

Verdi
Wagner

威爾第華格納年YEAR

首席指揮 米高·桑達寧
Principal Conductor Michael Sanderling

小提琴 Violin

茱莉亞·費莎
Julia Fischer

DRESDNER PHILHARMONIE

德累斯頓愛樂樂團

24.10.2013

星期四 Thu | 8pm

香港文化中心音樂廳

Concert Hall,

Hong Kong Cultural Centre



康樂及文化事務署
Leisure and Cultural
Services Department

10月24日音樂會贊助 24 October concert sponsored by

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DRESDNER PHILHARMONIE

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節目 PROGRAMME

華格納 Wagner

選自《羅恩格林》的第三幕前奏曲
Prelude to Act III (from *Lohengrin*)


布拉姆斯 Brahms

D大調小提琴協奏曲，作品七十七
Violin Concerto in D, Op. 77

~ 中場休息二十分鐘 *Intermission of 20 minutes* ~

貝多芬 Beethoven

A大調第七交響曲，作品九十二
Symphony No. 7 in A, Op. 92



音樂會約在晚上十時結束
The concert finishes at about 10pm

今晚的音樂會由香港電台第四台 (FM97.6-98.9 兆赫) 錄音，並將於
2013年12月14日 (星期六) 晚上8時播出及2013年12月19日 (星期四) 下午2時重播。
Tonight's concert is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz) and
will be broadcast on 14 December 2013 (Sat) at 8pm with a repeat on 19 December 2013 (Thu) at 2pm.

德累斯頓愛樂樂團

DRESDNER PHILHARMONIE

我們深感榮幸能夠贊助德累斯頓愛樂樂團
十月二十四日之香港音樂會，並祝願音樂會演出成功。

We are honoured to sponsor the Concert of
Dresdner Philharmonie in Hong Kong
on 24 October and wish the concert every success.

洪祖杭 SBS 太平紳士
Mr. Albert Hung, SBS, JP

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DRESDNER PHILHARMONIE

德累斯頓愛樂樂團

德累斯頓愛樂樂團於一八七〇年創立，在德累斯頓市民音樂廳舉行首次演出後，自此為該市的大眾音樂文化引入一股新思潮。樂團至今仍忠於這個傳統，樂於為這城市和當地不同層面的觀眾服務，不單演奏古典與浪漫時期最具代表性的曲目，對現代新創作品也保持開放態度，近年就委約古拜杜蓮娜、謝德林、康奇里、尼文幾位創作新曲。

歷代以來，為該樂團作客席演出的著名指揮家和獨奏家，包括布拉姆斯、柴可夫斯基、德伏扎克、理查·史特勞斯等，他們都曾親自指揮自己的作品，後來應邀演出的藝術家包括艾本杜洛斯、范拜林、布施、約甘、基爾布夫、老格拉巴、卡尼柏布斯、康韋舒尼、尼基施等。近年樂團合作過的客席指揮有艾伯舒特、戴維斯、赫斯一貝代雅、基斯佛、約菲、老儒洛夫斯基、絮塔揚高、蓋茲伯格、馬連那爵士、馬薩爾、馬素、米斯麥加、納通斯、波舒納、柏雲、斯塔弗斯、特米爾卡洛夫、托特利亞、懷格勒、楊姬、扎戈錫等。定期參與樂團演出的獨奏者和獨唱者有布赫賓達、費莎、嘉斯坦、格納、古茲曼、葛魯賓格、赫登保格、嘉爾納、慕達、穆勒一肖特、薩爾及蒂博代等，他們的參與，協助豐富了樂團的曲目。德累斯頓愛樂樂團於一九〇九年成為第一批出訪美國，在當地巡迴演出音樂會的德國樂團，自此之後經常到歐

美以及亞洲各大音樂中心獻藝。樂團自二〇一一至一二樂季起委任米高·桑達寧為首席指揮，他將在今個樂季率領樂團巡迴到中國內地、香港、澳門、韓國、丹麥、西班牙、以及科隆、慕尼黑、維也納等中歐音樂重鎮演出。

Upon being founded in 1870, the Dresdner Philharmonie brought a new spirit to the city's public music culture with its performances at the "Gewerbehauseaal". The orchestra remains true to this tradition today. As the city's orchestra, the Dresdner Philharmonie is conscious of its obligation to a diverse audience. In addition to its classical-romantic core repertoire, the Dresdner Philharmonie has always been open to performing contemporary compositions. The orchestra continues this trend today with recently commissioned works from Sofia Gubaidulina, Rodion Schtschedrin, Gija Kancheli and Michael Nyman.

Noteworthy conductors and soloists regularly gave guest performances with the Dresdner Philharmonie: Johannes Brahms, Pyotr Ilyich Tchaikovsky, Antonín Dvořák and Richard Strauss came to conduct their own works. In later years this included artists like Hermann Abendroth, Eduard van Beinum, Fritz Busch, Eugen Jochum, Joseph Keilberth, Erich Kleiber, Hans Knappertsbusch, Franz Konwitschny and Arthur Nikisch. In recent times the orchestra has worked with guest conductors such as Marc Albrecht, Dennis Russell Davies, Miguel Harth-Bedoya, Kristjan Järvi, Michail Jurowski, Dimitri Kitajenko, Yakov Kreizberg, Sir Neville Marriner, Wayne Marshall, Kurt Masur, Ingo Metzmacher, Andris Nelsons, Markus Poschner, André Previn, Karl-Heinz Steffens, Yuri Temirkanov, Yan Pascal Tortelier, Sebastian Weigle, Simone Young and Lothar Zagrosek. Regular guest appearances by soloists such as Rudolf Buchbinder, Julia Fischer, Kirill Gerstein, Matthias Goerne, Vadim Gluzman, Martin Grubinger, Håkan Hardenberger, Michaela Kaune, Anne-Sophie Mutter, Daniel Müller-Schott, Fazil Say and Jean-Yves Thibaudet have also enriched the orchestra's repertoire. In 1909 the Dresdner Philharmonie became one of the first German orchestras to perform a concert tour in the United States. Since then concert tours have taken the Dresdner Philharmonie to the major music centres of Europe, the Americas and Asia. Michael Sanderling, Principal Conductor since the 2011/12 concert season, will lead the Dresdner Philharmonie this season on tours to Mainland, Hong Kong, Macao, Korea, Denmark, Spain and to the leading Central European music centres including Cologne, Munich and Vienna.





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德累斯頓愛樂樂團很高興有機會第一次來香港演出。我們來自德國，能夠有機會在這個獨特的文化中心舉行首演音樂會，深感榮幸。逾百年來，香港一直擔當了中西文化橋樑的角色，因此是我們亞洲巡迴演出中最重要的一站。香港擁有眾多大學、院校、博物館、音樂廳，還有無數吸引旅客的地方，我們熱切期待在這個美麗的城市演出的兩場音樂會。

The Dresdner Philharmonie is very pleased to have the opportunity to perform in Hong Kong for the first time. It is a great honour and privilege for us as a German orchestra to give our premiere concert at such an exclusive music centre. In its role as a bridge between the cultures and centuries of Chinese-English cultural history to look back on, Hong Kong is the most important destination on our concert tour of Asia. Given the large number of universities, institutes, museums and concert auditoriums as well as the wide variety of tourist attractions Hong Kong holds in store for us – we eagerly anticipate our two concert performances in your beautiful city.

米高·桑達寧
Michael Sanderling

米高·桑達寧

Michael Sanderling

首席指揮 Principal Conductor

米高·桑達寧在柏林出生和接受教育，是同輩中極有前途的指揮新星。自二〇〇五年第一次指揮德累斯頓愛樂樂團音樂會後，便與樂團合作不斷。自二〇一一至一二樂季起，獲委任為樂團首席指揮。

桑達寧指揮過不少享譽國際的一流樂團，包括蘇黎世音樂廳樂團、巴伐利亞電台交響樂團、慕尼黑愛樂樂團、德累斯頓國家管弦樂團、柏林音樂廳樂團、斯圖加特廣播交響樂團、科隆居澤涅樂團、荷蘭愛樂樂團等。他在科隆歌劇院指揮演出浦羅歌菲夫的《戰爭與和平》，大受好評。

二〇〇六年至一〇年間，桑達寧擔任波茨坦室樂團的藝術總監兼首席指揮，率團到多個國家的音樂廳獻藝，並合錄了多張唱片。二〇一〇年，他在法蘭克福創立天際線交響樂團。這個樂團由歐洲多位頂尖樂師組成，在歌德大學的校園內舉行古典音樂會，以年青人為對象，氣氛自由輕鬆，讓他們無須嚴肅地欣賞優美的音樂表演。

桑達寧早期接受大提琴訓練，曾參加多個音樂比賽，均有優越的成績。十九歲那年，他獲馬素垂青，聘用為萊比錫布業大廳樂團的大提琴首席。期後他為柏林電台交響樂團擔任了多年首席大提琴樂師，另外又為歐洲和美國多個頂級樂團的音樂會獨奏大提琴，包括巴伐利亞電台交響樂團、巴黎樂團、波士頓交響樂團等。

Born and educated in Berlin, Michael Sanderling is one of the most promising conductors of his generation. His 2005 debut conducting the Dresdner Philharmonie marked the beginning of regular and close artistic collaboration with the tradition-steeped orchestra. From the beginning of the 2011/12 concert season Sanderling has been named Principal Conductor of the Dresdner Philharmonie.

Sanderling has worked with many leading international orchestras including the Tonhalle Orchestra Zurich, Sinfonieorchester des Bayerischen Rundfunks, the Münchner Philharmoniker, the Sächsische Staatskapelle Dresden, the Konzerthausorchester Berlin, the Radio-Sinfonieorchester Stuttgart, the Gürzenich Orchester Köln and the Nederlands Philharmonisch Orkest. His conducting of



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Sergei Prokofiev's *War and Peace* at the Cologne Opera was met with the highest acclaim from press and public alike.

As Artistic Director and Principal Conductor of the Kammerakademie Potsdam, from 2006 to 2010 Sanderling performed at international concert venues and recorded several CDs with the ensemble. In 2010 he founded Skyline Symphony in Frankfurt – a collaboration of Europe's leading orchestra players who join together in performing special classical music concerts on the campus of the Goethe University geared to younger audiences in an easily accessible setting free of formal convention.

Sanderling's early musical training was on the cello. After successfully participating as a cellist in several competitions and when he was only 19, Sanderling was engaged by Kurt Masur as Principal Cellist with the Leipzig Gewandhausorchester. Sanderling was subsequently also Principal Cellist of the Rundfunk-Sinfonieorchester Berlin for many years. He has made guest appearances as a cello soloist with top-flight orchestras throughout Europe and the United States, including the Sinfonieorchester des Bayerischen Rundfunks, the Orchestre de Paris and the Boston Symphony Orchestra.



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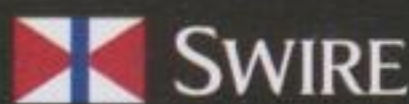


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WAGNER *Siegfried Idyll*

WAGNER (arr. Maazel) *The Ring Without Words*

華格納 《齊格菲牧歌》

華格納 (馬捷爾改編) 《無言的指環》

WAR REQUIEM

戰爭安魂曲

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Hong Kong Cultural Centre Concert Hall

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BRITTEN *War Requiem*

布烈頓 《戰爭安魂曲》

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Andrew Kennedy tenor

Christian Gerhaher baritone

The Learners Chorus

Hong Kong Philharmonic Chorus

The Hong Kong Children's Choir

梵志登 Jaap van Zweden

音樂總監 Music Director

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The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region.
The Hong Kong Philharmonic is a Venue Partner of the Hong Kong Cultural Centre.



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茱莉亞·費莎

Julia Fischer

小提琴 Violin

德國小提琴家茱莉亞·費莎才華不凡，早已獲舉世公認。她的藝術天分甚高，從她囊括的獎項之多，及在現場演出和錄音作品贏得的讚譽之聲不絕，即可見一斑。二〇〇七年她獲《留聲機》選為「年度最佳樂人」，二〇〇九年再獲國際唱片暨音樂出版大展古典音樂獎選為「年度最佳器樂演奏家」。

費莎於二〇一二至一三樂季出任柏林音樂廳的駐場藝術家，與樂團在新任總指揮費沙爾領導下，於樂季揭幕音樂會上演奏布拉姆斯的《雙協奏曲》。她於二〇一三年六月舉行的一場獨奏會及與茱莉亞·費莎四重奏一起亮相，為她的駐場藝術家任期劃上完美句號。這個四重奏是由費莎於二〇一一至一二樂季成立，成員除了費莎，還有另一位小提琴家薛高維斯基、中提琴家蒙克梅耶及大提琴家奈凡納洛，自成立至今，每次演出均贏來如雷掌聲，好評如潮。未來樂季，這個四重奏還會周遊歐洲獻藝，包括到布拉格之春音樂節、韋格蒙音樂廳、維也納音樂協會及盧森堡愛樂廳等首次亮相。

正值Decca於二〇一三年春季推出布魯赫《第一小提琴協奏曲》及德伏扎克的《小提琴協奏曲》專輯的時候，費莎隨蘇黎世音樂廳樂團和指揮冼文到德國作巡迴演出。該樂季的另一焦點，是她於二〇一三年四月首度與維也納愛樂樂團及指揮沙羅倫合作，演奏貝多芬和沙羅倫的《小提琴協奏曲》，演出被奧地利《新聞日報》形容為「一次不可能更精彩的首度合作」。


在二〇一三至一四樂季，費莎出任德累斯頓愛樂樂團的駐團藝術家，韋格蒙音樂廳也為她特別安排了一系列專場演出。她亦會聯同聖彼得堡愛樂樂團在紐約的卡奈基音樂廳演出、與三藩市交響樂團作歐洲巡演、與德累斯頓愛樂樂團作亞洲巡演，以及在歐洲多個主要場地舉行獨奏會，包括維也納音樂協會、布魯塞爾美藝廳及柏林愛樂廳等。

二〇一一年，由Decca發行費莎的唱片《詩》，收錄蕭頌的《音詩》、雷史碧基的《秋詩》、蘇克的《G小調幻想曲》和佛漢威廉士的《小雲雀高飛》，贏得熱烈好評。唱片由與她合作多年的蓋茲伯格指揮蒙地卡羅愛樂樂團一同灌錄，也是蓋茲伯格的遺作，入選權威的「德國唱片評論獎」的「季度最佳唱片」名單之中。

至於費莎較早期的唱片，計有二〇一〇年發行的《巴格尼尼隨想曲二十四首》，和二〇〇九年與聖馬田樂團第一次合錄的《巴赫小提琴協奏曲集》。這輯《巴赫小提琴協奏曲集》非常暢銷，甫在美國發行，即成為iTunes有史以來銷量最高的初登場古典音樂唱片。



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再之前的唱片是由PentaTone發行。她第一張灌錄的唱片是俄國小提琴協奏曲集，錄演哈察都量、浦羅歌菲夫及格拉祖諾夫的作品，合演者是俄羅斯國家樂團，由蓋茲伯格指揮，這張唱片於二〇〇五年贏得人所艷羨的德國「回音獎」。二〇〇五年，費莎灌錄了《巴赫小提琴獨奏奏鳴曲及組曲》，不單在全球好評如潮，且同時獲得法國三個最顯赫的獎項：《音叉》雜誌的「金音獎」、《音樂世界》雜誌的「震撼之選」、及《古典曲目》雜誌的最高評級。這張唱片於二〇〇六年再獲《英國廣播公司音樂雜誌》授予「最佳新人獎」。二〇〇七年，她的《柴可夫斯基小提琴協奏曲》唱片奪得「回音獎」中的「年度最佳器樂演奏家獎」。

費莎一九八三年於慕尼黑出生，初習小提琴，那時只有三歲，不久即開始兼習鋼琴。後入讀慕尼黑音樂學院，隨覃瑪贊高學藝，才十一歲就在曼奴軒國際小提琴比賽勝出，由此引發她以獨奏家為業。多年來，她仍然繼續學習鋼琴。二〇〇八年一月一日，她首次作專業鋼琴表演，彈奏葛利格的《鋼琴協奏曲》，在法蘭克福舊歌劇院與青年德國愛樂樂團合奏，由平沙爾指揮。她在那場音樂會上並演奏聖桑的《第三小提琴協奏曲》。該場音樂會由Unitel Classica錄製成數碼影碟，於二〇一〇年九月由Decca發行。

German violinist Julia Fischer is recognized worldwide for possessing a talent of uncommon ability and as an exceptionally gifted artist, reflected in the numerous awards and effusive reviews she has received for both her live performances and recordings, including being named “Artist of the Year” at The Gramophone Awards in 2007 and “Instrumentalist of the Year” at the 2009 MIDEM Classical Awards.

The season 2012/13 marked Fischer tenure as Artist in Residence at Konzerthaus Berlin; under the baton of the orchestra’s new Chief Conductor Ivan Fischer, she opened the orchestra’s season with Brahms’s *Double Concerto*. A recital and an appearance with the Julia Fischer Quartet in June 2013 completes her residency. The Quartet was founded by Fischer in the 2011/12 season and garnered ecstatic acclaim from public and critics alike for Fischer, violinist Alexander Sitkovetsky, violist Nils Mönkemeyer and cellist Benjamin Nyffenegger. Future seasons will see the Quartet touring through Europe, debut appearances are scheduled amongst others at the Prague Spring Festival, Wigmore Hall, Musikverein Vienna and Philharmonie Luxembourg.

Coinciding with Decca’s release of the recording of Bruch’s *Violin Concerto No. 1* and Dvořák’s *Violin Concerto* in spring 2013, Fischer embarked on a tour of Germany with the Tonhalle Orchestra Zurich and David Zinman. Another highlight of Fischer’s 2012/13 season was her debut with the Vienna Philharmonic Orchestra with both, the Beethoven and Salonen *Violin Concerto* under the baton of Esa-Pekka Salonen in April 2013 – “a debut which could not have been more impressive” as Austria’s *Die Presse* attested.

In the 2013/14 season, Fischer becomes the Artist in Residence at the Dresdner Philharmonie and Wigmore Hall is dedicating to her a Perspective Series. She will perform at New York's Carnegie Hall with the St. Petersburg Philharmonic, tour Europe with the San Francisco Symphony and Asia with the Dresdner Philharmonie as well as appear in recitals in major European venues including Musikverein Vienna, Palais des Beaux-Arts in Brussels and the Berlin Philharmonie.


In 2011, Decca released "Poème" featuring Chausson's *Poème*, Respighi's *Poema Autunnale*, Suk's *Fantasy in G Minor* and Vaughan Williams's *The Lark Ascending* to great critical acclaim. This highly poignant album is also the last recording of the late Yakov Kreizberg – a close collaborator of Fischer for years – conducting the Orchestre Philharmonique de Monte Carlo. The recording was featured on the quarterly "Bestenliste" of the prestigious *Preis der Deutschen Schallplattenkritik*.

This recording was preceded by the fall 2010 release of "Paganini: 24 Caprices" and her 2009 recording for Decca of "Bach: Violin Concertos" with the Academy of St. Martin in the Fields. Upon its release in the United States, the recording became the fastest-selling classical music debut in iTunes history. Previous recordings were released on the PentaTone label. Her debut CD, a recording of "Russian Violin Concertos by Khatchaturian, Prokofiev and Glazunov" with the Russian National Orchestra under Yakov Kreizberg, won Germany's coveted ECHO Award in 2005. Fischer recorded "Bach: Sonatas and Partitas for Solo Violin" in 2005 and this recording earned worldwide critical praise including the rare distinction of winning three of France's most prestigious awards: the "Diapason d'Or"; the "CHOC" from *Le Monde de la Musique*; and the highest rating from *Classica Repertoire*. The Bach recording also saw her awarded the BBC Music Magazine Award as "Best Newcomer" in 2006. In 2007, her "Tchaikovsky: Violin Concerto" recording saw her awarded the ECHO Award for "Instrumentalist of the Year".

Born in Munich in 1983, Fischer began learning the violin at age three and soon thereafter started taking piano lessons. She became a pupil of Ana Chumachenco at the Munich Academy of Music and at just 11 years old won the Yehudi Menuhin International Violin Competition, an event that catapulted her towards a career as a soloist. Throughout her career, Fischer has always maintained her piano studies. On 1 January 2008 she made her professional piano debut at the Alte Oper Frankfurt performing the Grieg *Piano Concerto* with the Junge Deutsche Philharmonie and conductor Matthias Pintscher. On the same programme, she performed the Saint-Saëns *Violin Concerto No. 3*. A DVD of this concert, recorded by Unitel Classica, was released by Decca in September 2010.



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樂曲介紹

選自《羅恩格林》的第三幕前奏曲

華格納（一八一三至一八八三）

華格納一八一三年生於萊比錫，在外人眼中他是一位政府官員卡爾·弗德列·華格納與他的妻子的安娜的兒子。不過當卡爾·弗德列去世後，一位演員路德維希·蓋亞娶了約安娜，故此有可能他才是華格納的生父。華格納斷斷續續受過教育，主要在德累斯頓上學。他在那裏迷上了韋伯的音樂，也對韋伯的作品、德國的第一套傑出浪漫歌劇《魔彈射手》，大為傾倒。返回萊比錫後，他每次探望叔父阿道弗也獲益良多。阿道弗是位博覽群書的學者，熟悉希臘悲劇、意大利古典文學、莎士比亞的作品，而德國當地的文學當然不在話下。華格納的音樂興趣在萊比錫得到更多機會培養，著名的布萊大廳樂團給了他很多啟發，一八二九年欣賞過貝多芬的歌劇《費黛里奧》也鼓舞了他。舒曼的未來老師兼岳父威克開辦了一所音樂借閱圖書館，華格納不時向他借書來讀；巴赫一個世紀前任職的多馬學校，華格納也去上過私人授課。

華格納後來的事業可說動盪如過山車，收入總不夠滿足他的雄心。他一心創作一種新形式的音樂，拼命到了不擇手段的地步；這種把所有藝術結合成一系類龐大的音樂戲劇，可說是未來的音樂。要到一八四二年，他的歌劇《黎恩濟》在德累斯頓上演，才為他開展了成功之途，他繼而獲委任為宮廷歌劇院的指揮。但他擁護革命思想，卻又不知圓滑進退，結果要在一八四九年逃離德累斯頓。他先逃到威瑪投靠李斯特，繼而去了瑞士。後來他得到巴伐利亞國王路易維希二世的保護，可以暫時喘定。可是他與李斯特的女兒歌詩瑪（巴伐利亞宮廷指揮布洛的妻子）私通，加上在慕尼黑不受歡迎，令他要再一次逃到瑞士。他最後做得較為成功的事，是在拜羅伊特創立了一個音樂節，專門演出他的作品，而這次也是因為得到路易維希二世的鼓勵才辦成。第一屆音樂節是於一八七六年舉行，但入不敷支，私人債務有增無減，最後於一八八三年在出訪威尼斯途中去世。

歌劇《羅恩格林》是於一八五〇年在威瑪首演，由李斯特指揮。昔日華格納得以逃離德累斯頓，實多得李斯特的幫忙。歌劇一開頭，是國王「捕鳥者亨利」聽審。原告人是來自巴拉班特的特拉蒙，艾爾莎的父親死後他擔任她兩姐弟的監護人。特拉蒙指控艾爾莎，說她為了想與一個秘密情人共同霸佔巴拉班特的控制權，殺了弟弟高特菲。國王循令以生死格鬥方式找出艾爾莎是否有罪，艾爾莎回覆保護她的人是她在夢中見到的一個武士。當傳令官召喚格鬥者到場時，艾爾莎向上天祈禱求援，這時眾人見到一隻天鵝拖著一艘小船來到，船上踏出一個人人都不認識的武士。武士打敗了特拉蒙，但沒有殺死他。特拉蒙的妻子，也是他的同謀人俄珠，是個異教徒，她見特拉蒙敗下陣來，懷疑自己的法力是否正在消失。特拉蒙如今被判流放，責備俄珠，俄珠告

訴他，只要能令武士說出自己的名字，就可以打破武士的法力。她設計令艾爾莎憐憫她，同時又鼓動艾爾莎懷疑武士的身分。傳令官宣告特拉蒙充軍外地，當令武士以艾爾莎丈夫的身分統治巴拉班特。當武士與艾爾莎正要步進教堂舉行婚禮時，特拉蒙設法要武士說出自己的名字與階級，武士拒絕說出，只要求艾爾莎信任他。

第三幕的〈前奏曲〉描繪婚禮的場面，也許是全套歌劇最為人熟悉的音樂。艾爾莎雖然已經答應不再問武士的名字，但當只有她兩人在一起時，仍禁不住自己的好奇心，請求武士表露身分。這時特拉蒙與四個同伴揮刀闖進來，但羅恩格林接過艾爾莎給他的劍，把特拉蒙殺死，與特拉蒙同來的四個武士投降。羅恩格林把艾爾莎的侍女叫來，要她們陪同她見國王，他會在國王前回答她的問題，告訴眾人他的身分。在歌劇的最後一場，羅恩格林婉拒國王委任他率領皇家軍隊上戰場的任命，說出自己這個行動的原因。他責備艾爾莎食言，告訴她他本是個聖杯武士。他臨走時告訴艾爾莎，他的弟弟高特菲仍然在生，也正如俄珠宣稱的，被法術變成一隻天鵝。羅恩格林黯然離去，天鵝變回高特菲，一隻鴿子來把小船衝走，艾爾莎則昏死在弟弟的懷抱中。



D大調小提琴協奏曲，作品七十七

布拉姆斯（一八三三至一八九七）

不太快的快板

柔和慢板

遊戲似的快板，但不過分活潑

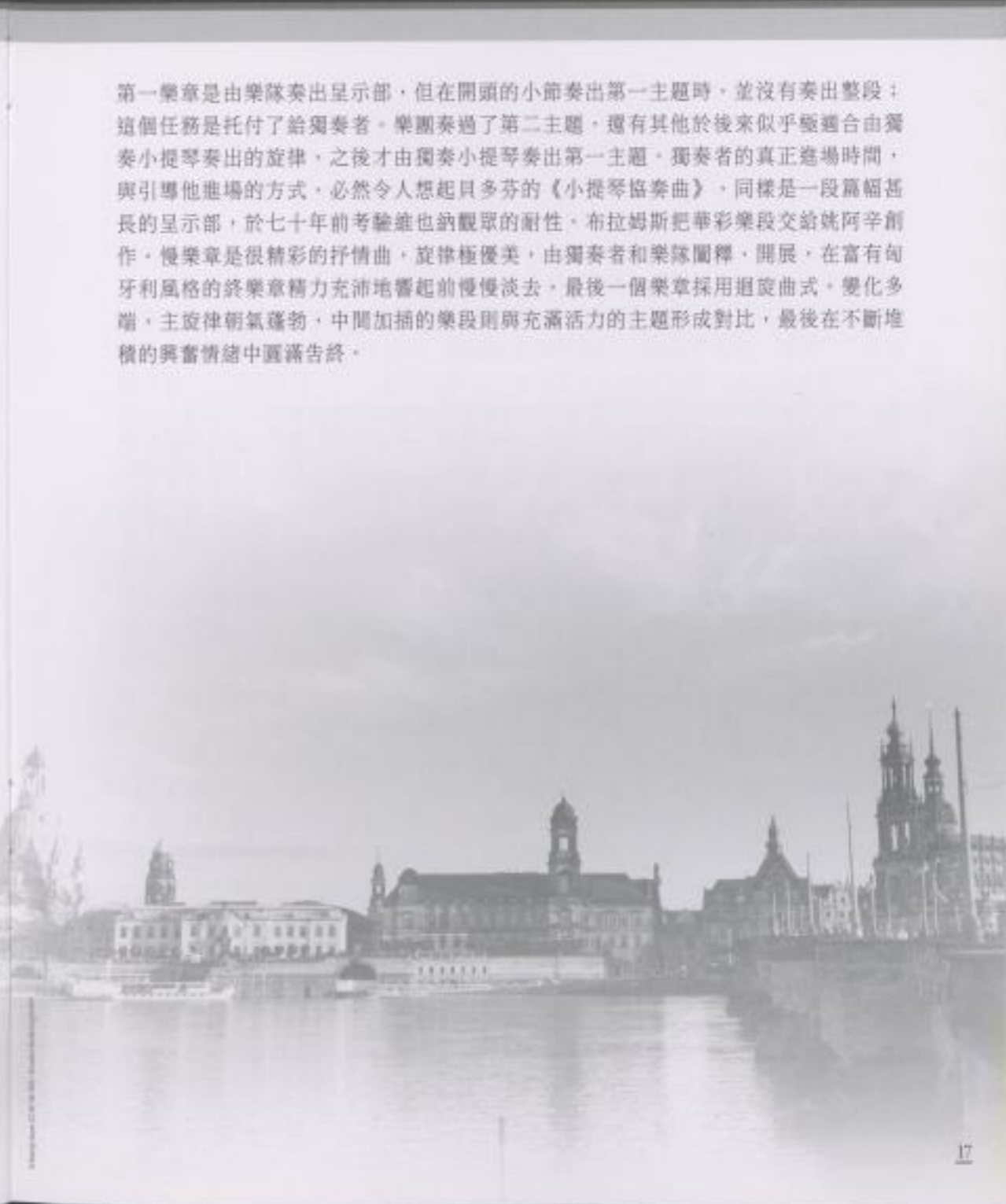
布拉姆斯一八三三年生於漢堡，童年時家境並不富裕，初習音樂時，已展露其天賦，在十一歲時甚至曾被遊說以神童的稱譽作巡迴表演。正值布拉姆斯為家庭生計而在市郊的夏日渡假旅館演奏鋼琴娛賓時，他得到馬辛的指導，打好了作曲的技術基礎。一八五三年，布拉姆斯和流亡在外地的匈牙利小提琴家雷曼尼結伴出發巡迴演出，是為布拉姆斯的第一次。他們接受另一位年輕的匈牙利小提琴家姚阿辛的建議，一直去到威瑪，即李斯特任宮廷樂長之地，期望李斯特會因同鄉之誼，特別照顧他們。這趟行程雷曼尼得益不淺，但布拉姆斯卻因缺乏社交手腕，得不到大師的垂青。他這種不擅處理人際關係的脾性，後來更變本加厲。幸而幾個月後，他得到姚阿辛的經理人引介，結識了舒曼夫婦。這次會面有了好結果，舒曼於一八五〇年由德累斯頓遷到杜塞爾多夫任職。他從布拉姆斯的音樂裡，看出他甚有潛質，他在曾擔任編輯的《新音樂雜誌》裡，就斷言布拉姆斯是萬眾期待的貝多芬接棒人。舒曼生命中最後幾年，試過自殺，又精神崩潰，布拉姆斯一直以朋友身份，予他的妻子克拉拉和一家小兒大力援助，直到克拉拉在一八九六年去世，布拉姆斯自己亦於一年後辭世。

布拉姆斯於一八七八年寫成這首《小提琴協奏曲》，並題獻給姚阿辛。他與姚阿辛本是很要好的朋友，但後來姚阿辛夫婦二人起了爭執，布拉姆斯試以調停，卻做得十分不智，本身是歌唱家的姚阿辛夫人艾瑪莉拿布拉姆斯寫給她的信，作為姚阿辛性格缺失的提堂證據，為此姚阿辛與布拉姆斯反目。後來布拉姆斯於一八八七年寫了《小提琴與大提琴雙協奏曲》作為求和的禮物，才稍微恢復交往。

布拉姆斯習慣在夏天到珀查赫度暑，同時創作，一八七七年動手寫《第二交響曲》，這一年（一八七八年）則撰寫《小提琴協奏曲》。這曲於一八七九年元旦在萊比錫首演，由姚阿辛擔任獨奏。這首協奏曲可說是作曲家兩個互補特質的結合，其一是正如某位當時的樂評所說，看重大事與嚴肅事的藝術家本性，另一是抒情歌曲作曲家的天賦。布拉姆斯創作這首協奏曲時一如以往，對自己的作品十分挑剔，雖然他很早以前已答應了會寫這首樂曲，但內心一直充滿疑惑和遲疑。他本來計劃寫四個樂章，但到最後，把中間兩個樂章用現時這個〈柔和慢板〉取代。雖然布拉姆斯認為這個新樂章柔弱無力，但姚阿辛很喜歡，歷來的觀眾也聽得滿心舒暢。



第一樂章是由樂隊奏出呈示部，但在開頭的小節奏出第一主題時，並沒有奏出整段；這個任務是托付了給獨奏者。樂團奏過了第二主題，還有其他於後來似乎極適合由獨奏小提琴奏出的旋律，之後才由獨奏小提琴奏出第一主題。獨奏者的真正進場時間，與引導他進場的方式，必然令人想起貝多芬的《小提琴協奏曲》，同樣是一段篇幅甚長的呈示部，於七十年前考驗維也納觀眾的耐性。布拉姆斯把華彩樂段交給姚阿辛創作。慢樂章是很精彩的抒情曲，旋律極優美，由獨奏者和樂隊闡釋、開展，在富有匈牙利風格的終樂章精力充沛地響起前慢慢淡去。最後一個樂章採用迴旋曲式，變化多端，主旋律朝氣蓬勃，中間加插的樂段則與充滿活力的主題形成對比，最後在不斷堆積的興奮情緒中圓滿告終。





A大調第七交響曲，作品九十二

貝多芬（一七七〇至一八二七）

略為持續 — 活板

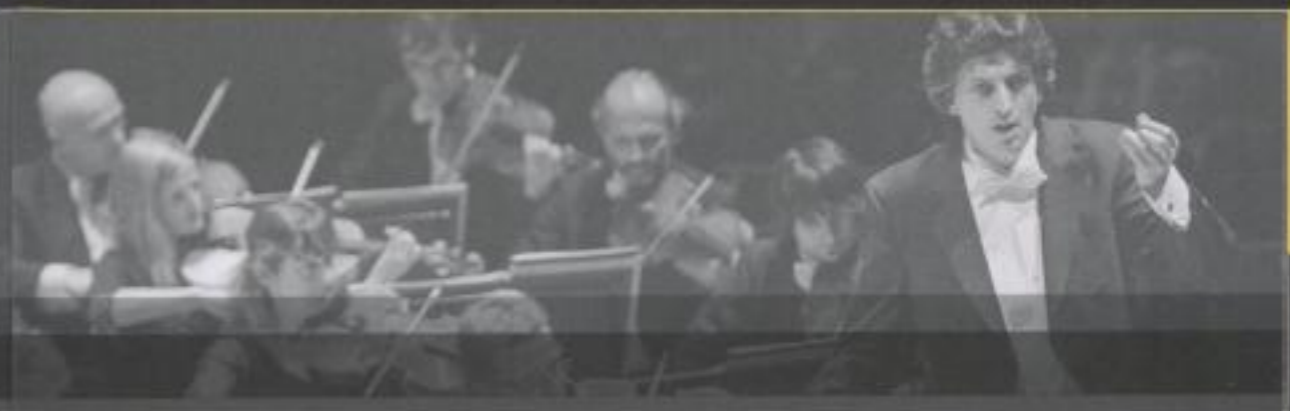
稍快板

急板

有活力的快板

貝多芬一七七〇年生於波恩，是家中的長子。他的父親是科隆大主教選侯宮廷中一位歌手，但更重要的是，他的祖父是大主教以前的宮廷樂長。他的名字就是祖父所起。貝多芬的家庭生活並不愉快，父親無論是當歌手、當父親、當丈夫都不稱職，母親又隨時隨地拿丈夫與家公比較，令他反感。父親去世後，有人形容他的死令酒業的盈利遭受大損失。至於貝多芬，他從小接受當樂手的訓練，雖然學得有欠規律，但仍正式為大主教聘用，擔任風琴師，和在教堂樂隊當弦樂手。一七八七年，他已在波恩贏了數項榮譽，獲派到維也納隨莫扎特學藝。可惜母親病重，他只得提早結束旅程。母親去世後，他眼見父親在家庭上和職業上均失敗，於是留下來照顧幾位弟弟，直至一七九二年才再度被派至維也納，這次是隨海頓學習；他在波恩時已經見過海頓。

貝多芬初抵維也納，所處的環境對他早期的事業幫助甚大。科隆大主教是女皇瑪麗亞·泰蕾莎的兒子，大主教介紹給他的都是首都上層社會的權貴。貝多芬聲稱從海頓處甚麼都學不到，大概他的老師有時也會被這個學生的口是心非弄得很沮喪。貝多芬後來跟隨了對位法大師艾伯雷茲貝格學習，又作了宮廷作曲家沙里耶利的學生。他很快就立穩了腳，以傑出鋼琴技藝聞名，加上明顯能即興創作和作曲的天才，兩者都是演奏鋼琴所必需。但踏進十九世紀，他的聽覺漸失，似乎是命運與他開玩笑。為此貝多芬漸漸放棄鋼琴大師的事業，轉而作曲，也因而對當時的演奏習慣作出巨大的轉變，並且加以擴展。而失聰也加重了他的怪癖，令他更加偏執。到晚年時更變成極端。正如某些樂評所認為，耳疾同時讓他的音樂越加接近學術層面，也更接近他早年已學得甚精的對位法技術。他把前人尤其是海頓與莫扎特所開創的形式發揚光大，且幾乎到了無法自制的地步，年紀越大，創新接踵而來。對後代來說，他的音樂是個大挑戰，有些人認為他似乎已把各種音樂形式，尤其是交響樂，帶到無法逾越的層次，而像布拉姆斯這類沿襲舊有傳統的作曲家，要在這條創作路上繼續走下去，是望之生畏的任務；而對另一些人來說，這條創作路已經到達至高峰。貝多芬於一八二七年去世，為後代所留下的大量作品，至今仍是那類樂曲的核心曲目，不管是協奏曲、交響曲，抑或是奏鳴曲和室樂。




他的《第七交響曲》於一八一二年春天完成，但部分素材的草稿，最早可追溯至一八〇九年，即海頓逝世的那年。貝多芬那時雖然已經失聰，但只有四十多歲，正值壯年。可惜當時某些樂評十分蔑視這首新交響曲，甚至形容為醉漢之作，判斷作曲者快要被送進瘋人院。幸而這曲是於一八一三年十二月在維也納一場慈善音樂會上首演，替於哈瑯作戰受傷的軍人籌款，觀眾反應熱烈。這場愛國活動是與拍子機的發明人梅策爾合作，演出貝多芬另一首作品《威靈頓的勝利》之時，用上一支機械小號，以及特為這曲而設計製造的泛琴。這個音樂會集合了當時維也納的音樂精英，其中一位是小提琴家史博，他留下了一段記載形容貝多芬古怪的指揮方法，及他耳朵不靈光引致的困難。但整體來說，這場音樂會很成功，《第七交響曲》也很快出現了多種改編版本。

第一樂章是用一段規模龐大的引子開始，令人想起莫扎特的《第三十九交響曲》，跟著的〈活板〉是最興高采烈的農家舞蹈。慢樂章標示為〈稍快板〉，以揚抑抑格的節奏為主（日後舒伯特也很愛用這種節奏），但貝多芬卻用它來寫成一首陰沉的進行曲。熱情洋溢的F大調〈諧謔曲〉有一個氣氛相反的中段，重複奏過後，似乎要重新再奏起時卻被終樂章〈有活力的快板〉打斷，最後一個樂章一往無前，直奔至宏偉的高潮。以當時相對有限的資源，且受常規所困，貝多芬能把資源運用得意外地出色，寫成一首交響曲，這個結局算是非常雄奇壯觀了。



英文樂章介紹由安德魯·葛林
精銳語言顧問有限公司翻譯



PROGRAMME

Prelude to Act III (from *Lohengrin*)

Richard Wagner (1813 - 1883)

Born in Leipzig in 1813, Richard Wagner was the acknowledged son of a Government official, Carl Friedrich Wagner, and his wife Joanna, but possibly fathered by the actor Ludwig Geyer, who was to marry Joanna after Carl Friedrich's death. Wagner's education was an intermittent one, much of it in Dresden, where he fell under the spell of Weber and *Der Freischütz*, the first great German romantic opera. Returning to Leipzig he was to profit more from contact with his uncle Adolf, a widely read scholar, with a knowledge of Greek tragedy, as well as of the classics of Italy, the works of Shakespeare, and of course, of the literature of his own country. In Leipzig Wagner took the opportunity of furthering his own interests in music, stimulated by the performances of the famous Gewandhaus Orchestra and Beethoven's opera *Fidelio*, which he heard in 1829. He borrowed books from the music lending library of Robert Schumann's future teacher and father-in-law, Friedrich Wieck, and took private music lessons at the *Thomasschule*, where J.S. Bach had been employed a century earlier.

The later career of Wagner was a turbulent one. His income never matched his ambitions, and he was driven on by an aggressive and ruthless urge to create a new form of music, the music of the future, particularly in the conjunction of all arts in a series of great music dramas. His first significant success was in Dresden, where his opera *Rienzi* was staged in 1842, followed by his appointment as conductor of the Court Opera. His own tactless espousal of revolutionary notions led to his flight from Dresden in 1849, at first to Franz Liszt in Weimar, and then to Switzerland. The protection later afforded by King Ludwig II of Bavaria allowed some respite from difficulties, but his liaison with Liszt's daughter Cosima, wife of the Bavarian court conductor Hans von Bülow, and his unpopularity in Munich led to a further period of exile in Switzerland. His final relative triumph in the establishment of a Festival devoted to his work in Bayreuth was accomplished again with the encouragement of King Ludwig. The first festival took place in 1876, but did nothing to reduce his increasing personal debts. Wagner died during the course of a visit to Venice in 1883.

The opera *Lohengrin* was first performed in Weimar in 1850 under the direction of Liszt, who had helped Wagner in his flight from Dresden. The work opens with King Henry the Fowler hearing the accusation of fratricide brought by Telramund against Elsa of Brabant to whom he had served as guardian after the death of her father, suggesting that she had killed her brother Gottfried in order to assume control over the land with a secret lover. The

King decrees mortal combat, to discover her guilt or innocence, and she declares that her champion will be a knight that she has seen in a dream. As heralds summon the combatants and Elsa prays for help, a swan is seen drawing a boat, from which steps an unknown knight. Telramund is defeated, but the knight spares his victim, while the heathen Ortrud, Telramund's wife and fellow conspirator, wonders if her powers are waning. Reproached by Telramund, now condemned to banishment, she tells him that the knight's power can only be broken if he is made to reveal his name. She arouses the pity of Elsa and at the same time casts doubt on the origin of the mysterious knight. A herald announces Telramund's banishment and the appointment of the knight to rule Brabant, as husband to Elsa. Telramund seeks to learn the knight's name and rank, but is denied an answer by the knight, who seeks Elsa's assurance of trust in him, as they proceed to their wedding.

The *Prelude* to the third act, perhaps the most familiar element in the whole opera, depicts the wedding celebration. Left together Elsa remains curious about the knight's name, in spite of her earlier promise not to question him on the subject, and eventually asks him to reveal his name. Telramund and four companions burst in, with drawn swords, but Lohengrin, with a sword that Elsa hands him, strikes Telramund dead, while the other knights yield. He calls to Elsa's maids to take her before the King, where he will answer her question about his identity. In the final scene Lohengrin, before the King, rejects the commission to lead the royal troops in war, and finds justification for his action. He accuses Elsa of breaking her word and explains his own origin, as a Knight of the Grail. As he takes his final leave, he tells Elsa that her brother Gottfried is alive, transformed by her magic, as Ortrud claims, into a swan. Gottfried re-appears, as Lohengrin sadly sails away, his boat now drawn by a dove, and Elsa sinks lifeless into her brother's arms.



Violin Concerto in D, Op. 77

Johannes Brahms (1833 - 1897)

Allegro non troppo

Adagio

Allegro giocoso ma non troppo vivace

Johannes Brahms was born in Hamburg in 1833. His childhood was spent in relative poverty, and his early studies in music, for which he showed a natural aptitude, developed his talent to such an extent that there was talk of touring as a prodigy at the age of 11. It was Eduard Marxsen who gave him a grounding in the technical basis of composition, while the boy helped his family by playing the piano to entertain guests in summer inns outside the city. Brahms's first concert tour in 1853, with the Hungarian émigré violinist Ede Reményi, took them, on the recommendation of the young Hungarian violinist Joachim, to Weimar, where Franz Liszt held court and might have been expected to show particular favour to a fellow-countryman. Reményi profited from the visit, but Brahms, with a lack of tact that was later accentuated, failed to impress the Master. Later in the year, however, he met the Schumanns, through Joachim's agency. The meeting was a fruitful one. Schumann had moved in 1850 from Dresden to take up a position in Düsseldorf and now he detected in Brahms's music a promise of greatness, publishing his views in the journal he had once edited, the *Neue Zeitschrift für Musik*, and declaring Brahms the long-awaited successor to Beethoven. During Schumann's final years, after his attempt at suicide and subsequent breakdown, Brahms rallied to the support of Schumann's wife, Clara Schumann, and her young family, remaining a firm friend until her death in 1896, shortly before his own in the following year.

Brahms completed his *Violin Concerto* in 1878 and dedicated it to his friend Joseph Joachim. The relationship with Joachim was later to suffer through Brahms's lack of tact, when he tried to intervene in a dispute between Joachim and his wife, the singer Amalie Joachim, who submitted evidence of her husband's faults of character in a letter written to her by Brahms. The breach was in part repaired by the later composition of the *Double Concerto* for violin and cello in 1887, a peace offering.

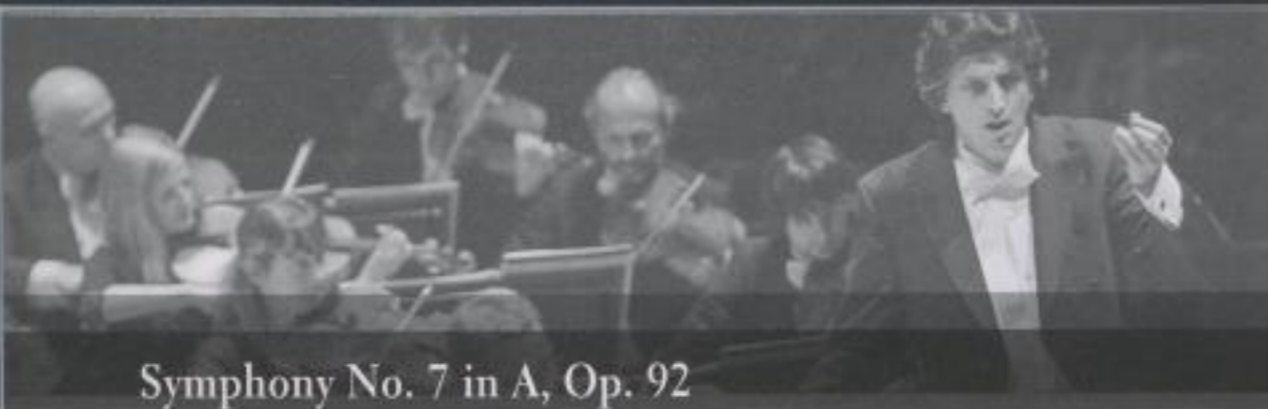
Following his usual custom, Brahms worked on the *Violin Concerto* during his country summer holiday at Pörschach, where in 1877 he had started his *Symphony No. 2*. The first performance of the work was given in Leipzig on New Year's Day, 1879, with Joachim as the soloist. The concerto combines two complementary aspects of the composer, that of the



artist concerned with the great and serious, as a contemporary critic put it, and that of the lyrical composer of songs. As always Brahms was critical of his own work, and the concerto, long promised, had been the subject of his usual doubts and hesitations. Originally four movements had been planned, but in the end the two middle movements were replaced by the present *Adagio*, music that Brahms described as feeble but that pleased Joachim as much as it has always delighted audiences.

The first movement opens with an orchestral exposition in which the first subject is incompletely presented in the initial bars. Its full appearance is entrusted to the soloist, after the orchestra has offered a second subject and other themes that will later seem eminently well suited to the solo violin. The actual entry of the soloist and the approach to it must remind us of Beethoven's *Violin Concerto*, with its rather longer exposition that had so taxed the patience of Viennese audiences 70 years earlier. The *cadenza* was left to Joachim. The slow movement is splendidly lyrical, based on a melody of great beauty, which is expanded and developed by the soloist and the orchestra, dying away before the vigorous opening of the Hungarian-style *finale*. This, in *rondo* form, is of great variety, intervening episodes providing a contrast with the energetic principal theme, leading to a conclusion of mounting excitement.





Symphony No. 7 in A, Op. 92

Ludwig van Beethoven (1770 - 1827)

Poco sostenuto - Vivace

Allegretto

Presto

Allegro con brio

Born in Bonn in 1770, Ludwig van Beethoven was the eldest son of a singer in the musical establishment of the Archbishop-Elector of Cologne and, more important, grandson of the Archbishop's former Kapellmeister, whose name he was given. The household was not a happy one. Beethoven's father, described after his death as a considerable loss to the profits of the wine trade, became increasingly inadequate both as a singer and as a father and husband, with his wife always ready to draw invidious comparisons between him and his own father. Beethoven, however, was trained as a musician, however erratically, and duly entered the service of the Archbishop, serving as an organist and as a string-player in the archiepiscopal orchestra. He was already winning some distinction in Bonn, when, in 1787, he was first sent to Vienna, to study with Mozart. The illness of his mother forced an early return from this venture and her subsequent death left him with responsibility for his younger brothers, in view of his father's domestic and professional failures. In 1792 Beethoven was sent once more to Vienna, now to study with Haydn, whom he had met in Bonn.

Beethoven's early career in Vienna was helped very considerably by the circumstances of his move there. The Archbishop was a son of the Empress Maria Theresa and there were introductions to leading members of society in the imperial capital. From Haydn he claimed to have learned nothing and his teacher must have been dismayed at times by his pupil's duplicity, but he went on to take lessons also from Albrechtsberger, well known for his mastery of counterpoint, and from the Court Composer Antonio Salieri, and was able to establish an early position for himself as a pianist of remarkable ability, coupled with a clear genius in the necessarily related arts of improvisation and composition. The onset of deafness at the turn of the century seemed an irony of fate. It led Beethoven gradually away from a career as a virtuoso performer and into an area of composition where he was able to make remarkable changes and extensions of existing practice. Deafness tended to accentuate his eccentricities and paranoia, which became extreme as time went on. At the same time it allowed him to develop an aspect of his music that some critics already regarded as academic or learned, that of counterpoint, an art in which he had acquired great mastery. He continued to develop forms inherited from his predecessors, notably Haydn and Mozart, but



expanded these almost to bursting-point, introducing innovation after innovation as he grew older. To following generations his music offered a challenge. For some he seemed to have brought the symphony, in particular, to a final climax, and composers like Brahms, who drew on earlier tradition, were faced with the daunting task of continuing on a path that, for some, at least, seemed already to have reached its height. Beethoven died in 1827, leaving a body of work that has continued to provide subsequent generations with an essential heart to their repertoire, whether in concertos and symphonies or in sonatas and chamber music.

Beethoven's *Symphony No. 7* was completed in the spring of 1812, but sketches for some of the material used occur as early as 1809, the year of Haydn's death. In spite of his deafness, Beethoven, in his forties, was at the height of his powers, but the new symphony was greeted disparagingly by some contemporary critics, who described it as the work of a drunkard, judging the composer ready for the mad-house. At the first performance in Vienna in December 1813, however, at a charity concert in aid of soldiers wounded at the battle of Hanau, the audience responded with enthusiasm. The patriotic event, which included Beethoven's *Wellington's Victory*, was a collaboration with Mälzel, inventor of the metronome and, to be heard on this occasion, a mechanical trumpeter, as well as of the panharmonicon, the contraption for which *Wellington's Victory* had originally been intended. The occasion brought together many of the leading musicians of Vienna to take part in the performance, of which the violinist Spohr left an account, describing Beethoven's curious methods of conducting and the difficulties his deafness now caused. The concert, however, was successful, and the symphony soon appeared in a variety of arrangements.

The first movement starts with a massive introduction, recalling that of Mozart's *Symphony No. 39*, leading to a *Vivace* with all the exuberance of a peasant dance. The slow movement, marked *Allegretto*, is dominated by the dactylic rhythm to be so favoured by Schubert, but here suggesting a sombre march. The ebullient F major scherzo has a contrasting *trio* section, repeated and seemingly about to return again, only to be interrupted by the final *Allegro con brio*. Here the whole movement proceeds to a great climax, a mighty conclusion to a symphony that had made astonishingly powerful use of relatively limited and conventional resources.

Programme notes by Keith Anderson



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
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