

18.3.2011

屯門大會堂演奏廳

Auditorium

Tuen Mun Town Hall

19.3.2011

香港大會堂音樂廳

Concert Hall

Hong Kong City Hall

06 日本愛樂交響樂團
Japan Philharmonic Orchestra

08 阿歷山大·拉沙里夫
Alexander Lazarev

18.3.2011

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日本愛樂交響樂團 Japan Philharmonic Orchestra



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日本愛樂交響樂團1956年在東京成立，至今已有55年歷史。促成該團成立的功臣，正是該團第一位首席指揮渡邊曉雄。日本愛樂交響樂團現與日本NHK交響樂團並列為日本兩大頂尖樂團，曲目廣泛，風格獨特，合作過的世界級指揮家包括馬克維奇、孟許和小澤征爾等。

2008/09樂季，日本愛樂交響樂團邁向新階段，與俄羅斯裔指揮家阿歷山大·拉沙里夫（首席指揮）及才華橫溢的年輕芬蘭裔指揮家彼特利·恩肯能（首席客席指揮）合作。2009年1月起，該團分批演出普羅科菲耶夫的全七首交響曲系列，由拉沙里夫指揮，至今已完成超過一半，樂團與指

Japan Philharmonic Orchestra's (JPO) 55-year history began in Tokyo in 1956. Akeo Watanabe played an important role in founding the orchestra and became its first principal conductor. Along with the NHK Symphony Orchestra, JPO is now one of the leading orchestras in Japan due to its wide repertoire and unique performing style. Igor Markevitch, Charles Munch, Seiji Ozawa and many other world-class conductors have conducted JPO.

JPO started a brand-new era during its 2008-09 season, collaborating with chief Russian conductor, Maestro Alexander Lazarev, and principal guest conductor, young prominent Finnish maestro Pietari Inkinen. Starting in January 2009, JPO has reinforced its musical excellence with a concert cycle to include

揮的表現越見超卓，備受日本樂迷與樂評激賞。此外，該團也在2010/11樂季推出馬勒交響曲系列，由恩肯能指揮，令樂團更上一層樓。

多年來，日本愛樂交響樂團經常周遊列國巡迴演出，通過管弦樂音樂會、地區活動和教育計劃，以達到「藉音樂傳揚文化」的使命。

all seven Sergey Prokofiev symphonies, under Maestro Lazarev. With more than a half of the cycle completed, the partnership between Maestro Lazarev and the orchestra has reached a much higher level, receiving wide acclaim with Japanese audiences and critics alike. With Maestro Inkinen, JPO started a Mahler symphony series during the 2010-11 season, further enriching the scope of the orchestra's sound.

JPO has toured internationally many times in its history. Their mission is "to send out culture through music" and this is supported by their three major pillars of work: "Orchestra Concerts", "Regional Activities" and "Educational Programmes".

日本愛樂交響樂團由以下機構支持：

Japan Philharmonic Orchestra is supported by :

The Agency for Cultural Affairs, Government of Japan in the fiscal year 2010



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The Mitsubishi UFJ Trust Foundation for the Arts

阿歷山大·拉沙里夫

Alexander Lazarev

首席指揮 Chief Conductor



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阿歷山大·拉沙里夫是俄羅斯首屈一指的指揮家，早年肄業於莫斯科音樂院，1971年贏得蘇聯全國指揮家比賽，翌年在柏林卡拉揚大賽贏得首獎及金獎。他於1987至1995年間任職莫斯科大劇院首席指揮暨藝術總監，是三十多年來首位身兼兩職的人；現為該院駐院指揮家。

他於1992至1995年間擔任英國廣播公司交響樂團首席客席指揮、1997至2005年間擔任皇家蘇格蘭國家樂團首席指揮。近年曾任多個樂團的客席指揮，包括愛樂管弦樂團、聖彼得堡愛樂樂團、

Alexander Lazarev is one of Russia's foremost conductors. He studied at the Moscow Conservatory and in 1971 won first prize in the Soviet Union's national competition for conductors. The following year he went on to win first prize and gold medal in the Karajan Competition in Berlin. From 1987 to 1995 he was Chief Conductor and Artistic Director of the Bolshoi Theatre, the first person for over thirty years to hold both positions concurrently. He now holds the title of Conductor-in-Residence.

From 1992 to 1995 he was Principal Guest Conductor of the BBC Symphony Orchestra

柏林愛樂樂團、慕尼黑愛樂樂團及日本NHK交響樂團等；與他合作過的歌劇團包括維羅納劇場、巴黎巴士底歌劇院及日內瓦大劇院等。

拉沙里夫亦為多個唱片品牌灌錄了許多唱片。他於2008年起出任日本愛樂交響樂團首席指揮後，現正與該團合作灌錄普羅科菲耶夫交響曲全集。

and from 1997 to 2005 Principal Conductor of the Royal Scottish National Orchestra. In recent years he has appeared as a guest conductor with the Philharmonia Orchestra, The St Petersburg Philharmonic, The Berlin Philharmonic, Munich Philharmonic and NHK Symphony. He has appeared with opera companies such as the Arena di Verona, Opéra Bastille and Grand Théâtre de Genève.

Alexander Lazarev is a prolific recording artist. Since 2008 he has been Principal Conductor of the Japan Philharmonic Orchestra. They are currently in the process of performing and recording the complete cycle of Prokofiev symphonies.

加料節目	Festival PLUS
17.3.2011 (四) 下午4:00 - 5:00 木管樂示範講座 地點：嶺南大學	17.3.2011 (Thu) 4:00 - 5:00pm An Introduction & Performance to Woodwind Instruments Venue: Lingnan University
17.3.2011 (四) 下午4:00 - 5:00 弦樂隊大師班 地點：保良局董玉娣中學	17.3.2011 (Thu) 4:00 - 5:00pm String Orchestra Masterclass Venue: Po Leung Kuk Tang Yuk Tien College
17.3.2011 (四) 晚上 7:00 - 8:30 丸山勉圓號大師班 地點：聖方濟各英文小學 與香港管樂學院合辦 英語主講 憑柬入場	17.3.2011 (Thu) 7:00 - 8:30pm Horn Masterclass by Tsutomu Maruyama Venue: St. Francis of Assisi's English Primary School Co-presented with Hong Kong Winds Academy Conducted in English By invitation only
更多加料節目信息請參閱藝術節加料節目指南， 或瀏覽加料節目網站： www.hk.artsfestivalplus.org	Find out more about Festival PLUS in the Festival PLUS Booklet or at www.hk.artsfestivalplus.org

2011年3月18日 (星期五)

18 March 2011 (Friday)

布列頓 (1913-1976)

Benjamin Britten (1913-1976)

《青少年管弦樂入門》，作品 34

The Young Person's Guide to the Orchestra, Op 34

普羅科菲耶夫 (1891-1953)

Sergey Prokofiev (1891-1953)

《羅密歐與茱麗葉》
第一組曲，作品 64bis(選段) 及
第二組曲，作品 64ter

Suite No 1 , Op 64bis (Excerpts) and
Suite No 2, Op 64ter, from
Romeo and Juliet

蒙太古與凱普萊特家族

Montagues and Capulets

少女茱麗葉

Juliet, the Young Girl

羅倫斯神父

Friar Laurence

舞蹈

Dance

離別前的羅密歐與茱麗葉

Romeo and Juliet before Parting

情景

Scene

茱麗葉墓前的羅密歐

Romeo at Juliet's Grave

來自安地尤群島的少女之舞

Dance of the Antilles Girls

化裝舞會

Masks

泰巴特之死

Death of Tybalt

粵語解說 蕭樹勝

Cantonese narration Jimmy Shiu

演出長約1小時，不設中場休息

Running time: approximately 1 hour with no interval

布列頓

《青少年管弦樂入門》，作品 34

這首介紹交響樂團樂器的熱門樂曲《青少年管弦樂入門》，偶爾被看成不過是「兒童音樂」，這種說法無疑是把此曲看輕了。當初委約創作此曲的確旨在教育年輕人，但樂曲的管弦樂色彩出神入化，同時巧妙地重新審視了變奏曲曲式。此作原是倫敦交響樂團拍攝記錄片時演出的樂曲，但不久便成為音樂會標準曲目之一。

變奏曲主題出自浦塞爾（1659-1695）手筆，最初是一齣話劇的配樂——但原著話劇早已被遺忘。樂團先把精煉的旋律合奏一遍，緊接是各聲部：木管、弦樂、銅管、敲擊樂，最後再全體把旋律演奏一遍。隨後的變奏篇幅短小，大部份還不到一分鐘。雖然簡潔，但每段變奏都展現了某一樂器的典型聲音，凸顯其獨特音色。全曲高潮是末段的賦格曲：樂器按變奏出現的次序逐一加入，所奏的賦格主題乃根據浦塞爾的主題寫成。最後，開端的主題以原有的形式重現，為樂曲畫上句號。

Benjamin Britten

The Young Person's Guide to the Orchestra, Op 34

On occasion, This popular introduction to the instruments of the symphony orchestra is dismissed as mere “children’s music”. To do so is to diminish one of the most satisfying pieces that Britten produced. While the intent behind its commission was to provide young people with a pedagogical listening experience, the piece is a minor miracle of orchestral colour as well as an intelligent rethinking of the variation form. The work was originally intended for use within a documentary film featuring the London Symphony Orchestra. But the work quickly outgrew its original function to become a regular part of concert repertoire.

The theme for this set of variations was composed by Henry Purcell (1659-1695) as incidental music to a long-forgotten play. This brief melody is presented first by the full orchestra and then immediately followed by statements featuring woodwinds, strings, brass and finally percussion before the full orchestra returns for one last statement. The variations that follow are quite short, the majority lasting less than one minute. Despite their brevity, each variation provides an introduction to the idiomatic sound of an individual instrument, highlighting its characteristic timbre. The climax of the work comes at the very end, where Britten places a concluding fugue. The instruments re-enter in the same order that they appeared in the variations, now playing a fugue subject derived from the Purcell theme. At the end, the opening theme, in its original form, returns to conclude the work.

普羅科菲耶夫

《羅密歐與茱麗葉》，
第一組曲，作品64bis(選段)及
第二組曲，作品64ter

選取芭蕾舞劇裏令人難忘的舞曲用作音樂會曲目的做法由來已久，最少可追溯至十七世紀。普羅科菲耶夫發現《羅密歐與茱麗葉》實在是個管弦樂組曲寶庫，就編寫了三套組曲。在每套組曲裏，抽象的舞曲如嘉禾舞曲及小步舞曲等，以及像默劇般用音樂模仿舞者動作以推進情節的劇中場景，還有表達人物感情和個性的獨立樂曲，三者交替出現；像蒙太古與凱普萊特家族這類樂章卻同時集上述三者於一身。

開端的不協和音描繪了兩族間的仇恨；同樣，後面沉重的進行曲刻畫他們目中無人、不可一世的形象；長笛小插曲則相反——提醒大家這兩族人雖然水火不容，卻養出一對胸無城府的小兒女，而這對小情侶就是故事的焦點。

化裝舞會則截然不同，雖然同是進行曲，但樂曲配器輕盈，以弦樂與木管為主，配搭一系列精巧的敲擊樂，描繪假面舞會上賓客靈活的舞步。其他樂章則刻劃指定角色，如慢速而謹慎的羅倫斯神父，和以緊張匆忙的弦樂描繪興奮的少女茱麗葉。雖然選段不足以述說這對苦命情侶的完整故事，但卻巧妙地令人想起劇中某些時刻，可堪細嚼、令人回味。

樂曲介紹：麥嘉倫

Sergey Prokofiev

Suite No 1, Op 64bis (Excerpts) and
Suite No 2, Op 64ter, from
Romeo and Juliet

The practice of excerpting memorable dances from ballets for concert performance can date back to 17th century. Prokofiev found *Romeo and Juliet* to be a virtual mine for orchestral suites, composing three based on it. In the suites, he alternates abstract dances such as gavottes and minuets with scenes in which the music mimics the gestures of dancers in order to advance the plot as in pantomime, and with closed numbers that evoke the emotions and character of the protagonists. A movement like *Montagues and Capulets*, however, combines all three of these types.

The opening dissonances capture perfectly the tribal feuding that characterises the two families. Similarly the heavily accented march that ensues suggests their brittle pride and overweening self-importance, which is countered by a brief interlude featuring flute, which reminds us that these warring factions produced two young, guileless lovers who are the focus of the story. *Masks*, in contrast, is also a march, but one in which the nimble-toed dancing of masked guests at the ball is conveyed through the light scoring of strings, woodwinds and a delicate battery of percussion. Other movements provide miniature portraits of particular individuals such as the deliberate and slow moving *Friar Laurence* or the nervous scurrying of the strings to depict the young Juliet's excitement. Although these excerpted selections cannot relate the entire narrative of these "star-crossed lovers" in all its complexity, they artfully conjure moments from the drama for us to contemplate and remember.

Programme notes by Michael E McClellan

2011年3月19日 (星期六)

19 March 2011 (Saturday)

芥川也寸志 (1925-1989)

Yasushi Akutagawa (1925-1989)

《為交響樂團而寫的音樂》

Musica per Orchestra Sinfonica

小行板

Andantino

快板

Allegro

格利埃爾 (1875-1956)

Reinhold Glière (1875-1956)

為花腔女高音與管弦樂團而寫的
協奏曲，作品82

Concerto for Coloratura Soprano and
Orchestra, Op 82

行板

Andante

快板

Allegro

拉赫曼尼諾夫 (1873-1943)

Sergey Rachmaninov (1873-1943)

《練聲曲》，作品 34，第14首

Vocalise, Op 34, No 14

普羅科菲耶夫 (1891-1953)

Sergey Prokofiev (1891-1953)

升C小調第七交響曲，作品131

Symphony No 7 in C sharp minor, Op 131

中板

Moderato

小快板

Allegretto

富感情的行板

Andante espressivo

極快板

Vivace

女高音 幸田浩子

Soprano Hiroko Kouda

演出長約1小時30分鐘，包括一場中場休息

Running time: approximately 1 hour and 30 minutes with one interval

芥川也寸志

《為交響樂團而寫的音樂》

芥川也寸志1925年生於東京一個藝術世家，其父為知名作家芥川龍之介，長兄芥川比呂志則是西式新劇演員。雖然芥川也寸志命途多舛（父親1927年自殺身亡，二兄也在二戰時於緬甸陣亡），但他自小鍾情於父親收藏的唱片，對史達拉汶斯基色彩斑斕的《火鳥》和《彼德魯什卡》尤其喜愛。他開始學習小提琴，後來考入東京音樂學校（東京藝術大學前身）研習西洋管弦樂作曲，師承伊福部昭和橋本國彥。芥川也寸志一直深受普羅科菲耶夫和蕭斯達高維契等俄羅斯作曲家影響，後來曾在俄羅斯逗留了六個月，與蕭斯達高維契、卡察都量 and 卡巴賴夫斯基見面。

芥川也寸志1947年畢業，三年後寫成《為交響樂團而寫的音樂》。樂曲由兩個樂章組成，蘇聯音樂的影響清晰可聞。第一樂章 小行板 以三段體寫成，軋軋有聲的脈動襯托着雙簧管主題及後來許多主題。快板 熱情奔放，其馳騁效果很配合電影中的追逐場面，頗具蕭斯達高維契風範。樂曲由NHK交響樂團首演，近衛秀磨指揮；後來又獲美國空中交響樂團演出，由索爾·約翰遜指揮。

Yasushi Akutagawa

Musica per Orchestra Sinfonica

Yasushi Akutagawa was born, in 1925 in Tokyo, into an artistic family. His father Ryunosuke Akutagawa was a renowned writer, while his eldest brother Hiroshi Akutagawa was an actor in the western-influenced Shingeki tradition. While tragedy was never far (his father committed suicide in 1927, and his middle brother Takashi was killed in Burma during World War II), Yasushi had fallen in love with his father's record collection, becoming particularly fascinated with Stravinsky's colourful *Firebird* and *Petrushka*. He learnt violin and later turned to composing western-style orchestral music whilst studying at the then Tokyo Music School under Akira Ifukube and Kunihiko Hashimoto. He continued to be influenced by Russian composers including Prokofiev and Shostakovich — whom he later met on a six-month visit along with Khachaturian and Kabalevsky.

He graduated in 1947 and three years later composed his two-movement *Music for Symphony Orchestra*. The Soviet musical influence is clearly audible in the stirring work, with a chugging pulse characterising the opening ternary *Andantino*, accompanying first the oboe's theme and then a myriad of other themes as well. The more fervent *Allegro*, like a Shostakovich gallop, could easily accompany a film chase sequence. It was premiered by the NHK Symphony Orchestra under Hidemaro Konoye, but gained an American following in performances by Thor Johnson and the Symphony of the Air.

格利埃爾

為花腔女高音與管弦樂團而寫的協奏曲，作品82

俄羅斯作曲家格利埃爾生於基輔，早年在家鄉接受音樂教育，後赴莫斯科隨阿倫斯基、坦尼耶夫和伊波利托夫——伊萬諾夫學習。他大半生在蘇聯統治下生活，雖然鋒芒被史達拉汶斯基、蕭斯達高維契及他的學生普羅科菲耶夫等樂壇巨人蓋過，但他三首交響曲（第三首《穆羅姆的伊利亞》更屬宏篇鉅著）、蘇聯首批芭蕾舞劇之一《紅罌粟》、四首晚期協奏曲（豎琴、大提琴、法國號和小提琴）和三齣歌劇，也足以奠定他在樂壇舉足輕重的地位。

也許格利埃爾最著名的作品，就是這首寫於1942至1943年，把沒有歌詞的人聲當作樂器、獨一無二的花腔女高音協奏曲。樂曲於1943年5月12日在莫斯科首演，由拿達斯舒達·愛波莉拿列娜·卡珊茲娃擔任獨唱、阿歷山大·奧羅指揮。此曲1946年為他贏得第一個斯大林音樂獎；1948和1950年，他憑《第四弦樂四重奏》及《青銅騎士》兩度再獲此獎。

與同期作曲家維拉·羅伯士的無詞歌《第五巴西的巴赫風格》一樣，這首協奏曲也由兩樂章組成。第一樂章行板氣氛憂鬱，弦樂引子過後，管樂與女高音先後加入，樂曲最後以輕鬆熱情的快板作結。

Reinhold Glière

Concerto for Coloratura Soprano and Orchestra, Op 82

Kiev-born Russian composer Reinhold Glière received his musical education first in the town of his birth and then Moscow, where he studied under Arensky, Taneyev and Ippolitov-Ivanov. With most of his career falling under Soviet rule, he is still overshadowed by such giants as Stravinsky, Prokofiev (whom he taught) and Shostakovich, but with three symphonies (the last a sprawling edifice called *Ilya Muromets*) and the first (of several) Soviet ballet, *The Red Poppy*, let alone four late concertos (harp, cello, horn and violin), and three operas, he was a major figure.

Perhaps his best known work is the unique concerto he composed for coloratura soprano and orchestra between 1942 and 1943, in which he uses the voice as a wordless instrument. The work was premiered, in Moscow, on 12 May 1943 with Nadeschda Apollinarewna Kasanzewa as soloist and Alexander Orlov as conductor. It went on to win Glière his first Stalin Prize for Music in 1946 (he won a further two prizes in the ensuing years, for his Fourth String Quartet in 1948 and *The Bronze Horseman* in 1950).

Like Villa-Lobos' contemporary wordless *Bachianas Brasileiras* No 5, Glière's Concerto has two movements, opening with a melancholy *Andante* where the soprano enters after the string introduction is joined by the wind, and ending with a contrasting, light-hearted and warm *Allegro*.

拉赫曼尼諾夫

《練聲曲》，作品34，第14首

拉赫曼尼諾夫曾被當時的樂評抨擊他那熾熱的浪漫主義過時，不適合20世紀，柯普蘭就曾抱怨：「那些長篇交響曲和鋼琴協奏曲，還有那堆音符——我在想，寫來作甚？」幸虧現在人們已經轉變看法，這位心懷故鄉、創作了《第二鋼琴協奏曲》和《第三鋼琴協奏曲》等熱門作品的作曲家，終於重新受到關注。

為了避開革命亂局，拉赫曼尼諾夫於在1917年血腥事件發生前離開了俄國，此後專注鋼琴演奏，把創作拋諸腦後。他發現只要寫作就不得不起俄羅斯——一個他丟下了的、永遠失去了的地方。因此，他大多數作品寫於離開祖國之前，而到達西方後只有少量大型作品問世。

無詞歌《練聲曲》是作品34全套14首歌曲中的最後一首。作品34寫於1912年6月，大部份歌詞都由瑪麗埃塔·莎金利安所寫，而最後一首特別為花腔女高音安東妮娜·涅日達諾娃而寫。就如天籟的人聲柔和地起伏流動，線條綿長，效果相當迷人。

Sergey Rachmaninov

Vocalise, Op 34, No 14

Rachmaninov's music was tainted by contemporary criticism that he was living behind his time with his ardent romanticism not for the 20th century. Thus Aaron Copland complained about his "extended symphonies or piano concertos; all those notes, think I, and to what end?" Thankfully, views have changed and there has been a resurgence of interest in the man who could not get his homeland out of his head, especially with such popular works as the Second and Third Piano Concertos.

After escaping the rigours of the Russian Revolution (he got out of Russia just before the 1917 atrocities) Rachmaninov developed his soloist career and turned away from composition. He found it hard to think about writing as it necessitated him thinking about the Russia he had left behind and that had been forever lost. Little surprise then that there is only a handful of major works from after his move west and that the bulk of his output comes from before he left Russia.

His wordless *Vocalise* is the last of his Op 34 set of 14 songs, composed in June 1912, mostly to texts by Marietta Shaginian, but ending with this particular work written specially for coloratura soprano Antonina Nezhdanova. Its gentle ebb and flow over which the ethereal voice intones its elongated thread is quite magical.

普羅科菲耶夫

升C小調第七交響曲，作品131

普羅科菲耶夫最後一首交響曲《第七交響曲》的縮編譜於1952年完成，往後花了四個月配器，風格上與他晚期的芭蕾舞劇《羅密歐與茱麗葉》和《灰姑娘》相近。蘇聯國家電台兒童部委約他寫「一首適合年輕聽眾的簡單交響曲」，這就是成品。樂曲於1952年在莫斯科由蘇聯國家廣播電視交響樂團首演，由薩姆爾·薩蒙蘇德指揮。為了這次首演，普羅科菲耶夫答應放棄樂曲原本傷感的結尾，在終樂章重歸喧鬧的主題。只可惜，這是他最後一次觀賞音樂會——五個月後他與斯大林同一天與世長辭。

樂曲第一樂章流暢的 中板 過後，普羅科菲耶夫在接下來的兩個樂章襲用了自己的舊作：悠閒的小快板 圓舞曲原寫於1950年，他在此則加上兩個中段； 富感情的行板 主題源自一首早於1936年寫成的作品——那是他為普希金《尤金·奧涅金》寫作的配樂，雖然樂譜當時仍未出版。終樂章是首迴旋曲，由多個主題組成，整體輕鬆活潑又樂觀。進行曲主題重複出現，木管樂部份從容不迫；然後第一樂章第二主題從深處慢慢浮現，令全曲首尾呼應——最後，簡短的26小節為樂曲畫上喧鬧的句號。

樂曲介紹：尼克·布勒肯菲爾德

Sergey Prokofiev

Symphony No 7 in C sharp minor Op 131

The short score of Prokofiev's Seventh (and last) Symphony was finished in 1952, and orchestrated over the next four months. Stylistically akin to his late ballets, *Romeo and Juliet* and *Cinderella*, it was a Soviet State Radio Service Children's Department commission for "a simple symphony for young listeners." The premiere was given in Moscow in 1952, with Samuil Samosud conducting the All-Union Radio Symphony Orchestra, for which Prokofiev was persuaded to forgo his wistful ending, adding a return to the Finale's rumbustious main theme. Unfortunately it was the last concert Prokofiev attended. He died five months later, on the same day as Stalin.

Following the flowing opening *Moderato*, Prokofiev turned to already-composed music for the ensuing two movements. The relaxed *Allegretto* waltz was originally written in 1950, to which he added two trio sections. The *Andante espressivo's* main theme looks even further back to 1936, using his then unpublished incidental music to Pushkin's *Eugene Onegin*. The multi-themed finale is jauntily optimistic, set as a rondo, with recurring march and more deliberate wind section, before the opening movement's second theme rises out of the depths to bring the Symphony full circle. It is only topped by the 26 added bars, returning to the finale's rumbustiousness to end.

Programme notes by Nick Breckenfield



幸田浩子 Hiroko Kouda

女高音
Soprano

幸田浩子以最高榮譽畢業於東京藝術大學，在該校研究院及日本文化廳主辦的歌劇研究所完成學業後，參加日本政府藝人海外研習計劃負笈意大利波隆那當實習生，此後勇奪多項國際聲樂大賽殊榮。

她曾在歐洲多所頂尖歌劇院演出，包括德國史圖加歌劇院、卡塔尼亞馬西莫貝里尼劇場和羅馬歌劇院。她於2000年簽約成為維也納人民歌劇團旗下歌劇歌手，又在東京新國立劇場及東京二期會劇院等飾演過多齣歌劇的要角。

已發行的唱片包括與布拉格愛樂樂團合作的《莫扎特詠嘆調》、與意大利獨奏家愛樂樂團合作的《鐘琴》和《天使之糧》，以及與費拉拉城市樂團合作的《意大利及法國歌劇詠嘆調》。現為東京二期會歌劇基金會會員。

場刊中譯：鄭曉彤

Hiroko Kouda graduated from Tokyo University of the Arts with top honours. After completing her studies at the graduate school of Tokyo University of the Arts and the Opera Institute hosted by the Agency for Cultural Affairs, she went to Bologna as a trainee on the Japanese Government Overseas Study Program for Artists. She has since won the top prize at various international singing competitions.

She has debuted at major opera houses in Europe and has performed at the Stuttgart State Opera, the Teatro Massimo Bellini in Catania and Rome Opera House. In 2000, she became an opera singer under contract with the Vienna Volksoper. In Japan, she has sung important roles in various operas at the New National Theatre, Tokyo and the Tokyo Niki Kai Opera Theatre.

She has released CDs including *Mozart Aria Collection* with the Prague Philharmonic, *Carillon* and *Panis Angelicus* with I Solisti Filarmonici Italiani and *Italian & French Opera Aria Collection* with Orchestra Città di Ferrara. She is a member of the Tokyo Niki Kai Opera Foundation.

日本愛樂交響樂團

Japan Philharmonic Orchestra

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Masayuki Kino
Yasutomu Ogitani

團長**Concertmaster**

Yuka Eguchi

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Sachiko Hirai
Jun-ichi Honda
Keichiro Ishii
Akiko Kuki
Katsumi Matsumoto
Akiko Miyoshi
Ikuko Nakaya
Yuko Nishimura
Chigusa Saito
Masakazu Saito
Yuji Sasaki
Akihiro Tamura

第二小提琴**2nd Violin**

Naoko Endo
P) Azusa Kamio
Yuichi Kato
Takashi Kawaguchi
Seiko Onuki
Mai Ota
Saori Toyoda
Junko Tsujino
T) Kirara Tsuboi
Chitose Yamada
Toshiko Yamashina

中提琴**Viola**

Toyoji Arai
Yuji Goto

Shuichi Kikuta

P) Taku Koike
Yumiko Nakagawa
Tomoko Nakamizo
Yuka Obata
Reiko Sato
S) Satoshi Takahashi

獨奏大提琴**Solo Cello**

Tomoya Kikuchi

大提琴**Cello**

P) Nozomu Ehara
Satoshi Idoji
Masato Kubo
Yukihiko
Nakatsukasa
Osamu Oishi
Tetsuya Osawa
S) Tomoki Yamada

低音提琴**Contrabass**

Bunzo Kuwata
Shigeru Matsumoto
Miki Narusawa
Hikaru Sugawara
Masami Takakura
P) Tomohito Takayama
S) Takeshi Tazawa

長笛**Flute**

Takashi Endo
Isao Shibata
P) Keiko Manabe
Kaoru Nanba

雙簧管**Oboe**

Yukiko Sugihara
Izumi Tsuboike
S) Hiromasa Matsuoka
Jiro Nakagawa

單簧管**Clarinet**

S) Yuko Hattan
Miho Hiratsuka
P) Hiroataka Ito
Fuminori Haga

巴松管**Bassoon**

Masanobu Kimura
Mitsunobu Nishimori
S) Hitoshi Suzuki
Yukuko Tayoshi

圓號**Horn**

P) Nobuaki Fukukawa
Tsuneo Ito
Mitsuhiro Kudo
G) Tsutomu Maruyama
Ryohei Miyatake
Mina Muranaka
Norio Uda

小號**Trumpet**

P) Hiroshi Hashimoto
S) Kiwamu Hoshino
Tomoko Nakatsukasa
Kunihiro Nakazato
G) Ottaviano Cristofoli

長號**Trombone**

P) Kojiro Fujihara
Mutsumi Inami
S) Haruki Kishira

低音長號**Bass Trombone**

Mikita Nakane

大號**Tuba**

Kazuhiro Yagyū

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