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SERIES

冰鳥·火鳥
Ice Bird, Fire Bird

SIBELIUS

- 9 西貝遼士 《圖翁內拉的天鵝》
14 SIBELIUS *The Swan of Tuonela*

~10'

GRIEG

- 10 葛利格 鋼琴協奏曲
16 GRIEG Piano Concerto

~30'

中 場 休 息 interval

STRAVINSKY

- 12 史特拉汶斯基 《火鳥》
18 STRAVINSKY *The Firebird*

~45'

ARTISTS

25 德爾弗斯 指揮 / **Andreas Delfs** conductor

26 瓦茲 鋼琴 / **André Watts** piano



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Paul Watkins
大提琴 cello
PHOTO Nina Large

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PHOTO Ben Ealovega

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貝多芬 第六交響曲「田園」
艾爾加 大提琴協奏曲
華格納 《湯豪舍》：序曲

PROGRAMME
BEETHOVEN Symphony No.6 *Pastoral*
ELGAR Cello Concerto
WAGNER *Tannhäuser*: Overture

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“THE BEST MUSIC MIGHT WELL BE GOOD STORY TELLING, AND THE BEST STORIES NEED NO WORDS...THE WEALTH OF MUSICAL ICONOGRAPHY IN STRAVINSKY’S PREMIER STROKE OF GENIUS...WILL TELL YOU A STORY...THE MOST BEAUTIFUL “HAPPY END” IN MUSIC HISTORY...”



如果我要列出十首我最愛的樂曲，今晚我們演出的三首曲目都榜上有名。我想，它們也應該是大家的心水選擇。當哀傷的「圖翁內拉天鵝」在神秘之湖靜水之上游戈、挪威的「無言歌」在葛利格鋼琴協奏曲中自由翱翔、魔法「火鳥」對抗黑暗力量和開啟天堂之門的時候，到底是甚麼東西令我們如此動容？

最好的音樂可能是能說出好故事，而最好的故事則不需文字。我們是否了解西貝遼士神奇交響詩背後的「故事」並不重要：當中寂靜魔幻的氣氛、迷霧之中的誘惑，都為每一個人帶來與別不同的難忘故事。我們是否需要知道這首世上最受歡迎的鋼琴協奏曲的結構和歷史，才可以感受在三個樂章裡頭的沉鬱盼望、對浪漫的渴求和恬靜之中的激情？今晚大家聽到的完整芭蕾舞版《火鳥》是史特拉汶斯基最重要的作品，盡顯其天賦才華。樂曲講述一個關於魔法花園、愛與慾、迷人公主、邪惡魔鬼的故事，當中包含了音樂史上，或是歷史上最美麗的「大團圓結局」。

If I were to write a list of ten pieces that made me fall in love with music, the three pieces we perform tonight would be on it. My guess is that they would be on many of your lists as well. What is it that moves us so much when “Swan of Tuonela” glides so serene and mournful over a mystical lake, when a Norwegian “Song without Words” soars and floats through Grieg’s piano concerto and when a magical “Firebird” defies all dark forces and unlocks the gates of paradise ?

The best music might well be good story telling, and the best stories need no words. It does not really matter if we know the “programme” of Sibelius’s miraculous tone poem: the atmosphere of quiet majesty, mysterious power and mesmerizing visions in the mist will evoke a hauntingly different story for everyone. Do we need to know the structure and the history of the world’s most famous piano concerto to feel the dark longing, the yearning of romance and the quiet triumph of passion within those three movements? And the wealth of musical iconography in Stravinsky’s premier stroke of genius – especially in the complete version that you will hear tonight – will tell you a story of magical gardens, love and desire, enchanted princesses, evil monsters and the most beautiful “happy end” in music history. Or any history, for that matter.



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“IN HAVING THE SOLO LINE WEAVE BETWEEN THE COR ANGLAIS, CELLOS AND VIOLAS, SIBELIUS MAKES THE PIECE FEEL MUCH MORE LIKE A DIALOGUE BETWEEN FRIENDS THAN A LARGE ORCHESTRAL WORK.”



《圖翁內拉的天鵝》是管弦樂上其中一首重要的曲目，對任何英國管樂手來說，能演奏此曲絕對是一件樂事。美妙的旋律和抒情的樂句把英國管的高低強弱都發揮到極致，而且能好好展示出這件樂器鏗鏘悅耳和真摯感性的一面。在獨奏樂段中，英國管跟大提琴和中提琴相互交織，西貝遼士把此曲寫得像朋友間的對話多於一首大型管弦樂曲，這樣的寫法令所有演奏者既有獨當一面的機會，亦有攜手合作的時刻。

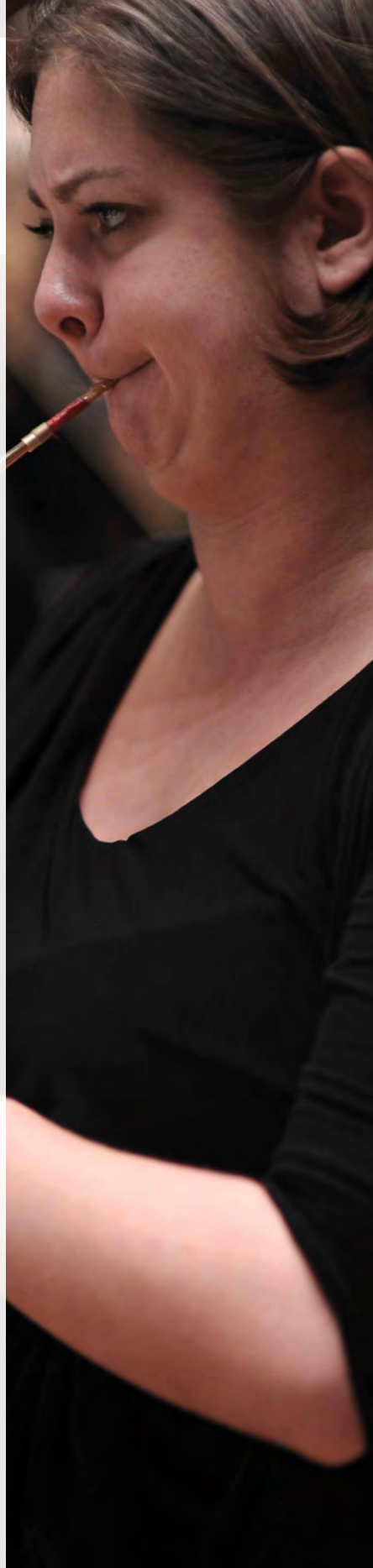
史特拉汶斯基的《火鳥》也令人有相同的感覺，雖然這是一首編制龐大的樂曲，但他為木管和銅管譜上精細的樂段，獨奏樂句此起彼落，營造出近乎像「室樂團」一樣的感覺。英國管雖然沒有被標為獨奏樂器，但多變的樂段與出奇不意的樂器組合，當中的對比與《圖翁內拉的天鵝》不遑多讓。


今次的節目充滿對比和抒情的意念，令我感到十分雀躍。

The Swan of Tuonela is one of the major highlights of the orchestral repertoire for any Cor Anglais player and is an absolute joy to play. The haunting melodies and expressive lines explore the whole range of the Cor Anglais, both tonally and dynamically, and the piece is a wonderful way of showing the instrument's sonorous and heartfelt side. In having the solo line weave between the Cor Anglais, Cellos and Violas, Sibelius makes the piece feel much more like a dialogue between friends than a large orchestral work. The writing gives all the performers the space to be individually expressive while still working as a large group.

Stravinsky also creates this feeling in *The Firebird*, despite its being written for much larger forces. His intricate scoring for all the wind and brass instruments, where solo lines dart in and out, creates an almost “chamber orchestra” feeling for us. While the Cor Anglais does not feature as a solo instrument in *The Firebird*, the many varied passages, involving uncommon instrument groupings, give as much contrast in this work as in *The Swan of Tuonela*.

It is these ideas of contrast and expression that make this an incredibly exciting programme for me.



A high-contrast, black and white close-up portrait of Philip Glass. He is wearing round-rimmed glasses and has a serious, contemplative expression. His curly hair is visible at the top of the frame. The lighting is dramatic, highlighting the texture of his skin and the details of his glasses.

18 & 19.11.2011

Swire Maestro

PHILIP GLASS

Double Concerto for violin and cello

Asian Première ...

JAAP VAN ZWEDEN

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WENDY SUTTER

西貝遼士

1865-1957

《圖翁內拉的天鵝》

史 詩詩集《卡勒瓦拉》由芬蘭語言學家暨學者埃利亞斯·倫羅特蒐集當地民間故事和神話傳說編纂而成，1835年首次出版後旋即被視為芬蘭的民族史詩，至今仍是芬蘭為重要的文學作品之一，對芬蘭民族認同感的發展也舉足輕重：當時芬蘭不論政治或文化都被瑞典和俄羅斯支配，《卡勒瓦拉》對芬蘭最終邁向獨立起了相當作用。此外，《卡勒瓦拉》也可說造就了芬蘭第一位蜚聲國際的作曲家西貝遼士——他的成名作正是一系列靈感來自《卡勒瓦拉》的樂曲。

第一首是由五個樂章組成的合唱作品《古勒里佛》，1892年首演，然後是多首民族主義色彩強烈的作品，包括把《卡勒瓦拉》裡四則傳說妮妮道來的《藍敏凱寧組曲》。《藍敏凱寧組曲》1896年4月13日在赫爾辛基首演時反應冷淡，作曲家於是著手修改。1901年，其中兩樂章《圖翁內拉的天鵝》和《藍敏凱寧回歸》出版，演出後馬上大受歡迎，事實上，這兩首樂曲的確極受歡迎，甚至有人說，全憑這兩首樂曲，外國人才知道西貝遼士是位優秀的管弦樂作曲家。

《圖翁內拉的天鵝》是他最膾炙人口的作品之一，其英國管獨奏繞樑三日、惹人遐想，內容則根據藍敏凱寧的故事寫成——年輕的藍敏凱寧「英俊溫文」，其英勇事蹟正是《卡勒瓦拉》部分內容。樂曲講述藍敏凱寧這次要完成的任務，是殺死在「亡靈之河」〔河上的圖翁內拉島就是亡靈的歸宿〕上游弋的天鵝，但藍敏凱寧任務失敗，更因身中毒箭而死在河岸上〔雖然，正如所有精彩的傳說一樣，故事並未在此終結！〕

西貝遼士在樂譜附加了描述：「圖翁內拉是芬蘭神話中的地府，被一條大河圍繞。黑色的河水還有漩渦流，圖翁內拉的天鵝就在水面漂浮、高歌。」為了突顯樂曲幽暗的氣氛，樂團沒有採用長笛、單簧管和小號。

節目介紹中文翻譯：鄭曉彤

編制：

獨奏英國管、雙簧管、低音單簧管、兩支巴松管、四支圓號、三支長號、定音鼓、大鼓、豎琴及弦樂組。

葛利格

1843-1907

挪學挪威自十四世紀起由丹麥統治，但1814年瑞典奪得挪威主權後，爭取挪威全面獨立的運動卻漸成氣候。政治領袖據理力爭，藝術家則開始營造獨特的挪威文化傳統，好向國內外展示自己的民族身份。在芸芸嘗試創造獨特的挪威音樂的人中，葛利格是走得最前的一批，但很諷刺，當民族樂派開荒牛的想法，卻是在萊比錫音樂學院念書時醞釀的。當時他隨作曲家卡爾·藍涅克學習，但德國人對待音樂的手法卻令葛利格深感困惑—德國音樂以嚴格又枯燥的規則支配曲式和和聲，更不消說葛利格認為德國人強調嚴明紀律、抑壓情感表達。因此他回國後，有人建議他取法祖國民間音樂，他也欣然接受。這次經驗充滿啟發性，與其說他摒棄了德國音樂的影響，倒不如說他讓自己的音樂〔以鋼琴短曲和歌曲為主〕被挪威民間音樂風格支配。

A小調鋼琴協奏曲既是葛利格第一首大型樂曲，也是他第一首管弦樂作品，其結構和許多細節都顯然以舒曼鋼琴協奏曲為榜樣〔葛利格在萊比錫念書時，就親耳聽過克拉拉·舒曼演奏過，留下深刻印象〕，但旋律與和聲卻有極強的原創性。此曲1869年4月3日在哥本哈根首演，觀眾反應極佳。首演後不久，葛利格就帶著樂譜前往羅馬拜訪偉大鋼琴家暨作曲家李斯特。李斯特看過樂譜後大為讚賞，並對葛利格說：「繼續努力啊。告訴你，你很有本事！」

A小調鋼琴協奏曲，Op.16

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第一樂章開端先以鋼琴和弦排山倒海地傾瀉而下，接著是華麗激昂的上行音型，是史上數一數二的協奏曲開端。然而戲劇性轉瞬即逝，不久就由渾厚抒情的氣氛取代，繼而瀰漫全曲。單在第一樂章，葛利格就用上了七個不同的主題，當中不少顯然受挪威民歌影響。在第二樂章，弦樂配上弱音器奏出的旋律美妙絕倫，是史上最美旋律之一。第三樂章整體風格燦爛華麗，但中途也停下來讓給綺麗的長笛旋律。同一旋律在接近尾聲時化身壯麗樂段，由樂團奏出，配合鋼琴光彩奪目的修飾。此曲憑著源源不絕的動聽旋律，令世界各地的觀眾深深著迷。

節目介紹中文翻譯：鄭曉彤

編制：

獨奏鋼琴、兩支長笛〔其一兼短笛〕、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、定音鼓及弦樂組。

史特拉汶斯基

1882-1971

1905年，史特拉汶斯基在聖彼得堡大學完成了法律課程，翌年結婚，往後三年似乎都花在成家立室、開枝散葉上（兩個孩子分別在1907和1908年出生），他也繼續作曲，並在林姆斯基-高沙可夫支持下，在1908年6月17日公演兩首管弦樂新作，而狄亞基列夫也在場。狄亞基列夫當時忙於籌備巴黎一年一度的俄羅斯藝術節，聽到史特拉汶斯基的音樂後印象深刻，馬上請後者改編葛利格和蕭邦的樂曲，供「俄羅斯芭蕾舞團」（他特別為是次藝術節籌組的芭蕾舞團）演出用，可是，委約史特拉汶斯基寫作該團首齣大型原創舞劇（史特拉汶斯基一生共為該團寫了十齣舞劇），卻是為勢所迫多於信任其才華。

編舞家富基尼撰寫了芭蕾舞劇大綱《火鳥》，狄亞基列夫閱後愛不釋手，遂邀請齊爾品為此劇作曲，準備1910年在巴黎上演，但齊爾品沒答應。於是狄亞基列夫就邀請里亞多夫作曲，雖然他同時給一名助手寫信道：「要是里亞多夫也不答應，就要邀請格拉祖諾夫來寫了。但要是里亞多夫寫的話該好得多啊！」里亞多夫雖然沒有拒絕，但也一直未有動筆，因此狄亞基列夫就接受齊爾品建議，大膽起用年輕的史特拉汶斯基——其實上與賭博無異。他發了通電報給史特拉汶斯基，但措詞卻令史特拉汶斯基也搞不清楚對方是否認真，甚至想過不予理會，繼續完成手頭上來自四方八面的小型委約工作，但最後還是敵不過好奇心，跑到聖彼得堡俄羅斯芭蕾舞團工作室去。一位舞蹈員演繹劇中一些片段，他就一面在鋼琴上即興彈奏，掌握了一些芭蕾舞技巧的基本概念。

《火鳥》

首演已計劃好，宣傳又開始了，狄亞基列夫也沒有別的選擇，唯有把音樂交給史特拉汶斯基創作。《火鳥》總譜在六個月內完成，1910年6月25日在巴黎首演，反應完全令眾人喜出望外，不但保證了狄亞基列夫在1910年巴黎舞季的利潤，還令史特拉汶斯基馬上蜚聲國際。史特拉汶斯基後來把《火鳥》改編成三套組曲，全部經常在音樂廳演出，但今晚港樂演奏的卻是足本芭蕾舞劇樂。

節目介紹中文翻譯：鄭曉彤

編制：

短笛、三支長笛〔其一兼短笛〕、三支雙簧管、英國管、三支單簧管〔其一兼降E單簧管〕、低音單簧管、三支巴松管〔其一兼低音巴松管〕、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、木琴、鑼、鈴鼓、三角鐵、鐘琴、鈸、大鼓、懸鈸、管鐘、三座豎琴、鋼片琴、鋼琴及弦樂組〔後台：三支小號、四支華格納大號和鐘琴〕。

Jean **SIBELIUS**

1865–1957

First published in 1835, the *Kalevala* is a collection of epic poetry, assembled by the Finnish linguist and scholar Elias Lönnrot drawn from the region's folk tales and mythology. It quickly became regarded as the national epic of Finland and remains today one of the most important works in all Finnish literature. It certainly played an important role in the development of Finnish national identity at a time when the country was both politically and culturally still dominated by Sweden and Russia; and it was instrumental in paving the way for Finland's ultimate independence. It can also be said to have contributed about the emergence of Finland's first significant composer of international standing, Jean Sibelius, who first rose to prominence with a series of pieces inspired by the *Kalevala*.

First came a five-movement choral work, *Kullervo*, premièred in 1892, which he followed up with a number of other overtly nationalistic works including the *Lemminkäinen Suite* which depicts four of the *Kalevala* legends. The première in Helsinki on 13th April 1896 was lukewarm, and Sibelius set about revising the work. In 1901 two of the movements, *The Swan of Tuonela* and *Lemminkäinen's Return* were published and gained immediate popularity in the concert hall; so much so, in fact, that it has been said that Sibelius owed his reputation as an orchestral composer outside Finland to these two pieces.

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The Swan of Tuonela

The Swan of Tuonela has become one of his most famous pieces, notable for its haunting and evocative cor anglais solo. The legend on which the piece is based tells of Lemminkäinen, a 'handsome and gentle' young hero, whose many exploits form part of the Kalevala. In this part of the story, Lemminkäinen has been tasked with killing the Swan, which glides on the River of the Dead – around the island of Tuonela, which is the home of the souls of the departed. His attempt is unsuccessful, though, as he himself dies on the banks of the river when shot by a poisoned arrow (although, as with all good legends, that's not the end of his story!).

In the score Sibelius added the following description; "Tuonela – the Hell in Finnish mythology – is surrounded by a large river with black waters and a swirling current, on which the Swan of Tuonela floats majestically, singing." The piece emphasises the dark character of the scene through an orchestration which omits flutes, clarinets and trumpets.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

solo cor anglais, oboe, bass clarinet, two bassoons, four horns, three trombones, timpani, bass drum, harp, and strings.



PHOTO Otto van den Toorn

Edvard **GRIEG**

1843–1907

Since the 14th century Norway was ruled by Denmark, but when in 1814, Sweden assumed sovereignty, an active movement for full Norwegian independence evolved. While political leaders argued the case, Norwegian artists began to cultivate their own unique cultural heritage in order to demonstrate, both to the Norwegian people and the world at large, their national identity. Grieg was at the forefront of those attempting to create a uniquely Norwegian musical voice but, ironically, his desire to plough a nationalist furrow came as a direct result of lessons he received at the Leipzig Conservatory with the composer Carl Reinecke. Perplexed by the Germanic approach to music, with its rigid and sterile rules governing form and harmony, not to mention what he perceived as insistence on regimented discipline over personal expression, he readily accepted the suggestion made to him on his return to Norway that he should look to his own country's folk music for guidance as a composer. It was a revelatory experience; he didn't so much turn his back on German influences as allow Norwegian folk idioms to dominate all his music, the vast bulk of which comprised piano miniatures and songs.

The Piano Concerto in A minor was Grieg's first attempt both at writing in an extended form and writing for orchestra. The formal structure and much of the inner detail is clearly modelled on the piano concerto by Schumann, which had left a deep impression on him when he had heard Clara Schumann perform it during his student days in Leipzig. But the melodic and harmonic inventiveness are what distinguish it. It was given its first performance with soloist Edmund Neupert in Copenhagen on 3rd April 1869, and was a huge success. Later that same year Grieg went to Rome taking with him the score of the concerto to show to the great pianist and composer, Liszt, who was then living in the Italian capital. Liszt was duly impressed and told Grieg; "Keep steadily on your course. I tell you, you have the stuff in you!"

Piano Concerto in A minor, Op.16

Allegro molto moderato

Adagio

Allegro moderato molto e marcato

Opening with a timpani roll, cascading piano chords and dramatic upward flourishes, the **first movement** is one of the most memorable concerto openings of all, but the drama is short-lived. It soon relaxes into the rich, lyrical mood which characterises the entire work. There are seven different themes in this movement alone, many clearly influenced by Norwegian folk songs, while the lovely melody introduced by muted strings in the **second movement** has to be one of the most beautiful tunes ever written. The flamboyant **third movement** also breaks off at one point to introduce a sumptuous flute melody which reappears at the end, gloriously transformed for full orchestra with some glittering piano decorations. It is this proliferation of memorable tunes that has won the hearts of audiences the world over.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

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

Igor STRAVINSKY

1882–1971

In 1905, Igor Stravinsky concluded his law studies at the University in St Petersburg, he married the following year, and for the next three years seems to have spent his time building a home for his new wife and their two children, born in 1907 and 1908 respectively. He also composed and, with the support of Rimsky-Korsakov, two of his works were performed publicly in St Petersburg on 17th June 1908. Seated in the audience was Sergei Diaghilev, who was busily engaged in putting together an annual festival in Paris which would showcase Russian art. Impressed with what he heard, he asked Stravinsky to arrange some music by Grieg and Chopin for a ballet troupe – the Ballets Russes – he had assembled for the festival, but the commission to write what was to become the first of 10 full-length original scores for the Ballets Russes came about more out of desperation than a real belief in Stravinsky's abilities.

Enthusiastic about a ballet scenario he had received from the choreographer Mikhail Fokine called *The Firebird*, Diaghilev asked Nikolai Tcherepnin to write the score for a production to be staged in Paris in 1910. Tcherepnin turned it down and Diaghilev passed it on to Anatol Liadov, although at the same time he wrote to an associate; "If Liadov refuses it will be necessary to ask Glazunov, but how much nicer the former would be!" Liadov did not refuse, but never actually got round to starting work on the score so, at Tcherepnin's suggestion, he took a gamble on the young Stravinsky, and dispatched a telegram so worded that Stravinsky was uncertain how serious Diaghilev was. He contemplated ignoring the telegram and continuing with the small commissions coming in from various quarters, but curiosity got the better of him, and he paid a call on the Ballets Russes studios in St Petersburg where he was given some basic guidance in ballet technique by improvising at the piano while one of the dancers went through some set-piece actions.

The Firebird

With the first performance both planned and advertised, Diaghilev had no choice but to hand the commission to Stravinsky who completed the full score in around six months, and the Paris première of *The Firebird*, on 25th June 1910, went infinitely better than anyone could have dared hope. It not only guaranteed the financial success of the 1910 Paris season for Diaghilev, but rocketed Stravinsky to international fame. He subsequently made three orchestral suites from *The Firebird* which have become familiar in the concert hall: today, however, the HKPO will be performing the ballet score in its entirety.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

piccolo, three flutes (one doubling piccolo), three oboes, cor anglais, three clarinets (one doubling E flat clarinet), bass clarinet, three bassoons (one doubling contra bassoon), contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, xylophone, tam-tam, tambourine, triangle, glockenspiel, cymbals, bass drum, suspended cymbal, tubular bells, three harps, celesta, piano, and strings (backstage: three trumpets, four Wagner tubas, and glockenspiel).

從前.....

英俊的伊凡王子打獵時因迷路誤闖魔法花園，在黑暗中目睹驚人景象——一隻以火為羽衣的大鳥在翩翩起舞，渾身閃著火光。火鳥飛到花園中央的樹上摘金蘋果，王子就趁火鳥不留神，乘機把牠捉住。火鳥哀求王子放了牠，並提出交換條件：火鳥承諾在王子有難時前來幫忙。火鳥把身上一根羽毛交給王子，囑咐王子在有需要時，就用來這根羽毛來召喚牠。



曙光初露，原來花園旁邊是座大城堡。十三位美麗的公主現身，拿著金蘋果來玩樂嬉戲。眾公主告訴王子，他正身處不死魔王卡崔的領土。卡崔對眾公主施了魔法，而且任何有意無意膽敢闖進他領土、企圖拯救公主的騎士，都已被施法變成石像。卡崔一日不死，受害者一日也無望獲救，但卡崔把自己的靈魂鎖藏在秘密地點，要他死，就非得找出他的靈魂不可。

公主們跳起傳統舞蹈「圓圈舞」來，這時，最美麗的公主華西麗莎與伊凡王子墮入愛河。眾公主舞畢離去，剩下王子獨自在城堡前。他打開大閘時觸動了魔法鐘琴，其宏亮的鐘聲召來了卡崔的魔法奴僕。卡崔現身，王子企圖與他理論，提出要娶華西麗莎為妻。卡崔大怒，準備向王

子施咒，但王子揮舞火鳥的羽毛，火鳥就來了。火鳥為了保護王子，向卡崔一千人等施法，讓他們一直跳舞，直至不支倒地，然後再用魔法奏起搖籃曲，讓他們沉沉睡去。

火鳥把王子帶到一棵樹墩，發現了藏著卡崔靈魂的大蛋。卡崔醒來的時候，剛好伊凡同時把大蛋打碎，魔法奴僕和其他用魔法幻化出來的東西都消失了。漆黑一片。



光輝再現，眾公主所中的魔法已經解除，被卡崔變成石像的騎士也回復人身，城堡消失了，魔法花園原來只是森林裡一塊清朗的空地，灑滿陽光。有情人終成眷屬，火鳥在兩人上空飛過，人人高興不已。



「劇終」

ONCE UPON A TIME...

The handsome Prince Ivan ventures by chance into a magical garden. He has been hunting and lost his way. In the dark, he witnesses the dance of a stunning creature, the Firebird, whose feathers shine with flames. While she is distracted plucking golden apples from a tree in the centre of the garden, he seizes her. The Firebird begs to be released – in exchange, she promises to come to his aid, if he should be in need of help or protection. She gives him one of her feathers, with which to summon her if the need arises.



Dawn breaks, revealing that the garden is next to an enormous castle. Thirteen beautiful princesses emerge and play games with the golden apples. They tell Ivan that he is in the realm of King Kashchei the Deathless. Kashchei has put the princesses under an enchantment. Any knights who have dared or chanced to enter his realm in hope of rescuing them all have been turned to stone statues. Kashchei has locked his own soul away in a secret place. Unless it is found, he cannot die – and there is no hope for his victims.

The princesses now dance a khorovod – a traditional dance. As they dance, the most beautiful, Vasilisa, and Prince Ivan fall in love. When the dance ends the princesses depart, leaving Ivan alone in front of the castle. He throws open its gates, activating a magic carillon, whose pealing bells bring Kashchei's magical slaves. Kashchei himself now appears, and Ivan tries to reason with him, asking for Vasilisa's hand in marriage. Kashchei is angry and prepares to cast his spell... But

Prince Ivan brandishes the magical feather.
The Firebird arrives to protect him. She casts
a spell on Kashchei's slaves, causing them all
to dance till they collapse. She then conjures a
lullaby to put them to sleep.

The Firebird leads the prince to a gnarled
tree-stump. Here he discovers the huge egg in
which Kashchei has hidden his soul. Kashchei
awakens from sleep just as Ivan smashes the
egg. The slaves and magical beings vanish. A
profound Darkness falls.



As the light returns, the princesses are now
free from their enchantment. The knights whom
Kashchei had petrified are restored to life. The
castle vanishes, and the enchanted garden,
now simply a radiant clearing in the forest, fills
with sunlight. The Firebird flies once over the
happy couple and there is general rejoicing.



“ THE END ”



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。樂團亦經常與香港歌劇院等其他藝團合作，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. The 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, the HKPO continues to scale new heights in musical excellence.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic Orchestra's Principal Patron. Swire's sponsorship of the HKPO, the largest in the ensemble'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.

The 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 acclaim.

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

The Hong Kong Philharmonic Orchestra is the Venue Partner of the Hong Kong Cultural Centre



PHOTO Erol Reyat

德爾弗斯 ANDREAS DELFS

指揮 CONDUCTOR

德爾弗斯指揮音樂會及歌劇同樣備受推崇，並以其強烈風格及音樂修養見稱。他曾連續十二個樂季擔任密爾沃基交響樂團的音樂總監，現任該團桂冠指揮。他又曾於聖保羅交響樂團和伯爾尼歌劇院擔任要職，並曾任德國漢諾威的音樂總監。

德爾弗斯一直對支持當代音樂不遺餘力，令他的音樂事業別樹一幟。他與現今多位作曲家的情誼深厚，他們都是啟發其音樂靈感的泉源，如柯利吉亞諾、格拉斯、斯耶拿和亨茲。德爾弗斯曾與一些世界有名的獨奏家緊密合作，其中包括：艾斯、馬友友和費萊明。

德爾弗斯的客席演出頻繁，多年來他曾指揮無數傑出樂團，其中包括：倫敦愛樂、萊比錫布業大廳樂團、蘇黎世大會堂樂團、丹麥國家交響樂團、荷蘭愛樂、費城樂團、三藩市交響樂團、洛杉磯愛樂和悉尼交響樂團。2010/11樂季，他曾於維也納音樂家樂團、哥本哈根愛樂及阿得萊德交響樂團亮相。近期的歌劇演出包括：與華盛頓國家歌劇院合作、廣受好評的《納索斯的阿麗亞德》和與渥太華利華歌劇團合作的《杜蘭朵》。今季，德爾弗斯剛於北部歌劇團指揮全新製作的《卡門》。

生於德國弗倫斯堡的德爾弗斯曾於漢堡音樂學院跟隨杜南意和切卡托學習，入讀茱利亞音樂學院後，他跟隨梅斯特和艾爾寧學習，並於1984年快要取得碩士學位時贏得華爾特紀念獎學金。他現與妻子愛美及四位子女居於紐約伊薩卡，亦常居於德國。

Renowned as a concert and opera conductor, **Andreas Delfs** is especially noted for his electric podium presence and intelligent musicianship. He currently holds the position of Conductor Laureate at Milwaukee Symphony Orchestra, where he was Music Director for twelve seasons. He has held chief artistic posts with Saint Paul Chamber Orchestra, Bern Opera and as General Music Director of Hannover.

A distinguishing point in Andreas Delfs' career is his continuing commitment to contemporary music. He has established a deep connection with living composers and counts among his profound musical inspirations musicians such as John Corigliano, Philip Glass, Roberto Sierra and Hans Werner Henze. Andreas Delfs has also worked closely with some of the world's most renowned solo artists, including Emanuel Ax, Yo-Yo Ma and Renée Fleming.

A busy guest conductor, Andreas Delfs has led numerous distinguished ensembles over the years. He has conducted orchestras such as the London Philharmonic, Leipzig Gewandhaus Orchestra, Tonhalle-Orchester Zurich, Danish National Symphony Orchestra, Netherlands Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Los Angeles Philharmonic, and Sydney Symphony. Highlights in the 2010/11 season included appearances with the Tonkünstler-Orchester Vienna, Copenhagen Philharmonic and Adelaide Symphony. His recent operatic activities have included the highly acclaimed *Ariadne auf Naxos* at National Opera Washington, and *Turandot* at Opera Lyra Ottawa. This season Andreas Delfs has just conducted a new operatic production of *Carmen* at Opera North.

Born in Flensburg, Germany, Andreas Delfs studied with Christoph von Dohnányi and Aldo Ceccato at the Hamburg Conservatory. Enrolling at The Juilliard School, Andreas Delfs studied with Jorge Mester and Sixten Ehrling and won the Bruno Walter Memorial Scholarship on the way to receiving his master's degree in 1984. He lives with his wife Amy and their four children in Ithaca, New York, and also keeps a base in Germany.

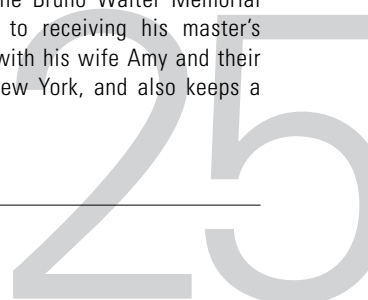




PHOTO Steve J Sherman

瓦茲 ANDRÉ WATTS

鋼琴 PIANO

瓦茲16歲時獲伯恩斯坦欽點在年青人音樂上與紐約愛樂首演，該演出由CBS電視台作全國廣播，令他自此於音樂界一炮而紅。兩週後，伯恩斯坦邀請他代替因病辭演的顧爾德，與紐約愛樂合演李斯特的降E大調協奏曲，為他的演奏事業寫下如童話故事般的開端。逾45年後，瓦茲仍是現今最著名和最受歡迎的鋼琴明星之一。

他是美國各地樂團的寵兒，並經常參與各大夏季音樂節，如拉雲利亞音樂節、荷里活碗音樂節、沙拉圖加音樂節、鄧肯活音樂節和曼恩音樂中心音樂節。近期的演出包括：與費城及明尼蘇達樂團、紐約和洛杉磯愛樂、聖路易斯、阿特蘭大、底特律、達拉斯、辛辛那提、休斯敦、巴爾的摩、印第安納波利斯、西雅圖及美國國家交響樂團等演出。為慶祝李斯特二百週年誕辰，瓦茲於2011年在美國各地演奏全李斯特節目的獨奏會，並將會到日本、德國及西班牙等地演出協奏曲和舉行獨奏會。

他是一位地位超然的藝術家，曾為歐洲皇室成員及各國政要演奏，瓦茲1988年獲頒艾弗里·費雪獎，年僅26歲時便成為耶魯大學史上最年輕的榮譽博士，自此獲各大頂尖學府頒發學位，如賓夕法尼亞州大學、布蘭迪斯大學、茱莉亞音樂學院、及其母校約翰霍普金斯畢德音樂學院。2006年6月，他獲選入荷里活碗名人堂，以慶祝他（與費城樂團）首演五十週年。

瓦茲的錄音繁多，其中包括為 CBS Masterworks 灌錄的歌舒詠、蕭邦、李斯特及柴可夫斯基作品、為 Angel/EMI 錄製的貝多芬、舒伯特、李斯特和蕭邦獨奏會專輯及由 Telarc 發行的李斯特、麥道維爾、柴可夫斯基及聖桑協奏曲。他亦是 Philips 發行的二十世紀偉大鋼琴系列專輯中的其中一位鋼琴家。

André Watts burst upon the music world at the age of 16 when Leonard Bernstein chose him to make his début with the New York Philharmonic in their Young People's Concerts, broadcast nationwide on CBS-TV. Only two weeks later, Bernstein asked him to substitute at the last minute for the ailing Glenn Gould in performances of Liszt's E flat Concerto with the New York Philharmonic, thus launching his career in storybook fashion. More than 45 years later, he remains one of today's most celebrated and beloved superstars.

A perennial favorite with orchestras throughout the US, Watts is also a regular guest at the major summer music festivals including Ravinia, the Hollywood Bowl, Saratoga, Tanglewood and the Mann Music Center. Recent and upcoming engagements include appearances with the Philadelphia and Minnesota Orchestras, New York and Los Angeles Philharmonics, and the St Louis, Atlanta, Detroit, Dallas, Cincinnati, Houston, Baltimore, Indianapolis, Seattle and National symphonies among others. In celebration of the Liszt anniversary in 2011, he plays all-Liszt recitals throughout the US, while recent and upcoming international engagements include concerto and recital appearances in Japan, Germany and Spain.

A much-honored artist who has played before royalty in Europe and heads of government in nations all over the world, André Watts was selected to receive the Avery Fisher Prize in 1988. At age 26 he was the youngest person ever to receive an Honorary Doctorate from Yale University and he has since received numerous honors from highly respected schools including the University of Pennsylvania, Brandeis University, The Juilliard School of Music and his Alma Mater, the Peabody Conservatory of Johns Hopkins University. In June 2006, he was inducted into the Hollywood Bowl of Fame to celebrate the 50th anniversary of his début (with the Philadelphia Orchestra).

André Watts' extensive discography includes recordings of works by Gershwin, Chopin, Liszt and Tchaikovsky for CBS Masterworks; recital CD's of works by Beethoven, Schubert, Liszt and Chopin for Angel/EMI; and recordings featuring the concertos of Liszt, MacDowell, Tchaikovsky and Saint-Saëns on the Telarc label. He is also included in the Great Pianists of the 20th Century series for Philips.



PHOTO Cheung Chi Wai

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。

尤一弓活躍於室內樂演奏，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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* 袁緯晴
Yuan Yiching



范欣 (休假)
Fan Yan
(On sabbatical leave)

大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



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Pan Yan

低音大提琴
Double Basses



● 林達僑
George
Lomdaridze



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圓號
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Sidenius

鍵盤
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Ivy Chuang

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Oboe
萬南南^{*}
Chanantan
Meenanant

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Clarinet
區淑儀
Rita Au

巴松管
Bassoon
華善蒙[#]
Simone Walters

圓號
Horns
卡雲爵
Jesse Clevenger
莫莉詩[Ⓜ]
Hani Molles
沈曼思[Ⓜ]
Timothy Summers

小號
Trumpets
畢靈頓
Caspar Billington
杜洛詩
Rosie Turner
莊伯富
Jacobus Chong

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鍵盤
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^{*} 承蒙曼谷交響樂團允許參與演出
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華格納希望憑《湯豪舍》贏得成功，可惜事與願違。這齣歌劇的序曲被後世公認為一首超凡顯貴的管弦樂曲，是音樂會常奏曲目。艾爾加的大提琴協奏曲起初也被人忽略，時至今日卻成為英國音樂中最深刻感人的一首，情感澎湃的大提琴是演繹這份切膚之痛的最佳載體。貝多芬的「田園」交響曲現在被譽為是有史以來最歡快最好聽的管弦作品，首演當天幾乎不被維也納大眾所接受，實在令人難以置信。HiFi音響音樂版主編劉志剛將為大家主持星期六晚的音樂會前講座。

Wagner's opera *Tannhäuser* was far from the success he had hoped. The opera's overture, though, developed a life in the concert hall as a supremely majestic orchestral piece. Initially, Elgar's cello concerto was neglected also, but today it's counted among the most poignant English music – a perfect vehicle for the emotionally charged voice of the cello. As for Beethoven's *Pastoral* Symphony, it's shocking to think that its première passed almost unremarked by the Viennese public. Today there is no doubt that this is one of the most absorbing and delightful orchestral works ever penned. Conductor Jerome Hoberman will share his insights in the pre-concert talk on Friday night.

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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*

何鴻毅家族基金駐團學員培訓計劃的成立，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。

駐團學員將會在首席中提琴凌顯祐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。過去六年，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2011/12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賈舒晨及劉博軒、上海音樂學院的小提琴手賈舒陽、廣州星海音樂學院的大提琴手潘龔、國立臺北藝術大學的中提琴手袁緯晴，以及瑞士日內瓦音樂學院的小提琴手張勁楠。

香港管弦樂團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。



凌顯祐
Andrew Ling

首席中提琴
Principal Viola

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 Scheme is directed by the Hong Kong Philharmonic Orchestra's Principal Viola Andrew Ling. Under his 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 the China Philharmonic, China Symphony Orchestra, Hong Kong Sinfonietta and Macau Orchestra.

The Fellows for the 2011/12 Season are: violinists Jia Shuchen and Liu Boxuan, from the Central Conservatory of Music in Beijing; Jia Shuyang from the Shanghai Conservatory of Music in Shanghai; violist Yuan Yiching from the Taipei National University of Arts; cellist Pan Yan from the Xinghai Conservatory of Music in Guangzhou; and violinist Zhang Shaonan from Conservatory of Music, Genève in Switzerland.

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

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 rho_fellowships@hkpo.com 與樂團事務助理經理丁美雲小姐聯絡。

For more information on "The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme", please contact Miss Natalie Ting, Assistant Orchestral Operations Manager, at (852) 2721 1582 or email: rho_fellowships@hkpo.com.



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- Enrico Rocca (1902) Violin, played by Mr Cheng Li
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狄里柏斯基鋼琴大師班於2011年9月8日假香港演藝學院演奏廳舉行，狄里柏斯基與在場逾130名年青觀眾分享彈奏技巧及秘訣，三位出色的演藝學生黃蔚然、朴星吉和徐小憶更有機會在狄里柏斯基前演出，大師班由利銘澤黃瑤璧慈善基金贊助，香港演藝學院合辦，免費招待本港青少年入場欣賞，香港管弦樂團謹此向以上機構表示衷心謝意。

The Simon Trpčeski Piano Masterclass was held successfully on 8 September 2011 in the Hong Kong Academy for Performing Arts Recital Hall with an audience of over 130 piano students. Three students from the Academy, Wong Wai-yin, Piao Xingji and Xu Xiaoyi performed in front of Simon Trpčeski, who shared his inspiring insights on performing techniques. Simon Trpčeski's piano masterclass was a free event open for local young audiences. The Hong Kong Philharmonic Orchestra is thankful to Drs. Richard Charles and Esther Yewpick Lee Charitable Foundation and The Hong Kong Academy for Performing Arts for their support.

朴星吉 拉赫曼尼諾夫：降E小調《素描練習曲》，Op.39 第五首
Piao Xingji RACHMANINOV: *Etude-tableau* in E flat minor, Op.39 No.5



黃蔚然 蕭邦：F小調第四敘事曲，Op.52
Wong Wai-yin CHOPIN: Ballade No. 4 in F minor, Op.52



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徐小憶 李斯特：《奧伯曼之谷》，選自《巡禮之年》
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