

# 35<sup>th</sup>



香港藝術節  
**Hong Kong  
Arts Festival**  
27.2 - 25.3.2007



*Yuri Simonov* AND  
**THE MOSCOW**  
PHILHARMONIC ORCHESTRA

西蒙諾夫與莫斯科愛樂樂團

謝謝 With thanks to

藝術節開幕演出由滙豐贊助  
Festival Opening is sponsored by HSBC

HSBC  滙豐

  
BRITISH AMERICAN  
TOBACCO  
HONG KONG

 信和集團  
Sino Group

# 西蒙諾夫與莫斯科愛樂樂團

## Yuri Simonov and the Moscow Philharmonic Orchestra



**8** 西蒙諾夫 Yuri Simonov

**11** 莫斯科愛樂樂團  
Moscow Philharmonic Orchestra

### 節目 Programme Details

**13** 27.2.2007

曲目 Programme

樂曲介紹 Programme Notes

康斯坦丁·利夫舒爾茨  
Konstantin Lifschitz

**21** 28.2.2007

曲目 Programme

樂曲介紹 Programme Notes

鮑里斯·貝爾金 Boris Belkin

**33** 1.3.2007

曲目 Programme

樂曲介紹 Programme Notes

沈文裕 Shen Wenyu

**39** 樂團成員  
Orchestra Members

■ 27.2-1.3.2007

香港文化中心音樂廳

Concert Hall

Hong Kong Cultural Centre

為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無綫電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS. Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

Artistic Director and Chief Conductor 藝術總監及首席指揮

# Yuri Simonov 西蒙諾夫

**指**揮家西蒙諾夫生於前蘇聯薩拉托夫一個歌劇世家，12歲首次踏上指揮台，指揮學校樂團演奏莫扎特第四十交響曲；入讀列寧格勒音樂學院期間，師隨拉賓諾維奇；其後加入列寧格勒愛樂樂團，擔任馬林維斯基的助手。

1966年，西蒙諾夫贏得第二屆蘇聯指揮大賽，兩年後贏得羅馬聖契西利亞指揮大賽，成為首位贏得西方比賽的俄羅斯指揮。

Maestro Yuri Simonov was born in Saratov, the former USSR, to a family of opera singers. At the age of 12, he made his first appearance at the conductor's podium with the school orchestra performing Mozart's Symphony No 40. He studied at the Leningrad Conservatory of Music with Nikolai Rabinovich, and went on to become Evgheny Mravinsky's assistant at the Leningrad Philharmonic Orchestra.

In 1966 he won a prize at the 2nd Soviet Union's Conductors Competition and two years later he became the first ever Russian conductor to win any western competition — the Santa Cecilia Conductors Competition in Rome.





1969年，西蒙諾夫獲邀在俄羅斯大劇院指揮《阿依達》；後獲該團聘為首席指揮至1985年，成為創團以來最年輕，也是在任最久的首席指揮。

西蒙諾夫擔任俄羅斯大劇院指揮期間，不僅定期為俄羅斯所有傑出樂團揮棒，更經常出國演出。1979年，西蒙諾夫邀請俄羅斯大劇院樂團20位年輕弦樂手，創辦俄羅斯大劇院室樂團，他以藝術總監身份帶領室樂團周遊列國，巡迴演出。

1978年，西蒙諾夫接替孔德拉辛，出任莫斯科音樂學院指揮系教授，直至1991年。

1982年，西蒙諾夫首次跟西方歌劇團合作，在高文花園皇家歌劇院指揮《尤金·奧涅金》；同年，他首次在英國指揮音樂會，與倫敦交響樂團合作三場音樂會。

1989年，西蒙諾夫首次在美國音樂會獻技，指揮波士頓交響樂團及洛杉磯愛樂樂團；翌年首次在美國指揮歌劇，先在洛杉磯與杜鳴高合作威爾第的《唐·卡洛斯》，再在三藩市歌劇院指揮穆索爾斯基《霍凡斯基之亂》；1993年再赴美國達拉斯，與芮妮·芙萊明合作《尤金·奧涅金》。

1994至2002年間，西蒙諾夫擔任在布魯塞爾的比利時國家樂團音樂總監，巡迴比利時、英國、奧地利、瑞士、德國及法國演出。

1998年4月起，西蒙諾夫出任莫斯科愛樂樂團音樂總監，帶領樂團巡迴多地演出，包括美國、英國、瑞士、德國、日本、南韓、台灣、匈牙利、羅馬尼亞、捷克和西班牙。

此外，西蒙諾夫曾與多個樂團灌錄唱片，包括俄羅斯大劇院樂團、柏林愛樂樂團、倫敦交響樂團、倫敦愛樂樂團、英國愛樂樂團及皇家愛樂樂團。

Simonov was invited to make his debut at the Bolshoi Opera in 1969 with *Aida*. Thereafter he was appointed Chief Conductor, making him the youngest Chief Conductor in the history of the company, and subsequently the longest serving, holding the position until 1985.

During this period he conducted all the leading Soviet orchestras on a regular basis, and toured internationally. In 1979 Simonov founded the Bolshoi Theater Chamber Orchestra, consisting of 20 young string players from the Bolshoi Orchestra, and toured with them internationally as their music director.

At the same time from 1978 to 1991, Simonov was a professor of conducting at the Moscow Conservatory, taking over the position previously held by Kirill Kondrashin.

In 1982 his debut with a western operatic company was at the Royal Opera House, Covent Garden, conducting *Eugene Onegin*. That same year he made his British concert debut, conducting three concerts with the London Symphony Orchestra.

Simonov made his American concert debut with the Boston Symphony and Los Angeles Philharmonic Orchestras in 1989. The following year he made his American operatic debut conducting a production of Verdi's *Don Carlos*, with Plácido Domingo in Los Angeles, followed by Mussorgsky's *Khovanshchina* for the San Francisco Opera in 1990 and *Eugene Onegin* in Dallas, with Renée Fleming, in 1993.

From 1994 to 2002 Maestro Simonov held the position of Music Director of the Belgian National Orchestra in Brussels, touring in Belgium and internationally to the UK, Austria, Switzerland, Germany and France.

Since April 1998 Simonov has been the Music Director of the Moscow Philharmonic Orchestra and taken them on tour to the US, the UK, Switzerland, Germany, Japan, South Korea, Taiwan, Hungary, Romania, the Czech Republic and Spain.

Simonov has recorded with many of the major orchestras including the Bolshoi Orchestra, Berlin Philharmonic, the London Symphony, the London Philharmonic Orchestra, the Philharmonia and the Royal Philharmonic.

# 莫斯科愛樂樂團

## Moscow Philharmonic Orchestra

莫斯科愛樂樂團於1951年由薩莫蘇德創辦，歷任首席指揮與藝術總監皆為傑出音樂家，包括拉赫林 (1957-1960)、孔德拉辛 (1960-1976)、基塔延科 (1976-1990)、西奈斯基 (1991-1996) 及埃爾姆勒 (1996-1998)。1998年，西蒙諾夫教授接任音樂總監及首席指揮。

樂團不但曾與前蘇聯及俄羅斯最優秀的指揮合作，更與多位出類拔萃的客席指揮攜手演出，包括馬捷爾、孟奇、馬凱維奇、桑德霖、梅達及潘德斯基。

多位曾與莫斯科愛樂樂團合作過的獨奏家，如史頓、曼奴軒、魯賓斯坦等，都對樂團精湛的演奏、優秀的合作精神和藝術上的統一性讚不絕口。此外，樂團曾與俄國多位殿堂級音樂大師於國內外的演出中合作，包括愛斯特拉赫、李希特、羅斯卓波維奇、維殊妮夫絲凱雅、巴舒密特及盧岡斯基等。

樂團足跡遍及歐美亞三洲五十多個國家，曾在各地頂尖的音樂廳亮相，包括紐約卡內基音樂廳、倫敦皇家艾伯特音樂廳、維也納音樂協會大廳、阿姆斯特丹皇家音樂廳及布宜諾斯艾利斯科隆劇院。

莫斯科愛樂樂團的巡迴頻繁，曲目涵蓋多個樂種與風格，技巧精準，演出富感染力。另一方面，樂團也定期參與歐洲最負盛名的音樂節，演出超過五千場音樂會。

樂團至今已灌錄了三百多張唱片，曲目包括由西蒙諾夫組編的柴可夫斯基《天鵝湖》及普羅科菲耶夫《羅密歐與茱麗葉》、《意大利隨想曲》之作品45、拉赫曼尼諾夫第二交響曲及交響詩《岩石》。

The Moscow Philharmonic Orchestra was founded in 1951 by Samuel Samosud. Since then its chief conductors and artistic directors have included such outstanding musicians as Nathan Rakhlin (1957-1960), Kirill Kondrashin (1960-1976), Dmitry Kitayenko (1976-1990), Vassily Sinaisky (1991-1996) and Mark Ermler (1996-1998). In 1998 Professor Yuri Simonov became its Music Director and Chief Conductor.

The Orchestra has performed with all the best Soviet / Russian conductors. In addition, some outstanding guest conductors have also left their mark on the Orchestra including Lorin Maazel, Charles Munch, Igor Markevitch, Kurt Sanderling, Zubin Mehta and Krzysztof Penderecki.

Many of the Orchestra's guest soloists, including Isaac Stern, Yehudi Menuhin and Arthur Rubinstein, have praised the Orchestra's inspired performance, their fine sense of ensemble and artistic unity. In Russia and on tours abroad, the Orchestra has performed with such great Russian musicians as David Oistrakh, Sviatoslav Richter, Mstislav Rostropovich, Galina Vishnevskaya, Yuri Bashmet and Nikolai Lugansky.

Having toured more than 50 countries in Europe, the US, Canada and Asia, the Orchestra has performed in the best concert halls worldwide including Carnegie Hall in New York, the Royal Albert Hall in London, Musikverein in Vienna, the Concertgebouw in Amsterdam and the Teatro Colon in Buenos Aires.

With a hectic touring schedule the Orchestra covers a variety of genres and styles presenting a fascinating combination of technical perfection, expressiveness and artistic presentation. It has participated regularly in the most prestigious music festivals of Europe, and has performed in over 5,000 concerts.

The Orchestra has made over 300 recordings, which include Tchaikovsky's *Swan Lake Suite* (compiled by Yuri Simonov) and *Italian Capriccio*, Op 45; Rachmaninov's *Symphony No 2* and the symphonic poem *Utyos (The Rock)*; and Prokofiev's *Romeo and Juliet Suite* (compiled by Yuri Simonov).

2007年2月27日 (星期二)  
Tuesday, 27 February 2007

演出長約1小時45分鐘，包括一節20分鐘中場休息  
*Running time: approximately 1 hour and 45 minutes with a 20 minute interval*

**蕭斯達高維契 (1906-1975)**  
A大調節日序曲，作品96

**Dmitry Shostakovich (1906-1975)**  
Festive Overture in A major, Op 96

**普羅科菲耶夫 (1891-1953)**  
G小調第二鋼琴協奏曲，作品16

**Sergey Prokofiev (1891-1953)**  
Piano Concerto No 2 in G minor, Op 16

小行板—小快板  
諧謔曲：極快板  
間奏曲：中庸的快板  
暴烈的快板

Andantino-Allegretto  
Scherzo: Vivace  
Intermezzo: Allegro moderato  
Allegro tempestoso

鋼琴 康斯坦丁·利夫舒爾茨

Konstantin Lifschitz piano

— 中場休息 —

— interval —

**葛令卡 (1804-1857)**  
卡馬林斯卡亞舞曲：交響樂團的幻想曲

**Mikhail Glinka (1804-1857)**  
*Kamarinskaya: Fantasy for Orchestra*

**穆索爾斯基 (1839-1881)**  
配器：拉威爾  
圖畫展覽會

**Modest Mussorgsky (1839-1881)**  
(orchestrated by Maurice Ravel)  
*Pictures at an Exhibition*

## 蕭斯達高維契

A大調節日序曲，作品96

## Dmitry Shostakovich

Festive Overture in A major, Op 96

1954年，蕭斯達高維契獲邀為俄國大革命周年慶典寫短曲誌慶，他欣然接受，尤其是大敵斯大林不久前撒手塵寰，他的心情更是異常愉快。據聞蕭斯達高維契只消幾小時便寫就《節日序曲》，還是邊寫邊跟友人談笑風生、吃喝喝呢！

《序曲》開首是小號號曲，第一主題隨後出現，風格頗近爵士樂，銅管樂器更要用花舌吹奏！第二主題開始時柔和抒情，但與第一主題融合後變得愈來愈活躍。樂曲結尾宏偉壯麗，作曲家再次引用開首的號曲，曾有樂評形容這段「像開香檳一樣氣泡四濺。」

Asked in 1954 to write a short work for the anniversary of the Russian Revolution, Shostakovich happily agreed, especially since his arch-enemy Josef Stalin had recently died and he was in an uncharacteristically cheerful mood. Reportedly, he wrote the *Festive Overture* in a few hours while simultaneously gossiping, eating and joking with friends!

The Overture begins with a trumpet fanfare, leading to the almost jazzy first theme, with the tongue-fluttering brass! The second lyrical theme becomes more animated when combined with the first song, and for the huge grand finale, the composer brings back the original trumpet fanfare. The result, said one critic, “has the effervescence of uncorked champagne spilling over”.

## 普羅科菲耶夫

G小調第二鋼琴協奏曲，作品16

## Sergey Prokofiev

Piano Concerto No 2 in G minor, Op 16

即使是少年時代的普羅科菲耶夫，也早有驚世駭俗之舉了，就是他那被認為「刺耳、粗糙、原始」的第一鋼琴協奏曲。但這些批評未使年僅21的普羅科菲耶夫卻步，他繼續寫作鋼琴協奏曲；新的一首在寫法上稍為收斂，但仍不成功，該作品於1913年首演時，普羅科菲耶夫親自擔任獨奏，但大部份觀眾中途便離場，留下的也只是在喝倒采。（普羅科菲耶夫向觀眾鞠躬，然後還加演了一首曲子！）

真的那麼差勁嗎？我們無從得知，因為全曲樂譜於1918年俄國大革命兵荒馬亂期間丟失了；幸好普羅科菲耶夫還能找到一些草稿，1923年在巴黎重寫此曲。

今天看來，此曲當然不再驚世駭俗，但全曲四個樂章依然尖利粗獷、刺激萬分。

Even as a teenager, Prokofiev was shocking the world — his first Piano Concerto was labelled “harsh, coarse and primitive”. This hardly deterred the 21-year old composer who went on to write another piano concerto where he attempted to be only a tiny bit less brash. He did not succeed. At its 1913 premiere, with the composer himself as soloist, much of the audience walked out, and the others apparently hissed and booed. (Prokofiev bowed to the audience — and then played an encore!)

Was it that bad? We will never know, since the entire score was lost during the anarchy of the Russian Revolution in 1918. Fortunately, Prokofiev found some of the original sketches and totally rewrote the concerto in Paris in 1923.

Today, it is hardly scandalous, but all four movements are as brash as they are exciting.

聽着全曲第一個曲調，聽眾很難察覺尖利粗獷的特色。曲調先由鋼琴彈出，浪漫悅耳，毫無威脅性；木管樂接着奏出旋律，作曲家稍後插入一個較尖刻的主題之後，第一主題重現。作曲家大概想展示自己高超的琴藝，於是在樂章結尾，加入一大段鋼琴獨奏。

第二樂章有令人目眩的顫音、跳動和閃爍生輝的鋼琴寫法。然後像變魔術一樣「噗」的一聲，第二樂章戛然而止。

要是當年的觀眾覺得此曲「原始」，大概是指有銅管低聲咆哮的第三樂章吧。第三樂章主題充斥着跳躍和咆哮，中途插入略帶抒情的樂段。

終曲實在是為傑出鋼琴家而寫的。開始時暴烈激昂，出現搖搖晃晃的如歌旋律時才稍有歇息。樂章由鋼琴起奏，樂團隨後加入；高潮過後，暴雨般的主题重現，結束整首協奏曲。

— 中場休息 —

Not that one would know this from the first tune on the piano, which is pleasant, romantic and non-threatening. The woodwinds take up the melody and soon Prokofiev inserts a more acerbic theme, before returning to the opening. Then, probably to showcase his own prowess at the piano, a long piano solo ends the movement.

The second movement has dazzling trills, leaps and glittering piano figurations. Then, poof, like magic, the movement abruptly ends.

If original audiences thought his work was 'primitive', they were probably referring to the third movement with its growling brass, where one theme with huge leaps and growls is interrupted by a hint of lyricism.

The finale is made for any great pianist. It opens tempestuously, vigorously and is stopped only momentarily by a song rocking back and forth. The orchestra then joins the piano and the whole concerto ends with a huge climax, before returning to the movement's opening stormy theme.

— interval —

## 葛令卡

### 卡馬林斯卡亞舞曲：交響樂團的幻想曲

## Mikhail Glinka

### *Kamarinskaya: Fantasy for Orchestra*

葛令卡早年留學西歐。當這位年輕的俄羅斯音樂學生回國時，誓以「俄羅斯風格」寫作；然而，他的努力卻不獲俄國樂評和貴族賞識。所以葛令卡寫了兩齣歌劇後就移居柏林，離世時孤苦伶仃，沒沒無聞。

此曲所用的作曲技巧，葛令卡稱為「背景變化」，也就是現今大家所知的變奏曲。樂曲由一個主題開始，先重複一次，然後幻化成活潑的《卡馬林斯卡亞舞曲》；主題經過最少30段變奏，最後輝煌地完結。難怪數十年後，柴可夫斯基曾說「俄國音樂是棵參天的橡樹」，此曲就是橡實。

When the young music student Mikhail Glinka returned to Russia from western Europe, he vowed to compose in "the Russian manner". But critics and the aristocracy didn't appreciate his efforts, so after two operas he moved to Berlin, dying alone and forgotten.

In this piece, Glinka wrote what he called "changing backgrounds", which we now know as variations. He begins with one theme, which is repeated, then morphs into the energetic song of the title, which has no less than 30 variations before the triumphant ending. It is no wonder that decades later, Tchaikovsky would call *Kamarinskaya* "the acorn of great Russian musical oak trees".



## 穆索爾斯基

配器：拉威爾  
圖畫展覽會

## Modest Mussorgsky

(orchestrated by Maurice Ravel)  
*Pictures at an Exhibition*

1873年，建築師及畫家維克托·赫特曼離開人世，年僅39歲；穆索爾斯基悲歎道：「該死的不死，不該死的卻死了！」同年，赫特曼的作品在展覽會中展出，穆索爾斯基由此獲得靈感，寫成一系列鋼琴作品。由於這些樂曲流露太多個人情感，以至一直未有出版，直到四年後穆索爾斯基身故後才公諸於世。1925年，多位作曲家獲邀為這套戲劇性豐富的樂曲配器，但只有拉威爾的版本歷久不衰；而拉威爾本人對這些曲子精采的標題也情有獨鍾。

聽這首作品的時候，大家必須以聽覺漫步，順着畫廊往前走。「漫步」主題在全曲多次重現。第一幅「畫」是以土地精靈為題的超現實畫作，畫中的小矮人活像一個胡桃夾子。接着一幢意大利《古堡》，門前的遊吟詩人在唱歌。短暫的「漫步」過後，到達一幅名為《在巴黎杜樂麗花園爭執的兒童》的畫前；然後是《公牛》拉着沉重的波蘭馬車，輪子笨重地轉動。下一段「漫步」走向《小雞在蛋殼裏跳芭蕾舞》，再慢慢轉往《胖子和瘦子》，那裏有兩個猶太人在對話，他們一個深沉霸道，一個活潑開朗，此時出現一段猶太曲調。

聽眾接着來到《利摩撒市場》，婦女在討價還價；大家走進地底，步向巴黎的《墓穴》。穆索爾斯基說他在這裏看見赫特曼的幽靈，所以大家會聽到一幅有骷髏頭、骷髏骨的畫面。現在「漫步」的主題變成以音樂描繪原文標題為拉丁語的「用冥界語言跟死人對話」。旅程接近尾聲了，但大家還是停下來觀賞超現實畫作《雞腳上的茅屋》；不過，好戲在後頭：《基輔的大門》是最氣勢迫人的高潮。事實上，基輔城外根本沒有大門，但赫特曼設計了城門，門頂是俄羅斯頭盔。穆索爾斯基把原本的「漫步」轉化，最後激昂地結束。

“Oh, that a rat should live and he should die!” moaned Mussorgsky in 1873, when the architect and painter Victor Hartmann passed away at the age of 39. When an exhibition of Hartmann’s work was mounted that same year, Mussorgsky was inspired to write a series of piano pieces. So personal was this piano suite that it was not published until after Mussorgsky’s death, four years later. In 1925, a series of composers were asked to orchestrate the dramatic piano work, but only the version by Maurice Ravel — who loved the fantastic titles — has lasted.

To hear this, we must take an aural walk or promenade through the art gallery. It is this *Promenade* theme which is repeated throughout the piece. The first ‘picture’ is a surrealistic picture of a *Gnome*, a little dwarf which looks like a nutcracker. This is followed immediately by an *Old Castle* in Italy with a troubadour singing in front of it. After a short repetition of the *Promenade*, we come to *Children Arguing in Paris’s Tuileries Gardens*. Then we hear the sound of *Oxen* pulling a heavy Polish wagon, its lumbering wheels turning. The next *Promenade* turns into a *Ballet of Chickens in their Shells*, but this soon turns slowly into *Samuel Goldenberg and Schmule*, two Jewish men in conversation. One is grave and imposing, the other is lively, skipping to another Jewish tune.

Then we come to *Limoges Market*, with the women haggling. We then descend into the *Catacombs* of Paris where Mussorgsky notes that he saw the ghost of Hartmann — so we have a picture of skulls and skeletons. Now the ‘promenade’ theme is transformed into a musical representation of the Latin *With the Dead in a Dead Language*. We are coming to the end now, but we stop to see a surrealistic *Hut-like Clock Standing on Chicken Legs*. But the climax is the most dramatic. This is *The Great Gate at Kiev*. Actually, there was no gate to the city of Kiev, but Hartmann designed a fantasy gate, topped by a Russian helmet. Mussorgsky pictures this with a transformation of the original *Promenade*, ending in a rousing climax.

# Konstantin Lifschitz

## 康斯坦丁·利夫舒爾茨

鋼琴 Piano

康斯坦丁·利夫舒爾茨1976年12月10日生於哈爾科夫，自幼醉心鋼琴；童年時已可以不靠樂譜彈奏；憑着出眾的才華，利夫舒爾茨才五歲就考進著名的莫斯科吉尼辛音樂學校，接受茲利克曼的細心指導。利夫舒爾茨先後在俄國、英國和意大利求學，師承布蘭度、傅聰和施納貝爾。

利夫舒爾茨八歲時與阿瑪迪斯室樂團合作，演出巴赫F小調協奏曲；13歲時在俄羅斯音樂學院室樂廳舉行的獨奏會，更是其演奏生涯的里程碑。

1994年，利夫舒爾茨在吉尼辛音樂學校畢業，並以巴赫的《戈爾德堡變奏曲》作畢業演出。這場音樂會的錄音於1996年發行，馬上獲提名角逐格林美獎。1995年，利夫舒爾茨贏得德國回音古典唱片獎，並獲選為該年度新晉年輕藝術家。利夫舒爾茨至今發行了15張唱片，涵蓋十六世紀至當代的音樂作品。

利夫舒爾茨除了在世界各地舉行獨奏會，以及與樂團合作演出，也非常熱中演奏室樂，合作過的小提琴家包括克雷瑪、薛高維斯基、文格洛夫、科帕齊斯卡亞、喬瑟芙維奇等，而大提琴家則包括麥斯基、加伯塔、羅斯卓波維奇和哈勒爾等。

Konstantin Lifschitz was born on 10 December 1976, in Kharkov. As a small child he was irresistibly attracted to the piano. This aptitude for his chosen instrument was so remarkable, that at five, he enrolled in the renowned Moscow Gnessin Special Middle School of Music under the sensitive tutelage of Tatiana Zelikman. Over the years he studied in Russia, England and Italy and his teachers have included Alfred Brendel, Fou T'song and Karl Ulrich Schnabel.

At eight years old, Lifschitz performed Bach's Concerto in F minor with the Amadeus Chamber Orchestra. At 13, he presented a landmark recital in the chamber hall of the Russian Academy of Music. In 1994, he graduated from the Gnessin School performing Bach's *Goldberg Variations* for his programme. The recording of this performance, when released in 1996, was nominated for a Grammy Award. In 1995 he won the German Echo Classic Record Prize, as a New Young Artist of the year. Lifschitz has released over 15 CD's of works from the 16th century up to the present day.

Though he gives a large number of recitals all over the world and concerts with leading orchestras, Konstantin Lifschitz is still dedicated to performing chamber music with his colleagues and peers. His collaborators include the violinists Gidon Kremer, Dmitry Sitkovetsky, Maxim Vengerov, Patricia Kopatchinskaja and Leila Josefowicz, and the cellists Misha Maisky, Sol Gabetta, Mstislav Rostropovich and Lynn Harrell, to name just a few.



2007年2月28日 (星期三)

Wednesday, 28 February 2007

演出長約1小時50分鐘，包括一節20分鐘中場休息

Running time: approximately 1 hour and 50 minutes with a 20 minute interval

**柴可夫斯基 (1840-1893)**

**斯拉夫進行曲，作品31**

**Piotr Il'yich Tchaikovsky (1840-1893)**

**Marche Slav, Op 31**

**D大調小提琴協奏曲，作品35**

中庸的快板

短歌：行板

終曲：極急的快板

**Violin Concerto in D major, Op 35**

Allegro moderato

Canzonetta: Andante

Finale: Allegro vivacissimo

小提琴 鮑里斯·貝爾金

**Boris Belkin violin**

— 中場休息 —

— interval —

**第三交響曲（「波蘭」），作品29**

引子及快板

（溫和的中板，葬禮進行曲之速度）

德意志風格

輓歌似的行板

諧謔曲 —— 活潑的快板

終曲：熱烈的極快板

**Symphony No 3 ('Polish'), Op 29**

Introduzione e Allegro

(Moderato assai, Tempo di marcia funebre)

Alla tedesca

Andante elegiasco

Scherzo — Allegro vivo

Finale: Allegro con fuoco

## 柴可夫斯基 斯拉夫進行曲，作品 31

## Piotr Il'yich Tchaikovsky *Marche Slav*, Op 31

柴可夫斯基雖然內心孤獨，但卻是一個民族主義者，所以寫下《1812序曲》這類紀念俄軍勝利的作品。《斯拉夫進行曲》寫於1876年，也是祝捷之作，這次是打敗仇家奧圖曼帝國，即今天的土耳其。出戰的並非俄軍本身，而是其盟友塞爾維亞軍（「塞爾維亞人」又稱「斯拉夫人」）。由於這場戰役傷亡慘重，所以此曲（樂譜上註名為「葬禮進行曲」）乃是向陣亡將士致敬之作。

此曲本名為《俄塞進行曲》，曲中引用了多首美妙的塞爾維亞民歌（包括《閃耀的太陽》）及沙俄國歌的最後一段。此曲當年大受歡迎。

Although Tchaikovsky was inwardly lonely, he was an enthusiastic nationalist, composing music like the *1812 Overture* for Russian military triumphs. *Marche Slav* was composed in 1876 to celebrate yet another war, this time against the hated Ottoman Empire, today called Turkey. The armies were not Russian but Russia's allies, the Serbians (also known as Slavs), who were fighting against the hated Ottomans. Since casualties were high this march (called in the score a 'funeral march') was written in their honour.

Originally called 'Serbo-Russky Marsh' it includes the beautiful Serbian *Glittering Sun*, with other folksongs, and a finale of the Tsarist National Hymn. It was very popular when released.





## D大調小提琴協奏曲，作品 35

## Violin Concerto in D major, Op 35

柴可夫斯基惟一的小提琴協奏曲最初諸事不順。起初柴可夫斯基把慢樂章送至忠實支持者馮梅克夫人手上，被對方評為差勁；然後他又送至自己屬意的獨奏者手上，又遭退回，更被評為「無法演奏」；1881年終於首演了，卻又被樂評大肆鞭撻，時人最討厭第三樂章，其中一位樂評更評道：「庸俗、全無章法，像劣質白蘭地一樣難聞。這作品糟透了！」

但短短幾年內，此曲不但為觀眾受落，更成為最受歡迎的小提琴協奏曲之一（就像今天一樣）。此曲雖非實驗性質，但在柴可夫斯基的作品中也屬獨一無二，因為全曲不憂鬱、不激情、沒有苦惱，明明白白是首輝煌的炫技樂曲，完結時一片歡天喜地。

弦樂先奏出平靜樸素、旋律優美的開端，然後獨奏者奏出同樣樸素的第一主題。音樂步伐漸快，引入以「最豐富的感情」演奏的第二主題。素材只有少許發展，但獨奏者必須以出神入化的技巧演奏，以應付要求極高的華采樂段。

柴可夫斯基曾說：「有時醞釀樂念是件苦差。但突然我腦中靈光一閃，第二樂章很快就成型了。」這話也有道理。篇幅不長的第二樂章十分甜美，獨奏小提琴和弦樂都加上弱音器，配合法國號，一起奏出詠嘆調。第二樂章完結後，沒有片刻停頓，直接就躍入「臭名遠播」、備受批評的終曲。按作曲家原本構思，此樂章描繪喜氣洋洋的俄羅斯派對，樂章引子熱情如火，然後是華采樂段，隨後才是主題。但現在不是跳芭蕾舞，而是農民霸佔了整個派對！對了，大家也許猜到賓客肯定是白蘭地（或伏特加）喝多了，因為小提琴和樂團都興高采烈得像喝醉酒似的！

Tchaikovsky's only concerto for violin had a fiery start. Initially he sent the slow movement to his ardent admirer Madame von Meck, and she told him it was terrible. Then he sent it to his favourite soloist, who returned it and told the composer it was "unplayable". When it was finally given its premiere in 1881, the critics tore it apart. They especially hated the last movement, which one critic described as "vulgar, wild and smelled of bad brandy. This music stinks!"

Within a few years, though, the concerto was not only accepted but became (as it is today) one of the most popular in the repertory. While not experimental, it is certainly unique for the composer, since it is neither melancholy nor passionate nor tormented, but simply a brilliant display piece with an honestly jubilant ending.

The work begins quietly, simply and melodiously with the strings, giving way to the soloist to bring in the first theme with an equal simplicity. The pace quickens, giving way to the second theme, to be played 'with the greatest expression'. Little musical development is offered, but the soloist must perform the most difficult acrobatic work until the challenging cadenza.

The composer once said: "Sometimes music is painful to evolve. But the form of the second movement suddenly sprang into my head and quickly ran into its mould". True enough, this is short and very sweet, with the muted violin, muted strings and the horns carrying the arias. Without a break, this leads to the 'scandalous' finale, which was so criticised. What Tchaikovsky had imagined to be a joyous Russian party begins with a fiery introduction and a cadenza leading to the main theme. This isn't ballet, but peasants hijacking the party! And yes, as you might guess there is too much brandy (or vodka), as the violin and orchestra play with inebriated joy.

### 第三交響曲(「波蘭」)，作品29

### Symphony No 3 ('Polish'), Op 29

對柴可夫斯基這種多愁善感、個性憂鬱的人，1875年還是格外令人失落的。這並不只是婚姻不愉快或作品遭冷待這麼簡單：他表現的是病態的消沉和情緒化。不過，為了像交響曲這類重要作品，他還可以擺脫消沉，振作一下，那管只是一陣子。

第三交響曲是作曲家多首交響曲裏最少演出的一首，不是因為質素不佳；事實上，第四樂章十分歡快，第二樂章也十分感人。可能由於作曲家要「把笑容掛在臉上」，當中不少是硬生生裝出來，並非有感而發。

樂曲開門見山，一開始便體現作曲家的內心境況——痛苦、震撼的葬禮進行曲，以大提琴的重擊作結。之後柴可夫斯基以過去所學的技巧，寫了個規規矩矩的開端；兩個主題先後出現，繼而發展，最後按慣常做法，洋洋得意地結束。

以〈德意志風格〉為題的樂章其實是首短歌，然後轉變為圓舞曲，中段配器色彩多變，展現出柴可夫斯基作為管弦樂畫家的一面，而這首圓舞曲是深得作曲家歡心的圓舞曲之一；第三樂章是情感表達的重心，是一首深情之作。木管先是欲語還休，弦樂後來加入，風格可用田園甚至農村來形容。可是每個小節都隱隱透着作曲家的愁思；然而，樂曲以一個光芒四射的大調和弦終結，可謂神來之筆。

下一樂章既輕盈又愉快，跟孟德爾頌的作品如出一轍。終曲以波蘭的舞曲節奏寫成(此曲因而在英国有「波蘭」交響曲的別稱)。作曲家寫了一首複雜的賦格曲，炫耀一下作曲技巧，並再次以典型的喜慶氣氛完結。

Even for a melancholic, depressed soul like Tchaikovsky, the year 1875 was particularly gloomy. It wasn't simply his unhappy married life or the cool reception to his music. He was pathologically a dark and moody person. Nonetheless, for an important work like a symphony, he could snap out of his darkness, if only momentarily.

The Third Symphony is the least played of all the symphonies, not because it is poor. In fact it has a wonderfully cheerful fourth movement, and a touching slow second movement. Possibly the composer in trying to 'put on a happy face' had more moments that were simply forced and not inspired.

The real mood of the composer comes at the very beginning with a tortured and very powerful funeral march, complete with pounding basses. When that is finished, Tchaikovsky turns to his musical training for a conventional opening. Two themes are announced, developed and finish with the usual triumphant flair.

The movement called *Alla tedesca* is actually a little song, which turns into one of the composer's beloved waltzes, with a central section demonstrating Tchaikovsky the orchestral painter. The third movement is the emotional centre, a mood piece which opens with halting woodwind phrases, followed by strings. It could be described as pastoral, even rustic. Nevertheless, in every measure, some of the composer's melancholy shows through. With singular genius, though, the movement ends with a radiant major chord.

The next movement could have been written by Mendelssohn, it is so light and happy. The finale is written with a Polish dance rhythm (thus the nickname given it in England). The composer also shows off his training with a complicated fugue, which leads to a typically triumphant ending.

# Boris Belkin 鮑里斯·貝爾金

## 小提琴 Violin

鮑里斯·貝爾金六歲習琴，七歲在孔德拉辛指揮下首次公開演出；早年入讀莫斯科音樂學院中央音樂學校，師隨殷科以維茲教授及安德列維斯基教授，1973年贏得蘇聯國家小提琴大賽首獎。

1974年，貝爾金移居西方後活躍於國際樂壇，合作過的頂尖樂團包括波士頓交響樂團、克里夫蘭樂團、柏林愛樂樂團、以色列愛樂樂團、洛杉磯愛樂樂團、匹茲堡交響樂團、蒙特利爾交響樂團、阿姆斯特丹皇家音樂廳樂團、巴伐利亞廣播交響樂團及英國各大樂團。

貝爾金灌錄的唱片包括帕格尼尼第一小提琴協奏曲（以色列愛樂樂團，梅塔指揮）、柴可夫斯基及西貝流士小提琴協奏曲（愛樂樂團，阿殊堅納西指揮）、普羅科菲耶夫小提琴協奏曲（蘇黎世音樂廳管弦樂團，史頓指揮）、柴可夫斯基小提琴協奏曲（倫敦愛樂樂團，史頓指揮）、莫扎特A大調小提琴協奏曲，K219及交響協奏曲（薩爾茨堡室內樂獨奏家），以及布拉姆斯小提琴奏鳴曲（達爾伯圖伴奏）。

1997年，貝爾金應艾薩克·史頓之邀，在米亞扎奇音樂節上跟史頓合奏。

每年夏季，貝爾金都會在著名的意大利錫耶納市奇吉阿納學院舉行大師班。

Boris Belkin began studying the violin at the age of six, and made his first public appearance when he was seven with Kyrill Kondrashin. He studied first at the Central Music School of the Moscow Conservatory with Professors Yankeievitz and Andrievsky. In 1973, Belkin won 1st prize in the Soviet National Competition for Violinists.

In 1974 he emigrated to the West and since then has performed internationally with many of the leading orchestras including the Boston Symphony, Cleveland Orchestra, Berlin Philharmonic, Israel Philharmonic, Los Angeles Philharmonic, Pittsburgh Symphony, Montreal Symphony, Bayerischer Rundfunk, Royal Concertgebouw and the major British orchestras.

His recordings include Paganini's Violin Concerto No 1 with the Israel Philharmonic and Zubin Mehta; the Tchaikovsky and Sibelius Concertos with The Philharmonia Orchestra and Ashkenazy; the Prokofiev Concertos with the Zurich Tonhalle and Michael Stern; the Tchaikovsky concertos with the London Philharmonic and Stern; the Mozart Concerto in A major, K219, and the Sinfonia Concertante with the Salzburg Chamber Soloists; and the Brahms Sonatas with Michel Dalberto.

In 1997 Isaac Stern invited Belkin to perform with him at the Miazaki Festival.

Each summer Boris Belkin gives masterclasses in Siena, Italy, at the famed Accademia Chigiana.



2007年3月1日 (星期四)

Thursday, 1 March 2007

演出長約2小時10分鐘，包括一節20分鐘中場休息

Running time: approximately 2 hours and 10 minutes with a 20 minute interval

**林姆斯基-高沙可夫 (1844-1908)**

薩特闊：音畫，作品5

**拉赫曼尼諾夫 (1873-1943)**

D小調第三鋼琴協奏曲，作品30

不太快的快板  
慢板  
二二拍子

鋼琴 沈文裕

— 中場休息 —

**Nikolay Rimsky-Korsakov (1844-1908)**

**Sadko: Symphonic Picture, Op 5**

**Sergey Rachmaninov (1873-1943)**

**Piano Concerto No 3 in D minor, Op 30**

Allegro ma non tanto  
Adagio  
Alla breve

Shen Wenyu piano

— interval —

**柴可夫斯基 (1840-1893)**

《天鵝湖》組曲

〈西蒙諾夫組編〉

引子

三人舞 —— 進場 (第一幕)

變奏舞三：樸素的快板

雙人舞：圓舞曲速度

變奏舞二：行板 (小提琴獨奏)

奧德蒂與王子：

「安靜下來吧，騎士」 (第二幕)

天鵝之舞：圓舞曲速度

踢足舞：波蘭舞曲速度 (第一幕)

號角曲及圓舞曲 (第三幕)

六人舞：變奏舞五 (樸素的快板)

羅特巴特及奧德利出場

奧德蒂變奏舞

匈牙利舞：查爾達斯舞曲

西班牙舞

那不勒斯舞

馬祖卡舞

場景：(王子邀請奧德利共舞)

小天鵝之舞 (第四幕)

(天鵝-少女教導小天鵝跳舞)

風暴

終場情景

**Piotr Il'yich Tchaikovsky (1840-1893)**

**Swan Lake Suite**

(compiled by Yuri Simonov)

1 Introduction

2 Pas de trios — Intrada (Act I)

3 Variation III: Allegro semplice

4 Pas de deux: tempo di valse

5 Variation II: Andante (Violin solo)

6 Odette et prince:

‘Tranquillese toi, chevalier’ (Act II)

7 Danse des cygnes: tempo di valse

8 Danse des coupes: tempo di polacca (Act I)

9 Les Fanfares et la valse (Act III)

10 Pas de six: variation V (Allegro semplice)

11 Sortie de Rotbart avec Odylle

12 Variation de Odette

13 Danse hongroise: Czardas

14 Danse espagnol

15 Danse napolitaine

16 Mazurka

17 Scène: (Le prince invite Odylle de valser avec lui)

18 Danses de petits cygnes (Act IV)

(Les cygnes-jeunes filles enseignent la danse aux petits cygnes)

19 La tempête

20 Scène finale





林姆斯基-高沙可夫  
薩特闊：音畫，作品5

Nickolay Rimsky-Korsakov  
*Sadko: Symphonic Picture, Op 5*

林姆斯基-高沙可夫身為海軍軍官，又醉心於俄國東部的童話故事（想起《天方夜譚》吧），自然馬上被薩特闊的故事吸引：樂手薩特闊被當成祭品，拋進海中獻給風神，海王命令薩特闊在女兒的婚禮上演奏古斯里琴（一種類似小豎琴的樂器）。隨著音樂變得喧鬧，海面也變得波濤洶湧；古斯里琴斷了弦，海面也變得平靜詭異。

此曲是俄國第一首交響詩。林姆斯基-高沙可夫讓樂曲平靜地開始（風平浪靜的海洋），音樂漸趨激烈，婚禮舞的曲調一變再變，最後平靜地完結。這首交響詩極受歡迎，以至林姆斯基-高沙可夫後來引用其中多個主題，寫成完整的《薩特闊》歌劇。

As a naval officer and devotee of East Russian fairy tales (think of *Sheherezade*), Rimsky-Korsakov was immediately drawn to this story. It tells of Sadko, a musician who is thrown off a ship as a sacrifice to the winds. The Sea King commands Sadko to play his *gusli* (an instrument like a small harp) at his daughter's wedding. The music becomes so raucous that the sea becomes stormy. Then the *gusli*'s strings break and the sea becomes eerily still.

For this, the first Russian symphonic poem, Rimsky-Korsakov begins quietly (on the becalmed sea), the music then becomes more furious, with variations on the wedding dance tune, and ends quietly. So successful was the symphonic poem, that Rimsky-Korsakov later composed an entire opera using many of the same themes.

## 拉赫曼尼諾夫 D小調第三鋼琴協奏曲，作品30

## Sergey Rachmaninov Piano Concerto No 3 in D minor, Op 30

鋼琴家格拉夫曼曾說：「只有在天不怕地不怕的年輕歲月，我才可以學會這首協奏曲。」

的確，第三鋼琴協奏曲是這位俄國鋼琴家四首協奏曲中最難的一首。也許拉赫曼尼諾夫有心炫耀，因為這是他特別為第一次美國之行而寫的，當然想令觀眾留下深刻印象。拉赫曼尼諾夫也願以償，作為此曲獨奏者和作曲家都十分成功。馬勒曾指揮此曲幾次，拉赫曼尼諾夫更以此作為巡迴演出曲目，受歡迎得連波士頓交響樂團也想招攬拉赫曼尼諾夫當指揮。（拉赫曼尼諾夫婉拒了，但俄國大革命後，他也離鄉別井，安安樂樂地在加州定居。）

當然，要數最膾炙人口的一首，非第二鋼琴協奏曲莫屬（尤其作為電影背景音樂）。第二協奏曲末章的主題多愁善感；但對藝高膽大的鋼琴家來說，第三協奏曲比拉赫曼尼諾夫的其他協奏曲，技巧要求更高、節奏動感更強、俄羅斯風味更濃。

事實上，第一樂章開始時，沉鬱的俄羅斯主題彷彿在鋼琴上誦唱，然後由樂團重複，一直保持神秘的搏動，直至圓號和小號奏出第二主題，不一會就把音樂推向高潮。現在鋼琴和樂團交相輝映，美妙的鋼琴間奏後，神秘的開端重現，最後平靜地完結。

〈慢板〉以溫柔的俄國風格管弦樂之歌開始，然後素材由鋼琴發展；其中以歡欣的圓舞曲樂段最引人注目，這段圓舞曲由第一樂章的開端變化而來，表達出多種不同的情緒。

像煙火綻放一樣，最後一個樂章突然開始，跟第二樂章沒有間斷。開始時光輝璀璨的鋼琴，不久就奏出悅耳動聽的樂段，平滑流動。第一樂章的素材在一個快速段落重現，然後再以煙火似的開端結束全曲。

The pianist Gary Graffman once said, “I could only have learned this concerto when I was young and fearless”.

True enough, this is the most difficult of all four concertos by the Russian-born pianist. Perhaps he was showing off, since Rachmaninoff composed it for his first of many visits to America and certainly wanted to impress his audiences. That he did, both as soloist and composer. Gustav Mahler conducted it several times, Rachmaninov took it on tour, and it was so successful that the Boston Symphony Orchestra offered him a post as conductor. (Rachmaninov refused, though after the Russian Revolution he left his native land and settled in comfort in California.)

Of course the Second Piano Concerto, with its sentimental last-movement theme, has always been most popular (especially as movie background music). But for daring pianists, the Third has more technical challenges, more rhythmic vitality and more ‘Russian’ feeling than any of his concertos.

The first movement begins, in fact, with a subdued Russian theme, almost a chant on the piano, repeated in the orchestra and keeping a mysterious throbbing until horns and trumpets announce the second theme, which rises to a quick climax. Now both piano and orchestra are involved in difficult interplay, leading to a beautiful interlude for piano, and a repeat of that mysterious opening theme and a quiet ending.

A tender Russian-style orchestral song starts the *Adagio*, followed by piano development. The centrepiece is a jolly waltz, taken from the original concerto opening, and transformed into a variety of moods.

Like a blast of fireworks, the last movement plunges ahead without interruption. The blazing piano soon becomes more melodious and flowing. A fast section repeats from the first movement, and the concerto ends with a repeat of the firework opening.

**柴可夫斯基**  
**《天鵝湖》組曲**  
 (西蒙諾夫組編)

**Piotr Il'yich Tchaikovsky**  
***Swan Lake Suite***  
 (compiled by Yuri Simonov)

今天，《天鵝湖》是最受歡迎的芭蕾舞劇之一，但1877年初演時卻問題多多：芭蕾舞樂團認為配樂太難；觀眾喜歡花巧一些的故事；評論又嗤之以鼻。可是就音樂而論，柴可夫斯基應付這個半童話、半寓言的故事遊刃有餘。故事講述王子齊格菲和友人捕獵天鵝，但其中一隻天鵝勸告王子不要獵殺天鵝，而她本是一位公主，只有與王子成婚才能變回人形；王子不顧物種之別，毅然同意。但婚禮舞會上，巫師以另一隻天鵝假扮公主，最後以悲劇結束。

可是配樂本身並不悲慘，有戲劇化的片段，也有充滿異國風情的曲子。作曲家後來把配樂改編成20分鐘的管弦樂組曲。

指揮西蒙諾夫覺得20分鐘並不足夠，他的同事奧爾格·茂茲卡向香港藝術節解釋道：「西蒙諾夫指揮十分喜愛全劇，因此就把組曲擴充，以交響曲的形式，展現了原劇中更多美輪美奐的珍品。」

樂曲介紹：哈里·羅爾尼克

Today *Swan Lake* is amongst the most popular in ballet, but the original 1877 production was plagued with problems. The ballet orchestra thought it too difficult, audiences were used to more frilly stories, and the critics loathed it. Musically though, Tchaikovsky was equal to the story, part fairy-tale, part conservation parable. The plot involves Prince Siegfried and friends going out swan-hunting, until one swan warns him that hunting is bad, since she is a Princess, who can become human only if he marries her. Biology aside, Siegfried agrees, but at the wedding ball, a sorcerer substitutes another swan and it ends tragically.

The music is not tragic though. It includes both dramatic and exotic set pieces, which the composer arranged into a 20 minute orchestral suite.

Conductor Yuri Simonov felt this was not sufficient. His colleague, Olga Mouzyka explained to the Hong Kong Arts Festival, "As a result of the Maestro's love for the whole score, he has enlarged the suite showing the more beautiful pearls in the form of a symphony".

Programme Notes by Harry Rolnick

# 沈文裕 Shen Wenyu

## 鋼琴 Piano

「文裕的天賦是非常罕有的，並且很有可能把他推向國際鋼琴界的最高峰。他一直流露一種自然的演奏風格，猶如從來沒有遇過任何技術上的困難。」德國卡爾斯魯厄國立音樂大學豪爾教授說。沈氏隨後贏得無數獎項，當中包括2003年時以16歲之齡贏得布魯塞爾的伊麗莎白女王鋼琴比賽亞軍，成為該大賽有史以來最年輕的得獎者；2005年洛杉磯拉赫曼尼諾夫國際鋼琴比賽冠軍；以及2005年香港國際鋼琴大賽亞軍。

沈文裕六歲開始師從劉建平教授，七歲轉投四川省音樂學院鄭大昕教授門下，並於九歲時在該學院舉行其首場公開獨奏會。沈氏11歲移居德國，於卡爾斯魯厄國立音樂大學跟隨豪爾教授學習；2001年至2005年沈氏在漢諾威音樂及戲劇學院卡默林教授門下學習。

沈氏曾在中國、南非、德國、法國、波蘭及荷蘭舉行過獨奏會；亦曾與多個主要樂團合作，包括聖彼得堡愛樂樂團、比利時國家樂團、盧森堡愛樂樂團、中國國家交響樂團、法蘭克福廣播交響樂團，以及在14歲時與卡烈茲愛樂交響樂團合作灌錄了蕭邦第一鋼琴協奏曲和拉赫曼尼諾夫第三鋼琴協奏曲唱片。沈氏也灌錄了拉赫曼尼諾夫的第二奏鳴曲、《三首前奏曲》、《圖畫練習曲》和史達拉汶斯基的《彼得羅維卡》。

“Wenyu's talent is of a rarest quality and is likely to take him to the summits of the international piano world. His style of performance is natural at any time; it seems as if he does not know of any technical difficulties”, says Prof Hauer from Karlsruhe Conservatory of Music.

Shen has since gone on to win numerous prizes, including 2nd prize in the 2003 Queen Elizabeth International Piano Competition in Brussels, as the youngest ever prize-winner at 16; 1st prize at the 2005 Rachmaninov International Piano Competition at Los Angeles; and 2nd prize in the 2005 Hong Kong International Piano Competition.

Shen Wenyun started learning piano from the age of six and by age seven was studying at the Sichuan Conservatory of Music, where he held his first recital concert at the age of nine. At age 11 he moved to Germany to study with Prof Hauer at the Karlsruhe Conservatory of Music. From 2001-2005, Shen studied under Prof Kammerling at the Hanover Conservatory of Music and Drama.

Shen has a wide repertoire and has given recitals in China, South Africa, Germany, France, Poland and the Netherlands. He has collaborated with major orchestras including the St Petersburg Philharmonic Orchestra, the National Orchestra Belgium, the Luxemburg Philharmonic Orchestra, China National Symphony, the Frankfurt Radio Symphony Orchestra and the Symphony Orchestra of Kalisz Philharmonic, with whom he recorded Chopin's Piano Concerto No 1 and Rachmaninov's Piano Concerto No 3 at age 14. He has also recorded Rachmaninov's 2nd Sonata, *Three Preludes* and *Etudes-Tableaux*, as well as Stravinsky's *Petrouchka*.





# The **Moscow** Philharmonic Orchestra

## 莫斯科愛樂樂團

藝術總監及首席指揮 **Principal Conductor & Artistic Director**

西蒙諾夫 Yuri Simonov

### 第一小提琴 1st Violins

Grigory Krasko

團長 *Concertmaster*

Dmitry Shorokhov

副團長 *Assistant Concertmaster*

Irina Afanasieva

Modest Firstov

Galina Grechishnikova

Olga Kharitonova

Anastasia Krasnikova

Olga Lazareva

Oxana Mamonova

Alexey Mezin

Alexey Narochnyy

Elena Pazdnikova

Yulia Vasilyeva

Tatiana Volokhova

Oleg Yanchitskiy

### 第二小提琴 2nd Violins

Lev Morozevskiy\*

Maryana Bondar

Elizaveta Chuksina

Evgeny Ermolin

Irina Kazakova

Elena Makovetskaya

Olga Meshcheryakova

Viktoria Paeva

Nodar Scherbak

Maria Solodkina

Naidia Umakhanova

Evgenia Zimakova

Ivan Zlobin

### 中提琴 Violas

Vladimir Zimakov\*

Marina Amineva

Vadim Arkhipov

Natalia Borisenko

Evgeny Ermolov

Evgeniya Kondrina

Evgeniya Kropotina

Elina Kuptsova

Nataliya Panasyuk

Elena Rodionova

### 大提琴 Cellos

Igor Zimin\*

Olga Burlakova

Anna Dementyeva

Maria Fadeeva

Tatiana Grokhotova

Ekaterina Legostaeva

Anna Nasonova

Dina Nigmatullina

Rimma Shatrova

Vera Volchкова

### 低音大提琴 Double Basses

Vasily Andreev\*

Pavel Boev\*

Evseyiy Kirnitskiy

Alexey Ledvanov

Ilya Panichkin

Nazyf Shaykhlislamov

Tatiana Sklemina

### 雙簧管 Oboes

Elizaveta Zueva\*

Svyatoslav Bogdanov

Mayya Dorfman

Vladimir Tambovtsev

### 笛 Flutes

Sergey Turmilov\*

Elena Evtyukova

Yury Mikhaylovskiy

Irina Stachinskaya

### 單簧管 Clarinets

Mikhail Oblezov\*

Alexey Akimov

Sergey Bolshakov

Andrey Presnyakov

### 巴松管 Bassoons

Taras Zhukovskiy\*

Victor Egorov

Andrey Snegirev

Nikolay Zenkin

### 法國號 French Horns

Vladimir Boyko

Boris Boldyrev

Sergey Bulatov

Artem Martynenko

Ivan Petrochenkov

Maxim Semenov

Alexander Sukhenko

### 小號 Trumpets

Mikhail Khanin \*

Georgy Pleskach

Alexander Rapoport

Yury Zhivov

### 長號 Trombones

Alexey Dementev

Oleg Ereemeev

Nikolay Korshunov

Oleg Makarishin

### 大號 Tuba

Vladimir Sakmarov

### 敲擊樂 Percussion

Sergey Ampleev

Stanislav Lebedev

Alexander Bazik

Vladimir Rogozhin

Ilya Spivak

### 豎琴 Harps

Tatiana Ponomareva

Oxana Zadoenko

### 職員 Staff

Vladimir Spiridonov *Director*

Liudmila Turkova *Administrator*

Larisa Zhuravleva *Wardrobe*

Tatiana Oleneva *Librarian*

Mikhail Petrovskiy *Technician*

### 巡演安排 Touring Arrangement

Leonid Fleishaker- World Touring  
Productions Ltd, USA

\* 首席 *Principal*

+ 助理首席 *Assistant Principal*