



香港管弦樂團  
HONG KONG  
PHILHARMONIC ORCHESTRA

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SWIRE

# CENTER STAGE

陳薩 鋼琴獨奏會

9 | 1 | 2010

Sat 8 PM

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

Chen Sa

PIANO RECITAL

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

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KAWAI MASTERPIECES

Piano Recital by

# Colleen Lee 李嘉齡

鋼琴演奏會

21.2.10 (星期日Sun) 7:30pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

Programme 節目

**Bach-Busoni** Chaconne  
**巴赫-布索尼** 夏康舞曲

**D. Scarlatti** Piano Sonata K 466 in f minor  
Piano Sonata K 29 in A major  
Piano Sonata K 81 in e minor

**D. 史格拉蒂** 奏鳴曲

**I. Albeniz** Triana  
**阿爾班尼斯** 特里亞納

**E. Granados** Los Requebro  
**葛拉納多斯** 愛的告白

**Chopin** 4 Ballades  
No.1 Op.23, No.2 Op.38, No.3 Op.47, No.4 Op.52  
**蕭邦** 敘事曲

節目及表演者如有更改，恕不另行通知  
Programme and artists are subject to change without prior notice

票價  
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# 陳薩鋼琴獨奏會

## Chen Sa in recital

陳薩

鋼琴

Chen Sa

piano

### 節目

蘇菲亞·顧白杜琳娜

貝多芬

拉赫曼尼諾夫

蕭邦

拉威爾

### Programme

SOFIA  
GUBAIDULINA

BEETHOVEN

RACHMANINOV

CHOPIN

RAVEL

夏康舞曲

降E大調第18鋼琴奏鳴曲，作品31第三首

降A大調第31鋼琴奏鳴曲，作品110

— 中場休息 —

降E小調《素描練習曲》，作品33第三(六)首

G小調《素描練習曲》，作品33第五(八)首

C大調馬祖卡舞曲，作品68第一首

C大調馬祖卡舞曲，作品24第二首

降A大調圓舞曲，作品64第三首

降A大調圓舞曲，作品42

《圓舞曲》

Chaconne

Piano Sonata No. 18 in E flat, Op. 31 No. 3

Piano Sonata No. 31 in A flat, Op. 110

— Intermission —

*Etude-tableau*, Op. 33 No. 3(6) in E flat minor

*Etude-tableau*, Op. 33 No. 5(8) in G minor

Mazurka, Op. 68 No. 1 in C

Mazurka, Op. 24 No. 2 in C

Waltz, Op. 64 No. 3 in A flat

Waltz, Op. 42 in A flat

*La Valse*

### 各位觀眾

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香港管弦樂團

HONG KONG  
PHILHARMONIC ORCHESTRA



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# “一氣呵成…… 驚天動地， 完全符合馬勒的原意。”

李歐梵，《信報》月刊

“HKPO’s beautifully poised string phrasing, homogenous wind sound and impeccably restrained brass suggested that you might hear different, but not better.” *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**（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，包括於跑馬地馬場遊樂場舉行的全年最大型交響演奏——太古「港樂·星夜·交響曲」。为了提高全港中、小、特殊學生對古典音樂的興趣，港樂舉辦音樂教育計劃「滙豐保險創意音符」，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，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, the largest symphonic event of the year, *Swire Symphony Under the Stars* at Happy Valley. The Orchestra runs a comprehensive schools education programme, *HSBC Insurance 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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# A Sound Commitment



Edo de Waart



香港管弦樂團

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# 陳薩

## Chen Sa

鋼琴  
piano



陳薩是同輩中其中一位耀眼新星，她的演出在世界各地，如：中國、日本、波蘭及美國均贏得觀眾注目。1996年，她在英國里茲鋼琴比賽的決賽舞台上，與歷圖爵士指揮的伯明翰城市交響樂團合作，該晚大賽更由BBC電視現場直播。

生於重慶，她先後入讀四川音樂學院附中和深圳藝術學校，師承但昭義教授。2000年，她贏得波蘭第14屆蕭邦國際鋼琴大賽的第四名，同時榮獲波蘭舞曲最佳演奏獎。2005年，她在第12屆范·克萊本國際鋼琴比賽中獲獎，讓她成為歷史上唯一一位在三大頂尖鋼琴比賽中均獲得獎項的鋼琴家。

陳薩曾與多個主要樂團演出，如：西德廣播交響樂團、伯明翰城市交響樂團、薩爾斯堡室內樂團、華沙愛樂、以色列愛樂、中國愛樂、拉脫維亞國家交響樂團及新加坡交響樂團等。她又曾與多位享負盛名的指揮合作：畢契科夫、迪華特、歷圖爵士、史拉健、余隆及湯沐海等。作為一位獨奏家，她分別於美國卡奈基音樂廳和甘迺迪中心、英國的威格摩音樂廳、華沙的愛樂音樂廳、柏林的廣播音樂廳，以及蘇黎世的市政廳音樂廳舉行獨奏會。

她的近期演出包括：與洛杉磯愛樂、不萊梅愛樂、圖魯茲首都國立交響樂團、密爾沃基交響樂團和斯德哥爾摩皇家愛樂合作，以及於國家大劇院舉行獨奏會。

她為唱片廠牌PentaTone錄音，2008年與古爾班基金樂團及指揮科士打合作推出蕭邦鋼琴協奏曲專輯，最近又為同一廠牌錄製首張獨奏專輯，演繹穆索斯基和拉赫曼尼諾夫的作品。

Chen Sa is one of the rising artists of her generation and her performances has captivated the audiences around the world, including China, Japan, Poland and the United States. In 1996, she appeared live on BBC television at the final of the prestigious Leeds International Piano Competition with Sir Simon Rattle and the City of Birmingham Symphony.

Born in Chongqing, China, Chen Sa began her music study at the Sichuan Conservatory of Music and then at the Shenzhen School of Arts with Prof Dan Zhaoyi in both places. In 2000, she was awarded the fourth prize and the best Polonaise performance award at the 14<sup>th</sup> International Chopin Piano Competition. Her success in the 12<sup>th</sup> Van Cliburn International Piano Competition made her the only pianist in the history to have been awarded prizes in the top three piano competitions.

She has collaborated with major orchestras such as, WDR Symphony Orchestra, the City of Birmingham Symphony, Camerata Salzburg, Warsaw Philharmonic, Israel Philharmonic, China Philharmonic, Latvian National Symphony Orchestra and Singapore Symphony Orchestra. She has also worked with such distinguished conductors as, Semyon Bychkov, Edo de Waart, Sir Simon Rattle, Leonard Slatkin, Yu Long and Tang Muhai, among others. As a soloist, she has made recitals in the Carnegie Hall and Kennedy Center in the US, Wigmore Hall in the UK, Philharmonic Hall in Warsaw, Broadcast Hall in Berlin and Tonhalle in Zurich.

Her recent engagements include performances with the Los Angeles Philharmonic, Bremen Philharmonic, Orchestre National du Capitole in Toulouse, Milwaukee Symphony Orchestra, Stockholm Royal Philharmonic and her solo recital in the China National Center for Performing Arts.

Chen Sa records for PentaTone. Her Chopin piano concert album with Gulbenkian Orchestra and Lawrence Foster was released in 2008. Recently, she has made her first solo recital for the label performing Mussorgsky and Rachmaninov.

# 蘇菲亞·顧白杜琳娜

## Sofia Gubaidulina

生於 b.1931

### 夏康舞曲

索菲亞·顧白杜琳娜生於韃靼共和國(前蘇聯自治共和國之一)克里斯托波爾，五歲開始學習鋼琴後對音樂產生濃厚興趣，後來考進莫斯科音樂學院主修作曲；她在音樂學院十年，但十來歲的她在學期間已經冒犯了蘇聯當局，走上了一條當局眼中的歪路。蘇聯政府要求作曲家寫作勞工階層聽得懂的音樂，不能有丁點精英主義(前蘇聯稱之為「形式主義」)痕跡或西方的創新傾向。所以當這個鄉下少女寫出接近歐美前衛作曲家的激進音樂、企圖抵抗當局時，就被指「犯錯」，連財政資助也遭撤銷——沒有政府資助，蘇聯作曲家根本難以維生。可是莫斯科音樂學院仍在1963年頒發學位給她。學位評審員之一、作曲家蕭斯達高維契對她說：「那條錯誤的路，我想你繼續走下去。」她做到了(友人說她經常「捱餓吃苦，人也幾乎變得透明」)——她的音樂也因此第六屆全國作曲家聯盟會議(1979年11月18日在莫斯科舉行)上，被公開譴責為「太難懂、太走資」。隨著改革開放和蘇聯解體(1991年12月)，顧白杜琳娜終於獲國際樂壇公認為俄羅斯首屈一指的當代作曲家。

鋼琴是顧白杜琳娜早期作品的核心。有論者認為「從顧白杜琳娜的鋼琴作品，可見她是廿世紀最有創意、想法最獨特的作曲家之一」。她最早期的作品都是鋼琴曲，而儘管她認為1965年的鋼琴奏鳴曲方是自己作曲事業之始，她亦視之為自己的「作品一」，但之前已有好些出色的鋼琴作品問世，1962年的夏康舞曲正是其一。夏康舞曲題獻給鋼琴家瑪麗娜·穆季瓦尼(生於格魯吉亞，現為加拿大麥基爾大學鋼琴教授)，

### Chaconne

Born in Christopol in the Tartar Republic, then part of the USSR, Sofia Gubaidulina was still in her teens when, as a student, she fell foul of the Soviet authorities. Her interest in music, nurtured since her first piano lesson at the age of five, led her to Moscow where she studied composition at the Conservatoire. During almost 10 years there she was clearly heading in a different direction to that in which the authorities wished her to go. The Soviet government demanded of its composers music which was accessible to the working classes and free from any hint of elitism (which they called "formalism") or revolutionary western tendencies. When a young girl from the provinces attempted to defy them by producing the kind of extreme sounds which were then much in vogue amongst European and American avant-garde composers, they dubbed her "mistaken" and withdrew the financial support essential for any Soviet composer. Nevertheless the Moscow Conservatoire granted her a degree in 1963 and she was advised by one of her final degree assessors, the composer Shostakovich; "I want you to continue along your mistaken path." She did — often, according to a friend, "almost transparent from hunger and exhaustion" — and as a result received public condemnation at the sixth All-Union Congress of Composers, held in Moscow on 18<sup>th</sup> November 1979, for being "too abstract and appealing to capitalism". With *glasnost* and the eventual collapse of the Soviet Union in December 1991 Gubaidulina was at last recognised internationally as one of Russia's leading contemporary composers.

The piano was very much at the heart of her early career and, as one commentator has observed, "Gubaidulina's piano works reveal one of the 20<sup>th</sup> century's most inventive and independent-minded composers". Her earliest compositions were for the instrument, and although she regarded her composing career only to have started in 1965 with her Piano Sonata which she described as her "Opus 1", she produced several notable works for the instrument before that including, in 1962, the Chaconne. Dedicated to Marina Mdivani, the Georgian-born pianist who is currently Professor of Piano at McGill University in Canada, who gave the première in Moscow on 13<sup>th</sup> March 1966, Chaconne assimilates traditional forms

1966年3月13日由穆季瓦尼在莫斯科首演。樂曲把傳統曲式、果斷的節奏和出人意表的和聲共冶一爐，爵士樂的影響尤其明顯。樂曲開始時幾乎跟巴洛克夏康舞曲別無二致：八小節的主題多次重複，伴奏越來越複雜，主題也由低音聲部移往最高聲部。這首學生時期的作品原創性甚強，預示了顧白杜琳娜成熟作品的不少特色：對比強烈的織體（流水行雲般的音型與堅實如石的和弦）和最後的賦格曲樂段—有論者形容這一段「先是一連串特別強的和弦，標誌著顧白杜琳娜完全放棄了八小節結構。無與倫比的高潮過後，速度越來越慢，音量也越來越弱。」

with assertive rhythms and unexpected harmonies, many derived from jazz. It opens almost as a traditional Baroque Chaconne with an eight-bar theme which is developed through increasing the complexity of the accompaniment and from moving the theme from the bass to the top of the texture. On top of that, Gubaidulina, who was at the time of the work's composition, still a student at the Moscow Conservatoire, shows the signs of originality which were to flavour so much of her more mature work; there are contrasting textures – rippling figures cast against mighty rock-like chords – and a final fugato which, as one critic has put it, "takes off from the wreckage of one particularly emphatic series of chords, signalling Gubaidulina's complete abandonment of the eight-bar form. After a crashing climax, the tempo becomes slower and the music quieter".



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# 貝多芬

## Ludwig van Beethoven

1770-1827

### 降E大調第18鋼琴奏鳴曲，

作品31第三首

快板

諧謔曲：活潑的小快板

小步舞曲：優雅的中板

如火的急板

貝多芬第一批（共三首）鍵盤奏鳴曲1783年寫於波恩，獻給菲特烈大主教。儘管如此，但他1792年移居維也納後的32首鋼琴奏鳴曲，才是同類作品中普遍公認的曠世傑作。貝多芬專家安·路易·凱迪克在著作寫道：「令這個樂種脫胎換骨。」這32首的第一首寫於1793年（獻給海頓），而最後一首則在1822年脫稿；蘇黎世藍嘉利出版社委約創作的一套三首奏鳴曲（作品31）則約在正中；作品31第三首以降E大調寫成，1803年出版。

藍嘉利出版社1802年初委約貝多芬創作新曲；而1802年卻是貝多芬失意的一年。雖然資料顯示早在1797年他的聽力已開始出現問題，但他一直對外界守口如瓶，只告知幾位密友；他不斷求醫、不斷接受治療：上至杏仁油，下至冷水浴，形形色式的療法卻令他越來越氣餒。最好的建議來自舒密特醫生：他建議貝多芬離開城市休息一下。1802年4月，貝多芬出發前往海里根修塔特一條村莊。海里根修塔特位於維也納以北幾公里，現屬維也納郊區。往後半年，貝多芬大部分時間留在當地。初時一心養病，希望聽覺漸漸復原，到頭來卻學會接受自己失聰的事實。貝多芬未能接受現實的時候，曾經走到自殺邊緣——他在所謂的「海里根修塔特遺書」中說得清楚明白。貝多芬要兩個弟弟卡爾和約翰在他死後公開這封遺書。遺書寫於1802年10月6日，貝多芬在「遺書」中為他越來越孤僻的行為辯解（「我死後，要是舒密特醫生尚在人世，請他講講我的病情吧...好盡量讓世人明白我」），又說頑疾令他痛苦至極。可是這首降E大調奏鳴曲雖然在海里根修塔特寫作，但全曲卻毫無悲苦的痕跡。

### Piano Sonata No. 18 in E flat,

Op. 31 No. 3

Allegro

Scherzo: Allegretto Vivace

Menuetto: Moderato e grazioso

Presto con fuoco

While Beethoven's very first keyboard sonatas date from 1783, when he wrote three which he dedicated to Archbishop Maximilian Friedrich in Bonn, it is generally accepted that the 32 piano sonatas written after his move to Vienna in 1792, form the most important works of the type ever composed and, as the Beethoven scholar Anne-Louise Coldicott has written, "transform the genre beyond all recognition". The first of these sonatas was dedicated to Haydn and dates from 1793, while the last was completed in 1822. Roughly halfway through comes a group of three commissioned by the Zurich publisher, Nägeli, and published as Op. 31. The third of those, in E flat major, was published in 1803.

Nägeli's commission came in early 1802; a distressing year for Beethoven. Although evidence suggests that his deafness had developed as early as 1797, he kept it secret from all but a handful of his very closest friends and while he consulted numerous doctors, their remedies, which ranged from almond oil to taking cold baths, only served to increase his frustration. The best advice came from a certain Dr Schmidt who recommended a break from city life. In April 1802 Beethoven duly set off for the village of Heiligenstadt, a few kilometres north of Vienna (and now one of the city's suburbs) where he spent most of the next six months initially attempting to coax his hearing back to life and, finally, coming to terms with his inevitable deafness. That coming to terms, which at one point drove Beethoven to the very brink of suicide, manifest itself in the so-called "Heiligenstadt Testament" which Beethoven directed to be made public after his death by his brothers Carl and Johann. In his Testament, dated 6<sup>th</sup> October 1802, Beethoven explained his growing isolationist behaviour ("as soon as I am dead, if Dr Schmidt is still alive, ask him to describe my disease.....

貝多芬早期的鋼琴奏鳴曲採用過四樂章格式，但不久便放棄這種格式。可是此曲卻再次採用四樂章結構，彷彿重拾這種早期習慣(雖然往後他也只用再過一次)。儘管如此，論者卻說此曲「標誌著新炫技風格的開端」。第一樂章無疑創意驚人，開端的不協和音對當時的觀眾來說很是難受，而且全樂章大部分時間刻意迴避主調。活潑的第二樂章極盡炫技之能事，揉合了生氣勃勃的八度琶音音型和突如其來的斷奏和弦。第三樂章開端主題令人一聽難忘，中段採用了聲部分散的和弦，啟發了舒曼和聖桑根據這一段來創作新曲。炫技的第四樂章有如旋風，風格接近塔蘭泰拉舞曲，活力充沛，扣人心弦。🔥

so that at least as much as possible the world may be reconciled to me") and voiced his profound unhappiness at his condition. Yet there is little evidence of any of this distress in the E flat major Sonata, composed during his time at Heiligenstadt.

It has been said that the third of the Op. 31 Sonatas "marked the beginning of a new virtuoso style", although by casting it in four movements Beethoven was actually reverting to a format he had more-or-less abandoned (and only returned to in one of his subsequent sonatas). Undoubtedly, though, the 1<sup>st</sup> movement is startlingly innovative, opening with what would have immediately struck contemporary audiences as a nasty discord, and spending most of its length deliberately avoiding the home key. The lively 2<sup>nd</sup> movement, a true virtuoso *tour de force*, combines energetic arpeggios in octaves with jagged staccato chords, while the expansive 3<sup>rd</sup> movement opens with a memorable tune. The Trio section of this movement, with its widely spaced chords, inspired both Schumann and Saint-Saëns to write works based on it. The 4<sup>th</sup> movement is a truly virtuoso whirlwind of almost breathless energy somewhat akin to a Tarantella. 🔥

# 貝多芬

## Ludwig van Beethoven

1770-1827

### 降A大調第31鋼琴奏鳴曲，作品110

非常抒情的如歌的中板

很快的快板

不太慢的慢板-賦格：不太快的快板

降A大調第31鋼琴奏鳴曲是貝多芬倒數第二首鋼琴奏鳴曲，1821年12月25日完成。實際上，當時貝多芬是完全失聰了。由於不能聽到寫出的音樂，寫作便純粹為滿足自己。有論者說：「他似乎已與鋼琴融為一體。要緊的是音樂本身，不是聽眾。」

可是這時貝多芬除了失聰還有其他煩惱。他與弟婦的官司拖了很久，令他的生活方寸大亂。1815年11月15日，他弟弟卡爾離世，遺囑指明由太太約翰娜和貝多芬共同擔任兒子小卡爾的監護人。貝多芬與約翰娜對簿公堂，甚至親自御前上訴，爭取小卡爾的單獨監護權（他說「我不想與這個壞女人有瓜葛」）；前後擾攘五年，終於在1820年4月8日獲判勝訴。然而這場官司令貝多芬身心和財政都元氣大傷；所以一個月後史勒辛格出版社出價90達古特幣，請貝多芬寫作三首鋼琴奏鳴曲時，他也不得不答應——而那正是他最後三首奏鳴曲。但他寫作期間健康一直欠佳。第一首約一年後完成，但第二首（作品110）卻延至1821年中才動筆，終於在1822年7月出版。

### Piano Sonata No. 31 in A flat, Op. 110

Moderato cantabile molto espressivo

Allegro molto

Adagio, ma non troppo –

Fuga: Allegro ma non troppo

Completed on Christmas Day 1821 this was Beethoven's penultimate piano sonata and was written when he was, to all intents and purposes, totally deaf. With an inability to hear what he had composed, Beethoven began to write purely for his own satisfaction; as one commentator has put it, "He seemed to be communing with himself and the instrument. It was the music that mattered, not the listener".

Deafness, though, was not Beethoven's only problem when he wrote this Sonata. His life had been thrown into turmoil by a protracted legal battle with his sister-in-law. On 15<sup>th</sup> November 1815 his brother, Carl, died, leaving instructions in his will that his widow, Johanna, and Beethoven should be legal guardians of his son, Karl. For five years Beethoven and Johanna fought each other through the courts, even appealing to the Emperor in person, for sole custody of the boy ("I did not wish to be bound up with such a bad woman"), and it was finally resolved in Beethoven's favour on 8<sup>th</sup> April 1820. All this had taken its toll both on his health and his finances, so when, the following month, the publisher, Schlesinger, offered 90 ducats for three new Piano Sonatas, Beethoven was in no position to refuse. But ill-health dogged the composition of what were to be his last three Sonatas; the first was completed about a year later, while Beethoven did not even start work on the second (Op.110) until the middle of 1821. It was eventually published in July 1822.



這是他第31首鋼琴奏鳴曲，傳統結構在此已經無影無蹤。溫文的第一樂章不像固有的曲式那樣，清清楚楚地劃分為幾個主題、採用幾個關係調，反而像首發人深省的歌曲，偶然迸發出馳騁的想像力。第二樂章棘手、猛烈的節奏和極端的速度與力度改變，令人吃驚。樂章長度只有兩分鐘，與第一、三樂章似乎不合比例，尤其第三樂章。第三樂章由多個大段落組成，結構類似巴洛克組曲。第一大段是慢速而低沉的和弦段落，夾雜幾個修飾性質的宣敘調樂段。第二大段是悲傷的詠嘆調，右手唱出旋律，左手柔和的伴奏和弦一直悸動著。第三段是結構嚴謹的三聲部賦格曲，低音聲部以八度音奏出，彷彿管風琴踏瓣似的。悲苦的詠嘆調重現；然後貝多芬把同一和弦重複九次，一響比一響暴烈；然後這個狂亂的和弦，用盡了鋼琴的整個音域，不顧一切地衝向最後幾小節。🔥

With the 31<sup>st</sup> Piano Sonata Beethoven had all but done away with any vestiges of traditional structures, and the gentle 1<sup>st</sup> movement is more in the style of a reflective song, often being diverted by short flights of fancy, than any established form with its clearly marked succession of themes and related keys. The 2<sup>nd</sup> movement comes as a rude shock with its awkward, jabbing rhythms and violent changes of speed and dynamic. At barely two minutes in length it is quite out of proportion with the outer movements, not least the 3<sup>rd</sup> movement which is almost in the form of a multi-sectioned Baroque Suite. It opens with a slow, muffled chordal passage with decorative *Recitativo* interludes. This is followed by doleful *Arioso* in which the right hand sings out a melody above gently pulsating left hand chords. The next section is a tautly constructed three-voice Fugue, the bass voice given out in octaves as if imitating the pedals of an organ. An anguished reprise of the *Arioso* follows and, after a single chord hammered out nine times with increasing vehemence, an almost frantic version of the chord dissolves into a desperate rush to the closing bars which encompass the entire range of the keyboard. 🔥

# 拉赫曼尼諾夫

## Sergei Rachmaninov

1873-1943

### 《素描練習曲》兩首，作品33

降E小調第三(六)首

G小調第五(八)首

拉赫曼尼諾夫1873年4月1日生於塞姆約諾弗一條小村莊，母親是聖彼得堡音樂學院舊生。拉赫曼尼諾夫三歲開始由母親教他彈鋼琴，六年後考進母親的母校；但三年內家中遭逢巨變，令他不得不退學，後來在他表兄、著名鋼琴家兼指揮家西洛提安排下，到莫斯科隨鋼琴名家兼名師茲弗烈學習。茲弗列夫是個嚴師，堅持學生住在他家中，穿上制服，學習多種語言，每天由清晨6時起學習16小時。在這種環境下，拉赫曼尼諾夫琴藝進步神速，甚至開始對作曲產生興趣(但茲弗列夫卻不贊成)，更在1886至1887年寫出第一批鋼琴作品。可是他覺得茲弗列夫家中那種熱烈的氣氛越來越不利創作。1889年，他說琴聲太多令他難以寫作，於是離開茲弗列夫，考進莫斯科音樂學院學習作曲。三年後19歲的他畢業時，獲頒音樂學院最高榮譽的作曲獎項「大金章」；往後數年間陸續寫出各式各樣的作品，包括約70首鋼琴獨奏曲。

俄國布爾什維克革命爆發，拉赫曼尼諾夫被迫流亡美國，同時連鋼琴短曲也大致停寫。他最後一套重要的鋼琴作品是《素描練習曲》第二冊(作品39)，全套共九首，寫於1916至1917年間。他最初打算在1911年出版九首《素描練習曲》，但快要出版的時候抽起了其中三首：第四首(後來輯錄在第二冊)、第三首和第五首。第三和第五首都在他逝世後五年才出版。

### Two *Etudes-Tableaux*, Op. 33

No. 3(6) in E flat minor

No. 5(8) in G minor

Born on 1<sup>st</sup> April 1873 in the small village of Semyonovo, Sergei Rachmaninov was just three when his mother, a former student of the St Petersburg Conservatoire, gave him his first piano lessons. Six years later he had progressed well enough to enrol at the Conservatoire himself, but within three years family troubles forced him to leave, and his cousin, Alexander Ziloti, a well-known concert pianist and conductor, was able to secure a place for him in Moscow with the noted teacher and pianist, Nikolai Zverev. A hard taskmaster, Zverev insisted his students live in his house, wear a uniform, learn several languages, start their work at 6am and spend 16 hours a day at their studies. Rachmaninov flourished as a pianist in this environment and even started to take an interest in composition (much, it has to be said, against Zverev's wishes); his first piano pieces date from 1886 and 1887. But he found the intense atmosphere in Zverev's house increasingly disadvantageous to his composing ambitions and in 1889, claiming that he could not work with so much piano playing going on in the background, he left Zverev and enrolled as a composition student at the Moscow Conservatoire. Three years later, at the age of 19, he graduated with the Conservatoire's highest award for composition, the Gold Medal. Over the next few years he produced a wide variety of works, including somewhere in the region of 70 pieces for solo piano.

The Bolshevik Revolution, which forced Rachmaninov into exile in the USA, also saw him more-or-less abandon composing short pieces for the piano. His last significant set of piano pieces was the second set of nine *Etudes-Tableaux* (Op. 39) written between 1916 and 1917. This followed on from an earlier set, published in 1911, which was also intended to contain nine pieces, but shortly before publication Rachmaninov withdrew three of them; No. 4 (which he later inserted into the Op. 39 set), and Nos 3 and 5 which were not published until five years after his death.

降E小調《素描練習曲》以一系列下行三度音開始，然後進入一段快速的炫技樂段，結合蕭邦式的精緻與李斯特的壯麗，在鍵盤間飛躍。一陣迅速而靈巧的炫技正好與如冰般清脆的和聲組形成強烈對比，故小題為「暴風雪」。

G小調《素描練習曲》充滿力量與戲劇性，大部分素材都以毫無矯飾的八度音奏出。拉赫曼尼諾夫原打算以「圖畫前奏曲」為題，但說到哪首樂曲與哪幅畫作相關，卻又三緘其口。可是他後來向雷史碧基（雷史碧基把此曲改編成管弦樂曲）提及，作品33第八首的創作靈感來自阿諾德·勃克林畫作《晨曦》——然而即使真有這幅畫存在，也應已散佚多年。🔥

*Etude-Tableau* in E flat minor opens with a series of unrelenting descending thirds before flying off into a rapid toccata which leaps across the keyboard with a mixture of Chopin-esque delicacy and Lisztian grandiloquence. These flurries of delicate virtuosity set against the brittle, ice-like harmonic blocks have led to the piece's subtitle, "Snow Storm".

*Etude-Tableau* in G minor is full of drama and power, much of the material presented in stark octaves. Rachmaninov originally intended these works to be called "Prelude-Pictures", but was reticent about defining the specific picture each piece had in mind. However he later told Respighi, who orchestrated them, that Op. 33 No. 8 had been inspired by a painting by Arnold Böcklin called *Morning*; although if that painting ever existed, it appears to have long since been lost. 🔥





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降A大調圓舞曲，作品64第三首

降A大調圓舞曲，作品42

蕭邦在生時，已有過百年歷史的鋼琴出現了幾項重要變化。其一是琴槌改用軟氈包裹，使音色更柔和、更溫暖；其二是擊弦裝置反應更靈敏，能奏出更快速的經過段和更華麗的修飾音型；加上觀眾品味有變，捨棄硬繃繃的奏法，喜歡較雅致細膩的炫技彈法——而蕭邦正是這種風格的首批倡導者。1848年蕭邦在倫敦演出後有報章報導：「他奏出難度極高的音樂，但那是如此平靜、如此柔和，而且一直那麼雅致、那麼優美，令聽眾察覺不到樂曲的真實難度。整體精緻靈巧、音色悅耳醇美、珍珠般圓潤的快速樂段，都是他的演奏特色。」

蕭邦生於波蘭，1830年11月2日離開祖國。當初一心打算重返故土，可是動盪的政局卻意味著歸國無期，便在1831年底定居巴黎，爾後借助音樂作品來抒發愛國情懷。他把幾種波蘭傳統舞曲提昇為藝術性極高的音樂會作品——馬祖卡舞曲就是其中之一。蕭邦一生共創作了64首馬祖卡舞曲（雖然完成及出版的只有58首），第一首寫於1820年（當時蕭邦十歲），最後一首寫於1849年。馬祖卡原是華沙近郊一種民間舞蹈；傳統馬祖卡是三拍子舞曲，並特別加強第二拍。作品68（1829年出版）是一套四首馬祖卡舞曲，其中第一首開朗熱烈，充滿活潑愉快的樂思。作品24（1836年出版，題獻給佩爾蒂伯爵）也是一套四首馬祖卡舞曲，其中第二首也是樂觀明亮的作品。

Mazurka, Op. 68 No. 1 in C

Mazurka, Op. 24 No. 2 in C

Waltz, Op. 64 No. 3 in A flat

Waltz, Op. 42 in A flat

By the time Chopin came on the scene the piano had been in existence for 100 years but was undergoing some fundamental changes. The hammers were now being covered with felt - producing a softer, warmer tone – and a more responsive action, which allowed the player to produce quicker passagework and more ornate decoration, had been developed. On top of that the public's taste for hard, forceful playing had been replaced by a predilection for more delicate and subtle virtuosity, one of the first exponents of this style of playing being Chopin himself. Following a concert in London given in 1848, a newspaper reported; "He accomplishes enormous difficulties, but so quietly, so smoothly and with such constant delicacy and refinement that the listener is not sensible of their real magnitude. It is the exquisite delicacy, with the liquid mellowness of his tone and the pearly roundness of his passages of rapid articulation which are the peculiar features of his execution."

Polish by birth, Chopin left his native country on 2<sup>nd</sup> November 1830 fully intending to return. Political upheavals meant that he remained in exile for the remainder of his days, settling in Paris in late 1831. He expressed his love of Poland in his music, however, adopting several traditional Polish dances and elevating them into artistically-refined concert works, One such was the Mazurka, of which he wrote 64 (although only 58 were ever completed and published), his first in 1820 (when he was just 10), and the last in 1849. A folk dance originating from the countryside around Warsaw, the traditional Mazurka is in triple time with a strong accent on the second beat. The four Mazurkas published as Op. 68 in 1829 open with a cheerful C major example, full of bright and happy ideas, while the second of the four published in 1836 as Op. 24 with a dedication to le Comte de Perthuis, is another bright and optimistic piece.

馬祖卡舞曲是蕭邦最喜歡採用的鋼琴樂種，其次就是圓舞曲。1829至1847年間，他總共創作了22首圓舞曲，最後一首是作品64第三首(1847年出版)。據稱蕭邦生前經常彈奏這首作品，而二十世紀大鋼琴家阿瑟·魯賓斯坦曾說：「這首圓舞曲極具創意，既不為伴舞，也不是「沙龍音樂」。那是自蕭邦的心靈直接流露出來的。」蕭邦所有圓舞曲裡規模最大、野心也最大的一首是降A大調新型大圓舞曲，1840年單獨出版。作曲家舒曼曾說：「跟他早期的圓舞曲一樣，是最高雅的沙龍音樂。要隨著樂曲起舞，最少是伯爵夫人才夠資格。」🔥

After the Mazurka, Chopin's favoured medium of composition for the piano was the Waltz. He composed 22 Waltzes between 1829 and 1847, the last being the 3<sup>rd</sup> of the Op. 64 set published in 1847. He is known to have played it frequently, while the great 20<sup>th</sup> century pianist Artur Rubinstein said of it; "This waltz is the most original of all. This waltz is not for dancing, nor is it a "salon piece". No, it is a thing directly from Chopin's heart and soul". The largest and most ambitious of Chopin's Waltzes is the Grande Valse Nouvelle in A flat which was published as a single piece in 1840. The composer Robert Schumann said of it that, "like his earlier waltzes it is a salon piece of the noblest kind. It should be danced by nobody of lesser rank than a countess". 🔥



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# 拉威爾

## Maurice Ravel

1875-1937

### 《圓舞曲》

蕭邦沒有採用維也納式圓舞曲，認為難登大雅之堂；然而拉威爾卻推崇備致，1906年更起草新曲，希望「那是維也納式圓舞曲的完美化身。」樂曲後來不了了之，但當俄羅斯芭蕾舞鉅子狄亞基列夫邀請他寫作芭蕾舞劇時，拉威爾卻重拾這些草稿（標題為《維也納》）。可是他向來寫作速度也不算快，而且第一次世界大戰也拖慢了進度。樂曲直到大戰結束後才完成——這時已經易名為《圓舞曲》。他首先完成雙鋼琴版本，1920年4月在畫家米希亞·塞特家中，與瑪塞勒·梅耶合奏，觀眾包括浦朗克、史達拉汶斯基、編舞家馬西涅和狄亞基列夫。狄亞基列夫說《圓舞曲》是首「傑作」（拉威爾很高興滿心歡喜），但往後說「這不是芭蕾舞劇，而是芭蕾舞劇的寫照」（拉威爾當然大為不悅）。狄亞基列夫繼續說，要是按照拉威爾的意思製作的話，恐怕開支太大。浦朗克後來憶述，拉威爾當即把樂譜收起，走了。明顯地，他一直沒原諒狄亞基列夫。

《圓舞曲》首次公開演奏的也是這個雙鋼琴版本，1920年10月23日在維也納，由作曲家本人和意大利作曲家卡塞拉合奏。拉威爾後來把《圓舞曲》改編成管弦樂曲，1920年12月12日在巴黎首演，馬上大受歡迎。

### *La Valse*

Chopin dismissed the Viennese Waltz as being unfit for consideration as a serious musical work, but Ravel held it in the highest regard and in 1906 sketched some ideas for “a sort of apotheosis of the Viennese waltz”. It came to nothing, but when the great Russian impresario, Serge Diaghilev invited him to compose a new ballet, Ravel returned to those sketches (calling the work-in-progress *Wien*). But he was not a particularly fast worker and, unfortunately, the First World War intervened. It was not until the end of the War that he was able to complete work on *Wien*, which he had decided to rename *La Valse*, and first produced it in a version for two pianos which he performed (together with Marcelle Meyer) in April 1920 at the home of the painter Misia Sert, with Poulenc, Stravinsky, the choreographer Léonide Massine and Diaghilev in the audience. Diaghilev declared the work “a masterpiece”, which pleased Ravel, but added, “it’s not a ballet. It’s a portrait of a ballet”, which most certainly did not. And when Diaghilev went on to suggest that Ravel’s ideas would be too costly to produce, Ravel (as Poulenc later recalled) picked up his music and walked out of the house. He apparently never forgave Diaghilev.

It was in that two-piano version that *La Valse* was first publicly performed (by Ravel and the Italian composer Alfredo Casella) appropriately enough in Vienna on 23<sup>rd</sup> October 1920. Ravel then orchestrated the work and in that guise it became an immediate success following its première in Paris on 12<sup>th</sup> December 1920.

關於鋼琴獨奏版的種種卻沒那麼清楚。一般來說，拉威爾應該先備妥鋼琴獨奏版才寫管弦樂版，但這次他卻是在管弦樂版首演後才動手編寫鋼琴獨奏版，認為鋼琴版更能集中在「這首舞曲的美妙節奏和美好的生活態度上」。樂譜上有一小段文字，描述樂曲內容：「人群在團團轉的，狹縫裡可以瞥見一對對翩翩起舞的舞者。他們漸漸消失；大家清楚見到整個偌大的舞池都是翩然旋轉的人們。舞台漸漸變得光亮；吊燈的亮光，在極強音時達到高峰。奧地利帝國皇宮，1855年左右」。鋼琴家伊利沙白·喬伊·羅再添上自己的心得：「樂曲明顯以閃爍的方式，向維也納式圓舞曲和舊式的優雅格調致敬。全曲充滿懷舊風情，迷人的旋律、文雅流麗的節奏，在在令人想起高雅得誘人的昔日社會。旋轉起伏的音型、含糊的和聲、各式各樣的鋼琴和踏瓣技巧，營造出如煙如霧的超現實氣氛。偶然迸發的炫技時刻像萬花筒一樣，點綴著這個想像中的舊日世界。」

The story of the piano solo version is less clear-cut. Usual practice would seem to point to him having originally worked the piece out for solo piano, but he prepared this version only after the orchestral version had been performed and seems to have seen it as a means of focusing more on what he described as “those wonderful rhythms and the *joie de vivre* expressed by the dance”. He included a brief description of the work in the score – “Through breaks in the swirling crowds, waltzing couples may be glimpsed. Little by little they disperse: one makes out an immense hall filled with a whirling crowd. The stage is illuminated gradually. The light of the chandeliers peaks at the fortissimo. An Imperial Court, about 1855” – and the pianist Elizabeth Joy Roe has added her own take on the piece; “The work is ostensibly a glittering homage to the Viennese waltz and to old-world elegance. The music is steeped in nostalgia and is redolent of a bygone society’s seductive refinement, as illustrated by the charming melodic strains and suave rhythmic fluidity. A misty, surreal atmosphere prevails via the usage of whirling figurations, harmonic ambiguity, and various pianistic and pedalling effects. Kaleidoscopic outbursts of virtuosity punctuate this representation of the imagined past.”



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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，夏定忠應指揮家洗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.



## 馬其頓之光—狄里柏斯基 *The Legend of Macedonia – Simon Trpčeski*

**馬其頓**位於歐洲東南面的心臟地帶，以湖泊(不論是天然，抑或人工)和青蔥山巒而聞名於世，也許她自奧圖曼帝國起已經存在的熱療亦是讓你認識馬其頓的原因之一。自廿一世紀開始，有多一個名字，讓你想起馬其頓這個小小的國家，他就是享譽國際的年青鋼琴家狄里柏斯基。2000年，他於倫敦國際鋼琴比賽中，在著名的皇家節慶音樂廳與倫敦愛樂樂團同台演出，當時他只有20歲。雖然他沒有贏出比賽，但卻贏得與國際經理人公司IMG Artist的一紙合約，自此平步青雲，一直巡迴世界各地與國際知名的樂團和指揮演出。2003年，他由EMI發行的處女大碟讓他一鳴驚人，演繹的柴可夫斯基、史卡拉阿實、史達拉汶斯基和浦羅哥菲夫作品為他贏得《留聲機》編輯之選及最佳首張專輯獎。他的第二張全拉赫曼尼諾夫專輯，便以EMI一線藝人之列發行。第三張全蕭邦專輯同樣備受推崇，而2008年發行的全德布西專輯，更被《獨立人星期日報》評為「含蓄、睿智、高水準又充滿想像力鋼琴演繹。」

去年，他再度與倫敦愛樂樂團同台，與指揮蘭格里合演奏可夫斯基第一鋼協，被《每日電訊報》首席樂評羅利士評為：「過去四分之一世紀，我都為《每日電訊報》寫作，當中的樂趣莫過於能見證剛起有才華的年青音樂家逐步提升他們的地位，成為他們藝術領域中舉足輕重的一員。有許多演奏家和指揮家都在這方面一直滋養我的生命，但其中最重要的一位是馬其頓鋼琴家狄里柏斯基。」

**Macedonia**, a small country situated in the heart of the southeastern Europe, is famous for its lakes (both natural and artificial), mountains and perhaps its famous thermal spas since the Ottoman Empire time. Since the 21<sup>st</sup> century, Macedonia has caught the international attention for one more reason – the celebrated young pianist Simon Trpčeski. In 2000, he was on the stage of the Royal Festival Hall with the London Philharmonic Orchestra in the London International Piano Competition. At that time, he was only 20. Although he didn't win the competition, he won a contract with the international agency IMG Artist which kicked off his dazzling career. He has toured around the world and has been performing with many of the world's greatest orchestras and conductors ever since. In 2003, his debut recital album for EMI

featuring works by Tchaikovsky, Scriabin, Stravinsky and Prokofiev was a huge success and was the Editor's Choice and Début Album Awards at the Gramophone Awards that his second all-Rachmaninov disc was issued at premium price. His third was an all-Chopin disc which was equally applauded, and in 2008, he released an all-Debussy disc which once again gathered widespread critical acclaim. *The Independent on Sunday* called it "subtle, clever, imaginative pianism of the very highest quality."



馬夫羅佛湖是馬其頓最大的人工湖。

Lake Mavrovo is the largest artificial lake in Macedonia.

Last year, he performed with the LPO again and chief music critics of *The Daily Telegraph* Geoffrey Norris wrote after his performance of Tchaikovsky Piano Concerto No. 1 with conductor Louis Langrée, "In the quarter of a century that I have been writing about concerts for *The Daily Telegraph*, the enduring joy has been to witness talented young musicians on the foothills of their careers and to follow them as they steadily rise in stature to become key exponents of their art. There are many performers and conductors who have enriched my life in this way, but one of the foremost among them is the Macedonian pianist Simon Trpčeski." 🌟

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# Club Maestro 大師會

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

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

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- 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

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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.

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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

所捐贈之罕有樂器 –

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- 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

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- A set of Wagner Tubas
- A Flugelhorn



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15&16 Jan 2010

香港文化中心音樂廳  
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Fri & Sat 8pm  
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Sat 3pm  
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謝拉特・莎朗嘉，指揮  
Gerard Salonga, conductor

陳潔靈，歌唱家  
Elisa Chan, vocalist

梁建楓，小提琴  
Leung Kin-fung, violin

節目包括多首選自經典電影的金曲  
Highlights from classic movies including:  
*Star Wars, Schindler's List, James Bonds, Breakfast at Tiffany's, Gone with the Wind and Apocalypse Now* etc.



## 熱賣中 HOT PICK

### 太古新力量：于丹・豎琴 Swire New Generation: The magic harp of Dan Yu

23&24 Jan 2010

Sat 8pm • Sun 3pm

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

呂嘉，指揮  
Lü Jia, conductor

于丹，豎琴  
Dan Yu, harp

史德琳，長笛  
Megan Sterling, flute

#### 節目 Programme

馬桂斯	第二舞曲 (23/1) ;
莫扎特	《魔笛》：序曲 (24/1)
珍納斯特拿	豎琴協奏曲 (23/1) ;
莫扎特	長笛及豎琴協奏曲 (24/1)
柯普蘭	《阿帕拉契亞之春》
伯恩斯坦	《西城故事》：交響舞曲
MÁRQUEZ	Danzón No.2 (23/1);
MOZART	<i>The Magic Flute</i> : overture (24/1)
GINASTERA	Harp Concerto (23/1);
MOZART	Concerto for flute and harp (24/1)
COPLAND	<i>Appalachian Spring</i>
BERNSTEIN	<i>Symphonic Dances from West Side Story</i>



## 熱賣中 HOT PICK

### 狄里柏斯基演奏拉赫曼尼諾夫 Trpčeski in Double Rachmaninov

29&30 Jan 2010

Fri & Sat 8pm

香港文化中心音樂廳  
HK Cultural Centre Concert Hall  
HK\$380 \$280 \$200 \$120

呂嘉，指揮  
Lü Jia, conductor

狄里柏斯基，鋼琴  
Simon Trpčeski, piano

#### 全拉赫曼尼諾夫節目

#### An all-Rachmaninov programme

《羅斯提斯拉夫王子》交響音詩  
第一鋼琴協奏曲  
巴格尼尼主題狂想曲  
《波希米亞隨想曲》  
*Prince Rostislav* Symphonic Poem  
Piano Concerto No. 1  
Rhapsody on a theme of Paganini  
*Caprice bohémien*



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<b>HONG KONG</b>	: City Centre Building, 144 Gloucester Road, Wanchai	2519 0238
<b>NEW TERRITORIES</b>	: Shop 1-5 Retail Floor, Citylink Plaza, 1 Shatin Station Circuit	2602 3829
<b>MACAU</b>	: Rua De Francisco Xavier Pereira No. 96A, R/C Macau	(853) 2851 2828

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