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David Alan Miller



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藍色狂想曲

Gershwin's Rhapsody in Blue

米拿

指揮

David Alan Miller

conductor

湯美絲¹

女高音

Indra Thomas¹

soprano

高爾²

鋼琴

Kevin Cole²

piano

全歌舒詠節目

《噢，琪！》：序曲

《波吉與貝絲》：夏日時光¹

《波吉與貝絲》：我的愛人走了¹

我愛的人¹

你們沒法帶走的那些¹

藍色狂想曲²

— 中場休息 —

愛不曾遠離¹

能把你擁抱^{1&2}

真美妙¹

一個美國人在巴黎

An all-Gershwin programme

Oh Kay!: Overture

Porgy and Bess: Summertime¹

Porgy and Bess: My man's gone now¹

The man I love¹

They can't take that away from me¹

Rhapsody in Blue²

— Intermission —

Love is here to stay¹

Embraceable you^{1&2}

'S wonderful¹

An American in Paris

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



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。👉

香港管弦樂團由香港特別行政區政府資助

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. 🍀

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
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Los Angeles Times

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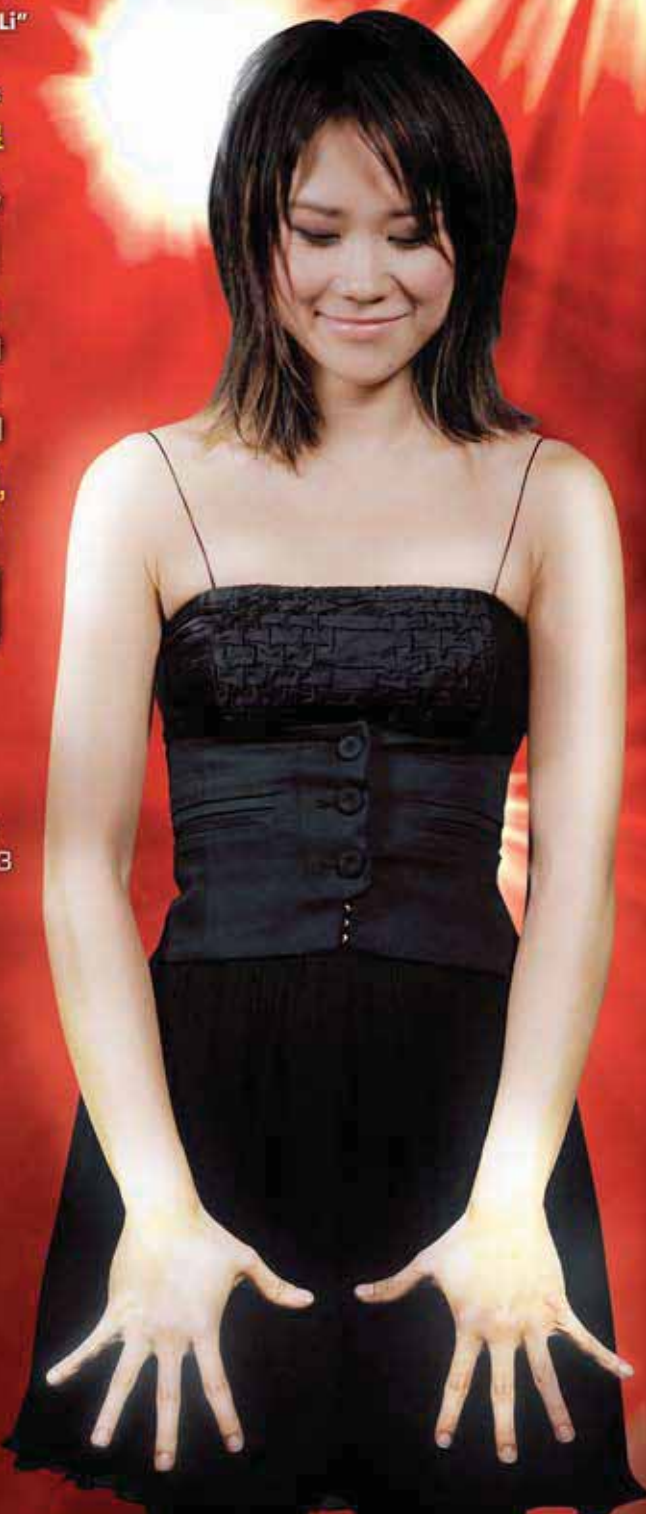
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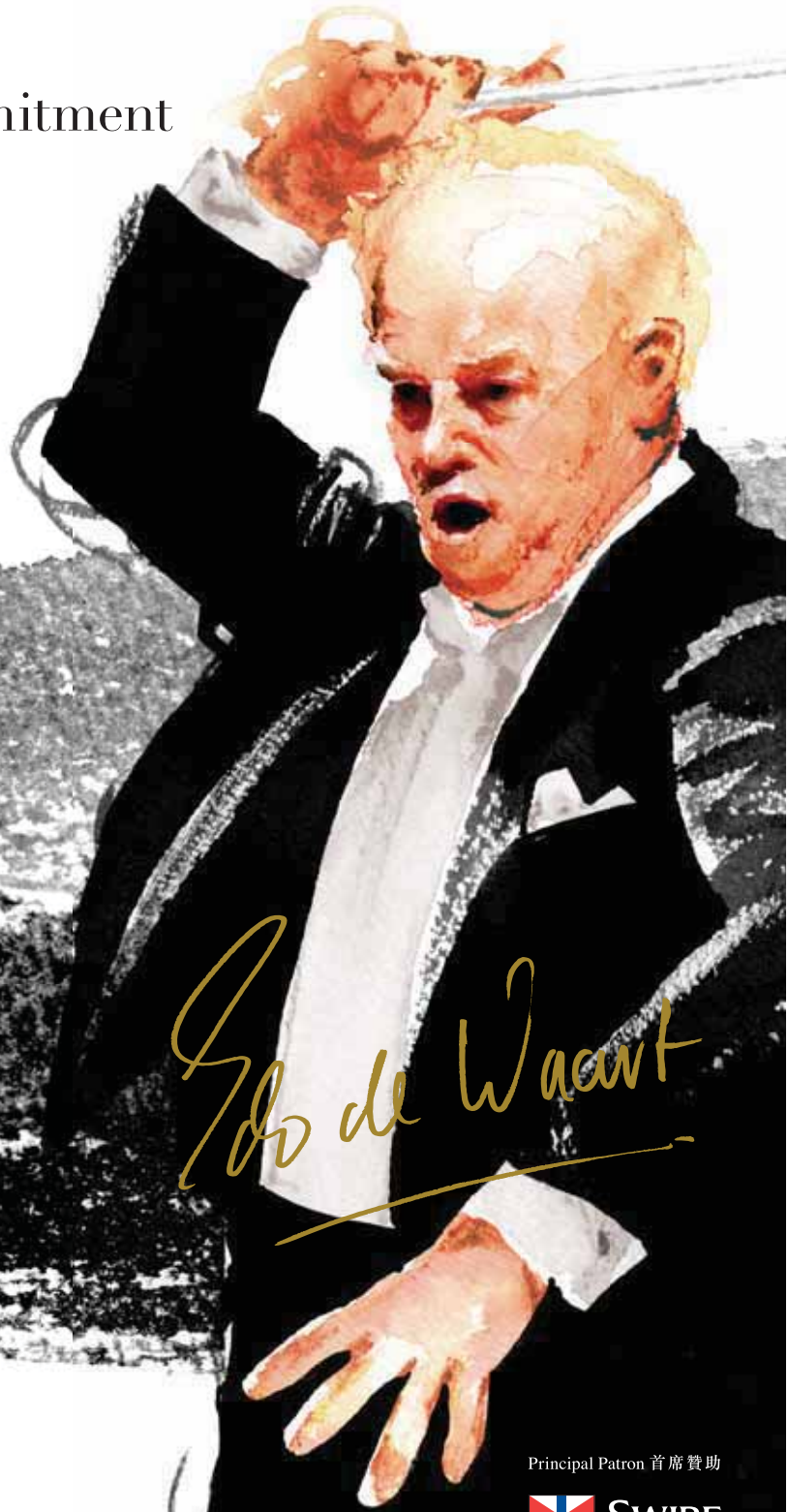
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For sponsorship and donation enquiries, please feel free to contact

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

弦
諾

A Sound Commitment



米拿

David Alan Miller

指揮
conductor

指揮家米拿在美國享負盛名，是同輩指揮當中最傑出的其中一位。他曾與大部份美國主要樂團合作，包括明尼蘇達、芝加哥、波爾的摩、休斯敦、洛杉磯、費城、匹茲堡及三藩市樂團等。米拿是紐約市新道路音樂節藝術總監，該節目旨在介紹鮮為人知、來自美國以外地區的傑出作曲家。

作為美國阿班尼交響樂團音樂總監，米拿充份展示出他作為樂團建造者的創見。透過獨特的曲目、教育項目、外展計劃及錄音安排等多方面探索，他重新肯定該樂團演奏美國交響樂的領導地位，以及樂團不斷創新的精神。音樂殿堂卡奈基音樂廳更邀請樂團演出首屆春日躍動音樂節，再次肯定米拿及其樂團的成就。

作為客席指揮，米拿近期的演出包括：底特律交響樂團、國立台灣交響樂團、貝爾格萊德愛樂、葡萄牙里斯本的古本克安樂團、佛羅里達樂團、檀香山交響樂團等，以及第五度參與葡萄牙埃斯托利爾音樂節的演出。

他是備受尊崇的美國音樂推廣及詮釋者，多張唱片包括聯同倫敦交響樂團灌錄李雲作品 (由DG發行)、以及多爾蒂、因斯及托克作品大碟 (由London/Decca發行) 等。米拿最近期的作品包括托克的歌劇作品《草莓田》世界首演 (Ecstatic唱片發行)，以及湯塔奇斯主要作品集，由阿班尼交響樂團演出、Koch發行。

米拿生於洛杉磯，持有加州布克萊大學及茱莉亞音樂學院學位，現與妻子及三名子女居於紐約阿班尼市。



David Alan Miller has established a reputation as one of the leading American conductors of his generation. He has worked with most of America's major orchestras, including the orchestras of Minnesota, Chicago, Baltimore, Houston, Los Angeles, New York, Philadelphia, Pittsburgh and San Francisco. Miller is also founder and Artistic Director of New Paths in Music, a festival in New York City dedicated to presenting the works of significant non-American composers who are not yet well known in the United States.

As Music Director of the Albany Symphony Orchestra, Miller has proven himself a creative and compelling orchestra builder. Through exploration of unusual repertoire, educational programming, community outreach and recording initiatives, he has reaffirmed the Albany Symphony's reputation as the nation's leading champion of American symphonic music and one of its most innovative orchestras. Further recognising the accomplishments of Miller and the Albany Symphony, Carnegie Hall has invited them to perform in their inaugural Spring for Music festival.

Recent and upcoming appearances include the Detroit Symphony, the National Taiwan Symphony Orchestra, the Belgrade Philharmonic, Lisbon's Gulbenkian Orchestra, the Florida Orchestra, the Honolulu Symphony and his fifth visit to Portugal's Estoril Festival.

Miller is highly regarded as a champion and interpreter of American music. His extensive discography includes recordings of the works of Todd Levin with the London Symphony Orchestra for Deutsche Grammophon, as well as music by Michael Daugherty, Kamran Ince, and Michael Torke for London/Decca. Mr Miller's most recent CD releases include the world première recording of Michael Torke's opera, *Strawberry Fields*, on the Ecstatic Records label as well as a disc of major works by George Tsontakis with the Albany Symphony Orchestra for Koch.

A native of Los Angeles, Miller holds degrees from the University of California, Berkeley, and The Juilliard School. He lives with his wife and three children near Albany,

湯美絲

Indra Thomas

女高音
soprano



湯美絲憑著精湛的歌藝，在國際樂壇迅速冒起。《紐約時報》對她於美國卡拉摩國際音樂節的演出評價極高：「光芒四射……全場觀眾起立報以熱烈掌聲。」

她和紐約愛樂的首演，便是演唱《波吉與貝絲》選段，音樂會由大師馬錫爾指揮，於新年前夕在林肯中心演出並作現場電視廣播。此外，她與聖西西利亞學院樂團首演（坦美卡諾夫指揮），及與萊比錫布商管弦樂團（沙爾指揮）的演出，都是選自這套歌劇。

其他重要演出包括BBC逍遙音樂會開幕節目（由諾靈頓爵士指揮），及與波士頓交響樂團首演（由哥連·戴維斯爵士指揮），兩次都是演出狄伯特作品《我們時代的孩子》。此外，她又曾在史柏華歌夫、路柏斯-高寶士、鄭明勳等大師指揮下演出，並與里昂國家樂團、倫敦交響樂團、波士頓流行樂團、費城樂團、波爾的摩交響樂團、巴黎樂團等合作。她演出過的音樂殿堂包括紐約大都會歌劇院、卡奈基音樂廳、聖西西利亞學院、聖德尼藝術節及東京銀座王子廳等。

湯美絲經常作歌劇演出，特別以阿依達一角廣獲好評，曾於奧地利布雷根茨音樂節、芝加哥抒情歌劇院、密茲根歌劇院等演出。

湯美絲的錄音包括有狄伯特《我們時代的孩子》，由哥連·戴維斯爵士指揮倫敦交響樂團；李察·史特勞斯、杜柏克及約翰·杜基藝術歌曲大碟，由美國公眾電台發行，以及由拿索斯發行的《歌劇之夜》大碟。🔥

Indra Thomas is rapidly establishing herself as one of the world's major sopranos. *The New York Times* wrote of her performance at the Caramoor Festival as "a triumph...the audience awarded her a tremendous ovation".

She made her New York Philharmonic début in excerpts from *Porgy and Bess*, in a gala New Year's Eve Concert conducted by Lorin Maazel and nationally televised on *Live from Lincoln Center*. She also performed in concerts of scenes from *Porgy and Bess* at her début with the Accademia di Santa Cecilia conducted by Yuri Temirkanov and with the Gewandhaus Orchestra conducted by Riccardo Chailly.

Other highlights of past concert engagements also include performances in London under the direction of Sir Roger Norrington on the opening night of BBC Proms in which she performed in Tippett's *A Child of Our Time*, the work which also served as her début with the Boston Symphony Orchestra conducted by Sir Colin Davis. In addition, she has collaborated with conductors including Vladimir Spivakov, Jesús López-Cobos, Myung-whun Chung and orchestras such as Orchestre National de Lyon, London Symphony Orchestra, Boston Pops, Philadelphia Orchestra, Baltimore Symphony and Orchestre de Paris. She has performed at the Metropolitan Opera, Carnegie Hall, Accademia di Santa Cecilia, Festival de Saint Denis and Tokyo's Oji Hall.

A celebrated soprano in performing *Aida*, Indra has sung the title role at the Bregenz Festival, Palm Beach Opera, Lyric Opera of Chicago and Michigan Opera Theatre. She has also performed in numerous other opera productions.

Ms Thomas' recordings include *A Child of Our Time* with the London Symphony Orchestra conducted by Sir Colin Davis, and a CD for National Public Radio of lieder by Strauss, Duparc and John Duke. She is also featured on the Naxos CD titled *A Night at the Opera*. 🔥

高爾

Kevin Cole

鋼琴
piano



美國鋼琴家高爾是演繹20世紀美國音樂的名家，深受觀眾愛戴。他的演奏贏盡頂尖樂評人的讚賞，特別是歌舒詠的作品：「高爾坐在鋼琴前，你就像聽到歌舒詠本人一樣，他是美國現今最佳的歌舒詠詮釋者。」《芝加哥論壇報》評道。樂評家裴德納則評論：「一個鋼琴天才……他展示出對和聲、節奏複雜性和純炫技演奏的透澈理解，連賀路域茲都會聽得又高興又羨慕。」

高爾曾與那什維爾交響樂團合作，演出電視節目《Gershwin At One Symphony Place》，於2009年由美國公眾廣播電台作全美廣播。其他演出包括：於美國荷里活碗型劇場與洛杉磯愛樂合作全場爆滿、於英國皇家阿爾拔音樂廳聯同BBC音樂會樂團演出、於美國甘迺迪中心與國家交響樂團演出、以及與三藩市交響樂團、芝加哥交響樂團、費城樂團、愛樂樂團（倫敦）、波士頓愛樂、明尼蘇達樂團等。他曾與多位音樂名人同台演出：歌劇歌唱家華飛特、麥妮雅和百老匯傳奇菊克、哈姆利斯等。

高爾身兼音樂劇導演、編曲家、作曲家及歌唱家等多職，獲獎無數之餘更廣獲著名作曲家、填詞人等讚賞，連歌舒詠後人亦對他評價極高。他又從事歌劇及音樂劇歌唱家的編曲及伴奏，並指導多個音樂劇歌唱大師班。他曾任加州巴沙迪納劇場、密茲根劇場組合、三藩市莎士比亞節及芝加哥皇家佐治劇院的音樂總監。高爾現時與傳奇流行作曲家曉·馬田合作。

高爾曾灌錄歌舒詠的音樂劇《噢，琪！》(女高音柯普素爾主唱，Elektra/Nonesuch發行)，勇奪1995年留聲機年度音樂劇大獎，此外又發表歌舒詠鋼琴獨奏個人大碟《Cole Plays Gershwin》，以及首張歌唱大碟《In The Words Of Ira - The Songs of Ira Gershwin》🔥

“America’s Pianist” Kevin Cole has delighted audiences with a repertoire that includes the best of 20th Century American Music. His performances have prompted accolades from the foremost critics in America, especially for his interpretation of Gershwin “When Cole sits down at the piano, you would swear Gershwin himself was at work... Cole stands as the best Gershwin pianist in America today,” wrote the *Chicago Tribune*. Critic Andrew Patner wrote: “A piano genius...he reveals an understanding of harmony, rhythmic complexity and pure show-biz virtuosity that would have had Vladimir Horowitz smiling with envy.”

Kevin performed with the Nashville Symphony in TV programme *Gershwin At One Symphony Place*, which was aired on PBS nationwide in 2009. Other engagements include: sold-out performances with the Los Angeles Philharmonic at the Hollywood Bowl; the BBC Concert Orchestra at Royal Albert Hall; the National Symphony at the Kennedy Center; the San Francisco Symphony, the Chicago Symphony, the Philadelphia Orchestra, the Philharmonia Orchestra (London); the Boston Philharmonic, the Minnesota Orchestra, and many others. He has shared the concert stage with notables from opera greats William Warfield and Sylvia McNair to Broadway legends Barbara Cook and Marvin Hamlisch.

Kevin Cole is an award-winning musical director, arranger, composer and vocalist who garnered the praises of renowned composers, lyricists, as well as members of the Gershwin family. He has also worked as vocal arranger/accompanist for opera and musical theatre performers, and given master-classes in musical theatre vocal performance. He has served as Musical Director for Pasadena Playhouse, Michigan Ensemble Theatre, San Francisco Shakespeare Festival and Royal George Theatre (Chicago). Kevin currently works with song-writing legend Hugh Martin.

His discography includes Gramophone Musical Album of the Year, 1995, Gershwin’s *Oh, Kay!* with soprano Dawn Upshaw (Elektra/Nonesuch), his acclaimed solo piano disc, *Cole Plays Gershwin* and his vocal début album *In The Words Of Ira - The Songs of Ira Gershwin*. 🔥

歌舒詠

逝世近七十年，時至今日，我們對這位音樂天才的理解又有多深呢？當然，沒有多少人不喜愛他的音樂：活地·阿倫要營造二十年代紐約脈搏和姿采，歌舒詠是他的不二首選。爵士樂手只需演唱或演奏《I Got Rhythm》、《Love Is Here To Stay》、《Nice Work if You Can Get It》，觀眾就回到爵士年代；歌舒詠的音樂一起，爵士樂的靈魂一即興演奏瞬間燃燒。他的音樂，已經遠超他的想像所及——對許多人來說，歌舒詠不止是一個作曲家，而是獨立的樂種。

幾乎每首歌舒詠歌曲，都在流行文化中穩佔席位。然而，他的無處不在，反而為我們帶來一個難題。蒙特威爾第，巴赫和貝多芬的著名演繹者、奧地利指揮家哈農庫特曾揚言，歌舒詠的1953年歌劇作品《Porgy and Bess》，旋律動機交織的層次，比華格納的歌劇還要高。這的確是極高的讚譽。這歌劇的心靈所在是《Summertime》一曲，是整套作品的旋律及和聲結構泉源。歌舒詠沒有想過要讓這首歌曲在歌劇世界外演奏，然而，艾娜·費茲潔拉、珍妮絲·賈普林和邁爾士·戴維斯不約而同為這首歌各自全新演繹，甚至比原曲更為家傳戶曉。

SEVEN DECADES

after George Gershwin's death, how deeply do we really understand his genius? Everybody, of course, loves Gershwin's music – when Woody Allen needs to evoke the jitterbugging energies and rhythmic bustle of 1920s New York, he invariably turns to Gershwin. When jazz musicians play, or sing, hit songs like “I Got Rhythm”, “Love Is Here To Stay” or “Nice Work if You Can Get It”, they plug audiences into the essence of The Jazz Age, using Gershwin's impeccably composed beginnings to ignite the authentic soul of jazz: improvisation. Gershwin's music has become bigger than anything he could have imagined – for many, he is not just a composer: Gershwin is a one-man genre.

But his ubiquitous presence – the fact that nearly every Gershwin song is now part of the furniture of popular culture – also presents us with a problem. Austrian conductor Nikolaus Harnoncourt, renowned for his interpretations of Monteverdi, Bach and Beethoven, recently claimed that the interweaving of melodic motifs in Gershwin's 1935 opera *Porgy and Bess* operated at a higher level than Wagner's. Praise indeed, and the song “Summertime” occupies the opera's emotional heart, feeding the score with melodic and harmonic building-blocks. Gershwin never intended “Summertime” to be heard outside its operatic context. But today we hear classic re-interpretations by Ella Fitzgerald, Janis Joplin and Miles Davis perhaps more often than Gershwin's original vision.

Does that matter? On a level of sheer enjoyment, it doesn't. “Summertime” touches listeners with a



否定的。和莫扎特與舒伯特的作品一樣，《Summertime》有直達聽眾心靈的自然力量；歌舒詠的旋律輪廓，深嵌在非裔美國民謠之中，他熱烈擁抱這種傳統，並將之重新塑造、注入新生命。也許，正因為歌舒詠活在百老匯流行音樂和音樂廳的領域之間，才令音樂人更自如地重新演繹。這首樂曲又是另一首更大型作品、今晚的曲目之一《They Can't Take That Away From Me》的核心所在。這首歌曲，則是為了佛列·雅士提在1937年電影《Shall We Dance》裡的舞蹈演出而創作。究竟歌舒詠是怎樣游刃在流行和古典之間，仍然輕鬆自如的呢？兩類音樂的分野又是否斷定了這類樂曲應該如何演奏？

今晚的音樂會將沿著歌舒詠由百老匯歌匠到大型管弦樂作曲家的創作歷程進發，曲目包括管弦傑作《Porgy and Bess》選段、《An American in Paris》以及觸發他創作管弦樂、寫於1924年的鋼琴及管弦樂團作品《Rhapsody in Blue》。《Rhapsody in Blue》首演的熱烈反應，令歌舒詠明白，他的音樂生涯從此改寫。樂曲由星級樂隊領班懷特曼委約，於1924年2月12日在紐約市艾歐利安音樂廳首演，該次音樂會名為《一個現代音樂的實驗》，旨在展示爵士樂及其他流行音樂怎樣融入「古典」音樂之中。

melodic contours are deeply embedded within the folklore of Black America, a heritage he had keenly embraced and moulded into something fresh and beautiful. Perhaps musicians feel able to freely adapt “Summertime” because Gershwin himself lived and worked in a hinterland between Broadway popular song and concert music. “Summertime” is integral to a larger composition; “They Can’t Take That Away From Me”, which also features in tonight’s programme, was designed as a free-standing song for Fred Astaire to perform in the 1937 film *Shall We Dance*. How did Gershwin manage – and with such ease – to migrate between writing popular song and composing extended works for the concert hall and opera house? And ought this distinction colour how these songs are now performed?

Tonight’s concert will take us on a journey from Gershwin’s roots as a Broadway songsmith to his orchestral masterwork *An American in Paris* and extracts from *Porgy and Bess* – and the work that triggered his fascination with writing concert music: his 1924 *Rhapsody in Blue* for piano and orchestra. Gershwin felt in his bones that his musical destiny had changed after the unheralded success of *Rhapsody in Blue*’s première. The first performance, on February 12th 1924 at the Aeolian Hall in New York City, was a prestigious occasion: star bandleader Paul Whiteman had commissioned the *Rhapsody* for a concert he called ‘An Experiment in Modern Music’, designed to demonstrate how jazz, and other forms of popular music, could be contained within ‘classical’ composition. Whiteman also commissioned new works from Gershwin’s Tin Pan

作曲家，包括柏連及許拔等，但音樂會上最令觀眾傾倒的，是歌舒詠的創作——他更在音樂會上演出即興鋼琴華彩樂段。

柏連亦清楚此曲的超卓成就，他之後這樣寫過：「歌舒詠是唯一寫歌出身的作曲家」。其他深受該次演出感動的觀眾，還包括紐約交響樂團指揮丹路殊，那一晚，他看到了流行音樂在音樂廳的新位置，在音樂會後翌日即致電歌舒詠，委約他創作大型鋼琴協奏曲。1925年，歌舒詠完成《Concerto in F》。

懷特曼委約《Rhapsody in Blue》的同時，亦讓他的首席配器家格羅菲與歌舒詠合作，但《Concerto in F》則讓歌舒詠相當為難。他的音樂劇都由旁人配器，本身並沒有正式的音樂訓練。於是，他便找其他成就超卓的朋友幫忙。他的網球伴兒荀伯克，知道了歌舒詠的收入後，斷然拒絕了他的請求：「我跟你上課還差不多！」荀伯克冷諷道。歌舒詠再找拉威爾幫忙，但也被拒絕了，原因是拉威爾怕學院派的作曲手法會淡化了歌舒詠充滿個人風格及獨特氣質的創作。（一個美好的想法，是荀伯克的尖酸背後也藏著同樣的好意。）所以，歌舒詠便唯有硬著頭皮，拿著一本配器手冊和一本音樂結構的入門書，開始創作他的

but Gershwin's piece – featuring the composer himself improvising piano cadenzas he had not yet written out – proved to be the evening's irresistible showstopper.

Recognising that *Rhapsody in Blue* had outshone his own achievement, Irving Berlin would later write that "George Gershwin is the only song writer I know who became a composer"; other first-night attendees were equally sold. Walter Damrosch, conductor of the New York Symphony Orchestra, realising he had witnessed a prophetic vision of where a populist strain of concert music was heading, phoned Gershwin the next day to commission a full-length, multi-movement piano concerto and, in 1925, Gershwin completed his *Concerto in F*.

The commission for *Rhapsody in Blue* came gift-wrapped with the services of Whiteman's principle orchestrator, Ferde Grofé. Writing his Concerto, though, left Gershwin feeling vulnerable and exposed. His musicals were orchestrated for him, and Gershwin had no formal music education to draw on. Instead he turned to friends in high places for advice. His regular tennis partner, Arnold Schoenberg, refused his request for composition lessons apparently after learning how much Gershwin earned: "I should take lessons from you!" was his infamous putdown. Gershwin turned to Maurice Ravel, who also turned him down, fearing an academic approach to composition might dilute Gershwin's trademark individualities and idiosyncrasies. (And it would be pleasing to think Schoenberg's refusal, in fact, shielded similar sentiments.) And so Gershwin began his Concerto armed only with an orchestration manual and a primer



三年後，歌舒詠創作《An American in Paris》。那時候，他已汲取了《Concerto in F》配器有點模糊，又略為過了火位的教訓。事實上，《An American in Paris》展示了一個對樂團聲音駕馭自如的音樂鬼才：巴黎的地方色彩，由一支歌舒詠本人遊歷巴黎取得的的士響號提供；一首美麗又憂愁的小號藍調在中段響起，是「我們的美國朋友被一股湧上心頭的鄉愁壓倒」，歌舒詠親撰的場刊是這樣寫的。

當歌舒詠創作這些大型作品之際，美國音樂正值多番變化。柯普蘭和艾靈頓等大師尚未成氣候，美國最偉大的實驗作曲家艾菲斯又因健康問題日漸淡出。《Rhapsody in Blue》創作後不久，新奧爾良鋼琴家及作曲家傑利·羅·莫頓為Gennett唱片品牌灌錄一系列鋼琴獨奏，歌舒詠所採用的爵士模式原型正式面世。與此同時，另一位新奧爾良音樂名家一小號手路易斯·阿姆斯壯，正在爵士獨奏的藝術領域裡起革命。而當歌舒詠——一位美國作曲家——以一支巴黎的士響號為作品塗上色彩之際，華夏斯——一位移居紐約的法國作曲家——則以警笛聲織造他前瞻性的管弦作品《Amériques》及《Arcana》。

沒有人確知歌舒詠對這些發展有多清楚，

When, three years later, Gershwin started work on *An American in Paris*, he had absorbed the lessons of his Concerto's slightly fussy and overcooked orchestration. *An American in Paris*, in fact, reveals a composer with an uncanny ability to make an orchestra sound precisely as he wants it: local colour is provided by honks from the taxi horns Gershwin brought home from a recent trip to Paris, and the middle section opens out into a beautifully mournful trumpet blues as "our American friend succumbs to a spasm of homesickness," Gershwin's original programme notes read.

And as Gershwin composed these major works, American music was in a state of flux. Towering figures like Aaron Copland and Duke Ellington had yet to make a major impression. America's greatest experimental composer, Charles Ives, was becoming less active due to health problems. Shortly after the composition of *Rhapsody in Blue*, New Orleans pianist and composer Jelly Roll Morton would record a sequence of piano solos for the Gennett Label that formalised the sort of archetypal jazz models Gershwin would utilise. Meanwhile another New Orleans great – trumpeter Louis Armstrong – was revolutionising the art of the jazz solo. And – as Gershwin, an American composer, was colouring his new orchestral piece with the sounds of Parisian taxi horns – Edgard Varèse, a French composer who had recently relocated to New York, was embedding into the fabric of his trail-blazing orchestral pieces like *Amériques* and *Arcana* a peculiarly urban American sound: the wailing of sirens.

How much of this multifarious activity Gershwin

及《An American in Paris》說明了兩點：第一，百老匯音樂劇已不足以讓歌舒詠表達他的樂思；第二，他的創作，回應了美國作曲家們衝出歐洲古典樂框架、尋找真正屬於美國聲音的集體期望。

《Porgy and Bess》前所未有地將爵士和民謠融入歌劇之中，為美國音樂開闢了新的道路。沒有他的藍本，伯恩斯坦的《西城故事》（甚至是亞當斯的《尼克遜在中國》）很可能便不會有同樣的構想。《Porgy and Bess》還作了其他大膽嘗試：歌舒詠堅持由全黑人歌唱家演出；全劇遊走於情感和心理的極端（希望欣賞另一套像《Oh, Kay!》、《Funny Face》或《Girl Crazy》輕歌妙舞的觀眾可會大為失望）；音樂上它也作出了另一突破：有別於音樂劇的樂曲，《Porgy and Bess》的情節和音樂配合得絲絲入扣，並不能隨意調配。《The Marriage of Figaro》的詠嘆調次序不能調，此劇也一樣。

由於一種罕見的腦疾，歌舒詠於1937年離世，死時只得38歲，讓世人永遠只能揣測——他如果不是早逝，他會如何昇華這種創作大型作品的全新技巧。儘管如此，歌舒詠的名字仍然以藝術水平、深度和獨特性流傳後世。他超越了大眾對流行作曲家的

in Blue, Concerto in F and An American in Paris tell us two things: that Gershwin had become frustrated with the expressive limitations of the Broadway musical: that Gershwin was responding to the collective desire of ‘thinking’ American composers to move beyond the prevailing influence of European classical music, to define a genuinely American mode of composition.

With *Porgy and Bess*’s groundbreaking synthesis of opera with jazz and folk forms, Gershwin broke the mould of American music. It is unlikely that, for instance, Leonard Bernstein could have conceived of *West Side Story* in the same way (or John Adams *Nixon in China*) without Gershwin’s template. But *Porgy and Bess* was daring in other ways: Gershwin insisted his opera must be performed by an all-black cast, and if audiences were expecting the whimsical comedy-romance of Gershwin’s earlier musicals – like *Oh, Kay!*, *Funny Face* and *Girl Crazy* – they would have left the opera house disappointed. *Porgy and Bess* served up extremes of emotion and psychological terror. Musically, too, the piece was a breakthrough; unlike musicals comprised of ‘numbers’ which, in theory, could be shuffled around, the narrative and musical content of *Porgy and Bess* had been meticulously knitted together. You can no more re-jig sections of *Porgy and Bess* as you could move arias in *The Marriage of Figaro*.

The victim of a rare brain condition, Gershwin tragically died in 1937, aged 38, and we can never know how he would have refined his newly acquired mastery of extended form. The Gershwin name has endured nevertheless because of



雅倫、龐達等不能做到的。所以，時至今日，歌舒詠仍然重要。

今天晚上，你聽到的《Summertime》及《My Man's Gone Now》這些選自《Porgy and Bess》的作品，和《They Can't Take That Away From Me》、《Embraceable You》、《S' Wonderful》有沒有分別？我相信，歌舒詠會認同，《Porgy and Bess》是屬於較嚴肅的音樂語言，部份啟發來自作曲家對拉威爾、德布西等作品的興趣，以及他鍾愛的貝爾格歌劇《沃采克》。不過，雖然歌舒詠縱橫於流行與古典之間，他通常在創作時二選其一。他於1934年寫的《I Got Rhythm》變奏，是他將流行曲轉移到音樂廳的少數例子。不過無論他將樂曲改成圓舞曲、散拍樂、或是仿中國味的音樂，它仍然是《I Got Rhythm》。只要你確認了寫歌的歌舒詠，和創作大型作品的歌舒詠兩者的分別，你便可以隨時、隨心暢遊他的音樂世界，樂而忘返。

節目介紹中文翻譯：施文慧

musical legacy. Gershwin found it within himself to transcend the expectations of composers working within popular song; Irving Berlin, Harold Arlen, Cole Porter – superb songwriters as they were – could not manage to do the same. That's why Gershwin matters today.

As you listen tonight, should you hear "Summertime" and "My Man's Gone Now" from *Porgy and Bess* differently from "They Can't Take That Away From Me", "Embraceable You" and "S' Wonderful"? I suspect Gershwin would have appreciated acknowledgement that the Porgy and Bess songs were part of a more seriously-minded statement, blossoming partly from his interest in composers like Ravel and Debussy, and in Alban Berg whose opera *Wozzeck* Gershwin adored. But, despite his reputation as a composer who straddled boundaries between pop and classical music, actually he normally did one or the other. The variations on "I Got Rhythm" Gershwin wrote in 1934 is a rare example of him transferring a 'pop' hit into the concert hall. As Gershwin re-casts his hit song in waltz time, as ragtime and as faux-Chinoiserie, it remains distinctively "I Got Rhythm". Once you acknowledge the distinction between Gershwin the songwriter and Gershwin the master composer, all that's left is to enjoy his music. And often.

Programme notes by Philip Clark

藍色狂想曲

RHAPSODY IN BLUE

SUMMERTIME

from *Porgy and Bess*

Music by George Gershwin

Libretto by DuBose Heyward

Lyrics by DuBose Heyward and Ira Gershwin

Summertime, and the livin' is easy,
fish are jumpin', and the cotton is high.
Oh yo' daddy's rich, an' yo' ma is goodlookin',
so hush, little baby, don' you cry.

One of these mornin's you gonna rise up singin',
then you'll spread yo' wings an' you'll take the sky.
But till that mornin' there's a nothin' can harm you
with Daddy an' Mammy standin' by.

MY MAN'S GONE NOW

from *Porgy and Bess*

Music by George Gershwin

Libretto by DuBose Heyward

Lyrics by DuBose Heyward and Ira Gershwin

My man's gone now,
ain' no use a-listenin'
for his tired footsteps
climbin' up de stairs. Ah...
Ole Man Sorrow's
come to keep me comp'ny,
whisperin' beside me
when I say my prayers. Ah...
Ain' dat I min' workin',
work an' me is travellers
journeyin' togedder
to de promise land.
But Ole Man Sorrow's
marchin' all de way wid me
tellin' me I'm ole now
since I lose my man.
Since I lose my man.

Ole Man Sorrow sittin' by de fireplace,
lyin' all night long by me in de bed.
Tellin' me de same thing mornin,
noon an' eb'nin',
that I'm all alone now
since my man is dead. Ah...
Since my man is dead.



THE MAN I LOVE

from *Lady, Be Good!* and
Strike Up The Band

Music and Lyrics by
George Gershwin and Ira Gershwin

When the mellow moon begins to beam,
ev'ry night I dream a little dream,
and, of course, Prince Charming is the theme,
the he for me.

Although I realize as well as you,
it is seldom that a dream comes true,
to me it's clear that he'll appear.

Someday he'll come along,
the man I love.

And he'll be big and strong,
the man I love.

And when he comes my way,
I'll do my best to make him stay.
He'll look at me and smile,
I'll understand.

And in a little while
he'll take my hand.

And though it seems absurd,
I know we both won't say a word.

Maybe I shall meet him Sunday,
maybe Monday, maybe not.

Still I'm sure to meet him one day,
maybe Tuesday will be my good news day.

He'll build a little home, just meant for two,
from which I'll never roam,
who would; would you?

and so all else above,

I'm waiting for the man I love.

THEY CAN'T TAKE THAT AWAY FROM ME

from *Shall We Dance*

Music and Lyrics by
George Gershwin and Ira Gershwin

Our romance won't end on a sorrowful note,
Though by tomorrow you're gone;
The song is ended,
but as the songwriter wrote,
The melody lingers on.
They may take you from me,
I'll miss your fond caress.
But though they take you from me,
I'll still possess:

The way you wear your hat,
The way you sip your tea,
The mem'ry of all that
No, no! They can't take that away from me!
The way your smile just beams,
The way you sing off key,
The way you haunt my dreams,
No, no! They can't take that away from me!
We may never, never meet again
On the bumpy road to love,
Still I'll always, always keep the mem'ry of
The way you hold your knife,
The way we danced till three,
The way you've changed my life.
No, no! They can't take that away from me!
No! They can't take that away from me!

為港樂

喝彩!

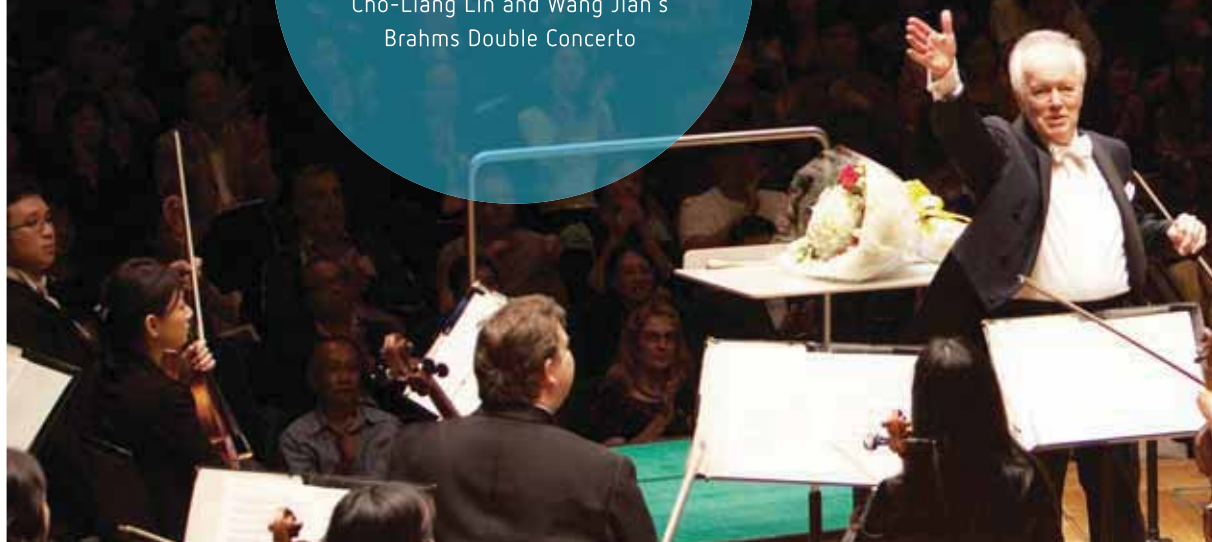
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曹秀美
Sumi Jo



PHOTO: CHEUNG CHI WAI

A SEASON OF

Bravos

LOVE IS HERE TO STAY

from *The Goldwyn Follies*

Music and Lyrics by
George Gershwin and Ira Gershwin

The more I read the papers
The less I comprehend
The world and all its capers
And how it all will end.
Nothing seems to be lasting,
But that isn't our affair;
We've got something permanent,
I mean in the way we care.

It's very clear
Our love is here to stay;
Not for a year
But ever and a day.
The radio and the telephone
and the movies that we know
May just be passing fancies,
And in time may go.
But, oh my dear,
Our love is here to stay;
Together we're going along, long way.
In time the Rockies may crumble,
Gibraltar may tumble,
They're only made of clay,
But our love is here to stay.

EMBRACEABLE YOU

from *Girl Crazy*

Music and Lyrics by
George Gershwin and Ira Gershwin

Dozens of girls would storm up;
I had to lock my door.
Somehow I couldn't warm up
To one before.
What was it that controlled me?
What kept my love life lean?
My intuition told me
You'd come on the scene.
Lady, listen to the rhythm of my heartbeat,
And you'll get just what I mean.

Embrace me, My sweet embraceable you!
Embrace me, You irreplaceable you!
Just one look at you,
my heart grew tipsy in me;
You and you alone bring out the gypsy in me!
I love all the many charms about you;
Above all I want my arms about you.
Don't be a naughty baby,
Come to papa, Come to papa, do!
My sweet embraceable you!



'S WONDERFUL

from *Funny Face*

Music and Lyrics by
George Gershwin and Ira Gershwin
Arranged by Scot Woolley

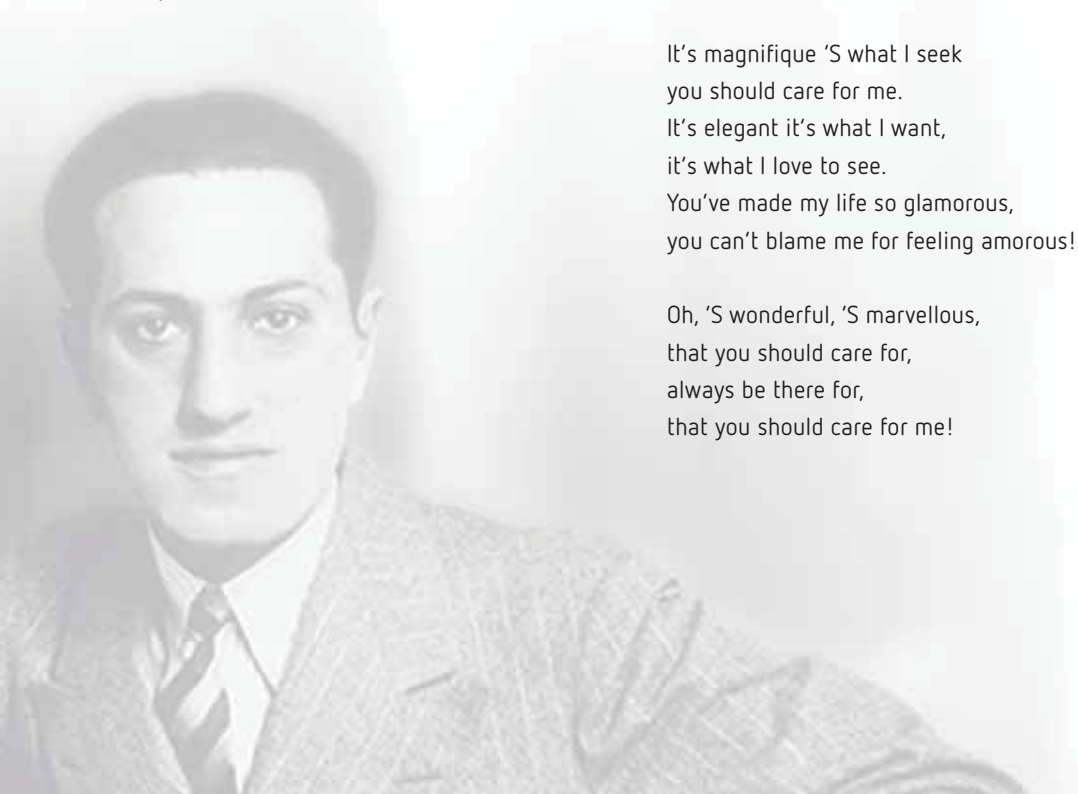
'S wonderful, 'S marvellous
You should care for me.
'S awfulnice, 'S paradise
'S what I love to see.
You've made my life so glamorous,
you can't blame me for feeling amorous!
Oh, 'S wonderful, 'S marvellous
that you should care for me!

My dear it's four-leaf clover time,
from now on my heart's working over time,
'S exceptional no bagatelle,
that you should care for me!

Don't mind telling you in my humble fash,
that you thrill me through with a tender pash.
When you said you care,
'magine my emoshe;
I swore then and there permanent devoshe.
You make all other men seem blah.
Just you alone fills me with ahh!

It's magnifique 'S what I seek
you should care for me.
It's elegant it's what I want,
it's what I love to see.
You've made my life so glamorous,
you can't blame me for feeling amorous!

Oh, 'S wonderful, 'S marvellous,
that you should care for,
always be there for,
that you should care for me!





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THE ROBERT H. N. HO
FAMILY FOUNDATION



何鴻毅家族基金駐團學員培訓計劃

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

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

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

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

香港管弦樂團在此衷心感謝何鴻毅家族基金慷慨支持港樂這項極具意義的培訓計劃。

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



夏定忠 John Harding

樂團團長 concertmaster

1972年，夏定忠應指揮家冼文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。

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

香港管弦樂團 Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

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

艾度·迪華特 Edo de Waart

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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



PHOTO Lawrence Chan

蘇柏軒 Perry So

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Assistant Conductor
(Education and
Community Programmes)



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Wang Liang



黃嘉怡
Christine Wong
Kar-ye



徐恆
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



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Callant Ho Ka-chun



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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



○ 鮑爾菲
Philip Powell



▲ 姜馨來
Jiang Xinlai



馮榕
Feng Rong



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Hong Kong Philharmonic Orchestra

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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



陳厲信
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



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Contra Bassoon



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小號
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華達德
Douglas Waterston

長號
Trombones



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韋力奇
Maciek Walicki

低音長號
Bass Trombone



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Michael Priddy

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● 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



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Christopher Sidenius

鍵盤
Keyboard



● 葉幸沾
Shirley Ip

特約樂手
Extra players

長笛
Flute

單簧管
Clarinet

薩克管
Saxophones

敲擊樂
Percussion

王羽佳—浦羅哥菲夫 第三鋼琴協奏曲

Yuja Wang's Prokofiev Third Piano Concerto



6月26及27日，新一代華人年青鋼琴家王羽佳演繹浦羅哥菲夫第三鋼琴協奏曲，《三藩市紀事報》於王羽佳在該市舉行的首次獨奏會後報道：「華人鋼琴家王羽佳旋風登陸古典樂壇，令人既驚且喜。聽她的現場演奏，讓你重新認識鋼琴原來是可以這樣彈的。」同場，林姆斯基-高沙可夫以豐富的旋律，色彩繽紛絢爛的配器交織成一張魔幻飛氈，將帶你穿越《一千零一夜》中波斯皇后引人入勝的故事，翱翔於意象豐富的異域國度。

On 26th & 27th of June, brilliant young Chinese pianist Yuja Wang will show her power to you by performing the highly demanding Third Concerto by Prokofiev. Following her San Francisco recital début *The San Francisco Chronicle* wrote "The arrival of Chinese-born pianist Yuja Wang on the musical scene is an exhilarating and unnerving development. To listen to her in action is to re-examine whatever assumptions you may have had about how well the piano can actually be played." On the same night, in Rimsky-Korsakov's evocation of *One Thousand and One Nights*, his richly melodic music takes flight on a magic carpet of colourfully woven orchestration, depicting the Persian queen's spellbinding story-telling which transports her listeners to the exotic lands of

In October 2009 I had the pleasure of conducting the Hong Kong Philharmonic Orchestra. The programme included Beethoven's Violin Concerto and Shostakovich's 10th Symphony. The Orchestra certainly showed its quality. Brilliant virtuosity, ideal, "crystal" intonation in the strings and the winds, keen ensemble playing, and most importantly – musically responsive to the conductor – allowing one to count the Hong Kong Philharmonic among world class orchestras. In this, merit goes indisputably to the Artistic Director of the Orchestra – Maestro Edo de Waart.

Gennadi Rozhdestvensky

香港管弦樂團去年十月與傳奇指揮大師羅傑斯特汶斯基合演的蕭斯達高維契第十交響曲，備受各方好評。下周，港樂請來另一蕭氏權威拉沙里夫合作演出寫於史太林死後不久的第11交響曲，交響曲將1905年群眾第一次對抗沙皇，遭到皇軍暴力鎮壓的事件以音符活生生的記錄下來。同場，莫扎特洋溢著人間溫暖的單簧管協奏曲見證啟蒙時期的光輝時刻，與蕭氏交響曲形成強烈對比。

Last October, the Hong Kong Philharmonic thrilled the audiences with Shostakovich's Tenth Symphony under the baton of the legendary Gennadi Rozhdestvensky. Next week, the HK Philharmonic is proud to have invited another authoritative Shostakovich interpreter Maestro Alexander Lazarev to conduct the 11th Symphony. In his 11th Symphony, written soon after the death of Stalin, Shostakovich vividly portrays the events of the first uprising against the Tsar in 1905, which was brutally crushed by the Imperial Army. By contrast, Mozart's Clarinet Concerto dates from his last months but exudes the grace and warmth of humanism at the height of the Enlightenment. 🎻

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聯絡我們

香港九龍尖沙咀文化中心行政大樓八樓
電話：2721 2030 傳真：2311 6229

Contact us

Level 8, Administration Building, Hong Kong Cultural Centre,
Kowloon, Hong Kong
Tel: 2721 2030 Fax: 2311 6229

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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此計劃由「商藝匯萃」發起及組織。 This project is initiated and organized by Business for Art Foundation.

汪穗中先生 捐贈

- 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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樂器捐贈 INSTRUMENTAL DONATION

香港管弦協會婦女會 捐贈

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

所捐贈之罕有樂器 –

- 安域高·洛卡(1902)小提琴·由程立先生使用
- 桑·巴蒂斯·維爾翁(1866)小提琴由第三副團長朱蓓小姐使用
- 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
- Cario Antonio Testore (1736) Violin, played by Mr Ni Lan

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器 –

- 德國轉閥式小號兩支
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Other instruments donated in support of the "Instrument Upgrade and Enhancement Project" –

- Two German Rotary Trumpets
- A set of Wagner Tubas

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莫扎特與蕭斯達高維契 Mozart and Shostakovich

4&5 Jun 2010 Fri & Sat 8pm

香港文化中心音樂廳

HK Cultural Centre Concert Hall

HK\$240 \$180 \$140 \$100

拉沙里夫，指揮

Alexander Lazarev, conductor

史安祖，巴塞單簧管

Andrew Simon, basset clarinet

節目 Programme

莫扎特 單簧管協奏曲

蕭斯達高維契 第11交響曲「1905年」

MOZART Clarinet Concerto

SHOSTAKOVICH Symphony No. 11 *The Year 1905*



熱賣中 HOT PICK

大提琴大師 Steven Isserlis Isserlis – Le maître et le violoncelle

11&12 Jun 2010

Fri & Sat 8pm

香港文化中心音樂廳

Hong Kong Cultural Centre
Concert Hall

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

托替利亞，指揮

Yan Pascal Tortelier, conductor

伊瑟利斯，大提琴

Steven Isserlis, cello

節目 Programme

白遼士 《羅密歐與茱麗葉》：三幕

德布西 為大提琴和樂團而作的組曲

(比米殊配器)

拉威爾 《圓舞曲》

BERLIOZ *Roméo et Juliette:*
three scenes

DEBUSSY Suite for cello and orchestra

(orch. Sally
Beamish)

RAVEL *La Valse*



熱賣中 HOT PICK

莫扎特與孟德爾遜 Mozart and Mendelssohn

18&19 Jun 2010

Fri & Sat 8pm

香港大會堂音樂廳

Hong Kong City Hall Concert Hall

HK\$280 \$200 \$140 \$100

鈴木雅明，指揮

Masaaki Suzuki, conductor

凱立文，小提琴

Barnabás Kelemen, violin

節目 Programme

海頓 第44交響曲「悼念」

莫扎特 第三小提琴協奏曲

孟德爾遜 《美麗的梅露西娜》

孟德爾遜 第四交響曲「意大利」

HAYDN Symphony No. 44 *Trauer*

MOZART Violin Concerto No. 3

MENDELSSOHN *The Fair Melusina*

MENDELSSOHN Symphony No. 4 *Italian*



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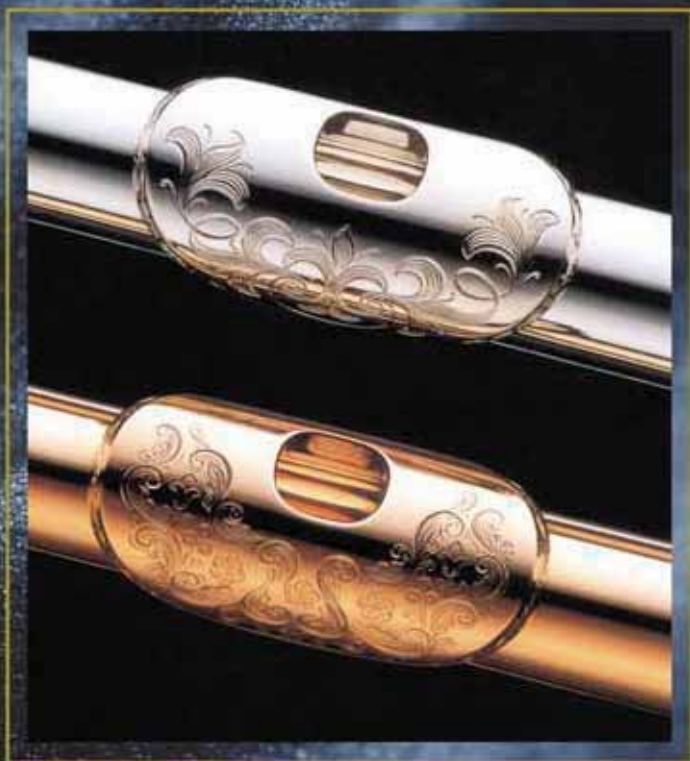

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