

美樂四十年 RADIO 4 LIVE! A BIRTHDAY CELEBRATION

5 & 6-12-2014
Fri & Sat 8pm
Hong Kong Cultural Centre
Concert Hall



40 Years of
Fine Music Broadcasting
美樂廣播四十年

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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美樂四十年

RADIO 4 LIVE!

A BIRTHDAY CELEBRATION



RICHARD TSANG

-12'

曾葉發：《綻》〔首演〕

賀香港電台第四台40周年

Commentaries (first performance)

In Celebration of RTHK Radio 4's 40th Anniversary

P.7

SCHWANTNER

-30'

施萬特納：敲擊樂協奏曲

有力地—悼念〔神秘地〕—節奏鮮明，生氣勃勃地

Percussion Concerto

Con forza - 'In Memoriam': Misterioso -

Ritmico con brio (with restrained energy) con forza

P. 12

中場休息 interval

DVOŘÁK

-40'

德伏扎克：E小調第九交響曲，op. 95，「新世界」 P. 14

慢板—甚快板—緩板—極快板—熱情的快板

Symphony no. 9 in E minor, op. 95,

From the New World

Adagio-Allegro molto - Largo - Molto vivace - Allegro con fuoco

香港電台製作人員

電台製作/錄音監製 李德芬/

電台節目主持 馬盈盈、盧迪思/

電視製作/監製 張永添/編導 蕭婉棠/

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PCCW Broadcasting Section

佛斯特，指揮

Lawrence Foster, conductor

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李颺，敲擊樂

Li Biao, percussion

P. 18

林家琦、杜格尊，旁述

Kathy Lam and Jonathan Douglas, narrators

P. 19



請勿飲食
No eating or drinking



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演奏期間請保持安靜
Please keep noise to
a minimum during the
performance



請留待整首樂曲完結後
才報以掌聲鼓勵
Please reserve your applause
until the end of the entire work



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12月5日的音樂會由香港電台第四台 (FM97.6-98.9兆赫及www.rthk.hk) 現場直播，並於12月10日 (星期三) 下午2時重播。視像版將於2015年3月28日 (星期六) 晚上8時30分及3月29日 (星期日) 下午1時於香港電台電視31台的「演藝盛會」中播出。The concert on 5th December 2014 is broadcast live on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and www.rthk.hk) and with a repeat on 10th December 2014 (Wed) at 2pm. The TV recording will be broadcast via RTHK TV 31 TV programme "Arts On Air" on 28th March 2015 (Sat) at 8:30pm and 29th March 2015 (Sun) at 1pm.

J A A P

VAN ZWEDEN

THE EIGHTH MUSIC DIRECTOR
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- 1 *Musical America's* Conductor of the Year for 2012
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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



林凡

志登

〔梵志：清淨之志，登：達到〕



感謝伙伴

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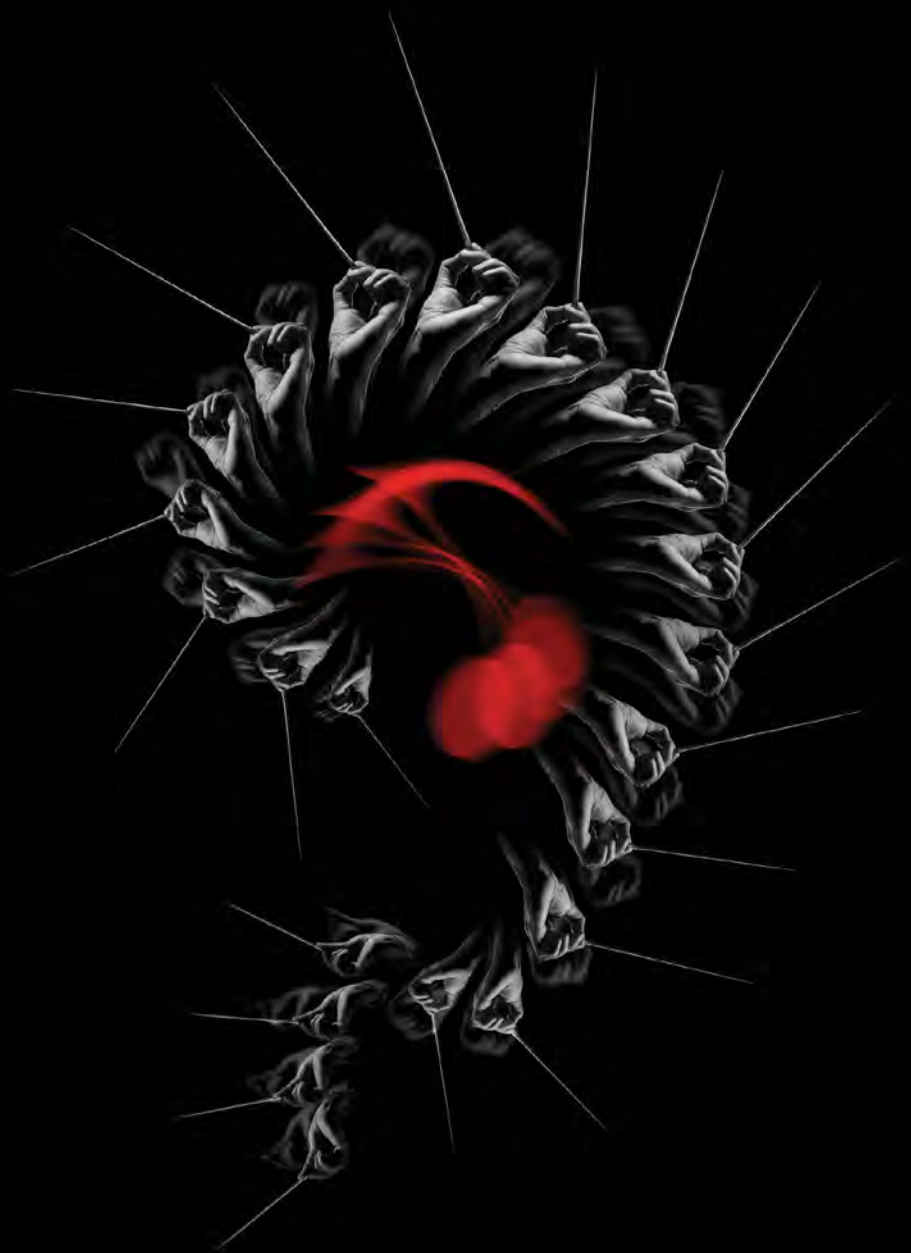
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A SOUND COMMITMENT 弦諾



曾葉發 《綻》〔首演〕賀香港電台第四台40周年

RICHARD TSANG *Commentaries* (first performance) In Celebration of RTHK Radio 4's 40th Anniversary

我為《序曲：樂逍遙》作出增補和修訂，並加入旁白，希望幫助大家了解我對第四台的情懷。

曾葉發

I have expanded and revised the original *Overture FM* music and incorporated into it a narrative which I hope allows a deeper appreciation of my own sentiments towards Radio 4.

RICHARD TSANG

四十年前，香港電台第四台啟播，為香港聽眾帶來悠揚樂韻。2004年，我為慶祝第四台啟播三十周年，寫作了《序曲：樂逍遙》；2014年，我應第四台之友協會委約，再度為台慶創作新曲，於是就以《序曲：樂逍遙》為藍本，為第四台四十年台慶寫作了《綻》。

將一首十年前的舊作重新整理的原因有很多。首先，過去我有幸能參與創建和管理第四台，我把對第四台的情感都傾注在《序曲：樂逍遙》裡。那剛好是十年前。除了已經包括在樂曲內的樂思之外，當時我已經想不到更合適的音樂表達方式了，樂曲代表了我內心深處對第四台的情感。第二，是次委約要求樂曲有兩位旁白；而我也認為如果為這首幻想序曲提供解說，很適合當作禮物送給第四台慶祝四十年台慶，兩者由是不謀而合。因此，我為《序曲：樂逍遙》作出增補和修訂，並加入兩位旁白，希望為令樂曲增添新鮮感，也希望幫助大家了解我對第四台的情懷。希望聽眾能從新的角度理解樂曲的意義。

Commissioned in 2014 by the Friends of Radio 4 Society marking the 40th Anniversary of RTHK Radio 4, this work takes as its blueprint my previous work of the same nature for a similar occasion: *Overture FM* composed in 2004 to celebrate the 30th Anniversary of FM (Fine Music) broadcasting in the Territory.

There are different reasons for this re-mastering of a decade-old work. Firstly, *Overture FM* is a genuine representation of my feelings towards a channel which I have had the privilege of building and managing in the past. Exactly ten years on, I cannot think of any more appropriate musical expression than those musical ideas I had already incorporated into that work, itself representing my very personal feelings towards Radio 4. Secondly, the commission this time has called for two narrators - which coincides with my wish to provide some 'commentaries' on this fantasy overture as an appropriate gift to celebrate the channel's 40th birthday. To this end I have expanded and revised the original *Overture FM* music and incorporated into it a narrative by the two narrators which I hope sheds new light to the music and allows a deeper appreciation of my own sentiments towards Radio 4. Hopefully the audience will also gain new perspectives and find new meanings in the music.

曾葉發 《綻》〔首演〕賀香港電台第四台40周年

RICHARD TSANG *Commentaries* (first performance) In Celebration of RTHK 4's 40th Anniversary

八十年代初，我為第四台寫作了台號音樂。大多數第四台聽眾都會很熟悉台號音樂，而台號音樂也經常在《綻》裡出現。朗誦的文本出處有兩個：其一是作曲家本人所撰的「頌歌」，字裡行間流露出對生命和時間的反省，充滿哲理；其二是名人語錄，內容圍繞「溝通」與「生命」。兩組文本結合起來，就為樂團奏出的音樂添上戲劇性；兩個文本加上樂團，三者就成了一段很有趣的音樂旅程——希望這個旅程能令聽眾想想：究竟人類是怎樣溝通的？大家不知怎的就一同建立起生命網絡來，這到底是怎樣做到的？也許這就是廣播的真諦。

中譯：鄭曉彤

Extensive references have been made to the Radio 4 Signature Tune which I composed for the channel back in the early 1980s and with which most of the Radio 4 audience are familiar. The narrative texts are derived from two sources: a philosophical 'Chant' by the composer himself reflecting on life and time, while different quotations by famous personalities in the public domain about 'communication' and 'life' have also been used. These two sets of text merge to provide an additional layer of drama which complements the orchestra's musical narrative. Together they present an interesting musical journey - one that would hopefully provide the audience with some food for thought on how we communicate and how humankind builds its web of life together. This is perhaps what real broadcasting is all about.

BY RICHARD TSANG

編制

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、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、豎琴、鋼琴及弦樂組。

INSTRUMENTATION

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



Quoted quotes

“Much unhappiness has come into the world because of bewilderment and things left unsaid.”

— **FYODOR DOSTOYEVSKY**

“Communication is a work of art. Some are normally born with it. Some may need a chart.”

— **A. SALEH,**
Poetry Eyes

“Many times in life I've regretted the things I've said without thinking. But I've never regretted the things I said nearly as much as the words I left unspoken.”

— **LISA KLEYPAS,**
Sugar Daddy

“Communication is truth; communication is happiness. To share is our duty; to go down boldly and bring to light those hidden thoughts which are the most diseased; to conceal nothing; to pretend nothing; if we are ignorant – say so; if we love our friends – let them know it.”

— **VIRGINIA WOOLF,**
The Common Reader

“Words are the source of misunderstandings.”

— **ANTOINE DE SAINT-EXUPÉRY,**
The Little Prince

“The single biggest problem in communication is the illusion that it has taken place.”

— **GEORGE BERNARD SHAW,**
Leadership Skills for Managers

“Humankind has not woven the web of life. We are but one thread within it.” “Whatever we do to the web, we do to ourselves.”

— **CHIEF SEATTLE**

“The most important thing in communication is to hear what isn't being said.”

— **PETER DRUCKER**

“Invisible threads are the strongest ties.”

— **FRIEDRICH NIETZSCHE**

曾葉發 《綻》〔首演〕賀香港電台第四台40周年

RICHARD TSANG *Commentaries* (first performance)

In Celebration of RTHK 4's 40th Anniversary

"We are all caught in an inescapable network of mutuality, tied into a single garment of destiny. Whatever affects one destiny, affects all indirectly."

— MARTIN LUTHER KING JR.

Keep imagining
Make it wild.
Everything you can imagine is real!

— PABLO PICASSO

"Any fact becomes important when it's connected to another."

— UMBERTO ECO,
Foucault's Pendulum

Don't cry because it's over....
Smile, because it happened

— DR. SEUSS

"Coming together is a beginning; keeping together is progress; working together is success."

— HENRY FORD

Today you are You
And that's truer than true
There is no one alive
who is youer than You!

— DR. SEUSS,
Happy Birthday to You!

"All things are bound together
All things connect."

— CHIEF SEATTLE

"In three words I can sum up everything I've learned about life: it goes on."

— ROBERT FROST

To live is the rarest thing....
Most people exist
And that's all!

— OSCAR WILDE



The Chant

(此頌歌只以英語朗讀)

我看
我聽
我感
故我在！

我笑
我玩
我求
故我在！

生命給我感官
感官讓我存在
我成了萬事萬物的一部分
又令萬事萬物成為我的一部分

世界在外面
世界在裡面
我就是「現在」
我就是「下一刻」
而我，就是一直以來的我

我看
我聽
我感
故我在！

我笑
我求
我給
故我在！

萬物平等
但無物相同
差異就是源頭
差異就是策略

差異帶來「轉變」
轉變界定「時間」
時間界定「存在」

(但要是「時間」根本不存在呢?)

中譯：鄭曉彤

The Chant

(*This chant is recited in English only)

I see
I hear
I feel
And I AM!

I laugh
I play
I crave
And I AM!

Life gives me my senses
And senses allow the 'I' to be
To be part of everything
And everything part of me

The World is without
The World is within
I am the NOW
I am the NEXT MOMENT
And I am what I've been

I see
I hear
I feel
And I AM!

I laugh
I crave
I give
And I AM!

All things equal
Yet nothing's the same
Difference is the source
Difference is the Game

Differences enable CHANGE
Changes define TIME
And TIME defines EXISTENCE.

(But what if TIME doesn't really exist?)

BY RICHARD TSANG (2014)

施萬特納 敲擊樂協奏曲

JOSEPH SCHWANTNER (b. 1943)

Percussion Concerto

有力地

悼念〔神秘地〕

節奏鮮明，生氣勃勃地

Con forza

'In Memoriam': Misterioso

Ritmico con brio (with restrained energy)
con forza

施萬特納生於芝加哥，早年在當地開始接受音樂訓練，而且幾乎整個求學時期都留在家鄉，到了1970年才前往紐約接受伊士曼音樂學院的教席。他在伊士曼音樂學院逗留了差不多三十年，漸漸成為舉足輕重的作曲家，作品包括大量器樂、室樂以及管弦樂曲，敲擊樂協奏曲正是其中之一。敲擊樂協奏曲是紐約愛樂樂團為慶祝150周年團慶而委約施萬特納創作的，1995年1月6日在紐約首演，由該團敲擊首席基斯杜化·林布擔任獨奏。

樂曲按傳統協奏曲的常用結構分為三個樂章。寫作期間，與施萬特納同輩的作曲家史蒂芬·阿伯特與世長辭，施萬特納於是借第二樂章來悼念阿伯特。樂曲一方面用盡各種敲擊樂器，同時又賦予獨奏者近乎舞蹈員的角色，演出場地需要有很大的空間。樂曲首次錄音時，作曲家還親自撰寫了簡短的說明。

「這首協奏曲由三個樂章組成，類似拱橋似的設計。樂曲開始時，獨奏者的位置在其他敲擊樂手附近。鋼琴和豎琴也加入了敲擊樂組，獨奏者與敲擊樂組漸漸發展出合作關係。

It was in his native Chicago that Joseph Schwantner began his musical training and he remained in the city for almost his entire education, eventually moving to New York in 1970 to take up a teaching post at the Eastman School of Music. He remained there for almost 30 years, during which time he established himself as a significant composer producing an array of instrumental, chamber and orchestral works including the Percussion Concerto which was commissioned by the New York Philharmonic for their 150th anniversary. The orchestra's Principal Percussionist, Christopher Lamb, gave the work's première in New York on 6th January 1995.

Arranged in the conventional three movements of a traditional concerto – the second of which is a memorial to a fellow composer (Stephen Albert) who died while Schwantner was working on the Concerto – the work explores the full range of percussion instruments while, at the same time, underlining the very large performing area by creating an almost choreographic role for the soloist. For the work's first recording, the composer produced his own brief commentary on the music.

“The Concerto, cast in a three-movement arch-like design, opens with the soloist stationed near the other percussionists. A collaborative relationship develops between the soloist and his percussion colleagues in an expanded ensemble that also includes piano and harp. The soloist, forcefully and propulsively, articulates the primary musical materials with a battery of timbales, a pair of bongos, amplified



既有力又富動感的獨奏聲部，聯同一排天巴鼓、一對梆鼓、擴音馬林巴琴、木琴、一套雙八度鑊鈸，一起清晰地交代基本音樂素材。馬林巴琴和鼓在這個樂章裡最為突出。

「第二樂章是首色彩陰沉又緩慢的悲歌。獨奏者從頭到尾都在台中央，其他敲擊樂手默然無聲。獨奏者用的樂器計有顫音鋼片琴〔運用鼓槌及低音大提琴琴弓〕、一系列共九個阿爾卑斯牛鈴、一套高音八度鑊鈸〔運用敲擊物及琴弓〕、兩個三角鈴、兩個鈸、一個水鑊〔將體積龐大的定音鼓注滿水，再將一個銅鑊浸在裡面〕，還有一個室內大鼓和一個中鼓。這裡有兩個主要樂思：其一是由顫音鋼片琴奏出的清脆聲音兩下，而且在樂章裡經常重複，其二是大鼓持續不斷的心跳動機。第二樂章完結後，快速而節奏鮮明的第三樂章馬上響起。第三樂章始於獨奏者的即興樂段。獨奏者一邊即興演奏，一邊步行，返回第一樂章開始時的位置。跟第一樂章一樣，擴音馬林巴琴同樣十分突出，不過這裡獨奏者採用四根鼓槌，配合塊狀和聲配置，奏出稜角分明、重音強勁的音型。全曲最後一段衍生自第一樂章的鼓樂動機，再引入活力四射的華采樂段和尾聲。」

中譯：鄭曉彤

marimba, xylophone, and a two-octave set of crotales. The marimba and drums are most prominently featured in this movement.

“Throughout the **second movement** a slow, dark-hued elegy, the soloist is placed centre stage, while the other percussionists remain silent. The soloist employs a vibraphone (played both with mallets and with a contrabass bow), a rack of nine Almglocken, a high-octave set of crotales (played with beaters and with a bow), two triangles, two cymbals, a water gong (a tam-tam lowered into a large kettledrum filled with water), a concert bass drum and a tenor drum. Two principal ideas appear: a pair of recurrent ringing sonorities played on the vibraphone and an insistent heartbeat motif articulated on the bass drum. The second movement leads directly into the fast and rhythmic **third movement**, which begins with an improvisatory section for the soloist. While continuing to improvise, the soloist walks back to his initial performance position of the first movement. As in that movement, the amplified marimba is again prominently featured, but here the soloist plays angular and strongly accented gestures in four-mallet block voicings. The **final section**, drawn from the drum motives of Movement I, proceeds to a high-energy cadenza and conclusion.

BY DR MARC ROCHESTER

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、豎琴、擴音鋼琴及弦樂組。

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, harp, amplified piano and strings.

德伏扎克 E小調第九交響曲，op. 95，「新世界」 ANTONÍN DVOŘÁK (1841-1904) Symphony no. 9 in E minor, op. 95, *From the New World*

慢板 — 甚快板

Adagio - Allegro molto

緩板

Largo

極快板

Molto vivace

熱情的快板

Allegro con fuoco

第九交響曲雖沒借用真正的原住民或黑人民族旋律，但德伏扎克自言：「我只是按著這些民族旋律的神髓寫作罷了。」他說第九交響曲標題的意思是「來自美國的印象和問候」，但樂曲無疑也充滿愁緒與思鄉之情。

Dvořák did not actually borrow any authentic folk melodies for the Symphony but, in his own words, "I tried only to write in the spirit of those national melodies". The title, he explained, was meant to convey "impressions and greetings from America", but there is little doubt that feelings of melancholy and homesickness flavour much of the Symphony.

1892年適逢哥倫布抵達新大陸、歐洲人踏足美洲四百周年紀念，美國人計劃舉行多項慶祝活動，包括邀請德伏扎克出任新成立的國家音樂學院總監，並身負重任—德伏扎克自言，那就是「為這個國家引路；為這塊應許之地、嶄新而自主的藝術之地引路；換言之，我是來創造美國音樂的！」國家音樂學院的創辦人塞伯是個百萬富翁，在紐約從事食品雜貨生意；他太太塞伯夫人寫給德伏扎克的邀請信中，列明聘用條件是年薪15,000美金、每年在八個月內指揮十場音樂會（演出德伏扎克自己的作品），餘下四個月則是有薪假期。1892年9月15日，德伏扎克攜同妻兒四人出發赴美，10月1日正式上任，三星期後首度在美國指

In 1892 the Americans planned a series of celebrations to mark the 400th anniversary of Christopher Columbus's discovery of the "New World" and of European involvement in their country. It was decided to invite Dvořák to become the Director of the newly-formed National Conservatory of Music with a brief, as he himself put it, "to show them the way to the promised land, a land of new and autonomous art; in short, I'm to create a national American music!" Mrs Jeanette M. Thurber, wife of the millionaire New York grocer who had founded the National Conservatory, wrote offering him an annual salary of US\$15,000 for conducting 10 concerts of his music over eight months, with the remaining four months as paid vacation. On 15th September 1892 Dvořák set sail with his wife and three of his children. He began his work at the National Conservatory on 1st October and made his American conducting début to huge acclaim three weeks later. But despite all the euphoria he became desperately homesick. He longed for the music, the people and the countryside of his homeland, and the



揮並大獲好評。可是興奮儘管興奮，他也想家想得要命：祖國的音樂、祖國的人民、祖國的鄉間。在美國，唯有在中央車站看著笨重的蒸氣火車頭、或是聽著黑人靈歌和印第安民歌的時候，他才真正覺得快樂——在他最後一首交響曲第九交響曲，兩者都隱約可聞。1893年1月10日（也就是德伏扎克抵美後三個月），他動筆撰寫第九交響曲，同年5月24日完成。

德伏扎克認為，要能令樂曲流露獨特的美國風情，必須向黑人和原居民借鏡；此外他也力證黑人和原居民的音樂值得認真對待。第九交響曲雖沒借用真正的原居民或黑人民族旋律，但他自言：「我只是按著這些民族旋律的神髓寫作罷了。」他說第九交響曲標題的意思是「來自美國的印象和問候」，但樂曲無疑也充滿愁緒與思鄉之情。

第一樂章開端已流露憂鬱之情。堅定而接近舞曲的樂思營造出激動的高潮，圓號先奏出活躍主題，而稍後的長笛主題實在令人難忘（靈感也許源自黑人靈歌《歡樂的馬車搖搖晃晃》）。

莊嚴、讚美詩似的銅管和弦為第二樂章掀開序幕。稍後的英國管旋律是史上最優美的獨奏英國管樂段之一：和弦漸漸淡出，弦樂配上弱音器奏出的動

only real happiness he ever seemed to find in America was watching the massive steam locomotives at Grand Central Station and hearing the spirituals and folk songs of the black and native Indian communities. Something of the flavour of both found their way into his ninth and final Symphony, which he began on 10th January 1893 (three months after first arriving on American soil) and completed on 24th May the same year.

Dvořák believed that it was from the black and indigenous peoples that any uniquely American music originated and he was keen to show that such music deserved serious consideration. He did not actually borrow any authentic folk melodies for the Symphony but, in his own words, "I tried only to write in the spirit of those national melodies". The title, he explained, was meant to convey "impressions and greetings from America", but there is little doubt that feelings of melancholy and homesickness flavour much of the Symphony.

Those feeling are immediately evident with the subdued start of the **first movement**. A stern, dance-like idea builds to an agitated climax after which comes an athletic theme introduced by the horns before the flute plays a memorable theme possibly inspired by the Negro Spiritual *Swing Low, Sweet Chariot*.

Solemn, hymn-like brass chords open the **second movement** and gradually subside to give room for the muted strings to provide a lovely cushion of sound above which one of the most gorgeous solos ever written for the cor anglais unfolds with total tranquillity. Dvořák, while confirming that this melody was entirely original, did concede that it had been inspired by the legend of the great Red Indian chief, Hiawatha, beside the grave of his beloved Minnehaha.

德伏扎克 小調第九交響曲，op. 95，「新世界」

ANTONÍN DVOŘÁK (1841-1904) Symphony no. 9 in E minor, op. 95, *From the New World*

人聲音仿如軟墊，英國管旋律在其上徐徐開展。雖然德伏扎克堅稱旋律純屬原創，但也承認靈感來自印第安傳說（有關偉大的紅印第安酋長海華沙在愛人明尼哈哈墳前的情景）。

第三樂章是首活力充沛的舞曲，明顯受德伏扎克祖國波希米亞音樂影響（雖然有一位論者竟認為樂章的靈感來自「紅印第安人的帕瓦儀式」）之餘，也與貝多芬第九交響曲第二樂章有異曲同工之妙。貝多芬第九交響曲對此曲的另一影響，就是第一至第三樂章均有主題在第四樂章重現。多個主題爭相出現，樂段生氣勃勃、幹勁十足地層層推進，直至銅管得意洋洋地奏出第四樂章開端主題，配以定音鼓滾奏——但樂章還未結束。全曲最後的和弦依依不捨地在邊消散，彷彿大家兜兜轉轉又回到原處；而且雖然新大陸既新奇又刺激，但德伏扎克心中仍然嚮往舊世界。

中譯：鄭曉彤

The **third movement** is a vigorous dance which has its origins firmly rooted in the music of Dvořák's native Bohemia (despite one commentator having suggested it was inspired by a "red-Indian pow-wow"), but at the same time has strong affinities with the second movement of Beethoven's Ninth Symphony.

Also showing the influence of Beethoven's Ninth, the **fourth movement** harks back to various themes from the earlier movements all wrapped up in an exuberant outpouring of fiery energy culminating in a triumphant statement from the brass (above rolling timpani) of the movement's opening theme. But that's not quite the end of it; the final chord drifts away longingly as if we have gone full circle and despite all the excitement and novelty of the New World, Dvořák still hankers after the Old.

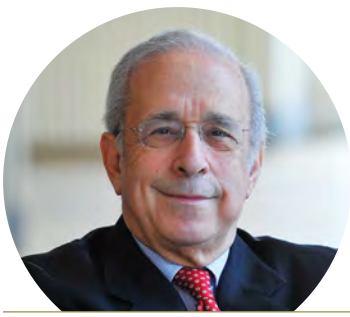
BY DR MARC ROCHESTER

編制

兩支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、敲擊樂及弦樂組。

INSTRUMENTATION

Two flutes (one doubling piccolo), three oboes (one doubling cor anglais), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion and strings.



佛斯特 LAWRENCE FOSTER

指揮 conductor

佛斯特自2013年起擔任馬賽歌劇院及馬賽愛樂樂團的音樂總監，他於2014年夏季與樂團進行巡迴演出，並於基辛根夏季音樂節及中國擔任樂團指揮。

2014-15年樂季，佛斯特為國立里昂管弦樂團、哥本哈根愛樂樂團、達拉斯交響樂團、蒙特利爾交響樂團、蒙地卡羅愛樂樂團、北京國際音樂節及丹麥國家交響樂團擔任客席指揮。佛斯特亦再度與萊比錫MDR交響樂團合作演出。

2002年，佛斯特獲古本江樂團委任為桂冠指揮，自始往後十年他為樂團擔任藝術總監及總指揮，其參與的表演均獲得空前成功。這十載期間，他與古本江樂團在各地巡迴演出，包括於布加勒斯特舉行的埃內斯庫音樂節、基辛根夏季音樂節，以及與著名鋼琴演奏家，如郎朗及紀新到德國及西班牙的多個夏日表演場地參與主要巡迴演出。

他曾為巴塞隆拿交響樂團、蒙地卡羅愛樂樂團、耶路撒冷交響樂團、侯斯頓交響樂團及洛桑室樂團擔任音樂總監。2009年至2012年，佛斯特亦為國家歌劇院管弦樂團蒙彼利埃朗格多克-魯西永擔任音樂總監。

佛斯特是埃內斯庫的音樂作品的重要擁護者，1998年至2001年，他擔任埃內斯庫音樂節的藝術總監，亦曾與蒙地卡羅愛樂樂團為EMI合作灌錄埃內斯庫的弦樂八重奏，由他親自編曲，於2009年春季推出。2003年1月佛斯特獲羅馬尼亞總統頒發勳章，以表揚他為羅馬尼亞音樂作出的貢獻。

Since 2013 Lawrence Foster has held the position of Music Director of l'Opéra de Marseille and l'Orchestre Philharmonique de Marseille, with which he toured in the summer of 2014 and conducted at the Kissinger Sommer Festival and in China.

Highlights of the 2014-15 season include engagements as guest conductor with l'Orchestre National de Lyon, Copenhagen Philharmonic Orchestra, Dallas Symphony Orchestra, Montreal Symphony Orchestra, Orchestre Philharmonique de Monte Carlo, Beijing Music Festival and Danish National Symphony Orchestra. Foster also returns to the MDR Sinfonieorchester Leipzig.

In 2002, Foster was appointed Conductor Laureate of the Gulbenkian Orchestra following a hugely successful ten-year tenure as Artistic Director and Chief Conductor. Over the past ten years, he and the orchestra toured extensively with appearances at the George Enescu Festival in Bucharest and the Kissinger Sommer Festival, as well as major tours to numerous summer venues in Germany and Spain with outstanding artists such as Lang Lang and Evgeny Kissin.

He has previously held Music Directorships with the Orquestra Simfònica de Barcelona, Orchestre Philharmonique de Monte Carlo, Jerusalem Symphony Orchestra, Houston Symphony and Orchestre de Chambre de Lausanne. He was Music Director of Orchestre et Opéra National de Montpellier Languedoc-Roussillon from 2009 to 2012.

Foster has been a major champion of the music of George Enescu, serving as Artistic Director of the Georg Enescu Festival from 1998 to 2001. His Enescu recording – his own orchestration of the String Octet with Orchestre Philharmonique de Monte Carlo for EMI – was released in spring 2009. In January 2003 he was decorated by the Romanian President for services to Romanian Music.



李飈 LI BIAO

敲擊樂 percussion

「語言無法描述的震撼，觀眾為之熱淚盈眶。」

德國《南德日報》

“Indescribable shocks moved the audience into tears”
Süddeutsche Zeitung (Germany)

李飈曾在多個世界著名音樂節中獨奏演出，並與各國多個樂團合作，如巴伐利亞廣播交響樂團、倫敦交響樂團、班貝格交響樂團、維羅納歌劇院、捷克愛樂樂團、里昂愛樂樂團、蒙佩列爾歌劇院、李斯特室樂團、波蘭廣播交響樂團、保加利亞國家交響樂團、中國交響樂團、中國愛樂樂團、北京交響樂團、上海交響樂團等。合作的指揮家包括：羅斯卓波維契、艾森巴赫、佛斯特、諾特等。

2008年北京奧運會閉幕式上，李飈應邀進行表演。2008年和2009年，他帶領其敲擊樂團完成中國十二個城市巡演。

2010年起，李氏受邀擔任梅賽德斯-賓士國際音樂節和中國國家大劇院國際敲擊樂節音樂總監。

2012-13年，李飈的主要演出包括：與大師艾森巴赫和中國國家大劇院管弦樂團的歐洲巡演、與倫敦愛樂樂團於2012倫敦奧運會音樂會合作演出、與李飈敲擊樂團在歐洲和亞洲進行巡演，以及參與梅賽德斯-賓士國際音樂節和國家大劇院國際敲擊樂節的演出。

2014年5月至6月，李飈與他的敲擊樂團首次踏入南美舞台，進行了為期三周的巡演，此次巡演貫穿南美眾多著名劇院，包括烏拉圭國家劇院、智利聖地亞哥國家劇院、巴西里約市立劇院和聖保羅音樂廳、阿根廷科隆大劇院及哥倫比亞波哥大市立劇院。

Li Biao gave solo recitals during various music festivals, and cooperated with the Bavarian Radio Symphony Orchestra, the Bamberg Symphoniker, the Verona Opera, the Czech Philharmonic Orchestra, the Orchestre National de Lyon, the MengPei Column's Opera, the Franz List Chamber Orchestra, the Polish Radio Symphony Orchestra, the Bulgarian National Symphony Orchestra, the China National Symphony Orchestra, the China Philharmonic Orchestra, the Beijing Symphony Orchestra and the Shanghai Symphony Orchestra. He has worked with leading conductors such as Mstislav Rostropovich, Christoph Eschenbach, Lawrence Foster and Jonathan Nott.

In 2008, Li Biao and his percussion group were invited to perform at the closing ceremony of the 2008 Beijing Olympic Games. In 2008 and 2009, he led his percussion group to hold a series of concerts in 12 cities in China.

Since 2010, Li Biao has been invited as Music Director of the Mercedes-Benz International Music Festival and the International Percussion Festival at the China National Centre for the Performance Arts.

From 2012 to 2013, highlights of Li Biao's performances included tours with the China NCPA Orchestra in Europe and the 2012 London Olympic Games Concert, collaboration with the London Philharmonic Orchestra, tours in Europe and Asia with the Li Biao Percussion Group, performances at the Mercedes-Benz International Music Festival and the International Percussion Festival at the China National Centre for the Performing Arts.

From May to June of 2014, Li Biao percussion group made début tour to South America. The group has performed three weeks throughout the most prestigious venues in South America such as Teatro Solis at Uruguay, Teatro Municipal De Santiago at Chile, Teatro Municipal do Rio de Janeiro and Sociedade de Cultura Artística at Brazil, Teatro Colon at Argentina, and Teatro Mayor Julio Mario Santo Domingo at Columbia.



林家琦 KATHY LAM

旁述 narrator

林家琦為多倫多大學（榮譽）文學士、紐約哥倫比亞大學藝術行政碩士及香港中文大學音樂文學碩士。現時為香港電台第四台編導，並主持「不太古典 Jazz & More」及「藝壇快訊」。林氏於2005-07年為香港管弦樂團的「美樂自悠行」系列以粵語介紹現場樂曲，自2009年至今起為福音電視製作的「恩雨之聲」擔任旁白。她先後參與香港中樂團之林樂培的《昆蟲世界》、香港青年中樂團之關迺忠的《管弦絲竹知多少》和潘耀田的《春華秋樂》、澳門室樂團和香港管弦樂團之浦羅歌菲夫的《彼得與狼》和布烈頓的《青少年管弦樂指南》演出。她經常為報章雜誌特約評論香港文化，新作為《藝評小達人：一天半看懂表演藝術》（國際演藝評論家協會出版）。

Kathy Lam holds an undergraduate degree from the University of Toronto and masters from Columbia University and the Chinese University of Hong Kong. She is currently RTHK Radio 4's producer/presenter. Apart from hosting her weekday programmes *Jazz & More* and *Arts News*, she is also an active voice-over talent. In 2005-07, she was the narrator for the Hong Kong Philharmonic's *Simply Classics* series. Since 2009, she has been providing voice-over for *SOBEM TV* series. She has narrated Doming Lam's *The Insect World* with the Hong Kong Chinese Orchestra, Kuan Nai-chung's *Instrumental Guide to the Chinese Orchestra* and Phoon Yew Tien's *Chinese Music for All Seasons* with the Hong Kong Youth Chinese Orchestra, Prokofiev's *Peter and the Wolf* with both Macau Chamber Orchestra and the HK Phil, and Britten's *Young Person's Guild to the Orchestra* with the HK Phil. She is also a freelance music critic. Her recent publication by the International Association of Theatre Critics is on the subjects of music appreciation and the writing of music critiques.



杜格尊 JONATHAN DOUGLAS

旁述 narrator

杜格尊於香港電台第四台主持古典音樂和藝術節目，包括「清晨妙韻」及「Artbeat」，亦經常為第四台所舉辦的活動擔任司儀。他曾在康樂及文化事務署的邀請下，為李斯特年（2011）、德布西年（2012）、華格納年（2013）的周年活動節目擔任創作及表演。杜格尊經常演出由自己創作的鋼琴音樂及歌曲。2011年，他與兩個兒子一同亮相愛丁堡藝穗節。他亦曾於不少本地製作的話劇中粉墨登場，包括莎士比亞名劇《哈姆雷特》和《查理二世》，以及在其他二十世紀經典劇作家包括品特、艾略特、貝克特和契訶夫等劇作中飾演重要角色。2008年，杜格尊於英國白金漢宮榮獲英女皇授勳不列顛帝國員佐勳章（MBE），表揚他長期為古典音樂及藝術所作的貢獻。

Veteran broadcaster, Jonathan Douglas, is known to radio listeners as the presenter of many programmes on Radio 4, including *Morning Call* and *Artbeat*. He also regularly MCs Radio 4 events. Over the years he has been invited by the LCSD, the Hong Kong Arts Festival and the Asia Society to MC or present cultural events or perform as an actor. He was invited by the LCSD to create and present anniversary events for Liszt (2011), Debussy (2012) and Wagner (2013). He is also a musician and regularly performs his own original piano music and songs. He appeared with his sons Cameron and Jamie at the 2011 Edinburgh Fringe. His acting credits in Hong Kong include *Hamlet* and *Richard 2nd* in Shakespeare, and leading roles in 20th century classics by Pinter, Eliot, Beckett and Chekhov. In 2008 Jonathan was awarded the MBE for his services to British Arts in Hong Kong.

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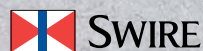
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Administrative Region • 香港管弦樂團為香港文化中心場地伙伴 The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



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，亦將灌錄華格納聯篇歌劇《指環》。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。

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 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 and Richard Wagner’s *Ring Cycle*.

The Hong Kong Philharmonic Orchestra 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 ORCHESTRA

第一小提琴 FIRST VIOLINS



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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



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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



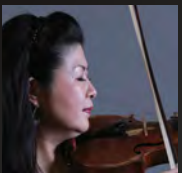
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Mao Yiguo



潘廷亮
Martin Poon Ting-leung



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Katrina Rafferty



冨田中知子
Tomoko Tanaka Mao



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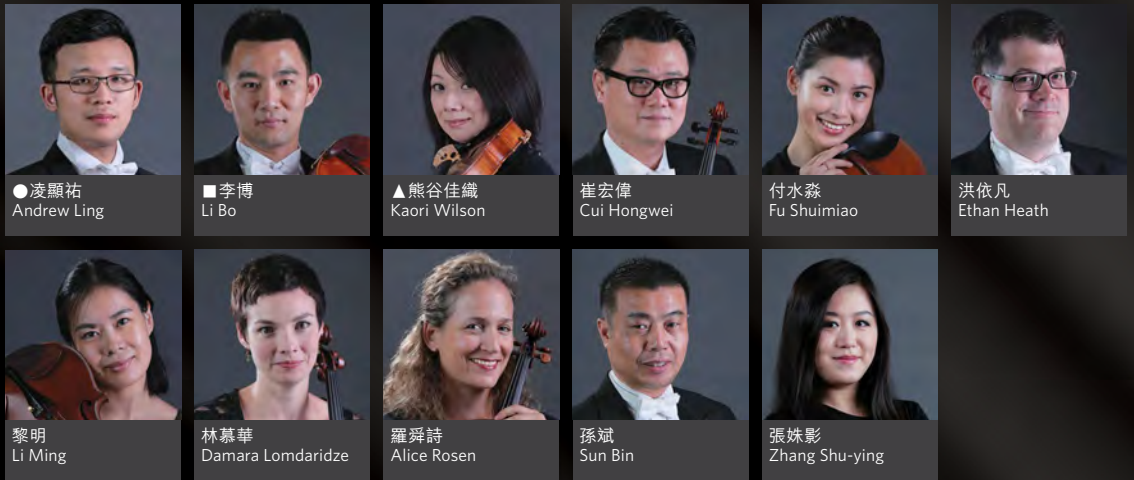
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Zhou Tengfei



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



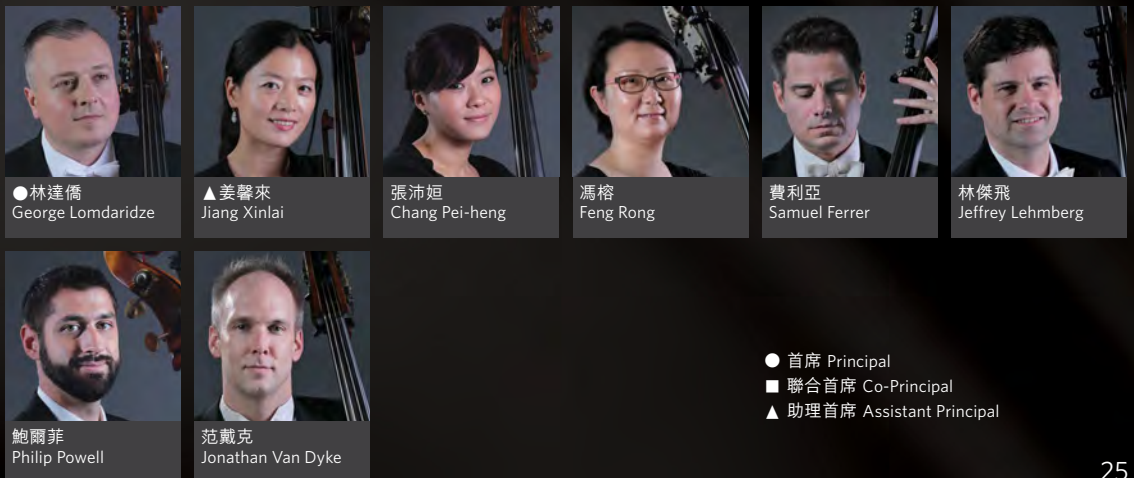
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低音大提琴 DOUBLE BASSES



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

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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Megan Sterling



▲ 盧韋歌
Olivier Nowak



施家蓮
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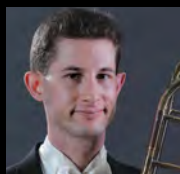


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華達德
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Jarod Vermette



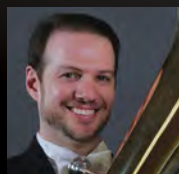
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Viola: Guo Yuwen

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Flute: Ander Erburu[^]

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Oboe: Helen Clinton[^]

單簧管：史艾利[^]
Clarinet: Ashley Smith[^]

圓號：托多爾[^]
Horn: Todor Popstoyanov[^]

長號：吳寶頤
Trombone: Ng Po-yee

[^] 試行性質
[^] On trial basis

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柴可夫斯基

第四交響曲

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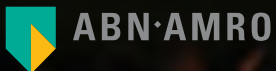
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By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic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

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趙潒娜
Zhao Yingna
聯合首席第二小提琴
Co-Principal Second Violin



大師會

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