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拉赫曼尼諾夫巡禮—拉三
Rachmaninov Gala – Rach 3

9 & 10 · 9 · 2011

Fri & Sat 8pm

香港文化中心音樂廳

Hong Kong Cultural Centre
Concert Hall

狄里柏斯基鋼琴獨奏會
Simon Trpčeski in Recital

11 · 9 · 2011

Sun 3pm

香港文化中心音樂廳

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

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拉赫曼尼諾夫巡禮—拉三 Rachmaninov Gala – Rach 3

RACHMANINOV

6 拉赫曼尼諾夫 第三鋼琴協奏曲

10 RACHMANINOV Piano Concerto No.3

~39'

中場休息 interval

8 拉赫曼尼諾夫 第二交響曲

12 RACHMANINOV Symphony No.2

~60'



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ARTISTS

25 雲尼斯 指揮 / Lawrence Renes conductor

26 狄里柏斯基 鋼琴 / Simon Trpčeski piano



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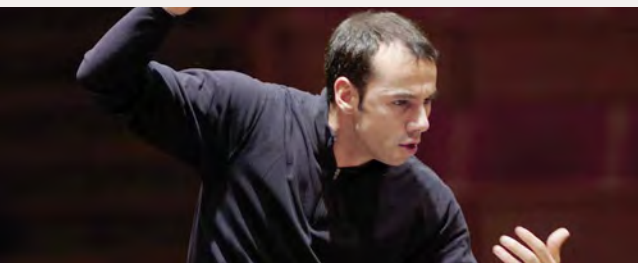
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LAWRENCE RENES

雲尼斯 | 指揮 CONDUCTOR

RACHMANINOV'S THIRD PIANO CONCERTO... NOT MANY ARE ABLE TO GO BEYOND THE TECHNICAL TO ARRIVE AT THE MUSIC'S SOUL. I KNOW SIMON WILL!



「狄里柏斯基的鋼琴造詣出眾，不但是我一直都非常欣賞的鋼琴家，也是我的一位知己好友，所以，這次能和他同台合作，我特別高興。拉赫曼尼諾夫的第三鋼琴協奏曲對鋼琴家有極高要求，確然不是每位都能超越技巧上的挑戰，把樂曲的靈魂表現出來，拉赫曼尼諾夫經歷過外間對第一交響曲災難性的辛辣批評，還能繼續嘗試創作第二首，我個人覺得也算是一個小小的奇蹟。第一交響曲這一役過後的幾年，拉氏深陷在抑鬱症的泥沼中，經過著名催眠師的治療才能重新開始創作。也許，樂曲從開始黑暗不安的陰霾，到令人歡喜若狂、目眩神迷的終樂章，多少也能反映出作曲家戰勝批評聲音的歷程吧！」

"I am delighted to be working with the wonderful pianist Simon Trpčeski, who is not only a man whose artistry I admire greatly but also a true friend. The technical demands from the pianist in Rachmaninov's Third Piano Concerto are astonishing, and not many are able to go beyond the technical to arrive at the music's soul. I know Simon will! After the shatteringly disastrous reception that the First Symphony received, for me it is a minor miracle that Rachmaninov he went on even to attempt a second one. Rachmaninov went into a deep depression for several years after the experience of his First Symphony, returning to composing only after working with a noted hypnotherapist. And perhaps the gloom of its dark, brooding opening giving way to jubilatory celebrations in a dizzying, whirling and intoxicating finale somehow reflects this victory over himself and his critics."



PHOTO Simon Fowler / EMI Classics

SIMON TRPČESKI

狄里柏斯基 | 鋼琴 PIANO

TO FEEL THE UNIQUE QUALITIES IN MACEDONIAN FOLK MUSIC, PAY ATTENTION TO THE MELODIES – THEIR HONESTY, SOUL, LOVE, PAIN AND JOY...



「我會怎樣形容我跟拉赫曼尼諾夫音樂的關係？自然之至。這也許跟我的斯拉夫血統有點關係。當然，我的老師羅曼諾夫——一位俄羅斯派系的音樂家對我的影響也很深。所以，這次音樂會可說是和兩位好友的聚會，第一是雲尼斯，第二是拉赫曼尼諾夫的音樂。我和潘德合作，在《歌與耳語》組曲裡把蕭邦的兩個樂段和四首漂亮的馬其頓民歌編織起來，我還為後者寫了一段小華彩樂段。聽馬其頓的民歌，你會感受到音樂裡頭實實在在的靈、慾、悲、喜……這些都源自這個國家的歷史。它的節奏也特別多變，這個特點來自馬其頓語言的節奏。同時，我選了蕭邦和李斯特幾首風格迥異的作品和大家分享，希望你們也和我一樣享受這個豐富多樣的獨奏會。」

"How would I describe my relationship with Rachmaninov's music? As very natural. I guess the fact that I am a Slavic soul helps a bit here. Also very important is the influence from my teacher Romanov, who came from the good old Russian school. So this concert is like a meeting with two good friends – the first is Lawrence, the second Rachmaninov's music. In *Songs and Whispers*, the collaboration between Pande and myself brought to life a suite that combines two quotes from Chopin and four beautiful Macedonian folk songs (for one of which I wrote a small cadenza). To feel the unique qualities in Macedonian folk music, pay attention to the melodies – their honesty, soul, love, pain and joy – all of that comes from the nation's history. The huge rhythmic variety is also unique and comes from the rhythm of the Macedonian language. Together with a diverse selection of music by Chopin and Liszt, I hope you will enjoy this recital as much as I do."

弦
諾

A Sound Commitment



Go de Waart



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PHOTO Keith Hiro

LEUNG KIN FUNG

梁建楓 | 第一副團長 FIRST ASSOCIATE CONCERTMASTER

拉赫曼尼諾夫第三鋼協，
沒有第一的輕爽簡短，沒有第二的
澎湃和浪漫，卻多了內心的糾纏
和尋覓解脫的掙扎……



「身處全場欣賞鋼琴協奏曲的最佳位置，我可以看到鋼琴家們如何收斂出場的微笑，然後凝聚神態按下的第一個音，可以看到他們由心而發的表情、肌肉皮筋的伸張，深刻體驗音樂對他們的感染和震撼。拉赫曼尼諾夫第三鋼協，沒有第一的輕爽簡短，沒有第二的澎湃和浪漫，卻多了內心的糾纏和尋覓解脫的掙扎，讓鋼琴家和聽眾充滿問號的同時，答案又呼之欲出，我可以看到鋼琴家激盪的腦部運動，看到他融為一體的汗水、手指和琴鍵，是一首與思維和體力賽跑的協奏曲。」

"I have the best seat in the concert hall for the piano concerto. As the pianist comes on stage I can see his smile change to a look of intense concentration with the striking of the first key. I can see his look of raw emotion which comes straight from the heart. I see every muscle and vein flex and relax as the music pulls at his emotions. Rachmaninov's Third Piano Concerto is not as light and succinct as the First, nor is it a romantic outpouring like the Second. Instead, it seems like a constant sense of struggle and the desire to break free from constraints. It is a concerto that fills both the pianist's and the audience's hearts with questions, but where the answers always seem to be in sight, but just out of reach. I can see the pianist's turbulent thoughts, and his sweat, fingers and the keyboard becoming one. It is a concerto of a race between the mind and the body."



PHOTO Colin Beere

JOHN SCHERTLE

史家翰 | 署理首席單簧管 ACTING PRINCIPAL CLARINET

THE LENGTHY CLARINET SOLO
THAT BEGINS THIS MOVEMENT IS A RARE
GIFT FOR A CLARINET PLAYER, PERFECTLY
WRITTEN TO SHOW OFF THE BEST TONAL
QUALITIES OF THE INSTRUMENT...



「慢板樂章是拉赫曼尼諾夫第二交響曲這首偉大傑作的重心。拉赫曼尼諾夫把這個樂章寫得淒美動人，令人愛不釋手。交響曲充份反映作曲家獨特的個人風格及聲音，是他最佳的創作。樂章開首的長篇單簧管獨奏對單簧管樂手來說是不可多得的完美作品，讓樂器發揮出最美妙的音質，也讓樂手有機會大展身手。我常常深思有關這個樂段和莫扎特單簧管協奏曲的開端，無論在音高或節奏上都一模一樣這個事實，若說協奏曲是單簧管獨奏的代表作，那麼拉赫曼尼諾夫寫的這段，就肯定是管弦曲目中最璀璨迷人的單簧管獨奏。」

"The Adagio from Rachmaninov's Second Symphony is the true centerpiece of this magnificent work. It is in this movement that Rachmaninov best achieves the sweeping, grand beauty that has made his music so deeply loved. This is Rachmaninov at his compositional best, powerfully displaying his signature style and sound. The lengthy clarinet solo that begins this movement is a rare gift for a clarinet player, perfectly written to show off the best tonal qualities of the instrument, and giving the performer the opportunity to stretch out. I have often reflected on the fact that the opening notes of the solo are identical in pitch and rhythm to those of Mozart's Clarinet Concerto – and as that concerto is the clarinet's defining solo work, so this Rachmaninov solo is the most truly magical moment of clarinet writing in the entire orchestral repertoire."

拉赫曼尼諾夫

1873-1943

位 於古城諾夫哥羅德外三十公里、聖彼得堡西南一百五十公里的奧涅格，就是拉赫曼尼諾夫家族莊園的所在地——而拉赫曼尼諾夫正是在這個莊園出生的。拉赫曼尼諾夫家族可謂音樂世家——拉赫曼尼諾夫的曾祖父是著名小提琴家，祖父隨費爾德學習鋼琴，父親也是不錯的業餘鋼琴家，而最初教導拉赫曼尼諾夫彈鋼琴的人，正是他母親。當時才三歲的拉赫曼尼諾夫馬上顯露非凡天賦，家人於是請聖彼得堡音樂學院畢業生安娜·歐娜塔斯凱亞來當他的全職鋼琴老師。九歲時，拉赫曼尼諾夫的程度已足以讓他考上聖彼得堡音樂學院了。1882年，由於父親揮金如土欠下巨債，不得不把奧涅格的莊園賣掉，舉家遷進聖彼得堡一所窄小的房子。翌年，他妹妹就在這裡因白喉夭折，父母不久離異，連番打擊拖垮了拉赫曼尼諾夫，因而被迫自音樂學院退學。幸好他表兄亞歷山大·西洛提〔知名鋼琴家和指揮家〕為他穿針引線，讓他到莫斯科隨名師尼古拉·茲維列夫習琴。茲維列夫鐵一般的紀律，絕對不容拉赫曼尼諾夫自傷自憐：學生必須學習數種語言，每天的課業在早上六時開始，每天學習時間長達十六小時。這種嚴格訓練在拉赫曼尼諾夫身上很有效——而他後來也成為史上最出色的鋼琴名家之一。拉赫曼尼諾夫渴望作曲，但茲維列夫卻不以為然。到了1889年，拉赫曼尼諾夫在茲維列夫家中住了四年後離開，聲稱茲維列夫家中的氣氛令他不能自由自在地創作。他三年後畢業於莫斯科音樂學院，其畢業習作就是獨幕歌劇《艾利高》，此作更獲頒學院的最高作曲殊榮，完成《艾利高》後不久，他就寫下第一首鋼琴協奏曲。

在他與家人為逃避布爾什維克革命而被迫去國前，他早已成為國內首屈一指的作曲家，更被視為柴可夫斯基的當然繼承者〔而柴可夫斯基正是他的偶像〕，而樂迷仍然當他是出色鋼琴家。1909年拉赫曼尼諾夫應邀到美國巡迴演出廿二場音樂會，他顯然討厭出國，討厭花時間演奏而犧牲了創作的時間，但由於豐厚的報酬能讓他買新汽車〔當時在俄國根本買不到這種奢侈品〕，不禁動心，於是決定以卓越作曲造詣和高超琴藝令美國人嘆服。他在1909年6月至9月間為美國之行寫作第三鋼琴協



D小調第三鋼琴協奏曲， Op.30

從容的快板
間奏曲〔慢板〕
終曲〔二二拍子〕

奏曲，並在橫渡大西洋的船上用無聲鍵盤模型練習鋼琴部分。1909年11月28日與紐約交響樂團首演，由達姆羅舒指揮，十分成功。

拉赫曼尼諾夫把第三鋼琴協奏曲題獻給鋼琴家約瑟夫·荷夫曼，生於波蘭的荷夫曼在美國定居，被視為當代最出色的鋼琴家之一。有人說，大多數鋼琴家都渴望能像荷夫曼那樣，把浪漫派作品演繹得出神入化，演出時無懈可擊，而拉赫曼尼諾夫主要是想吸引美國觀眾的注意力，因為美國人大概不知道拉赫曼尼諾夫是何方神聖，卻肯定知道荷夫曼是誰。然而荷夫曼從未彈奏過這首協奏曲。荷夫曼聲稱那是因為樂曲結構有缺憾，外界卻估計真正的原因是荷夫曼雙手太小，難以應付拉赫曼尼諾夫的鋼琴聲部寫法，但第三協奏曲無疑是浪漫派鋼琴協奏曲的巔峰之作。

第一樂章開端的美妙旋律脫胎自俄國東正教會的讚美歌——拉赫曼尼諾夫童年時代大概也聽過不少同類讚美歌。簡樸無華的開端不過是個幌子而已，隨著樂曲漸漸開展，其情感之激越，技巧要求之高，古今所有鋼琴協奏曲無出其右，並在宏偉華采樂段達到高峰。第二樂章極度傷感的旋律先由樂團奏出，繼而是一系列變奏，氣氛千變萬化：由初時深沉憂鬱的雙簧管到中段突然綻放璀璨華彩樂段的鋼琴，由慷慨激昂地重申主題的樂團到頗具幽默感的精緻段落，愁腸百結的一霎過後，由靈巧舞動的鋼琴把音樂帶進第三樂章。第三樂章採用了前兩樂章的樂思，另外一些樂思則有林姆斯基—高沙可夫《俄國復活節》序曲的影子。氣氛以歡欣熱鬧為主，情感深刻的樂段轉瞬即逝，仿如晴空中飄過的一片雲。鋼琴炫技樂段把音樂不斷往前推，燦爛的音型令人目不暇給，連串強勁的和弦也令人瞠目結舌。

節目介紹中文翻譯：鄭曉彤

樂隊編制：

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、大鼓、鈸、懸鈸、小鼓及弦樂組。

拉赫曼尼諾夫

1873-1943

對十九世紀末的俄羅斯學生來說，交響曲和歌劇就是作曲技巧的頂峰，是夢寐以求的成就。拉赫曼尼諾夫早在十四歲時已動筆寫作交響曲，但後來他把一個完整樂章和其他草稿交給老師塔涅耶夫和亞倫斯基（兩人都是在莫斯科音樂學院教他作曲的老師）過目時，兩人馬上向他大潑冷水。他暫時把寫作交響曲的志願擱下，直到1892年提交的畢業習作〔歌劇《艾利高》〕獲得真正的成功。在他眼中，柴可夫斯基是俄國最出色的交響曲作曲家，柴氏翌年與世長辭，似乎令拉赫曼尼諾夫重拾寫作交響曲的念頭，立志要寫作一首足以繼承柴可夫斯基衣鉢的交響曲。他首先把柴可夫斯基《曼費德》交響曲改編成鋼琴二重奏，然後根據《曼費德》自行寫作一首交響詩〔隨後卻把曲子棄掉〕。1895年1月他開始認真寫作新曲——就是後來的第一交響曲，豈料1897年3月27日首演時卻一敗塗地。最大的問題據稱是因為指揮格拉祖諾夫要求刪節大量樂段，而且他根本完全無力駕馭此曲〔拉赫曼尼諾夫太太後來指責格拉祖諾夫當晚醉醺醺地演出〕。然而不論原因為何，這件事都把拉赫曼尼諾夫推到絕境，幾乎自尋短見，又失去創作動力，幸得精通催眠治療的達爾醫生悉心照料，才令他再度提筆寫作。

拉赫曼尼諾夫重新振作後的第一首作品就是第二鋼琴協奏曲。但第二鋼琴協奏曲的成功對他來說還嫌不夠，下決心要在交響曲捲土重來。1905年，俄國爆發革命，他就跑到德國德累斯頓：一方面因為家鄉政局動盪，另一方面為了可以靜心寫作。1907年，他在德累斯頓著手寫作新的交響曲，他自述當時的心情道：「對著自己在樂曲裡寫的東西，覺得懊惱、冷漠和嘔心。」儘管如此，1908年作曲家親自指揮此曲在聖彼得堡首演時，卻大獲好評，第二交響曲還為他贏得格林卡獎，獲頒獎金二萬盧布。作曲家把樂曲題獻給塔涅耶夫。

第一樂章先以大提琴和低音大提琴奏出陰沉的樂思。樂思由六個音符組成，不斷演變，貫串全樂章。樂章剛開始便逐步鋪陳，營造那很久以後才來臨的高潮。小提琴彷彿在飛來飛去似的，劃出優雅的大弧形線條



E小調第二交響曲，Op.27

緩板—中庸的快板

極快板

慢板

活潑的快板

〔包括一個飛躍似的主題，這個主題在第三樂章重現時更感人肺腑〕，其他樂器則一直保持張力，樂章最後突然結束—也就是拉赫曼尼諾夫的慣常寫法—僅由大提琴和低音大提琴奏出單一樂音。

第二樂章由忙亂的小提琴和圓號激動人心的主題開始。這個主題源自古老的素歌《震怒之日》的開端，是全樂章的旋律基礎。拉赫曼尼諾夫經常使用這個主題，可說是他音樂上的「名片」，至於為何用得這麼多、或是他甚麼時候初次聽到這個主題，大家還是毫無頭緒。這首素歌並非俄羅斯式葬禮的一部分，而且似乎作曲家遲至1931年才知道其重要性和出處。有人認為這反映了拉赫曼尼諾夫對死亡的沉迷，但他用這個主題寫作的卻是一首諧謔曲〔或曰「音樂玩笑」〕，看來他只是對這個主題的音樂特色感興趣。

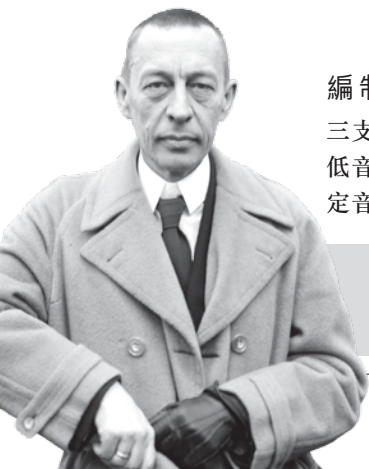
第三樂章是全曲情感最深刻的時刻。在流動的中提琴上方，小提琴回到第一樂章的主題，引入單簧管美不勝收的旋律〔也隱約與《震怒之日》相似〕，整個樂章皆根據這個旋律發展而成。旋律徐徐開展，迂迴曲折地走過婉約動人的片片樂音，之後才交給樂團。

第四樂章以興高采烈，喜氣洋洋的氣氛為主。他沒有忘掉前三樂章的哀愁—幾個樂章的素材都在此重現，最後歡樂的氣氛把這些痛苦回憶推開，滿心歡喜—最後還是根據拉赫曼尼諾夫的慣常做法，戛然而止。

節目介紹中文翻譯：鄭曉彤

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、四支圓號、三支小號、三支長號、大號、定音鼓、大鼓、鈸、小鼓、鐘琴及弦樂組。



RACHMANINOV 4

狄里柏斯基 將於下季以
G小調第四鋼琴協奏曲完成他與
港樂的拉赫曼尼諾夫巡禮。

Sergei RACHMANINOV

1873–1943

Sergei Rachmaninov was born on the family estate of Oneg which lies about 30kms outside the ancient city of Novgorod and around 150kms southwest of St Petersburg. His family was certainly musical – his great-grandfather had been a noted violinist, his grandfather a piano pupil of John Field and his father was a reasonable amateur pianist – and it was his mother who gave him his first lessons on the piano. He was then three and showed such astonishing abilities that the family employed Anna Ornatskaya, a graduate of the St Petersburg Conservatory, as the boy's full-time piano teacher. By the age of nine Rachmaninov had progressed so well that he was admitted to the same conservatory. By 1882 his notoriously profligate father had amassed such crippling debts that the family had to sell Oneg and move into a tiny flat in St Petersburg where, the following year, his sister died of diphtheria and his parents separated. All these troubles had a detrimental effect on him and he was obliged to leave the Conservatory. Luckily a cousin, Alexander Siloti, who was a well-known concert pianist and conductor, secured him a place with the noted teacher and pianist, Nikolai Zverev, in Moscow. Zverev's iron discipline left no room for personal self-pity; his students were obliged to learn several languages, start their work at 6am and spend 16 hours every day at their studies. Such a strict regime worked on Rachmaninov who became one of the greatest piano virtuosos of all time. However Zverev was less sympathetic towards Rachmaninov's desire to compose and in 1889, after four years living in Zverev's house, he left claiming that the atmosphere there prevented him from composing freely. Three years later Rachmaninov graduated from the Moscow Conservatory with their highest award for composition for his one-act opera *Aleko*, and followed this up with the first of his piano concertos.

Until the Bolshevik Revolution forced him to flee Russia with his family, Rachmaninov had established himself as one of the country's leading composers and the natural successor to his great musical hero, Tchaikovsky. He was still recognised as a great piano virtuoso, too, and in 1909 was invited to give a 22-concert tour of the USA. Rachmaninov clearly hated the idea of leaving Russia and having to devote time to performing rather than composing, but the promise of a large enough fee to enable him to purchase a new motor car – a luxury then unavailable in Russia – persuaded him and he decided to impress the Americans as much with his composing prowess as with his pianistic virtuosity. Between June and September 1909 he wrote his Third Piano Concerto expressly for the American tour, learning the piano part during the trans-Atlantic voyage using a

Piano Concerto No. 3 in D minor, Op. 30

Allegro ma non tanto
Intermezzo (Adagio)
Finale (Alla breve)

dummy keyboard in his cabin. The première on 28th November 1909 with the New York Symphony Orchestra under Walter Damrosch, was a huge success.

Rachmaninov had dedicated the concerto to Josef Hofmann, a Polish-born pianist who had settled in America where he was regarded as one of the greatest pianists of his day. It was said that most pianists aspired to his skill as both an interpreter of the Romantic repertoire and a faultless performer, and it seems likely that the dedication was intended more to attract the attention of the American audience who might not yet have heard of Rachmaninov, but would certainly have heard of Hofmann. However, Hofmann was never to play the concerto – he claimed it was structurally flawed while others have suggested his hands simply were not large enough to cope with the physical demands of Rachmaninov's writing for the instrument – and certainly the third concerto is regarded as the pinnacle of Romantic piano concertos.

The lovely melody, simply stated at the outset of the **first movement**, seems to evoke the chants of the Russian Orthodox Church which Rachmaninov would have heard in his childhood. This deceptively simple opening develops into some of the most musically impassioned and technically demanding of all piano concerto movements, culminating in a mighty cadenza. The **second movement** is a set of variations on the deeply sorrowful melody given out at the start by the orchestra. The mood ranges from the deep melancholy of the oboe in the opening bars, through the ecstatic glory of the piano's central cadenza-like outburst and the orchestra's impassioned restatement of the theme, to a passage of almost humorous delicacy. Via a moment of the most profound sadness, the piano dances nimbly into the **third movement**. Much of the material is derived from the previous movements, while some have pointed to connections with Rimsky-Korsakov's *Russian Easter Festival Overture*. Certainly the mood is largely celebratory and festive, with only momentary passages of deeper emotional introspection, like passing clouds on a sunny day. Driving the music onwards is the tirelessly virtuosic piano writing, dazzling in its brilliant figurations and breathtaking in its powerful fistfuls of chords.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

The orchestra for this concerto calls for: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, suspended cymbal, snare drum, and strings.

Sergei RACHMANINOV

1873–1943

The pinnacles of compositional skill to which students in late 19th century Russia aspired were symphony and opera. At the age of 14 Rachmaninov had started to write a symphony, but when he later showed one completed movement and some other sketches to his composition teachers at the Moscow Conservatory, Sergei Taneyev and Anton Arensky, they immediately discouraged him. Symphonic ambitions were put on hold until after he had achieved undoubted success with *Aleko*, the opera submitted for his graduation in 1892. The death of Tchaikovsky the following year seems to have re-ignited Rachmaninov's ambitions to compose a symphony which would be a worthy successor to the works of the man he regarded as Russia's greatest symphonist. He set about transcribing Tchaikovsky's *Manfred* Symphony for piano duet and wrote (and then discarded) his own symphonic poem inspired by *Manfred*. In January 1895 he started work in earnest on what was to be his first symphony. It was premièred on 27th March 1897 and was a total disaster. The biggest problem was allegedly the conductor, Alexander Glazunov, who demanded hefty cuts and proved totally inept at handling the work (Rachmaninov's wife later accused him of being drunk). Whatever the cause of its failure, however, it plunged Rachmaninov into near-suicidal despair, he lost his will to compose, and it was only the remarkable ministrations of a certain Dr Dahl who specialised in hypno-therapy, which eventually led him to pick up his composer's pen again.

The immediate result of Rachmaninov's new-found ability to compose was the second piano concerto. But that success was not enough for the composer and he was determined to try his hand again at a symphony. Revolutionary fervour had broken out in Russia in 1905 and to escape the growing political unrest at home and work in tranquillity, Rachmaninov moved to the German city of Dresden. There, in 1907, he set about the task of writing a new symphony in, as he put it, "a mood of anguish, apathy and disgust at what I've been doing in my work". Nevertheless the second symphony's première in St Petersburg in 1908, this time conducted by the composer, was a great success and the symphony earned for Rachmaninov the 20,000 rouble Glinka prize. He dedicated the completed score to Taneyev.

The first movement begins darkly with the cellos and basses announcing a simple six-note idea which evolves organically throughout the movement. The sense of gradual growth to some long-distant climax is present almost from the start with the violins tracing large, graceful arcs (including a soaring theme which

Symphony No. 2 in E minor, Op.27

Largo – Allegro moderato
Allegro molto
Adagio
Allegro vivace

is to return with incredible emotional impact in the third movement). The rest of the orchestra is in a state of continual tension, the movement eventually closing with one of Rachmaninov's typically abrupt endings, just a single note from the cellos and basses.

The second movement opens with frantic violins and a stirring theme from the horns which forms the melodic basis of the entire movement. This theme is derived from the opening notes of the ancient plainchant associated with death, the *Dies Irae*. It was a theme Rachmaninov used frequently and it became something of his musical calling-card. Quite why he used it so extensively, or when he first heard it, is not known; it was not part of the Russian funeral rite and it appears that only in 1931 did he learn its true significance and origins. It has given rise to the perception that Rachmaninov was obsessed with death, but the fact that he built a *scherzo* (or musical joke) around this theme suggests that his interest in it might have been purely for its musical properties.

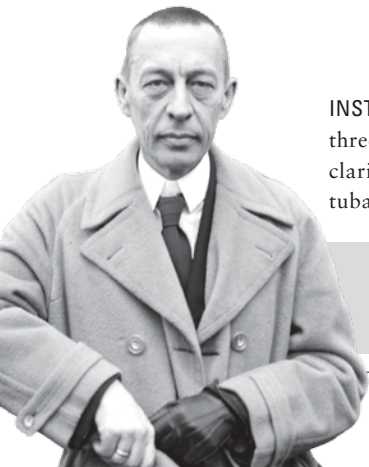
Above flowing violas, the violins return to a theme first heard in the opening movement to introduce the lovely clarinet melody (which is itself also loosely related to the *Dies Irae*) around which the **third movement** – and the emotional core of the symphony – is centred. It winds its leisurely way through soundscapes of immense beauty before being taken up by the rest of the orchestra.

For most of its length the **fourth movement** is exuberantly celebratory. He does not forget the pain and sorrow we have already experienced, and ideas from the earlier movements reappear before the pure joy of the movement firmly pushes aside such memories to bring the movement to a rousing and, again typical of Rachmaninov, abrupt conclusion.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

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



RACHMANINOV 4

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Henry Purcell

Funeral Sentences

浦賽爾

《葬禮音樂》

Sven-David Sandström

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蕭邦 升F小調夜曲，Op.48，第二首
蕭邦 C小調夜曲，Op.48，第一首
潘德·薩荷 《歌與耳語》（亞洲首演）
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CHOPIN Nocturne in A flat, Op.32 No.2
CHOPIN Nocturne in F sharp minor, Op.48 No.2
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李斯特 《艾斯特山莊的噴泉》
蕭邦 升C小調幻想即興曲
蕭邦 B小調第一諧謔曲
- 22 **LISZT** Petrarch Sonet No.104
LISZT *Les jeux d'eau à la Villa d'Este*
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ARTIST

- 26 狄里柏斯基 鋼琴 / Simon Trpčeski piano

蕭邦

1810-1849

B大調夜曲，Op.32 第一首

降A大調夜曲，Op.32 第二首

升F小調夜曲，Op.48 第二首

C小調夜曲，Op.48 第一首

1813年，愛爾蘭鋼琴家暨作曲家費爾德破天荒以「夜曲」為鋼琴曲的標題。雖然夜曲並非蕭邦所創，但他一首一首的夜曲卻漸漸令這個樂種脫胎換骨，而且自成一家。他廿一首夜曲中有幾首夜曲本是教材，好讓自己的鋼琴學生能在鍵盤奏出「如歌」的音色，儘管寫作目的如此平凡（雖然非常實際），但每首都超越了教學作品的局限，而且蕭邦「鋼琴詩人」的聲譽也主要來自夜曲。夜曲〔Nocturne〕一詞源自意大利文notturmo，意為「夜晚的」。夜曲實質上是首單樂章的特色小品，通常平靜而滿載沉思，瀟灑夜闌人靜的氣氛。出版於1837年的**B大調夜曲〔Op.32第一首〕**無疑屬這一類。音樂一直優雅地流動，妙趣橫生，直至快要結束時迸發出戲劇性的一刻，突然響起仿如宣敘調的樂段，打斷了原本靜謐的情緒。而與此曲一起出版的**降A大調夜曲〔Op.32第二首〕**標題具描述性質—「哀嘆與安慰」—但並非蕭邦親撰。此曲較活潑，主題修飾豐富，在搏動的伴奏音型襯托下響起，中段頗激烈。

升F小調夜曲〔Op.48第二首〕寫於1841年，是一套兩首夜曲中的第二首，翌年出版時題獻給勞雷·杜佩雷。首尾兩段的旋律難以捉摸，底下是三連音伴奏，據蕭邦學生阿杜夫·古特曼憶述，蕭邦把中段的和弦形容為「暴君的命令」，其他的素材則象徵求情。德國鋼琴家西奧多·古勒克形容**C小調夜曲〔Op.48第一首〕**是「蕭邦最重要的一首，重點是以精湛手法表達莫大的悲哀」。

潘德·薩荷

生於1973年

《歌與耳語》

奧羅
諧謔曲
悲歌
在斯特魯加……
馬祖卡舞曲
仿觸技曲

《歌與耳語》乃作曲家接納狄里柏斯基提議，特意在蕭邦誕生二百週年寫作的作品。蕭邦為波蘭民族舞曲「披上」十九世紀的音樂語言，而薩荷也希望為馬其頓民歌曲調添上爵士樂元素。

〈奧羅〉是種傳統圓圈舞，常見於婚禮和其他喜慶場合。這個樂章以古老的馬其頓歌曲《我路過的，要走了》為基礎，內容關於一個把摯愛留下，隻身投奔他鄉的人。

〈諧謔曲〉根據蕭邦E大調諧謔曲〔Op.54〕寫成。薩荷寫道：「我認為最初幾個和弦可以帶領全曲走上一段印象派的旅程，尤其音區較低的開端。」

〈悲歌〉改編自民歌《我墮入愛河》：一個男子把未婚妻在婚前不久喪生的悲慘故事娓娓道來。作曲家自言：「原曲不受拘束的特質是個挑戰，既要保留，又要與源源不絕的和聲及少量對位動機作對比。但巴羅克歌劇裡的哀歌常以固定低音為基礎，因此我決定強調原曲中的重複特質」。

〈在斯特魯加……〉改編自流行曲《我想在斯特魯加有間店子》，刻劃馬其頓西南部奧赫里德湖畔一個充滿活力的墟鎮。

〈馬祖卡舞曲〉根據蕭邦A小調馬祖卡舞曲〔Op.17〕開端和弦寫成；終樂章〈仿觸技曲〉則改編自歌曲《冬卡》，內容圍繞一個名叫「冬卡」的女郎。作曲家自言：「樂曲開端的三個音符是重覆的D音。我發現可以突出這幾個重複音，將之擴充成一首觸技曲。中段織體跟拉赫曼尼諾夫和史嘉爾亞賓有點相像」。本樂章的華彩樂段出自狄里柏斯基手筆。



潘德·薩荷生於馬其頓，現時是皇家賀路威倫敦大學的博士生，師隨菲爾·加舒安。近期他的作品首演有：第二薩克管四重奏（由Saxofonquadrat分別於馬其頓及德國演出）和《四首民歌》（由Hart House Strings 於多倫多首演）。2010年3月，他的《風景》由Smith Quartet及來自漢普郡的小學學生首演。其他音樂會有：Saxofonquadrat於德國及英格蘭的演出及馬其頓愛樂首演《赫拉克利亞》。他現居於英格蘭漢普郡，並於艾爾頓學院任教。

李斯特

1811-1886

佩特拉卡第104首十四行詩，S161 第五首
《艾斯特山莊的噴泉》，S163 第四首

根 據李斯特傳記作者安東尼·威爾金森所言，三十五歲的李斯特在1847年「放棄了那引起轟動的鋼琴演奏事業」，移居德國威瑪，「此後再也不為錢而彈琴」。他似乎無甚遺憾，而且經過多年舟車勞頓，對威瑪的安穩生活也甘之如飴，這時卻開始整理當年周遊列國到處演奏時的意念，選了多首1830年代在瑞士和意大利巡迴演奏其間寫作的作品，收錄在兩冊《巡禮之年》裡。第二冊以「意大利」為副題，包括這首靈感來自意大利詩人佩特拉卡〔1304-1374〕詩作的樂曲，講述一個年輕人瘋狂愛上一個少女時種種矛盾的情感：

戰不能開，卻不知太平為何物；
我害怕，我希望，我著火，我結冰；
翱翔天際，俯衝地面；
掌握世界，卻甚麼也抓不著。
是囚徒卻被拒絕囚禁；
沒佔據我卻也沒釋放。
愛沒把我殺害，但也不會還我自由；
生命，只令我傷得更重。

我盲目，但看見愛人，我沉默，但在哀號；
藐視生存，卻渴求活命；
痛恨自己，卻烈火般愛著別人；
痛苦在親吻我，我流著淚，就覺得快樂；
求生尋死兩不得；
愛人啊，是妳害我落得如此光景！

《佩特拉卡第104首十四行詩》激動的開端仿似漩渦，冷靜來才鋪排往後的愛情故事。一如李斯特戲劇性最強的音樂，此曲時而充滿真摯情意，時而迸發激情，攀上強有力的高潮，經過連串炫技的極強八度音、雙音和長時間的顫音後，音樂沉寂下去，引入令人欣喜的尾聲。

《巡禮之年》第三冊則在1877年才完成。當時李斯特的人生觀已有很強烈的宗教色彩——《艾斯特山莊的噴泉》清楚反映出這一點。樂曲一方面預告了德布西的印象派風格，一方面反映出李斯特虔誠的一面。樂譜上引用了《聖經》金句：「我所賜的水要在他裡頭成為泉源，直湧到永生。」〔約翰福音四章十四節〕

蕭邦

1810–1849

升C小調幻想即興曲，Op.66

B小調第一諧謔曲，Op.20

升 C小調幻想即興曲雖然寫於1834年，但卻遲至1855年才出版。1900年，詹姆士·胡力加出版了一本反思蕭邦及其音樂、內容十分主觀的著作。書中形容此曲為「蕭邦遺作中少數值得注意的樂曲」，認為出版社在標題加上「幻想」一詞實屬多餘，因為樂曲徹頭徹尾就是首「即興曲」，旋律風馳電逝〔大概也啟發了林姆斯基—高沙可夫寫作《大黃蜂飛行》〕，偶然深思一番〔但這一段的旋律卻被胡力加斥為「令人討厭」〕。胡力加大概不喜歡此曲，而蕭邦本人也禁止此曲在他有生之年出版；但胡力加卻預料此曲「大概不會被冷落，因為此曲終究是大師之作，即使無甚深意也清麗迷人。」

蕭邦四首鋼琴諧謔曲開創了一個全新樂種：器樂獨奏諧謔曲。B小調第一諧謔曲寫於1832年，1837年出版。當時蕭邦的心事都與女人有關。他本想與瑪利亞·渥金斯卡共偕連理，但1837年初正當他染上嚴重流感臥病在床時，卻收到母親的來信，對兩人的婚事大潑冷水，同時又被相識數月的喬治·桑熱烈追求〔兩人在李斯特安排的聚會上認識〕。後來蕭邦去了倫敦一趟。這次倫敦之行既有助他放下瑪利亞，又能讓他暫時避開喬治·桑，但回到巴黎後，又有其他女子渴望得到他垂青，包括阿黛勒·達·富斯達斯坦。蕭邦的學生中有幾個貴族少女，而富斯達斯坦就是其中之一。由激烈的開端、十分前衛的不協和聲音、偶然的平靜沉思，到中段改編自波蘭聖誕頌歌《安睡吧，小小耶穌》的主題—蕭邦在此曲流露出澎湃而矛盾的情感，一如剛才欣賞過的《佩特拉卡十四行詩》。

節目介紹中文翻譯：鄭曉彤

Frédéric **CHOPIN**

1810–1849

Nocturne in B, Op.32 No.1

Nocturne in A flat, Op.32 No.2

Nocturne in F sharp minor, Op.48 No.2

Nocturne in C minor, Op.48 No.1

Although Chopin did not actually invent the piano Nocturne (it was the Irish pianist and composer John Field who first used the title in 1813), over the course of his 21 Nocturnes he transformed the genre and made it into something uniquely his. While several of his Nocturnes were devised as teaching material to encourage his pupils to develop a “vocal” tone at the keyboard, all transcend the limitations of such a mundane – if eminently practical – purpose and were in large part responsible for establishing his reputation as the “poet for the piano”. Derived from the Italian word *notturmo* (nocturnal), a Nocturne is essentially a character piece in one movement which, usually in a quiet and meditative manner, encapsulates the atmosphere of night. That is certainly the case with the **Nocturne in B (Op.32 No.1)** which floats with delicious gracefulness until, in a moment of startling drama just before the end of the piece, a recitative-like passage bursts in and disrupts the otherwise tranquil mood. Its companion piece in a set of two published in 1837 with the descriptive title (not by Chopin) *Il Lamento e la Consolazione* (Lament and Consolation), the **Nocturne in A flat (Op.32 No.2)** is rather more animated with a richly decorated theme sounding out above a pulsating accompaniment, and a somewhat stormy central episode.

The **Nocturne in F sharp minor (Op.48 No.2)** comes from a set of two written in 1841 and published the following year with a dedication to Laure Duperré. The outer sections set an elusive melody above a triplet accompaniment, while for the central section Chopin’s pupil, Adolf Gutmann recalled that the composer described the chords as “A tyrant commands” while the rest represented an appeal for mercy. The German pianist Theodor Kullack described **Nocturne in C minor (Op.48 No.1)** as “the most important one that Chopin created; the chief subject is a masterly expression of a great powerful grief”.

Pande SHAHOV

b.1973

Songs and Whispers

Oro
Scherzo
Elegy
In Struga...
Mazurka
Quasi toccata

Songs and Whispers was written at Simon Trpčeski's suggestion to coincide with the bicentenary of Chopin's birth. Just as Chopin had "dressed" his Polish dances in the language of the 19th century, so Shahov wanted to flavour Macedonian folk tunes with elements of jazz.

Oro is a traditional circle dance, very popular in weddings and other celebrations. The movement is based on an old Macedonian song *Pominuvam, zaminuvam* (I'm passing by, leaving) which tells the tale of an emigrant who is leaving his loved ones behind.

Scherzo is based on the opening of Chopin's Scherzo in E (Op.54). As Shahov has written; "I thought that these initial chords could take the piece to an impressionist journey, especially because of the relatively low register used at the very beginning."

Elegy is a transcription of the folk song *Si zaljubiv edno моме* (I fell in love), a lament sung by a man about the girl who dies shortly before their wedding. Again to quote the composer; "The *ad libitum* nature of this song was a challenge to preserve, while contrasting with a constant flow of harmonies and small contrapuntal motives. However, laments in Baroque operas were often constructed on a ground bass and I decided to emphasise this repetitive nature of the song."

In Struga... is a transcription of a popular song – *Na Struga dukjan da imam* (I wish I had a shop in Struga) – which paints a picture of a vibrant market town by Lake Ohrid in the south west of the country.

Mazurka explores the chords which open Chopin's Mazurka in A minor (Op.17), while the final movement, **Quasi Toccata**, is a transcription of the song *Serbez Donka* concerning a girl called Donka. According to the composer; "The first three notes of the song are repeated note D. I realised I could emphasise the repeated notes and build a toccata. The middle section explores textures not unlike the music of Rachmaninov and Scriabin." The cadenza passage in the movement was written by Simon Trpčeski.



Pande Shahov was born in Macedonia. He is currently working on his PhD at the Royal Holloway University of London, under Phil Cashian's supervision. Recent premières include the Second Saxophone Quartet performed by Saxofonquadrat in Macedonia and Germany and *Four Folk Songs*, premièred by Hart House Strings in Toronto. In March, his *Landscapes* were premièred by the Smith Quartet and beginner players from Hampshire primary schools. Future concerts include more performances by Saxofonquadrat in Germany and England and the première of *Heraclea* by the Macedonian Philharmonic. He lives in Hampshire, England and works as a lecturer at Alton College.

Franz LISZT

1811–1886

Petrarch Sonet No.104, S161 No.5

Les jeux d'eau à la Villa d'Este, S163 No.4

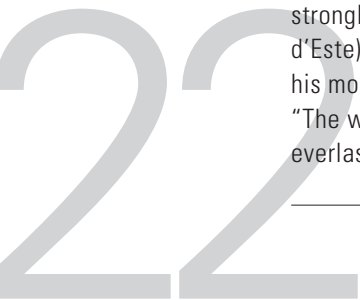
In 1847 the 35-year-old Liszt, according to the biographer Anthony Wilkinson, “abandoned his sensational career as a virtuoso pianist” and made his home in the German city of Weimar; “Henceforth he was never again to play the piano for money”. He appeared to have had few regrets, and seemed to relish the stability of Weimar after years spent on the road. He did, however, set about collecting his thoughts from his years as a travelling pianist and drew together a variety of pieces written during tours of Switzerland and Italy during the 1830s in two books of *Années de Pèlerinage* (Years of Pilgrimage). The second volume, subtitled “Italy”, includes this piece inspired by lines from the Italian poet Francesco Petrarca (1304-1374), describing the mass of conflicting emotions which affect a young man passionately in love with a young girl;

Warfare I cannot wage, yet know not peace;
I fear, I hope, I burn, I grow cold again;
Rise to the skies, then stoop down to the earth;
Grasp the whole world, yet gain nothing.
Prisoner of one who refuses to detain,
I am not made his own, nor given release.
Love slays me not, nor yet will it free me;
Life only increases my hurt.

Sightless I see my love, silent I mourn;
I scorn existence, yet I desire it;
I detest myself, and burn with ardour for another;
I'm caressed by grief and, through my tears, I am happy;
Death and life I both despise:
Such, my love, do you turn me to wretchedness!

Petrarch Sonnet No.104 opens in swirling, agitated mood, eventually calming down to set the scene for the ensuing love story. Subsequently shifting between heartfelt expressions of love and eruptions of explosive passion typical of Liszt at his most theatrical, the work reaches a powerful, truly virtuoso climax – *fortissimo* octaves, double notes, and long trills - before gradually subsiding into an ecstatic coda.

A third volume of *Années de Pèlerinage* was written much later – in 1877 – by which time Liszt had developed a devoutly religious outlook on life. This is strongly reflected in ***Les jeux d'eau à la Villa d'Este*** (The Fountains of the Villa d'Este). While it anticipates the impressionistic style of Debussy, reveals Liszt at his most devotional. At one point in the score there is a quotation from *The Bible*; “The water that I shall give him shall be in him a well of water springing up into everlasting life.” (John 4:14)



Frédéric **CHOPIN**

1810–1849

Fantaisie-Improptu in C sharp minor, Op.66
Scherzo No.1 in B minor, Op.20

The Fantaisie-Improptu in C sharp minor was composed in 1834 but not published until 1855. Incredibly, James Huneker, in his distinctively personal reflections on Chopin and his music published in 1900, described the **Fantaisie-Improptu in C sharp minor** as “one of the few posthumous works of Chopin worthy of consideration”. He suggested that the publisher added the term “Fantaisie” superfluously, since the work is a true “Improptu” with its rapidly fluttering melody – which seems to have inspired Rimsky-Korsakov in his famous *Flight of the Bumble Bee* – interrupted by short bouts of introspection and a melody which Huneker dismisses as “mawkish”. He may not have liked it, and Chopin himself forbade its publication in his own lifetime, but Huneker was quite right when he prophesised that there “seems no danger that this Fantaisie-Improptu will suffer from neglect [for] in the hands of a master it is charming”. He added that he thought the work was “not of any great depth”.

Chopin composed four scherzos for piano, and in so doing created an entirely new musical genre; the solo instrumental scherzo. The **Scherzo No.1 in B minor** was written in 1832 but not published until 1837. Women were much in Chopin’s mind at the time. He was hoping to marry Maria Wodzińska, but as he lay in bed in Paris in early 1837 recuperating from a severe bout of influenza, he received a letter from her mother effectively pouring cold water on the idea. At the same time he was being enthusiastically wooed by George Sand, whom he had met at a party given by Liszt a few months earlier. A visit to London helped him forget Maria and, temporarily, escape George, but on his return to Paris, other women were eager to attract his attention, one of them being Adèle de Fürstenstein, who was one of several young aristocratic women Chopin taught. As with the Petrarch Sonnet we heard earlier, here is Chopin expressing the turbulent and conflicting emotions of love, from the stormy opening outburst, the almost startlingly forward-looking dissonances and the periodic bouts of quiet reflection to the central theme which is, in fact, an arrangement of the Polish carol *Sleep, Little Jesus*.

Programme notes by Dr Marc Rochester



PHOTO Cheung Chi Wai

香港管弦樂團

Hong Kong Philharmonic Orchestra

藝術總監兼總指揮：艾度·迪華特

ARTISTIC DIRECTOR AND CHIEF CONDUCTOR: EDO DE WAART

香港管弦樂團（港樂）是亞洲區內最具領導地位的樂團之一，豐富香港文化生命逾一世紀，並已發展成一個集華人與海外音樂精英的傑出樂團，吸引世界級藝術家同台獻藝。港樂每年透過超過150場精彩演出，觸動逾200,000樂迷的心靈。在藝術總監兼總指揮艾度·迪華特領導下，港樂的藝術水平屢創高峰。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，此為港樂史上最大的企業贊助，令樂團得以在藝術上有更大的發展，向世界舞台邁進的同時，將高水準的演出帶給廣大市民，讓更多人接觸到古典音樂。

港樂和香港的城市脈搏深深緊扣，積極推廣管弦樂至社會各階層，將精彩的音樂會體驗帶到各家各戶，當中不少重要演出更透過電台及電視轉播給全港市民欣賞，包括於跑馬地馬場遊樂場舉行的全年最大型交響演奏—太古「港樂·星夜·交響曲」。為了提高全港中、小、特殊學生對古典音樂的興趣，港樂舉辦音樂教育計劃「滙豐保險創意音符」，提供免費音樂會及各項教育活動。樂團亦經常與其他藝團如香港歌劇院合作，並與中外流行歌手作跨界演出。

港樂的海外巡迴演出，讓樂團在港外建立聲譽及進一步提升藝術水平。2010年9月，迪華特和港樂分別在上海世博會2010、西安及北京演出。

香港管弦樂團由香港特別行政區政府資助

香港管弦樂團首席贊助：太古集團

香港管弦樂團為香港文化中心場地伙伴

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.

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. The orchestra also collaborates regularly with other performing arts organisations such as Opera Hong Kong in addition to its crossover series with Western and Chinese pop artists.

The Orchestra also builds its reputation and raises its artistic standards by touring. In September 2010, de Waart and the HKPO performed at the Expo 2010 Shanghai, Xi'an and Beijing to critical acclaims.

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PHOTO Marco Borggreve

雲尼斯 LAWRENCE RENES

指揮 CONDUCTOR

雲尼斯曾與歐洲多個享負盛名的樂團合作，如巴伐利亞電台交響樂團、法國電台愛樂樂團、西德交響樂團、柏林德意志交響樂團、哥德堡交響樂團及丹麥國家交響樂團等。2010/11樂季，他首次與德累斯頓國家劇院、首爾愛樂樂團及皇家斯德哥爾摩歌劇院合作，並再次獲瑞典室樂團、皇家斯德哥爾摩樂團、西班牙國家管弦樂團、BBC交響樂團、萊比錫德國中部電台交響樂團及荷蘭歌劇院邀請演出。2011/12樂季，他會指揮斯德哥爾摩樂團、卑爾根樂團、奧斯陸愛樂、皇家蘇格蘭國家樂團，並首次與馬勒室樂團合作，又會到三藩市歌劇院參與約翰·亞當斯《尼克遜在中國》的演出。

雲尼斯於1998至2003年擔任阿納姆愛樂樂團首席指揮及藝術總監期間指揮的馬勒、布魯赫納及華格納演出，令他享譽樂界。2001至2006年間，他擔任不萊梅劇院及不萊梅愛樂樂團的音樂總監，任內曾指揮大部份主流曲目。他又定期與皇家斯德哥爾摩愛樂合作，近期的演出包括於諾貝爾和平獎音樂會中與芮妮·費萊明合作。

雲尼斯亦以能駕馭不同時期和風格的歌劇見稱，曲目包括一系列現代歌劇。2007年他在聖達菲歌劇院指揮譚盾《茶》的美國首演備受好評，其後兩度重返聖達菲演出，分別指揮《唐喬望尼》及《魔笛》。他上季在皇家鑄幣局劇院首演布烈頓的《浪子的歷程》。

雲尼斯於阿姆斯特丹市史韋琳克音樂學院主修小提琴，1993年於海牙皇家音樂學院指揮系榮譽畢業。1994至1996年間於荷蘭電台愛樂擔任迪華特的助理。

Lawrence Renes has conducted many of Europe's most prestigious orchestras including the Sinfonieorchester des Bayerischen Rundfunks, the Orchestre Philharmonique de Radio France, the WDR Sinfonieorchester, Deutsches Sinfonie-Orchester Berlin and the Gothenburg and Danish National Symphony Orchestras. Engagements for the 2010/11 season included his débuts with the Staatskapelle Dresden, Seoul Philharmonic Orchestra and the Royal Stockholm Opera as well as return visits to the Swedish Chamber Orchestra, Royal Stockholm Orchestra, Orquesta Nacional de España, BBC Symphony Orchestra, MDR Sinfonieorchester Leipzig and the Netherlands Opera. In the 2011/12 season he conducts the Stockholm, Bergen, Oslo Philharmonic and Royal Scottish National orchestras, and makes his début with the Mahler Chamber Orchestra. He also conducts the San Francisco Opera in their run of Adams' *Nixon in China*.

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. Between 2001 and 2006 he was Generalmusikdirektor of Bremer Theater and the Bremer Philharmoniker, where he conducted most of the mainstream repertoire. He has established a regular relationship with the Royal Stockholm Philharmonic Orchestra and a recent highlight has been the Nobel Peace Prize Gala Concert with Renée Fleming.

Lawrence Renes has gained an excellent reputation in the field of opera with a broad repertoire including a number of contemporary operas. He gave the US première of Tan Dun's *Tea* with Sante Fe Opera to great critical acclaim in 2007 and has returned twice since with *Don Giovanni* and *Die Zauberflöte*. He made his début at the Théâtre Royal de La Monnaie last season in Britten's *The Rake's Progress*.

After studying 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. Between 1994 and 1996 he was assistant to Edo de Waart at the Netherlands Radio Philharmonic.



PHOTO Simon Fowler / EMI Classics

狄里柏斯基 SIMON TRPČESKI

鋼琴 PIANO

馬其頓鋼琴家狄里柏斯基是近年其中一位最矚目的年青音樂家，以能夠演奏廣泛曲目見稱，無論是海頓、蕭邦，抑或德布西、史特拉汶斯基的作品，都能充份駕馭，深得全球樂迷的喜愛。

他曾經和世界各地的優秀樂團演出，如紐約愛樂、費城、克里夫蘭、芝加哥、倫敦及伯明翰市交響樂團、愛樂樂團、哈雷樂團、荷蘭皇家音樂廳樂團、俄羅斯國家劇院及波修瓦劇院樂團、漢堡北德電台交響樂團、柏林德意志交響樂團、丹麥國家交響樂團、奧斯陸、鹿特丹及聖彼得堡愛樂。他亦曾到訪澳洲、紐西蘭及亞洲多個城市。

他曾與多位著名的指揮家合作，其中包括：阿殊堅納西、杜達梅、杜托華、尤洛夫斯基、馬錫爾、羅錫達、巴班奴、佩特連科及冼文。他又是一位出類拔萃的鋼琴獨奏家，曾於北美洲的紐約、三藩市、亞特蘭大、西雅圖、多倫多、溫多華，及倫敦、巴黎、阿姆斯特丹、米蘭、慕尼黑、布拉格、漢堡及東京等地演出。他曾推出四張備受推崇的獨奏大碟，演繹蕭邦、拉赫曼尼諾夫、德布西及史特拉汶斯基的作品，由EMI於2002至2008年間發行。

2010年3月，狄里柏斯基的首張由Avie發行的協奏曲專輯收錄與皇家利物浦愛樂及指揮佩特連科合作的拉赫曼尼諾夫難度之作——第二及第三鋼琴協奏曲，該專輯更為他贏得金音叉獎等多項大獎，2011年6月，他推出第二張專輯，完成拉赫曼尼諾夫餘下的鋼琴與樂隊作品，獲得好評如潮。

狄里柏斯基不但憑其超卓技巧及細膩感情備受推崇，更憑著其熱情性格及落力推廣祖國文化形象而深得人心。2009年12月，他獲馬其頓總統親自頒發馬其頓總統勳章，以表揚其貢獻。

With the ability to perform a diverse range of repertoire from Haydn and Chopin to Debussy and Stravinsky, Macedonian pianist **Simon Trpčeski** has established himself as one of the most remarkable young musicians to have emerged in recent years, captivating audiences worldwide.

Simon has appeared with many of the world's finest orchestras, including the New York Philharmonic, the Philadelphia and Cleveland, Chicago Symphony, London and City of Birmingham symphonies, the Philharmonia, Hallé, Royal Concertgebouw, Russian National and Bolshoi Theatre, NDR Hamburg, DSO Berlin, the Danish National Symphony and the Oslo, Rotterdam and St Petersburg philharmonics. He has also performed widely in Australia, New Zealand and throughout Asia.

He has worked with a prominent list of conductors, including Vladimir Ashkenazy, Gustavo Dudamel, Charles Dutoit, Vladimir Jurowski, Lorin Maazel, Gianandrea Noseda, Antonio Pappano, Vasily Petrenko and David Zinman. A superb recitalist, Simon has given solo performances in New York City, San Francisco, Atlanta, Seattle, Toronto and Vancouver in North America, as well as in London, Paris, Amsterdam, Milan, Munich, Prague, Hamburg and Tokyo. He released four widely praised recital discs including works by Chopin, Rachmaninov, Debussy and Stravinsky, with EMI between 2002 and 2008.

March 2010 saw Simon's concerto recording début on the Avie label, showcasing Rachmaninov's notoriously challenging Piano Concertos Nos 2 and 3 with Vasily Petrenko and the Royal Liverpool Philharmonic Orchestra. The album won many awards including the Diapason d'Or. His second disc, completing the cycle of Rachmaninov's orchestral works with piano released in June 2011, has already received many accolades.

Simon is praised not only for his impeccable technique and delicate expression, but also for his warm personality and commitment to strengthening Macedonia's cultural image. In December 2009 the President of Macedonia honoured Simon Trpčeski with the Presidential Order of Merit for Macedonia.



尤一弓

IGOR YUZEFOVICH

客席團長 GUEST CONCERTMASTER

生於俄羅斯莫斯科，尤一弓是巴爾的摩交響樂團的助理團長，他自五歲起學習小提琴，隨即獲格尼辛音樂學校錄取，師承斯維特洛娃。1990年，他前往特拉維夫魯賓音樂學院交流時，曾於以色列國家電視的節目中亮相。1991年，他定居美國並於當地跟隨基特活、斯洛特斯基及丹捷恩科習藝。

尤一弓曾贏得多項大賽，並曾於世界各國演奏，當中包括於紐約卡奈基音樂廳和埃及開羅歌劇院舉行的音樂會。他曾分別於美國多個城市、加拿大、英格蘭、蘇格蘭、愛爾蘭、俄羅斯、意大利、法國、奧地利、以色列、約旦及南非演出。

尤一弓活躍於室內演奏，1996年以俄羅斯四重奏的身份贏得費殊賀夫國際室內樂大賽。2004年，他有份創立的紀念碑鋼琴三重奏在馬里蘭州巴爾的摩首次演出，獲得好評如潮。

尤一弓曾主持多場大師班及經常獲邀擔任客席團長。除了和巴爾的摩交響樂團和三重奏的頻繁合作之外，他自2004年起同時擔任蘭卡斯特交響樂團的團長。他將於2012年1月正式加入香港管弦樂團擔任團長一職。

Born in Moscow violinist **Igor Yuzefovich** is Assistant Concertmaster of the Baltimore Symphony Orchestra. He began his violin studies at the age of five, and was soon accepted into the Gnessin Music School where he studied with Irina Svetlova. In 1990, while on a musical exchange with the Rubin Academy in Tel Aviv, Igor Yuzefovich performed on Israel's national television. Since 1991 he has lived in the United States where he studied with Jody Gatwood, Leri Slutsky and Victor Danchenko.

A winner of numerous competitions, Igor Yuzefovich has performed in many countries around the world – from Carnegie Hall in New York to the Cairo Opera House in Egypt. He has also performed in cities across the United States, Canada, England, Scotland, Ireland, Russia, Italy, France, Austria, Israel, Jordan and South Africa.

An active chamber musician, Igor Yuzefovich was a prize-winner at the 1996 Fischhoff International Chamber Music Competition as a member of the Russia Quartet. In 2004 he co-founded the Monument Piano Trio, which debuted to critical acclaim in Baltimore, Maryland.

Igor Yuzefovich has been invited to lead numerous masterclasses and is in high demand as guest concertmaster. In addition to a busy schedule with the Baltimore Symphony and the Trio, he is also Concertmaster of the Lancaster Symphony, a position he has held since 2004. He will commence his role as Concertmaster of the Hong Kong Philharmonic in January 2012.

香港管弦樂團

Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

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Edo de Waart

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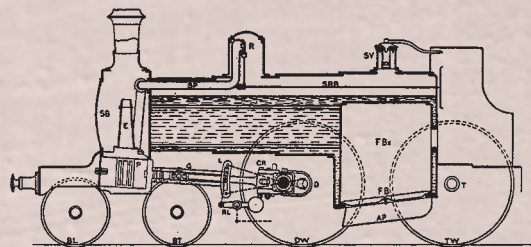
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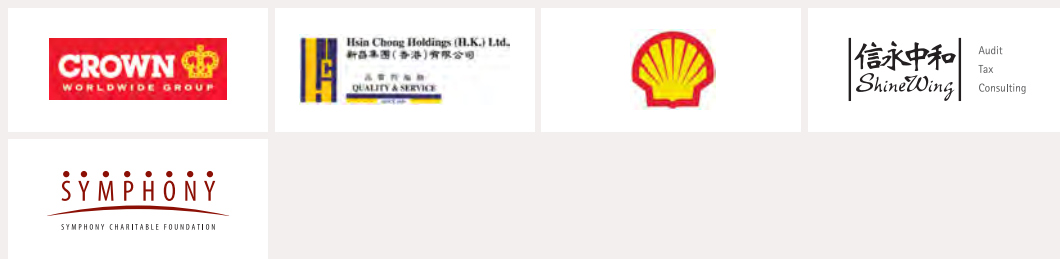
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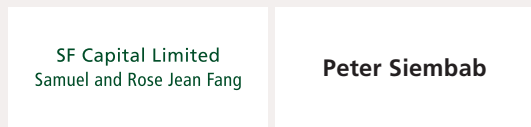
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魯賓基斯
Ainārs Rubiķis

下一站：音樂

如 果要用一個比喻來形容指揮和樂團的關係，你會選用什麼呢？喜歡上餐館的朋友，可能會說，指揮像是一個米芝蓮星級餐廳的總廚，一頓盛宴的背後，包含了廚師的餐飲藝術修養、創意和領導才能，並且是廚房上下精湛廚藝和團隊精神的表現。鍾情中國歷史小說的朋友，可能會說，指揮像是一位刀客，古代關雲長有青龍偃月刀，傳說中的名器總是有自己的靈魂，武者終生追求的境界，就是人刀合一。

馬勒指揮大賽由班貝格交響樂團和馬勒的孫女兒瑪蓮娜創立，2004年首屆比賽便出了一個杜達梅，這位魅力非凡的年青指揮，迅速在國際樂壇走紅，現已是洛杉磯愛樂的首席指揮。2007的第二屆比賽，沒有人獲得首名。讓國際樂壇期待六年的馬勒指揮大賽，終於在2010年第三屆比賽選出另一位冠軍人馬——魯賓基斯。樂壇對這位來自拉脫維亞的年輕指揮自然是充滿期待，他更被譽為「歐洲最紅的年輕指揮」。

1983年的一天，在拉脫維亞首都里加——一個歷史悠久的海岸城市，一位媽媽帶著五歲的小兒子，到知名的達金斯音樂學校試音。媽媽從小就留意到，這個小兒子擁有過人的音樂細胞，於是她帶著小兒子見音樂專家，讓他在兒童合唱團裡唱歌。他後來憶述「歌唱中渡過的童年」，就從那次試音正式展開。

由合唱團團員開始，男孩進而修習合唱指揮，其後再改為學習樂團指揮。他是家族裡第一個讀音樂的成員，按拉脫維亞的說法，就是一只「白色小麻雀」。

「從首次學音樂開始，媽媽都和我一起經歷學習過程。她和我可以說是一起學音樂的，而音樂永遠是第一位，其他的事情都屬次要。」他回憶道，「多年來，媽媽都會盡可能出席我的音樂會和歌劇。」

他早年亦曾獲得指揮獎項，並且經常和拉脫維亞的樂團和合唱團合作。2008年，他獲委任為拉脫

維亞國家歌劇院的助理指揮。

2010年2月，這位來自拉脫維亞的年青人，來到班貝格古城參加馬勒指揮大賽。其他的參賽者，包括有17歲的音樂神童、比賽時已擔任西雅圖交響樂團助理指揮的普萊爾等，國際間最具才華的多位年輕指揮雲集一堂。《金融時報》對他有這樣的描述：「瘦弱、優雅，說話時聽得出很緊張，謙遜而誠懇得令人心疼。」

「我參賽的時候沒有想勝負的問題，只是抱著嘗試的心態，和爭取指揮這個頂尖歐洲樂團的機會。其他的，都是上天的安排。」他後來憶述。

對於評審團選擇讓魯賓基斯勝出，《金融時報》的評論是：「評審團把首名頒給魯賓基斯，分明是要給樂界一個強烈訊息，要在內涵、真誠與浮誇、媚眾之間，給前者投下堅定的一票。」

《衛報》報導作曲家和評審員布隆斯泰德「明顯受感動」，並表示「魯賓基斯的演出是所有參賽者當中最詩意、最具靈性的，充滿能量而又不造作。」

當樂界熱切期待另一位馬勒指揮大賽得主即將迅速走紅之際，魯賓基斯早已決定把音樂放在首位，花時間磨練造詣。《金融時報》評論：「如果其他樂團對魯賓基斯也像班貝格對他那樣有著同樣的熱情感應，那魯賓基斯就有可能成為阿巴度那種具有溫和感染力的名家。」

雖然在贏得大賽後，魯賓基斯與世界知名樂團合作日多，他始終沒有讓表演事業蓋過音樂精神。

「樂團的聲音上乘，明顯是排練有素，演奏得既生動，又不落俗套。」奧地利《媒體報》對魯賓基斯上月在薩爾斯堡音樂節首演有此評價。這次首演，是魯賓基斯奪得第二屆雀巢與薩爾斯堡藝術節青年指揮獎的得獎安排之一。

他和樂團建立深厚關係的能力，並非出於偶然。根據《衛報》的描述，「魯賓基斯把指揮棒握在拇指和食指之中，動作間彷彿把樂團



A VOTE FOR

緊緊抱住，優雅而又不作保留，果然，樂團的音色溫柔敦厚，就跟樂界普遍評論的一樣。樂團對魯賓基斯的指揮可說是全力配合。」低音大提琴手哥華特表示，「他對音樂的熱愛可是溢於言表，令我更全心投入演奏。」

「明顯地，魯賓基斯得到樂手的尊重和全力支持。」《法蘭哥尼亞日報》對魯賓基斯2011年1月再度指揮班貝格樂團，有以上的評價。也許，這種默契來自魯賓基斯堅持指揮家和樂手必須融而為一的信念。

「每次開始排練，我的首要任務都是和樂手們建立互信，因為我堅信兩者必須合一，」他說，「對每位樂手的精神，我都得心領神會。」

許多藝術家都有一些小習慣，在他們迅速變化的藝術生涯中找到偶爾的安定。開車，是魯賓基斯的尋找安定的小秘訣。不論是在陌生城市的街頭上穿梭，還是在高速公路上馳騁，都能讓他在忙碌一天後安靜下來。筆者寫這篇文章的時候，魯賓基斯正在愛丁堡音樂節演出，也許在演出前後，也會抽空在這個古城的小路上、愛丁堡城牆下開開車。

這次九月是魯賓基斯首次到訪香港，未知他會不會也在南區的海邊兜兜風，想像香港和同是海邊城市的家鄉里加風光的異同，或者在閃閃生光的太平洋上，橫越青馬大橋呢？

Many artists and creative individuals have described their need for regular routines and rituals that instill a sense of calmness amidst their unpredictable lifestyles. For Ainārs, that need is expressed in the form of driving. Between his concerts and performances, he will take any opportunity to "hit the road". Whether he is motoring through unfamiliar streets of a new city, or cruising the motorways at speed, he finds a sense of peace and harmony. As this article is being written, Rubiķis is conducting in the Edinburgh festival and perhaps driving through the thoroughfares of the historical city set against the backdrop of the majestic castle of Edinburgh.

This September will be his first visit to Hong Kong. Between his rehearsals and concerts, you may catch a glimpse of the "lean and graceful" young Latvian as he drives through the scenic coastal route of Pokfulam, intrigued by the parallels between his home town of Riga, another seaport, or cruising along the Tsing Ma bridge over the sparkling Pacific Ocean.

If you were to use an analogy to describe the role of a conductor, what would it be?

For someone who appreciates fine dining, a conductor is like the head chef of a Michelin-rated restaurant. The perfect dining experience is the result of artistry, creativity and leadership all coming together, supported by the refined skills and expertise of an entire team of culinary professionals. For others, a conductor might be like the pilot of a fighter jet – the aircraft is a product of state-of-the-art technology, requiring the utmost skill and concentration to operate. The pilot needs to demonstrate a complete understanding of his aircraft, or indeed as some would say, become one with it.

The International Gustav Mahler Conducting Competition was launched by the composer's granddaughter Marina Mahler and the Bamberg Symphony Orchestra. Its inaugural competition in 2004 drew the spotlight to Gustavo Dudamel, the charismatic star conductor who took first prize, currently Chief Conductor of the Los Angeles Philharmonic. In 2007, the judges did not award a first prize. It was to be six years of anticipation before another winner of the triennial competition was selected – Ainārs Rubiķis. The musical world now watches the career of this talented young Latvian conductor with great expectation, hailing him as "Europe's hottest young conductor".

In 1983, in Latvia's capital city of Riga, a five-year old boy was taken by his mother to audition for the Emil Darzins musical high school. After observing his early potential as a small child, she took him to a music specialist so that he would have the opportunity to sing in a children's ensemble. This was the beginning of what Ainārs later fondly remembered as his "singing childhood".

"From the beginning, my mother knew as much as I did about music. She studied with me and music training always came first – everything else was secondary," he recalled, "in my years of study, my mother often attended my symphonic concerts and operas."



SUBSTANCE

From being a choir member, he continued his music education into choral, and later orchestral conducting. He was the first in his family to study music – a “white sparrow” to use a Latvian saying, reflecting his out of the ordinary choice.

He was subsequently awarded conducting prizes and regularly appeared with orchestras and choirs in Latvia. In 2008, he was appointed Assistant Conductor at the Latvian National Opera.

In February 2010, he travelled to Bamberg in Bavaria to compete in the Gustav Mahler Conducting Competition. Described by the *Financial Times* as “lean and graceful, audibly nervous when he spoke, self-effacing and touchingly sincere”, Rubiķis was competing with some of the world’s most talented conductors, including 17-year-old British wunderkind Alexander Prior, already appointed Assistant Conductor for the Seattle Symphony Orchestra at the time he entered the competition.

According to Rubiķis, “the reason why I went for the competition was not to win, but to try my hand at it, and to conduct one of Europe’s best orchestras. Everything else was in God’s hands.”

When the judges announced Ainārs Rubiķis as the winner, the *Financial Times* observed, “by awarding Rubiķis first prize, the Bamberg jury is sending a strong message to the music world. It was a vote for substance and truth above sensationalism.”

The “visibly moved” composer and juror Herbert Blomstedt told *The Guardian*, “he was the most poetical of them all, the most soulful, who created an atmosphere that was very charged without being histrionic.”

The music world was waiting for their next “discovery” to blaze a trail after emerging triumphantly from the Mahler competition. But instead of throwing himself into the stardom, he is taking the time to grow his musicianship. Indeed, “if other orchestras respond with the passionate empathy that Bamberg extended to Rubiķis, he might become a gentle sensation in the Claudio Abbado mould,” the *Financial Time* wrote.

Despite appearing with prestigious orchestras around the world since winning the competition, Ainārs Rubiķis has not compromised the qualities that landed him the accolade in the first place.

“An excellent sound was heard from the orchestra – clearly beautifully rehearsed – in the animated and spirited way they played the music, without being tempted to overt showmanship,” was *Die Presse*’s review of his début at the Salzburg Festival with the Gustav Mahler Jugendorchester last month. The performance opportunity came as part of winning the Nestlé and Salzburg Festival Young Conductors Award.

His rapport with orchestras has been noted time and again. *The Guardian* observed, “Holding the baton delicately between his thumb and forefinger, it is as if Rubiķis is wrapping his arms around the orchestra in a generous, graceful hug, a firm embrace that, sure enough, produces the warm and cultivated sound for which he is well known...The orchestra takes Rubiķis to their hearts.” Double-bass player Luuk Godwaldt told *The Guardian*, “The joy of music is written on his face. He convinces me and makes me want to play.”

“[Rubiķis] certainly has the respect and devotion of these musicians” was *Frankischer Tag*’s observation of Rubiķis’ return to conduct the Bamberg Symphony in January 2011. Perhaps, the rapport has to do with Rubiķis’ expressed belief in the connection between the conductor and the orchestral musician, that he should be part of the same organism.

“A key path I try to find in the rehearsal process as soon as possible is to attempt to establish mutual trust between the orchestra and conductor, because I believe that these two must form a single entity”, he said, “You must become the heart of every musician’s energy.” ∞

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