

20世紀室樂傑作 CHAMBER RECITAL - 20TH CENTURY MASTERPIECES

8-5-2015
Fri 8pm
Tsuen Wan Town Hall
Auditorium

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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20世紀室樂傑作

CHAMBER RECITAL -

20TH CENTURY MASTERPIECES

ARNOLD

-7'

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輝煌的快板
小行板
狂暴地

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Sonatina for Clarinet and Piano
Allegro con brio
Andantino
Furioso

BRIGHT SHENG

-10'

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Seasons
Pastoral Ballade
Tibetan Dance

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林凡

志登

〔梵志：清淨之志，登：達到〕



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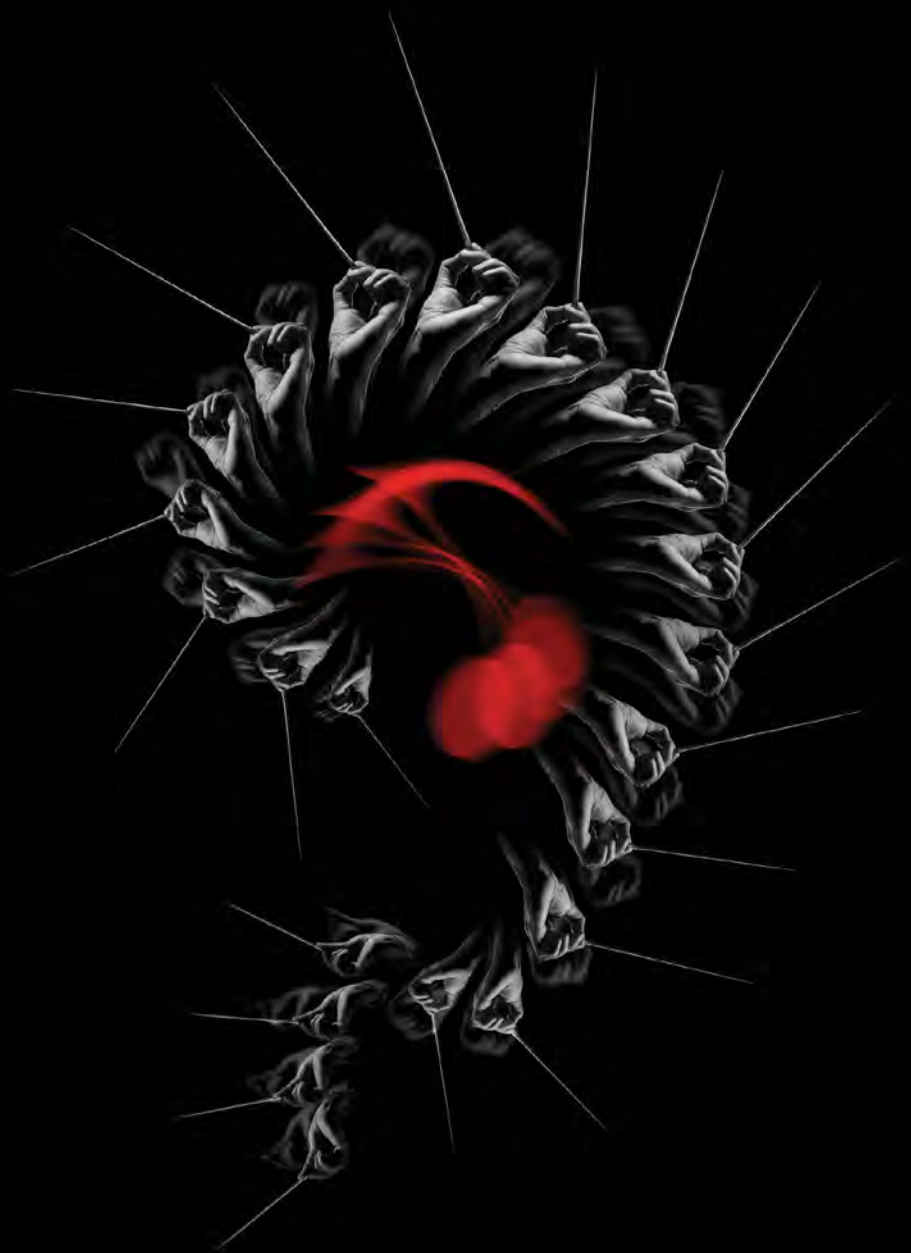


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A SOUND COMMITMENT 弦諾



亞諾 給單簧管及鋼琴的小奏鳴曲

MALCOLM ARNOLD (1921-2006)

Sonatina for Clarinet and Piano

輝煌的快板

Allegro con brio

小行板

Andantino

狂暴地

Furioso

1941年，亞諾於倫敦展開音樂事業，加入倫敦愛樂樂團任職小號樂師。除了服軍役及於英國廣播公司交響樂團短暫供職期間，亞諾多年來一直任職於倫敦愛樂，直至1948年贏得獎學金，遠赴意大利進修作曲，自此投身作曲事業。他以為電影作曲而聞名，作品包括《桂河橋》、《打破音速障礙》、《女大不中留》、《六福客棧》及《烏龍女校》等。此外他曾作出多項大膽嘗試，亦不乏嬉鬧之作，包括為風行一時的Deep Purple創作搖滾樂隊及樂團協奏曲，以及眾所周知的《為三部吸塵機、一部地板打磨機、四支步槍及大型樂隊而作之大序曲》，這些作品同樣令他聲名遠播。不過，他大部份的作品都是為音樂廳而寫的嚴肅音樂，包括九首交響曲以及大量室樂作品。早期作品主要為其樂團同事而寫，在1948至1951年間創作一系列三首、為不同獨奏家而寫的木管樂小奏鳴曲，除了表現獨奏樂器的特色之外，亦試圖捕捉該位演奏家的個人風格。

Malcolm Arnold's musical career began in 1941 in London where he joined the London Philharmonic Orchestra as a trumpeter. War service and a short period with the BBC Symphony Orchestra notwithstanding, he remained with the LPO until 1948 when he won a scholarship allowing him to study composition in Italy. He then devoted his life to composing, and while he earned a reputation as a composer of film scores (including *The Bridge on the River Kwai*, *The Sound Barrier*, *Hobson's Choice*, *The Inn of the Sixth Happiness*, and *The St Trinians' Story*) and for musical experiments and jokes (including a Concerto for rock group and orchestra written for the once popular band Deep Purple and the notorious *Grand Overture for 3 Vacuum Cleaners, 1 Floor Polisher, 4 Rifles and Full Orchestra*), the bulk of his output is serious music for the concert hall and includes nine symphonies and a large amount of chamber music. Much of his early output was for his former orchestral colleagues, and between 1948 and 1951 he produced a series of three woodwind *Sonatinas*, each attempting not only to display the instrument, but to capture something of the character of the instrumentalist for whom the work was conceived.

亞諾 給單簧管及鋼琴的小奏鳴曲

MALCOLM ARNOLD (1921-2006)

Sonatina for Clarinet and Piano

《給單簧管及鋼琴的小奏鳴曲》正是上述作品之三，為英國廣播公司交響樂團1930至1946年間的首席單簧管費雷德里克·瑟斯頓而寫。可惜瑟斯頓本人最後無法為樂曲作世界首演，改由其學生哥連·戴維士（現為著名指揮家）以及鋼琴家謝菲·科比特在1951年3月20日於倫敦國家美術館首演。

第一樂章由單簧管自信而華麗的樂句展開，反映瑟斯頓的演奏風格。隨後，爵士樂元素旋即逐漸加強，音樂越見表現力豐富（亞諾的早期音樂生涯深受爵士音樂影響，繼瑟斯頓之後，亞諾第二首單簧管協奏曲是為著名爵士樂手班尼·固德曼而作），直至樂曲進入寧靜安詳又時而感人的第二樂章，多愁善感的情緒在此淋漓發揮。這裡單簧管部份滲出愛心與善意，直至鋼琴部份為樂曲注入一絲的不安。不過這種情緒很快便過去，音樂再次回到原來的多愁善感。第三樂章讓演奏家炫耀造詣，鋼琴跌宕的節奏以及單簧管俯衝而下的音型頻頻出現。

中譯：施文慧

The third of these, the Sonatina for Clarinet and Piano, was written for Frederick Thurston who had been Principal Clarinet of the BBC Symphony Orchestra from 1930 to 1946. Unfortunately, Thurston was unable to give the work's premiere, which took place in London's National Gallery on 20th March 1951, the performers being his pupil Colin Davis (now rather better known as a conductor) and the pianist Geoffrey Corbett.

The confident and assertive opening flourish from the clarinet which launches the **first movement** reflects Thurston's own playing character, but the music quickly becomes more jazz-infused (jazz was a dominant influence in Arnold's early musical life and, later, he was to write a second clarinet concerto – after a first one for Thurston – for the famous jazz clarinetist Benny Goodman) and takes on an increasingly expressive character until sentimentality breaks out in abundance with the restful and at times touching **second movement**. Here the clarinet oozes love and good will over piano chords until the piano decides to inject a more unsettled edge to the proceedings. This harsh moment soon passes and we revert to the sentimental mood. The **third movement** is a virtuoso tour de force making much use of jagged rhythms from the piano and swooping figures from the clarinet.

BY DR MARC ROCHESTER

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盛宗亮 《七首中國小調》

BRIGHT SHENG (b. 1955)

Seven Tunes Heard in China

四季調

牧歌

西藏舞曲

Seasons

Pastoral Ballade

Tibetan Dance

中國民謠是盛宗亮創作靈感的主要來源：「我以民謠作為靈感的出發點，並給予自己大量自由，從中尋找一種不屬於任何現成類別的新風格。」他對民謠的熱愛，始於文革時期的經歷。1966年文革爆發，原籍上海的盛宗亮極有可能被送到農村接受再教育，面對這種前景，他主動參加試音，遠赴青海省省會西寧市（鄰近西藏）為青海省民族歌舞劇團擔任鋼琴和敲擊樂演奏員。當地的音樂傳統令盛宗亮印象深刻，對他日後創作有著各方面的影響。大提琴獨奏作品《七首中國小調》寫於1995年，同樣建構自當地民謠。作品由太平洋交響樂團委約創作，慶祝該樂團華美之友創辦總監、重要藝術贊助人程宋瑞玉女士壽辰。作品為馬友友而寫，於1995年10月9日由大提琴家本人在洛杉磯首演。

第一首出現的民謠是青海的四季調，原曲歌詞如下：

春季裡那麼到了這
水仙花兒開水仙花兒開
繡呀閣裡的女兒呀
踩呀踩青來呀
小呀哥哥 小呀哥哥 小呀哥哥
呀攬我一把來

"I use [folk melodies] as a point of departure for my inspiration, and I take a lot of freedom. I'm searching for a new idiom that doesn't belong to preconceived categories": The words of Bright Sheng for whom the folk music of China has been a principal source of creative inspiration. He owes his love of folk music to the choice he made following the start of the Cultural Revolution in 1966. Facing the real possibility of being sent from his native Shanghai to undertake "re-education" through manual labour on a farm, he offered himself up for audition as a pianist and percussionist with the Qinghai Folk Song and Dance Theatre based in Xining, capital of the Qinghai province bordering Tibet. The music of the region formed a deep and lasting impression on him and has, in one way or another, influenced much of his subsequent output as a composer. Melodies from the region frame his *Seven Tunes Heard in China* for solo cello, composed in 1995 to a commission from the Pacific Symphony Orchestra to mark the birthday of Arlene Cheng, an active patron of the arts and Founding Director of the Orchestra's Chinese-American League. The premiere was given by Yo-Yo Ma (for whom it was written) in Los Angeles on 9th October 1995.

The first tune is a folk song from Qinghai, *Seasons*, the original song words translating as;

Spring is coming,
Narcissi are blooming,

The maiden is out from her boudoir seeking,
My love boy, lend me a hand, please.



主題旋律奏出後，西方音樂元素逐漸滲透浮現，格外突出的是衝突的調性（以兩個完全無關的五聲音階疊加而成）。

接著出場的是蒙古民謠**牧歌**：

藍藍的天空上飄著那白雲
白雲的下面蓋著 雪白的羊群
羊群 好像是斑斑的白銀
撒在草原上 多麼愛煞人
啊……啊……啊撒在草原上多
麼愛煞人……愛煞人

洪亮的大提琴音營造出情感豐富的氣氛，中間部份活潑而刻意不協和，最後回到大提琴的優美旋律。

最後的一首民謠為**西藏舞曲**，根據黃胤銘所述，「盛宗亮在節奏及拍子的自由處理手法，在中樂傳統中非常罕見。西藏舞曲多數是全曲運用同一拍子，而本樂章的拍子卻不斷改變。表面上，拍子的多次變換似乎打亂了民謠的規律及可預知性，可是，作曲家利用西方作曲技巧，令原曲旋律原好無損，仍然清晰可辨。」大提琴家在琴上拍打節奏，強而有力地深化了樂曲的節奏元素。

中譯：施文慧

After the initial statement of the theme, the Western elements creep in – notably conflicting tonalities (created by superimposing two wholly unrelated pentatonic scales) and hints of polyphony.

Next is a **Pastoral Ballade** from Mongolia. The original sung words translate as;

White clouds are floating in the blue, blue sky
Under the clouds, the grass is covered by
the snow-white sheep.
The sheep are like pieces of white silver
Spreading over the green, green grass.
How lovely!

The sonorities of the cello create an immediately evocative character which reappears near the end following an animated and distinctly dissonant central passage.

The final tune is a traditional dance theme from Tibet. To quote Yan Ming Alvin Wong, “The freedom Sheng takes in rhythmic and metric treatments is foreign to the Chinese. While most Tibetan dance music has a regular meter, in **Tibetan Dance** he employs a constantly changing meter. On the surface, the changing meter appears to upset the regularity and predictability of the original folk music. However, the folk tune remains intact and recognizable as he utilizes Western compositional techniques”. The rhythmic element is strongly reinforced by the cellist tapping the wood of the instrument.

BY DR MARC ROCHESTER

梅湘 《時間終結四重奏》

OLIVIER MESSIAEN (1908-1992)

Quartet for the End of Time

梅湘在巴黎的一個主要教堂擔任管風琴師四十載，一切行事皆有敬拜上帝之意，為人虔誠。他是羅馬天主教徒，可是對世上多個主要宗教（特別是印度教及佛教）都有深入研究及體悟，這對其個人信仰及音樂藝術方面影響深遠。他嚮往創造之奇妙、往生之神秘以及自然之奧妙，特別對鳥語情有獨鍾，自早年間便開始觀察及搜集各種鳥鳴，以符號詳細記錄，並將之融入其絕大部分音樂作品中。雖然梅湘的作品包羅鋼琴至歌劇等各種體裁，但其音樂的首要目的是要表達上帝創造萬物之奇妙，從而歌頌其榮耀。透過鳥語表現造物之美以及讚頌上主，是《時間終結四重奏》的兩大元素，這是梅湘最重要的室樂作品，或許也是20世紀最偉大的室樂作品。

1940年，梅湘在二戰服役法軍期間被俘，囚於西里西亞格爾利茨的戰俘營VIII-A。他寫道：「全靠音樂，我才可以捱過戰俘營的殘酷與恐怖。」他在營中囚犯裡面找到一位小提琴家（尚·勒布萊爾），一位單簧管手（亨利·阿歌戈）以及一位大提琴家（艾蒂安·帕基耶），並寫成這首室樂作品。1941年1月15日，他們在五千名戰俘面前演奏此曲。他寫道：「我的作品從未有過一群如此全神貫注而且理解深徹的觀眾。」那樣也很合理：《時間終結四重奏》試圖將聽

For 40 years Messiaen was organist at one of Paris's major churches and was a deeply spiritual man who worshipped God in everything he did. Although a practising Roman Catholic he made a deep study of most of the world's great religions (particularly Hinduism and Buddhism) and absorbed aspects of them not only into his own personal faith but into his music. He was absorbed by the mysteries of creation, by the mystery of life after death, and by the wonders of nature, particularly of birdsong; from an early age he made painstaking efforts to record and notate precisely the songs of various birds and incorporated these into almost all his compositions. Although Messiaen's compositions covered the whole gamut of genres from piano music to opera, its prime purpose is to express the glory of creation and through that the glory of God. Glory of creation, personified by birdsong, and praise of God are the two elements which dominate his most important chamber work, and arguably the greatest chamber work of the 20th century, *Quatuor pour la Fin du Temps* ("Quartet for the End of Time").

In 1940 Messiaen was captured while serving with the French army in the Second World War and was held in the prisoner-of-war camp Stalag VIII-A in Görlitz, Silesia. "Only music made me survive the cruelty and horrors of the camp", he wrote, and finding among his fellow-prisoners a violinist (Jean Le Boulaire), a clarinetist (Henri Akoko) and a cellist (Etienne Pasquier) he composed a quartet which they played before their 5000 fellow inmates on 15th January 1941. "Never was I listened to with such rapt attention and comprehension", wrote the composer. As well he might have been: *Quartet for the End of Time* was intended to draw the listeners into a state of suspended time and to present to those held captive amidst the horrors of war a vision of eternal beauty and peace.



者引領進入一個時間停頓的狀態，為深陷戰爭恐懼的階下囚展示一片永恆而美好的和平景象。

作品共分八個樂章，開首題字如下：

「我看到大能的天使身披雲彩從天堂降臨，頭上有一道彩虹，面如驕陽耀眼，雙腿仿如火柱……他右腳踏海，左腳踏地……立於海洋與大地之上，舉手指向天堂，向永生的祂起誓……：『時日不再』；然而在第七位天使吹號之日，上帝之奧秘亦將成全。」

第一樂章〔《水晶的禮拜》〕以日出時眾鳥的鳴聲為靈感，代表宇宙的創造以及「天堂和諧的靜默」，梅湘本人這樣說道。

第二樂章〔《宣告末日到來的天使之聲》〕以樂章結構象徵彩虹的弧線，也是天使兩腳之間廣闊的距離。梅湘形容樂章中段為「柔軟的藍橘色和弦瀑布」，伴隨著一段大提琴與小提琴同步合奏的簡單主題旋律。

單簧管獨奏的第三樂章〔《群鳥之淵》〕將沉悶的時間〔「深淵」〕對比鳥聲所象徵的自由、光明及永恆。

第四樂章〔《間奏曲》〕是貫注能量的舞蹈，其他所有樂章的元素相繼出現。

The work is divided into eight movements and is headed by this quotation;

"I saw a mighty angel come down from Heaven clothed with a cloud; and a rainbow was upon his head and his face was as it were the sun, and his feet as pillars of fire...He placed his right foot upon the sea, and his left foot upon the earth...and standing on the sea and on the earth he lifted up his hand to Heaven and swore by Him that liveth for ever and ever...saying: 'Time will be no more'; but at the day of the trumpet of the seventh angel, the mystery of God will be accomplished".

The first movement (*Crystal Liturgy*) is inspired by the birds' dawn chorus and represents the creation of the world and, in Messiaen's own words, "the harmonious silence of the heavens".

The second (*Voice of the Angel who announces the End of Time*) symbolises in its structure the arc of the rainbow stretching between the widely-spaced feet of the angel. Messiaen described the central part of the movement as being "soft waterfalls of blue-orange chords" accompanying a plainsong theme played by cello and violin in unison.

The third (*Abyss of Birds*) for clarinet solo contrasts the dreary confines of time (the "Abyss") with a yearning for freedom, light and eternity symbolised by birdsong. The fourth (*Interlude*) is an energetic dance in which elements of the other movements appear.

The fifth (*Praise of the Eternal Word*) represents in its lyrical cello solo above pulsating piano chords the promise of eternal life through the written word of God.

Allegro assai. $\text{♩} = 80.$



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梅湘 《時間終結四重奏》

OLIVIER MESSIAEN (1908-1992)

Quartet for the End of Time

第五樂章〔《永生承諾之讚美》〕以抒情的大提琴獨奏與背後節奏如脈動的鋼琴和弦代表來自上帝的永生承諾。

第六樂章〔《七把小號的狂熱之舞》〕模仿鑼與小號喧天的聲響，審判日漸行漸近。樂章高潮部份，所有樂器同步齊奏，拿著小號的第七位天使出現。

第七樂章〔《宣告末日到來之天使的彩虹光暈》〕描繪榮耀的天使加冕彩虹。

第八樂章〔《永生的讚美》〕本為管風琴而作，象徵永遠和平的不朽，鋼琴的琴音輕靈飄渺，小提琴的琴聲向天際高飛。

The sixth (*Furious Dance for the Seven Trumpets*) imitates gongs and trumpets clamouring as the Day of Judgement approaches. An astonishing essay in which all the instruments play in unison at the movement's climax the angel with the seventh trumpet appears.

The seventh (*Halo of Rainbows surrounding the Angel who announces the End of Time*) depicts the angel in all its glory crowned by a brilliant rainbow.

The eighth (*Praise of the Eternal Life*), which Messiaen had originally written for organ and given the title "Essay on Eternal Blessedness", symbolises the timelessness of eternal peace as, against ethereal chimes from the piano, the violin soars up high to Heaven.

BY DR MARC ROCHESTER

中譯：施文慧



王敬 JING WANG

小提琴 violin
〔港樂首席 Concertmaster of HK Phil〕

生於桂林的王敬三歲起學習小提琴，三年後在法國馬賽首次公開演出，九歲時與加拿大魁北克交響樂團合作，首次演出協奏曲。之後王敬經常在北美洲及歐洲亮相，曾與多個樂團合作演出協奏曲，包括捷克電台愛樂樂團、莫斯科國家交響樂團、蒙特利爾交響樂團以及蒙特利爾大都會管弦樂團等。

王敬2010年起定居美國達拉斯，曾任達拉斯歌劇院樂團首席三年。他活躍於達拉斯古典樂壇，是室樂音樂會系列「合奏團75」的創辦人之一，致力安排德州年輕樂手在達拉斯史坦威音樂廳演出。他擔任過的其他職位還包括達拉斯室樂交響樂團樂團首席、肯薩斯城交響樂團、聖安東尼奧交響樂團以及福華斯歌劇院樂團的客席樂團首席，此外也經常應邀與達拉斯交響樂團攜手演出。

王敬早年考獲約瑟夫·富奇獎學金負笈茱莉亞音樂學院進修，並於萊斯大學雪佛音樂學院完成研究院課程。他在學期間研習小提琴和室樂，曾參加察卡·布朗、慈惠·察林和卞赫斯·蘇嘉文的大師班。2013年9月，王敬應梵志登之邀出任香港管弦樂團的樂團首席。他所用的托諾尼名琴製於1700年，由加拿大藝術協會稀有弦樂器國際特藏慷慨借出。

Born in Guilin, China, Jing Wang began playing violin at the age of three and made his first public appearance three years later in Marseille. He made his concerto debut at the age of nine with the Quebec Symphony Orchestra. Subsequent engagements have taken him across North America and Europe and include concerto appearances with the Czech Radio Philharmonic, Moscow State Symphony, Montreal Symphony and Metropolitan Orchestra of Montreal.

Resident in Dallas since 2010, Jing Wang was Concertmaster for the Dallas Opera for three years. Active on the Dallas music scene he co-founded Ensemble75 – a chamber music series featuring young Texas Artists at the Steinway Hall, Dallas. Other commitments included Concertmaster for the Dallas Chamber Symphony, Guest Concertmaster for the Kansas City and the San Antonio Symphony Orchestras as well as Fort Worth Opera and regular invitations to play with the Dallas Symphony Orchestra.

He studied at the Juilliard School as a Joseph Fuchs Scholar and completed post-graduate studies at the Shepherd School of Music (Rice University). He studied violin and chamber music and participated in masterclasses held by Zakar Bron, Zvi Zeitlin and Pinchas Zukerman. Jing Wang took up the position of Concertmaster with the HK Phil in September 2013 at the invitation of Maestro Jaap van Zweden. He plays a 1700 violin by Giovanni Tononi on loan from the Canada Council of Arts Rare Strings International Collection.



鮑力卓

RICHARD BAMPING

大提琴 cello

〔港樂首席大提琴 Principal Cello of HK Phil〕

鮑力卓自1993年起擔任香港管弦樂團的大提琴首席，曾多次以獨奏身份與樂團同台演出，大獲好評。

鮑力卓接受過多方面的音樂訓練，師承韋遜、華費殊、波度雲奴、柯殊邦、托替利亞、蓋林格斯、柏利索、史達嘉、曉夫及依慧利斯，深造大提琴演奏技藝。

他曾跟隨阿瑪迪斯室樂團、貝爾格、達爾美四重奏、塔卡契四重奏、阿萊格里四重奏、竹野大衛、葛倫、賀維茲、庫塔格和諾里斯研習室樂。

在倫敦時，他以自由樂手身份於英國、歐洲和美國等地參與不同室樂演出，曾與多個知名管弦樂團同台獻藝，包括英國愛樂管弦樂團、英國皇家愛樂樂團及歐洲室樂團等，並曾在倫敦獨奏家室樂團擔任大提琴首席達四年。

1990年，鮑力卓獲指揮伯恩斯坦選中，在日本舉行的首屆太平洋音樂節中擔任首席，並與狄遜、湯馬士及艾索普緊密合作。

今年一月，鮑力卓在作曲家譚盾親自指揮下，分別在台灣及深圳演繹《地圖》協奏曲。

鮑力卓所用的大提琴由安德里亞·瓜奈里於1674年在意大利克里蒙納所製，全球僅餘八把，極為罕有。

Richard Bamping has held the title of Principal Cellist of the Hong Kong Philharmonic since 1993. His many solo appearances with the Philharmonic have been greeted with critical acclaim.

He has had a very broad musical education studying cello with Elizabeth Wilson, Raphael Wallfisch, Amedeo Baldovino, Ralph Kirschbaum, Paul Tortelier, David Geringas, Aldo Parisot, Janos Starker, Timothy Hugh and Steven Isserlis.

In the field of chamber music, he has studied with the Amadeus, Alban Berg, Delme, Takacs and Allegri String Quartets, and with David Takeno, Eli Goren, Emmanuel Hurwitz, Gyorgy Kurtag, and Peter Norris.

As a freelance cellist based in London, Richard Bamping played in many chamber music ensembles performing across the United Kingdom, Europe and the U.S.A. He has also performed with many of the leading orchestras in Europe including the Philharmonia, the Royal Philharmonic and the European Community Chamber Orchestras, and served for four years as Principal Cellist with the London Soloists Chamber Orchestra.

In 1990, Leonard Bernstein chose Richard Bamping to play Principal Cello for the first Pacific Music Festival in Japan, where he also worked closely with Michael Tilson Thomas and Marin Alsop.

In January this year, Richard performed Tan Dun's *The Map* concerto in Taiwan and Shenzhen, under the baton of the composer.

Richard's cello, dated 1674 was made in Cremona by Andrea Guarneri and is one of only 8 surviving examples of his work.



史安祖 ANDREW SIMON

單簧管 clarinet
〔港樂首席單簧管 Principal Clarinet of HK Phil〕

「他是我聽過最優秀的樂手之一……足與最頂尖的樂手匹敵。」祖利·杜賓斯，《號角曲雜誌》，2014年4/5月號

享負盛名的單簧管演奏家史安祖經常擔任獨奏者和客席講師，足跡遍及世界四大洲。他現為港樂首席單簧管，灌錄過貝爾曼和史特拉汶斯基的獨奏作品，也曾與港樂攜手演出協奏曲不下六十次，曲目包括奧斯卡金像獎得獎作曲家哥里安奴的單簧管與樂團協奏曲，史安祖更曾獲作曲家親自指導此曲的演繹手法。

史安祖的精彩演出包括與美國主要莫扎特樂團和新加坡交響樂團合作，還有為柯普蘭從未出版的原版單簧管協奏曲作澳洲及亞洲首演。他的獨奏唱片包括「HOT」以及最新專輯「烏木與象牙」（拿索斯發行）。

史安祖經常到各大高等學府擔任客席講師，包括耶魯大學、悉尼音樂學院、倫敦皇家音樂學院以及北京中央音樂學院。2015年他的重要活動包括巡迴馬來西亞各地擔任協奏曲獨奏者，並巡迴歐洲各地舉行獨奏會。

畢業於茱莉亞音樂學院，史安祖現為布菲—克林普恩藝術家、達達里奧藝術家及石森藝術家，也是首位生於美國而在北韓演出的藝術家。

此外，史安祖也極富冒險精神：他曾遠赴印度修行、到過紐西蘭體驗「笨豬跳」，更曾與世界網球冠軍麥根萊在網球場上對壘——不過史安祖輸了。

"...he is one of the finest players I've heard ...competitive with the best of the best." – Jerry Dubins, Fanfare Magazine, April/May issue 2014.

Acclaimed clarinetist Andrew Simon has appeared as soloist and guest lecturer on four continents. As Principal Clarinetist of the Hong Kong Philharmonic Orchestra, Simon has recorded solo works by Baermann and Stravinsky and has performed concertos over 60 times, including John Corigliano's Concerto for Clarinet and Orchestra which he studied with the Academy Award-winning composer.

Among his notable performances are those with the Mainly Mozart Orchestra (US), the Singapore Symphony, as well as giving the Australian and Asian premieres of the original, unpublished version of Copland's Concerto. In addition, his recital CDs include "HOT" and his new release, "Ebony and Ivory," for NAXOS Recordings.

As guest lecturer, he frequents institutions such as Yale University, the Sydney Conservatorium, the Royal College of Music in London, and the Central Conservatory in Beijing. Some highlights for Simon in 2015 include a nationwide tour of Malaysia as concerto soloist and a recital tour of Europe.

A graduate of The Juilliard School, Simon is a Buffet-Crampon, D'Addario and Ishimori artist. He is also the first American-born musician to perform in North Korea.

Away from music, his adventurous streak has taken him to an ashram in India, a bungy jump in New Zealand, and a tennis match against John McEnroe (he lost).



李偉安 WARREN LEE

鋼琴 piano

李偉安首次與香港管弦樂團合作時年僅六歲，當日的演出更由電視廣播。他自此與音樂事業結下不解之緣，無論舞台上台下，工作都與音樂息息相關。

李偉安以最優異的成績畢業於皇家音樂學院及耶魯大學音樂學院，更是1995年史特拉汶斯基獎國際鋼琴比賽及普哥利殊大獎的冠軍得主。《海峽時報》稱許他：「鋼琴演奏無與倫比……色彩掌握得很巧妙，觸鍵控制也無懈可擊」。他的足跡踏遍世界四大洲大大小小各式各樣的舞台，也曾與各國藝術家及亞洲頂尖樂團合作過。李偉安本樂季與港樂合作的《黃河》鋼琴協奏曲獲《Timeout Hong Kong》盛讚為「敏銳深情」。

舞台下，李偉安從事教育工作，現任聖保羅男女中學及附屬小學音樂總監，並身兼中央音樂學院EOS樂團學院客席教授及皇家音樂學院香港代表，也曾擔任世界各地多所院校的訪問藝術家。他的獨奏專輯「由巴赫到歌舒詠」〔環球唱片（香港）發行〕被譽為「足令香港引以為傲」，最近與單簧管演奏家史安祖灌錄的唱片「烏木與象牙」〔拿索斯唱片發行〕也在世界各地大獲好評。

擁有工商管理學碩士學位的李偉安既是史坦威藝術家，也是得獎作曲家，作品曾在多國出版。為表揚他對音樂界的貢獻，李偉安2012年獲選為香港十大傑出青年，並於2015獲選為皇家音樂學院準會員。

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

A graduate of the Royal Academy of Music and Yale School of Music with the highest honours, Warren 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", Warren's artistry has brought him to four continents, gracing stages of all sizes and forms and in collaboration with international artists and leading orchestras in Asia. Warren's performance of the *Yellow River Concerto* with the HK Phil this season was lauded by *Timeout Hong Kong* as "sensitive and soulful".

As an educator off the stage, Warren is currently the Music Director of St. Paul's Co-educational College and Primary School; and co-currently a guest professor at the Central Conservatory of Music EOS Orchestra Academy, the Hong Kong Representative of Royal Academy of Music, as well as a visiting artist in various institutions around the world. His solo album, "From Bach To Gershwin", released on Universal Music (Hong Kong) was called "a success that Hong Kong can be proud of"; while his latest album "Ebony and Ivory" with clarinetist Andrew Simon on Naxos Music, also garnered favourable reviews worldwide.

A Steinway Artist as well as an MBA graduate, Warren is also an award-winning and internationally published composer. In recognition of his significant contribution to the music profession, Warren received the Ten Outstanding Young Persons Award in 2012 and elected an Associate of the Royal Academy of Music in 2015.

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）剛完成歐洲五國七個城市的巡演，凱旋而歸。音樂會在倫敦、維也納、蘇黎世、燕豪芬、伯明翰、柏林和阿姆斯特丹舉行，大部份均全場爆滿，觀眾更站立鼓掌，而樂評人對演出皆給予正面評價。於維也納金色大廳的演出更已被錄製，並安排於稍後作電視廣播。

港樂的歷史可追溯至1895年，樂團前身中英樂團於該年正式成立，1957年易名為香港管弦樂團，1974年職業化。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育計劃，並與香港歌劇院和香港藝術節合作演出歌劇。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、寧峰、葛納、郎朗、余隆、李雲迪、剛辭世的馬捷爾、安蘇菲·慕達、王羽佳以及港樂前任音樂總監艾度·迪華特等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄

The Hong Kong Philharmonic Orchestra (HK Phil) has recently returned from an extremely successful five-country, seven-city tour of Europe, with concerts in London, Vienna, Zurich, Eindhoven, Birmingham, Berlin and Amsterdam. Most concerts were sold out, there were standing ovations, and the reviews were universally positive. The concert in Vienna's Musikverein was filmed for future broadcast on TV.

With a history stretching back to 1895, when it was formed as the Sino-British Orchestra, the HK Phil was re-named in 1957 and became fully professional in 1974.

Thanks to significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li, the late Lorin Maazel, Anne-Sophie Mutter, Yuja Wang and Edo de Waart, the HK Phil's previous Music Director.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring



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

由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的社區推廣計劃一向備受好評，每年將音樂帶給數以萬計兒童，更即將向學童免費派發古典音樂唱片，當中輯錄了布烈頓《青少年管弦樂隊指南》、浦羅哥菲夫《彼得與狼》以及利奧波特·莫扎特《玩具》交響曲。

本樂季是梵志登出任港樂音樂總監的第三個樂季。樂團在梵志登的領導下繼續創新里程，眾多新的演出計劃中，包括演出華格納《尼伯龍的指環》，令港樂成為中港兩地首個演出這齣鉅著的本地樂團。聯篇歌劇《尼伯龍的指環》將以歌劇音樂會形式分四年演出，每年演出一齣。現場錄音將由拿索斯唱片發行。

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，以鞏固香港的國際都會美譽。

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

Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to ten of thousands of children annually. A recording will soon be issued free to schoolchildren throughout Hong Kong of Britten’s *A Young Person’s Guide to the Orchestra*, Prokofiev’s *Peter and the Wolf* and Leopold Mozart’s *Toy Symphony*.

This season is Jaap van Zweden’s third as Music Director of the HK Phil. With him, the orchestra is undertaking major expansion and new projects, including the first-ever performances by a Hong Kong or mainland Chinese orchestra of Wagner’s *The Ring of the Nibelung*. The four operas are being performed, one a year, in concert and recorded live for the Naxos label.

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, foster access to classical music and stimulate cultural participation in Hong Kong, and to enhance Hong Kong’s reputation as one of the great cities of the world.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

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



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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



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Domas Juškys



簡宏道
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Liu Boxuan



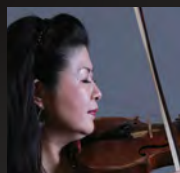
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Mao Yiguo



潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



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Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-ye



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Zhou Tengfei



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



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Andrew Ling



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Li Bo



▲ 熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



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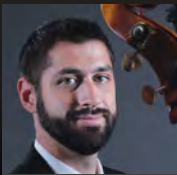
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- 首席 Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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Linda Stuckey

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

- 1 香港管弦樂團社區音樂會—港樂·童遊記 (29-6-2014)
The HK Phil Community Concert - Itty-Bitty Journey
- 2 太古「港樂·星夜·交響曲」@中環新海濱 (21-11-2014)
Swire Symphony Under The Stars @ The New Central Harbourfront
- 3 「賽馬會音樂密碼教育計劃」—與港樂同台綵排及演出 (4-11-2014)
Jockey Club Keys to Music Education Programme -
Share the Stage with the HK Phil
- 4 「賽馬會音樂密碼教育計劃」—學校專場音樂會
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趙滢娜
Zhao Yingna
聯合首席第二小提琴
Co-Principal Second Violin

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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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- 約瑟·加里亞奴 (1788) 小提琴·由樂團首席王敬先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

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- 翼號乙支

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Jing Wang, Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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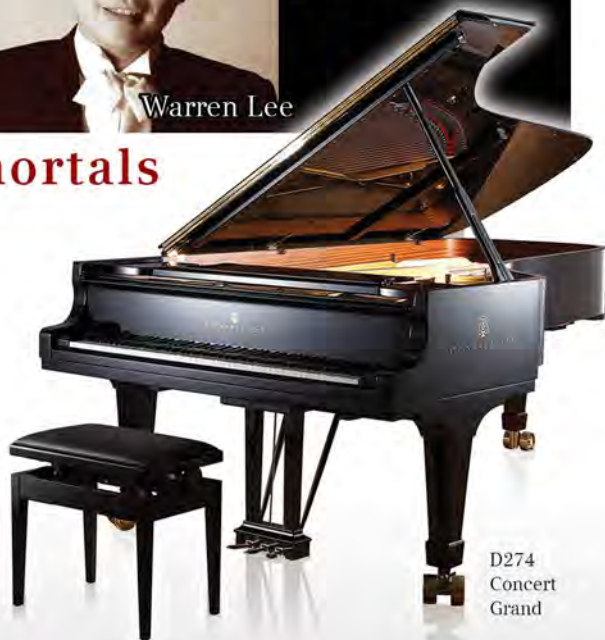
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