



swire maestro

太古音樂大師

三位出類拔萃的指揮家將在太古音樂大師系列中，為觀眾獻上新穎前衛的作品、各自心頭所愛、甚至是非比尋常的音樂組合。他們的深度演繹肯定會令大家耳目一新。您更可以於星期五音樂會後，與指揮來個「正面接觸」，與他們直接對話。

Three great conductors present music with special insights. At Swire Maestro concerts, you might hear something new, something which our conductors want to share, or even unusual combinations of music. But the results will always be a delightful surprise. After the Friday performance of each programme, there will be the chance to find out more from the Maestro himself, in post-concert discussion.



范瑞韋頓
JAAP VAN ZWEDEN
photo Bert Hulselmans

范瑞韋頓的布拉姆斯 Jaap van Zweden's Brahms

18&19 | 11 | 2011

FRI & SAT 8PM

香港文化中心音樂廳

HK Cultural Centre Concert Hall

華舒納 《西哈諾·迪巴舒赫》

格拉斯 小提琴及大提琴雙協奏曲 (亞洲首演)

布拉姆斯 第四交響曲

WAGENAAR *Cyrano de Bergerac*

GLASS Double Concerto for Violin and Cello

(Asian Première)

BRAHMS Symphony No.4

范瑞韋頓 指揮

古特曼 小提琴

蘇蒂兒 大提琴

Jaap van Zweden conductor

Michael Guttman violin

Wendy Sutter cello

范瑞韋頓今季指揮的第一場音樂會以荷蘭作曲家華舒納的《西哈諾·迪巴舒赫》〔電影迷可能對《大鼻子情聖》這個譯名較有印象〕掀起序幕，興高采烈的序曲將為大家細說這位風度翩翩的大文豪傳奇一生中的喜與悲。格拉斯新鮮出爐的小提琴及大提琴雙協奏曲於2010年首度登場，一聽難忘的節奏是現代音樂的典範，充份突顯作曲家的個人風格。音樂會以布拉姆斯第四交響曲作結，寫於作曲家創意高峰期的第四交響曲極盡抒情之能事，滿載浪漫派時期的狂喜，卻又滲出淡淡的哀愁。

Jaap van Zweden opens his first concerts in our season with a Dutch rarity, Wagenaar's *Cyrano de Bergerac* – a rollicking overture which captures the adventure, chivalry and pathos of one of the great literary heroes. *Cyrano's* looks might have been comical, but his soul was full of poetry, and clearly struck a chord with Wagenaar. Philip Glass' *Double Concerto* for violin and cello comes to Hong Kong hot off the press – its first performance was in 2010. Glass' music has become iconic, with mesmerising rhythms that mark out our modern times. To close the concert, Brahms' fourth symphony shows us Brahms at his ultimate creative height – searching lyricism and the exaltation of the Romantic era, tinged with deep melancholy.



古特曼
MICHAEL GUTTMAN



蘇蒂兒
WENDY SUTTER
photo Bill Bernstein

靈感之泉

Fount of Inspiration

1&2 | 6 | 2012

FRI & SAT 8PM

香港文化中心音樂廳

HK Cultural Centre Concert Hall

雷史碧基 《羅馬之泉》

依貝克 長笛協奏曲

柴可夫斯基 第三交響曲「波蘭」

RESPIGHI *Fountains of Rome*

IBERT Flute Concerto

TCHAIKOVSKY *Symphony No.3 Polish*

格拉夫 指揮

碧芝莉妮 長笛

Hans Graf conductor

Marina Piccinini flute

柴可夫斯基第三交響曲盡是朝氣十足的歡快舞蹈—包括標題的波蘭舞曲—讓人賞心悅目。只是如果單聽音樂，誰也不會想到這首交響曲寫於作曲家迷失自我之時。噴泉在羅馬擁有悠久的歷史，雷史碧基用音符描繪的四幅圖畫，記載了這個不朽城市不同時份的四個噴泉，是作曲家向這種結合潔淨的水與雕塑的偉大建築的最高致敬。依貝克的長笛協奏曲是一首火花四射的炫技作品，充滿幽默感之餘又帶點爵士味，擔任獨奏的是熱力迫人的碧芝莉妮。

Tchaikovsky's third symphony was composed at a time of deep self-doubt, but one would never guess it from the music. Infused with sunlight and cheerful dances, including the polonaise which gave it its name, this symphony is full of delight. Respighi's *Fountains of Rome* depicts four great monuments; a tribute to that city's historical obsession with pure water and sculpture. Respighi chose to depict each fountain at a different time of day – as much a picture of the Immortal City itself as of its fountains. Ibert's Flute Concerto, a dazzling showpiece for our soloist Marina Piccinini, bubbles away with good humour and just a hint of jazz.



格拉夫
HANS GRAF

“MARINA PICCININI'S FLUTE-PLAYING IS VERY SPECIAL. HER LYRICAL PHRASING COOL, EXQUISITELY SHAPED AND WITH AN UNDERLYING DELICATE SENSUALITY.”

Gramophone Magazine



碧芝莉妮
MARINA PICCININI

謎

Enigmas

6&7 | 7 | 2012

FRI & SAT 8PM

香港文化中心音樂廳

HK Cultural Centre Concert Hall

布拉姆斯 海頓主題變奏曲

拉威爾 G大調鋼琴協奏曲

拉威爾 為左手而作的鋼琴協奏曲

艾爾加 謎語變奏曲

BRAHMS Variations on a Theme by Joseph Haydn

RAVEL Piano Concerto in G

RAVEL Piano Concerto for the Left Hand

ELGAR Variations on an Original Theme *Enigma*

佛斯特 指揮

薛默特 鋼琴

Lawrence Foster conductor

Hüseyin Sermet piano



佛斯特
LAWRENCE FOSTER
photo Marc Ginot



薛默特
HÜSEYIN SERMET
photo Mat Hennek

艾爾加可能也想不到，他和好友鋼琴鍵上的猜謎遊戲，後來會變成他的謎語變奏曲。極愛出謎的他，由始至終沒有揭開謎底，然而曲中高貴的音樂，卻是送給親愛友伴的最佳心意。布拉姆斯的海頓變奏曲一樣成謎，莊重的主題被後世發現原來和海頓無關。無人知道旋律源自何方，布拉姆斯卻能將這旋律幻化成多首情感迥異的變奏曲，就是這份能耐，讓此曲成為他的成名之作。兩個謎題中間，是兩首拉威爾寫於二十年代的鋼琴協奏曲，作曲家的睿智和巴黎爵士的脈搏隨處可聞。為左手而作的協奏曲是專為維特根斯坦——一位於第一次世界大戰失去右手的鋼琴家而創作的。合上眼，你不會想像到這是一隻手彈出來的，是對獨奏家一項重大的挑戰。G大調協奏曲輕鬆愉快、精彩絕倫，讓它閃耀生輝的是指揮佛斯特和鋼琴家薛默特。

Elgar started his Enigma Variations by accident, doodling at the piano to depict his best friends. A great lover of riddles, he never let on what the Enigma theme was. But instead, we have some of his noblest music – a fitting tribute to an artist's dearest companions. No less enigmatic are Brahms' Haydn Variations. Their stately theme, it was later discovered, is not by Haydn at all. No one really knows the origin of the tune, but Brahms uses it to weave together a huge range of emotions. Between the riddles are Ravel's two piano concertos. Dating from the 1920s, they're full of the wit and pulse of Parisian jazz. The concerto for left hand was written for Paul Wittgenstein, who had lost an arm in the Great War. It's a thrilling challenge for the soloist: close your eyes and you won't believe it's for one hand only. Its companion piece, the Concerto in G, light-hearted and brilliant, is bound to sparkle under the guidance of Lawrence Foster and soloist Hüseyin Sermet.