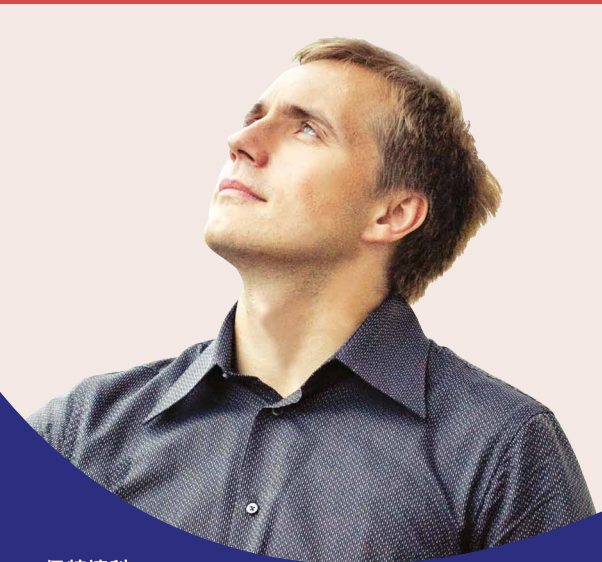


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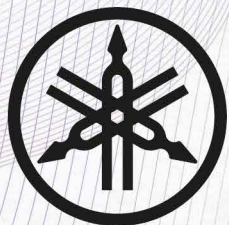
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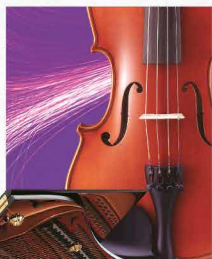
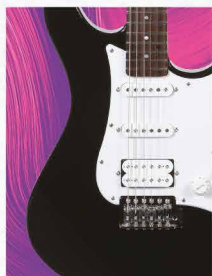
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Vasily Petrenko | Conductor

Nobuyuki Tsujii | Piano

白遼士

《本韋努托·切利尼》序曲

HECTOR BERLIOZ

Benvenuto Cellini Overture

11'

拉威爾

G大調鋼琴協奏曲

MAURICE RAVEL

Piano Concerto in G

23'

I. 興高采烈地

II. 甚慢板

III. 急板

I. Allegramente

II. Adagio assai

III. Presto

中場休息

INTERMISSION

拉威爾

《達夫尼與克羅依》

MAURICE RAVEL

Daphnis et Chloé

50'

第一部分 —

第二部分 —

第三部分

Part I —

Part II —

Part III



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白遼士 (1803-1869)

《本章努托·切利尼》，op. 23： 序曲

白遼士拿下1830年的羅馬大獎後，得以在意大利遊歷一年多，然而他在當地的見聞，要待他返回法國後始對其音樂創作產生重大影響。例如他在1834年，交響曲《哈羅爾德在意大利》完成之前，已經決定了寫作一部關於16世紀翡冷翠金匠和雕塑家本章努托·切利尼的歌劇。歌劇乃受這位藝術家的自傳啟發而寫，但其情節卻多為虛構，甚少來自該書。作品既嚴肅又滑稽，正好顯示主角既是個理想主義者，同時又是個無賴。此特質對白遼士甚是吸引，可是對1838年舉行作品首演的巴黎歌劇院而言，亦莊亦諧的東西並不對胃口。更糟的是，這音樂創意非凡，複雜非常，今天教我們拍案叫絕，當時卻只教演出者和聽眾大惑不解。首演慘敗收場。

白遼士的音樂當然是太先進了，而這部歌劇正正把無法欣賞精妙藝術的人們揶揄一番。它分為兩幕四場，在第二場的默劇表演中，唱出「溫婉柔和小詠歎調」的歌手獲贈一小枚硬幣；唱出「笨重而淺薄的曲子」者，卻贏得大量黃金，還有一頂桂冠！幸而白遼士的天才得到李斯特賞識，這位知音將此歌劇改成三幕，並於1852年在威瑪重演，終於獲得成功。

這歌劇的序曲實在令人興奮，即使是巴黎首演時，聽眾也不禁熱烈喝采，而今晚演奏的威瑪版本則更見精練。起首衝動的音樂，似在描繪歌劇主角，其速度快，惟消散亦快，

讓路予緩慢的樂節，有兩個主題交替出現其中。第一個最初由大提琴和低音提琴撥奏，代表現身於第三和第四場的教皇；第二個主題則取自上述第二場裡啞劇中的小詠歎調。原來的速度恢復之後，又多了兩個新主題。第一個是連串八分音符，叫人透不過氣來；第二個則是標示著「甜美」的旋律，源自第一場裡密謀私奔的三重唱。音樂加速至高潮樂段，那連串八分音符與教皇主題結合重現，正是白遼士的看家本領。

編制

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管（其一兼低音單簧管）、四支巴松管、四支圓號、四支小號、兩支短號、三支長號、大號、三組定音鼓、敲擊樂器及弦樂組。

HECTOR BERLIOZ

(1803–1869)

Benvenuto Cellini, op. 23: Overture

As winner of the 1830 Prix de Rome, Berlioz was able to spend over a year in Italy, but his experience there began to have a significant effect on his musical output only after his return to France. Thus, in 1834, before completing the symphony *Harold en Italie*, he had decided to write an opera on the adventures of Benvenuto Cellini, the 16th-century Florentine goldsmith and sculptor. Although the work was directly inspired by the artist's autobiography, the plot was largely invented and had little basis on it. Its mixture of the serious and the farcical, which reflects respectively the protagonist's idealism and roguishness, both so attractive to the composer, proved uncongenial to the Paris Opéra, where the work was first mounted in 1838. Worse still, the music's dazzling originality and complexity, which we so admire today, left both the performers and the audience dumbfounded. The premiere was a disaster.

Berlioz's music was, of course, far ahead of its time. Indeed the general underappreciation of sophisticated art is satirised in the opera itself,

cast in two acts and four tableaux: in a pantomime performance in Tableau 2, the singer of a "soft and tender ariette" was awarded a small coin; that of a "ponderous and trivial piece", lots of gold plus a laurel wreath! Yet Berlioz's genius was recognised by Liszt, who had the opera recast in three acts and revived in 1852 in Weimar, where it finally found success.

The opera's rousing overture was enthusiastically applauded even in Paris, however, and was streamlined in the Weimar version, performed this evening. The impetuous opening music, suggestive of the titular hero, moves as quickly as it subsides, giving way to a slow section that alternates between two themes. The first, initially played by pizzicato cellos and basses, is associated with the Pope, who appears in Tableaux 3 and 4, while the second comes from the aforementioned ariette performed in the Tableau 2 dumb show. Back in the original tempo, two additional themes are introduced, the first a breathtaking run of quavers, the second a *dolce* melody originating from the Tableau 1 trio in which elopement is plotted. The music accelerates to a climactic passage where the quaver run and the papal theme reappear in combination, a favourite device of the composer's.

Instrumentation

Two flutes (one doubling piccolo), two oboes, two clarinets (one doubling bass clarinet), four bassoons, four horns, four trumpets, two cornets, three trombones, tuba, three sets of timpani, percussion and strings.

拉威爾 (1875–1937) G大調鋼琴協奏曲

- I. 興高采烈地
- II. 甚慢板
- III. 急板

聖桑於19世紀寫作鋼琴協奏曲以後的三十多年來，法國一直沒有其他重要的鋼琴協奏曲問世。終於填補了這空白的是拉威爾，而他更幾乎是在同一時間創作了兩首重要作品呢。1929年，他埋首於G大調協奏曲不久，便受到奧地利鋼琴家保羅·維根斯坦 (Paul Wittgenstein) 委託，寫作一首只用上左手的鋼琴協奏曲——維根斯坦在第一次世界大戰中失去右臂。此曲於翌年完成；早前開始寫的那首，則到了再下一年才寫好。兩首協奏曲的首演相隔僅幾天：左手作品首演於1932年1月5日，在維也納；雙手的則首演於同月14日，在巴黎。

拉威爾原本打算在這場首演中親自彈奏G大調協奏曲的鋼琴部分，然後巡迴演出作品於世界各地，包括歐洲其他城市、北美洲、南美洲、日本，以至爪哇。可是他的健康狀況和鍵盤技巧其實都不足以應付此工作，他唯有以指揮的身份首演作品，並讓瑪嘉烈·朗 (Marguerite Long) 擔任獨奏者；她早在1919年已首演了他的《庫普蘭之墓》。巡迴地點最後則不出歐洲，他在三個月內到了大約二十個城市演出，而這已經很了不起：他的醫生早已吩咐他徹底休養。

巡迴期間，拉威爾在一個訪談中說道，他「從一個老舊的想法出發，即協奏曲應該就是娛樂。布拉姆斯創作交響曲般的協奏曲，原則上錯誤了；說他寫了一首『跟鋼琴作對的協奏曲』那位樂評人則是正確的。莫扎特

那些鋼琴協奏曲和孟德爾遜的『小提琴協奏曲』便絕對是完美的了。」即使是拉威爾寫成其新作以前，他已經稱之為「最名副其實的協奏曲」，並解釋道：「我的意思是，其創作精神與莫扎特和聖桑作品的毫無二致。在我看來，協奏曲的音樂應該是輕鬆愉快、光輝燦爛的，不應該追求高深或戲劇性的效果。」

是以G大調協奏曲動用的樂團規模不大，雖然敲擊樂組在此異常突出。樂曲劈頭便是鞭子抽擊的響聲和小鼓的輕柔滾奏，兼有一連串機械般的快速鋼琴三連音。所有這些元素，加上洋洋得意的短笛開場旋律，皆營造出史特拉汶斯基《彼得魯斯卡》裡馬戲團似的氣氛。當小號重複那開場旋律時，管弦配器儼如一支爵士樂隊。拉威爾素來鍾愛爵士樂，此鍾愛在他1928年美國巡演之後有增無減；這裡的配器只是曲中眾多例證之一而已。歌舒詠風格的E大調旋律於再現部的回歸尤其精采：主題重返主調，於震音綿延的鋼琴華彩樂段中重現，而在此之前，豎琴和管樂更各有自己的華彩樂段。

爵士樂「卻並非唯一影響」，拉威爾說道。「在這協奏曲中，也可以找到巴赫時代的低音伴奏，還有一個旋律，令人想起莫扎特，『單簧管五重奏』裡的莫扎特……那是他寫過最美的曲子。」中間樂章開頭打拍子般的鋼琴「低音伴奏」持續貫透整個樂章，聽來類似緩慢的圓舞曲節奏，然而聽者需待極

MAURICE RAVEL

(1875–1937)

Piano Concerto in G

I. *Allegrement*

II. *Adagio assai*

III. *Presto*

長的「莫扎特」旋律展開了好一陣子，才會發現音樂其實比想像中還要慢一半。這曖昧的效果，源於旋律和伴奏之間拍子上的不和諧；同樣微妙的，尚有該兩者之間許多和聲上的不和諧。而此兩種不和諧，均使這平寧的歌既迷人又感人。

觸技曲似的簡短終樂章甫開始，號角聲與滾奏鼓聲即粗魯地把首樂章的氣氛帶回來了。此樂章跟彼樂章一樣以奏鳴曲形式寫成，而這裡的發展部是一場瘋狂的追逐。這急板樂章以初始那粗魯姿態結束，彷彿演出者可把此終點當成起點，重奏樂章一遍。的確，打從第一天起，這事兒就經常發生。瑪嘉烈·朗回想首演時「加奏了第三樂章，而在我記憶中，此後並沒有演出這作品——無論是在法國還是在國外——而不用加奏那樂章的。這無疑是協奏曲史上前所未有的事情。」

編制

長笛、短笛、雙簧管、英國管、單簧管、降E調單簧管、兩支巴松管、兩支圓號、小號、長號、定音鼓、敲擊樂器、豎琴及弦樂組。

No French piano concerto of importance was written in the period of over thirty years following Saint-Saëns's contributions to the genre in the 19th century, and when Ravel finally filled the void, he did so by producing two important works more or less simultaneously. Shortly after he started work on the Concerto in G major in 1929, the Austrian pianist Paul Wittgenstein, who had lost his right arm in the First World War, commissioned him to write a concerto for left hand alone, which he completed the next year, before he did the one begun earlier the year after. The premieres took place only days apart, the left-hand work on 5 January 1932 in Vienna, the two-hand on 14 January in Paris.

Ravel had intended to play the piano part of the G-major Concerto himself in this premiere, and then take the work on a world tour, presenting it in other European cities, North and South America, Japan and even Java. It turned out that neither his health nor his technique was adequate to the task, and he instead premiered the work in the capacity of conductor

and entrusted the solo part to Marguerite Long, who had given the first performance of his *Le tombeau de Couperin* in 1919. As for the tour, it was confined to Europe and included some twenty cities in three months, which was no mean feat, for Ravel's doctor had ordered complete rest.

In an interview he gave during this tour, Ravel explained that he "set out with the old notion that a concerto should be a *divertissement*. Brahms's principle about a symphonic concerto was wrong, and the critic who said that he had written a 'concerto against the piano' was right. Mozart's piano concertos and Mendelssohn's Violin Concerto are absolutely perfect." Even before finishing his new work, though, Ravel had declared it "a concerto in the truest sense of the word: I mean that it is written very much in the same spirit as those of Mozart and Saint-Saëns. The music of a concerto should, in my opinion, be lighthearted and brilliant, and not aim at profundity or at dramatic effects."

The Concerto in G is accordingly scored for an orchestra of modest proportions, though it boasts an unusually prominent percussion section. Indeed it starts with a loud crack of the whip and a soft roll on the snare drum, along with a chain of fast, machine-like triplets in the piano. All these elements and the piccolo's perky opening tune conjure up a circusy atmosphere reminiscent of Stravinsky's *Petrushka*. When that tune is repeated by the trumpet, the

orchestration evokes a jazz ensemble. This is but one of the many features of the work that reflect Ravel's fondness for jazz, which only grew in the wake of his 1928 American tour. The Gershwin-esque E-major melody's return in the recapitulation is a highlight: the theme reappears in the home key in a trilling piano cadenza, which is itself preceded by cadenzas for the harp and winds.

Jazz "is not the only influence, however," said Ravel. "In the concerto one also finds bass accompaniments from the time of Bach, and a melody that recalls Mozart, the Mozart of the Clarinet Quintet ... the most beautiful piece he wrote." The piano's pulsating "bass accompaniments" that begin, and are to persist through, the middle movement suggest a sort of slow waltz, but only after the "Mozartean" melody, of heavenly length, has unfolded for a while does one realise that the music is in fact twice as slow. The metric dissonance between melody and accompaniment that creates this ambiguity is joined by the many equally subtle harmonic dissonances between them in lending this placid song a quality at once enchanting and affecting.

Fanfare and drum roll brusquely restore the atmosphere of the first movement in the short, toccata-like finale, which, like that movement, is in sonata form. The development section is a mad chase. This Presto ends with the same brusque gesture that launched it, sounding as if it

may as well start all over again from there. Indeed it often does, literally since day one. Long recalled that at the premiere “the third movement was encored, and I do not remember having played this work since – whether in France or abroad – without having to encore it. This doubtless constitutes an unprecedented fact in the history of concertos.”

Instrumentation

Flute, piccolo, oboe, cor anglais, clarinet, E-flat clarinet, two bassoons, two horns, trumpet, trombone, timpani, percussion, harp and strings.

拉威爾 (1875–1937) 《達夫尼與克羅依》

第一部分 —

第二部分 —

第三部分

巴黎「俄羅斯芭蕾舞團」對藝術世界影響深遠，有賴其經理狄亞基列夫羅致赫然有聲或前途無量的藝術家，鼓勵其為該團創作了不少突破性的舞蹈演出。舞團與拉威爾首次合作，便產生了他最大規模的作品《達夫尼與克羅依》。作品改編自朗各斯 (Longus) 寫於二世紀中至三世紀中的希臘文小說，標題裡萊斯波斯島上的牧羊男女青梅竹馬，漸漸才認識到愛、性，以及真我，惟此原著田園故事在舞劇中只剩一鱗半甲。人們大多認為拉威爾於1909年開始配樂，儘管他本人說動筆時為1907年。無論如何，工作比預期費時，作品到了1912年方才完成並首演。

構思此舞劇腳本的是編舞家福金 (Michel Fokine)，他在一些問題上跟拉威爾看法不同，可是兩人在一個重要問題上甚為對勁。福金記得在他們一次會議上，「我說過我認為音樂的進行必不可間斷，演出整體也必須有統一的效果，亦提到要避免一支一支分開的曲子。」這顯然符合拉威爾的心意：他最終寫下了其所謂「分為三部分的舞蹈交響曲」，「一幅巨大的音樂壁畫……於非常嚴謹的調性佈局下，以少量樂念交響構成，而這些樂念的發展，確保作品具有交響純一之質」。

壁畫色彩豐富，不僅用上大型管弦樂團——其規模將不復見於拉威爾以後的作品中——更出動了四聲部男女無言合唱，雖然作曲家「為了方便某些次要地點上演」舞劇，亦編

排了一個純器樂版本，也就是今晚演奏的版本。這首長近一小時的「交響曲」配器絢麗，節奏多樣，對大自然的描寫出神入化，氣勢磅礴但同時又婉約抒情，在音樂會上演出效果良佳。作品的三個部分一氣呵成，裡頭的每段舞蹈，當然也是接連出現的了。

第一部分的場景為春日午後，萊斯博斯島上一個神聖樹林邊沿的草地。在完全五度音程堆疊而成的聲音背景下，代表山林仙女和男女主角愛情的樂念先後出現。年少男女們把祭品拿到仙女的壇臺，跳起虔敬之舞，兩相傾慕的達夫尼與克羅依亦加入其中。此時後者卻被牛郎多爾亢追求，他與達夫尼較量舞藝，勝出者可得到她的吻。他笨拙的動作惹來眾人嗤笑，達夫尼優雅的舞步則備受讚賞，亦為其贏得伊人獎勵。從城市來的女人呂西昂走到達夫尼跟前，讓肩上層層輕紗滑下來以誘惑他，無功而返。忽然，一幫海盜登島，將克羅依擄走，達夫尼在絕望中昏了過去。仙女們從祭壇走下來，跳起神祕的舞蹈，把達夫尼喚醒，並把牧神潘請來。達夫尼俯伏於地，祈求神助。

第二部分開始時，夜靜更深，場景轉換至海邊的賊巢。海盜的火炬終於照亮舞臺，他們的舞蹈時而粗野暴戾，時而充滿異國情調。克羅依雙手被綁，盜魁命其跳舞給他看。她求饒的舞蹈速度變動不定，異乎尋常。她嘗試逃走，但沒有成功，被帶走之時，各種超

自然現象發生，牧神潘最終顯靈，海盜落荒而逃。

第三部分重回第一部分的場景。初時，「從巖石滴下的露珠形成小河，水聲潺潺，除此之外，萬籟無聲」。後來漸漸向曉，鳥兒歌唱，兩個牧人帶著牲口經過，也吹起笛子來。其他牧民來找達夫尼與克羅依，發現並弄醒前者。後者亦終於出現，二人團聚。他們合演牧神潘及其思念的仙女西琳克絲的故事，以酬神恩。克羅依扮演仙女；扮演牧神的達夫尼求愛不遂，灰心喪氣，乃以蘆葦稗子製笛，奏起哀怨曲調。她隨之起舞，曲子益發生動，到高潮時，她投入他懷裡。他在仙女們的祭壇上，以二羊作誓，心永不移。然後年少男女們到來，跳起欣喜若狂的五拍子舞蹈——這五拍子，俄羅斯芭蕾舞團的成員本應付不來，拉威爾要教他們邊跳邊喊狄亞基列夫五個音節的姓名：Ser-gei Dia-ghi-lev！

樂曲介紹由尹莫遠撰寫

尹莫遠從事文化、藝術寫作及翻譯，專攻音樂評論。

編制

三支長笛（其二兼短笛）、中音長笛、兩支雙簧管、英國管、兩支單簧管、降E調單簧管、低音單簧管、三支巴松管、低音巴松管、四支圓號、四支小號、三支長號、大號、定音鼓、打擊樂器、兩座豎琴、鋼片琴及弦樂組。



觀眾問卷調查

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MAURICE RAVEL

(1875–1937)

Daphnis et Chloé

Part I —

Part II —

Part III

The Paris-based Ballets Russes made a tremendous impact on the world of art with the many groundbreaking dance productions that its impresario Sergei Diaghilev encouraged leading or promising artists to create, and its first engagement with Ravel resulted in the composer's grandest opus, *Daphnis et Chloé*. It is based on the Greek work of fiction, written by Longus between the mid-second and mid-third centuries, in which the eponymous goatherd and shepherdess gradually find out about love, sex and their true selves as they grow up together on the island of Lesbos, though not much remains of the original pastoral tale in the ballet scenario. It is generally believed that composition of the score began in 1909, even though Ravel himself gave the year 1907. At any rate, it took longer than expected, and the work was not finished and premiered until 1912.

With the choreographer Michel Fokine, who devised the scenario, Ravel differed on a few issues but concurred on an important one. At one of their meetings, recalled

Fokine, "I expressed my belief in the necessity of uninterrupted movement and the unity of the performance as a whole, and spoke of my wish to avoid separate numbers." Clearly in sympathy with the idea, the composer produced what he called a "choreographic symphony in three parts", "a vast musical fresco ... constructed symphonically on a very rigorous tonal plan, using a small number of motifs whose development ensures the symphonic homogeneity of the work".

The fresco is painted not only with such a large orchestra as Ravel would never again employ in subsequent works, but also with a wordless four-part choir of mixed voices, though the composer, "in order to facilitate production in certain minor centres", also produced a purely instrumental version of the score, which is played this evening. Sumptuously orchestrated, rhythmically varied, marvellously evocative of nature, remarkably powerful yet lyrical at the same time, this almost hour-long "symphony" has proven effective in concert. Its three parts, not to mention the individual dances therein, proceed without pause.

Part I is set on a spring afternoon on a meadow at the edge of a sacred grove in Lesbos. Against a backdrop of piled-up perfect fifths, motifs representing the nymphs and the love of the title characters are presented. Girls and youths bring gifts to the altar

of the nymphs and perform a reverent dance. They are joined by Daphnis and Chloé, who are attracted to each other. The latter is courted by the cowherd Dorcon, however, who vies with Daphnis for her kiss in a dance contest. The spectators laugh at his clumsy movements but approve of Daphnis's graceful ones, which earn him his reward. Lyceion, a woman from the city, tries unsuccessfully to seduce the victor by letting her veils slip from her shoulders. In a sudden attack on the island, a group of pirates abduct Chloé; Daphnis, in despair, falls unconscious. The nymphs descend from their pedestals, engage in a mysterious dance, revive Daphnis and invoke the god Pan, whom he then begs for help, lying prostrate.

Part II begins in the dead of night as the scene changes to the raiders' camp by the sea. Their torches at length light the stage, and their dance is by turns violent and exotic. Their leader forces Chloé, whose hands are tied, to dance for him; her suppliant dance is unusual in its constant fluctuation of tempo. She tries in vain to escape and is carried off, whereupon all manner of supernatural phenomena occur, with the eventual appearance of Pan himself scaring all the pirates away.

Part III returns to the landscape of Part I. Initially there is "no sound but the murmur of rivulets produced by the dew that trickles from the rocks", but then, as the day gradually breaks, birds sing and two shepherds play on

their pipes while passing by with their flocks. Other herders enter in search of Daphnis and Chloé, find the former and awaken him. The latter appears at last, and the lovers are reunited. In gratitude for the divine intervention, they re-enact the story of Pan and Syrinx, the nymph whom the god once loved. Playing Pan, Daphnis woos Chloé, as Syrinx, who rebuffs him. Despondent, he fashions a flute from reed stalks and plays a sad lay. She dances to this increasingly animated piece, and at its climax falls into his arms. At the altar of the nymphs, he pledges his love, sacrificing two sheep, before girls and youths arrive for a wildly jubilant dance in quintuple metre – with which the Ballets Russes dancers had much difficulty until Ravel instructed them to execute it while chanting the five-syllable name of Ser-gei Dia-ghi-lev!

All programme notes by Ernest Wan

Ernest Wan is a culture and arts writer and translator who specialises in music criticism.

Instrumentation

Three flutes (two doubling piccolo), alto flute, two oboes, cor anglais, two clarinets, E-flat clarinet, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion, two harps, celesta and strings.

 SWIRE

PRINCIPAL
PATRON
SINCE 2006

BLOOM


港樂
HKPhil



IN HARMONY

佩特連科 VASILY PETRENKO

指揮 Conductor

Photo: Mark McNulty



佩特連科現為皇家愛樂樂團音樂總監、歐盟青年管弦樂團首席指揮，以及俄羅斯國立模範交響樂團藝術總監（自2016年起擔任首席客席指揮）。他曾擔任利物浦皇家愛樂樂團首席指揮長達十五年（2006–2021），並曾出任奧斯陸愛樂樂團（2013–2020）及英國青年管弦樂團（2009–2013）的首席指揮，以及聖彼得堡米克洛夫斯基劇院首席客席指揮。在米克洛夫斯基劇院，他以駐團指揮（1994–1997）身份開展職業生涯。

佩特連科生於1976年，於俄羅斯歷史最悠久的聖彼得堡男子合唱音樂學校接受教育。他其後入讀聖彼得堡音樂學院，並參加指揮家穆辛、楊遜斯及坦美卡諾夫的大師班。

他曾與多支著名樂團合作，包括柏林愛樂樂團、巴伐利亞電台交響樂團、萊比錫布業大廳樂團、倫敦交響樂團、倫敦愛樂樂團、倫敦愛樂管弦樂團、羅馬聖西西莉亞學院、聖彼得堡愛樂樂團、法國國家管弦樂團、捷克愛樂樂團、NHK交響樂團、悉尼交響樂團、費城樂團、洛杉磯愛樂樂團、克利夫蘭樂團、三藩市交響樂團、波士頓交響樂團、芝加哥交響樂團及蒙特利爾交響樂團。佩特連科曾亮相於愛丁堡音樂節、格拉費內格音樂節，也是BBC逍遙音樂節常客。他在歌劇界同樣如魚得水，曾為多部歌劇擔任指揮，足跡遍及格蘭堡音樂節、巴黎國家歌劇院、蘇黎世歌劇院、巴伐利亞國家歌劇院及紐約大都會歌劇院。

Vasily Petrenko is Music Director of the Royal Philharmonic, Chief Conductor of the European Union Youth Orchestra, and Artistic Director of the State Academic Symphony Orchestra of Russia (where he held the position of Principal Guest Conductor since 2016). He served as Chief Conductor of the Royal Liverpool Philharmonic (2006–2021), the Oslo Philharmonic Orchestra (2013–2020), Principal Conductor of the National Youth Orchestra of Great Britain (2009–2013), and Principal Guest Conductor of St Petersburg's Mikhailovsky Theatre, where he began his career as Resident Conductor (1994–1997).

Born in 1976, Vasily Petrenko started his music education at the St Petersburg Capella Boys Music School – Russia's oldest music school. He then studied at the St Petersburg Conservatoire where he participated in masterclasses with Ilya Musin, Mariss Jansons and Yuri Temirkanov.

He has worked with many prestigious orchestras including the Berlin Philharmonic, Bavarian Radio Symphony, Leipzig Gewandhaus, London Symphony, London Philharmonic, Philharmonia, Accademia Nazionale di Santa Cecilia (Rome), St Petersburg Philharmonic, Orchestre National de France, Czech Philharmonic, NHK Symphony, Sydney Symphony Orchestras, the Philadelphia Orchestra, Los Angeles Philharmonic Orchestra, Cleveland Orchestra, and the San Francisco, Boston, Chicago and Montreal Symphony Orchestras. He has appeared at the Edinburgh Festival, Grafenegg Festival and made frequent appearances at the BBC Proms. Equally at home in the opera house, Petrenko has conducted widely on the operatic stage, including at Glyndebourne Festival Opera, the Opéra National de Paris, Opernhaus Zürich, the Bayerische Staatsoper, and the Metropolitan Opera, New York.

辻井伸行 NOBUYUKI TSUJII

鋼琴 Piano

Photo: Giorgia Bertazzi



獲《觀察家報》讚譽為「技藝的典範」，天生失明的日本鋼琴家辻井伸行於2009年勇奪范·克萊本國際鋼琴大賽金獎，他的現場演奏熱情洋溢，帶給觀眾無窮驚喜，因而在國際樂壇上聲譽日隆。

辻井伸行與世界各地的頂尖樂團同台演出音樂會，包括：馬林斯基樂團、倫敦愛樂管弦樂團、BBC愛樂樂團、NHK交響樂團、讀賣日本交響樂團、東京交響樂團、日本愛樂交響樂團、西雅圖交響樂團、巴爾的摩交響樂團、斯卡拉愛樂樂團、巴塞爾小交響樂團；並與格吉耶夫、阿殊堅納西、史柏華歌夫、梅納、佩特連科等指揮大師合作。辻井伸行又於歐美著名的音樂廳舉行演奏會，如紐約卡奈基音樂廳的史頓演奏廳、巴黎香榭麗舍劇院、倫敦威格摩音樂廳與皇家阿爾伯特音樂廳、柏林愛樂音樂廳、維也納金色大廳等。

繼夏季在荷里活露天劇場（與洛杉磯愛樂樂團）、韋爾比耶音樂節、斯內普麥芽作坊逍遙音樂節、比亞里茨鋼琴音樂節、世界音樂節、蒙頓音樂節等好評如潮的演出，辻井伸行於2022/23樂季在卡奈基音樂廳、倫敦伊利沙伯女王音樂廳、伯明罕市政廳，以及利物浦愛樂音樂廳演出。

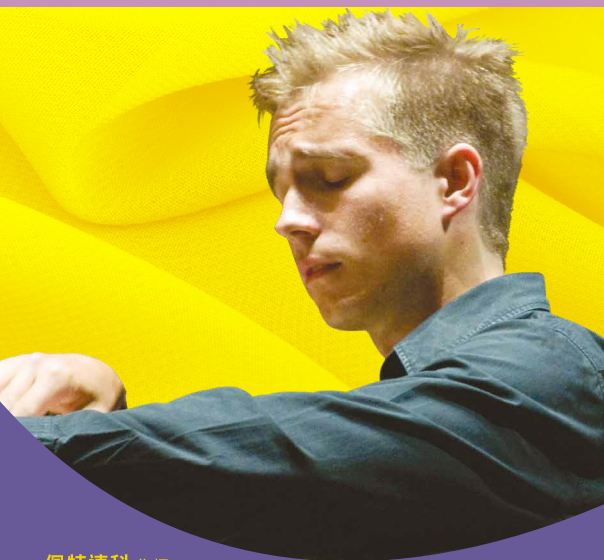
Described by *The Observer* as the “definition of virtuosity” Japanese pianist Nobuyuki Tsujii (Nobu), who has been blind from birth, won the joint Gold Medal at the Van Cliburn International Piano Competition in 2009 and has gone on to earn an international reputation for the passion and excitement he brings to his live performances.

Nobu has appeared in concert with leading orchestras worldwide including the Mariinsky Orchestra, Philharmonia, BBC Philharmonic, NHK Symphony, Yomiuri Nippon Symphony, Tokyo Symphony and Japan Philharmonic orchestras, Seattle and Baltimore symphony orchestras, Filarmonica della Scala and the Sinfonieorchester Basel under the baton of conductors including Valery Gergiev, Vladimir Ashkenazy, Vladimir Spivakov, Juanjo Mena and Vasily Petrenko. Nobu’s past appearances as a recitalist have seen him perform at prestigious venues across the world such as Carnegie Hall’s Stern Auditorium, the Théâtre des Champs Elysées in Paris, the Wigmore Hall and Royal Albert Hall in London, the Berlin Philharmonie, and Vienna’s Musikverein.

Following a summer season that included critically acclaimed appearances with the Los Angeles Philharmonic at the Hollywood Bowl, at the Verbier Festival, the Snape Maltings Proms, Biarritz Piano Festival, Musica Mundi Festival, and the Festival de Menton, Nobu’s 2022/23 season sees him perform recital programmes at Carnegie Hall, London’s Queen Elizabeth Hall, Birmingham Town Hall, and the Liverpool Philharmonic Hall.

VASILY PETRENKO MAHLER 4

佩特連科的馬勒四



佩特連科 指揮
Vasily Petrenko CONDUCTOR © Mark Molybu

R. STRAUSS
R. STRAUSS

Serenade
Five Lieder: *Das Rosenband*,
Ruhe, meine Seele!, *Winterweihel*,
Morgen!, *Cäcilie*
Symphony no. 4

MAHLER

李察·史特勞斯
李察·史特勞斯

小夜曲
五首藝術歌曲:《玫瑰花環》、
《歇息,我的靈魂》、《冬之呈獻》、
《明晨》、《西西莉亞》

馬勒

第四交響曲

8&9
DEC 2023

FRI & SAT
8PM

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Cultural Centre
Concert Hall

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雲絲 女高音
Elizabeth Watts
SOPRANO
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美樂憶往 MUSICAL MEMORIES OF YESTERYEAR

Hong Kong Philharmonic Orchestra 50th Anniversary

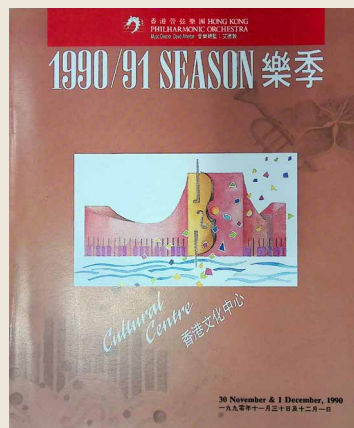


適逢港樂50周年，本樂季的音樂會場刊特設欄目「美樂憶往」——
讓我們欣賞當下的精彩演出之餘，也一同回顧港樂昔日演出的音樂會和曲目。

*For our 50th anniversary season house programmes, we have created this special column,
“Musical Memories of Yesteryear”, to look back on musical remembrances over the past decades
related to our current exciting performances.*

今晚演出的其中一首樂曲，白遼士《本韋努托·切利尼》序曲，恰巧在33年前的12月1日在香港管弦樂團的樂季音樂會上演奏。香港文化中心在1989年11月8日啟用，自此港樂成為長駐文化中心的樂團；1990/91樂季就是港樂正式以文化中心作為基地後的首個完整樂季。因此，1990/91樂季場刊的封面亦可見文化中心的圖像。1990年11月30日及12月1日舉行的音樂會，由著名的墨西哥指揮美斯特（Jorge Mester）和瑞典小號手赫登堡格（Håkan Hardenberger）合作演出，演奏了英國作曲家屈堅士和海頓的小號協奏曲。

Among the pieces on tonight's programme is Hector Berlioz's *Benvenuto Cellini* Overture, which coincidentally was performed on a Hong Kong Philharmonic Orchestra concert exactly 33 years ago, also on 1 December. The HK Phil has been the resident orchestra at the Hong Kong Cultural Centre (HKCC) ever since it opened on 8 November 1989. The 1990/91 season was the first complete season the HK Phil presented with the HKCC as its new home base, and hence, an image of the HKCC appears on that season's house programme covers. The concerts on 30 November and 1 December 1990 featured Mexican conductor Jorge Mester and renowned Swedish trumpeter Håkan Hardenberger. They performed trumpet concertos by British composer Michael Blake Watkins and Haydn.



PROGRAMME
節目表

Berlioz	Overture: "Benvenuto Cellini"	白遼士	序曲：「本韋努托·切利尼」
Watkins	Trumpet Concerto	屈堅士	小號協奏曲
Interval 休息			
Haydn	Trumpet Concerto	海頓	小號協奏曲
Respighi	The Pines of Rome	雷史匹基	「羅馬之松」
Conductor	Jorge Mester	指揮	美斯特
Trumpet	Håkan Hardenberger	小號	赫登堡格

30 Nov & 1 Dec, 1990 (Friday & Saturday)
 Hong Kong Cultural Centre Concert Hall 香港文化中心
 九〇年十一月三十日及十二月一日（星期五及六）
 香港文化中心音樂廳 晚上八時

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Jointly presented by the Urban Council and the Hong Kong Philharmonic Society
 由市政局及香港管弦樂團聯合主辦

1990年11月30日及12月1日音樂會的場刊。

House programme for the concerts on 30 November and 1 December 1990. (HK Phil Archive)



香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest
music-making



香港管弦樂團（港樂）獲譽為亞洲最頂尖的古典管弦樂團之一。在為期44周的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

梵志登是現今樂壇最炙手可熱的指揮之一，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。完成音樂總監任期後，梵志登將以桂冠指揮身份繼續與樂團合作。此外，由2018/19樂季開始，梵志登正式成為紐約愛樂樂團音樂總監。余隆由2015/16樂季開始擔任首席客席指揮。廖國敏於2020年12月正式擔任駐團指揮。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡演出贏得了觀眾及樂評的讚譽。樂團更因此勇奪《留聲機》年度管弦樂團大獎。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特別行政區成立20周年，港樂於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。於2023/24樂季，港樂將會到訪超過18個城市作世界巡演。

「港樂奏此凱歌，的確至名歸。」

— 《留聲機》

“Gramophone is delighted to salute
the HK Phil on this much-deserved
triumph.”

— Gramophone

The **HONG KONG PHILHARMONIC ORCHESTRA** (HK Phil) is recognised as one of Asia’s foremost classical orchestras. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. The HK Phil won the prestigious UK classical music magazine *Gramophone*’s 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

Jaap van Zweden, SBS, one of today’s most sought-after conductors, has been the orchestra’s Music Director since the 2012/13 Season, a position he will hold until the end of the 2023/24 Season. Following his tenure as Music Director, he will hold the title of Conductor Laureate. He has also been Music Director of the New York Philharmonic since the 2018/19 Season. Long Yu has been Principal Guest Conductor since the 2015/16 Season. Lio Kuokman, JP, was appointed Resident Conductor in December 2020.

Under the dynamic leadership of Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, receiving international critical acclaim. The orchestra successfully completed a four-year journey through Wagner’s *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances were well received, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019.

The HK Phil has toured extensively across Mainland China. The orchestra undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region. In the 2023/24 Season, the orchestra will embark on global tours to more than 18 cities.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Tarmo Peltokoski, Vasily Petrenko, Krzysztof Urbanski, Ning Feng, Boris Giltburg, Leonidas Kavakos, Olivier Latry and Akiko Suwanai. The HK Phil



Photo: Cheung Wai-lok

近年和港樂合作的指揮家和演奏家包括：畢美亞、丹尼夫、艾遜巴赫、巴孚·約菲、奧羅斯科-埃斯特拉達、佩多高斯基、佩特連科、奧班斯基、寧峰、基特寶、卡華高斯、拉特里、諏訪內晶子等。港樂積極推廣華裔作曲家的作品，除了委約新作，更灌錄了由作曲家譚盾和盛宗亮親自指揮作品的唱片，由拿索斯唱片發行。

港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。2021年，港樂和香港演藝學院聯合宣布創辦「管弦樂精英訓練計劃」，由太古慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港特別行政區政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and it has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions.

The HK Phil runs diverse education and community programmes in schools, hospitals and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year. Founded in 2021, “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts (HKAPA), aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire endeavours to promote artistic excellence, foster access to classical music, stimulate cultural participation in Hong Kong, and enhance Hong Kong’s reputation as one of the great cities in the world.

Thanks to a significant subsidy from the Government of the HKSAR and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登
Jaap van Zweden, SBS

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Long Yu

駐團指揮

RESIDENT CONDUCTOR



廖國敏
Lio Kuokman, JP

第一小提琴

FIRST VIOLINS



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樂團首席
Jing Wang
Concertmaster

梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster

王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster

朱蓓
樂團第三副首席
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Third Associate
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賈舒晨**
Jia Shuchen**

* 樂師輪流於第一及第二聲部演出
Players may rotate between the First and Second Violin sections.

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Li Jiali



▲熊谷佳織
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Cui Hongwei



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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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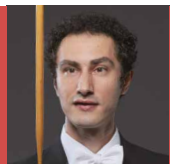


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定音鼓 TIMPANI 敲擊樂器 PERCUSSION



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Oboe: Julian Wan
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單簧管：方誠
Clarinet: Fong Shing



小號：余朗政
Trumpet: Bowie Yu
Long-ching



長號：胡皓霆
Trombone: Anson
Woo Ho-ting

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Viola: Andy Yeung

長笛/短笛：許樂鏗
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Guest Principal Horn: Austin Larson

小號：董煒樂
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Percussion: Samuel Chan, Sunny Ho
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Harp: Anna Lena Schuitemaker

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- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由樂團聯合首席第二小提琴余思傑先生使用

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- 翼號乙支

為支持港樂首演《指環》四部曲，
以下人士借出一套四支華格納大號

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong,
Mrs Rebecca Whitehead, Ms Angela Yau,
Mrs Catherine Wong
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Dawne Haddad (1991) Violoncello

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Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by
Mrs Bei de Gaulle, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by
Mr Wang Liang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin, played by
Mr Domas Juškys, Co-Principal Second Violin

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- A set of Wagner Tubas
- A Flugelhorn

A set of Wagner Tubas is loaned by these sponsors in
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G. B. Guadagnini (1757) “Ex-Brodsky” Violin,
played by Mr Jing Wang, Concertmaster

A loan arranged by P. C. Woo & Co.

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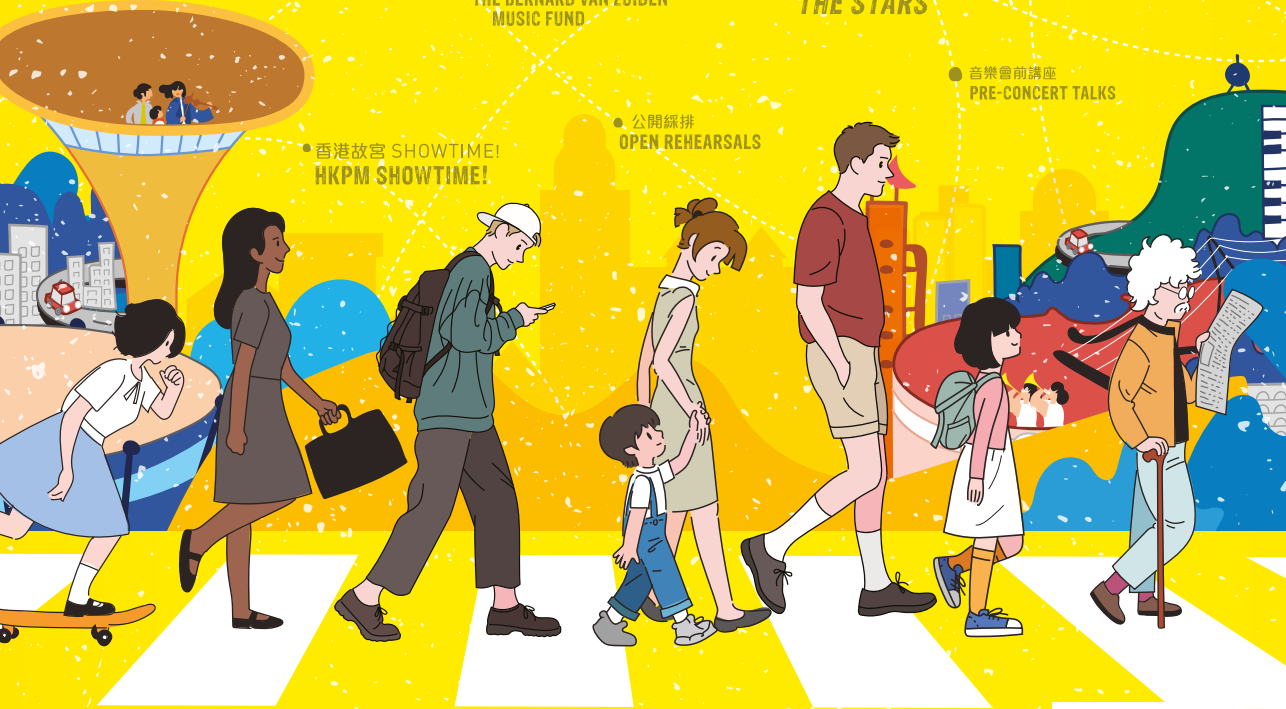
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