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# 羅密歐與茱麗葉 ROMEO & JULIET

20 & 21-6-2014  
Fri & Sat 8pm  
Hong Kong Cultural Centre  
Concert Hall

梵志登 Jaap van Zweden  
音樂總監 Music Director

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# 羅密歐與茱麗葉

## ROMEO & JULIET

**TCHAIKOVSKY** 柴可夫斯基：《羅密歐與茱麗葉幻想序曲》 P. 8  
 ~19' *Romeo and Juliet Fantasy Overture*

**PROKOFIEV** 浦羅哥菲夫：G小調第二小提琴協奏曲，op. 63 P. 10  
 ~26' 中庸的快板  
 流暢的行板—小快板—流暢的行板  
 快板，十分清晰  
*Violin Concerto no. 2 in G minor, op. 63*  
 Allegro moderato  
 Andante assai-Allegretto-Andante assai  
 Allegro, ben marcato

中場休息 interval

**PROKOFIEV** 浦羅哥菲夫：《羅密歐與茱麗葉》組曲， P. 14  
 ~43' op. 64及101〔選段〕  
*Romeo and Juliet Suites, op. 64 and 101*  
 (selections)

余隆，指揮 P. 19  
 Yu Long, conductor

科帕欽卡雅，小提琴 P. 21  
 Patricia Kopatchinskaja, violin



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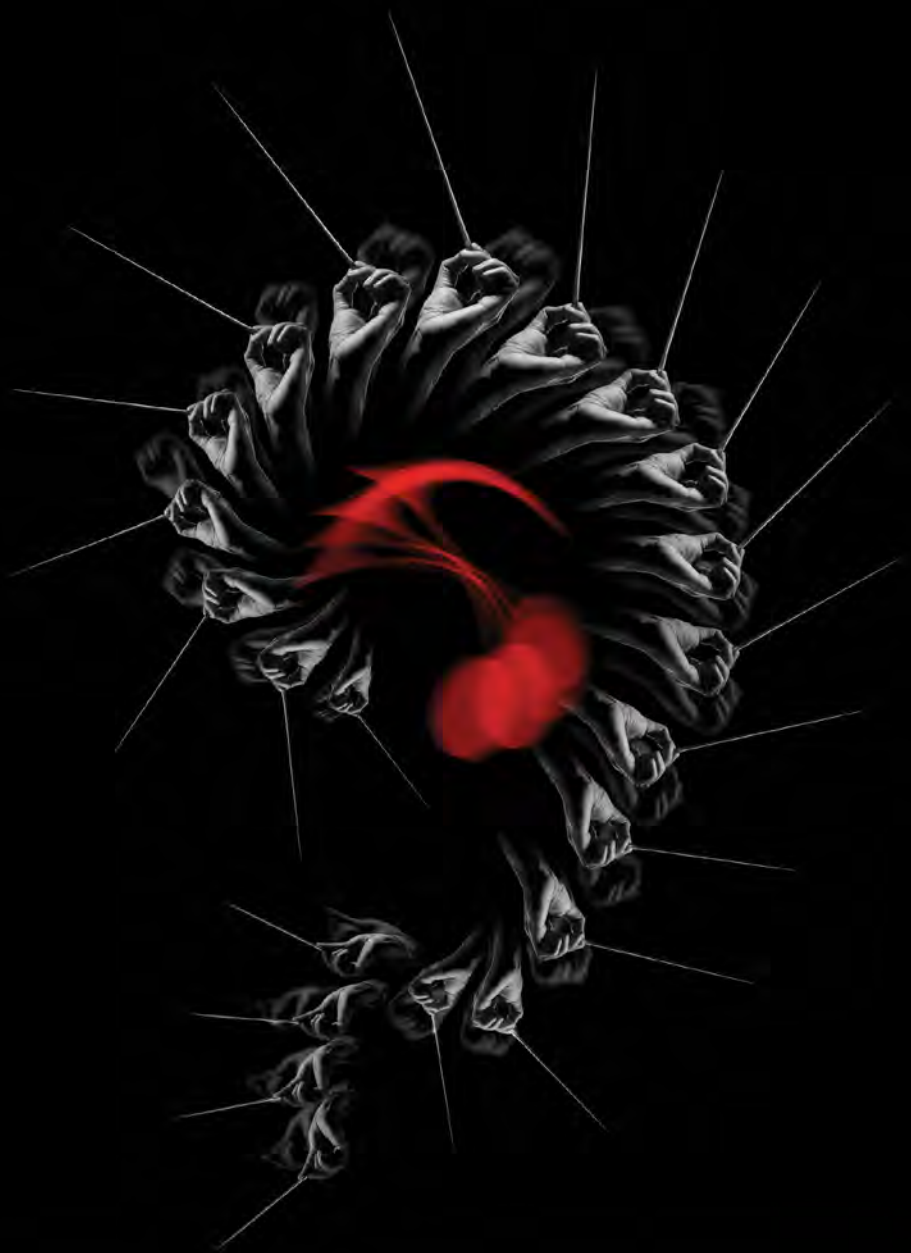
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## 羅密歐與茱麗葉 ROMEO & JULIET

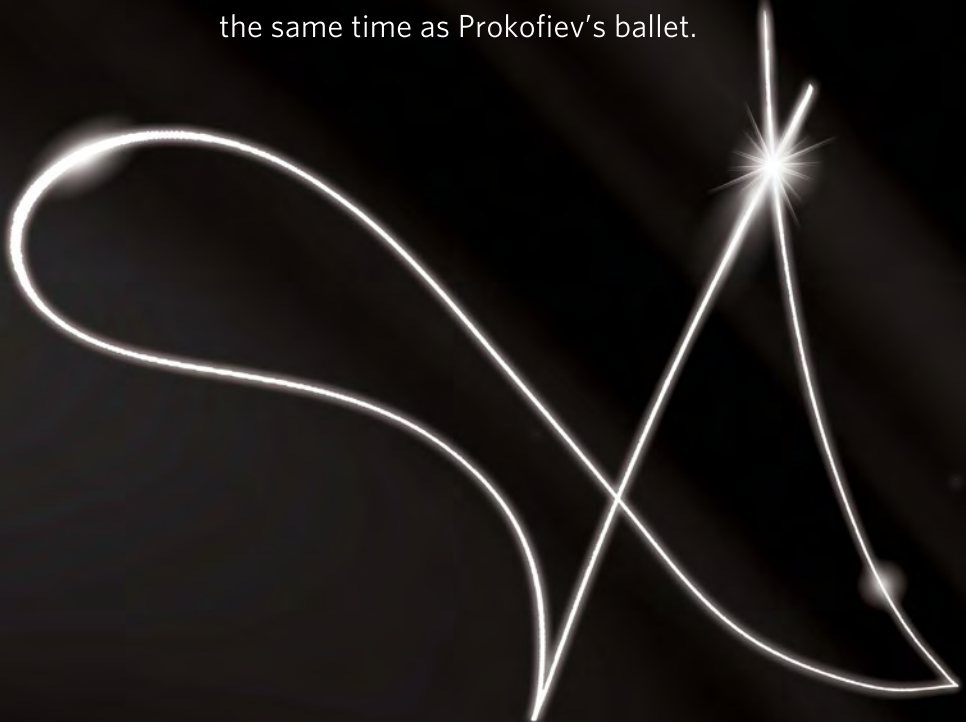
指揮家余隆特別創作了一個以《羅密歐與茱麗葉》故事為題的俄羅斯節目。

澎湃洶湧的熱情孕育出偉大壯麗的樂章，  
柴可夫斯基和浦羅哥菲夫皆深受莎士比亞筆下一對命運坎坷的戀人觸動，  
誘發源源的創作靈感。

今晚我們很高興邀請到琴技超凡的小提琴手科帕欽卡雅  
演奏浦羅哥菲夫第二小提琴協奏曲，  
這首樂曲跟作曲家的芭蕾舞音樂約於同一時期創作。

**Our conductor tonight, Yu Long, has devised a Russian programme**  
around the story of *Romeo and Juliet*.

Great passions breed great music. Both Tchaikovsky and Prokofiev were  
inspired by Shakespeare's "star cross'd lovers".  
And we welcome the dazzling violinist Patricia Kopatchinskaja,  
in Prokofiev's second concerto, composed at almost exactly  
the same time as Prokofiev's ballet.



# J A A P

## VAN ZWEDEN

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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、倫敦愛樂及巴黎樂團合作。最近受邀指揮柏林愛樂樂團及維也納愛樂樂團。

"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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# 林凡

## 志登

〔梵志：清淨之志，登：達到〕



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## 柴可夫斯基 《羅密歐與茱麗葉幻想序曲》

PETER ILYICH TCHAIKOVSKY (1840-1893)

### *Romeo and Juliet Fantasy Overture*

此曲從當初脫稿到現在聽到的版本，前後花了十多年。樂曲沒有跟隨莎翁原著的情節發展，但三個優美的主題分別代表原著的一個角色或事件。

It took over 10 years for the work to reach the version we hear today. Each of those three great themes is representative of a character or event in Shakespeare's original, although the music does not attempt to follow the course of the original drama.

巴拉基耶夫是第一批對柴可夫斯基的作曲造詣有信心的人，而且也是巴拉基耶夫提議柴可夫斯基寫作《羅密歐與茱麗葉幻想序曲》的，此曲甚至被形容為柴可夫斯基「第一首完美無瑕的傑作」。柴可夫斯基第一首重要管弦樂作品《風暴》序曲是他求學時期的功課，1864年提交給他在聖彼得堡音樂學院的老師安東·魯賓斯坦，卻遭後者嚴厲批評。

Mily Balakirev was one of the first to show real faith in Tchaikovsky as a composer and it was on Balakirev's advice that Tchaikovsky set about composing what has been described as his "first flawless masterpiece", the *Romeo and Juliet Fantasy Overture*. Tchaikovsky had composed his first significant orchestral score, an overture called *The Storm*, as a composition exercise for Anton Rubinstein, his teacher at the St. Petersburg Conservatory, in 1864. Rubinstein roundly condemned it.

1869年2月27日，他的交響詩《命運》首演，指揮正是巴拉基耶夫。巴拉基耶夫獨具慧眼，看出柴可夫斯基是個大有可為的作曲家，遂提議柴可夫斯基根據莎翁劇作寫曲，並細述自己如何著手根據《李爾王》作曲，推薦柴可夫斯基走同類路線，然後「穿上橡皮套鞋，拿根手杖，沿著街道走。由尼雲斯基大道開始，走到史特寧斯基大道時，應該已想出好些主題或插段了」。

However leading the orchestra in the première of his symphonic poem *Fate* on 27th February 1869 was Balakirev, who recognised Tchaikovsky's latent talent. He suggested to Tchaikovsky that he write something based on a Shakespeare play. He described at length how he had set about composing his own work based on *King Lear* and recommended that Tchaikovsky work along similar lines, and then "arm yourself with galoshes and a walking-stick and set out for a walk along the streets. Starting at Nivinsky Boulevard, by the time you reach the Stretinsky Boulevard some theme or episode will have come to you."

幻想序曲三個主題都優美動人——至於柴可夫斯基在街上走了多久才想得出來，倒是沒有記載；但從當初脫稿到現在聽到

How far Tchaikovsky got on his walk before the three great themes on which the Fantasy Overture is based came to him is not recorded, but it took over 10 years for the work to reach the version we hear today. The first performance of the original version was given under Nikolay Rubinstein on 16th March 1870 and



的版本，前後卻花了十多年。初版1870年3月16日首演，指揮是尼古拉·魯賓斯坦，首演徹底失敗；巴拉基耶夫和魯賓斯坦都就修訂此曲給與意見，但柴可夫斯基卻到1880年9月10日完成終定本後才感滿意，而且待到1886年5月1日，才在第比利斯一場音樂會上首度公演。

雖然樂曲沒有跟隨原著的情節發展，但三個優美的主題分別代表原著的一個角色或事件。首先是讚美詩似的木管旋律，代表勞倫斯修士，彷彿故事由他娓娓道來似的，徐徐而平靜，偶然活躍起來（例如以較快的速度奏出，由撥奏弦樂伴奏），但悲劇的暗湧卻仍然清清楚楚。定音鼓滾奏，張力突然攀升，第二個美妙主題響起，代表蒙特鳩和凱普雷特兩個家族戰鬥。戰鬥音樂沉寂後，代表羅密歐與茱麗葉的著名愛情主題首次響起。戰鬥音樂重現，把音樂推向令人膽顫心驚的高潮，但最後卻是「愛情」主題為樂曲劃上輝煌狂喜的句號。

中譯：鄭曉彤

was an out-and-out disaster. Further advice from both Balakirev and Rubinstein helped, but Tchaikovsky was only satisfied with the work when he completed its final draft on 10th September 1880, and it was never publicly performed until 1st May 1886, when it was given in a concert in Tbilisi.

Each of those three great themes is representative of a character or event in Shakespeare's original, although the music does not attempt to follow the course of the original drama. First we hear a hymn-like melody intoned by the woodwind representing the character of Friar Laurence. It is as if the Friar is telling us the story, slowly and calmly, with occasional small bursts of energy (as when we hear a quicker version of the melody above pizzicato strings), but with an unmistakable undercurrent of the impending tragedy. Above rolling timpani the tension suddenly escalates and the second great idea bursts in, representing the fight between the Montague and Capulet families. As this fighting music dies away the famous tune representing the love between Romeo and Juliet is first heard, and, while the fighting music reappears to provide a wonderfully thrilling climax to the work, it is the 'love' theme which brings the work to its gloriously ecstatic conclusion.

BY DR MARC ROCHESTER

#### 編制

一支短笛、兩支長笛、兩支雙簧管、一支英國管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、一支大號、定音鼓、敲擊樂器、豎琴及弦樂組。

#### INSTRUMENTATION

One piccolo, two flutes, two oboes, one cor anglais, two clarinets, two bassoons, four horns, two trumpets, three trombones, one tuba, timpani, percussion, harp and strings.

# 浦羅哥菲夫 G小調第二小提琴協奏曲，op. 63

## SERGEI PROKOFIEV (1891-1953)

### Violin Concerto no. 2 in G minor, op. 63

中庸的快板

流暢的行板—小快板—

流暢的行板

快板，十分清晰

Allegro moderato

Andante assai-Allegretto-Andante assai

Allegro, ben marcato

第二小提琴協奏曲於1935年12月1日由馬德里交響樂團首演。西班牙觀眾聽得如癡如醉，與第一小提琴協奏曲十二年前在巴黎首演時飽遭抨擊簡直有天淵之別。相較於他之前的作品，浦羅哥菲夫刻意把此曲寫得傳統一點、寫得不那麼離經叛道。

浦羅哥菲夫寫作芭蕾舞劇《羅密歐與朱麗葉》時，法國小提琴家羅伯特·索頓斯的支持者在巴黎與他接洽，希望浦羅哥菲夫能為偶像索頓斯寫一首新作，樂種由浦羅哥菲夫自行決定。浦羅哥菲夫熱衷得馬上動筆，1935年夏季花了幾個月埋首寫作，還把《羅密歐與朱麗葉》擱在一旁。布爾什維克革命後，浦羅哥菲夫長年流亡海外，1923年定居巴黎。他安頓下來後的第一首作品就是小提琴協奏曲；現在他快要返回俄國，就決定多寫一首小提琴協奏曲，作為離開巴黎前的最後一首作品。寫作期間，他與索頓斯一同巡迴歐洲多國演出，足跡遍及摩洛哥、阿爾及利亞、突尼西亞、葡萄牙和

The Concerto was completed just in time for the première on 1st December 1935 with the Madrid Symphony Orchestra. The Spanish audience were ecstatic - a very different reaction from the decidedly hostile reception given by the Parisians to the première of Prokofiev's First Violin Concerto a dozen years earlier. Prokofiev deliberately made his Second Violin Concerto less audacious and more conventional than his earlier works.

While he was still working on his ballet score *Romeo and Juliet*, Prokofiev was approached in Paris by supporters of the French violinist, Robert Soetens. They wanted a new work for their hero to perform, leaving it up to Prokofiev to decide what kind of work it should be. Full of enthusiasm he launched into the project immediately, laying aside *Romeo and Juliet* while he worked on the new piece through the summer months of 1935. Appropriately for what was to be his last work before leaving Paris and returning to Russia (he had been living in exile since the Bolshevik Revolution), he chose to cast it as a Violin Concerto - his previous Violin Concerto having been the first work he completed after settling in the city in 1923 - and while he was in the midst of composing it he joined Soetens for a concert tour which took in Morocco, Algeria, Tunisia, Portugal, and eventually ending in Spain where the Concerto was première. As Prokofiev later wrote: "The number of places in which I wrote the Concerto



西班牙〔也就是此曲首演的國家〕。浦羅哥菲夫後來寫道：「從我寫作這首協奏曲的地點，就可見我過的是游牧民族似的巡迴演出生活了。第一樂章第一主題是在巴黎寫的，第二樂章第一主題在佛羅尼斯，配器在巴庫完成，首演地點則是馬德里。」

第二小提琴協奏曲剛好趕得及在首演〔1935年12月1日，馬德里交響樂團〕前完成。西班牙觀眾聽得如癡如醉，與第一小提琴協奏曲十二年前在巴黎首演時飽遭抨擊簡直有天淵之別——但話說回頭，兩首樂曲確實截然不同。

相較於他之前的作品，浦羅哥菲夫刻意把此曲寫得傳統一點、寫得不那麼離經叛道。原因之一是索頓斯實力有限〔首演前不久，浦羅哥菲夫遇見鋼琴家阿瑟·魯賓斯坦，就告訴他別抱太高期望，因為獨奏者實在太多瑕疵〕，另外就是浦羅哥菲夫快要返回俄國。當時正值斯大林掌權，而斯大林大力推崇傳統俄羅斯民歌。

shows the kind of nomadic concert-tour life I led then. The main theme of the first movement was written in Paris, the first theme of the second movement at Veronezh, the orchestration was finished in Baku and the première was given in Madrid.”

The Concerto was completed just in time for the première on 1st December 1935 with the Madrid Symphony Orchestra. The Spanish audience were ecstatic – a very different reaction from the decidedly hostile reception given by the Parisians to the première of Prokofiev’s First Violin Concerto a dozen years earlier.

But there again the Second Violin Concerto is a very different work from the First. Partly because of Soetens’ mediocre talent (just before the première Prokofiev met the pianist Arthur Rubinstein and warned him not to expect too much in view of the soloist’s manifest deficiencies), and partly because Prokofiev was about to return to live in Stalinist Russia, he deliberately made his Second Violin Concerto less audacious and more conventional than his earlier works.

# 浦羅哥菲夫 G小調第二小提琴協奏曲，op. 63

## SERGEI PROKOFIEV (1891-1953)

### Violin Concerto no. 2 in G minor, op. 63

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**第一樂章**由小提琴奏出的旋律天然簡樸，甚具民歌風情。浦羅哥菲夫官方傳記作者色瑞爾·涅斯傑夫形容這個主題「是俄羅斯冰封平原的寫照」。**第二樂章**以「滴答滴答」的典雅伴奏開始，承托著曲折優雅的小提琴旋律；樂章風格十分古典，但又隱隱約約襲用了前人作品（有人認為這裡襲用了拉赫曼尼諾夫第二鋼琴協奏曲的慢樂章）。無疑，作曲家為了向馬德里觀眾致敬，**第三樂章**採用了一種西班牙舞曲作為主題，往後每次出現時也加入響板，更添幾分西班牙色彩。

中譯：鄭曉彤

The **first movement**, for example, opens with a simple violin melody with strong overtones of the kind of traditional Russian folk music of which Stalin thoroughly approved. This theme was described by Prokofiev's official biographer, Israel Nestyev, as being an "image of the snow-covered plains of Russia." Opening with an elegant "ticking" accompaniment underpinning a sinuous, graceful violin melody, the **second movement** is classical in style but is not without its hints of parody (it has been suggested that this is an affectionate parody of the slow movement of Rachmaninov's Second Piano Concerto). Finally, by way of a none-too-subtle homage to the Madrid audience the **third movement** uses a decidedly Spanish dance as its principal theme, its Spanishness reinforced by the clacking of castanets in each of its subsequent appearances.

BY DR MARC ROCHESTER

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#### 編制

獨奏小提琴、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、敲擊樂器及弦樂組。

#### INSTRUMENTATION

Solo violin, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, percussion and strings.



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# 浦羅哥菲夫 《羅密歐與茱麗葉》組曲，op. 64 及 101 (選段)

## SERGEI PROKOFIEV (1891-1953)

### *Romeo and Juliet Suites, op. 64 and 101 (selections)*

浦羅哥菲夫的《羅密歐與茱麗葉》最奇特之處，其實不是音樂本身，而是作曲家希望直接以音樂刻劃劇中的重要意念。

The most outlandish thing about Prokofiev's *Romeo and Juliet* is not the music itself but his attempt to portray the fundamental ideas of the drama in direct musical terms.

1935年，列寧格勒的基洛夫芭蕾舞團委約浦羅哥菲夫，將《羅密歐與茱麗葉》改寫成芭蕾舞劇。其實，浦羅哥菲夫初時也很懷疑這個演出計畫能否成事：首先，與這齣莎翁名作相關的作品極多（包括十四齣歌劇和許多管弦樂曲，今晚音樂會的第一首樂曲柴可夫斯基《羅密歐與茱麗葉幻想序曲》也是其中之一），而且蘇聯政府對所有文藝作品都會嚴格審查，要求所有公開演出的節目必須大團圓結局——但大家都知道原著是齣悲劇。因此浦羅哥菲夫初時決定將故事改寫，讓小情人在最後關頭活下來。可是他把這個版本交給基洛夫芭蕾舞團時，卻令舞團大吃一驚——舞團一來反對改動情節，二來也認為音樂過於複雜，難以配合舞蹈。浦羅哥菲夫於是動筆修改音樂、把結局還原，再交給莫斯科大劇院芭蕾舞團。可是連莫斯科大劇院芭蕾舞團也認為這樣的音樂實在不能用。結果《羅密歐與茱麗葉》1938年12月移師捷克布爾諾一所鄉下劇院首演，直至1940年1月11日才能在蘇聯演出一——不過管弦樂曲其實早在1935年10月1日已在莫斯科演出過。

On receiving the original commission in 1935 from the Kirov Ballet in Leningrad for a ballet retelling Shakespeare's famous love story, Prokofiev had serious doubts. Not only had a great many other composers written music based on Shakespeare's famous play – there were, for example, 14 operas as well as famous orchestral works including that by Tchaikovsky we heard at the start of this concert – but the strict censorship over all the arts imposed by the Soviet authorities expected all publicly staged performances to have a happy ending. Shakespeare's original play ends, of course, tragically, so initially Prokofiev chose to re-write the story so that, at the last minute, the two lovers survive. But when he submitted this version to the Kirov Ballet they were horrified. Not only did they object to the changes he had made to Shakespeare's original, they found the music too complicated to be turned into a ballet. He made changes, restored Shakespeare's original ending and sent the score to the Bolshoi Ballet in Moscow, but they, too, declared the music impossible to dance to. It was left to a provincial theatre in Brno, Czechoslovakia, to stage it for the first time in December 1938. *Romeo and Juliet* was not performed in the Soviet Union until 11th January 1940, although there had been a concert performance of the orchestral score in Moscow on 1st October 1935.





浦羅哥菲夫的《羅密歐與茱麗葉》最奇特之處，其實不是音樂本身，而是作曲家希望直接以音樂刻劃劇中的重要意念。浦羅哥菲夫寫道：「我費盡心思才能做到這種質樸效果，也希望籍此打動聽眾。人們如果找不到旋律、找不到感情，我會很難過的。但我覺得他們總有一天會找得到。」所以，這些樂曲在音樂廳演出的效果特別好。1936年，浦羅哥菲夫從完整劇樂選出二十首獨立樂曲，編成兩套管弦樂組曲，兩套組曲都大受歡迎。有見及此，十年後作曲家再接再厲，整理出第三套組曲。港樂今晚分別從這三套組曲選取樂段演出。

〈蒙特鳩和凱普雷特〉以驚心動魄的不協和引子掀開序幕，象徵往後的悲劇結局；音樂稍後刻劃兩個意氣風發的敵對世族。樂章中間有個精緻的插段，長笛的溫柔旋律，描寫茱麗葉與巴利斯共舞。巴利斯是皇室成員，也是茱麗葉父親屬意的未來女婿。

〈少女茱麗葉〉刻劃十四歲的茱麗葉一邊玩洋娃娃一邊跑跳，不料看見鏡中的自己，猛然發現自己已經亭亭玉立。長笛在高音區奏出溫柔纖弱的主題，表示少女這時心中開始泛起陣陣漣漪。

〈舞曲〉既活潑又精緻，五對男女翩翩起舞，是假日市鎮廣場上的節慶活動之一。

The most outlandish thing about Prokofiev's *Romeo and Juliet* is not the music itself but his attempt to portray the fundamental ideas of the drama in direct musical terms. He himself wrote, "I have taken special pains to achieve a simplicity which, I hope, will reach the hearts of listeners. If people find no melody and no emotion in this work I shall be very sorry. But I feel sooner or later they will." As a result the music works particularly well in the concert hall and in 1936 he took 20 individual numbers from the original score and formed them into two orchestral suites, which did become hugely successful; so much so, in fact, that 10 years later he produced a third suite from the ballet. Today the HK Phil performs extracts from all three Suites.

**Montagues and Capulets** begins with a terrifyingly discordant introduction giving a foretaste of the coming tragedy before turning into a gloriously arrogant portrayal of the two noble families whose feuding brings about the ultimate tragedy. In the middle of this movement a gentle episode depicts Juliet dancing with Paris, a member of the royal household whom her father wishes her to marry.

**Juliet as a young girl** is a remarkably detailed portrait of a girl of 14 who runs in playing with her dolls only to catch sight of herself in a mirror and realise that she is turning into a beautiful young woman. The first stirrings of her emotions are indicated by a fragile, tender theme from the flutes in their highest register.

**Dance.** Holiday festivities in the town square include a lively but delicate dance performed by five couples.

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〈臨別依依〉的開端很有情調：曙光初現，羅密歐和茱麗葉躺在床上。兩人聽見大宅中漸有動靜；羅密歐不能不離開了。獨奏中提琴代表羅密歐對茱麗葉的不朽情意；在悸動的弦樂襯托下，圓號奏起高亢輝煌的熱情旋律，代表兩人離別前熱烈擁抱。羅密歐走後，茱麗葉的父親來到，說茱麗葉要嫁給巴利斯。床上的茱麗葉沉默良久，內心痛苦不堪。

〈安德列斯少女之舞〉。哀傷的茱麗葉與巴利斯成婚。婚宴上，一群來自西印度的女奴跳起舞來，舞姿賞心悅目。女奴將百合花獻給茱麗葉〔獨奏小提琴響起〕，巴利斯又將珍珠送給她〔獨奏薩克管響起〕。隨著茱麗葉服藥詐死，舞蹈也結束了。

〈晨舞〉。天亮了，樂團奏起充滿動感的舞曲，多種樂器分組加入，氣氛熙攘喧鬧。

〈場景〉〔熙攘的街道〕。大清早，威隆那的街道上熙來攘往；巴松管和小提琴奏出愉快的二重奏作鋪排。艷陽高照，但處處瀰漫緊張氣氛。

〈小步舞曲〉。凱普雷特家族正在舉行大型舞會。會場外，戴著假面的羅密歐和幾個友人為了逗幾個少女開心，就一邊彈魯特琴一邊唱情歌。凱普雷特家族的客人來到，壯麗的〈小步舞曲〉響起。羅密歐和友人一時興起，決定擅闖舞會。

**Romeo and Juliet before Parting** begins atmospherically with the first shimmerings of dawn while Romeo and Juliet lie together in bed. Gradually they hear sounds of movement in the house and Romeo must leave. A viola solo indicates Romeo's undying love for Juliet while their final, passionate embrace is celebrated in a gloriously warm-hearted, soaring horn melody above palpitating strings. After Romeo has gone Juliet's father comes to tell her she has to marry Paris and she spends a few moments in agonized silence on her bed.

**Dance of the Antilles Maidens.** The sombre wedding feast for Juliet and Paris includes a sensuous dance performed by slave girls from the West Indies. They present Juliet with lilies (to the accompaniment of a violin solo) while Paris's gift of pearls is accompanied by a saxophone solo. The dance ends as Juliet feigns her own death.

**Morning Dance.** The morning is underway with a bustling and boisterous dance involving the full orchestra, various groups of instruments joining in above a driving rhythmic momentum.

**Scene (The Street Awakens).** A jaunty duet between bassoon and violin sets the scene as the streets of Verona come to life in the early morning. The sun is shining, but there is tension in the air.

**Minuet.** The Capulets are holding a grand dance. Outside the ballroom Romeo and his friends, all wearing masks, are amusing some of the young girls by strumming their lutes and singing love songs. The arrival of the guests is depicted in a pompous *Minuet* and, on the spur of the moment, Romeo and his friends decide to gatecrash the ball.



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〈假面〉開始時盡是叮叮噹噹的敲擊樂和單簧管。小提琴奏出大搖大擺的旋律；羅密歐與友人請自來，帶著假面混入舞會。

〈提波特之死〉羅密歐與茱麗葉已秘密結婚，兩人回程時經過熱鬧的市集，卻遇到提波特（凱普雷特家族的人）尋釁。羅密歐本來不想介入，但他的兄弟卻被提波特在背部捅了一刀。羅密歐悲憤交加，不能自持，結果殺死了提波特。儘管羅密歐懇請凱普雷特夫人寬恕，但凱普雷特夫人卻沒有理會。兩大家族爭端再起。

〈羅密歐與茱麗葉〉〔陽台相會〕。羅密歐與茱麗葉在舞會上邂逅。夜裡，茱麗葉走到自己房間的陽台；早在陽台下守候的羅密歐，這時也抬頭看見心上人。兩人互訴衷情。這是莎劇最著名的場景之一；這段音樂也是浦羅哥菲夫最溫柔、最激情的樂段之一。

中譯：鄭曉彤

**Masks** opens with tinkling percussion and clarinet after which, to a gloriously strutting melody from the violins, we hear the entrance of Romeo and his friends as they gatecrash the ball disguised behind masks.

**Tybalt's Death.** Romeo and Juliet have secretly married and as they return through the bustle of a market place Tybalt (a Capulet) picks a quarrel. Romeo refuses to be drawn but his brother is stabbed in the back by Tybalt. Besieged with grief and anger Romeo kills Tybalt but despite pleading with Lady Capulet for forgiveness she ignores him and the feud between the families is reignited.

**Romeo and Juliet (Balcony Scene).** Romeo and Juliet have set eyes on each other at the ball and later that evening Juliet appears on her balcony while Romeo, who has been waiting beneath, looks up. The two declare their love for each other. Prokofiev is inspired by this, one of the most famous scenes from all Shakespeare, to write some of his most deeply tender and passionate music.

BY DR MARC ROCHESTER

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### 編制

一支短笛、兩支長笛、兩支雙簧管、一支英國管、兩支單簧管、一支低音單簧管、兩支巴松管、一支低音巴松管、四支圓號、三支小號、一支短號、三支長號、一支大號、定音鼓、敲擊樂器、豎琴、鋼琴兼鋼片琴、一支次中音薩克管及弦樂組。

### INSTRUMENTATION

One piccolo, two flutes, two oboes, one cor anglais, two clarinets, one bass clarinet, two bassoons, one contra bassoon, four horns, three trumpets, one cornet, three trombones, one tuba, timpani, percussion, harp, piano doubling celesta, one tenor saxophone and strings.

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女中音 mezzo-soprano

梵志登 Jaap van Zweden  
音樂總監 Music Director

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## 余隆 YU LONG

指揮 conductor

余隆是當今國際樂壇最傑出的中國指揮家之一，現任中國愛樂樂團藝術總監、上海交響樂團音樂總監及廣州交響樂團音樂總監，領導這三個樂團在全國及世界各地演出。1998年，余隆創辦北京國際音樂節，擔任藝術總監一直至今。在他的傑出領導下，音樂節現已成為北京最有魅力的文化盛事。2010年，他又創辦MISA上海夏季音樂節，現任聯合總監。

他曾經指揮過的著名樂團及歌劇院包括慕尼黑愛樂、巴黎樂團、英國廣播公司（BBC）交響樂團、漢堡國家歌劇院、佛羅斯五月音樂節管弦樂團、芝加哥交響樂團、費城樂團、紐約愛樂、洛杉磯愛樂、悉尼交響樂團、香港管弦樂團及新加坡交響樂團等。

余隆創辦了中國第一個管弦樂隊學院，由上海交響樂團，上海音樂學院和紐約愛樂樂團共同合作。該學院的使命是為中國日益增長的觀眾介紹重要的古典音樂曲目。

余隆生於1964年上海一個音樂世家，自幼隨其外祖父、著名作曲家及教育家丁善德學習。他後來入讀上海音樂學院和德國柏林高等藝術大學。2002年，德國萬寶龍文化基金會向余隆頒發了年度「萬寶龍卓越藝術成就獎」，2003年獲法國政府特別授予「法蘭西文學藝術騎士勳章」，再於2005年獲意大利政府頒發「共和國騎士勳章」。2010年，余隆榮獲中央音樂學院頒發榮譽院士證書。

The preeminent Chinese conductor with an established international reputation, Yu Long is currently Artistic Director of the China Philharmonic and Music Director of the Shanghai and Guangzhou Symphony orchestras, all of which he leads on national and international tours regularly. In 1998, he led the creation of the Beijing Music Festival and has been its Artistic Director ever since, continuing to make the Festival the hub of musical life in China's capital. He is also the co-director of MISA Shanghai Summer Festival, which he established in 2010.

Yu Long regularly appears with the world's leading orchestras and opera companies including Munich Philharmonic, Orchestre de Paris, BBC Symphony, Hamburg State Opera, Maggio Musicale Fiorentino, Chicago Symphony Orchestra, Philadelphia Orchestra, New York Philharmonic, Los Angeles Philharmonic, Sydney Symphony, Hong Kong Philharmonic Orchestra and Singapore Symphony.

Yu Long has created China's first orchestral academy partnering the Shanghai Symphony Orchestra, Shanghai Conservatory and the New York Philharmonic. The academy's mission is to introduce China's growing audiences to key Western repertoire.

Born in 1964 to a music family in Shanghai, Yu Long first received musical education from his grandfather Ding Shande, a composer of great renown, and went on to study at the Shanghai Conservatory and the Hochschule der Kunst in Berlin. He was the recipient of the Montblanc Cultural Foundation's 2002 Arts Patronage Award. He was awarded Chevalier dans L'Ordre des Arts et des Lettres in 2003, and L'onorificenza di Commendatore in 2005. In 2010, Yu Long received an Honorary Academician from the Central Conservatory of Beijing.

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Photo: Marco Borggreve



## 科帕欽卡雅

# PATRICIA KOPATCHINSKAJA

小提琴 violin

小提琴家科帕欽卡雅演奏曲目廣泛，涵蓋巴羅克、古典時期到現代作品，當中不乏委約新作及現代經典的重新詮釋。

2013/14樂季，科帕欽卡雅繼續和倫敦愛樂樂團與指揮尤洛夫斯基定期合作，下一次演出為2014年8月愛丁堡藝術節。她也和英國愛樂管弦樂團及日本NHK交響樂團聯手獻藝，均由阿殊堅納西指揮。其他演出尚有和柏林古樂學院合奏團及斯洛伐克 Musica Aeterna 合奏團的首演。於2014年春季，她在慕尼黑 Musica Viva 音樂節夥拍巴伐利亞廣播交響樂團，演出奧佛斯的小提琴協奏曲《DoReMi》，由作曲家親自指揮。她亦將於本年9月在柏林音樂節中，和柏林愛樂演出同一協奏曲〔亦是作曲家親自指揮〕。

科帕欽卡雅是 Naïve Classique 的獨家錄音藝人。她的其中一張大碟，分別和法蘭克福黑森電台交響樂團和德國現代室內樂團合作，收錄巴托及利蓋蒂的協奏曲，以及奧佛斯的《七》。此大碟不但獲得2013年度《留聲機》唱片大獎，同時更獲提名格林美獎。

室樂對科帕欽卡雅的藝術生涯極其重要，她是弦樂四重奏「四重奏實驗室」創團成員之一。她至今已贏得無數獎項，更獲頒英國皇家愛樂協會2014年度演奏家大獎。她同時為摩爾多瓦兒童慈善計劃的組織「人類村」擔任慈善大使。

科帕欽卡雅使用的是一把普雷森達名琴，製於1834年。

Violinist Patricia Kopatchinskaja's repertoire ranges from baroque and classical to a number of new commissions or re-interpretations of modern masterpieces.

The 2013/14 season sees Kopatchinskaja continue her regular collaboration with the London Philharmonic Orchestra and Vladimir Jurowski - their next performance together will be at the Edinburgh Festival in August 2014. She also performs with the Philharmonia Orchestra and with the NHK Symphony Orchestra, both with Vladimir Ashkenazy. Other début appearances include the Akademie für alte Musik Berlin under René Jacobs and Musica Aeterna ensemble with Teodor Currentzis.

As part of the Musica Viva Festival in Munich in spring 2014, Kopatchinskaja performed Peter Eötvös' violin concerto *DoReMi* with the Symphonieorchester des Bayerischen Rundfunks conducted by the composer. She also performs *DoReMi* (again with Eötvös conducting) with the Berliner Philharmonic as part of Musikfest Berlin in September 2014. Chamber music is of immense importance to the artistic life of Kopatchinskaja, who is also a founding member of *quartet-lab*, a string quartet.

Patricia Kopatchinskaja records exclusively for Naïve Classique. Her disc, featuring concerti by Bartók, Ligeti and Peter Eötvös' *Seven* in collaboration with HR-Sinfonieorchester and Ensemble Modern, was named as Gramophone's Recording of the Year 2013 and was also a Grammy nominee.

The winner of numerous prizes over the course of her career to date, Kopatchinskaja recently received the Royal Philharmonic Society's Instrumentalist of the Year award for 2014. She is also a goodwill ambassador for the charity Terre des Hommes, supporting projects for children in Moldova.

Patricia Kopatchinskaja plays a violin made by Giovanni Francesco Pressenda in 1834.

[www.patriciakopatchinskaja.com](http://www.patriciakopatchinskaja.com)



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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

港樂2014年3月中國內地巡演之樂評

「毫無疑問是亞洲最前列的交響樂團之一」 樂評人王紀宴

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 Orchestra 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.



Critical acclaim from the HK Phil's tour to Mainland China in March 2014

**"no doubt one of Asia's best"** Wang Jiyan, renowned critic

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，並已推出兩張大碟。

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.

香港管弦樂團由香港特別行政區政府資助  
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# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 第一小提琴 FIRST VIOLINS



王敬/團長  
Jing Wang/  
Concertmaster



梁建楓/第一副團長  
Leung Kin-fung/First  
Associate Concertmaster



王思恆/第二副團長  
Wong Sze-hang/Second  
Associate Concertmaster



朱蓓/第三副團長  
Bei de Gaulle/Third  
Associate Concertmaster



把文晶  
Ba Wenjing



程立  
Cheng Li



桂麗  
Gui Li



許致雨  
Anders Hui



李智勝  
Li Zhisheng



龍希  
Long Xi



毛華  
Mao Hua



梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



王亮  
Wang Liang



徐烜  
Xu Heng



張希  
Zhang Xi

## 第二小提琴 SECOND VIOLINS



● 范丁  
Fan Ting



■ 趙瀛娜  
Zhao Yingna



▲ 梁文瑄  
Leslie Ryang Moonsun



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



簡宏道  
Russell Kan Wang-to



劉博軒  
Liu Boxuan



冒異國  
Mao Yiguo



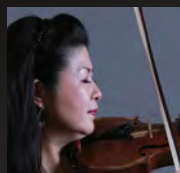
潘廷亮  
Martin Poon Ting-leung



華嘉蓮  
Katrina Rafferty



韋鈴木美矢香  
Miyaka Suzuki Wilson



冒田中知子  
Tomoko Tanaka Mao



黃嘉怡  
Christine Wong Kar-ye



周騰飛  
Zhou Tengfei



## 中提琴 VIOLAS



● 凌顯祐  
Andrew Ling



■ 李博  
Li Bo



▲ 熊谷佳織  
Kaori Wilson



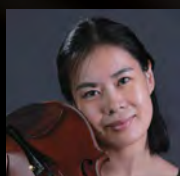
崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damara Lomdaridze



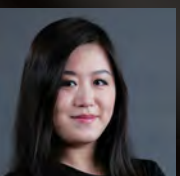
羅舜詩  
Alice Rosen



孫斌  
Sun Bin



王駿  
Wang Jun



張姝影  
Zhang Shu-ying

## 大提琴 CELLOS



● 鮑力卓  
Richard Bamping



■ 方曉牧  
Fang Xiaomu



▲ 林穎  
Dora Lam



陳屹洲  
Chan Ngat Chau



陳怡君  
Chen Yi-chun



張明遠  
Cheung Ming-yuen



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



李銘蘆  
Li Ming-lu



宋亞林  
Yalin Song

## 低音大提琴 DOUBLE BASSES



● 林達喬  
George Lomdaridze



▲ 姜馨來  
Jiang Xinlai



張沛姬  
Chang Pei-heng



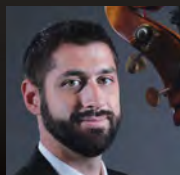
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

- 首席 Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 長笛 FLUTES



● 史德琳  
Megan Sterling



▲ 盧韋歐  
Olivier Nowak



施家蓮  
Linda Stuckey

### 雙簧管 OBOES



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull

### 英國管 COR ANGLAIS



關尚峰  
Kwan Sheung-fung

### 單簧管 CLARINETS



● 史安祖  
Andrew Simon



▲ 史家翰  
John Schertle



劉蔚  
Lau Wai

### 低音單簧管 BASS CLARINET

### 巴松管 BASSOONS



● 莫班文  
Benjamin Moermond



▲ 李浩山  
Vance Lee

### 低音巴松管 CONTRA BASSOON



崔祖斯  
Adam Treverton Jones

### 圓號 HORNS



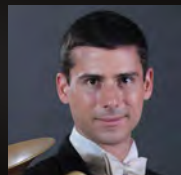
● 江蘭  
Jiang Lin



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



高志賢  
Marc Gelfo



李少霖  
Homer Lee



李旭妮  
Natalie Lewis

### 小號 TRUMPETS



● 麥浩威  
Joshua MacCluer



▲ 莫思卓  
Christopher Moyse



華達德  
Douglas Waterston

### 長號 TROMBONES



● 韋雅樂  
Jarod Vermette



韋力奇  
Maciek Walicki

### 低音長號 BASS TROMBONE



韋彼得  
Pieter Wyckoff

### 大號 TUBA



● 雷科斯  
Paul Luxenberg



定音鼓  
TIMPANI



● 龐樂思  
James Boznos

敲擊樂器  
PERCUSSION



● 白亞斯  
Aziz D. Barnard Luce



梁偉華  
Raymond Leung Wai-wa



胡淑徽  
Sophia Woo Shuk-fai

豎琴  
HARP



● 史基道  
Christopher Sidenius

鍵盤  
KEYBOARD



● 葉幸沾  
Shirley Ip

特約樂手

**FREELANCE PLAYERS**

中提琴：陳子信\*、關統洋  
Viola: Elvis Chan\*, Otto Kwan

大提琴：洪嘉儀  
Cello: Shelagh Heath

低音巴松管：田口美奈子\*  
Contra bassoon: Minako Taguchi\*

敲擊：何銘恩、王偉文  
Percussion: Jojo Ho, Raymond Vong

薩克管：杜淑芝  
Saxophone: Jennifer To

\*承蒙香港小交響樂團允許參與演出  
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梵志登 Jaap van Zweden  
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# Share the Stage, Share the Music Share the Music Share the Music

## 鼓動

### S- Stimulation

- 大師馬捷爾的魅力
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“年輕人最希望得到的是指引和帶領”Maestro Maazel  
(節錄自U Magazine)

“...The Maestro's conducting was precise but powerful; his instruction was easy to follow and made so much difference to our playing.” Andrew Au Yeung (Horn player, CUHK, Share the Stage young musician 13/14)



## 融和

### H- Harmony

#### - Learn practice attitude

“綵排指揮...對我們很有要求，...能夠在學生時代便明白到「認真練好自己那part」的音樂家責任...是邁向成功的第一步。” Andrew Au Yeung (Horn player, CUHK, Share the Stage young musician 13/14, 節錄自U Magazine)

“...under the baton of Maestro, students will pay extra attention in rehearsal, learn the professional practice.” Kelvin Ngai (School conductor, Trumpet)

“...〔樂團訓練〕就是大家共同努力去做一件事...可以訓練到盡力做和克服挑戰。” Miss Mak (Music Panel, Belilios Public School)

# Share the Joy

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精緻

## A - Articulation

### - Sharpen your skills

"...under the baton of the Maestro, the rehearsal moves swiftly and effectively. I had to adjust and react like a professional musician does." Gordon Cheung (Percussion player, Wah Yan College Kowloon, Share the Stage young musician 13/14)

"...當你坐在〔HKPhil樂手〕旁邊拉，你會聽到他們拉得很細緻，〔我〕會問自己會否能像他們一樣拉到這種聲音..." Terence Lam (Violin player, HKBU, Share the Stage young musician 13/14)

喜悅

## R - Rejoicing

### - Rediscover your love of music

"我不是主修音樂的學生，...參加了這個計劃後，我對音樂的興趣進一步提高了...我很慶幸最初有報名..." Kirsty Kwok (Double Bass player, CityU, Share the Stage young musician 13/14)

"I love playing music, ... practicing an instrument relieves the stress from my other studies." Jason Fee (Clarinet player, St. Paul's Co-educational College)



閱歷

## E - Experience

### - Widen your horizons

"我可以坐在管樂部份清楚聽弦樂的聲音，聽到「專業的聲音」究竟是如何，這是不可能從觀眾席中聽到的。" Fung Yat Shan (Clarinet player, CUHK, Share the Stage young musician 13/14, 節錄自 Art Plus)

"學習音樂除了增長學生的音樂知識，亦可以培養一絲不苟和自律的態度。這些技能更可轉移到其他範疇，對學生成長有莫大幫助。" Warren Lee (Music Director, St. Paul's Co-educational College)

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甄選結果於2014年7月下旬公佈

Successful applicants will be informed by the end of July 2014

「賽馬會音樂密碼教育計劃」由香港賽馬會慈善信託基金贊助，讓港樂能透過特別設計的學校專場音樂會、室樂小組到校表演、樂器大師班和音樂教師講座，致力推廣管弦樂及為香港未來播下音樂種子。

With funding support from The Hong Kong Jockey Club Charities Trust, the Hong Kong Philharmonic Orchestra's flagship music education programme, the "Jockey Club Keys to Music Education Programme" promotes orchestral music and invests in Hong Kong's musical future through purpose-designed school concerts, ensemble visits, instrumental masterclasses and teacher seminars.

### 參加資格

- 管弦樂器學生
- 俱備英國皇家音樂學院或等同七級或以上的演奏程度
- 25歲及以下的香港全日制學生
- 有志成為音樂家

### Application Requirements

- Orchestral Instrumentalist
- ABRSM Grade 7 or above; or equivalent
- Age Maximum 25 (Full Time Hong Kong Students)
- Passionate to be a musician

### 申請詳情

- 準備面試的樂器（申請者只可選擇一種樂器）
- 從以下網址下載面試音樂選段並練習  
[www.hkphil.org/sharethestage/auditionexcerpts](http://www.hkphil.org/sharethestage/auditionexcerpts)
- 攝錄你的面試音樂選段
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[www.hkphil.org/sharethestage/application](http://www.hkphil.org/sharethestage/application)
- 確認申請將於7月10日(星期四)或以前以電郵通知。如有查詢，請致電2312 6103

### Application Details

- Choose your instrument (You can only apply on one instrument)
- Download the audition excerpts and practice from  
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- Upload your audition video to your YouTube account
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成為樂團席位的贊助人，您可以與港樂及樂師建立一個更緊密的連繫，推動港樂的發展，提高樂團的質素，讓才華洋溢的音樂家踏上藝術頂峰。

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李博

Li Bo

聯合首席中提琴  
Co-Principal Viola

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Zhao Yingna

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艾曼·謝曼明 (1907) 小提琴·由冨田中知子小姐使用

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

Donated by Mr Patrick Wang  
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- 約瑟·加里亞奴 (1788) 小提琴·由張希小姐使用
- 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
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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
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- Joseph Gagliano (1788) Violin, played by Ms Zhang Xi
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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

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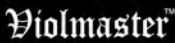
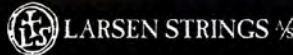
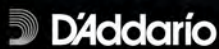
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