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拉威爾《小丑的晨歌》

拉威爾《西班牙狂想曲》

拉威爾 《波萊羅》

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太古新力量:光之天使

Swire New Generation: Angel of Light

RAUTAVAARA

- 8 拉特化拿 第七交響曲「光之天使」
- **32 RAUTAVAARA** Symphony No.7 Angel of Light

~38′

中場休息interval

BRUCH

- 10 布魯赫 第一小提琴協奏曲
- 34 BRUCH Violin Concerto No.1

~24′

SIBELIUS

- 12 西貝遼士《暴風雨》組曲
- **36 SIBELIUS** The Tempest Suite

~26′



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ARTISTS

18 蘇柏軒 指揮 / Perry So conductor

19 陳銳 小提琴 / Ray Chen violin

21 邱歡智 旁述 / Lynn Yau narrator

5月11日的音樂會由香港電台第四台 (FM 97.6-98.9 兆赫) 錄音,節目將於6月2日 (星期六)晚上8時播出,並於6月7日 (星期四)下午2時重播。

The 11th May concert is recorded by RTHK Radio 4 (FM Stereo 97.6 - 98.9 MHz) and will be broadcast on 2nd Jun (Sat) at 8pm with a repeat on 7th Jun (Thu) at 2pm.

A Sound Commitment

弦

諾







PERRY SU

這是一次發現之旅一來自芬蘭的傑出當代作曲家拉特化拿,他的前輩、一代名家西貝遼士的重要晚期作品,原為舞台而寫,至今仍難得在音樂廳一見,還有大家喜愛的布魯赫G小調小提琴協奏曲,通常在音樂會上與德國浪漫時期作品一同演出,這次卻被挑選放在兩部風格迥異的作品之間 一希望你也會欣當這個安排!

無獨有偶,拉特化拿的第七交響曲和西貝遼士為莎士比亞《暴風雨》而寫的戲劇配樂都是作曲家對偉大文學作品的回應。西貝遼士的《暴風雨》組曲創作靈感無需多講,但拉特化拿則明確指出,「天使」不是童年幻想世界的天使,而是波希米亞詩人萊納·瑪利亞·里爾克作品《杜伊諾哀歌》裡所提到的,那神秘莫測的哲思天使。兩首樂曲都不同,但兩者都存在於一個明亮的聲音世界一這來自他們的芬蘭文化傳承,也來自文學的啟發。

我們改變慣常做法,以交響曲揭開音樂會序幕。 「光之天使」震撼人心的音樂視野無需序曲的穿針 引線,樂曲神秘的開端章節,最好反而是在腦海沒 有其他音樂餘韻的狀態下靜心欣賞。這種節目安排 在十九世紀末及二十世紀初都非常普遍,原因是交 響曲最需要觀眾和演出者的全神貫注,所以應在大 家最精神的時候開始。

關於這套《暴風雨》組曲,有幾句話值得一提。 《暴風雨》是莎士比亞的最後作品,而西貝遼士的 《暴風雨》也成了作曲家的絕唱。每晚樂終時你所 聽到的旁白,很可能就是莎士比亞為舞台而寫的最 後句子,而樂團演奏的最後幾個音符,也是西貝遼 士告別音樂家生涯的最後創作。西貝遼士完成此作 後不是與創作生涯徹底絕緣,在往後的三十年間, 偶爾他也會寫下寥寥數首無關重要的合唱頌歌和小提琴幽默曲,可是從這些樂曲中,後人看不到創作。就是他後來編寫的兩首《暴風雨》組曲,也出奇地章法雜亂,並不能代表作曲家為這會人。這套組曲主要選出實際可能,這套組曲主要選出實際可能, 性選取自其他組曲版本」。我們不是為了表現話會的話劇劇情重述一次,甚至不是為了表現話的出版。 是經典場面,而是希望為音樂配上關鍵的親密以上的 最經典場面,而是希望為音樂配上關鍵的紹出的 最經典場面,一文字。我認為《暴風雨》是莎翁最具音樂感的。 劇,也許聽過西貝遼士的音樂後,你也會產生共鳴。

兩者〔《暴風雨》和「光之天使」〕都 存在於一個明亮的聲音世界一這來自他們 的芬蘭文化傳承,也來自文學的啟發。

It is a journey of discovery — a great contemporary composer, the Finnish Einojuhani Rautavaara; his mighty predecessor, Jean Sibelius, represented by an important, late work originally written for the theatre and still very rarely heard in the concert hall; and the beloved G minor Violin Concerto by Bruch, lifted from its usual German Romantic context and placed between works that are of significantly different temperament — in a way that I hope you will find interesting!

One curious connection between Rautavaara's Seventh Symphony and Sibelius' Incidental Music to Shakespeare's *The Tempest* is that both are responses to great literary works. In the case of Sibelius the inspiration is obvious, but Rautavaara himself makes clear that the "Angel of Light" is not the angel of childhood imagination, but the mystical and philosophical angels in the *Duino Elegies* of the Bohemian poet Rainer Maria Rilke. Both works grapple with the transformation of thought and word into

蘇柏軒

香港管弦樂團副指揮 Associate conductor Hong Kong Philharmonic orchestra

PHOTO Colin Beere

musical sound, and while the results are stylistically different, they share a luminous sound world – simultaneously their common Finnish heritage and the presence of a literary inspiration.

We break with our usual practice and begin with a symphony. The powerful musical visions of *Angel of Light* require no mediation, and its mysterious opening pages are best encountered free of the memory of other music. This way of ordering pieces in a concert was very common in the late 19th and early 20th centuries, where the idea was that the symphony demanded the most focused attention from audience and performer alike, and therefore should be embarked upon while everyone was still fresh.

A word about the version of Sibelius' Music for The Tempest. The incidental music to The Tempest is, as The Tempest was for Shakespeare, Sibelius' swansong. The final words you will hear in the concert are very likely Shakespeare's last words written for the stage, and the final notes from the orchestra are, wittingly or not. Sibelius's farewell to musical life. The creative silence that befell Sibelius subsequent to completing this was not absolute: there were occasional trickles of insubstantial choral odes and violin humoresques over the next three decades, but there was no inspiration to be found. Even the two suites that Sibelius subsequently created from the incidental music are strangely disjointed and do not always represent the best music he wrote for the theatrical production. What you will hear is a selection of music largely taken from the original music written for the theatre (in a few cases the versions in the suites were more practicable for our purposes). Our purpose is not to give a synopsis of the plot of Shakespeare's play, nor even to represent the most memorable moments, but simply to give the music its necessary and intimate companion, the text. I believe that this is Shakespeare's most musical play, and perhaps hearing Sibelius' music may convince you of that too.



拉特化拿

生於1928年

1955 年,科塞威斯基基金會希望頒發獎學金予芬蘭最有前途的年輕作曲家,在西貝遼士大力推薦下,拉特化拿獲選為獎學金得主。拉特化拿1928年10月9日生於赫爾辛基,1952年畢業於赫爾辛基西貝遼士學院時,已在國際樂壇上嶄露頭角。他用科塞威斯基金會的獎學金來進修,師隨普西切蒂、塞欣斯和柯普蘭,後來又到德國科隆音樂學院深造。由於科隆當時吸引了多位歐洲前衛音樂家前來任教,所以可說是前衛作曲家的搖籃,而拉特化拿也一度以極端的現代風格創作。拉特化拿返回赫爾辛基後任教於西貝遼士學院,1976年至1991年出任作曲教授。可是到了1970年代,他卻採用了另一種音樂語言一雖說不上「神秘主義」,但卻是種較講求靈性的音樂語言,還發現觀眾十分受落。他這個時期的試驗成果就是數首稱為「天使系列」的大型作品,包括管弦樂曲《天使的降臨》〔1978年〕、低音大提琴協奏曲〔副題「黃昏之天使」,1980年〕,還有第七交響曲〔副題「光之天使」,1994年〕。

拉特化拿曾詳述在這些作品採用「天使」一詞的用意,自言:「那大概是受『時代精神』影響吧。畢竟『天使』現在很流行。在1970年代,我自覺要在標題中加插『天使』這個詞,但同儕為作品起的名字都很實際,像『弦樂作品』。現在我卻發覺『新紀元』現象令『天使』十分流行,變得很普通似的。我這系列作品的幻想世界常被人誤解。曲中的天使並非童話中的天使,曲中的天使只是原型而已,那是最早出現的傳統,也是人類最長久的夥伴。正如榮格所言:『無人能忍受完全失去原型。』即使在今時今日,要是我們想把握自己的生活、想了解世界,那麼原型必然跟隨我們,我們也必然跟隨它。但我卻必須説清楚,這些作品沒有具體的『內容大綱』。它們是絕對音樂,作曲家曾經歷強烈的原



第七交響曲「光之天使」

平靜地 甚快板 夢幻地 沉重地—如歌地

型聯繫一強烈得只要幾個字詞,寫作的動力就來了,像『天使的降臨』等。這些字詞必須像真言那重複又重複〔以英語原文型態〕,直至它們發放出能量一這次是音樂能量,因為受這股能量影響的人是作曲家。|

第七交響曲1995年由美國伯明頓交響樂團委約創作,為該團成立廿五 週年誌慶。

第一樂章開始時,弦樂此起彼落,鐘琴和電顫琴仿如針孔般幼細的光束。音樂的起伏波瀾壯闊,織體中終於浮現小提琴和中提琴的樂思,後來幻化成流麗的旋律,低音樂器冒起一個個看似隨意的和弦來襯托。正如作曲家自言:「音樂先後兩次『推向高潮—高潮是個宏偉的讚美詩動機,像要遨翔天際似的—但兩次都不得要領,似要避免用蠻力。』因此第一樂章已準備好迎接暴烈的第二樂章。能量從四方八面釋放,織體頻頻轉變。在樂章結尾,讚美詩動機的變奏響起,卻遇到小號憤怒的插話和全樂團的怒吼,情況尚未解決,第三樂章已然開始。〈夢幻地〉是全曲最感人的樂章。弦樂以飄逸的泛音奏出讚美詩動機,回應的除了木管外,還有奏出上行主題的圓號。高潮極為精簡,獨奏小提琴重拾幸福無比的氣氛。銅管號角曲宣佈第四樂章來臨。作曲家形容那是「演説似的宏偉和弦」,然後「被弦樂如歌的宣敘調破壞。弦樂彷彿朝著光線一直攀升,樂團裡越來越多樂器跟隨,到達頂峰後,讚美詩動機化作連串寬廣優美地變奏,張力得以解決。」

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、四支圓號、三支小號、 三支長號、大號、定音鼓、懸鈸、小鼓、鐘琴、木琴、馬林巴琴、電顫琴、 手鼓、鑼、豎琴及弦樂組。

布魯赫

1838-1920

布 魯赫1838年1月6日生於科隆,孩提時代已顯露出過人音樂天份,母親〔著名音樂教師兼女高音〕又大力支持他發展音樂事業。布魯赫第一批作品〔包括一首序曲和數首室樂作品〕寫於十一歲生辰前後,1852年他十四歲時憑著第一首交響曲和一首弦樂四重奏贏得法蘭克福莫扎特基金會獎,獎項令他有機會跟隨希爾勒和懷力克學習,年僅廿歲,他首齣歌劇就在科隆上演。他隨後創作了兩齣歌劇、十二齣清唱劇和約一百首合唱及聲樂作品。此外,他身兼作曲家、指揮家和教師,在英國享有盛譽,獲劍橋大學頒發榮譽博士學位。1890年代,他在祖家德國也獲肯定,既成為柏林皇家藝術學院榮譽會員,也被委任為柏林學院教授。然而,雖然他早年在作曲方面似乎前途無可限量,到了這時卻已江郎才盡。他1920年10月2日逝世後,聲望也迅速下跌,時至今日,大家幾乎只記得他的第一小提琴協奏曲─儘管他共寫作了三首小提琴協奏曲。

第一小提琴協奏曲是布魯赫廿六歲時的作品,大受歡迎之餘卻也令他深深不忿—因為論受歡迎程度,他後來的作品實在望塵莫及,令他覺得無人認真看待過那些作品。無論他身在何方,第一小提琴協奏曲的成就總是纏著他。樂曲問世約四十年後,他在意大利的所見所聞絕對是其寫照—他語帶怒氣地給朋友寫信道,「人就在那兒,在每個街角—人人都想要為我拉奏第一協奏曲。見鬼!好像我沒有寫過其他同樣優秀的協奏曲似的。」

布魯赫之所以為協奏曲大受歡迎而不悦,很有可能是因為他未能堂堂正 正地宣稱這首作品純由他自己創作。第一小提琴協奏曲1864年完成, 卻待到兩年後的4月24日才於德國科布倫茨福音婦女會首演,作曲家親

G小調第一小提琴協奏曲, Op.26

序曲:中庸的快板

慢板

終曲:活力充沛的快板

自擔任指揮,卻尼格史羅擔任獨奏。可是首演也算不上十分成功。為了改良樂曲,他把樂譜交給姚阿幸過目,姚阿幸於是提議他修改這修改那一事實上,姚阿幸的提議極多,多得令布魯赫要把兩人互通的信件藏起來,企圖掩飾姚阿幸在此曲的重要性。布魯赫的不悦可以被理解,但樂曲改頭換面後〔1868年1月5日在不萊梅由姚阿幸首演〕旋即成為炙手可熱的音樂會曲目,並一直傳頌至今,這也是事實。

全曲三樂章一氣呵成,**第一樂章**開端十分抑制,篇幅短小的引子像首 讚美詩,小提琴隨後浮現。引子過後是主題,旋律激越澎湃,由獨奏小 提琴以雙弦音奏出,樂團在低音區奏出激昂的伴奏。獨奏小提琴光芒四 射、鋒頭盡露,高難度的炫技樂段與發人深省的抒情樂段完美融合,我 們大概就知道姚阿幸在這裡有許多大展身手的機會。如夢似幻的**第二樂** 章感人肺腑,同樣給予獨奏小提琴重要的位置,讓小提琴在美不勝收旋 律下盡情發揮中音區的圓潤音色。樂團伴奏以木管及低音弦樂為主,令 獨奏毋須顧忌會被樂隊小提琴掩過風頭,能肆意展現小提琴豐富多變的 情感,或許也是姚阿幸的技倆吧?一下短得幾乎不被察覺的歇息之後, 樂團以一陣令人興奮的漸強音,引入活潑有力的終樂章,獨奏小提琴奏 出剛健而稜角分明的吉卜賽風格旋律〔姚阿幸以擁有匈牙利血統而自 豪〕,蹦蹦跳跳的,不時刺激樂團,令樂團變得豪邁奔放。

節目介紹中文翻譯:鄭曉彤

編制:

獨奏小提琴、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。

西貝遼士

1865 - 1957

世紀初,劇場是芬蘭文化生活重要一環,因此西貝遼士寫作劇場作品也就自然不過。他1893年首次嘗試寫作劇場作品,原本打算寫作歌劇〔《造船》〕,但不久就放棄了。儘管如此,《造船》的序曲《圖翁內拉的天鵝》卻成為西貝遼士最膾炙人口的音樂會作品之一。三十多年後〔在他最後一首交響曲首演後〕,他再度執筆寫作劇場作品,為哥本哈根皇家丹麥劇院演出的莎劇《暴風雨》寫作配樂,是西貝遼士最宏大的劇場音樂作品。在哥本哈根劇院上演的劇目話劇歌劇兼備,因此音樂方面的人力物力都很充裕,讓作曲家能把意念擴充成長達一小時的音樂,而且把大型樂團、合唱團和獨唱發揮得淋漓盡致。此劇1926年在哥本哈根首演時大獲好評,翌年在赫爾辛基重演一而西貝遼士也特別為赫爾辛基的演出修改了樂譜。

〈序曲〉把聽眾一下子捲進暴風雨裡—原來是普洛士丕羅在施法興風作 浪。幾個貴族和一群水手棄船跳海逃生,漂到一個島嶼。普洛士丕羅和 女兒密蘭達原本住在米蘭,兩人被逐出米蘭後就住在這個島上。目睹海 難發生的密蘭達被嚇個半死,普洛士丕羅於是在女兒身上施法,隨著 〈搖籃曲〉響起,密蘭達便沉沉睡去。茀第南〔那不勒斯國王亞朗莎 的兒子〕大難不死漂到岸上,卻以為父親已遇難,傷心地坐在沙灘上。 普洛士丕羅指使手下的精靈愛麗兒去找茀第南,要令他相信父親已死。 〔愛麗兒之歌:五噚深處〕

愛麗兒唱

五噚的水深處躺著你的父親, 他的骨骼已化成珊瑚; 他眼睛是耀眼的明珠; 他消失的全身沒有一處不曾 受到海水神奇的變幻, 化成瑰寶,富麗而珍怪。 海的女神時時搖起他的喪鐘, 聽!我現在聽到了叮咚的喪鐘。

普洛士丕羅原是「合法的米蘭公爵」,刻劃他的樂章〈**普洛士丕羅〉**風格接近巴羅克,氣氛莊嚴。愛麗兒在〈**橡樹〉**折了一幼枝吹奏,向著亞朗莎奏起長笛獨奏,音樂彷彿莫名其妙地搖搖晃晃似的。亞朗莎身處島

《暴風雨》組曲

的另一端,以為兒子已死,傷心欲絕,其他生還者則在怨天怨地。被普洛士丕羅奴役的卡列班相貌奇醜,〈**卡列班**〉是首怪異的舞曲,〈**卡列班之歌**〉則描繪醉酒的卡列班迷糊間誤認醉酒水手斯蒂芬諾是新主人一卡列班以為斯蒂芬諾就是「月中人」。

卡列班

不要怕。這島上充滿了各種聲音和悅耳的樂調, 使人聽了愉快,不會傷害人。 有時成千叮叮咚咚的樂器 在我耳邊鳴響。有時在我酣睡醒來的時候, 聽見了那種聲音,

又使我沉沉睡去;那時在夢中 便好像雲端裡開了門,無數珍寶 要向我傾倒下來;當我醒來之後, 我簡直哭了起來,希望重新做一遍這樣的夢。

流麗的舞曲描寫優雅嬌柔的**〈密蘭達〉**。經普洛士丕羅穿針引線,密蘭達愛上了茀第南。

密蘭達

神奇啊! 這裡有多少好看的人! 人類是多麼美麗!啊!新奇的世界, 有這麼出色的人物!

卡列班、斯蒂芬諾和屈林鳩羅三人在〈**幽默曲**〉商議,宴會既畢,普洛士丕羅在〈**收穫者**〉施法召喚一群怪物來收拾桌子。

普洛士丕羅

我們的狂歡已經終止了。我們的這一些演員們, 我曾經告訴過你,原是一群精靈 都已化成淡煙而消散了。 如同這段幻景虛妄的構成一樣, 入雲的樓閣,瑰偉的宮殿, 莊嚴的廟堂,甚至地球自身, 以及地球上所有的一切,都將同樣消散, 就像這一場幻景, 連一點煙雲的影子都不曾留下。我們都是 夢中的人物,我們的一生

是在酣睡之中。

西貝遼士

《暴風雨》組曲

1865-1957

〈**進場曲**〉響起,普洛士丕羅派愛麗兒釋放那些中了他魔法的人,戲劇性極強,而普洛士丕羅決定廢掉自己的法力時,西貝遼士則自言是以「沒頭沒腦的和弦和隨後的喜慶音樂」來代表。全曲以平靜慈祥的〈**收**場詩〉作結。

收場詩

現在我已把我的魔法盡行拋棄, 剩餘微弱的力量都屬於我自己; 横在我面前的分明有兩條道路, 不是終身被符籙把我在此幽錮, 便是憑藉你們的力量重返故郭。 既然我現今已把我的舊權重握, 饒恕了迫害我的仇人,請再不要 把我永遠錮閉在這寂寞的荒島! 求你們解脱了我靈魂上的繫鎖, 賴著你們善意殷勤的鼓掌相助; 再煩你們為我吹噓出一口和風, 好讓我們的船隻一齊鼓滿帆蓬。 而今我已撒開了我空空的兩手, 不再有魔法迷人,精靈供我奔走; 我的結局將要變成不幸的絕望。 除非依託著萬能的祈禱的力量。 它能把慈悲的神明的心中刺徹, 赦免了可憐的下民的一切過失。 正如你們舊日的罪惡不再疵求, 讓你們大度的寬容給我以自由!

節目介紹中文翻譯:鄭曉彤

劇本翻譯:朱生豪〔1912-1944〕

著名莎劇譯者,曾翻譯《莎士比亞戲劇全集》

編制:

三支長笛〔其一兼短笛〕、兩支雙簧管、兩支單簧管、低音單簧管、 兩支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、木琴、 三角鐵、小鼓、鈸、大鼓、鈴鼓、豎琴及弦樂組。





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PHOTO Cheung Chi Wai

ARTIST

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

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

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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PHOTO Cheung Chi Wai

蘇柏軒 PERRY SO

香港管弦樂團副指揮 ASSOCIATE CONDUCTOR, HONG KONG PHILHARMONIC ORCHESTRA

蘇柏軒於2008年10月加入香港管弦樂團擔任助理 指揮,2010年9月起成為副指揮。他於2008年勇奪 俄羅斯聖彼得堡第五屆「國際浦羅哥菲夫指揮大 賽」冠軍和特別獎,成為該大賽有史以來第三位 獲得冠軍殊榮的參賽者。

2010年,他完成了洛杉磯愛樂首屆駐團指揮計劃,在這個為期九星期的計劃當中,他分別指揮洛杉磯愛樂演出四場音樂會,並擔任大師杜達梅、馬錫爾及比奧斯達的助理,完成計劃後隨即 獲邀再度合作。

他曾與世界各地的樂團合作,包括:倫敦愛樂、 洛杉磯愛樂、丹麥皇家劇院、密爾沃基交響樂 團、日本愛樂、首爾愛樂、馬來西亞愛樂、新加坡交響樂團、台灣國家交響樂團、紐西蘭交響樂 團、昆士蘭交響樂團、阿斯圖里亞斯交響樂團、 薩格勒布愛樂及俄羅斯國家交響樂團等。

蘇柏軒的首張專輯於2012年1月推出,由Oehms Classics發行,收錄他與德國小提琴家吉爾曼和開普敦愛樂合作的一系列美國作曲家小提琴協奏曲。他是2009年10月《音樂美國》的每月新晉藝術家。

Perry So joined the Hong Kong Philharmonic Orchestra in October 2008 as Assistant Conductor and has become Associate Conductor since September 2010. In 2008, he received the first and special prizes at the Fifth International Prokofiev Conducting Competition held in St Petersburg, only the third time the top prize has been awarded.

He completed in 2010 an extended nine-week residency with the Los Angeles Philharmonic, conducting four concerts and assisting Gustavo Dudamel, Lorin Maazel and Herbert Blomstedt, resulting in immediate re-invitation.

Perry has appeared with orchestras such as the London Philharmonic, Los Angeles Philharmonic, Royal Danish Theatre, Milwaukee Symphony Orchestra, Japan, Seoul and Malaysian Philharmonics, Singapore Symphony Orchestra, National Symphony Orchestra Taiwan, New Zealand, Queensland and Asturias Symphony Orchestras, Zagreb Philharmonic and the State Symphony Orchestra of Russia.

In January 2012, he released his first commercial recording on the Oehms Classics Label with the German violinist Alexander Gilman and the Cape Town Philharmonic in a programme of American violin concerti. Perry So was *Musical America*'s New Artist of the Month for October 2009.

Born in Hong Kong in 1982, Perry So graduated from Yale University in Comparative Literature, where he studied with noted literary scholar Michael Holquist. He subsequently studied conducting under Swiss pedagogue Gustav Meier at the Peabody Institute. He was also a prizewinner at the Mitropoulos Competition in Athens and received a commendation from the Hong Kong Home Affairs Bureau for his international musical accomplishments. He continues to collaborate frequently with young musicians, working with the Australian Youth Orchestra, Yale School of Music, Hong Kong Academy for Performing Arts, and in his own festival in the rural Chinese province of Anhui. His current mentors include Edo de Waart and Esa-Pekka Salonen.



陳銳 RAY CHEN

小提琴 / VIOLIN

伊麗莎白女皇大賽〔2009年〕及曼奴軒大賽〔2008年〕得主陳鋭,是當今最受注目的年輕小提琴家之一。小提琴家雲格洛夫與他亦師亦友,對陳鋭有這樣的評價:「陳鋭證明了自己是一個氣質純粹、才華橫溢的音樂家,音色優美、活力充沛而輕靈。他擁有詮釋音樂的一切技巧。」

陳鋭的首張大碟《Virtuoso》,由Sony Classical 全球發行,並贏得2011年古典迴聲大獎榮譽。專輯獲《泰晤士報》及《芝加哥論壇報》等各馬 傳媒的一致激賞,後者並將之評定為「本樂雜 片」。大碟的成功吸引《史特拉瓦里》音樂在 及《留聲機》雜誌為他作個人專訪,並認定他 及《留聲機》雜誌為他作個人專訪,並認定他 。 直得留意的明日之星。2011年,他前往東等地 值得留意的明日之星、2011年,他前往東等地 集大碟,收錄與瑞典電台愛樂和指揮。 推出第二張大碟,收錄與瑞典電台愛樂和指揮。 打合作的柴可夫斯基及孟德爾遜小提琴協奏曲。

陳鋭生於台灣,於澳洲長大,十五歲考入蔻蒂斯音樂學院接受訓練,師從羅珊特。他所用的是1721年「麥美倫」史特拉瓦里名琴,乃勝出2008/09紐約國際青年音樂會演奏家選拔賽的獎品之一。

Winner of the Queen Elisabeth Competition (2009) and the Yehudi Menuhin Competition (2008), **Ray Chen** is among the most compelling young violinists today. "Ray has proven himself to be a very pure musician with great qualities such as a beautiful youthful tone, vitality and lightness. He has all the skills of a truly musical interpreter," said his friend and mentor Maxim Vengerov.

Ray Chen's début album *Virtuoso*, released worldwide on Sony Classical, won the prestigious Echo Klassik Award in 2011. The recording has received glowing reviews from major media outlets including *The Times* and *Chicago Tribune*, which named it the "CD of the week". Following the success of this album, Ray Chen was profiled by *The Strad* and *Gramophone* magazines as "the one to watch". His 2011 recital tour featuring *Virtuoso* repertoire took him to Tokyo, Hamburg, Berlin, Munich, Zurich, and Dresden. His second album of Tchaikovsky and Mendelssohn violin concertos, in collaboration with Daniel Harding and Swedish Radio Symphony Orchestra has been released recently.

Ray Chen continues to win the admiration of fans and fellow musicians worldwide. He received standing ovations at Ravinia and Schleswig-Holstein festivals and his Verbier and Dresden Festival débuts resulted in immediate re-engagements. Other recent highlights of Ray's rapidly developing career include successful débuts with Filarmonica della Scala, Spanish National Orchestra, Munich Philharmonic, Cincinnati Symphony Orchestra, and a sold-out performance with the Seoul Philharmonic and Maestro Myung-Whun Chung at the Asian Games Festival in Guangzhou. He is looking forward to his upcoming engagements with the Gewandhaus Orchestra, Montreal Symphony Orchestra, and Israel Philharmonic, as well as the televised performance at the Nobel Prize concert in Stockholm with the Royal Stockholm Philharmonic Orchestra and Maestro Eschenbach.

Born in Taiwan and raised in Australia, Ray Chen was accepted to the Curtis Institute of Music at the age of 15, where he studied with Aaron Rosand. He plays the 1721 "Macmillan" Stradivarius provided as part of the award for winning the 2008/09 Young Concert Artists International Auditions in New York



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弦









邱歡智 LYNN YAU

旁述 / NARRATOR

邱歡智現任「誇啦啦藝術集匯」行政總裁。她亦是2010/11年度由民政事務總署透過香港藝術發展局資助的「英國Clore領袖培訓計劃」香港獎學金得主,透過參加計劃,她到訪過英國及紐約不同範疇的藝術團體。

除了誇啦啦藝術集匯的活動以外,她亦熱愛藝術教育,多年來為由小學至研究生程度的香港及中國內地學生和老師構思、策劃、教導和製作無數的相關課程和活動。

她現任香港電台的顧問,並於2011年獲委任為香港演藝學院校董會成員之一。她熱愛戲劇藝術, 為海豹劇團基金的女演員之一,演過多齣經典 劇目。多年來,她亦曾為香港藝術節、香港話 劇團、香港小交響樂團和香港室樂節擔任客席演 員。 Lynn Yau is the Chief Executive Officer of The Absolutely Fabulous Theatre Connection and in 2010/11, the Hong Kong Scholar to the Clore Leadership Programme supported by the Home Affairs Department through the Hong Kong Arts Development Council taking her to a diverse range of arts organisations in the UK and New York

Aside from producing AFTEC's programmes, Lynn is particularly passionate about arts education and in addition to running the company, continues to conceptualise, curate, and teach numerous cross-arts and cross-disciplinary learning projects for Hong Kong and the Mainland from primary to postgraduate level, for students, teachers and adult learners.

Lynn is an Adviser to Radio and Television Hong Kong and was appointed to the Council of the Hong Kong Academy for Performing Arts in 2011. As an occasional actress with Seals Players, she has played numerous roles in major classics when time affords it. Over the years, she has been a guest artist with the Hong Kong Arts Festival, Hong Kong Repertory Theatre, Hong Kong Sinfonietta and the Hong Kong Chamber Music Festivals.







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朱蓓 Zhu Bei



第三副團長 Third Associate Concertmaster



Gui Li

桂麗



許致雨 Anders Hui



艾度・迪華特 Edo de Waart 藝術總監兼總指揮 ARTISTIC DIRECTOR AND CHIEF CONDUCTOR



Mao Hua



程立 Cheng Li



Rachael Mellado

梅麗芷



倪瀾 王亮 Ni Lan Wang Liang



李智勝 Li Zhisheng



Long Xi





范瑞韋頓 Jaap van Zweden 候任音樂總監 MUSIC DIRECTOR DESIGNATE



徐姮 Xu Heng

第二小提琴 Second **Violins**



Zhang Xi



●范丁 Fan Ting



■趙瀅娜 Zhao Yingna



▲梁文瑄 Leslie Ryang Moon-sun



華嘉蓮 Katrina Rafferty



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何珈樑 Gallant Ho Ka-leung



簡宏道 Russell Kan Wang-to



冒異國 Mao Yiguo



蘇柏軒 Perry So 副指揮





黃嘉怡 Christine Wong



*張劭楠 Zhang Shaonan



賈舒晨 Jia Shuchen



賈舒陽 Jia Shuyang



中提琴 Violas



●凌顯祐 Andrew Ling



■李博 Li Bo



▲熊谷佳織 Kaori Wilson



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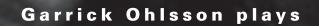
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Einojuhani RAUTAVAARA

b.1928

n 1955 the Koussevitzky Foundation wished to offer a scholarship to Finland's most promising young composer and, on Sibelius' recommendation, they chose Einojuhani Rautavaara. He had been born in Helsinki on 9th October 1928, graduated from the city's Sibelius Academy in 1952 and was already emerging as a composer on the international scene. Rautavaara used the Koussevitzky scholarship to continue his studies with Vincent Persichetti, Roger Sessions and Aaron Copland. Before returning to Helsinki where he joined the staff of the Sibelius Academy and, from 1976 to 1991, served as its Professor of Composition, he undertook advanced studies in Germany at the Hochschule für Musik in Cologne. Having attracted a succession of eminent teachers who were at the forefront of the European musical avant-garde, Cologne was seen as something of a breedingground for avant-garde composers and for a time Rautavaara did, indeed, compose music in an extreme modernist style. In the 1970s, however, he began to adopt a more spiritual, not to say mystic, language and, finding that this was very popular with audiences. The culmination of Rautavaara's experiments during the 1970s came with several large-scale works which have become known as his "Angel Series" – the orchestral *Angels and Visitations* of 1978, the double bass concerto subtitled Angel of Dusk of 1980 and the Seventh Symphony, subtitled Angel of Light which was composed in 1994.

Rautavaara has commented at some length on his use of the word 'angel' in these works; "It probably comes down to the spirit of the times, the Zeitgeist. After all, angels are popular now. I felt self-conscious about putting angels in the titles in the 1970s, when my colleagues were giving their works matter-of-fact titles such as Structures for Strings. Now, I feel self-conscious about the fact that angels have become popular in a banal sense with the New Age phenomenon. The fantasy world of this series has often been misunderstood. These angels do not stem from any children's tale; they are an archetype, one of mankind's oldest traditions and perennial companions. As C. G. Jung says, "Nobody can stand the total loss of the archetype." It must follow us and we must follow it, even today, if we wish to control our lives and understand the world. It should, however, be clearly stated that these works have no 'programme'. They are absolute music by a composer who has experienced powerful archetypal associations — so powerful that a certain word or pair of words provided the impetus for a composition:

Symphony No.7 Angel of Light

Tranquillo Molto allegro Come un sogno Pesante — Cantabile

"angels and visitations", and so forth. These were like mantras that had to be repeated (in the original English form) until they began to radiate energy — musical energy in this case, since the person thus affected was a composer."

The Seventh Symphony was commissioned by the Bloomington Symphony Orchestra in the United States to mark their 25th anniversary in 1995.

The **first movement** opens with a wash of string tone with pin-pricks of light offered by glockenspiel and vibraphone. The music undulates on an epic scale, the violins and violas eventually emerging from the texture with an idea which turns into a flowing melody underpinned by seemingly random chords bubbling up from the depths of the orchestra. As the composer has described it, twice it "drifts toward a climax, a grand hymn motif which truly appears to take wing, but is cut short both times, as if evading the use of brute force. Thus the ground is prepared for the violence of the **second movement**. Its energy is released in many directions; the textures change frequently. At the end of the movement, variations on the hymn motif are met with angry interjections by the trumpets and eruptions of sound from the entire orchestra, and the situation remains unresolved as the music proceeds directly to the **third movement**". Marked "come un sogno (like a dream)", this is very much the expressive core of the entire symphony, the hymn-like motif appearing in ethereal harmonics from the strings and answered by woodwind and a rising theme from the horn. It reaches the briefest of climaxes, after which a solo violin restores the mood of heavenly bliss. A brass fanfare announces the arrival of the **fourth movement**. The composer describes these as "declamatory, monolithic chords" which are then, as he puts it, "unravelled by a songful string recitative, rising ever higher towards the light, as more and more of the orchestra follows suit, until the apex is reached and the music resolves into broad, sweepingly melodic variations on the hymn motif."

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, suspended cymbal, snare drum, glockenspiel, xylophone, marimba, vibraphone, tom-toms, tam-tams, harp, and strings.

Max **BRUCH**

1838-1920

ax Bruch was born in Cologne on 6th January 1838. He was a child prodigy who was encouraged in his pursuit of a musical career by his mother, a well-established music teacher and soprano. His first compositions, which included an overture and some chamber works, date from around the time of his 11th birthday and in 1852, at the age of 14, he was awarded the Frankfurt Mozart Foundation Prize for his first symphony and for a string quartet. This award gave him the opportunity to further his studies with Ferdinand Hiller and Carl Reinecke. At the age of 20, his first opera was staged in Cologne. Two more operas, a dozen cantatas and around 100 other choral and vocal works followed and his reputation as a composer, conductor and teacher spread to the UK where he was awarded an honorary doctorate from the University of Cambridge. In his native Germany he was also recognised in the 1890s with honorary membership of the Royal Academy of Arts in Berlin and a professorship at the Berlin Academy, but by then much of his early promise as a composer had worn off and, following his death in Berlin on 2nd October 1920, his reputation quickly fell into decline. Today he is remembered almost exclusively for the first of his three violin concertos.

The First Violin Concerto was composed when Bruch was 26. It was a source of deep dissatisfaction to him that he was never able to repeat its phenomenal success; he felt that nobody took seriously anything he composed subsequently. He was dogged by its success everywhere he went. A visit to Italy some 40 years after the Concerto's composition was typical; "There they all are," Bruch wrote angrily to a friend, "at every street corner, ready to play me my first concerto. The devil with the lot of them! As if I hadn't written other, equally good concertos."

Bruch's displeasure at the popularity of the Concerto may well have been due to the fact that he could not in all conscience claim it entirely as his own work. Completed in 1864, it had to wait two years for its première — on 24th April 1866 at an Evangelical Women's Society concert in Koblenz, Germany with the composer himself conducting and Otto von Königslöw as the soloist — and that was not an unqualified success. In a bid to improve it Bruch sent the score to

Violin Concerto No.1 in G minor, Op.26

Vorspiel (Allegro moderato) Adagio Finale (Allegro energico)

Joseph Joachim who advised him to make a number of revisions. In fact, so extensive were Joachim's suggestions, and so willing was Bruch to incorporate them, that he later felt it necessary to suppress all the correspondence which had taken place between them in an attempt to play down Joachim's involvement in the work. We can understand Bruch's bitterness, but the fact remains that as soon as Joachim had premièred the revised version of the work (in Bremen on 5th January 1868) it entered the popular repertoire, where it has remained ever since.

The three movements run without a break, the first movement opening in a subdued manner, the violin emerging from the briefest of hymn-like introductions, which then leads into the principal theme, a melody of real emotional power, given out by the soloist in double-stopping above a dramatic accompaniment in the low register of the orchestra. From the sheer dominance of the solo violin, its clever mix of virtuosity and soul-searching lyricism, we can make a guess that the hand of Joachim had a part to play here. The deeply-moving, dreamlike **second movement** again gives the solo violin the dominant role, this time exhibiting its rich middle register in a melody of unusual beauty. This is accompanied by an orchestra principally using wind and lower strings, giving the soloist ample scope to display the full range of the violin's lyrical qualities without fear of being submerged under the weight of orchestral violins; another Joachim trick? A barely perceptible pause precedes the **third movement**, an energetic Finale beginning with a thrilling orchestral crescendo leading up to the soloist's entry: a virile, angular Gypsy-style theme (Joachim was proud of his Hungarian ancestry) which hops and skips about occasionally whipping the orchestra up into a benign frenzy.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

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

Jean SIBELIUS

1865-1957

he theatre was an important part of Finnish cultural life at the start of the last century and it was only natural that Sibelius should have been drawn towards it as a composer. His first attempt at a theatrical composition came in 1893 in the guise of an opera, *The Building of the Boat*, which, despite having been abandoned long before it ever came near a stage, nevertheless resulted in one of Sibelius' most popular concert works, *The Swan of Tuonela* (originally intended as the opera's overture). A little over 30 years later, shortly after the première of his final symphony, Sibelius started work on what was to be his most ambitious and grandest theatrical score; music for a production of Shakespeare's *The Tempest* to be staged at the Royal Danish Theatre in Copenhagen. The Copenhagen theatre housed both plays and operas and, with its large musical resources, Sibelius was able to expand his ideas to produce of an hour's worth of music lavishly scored for a large orchestra, chorus and soloists. The Copenhagen première in 1926 was a huge success and the work was staged the following year in Helsinki for which production Sibelius revised the score.

The **Overture** plunges us immediately into the great tempest, whipped up by the magic powers of Prospero, which caused several noblemen and assorted sailors to leap for safety from their imperilled ship and make for the shore of an island which has been the home of Prospero and his daughter, Miranda, since they were banished from Milan. Prospero casts a magic spell on his daughter, Miranda, who has been shocked by witnessing the horror of the shipwreck and is lulled to sleep in the **Berceuse**. Ferdinand, son of Alonso (the King of Naples) has come ashore but believes his father to have been lost and, as he sits mourning on the beach, Prospero sends his spirit-servant, Ariel, to convince Ferdinand that his father has perished (**Ariel's Song: Full Fathom Five**).

ARIEL SINGS

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell.
Hark! now I hear them, -Ding-dong, bell.



The Tempest Suite

Sibelius paints the character of **Prospero**, the "Rightful Duke of Milan", in a solemn Baroque-like movement, after which comes **The Oak** in which Ariel breaks off a twig from an oak tree and plays it as a mysteriously swaying flute solo to Alonso who is grieving on another part of the island, believing his son to be dead, while other survivors curse this cruel turn of fate. The ugly figure of **Caliban** whom Prospero has enslaved, is portrayed in a grotesque dance, while, befuddled by drink, **Caliban's Song** shows him under the delusion that his new master is a drunken sailor, Stefano, whom he takes to be the Man in the Moon.

CALIBAN

Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears, and sometime voices
That, if I then had waked after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds methought would open and show riches
Ready to drop upon me that, when I waked,
I cried to dream again.

The graceful and delicate figure of **Miranda** is portrayed in a flowing dance as, under Prospero's guidance, she falls in love with Ferdinand.

MIRANDA

O, wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world,
That has such people in't!

The Humoresque finds Caliban, Stefano and Trinculo involved in discussions, while, after a feast, strange creatures are summoned up by Prospero to clear the table in **The Harvesters**.

PROSPERO

Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,

Jean SIBELIUS

1865-1957

The Tempest Suite

The solemn temples, the great globe itself, Ye all which it inherit, shall dissolve And, like this insubstantial pageant faded, Leave not a rack behind. We are such stuff As dreams are made on, and our little life Is rounded with a sleep.

High drama follows as the music of the **Intrada** opens with Prospero commanding Ariel to free those on whom he has practised his magic, while his decision to give up his magic powers is characterised by what Sibelius describes as "mindless chords followed by festive music", and the work ends with the calm and warm-hearted **Epilogue**.

EPILOGUE

Now my charms are all o'erthrown, And what strength I have's mine own. Which is most faint: now, 'tis true, I must be here confined by you, Or sent to Naples. Let me not, Since I have my dukedom got And pardon'd the deceiver, dwell In this bare island by your spell; But release me from my bands With the help of your good hands: Gentle breath of yours my sails Must fill, or else my project fails, Which was to please. Now I want Spirits to enforce, art to enchant, And my ending is despair, Unless I be relieved by prayer, Which pierces so that it assaults Mercy itself and frees all faults. As you from crimes would pardon'd be, Let your indulgence set me free.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

three flutes (one doubling piccolo), two oboes, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, xylophone, triangle, snare drum, cymbals, bass drum, tambourine, harp, and strings.



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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 quest artists performing in Hong Kong, as well as weekly chamber music coaching.

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