

COME FLY WITH CAPTAIN HAPPY GABBY



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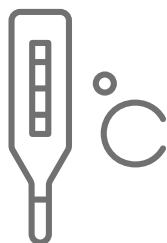
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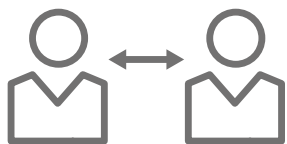
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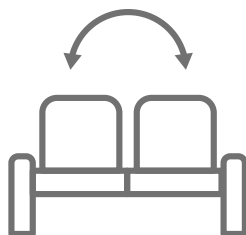
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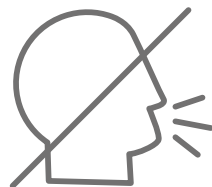
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跟小不點一起飛翔

COME FLY WITH CAPTAIN HAPPY GABBY



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鮑元愷 改編

Arr. BAO YUANKAI

〈猜調〉

“Song of Riddles”

作曲家就是寫音樂的人——就像寫故事的作家、發現新事物的科學家、繪畫的畫家一樣。他們可以生活在世上任何地方，而且年齡性別都無限，不過他們全都喜歡用聲音說故事、用聲音繪畫，也會對大家如何體會事物有新的發現。大家只管聆聽，作曲家就會協助大家，讓大家对世上的人與事有另一番體會——同時希望大家能從中得到很多樂趣！

有時作曲家會給大家一點提示。這首樂曲的作者鮑元愷來自北京，是天津大學的老師，也寫作了大量電影音樂，所以很懂得如何說故事。這首樂曲名為〈猜調〉，是首婦女對答式的民歌，充滿雲南色彩。大家給別人出過謎題嗎？就是你向人發問，但這條問題其實既是玩笑也是謎題？大家覺得這道謎題是關於甚麼的？是滑稽的還是嚴肅，還是兩者都有？看看大家有甚麼想法吧。

A composer is someone who invents music – just like writers write stories, scientists make discoveries and painters paint pictures. They can live anywhere in the world and they can be young or old, men or women, but they all love using sound to tell stories, paint pictures and make discoveries about how we feel. You only have to listen, and they’ll help you feel differently about the world – and hopefully give you a lot of enjoyment too!

Sometimes a composer gives you a clue. Bao Yuankai is a composer from Beijing. He’s been a teacher at Tianjin University and he’s written lots of music for films too. So he knows how to tell a story, and this one is called “Song of Riddles”. It is a simple dialogical folk song sung between two ladies in Yunnan tunes.

Have you ever told riddles? You know – when you ask a question and its partly a joke, partly a puzzle? What do you think this riddle is about? Is it funny or serious – or both? See what you think.

華格納 (夏晨路德改編)

RICHARD WAGNER (arr. HUTSCHENRUYTER)

《女武神》：女武神的騎行

Die Walküre: Ride of the Valkyries

有些作曲家喜歡用音樂複述古老的神話。這一位來自德國——想像一下：暴風雨中，我們身處峻峭的山頂。雷行電閃，狂風怒吼，女武神轟隆隆地穿過雲層而來。她們全是戰士，也是眾神之王胡坦的女兒，身穿鎧甲騎著飛馬執行任務，準備將陣亡將士救回胡坦的法哈拉城堡。

華格納用整個樂團來刻畫呼嘯的風聲（小提琴）、策馬奔馳的女武神（小號）和閃電（鈸）。歡迎大家來到華格納的世界！他的大型歌劇《指環》（1876）是首幻想史詩，裡面由四個故事組成。劇中人以找尋法力無邊的指環為務，故事裡既有黃金、魔法、飛龍，還有神祇和英雄。全劇演出時間長達16小時——但不要擔心啊。這裡只是當中小一部分而已！

Some composers love to retell ancient myths in sound. This one is from Germany – so picture the scene: we’re on a craggy mountain-top in a storm. Lightning flashes, the wind howls, and through the clouds thunder the Valkyries, warrior-daughters of Wotan, King of the Gods. Wearing armour and riding flying horses, their mission is to rescue fallen warriors and carry them back to Wotan’s castle, Valhalla.

Wagner uses the whole orchestra to show us the howling gale (violins), the galloping Valkyries (trumpets) and the flashing lightning (cymbals). Welcome to the world of Richard Wagner and his huge opera *The Ring of the Nibelung* (1876) is a fantasy epic, four musical stories of gold, magic, dragons, gods and heroes, all tied together by the quest for an all-powerful Ring. It’s 16 hours long in total – but don’t worry. This is just a tiny bit of it!

1874-1934

霍爾斯特

GUSTAV HOLST

《行星》組曲：海王星

The Planets Suite: Neptune

大家有沒有抬頭看過夜空？那些恆星行星閃閃生輝，卻又非常遙遠！如果每顆星星都會奏出音樂，那聽起來會是怎樣的呢？

作曲家霍爾斯特的名字看來像德語，但他其實來自英格蘭。他很喜歡仰望星空，也知道世界各地有關星星的傳說故事——人們想像宇宙裡有金魚、鶴、孔雀和英雄，他就決定用聲音將這些事物畫下來。那就是作曲家的工作！這首曲子是他畫的行星「海王星」。他覺得樂曲從頭到尾都要盡量安靜地演奏。大家覺得怎樣呢？你又會怎樣形容這些聲音？

Have you ever looked up in the sky at night? All those stars, and all those planets – shining so bright, so very far away! If each of them made its very own music how would it sound?

Gustav Holst was a composer from England but with a German-sounding name. He loved to look up at the sky at night. He knew all the stories that people around the world tell about the stars – how people imagine goldfish and cranes and peacocks and heroes up there in the universe. He decided to paint a picture of them in sounds. That's what composers do! This is his picture of the planet Neptune. It is directed to be played as quietly as possible throughout. How does the music feel to you? How would you describe these sounds?



1825-1899

小約翰·史特勞斯 JOHN STRAUSS II

《藍色多瑙河》

The Blue Danube

世界各地的人都喜歡跳舞——難道你不喜歡？其中一種與別人一起跳的舞蹈就是「華爾滋」（伴舞音樂就稱為「圓舞曲」）。男士們穿著優雅的西服外套、打著領帶，女士們穿著漂亮的裙子。音樂響起後，他們就隨著音樂翩翩起舞。

華爾滋約在200年前出現，時至今日仍是一種令人樂在其中的舞蹈。不過這種舞蹈是相當優雅的。這首舞曲寫於百多年前，出自奧地利作曲家小約翰·史特勞斯手筆。由於他寫作的圓舞曲實在太多，所以人們他為「圓舞曲之王」！人人都喜歡他的旋律，他則把這首曲子叫作《藍色多瑙河》。多瑙河是奧地利的一條河流；音樂流動搖晃，就像水中漣漪一樣。大家何不跟著音樂擺動呢？想動就動吧！

Everybody around the world loves to dance – don't you? One way to dance with another person is to dance a waltz. The men wear elegant jackets and ties, and the women wear beautiful dresses. Then, as the music starts, they move along with it.

The waltz was invented nearly 200 years ago, and it's still a fun way to dance. But it's quite a graceful dance. This one was composed in Austria over 100 years ago by a composer called Johann Strauss II and he wrote so many waltzes that they called him the Waltz King! Everyone loved his tunes, and he called this one *The Blue Danube*. The Danube is a river in Austria and the music flows and sways like ripples in a river. Why don't you sway along too? If you feel like it, of course!



布烈頓

BENJAMIN BRITTEN

《彼得·格林姆斯》：四首海之間奏曲－風暴

Peter Grimes: Four Sea Interludes – Storm

華格納那首曲子〈女武神的騎行〉選自歌劇裡的場景（歌劇是種「音樂話劇」，裡面人人都只唱歌不說話），這首曲子則選自另一齣歌劇，不過卻是選自英國歌劇。故事發生在孤獨的海邊市鎮，漁夫彼得·格林姆斯為了謀生，每天都從這裡駕著小艇出海，風雨不改。可是沒有人能將大海置之不理，無論是遠處的粼粼波光、和風裡舞動的海浪，還是在可怕的暴風雨中，拍打在延綿的碎石灘和小小房子上的巨浪……

這個場景裡，風刮得越來越大，漸漸變成可怕的狂風。大家聽見強勁的風聲嗎？現在聽聽強勁的長號——就是排在樂團較後位置那管又長又閃閃發亮的樂器——巨浪接二連三衝擊著這個小城鎮，大家可以感受一下那種暴烈的氣氛。

So the “Ride of the Valkyries” was a scene from an opera – a kind of musical play, in which everyone sings instead of speaking. This is from another opera, this time from England. The Borough is a lonely town on the edge of the sea, where the fisherman Peter Grimes goes to sea every day in his small boat, come rain or shine, just to make a living. But no one can ignore the sea, whether it’s shimmering in the distance, dancing in the breeze, or rising to a huge, terrifying storm and smashing against the long gravel beach and the little houses.

In this scene, a terrible gale is rising. Can you hear the wind howling? Listen to those powerful trombones – the long, shiny instruments near the back of the orchestra – and feel the fury as wave after wave builds and smashes against the little town.

1866-1925

薩替 (德布西配器)

ERIK SATIE (orch. DEBUSSY)

第一《裸體舞曲》

Gymnopédie no. 1

這首曲子既是另一種舞蹈，也是一幅圖畫。大家有沒有見過博物館裡的古董花瓶或碟子，上面畫上穿古裝的人？薩替在法國生活，卻想像這些幾千年前的古人，要是能動起來的話，跳起舞來是甚麼樣子的。

大家覺得作曲家設計的聲音怎麼樣？音樂是慢速還是快速？溫柔還是狂放？甚至有點神祕？大家大可隨著音樂擺動。這首曲子比《藍色多瑙河》慢一點。因為作曲家想像著自己到了很遠很遠、很久很久以前的世界裡去。

This is another kind of dance – but it's a picture as well. Have you ever seen an ancient vase or plate in a museum, with pictures of people on it in old-fashioned clothes? Erik Satie lived in France but he imagined how those people might have danced, thousands of years ago – if they could move.

What do you think of the sounds he makes? Is this music slow or fast, gentle or wild? Even a bit mysterious? Try and sway along to this music too if you like. It's a bit slower than *The Blue Danube*. That's because, in his imagination, Satie was travelling a long, way away and a very long time ago.



奧芬巴赫

JACQUES OFFENBACH

《地獄中的奧爾菲斯》：地府的加洛普舞（肯肯舞曲）

Orpheus in the Underworld: Infernal Galop

不是所有歌劇都激烈嚴肅的，有些也很風趣的——甚至有點傻瓜。法國作曲家奧芬巴赫寫了過百齣喜歌劇（「輕歌劇」），當時巴黎的觀眾要麼覺得這些歌劇粗俗之至，要麼覺得既放肆又滑稽，但散場時他們卻又唱著剛才聽過的曲子啊！作曲家最著名的劇目就是《地獄中的奧爾菲斯》，講述古希臘諸神到地府度假，卻還發現做壞事比想像中好玩得多呢。

地府最受歡迎的舞蹈就是「肯肯舞」——這種舞要求舞者把腿踢得高高，很不體面。想像一下：地底深處長期舉行瘋狂派對，不但年中無休，而且幹甚麼也行！節目期間，一列列身穿艷麗舞衣的舞者將腿踢得到高高，音樂也變得越來越狂野……

Not all operas are stormy and serious. Some are fun – and even a bit silly. The French composer Jacques Offenbach wrote over a hundred comic operas (“operettas”) that Paris theatre-goers found either shockingly rude or outrageously funny. But they all came out singing the tunes! In Offenbach’s most famous show, *Orpheus in the Underworld*, the gods of Ancient Greece take a holiday in the Underworld – and find that misbehaving is a lot more fun than they’d thought.

The most popular dance in the Underworld is the scandalous, high-kicking “Can-Can”. Imagine the scene down below the surface of the earth, where it’s a wild and crazy party 24/7, and everything is allowed! In the show, rows of dancers in colourful costumes kicked their legs high in the air as Offenbach’s music gets wilder and wilder...

1864-1949

李察·史特勞斯 RICHARD STRAUSS

《狄爾愉快的惡作劇》

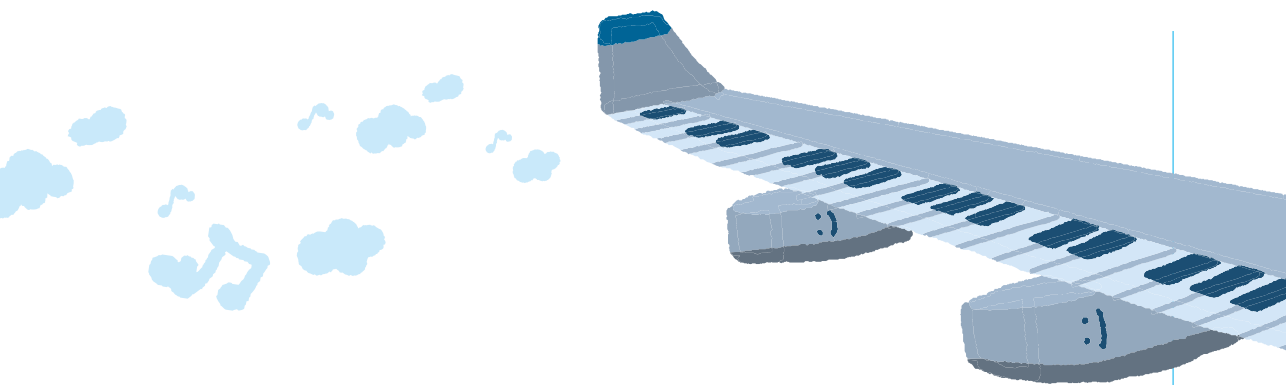
Till Eulenspiegel's Merry Pranks

大家已經聽過作曲家如何用聲音來繪畫、用音樂來說故事了。其實作曲家還能用音樂複述動人的神話，過程中甚至玩得有點兒高興呢！今天最後一位作曲家想做的還不止這些。他名叫李察·史特勞斯，喜歡用音樂將故事描繪得活靈活現，所以大家只需要聽音樂時發揮想像力就可以了，餘下的就讓音樂效勞吧。李察甚至吹噓說，如果他有意為之，連刀叉都可以用音樂畫出來呢！

這就是李察·史特勞斯複述狄爾的故事方式。歷史上，狄爾真有其人：他幾百年前住在德國，而且是個徹頭徹尾的無賴——經常都在戲弄別人，最愛搞惡作劇。作曲家講述狄爾的故事時，卻一個字都沒說。樂曲開始時很安靜——彷彿將「很久很久以前……」這句話用小提琴說出來似的。快速的音樂響起時，栩栩如生的狄爾出現了——活潑的圓號旋律響起

So we've heard how composers can paint pictures with sounds – and tell stories too. They can retell powerful myths – and they can have a bit of fun with them too! Our last composer wanted to do all of that and more. He was called Richard Strauss, and he loved to bring stories to life with music, so all you have to do is listen to the sounds and use your imagination. The music does the rest. Strauss once boasted that if he wanted, he could even show you a knife and fork in music!

So this how Richard Strauss retells the story of *Till Eulenspiegel*. Till was a real person who lived hundreds of years ago in Germany, and he was a total rascal – always playing jokes and getting up to mischief. Strauss tells his story without words. It's quiet at first – like the violins are saying “Once upon a time...”. Then when it gets fast, Till comes to life, with a lively tune on the horn (one of the circular brass instruments at the back of the orchestra) and starts playing



（「圓號」就是排在樂團較後位置那些圓形的銅管樂器），開始搗蛋搞怪了。大家猜猜他會搞甚麼鬼！有時，樂團聽起來像一個人伸出舌頭，發出極不禮貌的聲響似的。還有，注意樂曲接近結尾時那些嚴厲得嚇人的鼓聲——似乎狄爾終於受罰了啦……真的嗎？

樂曲剖析中譯：鄭曉彤

tricks. See if you can guess what he's up to! At one point the whole orchestra sounds like its sticking its tongue out and making a rude noise. And listen out for those stern, scary drums near the end. Sounds like Till is about to get punished at last...or is he?

All programme notes by Richard Bratby



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ANDREW LING

指揮 Conductor

PHOTO: Yankov Wong



香港土生土長的凌顯祐是一位中提琴和小提琴家、指揮家和音樂教育家，現時為香港管弦樂團（港樂）的首席中提琴。凌顯祐在世界各地的管弦樂演奏和獨奏會上皆獲好評，他曾以獨奏家身份與港樂、首爾愛樂樂團、香港中樂團、中國電影樂團合作演出。

作為一位多才多藝的音樂家，凌顯祐更踏足指揮領域，曾指揮港樂、泛亞交響樂團、昆明聶耳交響樂團、芬蘭的塞伊奈約基交響樂團和庫奧皮奧交響樂團。他更被挑選為艾遜巴赫和已故的馬捷爾大師為港樂進行排練。他曾與不同的指揮大師合作，包括梵志登、艾度·迪華特、馬卻、史拉健等等。凌顯祐於2017年晉身貝桑松國際指揮大賽的決賽。他同時與許多著名音樂家合作，包括王羽佳、林昭亮、拉萊度、寧峰、古特曼和上海四重奏。

凌顯祐熱衷於培育新一代音樂家，現在任教於香港演藝學院、香港浸會大學、香港中文大學，又曾主持港樂何鴻毅家族基金「駐團學員培訓計劃」。

Hong Kong-native Andrew Ling is a concert violist and violinist, conductor, and music educator. Currently Principal Violist of the Hong Kong Philharmonic Orchestra (HK Phil), Andrew has won acclaim for his orchestral playing and solo recitals worldwide. His appearances as concert soloist have included the HK Phil, the Seoul Philharmonic Orchestra, the Hong Kong Chinese Orchestra and the China Film Orchestra.

A versatile all-round musician, Andrew has brought his musicianship to conducting engagements with the HK Phil, the Pan Asia Symphony Orchestra, Kunming Nie Er Symphony Orchestra, and Finland's Seinäjoki City Orchestra and Kuopio Symphony Orchestra. Handpicked to conduct the HK Phil in rehearsal for Christoph Eschenbach and the late Lorin Maazel, he has worked alongside some of the world's foremost conductors, including Jaap van Zweden, Edo de Waart, Jun Märkl and Leonard Slatkin. He was a finalist in the Besançon International Conducting Competition 2017. He has played with many renowned musicians including Yuja Wang, Cho-Liang Lin, Jaime Laredo, Ning Feng, Michael Guttman and the Shanghai Quartet.

Andrew is passionate about cultivating the next generation of musicians. He holds teaching positions at The Hong Kong Academy for Performing Arts, Hong Kong Baptist University and The Chinese University of Hong Kong, and has also served as director of The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme.

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潘碧琪 BECKY POON

主持 Presenter

潘碧琪從加拿大多倫多回港後，從事英文新聞主播，並取得香港浸會大學傳理學碩士學位。其後她致力於傳理工作，擔當過講師、演員及司儀；曾參與的演出包括：《夢幻騎士》、《孤雛淚》、《金銀島》、《馬丁路德》等。

After returning from Toronto, Canada, Becky Poon started her career as a news anchor and received her MA in Communication at Hong Kong Baptist University. She then devoted herself to the communication field as a lecturer, an actress and emcee. She has appeared in *Man of La Mancha*, *Oliver Twist*, *Treasure Island* and *Martin Luther*.

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香港管弦樂團

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香港管弦樂團（港樂）獲譽為亞洲最頂尖的管弦樂團之一。每年節目以交響曲目為主，並邀請世界各地的傑出指揮和演奏家同台演出。2019年港樂贏得《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

音樂總監梵志登自2012年上任後，曾先後帶領港樂到歐洲、亞洲、澳洲，以及中國各地巡演。余隆由2015年開始出任為首席客席指揮；廖國敏於2020年12月正式擔任駐團指揮。

港樂不但舉辦豐富的教育活動，更會委約新作，以及致力培育本地新秀。2021年，港樂和香港演藝學院聯合創辦「管弦樂精英訓練計劃」，由太古慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。灌錄專輯包括：為孩子而設、以廣東話敘述的唱片；由譚盾和盛宗亮親自指揮各自作品的專輯；以及華格納全套《指環》歌劇四部曲。

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

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With Music Director Jaap van Zweden since 2012, the HK Phil has toured to Europe, Asia, Australia, and on numerous occasions to Mainland China. Yu Long has been Principal Guest Conductor since 2015, and Lio Kuokman was appointed Resident Conductor in December 2020.

The HK Phil runs an extensive education programme, commissions new works and nurtures local talent. The recently founded “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts, aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field. Recording projects have included a CD for children narrated in Cantonese, works by Tan Dun and Bright Sheng conducted by the composers, and Wagner’s *Ring Cycle*.

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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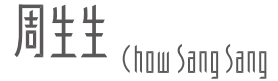


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汪穗中先生 捐贈

艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

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Paganini Project

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

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Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

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- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

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為支持港樂首演《指環》四部曲，

以下人士借出一套四支華格納大號

- Mr Pascal Raffy
- Paul and Leta Lau
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G. B. 瓜達尼尼 (1760) 小提琴，由樂團首席王敬先生使用

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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 Mr Wang Liang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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- Two German Rotary Trumpets
- A set of Wagner Tubas
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G. B. Guadagnini (1760) Violin, played by Mr Jing Wang, Concertmaster

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衷心感謝**香港董氏慈善基金會**贊助駐團指揮席位。贊助港樂的指揮席位能有效、直接地支持樂團邀請優秀人才合作，在藝術水平上更臻卓越，以及為有志於音樂發展的年輕一代樹立榜樣。

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