



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

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范瑞韋頓的寶典 II
THE ESSENTIAL II

Jaap van Zweden

巨星匯 Great Performers
戰前戰後
Before and After

25 & 26 · 11 · 2011

Fri & Sat 8pm

香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall

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

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The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
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BRITTEN

6 布烈頓 小提琴協奏曲
10 BRITTEN Violin Concerto

~31'

中 場 休 息 i n t e r v a l

PROKOFIEV

8 浦羅哥菲夫 第五交響曲
12 PROKOFIEV Symphony No.5

~46'



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ARTISTS

16 范瑞韋頓 指揮 / Jaap van Zweden conductor

17 藍絲瑪 小提琴 / Simone Lamsma violin



ROLEX MENTOR & PROTÉGÉ
ARTS INITIATIVE



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LIVE FOR GREATNESS

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PHOTO Marco Borggreve

JAAP VAN ZWEDEN

范瑞韋瑞 | 指揮 CONDUCTOR

THE BRITTEN CONCERTO
IS A DEEP AND POWERFUL WORK...
SUCH A RANGE OF EMOTION,
FROM WILD INTENSITY TO BLEAK
LAMENTATIONS, AND THE ENDING
IS UNFORGETTABLE.



我很高興可以介紹年青荷蘭小提琴家藍絲瑪給香港的觀眾認識，她才華橫溢，定必成為明日之星。布烈頓的協奏曲寫於二戰前夕，是一首深刻強大的作品。此曲對獨奏家、樂團和指揮都要求極高！當中的感情起伏大起大落，由猛烈激動到悲哀傷痛，而結尾更是令人難忘。浦羅哥菲夫的第五交響曲同樣寫於戰時，充滿戲劇效果和色彩，讓樂團每個聲部都能盡展所長。

It is a pleasure for me to introduce for the first time the wonderful young Dutch violinist Simone Lamsma to the Hong Kong audience - she is a real talent and going to be a big star. The Britten Concerto is a deep and powerful work, written just before the Second World War. It is extremely demanding for the soloist, the orchestra and the conductor! There is such a range of emotion, from wild intensity to bleak lamentations, and the ending is unforgettable. Prokofiev's Fifth Symphony is also a wartime work and displays all the sections of the orchestra in a blaze of drama and colour.



PHOTO Otto van den Toorn

SIMONE LAMSMA

藍絲瑪 | 小提琴 VIOLIN

FOR ME THE PASSACAGLIA
IS ONE OF THE MOST SPECIAL
CONCERTO LAST MOVEMENTS EVER
WRITTEN. ITS BUILD-UP, RESULTING
IN A DEEPLY MOVING CODA,
IS JUST SO GRIPPING!



能夠在香港與指揮范瑞韋頓合演布烈頓的協奏曲，我感到十分興奮。很榮幸，我之前已經有幾次與范瑞韋頓合演此曲的機會，我很享受每一次的演出。自十年前認識此作，我就覺得和它特別親近，這一直是我最愛愛的二十世紀協奏曲之一。從多方面看，這首協奏曲都展現出無窮的創意：獨特的曲式（慢—快—慢），加上由定音鼓奏出的開端節奏型，其後的大量素材亦源於這個節奏型，布烈頓採用華采樂段作為第二和第三樂章的橋樑，對我來說，用帕薩卡利亞舞曲作為協奏曲終樂章是其中一種最特別的寫法。帕薩卡利亞舞曲慢慢建立形成一個感人肺腑的尾聲，就是多麼的緊湊！我期待把布烈頓的協奏曲帶給香港觀眾！

I am thrilled to be playing the Britten Concerto in Hong Kong with Maestro van Zweden, with whom I've had the honour and pleasure of playing this work several times already. It's been one of my favourite 20th century concertos - and one I feel particularly close to - ever since I was introduced to it about 10 years ago. It shows great inventiveness in many ways; its unusual form (slow-fast-slow), Britten's use of the opening rhythmic figure played by the timpani on which a lot of the material is based, and the placing of the cadenza as a bridge from the second to third movements. For me the Passacaglia is one of the most special concerto last movements ever written. Its build-up, resulting in a deeply moving coda, is just so gripping! I very much look forward to bringing the Britten to the Hong Kong audience!

弦
諾

A Sound Commitment



Go de Waart



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

Principal Patron 首席贊助





PHOTO Cheung Chi Wai

LINDA STUCKEY

施家蓮 | 短笛 PICCOLO

LISTEN OUT TONIGHT IN THE SECOND MOVEMENT OF HIS VIOLIN CONCERTO, WHERE, BRITTEN CREATES A MANICALLY FIERCE EFFECT.



和很多音樂家一樣，我年輕時都是透過布烈頓的《青少年管弦樂隊指南》認識音樂的，這首名作讓樂團的不同樂器大展身手，最後加起來成為一首活潑的賦格曲，而這首賦格曲就是以興高采烈的短笛獨奏掀起序幕的！布烈頓經常以極其精準和節奏鮮明的短笛樂段，點綴樂隊的音色，使其變得閃爍璀璨。今晚，請大家細心留意作曲家在小提琴協奏曲第二樂章所營造出的熾烈效果——當獨奏小提琴爬升到最高點，兩支短笛在高處盤旋，然後如瀑布般瀉下，跟在低處慢慢移動的獨奏大號，在音域上和音色上形成強烈的對比，火花四濺。加上弱音弦樂以顫音泛音作襯托，形成深刻的戲劇效果，就像一個千變萬化的管弦樂萬花筒。

Like many young musicians, my introduction to the music of Benjamin Britten was through the *Young Person's Guide to the Orchestra*. His famous work showcasing the different instruments of the orchestra culminates in a lively fugue begun by an effervescent solo piccolo! He often uses the piccolo in an extremely precise and rhythmically articulated way that shimmers and adds a sparkle on top of the orchestral colour. Listen out tonight in the second movement of his Violin Concerto, where, Britten creates a manically fierce effect. As the solo violin rises to the top of its range, it is joined by two piccolos circling around in the stratosphere and then cascading their way back down. These fireworks are contrasted in range and tonal colour by the slow moving solo tuba below and accompanied by muted, tremolo harmonics in the strings – creating a wonderful kaleidoscope of orchestral drama and depth.



PHOTO Cheung Chi Wai

ROLAND SZENTPALI

沈柏利 | 首席大號 PRINCIPAL TUBA

PROKOFIEV 5... A REAL CHALLENGE TO ANY TUBA PLAYER, BUT ALSO OFFER UP A NICE CHANCE TO SHOW JUST HOW MANY DIFFERENT CHARACTERS THE TUBA HAS.



今個禮拜對我來說是辛勤的一周！除了在布烈頓小提琴協奏曲中與短笛的對位段，大號在浦羅哥菲夫的第五交響曲中，也佔有相當重要的份量，是其中一首大號手夢寐以求的作品。低音弦樂襯托著大號漂亮多變的旋律，銅管合奏也和大號形成強大對比，對任何大號手來說，都是一項重大的挑戰，但與此同時提供了一個讓大家認識大號的不同面貌的機會。我認為這是一首傑作——漂亮的旋律和不同的音樂層次完美對照，配器手法亦獨創一格，你們每一位都應該細心聆聽。明年六月，大號將在浦羅哥菲夫的《羅密歐與茱麗葉》中另有焦點演出，樂曲充份展示大號龐大的力量，大家請勿錯過。

This is going to be a demanding week for me! Beside the important part for the tuba as it counterpoints with the piccolo in the Britten Violin Concerto, there is also Prokofiev's Fifth Symphony, which is one of those dream works which every tuba player wants to play. The beautiful, wide-ranging melodies with the low strings, and the contrasting huge sound blocks with the brass choir, present a real challenge to any tuba player, but also offer up a nice chance to show just how many different characters the tuba has. I think this is a real masterpiece – beautiful melodies counterpointed with surprising musical textures in a perfect and very original instrumentation. Everybody should hear this piece – and they should also make a date to hear another highlight for tuba when, next June, we play music from Prokofiev's *Romeo and Juliet* which showcases the power and strength of the instrument.

布烈頓

1913–1976

布烈頓1913年11月22日生於英國東部洛斯托夫特，自幼顯露相當音樂才華，早年參加諾里奇音樂節時遇到生命中第一位伯樂——當時擔任評判的作曲家布里奇。布里奇十分賞識布烈頓，稍後更親自教他作曲。布烈頓後來入讀位於倫敦的皇家音樂學院〔RCM〕，隨約翰·愛爾蘭學習作曲，眼看快要成為二十世紀中葉英國一顆作曲新星了，偏偏卻在事業剛起步時離開了英國——他堅信和平主義，而當時英德兩國逐步迫近開戰邊緣，布烈頓就不願意留在一個快要捲入戰禍的國家，於是在北美逗留了四年，直到1942年連美國也參戰才返回祖國。小提琴協奏曲是他留美期間的作品，而且也間接與另一場可怕的戰爭息息相關。

1936年，西班牙內戰爆發，許多西班牙藝術家和音樂家被迫流亡海外，定居美國的小提琴家安東尼奧·布洛薩也是其中之一。布烈頓與布洛薩1936年在巴塞隆那舉行的國際當代音樂節協會音樂節中認識。布烈頓到達北美後最初在魁北克落腳，1938年11月就在當地寫作小提琴協奏曲。此曲乃為布洛薩而寫，除了糅合西班牙音樂元素外，由於當時世人正面對慘絕人寰的戰禍，作曲家還在曲中流露出強烈的哀痛之情。第二次世界大戰1939年9月3日爆發，六個月後〔1940年3月29日〕，布洛薩就在紐約首演此曲，與紐約愛樂樂團合作，由英國指揮家巴比洛利指揮。

第一樂章以定音鼓不祥的五音節奏掀開序幕。這個五音節奏在整個樂章反覆出現，令人聯想起西班牙音樂。巴松管和圓號一邊奏出五音節奏，獨奏小提琴一邊在高音區奏出抒情主題從容地飄過，五音節奏在樂團各成員間穿來插去，小提琴獨奏漸漸邁向高潮，然後自顧自的奏起強勁有力的段落，佛蘭明高舞曲激情的節奏隱約可聞。五音節奏重



小提琴協奏曲，Op.15

有動感的中板

活潑地

帕薩卡利亞舞曲（緩慢的行板）

現，小提琴獨奏沉吟一會，最後輕輕飄上最高音區，為第一樂章劃上句號。

有人形容第二樂章是「死亡之舞」。樂團在小提琴帶領下連番追逐，這一段流露出痛苦之情，尖刻凌厲，非常刺激。幾個邪惡、富挑釁意味的和弦過後，是段稍見舒緩的獨奏，令人想起此曲的開端。小提琴再次攀上最高音區，這時兩支短笛和一支大號，形成古怪的對比。「死亡之舞」再次響起，這一段接近結束時樂團變得越來越瘋狂，小提琴迸發出戲劇化的長篇華彩樂段—小提琴教科書裡每種技法，這裡似乎應有盡有。類似結他彈撥的撥奏和佛蘭明高風格節奏，營造出強烈的西班牙風情。

第二樂章與第三樂章一氣呵成。長號奏起莊嚴的帕薩卡利亞舞曲主題。這個主題共重複九次，上方聲部變得越來越強烈，越來越戲劇化，然後回復平靜，彷彿在沉思—有人認為這是布烈頓在哀嘆：何苦爭戰？

節目介紹中文翻譯：鄭曉彤

編制：

獨奏小提琴、三支長笛（其二兼短笛）、兩支雙簧管（其一兼英國管）、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、小鼓、鈸、鐘琴、大鼓、中音鼓、三角鐵、豎琴及弦樂組。

浦羅哥菲夫

1891-1953

西班牙內戰令該國藝術家流亡海外，而1917年的布爾什維克革命也迫使俄羅斯多位頂尖藝術家和知識份子出逃避禍，作曲家浦羅哥菲夫也是其中之一。浦羅哥菲夫取道日本到達美國，最後定居巴黎。

但到了1936年，已躋身國際知名作曲家行列的浦羅哥菲夫卻決定回流祖國。他說：「我從前不明白在蘇聯發生的事情有多麼重要，不明白國家需要所有國民共同努力—不單是政治人物，還有藝術家。」他返國時享盡禮遇，既受到熱烈歡迎，又被譽為蘇聯最受人景仰的作曲家，更破例獲准出國演奏和指揮自己的作品。第二次世界大戰爆發時，他與其他藝術家一同撤退，到南方幾個較安全的共和國暫避。在南方期間，他寫下多首愛國作品，歌頌蘇聯力抗德軍侵略。他的第七鋼琴奏鳴曲1943年獲頒史大林獎，翌年便動筆寫作另一首旨在激勵俄人抵禦外侮的作品—第五交響曲。經過漫長的抗戰，這時德軍終於開始撤退，浦羅哥菲夫說他一心「唱出對自由快樂人的讚頌—頌讚其力量、寬宏和純潔的靈魂」。

第五交響曲1945年1月13日在莫斯科首演，作曲家親自指揮。首演十分成功—可惜那是浦羅哥菲夫一生中最後的快樂時光了。三星期後他心臟病發，滾下樓梯，令腦部受創，心臟病是挺過來了，但餘生都受腦傷困擾—他再也不能彈琴、指揮自己的樂曲、抽菸、喝酒、駕駛、打排球〔他最喜歡的運動之一〕和出國了，對作曲也興趣缺缺。

《第五》以慢速的第一樂章掀開序幕，開端主題由長笛和巴松管以八度音奏出，充滿睿智，屬典型的浦羅哥菲夫風格。樂章漸趨雄偉，最後壯麗地結束—套用作曲家本人的說法，那是「偉大的人類精神」。



降B大調第五交響曲， Op.100

行板
有力的快板
慢板
諧謔的快板

第二樂章既神經質又跳脫，動感強得近乎機械化。有人會認為這是描繪戰爭的慘狀和槍炮聲，但作曲家不過是襲用了自己的芭蕾舞劇《灰姑娘》而已〔而第五交響曲首演時，《灰姑娘》還沒有正式公演〕。

俄人為抵禦納粹德軍而付出沉重的代價，作曲家很可能因此寫出氣氛悲傷、旋律哀愁的第三樂章，然而他再次從另一戲劇作品取材，樂章部分作品出自他的電影配樂《亞歷山大·涅夫斯基》。

雖然終樂章開端與第一樂章風格相似，但現在卻突然自沉吟中醒轉，輝煌而充滿田園氣息的舞曲突然響起，一直鬧哄哄的，十分愉快，旋律短段在各種木管樂器穿插。衝勁一直持續，輕鬆的沉思樂段偶然出現，末了在一記巨響後戛然而止。

節目介紹中文翻譯：鄭曉彤

編制：

短笛、兩支長笛、兩支雙簧管、英國管、兩支單簧管、降E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、小鼓、鈴鼓、三角鐵、鈸、大鼓、鑼、木魚、豎琴、
鋼琴及弦樂組。

Benjamin **BRITTEN**

1913–1976

Born in Lowestoft in eastern England on 22nd November 1913, Benjamin Britten showed considerable musical promise as a child. That promise was first recognised by the composer Frank Bridge who spotted Britten's talents whilst adjudicating at the music festival in Norwich and subsequently gave him lessons in composition. Britten went on to win a place at the Royal College of Music in London, where he studied composition with John Ireland, and looked set to emerge as the great new composing talent in mid-20th century Britain. But at the very dawn of his professional life he left the UK because, as a deeply committed pacifist, he was unwilling to remain in a country which was heading headlong towards war with Germany. He settled in North America where he remained for four years, only returning to the UK when the USA itself joined the war in 1942. It was during those years in America that he composed his Violin Concerto, a work conceived as an indirect result of another terrible war.

The Spanish Civil War, which erupted in 1936, forced many Spanish artists and musicians into exile. One of these was the violinist Antonio Brosa who settled in the USA. Britten had known Brosa since the two had met at the International Society of Contemporary Music Festival in Barcelona in 1936. Britten initially settled in Quebec where, in November 1938, he composed the concerto for Brosa, including elements of Spanish music and, more poignantly, his own deeply-felt grief at the horrors the world was then facing. The Second World War broke out on 3rd September 1939 and, just over six months later – on 29th March 1940 – Brosa gave the première of the work in New York with the New York Philharmonic Orchestra under the English conductor John Barbirolli.

Timpani open the **first movement** with an ominous five-note motto-rhythm which recurs throughout the movement, recalling the beat of Spanish music. The solo violin appears with a lyrical theme floating easily above the motto-rhythm on bassoon and horn, which eventually moves around the orchestra as the violin builds up to a climax. At this point the violin skips off into a vigorous passage hinting at the fiery rhythms of a Flamenco dance. The motto-rhythm returns and the violin becomes more reflective, eventually drifting up to its very highest register as the movement ends.

Violin Concerto, Op.15

Moderato con moto

Vivace

Passacaglia (Andante lento)

The **second movement** has been described as a “Dance of Death”. The violin leads the orchestra in an anguished, abrasive and tremendously exciting chase which moves, after some viciously aggressive chords, into a slightly less tense solo recalling the very opening of the concerto. Once more it reaches up to the instrument’s highest register, where it is joined by a pair of piccolos and, in grotesque contrast, a single tuba, before it sets off once again on the “Dance of Death”. At the end of this the orchestra whips itself up to a frenzy, setting the violin off on an extended and dramatic cadenza which seems to involve almost every trick in the violinist’s book. Here strong Spanish flavour is created by guitar-like strumming pizzicatos and Flamenco-style rhythms.

This leads directly into the **third movement**, where the trombones intone the solemn Passacaglia theme. It is repeated nine times as the music above it becomes powerful and dramatic before the music settles back down into a kind of peaceful reflection which some have identified as Britten’s lament at the futility of war.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

solo violin, three flutes (two doubling piccolos), two oboes (one doubling cor anglais), two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, snare drum, cymbals, glockenspiel, bass drum, tenor drum, triangle, harp, and strings.

Sergei PROKOFIEV

1891–1953

Just as the Spanish Civil War had seen native artists seeking exile overseas, so the Bolshevik Revolution forced many of Russia's greatest artists and intellectuals to seek refuge away from the instability of the Bolshevik Revolution in 1917. One such artist was the composer Sergei Prokofiev who went first to Japan and next to the USA before finally settling in Paris.

However, in 1936, by which time he was a composer of international repute, Prokofiev chose to return permanently to his native land; "I had not grasped the significance of what was happening in the USSR. I did not realise that the events there demanded the collaboration of all citizens – not only men of politics but men of art as well." He was welcomed back with open arms, hailed as the State's most respected composer and allowed, unlike most, to travel overseas to perform and direct his music. With the outbreak of the Second World War Prokofiev, along with other artists, was evacuated to the relative safety of the southern republics. From there he wrote patriotic works which celebrated the struggle of the Soviet State against German aggression. His Seventh Piano Sonata was awarded the Stalin Prize in 1943 and the following year he worked on another composition designed to inspire the Russian people in time of war, his Fifth Symphony. Written at a time when the German army were, at long last, beginning to be driven back from Russian soil, Prokofiev declared that in the Symphony he was attempting to "sing the praises of the free and happy man – his strength, his generosity and the purity of his soul".

Its triumphant première in Moscow on 13th January 1945, which Prokofiev himself conducted, was one of his last real moments of personal happiness; three weeks later he had a heart attack, fell down a flight of stairs and was severely concussed. He recovered from the heart attack, but his injuries affected him for the rest of his life and he never again was able to play the piano, conduct his music, smoke, drink, drive, play volleyball (one of his favourite sports) or travel, and his interest in composition waned.

The symphony begins with a slow **first movement**, the opening theme played in octaves by flute and bassoon, a typical piece of Prokofiev wit. It gradually

Symphony No.5 in B flat, Op.100

Andante
Allegro marcato
Adagio
Allegro giocoso

assumes a more majestic character to conclude with a magnificent celebration implying the “greatness of the human spirit”, to echo Prokofiev’s own words.

The nervous and abrupt **second movement**, with its almost mechanical momentum, might be seen as a depiction of the horrors of war complete with the rattle of gunfire. It is, however, simply a reworking of music from Prokofiev’s ballet, *Cinderella*, which had yet to be publicly performed at the time of the symphony’s première.

The sorrowful **third movement** with its plaintive melody may well have been prompted by the terrible price the Russian people had to pay for their heroic resistance to the Nazi invaders, although, once again, some of the material is actually derived from another of Prokofiev’s dramatic works, the film-score *Alexander Nevsky*.

Although it opens in the manner of the first movement, the **fourth movement** suddenly wakes out of its reflective mood and breaks into a gloriously bucolic dance which bustles along cheerfully with little flashes of melody from various woodwind instruments. It maintains this bustling momentum with periodic episodes for light-hearted reflection, before it simply stops dead in its tracks with one terminal crash.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

piccolo, two flutes, two oboes, cor anglais, two clarinets, E flat clarinet, bass clarinet, two bassoons, contra bassoons, four horns, three trumpets, three trombones, tuba, timpani, snare drum, tambourine, triangle, cymbals, bass drum, tam-tam, wood blocks, harp, piano, and strings.



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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

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.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

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The Hong Kong Philharmonic Orchestra is the Venue Partner of the Hong Kong Cultural Centre



PHOTO Hans van der Woerd

范瑞韋頓 JAAP VAN ZWEDEN

指揮 CONDUCTOR

范瑞韋頓十多年前開始迅速冒起，現已成為其中一位最炙手可熱的指揮家。他現任達拉斯交響樂團的音樂總監、荷蘭電台愛樂樂團和電台室樂團（至2011年）的總指揮兼藝術總監，以及皇家法蘭德斯愛樂樂團的總指揮。他年僅十九歲時便獲荷蘭皇家音樂廳樂團委任成為樂團史上最年輕的團長，1995年開展其指揮生涯，曾任荷蘭交響樂團（1996-2000）和海牙市立管弦樂團（2000-2005）的總指揮。2011年11月，他榮獲由Musical America頒發的年度指揮家大獎2012，以表揚他擔任達拉斯交響樂團音樂總監及客席指揮美國各大樂團期間的卓越成就。

他曾經與多個樂團合作及參與各大音樂節，其中包括：芝加哥交響樂團、克里夫蘭和費城樂團、慕尼黑愛樂、科隆西德電台交響樂團、法國國家管弦樂團、奧斯陸愛樂、荷蘭皇家音樂廳樂團、倫敦愛樂、BBC逍遙音樂節、鄧肯活音樂節及阿斯本音樂節。他未來的演出計劃有：首次指揮紐約愛樂的套票節目、和波士頓交響樂團合作，以及再次與法國國家管弦樂團、費城樂團、芝加哥及聖路易斯交響樂團、鹿特丹愛樂、蒙地卡羅愛樂及倫敦愛樂合作。

他曾參與的歌劇劇目包括：《茶花女》、費黛里奧（國家巡迴歌劇團）、《蝴蝶夫人》（荷蘭歌劇院）、《奧賽羅》、《紐倫堡的名歌手》、《羅恩格林》及《雲妮莎》。

他曾經多個樂團合作灌錄大碟，如海牙市立管弦樂團的全套貝多芬交響曲、皇家法蘭德斯愛樂樂團的蕭斯達高維契第五交響曲、與倫敦愛樂首演的馬勒第五交響曲現場錄音、荷蘭電台愛樂的史特拉汶斯基的《春之祭》和全套布拉姆斯交響曲。現時他現為Octavia錄製全套布魯赫納交響曲，並已完成第四、第五、第七、第九及第二交響曲，贏得好評如潮。

Amsterdam-born **Jaap van Zweden** has risen rapidly in little more than a decade to become one of today's most sought-after conductors. He is currently Music Director of the Dallas Symphony Orchestra, Chief Conductor and Artistic Director of the Netherlands Radio Philharmonic Orchestra and the Radio Kamer Filharmonie (until 2011), and Chief Conductor of the Royal Flemish Philharmonic Orchestra. Appointed at nineteen as the youngest concertmaster ever of the Royal Concertgebouw Orchestra, he began his conducting career in 1995 and held the positions of Chief Conductor of the Netherlands Symphony Orchestra (1996-2000) and Chief Conductor of the Residentie Orchestra of The Hague (2000-2005). In November 2011 van Zweden was named as the recipient of Musical America's Conductor of the Year Award 2012 in recognition of his critically acclaimed work as Music Director of the Dallas Symphony Orchestra and as a guest conductor with the most prestigious US orchestras.

He has worked with the Chicago Symphony, Cleveland and Philadelphia Orchestras, the Munich Philharmonic, WDR Symphony Orchestra Cologne, Orchestre National de France, Oslo Philharmonic, Royal Concertgebouw Orchestra and London Philharmonic, and appeared at the BBC Proms, the Tanglewood and Aspen Festivals. Future plans include his subscription débuts with the New York Philharmonic, Boston Symphony and return visits to the Orchestre National de France, Philadelphia Orchestra, the Chicago and St Louis Symphony Orchestras, the Rotterdam Philharmonic, Monte Carlo Philharmonic and London Philharmonic Orchestras.

His opera repertoire includes *La Traviata* and *Fidelio* (National Reisoera), *Madama Butterfly* (Netherlands Opera), *Otello*, *Die Meistersinger von Nürnberg*, *Lohengrin*, *Parsifal* and *Vanessa*.

He has recorded the complete Beethoven symphonies with the Residentie Orchestra, Shostakovich Symphony No.5 with the Royal Flemish Philharmonic, Mahler Symphony No.5 (recorded live at his London Philharmonic début), Stravinsky's *Rite of Spring* and the Brahms symphonies with the Netherlands Radio Philharmonic, with whom he is currently recording a Bruckner cycle for Octavia, with symphonies 4, 5, 7, 9 and 2 already released to great critical acclaim.



PHOTO Otto van den Toorn

藍絲瑪 SIMONE LAMSMA

小提琴 VIOLIN

荷蘭小提琴家藍絲瑪正迅速冒起，現於全球各地分別與各頂尖樂團及著名指揮家合作及舉行獨奏會。今季，她會和以下樂團首演：荷蘭皇家音樂廳樂團（華爾頓/路易斯）、法國國家管弦樂團（伯恩斯坦小夜曲/范瑞韋頓）、琉森交響樂團（哈察都量/加菲根）、猶他交響樂團（孟德爾遜/費殊）、哥本哈根愛樂（伯恩斯坦小夜曲/曼迪歐）及聖保羅交響樂團（蕭斯達高維契第一協奏曲/托替利亞），並再度和以下樂團合作：荷蘭電台愛樂（古巴杜琳娜第二協奏曲/迪利胡、康高特/加菲根）、達拉斯交響樂團（孟德爾遜/范瑞韋頓）、波茅斯交響樂團（貝多芬/卡拉畢茲）和皇家利物浦愛樂（布魯赫及蕭斯達高維契第一協奏曲/謝利）。她2009年首次與印第安納波利斯室樂團合作，自此經常在美國各地演出。

她曾經獲邀於2011年5月在享負盛名的阿姆斯特丹皇家音樂廳舉行獨奏會，該次演出十分成功，並由當地國家電台廣播。她曾於荷蘭各地及意大利舉行獨奏會，並代替辭演的列賓參與里約熱內盧西西莉亞室樂節，聯同古力克及利斯特沙拍檔演出。

其他精彩演出包括：她與范瑞韋頓和荷蘭電台愛樂合作，由荷蘭電視台作全國廣播的蕭斯達高維契第一協奏曲，以及由荷蘭公共廣播公司製作、一齣關於她音樂家生涯的四十分鐘片集。2011年4月，她獲荷蘭女王邀請參與一場與荷蘭電台室樂愛樂合作的音樂會，擔任孟德爾遜小提琴協奏曲的獨奏，該演出更由荷蘭電視台全國廣播。

2006年她為Naxos廠牌錄製首張獨奏專輯，演繹艾爾加的作品，獲得多方好評，並獲選為《Classic FM》雜誌每月最佳器樂及室樂專輯。她為Naxos錄製的第二張大碟，是與芬蘭小交響樂團合作的史波爾小提琴協奏曲，同樣備受推崇。

Dutch violinist **Simone Lamsma** is rapidly establishing herself as a much sought after soloist and recitalist performing with leading orchestras and conductors worldwide. This season engagement highlights will include débuts with the Royal Concertgebouw Orchestra (Walton/Luisi), Orchestre National de France (Bernstein Serenade/van Zweden), Lucerne Symphony (Khachaturian/Gaffigan), Utah Symphony (Mendelssohn/Thierry Fischer), Copenhagen Philharmonic (Bernstein Serenade/Mandean) and São Paulo Symphony (Shostakovich 1/Tortelier). Return engagements include performing twice with the Netherlands Radio Philharmonic (Gubaidulina 2/de Leeuw and Korngold/Gaffigan), Dallas Symphony (Mendelssohn/van Zweden), Bournemouth Symphony (Beethoven/Karabits) and the Royal Liverpool Philharmonic (Bruch and Shostakovich 1/Shelley). In the USA she made her début with the Indianapolis Chamber Orchestra in 2009 and has since performed regularly throughout the States.

In recital her invitations have included a highly successful and prestigious recital in the Main Hall of the Amsterdam Concertgebouw (May 2011) with live national radio broadcast. She has also performed recitals throughout the Netherlands, Italy and at the Rio de Janeiro Sala Cecilia series (taking over a cancellation from Vadim Repin), with Robert Kulek and Valentina Lisitsa as chamber music partners.

Other highlights have included national broadcasts on Dutch television of her performance of Shostakovich's Violin Concerto No.1 with the Netherlands Radio Philharmonic conducted by Jaap van Zweden, as well as a 40-minute documentary about her life as a musician produced by Netherlands Public Broadcasting. In April 2011 she was invited to perform for HMH Queen Beatrix of The Netherlands, playing Mendelssohn's Violin Concerto with the Netherlands Radio Chamber Philharmonic – a concert that was broadcast nationally on Dutch television.

In 2006 her début recital disc for the Naxos label, featuring works by Edward Elgar, was released to great critical acclaim and was featured as "Instrumental and Chamber Disc of the Month" in *Classic FM* Magazine. Her second disc for Naxos, a recording of violin concertos by Louis Spohr with Sinfonia Finlandia, also received a similar critical response.

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PHOTO Cheung Chi Wai

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 Yuzefovich** 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 Yuzefovich 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 Yuzefovich 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 Yuzefovich 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 Yuzefovich 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

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
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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
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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



■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



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

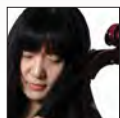


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Fan Yan
(On sabbatical leave)

大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



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Pan Yan

低音大提琴
Double Basses



● 林達僑
George
Lomdaridze



▲ 姜馨來
Jiang Xinlai



馮榕
Feng Rong



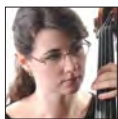
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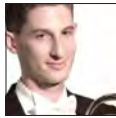


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莫扎特的第23鋼琴協奏曲趣味盎然，充滿陽光氣息，這首匠心獨運的協奏曲將鋼琴與樂隊配合得天衣無縫。馬勒第五交響曲以沉重的葬禮進行曲掀起序幕，氣氛陰鬱嚴峻，暴風雨隨即爆發，最終卻在馬勒層層進迫下推至鬧哄哄的高潮。一如所料，晴天到臨，盡是馬勒專屬的燦爛陽光與勝利喜悅。勝利前夕馬勒寫下可能是他最珍而重之的音樂——首極盡溫柔與親密的稍慢板。作家及樂評人胡銘堯將在星期六晚音樂會前與你暢談莫扎特和馬勒。

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駐團學員將會在首席中提琴凌顯祐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為專業交響樂團的成員。過去六年，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2011/12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賈舒晨及劉博軒、上海音樂學院的小提琴手賈舒陽、廣州星海音樂學院的大提琴手潘龔、國立臺北藝術大學的中提琴手袁緯晴，以及瑞士日內瓦音樂學院的小提琴手張劭楠。

香港管弦樂團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。



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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 Scheme is directed by the Hong Kong Philharmonic Orchestra's Principal Viola Andrew Ling. Under his 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 the China Philharmonic, China Symphony Orchestra, Hong Kong Sinfonietta and Macau Orchestra.

The Fellows for the 2011/12 Season are: violinists Jia Shuchen and Liu Boxuan, from the Central Conservatory of Music in Beijing; Jia Shuyang from the Shanghai Conservatory of Music in Shanghai; violist Yuan Yiching from the Taipei National University of Arts; cellist Pan Yan from the Xinghai Conservatory of Music in Guangzhou; and violinist Zhang Shaonan from Conservatory of Music, Genève in Switzerland.

The Hong Kong Philharmonic Orchestra is very grateful to The Robert H. N. Ho Family Foundation for its partnership in this important undertaking.

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