

SOUNDS OF THE SEA

聽海歌唱



柯蘭瑁 指揮 / 男高音
Taavi Oramo
CONDUCTOR / TENOR
© Tero Ahonen



史德琳 中音長笛
Megan Sterling
ALTO FLUTE



于丹 豎琴
Dan Yu
HARP

6&7
MAY
2022

FRI & SAT 8PM
香港文化中心音樂廳
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序

《聽海歌唱》肯定是我其中一套最別出心裁的節目。此節目與藝術策劃總監塚本添銘一起構思，我相信它能引領觀眾到大海跟前，聽它的聲音，看它的影像。

德布西鉅著《海》以柔和色彩，描繪了一幅既璀璨澎湃又親切的大自然風景。西貝遼士的《海神的女兒》別具印象主義特色，但色調更鮮明，讓人感受到茫茫大海所蘊藏的神秘力量。

儘管德布西《聖舞與俗舞》本身並非與海有關，但卻不難引人聯想。武滿徹《向海II》巧妙地透過音樂，描畫出「一片調性的汪洋」。

荷妲·阿霍為芬蘭詩人索德格朗三首詩篇譜曲，喚起了我們對怪魚和海洋未知的想像。約翰·威廉斯的《大白鯊》組曲則引來另一尾叫你驚嚇的大魚，將一群快樂水手與海底深處的惡魔並置，緊張非常。

我實在想像不到一套更加精彩的節目，作為我首次與卓越的香港管弦樂團合作的見面禮。

柯蘭瓊

指揮/男高音

PRELUDE

This programme is truly one of the most exciting ones I have ever done. Designed together with Director of Artistic Planning Timothy Tsukamoto, I believe the music in this programme has the power to not only invoke the sounds of the sea but also images.

In *La mer* Debussy paints a picture in pastel colours that is both glorious and powerful, as well as friendly in nature. *The Oceanides* by Jean Sibelius, while being very impressionistic as well, is in starker colours and presents the sea as a vast arena of mythical forces.

While *Danses sacrée et profane* by Debussy doesn't reference the sea per se, in this context it's not hard to imagine it doing so. Takemitsu's *Toward the Sea II* paints a "sketch of the sea of tonality".

The first of the three poems by Edith Södergran, set to music by Heta Aho, evokes images of weird fishes and the ocean as an image of the unknown and unrealised. The Suite from *Jaws* by John Williams evokes another kind of weird fish and juxtaposes the trope of the happy sailor and the monster in the depths.

I could not imagine a more exciting programme for my debut with the incredible HK Phil.

Taavi Oramo

Conductor/Tenor

聽海歌唱 SOUNDS OF THE SEA

- P. 6 **西貝遼士 JEAN SIBELIUS** 11'
《海神的女兒》 *The Oceanides*
- P. 7 **武滿徹 TÔRU TAKEMITSU** 12'
《向海II》 *Toward the Sea II* (1981)
夜 The Night
無比敵 Moby-Dick
鱈魚角 Cape Cod
史德琳, 中音長笛 Megan Sterling, alto flute
于丹, 豎琴 Dan Yu, harp
- P. 8 **約翰·威廉斯 JOHN WILLIAMS** 8'
《大白鯊》組曲 *Jaws Suite* (1975)
大白鯊主題 Shark Theme
出海與防鯊籠賦格曲 Out to Sea and The Shark Cage Fugue
中場休息 INTERMISSION
- P. 9 **德布西 CLAUDE DEBUSSY** 9'
《聖舞與俗舞》 *Danse sacrée et danse profane*
聖舞: 偏慢的中板 Danse sacrée: Très modéré
俗舞: 中板 Danse profane: Modéré
于丹, 豎琴 Dan Yu, harp



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- P. 11 **荷妲·阿霍 HETA AHO** 8'
- 《索德格朗詩作三首》(亞洲首演)(2017-18)
Three Songs to Poems by Edith Södergran (Asia Premiere) (2017-18)
- | | |
|----------|---------------------------------------|
| 奇異的大海 | Det underliga havet (The strange sea) |
| 你從來沒有 | Du som aldrig (You who never) |
| 報復 | Revanche (Revenge) |
| 柯蘭瑠, 男高音 | Taavi Oramo, tenor |
- P. 14 **德布西 CLAUDE DEBUSSY** 23'
- 《海》*La mer*
- | | |
|----------|--|
| 海上的黎明至正午 | De l'aube à midi sur la mer (From dawn to mid-day on the sea) |
| 浪的遊戲 | Jeux de vagues (Play of the Waves) |
| 風與海的對話 | Dialogue du vent et de la mer (Dialogue of the wind and the sea) |
- P. 16 **柯蘭瑠** 指揮 / 男高音 **Taavi Oramo** Conductor / Tenor
- P. 18 **史德琳** 中音長笛 **Megan Sterling** Alto Flute
- P. 19 **于丹** 豎琴 **Dan Yu** Harp

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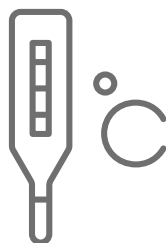
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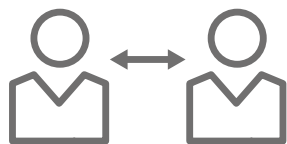
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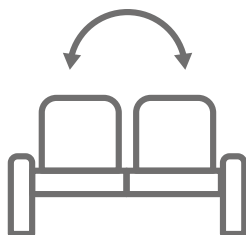
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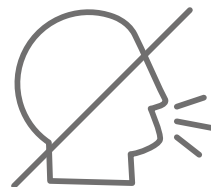
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IN HARMONY

1865-1957

西貝遼士

JEAN SIBELIUS

《海神的女兒》，op. 73

The Oceanides, op. 73

1914年5月19日，西貝遼士從漢堡出發，乘坐郵輪「德王威廉二世號」前往美國。啟航之前，他見過的大海不外乎波羅的海、北海和地中海，但現在卻終於見識到更大的海洋了。雖然航程大致上風平浪靜，但初見大西洋始終令他印象深刻。動身前，他特別為美國之行寫了新作《海神的女兒》，更將樂譜帶上船。就在他飛快地修改這首樂曲之際，他給友人卡佩倫寫信道：「大海真的啟發了我。」

樂曲原本的靈感其實來自另一個海洋——地中海。北歐氣候陰冷，因此碧水藍天的地中海，一直都令來自北歐的藝術家（如西貝遼士）神往。希臘神話中「海神的女兒」屬於水中仙女（芬蘭語為「Aallottaret」）：這些美麗的海上精靈在波浪間起舞，風采奪目。西貝遼士將這幅海洋景致描繪得既遼闊又有印象派影子：長笛舞動，豎琴緩緩奏出的漣漪，既可以是日光的嬉戲，也可以是海水的流動，甚或精靈的笑聲。作曲家用樂團刻劃出海上搖曳的色彩與粼粼光線，變化萬千；漸漸地，風起了，溫度下降。陰影變得更黑；大家都感受到海洋龐大的大自然力量。夜幕低垂，平靜但仍閃閃發亮。

On 19 May 1914 Jean Sibelius sailed from Hamburg for America on board the liner *Kaiser Wilhelm II*. It was the first time he'd seen a body of water larger than the Baltic, the North Sea or the Mediterranean. And although the crossing was largely calm, his first encounter with the Atlantic made a powerful impression. "The ocean has really inspired me," he wrote to his friend Axel Carpelan as he swiftly revised the score of the new work he'd brought with him, written specially for America – *The Oceanides*.

Its original inspiration had been a different sea – the Mediterranean, whose blue waters and sunlit climate were a source of constant fascination to artists (like Sibelius) from the chillier and darker skies of northern Europe. The "Oceanides" of Greek myth are water-nymphs (in Finnish, *Aallottaret*): the beautiful, supernatural spirits of the sea who dance and sparkle amid waves. Sibelius paints his seascape on a broad, impressionistic scale: dancing flutes and slowly rippling harp could be the play of sunlight, the movement of the water, or the laughter of its spirits. Sibelius uses his orchestra to paint the shifting play of colour and light upon the sea; gradually, the wind begins to rise, and the temperature drops. The shadows grow darker: we sense the massive, elemental power of the ocean, before night falls in radiant calm.

編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、兩組定音鼓、擊樂器及弦樂組

Two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, two timpani percussion and strings

1930-1996

武滿徹 TŌRU TAKEMITSU

《向海II》(1981)

Toward the Sea II (1981)

夜
無比敵
鱈魚角

The Night
Moby-Dick
Cape Cod

日本作曲家武滿徹寫道：「我覺得水跟聲音很相似。我們所認識的水，都處於瞬息萬變的狀態——雨水、湖水、河流或海洋。音樂就像河流或海洋。正如眾多水流形成海洋，音樂的意識不斷改變，令我們的生活更深刻。」

《向海》直接的靈感來源是梅爾維爾的小說《無比敵》——大家也能猜到，《向海》正是1981年由綠色和平委約創作，用於國際反捕鯨運動的樂曲。武滿徹引用了《無比敵》其中一句，更指這一句對《向海》的影響特別大：

讓最健忘的人陷入幻想裡，讓他不能自拔……然後他肯定會帶你走到海邊……對，人人都知道，「冥想」與「水」密不可分，渾然一體。

樂曲由三個短樂章組成，每個樂章的標題都與小說有關；但其實標題只是用來誘發想像而已——那是武滿徹一貫的作風。一切都由簡單的三音動機衍生而來：降E-E和A，按德語的音符轉寫法（「降E」拼成「Es」），就會拼出「SEA」一字。樂曲原本為中音長笛和結他而寫，但武滿徹後來製作了另一版本，將結他換成豎琴以及聲音豐滿（但同時非常細膩）的弦樂團：《向海II》。但正如作曲家本人說過，無論甚麼形式，樂曲都是「向大海致敬之作，因為大海創造了一切」。

“I feel that water and sound are similar,” wrote Japanese composer Tōru Takemitsu. “We know water only in its transitory forms – rain, a lake, a river, or the sea. Music is like a river or sea. As many different currents create those oceans, so does music deepen our lives with constantly changing awareness.” In the case of *Towards the Sea*, the direct inspiration was Herman Melville’s *Moby-Dick* – naturally enough, since the piece was commissioned by Greenpeace in 1981 as part of their international campaign against whaling. Takemitsu cited one particular line from *Moby-Dick* as a immense influence upon *Toward the Sea*:

Let the most absent-minded of men be plunged in his deepest reveries...and he will infallibly lead you to water.... Yes, as everyone knows, meditation and water are wedded together.

Each of the work’s three short movements has a Melville-based title, but – as always with Takemitsu – they’re simply intended to prompt the imagination. Everything grows from a simple three-note motif: the notes E flat, E and A, which in German musical nomenclature spell the word SEA. Originally composed for alto flute and guitar, Takemitsu later created a version in which the guitar is replaced by a harp and the lush (but endlessly subtle) colours of a string orchestra: *Toward the Sea II*. But in whatever form it takes, it remains (as the composer himself once put it) a “homage to the sea, which creates all things”.

編制 INSTRUMENTATION

弦樂組 Strings

b. 1932 年生

約翰·威廉斯

JOHN WILLIAMS

《大白鯊》組曲 (1975)

Jaws Suite (1975)

大白鯊主題

出海與防鯊籠賦格曲

Shark Theme

Out to Sea and The Shark Cage Fugue

音樂就是電影的終極特效。約翰·威廉斯憶述：「史匹堡拍攝《大白鯊》(1975) 的時候，我們還沒有電腦。那條大白鯊不過是塑膠模型而已，放在水中移動讓史匹堡拍攝……音樂要說出那種不祥、危險但又阻止不了的感覺。」

但他的創作成果卻令人一聽難忘：區區兩個音符，到了約翰·威廉斯手上，就變成一聽就能認出的「大白鯊主題」，也實在是神來之筆。英國電影音樂作曲家韋思曼說：「身為電影音樂家，你知道要避開這個樂句——因為這個樂句永遠都令人想起鯊魚。」**《大白鯊主題》**是最完美的電影音樂：簡單得令人難以置信，但效果非常嚇人。誰會想到，兩個低音音符就把觀眾嚇得連爆谷都掉了？從**《出海與防鯊籠賦格曲》**，可見作曲家如何令氣氛一直保持專注、一直令人顫慄，就像那條飢餓的大白鯊一樣——即使在動作鏡頭也分毫不差。

Film music is the ultimate special effect. “When Steven [Spielberg] made *Jaws* (1975) we didn’t have computers,” recalls John Williams. “And the shark was just a plastic dummy that sort of moved around in the water, where he could photograph it... the music needed to say something that was ominous and threatening and unstoppable.”

The result was unforgettable. It takes a certain kind of genius to make just two notes into an instantly recognisable “Shark Theme”. “As a film composer you know to avoid that phrase,” says the British film composer Debbie Wiseman “– as it is now forever associated with sharks.” **The Shark Theme** is film music at its most perfect: incredibly simple, and yet utterly terrifying. Who’d have thought a couple of bass notes could get audiences dropping their popcorn with terror? **Out to Sea and The Shark Cage Fugue** show how – even in action sequences – Williams can keep the mood as focussed and as terrifying as a hungry Great White.

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、兩支雙簧管、英國管、兩支單簧管、低音單簧管、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、四支長號、大號、定音鼓、敲擊樂器、豎琴、鋼琴兼鋼片琴及弦樂組

Three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons (one doubling contrabassoon), four horns, three trumpets, four trombones, tuba, timpani, percussion, harp, piano doubling celesta and strings

1862-1918

德布西

CLAUDE DEBUSSY

《聖舞與俗舞》

Danse sacrée et danse profane

聖舞：偏慢的中板

俗舞：中板

Danse sacrée: Très modéré

Danse profane: Modéré

巴黎樂器製造商普利耶的宣傳技巧實在有一手：普利耶1894年發明了新設計的豎琴，但推出後卻銷情不佳，於是就在1904年贊助一個豎琴比賽，指定選手採用這種新式豎琴。比賽在布魯塞爾音樂學院舉行；比賽曲目則委約法國現代樂壇的大人物創作——此人正是德布西。他寫了一首豎琴與樂團合奏的短曲；雖說是「一首作品」，事實上卻由兩首曲子組成，展現出普利耶新式豎琴兩種截然不同的能耐。兩首曲子都是舞曲，一首〈聖舞〉，一首〈俗舞〉，兩相輝映，交互映照。樂曲於1904年11月在巴黎首演。

德布西是個天生的詩人，即使是這種商業委約，在他手上也會變得奇妙不凡。樂曲令人想起古希臘文化的光明與優雅。**第一舞曲**取名「聖舞」，暗示作曲家在這首優雅高貴的舞曲營造恍如古老祭典的氣氛；**第二舞曲**〈俗舞〉卻風情萬種，初時是輕快的圓舞曲，漸漸推進到終極狂歡——豎琴在弦線上不斷上下滑奏，流露出狂喜之情，隨後才以優雅的華麗樂句作結。

The musical instrument firm of Pleyel & Co in Paris had an eye for publicity. In 1894 they had invented and marketed a new design of harp, but it wasn't selling. So in 1904 they sponsored a competition for performers on the new instrument, to be held at the Brussels Conservatoire. And for a test-piece, they commissioned the biggest name in modern French music – Claude Debussy. He composed a short piece for harp and string orchestra; in fact, two pieces, that showed contrasting sides of Pleyel's instrument. They were dances: a *danse sacrée* (a sacred dance) and a *danse profane* (an earthly dance) – each a reflection (and an opposite) of the other. They were first played in Paris in November 1904.

Debussy was a poet by instinct, and even a commercial commission like this took on a magical quality. He evokes the light and grace of ancient Greek culture; the title “sacrée” suggests that he saw the stately **first dance** as evoking some sort of ancient ritual. The **second dance**, “profane” is more sensual, and builds from a lilting waltz to a final, rapturous outpouring of joy, with the harp sweeping up and down its strings in ecstatic *glissandos* before the final, graceful flourish.

編制 INSTRUMENTATION

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梵志登 音樂總監

Jaap van Zweden Music Director

b. 1992 年生

荷妲·阿霍 HETA AHO

《索德格朗詩作三首》(2017-18) (亞洲首演)

Three Songs to Poems by Edith Södergran (2017-18) (Asia Premiere)

奇異的大海
你從來沒有
報復

Det underliga havet (The strange sea)
Du som aldrig (You who never)
Revanche (Revenge)

芬蘭作家索德格朗 (1892-1923) 在俄羅斯 (聖彼得堡) 德語學校接受教育，但以寫瑞典語詩作為業 (其實當時受過良好教育的芬蘭人普遍都說瑞典語)。她既是女性主義者也是現代主義者，一直以來都是不少年輕芬蘭藝術家的靈感泉源——荷妲·阿霍也不例外。阿霍是長笛演奏家兼作曲家，現時主要在赫爾辛基發展。2016年，她將索德格朗三首詩作譜寫成三首歌曲 (人聲與鋼琴)，2017至2018年間改編成人聲與管弦樂版，由柯蘭瑠演唱及指揮，與塔皮奧拉小交響樂團首演。作曲家寫道：

太初，世上有了大海：年輕的敘事者站在岸邊，面對著完整的生命歷程，還有生命中所有機遇。洶湧的管弦樂織體時有起伏，如同深海裡美妙的魚群。

Edith Södergran (1892-1923) was a Finnish writer who was educated in Russia (in St Petersburg) in a German-speaking school, and made her career as a poet in Swedish, which was widely spoken by educated Finns at that time. A feminist, as well as a modernist, she's been an enduring inspiration to young Finnish artists such as Heta Aho – a flautist and composer, currently based in Helsinki. She composed these three songs in a version for voice and piano in 2016; the orchestral version dates from 2017-18 and was premiered by Taavi Oramo (both singing and conducting) and the Tapiola Sinfonietta. The composer writes:

In the beginning there is the sea: the young narrator is standing on the shore, facing an entire lifetime and all its opportunities. The orchestral texture swarms up and down, like wonderful fish in the depths.



荷妲·阿霍 Heta Aho
(©Maarit Kytöharju)

奇異的大海

古怪魚兒在深處滑過，
不知名花朵在岸邊發亮，
我見過紅色、黃色，還有一切的顏色，
但要看著那閃閃爍爍的大海，卻是最危險的。
大海，令你口乾舌燥，令你醒來，令你走向未
來的冒險旅程：
童話故事裡才發生的事，也會發生在我身上！

你從來沒有

你從來沒有離開過自己的園地，
試過站在籬笆旁邊
看著晚霞映照在一條通往夢境的路上
在一片藍色裡漸漸消散嗎？

不就是因為淺嘗過那還沒流出的眼淚
以致舌頭像被餘燼燃燒一樣，
就像在你從沒走過的路上
那血紅色的落日？

報復

要是我沒能毀掉
現實之城裡的高塔，
那麼我就要用自己的歌聲，
令天上的星星都掉下來，
從來沒有人這樣做。
我會一直高歌，直到心中再無渴望
她從不懂歇息，
她會把七弦琴用力推走，
彷彿歌曲的目的已然達成。

在第二首詩，生命所給予的所有機
遇都浪費了。音樂既可愛又可怕，旋
律慢慢往下走，彷彿原著中提及的
「血紅太陽」。樂團反映出紛亂的情
感，但敘事者卻袖手旁觀——因為
她已經認輸了。

到了最後一首詩，敘事者知道自己
命不久矣，但決定鼓起勇氣向命運
報復。她選擇以「藝術」為武器——
那是一把能賜予不死身的七弦琴。

Det underliga havet

Sällsamma fiskar glida i djupen,
okända blommor lysa på stranden;
jag har sett rött och gult och alla andra färger, -
men det granna, granna havet är farligast att se,
det gör en törstig och vaken för väntande äventyr:
vad som har hänt i sagan, skall hända även mig!

Du som aldrig

Du som aldrig gått ut ur ditt trädgårdsland,
har du nånsin i längtan vid gallret stått
och sett hur på drömmande stigar
kvällen förtonat i blått?

Var det icke en försmak av ogråtna tårar
som liksom en eld på din tunga brann,
när över vägar du aldrig gått
en blodröd sol försvann?

Revanche

Skall det icke lyckas mig att störta
tornet ut i verklighetens stad
vill jag sjunga stjärnorna från himlen
såsom ännu ingen gjort.
Jag skall sjunga att min längtan stannar
hon som ännu aldrig hållit rast,
att hon skjuter lyran ut bort ifrån sig
som om våre sångens uppgift löst.

Septemberlyran (1918) by Edith Södergran

*In the second poem, all the opportunities given
by life have been wasted. The music is lovely
but also horrifying; the melody line descends
slowly like the “blood-red sun” in the poem.
The narrator does not participate in the
emotional turmoil reflected in the orchestra, as
she is already resigned to her defeat.*

*In the final poem, the narrator knows she is
dying but picks up courage and decides to
avenge herself on her fate. Her weapon of*

The strange sea

Weird fishes glide in the depths,
unknown flowers glow on the shore;
I have seen red and yellow and all other colours
but the gleaming, gleaming sea is the most dangerous to behold.
It makes you thirsty and awake for coming adventures:
what has happened in the fairytale will happen to me too!

You who never

You who never left your garden land,
did you ever stand beside the fence
and see how on paths of dreams
the evening faded in blue?

Wasn't it the foretaste of uncried tears
that burned your tongue like embers,
as over roads you never travelled
a bloodred sunset?

Revenge

If I fail in taking down
the tower in the city of reality,
I shall sing the stars down from the heavens
like no one ever has before.
I will sing so that my longing stops
she who never knew rest,
so that she thrusts the lyre away
as if the song's purpose were fulfilled.

English translation by Taavi Oramo

歌曲本身是首既自信又充滿反抗意志的舞曲，而且接近結尾時不斷加速，最後以一記野性的跳躍，投向未知之境作結。

choice is art, a lyre that can grant immortality. The song is a defiant and self-confident dance that accelerates towards the end and concludes with a wild leap into the unknown.

編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管（其一低音單簧管）、兩支巴松管、兩支圓號、定音鼓、敲擊樂器及弦樂組
Two flutes (one doubling piccolo), two oboes, two clarinets (one doubling bass clarinet), two bassoons, two horns, timpani, percussion and strings

1862-1918

德布西

CLAUDE DEBUSSY

《海》

La mer

海上的黎明至正午
浪的嬉戲
風與海的對話

De l'aube à midi sur la mer (From dawn to mid-day on the sea)
Jeux de vagues (Play of the Waves)
Dialogue du vent et de la mer (Dialogue of the wind and the sea)

薩替提到德布西《海》的第一樂章時，說自己「特別喜歡十時半到十時四十五分之間的片段」——這句話真是無價寶。嗯，這首管弦樂曲既然以「海上的黎明至正午」為標題，作曲家還想聽眾有別的反應嗎？樂曲本身流麗非常，氣氛也營造得活靈活現，德布西對這首樂曲的形容精準得令人好奇。不過，大家想想法國的印象派畫家，想想他們為了捕捉一個瞬間或是一種情感箇中的神韻精粹，所採用的手法能有多麼癡迷，多麼執著：比如莫奈就不斷地畫睡蓮，塞尚也不斷以聖維克多山作為習作題材，已可見一斑——而且德布西也說過，《海》是首「印象派」作品。

儘管如此，一位來自巴黎郊區的作曲家旅居法國偏僻鄉間時，寫作一首關於大海的作品，始終有點諷刺。1903年9月，德布西在信中跟友人說道：「你會說，勃艮第的山丘並非沐浴在大海裡。也許你不知道，我本來注定要好好當個海員的；只是因為種種偶然，才令我有沒當

“I particularly liked the bit between half past ten and quarter to eleven.” Erik Satie’s response to the first movement of Debussy’s *La mer* was priceless. Well, what can a composer expect if he entitles an orchestral work “From dawn to mid-day on the sea”? There’s always been something curious about the precision with which Debussy described this supremely fluid and evocative music. But think of the French Impressionist painters and the obsessive way in which they would try and capture the absolute essence of a single moment or emotion; Monet’s endless paintings of water lilies, say, or Cézanne’s repeated studies of the Mont St Victoire. Debussy described *La mer* as an “impressionist” work.

Still, the irony of a composer from the suburbs of Paris writing a work about the sea while living deep in rural France wasn’t lost on Debussy. “You will remark that the ocean does not exactly bathe the hills of Burgundy,” he wrote to a friend in September 1903. “You do not know, perhaps, that I was destined for the fine career of a sailor, and that only the chances of life have led me away from it.” (That was true – as a boy, Debussy wanted to become a naval cadet, and had turned up for his first day at the Paris Conservatoire wearing a sailor’s hat.) But Debussy knew that art didn’t have to come directly from life. He had Hokusai’s famous engraving *The Wave* printed on the score.



葛飾北齋《神奈川沖浪裡》
The Great Wave off Kanagawa by Katsushika Hokusai
(metmuseum.org)

上。」（這是事實——德布西小時候已經很希望到海軍當學員。第一天到巴黎音樂學院上學時，頭上也是戴著水手帽的。）然而德布西知道藝術不一定要直接來自生活。他還把葛飾北齋浮世繪《神奈川沖浪裡》印在樂譜上充當封面。

其餘的，他就容許自己肆意幻想，盡情發揮對音樂色彩的卓越天賦。他筆下的大海，是按著自己的體會而寫的，沒有因循前人慣例（而且他也不一定在想像溫暖愜意的地中海；《海》的配器是在英國義本一所酒店內完成的，在那裡可以遠眺英倫海峽）。因此〈**海上的黎明至正午**〉放棄描寫日出時份突然綻放的光芒，反而刻劃大海漸漸變得明亮、變得活躍，從薄霧瀰漫的破曉，到驕陽當空的中午（十時半左右，12把大提琴奏出密集的和聲，海上也開始翻起真正的巨浪）。

在這首「不是交響曲的交響曲」裡，〈**浪的嬉戲**〉就是位處全曲中央的諧謔曲——豎琴和圓號在舞動，木管和敲擊樂就在兩者的頂峰閃閃生輝，整個樂章彷彿一首閃爍的插曲。〈**風與海的對話**〉洶湧澎湃，大家也猜得到這就是《海》的高潮。海浪上空盡是陰影，巨浪滔天，但突然又變得風平浪靜，隱隱透出不祥的預感……德布西對待題材非常謹慎，甚至認為自己無法寫得清楚明白，唯有描繪自己所見所感。《海》1905年10月在巴黎首演；十年後，作曲家寫道：「我詆毀了海洋；最近海洋鬱悶得終於哭起來了！但今天的大海又美得令一切都黯然失色……」

樂曲剖析中譯：鄭曉彤

For the rest, he gave full rein to his own imagination – and his supreme gift for musical colour. Debussy paints the sea as he experiences it, not how cliché dictates (and he wasn't necessarily imagining balmy Mediterranean horizons; he completed the orchestration of *La mer* in a hotel overlooking the English Channel at Eastbourne). So **De l'aube à midi sur la mer** dispenses with sudden blazing sunrises, but portrays the sea gradually growing in brightness and animation, from misty dawn to the majestic swell of noon (12 cellos in close-harmony launch a truly oceanic surge at about half past ten).

Jeux de vagues is the central *scherzo* of this symphony-*manqué*, a shimmering interlude in which woodwinds and percussion glint on the crests of dancing harps and horns. And **Dialogue du vent et de la mer** is, as you'd expect, *La mer*'s turbulent climax. Shadows fall on the waves, the sea rises grandly, there are sudden, ominous lulls... Debussy respected his subject too well to think he could ever pin it down. He could only paint what he saw and felt. *La mer* premiered in Paris in October 1905 and ten years later its composer wrote that "I have slandered the sea, which has been sullen enough in these last days to make one weep! Today it is beautiful enough to defy all comparisons..."

All programme notes by Richard Bratby

編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、三支巴松管、低音巴松管、四支圓號、三支小號、兩支短號、三支長號、大號、定音鼓、敲擊樂器、兩座豎琴及弦樂組

Two flutes, piccolo, two oboes, cor anglais, two clarinets, three bassoons, contrabassoon, four horns, three trumpets, two cornets, three trombones, tuba, timpani, percussion, two harps and strings

柯蘭瑁 TAAVI ORAMO

指揮 / 男高音 Conductor / Tenor

© Tero Ahonen



柯蘭瑁憑藉具前瞻性的音樂演繹手法，於國際樂壇聲譽日隆。他是塔皮奧拉小交響樂團2019/20樂季的駐團音樂家，自2020年起更出任芬蘭埃斯波聲樂節藝術總監。柯氏無論處理主流曲目抑或前衛的當代作品均得心應手，更擅於構思富戲劇性或主題的音樂節目。

柯蘭瑁近年指揮演出的團體不計其數，包括芬蘭電台交響樂團、赫爾辛基愛樂樂團、芬蘭國家歌劇院樂團、坦佩利愛樂樂團、圖爾庫愛樂樂團、諾爾雪平交響樂團、奧盧交響樂團、慕尼黑室樂團、卑爾根BIT20合奏團、勒曼尼現代合奏團，以及赫爾辛基巴洛克樂團等。他於2021/22樂季首度與拉脫維亞國家交響樂團、特蘭西凡尼亞國家愛樂樂團、魯昂歌劇院樂團（巡迴演出）、瑞典皇家歌劇院樂團、達拉小交響樂團以及前衛室樂團合作演出。同時他亦再度與塔皮奧拉小交響樂團（呈獻由Johanna唱片公司發行的芬蘭創作歌手Yona新專輯《醒來的夢》，錄音中的樂團由柯氏擔任指揮）、芬蘭室樂歌劇院、芬蘭巴洛克樂團（與紐努合唱團聯袂演出韓德爾的《彌賽亞》）以及約恩蘇市樂團合作。

作為獨當一面的男高音，同時指揮與演唱是柯蘭瑁演出的一大特色。近期的雙重演出包括馬勒的《旅行者之歌》（居米小交響樂團、約恩蘇市樂團）和荷妲·阿霍的《索德格朗詩作三首》管弦樂版本世界首演（波里小交響樂團）。

Taavi Oramo enjoys a growing reputation for his forward-thinking approach to music-making. Artist-in-Residence with Tapiola Sinfonietta in 2019/20 and Artistic Director of VocalEspoo from 2020, he specialises in cultivating programmes that have an innate dramatic or thematic structure, and is equally at home in mainstream repertoire as he is in conducting cutting-edge, contemporary works.

Recent conducting engagements include the Finnish Radio Symphony, Helsinki Philharmonic, Orchestra of the Finnish National Opera, Tampere Philharmonic, Turku Philharmonic, and Norrköping Symphony and Oulu Symphony orchestras; Oramo has also appeared with the Munich Chamber Orchestra, BIT20 Ensemble Bergen, Lemanic Modern Ensemble and Helsinki Baroque Orchestra, among others. In 2021/22 debut engagements include the Latvian National Symphony and Transylvanian State Philharmonic orchestras, Orchestra of the Opéra de Rouen (concert tour), Orchestra of the Royal Swedish Opera, Dala Sinfonietta and Avanti! Chamber Orchestra, while among his return appearances are the Tapiola Sinfonietta (presenting Finnish singer-songwriter Yona's new album *Uni johon herään*, on whose Johanna-label recording Oramo also conducts), Finnish Chamber Opera, Finnish Baroque Orchestra (together with Suomen Laulu for a performance of Handel's *Messiah*) and the Joensuu City Orchestra.

Oramo is an accomplished tenor, and the double role of conducting-singing is an important feature of his programming; Mahler's *Lieder eines fahrenden Gesellen* (Kymi Sinfonietta, Joensuu City Orchestra) and Heta Aho's *Three Songs to Poems* by Edith Södergran (world orchestral premiere, Pori Sinfonietta) are among recent performances.

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BASSET HORN



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13&14
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2022



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史德琳 MEGAN STERLING

中音長笛 Alto Flute



生於澳洲的史德琳自2002年起擔任香港管弦樂團首席長笛，一直享受與全球享負盛名的指揮家及獨奏家同台演出。她曾多次以獨奏家身份和港樂合作，並於香港、中國內地、澳洲、歐洲及美國舉行獨奏會和室樂音樂會、參與電台廣播、粵語流行曲錄音等。她曾在澳洲、亞洲、歐洲及北美洲的國立電視台及電台的現場節目亮相，且於澳洲國會大廈為總理演奏。

史德琳曾為澳洲及新西蘭各大樂團擔任客席首席長笛，並為澳洲世界樂團的創團成員，與梅達、梅狄、力圖爵士等指揮合作。

2003年，她於布達佩斯舉行的國際長笛比賽摘冠及贏得最佳演奏特別獎。她在澳洲獲得多個獎項，包括國立長笛大賽的冠軍及觀眾獎、澳洲交響樂團演出獎、墨爾本大學及坎培拉音樂學院舉辦的協奏曲大賽冠軍，以及澳洲權威獎項女皇信託獎。

史德琳為港樂擔任首席之餘亦熱衷教學，有豐富舉辦大師班、室樂指導及比賽評判的經驗。

Principal Flute of the Hong Kong Philharmonic Orchestra since 2002, Australian-born Megan Sterling has enjoyed working with some of the world's top conductors and soloists. She has appeared several times as a soloist with the orchestra, as well as in recitals, radio broadcasts, Canto-pop recordings and chamber music concerts in Hong Kong, Mainland China, Australia, Europe and the US. She has appeared live on national television and radio on three continents and performed at the Parliament House for the Australian Prime Minister.

Sterling has played Guest Principal Flute with all the leading orchestras in Australia and New Zealand. She is also a founding member of the Australian World Orchestra, which brings Australian musicians from elite orchestras around the world to play together under conductors such as Zubin Mehta, Riccardo Muti and Sir Simon Rattle.

Sterling was awarded First Prize and Special Concerto Prize at the 2003 International Flute Competition in Budapest. In her home country, she was the winner of the First Prize and Audience Prize at the Australian National Flute Competition; Symphony Australia Performer's Award; 1st Prizes at the concerto competitions of both the Melbourne University and the Canberra School of Music; and the prestigious Queen's Trust Award.

In addition to her full-time role with the HK Phil, Sterling is also a sought-after teacher, with experience giving masterclasses, chamber music coaching and adjudication for competitions.



于丹 DAN YU

豎琴 Harp

于丹於2001年在美國國際豎琴大賽中，從14個國家37位參賽者中脫穎而出，為首位華人在國際豎琴大賽中獲得最高榮譽的金獎。于丹嫻熟的技巧、行雲流水般的演奏，對樂曲深刻的理解和抒情的演繹深深地吸引了聽眾。她曾於美國、歐洲及亞洲舉行獨奏會和室樂音樂會，在紐約林肯中心的愛麗斯·桃麗音樂廳及倫敦威格摩音樂廳的演出更大獲好評。

于丹曾於美國各地、中國各大音樂學院，以及倫敦的英國皇家音樂學院教授大師班。自2008年來港教授，她的學生在法國、日本、美國、俄羅斯、塞爾維亞、韓國、中國內地及香港舉辦的國際和全國比賽中均屢獲殊榮。2013年及2019年，于丹為享負盛名的美國國際豎琴大賽擔任評判。

于丹的演出曾於美國、中國內地及香港的電台及電視台播出。中國中央電視台中文國際頻道曾於全球播出于丹的紀錄片。她灌錄了兩張獨奏CD及一張DVD，分別為《夜鶯》、《春江花月夜》及《于丹——現場演奏會》。

于丹現為香港豎琴堡音樂總監及香港演藝學院豎琴導師，亦是2017年香港舉辦的世界豎琴大會籌組委員會聯合主席。

于丹承蒙香港豎琴堡允許參與是次演出

Since winning the Gold Medal at the prestigious 5th USA International Harp Competition in 2001, Dan Yu's lyrical interpretations, profound musicality, and technical mastery have captivated and dazzled audiences across four continents. She has performed solo recitals and chamber music concerts throughout the United States, Europe and Asia, and appeared to great acclaim at Alice Tully Hall, New York, and Wigmore Hall, London.

Dan Yu has given masterclasses across the US, in music conservatories in China, and at the Royal Academy of Music in London. Since settling in Hong Kong in 2008, her students have won prizes at international and national competitions in France, Japan, the US, Russia, Serbia, Korea, Mainland China and Hong Kong. She has also served on the jury of the USA International Harp Competition in both 2013 and 2019.

Her performances have been broadcast on television and radio stations in the US, Mainland China, and Hong Kong, and a documentary on her was broadcast worldwide via CCTV 4. She has released two classical solo CDs and a DVD, *The Nightingale*, *Spring on the Moonlit River* and *Dan Yu – Live Recital*.

Currently Music Director of the Hong Kong Harp Chamber, Yu is a harp instructor at The Hong Kong Academy for Performing Arts. She was Co-Chair of the Host Committee for the 2017 World Harp Congress in Hong Kong.

Dan Yu's performance today is with permission from the Hong Kong Harp Chamber Music

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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香港管弦樂團（港樂）獲譽為亞洲最頂尖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炙手可熱的指揮，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂的音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

廖國敏於2020年12月正式擔任駐團指揮，涵蓋2020/21至2021/22兩個樂季。

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。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。樂團更因此而勇奪《留聲機》2019年年度樂團大獎。

繼歐洲巡演取得成功，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、墨爾本和悉尼巡演。

「港樂奏此凱歌，的確實至名歸。」

— 《留聲機》

“Gramophone is delighted to salute the HK Phil on this much-deserved triumph.”

— Gramophone

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, SBS, 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 through the end of the 2023/24 season. Maestro van Zweden has also been Music Director of the New York Philharmonic since the 2018/19 season.

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

Lio Kuokman was appointed Resident Conductor, effective December 2020 and covering the 2020/21 and 2021/22 seasons.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, receiving international critical acclaim. The orchestra successfully completed a four-year journey through Wagner’s *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances were enthusiastically received by audiences, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019.

The HK Phil has toured extensively across Mainland China and, with the support of the Hong Kong Economic and Trade Offices, undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region.

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



PHOTO: Cheung Wai-lok

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、弗萊明、侯夫、祈辛、拉貝克姊妹、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。2021年，港樂和香港演藝學院聯合宣布創辦首個共同管理的項目——「管弦樂精英訓練計劃」，由太古集團慈善信託基金「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。

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。

港樂獲香港特區政府慷慨資助，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

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 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 (HKAPA), aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

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 Government of the HKSAR 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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登
Jaap van Zweden, SBS

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

駐團指揮

RESIDENT CONDUCTOR



廖國敏
Lio Kuokman

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster

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



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

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

朱蓓
樂團第三副首席
Bei de Gaulle
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

徐姮
Xu Heng

張希
Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong

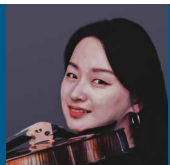


周騰飛
Zhou Tengfei

中提琴 VIOLAS



●凌顯祐
Andrew Ling



■李嘉黎
Li Jiaili



▲熊谷佳織
Kaori Wilson



蔡書麟
Chris Choi



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damará Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shu-ying

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●鮑力卓
Richard Bamping



■方曉牧
Fang Xiaomu



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Dora Lam



陳屹洲
Chan Ngat Chau



陳怡君
Chen Yi-chun



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



宋泰美
Tae-mi Song



宋亞林
Yalin Song

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- ◆ 副首席 Associate Principal
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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

長笛 FLUTES



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Megan Sterling



■盧卓歐
Olivier Nowak

雙簧管 OBOES



●韋爾遜
Michael Wilson



■王譽博[#]
Wang Yu-Po[#]



金勞思
Marrie Rose Kim

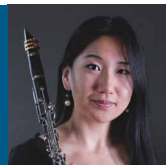
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■史家翰
John Schertle



劉蔚
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巴松管 BASSOONS



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Benjamin Moermond



■陳劭桐
Toby Chan



◆李浩山
Vance Lee

短笛 PICCOLO



施家蓮
Linda Stuckey

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

低音單簧管 BASS CLARINET



艾爾高
Lorenzo losco

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Adam Treverton Jones

圓號 HORNS



●江蘭
Jiang Lin



■柏如瑟
Russell Bonifede



▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov



李少霖
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華達德
Douglas Waterston



施樂百
Robert Smith

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Kevin Thompson



區雅隆
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低音長號 BASS TROMBONE



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定音鼓 TIMPANI 敲擊樂器 PERCUSSION



●龐樂思
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●白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

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Vivian Shen Ting-chia,
violin



李思熹, 低音大提琴
Victor Lee,
double bass



許嘉晴, 長笛
Alice Hui Ka-ching,
flute



陳敬熙, 巴松管
Fox Chan King-hei,
bassoon



陳健勝, 小號
Kinson Chan,
trumpet



陳梓浩, 敲擊樂器
Samuel Chan,
percussion

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Violin: Kitty Cheung & Jia Shuchen

大提琴：潘穎芝
Cello: Letty Poon

圓號：趙展邦
Horn: Harry Chiu Chin-pong

豎琴：施盈琳、譚懷理
Harp: Sze Ying-lam & Amy Tam

鋼琴/鋼片琴：林啟妍
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安素度·普基 (1910) 小提琴·由張希小姐使用

Paganini Project

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

Donated by Mr Patrick Wang

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

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Loaned by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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- 約瑟·加里亞奴 (1788) 小提琴·由樂團第二副首席王亮先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
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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

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- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
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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

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

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
- A set of Wagner Tubas
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Generously loaned by Mr and Mrs Y. S. Liu

G. B. Guadagnini (1760) Violin, played by Mr Jing Wang, Concertmaster

A loan arranged by P. C. Woo & Co.

Riccardo Antoniazzi (1910) Violin, played by Mr Leung Kin-fung, First Associate Concertmaster

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Frank BRIDGE *Lament for Two Violas*
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BBC *Blue Planet II* (HK Premiere)

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莫思卓，英語旁述
Joshua Tan, conductor
Christopher Moysse, narrator

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BBC *Blue Planet II*

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莫思卓，英語旁述
Joshua Tan, conductor
Christopher Moysse, narrator

23 MAY 2022

MON 7:30PM
JC Cube
\$250

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拉赫曼尼諾夫 《練聲曲》
拉赫曼尼諾夫 第二交響曲：慢板
布拉姆斯 為單簧管、大提琴及鋼琴而作的三重奏
ROTA Trio for Clarinet, Cello and Piano
RACHMANINOV *Vocalise, op. 34, no. 14*
RACHMANINOV Symphony no. 2: Adagio
BRAHMS Trio in A minor for Clarinet, Cello and Piano

史安祖，單簧管
鮑力卓，大提琴
李偉安，鋼琴
Andrew Simon, clarinet
Richard Bamping, cello
Warren Lee, piano

27 & 28 MAY 2022

Fri & Sat 9PM
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HKU = 香港大學李兆基會議中心大會堂 Grand Hall, Lee Shau Kee Lecture Centre, HKU
JC Cube = 大館立方 JC Cube, Tai Kwun

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