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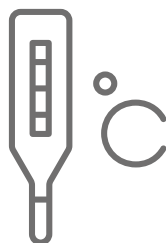
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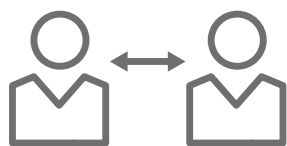
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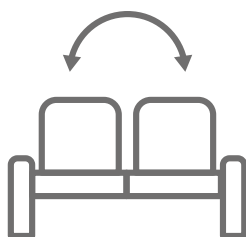
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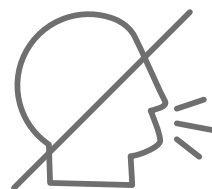
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SWIRE DENIM SERIES

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1643-1704

夏龐蒂埃

MARC-ANTOINE CHARPENTIER

《謝恩讚美頌》前奏曲

Te Deum Prelude

「謝恩讚美頌」直接向上帝獻唱的聖詩，旨在讚美與感恩，但同時也是喜慶之歌——用於自己顯然受全能的上帝眷顧的時候。在法王路易十四（也就是建造宏偉的凡爾賽宮、自稱「太陽王」的君主——但這個稱呼卻沒有諷刺意味）看來，1692年8月3日的斯滕凱爾克戰役就是明證：法軍打敗英國、丹麥和低地諸國（荷比盧三國）聯軍。這場戰役雖然血腥，但卻是決定性的勝利。路易十四命人寫作《謝恩讚美頌》新曲，作曲家夏龐蒂埃也謹遵王命。

夏龐蒂埃總共寫了六首以上的《謝恩讚美頌》。今晚演出的一首在巴黎聖路易教堂首演——夏龐蒂埃正是這所教堂的音樂總監。他自言，選擇D大調是因為這個調性「很明亮，跟打仗十分相像」；此外，作曲家決定將樂曲開端寫成一段神氣活現、得意洋洋的進行曲，以D大調寫作就可以採用代表軍事勝利的樂器——小號和鼓。在這樣一首慶祝得勝、表達感恩之心的樂曲裡，採用這種開端可謂非常引人注目。從歷史發展看來也有點諷刺：時至今日，數以百萬計的歐洲人一聽聞這首樂曲，就會認出是Eurovision歐洲歌唱大賽（一所國際性電視台舉辦的歌唱比賽，旨在借音樂的力量凝聚歐洲各國）的主題曲。

A *Te Deum* is a hymn of praise and thanks, sung directly to God. It's a song of celebration – to be sung when the Almighty has made it unambiguously clear that He is on your side. For King Louis XIV of France – the monarch who built the colossal Palace of Versailles and referred to himself, without irony as *Le Roi Soleil*, “The Sun King” – the bloody but decisive victory of his armies over the combined troops of England, Denmark and the Low Countries at the Battle of Steenkerque on 3 August 1692, was one such proof. A *Te Deum* was called for, and the composer Marc-Antoine Charpentier duly obliged.

This particular *Te Deum* (Charpentier wrote at least six) was first performed at the church of St Louis, in Paris, where Charpentier was music director. He chose the key of D major because, in his words, it was “very bright and warlike”. And also because it allowed the use of the instruments of martial triumph – trumpets and drums – when he chose to open the *Te Deum* with a swaggering, triumphal march. It's an arresting way to begin a song of gratitude for victory, and it's one of the ironies of history that millions of Europeans now recognise it immediately as the theme tune of Eurovision – the international TV company whose annual Song Contest aims to unite the continent through the power of music.

1683-1764

拉莫

JEAN-PHILIPPE RAMEAU

《北方的子民》：寧靜的地平線

《殷勤的印第安人》：夏康舞曲

《普拉特》：前奏曲〈辦個最精采的音樂會〉

小詠嘆調〈慵懶的阿波羅〉（瘋狂的歌謠）

18世紀法國的時尚領導者喜歡優雅、秩序和古典主義，認為藝術需要沿著固定和優雅的路線走。可是觀眾卻喜歡盛大的場面、華麗浮誇的特質和異國風情——拉莫就在這時登場。他生於鄉郊城鎮第戎，小時候已對音樂極有熱誠，甚至難以抑壓——負責教導他的耶穌會神父注意到，拉莫會在班上突然唱起歌來，打擾同學學習。後來拉莫成了小提琴家、管風琴家和作曲家，而且古鍵琴作品也相當有創意。後來他移居巴黎，1722年出版了備受賞識的《和聲論》。可是他雖然很渴望寫作歌劇，但還要待到十年後才如願以償：他第一齣歌劇《伊伯利特與阿莉西》1733年10月1日在巴黎首演。

這齣劇馬上造成轟動，讓巴黎音樂界立即分為兩大陣營：支持者喜歡拉莫充滿活力、想像力和生氣的音樂。作曲家甘普拉宣稱：「光是劇中的音樂，已經足夠寫十齣歌劇了；這人會令我們全都黯然失色！」敵對陣營則認為拉莫是野性難馴的激進力量，一整代人辛苦建立高貴優雅的音樂風格，他單人匹馬便足以推翻了。連拉莫的支持者、哲學家狄德羅也說：「拉莫與別不同，既出色

The tastemakers of 18th century France favoured elegance, order and classicism – art was to proceed along fixed and elegant lines. Audiences, on the other hand, enjoyed spectacle, flamboyance and a taste of the exotic. That was where Jean-Philippe Rameau came in. He had been born in the provincial city of Dijon, and even as a boy, was unable to contain his passion for music – the Jesuit priests charged with his education noted that he disrupted classes by bursting into song. He became a violinist, an organist and an innovative composer for the harpsichord; moving to Paris, in 1722 he published a widely-admired *Traité de l'harmonie* (Treatise on Harmony). But it would be another decade before he fulfilled his ambition of writing an opera: his first, *Hippolyte et Aricie*, opened in Paris on 1 October 1733.

Its impact was immediate and astonishing – immediately, musical Paris was divided into two factions. Some loved the energy, imagination and liveliness of Rameau's score. "There is enough music in this opera to make ten of them; this man will eclipse us all!" declared the composer André Campra. The opposing faction saw him as an untamed, radical force, single-handedly overthrowing the dignified, elegant musical style that a

Les Boréades: Un horizon serein
Les Indes galantes: Chaconne
*Platée: Prélude “Formons les plus
 brillants concerts” –*
 Ariette “Aux langueurs d’Apollon”
 (*Air de la folie*)



拉莫 Rameau
 © gallica.bnf.fr

又複雜，也很博學，有時甚至過分博學。」敵對陣營將拉莫的支持者貶稱為「Ramomeurs」——在法語裡，這個詞的意思是「煙囪打掃工人」。

當然，時至今日，拉莫把音樂留下來給我們。他的作品活潑優雅又情感豐富，當初竟然有人認為有損法國藝術古典純潔的特質，實在令人難以想像。不過，〈慵懶的阿波羅〉（選自《普拉特》，1745）既古色古香又令人目眩，敵對陣營的說法卻也有丁點道理：樂曲由「愚蠢」（這是將抽象觀念擬人化而成的角色）唱出，講述一群淘氣的希臘神祇正在密謀，要讓長得像青蛙一樣的沼澤女神普拉特愛上主神朱彼得。

但無論甚麼題材，拉莫都能輕鬆應付，寫出想像力豐富又色彩繽紛的音樂，精彩程度與故事本身不相伯仲。在《北方的子民》（1763）裡，伯特利亞的艾菲斯女王愛上了阿巴利斯（「北風之神」的私生子）——雙方長輩決定插手，結果當然是（如假包換的）狂暴激烈。同時，《殷勤的印第安人》（1736）則成了口耳相傳的大熱作品——這齣載歌載舞的華麗劇目極受歡迎，有火山

previous generation had worked so hard to create. Even his champion, the philosopher Denis Diderot, declared that “Rameau is singular, brilliant, complex, learned, too learned sometimes” – and Rameau’s partisans were mocked as “Ramomeurs” – a term meaning chimney-sweepers.

Today, of course, we are left with the music, and it’s so lively, elegant and expressive that it’s hard to believe that it was once viewed as an assault on the classical purity of French art. Though, in the case of the dazzling, anarchic “**Aux langueurs d’Apollon**” from **Platée** (1745) – sung by the personification of Folly as a crowd of mischief-making Greek deities plan to trick the frog-like swamp-goddess Platée into falling love with Jupiter himself – it’s possibly a little more understandable.

But whatever the subject, Rameau rose to the occasion, with music as imaginative and colourful as the stories it told. In **Les Boréades** (1763), Queen Alphisé of Bactria falls in love with Abaris, the illegitimate son of the North Wind – and when the in-laws decide to get involved, the results are (literally) tempestuous. **Les Indes Galantes** (1736), meanwhile, became a

拉莫

又有地震，演員造型還包括土耳其人、印加人、波斯人，還有美洲原住民（這與法國當時在北美洲建立殖民地有關）。《殷勤的印第安人》的演出時間長達數小時，精彩場面源源不絕，壯麗精美的〈夏康舞曲〉只能讓大家淺嘗箇中特色：每次精彩場面出現時，情節都只是為了鋪陳華美絕倫的服裝、外向的音樂，以及超卓的舞蹈而已。

word-of-mouth hit – a blockbuster song-and-dance spectacular featuring volcanoes, earthquakes, and performers dressed as Turks, Incas, Persians and (a reference to France’s newly-acquired North American colonies) native Americans. This **Chaconne** – a majestic and elaborate dance – gives only a flavour of these evening-long spectacles: in each case, the plot is only simply an excuse for great costumes, extrovert music and some truly extraordinary dance moves.

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1714-1787

格魯克

CHRISTOPH WILLIBALD VON GLUCK

《奧爾歐與尤麗迪采》：復仇女神之舞

《在陶里斯的伊菲姬尼》：延長我日子的你

Orfeo ed Euridice: Dance of the Furies

Iphigénie en Tauride: Ô toi, qui prolongeas mes jours

格魯克跟拉莫一樣，自小醉心音樂。他自言：

我爸爸在波希米亞……為N當森林技師，還打算最終讓我繼承父業。我家鄉裡人人都懂音樂；學校會教授音樂，而且即使在最小的村莊，農民到教堂參加大禮彌撒時，也會唱歌和演奏各種樂器。由於我非常熱愛音樂，所以進步神速。對於音樂以外的東西，我也不再多想、也沒有希冀。林學藝術我就丟下不管了。

他十來歲的時候逃到布拉格，以音樂謀生；既到過意大利隨作曲大師史馬天尼學習，也到過倫敦與年邁（而且脾氣很大）的韓德爾見面。韓德爾對格魯克的著名評論（布尼引述）是「他對對位法的認識，還比不上我的廚子」。這番話乍聽之下好像把格魯克說得一文不值，但事實卻並非如此：韓德爾的廚子華爾斯其實是位造詣甚高的音樂家。最後格魯克定居維也納，開始深入思考音樂與戲劇的本質，還有他到底想寫怎樣的歌劇。1767年，他的歌劇《阿爾西斯特》樂譜連同他的個人宣言一起出版，歌劇史的軌跡也從此改變：

我相信自己應該盡最大努力，造出既高貴又質樸的效果；我避免為了凸顯難度而放棄令段落清晰。要是創新

Like Rameau, Christoph Willibald von Gluck was obsessed from an early age with music. As he told it, in his own words:

My father was forest master at N... in Bohemia and he planned that eventually I should succeed him. In my homeland everyone is musical; music is taught in the schools, and in the tiniest villages the peasants sing and play different instruments during High Mass in their churches. As I was passionate about the art, I made rapid progress. I no longer thought and dreamt of anything but music; the art of forestry was neglected.

He ran away to Prague in his early teens to make his fortune as a musician. His travels took him to Italy, where he studied with the master-composer Sammartini, and to London, where he encountered the elderly (and bad-tempered) Handel. Handel's famous comment (reported by Charles Burney) that Gluck "knows no more of counterpoint than my cook" wasn't quite as dismissive as it first sounds: Handel's cook Gustavus Waltz was actually a well-trained musician. Eventually Gluck settled in Vienna, and began to think deeply about the nature of music, the nature of drama, and the kind of operas he wanted to write. In 1767, on the score of his opera *Alceste*, he published a personal manifesto that would change the course of operatic history:

並非自然來自戲劇需要和情感表現，那麼我完全不著重創新；但為了達到所需效果，我認為自己有責任打破任何規則。[……]質樸、真相、不造作，是所有藝術作品裡唯一的美感原則。

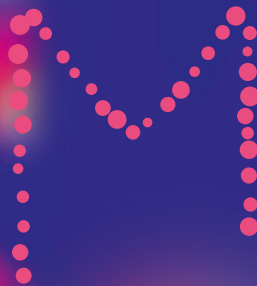
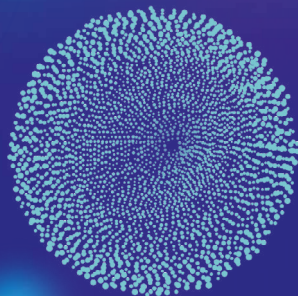
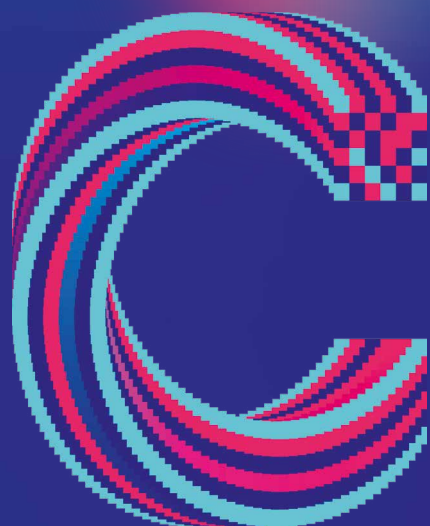
格魯克的宣言對18世紀音樂影響深遠。為了追求「質樸」與「沉著」，作曲家執意要讓音樂自然地從戲劇而生，要能清晰直接地對觀眾說話，讓音樂與歷久常新的故事匹配；這正是格魯克歌劇《奧爾歐與尤麗迪采》（最初在1762年在維也納首演，1774年修訂後在法國演出）最奪人心魄之處。故事取材自希臘神話：天才橫溢的樂師奧爾歐喪妻，為了從地府拯救亡妻，必須在地府經歷重重劫難——只有音樂的力量保護他，對抗惡魔般的可怕角色「狂怒」。

音樂的威力在於質樸。格魯克原本合作的意大利裔劇作家卡撒必捷喜歡引用古羅馬詩人賀拉斯的名言：「創作可以隨心，但作品要質樸，也要渾然一體」。在《奧爾歐與尤麗迪采》和後來的《在陶里斯的伊菲姬尼》（1779），作曲家與劇作家搭檔嘗試重塑古希臘戲劇的特色。在《在陶里斯的伊菲姬尼》裡，希臘公主伊菲姬尼被神祇送到黑海海岸，擔任月亮女神狄安娜的女祭司。可是她卻暗暗希望能與失散的兄弟俄瑞斯忒斯重聚，唱出〈延長我日子的你〉，向狄安娜女神獻上個人祈禱。

I believed that I should devote my greatest effort to seeking to achieve a noble simplicity; and I have avoided parading difficulties at the expense of clarity. I have not placed any value on novelty, if it did not arise naturally from the situation and the expression, and there is not a rule I would not have felt duty-bound to break in order to achieve the desired effect. [...] Simplicity, truth and lack of affectation are the sole principles of beauty in all artistic creations.

Gluck's manifesto had a far-reaching effect on 18th century music. That same simplicity and poise – that impulse to match timeless stories with music that grew naturally from the drama and spoke plainly and directly to the listener – is the most arresting thing about Gluck's opera *Orphée et Eurydice* (originally given in Vienna in 1762 as *Orfeo ed Euridice*, but revised for the French stage in 1774). The story is from Greek myth: to rescue his dead wife from the underworld, the divinely-gifted musician Orpheus must travel through all the perils of Hell – with only the power of his music to protect him from the terrifying, demonic Furies.

The music's power lies in its simplicity. Gluck's original Italian librettist Calzabigi liked to quote the Roman poet Horace: "Denique sit quodvis, simplex dumtaxat et unum" (Create what you wish, but make it simple and of one piece). In *Orphée et Eurydice* and its successor *Iphigénie en Tauride* (1779) Gluck and his librettists tried to recreate the qualities of ancient Greek drama. In *Iphigénie en Tauride*, the Greek princess Iphigenia has been transported, by divine intervention, to the shores of the Black Sea, there to serve as high priestess of the Goddess Diana. But she privately longs to be reunited with her lost brother Orestes – and in *Ô toi, qui prolongeas mes jours* she offers up a personal prayer to the Goddess.



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b. 1942 年生

保羅·麥卡尼 PAUL McCARTNEY

《海洋王國》選段

《利物浦神劇》：你所降臨的世界 披頭四串燒金曲

利物浦市郊有條街道叫「霍夫連路」，兩旁是戰後興建的紅磚排屋，跟英國任何一個城市的周邊地帶沒有兩樣。這兒與別不同只有一件：霍夫連路20號總是個麻煩——全球所有國家都有遊客絡繹不絕的到來。這所普通至極的房子，就是保羅·麥卡尼小時候與父母一起居住的地方。他父親是布料售貨員兼業餘爵士小號手，母親則是助產士。「披頭四」的故事，今時今日已成了現代童話：四個來自利物浦市郊少年，在烏頓一所學校的賣物會上認識。四人都醉心於碼頭那邊傳來的新潮美國音樂。於是「採石工」就成了「銀色披頭四」，再簡化成「披頭四」；故事裡有「洞穴俱樂部」、漢堡、披頭四狂熱、蘋果、瑪哈士尊者、《Sgt Pepper》專輯；約翰連儂與小野洋子、保羅·麥卡尼與琳達·麥卡尼，還有樂隊最後不歡而散；故事發展到某個時刻，流行音樂也從此改變。

這個旅程就像《黃色潛艇》所說的一樣美妙，而且也不用多說，旅程還在繼續。披頭四來了又沒了，但音樂卻是終生的。現在保羅·麥卡尼快要80歲了（2022年6月18日），還繼續追隨自己的使命！藝術，還有旅程，成就了他這個傳奇。他說：「我太愛音樂了，完全沒想過要停下來。」他成立了羽翼樂隊（Wings）；1990

Forthlin Road is a suburban street in Liverpool, lined with red-brick, postwar terraces: a scene from the fringes of any UK city. Only one thing makes it different. At Number 20 Forthlin Road, there's a plaque – and a constant stream of visitors from every nation on earth. This is the very ordinary house where Paul McCartney grew up with his dad, a fabric salesman and amateur jazz trumpeter, and his mum, a midwife. The story of The Beatles has become a modern folk-tale: how four lads from suburban Liverpool, thrilled by the new American music coming up from the docks, met at a school fête in Woolton. The Quarrymen became The Silver Beetles, and then just The Beatles. It's the story of the Cavern Club, Hamburg, Beatlemania, Apple, the Maharishi, *Sgt Pepper*; John and Yoko, Paul and Linda, and the bitter final split. And somewhere along the way, pop music changed forever.

It was a journey as fantastic as anything in *Yellow Submarine*, and needless to say, it continues. The Beatles came and went, but music is for life, and now, as he approaches his 80th birthday on 18 June 2022, McCartney continues to follow his calling: the art, and the journey, that has made him a legend. “I loved music too much to think of stopping,” he says; he formed Wings, and then in 1990 responded to a call from home: the

Selection from *Ocean's Kingdom* *Liverpool Oratorio: The World You're Coming Into* The Beatles Medley

年，家鄉有事希望他幫忙，他也答應了：那年是皇家利物浦愛樂樂團成立150週年紀念，希望這位最著名的利物浦之子能在慶祝活動中助他們一臂。管弦樂團的聲音一直令保羅·麥卡尼迷醉不已；他的監製佐治馬田本身是位學古典音樂出身的作曲家，也曾為披頭四製作過類似弦樂四重奏（見於〈Eleanor Rigby〉）和巴洛克小號獨奏（見於〈Penny Lane〉）的音色。

皇家利物浦愛樂樂團（當地人稱為「樂團」）介紹保羅·麥卡尼與電影音樂作曲家兼指揮家卡爾·戴維斯認識。兩人合作的成果就是《利物浦神劇》。《**利物浦神劇**》為合唱和樂團而寫，演出時間達數小時，講述戰時利物浦一個窮孩子山提與日後的妻子瑪莉·迪的故事。樂曲1991年10月7日在偌大的利物浦座堂舉行，不久就瘋魔全球。〈**你所降臨的世界**〉由狄卡娜娃演唱，是劇中人瑪莉·迪對尚未出生的孩子所唱的搖籃曲，內容充滿希望。樂曲日後成了保羅·麥卡尼又一首令人難忘的經典。

一直以來，保羅·麥卡尼繼續與其他藝術家合作，探索管弦樂團的可能性。《**海洋王國**》是齣正規長度芭蕾舞劇的配樂，由紐約城市芭蕾舞團

Royal Liverpool Philharmonic Orchestra was approaching its 150th anniversary, and now they wanted their city's most famous musical son to help them celebrate. The sounds of the orchestra had always fascinated McCartney, and the producer George Martin, a classically-trained composer, had helped The Beatles create colours like the string quartet in *Eleanor Rigby* and the baroque trumpet solo in *Penny Lane*.

The RLPO (or as Liverpoolians call it, "The Phil") introduced McCartney to the film composer and conductor Carl Davis, and the result was the ***Liverpool Oratorio*** – an evening-length work for chorus and orchestra telling the story of Shanty, a Liverpool lad born in wartime in a humble home, and his future wife Mary Dee. Premiered on 7 October 1991 in Liverpool's huge Anglican Cathedral, it rapidly became a global sensation. Sung by Kiri Te Kanawa, Mary Dee's hopeful lullaby to her unborn child, ***The World You're Coming Into***, emerged as another unforgettable McCartney hit.

McCartney has continued to explore the possibilities of the orchestra with a range of collaborators. ***Ocean's Kingdom***, a full-length ballet score, was commissioned by New York City Ballet and premiered in New York in September 2011 under the baton of

委約創作，2011年9月在紐約首演，指揮正是我們今晚的指揮——卡羅爾。那是保羅·麥卡尼首次涉足芭蕾舞世界，而且與編舞家彼得·馬丁斯緊密合作，一起構思故事。他說：「(芭蕾舞)充滿強勁的活力，那是最令人吃驚的。就像藝術與奧林匹克運動會的結合一樣，在我看來非常迷人，但同時也是個考驗，我可以看看到底能做些甚麼。」

他們合作的成果(《海洋王國》)，就是現在與後世的童話——這是個關於環保的童話故事，講述在純淨美麗的海底文明裡，住著愛好和平的居民；他們遇到陸上人後，既找到愛，但也面臨危機。保羅·麥卡尼說：「我總是對新方向感興趣，尤其那些我從未接觸過的東西。(《海洋王國》)有趣的地方是，不是只寫一首歌，而是寫本身已經意味深長的音樂。要寫流露情感的音樂——恐懼、愛、憤怒、哀傷都可以拿來試驗。」這齣作品，明顯出自樂與怒根柢深厚的作曲家之手——但同樣明顯的，卻是曲中馳騁無限的音樂想像力，以及作曲家熱衷於發揮完整交響樂團無窮無盡的潛力。正如保羅·麥卡尼所有作品，大家只管聽，用心感受。讓音樂將故事娓娓道來。

樂曲剖析中譯：鄭曉彤

our conductor tonight, Fayçal Karoui. It was McCartney's first encounter with the world of ballet, and he worked closely with the choreographer Peter Martins to develop a story. "The sheer athleticism [of ballet] is the most astounding thing," said McCartney. "It's like a meeting of the Olympic games and art, and I find that fascinating and challenging for me, to see what can be done."

What they created was a fable for our time and all times, an ecological fairy tale in which the peaceful inhabitants of a pure and beautiful undersea civilisation find both love and danger when they encounter the land-dwelling inhabitants of Earth. "I am always interested in new directions that I haven't worked in before," commented McCartney. "What was interesting was writing music that meant something expressively rather than just writing a song. Trying to write something that expressed an emotion – so you have fear, love, anger, sadness to play with." The results are unmistakably the work of an artist with his roots in rock and roll – but equally clearly, the fruit of a musical imagination that knows no limits, in love with the limitless potential of a full symphony orchestra. As ever with McCartney, you just have to listen, and let your heart respond. The music tells the story.

All programme notes by Richard Bratby



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拉莫

《北方的子民》：寧靜的地平線

寧靜的地平線
空氣裡充滿輕柔的平靜，彷彿邀請人們揚帆出海，
邀請人們揚帆出海。
突然風起雲湧，
暴風雨來了，巨浪滔天。

寧靜的地平線
空氣裡充滿輕柔的平靜，彷彿邀請人們揚帆出海，
突然風起雲湧，
暴風雨來了，
巨浪滔天，巨浪滔天。

我們最珍視的事物，
邱比特和婚禮之神許門答應賜予
卻令我們誤入歧途，我很害怕他們準備的鎖鏈
花束之下，我看到那裡全是枷鎖。

格魯克

《在陶里斯的伊菲姬尼》： 延長我日子的你

延長我的日子的你，
你那些「好」東西令我厭惡，拿走！
狄安娜，求求你！求你停下，求你停下。
讓伊菲姬尼重逢
讓伊菲姬尼與不幸的俄羅斯忒斯重逢！
天啊！我身不由己。
我自知不得不死；
我看見
諸神、祖國、父親都起來對抗我！

延長我日子的你，
你那些「好」東西令我厭惡，拿走！
狄安娜，求求你！求你停下，求你停下。

拉莫

《普拉特》前奏曲 〈辦個最精采的音樂會〉

讓我們奏出最精采的音樂。
主神朱彼特
被無與倫比的普拉特綁住了，
他那迷醉的靈魂裡不乏激情，
只望能在我多姿多采的歌曲裡流露出來

讓我們盡量演得精彩，
讓我妙語連珠！

RAMEAU

Les Boréades: Un horizon serein

Un horizon serein,
Le doux calme des airs, invitent à voguer sur l'onde,
Invitent à voguer sur l'onde.
Tout à coup, le vent gronde.
Il amène l'orage, et soulève les mers.

Un horizon serein,
Le doux calme des airs, invitent à voguer sur l'onde,
Tout à coup, le vent gronde
Il amène l'orage,
Et soulève les mers, et soulève les mers

Par l'attrait des biens les plus chers,
C'est ainsi que l'amour et l'hymen nous égarent.
Je crains les chaînes qu'ils préparent,
Et sous des nœuds de fleurs, je ne vois que des fers.

GLUCK

Iphigénie en Tauride: Ô toi, qui prologeas mes jours

Ô toi qui prolongeas mes jours,
reprends un bien que je déteste!
Diane, je t'implore! Je t'implore, arrêtes en le cours.
Rejoins Iphigénie,
rejoins Iphigénie au malheureux Oreste.
Hélas! Tout m'en fait une loi.
La mort me devient nécessaire;
j'ai vu s'élever contre moi
Les Dieux, ma patrie et mon père!

Ô toi qui prolongeas mes jours,
reprends un bien que je déteste!
Diane, je t'implore, je t'implore arrêtes en le cours.

RAMEAU

Platée Prélude “Formons les plus brillants concerts”

Formons les plus brillants concerts;
Quand Jupiter porte les fers
De l'incomparable Platée,
Je veux que les transports de son âme enchantée,
S'expriment par mes chants divers.

Essayons du brillant,
Donnons dans la saillie!

RAMEAU

The Descendants of Boreas: A serene horizon

A serene horizon,
The soft calmness of the air invites one to sail on the waves,
Invites one to sail on the waves.
Suddenly the wind growls.
It brings about the storm and lifts the seas.

A serene horizon,
The soft calmness of the air invites one to sail on the waves.
Suddenly the wind growls.
It brings about the storm,
And lifts the seas, lifts the seas.

By promising those things which are dearest to us,
Cupid and Hymen lead us astray.
I am afraid of the chains they prepare,
And under the knots of flowers, I see only fetters.

GLUCK

Iphigénie en Tauride:

Oh you who prolonged my days

Oh you who prolonged my days,
Take back the nice thing that I detest!
Diana, I implore you! I implore you, stop that course.
Reunite Iphigenia,
Reunite Iphigenia with the unfortunate Orestes!
Alas! I am dictated by the law.
Death for me is necessary;
I saw rising against me
The Gods, my fatherland and my father!

Oh you who prolonged my days,
Take back that nice thing that I detest!
Diana, I implore you! I implore you, stop that course,

RAMEAU

Platée Prelude

“Let us make the most brilliant music”

Let us make the most brilliant music.
With Jupiter enchained
by the incomparable Plataea,
I hope that the passions of his enchanted soul
will be expressed in my diverse songs.

Let's try to be brilliant,
Give me witticism!

拉莫

《普拉特》：小詠嘆調〈慵懶的阿波羅〉 （「愚蠢」之曲）

達芙妮拒絕了慵懶的阿波羅
達芙妮，達芙妮拒絕了。
邱比特，就在她的墳墓上方
弄熄火把，
將她幻化成其他模樣。

邱比特，就在她的墳墓上方
弄熄火把，
將她幻化成其他模樣。

這就是邱比特一貫的復仇方式，
一貫的復仇方式，
邱比特多麼殘忍——
當他盛怒時，當他盛怒時——
達芙妮拒絕了慵懶的阿波羅
邱比得，就在她的墳墓上方
弄熄火把，
將她幻化成其他模樣。

保羅·麥卡尼

《利物浦神劇》：你所降臨的世界

你所降臨的世界，
不是個容易進來的地方。
每天都被過去的迴響纏繞。
可笑的想法和狂野的夢
總會侵入你的思想
我們頭上的雲朵
也許充滿雨點和雷聲
但時間會讓它們溜走
去找那仍然安在的陽光。
懶洋洋的日子和狂野的花朵
會為你心中帶來歡欣
我會永遠愛你
歡迎來到這個世界
你是我的，我會愛你

歌詞中譯：鄭曉彤

RAMEAU

Platée: Ariette “Aux languerus d’Apollon” (Air de la folie)

Aux languerus d’Apollon, Daphné se refusa.
Daphné, Daphné se refusa.
L’Amour sur son tombeau
Éteignit son flambeau,
La métamorphosa.

L’Amour sur son tombeau
Éteignit son flambeau,
La métamorphosa.

C'est ainsi que l’Amour de tout temps s'est vengé;
de tout temps s'est vengé
Que l’Amour est cruel,
Quand il est outragé, Quand il est outragé!
Aux languerus d’Apollon Daphné se refusa,
L’Amour sur son tombeau
Éteignit son flambeau,
La métamorphosa.

Libretto of *Les Boréades* by Louis de Cahusac

Libretto of *Iphigénie en Tauride* by Nicolas François Guillard

Libretto of *Platée* by Adrien-Joseph Le Valois d’Orville

RAMEAU

Platée: Ariette “Apollo’s languidness” (the melody of the folly)

Daphné refused Apollo’s languidness,
Daphné, Daphné refused
Cupid, over her tomb,
Extinguished his torch,
Transformed her.

Cupid, over her tomb,
Extinguished his torch,
Transformed her.

So it is in this way that Cupid has always sought vengeance,
Has always taken his revenge
How cruel is Cupid
When he is outraged, when he is outraged.
Daphne refused Apollo’s languidness.
Cupid, over her tomb,
Extinguished his torch,
Transformed her.

PAUL McCARTNEY

Liverpool Oratorio: The World You’re Coming Into

The world you’re coming into,
Is no easy place to enter.
Ev’ry day is haunted by the echoes of the past.
Funny thoughts and wild, wild dreams
Will find their way into your mind
The clouds that hang above us
May be full of rain and thunder
But in time they slide away
To find the sun still there.
Lazy days and wild, wild flow’rs
Will bring some joy into your heart
And I will always love you
I’ll welcome you into this world.
You’re mine and I will love you

French – English translation by Joanna Lee

卡羅爾 FAYÇAL KAROUI

指揮 Conductor

© JMD



生於1971年巴黎，卡羅爾曾於法國圖盧茲市國家交響樂團擔任普拉松的助理指揮，直至2002年獲比利牛斯省波城管弦樂團委任為總指揮。他在2006年為享負盛名的紐約芭蕾舞團出任音樂總監，2012年起出任拉姆赫管弦樂團的總監，翌年獲法國文化部頒發藝術及文學騎士勳章，2015年入選法蘭西學院成為藝術院院士。

為了重建法國西南部比利牛斯省波城地區獨有的文化身份，卡羅爾為當地年輕人成立一個管弦樂團，計劃非常成功，大受無數家庭和孩子歡迎。2017年是他成為比利牛斯省波城管弦樂團音樂總監的15週年，其傑出成就獲廣泛好評。

卡羅爾經常在維也納國家歌劇院的芭蕾舞演出指揮維也納愛樂的伴奏。2019年於阿姆斯特丹為荷蘭芭蕾舞樂團的「Best of Balanchine」，以及為香港小交響樂團伴奏、香港芭蕾舞團演出的《天鵝湖》擔綱指揮。

Born in Paris in 1971, Fayçal Karoui became Michel Plasson's assistant at the Orchestre National du Capitole de Toulouse, a position he held until 2002 in which year he was appointed Chief Conductor of the Orchestre de Pau Pays de Béarn. From 2006 he was Musical Director of the prestigious New York City Ballet, and in 2012 was appointed head of the legendary Lamoureux Orchestra. The following year he was made a Chevalier des Arts et Lettres by the Minister of Culture and Communication in France, and in 2015 was awarded by the Académie des Beaux-Arts of the Académie Française.

Karoui has formed an orchestra of young people mainly drawn from the region around the city of Pau, capital of the Béarn department in the Aquitaine region, with the intention of restoring the unique cultural identity of the region. This programme, entitled "El Camino Pau", has been a real success with families and children. In 2017 he celebrated his 15th anniversary as Musical Director of the Orchestre de Pau Pays de Béarn, where he has been widely praised for his remarkable work.

Regularly conducting the Vienna Philharmonic Orchestra for ballets at the Staatsoper, Karoui distinguished himself in 2019 in Amsterdam by conducting the Dutch Ballet Orchestra in a programme entitled "Best of Balanchine", and in Hong Kong where he conducted *Swan Lake* as part of an anniversary programme of the Hong Kong Sinfonietta and Hong Kong Ballet.

法克絲 VALENTINA FARCAS

女高音 Soprano

© Dario Acosta



法克絲曾與眾多世界一流的當代指揮家和導演合作，包括梅狄、夏伊、佩特連科、梵志登、亞奴閣、馬素、雷西、雅各斯、比昂迪、波頓、巴乎·約菲、泰特、巴圖烈第、德比利、漢高布洛克、迪瑪奇、費歷薩和賀格活特等指揮大師，以及卡臣、赫爾海姆、米基歷圖、科斯基、彼利、丹尼爾·阿巴度、姬絲汀娜·梅狄和約斯登等著名導演。她曾於維也納劇院、薩爾斯堡音樂節、都靈皇家劇院、佛羅倫斯五月音樂節、柏林喜歌劇院、達拉斯歌劇院、那不勒斯聖卡洛劇院、阿姆斯特丹荷蘭歌劇院、里昂國家歌劇院、德累斯頓森帕歌劇院、拉維納音樂節、洛桑歌劇院、香榭麗舍大劇院、圖魯茲首都劇院、智利聖地亞哥市劇院以及維也納金色大廳等著名場地及音樂節獻藝。

法克絲近期的重要演出包括：與指揮長野健兩度合作，分別於波恩貝多芬音樂節中演出貝多芬《莊嚴彌撒曲》，以及在科隆大教堂舉行的全國電視轉播音樂會中亮相；在古阿瑞羅棒下與古本江樂團合演馬勒第四交響曲；與萊比錫布業大廳樂團演出貝多芬音樂會詠嘆調〈啊，不忠的人〉；在卡臣於蘇黎世歌劇院全新製作、由雷西指揮的李察·史特勞斯歌劇《阿拉貝拉》中首度出演芊卡一角；參與佛羅倫斯五月音樂節中由雷西指揮的馬勒第八交響曲演出；以及在布拉姆斯《德意志安魂曲》於不來梅大教堂首演150週年的紀念演出中，與巴乎·約菲和不來梅德意志室樂團合作，擔任女高音獨唱。

Valentina Farcas has worked with some of the foremost conductors and directors of our time including Maestros Riccardo Muti, Riccardo Chailly, Kirill Petrenko, Jaap van Zweden, Nikolaus Harnoncourt, Kurt Masur, Fabio Luisi, René Jacobs, Fabio Biondi, Ivor Bolton, Paavo Järvi, Jeffrey Tate, Bruno Bartoletti, Bertrand de Billy, Thomas Hengelbrock, Alessandro De Marchi, Riccardo Frizza, Christopher Hogwood and directors Robert Carsen, Stefan Herheim, Damiano Michieletto, Barrie Kosky, Laurent Pelly, Daniele Abbado, Cristina Muti, Guy Joosten and others. She has performed at the Theater an der Wien, Salzburg Festival, Teatro Regio Torino, Maggio Musicale Fiorentino, Komische Oper Berlin, Dallas Opera, Teatro di San Carlo Napoli, De Nederlandse Opera Amsterdam, Opéra National de Lyon, Semperoper Dresden, Ravenna Festival, Opéra de Lausanne, Théâtre des Champs-Élysées, Théâtre du Capitole de Toulouse, Teatro Municipal de Santiago in Chile and the Wiener Musikverein.

Recent appearances include: Beethoven's *Missa Solemnis* in the Beethovenfest Bonn and a nationally televised concert from the Kölner Dom, both conducted by Kent Nagano; Mahler's Symphony no. 4 with Giancarlo Guerrero and the Gulbenkian Orchestra; Beethoven's *Ah! Perfido* with the Gewandhaus Leipzig; her debut in the role of Zdenka in Richard Strauss' *Arabella* in a new Robert Carsen production and Fabio Luisi at Opernhaus Zürich; Mahler's Symphony no. 8 with Fabio Luisi at Maggio Musicale Fiorentino; and the soprano solo in Brahms' *Ein deutsches Requiem* with Paavo Järvi and the Deutsche Kammerphilharmonie Bremen for the 150th anniversary of the Premiere in the Bremen Cathedral.





BLOOM IN HARMONY



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艾樂冊 ISAAC DROSCHA

主持 Presenter



艾樂冊，低男中音歌劇歌唱家，畢業於密歇根大學，擁聲樂表演博士學位，現為香港科技大學人文學部教學人員。艾氏亦為科大年度文化節目「科大音樂劇」擔當藝術總監及聲樂導師，並出任科大都會音樂節的聯合藝術總監及科大逸夫演藝中心的藝術總監。

艾氏舞台經驗豐富，曾於美國為多個藝團擔綱演出，當中包括狄蒙城市歌劇院、密歇根歌劇院、新澤西歌劇院以及娜堡歌劇院。他的歌藝精湛，屢獲好評：「巧妙演繹了法斯塔夫」、「在同一角色中，艾樂冊的聲線靈巧且有力，將小丑角色演繹得維妙維肖」。

艾氏曾參演的著名作品包括《西維利亞理髮師》、《費加羅的婚禮》、《浪子的歷程》、《蝴蝶夫人》、《愛情靈藥》、《魔笛》、《蝙蝠》、《法斯塔夫》和《阿納索斯島上的阿麗雅德妮》。他是一位多產的清唱劇和藝術歌曲表演者，最近參與了兩套由香港電台製作的歌劇電影——《管家女僕》和《麗塔》，並不時在港台電台及電視節目中作聲樂演出。

Isaac Droscha, operatic bass-baritone, holds a Doctorate in Vocal Performance from the University of Michigan and is currently a faculty in the Division of Humanities at The Hong Kong University of Science and Technology (HKUST). He is the Artistic Director and vocal coach of the “HKUST Musical!”, which he also helps coordinate. He is also the Co-Artistic Director of the HKUST Cosmopolis Festival and the Artistic Director of Shaw Auditorium at HKUST.

He has performed roles with various companies in the US, including the Des Moines Metro Opera, Michigan Opera Theatre, Opera New Jersey and Arbor Opera Theater. His performances have received numerous positive reviews, including: “ingenious in his portraying of Falstaff” and “Isaac Droscha, in the same role, was blessed with an extremely robust and agile voice, and behaved onstage like a true commedia dell’arte clown.”

Some of his notable performances include roles in *Il barbiere di Siviglia*, *Le Nozze di Figaro*, *The Rake’s Progress*, *Madama Butterfly*, *L’Elisir d’Amore*, *Die Zauberflöte*, *Die Fledermaus*, *Falstaff* and *Airadne auf Naxos*. Droscha was also recently featured in two films produced by RTHK based on the operas *La Serva Padrona* and *Rita*. He regularly performs with Hong Kong Musica Viva. A prolific concert performer of oratorio and art song, he also frequently lends his voiceover talents to radio and television at RTHK.

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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 orchestras. 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 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 Season, a position he holds 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

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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, 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 Jing Wang
樂團首席
Concertmaster

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

許致兩 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
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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

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李嘉黎 Li Jiali ■
熊谷佳織 Kaori Wilson ▲
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關統安 Anna Kwan Ton-an
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Paganini Project

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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

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為支持港樂首演《指環》四部曲，

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- Paul and Leta Lau
- 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"

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- 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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VARESE	<i>Density 21.5</i>
TAKEMITSU	<i>Rain Tree</i>
TAN Dun	<i>In Distance</i>
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HK Phil mixed ensemble
Jerome Hoberman, narrator

4
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翁倩勳	《芬布爾之冬》
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何嘉雯	《覓》
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Fayçal Karoui, conductor
Charlotte Bray,
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7
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港樂@自由空間：譚盾 | 六月雪
HK Phil @ Freespace: Tan Dun | Snow in June

王靖	《小石潭記》
基治	《構造三》
夏利遜	小提琴敲擊樂協奏曲
譚盾	《悲歌：六月雪》
Jing WANG	<i>Record of the Little Rock Pond</i>
John CAGE	<i>Third Construction</i>
HARRISON	Concerto for Violin with Percussion Orchestra
TAN Dun	<i>Elegy: Snow in June, for Cello & Percussion Quartet</i>

王亮，小提琴
鮑力卓，大提琴
港樂敲擊樂小組
Wang Liang, violin
Richard Bamping, cello
HK Phil Percussion Section

11
JUN 2022

SAT 8PM
CC
\$400 \$300 \$200

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法朗克	《被詛咒的獵人》
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Robert Reimer, conductor
Andrew Ling, viola

18
JUN 2022

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雷史碧基	《羅馬之松》
RESPIGHI	<i>Fountains of Rome</i>
OZNO	<i>Piccolo Concerto (World Premiere)</i>
RESPIGHI	<i>Pines of Rome</i>

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