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獨奏會 recital

漢穆林鋼琴獨奏會 Marc-André Hamelin in recital

HAYDN

- 4 海頓 E小調奏鳴曲, Hob XVI:34
- 9 HAYDN Sonata in E minor, Hob XVI:34

~13'

STOCKHAUSEN

- 5 史托克豪森 第九鋼琴曲
- 10 STOCKHAUSEN Klavierstück IX

~12′

RAVEL

6 **拉威爾** 《夜之加斯巴》

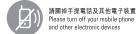
中場休息 interval

11 RAVEL Gaspard de la Nuit

~24′













BRAHMS

7 布拉姆斯 F小調第三奏鳴曲 12 BRAHMS Sonata No.3 in F minor

~38′

ARTIST

31 漢穆林 鋼琴 / Marc-André Hamelin piano

海頓

1732 - 1809

E小調奏鳴曲, Hob XVI:34

急板 慢板 甚活潑〔天真地〕

工住 然海頓最少有七首鍵盤奏鳴曲已散佚,但六十二首現存鍵盤奏鳴曲的寫作年份已橫跨三十五年〔1760至1795年〕,見證了鋼琴取代古鍵琴,成為首選獨奏鍵盤樂器。海頓1770年首次接觸鋼琴一當時德國管風琴製造商約翰·史坦恩在維也納展出自製的鋼琴—但這時海頓已經寫作了約三十首鍵盤奏鳴曲,以古鍵琴或古鋼琴演奏〔也許可用管風琴演奏〕。約在1773年起,海頓的奏鳴曲就特別以鋼琴為對象,而他最後一批奏鳴曲裡,採用了細緻的強弱處理和延音音效,更明顯是為了發揮鋼琴的表現力而寫。

可是E小調奏鳴曲的寫作背景和日期至今不詳。此曲最早的印刷版 1784年1月15日出版,説明是「以鋼琴或古鍵琴演奏」,但好些權威 學者卻認為樂曲可能早在1770年代初已完成。究竟海頓心中所想的是 哪種樂器,從寫作手法也找不到一點頭緒。第一樂章開端採用的上行 琶音和對比分明的發聲法,是典型的古鍵琴寫法,但發展部由琶音組成的持續和弦聲音飽滿,卻是典型的鋼琴寫法。第二樂章的寫法更接近鋼琴:右手奏出宣敘調似的旋律,底下是悠長的持續和弦。第三樂章旋律質樸天真,配合低音的跑動音音型,卻又回到古鍵琴音樂的領域了。不論寫作緣起是甚麼,又或海頓的寫作意圖是甚麼,此曲多年來仍是他最受歡迎的鍵盤奏鳴曲之一。

史托克豪森

第九鋼琴曲

1928-2007

上 托克豪森雙親在二戰期間去世,他在家鄉科隆一邊念書,一邊在軍醫院當擔架手討生活。他也當過農工、在芭蕾舞學校當琴師和指揮輕歌劇,畢業後曾在夜總會當琴手。他原本打算教琴為生,卻又對作曲興趣日濃,1947至1951年間在科隆隨瑞士頂尖作曲家法蘭克·馬丁學習作曲。馬丁的作曲手法源於西洋古典傳統,史托克豪森不甚認同,馬丁於是鼓勵他學習同輩作曲家的音樂。遇到法國作曲家梅湘的作品後,史托克豪森才嘗試採用非傳統手法創作。

他第一首認真的實驗性作品寫於隨馬丁學習後的幾年間,包括四首寫 於1952年的鋼琴短曲,後來決定把這套作品擴充成大型曲集,把全 套二十一首鋼琴曲再分成幾組。結果他只完成了十九首,最後一首寫 於2004年。曲集的第二組大多寫於1954至1955年間,但這一組的第 五首〔第九鋼琴曲〕後來經大幅修訂,1961年才定稿,翌年5月由阿 萊·孔塔斯基首演。

有一次,瑪莉·包曼斯特到科隆拜訪史托克豪森時,在鋼琴上即興奏出一個樂思。這個樂思只有一個和弦,但靠著手指壓力的細微調整來製造變化一就這樣,樂曲就在就在史托克豪森心中醞釀。第九鋼琴曲以一個重複出現的四音和弦開始,每次重複時觸鍵和密度理論上都一樣,但實際上每個和弦內的聲部平衡卻產生微妙變化。一個慢速的上行半音音階與這個樂思構成對比,每個音符的長度都不盡相同一而且是按數學演算的結果來決定。這兩個基本樂思時而交替出現,時而並列,然後變成一連串不規則的大距離音符,在鍵盤的最高和最低音區游走。稍後是一連串突兀的和弦,鋼琴踏瓣把這些和弦似有還無地延長著,每個和弦都有指定的力度標記,急速的音型突然在鍵盤最高音區響起,最後無論音量、強度和頻率都漸漸減弱。

拉威爾

1875-1937

《夜之加斯巴》

水妖 絞刑架 幻影

■ 887年,有兩個十二歲的男孩自法國南部到巴黎去接受正統鋼琴訓練,希望有朝一日能成為出色鋼琴家。其中一個來自西班牙一半點法語都不懂的李嘉圖·維尼斯很快便適應了音樂學院的生活,1894年贏得學院大獎,1900年正式出道,後來成為傲視同儕的鋼琴大師之一,活躍於國際樂壇。另一個男孩來自巴斯克地區〔位於法國與西班牙交界〕,在巴黎上了兩年私授鋼琴課後考進巴黎音樂學院。但他健康不佳,體格瘦弱,無望成為大鋼琴家,遂轉而專注作曲。今時今日,拉威爾被譽為史上最卓越的法國作曲家之一,又與維尼斯成了莫逆之交一而向拉威爾推介貝特宏的詩集《夜之加斯巴》的人正是維尼斯。拉威爾素來對童話和和奇幻故事情有獨鍾,馬上看出把詩作寫成音畫大有可為,於是根據其中三首詩作寫成一套難度極高的鋼琴組曲,1909年1月9日在巴黎由維尼斯首演。

〈水妖〉是個誘人的水精靈,專門在瀲灩波光下,把粗心大意的男人引誘到她水底王國的深處。傾瀉而下的琶音和閃爍的顫音裡,交織著美感、神秘感和少許威脅性,效果迷人。

夕陽斜照,為懸在**〈絞刑架〉**的屍首抹上紅色光芒。哀傷的鐘聲不斷響 起……

〈幻影〉是一個調皮妖精的名字。在月圓之夜,幻影會在夜間做出好些 古怪行為:手舞足蹈、放聲大笑、在地上打滾、猛抓圍在床邊的布簾、 突然消失得無影無蹤。睡著的人在想像,幻影的影子越來越大,步步進 迫,最後在曙光初現時漸漸消隱。



布拉姆斯

1833 - 1897

F小調第三奏鳴曲, Op.5

莊嚴的快板 抒情的行板 諧謔曲〔活潑的快板〕 間奏曲「回首」〔稍快的行板〕 終曲〔中庸但採用彈性速度的快板〕

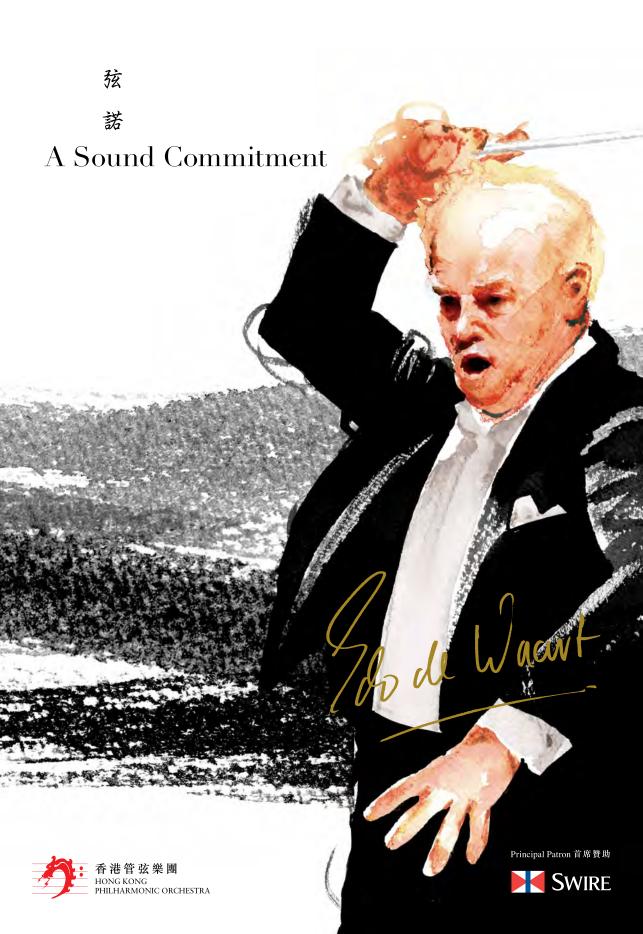
↑ 拉姆斯早年立志當鋼琴家,師隨漢堡鋼琴名師、作曲家兼鋼琴家愛德華·馬爾遜,他的早期作品多是鋼琴曲,第三奏鳴曲正好屬他第一批鋼琴作品。華爾特·弗里施在《葛羅夫音樂詞典》中,指此曲展現出「布拉姆斯掌握動機發展和駕馭大型結構的驚人造詣,這些都是靠著研習巴赫和貝多芬的作品得來的,另外,此曲採用主題變型手法和音響獨特的和聲,顯示出不亞於李斯特和蕭邦的才華,還有如同舒曼一樣的盎然詩意。」第三奏鳴曲1853年10月脱稿,當時布拉姆斯身在杜塞多夫,與舒曼夫婦待在一起,並在他動身前往萊比錫前夕為舒曼夫婦彈奏全曲。布拉姆斯到達萊比錫後旅居伊妲·馮·霍安達伯爵夫人府第一而樂曲翌年2月出版時,正是題獻給這位伯爵夫人的。樂曲1854年12月由克拉拉·舒曼首演。盛讚這首樂曲的人包括樂評人漢斯歷克。他寫道:「近年的鋼琴曲裡,此曲屬最觸動人心的一批。」據說華格納聽到布拉姆斯親自演奏此曲時也被懾服:「此曲證明了舊曲式還有甚麼可以發揮一只要作曲家懂得處理。」

事實上,此曲的曲式也頗創新,全曲共有五個樂章〔而非傳統的四樂章〕。激烈的**第一樂章**既焦躁不安又流露思念之情,像狂想曲一樣,但仍符合傳統奏鳴曲式。**第二樂章**開端引用了詩人史特瑙的作品:

「夜幕低垂,月色澄明, 兩顆心在愛情裡結合 幸福地擁抱著對方。」

第三樂章是首風馳電逝的舞曲,中段莊重嚴肅。第四樂章副題「回首」,引用了第二樂章的素材,又插入葬禮進行曲和好些大膽創新的和弦。第五樂章以翻滾似的音型掀開序幕,既引用前幾樂章的素材, 又為樂曲畫上煥發青春朝氣的句號。

獨奏會節目介紹中文翻譯:鄭曉彤



Franz Joseph **HAYDN**

1732-1809

Sonata in E minor, Hob XVI:34

Presto Adagio Vivace molto (innocentemente)

A Ithough at least seven are known to have been lost, the 62 surviving keyboard Sonatas of Haydn span the years 1760 to 1795, and effectively chart the decline of the harpsichord and the rise of the piano as the preferred solo keyboard instrument. Haydn's first encounter with the piano came in 1770, when a German organ builder by the name of Johann Stein exhibited his models in Vienna. But by that stage Haydn had already composed around 30 keyboard sonatas intended for performance on the harpsichord, clavichord or, possibly, the organ. From about 1773 onwards Haydn began to write more specifically with the piano in mind and his last Sonatas, with their richly detailed dynamics and use of the sustaining qualities of the instrument, were clearly intended for the expressive range of the piano.

But mystery surrounds the circumstances and date of composition of the E minor Sonata. While it first appeared in an edition dated 15th January 1784, in which it was described as being "for piano or harpsichord", some authorities have suggested it may date back as far as the early 1770s. The writing itself gives no clues as to the instrument Haydn had in mind either, and while the opening of the **first movement**, with its upward arpeggios and clearly contrasted articulation, is typical harpsichord writing, in the development section these arpeggios become thick sustained chords, much more typical of the piano. More pianistic still is the recitative-like right hand melody above long sustained left hand chords in the **second movement**. With the **third movement**, and its simple (innocent) melody above a running bass figure, we are back in the realms of true harpsichord music. Irrespective of its origins or Haydn's intentions in writing it, this is one of his most enduring and popular keyboard sonatas.

Karlheinz **STOCKHAUSEN**

Klavierstück IX

1928-2007

Arlheinz Stockhausen's parents died during the Second World War. Stockhausen supported himself as a student by working as a stretcher-bearer in a military hospital in his native Cologne. He also took on work as a farm-labourer, a pianist at a ballet school and a conductor of light operettas, and on leaving school he worked as a night-club pianist. He decided to pursue a career as a piano teacher but was attracted to composition and between 1947 and 1951 studied in Cologne with the leading Swiss composer, Frank Martin. Stockhausen had little affinity with Martin's approach to the techniques of composing music, rooted in the western classical tradition; Martin encouraged him to study the music of his contemporaries. It was an encounter with a score by the French composer Olivier Messiaen that persuaded Stockhausen to experiment with non-traditional methods of composition.

His first serious experimental compositions date from the years immediately after his studies with Martin and include four small pieces for piano written in early 1952. He decided to expand these into a mammoth series of 21 Klavierstücke (Piano Pieces) organised into different sets. In the event, Stockhausen only completed 19, the last of which dates from 2004. The second set was mostly composed between 1954 and 1955, but its fifth piece, Klavierstück IX, was revised extensively and only reached its current form in 1961. It was premièred in May the following year by Aloys Kontarsky.

The seeds of the piece were sown in Stockhausen's mind when a visitor to his apartment in Cologne, Mary Bauermeister, improvised an idea on the piano which consisted of a single chord but with variety created by subtle changes in finger pressure. Klavierstück IX opens with a repeated four-note chord in which each repetition theoretically identical in touch and intensity but is, in fact, subtly altered by shifts of balance within each chord. This is contrasted by a slowly rising chromatic scale in which each note differs in length. The duration of each note is mathematically derived. These two basic ideas alternate and are juxtaposed before transforming into an irregular pattern of widely spaced notes at either end of the keyboard. This in turn resolves a series of abrupt chords semi-sustained by the pedal, each with a specific dynamic marking, which breaks into a pattern of rapid figurations at the top end of the keyboard, gradually diminishing in volume, intensity and frequency.

Maurice **RAVEL**

1875-1937

Gaspard de la Nuit

Ondine Le Gibet Scarbo

n 1887, two 12-year old boys arrived in Paris from the south of France to have formal piano lessons in the hopes of one day becoming great virtuosi. One arrived in the city to study at the Paris Conservatoire from his native Spain; Ricardo Viñes knew no French, but quickly settled into the Conservatoire, won the Premier Prix in 1894 and made his professional début in 1900. He went on to become one of the great international virtuosi of his generation. The second boy arrived in Paris from his home in the Basque region, just on the French side of the Spanish border, and after two years of private lessons entered the Paris Conservatoire. His health and weak physique ruled out a career as a piano virtuoso, but he turned his attention to composition. Maurice Ravel is now regarded as one of the pre-eminent French composers of all time. The two became close friends, and it was Viñes who introduced Ravel to a book of poems by Aloysius Bertrand called *Gaspard de la Nuit*. Ravel, who had an insatiable appetite for fairy tales and stories of the exotic, quickly saw their potential as musical tone-pictures and set three of them as a virtuoso piano suite, which Viñes premièred in Paris on 9th January 1909.

Ondine refers to a seductive water nymph who, beneath the sparkling waters, lures unwary men down into the depths of her watery kingdom. Beauty, mystery and a certain menace are enchantingly interwoven in the mass of cascading arpeggios and glittering trills.

From **Le Gibet** (The Gibbet) a corpse hangs glowing red in the light of the setting sun while a bell keeps up its mournful tolling.

Scarbo is the name of a mischievous goblin whose nocturnal antics by the light of the full moon include dancing, laughing, rolling around on the floor, scratching the drapes surrounding the bed and suddenly vanishing. All the while his shadow grows, in the imagination of the sleeper, larger and more menacing, before finally fading away at the first glimmerings of dawn.

Johannes **BRAHMS**

1833 - 1897

Sonata No.3 in F minor, Op.5

Allegro maestoso Andante espressivo Scherzo (Allegro energico) Intermezzo "Rückblick" (Andante molto) Finale (Allegro moderato ma rubato)

T rained as a pianist by one of Hamburg's leading teachers, Eduard Marxsen, who was a pianist and composer, Johannes Brahms focused on piano in his early works. The Third Sonata is one of his first group of piano writings. As described by Walter Frisch in the *Grove Dictionary*, it displays "an impressive command of the kind of motivic development and large-scale structures Brahms studied in Bach and Beethoven, a talent for the thematic transformation and colouristic harmony of Liszt and Chopin, and a strongly poetic-literary inclination like that of Schumann". The Sonata was first completed in October 1853 while Brahms was in Düsseldorf staying with Robert and Clara Schumann. He played it through to them on the eve of his departure to Leipzig, where he stayed at the home of Countess Ida von Hohenthal, to whom it was dedicated at its publication the following February. Clara Schumann gave the first public performance of the work in December 1854. Among the most ardent supporters of the work was the critic Eduard Hanslick who wrote; "it belongs to the most inward experiences that recent piano music has to offer". Wagner, too, was said to have been overwhelmed when he heard Brahms perform the work; "This shows what may still be done with the old forms, provided that one knows how to treat them."

The form is actually somewhat revolutionary, moving into five rather than the traditional four movements, and opens with a stormy **first movement**, restless and yearning, rhapsodic in nature but still conforming to conventional Sonata form. The **second movement** is prefaced with lines from the poet C. O. Sternau;

"Twilight falls, the moonlight shines, Two hearts are untied in love And embrace each other blissfully."

The **third movement** is a whirling dance countered by a stately, solemn Trio. Subtitled "Looking Back" the **fourth movement** makes reference to the second movement and introduces a funereal march as well as some strangely adventurous harmonies. A welter of notes heralds the **fifth movement** which, while making references to the previous movements, brings the Sonata to a close with a burst of youthful high spirits.

Recital programme notes by Dr Marc Rochester

巨星匯 great performers

炫技: 獨奏與樂隊

Virtuosos: Soloist and Orchestra

RAVEL

15 拉威爾 《圓舞曲》

21 RAVEL La Valse

~12'

FRANCK

16 法朗克 交響變奏曲

24 FRANCK Symphonic Variations

~15′

中場休息 interval

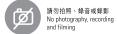
R STRAUSS

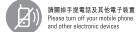
17 李察·史特勞斯 《滑稽戲》

25 R STRAUSS Burleske

~17′













LUTOSŁAWSKI

18 魯道斯拉夫斯基 樂隊協奏曲

26 LUTOSŁAWSKI Concerto for Orchestra

~28′

ARTISTS

30 呂紹嘉 指揮 / Shao-Chia Lü conductor

31 漢穆林 鋼琴 / Marc-André Hamelin piano



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拉威爾

1875-1937

《圓舞曲》

在1906年,拉威爾便構思以音樂向約翰·史特勞斯致敬,也寫下了一些草稿— 他説那是「維也納式圓舞曲的完美化身。」到了狄亞基列夫邀請他寫作芭蕾舞劇時,便重拾這些草稿〔當時的標題是《維也納》〕。可是,一來他的寫作速度算不上快,二來第一次世界大戰也確實拖慢了進度,因此樂曲直到大戰結束後才脱稿—這時標題已改為《圓舞曲》。拉威爾經常先把作品寫成鋼琴曲,再寫成雙鋼琴版,這一首也不例外。《圓舞曲》雙鋼琴版1920年4月在畫家米希亞·塞特家中,由拉威爾與瑪塞勒·梅耶合奏,觀眾包括浦朗克、史特拉汶斯基、編舞家馬西涅和狄亞基列夫。狄亞基列夫說《圓舞曲》是首「傑作」〔拉威爾聽了很高興〕,但往後卻說「這可不是芭蕾舞劇,而是刻劃芭蕾舞劇的樂曲」〔拉威爾當然大為不悦〕。狄亞基列夫繼續說,要是按照拉威爾的意思製作的話,開支恐怕太大。據浦朗克後來憶述,拉威爾馬上就把樂譜收起,走了。

《圓舞曲》首次公開演奏的是雙鋼琴版,1920年10月23日在維也納〔在這個地方首演真是天衣無縫〕由作曲家本人和意大利作曲家卡塞拉合奏。拉威爾後來把《圓舞曲》改編成管弦樂曲,馬上大受歡迎。樂曲以「樂團的舞蹈之詩」為副題,以重拾十九世紀維也納那「圓舞曲就是王」的輕狂情懷為務。拉威爾在樂譜上寫著一段栩栩如生的文字:「人群在團團轉的,狹縫裡可以瞥見一對對翩翩起舞的舞者。他們漸漸消失,大家清楚見到整個偌大的舞池都是翩然旋轉的人們。舞台漸漸變得光亮,吊燈的亮光,在極強音時達到高峰。」

編制:

三支長笛〔其一兼短笛〕、三支雙簧管〔其一兼英國管〕、兩支單簧管、 低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、 大號、定音鼓、大鼓、鈸、小鼓、三角鐵、鈴鼓、鑼、鐘琴、古鈸、響板、 兩座豎琴及弦樂組。

法朗克

交響變奏曲

1822-1890

法 朗克1822年12月10日生於比利時列日市。由於他的鋼琴技術實在進步神速,令他父親意識到家鄉沒甚麼機會可以栽培兒子成為音樂家,於是舉家移居巴黎,好讓時年十二的兒子能入讀巴黎音樂學院,得到恰當的培育。可是巴黎音樂學院只限法國公民投考,結果法朗克的父親花了一年時間才取得必須的文件。不過,法朗克考進音樂學院後,卻喜歡彈管風琴和作曲多於彈鋼琴,而由於父親只把「當鋼琴家」視作求取名利的通行證〔不但對法朗克本人而言,對整個家庭亦然〕,於是就為兒子退學,一家返回比利時。

法朗克在布魯塞爾遇到李斯特。李斯特十分欣賞法朗克的鋼琴造詣,遂説服法朗克一家返回巴黎。在巴黎,法朗克與德穆索墮入愛河,後來共賦同居並共諧連理。他適應了婚姻生活,也放棄了當鋼琴演奏家的一切念頭,專攻管風琴,1858年起出任一所巴黎大型教堂〔聖克羅蒂教堂〕的管風琴師,直至去世為止。可是,雖然他的鋼琴家生涯還沒開始便結束,但他與法國鋼琴名家路易:迪耶梅的交情,卻促使他在晚年寫作兩首大型鋼琴與樂團合奏作品:交響詩《魔靈》和交響變奏曲。《魔靈》1885年首演,而交響變奏曲則在1886年5月1日首演,迪耶梅負責鋼琴獨奏,法朗克親自指揮。

交響變奏曲曾被譽為「最佳鋼琴與樂團合奏短曲」。弦樂齊奏首先響起,交代咄咄迫人的主題,鋼琴以悲傷的旋律回應,配合法朗克典型的傷感和聲。情緒稍見緩和,雖然速度加快,但基本上樂團與鋼琴仍保持對話,然後木管和撥奏弦樂奏出輕柔而稜角分明的樂思。鋼琴醉人的激情樂段過後,開端樂思匆匆掠過,那稜角分明的主題這時幻化成讚美詩似的主題,由鋼琴奏出。隨後是根據這個主題寫成的六個變奏。六個變奏一氣呵成,有時由樂團負責主題,鋼琴加入仿如插句的評論,有時鋼琴把主題變成炫技音型,有時鋼琴與樂團近乎激情地對話。最後的變奏迸發出歡欣氣氛,為樂曲劃上光輝愉快的句號。

編制:

獨奏鋼琴、兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、 兩支小號、定音鼓及弦樂組。

李察 · 史特勞斯

1864-1949

《滑稽戲》

察·史特勞斯廿一歲時獲邁寧根宮廷樂團聘請,擔任傳奇指揮家畢羅的助手。除了指揮,畢羅也是位備受推崇的鋼琴家〔柴可夫斯基的第一鋼琴協奏曲和李斯特的B小調奏鳴曲都由他首演〕,於是史特勞斯便寫了一首鋼琴與樂團的短篇諧謔曲來向他致敬。可是畢羅卻斷言此曲難以演奏,對史特勞斯説:「每個小節的手部位置都不同,你以為我會為了應付這首棘手的曲子,坐下來苦練一個月嗎?」史特勞斯明白畢羅所說的都是實情,樂曲〔現在成了史特勞斯口中的「荒謬之作」〕就被束之高閣,幾年後,他的友人、同輩鋼琴家達爾貝才提議他翻看這首樂曲。

史特勞斯把樂曲略作修改,標題改為《滑稽戲》。達爾貝把樂曲練好,並於1890年6月21日在艾森納赫首演,史特勞斯親自指揮,大獲好評。此曲的第二次演出仍由達爾貝擔任獨奏,指揮卻換成畢羅。畢羅在給布拉姆斯的信中也提到此曲,說曲中「顯然有些神來之筆,但其他方面卻嚇壞人。」事實上,史特勞斯本人也不太滿意一因為樂曲情緒過份高漲,彷彿有無窮無盡的精力,至於種種明顯模仿布拉姆斯鋼琴協奏曲的地方就更不消說了,顯然是他年輕時的作品。即使出版商再三催促,他也一直不肯出版,直至1894年才答應。

《滑稽戲》以定音鼓歡快的音型掀開序幕,令人以為樂團與定音鼓的 對話快將出現,怎料鋼琴忽然奏出閃爍的樂音,排山倒海似的。為了 平衡活力充沛的開端和布拉姆斯的影子,史特勞斯寫了一個浪漫至極 的樂段—他的成熟作品樂語較熱情,也由此可見端倪。

編制:

獨奏鋼琴、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、兩支小號、定音鼓及弦樂組。

魯道斯拉夫斯基

1913-1994

第 二次世界大戰後,歐洲各國分為共產主義國家和資本主義國家,波蘭被讓與蘇聯,波蘭的共產政府也是蘇聯的傀儡。波蘭政府頒令,所有音樂都應「平民化」及富「社會現實主義」,不應有絲毫學術形式主義痕跡,因為當權者認為那是聲名狼藉的藝術精英所為。不幸地,著名的波蘭作曲家魯道斯拉夫斯基卻堅信所有藝術都應有嚴謹的形式和結構,甚至為了深入了解曲式結構而鑽研數學。他的第一交響曲1948年4月6日首演後,政府很快就以樂曲「形式主義太強」為由頒下禁令。往後數年,他與其他波蘭作曲家一樣,根據民歌寫作歡欣愉快的作品。這些樂曲藝術意圖欠奉,但無疑政治正確,能滿足政客的基本口味—哪怕是對音樂最麻木的一群。

漸漸地,魯道斯拉夫斯基看出如何能避免政治審查,同時又能忠於自己的藝術觀:把藝術水平最高、「現代」特色清晰的音樂,與明顯源於波蘭民間音樂的旋律共治一爐。樂隊協奏曲花了他四年時間才完成,1954年11月26日在華沙演出,雖然他臨終前曾在訪談中表示樂曲「太多瑕疵」,但1954年的演出卻廣受觀眾、政府和外國樂評激賞。美國一位樂評人的話很能概括各方見解:「精采、創新又專業。曲中有很多不顯眼的旋律趣味來抓住觀眾的注意力,這一著實在高明。魯道斯拉夫斯基在頗不合時宜的氛圍裡,寫出一首充滿舊式活力的作品。|

〈序奏〉先由大提琴奏出幹勁十足的主題,底下是一個沉重的低音音符。主題先後交到高音弦樂和木管手上,營造出有力的高潮。稍後,圓號奏出一個如假包換的波蘭民歌曲調,木管同時奏出抽搐似的音型作伴奏。這個抒情旋律與幹勁十足的第一主題形成鮮明對比,效果刺激萬分,而且一路下來樂團每組樂器都有機會大肆炫技。可是樂章結

樂隊協奏曲

序奏:莊嚴的快板

夜之隨想曲及小抒情調:活潑的

帕薩卡利亞舞曲,觸技曲及聖詠:稍快的行板─適中的快板

尾時彷彿夜幕將臨:在虛無飄渺而恰到好處的聲音襯托下,在漸濃的 夜色裡,小昆蟲飛來飛去—作曲家以多種獨奏木管和獨奏小提琴模仿 小昆蟲飛過,效果尚算迫真。

〈夜之隨想曲〉以風馳電逝的小提琴、啁啾作響的木管和輕柔的小鼓聲掀開序幕—顯然天已黑了。獨奏小提琴在最高音區奏出第一樂章的民間音樂主題。長笛輕輕抖動,銅管忽然響起,奏出陽剛的〈**小抒情**調〉,步步進迫,風馳電逝的小提琴和啁啾作響的木管重現時,也似平滲進了一種新衝勁與危險性。

第一、二樂章的演出時間加起來,還及不上第三樂章。安靜的〈帕薩加利亞舞曲〉主題先由撥奏低音大提琴和豎琴奏出。這個主題從第一樂章開端主題演變而來,而主題每次出現,樂團各樂器組別都以不同的方式回應。生氣勃勃的氣氛忽然回歸,強勁的〈觸技曲〉充滿閃爍的管弦樂技巧〔請留意那猛撲似的圓號和鋼琴的機動式節奏〕。頻繁的活動暫時停止,讓雙簧管和單簧管奏出〈聖詠〉主題。〈觸技曲〉稍後重現,銅管隨後富麗堂皇地重申〈聖詠〉主題。

節目介紹中文翻譯:鄭曉彤

編制:

三支長笛〔其二兼短笛〕、三支雙簧管〔其一兼英國管〕、三支單簧管 〔其一兼低音單簧管〕、三支巴松管〔其一兼低音巴松管〕、四支圓號、 四支小號、四支長號、大號、定音鼓、鈸、懸鈸、鈴鼓、鐘琴、鑼、 中音鼓、小鼓、大鼓、木琴、兩座豎琴、鋼片琴、鋼琴及弦樂組。



Maurice **RAVEL**

1875-1937

La Valse

A searly as 1906 Ravel had sketched some ideas for a musical homage to Johann Strauss — "a sort of apotheosis of the Viennese waltz" is how he described it — and when Sergei Diaghilev suggested that he might like to compose a new ballet, Ravel returned to those sketches, calling the work-in-progress Wien. But he was not a fast worker and, unfortunately, the First World War intervened. It was not until the end of the War that he was able to complete work on Wien, which he had decided to rename La Valse. Following his usual practice, he first produced it as a piano piece, following this up with a version for two pianos which he performed (together with Marcelle Meyer) in April 1920 at the home of the painter Misia Sert. Poulenc, Stravinsky, the choreographer Léonide Massine and Diaghilev were in the audience. Diaghilev declared the work "a masterpiece", which pleased Ravel, but added, "It's not a ballet. It's a portrait of a ballet", which most certainly did not. And when Diaghilev went on to suggest that Ravel's ideas would be too costly to produce, Ravel (as Poulenc later recalled) picked up his music and walked out of the house.

It was in that two-piano version that *La Valse* was first publicly performed (by Ravel and the Italian composer Alfredo Casella) appropriately enough in Vienna on 23rd October 1920. Ravel then orchestrated the work and in that guise it became an immediate success. Subtitled "a choreographic poem for orchestra", *La Valse* sets out to relive the heady days of 19th century Vienna when "the Waltz was King". In the score Ravel gives this vivid description of the music: "Fantastic and fatal whirling clouds give glimpses, through rifts, of couples dancing. The clouds scatter, little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth *fortissimo.*"

INSTRUMENTATION:

three flutes (one doubling piccolo), three oboes (one doubling cor anglais), two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, snare drum, triangle, tambourine, tam-tam, glockenspiel, crotales, castanets, two harps, and strings.

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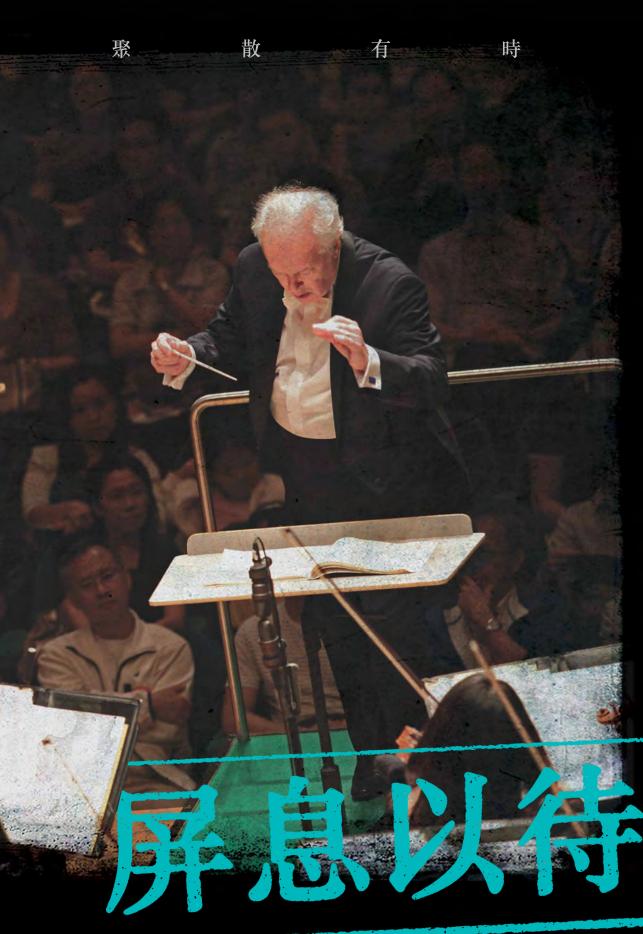
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César **FRANCK**

Symphonic Variations

1822-1890

esar Franck was born in the Belgian city of Liège on 10th December 1822. He advanced so spectacularly well in his piano studies that his father, conscious that their native land offered few opportunities for musical advancement as a musician, moved the entire family to Paris in order that the 12-year old César could be properly nurtured at the Conservatoire. Students had to be French citizens to enrol in the Paris Conservatoire, and it took Franck's father a year to obtain the necessary paperwork. Once enrolled, Franck showed more interest in organ playing and composition than the piano and, since his father saw only the life of a piano virtuoso as a passport to wealth and fame (not just to César but to the entire family), he withdrew his son from the Conservatoire and relocated back to Belgium.

An encounter in Brussels with Liszt, who was impressed with Franck's pianistic prowess, persuaded the Francks to go back to Paris where César fell in love with Félicité Saillot Desmousseaux, moved in with her and married her. He settled into married life, abandoned any idea of a career as a concert pianist, and turned instead to the organ, becoming organist of the major Parisian church of St Clotilde in 1858; a post which he held until his death. But while his career as a piano virtuoso may have ended even before it began, his friendship with the French virtuoso pianist, Louis Diémer, resulted in two major late works for piano and orchestra; the symphonic poem *Les Djinns* premièred in 1885 and the Symphonic Variations premièred — with Diémer taking the piano part and Franck conducting on 1st May 1886.

The Symphonic Variations opens with a menacing string unison theme answered by a plaintive melody from the piano supported by Franck's typically pathosladen harmonies. The mood eases slightly, although the basic sense of dialogue between orchestra and piano is maintained as the tempo increases and a gentle, spiky idea emerges from woodwind and pizzicato strings. The piano intervenes with a ravishingly passionate passage, there is a brief echo of the very opening idea, and then the spiky theme reappears, transformed into a chorale-like theme on the piano. There then follows a seamless sequence of six variations on this theme, sometimes with the theme in the orchestra and an almost parenthetical piano commentary, sometimes with the piano turning the theme into truly virtuoso figurations, and at others with an almost passionate dialogue between piano and orchestra. The final variation bursts out in an effervescent sense of joy which brings what has been described as "the finest short work for piano and orchestra in the entire repertoire" to its brilliant and happy conclusion.

INSTRUMENTATION:

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

Richard STRAUSS

1864-1949

Burleske

At the age of 21 Richard Strauss was appointed assistant to the legendary conductor of the Meiningen Court Orchestra, Hans von Bülow. In addition to being a conductor, von Bülow was also a highly-regarded pianist — he had given the world premières of both Tchaikovsky's First Piano Concerto and Liszt's B minor Sonata — and Strauss decided to compose a short Scherzo for piano and orchestra in his honour. Unfortunately, von Bülow declared it unplayable and told the composer; "Every bar a different position of the hand; do you think I'm going to sit down for a month to study so refractory a piece?" Strauss realised the truth of von Bülow's words, dismissed it himself as "pure nonsense" and set it aside until, a few years later, a pianist friend of Strauss' own age, Eugen d'Albert, suggested he have a look at the piece.

Renamed *Burleske* and with some relatively small revisions, d'Albert mastered the work and gave a successful performance in Eisenach on 21st June 1890 with Strauss himself conducting. A second performance was given with d'Albert as soloist, this time conducted by von Bülow who wrote to Brahms about the piece, saying that it "decidedly has some genius in it, but in other respects it is horrifying." For his part, Strauss was not totally satisfied with it, clearly feeling that in its unfettered high spirits and boundless energy, not to mention the clear parodies of the Brahms piano concertos, it was very much a product of his youth, and despite pressure from his publisher, he held it back from publication until 1894.

The *Burleske* opens with a jovial figure on timpani and it seems as if this is going to be more a dialogue between orchestra and timpani until the piano enters in a cascade of glittering notes. Balancing this exuberant opening and the clear references to Brahms, there is a more richly romantic passage which clearly anticipates the warmer idiom of Strauss' mature works.

INSTRUMENTATION:

solo piano, piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

Witold LUTOSŁAWSKI

1913-1994

n the carve-up of European states in the aftermath of the Second World War, Poland was ceded to the Soviet Union who installed their own puppet Communist government. They decreed that all music should be 'populist' and full of 'social realism', and had to avoid any hint of academic formality, which was regarded as the preserve of a discredited artistic elite. Unfortunately one of the country's leading composers, Witold Lutosławski, believed fervently in the need for all art to possess strict form and structure (he even studied mathematics for a time in order to gain a greater insight into formal design). When his First Symphony was premièred on 6th April 1948, the government was quick to ban it on the grounds of 'excessive formalism'. For several years after that he joined with other Polish composers in writing cheerful folksong-based pieces which served no artistic purpose but were undeniably politically correct and satisfied the basic tastes of even the most musically insensitive politician.

Lutosławski began to see a way in which he could avoid political censure whilst maintaining his own artistic credibility. He combined music of the highest artistic calibre containing undeniably 'modern' characteristics with melodies very obviously drawn from Polish folk music. It took him four years to complete (and, as he said in an interview shortly before his death, "it has too many faults") but when his Concerto for Orchestra was presented to an audience in Warsaw on 26th November 1954 it met with huge success from the public, the government and the wider musical world whose general consensus was summed up in the words of an American critic; "Brilliant, inventive and professional. In fact it is really slick with enough low-key melodic interest to hold attention. Here Lutosławski working in a somewhat anachronistic ambience has written a work of old-fashioned vigour."

The **Intrada** introduces an aggressive theme (played by the cellos) above a pounding bass note. It passes up through the higher strings and the woodwind to create a powerful climax before a genuine Polish folk tune is announced by the horns to the accompaniment of woodwind spasms. Much highly-charged excitement is created by the contrast between this lyrical melody and the aggressive first theme, and there is plenty of scope along the way for each section of the orchestra to display its own virtuosity. At the end of the movement, though, it seems as if night has fallen and to atmospheric sounds, various solo woodwind instruments and a solo violin make a passable imitation of insects flitting by in the gathering twilight.

Concerto for Orchestra

Intrada: Allegro maestoso

Capriccio notturno e arioso: Vivace

Passacaglia, toccata e corale:

Andante con moto – Allegro giusto

Night has clearly fallen as the **Capriccio notturno** (Night-time caprice) begins with scurrying violins, chirping woodwinds and a lightly pattering snare drum. In its highest register a solo violin plays the folk-music theme from the first movement. With tiny flutters from the flutes the brass bursts in with an altogether more virile and menacing **Arioso** section, and when the scurrying violins and chirping woodwinds reappear, it seems they, too, have been injected with a new sense of energy and menace.

Longer than the previous two movements put together, the third movement opens quietly with the **Passacaglia** theme (a version of the work's opening theme) played by *pizzicato* basses and harp. Each statement of the theme inspires a new response from various sections of the orchestra. It bursts back into life in a vigorous **Toccata** full of scintillating orchestral effects (listen out for the swooping French horns and the piano's motor-like rhythms). A lull in the activity allows the oboes and clarinets to introduce the **Chorale** theme which, after the re-emergence of the Toccata, bursts out in a blaze of glory from the brass.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

three flutes (two doubling piccolos), three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet), three bassoons (one doubling contra bassoon), four horns, four trumpets, four trombones, tuba, timpani, cymbals, suspended cymbal, tambourine, glockenspiel, tam-tam, tenor drum, snare drums, bass drum, xylophone, two harps, celesta, piano, and strings.



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SIBELIUS Symphony No.7

GRIEG Three Norwegian Songs (SOPRANO: INGER DAM-JENSEN) SIBELIUS Four Finnish Songs (SOPRANO: INGER DAM-JENSEN)

"Dausgaard's forces weaved through with authority and luminous beauty. I wouldn't have missed it for the world." The Times

Thomas Dausgaard writes: "In this programme we bring together the three most celebrated composers from the north. As I write this the first snow has fallen here and the landscape is transformed into a magically white and quiet world. Crisp air at minus 15°C awakes my senses, where even the tiniest noise can feel dramatic. A low sun makes for mysterious long shadows, and at night the bright combination of moonlight and snow creates an eerie yet romantic atmosphere. Music begins in my head... Sibelius and Nielsen both found profound inspiration in the nature; in Sibelius 7 it is the organic unity of the music, unfolding like a tree growing; in Nielsen 4 it is the inextinguishable inner will to live, the primeval force of nature. Both works are dramatic one-movement symphonies, one ending in despair, the other one in jubilation. I am very much looking forward to sharing this music close to my heart with the musicians and audience in Hong Kong!"



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,港樂將在藝術水平屢創高峰,由2012/13樂季起,港樂將在音樂總監范瑞韋頓帶領下繼續精益求精。

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,迪華特再次到中國巡演,並分別在上海世博會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 has scaled new heights of musical excellence, and will continue to do so under the artistic leadership of Jaap van Zweden, the Orchestra's Music Director from the 2012/13 season.

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 returned to China, performing 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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陳建中攝

呂紹嘉生於台北,並於當地學習音樂,其後赴笈 美國印第安納大學及維也納音樂學院進修。他在 學期間分別贏得三個重要國際指揮大賽的首獎: 貝桑松、特倫托及阿姆斯特丹指揮大賽。他自 2010年8月起擔任台灣國家交響樂團的音樂總監。

1995年,他於柏林喜歌劇院展開其歌劇指揮事業,其後獲邀與多家歌劇院合作,其中包括:澳洲悉尼歌劇院、英國國家歌劇院、柏林德意志歌劇院,以及法蘭克福、漢堡及斯圖加特歌劇院。1998年,他接任德國科布倫茨國家萊茵交響樂團及歌劇院的音樂總監。

呂紹嘉於2001年至2006年間擔任漢諾威國家歌劇院的音樂總監,成功建立其優秀歌劇指揮的聲望,他精通的劇目包括:《阿依達》、《費加羅的聲禮》、《顏如花》、《費黛里奧》、《杜蘭朵》、《蝴蝶夫人》、《托斯卡》、《崔斯坦與依索爾德》、《漂泊的荷蘭人》、《伍采克》、《玫瑰騎士》、《深宮情仇》及《莎樂美》。2004年夏季,呂紹嘉與漢諾威國家歌劇院於著名的維也納音樂節及愛丁堡藝術節中演出《佩麗亞與梅麗桑》,贏得國際好評。

除了指揮歌劇,呂紹嘉指揮音樂會曲目同樣了得。1994年他首次與慕尼黑愛樂合作,出替彌留的傑利畢達克,該次成功的演出為他帶來幾次再與慕尼黑愛樂同台的機會。他曾與歐洲多個著名樂團合作,如奧斯陸愛樂、波恩茅斯交響樂團、等堡交響樂團、抗國國家交響樂團,以及中國、香港及台灣的主要樂團。

2011年10月,他臨危受命代替加堤指揮荷蘭皇家音樂廳樂團,成功演出史特拉汶斯基的《春之祭》。

呂紹嘉 SHAO-CHIA LÜ

指揮 CONDUCTOR

Shao-Chia Lü studied music in his native Taipei, and subsequently at the Indiana University and the College of Music in Vienna. His training was topped off with three important first prizes at renowned international conductor competitions: Besançon, Trento and Amsterdam. He has been Music Director of the National Symphony Orchestra in Taiwan since August 2010.

In 1995 he began his opera career as First Kapellmeister at the Komische Oper Berlin. Numerous guest performances followed including the Australian Opera Sydney and the English National Opera, the opera houses of Frankfurt, Hamburg and Stuttgart, as well as the Deutsche Oper Berlin. In 1998 Shao-Chia Lü took over the position of General Music Director of both the Staatsorchester Rheinische-Philharmonie Koblenz and of the Koblenz Theatre.

Shao-Chia Lü, as General Music Director of the Staatsoper Hannover between 2001 and 2006, established himself as an excellent opera conductor through numerous outstanding performances of such repertoire as Aida, Le nozze di Figaro, Jenůfa, Fidelio, Turandot, Madama Butterfly, Tosca, Tristan und Isolde, Der fliegender Holländer, Wozzeck, Der Rosenkavalier, Elektra and Salome. In summer 2004 Shao-Chia Lü and the Staatsoper Hannover earned international acknowledgement by performing Pelléas et Mélisande at the renowned Vienna and Edinburgh Festivals.

Alongside his opera activities Shao-Chia Lü is equally at home on concert podiums. In 1994 he made his début with the Munich Philharmonic replacing Sergiu Celibidache at the last moment. The triumph of these concerts brought him several further invitations from this orchestra. He has also worked repeatedly with many leading European orchestras including the Oslo Philharmonic, the Bournemouth Symphony, the Gothenburg Symphony, the Orchestre National de France, the SWR Stuttgart and the Rundfunk-Sinfonieorchesters Berlin, as well as major orchestras in China, Hong Kong and Taiwan.

In October 2011 he substituted Daniele Gatti at short notice very successfully at the Royal Concertgebouw with Stravinsky's *The Rite of Spring*.



PHOTO Sim Canetty Clarke

漢穆林以倫敦BBC逍遙音樂會的李斯特獨奏會作 為今季的開季節目,並聯同BBC威爾斯國家樂團 演出拉赫曼尼諾夫的巴格尼尼主題狂想曲。

漢穆林為Hyperion唱片廠牌的專屬藝人,近期推出的專輯包括:與柏林電台交響樂團合作的雷格及史特勞斯協奏曲,以及一張收錄李斯特獨奏作品的大碟。他親自作曲的《練習曲》大碟榮獲2010年度格林美獎提名〔第九度獲提名〕,他的作品由Edition Peters 出版。他為Hyperion推出的作曲家全集收錄艾爾肯、布梭尼、高道夫斯基及麥哲納的協奏曲和鋼琴獨奏作品。他又曾經灌錄布拉姆斯、蕭邦、海頓、李斯特及舒曼的佳作。

漢穆林最近獲德國唱片樂評人獎頒授終身成就獎,2003年獲頒加拿大官佐勳章、2004年獲得魁 北克騎士勳章,他亦是加拿大皇家協會的成員之 一,現常居於波士頓。

漢穆林 MARC-ANDRÉ HAMELIN

鼠廷 PIΔNN

Marc-André Hamelin began the current season at the BBC Proms in London with a recital of Liszt, and with the BBC National Orchestra of Wales performing Rachmaninov's Rhapsody on a Theme by Paganini.

He made his début with the Berlin Philharmonic in performances of Szymanowski's Symphony No.4, and regularly appears with the Basel Symphony Orchestra, the Danish Radio Orchestra and the Helsingborg Symphony. In North America he performs with the symphony orchestras of Chicago, Montreal, Seattle, among others, and has also performed the Busoni Piano Concerto with the Rundfunk Sinfonie Orchester Berlin, the Orchestra Symphonique de Trois-Rivières and the New Jersey Symphony and Jacques Lacombe at Carnegie Hall for the Spring Music Festival. Highlights of his recital appearances have included San Francisco, Philadelphia, Toronto, Montreal, Washington, London's Wigmore Hall and the Lucerne Piano Festival. He also returns to Asia for appearance with the Singapore Symphony and recital in Seoul.

Marc-André Hamelin records exclusively for Hyperion Records. His most recent releases include Reger and Strauss concertos with the Rundfunk-Sinfonieorchester Berlin, and a solo disc of works by Liszt. An album of his own compositions, *Hamelin: Études*, received a 2010 Grammy nomination (his ninth); the works are published by Edition Peters. His complete Hyperion discography includes concertos and works for solo piano by composers such as Alkan, Busoni, Godowsky, and Medtner, as well as brilliantly received performances of Brahms, Chopin, Haydn, Liszt and Schumann.

Mr Hamelin was recently presented with a lifetime achievement prize by the German Record Critic's Award (Preis der Deutschen Schallplattenkritik) and was made an Officer of the Order of Canada in 2003 and a Chevalier de l'Ordre du Québec in 2004. He is also a member of the Royal Society of Canada. He makes his home in Boston.

香港管弦樂團 **Hong Kong Philharmonic Orchestra**

第一小提琴 First **Violins**



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梁建楓 王思恆 Wong Sze-hang Leung Kin-fung 第一副團長 第二副團長 First Associate Second Associate Concertmaster Concertmaster





朱蓓 Zhu Bei 第三副團長 Third Associate Concertmaster





把文晶



Gui Li

Ni Lan



程立 Cheng Li





許致雨 Anders Hui

Wang Liang





梅麗芷

Rachael Mellado



倪瀾 王亮



李智勝 Li Zhisheng



張希

Zhang Xi



范瑞韋頓

候任音樂總監 MUSIC DIRECTOR DESIGNATE

Jaap van Zweden

艾度·迪華特

Bobby Lee



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Xu Heng

●范丁

Fan Ting



■趙瀅娜 ▲梁文瑄 Leslie Ryang Zhao Yingna



華嘉蓮 Katrina Rafferty



韋鈴木美矢香 Miyaka Suzuki



冒田中知子

Tomoko Tanaka

Man

潘廷亮

Martin Poon

Ting-leung



Fang Jie

方潔



Gallant Ho

Ka-leung

Moon-sun





簡宏道 Russell Kan Wang-to



冒異國 Mao Yiguo



蘇柏軒 Perry So 副指揮 ASSOCIATE CONDUCTOR



*劉博軒 Liu Boxuan



黃嘉怡 Christine Wong Kar-yee





Jia Shuchen



賈舒陽 Jia Shuyang

PHOTOS BY Cheung Chi-wai and Keith Hiro





*張劭楠 Zhang Shaonan

中提琴 Violas



●凌顯祐 Andrew Ling



Li Bo

■李博



黎明 Kaori Wilson



Li Ming



羅舜詩 Alice Rosen



崔宏偉 Cui Hong-wei



范星 Fan Xing



Fu Shuimiao



洪依凡 Ethan Heath



孫斌 Sun Bin



王駿 Wang Jun



張姝影 Zhang Shu-ying



* 袁繹晴 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



Chan Ngat Chau



張明遠 Cheung Ming-yuen



霍添 Timothy Frank



李銘蘆 Li Ming-lu



宋亞林 Yalin Song



* 潘龑 Pan Yan

低音大提琴 Double Basses



●林達僑 George Lomdaridze



▲姜馨來 Jiang Xinlai



馮榕 Feng Rong



費利亞 Samuel Ferrer



林傑飛 Jeffrey Lehmberg



鮑爾菲 Philip Powell



羅莉安 Julianne Russell



范戴克 Jonathan Van Dyke

長笛 **Flutes**

雙簧管

Oboes



●史德琳 Megan Sterling



▲盧韋歐 Olivier Nowak





施家蓮 Linda Stuckey



●韋爾遜 Michael Wilson



■布若芙 Ruth Bull



夏莎華 Sarah Harper

● 首席 Principal

○ 署理首席 Acting Principal

■ 聯合首席 Co-Principal

▲ 助理首席 Assistant Principal

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單簧管 Clarinets



○史家翰 John Schertle



▲夏安祖 Andrew Harper



●史安祖(休假) Andrew Simon





簡博文 Michael Campbell

巴松管 Bassoons



Benjamin Moermond



▲ 李浩山 Vance Lee

低音巴松管 Contra Bassoon



杜高兒 Chloe Turner



崔祖斯 (休假) Adam Treverton Jones (On sabbatical leave)

圓號 Horns



David Thompson



■柏如瑟 Russell Bonifede



▲周智仲 Chow Chi-chung



高志賢 Marc Gelfo



李少霖 Homer Lee Siu-lam



Natalie Lewis

小號 Trumpets



●丹迪莊 Jon Dante



▲莫思卓 Christopher Moyse



Douglas Waterston

長號 **Trombones**



●韋雅樂 Jarod Vermette



韋力奇 Maciek Walicki





韋彼得 Pieter Wyckoff

大號 Tuba



●沈柏利 Roland Szentpali



●陸森柏 (休假) Paul Luxenberg (On sabbatical leave)

定音鼓 Timpani



●龐樂思 James Boznos

敲擊樂器 Percussion



●白亞斯 Aziz D. Barnard Luce



梁偉華 Raymond Leung Wai-wa



Sophia Woo

Shuk-fai

鍵盤 Keyboard



●葉幸沾 Shirley Ip

豎琴

Harp



特約樂手 Freelance **Players** Trumpet

Cheung Ho Sing

長號 Trombone

吳宗鵬 Ng Chun Pang 敲擊樂器 Percussion

何銘恩 Jojo Ho

恬黛思# Darcey Timmerman

豎琴 Harp

譚懷理 Amy Tam

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第一鋼琴協奏曲令柴可夫斯基聲名大噪,但他未因此自滿。鋼琴和樂隊在第二鋼協中各自炫耀,展開連番激烈的比併,過後是一段清新可喜的室樂,一先一會美旋律的天才,交響詩《曼費德》兩者兼備,是作優美旋律的天才,交響詩《曼費德》兩者兼備,是他最豐潤的管弦作品。《曼費德》受拜倫詩作啟發,把自己放逐到深描述情聖曼費德失去擊愛艾絲塔德,把自己放逐到深描述情聖曼費德失去擊愛艾絲塔德,把自己放逐到深描述情聖曼費德失去擊愛艾絲塔德,把自己放逐到深描述情聖曼費德失去擊愛艾絲塔德,把自己放逐到深地野嶺的故事,沿途遇見牧羊人和獵人,優費德》注入的精靈在冰冷瀑布上的彩虹奇蹟出現。《曼費德》注入的精靈在冰冷瀑布上的彩虹奇蹟出現。《曼費德》注入由音樂人李志敏將於星期六晚的音樂會前講來和你剖析箇中趣味。

With one great piano concerto to his name, Tchaikovsky might have felt satisfied with his efforts. In his second concerto, Tchaikovsky gives piano and orchestra a spectacular, virtuosic battle, before taking a turn into delightful chamber music - extremes fused together in music. Tchaikovsky had a perfect sense of the dramatic, and a genius for great melody. His symphonic poem Manfred combines the two to make his richest orchestral work. It's inspired by Byron's poem, whose romantic hero Manfred banishes himself to wander in mountain wilderness where he laments the loss of his beloved, Astarte. He encounters the wild landscape, shepherds, hunters, and the miraculous appearance of an Alpine Spirit in the rainbow of an icy waterfall. In Tchaikovsky's hands Manfred comes to life - like its composer, poetically inspired. Dr Marc Rochester will share his insights in the Friday night pre-concert talk.

俄羅斯風情:美麗的孤寂 免費音樂會前講座 Splendour of Russia: Poetic Solitude Free pre-concert talk

時間 TIME

16/3 Fri 7:15pm - 7:45pm (英語English) 17/3 Sat 7:15pm - 7:45pm (粵語Cantonese)

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Orchestral Fellowship Scheme

potential.

何鴻毅家族基金駐團學員培訓計劃的成立,是為傑出的青年 弦樂手提供專業的交響樂及室內樂培訓。此計劃每年為最多 十位來自亞洲區內頂尖音樂學府的華人青年音樂家提供發展 機會。何鴻毅家族基金全力贊助此計劃,與香港管弦樂團攜 手培育青年音樂家,發掘他們的潛質。

駐團學員將會在團長尤一弓及首席中提琴淩顯祐的指導下進行 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成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龑、國立臺北藝術大 學的中提琴手袁繹晴,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

The Scheme is directed by the Hong Kong Philharmonic Orchestra's Concertmaster Igor Yuzefovich and Principal Viola Andrew Ling. Under their guidance, the Fellows will rehearse and perform with the Orchestra for one full orchestral season from September to July. In addition, they will have opportunities to attend masterclasses with internationally renowned quest 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.

For more information on "The Robert H. N. Ho Family Foundation 如欲索取更多有關「何鴻毅家族基金駐團學員培訓計劃」 Orchestral Fellowship Scheme", please contact Miss Natalie Ting, 的資料,請致電 (852) 2721 1582 或電郵rho fellowships@ Assistant Orchestral Operations Manager, at (852) 2721 1582 or email: hkpo.com與樂團事務助理經理丁美雲小姐聯絡。 rho fellowships@hkpo.com.



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