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NIGHTINGALE &
FIREBIRD

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Hong Kong Cultural Centre
Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

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夜鶯與火鳥

NIGHTINGALE & FIREBIRD



LISZT

-16'

李斯特：《前奏曲》

Les Préludes

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TCHAIKOVSKY

-33'

柴可夫斯基：D大調小提琴協奏曲，op. 35

中庸的快板
短歌〔行板〕
終曲〔極活潑的快板〕

Violin Concerto in D, op. 35

Allegro moderato
Canzonetta (Andante)
Finale (Allegro vivacissimo)

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中場休息 interval

STRAVINSKY

-19'

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Song of the Nightingale

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STRAVINSKY

-23'

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序曲—火鳥之舞—公主之圓環舞—魔王卡茨地獄之舞—
搖籃曲—終曲

Firebird Suite (1919)

Introduction - Firebird and its Dance -
Round Dance of the Princesses -
Infernal Dance of King Kashchei - Berceuse - Finale

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馬卻，指揮

Jun Märkl, conductor

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史坦巴赫，小提琴

Arabella Steinbacher, violin

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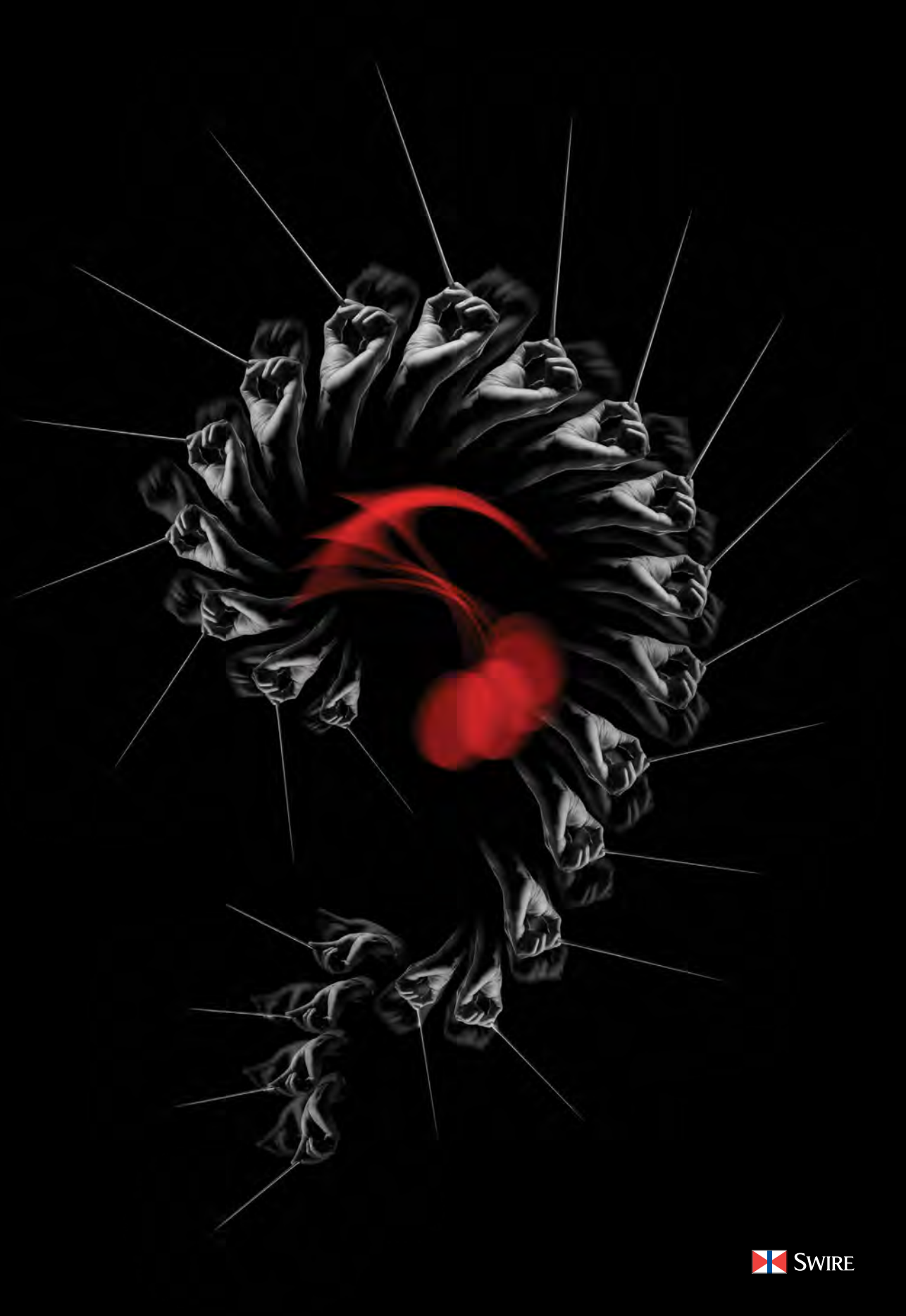


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YUJA WANG, JUNE 2015

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林 凡

志登

〔梵志：清淨之志，登：達到〕



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李斯特 《前奏曲》

FRANZ LISZT (1811-1886)

Les Préludes

1848年，李斯特暫停以獨奏家身份巡迴演出，轉而擔任魏瑪宮廷樂長。這是一個不尋常的轉變，這不但意味着收入上的大幅下降，同時也代表李斯特要參與一項對他而言興趣不大的工作——樂團指揮。李斯特在魏瑪待了10年，在此期間參與創建宮廷樂團，並不斷磨練寫作管弦樂作品的技巧。起初，他邀請當時頗有名氣的管弦樂作曲家，如拉夫等人改編其鋼琴獨奏作品，漸漸地，他對自己寫作管弦作品有了充足信心，便開始著手寫作「交響詩」這一全新的管弦樂樂種。

一位傳記作家曾說：「交響詩的出現讓李斯特開始探索生命與音樂表達之間的關係」。之後，越來越多作曲家借用「交響詩」這一形式來描繪生動的音樂圖景，李斯特卻除外。他曾說：「一位最拙劣的風景畫學徒用寥寥數筆描畫的圖像，較一位作曲家動用最優秀管弦樂團所創造出的作品，遠為生動。」在他看來，交響詩並非關於音樂圖景的描繪，而是用作表達畫作的意境，或者更常見的情況，是表達文學作品背後的創作心境。

李斯特在擔任魏瑪宮廷樂長期間，一共創作出12首交響詩，其中九首的靈感來自文學作品。作曲家寫作第三交響詩《前奏曲》時，受到法國作家拉馬丁作品的啟發，還特意在樂譜上寫下拉馬丁《詩的冥想》中的

In 1848 Liszt retired from the concert platform to take up the post of Court Kapellmeister at Weimar. It was an unusual move, not least because it both represented a substantial drop in earnings and involved him in an area of music in which he had hitherto shown little interest, orchestral conducting. He remained at Weimar for 10 years during which time he built the court orchestra up and developed his own skills as an orchestral composer. At first he enlisted the support of more accomplished orchestral composers – particularly Joachim Raff – to transcribe his piano scores, but he eventually had sufficient confidence in his own abilities to undertake his own orchestrations and, with that, came his creation of an entirely new orchestral *genre*, the Symphonic Poem.

The Symphonic Poem, in the words of one biographer, “allowed him to explore the tantalizing connections between the objects of life and musical expression”. It was left to subsequent composers to use the Symphonic Poem as a device to paint vivid musical pictures; for Liszt the Symphonic Poem was not about painting musical pictures – “The poorest of apprentice landscape painters could give with a few chalk strokes a much more faithful picture than a musician operating with all the resources of the best orchestra” – but more a means of expressing the mood a picture or, more usually, a piece of literature engendered in him.

Of the 12 Symphonic Poems Liszt composed during his decade as Weimar Kapellmeister, nine are inspired by some literary source, that of the third (*Les Préludes*) being the writings of Alphonse de Lamartine. The score is prefaced with these lines from Lamartine’s *Méditations poétiques*, “What is our life but a series of preludes to that unknown song of which the first solemn note is sounded by death?”,



一句：「我們的一生，不就是一首由死神奏出第一個莊嚴音符的無名之歌的一系列前奏嗎？」1854年2月28日，這首作品在魏瑪首演。

其實，早在李斯特讀到拉馬丁作品前，已經動了寫作這齣作品的念頭。原本，它是作曲家於1844年根據奧特朗詩作譜寫的男聲合唱套曲《四元素》之序曲。因此，雖然《前奏曲》保留了與「四元素」相關的主題〔包括「星辰」〔引子〕、「洪水」〔反複出現的英雄式主題〕、「大地」〔主要的抒情主題〕和「北風」〔中間的激烈樂段〕〕，但李斯特將各個主題改頭換面，令主題與一系列「前奏」配合得天衣無縫，推進至既威武又洋洋得意的「死亡」主題。

中譯：李夢

and the work was premiered in Weimar on 28th February 1854.

Much of the music, however, both pre-dates its official premiere and Liszt's interest in the writings of Lamartine. It was originally conceived as an overture to *The Four Elements*, a setting for male chorus of texts by Joseph Autrans composed in 1844. So, while *Les Préludes* retains the related themes which originally depicted "Stars" (the introduction), "Floods" (the returning heroic theme), "Earth" (the main lyrical theme), and "North Winds" (the central stormy passage), Liszt has so transformed them so that they accord perfectly with the various preludes leading up to the heroic and triumphant theme which is Death.

BY DR MARC ROCHESTER

編制

三支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、一支大號、定音鼓、敲擊樂器、豎琴及弦樂組

INSTRUMENTATION

Three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp and strings

柴可夫斯基 D大調小提琴協奏曲，op. 35

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Violin Concerto in D, op. 35

中庸的快板

短歌〔行板〕

終曲〔極活潑的快板〕

Allegro moderato

Canzonetta (Andante)

Finale (Allegro vivacissimo)

對柴可夫斯基的音樂有重大影響的女士有三位。第一位當然是他母親：她是天才橫溢的業餘歌唱家暨鋼琴家，也是率先激發起柴可夫斯基創作意欲的人。柴可夫斯基14歲時母親死於霍亂，這無疑對他後來的情感發展影響深遠。第二位則是他「閃婚閃離」的妻子安東妮娜·米露高娃。兩人維持了不到三個月的婚姻，不但令柴可夫斯基沮喪得要尋死，更令他無力創作，直到第三位女士出現才見轉機——那就是梅克夫人。梅克夫人是俄羅斯一位工程師的遺孀，家境富裕；她對柴可夫斯基既出錢資助也出言鼓勵，只是沒有與他直接接觸。兩人只遇見過兩次，其中一次還由於梅克夫人患有近視，所以從未真正見到柴可夫斯基，但互通的書信卻不下數千；梅克夫人曾在信中跟柴可夫斯基提過，想在家中演奏室樂作品，希望找位小提琴家合奏。

柴可夫斯基於是向梅克夫人推薦約瑟夫·戈赤。戈赤既是柴可夫斯基的舊生（他在莫斯科音樂學院唸書時隨柴可夫斯基學習樂理），也碰巧是柴可夫

Three women had a profound effect on Tchaikovsky's music. The first was, of course, his mother. She was a talented amateur singer and pianist and first inspired in him the desire to compose; her death from cholera when Tchaikovsky was just 14 certainly deeply affected his subsequent emotional development. The second woman was Antonina Milyukova, to whom he was briefly married. That marriage lasted less than three months and not only prompted Tchaikovsky to attempt suicide, but resulted in a severe bout of composer's block which was only released when the third woman came along. She was Nadezhda von Meck, widow of a wealthy Russian engineer, who offered him money and encouragement but no physical contact; the two of them only met twice and on one of those occasions, due to Nadezhda's short-sightedness, she never actually saw him. They did, however, write thousands of letters to each other, and in one of these Nadezhda expressed her wish to find a violinist to join her in playing chamber music at her home. Tchaikovsky recommended a former theory pupil of his from the Moscow Conservatoire, Josef Kotek; who, incidentally, had been one of the witnesses at his wedding.

On 14th March 1878, while staying in the Swiss resort of Clarens with his brother and recuperating from the after-effects of his disastrous marriage, Tchaikovsky was visited by Kotek, who was then studying with Joachim in Berlin. His arrival prompted Tchaikovsky,



斯基跟米露高娃結婚時的見證人之一。

柴可夫斯基與米露高娃分開後，與一位兄弟在瑞士克萊倫斯山度假村散心，希望走出這段災難性婚姻的後遺症。1878年3月14日，原本在柏林隨姚阿辛學藝的戈赤來到克萊倫斯山拜訪柴可夫斯基。這時柴可夫斯基顯然閑居已久，感到百無聊賴；戈赤來訪，令他立心要寫一首協奏曲；得到梅克夫人同意後（畢竟出資的人是她），師徒兩人就動筆寫作，前後只花了11天。1878年4月3日，兩人在克萊倫斯山度假村一場私人音樂會上演出此曲，只有少數友好在席。大家認為第一和第三樂章都十分精彩，但第二樂章卻不太理想，於是柴可夫斯基創作了一個全新的樂章取代。他另外花了三天來為協奏曲配器，但這時戈赤卻認為自己無力演奏此曲，因此最初的題獻對象就改為另一位小提琴家利奧普·奧亞。可是，奧亞也以樂曲太難、完全無法演奏為由拒絕演出。柴可夫斯基最終將樂曲題獻給阿杜夫·布勒斯基，1881年12月4日樂曲在維也納首演。然而首演卻失敗收場：演奏廳裡喧囂處處，知名樂評人艾杜域·漢斯力克更寫道：「柴可夫斯基小提琴協奏曲散發出難聞的氣味」。就是這句評語，令柴可夫斯基寫信給梅克夫人說：「這樣的批評不是很奇怪嗎？」

who was clearly bored with a life of leisure, to decide to write a concerto and, with Nadezhda's approval (she was financing the venture), the two of them worked together on the new concerto. It took just 11 days for Tchaikovsky to compose the entire work and on 3rd April 1878 the two of them played it to a few friends at a private concert at Clarens. All were agreed on the excellence of the first and last movements, but the second was deemed unsatisfactory and Tchaikovsky replaced it with a completely new one. It took another three days for Tchaikovsky to orchestrate the Concerto, by which time Kotek had decided he was not able to play it, and so the initial dedication went to another violinist, Leopold Auer. He, too, declared the Concerto's technical demands impossible and refused to play it. Tchaikovsky eventually dedicated it to Adolf Brodsky who premiered the work in Vienna on 4th December 1881. It was greeted with horror. There was uproar in the hall and the noted critic Eduard Hanslick wrote that Tchaikovsky's Violin Concerto "gave off a bad smell"; which prompted Tchaikovsky to write in a letter to Nadezhda, "Isn't this strange criticism?"

We can only echo Tchaikovsky's question when, with the gentle string theme which introduces the **first movement** and the subsequent dramatic *crescendo* leading to the gracefully poised entry of the soloist, we listen to what stands today as one of the greatest violin concertos in the history of music. After the soloist's opening improvisatory passage comes the first theme proper; a charming, song-like melody with a delightfully playful twist in its tail.

A hymn-like passage from the woodwind introduces the **second movement's** pathos-laden, soul-baring theme. The reappearance of the woodwind hymn and fading echoes from basses and cellos are rudely

柴可夫斯基 D大調小提琴協奏曲，op. 35

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Violin Concerto in D, op. 35

聽著這首今日被譽為「史上最傑出小提琴協奏曲」之一的作品，大家也只能重複柴可夫斯基當日的疑問。**第一樂章**開始時弦樂主題柔和溫婉，隨後音量大幅加強，迎接獨奏小提琴優雅平穩的樂段。獨奏小提琴即興風格的樂段過後，第一主題正式響起—旋律風韻迷人，優美如歌，結尾突然筆鋒一轉，逗趣可喜。

第二樂章先由木管樂奏出類似讚美詩的樂段，再進入沉鬱頓挫、扣人心弦的主題。木管樂的讚美詩樂段再度響起，大提琴和低音大提琴低聲回應；正當大提琴和低音大提琴漸漸消散的當兒，卻被樂團一下巨響猛然打斷，獨奏小提琴繼而綻放煙火般的異彩—**第三樂章**正式開始。第三樂章是首活潑的舞曲，偶爾夾雜沉思的時刻，結尾震撼無比。

中譯：鄭曉彤

interrupted by an orchestral explosion which sets the soloist off on a veritable display of pyrotechnics marking the start of the **third movement**. This takes the form of a vigorous dance with several short-lived moments of reflection and leading to a truly breathtaking conclusion.

BY DR MARC ROCHESTER

編制

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

INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings



史特拉汶斯基 《夜鶯之歌》

IGOR STRAVINSKY (1882-1971)

Song of the Nightingale

《夜鶯之歌》的創作始於1908年，史特拉汶斯基的意念是以安徒生故事《夜鶯》為藍本改編成歌劇，並從林姆斯基-高沙可夫的歌劇作品《金雞》當中汲取靈感。不過，一年之後，此劇還只是寫了一幕，史特拉汶斯基便獲委約創作芭蕾舞作品《火鳥》（詳述見後頁），於是《夜》劇便被擱置一旁。他再完成兩套芭蕾舞作品：《彼得魯斯卡》和《春之祭》，直到1914年才繼續創作《夜》劇，並於同年5月26日在巴黎上演。委約上述芭蕾舞作品的澤格·狄亞格列夫提議將《夜》劇改編成為芭蕾舞作品，史特拉汶斯基亦接受建議，不過這個芭蕾舞版本卻要等到1920年2月2日才正式上演。同時，史特拉汶斯基認為作品亦可獨立於音樂會上演奏，在1917年將之改編成為交響詩，曲名《夜鶯之歌》，由埃內斯特·安素美指揮瑞士羅曼德交響樂團，1919年12月6日於日內瓦首演。

此曲根據安徒生的原著故事發展，以連續演奏的三部份貫串全曲。

中原皇帝的宮殿：皇帝駕臨御殿，音樂昂然開展，躍現蓬勃生機。代表夜鶯的長笛輕柔地撲動翅膀，歌聲無比動聽，繞樑三日。夜鶯被帶到御前面聖。

兩隻夜鶯：鳥兒的歌聲〔長笛及小提琴獨奏〕讓皇帝感動落淚，可是一隻機械夜鶯於此

Le Chant du Rossignol (Song of the Nightingale) began life in 1908 as a projected opera based on a story by Hans Christian Anderson (*The Nightingale*) and inspired by Rimsky-Korsakov's opera, *The Golden Cockerel*. However, the following year, and with just one act completed, Stravinsky was commissioned to write a ballet, *The Firebird* (more of which later), and *The Nightingale* was forgotten. Two more ballets – *Petrushka* and *The Rite of Spring* – followed, and only in 1914 did he return to *The Nightingale* which was staged in Paris on 26th May that year. Serge Diaghilev, who had commissioned the ballet scores, suggested Stravinsky turn it into a ballet; which he did, although it was not staged until 2nd February 1920. In the meantime he had decided the piece would also work as a stand-alone concert piece, and during 1917 arranged it as a symphonic poem which, as *Song of the Nightingale*, was premiered by the Suisse Romande Orchestra under Ernest Ansermet in Geneva on 6th December 1919.

Stravinsky's music relates Hans Christian Anderson's original story in three continuous parts.

The Palace of the Chinese Emperor: The music bursts into life as the Emperor arrives in his court. Gently fluttering flutes signify the nightingale, famed for its exquisite singing, being brought before the Emperor.

The Two Nightingales: The bird's singing (solo flute and solo violin) brings tears to the Emperor's eyes, but when a delegation from Japan presents him with a mechanical nightingale, which also starts to sing (solo oboe), the real bird flies off and is banished by an angry Emperor (by way of a muted trombone solo). The mechanical bird is given place of honour at the Emperor's bedside.

史特拉汶斯基 《夜鶯之歌》

IGOR STRAVINSKY (1882-1971)

Song of the Nightingale

時從日本進貢來華，被送進朝廷，機械鳥亦唱起歌來（雙簧管獨奏）。皇帝一怒之下（加上弱音器的長號獨奏）將活鳥驅逐出宮，獲得青睞的機械鳥則留在皇帝御床旁邊。

中原皇帝抱病與復原：皇帝病重，憶起生平所作各種罪孽，命機械鳥高歌以抒其懷。機械鳥卻出現故障，因而無法唱歌。皇帝危在旦夕，朝臣奏起莊嚴的葬禮哀樂，夜鶯的歌聲卻竟然在此時響起（長笛及小提琴）。奇蹟出現，皇帝恢復精神，由激烈的小號獨奏作代表，史特拉汶斯基聲稱是「在十年前預視了歌舒詠」。

有了一隻活夜鶯，就無需中西醫藥了，不是嗎？

中譯：施文慧

Illness and Recovery of the Emperor of China: As the Emperor lies dying he recalls all the evil deeds he has done and urges the mechanical bird to sing to ease his suffering. But the mechanism has broken and the bird cannot sing. The Emperor is fading, but, at the very moment his courtiers have struck up a solemn funeral procession, the real nightingale is heard to sing (flute and violin), and the Emperor stages an amazing recovery in the shape of a sultry trumpet solo which Stravinsky claimed "anticipated Gershwin by a decade".

Who needs medicine, Chinese or Western, when you can have a real nightingale?

BY DR MARC ROCHESTER

編制

兩支長笛（其一兼短笛）、兩支雙簧管（其一兼英國管）、一支單簧管、一支低音單簧管、兩支巴松管、四支圓號、三支小號、三支長號、一支大號、定音鼓、敲擊樂器、兩部豎琴、鋼片琴、鋼琴及弦樂組

INSTRUMENTATION

Two flutes (one doubling piccolo), two oboes (one doubling cor anglais), clarinet, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, celesta, piano and strings



史特拉汶斯基 《火鳥組曲》(1919)

IGOR STRAVINSKY (1882-1971)

Firebird Suite (1919)

序曲	Introduction
火鳥之舞	Firebird and its Dance
公主之圓環舞	Round Dance of the Princesses
魔王卡茨地獄之舞	Infernal Dance of King Kashchei
搖籃曲	Berceuse
終曲	Finale

1905年，史特拉汶斯基完成他在聖彼得堡大學的法律學位。他於翌年結婚，並以其後三年時間為新婚妻子及兩個小孩（先後於1907及1908年出生）建立家庭。不過，他一直熱愛音樂創作。在林姆斯基-高沙可夫協助下，他的兩首作品在1908年6月17日於聖彼得堡首演（林姆斯基-高沙可夫於演出僅四天後與世長辭）。在座觀眾包括澤格·狄亞格列夫，狄氏當時正積極籌劃一個在巴黎舉行、展示俄羅斯文化藝術的年度藝術節。他發現巴黎觀眾熱愛芭蕾，於是成立「俄羅斯芭蕾舞團」，並安排舞團於1909的藝術節中亮相。他非常欣賞當晚的演出，隨即發出電報，邀請史特拉汶斯基為葛利格和蕭邦的幾首樂曲重新編曲，作為他的芭蕾舞劇配樂之用。史特拉汶斯基並不願意為着如此缺乏挑戰性的工作，而打斷《夜鶯之歌》的創作過程，但在好奇心驅使之下，最後還是到訪了俄羅斯芭蕾舞團在聖彼得堡的舞蹈室。當時一位舞者跳起舞段，他則在鋼琴上即興彈奏，從中領略到一些基本的

In 1905 Stravinsky concluded his studies (in law) at the University in St. Petersburg. He married the following year and for the next three years seems to have spent his time building a home for his new wife and their two children, born in 1907 and 1908 respectively. Composing, however, had long been his real passion and, with the support of Rimsky-Korsakov (who was to die just four days later), two of his works were performed publicly in St. Petersburg on 17th June 1908. Seated in the audience was Serge Diaghilev, who was busily engaged in putting together an annual festival in Paris which showcased Russian art. He had discovered that the French loved ballet and had established a dance troupe - subsequently known as the *Ballets Russes* - which was to perform at the 1909 festival. Impressed with what he heard, he sent a telegram to Stravinsky asking him to arrange some music by Grieg and Chopin for his dancers. Stravinsky was unwilling to break off work on *Le Chant du Rossignol* in order to work on such an unchallenging commission, but curiosity got the better of him, and he paid a call on the *Ballets Russes'* studios in St. Petersburg where he was given some basic guidance in ballet technique by improvising at the piano while one of the dancers went through some set-piece actions. He was interested, but refused to provide music which was merely orchestrations of other men's work, and told

史特拉汶斯基 《火鳥組曲》 (1919)

IGOR STRAVINSKY (1882-1971)

Firebird Suite (1919)

芭蕾舞劇配樂技巧。雖然他對此甚感興趣，可是卻不願意只為他人配器。他告訴狄亞格列夫，只會接受全新音樂創作的委約。

由於首場舞蹈演出已經籌劃完畢，並已公開對外宣傳，狄亞格列夫別無選擇，只能委約史特拉汶斯基為演出作曲。史特拉汶斯基約花了六個月時間完成整套配樂，《火鳥》在1910年6月25日假巴黎舉行首演，反應異常熱烈，遠超任何人的想像。演出不但為狄亞格列夫的1910年巴黎舞季提供穩健的財政保障，更令史特拉汶斯基蜚聲國際。之後，他再根據《火鳥》寫成三套管弦組曲。他這樣做，似乎是想為付出的努力賺取一點回報。原來布爾什維克革命令原本出版《火鳥》的俄羅斯出版商幾近倒閉，一間德國出版社接手原出版商的出版書目，並與史特拉汶斯基爭奪作品版權。這幾首組曲裡面的第二首於1919年4月12日假日內瓦首演，正是本音樂會將會演奏的一首。

這首組曲為編制較小的樂團而寫，共分六個部份，中間沒有停頓，一氣呵成。《火鳥》原作根據一個俄羅斯古老傳說寫成，本組曲主要根據故事情節發展。一位王子在打獵途中，遇見一隻「浴火靈鳥」〈序曲〉，為了避免被王子捕捉，火鳥贈他魔法羽毛〈火鳥之舞〉。王子在一個魔宮外看見

Diaghilev he would only accept the commission if he could write a totally original score.

With the first performance both planned and advertised, Diaghilev had no choice but to hand the commission to Stravinsky who completed the full score in around six months, and the Paris premiere of *The Firebird*, on 25th June 1910, went infinitely better than anyone could have dared hope. It not only guaranteed the financial success of the 1910 Paris season for Diaghilev, but rocketed Stravinsky to international fame. He subsequently made three orchestral suites from *The Firebird*; prompted, it seems, by the need to get some money back for his efforts since the original Russian publisher had been effectively put out of business by the Bolshevik Revolution and Stravinsky's claim to the work's copyright contested by a German publisher who had taken over the former Russian publisher's catalogue. The second of those Suites, first performed in Geneva on 12th April 1919, is what we hear in concert today.

Scored for a reduced orchestra and divided into six sections which run without a break, the *Firebird Suite* follows the basic outline of the original story, which was based on an old Russian legend. On a hunting expedition a prince encounters a fabulous bird with a plumage of fire "**Introduction**". To avoid being captured the bird gives the prince a magic feather "**Firebird and its Dance**". Attracted by the sight of no less than 13 princesses dancing and playing with golden apples outside an enchanted castle "**Round Dance of the Princesses**" the prince is tempted to enter it but they warn him of the evil King Kashchei within; Kashchei likes nothing better than to turn uninvited guests to stone. Regardless, the prince enters and, when threatened by Kashchei, holds up



13位把玩著金蘋果的公主翩翩起舞〈公主之圓環舞〉，看得入迷的王子想要進入城堡，公主們卻警告王子，城內住著邪惡的魔王卡茨，愛將擅闖城堡的訪客變成石頭。王子最後決定進城，並在卡茨威脅他的時候亮出魔法羽毛。火鳥馬上出現，令卡茨開始瘋狂起舞，直至用盡所有精力，氣絕身亡〈魔王卡茨地獄之舞〉。魔王被消滅之後，所有被他變成石頭的人全部重獲自由〈搖籃曲〉。王子與其中一位在城前起舞的公主成婚，樂曲在一個華麗閃爍的盛大婚禮下完滿結束〈終曲〉。

中譯：施文慧

the magic feather. Immediately the Firebird appears and drives Kashchei into a mad dance which leaves him exhausted and, eventually, dead “*Infernal Dance of King Kashchei*”. In the aftermath all those whom the king had succeeded in turning to stone are freed “*Berceuse*” and the prince takes one of the dancing princesses as his wife in a glittering wedding “*Finale*”.

BY DR MARC ROCHESTER

編制

兩支長笛（其一兼短笛）、兩支雙簧管（其一兼英國管）、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、鋼琴/鋼片琴及弦樂組

INSTRUMENTATION

Two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, piano/celesta and strings



馬卻 JUN MÄRKL

指揮 conductor

馬卻長久以來一直是演繹德國曲目的名家，尤其是交響樂及歌劇作品。而他近年則以演繹法國印象派作品見稱，手法優雅且揮灑自如。他與維也納、柏林、慕尼黑的國家歌劇院及德國德累斯頓森帕歌劇院是長期合作夥伴關係。他近年擔任里昂國家樂團（2005年至2011年）及德國中部萊比錫電台交響樂團（至2012年）的音樂總監，亦備受讚賞。

2014/15及2015/16兩個樂季，他獲委任為西班牙巴斯克國家樂團的總指揮。他經常獲邀到世界各地的知名樂團作客席演出，包括克里夫蘭樂團、費城樂團、NHK交響樂團、捷克愛樂、慕尼黑愛樂、奧斯陸愛樂，以及蘇黎世大會堂音樂廳樂團等等。於2014年，拿索斯發行了兩張由馬卻指揮皇家蘇格蘭國家樂團，演繹細川俊夫作品的唱片。

他亦有許多錄音，曾和NHK交響樂團灌錄舒曼交響曲作品全集（現場錄音），為Telarc灌錄德伏扎克作品、與德國中部萊比錫電台交響樂團灌錄孟德爾遜及達以伯德的作品，尚有拉威爾和梅湘作品，以及與里昂國家樂團為拿索斯灌錄了一套九碟的德布西作品集，大獲好評。為表揚他於里昂的傑出成就，於2012年他獲法國文化局頒發法國藝術及文學騎士勳章。

Jun Märkl has long been known as a highly respected interpreter of the core Germanic repertoire from both the symphonic and operatic traditions, and more recently for his refined and idiomatic explorations of the French impressionists. His long-standing relationships at the state operas of Vienna, Berlin, Munich and Semperoper Dresden have in recent years been complemented by his Music Directorships of the Orchestre National de Lyon (2005-11) and MDR Symphony Orchestra Leipzig (to 2012).

He was appointed Principal Conductor of the Basque National Orchestra for 2014/15 and 2015/16 seasons. His busy guesting schedule takes him to the world's leading orchestras, including the Cleveland Orchestra, Philadelphia Orchestra, NHK Symphony Orchestra, Czech Philharmonic, Munich Philharmonic, Oslo Philharmonic, Tonhalle Orchester Zürich. In 2014 Naxos released two Hosokawa discs recorded by Jun Märkl with Royal Scottish National Orchestra.

He has also recorded the complete Schumann symphonies live with the NHK Symphony, Dvořák on Telarc, Mendelssohn and D'Albert with MDR, and Ravel, Messaien and a highly acclaimed nine-disc Debussy set with the Orchestre National de Lyon on Naxos. In recognition of his achievements in Lyon he was honoured by the French Ministry of Culture in 2012 with the Chevalier de l'Ordre des Arts et des Lettres.



Photo: Peter Rigaud



史坦巴赫 ARABELLA STEINBACHER

小提琴 violin

小提琴家史坦巴赫是現今樂壇炙手可熱的小提琴家，曾與國際主要樂團合作演出。《紐約時報》形容她的演奏「在抒情與爆發力之間取得絕佳平衡，因精彩絕倫的技巧和豐富變化的音色而與眾不同」。

她經常演奏的小提琴協奏曲曲目超過30首，合作的樂團包括波士頓交響樂團、克里夫蘭管弦樂團、紐約愛樂、倫敦交響樂團、德累斯頓國家管弦樂團、愛樂樂團、芝加哥交響樂團、費城管弦樂團、萊比錫布商大廈管弦樂團、巴伐利亞電台交響樂團等等。2013年8月，她完成愛薩爾茨堡音樂節上的首演。與史坦巴赫合作過的指揮包括沙爾、戴維斯爵士、杜南意、比奧斯達、尤羅夫斯基、漢高布洛克、梅塔、亞諾夫斯基、馬捷爾、奧羅斯科-埃斯特拉達和聶澤賽金等。

史坦巴赫現為荷蘭五音唱片公司專屬藝人。她過往灌錄的專輯屢獲褒賞，曾贏得法國《音樂世界》雜誌大獎、兩座回聲音樂獎杯、兩次德國唱片評論人大獎，以及《留聲機》雜誌的「編輯之選」等。她與指揮迪圖瓦以及瑞士羅曼德管弦樂團合作的最新唱片孟德爾遜和柴可夫斯基小提琴協奏曲，於2015年6月發行。

史坦巴赫現今使用的小提琴是1716年斯特拉迪瓦裡製作的「布茲」，由日本音樂基金會慷慨提供。

Violinist Arabella Steinbacher has firmly established herself as one of today's leading violinists on the international concert scene, performing with the world's major orchestras. The New York Times described her playing "Balanced lyricism and fire – among her assets are a finely polished technique and a beautifully varied palette of timbres."

With her diverse and deep repertoire of more than thirty concertos for violin, she appears with leading international orchestras including Boston Symphony, Cleveland Orchestra, New York Philharmonic, London Symphony Orchestra, Staatskapelle Dresden, Philharmonia Orchestra, Chicago Symphony Orchestra, Philadelphia Orchestra, Leipzig Gewandhaus Orchestra, Bavarian Radio Symphony Orchestra and many more. In August 2013 she made her debut at Salzburger Festspiele. She has worked with conductors including Riccardo Chailly, Sir Colin Davis, Christoph von Dohnányi, Herbert Blomstedt, Vladimir Jurowski, Thomas Hengelbrock, Zubin Mehta, Marek Janowski, Lorin Maazel, Andrés Orozco-Estrada and Yannick Nezet-Seguin.

Recording exclusively for PENTATONE, her recording honors include the Choc du mois from Le Monde de la Musique, two ECHO Klassik Awards, two German Record Critics' Awards and the Editor's Choice Award from Gramophone magazine. Her latest CD with "Mendelssohn & Tchaikovsky violin concertos" recorded with the Orchestre de la Suisse Romande under Charles Dutoit has recently been released in June 2015.

Steinbacher currently plays the "Booth" Stradivarius (1716) generously provided by the Nippon Music Foundation.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

「今天的港樂絕對是世界水準！」知名樂評人黃牧

香港管弦樂團（港樂）剛完成歐洲五國七個城市的巡演，凱旋而歸。音樂會在倫敦、維也納、蘇黎世、燕豪芬、伯明翰、柏林和阿姆斯特丹舉行，大部份均全場爆滿，觀眾更站立鼓掌，而樂評人對演出皆給予正面評價。於維也納金色大廳的演出更已被錄製，並安排於稍後作電視廣播。

港樂的歷史可追溯至1895年，樂團前身中英樂團於該年正式成立，1957年易名為香港管弦樂團，1974年職業化。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育計劃，並與香港歌劇院和香港藝術節合作演出歌劇。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、寧峰、葛納、郎朗、余隆、李雲迪、剛辭世的馬捷爾、安蘇菲·慕達、王羽佳以及港樂前任音樂總監艾度·迪華特等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄

The Hong Kong Philharmonic Orchestra (HK Phil) has recently returned from an extremely successful five-country, seven-city tour of Europe, with concerts in London, Vienna, Zurich, Eindhoven, Birmingham, Berlin and Amsterdam. Most concerts were sold out, there were standing ovations, and the reviews were universally positive. The concert in Vienna's Musikverein was filmed for future broadcast on TV.

With a history stretching back to 1895, when it was formed as the Sino-British Orchestra, the HK Phil was re-named in 1957 and became fully professional in 1974.

Thanks to significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li, the late Lorin Maazel, Anne-Sophie Mutter, Yuja Wang and Edo de Waart, the HK Phil's previous Music Director.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring



“Today’s HK Phil is absolutely world-class!” Albert Wong, renowned critic

由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的社區推廣計劃一向備受好評，每年將音樂帶給數以萬計兒童，更即將向學童免費派發古典音樂唱片，當中輯錄了布烈頓《青少年管弦樂隊指南》、浦羅哥菲夫《彼得與狼》以及利奧波特·莫扎特《玩具》交響曲。

本樂季是梵志登出任港樂音樂總監的第三個樂季。樂團在梵志登的領導下繼續創新里程，眾多新的演出計劃中，包括演出華格納《尼伯龍的指環》，令港樂成為中港兩地首個演出這齣鉅著的本地樂團。聯篇歌劇《尼伯龍的指環》將以歌劇音樂會形式分四年演出，每年演出一齣。現場錄音將由拿索斯唱片發行。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，致力推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to ten of thousands of children annually. A recording will soon be issued free to schoolchildren throughout Hong Kong of Britten’s *The Young Person’s Guide to the Orchestra*, Prokofiev’s *Peter and the Wolf* and Leopold Mozart’s *Toy Symphony*.

This season is Jaap van Zweden’s third as Music Director of the HK Phil. With him, the orchestra is undertaking major expansion and new projects, including the first-ever performances by a Hong Kong or mainland Chinese orchestra of Wagner’s *The Ring of the Nibelung*. The four operas are being performed, one a year, in concert and recorded live for the Naxos label.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire also endeavours to promote artistic excellence, foster access to classical music and stimulate cultural participation in Hong Kong, and to enhance Hong Kong’s reputation as one of the great cities of the world.

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

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

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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Jing Wang/
Concertmaster



梁建楓/樂團第一副首席
Leung Kin-fung/First
Associate Concertmaster



王思恆/樂團第二副首席
Wong Sze-hang/Second
Associate Concertmaster



朱蓓/樂團第三副首席
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



徐恆
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 范丁
Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



余思傑
Domas Juškys



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



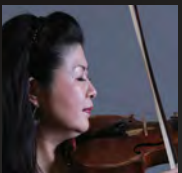
冒異國
Mao Yiguo



潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



冨田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-ye



周騰飛
Zhou Tengfei



韋鈴木美矢香 (休假)
Miyaka Suzuki Wilson
(On sabbatical leave)



中提琴 VIOLAS



● 凌顯祐
Andrew Ling



■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



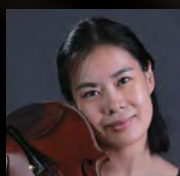
崔宏偉
Cui Hongwei



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



張姝影
Zhang Shu-ying

大提琴 CELLOS



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Richard Bamping



■ 方曉牧
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▲ 林穎
Dora Lam



陳屹洲
Chan Ngat Chau



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Chen Yi-chun



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



● 林達僑
George Lomdaridze



▲ 姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



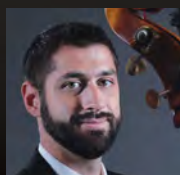
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmberg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

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

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Olivier Nowak



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● 韋爾遜
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PERCUSSION



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Aziz D. Barnard Luce



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Raymond Leung Wai-wa



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Sophia Woo Shuk-fai

豎琴
HARP



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Violin: Selena Choi

中提琴：郭豫雯、楊帆
Viola: Guo Yuwen, Yang Fan

大提琴：洪嘉儀
Cello: Shelagh Heath

圓號：趙展邦、包文慶*
Horn: Harry Chiu, Paw Man-hing Hermann*

敲擊樂器：勞善雯、韋特森
Percussion: Mandy Lo, Scott Weatherson

豎琴：黃士倫*
Harp: Ann Huang*

鋼片琴：嚴翠珠
Celesta: Linda Yim

*承蒙香港小交響樂團允許參與演出
*With kind permission of the Hong Kong Sinfonietta

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香港管弦樂團教育及社區活動

The Hong Kong Philharmonic Orchestra's
Education and Community Engagement Projects



1

1 香港管弦樂團社區音樂會—港樂·童遊記 (29-6-2014)
The HK Phil Community Concert - Itty-Bitty Journey

2 太古「港樂·星夜·交響曲」@中環新海濱 (21-11-2014)
Swire Symphony Under The Stars @ The New Central Harbourfront

3 「賽馬會音樂密碼教育計劃」—與港樂同台綵排及演出 (4-11-2014)
Jockey Club Keys to Music Education Programme -
Share the Stage with the HK Phil

4 「賽馬會音樂密碼教育計劃」—學校專場音樂會
Jockey Club Keys to Music Education Programme -
Schools Concerts

5 「賽馬會音樂密碼教育計劃」—室樂小組到校表演
Jockey Club Keys to Music Education Programme -
Ensemble Visits to Schools

2

4

3







緊貼港樂

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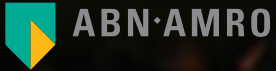
Hong Kong Philharmonic Orchestra  搜尋Search



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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 Orchestra family.

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李博
Li Bo

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趙瀾娜

Zhao Yingna

聯合首席第二小提琴
Co-Principal Second Violin



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大師會特別為熱愛交響樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝：

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艾曼·謝曼明 (1907) 小提琴·由冨田中知子小姐使用
張爾惠先生 捐贈
洛治·希爾 (c.1800) 小提琴·由王亮先生使用
鍾普洋先生 捐贈
多尼·哈達 (1991) 大提琴
史葛·羅蘭士先生 借出
安素度·普基 (1990)·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
Dawne Haddad (1991) Violoncello
Loaned by Mr Laurence Scofield
Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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香港管弦協會婦女會 捐贈

- 所捐贈之罕有樂器
- 安域高·洛卡 (1902) 小提琴·由程立先生使用
 - 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓓小姐使用
 - 約瑟·加里亞奴 (1788) 小提琴·由樂團首席王敬先生使用
 - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閩式小號兩支
- 德國華格納大號乙套
- 翼號乙支

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

- Rare instruments donated
- Enrico Rocca (1902) Violin, played by Mr Cheng Li
 - Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
 - Joseph Gagliano (1788) Violin, played by Mr Jing Wang, 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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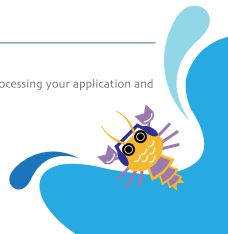
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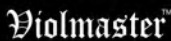
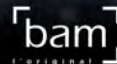
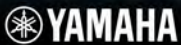
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