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

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Towards 25th Anniversary

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莫扎特與孟德爾遜

Mozart and Mendelssohn

鈴木雅明

指揮

Masaaki Suzuki

conductor

凱立文

小提琴

Barnabás Kelemen

violin

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輝煌的快板

小步舞曲：小快板

慢板

終曲：急板

莫扎特

G大調第三小提琴協奏曲，作品216

快板

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Programme

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Adagio

Rondeau

— Intermission —

MENDELSSOHN

The Fair Melusina, Op. 32

MENDELSSOHN

Symphony No. 4 in A *Italian*, Op. 90

Allegro vivace

Andante con moto

Con moto moderato

Saltarello: Presto

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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香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

首席贊助 Principal Patron



余隆

YU LONG

指揮 conductor

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MAESTRO
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陳小朵

CHEN MIAO DUE

女中音 soloist

PETER MAUS

男中音 soloist

廖昌永

LIAO CHANGYONG

男中音 soloist

奧爾夫

布蘭詩歌

Orff 樂季壓軸演出
Season Finale

節目 Programme

奧爾夫 ORFF

《布蘭詩歌》Carmina Burana

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弦

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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

鈴木雅明

Masaaki Suzuki

指揮
conductor



鈴木雅明於1990年創立日本巴赫古樂團，現時已成為指揮巴赫作品的權威。他多年來擔任樂團的音樂總監，領導樂團巡迴歐洲及美國各重要演出場地及音樂節，以極具感染力、細緻而真誠的演繹享譽國際樂壇。

他經常獲邀與歐洲知名古樂團演出，今季更與根特古樂合唱團及弗萊堡巴羅克樂團巡迴多個歐洲城市。他又常與其他樂團合作，曲目極為廣泛，涵蓋布烈頓、海頓、孟德爾遜、莫扎特及史達拉汶斯基等作品。今個樂季，他將帶領日本巴赫古樂團於愛丁堡國際藝術節演出，以及於東京指揮韓德爾的《連納多》及《彌賽亞》，又將指揮巴黎室樂團、荷蘭電台室樂愛樂團及合唱團等。未來的重要演出則有波士頓交響樂團、墨爾本交響樂團、鹿特丹愛樂、及蘇黎世大會堂樂團等等。

鈴木曾為BIS唱片品牌灌錄巴赫全套古鍵琴作品，以及指揮日本巴赫古樂團演奏巴赫重要合唱作品及宗教清唱劇逾四十張大碟，並計劃完成整個系列，成績驕人，贏得樂評讚賞。《泰晤士報》評道：「就只有頑鐵，才會不被他的俐落、冷靜及充沛精神打動。」

除了指揮，鈴木雅明同時亦為管風琴及古鍵琴家。他於神戶出生，東京藝術及音樂大學畢業，主修作曲及管風琴演奏。他隨後前往阿姆斯特丹史韋琳克音樂學院修習古鍵琴及管風琴。他於東京藝術大學成立早期音樂系(現為系主任)，並任職耶魯大學音樂學院、聖樂學院客席合唱指揮教授，以及耶魯學士合唱團指揮。

2001年4月，鈴木榮獲頒授德國聯邦共和國十字榮譽勳章，以表揚其成就。🇩🇪

Since founding Bach Collegium Japan in 1990, Masaaki Suzuki has established himself as a leading authority on the works of Bach. He has remained their Music Director ever since, taking them regularly to major venues and festivals in Europe and the U.S. and building up an outstanding reputation for the expressive refinement and authenticity of his performances.

He is now regularly invited to work with renowned European period ensembles, such as Collegium Vocale Gent and the Freiburger Barockorchester together with whom he visits several European capitals this season, and modern instrument orchestras in repertoire as diverse as Britten, Haydn, Mendelssohn, Mozart and Stravinsky. Highlights of his current season with Bach Collegium Japan include a visit to the Edinburgh International Festival as well as performances in Tokyo of Handel's *Rinaldo* and *Messiah*. He also conducts the Ensemble Orchestral de Paris and the Netherlands Radio Chamber Philharmonic Orchestra and Choir. Forthcoming engagements include the Boston Symphony, the Melbourne Symphony, the Rotterdam Philharmonic and the Zurich Tonhalle.

Suzuki's impressive discography on the BIS label, featuring Bach's complete works for harpsichord and his interpretations of Bach's major choral works and sacred cantatas with Bach Collegium Japan (of which he has already completed over forty volumes of a project to record the complete series) have brought him many critical plaudits – *The Times* has written: "it would take an iron bar not to be moved by his crispness, sobriety and spiritual vigour".

Masaaki Suzuki combines his conducting career with his work as organist and harpsichordist. Born in Kobe, he graduated from the Tokyo University of Fine Arts and Music with a degree in composition and organ performance and went on to study harpsichord and organ at the Sweelinck Conservatory in Amsterdam. Founder and head of the early music department, he teaches at the Tokyo University of the Arts. He is also Visiting Professor of Choral Conducting at the Yale School of Music and Yale Institute of Sacred Music and the conductor of Yale Schola Cantorum.

In April 2001, Suzuki was decorated with The Knight's Cross of the Order of Merit of the Federal Republic from Germany. 🇩🇪

凱立文

Barnabás Kelemen

小提琴
violin



匈牙利小提琴家凱立文，以「天賦的音樂感」，以及「最優秀的」技巧（《衛報》）聞名於國際樂壇。他的曲目廣泛，涵蓋古典時期到現代作品，更曾演出利格蒂、舒尼格及顧白杜琳娜作品的匈牙利首演，以及庫塔格作品的世界首演。

凱立文曾與皇家利物浦、赫爾辛基、慕尼黑及荷蘭電台愛樂等合作，又與馬錫爾、馬連拿、楊諾夫斯基、奧弗斯、費殊等指揮大師演出。又於阿姆斯特丹皇家音樂廳、威格摩及卡奈基音樂廳舉行獨奏會。

他近期的重要演出有：倫敦愛樂首演（由尤洛夫斯基指揮）、與布達佩斯節日樂團巡迴演出（由費殊指揮）、以及於歐洲多個城市舉行獨奏會及室樂音樂會。

凱立文的唱片曲目廣泛，獲得樂評及樂迷一致好評。其中布拉姆斯小提琴及鋼琴奏鳴曲大碟榮獲法國金音叉大獎，而他的李斯特小提琴及鋼琴作品全集，亦榮獲國際李斯特協會頒發2001年唱片大獎。其他近期作品包括全套莫扎特小提琴協奏曲現場演出DVD，以及巴托第一小提琴協奏曲及奏鳴曲獨奏大碟等。

他於1978年在布達佩斯出生，11歲便入讀李斯特音樂學院，於2002年贏得美國印第安納波里斯國際小提琴大賽首名。為表揚他在音樂上的成就，匈牙利政府於2001年頒發域克大獎，又於2003年頒發李斯特大獎及羅沙戈爾吉大獎。他自2005年起，任職布達佩斯李斯特音樂學院教授。

Hungarian violinist Barnabás Kelemen captivates the music world with 'innate musicality' and a technical execution that belongs 'only to the greatest' (*The Guardian*). With a repertoire that spans from classical to contemporary music, he has performed the Hungarian premières of works by Ligeti, Schnittke and Gubaidulinav, as well as the world première of violin works by Kurtág.

Kelemen has collaborated with the Royal Liverpool, Helsinki, Munich, and Netherlands Radio Philharmonic Orchestras, and performed with such esteemed conductors as Maazel, Marriner, Janowski, Eötvös, and Fischer. He has performed in recitals in the Concertgebouw Amsterdam, Wigmore Hall and Carnegie Hall among others.

Future highlights include début with the London Philharmonic under the baton of Jurowski, and a tour with the Budapest Festival Orchestra conducted by Fischer. He will also appear in recitals and chamber concerts throughout Europe.

Kelemen's diverse discography has received critical acclaims, including a Diapason d'or with his recording of Brahms's Sonatas for Violin and Piano. His recording of Liszt's complete works for Violin and Piano was awarded the Grand Prix du Disque 2001 by the International Liszt Society. Among his recent recordings are a live DVD of the complete Mozart Violin Concerti and CDs of Bartók's Violin Concerto No. 1 and Solo Sonata.

Born in Budapest in 1978, Kelemen entered the Franz Liszt Music Academy at the age of 11 and took First Prize at the International Violin Competition Indianapolis in 2002. In recognition of his achievements, the Hungarian Government awarded him the Sándor Végh Prize 2001, the Franz Liszt Prize 2003 and the Rózsavölgyi Prize 2003. Since 2005 he has been a professor at the Franz Liszt Music Academy Budapest.

寺神戶亮

Ryo Terakado

客席團長
guest concertmaster



寺神戶亮生於玻利維亞聖達克魯茲，四歲開始學習小提琴，年僅14歲便贏得日本青少年音樂大賽第二名，他於桐朋學園大學音樂學部畢業，學習小提琴、室樂及指揮。畢業後兩年，他於東京愛樂樂團擔任團長。

1985年，他遠赴荷蘭海牙皇家音樂學院進修巴羅克小提琴，師承古伊肯。他曾經以團長身份與歐洲及日本多個巴羅克樂團合作，如：繁盛藝術古樂團、法國皇家教堂樂團、根特古樂合唱團、東京巴赫莫扎特樂團等等。他是比利時古樂團和日本巴赫古樂團的團長，並經常與樂團演繹巴赫、韋華弟和莫扎特等作曲家的協奏曲。他又曾經以獨奏身份被邀到意大利及澳洲演出。

1987年，他成立東京巴羅克三重奏，與侯塞(古鍵琴)和上村(古大提琴)，並於日本歐洲巡迴演出。古鍵琴手漢斯特拉加入後，易名為「東京巴羅克」。1999年，他又與根特(小提琴)、森田芳子(中提琴)及鈴木秀美(大提琴)創立「弓之神話」弦樂四重奏。

作為一位指揮，他曾演繹的曲目包括有：巴赫的布蘭登堡協奏曲、浦賽爾的《仙后》及莫扎特交響曲等作品。他是Les Boreades的指揮，樂團經常與日本莫扎特協會合作演出，並曾經推出莫扎特第一協奏曲(作品207)和小夜曲(作品203)專輯。

1990至1992年間，寺神戶亮於巴黎音樂學院任教巴羅克小提琴，1991年起於海牙皇家音樂學院任教，自2007起被特別邀請出任日本桐朋學園大學音樂學部教授。

Born in Santa-Cruz, Bolivia, Ryo Terakado started to play violin at the age of four. He won the 2nd prize in all Japan Youth Musical Competition when he was 14 years old. He studied violin, chamber music and conducting at the Toho Gakuen School of Music. Upon graduation, he became the concertmaster of The Tokyo Philharmonic Orchestra for 2 years.

In 1985, he went to the Netherlands to study the baroque violin at the Royal Conservatory in Hague under the guidance of Sigiswald Kuijken. He has played with many Baroque orchestras in Europe and Japan as a concertmaster, including Les Arts Florissants, La Chapelle Royale, Collegium Vocale Gent, Tokyo Bach Mozart Orchestra among others. He performs concerti by such composers as Bach, Vivaldi and Mozart regularly with and is now the concertmaster of La Petite Bande and Bach Collegium Japan. Being invited as a soloist, Terakado appears frequently in both Italy and Australia.

In 1987 he founded the Tokyo Baroque Trio together with Christophe Rousset (harpsichord) and Kaori Uemura (Viola da Gamba). Tours were made in Japan and Europe. The group is now called the "Tokyo Baroque" since the joining of harpsichordist Siebe Henstra. In 1999, he founded the "Mito dell'Arco" string quartet with Sophie Gent (violin), Yoshiko Morita (viola), Hidemi Suzuki (cello).

As a conductor, he has conducted Bach's Brandenburg concerti, Purcell's *Fairy Queen*, Mozart's symphonies and many others. He is the conductor of *Les Boreades*, the orchestra has been collaborating with the Japan Mozart Society in many concerts and has recorded a live CD of Mozart's Violin Concerto No. 1, K207 and Serenade K203.

From 1990 to 1992, Ryo Terakado taught baroque violin at Paris Conservatory (CNSMP) and has been teaching at the Hague Royal Conservatory since 1991. From 2007, he has become a specially appointed professor in Toho Gakuen School of Music in Japan.

海頓

Franz Joseph Haydn

1732-1809

E小調第44交響曲「悼念」

輝煌的快板

小步舞曲：小快板

慢板

終曲：急板

音樂學學者伯恩哈德·利胡舒認為：「對18世紀作曲家來說，以小調寫交響曲並不尋常。如果首尾兩個樂章都是小調，就是要表達激情和悲痛。」海頓第44交響曲無疑印證了這番話。第44交響曲寫於1772年，是海頓第二首以小調寫成的交響曲；他甚至為樂曲取了個獨特的標題——「悼念交響曲」（但英文卻一般譯作「悲劇交響曲」）——更明言在他自己的葬禮上要演出其中的慢樂章。

而且，情感深刻的第44交響曲也順應了當時的藝術大潮流「狂飆運動」。「狂飆運動」始自德國劇作家弗里德里希·馬克西米利·馮·克林格的劇作《困惑與狂飆》；「狂飆」音樂作品在情感表達方面較激越奔放，在音量強弱、速度快慢、大小調性的對比漸趨強烈。海頓從前一直寫作抒情悅耳的交響曲，這時也嘗試採用「狂飆」手法，並在1768至1773年間創作了12首交響曲，每首也或多或少帶有「狂飆運動」的影子。權威海頓學者羅賓斯·蘭登更指出，這12首交響曲「受相同理念啟發，是他這段期間創作理念最統一的樂種」。

Symphony No. 44 in E minor *Trauer*

Allegro con brio

Menuetto: Allegretto

Adagio

Finale: Presto

"A symphony in the minor key means something out of the ordinary for a symphonist of the 18th century. The minor, as the tonality of the outer movements, is the vehicle for the expression of passion or grief." So writes the musicologist Bernhard Rywosch, and that certainly seems to be borne out in the case of Haydn's symphonies, the 44th Symphony, dating from 1772, being only the second he had written up to that time which was cast in a minor key. Haydn went so far as to give it a unique title — "*Trauersinfonie*" (which more correctly translates as "Mourning Symphony" but is usually referred to in English as "Tragic Symphony") — and left instructions that its slow movement should be played at his funeral.

There is also an element of emotional depth in the work which was fully in keeping with the general artistic trend of the time, described as "*Sturm und Drang*" after Friedrich Maximilian von Klinger's play *Wirrwarr, oder Sturm und Drang* ("Confusion, or Storm and Stress"). This involved the heightened expression of human emotions through increasing use of contrast; loud and soft dynamics, fast and slow speeds, and major and minor tonalities. While up to that point Haydn had always aimed to produce symphonies which were predominantly lyrical and easy on the ear, now he started to experiment with the concepts of *Sturm und Drang*. Between 1768 and 1773 Haydn composed some 12 symphonies all of which, in one way or another, reflected these concepts and have been described by the inimitable Haydn scholar, H C Robbins Landon, as "the most consistently inspired category of Haydn's art during this period."

第一樂章冷峻而悲傷的主題由弦樂齊奏奏出；但當和聲加入時，音樂卻變得喜孜孜、鬧哄哄。小提琴在奔忙，樂團卻偶爾插入兩個果斷的和弦，像跺腳似的；樂章結尾重拾開端的氣氛，最後以一個空洞的和弦作結。

第二樂章雖是小步舞曲，但小提琴與低音大提琴構成卡農，格調明顯較莊嚴；小提琴在中段開始時奏出的下行音型，活像一束陽光，從高牆上的窗戶透進室內。

第三樂章精緻的主題由配有弱音器的小提琴奏出，雙簧管和圓號奏出最柔和的伴奏。這個樂章純真迷人，秀麗可愛——這個被選為音樂墓誌銘的樂章，活靈活現地刻劃了作者的個性。

第四樂章跟第一樂章同樣以弦樂齊奏掀開序幕，但現在更活潑好動。儘管如此，樂章一直目的明確，情感強烈。🔥

Unison strings open the 1st movement with a stark theme, tinged with grief, but when the music opens up harmonically it bustles along happily enough, the energetic scrubbing of the violins periodically stamped on by two sturdy chords from the full orchestra. However the opening mood reasserts itself at the end where the movement closes on a bare chord.

The 2nd movement is a Minuet with a decidedly serious demeanour, taking the form of a canon between violins and bass and with a central Trio introduced by descending violins in fair imitation of a shaft of sunlight permeating from a high window.

The 3rd movement is a delicate theme played by muted violins with the gentlest of support from oboes and horns. Charming, innocent and utterly lovely, it says a lot about the personality of the man that this was his chosen musical epitaph.

The 4th movement opens, as did the first, with unison strings, but this time in a more vigorous and energetic vein. Nevertheless a sense of seriousness of purpose and intensity is maintained to the very end. 🔥

莫扎特

Wolfgang Amadeus Mozart

1756-1791

G大調第三小提琴協奏曲，作品216

快板

慢板

輪旋曲

Violin Concerto No. 3 in G, K216

Allegro

Adagio

Rondeau

1775年初，莫扎特前往慕尼黑，籌備歌劇《冒牌女園丁》1月13日的首演。由於首演十分成功，因此莫扎特決定留在慕尼黑一段時間，希望能在這裏謀份差事——可惜最終還是徒勞無功。因此他不得不回到薩爾斯堡去，同年3月重回崗位，在柯羅雷多王侯大主教的宮庭做著既無挑戰性又無滿足感的工作。自那時起到同年年底，他都留在薩爾斯堡，寫作《牧人王》（一齣為瑪莉亞·特雷莎女皇幼子、馬克西米利大公來訪而寫的歌劇），幾首小兒科的器樂曲、幾首教會音樂和小提琴協奏曲。事實上，他一生共寫作了五首小提琴協奏曲，除了第一首寫於兩年前（那時他在意大利佛羅倫斯求職，但也同樣無功而還），餘下四首都是在這一年完成的。

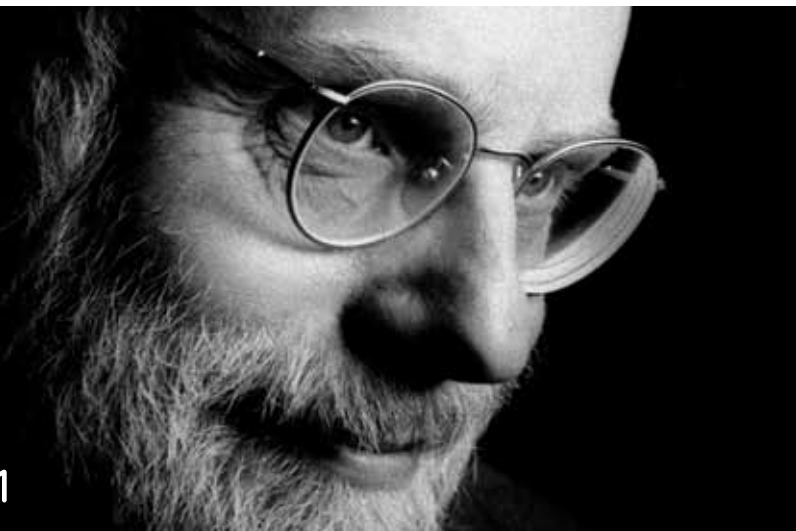
At the start of 1775 Mozart was in Munich preparing for the first performance (on 13th January) of his opera, *Le finta giardiniera*. It was a huge success and Mozart decided to stay on and seek an appointment in that city. Nothing was forthcoming, so he was obliged to return to Salzburg and, in March, resumed his undemanding and unrewarding duties in the court of Prince-Archbishop Colloredo. The remainder of the year was spent in Salzburg where he composed an opera (*Il rè pastore*) for the visit to the city of the Archduke Maximilian, youngest son of Empress Maria Theresa, several inconsequential instrumental pieces, a few pieces of church music and four of his five violin concertos, the first having been written two years earlier for performance by Mozart during another vain search for employment, this time in the Italian city of Florence.

至於莫扎特為何在短期內寫作四首小提琴協奏曲，至今仍眾說紛紜；而雖然他大概在薩爾斯堡某場合中親自演出過這些樂曲，但文獻記載卻付諸闕如（根據記錄，第三小提琴協奏曲最早一次在薩爾斯堡演出，是其中情感深刻的第二樂章在1777年一齣話劇的兩幕之間演奏，但當時莫扎特並不在場）。第三小提琴

Quite why Mozart composed four violin concertos in quick succession is open to conjecture, and while he would certainly have performed them on some occasion at Salzburg, no records of him doing so exist (the first evidence of the Third Concerto being performed in Salzburg was in 1777 when the deeply lyrical second movement was played between the acts of a play staged there during Mozart's absence). The Third Violin Concerto, dated

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協奏曲1775年9月12日脫稿，而且似乎深得莫扎特本人歡心——他1777年底再次踏上漫長的求職旅程時，也把樂曲帶到曼海姆和巴黎演出。

管弦樂複奏樂段直截了當地為第一樂章掀開序幕，圓號為樂曲添上獵場的氣息。小提琴活力迫人；莫扎特定是藉此對薩爾斯堡諸公表示輕蔑。

第二樂章的旋律美妙絕倫，抒情動人，飛騰昂揚，也是全樂章的基礎。主題由獨奏小提琴奏出，底下是配上弱音器的小提琴和柔和地撥奏的大提琴和低音大提琴。

很諷刺，這首協奏曲的別稱正是「薩爾斯堡人」——莫扎特這麼討厭這個城市，偏偏「薩爾斯堡人」卻令薩爾斯堡名垂千古。第三樂章共有兩個旋律，其中第二個正是這個別稱的由來。這個旋律是段躍動而充滿鄉土氣息的舞曲，在樂章中段突然出現，又突然消失。此後，這個旋律與一支叫「薩爾斯堡人」的民間舞蹈就成了同義詞。

12th September 1775, appears to have been a favourite of Mozart who took it with him to Mannheim and Paris in late 1777 during an extended tour to, once more, seek for a new post.

A forthright orchestral ritornello opens the 1st movement with horns giving off a whiff of the hunting field. The violin launches itself into the movement with impressive virility; here is Mozart, surely, making a defiant gesture at his Salzburg masters.

The 2nd movement is built around the gorgeously lyrical, soaring melody given out by the soloist above an accompaniment of muted violins and gently chugging *pizzicato* cellos and basses.

Ironically this Concerto has earned the nickname “Salzburger” – immortalising the city Mozart hated so much – due to the second of two melodies which suddenly interrupt proceedings mid-way through the 3rd movement. This melody, a bouncing, bucolic dance which finishes as abruptly as it begins, has since been identified as a folk dance called “The Salzburger”.

conducts Mozart Symphony No. 40

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孟德爾遜

Felix Mendelssohn

1809-1847

《美麗的梅露西娜》，作品32

孟德爾遜熱愛文學，孩提時代已跟姐姐芬妮搬演《仲夏夜之夢》選段，家人又是歌德的深交，歌德甚至形容年幼的孟德爾遜是個「天才橫溢的可愛孩子」。因此，大家也順理成章地以為會寫作歌劇——的確，他寫作第一批歌劇時才11歲；但他喜歡帶寫實主義色彩的文學，而對當時充斥歌劇界的理想化浪漫主義文學不以為然。他雖然約有八齣歌劇（但只有四齣在他生前上演），但總顯得與這個樂種格格不入。然而說到把文學作品原原本本地譜成歌曲，他倒很在行（孟德爾遜著有78首歌曲；另外還有45首實際上出自芬妮手筆，卻借用孟德爾遜的名義出版）。而他為舞台劇而寫的劇樂，則把他的戲劇觸覺發揮得淋漓盡致。他前後共有六齣劇的劇樂，原著分別出自莎士比亞、索福克勒斯、拉辛和雨果手筆；還有兩齣劇的序曲——分別是歌德《平靜的海洋與幸福的航行》和格里爾帕策《美麗的梅露西娜》。

弗朗茨·格里爾帕策是19世紀奧地利劇作家，他以中世紀法國一個傳說為題材，寫成話劇《美麗的梅露西娜》。水妖梅露西娜為了嫁給普瓦捷的雷蒙德伯爵，不惜幻化人身，婚後與丈夫居於呂西尼昂一座美輪美奐的城堡裡。伯爵本答應絕不會在週六見梅露西娜（因為她腰枝以下的鰓和鰭每逢週六便會現形），但他到底還是敵不過好奇心，終於在一個週六的下午，趁梅露西娜沐浴的時候偷偷看她。梅露西娜察覺丈夫在偷看，就馬上跑了；但此後呂西尼昂每逢有人離世，人們都會聽到梅露西娜的哭聲。格里爾帕策曾把這個劇本拿給貝多芬考慮，但貝多芬推掉了，最後由康拉迪·克拉薩（1780-1849）寫成歌劇。克拉薩的《梅露西娜》1833年2月27日在柏林帝都劇院首演，孟德爾遜也是座上客。

The Fair Melusina, Op. 32

Given his passion for literature – as children Mendelssohn and his sister, Fanny, used to re-enact scenes from *A Midsummer Night's Dream*, while among the family's close circle of friends was Goethe who described the young Mendelssohn as a "divine, precious boy" – it was only to be expected that as a composer he would turn to opera. Indeed he was just 11 when he composed his first operas. But Mendelssohn preferred literature to be tinged with realism rather than the idealised romanticism which was the stuff of contemporary opera and, despite working on some eight operas (only four of which were ever performed during his lifetime), none of these even begins to display any real feel for the *genre*. Mendelssohn was far more at ease setting literature unadulterated as songs (of which he wrote 78 – an additional 45 by Fanny were published under his name), and his sense of drama was best exercised in the incidental music he wrote for stage plays. In all he wrote incidental music for some six plays – by Shakespeare, Sophocles, Racine and Victor Hugo – and Overtures for two more; Goethe's *Calm Sea and Prosperous Voyage*, and *The Fair Melusina* by Grillparzer.

Franz Grillparzer, a 19th century Austrian dramatist, based his play on a medieval French tale concerning Melusina, a water sprite who adopts human form in order to marry Count Raymond of Poitiers and live with him in the beautiful castle of Lusignan. Raymond promises never to see her on Saturdays (when she temporarily re-grows gills and fins from the waist down) but eventually his curiosity gets the better of him and peeps at her while she is taking her Saturday afternoon bath. Aware of his prying eyes Melusina runs away but forever after her cries can be heard whenever any inhabitant of Lusignan dies. Grillparzer offered this libretto to Beethoven, who turned it down, and it was left to Conradin Kreutzer (1780-1849) to turn it into an opera. Mendelssohn attended the première of Kreutzer's *Melusina* at the Königstädter-Theater in Berlin on 27th February 1833 and was so smitten by the story

故事令孟德爾遜如癡如醉(但很討厭克拉薩的音樂)，甚至馬上動筆根據格里爾帕策的故事寫作音樂會序曲。樂曲11月脫稿，1834年4月7日在倫敦首演。

孟德爾遜的《美麗的梅露西娜》序曲以詩意為主，並不打算刻劃故事細節。音樂輕盈閃爍，巧妙地捕捉了原著童話故事似的特色。曲中有幾處明顯反映故事內容——兩個元素交替出現，其一是由單簧管引入的流麗旋律，其二是一個較逼切的樂思。偏好以圖畫形容音樂的英國音樂學者唐納德·托維認為：「開端的單簧管音型，無論蜿蜒上行(主題)還是下行(對位線條)，大概都代表了週六時梅露西娜的下身——無論是魚尾、蛇身還是介乎魚與蛇之間的鰻魚；也可能是波浪，或者，就我所知，是「女英雄」用來梳頭的波浪。」🔥

(he loathed Kreutzer's music) that he immediately set to work on a concert overture based on Grillparzer's story. Completed in November, it was premièred in London on 7th April 1834.

Mendelssohn's intention in his overture *The Fair Melusina* was not to depict the details of the plot but rather to convey the poetic essence of the story; and in its light, shimmering qualities the music beautifully captures the fairy-tale character of Grillparzer's work. There are few obvious references to the story in the music – which alternates between the fluid melody introduced by the clarinet, and a more urgent idea – but, always one for the picturesque phrase, the British musicologist Donald Tovey considered that “the opening clarinet-figure, whether it curls upwards, as in the theme, or downwards, as in the counterpoints, presumably represents the Saturday lower half of the lady, whether fish-like or serpentine or in the compromise of an eel. It may also represent waves of water, or, for all I know, the waves in which ‘die Hähnel’ combed her hair.” 🔥



Christina & Michelle Naughton

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孟德爾遜

Felix Mendelssohn

1809-1847

A大調第四交響曲「意大利」，

作品90

活潑的快板

稍快的行板

稍快的中板

薩爾塔列洛舞曲：急板

1830年，孟德爾遜遊覽意大利時對這個國家大生好感，認為意大利「溫暖、歡欣」；但他對意大利人卻不敢恭維。在寄回柏林給姊姊芬妮的家書中，孟德爾遜寫道：「意大利人戴著大帽子，塊頭大大的屠夫犬在身旁賴著，終日閑坐；人人都長著滿頸滿臉的毛髮，坐在那裡吞雲吐霧，互相調侃。」兩年後，孟德爾遜在第四交響曲裡回味意大利之行；1833年5月，此曲在倫敦由愛樂管弦樂團首演，並為孟德爾遜帶來一千英鎊的報酬（差不多是今日的五萬英鎊，即68萬港元左右）——由此可見他生前多麼備受推崇。時人無疑認為此曲物有所值——意大利交響曲當時已被譽為「傳頌千古之作」；而且也肯定是作曲家本人的心頭好。他告訴芬妮：「到目前為止，我做過的事要數這一件最成熟。」可是他卻遲遲不讓樂曲出版，打算有空時先修訂一番——但他沒有機會。孟德爾遜38歲就與世長辭，但樂曲卻仍未修訂；於是樂曲就在他身故後出版。

Symphony No. 4 in A *Italian*, Op. 90

Allegro vivace

Andante con moto

Con moto moderato

Saltarello: Presto

Mendelssohn visited Italy in 1830 and fell in love with the country, describing it as “warm and joyous”. He was less impressed by the Italians who, as he wrote in a letter sent back to his sister Fanny in Berlin, “sit around all day wearing wide hats, big butcher’s dogs beside them, their necks, cheeks and whole faces sprouting hair, sending up dreadful clouds of smoke and saying rude things to one another”. Two years after his visit, Mendelssohn recalled his impressions of Italy in his Fourth Symphony which was first performed in London by the Philharmonic Orchestra in May 1833. He was paid £1000 for the Symphony – a sum which, in today’s terms, is not far off £50,000 (HK\$680,000) – which gives a pretty good indication of the respect with which Mendelssohn was held in his own lifetime. Clearly it was thought that the Symphony was good value for money – it was described at the time as “a composition which will endure for ages” – and Mendelssohn certainly liked it; “It is the most mature thing I have ever done” he told Fanny. However he withheld its publication for some years meaning to revise it when he had the time. He never did, he died at the age of 38 and the *Italian* Symphony was published posthumously.

孟德爾遜認為意大利是個「歡欣」的國度，因此輝煌剛強的第一樂章關鍵在於「歡欣」，其開端及主題是作曲家最有名的樂段之一：開端活潑爽朗，主題則蹦蹦跳跳的。

第二樂章開始時的壯麗旋律類似讚美詩，而伴奏則穩步前進——據說作曲家在羅馬親睹多次宗教行列。

如果說第一樂章體現了意大利生活「歡欣」的一面，則第三樂章就表達了意大利氣候溫暖、景色秀美的一面——然而這些也不過是「明信片」式的意大利風情畫罷了。

只有在第四樂章，作曲家才用上了意大利的「特產」——薩爾塔列洛舞曲。薩爾塔列洛舞源自那不勒斯，舞步包含大量跑跳步及雙足跳，活潑有力。作曲家似乎對意大利這種樂不可支的氣氛念念不忘，甚至在第四交響曲脫稿後，仍表示「我現在還不能冷靜、認真地思考。意大利的愉快回憶仍縈繞著我。」🔥

Mendelssohn's view of Italy as "joyous" is the key to the gloriously virile 1st movement, whose athletic opening and leaping main theme is one of Mendelssohn's best-known creations.

The 2nd movement, which begins with a rather pompous, hymn-like melody above a steady marching accompaniment, is said to have been inspired by the many solemn religious processions Mendelssohn witnessed when he was in Rome.

If the first represented the "joyous" aspect of Italian life, the 3rd movement is certainly inspired by the warmth both of the country's climate and its scenery. All this, though, is very much a picture postcard view of Italy.

Only in the 4th movement does Mendelssohn include anything genuinely Italian; a vigorous dance originating from Naples known as a *Saltarello* which is characterised by a great deal of skipping and jumping. This kind of effervescent outpouring of joy seems to have been Mendelssohn's most enduring impression of Italy and even as he finished work on the Symphony he claimed; "I have not yet been able to think calmly and seriously. Memories of Italy are just all too merry around me". 🔥



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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。

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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.

香港管弦樂團

Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

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PHOTOS
Cheung Chi Wai & Keith Hiro

第一小提琴 First Violins



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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



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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



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簡宏道
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Mo Kwok-fai



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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



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Alice Rosen



崔宏偉
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范欣
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金俊立
Jonathan Kim



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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
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低音大提琴
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短笛
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Cor Anglais



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Clarinets



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Andrew Simon



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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

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Tel: 2721 2030 Fax: 2311 6229

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Club Maestro 大師會

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

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

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- 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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- 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
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Yuja Wang, piano

節目 Programme

浦羅哥菲夫

古典交響曲

浦羅哥菲夫

第三鋼琴協奏曲

林姆斯基-高沙可夫

《天方夜譚》

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Classical Symphony

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廖昌永，男中音

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上海歌劇院合唱團

Shanghai Opera
House Choir

香港兒童合唱團

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Children's Choir

節目 Programme

陳其鋼

《失樂園》

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