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# 華格納

## RICHARD WAGNER

### 《羅恩格林》：第一幕前奏曲 *Lohengrin: Prelude to Act I*

《羅恩格林》寫於1848年，是華格納中年時的作品，但這齣歌劇既標誌著風格的改變，也結束了他事業上的相對穩定期。他過去一直按德意志浪漫歌劇傳統寫作，藉此建立了早期的個人藝術特色，但《羅恩格林》就是同類型歌劇的最後一齣。而且，當時華格納在德累斯頓擔任宮廷指揮，對他來說是絕無僅有的事業穩定期，但《羅恩格林》後這段穩定期也結束了。即使《羅恩格林》首演之前，華格納已投身橫掃歐洲的革命浪潮，結果被迫流亡瑞士。《羅恩格林》之後，華格納展開了一個激進的新階段，以大型的寫作計劃來體現自己對歌劇未來的願景——那就是四聯劇《指環》。

《羅恩格林》劇情圍繞中世紀基督教聖杯與聖杯騎士傳說。標題中的「羅恩格林」就是騎士之一。他受命前往保護年輕貴婦愛莎，但必須隱姓埋名。愛莎的政敵為了奪權，誣告愛莎謀殺他人；羅恩格林成功為愛莎洗脫罪名。之後羅恩格林迎娶愛莎，愛莎也鄭重答應了羅恩格林開出的條件：永遠不可問丈夫叫甚麼名字或來自何方。巫師柯特祿不斷向愛莎施計，令愛莎對這個神秘的外來人物起疑：他究竟有甚麼要隱瞞？是甚麼天大的祕密，令他要求妻子永遠不可過問他的身世？終於，愛莎再也按捺不住，犯禁查問愛人到底是何方神聖；羅恩格林被迫表露身份，也因此不得不拋下愛莎，返回聖杯的土地上。

*Lohengrin* dates from the mid-point of Richard Wagner's life, in 1848, but it marks his farewell to the conventions of German Romantic opera that helped form his early artistic identity. It also brought to a close a period of relative career stability – so rare for Wagner – as court conductor in Dresden. Even before *Lohengrin* could be premiered, his involvement in the revolutionary movement sweeping Europe forced him into exile in Switzerland. After *Lohengrin*, Wagner launched a radical new phase of his career with his vision for the future of opera, which he pursued with his grand new project, the four-part *Ring Cycle*.

*Lohengrin* involves the medieval Christian lore of the Holy Grails and the knights committed to its service. The title hero is one such knight, who is sent incognito to defend the young noblewoman Elsa. She has been unjustly accused of murder by political rivals hungry for power and is declared innocent when Lohengrin champions her cause. The knight then marries Elsa, who agrees to his one solemn condition: she may never ask his name nor origin. The witch Ortrud continues to scheme against Elsa and makes her suspicious of the mysterious newcomer: What terrible secret must he be hiding to order his own wife never to ask about his origin? Elsa cannot resist the temptation to seek the forbidden knowledge of her beloved's identity. Lohengrin is forced to reveal himself and so must sadly abandon Elsa and return to the land of the Holy Grail.

故事雖然以古老傳說為藍本，可是在華格納看來，《羅恩格林》卻是對現代人關係疏離的諷喻。可以說，作曲家以騎士羅恩格林自況：華格納身為藝術家，誓要將前所未見的美帶到平凡俗氣的世間，但他的努力卻又受盡質疑，處境非常孤單，最後被迫回歸孤寂，不勝悲傷。

靠著營造全情投入的效果發揮音樂的威力，是華格納日後的劃時代新意念——這在《羅恩格林》〈第一幕前奏曲〉已見端倪。聯篇歌劇《指環》第一首樂曲《萊茵的黃金》前奏曲也有類似寫法。《羅恩格林》前奏曲閃爍的音響效果，營造出「聖杯」璀璨脫俗的氣氛——華格納以聖杯象徵藝術家獨特的視野——羅恩格林就是為聖杯效命。小提琴奏出的多個線條也採用了特殊效果，優雅飄渺，有著類似長笛的光澤；這種音樂恍如從內心燃點起來發光發亮似的，一如「銀藍色的美人」（小說家湯瑪士·曼語），作曲家就讓聽眾沐浴在這種音樂裡。

作曲家保持著這種氣氛，沒有用其他主題素材與之對比，製造張力。相反，華格納利用音區改變以及將織體緩緩加厚，讓音樂由樂團高音樂器逐步往低音樂器走去——神力漸漸降臨塵世，幫助有需要的凡人。這一段不但設計周密，而且效果恍如有引力一樣；經過嘹亮高潮，順著音階徐徐下行的新旋律響起，但音樂卻想折返高音區，轉瞬間就返回天上去——可是羅恩格林無法不離開愛莎，音樂也難免傷感。

Though based on an old legend, the story of *Lohengrin* became, for Wagner, an allegory of modern alienation. The knight might be seen as a self-portrait of the composer in his lonely condition as an artist whose mission to transmit an unheard-of beauty into the mundane world is met with doubt. He is forced back into tragic isolation.

The “Prelude to Act I” anticipates his revolutionary new ideas about the power of music by creating a kind of total immersion effect. He would do something similar with the Prelude to *Das Rheingold*, the first music of the *Ring Cycle*. The shimmering sonorities of the *Lohengrin* Prelude evoke the radiant and otherworldly atmosphere of the Holy Grail – Wagner’s symbol for the artist’s unique vision – to whose service Lohengrin is dedicated. With multiple lines of violins that use an ethereal special effect that resembles a flute-like glow, Wagner bathes the listener in a kind of music that seems to be illuminated from within, radiating what the novelist Thomas Mann described as a “silvery-blue beauty”.

Wagner sustains this atmosphere without the use of contrasting thematic material to generate tension. Instead, the music gradually descends across the orchestra – the spiritual element coming down to earth to help humanity in need – through shifts in registration and a slow-motion build-up of textures. This carefully calculated gravitational pull culminates in a brassy climax, which is followed by a new, gently descending scalar melody as the music reverses course, making a briefer ascent back into the heavens – though tinged with the pathos of an irrevocable leave-taking.

#### 編制 INSTRUMENTATION

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b. 1937年出生

# 格拉斯 PHILIP GLASS

## 雙鋼琴協奏曲

### Double Piano Concerto

樂章一	Movement 1
樂章二	Movement 2
樂章三	Movement 3

很少當代作曲家能像格拉斯那樣，樂迷一聽就能認得出。雖然過去有人笑他的音樂像「唱片跳針」，但格拉斯一直不肯固步自封，停滯不前，反而不斷追求藝術上的演變，即使高齡八十有二仍創作不輟，而且碩果纍纍。他那無法滿足的好奇心，促使他與不少藝術界頂尖人物合作，包括文學、劇場、電影、芭蕾以及視覺藝術。作曲家自言：「整體來說，我的作品都是合作性質的。所以我無時無刻都跟其他藝術家合作。」不過，即使在跨界作品裡，他也沒有讓自己的聲音淡化，而是從拍檔身上找到靈感，令自己的想法更明確。

以這首雙鋼琴協奏曲來說，合作的動力來自技巧大師姊妹檔拉貝克姊妹。這個國際知名的鋼琴二重奏其實早已演奏格拉斯的作品，包括《雙鋼琴樂章四篇》以及《四鋼琴樂章兩篇》——只是那時兩人仍未有機會與作曲家本人見面。2014/15秋冬，洛杉磯愛樂樂團委約格拉斯，為拉貝克姊妹創作雙鋼琴協奏曲；樂曲2015年5月28日在和路迪士尼音樂廳舉行世界首演，拉貝克姊妹擔任獨奏，杜達美指揮洛杉磯愛樂樂團。

Few contemporary composers are as immediately recognisable as Philip Glass. While his style was once mocked as “stuck-record music,” Glass has always refused to stand still, to remain in one place but continues to evolve as an artist – and remains prolific even at the age of 82. This composer’s insatiable curiosity has led him to many collaborations with cutting-edge figures from literature, theatre, film, ballet and the visual arts. “My work, generally speaking, is collaborative,” Glass himself has remarked. “So I’m working with other artists all the time.” Yet instead of allowing his voice to become diluted in the mix, Glass finds inspiration from those with whom he partners to sharpen his own vision.

In the case of his Double Piano Concerto, the collaborative impetus originated with the virtuoso sister team of Katia and Marielle Labèque. The famous piano duo had been playing such Glass works as *Four Movements for Two Pianos* and *Two Movements for Four Pianos* before they actually had a chance to meet the composer. Glass created his Double Piano Concerto specifically for the Labèques, on a commission from the Los Angeles Philharmonic, in the fall and winter of 2014-15. Katia and Marielle Labèque were





格拉斯  
Philip Glass  
(philipglass.com)

1960、70年代，格拉斯為擴音樂器寫作音樂，由他自組的「格拉斯合奏團」演出，由是以實驗音樂嶄露頭角。1976年，他憑着劃時代音樂劇場作品《沙灘上的愛因斯坦》取得突破，聲譽漸隆。作曲家在回憶錄《無樂之詞》寫道：「當時我在找方法令音樂變得更激進，有時那就是說要幹一些大家都知道的東西」。於是在1980年代他40多歲時，開始為傳統歌劇院及交響樂團作曲，開始將自己的獨特風格應用在古典樂種裡，例如交響曲和協奏曲。至今格拉斯已創作了12首交響曲（第十二首也同樣由洛杉磯愛樂樂團委約創作，剛於今年1月首演），還有13首協奏曲——第一首就是1987年的第一小提琴協奏曲。

在他的作品清單裡，鍵盤協奏曲也非常顯眼：計有三首鋼琴協奏曲、一首古鍵琴協奏曲，還有今晚演奏的「雙重協奏曲」。格拉斯早年學習長笛及小提琴，但也與鋼琴關係密切：他在鍵盤前創作，而且多年來都喜歡舉行獨奏會，演奏鋼琴或管風琴。

格拉斯形容，隨着時間過去，自己對協奏曲的觀點也改變了。他說自

the soloists in the world premier on 28 May 2015 at Walt Disney Concert Hall, with Gustavo Dudamel leading the Los Angeles Philharmonic.

Glass emerged from the experimental music scene in the 1960s and '70s, writing music for the amplified instruments of his Philip Glass Ensemble. His breakthrough to more widespread recognition came with the revolutionary music theatre work *Einstein on the Beach* in 1976. "I was looking for a way of radicalising the music again, and sometimes that can mean doing something that people already know," writes the composer in his memoirs, *Words Without Music Thus*, in the 1980s, when he was in his 40s, began writing for traditional opera houses and symphony orchestras. He began applying his unique style to such classical genres as the symphony and the concerto. To date, Glass has composed 12 symphonies – no. 12 was also a commission from the Los Angeles Philharmonic, which premiered the work in January of this year – and 13 concertos, beginning with his Violin Concerto no. 1 of 1987.

Keyboard concertos figure prominently in that list: three solo piano concertos, a harpsichord concerto and the Double Concerto that we

己寫「雙重協奏曲」時，「想的不是傳統的獨奏—樂團關係：獨奏者在此，樂團在那」——那是兩者之間近乎「敵對」的關係。相反，他動筆時以樂團「用作鋼琴的延伸」為前提，彷彿「鋼琴多了一兩隻手似的」。這種觀點多少反映了巴洛克作曲家對格拉斯的影響，尤其巴赫和韋華第。

「超級鋼琴曲」這種觀念，在「雙重協奏曲」開端已經清晰可聞。同一樂句，總會幾乎一模一樣地重複出現，但當中又蘊含細微的變化——無論是兩台鋼琴之間的重複，還是鋼琴與樂團之間的重複，這種手法都不斷出現，卻又永遠令人始料不及。那種音響效果，就像鏡廳中的倒影似的，令人非常興奮。格拉斯說**第一、第二樂章**散發著「喜悅」。至於**第三樂章**，他的選擇也很不尋常：按傳統，第三樂章應是歡欣的快速樂章，但作曲家卻選用較慢的速度，寫出彷彿在「緬懷過去」似的音樂。

hear on this programme. Glass studied flute as well as violin in his early years, but he also has an especially close connection to the piano. He composes at the keyboard and has long enjoyed giving solo recitals (at the piano or organ).

Glass describes how his perspective on the concerto format has changed over time. In the Double Concerto, he says, “I wasn’t thinking of the traditional relationship where there’s the soloist and there’s the orchestra” – an almost “antagonistic” relationship between different entities. Instead, he began with the premise of the orchestra “as an extension of the piano[s],” as if “they had an extra hand or two.” In some respects, this perspective reflects the role that Baroque models – above all, J. S. Bach and Vivaldi – have played in Glass’ thinking.

This notion of a kind of mega-piano making music is apparent from the very start of the Double Concerto. The continual but never predictable near-duplications of phrases (subtly varied) between the two soloists and between the pianos and the orchestra creates a sonic hall-of-mirrors that is nothing short of exhilarating. Glass characterises the **first two movements** as exuding a sense of “joyfulness”. His choice for the **third movement** is unusual: in place of the conventional upbeat, fast-paced finale, Glass opts for a slower tempo, resulting in music that is “nostalgic”.

### 編制 INSTRUMENTATION

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Two flutes, piccolo, two oboes (one doubling cor anglais), two clarinets (one doubling E-flat clarinet), bass clarinet, two bassoons, four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion, celesta and strings.

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圓號 HORN 首席 Principal

11:30-13:00 王敬 Jing Wang  
小提琴 VIOLIN 樂團首席 Concertmaster

14:00-15:30 史安祖 Andrew Simon  
單簧管 CLARINET 首席 Principal

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b. 1989 年出生

陳啟揚

CHAN KAI-YOUNG

《夢迴翻飛》(港樂委約新作·香港首演)

*Spiralling Dreamscape* (HK Phil New Commission · Hong Kong Premier)

這年夏天在不同音樂節與其他作曲家交流時談到創作的經歷，發現不少人試過夢見「自己的作品」：在夢中以為是自己的創作，夢醒時才發現根本從未創作過那樣的作品；夢中的音樂往往充滿驚喜、精妙絕倫、前所未見，可惜夢迴之際卻難以記錄下來，此後也難再回想起來。

這部作品試著記錄樂緒思潮在夢的邊緣翻飛、綻放的狀態，為單一樂句帶來多重音高、音色、織體的變化。旋律主題借用了黃國彬詩作《聽陳蕾氏的琴箏》中半句「俯衝滑翔翻飛」為創作基礎，同時以粵語音調抑揚作為旋律音高變奏的框架（可以留意有上行滑音起首的樂句，其上行滑音來自陰上聲的「俯」字）。



This past summer, I realised that many of my composer colleagues share my experience of hearing one's "own work" in a dream – a work that has not been written down but comes to thought up in a dream. The dreamt music is often exquisite and filled with surprises; yet it is always challenging to put down or remember on waking.

Through melodic, timbral and textural variations of a single theme, this work depicts the musical thoughts spiralling at the edge of dreams. Using the Cantonese contour of the excerpt "Dashing, gliding and spiralling" from Professor Laurence Wong Kwok-pun's poem *Listening to the Zheng Performance of Chen Leishi*, I created multiple versions of a theme so that the implied text could be understood when sung in tonal Cantonese language. (Cantonese is a tonal language that uses pitch to differentiate meanings; consequently words can only be correctly perceived if the pitches of syllables correspond to the contour of the text. Since different musical intervals can correspond to the same succession of linguistic tones, different melodies can be created from the same text without obscuring the meaning. The upward glissando at the beginning of the theme came from the rising tone of the first character of the phrase.)

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陳啟揚  
Chan Kai-young

## 作曲家簡介

陳啟揚的音樂創作常受社會題材與自然聲響啟發，並常以粵語音調為制約激發創意，創作形式包括管弦樂、室內樂、合唱曲等，亦有糅合電子音樂素材與民族樂器。作品曾獲匹茲堡交響樂團、阿巴尼交響樂團、香港管弦樂團、香港小交響樂團、米費斯四重奏、黛德拉斯弦樂四重奏、香港創樂團等於世界各地演奏。

陳啟揚曾於多個作曲比賽中獲獎，作品曾先後入選多個國際音樂節，包括國際現代音樂節 (ISCM) 世界音樂日、國際作曲家交流會議、水牛城六月、夏灣拿當代音樂節等。部分作品由美國 Ablaze、PARMA、Innova 等唱片公司發行；樂譜則由 Edition Peters 出版社 (倫敦) 出版。

陳啟揚於美國賓夕法尼亞大學完成作曲博士學位。現為香港中文大學音樂系助理教授。

## ABOUT THE COMPOSER

Through orchestral, chamber and mixed media, Chan Kai-young integrates nuance, relevance and resonance in music that converses with societies and cultures. He is particularly drawn to the musicality of Chinese literature expressed through the tonal Cantonese language. His music has been performed by, among others, the Pittsburgh Symphony Orchestra, Albany Symphony, Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta, PRISM Quartet, Daedalus Quartet and Mivos Quartet. With awards from international competitions, his music has also been presented at festivals including ISCM World Music Days, International Rostrum of Composers, June in Buffalo and Havana Contemporary Music Festival. Selected works have been released on Ablaze Records, PARMA Recordings and Innova Recordings, with scores published by Edition Peters (London).

After completing his PhD in Music Composition at the University of Pennsylvania, he joined the composition faculty of the Chinese University of Hong Kong.

弦樂的泛音波浪由樂團中心蔓延開去，主題在交織的弦樂中隱約可以聽見；經弱音的銅管逐步加入，每人負責演奏旋律的其中一個音，隱晦的主題慢慢變得明朗，木管亦加入模仿銅管的素材，弦樂和弦亦隨著主題的變化緩緩展現不同的色彩。一輪推進之後，低音樂器終於加入，由中提琴、大提琴率先奏出線條明確的主題旋律，並再次把素材擴散至整個樂團，樂曲在各自忙碌的喧鬧樂段中「驀然在高空凝定」，翻飛的樂緒也戛然而止。

但願夢中所見所求的美，能夠化為現實。

樂曲剖析：陳啟揚

The theme is first suggested in the cascading waves of string harmonics that ripple out from the centre across the orchestra. The theme grows more prominent as the muted brass enters one by one, each playing one successive note of the melody. Over a gradually shifting harmonic prism, the woodwinds imitate the brass materials. When low instruments enter, the theme is clearly stated for the first time by strings and brasses and its fragments again spread to the entire orchestra, building up to a grand finish moment where frenzied melodic lines juxtapose.

May all the good dreams come true.

Programme note by Chan Kai-young

## 編制 INSTRUMENTATION

長笛、短笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、三支小號、兩支長號、低音長號、大號、定音鼓、敲擊樂器及弦樂組。  
Flute, piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion and strings.

## 穆索斯基

# MODEST MUSSORGSKY

《圖畫展覽會》(史托哥夫斯基改編)

*Pictures at an Exhibition* (arr. STOKOWSKI)

〈漫步〉	"Promenade"
〈矮人〉	"Gnome"
〈漫步〉	"Promenade"
〈古堡〉	"The Old Castle"
〈拜德羅〉	"Bydlo"
〈漫步〉	"Promenade"
〈小雞在蛋殼裡跳芭蕾舞〉	"Ballet of the Chicks in their Shells"
〈胖子和瘦子〉	"Samuel Goldenberg and Schmuyle"
〈墓穴：羅馬墳墓、跟亡靈說亡靈的語言〉	"Catacombs: A Roman Sepulchre, With the Dead in a Dead Language"
〈雞腿上的女巫芭芭亞加茅屋〉	"Hut on Fowl's Legs (Baba-Yaga)"
〈基輔的大門〉	"The Great Gate of Kiev"

1873年夏季，穆索斯基的友人、藝術家赫特曼與世長辭；1874年，穆索斯基在參觀亡友回顧展時深受啟發，於是動筆寫作了一首極富新意的作品。藝術上，與穆索斯基志同道合的人少之又少，但赫特曼正是其中之一；他的作品種類繁多，包括繪畫、舞台布景設計、建築設計等等，穆索斯基也搜羅了當中好些。他的死對穆索斯基影響甚巨。

穆索斯基將自己對亡友作品的感受發而為樂，寫出多個相對短小但環環相扣的片段，串連成一套鋼琴組曲。這套組曲作曲家曾在私人聚會上為朋友演奏過，可是在他生前一直未有出版；他逝世後，同儕林姆斯基-高沙可夫為了紀念他（也就是說，穆索斯基向赫特曼致敬，林姆斯基-高沙可夫又向穆索斯基致敬），將樂曲加以編輯出版，是為樂曲的第一個鋼琴曲印刷版。不過林姆斯基-高沙可夫卻自作主張，按自己對樂曲「應該怎麼樣」的理解而改動過原曲。可是這首作品的流傳史錯綜複雜（說的還只是鋼琴獨

In 1874, Modest Mussorgsky set to work on an innovative composition inspired by a recent retrospective of the works of his artist friend Viktor Hartmann, who had died the summer before. Hartmann was a rare soul with whom Mussorgsky seemed able to share his creative aspirations. Mussorgsky had collected some of Hartmann's multi-faceted art, which ranged from painting and scenery for the stage to architecture. The loss occasioned by his death in 1873 profoundly affected the composer.

Mussorgsky sought a musical outlet for his reactions to these artworks in the form of a piano suite made of relatively short but interlocking vignettes. He performed the music for friends at private gatherings, but it remained unpublished until after his death. His colleague Nikolai Rimsky-Korsakov posthumously commemorated Mussorgsky – a tribute to a tribute – by editing and publishing the first printed version of the piano score – which entailed making changes to suit his own taste as to how the music “should sound”. This is just one of many chapters that have become part of the complex history of this music (in its



奏版和管弦樂版)，上述事件只是其中一小部分而已。

此後，這套鋼琴獨奏曲就出現了許多改編版，其中以拉威爾精采絕倫的管弦樂版（1922年）最膾炙人口。然而拉威爾版也不無競爭者：費城樂團音樂總監史托哥夫斯基，就在1939年自行製作另一管弦樂版，刻意強調「斯拉夫」特色，與法國作曲家拉威爾清晰的配器截然不同。而且，史托哥夫斯基決定刪去其中兩個樂章（〈在杜伊勒里花園〉和〈利莫日市場〉），因為他懷疑這兩個樂章並非出自穆索斯基之手。

可以說，穆索斯基將赫特曼的視覺藝術轉化成一己音樂媒介，史托哥夫斯基（拉威爾也一樣）則再進一步，將鋼琴獨奏轉化成豐富輝煌管弦樂。兩個版本都無法取代對方；兩者都令作品更多姿多彩。穆索斯基在思考亡友作品的時候，展開了與作品的「對話」；事實上，史托哥夫斯基與拉威爾兩人都在延續這段「對話」。

穆索斯基本人對視覺藝術的觸覺也非常敏銳，而且對各種藝術之間的連結很有興趣——但與華格納講求「綜合」的觀念不同，穆索斯基側重不同藝術形式針對同類的主題互相探索。赫特曼回顧展的展品包括水彩、油畫、服裝設計、建築草圖等，地域時空則涵蓋俄羅斯到中世紀意大利。這也解釋了為何《圖畫

赫特曼筆下的《巴黎地下墓室》

*Paris Catacombs*, by Viktor Hartmann  
(Wikimedia Commons)

versions for solo piano and for orchestra). Many other versions have since been made of what began as music for solo keyboard.

The best known of these is the brilliant orchestration by Maurice Ravel from 1922. But it has its contenders. Leopold Stokowski, the Music Director of the Philadelphia Orchestra, prepared a version of his own in 1939, in which he chose to emphasise a more "Slavic" quality, as opposed to the lucid orchestration of the French composer. Stokowski also made the decision to exclude two movements (known as "Tuileries" and "The Market-Place at Limoges") because he doubted their authenticity.

In a sense, Mussorgsky's "translation" of Hartmann's visual art into his own musical medium finds its counterpart here: Stokowski (just as Ravel had done) further translates from solo piano to the full brilliance of the orchestra. Neither version cancels out the other; they simply add to the richness of the work. Both Stokowski and Ravel in fact further the "conversation" that Mussorgsky had opened up in reflecting on the art of his friend.

Mussorgsky was himself an intensely visual individual who was interested in connections between the arts – not so much in Wagner's sense of a synthesis as in mutual explorations of similar themes. The Hartmann retrospective included watercolours, oil paintings, costume designs, architectural sketches and the like and ranged from Russia to medieval Italy. This explains the odd diversity of topics covered in *Pictures at an Exhibition*. In fact, several pieces of the original artwork have since been lost, so that Mussorgsky's portraits remain our sole "record".

展覽會》裡會有各式各樣的古怪題材。事實上，原畫中有幾幅現已散佚，因此穆索斯基的「音樂圖像」就是大家手上唯一的「記錄」。

《圖畫展覽會》以穩重自信的主題（〈漫步〉）掀開序幕。〈漫步〉會在組曲裡幾個接合處重現，彷彿一個觀展者活現大家眼前，看著他走過多間展室。這個民歌似的主題不斷改變拍子記號，暗示觀展者蹣跚的步伐——有人認為那是作曲家的「自畫像」。

這些形形色式的古怪藝術作品，包括一個設計成侏儒模樣的胡桃夾子；古老城堡的水彩速寫（英國管奏出懷舊氣息，令人想起「歌唱的遊吟詩人」）；波蘭的大輪子牛車；為「未孵化的小雞芭蕾舞」設計的舞衣；「一貧一富」兩個波蘭猶太人（音樂學家路斯指出，這兩個人物的音樂對比鮮明，而且由音樂探索「他們的心理與關係」）——這是史托哥夫斯基版與更著名的拉威爾版配器最相似之處；以兩聲部的冥想曲，思索巴黎地下墓室與死亡的奧秘；女巫芭芭亞加來自俄羅斯民間傳說（有個時鐘設計以芭芭亞加為基礎）；還有宏偉的基輔大門的建築計劃。雖然這道大門從來沒有建成，可是穆索斯基卻以宏偉的音樂，以聲音為亡友建成這幢不朽傑作。最後，觀展者與喜愛的藝術作品融為一體。

樂曲剖析中譯：鄭曉彤

*Pictures begins with a sturdy, confident theme ("Promenade") that is repeated at several junctures to evoke the active presence of our imaginary Spectator taking a stroll through the exhibition rooms. Mussorgsky sets this folk-like theme in shifting meters to suggest the Spectator's uneven step – interpreted by some as a "self-portrait" of the composer himself.*

The quirky and varied artworks include a nutcracker designed to resemble a gnome; a watercolour sketch for an old castle (with a cor anglais nostalgically conjuring the image of a "singing troubadour"); a big-wheeled Polish ox-cart; costume designs for a "ballet of unhatched chickens"; a pair of "rich and poor" Polish Jews (contrasted by music that explores "their psychology and relationship," notes the musicologist Michael Russ) – here, Stokowski's orchestration comes closest to the more-famous version by Ravel; a two-part meditation on the catacombs in Paris and the secrets of the dead; Baba Yaga, a witch from Russian folklore (the basis for a clock design); and the architectural plan for the grand Gate of Kiev. Though this massive gate was never actually built, Mussorgsky's music rings majestically to realise, in sound, this enduring monument to his artist friend. In the end, the Spectator becomes one with the artwork he admires.

All programme notes by Thomas May,  
except *Spiralling Dreamscape*

#### 編制 INSTRUMENTATION

四支長笛（其一兼中音笛、其二兼短笛）、三支雙簧管、英國管、三支單簧管（其一兼降E調單簧管）、低音單簧管、三支巴松管、低音巴松管、八支圓號、四支小號、四支長號、大號、定音鼓、敲擊樂器、兩支豎琴、鐘琴、管風琴及弦樂組。

Four flutes (one doubling alto flute, two doubling piccolos), three oboes, cor anglais, three clarinets (one doubling E-flat clarinet), bass clarinet, three bassoons, contra bassoon, eight horns, four trumpets, four trombones, tuba, timpani, percussion, two harps, celesta, organ and strings.





A SOUND COMMITMENT 弦諾



# 梵志登 JAAP VAN ZWEDEN

指揮 Conductor

PHOTO: Dallas Symphony Orchestra

梵志登於過去十年間享譽國際古典樂壇，成為炙手可熱的世界級指揮家之一。他現為香港管弦樂團音樂總監，同時是紐約愛樂音樂總監（由2018/19樂季開始擔任）。梵志登大師於本樂季的客席演出計有：芝加哥交響樂團、克里夫蘭交響樂團、荷蘭電台愛樂樂團、上海交響樂團、荷蘭皇家音樂廳管弦樂團等。梵志登曾為多個世界一流的樂團擔任客席指揮，包括巴黎樂團、萊比錫布業大廳樂團、洛杉磯愛樂、維也納愛樂、柏林愛樂，以及倫敦交響樂團。

梵志登灌錄了許多錄音，均大獲好評。最新錄音於2019年9月推出，為紐約愛樂世界首演朱沃夫的《Fire in my mouth》，繼續由環球唱片旗下的Decca Gold品牌發行。2018年，梵志登與香港管弦樂團完成了為期四年的計劃，首次在香港完成華格納整套聯篇歌劇《尼伯龍的指環》，並由拿索斯唱片錄音發行。

梵志登大師榮獲2020荷蘭皇家音樂廳大獎，以表揚他長期對荷蘭皇家音樂廳的藝術貢獻。梵志登生於阿姆斯特丹，是荷蘭皇家音樂廳管弦樂團史上最年輕的樂團首席。他於1995年開始正式成為指揮，2012年獲《音樂美國》選為年度指揮。1997年，他與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症兒童的家庭提供協助。

Over the past decade, conductor Jaap van Zweden has become an international presence on three continents. Currently Music Director of the Hong Kong Philharmonic Orchestra, he is also Music Director of the New York Philharmonic – a post he has held since the 2018/19 season. Guest engagements this season include the Chicago Symphony, Cleveland Orchestra, Netherlands Radio Philharmonic, Shanghai Symphony and Amsterdam's Royal Concertgebouw Orchestra. Maestro van Zweden has appeared as guest conductor with many other leading orchestras around the globe, among them the Orchestre de Paris, Leipzig Gewandhausorchester, Los Angeles Philharmonic, Vienna Philharmonic, Berlin Philharmonic and the London Symphony Orchestra.

Jaap van Zweden has made numerous acclaimed recordings, the most recent of which is a September 2019 release with the New York Phil of the world premiere of Julia Wolfe's *Fire in my mouth*, continuing the New York Phil's partnership with Universal Music Group's Decca Gold label. In 2018 with the HK Phil, he completed a four-year project conducting the first ever performances in Hong Kong of Wagner's *Der Ring des Nibelungen*, which have been recorded and released on Naxos Records.

Maestro van Zweden was awarded the prestigious 2020 Concertgebouw Prize, given to musicians who have contributed to the artistic profile of the Concertgebouw over an extended period of time. Born in Amsterdam, van Zweden was the youngest ever concertmaster of the Royal Concertgebouw Orchestra. He began his conducting career in 1995 and in 2012 was named *Musical America's* Conductor of the Year. In 1997, he and his wife Aaltje established the Papageno Foundation. The foundation supports families of children with autism.



## 拉貝克姊妹 KATIA AND MARIELLE LABÈQUE

鋼琴 Piano

PHOTO: Umberto Nicoletti

拉貝克姊妹憑藉歌舒詠《藍色狂想曲》的嶄新當代版本（史上第一批古典音樂金唱片之一）而成為蜚聲國際的鋼琴家，自此展開驕人的全球演奏生涯。她們常為享負盛名的交響樂團和巴洛克樂團演出，並曾與阿德斯、安德里森、貝里奧、布列茲、戴斯納、格拉斯、格利荷夫、利格第、梅湘等眾多作曲家合作。格拉斯的雙鋼琴協奏曲乃由她們聯同杜達美及其洛杉磯愛樂樂團在洛杉磯和路迪士尼音樂廳首演。2018年春天，她們在倫敦皇家節慶音樂廳與倫敦愛樂樂團及指揮史多各斯首演戴斯納的雙鋼琴協奏曲。2020年，她們將聯同梵志登及紐約愛樂於林肯中心首演另一新作：慕尼的協奏曲。

拉貝克姊妹曾以自家品牌「KML唱片」發行CD套裝《姊妹》。其他近作包括歌舒詠/伯恩斯坦專輯，以及搜羅過去50多年極簡主義音樂作品的《極簡主義夢幻之家》。音樂紀錄片《拉貝克風格——亞歷山迪奧·巴利科給卡蒂亞與瑪麗爾的信》則由EuroArts發行DVD。她們最近的演出包括荷蘭皇家音樂廳管弦樂團的歐洲巡演，以及與德雷斯頓國家交響樂團、芝加哥交響樂團、洛杉磯愛樂樂團、三藩市交響樂團及柏林愛樂樂團的演出。

Katia and Marielle Labèque are sibling pianists who rose to international fame with their contemporary version of Gershwin's *Rhapsody in Blue* (one of the first gold records in classical music) and have since developed a stunning international career. They are regular guests with the most prestigious orchestras, have appeared with Baroque music ensembles, and had the privilege of working with many composers including Thomas Adès, Louis Andriessen, Luciano Berio, Pierre Boulez, Bryce Dessner, Philip Glass, Osvaldo Golijov, György Ligeti and Olivier Messiaen. At Walt Disney Concert Hall in Los Angeles they presented the world premiere of Philip Glass' new concerto with the Los Angeles Philharmonic Orchestra under the direction of Gustavo Dudamel. Last spring also saw the world premiere of Bryce Dessner's concerto at Royal Festival Hall with the London Philharmonic Orchestra and John Storgårds. A new concerto written by Nico Muhly will be ready in 2020 to be premiered at Lincoln Center with New York Philharmonic and Jaap van Zweden.

For their own label, KML recordings, they have released a CD Box *Sisters*. Previous releases include a Gershwin/Bernstein album, and their project *Minimalist Dream House* (50 years of Minimalist music). The DVD *The Labèque Way, a letter to Katia and Marielle by Alessandro Baricco* is released by EuroArts. Recent performances have included a European tour with the Royal Concertgebouw Orchestra, and appearances with the Dresden Staatskapelle, Chicago Symphony, Los Angeles Philharmonic, San Francisco Symphony and Berlin Philharmonic.

# 2019/20 第46<sup>TH</sup>樂季 SEASON



# 250

BEETHOVEN  
250<sup>TH</sup>

## 貝多芬誕辰週年

### BEETHOVEN'S BIRTH ANNIVERSARY

由2020年起橫跨兩個樂季，  
港樂將呈獻貝多芬的交響曲及協奏曲全集。

In 2020, which cuts across two artistic seasons,  
the HK Phil will be performing Beethoven's complete  
symphony cycle and all concertos.

# 66

主場音樂會  
MAINSTAGE  
CONCERTS



# 36

音樂節目  
CONCERT  
PROGRAMMES

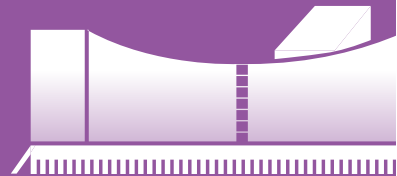
# 1ST

亞洲首個樂團榮獲《留聲機》  
Asian orchestra wins  
Gramophone's Orchestral Award

# 8

音樂會系列  
CONCERT  
SERIES

香港文化中心30週年  
Hong Kong Cultural Centre  
30<sup>th</sup> Anniversary



# 50+

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 Leonidas Kavakos  
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 Víkingur Ólafsson  
 Lea Salonga  
 Vassily Sinaisky  
 Nobuyuki Tsujii  
 Hiromi Uehara  
 Jian Wang  
 Frank Peter Zimmermann...



# 16

首演作品 PREMIERES

當中有 3 部港樂委約新作  
 Including 3 HK Phil Commissions



# 90+ 樂師 PLAYERS

《聲機》雜誌年度管弦樂團大獎

ins

chestra of the Year



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# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 願景 VISION

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To inspire through the finest music-making



香港管弦樂團（港樂）獲譽為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲第一個獲此殊榮的樂團。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至少直到2022年。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂第26位音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。繼歐洲巡演（包括在維也納著名的金色大廳的演出及錄影）取得成功後，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年前赴首爾、大阪、新加坡、墨爾本、悉尼巡演。

梵志登帶領樂團、合唱團與一眾頂尖歌唱家，於2018年1月完成了歷時四年的華格納巨著《指環》四部曲的歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，

「你正在聆賞全球其中一個最佳的華格納交響樂團。」《泰晤士報》

“You’re hearing one of the best Wagner orchestras in the world.”

The Times

### THE HONG KONG PHILHARMONIC ORCHESTRA

(HK Phil) is recognised as Asia’s foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. Recently the HK Phil has won the prestigious UK classical music magazine *Gramophone’s* 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

Jaap van Zweden, one of today’s most sought-after conductors, has been the orchestra’s Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. Maestro van Zweden is the 26<sup>th</sup> Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long has been Principal Guest Conductor since the 2015/16 season.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna’s famous Musikverein, the HK Phil has toured extensively within Mainland China. In celebration of the 20<sup>th</sup> anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra performed in Seoul, Osaka, Singapore, Melbourne and Sydney in 2017.

Jaap, the HK Phil, a superb cast of soloists and a chorus successfully completed an epic four-year journey through Wagner’s *Ring Cycle* in January 2018. The concert performances and live Naxos recordings have been enthusiastically received by audiences and praised by critics at home and abroad. The recording of *Götterdämmerung* was released in November 2018.



非凡的演出贏得了本地和海外觀眾、樂評的讚譽。《指環》第四部曲——《諸神的黃昏》的錄音亦於2018年11月發行。

近年和港樂合作的指揮家和演奏家包括：阿殊堅納西、貝爾、杜托華、艾遜巴赫、侯夫、祈辛、郎朗、馬友友、寧峰、史拉健、王羽佳等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Joshua Bell, Charles Dutoit, Christoph Eschenbach, Stephen Hough, Evgeny Kissin, Lang Lang, Yo-Yo Ma, Ning Feng, Leonard Slatkin and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra's history, Swire endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as to enhance Hong Kong's reputation as one of the great cities in the world.

Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

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

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# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 音樂總監 MUSIC DIRECTOR



梵志登  
Jaap van Zweden

## 首席客席指揮 PRINCIPAL GUEST CONDUCTOR



余隆  
Yu Long

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樂團首席  
Concertmaster

梁建楓 Leung Kin-fung  
樂團第一副首席  
First Associate Concertmaster

許致雨 Anders Hui  
樂團第二副首席  
Second Associate Concertmaster

王亮 Wang Liang  
樂團第二副首席  
Second Associate Concertmaster

朱蓓 Bei de Gaulle  
樂團第三副首席  
Third Associate Concertmaster

艾瑾 Ai Jin  
把文晶 Ba Wenjing  
程立 Cheng Li  
桂麗 Gui Li  
李智勝 Li Zhisheng  
劉芳希 Liu Fangxi  
毛華 Mao Hua  
梅麗芷 Rachael Mellado  
倪瀾 Ni Lan  
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張希 Zhang Xi

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- ▲ 助理首席 Assistant Principal



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麥迪拿 Jorge Medina

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(空 缺 Vacant) ●  
莫思卓 Christopher Moyses ■  
華達德 Douglas Waterston  
施樂百 Robert Smith

### 長號 TROMBONES

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### 低音長號 BASS TROMBONE

(空 缺 Vacant)

### 大號 TUBA

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### 敲擊樂器 PERCUSSION

白亞斯 Aziz D. Barnard Luce ●  
梁偉華 Raymond Leung Wai-wa  
胡淑徽 Sophia Woo Shuk-fai

### 豎琴 HARP

史基道 Christopher Sidenius ●

### 特約樂手 FREELANCE PLAYERS

雙簧管：珍妮花

Oboe: Jennifer Shark

圓號：德曼勒\*、包文慶^

Horn: Frank Demmler\*, Hermann Paw^

小號：博迪

Trumpet: Roberto Bodí

長號：皮雅士

Trombone: Faustino Núñez Pérez

敲擊樂器：許莉莉、鄺敬蔚、王偉文

Percussion: Lily Hoi, Eugene Kwong,  
Raymond Vong

豎琴：譚懷理

Harp: Amy Tam

鐘琴：嚴翠珠

Celesta: Linda Yim

管風琴：唐展煌

Organ: Gary Tong

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Staatskapelle Berlin

^香港小交響樂團

Hong Kong Sinfonietta

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## 香港管弦樂團45週年晚宴

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ORGANISING COMMITTEE CHAIR

區麗莊女士 Ms Au Lai Chong

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張凱儀女士 Ms Cherry Cheung

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This project is initiated and organised by Business for Art Foundation.

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#### Donated by The Ladies Committee of the Hong Kong Philharmonic Society

##### Rare instruments donated

• Enrico Rocca (1902) Violin, played by Mr Cheng Li

• Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster

• Joseph Gagliano (1788) Violin, played by

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• Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

##### Other instruments donated in support of the “Instrument Upgrade and Enhancement Project”

• Two German Rotary Trumpets

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## 6 & 7 DEC 2019

Fri & Sat 8pm  
CC  
\$480 \$380 \$280 \$220

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## 余隆 | 火鳥與卡門 YU LONG | The Firebird & Carmen

史特拉汶斯基 《火鳥組曲》(1919)  
陳其鋼 《悲喜同源》，為小提琴和樂團而作 (香港首演)  
蕭卓倫 《卡門》組曲 (比才後)  
STRAVINSKY *The Firebird Suite* (1919)  
CHEN Gíngáng *La joie de la souffrance* for Violin and  
Orchestra (HK Premiere)  
SHCHEDRIN *Carmen Suite* (after BIZET)

余隆, 指揮  
寧峰, 小提琴  
Yu Long, conductor  
Ning Feng, violin

## 13 & 14 DEC 2019

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## 太古音樂大師系列 梵志登 | 馬勒十與蕭斯達高維契十 Swire Maestro Series: JAAP | Mahler 10 & Shostakovich 10

馬勒 第十交響曲：慢板及煉獄篇  
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蕭斯達高維契 第十交響曲  
MAHLER *Symphony no. 10: Adagio and Purgatorio*  
(first performance since 1924 of Willem  
Mengelberg's performing version)  
SHOSTAKOVICH *Symphony no. 10*

梵志登, 指揮  
Jaap van Zweden, conductor

## 23 & 24 DEC 2019

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## 一夜爵士：上原廣美 A Jazz Night with Hiromi

上原廣美原創歌曲  
Originals by Hiromi

沼尻竜典, 指揮  
上原廣美, 作曲及爵士鋼琴  
Ryusuke Numajiri, conductor  
Hiromi Uehara,  
composer & jazz piano

## 30 & 31 DEC 2019

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## 維也納新年音樂會 A Viennese New Year

小約翰·史特勞斯 《蝙蝠》序曲  
小約翰·史特勞斯 《蝙蝠》：當我扮演天真的鄉村姑娘  
莫倫 《出發點》(亞洲首演)  
安德里森 《貝多芬的九首交響曲》(亞洲首演)  
伯恩斯坦 《老實人》：紙醉金迷  
小約翰·史特勞斯 《藍色多瑙河》  
及更多  
J STRAUSS II *Die Fledermaus: Overture*  
J STRAUSS II *Die Fledermaus: Spiel ich die Unschuld vom Lande*  
Robert MORAN *Points of Departure* (Asia Premiere)  
Louis ANDRIESEN *The Nine Symphonies of Beethoven* (Asia Premiere)  
BERNSTEIN *Candide: Glitter and be Gay*  
J STRAUSS II *Blue Danube*  
And more

華倫格林, 指揮  
裁莎蓮, 女高音  
Christopher Warren-Green,  
conductor  
Sharleen Joynt, soprano

## 10 & 11 JAN 2020

Fri & Sat 8pm  
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## 陳以琳與葛魯賓格：擊動·舞動 Elim Chan & Martin Grubinger: Rhythm & Dance

卡萊維·阿霍 《靈石》，敲擊樂協奏曲 (亞洲首演)  
史特拉汶斯基 《葬禮曲》  
史特拉汶斯基 《彼得魯斯卡》(1947)  
Kalevi AHO *Sieidi*, Percussion Concerto (Asia Premiere)  
STRAVINSKY *Funeral Song*  
STRAVINSKY *Petrushka* (1947)

陳以琳, 指揮  
葛魯賓格, 敲擊  
Elim Chan, conductor  
Martin Grubinger, percussion

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