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東歐風情 EASTERN EUROPE POSTCARDS with Paul Watkins

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Hong Kong Cultural Centre
Concert Hall



東歐
芬華
Lasting Legacies of
Eastern Europe

18.10 - 17.11.2013

梵志登 Jaap van Zweden
音樂總監 Music Director

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東歐風情
EASTERN EUROPE POSTCARDS
with Paul Watkins



東歐
芬華
Lasting Legacies of
Eastern Europe

18.10 - 17.11.2013

DVOŘÁK

~14'

德伏扎克：《正午的女巫》

P. 10

小快板
偏慢及十分平靜的行板
快板
行板—緩板—莊重地

The Noon Witch

Allegretto
Andante sostenuto e molto tranquillo
Allegro
Andante - Lento - Maestoso

LUTOSŁAWSKI

~24'

魯杜斯拉夫斯基：大提琴協奏曲
Cello Concerto

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中場休息 interval

ARVO PÄRT

~5'

帕特：紀念布烈頓之歌

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Cantus in memoriam Benjamin Britten

BARTÓK

~27'

巴托：弦樂、敲擊樂和鋼片琴樂曲

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安靜的行板
快板
慢板
甚快板

Music for Strings, Percussion and Celesta

Andante tranquillo
Allegro
Adagio
Allegro molto

布拉賓斯，指揮

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Martyn Brabbins, conductor

華特健斯，大提琴

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Paul Watkins, cello



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獻辭 MESSAGE

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自二零零五年開始，「世界文化藝術節」系列展開了兩年一度的奇妙旅程，從拉丁美洲出發，經地中海、絲綢之路和亞洲，至今年踏足東歐。今年的藝術節以「東歐芳華」為主題，透過東歐國家一些最具代表性的藝術家和表演形式，展示東歐地區深厚多元的傳統文化及當代藝術的發展面貌。

蜚聲國際的聖彼得堡艾庫曼芭蕾舞團為今屆藝術節揭開序幕，向香港觀眾呈獻現代芭蕾舞劇《安娜·卡列尼娜》，以新穎原創的編舞詮釋俄羅斯大文豪托爾斯泰的文學巨著。另外，我們很榮幸邀請到兩位戲劇大師帶領劇團來港演出。俄羅斯殿堂級戲劇導演李維·朵金聯同享譽全球的聖彼得堡小劇院—歐洲劇院，演繹契訶夫的名作《凡尼亞舅舅》；波蘭當代戲劇推手克里斯提安·陸帕則帶來華沙話劇院炙手可熱的妙品《假面·瑪莉蓮》。

Since 2005, the biennial World Cultures Festival series has started its wonderful journey from Latin America, crossing the Mediterranean, the Silk Road and Asia, and arrived at Eastern Europe this year. Riding on the theme of 'Lasting Legacies of Eastern Europe', this year's Festival will feature some of the most representative artists and art forms from the Eastern European region, showcasing its rich and diversified cultures and traditions as well as contemporary arts development.

Opening the 2013 Festival is the modern ballet *Anna Karenina* by the internationally acclaimed Eifman Ballet of St. Petersburg, which brilliantly decodes Russian literary giant Tolstoy's classic with its innovative and original choreography. We are also honoured to have two great theatre masters and their companies taking part in the Festival. Prominent Russian director Lev Dodin and his world-renowned Maly Drama Theatre of St. Petersburg-Theatre of Europe will perform Chekhov's signature play *Uncle Vanya*, while Polish contemporary theatre luminary Krystian Lupa will present his popular and intriguing work *Persona. Marilyn* with the Dramatic Theatre of the City of Warsaw.



在康文署人員的努力搜羅下，這次呈獻的精彩東歐傳統節目還包括由俄羅斯頓河哥薩克國立民族歌舞團演出，頌讚哥薩克勇士的戰歌與刀舞；特林姆四重奏以俄羅斯傳統民間樂器演奏動人心弦的跨界音樂；布達佩斯吉卜賽交響樂團及羅馬尼亞吉卜賽舞蹈劇場分別以音樂和舞蹈展現他們的文化魅力和風采；塞爾維亞蒂芙娜妙韻團憑藉天籟嗓音，把聖樂演唱推向極致，為拜占庭傳統音樂注入新生命。本地製作方面，7A班戲劇組演繹捷克前總統哈維爾的劇作《疊配文》，無界樂人為觀眾獻上《東歐東西樂》，以及香港管弦樂團特別製作的《東歐風情》音樂會。

除了舞台表演外，藝術節還安排了多項延伸活動，包括藝評寫作導領計劃、電影及錄像放映、展覽、藝文沙龍、大師班、工作坊、講座、後台之旅、演後藝人談，以及學校巡迴演出等，務求讓大家全方位體驗東歐文化。

我誠意邀請您跟我們一起踏上東歐文化之旅。

A strong line up of traditional Eastern European programmes is another notable achievement of the Festival's curatorial pursuit. These include the military songs and saber-wielding dances by the Don Cossacks State Academic Song and Dance Ensemble in honour of Anatoly Kvasov, and the captivating performance by the Terem-Quartet with their traditional Russian folk instruments. Furthermore, the exuberant charm and energy of Roma culture is set to enchant audiences through the music and dances by the Budapest Gypsy Symphony Orchestra and the Romafest Gypsy Dance Theatre of Romania. The divine voices of Serbia's Divna and Melodi have extended the art of sacred singing and injected new vitality into ancient Byzantine chant. Local productions to be staged at the Festival include the rendition of the late Czech Republic President Václav Havel's *The Memorandum* by Class 7A Drama Group, *Uasiankrainian Jam* by JohnChen Ensemble and the *Eastern Europe Postcards* concert by the Hong Kong Philharmonic.

Apart from stage performances, the Festival also offers a rich array of extension activities, such as the arts criticism mentorship programme, film and video screenings, exhibitions, arts salon series, masterclasses, workshops, talks, backstage tours, meet-the-artist sessions and school tours, with the aim of capturing a full landscape of Eastern European cultures.

May I invite you all to join us on this cultural journey to Eastern Europe.

J A A P

VAN ZWEDEN

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- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Orchestre de Paris and the Royal Concertgebouw Orchestra. Recently conducted the Berlin Philharmonic.

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

SAM OLLUVER, *SOUTH CHINA MORNING POST*

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- 6 Touring around the world to promote Hong Kong as Asia's World City 巡迴世界各地演出，弘揚香港—亞洲國際都會



林木

志登

〔梵志：清淨之志，登：達到〕



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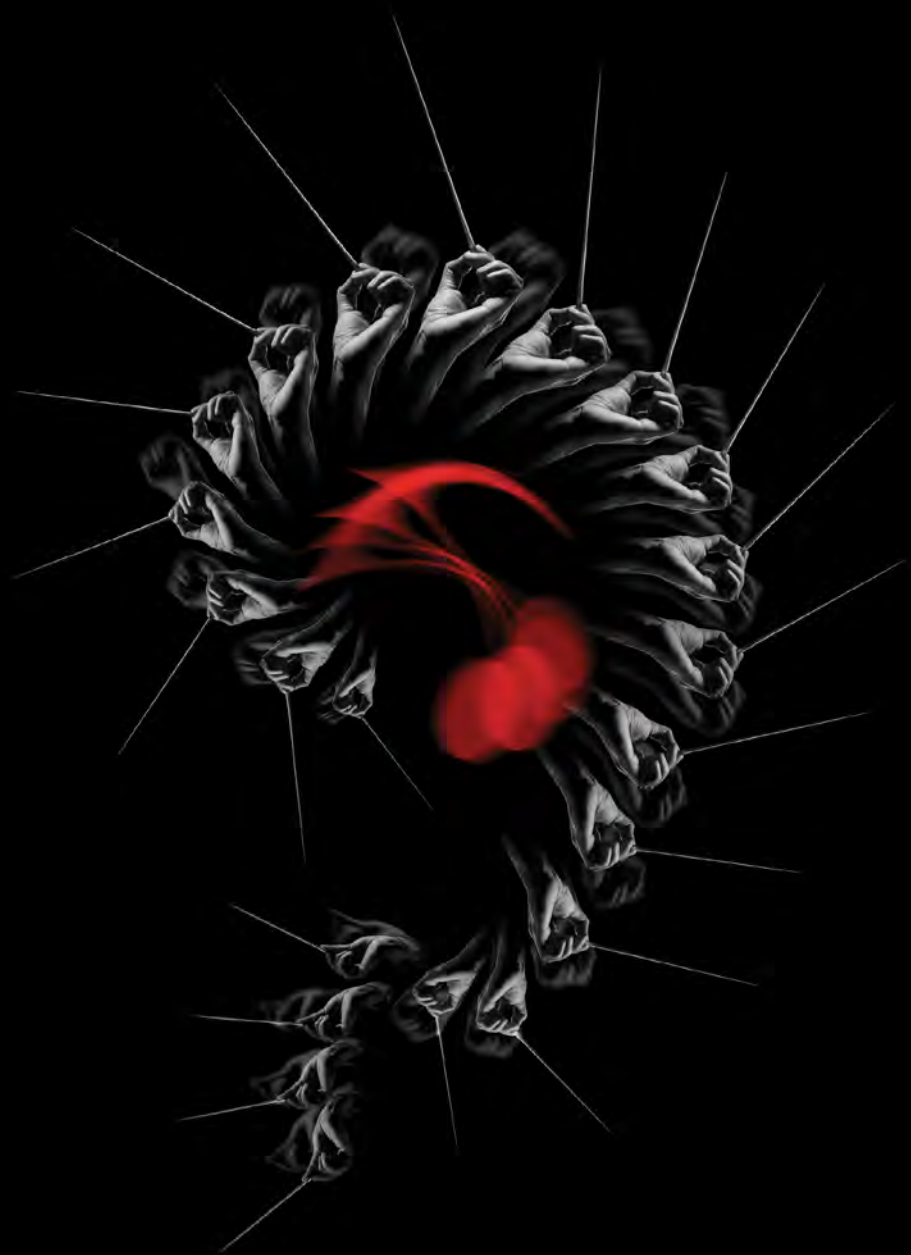


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A SOUND COMMITMENT 弦諾



東歐風情

EASTERN EUROPE POSTCARDS

with Paul Watkins

今晚的音樂會沒有像明信片一樣
刻劃東歐的風景，反而
展示了四位大作曲家獨特的民族聲音。
這些作品既優秀又震撼，
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要了解東歐文化遺產，還有更好的方法嗎？

Tonight's concert does not depict
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德伏扎克 《正午的女巫》，op. 108

ANTONÍN DVOŘÁK (1841-1904)

The Noon Witch, op. 108

小快板

偏慢及十分平靜的行板

快板

行板—緩板—莊重地

Allegretto

Andante sostenuto e molto tranquillo

Allegro

Andante - Lento - Maestoso

《正午的女巫》內容以愛爾本第二本歌謠集《野花》（1853年出版）中的〈花環〉為藍本。「正午的女巫」是古老民間傳說中的一個角色，好像歌德詩中的魔王一樣，要攫取一個孩童的靈魂—事情發生在正午。

浪漫主義運動的結果之一，就是令人們對大都會以外的藝術重拾興趣。華茲華斯和柯立芝以邊境歌謠令英國詩歌復興；格林兄弟蒐集德國農村的民間傳說；在十九世紀的不同年代，歐洲各地的作曲家紛紛重讀自己祖國的歌曲和民間傳說，一方面反映出對「未被破壞的」文化的浪漫情懷，一方面又與本土民族主義息息相關，尤其在1848年革命以後。

儘管德伏扎克蜚聲國際，但他一直認為自己只是「卑微的捷克音樂家」。他晚年寫作了五首大型交響詩，其中四首—《金紡車》、《野鴿》、《水妖》和《正午的女巫》—都以愛爾本（1811-1870）的捷克歌謠為藍本。

THE NOON WITCH DREW ITS PROGRAMMATIC CONTENT FROM THE GARLAND, CONTAINED IN ERBEN'S SECOND SET OF BALLADS, KYTICE, PUBLISHED IN 1853. THE NOON WITCH IS A FIGURE FROM ANCIENT FOLKLORE WHO, MUCH LIKE THE ERL-KING IN GOETHE'S POEM, DESIRES THE SPIRIT OF A YOUNG CHILD - AND IN THIS CASE SEEKS FOR IT AT NOON.

One result of the Romantic movement was a renewed interest in the arts practised outside major metropolitan centres. Wordsworth and Coleridge revived English poetry with their Border Ballads; the brothers Grimm collected the folk tales of rural Germany. As the 19th century progressed, composers throughout Europe revisited the songs and folk tales of their native countries, reflecting both a Romantic interest in 'unspoiled' cultures and the related local nationalisms which had grown up particularly in the wake of the 1848 revolutions.

Despite international fame, Antonín Dvořák always thought of himself as a 'humble Czech musician', and towards the end of his life wrote five major symphonic poems, four of which - *The Golden Spinning Wheel*, *The Wild Dove*, *The Water Goblin* and *The Noon Witch* - were based on a collection of Czech ballads by Karel Jaromír Erben (1811-1870).



旨在配合內容大綱、以音樂描述其他事物的交響詩，在十九世紀大行其道，一般人認為交響詩由李斯特所創。雖然布拉姆斯和德伏扎克仍然繼續寫作「抽象」及不具象的交響曲樂種，但許多作曲家都被交響詩吸引，因為交響詩曲式相對自由，而且能反映當前文藝思潮與意象。從某些方面看，德伏扎克彷彿是這兩種極端的音樂和哲學思想之間的橋樑。

《正午的女巫》〔1896〕內容以愛爾本第二本歌謠集《野花》〔1853年出版〕中的〈花環〉為藍本。「正午的女巫」是古老民間傳說中的一個角色，好像歌德詩中的魔王一樣，要攫取一個孩童的靈魂——事情發生在正午。

德伏扎克開始時先描寫平靜的家庭生活。開端的〈小快板〉旋律優雅迷人——大家幾乎可以想像這樣的畫面：一所充滿鄉土氣息的農舍裡，一個勤快的母親正在做家務。雙簧管奏出一個持續的四音樂句，代表一個叫嚷嚷希望引人注意的孩子。德伏扎克寫作交響詩時，經常在原作中選出一些能引伸出節奏動機、用以代表每個角色的文句，並經常在樂譜某些段落的下方加上相關文句。

樂曲當時處於C大調，但小孩的樂句以降A大調寫成，兩者並不一致。小孩的叫嚷終於引來母親煩躁的回應〔附點節奏

With its explicitly programmatic or descriptive intent, the symphonic poem flourished during the 19th century; Liszt is often credited with its invention. While Brahms, and Dvořák himself, continued to compose in the 'abstract' and non-representational genre of the symphony, many composers felt drawn to the relative formal freedom of the symphonic poem, as well as its ability to reflect current literary ideas and images. In some respects Dvořák represents a bridge between two musical and philosophical extremes.

The Noon Witch (1896) drew its programmatic content from *The Garland*, contained in Erben's second set of ballads, *Kytice*, published in 1853. The Polednice (or Noon Witch) is a figure from ancient folklore who, much like the Erl-king in Goethe's poem, desires the spirit of a young child – and in this case seeks for it at noon.

Dvořák begins with a setting of tranquil domesticity. The opening *Allegretto* melody is graceful and charming – we can almost picture the farmer's cottage in all its rustic simplicity with a hard-working mother attending to the necessary household chores. Her work is interrupted by a piping child wanting attention, represented by an insistent four-note phrase on the oboe. In many of his symphonic poems Dvořák used particular phrases from the original ballads which suggested a rhythmic motif for each character, often adding the phrases under particular sections in the score.

The child's phrase (whose key, A flat, is at odds with the prevailing key of C) eventually draws an irritated response from the mother – a dotted rhythm on a downward scale. The child is silent for a moment, only to start up wailing soon after. The exasperated mother threatens to call The Noon Witch to take away the naughty child. No sooner do the words escape her lips than Dvořák stops the orchestral quarrel with an abrupt chord from the lower brass, a

配合下行音階)。小孩靜了一會，不久卻又大哭起來。母親一怒之下，要脅說要請「正午的女巫」來捉走頑皮孩子。話音剛落，爭執中的樂團就被一個突兀的低音銅管和弦煞停了；弦樂突然變得極微弱，邪惡的低音單簧管響起，速度標記改為〈**偏慢及十分平靜的行板**〉。「正午的女巫」現身了。

根據另一捷克作曲家揚納傑克所言，描述女巫的音樂「十分逼真。那些古怪和聲〔代表〕恐怖的陰影，聽見時幾乎令人怕得發抖」。的確，德伏扎克的配器令女巫的意圖清楚不過：她的主題很有威脅性。母親和孩子顯然已十分驚慌，哀求女巫放過他們〔以哀怨的對題代表〕。大聲而可怕的聲音自法國號響起—揚納傑克形容，這時女巫向孩子伸出枯乾的手，弦樂的哭泣音型刻劃母親最後的哀求。

對事情一無所知的丈夫〔以〈**平靜的行板**〉主題代表〕，從樹林中打獵回來，卻見到妻子倒在農舍地上，雙臂緊緊抱住孩子。丈夫喚醒妻子；但孩子卻沒有醒來。弦樂呼呼作響，女巫主題由樂團以〈**莊重的〔行板〕**〉奏出，令人毛骨悚然；夫婦倆的憂慮，還有後來的悲慟躍然紙上。「正午的女巫」手上又添冤魂。

《正午的女巫》第一次演出是在1896年6月3日在布拉格音樂學院一次公開綵排時〔同場演出的還有《水妖》和《金紡車》〕，指揮是貝內維茨；五個月後在倫敦作首次專業演出，由伍德指揮，足見德伏扎克和他的交響詩實在大受歡迎。

中譯：鄭曉彤

sudden pianissimo from the strings with the sinister addition of the bass clarinet and a switch to the slower tempo marking **Andante sostenuto e molto tranquillo**. The Noon Witch has appeared.

According to fellow composer Leos Janáček, the musical description of the witch is “so truthful that one can almost clutch at the terrifying shadow [represented by] those weird harmonies”. Indeed through Dvořák’s orchestration we are left in no doubt as to the witch’s intent: her theme is uncompromisingly menacing. The fear felt by both mother and child is palpable as each pleads for mercy, in a counter-theme full of pathos. With a fearsome braying from the horns, the witch, as Janáček puts it, reaches out her withered hand for the child, while in a weeping figure for the strings the woman makes her final plea.

An unconcerned husband, portrayed by a calm **Andante** theme, returns home from his hunting in the woods only to find his wife collapsed on the floor of their cottage, their child clasped tightly in her arms. He awakens her – but they cannot revive their child. A whirring of strings and a spine-tingling **Maestoso** recapitulation of the Witch’s theme from the whole orchestra graphically portray their anxiety and final horror. The Noon Witch has claimed another victim.

The first performance of *The Noon Witch* took place under Antonín Bennewitz at the Prague Conservatoire on 3rd June 1896 in an open rehearsal (alongside *The Water Goblin* and *The Golden Spinning Wheel*). It received its first professional performance five months later in London under the direction of Henry Wood, testimony to the popularity Dvořák and his symphonic poems enjoyed.

BY DAVID VIVIAN RUSSELL © 2002

編制

三支長笛（其一兼短笛）、兩支雙簧管、三支單簧管（其一兼低音單簧管）、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。

INSTRUMENTATION

Three flutes (one doubling piccolo), two oboes, three clarinets (one doubling bass clarinet), two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion and strings.



魯杜斯拉夫斯基 大提琴協奏曲

WITOLD LUTOSŁAWSKI (1913-1994)

Cello Concerto

引子

四個插段

抒情短曲

終曲

Introduction

Four Episodes

Cantilena

Finale

1960年代末，魯杜斯拉夫斯基應邀為倫敦皇家愛樂協會寫作新曲，他提出新作要由傑出的俄羅斯大提琴家羅斯塔波維契演出。這首協奏曲1970年10月14日在倫敦皇家節日會堂首演，由羅斯塔波維契、柏恩茅斯交響樂團聯同指揮家道恩斯攜手演出。

魯杜斯拉夫斯基生於波蘭一個貴族家庭。跟許多波蘭知識分子一樣，第二次世界大戰時納粹德軍曾經要殺害他。共產黨統治波蘭時，魯杜斯拉夫斯基的事業發展得不錯——雖然他的第一交響曲（1947年完成）因為被指為「形式主義」作品而被禁演。可是，他的樂團協奏曲延續了他對民歌素材和豐富的管弦樂效果的喜愛，既令他在國內得以恢復名譽，也令他在國外聲譽日隆。到了1960年代，魯杜斯拉夫斯基在國際樂壇已享有相當崇高的地位。之後他還寫作了三首交響曲，又為世界各地的演奏家和樂團寫作協奏曲，包括鋼琴協奏曲、雙簧管協奏曲和豎琴協奏曲。他與多個美國樂團關係密切，較早期的有芝加哥交響樂

IN THE LATE 1960S LUTOSŁAWSKI WAS INVITED TO COMPOSE A PIECE FOR LONDON'S ROYAL PHILHARMONIC SOCIETY, HE REQUESTED THAT HE WAS ABLE TO WRITE A PIECE FEATURING THE GREAT RUSSIAN CELLIST, MSTISLAV ROSTROPOVICH. THE CONCERTO WAS PREMIERED AT THE ROYAL FESTIVAL HALL, LONDON WITH ROSTROPOVICH AND THE BOURNEMOUTH SYMPHONY ORCHESTRA CONDUCTED BY EDWARD DOWNES ON 14TH OCTOBER 1970.

Born into an aristocratic Polish family, Lutosławski was one of many Polish intellectuals marked out for extermination by the occupying Nazis during the Second World War. He fared rather better under the Communist regime, though his First Symphony, completed in 1947, was denounced as 'formalist' and banned. But his Concerto for Orchestra, developing his love of both folk-based material and rich orchestral sound, earned him rehabilitation at home and contributed to his growing reputation elsewhere. By the 1960s that international reputation was assured; he went on to compose three more symphonies, and concertos for piano and for oboe and harp, for soloists and orchestras around the world. He developed particular relationships with American orchestras such as the Chicago Symphony under George Solti and, more recently, the Los Angeles Philharmonic and its then Music Director, Esa-Pekka Salonen. American composer Steven Stucky neatly encapsulates five hallmarks of

魯杜斯拉夫斯基 大提琴協奏曲

WITOLD LUTOSŁAWSKI (1913-1994)

Cello Concerto

團（蘇提爵士年代），較近期的則有洛杉磯愛樂樂團（當時的音樂總監是沙朗倫）。美國作曲家斯塔基精闢地概括了魯杜斯拉夫斯基的作品特點：「（1）聲音優美，高超的色彩處理手法；（2）重拾和聲；（3）曲式清晰；（4）戲劇性強；以及（5）表現力強。」

1960年代末，魯杜斯拉夫斯基應邀為倫敦皇家愛樂協會寫作新曲，但因為他的第二交響曲才完成了不久，於是提出新作要由傑出的俄羅斯大提琴家羅斯塔波維契演出。皇家愛樂協會當然喜出望外，樂曲就由高秉根基金會委約。這首協奏曲1970年10月14日在倫敦皇家節日會堂首演，由羅斯塔波維契、柏恩茅斯交響樂團聯同指揮家道恩斯攜手演出。

魯杜斯拉夫斯基提過，為「本世紀最優秀的音樂家之一」寫作樂曲，如何能讓他無須記掛「技術細節」，得以集中在音樂上。協奏曲多由樂團開始，奏出樂曲的主要主題，稍後再由獨奏者奏出。但魯杜斯拉夫斯基的大提琴協奏曲卻剛好相反，引子由獨奏者奏出，但沒有伴奏：大提琴毫無表情地重複D音，然後試著奏出多個不同氣氛和風格的樂思，包括「和藹的」、「好戰的」、「滑稽但優雅的」之類，但最終還是半途而廢，回到重複的D音。最後一批重複的D音出現時，似乎有引申下去的意思，

Lutosławski's music: '(1) beauty of sound and mastery of colour, (2) renewal of harmony, (3) clarity of form, (4) drama, and (5) eloquent communication.'

In the late 1960s Lutosławski was invited to compose a piece for London's Royal Philharmonic Society, but having recently composed his Symphony No.2, he requested that he was able to write a piece featuring the great Russian cellist, Mstislav Rostropovich. Naturally the Royal Philharmonic Society was delighted, and the piece was commissioned by the Gulbenkian Foundation. The Concerto was premiered at the Royal Festival Hall, London with Rostropovich and the Bournemouth Symphony Orchestra conducted by Edward Downes on 14th October 1970.

Lutosławski describes how writing for 'one of the greatest musicians of our century' allowed him to forget about 'technicalities' and concentrate on the music. Many concertos begin with an orchestral introduction of the work's main themes, which are then taken up by the soloist. Lutosławski, by contrast, begins his Cello Concerto with an unaccompanied **Introduction** for the soloist: the cello repeats the note D in an expressionless manner, then tries out and abandons various ideas that contrast mood and style - 'gracious', 'martial', 'comic but elegant' and so on - but keeps returning to the repeated D. On their final appearance, the repeated Ds seem about to turn into something more extended, but this is interrupted by a barrage of trumpet calls. This signals the **Four Episodes**, where the cello takes the lead, as

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卻被密集的小號聲打斷—這就是四個插段的開端。這一段以大提琴為主；正如魯杜斯拉夫斯基自言，大提琴「邀請」各個樂器小組加入。可是音樂每次都被銅管打斷，插段往往突然結束。第四插段（還有第四次被打斷）之後，大提琴撥奏了一會，彷彿在盤算下一步似的，然後奏起緩慢優美的長篇抒情短曲。抒情短曲在大提琴最高的「歌唱」音區徐徐開展；音樂漸漸濃縮成簡短的齊奏旋律，但銅管和其他樂器狂熱的全體奏又來橫蠻地打斷。終曲開始時，大提琴奏出快速而輝煌的獨奏樂段，又接二連三地被「攻擊」—套用作曲家本人的用詞，是被不同的管弦樂器組合打斷。樂曲的高潮是連串暴烈的強勁和弦，還有崩潰似的效果；大提琴那下行「四分一音」的音型彷彿在哭泣。然而，希望在人間：大提琴在織體裡漸漸冒起，在接近其最高音處響亮、威風地奏出另一重複音型—這次是A音。

魯杜斯拉夫斯基的和聲經常用盡半音音階的十二個音，但他的用法卻令穩定、協和的和弦與不協和的和弦產生鮮明對比。他經常將樂團裡的樂器分成小組，組合也時刻在變化，營造出種種色彩與織體。他最戲劇化的手法之一，就是樂段間節奏上的對比：一些是節奏嚴謹的樂段，一些是要個別樂器重複奏出同一樂句，但節奏既自由又獨立的樂段，營造出既流動又靜止的效果。

中譯：鄭曉彤

Lutosławski puts it, 'inviting' groups of instruments to join it. Each time, the brass disrupts the music, bringing the episode to a sudden end. After the fourth episode, and fourth interruption, the cello plays some pizzicato notes, as if thinking about what comes next, and then launches into a beautiful, long, slow *Cantilena* that gradually unfolds using the instrument's highest 'singing' register; the music condenses into a brief passage of unison melody but is brutally disrupted by the brass and the rest of the orchestra in a feverish tutti. Thus the *Finale* begins, where, once again, the cello's fast and brilliant solo passages are repeatedly 'attacked', to use the composer's word, by different groups of orchestral instruments. The climax of the work comes with brutal *forte* chords and a kind of collapse, after which we hear the cello in a falling quarter-tone gesture that suggests weeping. But all is not lost: the cello rises through the texture to play another repeated pattern – this time of As – loud and triumphant near the top of its range.

Lutosławski's harmony often uses all available twelve notes, but deployed so that there is huge contrast between chords which are stable and consonant and those that are dissonant. His colours and textures are frequently derived from using small groups within the orchestra, which change from moment to moment. One of his most dramatic features is the contrast between sections played in strict time, and others where individual instruments repeat phrases with rhythmic freedom and independence to create a fluid but motionless effect.

BY GORDON KERRY©2013

編制

三支長笛（其一兼短笛）、三支雙簧管、三支單簧管（其一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、鋼琴、鋼片琴、弦樂組及獨奏大提琴。

INSTRUMENTATION

Three flutes (one doubling piccolo), three oboes, three clarinets (one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion, piano, celesta, strings and solo cello.

帕特 紀念布烈頓之歌

ARVO PÄRT (1935-)

Cantus in memoriam of Benjamin Britten

「我清楚感受到布烈頓的逝去是多麼大的損失……在他快離世的時候，我才開始欣賞他的音樂裡那非比尋常的純淨。」 帕特

“I was obviously at the point where I could recognise the magnitude of such a loss...I had just discovered Britten for myself. Just before his death I began to appreciate the unusual purity of his music.” ARVO PÄRT

《歌》是帕特對於布烈頓逝世的複雜反應，亦是作曲家其中一首以思考「死亡」為題材的作品，既是當中的佼佼者，也是帕特因為「難以言喻的內疚」而寫的傑作。

CANTUS (1977) IS NONETHELESS A COMPLEX RESPONSE TO THE DEATH OF BENJAMIN BRITTEN. OUT OF THE 'INEXPLICABLE FEELING OF GUILT' CAME ONE OF PÄRT'S GREATEST MEDITATIONS ON LOSS.

《歌》(1977年)是帕特其中一首較短的樂曲，是作曲家對於布烈頓逝世的複雜反應。四十年來，愛沙尼亞作曲家帕特「擋住」了許多西方的音樂風潮，也因此直到英國作曲家布烈頓逝世(1976年)前不久，才注意到布烈頓的作曲風格和技巧。

One of Arvo Pärt's shorter works, *Cantus* (1977) is nonetheless a complex response to the death of Benjamin Britten. For forty years the Estonian Pärt was 'shielded' from many musical developments in the West and, as such, only became aware of Britten's compositional style and techniques scant years before the English composer's death in 1976.

雖然布烈頓是帕特寫作《歌》的原動力，但樂曲呈現的完全是帕特本人的風格。帕特可說是最熱衷於神祕的極簡主義曲式的作曲家，《歌》也與其他同類作品一樣，散發出絲絲「古風」。研究帕特的學者保羅·希利亞認為帕特的作品在精神上和技巧組織上(幾個悠長的旋律線條，有時統一，有時卻不協和)，都「與奧克岡和若斯坎等(文藝復興早期作曲家)相近」。帕特部分作品呈現東正教傳統，採用教會旋律和調式，其中重要的作品包括第三交響曲(1971)和《信經》(1968)。

Though Britten was the impetus, the style of *Cantus* is most definitely Pärt's own. Typical of the mystic minimalist form of which Pärt is arguably the greatest exponent, there is an 'old' feel to this composition. Pärt scholar Paul Hillier states that Pärt's music reveals 'a kinship with the likes of [early Renaissance composers] Ockeghem and Josquin', both in its spiritual nature and in its technical organisation (long lines of melody revealing passing passages of unity and dissonance). Major works that reveal Pärt's interest in his Orthodox heritage and the melodies and modes from the church include his Symphony No.3 (1971) and *Credo* (1968).

Also inherent in Pärt's compositions, and strongly linked to the spiritual, is his use of bells, both literally and harmonically: literally in pieces such as *De profundis*



帕特的作品經常運用鐘聲〔採用真正的管鐘，或者模仿管鐘的和聲效果〕，這一點也與宗教有密切關係：在《鎮魂曲》（1980）和《歌》等作品裡，他選用了真正的管鐘；和聲也會模仿鐘聲及/或其泛音列，營造叮叮噹噹的音響效果。

《歌》的「旋律」速度緩慢，有時幾乎慢得像冰川一樣。「旋律」按照A小調音階下行〔但正如帕特其他作品，這個音階採用了古老聖樂常用的「艾奧里安調式」〕。第一小提琴在其最高音區開始，而數小節後加入的低音大提琴，卻只採用最低幾個樂音；一高一低，處於聲音的兩極。除了中提琴，所有弦樂聲部都再分細部拉奏，而中提琴的角色似乎與別不同—在一片混和的弦樂聲中，加上第五聲部，對比鮮明。緩慢的鐘聲更令作品昇華〔保羅·希利亞形容這是「莫可名狀的悲傷」〕，令人想起喪禮結束時的鐘聲。

帕特提及《歌》的創作過程時說道：

「過去幾年，音樂界損失了多位人才。為甚麼布烈頓逝世的日子〔1976年12月4日〕令我感觸良多？這次我清楚感受到他的逝去是多麼大的損失。心裡感到難以言喻的內疚，甚至是更強烈的情感。我不久前才領略到布烈頓的妙處。在他快離世的時候，我才開始欣賞他的音樂裡那非比尋常的純淨—同樣純淨的印象我曾經在瑪素的歌謠感受過。另外，我想與布烈頓見面很久了一但現在已經沒有機會。」

《歌》是帕特其中一首以思考「死亡」為題材的作品，既是當中的佼佼者，也是帕特因為「難以言喻的內疚」而寫的傑作。

(1980) and *Cantus*, and harmonically in his mimicking of bells and/or their harmonic series to create a *tintinnabular* style.

The 'melody' of *Cantus* is essentially a slowly moving, at times almost glacially slow, descending scale on A minor (but, typical of Pärt, the scale is in its older sacred form, the Aeolian mode). The first violins begin in their highest register while the contrabasses (which enter several bars later) are confined to their lowest notes. As such, it is a piece of tonal extremes. All string sections are divided excepting the violas, which seem to play a different role, adding a fifth contrasting harmonic voice to the mix of the surrounding strings. The addition of the tolling bell takes the work to a higher level that Paul Hillier describes as one of 'ineffable sadness' - bringing to mind the ending of a funeral rite.

Pärt has said of the genesis of *Cantus*:

"In the past years we have had many losses in the world of music to mourn. Why did the date of Benjamin Britten's death - 4th December 1976 - touch such a chord in me? During this time I was obviously at the point where I could recognise the magnitude of such a loss. Inexplicable feelings of guilt, more than that even, arose in me. I had just discovered Britten for myself. Just before his death I began to appreciate the unusual purity of his music - I had had the impression of the same kind of purity in the ballads of Guillaume de Machaut. And beside, for a long time I had wanted to meet Britten personally - and now it would not come to that."

Out of this 'inexplicable feeling of guilt' came one of Pärt's greatest meditations on loss.

BY DAVID VIVIAN RUSSELL © 2002

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保羅·薩赫為慶祝自己的巴塞爾室樂團成立十周年，委約巴托寫作《弦樂、敲擊樂和鋼片琴樂曲》；樂曲1937年1月舉首演時也由巴塞爾室樂團負責。首演後樂曲迅即成為現代經典作品，兩年內獲重演多次。

1935年至1940年間是巴托新作最多的年代：光是管弦樂曲已有第二小提琴協奏曲、嬉遊曲和《弦樂、敲擊樂和鋼片琴樂曲》，而《弦樂、敲擊樂和鋼片琴樂曲》更可說是巴托的代表作。保羅·薩赫為慶祝自己的巴塞爾室樂團成立十周年，委約巴托寫作《弦樂、敲擊樂和鋼片琴樂曲》；樂曲1937年1月舉行首演時也由巴塞爾室樂團負責。首演後樂曲迅即成為現代經典作品，兩年內獲重演多次，甚至包括德國在內——而巴托在德國本來已是過氣人物。

樂曲標題提供的資料不多：弦樂和敲擊樂其實包括鋼琴和豎琴，還有各式各樣的敲擊樂器，包括鋼片琴在內。樂團的配置極不尋常：作曲家安排弦樂樂手排程對稱的形狀，方便

THE MUSIC FOR STRINGS, PERCUSSION AND CELESTA WAS COMMISSIONED BY PAUL SACHER FOR THE TENTH ANNIVERSARY OF HIS BASLE CHAMBER ORCHESTRA, WHICH GAVE THE WORK'S PREMIERE IN JANUARY 1937. IT RAPIDLY ESTABLISHED ITSELF AS A MODERN CLASSIC, RECEIVING NUMEROUS PERFORMANCES WITHIN THE NEXT TWO YEARS.

The second half of the 1930s saw Bartók's most productive years as a composer: orchestral works alone from this time include the Second Violin Concerto, Divertimento and, arguably his masterpiece, the *Music for Strings, Percussion and Celesta*, commissioned by Paul Sacher for the tenth anniversary of his Basle Chamber Orchestra, which gave the work's premiere in January 1937. It rapidly established itself as a modern classic, receiving numerous performances within the next two years even in Germany, where Bartók was officially out of favour.

The title of the work doesn't give much away: between them, strings and percussion include piano and harp as well as a varied number of percussion instruments including the celesta. The disposition of the orchestra is unusual. The strings are symmetrically arranged, allowing for antiphonal (or 'stereo') effects, with the other instruments taking literal centre stage. Symmetry also informs the musical content of the piece. The **first movement**, for instance, is a *fugato*: the sinuous opening

巴托 弦樂、敲擊樂和鋼片琴樂曲

BÉLA BARTÓK (1881-1945)

Music for Strings, Percussion and Celesta

營造對唱（或「立體聲」）效果，其他樂器則在舞台正中位置。「對稱」一詞也詮釋了樂曲的特色。比方說，**第一樂章**是首「賦格風樂曲」：蜿蜒的開端主題最初沒有伴奏，後來加入的聲部逐一重申主題，所用調性一個比一個遠，同時發展出錯綜複雜的織體。本來配上弱音器奏出的弦樂漸漸加強，直至高潮來臨，同時其他樂器也終於加入。開端主題以A音為樞紐，而高潮是弦樂齊奏的降E音。按照調性音樂的語法，降E音是與A音關係最疏離的樂音。從這裡開始，巴托營造出樂曲「往回走」的假象，最後再匯聚在A音。

雖然第一樂章看似「對稱」，但這當然不過是假象。音樂不會「往回走」，音樂只會隨著時間開展；但樂曲的比例卻令人有「往回走」的印象。過去有人認為巴托在這類樂章採用了費氏數列來安排樂曲中的重要時刻，從而塑造出效果出色的比例。樂曲第三樂章開端有段著名的木琴獨奏，其節奏型也跟隨類似的比例。雖然沒甚麼證據證明巴托刻意採用數列來計算比例，但他的直覺也很可靠。

theme is stated unaccompanied, and successive parts restate it in progressively more distant keys as the music develops into a richly complex texture. Originally muted, the string tone gradually increases in strength until the movement's climax (where other instruments are finally introduced). The opening theme of the movement pivots on the note A; the climax is achieved by a string unison E flat. In terms of tonal grammar, this is as far from A as one can get, and from this point Bartók creates the illusion of the music's going backwards, to coalesce once more on A.

The apparently symmetrical shape of the opening movement is, of course, illusory. Music can't go backwards, as it unfolds in time. But the proportions of the music give that impression. It used to be thought that Bartók used a mathematical sequence known as the Fibonacci series to map out the distance between significant musical events and thus create the satisfying proportions of such movements. A similar mathematical ratio underpins the rhythm of the famous xylophone solo at the beginning of the third movement. Though there is little evidence that Bartók consciously used these calculations, his instinct was sure.

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第一樂章開端主題在往後三個樂章會以不同形態出現。將這個主題改頭換面一番，就成了第二樂章第二主題。第三樂章是神秘的巴托式「夜樂」（也就是在夜間人們可能聽到聲音，既零碎又令人毛骨悚然），幾個插段之間的過渡句就是以這個開端主題為基礎。到了第四樂章一個很突出的樂段，這個開端主題的音程經過調整，產生空曠、穩定的協和音。這就是巴托這首傑作的關鍵：音樂隨著一個簡單的旅程走，經過豐富多變的聲響世界，由不穩定到燦爛的和諧聲音。「對稱」只是故事的一半。

事實上，「不對稱」也是樂曲的成功因素。樂曲不但整體軌道不對稱，連某些細節也不對稱。巴托是研究民歌的先驅，致力以錄音和記譜的方法，將東歐迅速消失的民歌記錄下來。寫作《弦樂、敲擊樂和鋼片琴樂曲》時，巴托正在處理從土耳其蒐集得來的音樂；之前幾年就集中研究保加利亞音樂。這些研究對他自己的音樂有莫大的影響，特別是不規則節奏或複合節奏，還有不斷將素材變奏的寫法。第一樂章那銳不可當的「賦格風」主題其實很有彈性，令快速樂章充滿動力的不對稱節奏動機也同樣源自民間音樂。撇除標題的抽象特質和作品本身的複雜結構，《弦樂、敲擊樂和鋼片琴樂曲》是首充滿人文精神的樂曲。

中譯：鄭曉彤

Versions of the first movement's opening theme also appear in the succeeding three movements. In the **second movement** it appears disguised in the second theme we hear; it acts as a bridge between episodes in the **third movement's** mysterious and characteristically Bartókian 'night music' (the eerie and scattered sounds one might hear at night). In the **final movement**, the theme appears in a striking passage, its intervals adjusted to produce a sense of spacious, stable consonance. And therein lies one key to this extraordinary piece: it traces a simple journey, via sound worlds of amazing variety, from instability to radiant concord. Symmetry is only half the story.

Indeed this music thrives also on asymmetry, not just in its overall trajectory but in certain details. Bartók was a pioneer in recording and notating the rapidly disappearing folk musics of Eastern Europe. At the time of *Music for Strings, Percussion and Celesta*, Bartók was at work on music collected in Turkey; a few years earlier he had intensively researched Bulgarian music. The influence on his own work can't be overstated, particularly in his use of irregular or compound rhythms, and the constant variation of material. The inexorable *fugato* theme in the first movement is actually of remarkable elasticity; the asymmetrical rhythmic motifs which power the faster movements of the work are likewise derived from folk music. The abstract nature of the title and the work's structural complexity aside, *Music for Strings, Percussion and Celesta* is a deeply humanist document.

BY GORDON KERRY © 2003

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布拉賓斯 MARTYN BRABBINS

指揮 conductor

英國指揮家布拉賓斯自2013年起出任名古屋愛樂首席指揮，並為比利時皇家法蘭德斯愛樂客席首席指揮。他曾任英國車頓咸國際音樂節藝術總監〔2005-07〕，以及英國廣播公司〔BBC〕蘇格蘭交響樂團副首席指揮〔1994-2005〕。

布拉賓斯對十九世紀晚期及二十世紀初期音樂瞭如指掌，以浪漫時期的樂思、精確的速度控制、以及對細節一絲不苟的演繹聞名。此外，他也是英國音樂的著名演繹者，並曾世界首演數百部新作，與現今許多頂尖作曲家合作無間。

近期重要演出包括：與皇家阿姆斯特丹音樂廳樂團的首演；指揮BBC交響樂團參與BBC逍遙音樂會開幕演出〔音樂會指揮並有艾爾達爵士、諾靈頓爵士及加狄納〕；指揮法蘭德斯歌劇院世界首演佑斯特新作；指揮英國國家歌劇院演出佛漢威廉士《朝聖者的歷程》〔該演出相當罕見〕；在日本演出布拉姆斯全套作品；以及與德意志交響樂團演出艾爾加作品。

布拉賓斯曾多次指揮荷蘭歌劇院、法蘭克福與漢堡歌劇院及柏林德意志歌劇。2013年，他首次於慕尼黑黑巴伐利亞國家歌劇院亮相。

他的錄音曲目廣泛，涵蓋浪漫時期到當代作品，曾經贏得留聲機大獎和康城歌劇大獎等。Hyperion唱片發行了他與BBC蘇格蘭交響樂團的逾三十張大碟，以及2011 BBC逍遙音樂會現場錄音、極具突破性的布烈安《歌德交響曲》。

British conductor Martyn Brabbins is Chief Conductor of the Nagoya Philharmonic (from 2013) and Principal Guest Conductor of the Royal Flemish Philharmonic. He was previously Artistic Director of the Cheltenham International Festival of Music 2005-2007 and Associate Principal Conductor of the BBC Scottish Symphony Orchestra 1994-2005.

Brabbins is known for his affinity with music of the late 19th and early 20th centuries, to which he brings a Romantic sensibility, unerring sense of pace and an extraordinary ear for detail. He is also closely associated with British music, and has conducted hundreds of world premieres and has close links with many of today's foremost composers.

Recent highlights have included his debut with the Royal Concertgebouw Orchestra; the First Night of the BBC Proms with the BBC Symphony (shared with Elder, Norrington and Gardner); a world premiere by Christian Jost at the Flemish Opera; a rare staging of Vaughan Williams' *A Pilgrim's Progress* at English National Opera; a Brahms cycle in Japan, and Elgar with the Deutsche Symphonie Orchester.

Brabbins has conducted several times at the Netherlands Opera, Frankfurt and Hamburg Operas and at the Deutsche Oper Berlin. In 2013 marks his debut at the Bavarian State Opera in Munich.

He has an extensive discography of works ranging from Romantic to contemporary repertoire, winning awards such as the Gramophone Award and the Cannes Opera Award. He has recorded over thirty discs with the BBC Scottish Symphony on Hyperion, who also released his ground-breaking performance of Havergal Brian's *Gothic Symphony* live from the 2011 BBC Proms.



華特健斯 PAUL WATKINS

大提琴 cello

華特健斯年僅二十歲便獲英國廣播公司 (BBC) 交響樂團委任為首席大提琴手，曾經與多位世界著名的指揮合作，如貝格隆特、史拉健、列頓、艾爾達爵士及麥嘉理斯爵士等。他經常與英國各主要樂團合作，如倫敦愛樂樂團及伯明翰市交響樂團等。曾六度參與BBC逍遙音樂會的協奏曲演出，最近一次由貝勞拿域指揮，演繹艾爾加大提琴協奏曲。演出經電視轉播，並由 Deutsche Grammophon 現場錄音發行。

曾於阿姆斯特丹音樂廳的首演與荷蘭愛樂合作，亦曾與蘇格蘭BBC交響樂團巡迴中國及遠東地區演出。其他近期重要演出包括首演由杜拿殊為他度身訂造的全新協奏曲，與皇家利物浦愛樂及萊比錫布業大廳樂團等合作演奏。作為一位熱心室樂的音樂家，華特健斯自1997年起加入納殊合奏團。他曾於阿姆斯特丹音樂廳、倫敦南岸中心及威格摩音樂廳演出獨奏會。華特健斯於2013年5月加入愛默生弦樂四重奏。

2009年，華特健斯簽約成為 Chandos 旗下專屬藝術家，錄製一系列獨奏及協奏曲大碟，包括魯杜斯拉夫斯基的協奏曲作品。

作為指揮，他曾領導英國所有主要樂團演出。他於2009/10樂季獲委任為英國室樂團史上首位音樂總監，並從2009至2012年擔任阿爾斯特樂團的首席客席指揮。

Born in 1970 and appointed Principal Cellist of the BBC Symphony at the age of 20, Paul Watkins has collaborated with world renowned conductors including Berglund, Slatkin, Litton, Sir Mark Elder and Sir Charles Mackerras. He performs regularly with all the major British orchestras including the London Philharmonic, Philharmonia and City of Birmingham Symphony. He has made six concerto appearances at the BBC Proms, recently in a televised performance of the Elgar Cello Concerto, conducted by Bělohlávek and recorded live by Deutsche Grammophon.

He made his concerto debut at the Amsterdam Concertgebouw with the Netherlands Philharmonic, and he has toured to China and the Far East with the BBC Scottish Symphony. Recent highlights include his debut at Carnegie Hall and premiere of a new concerto written for him by Mark-Anthony Turnage with the Royal Liverpool Philharmonic and Gewandhausorchester Leipzig, among others. A dedicated chamber musician, Watkins has been a member of the Nash Ensemble since 1997. He has given solo recitals at Amsterdam Concertgebouw, the South Bank Centre and Wigmore Hall. Paul Watkins joined the Emerson String Quartet in May 2013.

In 2009 Paul Watkins signed an exclusive contract with Chandos Records for a series of recital and concerto discs. Future releases include the Lutoslawski cello concerto.

He has conducted all the major British orchestras, and also became the first ever Music Director of the English Chamber Orchestra in the 2009/10 season. He also served as Principal Guest Conductor of the Ulster Orchestra from 2009 to 2012.

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*個人資料將用於寄發會員及樂團資訊，若不欲接收，請致函通知本會。 Your personal information will be used for sending member and HK Phil news. If you do not want to receive our information, please inform us in writing.

香港九龍尖沙咀香港文化中心行政大樓八樓 Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon, Hong Kong.

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與首席敲擊樂器白亞斯對談

MEET OUR PRINCIPAL PERCUSSION AZIZ D. BARNARD LUCE

在哪個階段你清楚了解自己想成為一個專業樂師？有沒有特別的事件激勵你作出這個決定？

猶記得小學到中學的那段日子，對我來說是挺難過的，因為同學們常常取笑我和其他人不一樣，有時候會對我說一些很難聽的話。在四年級時，學校鼓勵我們選一種樂器學習。我選了學鼓，對我來說這個選擇很自然。隨著年月間不斷用功學習打鼓，我的情況也漸漸改變了——同學們開始從其他方面來看我，而不是像以往那樣只用眼睛（看外表），甚至連老師對待我的態度也不同了。音樂逐漸成了我身分的一部份，我甚至不能想像除音樂以外，還能做其他事情。

你從哪些途徑加入演奏行業？

隨著我對音樂愈來愈認真，我也開始再找新老師進修。當我十五歲時，我找到了一個獎學金計劃，可以讓得獎學生免費跟隨國家交響樂團的樂手在首都華盛頓學習。贏得那個獎學金令我非常興奮，當時我意識到有一天真的有可能以音樂為生。我第一次成功考進的專業樂團是傑克遜都交響樂團，任職首席敲擊樂手，那年我二十四歲。第二次就是兩年後加入港樂了！有人問我，事業的轉捩點在哪裡。我的答案是：我有一位好媽媽，年復年的在下班後開車送我去學鼓，她告訴我只要抱著認真的態度行事，終可達成任何理想。

在你的音樂事業和生涯當中，哪一首樂曲對你有著深刻的影響？

我爸爸收藏大量的爵士、藍調和非洲-古巴音樂唱片。他喜歡告訴人家我在年少時叛逆地迷上了古典音樂，不過其實我第一張播個不停的唱片是父親的詹美·亨德里斯。我就是在那時候開始一直聽音樂。

你最喜愛接觸哪一位音樂家（無論在世與否）？為什麼呢？

說到喜愛的作曲家，我會想：是

At what age did you know you wanted to be a professional musician? Was there a particular event that prompted this decision?

Primary and secondary school were difficult for me. I was teased for being different and sometimes called awful names. In fourth grade, students were encouraged to pick an instrument. I chose the drums, which seemed the obvious choice. As I worked harder at the drums over the years, things began to look different to me - students judged me with things other than their eyes, and even teachers treated me differently. Gradually music becomes who you are, and you cannot imagine doing anything else.

What path did you take to join the industry?

As I got more serious about studying music I looked for teachers to study with. When I was fifteen I auditioned for a programme that provided free lessons with the National Symphony musicians in Washington DC. I was thrilled to win a fellowship from the programme, which was when I realised I might have a shot at one day playing for a living. The first professional audition I won was for Principal Percussion of the Jacksonville Symphony in Florida when I was twenty-four, the second was for the HK Phil two years later! People ask me what my break was. The answer is: Having a Mom who drove me to drum lessons FOR YEARS after work and told me I could be anything I wanted to be as long as I took it seriously.



巴托為定音鼓寫的音樂很棒，
所以今晚要多留意龐樂思〔首席定音鼓〕和他的鼓！
BARTÓK WRITES GREAT TIMPANI PARTS, SO I WOULD CHECK OUT
JAMES (PRINCIPAL TIMPANI) AND HIS SKINS TONIGHT!

希望跟他們見面？還是想感受到他們對世人展示的靈魂呢？倒不妨直說：我很想和Beyoncé見面！

你曾經出席過或聽過什麼最難忘的音樂會？

我還記得第一次聽《春之祭》演奏的時候，我簡直不敢相信。我聽後的反應是：「我到底一直去了哪兒呢？怎麼會沒聽過這首樂曲？」我當時應該是十四歲。

你夢想中的演奏會是怎麼樣？

由伯恩斯頓變成的殭屍，指揮活著的樂手演奏楊納傑克的格拉高利彌撒！

今晚的音樂會，你認為觀眾應留心收聽什麼？

巴托為定音鼓寫的音樂很棒，所以今晚要多留意龐樂思〔港樂首席定音鼓〕和他的鼓！

如果你要彈奏其他樂器，你會選擇什麼？

鼓的種類繁多，永遠都不可能學完，而且要用畢生時間精通全部〔演奏技巧〕根本是不可能的事。我下一個要精心鑽研的是塔布拉鼓。除了學鼓之外，我一直都很想學好鋼琴。那不過就是另一種敲擊樂器而已嘛！

最近你透過ipod或MP3收聽什麼？

艾拉·費茲潔拉、詹美·亨德里斯和王子。

對於渴望投入古典音樂演奏事業的年青一輩，你有什麼忠告？

學會如何練習。音樂是要練的，不過練習本身亦然。不要焦急，不是說你要用雙倍時間來練，只是練的時候要同時做兩件事而已……

踏出了音樂廳以外，日常生活中你最喜愛做什麼？

閱讀、聆聽、快步走路、為「大人物」的謊言生氣。

Which piece of music has had the greatest impact on you and why?

My Dad has a large Jazz, Blues and Afro-Cuban music library and enjoys telling people I rebelled as a teenager by going into classical music, but the first music that I couldn't stop listening to was his Jimi Hendrix records. That's when I started listening to music constantly.

Which musician (living or dead) would you most like to meet and why?

Would I rather meet a composer with my eyes? Or would I rather feel the soul they bare to the world? But to answer the question more directly; I'd love to meet up with Beyoncé!

What is the most memorable concert you have attended or heard?

I still remember the first time I heard *The Rite of Spring* performed. I couldn't believe it. I was literally thinking "Where the hell have I been that I haven't known about this before?" I was fourteen at the time I believe.

Your dream performance would be?

Janacek's Glagolitic Mass with Un-dead musicians conducted by Zombie Leonard Bernstein!

What should audience members listen out for in tonight's concert?

Bartók writes great timpani parts, so I would check out James (Principal Timpani of the HK Phil) and his skins tonight!

If you were not an orchestral musician what musical path do you think you might have taken?

You never run out of drums to learn, mastering them all is impossible in one lifetime. The drums I'd really like to master next would be the Tabla. But aside from drums, I've always wanted to play the piano well. I know it's just another percussion instrument but, there it is!

What are you currently listening to on your iPod/MP3?

Ella Fitzgerald, Jimi Hendrix and Prince.

What advice would you give to a young performer wishing to have a career in classical music?

Learn how to practice. Music takes practice, but so does practising. But don't panic, that doesn't mean you have to practice twice as long, you just have to do two things at once...

Outside of the concert hall what are you most likely to be found doing?

Reading, listening, walking briskly, hating on the "Man".

香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Cheung Chi-wai

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 celebrates 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.



太古集團慈善信託基金自2006年起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。

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 Swire Group Charitable Trust has been the Principal Patron of the HK Phil since 2006. 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.

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

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

第一小提琴 FIRST VIOLINS



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Jing Wang/
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
Bei De Gaulle/Third
Associate Concertmaster



把文晶
Ba Wenjing



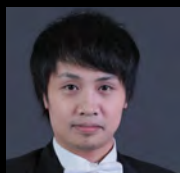
程立
Cheng Li



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐烜
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



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Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang



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



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Katrina Rafferty



韋鈴木美矢香
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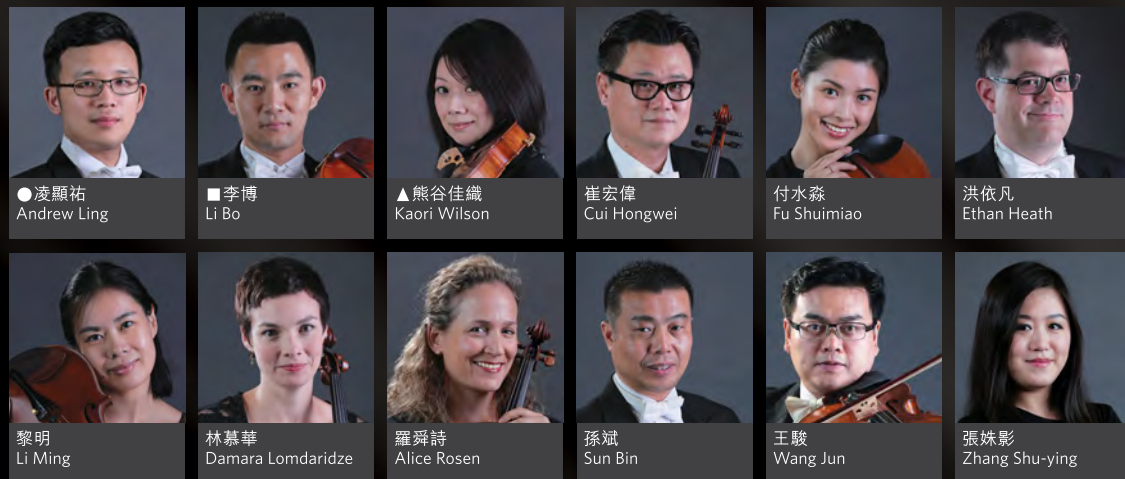
黃嘉怡
Christine Wong Kar-ye



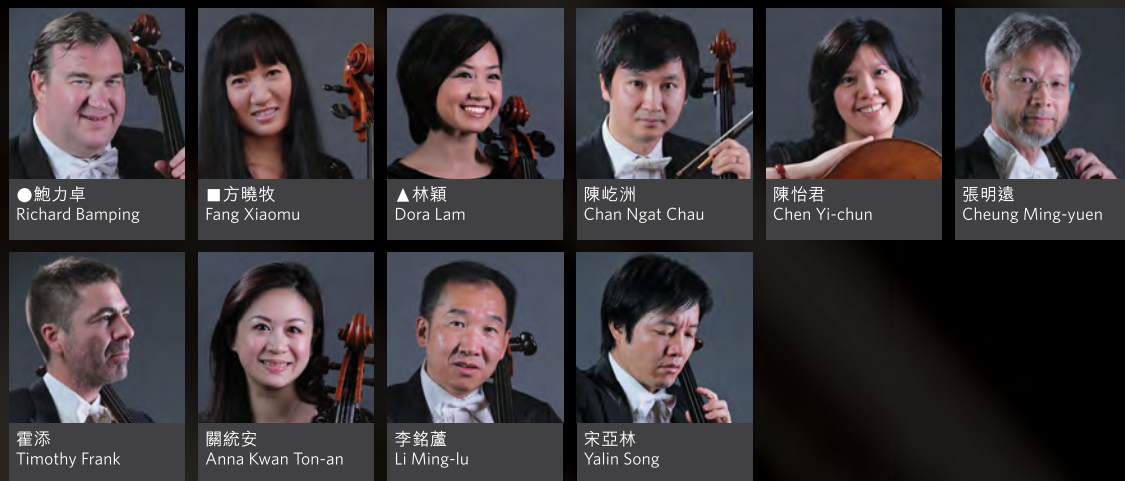
周騰飛
Zhou Tengfei



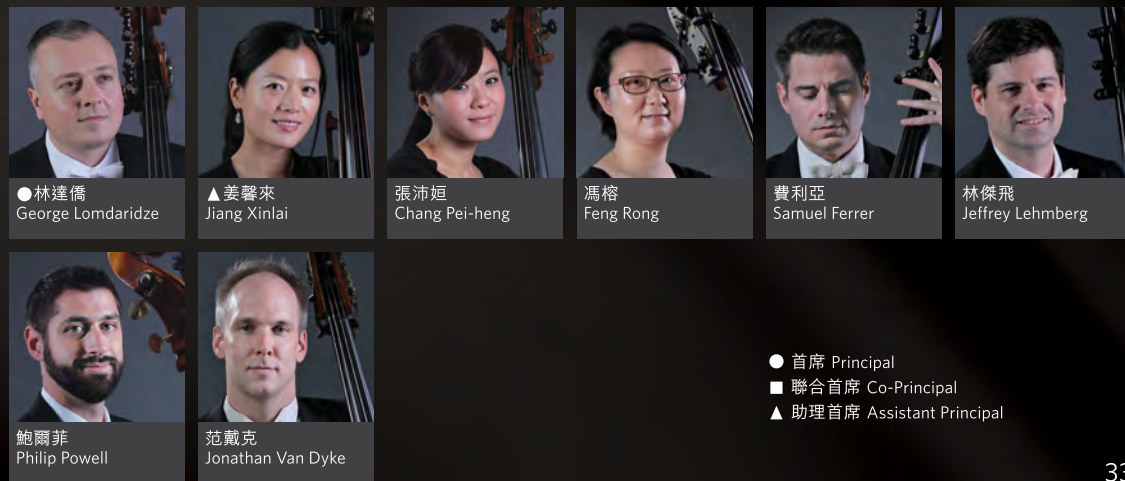
中提琴 VIOLAS



大提琴 CELLOS



低音大提琴 DOUBLE BASSES



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

香港管弦樂團

HONG KONG PHILHARMONIC

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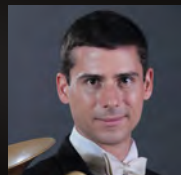
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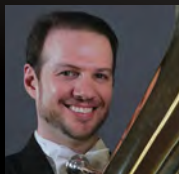
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韋彼得
Pieter Wyckoff

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● 雷科斯
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敲擊樂器
PERCUSSION



● 白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
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Zhao Yingna

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此計劃由「商藝匯萃」發起及組織。

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艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

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安素度·普基 (1910) 小提琴·由張希小姐使用

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

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Lockey Hill (c.1800) Violin, played by Mr Wang Liang

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 - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
- 德國華格納大號乙套
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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

- Rare instruments donated
- Enrico Rocca (1902) Violin, played by Mr Cheng Li
 - Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei De Gaulle, Third Associate Concertmaster
 - Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn



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