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Edo de Waart
artistic director & chief conductor

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太古新力量：天才・莫扎特

Swire New Generation: Kit Armstrong plays Mozart

雲尼斯

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conductor

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鋼琴

Kit Armstrong

piano

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香港管弦樂團

HONG KONG
PHILHARMONIC ORCHESTRA



Edo de Waart

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李歐梵，《信報》月刊

“HKPO’s beautifully poised string phrasing, homogenous wind sound and impeccably restrained brass suggested that you might hear different, but not better.” *South China Morning Post*

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，近三十年來已發展成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的演出，觸動二十萬樂迷的心靈。

在享譽國際的指揮大師艾度·迪華特領導下，港樂的藝術水平屢創高峰。港樂近年演出馬勒全套交響曲系列、歌劇音樂會、傳統古典樂曲以外的嶄新曲目，均為樂迷所熱切期待，更成為樂團藝術發展的里程碑。2009/10樂季的重頭戲，非數貝多芬的《費黛里奧》歌劇音樂會及馬勒的《大地之歌》不可，而其他與港樂同台的閃爍樂壇巨星則包括：鋼琴家蒂博代、比拉索夫斯基及李維斯，小提琴家張永宙及大提琴家伊瑟利斯。傳奇指揮羅傑斯特汶斯基大師駕臨，廣大樂迷萬勿錯過。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，以助迪華特實現他對樂團的宏願。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。

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 in the last three decades, attracting world-class artists to perform on the same stage. HKPO annually touches the lives of 200,000 music lovers through more than 150 performances.

Under the leadership of its internationally renowned conductor Edo de Waart, HKPO continues to scale new heights in musical excellence. The continuing cycle of Mahler symphonies and challenging programming outside the traditional repertoire, have become highly anticipated events as well as musical milestones for the Orchestra. Beethoven’s *Fidelio* opera-in-concert and Mahler’s *Das Lied von der Erde* are inarguably the major highlights of the 2009/10 season. Many great artists perform with the HKPO, from pianists Jean-Yves Thibaudet, Boris Berezovsky and Paul Lewis, violinist Sarah Chang to cellist Steven Isserlis. The visit of the legendary Gennadi Rozhdestvensky is also an event not to be missed.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic’s Principal Patron, enabling Maestro de Waart’s artistic vision for the Orchestra to be realized. Swire’s sponsorship of the Hong Kong Philharmonic, the largest in the Orchestra’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.



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「創意音符」，提供免費音樂會及各項教育活動。樂團亦嘗試踏出純古典音樂的範疇，定期邀請中、外流行歌手同台演出，吸引更多年青觀眾接觸古典音樂。

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。2007/08樂季，港樂分別於上海之春國際音樂節及北京國際音樂節中亮相。2009年，樂團更在艾度·迪華特的領導下到廣州星海音樂廳、北京國家大劇院及上海大劇院大劇場作中國巡演，為廣大中國聽眾演出六場精彩音樂會。

香港藝術發展局於2008年2月頒發「藝術推廣獎」予香港管弦樂團，以表揚港樂近年來成功擴展觀眾層面和獲取公眾支持。👉

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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. These included, the largest symphonic event of the year, *Swire Symphony Under the Stars* at Happy Valley. The Orchestra runs a comprehensive schools education programme, *Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids, and once in a while, the Orchestra drops the formality of the classical concerts to crossover with Western and Chinese pop stars.

The Orchestra also builds its reputation and raises its artistic standards by touring. In 2007/08 season, the Orchestra performed in the Shanghai Spring International Music Festival and the Beijing Music Festival. In 2009, the Orchestra undertook a major six-concert tour of China, including the Xinghai Concert Hall in Guangzhou, Beijing's National Centre for the Performing Arts and Shanghai Grand Theatre under the leadership of Maestro Edo de Waart.

In February 2008, the Hong Kong Arts Development Council honoured the HKPO with the Arts Promotion Award, in recognition of its success in expanding its audience base and gaining public support in recent years. 🍷

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

Lawrence Renes

指揮
conductor



雲尼斯的冒起緣於1995年代替沙爾指揮皇家阿姆斯特丹音樂廳樂團演出李察·史特勞斯的《英雄的一生》及巴托的樂隊協奏曲。是次極為成功的音樂會，由荷蘭作電視廣播，更成為紀錄片《夢想首演》的主要素材。

2001至2006年間，雲尼斯擔任不萊梅劇院歌劇總監及不萊梅愛樂樂團音樂總監，任內他曾指揮史特勞斯的《蛻變》及馬勒《大地之歌》。1998至2003年，他擔任阿納姆愛樂樂團的首席指揮及藝術總監其間指揮的馬勒、布魯赫納及華格納演出極具權威，享譽樂界。

雲尼斯曾與多個著名樂團合作，如：柏林德意志交響樂團、BBC交響樂團、哥德堡交響樂團、斯德哥爾摩愛樂、皇家利物浦愛樂、洛杉磯愛樂、明尼蘇達、西雅圖、休斯敦及底特律交響樂團。他又曾於2007亞斯本音樂節中亮相，並與聖達菲歌劇節合作演出譚盾作品《茶》的美國首演，大獲好評。2007年，他重返荷蘭歌劇院指揮約翰·亞當斯《原子博士》的歐洲首演及於2009年於英國國家歌劇院作英國首演。2008年，他與西雅圖歌劇院首次合作，演出《埃萊克特拉》。2009年，則會與皇家鑄幣局劇院首演出《浪子的歷程》。

雲尼斯先於阿姆斯特丹市的史韋琳克音樂學院主修小提琴，及後到海牙皇家音樂學院學習指揮，1993年榮譽畢業。1994至1996年間，雲尼斯曾於荷蘭電台愛樂樂團擔任艾度·迪華特的助理，其間參演由荷蘭歌劇院製作的《維特》、阿姆斯特丹音樂廳的馬勒節慶、荷蘭藝術節的荀伯格《古雷之歌》及參與灌錄馬勒全套交響曲。🔥

Lawrence Renes rose to fame in 1995, when he replaced Riccardo Chailly to conduct the Royal Concertgebouw Orchestra Amsterdam, in a programme of Strauss's *Ein Heldenleben* and Bartók's Concerto for Orchestra. Broadcast on Dutch TV this highly successful performance made the basis for a documentary on Renes entitled *A Dream Début*.

Between 2001 and 2006 Lawrence Renes held the post of Director of Opera at Bremen Theatre and General Music Director of the Bremer Philharmoniker, where he concluded his tenure with performances of Strauss's *Metamorphosen* and Mahler's *Das Lied von der Erde*. From 1998 to 2003 Renes was Chief Conductor and Artistic Director of Het Gelders Orkest, Arnhem, with whom he built his reputation for authoritative performances of works by Mahler, Bruckner and Wagner.

Lawrence Renes has collaborated with distinguished orchestras, such as the Deutsches Symphonie-Orchester Berlin, BBC and Gothenburg Symphonies, Royal Stockholm Philharmonic, Royal Liverpool Philharmonic, Los Angeles Philharmonic, the Minnesota, Seattle, Houston and Detroit Symphonies and at the 2007 Aspen Music Festival. He gave the US première of Tan Dun's *Tea* with Sante Fe Opera to great critical acclaim. In 2007 he returned to Netherlands Opera for the European première of John Adams's *Dr Atomic* and leads the work's UK première at the English National Opera in 2009. He made his Seattle Opera début with *Elektra* in 2008 and 2009 sees his début with Theatre Royal de la Monnaie (*The Rake's Progress*).

Having studied violin at the Sweelinck Conservatory in Amsterdam, Lawrence Renes went on to study conducting at the Royal Conservatory in The Hague, where he graduated with honours in 1993. During 1994 to 1996 Renes was the assistant to Edo de Waart at the Netherlands Radio Philharmonic where he was involved in the Netherlands Opera production of *Werther*, the Mahler celebration at the Concertgebouw, Schoenberg's *Gurrelieder* at the Holland Festival and a recording of the Mahler cycle. 🔥

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周善祥

Kit Armstrong

鋼琴
piano



現年17歲的周善祥是一位鋼琴家兼作曲家，除音樂方面的才華，他同樣精通數學、科學及語言。年僅五歲，他已開始正式學習作曲及鋼琴，七歲成為加州查普曼大學史上最年輕的獎學金學生，兼讀大學同時完成其高中課程。兩年後，他入讀大學，主修音樂及科學。他現正跟隨著名鋼琴家布蘭杜及卡普蘭習琴。周善祥一邊讀書，一邊以獨奏家身份與各大樂團演出，並於八歲時舉行其協奏曲首演。2005年，他在馬克拉斯指揮下演奏貝多芬第一鋼琴協奏曲；2007年與麥菲林指揮的巴爾的摩交響樂團合作演繹莫扎特第20鋼琴協奏曲。他又將於2009和2010年與沙爾指揮的萊比錫布商管弦樂團演出巴赫D小調協奏曲及舒曼的A小調協奏曲。

周善祥的演奏曲目廣泛，涵蓋多位作曲家的作品，如：巴赫的十二平均律48首前奏曲及賦格曲和創意曲、莫扎特全18首奏鳴曲、貝多芬15首奏鳴曲，以及海頓、舒伯特、蕭邦、舒曼、布拉姆斯、德布西和拉威爾的作品。他的協奏曲曲目包括巴赫、莫扎特、貝多芬、孟德爾遜、蕭邦、舒曼和巴托的作品。

作為一位作曲家，周善祥的作品風格多樣，曾創作多首為獨奏鋼琴而寫的曲目、一首中提琴奏鳴曲、三首弦樂四重奏、兩首鋼琴五重奏、一首管樂五重奏、一首鋼琴協奏曲和一首交響曲。他所創作的交響曲《Celebration》寫於七歲之時，由太平洋交響樂團首演。他贏得多個全國比賽獎項，又連續五年榮獲莫爾頓·古德青年作曲家大獎，2007年，他憑著為中提琴和鋼琴而作的《披頭散髮的彼得》贏得著名的貝爾根獎學金。🔥

Kit Armstrong is a seventeen-year-old pianist and composer who also displays remarkable gifts for mathematics, science, and languages. At the age of five, he began formal composition and piano studies. At seven, he became the youngest scholarship student in the history of Chapman University in California, attending the university part-time while completing high school. Two years later, he became a full-time undergraduate student, studying music and science. He currently studies piano with Alfred Brendel and Benjamin Kaplan. Attending college, Kit has given recitals and appeared as soloist with numerous orchestras. He made his concerto début at the age of eight. In 2005, he performed Beethoven's Piano Concerto No. 1, conducted by Sir Charles Mackerras; in 2007, he played Mozart's Piano Concerto No. 20 with the Baltimore Symphony Orchestra, conducted by Bobby McFerrin. He will play Bach's Concerto in D Minor and Schumann's Concerto in A Minor with the Leipzig Gewandhaus Orchestra conducted by Riccardo Chailly in 2009 and 2010.

Kit Armstrong's piano repertoire encompasses a wide range of composers; it includes all 48 Preludes and Fugues from the Well-Tempered Clavier and the Two-Part and Three-Part Inventions by Bach, all 18 Piano Sonatas by Mozart, 15 Piano Sonatas by Beethoven, as well as works by Haydn, Schubert, Chopin, Schumann, Liszt, Brahms, Debussy, and Ravel. His concerto repertoire includes works by Bach, Mozart, Beethoven, Mendelssohn, Chopin, Schumann, and Bartók.

As a composer, Kit has written in various styles. His compositions include numerous pieces for solo piano, a viola sonata, three string quartets, two piano quintets, wind quintet, a piano concerto, and a symphony. The symphony, *Celebration*, was composed when he was seven, and was premièred by the Pacific Symphony Orchestra. In addition to winning a number of state competitions, he has been awarded the Morton Gould Young Composer Award for five consecutive years. In 2007, *Struwwelpeter*, a suite for viola and piano, won the prestigious Charlotte V. Bergen Scholarship. 🔥

貝多芬

Ludwig van Beethoven

1770-1827

《艾格蒙》：序曲，作品84

18世紀末、19世紀初，歐洲興起巨大的民族主義浪潮。疆土遼闊、奉行類似封建制度的帝國開始瓦解，漸漸由自治國家取代；而對於民族主義，則沒有比德國人更熱衷的了。詩人暨劇作家歌德（1749-1832）一方面捕捉了這種時代精神，另一方面也推動了民族主義發展。他的著作講述人民戰勝外族壓迫，反映出德國人的心願，對當時的藝術家影響至巨，為19世紀多位頂尖作曲家帶來寫作靈感，包括舒伯特、舒曼、李斯特、華格納和白遼士——當然還有貝多芬。

歌德不少劇作都活靈活現地刻劃出時代氛圍，《艾格蒙》便是其中之一。16世紀時，法蘭德斯（位於北部）被西班牙（位於遙遠的南方）統治，而西班牙人派來的總督對待法蘭德斯人卻既苛刻又殘暴；故事主人翁艾格蒙子爵則是法蘭德斯貴族。所有法蘭德斯人都對艾格蒙寄予厚望，希望他能為民請命，向總督爭取寬待法蘭德斯人。可是艾格蒙卻被捕、判死；深愛艾格蒙的少女克拉臣嘗試煽動眾人出手營救，但人們卻因為害怕西班牙政權而不敢造次；艾格蒙被拉去處決，絕望的克拉臣於是服毒自殺。艾格蒙雖然被殺，但他的浩氣卻激發法蘭德斯人起義，推翻壓迫他們的西班牙人——畢竟也是一種勝利。

1810年，維也納宮庭劇院計畫上演席勒《威廉·泰爾》和歌德《艾格蒙》。貝多芬希望為《威廉·泰爾》寫作音樂，但這份工作卻交由阿德爾伯特·基洛維茨負責。歌德親自向劇院總監推薦貝多芬；劇院總監遂委約貝多芬為《艾格蒙》寫作一首序曲、一首勝利交響曲、兩首歌曲、葬禮音樂和四首間奏曲。雖然貝多芬放下了

Egmont: overture, Op. 84

The late 18th and early 19th centuries saw the rise of strong nationalist aspirations in Europe. Self-governing nations were beginning to emerge from empires which had maintained an almost feudal system of rule over vast areas of the continent. Nowhere was this spirit of nationalism more strongly felt than in Germany, and it was both captured and inspired by the writings of the poet and dramatist Johann Wolfgang von Goethe (1749-1832). His work mirrored the aspirations of the German people with their tales of popular victory over the foreign oppressor, and had a profound effect on his fellow artists. Those who wrote music directly inspired by Goethe included the very greatest composers of the 19th century; Schubert, Schumann, Liszt, Wagner, Berlioz and, of course, Beethoven.

One of the plays in which Goethe most vividly caught the mood of the times was *Egmont*. Set in the 16th century when Flanders (in the north) was governed by Spain (in the extreme south), it tells of the noble Count Egmont on whom the hopes of all the Flemish people rest as he appeals to the Spanish regional governor to moderate his harsh and tyrannical treatment of them. But he is arrested and condemned to death. A young girl (Clärchen) who loves him tries to incite the people to rescue him, but they are too afraid of the Spanish authorities and, out of desperation, she poisons herself as Egmont is led away and executed. His death is actually a triumph since his spirit survives and serves to inspire the Flemish people to rise up and overthrow their Spanish oppressors.

In 1810 the Vienna Court Theatre planned to stage both Schiller's *William Tell* and Goethe's *Egmont*. Beethoven had hoped to write music for the former, but that task was assigned to Adalbert Gyrowetz. However on Goethe's own recommendation the theatre director commissioned Beethoven to write an overture, a Victory

手頭上所有工作，專心致志寫作這批委約作品，這首序曲(最後動筆的一首)還是趕不及在《艾格蒙》首演(5月24日)前完成，直到1810年6月15日才在劇院響起；然而此曲不久便以獨立作品的姿態進駐音樂廳。樂曲開端聲色俱厲，象徵西班牙人的高壓統治，低吟的主題首先在雙簧管響起，代表溫柔的克拉臣，而速度較快的中段則描繪人民的絕望。作曲家以一整小節的休止代表艾格蒙的死，然後突然歡喜若狂(那就是「勝利交響曲」)，象徵受壓迫的人民戰勝暴政。🎵

Symphony, two songs, funeral music and four entr'actes for *Egmont*. Although he stopped work on everything else in order to concentrate on this commission, Beethoven had not finished the overture (the last part of the music he wrote) in time for the play's first night – 24th May – and it was not heard until 15th June 1810. Nevertheless it very quickly developed a life of its own in the concert hall. The stern opening signifies the heavy hand of the oppressor, the subdued theme first introduced by the oboe represents the tenderness of Clärchen, while the despair of the people is portrayed in the quicker central section of the work. Egmont's death is indicated by a whole bar's rest followed by a great outburst of joy (actually the "Victory Symphony") representing the victory of the oppressed people over their tyrannical rulers. 🎵

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莫扎特

Wolfgang Amadeus Mozart

1756-1791

G大調第17鋼琴協奏曲, 作品453

快板

行板

小快板 – 急板

莫扎特巡迴歐洲演出過後，馬上動筆寫作他第一批鍵盤協奏曲：1767年，他根據別人的鍵盤奏鳴曲（共有四首，出自四位不同的作曲家手筆），再加上管弦樂引子和插段。第一首原創鋼琴協奏曲則在1773年寫成；他一生共創作了27首鋼琴協奏曲，大部分寫於他定居維也納之後。第11鋼琴協奏曲是他移居維也納後第一首鋼琴協奏曲，1783年1月11日在維也納由莫扎特親自首演。同一樂季內，他演出了另外兩首協奏曲；由於觀眾反應熱烈，下一樂季他又寫了四首（第14至第17）——而這四首全都在兩個月（1784年2月9日至4月12日）內脫稿。

寫作這批協奏曲的時候，莫扎特家中肯定是亂七八糟——有個半歲大的兒子、一隻名叫格高的活潑小狗、還有一隻名叫史泰爾的寵物歐掠鳥。鳥兒更學會了一支曲——那是莫扎特一個學生上課時經常彈奏的曲調。這個學生就是芭芭拉·普羅耶爾，是薩爾茨堡駐維也納代表戈特弗烈德·伊格納茨·梵·普羅耶爾的女兒。鳥兒學舌唱出的曲調，出自莫扎特為芭芭拉·普羅耶爾寫作的樂曲G大調第17鋼琴協奏曲（作品453）的終樂章。第17鋼琴協奏曲是莫扎特第二首為她而寫的協奏曲，1784年6月13日在德布林（維也納近郊地區）她家族的莊園首演，莫扎特也在座觀賞。

Piano Concerto No. 17 in G, K453

Allegro

Andante

Allegretto – Presto

Mozart's first attempts at writing keyboard concertos followed hot on the heels of his European tour: in 1767 he took four keyboard Sonatas by four different composers and added orchestral introductions and interludes to them. His first genuinely original piano concerto was completed in 1773 and, in all, he composed 27 Piano Concertos, most of which date from his years in Vienna. The first of these Viennese concertos was No. 11, which Mozart premièred in the city on 11th January 1783. He performed two others in that season the success of which prompted him to compose four more (Nos 14-17) for the following season. He wrote these in the space of just two months, between 9th February and 12th April 1784.

The circumstances surrounding the composition of these concertos must have been chaotic, to say the least. In Mozart's house there was his six-month-old son, a lively dog called Guckel, and a pet bird – a starling named Starl – that had learnt to whistle a theme which one of Mozart's pupils had been playing quite a lot during her lessons at the house. The pupil was Barbara Ployer, daughter of Gottfried Ignaz von Ployer the Salzburg Court's representative in Vienna, and the theme picked up by the starling came from the finale of a piano concerto Mozart had composed for her, the Concerto in G major No.17 (K453). This was the second concerto Mozart had composed for her and she gave the first performance of it at her family's country house in Döbling, on the outskirts of Vienna, on 13th June 1784 with Mozart in the audience.

此曲配器輕盈，但莫扎特選用管樂器卻特別多（一支長笛、兩支雙簧管、兩支巴松管和兩支圓號）。全曲以愉快開朗的氣氛為基調。第一樂章以興高采烈的管弦樂引子展開序幕，鋼琴稍後加入，格調輕盈靈巧。音樂偶然轉至小調調性，烏雲乍現，但幸好還是飄走了；華彩樂段過後，最後一團陰霾不久便在輝煌明亮的管弦樂尾聲裡消散。

弦樂低聲吟詠出第二樂章的引子，抒情主題的木管寫法堪稱神來之筆，為感情豐富的第二樂章奠下基礎——有人形容，「隱藏在塵世快樂裡的痛苦，在此都被喚醒了」。

第三樂章彷彿無憂無慮似的，莫扎特根據那令鳥兒如癡如醉的主題，寫下一連串的變奏，而且鋼琴部分變得越發閃爍奪目。🌟

Lightly scored, but for an orchestra comprising a particularly well-developed wind section (there is a flute, two oboes, two bassoons and two horns), the Concerto is for the most part a sunny, happy work, the 1st movement opening with a cheerful orchestral introduction following which the piano enters with great delicacy and lightness. Occasional clouds appear as the music momentarily moves into the minor key but these invariably drift away and after the cadenza the final clouds quickly disperse in the brightly lit orchestral coda.

A subdued string introduction followed by a lyrical theme featuring some truly inspired woodwind writing sets the scene for the emotionally-charged 2nd movement which has been described as “evoking the ache at the heart of all mortal joy”.

The theme which tickled Starl’s fancy so much is subjected a series of variations in the carefree 3rd movement, the piano writing becoming ever more glittering. 🌟

柴可夫斯基

Pyotr Il'yich Tchaikovsky

1840-1893

E小調第五交響曲，作品64

行板 – 生氣勃勃的快板

稍自由的，如歌的行板

圓舞曲：中庸的快板

終曲：莊嚴的行板 – 活潑的快板

柴可夫斯基共創作了七首交響曲，只有一首附有標題，那就是「曼費雷德」交響曲，標題指出寫作靈感來自英國作家拜倫的同名史詩；但其他六首雖然只有編號、沒有標題，卻也彷彿內有文章。柴可夫斯基寫道：「我不希望言之無物的交響作品出自我筆下，不希望樂曲只是一堆和聲和漫無目的的節奏型和轉調。」寫作第五交響曲時，他會把一些筆記本帶在身旁；從中可見他早已想清楚要表達的內容了：例如第五交響曲要在開端刻劃「聽天由命」的態度。論者普遍認為「聽天由命」反映出他終於接受了自己的同性戀傾向，而他最後三首交響曲則是他把私生活中的波瀾公開表達的方式。

Symphony No. 5 in E minor, Op. 64

Andante – Allegro con anima

Andante cantabile, con alcuna licenza

Valse: Allegro moderato

Finale: Andante maestoso – Allegro vivace

Tchaikovsky wrote seven symphonies. He gave a title to one of them – “Manfred” – to underline the fact that the work was inspired by Byron’s epic of the same name, but while the other six merely have numbers, all follow some kind of programmatic line. Tchaikovsky once wrote “I wish no symphonic work to emanate from me that has nothing to express and is made up of harmonies and a purposeless pattern of rhythms and modulations”, and from jottings found in the notebooks Tchaikovsky carried with him at the time of its composition, we learn that he had a firm idea as to what the Fifth Symphony was supposed to express. It was to begin, for example, with music portraying “complete resignation before Fate or, which is the same, before the inscrutable predestination of Providence”, and commentators generally assume that “complete resignation” here was a sign that Tchaikovsky had, at last, come to terms with his homosexuality and his last three numbered symphonies were effectively the outlet through which Tchaikovsky could give public expression to the intensely private drama of his life.

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完美感覺

莫扎特

The MOZART Effect

在上述三首交響曲中，要數第五交響曲的結構最傳統；而從樂曲的題獻對象就可見他默認了這一點。1888年，柴可夫斯基擔任指揮巡迴演出時，認識了拉勒門特。拉勒門特對音樂看法極為傳統，甚至慫恿柴可夫斯基定居德國。柴可夫斯基語帶挖苦地憶述：「德國的古典傳統和高雅文化氛圍，定能矯正我、去除我的瑕疵。他認為，要解釋我的瑕疵易如反掌——因為我出生和成長的國家，至今仍遠較德國落伍。」柴可夫斯基大抵沒有接納拉勒門特的忠告，但卻著手寫作一首能滿足傳統派要求的交響曲，並跟隨貝多芬第五交響曲由黑暗走向光明的模式。正如他給贊助人梅克夫人的信中所言：「我力求令此曲盡善盡美。」第五交響曲1888年11月17日在聖彼德堡首演，由柴可夫斯基親自指揮。

Of those three symphonies, the Fifth is the most traditional in its structure; a fact Tchaikovsky tacitly acknowledged by dedicating the finished score to a German teacher, Theodor Avé-Lallement, who was renowned for his arch-traditionalist approach to music. Tchaikovsky had met Avé-Lallement in Hamburg during a conducting tour in 1888 and the German had recommended that Tchaikovsky settle in the country; "where the classical traditions and the general atmosphere of a higher culture would not fail to correct me and rid me of those deficiencies which he felt were easily accountable by the fact that I was born and grew up in a country which was still so unenlightened and backward when compared to Germany", as Tchaikovsky wryly recalled. He may not have taken Avé-Lallement's advice, but he did set out to prove that he could fulfil traditionalist expectations of a symphony cast in the mould of Beethoven's Fifth, passing from darkness into light. As he wrote to his patroness, Nadezhda von Meck, "I strove to bring it to the greatest possible state of perfection". Tchaikovsky himself conducted the première in St Petersburg on 17th November 1888.

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柴可夫斯基：E小調第五交響曲

TCHAIKOVSKY: Symphony No. 5 in E minor

第一樂章 (聽天由命) 的開端氣氛憂鬱，稍後速度改變了，結結巴巴的小曲調慌慌張張地掠過 (作曲家形容這是「低吟、質疑、責難」)，所用節奏型雖然棘手，卻又趣味盎然；隨後弦樂奏出柔和旋律，木管樂則奏出精緻的音型相呼應。

第二樂章的圓號旋律優美動人，是整個樂章的基礎，作曲家更在旋律上方以法語寫著「噢，我多麼愛你！」；世上果真有旋律足以透徹刻劃凡人之愛，實非此莫屬。

第三樂章是柴可夫斯基最迷人、最優雅的圓舞曲之一。巴松管在中途奏出新的旋律，夾雜其中的小提琴跑音階像縷縷絲帶迎風搖曳，但樂章由始至終不失魅力與純真。

第一樂章的引子在第四樂章開始時重現，但改為大調調性，變得壯麗得多、樂觀得多；然後圍繞兩個主題開展：其一是連串宏亮的和弦，雙簧管答句顯得緊張兮兮；其二是木管樂奏出的曲調，氣質優雅流麗。音樂漸漸推進，邁向宏偉瑰麗的高潮，彷彿終於把之前的「低吟、質疑、責難」一掃而空，同時又不會顯得過份花俏。🌸

The 1st movement begins in sombre mood (the “complete resignation before Fate”) but after a while the speed changes and a jerky little tune (“murmurs, doubts, reproaches”) flurries by with a characteristically tricky but nevertheless appealing rhythm. This is balanced by a softer melody played by the strings answered by delicate woodwind figures.

The 2nd movement is built around a beautifully lyrical melody played by a single horn. Above this melody Tchaikovsky had written, in French, “O how I love you!” and certainly if ever a musical tune expressed the depth of human love this does.

The 3rd movement contains one of Tchaikovsky’s most charming and graceful Waltzes. At one point the bassoon offers a new melody while the violins intersperse a few running scales like ribbons fluttering in the breeze, but the movement’s charm and innocence is never lost.

The 4th movement begins with a restatement of the work’s introduction, although this time given more majesty and sounding a lot more optimistic now it has been put into a major key. Much of the remainder of the movement is built around two themes, a strong, punchy set of chords with a rather nervous answer from the oboe, and a graceful flowing tune played by the woodwind. It all builds up to a triumphant climax which, without being too fanciful seems to represent the final dispelling of those earlier “murmurs, doubts, reproaches”. 🌸



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The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme

何鴻毅家族基金駐團學員培訓計劃成立的目的是為傑出的青年弦樂音樂家提供專業的弦樂及室內樂培訓。此計劃每年為多達十位來自亞洲區內頂尖音樂學院的華人青年音樂家提供發展機會。何鴻毅家族基金現正全力贊助此計劃，與香港管弦樂團共同培育及支持有潛質的青年音樂家。

駐團學員將會在團長夏定忠先生的指導下於港樂的弦樂器部份進行為期一個樂季的實習。另外，學員更會有機會與來港演出的世界著名音樂大師交流。這項充實的培訓計劃將令青年音樂家有機會晉身為專業交響樂團的樂師。

被挑選成為2009/10樂季的駐團學員分別有來自北京中央音樂學院的小提琴手王粵和大提琴手李成，上海音樂學院的中提琴手張妹影和四川音樂學院的中提琴手范星，以及香港演藝學院的小提琴手柯雪和劉芳希。

香港管弦樂團在此衷心感謝何鴻毅家族基金慷慨支持港樂這項極具意義的培訓計劃。

如欲索取更多有關「何鴻毅家族基金駐團學員培訓計劃」的資料，請致電(852) 2721 1582 或電郵vanessa.chan@hkpo.com 與助理經理(樂團事務)陳韻妍小姐聯絡。



夏定忠 John Harding
樂團團長 concertmaster

1972年，夏定忠應指揮家洗文邀請到美國學習指揮，與此同時，隨蕭華斯坦進修小提琴。並於1975年於鄧肯活特贏得史波汀大獎的最傑出演奏家，其後擔任紐約大都會歌劇院的第一小提琴一職。

1985年，夏定忠成為了當時新成立的香港演藝學院的首席小提琴導師。隨後，他於海牙皇家音樂學院任教小提琴及室內樂演奏達十年之久。其間，指揮家史雲蘭洛夫挑選他擔任海牙市立管弦樂團的團長，於該團工作的五年間，他同時擔任過倫敦交響樂團的客席團長。

1996年至2001年間，夏定忠受指揮艾度·迪華特邀請，重返澳洲擔任悉尼交響樂團的聯合團長及副指揮至2001年。自2006年9月起擔任香港管弦樂團的團長。

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme was created to provide professional development 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 Fellows will rehearse and perform with the Hong Kong Philharmonic Orchestra for one full orchestral season under the guidance of the concertmaster John Harding. In addition, they will have opportunities to exchange experiences with internationally renowned musicians performing in Hong Kong. This intensive training programme will bridge the gap between completion of tertiary instrumental training and securing a position in a professional symphony orchestra.

The Fellows for the 2009/10 season are violinist Wang Yue and cellist Li Cheng from the Central Conservatory of Music in Beijing, violist Zhang Shu-ying from the Shanghai Conservatory of Music and Fan Xing from the Sichuan Conservatory of Music and violinists Ke Xue and Liu Fang-xi from the Hong Kong Academy for Performing Arts.

The Hong Kong Philharmonic Orchestra is very grateful to The Robert H. N. Ho Family Foundation for its partnership in this important undertaking.

For more information on "The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme", please contact Miss Vanessa Chan, Assistant Manager (Orchestra and Operations), at (852) 2721 1582 or email: vanessa.chan@hkpo.com

In 1972, Mr Harding was invited to the United States by David Zinman to study conducting, at the same time continuing his violin studies with Joseph Silverstein. Then in 1975 he won the Albert Spalding Prize for the most outstanding instrumentalist at Tanglewood and later took a position as first violin with the Metropolitan Opera Orchestra.

In 1985, Mr Harding was principal teacher of violin at the newly formed Hong Kong Academy for Performing Arts. Later on, he was appointed Professor at the Royal Conservatorium in the Hague, where he taught violin and chamber music for ten years. Yevgeni Svetlanov chose him as leader of the Residentie Orchestra where he remained for a further five years and for a time he was Guest Leader of the London Symphony Orchestra.

From 1996 to 2001, he returned to Australia at the invitation of Edo de Waart and the Sydney Symphony to become Co-concertmaster and Associate Conductor. Since September 2006, he has been Concertmaster of the Hong Kong Philharmonic Orchestra.

香港管弦樂團

Hong Kong Philharmonic Orchestra

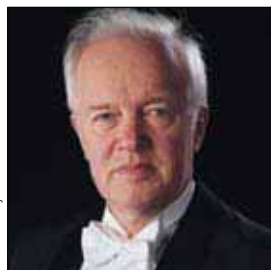


PHOTO Bobby Lee

艾度·迪華特
Edo de Waart

藝術總監兼總指揮
Artistic Director & Chief Conductor

Maestro's Chair – endowed by
總指揮席位由以下機構贊助
The Octavian Society & Y.S. Liu Foundation



PHOTO Lawrence Chan

蘇柏軒
Perry So

助理指揮(教育及社區項目)
Assistant Conductor
(Education and
Community Programmes)

第一小提琴
First
Violins



夏定忠
John Harding
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



龍希
Long Xi



冒異國
Mao Yiguo



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



黃嘉怡
Christine Wong
Kar-ye



徐烜
Xu Heng



張希
Zhang Xi



周騰飛
Zhou Tengfei

第二小提琴
Second
Violins



● 范丁
Fan Ting



▲ 梁文瑄
Leslie Ryang
Moon-sun



馬嘉蓮
Katrina Rafferty-Ma



鈴木美矢香
Miyaka Suzuki



冒田中知子
Tomoko Tanaka Mao



鄭之敏
Cheng Chi-man



李嘉道
Ricardo de Mello



方潔
Fang Jie



何嘉俊
Gallant Ho Ka-chun



簡宏道
Russell Kan Wang-to



巫國暉
Mo Kwok-fai



潘廷亮
Martin Poon
Ting-leung

第二小提琴
Second
Violins



閻宇晴
Alisa Yan Yuqing



* 柯雪
* Ke Xue



* 劉芳希
* Liu Fang-xi



* 王粵
* Wang Yue

中提琴
Violas



▲ 熊谷佳織
Kaori Wilson



黎明
Li Ming



羅舜詩
Alice Rosen



崔宏偉
Cui Hong-wei



范欣
Fan Yan



洪依凡
Ethan Heath



金俊立
Jonathan Kim



凌威廉
William Lane



白明
Pak Ming



孫斌
Sun Bin



王駿
Wang Jun



* 范星
* Fan Xing



* 張妹影
* Zhang Shu-ying

大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳怡君
Chen Yi-chun



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Chan Ngat Chau



張明遠
Cheung Ming-yuen



霍添
Timothy Frank



李銘蘆
Li Ming-lu



宋亞林
Yalin Song



* 李成
* Li Cheng

低音大提琴
Double
Basses



○ 鮑爾菲
Philip Powell



▲ 姜馨來
Jiang Xinlai



馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmberg



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Jonathan Van Dyke

- 首席 Principal
- 署理首席 Acting Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

* 「何鴻毅家族基金 — 香港管弦樂團駐團學員培訓」計劃樂手
* Fellows of The Robert H.N. Ho Family Foundation Orchestral Fellowship Scheme

香港管弦樂團

Hong Kong Philharmonic Orchestra

長笛 Flutes



● 史德琳
Megan Sterling



▲ 盧韋歐
Olivier Nowak

短笛 Piccolo



施家蓮
Linda Stuckey

雙簧管 Oboes



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull

英國管 Cor Anglais



陳薦信
Christopher Chen

單簧管 Clarinets



● 史安祖
Andrew Simon



▲ 史家翰
John Schertle

低音單簧管 Bass Clarinet



簡博文
Michael Campbell

巴松管 Bassoons



■ 金瑞
Kam Shui



▲ 李浩山
Vance Lee

低音巴松管 Contra Bassoon



崔祖斯
Adam Treverton Jones

圓號 Horns



● 韋麥克
Mark Vines



■ 羅卓思
Lisa Rogers



▲ 周智仲
Chow Chi-chung



李妲妮
Natalie Lewis



李少霖
Homer Lee Siu-lam



高志賢
Marc Gelfo

小號 Trumpets



● 卡拉克
Jonathan Clarke



▲ 莫思卓
Christopher Moyse



華達德
Douglas Waterston

長號 Trombones



● 韋雅樂
Jarod Vermette



韋力奇
Maciek Walicki

低音長號 Bass Trombone



貝爾迪
Michael Priddy

大號 Tuba



● 陸森柏
Paul Luxenberg

定音鼓 Timpani



● 龐樂思
James Boznos

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● 泰貝桑
Shaun Tilburg



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

豎琴 Harp



● 史基道
Christopher Sidenius

鍵盤 Keyboard



● 葉幸沾
Shirley Ip

特約樂手 Extra players

客席首席中提琴
Guest Principal Viola
凌顯祐
Andrew Ling

大提琴
Cello
潘穎芝
Letty Poon

低音大提琴
Double Bass
羅斯丹
Andrew Roitstein

太古「港樂・星夜・交響曲」 Swire Symphony under the Stars



香港管弦樂團剛於上周五在跑馬地馬場遊樂場舉行全年最大型戶外演奏—太古「港樂・星夜・交響曲」，助理指揮蘇柏軒聯同港樂眾樂師和年青華人小提琴家黃蒙拉，為逾二萬名市民帶來一晚精彩的古典音樂演出。中場休息時間，港樂與6,131名觀眾齊奏口琴，打破健力士世界紀錄最多人演奏口琴的紀錄。

Hong Kong Philharmonic Orchestra presented "Swire Symphony under the Stars" - the largest symphonic event of the year at the Happy Valley Racecourse Playground last Friday. Assistant Conductor Perry So brought a wonderful night of classical music to over 20,000 audiences with the HKPO and young Chinese violinist Huang Mengla. During the intermission, we broke a Guinness World Record for mass harmonica ensemble with 6,131 audiences!

聆聽您的意見 We're listening!

您們親臨音樂廳，以行動支持樂團，我們衷心感謝。
您們的寶貴意見，我們同樣重視。

請以電郵 comments@hkpo.com 與我們聯絡。

讓我們能製作更多讓您稱心滿意的音樂會！

Thank you for coming to our concerts.
For any comments, please email us at

comments@hkpo.com

so that we could continue to bring
more exciting concerts to you!



賀 Congratulations

我們的首席雙簧管韋爾遜和第二小提琴鈴木美矢香的家庭剛於11月3日添了新成員，Oliver出世時重7.66磅，健康活潑，在此祝願他們一家三口生活幸福愉快。

"We are very happy to have him home with us!" said our Principal Oboe Michael Wilson and second violin Miyaka Suzuki. Oliver Inaba Wilson was born on 3rd November, weighing 7.66 pounds. We wish them a happy family life with the new born baby. 🐾

青少年聽眾計劃 Young Audience Scheme

「青少年聽眾計劃」是專為小一至中七學生而設的會籍，透過舉辦不同類型的活動和提供各項精彩優惠，鼓勵青少年多接觸古典音樂，培養對管弦樂的興趣。

- 免費欣賞一場港樂精選音樂會
- 音樂會門票折扣優惠，學生：四五折；同行成人：九折
- 電子通訊雙月刊—讓您緊貼青少年觀眾計劃的資訊和活動
- 與音樂家會面及欣賞公開綵排
- 特設積分獎勵及突出表現獎

"Young Audience Scheme" is a membership club tailored for students from primary 1 to secondary 7. To get more young people in touch with classical music, we organize various musical activities and offer fabulous discounts to enhance their interest in orchestral music.

- Special invitation to attend one selected HKPO concert
- Concert tickets discount: student 55%; accompanying adult 10%
- Bi-monthly e-newsletters – regular updates on YA activities
- Meet-the-artist session with world-class musicians and invitation to open rehearsals
- Bonus point system and Outstanding Members Awards

詳情請瀏覽

For details, please visit **ya.hkpo.com**

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Hong Kong Philharmonic Orchestra

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聯絡我們

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電話：2721 2030 傳真：2311 6229

Contact us

Level 8, Administration Building, Hong Kong Cultural Centre,
Kowloon, Hong Kong
Tel: 2721 2030 Fax: 2311 6229

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Club Maestro 大師會

大師會特別為熱愛管弦樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝。

Club Maestro is established for the business community and individuals who are fond of symphonic music. It aims at supporting the long-term development of the Hong Kong Philharmonic Orchestra and enriching cultural life. We heartily thank the following Club Maestro members.

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(how Sang Sang)



David M. Webb
webb-site.com



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Donated by **Mr Laurence Scofield**

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Donated by The Ladies Committee of
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雲尼斯，指揮

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Richard Bamping, cello

節目 Programme

亞當斯 《原子博士》交響曲

JOHN ADAMS *Doctor Atomic* Symphony

譚盾 《地圖》，為大提琴、錄像和樂隊而作的協奏曲

TAN DUN *The Map*, Concerto for cello, video and orchestra



熱賣中 HOT PICK

太古音樂大師：迪華特的馬勒 — 大地之歌

Swire Maestro: De Waart's Mahler – The Song of the Earth

3&4 Dec 2009 thu & fri 8pm

香港文化中心音樂廳

HK Cultural Centre Concert Hall

HK\$480 \$320 \$220 \$160

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Edo de Waart, conductor

菊克，女中音

Sasha Cooke, mezzo-soprano

史密夫，男高音

Robert Dean Smith, tenor

節目 Programme

格利荷夫 《最終回》— 為弦樂團而寫

OSVALDO *Last Round –*
GOLIJOV for string orchestra

馬勒 《大地之歌》

MAHLER *The Song of the Earth*



熱賣中 HOT PICK

完美感覺莫扎特

The Mozart Effect

16 Dec 2009 wed 8pm

香港文化中心音樂廳

HK Cultural Centre Concert Hall

HK\$160 \$120 \$80

17 Dec 2009 thu 8pm

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HK\$120 \$90 \$60

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John Harding, conductor

韋麥克，圓號

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Wang Liang, violin

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節目 Programme

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