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木偶的命運 PETRUSHKA

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木偶的命運

PETRUSHKA

JOHN ESTACIO

-13'

艾斯塔西奧：《活力》：為樂團而作的
觸技曲及幻想曲
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CHOPIN

-39'

蕭邦：第一鋼琴協奏曲

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莊嚴的快板
浪漫曲：小廣板
輪旋曲：甚快板

Piano Concerto no. 1

Allegro maestoso
Romanze: Larghetto
Rondo: Vivace

中場休息 interval

STRAVINSKY

-34'

史特拉汶斯基：《彼得魯斯卡》〔1911版本〕
Petrushka (1911 version)

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哲杜安尼，指揮
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Louis Lortie, piano

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聲音不再一樣？

暑假期間，音樂廳根據2011年的音效研究進行了改善工程，擴展了舞台上的垂幕。音樂會開始前，工程人員將針對工程進行各種試音測試。我們非常感謝您的耐心等待。如對是晚的聲音變化有任何意見，歡迎把您的意見分享於港樂Facebook專頁。

NOTICE SOMETHING DIFFERENT?

During summer, the canopy above the stage was extended. This was a recommendation from acoustic studies which took place in 2011. Tonight, the changes to the acoustic will be tested before the concert begins. We ask your patience while various tests are carried out. Tell us what you think! If you notice a change in the sound tonight, join us on Facebook and share your thoughts.



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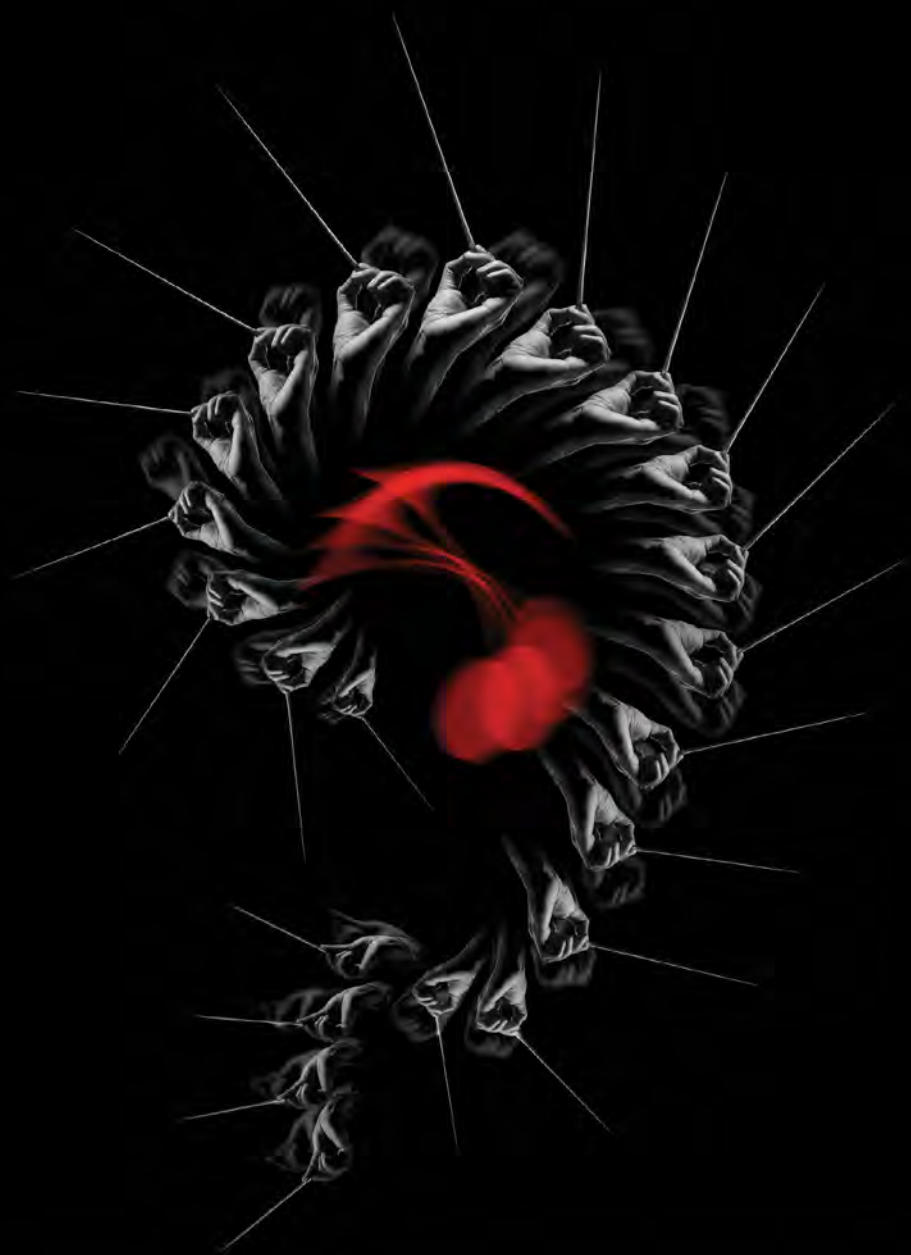
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A SOUND COMMITMENT 弦諾



木偶的命運

PETRUSHKA

鍵盤樂器貫串今晚演奏的三首作品。

蕭邦把《第一鋼琴協奏曲》當作鋼琴炫技樂曲來寫作，
而樂曲也令他在巴黎聲名大噪。

史特拉汶斯基寫作《彼得魯斯卡》時，

也是以巴黎觀眾為對象。他做白日夢時，

想到用重物在鋼琴鍵盤上滾來滾去—在劇中不斷重現的、
極不協和的「彼得魯斯卡和弦」，正由此而來。

加拿大作曲家艾斯塔西奧《活力》的副題是

「觸技曲與幻想曲」，令人聯想起巴赫的鍵盤作品，

但這首觸技曲動用的卻是現代樂團。

港樂熱烈歡迎加拿大音樂家哲杜安尼和洛提來港為各位獻藝。

Keyboard is the link between tonight's three works.

Chopin composed his first concerto as a piano virtuoso showpiece.

In Paris, it helped establish his early fame.

Stravinsky composed *Petrushka* with Parisian audiences in mind, too.

His daydream of heavy objects being rolled up and down a keyboard

led to his discovery of the 'Petrushka chord',

a dissonant harmony which recurs in this ballet.

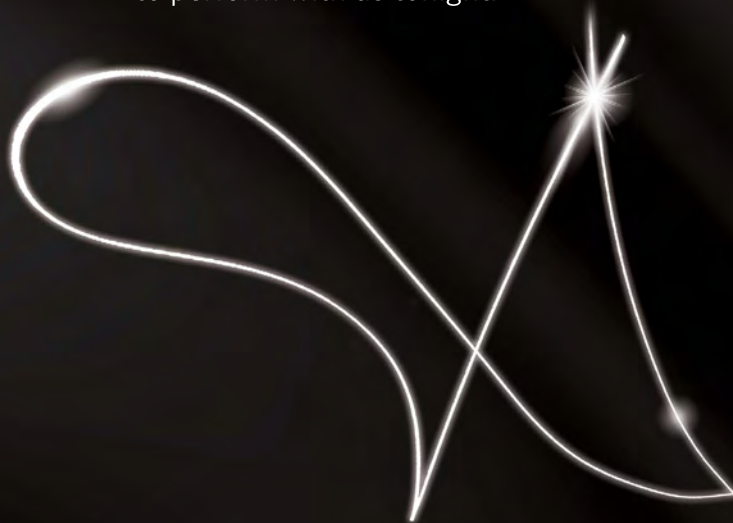
Canadian composer John Estacio subtitled *Brio* a Toccata and Fantasy,

recalling the keyboard works of J. S. Bach.

But this Toccata harnesses the energy of the modern orchestra.

We welcome his fellow Canadians Jean-Marie Zeitouni and Louis Lortie

to perform with us tonight.



J A A P

VAN ZWEDEN

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- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Orchestre de Paris and the Royal Concertgebouw Orchestra. Recently conducted the Berlin Philharmonic.

與芝加哥交響樂團、克里夫蘭管弦樂團、費城管弦樂團、紐約愛樂、倫敦愛樂、巴黎樂團及荷蘭皇家音樂廳樂團合作。最近受邀指揮柏林愛樂樂團。

"The orchestra (HK Phil) responded to van Zweden's grip on the soul of the piece with an impressively disciplined performance."

SAM OLLUVER, *SOUTH CHINA MORNING POST*

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- 4 Large-scale symphonic event *Swire Symphony Under The Stars*, bringing classical music to the community 年度大型交響演奏 — 太古「港樂·星夜·交響曲」將音樂帶到社區
- 5 Comprehensive education and outreach programmes to invest in Hong Kong's musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City 巡迴世界各地演出，弘揚香港—亞洲國際都會



林凡

志登

〔梵志：清淨之志，登：達到〕



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艾斯塔西奧《活力》：為樂團而作的觸技曲及幻想曲

JOHN ESTACIO (b.1966)

Brio: Toccata and Fantasy for Orchestra

作曲家以《活力》悼念馬爾康·佛希斯。

Brio is dedicated to the memory of Malcolm Forsyth.

全曲分為三部分的《活力》，既靈巧又精力充沛；引子高亢硬朗，當中一個短小的旋律動機貫穿全曲，直到宏偉嘹亮的結尾。

SET IN THREE SECTIONS, *BRIO* IS A VIGOROUS AND MERCURIAL PIECE THAT CHARTS THE COURSE OF A SHORT MELODIC MOTIF FROM ITS STRIDENT INTRODUCTION, THROUGH TO A RESOUNDING CONCLUSION.

艾斯塔西奧埋首創作歌劇近十年，在最新一齣歌劇《莉莉安·艾琳》問世後，他第一首管弦樂曲就是《活力》：為樂團而作的觸技曲及幻想曲。《活力》既靈巧又精力充沛；引子高亢硬朗，當中一個短小的旋律動機（由配上弱音器的小號奏出）貫穿全曲，直到宏偉嘹亮的結尾。全曲分為三部分：第一部分觸技曲包含幾個短小的獨奏段，分別由木管樂和銅管樂負責。弦樂奏起賦格樂段，音樂漸漸增強；樂團隨後奏出威武的樂句，小鼓和弦樂則奏出不斷重複的節奏型。觸技曲的高潮在於一個半音變化極多的樂段：由弦樂低音區開始一直攀升，直至得意洋洋的號角曲在銅管樂響起；然而號角曲卻僅屬曇花一現，音樂馬上又掉到弦樂低音區去。第二部分幻想曲不如觸技曲活潑，開端的高亢主題漸漸變得抒情。艾斯塔西奧寫作幻想曲

After nearly a decade of composing opera, *Brio: Toccata and Fantasy for Orchestra* is John Estacio's first orchestral work and follows the completion of his most recent opera *Lillian Alling*. Set in three sections, *Brio* is a vigorous and mercurial piece that charts the course of a short melodic motif from its strident introduction by muted trumpets, through to a resounding conclusion. The first section of the piece, the *toccata*, features several short solos for the woodwinds and the brass. A fugal passage for the strings builds to a martial statement for the full orchestra, with strings and snare drum hammering an insistent rhythm. The first section culminates with an intense chromatic passage that ascends from the depths of the string section, rising up to a promising triumphant brass fanfare that only disappears as quickly as it arrives, back into the depths of the strings. The vivacity abates for the second section, the *fantasy*. The strident theme from the opening gradually transforms into a more lyrical guise. The middle section was composed the day Estacio learned composer Malcolm Forsyth had passed away. Malcolm was a good friend to John and a constant



中段的同一天，獲悉作曲家馬爾康·佛希斯的死訊。馬爾康與艾斯塔西奧分屬摯友，馬爾康亦十分支持艾斯塔西奧的音樂。幻想曲像首輓歌一樣，流露作曲家對摯友逝去的失落，以及懇切地向亡友致敬。在第三部分，觸技曲的素材、激烈的弦樂半音樂段和銅管樂號角曲先後響起，但號角曲這次卻沒有消散，繼續以堅定口吻奏出全曲主題。作曲家以《活力》悼念馬爾康·佛希斯。

樂曲於2011年11月9日及10日在國家藝術中心修咸音樂廳由國家藝術中心樂團首演，茱莉安·古爾提擔任指揮

中譯：鄭曉彤

supporter of his work. The elegiac nature of the second part of the piece conveys the sense of loss and serves as a stirring tribute to a departed friend. The finale begins with a recap of material from the first section. The fiery chromatic passage for the strings returns, leading up to a brass fanfare. This time, instead of dissipating, the brass continues with their fanfare, an affirming statement of the work's primary theme. *Brio* is dedicated to the memory of Malcolm Forsyth.

Premiered by the National Arts Centre Orchestra, conducted by Julian Kuerti, November 9, 10, 2011, Southam Hall National Arts Centre

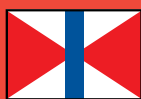
PROGRAMME NOTES COURTESY OF JOHNSTACIO.COM

編制

兩支長笛（其一兼短笛）、兩支雙簧管（其一兼英國號）、兩支單簧管、兩支巴松管、四支F大調圓號、兩支C大調小號、兩支長號、低音長號、定音鼓、懸鈸、三角鐵、對鈸、小鼓及弦樂組。

INSTRUMENTATION

Two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets, two bassoons, four horns in F, two trumpets in C, two trombones, bass trombone, timpani, suspended cymbals, triangles, crash cymbals, snare drum and strings.



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蕭邦 E小調第一鋼琴協奏曲，op. 11

FRÉDÉRIC CHOPIN (1810 - 1849)

Piano Concerto no. 1 in E minor, op. 11

莊嚴的快板

浪漫曲：小廣板

輪旋曲：甚快板

Allegro maestoso

Romanze: Larghetto

Rondo: Vivace

蕭邦乃著名愛國作曲家，可以在任何類型的音樂淋漓盡致地表達愛國情懷，而这首協奏曲也不例外。

CHOPIN WAS FERVENTLY NATIONALISTIC AND THE CONCERTO EXPRESSES IN AS STRONG A WAY AS ANY MUSIC CAN HIS LOVE FOR HIS HOMELAND.

在蕭邦的年代，鋼琴獨奏會這種表演形式還沒出現（在1830年代末，是李斯特令這種表演形式大受觀眾歡迎），因此蕭邦要在舞台上一顯身手，唯一的機會就是與樂團合作。由1827年起的五年內，他寫作了六首鋼琴與樂團合奏的作品—當時他剛從華沙音樂學院畢業，演奏和作曲事業也剛剛起步，那些樂曲，不僅顯露出蕭邦超群的琴藝，也乘機表現他的作曲造詣。

The concept of a solo piano recital had yet to become established (it was Liszt, towards the end of the 1830s, who made the solo piano recital popular with audiences) and the only way in which Chopin could display his talents on a public platform was through concert performances with orchestras. He composed six works for piano with orchestra in the five years from 1827, when he was finishing his studies at the Warsaw Conservatory and embarking on a career as a performer and composer. They were designed not only to display his undeniably precocious gifts as a pianist but also to promote his less obvious skills as a composer.

1830年3月，蕭邦第一首鋼琴協奏曲在華沙首演後非常成功；曲中好些動聽易記曲調，也馬上被人用來改寫成大堆淺薄的作品。可是蕭邦巡迴歐洲演奏的曲目卻沒有包括這首樂曲在內，倒是動筆寫作第二首鋼琴協奏曲，這首協奏曲同年8月完成，1830年10月11日首演。根據當時音樂會的演出習慣，協奏曲的第一、二樂章之間會插入一首截然不同的樂曲

Chopin had achieved remarkable success with the first of his piano concertos, premiered in Warsaw in March 1830 – it had immediately spawned a whole host of light works based on its catchy themes – but rather than continue to perform it on his forthcoming European tour, he set to work on a second which he completed in August of the same year. It was given its first public performance on 11th October 1830. The custom in concerts at that time was to intersperse a different piece between the first and second movements of a concerto – which explains why the

蕭邦 E小調第一鋼琴協奏曲，op. 11

FRÉDÉRIC CHOPIN (1810 - 1849)

Piano Concerto no. 1 in E minor, op. 11

作點綴（此曲首演時，加插在中間的是卡羅·索利瓦（當日音樂會的指揮）一首合唱曲）。這樣就解釋了為何今晚演出的協奏曲第一樂章的演出時間相等於第二、三樂章的總和。無論如何，當日一曲既終，「震耳欲聾的掌聲」隨即響起；報章報道說：「精通音樂的人都認為蕭邦的新協奏曲是最出色的音樂作品之一。」

細心的讀者現在可能完全摸不著頭腦—上文說的究竟是「第一」還是「第二」協奏曲？

今晚演出的是蕭邦寫作的第二首協奏曲（1830年10月首演的那一首）。但第一首協奏曲由於配器問題而延遲出版，讓第二首搶先在1833年出版，自此後者便稱為蕭邦「第一」鋼琴協奏曲。蕭邦把印刷版題獻給卡爾克布倫納（巴黎音樂學院教師）。

1830年10月11日的音樂會上，蕭邦親自擔任獨奏—那是他最後一次在波蘭公開演出了。三周後，他取道奧地利和德國（他就是在德國得悉波蘭民眾起義被俄羅斯人武力鎮壓）前往法國，此生無緣再見故土。他寫道：「我覺得離家就是等死—死在離家十萬八千里的地方，一定糟透了。奄奄一息之際，沒有親人相伴，床邊都是冷淡無情的醫生和僕人，太可怕了。」二十歲的年輕人有這種想法實在令人毛骨悚然；但

first movement of the concerto heard this evening is virtually the same length as the other two put together – and at this Concerto's first performance a choral work by Carlo Soliva (the conductor of the concert) was introduced. Nevertheless the entire Concerto was met with "deafening applause". The press reported; "Chopin's new Concerto was regarded by connoisseurs as one of the most sublime of all musical works."

Attentive readers may by now be thoroughly confused. Are we talking of the "first" or the "second" Concerto?

Tonight we are hearing the second concerto Chopin composed (premiered in October 1830), but since problems over the orchestration delayed publication of the earlier concerto, the second was published first (in 1833) and has been called, ever since, Chopin's "First" Piano Concerto. The composer dedicated the published score to Friedrich Kalkbrenner, a teacher at the Paris Conservatoire.

The concert on 11th October, at which Chopin was the soloist, was his last public performance in Poland. Three weeks later he left for France via Austria and Germany (where news reached him of the violent suppression of the Polish popular uprising by the Russians) and was never to see Poland again. As he wrote "I feel that I am leaving home only to die – and how awful it must be to die far away from where one has lived! How frightful it will be for me to see some cold-hearted doctor or servant by my deathbed

港樂推薦音樂會

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蕭邦卻真的熱愛祖國，可以在任何類型的音樂淋漓盡致地表達愛國情懷，而這首協奏曲也不例外。

第一樂章由剛毅的英雄式管弦樂引子掀開序幕，然後是較抒情的主題〔典型的蕭邦式悅耳曲調〕。樂曲開始後四分鐘左右，暴躁的鋼琴突然響起，一下子把抒情主題壓下去。之後鋼琴一直作主導，在兩個主題之間游走——一個象徵波蘭人民反抗壓迫，一個代表他們渴望家鄉和平安寧。

第二樂章情感深刻，蕭邦本人形容「彷彿有人溫柔地望著某一處，勾起千百段快樂的回憶」。小提琴奏出輕柔的上行樂思，圓號下行呼應，發人深省的音樂隨即在鋼琴上響起。

第三樂章先由強勁的弦樂齊奏作鋪排，鋼琴隨後生氣勃勃地加入。這個樂章根據波蘭傳統舞曲「勇士舞」寫成（流亡海外的蕭邦經常彈奏這種舞曲，以顯示自己的波蘭人特質。以如此動人的音樂包裝民族特色，作曲家舒曼形容為「埋在玫瑰花裡的槍枝」），鋼琴有許多燦爛耀眼的炫技機會。

中譯：鄭曉彤

instead of my family". Morbid thoughts for a 20-year-old, but Chopin was fervently nationalistic and the Concerto expresses in as strong a way as any music can his love for his homeland.

The **first movement** opens with a heroic, sturdy orchestral introduction, which gives way to a more lyrical theme – typical of Chopin in his more tuneful vein – which in turn is abruptly silenced by the explosive first appearance of the piano, some four minutes into the Concerto. From then on the piano dominates switching between these two themes, the one representing the Polish peoples' struggle against oppression, the other their yearning for a peaceful homeland.

Chopin himself described the deeply felt **second movement** as "giving the impression of someone looking gently towards a place which calls to mind a thousand happy memories". A gentle upward-moving idea from the violins is neatly turned by a pair of horns as the piano enters in deeply reflective mood. Strong unison strings pave the way for the exuberant entry of the piano in the **third movement**. Based on a traditional Polish dance, a *krakowiak*, which was frequently played in exile by Chopin as a way of sharing his Polish heritage (the composer Schumann saw these nationalistic devices wrapped up in such lovely music as "guns buried in roses"), the music offers a dazzling display of pianistic virtuosity.

DR MARC ROCHESTER

編制

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、長號、定音鼓及弦樂組。

INSTRUMENTATION

Piano, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, bass trombone, timpani and strings.

史特拉汶斯基 《彼得魯斯卡》

IGOR STRAVINSKY (1882-1971)

Petrushka

寫作《春之祭》之前，史特拉汶斯基決定寫作一首鋼琴與樂團的小協奏曲。俄羅斯芭蕾舞團經理狄亞吉列夫認為曲子有發展成舞劇的潛質，馬上構思了一個關於傳統鋸屑木偶的故事。

Before settling down to work on *The Rite of Spring*, Stravinsky had decided to compose a concertante work for piano and orchestra. The ballet impresario Diaghilev saw its potential for the stage and drew up a story based around the traditional sawdust puppets.

《彼得魯斯卡》的故事與俄羅斯（史特拉汶斯基和狄亞吉列夫的家鄉）的政局不無關係。劇中木偶的命運都被一個人操縱，這人殺死了其中一個木偶後，卻被木偶的冤魂纏繞；好比當時有俄羅斯人認為，他們的命運被沙皇操縱得太久了，夢想能向沙皇報復。

THE STORY OF *PETRUSHKA* WAS NOT UNCONNECTED WITH EVENTS IN THEIR NATIVE RUSSIA. *PETRUSHKA* CONCERNS PUPPETS WHOSE FATES ARE WHOLLY IN THE HANDS OF JUST ONE MAN WHO, AFTER ENGINEERING THE DEATH OF ONE, IS HAUNTED BY ITS GHOST; AS SUCH IT WAS SOMETHING OF AN ALLEGORY OF THOSE RUSSIANS DREAMING OF WREAKING THEIR VENGEANCE ON A TSAR WHO HAD, FOR TOO LONG, EXERCISED TOTAL CONTROL OVER THEIR DESTINIES.

俄羅斯芭蕾舞團（一個以巴黎為基地的舞團）經理狄亞吉列夫委約史特拉汶斯基，為芭蕾舞劇《火鳥》寫作劇樂。結果史特拉汶斯基寫出的劇樂配器多姿多彩，和聲令人驚嘆，是首徹頭徹尾的劃時代作品，1910年首演後更令史特拉汶斯基聲名大噪。但史特拉汶斯基沒有就此停步。不久，他在夢中看見「一個異教祭典一年老的智者圍圈坐著，看著一個少女跳舞至死。他們要犧牲這女孩來取悅春天之神。」史特拉汶斯基跟狄亞吉列夫提起這個夢，提到他想根據這個夢寫作音樂，狄亞吉列夫於是請史特拉汶斯基將意念付諸實行，寫成舞劇讓俄羅斯芭蕾舞團演出一這就是後來的

Stravinsky's reputation was established in 1910 when, to a commission from the ballet impresario Serge Diaghilev, he composed *The Firebird* which, in its colourful orchestration and startling harmonies, was completely revolutionary. But it was not to stop there. Shortly after that he had a vision in which he saw, as he described it, "a solemn pagan rite - wise elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of spring". He discussed this dream and his ideas for turning it into music with Diaghilev, who asked Stravinsky to turn it into a ballet score for his Paris-based company, the Ballets Russes. This was to become their most famous collaboration, *The Rite of Spring*, which was premiered in 1913 amidst much scandal and controversy. But when Diaghilev visited Stravinsky in Switzerland a few months after the premiere of *The Firebird* to see how work on *The Rite of Spring* was progressing, he found the composer hard



《春之祭》〔是兩人合作的作品裡最有名的一齣，1913年在許多醜聞和爭議中首演〕。然而，《火鳥》首演後幾個月，狄亞吉列夫到瑞士探訪史特拉汶斯基、打算看看《春之祭》的進度時，卻發現史特拉汶斯基正埋首寫作另一首截然不同的作品。史特拉汶斯基後來憶述，「我把剛寫好的東西彈給狄亞吉列夫聽，也就是後來的《彼得魯斯卡》第二場。他大吃一驚，因為我彈的不是《春之祭》草稿。」

靜下心來寫作《春之祭》之前，史特拉汶斯基決定寫作一首鋼琴與樂團的小協奏曲。這首曲子不為某次演出而寫，而是用來琢磨配器技巧。可是狄亞吉列夫聽過以後，卻認為曲子有發展成舞劇的潛質，馬上構思了一個關於傳統鋸屑木偶的故事〔木偶戲可是俄羅斯流動市集的熱門節目呢〕。史特拉汶斯基於是把《春之祭》擱在一旁，與狄亞吉列夫一起完成《彼得魯斯卡》，1911年6月13日在巴黎首演，大獲好評。

明顯地，狄亞吉列夫之所以一時興起，編造了「彼得魯斯卡」的故事來配合史特拉汶斯基的曲子，與俄羅斯〔史特拉汶斯基和狄亞吉列夫的家鄉〕的政局也不無關係。劇中木偶的命運都被一個人操縱，這人殺死了其中一個木偶後，卻被木偶的冤魂纏繞；好比當時有俄羅斯人認為，他們的命運被

at work on an altogether different score. As Stravinsky later recalled, Diaghilev “was much astonished when, instead of the sketches of the *Rite*, I played him the piece which I had just composed and which later became the second scene of *Petrushka*”.

Before settling down to work on *The Rite of Spring*, Stravinsky had decided to compose a concertante work for piano and orchestra, more in an effort to hone his skills at orchestration than with a definite performance in mind. But on hearing it, Diaghilev saw its potential for the stage and drew up a story based around the traditional sawdust puppets which were a popular feature of Russian travelling fairs. Work on the *Rite* was put aside while the two of them completed *Petrushka*, which was premiered to great acclaim in Paris on 13th June 1911.

Diaghilev’s apparently spontaneous suggestion of the story of *Petrushka* to go with Stravinsky’s music was not unconnected with events in their native Russia. *Petrushka* concerns puppets whose fates are wholly in the hands of just one man who, after engineering the death of one, is haunted by its ghost; as such it was something of an allegory of those Russians dreaming of wreaking their vengeance on a Tsar who had, for too long, exercised total control over their destinies. This might also suggest why Stravinsky was so ready to adapt his purely abstract musical ideas for the ballet stage, forgoing the original plan to write a piano concerto in the interest of providing a more colourful and opulent orchestral score. In 1946 he fashioned a suite out of the music for *Petrushka*, giving rather greater prominence to the piano than had been the case in 1911 and considerably reducing the size of the orchestra. Today, however, we hear the full ballet score in its original version, its four acts running continuously, separated only by pounding drum rolls.

史特拉汶斯基 《彼得魯斯卡》

IGOR STRAVINSKY (1882-1971)

Petrushka

沙皇操縱得太久了，夢想能向沙皇報復。這也許解釋了為何史特拉汶斯基會樂意改變初衷，將原來的純抽象音樂改為芭蕾舞劇，放棄寫作鋼琴協奏曲，放棄寫作色彩更繽紛、更豐富的管弦樂作品。1946年，作曲家將《彼得魯斯卡》劇樂改編成組曲，鋼琴的角色比1911年版本更重要，樂團規模也被大幅削減。然而今天演出的是原汁原味的完整劇樂版本，四幕音樂一氣呵成，只以沉重的滾奏鼓聲分隔。

舞劇以歡欣、華麗的音樂掀開序幕，描繪1830年聖彼得堡一個〈懺悔節市集〉。市集裡人山人海，有街頭藝人在拉手風琴，有個少女在跳舞，還有一群人在尋歡作樂。低音巴松管的低吟代表老藝人。老藝人奏起笛子向眾人施法，觀眾都中了魔咒一動不動了；他三個木偶〔彼得魯斯卡、摩爾人和芭蕾舞女孩〕都像有了生命似的，跳起精彩的舞蹈來。

鼓聲把我們帶到〈彼得魯斯卡的房間〉。彼得魯斯卡哀嘆自己外貌古怪，無法贏得芭蕾舞女孩的芳心。鋼琴精緻的音型表現出他的傷感—這一段就是先前史特拉汶斯基彈給狄亞吉列夫聽的樂段了。狄亞吉列夫形容鋼琴精緻的獨奏最終「令樂團不耐煩，充滿壓迫感的小號聲於是突然響起回敬。」

It opens with glittering, festive music depicting **The Shrovetide Fair** in St Petersburg in 1830, complete with surging crowds, an organ-grinder, a dancing girl and a group of revellers. An old showman (announced by the dark grumble of a contra bassoon) performs a magic trick with his flute which transfixes his audience and appears to bring to life his three puppets – Petrushka, the Moor and the Ballerina. They perform a scintillating dance.

A beating drum leads us to **Petrushka's Cell** where we find the sad puppet bemoaning his grotesque appearance and his inability to win the love of the Ballerina, his pathos caught by delicate piano figurations. This was the music Stravinsky first played to Diaghilev, and he described the piano's delicate solo as finally "exasperating the patience of the orchestra which retaliates with menacing trumpet blasts".

We move next to the **Moor's Cell** where, after a musical portrait of the powerful and exotic Moor, the Ballerina arrives and, to the accompaniment of a snare drum and a perky trumpet, performs an enticing dance. The Moor joins in and the two dance an increasingly animated waltz (which Stravinsky borrowed without acknowledgement from a genuine Viennese Waltz by Joseph Lanner) until Petrushka bursts in and is unceremoniously thrown out again.



然後我們來到〈**摩爾人的房間**〉。音樂刻劃出摩爾人如何孔武有力，如何充滿異國魅力。芭蕾舞女孩來到，在小鼓和得意洋洋的小號伴奏下，跳起誘人的舞。摩爾人也一起跳起舞來，兩人的華爾滋越來越活潑〔作曲家在此襲用了如假包換的維也納圓舞曲。原曲出自約瑟·蘭納手筆，但史特拉汶斯基卻沒有明言襲用了他人作品〕，直至彼得魯斯卡闖入。這一次，彼得魯斯卡又被攆走了。

回到〈**懺悔節市集一夜晚**〉。市集仍然人山人海，幾個當乳娘的婦女跳起舞來，不斷旋轉；有個農民奏出刺耳的笛聲，要一頭笨重的熊用後腿站立；有富商演奏手風琴，還有馬車夫和小馬倌。有群人踩著腳跳舞，漸漸地大夥兒都加入一起跳舞。據狄亞吉列夫所言，「木偶劇場突然傳來一陣騷動；只見彼得魯斯卡從帷幔後衝出來，摩爾人在後面窮追不捨，然後把彼得魯斯卡殺死。眾人大驚。老藝人來了，為眾人解除魔咒。眾人恍然大悟：彼得魯斯卡不過是個塞滿鋸屑的木偶而已。」

夜幕低垂，市集結束，人潮散去。突然，老藝人看見彼得魯斯卡的幽靈向他不斷做手勢。老藝人嚇得拔足狂奔，消失在黑夜裡；大幕徐徐降下。

中譯：鄭曉彤

Back at the **Shrovetide Fair** (before evening) the surging crowd includes a group of wet-nurses who perform a swirling dance, a peasant who plays his shrill pipe to entice a lumbering bear to get up on to its hind legs, a wealthy merchant who plays his accordion and a party of coachmen and stable boys, all of whom gradually join in a big, stamping dance. Suddenly, in the words of Diaghilev, "there is a commotion in the puppet theatre and Petrushka rushes out from behind the curtain chased by the Moor, who kills Petrushka in front of a dismayed crowd. The showman is called, who releases the audience from his spell and they realise that Petrushka is only a puppet stiffened with sawdust".

Night falls, and the fair empties of spectators. But all of a sudden, the showman sees Petrushka's ghost gesticulating at him. Terrified, the showman flees the scene, and the curtain falls on the darkness of the night.

DR MARC ROCHESTER

編制

四支長笛〔其一兼短笛〕、四支雙簧管〔其一兼英國管〕、四支單簧管〔其一兼低音單簧管〕、四支巴松管〔其一兼低音巴松管〕、四支圓號、四支小號〔其一兼短號〕、三支長號、大號、定音鼓、兩座豎琴、鋼琴、鋼片琴及弦樂組。

INSTRUMENTATION

Four flutes (one doubling piccolo), four oboes (one doubling cor anglais), four clarinets (one doubling bass clarinet), four bassoons (one doubling contra bassoon), four horns, four trumpets (one doubling cornet), three trombones, tuba, timpani, two harps, piano, celesta and strings.

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音樂總監 Music Director

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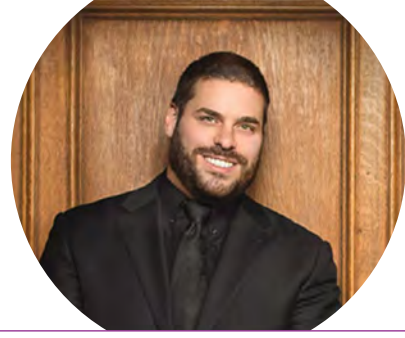
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哲杜安尼

JEAN-MARIE ZEITOUNI

指揮 conductor



哲杜安尼現職美國哥倫布交響樂團音樂總監，從2011年起並任加拿大蒙特利爾室樂團首席指揮兼藝術總監，是加拿大最具才華的年輕指揮家之一，以揮灑自如而熱情洋溢的演出，經常獲邀於北美各地亮相。哲杜安尼與加拿大國王小提琴室樂團多年來合作無間，先後擔任駐團指揮及副指揮，再於2008年起出任首席客席指揮，曾帶領樂團於魁北克省、加拿大各地及墨西哥逾二百場演出。2006年，他與樂團灌錄首張大碟《皮亞佐拉》，榮獲2007 JUNO獨奏/室樂年度古典唱片大獎。此外，他和樂團還錄有大碟《巴托》(2008) 和《布烈頓》(2010)。

2012年至2013年樂季，哲杜安尼將以客席指揮身份領導加拿大卡加利愛樂、蒙特利爾、愛民頓及維多利亞交響樂團，美國大湍城交響樂團，以及法國圖盧茲首都劇院等演出。

哲杜安尼曾指揮加拿大多個主要樂團，包括溫哥華、多倫多和蒙特利爾交響樂團的樂季套票音樂會。在美國，他曾指揮西雅圖、鳳凰城、俄勒岡交響樂團，以及聖路易斯歌劇院和辛辛那提歌劇院等等。從2002年到2006年，哲杜安尼曾任蒙特利爾歌劇院助理指揮和合唱團指揮，以及其年青藝術家計劃音樂總監。2004年，哲杜安尼以助理指揮身份亮相紐約市主要莫扎特音樂節。

Jean-Marie Zeitouni, music director of the Columbus Symphony and since 2011 principal conductor and artistic director of I Musici de Montréal, has emerged as one of Canada's brightest young conductors whose eloquent yet fiery style results in regular re-engagements across North America. Enjoying also an association with Les Violons du Roy that goes back many years, first as conductor-in-residence, then as associate conductor, and since 2008 as principal guest conductor, he has led the ensemble in more than 200 performances in the province of Québec, across Canada and in Mexico. In 2006, he recorded his first album with Les Violons du Roy entitled *Piazzolla* which received a JUNO Award for Classical Album Of The Year in the category Solo or Chamber Ensemble in 2007. They also have two subsequent recordings: *Bartok* in 2008 and *Britten* in 2010.

The 2012/13 season is another season of active guest-conducting, bringing him to the Calgary Philharmonic, the symphonies of Montreal, Edmonton and Victoria, the Grand Rapids Symphony and Théâtre du Capitole, Toulouse.

He has previously conducted many of the major Canadian orchestras, including subscription concerts with the Vancouver Symphony, Toronto Symphony and Montreal Symphony. In the U.S. he led the Seattle Symphony, Phoenix Symphony, Oregon Symphony, St. Louis Opera and Cincinnati Opera. From 2002 to 2006, Zeitouni was associate conductor and chorus master at l'Opera de Montreal and was Music Director of their Young Artist Programme. In 2004, he appeared as assistant conductor at the Mostly Mozart Festival in New York City.

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馬捷爾

Lorin Maazel

指揮 conductor

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FEST

洛提

LOUIS LORTIE

鋼琴 piano



法國加拿大鋼琴家洛提於歐、亞及美國享負盛名，《倫敦時報》描述他的演奏為「永遠一絲不苟，永遠想像豐富」，並讚譽他的演奏「完全出於自然、同時經過深思熟慮，這個組合只屬於偉大的鋼琴家」。

洛提於倫敦威格摩音樂廳及柏林愛樂音樂廳等音樂殿堂演出全套貝多芬奏鳴曲，廣獲好評。他又曾以鋼琴家兼指揮身份，帶領蒙特利爾交響樂團演出全套貝多芬及莫扎特協奏曲。此外，洛提亦以演繹拉威爾和蕭邦作品聞名，曾於倫敦及蒙特利爾為英國BBC及加拿大CBC廣播公司演奏全套拉威爾作品，演出蕭邦練習曲更是舉世聞名。

洛提曾經與沙爾、馬捷爾、馬素爾、小澤征爾、杜托華、約菲、沙華利舒、艾爾達爵士及范斯克等著名指揮家合作，於世界各地演出。洛提並為Chandos唱片品牌錄有逾30張大碟，曾經贏得之獎項包括：阿姆斯特丹愛迪生獎、英國《BBC音樂雜誌》年度最佳唱片（此外，《BBC音樂雜誌》又選出其蕭邦練習曲大碟為「超凡鋼琴家的50張大碟」）、以及《留聲機》編輯之選等等。

洛提於13歲時與蒙特利爾交響樂團首演，三年後與多倫多交響樂團首演，前往中國及日本作歷史性巡演。1984年，洛提獲得布梭尼大賽首名。他於1992年獲頒加拿大軍官勳銜，以及魁北克勳章。

French-Canadian pianist Louis Lortie has attracted critical acclaim throughout Europe, Asia, and the U.S. *The London Times*, describing his playing as “ever immaculate, ever imaginative”, has identified the artist’s “combination of total spontaneity and meditated ripeness that only great pianists have”.

Lortie has performed complete Beethoven sonata cycles at London’s Wigmore Hall, Berlin’s Philharmonie and other prestigious venues to critical acclaims. As both pianist and conductor with the Montreal Symphony, he has performed the complete Beethoven concertos and Mozart concertos cycles. Lortie has also renowned for his interpretation of Ravel and Chopin. He performed the complete works of Ravel in London and Montreal for the BBC and CBC, and is renowned worldwide for his performances of the complete Chopin études.

He has performed with the world’s leading conductors, including Chailly, Maazel, Masur, Ozawa, Dutoit, Järvi, Sawallisch, Sir Mark Elder, and Osmo Vänskä. He has made more than 30 recordings for the Chandos label, with awards including: Edison Award, Best CDs of the Year by *BBC Music Magazine* (which also named his disc of Chopin études one of “50 Recordings by Superlative Pianists.”) and *Gramophone* Editor’s Choice.

Lortie made his début with the Montreal Symphony at the age of 13; three years later, his first appearance with the Toronto Symphony Orchestra led to an historic tour to China and Japan. In 1984, he won First Prize in the Busoni Competition. He was named Officer of the Order of Canada and received the Order of Quebec in 1992.

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George Gershwin recorded his *Rhapsody in Blue* on player piano in the 1930s. Now the composer himself can be soloist, playing 'live' on piano and accompanied by the HK Phil. With additional jazz and symphonic repertoire, this concert promises to be like no other.

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與首席小號麥浩威對談

MEET OUR PRINCIPAL TRUMPET, JOSHUA MACCLUER

在哪個階段你清楚了解自己想成為一個專業樂師？有沒有特別的事件激勵你作出這個決定？

在我15歲的時候。當時我在〔美國〕北卡羅萊納州參加一個音樂節，在綵排馬勒第一交響曲的時候靈光一閃，就立下決心了。

你從哪些途徑加入演奏行業？

我在美國奧柏林學院接受訓練，從許多的面試過程中，一步一步走上專業音樂家之路。

在你的音樂事業和生涯當中，哪一首樂曲對你有著深刻的影響？為什麼？

其中一部是《彼得魯斯卡》。世界上無論任何地方或任何級數的樂團都以作品裡面芭蕾舞女演員之舞及圓舞曲作為面試的必選曲目。我對這首樂曲的掌握程度，反映於多次面試的成敗之中。如果把課堂及課餘練習和面試都計算在內的話，我可能已經奏過這曲一萬次。不過，真正演出全套芭蕾舞曲的話，本周還是第一回！〔終於有機會了！〕

你最喜愛接觸哪一位音樂家〔無論在世與否〕？為什麼呢？

貓王皮禮士利。因為他就是搖滾樂之王。

你曾經出席過或聽過什麼最難忘的音樂會？

2001年在荷蘭與波爾的摩樂團巡演時，由荷蘭皇家音樂廳樂團演出的一場音樂會。

At what age did you know you wanted to be a professional musician? Was there a particular event that prompted this decision?

At age 15. I was at a music festival in North Carolina and at a rehearsal for Mahler 1 I saw the light.

What path did you take to join the industry?

I attended the Oberlin Conservatory in America, started taking and winning auditions, and worked my way up the professional ladder.

Which piece of music has had the greatest impact on your career & life and why?

A good candidate is *Petrushka*. The Ballerina's Dance and Waltz are required audition pieces to win any audition for trumpet in any orchestra in the world at any level. How well I have played it has meant the difference between winning and losing auditions many times. I have probably played it 10,000 times in practice, lessons, and auditions, but this week will be the first time I actually play it in a full performance, finally!

Which musician (living or dead) would you most like to meet and why?

Elvis Presley. He was the King.





我可能已經奏過這曲〔《彼得魯斯卡》〕一萬次。不過，真正演出全套芭蕾舞曲的話，本周還是第一回！

I HAVE PROBABLY PLAYED IT (*PETRUSHKA*) 10,000 TIMES IN PRACTICE, LESSONS, AND AUDITIONS, BUT THIS WEEK WILL BE THE FIRST TIME I ACTUALLY PLAY IT IN A FULL PERFORMANCE, FINALLY!

你夢想中的演奏會是怎麼樣？

在十五萬名觀眾的尖叫聲下，於大型體育館現場演奏自己的音樂。

今晚的音樂會，你認為觀眾應留心收聽什麼？

我很喜歡《彼得魯斯卡》。史達拉汶斯基的芭蕾舞曲裡面，我最喜歡這部色彩豐富的作品。作為聽眾，我覺得最好是跟著故事情節來聽，特別留意樂團如何描繪出豐富的畫面。

最近你透過ipod或MP3收聽什麼？

我收藏的音樂數量龐大，什麼風格都有，而且我通常會選擇隨機播放。所以呢，我聽的可能是古典音樂，也可能是老派的 hip hop、電子音樂、爵士樂、reggae 等等。

如果你不是從事音樂事業，你希望做什麼工作？

我會和一群志同道合的朋友，找個寧靜的地方住下來，共同建設一個建基於可持續生產和消費、個人權責及健康生活的社會。

踏出了音樂廳以外，日常生活中你最喜愛做什麼？

做瑜伽、奏爵士樂、下廚、旅遊、製作音樂、或者教導學生。

在香港生活，你最喜愛什麼？

在這樣小的地方，可以同時體驗如此多元化的活動—從嚴肅文化、大型商業活動、一流餐飲享受以至偏遠的海灘和高山……可說是包羅萬有。

What is the most memorable concert you have attended or heard?

A Concertgebouw Orchestra concert in Amsterdam in 2001 while in Holland on tour with the Baltimore Symphony.

Your dream performance would be?

Playing my own music live to a screaming stadium of 150,000 people.

What should audience members listen out for in tonight's concert?

I love *Petrushka*. It's my favourite of Stravinsky's ballets and full of rich color. As a listener I think it's best to follow along with the story and notice how the orchestra paints the tableaux so richly.

What are you currently listening to on your ipod/MP3?

I have a huge collection of all styles and usually have on random shuffle, so it could be classical music, old school hip hop, electro, jazz, reggae, etc...

What would you aspire to be if you did not engage in the music industry?

I would live somewhere quiet with like-minded people and create a society based on sustainable production and consumption, individual rights, personal responsibility and healthy living.

Outside of the concert hall what are you most likely to be found doing?

Yoga, playing jazz, cooking, traveling, music production, or teaching.

What is your favourite part of Hong Kong life?

The variety of the experiences available within such a small area, from high culture, big business, and fine dining to remote sandy beaches and mountains.

香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Cheung Chi-wai

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil celebrates its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.



太古集團慈善信託基金自2006年起成為樂團的首席贊助，此為樂團史上最大的企業贊助，太古對樂團的支持和對藝術的遠見，令港樂邁向更卓越的藝術成就。

來自世界每個角落的樂師，結合本港精英，組成港樂這隊音樂勁旅。2012年9月，梵志登正式出任其音樂總監。在未來的日子，港樂將繼續創新里程，籌劃國際巡演、與本地精英更緊密合作及舉辦大型音樂節目。港樂與拿索斯唱片合作灌錄一系列中國作曲家的作品，首張大碟現已推出。

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The Swire Group Charitable Trust has been the Principal Patron of the HK Phil since 2006. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

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香港管弦樂團

HONG KONG PHILHARMONIC

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把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



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Anders Hui



李智勝
Li Zhisheng



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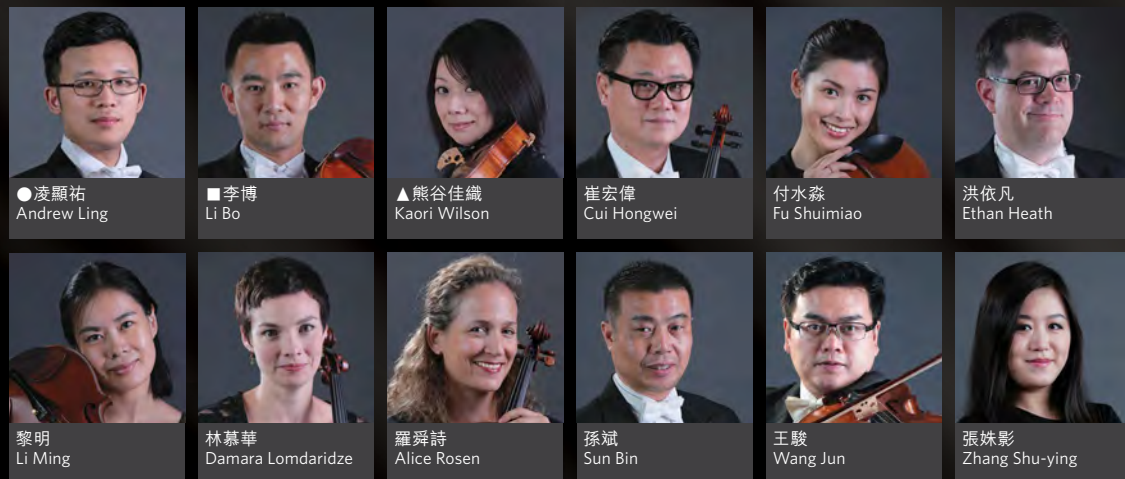
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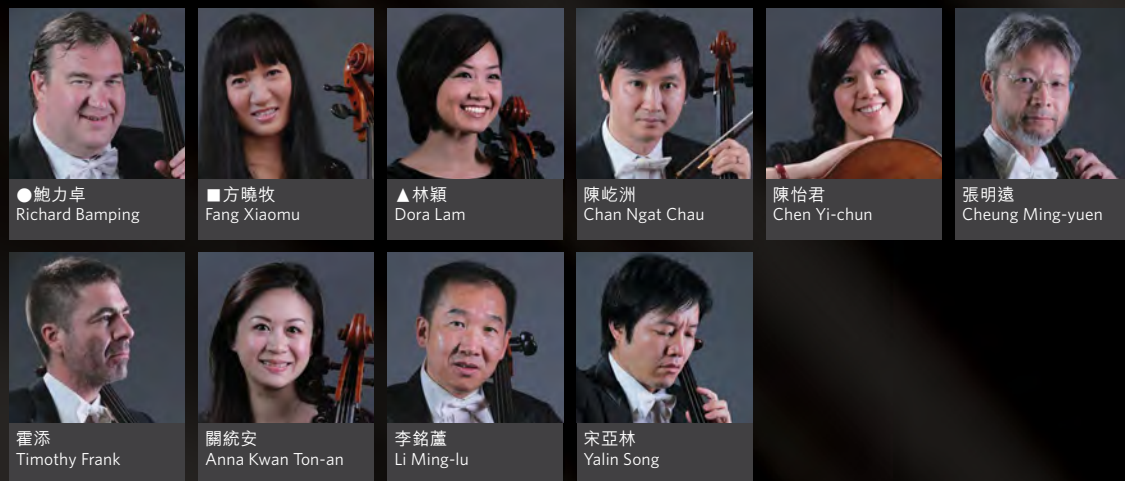
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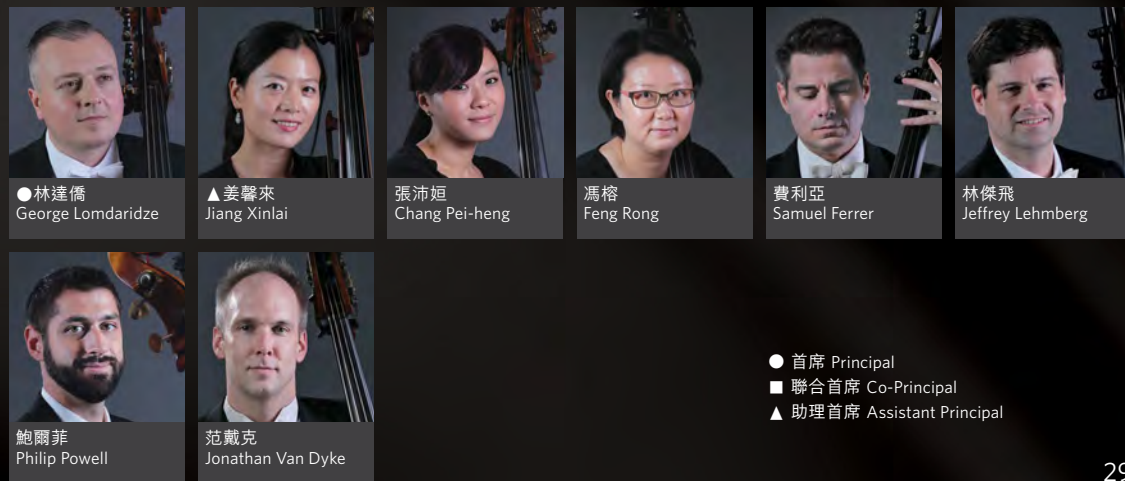
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香港管弦樂團

HONG KONG PHILHARMONIC

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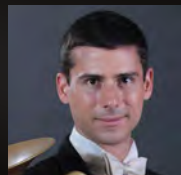
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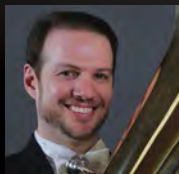
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By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic family.

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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·由冨田中知子小姐使用

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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 INSTRUMENT DONATION

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- 所捐贈之罕有樂器
- 安域高·洛卡 (1902) 小提琴·由程立先生使用
 - 桑·巴蒂斯·維爾翁 (1866) 小提琴·由第三副團長朱蓓小姐使用
 - 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
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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
 - 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



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2013-2014

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