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太古新力量  
swire new  
generation  
SERIES

# FENG NING'S PAGANINI 寧峰的巴格尼尼



太古新力量 Swire New Generation  
舞之崇拜  
Apotheosis of the Dance

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Fri & Sat 8pm

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# 太古新力量：舞之崇拜

## Swire New Generation: Apotheosis of the Dance

# Roberto SIERRA

8 斯耶拿 《方丹戈舞》

14 ROBERTO SIERRA *Fandangos*

~13'

# PAGANINI

10 巴格尼尼 第一小提琴協奏曲

16 PAGANINI Violin Concerto No.1

~35'

中 場 休 息 i n t e r v a l

# BEETHOVEN

12 貝多芬 第七交響曲

18 BEETHOVEN Symphony No.7

~36'

# ARTISTS

21 德爾弗斯 指揮 / Andreas Delfs conductor

22 寧峰 小提琴 / Feng Ning violin

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SWIRE

# ANDREAS DELFS

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斯耶拿深明此道，所以重覆一個索勒的小樂思，一個充滿西班牙熱情之火和迷人和聲的樂思。巴格尼尼亦深明此道，所以他把精彩絕倫的細微節奏型鑲嵌成閃爍奪目的炫技樂章。當然，貝多芬也深明此道，他的第七交響曲每個樂章都由一個精細的節奏型開始構思，他一直建呀建，建成一首只有這位音樂巨人才可以建構得出的樂曲，令我們每一次都為之傾倒。

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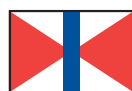
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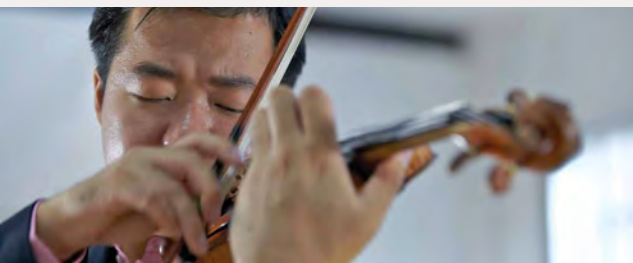


PHOTO Simon Wall/Intermusica

## FENG NING

寧峰 | 獨奏小提琴 VIOLIN SOLO

... (IN) PAGANINI'S MUSIC, WE FOCUS IMMEDIATELY ON THE VIOLINISTIC TECHNIQUE, AND OFTEN FORGET ABOUT HIS MUSIC, WHICH ARE PURE ITALIAN OPERA ARIAS, SO ROMANTIC...



「巴格尼無論於小提琴抑或音樂史上都舉足輕重，如果不是因為他，小提琴的演奏技巧沒可能有今日的高。但當我們談、學或演巴格尼的音樂，我們會即時聚焦於琴技，而忽略音樂，巴格尼的音樂全然是意大利的詠嘆調，既浪漫又優美，所以我希望我們能反過來留心他的音樂，而不是技巧。」

"Paganini is such an important person in violin and music history. It is a fact that if it wasn't for him, technically the level of violin playing would not be as high as it is today. But when we talk, learn or perform Paganini's music, we focus immediately on the violinistic technique, and often forget about his music, which are pure Italian opera arias, so romantic and beautiful. So I do wish that we can do just the opposite, focus on the music and forget about the technique."



PHOTO Cheung Chi Wai

## RUSSELL KAN

簡宏道 | 第二小提琴 SECOND VIOLIN

……正因整個弦樂聲部的共同努力，令這個樂章（第一樂章）成為了史上其中一段最受歡迎的樂章。然而，最吸引我的是感人肺腑的第二樂章……



簡宏道自1980年加入香港管弦樂團，頭十年擔任第一小提琴手，自八十年代起已經和樂團一起演奏貝多芬第七交響曲：「我第一次與樂團演出的貝七由已故音樂總監（1984-1989）施明漢執棒，貝多芬在第一樂章中，為了烘托第一小提琴聲部的主旋律，給第二小提琴及低音聲部寫了很多快速行進的音符，正因整個弦樂聲部的共同努力，令這個樂章成為了史上其中一段最受歡迎的樂章。然而，最吸引我的是感人肺腑的第二樂章，今屆奧斯卡大贏家《皇帝無話兒》也以此樂章作為喬治六世1939年演講這高潮戲的配樂，兩者合起來相得益彰。」

Russell Kan joined the Hong Kong Philharmonic Orchestra in 1980 and played as first violinist for ten years. He has played Beethoven's Seventh Symphony with us since the 80s; "I first performed this work with the HKPO under the baton of the late Kenneth Schermerhorn, who was Music Director from 1984-1989. In order to support the main melody played by the first violins, Beethoven wrote some fast moving parts for the rest of the string section in the first movement. This strong alliance makes it one of the most popular movements in the music history. The most attractive movement for me is the touching second. This year's big winner at the Academy Awards, *The King's Speech*, also used this movement very successfully in the climatic scene of King George VI's speech in 1939."

# 斯耶拿

生於1953年

**生**於波多黎各的斯耶拿曾在歐洲進修時跟隨前衛作曲家利蓋蒂學習，他的音樂糅合了西班牙風格和在歐洲學到的技巧，作品種類繁多，其中包括：四首交響曲、多首協奏曲和許多獨奏器樂作品，其曲風被彼得·拉奇形容為「糅合民族傳統和當代世界、意味深長的原創實體。」《方丹戈舞》寫於2000年，由史拉健和美國國家交響樂團委約創作，2001年2月28日世界首演，有說此曲「尋訪西班牙語世界在歐洲的本源」。

標題《方丹戈舞》原是西班牙一種著名舞蹈，舞姿活潑，一般以結他、響板和拍手伴奏，深得十八世紀古典作曲家歡心——莫扎特〔《費加羅的婚禮》〕、史卡拉第和鮑凱利尼都寫過方丹戈舞曲。雖然在《方丹戈舞》中可見史卡拉第和鮑凱利尼的影子，和有些斯耶拿自己形容為「我的巴洛克冥想」的段落，但此曲其實是根據一首鍵盤方丹戈舞曲寫作的，原曲據說出自加泰隆作曲家索勒〔1729-1783〕手筆，雖然真正的作者至今仍有爭議。

原曲有時被稱為「拉威爾《波萊羅》的先驅」，斯耶拿說「它迂迴曲折得不可思議、異想天開，一直令我深深著迷。」樂評經常把斯耶拿的《方丹戈舞》與拉威爾《波萊羅》相提並論，認為《方丹戈舞》「近乎狂熱地緊握基本樂思，不管配器不斷變更。但拉威爾採用了持續漸強，而斯耶拿的則在全體奏時最響亮，獨奏時很安靜，最後全樂團一同奏出壯麗的結尾。」

節目介紹中文翻譯：鄭曉彤





## 《方丹戈舞》



三十多年來，美國作曲家斯耶拿的作品被歐美各頂尖樂團、合奏團和音樂節選奏。2002年英國BBC逍遙音樂節開幕音樂會中，他的《方丹戈舞》就由英國BBC交響樂團演奏，並透過BBC電台電視台在英國及歐洲播出。斯耶拿2003年獲頒美國藝術文學院學院獎〔音樂〕、2004年，他的第一交響曲〔由聖保羅室樂團委約創作〕贏得肯尼夫·達雲保特管弦樂作品比賽。2007年，Albany唱片公司憑著灌錄他的第三交響曲「莎莎舞曲」贏得高索維斯基國際唱片獎〔KIRA〕。斯耶拿生於波多黎各維加巴哈，現任紐約康奈爾大學音樂教授。

### 編制：

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# 巴格尼尼

1782-1840

**醫**學界向來認為巴格尼尼是個引人入勝的病例。《美國醫學會期刊》曾有文章指出：「就小提琴名家巴格尼尼而言，身體結構的特質是種優勢。他韌帶極鬆，因此常人不可能做得到的技巧，他做得到。」專門研究與音樂有關醫學問題的邁倫·索非特醫生斷定：「他左手手指既修長彎曲，又能極度伸展，令手指在指板上的活動幅度特別大、獨立性特別強兼來去自如，而右上肢手腕和肩關節都很鬆，令他的柔軟度足以做到神乎其技的弓法。」他手指的活動幅度之大、獨立性之高，令許多人懷疑他接受了外科手術把腱與腱之間的繫帶割斷。可是要一個天才橫溢、前途無量的音樂家冒險接受手部手術的可能性不大，尤其當時的外科手術仍很落後。馬凡氏綜合症則是較可能的解釋。馬凡氏綜合症是種結締組織疾病，1896年才出現關於其臨床特徵的描述—而那些病徵以十九世紀初的醫學水平也根本察覺不到。

巴格尼尼到底是否馬凡氏綜合症患者其實無關重要，重要的是他有大量出神入化的小提琴音樂傳世，足以證明其驚人技藝。這些作品包括六首小提琴協奏曲，第一首寫於1816年，1819年在那不勒斯一場音樂會由作曲家親自首演。樂曲除了獨奏部分難度極高，巴格尼尼還戲弄了觀眾一下：樂團以降E大調演奏，又把小提琴的定弦調高半音，使他能採用其他指法。由於巴格尼尼對自己的音樂材料向來神神秘秘，因此這件鮮為人知的事就令早期的出版商看漏眼，1851年出版時把樂曲移至D大調—此後，所有人都以D大調演奏巴格尼尼第一小提琴協奏曲了。

第一樂章以高貴的管弦樂引子開始，小提琴獨奏隨後加入，令開端的管弦樂主題變得更華麗，難度越來越高〔還有一個令人望而生畏的三度音樂段〕。抒情主題浮現，如歌似的旋律俯拾即是一羅西尼還因此說，要是巴格尼尼改為專注寫作歌劇，就會「把我們全都擊敗」。高得驚人的

## D大調第一小提琴協奏曲，Op.6

莊嚴的快板

抒情的慢板

輪旋曲（精神奕奕的快板）

泛音、跨弦線的敏捷跑動音型和跳進音、拉弓奏與撥奏的快速交替、前無古人的「巴格尼尼拋弓」（琴弓彈離弦線以奏出快速的重複音），也不過是這個樂章所用的小部分技巧而已。

**第二樂章**戲劇化的開端不但甚有歌劇特色，更令人聯想起羅西尼的音樂。抒情的旋律以小調寫成，小提琴奏出華麗的修飾後，憑一下經典的「巴格尼尼拋弓」引入令人目眩的**第三樂章**—令人嘆為觀止的雙弦音、三弦音和極高音比比皆是。

節目介紹中文翻譯：鄭曉彤

編制：

獨奏小提琴、兩支長笛、兩支雙簧管、兩支單簧管、巴松管、低音巴松管、兩支圓號、兩支小號、三支長號、定音鼓、大鼓、鈸、懸鈸及弦樂組。



# 貝多芬

1770-1827

貝多芬自第一交響曲起，約每兩年就有一首新交響曲面世，直至第五、第六交響曲在1808年同場首演為止。第七交響曲卻整整三年後才動筆，1812年5月脫稿。也許貝多芬不該親自指揮首演一十年來，他的聽力一直每況愈下。當日有份演出的小提琴手路易·史博回憶道：「貝多芬明顯聽不見自己曲中的柔和樂段。樂團還沒開始，他已經在打拍子了，所以一直比樂團領先很多。到一大段漸強開始時，他幾乎已領先了十至十二小節。他先蹲在譜架下面，覺得音樂越來越強時就站起身來，然後踮起腳，讓自己看來高一點，心想洪亮的高潮來臨了，就使勁一躍，跳得老高。可是高潮實際上還未出現，他就慌張地四處張望，吃驚地盯著依然奏著柔和樂段的樂團。直到那期待已久的嘹亮樂段開始，他聽得見了，才能重新跟上。」

大家不難想像貝多芬失去聽覺有多痛苦，但這種痛苦在第七交響曲卻幾乎不著痕跡。事實上，生氣勃勃的舞曲樂思在第七交響曲俯拾皆是，而且情緒持續高漲，令早期聽眾摸不著頭腦。樂曲在萊比錫重演時飽遭抨擊，許多觀眾認定第一、四樂章是醉酒時創作的，作曲家韋伯聽到第三樂章就譏諷道：「貝多芬合該進瘋人院。」其他樂評也大加鞭撻：據塞耶的名著《貝多芬的一生》〔1866年出版〕，有樂評〔大概是林茲〕形容此曲「荒謬、毫無章法」，亞歷山大·烏列比謝夫則認為第二樂章是「瘋言瘋語，半點旋律和和聲的蹤影都沒有，沒一刻順耳」。此曲的神髓，還是要留待作曲家華格納才能一語道破：「這是舞曲的典範」。

第一樂章開始時，樂團先來一個充滿爆炸力的和弦，然後是大段寬廣的漸強，朝氣蓬勃的舞曲主題忽然躍出，繼而愈來愈雀躍，直至整個樂團都沉醉在狂熱的舞蹈。

## A大調第七交響曲，Op.92

稍慢速 — 極快板

小快板

急板

輝煌的快板

第二樂章是變奏曲，初段較憂鬱，但骨子裡始終是舞曲，只是沉著得多。開端的節奏型不斷重複，偶然才會消失一陣。維也納首演當晚，觀眾聽畢這個樂章後反應熱烈，甚至要求馬上再奏一遍。

可是這種氣氛旋即被喧鬧的第三樂章霍然粉碎：先是活潑友善地喋喋不休，中段則較冷靜。根據史塔德勒神父〔1748-1833〕所述，中段旋律乃根據一首古老的朝聖者讚美詩寫成，配器模仿管風琴聲，宗教氣氛更濃厚。

雀躍的第一和第三樂章，也不過為熱鬧的終樂章作準備。據說華格納對這個樂章愛不釋手，甚至請岳父李斯特在鋼琴上一邊彈奏，他自己一邊忘型地舞動——而這個樂章也的確活潑無比，生氣勃勃。

節目介紹中文翻譯：鄭曉彤

編制：

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、  
兩支圓號、兩支小號、定音鼓及弦樂組。

# Roberto **SIERRA**

b. 1953

A native of Puerto Rico, Roberto Sierra draws on his Hispanic heritage as well as techniques he learnt whilst studying in Europe with, among others, the avant-garde composer, György Ligeti. His extensive output includes four symphonies, a host of concertos and a great many solo instrumental works, all of which inhabit a sound world in which, as Peter Laki has put it, “ethnic tradition and the contemporary world merge to form a meaningful original entity.” Composed in 2000 to a commission from Leonard Slatkin and the National Symphony Orchestra (who gave the world première on 28th February 2001) *Fandangos* is said to visit “the European roots of the Hispanic world”.

While the title *Fandangos* is well known to be a lively Spanish dance, often accompanied by guitar, castanets and hand-clapping, it became quite popular with classical composers of the 18th century, including Mozart (in *The Marriage of Figaro*), Domenico Scarlatti and Luigi Boccherini. While there are hints of fandangos by both Scarlatti and Boccherini as well as what Sierra himself describes as “my Baroque musings” in *Fandangos*, the work is actually based on a keyboard fandango believed to have been composed by the Catalan composer, Antonio Soler (1729-1783); although its authorship is now very much in contention.

Sometimes described as the “forerunner of Ravel’s *Boléro*”, the fandango attributed to Soler has, in the words of Sierra, “always fascinated me, for its strange and whimsical twists and turns.” *Fandangos* itself has been likened to the Ravel in that it “clings almost maniacally to the fundamental idea, in spite of all the changes in orchestration. Yet instead of Ravel’s continuous crescendo, Sierra adopts a course with more tutti peaks and soloistic valleys before the final flourish in which the entire orchestra participates.”

Programme notes by Dr Marc Rochester



## *Fandangos*



For more than three decades the works of the American composer **Roberto Sierra** have been part of the repertoire of leading orchestras, ensembles and festivals across the USA and Europe. At the opening of the 2002 BBC Proms, his *Fandangos* was performed by the BBC Symphony Orchestra in a concert that was broadcast by BBC Radio and Television throughout the UK and Europe. In 2003 he was awarded the Academy Award in Music by the American Academy of Arts and Letters. His *Sinfonía No.1*, a work commissioned by the St Paul Chamber Orchestra, won the 2004 Kenneth Davenport Competition for Orchestral Works, and in 2007 the Serge and Olga Koussevitzky International Recording Award (KIRA) was awarded to Albany Records for their recording of his *Sinfonía No. 3 "La Salsa"*. Roberto Sierra was born in Vega Baja, Puerto Rico, and is currently Professor of Music at Cornell University in New York.

### INSTRUMENTATION:

piccolo, two flutes, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, castanets, cencerros (cow bells), marimba, snare drum, suspended cymbal, tambourine, tam-tam, woodblocks, cymbals, tom-toms, triangle, vibraphone, xylophone, piano/celesta, harp, and strings.

# Nicolò **PAGANINI**

1782–1840

**N**icolò Paganini has long been regarded by the medical profession as a fascinating case study. To quote from papers published in the *Journal of the American Medical Association*; “In the case of the famous violinist, Paganini, anatomical idiosyncrasies proved an advantage. His tremendous ligamentous laxity (loose ligaments) allowed him instrumental playing feats that would otherwise have proven impossible.” Dr Myron Schofeld, an eminent specialist in the field of music-related medical issues concludes; “The long, sinuous, hyperextensible fingers of his left hand gave his fingers an extraordinary range of motion and freedom of independent movement on the fingerboard, while the laxness of the wrist and shoulder joint of his right upper extremity gave him the pliancy required for masterful bowing.” The range and independence of motion of the fingers was so extraordinary that it was widely suspected that he had undergone a surgical procedure to cut the bands that connect the tendons. However, it is unlikely that a talented musician at the dawn of his promising career would have so risked the safety of his hands, particularly given the primitive state of the surgical art at that time. Much more probable was that the facility was a result of *Marfan habitus* (Marfan’s Syndrome), a connective tissue disorder the clinical features of which were not even described until 1896, and that those symptoms would most likely not have been detectable to early 19th century medicine, anyway.

Whether or not Paganini suffered from Marfan’s Syndrome is beside the point; what matters is that he left to posterity a wealth of truly incredible violin music, a vivid testament to his own astonishing virtuosity. Among those compositions are six violin concertos, the first of which was written in 1816 and premièred by Paganini himself at a concert in Naples in 1819. In addition to the striking technical demands placed on the soloist in this work, Paganini played an additional trick on his audience. The orchestra played in E flat major, with the violin tuned up a semitone – allowing him a different set of fingering possibilities. Since Paganini was famously secretive with his musical materials, this little-known fact escaped the attention of the first publishers of the concerto, who in 1851 transposed the concerto down to D major, in which key it has been performed ever since.

# Violin Concerto No.1 in D, Op.6

Allegro maestoso  
Adagio espressivo  
Rondo (Allegro spiritoso)

The **first movement** opens with a noble orchestral introduction, after which the solo violin enters with flamboyant arrangements of the opening orchestral theme. The virtuoso demands increase – there is a forbidding passage in thirds – until a more lyrical theme emerges. It is the wealth of highly singable melodies here which prompted Rossini to suggest that, had Paganini turned his attention to writing opera, he would have “knocked out all of us”. Incredibly high harmonics, athletic runs and jumps across the strings, rapid alternation between bowed and pizzicato playing, and the first manifestations of what became known as the “Paganini Ricochet” – bouncing the bow off the strings to play fast repeated notes – are only a few items in the armoury of techniques Paganini calls for in this movement.

After a dramatic opening, which not only has strong operatic overtones but is heavily reminiscent of Rossini himself, the **second movement** features an expressive minor-key melody which the violin embellishes lavishly before going on, via a classic “Paganini Ricochet”, to dazzle in a **third movement** which features miracles of double and triple-stopping and stratospherically high notes.

Programme notes by Dr Marc Rochester

## INSTRUMENTATION:

solo violin, two flutes, two oboes, two clarinets, bassoon, contra bassoon, two horns, two trumpets, three trombones, timpani, bass drum, cymbals, suspended cymbal, and strings.

# Ludwig van **BEETHOVEN**

1770–1827

Up until his fifth and sixth symphonies, premièred together in 1808, Beethoven had composed one symphony about every two years. There then followed a gap of more than three years before he even started work on the seventh, but although he had completed it by May 1812. It was probably a mistake for Beethoven to have decided to conduct the performance himself; his hearing had been steadily deteriorating over the previous decade and, as Louis Spohr, a violinist in the orchestra later recalled; “It was obvious that Beethoven could not hear the soft passages in his own music. He started beating time before the orchestra had begun and was therefore ahead of the orchestra by as much as 10 or 12 bars when it began a long *crescendo*. He had crouched down under the music stand and as he thought the music was getting louder became visible once more, making himself taller before leaping high into the air at the moment he thought the loud climax should have been reached. When it did not materialise he looked about in terror and stared, astonished, at the orchestra who were still playing softly, and found his place again only when the so-long-awaited *forte* began and became audible to him.”

We can easily imagine the distress Beethoven felt at the loss of his hearing, but there is little evidence of this in the seventh symphony. Indeed, it is so full of exuberant, dance-like ideas that early audiences were confused by the work's sheer high spirits. At a subsequent performance in Leipzig many in the audience accused Beethoven of having been drunk when he wrote the outer movements, while the composer Weber on hearing the third movement, suggested that Beethoven was “only fit for the madhouse”. Other critics, according to Thayer's seminal *Life of Beethoven* published in 1866 were equally damning: “this absurd, untamed music”, one (possibly Lenz) wrote, while Alexander Oulibicheff described the second movement as “delirium, in which there is no trace of melody or harmony, no single sound to fall gratefully upon the ear”. It was left to the composer, Richard Wagner, to come up with the phrase which seems to sum up the true spirit of Beethoven's seventh symphony; he called it “the apotheosis of the dance”.

# Symphony No.7 in A, Op.92

Poco sostenuto – Vivace

Allegretto

Presto

Allegro con brio

After an explosive chord involving the entire orchestra, the **first movement** builds up over a long broad *crescendo* eventually breaking into an exultant dancing theme which, as the movement progresses, becomes more and more exuberant until the whole orchestra seems to be involved in some sort of dance frenzy.

The **second movement** begins in a much more sombre mood, but this is, again, another dance movement, albeit a somewhat more sedate one. Built over a rhythm which is repeated over and over again with occasional interruptions, this is a set of variations which so appealed to the first-night Viennese audience that they demanded an immediate encore.

The mood is rudely shattered by the rumbustious **third movement** which, after much animated friendly chattering, breaks into rather more less hectic trio with a melody based, according to Abbé Stadler (1748-1833), on an ancient pilgrims' hymn, its pious character reinforced by orchestration which imitates the sound of an organ.

If both the first and third movements contain elements of frenzied activity then that is only in preparation for the wholesale pandemonium which forms the bulk of the **fourth movement**. There is a story that Wagner so liked this movement that he asked his father-in-law, Liszt, to play it on the piano while he himself danced frantically about, and certainly it is an outrageously exuberant and energetic movement.

Programme notes by Dr Marc Rochester

## INSTRUMENTATION:

two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.





PHOTO Cheung Chi Wai

## 香港管弦樂團

# Hong Kong Philharmonic Orchestra

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，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。

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。樂團亦經常與香港歌劇院等其他藝團合作，並與中外流行歌手跨界演出。

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。2010年9月，迪華特和港樂分別在上海世博會2010、西安及北京演出。

香港管弦樂團由香港特別行政區政府資助

香港管弦樂團首席贊助：太古集團

香港管弦樂團為香港文化中心場地伙伴

**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. The 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, the HKPO continues to scale new heights in musical excellence.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic Orchestra's Principal Patron. Swire's sponsorship of the HKPO, the largest in the ensemble'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.

The 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. The Orchestra also collaborates regularly with other performing arts organisations such as Opera Hong Kong in addition to its crossover series with Western and Chinese pop artists.

The Orchestra also builds its reputation and raises its artistic standards by touring. In September 2010, de Waart and the HKPO performed at the Expo 2010 Shanghai, Xi'an and Beijing to critical acclaim.

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PHOTO Erol Reyat

## 德爾弗斯 ANDREAS DELFS

指揮 CONDUCTOR

德爾弗斯指揮音樂會及歌劇同樣備受推崇，並以其強烈風格及音樂修養見稱。他曾連續十二個樂季擔任密爾沃基交響樂團的音樂總監，現任該團桂冠指揮。他又曾於聖保羅室樂團和伯爾尼歌劇院擔任要職，並曾任德國漢諾威的音樂總監。

德爾弗斯一直對支持當代音樂不遺餘力，令他的音樂事業別樹一幟。他與現今多位作曲家的情誼深厚，他們都是啟發其音樂靈感的泉源，如柯利吉亞諾、格拉斯、斯耶拿和亨茲。德爾弗斯曾與一些世界有名的獨奏家緊密合作，其中包括：艾斯、馬友友和費萊明。

德爾弗斯的客席演出頻繁，多年來他曾指揮無數傑出樂團，其中包括：倫敦愛樂、萊比錫布業大廳樂團、蘇黎世大會堂樂團、丹麥國家交響樂團、荷蘭愛樂、費城樂團、三藩市交響樂團、洛杉磯愛樂和悉尼交響樂團。2010/11樂季，他曾於維也納音樂家樂團、哥本哈根愛樂及阿得萊德交響樂團亮相。近期的歌劇演出包括：與華盛頓國家歌劇院合作、廣受好評的《納索斯的阿麗亞德》和與渥太華利華歌劇團合作的《杜蘭朵》。今季，德爾弗斯剛於北部歌劇團指揮全新製作的《卡門》。

生於德國弗倫斯堡的德爾弗斯曾於漢堡音樂學院跟隨杜南意和切卡托學習，入讀茱利亞音樂學院後，他跟隨梅斯特和艾爾寧學習，並於1984年快要取得碩士學位時贏得華爾特紀念獎學金。他現與妻子愛美及四位子女居於紐約伊薩卡，亦常居於德國。

Renowned as a concert and opera conductor, **Andreas Delfs** is especially noted for his electric podium presence and intelligent musicianship. He currently holds the position of Conductor Laureate at Milwaukee Symphony Orchestra, where he was Music Director for twelve seasons. He has held chief artistic posts with Saint Paul Chamber Orchestra, Bern Opera and as General Music Director of Hannover.

A distinguishing point in Andreas Delfs' career is his continuing commitment to contemporary music. He has established a deep connection with living composers and counts among his profound musical inspirations musicians such as John Corigliano, Philip Glass, Roberto Sierra and Hans Werner Henze. Andreas Delfs has also worked closely with some of the world's most renowned solo artists, including Emanuel Ax, Yo-Yo Ma and Renée Fleming.

A busy guest conductor, Andreas Delfs has led numerous distinguished ensembles over the years. He has conducted orchestras such as the London Philharmonic, Leipzig Gewandhaus Orchestra, Tonhalle-Orchester Zurich, Danish National Symphony Orchestra, Netherlands Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Los Angeles Philharmonic, and Sydney Symphony. Highlights in the 2010/11 season included appearances with the Tonkünstler-Orchester Vienna, Copenhagen Philharmonic and Adelaide Symphony. His recent operatic activities have included the highly acclaimed *Ariadne auf Naxos* at National Opera Washington, and *Turandot* at Opera Lyra Ottawa. This season Andreas Delfs has just conducted a new operatic production of *Carmen* at Opera North.

Born in Flensburg, Germany, Andreas Delfs studied with Christoph von Dohnányi and Aldo Ceccato at the Hamburg Conservatory. Enrolling at The Juilliard School, Andreas Delfs studied with Jorge Mester and Sixten Ehrling and won the Bruno Walter Memorial Scholarship on the way to receiving his master's degree in 1984. He lives with his wife Amy and their four children in Ithaca, New York, and also keeps a base in Germany.



PHOTO Simon Wall/Intermusica

## 寧峰 FENG NING

小提琴 VIOLIN

自從於2006年贏得國際巴格尼尼小提琴大賽第一名後，寧峰成為同輩間最炙手可熱的年青小提琴家之一。他亦曾經贏得漢諾威國際小提琴大賽、伊麗莎白女皇音樂大賽、曼奴軒國際小提琴大賽的獎項，以及希爾國際小提琴大賽的第一名。

他於2011/12樂季的精彩演出包括：與加西亞交響樂團（哈斯-貝多亞）、漢諾威北德電台愛樂（哥爾布詹森）、卡加利愛樂（明祖克）及里昂國家樂團（科斯特）合作演出。2011年夏季，他曾到訪格斯達、安錫、柯瑪、巴德基辛根參與音樂節，並曾經於中國、加拿大、英國、比利時、法國、意大利、日本、美國、德國、紐西蘭及澳洲舉行獨奏會。

寧峰為荷蘭 Channel Classics 錄音，最近推出一張名為《Solo》的專輯，收錄巴格尼尼、克萊斯勒、貝利奧、舒尼特克等作曲家的作品。他於2007年發行的《Hello, Mr Paganini》專輯備受各方好評，並獲《留聲機》雜誌形容為：「寧峰贏得2006年在熱那亞舉行的國際巴格尼尼大賽實在不足為奇，他有能力優美準繩地實現出巴格尼尼最天馬行空的想像，左手的撥奏異常清晰、均勻，具有節奏感，那些以難度聞名的雙泛音不僅在音準和音色上都極清純，分句上亦高度敏感、感情豐富。他這樣高水準的演繹，令巴格尼尼的音樂去到一個難以置信的質素——如夢似幻的情感超越一般的表達……這場獨奏會極具吸引力，令人興奮。」

寧峰生於中國成都，曾於四川音樂學院及倫敦皇家音樂學院學習。他現時定居柏林，並剛於當地的漢斯艾斯勒音樂學院完成學業，師隨韋特哈斯。

Since winning the first prize in the 2006 International Violin Competition “Premio Paganini”, **Feng Ning** has become one of the most sought-after young violinists among his generation. He has also won prizes at the Hannover International Violin Competition, the Queen Elisabeth Music Competition, the Yehudi Menuhin International Violin Competition, and also first prize at the Michael Hill International Violin Competition.

Highlights of his 2011/12 season include concerts with the Galicia Symphony (Miguel Harth-Bedoya), NDR Radiophilharmonie Hannover (Eivind Gullberg Jensen), Calgary Philharmonic (Roberto Minczuk) and Orchestre National de Lyon (Mark Foster). Festival appearances in summer 2011 included Gstaad, Annecy, Colmar and Bad Kissingen. He has also performed recitals in China, Canada, UK, Belgium, France, Italy, Japan, USA, Germany, New Zealand, and Australia.

Feng Ning records for Channel Classics in the Netherlands. His most recent recording, *Solo*, features works by Paganini, Kreisler, Berio, Schnittke and others. His *Hello, Mr Paganini* album released in 2007 received high acclaims and was described by *Gramophone* as; “It’s no surprise to learn that Feng Ning was the winner of the 2006 International Paganini Competition in Genoa; he’s able to bring the great virtuoso’s most extreme flights of fancy to life with exceptional beauty and precision. The left hand pizzicati are uncommonly clear, even and rhythmic, and the notorious double harmonics are not only pure in tuning and tone quality, but sensitively and expressively phrased, too. Performed with this degree of finesse, Paganini’s music takes on a surreal quality – a dreamlike extension of more normal ranges of expression... It’s an enthralling, exciting recital.”

Feng Ning was born in Chengdu, China, and studied at the Sichuan Conservatory of Music and at the Royal Academy of Music, London. He is based in Berlin, where he has just completed his studies with Antje Weithaas at the Hochschule für Musik Hanns Eisler Berlin.



## 尤一弓 IGOR YUZEFOVICH

客席團長 GUEST CONCERTMASTER

生於俄羅斯莫斯科，尤一弓是巴爾的摩交響樂團的助理團長，他自五歲起學習小提琴，隨即獲格尼辛音樂學校錄取，師承斯維特洛娃。1990年，他前往特拉維夫魯賓音樂學院交流時，曾於以色列國家電視的節目中亮相。1991年，他定居美國並於當地跟隨基特活、斯洛特斯基及丹捷恩科習藝。

尤一弓曾贏得多項大賽，並曾於世界各國演奏，當中包括於紐約卡奈基音樂廳和埃及開羅歌劇院舉行的音樂會。他曾分別於美國多個城市、加拿大、英格蘭、蘇格蘭、愛爾蘭、俄羅斯、意大利、法國、奧地利、以色列、約旦及南非演出。

尤一弓活躍於室內樂演奏，1996年以俄羅斯四重奏的身份贏得費殊賀夫國際室內樂大賽。2004年，他有份創立的紀念碑鋼琴三重奏在馬里蘭州巴爾的摩首次演出，獲得好評如潮。

尤一弓曾主持多場大師班及經常獲邀擔任客席團長。除了和巴爾的摩交響樂團和三重奏的頻繁合作之外，他自2004年起同時擔任蘭卡斯特交響樂團的團長。他將於2012年1月正式加入香港管弦樂團擔任團長一職。

Born in Moscow violinist **Igor Yuzevovich** is Assistant Concertmaster of the Baltimore Symphony Orchestra. He began his violin studies at the age of five, and was soon accepted into the Gnessin Music School where he studied with Irina Svetlova. In 1990, while on a musical exchange with the Rubin Academy in Tel Aviv, Igor Yuzevovich performed on Israel's national television. Since 1991 he has lived in the United States where he studied with Jody Gatwood, Leri Slutsky and Victor Danchenko.

A winner of numerous competitions, Igor Yuzevovich has performed in many countries around the world – from Carnegie Hall in New York to the Cairo Opera House in Egypt. He has also performed in cities across the United States, Canada, England, Scotland, Ireland, Russia, Italy, France, Austria, Israel, Jordan and South Africa.

An active chamber musician, Igor Yuzevovich was a prize-winner at the 1996 Fischhoff International Chamber Music Competition as a member of the Russia Quartet. In 2004 he co-founded the Monument Piano Trio, which debuted to critical acclaim in Baltimore, Maryland.

Igor Yuzevovich has been invited to lead numerous masterclasses and is in high demand as guest concertmaster. In addition to a busy schedule with the Baltimore Symphony and the Trio, he is also Concertmaster of the Lancaster Symphony, a position he has held since 2004. He will commence his role as Concertmaster of the Hong Kong Philharmonic in January 2012.



# 香港管弦樂團 Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

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Edo de Waart

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Wong Sze-hang  
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Zhang Shu-ying



\* 袁緯晴  
Yuan Yiching



范欣 (休假)  
Fan Yan  
(On sabbatical leave)

大提琴  
Cellos



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Richard Bamping



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Fang Xiaomu



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短笛  
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Clarinet



簡博文  
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芬蘭民間傳說在死亡之島靜水之上游弋的是圖翁內拉的天鵝，西貝遼士利用英國管描繪這隻能迷人心智的冰鳥。《火鳥》取材自俄羅斯傳說故事，熾烈燃燒的火鳥以其力量抵抗邪惡法師的咒語，俄羅斯芭蕾舞團的狄亞基列夫把這個魔幻故事交托給當時寂寂無名的史特拉汶斯基，這次合作，令音樂的定義從此改寫。星期六晚的音樂會前講座由香港教育學院高級專任導師歐兆明博士主講。

Can you 'hear' Russia in Stravinsky's *Firebird*? Or Finland in the *Swan of Tuonela*? Some composers dig deep into the folklore of their native country when seeking inspiration. Grieg did the same too, in his Piano Concerto, but in this programme, legendary birdlife dominates the scene. Raff Wilson, Director of Artistic Planning, will discuss National music, the ice bird and the firebird in the pre-concert talk on Friday night.

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## BALLETS RUSSES

俄羅斯芭蕾舞團——一個從未於俄羅斯演出的舞團，但卻是巴黎前衛藝術文化的先鋒，合作的伙伴全是當時得令的藝術家，如科金、巴蘭欽、柏芙洛娃、尼金斯基、畢加索、馬蒂斯、拉威爾、德布西、香奈兒、里法和史特拉汶斯基。

A ballet company which never performed in Russia, but led the avant-garde culture in Paris. Its productions were all collaborations with distinguished artists, such as Michel Fokine, George Balanchine, Anna Pavlova, Vaslav Nijinsky, Pablo Picasso, Henri Matisse, Maurice Ravel, Claude Debussy, Coco Chanel, Serge Lifar and Igor Stravinsky.



# “THIS IS MY

## STRAVINSKY

記者卡夫特訪問七十五歲的史特拉汶斯基：  
你會怎樣「畫」你近期的音樂？例如：

Robert Craft interviewed the 75-year-old Stravinsky:  
Would you 'draw' your recent music? For example:

plain chant

Polyphony

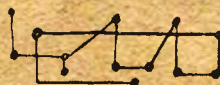
HARMONIC  
Polyphony  
(BACH)

HARMONY  
(WAGNER)

NEW SERIALISTS

WEBERN

I.S. This is *my* music:





## DIAGHILEV

1909年由俄羅斯經紀人狄亞基列夫在巴黎創立的俄羅斯芭蕾舞團，同年5月15日在夏特雷劇院首演。

Founded in 1909 in Paris by the Russian impresario Serge Diaghilev, the Ballets Russes premiered on 15th May at Théâtre du Châtelet.



狄亞基列夫於1929年早逝，舞蹈員四散，舞團瓦解。但這二十年來精彩的原創製作，確立了音樂在芭蕾舞的地位。

After Diaghilev's early death in 1929, the dancers were scattered and the company dissolved. The two decades of highly original and creative productions demonstrated that music is an organic function in ballet.

# MUSIC



## THE FIREBIRD

《火鳥》於1910年6月25日於巴黎歌劇院首演，由科金編舞，哥洛雲及巴克斯特擔任舞台及服裝設計，由卡莎雲娜和尼金斯基擔任。狄亞基列夫委約史特拉汶斯基為《火鳥》創作全新音樂，演出十分成功，史特拉汶斯基續為狄亞基列夫創作《彼得魯斯卡》（1911）及《春之祭》（1913）。

*The Firebird* premiered on 25th June 1910 at Opéra Paris with choreography by Michel Fokine, set and costume designs by Aleksandr Golovin and Léon Bakst, and starring Tamara Karsavina and Vaslav Nijinsky. Diaghilev commissioned Igor Stravinsky to write original music for this ballet. Its success led to the composition of *Petrushka* (1911) and *The Rite of Spring* (1913).



別錯過下周五及六港樂全體團員傾力演出的《火鳥》全45分鐘芭蕾舞版本，帶領樂團的是指揮德爾弗斯。

Don't miss the 45-minute full ballet version of *The Firebird* next Friday and Saturday, with the full-scale Hong Kong Philharmonic Orchestra, conducted by Maestro Andreas Delfs.

# 大師會 MAESTRO CIRCLE





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。

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