

節目 Programme

陳其鋼 《蝶戀花》

華格納 《帕西發爾》— 管弦套曲〔迪夫利格改編〕

CHEN QIGANG *Iris Dévoilée*

WAGNER *Parsifal* - an orchestral quest (arr. de Vlieger)



陳小朵 Chen Xiaoduo

女高音 soprano

抒情花腔女高音陳小朵於卡奈基音樂廳的首演，獲《紐約時報》盛讚她的「聲音豐潤、甜美、動人」。2009年，她參與上海交響樂團的北美巡演，於八個城市演唱陳其鋼的《蝶戀花》。她更獲中國政府頒發最高獎項——文華獎最佳聲樂演出獎。



孟萌 Meng Meng

青衣兼第二女高音 qingyi and soprano II

孟萌2001年以優異成績考入中國音樂學院聲歌系，並連續三年獲年級專業第一名。2006年，她與指揮余隆、大提琴家王健和班貝格交響樂團到德國演出陳其鋼的《蝶戀花》；2004年，更與余隆及廣州市交響樂團到悉尼歌劇院演唱此曲。



王楠 Wang Nan

二胡 erhu

王楠六歲開始學習二胡，先後於西安音樂學院及中國音樂學院學習。她獲得中國國家傳統樂器比賽第三名、中國國家二胡比賽第二名及於台北市傳統藝術季中獲得二胡最佳演出獎。2002年，她與法國國家交響樂團世界首演《蝶戀花》，擔任二胡獨奏。



李佳 Li Jia

琵琶 pipa

李佳六歲開始學習琵琶，先後於上海音樂學院及中國音樂學院學習。她與法國國家交響樂團世界首演《蝶戀花》中擔任琵琶獨奏，其後與廣州交響樂團到世界各地演出此曲。



常靜 Chang Jing

箏 zheng

常靜八歲開始學習箏，先後於四川音樂學院及中國音樂學院學習。她與法國國家交響樂團世界首演《蝶戀花》中擔任箏獨奏；同年，於北京國際音樂節及中國上海國際藝術節中演出。

Lyrical coloratura soprano Chen Xiaoduo is acclaimed by the *New York Times* for her "lush, sweetly melodic lines" at her Carnegie Hall debut. She performed in eight cities on the Shanghai Symphony Orchestra's 2009 North American tour, singing in Chen Qigang's *Iris Dévoilée*. She has won the Best Vocal Performance at the Wenhua Awards, the highest award issued by the Chinese government.

Meng Meng furthered her studies at the Department of Vocal Music and Opera, China Music Conservatory in 2001, where she scored the highest marks for three consecutive years. In 2006, she sang in Chen Qigang's *Iris Dévoilée* with the Bamberg Symphony Orchestra, conductor Yu Long and cellist Wang Jian in Germany. She also performed *Iris Dévoilée* with the Guangzhou Symphony Orchestra and Yu Long in the Sydney Opera House in 2004.

Wang Nan began playing the erhu at the age of six and studied at the Xi'an Conservatory of Music and the China Music Conservatory. She won the Third Prize at the Chinese Traditional Instrument National Contest, Second Prize at the National Erhu Contest and the Prize of Excellence in Erhu at the Taipei Traditional Arts Festival. She was a featured soloist with the National Orchestra of France at the world première of *Iris Dévoilée* in 2002.

Li Jia began playing the pipa at the age of six and studied at the Shanghai Conservatory of Music and the China Music Conservatory. She was a featured soloist with the National Orchestra of France at the world première of *Iris Dévoilée* in 2002 and has performed this work around the world with the Guangzhou Symphony Orchestra.

Chang Jing began playing the zheng at the age of eight and studied at the Sichuan Conservatory of Music and the China Music Conservatory. In 2002, she was a featured soloist with the National Orchestra of France at the world première of *Iris Dévoilée* and performed at the Beijing Music Festival and China Shanghai International Arts Festival.

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qingyi and soprano II



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瞥見剛柔 VISIONS UNVEILED

自2004年艾度·迪華特出任港樂的總指揮後，他除了帶領港樂邁進國際樂壇，還積極培育本地藝術家及作曲家，這八年來，他聯同港樂與118位藝術家同台演出，邀請華人及香港藝術家合作當然是不可或缺，其中兩場最矚目的音樂會於2007年9月舉行，指揮迪華特邀得五位華人鋼琴家——沈靖韜、黃蔚然、張緯晴、陳薩、孫穎迪——連續兩天與港樂演出貝多芬全套五首鋼琴協奏曲。

2006年，迪華特曾指揮陳其鋼的《蝶戀花》，今次音樂會，他深感興奮能夠再次演出這首中國作品，此曲巧妙地糅合了中國和西方的音樂元素，迪華特說：「我很榮幸能夠在香港演出陳其鋼的作品，很多作曲家嘗試在自己的音樂中結合東方及西方的元素，但是陳其鋼成功了，他是真正能夠做到這樣的人，這首曲引人入勝、色彩豐富。」同場，還有迪華特喜愛的《帕西發爾》，這是華格納創作的歌劇，演出版本是由迪夫利格改編的管弦套曲，迪夫利格與迪華特曾於荷蘭電台愛樂樂團合作過。

The appointment of Edo de Waart as Chief Conductor in 2004 was certainly guaranteed to put the HKPO on the international music map. On top of that, during his time in Hong Kong the Maestro has actively promoted local musicians and composers. Among the 118 artists he has invited to share the platform with the orchestra over the past seasons, Chinese and Hong Kong artists have featured prominently. One notable pair of concerts took place in September 2007 when he invited five young Chinese pianists – Aristo Sham, Wong Wai-yin, Rachel Cheung, Chen Sa and Sun Yingdi – to perform all five Beethoven piano concertos with the HKPO over two successive days.

In this concert Maestro de Waart revisits one of the Chinese works he so enthusiastically presented to the Hong Kong audience back in 2006, Chen Qigang's *Iris Dévoilée*. This is a fascinating blending of Chinese and Western musical sounds. As the Maestro himself acknowledges; "I'm proud that Chen Qigang's work has featured during my time in Hong Kong. Many composers try to link East and West in their music. But Chen succeeds – he's the real thing. It's music which is intriguing and full of colour." Also in the concert the return of another personal favourite of his; one of the orchestral versions of Wagner operas made by Henk de Vlieger, a former member of de Waart's Netherlands Radio Philharmonic Orchestra.

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