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莫扎特+ mozart+

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貝多芬 第八交響曲

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拉威爾 《小丑的晨歌》

拉威爾 《西班牙狂想曲》

拉威爾 《波萊羅》

DEBUSSY (orch. Koechlin) *Khamma*SAINT-SAËNS Piano Concerto No.5 *Egyptian*RAVEL *Alborada del Gracioso*RAVEL *Rhapsodie Espagnole*RAVEL *Boléro*

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浦羅哥菲夫 《羅密歐與茱麗葉》(維達尼哥夫組曲)

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SERIES

## 海之靈 Spirit of the Sea

# BRITTEN

8 布烈頓 《彼得·格林姆斯》：四首海之間奏曲

14 BRITTEN *Peter Grimes: Four Sea Interludes*

~16'

# DEBUSSY

10 德布西 《海》

16 DEBUSSY *La Mer*

~23'

中 場 休 息 i n t e r v a l

# BRAHMS

12 布拉姆斯 第一鋼琴協奏曲

18 BRAHMS *Piano Concerto No.1*

~44'

# ARTISTS

26 懷德納 指揮 / Johannes Wildner conductor

27 歐爾森 鋼琴 / Garrick Ohlsson piano



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# JOHANNES WILDNER

懷德納 | 指揮 CONDUCTOR

“...ALL OF A SUDDEN, BRAHMS OPENED A NEW DIMENSION; WITH AN ORCHESTRA PART THAT IS NOT ONLY SUPPORTIVE TO THE SOLOIST BUT HAS AN OWN MUSICAL PERSONALITY.”



貝多芬同期的作曲家都覺得，貝多芬把建立一首鋼琴協奏曲的所有可能性都用盡了。李斯特則認為鋼琴協奏曲應該是安插在管弦樂段中間的炫技短曲。之後，突如其來，布拉姆斯開創了另一全新角度：管弦樂部份除了作為支撐獨奏的角色以外，還擁有自己的音樂個性。繼承布拉姆斯的新派鋼琴協奏曲的作曲家有浦羅哥菲夫和蕭斯達高維契，他們不單寫作鋼琴協奏曲，而是寫作一首有「鋼琴獨奏的交響曲」。

布烈頓的作品主要有兩種色調，一種是像《仲夏夜之夢》那種如糖一般甜的；另一種是帶著粗獷、狂野、冷酷的色彩，甚麼有時像《彼得·格林姆斯》般帶點暴戾的。

談起色彩，沒有人比德布西更在行。布烈頓和德布西的「海」比較起來，讓人一聽就感受到英格蘭和法國南部的不同氣象。

**Beethoven's contemporary composers** felt that he had accomplished all possible developments of the piano concerto. Liszt had the idea that piano concertos should be short pieces of virtuoso music interspersed with some colours from orchestral instruments. And then, all of a sudden, Brahms opened a new dimension; with an orchestra part that is not only supportive to the soloist but has an own musical personality. His new type of piano concerto was followed by composers like Prokofiev and Shostakovich; not only a piano concerto but a “symphony with piano”.

Britten has two main colours in his compositions; the sugar-like sweetness we hear in *Midsummer Night's Dream* and the rough, wild, cold and sometimes brutal one of *Peter Grimes*.

Thinking of colour, nobody can top Debussy. Comparing the “Seas” as shown by Britten and Debussy we can feel the meteorological differences between England and the South of France.



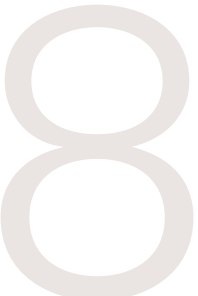
# 布烈頓

1913-1976

**布**烈頓1913年11月22日生於英國東部沙福郡洛斯托夫特，自幼顯露相當音樂才華，早年參加諾里奇音樂節時遇到生命中第一位伯樂—當時擔任評判的作曲家布里奇。布里奇十分賞識布烈頓，稍後更親自教他作曲。布烈頓後來入讀位於倫敦的皇家音樂學院〔RCM〕，隨約翰·愛爾蘭學習作曲，卻發覺愛爾蘭不太認同他的早期作品。儘管如此，布烈頓既特別又原創性強的作品還是令他名氣漸響。他不但曾為多齣電影創作配樂，最終更發現「歌劇」才是真正適合自己的樂種。自從浦賽爾1695年逝世之後，英國最重要的歌劇作曲家就是布烈頓了。

1939年第二次世界大戰爆發，布烈頓與伴侶彼得·皮爾斯離開英國，暫居美國〔美國當時是中立國家〕。國難當前，他卻公然離棄祖國，往後多年，這件事一直令公眾對他的評價大打折扣。然而，也正因為這次離開才造就了他第一齣重要歌劇、也是他在國際樂壇上的成名作《彼得·格林姆斯》。1941年，布烈頓與友人一起待在洛杉磯。他讀到一篇關於詩人喬治·克拉卜的文章後馬上深感共鳴。原來克拉卜與布烈頓一樣都在沙福郡長大。布烈頓後來給紐約的友人寫信道：「我們剛剛發現了喬治·克拉卜的詩作〔全是關於沙福郡的〕，興奮極了—也許有天會寫成歌劇呢！」

由這時起到1942年下半年，布烈頓一直努力根據克拉卜詩作《市鎮》寫作歌劇劇本，期間還踏上漫長又迂迴的歸家之路。克拉卜《市鎮》講述沙福郡一個名叫彼得·格林姆斯的漁民的故事。鄉民指責格林姆斯因為疏忽而害一個年輕學徒葬身大海，因此都對他避之則吉。《彼得·格林姆斯》1945年6月7日在倫敦沙德勒之井劇院首演，由皮爾斯



## 《彼得·格林姆斯》： 四首海之間奏曲，Op.33a

黎明  
週日的早晨  
月光  
風暴

飾演男主角格林姆斯。剛好一星期後，倫敦管弦樂團就在切滕漢音樂節演出選自《彼得·格林姆斯》的音樂會組曲。組曲選取劇中四首間奏曲（「間奏曲」就是幕與幕之間演出的樂曲），稱為「四首海之間奏曲」。「四首海之間奏曲」後來成為布烈頓演出機會最多的音樂會作品之一。

第一首間奏曲〈黎明〉刻劃沙福郡寒冷荒涼的海岸線，某些音型彷彿刻劃海鷗在頭頂徘徊，某些則像海浪拍擊圓石灘的聲音。太陽從海面升起，這個樂章也就告一段落。

在〈週日的早晨〉裡，四支圓號彷彿教堂的鐘聲，描繪村民趕往教堂的情景。格林姆斯現身，歡樂的氣氛頓時被破壞了。

第三首間奏曲〈月光〉原是歌劇第二、三幕之間的樂曲，描繪村莊會堂外的街景。圓號、巴松管、中提琴、大提琴和低音大提琴營造出夜晚的氣氛，長笛與豎琴則奏出輕柔的和弦，代表天上閃耀的繁星。

最後一首間奏曲〈風暴〉返回第一幕的暴風雨場景，把海上的風暴刻劃得活靈活現：咆哮的銅管，重重的定音鼓，還有澎湃的弦樂。

節目介紹中文翻譯：鄭曉彤

編制：

兩支長笛〔全兼短笛〕、兩支雙簧管、兩支單簧管〔其一兼降E單簧管〕、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、排鐘、木琴、小鼓、鈴鼓、鈸、鑼、大鼓、豎琴及弦樂組。

# 德布西

1862-1918

**德**布西一生對海洋情有獨鍾。可是他生於一個離岸百多公里的  
城市，而且幾乎終生留在那裡，這樣的一個人對海洋竟有這麼  
濃厚的興趣，也許會令人很出奇。原來德布西年幼時，父母希望  
他將來加入海軍，他小時候到康城度假時，也很喜歡走到海邊去。  
但正如他後來憶述道：「我本來注定當海員快樂過活，到頭來卻又當  
不上。回憶多不勝數，我認為這些回憶比現實更有價值。」《海》  
的創作靈感正是這些回憶。德布西花了兩年寫作此曲，期間大部份時  
間都不在海邊—樂曲倒是在群山圍繞的環境下寫成的。可是他真的下  
山走到海平面，甚至為了完成配器，渡海到優雅的英國南岸度假區依  
斯特堡〔德布西形容當地的海洋動態「完全有英式的端正感覺」〕。  
樂曲1905年10月15日在巴黎由拉姆赫管弦樂團首演，薛維拉指揮。

他自言「海洋是我老朋友，永遠都是數不清的，永遠美麗。」除了回  
憶以外，樂曲的靈感也來自文學和畫作。德布西讀過受歡迎印象派詩  
人毛克萊的詩作〔《褐紅群島的美麗海》〕，第一樂章就是他以音樂  
表達的讀後感。日本畫家葛飾北齋在名畫《神奈川沖浪裡》繪畫的富  
士山圖十分有名，德布西也說樂曲初版的封面就包含了這幅富士山圖  
的細節。

雖然首演後有樂評寫「海洋，我聽不到、見不到也感覺不到」，但要  
避免讓廣闊海洋波浪起伏的景象活現眼前也很難—尤其弦樂在第一樂  
章〈海上的日出至正午〉奔忙不斷。深沉神秘的開端過後，黎明來  
到，音樂把閃爍的海洋描繪得十分誘人。一支英國管和一支加上弱音  
器的小號奏出第一主題，但音樂卻繼續流動，就像海洋一樣。早晨陽  
光越來越猛，這時海洋的整體音響效果比有條理的旋律線重要得多。

# 《海》

海上的日出至正午  
浪的嬉戲  
風與海的對話

活潑的音樂刻劃海水在正午的烈日下大漲，第一樂章到此為止。第二樂章〈浪的嬉戲〉緊隨其後，兩個樂章一氣呵成。德布西在此模仿海水漣漪映照燦爛陽光的情景，弦樂、豎琴、鐘琴效果閃爍，木管樂仿如柔和陣風。強烈的高潮出現了兩次，然後和風吹散了海水最後一朵嬌柔的浪花。

〈風與海的對話〉整體上不太穩定。弦樂〔代表海洋〕奔騰高漲，銅管〔風〕刮起強烈風暴。銅管奏出強勁的讚美詩，旋轉的弦樂音型把這首讚美詩團團圍著，響亮的敲擊樂把樂曲帶到令人目不暇給的結尾。

節目介紹中文翻譯：鄭曉彤

編制：

短笛、兩支長笛、兩支雙簧管、英國管、兩支單簧管、三支巴松管、  
低音巴松管、四支圓號、兩支短號、三支小號、三支長號、大號、定音鼓、  
鐘琴/鋼片琴、鑼、鈸、三角鐵、大鼓、兩座豎琴及弦樂組。

# 布拉姆斯

1833-1897

**1858**年，布拉姆斯經多番修改後終於完成他的第一首鋼琴協奏曲。作曲家的好友姚阿幸不但在配器方面提供了很多意見，甚至親手修改總譜，在去信作曲家時曾寫道：「希望修改後的配器能合你心意。」姚阿幸還催促作曲家找人抄了副本，以待日後方便聆聽。布拉姆斯的首批鋼琴作品皆獲空前成功，計有他的第一鋼琴奏鳴曲及降E小調諧謔曲，這對他寫作第一鋼琴協奏曲時構成極大壓力，而舒曼在《新音樂報》寄予他的熱烈讚許，也可能替他訂定一個力有未逮的目標，又或許貝多芬遺留下來的陰影實在太大。無論如何，當樂曲面世時，已經一首規模宏大的作品。

樂曲於1859年1月22日在漢諾威由姚阿幸指揮首演，樂評反應熱烈，而觀眾的反應卻十分含蓄保守。不久，布拉姆斯又在萊比錫演出此曲，並於音樂會後寫信給姚阿幸：「我的協奏曲已徹底失敗……完結時只有寥落掌聲，很快便給一陣噓聲所掩。」儘管如此，樂曲的過人之處漸為人所認同，經常安排第一及第二協奏曲同場演出的著名鋼琴家達貝爾因此亦游說布拉姆斯指揮演出。

宏大的**第一樂章**開始時嚴肅而又富戲劇性，樂隊在其中展示了不少主題，彷彿是演奏著一首交響曲，只是沒有第二主題。鋼琴後來進入，在呈示部中奏出優美的F大調主題，第二主題在樂隊顯示部中沒有奏出。雖然獨奏部份的技巧要求相當高，但整體效果就像一首交響曲，鋼琴部份幾乎只算是為樂曲的管弦色彩增添了另一抹新的顏色。

# D小調第一鋼琴協奏曲，Op.15

莊嚴地

慢板

輪旋曲〔不太快的快板〕

〈慢板〉的開端主題，看在鋼琴家的眼裡，有即興的意味。樂章在完結前出現的一段華彩樂段，是由布拉姆斯親手編寫的。獨奏鋼琴奏出非凡出眾的旋律，宣告〈輪旋曲〉重返堅定不移的第一樂章。這樂章結構簡明，聽眾容易理解，但中間部份是十分傳統的賦格曲，倒使人有點驚奇。後來，這段賦格曲才表達與主題旋律的關係。樂曲經過多個以小調寫成的段落後，最終以既刺激，又使人感到寬慰的D大調完結。

節目介紹中文翻譯：徐允清

編制：

獨奏鋼琴、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、定音鼓及弦樂組。

# Benjamin **BRITTEN**

1913–1976

**B**orn in Lowestoft in the county of Suffolk on England's eastern coast on 22nd November 1913, Benjamin Britten showed considerable musical promise as a child. That promise was first recognised by the composer Frank Bridge, who spotted Britten's talents whilst adjudicating at the music festival in Norwich and subsequently gave him lessons in composition. Britten went on to win a place at the Royal College of Music in London, although he found his tutor there, John Ireland, less sympathetic towards his early compositional efforts. Nevertheless, he did begin to attract attention as an original and distinctive composer, producing a number of inventive film-scores, and finally finding his true niche as a composer of opera. Britten stands as the most important English composer of opera since the death of Purcell in 1695.

With the outbreak of war in 1939 Britten, along with his partner the tenor Peter Pears, left the UK and settled in the then neutral United States. Much as this apparent abandonment of his country at a time of crisis soured popular opinion of him for years afterwards, it was that very exile which led to the creation of his first significant opera, and the work with which he established his international reputation, *Peter Grimes*. Staying with friends in Los Angeles in 1941 Britten came across an article about the poet George Crabbe which immediately struck a chord. Crabbe, too, had been brought up in Suffolk and, as Britten later wrote to a friend in New York; "We've just discovered the poetry of George Crabbe (all about Suffolk) and are very excited – maybe an opera one day!"

Britten spent the remainder of 1941 and much of 1942 (including the long and circuitous voyage back to England) working on the libretto of an opera based on Crabbe's poem, *The Borough*, in which a Suffolk fisherman, Peter Grimes, is accused of carelessness in allowing his young apprentice to have been lost at sea, and is shunned by the community. *Peter Grimes* was first staged at London's Sadler's Wells on 7th June 1945 with Pears in the title role. Exactly a week later at the Cheltenham Festival, the London Philharmonic Orchestra presented a concert suite comprising four of the interludes which separate the acts in the opera under the title "Four Sea Interludes". This has become one of Britten's most frequently-performed concert works.



# *Peter Grimes: Four Sea Interludes,* Op.33a

Dawn  
Sunday Morning  
Moonlight  
Storm

The first interlude, **Dawn**, evokes the cold and bleak Suffolk coastline. There are figures suggestive of seagulls circling overhead and of the swelling sea breaking over the pebble beach. The section ends as the sun rises over the sea.

A quartet of horns recreates the sound of church bells as the villagers hurry to church on **Sunday Morning**. The festive mood is undermined when Grimes appears among them.

The third Interlude introduces Act 3 from the opera and depicts a street scene outside the village hall in **Moonlight**. The nocturnal mood is created by horns, bassoons, violas, cellos and basses while soft chords from flutes and harp indicate stars shining high in the heavens.

Jumping back to the **Storm** scene in Act 1, the final Interlude is a powerful evocation of a storm at sea, complete with snarling brass, pounding timpani and surging strings.

Programme notes by Dr Marc Rochester

#### INSTRUMENTATION:

two flutes (both doubling piccolos), two oboes, two clarinets (one doubling E flat clarinet), two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, chimes, xylophone, snare drum, tambourine, cymbals, gong, bass drum, harp, and strings.

# Claude **DEBUSSY**

1862–1918

Debussy had a life-long fascination with the sea; perhaps surprising in someone who was born and lived nearly all his life in a city which lies over 100 kms from the coast. His parents had early designs on him joining the navy and he enjoyed going out on the water during childhood holidays in Cannes. As he himself later wrote; “I was destined for the happy life of a sailor but this was not to be. Nevertheless I have always retained a sincere passion for the sea. I have an endless store of memories which are, to my mind, worth more than reality.” *La Mer* is inspired by those memories. It took him two years to compose, much of that time not by the sea but surrounded by mountains. However, he did move down to sea-level and even take to the sea to cross over to the genteel English south coast resort of Eastbourne (where Debussy described the sea as behaving “with a strictly British correctness”) where he completed the orchestration, and the finished work was premièred by the Lamoureux Orchestra under Camille Chevillard in Paris on 15th October 1905.

Beyond his own memories of what he described as “my old friend the sea, always innumerable and beautiful”, Debussy found inspiration both in literature – the first of the three sections began life as his musical response to a short story published a decade earlier by the popular impressionist poet and writer Camille Mauclair, *Mer belle aux Îles Sanguinaires* – and in painting – he insisted that the cover over the work’s first printed edition included a detail from the famous image of Mount Fuji by the Japanese painter Hokusai, *The Hollow of the Wave off Kanagawa*.

While one of the critics at the première of *La Mer* wrote that, “I neither hear, nor see, nor feel the sea”, it is difficult not to visualise the endlessly undulating vastness of the oceans particularly in the heaving body of string sound in the work’s first movement **De l’aube à midi sur la mer** (From Dawn to Noon on the Sea). After a deep, mysterious opening there is a magical evocation of the sea shimmering in the early light of dawn. A muted trumpet and a cor anglais announce the first theme but it is continually moving, like the sea itself, and coherent melodic lines are far less important than the overall soundscape of the sea as it reflects the growing intensity of the morning sunlight.

# *La Mer*

De l'aube à midi sur la mer  
Jeux de vagues  
Dialogue du vent et de la mer

A stirring musical picture of the tide in full flood under the midday sun closes the first movement, which is followed without a break by the second, **Jeux de vagues** (The Waves at Play). Here Debussy imitates the effect of rippling waves catching the bright sunlight with shimmering strings, harp and celesta and little flurries from the woodwind. A couple of stormy climaxes occur before the breeze blows away the last delicate spray of seawater.

**Dialogue du vent et de la mer** (Dialogue between the Wind and the Sea) is altogether more unsettled. The strings (representing the sea) surge and swell as the brass (the wind) whips the work up to a furious storm. A powerful brass hymn, surrounded by swirling strings and pounding percussion brings the work to its dazzling conclusion.

Programme notes by Dr Marc Rochester

#### INSTRUMENTATION:

piccolo, two flutes, two oboes, cor anglais, two clarinets, three bassoons, contra bassoon, four horns, two cornets, three trumpets, three trombones, tuba, timpani, glockenspiel/celesta, tam-tam, cymbals, triangle, bass drum, two harps, and strings.

# Johannes **BRAHMS**

1833–1897

In 1858 Brahms completed his first piano concerto, only after a prolonged series of alterations, and with much advice from his great friend, the violinist Joachim, who gave practical advice on the orchestration, actually altering the score itself, and sending a letter with the hope that “the altered orchestration pleases you”. Joachim also urged his friend to get the piece to the copyist, so that it could be heard. After his almost incredible successes with the first big piano pieces, including the great first piano sonata and the E flat minor Scherzo, Brahms had difficulty in bringing his first big works with orchestra to fruition. Perhaps Schumann’s fervent praise, published in the *Neue Zeitung Für Musik*, had set higher goals than he was quite ready for, or the shade of Beethoven loomed too large. At any rate, when it did come, the first concerto was a huge work.

It received its first performance in Hanover in 22nd January 1859, with Joachim conducting, but had only a critical success, the public being polite, but not enthusiastic. In Leipzig some days later Brahms played it again, and this time he wrote to Joachim after the performance: “My concerto here was a glittering, decided-fiasco... three hands started to clap at the end, but a clear hissing from all sides forbade it.” Later on, of course, it gradually made its way, and the public began to see its immense merits, and eventually the virtuoso Eugen d’Albert would programme both the concertos together in one evening, actually persuading Brahms to come and conduct.

The huge **first movement** begins in a most serious and dramatic vein, with the orchestra introducing a number of themes over a long span, to the extent that one might listening to a symphony – except that there is no overt move to a second subject area. The piano enters almost musingly, and in its exposition moves to a fine theme in F major – the second subject avoided in the orchestral exposition. Although the pianist is given decidedly demanding notes to play, the overall effect is symphonic, with the piano almost just another instrumental colour.

# Piano Concerto No.1 in D minor, Op.15

Maestoso

Adagio

Rondo (Allegro non troppo)

There is a feeling of improvisatory freedom in the pianist's commentary on the opening theme from the orchestra in the **Adagio**, and towards the end of the movement there is in fact a cadenza, written out by Brahms. After this the **Rondo** begins back in the stern world of the first movement with a striking tune from the soloist. The shape of the movement presents no difficulty to the listener, who may only be surprised, in the central section, to be presented with an academic-sounding fugue. This soon shows its relationship to the main theme, however. The music works its way towards a fine D major conclusion, consoling and exciting after so much hard work in minor keys.

Programme notes by Prof. David Gwilt

#### INSTRUMENTATION:

solo piano, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.



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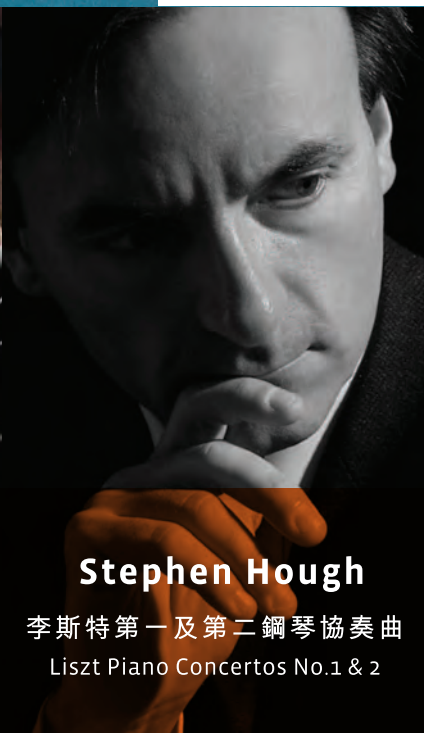
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PHOTO Cheung Chi Wai

## 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，由2012/13樂季起，港樂將在音樂總監范志登帶領下繼續精益求精。

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，迪華特再次到中國巡演，並分別在上海世博會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 has scaled new heights of musical excellence, and will continue to do so under the artistic leadership of Jaap van Zweden, the Orchestra's Music Director from the 2012/13 season.

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 returned to China, performing 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

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PHOTO Dieter Nagl

## 懷德納 JOHANNES WILDNER

指揮 CONDUCTOR

懷德納是奧地利最頂尖的指揮之一，曾修習指揮、小提琴及音樂學。

他曾經是維也納愛樂及維也納國家歌劇院樂團的成員，多年的樂團經驗令他的指揮風格別樹一幟。他曾擔任布拉格國家歌劇院（1994-95）的總指揮，萊比錫歌劇院的駐院指揮（1996-98），以及由1997年起擔任德國北威州新愛樂樂團的音樂總監共十年。2010年9月，他獲倫敦BBC音樂會樂團委任為首席客席指揮。

他經常以客席指揮身份與各大歌劇院及樂團合作，如東京新國家劇院、維羅納露天劇院、維也納人民歌劇院、格拉茨歌劇院、薩爾茨堡歌劇院、布拉格歌劇院、薩格勒布國家歌劇院、巴伐利亞電台交響樂團、皇家愛樂、聖彼得堡愛樂、東京愛樂、萊比錫中德電台交響樂團、德累斯頓愛樂、維也納交響樂團、維也納電台交響樂團、林茲布魯赫納樂團、薩爾斯堡莫扎特樂團、哥本哈根丹麥國家交響樂團及中國愛樂等。

近期的演出包括：與維也納交響樂團、BBC音樂會樂團、廣州交響樂團及紐倫堡交響樂團合作，以及參與維也納史特勞斯樂團的巡演、墨西哥五月五日文化節及薩格勒布克羅地亞國家劇院的演出。

懷德納曾錄製逾六十張CD、DVD及錄像，包括《蝙蝠》及《女人心》的完整版、《卡門》和《費加羅的婚禮》、布魯赫納第三及第九交響曲，以及三張較冷門的唱片，收錄賽斯、馬克斯、大衛的作品。近期的專輯有和鋼琴家文諾科爾及維也納電台交響樂團合作的全套舒曼鋼琴及樂隊作品。

**Johannes Wildner** studied conducting, violin and musicology and has established himself as one of the foremost Austrian conductors.

His many years as a member of the Vienna Philharmonic and the Vienna State Opera orchestras have given his conducting a distinctive stamp. After positions as Chief Conductor of Prague State Opera (1994-95) and First Permanent Conductor of Leipzig Opera (1996-98), Johannes Wildner was the General Music Director of the New Philharmonic Orchestra of Westphalia (Germany) for ten years from 1997. He was appointed Principal Guest Conductor of the BBC Concert Orchestra in London in September 2010.

He regularly appears as a guest conductor at major opera houses including the Tokyo New National Theatre, the Arena di Verona, Volksoper Vienna, Graz, Salzburg, Prague and Zagreb State Opera, and with orchestras such as the Bavarian Radio Symphony, the Royal Philharmonic, the St Petersburg Philharmonic, the Tokyo Philharmonic, the MDR Symphony, the Dresden Philharmonic, the Vienna Symphony, the Vienna Radio Symphony, the Bruckner Orchestra Linz, the Mozarteum Orchestra Salzburg, the Danish National Symphony Copenhagen and the China Philharmonic.

Recent engagements include collaborations with the Vienna Symphony, BBC Concert Orchestra, the Guangzhou Symphony, the Nuremberg Symphony, and further tours with the Vienna Johann Strauss Orchestra, as well as opera projects with the Cinco de Mayo in Mexico, and the Croatian National Theatre in Zagreb.

Johannes Wildner has recorded over 60 CDs, DVDs and videos, including the complete versions of *Die Fledermaus* and *Così fan tutte*, *Carmen* and *Le Nozze di Figaro*, Bruckner's Third and Ninth symphonies and three CDs of previously unknown repertoire by Erich Zeisl, Joseph Marx and Johann Nepomuk David. His most recent release is Schumann's complete works for piano and orchestra with pianist Lev Vinocour and the Vienna Radio Symphony Orchestra.



PHOTO Wojciech Grzedzinski

## 歐爾森 GARRICK OHLSSON

鋼琴 PIANO

自從於1970年贏得蕭邦國際鋼琴大賽後，歐爾森憑藉其權威的演繹和無瑕的琴技享譽全球。雖然他一直被視為演繹蕭邦音樂的專家，但他能駕馭的鋼琴作品多不勝數，涵蓋所有鋼琴曲目。他曾演繹過的協奏曲目至今超逾八十首，由海頓、莫扎特，乃至廿一世紀作品，曲目風格範疇非常廣泛。

上一樂季，歐爾森舉行了一系列全蕭邦獨奏會，慶祝蕭邦誕生二百周年。與此同時，一齣名為「蕭邦的藝術」的紀錄片於2010年秋季推出，片中除了介紹作曲家的生平及音樂以外，亦有專題訪問到歐爾森。他於2010/11樂季首場演出在卡奈基音樂廳聯同奧菲斯室樂團合作，其後又再度與美加多個樂團演出，如克里夫蘭、匹茲堡、費城、華盛頓、密爾沃基和多倫多樂團等。在歐洲，他分別到訪瑞典、丹麥、西班牙及英國，與當地的樂團演出。

為慶祝李斯特二百周年誕辰，他於2011/12樂季分別到芝加哥、倫敦及紐約等城市舉行獨奏會，他又會於紐約的卡奈基音樂廳（阿特蘭大交響樂團）和林肯中心（紐約愛樂）演出。另外，他會聯同波蘭弗羅茨瓦夫愛樂巡迴演出，從佛羅里達到加州，演繹蕭邦及貝多芬的作品。

歐爾森的錄音種類繁多，他剛完成一套十碟的全貝多芬奏鳴曲，專輯由Bridge Records發行，並贏得各方好評，其中包括憑第三張碟贏得的一項格林美獎。除此之外，他亦於2011年2月推出了一張李斯特的專輯。2008年秋季，英國唱片廠牌Hyperion為他重新發行一套十六碟的全套蕭邦作品專輯。近期專輯包括：布拉姆斯鋼琴變奏曲及一套兩碟的韋伯四首鋼琴奏鳴曲。

歐爾森生於紐約，八歲開始習琴，其後入讀威徹斯特音樂學院，十三歲考入茱莉亞音樂學院，1994年贏得艾弗里·費雪獎，1998年榮獲密西根大學音樂協會傑出藝術家大獎。歐爾森現居於三藩市。

Since winning the 1970 Chopin International Piano Competition, **Garrick Ohlsson** has established himself worldwide as a musician of magisterial interpretive and technical prowess. Although he has long been regarded as one of the world's leading exponents of the music of Frédéric Chopin, Ohlsson commands an enormous repertoire ranging over the entire piano literature. His concerto repertoire alone is unusually wide and eclectic – ranging from Haydn and Mozart to works of the 21st century – and to date includes more than 80 concertos.

Last season, in recognition of the bicentenary of Chopin's birth, Ohlsson presented a series of all-Chopin recital programmes. In conjunction with that project a documentary, *The Art of Chopin*, based on Chopin's life and music and featuring Ohlsson, was released in autumn 2010. Ohlsson opened the 2010/11 season in Carnegie Hall with the Orpheus Chamber Orchestra followed by return visits to the orchestras of Cleveland, Pittsburgh, Philadelphia, Washington D. C., Milwaukee and Toronto. In Europe he visited orchestras in Sweden, Denmark, Spain and England.

In acknowledgement of the bicentenary of Liszt's birth the 2011/12 season includes recitals of his works in cities including Chicago, London and New York, where he will also visit Carnegie Hall with the Atlanta Symphony and Lincoln Center with the New York Philharmonic. In partnership with the Wrocław Philharmonic (Poland) he plans a tour of twelve concerts from Florida to California, presenting works of Chopin and Beethoven.

A prolific recording artist Ohlsson's ten-disc set of the complete Beethoven sonatas for Bridge Records is now complete and has garnered considerable critical praise, including a Grammy for Vol. 3. In addition, in February 2011 he released a disc of works by Franz Liszt. In the fall of 2008 the English label Hyperion re-released his 16-disc set of the complete works of Chopin, and recently released a disc of all the Brahms piano variations and a two-disc set of Carl Maria von Weber's four piano sonatas.

Born in New York, Ohlsson began his piano studies at the age of eight. He attended the Westchester Conservatory of Music and at 13 entered The Juilliard School. He was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Distinguished Artist Award in Michigan. He makes his home in San Francisco.

# 香港管弦樂團

## Hong Kong Philharmonic Orchestra

### 第一小提琴 First Violins



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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



PHOTO: Bobby Lee

艾度·迪華特  
Edo de Waart

藝術總監兼總指揮  
ARTISTIC DIRECTOR AND  
CHIEF CONDUCTOR



PHOTO: Marco Borggreve/Dallas Symphony

范瑞韋頓  
Jaap van Zweden

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## 商藝匯萃 • Paganini Project

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈  
艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

張爾惠先生 捐贈  
洛治·希爾 (c.1800) 小提琴·由王亮先生使用

鍾普洋先生 捐贈  
多尼·哈達 (1991) 大提琴·由張明遠先生使用

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

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang  
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang  
Lockey Hill (c.1800) Violin, played by Mr Wang Liang

Donated by Mr Po Chung  
EDawne Haddad (1991) Violoncello, played by Mr Cheung Ming-yuen

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

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禧小姐使用
- 約瑟·加里亞奴 (1788) 小提琴由團長尤一弓先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

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

Donated by The Ladies Committee of  
the Hong Kong Philharmonic Society

Rare instruments donated

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

Other instruments donated in support of the  
"Instrument Upgrade and Enhancement Project"

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

## 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。

駐團學員將會在團長尤一弓及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成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劭楠。

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。



尤一弓 團長  
Igor Yuzefovich Concertmaster



凌顯祐 首席中提琴  
Andrew Ling 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 Concertmaster Igor Yuzefovich 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 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。

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