

香港管弦樂團

藝術總監兼總指揮：艾度·迪華特

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。港樂每年透過超過一百五十場精彩演出，觸動逾二十萬樂迷的心靈，當中包括各類型音樂教育活動和免費音樂會，如極受歡迎的大型戶外交響音樂會——太古「港樂·星夜·交響曲」，以及定期的電台錄音和電視轉播。走出香港，港樂曾多次於亞洲及歐洲巡迴演出，備受各方好評。2010/11樂季，港樂在藝術總監兼總指揮艾度·迪華特的領導下到中國上海、西安及北京巡演，為廣大中國聽眾獻上精彩音樂，首站為2010年上海世博會節目。

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

Hong Kong Philharmonic Orchestra

EDO DE WAART Artistic Director and Chief Conductor

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. HKPO annually touches the lives of over 200,000 music lovers through more than 150 performances including its extensive education activities for children and adults alike, and free concerts such as the popular *Swire Symphony under the Stars*, and regular broadcasts and telecasts. Outside of Hong Kong, HKPO has made a number of critically acclaimed tours in Asia and Europe. In the 2010/11 season, the Orchestra undertook a China tour of Shanghai, Xi'an and Beijing under the leadership of Artistic Director and Chief Conductor Maestro Edo de Waart. The first of which was an Expo 2010 Shanghai programme.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

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夏定忠 指揮

John Harding conductor

"John Harding, was on top form...The climax was the Schubert symphony. From the first bars, the orchestra gracefully represented spring with sweet and suave phrasing and changes of gear delicately handled by Harding." SCMP

由2006年起出任港樂團長的夏定忠的音樂事業涉及多個範疇，無論作為獨奏家、教師、樂團團長、室樂演奏家、指揮或錄音演出，均出類拔萃，足跡遍及三十多個國家。他曾擔任多個要職，包括悉尼交響樂團聯合團長兼副指揮、倫敦交響樂團客席團長、海牙市立管弦樂團團長、費爾法雅法斯年青藝術家計劃的藝術總監、紐卡素大學的聯合音樂教授及榮譽博士、澳洲國家音樂學院藝術總監及奧蘭度四重奏領奏等。他曾指揮澳洲各大樂團演出，並灌錄三十多張唱片。作為小提琴獨奏家，他亦曾與澳洲所有主要交響樂團合作。

Concertmaster of HKPO since 2006, John Harding has had a wide-ranging musical career which has taken him to more than 30 countries, as soloist, teacher, concertmaster, chamber musician, conductor and recording artist. He has held various prestigious positions including Co-Concertmaster and Associate Conductor of the Sydney Symphony Orchestra, Guest Leader of the London Symphony Orchestra, Leader of the Residentie Orchestra of Royal Conservatorium in the Hague, Artistic Director of the James Fairfax Young Artists' Program, Conjoint Professor and Honorary Doctorate of Music at Newcastle University, the Artistic Director of the Australian National Academy of Music and leader of the highly acclaimed Orlando Quartet. He has conducted all of the Australian orchestras, and made over 30 recordings. He has also performed as soloist with all major Australian orchestras.

顏菁 導賞

Judith Yan presenter

顏菁曾任三藩市歌劇團、加拿大國家芭蕾舞團及加拿大歌劇團指揮，現任阿瓦隆歌劇團音樂總監及首席指揮。顏菁2002年首次指揮三藩市歌劇團，上演莫扎特《冒牌女園丁》，其後指揮斯柏蘭《地球升起》(三藩市歌劇團委約作品)作世界首演。她指揮三藩市歌劇團美羅拉歌劇計畫演出史達拉汶斯基《浪子回頭》，更獲《三藩市紀事報》選為「2005年度十大古典音樂演奏」之一。最近她與香港芭蕾舞團攜手演出《睡美人》。

Judith Yan is Music Director and Principal Conductor of Opera on the Avalon. She has also served as Staff Conductor for the San Francisco Opera, the National Ballet of Canada and the Canadian Opera Company. She made her company debut with the San Francisco Opera in 2002 with Mozart's *La Finta Giardiniera* and later conducted the company-commissioned world première of Lewis Spratlan's *Earthrise*. Her performance of Stravinsky's *The Rake's Progress* for San Francisco Opera Merola was included in the list of the *San Francisco Chronicle's* annual Top Ten Classical Performances of 2005. Recently she has collaborated with the Hong Kong Ballet in the performances of *The Sleeping Beauty*.

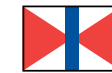


香港管弦樂團

HONG KONG

PHILHARMONIC ORCHESTRA

首席贊助 Principal Patron



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TSUEN WAN

TOWN HALL AUDITORIUM



夏定忠 指揮

John Harding conductor

香港管弦樂團

Hong Kong Philharmonic Orchestra

顏菁 導賞

Judith Yan presenter

節目 Programme

德伏扎克

D大調第六交響曲，Op. 60 (選段)

DVOŘÁK

Symphony No. 6 in D, Op. 60 (excerpts)

音樂會適合15歲或以上人士欣賞·主辦機構保留更改節目及表演者權利

遲到人士將待適當時間才可進場·音樂會長約75分鐘

This programme is suitable for audience of age 15 or above · Programme and artists are subject to change ·
Latecomers are not admitted until a suitable break in the programme · Concert runs for approximately 75 minutes

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Edo de Waart
artistic director & chief conductor

www.hkpo.com

香港管弦樂團由香港特別行政區政府資助 · 香港管弦樂團為香港文化中心場地伙伴
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A Season of
為港樂/喝彩
Bravos

德伏扎克 1841-1904

D大調第六交響曲，Op. 60

不太快的快板
慢板
諧謔曲 (富利安舞曲)：急板
終曲：精神奕奕的快板

德伏扎克於1880年著手撰寫這首交響曲時，正蒙古星高照。僅僅在三年前，這位36歲、寂寂無名的作曲家參加了一項由布拉姆斯擔任評判的比賽，布拉姆斯甚為欣賞德伏扎克的音樂，並把他推薦給自己的出版商史洛克。史洛克接受了幾首鋼琴曲，另委約德伏扎克創作一首管弦樂作品——這就是斯拉夫舞曲。此後的發展，如今已人所熟知：德伏扎克每寫下一首新作品，名氣就更上一層樓。

1879年，指揮家里赫特率領維也納管弦樂團首演了他的斯拉夫狂想曲，德伏扎克蒙此優渥款待後，答應替里赫特寫一首交響曲，供他在下一樂季演出。他於翌年夏天動筆，秋天完成配器，跟著把樂曲題獻給里赫特。但當原預定於12月首演的計劃兩度推遲後，德伏扎克把樂曲交給布拉格管弦樂團，該樂團於1881年3月首演這曲，由捷赫指揮。

雖然德伏扎克於1860至1879年這二十年間已寫下了五首交響曲，但要到了第六首，他才真正能把技巧與意念融合在一起。他把民間音樂素材仔細部署，用心營造清晰的輪廓，讓德國浪漫派音樂語言更能描出波希米亞的面貌。第一樂章與布拉姆斯的第二交響曲 (1877年作品) 的起頭有點相似，都是3/4拍子、用上大量切分音、採用D大調然後轉調到E小調。不過德伏扎克在這首交響曲的開頭樂章熟練地運用奏鳴曲式，與主題素材一向所用的格式截然不同；同時，他又在這裡營造了一個田園音樂世界，教人聯想起貝多芬的第六交響曲。在第二樂章慢板，他套用了自己在降B大調弦樂四重奏所創的主題 (該曲寫於1868至1869年)，即先由小提琴奏起的那段。接著的諧謔曲樂章，是德伏扎克第一次根據富利安舞曲而寫成的管弦樂曲。富利安舞曲是一種3/4拍子與2/4拍子互換的波希米亞舞曲。交響曲的終樂章在一片熱鬧歡欣的氣氛中，恢宏地結束。

當時的觀眾很喜歡這首交響曲所流露的樂觀情緒。捷赫與里赫特攜著它演遍歐洲，德伏扎克更憑這曲在英國走紅。倫敦觀眾於1882年聽到曼斯和里赫特指揮演奏第六交響曲，而德伏扎克於1884年首度訪問英國時，亦親自在聖雅各音樂廳指揮演出。樂迷甚喜愛這首融合民間音樂與浪漫派風格樂曲，並委約他創作第七交響曲以表讚賞。

節目介紹中文翻譯：格致語言顧問有限公司

編制：兩支長笛(其一兼短笛)、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓及弦樂組。

Antonín Dvořák 1841-1904

Symphony No. 6 in D, Op. 60

Allegro non tanto
Adagio
Scherzo (Furiant): Presto
Finale: Allegro con spirito

Antonín Dvořák’s star was rising when he began work on this symphony, in 1880. Just three years earlier, at the age of 36, the little-known composer had entered a competition at which Johannes Brahms was an adjudicator. Impressed by what he heard, Brahms passed the scores to his publisher Fritz Simrock who accepted several piano pieces and commissioned an orchestral work that turned out to be the Slavonic Dances. The rest, as they say, is history: Dvořák’s prestige grew with each new composition.

In 1879, after being feted by the conductor Hans Richter and the Vienna Philharmonic at the Vienna première of his Slavonic Rhapsody, Dvořák promised Richter a symphony for the next concert season. He began work on it the following summer, completing the orchestration by autumn, and dedicating the score to Richter. After the première planned for December was twice delayed, Dvořák turned to the Prague Philharmonic, who gave the first performance in March of 1881, under conductor Adolf Čech.

Although he had composed five symphonies during the 1860s and 1870s, it was in the sixth symphony that Dvořák’s technique and ideas gelled. Folk materials are carefully shaped and greater paid to formal clarity, allowing for a Bohemian identity within a German romantic idiom. The first movement shares some features with the opening of Brahms’s Second Symphony (1877): both are in 3/4 time, make substantial use of syncopation, and are in the key of D major and modulate to E minor. There is in Dvořák’s opening movement, however, a mastery of the sonata form that is unique to the thematic material, and with it the creation of a bucolic sound world recalling that of Beethoven’s Sixth Symphony. In the second movement, a lyrical adagio, he borrows a theme from his own String Quartet in B flat (1868-1869) which is first heard in the violins. The following scherzo is Dvořák’s first orchestral movement based on the furiant – a Bohemian dance in 3/4 time with cross accents in 2/4 time. His finale brings the symphony to a swirling, joyous, and a grand conclusion.

Contemporary audiences reacted favourably to the music’s optimism. Both Čech and Richter conducted the work throughout Europe, and the symphony earned Dvořák a special place in England. London audiences heard performances of the Sixth Symphony conducted by Manns and Richter in 1882 and by Dvořák himself at St James’s Hall in 1884, on his first trip to the country. Admirers responded to its happy blend of folk idiom and romanticism by commissioning his Seventh Symphony.

Programme notes by Brian Thompson

Instrumentation: two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.