

告別迪華特 — 瞥見剛柔

Farewell to Edo – Visions Unveiled

6&7 | 4 | 2012

FRI & SAT 8PM

香港文化中心音樂廳

HK Cultural Centre Concert Hall

陳其鋼 《蝶戀花》

華格納 《帕西發爾》— 管弦套曲 (迪夫利格改編)

CHEN Qigang *Iris Dévoilée*

WAGNER *Parsifal* – an orchestral quest (arr. de Vlieger)

艾度·迪華特 指揮

Edo de Waart conductor

陳小朵 女高音

Chen Xiaoduo soprano

孟萌 青衣兼第二女高音

Meng Meng qingyi & soprano II

王楠 二胡

Wang Nan erhu

李佳 琵琶

Li Jia pipa

常靜 箏

Chang Jing zheng

華格納死後多年，他的歌劇才於拜萊特歌劇院上演，他屬意最後一齣歌劇於復活節期間演出，就和這套音樂會一樣。歌劇最後一場時間發生在耶穌受難日，武士帕西發爾尋找聖杯下落，向其他武士展示這象徵友愛和救贖的聖杯。迪夫利格將華格納歌劇編成管弦套曲，沒有人聲，我們可以聽到一些最深刻和最感人的音樂。《帕西發爾》環繞男性的奮鬥，相反，陳其鋼《蝶戀花》的神秘面紗背後，卻是無盡的女性溫柔，並透過九個不同的女性面貌開拓主題。

Only years after Wagner's death could *Parsifal* be heard anywhere but in his own opera theatre in Bayreuth. His last opera is meant to be played at Easter, as we do in these concerts. Its final scenes are set on Good Friday, when the knight Parsifal achieves his quest, unveiling the Holy Grail to his fellow knights – a powerful symbol of brotherhood and redemption. Hans de Vlieger has taken Wagner's opera and fashioned an orchestral quest, without voices, so that we can hear some of the most profound and moving music ever written for orchestra. Another veil is lifted to reveal Chen Qigang's masterwork, *Iris Dévoilée*. While *Parsifal* centres on man and his struggles, this work is about the eternal feminine, and explores its theme through a series of musical portraits – nine aspects of womanhood.

EDO SAYS: "I'M PROUD THAT CHEN QIGANG'S WORK HAS FEATURED DURING MY TIME IN HONG KONG. MANY COMPOSERS TRY TO LINK EAST AND WEST IN THEIR MUSIC. BUT CHEN SUCCEEDS – HE'S THE REAL THING. IT'S MUSIC WHICH IS INTRIGUING AND FULL OF COLOUR."

告別迪華特 — 夢幻和聲

Farewell to Edo – Dream Harmonies

13&14 | 4 | 2012

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李察·史特勞斯 《唐吉訶德》

約翰·亞當斯 《和聲教案》

R STRAUSS *Don Quixote*

John ADAMS *Harmonielehre*

艾度·迪華特 指揮

鮑力卓 大提琴

凌顯祐 中提琴

Edo de Waart conductor

Richard Bamping cello

Andrew Ling viola



鮑力卓
RICHARD BAMPING
photo Cheung Chi Wai



凌顯祐
ANDREW LING
photo Natasha Komoda

約翰·亞當斯的《和聲教案》靈感來自一連串活靈活現的夢，這些夢更令他成功擺脫窒礙他創作軌道的枷鎖。樂曲憑著興奮刺激的元素成為現代經典，密麻麻的管弦織體層層疊疊，營造出強而有力的聲音能量，令人精神為之一振，並為《和聲教案》贏得廿世紀音樂發展中重要的一席。《唐吉訶德》描寫一位老翁妄想成為流浪騎士的故事，長笛和小號搖身一變成為綿羊，全部木管加入，在高空上奔馳，唐吉訶德的忠心友伴桑查茲則借助大號及中提琴好言相勸。樂曲的明星是代表唐吉訶德的大提琴，而港樂的明星就是首席大提琴鮑力卓。

John Adams' *Harmonielehre* was inspired by a series of vivid dreams which freed him from a creative block that had stopped him in his composing tracks. This work has become a modern-day classic for its sheer excitement. It piles layers of concentrated orchestral texture over one another, resulting in a compelling momentum of sound – thrilling effects which gained *Harmonielehre* its place among seminal 20th century musical works. *Don Quixote* depicts the misguided old gentleman who decides to take up the life of a wandering knight. Flutes and trumpets become bleating sheep; all the woodwind join in for a wild ride high in the air. And the knight's faithful sidekick, Pancho Sanchez, offers his comments on the action courtesy of the tuba and viola. But the star is the cello, Don Quixote himself, taken by our Principal Cello Richard Bamping.

EDO SAYS: "RICK BAMPING AND I HAVE TALKED ABOUT PLAYING *DON QUIXOTE* FOR YEARS. HIS CHARISMA AS A PERFORMER IS AMAZING – HE PUTS EVERYTHING INTO THE MUSIC."