

great performers

巨星匯

港樂旗艦音樂會系列巨星匯為大家獻上一個星光熠熠樂季。各位享負盛名的藝術家將以獨特角度為大家演繹首首精彩作品，您的樂團亦將在此系列的八套音樂會中施展渾身解數，務求令每場演出都是一次難忘的音樂體驗。

Our flagship series, Great Performers offers you a stellar season of concerts. The greatest repertoire, performed by acclaimed artists who bring special vision and experience to each performance. Eight programmes showcase your orchestra in unforgettable musical experiences.

冰鳥·火鳥

Ice Bird, Fire Bird

14&15 | 10 | 2011

FRI & SAT 8PM

香港文化中心音樂廳

HK Cultural Centre Concert Hall

西貝遼士 《圖翁內拉的天鵝》

葛利格 鋼琴協奏曲

史特拉汶斯基 《火鳥》

SIBELIUS *The Swan of Tuonela*

GRIEG Piano Concerto

STRAVINSKY *The Firebird*

德爾弗斯 指揮

瓦茲 鋼琴

Andreas Delfs conductor

André Watts piano

西貝遼士和史特拉汶斯基均從傳說之鳥得到靈感。芬蘭民間傳說，在死亡之島靜水之上游弋的就是圖翁內拉的天鵝。西貝遼士用音樂將這份冷靜寂靜的氣氛緊緊捕捉，靜水流深，英國管獨奏響起的時候，當心這隻能迷人心智的冰鳥。

史特拉汶斯基寫的東西截然不同。俄羅斯傳說中的火鳥住在魔王卡茨的花園，狄亞基列夫把這個魔幻故事交托給當時寂寂無名的史特拉汶斯基，這次合作，標誌著一次劃時代的革新，音樂的定義從此改寫。火鳥令史特拉汶斯基一舉成名，時至今日，這首色彩斑斕、令人目眩的樂曲，對樂隊來說仍是一項極大挑戰。

帶領我們穿越冷暖之間的是傳奇美國鋼琴家瓦茲，充滿挪威情懷的葛利格鋼琴協奏曲，透過他的指尖淨化成感人至深的琴音。

Mythical birds inspired both Sibelius and Stravinsky. In Finnish folklore, the Swan of Tuonela moved across the still waters surrounding the island of the dead. Sibelius wrote music of incredible tranquility to illustrate this scene. But still waters run deep – *The Swan of Tuonela*, featuring an icy solo for cor anglais, has the power to mesmerise.

Stravinsky depicted an altogether different element. The Firebird lives in the garden of the sorcerer Kashchei, in Russian fairy tale. This was the magical story which Sergei Diaghilev offered to the then unknown Igor Stravinsky – the start of a revolutionary relationship which would change music forever. Stravinsky delivered his first masterpiece. Even today orchestras take a deep breath before performing this dazzling and colourful score.

Legendary American pianist André Watts takes us from the ice to the fire with Grieg's piano concerto – nordic passion distilled into a favourite concerto of deep sentiment.



瓦茲

ANDRÉ WATTS
photo Steve J. Sherman

"[ANDRÉ WATTS]
HAS BIG SOUND, BIG
TECHNIQUE AND NATURAL
MUSICALITY."

The New York Times



德爾弗斯
ANDREAS DELFS
photo Erol Reyat



藍絲瑪
SIMONE LAMSMASMA
photo: Otto van den Toorn

戰前戰後 Before and After

25&26 | 11 | 2011

FRI & SAT 8PM
香港文化中心音樂廳
HK Cultural Centre Concert Hall

布烈頓 小提琴協奏曲
浦羅哥菲夫 第五交響曲

BRITTEN Violin Concerto
PROKOFIEV Symphony No.5

范瑞韋頓 指揮
藍絲瑪 小提琴

Jaap van Zweden conductor
Simone Lamsma violin

Britten and Prokofiev both wrote incisive works about the world they were faced with. The young Britten, leaving England as the storm clouds of the Second World War gathered, wrote dark works full of foreboding and the sheer intensity of the times. His violin concerto dates from 1939 and captures the mood perfectly. Between its composition and first performance, war broke out.

Prokofiev's fifth symphony was written as the tide of battle turned. This is a triumphant victory symphony, matching its era almost to the minute – as Prokofiev raised his baton at the very first performance, a volley of cannons was fired in Moscow, announcing that the last Soviet offensive on Germany was underway.

Both works exude vigour, aggression, sometimes despair; a portrait of their time, before and after enormous conflict. Join Jaap van Zweden and soloist Simone Lamsma for a concert of dramatic scope.

“...THE YOUNG DUTCH PLAYER DISPLAYED A GENUINELY WINNING COMBINATION OF MUSICALITY AND TECHNICAL COMMAND.”

London Times
on Lamsma's Britten
Violin Concerto



范瑞韋頓
JAAP VAN ZWEDEN
photo: Dallas Symphony

布烈頓和浦羅哥菲夫以簡潔有力的音樂呈現出他們身處的世界。年青的布烈頓於二次世界大戰戰雲密布之時離開英格蘭，他陰鬱的作品中，非但預示了恐怖的事將要發生，還細緻刻畫出當時緊張的時局。戰爭氣氛完全反映在他寫於1939年的小提琴協奏曲，就在脫稿與首演之間，二戰正式爆發。

浦羅哥菲夫第五交響曲創作於形勢逆轉之時，這首象徵勝利、興高采烈的交響曲，與當時的時代步伐一致——就在浦羅哥菲夫親自指揮交響曲首演之時，莫斯科的隆隆炮聲宣告前蘇聯對德國的大反擊正式展開。

兩首氣勢凌人的作品，偶爾讓人呼吸到絕望，是戰前戰後世局紛亂的寫照。范瑞韋頓和藍絲瑪的指揮棒和琴弓，將引領大家用耳朵感受大時代的動盪。

范斯克的旋歸—馬勒五

Vänskä Returns – Mahler 5

2&3 | 12 | 2011

FRI & SAT 8PM

香港文化中心音樂廳

HK Cultural Centre Concert Hall

莫扎特 A大調第23鋼琴協奏曲，K488

馬勒 第五交響曲

MOZART Piano Concerto No.23 in A, K488

MAHLER Symphony No.5

范斯克 指揮

李維斯 鋼琴

Osmo Vänskä conductor

Paul Lewis piano



范斯克
OSMO VÄNSKÄ
photo Greg Helgeson



范斯克站到台上，意味著無論樂師或觀眾都會有一次難忘經歷。鋼琴家李維斯對音樂的見解精闢，他將與范斯克攜手演繹莫扎特趣味盎然、充滿陽光氣息的第23鋼琴協奏曲。莫扎特這首匠心獨運的協奏曲將鋼琴與樂隊配合得天衣無縫，即使陰雲密佈令情緒轉壞，幸福快樂仍然隨處可聞。

預測晴天將會在終曲再次降臨到風雲色變的馬勒第五交響曲。樂曲以沉重的葬禮進行曲掀起序幕，氣氛陰鬱嚴峻，暴風雨隨即爆發，最終卻在馬勒層層進迫下推至鬧哄哄的高潮。一如所料，晴天到臨，盡是馬勒專屬的燦爛陽光與勝利喜悅。勝利前夕馬勒寫下可能是他最珍而重之的音樂——一首極盡溫柔和親密的稍慢板。

李維斯
PAUL LEWIS
photo Jack Liebeck

“A PIANIST
MUST BE
TRUE TO
ELEGANCE
AND NASCENT
VOLCANIC
SPIRIT.
LEWIS DID
THAT TO
NEAR-
PERFECTION...”

Richard Morrison,
The Times

When Osmo Vänskä steps on stage, players and audience alike know that an unforgettable experience is in store. Here he joins Paul Lewis, a uniquely insightful pianist, to perform Mozart's 23rd concerto - a garden of delights, bathed in the sun of Mozart's inimitable creativity. Piano and orchestra were never more intimately combined than here, and even when clouds gather and the mood turns melancholy, there is still joy to be found in every single moment.

Sunlight breaks through in Mahler's fifth symphony, but the prevailing forecast is literally 'stormy'! Beginning with a heavy funeral march, Mahler sets a stern and sombre tone. After this the storm breaks out, but Mahler is pushing forward to a blazingly triumphant climax – inevitably, the sun will shine and the exhilaration of triumph, as only Mahler could express, will arrive. Before it does, though, he offers us perhaps his most treasured music, the Adagietto, which celebrates the tenderest, most intimate of emotions.

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李維斯鋼琴獨奏會
PAUL LEWIS
IN RECITAL

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家鄉之樂 Homeland Music

4&5 | 1 | 2012

WED & THU 8PM

香港文化中心音樂廳

HK Cultural Centre Concert Hall

威廉·舒曼 《新英格蘭三聯畫》

巴伯 小提琴協奏曲

浦羅哥菲夫 第六交響曲

William SCHUMAN *New England Triptych*

BARBER Violin Concerto

PROKOFIEV Symphony No.6

列頓 指揮

沙涵 小提琴

Andrew Litton conductor

Gil Shaham violin

浦羅哥菲夫深知音樂的威力。寫於1947年的第六交響曲道盡國家戰後重創的滿目瘡痍。「我們每一個人都有不能痊癒的傷口。」他形容此作時說。縱使天有多黑，路有多難，音樂和希望尚在人間，這首交響曲正是通往晴空的道路。

晴空照耀巴伯的小提琴協奏曲，貴為美國音樂代表名作之一，這首協奏曲滿載巴伯家鄉積極樂觀的精神，並且具有能打動人心的力量，這份力量將在沙涵的手中發揮至極致。

威廉·舒曼同樣受愛國精神所啟發，《新英格蘭三聯畫》是向美國音樂之父威廉·比林斯的致敬。比林斯早於十八世紀末已開始創作音樂，從他的作品當中，舒曼聽到動感澎湃的美國。《新英格蘭三聯畫》延續比林斯的美國獨立主義精神，以振奮人心的姿態展示人前。

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沙涵小提琴獨奏會
GIL SHAHAM
IN RECITAL

p.47

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沙涵

GIL SHAHAM
photo Christian Steiner



列頓

ANDREW LITTON
photo Steve J. Sherman

"THE
VIRTUOSIC
VIOLINIST
GIL SHAHAM
WAS IN INSPIRED
FORM, PLAYING
WITH LUSTROUS
TONE, BRILLIANT
TECHNIQUE
AND SWEEPING
ENERGY."

*The New York
Times*

Prokofiev knew the power of music. His sixth symphony, written in 1947, reflects the fatigue of a nation devastated by war. "Each of us has wounds that cannot be healed," he said when describing this work. But even in dark times music and hope are still possible, and this symphony finds a way towards brighter skies.

Bright skies light Barber's violin concerto, one of the seminal works of American music. The concerto brims with sweep and optimism – the characters of Barber's homeland. In Gil Shaham's hands, this concerto's power to move will shine out.

William Schuman was inspired by the same spirit. *New England Triptych* pays tribute to an American founding father, William Billings, who wrote the first lasting music of the new United States in the late 1700s. In Billings, Schuman heard the robust vitality of America. His tribute is a rousing expression of that same American spirit of independence.

炫技：獨奏與樂隊

Virtuosos: Soloist and Orchestra

9&10 | 3 | 2012

FRI & SAT 8PM

香港文化中心音樂廳

HK Cultural Centre Concert Hall

拉威爾 圓舞曲

法朗克 交響變奏曲

李察·史特勞斯 滑稽戲

魯道斯拉夫斯基 樂隊協奏曲

RAVEL La Valse

FRANCK Symphonic Variations

R STRAUSS Burleske

LUTOSLAWSKI Concerto for Orchestra

呂紹嘉 指揮

漢穆林 鋼琴

Shao-Chia Lü conductor

Marc-André Hamelin piano

客席獨奏家通常都在協奏曲中亮相，但今次漢穆林以樂隊作掩飾，於兩首看似是為樂隊而寫的樂曲中擔任鋼琴獨奏。法朗克的交響變奏曲不但浪漫悅耳，樂隊與鋼琴水乳交融，盡顯作曲家的鬼斧神功。李察·史特勞斯的滑稽戲描繪一位輕挑年青男子，輕鬆逗趣，更是一首能讓鋼琴家盡情炫耀琴技的傑作。他將協奏曲的意念大兜亂，幽了嚴肅的浪漫派音樂一默的同時，也給鋼琴家起了一道棘手難題。

下一位出場炫技的是香港管弦樂團，您的樂團將搖身一變成為協奏曲的主角。魯道斯拉夫斯基希望以這首協奏曲試探樂隊的能耐，隨著緊張和不安過去，是悠然自得的精巧音樂。拉威爾風姿卓約的圓舞曲，是向法國美好年華行的告別禮。指揮呂紹嘉將以此為音樂會掀起序幕，讓粒粒音符拼湊出幅幅反映當時上流社會奢華輝煌的圖畫。

Normally it's the guest soloist's fate to play concertos, but in this concert Marc-André Hamelin tackles two virtuoso works in disguise. César Franck's Symphonic Variations is a perfect marriage of orchestra and piano – romantic and delicious to the ear. Strauss' Burleske, the work of an irreverent young man, is a comedic masterpiece. Taking the idea of the concerto and turning it upside-down, Strauss poked fun at serious romantic music. But at the same time he created a fiendishly difficult showcase piece for the pianist.

Then the other virtuosos on stage, the HKPO, tackle a concerto written for orchestra alone. Lutoslawski wanted to test an orchestra's abilities with this concerto, and the result is his best-known work – at turns brooding and intense, then incredibly delicate and poised. Conductor Shao-Chia Lü opens the concert with Ravel's colossal waltz. Written to farewell the great salons of the Belle Époque, this waltz conjures images of grand ballrooms and the glitter of high society.



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漢穆林鋼琴獨奏會
MARC-ANDRÉ HAMELIN
IN RECITAL

p.47

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漢穆林
MARC-ANDRÉ HAMELIN
photo Fran Haufman



呂紹嘉
SHAO-CHIA LÜ

創意之火 Creative Flame

30&31 | 3 | 2012

FRI & SAT 8PM

香港文化中心音樂廳

HK Cultural Centre Concert Hall

西貝遼士 第七交響曲

尼爾森 第四交響曲「不滅」

SIBELIUS Symphony No.7

NIELSEN Symphony No.4 *Inextinguishable*

道斯加德 指揮

Thomas Dausgaard conductor

MORE RIVETING
THAN THE MUSIC
ITSELF WAS THE
SIGHT OF THE
ORCHESTRA'S
DANISH
CONDUCTOR
THOMAS
DAUSGAARD,
MOULDING
THE RHYTHMIC
PROFILE OF
EACH PHRASE
AS IF IT WERE
PUTTY. HE HAS A
WONDERFUL WAY
OF BRINGING OUT
THE TENSION IN A
PHRASE, THE WAY
IT PULLS BACK OR
PUSHES FORWARD
AGAINST THE
SURFACE
RHYTHM."

Ivan Hewett,
The Telegraph

道斯加德
THOMAS DAUSGAARD
photo Ulla-Carin Ekblom

隨年月成長，好些作曲家的後期作品都越趨洗練，追求完全純淨。西貝遼士的第七交響曲只有短短二十分鐘，言簡意賅的樂曲是他創作生涯的完滿總結，他自此幾乎沒有再寫過甚麼。

尼爾森第四交響曲則炯炯有神，作曲家希望透過樂曲讚美人類的創作力，一種他認為永恆不滅的力量，即使面對可怕的第一次世界大戰仍可坦然無懼。兩組定音鼓你爭我奪，互相較勁，最後幻化成光芒四射終結。

Some composers distil their music in later years, arriving at their purest style. Sibelius' seventh symphony, at only 20 minutes in duration, is a masterpiece of concision, summing up his creative genius so completely that he composed almost nothing else for the rest of his life.

By contrast, Carl Nielsen had a fiery vision for his fourth symphony. He wanted to celebrate humankind's creativity, a quality he felt must be inextinguishable, even when confronted by the new horrors of the First World War. The conflicts of the music, including a rousing duel between two sets of timpani, resolve in a radiant conclusion.



海之靈 Spirit of the Sea

18&19 | 5 | 2012

FRI & SAT 8PM

香港文化中心音樂廳

HK Cultural Centre Concert Hall

布烈頓 《彼得·格林姆斯》— 四首海之間奏曲

德布西 《海》

布拉姆斯 第一鋼琴協奏曲

BRITTEN *Peter Grimes – Four Sea Interludes*

DEBUSSY *La Mer*

BRAHMS *Piano Concerto No. 1*

懷德納 指揮

歐爾森 鋼琴

Johannes Wildner conductor

Garrick Ohlsson piano

懷德納載譽回來為香港觀眾掌舵，航程上，大家將可以兩個不同角度，飽覽大海變幻莫測的面貌。德布西用音符描繪出日暮時分的大海，有光與浪的嬉戲，也有水和風的對話，集刺激誘惑於一身。

四首海之間奏曲選自布烈頓的《彼得·格林姆斯》，布烈頓眼中的海閃閃生輝，令人生畏，反映人類洶湧的情感，潮起潮落，暴風颯然而至，卻又無處可逃。

歐爾森是現今最優秀的鋼琴家之一，今次再度來港演繹布拉姆斯無盡瑰麗的第一鋼琴協奏曲，航程保證難忘。



懷德納

JOHANNES WILDNER
photo Dieter Nagl

“AS HE [GARRICK OHLSSON] ALSO LONG DEMONSTRATED, THOUGH, HE'S A BORN BRAHMSIAN, EQUIPPED AT THE HIGHEST LEVEL WITH THE NECESSARY SPEED AND POWER, THE MUSCULAR STRENGTH AND FACILITY OF FINGER TEMPERED BY BREADTH OF OUTLOOK AND SOLIDITY OF INTELLECT.”

Max Loppert,
BBC Music Magazine

Johannes Wildner returns to Hong Kong with music to take you on a voyage – two very different visions of the many moods of the sea. *La Mer* shows a dawn at sea, the play of light on the waves, the dialogue of the wind and the water, and portrays them with all the adventure and sensuality Debussy can muster.

Benjamin Britten's *Four Sea Interludes*, taken from his opera *Peter Grimes*, are more dramatic. Britten's sea is glassy and threatening – a reflection of stormy human emotions, from its own dawn and morning time, to a vicious tempest, where no sheltering harbour is in sight.

Garrick Ohlsson returns to Hong Kong to play Brahms' first piano concerto, which has its own oceanic grandeur. Ohlsson's command as a performer has numbered him among the great pianists of our time. These performances are sure to be unforgettable.

歐爾森

GARRICK OHLSSON
photo Wojciech Grzedzinski



異國奇風 L'Éxotique

8&9 | 6 | 2012

FRI & SAT 8PM

香港文化中心音樂廳

HK Cultural Centre Concert Hall

德布西 《卡瑪》(克基蘭配器)
聖桑 第五鋼琴協奏曲「埃及人」
拉威爾 《小丑的晨歌》
拉威爾 《西班牙狂想曲》
拉威爾 《波萊羅》

DEBUSSY *Khamma* (orch. Koechlin)
SAINT-SAËNS Piano Concerto No.5 *Egyptian*
RAVEL *Alborada del Gracioso*
RAVEL *Rhapsodie Espagnole*
RAVEL *Boléro*

馬卻 指揮
蒂博代 鋼琴

Jun Märkl conductor
Jean-Yves Thibaudet piano

糅合法國優雅品味和異國奇風的色彩，這套節目將送您一張又一張引人入勝的浪漫音樂明信片。第五鋼琴協奏曲是聖桑遊歷尼羅河的寫生：迷離的民謠、螺旋槳的嘖嘖聲、突如其來的青蛙嚎叫，教人難以抗拒。《卡瑪》是德布西罕被演奏的作品，靈感來自同一國家不同的時空一壯麗的古埃及。

下一站：西班牙。三位法國作曲家當中，要數拉威爾最正宗，他的一生都受繽紛的西班牙所吸引，雖然事實上他在長大成人之前重未踏足西班牙，但他的想像力卻令他的音樂比親眼見的更具神韻。人去留空的市廣場、活力奔騰的佛蘭明哥節奏、嘉年華、被落日照得通紅的大地，一一透過聽覺神經進入您的大腦！音樂會以一首無法停止的西班牙舞曲《波萊羅》作結，讓這陣異國奇風無限延續。

“JEAN-YVES THIBAUDET HAS A WAY OF COMBINING AN OFTEN WILD VIRTUOSITY WITH AN ALMOST RELAXED GRACE THAT SETS HIM APART FROM MANY OTHER PERFORMERS OF HIS GENERATION.”
Chicago Sun-Times



馬卻
JUN MÄRKL
photo Bruno Amsellem



蒂博代
JEAN-YVES THIBAUDET
photo Decca Kasskara

Mix French elegance with the vivid colours of faraway places, and you have L'Éxotique – a romantic and enticing series of musical postcards. Saint-Saëns' fifth concerto was conceived during a trip down the Nile. Hypnotic folk songs, the throbbing of propellers in the river, frogs croaking in the rushes – it's irresistibly atmospheric. *Khamma*, one of Debussy's most rarely performed works, takes its inspiration from the same country but a different time – the splendours of ancient Egypt.

Next stop: Spain. Ravel, the most French of all composers was fascinated all his life by the colours of Spain. In fact, he didn't even go there until his maturity, but his dreams still managed to be more Spanish even than the real thing. Deserted town squares, energetic flamenco rhythms, fiestas, and the sun beating down on red earth – you can hear them all! With *Boléro*, we close the concert with the ultimate in exoticism – the unstoppable Spanish dance.