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Edo de Waart
artistic director & chief conductor

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Yundi Li in recital

李雲迪

鋼琴

Yundi Li

piano

全蕭邦節目

A大調波蘭舞曲，作品40第一首「軍隊」

降B小調夜曲，作品9第一首

降E大調夜曲，作品9第二首

升F大調夜曲，作品15第二首

降D大調夜曲，作品27第二首

C小調夜曲，作品48第一首

《流暢的行板與燦爛的大波蘭舞曲》，作品22

— 中場休息 —

升G小調馬祖卡舞曲，作品33第一首

D大調馬祖卡舞曲，作品33第二首

C大調馬祖卡舞曲，作品33第三首

B小調馬祖卡舞曲，作品33第四首

降B小調奏鳴曲，作品35

降A大調波蘭舞曲，作品53「英雄」

An all-Chopin programme

Polonaise in A, Op. 40 No. 1 *Military*

Nocturne in B flat minor, Op. 9 No. 1

Nocturne in E flat, Op. 9 No. 2

Nocturne in F sharp, Op. 15 No. 2

Nocturne in D flat, Op. 27 No. 2

Nocturne in C minor, Op. 48 No. 1

Andante spianto et Grande Polonaise brillante, Op. 22

— Intermission —

Mazurka in G Sharp minor, Op. 33 No. 1

Mazurka in D, Op. 33 No. 2

Mazurka in C, Op. 33 No. 3

Mazurka in B minor, Op. 33 No. 4

Sonata in B flat minor, Op. 35

Polonaise in A flat, Op. 53 *Heroic*

各位觀眾

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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。👉

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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

HONG KONG
PHILHARMONIC ORCHESTRA

Principal Patron 首席贊助



SWIRE

李雲迪

Yundi Li

鋼琴
piano



李雲迪，享譽國際的青年鋼琴家，中國家喻戶曉的鋼琴王子。2000年，他以18之齡，打破蕭邦國際鋼琴大賽首獎連續空缺兩屆，共達15年的沉寂，一舉獲得金獎，成為中國首位暨大賽史上最年輕的冠軍，被評論認為是「蕭邦鋼琴音樂的最佳詮釋」。李雲迪精準剔透的琴技、在琴鍵上如行雲流水、加上他對音樂無止境的熱切渴求，讓他在國際古典樂壇中大放異彩，並兩度贏得《紐約時報》的年度最佳大碟獎。

李雲迪是首位簽約DG的中國鋼琴家，是首位登上《華爾街日報》封面的中國鋼琴家，是首位被列在杜沙夫人蠟像館的中國鋼琴家，也是首位與柏林愛樂樂團和指揮小澤征爾合作演出並且現場錄製唱片的中國鋼琴家，被評為中國十大青年領袖和影響21世紀的百位人物之一。

李雲迪已經在全球發行七張CD和一張DVD唱片，並常年應邀在世界各地巡演，是維也納金色大廳、柏林愛樂大廳、阿姆斯特丹皇家音樂廳、華盛頓甘迺迪藝術中心、紐約卡奈基音樂廳、日本山多利音樂廳等世界著名音樂廳的常客。最近，他曾與倫敦交響樂團分別在倫敦的巴比肯藝術中心和南韓首爾演出、在以色列首演，跟杜達梅和以色列愛樂合作、又與維也納愛樂分別在金色大廳和日本演出，以及於蘇黎世音樂廳與蘇黎世交響樂團合作等。

李雲迪獲波蘭政府邀請擔任紀念蕭邦誕辰200周年節目的演奏嘉賓，並即將展開其「成就十年·100%蕭邦」世界巡演。慶祝蕭邦200周年，他即將推出由EMI發行的全新蕭邦夜曲專輯。🔥

Internationally-renowned young pianist Yundi Li is a household name in China who is always featured as the Prince of the Piano. He was the youngest winner of the prestigious International Chopin Competition and the first pianist in 15 years to be awarded the first prize as well as the first Chinese winner. He is regarded as one of the best interpreters of Chopin. Now exploding on the international stage, critics praise his precise, crystalline technique, his fluidity on the keys, and his boundless enthusiasm; his international acclaims include twice winning the Classical Recording of the Year by the *New York Times*.

Yundi Li is the first Chinese DG pianist, the first Chinese pianist featured in the *Wall Street Journal* cover story, the first Chinese musician selected and featured in Madame Tussauds; he is also the first Chinese pianist who recorded with Berlin Philharmonic and Maestro Seiji Ozawa. He was one of the ten young leaders in China and one of the hundred people who influence the 21st century most.

Yundi has released 7 CDs and a DVD worldwide and has frequently appeared in many of the world's most prestigious halls, including the Vienna Musikverein, Berlin Philharmonic Hall, Amsterdam Royal Concertgebouw, Kennedy Center, Carnegie Hall and the Suntory Hall among others. Recently, he has collaborated with the London Symphony Orchestra in the Barbican Centre, London and in Seoul, South Korea. He also made his Israeli début, playing with the Israel Philharmonic Orchestra under Gustavo Dudamel. He has also performed with the Vienna Philharmonic in both Vienna's Musikverein and in Japan. Yundi has also collaborated with the Zurich Chamber Orchestra in Zurich's Tonhalle.

He was invited by the Polish government to become one of the performing guests of the 2010 Frédéric Chopin 200th anniversary event and will soon kick off his world tour of "Ten years of success 100% Chopin". His upcoming recording of Chopin's Nocturnes will be released by EMI as a celebration of the 200th anniversary of Chopin. 🔥

李雲迪

YUNDI LI

他以琴鍵施展魔法，憑才華譽滿國際。

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蕭邦

Frédéric Chopin

1810-1849

到了蕭邦時代，已有過百年歷史的鋼琴正出現幾項重要變化：琴槌改用軟氈包裹，使音色更柔和、更溫暖；而且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，捨硬繃繃的奏法而取較雅致細膩的炫技——蕭邦正是這種風格的首批倡導者之一。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，但同時是那麼平靜、那麼柔和，一直都是那麼雅致、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。」

蕭邦生於波蘭馬佐維亞地區熱拉佐瓦的胡拉村，自幼顯露過人的音樂才華，五歲習琴，但出版第一批作品時才七歲。他1823年入讀華沙學院（父親是該校的法語教授），1826年入讀華沙音樂學院研習作曲及鋼琴；三年後畢業時，成績表上的評語是「三年級學生蕭邦，天份驚人，音樂奇才。」他畢業後決定周遊列國，認識歐洲各國的音樂潮流，遂於1830年11月2日啟程前往意大利。可是他到了維也納便得悉家鄉華沙群眾起義、連意大利也政局不穩，於是便改往斯圖加特；抵步後得悉波蘭起義失敗，華沙被俄軍佔領。他在日記上寫道：「敵人已來到我們家裡。神啊，莫斯科幹的好事你還見得不夠嗎？還是祢也是莫斯科人？在這裡，我無能為力——只能嘆息、痛心、在鋼琴上傾注滿腔的絕望。」

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 had been developed which allowed the player to produce quicker passagework and more ornate decoration. 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."

Born in the village of Zelazowa Wola in the Mazovia region of Poland, Chopin showed precocious musical talent, taking his first piano lessons at the age of five and publishing his first composition when he was just seven. In 1823 he was admitted to the Warsaw Lyceum, where his French-born father was Professor of French, and in 1826 he went to the Warsaw Conservatory to study composition and piano and from which he graduated in 1829 with a report reading; "Chopin, third year student, amazing talent, musical genius". It was then his intention to travel around Europe learning about musical trends outside Poland, and on 2nd November 1830 he duly set off for Italy. But he had only got as far as Vienna when he heard of the popular uprising back home in Warsaw, and, learning of further political unrest in Italy, he went instead to Stuttgart where he was told of the collapse of the November Uprising and the over-running of Warsaw by the Russians. As he wrote in his diary; "The enemy is in the house. Oh God, have You not had enough of Moscow's crimes, or are You Yourself a Muscovite? I am useless here. I can only groan, suffer, and pour out my despair at my piano".

此後，蕭邦未嘗再踏足波蘭。他1831年底到達巴黎；翌年2月，鋼琴家費列德列殊·卡格布利納在巴黎舉行獨奏會，演出蕭邦的作品，馬上令蕭邦聲譽鵲起。五年後，他與女作家喬治·桑那段令人側目咋舌的曖昧關係(喬治·桑本人的小說作品傷風敗俗，其實早已令巴黎上流社會側目咋舌)，更令他聲名大噪。兩人同居的十年，是蕭邦創作成果最豐碩的時期；兩人1847年7月分手後，實際上他是放棄了作曲——但這時他已經在音樂史上穩佔一席，是最重要的鋼琴音樂作曲家之一。

蕭邦作品共有168首，每首都有鋼琴的份兒——當中絕大部分是鋼琴獨奏，此外也有19首歌曲(人聲配合鋼琴伴奏)、5首鋼琴與其他樂器的組合以及6首鋼琴配合樂團的作品(包括兩首鋼琴協奏曲)。他是首位專注寫作鋼琴音樂的重要作曲家，不但令鋼琴曲目得以大大擴充，而且作品結構新穎、和聲巧妙，對後世鋼琴音樂影響深遠。

Chopin was never to return to Poland, instead, in late 1831, he arrived in Paris where, the following February, the pianist Friedrich Kalkbrenner gave a recital of his music which immediately rocketed Chopin to fame; a fame which was increased five years later with his scandalous liaison with the authoress George Sands who had herself scandalised Parisian society with her risqué novels. The 10 years during which Chopin lived with George Sands were his most productive and following their break-up in July 1847 he virtually gave up composing, but by that time he had secured his place in history as one of the most significant composers for the piano.

All 168 of Chopin's compositions involve the piano. The vast majority are solo pieces, but there are also 19 songs with piano accompaniment, five pieces for piano with other instruments and six works, including two concertos, for piano and orchestra. He was the first major composer to concentrate exclusively on the piano and in so doing Chopin not only greatly expanded the instrument's repertoire but, with his structural innovations and harmonic ingenuity, had a significant influence on most subsequent composers for the instrument.

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蕭邦：「軍隊」波蘭舞曲 CHOPIN: *Military Polonaise*

儘管在巴黎名成利就，但紮根波蘭的蕭邦從未忘記祖國，經常在作品歌之頌之；最明顯的就是波蘭傳統舞曲的運用——波蘭舞曲正是其中之一。蕭邦為鋼琴寫了16首波蘭舞曲，包括1840年在巴黎出版的作品40。作品40由兩首波蘭舞曲組成，題獻給蕭邦在華沙認識的老朋友朱利安·馮坦拿。有說於1838年創作的作品40第一首，令人想起17世紀一場戰役——揚·索別斯基帶領波蘭軍隊迎戰入侵的土耳其軍，令土耳其軍全軍覆沒。這種說法再加上硬朗的節奏型（仿如要與軍鼓鼓聲一致似的），正是樂曲別名，**A大調波蘭舞曲「軍隊」**，（作品40第一首）的由來。俄羅斯大鋼琴家安東·魯賓斯坦形容樂曲「象徵了波蘭的榮耀」。

Despite having found fame and fortune in Paris, Chopin never forgot his Polish roots and celebrated them in his music, most obviously in his use of traditional Polish dance forms. One such was the Polonaise, of which Chopin composed 16 for piano solo, including two published in Paris in 1840 as his Op. 40 with a dedication to an old Warsaw friend, Julian Fontana. The first of these, composed in 1838, is said to evoke the 17th century battle in which a Polish army led by Jan Sobieski routed and killed the invading Turkish army. This, along with the somewhat stiff rhythmic progress of the piece (as if keeping in time with the beating of a military drum), has given rise to its nickname, *Military Polonaise in A (Op. 40 No. 1)*. The great Russian pianist, Anton Rubinstein, described it as “the symbol of Polish glory”.

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蕭邦：夜曲五首

CHOPIN: Five Nocturnes

夜曲雖然不是蕭邦「發明」(1813年，愛爾蘭作曲家費爾德率先採用夜曲作為鋼琴曲標題)，但他21首夜曲令這種體裁脫胎換骨，風格更自成一派。其中數首原用作鋼琴教材，讓自己的學生奏出「如歌」音色。出發點雖然有點「世俗」(也的確有實際需要)，但他所有夜曲都超越了作為教材的限制；而他之所以能以鋼琴作品揚名，很大程度上也是拜夜曲所賜。夜曲(Nocturne)一詞源自意大利語 *notturno* (夜晚的)，本質上屬單樂章特色小品，以夜晚的氣氛為題材，多以平靜沉寂為主。蕭邦首批出版的夜曲寫於1830年至1832年間(也就是在他離開華沙與到達巴黎期間)，在巴黎以作品9(一套三首)出版，題獻給瑪麗——費利西泰·普利耶(巴黎著名鋼琴製造商的媳婦)。(但這位普利耶太太卻是「人盡可夫」之輩，白遼士和蕭邦都是入幕之賓。)1831年底，蕭邦在巴黎的第一場演奏會正好在普利耶演奏室舉行，因此無論他與普利耶太太有甚麼其他瓜葛，他也實在欠普利耶夫婦一個人情——而以這三首夜曲償還這筆人情債，也十分體面。也許是他不久前才由波蘭流亡外國，因此**降B小調夜曲(作品9第一首)**氣氛極度傷感，而**降E大調夜曲(作品9第二首)**則較發人深省，但結束時也十分激情。正如波蘭音樂權威吉姆·薩姆森所言，降E大調夜曲「近似費爾德一首相同調性的夜曲，相似得令人尷尬」。

Although Chopin did not actually “invent” the piano Nocturne (it was the Irish pianist and composer John Field who first used the title in 1813), over the course of his 21 Nocturnes he transformed the genre and made it into something uniquely his. While several of his Nocturnes were devised as teaching material to encourage his pupils to develop a “vocal” tone at the keyboard, all transcend the limitations of such a mundane - if eminently practical - purpose and were in large part responsible for establishing his reputation as a composer for the piano. Derived from the Italian word *notturno* (“nocturnal”), a Nocturne is essentially a character piece in one movement which, usually in a quiet and meditative manner, encapsulates the atmosphere of night. Chopin’s first published Nocturnes was a set of three written between 1830 and 1832 and thereby spanning the period between his departure from Warsaw and his arrival in Paris. They were published in Paris as his Op. 9 with a dedication Marie-Félicité Pleyel who had married into the notable family of Parisian piano-makers. (She also had a reputation for “finding men irresistible”, and among her conquests were both Berlioz and Chopin.) Chopin’s first performance in Paris had been in the Pleyel recital room late in 1831, so whatever other associations he had with Mdm Pleyel, he certainly owed her and her husband a debt of gratitude which he repaid handsomely with these three Nocturnes. Perhaps his recent exile from Poland accounts for the intensely sad character of the **Nocturne in B flat minor (Op. 9 No. 1)** while the **Nocturne in E flat (Op. 9 No. 2)** is of a more reflective character, ending, however, in a burst of real passion. As the authority on Polish music, Jim Samson points out, this latter Nocturne “is almost embarrassingly similar to one in the same key by Field”.

大家會留意到，蕭邦在十年內已令夜曲脫胎換骨；到了夜曲（作品27），費爾德的影子也幾乎完全消失了。可是在作品27之前，蕭邦在1832年出版了一套三首夜曲（作品15），題獻給著名鋼琴家菲迪南德·希勒。**升F大調夜曲（作品15第2首）**顯示出蕭邦的一大特色：右手帶有精緻而華麗的裝飾，左手則奏出平穩地搖擺的伴奏；薩姆森稱之為「芬芳的沙龍」音樂。激情的中段要按蕭邦指示以雙倍速度奏出。大概到了作品27（1837年出版，題獻給奧邦尼伯爵夫人）兩首夜曲，蕭邦已經把這個樂種運用得心應手。**降D大調夜曲（作品27第2首）**氣氛沉著，優雅的伴奏像漣漪似的，平靜的旋律其上輕鬆地飄浮。樂譜盡是典型蕭邦式音樂詞彙如「極圓滑」、「極甜美」和「極輕盈」，展現多種精緻的觸鍵。**C小調夜曲（作品48）**是作品48兩首夜曲的第一首，寫於1841年，翌年出版，題獻給洛爾·迪佩雷。與蕭邦同期的德國鋼琴家西奧多·庫拉克形容此曲是「蕭邦最重要的夜曲」。「主題」是個高雅的級進音型，蕭邦指示要以mezza voce（字面意思是一半聲音）演奏，氣氛克制。中段聲音圓潤，鋼琴在較低音區奏出聲音豐富的和弦，宏偉而莊嚴。

As we shall see, in less than a decade Chopin had developed the genre to such an extent that by the time of his Op. 27 Nocturnes, there was little of Field's original genre left. Before that, however, Chopin produced a set of three published in 1832 as his Op.15 and carrying a dedication to the notable pianist Ferdinand Hiller. The **Nocturne in F sharp (Op. 15 No. 2)** features one of Chopin's characteristic traits; a delicately but lavishly ornamented right hand above a steady rocking motion from the left hand; "perfumed salon" music, as Samson calls it. The passionate central section is marked to be played at double the speed of the outer ones. Chopin probably achieved his total mastery of the Nocturne genre with the two published as his Op.27 in 1837 and dedicated to Countess d'Appony. The **Nocturne in D flat (Op. 27 No. 2)** exudes an aura of total serenity, a placid melody floating effortlessly above the most gracefully rippling of accompaniments. Peppared with distinctly Chopinesque musical terms as "*legatissimo*" ("As smoothly as possible"), "*dolcissimo*" ("as sweetly as possible") and "*leggierissimo*" (as lightly as possible") this is an essay in delicacy of touch. The **Nocturne in C minor (Op. 48 No. 1)** comes from a set of two written in 1841 and published the following year with a dedication to Laure Duperré. Chopin's close contemporary, the German pianist Theodor Kullack, described this as "the most important one that Chopin created; the chief subject is a masterly expression of a great powerful grief". That "chief subject" is an elegantly stepping figure, the restrained character of which is underlined by Chopin's instruction that it be played "*mezza voce*" (literally "half voice"), and at the centre of the piece lies a rich passage which comprises rich chords, in the piano's lower register, which move with solemn grandeur.



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蕭邦：《流暢的行板與燦爛的大波蘭舞曲》

CHOPIN: *Andante spianto et Grande Polonaise brillante*

《流暢的行板與燦爛的大波蘭舞曲》(作品22)全長約15分鐘，是蕭邦規模數一數二的鋼琴獨奏曲，可是此曲最初既不是「一首」作品，也不算鋼琴獨奏曲。鋼琴獨奏曲《流暢的行板》寫於1834年，1835年4月26日由蕭邦親自演奏(那是哈本納克在巴黎舉辦的「音樂學院音樂會系列」之一。根據學者李思和萊特有關19世紀巴黎音樂生活的論述：「當時的新思維把音樂視為表演藝術，人們很快便認同音樂演奏理應認真。」)《流暢的行板》明亮優美，經過段玲瓏輕巧(*spianto*的意思是順滑均勻)，完美地體現了蕭邦「時刻保持精緻靈巧」的特色。至於緊隨其後的波蘭舞曲，則原本是蕭邦1830年構思的鋼琴與樂團合奏曲，當時他還身在波蘭；翌年蕭邦旅居維也納時完成——也是他最後一首管弦樂作品；1835年11月首次與《流暢的行板》配搭演出。波蘭舞曲氣氛歡快，充滿青春朝氣，由於樂曲獨奏的效果更佳，因此演出時通常刪去樂團伴奏(有樂評形容伴奏寫得「東歪西倒」)。樂曲以有力的號角曲樂段開始，經過光彩奪目的舞曲段落，最後以宏偉的八度音作結；無論氣氛格調，皆與《流暢的行板》形成鮮明對比。

At around a quarter of an hour, the *Andante spianto et Grande Polonaise brillante* (Op. 22) stands as one of Chopin's most extended solo compositions for piano; although it was neither originally conceived as a single work, nor was it originally designed as a solo piano piece. The opening *Andante spianto* was written in 1834 (as a piano solo) for a performance Chopin gave on 26th April 1835 at Habanek's Conservatoire Concerts in Paris (where, to quote from Lees and Lloyd's survey on musical life in 19th century Paris, "seriousness of purpose quickly became recognized in the new spirituality that was accorded to music as a performing art"), and stands as one of his most luminous and graceful compositions, the delicately rippling passagework (the word *spianto* means "smooth, even") perfectly displaying his acclaimed "constant delicacy". The ensuing Polonaise was originally conceived in 1830 for piano and orchestra while Chopin was still living in Poland. He completed it in Vienna the following year, and it stands as Chopin's last attempt at writing for orchestra. It was in November 1835 that he first performed it as a companion piece to the *Andante spianto*, the orchestral accompaniment (described by some critics as "rickety") is more usually omitted as the effervescent and youthful Polonaise stands rather better as a piano solo work, providing, from its powerful opening fanfare, through its glittering dance passages to its grand concluding octaves, a vivid contrast in mood and character to the preceding piece.



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蕭邦：馬祖卡舞曲四首 CHOPIN: Four Mazurkas

馬祖卡舞曲 (作品33) 寫於1838年，題獻給蕭邦的學生「羅莎·莫斯托斯卡女伯爵」。作品33全套共有四首，在他的馬祖卡舞曲中屬中期作品。舒曼是第一批對這幾首曲子讚賞有加的人。樂曲在萊比錫出版後不久，舒曼便在樂評寫道：「蕭邦的曲式似乎越來越明亮靈巧——還是我們越來越習慣他的風格了？這幾首樂曲比他早期的馬祖卡更通俗易懂，任誰聽到都會馬上心蕩神搖。」《升G小調馬祖卡舞曲》(作品33第一首) 氣氛哀傷，扣人心弦。而且蕭邦只有一首馬祖卡舞曲帶有「熱情地」的指示——正是此曲。《D大調馬祖卡舞曲》(作品33第二首) 亮麗迷人，而《C大調馬祖卡舞曲》(作品33第三首) 則發人深省，感人肺腑。這四首樂曲的一大特色就是篇幅較長，而與蕭邦的馬祖卡舞曲舊作相比，《B小調馬祖卡舞曲》(作品33第四首) 是最長的一首。

Composed and published in 1838 with a dedication to “Mademoiselle la Comtesse Rosa Mostowska”, one of Chopin’s aristocratic pupils, the four Mazurkas which constitute the Op. 33 set effectively mark the half-way point in Chopin’s output of the genre. Schumann was an early fan of these works, reviewing them when they first appeared under the imprint of Leipzig publisher; “His forms seem to grow ever brighter and lighter – or are we becoming accustomed to his style? These mazurkas will charm every one instantly, and seem to us more popular in character than his earlier ones”. The first of the set, the **Mazurka in G sharp minor (Op. 33 No. 1)** is certainly immediately appealing, with its plaintive character. It is also the only Mazurka Chopin ever composed to include the marking “*appassionato*” (“*Passionately*”). The **Mazurka in D (Op. 33 No. 2)** is undeniably charming and bright, while the **Mazurka in C (Op. 33 No. 3)** is a moving essay in reflection and introspection. One notable feature of the Op. 33 Mazurkas is their length, Chopin extending the form to greater lengths than hitherto, with the **Mazurka in B minor (Op. 33 No. 4)** clocking in as the longest he had ever written up to that point.



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蕭邦：降B小調奏鳴曲 CHOPIN: Sonata in B flat minor

各位現正欣賞鋼琴獨奏會——但鋼琴獨奏會卻是李斯特首創；蕭邦的公開演出多限於巴黎和歐洲其他城市上流社會的沙龍。因此他大部分鋼琴作品都是單樂章的短曲，要令觀眾馬上有所感受，沒有長篇大論；可是他也沒有完全放棄大型樂曲，還寫下了三首規模完整的奏鳴曲，第二首就是**降B小調奏鳴曲(作品35)**。降B小調奏鳴曲第二樂章就是著名的喪禮進行曲——它肯定是蕭邦最有名的樂曲，雖然多以較大型的合奏版本演出。喪禮進行曲寫於1835年，但其他的樂章卻是兩年後才寫。蕭邦在給朱利安·馮坦拿的信中，暗示其他樂章只是用來為喪禮進行曲營造相稱的上文下理：「我在寫一首降B小調的奏鳴曲，把你熟悉的進行曲放在裡面。曲子會有快板樂章、降E小調的諧謔曲、進行曲和一個短小的終樂章，終樂章可能只有三頁。」終樂章只有75小節，篇幅無疑很短；但正如波蘭鋼琴家暨作曲家卡爾·陶西格(1844-1874)所言，雙手齊奏的八分音符三連音音型上上落落，效果像打轉似的，聽起來好像「在我墳上吹過的風」。

The piano recital, as we enjoy it today, was the brainchild of Liszt; Chopin's public performances were largely limited to appearances in the fashionable salons of Paris and other European cities. As a result the vast majority of his piano pieces are short, single movements which create an immediate impression on the listener and do not present extended or complex musical arguments. He did not reject extended musical forms altogether, though, and he composed three full-length Sonatas, the second of which – the **Sonata in B flat minor (Op. 35)** – contains, as its third movement, the famous Funeral March, surely Chopin's most famous composition, although usually heard in arrangements for larger ensembles. This was actually written in 1835, two years before the rest of the Sonata, and in a letter to Julian Fontana he suggested that the other movements were composed merely to give the Funeral March a worthy context; "I'm writing a Sonata in B flat minor which contains my March, which you know well. There will be an Allegro, a Scherzo in E flat minor, the March and a brief finale, probably just three pages long". At 75 bars, it certainly is a brief Finale but, as the Polish pianist and composer Carl Tausig (1844-1874) suggested, the swirling quaver triplets played by both hands in unison, sounds almost like "the wind blowing over my grave".



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蕭邦：「英雄」波蘭舞曲 CHOPIN: *Heroic Polonaise*

我們以波蘭舞曲揭開序幕，現在也由波蘭舞曲為今晚的獨奏會作結。降A大調波蘭舞曲「英雄」(作品53)寫於1842年，題獻給「奧古斯特·尼奧先生」(蕭邦在巴黎的經理人)，是很多人眼中技巧難度最高的蕭邦作品之一。樂曲的「英雄」氣概馬上清晰可聞；中段的左手下行八度效果可媲美騎兵衝鋒——有人提出此曲與「軍隊」波蘭舞曲(今晚一開始聽到的樂曲)一樣，刻劃波蘭爭取自決的漫長鬥爭。可是蕭邦似乎不想樂曲變成這個樣子。據英國音樂家查爾斯·哈萊爵士憶述：「蕭邦對我說，他聽到人們把降A大調波蘭舞曲彈得臃腫腫腫就會很不高興，因為那高尚靈感的宏偉與堂皇都被破壞了。」蕭邦一名學生形容蕭邦演奏這首樂曲時，「他先以極弱音彈奏那著名的八度樂段，然後繼續保持這個音量，沒有甚麼提高。」🔥

We end, as we started, with a Polonaise. The *Heroic Polonaise in A flat major (Op. 53)* was composed in 1842 and dedicated to "Monsieur August Léo", who acted as Chopin's agent in Paris. Its "Heroic" aspects are quickly revealed in what is widely regarded as one of the most technically challenging of all Chopin's works. Its central passage with its descending octaves in the left hand, can sound almost like a cavalry charge, and some have suggested this, like the *Military Polonaise* we heard at the start of the programme, depicts a battle in Poland's long fight for self-determination. But Chopin appears not to have wanted the work to sound like this; As the English musician Sir Charles Hallé recalled, "Chopin told me he felt very unhappy when he heard the Polonaise in A flat played fats, as it spoiled the whole grandeur and majesty of that noble inspiration", while one of Chopin's own pupils, commenting on his teacher's own performance of the work, noted that "as for the famous octave passages which occur in it, he began them pianissimo and continued thus without much increase in loudness". 🔥



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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.



拜日劇《交響情人夢》所賜，近年掀起一陣古典音樂熱潮，欣賞古典音樂會的觀眾當中，多了一群十多廿歲的八十後、九十後。2007年港樂首次順應《交響情人夢》熱潮舉辦相關的主題音樂會，就出現罕見事件，藝術總監兼總指揮艾度·迪華特於完場後被一群年輕觀眾包圍索取簽名，讓總監吃了一驚，幸好是驚喜的驚，多了青少年人欣賞美樂，他亦感到十分欣慰。

2009年12月，《交響情人夢》在日本正式「映畫化」，電影版《最終樂章》更將於2010年3月登陸香港，聞說劇中男女主角將親自到港宣傳，相信定必引發新一輪古典樂熱潮。年初六和年初七，港樂特別為你精心挑選《交響情人夢—最終樂章》內的多首樂曲，由迪華特親自指揮，率先和你預習電影中的樂曲！

The overwhelming success of Japanese TV drama series *Nodame Cantabile* has brought a young new breed of music lovers to Hong Kong's classical music scene. Since 2007, HKPO has been presenting concerts of highlights from the TV drama series. As a result, our Artistic Director and Chief Conductor Edo de Waart had the surprise/pleasure of being surrounded by young fans wanting autographs after concert. Maestro was pleased to see a young new force joining Hong Kong's classical music audiences.

The movie version of *Nodame*, which came out in December 2009 in Japan, is expected to arrive Hong Kong this March. There have been talks of the two leading actor/actress coming to town for promotion, a highlight of the new wave of *Nodame* frenzy that will surely hit Hong Kong! Join us and Maestro de Waart on 19 & 20 February, in our special preview concert of music selected from the big-screen movie.

青少年聽眾計劃 Young Audience Scheme

「青少年聽眾」計劃是專為小一至中七學生而設的會籍，透過舉辦不同類型的活動和提供各項精彩優惠，鼓勵青少年多接觸古典音樂，培養對管弦樂的興趣。

"Young Audience Scheme" is a membership club tailored for students from primary 1 to secondary 7. To get more young people in touch with classical music, we organize various musical activities and offer fabulous discounts to enhance their interest in orchestral music.

請即加入，詳情請瀏覽

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馬勒第三交響曲是作曲家於風景優美的奧地利史坦巴赫阿特湖岸邊創作的偉大傑作，這是馬勒創作中最長的一首作品，充滿洞察力及極具哲學意味，清明超然的緩板乃全曲之高潮所在，以「愛跟我說」為題、深刻動人。迪華特是演繹馬勒的權威，2月10及11日，就讓港樂和你分享這首馬勒本人認為「不是音樂，不是甚麼，純粹是自然的聲音」的作品，細聽草地上的花兒、林中的鳥獸、凡人、天使對你說的話，最終領悟愛的真諦。

Mahler's Third Symphony was written in the picturesque shores of Attersee Lake in Steinbach, Austria. Searching and philosophical, this longest work of the composer reaches its profoundly moving climax with a luminous and transcendent adagio, which he titled "What love tells me". Under the baton of Maestro de Waart, one of the most authoritative Mahler interpreters, HKPO will share with you the symphony which Mahler described as "it almost ceased to be music; it is hardly anything but sounds of nature." On 10 & 11 February, come and hear the flowers of the meadow, beasts of the forest, words of men and angels, and ultimately experience the outpouring of sheer love.

聆聽您的意見 We're listening!

您們親臨音樂廳，以行動支持樂團，我們衷心感謝。
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A 2010 Hong Kong Arts Festival Programme

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