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HONG KONG
PHILHARMONIC ORCHESTRA

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太古新力量 Swire New Generation series

鋼琴飛指 王羽佳

The next sensation –
Yuja Wang



湯沐海 Muhai Tang
指揮 conductor

26|6|2010 SAT 8pm
27|6|2010 SUN 3pm
HK Cultural Centre Concert Hall

香港文化中心音樂廳



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
The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
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太古新力量：鋼琴飛指 — 王羽佳

Swire New Generation: The next sensation – Yuja Wang

湯沐海

指揮

Muhai Tang

conductor

王羽佳

鋼琴

Yuja Wang

piano

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浦羅哥菲夫

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大海與辛巴達的船 (莊嚴的廣板)

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年輕的王子與公主 (稍快的小行板)

巴格達的節日 — 海難 (極快板)

Programme

PROKOFIEV

Symphony No. 1 in D, Op. 25 *Classical*

Allegro

Larghetto

Gavotte: Non troppo allegro

Finale: Molto vivace

PROKOFIEV

Piano Concerto No. 3 in C, Op. 26

Andante – Allegro

Theme and Variations

Allegro ma non troppo

— Intermission —

RIMSKY-
KORSAKOV

Scheherazade, Op. 35

The Sea and Sinbad's Ship (Largo e maestoso)

The Tale of the Kalender Prince (Lento)

The Young Prince and Princess

(Andantino quasi allegretto)

Festival at Baghdad – The Shipwreck (Allegro molto)

6月26日的音樂會由香港電台第四台 (FM 97.6 - 98.9兆赫) 現場直播，節目將於6月30日 (星期三) 下午2時重播。
The 26 Jun concert is broadcast live on RTHK Radio 4 (FM Stereo 97.6 – 98.9 MHz). The programme will be repeated on 30 Jun (Wed) at 2pm.

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各位觀眾

欣賞美樂前，請關掉手提電話及其他響鬧裝置。場內不准飲食、攝影、錄音或錄影。祝大家有一個愉快的音樂體驗。

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香港管弦樂團

HONG KONG
PHILHARMONIC ORCHESTRA



Go de Waart

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“一氣呵成…… 驚天動地， 完全符合馬勒的原意。”

李歐梵，《信報》月刊

“HKPO’s beautifully poised string phrasing, homogenous wind sound and impeccably restrained brass suggested that you might hear different, but not better.” *South China Morning Post*

藝術總監兼總指揮 艾度·迪華特

Artistic Director and Chief Conductor Edo De Waart

香港管弦樂團（港樂）是亞洲區內最具領導地位的樂團之一，豐富香港文化生命逾一世紀，近三十年來已發展成集華人與海外音樂精英的傑出樂團，吸引世界級藝術家同台獻藝。港樂每年透過超過一百五十場的演出，觸動二十萬樂迷的心靈。

在享譽國際的指揮大師艾度·迪華特領導下，港樂的藝術水平屢創高峰。港樂近年演出馬勒全套交響曲系列、歌劇音樂會、傳統古典樂曲以外的嶄新曲目，均為樂迷所熱切期待，更成為樂團藝術發展的里程碑。2009/10樂季的重頭戲，非數貝多芬的《費黛里奧》歌劇音樂會及馬勒的《大地之歌》不可，而其他與港樂同台的閃爍樂壇巨星則包括：鋼琴家蒂博代、比拉索夫斯基及李維斯，小提琴家張永宙及大提琴家伊瑟利斯。傳奇指揮羅傑斯特文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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香港管弦樂團為香港文化中心場地伙伴

HKPO stays in tune with our city by presenting the orchestra in unexpected venues and bringing the excitement of the concert experience to every home through radio and television broadcasts. These included, the largest symphonic event of the year, *Swire Symphony Under the Stars* at Happy Valley. The Orchestra runs a comprehensive schools education programme, *HSBC Insurance Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids, and once in a while, the Orchestra drops the formality of the classical concerts to crossover with Western and Chinese pop stars.

The Orchestra also builds its reputation and raises its artistic standards by touring. In 2007/08 season, the Orchestra performed in the Shanghai Spring International Music Festival and the Beijing Music Festival. In 2009, the Orchestra undertook a major six-concert tour of China, including the Xinghai Concert Hall in Guangzhou, Beijing's National Centre for the Performing Arts and Shanghai Grand Theatre under the leadership of Maestro Edo de Waart.

In February 2008, the Hong Kong Arts Development Council honoured the HKPO with the Arts Promotion Award, in recognition of its success in expanding its audience base and gaining public support in recent years. 🎵

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湯沐海

Muhai Tang

指揮
conductor



湯沐海由2006年起，擔任蘇黎世室樂團藝術總監兼總指揮。他又於2009/10樂季起出任上海愛樂及鎮江交響樂團藝術總監，及自2009年起擔任漢堡交響樂團客席首席指揮。

他的父親為國內著名導演，自小便深被音樂舞台吸引，曾於世界各地指揮歌劇演出，其中包括在任職赫爾辛基芬蘭國家歌劇院總指揮期內的多套歌劇製作。2007年，他指揮譚盾歌劇《茶》。

他的國際指揮事業，始於1983年卡拉揚邀請他指揮柏林愛樂，該次成功演出帶來與柏林愛樂再度合作的機會，以及世界各大樂團的邀請，包括：倫敦愛樂、萊比錫布商管弦樂團、德累斯頓樂團、巴黎樂團、悉尼交響樂團、三藩市交響樂團等。曾與他合作的名家包括有：羅斯卓波維契、曼奴軒、普爾文、雷波爾、亞嘉莉殊及梅達等等。

蘇黎世室樂團在他領導之下，探索許多室樂作品，特別以海頓作品最為人稱許。他又曾任多個樂團的首席指揮，包括法蘭德斯皇家愛樂、中國國家交響樂團、澳洲昆士蘭樂團（現任桂冠指揮及藝術顧問）、及里斯本古本克安樂團等。後者在他12年的領導下，巡迴國際演出及灌錄多套大碟，樂團聲望大為提升。

2005及2006年，他於柏林歐洲青年古典音樂節指揮母校——上海音樂學院樂團。2007年，他帶領學院與德國青年樂團合作，於柏林音樂廳演出兩場音樂會、巡迴中國六大城市及於2009年作室樂樂團巡演。他於2007年起成為上海音樂學院指揮系主任及上海音樂廳藝術總監。他並為中國國家交響樂團桂冠指揮。

他曾灌錄多張唱片，其中由Teldec發行、指揮結他演奏家伊斯本及古本克安樂團演繹譚盾及勞斯的結他協奏曲專輯，更於2002榮獲格林美獎。🔥

Muhai Tang has been Artistic Director and Chief Conductor of Zurich Chamber Orchestra since 2006. In season 2009/10, he becomes Artistic Director of Shanghai Philharmonic and Zhenjiang Symphony. Since 2009, he has been Principal Guest Conductor of Hamburg Symphony.

Son of a famous film director in China, he has always been drawn to the musical stage, and conducted operas on several continents. He has led in many productions while he was Chief Conductor of the Finnish National Opera in Helsinki. In 2007, he conducted fully-staged performances of Tan Dun's opera *Tea*.

His international recognition began when Karajan invited him to conduct the Berlin Philharmonic in 1983. The success led to reengagement with Berlin and invitations from leading orchestras such as the London Philharmonic, Leipzig Gewandhaus, Staatskapelle Dresden, Orchestre de Paris, Sydney Symphony and San Francisco Symphony among others. He has worked with great artists such as Rostropovich, Menuhin, Perlman, Rampal, Argerich and Mutter to name just a few.

Under his leadership, Zurich Chamber Orchestra has explored many chamber works, and received great acclaim for performances of Haydn in particular. He has also held Principal Conductor positions with Royal Philharmonic Orchestra of Flanders, China National Symphony, Queensland Orchestra in Australia (currently their Conductor Laureate and Artistic Advisor), and Gulbenkian Orchestra in Lisbon, where his 12 years tenure enhanced the orchestra's reputation with international tours and recordings.

In 2005 and 2006, he conducted the orchestra of the Shanghai Conservatory (where he himself studied as a student) in Berlin, as part of the Young Euro Classic Festival. In 2007, he brought students from the Shanghai Conservatory to collaborate with the German Youth Orchestra, culminating in two performances at the Berlin Konzerthaus, a tour through six major cities of China, and in 2009 a Chamber Orchestra Tour. In 2007, he became Head of the Conducting Department at the Shanghai Conservatory, and Artistic Director of Shanghai Concert Hall. He is also Conductor Laureate of National Symphony Orchestra of China.

Among Muhai Tang's many recordings, he won a Grammy® Award in 2002 for the Guitar Concertos by Tan Dun and Christopher Rouse with guitarist Sharon Isbin and the Gulbenkian Orchestra, for Teldec. 🔥



楊天媧

YANG TIANWA

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the landscape of violin playing in the world today"



賈然

RAN JIA

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Haydn Piano Concerto in D
Mozart Concert Rondo in D

"piano poet with dramatic skill in music making..."



李慧銘

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西貝遼士小提琴協奏曲
Sibelius Violin Concerto

"technical authority and unadorned style makes
for fresh listening"



張昊辰

ZHANG HAICHEN

浦羅哥菲夫第二鋼琴協

Prokofiev Piano Concerto No. 2

"Gold medalist of the Van Cliburn International
Piano Competition"

王羽佳 Yuja Wang

鋼琴
piano



王羽佳以想像豐富、朝氣盈溢的演繹，配以成熟演奏家的紀律和準繩，閃耀國際樂壇。《華盛頓郵報》評其甘迺迪中心首演「技驚四座」，《三藩市紀事報》則在她三藩市首演後表示：「聽過她親身演奏，你會重新思索——鋼琴究竟可以彈得有多好。」

2006年，她與紐約愛樂首度合作，翌季即在大師馬錫爾帶領下，與樂團前往日本及韓國巡演。同一樂季內，她又於英國里茲及荷蘭（由坦美卡諾夫指揮）演出，2008年於馬連拿帶領下與聖馬田室樂團巡迴美國表演。她曾與多個世界知名樂團演出，包括巴爾的摩、波士頓、芝加哥、三藩市交響樂團、新世界交響樂團、費城樂團、蘇黎世音樂廳管弦樂團、中國愛樂、NHK交響樂團等等。她曾於世界各大城市演出獨奏及室樂音樂會，又定期參與阿斯本、聖達菲、吉爾摩及韋爾比耶等主要音樂節的演出。

今個樂季，她的首演演出包括：在杜托華領導下，與洛杉磯愛樂、美國國家交響樂團及匹茲堡交響樂團合作。其他首演包括：在狄遜湯馬士指揮下與倫敦交響樂團及由阿巴度指揮與琉森節日樂團演出。其他演出包括：再度獲邀與三藩市及新世界交響樂團（由狄遜多馬士指揮）、日本NHK交響樂團及瑞士蘇黎世音樂廳管弦樂團合作（由杜托華指揮）。

王羽佳是DG唱片旗下專屬藝術家，她的首張大碟《奏鳴曲及練習曲》榮獲格林美最佳器樂獨奏演出（沒有樂隊）組別的提名和被《國際鋼琴》雜誌選為2009年度最佳首張專輯。她最近推出的第二張專輯《演變》是《BBC音樂》雜誌的每月之選，曲目包括：史達拉汶斯基、史卡拉第、布拉姆斯和拉威爾的作品。

王羽佳於1987年在北京出生，早期便於國內、澳洲及德國公開演奏，並於北京中央音樂學院修習。2002年，她於阿斯本音樂節協奏曲大賽中獲獎，並入讀寇蒂斯音樂學院，2006年贏得吉爾摩青年藝術家獎。

Yuja Wang is widely recognized for playing that combines the spontaneity and fearless imagination of youth with the discipline and precision of a mature artist. *The Washington Post* called her Kennedy Center recital début “jaw-dropping” and following her San Francisco recital début *The San Francisco Chronicle* wrote “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.”

In 2006, Yuja débuted with New York Philharmonic and performed the following season under Maazel during the Philharmonic's Japan/Korea tour. That same season she performed in Leeds, U.K, and toured the Netherlands under Temirkanov, and in 2008 toured the U. S. with the Academy of St. Martin in the Fields led by Marriner. Yuja has performed with many of the world's prestigious orchestras, including Baltimore, Boston, Chicago, San Francisco, and the New World symphonies as well as Philadelphia Orchestra in the U.S., and Tonhalle Orchestra, China Philharmonic, and NHK Symphony. She has appeared in recitals and chamber concerts worldwide, and regularly appears at festivals including the Aspen Festival, Santa Fe Chamber Music Festival, the Gilmore Festival, and the Verbier Festival.

This season marks her début with the Los Angeles Philharmonic, National Symphony Orchestra and Pittsburgh Symphony, all led by Dutoit. Other engagements include, débuts with the London Symphony led by Tilson Thomas and the Lucerne Festival Orchestra led by Abbado. Other highlights include reengagements with San Francisco and New World Symphonies led by Tilson Thomas, and NHK Symphony in Japan, Tonhalle Orchestra in Switzerland led by Dutoit.

Yuja is an exclusive artist for DG. Her début recording *Sonatas & Etudes*, was nominated for a Grammy® Award in the Best Instrumental Soloist Performance (without Orchestra) category and was named Best Début Album of 2009 by *International Piano* magazine. Yuja's second album, *Transformation*, which includes works by Stravinsky, Scarlatti, Brahms and Ravel, was recently released and was the Disc of the Month of the *BBC Music Magazine*.

Born in Beijing in 1987, Yuja made her earliest public performances in China, Australia and Germany, and studied at the Central Conservatory of Music in Beijing. In 2002, she won Aspen Music Festival's concerto competition and entered The Curtis Institute of Music. In 2006 Yuja received the Gilmore Young Artist Award.

浦羅哥菲夫

Sergei Prokofiev

1891-1953

D大調第一交響曲，作品25「古典」

快板

稍緩板

嘉禾舞曲：不太快的快板

終曲：十分活潑

浦羅哥菲夫由始至終也有點離經叛道。他自小我行我素，而且自視極高，深信自己擁有驚人音樂才華，別人要是不認同，就會被他視為無知。當然，他總算是個音樂神童，音樂才華無可置疑，而且由於家境富裕（他父親是俄羅斯南部一個富裕的莊園的生產部主管），父母也有財力大力栽培他。浦羅哥菲夫五歲寫出第一首作品、九歲寫出歌劇，考進聖彼得堡音樂學院時年僅13歲。由於個性反叛，在學期間已要求親自演奏自己的第一鋼琴協奏曲，肆意踐踏所有作曲慣例和傳統，寫出一首首尖刻刺耳的不協和作品，炫耀自己的原創性——嚇著老師便沾沾自喜。事實上，傑出作曲家格拉祖諾夫（正是他老師之一）就曾在浦羅哥菲夫西古提組曲演出時，大搖大擺地中途離場。

格拉祖諾夫指責浦羅哥菲夫既不會寫「真正的」音樂，也不懂按規矩創作；浦羅哥菲夫便還以顏色，寫作緊隨海頓風格的第一交響曲：相同的樂團規模、相同的樂章長度、相同的調性，連結構也同樣嚴謹，更命名為「古典」交響曲。他自言：「我覺得，要是海頓尚在人世，他也會一面保持個人風格，一面吸收新事物。我就是想寫這樣的一首交響曲。」樂曲1918年4月8日在聖彼得堡首演。他顯然不想作品淪為冒牌的古典時期樂曲；但此曲卻成了他受歡迎的長青作品，就讓他老大不高興。

Symphony No. 1 in D, Op. 25 *Classical*

Allegro

Larghetto

Gavotte: Non troppo allegro

Finale: Molto vivace

Prokofiev had always been something of a rebel and his early progress through life had usually seen him get his own way convinced of the astonishing musical talent he possessed and the ignorance of all who failed to see in him the same measure of greatness as he saw himself. He certainly was something of a child prodigy, and being the only son of the wealthy production manager for one of the rich southern Russian estates, he was given generous financial and parental support to develop his undoubted musical talents. He wrote his first composition at the age of five, an opera when he was nine and was admitted to the St. Petersburg Conservatory at the remarkable age of 13. There his rebellious streak saw him demanding to perform his own First Piano Concerto himself and riding roughshod over all compositional conventions and traditions. He took vicarious pleasure in shocking his tutors by flaunting his originality in a series of acidic, harsh and dissonant compositions. Indeed one of his tutors, the eminent composer, Glazunov, ostentatiously walked out of a performance of Prokofiev's Scythian Suite.

Prompted by Glazunov's charge that he could not write "real" music or compose according to the rules, Prokofiev decided to prove his tutor wrong with his First Symphony, which he wrote strictly along the lines of one of Haydn's symphonies; using the same size orchestra, with movements of the same length, using the same keys and adhering to the same rigid structure. Prokofiev himself called it his *Classical* Symphony; "It seemed to me that had Haydn lived to our day he would have retained his own style while accepting something of the new at the same time. This was the kind of Symphony I wanted to write." He clearly did not intend this to be a pastiche or mockery of the Classical style, but he was less than happy that this one work – first performed in St Petersburg on 8th April 1918 – became his most popular and enduring composition.

浦羅哥菲夫身為家中獨子，在第一次世界大戰時獲得豁免，不用服役；1917年初，他住在聖彼得堡附近一條小村莊，所以同年二月布爾什維克革命席捲俄國各地的時候，也能避過騷亂。因此1916至1917年對他來說是特別平靜的日子，不但有空思考和冥想，還能長時間在郊外散步。他寫道：「我是在田野散步時創作『古典』交響曲的。」這首可愛的曲子，不僅像吸了一口清新空氣似的，更重要的是作曲家也希望樂曲氣氛歡欣愉快，甚至把最初寫好的終樂章抽掉，以一個刻意避免運用小三和弦的樂章代替。🌸

As an only son Prokofiev was excused military service during the First World War, and, as he was living in a small village not far from St. Petersburg, he also managed to avoid the revolutionary ferment into which all of Russia was plunged by the Bolsheviks in 1917. So 1916 and 1917 were particularly peaceful years for Prokofiev and gave him time to think, meditate and go for long walks in the country. "I composed my "Classical" Symphony while walking through the fields", he wrote, and there is certainly more than a breath of fresh air blowing through this delightful music. That Prokofiev wanted this to be, above all, a happy piece, is shown in his discarding of his original final movement in order to replace it by one in which he had deliberately avoided using any minor chords. 🌸

浦羅哥菲夫

Sergei Prokofiev

1891-1953

C大調第三鋼琴協奏曲，作品26

行板 — 快板

主題與變奏

不太快的快板

浦羅哥菲夫的第三鋼琴協奏曲動筆時是1911年，當時他還在求學，但脫稿卻是十年後的事。他畢業（1914年）時獲頒魯賓斯坦獎，母親便提議出錢讓他旅行，地點任擇。他決定去倫敦，1914年6月抵步後不久便找到特魯里街劇院——也就是狄亞基列夫和他的芭蕾舞團在倫敦的基地，而且第二舞季剛剛開始。狄亞基列夫邀請浦羅哥菲夫寫作一齣芭蕾舞劇，但隨著第一次世界大戰爆發（英國8月14日宣佈參戰），一切演出的機會頓成泡影。浦羅哥菲夫返回俄羅斯，有幸避過戰禍和革命動亂；到了1918年，他認為在布爾什維克統治下，日子也不會好過，所以出走美國。離鄉別井的兩年間，他依然故我。原本芝加哥歌劇院打算上演他的歌劇《三橘之戀》，但1920年他與芝加哥歌劇院管理層發生激烈爭執，弄得歌劇院馬上退出。浦羅哥菲夫於是跑到法國。他找上狄亞基列夫後，游說他搬演那齣從前無緣上演的芭蕾舞劇。舞劇是上演了，但在巴黎和倫敦兩地都失敗收場。結果，浦羅哥菲夫跑到布列塔尼海岸一個小村莊散心，在那裡專心作曲。

Piano Concerto No. 3 in C, Op. 26

Andante – Allegro

Theme and Variations

Allegro ma non troppo

Prokofiev began work on what eventually became his Third Piano Concerto in 1911 while he was still a student, but it was a further 10 years before he was able to complete it. In 1914 he graduated and, as a present for winning the Rubinstein Prize, his mother offered to pay for him to take a holiday wherever he chose. He chose London. Arriving there in June 1914 he soon found his way to the Drury Lane Theatre where Serge Diaghilev and his ballet company had just embarked on their second season in the English capital. Diaghilev invited Prokofiev to compose a ballet score, but the First World War (England declared itself at war on 14th August) effectively put paid to any chances of a performance. Returning to Russia Prokofiev managed to avoid the horrors of war and revolution until, in 1918, he realised that life under the Bolsheviks was not going to be easy for him, so he fled to America. Two years in exile did not extinguish his rebellious streak and in 1920 he argued so aggressively with the authorities at the Chicago Opera that they immediately withdrew their offer to stage his opera *The Love for Three Oranges*. Prokofiev went off to France where he caught up with Diaghilev, persuaded him to revive his earlier ballet score, saw it fail in both Paris and London and, eventually, sought refuge in a small village on the Brittany coast where he gave himself over totally to composing.

在布列塔尼，浦羅哥菲夫重溫了許多與第三鋼琴協奏曲有關的舊稿，1921年9月28日完成全曲。他得悉芝加哥歌劇院有意上演《三橘之戀》時就返回美國，第三鋼琴協奏曲的樂譜也放在行李裡。但他很快便再次捲入糾紛——歌劇院要求他認可一間賣橘子的大公司，作為《三橘之戀》的宣傳手段，但被他斷然拒絕了。佔據了道德高地的他，馬上成為芝加哥上流社會的英雄。於是第三鋼琴協奏曲，1921年12月16日首演時（浦羅哥菲夫親自擔任獨奏），熱情的聽眾蜂湧而至，而且聽得如癡如醉。浦羅哥菲夫本人也肯定特別鍾愛此曲——在他五首鋼琴協奏曲裡，他只灌錄過這一首。

第一樂章結尾是樂曲其中一個值得留意的地方：鋼琴奏出由上行平行和弦構成的短段，正是1911年的草稿裡唯一被保留的段落。第二樂章的主題出自1913年的草稿，主題過後是五個對比強烈的變奏。第三樂章的主題雖然多年前已寫成，卻是在1921年才運用到第三鋼琴協奏曲裡面。這個主題只採用鋼琴的白鍵，本來打算在弦樂四重奏裡採用。但浦羅哥菲夫後來憶述：「我開始覺得這樣寫的四重奏，聽起來會很單調，所以決定把材料放在協奏曲的終曲使用。」🔥

In Brittany Prokofiev resurrected the various sketches he had been making for the Third Piano Concerto and, on 28th September 1921, completed the work. Having heard that the Chicago Opera was planning to stage *The Love for Three Oranges*, he returned to the US with the Concerto in his luggage and soon was once again embroiled in controversy when, learning that he was expected to endorse a major commercial producer of oranges as a means of promoting his opera, he brusquely refused. For this high moral stand he became the hero of Chicago society and, as a result, enthusiastic crowds flocked to the première of the Third Piano Concerto, which Prokofiev gave in the city on 16th December 1921. Its reception was little short of ecstatic. For his part Prokofiev clearly had a particular affection for the work; it was the only one of his five piano concertos which he recorded.

Among the notable features of the work is a short passage of ascending parallel chords from the piano, at the end of the first movement, which is the only passage in the finished Concerto to have survived from those initial sketches of 1911. The theme of the second movement, which is then subjected to a series of five dramatically contrasting variations, dates from 1913, while that of the third movement, which uses only the white notes of the piano keyboard, was put into the Concerto in 1921, although it was written many years earlier. Prokofiev had originally planned this theme to be part of a string quartet but, as he recalled, "I began to think a quartet of this kind would sound monotonous, so I decided to use the material in the finale of the Concerto". 🔥

林姆斯基-高沙可夫

Nikolai Rimsky-Korsakov

1844-1908

《天方夜譚》，作品35

大海與辛巴達的船（莊嚴的廣板）

卡蘭達王子的故事（緩板）

年輕的王子與公主（稍快的小行板）

巴格達的節日—海難（極快板）

林姆斯基—高沙可夫12歲入讀聖彼得堡海軍學院，1862年畢業後卻開始覺得為難：既想投身海軍，又想獻身音樂。但由於他畢業後馬上要到蒸氣船「阿馬斯號」服役，展開長達三年的航程前往北美、南美和歐洲等地，申請退伍又不獲批准（不准他退伍的人，正是他的兄長——也就是海軍學院總監），所以他便有點不情不願地投身海軍。回到俄羅斯後，他軍中的職務每天只要兩小時左右便能應付，後來他終於能把軍務與音樂結合，擔任一個特別為他而設的職位——海軍樂隊指導員。他一直擔任這個職位，1884年新任海軍大臣削減了這個職位後，他便全心全意投身音樂。從許多方面來說，他最著名的管弦樂曲《天方夜譚》也同樣是這兩種興趣的結晶。

《天方夜譚》寫於1888年，翌年在萊比錫首演，屬林姆斯基-高沙可夫最後一批純管弦樂作品。他形容「這是我一個創作階段的終結。在格林卡所用的管弦樂團編制內，我的配器技巧已經幾近爐火純青。」作曲家以《一千零一夜》的故事為藍本，寫成這首四樂章的「一千零一夜交響組曲」。原本每樂章的標題都是音樂詞彙，但後世卻習慣以樂章所述的故事來稱呼。

Scheherazade, Op. 35

The Sea and Sinbad's Ship (Largo e maestoso)

The Tale of the Kalender Prince (Lento)

The Young Prince and Princess (Andantino quasi allegretto)

Festival at Baghdad – The Shipwreck (Allegro molto)

At the age of 12, Rimsky-Korsakov had enrolled in the College of Naval Cadets in St Petersburg from where he graduated in 1862. By then, however, he was beginning to feel torn between a naval life and one devoted to music and the fact that he was immediately expected to join the steamship *Almaz* on a three-year cruise, taking in North and South America and Europe, prompted him to apply for a discharge. This was refused (by his brother who was Director of the Naval College) so he settled, with apparently little reluctance, into navy life. Back in Russia his naval duties only took up a couple of hours each day and he was eventually permitted to combine both interests in a job specially created for him; that of Inspector of Naval Bands which he held until the post was axed by an incoming Navy Minister in 1884. Thereafter he committed himself wholeheartedly to music. In many ways he was able to combine both interests in what has become his most famous symphonic work, *Scheherazade*.

Composed in 1888, *Scheherazade* was premièred the following year in Leipzig and was one of Rimsky-Korsakov's last purely orchestral works. He described it as "closing a period of my work at the end of which my orchestration had attained a considerable degree of virtuosity within the limits of the normally constituted orchestra used by Glinka". Based on episodes taken from the *Arabian Nights*, Rimsky-Korsakov originally gave each of the four movements of this "Symphonic Suite after 1001 Nights" a purely musical heading; these are customarily replaced by the titles of the various episodes depicted by the music.

大海與辛巴達的船

開端咄咄迫人的銅管主題代表專橫的蘇丹王沙赫里亞。他認為女人全都水性楊花，所以只與每個妻子共度一晚，第二天就把她殺掉。美麗的小提琴旋律則代表舍赫拉查德；由於舍赫拉查德每晚都為蘇丹王編造故事，這個旋律也經常重現。林姆斯基——高沙可夫出身海軍，所以描繪大海描繪得尤其生動。在洶湧波濤中，辛巴達的船浪濤中浮沉，探索印度與斯里蘭卡一帶的貿易航道。

卡蘭達王子的故事

孤獨的巴松管刻劃一個扮成苦行僧的波斯年輕人，因為身為卡蘭達人而發過誓要不斷周遊列國傳揚伊斯蘭教。

年輕的王子與公主

現在是英俊王子與年輕公主的真摯愛情。公主更在王子面前跳起意態撩人的阿拉伯舞。

巴格達的節日——海難

有人令舍赫拉查德想起自己仍然身陷險境，於是講出最可怕的故事之一。先是一陣鬧哄哄的音樂；然後是熱鬧的巴格達市集，繼而古怪但英俊的青銅騎士逃到大海——船卻在風暴中撞向大石。青銅騎士遇難了。代表舍赫拉查德的獨奏小提琴奏出輕柔優美的尾聲，既哀悼青銅騎士，也告訴大家，一則一則引人入勝的故事，已為她解除了死亡威脅。🔥

The Sea and Sinbad's Ship

The menacing opening brass theme represents the despotic Sultan Shariar (who believes all women to be fundamentally unfaithful and determines to kill each of his wives after just one night with her), while the sensuous violin theme which recurs throughout the work represents Scheherazade as she weaves her nightly tale. Rimsky-Korsakov, the ex-sailor, was particularly vivid in his musical portrayal of the sea and here, above a vastly swelling ocean, Sinbad's ship rises and plunges over the waves as it explores the trading routes around India and Sri Lanka.

The Tale of the Kalender Prince

A solitary bassoon depicts the young man who, as a member of the Persian *Qalendaris* peoples, has made a vow perpetually to travel the world spreading the message of Islam and does so in the disguise of a Holy Man.

The Young Prince and Princess

Here we have the pure love between a handsome prince and his young princess who, at one point, dances a tantalising Arabian dance before him.

Festival at Baghdad – The Shipwreck

Scheherazade is reminded of the Sultan's threat and recounts one of her most thrilling stories. First the bustle and energy of a Baghdad Fair followed by the escape to sea of a strange but handsome Bronze Rider whose ship is dashed against the rocks during a storm. The Bronze Rider has perished and Scheherazade, in the shape of the solo violin, mourns his fate in a soft and beautiful epilogue to the work; which also tells us that her feat of telling such captivating stories night after night has managed to secure her release from the Sultan's death-threat. 🔥

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郎朗

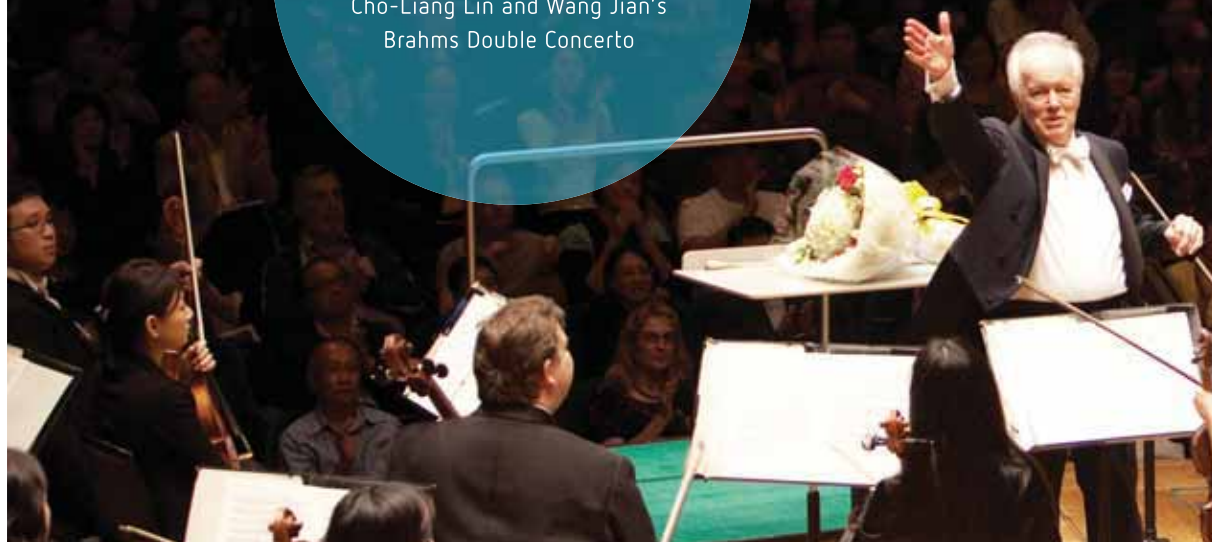
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The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme

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府的華人青年音樂家提供發展機會。何鴻毅家族基金現正全力贊助此計劃，與香港管弦樂團共同培育及支持有潛質的青年音樂家。

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

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

香港管弦樂團在此衷心感謝何鴻毅家族基金慷慨支持港樂這項極具意義的培訓計劃。

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



夏定忠 John Harding
樂團團長 concertmaster

1972年，夏定忠應指揮家洗文邀請到美國學習指揮，與此同時，隨蕭華斯坦進修小提琴。並於1975年於鄧肯活特贏得史波汀大獎的最傑出演奏家，其後擔任紐約大都會歌劇院的第一小提琴一職。

1985年，夏定忠成為了當時新成立的香港演藝學院的首席小提琴導師。隨後，他於海牙皇家音樂學院任教小提琴及室內樂演奏達十年之久。其間，指揮家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

艾度·迪華特
Edo de Waart

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Artistic Director & Chief Conductor

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Maestro's Chair – endowed by
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PHOTO Lawrence Chan

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PHOTOS
Cheung Chi Wai & Keith Hiro

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



徐烜
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



巫國輝
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



○ 鮑爾菲
Philip Powell



▲ 姜馨來
Jiang Xinlai



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

- 首席 Principal
- 署理首席 Acting Principal
- 聯合首席 Co-Principal
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* Fellows of The Robert H.N. Ho Family Foundation
Orchestral Fellowship Scheme

香港管弦樂團

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



■布若美
Ruth Bull

英國管 Cor Anglais



陳篤信
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



李姐妮
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 players

低音大提琴
Double Bass

許裕成
Simon Hui

敲擊樂
Percussion

蔡立德 周展彤*
Choy Lap Tak Chau Chin-tung*

* 承蒙香港小交響樂團允許參與演出
* With kind permission of the Hong Kong Sinfonietta

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奧爾夫以中世紀樸實的詩歌，配合粗獷而節奏強勁的簡單調式和聲，創作出二十世紀最受歡迎的合唱經典，其勇敢剛強的聲樂部份，以鏗鏘有力的配器作陪襯。上海歌劇院合唱團、香港兒童合唱團，以及三位傑出獨唱家陳小朵、毛斯、廖昌永將攜手為觀眾獻上精彩的演出，並由指揮余隆為香港管弦樂團2009/10樂季劃上完美句號。

自2004/05樂季，Marc Rochester已經為我們撰寫曲目介紹，下週，他將親身來港，為大家主持7月2日的音樂會前講座(晚上7:15於文化中心四樓舉行)，廣東話的講座將於7月3日同樣時間由指揮高德儀為大家主講，歡迎大家早點來到文化中心，聽聽他們為大家介紹《布蘭詩歌》。

Bringing lusty, rustic poetry from the middle ages together with earthy, rhythmic music in simple modal harmonies, Carl Orff created one of the 20th century's most popular choral scores, its gutsy vocal writing buoyed by vibrantly percussive orchestration. Combining the impressive Shanghai Opera Choir, the Hong Kong Children's Choir and three superb vocal soloists, Chen Xiaoduo, Peter Maus and Liao Changyong, Maestro Yu Long brings the 2009/10 season to a rousing climax.

Writing for us since 2004/05 season, Marc Rochester, your programme notes writer, will be coming to Hong Kong next week to be your pre-concert talk speaker on 2nd of Jul (start at 7:15pm at level 4 foyer of the Culture Centre). Let's hear what he says about the *Carmina Burana* before the concert! 🎤



重溫・好音樂
Fine Music re-visit

喜歡今晚的節目，想和好友分享？那別錯過由香港電台第四台於6月30日下午2時(星期三)播放的音樂會錄音。

錄音監製：馬盈盈

電台節目主持：杜格尊、高德儀

Did you enjoy tonight's concert? Tune in to RTHK Radio 4 on 30 Jun (Wed) at 2pm for the radio broadcast.

Recording Producer: Tina Ma

Radio Presenters: Jonathan Douglas & Synthia Ko



Daniela Mack

今晚，林姆斯基-高沙可夫以管弦樂帶大家經歷了《一千零一夜》的奇幻之旅，除了林姆斯基-高沙可夫，法國作曲家拉威爾亦被這個引人入勝的神話故事所吸引，並先後兩次為之譜曲。港樂將於2010/11樂季，為大家帶來拉威爾以《一千零一夜》為藍本的聯篇歌曲《天方夜譚》，並由來自阿根廷的女中音麥丹娜為大家獻唱。同樣來自阿根廷的大提琴家嘉貝蒂，則會為大家演繹真摯動人的德伏扎克的大提琴協奏曲。同屬美樂自悠行系列的，還有樂婷姐妹的孟德爾遜E大調雙鋼琴協奏曲。

Tonight, Rimsky-Korsakov brings to you an orchestral adventure of *Arabian Nights*. French composer, Ravel, was also attracted by the exotic tale and scored for it twice. In the 2010/11 season, the HK Philharmonic will perform Ravel's song-cycle, *Shéhérazade*, with Argentinian mezzo-soprano Daniela Mack. Also from Argentina, cellist Sol Gabetta will give her interpretation of Dvořák's warm lyrical and genuinely lovely Concerto. In the Simply Classic Series, you will also be able to find the Naughton sisters' Concerto for two pianos in E by Mendelssohn.

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Thank you for coming to our concerts.
For any comments, please email us at
comments@hkpo.com
so that we could continue to bring
more exciting concerts to you!



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Hong Kong Philharmonic Orchestra

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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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