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春之百年祭

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31-5 & 1-6-2013

Fri & Sat 8pm

Hong Kong Cultural Centre

Concert Hall



梵志登 Jaap van Zweden
音樂總監 Music Director

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春之百年祭



THE RITE CENTENARY

MOZART

~17'

莫扎特：D大調第三十一交響曲，K297「巴黎」

P. 8

極快板

行板

快板

Symphony no. 31 in D, K297 *Paris*

Allegro assai

Andante

Allegro

CHOPIN

~27'

蕭邦：《林中仙子》

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Les Sylphides

中場休息 interval

STRAVINSKY

~33'

史特拉汶斯基：《春之祭》

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第一部份：親吻大地

第二部份：偉大的犧牲

The Rite of Spring

Part I: The Kiss of the Earth

Part II: The Great Sacrifice

卡塔尼，指揮

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Oleg Caetani, conductor



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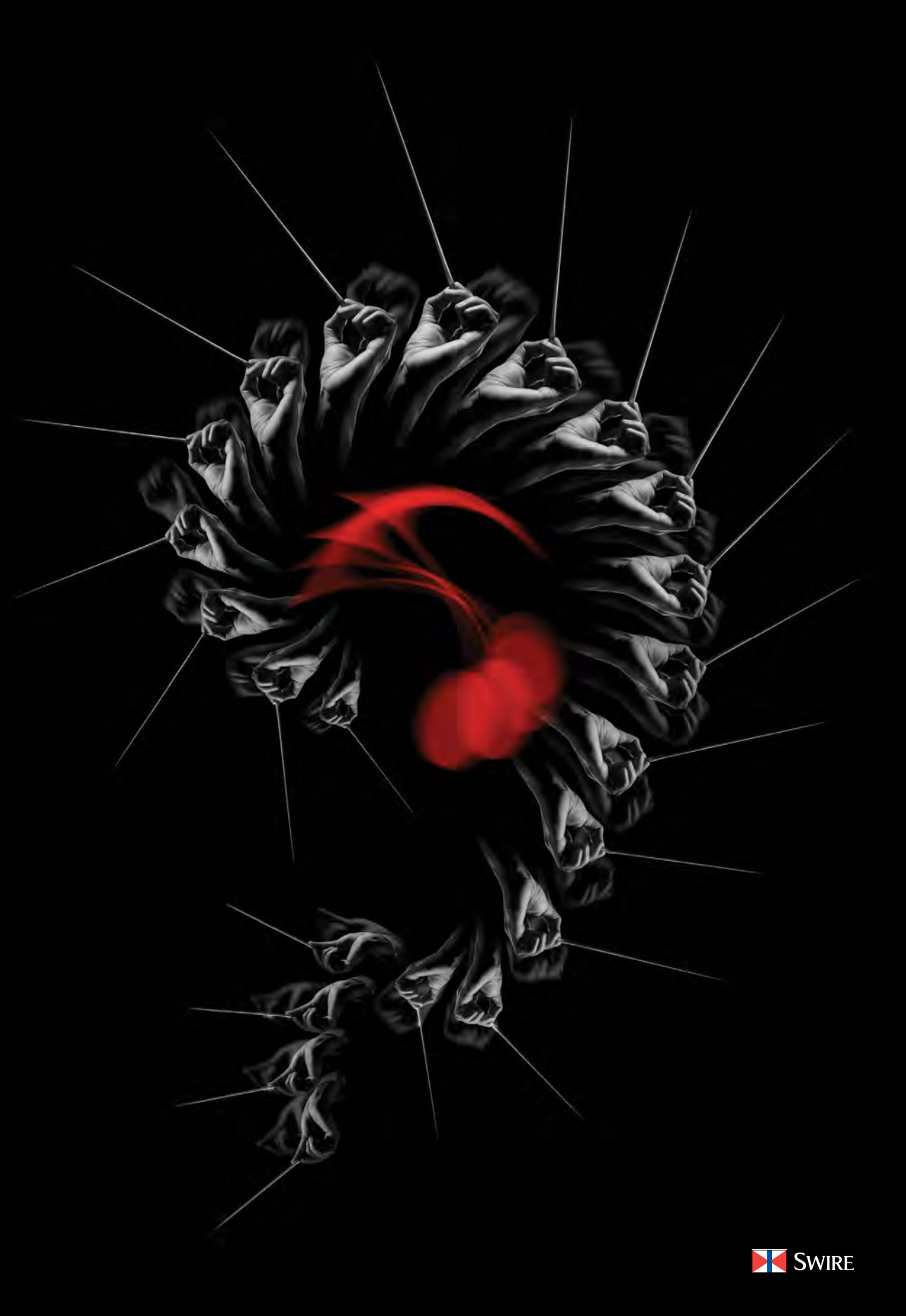
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The 31st May concert is broadcast live by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz) with a repeat on 5th Jun (Wed) at 2pm.

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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

"The orchestra (HK Phil) responded to van Zweden's grip on the soul of the piece with an impressively disciplined performance."

Sam Olliver, *South China Morning Post*

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Definitions of HK Phil

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(梵志：清淨之志，登：達到)



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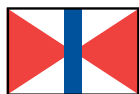
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莫扎特 D大調第三十一交響曲，K297「巴黎」

WOLFGANG AMADEUS MOZART (1756-1791)

Symphony no. 31 in D, K297 *Paris*

極快板
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Allegro assai
Andante
Allegro

自古以來，樂團編制一直演變不輟，至今未嘗停止。十八世紀中葉正是樂團悠久發展史的重要一頁。當時德國曼海姆宮廷樂團由約翰·史地米茲（1717-1757）主持，團員全是技巧高超的樂手，演出精湛，有口皆碑，英國音樂史學家查理斯·本尼將之形容為「由將才組成的軍隊，謀略實戰樣樣精通。」這麼棒的樂團，到底該如何發揮？作曲家們很快就想得到，莫扎特也不例外。

莫扎特1777年10月至1778年3月期間身在曼海姆，看過這個樂團演出。他離開曼海姆後直接前往巴黎，從其日記得知他4月1日到達。之後數周他都在城內尋找贊助，不但希望賺錢以解燃眉，還希望獲得全職職位，結果卻只獲三份委約：一齣芭蕾舞劇、幾首奏鳴曲和一首交響曲。這首委約交響曲就是後來的「巴黎」交響曲。他決定在曲中採用一些在曼海姆見識過的新手法。新作1778年6月12日在某位「塞景根伯爵」的府第首演。

六天後，此曲在「心靈音樂會」（當地深受歡迎的音樂會系列）重演。莫扎特之後給父親寫信道：「演出時觀眾鼓掌喝采呢。聽說《歐洲的通訊員》也介紹過。你看，曲子受歡迎得不得了。綵排時我緊張得要命，因為那是我平生聽過最差的演奏。頭兩遍，笨手笨腳，一場糊塗，簡直難以想像。真的嚇壞我了。我決定去看正式

The orchestra, as we know it today, evolved over a long period of time; indeed, it is still evolving. One of the more significant developments in its long history occurred in the German Court of Mannheim during the middle years of the 18th century. Here Johann Stamitz (1717-1757) had created an orchestra made up entirely of virtuoso players, and all who heard it were profoundly impressed, the English music historian Charles Burney describing it as “an army of generals, equally fit to plan a battle as to fight it”. Composers were quick to realise the potential of such an ensemble, among them Mozart, who heard the Mannheim orchestra during a stay in the city between October 1777 and March 1778.

From Mannheim Mozart went directly to Paris, arriving there, so his diary tells us, on 1st April. He spent the first few weeks in the French capital seeking commissions for new works which, he hoped, would not only bring him some much-needed money, but would also secure him a full-time position in the city. In the event he received just three commissions; a ballet, several instrumental sonatas and a symphony. He made a point of incorporating into that new symphony several of the features he had encountered at Mannheim, and the “Paris” symphony, as it has subsequently become known, was first performed at the home of a certain Count Sickingen in the city on 12th June 1778.

Six days later the “Paris” symphony was given a second performance at the city’s popular Concerts Spirituel following which occasion Mozart wrote back to his father that “it was performed with applause and I hear, moreover, that it has been noticed in the *Couriere de L’Europe* – so that you can see it has been exceptionally well received. I was exceedingly anxious at rehearsal, for never in my life have I heard a worse performance. You can have no conception of how they bungled and scrambled through it the first time and the second. Really I was quite



演出，條件是如果真的像綵排那麼糟，我就會走到樂團當中，乾脆把勞斯先生（兼任指揮的第一小提琴手）手中的小提琴拿過來，自己指揮！交響曲開始了！第一樂章極快板中段，有個樂段我早知是很討好的。觀眾興奮萬分，掌聲如雷。行板他們也很喜歡，不過還是終樂章快板的反應最好。我留意到，這城裡所有終樂章快板都像第一樂章一樣，以全體齊奏開始。於是我僅僅用兩把小提琴開始，輕聲奏了八個小節之後音量才變強。因此，開始時觀眾都「殊殊」連聲；響亮的樂段來到了，所有觀眾馬上熱烈鼓掌。」

當時的觀眾是蠻嘈吵的，時至今日，我們亦偶然聽見流動電話鈴聲、糖果包裝紙的沙沙聲，也許那是古代遺風。畢竟觀眾也像樂團一樣，多年來經歷了許多變化。

中譯：鄭曉彤

frightened and finally resolved to go to the concert with the proviso that if things went as ill as at the rehearsal I would certainly make my way into the orchestra, snatch Herr Lahouse's instrument [the orchestra was conducted by the first violinist] from his hand and conduct myself! The Symphony began! In the midst of the first **Allegro** came a passage I had known would please: the audience were quite carried away - there was a great burst of applause. The **Andante** also found favour, but particularly the last **Allegro** because, having noticed that all last allegri in this city opened, like the first, with all instruments together and usually in unison, I began with two violins only, soft for eight bars and only then loud, so that at the start the audience said "Sh!" and when the loud began at once they all clapped their hands."

Perhaps the occasional tinkling of a mobile phone or the rustling of a candy-wrapper are just the pale remnants of the noisy audicnes which have, like the orchestra itself, evolved considerably over the years.

Dr Marc Rochester

編制

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蕭邦 《林中仙子》

FRÉDÉRIC CHOPIN (1810-1849) *Les Sylphides*

降A大調夜曲	Nocturne in A flat, op. 32 no. 2 (arr. Stravinsky)
降G大調圓舞曲	Valse in G flat, op. 70 no. 1 (arr. Roy Douglas)
D大調馬祖卡舞曲	Mazurka in D, op. 33 no. 2 (arr. Roy Douglas)
C小調馬祖卡舞曲	Mazurka in C minor, op. 67 no. 3 (arr. Roy Douglas)
降A大調前奏曲	Prelude in A flat, op. 28 no. 7 (arr. Roy Douglas)
升C小調圓舞曲	Valse in C sharp minor, op. 64 no. 2 (arr. Glazunov)
降E大調華麗大圓舞曲	Grande Valse Brillante in E flat, op. 18 (arr. Stravinsky)

在二十世紀初，狄亞基列夫的俄羅斯芭蕾舞團為藝壇帶來了翻天覆地的變化。這個想像力豐富的舞團1909年成立後多在巴黎演出，卻自此榮膺潮流先鋒，不但大膽改變了舞壇，還改變了劇場、音樂和時裝等一切藝術形式。狄亞基列夫集合了一群既有遠見又大無畏的藝術家，為一群年輕作曲家提供了至關重要的公共舞台，包括浦羅哥菲夫、拉威爾、德布西、李察·史特勞斯、薩替和法雅，但成就最輝煌的卻是史特拉汶斯基。史特拉汶斯基出道後一鳴驚人，狄亞基列夫於是馬上找到一個不但風靡巴黎、後來更名揚四海的「招牌作曲家」。

最初令狄亞基列夫注意到史特拉汶斯基的作品，是配器精彩的《諧謔曲》（1909）。也許早在1909年舞季，狄亞基列夫已有意起用這位年輕的新晉作曲家了，但他始終保持謹慎，畢竟這是舞團的第一年，正所謂「萬事起頭難」。狄亞基列夫邀請史特拉汶斯基為蕭邦兩首曲子重新配器，伴奏米高·福金編舞的著名舞劇《林中仙子》。狄亞基列夫打算1909年6月在巴黎搬演福金的《林中仙子》。《林中仙子》採用了蕭邦幾首鋼琴作品作伴奏，而這次他邀請史特拉汶斯基撰寫的改編曲實際上是「試音之作」，如果樂曲改編得好就會在6月演出時採用。史特拉汶斯基改編了蕭邦的降A大調夜曲（作品32第二首）和大熱名曲降E大調華麗大圓舞曲（作品18）。雖然狄亞基列夫要的只是

Sergei Diaghilev's Ballets Russes changed the world of art in the early 20th century. Performing mainly in Paris, Diaghilev's company became a trendsetter from the moment of its inception in 1909. Not only did the company fearlessly change the world of dance, but it shaped others arts as well, including everything from theater to music to fashion. Diaghilev's collection of forward-thinking artists, which prided itself on its audacity, provided an especially important public stage for young composers such as Prokofiev, Ravel, Debussy, Richard Strauss, Satie, and de Falla. But it would be Igor Stravinsky's star that would shine the brightest. His stunning success would quickly furnish Diaghilev with a marquee composer whose music would not only capture Paris, but also eventually reach the wider world.

Diaghilev was first attracted by Stravinsky's brilliantly orchestrated 1909 *Scherzo*. Perhaps he had the young, untested composer in mind for his new 1909 season, but caution prevailed. There was a lot at stake during the company's inaugural year. Diaghilev invited Stravinsky to re-orchestrate two Chopin pieces for Michael Fokine's already successful *Les Sylphides*, a ballet employing several Chopin piano works. The orchestrations would serve as audition pieces - and if successful, they would be used for a production in Paris in June. Stravinsky prepared Chopin's Nocturne in A flat (op. 32 no. 2) and the popular Grand Valse Brillante in E flat (op. 18). While the commission required only transcriptional work, Stravinsky realised that this was an opportunity that might well present the passport to his future. To have his music danced by a galaxy of the most renowned classical ballet luminaries as costumed by Alexandre Benois was surely flattering, or as he later recalled in his memoirs, "intoxicating". Moreover the young composer fully comprehended the moment's importance, even though his own role was relatively subsidiary. *Les Sylphides* opened a door for the unknown Stravinsky, if only a back door, to the beau

蕭邦 《林中仙子》

FRÉDÉRIC CHOPIN (1810-1849) *Les Sylphides*

改編曲，但史特拉汶斯基卻知道到這個機會也許對自己的事業大有幫助。一大群最著名、最優秀的古典芭蕾舞家，上班諾依斯設計的舞衣，隨著自己的音樂翩翩起舞——這一切實在令史特拉汶斯基受寵若驚，又或者如他在回憶錄中說「令人迷醉」，而且，儘管自己擔當的並非重任，他卻完全理解這一刻到底有多麼重要。《林中仙子》為當時仍是無名小輩的史特拉汶斯基打開了一扇門，哪怕只是繁華巴黎的後門。史特拉汶斯基當時還在俄羅斯，首演時並不在場，可是他不斷寫信給出席了首演〔此劇也因為舞者穿著「白色芭蕾舞短裙」演出而聲名大噪〕的朋友，反映他很想收到巴黎方面的消息，了解此劇的情況。

其實這齣芭蕾舞劇由來已久，期間曾作多次改動。福金最初在1907年編寫這齣芭蕾舞劇時以《蕭邦偶記》為題，在著名的聖彼得堡馬林斯基劇院首演。當時好幾位著名作曲家也有參與，為蕭邦好幾首鋼琴名曲配器。最早版本包括五首由格拉祖諾夫〔俄羅斯當時最有名的芭蕾舞劇作曲家之一〕改編的短曲，稍後的版本雖然仍以《蕭邦偶記》為題，但配樂則選了蕭邦另外幾首樂曲，而1909年6月的版本就是現在的《林中仙子》。《林中仙子》原是十九世紀另一齣舞劇的標題〔首演舞者是塔利奧尼，也就是令「白裙芭蕾」大行其道的舞蹈家〕，狄亞基列夫希望藉此向前人致敬。1909年6月的新製作採用了蕭邦七首鋼琴曲，包括史特拉汶斯基改編的夜曲和劇終的圓舞曲，格拉祖諾夫和塔尼耶夫改編了另外五首。然而，劇中最重要的兩首蕭邦樂曲分別是全劇第二首曲子〔夜曲〕和劇終的曲子〔振奮人心的降E大調大圓舞曲〕，不但兩首都交給史特拉汶斯基配器，還以他改編的樂曲來壓軸〔正是降E大調大圓舞曲〕——這時舞台上全是首

monde sparkle of Paris. Stravinsky, still living in Russia, was not in attendance for the première. Yet numerous letters to friends who attended the first performance of Fokine's famous "white tutu" ballet, reveal that Stravinsky anxiously sought word from Paris as to how the ballet fared.

The ballet has a long history during which it underwent several changes. Fokine originally choreographed the ballet in 1907 under the title *Chopiniana* where it was premièred at the famous Mariinsky Theatre in St Petersburg. Several of the day's most respected composers contributed to the score by orchestrating various popular Chopin piano pieces. In its earliest version, Alexander Glazunov, one of the most revered Russian composers then writing for ballet, orchestrated five short piano works. Another slightly later score included several different Chopin pieces, although the ballet was still entitled *Chopiniana*. Finally in June, 1909, Fokine presented the version now known as *Les Sylphides* – a title chosen by Diaghilev in homage to its 19th century predecessor *La Sylphide*, first danced by the Marie Taglioni who brought fame to what was known as the *ballet blanc*. This new production now included seven Chopin piano works, including the Nocturne and closing Waltz prepared by Stravinsky. Glazunov and Alexander Taneyev orchestrated five of the seven. The two most important Chopin pieces, which appear second and last in order, the Nocturne and Grand Waltz, were assigned to Stravinsky. To have his orchestration of Chopin's rousing E flat waltz conclude the ballet was for Stravinsky a special honor. The *corps de ballet* fills the stage with brilliant dancing by the principals in bringing the thrilling production to its conclusion. The star dancers of the production included not only the internationally known Anna Pavlova, but also Tamara Karsavina, and Nijinsky – both of whom Stravinsky would work with in the three future ballets produced by Diaghilev in Paris – ballets that would assure the composer's enormous success.

席舞者，演出精采絕倫一令他感到十分榮幸。整個製作精彩萬分，而參與這次製作的舞壇明星不但有飲譽國際的芭芙諾娃，還有卡莎維娜和尼金斯基，卡莎維娜和尼金斯基日後還會與史特拉汶斯基合作，演出狄亞基列夫三齣在巴黎的上演的舞劇一而這幾齣舞劇將奠定史特拉汶斯基的樂壇地位。

雖然史特拉汶斯基根據蕭邦兩首鋼琴曲改編的管弦樂曲從未出版，也早已散佚，但他無疑很用心地改編，十分珍惜這次委約。但即使是兩首短小的樂曲，他的配器才華已清晰可見，因為他必須把蕭邦的華麗鋼琴寫法一也就是不像管弦樂的寫法一改寫成適合完整管弦樂團演奏的樂曲。可是最重要的，是《林中仙子》乃音樂史上的里程碑。無論配器水平如何，史特拉汶斯基完成了這份工作，證明狄亞基列夫沒有看錯人。短短一年後，俄羅斯芭蕾舞團演出的《火鳥》將奠定史特拉汶斯基的地位，讓他搖身一變成為芭蕾舞史上最重要的作曲家之一。

中譯：鄭曉彤

Although Stravinsky's orchestrations of Chopin's two works were lost, and thus never published, there can be no doubt that the composer worked diligently in honoring the important commission that Diaghilev had offered him. Even these two original short samples of the composer's gifts as an orchestrator had to be evident in setting the un-orchestral, often florid piano writing of Chopin for a full orchestra. Yet more than anything, *Les Sylphides* marks an historical landmark. Whatever the quality of orchestrations, Stravinsky's completion of the task proved to Diaghilev that the young composer in whom he had placed his trust was well deserved. Only a year later, the Ballets Russes' production of *The Firebird* would launch Stravinsky's career as one of the most important composers in the history of ballet.

Charles M. Joseph

編制

三支長笛（其一兼短笛）、兩支雙簧管、英國管、三支單簧管、三支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、小鼓、大鼓、三角鐵、鈸、手鈴、鐘琴、鋼琴、豎琴及弦樂組。

INSTRUMENTATION

Three flutes (one doubling piccolo), two oboes, cor anglais, three clarinets, three bassoons, four horns, two trumpets, three trombones, tuba, snare drum, bass drum, triangle, cymbals, hand bells, glockenspiel, celesta, harp and strings.

史特拉汶斯基 《春之祭》

IGOR STRAVINSKY (1882-1971) *The Rite of Spring*

第一部分：
親吻大地

First Part:
The Kiss of the Earth

第二部分：
偉大的犧牲

Second Part:
The Great Sacrifice

在史特拉汶斯基《春之祭》1913年首演前幾年，狄亞基列夫領導的俄羅斯芭蕾舞團已開始試驗藝術的極限，推出風格前衛的製作。「循規蹈矩」不再掛帥，連史特拉汶斯基也嫌棄自己的舊作：芭蕾舞劇《火鳥》（1910年首演）雖然色彩斑斕且大受歡迎，但這時他卻嫌《火鳥》落伍了。他知道，芭蕾舞必須擺脫十九世紀的習慣，才能變成推動現代風格的主力。《彼得魯斯卡》（1912年首演）已開始大膽探索新世紀的芭蕾舞劇應該是甚麼樣子。在生氣勃勃的巴黎藝壇，狄亞基列夫的舞團接二連三推出璀璨奪目的芭蕾舞劇，現代派人物熱衷於塑造新一代的想法，而青年史特拉汶斯基的主張也與他們不謀而合。這是個質疑的年代、重新評估的年代、確立新秩序的年代。

史特拉汶斯基《春之祭》1913年5月29日首演，然而這種前所未見的暴烈風格實在令許多人吃不消。尼金斯基的編舞被稱為「損害優雅美感的罪行」。可是儘管保守派對史特拉汶斯基的音樂嗤之以鼻，年輕一代卻對他推崇備至，認為樂曲是通往新時代的門戶。樂曲節奏複雜、和聲繁複，誘導觀眾質問「何謂有意義的藝術表現」。一方面，有人認為《春之祭》無論音樂或舞蹈都不堪入目，但另一方面它卻又令人眼界大開，令人見識到藝術確能如實刻畫人性的所有側面—即使那是大家所不願見的一面。無論作曲家本人喜歡與否（某程度上，也許他

In the years leading up to the 1913 première of Igor Stravinsky's *The Rite of Spring*, Sergei Diaghilev's forward-looking Ballets Russes had already begun to test artistic boundaries. Conformity was no longer the rule of the day. The composer himself felt that his colorful 1910 ballet *The Firebird*, although received triumphantly, was already old-fashioned. He understood that ballet could only become a vital force in the evolution of modernism if it broke free from 19th century conventions. *Petrushka*, première in 1912, made a big leap in questioning what ballet might look like in the new century. Encouraged by the artistic vigor of Paris where Diaghilev's company offered one scintillating ballet after another, the young Stravinsky's beliefs resonated with the passionate convictions of other modernists seeking to refashion a new generation's thinking. It was a time for doubting, for reassessing, for establishing a new order.

For many, the unprecedented violence of Stravinsky's *The Rite of Spring*, première on 29th May, 1913, went much too far. Vaslav Nijinsky's choreography was declared a "crime against grace." And while traditionalists also mocked Stravinsky's score, the younger generation hailed the work as the gateway to a new age. The composer's rhythmically and harmonically complex music begged the question of what constituted meaningful artistic expression. And as vile as both the music and dance struck some, the ballet widened the horizons of what art could accomplish in honestly portraying every side of humanity—even those we might not prefer to see. Whether Stravinsky liked it or not (and to some extent he probably relished the controversy), the composer found himself labeled a revolutionary. The reality was that the chaos of *The Rite of Spring* touched many artists deeply. It expressed what others had not been courageous enough to say.



也樂於見到作品引發爭議），他已被視為「革命者」。事實上，《春之祭》那種雜亂無章的特色深深打動了許多藝術家。《春之祭》說出了別人不敢說的話。

《春之祭》歌頌尚古主義的純樸之美和原始力量，而且毫無斧鑿痕跡——因為《春之祭》以最原始、最真誠的方式表達昔日的斯拉夫文化，歐洲那相對雅緻的音樂傳統對此簡直聞所未聞。人們多認為音樂和舞蹈都必須精緻漂亮，但粗豪的《春之祭》（第二部份）卻毅然要吸引願意擺脫這種偏見的人。而且音樂史學家知道，令人反感的不是《春之祭》的音樂，還有尼金斯基的編舞（特別是那些生硬、明顯違反芭蕾舞習慣的舞姿）。《春之祭》的音樂不止是伴奏——它是無懈可擊的幫兇。作曲家採用規模龐大的樂團，經常要求樂器在其音域的極高或極低處尖叫，效果既頑強、進取又粗豪。有評論人坦言劇中音樂「其醜無比」。聽眾一邊聽，一邊被迫硬生生接受一個個嘈吵的樂思。這種兇猛的聲音具有獨立性，毋須自我詮釋。聽眾必須接受這種粗糙的聲音，把它當成無愧無懼的現實來看待，它不想變成其他東西——它完全獨立。

The Rite of Spring celebrates the pristine beauty of primitivism and its elementary power. It did so naturally, that is, it came from the depths of the most fundamental and sincere expressions of a Slavic past that was not beholden to the more gracious musical conventions of European traditions. Its rawness spoke daringly to those willing to shed their preconceptions about the refined prettiness of music and dance. Moreover, historians realised that it was not only the music but also Nijinsky's choreography, particularly its angular and overtly un-balletic gestures, which especially offended the audience. Stravinsky's score was more than an accompaniment to the dance: it was the perfect accomplice. Employing a massive orchestra that often screeched in extreme instrumental ranges, the music was brawny, aggressive, and guttural. As one commentator put it plainly, the music was "seriously ugly". In listening to the score, one is coerced to accept its individually pounded-out ideas for themselves. The ferocity of the music stood on its own, rejecting the need to explain itself. One had to accept its roughness as an unapologetic reality with no desire to develop itself into something else. It stood completely on its own.

史特拉汶斯基 《春之祭》

IGOR STRAVINSKY (1882-1971) *The Rite of Spring*

史特拉汶斯基還記得自己在1910年春天所造的一個夢。當時他快要完成《火鳥》，卻夢見一齣新的芭蕾舞劇。他在《自傳》（寫於1935年）透露自己經歷過「瞬間的幻象，完全出乎意料」。他彷彿見到一個異教的祭典，眾人為了祈求來年春季大豐收，一個少女就要跳舞至死，藉此來向也利勞神（斯拉夫文化中的繁殖力之神）獻祭——這就是他第一齣異教芭蕾舞劇的由來。作曲家於是立刻聯絡俄羅斯考古學家暨藝術家羅里克。由於這個題材的野心很大，因此創作過程裡實在不能缺少羅里克。打從一開始，作曲家就十分信任羅里克有關斯拉夫神話的專業知識。此外，雖然作曲家當初也許只有模糊的印象，但他的夢實質上以一段恐怖之舞為中心，也就是舞劇的高潮，後來就成為〈祭典之舞〉——被選中的少女不停跳舞，直至氣絕身亡。要在舞台上表達這種東西——光是想法也能令許多人心生厭惡，尤其台上是個被迫承受宿命折磨的少女——一個顫抖著的、無助的少女。這是說不得的事情——尤其芭蕾舞自古以來幾乎一直強調純真與美感。

往後兩年，史特拉汶斯基的意念漸漸成形，可是對於這種令人反感的情節（最後還要犧牲貞潔的少女作為人祭），狄亞基列夫卻是愈來愈擔心了——雖說巴黎觀眾十分喜愛他作品中的異國情調，但芭蕾舞畢竟仍以浪漫情懷和異國風情為主流。可是史特拉汶斯基堅持要芭蕾舞擺脫昔日的常規，他代表的是年輕藝術家（甚至「憤怒的藝術家」）守護自己信念的聲音。

Stravinsky remembered dreaming of a new ballet during the spring of 1910 just as he was completing *The Firebird*. His 1935 *Autobiography* revealed that he had experienced a “fleeting vision, which came to me as a complete surprise”. He imagined a pagan ritual in which a young girl danced herself to death as a sacrifice to Yarilo, the Slavic god of fertility, in the hope that the coming spring would bring forth fruitful crops. Soon after dreaming the first thoughts of his pagan ballet, the composer immediately contacted the archeologist and Russian artist Nicolas Roerich. Given the ambitious scope of *The Rite*, Roerich’s role in the work’s evolution would be indispensable. From the start, the composer relied upon Roerich’s expertise in Slavic mythology. Moreover, as hazily as Stravinsky may have envisioned it, the composer’s dream revolved around a dance of terror as the ballet’s climactic scene. It would take shape in the form of “The Sacrificial Dance” wherein the young maiden, the Chosen One as she was seen, literally dances herself to death. The abhorrent notion of portraying such a sacrifice on stage would strike many as vulgar, especially as seen in the graphically staged choreography that reveals a helpless, quivering young girl forced to submit to this pre-ordained ordeal. It was an unspeakable act, especially within the context of ballet where historically the emphasis was almost always placed squarely on innocence and beauty.

As Stravinsky’s thoughts evolved over the next two years, Diaghilev grew increasingly uneasy about such a repugnant scenario that would culminate in the human sacrifice of a young virgin. After all, while the exoticism of Diaghilev’s productions had titillated Parisian audiences, ballet was still largely a romantic, exotic affair. Still, Stravinsky wanted nothing to do with preserving the prescriptive model of what ballet had been. His voice was that of a young artist, even an angry artist, staking out his own poetic claim.



史特拉汶斯基寫作《春之祭》時，要是有人對樂曲感興趣，他也十分樂意讓人先睹為快，試聽其中選段，到了1912年4月，他已急不及待與人分享創作進度，包括狄亞基列夫和皮耶·蒙特〔史特拉汶斯基到蒙地卡羅看自己第一、二齣芭蕾舞劇綵排時認識蒙特，而蒙特也將會指揮《春之祭》首演〕。蒙特還記得史特拉汶斯基在鋼琴上彈奏《春之祭》第一部分時，怎樣用盡氣力敲打鍵盤，甚至肯定作曲家是「狂野得像瘋掉了一樣」，音樂既參差不齊又粗野，節奏尤其原始。他還形容作曲家怎樣用力地跺著腳「跳上跳落，加強音樂的力量」——作曲家到底對這種「惡毒」的琴音有多熱衷，從這次非正式演出可以清楚看見。幾個月後，作曲家與德布西合奏《春之祭》的四手聯彈版本，德布西也曾提到《春之祭》把他嚇了一跳，像個「美麗的噩夢」。

首演前不久，史特拉汶斯基在《費加羅報》公開了《春之祭》的故事大綱：「《春之祭》糅合了音樂及舞蹈，刻畫信奉多神教的俄羅斯。全劇由一個意念貫串——春天那澎湃的創造力的奧秘。此劇沒有情節。」但作曲家自己的劇情撮要卻更值得記住：

第一部分：親吻大地。春天的慶典……風笛手的笛聲，少男在一起占卜。老婦上。老婦知道大自然的奧秘，也懂得預知未來。臉上塗上彩繪的少女自河邊魚貫走來，跳起春天之舞。遊戲開始了……人們分為兩組，面對著對方。一群老智者的神聖行列。最老最有智慧的人中斷了遊戲，遊戲就停止了。人們停下來，顫抖著……老者們祝福春天的土地……人們熱烈地在土地上跳舞，令土地變得神聖，令自己與土地融合為一。

As Stravinsky composed the ballet he willingly previewed parts of the score for those wishing to listen. By April 1912 he was eager to share his progress not only with Diaghilev, but also Pierre Monteux, who would conduct the premiere. They met in Monte Carlo where Stravinsky was attending rehearsals of his first two ballets. Monteux remembered the brutal force with which Stravinsky attacked the score at the keyboard as he performed the first part of the ballet. Monteux was sure that the composer was “raving mad”. The music sounded jagged, barbarian, and the rhythm was especially crude. The conductor described how Stravinsky stamped his feet “jumping up and down to accentuate the force of the music”. The informal performance clearly stressed how passionately the composer believed in the viciousness of sound he wanted to evoke from the piano. A few months later the composer played his four-hand score with Claude Debussy, wherein the French composer remarked how the music terrified him like a “beautiful nightmare”.

Shortly before the première, Stravinsky outlined the story of the ballet in *Le Figaro*: “*The Rite of Spring* is a musical choreographic work. It represents pagan Russia and is unified by a single idea: the mystery and great surge of the creative power of spring. The piece has no plot.” The composer’s own summary of the ballet’s action is worth remembering:

First Part: The Kiss of the Earth. The spring celebration... The piper’s pipe and young men tell fortunes. The old woman enters. She knows the mystery of nature and how to predict the future. Young girls with painted faces come from the river in single file. They dance the spring dance. Games start... The people divide into two groups, opposing each other. The holy procession of the wise old men. The oldest and wisest interrupts the spring games, which come to a stop. The people pause trembling... The old men bless the spring earth... The people dance passionately on the earth, sanctifying it and becoming one with it.

史特拉汶斯基 《春之祭》

IGOR STRAVINSKY (1882-1971) *The Rite of Spring*

第二部分：偉大的犧牲。貞潔的少女們徹夜進行神秘的遊戲，繞著圈步行。無間斷的舞蹈，其中一個少女兩次在舞蹈中被捉到，也就是兩次被命運點中成為祭品。少女們跳起婚姻之舞歌頌被選中的少女。她們把祖先召來，又將被選中的少女交給老智者，少女於是在一群老智者眼前，跳起偉大的神聖舞蹈，犧牲了自己的生命。

作曲家後來對同事卡拉夫特說，他幾乎是在恍惚狀態下作寫作此曲的。他聲稱《春之祭》是神的恩賜，把自己說成「媒介」，欣然地、忠實地把來自更強大的神秘力量的音樂寫下來。「我沒有任何有系統的指引……只能靠自己的耳朵。我聽見了，就把聽到的都寫下。我是負責將《春之祭》傳送到人間的管道。」話雖如此，好些草稿卻顯示作曲家其實小心翼翼地以聲音配合他所見的幻象。隨著他的手稿被公開，大家發現在整個創作過程裡，他一直念念不忘要配置不協和和弦、採用互相衝突的樂器織體，還有最重要的一運用不對稱的持續頑固節奏型。他雖然自稱沒有襲用任何現存的俄羅斯旋律，事實卻完全相反—其實他每一頁樂譜都採用了多首民歌，把原創的旋律素材以自己的獨特方式來變化。

萬眾期待的首演日漸迫近，氣氛也愈來愈緊張。舞蹈員排練次數極多，令他們既沮喪又疲累。而且排練時一般只用鋼琴改編版，但由於樂團異常龐大、配器厚重，再加上許多古怪的樂器效果，舞蹈員真正聽見樂團的效果時就面對另一大難題了。至於作曲家本人，則忍受著樂團團員的嘲笑（因為樂器聲部奏起來實在蹩扭），出席了最後十七次樂團排練。

Second Part: The Great Sacrifice. All night the virgins hold mysterious games, walking in circles. One of the virgins is consecrated as the victim and is twice pointed to by fate, being caught twice in the perpetual dance. The virgins honor here, the chosen one, with a marital dance. They invoke the ancestors and entrust the chosen one to the old wise men. She sacrifices herself in the presence of the old men to the great holy dance, the great sacrifice.

Stravinsky later told his associate Robert Craft of the almost trancelike state in which he claimed the score was created. *The Rite* was a gift, divinely bestowed upon him, the composer proclaimed. He depicted himself as a willing medium faithfully transcribing what was channeled to him by a greater mystical power. "I was guided by no system whatever... I had only my ear to help me. I heard and I wrote what I heard. I am the vessel through which *The Rite* passed." Be that as it may, a trail of compositional sketches reveals that the composer worked carefully in matching the sound he heard with the vision he saw. As the composer's manuscripts disclose, it was the deployment of dissonant chords, conflicting instrumental textures, and above all else asymmetrical, relentless ostinato rhythms that occupied Stravinsky throughout the compositional process. And while the composer argued that he did not rely upon pre-existing Russian melodies, nothing could be farther from the truth. Virtually every page of the score uses numerous folksongs from which Stravinsky would transform his own melodic material in his own unique way.

Tensions grew as the much-anticipated première neared. The extraordinary number of rehearsals demanded of the dancers led to both frustration and physical exhaustion. Typically, most of the rehearsals were held with only the piano reduction. Given the density of the orchestration and the odd way in which many of the instruments were treated, the dancers faced yet another huge challenge upon hearing the unusually enormous orchestra. Stravinsky himself attended the final 17 orchestra rehearsals while enduring the orchestral musicians' sarcasm given the awkward instrumental parts they were to perform.



1913年5月29日。首演快要開始了一這也許是二十世紀初現代派發展史上的最重要的時刻。演出8時45分開始。音樂才開始了幾分鐘，這時遮蔽著佈景的幕還沒有拉開（幕的後方是羅里克設計的佈景——一個光禿禿的、洪荒時代似的世界），史特拉汶斯基那崎嶇迂迴的引子已令觀眾心緒不寧。幕開了，眼前是穿著浮誇舞衣的舞蹈員（同樣出自羅里克手筆），觀眾愈來愈鼓譟——它們怎麼也想不到竟然會見到這種場面。更糟糕的是，舞蹈員開始隨著暴烈而反覆的〈春之預兆〉不斷跳上跳下。頑固和弦響起，舞蹈員把每個強音和弦都猛力往下踩，踩到舞台裡面去，彷彿用力踩著腳的農民經過。音樂與舞蹈都不留情面蔑視傳統，往毫無心理準備的觀眾臉上扔過去。約半小時後——也就是〈獻祭舞〉差不多完結時一怒不可遏的觀眾終於忍無可忍。顫抖著的瑪利·皮爾茲站在舞台中央，在觀眾此起彼落的噓聲中，恍恍惚惚、呆呆滯滯地跳出〈被選中的少女〉。這次騷動，就此成了傳奇。

狄亞基列夫幹的是越軌的事，愈怪異愈能挑起爭議就越正中下懷。也許，觀眾歇斯底里的反應所招致的損失，就是失去了利用這些毫不妥協、原始祭典似的音樂和舞蹈，攻擊那固若金湯的藝術傳統的機會。《春之祭》要求解放，為願意接受真正的、徹底的文化改變的人建立新領域。此後一切都不再一樣。而且，即使《春之祭》已問世整整百年，其藝術衝擊力或歷史影響力仍分毫未損。事實上，《春之祭》的文化影響力幾乎無遠弗屆，甚至充當「銀河特使」：1977年，美國太空總署「航行者號」太空船載著作曲家親自灌錄的〈獻祭舞〉升空（太空船上還載著其他代表地球人文化成就的藝術品，但《春之祭》是唯一一首二十世紀藝術音樂作品），而且每個千禧調查都會把《春之祭》列入「百年重大

29th May, 1913. The première would mark perhaps the most pivotal moment in the history of early 20th century modernism. Even before the 8:45pm curtain went up on Roerich's barren, prehistoric scenery only a few minutes into the score, the audience became unsettled with Stravinsky's craggy, convoluted introductory music. Agitation quickly escalated as the curtain rose, revealing Roerich's garishly costumed dancers. Such a sight could not have been anything close to what the audience might have anticipated. And to worsen the discomfort, the dancers began their relentless jumping to the brutally repetitive "The Augurs of Spring". Feet-thumping peasants made to pass as ballet dancers drove each one of Stravinsky's accented ostinato chords downward into the stage. Both music and dance, acting as co-conspirators, mercilessly shoved this contempt of tradition into the faces of the unprepared audience. By the conclusion of the ballet almost a half-hour later, the "Sacrificial Dance" arrived to an already outraged audience that could take no more. Marie Piltz, who stood center stage trembling in a trance-like stupor in front of the audience's nonstop hissing, danced "The Chosen One". The riot that the performance caused has become legendary.

Diaghilev was in the business of crossing thresholds. The more outlandishly provocative the production, the better his cause was served. What may have been lost amidst the audience's hysterical reaction was an uncompromising, ritualistically primal, choreographic/musical assault upon the encrusted traditions of both arts. *The Rite* sounded a cry of emancipation intent on establishing new territory for those willing to accept a genuine cultural sea change. Nothing would ever be quite the same. Moreover, a century after its birth, *The Rite of Spring* has lost neither its artistic impact nor its broad historical reach. Indeed, *The Rite's* cultural influence has become almost limitless, even serving as an intergalactic emissary. The composer's own recording of the "Sacrificial Dance" was loaded aboard NASA's *Voyager* spacecraft, launched in 1977. It is the only piece of 20th century art music included among the artifacts meant to represent the achievements of earthly human beings. Virtually every millennial survey measuring the great achievements of the last one hundred years includes the ballet. *BBC Magazine* crowned the work the most well-known, significant, influential composition of the 20th century.

史特拉汶斯基 《春之祭》

IGOR STRAVINSKY (1882-1971) *The Rite of Spring*

成就」。《春之祭》更獲《BBC雜誌》譽為最著名、最重要和最具影響力的二十世紀樂曲。

史特拉汶斯基的音樂，迫使聽眾思考「音樂的意義」，檢討自己的根本想法，一如尼金斯基的編舞蹈迫使大家反思舞蹈的目的。最重要的，是《春之祭》根本是公開挑釁，要求觀眾對徹底重新評估自己的感知極限，而這種足以開創新藝術秩序的要求，本身已是顯著的重要成就。單從這方面看，《春之祭》依舊與當年一樣引人入勝。

中譯：鄭曉彤

Stravinsky's ballet obligated its listeners to re-examine their fundamental thinking about musical meaning, just as Nijinsky's choreography forced us to rethink the purpose of dance. More than anything, the ballet presented a gauntlet. Its demand for a sweeping reassessment of our perceptual limits ran to the work's boldly momentous achievement in launching a new artistic order. In that sense alone, *The Rite of Spring's* presence seems as compelling now as it did then.

Charles M. Joseph

Charles M. Joseph is Professor Emeritus at Skidmore College in Saratoga Springs New York. He is the author of four books on Stravinsky. His most recent publication, *Stravinsky's Ballets*, was recently released by Yale University Press.

編制

短笛、三支長笛（其一兼短笛）、中音長笛、四支雙簧管（其一兼英國管）、英國管、三支單簧管（其一兼低音單簧管）、降E單簧管、低音單簧管、四支巴松管（其一兼低音巴松管）、八支圓號（其二兼華格納大號）、四支小號（其一兼低音小號）、高音小號、三支長號、兩支大號、兩套定音鼓、大鼓、鑼、三角鐵、刮瓜、鈸、古鈸及弦樂組。

INSTRUMENTATION

Piccolo, three flutes (one doubling piccolo), alto flute, four oboes (one doubling cor anglais), cor anglais, three clarinets (one doubling bass clarinet), E flat clarinet, bass clarinet, four bassoons (one doubling contra bassoon), contra bassoon, eight horns (two doubling Wagner tubas), four trumpets (one doubling bass trumpet), piccolo trumpet, three trombones, two tubas, two set of timpani, bass drum, tam-tam, triangle, guiro, cymbals, crotales and strings.

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指揮 Conductor

Louis Lortie

鋼琴 Piano

魔術師在市集表演木偶戲，笛聲響起，彼得魯斯卡、芭蕾舞女演員和摩爾人化身成人，感受到人間的喜怒哀樂，彼得魯斯卡愛上芭蕾舞女演員，可惜她愛的卻是摩爾人，彼得魯斯卡最後更被摩爾人殺死。史特拉汶斯基第二套為狄亞基列夫寫的芭蕾舞音樂，讓樂團迸發前所未見的燦爛色彩。同場還有來自加拿大的指揮傑東尼和鋼琴家洛蒂演繹的蕭邦第一鋼琴協，以及加籍作曲家艾斯塔西奧的管弦作品《活力》。

艾斯塔西奧 《活力》：為樂團而作的觸技曲及幻想曲

蕭邦 第一鋼琴協奏曲

史特拉汶斯基 《彼得魯斯卡》(1911版本)

JOHN ESTACIO *Brio: Toccata and Fantasy for Orchestra*

CHOPIN *Piano Concerto no. 1*

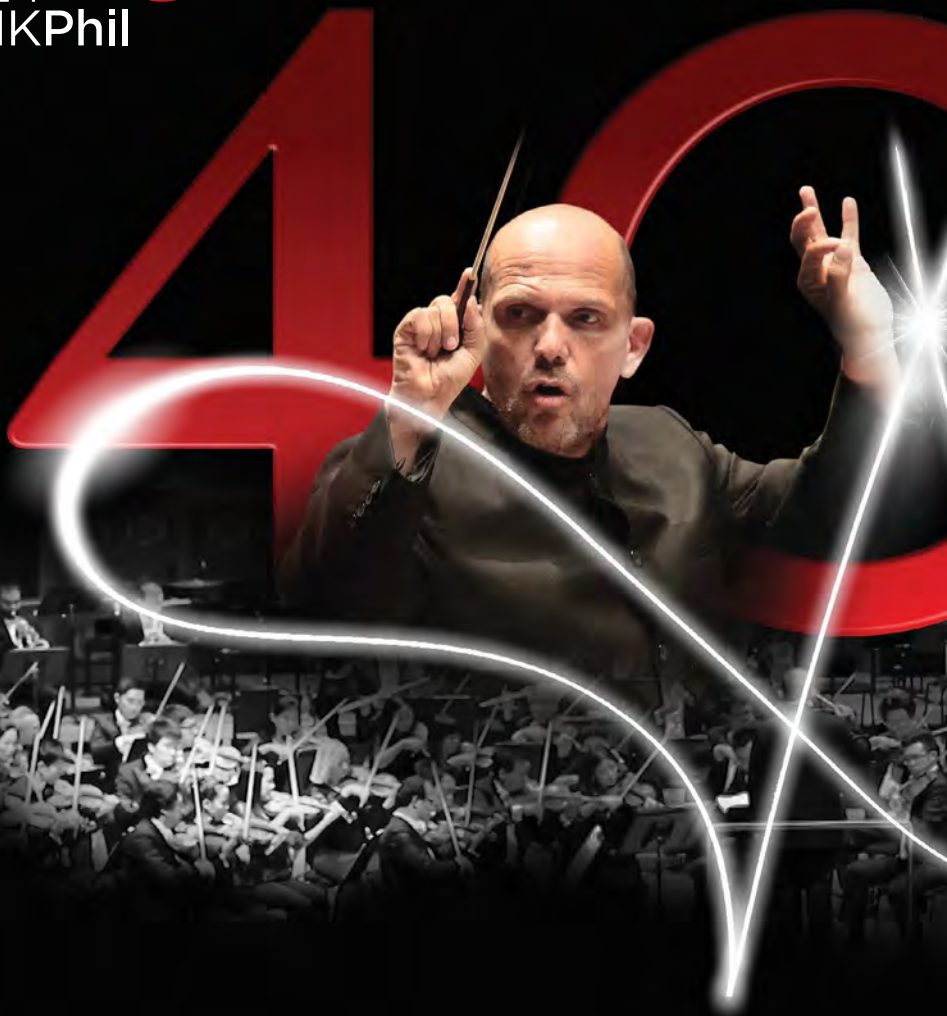
STRAVINSKY *Petrushka (1911 version)*

Pity poor Petrushka! A doll, magically brought to life to amuse folk at the fair, he suffers a wretched life when the crowds are gone – even a puppet knows loneliness and suffering. Stravinsky's exotic score paints this tragic character with all the colours of virtuoso orchestra. Louis Lortie brings Chopin's beloved first concerto to Hong Kong, and Canadian conductor Jean-Marie Zeitouni a gift from his homeland – Estacio's vivacious work *Brio*.

Nijinsky as Petrushka

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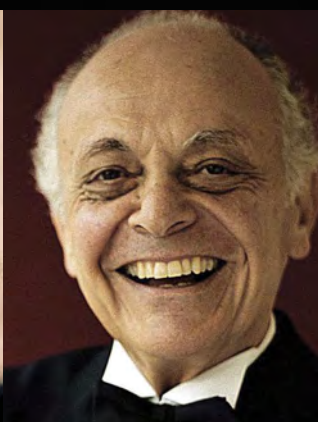
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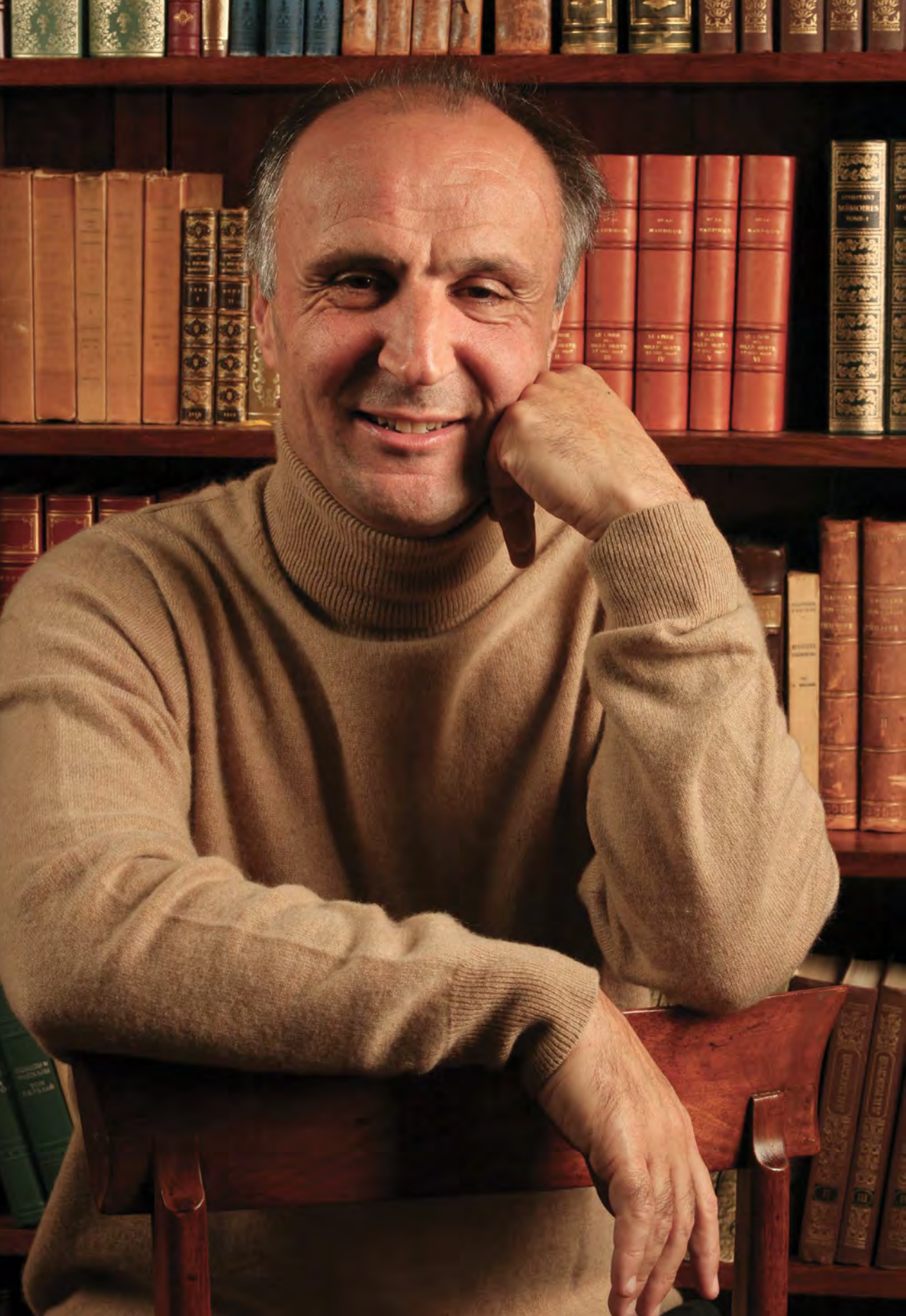


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卡塔尼

OLEG CAETANI

指揮 Conductor

生於瑞士，擁有俄羅斯及意大利血統的卡塔尼，在入讀羅馬聖西西尼亞音樂學院之前，師隨布蘭潔學藝，在校期間則隨費拉拉上指揮課及拉維納勒學習作曲。在莫斯科音樂學院隨康德拉辛學習全套蕭斯達高維契交響曲後，在聖彼得堡音樂學院隨穆辛學習，憑着指揮蕭氏第五交響曲獲最高票數畢業。蕭斯達高維契的音樂是卡塔尼的重心演奏曲目，他曾把歌劇《鼻》翻譯成德文，並於1991年在法蘭克福上演。2007年，他在意大利首演喜歌劇《莫斯科櫻桃組曲》，並於全球多處首演蕭斯達高維契的交響曲。

卡塔尼曾在RAI都靈指揮大賽及柏林卡拉揚指揮大賽贏得獎項，1981年在聖彼得堡音樂學院畢業時，年僅廿四歲的他首次指揮歌劇《尤金·奧涅金》，自此，柴可夫斯基的作品在他的演奏曲目中扮演重要角色。2008年，他與墨爾本交響樂團合作錄製全套柴可夫斯基交響曲。

過往逾三十年的指揮生涯將卡塔尼帶到世界各地享負盛名的音樂廳、劇院及音樂節。近期的演出包括在奧斯陸指揮浦契尼的《蝴蝶夫人》、在倫敦指揮浦契尼的《波希米亞的生涯》（英國國家歌劇院），以及與威爾第樂團、悉尼交響樂團、東京都交響樂團、薩爾茨堡莫扎特樂團、柏林音樂廳樂團及西班牙國家交響樂團合作的音樂會。

卡塔尼與米蘭威爾第樂團關係密切，先後帶領樂團到南美（2003年）及西班牙（2009年）巡迴演出。2008年4月，他指揮樂團上演一套由意大利總統為教宗本篤第十六世而設、在梵蒂岡舉行的音樂會，該次演出更由Eurovision TV錄影直播。

卡塔尼熱衷指揮及灌錄二十世紀為人忽略的作曲家，如莫索洛夫、皮澤堤、蓋赫特的作品。他的泰斯曼交響曲專輯由Chandos發行，分別曾於2006年及2008年為他贏得共三項金音叉大獎。

Born in Switzerland of Russian and Italian descent, Oleg Caetani studied with Nadia Boulanger and at the Conservatory of Santa Cecilia of Rome, where he attended the conducting class by Franco Ferrara and studied composition with Irma Ravinale. After studying all the Shostakovich Symphonies with Kyril Kondrashin at the Moscow Conservatory, he graduated from the St Petersburg Conservatory with maximum votes, conducting Shostakovich's Fifth symphony. Shostakovich's music has a central role in his repertoire. He translated the libretto of *The Nose* into German for his production in Frankfurt in 1991, conducted the Italian première of the operetta *Moscow Cheryomushki* in 2007 and has conducted Shostakovich's symphonies all over the world.

Winner of the RAI Turin Competition and Karajan Competition in Berlin, Caetani conducted *Eugene Onegin* at the age of 24 in 1981 as his opera début when graduating from the St Petersburg Conservatory. Since then, Tchaikovsky has played an important part of his repertoire. In 2008 he recorded the complete symphonies of Tchaikovsky with the Melbourne Symphony Orchestra.

Over the thirty years of his conducting career, he has appeared at many of the world's prestigious concert halls, theatres and music festivals. Recent engagements include Puccini's *Madama Butterfly* in Oslo, *La Bohème* in London at the English National Opera, various concerts with the Verdi Orchestra, Sydney Symphony, Tokyo Metropolitan Symphony Orchestra, Salzburg Mozarteum Orchestra, Konzerthaus Berlin and National Orchestra of Spain.

Caetani has a particularly close relationship with the Verdi Orchestra and has also toured with them in South America (2003) and Spain (2009). In April 2008 he conducted them in a concert presented by the Italian President to Pope Benedetto XVI in the Vatican which was recorded live for Eurovision TV.

He has also devoted himself to recording and conducting other less-known composers of the twentieth century such as Mosolov, Pizzetti and Gerhard. His recordings of Tansman's symphonies, released by Chandos, have won three Diapason d'Or in 2006 and 2008.

香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Keith Hio

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逾百年前，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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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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與本地精英更緊密合作及舉辦大型
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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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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



梅蘭芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐恆
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
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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
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張沛姮
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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

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



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Bassoons



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Benjamin
Moermond



▲李浩山
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Contra Bassoon



崔祖斯
Adam Treverton
Jones

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●江蘭
Jiang Lin



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●麥浩威
Joshua MacCluer



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Douglas Waterston

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Tuba



●雷克斯
Paul Luxenberg

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Timpani

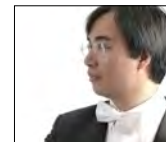


●龐樂思
James Boznos

敲擊樂器
Percussion



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 Percussion: Jonathan Fox⁹, Molly Yeh

¹ 承蒙臺北市立交響樂團允許參與演出
² 承蒙芝加哥交響樂團允許參與演出
³ 承蒙昆士蘭交響樂團允許參與演出
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