

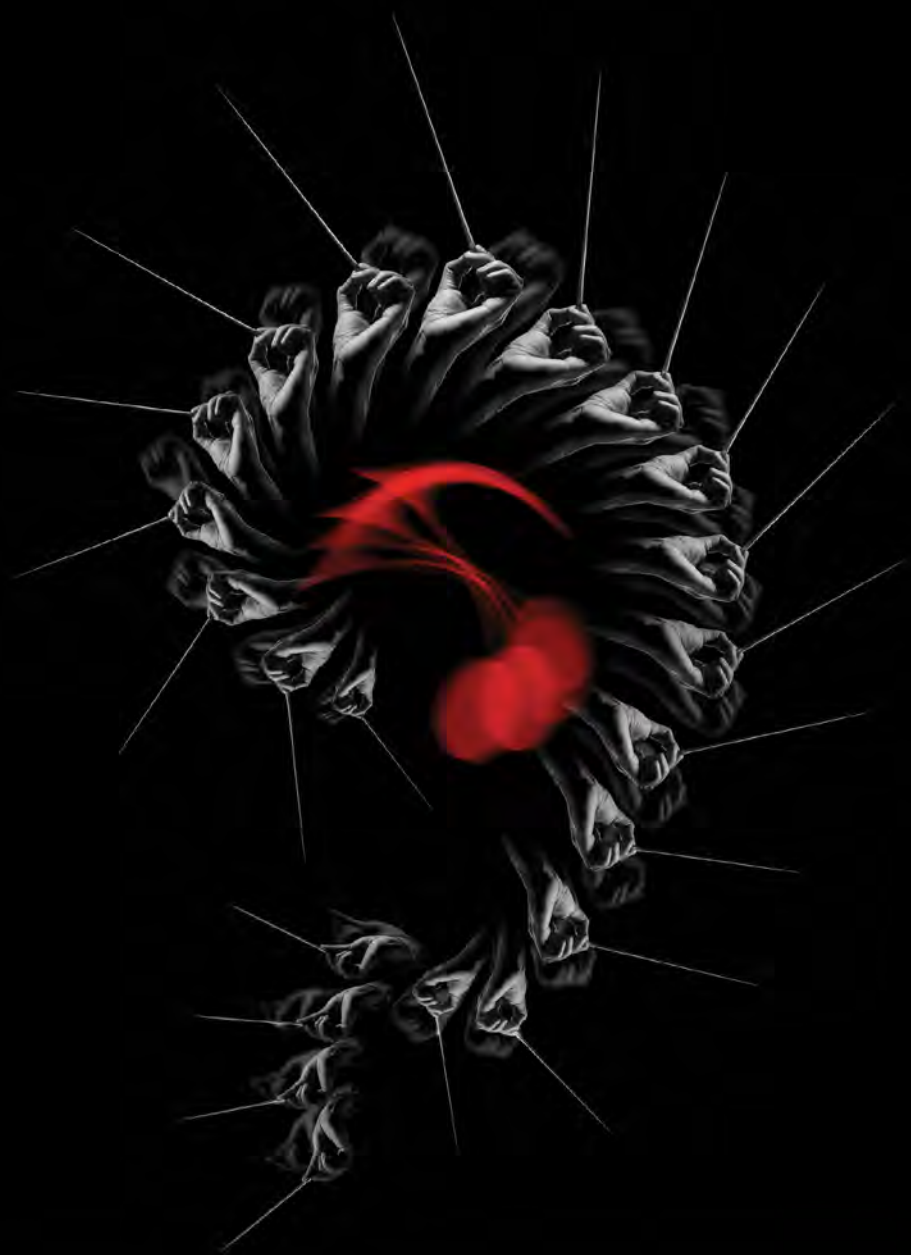
# 交響舞曲 SYMPHONIC DANCES

1 & 2-2-2013  
Fri & Sat 8pm  
Hong Kong Cultural Centre  
Concert Hall

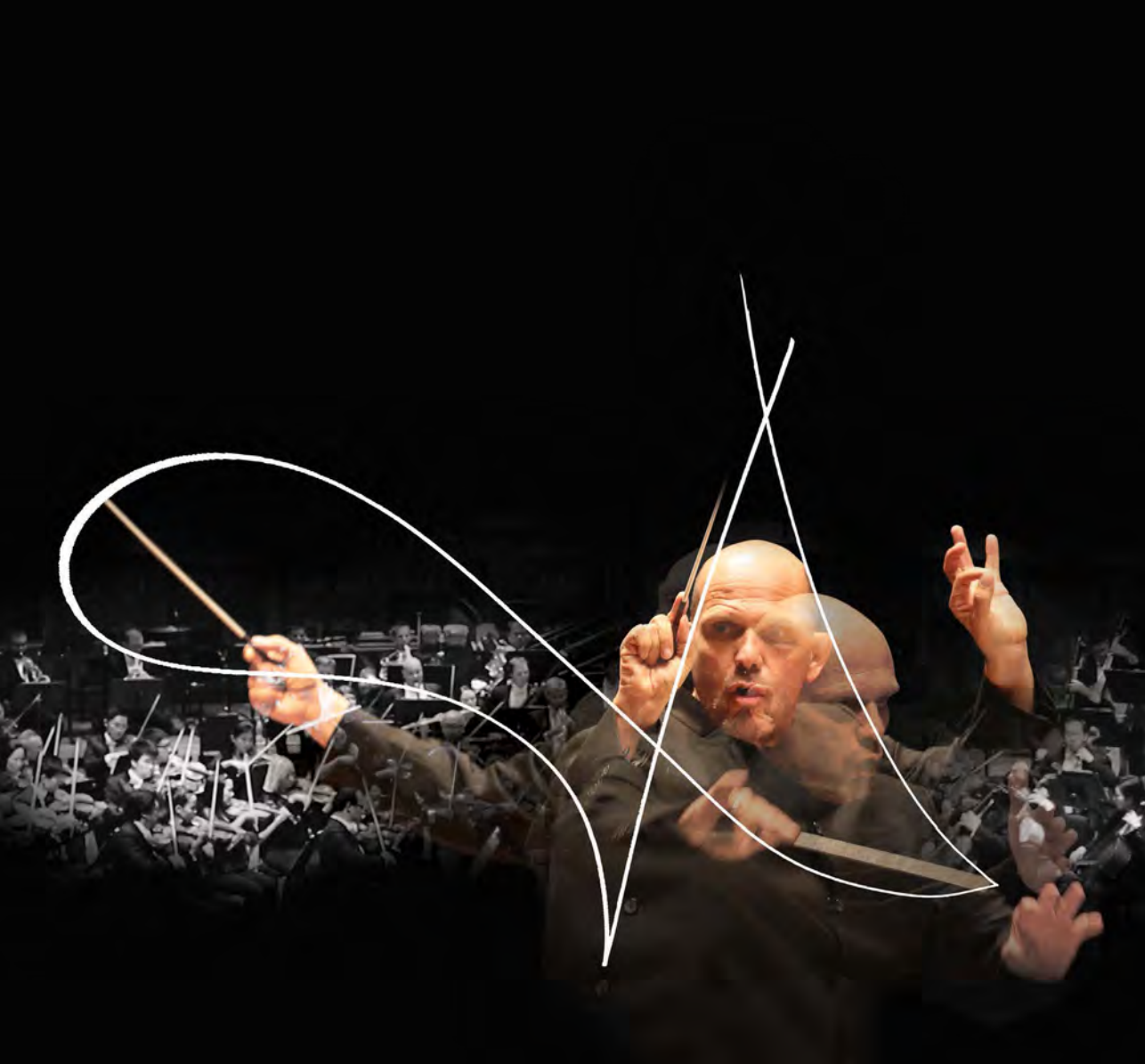
梵志登 Jaap van Zweden  
音樂總監 Music Director

香港管弦樂團由香港特別行政區政府資助，香港管弦樂團為香港文化中心場地伙伴  
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# 交響舞曲

## SYMPHONIC DANCES

RAVEL

~16'

拉威爾：《高貴與傷感的圓舞曲》

*Valses nobles et sentimentales*

P. 8

TAN DUN

~35'

譚盾：樂隊協奏曲（自《馬可勃羅》）

時空之光  
市集之氣味  
沙漠的拉格  
皇城

Concerto for Orchestra (from *Marco Polo*)

Light of Timespace  
Scent of Bazaar  
The Raga of Desert  
The Forbidden City

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中場休息 interval

RACHMANINOV

~35'

拉赫曼尼諾夫：《交響舞曲》

不是快板  
稍快的行板（圓舞曲速度）  
甚緩板—活潑的快板

*Symphonic Dances*

Non allegro  
Andante con moto (Tempo di Valse)  
Lento assai - Allegro vivace

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伍爾夫·指揮

Hugh Wolff, conductor

P. 15



請勿飲食  
No eating or drinking



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No photography, recording or filming



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and other electronic devices



演奏期間請保持安靜  
Please keep noise to a minimum  
during the performance



請留待整首樂曲完結後才報以掌聲鼓勵  
Please reserve your applause until  
the end of the entire work



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2月1日的音樂會由香港電台第四台（FM97.6-98.9兆赫）錄音，並將於2月8日（星期五）晚上8時播出及2月13日（星期三）下午2時重播。

The concert on 1st Feb is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz) and will be broadcast on 8th Feb (Fri) at 8pm with a repeat on 13th Feb (Wed) at 2pm.

# J A A P

## VAN ZWEDEN

[ 🗣️ ] Yaap fun Zvay-den]

### Definitions of JAAP VAN ZWEDEN

- 1 The eighth Music Director of the Hong Kong Philharmonic  
香港管弦樂團第八任音樂總監
- 2 One of today's most sought-after conductors  
當今最炙手可熱的指揮家之一
- 3 *Musical America's* Conductor of the Year for 2012  
《音樂美國》二零一二年度指揮家
- 4 Music Director of the Dallas Symphony Orchestra  
達拉斯交響樂團音樂總監
- 5 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra  
荷蘭皇家音樂廳樂團史上最年輕團長
- 6 Born in Amsterdam on 12 December 1960. Married with a daughter  
and three sons 一九六零年十二月十二日生於荷蘭阿姆斯特丹，  
已婚，育有一女三子

### Synonyms of JAAP VAN ZWEDEN

- 1 Kinetic... 躍動 *New York Times* 《紐約時報》
- 2 Hyper-dynamic... 活力非凡 *Financial Times* 《金融時報》
- 3 Swift... 機敏 *The Guardian* 《衛報》

# HK Phil

### Definitions of HK Phil

- 1 Hong Kong's first professional orchestra since 1974  
自一九七四年起香港的首個職業樂團
- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
- 3 Busy performance schedule of over 150 performances reaching 200,000+  
listeners each season 演出頻繁，每季上演逾一百五十場音樂會，  
吸引聽眾達二十多萬人
- 4 Large-scale symphonic event *Swire Symphony Under The Stars*, bringing  
classical music to the community 年度大型交響演奏 —  
太古「港樂·星夜·交響曲」將音樂帶到社區
- 5 Comprehensive education and outreach programmes to invest in Hong Kong's  
musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City  
巡迴世界各地演出，弘揚香港—亞洲國際都會

林木  
凡  
faan<sup>6</sup>

志登

〔梵志：清淨之志，登：達到〕



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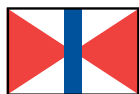
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## 拉威爾 《高貴與傷感的圓舞曲》

MAURICE RAVEL (1875-1937)

### *Valses nobles et sentimentales*

中板	Modéré (Moderate)
緩慢地	Assez lent (Rather slow)
中板	Modéré (Moderate)
生氣勃勃地	Assez animé (Rather lively)
緩板	Presque lent (Almost slow)
活潑地	Vif (Vivid)
頗活潑地	Moins vif (Less vivid)
跋：緩板	Epilogue: lent (Epilogue: slow)

《高貴與傷感的圓舞曲》原是鋼琴獨奏曲，1911年5月在巴黎首演。可是首演當日拉威爾的遭遇不很愉快。演出由一個新成立的激進音樂組織—獨立音樂協會主辦，嘗試把新作品以匿名方式發表，演出後再邀請觀眾辨識作品出自哪位作曲家手筆。

拉威爾本人既然有份促進獨立音樂協會成立，也是該會督導委員會成員，無疑覺得把自己的最新作品用這種方式發表也不錯。可是事與願違，雖然小部份觀眾認出這些圓舞曲出自拉威爾手筆，卻也有人認為作曲家另有其人—有人猜是薩蒂，有人猜是匈牙利作曲家高大宜。更糟的是，有些學識淵博的朋友認為曲子肯定與拉威爾無關，甚至大喝倒采、出言奚落，而作曲家為了尊重這次演出的意念，唯有不動聲色。

幾個月後，他把《高貴與傷感的圓舞曲》改編成管弦樂曲，為自己撰寫的芭蕾舞短劇《阿迪萊德，或花的語言》伴奏。《阿迪萊德》1912年6月在夏特萊劇院首演，但反應也不太好。可是樂曲脫離了芭蕾舞之後，在音樂廳內卻大受歡迎。

The first performance of the *Valses nobles et sentimentales* (Noble and sentimental waltzes), in its original solo piano version, in Paris in May 1911 was not one of Ravel's happiest concert hall experiences. The occasion was a concert of the Société Musicale Indépendante (SMI), a recently set up radical organisation trying out the idea of presenting new music anonymously and asking the audience to identify the composers afterwards.

Having been influential in forming the SMI and being a member of the steering committee, Ravel no doubt felt that it would be a good thing to have his latest score introduced in that way – only to find that, although a tiny proportion of the audience identified the authorship of the waltzes correctly, there were votes also for Erik Satie and the Hungarian, Zoltán Kodály, amongst others. Worse still, knowledgeable friends who were confident that Ravel could have nothing to do with it, greeted the new work with boos and jeers while the composer, in keeping with the spirit of the occasion, attempted to keep a straight face.

He had little more luck when, a few months later, he orchestrated the *Valses nobles et sentimentales* for a short ballet to his own libretto, *Adélaïde, ou le langage des fleurs* (Adelaide, the language of flowers), which was given a couple of performances at the Théâtre du Châtelet in June 1912. In the concert hall, however, away from its ballet scenario, the work has been very much more successful.

第一首圓舞曲甚有敲擊樂效果，巴松管奏出短暫的溫柔圓滑奏對句。第二首圓舞曲由哀傷的木管樂奏出，名符其實是「傷感」。第三首清麗迷人，與《鵝媽媽》相似，先後兩次預示了第四首圓舞曲的切分節奏主題。第四首雖然有圓滑奏樂句和附點節奏，卻打破了「快—慢」的速度組合，速度比前一首更快。至於之後兩首圓舞曲，第五首親切感人，和聲巧妙，流露「傷感的」氣氛，第六首與第三首類似，但速度更快，「高貴」的氣質相呼應。

作曲家說第七首是《高貴與感傷的圓舞曲》中最特別的一首。無疑，這一首風格上接近約翰·史特勞斯多於舒伯特，拉威爾後來在《圓舞曲》中對維也納圓舞曲推崇備至，在此也有跡可尋。〈跋〉令人有再現的印象，之前各首圓舞曲（除了第五首）的意象隱隱約約地重現眼前。

中譯：鄭曉彤

The prominently percussive first waltz has a gently if fleetingly legato countersubject introduced by bassoon. The second waltz, with its plaintive woodwind, is definitely 'sentimental'. The third, a charming stray from *Ma mère l'Oye* (Mother Goose), twice foreshadows the syncopated main theme of the fourth which, in spite of its legato phrasing and dotted rhythms, breaks the quick-slow tempo pattern by being quicker than its predecessor. Of the next pair of waltzes, the intimately expressive and exquisitely harmonised fifth is the 'sentimental' partner and the sixth, which is a quicker variant of the third, is its 'noble' counterpart.

The composer declared that the seventh was the most characteristic of the *Valses nobles et sentimentales*. Certainly, in its stylistic alignment to Johann Strauss rather than Schubert, it is a clear anticipation of Ravel's later apotheosis of the Viennese waltz in *La Valse*. It is followed by a highly poetic Epilogue which acts as an impressionistic kind of recapitulation by recalling more or less clear images of all except the fifth of the preceding waltzes.

Gerald Larner

#### 編制

兩支長笛、兩支雙簧管、英國管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、大鼓、鈸、小鼓、三角鐵、鈴鼓、鐘琴、兩座豎琴、鋼片琴及弦樂組。

#### INSTRUMENTATION

Two flutes, two oboes, cor anglais, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, snare drum, triangle, tambourine, glockenspiel, two harps, celesta and strings.

譚盾 樂隊協奏曲〔自《馬可勃羅》〕

TAN DUN (b. 1957)

Concerto for Orchestra (from *Marco Polo*)

時空之光  
市集之氣味  
沙漠的拉格  
皇城

Light of Timespace  
Scent of Bazaar  
The Raga of Desert  
The Forbidden City

樂隊協奏曲乃為2012年北京音樂節所寫，與譚盾的舊作歌劇《馬可勃羅》（1996年5月7日在慕尼黑首演）和一首為十二把大提琴而寫的協奏曲有很深的淵源，後者原以《神秘之地》為標題，後易名為《馬可勃羅的四條秘道》，2004年應柏林愛樂樂團委約而寫。樂隊協奏曲收錄於香港管弦樂團的最新譚盾專輯，作品全部由作曲家親自指揮，拿索斯發行。

傳奇威尼斯商人馬可勃羅在亞洲周遊列國，據說曾長期逗留中國—譚盾難免被這樣一個人物吸引。譚盾也形容自己是個「到處遊歷，吸收各種文化」的人。他生於中國，現居美國，也顯然踏上了他在馬可勃羅身上發現的「三種旅程」—「地域、音樂和靈性的旅程」。地域元素明顯反映在協奏曲四個樂章的標題上，而且與他曾在波斯、印度和中國遊歷有關。音樂旅程可見於他將常見的西洋樂團樂器與傳統中國樂器並列，還有不尋常地要求樂手不用樂器來發聲（例如叫喊和跺腳）。靈性旅程方面，作曲家寫道：「我常常回到自己的秘密國度，這首樂曲也好，另一首樂曲也好，不時造訪那內在的創作之源。我在那秘密國度裡，常常有各種技術上和精神上新意。」

Concerto for Orchestra, written for the 2012 Beijing Music Festival, owes its origins to his opera *Marco Polo*, first staged in Munich on 7th May 1996, and a concerto for 12 cellos (originally called *Secret Land* and subsequently renamed *Four Secret Roads of Marco Polo*) commissioned by the Berlin Philharmonic Orchestra in 2004. The Concerto for Orchestra is featured on a new Naxos CD of music composed and conducted by Tan Dun with the Hong Kong Philharmonic.

It is inevitable that Tan Dun should have been attracted by the figure of Marco Polo, the legendary Venetian traveller who travelled extensively in Asia, and is reputed to have spent much time in China. Tan Dun, too, has described himself as a man who “travels the world absorbing its cultures” and, while born in China and currently resident in the USA, has clearly followed the “three journeys” he has identified in the life of Marco Polo; “geographical, musical and spiritual”. The geographical element is very evident in the titles of the Concerto’s four movements which refer to his travels in Persia, India and China. The musical journey is evident in the combination of conventional western orchestral instruments with traditional Chinese ones juxtaposed with very unconventional use of the musicians to create sound by non-instrumental means (such as shouting and stamping of feet). As for the spiritual journey, the composer has written that “I always retreat to my own secret land, that inner creative source that I revisit from time to time, from piece to piece. There are always different technical and spiritual inventions in my secret land”.

事實上，譚盾自言此曲開始時是個靈性旅程：「在**第一樂章**，馬可勃羅在時空裡經歷這個靈性的旅程。銅管和弦樂前後滑動，仿如忽明忽暗的燈光，又像墨水滴在宣紙上。」樂章有種不斷前進的感覺，有人可能會以寓言視之——放下熟悉的歐洲聲音，走進陌生奇特的亞洲敲擊樂聲響。

譚盾擅長寫作歌劇和電影配樂，這一點在生動的**第二樂章**表露無遺。這個樂章帶有東方市集的嘈吵喧鬧、擁擠雜亂的特色。作曲家自言「小號和銅管代表香辣的味和濃烈的香氣」。 **第三樂章**印度音樂也同樣形象鮮明——孤單的巴松管首先響起，然後樂手竊竊私語，各種木管樂器奏出炫技樂段，低音持續音經常在底下響起，整體上模仿西塔琴的聲音。音樂漸漸推向狂熱激昂的高潮，接著一個宏亮的和弦標誌著**第四樂章**開始：馬可勃羅進入皇城。譚盾寫道：「我嘗試想像馬可勃羅在皇城見到的、聽到的光線、色彩和聲音。」

中譯：鄭曉彤

Indeed, according to Tan Dun, it is with a spiritual journey that the work opens; "In the **first movement** Marco Polo is making his spiritual journey through time and space. The brass and strings slide back and forth, much like the fading in and out of light or the dropping of ink on calligraphy paper." Some might also recognise in the sense of relentlessly journeying forward an allegory for leaving behind familiar sounds of Europe and passing into the strange and exotic sounds of Asian percussion.

Tan Dun, the composer of opera and cinema scores, comes into his own with the vividly picturesque **second movement**. Here we have the noise, bustle and teeming chaos of an Eastern market with, according to the composer, "the trumpets and brass representing the spicy flavours and powerful perfumes." Equally vivid are the images of Indian music conjured up in the **third movement** heralded by a solitary bassoon which is answered by the whispered utterances of the musicians themselves, while virtuoso appearances of the various members of the woodwind family, often over a low drone, mimics the sound of a sitar. It builds to a dramatically manic climax, after which a massive chord marks the start of the **fourth movement** and Marco Polo's entrance into the Forbidden City. "I was trying to imagine what kind of light, colour and sound he saw and heard there," writes Tan Dun.

Dr Marc Rochester

#### 編制

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、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、馬林巴琴、響木、小鼓、大鼓、中國鑼、康加鼓、鈴鼓、鐵罐、響板、輪鼓、鑼、牛鈴、懸鼓、水琴、西藏頌鉢、豎琴及弦樂組。

#### INSTRUMENTATION

Three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, marimba, wood blocks, snare drum, bass drum, Chinese gong, congas, tambourine, metal cans, slapstick, Roto toms, tam-tams, cowbells, suspended cymbal, waterphone, Tibetan singing bowl, harp, and strings.

# 譚盾 樂隊協奏曲〔自《馬可勃羅》〕

## TAN DUN (b. 1957)

### Concerto for Orchestra (from *Marco Polo*)

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Photo: Nana Watanabe



意念新穎，多才多藝的作曲家/指揮家譚盾的作品跨越古典、多媒體、東方和西方音樂系統的界限，已在世界樂壇上留下深刻的印記。譚盾的作品以反映其獨特的作曲意念和個人思想為主—包括把童年時代有關僧道的回憶寫成一系列交響樂作品、好些結合自然世界的作品和多媒體協奏曲。歌劇在他過去十年的作品中佔有重要地位，最近一齣是2006年12月在大都會歌劇院首演的《秦始皇》，秦始皇則由杜鳴高飾演。2008年，譚盾應谷歌/YouTube委約，寫作第一網絡交響曲：《英雄》，成為世界上第一個合作式網上樂隊的焦點。近作包括鋼琴協奏曲《火》〔為朗朗與紐約愛樂樂團而寫〕、小提琴協奏曲《愛》〔為小提琴家林昭亮而寫〕和《土樂》〔為陶敲擊與樂隊而寫〕。在他大量的電影配樂中，《臥虎藏龍》〔李安導演〕更贏得奧斯卡獎最佳配樂獎。譚盾的作品由G. Schirmer出版社獨家出版。

The conceptual and multifaceted composer/conductor **Tan Dun** has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical, multimedia, Eastern and Western musical systems. Central to his body of work, Tan Dun has composed distinct series of works which reflect his individual compositional concepts and personal ideas – among them a series which brings his childhood memories of shamanistic ritual into symphonic performances; works which incorporate elements from the natural world; and multimedia concerti. Opera has a significant role in Tan Dun's creative output of the past decade, mostly recently with the première of *The First Emperor* by the Metropolitan Opera in December 2006 with a title role created for Plácido Domingo. In 2008, Tan composed Internet Symphony No. 1: *Eroica* commissioned by Google/YouTube as the focal point for the world's first collaborative online orchestra. Recent works include piano concerto *The Fire* for Lang Lang and the New York Philharmonic, violin concerto *The Love*, for violinist Cho-Liang Lin, and Earth Concerto for Ceramic Percussion and Orchestra. Of his many works for film, Tan Dun's score for Ang Lee's film, *Crouching Tiger, Hidden Dragon*, received an Oscar Award for best original score. His music is published exclusively by G. Schirmer, Inc.

# 拉赫曼尼諾夫 《交響舞曲》，Op.45

## SERGEI RACHMANINOV (1873-1943)

### *Symphonic Dances, Op.45*

不是快板  
稍快的行板  
〔圓舞曲速度〕  
甚緩板—活潑的快板

Non allegro  
Andante con moto (Tempo di Valse)  
Lento assai – Allegro vivace

拉赫曼尼諾夫最後一首重要作品是《交響舞曲》。他把《交響舞曲》交給奧曼迪和費城管弦樂團，準備在紐約舉行的五場「拉赫曼尼諾夫回顧展」中演出，1941年1月3日首演。

拉赫曼尼諾夫雖然在美國定居，卻一直毋忘祖國。他在美國的房子刻意仿照自己年輕時在俄國郊區的住處來興建，家中清一色聘用俄裔傭人，生活習慣和方式跟在俄國毫無二致。他的音樂精力全都花在演奏上，即使健康愈來愈差，也繼續舟車勞頓，每年在美國各地巡迴演出。緊迫的日程終於令他吃不消。1939年8月，他自歐洲巡迴演出（那是他最後一次在歐洲巡迴演出）回來後，在長島租了一座莊園居住，寫下《交響舞曲》——而當時他已深受腰痛、嚴重關節炎和全身疲勞困擾。

拉赫曼尼諾夫原本採用的標題是「幻想舞曲」，而且在編舞家福金的慫恿下（他希望根據此曲編寫芭蕾舞劇），為三個樂章分別取名〈中午〉、〈日暮〉和〈午夜〉，但出版前卻把標題全部刪去，希望聽眾欣賞音樂本身的特質，毋須依靠額外的內容大綱。打從樂曲開端，作曲家就流露出對各種樂器音色的迷戀。〈第一舞曲〉大量運用木管樂，開首的短小樂思由三個音組成，先在雙簧管響起，然後單簧管、巴松管和低音單簧管相繼緊密交接，約在樂章中段，中音薩克

The last significant work Sergei Rachmaninov was ever to compose, was the *Symphonic Dances*, which he presented to Eugene Ormandy and the Philadelphia Orchestra to perform at a five-concert “Rachmaninov Retrospective” series in New York, the work receiving its première on 3rd January 1941.

Rachmaninov did not exactly leave Russia behind when he settled in America. His house was deliberately modelled on the Russian country residence of his youth, he employed only Russian servants, he entertained mostly Russian guests, and the customs and lifestyle within the household were totally Russian. Rachmaninov channelled his musical energies into performance and despite rapidly deteriorating health, made exhaustive annual concert tours across the USA. The strain eventually told on him and in August 1939 having returned from what was to be his last European tour, he rented an estate on Long Island and, suffering from painful lumbago, crippling arthritis and general fatigue, set down to write the *Symphonic Dances*.

Rachmaninov originally intended to call them “Fantastic Dances” and, prompted by the choreographer Mikhail Fokine who hoped to devise a ballet around the music, gave each of the movements titles - respectively “Midday”, “Twilight” and “Midnight” - withdrawing them before publication so that the music could be appreciated in its own right, without extra musical programmes. From the very start Rachmaninov reveals his fascination with the different sounds created by the individual instruments of an orchestra. The **First Dance** makes much use of the different members of the woodwind family, the oboe, clarinet, bassoon and bass clarinet introducing in quick succession at the very outset a tiny three-note idea, and the alto saxophone pouring its heart out in a mournful melody about halfway through. Just before the end of the dance it seems as if the sun briefly shines in a passage which represents, in many ways, Rachmaninov

# 拉赫曼尼諾夫 《交響舞曲》，Op.45

## SERGEI RACHMANINOV (1873-1943)

### *Symphonic Dances, Op.45*

---

管奏起憂傷的旋律，彷彿在傾訴哀腸似的。樂曲將近結束時，似乎有一陣陽光普照的時間——從許多方面來說，這一段代表作曲家終於讓第一交響曲的幽靈安息（第一交響曲1897年首演一蹶塗，幾乎令他自尋短見）。第一交響曲與〈第一舞曲〉的結尾幾乎一模一樣，都是根據古老的聖詠《震怒之日》寫成，而《震怒之日》傳統上則與死亡有關。

〈第二舞曲〉先由配弱音器的銅管樂奏出號角曲，弦樂陰鬱的圓舞曲隨即響起，《震怒之日》主題若隱若現。弦樂翩翩起舞，木管一陣風似的圍繞著弦樂旋轉，偶然也跟著舞動起來。舞曲的情緒漸漸高漲，然而銅管突然插話，迫使圓舞曲失去原本形體，彷彿變成鬼魅似的陰影。最後的一陣狂熱，在管樂與弦樂微微的顫抖下結束。

〈第三舞曲〉開始時氣氛陰沉，但在遙遠的鐘聲和有利的節奏驅使下，音樂呈現出緊張、激動的面貌。樂曲中段是個充滿依戀、偶然會變得激越的長篇樂段，彷彿作曲家在回望那失去的國度、失去的時代。小提琴奏出閃閃生輝的主題——卻原來又是根據《震怒之日》主題寫成——這一刻，大家都確實體會到此曲是他的「天鵝之歌」了。

中譯：鄭曉彤

finally laying to rest the ghost of his First Symphony, the disastrous reception of which back in 1897 had driven him to the brink of suicide. The First Symphony ends with an almost identical passage which is based on the ancient *Dies irae* chant traditionally associated with death.

In the **Second Dance**, after a muted brass fanfare, the strings embark on a morose waltz which again hints from time to time at the *Dies irae* theme. Flurries of woodwind swirl around the waltzing strings and occasionally join in the dance, which begins to cheer up until an abrupt brass interjection sends the waltz into an almost ghostly shadow of its former self. The movement ends with little shivers from wind and strings.

A sombre mood prevails at the start of the **Third Dance**, but against distant bells and a thrusting rhythmic momentum, the music takes on a nervous, agitated character. There is a long and passage of pure nostalgia in the middle of the dance, as Rachmaninov seems to be looking back to a lost land and a lost time, and when the violins introduce a shimmering theme, which is none other than yet another manifestation of the *Dies irae*, we realise that this is, indeed, a composer's swan song.

Dr Marc Rochester

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#### 編制

短笛、兩支長笛、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、大號、定音鼓、大鼓、鈸、小鼓、三角鐵、鈴鼓、鑼、鐘琴、木琴、鐘、中音薩克管、豎琴、鋼琴及弦樂組。

#### INSTRUMENTATION

Piccolo, two flutes, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, bass, drum, cymbals, snare drum, triangle, tambourine, tam-tam, glockenspiel, xylophone, chimes, alto saxophone, harp, piano and strings.



## 伍爾夫

# HUGH WOLFF

指揮 Conductor

Photo: Frank Husstroehmer



“an effortlessly polished sound...  
Wolff shapes his interpretations with  
impeccable taste.”

*The New York Times*

伍爾夫是同輩中最頂尖的指揮家之一，曾與北美所有著名樂團合作，如：芝加哥、紐約、波士頓、費城、洛杉磯和三藩市交響樂團。他在歐洲同樣大受歡迎，曾與倫敦交響樂團、愛樂樂團、伯明翰市交響樂團、法國國家樂團及萊比錫布商管弦樂團合作。他經常到日本、北歐及澳洲擔任客席指揮，並經常於阿斯本、鄧肯活及拉維尼亞等重要音樂節中亮相。

伍爾夫由1988至2000年先後擔任聖保羅室樂團的首席指揮及音樂總監，並帶領樂團灌錄二十張大碟，又於美國、歐洲及日本巡迴演出。1997至2006年間，伍爾夫任職法蘭克福電台樂團首席指揮，帶領樂團巡迴歐洲、日本及中國，並於多個音樂節中演出。

伍爾夫曾為Teldec灌錄多張大碟，指揮聖保羅室樂團及愛樂樂團演出。他的Decca錄音包括一張與蒂博代及BBC交響樂團合作的大碟。他曾與漢恩為Sony Classical錄音，而同樣由Sony Classical發行的安泰爾交響曲專輯則為他贏得2001年康城古典大獎。

伍爾夫生於巴黎，父母為美國人，於哈佛大學畢業後，他憑獎學金回到巴黎進修，分別跟隨指揮大師布魯格學習指揮及梅湘學習作曲。伍爾夫和太太育有三子，現居波士頓。

Hugh Wolff is among the leading conductors of his generation. He has appeared with all the major North American orchestras including those of Chicago, New York, Boston, Philadelphia, Los Angeles and San Francisco. He is much in demand in Europe, where he has worked with the London Symphony, Philharmonia, City of Birmingham Symphony, Orchestre National de France and Leipzig Gewandhaus. He is a regular guest conductor with orchestras in Japan, Scandinavia and Australia and a frequent conductor at festivals, including Aspen, Tanglewood and Ravinia.

Wolff was Principal Conductor and then Music Director of the Saint Paul Chamber Orchestra (1988-2000) with whom he recorded twenty discs and toured the United States, Europe and Japan. He was later Principal Conductor of the Frankfurt Radio Orchestra (1997-2006). Together they have toured Europe, Japan and China, and appeared at numerous festivals.

Wolff has an extensive discography on the Teldec label with the St Paul Chamber Orchestra and the Philharmonia Orchestra. His recordings for Decca include a disc with Jean-Yves Thibaudet and the BBC Symphony Orchestra. He has also recorded with Hilary Hahn for Sony Classical, which along with the disc of Antheil symphonies, won a 2001 Cannes Classical Award.

Born in Paris to American parents, Wolff graduated from Harvard and returned on a fellowship to Paris, where he studied conducting with Charles Bruck and composition with Olivier Messiaen. Wolff and his wife have three sons and live in Boston.



港樂  
HKPhil

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Review on Jaap van Zweden and the New York Philharmonic, *The New York Times*

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音樂總監 Music Director

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# 香港管弦樂團

# HONG KONG PHILHARMONIC



梵志登  
Jaap van Zweden  
音樂總監  
Music Director

## 第一小提琴 First Violins



尤瑟夫維奇/團長  
Igor Yuzefovich/  
Concertmaster



梁建楓/第一副團長  
Leung Kin-fung/  
First Associate  
Concertmaster



王思恆/第二副團長  
Wong Sze-hang/  
Second Associate  
Concertmaster



朱蓓/第三副團長  
Zhu Bei/  
Third Associate  
Concertmaster



毛華  
Mao Hua



程立  
Cheng Li



把文晶  
Ba Wenjing



桂麗  
Gui Li



許致雨  
Anders Hui



李智勝  
Li Zhisheng



龍希  
Long Xi



梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



王亮  
Wang Liang



徐姮  
Xu Heng



張希  
Zhang Xi

第二小提琴  
Second Violins



● 范丁  
Fan Ting



■ 趙潑娜  
Zhao Yingna



▲ 梁文瑄  
Leslie Ryang  
Moon-sun



華嘉蓮  
Katrina Rafferty



韋鈴木美矢香  
Miyaka Suzuki  
Wilson



冒田中知子  
Tomoko Tanaka Mao



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



簡宏道  
Russell Kan Wang-to



劉博軒  
Liu Boxuan



冒異國  
Mao Yiguo



潘廷亮  
Martin Poon  
Ting-leung



黃嘉怡  
Christine Wong  
Kar-ye



周騰飛  
Zhou Tengfei

中提琴  
Violas



● 凌顯祐  
Andrew Ling



■ 李博  
Li Bo



▲ 熊谷佳織  
Kaori Wilson



黎明  
Li Ming



羅舜詩  
Alice Rosen



崔宏偉  
Cui Hong-wei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



林慕華  
Damara Lomdaridze



孫斌  
Sun Bin



王駿  
Wang Jun



張殊影  
Zhang Shu-ying

- 首席 Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

大提琴  
Cellos



● 鮑力卓  
Richard Bamping



■ 方曉牧  
Fang Xiaomu



▲ 林穎  
Dora Lam



陳怡君  
Chen Yi-chun



關統安  
Anna Kwan Ton-an



陳屹洲  
Chan Ngat Chau



張明遠  
Cheung Ming-yuen



霍添  
Timothy Frank



李銘蘆  
Li Ming-lu



宋亞林  
Yalin Song

低音大提琴  
Double Basses



● 林達僑  
George Lomdaridze



▲ 姜馨來  
Jiang Xinlai



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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



● 史德琳  
Megan Sterling



▲ 盧韋歐  
Olivier Nowak

短笛  
Piccolo



施家蓮  
Linda Stuckey

雙簧管  
Oboes



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull

英國管  
Cor Anglais



史志安  
Kenny Sturgeon

單簧管  
Clarinets



● 史安祖  
Andrew Simon



▲ 史家翰  
John Schertle

低音單簧管  
Bass Clarinet



簡博文  
Michael Campbell

巴松管  
Bassoons



● 莫班文  
Benjamin  
Moermond



▲ 李浩山  
Vance Lee

低音巴松管  
Contra Bassoon



崔祖斯  
Adam Treverton  
Jones

圓號  
Horns



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



高志賢  
Marc Gelfo



李少霖  
Homer Lee Siu-lam



李妲妮  
Natalie Lewis

小號  
Trumpets



● 麥浩威  
Joshua MacCluer



▲ 莫思卓  
Christopher Moyse



華達德  
Douglas Waterston

大號  
Tuba



● 雷科斯  
Paul Luxenberg

長號  
Trombones



● 韋雅樂  
Jarod Vermette



韋力奇  
Maciek Walicki

低音長號  
Bass Trombone



韋彼得  
Pieter Wyckoff

定音鼓  
Timpani



● 龐樂思  
James Boznos

敲擊樂器  
Percussion



● 白亞斯  
Aziz D. Barnard  
Luce



梁偉華  
Raymond Leung  
Wai-wa



胡淑徽  
Sophia Woo  
Shuk-fai

豎琴  
Harp



● 史基道  
Christopher Sidenius

鍵盤  
Keyboard



● 葉幸沾  
Shirley Ip

特約樂手

中音薩克管：杜淑芝

敲擊樂器：小山理惠子\*、周展彤\*、何銘思

豎琴：黃士倫\*

FREELANCE PLAYERS

Alto Saxophone: Jennifer To

Percussion: Rieko Koyama\*, Chau Chin-tung\*, Jojo Ho

Harp: Ann Huang\*

\* 承蒙香港小交響樂團允許參與演出

\* With kind permission of the Hong Kong Sinfonietta

## 香港管弦樂團

# HONG KONG PHILHARMONIC



Photo: Keith Hiro

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至上世紀，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季將見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil will celebrate its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.

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歡迎蒞臨欣賞港樂的音樂會，我們很想聽到你的寶貴意見，好讓我們做得更好！即上 [www.hkphil.org/survey](http://www.hkphil.org/survey) 填寫問卷，成功完成的觀眾有機會贏取港樂音樂會門券兩張。



「在梵志登棒下港樂  
更上層樓……發出一  
把像歐洲一級樂團那  
豐富溫純之聲。」  
周光業《亞洲週刊》

“The players sounded on fire at times and  
were at one with the podium technically  
and conceptually. More, please, maestro.”  
Sam Olluver, *South China Morning Post*

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本港精英，組成港樂這隊音樂勁  
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其音樂總監。在未來的日子，港樂  
將繼續創新里程，籌劃國際巡演、  
與本地精英更緊密合作及舉辦大型  
音樂節目。港樂與拿索斯唱片合作  
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The Swire Group Charitable Trust has been the Principal Patron of the HK Phil for six years. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region

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It's our great pleasure to have you at this HK Phil performance; it would be an even greater pleasure to receive your valuable comments, so that we can make ourselves better. Please complete the online survey at [www.hkphil.org/survey](http://www.hkphil.org/survey) and also earn a chance of winning a pair of HK Phil concert tickets.



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Donated by Mr Patrick Wang  
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- Rare instruments donated
- Enrico Rocca (1902) Violin, played by Mr Cheng Li
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