



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

首席贊助 Principal Patron



SWIRE

Mozart & Haydn

莫扎特
與
海頓

9&10/4

2010

Fri & Sat 8PM

香港大會堂音樂廳

HK City Hall Concert Hall



PHOTO: MARCO BORTONE

Gérard Korsten

指揮 conductor

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

www.hkpo.com

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

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莫扎特與海頓

Mozart and Haydn

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指揮

Gerárd Korsten

conductor

節目

莫扎特

G小調第25交響曲，作品183

輝煌的快板

行板

小步舞曲與中段

快板

狄伯特

柯里尼主題幻想協奏曲

— 中場休息 —

海頓

D大調第104交響曲「倫敦」

慢板

行板

小步舞曲與三重奏

終曲：精神奕奕地

Programme

MOZART

Symphony No. 25 in G minor, K183

Allegro con brio

Andante

Menuetto and Trio

Allegro

TIPPETT

Fantasia concertante on a Theme
of Corelli

— Intermission —

HAYDN

Symphony No. 104 in D *London*

Adagio

Andante

Menuet and Trio

Finale: Spiritoso

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於十月指揮港樂的精彩演出，更讓廣大樂迷留下深刻印象。

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. Last October, the audiences were thrilled with the performance of the HKPO under the baton of the legendary Gennadi Rozhdestvensky.

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」。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「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
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Principal Patron 首席贊助



SWIRE

戈斯坦

Gérard Korsten

指揮
conductor



戈斯坦於南非出生，最先以小提琴開展其音樂生涯。他於美國及歐洲受訓，其後出任薩爾斯堡室樂團團長兼助理音樂總監，及歐洲室樂團團長(1987-1996)，於1996年離團專注指揮事業。

他曾任南非普利托里亞國家劇院及瑞典烏普薩拉樂團首席指揮，之後成為意大利卡拉里抒情劇院樂團的音樂總監(1999-2005)。他曾領導多套歌劇的意大利首演，包括李察·史特勞斯《埃及的海倫》、韋伯《奧麗安特》、戴維士《鄉間的羅密歐與茱麗葉》、舒伯特《阿方索與埃斯特蕾拉》等等，又指揮經典作品《魔笛》、《唐喬瓦尼》、《卡門》、《蝙蝠》、《托斯卡》、《阿依達》等。

大部份的著名歐洲歌劇院和音樂廳，都有戈斯坦的足跡：史卡拉歌劇院、佛羅倫斯五月音樂節、帕爾馬皇家劇院、威爾第抒情歌劇院、里昂國家歌劇院、瑞典皇家歌劇院、荷蘭歌劇院、英國國家歌劇院、格蘭堡節日樂團等等。而與他合作過的樂團則包括有布達佩斯節日樂團、薩爾斯堡莫扎特管弦樂團、歐洲室樂團、蘇格蘭室樂團、瑞典電台樂團、日本讀賣新聞交響樂團、墨爾本交響樂團等。

戈斯坦近期的演出包括有：聯同聖馬田室樂團及張永宙於北京音樂節演出、倫敦莫扎特演奏家、班貝格交響樂團、萊比錫布商管弦樂團等。

錄音方面，戈斯坦曾灌錄柴可夫斯基《小夜曲》、《佛羅倫斯的回憶》等，由DG發行。他又為Dynamic灌錄《埃及的海倫》、《奧麗安特》、《阿方索與埃斯特蕾拉》CD及DVD，以及由TDK發行的《唐柏斯誇萊》歌劇DVD等。

戈斯坦現為倫敦莫扎特演奏家樂團的候任音樂總監，並任奧地利福拉爾貝格州布雷根茨交響樂團的首席指揮。🔥

Born in South Africa, Gérard Korsten began his career as a violinist. Following his musical training in the US and Europe he became Concertmaster and Assistant Music Director of the Camerata Salzburg and later Concertmaster of the Chamber Orchestra of Europe from 1987 to 1996 when he left the COE to concentrate on conducting.

He held positions of Principal Conductor of the State Theatre in Pretoria and the Uppsala Chamber Orchestra, before becoming Music Director of the Orchestra del Teatro Lirico di Cagliari in Italy from 1999 to 2005. He conducted the first Italian performances of Richard Strauss's *Die ägyptische Helena*, Weber's *Euryanthe*, Delius's *A Village Romeo and Juliet* and Schubert's *Alfonso und Estrella*, as well as the productions of the core operatic repertoire including *The Magic Flute*, *Don Giovanni*, *Carmen*, *Die Fledermaus*, *Tosca* and *Aida*.

Korsten has appeared in most notable opera houses and concert halls around Europe including La Scala, Maggio Musicale Florence, Regio di Parma, Teatro Lirico Verdi Trieste, Opéra national de Lyon, Royal Swedish Opera, Netherlands Opera, English National Opera and Glyndebourne Festival Opera. His past symphonic engagements have included concerts with the Budapest Festival Orchestra, Salzburg Mozarteum, Chamber Orchestra of Europe, Scottish Chamber Orchestra, Swedish Radio Symphony, Yomiuri Nippon and Melbourne Symphony orchestras.

Highlights of recent and forthcoming engagements include concerts with the Academy of St Martin in the Fields and Sarah Chang at the Beijing Music Festival, London Mozart Players, Bamberg Symphony and Leipzig Gewandhaus.

He has recorded Tchaikovsky's *Serenade* and *Souvenir de Florence* on Deutsche Grammophon, *Die ägyptische Helena*, *Euryanthe* and *Alfonso und Estrella* on CD and DVD with Dynamic, as well as a DVD recording of *Don Pasquale* on TDK.

Gérard Korsten is currently Music Director Designate of the London Mozart Players and Principal Conductor of the Symphonieorchester Vorarlberg Bregenz. 🔥



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費珊妮斯

Jorja Fleezanis

客席團長
guest concertmaster



費珊妮斯於1989至2009年間擔任明尼蘇達樂團團長，不但是該團史上任期最長的一位團長，更是全美有史以來第二位以團長身份加盟主要樂團的女性。加入明尼蘇達樂團之前，她曾於三藩市交響樂團任職副團長共八年。

費珊妮斯熱心教學，1990年起於明尼蘇達大學兼任教職。她同時於多個地方任教，包括德薩斯州圓頂市國際音樂節學院導師及藝術家(1990-2007)，加州大學戴維斯分校駐校藝術家，三藩市音樂學院客席藝術家及教師(並於1981至1989年於該校任教)，加州曼隆音樂節藝術家及導師(2003-2008)，新世界樂團教師及教練(1988-2008)，以及於波士頓藝術學院、茱莉亞音樂學院及湖畔藝術學校暨夏令營任客席教師。

為費珊妮斯而寫的新作包括有約翰·亞當斯的小提琴協奏曲(由明尼蘇達樂團委約)，及約翰·泰弗納《愛神的聖像》，後者由Reference Records錄音及發行。她又與法國鋼琴家西里爾·于夫合作，灌錄貝多芬全套小提琴奏鳴曲，於2003年由Cypres發行。其他錄音包括由舒伯特協會委約，為費珊妮斯創作的阿朗·杰·歌尼斯作品《繽紛的天空、無限的天空》，由CRI發行，以及與奧爾遜合作，灌錄史特凡·沃爾普的小提琴奏鳴曲，由Koch International發行。

費珊妮斯早年於辛辛那提音樂學院及克利夫蘭音樂學院學習。🔥

Jorja Fleezanis was concertmaster of the Minnesota Orchestra from 1989 to 2009 – the longest-tenured concertmaster in the orchestra's history and only the second woman in the United States to hold the title of concertmaster in a major orchestra when appointed. Prior to Minnesota, she was associate concertmaster with the San Francisco Symphony for eight years.

A devoted teacher, Fleezanis became an adjunct faculty member at the University of Minnesota's School of Music in 1990. She has also enjoyed teaching roles with other organisations: as teacher and artist at the Round Top International Festival Institute in Texas (1990-2007); artist-in-residence at the University of California, Davis; guest artist and teacher at the San Francisco Conservatory, where she served on the faculty from 1981 to 1989; artist and mentor at the Music@Menlo Festival (2003-2008); teacher and coach at the New World Symphony (1988-2008), and a visiting teacher to the Boston Conservatory, The Juilliard School, and Interlochen Academy and Summer Camp.

Fleezanis has had a number of works commissioned for her, including by the Minnesota Orchestra with the John Adams Violin Concerto and *Ikon of Eros* by John Tavener, the latter recorded on Reference Records. Her recording of the complete violin sonatas of Beethoven with the French fortepianist Cyril Huvé was released in 2003 on the Cypres label. Other recordings include Aaron Jay Kernis's *Brilliant Sky, Infinite Sky* on CRI, commissioned for Fleezanis by the Schubert Club, and, with pianist Garrick Ohlsson, Stefan Wolpe's Violin Sonata for Koch International.

Fleezanis studied at the Cincinnati Conservatory of Music and the Cleveland Institute of Music. 🔥

莫扎特

Wolfgang Amadeus Mozart

1756-1791

G小調第25交響曲，作品183

輝煌的快板

行板

小步舞曲與中段

快板

大家別混淆了莫扎特兩首G小調交響曲——「大」G小調交響曲是第40首，而第25首則是「小」G小調交響曲。後者寫於1773年10月5日——也就是莫扎特和父親自維也納回到薩爾斯堡後個多星期，而且他兩天前才完成第24交響曲。父親為了替莫扎特在德雷莎女皇宮中謀個差事，特意帶同兒子到維也納謁見女皇；但女皇私底下卻把兩人稱作「無用之輩」。禍不單行，父子二人在維也納時收到一個叫尼德爾的同鄉世交的死訊。尼德爾專程前往維也納做手術，豈料卻一命嗚呼。莫扎特給姐姐寫信道：「我和爸爸都很傷心難過得哭了——我們灑淚號哭、嗟怨嘆息。」回家後，莫扎特馬上埋首創作；那股狠勁，彷彿要壓倒維也納之行一切失意沮喪似的——這時期的作品包括兩首交響曲、數首聖樂合唱作品、弦樂四重奏、第一首正式的鋼琴協奏曲（他四首早期協奏曲只是簡單的改編而已），連《埃及國王塔莫斯》（這是他在維也納獲委約創作的歌劇，否則此行真是無功而還了）也完成了大部份。

第一樂章彷彿沾染了摯友離世的悲痛和《埃及國王塔莫斯》的戲劇性，而且篇幅相當長（這是莫扎特迄今為止最長的樂章，甚至遠遠拋離他一些交響曲舊作的全曲總長度）。樂章開始時已顯得緊張不安；雙簧管奏出一個傷感的樂音，也很快被急急忙忙的樂團蓋過，整個樂章都充滿狂放激越的氣氛。

Symphony No. 25 in G minor, K183

Allegro con brio

Andante

Menuetto and Trio

Allegro

Not to be confused with Mozart's "great" Symphony in G minor (No. 40), his "little" G minor Symphony (No. 25) was completed on 5th October 1773, two days after its predecessor and just a little over a week after he and his father had returned to Salzburg from a visit to Vienna where they had hoped to secure a permanent appointment for Wolfgang in the court of Empress Maria Theresa (she had privately dismissed the pair as "useless people"). A further cause for distress during their trip was the death of a close family friend, one Dr Niderl, who had made the journey to Vienna from Salzburg especially for an operation which was, quite literally, his undoing. Mozart wrote to his sister that Dr Niderl's death "made us very sad and indeed we wept, howled, groaned and moaned". As if to overcome the disappointment and sorrow of his Vienna trip, once back in Salzburg Mozart set about composing with a vengeance producing, in addition to two symphonies, several sacred choral works, string quartets, his first genuine piano concerto (four earlier ones had been simple transcriptions) and a large chunk of the opera *Thamos, King of Egypt* which had been commissioned from him during the otherwise fruitless Vienna trip.

The tragedy of Dr Niderl's death, as well as some of the drama of *Thamos, King of Egypt*, seems to have rubbed off on to Symphony's 1st movement. It opens full of nervous energy, and while the oboe injects a note of almost plaintive distress, it is quickly overwhelmed by the orchestra's feverish activity and the movement bustles along frenetically for most of its considerable length (it is interesting to note that this is by far and away the longest symphonic movement Mozart had composed up to that time and is considerably longer than several of his earlier symphonies in their entirety).

優雅動人的第二樂章開始時愉快開朗 — 畢竟是以大調寫成的音樂 — 但不久卻愁緒漸顯，只見弦樂與管樂交替奏出宛如嘆息的音型，哀婉之情更是呼之欲出。

第三樂章的開端激動人心，氣氛同樣悲壯凝重。只由管樂奏出的中段氣氛卻截然不同，愉快得幾乎不合規矩。

第四樂章以頗為轟動的齊奏掀開序幕，整體也像第一樂章一般風馳電逝，幾乎連喘息的空間也沒有；莫扎特像要把所有的悲痛哀愁都發洩出來的，最後結束在一個清晰有力的音符上。🔥

The graceful 2nd movement opens cheerfully enough – it is, after all, in a major key – but hints of sadness soon emerge, particularly in the sighing figures alternating between strings and winds.

Tragedy and seriousness re-assert themselves unequivocally with the stirring opening of the 3rd movement. By way of a complete contrast the Trio section, scored for wind alone, seems almost indecently cheerful.

There is something of the melodramatic in the unison opening of the 4th movement and while this, like the first movement, bustles along with barely a pause for breath, Mozart seems to have got all the sadness and tragedy out of his system and the work ends on a decidedly robust note. 🔥

狄伯特

Michael Tippett

1905-1998

柯里尼主題幻想協奏曲

米高·狄伯特爵士生命橫跨整個20世紀，在慶祝過93歲大壽後五天與世長辭時，被譽為英國歷來最出色的作曲家之一。倫敦《每日電訊》報導他的死訊時，滿紙盡是名人的溢美之詞，包括大提琴家朱利安·洛伊·韋伯（「米高爵士是20世紀英國樂壇偉人之一」）、作家大衛·馬修（「我看，後世會將他視為本世紀最偉大的四、五位作曲家之一」）和作曲家彼得·麥斯威爾·戴維士（「身為作曲家，人們能從他身上學到最寶貴和最清楚的東西，就是勇氣：那種我行我素的勇氣，那種無視潮流、不惜代價、忠於自己的勇氣」）。

狄伯特十來歲時才開始對音樂產生興趣。當時他在英國東部史坦福一所寄宿學校唸書，學校規定學生必須學習鋼琴和參加學校合唱團。該校著名舊生、指揮家沙俊爵士有一次回母校指揮管弦樂音樂會，就令少年狄伯特立志當作曲家（可是沙俊卻大潑冷水，對狄伯特說：「即使在學校音樂會取得任何成功，那主要是因為個人魅力，音樂才華還是其次。」）。不管怎樣，他還是考進倫敦皇家音樂學院，但在學期間表現平平無奇，畢業後在薩里郡一所小學當法語老師。第二次世界大戰時，他因為拒絕入伍而遭監禁，幾個月後才獲釋；到了四十年代中才積極創作。然而即使到了這個時候，樂壇還是很久才能接受他的音樂：他的作品一方面令那些受傳統音樂訓練的指揮家和音樂家失望，但另一方面，別的作曲家已經寫出更創新更反傳統的作品，狄伯特的樂曲正因為至少表面上仍以傳統的旋律、和聲、節奏和拍子為依歸，結果令演奏者十分困惑。簡言之，許多音樂家都覺得像「協奏曲」、「交響曲」、「奏鳴曲」、「嬉遊曲」等標題很誤導。要是說他疏遠了保守派，他也同樣疏遠了創新派。創新派認為他不肯放棄傳統樂器、不肯放棄現存的音樂原則，是個十足的反動派。

Fantasia concertante on a Theme of Corelli

With a life that spanned the 20th century, Sir Michael Tippett died just five days after his 93rd birthday having earned the reputation as one of the greatest composing talents Britain had ever produced. His death was reported by the London *Daily Telegraph* with fulsome tributes from, among others, the cellist Julian Lloyd Webber ("Sir Michael was one of the greatest figures in 20th century British music"), the author David Matthews ("In my opinion he will be remembered as one of the four or five greatest composers of the century") and the composer Sir Peter Maxwell Davies ("As a composer, the thing one learned from him above all other things, and more clearly than from anyone else, was courage: the courage to be oneself no matter what the fashion and what the cost, particularly to oneself").

It was not until he was into his teens that Tippett first became interested in music when, at boarding school in Stamford in the east of England, he was obliged to have some piano lessons and sing in the school choir. A famous old boy of his school, the conductor Sir Malcolm Sargent, returned to conduct an orchestral concert and this occasion convinced the young Tippett that he should become a composer (much, it should be said, against Sargent's advice who told him; "Any success you may have at school concerts is due less to musical ability than to a charming personality."). Nevertheless he enrolled in the Royal College of Music in London and after an undistinguished studentship took a job as a French teacher in a primary school in Surrey. He also spent some months in prison (he was incarcerated during the Second World War for refusing to enlist in the armed forces) before embarking in earnest on his composing career in the mid-1940s. Even then, it took a long time for his music to gain any wide measure of acceptance; it frustrated those conductors and musicians who had been trained in more conventional ways, and while other composers were far more innovative and unconventional in their work, Tippett confounded his performers by making his music appear, superficially at least, to have some basis in traditional ideas of melody, harmony, rhythm and metre. Simply put, many

狄伯特喜愛在作品中推崇歐洲音樂大師(他曾經襲用韓德爾、蒙台威爾第、拜爾特和紀邦士等人的主題寫過好些作品)，因此1953年意大利作家柯里尼(1653-1713)誕生三百週年紀念時，愛丁堡音樂節很自然委約狄伯特寫作紀念柯里尼的作品。可是，樂曲尚未正式發表已不太順利：首演指揮本應是沙俊，但沙俊卻批評狄伯特的新作太艱深、太難掌握，因此拒絕演出，結果首演由作曲家本人親自上場。

柯里尼擅於寫作弦樂曲，尤其在推動巴羅克大協奏曲發展方面成就卓越，狄伯特於是採用弦樂團演奏幻想協奏曲，並把樂器分為三組：獨奏組(兩把小提琴，一把大提琴)、弦樂團和弦樂小組(用以取代巴羅克協奏曲裡的通奏低音)。樂曲以柯里尼一首大協奏曲(作品6第二首)的主題掀開序幕，最初幾乎完全跟隨柯里尼的風格，但狄伯特的個人風格在後面的七段變奏越趨明顯，最後更直接引用他本人的歌劇《仲夏之婚》選段。此外，樂曲中段也引用了另外兩個選段，一個同樣出自柯里尼大協奏曲，而另一個則出自巴赫手筆。乍看之下，巴赫似乎與柯里尼風馬牛不相及，可是狄伯特所選的主題出自巴赫B小調賦格曲(BWV 579)——原來那是巴赫根據柯里尼舊作寫成的。🔥

musicians felt they were being misled by titles such as "Concerto", "Symphony", "Sonata" and "Divertimento". And if he alienated the traditionalists he alienated in equal measure the progressives who saw in his refusal to move away from traditional instruments and established musical principles the work of an unmitigated reactionary.

Given his penchant for writing music celebrating the great European masters (among his works are pieces based on themes by Handel, Monteverdi, William Byrd and Orlando Gibbons), he was the natural choice of composer for a new work to mark the tercentenary of the birth of the great Italian composer Arcangelo Corelli (1653-1713) which was to be premièred at the Edinburgh Festival of 1953. Unfortunately controversy reared its ugly head even before the work could get an airing when Sir Malcolm Sargent, who was to conduct the performance, refused, denouncing Tippett's work as too intellectual and inaccessible. The performance went ahead with the composer taking the baton.

Given Corelli's pre-eminence in the field of string writing, and in particular in the evolution of the Baroque Concerto grosso, Tippett cast his Fantasia Concertante for a string orchestra comprising three distinct groups; a solo group of two violins and cello, a full string orchestra, and a smaller group replacing the continuo of the Baroque concerto. It opens with a theme taken from Corelli's Concerto grosso (Op. 6 No. 2) and begins very much in the sound world of Corelli. But over the course of the seven subsequent variations, Tippett's personal voice becomes ever more apparent and it ends with a passage taken directly from his opera *The Midsummer Marriage*. Along the way he introduces both another theme from the Corelli Concerto grosso and one from a seemingly unrelated composer, J S Bach. However the subject of Bach's organ Fugue in B minor (BWV 579), which is quoted, was in itself based on a theme by Corelli. 🔥

海頓

Franz Joseph Haydn

1732-1809

D大調第104交響曲，「倫敦」

慢板

行板

小步舞曲與三重奏

終曲：精神奕奕地

海頓當上專業音樂家後，日子大半都奉獻給艾斯特赫茲親王。親王的兩座府第分別位於艾森斯塔特和艾斯特赫薩宮，地處現今奧地利與匈牙利邊境，距離海頓的出生地只有數公里。海頓1761年初到艾森斯塔特時，府中已有一個由10至15名樂師組成的樂團；30年間，他擴充了樂團編制、提高其水平，讓樂團演奏日趨複雜和豐富的音樂。對於這個有待發展的樂團，古典交響曲（約在18世紀出現）則最適合不過。海頓第一首交響曲寫於1759年，最後一首寫於1795年，數十年間令古典交響曲脫胎換骨；海頓今日普遍被譽為「交響曲之父」，足見其影響力。但由於海頓有不少交響曲已散佚或被誤作他人作品，因此他的交響曲總數至今仍難以確定。不過，第104交響曲肯定是他最後一首交響曲。第104交響曲脫稿後，海頓還活了15年，問世的作品包括兩齣傑出的神劇（《創世記》和《四季》）以及好些最重要的弦樂四重奏。

職責所在，海頓不能經常離開艾斯特赫薩宮。但隨著老親王逝世，1791年繼位的新任親王決定縮小府中音樂組織的規模，於是海頓清閒多了，而且可以接受邀請前往倫敦。來邀請海頓的人是約翰·薩路曼。薩路曼是德國人，本身是個小提琴手，1781年到倫敦發展，當上音樂會經理人，而且事業得意。他獲悉海頓回復自由身後，便逕自跑到維也納登門拜訪，對海頓說：「我是由倫敦來的薩路曼，來接閣下到倫敦去。」有機會大顯身手、讓作品接觸更多聽眾，令海頓雀躍不已。海頓先後兩次造訪倫敦，並在兩次倫敦之行寫作了12首交響曲，統稱為「倫敦」交響曲或「薩路曼」交響曲。1795年5月4日，

Symphony No. 104 in D *London*

Adagio

Andante

Menuet and Trio

Finale: Spiritoso

Haydn devoted most of his professional life to the service of Prince Esterházy whose palaces at Eisenstadt and Eszterháza, on the modern day border between Austria and Hungary, were only a few kilometres from where Haydn had been born. In 1761 when he had started at Eisenstadt, there was already an established orchestra of around 10 to 15 players and during more than 30 years with Prince Esterházy Haydn enlarged and improved it writing increasingly complex and substantial music for it to perform. The classical symphony, first evolved in the middle years of the 18th century, was the ideal musical form for Haydn's developing orchestra and between his first (1759) and last (1795) Haydn modified and perfected the classical symphony to such an extent that he is now generally regarded as the "Father of the Symphony". There is still some question over exactly how many symphonies Haydn did compose, since many have been lost or misattributed, but we do know for certain that his 104th Symphony was the last he ever composed, although he was to live another 15 years and compose his two great oratorios, *The Creation* and *The Seasons*, as well as some of his most important string quartets.

Duties at Eszterháza prevented Haydn from travelling much, but when in 1791 the new Prince Esterházy decided to downgrade the court's musical establishment, Haydn had more free time and was able to take up an offer of a trip to London. The offer had been made by a German violinist, Johann Salomon, who had settled in London in 1781 where he had become a successful impresario. As soon as he heard that Haydn was available he went, uninvited, to the composer's house in Vienna and announced, "I am Salomon from London and I have come to fetch you". Haydn was only too glad of the chance to spread his wings and to write music for a wider audience. He made two trips to London for which he composed 12 symphonies known as his *London* or *Salomon* Symphonies. The 12th of these (Symphony 104) was given its first performance at a benefit concert,

一場被形容為「海頓先生之夜」的慈善音樂會在倫敦赫馬基特國王劇院舉行——第12首倫敦交響曲(第104交響曲)正是在這場音樂會中首演。這既是海頓告別英倫的演出，又被視為該年最重要的樂壇盛事，更絕對是賺大錢的音樂會。海頓寫道：「光是這一晚我已經賺了4000基爾德幣。這種事只會在英國發生。」音樂會後有報導說：「有一位音樂知識豐富、品味卓越、評論一針見血的先生說，未來50年的作曲家也不過是海頓的模仿者罷了。」

海頓初到倫敦時，發現英國觀眾跟親王府中的觀眾大相逕庭。親王府中的觀眾有文化、有智慧，而且專心聆賞；但在英國，人們卻吃過晚飯才到音樂會去，女士們先到，男士們則喝完酒、抽過菸、談天說地好一會來到。觀眾的態度令海頓覺得好笑：「在音樂會舉行的房間裡，他們坐在舒適的椅子上，在音樂裡陶醉著——陶醉得很快便睡著了！」於是他再到倫敦時已有所準備，又設計了種種把戲來吸引觀眾注意。第104交響曲第一樂章戲劇化的華麗開端，已保證令最健談的觀眾嚇得閉嘴；引子陰沉神秘的樂段也迫使聽眾豎起耳朵才能聽得到。第二樂章開始時既輕鬆又討人歡喜，要是那些付錢來聽音樂會的快要打盹了，猛烈的聲響便會突然出現，時間配合得天衣無縫，那怕是最精明的觀眾也不會猜得中。為了讓觀眾一直保持警覺，海頓把第三樂章寫成異常活潑有力的小步舞曲；而且為了逗逗倫敦觀眾，第四樂章的主題跟倫敦街頭的叫賣聲很相似——海頓在倫敦逗留了四年，大概也常常聽到這種叫賣聲吧。🎵

described as “Mr Haydn’s Night”, in the King’s Theatre in London’s Haymarket on 4th May 1795. This was Haydn’s farewell concert in England and was considered the most important musical event of the year. It was certainly a financial success; as Haydn wrote, “I made 4000 Gulden this evening. Such a thing is only possible in England”. One newspaper reported the comments made following the concert; “A gentleman eminent for his musical knowledge, taste, and sound criticism declared that for 50 years to come Musical Composers would be little better than imitators of Haydn”.

On the first of his two trips to London Haydn realised that English audiences were very different from the civilized, intelligent and attentive listeners he was used to at Prince Esterházy’s court. The English came to the concerts after dinner, the women first and the men after drinks, cigars and much conversation. Haydn was amused by their attitude; “They took a comfortable seat in the concert room and were so gripped by the magic of the music that they went fast to sleep!” On his second visit he was better prepared and devised all manner of tricks to catch the audience’s attention. The 1st movement of Symphony 104 opens with the kind of dramatic flourish guaranteed to shock the most talkative into silence. Dark and mysterious passages in the slow introduction also encourage the audience to strain their ears in order to hear what is happening. If the patrons were inclined to doze during the delightfully relaxing start of the 2nd movement, Haydn rudely wakes them up with a perfectly timed jolt when even the most astute listener would least expect it. To keep everyone on their toes Haydn includes an unusually energetic and powerful Minuet as the Symphony’s 3rd movement, while to amuse his London audience the main theme of the 4th movement is strongly reminiscent of one of the London street-cries which Haydn would have heard all around him during the four years he spent there. 🎵



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節目 Programme

- | | |
|--------|--|
| 巴赫 | F小調鍵盤協奏曲，作品1056 |
| 莫扎特 | 降B大調第27鋼琴協奏曲，作品595 |
| 巴赫 | G小調鍵盤協奏曲，作品1058 |
| 莫扎特 | D小調第20鋼琴協奏曲，作品466 |
| BACH | Keyboard Concerto in F minor, BWV1056 |
| MOZART | Piano Concerto No.27 in B-flat, K.595 |
| BACH | Keyboard Concerto in G minor, BWV 1058 |
| MOZART | Piano Concerto No.20 in D minor, K.466 |



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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院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.

香港管弦樂團 Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

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第一小提琴 First Violins



夏定忠
John Harding
團長 Concertmaster



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



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



朱蓓
Zhu Bei
第三副團長
Third Associate
Concertmaster



毛華
Mao Hua



程立
Cheng Li



把文晶
Ba Wenjing



桂麗
Gui Li



龍希
Long Xi



冒異國
Mao Yiguo



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



黃嘉怡
Christine Wong
Kar-ye



徐垣
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
Ricardo de Mello



方潔
Fang Jie



何嘉俊
Gallant Ho Ka-chun



簡宏道
Russell Kan Wang-to



巫國暉
Mo Kwok-fai



潘廷亮
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



● 凌顯祐
Andrew Ling



▲ 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



洪依凡
Ethan Heath



金俊立
Jonathan Kim



凌威廉
William Lane



白明
Pak Ming



孫斌
Sun Bin



王駿
Wang Jun



* 范星
* Fan Xing



* 張妹影
* 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
+ Anna Kwan Ton-an



陳屹洲
Chan Ngat Chau



張明遠
Cheung Ming-yuen



霍添
Timothy Frank



李銘蘆
Li Ming-lu



宋亞林
Yalin Song



* 李成
* Li Cheng

低音大提琴
Double
Basses



○ 姜馨來
Jiang Xinlai



△ 鮑爾菲
Philip Powell



馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmberg



林達僑
George Lomdaridze



范戴克
Jonathan Van Dyke

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- 署理首席 Acting Principal
- 聯合首席 Co-Principal
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Hong Kong Philharmonic Orchestra

長笛 Flutes



● 史德琳
Megan Sterling



▲ 盧韋歐
Olivier Nowak

短笛 Piccolo



施家蓮
Linda Stuckey

雙簧管 Oboes



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull

英國管 Cor Anglais



陳薦信
Christopher Chen

單簧管 Clarinets



● 史安祖
Andrew Simon



▲ 史家翰
John Schertle

低音單簧管 Bass Clarinet



簡博文
Michael Campbell

巴松管 Bassoons



■ 金瑞
Kam Shui



▲ 李浩山
Vance Lee

低音巴松管 Contra Bassoon



崔祖斯
Adam Trevorton Jones

圓號 Horns



● 韋麥克
Mark Vines



■ 羅卓思
Lisa Rogers



▲ 周智仲
Chow Chi-chung



李妲妮
Natalie Lewis



李少霖
Homer Lee Siu-lam



高志賢
Marc Gelfo

小號 Trumpets



● 卡拉克
Jonathan Clarke



▲ 莫思卓
Christopher Moyse



華達德
Douglas Waterston

長號 Trombones



● 韋雅樂
Jarod Vermette



韋力奇
Maciek Walicki

低音長號 Bass Trombone



貝爾迪
Michael Priddy

大號 Tuba



● 陸森柏
Paul Luxenberg

定音鼓 Timpani



● 龐樂思
James Boznos

敲擊樂器 Percussion



● 泰貝桑
Shaun Tilburg



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

豎琴 Harp



● 史基道
Christopher Sidenius

鍵盤 Keyboard



● 葉幸沾
Shirley Ip

特約樂手 Extra player

小號
Trumpet
羅奧特*
David Rouault*

* 承蒙澳門樂團允許參與演出
* With kind permission of the Macao Orchestra

抓緊貝多芬時刻

Seize the Beethoven moment

每年秋季，波恩都會舉行貝多芬節，紀念這位在當地出生的偉大音樂家。這個傳統的起源能追溯至1845年的一個為慶祝貝多芬誕生75周年的貝多芬像揭幕禮，當時舉行了一個為期三天的音樂節，李斯特是其中一位指揮，白遼士亦是座上客。

5月7日至20日，香港管弦樂團藝術總監兼總指揮艾度·迪華特，將聯同港樂及一眾傑出音樂家為大家獻上多首極具代表性的貝多芬作品，向這位創造歷史的偉大作曲家致敬。

Every autumn, the Beethovenfest is held at the composer's native city of Bonn. This tradition dates back to 1845, when a three-day music festival was held on the occasion of the dedication of a Beethoven Monument to mark the 75th anniversary of the composer's birth. Franz Liszt conducted during the festival and Hector Berlioz was one of the guests.

From 7th to 20th of May, Artistic Director and Chief Conductor Edo de Waart and the Hong Kong Philharmonic will perform the most monumental of Beethoven's masterpieces, paying homage to the great composer who changed the course of music forever.

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休伊特被《衛報》譽為「當今最頂尖的巴赫鋼琴家」，過往數年間於國際樂壇備受尊崇，當中她為Hyperion灌錄的多套得獎大碟可謂功不可抹。休伊特花11年時間，灌錄巴赫全套主要鍵盤作品，被《星期日泰晤士報》譽為「當代唱片史上最輝煌成就之一」，為她帶來大批忠實樂迷。5月1及2日，她將以鋼琴領奏，讓巴赫完美結合的對位織體與莫扎特表現力豐富的鋼琴協奏曲互相輝映。

Hailed as "the pre-eminent Bach pianist of our time" (*The Guardian*), Angela Hewitt is a phenomenal artist who established herself at the highest level over the last few years, not least through her award-winning recordings for Hyperion. Her eleven-year project to record all major keyboard works of Bach has been described as "one of the record glories of our age" (*The Sunday Times*) and won her a huge following. Directing from the keyboard on 1&2 of May, Hewitt contrasts the closely woven contrapuntal textures of Bach's concertos with Mozart's eloquent and expansive dialogue between piano and orchestra. 🎹

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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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- 卡洛·安東尼奧·狄斯多尼(1736)小提琴·由倪瀾先生使用

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布魯赫	第一小提琴協奏曲
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熱賣中 HOT PICK

Berezovsky · 柴可夫斯基 Berezovsky plays Tchaikovsky

23&24 Apr 2010

Fri & Sat 8pm

香港文化中心音樂廳

HK Cultural Centre Concert Hall

HK\$420 \$320 \$220 \$160

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Perry So, conductor

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Boris Berezovsky, piano

節目 Programme

利亞多夫	《魔湖》
柴可夫斯基	第一鋼琴協奏曲
浦羅哥菲夫	第五交響曲
LIADOV	<i>The Enchanted Lake</i>
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1&2 May 2010

Sat & Sun 8pm

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HK City Hall Concert Hall

HK\$420 \$320 \$220 \$160

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