

國慶音樂會 A NATIONAL DAY CELEBRATION

26 & 27-9-2014
Fri & Sat 8pm
Hong Kong Cultural Centre
Concert Hall

首場演出贊助
Opening performance
sponsored by

新華集團
SUNWAH

9月27日演出贊助
27 Sep performance
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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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獻辭 MESSAGE

蔡冠深博士
新華集團主席

Dr Jonathan Koon-shum Choi, GBS, JP
Chairman, Sunwah Group

歡迎蒞臨國慶音樂會。

今年是中華人民共和國六十五周年誌慶，新華集團連續第七年贊助香港管弦樂團國慶音樂會。每年我們均藉此特別的日子，邀請我們的各界友好，在香港文化中心以音樂會友，慶祝國慶，享受一個既富意義又歡樂的晚上。我們對各界友好的支持表示衷心的謝意。

新華集團長期支持文化藝術活動、培訓藝術專才不遺餘力。在香港，集團除支持香港管弦樂團外，還贊助「垂誼樂社」教育活動、大型歷史展覽、攝影比賽、香港報業公會最佳新聞獎等。在內地，集團與多所大學合作，捐資創辦復旦大學人文館、南京大學藝術館、和暨南大學博物館等。在海外，集團分別與多所大學包括英國德蒙福特大學、越南河內國家大學及柬埔寨皇家藝術大學合作，在校園內建立創意及文化中心，推動當地的中華文化藝術教育及國際文化交流。

香港管弦樂團是亞洲最前進的樂團之一，今年製作了特別節目慶祝國慶。鋼琴家李偉安及指揮家林敬基聯手帶領港樂呈獻中國經典樂曲《黃河》鋼琴協奏曲，表達熱情澎湃的愛國情懷，歌唱家黃英演唱多首中國民歌，將牽動觀眾對祖國山河的思念和關愛。我們期望透過這些美妙的樂章與祖國心脈相連。

讓我們祝願祖國及香港特區明天更加美好，今晚港樂精彩的演出定能帶給觀眾一個愉快和難忘的晚上。

Welcome to the National Day Celebration Concert.

This year marks the 65th anniversary of the Founding of the People's Republic of China. Sunwah continues for the seventh year to sponsor the HK Phil National Day Celebration Concert. Every year, we take this special occasion to gather our business partners, friends and music lovers at the Hong Kong Cultural Centre for a meaningful and entertaining evening, and to express our gratitude for their unfailing support to Sunwah throughout these years.

Sunwah is a longstanding supporter of art and cultural activities and art education. In Hong Kong, apart from supporting the HK Phil, Sunwah sponsored the education activities of the Musicus Society, large historical exhibitions, photographic competitions, and the Hong Kong News Awards. In Mainland China, Sunwah made donations to universities to establish art galleries and museums in the Fudan University, the Nanjing University, and the Jinan University, etc. Overseas, Sunwah established Creative and Cultural Centres in the campuses of the De Montford University in UK, the Vietnam National University and the Royal University of Fine Arts in Cambodia to promote Chinese art and cultural education as well as international exchanges.

As one of Asia's foremost orchestras, the HK Phil has arranged a special programme to commemorate this National Day Celebration. Pianist Warren Lee, and conductor Ken Lam will lead the HK Phil in a concert of the Chinese classic the *Yellow River Concerto*, a masterpiece expressing the patriotism for a strong China. Soprano Huang Ying will sing a number of Chinese folk songs drawing audience's passion and love for the country. We hope through the music we share the same feeling and love for our country.

While we enjoy the musical performance tonight, we wish the best for our country and the HKSAR. I am sure this will be a delightful and memorable concert.

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NIE ER

~1'

聶耳：中華人民共和國國歌

National Anthem of the People's Republic of China

SHI WANCHUN

~10'

施萬春：《節日序曲》

Festive Overture

P. 10

Arr. YIN, LIU, CHU, SHENG, SHI & XU

~24'

殷承宗、劉庄、儲望華、盛禮洪、石叔誠、許斐星改編：

P. 12

《黃河》鋼琴協奏曲

前奏：黃河船夫曲

黃河頌

黃河憤

保衛黃河

Yellow River Piano Concerto

Prelude: The Song of the Yellow River Boatmen

Ode to the Yellow River

The Yellow River in Anger

Defend the Yellow River

中場休息 interval

Jiangsu Folk Song ~4'

江蘇民歌：《茉莉花》

Jasmine Flower

P. 15

Suiyuan Folk Song ~4'

綏遠民歌：《小路》

A Little Path

P. 16

ZHENG QIUFENG ~3'

鄭秋楓：《我愛你，中國》

I Love You, China!

P. 17

QING ZHU ~3'

青主：《我住長江頭》

I live at the source of Yangtze River

P. 18

ROSSINI ~14'

羅西尼：《西維利亞理髮師》：序曲及當愛人的聲音充滿我心

Il barbiere di Siviglia: Overture & Una voce poco fa

P. 19

PUCCINI ~3'

浦契尼：《波希米亞人》：當我走到街上

La bohème: Quando m'en vo

P. 20

DELIBES ~5'

德利伯：《卡迪斯姑娘》

Les filles de Cadix

P. 21

林敬基，指揮 Ken Lam, conductor

P. 27

李偉安，鋼琴 Warren Lee, piano

P. 28

黃英，女高音 Huang Ying, soprano

P. 29



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No eating or drinking



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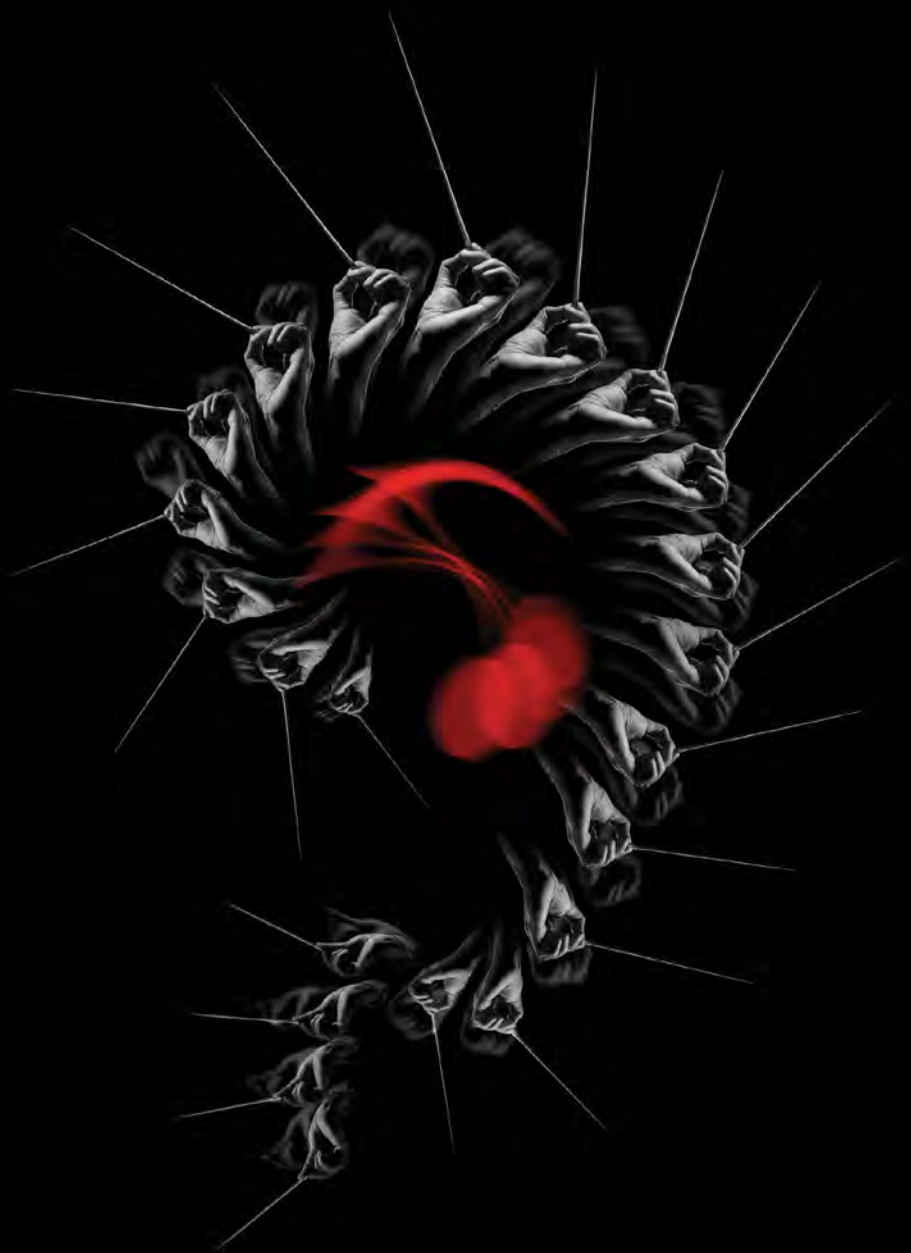
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Please reserve your applause
until the end of the entire work



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梵志登 · 馬勒五

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馬勒 第五交響曲 MAHLER Symphony no. 5

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》2012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 and London Philharmonic orchestras. 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、紐約愛樂及倫敦愛樂合作。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 Celebrating its 41st season as a professional orchestra
昂然踏入第四十一個職業樂季
- 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



林木

志登

〔梵志：清淨之志，登：達到〕



感謝伙伴

SALUTE TO OUR PARTNERS

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施萬春 《節日序曲》

SHI WANCHUN *Festive Overture*

《節日序曲》採用了大量民間及少數民族的音樂素材，反映那一代作曲家致力創作具有民族風格的管弦樂作品。

The music itself employed music materials borrowed from folk music and music of the ethnic minorities, a bold attempt representing a generation of composers who were determined to write orchestral music with a definitive national style.

施萬春1961年於中央音樂學院作曲系畢業，曾經參加舞劇《紅色娘子軍》的創作，也是中央樂團為《黃河》大合唱重新配器的成員之一。他最廣為流傳的作品，是1965年為電影《青松嶺》創作的插曲《沿著社會主義大道奔前方》。他先後於中央音樂學院及中央樂團工作，1984年出任中國音樂學院作曲系主任，現時為該院作曲系教授。

二十世紀五、六十年代成長的一代中國作曲家，開始運用更多西方管弦樂團的形式創作，但同時嘗試尋找一種具有中國民族風格的寫作手法。1960年，仍然在學的施萬春，與同學魏作凡、徐志遠合作，寫成了採用中國民族樂團與西方管弦樂隊結合演奏的《節日序曲》。除了演奏形式，樂曲還採用了大量民間及少數民族的音樂素材，反映那一代作曲家致力創作具有民族風格的管弦樂作品，樂譜其後於1966年出版。1978年，施萬春為原曲進行修訂，並改以管弦樂團演奏，但配器上保留了以噴

Since graduation from the Central Conservatory of Music in 1961, Shi Wanchun had participated in preparing music for the dance drama *Red Detachment of Women* and had joined the working group with members from the Central Philharmonic Orchestra to re-orchestrate the *Yellow River Cantata*. His most well received composition was the song *Marching forward along the Path of Socialism* written for the movie *Pine Ridge* in 1965. He had joined the staff of the Central Conservatory of Music and Central Philharmonic Orchestra, before assuming the post as Head of Composition Department at the China Conservatory of Music in 1984, where he is currently a professor of composition.

Chinese composers established their career in the 1950s and 60s began to compose more music for Western orchestra, and at the same time attempted to search for a compositional style with Chinese national character. In 1960, while still studying at the Central Conservatory, Shi Wanchun joined two other students, Wei Zuofan and Xu Zhiyuan, to compose a large scale piece titled *Festive Overture* that required a joint ensemble of Western and Chinese orchestras. The music itself employed music materials borrowed from folk music and music of the ethnic minorities, a bold attempt representing a generation of composers who were determined to write orchestral music with a definitive national style. The full score was subsequently published in 1966. In 1978, Shi

唎演奏主題旋律，現時經常聽到的便是這個版本。

修訂後的《節日序曲》，保留了原曲的自由奏鳴曲式結構，其中呈示部仍然以氣氛熱烈的民間樂曲《淘金令》和一個抒情的樂句作為兩個對立的音樂主題。中段的發展部，修訂後變得更為簡潔，減去了把藏族、維吾爾族、彝族、苗族不同音樂材料併合在一起的手法，使樂曲的曲式更為有機地結合起來。樂曲的再現部，保留了原曲兩個主題再現的結構，讓樂曲在簡結有力的氣氛下結束。

白得雲

Wanchun revised the original score for a Western orchestra with a solo *suona* to perform the main theme. This is the version that is most frequently performed today.

The revised version retains the sonata form structure of the original composition. The exposition retains the flaming folk melody *Panning Tune* and a lyrical theme as two contrasting musical subjects. The middle development section becomes more compact. The composer abandoned the original setting of linking several passages with folk tunes borrowed from Tibetan, Uyghur, Yi and Miao ethnic groups, resulting in a more organic structure of the piece. The recapitulation restates the two main themes with a brief but energetic ending.

BY CHRISTOPHER PAK

編制

兩支長笛、一支短笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、三支小號、三支長號、一支大號、定音鼓、敲擊樂器、兩支噴唎、鋼琴及弦樂組。

INSTRUMENTATION

Two flutes, one piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one tuba, timpani, percussion, two *suonas*, piano and strings.

殷承宗、劉庄、儲望華、盛禮洪、石叔誠、許斐星 改編《黃河》鋼琴協奏曲

ARR. YIN CHENGZONG, LIU ZHUANG, CHU WANGHUA, SHENG LIHONG, SHI SHUCHENG & XU FEIXING *Yellow River Piano Concerto*

前奏：黃河船夫曲

黃河頌

黃河憤

保衛黃河

Prelude: The Song of the Yellow

River Boatmen

Ode to the Yellow River

The Yellow River in Anger

Defend the Yellow River

《黃河》鋼琴協奏曲是《梁祝》小提琴協奏曲以外，音樂會上最常聽到的中國管弦樂作品之一。它是集體創作改編形式而完成的作品，原曲為冼星海在1939年創作的《黃河》大合唱。

The *Yellow River* piano concerto has been a household name among Chinese. Together with the *Butterfly Lovers* violin concerto, they are the most frequently performed Chinese orchestral works. It is a collective project written based on Xian Xinghai's *Yellow River Cantata*.

《黃河》鋼琴協奏曲在二十世紀中國交響樂創作的歷史上，有非常獨特的地位。在面世不到五十年間，它已經成為一首家傳戶曉的作品，是小提琴協奏曲《梁山伯與祝英台》以外，在音樂會上最常聽到的中國管弦樂作品。為這首樂曲再添上一份傳奇色彩的，是它的創作過程，經歷了中國現代史上以政治手法控制音樂創作的年代，是中央樂團在高壓的形勢下，以集體創作改編形式而完成的作品。在這種特殊背景下所能夠運用的創作手法，亦不斷引發褒貶不一的評價；特別是鋼琴獨奏的部分，有多個樂段明顯有拉赫曼尼諾夫、李斯特、柴可夫斯基，以及拉威爾等人作品的影子。

The *Yellow River* piano concerto assumes a unique position in the history of modern Chinese orchestral music. In less than half a century since its completion, the work has been a household name among Chinese. Together with the *Butterfly Lovers* violin concerto, they are the most frequently performed Chinese orchestral works. On top of its popularity, the epic historical background linked to its completion further enriches the legendary status of the work. The story of finishing this concerto is imbedded in a period of modern Chinese history when repressive political control was imposed on every aspect of music creativity. It was under these adversities that the Central Philharmonic Orchestra completed the concerto as a collective project. There are conflicting opinions, positive as well as negative, about a work finished under such exceptional circumstances. For instance, the piano solo part demonstrates clear configurations borrowed from the works of Rachmaninov, Liszt, Tchaikovsky and Ravel.



這首鋼琴協奏曲能夠歷演不衰，當然和它的創作基礎，冼星海在1939年創作的《黃河》大合唱有不可分割的關係。原曲以抗日戰爭為主題，通過對黃河的頌讚，喻意中華民族必定會壯大堅強，戰勝外敵，作品亦已經成為另一首二十世紀中國音樂經典。

有關協奏曲的創作過程，其實江青早在1964年便已經提出把《黃河》大合唱改編為鋼琴協奏曲的建議。文化大革命爆發以後，中央樂團受到政治運動的衝擊，演出曲目受到嚴格的政治控制。當時的樂團成員，鋼琴演奏家殷承宗，選取了革命京劇《紅燈記》的主要唱段，改編成《鋼琴伴唱紅燈記》。作品在1968年7月在北京首演，獲得了毛澤東等領導人的肯定。這個作品的成功讓改編《黃河》大合唱為鋼琴協奏曲的提議重新醞釀，樂團於1969年成立了包括殷承宗、劉莊、儲望華、盛禮洪等人組成的創作組，經過多次的反覆修改，其中當然包括了江青等人的意見，作品於1970年初通過了中央政治局的審查，正式公演，成為「樣板」文藝創作。文革後期，《黃河》鋼琴協奏曲與另外兩個作品，《交響音樂沙家浜》和《鋼琴伴唱紅燈記》，成為中央樂團多次與外國政要及訪華藝術家交流演出時的表演曲目。文革結束後，聽眾並沒有因為它的政治背景而產生抗拒，雖然作品仍然保留了它的政治痕跡，但隨著時代的轉變，樂曲豐富的民族風格內容反而使它更受歡迎。

《黃河》鋼琴協奏曲分為四個樂章，**第一樂章**是根據合唱曲的第一段〈黃河船夫曲〉創作

The most important factor contributing to the lasting status of this concerto is obviously closely related to Xian Xinghai's *Yellow River Cantata*, on which the concerto is based. Subject of the original choral work focuses on the Sino-Japanese War. The ode to the Yellow River is cast as a metaphor representing the strength of the Chinese people to overcome foreign invasion. The work has become a 20th century Chinese classic of its own.

The idea of composing a piano concerto based on the *Yellow River Cantata* was, in fact, first proposed by Jiang Qing in 1964. After the outbreak of the Cultural Revolution, the daily operation of the Central Philharmonic Orchestra was greatly restricted and performance routine was under tight political control. Yin Chengzong, a young pianist and a member of the orchestra at that time, arranged selections from the revolutionary Peking opera *The Legend of Red Lantern* and titled the piece as *The Red Lantern with Piano Accompaniment*. The Beijing première of this work in July 1968 won critical acclaims from political leaders, including Mao Zedong. The success of this arrangement fuelled the final impetus to compose a piano concerto based on the *Yellow River Cantata*. In 1969, the orchestra assembled a working group that included Yin Chengzong, Liu Zhuang, Chu Wanghua, Sheng Lihong, among others, to complete the project. After numerous revisions and rehearsals, obviously incorporating instructions made by Jiang Qing, the concerto got its approval from the Central Politburo and set for its première in early 1970 as one of the "model" revolutionary artistic works. During the final years of the Cultural Revolution, the concerto, together with *Revolutionary Symphonic Music Shajia Bang* and *The Red Lantern with Piano Accompaniment*, were often staged to entertain foreign diplomats and artists visiting China. After the end of the Cultural Revolution, people, however, did little in seeing a work with such political implication as a symbol of repression, even when unmistakable political cliché in the music was still retained in subsequent performances. As time goes by, it becomes more popular because of its rich national stylistic features.

The *Yellow River Piano Concerto* consists of four movements. The **first movement** is based on the

殷承宗、劉庄、儲望華、盛禮洪、石叔誠、許斐星 改編《黃河》鋼琴協奏曲

ARR. YIN CHENGZONG, LIU ZHUANG, CHU WANGHUA, SHENG LIHONG, SHI SHUCHENG & XU FEIXING *Yellow River Piano Concerto*

而成。與一般協奏曲第一樂章常用的奏鳴曲式不同，這個樂章主要建立在D大調上，以一個發展自船夫曲的節奏型動機為主，輔以一個簡短的副部主題。**第二樂章**基本上運用了原曲〈黃河頌〉的音樂，在莊嚴、雄偉的旋律下，以《義勇軍進行曲》的音調將音樂帶入樂章的尾聲，使到整個以降B大調寫成的樂章，緩慢而壯闊。**第三樂章**〈黃河憤〉，結合了原曲〈黃水謠〉及〈黃河怨〉的曲調，音樂從朝氣蓬勃的樂觀情緒，轉到深沉悲憤的控訴，再轉到激動澎湃的尾聲，變化很大。鋼琴獨奏在這個樂章亦運用了不同的技巧，模仿古箏、琵琶等民族樂器的演奏方法，大大加強了鋼琴的部分的民族特色。**第四樂章**〈保衛黃河〉以變奏曲的形式，主題音調不斷變化增強，在不停轉調中帶出高潮樂段《東方紅》的旋律，並且加入《國際歌》的片斷結束全曲。

白得雲

opening movement of the Cantata named *The Song of the Yellow River Boatmen*. Unlike a conventional first movement in sonata form for a concerto, this movement, built on the key of D major, only features a main rhythmic motive derived from the song of the boatmen and a short lyrical second theme. The **second movement** is largely based on the movement titled *Ode to the Yellow River* from the cantata. Scored in B flat major with slow tempo in grand scale, this movement is highlighted by majestic and heroic melodies, with a figure recalling the *March of the Volunteers* that leads to the final climax. *The Yellow River in Anger*, the **third movement**, combines materials from the two movements, *The Yellow River Ditty* and *The Wrath of the Yellow River*, from the Cantata. The mood changes drastically in this movement. It begins with music that is joyful and upbeat, followed by a section full of grieves and wrath in dark colour, and concludes with an emotional and surging ending. Imitations of performance techniques borrowed from the *guzheng* and *pipa* on the piano part also greatly enrich the national character of the concerto. The **finale** *Defend the Yellow River* is written in theme and variations form, with the main theme becoming more and more energetic. A series of modulation leads to the ultimate climax of the whole work featuring the tune *East is Red*, with a fragment from the *L'internationale* that finally concludes the concerto.

BY CHRISTOPHER PAK

編制

獨奏鋼琴、兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、定音鼓、敲擊樂器、豎琴、竹笛和弦樂組。

INSTRUMENTATION

Solo piano, two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion, harp, *dizi* and strings.



江蘇民歌 《茉莉花》

Jiangsu Folk Song *Jasmine Flower*

《茉莉花》是最廣為流傳的小調之一，清代出版的多種歌詞曲譜當中，已經可以找到該曲的早期版本，名為《鮮花調》。這首樂曲在全國各地有不同的變體流傳，我們一般把這種有多種變體流行全國的小調民歌稱為「時調」。最為大家熟悉的版本，是流行於江南地區的《茉莉花》，旋律以五聲音階級進為主，曲調婉轉，具有典型的江南民歌風格。

1804年，曾任英國駐清大使秘書的約翰·巴羅出版了《中國旅行》一書，當中提到《茉莉花》是中國最為流行的歌曲，並附上他認為是最正確的曲譜。從此《茉莉花》的旋律被作曲家多次引用，最為人認識的一次，是意大利作曲家浦契尼在歌劇《杜蘭朵》中，引用該曲作為合唱樂段的旋律。

Jasmine Flower is one of the most widely known *xiaodiao* (popular folk song). Early versions of the song, often with the title *Tune of Flower*, were found in monographs and music anthologies published in the Qing Dynasty. Different variations of the song are transmitted throughout the whole China. Quite often we use the term *shidiao* (popular tune) to classify this type of folk song. The most well received version of this tune is the one from Jiangsu Province, characterized by a stepwise pentatonic melodic line in delicate mood, which is typical of the folk songs from the lower River Yangtze areas.

John Barrow, secretary of the British ambassador to China, published the book *Travels in China* in 1804, in which he claimed that *Jasmine Flower* was the most popular Chinese folk song, and he also included his own “authentic” transcription of the song in his monograph. Since then the tune had been borrowed by several European composers in their works. The most well-known example was Puccini, who employed the tune as the chorus theme in his opera *Turandot*.

綏遠民歌 《小路》

Suiyuan Folk Song *A Little Path*

1937年抗日戰爭全面爆發後，國民政府遷都四川重慶，而且在1940年於重慶附近的青木關成立了國立音樂院。到1945年抗戰勝利、國立音樂院遷回南京之前，幾年間小小的青木關聚集了一批音樂家和學生。其中一些致力尋找中國音樂特色的老師和學生，在1943年成立了山歌社。他們各自把收集到的民歌，重新整理，配上鋼琴伴奏，經常互相交流演唱，這些民歌很快便贏得聽眾的喜愛，廣為流傳。1947年國立音樂院回到南京以後，原來山歌社的成員把其中十四首民歌集合出版，當中包括由伍雍誼配上伴奏的一首綏遠民歌《小路》。

1928至1949年間，國民政府在長城以北設置五個省區，綏遠即其中一個，位於該區的中部。1949年以後，中國政府把綏遠劃為內蒙古的一部分。《小路》的篇幅非常短小，旋律由兩句組成，兩句都是從高音區移向低音區，是典型西北地區民歌的結構形態。

After the full outbreak of the Sino-Japanese War in 1937, the Nationalist government was forced to relocate its capital to Chongqing in Sichuan Province. In 1940, the National Conservatory of Music was established in Qingmuguan near Chongqing. Before the conservatory moved back to Nanjing in 1945, faculty and music students packed the small township of Qingmuguan during those days. Among them, a few advocators who were determined to develop a national musical style established the Folk Song Society in 1943. They studied and performed folk tunes collected through field trips, normally with piano accompaniment parts added by them to the original tunes. These arranged folk songs won instant popularity among the general public. Returned to Nanjing in 1947, former members of the Folk Song Society decided to publish 14 tunes selected from their collections, including the song *A Little Path* with piano accompaniment written by Wu Yongyi.

Between 1928 and 1949, the Nationalist government established five provinces north of the Great Wall, including Suiyuan, which was located in the middle of the region. After 1949, the Chinese government combined Suiyuan as part of the new province Outer Mongolia. *A Little Path* is a short folk tune with only two melodic phrases. Both phrases begin in high register and move downward, which is a typical characteristic of folk song from the north western part of China.



鄭秋楓 《我愛你，中國》

ZHENG QIUFENG *I Love You, China!*

中國人民解放軍在編制上的一個特點，是配置了從教學、創作到演出的一整列表演藝術成員，組成了稱為「文工團」的表演單位。在文工團從事創作的軍旅作曲家，除了運用軍事題材，寫成如《長征組歌》、《英雄們戰勝了大渡河》等作品以外，亦會創作非軍事題材的作品。

軍旅作曲家鄭秋楓，曾擔任廣州軍區戰士歌舞團的總藝術指導。1979年，他為電影《海外赤子》創作了插曲《我愛你，中國》，電影講述一個歸國華僑女兒投考文工團的故事。歌曲由瞿琮作詞，在寫作手法上沒有採用明顯的頌讚字眼，而是運用一系列的排比句，刻畫了影片中主角對祖國的民族情懷。作曲家以一個節奏自由、旋律明亮的段落展開全曲；中間的主體部分，節奏並不急速，旋律層層上升但有節制，充份表現了歌詞中對祖國河山所展示的情感；最後的尾聲把全曲引向悠長節奏的高音樂句，在情緒上和開始部分首尾呼應。

Inclusion of staff engaging in the training, creation and performance of various performing arts and enlisting these staff members in units known as “art and cultural troupes” is one of the characteristics in the formation of the Chinese People’s Liberation Army. Composers working in these military units explore both military subjects in works like the *Long March Cantata* and *Heroes Crossing the Dadu River*, as well as non-military subjects.

As a composer with military background, Zheng Qiufeng had served as the Chief Artistic Director of the Guangzhou Military Region’s Warriors Song and Dance Troupe. He composed the song *I Love You, China!* for the film *A Loyal Overseas Chinese Family* in 1979. The film featured the story of the young daughter of an overseas Chinese family who struggled to join an army’s art and cultural troupe. Qu Cong, the lyricist, instead of using dramatic phrases in the text, chose to express the patriotic sentiment of the main characters in the film with a series of descriptive parallel phrases. The music begins with a bright musical phrase in free rhythm. The middle main section includes a rising melodic phrase in moderate tempo, keeping the mood of the music in line with the passion for the fatherland in the lyrics. The concluding phrase is an elaborate melodic line in high register, echoing the opening phrase of the song.

青主 《我住長江頭》

QING ZHU *I live at the source of Yangtze River*

青主原名廖尚果，青年時曾參加反清起義，國民政府時期赴德國柏林留學，學習法律以外，亦兼修鋼琴、作曲等學科。回國後先後在法院及黃埔軍校任職，1928至1934年間，因政治原因避居上海，在同樣留學德國的國立音樂專科學校校長蕭友梅協助下，擔任學院出版刊物的主編，青主即這個時期所用的其中一個筆名。青主在1930年代寫成了一系列有關音樂美學的著作，提出音樂是作曲家受外在刺激，引發內在情感創作而成。這些論著，是二十世紀初中國學者有關音樂美學最早的著述之一。在一系列與趙元任等人討論藝術歌曲創作的文章當中，青主又強調歌曲創作需要根據歌詞內容變化，手法上應該不拘一格，大膽採用新的樂曲形式。

青主這首歌曲的歌詞來自北宋詞人李之儀的一首《卜算子·我住長江頭》，原詞的內容以女子的敘事角度，以江水比喻為綿綿情意。青主的歌曲在情感上與原詞不同，後半部在情緒上更為強烈激動。作曲家的兒子廖乃雄曾指出，樂曲的內容，是要表達作曲家對1927年國民政府「清黨」時期所犧牲的友人的懷念。

白得雲

“Qing Zhu” was the pseudonym of Liao Shangguo, who as a young patriot had participated in uprisings attempting to overthrow the Qing Dynasty. He received further education in legal studies in Berlin, Germany, during the Nationalist period, as well as additional training in piano and composition. After returning to China, he had served at the Supreme Court and the Whampoa Military Academy. Between 1928 and 1934, he was forced into exile in Shanghai because of political repression. With the help of Xiao Youmei, who was also educated in Germany and was the Principal of the Shanghai National Conservatory of Music, he became the chief editor of music periodicals published by the Conservatory. “Qing Zhu” was the pseudonym adopted by him during this period, when he wrote a series of articles in music aesthetics, advocating the idea that the driving force for composers to write new music was the result of intrinsic emotion stimulated by external factors. These writings were some of the earliest discussions in music aesthetics among early 20th century Chinese scholars. In other articles written by Qing Zhu, he exchanged arguments with composers like Chao Yuenren about writing art songs, in which he emphasized the importance of avoiding conventional rules and adopting new formal structures in order to truly express the subtle changes in lyrics.

This art song by Qing Zhu is based on a *ci* (lyrics) titled *Song of Divination: I live at the source of Yangtze River* written by Li Zhiyi of the Northern Song Dynasty. The original poem used flowing river as a symbol to express the longing for her lover from the perspective of a young lady. The emotion depicted in Qing Zhu’s music is clearly deviated from the original intention of the lyrics, particularly the extremely passionate expression in the latter half of the song. Liao Naixiong, son of the composer, once pointed out that the song was written as a remembrance to friends of the composer who had lost their lives or were imprisoned during the anti-communist repression executed by the Nationalist government in 1927.

BY CHRISTOPHER PAK



羅西尼 《西維利亞理髮師》：序曲及當愛人的聲音充滿我心

GIOACCHINO ROSSINI *Il barbiere di Siviglia*: Overture & Una voce poco fa

羅西尼是歷史上最成功的歌劇作曲家之一，甚至富有得能在三十七歲退休，不再寫作歌劇。不過他的歌劇可不是每齣都馬上大受歡迎的。說來諷刺，今時今日他最受歡迎的歌劇是《西維利亞理髮師》，但此劇1816年2月20日在羅馬首演時卻一敗塗地。〔然而必須承認，當日演出失敗也與突發事件有點關係：有隻貓兒莫名其妙地走到台上。一位歌手因此絆倒，鼻子弄傷流血，結果往後泰半時間要一邊演出一邊處理。〕諷刺的事還不止於此。雖然《西維利亞理髮師》序曲現在比歌劇本身更著名，但原本並非為此劇而寫。《西維利亞理髮師》全劇在一個月內寫成，羅西尼顯然沒時間構思一首全新的序曲，於是就拿舊作《奧雷利亞諾》的序曲代替；不僅如此，他另一齣歌劇《英國女皇伊莉莎白》也用上同一音樂當作序曲，而《英國女皇伊莉莎白》的首演日期只比《西維利亞理髮師》早四個月。《奧雷利亞諾》和《英國女皇伊莉莎白》都是劇力萬鈞的歌劇；然而序曲與《西維利亞理髮師》的喜劇故事也似乎十分匹配。經過一個緩慢的戲劇化引子，音樂突然活躍起來，蹦蹦跳跳的樂思經常出現，在樂團不同樂器組別之間游走，最後集中在一起，奏出羅西尼的招牌效果——「長時間漸強」。

費加洛本人是西維利亞的理髮師和外科醫生（還有一大堆其他身份）。客人阿瑪維華伯爵向他透露，自己瘋狂地愛上羅西納，但羅西納的監護人巴托羅醫生卻對她監管甚嚴。可是羅西納當時正與林多羅相戀。她一邊寫信給林多羅，一邊唱〈當愛人的聲音充滿我心〉，道出自己的心意。

Gioacchino Rossini was one of the most successful opera composers of all time. Indeed he was so successful that he effectively retired from composing operas at the age of 37. Not every one of his operas met with instant success, however, and it is rather ironic that what is probably his most popular opera today, *Il barbiere di Siviglia*, was, at its first performance in Rome on 20th February 1816, a disastrous failure. (Its failure, it must be said, was partly due to a cat which had wandered on to the stage and tripped up one of the singers who spent much of the rest of the opera nursing a bleeding nose.) Equally ironic is the fact the Overture – which has become even better known than the opera itself – was not originally intended for *Il barbiere di Siviglia*. Since he wrote the entire opera in less than a month Rossini clearly had no time to think up an entirely new Overture for it but took one from an earlier opera, *Aureliano*. Not only that, Rossini had attached this selfsame Overture to another opera, *Elisabetta, regina d’Inghilterra*, which had been premièred only four months earlier. Both *Aureliano* and *Elisabetta, regina d’Inghilterra* were dramatic operas. Nevertheless the Overture seems perfectly suited to the comic tale of *Il barbiere di Siviglia*. After a slow and dramatic introduction it bustles into life with plenty of scampering ideas flitting around the different sections of the orchestra and finally collecting together in Rossini’s characteristic hallmark – the long crescendo.

Figaro himself is the barber, surgeon and a whole host of other things in Seville. One of his customers, Count Almaviva, confides in Figaro that he is desperately in love with, Rosina, who is zealously guarded by her guardian, Dr Bartolo. But Rosina is in love with Lindoro and, as she writes a letter to him, sings of her love in *Una voce poco fa*.

浦契尼 《波希米亞人》：當我走到街上

GIACOMO PUCCINI

La bohème: Quando m'en vo

浦契尼生於意大利小鎮路卡一個音樂世家，但他不但是家族中最傑出的一員，更是自威爾第以來最成功的意大利歌劇作曲家。他的歌劇只有十二齣，可是其中包括了好些歌劇史上最精采、最令人難忘的時刻。他第四齣歌劇《波希米亞人》1896年2月1日在都靈首演，此後一直是他最受歡迎的劇目。歌劇改編自亨利·穆傑的自傳體小說《波希米亞生涯》，主人翁是四名住在巴黎一間破舊公寓裡的潦倒藝術家，故事圍繞他們的遭遇與情愛。歌劇第二幕講述四人在一所咖啡廳外坐著，其中一人〔馬塞羅〕遇見舊情人穆塞塔。穆塞塔裝作若無其事，走到馬塞羅口近坐下，但所唱的歌卻處處針對馬塞羅，指出馬塞羅到底錯過了甚麼。

Born in the Italian town of Lucca, Giacomo Puccini was not only the most eminent member of a famous family of musicians, but was to become the most successful Italian opera composer since Verdi. He wrote just a dozen operas but included in these are some of the most gorgeous and memorable of all operatic moments. His fourth opera, premièred in Turin on 1st February 1896, remains his most popular. Based on the autobiographical novel by Henri Murger (*Scenes from a Bohemian Life*) *La bohème* follows the lives and loves of a quartet of impoverished artists living in a run-down apartment in Paris. In the opera's second act, the four are sitting outside a café when one of them, Marcello, sees a former girlfriend, Musetta. She feigns unconcern when she sits down near him and sings pointedly at what he has been missing.



德利伯 《卡迪斯姑娘》

LÉO DELIBES *Les filles de Cadix*

德利伯在巴黎當教堂管風琴師時，也會在抒情劇院當綵排伴奏員賺外快，後來更當上該院合唱總監，接著開始為劇院寫作配樂。由於作品的音樂語言多姿多采，令他贏得「法國柴可夫斯基」的美譽；可是自從1881年獲聘為巴黎音樂學院作曲教授起，他就放棄寫作大型作品了。在人生的最後十年，德利伯創作了不少歌曲，《卡迪斯姑娘》就是其中之一。《卡迪斯姑娘》歌詞出自繆塞〔1810-1857〕手筆，內容充滿西班牙風情。音樂方面，西班牙特別的舞曲非波萊羅舞曲莫屬；德利伯就在《卡迪斯姑娘》採用了大量波萊羅舞曲的元素。

中譯：鄭曉彤

While serving as a church organist in Paris, Léo Delibes supplemented his income by working as a rehearsal accompanist and, subsequently, as chorus master at the Théâtre Lyrique. He went on to compose a handful of scores for the theatre which, through their colourful musical language, earned him a reputation as a French Tchaikovsky, but in 1881 he was appointed Professor of Composition at the Paris Conservatoire and gave up composing large-scale works. In the last decade of his life he produced a handful of songs including *Les filles de Cadix*, a setting of words by Louis Charles Alfred de Musset (1810-1857) evoking Spain. Delibes' music is a celebration of that most distinctive of Spanish dances, the Boléro.

BY DR MARC ROCHESTER

《茉莉花》

好一朵茉莉花
好一朵茉莉花
滿園花開
香也香不過它
我有心採一朵戴
又怕看花的人兒要將我罵

好一朵茉莉花
好一朵茉莉花
茉莉花開 雪也白不過它
我有心採一朵戴
又怕旁人笑話

好一朵茉莉花
好一朵茉莉花
滿園花開 比也比不過它
我有心採一朵戴
又怕來年不發芽

《小路》

房前的大路，哎
卿卿你莫走
房後邊走下，哎
卿卿一條小路
啊

《我愛你，中國》

百靈鳥從藍天飛過，
我愛你中國

我愛你中國，我愛你中國
我愛你春天蓬勃的秧苗
我愛你秋日金黃的碩果
我愛你青松氣質
我愛你紅梅品格
我愛你家鄉的甜蔗
好像乳汁滋潤著我的心窩
我愛你中國，我愛你中國
我要把最美的歌兒獻給你
我的母親我的祖國

我愛你中國，我愛你中國
我愛你碧波滾滾的南海
我愛你白雪飄飄的北國
我愛你森林無邊
我愛你群山巍峨
我愛你淙淙的小河
盪著清波從我的夢中流過
我愛你中國，我愛你中國
我要把美好的青春獻給你
我的母親我的祖國
啊...
我要把美好的青春獻給你
我的母親我的祖國

Jasmine Flower

O what a jasmine flower
O what a jasmine flower
When the whole garden is in full blossom,
your fragrance is still the strongest of all
I would like to pick one and wear it on my hair
But I dare not – the gardener would scold me

O what a jasmine flower
O what a jasmine flower
The jasmine flower is whiter than snow
I would like to pick one and wear it on my hair
But I dare not – people would laugh at me

O what a jasmine flower
O what a jasmine flower
The jasmine flower is prettiest among all blossoms in the garden
I would like to pick one and wear it on my hair
But I dare not – it may not blossom next year.

A Little Path

The main road in front of my house, ah
Don't go that way, my dear
The little path behind the house, ah
That's the one you should take, my dear
Ah

I Love You, China!

The lark flies through the blue sky
I love you, China!

I love you, China! I love you, China!
I love the rice seedlings in spring
I love the golden fruits in autumn
I love your integrity – it is as upright as green pine trees
I love your fortitude – it is as strong as red plum blossoms
I love the sugar cane of your homeland
They warm my heart
I love you, China! I love you, China!
I dedicate my best songs to you
My motherland

I love you, China! I love you, China!
I love your rolling southern seas
I love your snowy northern provinces
I love your boundless forests
I love your sheer mountains
I love your rushing streams
As if they are flowing in my dreams
I love you, China! I love you, China!
I devote to you my glorious youth
My motherland
Ah...
I devote to you my glorious youth
My motherland



《我住長江頭》

我住長江頭，君住長江尾
 日日思君不見君，
 共飲長江水
 此水幾時休？此恨何時已？
 只願君心似我心，
 定不負相思意。

原文歌詞由演出者提供

I live at the source of Yangtze River

I live at the source of Yangtze River. You live at the other end
 I think of you every day. We cannot see each other,
 yet both of us drink from the same river
 When will the river run dry? How long will our longing last?
 I only hope our feelings echo each other
 And that you will not let me down

ENGLISH TRANSLATION: EOS CHENG

《西維利亞理髮師》： 當愛人的聲音充滿我心

剛剛聽到的聲音
 令我心頭顫動；
 我的心已被射中了一—
 那是林多羅的箭。
 對，將來林多羅是我的
 我發過誓，
 一定要贏得他的愛。
 我的監護人也許不允，
 但我會令自己腦袋更靈光。
 最終他會接受我，
 我就可以快快樂樂地生活。
 對，將來林多羅是我的
 我發過誓，
 一定要贏得他的愛。
 我溫文有禮，
 恭順和藹又深情；
 應當受管束，應當獲指引。
 但要是情海翻波了，
 我就會變成蛇蠍，
 在他們如願以償以前，
 使出千般詭計。

Il barbiere di Siviglia: *Una voce poco fa*

Una voce poco fa
 qui nel cor mi risuonò;
 il mio cor ferito è già,
 e Lindor fu che il piagò.
 Sì, Lindoro mio sarà;
 lo giurai,
 la vincerò.
 Il tutor ricuserà,
 lo l'ingegno aguzzerò.
 Alla fin s'accheterà
 e contenta io resterò.
 Sì, Lindoro mio sarà;
 lo giurai,
 la vincerò.
 Io sono docile, son rispettosa,
 sono obbediente, dolce, amorosa;
 mi lascio reggere, mi fo guidar.
 Ma se mi toccano dov'è il mio debole
 sarò una vipera e cento trappole
 prima di cedere farò giocar.

A voice I heard just now
 has thrilled my heart;
 my heart is already pierced
 and it was Lindoro who shot the arrow.
 Yes, Lindoro will be mine
 I've sworn it,
 I'll win him.
 My guardian may refuse,
 but I shall sharpen my wits.
 Finally he must accept,
 and I'll rest happily.
 Yes, Lindoro will be mine
 I've sworn it,
 I'll win him.
 I'm gentle, respectful,
 obedient, sweet, loving;
 I shall be ruled, I shall be guided.
 But if I am crossed in love
 I'll be a snake and a hundred tricks
 will I play before they have their way.

《波希米亞人》： 當我走到街上

我獨自走在街上
 人們都停下來盯著我
 讚嘆我的美貌。
 所有路人都打量著我
 從頭到腳，盯著我看。

La bohème: *Quando m'en vo*

Quando m'en vo soletta per la via,
 La gente sosta e mira
 E la bellezza mia.
 Tutta ricerca in me,
 Ricerca in me da capo a' piè.

When I walk alone in the street
 People stop and stare at me
 And admire my beauty.
 All of them examine me
 Eyeing me up from head to toe.

我很享受他們眼中
 那種微妙的思慕和渴望
 — 他們在想像我的隱秘魅力。
 這令我很高興：
 慾望的香氣
 在我身邊縈繞不散！

Ed assaporo allor la bramosia
 Sottile che da gl'occhi traspira
 E dai palesi vezzi intender sa
 Alle occulte beltà.
 Così l'effluvio del desio
 tutta m'aggira, felice mi fa!

And then I relish the subtle yearning
 and longing in their eyes
 as they imagine my hidden charms.
 I am made happy
 by the scent of desire
 Which follows me around!

至於你，你知道的，你記得的
 你害怕得退後了嗎？
 我很清楚：
 你不想表現出渴望，
 但卻痛苦得要死！

E tu che sai, che memori e ti struggi
 Da me tanto rifuggi?
 So ben:
 leangoscie tue non le vuoi dir,
 Ma ti senti morir!

And you, who knows and recalls
 Do you shrink from me?
 I know it very well:
 you don't want to show your longing,
 but you feel as if you're dying!



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《卡迪斯姑娘》

那時我們剛看完鬥牛——
三個少男，三個少女
那天陽光普照，在草地上
我們跳起波萊羅
隨著響板起舞。
「好鄰居，告訴我，
我漂亮嗎？
我今早穿的裙子
好看嗎？
苗條嗎？」啊！啊！
來自卡迪斯的姑娘大都是這樣的。
那天我們跳著波萊羅
是星期天的晚上
一個王孫公子向我們走來
那人穿金戴銀，
帽子上還有羽毛裝飾
他一隻手叉著腰：
「想跟我一起的話，
微笑著的棕髮少女，
只管告訴我，
這黃金就是你的。」
「先生，請你走吧，
啊！啊！
卡迪斯的姑娘不懂這些。」
那天我們跳著波萊羅
就在那山腳下
迪亞歌剛好路過
他的財物只有一件大衣
和一把曼陀羅琴：
「雙眼秀美的可人兒
你希望
有個善妒的情人
明天帶你去教堂嗎？」
「善妒！善妒！甚麼傻話！
啊！啊！
這個缺陷，
卡迪斯的姑娘會害怕嗎？」

中譯：鄭曉彤

Les Filles de Cadix

Nous venions de voir le taureau,
Trois garçons, trois fillettes,
Sur la pelouse il faisait beau,
Et nous dansions un boléro
Au son des castagnettes;
Dites-moi, voisin,
Si j'ai bonne mine,
Et si ma basquine
Va bien, ce matin,
Vous me trouvez la taille fine? Ah! ah!
Les filles de Cadix aiment assez cela.
Et nous dansions un boléro
Un soir c'était dimanche,
Vers nous s'en vint un hidalgo
Cousu d'or,
la plume au chapeau,
Et la poing sur la hanche:
Si tu veux de moi,
Brune au doux sourire,
Tu n'as qu'a le dire,
Cette or est a toi.
Passez votre chemin, beau sire,
Ah! Ah!
Les filles de Cadix n'entendent pas cela.
Et nous dansions un boléro,
Au pied de la colline.
Sur le chemin passait Diego,
Qui pour tout bien n'a qu'un manteau
Et qu'une mandoline:
La belle aux doux yeux,
Veux-tu qu'a l'église
Demain te conduise
Un amant jaloux?
Jaloux! Jaloux! Quelle sottise!
Ah! Ah!
Les filles de Cadix craignent ce défaut-là?

We had just seen the bull,
Three boys, three girls,
On the grass it was fine,
And we danced a boléro
To the sound of the castanets;
Tell me, neighbour,
If I look pretty,
And if my skirt looks good
This morning,
Do you find me slim? Ah! Ah!
The girls from Cadiz rather like that.
And we were dancing a boléro
One Sunday evening,
A nobleman approached us
Rolling in money,
feather in cap,
And hand on hip:
If you want me,
Brunette with the gentle smile,
You have only to say,
This gold is for you.
Go your way, fine sir,
Ah! Ah!
The girls of Cadiz do not understand that.
And we were dancing a boléro
At the foot of the hill.
Diego passed by on the road,
Who has nothing more than a coat
And a mandolin:
Fair one with the sweet eyes
Do you want
A jealous lover
To take you to the church tomorrow?
Jealous! Jealous! What foolishness!
Ah! Ah!
Do the girls of Cadiz fear that failing?

ORIGINAL LYRICS AND ENGLISH TRANSLATION PROVIDED BY
DR MARC ROCHESTER



林敬基 KEN LAM

指揮 conductor

林敬基於2011年贏得孟菲斯國際指揮大賽冠軍，最近獲美國南卡羅萊納州查爾斯頓交響樂團委為候任音樂總監。他亦為北卡羅萊納州布里瓦德音樂中心常駐指揮、巴爾的摩青年樂團藝術總監，並於新澤西的蒙克萊爾州立大學擔任副教授和樂團總監。

他於2009年美國樂團聯盟「華爾特國家指揮巡禮」中，指揮納什維爾交響樂團。2008年6月，林敬基獲指揮家史拉健提拔，在甘迺迪中心與國家交響樂團作職業首演，是四位入選指揮之一。最近幾個樂季他指揮過辛辛那提、巴爾的摩、查爾斯頓、底特律、孟菲斯、伊利諾伊州、莫里迪恩等地的交響樂團，並指揮過辛辛那提普及樂團、香港小交響樂團、香港管弦樂團和台北市立交響樂團。歌劇方面，他曾指揮過美國斯波萊托藝術節、紐約林肯中心藝術節及加拿大多倫多露美拿托藝術節，屢獲好評。最近他在畢保德音樂學院指揮馬斯奈歌劇《曼儂》，被《巴爾的摩太陽報》讚賞為華盛頓及巴爾的摩區2010年十大古典音樂節目之一。

林敬基自2000年起擔任「香港和聲」藝術總監，並曾任香港室樂團的首席指揮與美國辛辛那提交響樂團的助理指揮。

成為職業指揮前，林敬基在英國劍橋大學修讀經濟及法律，並當過十年執業律師。

Winner of the 2011 Memphis International Conducting Competition, Ken Lam has recently been named Music Director Designate of the Charleston Symphony Orchestra in South Carolina, USA. He also holds the posts of Resident Conductor at the Brevard Music Center in North Carolina, Education Conductor of the Baltimore Symphony Orchestra, Artistic Director of the Baltimore Symphony Youth Orchestras and Associate Professor and Director of Orchestra at Montclair State University in New Jersey.

Ken was a featured conductor in the League of American Orchestra's 2009 Bruno Walter National Conductors Preview with the Nashville Symphony and made his US professional debut with the National Symphony Orchestra at the Kennedy Center in June 2008 as one of four conductors selected by Leonard Slatkin. In recent seasons he led performances with the symphony orchestras of Cincinnati, Cincinnati Pops, Baltimore, Charleston, Detroit, Memphis, Illinois and Meridian, as well as the Hong Kong Sinfonietta, the Hong Kong Philharmonic Orchestra, and the Taipei Symphony Orchestra. In opera, he has led critically acclaimed performances at the Spoleto Festival USA, Lincoln Center Festival in New York and the Luminato Festival in Toronto, Canada. His recent run of Massenet's *Manon* at Peabody Conservatory was hailed by the *Baltimore Sun* as a top ten classical event in the Washington D.C./Baltimore area in 2010.

Ken has been Artistic Director of Hong Kong Voices since 2000 and held positions as Assistant Conductor of the Cincinnati Symphony Orchestra and Principal Conductor of the Hong Kong Chamber Orchestra.

Before becoming a conductor, Ken was a practicing solicitor for ten years and read economics and law at Cambridge University.



李偉安 WARREN LEE

鋼琴 piano

香港音樂家李偉安，自從六歲首度與香港管弦樂團演出，得到電視及電台即場轉播開始，就與音樂結下不解之緣，不管在台上台下，一直走著命定的音樂之路。

李偉安以最高榮譽畢業於英國皇家音樂學院及美國耶魯大學音樂學院，1995年贏得史特拉汶斯基大獎國際鋼琴比賽冠軍及德國普哥利殊音樂節大獎。他更獲《海峽時報》讚譽「精湛絕倫的鋼琴演奏……對每顆音符完美無瑕的操控」。他多次獲世界各地的頂尖音樂家邀請，在大大小小的音樂廳和音樂盛事中演出，足跡遍及四大洲。憑著表演藝術上的傑出成就及對音樂教育和社會的貢獻，李偉安獲選為2012年「香港十大傑出青年」。

李偉安現擔任聖保羅男女中學及附屬小學的音樂總監，更身兼中國北京中央音樂學院EOS樂隊學院客席教授、英國皇家音樂學院香港代表，以及香港、中國、新加坡、澳洲及英國等地多所大學的客席講師和訪問藝術家。環球唱片（香港）發行他的首張獨奏專輯《From Bach to Gershwin》獲《音響天地》讚譽為「一個值得香港人引以為榮的成功例子！」；而近年他與單簧管演奏家史安祖由拿索斯發行的唱片專輯《烏木與象牙》，更獲世界各地的好評。

除了身為「施坦威藝術家」及工商管理碩士之外，李偉安亦是一位作曲家，作品屢獲殊榮，並於全球發行。

他很高興第四次與香港的旗艦樂團港樂合演，兩者保持合作前後超過三十年，更自2009年起擔任其聽眾拓廣委員會委員。

Since his televised début with the Hong Kong Philharmonic Orchestra at the age of six, Warren Lee was destined for a lifelong career in music, both on and off the stage.

Graduated from the Royal Academy of Music and Yale School of Music with the highest honours, Lee was the first-prize winner of the 1995 Stravinsky Awards International Piano Competition and the "Grand Prix Ivo Pogorelich". Hailed by *The Straits Times* as a musician with "superb pianism...a wonderful sense of colour and impeccably controlled articulation", his artistry has brought him to four continents, gracing stages of all sizes and forms and in collaboration with major orchestras and artists in the region. In recognition of his achievement in the performing arts, Lee received the Hong Kong Ten Outstanding Young Persons Award in 2012.

As an educator off the stage, Warren Lee is currently the Music Director of St. Paul's Co-educational College and Primary School; and co-currently a guest professor of the Central Conservatory of Music EOS Orchestra Academy, the Hong Kong Representative of Royal Academy of Music, and a visiting artist in various universities in Hong Kong, Singapore, Australia and the United Kingdom. His solo album, *From Bach to Gershwin*, released on Universal Music was hailed as "a success that Hong Kong can be proud of"; while his latest album *Ebony and Ivory* with clarinetist Andrew Simon on Naxos Music, also received critical acclaim worldwide.

A Steinway Artist as well as an MBA graduate, Warren Lee is also an award-winning and internationally published composer.

He is pleased to be collaborating with the HK Phil for the fourth time, extending his relationship with Hong Kong's flagship orchestra to over three decades. He has also served on its Audience Development Committee since 2009.



黃英 HUANG YING

女高音 soprano

著名抒情花腔女高音及歌劇演員黃英在國際樂壇上炙手可熱，無論歌劇舞台或音樂廳都可見到她的蹤影。她二十七歲那年首次參與電影演出，在費特烈克·米特蘭經典電影《蝴蝶夫人》裡飾演蝴蝶夫人，憑著出色表現轟動一時，自此聲名大噪，足跡遍踏大都會歌劇院、比利時布魯塞爾皇家鑄幣局劇院、皇家丹麥歌劇院、科隆歌劇院以及中國國家大劇院，也曾多齣歌劇中飾演要角，包括《費加洛的婚禮》、《魔笛》、《愛情靈藥》、《弄臣》、《唐·喬曼尼》、《維特》、《法斯塔夫》、《玫瑰騎士》和《塞墨勒》等。2006年，黃英在大都會歌劇院飾演《魔笛》的帕米娜一角，為「大都會歌劇院高清直播」系列打響頭炮，在世界各地廣播。

黃英也熱衷參演中國當代歌劇，精采演出包括1998年在譚盾《牡丹亭》世界首演中飾演杜麗娘（維也納音樂節，彼得·塞勒斯導演）、在《詩人李白》中飾演郭文景（林兆華導演），以及在周龍的普利策音樂獎得獎作品《白蛇傳》裡飾演白蛇。

黃英經常獲邀約音樂會演出。多次與她合作的樂團包括紐約愛樂、波士頓交響樂團、芝加哥交響樂團、倫敦交響樂團、皇家愛樂樂團和西南德電台樂團等，緊密合作的指揮家包括利雲、哥倫、艾森巴赫、杜特華和尼爾森等。

黃英畢業於上海音樂學院，曾為索尼古典灌錄過多張專輯，均廣獲激賞。

Huang Ying, renowned lyric coloratura soprano and opera singer, is one of the most sought after sopranos today with an international career both in opera and concert stage. She first came to international attention at age 27, when she made a sensational debut as Cio-Cio San in Frédéric Mitterrand's 1995 acclaimed feature film *Madame Butterfly*. Since then, she has appeared in opera houses including the Metropolitan Opera, Théâtre Royal de la Monnaie in Brussels Belgium, Royal Danish Opera, Cologne Opera House, China National Center of Performing Arts, performing major roles in, *Le nozze di Figaro*, *The Magic Flute*, *L'elisir d'amore*, *Rigoletto*, *Don Giovanni*, *Werther*, *Falstaff*, *Der Rosenkavalier*, *Semele*, among others. In 2006, Huang sang the role of Pamina in *The Magic Flute* at the Metropolitan Opera, the first in the "Met HD Live" series, which was broadcasted live worldwide.

Huang Ying has also devoted herself to Chinese contemporary opera. One of her notable achievements was singing Du Liniang in the world première of Tan Dun's *Peony Pavilion* directed by Peter Sellars at Vienna Festival in 1998. In addition, she starred in Guo Wenjing's *Poet Li Bai* directed by Lin Zhaohua, and also created the title role in Zhou Long's *Madame White Snake* that won the 2011 Pulitzer Prize for Music.

Huang Ying has also been very much in demand on concert stages. She has collaborated multiple times with the New York Philharmonic, the Boston Symphony Orchestra, the Chicago Symphony Orchestra, the London Symphony Orchestra, the Royal Philharmonic Orchestra, the SWR Radio Orchestra, among others, with James Levine, James Conlon, Christoph Eschenbach, Charles Dutoit and John Nelson among their conductors.

Huang Ying is a graduate of the Shanghai Conservatory of Music and has recorded many highly acclaimed albums for Sony Classical.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

「今天的港樂絕對是世界水準！」 知名樂評人黃牧

香港管弦樂團（港樂）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上世紀，並於1974年職業化，如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。

港樂認為一個優秀的城市必須擁有一隊優秀的樂團，我們每年透過逾一百五十場音樂會，把音樂帶給超過二十萬名觀眾。我們更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。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」。

The Hong Kong Philharmonic Orchestra (HK Phil) is the city's largest and busiest musical organisation and is a vital part of Hong Kong's cultural life. With its roots stretching back well over a century, the HK Phil made its professional debut in 1974. It has now evolved into 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 attracting 200,000 music lovers. Through its acclaimed education programme, over 40,000 young people have learned about orchestral music last year. 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*.



“Today’s HK Phil is absolutely world-class!” *Albert Wong, renowned critic*

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，致力推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

2012年9月，梵志登正式出任港樂的音樂總監，帶領來自世界每個角落的樂師，結合本港精英，組成這隊音樂勁旅。錄音方面，港樂與拿索斯唱片合作灌錄中國作曲家作品系列，並已推出兩張大碟。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精彩大型音樂節目。

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire also endeavours to promote artistic excellence, provide access and stimulate cultural participation in Hong Kong, and to enhance Hong Kong’s reputation as one of the great cities of the world.

The HK Phil’s members come from every corner of the globe, with a 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 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 Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

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The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

第一小提琴 FIRST VIOLINS



王敬 / 樂團首席
Jing Wang /
Concertmaster



梁建楓 / 樂團第一副首席
Leung Kin-fung / First
Associate Concertmaster



王思恆 / 樂團第二副首席
Wong Sze-hang / Second
Associate Concertmaster



朱蓓 / 樂團第三副首席
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



徐恆
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 范丁
Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



余思傑
Domas Juškys



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



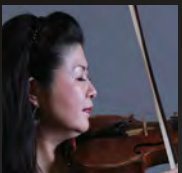
冒異國
Mao Yiguo



潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



冨田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-ye

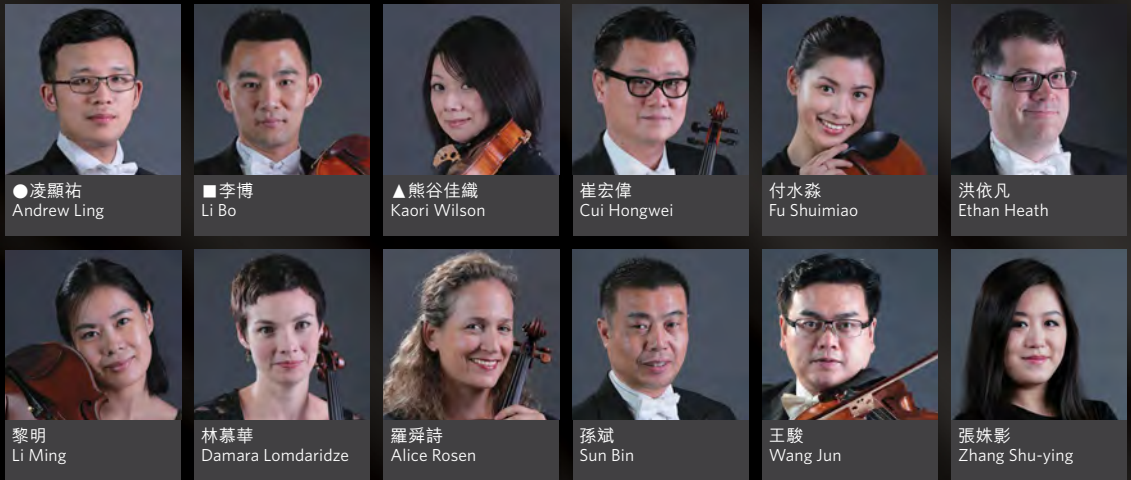


周騰飛
Zhou Tengfei



韋鈴木美矢香 (休假)
Miyaka Suzuki Wilson
(On sabbatical leave)

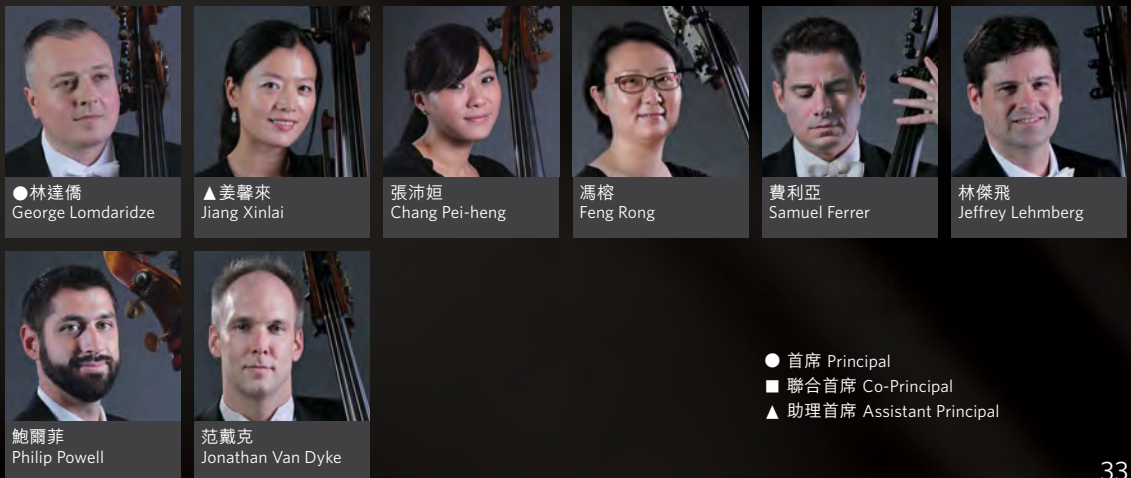
中提琴 VIOLAS



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 ORCHESTRA

長笛 FLUTES



● 史德琳
Megan Sterling



▲ 盧韋歌
Olivier Nowak



施家蓮
Linda Stuckey

雙簧管 OBOES



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

單簧管 CLARINETS



● 史安祖
Andrew Simon



▲ 史家翰
John Schertle



劉蔚
Lau Wai

低音單簧管 BASS CLARINET

巴松管 BASSOONS



● 莫班文
Benjamin Moermond



▲ 李浩山
Vance Lee

低音巴松管 CONTRA BASSOON



崔祖斯
Adam Treverton Jones

圓號 HORNS



● 江蘭
Jiang Lin



■ 柏如瑟
Russell Bonifede



▲ 周智仲
Chow Chi-chung



李少霖
Homer Lee



李妲妮
Natalie Lewis

小號 TRUMPETS



● 麥浩威
Joshua MacCluer



▲ 莫思卓
Christopher Moyse



華達德
Douglas Waterston

長號 TROMBONES



● 韋雅樂
Jarod Vermette



韋力奇
Maciek Walicki



韋彼得
Pieter Wyckoff

低音長號 BASS TROMBONE

大號 TUBA



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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

長笛：莫希德^ˆ
Flute: Kathryn Moorhead^ˆ

單簧管：莊凱圍^ˆ
Clarinet: Chuang Kai-wei^ˆ

敲擊：周展彤、何銘恩
Percussion: Chau Chin-tung, Jojo Ho

鍵盤：林啓妍
Keyboard: Crystal Lam

嗩吶：關樂天、黃順榮
Suona: Kwan Lok-tin, Wong Shun-wing

竹笛：楊偉傑
Dizi: Ricky Yeung Wai-kit

^ˆ 試行性質
^ˆ On trial basis

SHARE & TOUCH...

香港管弦樂團教育及社區活動

The Hong Kong Philharmonic Orchestra's
Education and Community Engagement Projects

- 1 29-6-2014 香港管弦樂團社區音樂會—港樂·童遊記
The HK Phil Community Concert - Itty-Bitty Journey
- 2 29-11-2013 太古「港樂·星夜·交響曲」@中環新海濱
Swire Symphony Under The Stars @ The New Central Harbourfront
- 3 賽馬會「音樂密碼」教育計劃—與馬捷爾同台綵排及演出 (28-10-2013)
Jockey Club Keys to Music Education Programme -
Share the Stage with Lorin Maazel & the HK Phil
- 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 -
Schools Concerts
- 5 賽馬會「音樂密碼」教育計劃—室樂小組到校表演
Jockey Club Keys to Music Education Programme -
Ensemble Visits to Schools



1

3

2

4





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CHAIR ENDOWMENT FUND

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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 Orchestra family.

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Li Bo

聯合首席中提琴
Co-Principal Viola

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other sponsorship schemes,
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趙瀾娜
Zhao Yingna

聯合首席第二小提琴
Co-Principal Second Violin



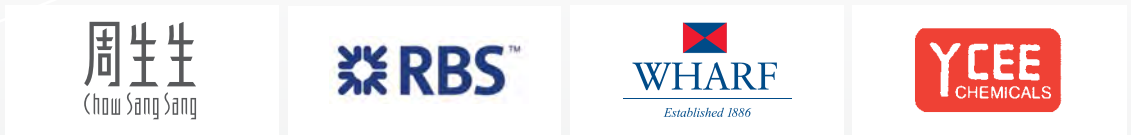
大師會

MAESTRO CIRCLE

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

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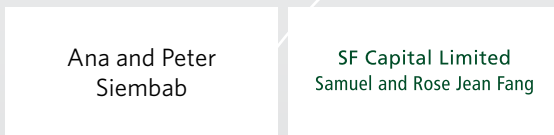
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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

- Rare instruments donated
- Enrico Rocca (1902) Violin, played by Mr Cheng Li
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香港董氏慈善基金會

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會員專享：

- 與著名音樂家及港樂樂師近距離接觸
- 音樂會門票折扣優惠 (學生：四五折，同行成人：九折)
- 免費欣賞至少一場港樂精選音樂會
- 音樂導賞工作坊及樂器大師班
- 音樂會公開練排
- 積分獎勵計劃和獎賞
- 電子會員通訊
- 特約客戶購物優惠

立即成為香港董氏慈善基金會
「青少年聽眾」計劃一分子

COME JOIN THE TUNG FOUNDATION - YOUNG AUDIENCE SCHEME

只要你是全日制香港中、小學生，便可以立即參與我們的計劃，成為HK Phil Junior，
讓古典音樂伴著你成長，成為你終生好友！

由香港管弦樂團主辦，香港董氏慈善基金會贊助的「青少年聽眾」計劃會員 - HK Phil Junior，
可透過參與不同的音樂活動及精選音樂會，與港樂及世界各地的音樂家作近距離的接觸。
除此之外，更可享受有全年港樂音樂會門票折扣，及其他積分獎勵計劃和獎賞。

If you are a full-time local primary or secondary school student, come join our scheme and be a
HK Phil Junior. Let Classical music grow with you and be your lifelong buddy!
Presented by the HK Phil and sponsored by The Tung Foundation - Young Audience Scheme offers you
exclusive access to your orchestra and world-class musicians. Being a HK Phil Junior, you will enjoy the
activities, events organized by us, year-round privileges and discounts
as well as our rewards scheme with souvenirs.



MEMBERS WILL ENJOY:

- Exclusive opportunities to meet world-class musicians
- HK Phil concert ticket discounts (Student: 55% off; accompanying adults: 10% off)
- Special invitations to attend at least one HK Phil concert for free
- Music appreciation talks and instrumental masterclasses
- Open rehearsals
- Bonus point system and souvenirs
- E-newsletters
- Discounts at designated merchants



『青少年聽眾』計劃參加表格 YOUNG AUDIENCE SCHEME ENROLLMENT FORM



個人資料 PERSONAL DETAILS

請以英文正楷填寫 Please print in English in BLOCK letters.

姓名 Name (英文 English) _____ (中文 Chinese) _____

出生日期 Date of Birth _____ 年 Year _____ 月 Month _____ 日 Day _____ 年齡 Age _____ 性別 Sex _____

電郵地址 Email address _____

*必須填寫至少一個電郵地址，樂團日後將以此電郵發放免費音樂會通訊及活動資料。
You must provide at least one email address so as to receive our latest news about free concerts and events.

地址 Address (英文 English) _____

電話 Tel (住宅 Home) _____ (手提 Mobile) _____

學校名稱 School Name (英文 English) _____ *如非經學校報名，請附上學生證明文件。
Please provide student identification if you are not enrolling via school.

就讀班級 Class _____ 小學 Primary 中學 Secondary

如屬YAS舊會員，請填寫會員編號
If you were a YAS member, please fill in your membership number: _____

會籍 MEMBERSHIP

會籍有效期 Membership Period: 1/9/2014 – 31/8/2015

新會員 New Member 會費 Membership fee: HK\$60 舊會員 Old Member 會費 Membership fee: HK\$50

付款方法 PAYMENT

支票付款 By Cheque 支票抬頭：『香港管弦協會』 Payee: "The Hong Kong Philharmonic Society Limited."
銀行 Bank _____ 支票號碼 Cheque No. _____

現金付款 By Cash

親自前往本樂團辦事處繳交 Make a cash payment at our office during office hours
(辦公時間 Office hours: 星期一至五 Mon-Fri 9:00am – 12:30pm, 2:00 – 5:45pm; 公眾假期除外 except public holidays)

將會費以現金直接存入 / 轉賬至『香港管弦協會』戶口 (匯豐銀行002-221554-001)，請連同轉賬收據副本交回本會。
Deposit the membership fee by cash into the "The Hong Kong Philharmonic Society Limited." account (HSBC Account No. 002-221554-001).
Please enclose the photocopy of ATM customer advice / Pay-in slip to us.

信用卡付款 By Credit Card

VISA 卡 / VISA Card 萬事達卡 / Master Card

請在我的信用卡戶口記賬港幣 Please debit my credit card amount with HK\$ _____

信用卡號碼 Credit Card No. _____ 持卡人姓名 Cardholder's Name _____

有效日期至 Valid Until _____ 發卡銀行 Issuing Bank _____

簽署 Signature _____ 日期 Date _____

* 收到表格後，我們將盡快於四星期內郵寄會員證及有關資料至府上。 Your membership card and information will be sent out within 4 weeks after receipt of enrollment form.
* 所有申請者的個人資料只作是次報名、統計、日後聯絡及宣傳香港管弦樂團活動之用，而填寫此表亦屬自願性質。 The personal data provided in this form will be used by The HK Phil for processing your application and will be held for statistic, correspondence and publicity purposes.

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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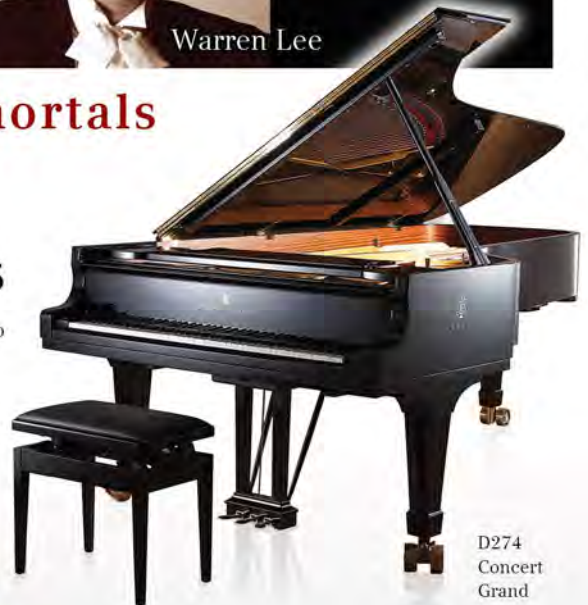
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