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# BEETHOVEN

6 貝多芬 第六交響曲「田園」  
 12 **BEETHOVEN** *Symphony No.6 Pastoral*

~39'

中 場 休 息 i n t e r v a l

# ELGAR

8 艾爾加 大提琴協奏曲  
 14 **ELGAR** *Cello Concerto*

~30'

# WAGNER

11 華格納 《湯豪舍》：序曲  
 17 **WAGNER** *Tannhäuser: Overture*

~14'

# ARTISTS

21 威格斯沃 指揮 / **Mark Wigglesworth** conductor

22 華特健斯 大提琴 / **Paul Watkins** cello



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# MARK WIGGLESWORTH

威格斯沃 | 指揮 CONDUCTOR

華格納歌劇《湯豪舍》講述男主角在愛情路上隨心而發與理性考慮之間的抉擇。我們很幸運，因為音樂是人生當中其中一樣能讓我們一次過滿足兩者的好東西。我最喜愛的音樂，往往是那些既能在理智與感情之間反映出精緻對比，又能保持完美平衡的樂曲，很高興我可以在香港的首次演出中，為大家演繹其中的三首。

貝多芬的「田園」交響曲提醒我們毋須身處郊野林中，都可以與大自然的力量聯繫上。恬靜的音樂充份反映出內內外外的安寧，在聆聽的同時，我們亦可以從中找到精神上的安慰，即使我們正處身最繁忙的現代城市。艾爾加亦想透過大提琴協奏曲獲得精神上的安慰，成功與否很難設定，但可以肯定的是這一定是一段美妙的音樂旅程。也許一直尋找才是此曲的重點，也可能就是所謂的釣勝於魚。

用一首序曲來為音樂會作結可能有點怪，但以今次的情況來說，這首序曲實在太緊張刺激，聽過此曲後再要聽（或演！）其他也真的不易。序曲包羅萬有一美好、戲劇和無窮無盡的喜悅，就好像你準備要用一頓豐富的餐，起初你以為這是頭盤，吃下就覺得是主菜，到頭來才發現這是甜品一樣！

**Wagner's opera *Tannhäuser*** tells the story of a man who has to choose between loving with the heart or loving with the mind. We are fortunate that great music is one of the things in life that gives us the opportunity to do both at once. In fact my favourite pieces are those that hold the delicate contrast between intellect and passion in perfect balance and I am delighted to have the opportunity of playing three of them in this, my first concert in Hong Kong.

Beethoven's *Pastoral* Symphony reminds us that we do not have to be in the countryside to connect with the power of nature. The tranquillity that the music expresses reflects an inner peace as well as an outer one and by listening to it we are able to find a spiritual calm even in the busiest of modern cities. Spiritual calm is also the goal of Elgar's Cello Concerto. Whether it is reached or not is hard to say, but without doubt the journey is a beautiful one. Perhaps the need to constantly search for it is the point of the work. Maybe it is more important to travel than arrive.

It might seem odd to end a concert with an overture, but in this particular case the piece is so thrilling that it is hard to listen to (or play!) anything else after it is finished. It has everything – beauty, drama, and ultimately an abundance of joy. It is like eating a wonderful food that at the beginning you first think is an appetiser, then you feel must be the main course, before finally realising that it was the dessert after all!

THE TRANQUILLITY  
THAT THE MUSIC  
(BEETHOVEN 6) EXPRESSES  
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AND BY LISTENING TO IT  
WE ARE ABLE TO FIND A  
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PHOTO Nina Large

## PAUL WATKINS

華特健斯 | 大提琴 CELLO

I HAVE LIVED WITH THIS MELANCHOLY, YET DEFIANT WORK FOR OVER THIRTY YEARS NOW, AND AM STILL DISCOVERING NEW DELIGHTS IN THIS MASTERFUL, LATE ELGAR SCORE.



我認為艾爾加大提琴協奏曲的開端，是其中一個最具原創性和戲劇性的開端。第一樂章果敢有力的和弦一定曾吸引無數年輕大提琴樂手，令他們領略到大提琴之美。我當然亦不例外，我九歲的時候首次在唱片上聽到此曲—那是由著名法國大提琴家托替利亞演奏的版本，我被它深深吸引並找來這首傑作的譜子，老老實實地練習，希望自己也能拉得到開端那些和弦！

我和這首愁苦、充滿挑戰的樂曲現已相識超過三十年，但我仍然能在每次演奏艾爾加這首寫於晚年的協奏曲時發掘出新的樂趣。

The Elgar Cello Concerto has, I believe, one of the most original and dramatic openings of any piece. The bold, impassioned chords which begin the first movement have surely attracted many young musicians to the beauty of the cello. They certainly captured my own imagination when, at the age of nine, I first heard the piece on record – a magnificent performance by the great French cellist, Paul Tortelier. I felt compelled to find a score of this extraordinary piece and start some serious practice, so I could play those opening chords myself!

I have lived with this melancholy, yet defiant work for over thirty years now, and am still discovering new delights in this masterful, late Elgar score.



## ZHAO YINGNA

趙滢娜 | 聯合首席第二小提琴

CO-PRINCIPAL SECOND VIOLIN

……（《湯豪舍》）對於他們來講不只是一部成功的歌劇，而更重要的是它給德國人民帶來的無限的民族自豪感，並把德語在音樂上發揮到了最高境界。



華格納提倡音樂和戲劇並重，並以此為目的來創作歌劇。當我在德國柏林歌劇院樂團工作期間，每一年都會多次演奏《湯豪舍》，而且都會場場爆滿，令人驚訝的是每一次都是那麼受歡迎，因為這對於他們來講不只是一部成功的歌劇，而更重要的是它給德國人民帶來的無限的民族自豪感，並把德語在音樂上發揮到了最高境界。而在德國生活了七年，我更深刻感受到了德國人對於自己語言的無限崇拜，也使我親身體會到華格納在德國人心目中多少年來永遠代替不了的堅固地位和英雄形象！這次我們演奏《湯豪舍》的序曲，華格納將管弦樂隊的地位提升到極致，使其成為統一全劇的支柱。

Wagner calls for music-drama and writes giving equal importance to both music and drama. When I worked for the Deutsche Oper Orchestra in Berlin, I played *Tannhäuser* a few times every year. It was always a full house, and I felt surprise for its popularity. It is because, to German people, *Tannhäuser* is not only a successful opera, but something to be truly proud of, bringing them immense nationalism and setting German language to music at the highest level. My seven-year stay in Germany let me understand more deeply people's worship of their own language, and Wagner, as a heroic figure, who is firmly rooted in their heart and will never be replaced. Tonight we will play the overture to *Tannhäuser*. Wagner treats it as a pillar to unify the whole opera, pushing the orchestra ultimately to a brand new level.

# 貝多芬

1770-1827

**名**和〔少許〕利似乎未令貝多芬的性格變得討人歡喜一時人多有提及他既難與男性融洽相處，又不能與女性建立任何長久的戀愛關係。但他敬畏大自然，聲稱自己喜歡樹木多於喜歡人，而且有說他從不打傘，因為他實在太喜歡雨點打在身上的感覺。有為貝多芬立傳的作者形容他「是大自然的化身。令他悠然神往的是水、土、風、火等大自然元素的威力，而不是大自然的定律。他看見大自然的精神發揮得淋漓盡致，讓他創作出前無古人的作品。」這首就是「田園」交響曲—貝多芬趁他在海里根城一條風光如畫的村莊避暑時寫作，前後歷時兩年，1808年12月22日在維也納首演。

田園交響曲共有五個樂章，每一樂章也有描繪性質的標題，在當時似乎十分創新，但貝多芬其實是仿效了奈西特〔1752-1817〕的作品《大自然的音樂肖像》。《大自然的音樂肖像》不但同樣由五個樂章組成、每個樂章都有描繪性質標題，連樂曲內容大綱也跟貝多芬第六交響曲大同小異。

**初到鄉村的愉快感受**—微風一直輕輕吹拂，鳥語嚶嚶不斷，牧人之笛偶然奏起，配以持續低音作伴奏。音樂漸漸演變成農村舞曲，但全樂章以平和恬靜、知足欣喜為主。

**溪邊小景**—第二樂章開始時，潺潺水聲清晰可聞，鳥語處處，臨近結束時更響起「鳥語華彩樂段」—貝多芬指定由夜鶯〔長笛〕、鶉鶉〔雙簧管〕和布穀鳥〔單簧管〕負責獨奏。



# F大調第六交響曲，Op.68

## 「田園」

初到鄉村的愉快感受：不太快的快板

溪邊小景：偏快的行板

農民的歡樂聚會：快板

暴風雨：快板

牧人之歌：暴風雨過後的快樂和感恩：小快板

**農民的歡樂聚會**—貝多芬是海里根城「三隻烏鴉旅館」的常客。有個鄉村樂隊不時在館內演奏，而隨著夜幕低垂兼幾杯下肚，樂手們對手頭的工作也都鬆懈下來了—貝多芬就在此刻劃他們，先是雙簧管搞錯了拍子，在錯誤的節拍加入，然後是巴松管—巴松管要吹的音符雖然只有三個，但要吹幾次、何時加入也沒搞清楚，單簧管和圓號卻像喝酒喝得渾身發燙似的，莽撞的上下翻騰，攀上令人目眩的高音。

**暴風雨**—雨點落下，歡欣的聚會唯有腰斬，暴雨驟至，雷電交加，狂風呼嘯。暴風雨就在眾人上空經過，然後漸漸遠去。

**牧人之歌：暴風雨過後的快樂和感恩**—暴風雨過去了，村民唱起讚美詩來，為人丁平安、村莊無損而感恩。村民起初不太奔放，後來漸見熱烈。長號手在全曲一直靜靜地坐著等待，就在這時樂曲添上宗教氣氛〔因為長久以來長號一直與教會音樂有關〕。樂曲平靜地開始，最後也平靜地完結。

節目介紹中文翻譯：鄭曉彤

編制：

短笛、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、兩支長號、定音鼓及弦樂組。

# 艾爾加

1857-1934

**第**一次世界大戰的種種巨變似乎嚇著了艾爾加，令他完全沒有新作問世，他給西德尼·柯爾文爵士（大英博物館印刷與繪畫館主任）寫信道：「那可怕的陰影在我們頭上，我幹不了實事。」1918年3月，也就是大戰結束前八個月，艾爾加接受了扁桃腺切除手術。手術後他在倫敦一所療養院休養，大提琴協奏曲就在這時萌芽。他女兒憶述：「現在我們有鎮靜劑，那時沒有，但他有天早上醒來就跟人要了紙筆，寫下大提琴協奏曲的開端主題。」為了繼續休養，艾爾加和太太愛麗斯離開倫敦到英格蘭南岸的薩西克斯郡去，住在一幢平靜的別墅裡。身處安寧與美景當中的艾爾加，這時再度執筆寫作。

在薩西克斯郡的別墅裡，艾爾加要為一個合奏團寫作幾首室樂作品，而大提琴家薩蒙德是該合奏團的成員之一。薩蒙德特別由倫敦家中來到薩西克斯，看看這批作品進展如何。有次兩人會面時，艾爾加拿出大提琴協奏曲的草稿給薩蒙德看。1918年7月，艾爾加告訴柯爾文：「我快要完成一首大提琴協奏曲了：是真正的大型作品，我覺得還不錯，很有生氣。」艾爾加採納了薩蒙德（樂曲首演時正是由薩蒙德負責拉奏大提琴）所提的意見，翌年完成全曲。他把樂曲題獻給柯爾文爵士夫婦，樂譜上寫著：「兩位對在下的情誼實在很真誠、很寶貴，在下理應留下些許紀錄。」

首演1919年10月27日在倫敦女王廳舉行。大概由於同場都是艱澀難懂的樂曲，所以音樂廳裡空蕩蕩的，而且指揮那些作品的寇提斯（大提琴協奏曲由艾爾加親自指揮）幾乎霸佔了所有綵排時間，所以倫敦交響樂團也不幸地要倉促上陣。儘管如此，樂評還是意識到樂曲的內在美，有人寫此曲是「一個優秀的人畢生憂鬱地思索大地的美好」—



# E小調大提琴協奏曲，Op.85

慢板—中板

緩板—極快板

慢板

快板—中板—不太快的快板

樂曲幾星期內就被譽為最出色的大提琴協奏曲之一。但這時厄運降臨—1920年4月7日，愛麗斯去世，雖然艾爾加還活了十四年，但實際上已放棄了創作。大提琴協奏曲遂成為他最後一首重要的完整作品。

艾爾加把樂曲四個樂章分成兩組，分別由首兩樂章和後兩樂章組成。**第一樂章**獨奏大提琴掀開序幕，奏出熱情的宣敘調，單簧管隨後呼應。主題旋律優雅地晃動，由齊奏弦樂奏出，旋律交給大提琴後攀上其最高音區，再讓樂團把音樂推進至第一個高潮，然後大提琴令氣氛冷靜下來。木管奏出第二主題，氣氛漸見明亮。**第二樂章**充滿薩西克斯郊區特色。開端的大提琴宣敘調以顫抖的弓法和撥弦奏出，在此化身輕快旋律，有人形容為「仿如飛鳥般自由自在」，由大提琴逐句交代給樂團。

**第三樂章**由大提琴奏出感情奔放的旋律，配以豐富的管弦樂伴奏，然而樂團氣氛突變，**第四樂章**隨即開始。**第四樂章**初時十分活潑，但大提琴很快就將速度減慢。最後大提琴同意帶領樂團奏起活潑的舞曲，然而不久卻變得悲傷。大提琴最終還是回到開端的宣敘調，樂團短時間內把樂曲帶到活躍但極傷感的結束。

節目介紹中文翻譯：鄭曉彤

編制：

獨奏大提琴、兩支長笛、兩支雙簧管、兩支單簧管、  
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弦 樂 中 心

# 華格納

1813–1883

## 《湯豪舍》：序曲

**華**格納第五齣歌劇《湯豪舍》以十三世紀德國為背景，講述貴族武士湯豪舍與多名年輕俊男被愛神維納斯引誘，來到維納斯在山巔藏身之所「維納斯堡」，縱情酒色。可是，有人卻說服湯豪舍回家，返回自己的村莊——原來有位佳人一直在找他。這位佳人就是當地統治者赫爾曼的姪女、美艷動人的伊莉莎伯，只要湯豪舍贏得村裡的歌唱比賽，就可以迎娶伊莉莎伯。但他出場時卻熱情地歌頌維納斯如何迷人，周圍的武士勃然大怒，紛紛拔劍要對付湯豪舍，但伊莉莎伯奮不顧身地擋住眾人。赫爾曼意識到她對湯豪舍用情已深，就答應要是湯豪舍到羅馬朝聖、獲教宗寬恕，兩人就可以成婚。伊莉莎伯等著湯豪舍歸來，但眼見一批批返鄉的朝聖者中卻不見愛郎蹤影，悲痛之下自殺身亡。入夜後，湯豪舍終於拖著疲憊的身軀、倚著手杖回來——但他的朝聖之旅卻徒勞無功，還被教宗逐出教會。教宗表明，如果湯豪舍的手杖長出嫩芽，才會得道寬恕。湯豪舍得悉伊莉莎伯死訊後不斷自責，抬頭一看——卻見手杖長發嫩芽。

中世紀傳說常有武士以唱歌一較高下的情節。十九世紀多位作家都將這些傳說極度浪漫化，而華格納則參考了E.T.A.荷夫曼和海涅等人的版本後創作此劇——他先在1842年7月寫作劇本，然後作曲，全劇1845年4月脫稿，1845年10月19日在德累斯頓首演。序曲寫於1845年1月11日，是整個故事的縮影，也是華格納最出色、效果最佳的純管弦樂作品之一。維多利亞女王在倫敦第一次聽此曲後，甚至在音樂會中場休息時把華格納找來，請他在音樂會下半場把此曲再奏一遍。樂曲以讚美詩似的合唱掀開序幕，代表朝聖者前往羅馬途中的歌聲，下一段刻劃意態撩人的維納斯，然後是湯豪舍激情地歌頌維納斯美貌，還有湯豪舍被武士圍攻，最後以朝聖者的頌歌完結，交待朝聖者自羅馬歸來。

節目介紹中文翻譯：鄭曉彤

編制：

短笛、兩支長笛、兩支雙簧管、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、鈸、三角鐵、鈴鼓及弦樂組。

# Ludwig van **BEETHOVEN**

1770–1827

**F**ame and (modest) fortune do not seem to have turned Beethoven into a particularly likeable character and many contemporary reports talk of his stormy relations with men and his inability to develop any kind of lasting relationship with women. He worshipped nature however, claiming that he liked trees more than he liked people, and it was said that he never carried an umbrella since he enjoyed so much the feel of falling rain. One of his biographers described Beethoven as “nature personified. Not the laws of nature, but rather its elemental power captivated him. Thus it came about that the spirit of nature revealed itself to him in all its mighty force and endowed him with the ability to create a work that cannot be compared with anything else in the entire musical repertoire.” That work was his “Pastoral” Symphony, which he wrote over the course of two summers while staying in the delightful rural village of Heiligenstadt and which was premièred in Vienna on 22nd December 1808.

While the idea of a five-movement symphony, each movement given highly descriptive titles, might have seemed revolutionary at the time, Beethoven in fact modelled his symphony on an earlier work by the composer Justin Heinrich Knecht (1752-1817). Knecht’s symphony – *The Musical Portrait of Nature* – not only had five movements each with descriptive titles, but also followed a programme very similar to that which Beethoven appended to his sixth symphony and which is given below.

**Awakening of Cheerful Feelings Upon Arrival in the Country** – Throughout the first movement a light breeze is blowing, the birds are singing and a shepherd can be heard from time to time playing his pipe to the accompaniment of a drone bass. At one point the music works up into a rustic round dance, but the overriding impression is of calm, tranquillity and deep contentment.

**Scene by the Brook** – The gentle rippling of water is heard from the very outset of the second movement, while the sound of birdsong is ever-present, and at the very end of the movement Beethoven includes a kind of “birdsong cadenza”, marking out solos for nightingale (flute), quail (oboe) and cuckoo (clarinet).

# Symphony No.6 in F, Op.68 *Pastoral*

Awakening of Cheerful Feelings Upon Arrival in the Country:

Allegro ma non troppo

Scene by the Brook: Andante molto mosso

Merry Gathering of Country Folk: Allegro

Thunderstorm: Allegro

Shepherd's Song: Happy and Thankful Feelings after the Storm: Allegretto

**Merry Gathering of Country Folk** – In Heiligenstadt Beethoven frequently visited an inn called “The Three Ravens” where a village band played and, as the evening wore on and the drinks flowed, became less alert to the job in hand. He portrays them here; first the oboe miscounts and enters at the wrong beat, and then the bassoon, who only has three notes to play, is sure of neither how many times nor when they should be played. Meanwhile the clarinettist and horn-player appear to have become inflamed with drink and display their bravado by swooping up to dizzy heights.

**Thunderstorm** – The villagers’ festivities are rudely interrupted by drops of rain which quickly turn into a violent storm complete with claps of thunder and swirling winds. The storm passes directly overhead and then gradually off into the far distance.

**Shepherd's Song: Happy and Thankful Feelings after the Storm** – With the passing of the storm the villagers sing, tentatively at first but with growing enthusiasm, their hymn of thankfulness that they and their village are safe. The use of trombones here, who have patiently been sitting silently so far, adds a touch of religious depth; the trombone having long been associated with church music. The work ends, as it began, in calm and tranquillity.

Programme notes by Dr Marc Rochester

#### INSTRUMENTATION:

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

# Edward **ELGAR**

1857–1934

**T**he cataclysmic events of the First World War seemed to shock Elgar into compositional silence; as he wrote to Sir Sidney Colvin (the Keeper of Prints and Drawings at the British Museum), “I cannot do any real work with the awful shadow over us.” In March 1918, eight months before the end of the War, Elgar underwent surgery to remove his tonsils, and it was whilst recuperating in a London nursing home that the seeds of the cello concerto were born. As his daughter recalled, “There was not anything like the sedatives we have now, but nevertheless he woke up one morning and asked for pencil and paper and wrote down the opening theme of the cello concerto.” To continue his recuperation, Elgar and his wife, Alice, left London for the tranquillity of a small cottage in Sussex, on England’s south coast, and, surrounded by peace and beauty, Elgar began to compose again.

In that Sussex cottage Elgar produced a number of chamber works for an ensemble which included the cellist Felix Salmond, who travelled from his home in London to Sussex to see how these new pieces were progressing. It was on one of his visits that Elgar showed him the sketches he had drawn up for the cello concerto. In July 1918 Elgar told Colvin, “I have nearly completed a concerto for violoncello: a real large work and I think good and live.” With advice from Salmond, who was to be the soloist at the work’s première, Elgar completed it the following year and dedicated it to Sir Sidney and Lady Colvin with the inscription; “Your friendship is such a real and precious thing that I should like to leave some record of it.”

The première took place in the Queen’s Hall, London on 27th October 1919. The hall was virtually empty - largely due to the inaccessible music performed in the rest of the concert - while Eric Coates, who conducted everything except the concerto (which Elgar conducted), poached nearly all the rehearsal time, with the result that the London Symphony Orchestra were dolefully under-prepared. Nevertheless the critics recognised the work’s inherent quality – one writing that

# Cello Concerto in E minor, Op.85

Adagio – Moderato

Lento – Allegro molto

Adagio

Allegro – Moderato – Allegro, ma non troppo

it was “a fine spirit’s lifelong wistful brooding upon the loveliness of earth” – and within weeks it was being hailed as one of the greatest of all concertos for the instruments. But then tragedy struck. On 7th April 1920 Alice died, and although Elgar lived on for a further 14 years, he effectively abandoned composing; the cello concerto stands as his last significant completed work.


Elgar groups the concerto’s four movements into pairs, the **first movement** opening with an impassioned solo cello recitative answered by the clarinet. The main theme is a gracefully swaying melody introduced by unison strings before the cello takes it over and, after passing up into the instrument’s very highest register, allows the orchestra to build the music up to its first great climax. The cello calms things down and the woodwind gives out the second main theme, which gradually lightens the mood. The **second movement** is full of the spirit of the Sussex countryside. The opening cello recitative, with its shivering bowing and pizzicato, turns into an airy melody which has been described as having “all the freedom of birds in flight” and, is passed one phrase at a time from the cello to the orchestra.

The **third movement** is an emotionally-charged melody from the cello with rich orchestral accompaniment. The orchestra then abruptly changes the mood for the **fourth movement**, which begins briskly enough, but is quickly slowed down by the cello. Eventually the cello agrees to lead the orchestra in a lively dance but before long a sense of tragedy impinges and, at last, the cello reverts to its opening recitative, after which the orchestra rapidly leads the concerto to its brisk but deeply sad conclusion.

Programme notes by Dr Marc Rochester

#### INSTRUMENTATION:

solo cello, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

A high-contrast, black and white close-up portrait of Philip Glass. He is wearing round-rimmed glasses and has a serious, contemplative expression. His hair is dark and curly. The lighting is dramatic, highlighting the texture of his skin and the details of his glasses.

18 & 19.11.2011

Swire Maestro

## PHILIP GLASS

Double Concerto for violin and cello

Asian Première ...

JAAP VAN ZWEDEN

MICHAEL GUTTMAN

WENDY SUTTER

Richard **WAGNER**

1813–1883

*Tannhäuser*: Overture

Set in 13th century Germany, Wagner's fifth opera tells of a noble knight, Tannhäuser, who is lured, along with numerous other handsome young men, into the Venusberg, the mountaintop lair of the Goddess of Love, where they indulge in much drinking and masculine revelries. However, Tannhäuser is persuaded to return home to his village where Elisabeth, the beautiful niece of the ruler of the region, has been asking for him. He is promised Elisabeth as a bride if he wins the singing competition held in the village, but when his time comes to perform he sings passionately of the charms of Venus. Angrily the surrounding knights draw their swords but Elisabeth throws herself between them, and, realising the strength of her love, her uncle promises that she can marry Tannhäuser if he makes a pilgrimage to Rome to receive the Pope's forgiveness. Anxiously awaiting his return, Elisabeth does not see him among the throng of returning pilgrims and in her distress kills herself. He does eventually arrive home after nightfall, tired and leaning heavily on his walking stick. But his pilgrimage has been in vain; the Pope excommunicated him and pronounced that only when his stick sprouted leaves would Tannhäuser be forgiven. Learning of Elisabeth's death, Tannhäuser is beside himself with remorse and looks up to see his stick sprouting leaves.

Wagner drew the story from several heavily romanticised versions – written in the 19th century by E.T.A. Hoffmann, Heinrich Heine and others – of medieval legends concerning the singing contests which were tests of knightly skill. He wrote his libretto in July 1842 and then proceeded to write the music, completing the whole thing in April 1845. It was first performed in Dresden on 19th October 1845. The overture, completed on 11th January 1845, encapsulates the whole story. It is one of Wagner's most brilliant and effective pieces of purely orchestral music and so impressed Queen Victoria when she first heard it in London that she sought out Wagner during the concert's interval and asked him to perform it again in the second half. It opens with the hymn-like chorus the Pilgrims sing as they process to Rome, followed by the seductive music of Venus, Tannhäuser's passionate song celebrating Venus's beauty and the consequent attack from the other knights. The overture ends, as it began, with the Pilgrims chanting on their return from Rome.

Programme notes by Dr Marc Rochester

**INSTRUMENTATION:**

piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, cymbals, triangle, tambourine, and strings.



蘇蒂兒 WENDY SUTTER  
大提琴 cello

18 & 19.11.2011

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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，並與中外流行歌手作跨界演出。

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

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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 Ben Ealovega

## 威格斯沃

# MARK WIGGLESWORTH

指揮 CONDUCTOR

生於英格蘭薩西克斯的威格斯沃於曼徹斯特大學主修音樂及倫敦皇家音樂學院主修指揮。畢業後數周，他贏得在荷蘭舉行的康德拉辛國際指揮大賽，自此與世界各大樂團及歌劇院合作。1992年，他成為BBC交響樂團的副指揮，其後擔任瑞典電台交響樂團的首席客席指揮。他在擔任威爾斯BBC國家樂團音樂總監任內曾帶領樂團參加過數次BBC逍遙音樂會、1995年到享負盛名的阿姆斯特丹馬勒音樂節演出馬勒第十交響曲，以及參與BBC電視系列Everything To Play For。

除了大部份英國樂團之外，威格斯沃亦曾以客席指揮身份指揮各國知名樂團，如柏林愛樂、阿姆斯特丹皇家音樂廳樂團、史卡拉愛樂、薩爾斯堡莫扎特樂團、布達佩斯節日樂團、克里夫蘭樂團、紐約愛樂、費城樂團、芝加哥交響樂團和洛杉磯愛樂。他定期到訪明尼蘇達樂團，又與新世界交響樂團持續合作。

威格斯沃在英國與海外歌劇界同樣備受推崇，他最初在倫敦歌劇工廠擔任音樂總監，為他的歌劇指揮事業奠定基礎，自此經常於格蘭堡、威爾斯國家歌劇院及英國國家歌劇院亮相。他又曾經於荷蘭歌劇院、皇家鑄幣局劇院、悉尼歌劇院、大都會歌劇院及科芬園皇家歌劇院演出。

威格斯沃與BIS廠牌合作灌錄的全套蕭斯達高維契交響曲快將完成，這個重點錄音計劃獲得全球各方好評。他的馬勒第六及第十交響曲現場錄音，由墨爾本交響樂團演奏，MSO Live發行。

Born in Sussex, England, **Mark Wigglesworth** studied music at Manchester University and conducting at the Royal Academy of Music in London. A few weeks after leaving the Academy, he won the Kondrashin International Conducting Competition in The Netherlands, and since then has worked with many of the leading orchestras and opera companies of the world. In 1992 he became Associate Conductor of the BBC Symphony Orchestra and further appointments included Principal Guest Conductor of the Swedish Radio Symphony Orchestra and Music Director of the BBC National Orchestra of Wales. Highlights of his time with the BBCNOW included several visits to the BBC Proms, a performance of Mahler's tenth symphony at the prestigious Amsterdam Mahler Festival in 1995, and a television series for the BBC entitled *Everything To Play For*.

In addition to concerts with most of the UK's orchestras, Mark Wigglesworth has guest conducted many of the world's finest ensembles, including the Berlin Philharmonic, Amsterdam Concertgebouw, La Scala Filarmonica, Salzburg Mozarteum Orchestra, the Budapest Festival Orchestra, Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, Chicago Symphony and Los Angeles Philharmonic. He regularly visits the Minnesota Orchestra and has an on-going relationship with the New World Symphony.

Equally at home in the Opera House, Mark Wigglesworth started his operatic career with a period as Music Director of Opera Factory, London. Since then he has worked regularly at Glyndebourne, Welsh National Opera and English National Opera. He has also conducted at the Netherlands Opera, La Monnaie, The Sydney Opera House, The Metropolitan Opera, and The Royal Opera House, Covent Garden.

In the studio, Mark's recordings have centred around a project with BIS Records to record all the symphonies of Shostakovich. Now nearing its completion, this cycle has received critical acclaim throughout the world. Live performances of Mahler's Sixth and Tenth Symphonies have been issued by the Melbourne Symphony on the MSO Live label.



PHOTO Nina Large

## 華特健斯 PAUL WATKINS

大提琴 CELLO

華特健斯憑藉其高深的音樂造詣及令人振奮的演出，以協奏曲獨家及室樂音樂家身份享譽國際。生於1970年的他曾跟隨皮利夫、菲爾普絲、哥域茲基學習，年僅二十歲便獲BBC交響樂團委任為首席大提琴手，在他的獨奏生涯當中，他曾經與多位世界著名的指揮合作，如貝格隆特、史拉健、羅伯特遜、列頓、羅薩德、艾爾達爵士、希覺斯、戴維斯爵士及麥嘉理斯爵士。

他經常與英國各主要樂團合作，如倫敦愛樂、皇家愛樂、愛樂樂團及伯明翰市交響樂團。他曾六度參與BBC逍遙音樂會的協奏曲演出，最近一次是在逍遙音樂節首晚演出中演繹由貝拿域指揮BBC交響樂團的艾爾加大提琴協奏曲，是次演出更獲電視轉播，並由 Deutsche Grammophon 現場錄音發行。他曾與BBC愛樂到意大利及布拉格巡演，又與蘇格蘭BBC交響樂團巡迴中國及遠東地區演出。2012/13樂季，他將首演由杜拿殊為他度身訂造的全新協奏曲，並分別與皇家利物浦愛樂、坦佩利愛樂、皇家法蘭德斯愛樂及萊比錫布業大廳樂團合作。

作為一位熱心室樂的音樂家，華特健斯自1997年起加入納殊合奏團，他定期與世界各位優秀的音樂家合作。2010/11樂季，他與祖絲科域茲、奧斯博尼及哥連斯在威格摩音樂廳同台演出。他的指揮工作亦相當頻繁，他在擔任英國室樂團副指揮兩年後的2009/10樂季，正式被委任為該團史上首位音樂總監。他同時是阿爾斯特樂團的首席客席指揮。

2009年，華特健斯簽約成為Chandos旗下專屬藝術家，並錄製一系列獨奏及協奏曲大碟，其中的曲目包括：布烈頓的大提琴交響曲及戴遼士、魯杜斯拉夫斯基及羅茲薩的作品。他最新推出的是一張演繹馬天奴作品的獨奏會專輯。

Acclaimed for his inspirational performances and eloquent musicianship, **Paul Watkins** enjoys a distinguished career both as concerto soloist and chamber musician. Born in 1970, he studied with William Pleeth, Melissa Phelps and Johannes Goritzki, and at the age of 20 was appointed Principal Cellist of the BBC Symphony Orchestra. During his solo career he has collaborated with world renowned conductors including Paavo Berglund, Leonard Slatkin, David Robertson, Andrew Litton, Gianandrea Noseda, Sir Mark Elder, Richard Hickox, Sir Andrew Davis and Sir Charles Mackerras.

He performs regularly with all the major British orchestras, including the London Philharmonic, Royal Philharmonic, Philharmonia and City of Birmingham Symphony. He has made six concerto appearances at the BBC Proms, most recently in a televised performance of Elgar's Cello Concerto at the First Night of the Proms with the BBC Symphony Orchestra conducted by Jiří Bělohlávek and recorded live by Deutsche Grammophon. He has toured to Italy and Prague with the BBC Philharmonic Orchestra, and to China and the Far East with the BBC Scottish Symphony Orchestra. In 2012/13 he will première a concerto written for him by Mark-Anthony Turnage with the Royal Liverpool Philharmonic, Tampere Philharmonic, Royal Flemish Philharmonic and Gewandhausorchester Leipzig.

A dedicated chamber musician, Watkins has been a member of the Nash Ensemble since 1997. He regularly performs with the world's finest musicians. In the 2010/11 season he appeared at the Wigmore Hall with Leila Josefowicz, Steven Osborne and Michael Collins. He also maintains a busy career as a conductor and in the 2009/10 season became the first ever Music Director of the English Chamber Orchestra, following two successful years as Associate Conductor. He also took on the role of Principal Guest Conductor of the Ulster Orchestra.

In 2009 Paul Watkins signed an exclusive contract with Chandos Records for a series of recital and concerto discs, with repertoire including Britten's Cello Symphony and concertos by Delius, Lutoslawski and Rószka. His most recent release was a recital disc of works by Martinů.



## 莫紀任 GUILLAUME MOLKO

客席團長 GUEST CONCERTMASTER

生於1981年的法籍小提琴家莫紀任自七歲起習琴，分別於1991年及1993年贏得格勒諾布爾年青音樂家音樂節的第一名。他曾就讀格勒諾布爾國家音樂學院，其後獲巴黎音樂學院錄取，並獲該院頒發三個第一名：小提琴、弦樂四重奏及室樂。2009年他獲全額獎學金到紐約曼尼斯音樂學院修讀專業文憑，師承露茜·羅伯特。2011年5月，他贏得喬治及伊麗莎白·吉格利傑演奏大獎。

作為一位獨奏家、樂團及室樂團成員，莫紀任曾於歐洲各地、中東、亞洲及美國各地演出，如卡奈基愛麗斯杜莉廳、甘姆斯廳、柏林音樂廳、百樂葉廳、香榭麗舍大劇院及摩納哥議政廳。莫紀任現時是C大調交響樂團的首席第二小提琴（由米蘭諾夫指揮）、曼尼斯樂團及歌劇院樂團的團長（指揮：希斯、佛列達、哥蘭里尼）。他亦曾擔任蒙地卡羅愛樂樂團、土倫歌劇院、楚格獨奏家室樂團的客席團長，以及法國青年樂團（由卡薩德蘇指揮）及巴黎音樂學院樂團（由馬修指揮）的團長。

作為2010曼尼斯協奏曲大賽冠軍，他於2011年4月在林肯中心獨奏首演由希斯指揮曼尼斯樂團演出的巴托第二小提琴協奏曲。

Born in 1981, French violinist **Guillaume Molko** began studying violin at age seven. He won first prize at the "Festival du Jeune Musicien" in Grenoble in both 1991 and 1993. After studying at the Conservatoire National de Région Grenoble, he was accepted to the Conservatoire National Supérieur de Musique et de Danse in Paris from where he was awarded three First Prizes in violin, string quartet and chamber music. In 2009, he was granted a full scholarship to study at the Mannes College (NYC) with Lucie Robert as a Professional Studies Diploma student. In May 2011, he won the George and Elizabeth Gregory Award for Excellence in Performance.

As a soloist and as a member of orchestras and chamber ensembles, Molko has performed throughout Europe as well as the Middle East, Asia and America in venues such as Carnegie Hall, Alice Tully Hall, Kimmel Hall, Konzerthaus Berlin, Salle Pleyel, Théâtre des Champs-Élysées, and Grimaldi Forum Monaco. Molko is currently Principal Second Violin of the Symphony in C Orchestra (directed by Rossen Milanov) and Concertmaster of the Mannes Orchestra and Opera (conducted by David Hayes, JoAnn Falletta, and Joseph Colaneri). He has also served as Guest Concertmaster for the Orchestre Philharmonique de Monte Carlo, Opera de Toulon, Kammersolisten Zug and was the Concertmaster of the Orchestre Français des Jeunes (conducted by Jean-Claude Casadesus) and the Orchestre du Conservatoire de Paris (conducted by Kurt Masur).

He performed Bartók's Second Violin Concerto in his Lincoln Center solo début in April 2011 as winner of the 2010 Mannes Concerto Competition with the Mannes Orchestra, conducted by David Hayes.

# 香港管弦樂團

## Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

艾度·迪華特  
Edo de Waart

藝術總監兼總指揮  
ARTISTIC DIRECTOR AND  
CHIEF CONDUCTOR

### 第一小提琴 First Violins



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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



許致雨  
Anders Hui



李智勝  
Li Zhisheng



龍希  
Long Xi



梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



王亮  
Wang Liang



徐烜  
Xu Heng



張希  
Zhang Xi

### 第二小提琴 Second Violins



● 范丁  
Fan Ting



■ 趙滢娜  
Zhao Yingna



▲ 梁文瑄  
Leslie Ryang  
Moon-sun



華嘉蓮  
Katrina Rafferty



韋鈴木美矢香  
Miyaka Suzuki  
Wilson



冒田中知子  
Tomoko Tanaka  
Mao



方潔  
Fang Jie



何珈樑  
Gallant Ho  
Ka-leung



簡宏道  
Russell Kan  
Wang-to



冒異國  
Mao Yiguo



潘廷亮  
Martin Poon  
Ting-leung



黃嘉怡  
Christine Wong  
Kar-ye



周騰飛  
Zhou Tengfei



\* 賈舒晨  
Jia Shuchen



\* 賈舒陽  
Jia Shuyang



\* 劉博軒  
Liu Boxuan



\* 張劭楠  
Zhang Shaonan



PHOTO Lawrence Chan

蘇柏軒  
Perry So

副指揮  
ASSOCIATE CONDUCTOR

中提琴  
Violas



● 凌顯祐  
Andrew Ling



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黎明  
Li Ming



羅舜詩  
Alice Rosen



崔宏偉  
Cui Hong-wei



范星  
Fan Xing



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



孫斌  
Sun Bin



王駿  
Wang Jun



張妹影  
Zhang Shu-ying



\* 袁緯晴  
Yuan Yiching



范欣 (休假)  
Fan Yan  
(On sabbatical leave)

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



\* 潘燮  
Pan Yan

低音大提琴  
Double Basses



● 林達僑  
George  
Lomdaridze



▲ 姜馨來  
Jiang Xinlai



馮榕  
Feng Rong



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長笛  
Flutes



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Olivier Nowak

短笛  
Piccolo



施家蓮  
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Clarinets



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John Schertle



▲ 夏安祖  
Andrew Harper



● 史安祖 (休假)  
Andrew Simon  
(On sabbatical leave)

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



杜高兒  
Chloe Turner



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Horns



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Homer Lee Siu-lam



李姬妮  
Natalie Lewis



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Mark Vines  
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小號  
Trumpets



▲ 莫思卓  
Christopher  
Moysé



▲ 馬時紹  
Sycil Mathai



華達德  
Douglas  
Waterston

長號  
Trombones



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Jarod Vermette



韋力奇  
Maciek Walicki

低音長號  
Bass  
Trombone



韋彼得  
Pieter Wyckoff

大號  
Tuba



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Timpani



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敲擊樂器  
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Luce



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豎琴  
Harp



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Christopher  
Sidenius

鍵盤  
Keyboard



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大提琴  
Cello  
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荷蘭作曲家華舒納以《西哈諾·迪巴舒赫》為大家細說這位風度翩翩的大文豪傳奇一生中的喜與悲。格拉斯新鮮出爐的小提琴及大提琴雙協奏曲於2010年首度登場，一聽難忘的節奏是現代音樂的典範，充份突顯作曲家的個人風格。音樂會以布拉姆斯第四交響曲作結，寫於作曲家創意高峰期的第四交響曲極盡抒情之能事，滿載浪漫派時期的狂喜，卻又滲出淡淡的哀愁。音樂教育工作者兼作曲家歐兆明博士將為大家主持星期六晚的音樂會前講座。

Wagenaar's *Cyrano de Bergerac* captures the adventure, chivalry and pathos of one of the great literary heroes. Philip Glass' Double Concerto for violin and cello comes to Hong Kong hot off the press – its first performance was in 2010. Glass' music has become iconic, with mesmerizing rhythms that mark out our modern times. To close the concert, Brahms' fourth symphony shows us Brahms at his ultimate creative height – searching lyricism and the exaltation of the Romantic era, tinged with deep melancholy. Music critic Ken Smith will share his insights in the pre-concert on Friday night.

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指揮范瑞韋頓將出席星期五晚音樂會後舉行的演後藝人談。

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