

西班牙結他  
MILOŠ' CONCIERTO  
DE ARANJUEZ

28 & 29-6-2013  
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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# 西班牙結他

## MILOŠ' CONCIERTO DE ARANJUEZ

VERDI ~8'	威爾第：《命運之力》：序曲 <i>La Forza del Destino: Overture</i>	P. 8
RODRIGO ~21'	盧狄高：《阿蘭胡埃斯》結他協奏曲 神氣的快板 慢板 雅緻的快板 <i>Concierto de Aranjuez</i> Allegro con spirito Adagio Allegro gentile  中場休息 interval	P. 10
FALLA ~24'	法雅：《愛情是魔術師》 <i>El amor brujo (Love the Magician)</i>	P. 14
RIMSKY- KORSAKOV ~15'	林姆斯基—高沙可夫：《西班牙隨想曲》，op. 34 <i>Capriccio Espagnol, op. 34</i>	P. 17
	卡麗朵，指揮 Joana Carneiro, conductor	P. 24
	卡拉達歷，結他 Miloš Karadaglić, guitar	P. 25



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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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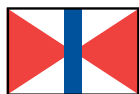
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# 威爾第 《命運之力》：序曲

## GIUSEPPE VERDI (1813-1901)

### *La Forza del Destino: Overture*

威爾第為此劇而作的序曲結構清晰，是他同類作品中的佼佼者。

Verdi produced for it one of his very best overtures and a work of such clear structural design.

2013年是威爾第誕生二百周年紀念。《命運之力》第一場以西班牙西維爾市為背景，講述一個激情的愛情故事。威爾第為此劇而作的序曲是他同類作品中的佼佼者，而且樂曲結構清晰，在音樂會上獨立演出時效果也很好。

2013 marks the 200th anniversary of the birth of Giuseppe Verdi. The opening scene of *La Forza del destino* (The Force of Destiny) is set in the city of Seville and its subject matter concerns inflamed Spanish passions. Verdi produced for it one of his very best overtures and a work of such clear structural design that it works perfectly as a stand-alone concert work.

劇情或令人難以置信，但《命運之力》的寫作背景也不遑多讓。威爾第收到來自聖彼得堡的委約後，據稱已著手寫作新歌劇，內容關於國王與僕人的愛情故事。可是由於新劇首演時沙皇將親臨觀賞，聖彼得堡的官員獲悉劇本內容後大驚，認為威爾第思慮不周，要求棄用原定劇本。威爾第縱使萬分不願意，但也無奈要另選劇本。新劇本以《阿弗諾先生，或命運之力》為藍本，出自西班牙貴族劇作家第三代利瓦公爵德·薩維德拉手筆。

The plot may be unbelievable, but so were the circumstances surrounding the opera's creation. On receiving the commission from St Petersburg, Verdi purportedly started work on an opera setting a libretto concerning a humble servant's love-affair with his monarch. But, since the Tsar was going to attend the première, the St Petersburg authorities expressed horror at such insensitivity and demanded it be scrapped. With a great show of reluctance Verdi agreed, eventually selecting a libretto based on the play *Don Álvaro o la fuerza del sino* (Don Alvaro, or the power of destiny) by the aristocratic Spanish dramatist Ángel de Saavedra, 3rd Duke of Rivas.

也許大家會認為，威爾第明知沙皇會出席首演仍選用最初的劇本很愚蠢，但有見他需要花額外功夫，聖彼得堡的官員為了補償他的損失，差不多把酬金提高了四倍，總額高達二萬

If we might be inclined to think that Verdi was foolish to suggest his original libretto in the first place, it might be worth noting that, in compensation for his extra effort, the St Petersburg authorities upped his fee to 22,000 roubles, roughly four times what had originally been offered (an amount equivalent to

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二千盧布（約相等於今天港幣一百二十五萬）。威爾第前往俄羅斯籌備首演時，行李包括一百二十多瓶波爾多美酒和二十多瓶香檳，看來他十分滿意修訂後的酬金。

《命運之力》講述一對小情人里奧諾拉和阿弗諾的故事。兩人計畫私奔；但出走前夕卻被里奧諾拉的父親阻撓，阿弗諾把手槍拋到地上時手槍卻意外走火，里奧諾拉的父親中槍身亡。兩個家族自此種下血海深仇。里奧諾拉住修道院，日夜祈禱以求心安；阿弗諾則假扮神父藏身修道院。序曲始於六下充滿壓迫感的槌聲，單簧管隨後奏出哀怨迷人的旋律；背景是小提琴匆匆忙忙的主題，不斷催促單簧管。這種快與慢、哀與樂之間的矛盾，激發出勢如破竹的力量，所向披靡。

中譯：鄭曉彤

almost HK\$1.25 million by today's standards). That Verdi travelled to Russia for the première with no less than 120 bottles of finest Bordeaux wine and 20 bottles of champagne in his luggage indicates that he felt this revised fee to be totally acceptable.

*La Forza del destino* centres around two young lovers, Leonora and Alvaro, who, on the eve of their planned elopement, are confronted by Leonora's father whom Alvaro accidentally kills as he throws his gun to the floor. A blood feud erupts between the families and while Leonora enters a convent and seeks peace through prayer, Alvaro disguises himself as a priest and hides in a monastery. To set the scene the Overture opens with six menacing hammer-blows, after which a clarinet bears its soul in a hauntingly sorrowful melody. In the background the violins urge it along with their own rushing theme and this conflict between fast and slow, sorrow and joy drives the music along with its own unstoppable force.

Dr Marc Rochester

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#### 編制

短笛、長笛、兩支雙簧管、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、兩座豎琴及弦樂組。

#### INSTRUMENTATION

Piccolo, flute, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, two harps and strings.

# 盧狄高 《阿蘭胡埃斯》結他協奏曲

## JOAQUIN RODRIGO (1901-1999)

### *Concierto de Aranjuez*

神氣的快板  
慢板  
雅緻的快板

Allegro con spirito  
Adagio  
Allegro gentile

盧狄高常被視為「一曲走天涯」的作曲家；無論他本人和支持者如何努力，也似乎未能扭轉局面。《阿蘭胡埃斯》結他協奏曲既不是盧狄高唯一的大型作品，也不是他唯一以結他配合樂團的巨著；然而，《阿蘭胡埃斯》不但一直是他最膾炙人口的作品，更是史上最著名的結他協奏曲兼二十世紀最受歡迎的樂曲之一。樂曲之所以大受歡迎，主要歸功於第二樂章—旋律繞樑三日，冠絕古今，整個樂章既華麗又極具感染力。

盧狄高三歲起雙目失明，但自幼表現出過人音樂天份，孩提時代已開始作曲。他1925年負笈巴黎跟隨杜卡學習，旅居巴黎期間結識法雅，獲法雅大力支持與鼓勵。1933年，他展開為期三年的遊學之旅，到過瑞士、奧地利和德國，後來卻因為西班牙爆發內戰，未能回國而被迫滯留德國。然而，對追求寧靜生活的人來說，也許1930年代末的德國也不是理想居停，因為德國1939年也陷入戰爭了。不過西班牙內戰在同一年結束，盧狄高終於得以

Despite the best endeavours of the composer and his supporters, Joaquin Rodrigo is generally regarded as a "one work" composer. The *Concierto de Aranjuez* is neither Rodrigo's only large-scale work nor his only substantial work for guitar and orchestra, but it remains not only his best-known work, but also the most famous of all guitar concertos. It ranks as one of the most popular pieces of music written during the 20th century, much of its popularity stemming from the gorgeous, deeply moving central movement, surely one of the most memorable melodies ever written for the concert hall.

Blind from the age of three, Rodrigo showed early musical gifts and started composing while still a child. In 1925 he went to Paris to study with Paul Dukas and while there met Manuel de Falla who gave him much encouragement and support. In 1933 he embarked on a three-year study tour of Switzerland, Austria and Germany, but with the outbreak of civil war in Spain he was unable to return home and stayed in Germany. Perhaps Germany in the late 1930s was not the ideal base for anyone seeking a quiet life, for in 1939 Germany itself was plunged into war. However that year also saw the end of the Spanish Civil War so, at last, Rodrigo was able to return to Spain where he remained until his death in Madrid on 6th July 1999.

返國，此後長居西班牙，直至1999年7月6日在馬德里逝世為止。

為了慶祝自己重踏故土，盧狄高就創作了《阿蘭胡埃斯》結他協奏曲，並於1940年11月9日在巴塞隆納首演，由里欣諾·薩因斯·德拉馬薩擔任獨奏。樂曲按傳統協奏曲的三樂章規格寫成，並在這個框架內描繪西班牙名勝阿蘭胡埃斯皇宮〔包括佔地三百英畝的御花園〕。阿蘭胡埃斯皇宮在十六世紀由菲利普二世建成，十八世紀重建成歷任西班牙國王的夏宮。

盧狄高寫道，樂曲捕捉了「木蘭花的芳香、雀鳥的歌聲和噴泉的水聲」——大概失明人會更懂得欣賞這些事物，因為古老宮殿的景象總會令其他人分心。

**第一樂章**令人想起皇宮本身是歷史悠久的古蹟。結他連串掃弦過後，樂團奏出優雅的舞曲，與古代西班牙的各種正式舞蹈〔如〈方丹戈舞〉〕十分相似；園中雀鳥〔包括布穀鳥〕的婉轉啼鳴不時響起，舞曲猶如吸進一口清新空氣，舒暢宜人。盧狄高要求獨奏者把最低的弦調得比正常低，好讓結他能奏出超越正常音域的低音；但其他的樂章則回復正常的定弦。

To celebrate his return, Rodrigo composed the *Concierto de Aranjuez*, which was premièred in Barcelona on 9th November 1940 by guitarist Regino Sainz de la Maza. The work sets out to depict, within the confines of a traditional three-movement concerto form, the Palacio Real de Aranjuez along with its 300 acre gardens, originally built by Philip II in the 16th century and substantially rebuilt in the 18th century as the summer palace of the kings of Spain.

Rodrigo wrote that the concerto captured “the fragrance of magnolias, the singing of birds and the gushing of fountains”, things which a blind man would possibly appreciate rather more than those distracted by the sight of the historic palace itself.

A sense of the Palace’s long history is evoked in the **first movement** where, heralded by the strumming of the guitar, the orchestra performs a graceful dance, strongly reminiscent of the formal dances of old Spain such as the *fandango*, although the bird calls from the garden (including a cuckoo) frequently impinge to give it all a wonderful breath of fresh air. In this movement Rodrigo asks the soloist to tune the bottom string of the guitar down to allow it to reach lower notes than are generally possible, but for the remainder of the concerto the guitar is retuned to its usual pitch.

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The Mastersingers  
of Nuremberg - Overture

梵志登 Jaap van Zweden  
音樂總監 Music Director

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# 盧狄高 《阿蘭胡埃斯》結他協奏曲

## JOAQUIN RODRIGO (1901-1999)

### Concierto de Aranjuez

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第二樂章也大概無須多作介紹了。英國管的憂鬱主題徐徐開展，結他在下面輕柔掃弦，小提琴在高音區加入精采的對位，別有一番情趣。主題的靈感來自安達露西亞地區的傳統樂種「賽塔」—聖周期間，信徒會抬著耶穌被釘十架的塑像走過大街小巷，「賽塔」就是人們邊走邊唱的哀歌。（樂章所流露的情感異常深刻，但恐怕並非純粹出於盧狄高對基督教的熱忱—就在他動筆寫作的不久前，他太太懷的男胎流產了—這還是兩人的第一胎。）

根據盧狄高自己的說法，第三樂章「令人想起一種結合二拍子與三拍子的宮廷舞蹈，讓樂曲從頭到尾保持緊湊。」在皇宮最風光的日子，在走廊迴盪的音樂大概就是這類；但色彩斑駁的樂段經常出現；精緻的結尾彷彿如蝴蝶朝著陽光，往窗外飛去一樣—大家所感受到的大自然，與敏銳的盧狄高所感受到的大自然，其實十分相近。

中譯：鄭曉彤

The **second movement** possibly needs no introduction. The melancholy cor anglais theme, unfolding over a gently strumming guitar and with high violins adding a wonderfully spicy counterpoint, is inspired by the *saeta*, a traditional Andalusian Holy week lament sung as the statue of the crucified Christ is carried through the streets. (The exceptional depth of feeling here is probably not purely a result of Rodrigo's Christian zeal; shortly before he wrote the work, his wife miscarried their first child, a son.)

In Rodrigo's own note on the work, the **third movement** "recalls a courtly dance in which the combination of duple and triple time maintains a taut tempo right to the closing bar". This is the kind of music which might have echoed through the palace's corridors in its heyday, but with the frequent splashes of colour and delicate ending - as if it were a butterfly flying out of the window into the sunshine outside - we are never far from the sensations of nature which Rodrigo so keenly felt.

Dr Marc Rochester

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#### 編制

兩支長笛（其一兼短笛）、兩支雙簧管（其一兼英國管）、兩支單簧管、兩支巴松管、兩支圓號、兩支小號及弦樂組。

#### INSTRUMENTATION

Two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets, two bassoons, two horns, two trumpets and strings.

## 法雅 《愛情是魔術師》

MANUEL DE FALLA (1876-1946)

*El amor brujo* (Love the Magician)

引子與場景

與吉卜賽人一起的黃昏

幽靈

恐懼之舞

魔術圈

場景

默劇

火祭之舞

Introduction and Scene

With the Gypsies at Evening

The Apparition

Dance of Terror

The Magic Circle

Scene

Pantomime

Ritual Fire Dance

法雅是西班牙三百多年來第一位蜚聲國際的作曲家，作品充滿西班牙色彩—有時會令人聯想到西班牙某些景物或特徵，但很多時候會直接採用傳統舞曲和民歌旋律。

法雅1907年到法國遊學，原定逗留七個星期，到頭來卻逗留了七年，直到1914年第一次世界大戰爆發才返回西班牙。他返國後埋首寫作《愛情是魔術師》，希望復興西班牙傳統娛樂形式「查祖拉」〔集歌、舞、劇於一身的作品〕。幾可亂真的安達魯西亞主題在《愛情是魔術師》裡處處可聞，但法雅卻堅稱全曲連一個真正的民歌旋律也沒有，聲稱「每首歌曲都是我原創的」。《愛情是魔術師》1915年4月15日在馬德里拉拿劇院首演。

《愛情是魔術師》由歌手暨舞蹈家柏絲托娜·因柏里奧委約創作。因柏里奧原本請法雅寫作的是「歌舞作品」，結果卻收到一齣被稱為「深宵節目」的作品。因柏里奧載歌載舞，飾演年輕美艷的寡婦坎狄娜，其他角色則由她家人飾演，連

Falla was the first Spanish composer for almost 300 years to become internationally famous. His music is full of the essence of Spain. Sometimes it simply conjures up the landscape and character of Spain but often it makes use of traditional dance forms and folk melodies.

In 1907 Falla went on a seven-week study tour of France; he stayed there seven years and only returned to Spain with the outbreak of the First World War in 1914. He celebrated his homecoming with a concentrated attempt to revive the *zarzuela* – a traditional Spanish entertainment featuring singing, dancing and action – with *El amor brujo* (Love the Magician), the score of which is full of authentic-sounding Andalusian themes. Falla, however, insisted that he did not include a single authentic folk melody in the entire work, claiming that “Every song is of my own invention”. It was first performed at the Teatro Lara in Madrid on 15th April 1915.

*El amor brujo* was commissioned by the singer and dancer, Pastora Imperio. She had asked for a “song and dance” but got, instead, what has been described as a “late-night show”. Pastora danced and sang the role of the beautiful young gypsy widow, Candela, while other members of her family acted various other parts. Even Pastora’s mother got in on the act,



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母親也粉墨登場。因柏里奧的母親認為，《愛情是魔術師》其實以一則古老的安達魯西亞傳說為藍本，講述坎狄娜的亡夫生前風流成性，然而每當坎狄娜與新情人親熱時，亡夫的幽靈就會出現。最後坎狄娜請友人在午夜與亡夫的幽靈調情〔名曲〈火祭之舞〉這時響起〕，坎狄娜亡夫的幽靈很快就被這位美少女吸引。

法雅1916年根據《愛情是魔術師》編寫了一套組曲，前後十二段一氣呵成地奏出。

中譯：鄭曉彤

conceiving the story based on an old Andalusian legend which tells of the exorcising of the ghost of Candela's philandering husband who appears, rather inconveniently, every time she attempts to make love to her new man. In the end she asks a friend to flirt with the ghost (which she does at midnight to the strains of the famous *Ritual Fire Dance*) and her husband, even in death, is quickly distracted by the attentions of another beautiful young girl.

In 1916 Falla devised an orchestral suite comprising 12 numbers which run without a break.

Dr Marc Rochester

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編制

女中音獨唱、兩支長笛〔其一兼短笛〕、雙簧管、兩支單簧管、巴松管、兩支圓號、兩支小號、定音鼓、鐘、鋼琴及弦樂組。

INSTRUMENTATION

Solo mezzo-soprano, two flutes (one doubling piccolo), oboe, two clarinets, bassoon, two horns, two trumpets, timpani, chimes, piano and strings.

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林姆斯基－高沙可夫 《西班牙隨想曲》，op. 34  
 NIKOLAI RIMSKY-KORSAKOV (1844-1908)  
*Capriccio espagnol*, op. 34

晨歌

變奏曲

晨歌

場景與吉卜賽歌曲

阿斯圖里亞的

方丹戈舞曲

Alborada

Variations

Alborada

Scene and Gypsy Song

Fandango asturiano

今天的音樂會從俄羅斯出發，走了一圈又回到俄羅斯——是一個俄羅斯人對西班牙的印象。林姆斯基－高沙可夫1844年3月18日生於季赫溫（諾年哥羅德附近）一個貴族家庭。由於家族與海軍甚有淵源，因此人人也認為他應該當海軍軍官；而雖然他自小對音樂有濃厚興趣，但也高高興興地入讀聖彼得堡海軍學院，1862年畢業（剛好《命運之力》同年在聖彼得堡首演）。至於這位年輕的俄國海軍軍校學生對《命運之力》有何印象，大家就不得而知了；儘管如此，事業上林姆斯基－高沙可夫也的確三心兩意：可以說，是選擇大海還是選擇樂譜。他接到命令要在汽船「阿瑪茲號」上服役時申請退役（航程為期三年，所到之處包括北美、南美和歐洲），但卻被上鋒（即是他哥哥——海軍學院院長）拒絕；於是他繼續參軍，而且也不見得不情不願。他返回俄國後，海軍的任務每天只花幾小時便能完成，於是他利用公餘時間作曲、與當地一群年輕又有熱誠的作曲家打交道，甚至獲聘為聖彼得堡音樂學院作曲

Completing the circle begun in Russia, we end the concert with a Russian's musical impressions of Spain. Nikolai Andreyevich Rimsky-Korsakov was born into an aristocratic family with strong naval connections in Tikhvin near Novgorod on 18th March 1844. Given his family background it was expected that he would embark on a career as a naval officer, and despite early evidence of a keen musical mind he happily entered the College of Naval Cadets in St Petersburg from where he graduated in 1862; the year in which *La Forza del destino* was premièred in the city. The impression Verdi's opera made on the young Russian naval cadet is not known, but he certainly wavered in his choice of career between the sea and the score (as it were). Receiving a command to join the steamship *Almaz* on a three-year cruise taking in North and South America and Europe, he applied for a discharge. This was refused (by his brother who was Director of the Naval College) so Nikolai settled, with apparently little reluctance, into navy life. Once back in Russia his naval duties only took up a couple of hours each day. He occupied his spare time writing music and mixing with many of Russia's young and enthusiastic composers; he was even appointed Professor of Composition at the St Petersburg Conservatoire while still ostensibly serving in the navy. He was allowed eventually to combine both interests in a job specially created for him; Inspector of Naval Bands, a post he held until it was axed by an incoming Navy Minister in 1884. Thereafter

# 林姆斯基－高沙可夫 《西班牙隨想曲》，op. 34

## NIKOLAI RIMSKY-KORSAKOV (1844-1908)

### *Capriccio espagnol*, op. 34

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教授（同時仍在海軍服役），最後還求仁得仁—軍方特別為他設立了「海軍樂隊督導」這個職位，讓他把兩種興趣合而為一。他一直擔任海軍樂隊督導，直至1884年新任海軍大臣把職位撤銷為止；解職後全情投入音樂事業，五年後甚至以歌劇創作為主。

在音樂工作上，林姆斯基－高沙可夫也肯定沒有浪費他在「阿瑪茲號」上獲得的經驗。因為「阿瑪茲號」到訪過西班牙港口，「史上最優秀的管弦樂曲」才得以問世—因此大家可以感謝「阿瑪茲號」。林姆斯基－高沙可夫雖然打算把自己對西班牙的印象寫成樂曲，但最初構思的卻不是管弦樂曲，而是小提琴與樂團合奏曲（這一點可見於曲中多個出色的小提琴獨奏段）。身為海軍樂隊督導的林姆斯基－高沙可夫細心鑽研轄下樂隊的所有樂器，鑽研小提琴時找上了聖彼得堡宮廷教堂的小提琴導師卡拉斯諾古斯基，向他請教有關小提琴的演奏技法。為了答謝卡拉斯諾古斯基，林姆斯基－高沙可夫就動筆為對方寫作一首小提琴與鋼琴合奏曲，曲中充滿西班牙舞曲的特色和音樂特徵。可是這首樂曲卻沒有完成。1887年，聖彼得堡樂團邀請林姆斯基－高沙可夫寫作新曲，準備參加1889年的巴黎萬國博覽會，在一個俄國作品專場音樂會上演出。於是林姆斯基－高沙可夫重拾上述舊作

he committed himself wholeheartedly to music and, five years later, almost exclusively to the composition of opera.

His experiences on board the *Almaz* were most certainly not wasted on his musical career, and we can thank the ship's visits to Spanish ports for a work which has been described as "the most brilliant orchestral scores ever written". Originally, Rimsky-Korsakov's musical impressions of Spain were not intended as an orchestral work but as a piece for violin and orchestra (remnants of which can still be spotted in the prominent violin solos). As Inspector of Naval Bands, he undertook an extensive study of all the instruments at his disposal and when it came to the violin, he turned to the violin tutor of the St Petersburg Court Chapel, P. Krasnokutsky, for advice on playing technique. In gratitude Rimsky-Korsakov started work on a piece for violin and piano for Krasnokutsky full of the characteristic dances and musical idioms of Spain. It remained incomplete, however, until 1887 when a request from the St Petersburg Orchestra for a new work to be performed at one of the concerts showcasing Russian music to be held as part of the Universal Exhibition in Paris in 1889 prompted him to return to the original sketches and turn them into a work in which the entire orchestra was treated as a virtuoso instrument. He completed *Capriccio espagnol*, in August 1887 and it was given its Russian première in St Petersburg the following December.

Although it runs without a break *Capriccio espagnol* falls into five distinct sections. The first is an *Alborada*, a traditional dance performed at daybreak to herald a day of celebration marking a major festival. Its pounding rhythms and exuberant solos for clarinet and violin reappear in altered form as the third section. The

的草稿，改寫成管弦樂曲，並把整個樂團當成一件炫技樂器來處理。他於1887年8月完成《西班牙隨想曲》，同年12月在聖彼得堡作俄羅斯首演。

雖然《西班牙隨想曲》全曲一氣呵成，但其實可清晰地分為五大段落。第一段的〈晨歌〉是在大型節慶日黎明時分演出的傳統舞蹈，用以迎接一天的慶祝活動。強勁的節奏、單簧管和小提琴各自的活潑獨奏段改頭換面後在第三段重現。第二段是變奏曲，根據樂章開端的西班牙民歌旋律寫成（這是如假包換的民歌旋律，由法國號奏出）。激情的小鼓滾奏和銅管樂號角曲為第四段掀開序幕，稍後的小提琴獨奏則代表「吉卜賽歌曲」。意態撩人的舞曲隨後響起，長笛、單簧管、雙簧管和豎琴各自奏出精巧的華采樂段，然後整個樂團突然奏起活潑的佛蘭明高舞曲。佛蘭明高舞曲到達高潮的當兒，熱鬧的〈方丹戈舞曲〉響起，「卡塔卡塔」的響板聲清晰可聞。第一段〈晨歌〉重現，結束全曲。

中譯：鄭曉彤

second is a set of variations on the authentic Spanish folk-song played at the start of the movement by the horns. A dramatic side-drum roll and a brass fanfare herald the fourth section in which the violin solo represents the “Gypsy Song”. A seductive dance follows in which the flute, clarinet, oboe and harp perform their own elaborate cadenzas before the entire orchestra breaks into an energetic Flamenco dance which, as it reaches its climax, leads into an exuberant *Fandango* complete with clicking castanets. The work ends with a return to the music of the opening *Alborada*.

Dr Marc Rochester

#### 編制

短笛、兩支長笛、兩支雙簧管（其二兼英國管）、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、響板、豎琴及弦樂組。

#### INSTRUMENTATION

Piccolo, two flutes, two oboes (two doubling cor anglais), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, snare drum, triangle, tambourine, castanets, harp and strings.

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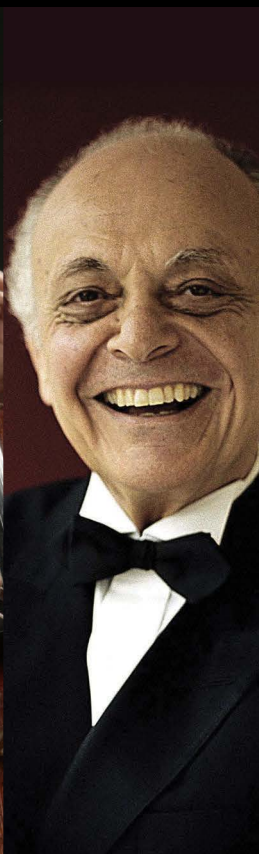
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卡麗朵

## JOANA CARNEIRO

指揮 Conductor

Photo: Gulbenkian Foundation/Rodrigo Souza



指揮家卡麗朵的演出動力澎湃，能駕馭多種截然不同的音樂風格。2009年，她獲委任為柏克萊交響樂團的音樂總監，繼承指揮名家長野健，成為樂團四十年歷史以來的第三任總監。她亦為古本江樂團的官方客席指揮。近年的重要客席演出包括：與辛辛那提歌劇、底特律、哥德堡、紐西蘭交響樂團的首演，以及再度與多倫多管弦樂團、洛杉磯愛樂合作。她為聖保羅室樂團指揮樂季揭幕音樂會，又指揮皇家愛樂及芮妮·費萊明演出。2010年，她指揮悉尼藝術節的史特拉汶斯基《俄狄浦斯王》及《詩篇交響曲》，音樂會榮獲2010年度澳洲演藝大獎—海普曼獎的最佳交響樂團音樂會榮譽。

2005年至2008年，卡麗朵透過美國交響樂團聯盟駐團指揮計劃，於洛杉磯愛樂跟隨沙朗倫任助理指揮，又帶領樂團於迪士尼音樂廳及荷里活碗型劇場演出。卡麗朵於2010年榮獲美國交響樂團聯盟頒發海倫·湯姆遜大獎。

Noted for her vibrant performances in a wide repertoire, Joana Carneiro was named Music Director of the Berkeley Symphony, succeeding Kent Nagano and becoming the third music director in the 40-year history of the orchestra. She currently serves as official guest conductor of the Gulbenkian Orchestra.

As a guest conductor, Carneiro's recent highlights have included her débuts at the Cincinnati Opera, Detroit, Gothenburg and New Zealand symphonies, as well as returns to the Toronto Symphony and the Los Angeles Philharmonic. She opened the St Paul Chamber Orchestra's season and conducted the Royal Philharmonic Orchestra with Renée Fleming as soloist.

In 2010, she directed performances of Stravinsky's *Oedipus Rex* and *Symphony of Psalms* at the Sydney Festival, which won Australia's Helpmann Award for Best Symphony Orchestra Concert in 2010.

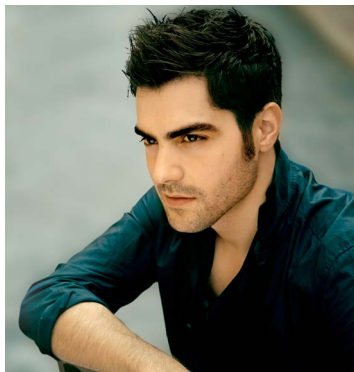
Between 2005 and 2008, Carneiro was an American Symphony Orchestra League Conducting Fellow at the Los Angeles Philharmonic, where she worked with Esa-Pekka Salonen and led performances at the Walt Disney Concert Hall and the Hollywood Bowl. Carneiro is the 2010 recipient of the Helen M. Thompson Award, conferred by the League of American Orchestras.

## 卡拉達歷

# MILOŠ KARADAGLIĆ

結他 Guitar

Photo: Margaret Malandrucolo / DG



卡拉達歷首張個人專輯高踞世界古典唱片銷量排行榜，又於2011年榮獲留聲機大獎最佳青年音樂家獎。2012年推出第二張唱片《拉丁情迷》，贏得全英古典音樂獎及德國古典迴聲獎，其後更推出新版《拉丁情迷》金專輯，收錄了三十分鐘的新作，包括：*Mas Que Nada*, *The Girl from Ipanema*及*Besame Mucho*。卡拉達歷於2012年拍攝紀錄片，發行成影碟推出，並不時於電視上播放。2012年是卡拉達歷突破性的一年，於英國、法國、美國、加拿大、韓國、日本、香港及澳洲的首演音樂會及巡演的門票全部售罄。2013年的演出包括：於英國、美國、德國及日本舉行獨奏會；與亞特蘭大交響樂團、國立皇家蘇格蘭管弦樂團、倫敦愛樂樂團、英國室樂團、香港管弦樂團及NHK交響樂團演出協奏曲音樂會。無論在皇家阿爾伯特音樂廳於3,000名觀眾前表演，或面向100名觀眾進行室樂表演，卡拉達歷依然表現出色。他分別使用D'Addario製J 46弦線結他和一把由澳洲古典結他名匠史姆曼製於2007年的結他，由保羅及珍妮·基爾涵借出。

Miloš released his debut album *The Guitar* in 2011 which topped classical charts and earned him Gramophone's Young Artist of the Year Award. His second album *Latino* in 2012 received both Classic Brit and Echo Klassik awards. *Latino* proved so successful that it has now been re-released as *Latino GOLD* featuring 30 minutes of newly recorded tracks, including *Mas Que Nada*, *The Girl from Ipanema* and *Besame Mucho*. *MILOŠ: HEARTSTRINGS*, a documentary filmed throughout 2012 has been released on DVD and will be TV aired throughout 2013.

2012 was a breakthrough year for Miloš with sold-out debut performances and tours in the UK, France, USA, Canada, Korea, Japan, Hong Kong and Australia.

2013 includes recital tours of UK, US, Germany and Japan to concerto performances with the Atlanta Symphony Orchestra, Royal Scottish National Orchestra, London Philharmonic, English Chamber Orchestra, Hong Kong Philharmonic and NHK Symphony.

Miloš is equally at home performing for an audience of 3,000 in the Royal Albert Hall or an intimate chamber music performance for 100 people. He uses D'Addario J 46 strings and plays a 2007 Greg Smallman guitar, kindly lent to him by Paul and Jenny Gillham.

## 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.

---

「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。」  
周光藁《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*

---

太古集團慈善信託基金已連  
續六年成為樂團的首席贊  
助，此為樂團史上最大的企  
業贊助，太古對樂團的支持  
和對藝術的遠見，令港樂邁  
向更卓越的藝術成就。

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.

來自世界每個角落的樂師，  
結合本港精英，組成港樂這  
隊音樂勁旅。2012年9月，梵  
志登正式出任其音樂總監。  
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  
索斯唱片合作灌錄一系列中  
國作曲家的作品，首張大碟  
現已推出。

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.

香港管弦樂團由香港特別行政區政府資助  
香港管弦樂團首席贊助：太古集團  
香港管弦樂團為香港文化中心場地伙伴

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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



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Gallant Ho Ka-leung



簡宏道  
Russell Kan Wang-to



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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



張沛垣  
Chang Pei-heng



馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

長笛  
Flutes



● 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



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



●江蘭  
Jiang Lin



■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



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Christopher Moyse



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Tuba



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Trombones



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Maciek Walicki

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Bass Trombone



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Pieter Wyckoff

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Timpani



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敲擊樂器  
Percussion



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Aziz D. Barnard  
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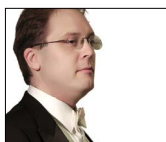


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Raymond Leung  
Wai-wa



胡淑徽  
Sophia Woo  
Shuk-fai

豎琴  
Harp



●史基道  
Christopher Sidenius

鍵盤  
Keyboard



●葉幸沾  
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豎琴：黃士倫\* • Harp: Ann Huang\*

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大師會特別為熱愛交響樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝：

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