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會唱歌的小提琴
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27&28 · 4 · 2012

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artistic director & chief conductor

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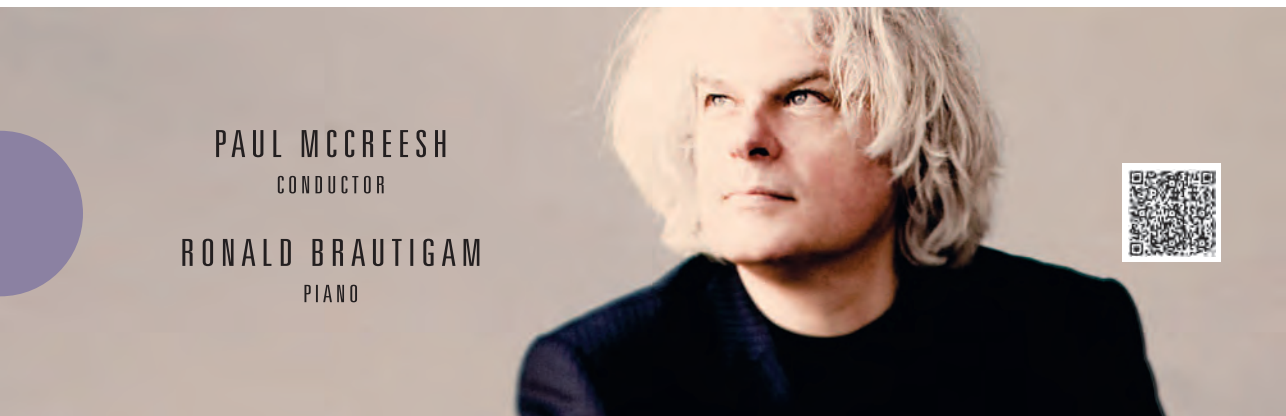
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SERIES

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MOZART

6 莫扎特 第35交響曲「哈夫納」
14 **MOZART** Symphony No.35 *Haffner*

~18'

BACH

8 巴赫 D小調協奏曲, BWV1052
16 **BACH** Concerto in D minor, BWV1052

~19'

中 場 休 息 i n t e r v a l

BACH

10 巴赫 E大調協奏曲, BWV1042
18 **BACH** Concerto in E, BWV1042

~19'

SHOSTAKOVICH

12 蕭斯達高維契〔巴斯卡爾配器〕
室樂交響曲, Op.110a
22 **SHOSTAKOVICH** (ORCH. BARSHAI)
Chamber Symphony, Op.110a

~34'

ARTIST

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香港管弦樂團

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莫扎特

1756–1791

莫扎特有以驚人速度創作的能耐——這一點從他的第35交響曲可見一斑。莫扎特有個在薩爾斯堡認識的兒時玩伴名叫賽傑斯蒙德·哈夫納。哈夫納1782年晉身奧地利貴族階層，邀請莫扎特為他創作新曲慶祝。1782年7月20日，莫扎特給哈夫納寫信道：「你請我寫作新的交響曲啊！唔，那我晚上一定要寫了，但你可以預計每次郵差送信時我都會有樂譜寄給你。」一星期後，他把第一樂章寄給哈夫納，還道歉說交響曲還沒脫稿，因為「我正忙著寫作一首木管樂小夜曲。31日星期三我會把兩首〈小步舞曲〉、〈行板〉和第四樂章都寄給你。如果來得及，還會把〈進行曲〉也一同寄出。」7月31日，除了〈進行曲〉外，莫扎特依約把其他樂譜都寄出，翌晨就送到哈夫納家中了。由於「哈夫納」交響曲是為喜慶場合而寫，因此莫扎特選擇了令人聯想起慶典的D大調，又選用鼓和兩支小號來增加歡欣氣氛。樂曲首演的日子，大概就是哈夫納收到最後一頁手稿的第二天。

這首交響曲由動筆到脫稿前後不到兩星期，莫扎特把樂譜寄出時，紙上的墨跡還沒有乾透，但莫扎特隨即將全曲忘記得一乾二淨〔維也納有一場慈善音樂會安排在1783年3月演出，曲目是莫扎特的作品，為了這次演出，莫扎特的父親把幾份手稿寄給莫扎特備用。莫扎特收到樂譜後說：「這首交響曲很令我驚喜：我一個音也記不起來。」〕他為了維也納的音樂會修改樂曲，把〈進行曲〉和其中一首〈小步舞曲〉刪掉，將全曲剪裁成符合傳統的四樂章曲式，配器則另外加上兩支長笛和兩支單簧管。

D大調第35交響曲，K385 「哈夫納」

精神奕奕的快板
行板
小步舞曲與中段
終曲〔急板〕

第一樂章以激動人心的上行八度大跳掀開序幕，音樂一直生氣勃勃，輝煌燦爛。莫扎特曾稱這個樂章「必須演奏得熱情如火」。

第二樂章氣氛一轉，變得優雅迷人。小提琴效果仿似鳥語，美妙動人，各種樂器時而仿似散步、時而活潑跳躍，靈巧精美。這個樂章顯然是首樸素但雅緻的舞曲—雖然莫扎特的修訂版〔為維也納的演出而準備的版本〕上，這個樂章既沒有標題，也沒有速度指示。

第三樂章始於一個仿如火箭的爆炸性樂思。工整愉快的中段與前段構成對比，相映成趣，然後爆炸性的〈小步舞曲〉再度一飛沖天。

第一樂章始於振奮人心的上行大跳，第四樂章章開始時卻是下行大跳。柔和的開端原來只是幌子，不多久，所有樂器都加入演奏，而鼓和小號則為樂曲更添喜慶。

節目介紹中文翻譯：鄭曉彤

編制：

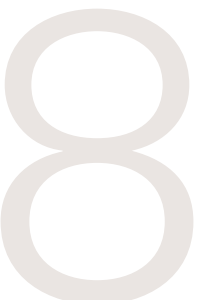
兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

巴赫

1685-1750

差不多一個世紀前，哈維·格雷斯出版了有關巴赫的著作。格雷斯在裡頭提出了一個問題：「巴赫是神童嗎？答案是，造就『神童』的時代還沒來臨。要晉身『神童』行列，一個年輕的天才必須名揚四海，而且基於顯然易見的原因，巴赫沒有像七十年後的莫扎特姐弟一樣周遊列國，到處演出。」格雷斯指出巴赫在父親約翰·安布羅修斯的教導下，早已是出色的小提琴手，暗示巴赫或許與莫扎特是同一水平的神童。時人對巴赫的小提琴造詣有不少描述，只是後來他作曲成就驚人，蓋過了小提琴方面的成就。可是他的小提琴作品——尤其小提琴協奏曲——不但顯示他對小提琴情有獨鍾，也反映出他拉奏小提琴十分出色。

1717年，巴赫在威瑪工作了九年後到達科騰履新，擔任雷奧波德親王的宮廷樂長，1723年離職。科騰位於萊比錫以北約三十里，統治者緊隨基督教加爾文派主張，作風與較開明的威瑪迥異，因此巴赫在威瑪寫作的管風琴曲和清唱劇，不會獲准在科騰的禮拜儀式上使用。可是雷奧波德親王本人熱愛音樂，既懂得彈奏鍵盤，又會拉奏小提琴和古大提琴，而且很高興招攬了巴赫為他效力，宮中的樂團樂師多達十七人，親王也樂意讓巴赫執掌。這段時間，巴赫寫下了他大部份的世俗器樂作品，包括現存兩首小提琴協奏曲。



D小調協奏曲，BWV 1052

快板

慢板

快板

可惜巴赫在科騰創作的樂曲多已散佚，今人只能間接知道巴赫著有一首D小調的小提琴協奏曲—巴赫離開科騰多年後曾把這首D小調小提琴協奏曲改編成D小調鍵盤協奏曲。當時巴赫在萊比錫擔任「音樂學院樂團」指揮，並為該團東拼西湊的完成了七首鍵盤協奏曲。其中第一首〔D小調鍵盤協奏曲〕乃改編自一首寫於科騰的小提琴協奏曲。由於原曲早已失傳，今日演出的版本其實是由現存的鍵盤協奏曲「還原改編」而成。

第一樂章以活潑的獨奏者與樂團齊奏開始，獨奏者然後奏出令人目不暇給的熱鬧樂段，期間開端的齊奏主題也偶然響起。音樂動感強勁，彷彿被一股機器似的力量推動似的，一如巴赫其他優秀的快板樂章。**憂鬱的第二樂章**情感深刻，獨奏者帶領樂團流露哀傷之情，感人肺腑，最後幾乎萬籟俱寂。**第三樂章**也是活潑的快板樂章，獨奏者在樂團凝重而井然有序的伴奏襯托下，奏出連串閃閃生輝的音型。

節目介紹中文翻譯：鄭曉彤

編制：

獨奏小提琴及弦樂組。



巴赫

1685–1750

巴赫喪父的時候，他還差一個月才滿十歲。然而，父親生前卻為兒子打下良好的小提琴技巧基礎，而巴赫長大後也拉得一手好琴。巴赫的兒子卡爾·菲臘·伊曼紐·巴赫後來寫道：「步入晚年以前，父親拉琴一直都是乾淨俐落，敏銳通透的。」可是，巴赫唯有在科騰工作時才可以定期演奏小提琴—但即使如此，他的小提琴協奏曲卻很大機會不是他親自演奏，而是交由宮廷樂團的首席小提琴手約瑟夫·史比斯負責。

巴赫到科騰履新以前，已研習過多位意大利作曲家的小提琴協奏曲了：包括托里尼和柯里尼的作品，當然也少不了韋華第，巴赫甚至把其中數首改編成鍵盤樂曲。巴赫現存的小提琴協奏曲有兩首：E大調和A小調。兩者都顯然受意大利風格影響。

E大調小提琴協奏曲的寫作手法以讓獨奏者與樂團自由交換主題樂思為原則。**第一樂章**始於三個結實的和弦，確立E大調調性，也是多個主題樂思的基礎。歡快的引子過後，獨奏小提琴響起，以大量模仿韋華第風格的音型作潤飾，光輝燦爛。在韋華第的協奏曲裡，樂團多在獨奏者大展所長時充當旁觀者，可是巴赫卻讓樂團與獨奏者平分秋色。

E大調協奏曲，BWV1042

快板

慢板

甚快板

第二樂章也有強烈的韋華第色彩，低音聲部奏出簡單莊重的頑固音型，旋律充滿精緻的裝飾，由獨奏者娓娓道來。

第三樂章朝氣勃勃，從許多方面來說都是三個樂章裡最富德國氣息的樂章。樂章以小步舞曲形式寫成一巴赫和其他德國作曲家都對小步舞曲情有獨鍾，但同期的意大利作曲家卻較少採用。樂團與獨奏者水乳交融，結尾工整典雅，與樂曲強勁的開端相稱。

節目介紹中文翻譯：鄭曉彤

編制：

獨奏小提琴、弦樂組及連續低音。

蕭斯達高維契

〔巴斯卡爾配器〕

1906–1975

蘇聯政府完全不能容忍任何人以任何形式批評其政策或領導人。而幾乎在蘇聯統治下度過了一生的蕭斯達高維契，隨著年紀漸長，就越發不滿國家的政治制度—只是他沒有宣之於口，連私下談論也沒有。他發展出一套把「暗碼訊息」融入樂曲的技巧，而這套技巧在他身故後才漸漸為人所知。大概「隱藏訊息」最豐富的樂曲，就是他的第八弦樂四重奏〔他共創作了十五首弦樂四重奏〕。莫斯科室樂團創辦人巴斯卡爾〔1924-2010〕後來把這首樂曲改編為管弦樂曲。蕭斯達高維契十分欣賞巴斯卡爾的處理手法，甚至親自將改編版命名為室樂交響曲。

1960年，蕭斯達高維契要為蘇聯政府一齣宣傳片寫作音樂，政府於是派他到德累斯頓去尋找創作意念。宣傳片內容關於1945年英國轟炸德累斯頓時濫殺平民的舊事，而蕭斯達高維契在當地的所見所聞令他大為感慨，於是寫作了一首弦樂四重奏，哀悼「法西斯主義和戰爭的受害者」。時至今日，大家普遍認為作曲家同時在曲中流露出對史太林政權的憎惡。

同年，蕭斯達高維契也加入了共產黨。據蕭斯達高維契傳記作者利柏定斯基所言，雖然蕭氏「憎恨和鄙視」共產黨，卻不得不申請成為黨員—可以說，他是被一群黨幹部灌醉後被騙入黨的。他對自己入黨一事極度厭惡，甚至想過一死了之，也似乎想以第八弦樂四重奏作為音樂上的遺言。因此樂曲有強烈的自傳色彩，包括引用舊作〔例如第一大提琴協奏曲、第一交響曲、第五交響曲、第十交響曲和歌劇《莫桑斯克的馬克白夫人》〕和採用四音旋律D—降E—C—B〔這四個音名要是用德語來拼，就會變成DSCH，也就是蕭斯達高維契姓名的縮寫〕。

室樂交響曲，Op.110a

最緩板
甚快板
小快板
最緩板
最緩板

DSCH動機除了在樂曲開端和結尾出現外，也在中間幾個樂章響起。狂亂的第二樂章是首觸技曲，氣氛越來越澎湃，直至主題（取自他的第二鋼琴三重奏中富有希伯來色彩的第三樂章）歇斯底里地響起。第四樂章則以嘲弄的口吻處理歌曲《你因苦獄而死》——據稱這正是列寧最喜愛的歌曲。

節目介紹中文翻譯：鄭曉彤

編制：

十支第一小提琴、十支第二小提琴、八支中提琴、六支大提琴及三支低音大提琴。

Wolfgang Amadeus **MOZART**

1756–1791

Mozart was able to compose with prodigious speed; the composition of the 35th Symphony gives us a fair idea of that remarkable creative energy. On 20th July 1782 he wrote to Sigismund Haffner, a childhood friend from Salzburg who wanted a new work to celebrate his elevation to the ranks of Austrian nobility; “You ask me to write a new symphony! Well, I must spend the night over it but you can rely on having something from me by every post.” A week later he sent Haffner the first movement, apologising for the fact that the symphony was not complete because; “I have had to compose in a great hurry a serenade for wind instruments. On Wednesday 31st I shall send you two Minuets, the Andante and the last movement. If I can manage it I shall send a March as well.” And on 31st July, as promised, he sent everything except the March; which arrived at Haffner’s house the next morning. In honour of the auspicious occasion for which the *Haffner* Symphony was composed Mozart wrote it in the key of D, usually associated with ceremonial and festivity, and heightened this festive mood by including drums and a pair of trumpets. It appears the work was first performed the day after Haffner received the final page of manuscript.

Having completed the symphony in less than a fortnight and posted it off with the ink still wet, Mozart duly forgot all about it for, when his father sent him some manuscripts for a benefit concert of his music scheduled for Vienna in March 1783, he declared; “This symphony has positively amazed me, I had forgotten every single note of it.” He revised it for that Vienna performance, removing the March and one of the Minuets in order to cut it down to the conventional four-movement form, and added parts for pairs of flutes and clarinets.

The **first movement** begins with a stirring upward jump of an octave and continues in a gloriously exuberant fashion; Mozart wrote that this movement “must be played with great fire”.

Symphony No.35 in D, K385 *Haffner*

Allegro con spirito

Andante

Menuetto and Trio

Finale (Presto)

The mood then changes for a charming and elegant **second movement** in which the violins produce some wonderful chirping effects. Characterised by some delicate walking and hopping effects from various instruments, this is clearly a discreet yet refined dance, although in the score prepared for the Vienna performance Mozart gave neither a title nor a speed indication for this movement.

The **third movement** begins with an explosive idea which bursts out like a rocket. A neat and happy Trio provides a suitably contrasting interlude before the explosive Minuet takes to the air once more.

While the first movement began with a stirring upward leap, the **fourth movement** counterbalances this with a downward one, beginning deceptively softly but quickly taken up by everyone, with drums and trumpets adding their touch of celebratory cheer.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

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

Johann Sebastian **BACH**

1685–1750

I n his monograph on Bach published almost a century ago Harvey Grace asked of Bach; “Was he a prodigy? The answer is that the time for prodigies was not yet. To be ranked as a prodigy a youthful genius must be displayed to the world, and for obvious reasons there was no touring for Bach as there was to be for the Mozart infants 70 years later.” The suggestion that Bach might have been an infant prodigy on a par with Mozart was prompted by Grace’s observation that, taught by his father, Johann Ambrosius, Bach attained exceptional skills as a violinist. Subsequent manifestations of Bach’s genius as a composer have overshadowed contemporary reports of his violinistic abilities, but his love of the instrument as revealed especially in violin concertos, certainly shows that he was himself a highly accomplished player.

Bach spent the years 1717 to 1723 as Kapellmeister in the service of Prince Leopold of Anhalt-Cöthen. The Cöthen court, located about 30 miles north of Leipzig, was strictly Calvinist and would not tolerate in its church services the organ music and cantatas Bach had written for the more liberal Weimar, where he had spent the previous nine years. But Prince Leopold himself was extremely enthusiastic about music. He played clavier, violin and viola da gamba, and he was delighted to have Bach in his employment. So enthusiastic about music was Prince Leopold that he maintained a 17-piece orchestra, which he was happy to put at the composer’s disposal. From these years came the great part of his secular instrumental music, including the two surviving violin concertos.

But much of what Bach composed in Cöthen has been lost and we know of the existence of the D minor violin concerto only from an arrangement Bach made of it for keyboard many years later when he was the conductor of an orchestra in Leipzig known as the Collegium Musicum. For that ensemble he assembled seven keyboard concertos the first of which, in D minor, we know to have been originally a violin concerto written in Cöthen. As the original has long since been lost, today’s performance of that Concerto is in the manner of a “backward transcription” from the surviving keyboard work.

Concerto in D minor, BWV1052

Allegro

Adagio

Allegro

The **first movement** opens with a sprightly unison passage for soloist and orchestra, before the soloist breaks out into a busy, bustling passage interspersed with statements of the opening unison theme. The movement is driven along, like all of Bach's great Allegro movements, by a thrusting, almost machine-like rhythmic momentum. The **second movement** is deeply expressive and pensive, the soloist leading the orchestra in a profoundly moving expression of grief. This ends in almost total silence to be followed by the **third movement**, another sprightly Allegro, with cascading figures from the soloist sparkling above a serious and businesslike orchestral backcloth.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:
solo violin and strings.

Johann Sebastian **BACH**

1685–1750

Although Bach was just a month short of his 10th birthday when his father died, those early violin lessons with him provided a very firm foundation for his subsequent skill on the instrument. As his own son, Carl Philipp Emanuel, later wrote; “until the approach of old age he played the violin cleanly and penetratingly.” However it was only during his time at Cöthen that he found himself in a position to play the instrument on a regular basis, although his violin concertos written there were in all likelihood played by the principal violinist of the court orchestra, Joseph Speiss.

Before moving to Cöthen Bach had studied the violin concertos of such Italian composers as Torelli, Corelli and, of course, Vivaldi, and had even gone so far as to transcribe several of these for the keyboard, and the Italian influence is very clear in the two which have survived; in E major and A minor.

The E major concerto is based on the principle of a free interchange of thematic ideas between soloist and orchestra. In the **first movement** those thematic ideas are firmly rooted in the three sturdy opening chords which unequivocally affirm the E major tonality. After a jubilant introduction the solo violin emerges adding its decorative gloss with plenty of Vivaldi-esque figurations. However unlike the concertos of Vivaldi where the orchestra acts largely as bystanders to the soloist's display, in this concerto Bach integrates soloist and orchestra as two thoroughly equal partners.

The **second movement** is also strongly reminiscent of Vivaldi, with its simple, stately ostinato figure in the bass above which the soloist describes a delicately ornamented line.

Concerto in E, BWV1042

Allegro

Adagio

Allegro assai

In many ways the exuberant **third movement** is the most Germanic of the three. Taking the form of a Minuet – a dance much favoured by Bach and his compatriots yet relatively rarely used by Italian composers of the time – here we have the perfect integration of orchestra and soloist concluding with a neat and elegant ending perfectly balancing the work's strong opening.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:
solo violin, strings and continuo.

ALEXANDER LAZAREV IN

"Lazarev certainly had us feeling as if we were looking down the barrel of a gun. He controlled his grip on the peaks and valleys of his music, impressive in restraint as in rebellion with exposed sectional and solo passages uniformly solid." SAM OLLUVER, SOUTH

俄羅斯風情：亞歷三大 Splendour of Russia: 3 Alexanders

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節目 PROGRAMME

格拉祖諾夫 《雷蒙德》組曲〔康多夫改編〕

史特拉汶斯基 降E大調協奏曲「敦巴頓橡樹園」

鮑羅丁 第二交響曲

GLAZUNOV *Raymonda* Suite (arr. Korndorf)

STRAVINSKY Concerto in E flat *Dumbarton Oaks*

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CHINA MORNING POST ON SHOSTAKOVICH'S SYMPHONY NO.11 IN JUNE 2010 WITH THE HK PHILHARMONIC



「在他〔拉沙里夫〕領導下， 港樂幾乎聽似另一個樂團

……情緒變化上落幅度驚人，音量的控制嚴謹，
敘事式的音樂描繪出一幅又一幅的音畫……」

周光秦博士，《亞洲週刊》，評2010年6月拉沙里夫指揮港樂演出蕭斯達高維契第十一交響曲

Dmitri **SHOSTAKOVICH**

(orch. Rudolf Barshai)

1906–1975

The Soviet state under which Shostakovich lived for virtually his entire life was utterly intolerant of those who criticised in any form its policies or personalities. As he grew older, so Shostakovich began to find more and more at fault with the political system at home, but prevented from voicing his thoughts even in private, he developed a technique of incorporating “coded messages” into his music which have only really begun to be disseminated since his death. Possibly no work included so many of those “hidden messages” as the eighth of his 15 string quartets, which was subsequently orchestrated by Rudolf Barshai (1924-2010), founder of the Moscow Chamber Orchestra. Shostakovich thoroughly approved of Barshai’s work and even went so far as to suggest the title, Chamber Symphony.

In 1960 the Soviet government sent Shostakovich to Dresden to find ideas for some music to accompany a propaganda film about the slaughter of innocent civilians in the British fire-bombing of the city in 1945. So moved was Shostakovich by what he saw that, instead, he composed a string quartet which he dedicated “to the memory of victims of fascism and war”. It is generally accepted now that Shostakovich was also expressing his hatred for the Stalinist regime.

That same year he had joined the Communist Party; as Lev Lebedinsky (Shostakovich’s biographer) suggested, despite the fact that Shostakovich “hated and despised” the Party, he had been obliged to sign up after being plied with alcohol and effectively forced into a trap by party officials. Certainly Shostakovich was sufficiently disgusted with his actions, that he contemplated suicide and appears to have intended the Eighth Quartet as his musical suicide note. As a result it is full of autobiographical references, including quotations from his previous works, including the First Cello Concerto, the First, Fifth and Tenth Symphonies, and the opera *Lady Macbeth of the Mtsensk District*, as well as the four-note melody D-E flat-C-B (which, in German notation, spells out an abbreviated form of Dmitri Shostakovich’s name – DSCH).

Chamber Symphony, Op.110a

Largo

Allegro molto

Allegretto

Largo

Largo

The DSCH motif both opens and closes the work, and appears in several of the inner movements. The second movement is a frenzied toccata culminating in a hysterical statement of the Hebrew-inspired theme from the third movement of his second Piano Trio, while the fourth movement is a mocking view of what was allegedly Lenin's favourite song, *You Perished from the Hardships of Prison*.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

ten first violins, ten second violins, eight violas, six cellos, and three double basses.



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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，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，迪華特再次到中國巡演，並分別在上海世博會2010、西安及北京演出。

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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.

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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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巴列夏 KOLJA BLACHER

領奏 / 小提琴 • DIRECTOR / VIOLIN

生於柏林的巴列夏，四歲起開始學習小提琴，其後赴紐約茱利亞音樂學院師隨迪蕾學藝，以及到薩爾斯堡隨域克繼續進修。他年僅十七歲便與柏林德意志交響樂團首演，1988年與柏林愛樂樂團首演。

自此，巴列夏開展其璀璨的音樂事業，並以獨奏家身份與世界各大樂團合作，如德累斯頓愛樂、慕尼黑愛樂、萊比錫布商管弦樂團、日本讀賣交響樂團、倫敦愛樂、赫爾辛基及奧斯陸愛樂。他曾經與各著名指揮同台演出，如阿巴度、基爾拔及尤洛夫斯基。除此之外，他亦與其他音樂家演出室樂，如與鋼琴家嘉斯坦及大提琴家哈根合作的鋼琴三重奏。

巴列夏曾經錄製多張備受推崇的專輯。他與馬勒室樂團及阿巴度合作錄製的貝爾格、史特拉汶斯基及波利斯·巴列夏小提琴協奏曲大碟，成功為他贏得法國金音叉獎。2011年，他以音樂總監及獨奏身份與馬勒室樂團合作推出一張舒曼小提琴協奏曲專輯，備受各方好評。

除了古典和浪漫派曲目以外，巴列夏亦熱表演繹懷爾（與阿巴度及馬勒室樂團合作）、貝里奧、赫特曼、亨斯、亨德密特、馬天奴、魯道斯拉夫斯基、施曼諾夫斯基、荀伯格及連寶格的協奏曲。近期，巴列夏同時以指揮及獨奏這雙重身份演出，並經常與墨爾本交響樂團、馬勒室樂團、斯圖加特室樂團及琉森節慶弦樂團。

巴列夏熱心教學，現於柏林漢斯艾斯勒音樂學院擔任教職。巴列夏演奏用的是約於1730年製的史特拉瓦里「堤列頓」名琴，由鮑威爾斯小姐慷慨借出。

Kolja Blacher was born in Berlin and received his first violin lesson at the age of four. He later went to New York City to study at The Juilliard School with Dorothy DeLay, and then in Salzburg with Sándor Végh. Following his first concert with the Deutsches Symphonie Orchester Berlin at the age of seventeen, he made his début performance with the Berlin Philharmonic Orchestra in 1988.

This marked the beginning of a truly remarkable and versatile career. As a soloist Blacher has performed with important orchestras worldwide, including the Dresden Philharmonic, Munich Philharmonic, Leipzig Gewandhaus, Yomiuri Nippon Symphony, London Philharmonic, Helsinki Philharmonic and Oslo Philharmonic. He has performed with conductors such as Claudio Abbado, Alan Gilbert, Daniel Harding and Vladimir Jurowski. In addition to his work as a soloist, he has collaborated with musicians such as Kirill Gerstein and Clemens Hagen (with whom he plays in a piano trio).

Blacher has also recorded highly acclaimed CDs. His joint recording with Claudio Abbado and the Mahler Chamber Orchestra of the Violin Concertos by Berg and Stravinsky, as well as the violin concerto by Boris Blacher, was honoured with the Diapason d'Or award. In 2011 Kolja Blacher released a recording of Schumann's Violin concerto (both as musical director and soloist), once again with the Mahler Chamber Orchestra, to glowing reviews.

In addition to classical-romantic repertoire, Blacher devotes his time to the concertos of Kurt Weill (recorded with Claudio Abbado and the Mahler Chamber Orchestra), Berio, Hartmann, Henze, Hindemith, Martinů, Lutosławski, Szymanowski, Schoenberg and Magnus Lindberg. More recently, "Play-Direct" concerts have captured Blacher's interest. Leading the orchestra as concertmaster, he has worked regularly with the Melbourne Symphony Orchestra, the Mahler Chamber Orchestra, the Stuttgart Chamber Orchestra and the Lucerne Festival Strings.

Blacher teaches with great passion at the Hanns Eisler Academy of Music in his hometown of Berlin. He plays a 1730 "Tritton" Stradivari, on generous loan from Miss Kimiko Powers.

香港管弦樂團

Hong Kong Philharmonic Orchestra

第一小提琴 First Violins



尤一弓
Igor Yuzefovich
團長
Concertmaster



梁建楓
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



■ 趙瀟娜
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
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Zhou Tengfei



* 賈舒晨
Jia Shuchen



* 賈舒陽
Jia Shuyang



* 劉博軒
Liu Boxuan



* 張劭楠
Zhang Shaonan



PHOTO Bobby Lee

艾度·迪華特
Edo de Waart

藝術總監兼總指揮
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CHIEF CONDUCTOR



PHOTO Marco Borggreve/Dallas Symphony

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Jaap van Zweden

候任音樂總監
MUSIC DIRECTOR DESIGNATE



PHOTO Lawrence Chan

蘇柏軒
Perry So

副指揮
ASSOCIATE CONDUCTOR

PHOTOS BY
Cheung Chi-wai and Keith Hiro

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



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



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg



鮑爾菲
Philip Powell



羅莉安
Julianne Russell



范戴克
Jonathan
Van Dyke

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一次純俄風體驗，由著名俄羅斯指揮親身演繹俄國偉大的音樂，您絕對不容錯過。指揮拉沙里夫被譽為「當今最傑出的俄羅斯指揮之一」，擁有豐富的經驗，曾任世界享負盛名的波修瓦大劇院的總指揮及藝術總監近十年；他是指揮俄國音樂的佼佼者，能充分表現音樂的精髓。齊來細聽這位現任日本愛樂樂團的首席指揮，如何以雙手施展魔法，為大家獻上一場滿載情感百味的音樂饗宴。星期六晚的音樂會前講座由港樂圓號手李少霖主講。

Any coming together of great Russian music with a great Russian conductor is a treat not to be missed, and in this concert we welcome a man described as "one of the foremost Russian conductors of our time". Alexander Lazarev's vast experience has included almost a decade as Chief Conductor and Artistic Director of the world-renowned Bolshoi Theatre, and he has at his fingertips the whole rich heritage of Russian music. Hear how the Principal Conductor of Japan Philharmonic conjures up a world of different emotions with just his bare hands. Join us in our Friday night pre-concert talk with Jonathan Douglas, host of RTHK Radio 4's *Morning Call*.

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駐團學員將會在團長尤一弓及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 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 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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此計劃由「商藝匯萃」發起及組織。

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Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Ms Bei Zhu, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Igor Yuzefovich, Concertmaster
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