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Jaap van Zweden Music Director



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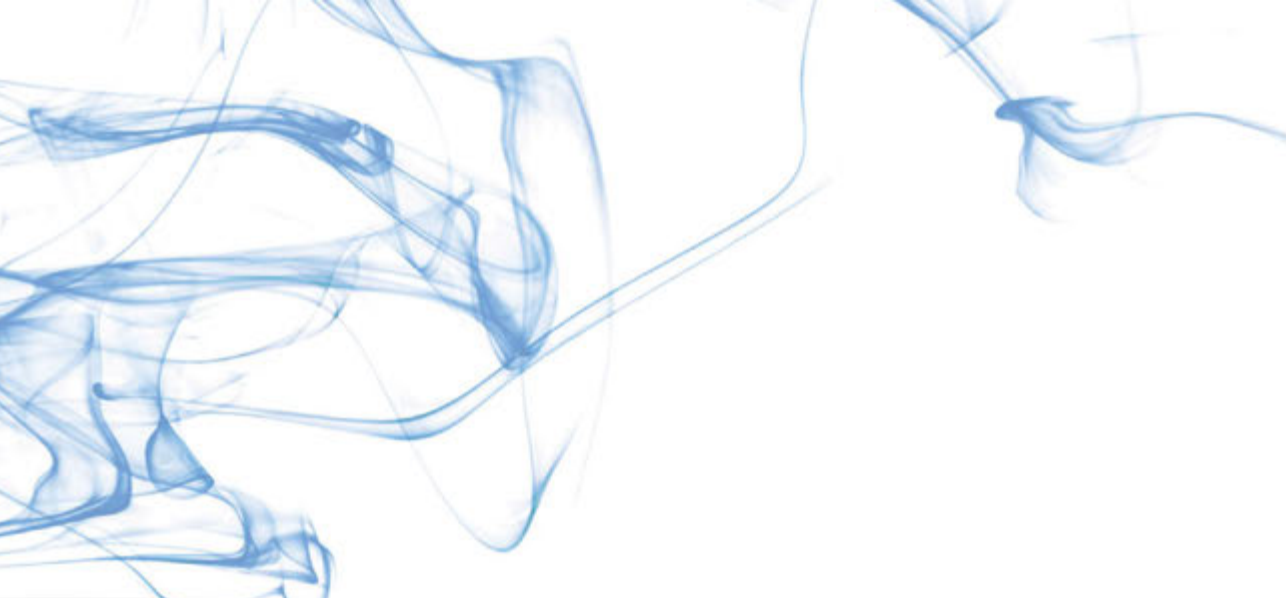
Season Opening: Tan Dun's Nu Shu

樂季揭幕—譚盾的女書



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獻辭 MESSAGE

林鄭月娥
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Carrie Lam
Chief Secretary for Administration

我謹代表香港特別行政區政府，衷心祝賀香港管弦樂團2015/16樂季正式揭開序幕。

港樂是本港極具代表性的樂團，在過去超過四十年，一直為廣大樂迷演奏各種扣人心弦的樂章，並不斷推陳出新，提供更多豐富多元的音樂節目，打造香港成為一個藝術氣息濃厚的城市。作為亞洲首屈一指的管弦樂團，港樂一直致力舉辦各種藝術教育和拓展活動，推動業界發展及促進文化交流及合作。於上一個樂季，港樂在歐洲作巡迴演出，備受好評，成績斐然，更將本港作為國際藝術大都會的一面在世界舞台上展現。港樂的卓越成就，實在值得我們引以為傲。

我祝願港樂在新樂季成果豐碩，再創高峯，並祝大家有一個愉快的晚上！

On behalf of the Government of the Hong Kong Special Administrative Region, I would like to extend my warmest congratulations to the Hong Kong Philharmonic Orchestra on the opening of its 2015/16 season.

The HK Phil, as the symbolic orchestra in Hong Kong, has been constantly producing quality musical performances and presenting new and diverse programmes for music lovers of all kinds for over 40 years, developing Hong Kong into an artistic and vibrant city. As Asia's leading orchestra, the HK Phil is committed to offering various arts education and outreach programmes to nurture arts development in Hong Kong and enhance cultural exchange and cooperation. In the past season, the HK Phil scaled new heights when touring in Europe with their acclaimed performances, successfully promoting Hong Kong as an international arts metropolis to the audience of the world. We are so proud of its outstanding achievements.

May I wish the HK Phil a fruitful and successful season and everyone a most enjoyable evening.



獻辭 MESSAGE

蘇澤光

香港管弦協會董事局主席

Jack C. K. So, GBS, OBE, JP

Chairman, Board of Governors

The Hong Kong Philharmonic Society Limited

歡迎蒞臨港樂2015/16樂季揭幕音樂會。

今個樂季，港樂將會為大家帶來精彩而多元化的節目，當中的焦點為貝多芬交響曲全集及《指環》四部曲的第二部；兩套節目皆是由音樂總監梵志登指揮。我們很高興再次邀請到譚盾；他會以嶄新的多媒體作品《女書》，為精彩的新樂季揭開序幕。

香港特區政府一直以來也透過民政事務局資助港樂，使我們能夠不斷進步，不但提供世界級的演奏給香港市民，還把音樂帶到世界各地。去年，港樂成功到訪歐洲七個城市巡迴演出，獲得一致好評。

我們衷心感謝首席贊助太古集團慈善信託基金的支持，鞏固了樂團的發展，而香港賽馬會慈善信託基金的捐助則令我們的教育及外展工作更為全面。另外，我們亦非常感謝其他支持者；每一位支持者對我們來說也是同樣重要，有助我們實踐使命，將優質音樂帶到社區。

最後，我希望藉此機會感謝本場音樂會的冠名贊助——中國銀行（香港）有限公司。

感謝大家出席今次音樂會，祝大家有一個愉快的晚上。

It is my great pleasure to welcome you all to our 2015/16 Season Opening.

During this season, we are delighted to present to you some truly exciting programmes. The Beethoven Symphony cycle and the second part of Wagner's Ring Cycle will be our biggest projects in the year ahead, both conducted by our Music Director, Jaap van Zweden. Tonight, I am delighted to welcome back Tan Dun whose inspiring composition *Nu Shu* will certainly add distinction to our Season.

The Hong Kong SAR Government has always supported the orchestra through the Home Affairs Bureau. This allows us to go further and not only provide world-class performances to Hong Kong citizens, but also to travel to different parts of the world, sharing our music-making with a global audience; last year's Europe tour was a great success.

I would like to thank our Principal Patron, The Swire Group Charitable Trust, which sustains the orchestra's development, and The Hong Kong Jockey Club Charities Trust which ensures that our pioneering education programmes continue to grow. There are many other supporters whose contributions are essential in supporting our mission of bringing the joy of good music to the community.

Last but by no means least, I would like to express my gratitude to tonight's Title Sponsor Bank of China (Hong Kong) Limited.

Thank you for your presence and I wish you all a very enjoyable evening.



獻辭 MESSAGE

麥高德

香港管弦協會行政總裁

Michael MacLeod

Chief Executive

The Hong Kong Philharmonic Society Limited

歡迎各位出席港樂2015/16樂季揭幕音樂會。

在2014/15樂季，港樂全體成員無論在本港以至海外，皆有出色的表現。新樂季伊始，我們歡迎樂手回來的時候，也很高興向觀眾介紹幾位新加入的樂手：宋泰美（大提琴）、艾爾高（低音單簧管）和施樂百（小號）。

我們的音樂總監梵志登將與於未來三年擔任港樂首席客席指揮的余隆攜手，為觀眾帶來多場精彩的音樂會，我們也很期待與多位卓越音樂家攜手呈獻美妙的音樂會。

除了提供萬眾矚目的音樂表演節目以外，港樂也致力於音樂教育，透過全面的社區推廣計劃來推廣音樂。

期待在今季港樂演出的多場音樂會上再次見到你！

Good evening, and thank you for joining us for the 2015/16 Season Opening.

Following the superb 2014/15 season in which the members of the orchestra excelled themselves at home and abroad, we welcome them all back. It is also a pleasure to introduce the new players to our audience: Tae-mi Song (cello), Lorenzo Losco (bass clarinet) and Robert Smith (trumpet).

Our Music Director, Jaap van Zweden, is joined for the next three seasons by Principal Guest Conductor Yu Long, and we look forward to all of their concerts as well as those involving some extremely distinguished guest artists.

Whilst many of these programmes will grab the headlines, the HK Phil remains committed to a very extensive education, outreach, and community engagement programme throughout Hong Kong.

We hope to see you again at many of our other concerts this season.

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歡迎蒞臨由中國銀行（香港）〔「中銀香港」〕冠名贊助、香港管弦樂團〔「港樂」〕主辦的「2015/16樂季揭幕音樂會—譚盾的女書」。

為迎接港樂第42樂季開鑼，港樂與蜚聲國際的指揮家譚盾先生將攜手為廣大樂迷呈獻耳目一新的交響樂韻：其微電影主題作品《女書》，帶領觀眾踏上音樂與影像共治一爐的奇幻之旅，飛越探索古代湖南省的人文風貌。中銀香港很高興能參與其中，讓觀眾享受這場中西文化合璧的視聽盛宴。

文化有助豐富生活，提升創意。中銀香港根植香港將近一百年，將繼續支持多元化的文藝活動及表演，為香港市民增添繽紛多彩、朝氣洋溢的文化生活。在此，中銀香港衷心祝願「樂季揭幕音樂會」圓滿成功，為大家帶來一個樂聲繞樑、別具文化氣息的晚上！

Welcome to the *2015/16 Season Opening: Tan Dun's Nu Shu*, proudly sponsored by Bank of China (Hong Kong) ("BOCHK") and presented by the Hong Kong Philharmonic Orchestra ("HK Phil").

To kick off the 42nd Season, the HK Phil will join hands with the world acclaimed conductor Tan Dun to present a new musical form out of the tradition. By introducing his microfilm symphony themed *Nu Shu: The Secret Songs of Women*, maestro Tan takes audiences on a music and visual journey for a fascinating glimpse of life in the ancient Hunan Province. BOCHK takes great pleasure in fully supporting this spectacular performance to bring music lovers a unique experience blending the East and West.

Rooted in Hong Kong for nearly a century, BOCHK will continue to support various cultural initiatives that will bring vitality to the people of Hong Kong. Taking this opportunity, we wish this *Season Opening* great success. Now let us enjoy a delightful evening of music and cultural brilliance!



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2015/16 樂季揭幕—譚盾的女書

SEASON OPENING -

TAN DUN'S NU SHU



中國銀行(香港)
BANK OF CHINA (HONG KONG)

TAN DUN

~10'

譚盾：《三個音的交響詩》

Symphonic Poem on Three Notes

P. 15

MENDELSSOHN

~26'

孟德爾遜：E小調小提琴協奏曲，op. 64

熱情的甚快板

行板

不太快的稍快板—甚活潑的快板

Violin Concerto in E minor, op. 64

Allegro molto appassionato

Andante

Allegretto non troppo - Allegro molto vivace

P. 16

中場休息 interval

TAN DUN

~40'

譚盾：《女書》〔影像播放〕

Nu Shu: The Secret Songs of Women

(with images projected)

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譚盾，指揮

Tan Dun, conductor

P. 24

希倫，豎琴

Elizabeth Hainen, harp

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章昕如，金屬敲擊樂

Zhang Xinru, metal percussion

P. 28

李澤宇，小提琴

Zeyu Victor Li, violin

P. 29



譚盾《三個音的交響詩》收錄在拿索斯發行的港樂唱片中。

Tan Dun's *Symphonic Poem on Three Notes* is included on this Naxos CD.

《女書》所用的 Lyon & Healy's Salzedo 豎琴由香港豎琴中心贊助。

The Lyon & Healy Harp, Salzedo used in *Nu Shu* is sponsored by Hong Kong Harp Centre.



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Please reserve your applause until the end of the entire work



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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。

"Among Asian orchestras, it's the best... With a great conductor like Jaap, it doesn't make any difference to be playing here or in Europe."

YUJA WANG, JUNE 2015

"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 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
- 2 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
- 3 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
- 4 Touring around the world to promote Hong Kong as Asia's World City 巡迴世界各地演出，弘揚香港—亞洲國際都會



林木

志登

〔梵志：清淨之志，登：達到〕



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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

Jaap van Zweden Music Director

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譚盾 《三個音的交響詩》

TAN DUN

Symphonic Poem on Three Notes

「2012年的一天，我接到了馬德里皇家劇院的電話，他們問我能否以音樂為摯友世界偉大的男高音杜鳴高送出一份驚喜，作為他70歲壽辰的禮物，我立刻同意了。而當我第一次構思這部作品時，我發現Plácido Domingo名字中的『Plácido』唸起來很像是音樂中的『LA-SI-DO』，亦是音階中『A B C』三個音，於是，作為贈與朋友的禮物，他的名字便成了這部交響詩的主題動機。」

譚盾

然而，「ABC」在任何文化和領域也常象徵著「起源」，因此，這部作品既是友情之愛，亦是對自然之愛、對起源的回顧。音樂的響起，彷彿是生命的開篇，鳥語花香、風雨飄搖中，管鐘沉實厚重的「LA-SI-DO」三個音，將一切拉回至人類文明的源頭。繼而，隨著歷史的不斷推進，主題的變奏中，你能聽到搖滾、嘻哈，能聽到自然的風和石，能聽到命運車輪的滾動、社會演變中的現代化，能聽到潮流音樂的韻律，以及那不可抗拒的蓬勃的生命力。

因而，《三個音的交響詩》，既是譚盾寫給他最崇敬的好朋友，也是寫給大自然的；既是對萬物之始的溯源，也是對當代的呈現；既是作曲家對命運之力的感受，也是對天、地、人、文的愛——這片他深深愛著的土地……

“One day in 2012, I got a call from Madrid’s Teatro Real asking whether I could offer a musical gift to a close friend of mine, world renowned tenor Plácido Domingo, on the occasion of his 70th birthday anniversary. I said yes immediately. When I first conceived this work, it dawned upon me that Domingo’s first name “Plácido” closely resembled “LA SI DO” which represents the notes “A B C” in the musical scale. Thus, as a gift to my dear friend, I used his name to create the motive of this symphonic poem.”

— TAN DUN

“A B C” also represents the beginning, we must first learn our “abc’s” before we can form sentences. Thus, this score is a celebration not only of friendship, but also of nature and the origin of everything. The opening music signals the beginning of life – amid swaying flowers and humming birds, whistling winds and drizzling rain, the chimes strike “LA SI DO” and all of a sudden we are transported back to the first chapter of human civilization – the “primitive” age. Later, as history progresses, through variations on a theme we hear rock ‘n’ roll, hip-hop, nature’s wind and stone, advancing wheels of fate, modernizing strides of time, trendy current rhythms and the unstoppable force of life.

Symphonic Poem on Three Notes, is thus Tan Dun’s gift to one of the most respected musicians, as well as to Mother Nature. The score reexamines our genesis, and reflects on the contemporary; it bears witness to the force of destiny, and expresses the composer’s deep love for the earth, humanity and the entire universe...

編制

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組

INSTRUMENTATION

Two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings

孟德爾遜 E小調小提琴協奏曲，op. 64

FELIX MENDELSSOHN (1809-1847)

Violin Concerto in E minor, op. 64

熱情的甚快板

行板

不太快的稍快板—

甚活潑的快板

Allegro molto appassionato

Andante

Allegretto non troppo -

Allegro molto vivace

孟德爾遜10歲開始學習小提琴的時候，鋼琴造詣已經十分高超。始終，他確是史上罕見的音樂神童；不久他與生俱來的小提琴天份亦獲柏林文藝界的青睞。然而他真正的音樂天份在於作曲，首批作品1820年問世—這時他學習小提琴才不過一年。這些早期作品自然以鋼琴曲和小提琴曲為主，往後兩年內則創作了第一批協奏曲（一首小提琴、一首鋼琴），1823年再完成兩首雙重協奏曲（一首小提琴和鋼琴，一首雙鋼琴）。他一生共創作了八首協奏曲（三首鋼琴、兩首雙鋼琴、兩首小提琴、一首小提琴和鋼琴），但E小調小提琴協奏曲（1844年）卻普遍被譽為最優秀的一首。

1844年，孟德爾遜實在忙得不可開交：既為開辦萊比錫一所新的音樂學院忙了幾個月，同時擔任萊比錫布商大廈樂團指揮。但他家住柏林，還身兼柏林大教堂風琴師、大教堂詩班指揮和柏林交響音樂會聯席指揮等職位。萊比錫和柏林相距接近150公里，如果經常往返兩地還嫌不夠的話，這一年的五

Mendelssohn started to play the violin at the age of 10, by which time he had already shown prodigious skill as a pianist. He was, undoubtedly, one of the great prodigies in musical history, however, and it wasn't long before his natural abilities on the violin began to attract the attention and admiration of Berlin's cultural elite. His true musical genius, however, was as a composer and his first compositions appeared in 1820, just a year after he had started to learn the violin. Naturally enough the piano and violin featured prominently in these early works and within two years he had composed his first concertos - one each for violin and piano - while 1823 saw the composition of two double concertos, one for violin and piano and one for two pianos. Altogether he wrote a total of eight concertos - three for piano, two for two pianos, two for violin and one for violin and piano - but it is generally accepted that the Violin Concerto in E minor composed in 1844 is the finest of them all.

1844 was a very busy year for Mendelssohn. For several months he had been building up the new academy of music in Leipzig while at the same time working as conductor of the city's Gewandhaus Orchestra. He was, however, living in Berlin where he was cathedral organist and choirmaster and co-conductor of the Berlin Symphony Concerts. If such frequent commuting between two cities almost 150km apart was not enough, between May and July, when



月至七月，他卻趁德國的音樂活動稍歇，第八次前往英國，指揮皇家愛樂協會前後共六場音樂會，演奏自己的作品。

舟車勞頓，加上繁重的工作，令孟德爾遜筋疲力歇，返回德國後馬上休假，前往法蘭克福附近郊區稍事休息，9月16日在當地寫下他最後一首純管弦樂作品E小調小提琴協奏曲。樂曲1845年3月13日在萊比錫首演，由尼斯·基堯指揮萊比錫布商大廈樂團，樂團團長兼孟德爾遜好友費迪南·大衛擔任小提琴獨奏。

樂曲開始時，獨奏小提琴優雅地翱翔，樂團在下方柔和地襯托；這時，樂曲大受歡迎的原因已顯然易見：抒情悅耳的旋律比比皆是，第二樂章主題尤其精緻。第三樂章充滿嬉戲玩樂的氣氛，跟孟德爾遜早期的諧謔曲樂章一樣活潑輕盈。孟德爾遜在此曲開創先河，將華采樂段安排在第一樂章中段，又以銜接樂段連結起第一、二樂章，使兩個樂章一氣呵成；但其他方面仍緊隨浪漫派協奏曲傳統。這種傳統在貝多芬和布拉姆斯手上發揮得淋漓盡致；若論受歡迎程度，孟德爾遜、貝多芬和布拉姆斯三者的小提琴協奏曲也實在不相伯仲。

中譯：鄭曉彤

there was something of a respite from musical activity in Germany, Mendelssohn paid his eighth visit to England where he conducted six concerts of his own music with the Royal Philharmonic Society.

Exhausted by all this musical activity, as well as from so much travelling, Mendelssohn took time off once back in Germany to recuperate in the countryside near Frankfurt. It was here on 16th September that he wrote his Violin Concerto in E minor which was to be his last orchestral work. The Concerto's premiere was given at Leipzig on 13th March 1845 by the Leipzig Gewandhaus Orchestra conducted by Niels Gade. Ferdinand David, the orchestra's concert-master and a close friend of Mendelssohn, was the soloist.

From the very start of the Concerto, as the solo violin soars gracefully above the subdued orchestra, the reasons for the work's popularity are obvious. It is full of rich, lyrical melodies, none more so than the exquisite theme of the second movement. The playful, buoyant finale is strongly reminiscent of the light, bubbly *scherzo* movements which characterise Mendelssohn's youthful works. The inclusion of the cadenza in the very middle of the first movement as well as the linking of the first two movements so that they run without a break were innovations introduced by Mendelssohn, but otherwise this concerto is firmly in the Romantic tradition as perfected by Beethoven and Brahms; alongside whose violin concertos Mendelssohn's ranks in terms of popularity.

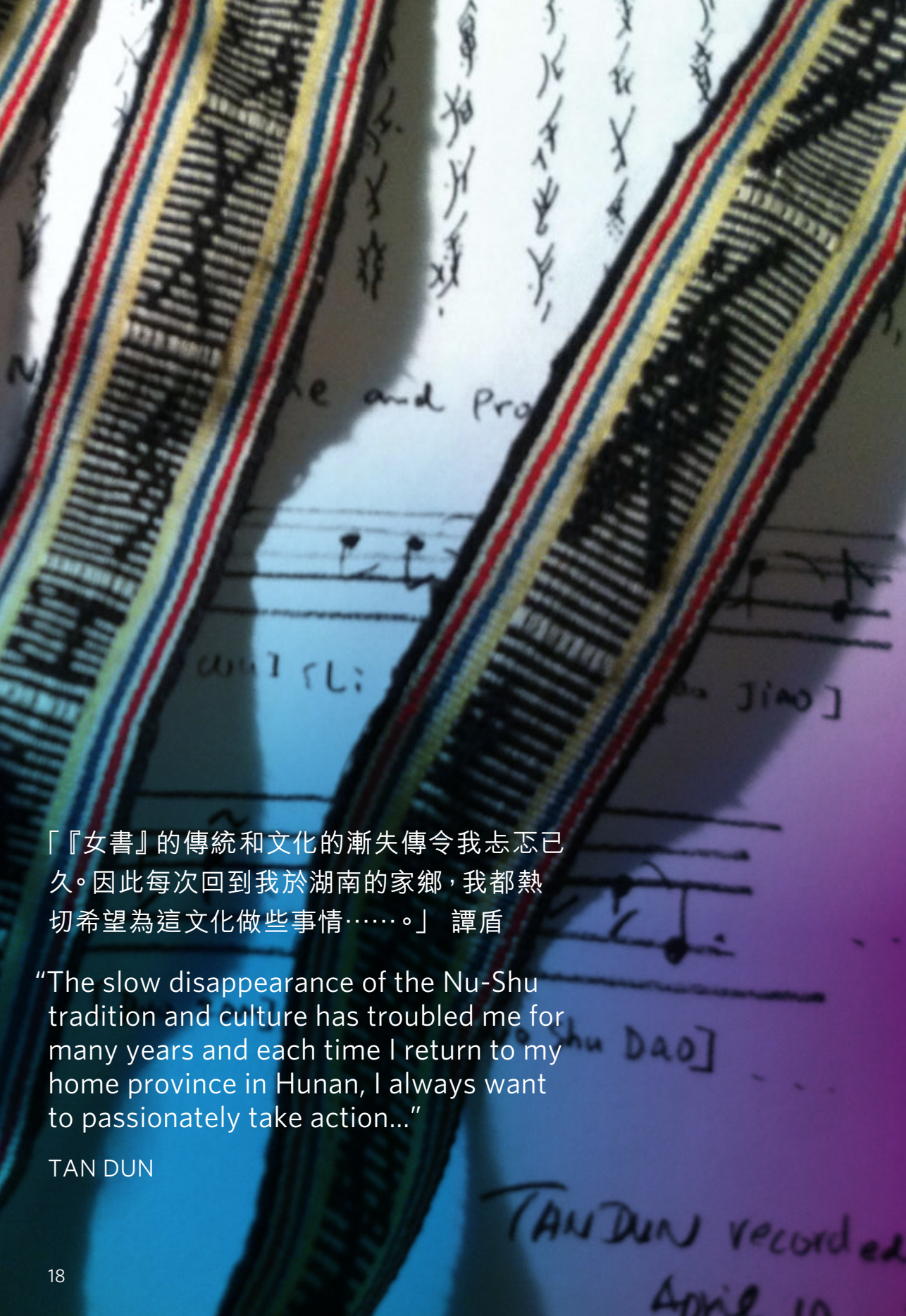
BY DR MARC ROCHESTER

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組

INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings



「『女書』的傳統和文化的漸失傳令我忐忑已久。因此每次回到我於湖南的家鄉，我都熱切希望為這文化做些事情……。」 譚盾

“The slow disappearance of the Nu-Shu tradition and culture has troubled me for many years and each time I return to my home province in Hunan, I always want to passionately take action...”

TAN DUN

TAN DUN recorded
April 10



譚盾 《女書》

TAN DUN

Nu Shu: The Secret Songs of Women

「我拍完這13部微電影之後，現在我眼中的江、河、湖，都如淚海一般。而這些眼淚又如同每個民族後面那條母親河一樣，承載著我們世代代崇敬和魂牽夢繞的人類文化。『女書』則是這條母親河中的一滴水，一束浪花，美麗又夢幻……

《女書》是為13部微電影、豎琴獨奏和交響樂隊而作的交響樂。13部微電影承載著過去，交響樂隊喻意著未來，豎琴是我心目中最女性的一件樂器，它是橋，把過去和未來連接起來……」（譚盾自述）

國際知名作曲家、指揮家和藝術家譚盾，如同他心中的英雄貝拉·巴托克（Béla Bartók）一樣，回到自己的家鄉，聽音尋路，親自收集和拍攝了世界上唯一的，但正在失傳的女書文化及原始音樂。他花了五年的時間在田野裡拍攝、收集、構思、醞釀音樂的創作和視聽影像的結構，其中最值得一提的觀念，是這部作品中三維藝術空間的對位（counterpoint）：一、影視之間的時空對位；二、音樂與影視之間的對位；三、古老女書與未來之音的對位。這種「三重對位關係」始終持續在13個樂章中，這13個樂章也帶有故事性的關聯：第1段是序（水書法：母親·女兒·老同）。第2、3、4段是講母女之間的故事。第5段是女書村古老村景。第6、7、8段是講老同（姐妹）之間的故事。第9、10、11、12段是講女兒對母親的思念。最

Tan Dun continues his remarkable creative journey with a new multimedia piece, *Nu Shu: The Secret Songs of Women* for harp, orchestra, and microfilm. After conducting years of research in his native Hunan Province, Tan Dun captures the vibrancy of this disappearing centuries-old secret language and vocal tradition, Nu Shu, which was created and used exclusively by the Hunan women who were otherwise forbidden a formal education. In thirteen movements each centered on a different microfilm derived from Tan Dun's extensive field recordings, the work weaves heartrending stories of Nu Shu village mothers, daughters, and sisters through song script and attention to historical context. Tan Dun selected the harp as solo instrument because of "its beautiful feminine sounds" and its distinctive physical shape - similar to one of the ancient Nu Shu characters. Tan Dun views the work as a "kind of visual symphony in dialogue with sound, the voices [of women singing in Nu Shu], and with live orchestra acting in counterpoint of the calligraphy."

Nu Shu: The Secret Songs of Women richly combines the fields of anthropology, musicology, history, and philosophy. In fraught political times, notably during China's Cultural Revolution, there were efforts to suppress the language and culture of Nu Shu. During several research trips in 2012, Tan Dun and his research team collected over 200 hours of audiovisual documentation which now serve to preserve this 13th century language, today on the verge of extinction. By merging audio and visual elements, Tan Dun has created a new musical form out of the very tradition of Nu Shu. Originally whispered in corridors or hidden on fans, the music now navigates entirely new boundaries of time, place, and culture.

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譚盾 《女書》

TAN DUN

Nu Shu: The Secret Songs of Women

後的第13段是「活在夢裡」：它是把夢想中的現實融在一面「池塘水鼓」上來演繹的寫意作品。譚盾的《微電影交響詩：女書》第一次聲像地、數碼科技地記錄和收集了古老的女書音樂，這些正在失傳和消失的女書文化，無疑是世界文化寶庫中的珍品，也是中國作曲家譚盾聽音尋路、探索未來的靈感來源。以下是13個樂章及微電影的主要內容：

1、秘扇

寫了又乾，乾了又寫……世世代代的母親、女兒、老同（姐妹）之間的血肉情是女人寫女書、秘扇的古老文化和淵源。女書秘扇的閨密、善良與美麗，傳承了一座女人的紀念碑。

2、母親的歌

一代接一代的母親教女兒，女兒再教女兒的《訓女詞》是一部女人的《聖經》，它傳承了家庭、道德、生命繁衍的文化和做女人的精神。（何靜華、蒲利娟傳唱）

3、穿戴歌

十五歲就出嫁，而出嫁的那一天就是當地女人最美麗的日子：即將分別的姐妹們都在為她戴妝。漂亮的頭飾和嫁衣裡隱藏著一顆顆依依不捨的心。穿戴好的女人，心裡作好了一生的準備，此時的女人就像一座生命的紀念碑。（何靜華、蒲利娟、周惠娟、胡美月等傳唱）

Prologue: The extraordinary tradition of Nu Shu songs make up a secret sacred text exclusively passed down from mother to daughter, one generation after another.

1. Secret Fan

The calligraphy of Nu Shu is found written on fans and paper by women. Expressing an intimate love between female family members, the origins of a compassionate and beautiful ancient culture are affirmed. Nu Shu is a monumental tribute to women.

2. Mother's Song

Over countless generations, these scriptures retained an ancient holy text, "Wisdom on Educating Daughters." Nu Shu preserves and continues a cultural tradition regarding family, ethics, child-rearing, and the deeper meanings of being a woman. (sung by He Jinghua, Pu Lijuan)

3. Dressing for the Wedding

The girls in Hunan are typically married as early as 15 years of age. Families celebrate the wedding day as the most beautiful day of these girls' lives. On the verge of separation, sisters attend to and help dress the bride in a gorgeous wedding costume, symbolizing this monumental passage of life. But underneath a dazzling head dress and exquisite gown, the girl harbors a reluctant heart, which bears the weight of final farewell from her mother and sisters. (sung by He Jinghua, Pu Lijuan, Zhou Huijuan, Hu Meiyue)

4. Cry-Singing for Marriage

The wedding tradition includes three days of consecutive weeping. A special tear-soaked scarf serves as a link between the mother and daughter while also representing past female generations. After the wedding, communication between mother and daughter is forbidden, yet they clandestinely conduct a correspondence based on the rewriting of the "Wisdom of Educating Daughters." (sung by He Jinghua, Pu Lijuan and Nu Shu women)

譚盾 《女書》

TAN DUN

Nu Shu: The Secret Songs of Women

4. 哭嫁歌

連哭三天三夜，一條哭濕了的圍巾連接著母親和女兒的世世代代，母女情自從女兒出嫁後，必由秘寫的「女書」來傳遞。

(何靜華、蒲利娟及女書村民傳唱)

5. 女書村

每一個民族或文化的後面都有一條母親河，就在這個宋代古村的河邊，這裡的女人用自己的一生，孕育了自己的文字—女書。

6. 思念老同

除了母女情外，姐妹情也是女書的主要詩篇。思念老同的歌聲讓她在女書裡重溫兒時的幸福和天真，讓她的孤獨的生活有了寄託，讓她在苦難中看到光亮。(何豔新傳唱)

7. 深巷

女人的深巷，一輩子也走不完，她在尋找兒時的老同。從這個家到那個家，這扇門到那扇門，這條河到那條河，從這個朝代到下一個朝代……女人的路啊，永遠走不完。

8. 老同相遇

老同見面，一切憂愁盡去，只有兒時的歡笑和心心相印的哭述。老同間相互給予的溫暖和體貼，一直伴隨她們走入婚姻，使她們在煎熬和苦難中堅韌不拔。(蔣時女、何豔新傳唱)

9. 女兒河

是河還是淚？答案只有水知道。女兒河是世世代代的女兒、

5. Nu Shu Village

Many cultures recognize a Mother River. Since the 10th century Song Dynasty, the village of Nu Shu women have had such a river beside which they have nurtured this secret language. The Nu Shu tradition has never moved away from the river, which represents an emotional connection between separated mothers, daughters and sisters.

6. Longing for Her Sister

The relationship between sisters is also featured prominently in this work. Songs that reminisce about sisterly love give the departed bride an emotional connection to her innocent happy childhood and serve as an anchor during great times of loneliness. (sung by He Yanxin)

7. A Road without End

The life of a Nu Shu woman contains endless alleys, as her spirit meanders from one to another searching for her sisters. Household after household, gate after gate, dynasty after dynasty, these separated women continue on an endless journey.

8. Forever Sisters

A reunion between sisters dissipates sorrow through mutual laughter over childhood memories and shared tears at understanding adult life. This nurtured compassion that accompanies them into their marriages often provides a source of strength in moments of hardship. (sung by Jiang Shinu, He Yanxin)

9. Daughter's River

Is it a river or a body of tears? The answer is hidden in the water – this river of women whose tears from generations of mothers, daughters, sisters, and grandmothers form a melancholic melody on which floats a boat of memories. (sung by Hu Xin)



媽媽、奶奶的河，她們的淚都在思念的歌裡淌出來，在夢想中蕩出去。這是一條淚河。（胡欣傳唱）

10、祖母故居

百歲老人高銀仙是女書最重要的傳人，她人走了，茶卻沒有涼，在她的故居裡，孫女坐在奶奶的板凳上，你彷彿又聽到奶奶繡花時的女書回聲……

（胡欣傳唱）

11、淚書

曾經是女兒的莫翠鳳的哭唱，回憶著五十年前的婚嫁，時光流逝了半個世紀，人走了，可眼淚還是沒有乾。（莫翠鳳傳唱）

12、培元橋

固本培元。培元橋是女兒聽尋和思念母親的心橋，是尋根念祖的通道。

13、活在夢裡

女人是水，流走心中憂；女書是淚，洗去心上愁。
女人是河，淌出心上夢；女書是海，蕩盡心裡歌。（譚盾）

儘管女人村的女人流盡了眼淚，為什麼她們的歌聲和現實生活還是那麼浪漫？那是因為每天母女、姐妹相聚時唱寫女書、繡畫女書的美好時光，給予了她們另外一個如夢的美麗現實和精神王國……這是一段非常寫意的夢幻曲。

（由胡欣、胡美月、何豔新、何靜華、蔣時女、莫翠鳳、蒲利娟、周惠娟傳唱）

10. Grandma's Echo

Gao Yinxian was one of the most prominent women of the Nu Shu village who helped pass down the language from generation to generation. Gao passed away at the age of 88. In her former residence, Gao's granddaughter sits on the stool that Gao once sat, sewing, and hears the echoes of Nu Shu songs from near and far once heard by Gao. (sung by Hu Xin)

11. The Book of Tears

Mo Cuifeng cries, remembering her wedding from 50 years ago, when she was last a daughter in the presence of her mother. Half a century has gone by, her mother has passed away, but Mo's tears remain and remember. (sung by Mo Cuifeng)

12. Soul Bridge

A daughter walks across this bridge, remembering her mother.

13. Living in the Dream

Despite the hardships encountered by the Nu Shu village women, their songs and lives are filled with a sense of romanticism. Each day when mothers, daughters, and sisters gather to sing, write, and sew in Nu Shu, a happy time is shared and woven into a secret dreamlike reality. (sung by Hu Xin, Hu Meiyue, He Yanxin, He Jinghua, Jiang Shinu, Mo Cuifeng, Pu Lijuan, Zhou Huijuan)

編制

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

INSTRUMENTATION

Three flutes (one doubling alto flute/one doubling piccolo), two oboes (one doubling cor anglais), two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings

譚盾

TAN DUN

指揮 conductor

聯合國教科文組織全球親善大使、國際知名指揮家兼作曲家譚盾現任中國國家交響樂團藝術指導、費城交響樂團創意總監、荷蘭交響樂團榮譽指揮和意大利托斯卡納交響樂團首席指揮。譚盾的音樂對世界樂壇產生了不可磨滅的影響，他的音樂常被世界最重要的交響樂團、歌劇院、藝術節、電台和電視台廣泛演播。他歷時五年創作的《微電影交響詩：女書》，無論從歷史的深度和創新的廣度上，都將是一座中國音樂的里程碑，更是一座女性文化的紀念碑。他已贏得多項當今世界最具影響力的音樂大獎，其中包括格林美大獎、奧斯卡最佳原創音樂獎和格文美爾（Grawemeyer Award）大獎、德國巴赫獎和俄國的蕭斯達高維契大獎；紐約時報還評其為「國際樂壇最重要的十位音樂家之一」。譚盾還被中國文化部授予「二十世紀經典作曲家」的稱號，並被鳳凰衛視等全球最重要的十家華文媒體評為2006年影響世界的十位華人之一。

The world renowned artist Tan Dun, following in the footsteps of his musical icons composer/conductor's Mahler and Bernstein, has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of art. A winner of today's most prestigious honors including the Grammy Award, Oscar/Academy Award, Grawemeyer Award for classical composition, Musical America's Composer of The Year, Bach Prize and Shostakovich Award, Tan Dun's music has been played throughout the world by leading orchestras, opera houses, international festivals, and on the radio and television.





然而，譚盾的音樂偶像是20世紀偉大的指揮兼作曲家馬勒和伯恩斯坦，他作為中國唯一、將指揮和作曲融為一身的藝術家，經常執棒世界眾多最著名樂團，其中包括：費城交響樂團、荷蘭皇家音樂廳樂團、倫敦交響樂團、波士頓交響樂團、紐約愛樂、柏林愛樂、法國國家交響樂團、英國BBC交響樂團、米蘭斯卡拉歌劇院樂團、慕尼黑愛樂、意大利Santa Cecilia交響樂團、美國大都會歌劇院樂團和上海交響樂團、中國愛樂和中國國家交響樂團等。他與Google/YouTube合作的世界首部網路交響樂《英雄》擁有高達一千五百萬人次線上欣賞量。他的「有機音樂三部曲」—《水樂》、《紙樂》、《壺樂》和《武俠三部曲》經常上演於世界各大音樂廳。他的多媒體代表作品《地圖》，由馬友友和波士頓交響樂團作世界首演，作品手稿已被紐約卡奈基音樂廳世界作曲大師手稿廊永久收藏並展出，他是第一位獲此殊榮的東方音樂家。他的歌劇《秦始皇》由世界男高音巨星杜鳴高首演於紐約大都會歌劇院。2008年他應邀創作中國奧運會徽標LOGO音樂和頒獎音樂。他的打擊樂協奏曲《水》和鋼琴協奏曲《火》由Chris Lamb、郎朗及紐約愛樂首演。2010年，譚盾應邀擔任中國上海世博會全球文化大使，他為世博創作的環保藝術《水樂堂》及實景昆曲《牡丹亭》已成功演出五年，並獲得國內外觀眾的一致好評。

As a conductor, Tan Dun has led the world's most esteemed orchestras, including The Philadelphia Orchestra, Los Angeles Philharmonic, The Metropolitan Opera, Royal Concertgebouw Orchestra, London Symphony Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, Orchestre National de France and NHK Symphony Orchestra of Japan, and has recently been named Honorary Chair of the Carnegie Hall China Advisory Council. As a global cultural leader, Tan Dun is dedicated to the purpose of rediscovering, preserving, and disseminating the world's vanishing cultures and protecting water and natural resources worldwide. Tan Dun served as "Cultural Ambassador to the World" for World EXPO Shanghai and most recently, UNESCO appointed Tan Dun as its global "Goodwill Ambassador". Tan Dun also serves as Honorary Artistic Director of the China National Symphony Orchestra.

Tan Dun's individual voice has been heard widely by international audiences. Most recently, Tan Dun opened the renowned 56th Venice Art Biennale with his "Sound-River" installation, and in June conducted La Scala Orchestra at the World Expo Italy. In recent seasons, a new percussion concerto, *The Tears of Nature*, for soloist Martin Grubinger was co-commissioned by the LA Philharmonic and had its world premiere with the NDR Symphony Orchestra. In addition, *Nu Shu: The Secret Songs of Women*, a symphony for 13 microfilms, harp and orchestra inspired by the secret Nu Shu calligraphy of Tan Dun's home province captured a disappearing language on film shot by the composer himself. Tan Dun's first Internet Symphony, which was commissioned by Google/YouTube, has reached over 15 million people online.

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希倫

ELIZABETH HAINEN

豎琴 harp

希倫在國際樂壇上享負盛名，是最偉大的豎琴演奏家代表之一。她作為費城樂團的豎琴獨奏家已超過19年。她曾著手推動大型的委約項目，當中包括普立茲獎得主朗斯及華格納的作品，後者曾獲費城室樂協會委約創作*Pan Journal*，由希倫與茱莉亞弦樂四重奏作世界首演。上一樂季，她在美國首演譚盾的新作豎琴協奏曲，是費城交響樂團委約譚盾為她創作的作品。

希倫的第四張個人錄音*Les Amis*已於2013-2014樂季由Avie唱片發行，當中灌錄了德布西及卡普雷的作品。其他錄音包括：由拿索斯發行、洋溢浪漫的「豎琴獨奏音樂」；由Egan唱片發行、一系列為Lyon & Healy豎琴所作的錄音，以及在米蘭諾夫指揮下和保加利亞國家交響樂團一同灌錄的「豎琴協奏曲」，由Avie唱片發行。

希倫出生於美國俄亥俄州的托雷多，10歲開始學習豎琴。她的進度非凡，因而獲引薦到印第安納大學音樂學院跟隨她的導師及老師蘇珊·麥當勞學習，後獲印第安納大學頒授演奏文憑及兩個演奏學位。她曾贏得無數獎項，其中包括美國弦樂教師協會及芝加哥交響樂團主辦的比賽，並為首屆美國國際豎琴大賽的銀獎得主。

Elizabeth Hainen has earned an international reputation as one of classical music's great harp ambassadors and has been Solo Harpist with The Philadelphia Orchestra for over 19 years. She has launched major commissioning projects, including works by Pulitzer Prize winners Bernard Rands and Melinda Wagner, the latter being a world premiere of *Pan Journal* with the Juilliard String Quartet for the Philadelphia Chamber Music Society. Last season she gave the U.S. premiere of the new concerto by Tan Dun commissioned for her by The Philadelphia Orchestra.

Hainens' fourth solo recording, *Les Amis* original works by Debussy and Caplet for the Avie label was released in the 2013-2014 season. Other recordings include the lushly romantic *Music for Solo Harp* on the Naxos label, a recording series for Lyon & Healy harps on the Egan label, and *Harp Concertos* on the Avie label with Rossen Milanov and the Bulgarian National Orchestra.

Born in Toledo, Ohio, Elizabeth Hainen began to learn the harp at age of 10. Her extraordinary progress took her to her mentor and teacher, Susann McDonald, at Indiana University School of Music where she was awarded the Performance Certificate and two degrees in performance. She is the recipient of numerous awards, including Winner of the American String Teachers Association and the Chicago Symphony Civic Orchestra Competitions, and Silver Medallist at the First USA International Harp Competition.



章昕如 ZHANG XINRU

金屬敲擊樂 metal percussion

榮獲第二屆希臘國際打擊樂比賽第一名的章昕如，是中國最優秀的年輕打擊樂演奏家之一。在國內外的打擊樂舞臺上，獲獎無數：2014年，新加坡國際華人打擊樂大賽上，摘得西洋打擊樂青年A組馬林巴的金獎；2011年，獲得第二屆國際華人精英馬林巴大賽第三名；2010年，第五屆全國青少年打擊樂比賽專業青年組中，獲馬林巴第二名，組合第三名，綜合銀獎；2009年，第四屆全國青少年打擊樂比賽上，獲得重奏組金獎；2006年，在全國鼓藝大賽中摘取金獎。

作為新生代的打擊樂獨奏家，以獨特的現代視角詮釋打擊樂，兼備傳統與現代。自2011年起，受邀與著名作曲家/指揮家譚盾先生合作，在有機三部曲《珪樂》、《紙樂》、《水樂》中擔任獨奏；在《武俠三部曲》中擔任打擊樂首席，多次巡演於荷蘭、加拿大、意大利、斯洛文尼亞等國家。曾赴日本參加第23屆太平洋國際音樂節，擔任打擊樂首席。多次隨上海打擊樂團國內外巡演，並將溫德清的打擊樂獨奏《功夫》帶到歐洲，獲一致好評。

章昕如四歲學習鋼琴，10歲起師從著名的楊汝文教授學習打擊樂。2003年以優異成績考入上海音樂學院附中，師從高華；2009年考入上海音樂學院，現代器樂與打擊樂系；2013年考入上海音樂學院公費研究生繼續深造，主攻鍵盤打擊樂器。

Winner of the 2nd International Percussion Competition for Young Soloists held in Greece, Zhang Xinru is one of China's rising percussion stars. She has been awarded numerous prizes at home and abroad, including the Gold Prize at the International Chinese Percussion Arts Festival and top prizes in the National Youth Percussion Competition, International Chinese Marimba Competition and National Drumming Competition.

With her unique perspective and interpretation of percussion music, Zhang successfully marries the traditional and contemporary methods in her playing. From 2011 onwards, she has collaborated with world renowned composer/conductor Tan Dun on numerous occasions, including as percussion soloist in his Organic Music Trilogy of *Earth Concerto*, *Paper Concerto*, and *Water Concerto* which she has toured to the Netherlands, Italy and Canada. Most recently, she was featured as percussion principal in Tan Dun's *Martial Arts Trilogy* which has not only toured throughout China, but also to Slovenia. In 2012, Zhang was featured as a percussion principal for the 23rd edition of Pacific Music Festival in Sapporo, Japan. Zhang also frequently tours with the Shanghai Percussion Ensemble in China and abroad, and has received critical acclaim in Europe on her performance of Wen Deqing's percussion concerto *Martial Arts*.

Zhang started learning piano at the age of four. Starting at the age of 10, she was under the tutelage of well-known Professor Yang Ruwen in percussion. In 2003, she was admitted to the Shanghai Conservatory of Music (High School), where she studied under Gao Hua. In 2013, Zhang furthered her studies as a post graduate student at the Shanghai Conservatory of Music, focusing on mallet instruments.



李澤宇

ZEYU VICTOR LI

小提琴 violin

曾被全中國譽為少年音樂天才的李澤宇，於13歲時贏得第九屆中國全國青少年小提琴比賽金獎，並於次年以全額獎學金被美國最著名的天才的寇蒂斯音樂學院錄取，是該學院來自亞洲、最年輕的小提琴學生之一。他的導師包括世界知名的音樂家露臣、法朗克及深姆·阿殊堅納詩。他16歲時灌錄了第一張專輯《魅力小提琴》。

他曾贏得多個獎項，當中包括美國第十九屆Schadt國際弦樂大賽第一名，並同時獲頒當代作品演繹獎和觀眾大獎。於2013年，他分別獲得紐約青年音樂會藝術家首獎，以及日本仙台國際小提琴比賽的特別評委獎。作為當今國際最受注目之年輕小提琴家，他曾與費城交響樂團、蒙特利爾交響樂團、上海愛樂，仙台愛樂，巴伐德交響樂團及南加州大學交響樂團同台演出，擔任獨奏。

李澤宇於1996年在中國出生。他四歲開始學習小提琴，五年後獲上海音樂學院附中取錄。

Zeyu Victor Li was born in China in 1996. He began playing the violin at the age of four and five years later was accepted into the Shanghai Conservatory of Music middle school. At the age of 13 he won the First Prize of the 9th China National Violin Competition and the following year he was admitted to the prestigious Curtis Institute of Music in New York, where he was one of the youngest violin students from Asia. His tutors include the world-renowned musicians Aaron Rosand, Pamela Frank and Shmuel Ashkenasi. He made his first CD recording - "The Charm of the Violin" - at the age of 16.

Among the many prizes he has won are First Prize at the 19th Schadt String Competition, where he was also awarded the Contemporary Pieces Prize and the Audience Prize. In 2013 he was Top Prize winner of the New York Young Concert Artist, 3rd prize winner at the Montreal International Violin Competition, and the Special Jury Prize at the Japan Sendai International Violin Competition. He has performed as a soloist with The Philadelphia Orchestra, Montreal Symphony, Shanghai Philharmonic, Sendai Philharmonic Orchestra, Brevard Symphony and USC Symphony Orchestra.

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 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四個樂季。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，以鞏固香港的國際大都會美譽。

香港管弦樂團由香港特別行政區政府資助
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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 *The 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 fourth 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.

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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



徐烜
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 范丁
Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑋
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



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韋鈴木美矢香
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冒田中知子
Tomoko Tanaka Mao



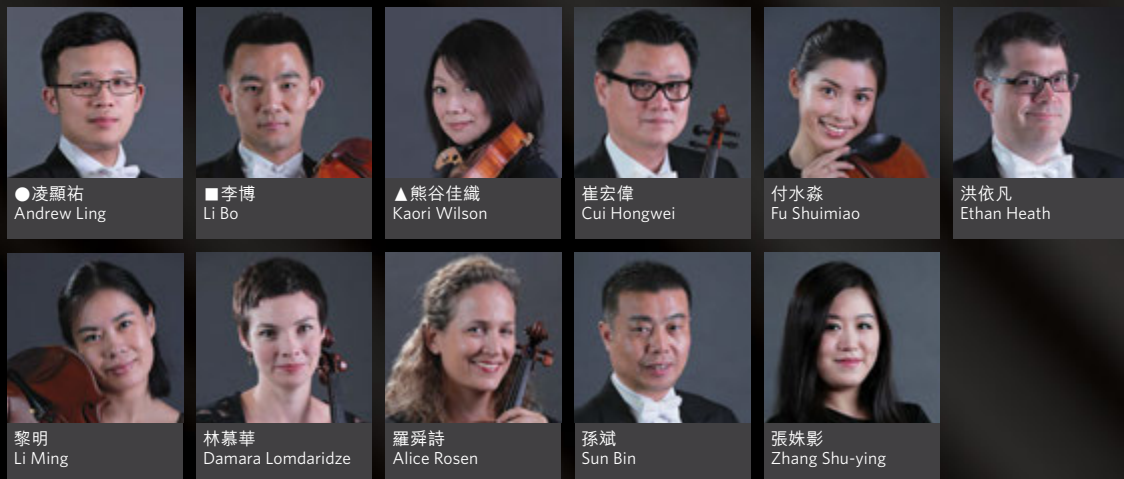
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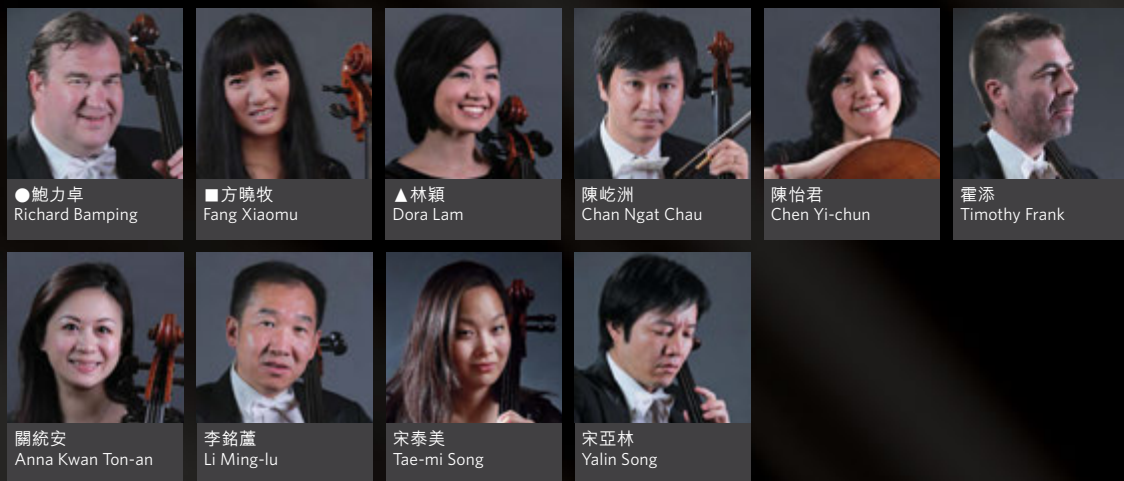
周騰飛
Zhou Tengfei



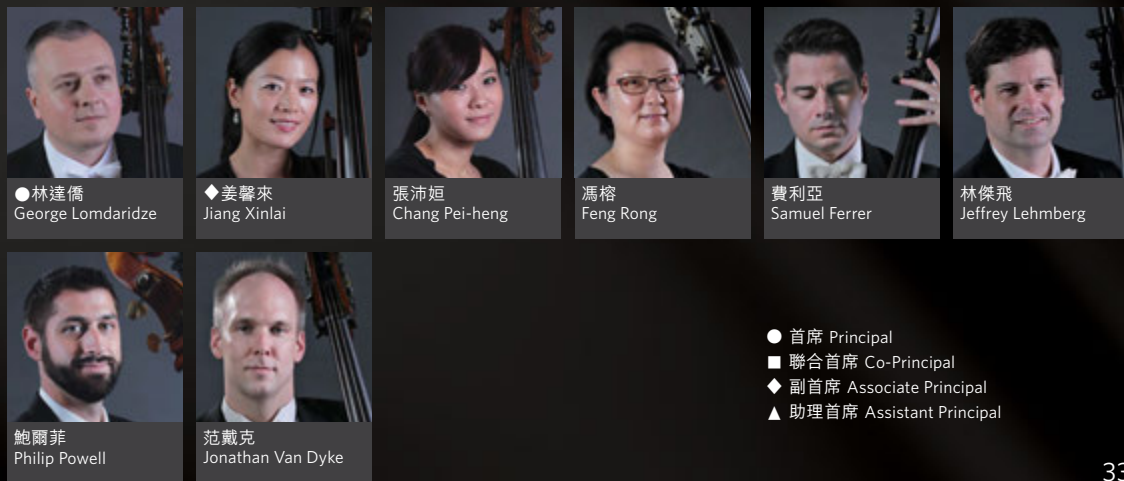
中提琴 VIOLAS



大提琴 CELLOS



低音大提琴 DOUBLE BASSES



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- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

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低音單簧管 BASS CLARINET

巴松管 BASSOONS

低音巴松管 CONTRA BASSOON



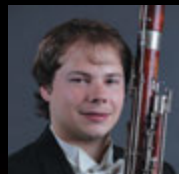
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◆ 史家翰
John Schertle



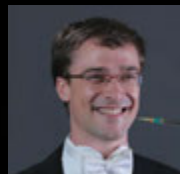
劉蔚
Lau Wai



● 莫班文
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◆ 李浩山
Vance Lee

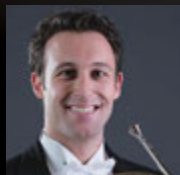


崔祖斯
Adam Treverton Jones

圓號 HORNS



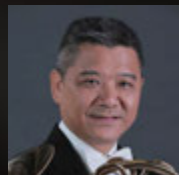
● 江蘭
Jiang Lin



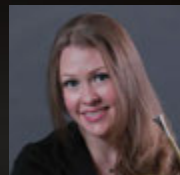
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Russell Bonifede



▲ 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

低音長號 BASS TROMBONE

大號 TUBA



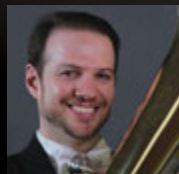
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Shirley Ip

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Viola: Yang Fan[^]

圓號：丹姆勒[^]
Horn: Frank Demmler[^]

長號：湯臣[^]
Trombone: Kevin Thompson[^]

敲擊樂器：何銘恩、王偉文
Percussion: Jojo Ho, Raymond Vong

豎琴：黃立雅[^]
Harp: Li-ya Huang[^]

[^]試行性質
[^]On Trial Basis

^{*}承蒙柏林國家樂團允許參與演出

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The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre

Photo by: Luca Piva

梵志登 Jaap van Zweden
音樂總監 Music Director

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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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- 5 「賽馬會音樂密碼教育計劃」—室樂小組到校表演
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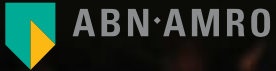




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Zhao Yingna

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Co-Principal Second Violin

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Loaned by Mr Laurence Scofield
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 - 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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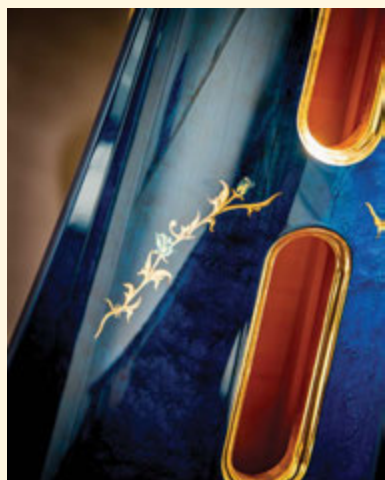
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會員專享：

- 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
- 特約商戶購物優惠

立即成為香港董氏慈善基金會
「青少年聽眾」計劃一份子
**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 an 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 an 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
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- Discounts at designated merchants



2015-16

『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 _____

會員電郵地址 Member's Email address _____

家長電郵地址 Parent's Email address _____

地址 Address (英文 English) _____

電話 Tel (住宅 Home) _____ (會員手提 Member's Mobile) _____

(家長手提 Parent's Mobile) _____

學校名稱 School Name (英文 English) _____

就讀班級 Class _____ 小學 Primary 中學 Secondary

樂器 Musical Instrument (s) _____

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: _____

* 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.

* 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.

會籍 MEMBERSHIP

會籍有效期 Membership Period: 1/9/2015 – 31/8/2016

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

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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。
Pay 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.

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* 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.

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