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Hong Kong Cultural Centre Concert Hall

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Edo de Waart
artistic director & chief conductor

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香港管弦樂團由香港特別行政區政府資助・香港管弦樂團為香港文化中心場地伙伴

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連杜 指揮

李慧銘 小提琴

Hannu Lintu conductor

Min Lee violin

音樂會開始前45分鐘，文化中心
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節目約於10時結束
(上半場：17分鐘、31分鐘；
下半場：12分鐘、16分鐘)。

Concert ends approx. 10:00pm
(1st half: 17 mins, 31 mins;
2nd half: 12 mins, 16 mins).

連寶格

西貝遼士

中場休息

法雅

拉威爾

LINDBERG

SIBELIUS

Interval

FALLA

RAVEL

《節慶》

D小調小提琴協奏曲，Op. 47
中庸的快板
極慢板
不太快的快板

《三角帽》第二組曲
鄰里之舞 (塞吉迪亞舞曲)
磨坊主人之舞 (法魯卡舞曲)
終舞曲 (霍塔舞曲)

《西班牙狂想曲》
夜之前奏曲
馬拉加舞曲
哈巴內拉舞曲
節慶

Feria

Violin Concerto in D minor, Op. 47
Allegro moderato
Adagio di molto
Allegro ma non tanto

The Three-Cornered Hat Suite No. 2
The Neighbours Dance (Seguidillas)
The Miller's Dance (Farruca)
Final Dance (Jota)

Rapsodie espagnole
Prélude à la nuit
Malagueña
Habañera
Feria

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。我們歡迎閣下保留場刊，若不欲保留，請於完場後將場刊交回場地入口，以作循環再用。祝大家有一個愉快的音樂體驗。

Dear patrons

For a wonderful concert experience, please kindly switch off your mobile phone and other beeping devices before the concert begins. Photography, recording, filming, eating or drinking are not allowed. We hope you enjoy reading this house programme and wish to retain it. If you don't wish to take your programme home with you, please return it to the admission point after the performance for recycling. We wish you a very enjoyable evening.

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香港管弦樂團

HONG KONG

PHILHARMONIC ORCHESTRA



Joo de Waart

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「迪華特對《貝九》的節奏與速度掌握細膩精緻，動作簡潔準確，
港樂與指揮混為一體，發出了震撼性的音響。」

劉靖之，《信報》

"Under his [Edo de Waart] baton, the philharmonic has evolved from a group of talented players able to negotiate the mechanics of tempo changes and timbral effects into an ensemble able to convey the music in genuine emotional terms."

Ken Smith, *Financial Times*

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，並已發展成一個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150場精彩演出，觸動逾200,000樂迷的心靈。在**藝術總監兼總指揮艾度·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。

2010/11樂季，港樂邀得多位樂壇巨星助陣：郎朗、曹秀美、宓多里、列賓、林昭亮、王健等。利茲、湯·庫普曼、丹尼夫擔任客席指揮的音樂會亦不容錯過。馬其頓鋼琴家狄里柏斯基以第二鋼琴協奏曲繼續其拉赫曼尼諾夫巡禮，樂季壓軸演出，是迪華特與港樂一連三周的柴可夫斯基節。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，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。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。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 and 獲取公眾支持。

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。樂團曾參與上海之春國際音樂節及北京國際音樂節，2009年1月，樂團在迪華特的領導下到廣州、北京及上海作中國巡演。2010年9月，迪華特與港樂參與上海世博，於上海東方藝術中心演出貝多芬第九交響曲及特別委約香港作曲家林丰創作的《融》，作為2010中國巡演的首站，隨後分別到西安音樂廳及北京國家大劇院演出馬勒第七交響曲。

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, attracting world-class artists to collaborate on its stage. HKPO annually touches the lives of over 200,000 music lovers through more than 150 performances. Under the leadership of **Artistic Director and Chief 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.

Celebrated artists continue to grace our halls in the 2010/11 season: Lang Lang, Sumi Jo, Midori, Vadim Repin, Cho-Liang Lin, Wang Jian, just to name a few. Our roster of guest conductors includes Maestro Carlo Rizzi, Ton Koopman and Stéphane Denève. Simon Trpčeski, who headlines the Rachmaninov cycle, has returned with another brilliant interpretation of the composer's famous Second Piano Concerto; while Maestro de Waart and the HKPO will bring to you a 3-week Tchaikovsky Festival as the season finale.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic's Principal Patron. 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. 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 including 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. 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 Orchestra also builds its reputation and raises its artistic standards by touring. Apart from participating in the Shanghai Spring International Music Festival and the Beijing Music Festival, the Orchestra undertook a China tour of Guangzhou, Beijing and Shanghai under the leadership of Maestro de Waart in January 2009. In September 2010, de Waart and the HKPO appeared at the Expo 2010 Shanghai, performing Beethoven's Ninth Symphony and the newly commissioned work *Rong* written by Hong Kong composer Fung Lam in the Shanghai Oriental Art Center, as the first stop of the 2010 China tour. It was followed by performances of Mahler's Seventh Symphony in the Xi'an Concert Hall and Beijing's National Centre for the Performing Arts.

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香港管弦樂團為香港文化中心場地伙伴

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連杜 指揮
Hannu Lintu conductor

指揮家**連杜**現為坦佩雷愛樂樂團藝術總監兼總指揮，曾任赫爾辛堡樂團 (2002-2005) 及土庫愛樂 (1998-2001) 的藝術總監。他經常擔任芬蘭電台樂團及Avanti!室樂團客席指揮，並於2010年9月起出任位於都柏林愛爾蘭廣播電台國家交響樂團的首席客席指揮。

連杜近期的演出包括：與柏林德意志交響樂團、不萊梅德意志室樂團、法國電台愛樂樂團、比利時國家樂團、皇家斯德哥爾摩樂團、馬來西亞及皇家利物浦愛樂樂團、華盛頓國家交響樂團、匹茲堡交響樂團、巴爾的摩交響樂團及悉尼交響樂團等合作。他與芬蘭國家歌劇院長期合作，曾指揮多部歌劇，如華格納的《帕西發爾》、比才的《卡門》、沙達倫的《李爾王》、阿霍的《我們全被淹沒之前》和海尼歐新作《毒蛇的時份》。他又與愛沙尼亞國家歌劇院合作，灌錄彼簡能的《母馬和她的兒子》。

連杜曾為Ondine、Hyperion及拿索斯等廠牌灌錄過多張大碟，又聯同赫爾辛堡交響樂團為Danacord唱片灌錄兩張大碟：《莎士比亞之音》和跟鋼琴家馬澤合作的蕭斯達高維契鋼琴協奏曲。他於最新大碟內與舍羅夫克及洛桑室樂團合作，為Claves灌錄維尼奧夫斯基及魏歐當的小提琴及管弦樂作品。其他的錄音包括：指揮坦佩雷愛樂樂團演出凱柏伊能作品，以及指揮柏林廣播交響樂團演出舒曼、迪特利希、蓋恩斯海姆及沃爾克曼的作品。

他曾於西貝遼士音樂學院先後學習大提琴、鋼琴及指揮，師承巴奴拿。他又曾於意大利錫耶納的基賈納音樂學院參加鄭明勳的大師班，1994年贏得卑爾根北歐指揮大賽首名。🔥

Currently Artistic Director and Chief Conductor of the Tampere Philharmonic Orchestra, **Hannu Lintu** has previously held Artistic Director positions with the Helsingborg Symphony Orchestra (2002-2005) and the Turku Philharmonic Orchestra (1998-2001). He is a regular guest conductor of the Finnish Radio Symphony and Avanti! Chamber orchestras. Since September 2010 he has been Principal Guest Conductor of the RTÉ National Symphony Orchestra in Dublin.

Recent engagements have included appearances with the Deutsches Symphonie Orchester Berlin, Deutsche Kammerphilharmonie Bremen, Orchestre Philharmonique de Radio France, Orchestre National de Belgique, the Royal Stockholm, Malaysian and Royal Liverpool Philharmonic orchestras, Washington's National Symphony Orchestra and the Pittsburgh, Baltimore and Sydney Symphony orchestras. Hannu Lintu also has an ongoing relationship with the Finnish National Opera and has conducted several productions including Wagner's *Parsifal*, Bizet's *Carmen*, *King Lear* by Aulis Sallinen, *Before We Are All Drowned* by Kalevi Aho and a new opera by Mikko Heiniö, *The Hour of the Serpent*. He has also worked with Estonian National Opera, conducting a recording of Tauno Pytkkanen's *Mare and her son*.

Hannu Lintu has made several recordings for Ondine, Hyperion and Naxos, as well as two recordings for Danacord with the Helsingborg Symphony Orchestra: *The Sound of Shakespeare* and Shostakovich Piano Concertos with Oleg Marshev. Lintu's latest release, with Corey Cerovsek and the Orchestre de Chambre de Lausanne for the Claves label, features works for violin and orchestra by Wieniawski and Vieuxtemps. Other recent recordings include works by Jouni Kaipainen with the Tampere Philharmonic Orchestra and Schumann, Dietrich, Gernsheim and Volkmann with the Rundfunk-Sinfonieorchester Berlin.

He studied cello, piano and then conducting with Jorma Panula at the Sibelius Academy and participated in masterclasses with Myung-Whun Chung at the Accademia Chigiana in Siena, Italy, taking first prize at the Nordic Conducting Competition in Bergen in 1994. 🔥

連寶格 Magnus Lindberg

生於 b.1958

《節慶》

Feria

港樂首演

HKPO Première

編制：兩支長笛、短笛、兩支雙簧管、英國管、三支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、大鼓、顫音琴、小手鼓、彈簧、三角鐵、鑼、懸鈸、鐘樹、中國鈸、馬林巴琴、古鈸、手鼓、豎琴、鋼琴/鋼片琴及弦樂組。

1979年起，連寶格就常常接獲來自世界各地的委約，包括遠處的芝加哥、巴黎、柏林和洛杉磯等，成為芬蘭音樂的最重要代言人。《節慶》乃為BBC逍遙音樂會而寫，1997年8月11日由芬蘭電台交響樂團在倫敦皇家艾伯特大廳首演，薩拉斯特指揮。

連寶格在親撰的樂曲介紹裡寫道：「原文Feria是西班牙語，意思是戶外節慶或市集，其生動活潑的特色，樂曲也略為觸及。樂曲先以一個快速樂段掀開序幕，其中多個突如其來、節奏強勁的樂思——尤其是數段小號號角曲——在曲中經常重現，迴環往復，宣告這項大眾盛事正式展開。」開始時有活潑的銅管號角曲，音樂當然興致十足；但這種興致不久就彷彿漸漸瓦解，最初的活力不過曇花一現。

曲中好些段落略帶親切、室樂似的格調——畢竟此曲與室樂曲甚有淵源：作曲家一首弦樂四重奏兩年前動筆，《節慶》則襲用了其中部分。作曲家在《節慶》中段的慢速段落引用了悲哀的牧歌《讓我死去》（原曲出自蒙台威爾第手筆，1614年作）。臨近結尾，在鋼琴獨奏的華彩樂段過後，音樂漸漸推進至尾聲，以高亢的圓號、隆隆的鼓聲和最後勝利的感覺收束全曲。樂曲表現出多種互相衝突的情緒、織體和速度，各種轉變有時耐人尋味；但一切都由銅管樂號角曲貫串起來，可說與傳統市集如出一轍——整體氣氛無疑歡欣熱鬧，但事實上卻糅合了許多截然不同的元素。🔥

"THIS IS MAHLER'S VISION OF INFINITY.
IT'S TIMELESS AND VERY CLOSE TO MY HEART."

Edo de Waart



Since 1979, Magnus Lindberg has consolidated his position as the premier new voice in Finnish music with commissions coming from as far afield as Chicago, Paris, Berlin and Los Angeles. It was for the BBC Proms that Lindberg composed *Feria*. It was first performed in London's Royal Albert Hall by the Finnish Radio Symphony Orchestra under Jukka-Pekka Saraste on 11th August 1997.

In his own note, Lindberg explains the title; "The word *Feria* is Spanish for an outdoor festival or fair, the exuberance of which is alluded to in this work. In the fast opening section the explosive, rhythmic ideas, especially the trumpet fanfares, which are a recurring motive of the piece, herald a lively public spectacle." Certainly it begins in truly festive mood with rousing brass fanfares, but before long the music seems to unravel, and the initial exuberance proves to be short-lived.

Some sections have an almost intimate, chamber music character – which is not surprising since parts of the work were taken from a string quartet Lindberg had begun a couple of years earlier – and in the middle of the work, a slow section quotes from a sombre madrigal written in 1614 by Monteverdi, *Lasciatemi morire* (Let me die). Towards the end there is a cadenza for solo piano after which the music slow builds to its conclusion, complete with whooping horns, pounding drums and a sense of ultimate triumph. The conflicting and sometimes puzzling changes of mood, texture and tempo, all linked by brass fanfares, can be said to resemble a traditional fair in which an overall mood of celebration and activity is actually made up from many very different individual elements. 🍷

Instrumentation: two flutes, piccolo, two oboes, cor anglais, three clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, vibraphone, bongos, spring coil, triangle, tam-tam, suspended cymbals, bell tree, Chinese cymbals, marimba, crotales, tom-tom, harp, piano/celesta, and strings.

∞ 2011/12 樂季揭幕音樂會 season opening gala 天上凡間 heaven and earth

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Conductor 指揮



Steven Osborne
奧斯博尼
Piano 鋼琴

Programme 節目

MOZART Adagio and Fugue in C minor

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in C minor, K491

BRAHMS Serenade No. 1 in D

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西貝遼士 Jean Sibelius

1865-1957

D小調小提琴協奏曲，

Op. 47

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極慢板

不太快的快板

Violin Concerto in D minor, Op. 47

Allegro moderato

Adagio di molto

Allegro ma non tanto

樂隊編制：兩支長笛、兩支雙簧管、
兩支單簧管、兩支巴松管、四支圓號、
兩支小號、三支長號、定音鼓及弦樂組。
港樂最近於2007年演出此協奏曲，
由艾德敦指揮，慧雲·哈娜擔任小提琴
獨奏。

The orchestra for this concerto calls for:
two flutes, two oboes, two clarinets,
two bassoons, four horns, two trumpets,
three trombones, timpani, and strings.
The Hong Kong Philharmonic's most recent
performance of this concerto was in 2007,
conducted by David Atherton. The violinist
was Viviane Hagner.

西貝遼士家中以瑞典語為母語，因此他說得一口流利芬蘭語已經廿來歲。他早年大部分時間在德國和奧地利當小提琴手；直到1892年與一個大力爭取芬蘭獨立的家族結成姻親，才真正開始對祖國的文化遺產產生興趣。

這時，他開始利用自己的音樂技能表達芬蘭人的民族主義訴求；而雖然其作品在國內大受歡迎，但在國外卻要等到1899年第一交響曲（他一生共寫作了七首交響曲）發表後才為人所識。第一交響曲深深打動了業餘音樂家阿克塞爾·卡爾佩蘭，令卡爾佩蘭慷慨解囊，給了西貝遼士一大筆錢，足以讓他辭掉赫爾辛基音樂學院的教席，專心作曲。1901年，西貝遼士與家人到了意大利。旅居期間，西貝遼士寫作了第二交響曲，1902年3月在赫爾辛基首演。幾個月內，西貝遼士就被國際樂壇譽為芬蘭音樂的代言人。他此後經常接獲邀約，包括1902年9月前往柏林指揮其管弦樂曲《傳奇》；他在柏林重遇昔日赫爾辛基管弦樂團的團長韋利·布麥斯特，並答應為布麥斯特創作新協奏曲，打算1904年3月在柏林演出。

Sibelius's family were Swedish-speaking and he was into his 20s before he could speak Finnish with any fluency. Much of his early career as a violinist was spent in Germany and Austria, and it was only after his 1892 marriage into a family at the forefront of the fight to attain national independence for Finland, that he really began to take an interest in the cultural heritage of his homeland.

He started to use his musical skills as a means of giving voice of to Finnish national aspirations, and while his music became very popular at home, his international reputation only developed after the first of his seven symphonies appeared in 1899. That work so impressed Axel Carpelan, an amateur musician, that he gave Sibelius sufficient money to allow him to abandon his teaching duties at the Helsinki Conservatoire and concentrate on composing. In 1901 Sibelius set off with his family to Italy where he wrote his second symphony, which was premièred in March 1902. Within months, Sibelius was being hailed by the international musical community as the voice of Finnish music. Invitations came thick and fast, including one from Berlin to conduct a performance of his own orchestral work, *En Saga*, in September 1902. While there, Sibelius renewed his acquaintance with a former leader of the Helsinki Orchestra, Willy Burmester, and promised to write a new concerto for him, to be premièred in Berlin in March 1904.

西貝遼士： D小調小提琴協奏曲 SIBELIUS: Violin Concerto in D minor

有「新加坡古典音樂代言人」美譽的李慧銘，兩歲開始學習小提琴，五歲便已首次公開演奏。她年僅14歲便進入美國耶魯大學修讀碩士，師從弗雷德曼，後者是海費茲及米爾斯坦等大師的學生。她於2000年畢業，旋即與各大樂團合作，包括：皇家愛樂樂團、維也納及布格拉室樂團、日本NHK交響樂團、聖馬田室樂團、愛樂樂團、俄羅斯國家樂團、馬來西亞愛樂、阿德萊德、新加坡及聖地牙哥交響樂團等等。曾與她合作過的著名指揮包括杜托華、阿殊堅納西、安震恆、比力尼俄夫、林望傑等。

她的首張大碟便與皇家愛樂合作，於桑特齡指揮下灌錄維尼奧夫斯基的小提琴協奏曲，以及浮士德幻想曲。此外，她又曾灌錄柴可夫斯基及浦羅哥菲夫的小提琴協奏曲，與她合作的是阿殊堅納西及愛樂樂團。2004年，李慧銘獲頒新加坡青年大獎。



李慧銘
Min Lee

回到赫爾辛基後，西貝遼士也很守信用，樂曲準時完成；但這時他突然陷入財困，不得不匆匆籌備一場慈善音樂會演奏自己的作品；而且只要有新作演出，錢就定能到手。他於是決定在這時首演小提琴協奏曲——那是1904年2月8日，布麥斯特卻來不及趕往芬蘭，西貝遼士於是邀請赫爾辛基音樂學院教授維托·諾伐扎克擔任獨奏。然而，西貝遼士原本為布麥斯特所寫的樂段，對諾伐扎克來說根本難以應付，結果首演落得一塌糊塗；諾伐扎克怒罵此曲「不宜演奏」。有樂評寫道：「聲音實在太蕪雜，根本無從推測作曲家的用意。」

布麥斯特得悉樂曲首演失敗，就給西貝遼士寫了封措辭略嫌傲慢的信：「在下25年來的所有經驗、洞察力和藝術修養，將為閣下大作效勞。單是這一點，就能令閣下大作生色不少。在下會在赫爾辛基演出此曲，務求令全城都拜服在閣下足下。」不過西貝遼士已深受樂評打擊，因此先將樂曲全面修訂，再邀請布麥斯特在柏林首演，一如最初的計畫。但這次布麥斯特又不能演出，結果作曲家邀得捷克小提琴家卡萊·夏里擔任獨奏。夏里是柏林愛樂樂團團長，是姚阿辛的舊生——樂評這一次只是溫和了些；但過去一百年來，此曲漸漸成為最受歡迎的小提琴協奏曲之一。

第一樂章先由獨奏小提琴奏出蒼涼的主題，冷冷的伴奏彷彿在顫抖，張力漸漸增強（雖然修訂時已刪去了許多炫技樂段），直至獨奏攀升到最高音區。樂團然後把音樂推進高潮，獨奏從中冒升，奏出一大段壯麗的華彩樂段；孤寂的巴松管示意樂團加入。樂章最後由活力四射的獨奏結束。

第二樂章由兩支單簧管、兩支雙簧管開始，獨奏主題既高貴又感人，整個樂章均以此為基礎，期間只有一個激情的小插段。

第三樂章的小提琴主題頗有笨拙和結結巴巴之感，更曾被英國音樂學者當奴·托威形容為「明顯是給北極熊跳的波蘭舞曲」；樂團伴奏出奇地笨重，也的確跟熊有點相似。但手舞足蹈的氣氛依然瀟灑，樂曲最後也喜氣洋洋地完結。

Back in Helsinki, Sibelius set to work to finish the concerto in time. But then a drastic shortage of funds compelled him to put on, at short notice, a benefit concert of his own works and, with money on the table for a new work, he decided to include the concerto's première at that concert, which took place on 8th February 1904. Burmester was unable to travel to Finland, so Sibelius called on the services of Viktor Nováček, professor of violin at the city's Musical Academy, to act as soloist. What Sibelius had written for Burmester was far beyond Nováček's abilities and the performance was a disaster, the soloist angrily denouncing it as 'unplayable' and one critic writing; "It was impossible to fathom the composer's meaning, so great was the cacophony".

When news of this débâcle reached Burmester he wrote, somewhat immodestly, to Sibelius; "All my 25 years' experience, my insight and artistry, will be placed at the service of the work. Just this very fact will do much on your work's behalf. I shall play it in Helsinki in such a way that the city will be at your feet". However Sibelius was so wounded by the criticism that he completely revised the concerto and invited Burmester to give its première in Berlin, as originally planned. In the event, Burmester was again unavailable, and the soloist was the Czech violinist Karel Halíř, the leader of the Berlin Philharmonic and a former pupil of Joseph Joachim. Critical reaction was muted, but in this revised version the concerto has, over the course of the last century, become one of the most popular in the repertoire.

The solo violin introduces the **first movement** with a desolate theme above an icy, shivering accompaniment, and gradually increases the tension (with his revisions Sibelius expunged much of the work's initial virtuosity) until it has climbed up to its very highest register. The orchestra then builds the music up to a climax, the soloist emerging from this with a breathtaking and lengthy cadenza, following which a solitary bassoon signals the reappearance of the orchestra. The soloist closes the movement with a great outpouring of energy.

Pairs of clarinets and oboes introduce the **second movement** in which the soloist gives out an eloquent, noble main theme on which, with the exception of a brief stormy interlude, the movement is almost wholly based.

The somewhat jerky violin theme which opens the **third movement** was described by the British musicologist, Donald Tovey, as "evidently a polonaise for polar bears", and there is certainly something bear-like about the strangely cumbersome orchestral accompaniment. The dancing mood, however, pervades the movement and takes it to its jubilant conclusion. 🐻

"The violinist Min Lee certainly communicated her passion and commitment. The freshness and energy she brings to the work was thoroughly appealing ... she brought this cherished work to live." *The Strad*

Described as "Singapore's poster girl of classical music", Min Lee started playing the violin at the age of two and gave her first public performance at five. She enrolled in the Masters programme at Yale University when she was 14, where she was a student of Erick Friedman, himself a pupil of Jascha Heifetz and Nathan Milstein. She graduated in 2000 and has since made concert appearances with the Royal Philharmonic Orchestra, Vienna and Prague chamber orchestras, NHK Symphony, Academy of St Martin in the Fields, the Philharmonia Orchestra, the Russian National Orchestra, Malaysian Philharmonic and the Adelaide, Singapore and San Diego Symphony orchestras. She has worked alongside such conductors as Charles Dutoit, Vladimir Ashkenazy, Peter Oundjian, Mikhail Pletnev and Jahja Ling.

She made her recording début with the Royal Philharmonic and Thomas Sanderling with the Wieniawski violin concertos and Faust Fantasy and has made a recording featuring the Tchaikovsky and Prokofiev Second violin concertos with the Philharmonia under Ashkenazy. In 2004 Min Lee was given the Singapore Youth Award. 🐻

法雅 Manuel de Falla

1876-1946

《三角帽》第二組曲

鄰里之舞 (塞吉迪亞舞曲)

磨坊主人之舞 (法魯卡舞曲)

終舞曲 (霍塔舞曲)

The Three-Cornered Hat Suite No. 2

The Neighbours Dance (Seguidillas)

The Miller's Dance (Farruca)

Final Dance (Jota)

1907年，鑒於家鄉西班牙的音樂環境令法雅十分洩氣，遂以鋼琴家的身份應邀到法國巡迴演出，後來更在巴黎定居，並與當地多位外國藝術家來往。這些藝術家都是第一次世界大戰前數年定居巴黎，包括狄亞基列夫在內。狄亞基列夫的俄羅斯芭蕾舞團轟動全城（包括當地樂壇），劇目既創新又震撼。雖然該團最著名的幾齣（《火鳥》、《春之祭》和《彼得魯斯卡》）舞劇劇樂都由史達拉汶斯基撰寫，但狄亞基列夫其實一直都在物色有才華的新晉作曲家，而且不一定是俄羅斯人。他籌備新劇讓芭蕾舞團1919年在倫敦搬演時，決定邀請法雅作曲，要求音樂「能概括西班牙神髓」，還找來畢加索負責佈景和服裝。

《三角帽》的編舞家是萊奧妮德·梅先。為此，他專誠隨西班牙傳統舞蹈家費利克斯·費爾南多·加西亞學習佛蘭明高舞（加西亞與狄亞基列夫兩人似乎是在機緣巧合之下，在馬德里一所咖啡廳認識的）。狄亞基列夫於是請法雅寫作一些原汁原味的佛蘭明高舞曲；而《三角帽》第二組曲（此劇共有兩套組曲）正是由劇中三首佛蘭明高舞曲組成的。

第一首舞曲**塞吉迪亞**描寫磨坊主人夫婦呼朋喚友在家中聚會，眾人跳起安達盧西亞傳統舞蹈——塞吉迪亞舞。第二主題由大提琴和低音大提琴奏出，引用了一個現成旋律——這個旋律出自杰羅尼莫·希門尼斯的說唱劇《路易斯·阿隆索的婚禮》，當時可謂家傳戶曉。眾人開懷暢飲；天色漸沉，磨坊主人漸漸失去自制，開始跳起**法魯卡舞曲**——法魯卡舞以多用昂首闊步、碰撞腳跟的動作為特色，而這些都是梅先從加西亞身上學會的；音樂漸漸熱鬧起來，最後狂熱奔放地結束。

根據舞劇情節，當磨坊主人跳得興起時官兵卻找上門來捉拿他——原來他被人誣告，好讓當地總督乘虛而入勾引其妻。夜幕低垂，夜鳥嚶嚶；客人散去後，磨坊女主人獨處家中，忽然聽見一陣聲響便朝窗外望去，卻見身穿磨坊主人衣衫的總督正在起舞。她欠身向前，卻整個人跌出窗外；總督被她撞倒，掉進河中。這時磨坊主人也成功越獄，偷了總督的衣服，還戴上官位象徵——三角帽。磨坊主人到達家門；不多久官兵也來到。此時當然有一番亂局，但最後磨坊主人和嬌妻一家團聚，總督則被貶謫。阿拉貢地區的**霍塔舞曲**興高采烈，是全套組曲的高潮。🔥

In 1907, frustrated with the musical environment in his native Spain, Manuel de Falla accepted an invitation to tour France as a pianist. He ended up living in Paris where he rubbed shoulders with many other foreign artists who had settled in the city in the years before the First World War. Among these was Sergei Diaghilev, whose Russian ballet company had taken the city – and the musical world – by storm, with its innovative and shocking productions. The most famous ones – *Firebird*, *Rite of Spring*, *Petrushka* – had music by Stravinsky, but Diaghilev was always on the look-out for new composing talent, not necessarily of Russian origin, and decided to invite Falla to write the music for a ballet which he was planning to introduce when his company toured London in 1919. He approached Pablo Picasso to produce the scenery and costumes, and requested Falla to come up with music which “sums up the very essence of Spain”.

In devising the choreography for *The Three Cornered Hat*, Diaghilev's choreographer, Léonide Massine, took instruction in Flamenco dancing from a traditional Spanish dancer, Felix Fernando Garcia, whom Diaghilev had, apparently, come across by accident in a cafe in Madrid. Diaghilev then asked Falla to devise some authentic Flamenco dances. The three he introduced into the score make up the second of the two orchestral suites he later derived from the music for *The Three Cornered Hat*.

The first dance depicts friends and neighbours meeting at the Miller's house and dancing a traditional Andalusian dance, the **Seguidillas**; the sinuous melody given out by violins is actually a Gypsy melody from Granada. A second theme, introduced by cellos and basses, quotes a popular melody from the zarzuela *La Boda de Luis Alonso* by Jerónimo Jiménez. The drink flows, and as the evening wears on the Miller has lost sufficient of his inhibitions to attempt to dance the **Farruca**, which is characterised by the strutting movements and heel clackings which Massine had learnt from Garcia. It then builds to a frenzied conclusion.

In the ballet, as the Miller reaches the climax of the *Farruca*, soldiers come to the door to arrest him on a trumped-up charge in order to get him out of the way so that the Corregidor can attempt to seduce his wife. As night falls and the night birds sing, the guests leave and the Miller's wife is alone in the house. She hears a noise outside, looks out, sees the Corregidor dancing dressed in her husband's clothes, leans out further, falls out of the window and knocks him into the river. Meanwhile her husband has escaped from prison, stolen the Corregidor's clothes – including his symbol of office, the three-cornered hat – and arrives at the scene closely followed by the soldiers. Of course confusion reigns but the upshot of it all is that the Miller and his beautiful wife are reunited and the Corregidor disgraced. The exuberant Aragonese dance, the **Jota** forms the exuberant climax of the suite. 🍷

編制：兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、兩支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、大鼓、鈸、懸鈸、小鼓、鑼、木琴、響板、豎琴、鋼琴/鋼片琴及弦樂組。港樂於1989年首次演出此作，由美斯特指揮。

Instrumentation: two flutes, piccolo, two oboes, cor anglais, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, cymbals, suspended cymbal, snare drum, tam-tam, xylophone, castanets, harp, piano/celesta, and strings. The Hong Kong Philharmonic's first performance of this piece was in 1989, conducted by Jorge Mester.

拉威爾 Maurice Ravel

1875-1937

《西班牙狂想曲》

夜之前奏曲
馬拉加舞曲
哈巴內拉舞曲
節慶

Rapsodie espagnole

Prélude à la nuit
Malagueña
Habanera
Feria

在19世紀末、20世紀初的法國作曲家中，寫作充滿異國情調的音樂蔚為風尚——神秘的東方和阿拉伯，還有距離較近、但同樣充滿異域風情的國家——西班牙。可是拉威爾與其他法國同胞不同：他真的至少能說自己有點西班牙血統，因為他母親是巴斯克人。20世紀初，有幾位西班牙作曲家旅居巴黎，拉威爾與他們頗有交情（包括法雅在內），而且從他們身上學會了許多關於西班牙音樂的知識。

《西班牙狂想曲》作於1907年，1908年3月15日在巴黎首演。首演當日觀眾反應極為熱烈，第二樂章甚至要重複演奏。拉威爾幾乎所有的管弦樂曲最初都是鋼琴曲，而《西班牙狂想曲》第三樂章實際上更是1895年一首鋼琴二重奏的管弦樂改編版。全曲共有四樂章，一氣呵成地演出：

夜之前奏曲刻劃一個悶熱的晚上。音樂開始時，小提琴奏出一個下行四音音型，不但經常在這個樂章重現，連音高也從沒變更，卻能出神入化地穿梭於不同的樂器組，像薄雲在月亮前方飄過一樣；這種氣氛被短暫掠過的插段阻礙了兩次，第一次由單簧管奏出，第二次是巴松管。但音樂總是回到炎熱、暑氣燻蒸、夜靜更深的氣氛。

低音大提琴的短小節奏型為**馬拉加舞曲**掀開序幕。馬拉加舞曲源自西班牙南部的馬拉加，是當地的傳統舞蹈。其他樂器漸次加入，交織成錯綜複雜的節奏型，為主題作出鋪排。主題由加上弱音器的小號奏出；重複音、反拍節奏、突如其來的速度改變和鈴鼓聲的潤飾，全是典型的西班牙特色；而西班牙風情最濃厚的敲擊樂器——響板——奏起後，英國管重拾第一樂章的悶熱氣氛。下行四音音型短暫重現，然後樂章隨著長笛怪異而華麗的樂句結束。

作曲家為**哈巴內拉舞曲**的特色節奏添上昏昏欲睡的效果，樂器懶洋洋地點綴，然後再度打瞌睡似的，回到慵懶倦怠的狀態（這可是與西班牙人習慣午睡有關）。較好動的樂思偶然閃現，但全都十分短暫，屈服在樂章一片慵懶的氣氛下。

長笛輕快地抖動，標誌著**節慶**的開始。〈節慶〉是全曲篇幅最長的樂章；拉威爾在此描繪典型的西班牙節慶，充滿喧鬧、刺激和突如其來的舞蹈。舞曲段落配合響板的卡嗒聲和旋風似的弦樂，以音樂描繪舞者那搖曳生姿的舞衣。第一樂章的悶熱氛圍偶然重現，但樂曲結束時管弦樂效果卻像煙火般閃耀。🔥

It was something of a fashion among French composers of the late 19th and early 20th centuries to write music inspired by exotic places; the mystical East, Arabia and, closer to home for them but no less exotic, Spain. Unlike many of his compatriots, however, Ravel could lay claim to being at least part-Spanish – his mother's family were Basque. He developed an extensive knowledge of that country's music from his friendship with several Spanish composers who had settled in Paris around the turn of the century (including Manuel de Falla).

Composed in 1907 the première in Paris on 15th March 1908 of *Rapsodie espagnole* created such an impact that the second movement had to be repeated. Almost all of Ravel's orchestral music actually began life as piano music, and the third movement of *Rapsodie espagnole* is actually an arrangement of a work for piano duet dating from 1895. The four movements are played without a break:

Prélude à la nuit evokes a hot, sultry night. The four-note descending figure played by the violins at the very start continues without changing pitch throughout the movement but is magically transformed as it moves from one instrumental group to another, like thin clouds passing over the moon. It is twice interrupted by a brief episode brushing across the music, played first by a pair of clarinets and secondly by the bassoons. But the music always reverts back to its hot, steamy, nocturnal mood.

A short rhythmic figure from the basses heralds the start of the **Malagueña**, a traditional dance originating from Malaga in southern Spain. Other instruments gradually join in to produce a complex rhythmic pattern which sets the scene for the main theme, introduced by muted trumpets. The repeated notes, off-beat rhythms, abrupt tempo changes and the added touch of the tambourine are all typically Spanish. Those most Spanish of all percussion instruments, the castanets, join in before the cor anglais reminds us of the sultry mood of the first movement, and the descending four-note figure briefly reappears before the movement ends with an eerie flourish from the flute.

The characteristic rhythm of the **Habañera** is here given a decidedly sleepy quality with instruments lazily adding a touch of colour before dozing back into the kind of torpor associated with the popular Spanish habit of taking the Siesta. Occasional glimpses of a more energetic idea are short-lived and all succumb to the soporific mood of the movement.

A briskly fluttering flute heralds the **Feria**, the longest movement in the work. Here Ravel depicts a typical Spanish festival full of noise, excitement and with outbreaks of dancing supported by clicking castanets and swirling strings as a kind of musical depiction of the flowing dresses worn by Spanish dancers. Occasionally we are reminded of the hot, sultry mood of the first movement, but the work ends in a blaze of orchestral fireworks. 🎆

編制：兩支長笛、兩支短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、三支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、大鼓、鈸、小鼓、三角鐵、鈴鼓、鑼、木琴、響板、兩座豎琴、鋼片琴及弦樂組。港樂於1996年首次演出此作，由葉詠詩指揮。

Instrumentation: two flutes, two piccolos, two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, contra bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, snare drum, triangle, tambourine, tam-tam, xylophone, castanets, two harps, celesta, and strings. The Hong Kong Philharmonic's first performance of this piece was in 1996, conducted by Yip Wing-sie.

李慧銘一 風光明媚的音樂遠行

來自新加坡的年青小提琴家李慧銘，小時候就鋒芒畢露，遠赴美國師承Eric Friedman，現在已擁有成功的演奏事業與自己的音樂中心。一路走來，李慧銘的音樂道路沿途風光明媚，令人羨慕。

朱振威



起點：一份生日禮物

我的媽媽給我人生中第二份生日禮物，就是一把小提琴！

八歲的時候，我贏得了新加坡全國音樂比賽冠軍，其中一位評審邀請我在那個暑假參加一個音樂節。我在

音樂節上遇到了著名教育家Josef Gingold，他跟我媽媽說我應該立即離開新加坡，接受正規的小提琴訓練。不到一個月，我們已收拾行裝，就在九月的時候我踏足美國。我九歲起在美國讀書，先在密芝根，14歲再轉校到耶魯大學。

Eric Friedman在我生命中有重大影響。我14歲時在耶魯大學第一次跟他碰面。他是偉大俄羅斯小提琴家海費茲的門生，他讓我見識到一個我聞所未聞的小提琴世界。我愛跟他學習，是他有能力親身在小提琴示範他的想法，而不只是口頭上的講述。

聽芬蘭的聲音

西貝遼士的協奏曲是我的最愛之一。這是一首充滿澎湃激情與深度的協奏曲，而第三樂章有著強勁的節拍，頗令人享受。我第一次演奏這首協奏曲時只有十歲，從那時起已成為我最喜歡的協奏曲之一。它帶著辛辣、激情、黑暗，也富表現力，能直插你的內心世界。

12歲那年我與新加坡交響樂團合作，第一次公開演出這首協奏曲。那是為慶祝總統就職而舉行的青年演奏家音樂會，所以新加坡總統也有出席，令我十分興奮。我還記得在第三樂章中途，我掉了髮夾，頭髮全都掉下來！不過，對我來說這終究是一場有趣的音樂會。

看舞台與山野

自从我五歲起公開演出，我就愛上舞台。有時候，頻密的旅程會令我身心疲倦，但我實在熱愛舞台、觀眾和音樂。三年前，我回到新加坡，考入新加坡國立大學的李光耀公共政策學院，攻讀公共政策碩士。我很享受這次經歷。這是我第一次有同學跟我年紀相若！

我很享受在學院的日子。八成的同學都是外國人，來自東南亞、中國、印度、歐洲以及美國，所以我能夠與來自不同文化的各式人物一起生活。攻讀公共政策碩士的經驗令我大開眼界，讓我有更廣闊的視野。這課程吸引我之處是學習內容十分廣泛，從經濟學到統計學，從組織管理到女性權益與城市規劃，任君選擇。

我有很多嗜好。旅遊、遠足、閱讀、看電影——尤其是經典電影。去年十二月，我終於一嘗多年心願到南美洲旅行。我在巴塔哥尼亞遠足，那是超棒的經歷。我在遠足時不會聽音樂，我喜歡感受自然的聲音。但我在健身房跑步時我帶著iPod聽音樂，但全都是古典音樂！每一個人聽到我這樣說都覺得聽著古典音樂跑步很古怪，但我就是喜歡。

終點當未到來：傳承知識的使命

我是四姊妹中排行最小，從小到大我都被比我年長的人包圍。我必需比同齡孩子長得更快，但某程度上，我卻仍然是一個小女孩，這是有趣的合體。在耶魯大學，我大部份好朋友都比我大十年左右，因為我就讀的已經是研究院，然而在那個時候，你不會在這方面想太多。我想我的父母與師長在這方面為我提供了最佳的支持與引導。我在布拉格的老師Václav Šnitil常常告誡我：「如果音樂家的自我太巨大，他們就會變得一無是處。你唯一的任務與目標就是服務音樂和它們的作曲家。」

我的童年跟所謂「正常」是有所不同，但我對我來說我的童年是「正常」不過。我的父母為我好好平衡生活中音樂與其他事情所佔的份量。這正是他們為我選擇耶魯大學而不是其他音樂學院的原因，他們相信全面的學校教育對我非常重要。我也相信我認識的事情愈多，

我演奏的音樂會愈好。我很幸運，從小就可以周遊列國，四處廣交朋友。時至今日，我的好朋友還是散佈世界不同角落，靠著電郵與Facebook，我與他們可輕易保持聯絡。

Friedman令我決定終有一天我會當教師，將他傳授給我的知識承傳下去。兩年前我在新加坡成立了一家小提琴中心。在這裡，我們的主要目的是透過小提琴，鼓勵及啟發小朋友對音樂的熱愛。當然，如果能發掘到少年天才也會令我興奮莫名。

李慧銘最愛小提琴家

成長時期，海費茲與愛爾斯泰克都是我的偶像。除了他們的技功外，他們的演奏充滿激情，而且他們每人都屬於自己的獨特聲音。

李慧銘最難忘的演出

那是在艾伯特大廳與皇家愛樂樂團合作的倫敦首演。一直以來我都很害怕在演出途中弦線斷掉，結果在我的倫敦首演惡夢成真！我的E弦斷了！不過實情也不是太壞，我從團長手上接過她的小提琴，原來那是一支史特拉迪瓦里名琴！我當時還想「唔，如果我早知她用史特拉迪瓦里，就早一點把弦弄斷吧！」而那場演出最終也圓滿收場。

李慧銘的香港印象

我之前來過香港演出兩次。上一次正值非典型肺炎爆發期間，是很特別的經歷。因為SARS，我們都預計很少人會出來看音樂會，所以當我發現觀眾數目一點也不少的時候感到很欣慰。我很喜歡到香港，尤其是為了各式美食！我也很期待下次的香港演出。





Min Lee's Enchanting Musical Journey

Singaporean violinist Min Lee, a young prodigy who studied under the renowned Eric Friedman, has already established an impressive musical career and today runs her own violin studio. Her's has been (and continues to be) a fascinating and enviable musical journey.

Leon Chu

Starting Point: A Birthday Present

I received a violin as my second birthday present from my mother, and have been playing ever since!

When I was eight years old, I won the Singapore National Music Competition and one of the adjudicators invited me to a music festival that summer. There I met the great pedagogue Josef Gingold, who advised my mother that I should leave Singapore immediately for serious violin training. We pretty much packed up within a month and by September that year I was in the US. I have studied in the US since I was nine years old, first at Michigan and then, when I was 14, at Yale.

Eric Friedman has been a tremendous influence in my life. I first met him at Yale when I was 14. He was the protégé of the great Russian violinist Jascha Heifetz, and he showed me things on the violin that I'd never seen before. What I loved about learning from him is that he was always able to demonstrate with his violin, not just through words.

The Sibelius Concerto

The Sibelius has been one of my favourite concertos to perform ever since I first played it at the age of ten. It is a concerto with great passion and depth and the 3rd movement has a strong rhythmic pulse that is quite enjoyable. There is such a poignancy, passion, darkness and expressivity in the music that speaks directly to the heart.

I made my Sibelius début when I was 12 years old with the Singapore Symphony Orchestra. It was the inaugural President's Young Performers' Concert and the President of Singapore was there; I was quite excited! I still remember that in the middle of the 3rd movement the clip that was holding my hair up fell out so my hair came tumbling down, but it was still a fun concert for me!

Away from Music

I gave my first public performance at five, and ever since then I've loved being on stage. Sometimes the constant travelling can be tiring, but I do love the audience and the music. Three years ago I returned home to Singapore to enrol at the Lee Kuan Yew School of Public Policy (National University of



Singapore) to do my Masters in Public Policy. I quite enjoyed that experience, and it was the first time that I found myself the same age as my classmates!

I really enjoyed my time at the LKY School. 80% of my classmates were foreign, from SE Asia, China, India, Europe and the US, so it was great getting to spend so much time with people from various cultures. I think doing my Masters in Public Policy has definitely broadened my perspective and expanded the way I view things. What attracted me to the programme was that the curriculum was so broad it could cover everything from economics and statistics to organisational management and more specialised areas like women's rights and urban planning.

I enjoy doing lots of things such as travelling, hiking, reading and movies, especially the classics. In December last year I finally made it to South America, a dream of mine for many years. We went hiking in Patagonia and it was a stunning experience. When I hike I don't listen to music, I like the feel and sound of nature. When I go running at the gym I do like listening to music on my iPod, but it's all classical music! Everybody thinks it's strange to run to classical music but I enjoy it.

Passing On the Treasure

Growing up, as the youngest of four girls, I was always around older people. In some ways I had to grow up much faster than my peers, but in other areas I was very much still a little girl,

so it was an interesting hybrid. At Yale most of my close friends were ten years older than I was as it was a graduate programme, but at that time you don't really think about it. I believe my parents and my professors did a good job of keeping my feet on the ground. My Professor Václav Snitil in Prague always used to tell me; "If musicians' egos are too big, then they become useless. Your only mission and goal is to serve the music and its composers."

My childhood was different from what is called 'normal', but to me it was 'normal' as that was all I knew. My parents maintained a good balance for me between music and other things, which is why I chose to go to a university like Yale – rather than a music academy or conservatory – as they believed in the importance of a solid academic education. I believe the more I know of other things, the better my music will be. I actually feel quite lucky to have been able to travel and visit different countries from a young age and to have made many friends all over the world. My close friends come from all over the world, but with email and facebook it's quite easy to keep in touch.

My professor at Yale made me promise that one day I would teach, to pass on all the knowledge he was passing on to me, so two years ago I started a violin studio in Singapore. Our main objective was to encourage and inspire in children and young talents a love of music through the violin.

Min Lee's Favourite Violinists

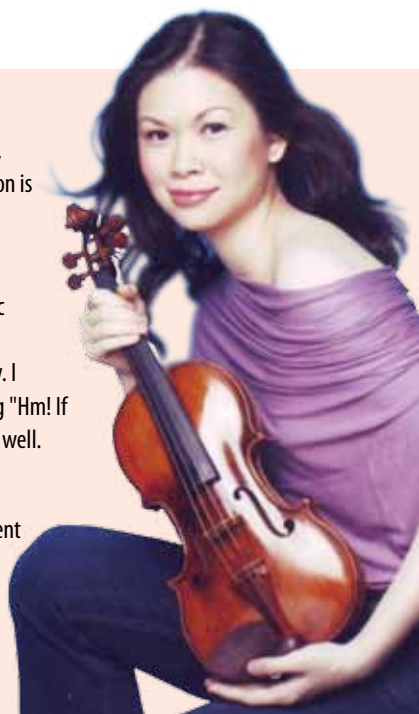
Growing up Jascha Heifetz and David Oistrakh were my idols. Beyond their technical ability, their playing has such passion, and what is wonderful about the violinists of their generation is that they are instantly recognisable by their sound.

Min Lee's Most Unforgettable Performance

It would have to be my London début at the Royal Festival Hall with the Royal Philharmonic Orchestra. For years I had a phobia about breaking a string on stage in the middle of a performance. Somehow it happened! My E string burst! It actually didn't turn out too badly. I grabbed the concertmistress's violin and it turned out she had a Stradivarius! I was thinking "Hm! If I'd known she had a Strad, I'd have broken my string earlier!" And the concert finished very well.

Min Lee's Hong Kong Impression

I've performed in HK twice before. The last time was during SARS so that was quite a different experience! Because of SARS we were expecting a lot of people wouldn't come, so I was amazed when there was actually quite a large audience. I've always enjoyed visiting HK, especially for the food! And I'm looking forward to more of that this time too.





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西貝遼士與小提琴

沒幾位作曲家能擁有像西貝遼士一樣完滿的音樂生涯——以小提琴開始，小提琴作結，事業高峰期則創作出一首歷久不衰的小提琴協奏曲。

今晚李慧銘為大家演繹了這首登峰造極的傑作，但這絕非西貝遼士唯一為小提琴和樂隊而寫的作品。他有生之年最後寫的樂曲是一首為小提琴和樂隊而寫的組曲。這首1929年寫成的樂曲，或許在當時來說不合時宜，也可說是西貝遼士的步伐太快，只有他自己懂得欣賞，直至1990年他死後四十年才首次被公開演奏。

問題是這首組曲跟小提琴協奏曲比起來怎麼樣？

組曲的風格截然不同，含蓄而且平易近人，編制精巧，刻畫細緻，當中的田園味道可能勾起你對佛漢威廉士的回憶，甚至樂章標題也採用英文。小提琴獨奏和樂隊的交織比協奏曲來得更緊密，這首難得一聽的組曲，由西貝遼士的現代芬蘭同胞古西斯托擔任領奏和小提琴獨奏，最好不過。

Few careers seem so nicely rounded as that of Sibelius, whose professional life began on the violin, ended with the violin and had as its central climax one of the greatest violin concertos of all time.

We heard Min Lee play Sibelius' violin concerto tonight, but that was by no means his only work for violin and orchestra. The very last thing he ever completed was a suite for violin and orchestra, which dates from 1929. A measure of how far Sibelius' music had sunk in his own esteem, if not in contemporary public tastes, is shown by the fact that the suite was never publicly performed until 1990, over four decades after the composer's death.

Of course the burning question is, how does it compare with the violin concerto?

Well, it is a very different work, intimate and reserved, small in scale and descriptive, its pastoral nature reminiscent in places of Vaughan Williams; even down to the movement titles being given in English. The solo violin is much more integrated into the orchestral texture than it is in the great concerto, so it is appropriate that for this rare performance we hear it directed by the same person who plays the solo part, one of Sibelius's modern-day compatriots, Pekka Kuusisto.



01



02

PHOTO Sonja Werner

01 西貝遼士 Jean Sibelius

02 古西斯托 Pekka Kuusisto

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Zhang Xi

第二小提琴 Second Violins



● 范丁
Fan Ting



■ 趙滢娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang
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Li Ming



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Cui Hong-wei



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Double
Basses



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* Fellows of The Robert H. N. Ho Family Foundation
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香港管弦樂團
Hong Kong Philharmonic Orchestra

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雙簧管 Oboes	 ● 韋爾遜 Michael Wilson	 ■ 布若芙 Ruth Bull	英國管 Cor Anglais	 杜爾娜 Sarah Turner						
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	 ● 莫班文 Benjamin Moermond	 ▲ 李浩山 Vance Lee	低音巴松管 Contra Bassoon	 崔祖斯 Adam Treverton Jones						
圓號 Horns	 ● 韋麥克 Mark Vines	 ■ 柏如瑟 Russell Bonifede	 ▲ 周智仲 Chow Chi-chung	 高志賢 Marc Gelfo	 李少霖 Homer Lee Siu-lam	 李坦妮 Natalie Lewis				
小號 Trumpets	 ● 傲高年 Colin Oldberg	 ▲ 莫思卓 Christopher Moysé	 華達德 Douglas Waterston	長號 Trombones	 ● 韋雅樂 Jarod Vermette	 韋力奇 Maciek Walicki				
低音長號 Bass Trombone	 高樂朋 Robert Collinson		大號 Tuba	 ● 陸森柏 Paul Luxenberg	定音鼓 Timpani	 ● 龐樂忠 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	大提琴 Cello 洪韋儀 Shelagh Heath	低音大提琴 Double Bass 許裕成 Simon Hui	長笛 Flute 莊雪華 Ivy Chuang	單簧管 Clarinet 方曉佳* Johnny Fong*	巴松管 Bassoon 梁德穎 Leung Tak Wing	敲擊樂器 Percussion 蔡立德 Choy Lap Tak	豎琴 Harp 周展彤* Chau Chin-tung*	勞善雯 Mandy Lo	何銘恩 Jojo Ho	黃士倫* Ann Huang*

* 承蒙香港小文管樂團允許參與演出
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香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA



何鴻毅家族基金
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



凌顯祐
Andrew Ling
首席中提琴
Principal Viola

何鴻毅家族基金駐團學員培訓計劃的目的，是為傑出的青年弦樂手提供專業的交響樂及室內樂培訓。此計劃每年為最多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。何鴻毅家族基金全力贊助此計劃，與香港管弦樂團攜手培育青年音樂家，發掘他們的潛質。

駐團學員將會在首席中提琴凌顯祐先生的指導下進行為期一個樂季的實習，參與樂團的日常排練及演出。另外，樂團亦會為學員舉辦大師班，讓學員有機會與來港演出的世界著名音樂大師作交流；每星期的室內樂課也是培訓計劃的另一重點。完成培訓計劃的學員更有機會晉身成為專業交響樂團的成員。過去4年，多名學員在完成培訓計劃後成功考入港樂以及其它職業樂團成為全職樂師，當中包括：中國愛樂樂團、中國國家交響樂團、香港小交響樂團及澳門樂團。

獲選成為2010/11樂季的駐團成員分別有來自北京中央音樂學院的小提琴手劉博軒、上海音樂學院的中提琴手張姝影和付水淼、廣州星海音樂學院的大提琴手潘豐、香港演藝學院的小提琴手柯雪和劉芳希、中提琴手楊凡，以及來自國立臺北藝術大學的小提琴手陳怡廷和國立臺灣師範大學的低音大提琴手張沛垣。

香港管弦樂團在此衷心感謝何鴻毅家族基金慷慨支持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 rho_fellowships@hkpo.com 與樂團事務助理經理丁美雲小姐聯絡。

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme was created to provide professional orchestral training 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 programme is directed by the Hong Kong Philharmonic Orchestra's Principal Viola Andrew Ling. Under their guidance, the Fellows will rehearse and perform with the Orchestra for one full orchestral season from September to July. In addition, they will have opportunities to attend masterclasses with internationally renowned guest artists performing in Hong Kong, as well as weekly chamber music coaching.

This intensive training programme will bridge the gap between completion of tertiary instrumental training and securing a position in a professional symphony orchestra. Some of our past Fellows are now working as full-time musicians in the Hong Kong Philharmonic Orchestra as well as other major orchestras including China Philharmonic Orchestra, China National Symphony Orchestra, Hong Kong Sinfonietta and Macau Orchestra.

The Fellows for the current season are: violinist Liu Boxuan from the Central Conservatory of Music in Beijing; violists Zhang Shu-ying and Fu Shuimiao from the Shanghai Conservatory of Music; cellist Pan Yan from the Xinghai Conservatory of Music in Guangzhou; violinists Ke Xue and Liu Fang-xi, violist Yang Fan from the Hong Kong Academy for Performing Arts; violinist Chen Yi-ting from the Taipei National University of the Arts and bassist Chang Pei-heng from the National Taiwan Normal University.

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 Natalie Ting, Assistant Orchestral Operations Manager, at (852) 2721 1582 or email: rho_fellowships@hkpo.com.

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Maestro Circle 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 Maestro Circle members.

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- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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