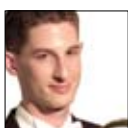


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## 費利亞榮獲2009 Man 亞洲文學獎提名 Samuel Ferrer nominated for the Man Asian Literary Prize

我們的低音大提琴手費利亞最近憑歷史小說《The Last Gods of Indochine》榮獲2009 Man 亞洲文學獎提名，這是專為未曾以英語出版的亞洲小說而設的年度獎項，這個被譽為「The Man Booker Prize 亞洲版」的獎項由2007年起舉辦，今年已踏入第三屆。故事圍繞虛構角色——19世紀自然探索家Henri Mouhot的孫女發展，費利亞是香港唯一一位，而且是有史以來首位白人榮獲這項提名，我們一起為Sam打氣吧！

Our bass player, Sam, has been recently nominated for the 2009 Man Asia Literary Prize for his historical fiction, *The Last Gods of Indochine*. The prize is an annual award for an "Asian novel unpublished in English." The prize, considered the "Booker of Asia," was launched in 2007 and is now in its third year. His novel is based on the story of a fictitious granddaughter of Henri Mouhot, a French naturalist and explorer of the 19th Century. Sam is the only nominee from Hong Kong on this year's long-list, and the first Caucasian Westerner to ever be nominated. Good Luck Sam! 🍀



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# Club Maestro 大師會

大師會於1998年特別為工商界各大企業而成立，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。

Established in 1998, Club Maestro is an exclusive corporate club for the business community. It aims at the long-term development of the Hong Kong Philharmonic Orchestra and at enriching citizens' cultural lives and sense of enjoyment. We heartily thank the following Club Maestro membris.

## 白金會員 PLATINUM MEMBERS



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## 綠寶石會員 EMERALD MEMBERS



## 珍珠會員 PEARL MEMBERS



Miss Aliena Wong



# 多謝支持 Thank You for Your Support

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The Hong Kong Philharmonic Orchestra would like to express our gratitude  
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## 樂團席位贊助基金 CHAIR ENDOWMENT FUND

### 總指揮贊助基金 The Maestro's Chair endowed by

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## 商藝匯萃 PAGANINI PROJECT

汪穗中先生 捐贈

- 艾曼·謝曼明(1907)小提琴·由冒田中知子小姐使用

Donated by **Mr Patrick Wang**

- Emile Germaine (1907) Violin, played by Ms Tomoko Tanaka Mao

張爾惠先生 捐贈

- 洛治·希爾(c.1800)小提琴·由王亮先生使用

Donated by **Mr Lowell Chang**

- Lockey Hill (c.1800) Violin, played by Mr Wang Liang

鍾普洋先生 捐贈

- 多尼·哈達(1991)大提琴·由張明遠先生使用

Donated by **Mr Po Chung**

- Dawne Hadded (1991) Violoncello, played by Mr Cheung Ming-yuen

史葛·羅蘭士先生 捐贈

- 安素度·普基(1910)小提琴·由張希小姐使用

Donated by **Mr Laurence Scofield**

- Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

此計劃由「商藝匯萃」發起及組織。 This project is initiated and organized by Business for Art Foundation.

## 樂器捐贈 INSTRUMENTAL DONATION

香港管弦協會婦女會 捐贈

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

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)小提琴由第二副團長王思恆先生使用
- 卡洛·安東尼奧·狄斯多尼(1736)小提琴·由倪瀾先生使用

Rare instruments donated –

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean Baptiste Vuillaume (1866) Violin, played by Ms Bei Zhu, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wong Sze-hang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器 –

- 德國轉閥式小號兩支
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Other instruments donated in support of the "Instrument Upgrade and Enhancement Project" –

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

## 重點推介 FEATURED CONCERT

### W計劃 — 與香港演藝學院合作 Project Wagner – with HKAPA

20 Sep 2009 Sun 3PM

香港文化中心音樂廳  
HK Cultural Centre Concert Hall  
HK\$240 \$180 \$140 \$100

蘇柏軒，指揮  
Perry So, conductor

香港管弦樂團  
Hong Kong Philharmonic Orchestra

演藝交響樂團  
The Academy Symphony Orchestra

#### 節目 Programme

史達拉汶斯基 《火鳥》：組曲 (1919)  
STRAVINSKY *The Firebird: suite* (1919)

華格納 (夫利格改編) 《崔斯坦與伊索爾德》：管弦套曲  
WAGNER *Tristan und Isolde* –  
(arr. de Vlieger) an orchestral passion



## 熱賣中 HOT PICK

### 歌劇女神 The singing actress Anna Caterina Antonacci

25&26 Sep 2009 Fri & Sat 8PM

香港文化中心音樂廳  
HK Cultural Centre Concert Hall  
HK\$320 \$240 \$180 \$120

尼爾遜，指揮  
John Nelson, conductor

安冬娜琪，女高音  
Anna Caterina Antonacci, soprano

#### 節目 Programme

海頓	第86交響曲
HAYDN	Symphony No. 86
白遼士	《埃及豔后之死》
BERLIOZ	<i>La mort de Cléopâtre</i>
海頓	《阿莉安娜在納索斯》
HAYDN	<i>Arianna a Naxos</i>
白遼士	《浮士德的天譴》： 鬼火、仙女之舞及拉科西進行曲
BERLIOZ	<i>La Damnation de Faust</i> : Will-o-the-Wisps, Dance of the Sylphs & Rakoczy March



## 熱賣中 HOT PICK

### 巴列夏的旋歸 Kolja Blacher returns

2&3 Oct 2009 Fri & Sat 8PM

香港大會堂音樂廳  
HK City Hall Concert Hall  
HK\$280 \$200 \$140 \$100

巴列夏，領奏/小提琴  
Kolja Blacher, director/violin

#### 節目 Programme

莫扎特	第41交響曲「茱比特」
MOZART	Symphony No. 41 <i>Jupiter</i>
舒曼	小提琴協奏曲
SCHUMANN	Violin Concerto
柴可夫斯基	小夜曲，作品48
TCHAIKOVSKY	Serenade, Op. 48



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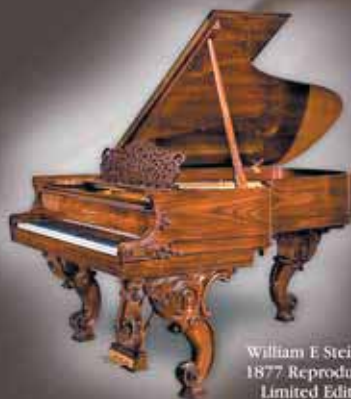
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