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傳奇大師 羅傑斯特汶斯基

ROZHDESTVENSKY THE LEGEND

22 & 24
10/2009
Thu & Sat 8PM

香港文化中心音樂廳
HK Cultural Centre Concert Hall

Gennadi Rozhdestvensky
指揮 conductor

Sasha Rozhdestvensky
小提琴 violin



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

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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 Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
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Gennadi Rozhdestvensky
conductor

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小快板

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Programme

BEETHOVEN

Violin Concerto in D, Op. 61

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— Intermission —

SHOSTAKOVICH Symphony No. 10 in E minor, Op. 93

Moderato

Allegro

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Andante – Allegro

10月24日的音樂會由香港電台第四台 (FM97.6-98.9兆赫) 現場直播，節目將於10月29日(星期四)下午2時重播。

The 24 Oct concert is broadcast live on Radio 4 (FM Stereo 97.6 – 98.9 MHz). The programme will be repeated on 29 Oct (Thu) at 2 PM.

各位觀眾

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香港管弦樂團
HONG KONG
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The Hong Kong Philharmonic Orchestra is a non-profit making organisation and you can help us by making a donation.
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For donations or other sponsorship schemes enquiries, please contact Miss Ruby Pang of Development Department.

電話 Tel: 2721-0312

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

“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.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
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肯拿迪・羅傑斯特汶斯基

Gennadi Rozhdestvensky

指揮
conductor

現今最偉大的指揮家之一，1931年生於莫斯科的羅傑斯特汶斯基師隨奧柏林習琴，並於莫斯科音樂學院，跟隨其父安諾索夫學習指揮。年僅廿歲，仍是音樂學院學生的他，已經踏足波修瓦大劇院首演，指揮柴可夫斯基《睡美人》芭蕾舞劇，他自此與波修瓦大劇院結下不解緣，曾於1964至1970年間擔任劇院的首席指揮，2000年更被委任為音樂總監。

在波修瓦期間，他指揮逾三十場歌劇及芭蕾舞劇製作，並指揮哈察都量《斯巴達卡斯》的世界首演，以及布烈頓歌劇《仲夏夜之舞》的俄羅斯首演。自1956年起，他經常與波修瓦芭蕾舞團分別到歐洲、亞洲及美國巡迴演出。

他曾領導莫斯科電台樂團多年，又是首位位居外國主要樂團首席指揮席位的蘇聯指揮，曾任樂團包括：倫敦BBC交響樂團、維也納交響樂團及斯德哥爾摩皇家愛樂樂團。

1970年代，他領導莫斯科室樂歌劇團，演出蕭斯達高維契「失落」了歌劇《鼻》和指揮史達拉汶斯基《浪子的歷程》。他同時創立新的文化部樂團，於俄羅斯指揮數百場音樂會及錄製逾二百張專輯，當中包括：蕭斯達高維契、浦羅哥菲夫、格拉祖諾夫及布魯赫全套交響曲，及大量舒尼格、丹尼索夫和古拜杜林娜的作品。

羅傑斯特汶斯基曾於歐洲最著名的劇院指揮，如：皇家歌劇院科芬園（穆索斯基的《鮑里斯・戈杜諾夫》和柴可夫斯基的《胡桃夾子》）、巴黎歌劇院（柴可夫斯基的《黑桃皇后》）、史卡拉大劇院（林姆斯基－高沙可夫《薩爾坦沙皇的傳奇》和華格納的《漂泊的荷蘭人》）等等。

Gennadi Rozhdestvensky, one of today's greatest conductors, was born in Moscow in 1931. He studied the piano with Lev Oborin and conducting with his father, Nikolai Anosov, at the Moscow Conservatoire. At an unusually early age of 20, still a student at the Conservatoire, he was engaged at the Bolshoi Theatre where he made his début conducting Tchaikovsky's ballet *The Sleeping Beauty*. His was to be a long term relationship with the Bolshoi: he became their principal conductor between 1964 and 1970, and in 2000 was appointed their General Music Director.

At the Bolshoi, he has conducted more than thirty operas and ballets, and gave the world première of Khachaturian's ballet *Spartacus* and the Russian première of Benjamin Britten's opera *A midsummer night's dream*. From 1956 on, he toured regularly with the Bolshoi ballet in many countries in Europe, Asia and America.

For many years, he also headed the Moscow Radio Orchestra and became the first Soviet conductor, a novelty at the time, ever to be appointed principal conductor of various foreign orchestras: the BBC Symphony Orchestra in London, the Vienna Symphony Orchestra, and the Stockholm Royal Philharmonic Orchestra.

In the 1970's, he headed the Moscow Chamber Opera. There he brought back to life Shostakovich's "lost" opera, *The Nose*, and conducted *The Rake's Progress* by Stravinsky. At the same time, he created the new Ministry of Culture Orchestra with which he gave hundreds of concerts in Russia and abroad and recorded over 200 works, among which, the complete symphonies of Shostakovich, Prokofiev, Glazunov and Bruckner, and a large amount of works by Schnittke, Denisov and Gubaidulina.

Gennadi Rozhdestvensky also conducted an impressive number of performances in some of the most prestigious European theatres: at the Royal Opera House Covent Garden (*Boris Godunov* by Mussorgsky, and *The Nutcracker* by Tchaikovsky), at the Paris Opera (*The Queen of spades* by Tchaikovsky), at La Scala (*The Legend of Tsar Saltan* by Rimsky-Korsakov and Wagner's *The Flying Dutchman*) among others.



他又參與不少新作的世界首演，部份作品更是特別向他致敬的，其中包括：浦羅哥菲夫、蕭斯達高維契、塔弗納、舒尼格及徐克德林等作曲家的作品。2001年，他於波修瓦大劇院首演浦羅哥菲夫《賭徒》的原版。

他的唱片產量極豐，是錄音數量最多的其中一位指揮家。他曾錄製的專輯超過400張，所涵蓋的作品逾786首。

羅傑斯特汶斯基榮獲法國軍團勳章、日本的旭日章、斯德哥爾摩和英國音樂學院榮譽會員。

羅傑斯特汶斯基教授於莫斯科音樂學院執教逾三十年，定期於世界各國主持大師班。

2006年，首屆肯拿迪·羅傑斯特汶斯基國際指揮大賽於保加利亞舉行。

法國著名導演孟桑裘最近製作了兩齣向羅傑斯特汶斯基致敬的電影。🎬

He has also participated in dozens of world premières of new or newly found works, some of which were dedicated to him, with pieces by composers such as Prokofiev, Shostakovich, John Tavener, Alfred Schnittke, Rodion Shchedrin etc. In 2001, he gave the first performance of the original version of Prokofiev's opera the *Gambler* at the Bolshoi Theatre.

His proliferating discography reveals his insatiable curiosity and makes him one of the most recorded conductors of all time. His present catalogue features well over 400 records comprising the astounding number of 786 different works.

Rozhdestvensky is the recipient of the French Legion of Honour, of the Japanese Order of the Rising Sun, and an Honorary Member of the Stockholm and British Academies.

For more than thirty years, Professor Rozhdestvensky has held the Chair of conducting at the Moscow Conservatoire. He regularly leads masterclasses in various countries.

In 2006, the first Gennadi Rozhdestvensky International Competition for Conductors took place in Bulgaria.

The distinguished French film maker Bruno Monsiegeon has recently devoted two of his films to Gennadi Rozhdestvensky. 🎬

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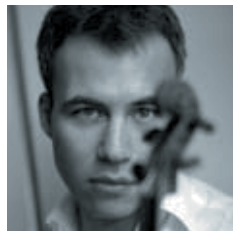
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沙薩·羅傑斯特汶斯基

Sasha Rozhdestvensky

小提琴
violin



沙薩·羅傑斯特汶斯基被譽為俄羅斯其中一位最優秀的小提琴家。曼奴軒盛讚他為「同輩其中一位最具天份和最優秀的小提琴家」；而傳奇小提琴家吉特利斯亦稱讚：「他屬一線的傑出小提琴家，他對音樂的處理手法充滿熱情、高度敏感、而且了解透徹。」

他曾與多個國際頂尖樂團合作，如：巴伐利亞國家交響樂團、班貝格交響樂團、波士頓交響樂團、歐洲室樂樂團、底特律交響樂團、德意志交響樂團、法國電台愛樂樂團、倫敦交響樂團、史卡拉樂團、布拉格交響樂團、皇家愛樂樂團、波恩貝多芬音樂廳樂團、蘇黎世音樂廳管弦樂團、日本讀賣新聞交響樂團、德累斯頓愛樂樂團、悉尼交響樂團、墨爾本交響樂團和西澳交響樂團等。

沙薩·羅傑斯特汶斯基曾經與多位著名指揮家合作，如：阿殊堅納西、巴殊密、卡薩德緒、吉格耶夫、蘭格利、奧士曹夫斯基、佩利凡尼安、龐金、羅傑斯特汶斯基和華倫格林。他又曾經於各大音樂節，如：BBC逍遙音樂會和鄧肯活音樂節和著名音樂廳，如：卡奈基音樂廳、皇家亞爾拔音樂廳、阿姆斯特丹皇家音樂廳、東京山多利音樂廳、巴黎香榭麗舍劇院、米蘭史卡拉大劇院亮相，均獲好評。

沙薩·羅傑斯特汶斯基為Thesis和Chandos廠牌錄音，曾推出的大碟包括：與斯德哥爾摩皇家愛樂合作的舒尼格大協奏曲第六首、及與肯拿迪·羅傑斯特汶斯基指揮的俄羅斯國家合唱團交響樂團合作灌錄的蕭斯達高維契小提琴第一協奏曲和格拉祖諾夫的小提琴協奏曲。

沙薩曾於莫斯科音樂學院、巴黎音樂學院及倫敦皇家音樂學院進修，他使用的小提琴有多把，其中包括一把瓜奈里和一把史特拉瓦里名琴，由史特拉瓦里協會慷慨借出。他最近更成為史特拉瓦里協會的大使。👉

Sasha Rozhdestvensky is considered to be one of Russia's finest young violinists. Yehudi Menuhin pronounced him to be "one of the most talented and refined violinists of his generation", while the legendary violinist Ivry Gitlis said, "He belongs to the great line of outstanding artists. His approach and relationship to music and the violin are intense, highly sensitive and intelligent."

He has appeared internationally with leading orchestras such as the Bavarian State Orchestra, Bamberger Symphoniker, Boston Symphony Orchestra, Chamber Orchestra of Europe, Detroit Symphony Orchestra, Deutsches Symphonie Orchester, l'Orchestre Philharmonique de Radio-France, London Symphony Orchestra, Orchestra of La Scala, Prague Symphony Orchestra, Royal Philharmonic Orchestra, Orchester der Beethovenhalle Bonn, Tonhalle Orchestra Zurich, Yomiuri Nippon Symphony Orchestra, Dresden Philharmonic Orchestra, Sydney Symphony Orchestra, Melbourne Symphony Orchestra and the West Australia Symphony Orchestra, among others.

Among the conductors with whom Sasha Rozhdestvensky has worked with are Vladimir Ashkenazy, Yuri Bashmet, Jean-Claude Casadesus, Valery Gergiev, Louis Langrée, Avi Ostrowsky, George Pehlivanian, Vladimir Ponkin, Gennadi Rozhdestvensky, and Christopher Warren-Green. He has also appeared at major festivals such as the BBC Proms and the Tanglewood and distinguished halls including the Carnegie Hall, Royal Albert Hall, Concertgebouw Amsterdam, Suntory Hall Tokyo, Théâtre du Châtelet Paris, La Scala, Milan, always to great acclaim.

Sasha Rozhdestvensky records for the Thesis and Chandos labels, his recordings include Alfred Schnittke's Concerto Grosso No. 6 with the Royal Stockholm Philharmonic, Shostakovich's Violin Concerto No. 1 and Glazunov's Violin Concerto with the State Symphony Capella of Russia under the baton of Gennadi Rozhdestvensky.

Sasha studied at the the Moscow Conservatory, the Paris Conservatoire and the Royal College of Music in London. He plays several violins, among which are a Guarneri del Gesu and a Stradivari on loan to him from the Stradivari Society. He has recently become an ambassador of the Stradivari Society. 🍏

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貝多芬

Ludwig van Beethoven

1770-1827

D大調小提琴協奏曲，作品61

不太快的快板

甚緩板

輪旋曲：快板

D大調小提琴協奏曲常被誤為貝多芬唯一的小提琴協奏曲，而事實上他卻寫了兩首。1790年，貝多芬還在波恩宮廷樂團任中提琴手時，就動筆寫第一首，獻給格赫·凡·布洛寧（貝多芬畢生摯友史提芬·凡·布洛寧之父）；D大調「第二」小提琴協奏曲（今晚演出的曲目）則是獻給史提芬的。1792年，海頓路經波恩時認識貝多芬，驚覺貝多芬的天份，便邀他前往維也納。對此大好良機興奮莫名的貝多芬，似乎已把第一協奏曲完全拋諸腦後。第一協奏曲肯定沒有在貝多芬生前出版，也沒有任何演出紀錄，現僅存第一樂章光輝的快板其中259個小節。

「第二」小提琴協奏曲是首全新作品（D大調，「第一」協奏曲則為C大調），1806年12月23日在維也納劇院首演，劇院樂團團長法蘭斯·克萊曼特擔任小提琴獨奏。克萊曼特被譽為當時最優秀的小提琴家，也幸虧如此——因為根據貝多芬學生徹爾尼的說法，「此曲寫得極倉卒，想好好排練也不行」。克萊曼特演出時，大概是臨場視奏。然而，克萊曼特仍有心情在第一、二樂章間突然停住（這是當時的演奏習慣），把小提琴反過來（非當時演奏習慣），奏出一首技驚四座的曲子，緩和一下。一份報章報導：「造詣超群的小提琴家克萊曼特奏出多首佳作，其一為貝多芬小提琴協奏曲。此曲美妙絕倫，贏得觀眾激賞。」

可是另一篇報導就沒那麼客氣了：「要是貝多芬長此下去，不論他還是觀眾都要倒楣了。」這種論調跟當時主流意見一致，很多人認為此曲太長、太嘮叨。1808年8月此曲在維也納出版時，就發行了兩個版本，一是小提琴版，一是

Violin Concerto in D, Op. 61

Allegro ma non troppo

Larghetto

Rondo: Allegro

This is generally regarded as Beethoven's only violin concerto, but in fact he wrote two, the first of which was begun in 1790, while he was still living in Bonn and working as a viola player with the court orchestra there. He dedicated it to Gerhard von Breuning, whose son, Stephan, was not only a lifelong friend of Beethoven but also the dedicatee of the "second" Violin Concerto (the work we hear this evening). In 1792 Haydn passed through Bonn, recognised Beethoven's talents, and invited him to Vienna. With all the excitement associated with such a major change in his fortunes, Beethoven appears to have forgotten all about the first concerto. Certainly it was never published in his lifetime, no contemporary record of any performance exists and only 259 bars of an *allegro con brio* first movement have survived.

The "second" Violin Concerto was an entirely new work (in D major – the earlier concerto had been in C) and was first performed in the Theater an der Wien on 23rd December 1806. The soloist on that occasion was the leader of the theatre orchestra, Franz Clement, hailed as the finest violinist of the day; which was just as well since, according to Carl Czerny one of Beethoven's pupils, "the concerto was composed in a very short space of time and was not finished soon enough to allow for proper rehearsal". It seems that Clement may have been playing the work at sight, although he was relaxed enough to break off between the first and second movements (as was then the custom), turn his violin upside down (which was not) and perform a virtuoso piece on it for light relief. According to a press report; "The admirable violinist Clement played, among other excellent pieces, a violin concerto by Beethoven, which was received with considerable applause because of its manifest beauties".



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貝多芬：D大調小提琴協奏曲 BEETHOVEN: Violin Concerto in D

鋼琴版。有趣的是，鋼琴版（獻給史提芬第二任妻子茱莉）無疑在貝多芬生前是最流行的，而貝多芬也似乎對鋼琴版情有獨鍾，為鋼琴獨奏寫了不下四個炫技華采樂段——小提琴版卻一個也沒有。（沙薩·羅傑斯特汶斯基今晚演奏的華采樂段由舒尼格所寫。）

四下莊嚴的定音鼓聲展開了第一樂章的序幕。木管、弦樂先後加入，音樂漸漸開展，鋪排出光芒四射的主題。至於獨奏小提琴，則在樂曲最初四分鐘，等待良久才自主題脫穎而出，奏出溫暖、抒情的樂段——有說這正是克萊曼特的演奏特色。第二樂章是首變奏曲，沒有引子，主題由加弱音器的小提琴奏出。獨奏小提琴為每個變奏提供精緻可喜的修飾，但極其量只是主題的片段。突然，在毫無先兆、毫無停頓的情況下，獨奏小提琴引入喧鬧的第三樂章。第三樂章的主題被譽為「音樂史上最愉快的曲調」，包圍著三個插段：第一、三插段技巧難度極高，第二插段則較含蓄內斂。🔥

Another press report after the première was considerably less complimentary, however; “We fear that if Beethoven continues along this path, both he and his audience will fare ill”. This seemed to be more in tune with the general consensus of opinion at the time, many regarding the work as over-long and repetitive, and when, in August 1808 it was published in Vienna, it appeared in two guises, one for violin and one for piano. Interestingly it is the latter version (dedicated, to Stephan von Breuning’s second wife, Julie) which became far and away the most popular in Beethoven’s lifetime and which Beethoven himself seemed to prefer, writing no less than four virtuoso cadenzas in the solo piano part but leaving none in the violin version. (The cadenza Sasha Rozhdestvensky plays tonight was written by Schnittke.)

Four solemn strokes from the timpani introduce the 1st movement. The wind joins in, followed by the strings, and gradually the music unfolds, building up to a glorious statement of the main theme, out of which the soloist, who has been kept waiting the best part of four minutes, emerges with a warm, lyrical passage which, it is said, reflects the essential character of Clement’s playing. The 2nd movement takes the form of a set of variations on the gentle theme announced at the outset by muted violins. During the course of these variations the soloist is forever supplying delicate and delightful decorations but never actually plays more than hints of the theme itself. Suddenly, without warning and without any break, the soloist launches into the boisterous 3rd movement. Described as “the happiest tune ever written” the movement’s main theme frames three episodes, the first and third of which offer real scope for virtuosity while the second is altogether more restrained and reflective. 🔥

蕭斯達高維契

Dmitri Shostakovich

1906-1975

E小調第十交響曲，作品93

中板

快板

小快板

行板 - 快板

一齣由一個名不見經傳的格魯吉亞作曲家創作、早已被遺忘的歌劇《偉大的友誼》，為二十世紀音樂帶來其中一個最具破壞力的打擊。穆拉德里，一個一向全心全意效忠蘇聯的作曲家，寫了一齣描述1918-20格俄內戰的歌劇，本身是格魯吉亞人的史太林卻不同意，聲稱格魯吉亞人向來忠於俄羅斯，遂嚴厲地譴責《偉大的友誼》。穆拉德里被共產黨中央委員會召見，當時的主席是朱達諾夫，1936年，蕭斯達高維契歌劇《莫桑斯克的馬克白夫人》被《真理報》的一篇文章猛烈抨擊，穆拉德里為求自保，聲稱自己是受了蕭斯達高維契的「壞影響」。穆拉德里既然這樣說，朱達諾夫自是求之不得；中委會於是在1948年1月召見蕭斯達高維契和幾位當時最重要的作曲家。朱達諾夫在會上表示：「我要說，當代作曲家的一連串作品，滲入了太多自然主義的聲音，令人想起掘路鑽機、或是音樂毒氣室。」2月14日，朱達諾夫更下了一道惡名昭彰的指令——「蘇聯部長會議藝術委員會作品監控主要方向指令第17」，明令所有蘇聯作曲家要採用民謠曲調、意識健康的素材、簡明的語言和結構，寫作吸引大眾的音樂。較年輕、成就不高的作曲家為了迎合當權者，紛紛倒戈相向，與蕭斯達高維契畫清界線；有人甚至公開宣稱蕭斯達高維契的音樂「除了外國強盜和帝國主義者外，無人喜歡聽」。蕭斯達高維契的自處方式是：繼續寫作，但不讓公眾聆賞。1953年3月史太林去世後，蕭斯達高維契便發表了好幾首包括第十交響曲在內的大型作品。第十交響曲大概寫於1951年，1953年12月17日終於在列寧格勒首演。

Symphony No. 10 in E minor, Op. 93

Moderato

Allegro

Allegretto

Andante – Allegro

It was a long-forgotten opera called *The Great Friendship* by a minor Georgian composer, Vano Muradeli, which brought about one of the most devastating attacks on music in the 20th century. Muradeli, an otherwise loyal and dedicated supporter of the Soviet Union, had portrayed in his opera the civil war of 1918-20 when the Georgians had fought against the Russians. Joseph Stalin was himself Georgian and had a rather different view, claiming that the people of Georgia had always been loyal to Russia. He roundly denounced *The Great Friendship* and Muradeli was summoned to appear before the Communist Party Central Committee chaired by Andrei Zhdanov. Desperate to defend himself Muradeli claimed that he had fallen under the “pernicious influence” of Shostakovich whose opera *Lady Macbeth of the Mtsensk District* had been denounced in a stinging article published by *Pravda* in 1936. Zhdanov was only too happy to accept Muradeli’s defence and called Shostakovich, as well as several other leading composers of the day, to appear before the Committee in January 1948. At that meeting Zhdanov declared, “I have to say that a whole series of works by contemporary composers are infiltrated and overloaded to such a degree by naturalistic sounds that one is reminded of a piercing road drill or a musical gas chamber”. He went on to publish on 14th February the notorious “Order No. 17 of the Chief Direction in Control of Representations and Repertoire of the Commission in Charge of the Arts under the Auspices of the Council of Ministers of the USSR” which decreed that Soviet composers must write music which appealed to the masses through folk tunes, ideologically sound material and simple language and structures. Younger and less successful composers turned on Shostakovich in a bid to ingratiate themselves with the Soviet regime, one publicly stating that his music was the preferred listening “of nobody except foreign

雖然史太林已死，但蕭斯達高維契對當權者疑慮未消，千方百計對第十交響曲的寫作意圖含糊其詞。蘇聯習慣以高舉「意識形態的訊息」來「演繹」樂曲；蕭斯達高維契的罪名，大多因為他的作品不能用意識形態來自圓其說；這一次他不會重蹈覆轍了。他對第十交響曲的確實寫作日期三緘其口，然後自己譴責此曲說，雖然全世界都認為樂曲「是悲劇時代的撮要」，但事實上不過是刻劃「人類感情與激情」而已。哈察都量、歐伊斯特拉赫等音樂家認為第十交響曲是傑作；政客卻認為此曲表達出「憂鬱內向的心理面貌」，與蘇聯意識形態相抵觸。

蕭斯達高維契為了政治原因，以自我譴責為權宜之計。把這些自貶之詞（寫在括號內）與樂曲的真象兩相對照，也甚是有趣。

悲痛的第一樂章（「寫得太倉促。不是個恰當的奏鳴曲式－快板」）規模宏大，長約25分鐘。開端陰沉幽暗，大提琴和低音大提琴的聲音越來越清楚，其他弦樂器繼而加入，彷彿正為尋找果斷的主題而躊躇。第一個真正的主題結果由單簧管奏出，不久便營造宏偉的高潮；然後是個較短較沉寂的銅管樂段；單簧管再次奏出旋律——這個旋律曾在蕭斯達高維契的舊作（歌曲《我的名字是甚麼？》，歌詞出自普希金手筆）出現過。獨奏長笛接著奏出痛不欲生的樂段，弦樂的回應充滿反思意味；在定音鼓不祥的滾奏陪襯下，巴松管和低音大提琴為一個長篇樂段掀開序幕，高潮時響起令人驚嘆的銅管樂號角曲。樂團其他樂器組別接著

bandits and imperialists”。Shostakovich's response was to carry on composing but without allowing his music to be heard in public. It was Stalin's death in March 1953 that prompted Shostakovich to release several substantial works including the 10th Symphony, probably largely written in 1951, which was eventually premièred in Leningrad on 17th December 1953.

Stalin's death did not fully alleviate Shostakovich's deep suspicions of the Soviet regime and he did much to obscure his intentions in the 10th Symphony. Soviet custom was to “interpret” musical works to highlight their “ideological message”: many of Shostakovich's perceived sins had been in composing works which could not be interpreted along ideological lines, and he was not going to fall into that trap again. He remained tight-lipped about the exact date of the Symphony's composition and subsequently denounced it himself claiming that, while the world saw the work as “a summing up of a tragic epoch”, it was merely a musical portrayal of “human feelings and passions”. Musicians such as Khachaturian and Oistrakh regarded the work as a masterpiece; politicians dismissed it as presenting “a gloomy, introverted psychological outlook” at odds with current Soviet ideology.

It is interesting to compare Shostakovich's politically expedient self-denunciation (given in brackets) with the musical reality of the Symphony.

1st movement (“Written in too much of a hurry. Not a proper Sonata-Allegro.”) This monumental, tragic, movement, almost 25 minutes in length, begins in darkness, the cellos and basses gradually emerging followed by the rest of the strings who seem to be hesitantly searching for some sort of purposeful theme.



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蕭斯達高維契：E小調第十交響曲 SHOSTAKOVICH: Symphony No. 10 in E minor

奏出號角曲，全樂團幾乎陷入大混戰。樂評人羅伯特·狄爾林評論隨後的樂段時寫到：「這一段反映出作曲家構思和寫作大樂段的能力，既一針見血又有條理。」音樂漸漸沉寂下去，平靜地結束——再次引用狄爾林的話：「短笛的樂音縈繞不散，彷彿記憶中那滿載遺憾的告別語。」

第二樂章（「其他幾個樂章太長了，顯得這個太短」）是首詠諧曲，筆調辛辣、充滿挖苦意味。索魯曼·佛可夫在《蕭斯達高維契回憶錄》形容這個樂章是史太林的音樂肖像，橫蠻狂暴，為所欲為，「彷彿一首極度暴烈的練習曲，在音樂中罕有其匹」。樂章長五分鐘，大部分時間都像旋風一樣所向披靡，幾乎沒有一刻不是極強音量，最後倏然而止，更是驚心動魄。

第三樂章（「應詳不詳，應略不略。」）經常引用其他樂曲和採用音樂象徵手法，隱含自傳性質。小提琴先奏出柔和平靜的主題，然後高音木管樂器持續奏出玩具似的拍打聲音，效果美妙絕倫；「D-降E-C-B」音型（德語寫法是D-S-C-H，也就是蕭斯達高維契姓名「Dmitri SHostakovich」的縮寫）不時出現——樂章的高潮和猶疑的結束都可見其蹤影。來自第一樂章的主題（「我的名字是甚麼？」）重現；這時獨奏圓號突然響起，其五音主題（E-A-E-D-A）也在這個樂章出現了不下12次。「E-A-E-D-A」主題代表亞塞拜疆鋼琴家艾爾米拉·納茲洛娃——兩人在1953年夏季「過從甚密」。（對喜歡索隱的人來說，「E-A-E-D-A」要是用英法兩語混合拼寫，就是「E-La-Mi-Re-A」）。

The first real theme eventually comes from the clarinet and builds to a huge climax before subsiding to a short brass passage out of which the clarinet again announces a melody which Shostakovich had earlier used in a song setting words by Pushkin (*What Is In My Name?*). An anguished flute solo follows, strings add their introspective reflection and, above ominously rolling timpani, bassoons and double basses lead off on an extended passage at the climax of which comes a terrifying brass fanfare. This fanfare is taken up by other sections of the orchestra and something approaching a huge inner battle is waged across the entire orchestra until, after a passage which in the words of the critic Robert Dearling, "illustrates the composer's ability to think and write in terms of immense, cogently organised paragraphs over vast time scales", it gradually subsides to end calmly with, again to quote Dearling, "piccolo tones which linger like a regretful leave-taking in the memory".

2nd movement ("A bit too short in relation to the other movements which are too long.") In Solomon Volkov's *Memoirs of Dmitri Shostakovich* this biting, satirical *scherzo* movement is claimed to be a musical depiction of Stalin himself and, with its unfettered violence and savagery, it has been described as "a study in concentrated fury rarely equalled in music". For the best part of five minutes the music rushes along like a whirlwind rarely moving away from a *fortissimo* dynamic level and ending with almost heart-stopping abruptness.

3rd movement ("Suffers from being drawn out in places and cut down too much in others.") Quotations and musical symbols abound here to imply a certain autobiographical element. The gentle and innocuous violin theme at the opening gives way to the high



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蕭斯達高維契：E小調第十交響曲 SHOSTAKOVICH: Symphony No. 10 in E minor

蕭斯達高維契認為，第四樂章（「引子太累贅」）那充滿壓抑的引子是哲學性的第三樂章與生氣勃勃的終樂章之間必要的橋樑。雙簧管哀傷的旋律由其他木管樂器模仿，直至單簧管引入活力充沛的小提琴主題，隨後再演變成高興喧鬧的進行曲樂段，充滿蘇聯當局所要求的樂觀氣氛——但這種氣氛卻不斷被破壞，最突出的例子包括「邪惡的」第二樂章再度浮現、狂熱的D-S-C-H音型多次現身，其中一次更把樂團嚇得靜止了好一會。音樂再度返回興高采烈的氣氛，結束也有夠快活的；但正如一位作者所言：「雖然史太林已死，但在1953年的蘇俄，情況不見得一定會改善。蕭斯達高維契可能希冀明天會更好，但仍有充分理由害怕明天會更差。」🔥

woodwind which creates a wonderfully toy-like sound with an insistent tapping quality and the four-note figure of D-E flat-C-B (in German notation D-S-C-H – an abbreviation of Dmitri SHostakovich) which crops up time and again, forms the movement's climax and brings it to a hesitant conclusion. The theme from the first movement (*What Is In My Name?*) makes an appearance while the sudden horn solo with its five-note theme (E-A-E-D-A) and which appears no less than 12 times in the movement, is a cryptic reference to the Azerbaijani pianist Elmira Nazirova with whom Shostakovich shared "an intense correspondence" during the Summer months of 1953. (For those interested in such things a combination of English and French notation turns these five notes into E-La-Mi-Re-A.)

4th movement ("The introduction is long-winded.") The subdued introduction – which Shostakovich himself accepted was essential to bridge the gap between the philosophical 3rd movement and the exuberant finale – presents a plaintive oboe melody imitated by other woodwinds until the clarinet kicks off an energetic violin theme which turns into a cheerful, bustling march-like passage full of the kind of optimism the Soviet authorities expected from their composers. But that optimism is continually soured, most dramatically by a re-emergence of the "evil" 2nd movement and by manic statements of the D-S-C-H figure, one of which stuns the orchestra to momentary silence. There is a return to the cheerful mood and the work certainly ends happily enough but, in the words of one writer, "Stalin's death offered no guarantee that things would get better in the Soviet Russia of 1953. Shostakovich may have hoped for the best, but he still had good reasons to fear the worst." 🔥



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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成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妹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慶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，指揮家史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 the 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.

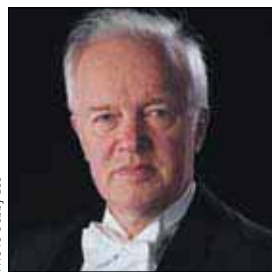
For more information on "The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme", please contact Miss Vanessa Chan, Assistant Manager (Orchestra and Operations), at (852) 2721 1582 or email: vanessa.chan@hkpo.com

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.

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梁建楓
Leung Kin-fung
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First Associate
Concertmaster



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



朱蓓
Zhu Bei
第三副團長
Third Associate
Concertmaster



毛華
Mao Hua



程立
Cheng Li



把文晶
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Wang Liang



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Christine Wong
Kar-ye



徐鉅
Xu Heng



張希
Zhang Xi



周騰飛
Zhou Tengfei

第二小提琴 Second Violins



● 范丁
Fan Ting



▲ 梁文瑄
Leslie Ryang
Moon-sun



馬嘉蓮
Katrina Rafferty-Ma



鈴木美矢香
Miyaka Suzuki



冒田中知子
Tomoko Tanaka Mao



鄭之敏
Cheng Chi-man



李嘉道
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Gallant Ho Ka-chun



簡宏道
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Mo Kwok-fai



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Martin Poon
Ting-leung

第二小提琴
Second
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



▲ 熊谷佳織
Kaori Wilson



黎明
Li Ming



羅舜詩
Alice Rosen



崔宏偉
Cui Hong-wei



范欣
Fan Yan



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Pak Ming



孫斌
Sun Bin



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Wang Jun



* 范星
* Fan Xing



* 張殊影
* Zhang Shu-ying

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
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宋亞林
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* Li Cheng

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Basses



○ 林傑飛
Jeffrey Lehmborg



▲ 姜馨來
Jiang Xinlai



馮榕
Feng Rong



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Hong Kong Philharmonic Orchestra

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Marc Gelfo

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● 卡拉克
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▲ 莫思卓
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華達德
Douglas Waterston

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● 韋雅樂
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Maciek Walicki

低音長號 Bass Trombone



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● 龐樂思
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敲擊樂器 Percussion



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Xu Li*

小號
Trumpet
張浩昇
Cheung Ho Sing

敲擊樂
Percussion
史葛·韋特森*
Scott Weatherson*

* 承蒙澳門樂團允許參與演出
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太古「港樂・星夜・交響曲」 Swire Symphony under the Stars

香港管弦樂團將於11月13日(星期五)晚上七時半於跑馬地馬場遊樂場舉行大型戶外音樂會—太古「港樂・星夜・交響曲」，讓普羅市民可以於輕鬆的環境下欣賞美妙的古典音樂。曲目包括傳統維也納音樂、經典俄羅斯作品，以及中國小品，並由港樂助理指揮蘇柏軒擔任指揮，年青華人小提琴家黃蒙拉擔任獨奏。憑票免費入場，請密切留意港樂網頁www.hkpo.com有關索取門票辦法。

The Hong Kong Philharmonic Orchestra will bring to you the largest outdoor symphonic concert at the Happy Valley Racecourse Playground on 13 Nov (Fri) at 7:30 PM. Swire Symphony under the Stars shares the joy of classical music with the public in a relaxed environment, our assistant conductor Perry So will conduct a programme of traditional Viennese music, Russian classics and exquisite Chinese pieces. Young Chinese violinist Huang Mengla will be the soloist. The concert is free to public with pre-registration, please stay tuned for more details and ticketing information at our website www.hkpo.com.



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迪華特的《大地之歌》 De Waart's *The Song of the Earth*

繼上周分別在紐約大都會歌劇院指揮李察・史特勞斯的《玫瑰騎士》，以及在密爾沃基指揮一套全拉赫曼尼諾夫節目，我們的藝術總監兼總指揮**艾度・迪華特**，將於下周指揮密爾沃基交響樂團演出巴托克充滿神秘感的單幕劇《藍鬍子城堡》和莫扎特的交響協奏曲。

12月，迪華特將為大家獻上馬勒的另一經典傑作《大地之歌》。這首歌曲交響曲的歌詞，其中四首取材自唐代詩人李白的作品，主唱的女中音是菊克，男高音則是叱吒拜萊特歌劇節的史密夫。

After conducting R. Strauss's *Der Rosenkavalier* with the Metropolitan Opera in New York and an all-Rachmaninov programme in Milwaukee last week, our **Artistic Director and Chief Conductor Edo de Waart** will conduct *Bluebeard's Castle*, the mysterious opera in one act by Bartók and Mozart's Sinfonia Concertante next week with the Milwaukee Symphony Orchestra.

In December this year, he will conduct another masterpiece by Mahler, *The Song of the Earth*, with mezzo Sasha Cooke and the Bayreuth star tenor Robert Dean Smith. *The Song of the Earth* is a "song-symphony" which uses the texts of Chinese poems. 🌸



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太古新力量：天才·莫扎特 Swire New Generation: Kit Armstrong plays Mozart

21&22 Nov 2009

sat 8pm • sun 3pm

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HK Cultural Centre Concert Hall
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雲尼斯，指揮
Lawrence Renes, conductor

周善祥，鋼琴
Kit Armstrong, piano

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| 貝多芬 | 《艾格蒙》：序曲 |
| BEETHOVEN | <i>Egmont</i> : overture |
| 莫扎特 | G大調第17鋼琴協奏曲，
作品453 |
| MOZART | Piano Concerto No. 17 in G,
K. 453 |
| 柴可夫斯基 | 第五交響曲 |
| TCHAIKOVSKY | Symphony No. 5 |



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視聽饗宴 — 譚盾地圖協奏曲 Tan Dun's Map Concerto – a multimedia adventure

27 Nov 2009

fri 8pm

香港文化中心音樂廳
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HK\$240 \$180 \$140 \$100

雲尼斯，指揮
Lawrence Renes, conductor

鮑力卓，大提琴
Richard Bamping, cello

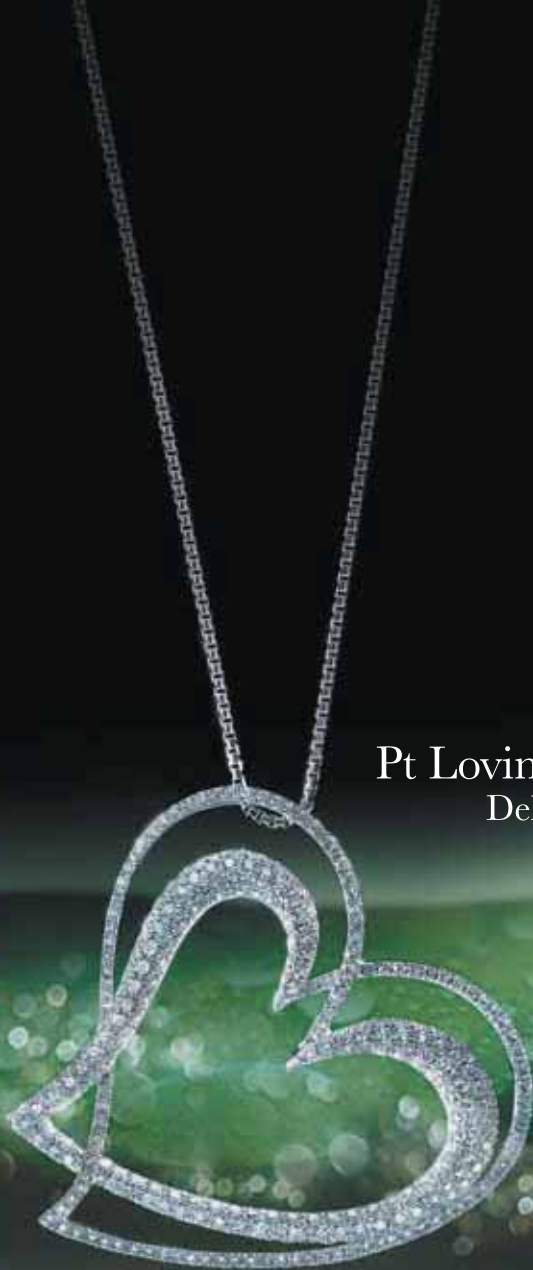
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|------------|---|
| 亞當斯 | 《原子博士》交響曲 |
| JOHN ADAMS | <i>Doctor Atomic</i> Symphony |
| 譚盾 | 《地圖》，為大提琴、錄像和
樂隊而作的協奏曲 |
| TAN DUN | <i>The Map</i> , Concerto for cello,
video and orchestra |



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