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美樂巨著

# AMERICAN MONUMENTS

6 & 7-6-2014

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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# 美樂巨著



## AMERICAN MONUMENTS

**JOHN ADAMS** 約翰·亞當斯：《主席之舞》〔為樂團而寫的狐步舞〕 P. 10  
 ~12' *The Chairman Dances* (foxtrot for orchestra)


**KORNGOLD** 康高特：D大調小提琴協奏曲，op. 35 P. 12  
 ~24' 流動的中板  
 浪漫曲〔行板〕  
 終曲〔極快的快板〕  
*Violin Concerto in D, op. 35*  
 Moderato nobile  
 Romance (Andante)  
 Finale (Allegro assai vivace)  
 中場休息 interval

**IVES** 艾菲斯：《新英格蘭三地》 P. 14  
 ~19' 波士頓公園中的聖戈當雕像〔蕭上校與他的黑人步兵團〕  
 康涅狄格州雷丁鎮的普特南營地  
 史托克布里奇的候薩托歷克河  
*Three Places in New England*  
 The "St. Gaudens" in Boston Common (Col. Shaw and his Colored Regiment)  
 Putnam's Camp, Redding, Connecticut  
 The Housatonic at Stockbridge


**BERNSTEIN** 伯恩斯坦：《夢斷城西交響舞曲》 P. 18  
 ~22' *Symphonic Dances from West Side Story*

斯卡利安，指揮 P. 22  
 Case Scaglione, conductor


楊天媧，小提琴 P. 23  
 Yang Tianwa, violin


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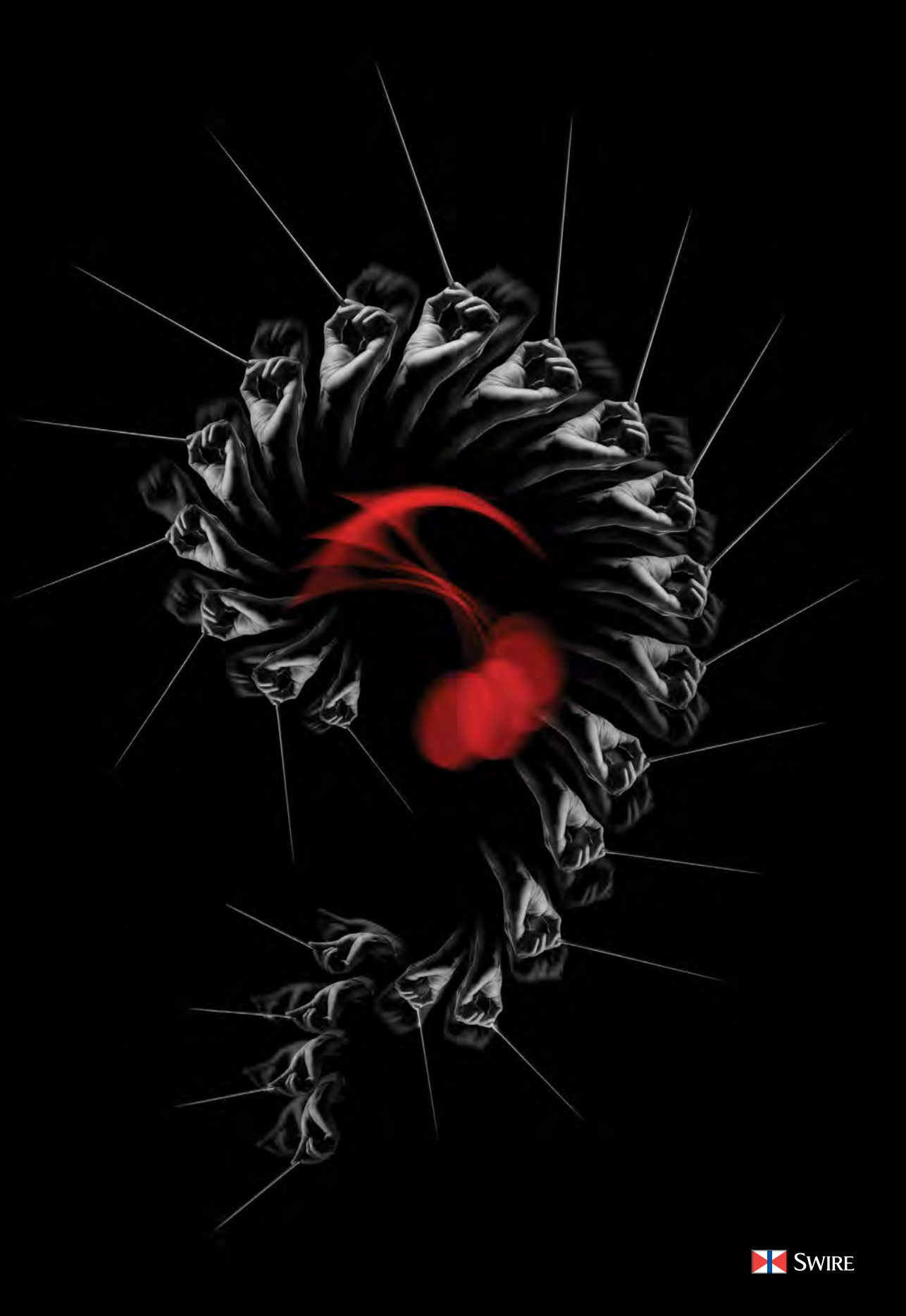
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JAAP VAN ZWEDEN

梵志登

Music Director 音樂總監

香港管弦樂團

Hong Kong Philharmonic Orchestra

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太古音樂大師 SWIRE MAESTRO

美樂巨著

## AMERICAN MONUMENTS

今晚音樂會出現四把各具特色的美國聲音——

康高特甜美豐盛的「荷里活」音樂搭配

阿當斯急燥卻活力充沛的《主席之舞》。

而美國音樂的開拓者艾菲斯，

則透過音樂描繪了新英格蘭三地，

這首作品亦表達了他對其家鄉的心靈願景。

最後伯恩斯坦的《夢斷城西交響舞曲》，

實是一首將舞蹈和百老匯火熱能量共治一爐之熊熊交響曲。

**Four diverse American voices make up tonight's programme -**

the lush 'Hollywood' sound of Erich Korngold is paired with

Adams' brash and energetic *Chairman Dances*.

Charles Ives, an American trailblazer,

depicts three places in New England,

but also a spiritual vision of his homeland.

And finally, Leonard Bernstein's *West Side Story* -

a symphonic blaze of dance and Broadway energy.



# J A A P

## VAN ZWEDEN

THE EIGHTH MUSIC DIRECTOR  
OF THE HONG KONG PHILHARMONIC ORCHESTRA  
香港管弦樂團第八任音樂總監

- 1 *Musical America's* Conductor of the Year for 2012  
《音樂美國》二零一二年度指揮家
- 2 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
- 3 Music Director of the Dallas Symphony Orchestra  
達拉斯交響樂團音樂總監
- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Orchestre de Paris. Recently conducted Berlin Philharmonic and Vienna Philharmonic.

與芝加哥交響樂團、克里夫蘭管弦樂團、費城管弦樂團、紐約愛樂、倫敦愛樂及巴黎樂團合作。最近受邀指揮柏林愛樂樂團及維也納愛樂樂團。

"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*

## HK Phil

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





# 林凡

## 志登

〔梵志：清淨之志，登：達到〕



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## 約翰·亞當斯 《主席之舞》〔為樂團而寫的狐步舞〕

JOHN ADAMS (b. 1947)

*The Chairman Dances* (foxtrot for orchestra)

樂曲刻劃國宴上，毛澤東的妻子、息影女星江青不請自來，先將許多紙燈籠掛在牆上，然後脫下外衣，只剩一襲緊身旗袍，示意樂團奏起狐步舞曲。

Adams pictured a scene in which Mao's wife, the former film actress Chiang Ch'ing, gatecrashes the banquet and proceeds to hang paper lanterns around the Great Hall before stripping down to a skin-tight *cheongsam* and signalling to the band to play a foxtrot.

1972年2月，美國總統尼克遜歷史性訪華。這件事到底多麼驚人、多麼令人興奮，大家現在已經很難想像了：幾百年來，中國一直封鎖國界，只有極少數外國人有權進出；這個幅員遼闊的神祕國度，竟然歡迎一個自封「自由世界領袖」的人到訪，在大家的記憶裡還是頭一次。當時許多人對這次會面充滿幻想，甚至啟發約翰·亞當斯寫作歌劇《尼克遜在中國》。《尼克遜在中國》共有三幕，分別講述尼克遜訪華三日期間發生的事，全劇高潮是在北京人民大會堂舉行的國宴。亞當斯筆下的尼克遜既多愁善感又直腸直肚，回國後還要競選連任（最終連任成功）；而在國宴上，尼克遜與已屆八十高齡的前中國共產黨總書記毛澤東，分別回顧自己前半生的政治生涯。

1985年，美國作曲家樂團和美國國家藝術家基金委約約翰·亞當斯創作一首管弦樂曲。亞當斯選擇將《尼克遜在中國》第三幕背後的意念加以發揮，寫成這首名為《主席之舞》的純管弦樂作品。樂曲刻劃的

In February 1972 the then president of America, Richard Nixon, made an historic visit to China. It is difficult to imagine today quite what a dramatic and exciting event this was; for the first time in living memory China, that vast and mysterious country whose borders had been closed for centuries to all but the privileged few, was welcoming the self-styled "leader of the free world". At the time it seemed to many the stuff of which dreams were made. It even inspired John Adams to write an opera, *Nixon in China*, in which each of the three acts depicted the events of each day of Nixon's visit, culminating with the banquet in the Great Hall of the People, Beijing. Adams pictured a scene in which the sentimental, unsubtle American president facing an election on his return to America (which he was to win) and the 80-year-old former Chinese leader and Chairman of the Chinese Communist Party, Mao Tse-tung [Mao Zedong], looked back over their respective political careers.

In 1985 the American Composers' Orchestra and the National Endowment for the Arts commissioned a new orchestral piece from John Adams and he chose to elaborate on the ideas behind the third act of *Nixon in China*. For this new, purely orchestral piece – which he called *The Chairman Dances* – Adams pictured a scene in which Mao's wife, the former film actress Chiang Ch'ing [Jiang Qing], gatecrashes the banquet and proceeds to hang paper lanterns around the Great



情景是：國宴上，毛澤東的妻子、息影女星江青不請自來，先將許多紙燈籠掛在人民大會堂的牆上，然後脫下外衣，只剩一襲緊身旗袍，示意樂團奏起狐步舞曲，自顧自的翩翩起舞。毛澤東也看得興起，就跟江青跳起狐步舞來。當下，兩人彷彿回到1939年的延安，回到兩人初相識的日子。

樂曲「嘎嚟嘎嚟」地開始，象徵年老體弱的毛主席一邊喘著氣、抽著煙，一邊長篇大論，述說中國實踐共產主義的豐功偉績。不經不覺，音樂漸漸變成搖搖晃晃的誘人旋律，描繪江青在國宴會場內四處舞動。音樂的爵士樂風情越來越強，然後突然變成狐步舞曲，伴舞樂隊的效果由樂團來模仿。毛澤東也跳起舞來，與江青雙雙起舞，回憶起兩人多年來共度的時光。一切變得越來越忘形、越來越虛幻。最後代表尼克遜的鋼琴聲響起，然後音樂漸漸消散，只餘模糊飄渺的記憶。

中譯：鄭曉彤

Hall before stripping down to a skin-tight *cheongsam* and signalling to the band to play a foxtrot. She starts to dance by herself but then Mao, who has become increasingly excited, joins her and together they dance back through the years to the time when they first met in Yenan in 1939.

The music opens with a “chugging” pattern which represents the ailing Chairman Mao breathlessly smoking his cigarette and expounding the glories of Chinese Communism. Almost imperceptibly this transforms itself into a seductively swaying melody which depicts Chiang Ch’ing’s movements around the banqueting hall. The music becomes decidedly more jazzy and suddenly lurches into the foxtrot, the orchestra here imitating the sound of a dance band. Things become more abandoned and fantastic as Mao joins his wife and their memories pass back through the years. Finally Nixon himself joins in on the piano before it all shimmies off to become a dim and distant memory.

BY DR MARC ROCHESTER

#### 編制

二支長笛（其一兼短笛）、二支雙簧管、二支單簧管（其一兼低音單簧管）、二支巴松管、四支圓號、二支小號、二支長號、一支大號、定音鼓、敲擊樂器、豎琴、鋼琴及弦樂組。

#### INSTRUMENTATION

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

## 康高特 D大調小提琴協奏曲，op. 35

# ERICH WOLFGANG KORNGOLD (1897-1957)

## Violin Concerto in D, op. 35

流動的中板

浪漫曲〔行板〕

終曲〔極快的快板〕

Moderato nobile

Romance (Andante)

Finale (Allegro assai vivace)

有人稱康高特的小提琴協奏曲為「荷里活協奏曲」——作曲家為荷里活電影撰寫的配樂，的確滲透在樂曲裡，全曲三個樂章無一例外。

早慧的音樂家康高特生於奧地利，父親是該國知名樂評。他少年時代已分別獲漢斯里克及馬勒稱許為「小莫札特」和「樂壇奇才」。然而，康高特第四齣歌劇《赫里亞納的奇蹟》在1928年卻首演失敗。對自己作曲才華失去信心的康高特遂離開歐洲，遷居荷里活。在荷里活，康高特寫作了二十二齣電影配樂、贏得兩項奧斯卡金像獎、入籍美國，並在當地終老。第二次世界大戰期間，康高特所有作品皆是電影配樂。1945年，他卻嘗試重返「嚴肅」樂壇——他跟「嚴肅」樂壇一別十餘年後，第一首大型作品就是小提琴協奏曲。

此協奏曲是作曲家特別為波蘭小提琴家胡伯曼而寫，完成後獻給馬勒遺孀愛瑪·馬勒。胡伯曼早年也是音樂神童；身為猶太人的胡伯曼，對猶太人在納粹德國統治下的困境一清二

Someone dubbed it “a Hollywood Concerto.” This is factually correct since each of the movements makes use of material derived from Korngold’s Hollywood film-scores.

The son of an eminent Austrian music critic, Erich Korngold was an amazing child prodigy, described by Eduard Hanslick, as “The Little Mozart”, and by Gustav Mahler as “a genius.” But in 1928 the première of his fourth opera, *Das Wunder der Heliane*, was a failure and, having lost faith in his compositional powers, Korngold left Europe and settled in Hollywood where he wrote 22 film-scores, earned two Oscars, and died having taken American citizenship. Throughout the Second World War Korngold wrote only film music but in 1945 attempted a come-back into the world of “serious” music with his first major concert work for over a decade, the Violin Concerto.

Dedicated to Mahler’s widow, Alma, the Violin Concerto was written for another former child prodigy, the Polish violinist Bronislaw Huberman. Having become closely identified with the plight of European Jews under the Nazi regime Huberman had chosen to spend the Second World War in America and, despite Korngold’s pleas, decided to return to Europe before the Concerto was completed. Eventually it was premièred by Jascha Heifetz with the St. Louis Symphony Orchestra under Vladimir Golschmann



楚，遂於二次大戰期間逃往美國暫避。可是此曲尚未完成，胡伯曼就啟程返回歐洲。儘管康高特再三請求胡伯曼留下，後者也不為所動。於是，此曲1947年二月十五日首演時，就改由海菲茲擔任獨奏，夥拍古斯曼指揮的聖路易士交響樂團伴奏。首演後，樂評卻貶多於褒：有人形容此曲「點石有餘，成金不足」、有人說它「甜得發膩」、有人稱之為「荷里活協奏曲」。這三則評語中，至少最後一則是實話實說的一作曲家為荷里活電影撰寫的配樂，的確確滲透在樂曲裡，全曲三個樂章無一例外。

一個沉寂、愁苦的旋律〔選自1937年電影《別樣黎明》配樂〕為第一樂章展開序幕。第一樂章的管弦樂織體濃艷、豐富，獨奏小提琴則以點綴、裝飾為主。電影《風流世家》〔1936〕的配樂為康高特贏得一項奧斯卡金像獎；而小提琴協奏曲**第二樂章**則以此為基礎。這個樂章情深款款，跟前一樂章一樣重抒情、重美感、輕炫耀，獨奏小提琴一氣呵成地拉奏，幾乎毫無間斷。直至**第三樂章**，獨奏小提琴才突圍而出、大展身手，拉奏火花四濺的炫技樂段。第三樂章開始時，作曲家以電影《乞丐王子》〔1937年〕素材為主題。這個得意洋洋的主題由獨奏小提琴奏出，並成為此樂章的基礎。樂曲繼續展現多種情緒；最後，這首色彩繽紛的史詩式小提琴協奏曲，彷彿在一片輝煌燦爛的勝利聲中，華麗壯觀地結束。

中譯：鄭曉彤

on 15th February 1947. The critics were dismissive: one described it as “more corn than gold”, another as “sickly-sweet” and a third dubbed it “a Hollywood Concerto.” That last comment, at least, is factually correct since each of the movements makes use of material derived from Korngold’s Hollywood film-scores.

Opening with a reflective, pathos-laden melody (taken from his music for the 1937 film *Another Dawn*) the **first movement** finds the solo violin mostly concentrating on providing splashes of colour and decoration to the lavish orchestral textures. One of Korngold’s Oscars was awarded for his score to the 1936 film *Anthony Adverse* which forms the basis for much of the Concerto’s **second movement**. Again the solo violin, which plays almost continuously throughout this deeply lovely movement, is more concerned with lyricism and beauty than virtuosity and only in the **third movement** is the soloist allowed to break out into displays of technical bravura and personal virtuosity. The jaunty theme announced at the outset of this movement by the soloist comes from the film *The Prince and the Pauper* made in 1937 and forms the basis for the entire movement, passing through a wide variety of moods before emerging in a blaze of triumph to bring this most colourful and epic of Violin Concerto to a spectacular close.

BY DR MARC ROCHESTER

#### 編制

二支長笛〔其一兼短笛〕、二支雙簧管〔其一兼英國管〕、三支單簧管〔其一兼低音單簧管〕、二支巴松管〔其一兼低音巴松管〕、四支圓號、二支小號、一支長號、定音鼓、敲擊樂器、豎琴、鋼片琴及弦樂組。

#### INSTRUMENTATION

Two flutes (one doubling piccolo), two oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet), two bassoons (one doubling contra bassoon), four horns, two trumpets, one trombone, timpani, percussion, harp, celesta and strings.

## 艾菲斯 《新英格蘭三地》

CHARLES IVES (1874-1954)

### *Three Places in New England*

波士頓公園中的聖戈當雕像

〔蕭上校與他的黑人步兵團〕

康涅狄格州雷丁鎮的普特南營地

史托克布里奇的侯薩托歷克河

The “St. Gaudens” in Boston Common

(Col. Shaw and his Colored Regiment)

Putnam’s Camp, Redding, Connecticut

The Housatonic at Stockbridge

今時今日，許多人都認為艾菲斯是美國一位自成一格的作曲家。二十世紀音樂史教科書總會以大量篇幅介紹艾菲斯，詳述他那些劃時代的反傳統作品，說明其中採用的多調性手法和實驗性質的器樂效果。

有人形容艾菲斯是「美國最反傳統的音樂家」和「激進獨特的創新者」。二十世紀音樂史教科書總會以大量篇幅介紹艾菲斯，詳述他那些劃時代的反傳統作品，說明其中採用的多調性手法和實驗性質的器樂效果，而且在美國人編寫的教科書裡尤其明顯。可是無論是艾菲斯生前還是身後好幾十年，他的音樂都一直寂寂無聞。即使有人提起，也總帶幾分嘲笑、幾分鄙視。可是艾菲斯才不介意有沒有人欣賞他的作品——因為他只是業餘作曲家。他本身是保險業鉅子，是美國其中一家最成功的大型保險企業（1930年的市值為五億美元）掌舵人，作曲不過是解悶自娛的活動而已。事實上，他生前最為美國人所知的作品，是一本十分權威的保險推銷指南。由於他的正職收入甚豐，

It is widely accepted today that Charles Ives was the America’s first truly original composer. Text books on the history of 20th century music devote much space to detailing Ives’s pioneering and mould-breaking work on polytonality and experimental instrumental effects.

Charles Ives has been described as “America’s most iconoclastic musical artist” and as “a radically unique innovator.” Text books on the history of 20th century music, especially those produced by American authors, devote much space to detailing Ives’s pioneering and mould-breaking work on polytonality and experimental instrumental effects. Yet in his day, and for many decades after his death, his music was barely known and, if mentioned at all, mentioned with a certain degree of derision and contempt. This, of course, did not worry Ives in the least, for he was, essentially, an amateur composer who wrote music only as an escape from his principal occupation; running one of America’s most successful insurance empires (worth almost 500 million US Dollars in 1930). Indeed he was known in contemporary American society principally as the author of an authoritative guide to sell insurance. Since his business interests provided him with a comfortable income, Ives had no need to make money out of his compositions and was, therefore, free to write whatever he wanted, regardless of whether it





根本毋需依靠創作音樂來賺錢，因此能隨心所欲地創作，對於作品能否演出、甚至是否有人有興趣聆賞也毫不上心。寫一首作品，他經常花上數以年計的時間，而且鮮有認真考慮實際演出時的種種問題。他的「第一管弦組曲」，名為《新英格蘭三地》，也不例外。作品1903年動筆，1914年脫稿。而雖然脫稿年份與今晚的演出剛好相距百年，但艾菲斯卻根本不打算以1914年版本來演出。樂曲脫稿後，為了遷就演出，艾菲斯再花上十五年的時間，簡化原來華麗鋪張的樂思，1931年1月10日才在紐約首演。1935年，他自掏腰包出版樂譜，並且在每樂章的頁頂加上各式各樣的說明文字。

**第一樂章**的靈感來自波士頓公園一個紀念雕塑。這個雕塑由聖戈當製作，用以紀念羅伯特·古爾德·蕭上校和他的第五十四麻省志願步兵團（也就是美國內戰期間首支黑人部隊）。艾菲斯親自撰寫了一首詩，寫在第一樂章開端，講述「靈魂的臉容在移動、在前行」和「普通人心中那鼓聲」。第一樂章是首緩慢、疲憊的進行曲，當中夾雜了多首歌曲的片段，而且內容全都切合內戰時代：包括霍斯特《老黑奴》、喬治·魯特《自由的呼聲》以及亨利·克萊·域卡《喬治亞進行曲》。

**第二樂章**描寫一個紀念美國獨立戰爭的公園。根據艾菲斯在樂譜上的說明，樂曲講述在7月4日慶祝美國國慶時，第一基督教會和鄉村短號樂隊舉辦旅行野餐，一個小男孩也跟著去。「小男孩離了大隊，穿過營地，走到樹林，希望看一下

would ever be performed. Or indeed, regardless of whether anybody would ever want to listen to it. He often spent many years working on a single work, and rarely gave any serious thought to the practicalities of its performance. That is very much the case with his "Orchestral Set no. 1", which goes under the title *Three Places in New England*. Ives started working on it in 1903 and completed it in 1914. But while it may seem that today's performance marks the centenary of its completion, that version was never intended for performance, and over the next 15 years Ives worked on reducing his original extravagant ideas to meet the demands of a performance, and it was premièred in New York on 10th January 1931. In 1935 he paid for the score to be published, adding various descriptive texts at the head of each of the movements.

Inspired by a sculpture by Augustus Saint-Gaudens on Boston Common which commemorates Colonel Robert Gould Shaw and his 54th Massachusetts Volunteer Infantry (the first unit of black soldiers involved in the Civil War) the **first movement** is headed by a poem (by Ives himself) which speaks of the "Moving, marching faces of souls" and "the drum-beat of the common heart". Embedded within the musical texture - which takes the form of a slow, weary march - are snatches of appropriate songs of the day: Stephen Foster's *Old Black Joe*, George Root's *Battle Cry of Freedom* and Henry Clay Work's *Marching Through Georgia*.

The **second movement** depicts a Revolutionary War memorial park where, according to Ives own note on the music, during the festivities of the annual 4th July celebrations, a young boy attends a picnic, held under the auspices of the first Church and the Village Cornet Band. "Wandering away from the rest of the children past the camp ground into the woods, he hopes to catch a glimpse of some of the old soldiers. As he rests on the hillside of laurels and hickories the tunes of the band and the songs of the children grow fainter and fainter. Over the trees on the crest of the hill he sees a tall woman standing. She reminds him of a picture he has of the Goddess Liberty, but the face

## 艾菲斯 《新英格蘭三地》

CHARLES IVES (1874-1954)

### *Three Places in New England*

古代的士兵。他躺在長滿月桂和山核桃的山邊，樂隊的曲子和孩童的歌聲越來越微弱了。他往山峰看去，看見山頂的樹木，還有樹木後面站著一個高大女子——他想起自己擁有的自由神像圖畫。但這位女子卻面帶愁容——她在懇求士兵不要忘卻自己的『目標』，不要忘卻自己所作的巨大犧牲。但士兵從營地齊步走出，帶著橫笛和鼓，奏著當時流行的曲調。突然，另一首愛國歌曲響起。普特南將軍由山嶺那邊走過來了；士兵們都回頭歡呼。小男孩醒來，聽到孩童的歌聲，就快快往山下跑，經過紀念碑，要跟上大隊去『聽樂隊演奏』，去跟其他小孩一起玩耍歌舞。」

對艾菲斯來說，**第三樂章**有特別的意義。他寫道，樂章靈感源於「一次與太太散步。新婚那年夏季，我們在一個週日早上到史托克布里奇附近散步。我和太太沿著候薩托歷克河畔的草地走著，聽見歌聲從對岸的教堂傳來。霧氣仍未完全消散，那天的種種色彩、流水、河岸和樹木，一切都令人難忘。」樂譜出版時，他在這個樂章加上羅伯特·約翰遜的詩句。原詩的開端是「愉快的河流啊！在你的夢幻國度裡/柳樹像雲朵，榆樹像羽毛」。

中譯：鄭曉彤

is sorrowful – she is pleading with the soldiers not to forget their 'cause' and the great sacrifices they have made for it. But they march out of camp with fife and drum to a popular tune of the day. Suddenly, a new national note is heard. General Putnam is coming over the hills. The soldiers turn back and cheer. The little boy awakes, he hears the children's songs and runs down past the monument to 'listen to the band' and join in the games and dances."

The **third movement** had a more personal significance for Ives. It was suggested, he wrote, "by a Sunday morning walk that Mrs Ives and I took near Stockbridge the summer after we were married. We walked in the meadows along the banks of the Housatonic and heard the distant singing from the church across the river. The mists had not entirely left the river and colours, the running water, the banks and trees were something that one would always remember." In the published score he added words from a poem by Robert Underwood Johnson which opens with the words, "Contented river! In thy dreamy realm / The cloudy willow and the plummy elm."

BY DR MARC ROCHESTER

#### 編制

三支長笛（其一兼短笛）、二支雙簧管（其一兼英國管）、二支單簧管、三支巴松管（其一兼低音巴松管）、四支圓號、二支小號、三支長號、一支大號、定音鼓、敲擊樂器、兩座豎琴、鋼琴/鋼片琴、管風琴及弦樂組。

#### INSTRUMENTATION

Three flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets, three bassoons (one doubling contra bassoon), four horns, two trumpets, three trombones, one tuba, timpani, percussion, two harps, piano/celesta, organ and strings.

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## 伯恩斯坦 《夢斷城西交響舞曲》

### LEONARD BERNSTEIN (1918-1990)

#### *Symphonic Dances from West Side Story*

1960年，伯恩斯坦抽取《夢斷城西》中幾首樂曲，改編成適合音樂會演出的組曲交響舞曲。當中揉合了爵士、拉丁美洲及純交響樂元素，演出時一氣呵成，次序按基本劇情編排。

In 1960 Bernstein extracted several numbers from the original score of *West Side Story* and arranged them into a suite of Symphonic Dances for concert use. Mixing jazz, Latin-American and purely symphonic elements, it runs without a break and follow the basic story line.

伯恩斯坦是美國最卓越、最多才多藝的音樂家之一。他1918年8月25日生於美國麻省羅倫斯，十歲開始學習鋼琴，後來成為出色的鋼琴家。此外，他也是才華洋溢的指揮家，第一次演出是臨時頂替抱恙的名指揮家華爾特，此後聲名大噪：1958年獲聘為紐約愛樂樂團首席指揮，並一直與該團緊密合作，直至他走到生命的盡頭。他灌錄的不少唱片至今仍是經典錄音；另一方面，他也是活躍的作曲家，既寫作音樂會小品，又創作音樂劇。《夢斷城西》可算跟隨了可爾·波特所寫的百老匯音樂劇傳統。

有說伯恩斯坦「寫了不少有趣的作品、也有幾首上乘之作，但真正的傑作只有一首」——其中提及的傑作就是《夢斷城西》，而且自從此劇1957年8月19日在紐約百老匯首演以來，也一直鮮有異議。故事以紐約西區的貧民窟為背景，是莎士比亞不朽愛情故事《羅密歐與茱麗葉》的現代版。伯恩斯坦與劇作家桑德威把原著裡的兩個素有嫌隙的名門望族（蒙特鳩家族和凱普雷特家

Leonard Bernstein was one of America's most remarkable and versatile musicians. Born in Lawrence, Massachusetts on 25th August 1918, he started piano lessons at 10 and went on to become a brilliant and accomplished pianist. He was also a remarkably gifted conductor, making a spectacular debut when the revered conductor Bruno Walter fell ill and Bernstein stood in at very short notice; he went on to hold the post of Chief Conductor of the New York Philharmonic Orchestra from 1958 until his death, and many of the recordings he made remain pinnacles in the history of recording. And alongside both of these, he pursued an active career as a composer both for the concert hall – among his major orchestral works are several symphonies – and for the musical theatre. *West Side Story* can be seen as following in the tradition of the great Broadway musicals of Cole Porter.

It has been said of Bernstein that, "he composed a number of interesting works, several very good ones, but only one true masterpiece". *West Side Story* was that masterpiece, and few had any doubts about that from the day of its première on New York's Broadway on 19th August 1957. That production alone went on to run for a staggering 734 performances. Set in the slums of New York's west side, it was conceived as a modern version of Shakespeare's timeless love story *Romeo and Juliet*. Bernstein, in collaboration with his librettist, Stephen Sondheim, decided to swap the wealthy feuding families (the Montagues and the Capulets) of Shakespeare's original for two rival street gangs, and have the two protagonists, Romeo and Juliet, transformed into Tony,



族〕變成紐約街頭兩幫敵對流氓；而男女主角羅密歐和茱麗葉則化身為東尼〔其中一幫的首領〕和瑪莉亞〔另一幫首領的親妹〕。種族矛盾在1950年代的紐約無處不在；伯恩斯坦對此亦十分關注。因此《夢斷城西》便有更深層的意義：這兩幫水火不容的小惡霸正來自不同種族—噴射機幫全是美國白人，鯊魚幫則是波多黎各移民。

1960年，伯恩斯坦抽取劇中幾首樂曲，改編成適合在音樂會上演出的組曲交響舞曲。這些舞曲揉合了爵士、拉丁美洲及純交響樂元素，各段一氣呵成地演出，毫不間斷，次序按基本劇情編排：

**序幕：**刻劃噴射機幫與鯊魚幫的深仇大恨。

**在某處：**《夢斷城西》最膾炙人口的歌曲之一，講述東尼夢見一個可以讓愛情無拘無束地開花結果的樂土。

**諧謔曲：**輕鬆愉快的街頭一景，描繪年輕人盡情嬉戲。

**曼波舞：**舞池中，兩幫人馬對峙，水火不容。

**恰恰舞：**柔和優雅，一雙戀人在舞會中相遇。

**「酷」賦格曲：**噴射機幫磨拳擦掌，正欲打個痛快。

**毆鬥：**兩幫人馬短兵相接，最後悲劇收場。

**終曲：**事件餘波未了，悽戚哀婉。

中譯：鄭曉彤

the leader of one gang, and Maria, the sister of the leader of the other. An added dimension that was dear to Bernstein's heart was the racial tension prevalent in 1950s New York, so not only were the gangs rival bunches of young thugs but they also came from different racial backgrounds, the Jets were all-white Americans while the Sharks were immigrants from Puerto Rico.

In 1960 Bernstein extracted several numbers from the original score and arranged them into a suite of *Symphonic Dances* for concert use. Mixing jazz, Latin-American and purely symphonic elements, the dances run without a break and follow the basic story line.

**Prologue:** sets the scene of bitter rivalry between the Jets and the Sharks.

**Somewhere:** one of the most famous numbers from the score, where Tony dreams of a place where love can blossom unhindered.

**Scherzo:** a jaunty street scene with the youths enjoying themselves.

**Mambo:** high-tension rivalry between the gangs on the dance floor.

**Cha-Cha:** soft and graceful, the two lovers meet at the dance.

**Cool Fugue:** the Jets spoil for a fight.

**Rumble:** the rival gangs meet with tragic consequences

**Finale:** the tragic aftermath.

BY DR MARC ROCHESTER

#### 編制

三支長笛(其一兼短笛)、三支雙簧管(其一兼英國管)、四支單簧管(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、一支大號、定音鼓、敲擊樂器、一支中音薩克管、豎琴、鋼琴/鋼片琴及弦樂組。

#### INSTRUMENTATION

Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), four clarinets (one doubling bass clarinet), three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, one tuba, timpani, percussion, one alto-saxophone, harp, piano/celesta and strings.

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## 斯卡利安 CASE SCAGLIONE

指揮 conductor

美國指揮家斯卡利安以天賦的指揮才華、深刻的音樂理解及歡欣而富感染力的舞台風采，為樂團及觀眾帶來充滿啟發性的演出。2011年，斯卡利安出任紐約愛樂助理指揮，並將於2014/15樂季擢升為副指揮。此一職位是紐約愛樂音樂總監基爾拔特地為他重新開設。

於2013/14樂季，斯卡利安首度與香港管弦樂團、科羅拉多交響樂團、聖塔菲交響樂團及聖路加樂團合作，並再度指揮中國愛樂樂團及上海交響樂團。他亦前往馬德里與聖西西莉亞古典樂團演出巴赫的《B小調彌撒曲》。於2013年9月，斯卡利安於芝加哥抒情歌劇院就《深宮情仇》的演出協助戴維斯爵士。

於2008至2011年間，斯卡利安擔任洛杉磯青年音樂家基金會首演樂團的音樂總監，期間並創辦外展計劃 360° Music。他的曲目廣闊而不拘一格，涵蓋貝多芬、華格納以至由美國國家藝術基金資助的亞當斯《原子博士交響曲》洛杉磯首演。

斯卡利安曾於阿斯本音樂節的美國指揮學院跟隨冼文學習，更贏得詹姆斯·剛倫大獎及極具榮譽的阿斯本指揮大獎，後者為他帶來與克里夫蘭樂團首演的機會〔2010年〕。他與聖路易斯交響樂團緊密合作，經常擔任該團的客席助理指揮。此外，他又曾聯同杜輝於荷里活碗型露天劇場指揮洛杉磯愛樂。斯卡利安是2011年鄧肯活音樂節駐團指揮計劃的指揮之一，同年獲蘇提基金會指揮大獎。

斯卡利安來自美國德州，於畢保德音樂學院修讀研究院課程，師隨邁耶。

American conductor Case Scaglione inspires orchestras and audiences with his natural ease of conducting, musical depth and infectious joy on the podium. In 2011, Scaglione became Assistant Conductor of New York Philharmonic. The 2014/15 season sees his promotion to Associate Conductor, a position revived especially for him by Music Director Alan Gilbert.

During the 2013/14 season, Scaglione makes débuts with the Hong Kong Philharmonic, Colorado Symphony, Santa Fe Symphony, and Orchestra of St. Luke's and returns to China to conduct the China Philharmonic and Shanghai Symphony. He also travels to Madrid to conduct a performance of Bach's *Mass in B Minor* with the Orquesta Clásica Santa Cecilia. In Sept 2013, he assisted Sir Andrew Davis on *Elektra* at the Lyric Opera of Chicago.

From 2008-2011, Scaglione was Music Director of the Young Musicians Foundation Début Orchestra of Los Angeles where he founded 360° Music, an inner-city outreach programme. His eclectic programming spanned works from Beethoven to Wagner to the Los Angeles premiere of John Adams' *Doctor Atomic Symphony*, supported by the National Endowment of the Arts.

Scaglione was a student of David Zinman at the American Academy of Conducting at Aspen where he won the James Conlon Prize and the esteemed Aspen Conducting Prize, which led to his Cleveland Orchestra début in 2010. A frequent guest assistant and cover conductor with the St. Louis Symphony, he has also conducted Los Angeles Philharmonic at the Hollywood Bowl alongside Bramwell Tovey. In 2011, Scaglione was a conducting fellow at Tanglewood and received the 2011 Conductor's Prize by the Solti Foundation.

A native of Texas, Scaglione pursued postgraduate studies at the Peabody Institute under Gustav Meier.





## 楊天媧 YANG TIANWA

小提琴 violin

楊天媧出道後迅速成為國際樂壇傑出的小提琴演奏家。她現居德國，曾和歐美各大樂團同台演出，當中包括：美國底特律、西雅圖、巴爾的摩、堪薩斯城交響樂團；歐洲的巴伐利亞國家交響樂團、英國廣播公司（BBC）交響樂團、英國皇家利物浦愛樂樂團、德國廣播交響樂團、華沙愛樂樂團、聖彼得堡愛樂樂團及斯特拉斯堡愛樂樂團。她亦曾和廣州交響樂團，香港管弦樂團，香港小交響樂團，以及新西蘭交響樂團合作。

楊天媧的足跡遍及各地，曾於各國多個場地演出，如：紐約林肯中心、倫敦威格摩音樂廳、巴黎百樂葉廳、德國萊比錫布業大廳和柏林愛樂音樂廳，並曾在德國施威琴根和法國蒙彼利埃音樂節上獻藝。

楊天媧以十三歲之齡灌錄二十四首帕格尼尼隨想曲，成為史上灌錄該曲最年輕的演奏家。楊天媧為拿索斯所灌錄的多個錄音均廣受好評。她即將推出與德國西南廣播電台交響樂團一同灌錄的卡斯泰沃-泰代斯科小提琴協奏曲專輯。她近期已推出的錄音，包括易沙意的小提琴奏鳴曲全集及孟德爾遜的兩首小提琴協奏曲，後者獲得法國古典雜誌CHOC大獎。她的兩個錄音「林姆小提琴與鋼琴作品全集」及「薩拉沙提小提琴作品全集」均榮獲法國金音叉大獎。

楊天媧用以演奏的是1730年製造的瓜內里小提琴，由新加坡Rin Collection慷慨借出。

Yang Tianwa has quickly established herself as a leading international performer and recording artist. The young violinist, who lives in Germany, has debuted with major orchestras including in the US the symphonic orchestras of Detroit, Seattle, Baltimore and Kansas City, in Europe the Bavarian State Orchestra, BBC and Royal Liverpool Philharmonics, German Radio Philharmonie, Warsaw Philharmonie, St. Petersburg Philharmonic, Orchestre National d'Île de France and Orchestre Philharmonique de Strasbourg, and in Asia the Guangzhou Symphony Orchestra and Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta as well as the New Zealand Symphony Orchestra.

Other international engagements include those at the Lincoln Center New York, Wigmore Hall London, Salle Pleyel Paris, at the Schwetzingen and Montpellier Festivals, as well as in the Gewandhaus Leipzig and the Berliner Philharmonie.

She recorded the 24 Paganini Caprices at the age of 13, making her the youngest artist to release the works. As a critically acclaimed recording artist for Naxos, Yang Tianwa will soon expand her discography with the release of the Violin Concertos by Castelnuovo-Tedesco recorded with the Southwest German Radio Symphony Orchestra. Most recently she released the complete solo sonatas by Eugène Ysaÿe and both Mendelssohn Violin Concertos. The latter was awarded a Choc de Classica upon release. Her recordings "The Complete Works for Violin and Piano by Wolfgang Rihm" and "Pablo de Sarasate's Complete Works for Violin" were both awarded Diapason d'Ors.

Yang Tianwa plays a Guarneri del Gesu violin from 1730, loaned by the Rin Collection in Singapore.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

港樂2014年3月中國內地巡演之樂評

## 「毫無疑問是亞洲最前列的交響樂團之一」 樂評人王紀宴

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 Orchestra 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.



Critical acclaim from the HK Phil's tour to Mainland China in March 2014

**"no doubt one of Asia's best"** Wang Jiyan, renowned critic

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，並已推出兩張大碟。

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  
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# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

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王敬/團長  
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



● 范丁  
Fan Ting



■ 趙瀛娜  
Zhao Yingna



▲ 梁文瑄  
Leslie Ryang Moonsun



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



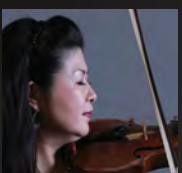
潘廷亮  
Martin Poon Ting-leung



華嘉蓮  
Katrina Rafferty



韋鈴木美矢香  
Miyaka Suzuki Wilson



冨田中知子  
Tomoko Tanaka Mao



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



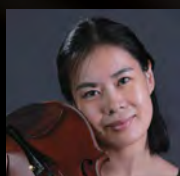
崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damara Lomdaridze



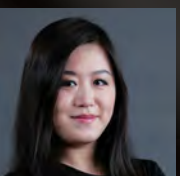
羅舜詩  
Alice Rosen



孫斌  
Sun Bin



王駿  
Wang Jun



張姝影  
Zhang Shu-ying

## 大提琴 CELLOS



● 鮑力卓  
Richard Bamping



■ 方曉牧  
Fang Xiaomu



▲ 林穎  
Dora Lam



陳屹洲  
Chan Ngat Chau



陳怡君  
Chen Yi-chun



張明遠  
Cheung Ming-yuen



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



李銘蘆  
Li Ming-lu



宋亞林  
Yalin Song

## 低音大提琴 DOUBLE BASSES



● 林達喬  
George Lomdaridze



▲ 姜馨來  
Jiang Xinlai



張沛姬  
Chang Pei-heng



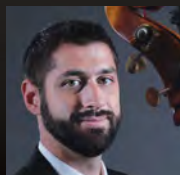
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

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

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 長笛 FLUTES



● 史德琳  
Megan Sterling



▲ 盧韋歐  
Olivier Nowak



施家蓮  
Linda Stuckey



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull



關尚峰  
Kwan Sheung-fung

### 短笛 PICCOLO

### 雙簧管 OBOES

### 英國管 COR ANGLAIS

### 單簧管 CLARINETS

### 低音單簧管 BASS CLARINET

### 巴松管 BASSOONS

### 低音巴松管 CONTRA BASSOON



● 史安祖  
Andrew Simon



▲ 史家翰  
John Schertle



劉蔚  
Lau Wai



● 莫班文  
Benjamin Moermond



▲ 李浩山  
Vance Lee



崔祖斯  
Adam Treverton Jones

### 圓號 HORNS



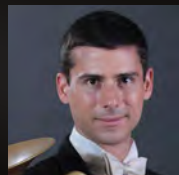
● 江蘭  
Jiang Lin



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



高志賢  
Marc Gelfo



李少霖  
Homer Lee



李旭妮  
Natalie Lewis

### 小號 TRUMPETS



● 麥浩威  
Joshua MacCluer



▲ 莫思卓  
Christopher Moyse



華達德  
Douglas Waterston

### 長號 TROMBONES

### 低音長號 BASS TROMBONE

### 大號 TUBA



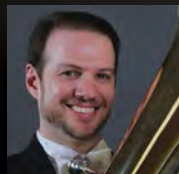
● 韋雅樂  
Jarod Vermette



韋力奇  
Maciek Walicki



韋彼得  
Pieter Wyckoff



● 雷科斯  
Paul Luxenberg



定音鼓  
TIMPANI



● 龐樂思  
James Boznos

敲擊樂器  
PERCUSSION



● 白亞斯  
Aziz D. Barnard Luce



● 梁偉華  
Raymond Leung Wai-wa



● 胡淑徽  
Sophia Woo Shuk-fai

豎琴  
HARP



● 史基道  
Christopher Sidenius

鍵盤  
KEYBOARD



● 葉幸沾  
Shirley Ip

特約樂手  
FREELANCE PLAYERS

小提琴：蔡君揚、蔡芷穎  
Violin: Brian Choi, Selena Choi

中提琴：何珈樺  
Viola: Cass Ho

單簧管：莊凱圍  
Clarinet: Chuang Kai-wei

薩克管：杜淑芝  
Saxophone: Jennifer To

圓號：沈曼思  
Horn: Tim Summers

敲擊：何銘恩  
Percussion: Jojo Ho

豎琴：譚懷理  
Harp: Amy Tam

鋼片琴：嚴翠珠  
Celesta: Linda Yim

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Zhao Yingna

聯合首席第二小提琴  
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- 德國轉閥式小號兩支
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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
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- Joseph Gagliano (1788) Violin, played by Ms Zhang Xi
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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

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4 賽馬會音樂密碼教育計劃—學校專場音樂會

Jockey Club Keys to Music Education Programme -  
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5 賽馬會音樂密碼教育計劃—室樂小組到校表演

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1

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