



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

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Swire New
Generation
太古新力量
Series



鋼琴詩人賈然
RAN JIA, THE PIANO POETESS

海頓與莫扎特
HAYDN & MOZART

14 & 15 | 11 | 2011
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

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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太古新力量： 鋼琴詩人賈然—海頓與莫扎特

Swire New Generation: Ran Jia, the piano poetess – Haydn and Mozart

艾德敦 指揮

賈然 鋼琴

David Atherton conductor

Ran Jia piano

音樂會開始前45分鐘，文化中心4樓大堂設有由司馬勤 (14/1英語) 及李少霖 (15/1粵語) 主持的免費講座。

Free pre-concert talks by Ken Smith (14/1 English) and Homer Lee (15/1 Cantonese) in the 4/F Foyer of Cultural Centre 45 minutes before each concert.

節目約於10時結束

(上半場：13分鐘、18分鐘；

下半場：8分鐘、30分鐘)。

Concert ends approx. 10:00pm

(1st half: 13 mins, 18 mins;

2nd half: 8 mins, 30 mins).

艾爾加

《快樂鄉》(在倫敦)，Op. 40

海頓

D大調鍵盤協奏曲，Hob. XVIII:11

活潑地

稍慢板

匈牙利風格輪旋曲 (極快板)

中場休息

莫扎特

為鋼琴與樂隊而作的輪旋曲，K382

佛漢威廉士

F小調第四交響曲

快板

中庸的行板

諧謔曲 (甚快板)

終曲及賦格曲尾聲 (甚快板)

ELGAR

Cockaigne (In London Town), Op. 40

HAYDN

Keyboard Concerto in D, Hob. XVIII:11

Vivace

Un poco adagio

Rondo all'Ungherese (Allegro assai)

Interval

MOZART

Concert Rondo in D for piano and orchestra, K382

VAUGHAN WILLIAMS

Symphony No. 4 in F minor

Allegro

Andante moderato

Scherzo (Allegro molto)

Finale con Epilogo Fugato (Allegro molto)

各位觀眾

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For a wonderful concert experience, please kindly switch off your mobile phone and other beeping devices before the concert begins. Photography, recording, filming, eating or drinking are not allowed. We hope you enjoy reading this house programme and wish to retain it. If you don't wish to take your programme home with you, please return it to the admission point after the performance for recycling. We wish you a very enjoyable evening.

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弦
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香港管弦樂團

HONG KONG

PHILHARMONIC ORCHESTRA



Go de Waart

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「迪華特對《貝九》的節奏與速度掌握細膩精緻，動作簡潔準確，港樂與指揮混為一體，發出了震撼性的音響。」

劉靖之，《信報》

"Under his [Edo de Waart] baton, the philharmonic has evolved from a group of talented players able to negotiate the mechanics of tempo changes and timbral effects into an ensemble able to convey the music in genuine emotional terms."

Ken Smith, *Financial Times*

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。港樂近年演出馬勒交響曲系列、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。

2010/11樂季，港樂邀得多位樂壇巨星助陣：朗朗、曹秀美、宓多里、列賓、林昭亮、王健等。利茲、湯·庫普曼、丹尼夫擔任客席指揮的音樂會亦不容錯過。馬其頓鋼琴家狄里帕斯基將以第二鋼琴協奏曲繼續其拉赫曼尼諾夫巡禮，樂季壓軸演出，將是迪華特與港樂一連三周的柴可夫斯基節。

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。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 and 獲取公眾支持。

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。樂團曾參與上海之春國際音樂節及北京國際音樂節，2009年1月，樂團在迪華特的領導下到廣州、北京及上海作中國巡演。2010年9月，迪華特與港樂參與上海世博，於上海東方藝術中心演出貝多芬第九交響曲及特別委約香港作曲家林丰創作的《融》，作為2010中國巡演的首站，隨後分別到西安音樂廳及北京國家大劇院演出馬勒第七交響曲。

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. Under the leadership of **Artistic Director and Chief 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.

Celebrated artists continue to grace our halls in the 2010/11 season: Lang Lang, Sumi Jo, Midori, Vadim Repin, Cho-Liang Lin, Wang Jian, just to name a few. Our roster of guest conductors includes Maestro Carlo Rizzi, Ton Koopman and Stéphane Denève. Simon Trpčeski, who headlines the Rachmaninov cycle, will return with another brilliant interpretation of the composer's famous Second Piano Concerto; while Maestro de Waart and the HKPO will bring to you a 3-week Tchaikovsky Festival as the season finale.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic's Principal Patron. 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. HKPO stays in tune with our city by presenting the orchestra in unexpected venues and bringing the excitement of the concert experience to every home through radio and television broadcasts including the largest symphonic event of the year, *Swire Symphony under the Stars*, at Happy Valley. The Orchestra runs a comprehensive schools education programme, *HSBC Insurance Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids. 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 Orchestra also builds its reputation and raises its artistic standards by touring. Apart from participating in the Shanghai Spring International Music Festival and the Beijing Music Festival, the Orchestra undertook a China tour of Guangzhou, Beijing and Shanghai under the leadership of Maestro de Waart in January 2009. In September 2010, de Waart and the HKPO appeared at the Expo 2010 Shanghai, performing Beethoven's Ninth Symphony and the newly commissioned work *Rong* written by Hong Kong composer Fung Lam in the Shanghai Oriental Art Center, as the first stop of the 2010 China tour. It was followed by performances of Mahler's Seventh Symphony in the Xi'an Concert Hall and Beijing's National Centre for the Performing Arts.

香港管弦樂團由香港特別行政區政府資助
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香港管弦樂團為香港文化中心場地伙伴

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艾德敦 指揮
David Atherton conductor

艾德敦於劍橋大學修讀音樂，在校期間他指揮的歌劇引起國內傳媒的興趣。1967年，他在蘇堤爵士的提拔下，加入倫敦皇家歌劇院，翌年以24歲之齡成為當時史上踏足科芬園最年輕的指揮，任職駐團指揮的12年間，他指揮逾200場演出，當中包括一次遠赴米蘭斯卡拉歌劇院的巡演。他又以客席指揮身份重返科芬園，近期的劇目有拉威爾、史達拉汶斯基和邁耶貝爾的新製作歌劇。他又曾經到加拿大歌劇院指揮《托斯卡》、《伍采克》和《莎樂美》、於格蘭堡歌劇節指揮《仲夏夜之夢》、以及為英國國家歌劇院指揮多齣新製作，如：《杜蘭朵》、《三橘之戀》、《玫瑰騎士》、《莎樂美》、《彼德·格林》和瘋魔三藩市及大都會歌劇院的《比利·巴德》。

艾德敦是倫敦小交響樂團的音樂總監兼創辦人之一，成立於1967年的倫敦小交響樂團經常首演現今重要的現代作品，是其中一個世界頂尖的室樂團。艾德敦曾與倫敦小交錄製無數唱片，包括備受推崇的荀伯克、楊納傑克和威爾的專輯。他的大碟曾贏得一項愛迪生唱片獎、多項格林美提名和享譽國際的法國唱片大獎。他是史上首次踏足BBC逍遙音樂節最年輕的指揮，自此每年均於該節亮相，從未間斷。

1980年至1987年間，他擔任聖地牙哥交響樂團的音樂總監，其後每年夏季均會重訪加州參與由他於1989年創立的主要莫扎特音樂節。他曾任職BBC交響樂團、皇家利物浦愛樂和威爾斯BBC國家交響樂團，又在倫敦策劃及指揮全套拉威爾、韋伯和華萊斯作品，由倫敦小交響樂團、倫敦交響樂團、BBC交響樂團和皇家歌劇院演出。自1989年起，艾德敦出任香港管弦樂團音樂總監，2000年退休時獲頒授OBE勳銜，以表揚他對香港音樂界的貢獻。

David Atherton studied music at Cambridge University where his operatic conducting aroused much interest from the national press. In 1967 Sir Georg Solti invited him to join the music staff of the Royal Opera House, London, and the following year, at the age of 24, he became the youngest conductor ever to appear there. In his twelve years as Resident Conductor he gave nearly 200 performances with Covent Garden, including a highly successful visit to La Scala, Milan. As a guest conductor he has returned there frequently, his most recent engagements having been new productions of operas by Ravel, Stravinsky and Meyerbeer. Other operas he has conducted include *Tosca*, *Wozzeck* and *Salome* for Canadian Opera, and *A Midsummer Night's Dream* for Glyndebourne Festival Opera, and many new productions for English National Opera including *Turandot*, *The Love for Three Oranges*, *Der Rosenkavalier*, *Salome*, *Peter Grimes* and *Billy Budd*, a work he has championed with the San Francisco and Metropolitan Operas.

David Atherton was co-founder of the London Sinfonietta in 1967 and, as its Music Director, gave the first performance of many important contemporary works. The Sinfonietta, widely regarded as one of the world's leading chamber orchestras, has made countless recordings with him, including highly praised collections of works by Schoenberg, Janáček and Weill. His work in the recording studio has gained an Edison Award, many Grammy Award nominations and the sought-after Grand Prix du Disque. He became the youngest conductor in the history of the BBC's Henry Wood Promenade Concerts and subsequently appeared in thirty contiguous seasons.

From 1980 to 1987 he was Music Director of the San Diego Symphony Orchestra and he returns to California each summer to direct the Mainly Mozart Festival, which he founded in 1989. He has also held titled positions with the BBC Symphony, Royal Liverpool Philharmonic and BBC National Orchestra of Wales, as well as devising and conducting festivals in London featuring the complete works of Ravel, Stravinsky, Webern and Varèse with the London Sinfonietta, London Symphony Orchestra, BBC Symphony Orchestra and the Royal Opera House. From 1989 David Atherton was the Music Director of the Hong Kong Philharmonic Orchestra. On his retirement from this position in 2000 and in recognition of his services to the music of Hong Kong, he was awarded the OBE.

艾爾加 Edward Elgar

1857-1934

《快樂鄉》(在倫敦)，Op. 40 *Cockaigne (In London Town)*, Op. 40

艾爾加1901年寫作《快樂鄉》序曲時，大英帝國國勢正盛，國民也有很強的民族自豪感；但其實英國人應該為艾爾加而倍感自豪才對——他可是二百多年來第一位蜚聲國際的英國作曲家呢。然而，艾爾加卻發現很難在家鄉得到認同。26歲那年，他第一首管弦樂曲在伯明翰(英國中部)首演大獲好評，於是懷著雄心壯志決定進軍倫敦，一心希望成為作曲家。但要達到目標，先要讓國內的樂壇中人聽聽他的作品；要讓樂壇中人聽聽他的作品，先要找上能為他製造機會的人——但他卻發現這些人物難於接觸。結果他1891年返回英國中部教小提琴。

過了差不多十年，倫敦人才開始認同艾爾加的才華。1900年10月，倫敦皇家愛樂協會委約他創作一首新的管弦樂曲。為答謝倫敦音樂家們對他的信任，他便寫了交響詩《快樂鄉》刻劃倫敦的景象和聲音，題獻給「我在英國樂團的眾多友人」。1901年6月20日，《快樂鄉》在倫敦首演，艾爾加親自指揮。樂曲是他最歡欣、最快活的管弦樂曲之一。

樂曲標題也暗示樂曲徹頭徹尾在嬉戲。艾爾加喜歡把日常英語詞彙弄得像外語似的；在此倫敦土生土長的「倫敦佬」(cockney)被美化了，音譯成法語似的「Cockaigne」。至於對看不穿標題妙處的觀眾，他也提供了另一標題「在倫敦」。樂曲描繪一對情侶在倫敦市內閒逛時的所見所聞。

樂曲開始時既輕巧又像玩耍似的，不久就轉而描繪華麗壯觀的「帝國心臟」城市。一個高貴的主題(艾爾加愛玩文字遊戲的又一例子——nobilmente首次在這裡出現。)不久也轉化為倫敦東區街頭頑童的快活口哨聲。小提琴的浪漫主題描繪戀人在攝政公園閒逛。在跳跳蹦蹦的兒童包圍下，有個軍樂隊(包括短號)出現了一陣子；但一對戀人受不住喧鬧，跑到市內其中一座教堂清靜一下——但外面的聲音還是隱隱約約地迴響。兩人走回街上，營營役役、匆匆忙忙的日常生活再次映入眼簾；軍樂隊再次露面、小販在街頭叫賣，連管風琴也加入奏出雄偉的「高貴」主題。🔥

In 1901 when Elgar completed his *Cockaigne* overture the British Empire was at its height. It was for the English a time of great national pride, and they should have been prouder still of Elgar who was the first English-born composer for over 200 years to earn an international reputation. But Elgar found it difficult to find recognition of his talents at home. He was 26 when his first orchestral work was performed in Birmingham in the English midlands and, largely on the strength of the success of that, he decided to move to London where he hoped to make a name for himself as a composer. However he found it difficult to make the contacts necessary to get his music heard by members of the country's musical establishment, and in 1891 he returned to the midlands to teach violin.

It was almost 10 years before London began to recognise his genius and in October 1900 the Royal Philharmonic Society of London commissioned him to write a new orchestral work. In his gratitude to the faith shown in him by London musicians he wrote a tone-poem depicting the sights and sounds of London, called it *Cockaigne*, and dedicated it to "my many friends the members of British orchestras". Elgar conducted the first performance of *Cockaigne* in London on 20th June 1901, and it remains one of his most cheerful and vivacious orchestral scores.

Even the title hints at the sheer fun of the music. A favourite game of Elgar's was to turn everyday English words into foreign-sounding ones; here London's indigenous "cockney" people are elevated by having their name transliterated into the French-style "*Cockaigne*". For those failing to identify the subtlety of the title Elgar provided an alternative, "In London Town", and the music depicts the sights and sounds of London as seen by a pair of lovers strolling through the city.

It opens with a light, playful passage which quickly transforms itself into a grand evocation of the pomp and pageantry of the city at the very Heart of Empire. A noble theme (another example of Elgar's trademark wordplay, 'nobilimente', is used here for the first time) is likewise transformed into the jaunty whistling of cockney street urchins. Lovers strolling in Regent's Park are represented by a richly romantic theme for violins. Surrounded by scampering children a military band (including cornets) puts in an appearance but, overwhelmed by all this noise the lovers seek refuge in one of the city's many churches, where outside sounds echo faintly. As they go back into the city streets the lovers again encounter the hustle and bustle of daily life, complete with a reappearance of the band, the vendors' street cries, and the majestic "nobilimente" theme here reinforced by the organ. 🎵

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、低音巴松管、四支圓號、兩支小號、兩支短號、三支長號、大號、定音鼓、小鼓、三角鐵、雪橇鈴、鈴鼓、鈸、大鼓、管風琴及弦樂組。港樂於2000年首次演出《快樂鄉》，由艾德敦指揮。

Instrumentation: two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, contra bassoon, four horns, two trumpets, two cornets, three trombones, tuba, timpani, snare drum, triangle, sleigh bells, tambourine, cymbals, bass drum, organ, and strings. The Hong Kong Philharmonic's first performance of *Cockaigne* was in 2000, conducted by David Atherton.

海頓

Franz Joseph Haydn

1732-1809

D大調鍵盤協奏曲，

Hob. XVIII:11

活潑地

稍慢板

匈牙利風格輪旋曲(極快板)

Keyboard Concerto in D,

Hob. XVIII:11

Vivace

Un poco adagio

Rondo all'Ungherese (Allegro assai)

1780年2月20日，海頓的老朋友、維也納帝國郵政總長哈滕斯坦家中舉行了一場私人音樂會。哈滕斯坦的女兒擁有一台鋼琴，而且據說彈得很出色，頗有大師風範。海頓很可能為她寫作了一首鋼琴協奏曲，讓她在那天的音樂會上演出。時人形容：「在名家海頓面前，哈滕斯坦小姐和弦樂團都相當緊張。但開始的和弦響起時，大家就知道這是難得的藝術享受。卡爾·約瑟夫·圖斯基拿著小提琴，在哈滕斯坦小姐身旁；然而哈滕斯坦小姐卻不能鬆弛下來——因為她也要加入演奏。大家都嘆為觀止！哈滕斯坦小姐技巧、品味和對音樂的感受力都極佳，她的速度驚人，連圖斯基也只願望著她飛翔的手指，幾乎忘了自己的職責。」

海頓在1750至1760年代寫了十首鍵盤協奏曲，都是管風琴或古鍵琴協奏曲，但往後十多年卻未嘗再有鍵盤協奏曲問世——似乎哈滕斯坦小姐的新鋼琴正是他重拾這個樂種的原因。無論寫作緣起為何，D大調第11鍵盤協奏曲無疑是海頓生前最受歡迎的鍵盤協奏曲，出版過的版本不下八個，包括遠至倫敦、阿姆斯特丹、巴黎、柏林和維也納的出版社。不消說，印刷版當然聲稱樂曲是「為古鍵琴或古鋼琴」而寫，但第二樂章卻是最有力的證據，證明海頓寫作時心中所想的是鋼琴——正如樂評人李察·威格莫爾所言：「極需要鋼琴才能做到的細微力度變化。」

第一樂章主題先由小提琴奏出，閃爍活潑的鋼琴隨後接過主題，是海頓典型的快活主題。弦樂奏出短篇的對比樂段，模仿口風琴樂手的一呼一吸。**第二樂章**的如歌主題格調優雅，一邊加上裝飾，一邊優美地開展，伴奏音型則簡單質樸。**第三樂章**雖說是「匈牙利風格」，卻根據克羅地亞民歌《錫裡科洛》寫成；當時土耳其風格蔚為風尚，樂章也多有仿土耳其風格的特色。🔥

編制：兩支雙簧管、兩支圓號及弦樂組。港樂於1998年首次演出此協奏曲，由艾德敦指揮。

Instrumentation: two oboes, two horns, and strings. The Hong Kong Philharmonic's first performance of this concerto was in 1998, conducted by David Atherton.

On 20th February 1780 a private concert took place at the home of the Imperial Chief Postmaster in Vienna, a man by the name of Hartenstein who was an old friend of Haydn's. His daughter was known to possess a piano and was regarded as something of a virtuoso at it, and it seems likely that Haydn composed a concerto for her to perform on her piano at that concert. A contemporary report describes the occasion; "Mademoiselle Hartenstein and the string ensemble were in quite a state of nerves with the famous Haydn in front of them. Their very first chords, however, showed that we were in for rare artistic pleasure, but she could not relax for, with Carl Joseph Tueski with the violin at her side, she joined in with their music. Everyone was thrilled! She possessed such skill, taste and sensitivity that even Tieski, following her flying fingers with his eyes, could only marvel at such speed and almost forgot his duties."

Haydn had composed 10 earlier keyboard concertos – all for organ or harpsichord – during the 1750s and 1760s, and it seems probable that Fräulein von Hartenstein's new piano prompted him to return to a genre he had more or less abandoned for over a decade. The Keyboard Concerto No. 11 in D became far and away the most popular of Haydn's keyboard concertos in his own lifetime, appearing in no fewer than eight different editions from publishers as far afield as London, Amsterdam, Paris, Berlin and Vienna. The published editions advertised the Concerto as being "for the harpsichord or fortepiano", but the most telling evidence that Haydn had the piano in mind comes in the central movement which, in the words of the critic Richard Wigmore, "cries out for the dynamic shadings possible on the piano".

The main theme of the **1st movement**, introduced by the violins and taken up with scintillating energy by the piano, is one of Haydn's typically jolly melodies, while a brief moment of contrast is provided by the strings, offering a fair imitation of the inhaling and exhaling of a mouth-organ player. The **2nd movement** is a graceful song-like theme which unfolds, elegantly ornamented, above the simplest of accompanimental figures. Although the **3rd movement** is described as 'Hungarian', it is actually based on a lively folk tune (*Siri Kolo*) from Croatia, while there are also many of the pseudo-Turkish characteristics which were much in vogue at the time. 🍷

生於四川成都的賈然三歲起開始習琴，1995年第一次舉行公開獨奏演出，2001年贏得文化部全國少年兒童蒲公英銀獎，並於2004年榮獲第二屆國際鋼琴-e-大賽的特別獎。2005年11月，她首次於林肯中心愛麗絲·特莉廳演出，與格拉夫曼和聖路克樂團合作演繹莫扎特的C大調第21鋼琴協奏曲。近期演出包括：再次回到上海音樂學院舉行音樂會，當晚更是座無虛設、與上海愛樂樂團於上海音樂廳合作演出兩首莫扎特的協奏曲，以及於2008年夏季在魯爾鋼琴節中首次舉行獨奏會，演繹兩首舒伯特的奏鳴曲。

賈然現於費城寇蒂斯音樂學院學習，師承格拉夫曼。她的父親賈達群是國內著名的作曲家兼上海音樂學院研究生處處長。🍷

「天生的感覺非常好。」
傅聰

「擁有豐富音樂表現技藝的
鋼琴詩人。」譚盾

莫扎特 Wolfgang Amadeus Mozart

1756-1791

為鋼琴與樂隊而作的
輪旋曲，K382

Concert Rondo in D for
piano and orchestra, K382

莫扎特作品目錄指莫扎特共有27首鋼琴協奏曲，但當中犯了兩個毛病，所以嚴格來說數字並不準確。第一，其中好幾首原是為其他鍵盤樂器寫；第二，莫扎特頭四首協奏曲都是改編自他人作品的。寫於1773年12月的D大調第五協奏曲(K175)普遍被視作莫扎特第一首原創鋼琴協奏曲，但這個說法也可能同樣不甚準確。毫無疑問，樂曲本身原創性很強（許多地方甚至強得令人吃驚），但有證據顯示莫扎特最初選擇的獨奏樂器不是鋼琴，而是管風琴。可以肯定的是莫扎特1782年2月在維也納用鋼琴演奏過此曲；而為了這次演出，他把原本頗有管風琴特色的終樂章抽起，寫作一個新樂章取代。這個新樂章馬上得到公眾垂青，成為莫扎特生前最受歡迎的作品。按今天的演奏習慣，演奏整首協奏曲時保留原本的終樂章——因為舊版本無論音樂上和思想上都較有內涵；而新版本現在則總是獨立演出，稱為D大調音樂會輪旋曲。

維也納觀眾喜歡此曲的理由顯然易見：樂曲開端響起的快活主題極有維也納特式（即使今天在維也納和薩爾茨堡，禮品店出售的大批音樂盒都採用這個主題），大家甚至可以想像全體觀眾在音樂會後幾天還在哼唱這個旋律。主題本已一聽難忘；但莫扎特彷彿意猶未盡似的，一口氣寫了10個變奏。旋律第一行在主題已出現過不下六次，心算高手馬上會算出——樂曲長度雖然不夠十分鐘，但這個曲調會出現約66次。

過火嗎？這樣說委實低估了莫扎特的才華——他總能化腐朽為神奇，把最平庸陳腐的樂思變成充滿藝術性的音樂。🔥

編制：長笛、兩支雙簧管、兩支圓號、
兩支小號、定音鼓及弦樂組。今次是
港樂首次演出此曲。

**The orchestra for this concert rondo calls for:
flute, two oboes, two horns, two trumpets,
timpani, and strings. This is the Hong Kong
Philharmonic's first performance of this piece.**

Catalogues of Mozart's compositions list 27 piano concertos. On two counts this figure is not strictly accurate. Firstly, several of the concertos were composed with some other keyboard instrument in mind, and secondly, the first four concertos were actually arrangements by Mozart of other people's work. The Concerto No. 5 in D (K175) composed in December 1773 is often cited as Mozart's first original concerto for the piano, but here again this may not be the exact truth. Certainly the music is completely (and often startlingly) original, but there is evidence that Mozart intended it for the organ rather than the piano. One thing is certain; Mozart gave a performance of the work using a piano in Vienna during February 1782, on which occasion he replaced the original and somewhat organistic finale with a new movement. This rondo movement immediately caught the public's attention and became the most popular piece of Mozart's music in his own lifetime. Modern performances of the concerto revert to the original finale, a movement of rather more musical and intellectual substance than the Viennese finale, which now is invariably performed on its own as the Concert Rondo in D.

What the Viennese public found so attractive about this music is obvious. The jolly theme heard at the very outset is so typically Viennese (it can be heard on countless musical boxes for sale in the gift-shops of modern-day Vienna and Salzburg) that one can well imagine the entire audience finding themselves singing it for days afterwards. And as if the sheer catchiness of the theme is not enough, Mozart drives the point home by producing a set of 10 variations on it. Bearing in mind that the first line of the melody occurs no fewer than six times in the basic theme, those with a gift for mental arithmetic will quickly recognise that in the space of less than 10 minutes we will hear this tune some 66 times.

Overkill? To suggest that would be to underestimate the genius of Mozart, who, as we will see could turn the most simple musical idea into something utterly artistic. 🎻

Born in Chengdu, Sichuan, **Ran Jia** began studying piano at the age of three. She made her solo début in 1995 and was the silver medallist of The National Cultural Ministry Dandelion Youth Arts Competition in 2001. In 2004, she won the special prize in the second International Piano-e-Competition. In November 2005, she made her début with Gary Graffman and the Orchestra of St Luke's at Lincoln Center's Alice Tully Hall, where she performed Mozart's Piano Concerto No. 21 in C. Recent highlights include a return, sold-out concert at the Shanghai Conservatory of Music, a performance of two Mozart concerti with the Shanghai Philharmonic Orchestra at the Shanghai Concert Hall and her recital début at the Klavier Festival Ruhr in the summer of 2008, playing two Schubert sonatas.

Ran Jia is currently studying with Gary Graffman at the Curtis Institute of Music in Philadelphia. Her father, Professor Da-qun Jia, is one of the leading composers in China and Dean of the Graduate Study Programs at the Shanghai Conservatory of Music. 🎻

"Jia's Schubert is warm and unforced... subtle tempo modifications and sensitivity to textures add to the success of the outer movements... Jia is young artist to watch, a mature and gifted musician."
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A Season of
為推廣 / 粵語
Bravos

佛漢威廉士 Ralph Vaughan Williams

1872-1958

F小調第四交響曲

快板

中庸的行板

諧謔曲 (甚快板)

終曲及賦格曲尾聲 (甚快板)

Symphony No. 4 in F minor

Allegro

Andante moderato

Scherzo (Allegro molto)

Finale con Epilogo Fugato (Allegro molto)

佛漢威廉士第一至第三交響曲(《海》、《倫敦》和《田園》)都有描述性質的標題和清楚明白的樂曲大綱，因此倫敦女王大廳的觀眾聽第四交響曲首演時(1935年4月10日，由布特爵士指揮英國廣播公司交響樂團演出)，發現既沒有副標題、又沒有明顯的樂曲大綱，也頗感震驚。這還不止，這三首交響曲(還有大量其他作品，包括維妙維肖的《雲雀高飛》)以發人深省的抒情風格為主，第四交響曲兇狠的開端絕對嚇人一跳。第四交響曲寫於1931至1934年，而當時法西斯主義越演越烈，威脅歐洲局勢；難怪許多評論認為，作曲家藉此表達對身邊發生的事情強烈反感。佛漢威廉士本人對這種論調嗤之以鼻：「我寫這首樂曲，不是明確地描繪某些外在事情——例如歐洲的情況——只是把想到的寫下，就是這樣。」

After three symphonies, each with descriptive titles and clearly defined programmes – the “Sea”, “London” and the “Pastoral” – it came as something of a shock to the Queen’s Hall, London audience at the première of Vaughan Williams’ Fourth Symphony (given by the BBC Symphony Orchestra under Sir Adrian Boult on 10th April 1935) to find that it had neither subtitle nor obvious programme. More than that, after three symphonies (and a plethora of other works including the evocative *Lark Ascending*) which were primarily reflective and lyrical in character, the sheer ferocity of the Fourth Symphony’s opening was probably nothing short of horrifying to them. Bearing in mind the growing menace of fascism which was threatening the political stability of Europe at the time – the Symphony was composed between 1931 and 1934 – it was only to be expected that many commentators identified in it the composer’s revulsion at what was going on around him. Vaughan Williams himself scoffed at this notion; “I wrote it not as a definite picture of anything external – e.g. the state of Europe – but simply because it occurred to me like this.”

佛漢威廉士： 第四交響曲

VAUGHAN WILLIAMS: Symphony No. 4

佛漢威廉士在《一本音樂自傳》寫道：「我從不因為抄襲而內疚。第四交響曲開端就是抄襲貝多芬第九交響曲終樂章的。」**第一樂章**打破了莫扎特協奏曲平靜的氣氛，大家馬上想到的也許不是貝多芬；但事實上，佛漢威廉士根本是在貝多芬點到即止的地方繼續走下去。華爾頓認為此曲是「貝多芬之後最出色的交響曲」，反映他也認同上述說法。貝多芬第九交響曲終樂章先響起一下極不協和的聲音，有人說那代表「世間的紛亂」，偉大的頌讚之歌繼而撥亂反正。佛漢威廉士把這個不協和的聲音拆開，變成一個四音音型，不斷重複，幾乎不能自拔；不但沒有解決開端的不協和，反而變本加厲，成為推動全曲的力量。

有評論認為第一樂章結束時帶著「意味深長的克制」；而**第二樂章**開始時管樂也奏出既克制但帶點威脅性的樂段。在柔和地蹣跚而行的低音襯托下，小提琴奏出縷縷悠長而「婉轉曲折的對位」線條，整體氣氛彷彿漫長而哀傷的行列。首演過後有樂評引用約翰·基特斯的詩句寫道：「這些行將就義的人是誰呢？」

長笛奏出以四音音型為主的華彩樂段，為第二樂章畫上句號；幾秒內，**第三樂章**響起——也是相同的四音音型。樂章處處是錯位的強音和劇烈的力度波動，因此有人形容它「異想天開，光怪陸離」。中央的插段是怪誕的賦格曲，先由大號和長號奏出，隨即交給長笛和短笛。

步步進迫的定音鼓像遠處的槍聲，四音音型變得瘋狂，然後第四樂章突然響起，樂章之間沒有間斷。**第四樂章**是首激動人心的進行曲，甚有軍樂意味；一段以四音音型為基礎的賦格曲語調尖酸刻薄，高潮時樂曲開端的激烈素材重現；有個和弦作致命一擊，全曲突然結束。

編制：三支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、三角鐵、小鼓、大鼓、鈸、懸鈸及弦樂組。今次是港樂首次演出此交響曲。

佛漢威廉士在自傳寫道：「老友阿諾德·巴克士那些不可思議的和弦，我希望自己能想得」。這個和弦定會令他那老朋友覺得自豪，所以佛漢威廉士把樂曲題獻給巴克士似乎真是適合不過。同時，他也知道此曲的音樂語言不是人人都喜歡的。綵排時，他說過：「我不知道自己喜歡與否，但那是我的意思。」

"I have never had any conscience about cribbing," wrote Vaughan Williams in *A Musical Autobiography*; "I cribbed the opening of my Fourth Symphony from the finale of Beethoven's Ninth". We might not immediately think of Beethoven as the **1st movement** shatters the calm mood left after the Mozart Concerto, but in actual fact Vaughan Williams was simply continuing where Beethoven had left off; something recognised by William Walton when he described it as "the greatest symphony since Beethoven". The final movement of Beethoven's Ninth Symphony opens with a big discord, said to represent "world disorder", before resolving on to a great song of praise. Vaughan Williams effectively dissects his opening discord, turning it into an almost obsessively repeated four-note figure which, far from resolving the opening disorder, serves only to reinforce it and becomes the driving force of the entire work.

The movement ends, in the words of one commentator, with "meaningful restraint", while the **2nd movement** opens with a similarly restrained but somewhat menacing passage for wind. The violins, over a gently plodding bass, produce long threads of "wandering counterpoint", and the overall mood is so evocative of long, sorrowful processions that one critic at the first night quoted the poet John Keats and wrote of this movement, "who are these coming to the sacrifice?"

A flute cadenza over the four-note figure ends the movement, and within a few seconds of the start of the **3rd movement** that same four note figure appears. Full of misplaced accents and drastic dynamic fluctuations, this movement has been described as "wonderfully fantastic and uncanny", the central episode taking the form of a grotesque fugue introduced by tuba and trombones and quickly passed to flutes and piccolo.

Over menacing timpani – like distant gunfire – the four-note figure becomes frenzied before bursting out, without a break, into the **4th movement**. This is a stirring march with many militaristic overtones leading to a vitriolic fugue based on the four-note theme which culminates with the ferocious material with which the work began and a single chord which, with a single deadly blow, abruptly finishes the Symphony.

Vaughan Williams had written in his autobiography, "I wish I could think of the strange chords of my old friend, Arnold Bax". Here was a single chord of which his "old friend" would have been proud, so it seems only fitting that Vaughan Williams dedicated the Symphony to Bax. At the same time he was aware that the musical language was not going to be to everyone's taste, commenting in rehearsal, "I don't know if I like it, but it's what I meant". 🐉

Instrumentation: three flutes (one doubling piccolo), three oboes (one doubling cor anglais), two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, two trumpets, three trombones, tuba, timpani, triangle, snare drum, bass drum, cymbals, suspended cymbal, and strings. This is the Hong Kong Philharmonic's first performance of this symphony.

天生鋼琴家—賈然

朱振威



雖然三歲就開始學鋼琴，可是賈然對童年的音樂生活記憶最深的，卻是唱卡拉OK！也許她自己當時也不會想到，自己會從一個愛唱卡拉OK而且在比賽得獎的小女孩變成了今天蜚聲國際的鋼琴家。看賈然今天的演奏事業，可以說是順從她的天賦與自我醒覺催生而成，就像是生下來就要當鋼琴家似的。

從卡拉OK到鋼琴

出乎意料吧？今天的「鋼琴詩人」，小時候卻醉心「唱K」：「童年時很會唱卡拉OK，都唱流行曲。六歲時還參加卡拉OK比賽得了三等獎！那時都唱張惠妹、鄧麗君、許茹芸的歌，唱很多，都是因為媽媽喜歡。不過現在完全沒有唱了，現在的歌都不會唱。」

更出乎意料的是，當你以為賈然成為鋼琴家定必是其作曲家父親賈達群的精心安排，事實上卻是無心插柳：「我三歲半開始學琴，最初是怎樣開始也忘了，只是聽爸爸說的。那時候爸爸媽媽想為我培養一樣嗜好，好讓我情感發展更全面，於是爸爸想到讓我學鋼琴，更找來一位音樂學院的老師來教我。一開始那位老師不願意教的，覺得我這麼小，來上課也只不過是當褓姆。但我爸爸跟他商量，最後也就上一節試試看。那時老師隨便的彈一些和弦給我聽，當他彈了一個屬七和弦，我卻表現得很驚奇。老師就跟我爸爸說：『這孩子我要教！』因為他認為我對和聲很敏感，於是我開始了學鋼琴。」

雖然父母只想為她培養一種陶冶性情的嗜好，到了四年級，賈然卻發現了鋼琴是自己的最愛，於是向父母提出要投考上海音樂學院附屬小學：「是我告訴父母我要考的，他們聽到也很吃驚。」小時候已經發現天賦，也自知自己要走音樂路，可是賈然從未覺得自己與眾不同：「四年級以前我的生活都跟普通人一樣，四年級以後考進了上音附小，身邊小朋友都是跟我一樣，所以一直沒有覺得自己跟其他人不同。」

平凡的生活 不平凡的扶持

的確，今天的賈然在舞台以外的生活，還是跟你我沒有分別：空閒時會讀讀書，上上網，逛逛街：「我的Facebook有幾百個朋友，MSN，QQ都有用。家裡的電腦會一直都開著，沒有事做就看一下。有空時會跟朋友或媽媽逛街啊。」

不過，擁有一位傑出作曲家父親與桃李滿門的大師級老師Gary Graffman，身邊得到這樣的人物扶持，還是有不同，這可會是壓力來源嗎？「不會吧。作為鋼琴家，我只要對觀眾展示最好的音樂。演奏音樂不是為了超越誰，我是享受音樂。演奏音樂是一種讓人精神上愉悅的高尚行為，達到某些成就並不是演奏的目的。」

「有他們在身邊真的很幸運。」賈然還是會為此感恩。相比老師，父親在整個成長期間持續影響，始終來得深刻：「小時候看他與學生見面，學到怎樣理解音樂。有時也會在家與他討論音樂。」我不禁好奇問道「他有為你作曲嗎？」可是賈然卻笑說：「倒還沒有呢！」

每次演出都是難忘的體驗

說到理解音樂，賈然有她的方法：「平常聽音樂我都會聽室內樂、聲樂。要了解一位作曲家，你要了解他的其他作品。」機會難得，當然要請賈然簡介兩首演出曲目：「海頓的D大調協奏曲原來是為古鍵琴或古鋼琴而寫，仍具有巴羅克風格。當中第三樂章匈牙利舞曲的主題，非常歡快，是跳舞的音樂，感覺輕快而且具舞蹈感。至於莫扎特的輪旋曲，寫在第二十一鋼琴協奏曲之前，是單樂章的變奏曲，跟海頓的曲子一樣是D大調寫成。這個曲子本來是莫扎特為第五鋼琴協奏曲重寫的終樂章，也可以單獨演奏。」

這次與港樂首度合作，兩首曲子都是由港樂提議，都是她從未公開演奏的。不知是刻意安排還是機緣巧合，兩首曲目都是D大調——有些鋼琴家編排曲目時的確會考慮作品調性，賈然說她卻沒有這習慣：「如果是獨奏會，

我不大會考慮選曲的調性，除非是很不適合的配搭，例如這首曲是C大調，下一首是升F小調，這樣會不順耳，我會避免這樣做的。」

賈然說，每一次演出都是非常難忘，可是這不是公式回答，而是自有她的想法：「因為每次演出都有不同感受，每次演出的條件環境都不同，自己也不同。這些都對內心有不同衝擊，而衝擊力會使我對人的情緒、內心甚至人性有深刻體會，也更了解作曲家的感受。」也就是說，每一次演出對賈然來說，都是一次獨特的體驗，也是讓她繼續提升的體驗。

且看這一次與港樂為大家獻出的「雙重第一次」，會為她帶來甚麼樣的體驗！

賈然最愛的鋼琴家

內田光子：她最擅長的作曲家都是我所喜愛的，她的音色乾淨，演繹也非常古典。

傅聰：我十三歲的時候第一次上他的大師班，天啊！他令我想到音樂這東西多美妙！他的演奏能開展出創造力，充滿東方人的文化。音色雖然很法國，但也像水墨畫一樣。

András Schiff與Julius Katchen：非常熱情，完全感及到他們是熱愛音樂，我尤其喜愛Katchen的布拉姆斯。



Born to be a pianist – Ran Jia

Leon Chu



Although Ran Jia started to learn the piano at the age of three, her most vivid childhood memories were of karaoke! As a little girl who loved to sing, she won prizes in karaoke contests but she never imagined she would one day become a world-renowned pianist. Through self-realisation of her musical talent she approached her career in performing – she is just born to be a pianist.

From Karaoke to Piano

“When I was a kid I was very good at singing Karaoke, especially those pop songs. I was even awarded a second runner-up at a karaoke contest at the age of six! At that time I always sang songs by A-mei (Chang Hui-mei), Teresa Teng, Valen Hsu, as my mother liked them. But now, I am not singing any pop songs anymore, I can’t sing any of the new songs.”

Incredible as the transformation from karaoke kid to piano poetess might seem, what is even more incredible is that Jia’s father, Da-qun Jia, who is a composer, really wanted her to learn the piano just as a hobby. “My parents only wanted me to cultivate a hobby so that my emotional development would be more rounded, and they chose the piano. They found a teacher from the Academy of Music to teach me. At first the teacher was not willing to teach kids at such a young age, he thought it was no better than babysitting. My father persuaded him to give me a trial class. So my teacher played a few random chords for me, and when he played a dominant seventh I was very amazed. My teacher then told my father, “I will take this kid!” He thought I had a sensitive ear to harmony, and that was how I started learning the piano.”

It was when she was in primary four that Jia discovered that the piano was the love of her life, so she asked her parents to send her to the affiliated primary school of Shanghai Conservatory of Music. “I wanted it myself, and when I told it to my parents they were so surprised.” But even at such a very young age Jia knew she had a talent for music and that she would pursue a musical career, but she did not find herself different from any other children. “Before primary four I led a life which was the same as any other people; after I entered the affiliated primary school, all the kids around me were the same as me, so I didn’t feel any difference from others.”

Support to a Performing Life

Sure enough, away from performing Jia’s life is no different from anyone else’s; reading, browsing the net, shopping for leisure. “I have hundreds of friends on my Facebook account, and I also use MSN and QQ. My computer at home remains switched on all the time, when I am not doing anything I will just browse for a while. Sometimes when I have time I will go shopping with my mom or my friends.

"However, with an outstanding composer father and a piano master teacher Gary Graffman, does she feel she is under great pressure?" "Not at all. As a pianist, I am only determined to show my audience the best I can. I do not play in order to outperform anyone, I enjoy the music itself. Playing music has a higher purpose, which is to bring about pleasure to the audience. The purpose of playing music should not be to attain certain achievements." Jia is still grateful that her father is still there for her and certainly he has an influence on her development; "I saw him meeting his students when I was young, and listening to their conversations I learnt to understand music. We discuss music at home sometimes, too." But has her father ever composed any music especially for her? "Oh! Not even once!" Jia chuckles.

Every performance an unforgettable experience

When it comes to understanding music, Jia has her special methods. "I usually listen to chamber music and vocal music. To understand a composer, you need to understand his other pieces." Following on from this, Jia gave a brief introduction to the two pieces she is performing for us. "Haydn's Concerto in D major was originally written for harpsichord or clavichord, still in baroque style. Its third movement, the Hungarian rondo, is a

piece of very happy and dancing music. As for Mozart's rondo, it was written before his Piano Concerto No. 21, and it's a variation standing on its own; same as Haydn's concerto it's also in D major. This piece was written originally as the finale of Mozart's Concerto No. 5, but it can be performed on its own, too." Is she concerned that both pieces are in the same key? "If it's a solo, I do not usually think about tonality, unless they are really strange matches, like C major followed by F# minor, that would not be pleasing to the ears!"

This is the first time Jia has performed with the HKPO who chose both these pieces which Jia will be performing for the first time in public. Every single performance is a memorable one for Jia, but hers is not a standard answer to the usual question; "I feel differently in each performance, and the situation I am in is different, so I myself am not the same too. All this would have an impact on my mind, which brings about different emotions, and I might even have a deeper comprehension of my inner self, and I would understand the feelings of the composer better."

Let's wait and see what kind of experience her double 'First's' with HKPO will bring her!

Ran Jia's favourite pianists

Mitsuko Uchida: Uchida's favourite composers are also my favourites; she has very clear notes and her style is very classical.

Fou Ts'ong: I first attended his masterclass when I was 13 years old. Oh my! He shows me how wonderful music can be! His performance is so creative and filled with the Eastern culture. His music has a French tone colour, yet it is also like a piece of Chinese ink and wash painting.

András Schiff and Julius Katchen: They are very passionate, I can feel their love for music and I especially like Katchen's Brahms.





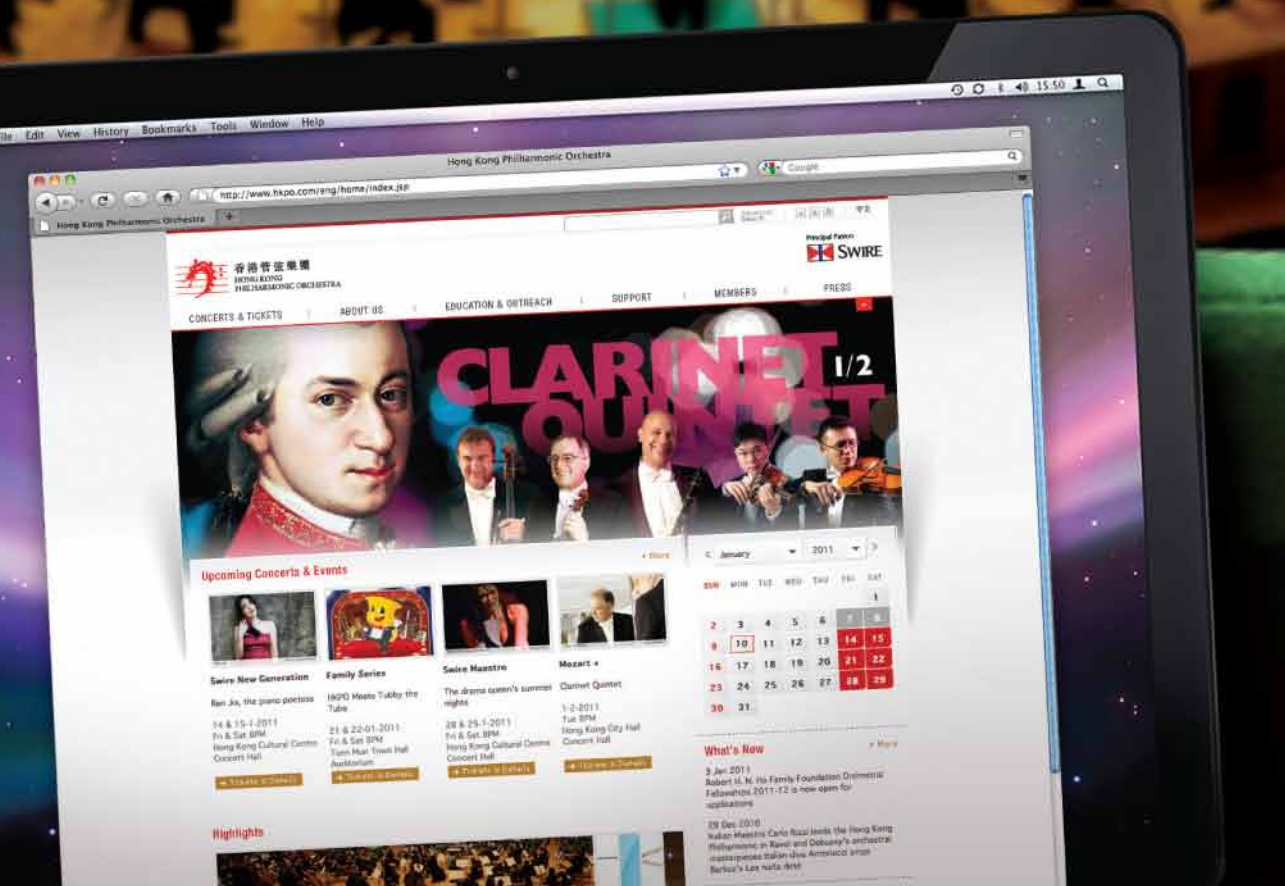
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A Season of
為港樂 / 攝影
Bravos

狄里柏斯基

2006年馬其頓鋼琴家狄里柏斯基首次跟港樂合作，在場的觀眾可能仍記得，第一晚的音樂會因文化中心停電而幾乎被迫取消，冷氣供應在音樂會臨開場前才恢復過來，樂師們都不得不脫下黑色外套，以一身白恤衫示人。

意外事件當然無礙他演奏的熱情，上季，他再度來港，在同一晚一口氣連奏兩首拉赫曼尼諾夫難度鋼琴協奏曲，技驚四座，成功攫取在座每一位樂迷的芳心，這讓他順利榮登本樂季門票銷量第二高的音樂會。幾年後的今天，狄里柏斯基已成為世界其中一位炙手可熱的鋼琴家。

2月11及12日，他將演繹極受歡迎的拉氏第二鋼琴協奏曲。去年，他跟皇家利物浦愛樂和指揮佩特連科合作，分別錄製了一張唱片和在逍遙音樂會2010中演奏此曲，兩者均大獲好評。《獨立報》盛讚：「在狄里柏斯基和皇家利物浦愛樂首席指揮佩特連科充滿創意的處理下，樂曲變得煥然一新，狄里柏斯基在鍵盤間閃耀、他的觸鍵靈巧，為作品添上光彩，樂句綺麗動人。」而唱片則榮登美國古典唱片排行榜和英國專業古典音樂排行榜頭十位，同時贏得Classic FM的「編輯之選」獎。

藝術總監兼總指揮艾度·迪華特將執棒指揮港樂演繹這套全拉赫曼尼諾夫節目，除了膾炙人口的第二鋼琴協之外，還有如天籟般的《練聲曲》、拉赫曼尼諾夫第一首創作的作品—D小調諧謔曲，以及他的最後傑作—《交響舞曲》。

Many in our audience will still remember Simon Trpčeski's first collaboration with the HK Philharmonic back in 2006. An electricity failure caused the Cultural Centre's air-conditioning to stop working and his first night concert was almost cancelled. The musicians all changed from wearing black to wearing white but, in the event, the air-conditioning started up again just before the concert started.

Undeterred by this harrowing experience, he returned last season to perform two daunting concertos by Rachmaninov on the same night. As you might expect, he captured the hearts of the Hong Kong audience and as a result, his concerts are ranked as the second best-selling subscription concerts of our current season. Today, Macedonian pianist Simon Trpčeski is one of the most sought-after pianists in the world.

On 11th and 12th February he will take his seat in Rachmaninov's much-beloved Second Piano Concerto, a work he recorded and performed at last year's BBC Proms with the Royal Liverpool Philharmonic and Vasily Petrenko. Both the disc and performance received high praise. As *The Independent* wrote; "in the creative hands of Simon Trpčeski and the RLPO's dashing principal conductor Vasily Petrenko... nothing could have been further removed from the flash and rhetoric of the old warhorse approach. Trpčeski shimmered over the keys, his nimble articulation lightening and illuminating hackneyed passage-work until phrases began to sing with fantasy once more." The disc was placed in the Top 10 of both the Billboard Classical Chart and the UK's specialist classical chart, and additionally won Classic FM's "Editor's Choice" Award.

Maestro Edo de Waart will conduct the Hong Kong Philharmonic in this all-Rachmaninov programme, including, in addition to the hugely popular Second Concerto and the divinely beautiful *Vocalise*, Rachmaninov's first and last orchestral works, the Scherzo in D minor and his powerful swan song, *Symphonic Dances*.



PHOTO Cheung Chi Wai



PHOTO Keith Hiro

01 艾度·迪華特 Edo de Waart

02 狄里柏斯基 Simon Trpčeski

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Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

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PHOTOS BY
Cheung Chi Wai & Keith Hiro

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



李智勝
Lee Zhisheng



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



徐恒
Xu Heng



張希
Zhang Xi



周騰飛
Zhou Tengfei

第二小提琴 Second Violins



● 范丁
Fan Ting



■ 趙滢娜
Zhao Yingna



▲ 梁瑋瑄
Leslie Ryang
Moon-sun



華嘉蓮
Katrina Rafferty



鈴木美矢香
Miyaka Suzuki



冒田中知子
Tomoko Tanaka Mao



李嘉道
Ricardo de Mello



方潔
Fang Jie



何嘉俊
Gallant Ho Ka-chun



許致雨
Anders Hui



簡宏道
Russell Kan Wang-to



巫國輝
Mo Kwok-fai

第二小提琴
Second
Violins



潘廷亮
Martin Poon
Ting-leung



* 陳怡廷
Chen Yi-ting



* 柯雪
Ke Xue



* 劉博軒
Liu Boxuan



* 劉芳希
Liu Fang-xi

中提琴
Violas



● 凌顯祐
Andrew Ling



▲ 熊谷佳織
Kaori Wilson



黎明
Li Ming



羅舜詩
Alice Rosen



崔宏偉
Cui Hong-wei



范星
Fan Xing



范欣
Fan Yan



洪依凡
Ethan Heath



孫斌
Sun Bin



王駿
Wang Jun



* 付水淼
Fu Shuimiao



* 楊帆
Yang Fan



* 張姝影
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



+ 關統安
Anna Kwan Ton-an



陳屹洲
Chan Ngat Chau



張明遠
Cheung Ming-yuen



霍添
Timothy Frank



李銘蘆
Li Ming-lu



宋亞林
Yalin Song



* 潘龔
Pan Yan

低音大提琴
Double
Basses



○ 林達僑
George Lomdarize



▲ 姜馨來
Jiang Xinlai



馮榕
Fong Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmberg



鮑爾菲
Philip Powell



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Jonathan Van Dyke



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Flutes



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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



杜爾娜
Sarah Turner

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



● 莫班文
Benjamin Moermond



▲ 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



■ 柏如瑟
Russell Bonifede



▲ 周智仲
Chow Chi-chung



高志賢
Marc Gelfo



李少霖
Homer Lee Siu-lam



李妲妮
Natalie Lewis

小號
Trumpets



● 傲高年
Colin Oldberg



▲ 莫思卓
Christopher Moyse



華達德
Douglas Waterston

長號
Trombones



● 韋雅樂
Jarod Vermette



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Maciek Walicki

低音長號
Bass
Trombone



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Robert Collinson

大號
Tuba



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Paul Luxenberg

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Timpani



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James Boznos

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何鴻毅家族基金駐團學員培訓計劃

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



夏定忠
John Harding
樂團團長
Concertmaster



凌顯祐
Andrew Ling
首席中提琴
Principal Viola

何鴻毅家族基金駐團學員培訓計劃的目的，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夏定忠先生及首席中提琴凌顯祐先生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為專業交響樂團的成員。過去4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2010/11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劉博軒、上海音樂學院的中提琴手張姝影和付水淼、廣州星海音樂學院的大提琴手潘熨、香港演藝學院的小提琴手柯雪和劉芳希、中提琴手楊凡，以及來自國立臺北藝術大學的小提琴手陳怡廷和國立臺灣師範大學的低音大提琴手張沛姬。

香港管弦樂團在此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。

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。

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 programme is co-directed by the Hong Kong Philharmonic Orchestra's Concertmaster John Harding 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 China Philharmonic Orchestra, China National Symphony Orchestra, Hong Kong Sinfonietta and Macau Orchestra.

The Fellows for the current season are: violinist Liu Boxuan from the Central Conservatory of Music in Beijing; violists Zhang Shu-ying and Fu Shuimiao from the Shanghai Conservatory of Music; cellist Pan Yan from the Xinghai Conservatory of Music in Guangzhou; violinists Ke Xue and Liu Fang-xi, violist Yang Fan from the Hong Kong Academy for Performing Arts; violinist Chen Yi-ting from the Taipei National University of the Arts and bassist Chang Pei-heng from the National Taiwan Normal University.

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.

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• Lockey Hill (c.1800) Violin, played by Mr Wang Liang

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• 多尼·哈達(1991)大提琴·由張明遠先生使用

Donated by Mr Po Chung

• Dawne Haddad (1991) Violoncello, played by Mr Cheung Ming-yuen

史葛·羅蘭士先生 捐贈

• 安素度·普基(1910)小提琴·由張希小姐使用

Donated by Mr Laurence Scofield

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

樂器捐贈 INSTRUMENTAL DONATION

香港管弦協會婦女會 捐贈

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

所捐贈之罕有樂器 –

- 安域高·洛卡(1902)小提琴·由程立先生使用
- 桑·巴蒂斯·維爾翁(1866)小提琴由第三副團長朱蓓小姐使用
- 約瑟·加里亞奴(1788)小提琴由第二副團長王思恆先生使用
- 卡洛·安東尼奧·狄斯多尼(1736)小提琴·由倪瀾先生使用

Rare instruments donated –

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Ms Bei Zhu, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wong Sze-hang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器 –

- 德國轉閥式小號兩支
- 德國華格納大號乙套
- 翼號乙支

Other instruments donated in support of the “Instrument Upgrade and Enhancement Project” –

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

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Edo de Waart conductor

全拉赫曼尼諾夫節目
ALL-RACHMANINOV PROGRAMME

D小調諧謔曲
第二鋼琴協奏曲
《練聲曲》
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HKPO meets Tubby the Tuba

21 & 22 | 1

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蘇柏軒 Perry So 指揮conductor
陸森柏 Paul Luxenberg 大號tuba
梁建楓 Leung Kin-fung 旁述narrator

節目包括《大號杜比》、《震撼的管弦樂團》及其他輕鬆有趣的管弦樂作品。
Programme includes *Tubby the Tuba*, *The Thrill of the Orchestra* and other exciting orchestral pieces.



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Carlo Rizzi 指揮conductor
Anna Caterina Antonacci 女高音soprano

拉威爾：《小丑的晨歌》
白遼士：《夏夜》
德布西：《意象集》
RAVEL: *Alborada del Gracioso*
BERLIOZ: *Les nuits d'été*
DEBUSSY: *Images*



莫扎特+
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單簧管五重奏

Clarinet Quintet

1 | 2

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John Harding 指揮/領奏conductor/director
Andrew Simon 巴塞單簧管basset clarinet
許致雨Anders Hui 小提琴violin
凌顯祐Andrew Ling 中提琴viola
Richard Bamping 大提琴cello

莫扎特：F大調嬉遊曲，K138
帕特：第四交響曲「洛杉磯」
莫扎特：單簧管五重奏
MOZART: Divertimento in F, K138
PÄRT: Symphony No. 4 *Los Angeles*
MOZART: Clarinet Quintet



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周生生 (how Sang Sang)

