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An Orchestral Celebration
of the Films of

Leslie Cheung

光影留音
張國榮

19 & 20-3-2013

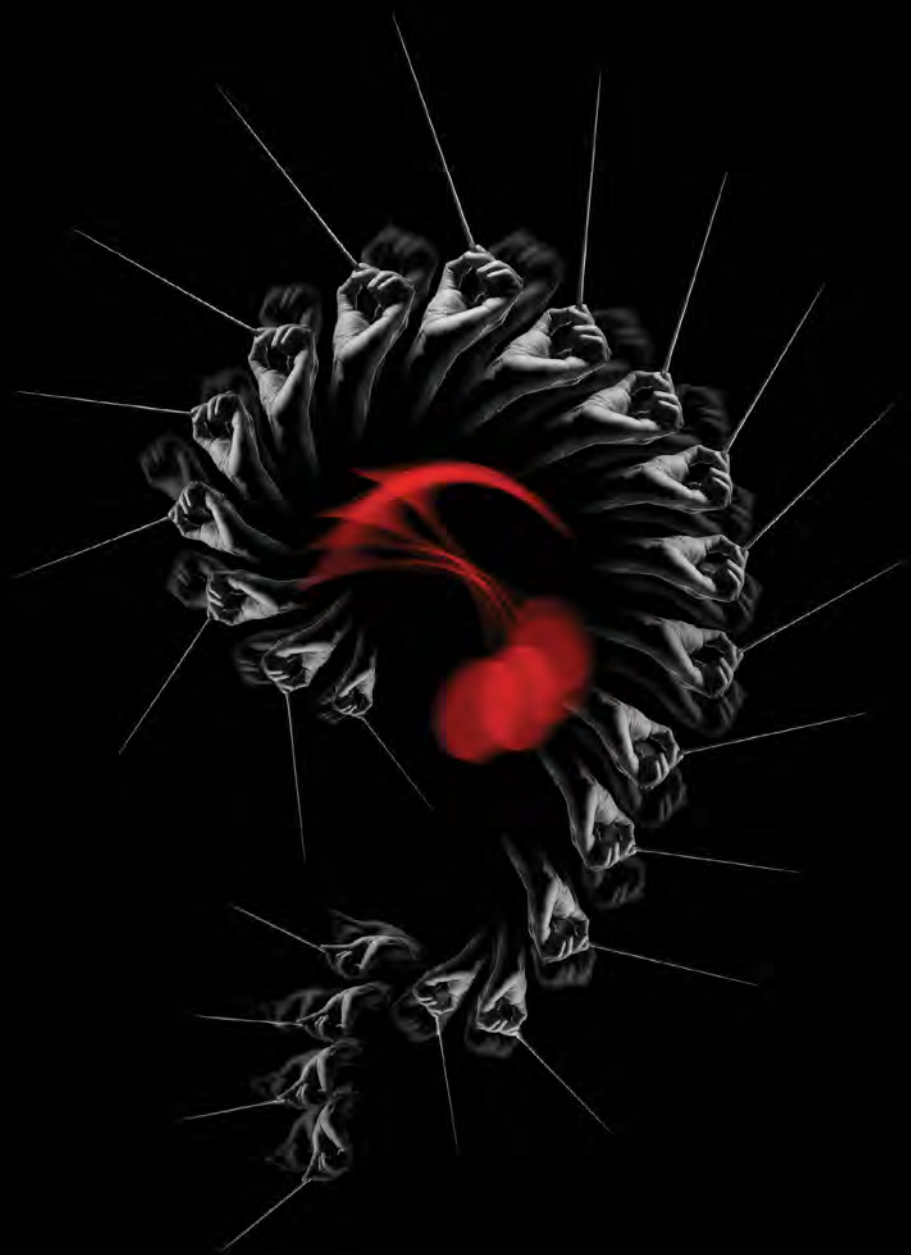
Tue & Wed 8pm

Hong Kong Cultural Centre
Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

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A SOUND COMMITMENT 弦諾



「我唔理你係男定係女，我淨係知道我鍾意你。」

這是《金枝玉葉》的對白，而根據《時代》周刊引述，當哥哥在多倫多演唱會上，台下歌迷高呼示愛，哥哥的回應也是：「I love you too, whether you're a boy or a girl!」

“I love you too, whether you're a boy or a girl.”

Not only is this a line Leslie delivered in the 1994 comedy *He's a Woman, She's a Man*, it was also his reply to a fan who shouted 'I love you, Leslie!' at his Toronto concert, according to the *TIME* magazine.



光影留音張國榮

AN ORCHESTRAL CELEBRATION OF THE FILMS OF LESLIE CHEUNG

《生死戀》 *Love Is a Many-Splendored Thing*
Theme

《亂世佳人》 *Gone with the Wind*
Tara's Theme

《金枝玉葉》 *He's a Woman, She's a Man*
That's Amore

《阿飛正傳》 *Days of Being Wild*¹
Perfidia, Jungle Drums, Always in my Heart

《霸王別姬》 *Farewell my Concubine*²
當愛已成往事 (Bygone Love)、不懂 (Can't Understand)

中場休息 interval

《東邪西毒》 *Ashes of Time*³
《東邪西毒》組曲 *Ashes of Time Suite*[#]

I. 立春－驚蟄 Spring Comes - Insects Awake

II. 夏至－白露 Summer Solstice - Autumn Dew

III. 立春－驚蟄 Spring Comes - Insects Awake

世界首演 world première • Commissioned by The Octavian Society Limited 委約創作

《春光乍洩》 *Happy Together*³
Tango Apasionado, Milonga for Three, Cucurrucucú paloma

謝拉特·莎朗嘉，指揮 ▪ 陳雋騫，主持 ▪ 吳彤[#]，中國吹管樂器獨奏
Gerard Salonga, conductor ▪ Phoebus Chan, presenter ▪
Wu Tong[#], soloist (Chinese wind instruments)

¹ Film stills and film footage by courtesy of Media Asia Distribution.

² Film stills and film footage by courtesy of Tomson (Hong Kong) Films Co., Ltd.

³ Film stills and film footage by courtesy of Block 2 Pictures Inc.



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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*

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+
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- 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
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林木
凡

faan⁶

志登

(梵志：清淨之志，登：達到)



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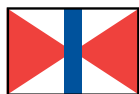
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光影留音張國榮
AN ORCHESTRAL CELEBRATION OF
THE FILMS OF LESLIE CHEUNG

Theme from *Love Is a Many-Splendored Thing*

Composed by Sammy Fain

Gone with the Wind: Tara's Theme

Composed by Max Steiner

That's Amore

Composed by Harry Warren ▪ Arranged by Gerard Salonga

Perfidia

Composed by Alberto Domínguez ▪ Arranged by Xavier Cugat ▪ Rearranged by Gerard Salonga

Jungle Drums

Composed by Ernesto Lecuona ▪ Arranged by Xavier Cugat ▪ Rearranged by Gerard Salonga

Always in my Heart

Composed by Ernesto Lecuona & Kim Gannon ▪ Arranged by Los Indios Tabajaras ▪
Rearranged by Gerard Salonga

當愛已成往事 *Bygone Love*

曲：李宗盛 Composed by Jonathan Lee ▪ Arranged by Gerard Salonga

不懂 *Can't Understand*

曲：李宗盛 Composed by Jonathan Lee ▪ Arranged by Gerard Salonga

Ashes of Time Suite

World première arrangement by Eli Marshall & Wu Tong
from music for *Ashes of Time - Redux* by Wu Tong ▪ Additional music by Li Xun & Eli Marshall ▪
Original themes by Frankie Chan & Roel A. Garcia ▪ Published by Block 2 Music

Tango Apasionado

Composed by Astor Piazzolla ▪ Arranged by Gerard Salonga

Milonga for Three

Composed by Astor Piazzolla ▪ Arranged by Gerard Salonga

Cucurrucucú paloma

Composed by Tomás Méndez ▪ Arranged by Gerard Salonga

光影留音張國榮

AN ORCHESTRAL CELEBRATION OF THE FILMS OF LESLIE CHEUNG

「我喜歡《亂世佳人》這部電影，我也喜歡 Leslie Howard。這個名字男女皆宜，很中性，所以我很喜歡。」哥哥對《時代》周刊表示他選擇 Leslie 這個名字的原因。他是家中老么，其父是已故影星威廉·荷頓的裁縫。

"I love the film *Gone with the Wind*. And I like Leslie Howard. The name can be a man's or woman's, it's very unisex, so I like it." Leslie told the *TIME* magazine how he chose his name. He is the youngest son of the tailor of the late William Holden.

在美國電影《阿飛正傳》裡，James Dean 飾演的阿飛深入人心。如果說，張國榮的阿飛是華人世界裡最具魅力和代表性的其中一位，相信也沒有人會反對。

王家衛《阿飛正傳》(1990) 最後一幕，南美音樂漫不在乎地響起，梁朝偉所扮演的新「阿飛」出現在鏡頭裡。同一旋律隨後換上梅艷芳的歌聲，幽幽地唱出小說家鍾曉陽填的詞，訴說著曾經的不知畏懼，以及何去何從的疑惑。當然，張迷更熟悉的大概是哥哥的普通話版，旖旎的小提琴間奏如泣如訴，令人沉醉。

原曲《Jungle Drums》的作者 Ernesto Lecuona (1895-1963) 是二十世紀初極具影響力的拉丁音樂家，連男高音杜鳴高都錄過《Songs of Ernesto Lecuona》大碟。這位古巴作曲家的其中一首名作是奧斯卡提名歌曲《Always in my Heart》，《阿飛正傳》選用的是音樂版。另一作品《Siboney》出現在旭仔到火車站找劉德華所飾演的警員一幕，細心的影迷可能還記得，關錦鵬在《阮玲玉》(1992) 也用過這首樂曲。據說，梅艷芳和《阮玲玉》擦身而過，張曼玉後來卻憑影片獲得德國柏林影后揚名國際，不過那是另一故事了。

The Chinese title for *Days of Being Wild* (1990), Ah Fei Jing Juen, means the Story of Ah Fei, an old-fashioned term for a small time hooligan. It is perhaps not a contentious statement to claim that Leslie's portrayal of an Ah Fei is as much of an enduring classic as James Dean in *Rebel Without a Cause*.

In the film's last scene, of which some critics interpret as the arrival of a new Ah Fei (Tony Leung), we hear a meandering, sultry track. It is then followed by a ravishing vocal version, with lyrics by novelist Chung Hiu Yeung, and the late pop legend Anita Mui singing: "as I searched and sought/perhaps I knew no fear/I used to love like this/it used to be right like this..." Leslie's fan would of course also be familiar with his Mandarin version (do listen for the seductive violin solo interlude).

The song (*Jungle Drums*) was originally composed by Ernesto Lecuona (1895-1963), a key figure in Latin music especially in early 20th century (Plácido Domingo also recorded an album of his songs). One of the Cuban composer's best known pieces is the Oscar-nominated song *Always in my Heart*, featured in this film as an instrumental arrangement. Chinese film aficionados might remember the melody of his other classic *Siboney*, in the train station scene and Stanley Kwan's *Center Stage* (1992), a film about the glamorous but tragically short life of iconic Chinese actress Ruan Ling Yu. (How Anita Mui brushed shoulders with the main role, with which Maggie Cheung won Best Actress at the Berlin International Film Festival, is a fascinating tale of in its own right.)

在《阿飛正傳》出現的《Siboney》和《Jungle Drums》都是由加泰羅尼亞出生、美國成名的著名拉丁樂手Xavier Cugat (1900-1990) 編曲演繹，此外電影並用上墨西哥作曲家Alberto Domínguez (1911-1975) 的經典情歌《Perfidia》，同樣由Cugat編曲演繹。

《霸王別姬》(1993) 的英文名稱譯作《Farewell my Concubine》，導演陳凱歌把觀眾的視線凝在演虞姬的程蝶衣身上。哥哥極具感染力的精湛演繹，隨著電影榮獲法國康城最佳影片，在世界影壇上賦予京劇藝術家一個眉目雅緻如畫、舉手投足風采動人的不朽形象。

在港台「傑出華人系列—白雲仙」裏，仙姐憶述初遇任劍輝的一幕：「真係風流俊逸呀！」簡單一句話，她對任姐的深厚感情和無盡懷念，溢於言表。這種感情，相信影迷每次看到哥哥的程蝶衣劇照和片段，都會感受得到。

抒情的意大利歌劇、戲劇性的德國歌劇等各有不同風格和劇目，中國傳統戲曲也有潮劇、越劇、閩劇、高甲戲、豫劇、評劇等許多種類，而崑曲於2001年獲聯合國教科文組織列作人類口述和非物質文化遺產之一，在近年更加備受注目。由白先勇擔任藝術總監的《牡丹亭》青春版於2004年起於大中華區和海外演出，也為崑曲注入豐富的生命力。此外，世界知名作曲家譚盾於1998年和2010年創作《牡丹亭》歌劇，把這部經典崑曲劇目引進古典音樂世界。

In *Days of Being Wild*, we hear Catalan-American bandleader Xavier Cugat's (1900-1990) rendition of *Siboney* and *Jungle Drums*, as well as *Perfidia*, a popular song about love and betrayal, written by Mexican composer Alberto Domínguez (1911-1975).

The Chinese title of *Farewell my Concubine* (1993), originally a Peking opera, literally means "The Hegemon-King Bids Farewell to His Concubine". In Chen Kaige's film, winner of Cannes' Best Film award, he draws our gaze to the heroine. Leslie's acclaimed portrayal gives the modern cinematic world a stunning face of lasting beauty for a Peking opera artist.

In the RTHK documentary on the life of Cantonese opera master Pak Suet Sin, she reminisces her collaboration with lifetime friend and stage partner, the late Yam Kim Fai, and exclaimed in a bittersweet mix of emotions, "She *really* looks distinguished and handsome!" Although the gender is reversed in her case (a female performer playing a male character), we can relate to her emotion every time we see Leslie as the Concubine, whether in a picture or on the silver screen.

The lyrical Italian opera and dramatic German opera differ in both style and repertoire. In Chinese opera, there is also quite a wide range of regional styles. Kunqu, China's oldest theatrical traditions, made international headlines in the 2001 UNESCO Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity. Interests in the art form were given a rejuvenating boost when Pai Hsien-yung, one of the most influential writers from Taiwan, took his production of *Peony Pavilion*, billed as the Young Lovers' Edition, on tours in Greater China and beyond since 2004. On the other hand, Tan Dun's *Peony Pavilion* (1998 and 2010) introduces the Kunqu classic to the world of classical music.

光影留音張國榮

AN ORCHESTRAL CELEBRATION OF THE FILMS OF LESLIE CHEUNG

白先勇在《牡丹亭》青春版起用年青演員和現代舞台技術，廣受好評並掀起崑劇熱潮的同時，也引起一些有趣的討論：崑曲藝術對演員的造詣要求極高，年青演員有可能勝任嗎？觀眾欣賞崑曲，看的是演員的美麗外表和舞台佈置，還是身段、唱詞等等？由崑曲大師演繹，不是更夠火候、更加完美嗎？無獨有偶，歌劇也有一種音樂會形式，不用佈景和戲服，許多音樂愛好者也認為這種更純粹的音樂體驗，是更能滿足想像力的崇高享受。

如果提起《東邪西毒-終極版》(2008)的音樂，縈繞心頭的是大提琴琴音，那是因為電影裏有許多動人的獨奏樂段，都是由蜚聲國際的大提琴家馬友友演奏。馬友友是絲路之旅計劃的創辦人兼藝術總監，以聯繫東西的古代絲綢之路為靈感，為不同文化和藝術形式創造分享和學習平台。今晚的獨奏家吳彤來自北京，從1999年起就已加入絲路合奏團，他也是糅合東西傳統的搖滾樂隊「輪迴」創隊成員之一，並以獨奏家身份與紐約愛樂、倫敦小交響樂團和新加坡交響樂團等知名古典樂團合作。

如果說，中國武術是現時最廣為世界觀眾熟悉的中華表演藝術，那麼對阿根廷來說，這個地位就應該屬於探戈了。王家衛的電影對拉丁音樂似乎情有獨鍾，有時一首歌更在多部作品出現；而《春光乍洩》(1997)的拉丁音樂代表則是最重要的探戈音樂作曲家之一、阿根廷的 Astor Piazzolla (1921-1992)。Piazzolla極具個人風格的探戈，隨著電影裡黎耀輝與何寶榮的離合糾纏跌宕、起伏。

In Pai's production, the use of young performers and modern stage techniques is well-received, but also a subject of debate for some: whether young performers could possibly receive enough training to take up such demanding roles, normally played by Kunqu masters, and arguably the audience should engage with the music and artistry, rather than the face of the performers or the set and costumes. There are similar, though not identical, discussions evolving the format of opera-in-concert (i.e. without set and costumes), which its proponents believe to be a purer musical experience that better satisfies one's imagination.

If cello is the instrument that comes to mind when you think of this film, perhaps it is because in the original score for *Ashes of Time - Redux* (2008), many memorable, melancholic solo passages were written for the cello, performed by the world-renowned Yo-Yo Ma. Ma is also Founder and Artistic Director of the Silk Road Project, which takes inspiration from the historical Silk Road trading routes as a metaphor for sharing and learning across cultures, art forms and disciplines. Wu Tong, our soloist this evening, has been on the Silk Road Ensemble 1999. He also is a founding vocalist of the rock band *Lunhui*, which merges Western and Asian traditions, and he performs as a soloist with such prestigious orchestras as New York Philharmonic, London Sinfonietta and Singapore Symphony.

If Chinese Kung Fu is the most visible form of Chinese performance for the rest of the world, then for Argentina, this position may well go to Tango. As his followers might already know, Latin music features prominently in Wong Kai-wai's cinematic world (sometimes the same tracks appear in multiple films), and in *Happy Together* (1997), it is the music of one of the greatest Tango composers, Astor Piazzolla (1921-1992) to which Leslie and Tony Leung dance a confused, brooding yet sensual tango in their troubled relationship.



Photo: Media Asia Distribution



Photo: Block 2 Pictures Inc.



Photo: Block 2 Pictures Inc.

Piazzolla獨闢門徑，把賦格（一種作曲手法，常用於古典音樂）、爵士樂和不協和音等各種新元素加入探戈音樂。最初，阿根廷樂界並不接受這種新樂風，直到他在世界樂壇成名一段日子後，才逐漸獲祖國認同。他不但為古典音樂名家和樂團作曲，有些爵士樂手也會演奏他的創作，並且極受歡迎。

1990年，Piazzolla不幸中風並於兩年間離世。多年後，活躍於美國的阿根廷作曲家Osvaldo Golijov（香港管弦樂團曾於2009年演奏他的作品《最終回》）這樣寫道：

「最後的偉大探戈作曲家Piazzolla於1992年中風逝世時，正值創作生命的高峰。引用一首老探戈樂曲的歌詞——他離開了我們，『沒有一聲告別』。那一天，布宜諾斯艾利斯的音樂面貌也突然陷入了冰點。」

施文慧

Piazzolla introduced boundary-pushing new elements, such as fugue (a style of composition, commonly used in classical music), elements of jazz, and dissonance, to develop his own unique brand of tango. Although initially rejected in his native country, he eventually gained recognition worldwide and later in Argentina. Not only is Piazzolla's music performed by classical musicians, some of his work has also been taken up by jazz musicians, with great success.

Piazzolla suffered a stroke in 1990 and passed away within two years. Osvaldo Golijov, a renowned Argentinean-American composer (Hong Kong Philharmonic performed his work *Last Round* in 2009) wrote of the late master:

"Astor Piazzolla, the last great Tango composer, was at the peak of his creativity when a stroke killed him in 1992. He left us, in the words of the old tango, 'without saying good bye', and that day the musical face of Buenos Aires was abruptly frozen."

Sheryl Sze

謝拉特·莎朗嘉

GERARD SALONGA

指揮 Conductor



謝拉特·莎朗嘉是菲律賓其中一位擁有高造詣的音樂總監、指揮家及編曲家。作為白金銷量唱片製作人，謝拉特曾與多位亞洲頂尖的藝人合作。

於馬尼拉雅典耀大學及美國波士頓柏克萊音樂學院畢業後，謝拉特效力洛杉磯新力唱片公司作配樂員及音樂校對員，參與各主要唱片及動畫製作。1999年底他返回菲律賓，旋即成為其中一位炙手可熱的編曲家及音樂總監。他現任菲律賓ABS-CBN愛樂樂團的音樂總監，曾指揮菲律賓各大樂團，也經常客席指揮港樂。最難忘的演出要數「AK100」——一場紀念日本著名導演黑澤明一百周年誕辰的演出。去年六月，他為港樂特別改編一首歌曲，讓歌手李玟和港樂於香港回歸十五周年典禮上演出。

謝拉特的妻子是小提琴家黛芬娜，他們現與兩名子女安東尼奧及卡敏居於馬尼拉。

Gerard Salonga is one of the Philippines' most accomplished musical directors, conductors and arrangers. A multi-platinum record producer as well, he has worked with some of Asia's finest artists.

After graduating from the Ateneo De Manila University and Berklee College of Music in Boston, he worked in Los Angeles as an orchestrator and proofreader at Sony Pictures, participating in major album productions and motion pictures. Upon returning to the Philippines in late 1999, he instantly became one of the most sought-after arrangers and musical directors. He is now Music Director of the ABS-CBN Philharmonic Orchestra, has conducted all the major orchestras in the Philippines, and is a frequent guest conductor of the Hong Kong Philharmonic. One of the more memorable collaborations with the HK Phil was the AK100, a special event commemorating the 100th anniversary of the birth of legendary Japanese filmmaker Akira Kurosawa. Last June Gerard arranged a special musical number performed by Coco Lee and the HK Phil for the gala performance celebrating the 15th anniversary of Hong Kong's return to China.

Gerard is married to violinist Divina Francisco, and they make their home in Manila with their children Antonio and Carmen.

陳雋騫

PHOEBUS CHAN

主持 Presenter



2003年畢業於香港中文大學音樂系，陳雋騫現為 PA House Ltd. 專業舞台、燈光、音響工程及樂手經理人公司創辦人兼執行董事、FABRIANO意大利高級皮革品牌董事、DT Asia Group 顧問、香港電台第二台節目主持、及好學計劃基金會董事成員兼副主席，是音樂演藝界的活躍份子。

陳氏於2012年擔任葉麗儀加拿大演唱會音樂總監、與天才失明鋼琴家許哲誠及周栢豪舉行動心音樂會、2010年分別與外號「台灣 Susan Boyle」的林育羣和 Britain's Got Talent 得主 Paul Potts 合作，2009年與中國第一女高音黃英合作演出。此外，他曾擔任意大利歌手 Patrizio Buanne 世界巡迴演唱會香港站音樂總監，又與李玟合作擔任麥當勞晚會表演嘉賓。

2000年至2008年間，陳氏為海港城駐場演奏家，是香港首位開創商場即興演奏風尚的先驅。2005年，他為《新報》撰寫專欄，同年獲得「2005十大青少年藝術家年獎」。

Founder and Executive Director of PA House Ltd., Executive Director of FABRIANO (an Italian handbag retail company), Event Consultant of DT Asia Group, a presenter with RTHK Radio 2, and Vice Chairman and Board Member of HaoXue Action Charity Foundation, Phoebus Chan also plays a significant role in Hong Kong's music industry.

He was the Music Director of Frances Yip's Canadian Concert Tour 2012 and performed with talented blind Taiwanese pianist Winner Hsu and Hong Kong artist Chau Pak Ho in a charity concert. In 2010 he collaborated with Lin Yu Chun (aka "Taiwanese Susan Boyle"), Paul Potts (winner of *Britain's Got Talent*) and in 2009 performed with China's top soprano, Huang Ying. Chan was also the Music Director for Italian singer Patrizio Buanne's World Tour - Hong Kong, and performed as guest with Coco Lee in McDonald's Charity Gala Dinner.

Between 2000 and 2008 Phoebus was Artist-in-Residence at Harbour City, a pioneer of Shopping Mall Music creating a new platform for new rising stars. In 2005 he was a columnist for the *HK Daily News* and was also awarded the 10 Most Outstanding Youth Artists Award.

伊涑

Eli Marshall

作曲家 Composer



美國作曲家伊涑自2003年移居北京後，一直積極推動「草根國際化」。

他的十餘首管弦作品曾於世界三大洲首演。其他獨特的首演場地包括：Gak-won Sa（南韓一所大型佛寺）、德國國會及美國史密遜尼學會。2005年，他與友人共同創立北京新音樂樂團，樂團曾經獲邀於英國廣播公司的節目中演出及為拿索斯錄製唱片（兩次演出均由伊涑以藝術總監身分指揮）。他的清唱劇《Unde Pendet Aeternitas》（莫華倫及澳門樂團首演），更為他贏得由美國作曲家、作家和發行商協會頒發的2007年里奧·卡普蘭大獎。他是傅爾布萊特和杜格拉斯·摩爾獎學金得主。

伊涑曾於美國巴德學院、耶魯大學音樂學院、寇蒂斯音樂學院及德國國立漢堡音樂及戲劇學院修讀音樂。他曾於中央音樂學院及德國維滕大學任教，現為香港科技大學的訪問學者及駐校作曲家，以及北京尤倫斯當代藝術中心的音樂策劃人。

他與吳彤為王家衛電影《東邪西毒：終極版》創作的樂曲被收錄於一張Sony Classical的大碟，由馬友友擔任獨奏。

American composer Eli Marshall has established himself as a proponent of a “grassroots internationalization” of music since moving to Beijing in 2003.

More than a dozen of his orchestral works have been premiered on three continents. Other unusual performance venues for his works have included Gak-won Sa (a major Buddhist temple in South Korea), the German Reichstag, and the Smithsonian Institution. In 2005 he co-founded the Beijing New Music Ensemble (BNME), which premiered over two hundred works in China; as its Artistic Director he conducted a BBC broadcast and a Naxos CD recording. His cantata *Unde Pendet Aeternitas*, premiered by Warren Mok and the Macao Orchestra, won the 2007 Leo Kaplan Award from the American Society of Composers, Authors and Publishers. He was awarded a Fulbright Fellowship and the Douglas Moore Fellowship.

He studied music at Bard College, the Yale School of Music, the Curtis Institute, and the Hamburg Hochschule für Musik und Theater. He has taught at China’s Central Conservatory of Music and at Witten University (Germany), and is now Visiting Scholar and Composer-in-Residence at the Hong Kong University of Science and Technology. He is also curator of a music series at the Ullens Center for Contemporary Art (Beijing).

His score with Wu Tong for *Ashes of Time – Redux* was released as an album on Sony Classical with soloist Yo-Yo Ma.

吳彤

WU TONG

中國吹管樂器獨奏 Soloist (Chinese wind instruments)



吳彤生於北京一個音樂家庭，是搖滾樂隊「輪迴」創隊成員之一。他也是絲路合奏團演奏家，曾以獨奏家身份與知名樂團合作，包括紐約愛樂、倫敦小交響樂團和新加坡交響樂團等等。

他與四位北京中央音樂學院的同學於1991年成立「輪迴」樂隊，1993年為辛棄疾宋詞配上音樂的《烽火揚州路》大受歡迎，吸引日本JVC唱片羅致旗下，於1995、1997、2001年發行大碟。吳彤於1999年加入絲路合奏團，曾參與多張大碟，並經常於世界各地巡迴演出。他為傳統民歌《蘭花花》編曲，作品由絲路合奏團演奏，他則擔任獨唱部分。吳彤曾於美國名嘴David Letterman主持的《大衛牙擦騷》節目中亮相，更曾於2004年與西門子合作研發電子笙的新技術。

2010年，吳彤參與製作的大碟《Yo-Yo Ma & Friends》榮獲格林美年度古典跨界大碟，個人大碟則獲台灣金曲獎最佳跨界音樂專輯獎提名，2012年獲美國紐約華美協進社頒發年度音樂家大獎。

Born into a musical family in Beijing, Wu Tong is a founding vocalist of rock band *Lunhui* (Again), a performer with the Silk Road Ensemble, and a soloist with renowned orchestras such as the New York Philharmonic, London Sinfonietta and Singapore Symphony.

In 1991, Wu and four classmates from the Beijing Central Conservatory of Music founded *Lunhui*. After their 1993 hit *On the Way to Wartime Yangzhou*, which set the words of Song Dynasty poet Xin Qiji to music, JVC Japan immediately signed the band, with subsequent recordings in 1995, 1997 and 2001. Wu joined the Silk Road Ensemble in 1999, performing on several of the ensemble's albums and travelling extensively in concert performances. He was the featured vocalist for *Blue Little Flower*, his arrangement of the traditional Chinese folksong for the Silk Road Ensemble. He has been on the *Late Show* with David Letterman, and in 2004, worked with Siemens to develop technology for a new electric sheng.

In 2010, *Yo-Yo Ma & Friends*, which Wu Tong participated in the production, won the Grammy's Best Classical Crossover Album. His personal album was nominated the Best Crossover Album in Taiwan's Golden Melody Award. In 2012, he was awarded Musician of the Year by China Institute in New York.

關於《東邪西毒》組曲

ABOUT ASHES OF TIME SUITE

《東邪西毒》是金庸小說的前傳，也是一部「後愛情悲劇」，電影的終極版讓我們在電影面世十五年後再次重訪經典。我們失去Leslie已經十年，這也是另一重歷史的塵埃落定。

《東》片的原創音樂由陳勳奇和Roel A. Garcia兩位紮根香港及環球電影的音樂人創作，陳廿多年來為武俠片配樂，把廣東小曲和古老英式民謠的藍調知性地交織起來，其風格也是佐藤勝與Ennio Morricone對話的合成詮釋，證明日本和意大利西部電影兩種豐富的音樂在香港都能引起共鳴，並落地生根。

要讓音樂重現並擴展到導演王家衛心目中的原聲空間，吳彤是最佳的演繹者。而這個全新現場版本對我們來說的最大挑戰，是忠於歷史。各種中國傳統樂器穿梭東西文化，樂章的名稱和重複出現，大約依照電影引用的傳統節氣。

歐陽峰的 *idée fixe* (音樂上的固定樂思/心裡學上的固戀情結) 停留在過去，是一種殘酷的放逐，而他的故事亦已成過去。我們透過《東邪西毒》這部正正是關於歷史的電影，讓香港新浪潮繆斯Leslie風采再現，我們都記得他、懷念他。

伊涑

樂章名稱參考：
李正欣/Ken Smith《隨身版珍黃曆》

The 2009 redux of *Ashes of Time* – was an occasion to reflect on 15 years of that well-timed film, a film of its time, a prequel to Jin Yong's novels, a post-love desert. Leslie Cheung's voice was at its heart. As we observe a decade without him, another layer of history is revealed.

The original music, by Frankie Chan and Roel A. Garcia, sourced the very roots of Hong Kong and global cinema. Chan had already spent more than two decades musicalizing martial arts films, marrying a Cantonese *xiaoqu* sensibility with blues rooted in the ancient English ballad. Chan's language is also an electronic synthesis of the Sato-Morricone dialogue; in his hands, the pregnant musical meanings of Japanese and spaghetti-Western noir film both could be recognized in this city, and make sense, and become something entirely homegrown.

Wu Tong was the ideal musician to restore and expand this music into an acoustic space, as demanded by Director Wong's vision. The challenge was to remain true to history, as we attempt now with this first-ever version for live performance. The solo instruments of Chinese tradition reflect places East, West, and in between, while the movement titles, and their repetitions, roughly correspond to the almanac seasons of the film.

Ouyang Feng's *idée fixe* was the past; his was a cruel exile and his story is unchanged. But *Ashes* is now a film doubly about history. The sound and image of Leslie, cherished muse of Hong Kong's New Wave, are restored. We remember him, and we miss him.

Eli Marshall

Source for the movement titles:
Lee/Smith, *The Pocket Chinese Almanac*

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SCHIFRIN *Enter the Dragon*
HERMAN *Hello, Dolly!*
ELLINGTON *It Don't Mean a Thing if
it Ain't Got That Swing*

ELLINGTON *Don't Get Around
Much Anymore*

ALPERT *Tijuana Taxi*
ALPERT *Spanish Flea*
ELLINGTON *Mood Indigo*
ELLINGTON *C Jam Blues*
CARMICHAEL *Up a Lazy River*
ELLINGTON *Take the A Train*
ELLINGTON *El Gato*
ELLINGTON *Satin Doll*
SCHIFRIN *Mission
Impossible*

Anthony
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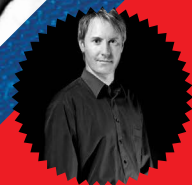
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鍵盤：嚴翠珠 • Keyboard: Linda Yim

敲擊樂器：周展彤 • Percussion: Chau Chin-tung*

* 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 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.

「在梵志登棒下港樂
更上層樓……發出一
把像歐洲一級樂團那
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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*

太古集團慈善信託基金已連續六年
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支持和對藝術的遠見，令港樂邁向
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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.

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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By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic family.

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