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秋夜莫扎特

巴列夏的旋歸 Kolja Blacher returns

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巴列夏

Kolja Blacher

領奏/小提琴
director/violin

PHOTO Priska Ketterer

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Years of Innovative Education

香港公開大學是香港唯一以開放及遙距教育為本的大學，一直致力實踐「有教無類」的教育理想。由一九八九年創校至今，公開大學與廣大進修社群已共渡廿載寒暑，先後為超過十五萬名不同背景、學歷、年齡的人士提供優質靈活的高等教育機會，迄今已有逾五萬七千人學成畢業，取得學士學位、文憑或證書等學歷。

公開大學一直積極回應社會各界對教育的需求，開辦逾一百九十個課程及六百多個學科，照顧不同人士的進修需要。由二〇〇一年起，大學開辦全日制面授課程，為年青學子開闢蹊徑，提供更多升學機會，另外又開辦兼讀面授課程及全網上課程，以多元學習模式，為進修人士提供更多選擇。

作為一所致力創新、為有意進修者敞開學習大門的學府，公開大學不斷前瞻未來。大學將繼續致力發展結合面授、遙距及網上教學優點的混合教學模式，為學習者提供更大靈活性，切合不同人士的需要。

此外，大學亦不斷開放學習資源予廣大市民，通過免費網上學習課件及《進修新天地》教育電視節目，貫徹開放教育理念，推廣終身學習風氣。

The OUHK has been serving the learning community for 20 years since its inception in 1989. A firm believer in *Education for All*, the OUHK is the only open and distance learning university in Hong Kong. It has offered high quality and flexible further education opportunities for more than 150,000 people from a variety of backgrounds and age groups. To date, the University has presented more than 57,000 graduates in Hong Kong.

More than 190 programmes and 600 courses are now on offer. Since 2001, the University has introduced full-time face-to-face programmes to provide more study options for young learners. Besides, part-time face-to-face and fully online programmes have been made available to give learners more choices.

As an innovator in educational delivery with a mission to open the doors of learning, the OUHK is always planning for the future. The University is committed to develop blended learning, which incorporates the strengths of face-to-face, distance and online education, to offer greater flexibility and personalization to aspiring learners.

The University has also dedicated itself to broadening public access to its learning resources, such as the free online courseware and *Open for Learning* educational TV programmes, which have helped promote open education and lifelong learning.

秋夜莫扎特：巴列夏的旋歸

Serenading Mozart: Kolja Blacher returns

巴列夏
領奏/小提琴

Kolja Blacher
director/violin

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圓舞曲
哀歌
終曲

Programme

MOZART

Symphony No. 41 in C, K.551 *Jupiter*
Allegro vivace
Andante cantabile
Menuetto: Allegretto
Molto allegro

SCHUMANN

Violin Concerto in D minor
Im kräftigen, nicht zu schnellen Tempo
Langsam
Lebhaft, doch nicht schnell

— Intermission —

TCHAIKOVSKY

Serenade for Strings in C, Op. 48
Piece in form of a Sonatina
Waltz
Elegy
Finale

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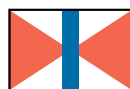
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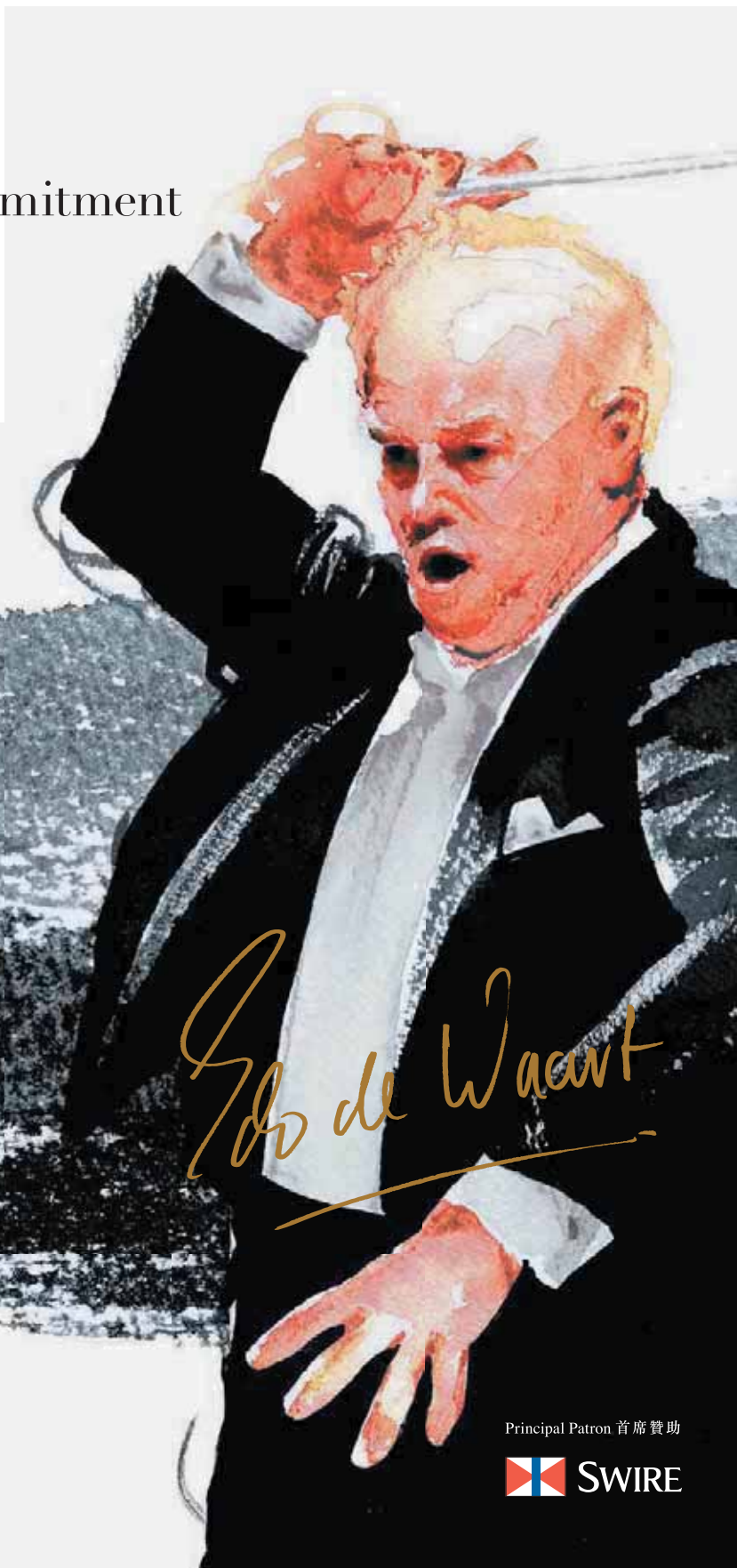
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Ms Angela Hui, Director of Development on (852) 2721 2030 or via email at angela.hui@hkpo.com

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A Sound Commitment



Edo de Waart



香港管弦樂團

HONG KONG
PHILHARMONIC ORCHESTRA

Principal Patron 首席贊助



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《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
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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. 🍷

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* only valid as part of a meal

巴列夏 Kolja Blacher

小提琴
violin



生於柏林的巴列夏，年僅15歲便已經被紐約茱莉亞音樂學院取錄，師隨迪蕾學藝。其後他又到薩爾斯堡，師從域克，然後展開他的獨奏演奏生涯。他自1999年10月起擔任漢堡音樂學院的小提琴及室樂教授，並自2009年春，擔任柏林漢斯艾斯勒音樂學院的教授。

巴列夏常以獨奏家身份與世界主要樂團合作，如柏林愛樂、奧斯陸愛樂、聖彼得堡愛樂、慕尼黑愛樂、萊比錫布商管弦樂團及馬勒室樂團等。曾與他合作的指揮包括亞巴度、巴倫邦、基爾拔、夏丁、尤洛夫斯基、楊遜斯及長野健。最近他與東京愛樂合作，於山多利音樂廳演出荀伯格小提琴協奏曲，又於日本舉行了幾場室樂音樂會。他又曾經與大提琴家哈根及嘉斯坦合作，分別到馬德里、維也納、薩爾斯堡及不萊梅演出三重協奏曲。

巴列夏熱衷同時以指揮及獨奏這雙重身份演出，曾與享負盛名的斯圖加特室樂團、東京紀尾井小交響樂團（布拉姆斯小提琴協奏曲）、墨爾本交響樂團及漢堡交響樂團合作。

最近，巴列夏與馬勒室樂團及阿巴度合作錄製一張懷爾及亨德密特協奏曲專輯，2007年，他由Hänssler發行的蕭斯達高維契及溫伯格小提琴奏鳴曲專輯，更為他贏得《德國唱片評鑒》季度獎的樂評之選。他的史達拉汶斯基及貝爾格協奏曲錄音，同樣是與馬勒室樂團及阿巴度合作，此專輯為他贏得法國金音叉獎，更讓他再度榮獲《德國唱片評鑒》樂評之選。

巴列夏演奏用的是約於1730年製的史特拉瓦里「堤列頓」名琴，由鮑威爾斯夫人慷慨借出。🎻

Born in Berlin, Kolja Blacher was accepted for study with Dorothy Delay at the Juilliard School of Music in New York as a fifteen-year-old. He subsequently completed his studies with Sádor Végh in Salzburg before embarking on a remarkable career as a solo violinist. He has been a professor for violin and chamber music at the Hochschule für Musik in Hamburg since October 1999. From spring 2009, he becomes a professor at the Hochschule für Musik Hanns Eisler in Berlin.

Kolja Blacher has appeared as soloist with major orchestras, including the Philharmonic Orchestras of Berlin, Oslo, St. Petersburg and Munich, the Gewandhausorchester Leipzig and the Mahler Chamber Orchestra (MCO) among others. He has collaborated with leading conductors such as Claudio Abbado, Daniel Barenboim, Alan Gilbert, Daniel Harding, Vladimir Jurovski, Mariss Jansons and Kent Nagano. Recently, he has played with the Tokyo Philharmonic Orchestra in Schoenberg's violin concerto at the Suntory Hall and has appeared in several chamber music concerts in Japan. He has also performed the triple concerto with Clemens Hagen and Kirill Gerstein in Madrid, Vienna, Salzburg and Bremen.

Kolja Blacher has discovered his passion for performing both as a conductor and soloist and has appeared in this twofold capacity with such distinguished orchestras as, the Stuttgarter Kammerorchester, the Kioi Sinfonietta in Tokyo (Brahms Violin Concerto), the Melbourne Symphony Orchestra and the Hamburg Symphonic Orchestra.

Recently, Blacher has recorded an album of Weill and Hindemith concertos with the MCO and Claudio Abbado. In 2007, he won the German Record Critics' Award (Quarterly Critics' Choice) by his Hänssler recording of sonatas by Shostakovich and Mieczyslaw Weinberg. His recording of Stravinsky and Alban Berg's concertos with the MCO under Claudio Abbado was also a German Record Critics' award-winning album and was awarded the Diapason d'or.

Kolja Blacher plays the "Tritton" Stradivari violin from 1730, on generous loan to him from Ms. Kimiko Powers. 🎻

莫扎特

Wolfgang Amadeus Mozart

1756-1791

C大調第41交響曲，作品551「茱比特」

活潑的快板

如歌的行板

小步舞曲：小快板

極快板

1781年，莫扎特移居維也納，深信能在這裡獲得夢寐以求的一切：名利與幸福。有一段日子他的確如願以償：與心上人成婚（但是他妻子既邋遢馬虎又持家無道，意味著兩人婚姻並不美滿）、生兒育女（先有兩子：萊蒙特·利奧普及卡爾·湯瑪士。前者才兩個月大就夭折了；而後者則在父親逝世後還活了差不多70年）、加入共濟會，更是炙手可熱、收費高昂的名師。他在維也納舉行的音樂會皆大受歡迎，作品也備受推崇。一場音樂會過後，莫扎特寫道：「國王陛下也大駕光臨，真令我喜出望外。陛下多麼高興、多麼熱烈地向我鼓掌喝彩！只是，陛下習慣進場前才把錢送到售票處，要不然當晚票房必然更佳！」此外，莫扎特更能一展抱負，創作受歡迎的歌劇。莫扎特移居維也納後寫的10齣歌劇，好些至今仍膾炙人口，歷久不衰。但到了1788年，莫扎特卻開始諸事不順：除了健康急轉直下（其妻也一樣），維也納人也開始覺得他的音樂不合時尚。他最新的歌劇《唐喬望尼》一年前在布拉格上演時大受歡迎，在維也納首演時卻賠本收場。一下子，莫扎特債台高築，前路茫茫；急於賺錢的莫扎特，就寫下了他最後三首交響曲——第39、40及41交響曲。

莫扎特最後三首交響曲在極短時間內完成，其創作過程之迅速，在音樂史上罕有其匹。6月18日，莫扎特一家人搬往維也納市郊居住。莫扎特差不多馬上動筆寫作第39交響曲，並於6月26日脫稿；一個月後寫成第40交響曲，根據莫扎特親自整理的作品目錄，第41交響曲於1788年8月10日在維也納脫稿。

Symphony No. 41 in C, K.551 *Jupiter*

Allegro vivace

Andante cantabile

Menuetto: Allegretto

Molto allegro

Mozart had arrived in Vienna in 1781 believing that the city held the key to his dreams of fame, fortune and happiness. And for a time that seemed to be the case. He married a wife whom he adored (although her personal slovenliness and total inability to organise a family house meant that their marriage was far from ideal), he fathered his first children (two sons, Raimund Leopold who died aged two months, and Carl Thomas who survived his father by almost 70 years), he became a Freemason and he was in such demand as a teacher that he could command substantial fees. Concerts he gave in the city were hugely successful and his music widely admired: as he wrote following one concert; "What pleased me most was that His Majesty the Emperor was present. And how delighted he was, and how loudly he applauded me. It is his custom to send the money to the box office before he enters the theatre, otherwise I could justly have expected much more." And on top of all that he had achieved his real ambition; to write successful operas. The 10 operas he composed while living in Vienna include several of the most successful and popular operas of all time. But by 1788 it had all begun to go sour. His health was deteriorating rapidly (as was that of his wife), his music had begun to fall out of fashion with Viennese audiences, and his latest opera, *Don Giovanni*, introduced with huge acclaim in Prague the previous year, was a financial failure at its Vienna première. Suddenly Mozart was faced with crippling debts and an uncertain future. In a desperate bid to generate extra income he wrote what were to be his last three symphonies, numbers 39, 40 and 41.

The composition of Mozart's last three symphonies represents one of the most astonishing examples of rapid artistic creation in all musical history. On 18th June the family moved to a new house on the outskirts of the city. He started work on the 39th Symphony almost immediately, completing it on 26th June, the 40th followed a month later and, according to the catalogue of his own compositions

「茱比特」這個標題並非莫扎特親撰，其子告訴英國出版商雲森·諾威羅，此標題出自倫敦的樂團指揮薩洛曼。然而，首項能證實標題與樂曲有關的，卻是1819年10月愛丁堡音樂節的一份節目單，交響曲當時被稱為「茱比特交響曲」。有說「茱比特」此標題乃出自德國作曲家、以寫作鋼琴練習曲著名的克藍瑪；但他聯想到的並非與茱比特同名的行星木星，而是羅馬神話裡的天神、掌管雷電的茱比特。

小號和鼓在此曲很突出，營造出幾分隆重、正經的氣氛。第一樂章開始時十分戲劇化，跟莫扎特交響曲的慣常做法大相逕庭。突然併發的樂音猶如以音樂描繪閃電，是此樂章的一大特色。迷人的第二樂章沒有絲毫狂暴激烈、打雷閃電的意味，是使用了弱音器的弦樂營造出來的效果。旋律柔和抒情，十分討人歡喜，反映出莫扎特喜歡寫聲樂的傾向。第三樂章是典型的維也納小步舞曲，相比之下更顯得光明磊落、興高采烈。第四樂章開始時的主題由四個音組成。這個主題在莫扎特作品的重要性非比尋常；它曾在莫扎特其他幾首樂曲出現，包括兩首較早期的交響曲。這個主題的出處可追溯至巴赫《賦格曲的藝術》——一套莫扎特既熟悉又欣賞的作品——而這個樂章也包含了莫扎特一些最複雜的對位樂段。與其他寫作手法一樣，對位法在這個樂章營造出充滿力量與權威的感覺；再加上定音鼓突如其來的雷聲與小提琴的霹靂閃電，十分貼合「茱比特」這個名稱。🔥

which he himself compiled, Mozart completed his 41st Symphony in Vienna on 10th August 1788.

The title *Jupiter* was not Mozart's. His son suggested to the English publisher, Vincent Novello, that it had been coined by the London impresario, Salomon, but the first actual evidence of the title being associated with the work came in a concert programme for the Edinburgh Festival held in October 1819, in which it was described as the "Jupiter Symphony". It is thought that a German-born composer of piano studies, J B Cramer, first suggested the name. He wasn't thinking of the planet but of the Roman God who was associated with thunder and thunderbolts.

With prominent roles given to trumpets and drums, the Symphony certainly has a certain ceremonial character and its first movement opens with a dramatic gesture, unlike anything else in Mozart's symphonies. Sudden outbursts – the musical equivalents of bolts of lightning – are a prominent feature throughout. The enchanting second movement has nothing remotely angry or thundery about it, a fact reinforced by its scoring for muted strings. Instead it is a gentle, lyrical and immensely endearing melody pointing to Mozart's love of writing for the human voice. Even more unambiguously cheerful is the following movement, a typically Viennese Minuet. The four-note theme which begins the finale, and on which most of the music of the movement is based, had a special place in Mozart's music; he used it in several other works including at least two earlier symphonies. It can be traced back to Bach's *Art of Fugue* which Mozart both knew and admired, and certainly this movement contains some of the most contrapuntally complex music Mozart ever wrote which, as much as any thing else, gives it a sense of power and strength. This, reinforced by sudden bursts of thunder from the timpani and lightning flashes from the violins, is fully in keeping with the name *Jupiter*. 🔥

舒曼

Robert Schumann

1810-1856

D小調小提琴協奏曲

有力但不太快的速度

慢速

活潑但不太快

舒曼本是鋼琴家，後來由於右手機能退化以至活動不良，便放棄彈琴，開始寫作鋼琴曲。他首10年的作品全是鋼琴曲；而他出版過的作品近150首，但沒有用上鋼琴的還不到20首，而且都是較平庸的樂曲——包括小提琴協奏曲在內。小提琴協奏曲是舒曼最後一首大型作品，1853年10月3日完成。《衛報》樂評人安德魯·克萊曼特斯寫道：「即使舒曼迷（例如本人）也不會認為這首協奏曲是他的傑作。事實上，那可說是他最平庸的大型作品。舒曼寫作此曲時，生命已快要走到盡頭，精神狀態也大不如前。」舒曼遺孀克拉拉顯然深有同感，於是便把原稿收起；此曲雖為約瑟夫·姚阿辛而寫，但連姚阿辛也不欣賞此曲，說「雖然一個具創意的藝術家的深刻感受，仍能在個別樂段流露出來，但他嘗試掙出最後一點心思，顯得有點力不從心。」姚阿辛把自己擁有的手稿副本放在柏林普魯士國家圖書館，在遺囑上規定要在舒曼逝世後一世紀才能公開。

可是事情日後卻變得詭異。1933年3月，姚阿辛的侄孫、優秀的小提琴家耶利·德拉伊和艾迪拉·法琪莉姐妹在倫敦參加通靈聚會時，舒曼的鬼魂要求她們找出並演奏一首從未出版過的作品。姐妹倆聲稱從不知道有這樣一首作品存在。舒曼鬼魂並無提及手稿所在地，但姚阿辛（1907年歿）的鬼魂卻又及時出現，提供了必要的資料。光是靠著兩把來自另一空間的聲音，再加上當時德國每下愈況的政治環境，姐妹倆大概不願意貿然長途跋涉由倫敦跑到柏林。因此兩人除了把樂譜的所在地告知出版商蕭特茲公司樂曲以外，就沒有其他行動了。可是此曲得以公開也與德國的政治環境息息相關。

Violin Concerto in D minor

Im kräftigen, nicht zu schnellen Tempo

Langsam

Lebhaft, doch nicht schnell

Schumann was first and foremost a pianist, and when a degenerative medical condition rendered his right hand paralysed he gave up playing the instrument and began composing for it. For the first 10 years of his composing career he wrote only for the piano and of almost 150 published works less than 20 do not involve the piano in some way or another; and it might be said that these are among Schumann's weaker compositions. That is certainly the case with the Violin Concerto which was the last major piece on which Schumann worked; he completed it on 3rd October 1853. As the critic of *The Guardian*, Andrew Clements, has written; "Even Schumann fans (of whom I'd count myself one) wouldn't claim that the Concerto is one of his great achievements. In fact, arguably it's his weakest large-scale work, composed very near the end of his life when his mental faculties were already in sharp decline". His widow, Clara, clearly subscribed to that view and suppressed the manuscript, while Joseph Joachim, for whom the work was written, was equally dismissive of the work, describing it as showing "a certain exhaustion, which attempts to wring out the last resources of spiritual energy, although certain individual passages bear witness to the deep feelings of the creative artist". He deposited his copy of the manuscript in the Prussian State Library in Berlin, stipulating in his will that it should be not be put into the public domain until a century had passed after Schumann's death.

Events then took a turn on the weird side. In March 1933 two sisters, Jelly d'Arányi and Adila Fachiri (who were not only Joachim's grand-nieces but also accomplished violinists), attended a London séance and were directed by the spirit voice of Robert Schumann to root out and perform an unpublished work of his of which neither claimed to have any prior knowledge. Doppelt-Schumann did not provide those at the séance with the manuscript's

孟德爾遜的小提琴協奏曲雖然大受歡迎，但由於作曲家有猶太血統，納粹德國便把曲子禁了；為了找尋適合的「阿利安人」作品替代，舒曼小提琴協奏曲便在納粹黨的協助下重見天日，1937年11月26日在柏林首演——儘管耶利·德拉伊企圖在最後一刻介入，聲稱舒曼（的靈魂）答應由她來首演，最終還是由庫倫坎普夫擔任獨奏。

美國首演安排在柏林首演後幾星期，曼奴軒擔任獨奏。曼奴軒認為此曲填補了十九世紀小提琴協奏曲發展史「遺漏了的一環」。但此曲以古典時期傳統的三樂章形式寫成，風格較克制、較古典，跟浪漫派較後期熱情如火的音樂語言大相逕庭。第一樂章的構思接近交響曲多於協奏曲，開端清晰有力的主題主宰了整個樂章。獨奏小提琴難度雖高，卻沒有炫技成份，而且這個樂章根本沒有華彩樂段。抒情的間奏曲過後，一氣呵成地連接至活力充沛、類似波蘭舞曲風格的終曲。🔥

location, but the spirit of Joachim (who had died in 1907) put in a timely appearance and provided the necessary information. Possibly unwilling to undertake the journey from London to Berlin on the strength of a couple of spirit voices, especially at a time when the political situation in Germany was taking a decidedly unsavoury turn, the sisters did nothing themselves beyond advising the publishers, Schotts, of the work's whereabouts. However, it was as a direct result of the political situation in Germany that Schumann's Violin Concerto was brought into the public domain. Having banned the immensely popular Violin Concerto of Mendelssohn on the grounds of the composer's Jewish origins, the Nazis facilitated the resurrection of the Schumann as a suitably "Aryan" alternative, and, despite Jelly d'Arányi's last-minute intervention claiming that Schumann (in spirit form) had promised her the première, the work was given its first performance by Georg Kulenkampff in Berlin on 26th November 1937.

Yehudi Menuhin, who gave the work's American première a matter of weeks after the Berlin première, considered the Concerto the "missing link" in the development of the violin concerto repertoire during the 19th century. But it follows the conventional three-movement form perfected during the Classical era and, far from the passionate language of later Romantic works in the genre, is more restrained and classical in style. The first movement is conceived along rather more symphonic than concerto lines, with a powerful opening theme which dominates the proceedings, and although the violin's role is technically demanding, the absence of virtuoso display is highlighted by the omission of a cadenza. There then follows an intensely lyrical intermezzo which passes, without a break, into the energetic finale which is very much in the manner of a polonaise. 🔥

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柴可夫斯基

Pyotr Il'yich Tchaikovsky

1840-1893

C大調弦樂小夜曲，作品48

小奏鳴曲形式的樂曲

圓舞曲

哀歌

終曲

1880年9月21日，柴可夫斯基開始寫作新的交響曲。他的第四交響曲首演至今經已兩年半。雖然當時觀眾反應頗冷淡，但後來的作品卻助他榮登名作曲家之列；現在，他顯然覺得是寫作交響曲的時候了。可是動筆才幾天，柴可夫斯基就決定棄交響曲而取弦樂四重奏——後來卻又寫出一首混合體。他給出版商寫信道：「我意外地寫了一首弦樂團的小夜曲。」另一方面又在樂譜上寫著「弦樂團規模越大，越符合作曲家的心意。」樂曲11月4日完成，是作曲家本人最喜歡的作品之一。他說：「心中有一股衝動讓我寫下這首樂曲；是發自內心的作品，所以我敢說它不乏藝術價值。」公開首演1881年10月30日在聖彼得堡舉行（雖然10個月前已在莫斯科一場私人音樂會上演出過）。當日觀眾反應熱烈，第二樂章甚至要馬上重奏一遍。柴可夫斯基一生只寫作過兩首弦樂團樂曲，這就是其中一首，而且是他最受歡迎的作品之一。

柴可夫斯基以此曲向18世紀音樂——尤其他最欣賞的莫扎特——致敬。他形容第一樂章是「我向莫扎特致敬之作，刻意仿效其風格；只要有少許相似已經很欣慰。」然而，雖然緩慢莊嚴的引子頗有復古意味（這個樂段在第一樂章結尾和終曲結尾均見重現），第一樂章卻一點也不像莫扎特——至少聽起來不像。接著，一個表達渴求的有力主題漸漸舞動起來，再按照小奏鳴曲（見樂章標題）的慣常做法，引入較輕鬆愉快的主題（一段輕快的賦格曲）以作對比。第一主題重現，兩個樂思把音樂推向高潮；樂章結尾與開端遙相呼應。

Serenade for Strings in C, Op. 48

Piece in form of a Sonata

Waltz

Elegy

Finale

On 21st September 1880 Tchaikovsky settled down to compose a new symphony. His Fourth, premièred almost two-and-a half years before, had met with a somewhat lukewarm response, but other works were turning Tchaikovsky into a widely-respected and admired composer and, clearly, he felt the time had come to try his hand at another symphony. A few days into the new work, Tchaikovsky decided it might be better to turn it into a string quartet but, in the event, it turned out to be a cross between the two. As he wrote to his publisher, "I have accidentally written a Serenade for string orchestra", and in the score added the advice to those intending to perform it; "The larger the string orchestra, the better will the composer's desires be fulfilled." It was completed on 4th November and was one of Tchaikovsky's fondest creations; "I wrote it from inner compulsion. This is a piece from the heart and so, I venture to say, it does not lack artistic worth." Its public première in St. Petersburg on 30th October 1881 (it had been given a private performance in Moscow 10 months earlier) was such a success that the second movement had to be repeated immediately. The Serenade for Strings, one of only two works Tchaikovsky ever wrote for string orchestra, has remained among his most popular works.

The Serenade is a tribute to the musical world of the 18th century and in particular to his great musical hero, Mozart. He described the opening movement as "my homage to Mozart; it is intended to be in imitation of his style and I should be delighted if I thought I had in any way approached my model." Aurally, at least, there is little hint of Mozart here, although the slow and stately introduction (which reappears both at the end of this movement and at the very end of the work) has a



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柴可夫斯基：C大調弦樂小夜曲 TCHAIKOVSKY: Serenade for Strings in C

第二樂章也明顯以18世紀維也納的典雅風格為基礎，是柴可夫斯基最優雅、最迷人的圓舞曲之一。四個讚美詩似的樂句為哀歌掀開序幕。這四個樂句句句均始於上行音階，結束時卻各有千秋；然後在撥弦伴奏下，小提琴把這些樂句幻化為圓潤昂揚的旋律。大提琴加入，兩者一呼一應，情感越來越強烈。音樂沉寂下來，昂揚的主題交由中提琴接手，小提琴偶然添上高音線條。讚美詩樂句重現，為樂章畫上略帶壓抑感的句號。

到了終曲，大家像把莫扎特和18世紀維也納都拋諸腦後似的。主題在樂章開始時漸漸浮現。這個主題源自伏爾加河流域下諾夫哥羅德附近曳船道的繆夫之歌。喧鬧的舞曲突然響起(此段以一首莫斯科街曲為根據)。雖然第一樂章的莊嚴主題在此重現，但音樂卻一直保持興高采烈的氣氛，直到最後。🔥

decidedly archaic quality. This gives way to a powerful, yearning theme which develops a certain dancing momentum before, following the customary course of the sonatina form indicated by the movement's title, a brisker, lighter, contrasting theme is announced in the shape of a pattering fugue. Elements of the yearning theme appear and the two ideas build up to a climax before the movement closes as it began.

What follows is also firmly rooted in the elegance of 18th century Vienna and is one of Tchaikovsky's most graceful and charming waltzes. Four hymn-like phrases, each beginning with the same upward scale but each ending differently, announce the start of the Elegy then, over a *pizzicato* accompaniment, the violins turn these hymn-like phrases into a richly soaring melody with cellos joining them in a duet of increasing passion and intensity. This subsides and it is the turn of the violas to give the soaring theme with the violins adding touches of a descant. The hymn-like phrases reappear to bring the movement to a somewhat subdued close.

With the Finale we seem not only to have forgotten all about Mozart, but about 18th century Vienna as well. It begins gently with the gradual emergence of a theme originating from a song sung by barge-pullers on the tow-paths of the great River Volga near Nizhni-Novgorod. This breaks into a boisterous dance based on another authentic Russian melody, a Moscow street song, and despite the eventual re-emergence of the stately theme with which the work began, the infectious high spirits of the movement continue to the very end.🔥



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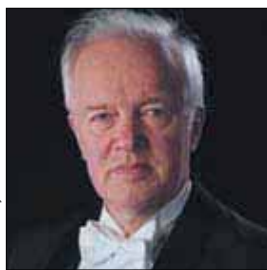


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Violins



閻宇晴
Alisa Yan Yuqing



* 柯雪
* Ke Xue



* 劉芳希
* Liu Fang-xi



* 王粵
* Wang Yue

中提琴
Violas



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港樂足球隊早前與深圳交響樂團足球隊於深圳切磋球技。

The HKPO football team and the Shenzhen Symphony Orchestra football team.

中秋宜運動

Eating too many mooncakes?

中秋吃月餅吃膩了嗎？是時候運動一下。香港管弦樂團的樂師除了音樂了得，亦熱衷體育。足球隊成員定期相約不同隊伍作賽。今個月，悉尼交響樂團來港，期間已約定和港樂來一場足球友誼賽。如果在座的您，亦擁有自己的一隊業餘足球隊，歡迎您們與港樂聯絡(comments@hkpo.com)，與樂師一較高下。

See the athletic side of our musicians! This month, the HK Philharmonic football team is going to have a match with the visiting musicians from the Sydney Symphony Orchestra. If you are also a football fan and have your own team, challenge us to a game by emailing to comments@hkpo.com.

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蘇柏軒與 演藝學生的管弦冒險

The orchestral adventure of
Perry So and the APA students

9月20日，港樂和演藝學生組成的聯合樂團在文化中心演出兩首精彩管弦作品：史達拉汶斯基的《火鳥》組曲，以及華格納的《崔斯坦與伊索爾德》管弦套曲。蘇柏軒為學生全力以赴的演出感到驕傲，和年齡相約的學生合作，猶如同伴戰友，感覺親切。他又為有機會演繹華格納最偉大歌劇之一的管弦版本感到十分興奮。

音樂會結束後，更有學生在facebook留言，說為了聽蘇柏軒指揮華格納而走堂，看來他已成為了年青新一代的古典音樂偶像。



Perry So conducted the combined orchestra of musicians from the HK Philharmonic and students from the Academy of Performing Arts on 20 Sep in Stravinsky's *Firebird* suite and Wagner's *Tristan und Isolde* – an orchestral passion. He was proud of the achievements by the students. "They worked extremely hard for this concert and the effort really showed," he said, "there's something special about working with students closer to my age, that it felt like a close collaboration." He also expressed great excitement to have conducted Wagner's *Tristan und Isolde*, a monumental orchestral work.

After the concert, a fan left a facebook message to Perry saying that she has skipped her lesson to hear his Wagner. It seems that Perry has already emerged as a classical music idol for the new generation. 🎶

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公開大學校長梁智仁教授致送紀念品予港樂發展總監許穎雯女士及演出者
Prof John C. Y. Leong, President of OUHK, presented a souvenir to Ms Angela Hui, Director of Development of HKPO and the fellows

想為周年誌慶添上藝術氣息及悠揚樂韻？港樂音樂會正是「樂」聚一堂的最佳活動。

香港公開大學今年慶祝二十周年校慶，在林健忠曉陽慈善基金會的支持下，特別贊助港樂10月2日的「秋夜莫扎特—巴列夏的旋歸」，作為校慶的重點節目之一。以樂會友，讓新知舊雨聚首一堂。今年5月，港樂四位何鴻毅家族基金駐團培訓計劃學員，更在公開大學舉行了一場弦樂四重奏午間音樂會，將管弦樂帶入校園。

Celebrate the important moments with enchanting music! HKPO concerts will season your anniversaries with delightful tunes.

Celebrating its 20th anniversary, with the support from Lam Kin Chung Morning Sun Charity Fund, the Open University of Hong Kong sponsors the concert "Serenading Mozart: Kolja Blacher Returns" on 2 October as one of the highlights of the celebrations and a re-union for the University's alumni, staff and stake-holders. Earlier in May, four fellows from HKPO under The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme gave a lunch-time concert at the University with an aim to promote classical music to a broader community.

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由何鴻毅家族基金駐團培訓計劃學員演奏之午間音樂會
Lunch-time concert by The Robert H. N. Ho Family Foundation Orchestral Fellows



香港管弦樂團
HONG KONG
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何鴻毅家族基金駐團學員培訓計劃

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme

何鴻毅家族基金駐團學員培訓計劃成立的目的是為傑出的青年弦樂音樂家提供專業的弦樂及室內樂培訓。此計劃每年為多達十位來自亞洲區內頂尖音樂學府的華人青年音樂家提供發展機會。何鴻毅家族基金現正全力贊助此計劃，與香港管弦樂團共同培育及支持有潛質的青年音樂家。

駐團學員將會在團長夏定忠先生的指導下於港樂的弦樂器部份進行為期一個樂季的實習。另外，學員更會有機會與來港演出的世界著名音樂大師交流。這項充實的培訓計劃將令青年音樂家有機會晉身為專業交響樂團的樂師。

被挑選成為2009/10樂季的駐團學員分別有來自北京中央音樂學院的小提琴手王粵和大提琴手李成，上海音樂學院的中提琴手張姝影和四川音樂學院的中提琴手范星，以及香港演藝學院的小提琴手柯雪和劉芳希。

香港管弦樂團在此衷心感謝何鴻毅家族基金慷慨支持港樂這項極具意義的培訓計劃。

如欲索取更多有關「何鴻毅家族基金駐團學員培訓計劃」的資料，請致電(852) 2721 1582或電郵vanessa.chan@hkpo.com與助理經理(樂團事務)陳韻妍小姐聯絡。



夏定忠 John Harding
樂團團長 concertmaster

1972年，夏定忠應指揮家冼文邀請到美國學習指揮，與此同時，隨蕭華斯坦進修小提琴。並於1975年於鄧肯活特贏得史波汀大獎的最傑出演奏家，其後擔任紐約大都會歌劇院的第一小提琴一職。

1985年，夏定忠成為了當時新成立的香港演藝學院的首席小提琴導師。隨後，他於海牙皇家音樂學院任教小提琴及室內樂演奏達十年之久。其間，指揮家雲蘭洛夫挑選他擔任海牙市立管弦樂團的團長，於該團工作的五年間，他同時擔任過倫敦交響樂團的客席團長。

1996年至2001年間，夏定忠受指揮艾度·迪華特邀請，重返澳洲擔任悉尼交響樂團的聯合團長及副指揮至2001年。自2006年9月起擔任香港管弦樂團的團長。

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme was created to provide professional development for promising young string musicians. The Scheme provides places for up to ten Chinese musicians per year from distinguished regional music institutions. It is fully endowed by The Robert H. N. Ho Family Foundation, which shares the Hong Kong Philharmonic Orchestra's commitment to nurturing and supporting artists of outstanding potential.

The Fellows will rehearse and perform with the Hong Kong Philharmonic Orchestra for one full orchestral season under the guidance of the concertmaster John Harding. In addition, they will have opportunities to exchange experiences with internationally renowned musicians performing in Hong Kong. This intensive training programme will bridge the gap between completion of tertiary instrumental training and securing a position in a professional symphony orchestra.

The Fellows for the 2009/10 season are violinist Wang Yue and cellist Li Cheng from the Central Conservatory of Music in Beijing, violist Zhang Shu-ying from the Shanghai Conservatory of Music and Fan Xing from Sichuan Conservatory of Music and violinists Ke Xue and Liu Fang-xi from the Hong Kong Academy for Performing Arts. The Hong Kong Philharmonic Orchestra is very grateful to The Robert H. N. Ho Family Foundation for its partnership in this important undertaking.

For more information on "The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme", please contact Miss Vanessa Chan, Assistant Manager (Orchestra and Operations), at (852) 2721 1582 or email: vanessa.chan@hkpo.com

In 1972, Mr Harding was invited to the United States by David Zinman to study conducting, at the same time continuing his violin studies with Joseph Silverstein. Then in 1975 he won the Albert Spalding Prize for the most outstanding instrumentalist at Tanglewood and later took a position as first violin with the Metropolitan Opera Orchestra.

In 1985, Mr Harding was principal teacher of violin at the newly formed Hong Kong Academy for Performing Arts. Later on, he was appointed Professor at the Royal Conservatorium in the Hague, where he taught violin and chamber music for ten years. Yevgeni Svetlanov chose him as leader of the Residentie Orchestra where he remained for a further five years and for a time he was Guest Leader of the London Symphony Orchestra.

From 1996 to 2001, he returned to Australia at the invitation of Edo de Waart and the Sydney Symphony to become Co-concertmaster and Associate Conductor. Since September 2006, he has been Concertmaster of the Hong Kong Philharmonic Orchestra.

香港管弦樂團

Hong Kong Philharmonic Orchestra

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