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HONG KONG
PHILHARMONIC ORCHESTRA

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BEETHOVEN

Heroica!

英雄交響曲

14&15.9.2012

Fri & Sat 8pm

香港文化中心音樂廳

Hong Kong Cultural Centre

Concert Hall



香港管弦樂團由香港特別行政區政府資助，香港管弦樂團為香港文化中心場地伙伴
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音樂總監 MUSIC DIRECTOR

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英雄交響曲 Eroica!

FRANCK

- 5 法朗克 《被詛咒的獵人》
10 **FRANCK** *Le Chasseur Maudit*

~14'

SAINT-SAËNS

- 6 聖桑 第二鋼琴協奏曲
12 **SAINT-SAËNS** Piano Concerto No.2

~24'

中 場 休 息 i n t e r v a l

BEETHOVEN

- 8 貝多芬 第三交響曲「英雄」
14 **BEETHOVEN** Symphony No.3 *Eroica*

~47'

ARTISTS

- 18 魏特 指揮 / **Antoni Wit** conductor
19 芙莉特 鋼琴 / **Ingrid Fliter** piano



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JAAP

VAN ZWEDEN

[ Yaap fun Zvay-den]

Definitions of JAAP VAN ZWEDEN

- 1 The eighth Music Director of the Hong Kong Philharmonic Orchestra
香港管弦樂團第八任音樂總監
- 2 One of today's most sought-after conductors
當今最炙手可熱的指揮家之一
- 3 Musical America's Conductor of the Year for 2012
《音樂美國》二零一二年度指揮家
- 4 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 5 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra
荷蘭皇家音樂廳樂團史上最年輕團長
- 6 Born in Amsterdam on 12 December 1960. Married with a daughter
and three sons 一九六零年十二月十二日生於荷蘭阿姆斯特丹，
已婚，育有一女三子

Synonyms of JAAP VAN ZWEDEN

- 1 Kinetic... 躍動 *New York Times* 《紐約時報》
- 2 Hyper-dynamic... 活力非凡 *Financial Times* 《金融時報》
- 3 Swift... 機敏 *The Guardian* 《衛報》

HKPO

Definitions of HKPO

- 1 Hong Kong's first professional orchestra since 1974
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- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
- 3 Busy performance schedule of over 150 performances reaching 200,000+
listeners each season 演出頻繁，每季上演逾一百五十場音樂會，
吸引聽眾達二十多萬人
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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 口面的音樂教育計劃，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

木
凡
faan⁶

志
登

〔梵志：清淨之志，登：達到〕





A SOUND COMMITMENT 弦諾

法朗克

1822-1890

《被詛咒的獵人》

在 巴黎聖克羅蒂德教堂當管風琴師三十年的法朗克，發現寫作近似管弦樂的大型管風琴曲最能讓他大顯身手，而法朗克今時今日的名氣，也主要來自這些作品。可是，他也有其他作品，包括多首靈感來自各種文學作品的交響詩—其中第三首就是《被詛咒的獵人》。《被詛咒的獵人》寫於1882年，1883年3月31日在巴黎國民音樂協會首演，由愛德華·科洛納指揮。樂曲靈感來自德國作家畢爾格〔1747-1794〕的浪漫主義歌謠《瘋狂的獵人》。原文是則德育故事，講述打破當時社會禁忌的惡果，也許與法朗克的個人經歷有點關係。

「星期天早上。遠處傳來愉快的鐘聲和信徒的唱誦聲。褻瀆！野蠻的伯爵吹響了獵號。看！在那裡！在那裡！一眾獵人穿過麥田、草地和沼澤。「伯爵，停下來！求求你！聽啊，信徒都在唱歌啊！」

「不！」看！在那裡！在那裡！「伯爵，停下來！求求你！小心啊！」「不！」眾人策馬飛馳，旋風一樣。突然，伯爵發現只剩下自己一個。馬跑不動了，獵號吹不響了。一把陰森的聲音狠狠地咒詛他，高呼：「褻瀆上帝的人，那地獄就會永遠追捕你！」突然，火焰包圍著伯爵。伯爵大驚之下拔腿就跑—跑得很快，愈來愈快—他日日夜夜被惡魔追捕，白天在深淵，晚間在天上。」

法朗克營造出活靈活現的狩獵氣氛，用音樂複述這個故事。有力的圓號號角曲響起，然後刻劃星期日早上的愉快心情，鐘聲響起，弦樂奏出高亢的旋律。獵人無視鐘聲的召喚，開始狩獵，不久就進行得如火如荼，音樂突然停下，低音銅管樂奏出莊嚴的警告。激烈的追逐展開，狩獵音樂變得愈來愈詭異、愈來愈邪惡，高潮時，吵鬧的鐘聲與慈祥歡欣的開端大相逕庭，再一直往前衝，直到猛烈的結束突然來臨。

Dr Marc Rochester (中譯：鄭曉彤)

編制：

短笛、兩支長笛、兩支雙簧管、兩支單簧管、四支巴松管、四支圓號、兩支短號、兩支小號、三支長號、大號、定音鼓、排鐘、鈸、大鼓、三角鐵及弦樂組。

聖桑

1835-1921

聖桑是土生土長的巴黎人，也是十九世紀下半葉巴黎樂壇要人之一。他一方面大力扶掖後進，又令許多樂壇名人慕名前來巴黎演出。其中一位就是俄羅斯鋼琴家暨作曲家安東·魯賓斯坦。聖桑邀請魯賓斯坦於1868年4月到巴黎普萊爾音樂廳演出。魯賓斯坦在演出前三周抵步，聖桑答應寫作一首新的協奏曲，好讓魯賓斯坦在音樂會上首演。聖桑這首第二鋼琴協奏曲只花了十八天就完成了，但魯賓斯坦卻說聖桑自己負責獨奏部份較好，而魯賓斯坦則樂意擔任指揮。

音樂會在5月13日舉行，樂曲雖然算不上大獲好評（聖桑也立即承認自己沒有花足夠時間掌握獨奏部分），但席上的作曲家李斯特卻大受感動，甚至公開讚賞聖桑這位年輕作曲家，更多次以鋼琴獨奏身份演奏此曲。

第一樂章一反常態，以獨奏者的華采樂段掀開序幕（聖桑跟法朗克一樣，都是著名的管風琴家，而這個開端甚有巴赫G小調管風琴幻想曲的影子）。樂章口長十一分鐘，除了樂團偶然加插的短段和輕柔的伴奏外，大部分時間都是強有力的鋼琴獨奏—有學者形容這是「最精彩的協奏曲長篇炫技樂段之一」。

如果說第一樂章的靈感來自巴赫，那麼機智多變、愉快靈巧的**第二樂章**則顯然取法自孟德爾遜。活潑的鼓聲響起，樂章隨即開始，鋼琴奏出調皮的旋律，樂團稍後興高采烈地接過。



G小調第二鋼琴協奏曲，Op.22

稍慢的行板
諧謔的快板
急板

第三樂章也是由鋼琴開始，奏出仿如不斷旋轉似的塔朗泰拉舞曲〔Tarantella〕，活力充沛。塔朗泰拉舞曲被譽為是最活潑的舞蹈之一，據說靈感來自被狼蛛〔Tarantula〕咬傷的人會發狂地四處奔跑跳躍這個傳說。聖桑在此破天荒把塔朗泰拉舞曲用於音樂會作品，而此曲問世之後，李斯特和安東·魯賓斯坦分別寫出史上最著名的塔朗泰拉舞曲，也並非巧合。

Dr Marc Rochester (中譯：鄭曉彤)

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、兩支圓號、兩支小號、定音鼓、鈸及弦樂組。

貝多芬

1770-1827

貝多芬1792年移居維也納，那時法國大革命的影響力已蔓延他國，同年4月，法國向奧地利〔或明確一點，是向神聖羅馬帝國〕宣戰。及後，法軍司令拿破崙決意把歐洲那些專橫的非民選統治者通通趕走，因此維也納平民百姓把他們視為救星。貝多芬也受這種熱烈氣氛感染，打算和好友費迪南德·利斯前往巴黎，覬見兩人心目中的大英雄拿破崙，貝多芬還準備為拿破崙呈上一首交響曲。

1804年，貝多芬甚至寫信告訴出版商，他正在構思「一首規模宏大的新交響曲。標題正是『拿破崙』」餘下的就讓費迪南德·利斯現身說法：「貝多芬在這首交響曲所想的是拿破崙，但那是指拿破崙仍是第一執政官的時候。那時貝多芬對拿破崙評價很高，把他比作羅馬最優秀的執政官。我，還有貝多芬另外幾個密友，都看見他桌上放著一份樂譜，標題頁頂頂寫著『拿破崙』。我告訴他拿破崙自立為帝之前他還沒聽說過——他隨即大發雷霆，大嚷：『那麼他跟凡夫俗子有何分別？現在連他也來踐踏人權！他會妄自尊大，變成暴君！』貝多芬走到桌前，抓起封面標題頁就把它撕成兩半扔在地上。後來貝多芬重寫第一頁時才把標題改成『英雄交響曲』。」「英雄」於1805年4月7日在維也納首演，七個月後法軍佔領了維也納，拿破崙更進駐美泉宮。

一如貝多芬其他作品，「英雄」這首貝多芬的第三首交響曲是也是醞釀多年才寫成的，期間不斷修改。第一樂章由兩個清晰有力的和弦展開序幕——然而這並非他起初的構思，而是多番推敲後的決定。這樣做與傳統的交響曲寫法相去甚遠，是貝多芬偏離常規最突出的例子之一：引子一般會很長，但現在貝多芬卻以兩個和弦取代，然後大提琴及低音大提琴馬上奏出主題。

第二樂章主題描寫列隊行進，氣氛憂鬱沉重，先是小提琴在喁喁細語，雙簧管隨後接手，繼而整個樂團加入。貝多芬完成此曲後，在原稿最上



降E大調第三交響曲，Op.55「英雄」

輝煌的快板
 葬禮進行曲〔極慢板〕
 諧謔曲〔活潑的快板〕
 終曲〔極快板〕

方以意大利文寫著「為紀念一位偉人而作」。很明顯，作曲家以這首激情的葬禮進行曲代表「理想已死」——在貝多芬眼中，「自由、平等、博愛」這些崇高理想，已隨著拿破崙自立為帝而一一幻滅。

在1820年代，音樂會上只演奏「英雄」交響曲的第一、二樂章並不罕見。時人認為，既然樂曲圍繞拿破崙的英雄事蹟和人性的弱點，那麼第三、四樂章便顯得格格不入了。然而第三、四樂章其實與貝多芬眼中另一英雄普羅米修斯息息相關——他寫作「英雄」時，正好為舞台劇《普羅米修斯的生民》寫作劇樂。第三樂章的靈感來自一則希臘神話，講述牧神和手下的小精靈使普羅米修斯起死回生的故事。此樂章中段是經典的狩獵樂段，採用了三支圓號，令交響曲的配器顯得與別不同。

第四樂章是變奏曲，主題出自《普羅米修斯的生民》〔他1802年寫成的鋼琴變奏曲，Op.35，也是建基於相同主題〕。而近期的研究顯示，這個主題源自英國一首傳統民間舞曲。樂章開始時主題還未出現，只有低音線條，繼而根據低音線條作變奏，音樂開始後差不多兩分鐘，木管才響起主題，樂團不久接手。

Dr Marc Rochester（中譯：鄭曉彤）

編制：

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

César **FRANCK**

1822–1890

The organist of Paris' Sainte-Clotilde church for 31 years, Franck found a niche as a composer of large-scale, pseudo-orchestral organ music, and it is on these works that Franck's reputation largely rests today. He did however compose a number of other works including a series of symphonic poems inspired by various literary works. The third of these, *Le Chasseur Maudit* (The Accursed Hunter), dates from 1882 and was first performed in Paris under Edouard Colonne at the Société Nationale on 31st March 1883 to considerable success. The literary inspiration came from a romantic ballad, *Der wilde Jäger* (The Wild Huntsman), by the German writer Gottfried August Bürger (1747-1794), and its moral tale of the pitfalls of breaking contemporary taboos would have held certain autobiographical resonances for Franck;

"It is Sunday morning. In the distance are heard the joyous ringing of bells and the chanting of the faithful. Sacrilege! The savage Count sounds his hunting-horn. Tally-ho! Tally-ho! The hunt takes its course across grain fields, meadows and moors. 'Stop, Count, I beg you! Listen to the faithful singing.' 'No!' Tally-ho! Tally-ho! 'Stop, Count, I entreat you. Take care.' 'No!' And the chase goes hurtling on its way like a whirlwind. Suddenly the Count finds himself alone; his horse cannot move, his horn will not sound. A grim implacable voice curses him: 'Sacrilegious man,' it cries, 'be hunted for ever by hell itself.' Flames leap up from all sides. Seized by terror, the Count flees – faster, ever faster – pursued by a pack of demons, by day across abysses, by night through the sky."

Le Chasseur Maudit

In true hunting style, Franck's musical retelling of the tale opens with a powerful horn fanfare before evoking the spirit of a happy Sunday morning complete with bells chiming against soaring string melodies. Ignoring the call of the bells, the hunt sets off and is soon in full flood, at which point it suddenly stops and a solemn warning emerges from the low brass. After this the music sets off on a manic chase, the hunting music now taking on altogether more evil and sinister feel, at the climax of which the bells set up a clamour which has none of the benign joyousness of the opening, and the music hurls itself on to an abrupt and violent conclusion.

Dr Marc Rochester

INSTRUMENTATION:

piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two cornets, two trumpets, three trombones, tuba, timpani, chimes, cymbals, bass drum, triangle, and strings.

Camille **SAINT-SAËNS**

1835–1921

Camille Saint-Saëns was a native-born Parisian, and one of the city's most significant musical figures during the latter half of the 19th century, doing much to encourage young musicians as well as attracting major figures to perform in the city. Among these was the Russian pianist and composer, Anton Rubinstein, whom Saint-Saëns invited to play at the Salle Pleyel in April 1868. Rubinstein arrived in Paris three weeks before the scheduled concert, and Saint-Saëns offered to spend the time writing a new concerto which Rubinstein could then première at the concert. It took him just 18 days to write the entire Second Piano Concerto, but Rubinstein suggested it would be better were Saint-Saëns to take the solo part himself, while he would happily conduct the orchestra.

The performance duly went ahead on 13th May, and although it was not an unqualified success (Saint-Saëns readily confessed that he had not allowed himself sufficient time to master the solo part), the composer Liszt was in the audience and was so taken by the Concerto that he publicly praised the young composer and performed the work many times during his career as a concert pianist.

Unusually the **first movement** opens with a cadenza for the soloist (Saint-Saëns was, like Franck, a noted organist and the opening owes much to Bach's organ Fantasia in G minor). While the orchestra occasionally adds short interludes and subdued accompaniments, the bulk of the movement's 11 minutes is given over to a powerful piano solo; one scholar has described this as "one of the most brilliantly sustained sequences of virtuosity written into any concerto".

If Bach inspired the opening movement of the Concerto, the witty, quicksilver, delightfully nimble **second movement** clearly owes much to Mendelssohn. Buoyant drum beats open the movement, and the piano's playful melody is cheerfully taken up by the orchestra.

Piano Concerto No.2 in G minor, Op.22

Andante sostenuto
Allegro scherzando
Presto

The piano introduces the **third movement** with a vigorous rolling Tarantella. Said to be inspired by the frantic running around and leaping of those bitten by a tarantula, the Tarantella is one of the most energetic of all dances, and here Saint-Saëns was breaking new ground by introducing it into a concert work. It is no coincidence that two of the most famous Tarantellas written subsequently were by Liszt and Anton Rubinstein.

Dr Marc Rochester

INSTRUMENTATION:

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

Ludwig van **BEETHOVEN**

1770–1827

When Beethoven had first settled in Vienna in 1792, the effects of the French Revolution had spread well beyond the borders of France, and in April that year France had declared war on Austria (or, more specifically, the Holy Roman Emperor). In the years which followed, Napoleon Bonaparte became the general commanding the French armies, seemingly determined to rid Europe of its despotic and unelected rulers. As such he was seen by many ordinary people in Vienna as their great saviour and, caught up in the fervent atmosphere of the time, Beethoven and his close friend Ferdinand Ries, decided to travel to Paris to pay homage to the great man, on which occasion it was Beethoven's intention to present Napoleon with a symphony.

That was in 1804 and Beethoven went so far as to write to his publishers that he was planning "a new grand symphony. The title of the symphony is really Bonaparte". Let Ferdinand Ries take up the story; "In this Symphony Beethoven had Bonaparte in mind, but as he was when he was First Consul. Beethoven esteemed him greatly at the time and likened him to the greatest Roman consuls. I, as well as several of his more intimate friends, saw a copy of the score lying upon his table with the word 'Buonaparte' at the extreme top of the title page. I was the first to bring him the intelligence that Bonaparte had proclaimed himself Emperor of France, whereupon he flew into a rage and cried out, 'Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on the rights of man. He will exalt himself above all others, become a tyrant!' Beethoven went to the table, took hold of the title page at the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the Symphony receive the title Sinfonia Eroica." It was first performed in Vienna on 7th April 1805. Seven months later the French army arrived in Vienna, occupied the city, and Napoleon took up residence in the Schönbrunn Palace.

As with all Beethoven's compositions, this, Beethoven's Third Symphony, was actually formed over a period of years during which he continually modified and revised his ideas. Even the two strong, positive and unequivocal chords with which the **first movement** opens were not part of his original plan but evolved only after much experimentation. This was one of Beethoven's most dramatic departures

Symphony No.3 in E flat major, Op.55 *Eroica*

Allegro con brio
Marcia funèbre (Adagio assai)
Scherzo (Allegro vivace)
Finale (Allegro molto)

from traditional symphonic practice – two chords replacing the more customary long drawn-out introduction – and immediately the main theme of the movement is introduced by the cellos and basses.

The **second movement** begins with a sombre processional theme played *sotto voce* by the violins, later taken up by the oboes and gradually developed to involve the full whole orchestra. Beethoven wrote (in Italian) at the head of the completed score “composed to celebrate the memory of a great man”, and this passionate funeral march clearly represents the lofty ideals of ‘Liberty, Equality, Fraternity’ which died, in Beethoven’s view, with Napoleon’s self-elevation to Emperor.

It was not unusual in the 1820s to perform just the first two movements of the *Eroica* Symphony – it was felt that the third and fourth movements did not fit in with a programme concerning the heroic deeds and human failings of Napoleon Bonaparte. However these movements are strongly influenced by another hero, Prometheus, who was close to Beethoven’s heart at the time of the Symphony’s composition; he was actually working on incidental music for a stage performance of *The Creatures of Prometheus*. The **third movement** is inspired by an episode in which the god Pan and his lively spirits bring Prometheus back to life. The Trio section is a classic hunting scene involving three horns, the inclusion of which makes the orchestration of the work somewhat unusual.

The **fourth movement** is a set of variations on a theme from *The Creatures of Prometheus*, which he had also used as the basis for his Piano Variations (Op.35) of 1802. Recent research has shown that this theme, actually originated from a traditional English folk dance. The theme is not heard initially, rather the bass line is heard and varied, and it is only when the movement has been going some two minutes that the woodwind announces the theme which is rapidly taken up by the whole orchestra.

Dr Marc Rochester

INSTRUMENTATION:

two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani, and strings.



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何占豪/陳鋼 《梁祝》小提琴協奏曲

貝多芬 第七交響曲

CONRAD TAO *Pangu* (World Première, HKPO Commission)

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BEETHOVEN *Symphony No.7*

寧峰 NING FENG

小提琴 violin

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PHOTO J. Multarzyński

魏特 ANTONI WIT

指揮 CONDUCTOR

魏特是當今最受尊崇的波蘭指揮家之一，現任華沙愛樂樂團總指揮及藝術總監，對推動波蘭音樂不遺餘力。

他年輕時師從波蘭指揮家兼音樂教育家卓舒，又跟隨波蘭作曲家班特維斯基學習作曲，後再獲法國作曲家布蘭潔指導。魏特於1971年於卡拉揚國際指揮大賽中贏得首獎。他曾是波美拉尼亞愛樂藝術總監、克拉科夫電台樂團藝術總監兼首席指揮、拉斯帕爾馬斯大加那利島愛樂樂團音樂總監，其後改任客席指揮。1983年至2000年間，魏特任職波蘭國家電台交響樂團總監，其後出任華沙愛樂樂團總指揮兼藝術總監。

魏特的足跡遍及歐、美及遠東地區，曾合作過的國際知名樂團包括有：柏林愛樂、德累斯頓樂團、瑞士蘇黎世大會堂樂團、皇家愛樂樂團、愛樂管弦樂團及BBC交響樂團。近期及未來重要演出包括：指揮斯圖加特電台交響樂團、柏林愛樂、布達佩斯節日樂團、馬來西亞愛樂樂團、皇家愛樂樂團、米蘭斯卡拉歌劇院愛樂、布拉格電台交響樂團及里昂國家樂團。

魏特曾經五度榮獲格林美提名，為EMI、Sony及拿索斯先後灌錄超過一百五十張大碟，單是拿索斯旗下大碟便累積五百萬張的驚人銷量。當中聯同鋼琴家白建宇的浦羅哥菲夫鋼琴協奏曲大碟，更為他贏得金音叉大獎的榮譽。1985年，他獲頒發EMI年度大碟獎項，又於2002年1月榮獲康城古典音樂大獎。近年，他灌錄史曼諾夫斯基口集，首兩張大碟是《留聲機》雜誌的編輯之選，第三、四張大碟則為《BBC音樂雜誌》的編輯之選。他首張推出的DVD專輯收錄與華沙愛樂樂團合作的史曼諾夫斯基第三及第四交響曲，甫推出即獲選為《留聲機》雜誌的編輯之選及每月最佳DVD，專輯由ICA Classics發行。

Antoni Wit is one of the most highly regarded Polish conductors, a champion of Polish music and General and Artistic Director of the Warsaw Philharmonic.

He studied conducting with Henryk Czyż and composition with Krzysztof Penderecki and later Nadia Boulanger in Paris. In 1971 he was a top prize winner at the Herbert von Karajan International Conducting Competition. His music directorships have included Artistic Director with the Pomeranian Philharmonic, Artistic Director and First Conductor of the Radio Orchester in Kraków, Orquesta Filarmónica de Gran Canaria in Las Palmas first as Music Director and then as Visiting Conductor. Between 1983 and 2000 he held the post of Director of the National Polish Radio Symphony Orchestra before taking up his current position at the Warsaw Philharmonic.

Antoni Wit has enjoyed an international career with major orchestras throughout Europe, America and the Far East. Past highlights have comprised Berliner Philharmoniker, Dresden Staatskapelle, Tonhalle-Orchester Zürich, Royal Philharmonic Orchestra, the Philharmonia and the BBC Symphony Orchestra. Recent and future orchestral engagements include Radio-Sinfonieorchester Stuttgart and Berlin Philharmonic, Budapest Festival Orchestra, Malaysian Philharmonic Orchestra, Royal Philharmonic Orchestra, Filarmonica della Scala, Prague Radio Symphony and Orchestre National de Lyon.

Five times Grammy Award nominated, Antoni Wit has made over one hundred and fifty recordings for EMI, Sony and Naxos. He has sold close to five million records on Naxos including an acclaimed release of Prokofiev's piano concertos with Kun-Woo Paik, awarded the Diapason d'Or. He was bestowed the award of EMI Record of the Year in 1985 and in January 2002 he was awarded the Cannes Classical Award. More recently the first two records from his series of complete works by Szymanowski were picked as the *Gramophone* Editor's Choice and subsequently two records were awarded the *BBC Music Magazine's* Editor's Choice. His first DVD release on the ICA Classics label was awarded the Editor's Choice/DVD of the Month by *Gramophone* magazine. The DVD features Szymanowski's Third and Fourth symphonies conducted by Antoni Wit with the Warsaw Philharmonic Orchestra.



PHOTO Sussie Ahlburg

芙莉特 INGRID FLITER

鋼琴 PIANO

芙莉特的演奏被稱譽為「抒情演繹富有詩意，同時顯示超卓技巧，扣人心弦而又揮灑自如」、「演奏蘊藏口息萬變的能量，光彩奪目」。她的最新EMI大碟收錄貝多芬的奏鳴曲，獲得樂評擊節讚賞：「這位鋼琴家能夠展示如斯藝術修養，卻又完口不著痕跡，實在令人賞心悅目」（《留聲機》雜誌編輯之選）

芙莉特是2006年吉爾摩藝術家大獎得主，現時主要活躍於歐洲及美國，曾與辛辛那提交響樂團、克里夫蘭樂團、洛杉磯愛樂、明尼蘇達樂團、美國國家交響樂團、三藩市交響樂團、西雅圖交響樂團、聖路易斯交響樂團及多倫多交響樂團。她的近期演出包括：與愛樂管弦樂團、皇家斯德哥爾摩樂團、鹿特丹愛樂、卑爾根愛樂、悉尼交響樂團、西澳交響樂團、皇家利物浦愛樂及匈牙利國家愛樂的合作。

在獨奏會演出方面，芙莉特是蕭邦作品的頂尖演繹者之一，兩張由EMI發行的口蕭邦大碟尤具代表性。她的口套蕭邦圓舞曲錄音，贏得樂界一致好評，多次獲得五星評價，又獲《電訊報》選為本週大碟，以及《Classic FM》雜誌的編輯之選。

她曾於世界各大音樂殿堂舉行獨奏會，包括：阿姆斯特丹皇家音樂廳、東京三得利音樂廳、倫敦威格摩音樂廳、紐約卡奈基音樂廳等等。她亦曾於以下音樂節中亮相：倫敦城市藝術節、東京國際鋼琴家節、主要莫扎特音樂節及阿斯本音樂節。

芙莉特現為EMI專屬藝術家，在此之前曾為VAI唱片品牌錄音，包括於阿姆斯特丹皇家音樂廳錄製貝多芬及蕭邦大碟，以及邁阿密國際鋼琴節獨奏會的現場錄音。

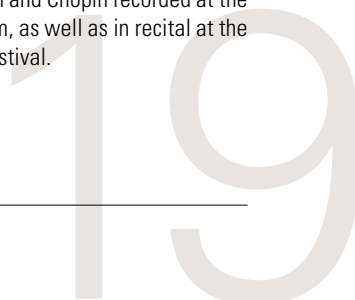
Ingrid Fliter's playing has been described as showing "poetic lyricism and electrifying, nimble virtuosity" and "attaining an incredible iridescent energy". Her most recent release on EMI (Beethoven Sonatas) was greeted by the press with great warmth: "it is wonderful indeed to encounter a pianist of such exalted yet natural and unforced artistry" (Editor's Choice, *Gramophone* magazine.)

Winner of the 2006 Gilmore Artist Award, Ingrid Fliter now divides her time between Europe and the United States, where she works with orchestras such as the Cincinnati Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, Minnesota Orchestra, National Symphony Orchestra, San Francisco Symphony Orchestra, Seattle Symphony Orchestra, St Louis Symphony Orchestra and Toronto Symphony Orchestra. Her recent orchestral engagements around the world have included the Philharmonia Orchestra, Royal Stockholm Philharmonic, Rotterdam Philharmonic, Bergen Philharmonic, Sydney Symphony, West Australian Symphony, Royal Liverpool Philharmonic and Hungarian National Philharmonic.

In recital Ingrid Fliter has established a reputation as one of the pre-eminent interpreters of Chopin, her two all-Chopin discs on EMI underpinning this. Her recording of the complete Chopin Waltzes elicited particular acclaim, receiving several five star reviews, and was named *The Telegraph's* CD of the week and *Classic FM Magazine's* Editor's Choice.

She has performed in recital in many of the great halls across the world – the Concertgebouw, Amsterdam, Tokyo's Suntory Hall, London's Wigmore Hall, New York's Carnegie Hall – and festival highlights have included City of London Festival, the World Pianist Series in Tokyo, the Mostly Mozart and Aspen festivals.

Now an exclusive EMI recording artist, Ingrid Fliter previously released discs on the VAI Audio label, including works by Beethoven and Chopin recorded at the Concertgebouw in Amsterdam, as well as in recital at the Miami International Piano Festival.



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蕭斯達高維契 第七交響曲「列寧格勒」

MOZART Piano Concerto No.22 in E flat, K482

SHOSTAKOVICH Symphony No.7 *Leningrad*

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MELVYN TAN

鋼琴 piano



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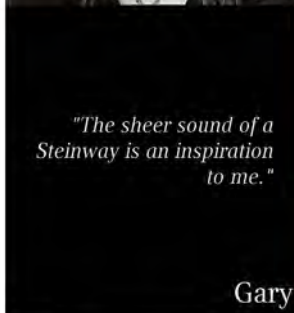
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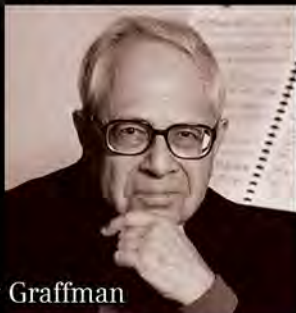
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