



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

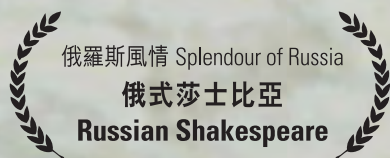
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SWIRE

WHEN TCHAIKOVSKY MEETS MOSER

柴可夫斯基 洛可可變奏曲



俄羅斯風情 Splendour of Russia

俄式莎士比亞

Russian Shakespeare

15&16·6·2012

Fri & Sat 8pm

香港文化中心音樂廳

Hong Kong Cultural Centre
Concert Hall

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

www.hkpo.com

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俄羅斯風情
splendour
of russia
SERIES

俄式莎士比亞
Russian Shakespeare

我們衷心感謝指揮卡塔尼於短時間通知下答允來港代替因事未能參與是晚演出的維達尼哥夫，讓音樂會能如期舉行，今晚的節目將維持不變。

We are very fortunate that guest conductor Oleg Caetani has agreed to step in at short notice to replace Alexander Vedernikov, who has withdrawn from tonight's concert owing to unforeseen circumstances. Tonight's programme remains unchanged.

TCHAIKOVSKY

2 柴可夫斯基 《哈姆雷特》— 據莎劇而作的幻想序曲

10 TCHAIKOVSKY *Hamlet* – Fantasy Overture
after Shakespeare

~18'

TCHAIKOVSKY

4 柴可夫斯基 洛可可變奏曲

12 TCHAIKOVSKY *Variations on a Rococo Theme*

~18'

中 場 休 息 i n t e r v a l

PROKOFIEV

7 浦羅哥菲夫 《羅密歐與茱麗葉》組曲

15 PROKOFIEV *Romeo and Juliet* Suite

~43'

ARTISTS

21 卡塔尼 指揮 / Oleg Caetani conductor

23 莫沙 大提琴 / Johannes Moser cello



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柴可夫斯基

1840-1893

自從1660年代馬修·洛克根據莎士比亞《暴風雨》寫過歌劇後，莎劇就成為作曲家的靈感泉源。論相關樂曲數量，《羅密歐與茱麗葉》遙遙領先〔柴可夫斯基自己除了有名曲《羅密歐與茱麗葉》幻想序曲（1869年）傳世外，到了1878年還動筆寫作相關歌劇，儘管後來不了了之〕，但居次者卻不易確定——總之不是《哈姆雷特》，即使《哈姆雷特》這個丹麥王子直接間接啟發了多位作曲家〔包括傑利米·克拉克、李斯特、艾姆布路斯·托馬士和姚阿幸〕。而俄國作曲家也對《哈姆雷特》情有獨鍾：浦羅哥菲夫和蕭斯達高維契先後為《哈姆雷特》寫過劇樂，後來也都改編成音樂會組曲，而柴可夫斯基為《哈姆雷特》幻想序曲花了差不多十二年心血。《哈姆雷特》幻想序曲1888年11月24日在聖彼得堡首演那天，正是柴可夫斯基第五交響曲首演後一星期。

1876年7月，柴可夫斯基的兄弟莫德斯特·柴可夫斯基提議以《哈姆雷特》為藍本寫作新曲，甚至說應該「很容易寫」，柴可夫斯基的馬上表現得十分雀躍，卻也補上一句：「可難得要命啊。」事實的確如此——柴可夫斯基寫了少許草稿後就放棄了。但到了1888年初，瑪莉亞·帕弗洛夫娜·普利列札娃公主計畫在聖彼得堡馬林斯基劇院舉行盛大演出，演出《哈姆雷特》完整的第三幕，於是派遣特使聯絡柴可夫斯基，邀請他寫作「一首間奏曲」，用於「劇院場景與皇后寢宮場景之間。前者暗指殺人，後者則講述哈姆雷特殺死波洛尼厄斯，幽靈出現，把人物刻劃得入木三分」。雖然演出計畫不久取消，但柴可夫斯基卻欲罷不能，決定寫作一首獨立的單樂章音樂會作品，雖未緊隨劇情發展，卻又包含了原著要素。

《哈姆雷特》— 據莎劇而作的幻想序曲，Op.67

強勁有力的開端主題描寫哈姆雷特趕回丹麥艾辛諾宮（也就是他父王去世的地方），發現殺父仇人正是王叔克勞地厄斯。這時，克勞地厄斯已謀朝篡位，還娶了哈姆雷特的母后為妻。迷人的雙簧管旋律代表哈姆雷特的情人奧菲利亞，而弗丁勃拉斯帶領的挪威軍隊，先是橫越丹麥領土，然後戰勝波蘭凱旋而歸—這是全曲最振奮的主題之一。

節目介紹中文翻譯：鄭曉彤

編制：

三支長笛〔其一兼短笛〕、兩支雙簧管、英國管、兩支單簧管、
兩支巴松管、四支圓號、兩支短號、兩支小號、三支長號、大號、
定音鼓、小鼓、大鼓、鈸、平鑼及弦樂組。



柴可夫斯基

1840-1893

1878年夏季，洛可可變奏曲首度在俄羅斯以外的地方演出，演奏者是莫斯科音樂學院的德國籍大提琴教授費珍哈根，演出地點是其家鄉德國。演出完畢後，費珍哈根寫信給柴可夫斯基道：「你的變奏曲引起了一番轟動。觀眾十分喜歡這部作品，他們的歡呼聲使得我三度重返演奏台致謝。第六個變奏演畢後，他們已熱烈地鼓掌。」李斯特也是首演的觀眾之一，他跟費珍哈根說：「這才是真正的音樂！」可是柴可夫斯基卻為費珍哈根對樂譜作出改動感到不悅，他震怒地指責：「看那蠢材幹的好事！甚麼都給改了！」

其實柴可夫斯基得先怪責自己。自1876年11月完成洛可可變奏曲，翌年12月聽過費珍哈根在莫斯科首演後，柴可夫斯基對這部作品就置之不理。1879年費珍哈根表示有意在德國演奏此曲，當時受婚姻問題困擾的柴可夫斯基漠不關心，讓費珍哈根按自己的主意改動樂譜。只是十年後，柴可夫斯基首次看到洛可可變奏曲的印行本，他才發現費珍哈根的確「按自己的主意改動樂譜」：變奏的次序不同了，其中一個給刪掉了，對大提琴獨奏部分的修改更俯拾皆是。

然而聽眾卻普遍認為費珍哈根把音樂修飾得更盡善盡美，使作品〔經修改後〕成為柴可夫斯基最令人賞心悅目的作品之一，也成為柴可夫斯基眾多作品中，風格與其偶像莫扎特最接近的音樂。樂團奏過簡短的引子後，大提琴唱出動人的主題，雖然這道主題是柴可夫斯基本人的手筆，卻流露洛可可色彩〔一種十八世紀的裝飾藝術，以輕巧而華美的裝飾為特色，追求無微不至的典雅修飾〕。這種優雅迷人而又揮之不去的懷舊風格瀰漫整部作品的七個變奏。全曲基本上一氣呵成，間中以詩歌似的木管樂段牽引。

洛可可變奏曲，Op.33

首兩個變奏的速度和風格跟主題相若，第三個變奏變得柔和，音樂流露的感情亦更豐富，大提琴在第四個變奏中於高音區起舞後，在篇幅最長的第五個變奏中，把主題交由長笛演奏，弦樂則以撥弦襯托，大提琴伴隨加插的舞動繼而發展成完整的華彩樂段，第六個變奏以小調寫成，大提琴在弦樂撥弦和長笛高音樂句的伴奏下，奏出變得哀怨的主題，最後一個變奏朝氣勃勃，音樂在一片歡欣的氣氛下結束。

節目介紹中文翻譯：鄭曉彤

編制：

獨奏大提琴、兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、
兩支圓號及弦樂組。



弦

諾

A Sound Commitment



Edo de Waart



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

Principal Patron 首席贊助



SWIRE

浦羅哥菲夫

1891–1953

《羅密歐與茱麗葉》組曲

1934年，浦羅哥菲夫獲選為羅馬聖西西里學院榮譽會員。但他卻語帶挖苦地向友人指出箇中諷刺之處：「路已經走完了，我這可憐的惡棍。這個徹底攻擊學院派、令人聞風喪膽的人，現在竟然正式成為學院派一份子！」無疑，這個榮譽是格拉祖諾夫永遠無法想像的。格拉祖諾夫是浦羅哥菲夫在聖彼得堡音樂學院第一位老師—約廿年前，他認為浦羅哥菲夫《西亞人》組曲實在太討厭，因此辭任該樂曲的評審。浦羅哥菲夫的音樂既反傳統，又會蓄意挑起爭端，所以格拉祖諾夫也並非唯一一個被他嚇著的人。當日席上另一樂評人寫道：「對某些人那是羅密歐與茱麗葉互訴衷情，對另一些人卻是猴子發狂尖叫和滑稽的跳躍。」後來也果真如此：1935年，他正式獲承認為學院派成員之後一年，他就為《羅密歐與茱麗葉》芭蕾舞劇寫作音樂，其中好些段落堪稱二十世紀最抒情、最優美的音樂。

芭蕾舞劇《羅密歐與茱麗葉》是列寧格勒基洛夫芭蕾舞團委約的作品。浦羅哥菲夫初時十分懷疑這個計畫能否成事。首先，與這齣莎翁名作相關的作品極多〔光是歌劇已有十四齣，還有柴可夫斯基和白遼士的管弦樂名作〕，而且蘇聯政府會嚴格審查所有公開演出的節目，要求故事必須大團圓結局—但莎翁原著卻是悲劇收場，小情人羅密歐與茱麗葉知道無法克服蒙太基與卡布列堤家族之間的宿怨，最後雙雙殉情。

浦羅哥菲夫起初把情節改寫，讓小情人在最後關頭能活下來。可是他把這個版本交給基洛夫芭蕾舞團時，舞團卻被嚇了一跳。舞團除了反對這種改動外，還認為音樂太複雜，難以配合舞蹈。作曲家於是動筆修改，把結局還原，再交給莫斯科波修瓦大劇院芭蕾舞團。可是連這個舞團也認為無法隨著這些音樂跳舞。結果《羅密歐與茱麗葉》1938年12月移師捷克布爾諾一所鄉下劇院首演，直至1940年1月11日才能在蘇聯演出。

浦羅哥菲夫

1891-1953

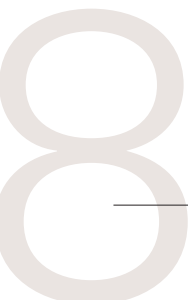
上述兩個舞團之所以抗拒《羅密歐與茱麗葉》，其實是因為作曲家希望直接以音樂刻劃莎劇人物人性化的一面。長久以來，俄國芭蕾舞音樂都是一首首大型的、僵化的樂曲，以炫耀舞者技巧為主，某程度上，情節僅屬次要。但《羅密歐與茱麗葉》則不同。浦羅哥菲夫寫道：「這種質樸效果我費盡心思才能做到，也希望藉此打動聽眾。人們如果找不到旋律、找不到感情，我會很難過的。但我覺得他們總有一天會找得到。」

結果，這些樂曲在音樂廳演出的效果特別好。1936年，浦羅哥菲夫從完整劇樂裡選出二十首獨立樂曲，編成兩套管弦樂組曲。由於兩套組曲都大受歡迎，因此十年後他就整理出第三套。既然作曲家已選了這麼多樂曲，此後指揮家們都喜歡從中隨意挑選，湊成自己的音樂會組曲。

選自芭蕾舞音樂的〈引子〉以昂揚的小提琴和優雅的主題暗示日出。故事正式開始：〈少女茱麗葉〉〔第二組曲，第二首〕刻劃十四歲的茱麗葉一邊玩洋娃娃，一邊跑進屋裡，不料忽然看見鏡中的自己，猛然發現自己已長得亭亭玉立。大提琴獨奏描繪少女內心的初次悸動。

〈蒙太基與卡布列堤家族〉〔第二組曲，第一首〕以驚心動魄的不協和引子掀開序幕，象徵往後的悲劇結局，音樂稍後刻劃兩個意氣風發的敵對家族。中間的精緻插段由長笛奏出溫柔的旋律，描寫茱麗葉跟巴利斯〔巴利斯是皇室成員，也是茱麗葉父親屬意的未來女婿〕共舞。

〈假面〉〔第一組曲，第五首〕開始時盡是叮叮噹噹的敲擊樂和單簧管。羅密歐偕友人不請自來，昂首闊步參加舞會，全都帶著假面掩人耳目。



《羅密歐與茱麗葉》組曲

〈嘉禾舞曲〉〔選自芭蕾舞音樂〕改編自浦羅哥菲夫舊作《古典》交響曲其中一個樂章。這時假面舞會賓客漸散。

〈羅密歐與茱麗葉〉〔第一組曲，第六首〕就是「陽台場景」，是莎劇最著名的場景之一。一對小情人在舞會上見到對方。夜裡，茱麗葉走到自己房間的陽台，而早在陽台下守候的羅密歐這時抬頭看，兩人互訴衷情，啟發作曲家寫出自己最溫柔卻又最激情的音樂。

〈舞曲〉〔第二組曲，第四首〕是首活潑但精緻的舞蹈，是假日市鎮廣場上的慶祝活動之一，由五對男女演出。

〈勞倫斯神父〉〔第二組曲，第三首〕是個慈祥的老神父。羅密歐與茱麗葉的愛燃起激情，而神父的沉著則令激情暫時緩和一下。

〈泰巴特之死〉〔第一組曲，第七首〕羅密歐與茱麗葉已秘密結婚，兩人回程時經過熱鬧的市集，卻遇到泰巴特〔卡布列堤家族的人〕尋釁——這時，小提琴的活潑樂段風馳電逝，令人目眩。羅密歐不想介入，但友人莫古修卻被泰巴特刺中。悲憤交加的羅密歐不能自持，把泰巴特殺死。儘管他懇請卡布列堤夫人寬恕，但兩大家族的恩怨卻仍然未了。

節目介紹中文翻譯：鄭曉彤

編制：

短笛、兩支長笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、六支圓號、短號、兩支小號、三支長號、大號、定音鼓、次中音薩克管、小鼓、大鼓、鐘琴、三角鐵、鈸、鈴鼓、木琴、豎琴、鋼琴/鋼片琴及弦樂組。

Pyotr Il'yich **TCHAIKOVSKY**

1840–1893

Ever since Matthew Locke composed his opera based on *The Tempest* sometime during the 1660s, Shakespeare's plays have provided a rich seam of inspiration for composers. *Romeo and Juliet* has inspired more works than any other, Tchaikovsky himself not only composed his famous *Romeo and Juliet* fantasy overture in 1869 but in 1878 started (but never finished) an opera based on it. Which Shakespeare play comes second in the composer-inspiration stakes is less easy to ascertain. It is not *Hamlet*, although directly or indirectly the Danish prince has inspired composers as diverse as Jeremiah Clarke, Liszt, Ambroise Thomas and Joseph Joachim, and it has also held a singular fascination for Russian composers. Prokofiev and Shostakovich both wrote incidental music for it which they subsequently turned into concert suites, while Tchaikovsky laboured some 12 years over what was eventually to become his *Hamlet* – Fantasy Overture. He conducted the first performance in St Petersburg on 24th November 1888, exactly one week after the première of his Fifth Symphony.

In July 1876 Tchaikovsky's brother, Modest, suggested *Hamlet* as the basis for a new work, and even went so far as to suggest that it would be "straightforward". The composer's immediate reply was enthusiastic but he added a rider; "It is devilishly difficult". And so it proved to be for, after some preliminary sketches, he abandoned it. In early 1888, however, Tchaikovsky was approached by an emissary from the Grand Duchess Mariia Pavlovna Prilezhaeva who was planning a gala production at the Mariinsky Theatre in St Petersburg at which the whole of Act 3 of *Hamlet* was to be staged. Tchaikovsky was asked to compose "an entr'acte between the Theatre Scene (the allegorical murder) and the great portrait scene in the Queen's bedchamber, where Hamlet kills Polonius and the Ghost appears". The intended production was soon abandoned, but by then Tchaikovsky had become absorbed in the project and decided to produce a self-contained, single-movement concert work which, while not following in any great detail the events of the play, nevertheless conveys broad images of the main elements of Shakespeare's story.

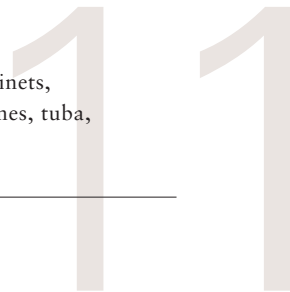
Hamlet – Fantasy Overture after Shakespeare, Op.67

A powerful opening theme depicts Hamlet's rush back to the Danish Royal Court of Elsinore where his father lies dead and his discovery that his father was murdered by Claudius, who has seized the throne and married Hamlet's mother. Ophelia, whom Hamlet loves, is represented by a charming oboe melody, while the march of the Norwegian troops led by Fortinbras, firstly across Danish soil and then returning from victory in Poland, is one of the work's most stirring themes.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, two bassoons, four horns, two cornets, two trumpets, three trombones, tuba, timpani, snare drum, bass drum, cymbals, tam-tam, and strings.



Pyotr Il'yich **TCHAIKOVSKY**

1840–1893

Wilhelm Fitzenhagen, the Professor of Cello at the Moscow Conservatoire, gave the first non-Russian performance of Tchaikovsky's Rococo Variations in his native Germany during the summer of 1878. He wrote to Tchaikovsky; "I caused a sensation with your variations. The audience liked the piece so much that they called me back on to the stage three times and applauded wildly after the sixth variation." Liszt was in the audience and told Fitzenhagen; "This is real music at last!" Despite that Tchaikovsky was not only dissatisfied, he was beside himself with rage at the alterations Fitzenhagen had made to the score; "Look what that idiot did to my piece! He changed everything."

But perhaps Tchaikovsky only had himself to blame. Having completed the work in November 1876 and heard Fitzenhagen première it in Moscow during December the following year, Tchaikovsky rather ignored it. So when in 1879 Fitzenhagen announced his intention of taking it to Germany to perform Tchaikovsky, who was at that time distracted by his disastrous marriage, hardly noticed and gave the cellist free rein to make any changes in the score that he wished. It was only ten years later, when Tchaikovsky first saw the published version of his Rococo Variations, that he realised just how literally Fitzenhagen had taken his words. The sequence of variations had been altered, one had been struck out altogether, and there were numerous revisions to the cello solo part.

The consensus of opinion is, that Fitzenhagen improved the work. It certainly stands today (in the altered version) as one of the most delightful of Tchaikovsky's creations, the work which comes closest to the spirit of Tchaikovsky's great idol, Mozart. The charming theme, announced by the soloist after the briefest of orchestral introductions, is one of Tchaikovsky's own, although very much harking back to the Rococo style, "Rococo" is a term applied to the decorative arts of the 18th century characterised by light and ornate decoration and emphasis on frivolous elegance and luxury. This sense of grace, charm, but lingering nostalgia permeates all seven variations, which are interspersed with short hymn-like figures from the woodwind but otherwise run without a break.

Variations on a Rococo Theme, Op.33

The first two variations maintain the speed and character of the theme, while with the third the mood becomes altogether more relaxed and the music more expressive. The fourth sees the cello dancing up to its very highest register. The fifth – the longest of the variations – has the theme given out by the flute above pizzicato strings with the cello adding some dramatic flourishes which eventually coalesce to form a fully-fledged cadenza. The sixth variation is in the minor key; the cello sings a mournful version of the theme above pizzicato strings with occasional descants from the flute. The final variation buzzes with bustling energy to bring the work to its exuberant conclusion.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

solo cello, two flutes, two oboes, two clarinets, two bassoons, two horns, and strings.

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Sergei **PROKOFIEV**

1891–1953

Romeo and Juliet Suite

In 1934 Prokofiev was elected an honorary member of the Academy of St Cecilia in Rome, the irony of which he wryly pointed out to a friend; “I’ve reached the end of the road, poor devil that I am. The terror who attacked the very roots of academicism has officially become an academic!” Certainly it was an award his first tutor at the St Petersburg Conservatory, Glazunov, could never have envisaged. Almost 20 years earlier Glazunov had resigned from a jury over Prokofiev’s *Scythian* Suite in disgust. He was not the only one appalled by Prokofiev’s deliberately provocative and unconventional music, a critic attending the same performance wrote; “To one it is given to sing of the love of Romeo and Juliet, to another to depict the frenzied screeches and comical capers of monkeys.” These turned out to be prophetic words: in 1935, a year after his official recognition as a member of the academic establishment, Prokofiev composed the music for a ballet version of *Romeo and Juliet* which included some of the most richly expressive and genuinely beautiful music written in the 20th century.

On receiving the original commission from the Kirov Ballet in Leningrad, Prokofiev had serious doubts. Not only had a great many other composers written music based on Shakespeare’s famous play – there were, for example, 14 operas as well as famous orchestral works by Tchaikovsky and Berlioz – but the strict censorship over all the arts imposed by the Soviet authorities expected all publicly staged performances to have a happy ending. Shakespeare’s original play ends in tragedy when the two lovers, Romeo and Juliet, kill themselves when they realise they cannot overcome the long-standing feud between their two families, the Montagues and the Capulets.

At first Prokofiev re-wrote the story so that, at the last minute, the two lovers survive. But when he submitted this version to the Kirov Ballet they were horrified. Not only did they object to the changes he had made to Shakespeare’s original, they found the music too complicated to be turned into a ballet. He made changes, restored Shakespeare’s original ending and sent the score to the Bolshoi Ballet in Moscow, but they, too, declared the music impossible to dance to. It was left to a provincial theatre in Brno, Czechoslovakia, to stage it for the first time in December 1938, and *Romeo and Juliet* was not performed in the Soviet Union until 11th January 1940.

Sergei **PROKOFIEV**

1891–1953

What the Russian ballet companies objected to was Prokofiev's attempt to convey the human side of Shakespeare's characters in direct musical terms. Traditionally, Russian ballet scores had been made up of big, set-piece numbers, designed primarily to show off the skills of the dancers. To a certain extent, the story-line took second place. Here, as Prokofiev himself wrote; "I have taken special pains to achieve a simplicity which, I hope, will reach the hearts of listeners. If people find no melody and no emotion in this work I shall be very sorry. But I feel sooner or later they will".

As a result the music works particularly well in the concert hall and in 1936 Prokofiev took 20 individual numbers from the original score and formed them into two orchestral suites. These proved to be so successful that 10 years later he produced a third suite from the ballet. Since then conductors have felt free to choose from the plethora of wonderful individual numbers in the complete ballet score and come up with their own concert suites.

After the **Introduction** (from the complete ballet) with its soaring violins and graceful themes which suggest the early morning, at which point the action of the play begins, comes a portrait of **Juliet as a young girl** (Suite 2, No.2) who, aged 14, runs into the house playing with her dolls only to catch sight of herself in a mirror. She is suddenly aware that she is turning into a beautiful young woman, and a cello solo represents the first stirrings of her deeper emotions.

Montagues and Capulets (Suite 2, No.1) begins with a terrifying, discordant introduction, giving a foretaste of the coming tragedy. There then follows a gloriously arrogant portrayal of the two once noble families, now involved in bitter feuding. A delicate central episode, featuring a gentle flute melody, depicts Juliet dancing with Paris, a member of the royal household whom her father wishes her to marry.

Masks (Suite 1, No.5) opens with tinkling percussion and clarinet after which we hear the strutting entrance of Romeo and his friends as they gate-crash the ball, disguised behind masks.

Romeo and Juliet Suite

Gavotte (from the complete ballet) is actually a reworking of a movement from Prokofiev's earlier *Classical* Symphony which accompanies the departure of the guests from the masked ball.

Romeo and Juliet (Suite 1, No.6). Here is the famous Balcony Scene. The two lovers have set eyes on each other at the ball. Later that evening Juliet appears on her balcony while Romeo, who has been waiting beneath, looks up. The two declare their love for each other. Prokofiev is inspired by this, one of the most famous scenes from all Shakespeare, to write some of his most deeply tender and passionate music.

Dance (Suite 2, No.4). It is a holiday and in the town square the festivities include this lively but delicate dance performed by five couples.

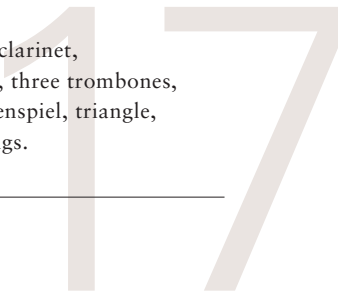
Friar Laurence (Suite 2, No.3) is here depicted as a kindly old priest whose calming influence brings a momentary respite to the passions ignited by Romeo and Juliet's romance.

Tybalt's Death (Suite 1, No.7). Romeo and Juliet have secretly married and as they return through the bustle of a market place Tybalt (a Capulet) picks a quarrel in a flurry of dazzlingly energetic violin playing. Romeo refuses to be drawn but his friend Mercutio is stabbed by Tybalt. Besieged with grief and anger Romeo kills Tybalt. Despite pleading with Lady Capulet for forgiveness, the old feud between the families continues.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

piccolo, two flutes, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contra bassoon, six horns, cornet, two trumpets, three trombones, tuba, timpani, tenor saxophone, snare drum, bass drum, glockenspiel, triangle, cymbals, tambourine, xylophone, harp, piano/celesta, and strings.





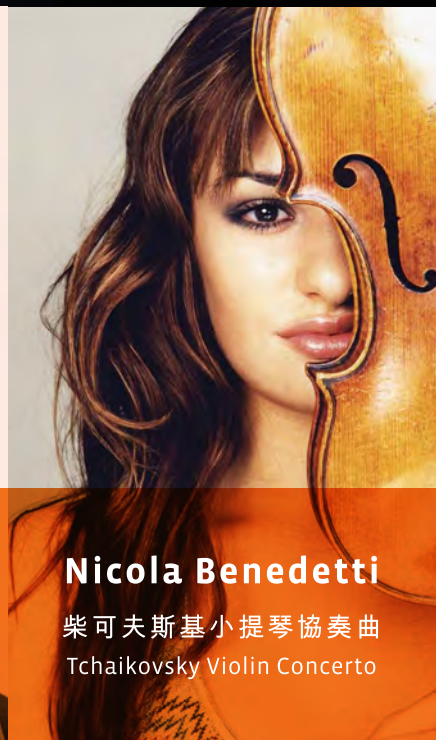
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德伏扎克小提琴協奏曲
庫爾埃《時光機》
Dvořák Violin Concerto
Currier *Time Machines*



Igor Yuzefovich

拉威爾《吉卜賽人》
蕭頌《詩》
Ravel *Tzigane*
Chausson *Poème*



Nicola Benedetti

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Tchaikovsky Violin Concerto

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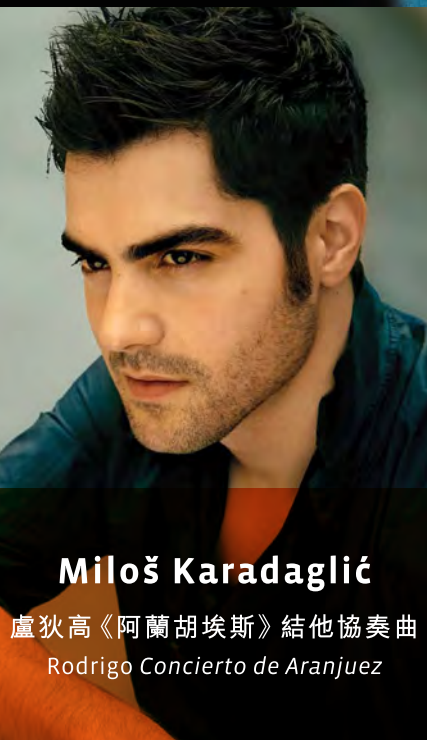
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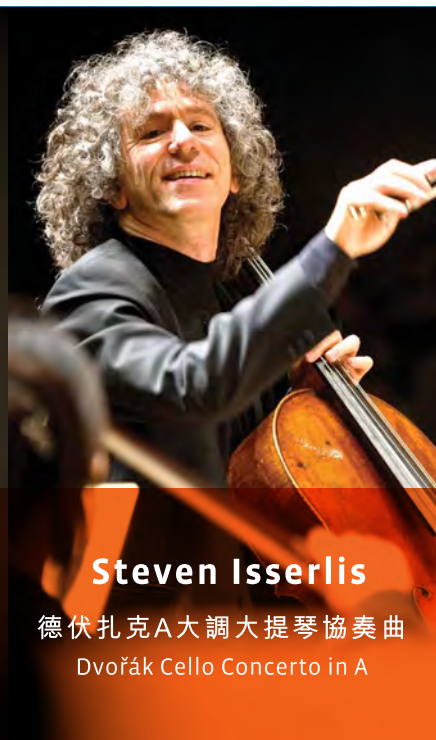
Miloš Karadaglić

盧狄高《阿蘭胡埃斯》結他協奏曲
Rodrigo *Concierto de Aranjuez*



Karen Gomyo

孟德爾遜小提琴協奏曲
Mendelssohn Violin Concerto



Steven Isserlis

德伏扎克A大調大提琴協奏曲
Dvořák Cello Concerto in A



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，港樂的藝術水平屢創高峰，由2012/13樂季起，港樂將在音樂總監梵志登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。

香港管弦樂團由香港特別行政區政府資助

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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.

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卡塔尼 OLEG CAETANI

指揮 CONDUCTOR

生於瑞士，擁有俄羅斯及意大利血統的卡塔尼，在入讀羅馬聖西西亞音樂學院之前，師隨布蘭潔學藝，在校期間則隨費拉拉上指揮課及拉維納勒學習作曲。在莫斯科音樂學院隨康德拉克辛學習全套蕭斯達高維契交響曲後，在聖彼得堡音樂學院隨穆辛學習，憑著指揮蕭氏第五交響曲獲最高票數畢業。

卡塔尼曾在RAI都靈指揮大賽及柏林卡拉揚指揮大賽贏得獎項，1981年在聖彼得堡音樂學院畢業時，年僅廿四歲的他首次指揮歌劇《尤金·奧涅金》，自此，柴可夫斯基的作品在他的演奏曲目中扮演重要角色。2008年，他與墨爾本交響樂團合作錄製全套柴可夫斯基交響曲。過往逾三十年的指揮生涯將卡塔尼帶到世界各地享負盛名的音樂廳、劇院及音樂節。近期的演出包括佛漢威廉士的《約翰爵士談戀愛》（英國國家歌劇院）、華格納的《漂泊的荷蘭人》（香樹麗舍劇院），以及在奧斯陸指揮浦契尼的《蝴蝶夫人》和在倫敦指揮浦契尼的《波希米亞的生涯》（英國國家歌劇院）。

蕭斯達高維契的音樂亦是卡塔尼的重心演奏曲目，他曾把歌劇《鼻》翻譯成德文，並於1991年在法蘭克福上演。2007年，他在意大利首演喜歌劇《莫斯科櫻桃組曲》，並於全球多處首演蕭斯達高維契的交響曲。他曾與米蘭威爾第樂團合作錄製意大利首套蕭斯達高維契交響曲全集，自1999年起彼此關係變得更加緊密，並先後到南美（2003年）及西班牙（2009年）巡迴演出。2008年4月，他指揮威爾第樂團上演一套由意大利總統為教宗本篤十六世而設、在梵蒂岡舉行的音樂會，該次演出更由Eurovision TV錄影直播。

卡塔尼熱衷指揮及灌錄二十世紀為人忽略的作曲家，如莫索洛夫、皮澤堤、蓋赫特的作品。他的泰斯曼交響曲專輯由Chandos發行，分別曾於2006年及2008年為他贏得共三項金音叉大獎。

Born in Switzerland of Russian and Italian descent, **Oleg Caetani** studied with Nadia Boulanger before his study at the Conservatory of Santa Cecilia of Rome, where he attended conducting class by Franco Ferrara and studied composition with Irma Ravinale. After studying all the Shostakovich Symphonies with Kondrashin at the Moscow Conservatory, he graduated with Musin at the St Petersburg Conservatory with maximum votes, conducting Shostakovich's Fifth symphony.

Winner of the RAI Turin Competition and Karajan Competition in Berlin, Caetani conducted *Eugene Onegin* at the age of 24 in 1981 as his opera début when graduating from the St Petersburg Conservatory. Since then, Tchaikovsky has played an important part of his repertoire. In 2008, he recorded the complete symphonies of Tchaikovsky with the Melbourne Symphony Orchestra. Over the thirty years of his conducting career, he has appeared at many of the world's prestigious concert halls, theatres and music festivals. Recent engagements include Vaughan Williams's *Sir John in Love* and at the English National Opera, Wagner's *Der fliegende Holländer* at the Théâtre des Champs-Élysées, and Puccini's *Madama Butterfly* in Oslo and *La Bohème* in London at the ENO.

Shostakovich's music has a central role in his repertoire. Caetani translated the libretto of *The Nose* in German for his production in Frankfurt in 1991, conducted the Italian première of the operetta *Moscow Cheryomushki* in 2007 and has conducted many first performances of Shostakovich's symphonies all over the world as well as recording Italy's first complete cycle of Shostakovich symphonies with the Verdi Orchestra in Milan. Since 1999 Caetani has a particularly close relationship with the Verdi Orchestra and has also toured with them in South America (2003) and Spain (2009). In April 2008, he conducted the Verdi Orchestra in a concert presented by the Italian President to Pope Benedetto XVI in the Vatican which was recorded live for Eurovision TV.

Caetani has also devoted himself to recording and conducting other less-known composers of the twentieth century such as Mosolov, Pizzetti and Gerhard. His recordings of Tansman's symphonies, released by Chandos, have won three Diapason d'Or in 2006 and 2008.



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莫沙 JOHANNES MOSER

大提琴 CELLO

莫沙被《留聲機》雜誌譽為「最優秀的年青炫技大提琴家之一」，他曾與世界各領先樂團合作，如紐約愛樂、芝加哥交響樂團、克里夫蘭和洛杉磯愛樂、倫敦交響樂團、荷蘭皇家音樂廳樂團、巴伐利亞電台樂團、慕尼黑愛樂、東京交響樂團和以色列愛樂等。他又經常與各位頂尖指揮合作，如穆堤、馬錫爾、楊頌斯、吉格耶夫、梅達、楊洛夫斯基、魏瑟-莫斯特、漢力克、堤勒曼、布萊茲及巴孚·約菲。

2011/12樂季，莫沙以一套慶祝梅達演藝生涯五十周年的音樂會掀起序幕，他獲梅達點名邀請聯同柏林愛樂演出舒曼協奏曲。其後，莫沙與洛杉磯愛樂及指揮杜達梅合作，分別在洛杉磯及三藩市世界首演查普拉的電子大提琴協奏曲《磁》。其他演出包括：與班貝格交響樂團、新世界交響樂團、科隆歌辛尼茲愛樂樂團、阿特蘭大及達拉斯交響樂團、漢諾威北德電台交響樂團，以及其他巡迴世界各地演出的獨奏會及工作坊，如在倫敦威格摩音樂廳演出的午間音樂會。查普拉的電子大提琴協奏曲由巴西聖保羅國家交響樂團委約，莫沙將與指揮艾索普和樂團合作演出此協奏曲，作為本樂季的壓軸節目。

莫沙熱衷室內樂演奏，曾與貝爾、艾斯、宓多里及貝斯等合作。他亦以演奏冷門曲目見稱，他為 Hänssler Classics 錄製的專輯更為他帶來多項殊榮，其中包括兩項迴聲獎及一項德國唱片大獎。他的最新專輯剛於2012年1月推出，收錄布烈頓大提琴交響曲及蕭達高維契的第一大提琴協奏曲，合作指揮及樂團為恩肯能及科隆西德電台交響樂團。

生於德國慕尼黑一個音樂世家，莫沙的德籍父親是位大提琴家，加拿大籍的母親是位女高音，他八歲起開始學習大提琴，1997年隨葛林格斯教授習琴，2002年贏得柴可夫斯基大賽金獎，同時憑演繹洛可可變奏曲贏得特別獎。

Hailed by *Gramophone* as “one of the finest among the astonishing gallery of young virtuoso cellists”, **Johannes Moser** has performed with the world's leading orchestras including the New York Philharmonic, Chicago Symphony, Cleveland, Los Angeles Philharmonic, London Symphony, Concertgebouw, Bayerische Rundfunk, Munich Philharmonic, Tokyo Symphony and Israel Philharmonic. He works regularly with conductors of the highest level including Riccardo Muti, Lorin Maazel, Mariss Jansons, Valery Gergiev, Zubin Mehta, Vladimir Jurowski, Franz Welser-Möst, Manfred Honeck, Christian Thielemann, Pierre Boulez and Paavo Järvi.

The 2011/12 opened with his début with the Berlin Philharmonic playing the Schumann Concerto with Zubin Mehta, who personally chose Johannes to perform at his 50th Anniversary concert. Following this came the world première of Enrico Chapela's Electric Cello Concerto *Magnetar* with the Los Angeles Philharmonic and Gustavo Dudamel in both Los Angeles and San Francisco. Other engagements have included performances with the Bamberg Symphony, New World Symphony, Gürzenich Orchestra in Cologne, Atlanta and Dallas Symphony orchestras, the NDR Symphony Orchestra of Hannover, and many international recitals and workshops, including a lunchtime concert at London's Wigmore Hall. He ends this season with the Chapela Concerto with the Orquesta Sinfónica do Estado de São Paulo – who also took part in the commissioning of the work – under Marin Alsop.

A dedicated chamber musician, Johannes has played with Joshua Bell, Emanuel Ax, Midori and Jonathan Biss. He has gained a reputation for his exquisite performances of lesser-known repertoire, much of it recorded on his extensive award-winning discography on Hänssler Classics. Johannes has received two ECHO Klassik awards and the Preis der Deutschen Schallplattenkritik for his recordings. His most recent concerto album of the Britten Cello Symphony and the Shostakovich Cello Concerto No.1 with WDR Cologne and Pietari Inkinen was released in January 2012.

Born into a musical family in 1979 as a dual citizen of Germany and Canada, Johannes began studying the cello at the age of eight and became a student of Professor David Geringas in 1997. He was the top prize winner at the 2002 Tchaikovsky Competition, in addition to being awarded the Special Prize for his interpretation of the Rococo Variations.

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Fan Yan
(On sabbatical leave)

大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳怡君
Chen Yi-chun



+ 關統安
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Ton-an



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Chan Ngat Chau



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巴托的第一小提琴協奏曲是一封寫給小提琴家姬雅的情書（可是女方沒有給予回應），這封情書被雙方藏得很密，直至巴托死後才被人發現。和這個沒結果的愛情故事一樣，這首情意洋溢的樂曲亦無疾而終。《茨維考》交響曲是舒曼第一首嘗試創作的交響作品，而《幻想曲》則屬較後期的成熟作品，當中的一段小提琴獨奏令人嘆為觀止，顯盡舒曼處於創意顛峰期的爆發力，是一首為小提琴家伊莎貝·浮士德度身訂造的曠世傑作。《神奇的滿大人》奇異怪誕，令人生畏，縱使首演至今已近百年，依然震撼。星期五晚的音樂會前講座由港樂藝術策劃總監韋雲暉以英語主講。

Bartók's first violin concerto was unknown until after his death. Composed as a tender love letter for violinist Stefi Geyer (who did not return his feelings) it was hidden away by them both for the rest of Bartók's life. And as with the love story, this lyrical outpouring was left incomplete. Unfinished business, just like the *Zwickau* Symphony, Schumann's first fresh attempt at symphonic writing. His *Fantasie* dates from later maturity, and features a bravura violin solo. Here the composer was at the lucid height of his powers – an irresistible tour de force for guest artist Isabelle Faust. *The Miraculous Mandarin*, with its grotesque and horrifying plot-turnedpantomime, still has the power to shock 100 years after its première. Join us in our Saturday night pre-concert talk with Raff Wilson, Director of Artistic Planning of the HKPO.

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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 Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme was created to provide professional orchestral training for promising young string musicians. The Scheme provides places for up to ten Chinese musicians per year from distinguished regional music institutions. It is fully endowed by The Robert H. N. Ho Family Foundation, which shares the Hong Kong Philharmonic Orchestra's commitment to nurturing and supporting artists of outstanding potential.

The Scheme is directed by the Hong Kong Philharmonic Orchestra's 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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