

# edo de waart festival

艾度·迪華特節 ∞

艾度·迪華特擔任港樂藝術總監兼總指揮的最後一個樂季，特意為樂迷精心挑選五套豐富節目。

Edo de Waart conducts five special programmes to mark his final year as the HKPO's Artistic Director and Chief Conductor.



# 樂季揭幕音樂會 — 天上凡間 Season Opening Gala – Heaven and Earth

## 2&3 | 9 | 2011

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

**莫扎特** 第41交響曲「茱比特」  
**馬勒** 《大地之歌》

**MOZART** *Symphony No.41 Jupiter*  
**MAHLER** *The Song of the Earth*

**艾度·迪華特** 指揮  
**迪楊** 女中音  
**斯凱爾頓** 男高音

**Edo de Waart** conductor  
**Michelle DeYoung** mezzo-soprano  
**Stuart Skelton** tenor



迪楊  
MICHELLE DEYOUNG  
photo Christian Steiner



斯凱爾頓  
STUART SKELTON  
photo John Wright

莫扎特從來沒有為交響曲命名，「茱比特」的別名是後人對作曲家的崇高致意。「茱比特」是古典樂期的一個總結——人性和智慧完美平衡，一方面欣喜若狂，一方面理性克制，莫扎特拿捏起來游刃有餘，小號宣告終樂章正式開始，而眼前的就是天堂的大門。

馬勒巨著《大地之歌》為編制龐大的樂團及兩位聲樂家而作，是作曲家精心佈局下的一幅彩繪，以樂音畫出極端情感。這首份量十足的歌曲交響曲取材自中國詩歌，音樂細膩動人，是詩與樂的超凡結合，曲終是對晦暗人生的一場安詳而無際的道別。

Mozart never named his symphony *Jupiter* – the title came much later, and expresses the lofty heights its composer had reached. *Jupiter* is the Classical era summed up – humanity and intelligence in perfect balance. On one hand, joyful abandon. On the other, pure reason. Mozart's genius embraces both, and when the trumpets blaze out in the final movement, you've arrived at heaven's gate.

Mahler's *The Song of the Earth* exists on a different scale – with a large orchestra and two singers, the composer paints extremes of emotion with every sound at his disposal. But despite the huge scale this is intimate music, a song-symphony, with texts drawn from the great Chinese poets. Transcendent music and poetry, ending with a limitless, serene farewell to the darkness of life.

### EDO SAYS:

"THEY'RE TWO OF THE MOST EXCITING SINGERS AROUND. STUART BRINGS PHENOMENAL CHARACTER TO THESE SONGS, AND MICHELLE IS SPELLBINDING – THERE'S NO OTHER WORD FOR SOUND LIKE HERS. THIS IS MAHLER'S VISION OF INFINITY. IT'S TIMELESS AND VERY CLOSE TO MY HEART."

艾度·迪華特  
EDO DE WAART  
photo Cheung Chi Wai

# 拉赫曼尼諾夫巡禮 — 拉三 Rachmaninov Gala – Rach 3

9&10 | 9 | 2011

FRI & SAT 8PM

香港文化中心音樂廳

HK Cultural Centre Concert Hall

拉赫曼尼諾夫 第三鋼琴協奏曲

拉赫曼尼諾夫 第二交響曲

RACHMANINOV Piano Concerto No.3

RACHMANINOV Symphony No.2

艾度·迪華特 指揮

狄里柏斯基 鋼琴

Edo de Waart conductor

Simon Trpčeski piano



「拉三」是令炫技鋼琴家聞風喪膽的曲目。第三鋼琴協奏曲是鋼琴音樂的絕嶺，講求嚴格的思路、詩般的溫柔和百分百的精力，狄里柏斯基的琴技超凡入聖，難度讓他的演出更令人興奮。

史特拉汶斯基形容拉赫曼尼諾夫為「六尺半高的俄羅斯臃氣袋」，而他亦給公眾留下一個嚴肅的印象。音樂的浪漫背叛了熱情的心，節目揀選了兩首拉氏最動人的樂曲。第二交響曲勁度十足，中心部份真正令人神魂顛倒。拉赫曼尼諾夫在慢樂章寫下一段美不勝收的單簧管長篇樂段，在輕柔的弦樂伴奏下流瀉，任何人的心也輕易給融化掉。

狄里柏斯基  
SIMON TRPČESKI  
photo  
Jillian Edelstein / EMI Classics

## EDO SAYS:

"SIMON LOVES HONG KONG, AND THE FEELING SEEMS MUTUAL – HONG KONG LOVES HIM, TOO. I'M SURE THESE CONCERTS WILL BE VERY SPECIAL."



The words "Rach 3" are enough to strike fear into the heart of any piano virtuoso. The third concerto is a summit of piano music, requiring steely nerves, poetic gentleness, and sheer stamina to make it through. But when the brilliant Simon Trpčeski is playing, the challenges are even more thrilling!

Stravinsky said Rachmaninov was "6-and-a-half feet of Russian scowl", and Rachmaninov certainly cultivated a severe persona in public life. But the romance of his music betrays a passionate soul, and this programme combines two of his most ecstatic works. Alongside the concerto, his bravura second symphony, at whose centre is a moment of real ecstasy. Rachmaninov creates a slow movement which could melt any heart – a long, gorgeous melody for clarinet, poured out over hushed string accompaniment.

艾度·迪華特  
EDO DE WAART  
photo Cheung Chi Wai

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狄里柏斯基鋼琴獨奏會  
SIMON TRPČESKI IN  
RECITAL

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∞

# 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

FRI & SAT 8PM

香港文化中心音樂廳

HK Cultural Centre Concert Hall

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。

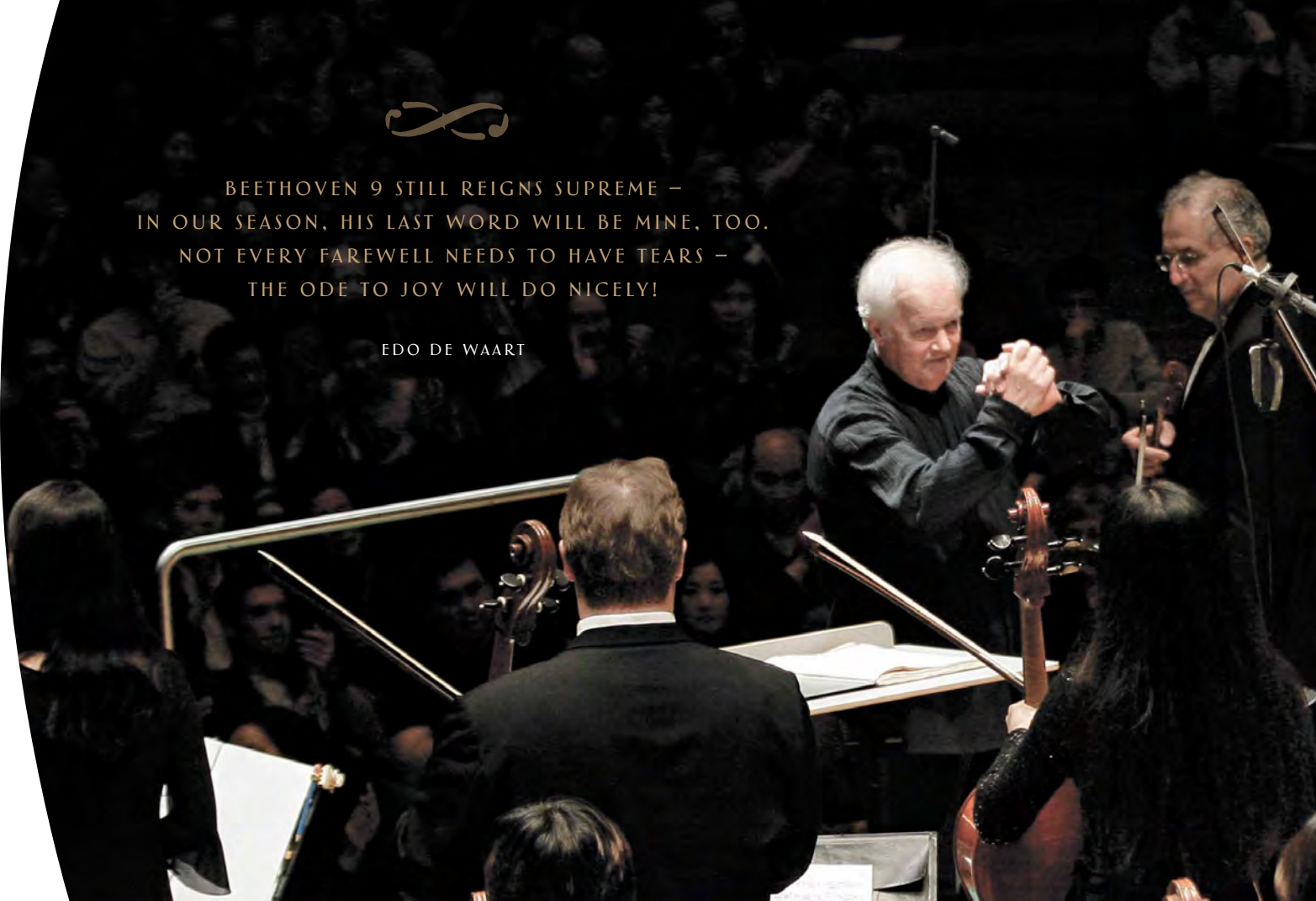
John Adams' *Harmonielehre* was inspired by a series of vivid dreams which freed him from a creative block that had stopped him in his composing tracks. This work has become a modern-day classic for its sheer excitement. It piles layers of concentrated orchestral texture over one another, resulting in 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."



BEETHOVEN 9 STILL REIGNS SUPREME –  
IN OUR SEASON, HIS LAST WORD WILL BE MINE, TOO.  
NOT EVERY FAREWELL NEEDS TO HAVE TEARS –  
THE ODE TO JOY WILL DO NICELY!

EDO DE WAART



## 貝九 — 告別時刻 Beethoven 9 – The Moment of Farewell

20&21 | 4 | 2012

FRI & SAT 8PM

香港文化中心音樂廳

HK Cultural Centre Concert Hall

白遼士 《埃及艷后之死》  
貝多芬 第九交響曲

BERLIOZ *La Mort de Cléopâtre*

BEETHOVEN *Symphony No.9*

貝多芬第九交響曲有改變世界的力量，不論當年今日同樣癡魔萬民。乘載著大同的思想，歡欣勝利的氣氛，每次演出都是一樁盛事。艾度·迪華特特別以此作為見證他以總指揮身份指揮的最後一場音樂會。

白遼士的《埃及艷后之死》是羅馬大獎的參賽作品，但內容對評判來說太前衛，無奈被拒諸門外。時至今日，《埃及艷后之死》成為女中音最愛曲目之一，克利奧佩托拉的好勝倔強，臨終衰弱的脈搏，死亡的寂靜，劇力萬鈞。現今最頂尖的女中音之一葛蘭姆將為我們獻唱。

Beethoven's final symphony started its life as a world-changing epic. Overwhelmed audiences greeted it as such, just like they do today. With a message of common humanity, all-embracing joy and triumph, any performance of this work is a major event. Edo de Waart has chosen it to mark the end of his time as Chief Conductor of the HKPO.

Hector Berlioz wrote his *Cléopâtre* in an attempt to win the coveted Prix de Rome. This music was too revolutionary for the judges, though – *Cléopâtre* was rejected out of hand. But in time, *Cléopâtre* would become a favourite of the mezzo-soprano repertoire. Cleopatra's defiance in the face of defeat, the faltering beat of her heart, and final, deathly silence, are a dramatic tour de force. We're delighted to be joined by Susan Graham, one of the finest mezzo-sopranos of this era, to sing this work.



photo Cheung Chi Wai

艾度·迪華特 指揮  
 拉爾臣 女高音  
 葛蘭姆 女中音  
 朱詩敏 男高音  
 舒奈布尼 低男中音  
 上海歌劇院合唱團

Edo de Waart conductor  
 Lisa Larsson soprano  
 Susan Graham mezzo-soprano  
 Henry Choo tenor  
 Mark Schnaible bass-baritone  
 Shanghai Opera House Chorus



葛蘭姆  
 SUSAN GRAHAM  
 photo Dario Acosta



拉爾臣  
 LISA LARSSON  
 photo Andrea Diglas



朱詩敏  
 HENRY CHOO



舒奈布尼  
 MARK SCHNAIBLE