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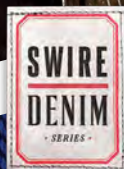
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# Time for Three

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# 即興三人行



## TIME FOR THREE

### GROFÉ

~11'

告魯夫：《密西西比組曲》

P. 8

河流之父  
哈克貝利·芬  
克里奧爾人的往昔  
馬底格拉節日

#### Mississippi Suite

Father of Waters  
Huckleberry Finn  
Old Creole Days  
Mardi Gras

### COPLAND

~23'

柯普蘭：《阿帕拉契亞之春》

P. 11

#### Appalachian Spring

### BRUBECK

~33'

布魯貝克：三重協奏曲—*Travels in Time for Three* P. 14

主題短途遊  
愛爾蘭民歌，奇異時光  
暫緩之狂喜  
克魯索的馬底格拉：「湧動的美好時光」

#### Triple Concerto - *Travels in Time for Three*

Thematic Ride  
Irish Folk, Odd Times  
Suspended Bliss  
Clouseau's Mardi Gras, "Laissez Les Bon Temps Rouler"



### Time for Three

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洛克，指揮 **Keith Lockhart, conductor**

P. 18

鍾斯，鼓 **David Jones, drum kit**

P. 19



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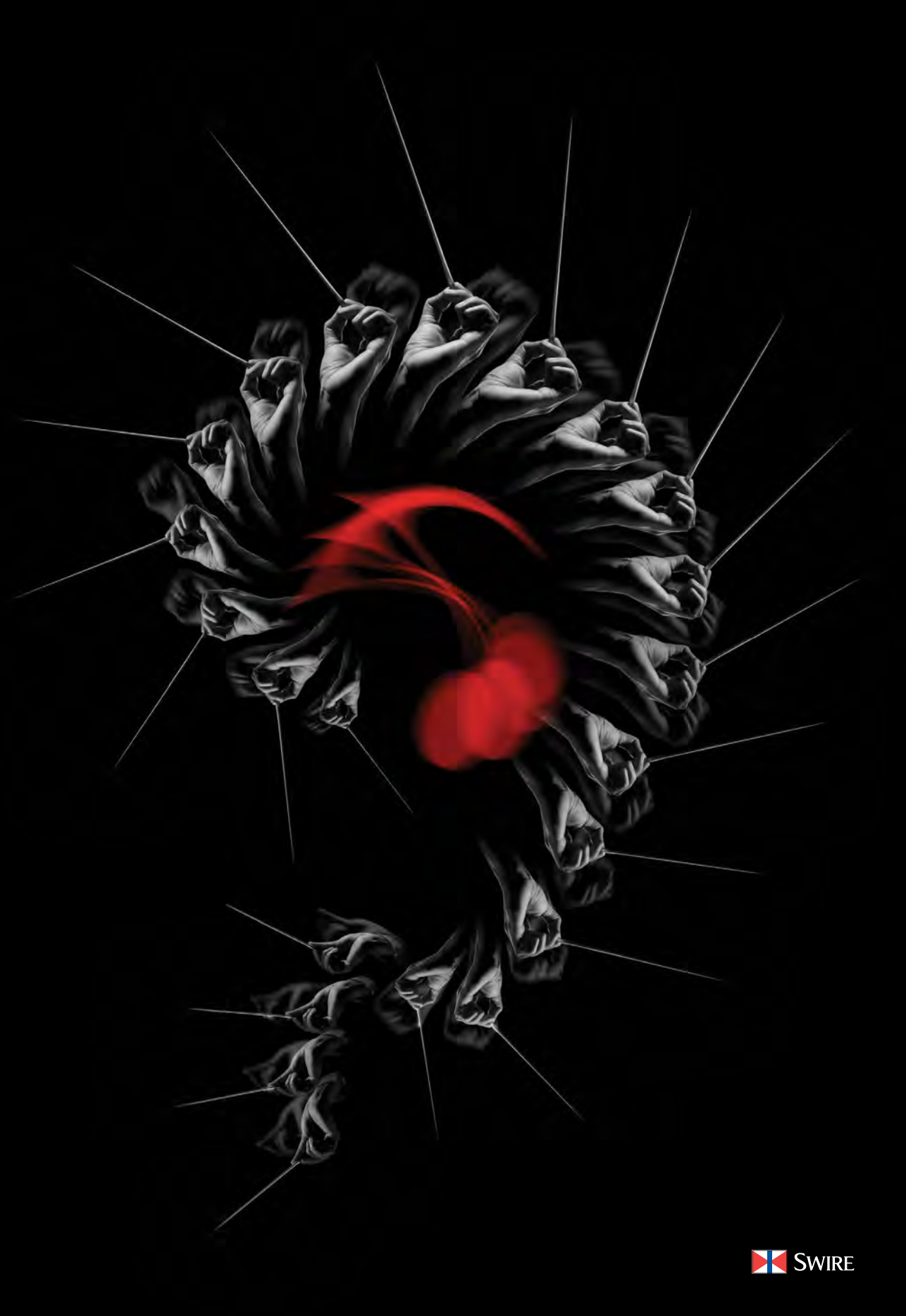


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SAM OLLUVER, SOUTH CHINA MORNING POST

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



# 林凡

## 志登

〔梵志：清淨之志，登：達到〕



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# 告魯夫 《密西西比組曲》

## FERDE GROFÉ (1892-1972)

### Mississippi Suite

告魯夫生於紐約布魯克林，曾在德國萊比錫學習音樂。學成返美後，他在洛杉磯交響樂團演奏中提琴達十年之久。同期，告魯夫在爵士樂隊兼職演奏，將當時的流行歌曲改編成特別的配器版本。1920年保羅·懷特曼聽過告魯夫的一首改編曲，邀請他加入自己的樂隊，擔任鋼琴家與編曲家。自此，告魯夫漸漸成為美國最重要的編曲家及配器大師之一，改編保羅·懷特曼樂隊的作品為管弦樂曲，並在1924年為歌舒詠的《藍色狂想曲》編寫管弦樂配器版本。

編曲的成就令告魯夫大受鼓舞，著手為交響樂團創作作品。儘管他的所有作品均不曾在美國之外的地方獲得廣泛認可（或許《大峽谷組曲》除外），但這些旋律糅合多元化的主題、樂思以及舞曲元素，概括出1920年代的美國精神。

《密西西比組曲》完成於1925年，最初以「密西西比（一次樂音之旅）」——一首描述式組曲」為名。組曲共四個樂章，各自描摹一幅與別不同的密西西比河景觀，包括它的外貌、歷史，以及它在美國文學中的地位。

Born in Brooklyn, Ferde Grofé studied music in Leipzig before returning to the USA where, for 10 years, he played viola with the Los Angeles Symphony Orchestra. At the same time he was “moonlighting” in jazz bands and making arrangements of popular songs of the day for unusual combinations of instruments. In 1920, Paul Whiteman heard one of Grofé’s arrangements and invited him to join his band as a pianist and arranger. From then on Grofé became one of America’s most important arrangers and orchestrators, producing all the orchestral arrangements for the Paul Whiteman band and orchestrating, in 1924, Gershwin’s *Rhapsody in Blue*.

The huge success of this encouraged Grofé to try his hand at original compositions for symphony orchestra, and while none of his works—with the possible exception of his *Grand Canyon Suite*—has really achieved any widespread appeal outside the USA, they do encapsulate the spirit of 1920s America by incorporating themes, ideas and dances drawn from a wide variety of sources.

一幅描繪新奧爾良市及密西西比河  
的木刻畫，時約1890年

A wood engraving depicting the  
Mississippi River and New Orleans,  
circa 1890

Credit: A.R. Waud





**第一樂章**在猶如波浪般湧流不息的弦樂伴奏聲部之上，展現一段寬廣的、富於延展性的圓號旋律，描繪出這條大河的樣貌。由河流發源地至注入大海的路途中，偶爾出現幾處水流湍急的段落。**第二樂章**讓人聯想到馬克·吐溫小說中那位喜好惡作劇的主角的探險之旅，他的生活正是環繞密西西比河為中心而展開。**第三樂章**回望這片土地上最初的定居者——「克里奧爾人」，以極其浪漫主義的角度，審視河流兩岸古老且平靜的生活。**第四樂章**慶祝新奧爾良地區的嘉年華節日，全章盡是爵士樂節奏及色彩豐富多樣的管弦樂聲效。

The *Mississippi Suite* was written in 1925 as “Mississippi (A Tone Journey) — A Descriptive Suite”. Each of its four movements portrays a different aspect of the Mississippi River; its appearance, its history and its place in American literature.

The **first movement** conveys an impression of the great river through a broad, expansive horn melody above a suitably flowing, wave-like string accompaniment, with occasional passages depicting turbulent waters as the river makes its way from its source to the ocean. The **second movement** recalls the adventures of Mark Twain’s fictional mischief-maker whose life was centred around the Mississippi. Looking back to the early settlers—or the “Creoles”—the **third movement** is a heavily romanticised view of the old, peaceful way of life along the banks of the river. The **fourth movement** celebrates carnival day in New Orleans, complete with jazzy rhythms and a myriad of colourful orchestral effects.



#### 編制 INSTRUMENTATION

兩支長笛、短笛、三支雙簧管（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、豎琴、敲擊樂器及弦樂組

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

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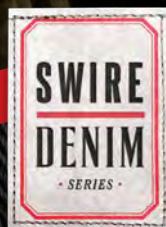
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## 柯普蘭 《阿帕拉契亞之春》

# AARON COPLAND (1900-1990)

## *Appalachian Spring*

柯普蘭生於一個由波蘭移居紐約的家庭，是家中第五個孩子。他幼時對音樂並沒有特別興趣，然而，十四歲那年他隨其中一位姐姐學習數課鋼琴後，被這件樂器深深吸引，更自費正式學琴。二十歲那年，柯普蘭憑藉幾份兼職工作辛苦積蓄下來的一筆錢，湊足路費前往法國。他在那裡住了四年，師隨納迪亞·布朗熱學習作曲。

回到美國之後，柯普蘭憑藉成為美國首位蜚聲國際的嚴肅音樂作曲家，瞬即在國內贏得聲譽。美國知名舞蹈家瑪莎·葛蘭姆曾邀請數位音樂家，為其舞蹈團全新編排的一部美國芭蕾舞作品創作音樂，柯普蘭正是其中之一。葛蘭姆為作品構思出故事框架與標題——《阿帕拉契亞之春》，標題來自美國詩人哈特·克蘭的一首詩作。

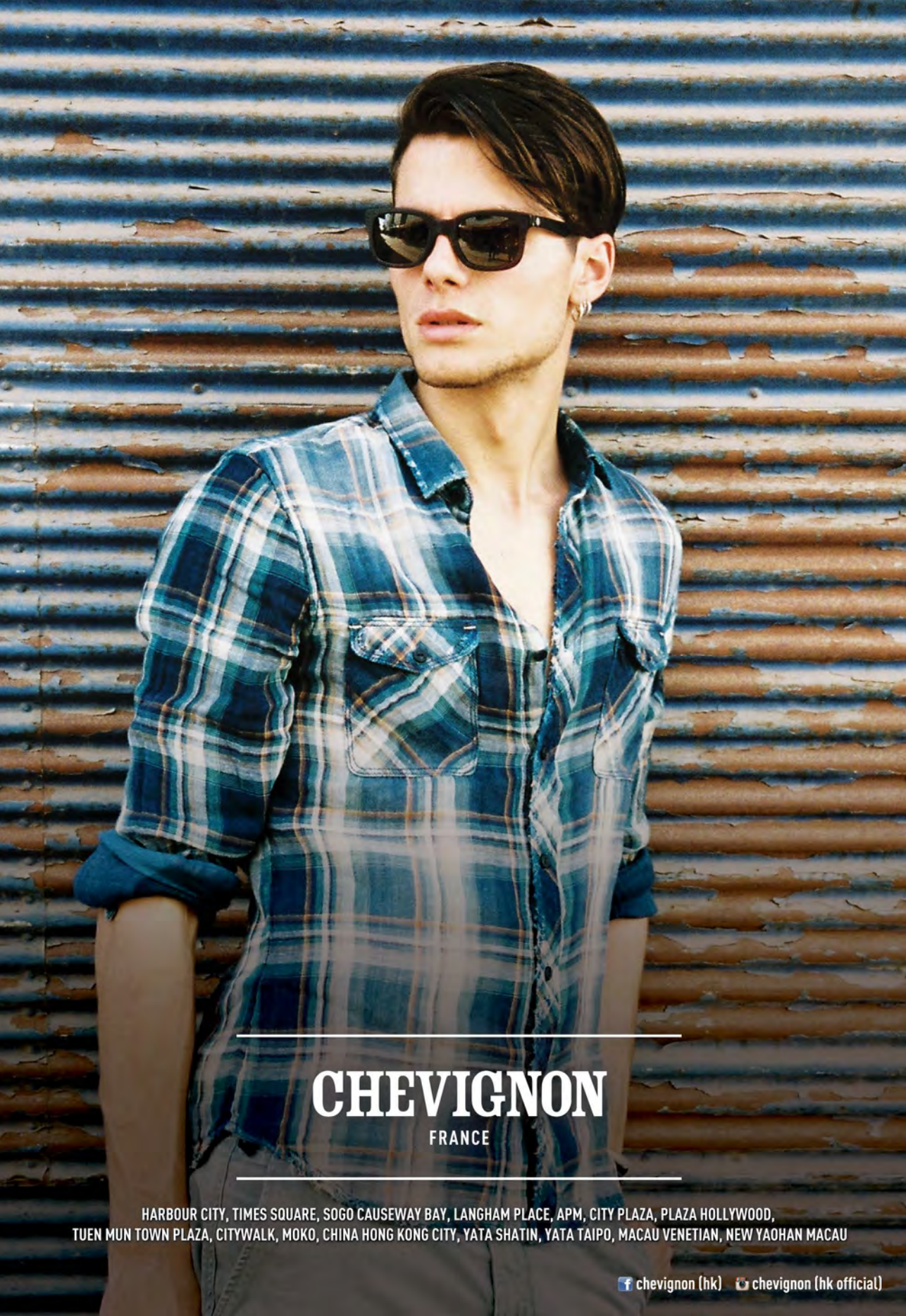
《阿帕拉契亞之春》的故事背景在十九世紀初期。一對年輕夫婦婚後在美國鄉間新建一座農舍，並以拓荒者的身份展開他們的農耕生活。房舍坐落在阿帕拉契亞山腳下，那裡被稱作「震教派之國度」。震教派教徒宣揚宗教復興運動，以愉快的音樂及舞蹈（特別是聖歌旋律）聞名。儘管《阿帕拉契亞之春》中的故事發生在春天，但標題中的「春」字更多是指美國這個國家有如春天般興盛蓬勃。

Aaron Copland was the fifth child of Polish émigrés who had settled in New York. As a child he showed no particular interest in music but at the age of 14 was given a few piano lessons by one of his sisters. He was so taken by the instrument that he paid for himself to have formal lessons and, at the age of 20, having saved hard working at a succession of part-time jobs, paid for his passage to France where, for four years, he studied composition with Nadia Boulanger.

Back in the USA, Copland soon gained a reputation as the first serious American composer to achieve international respect for his music, and he was one of several composers approached by Martha Graham who wanted music to go with a new all-American ballet she had envisaged for her dance troupe. She suggested the outline of the story and the title, *Appalachian Spring*, which comes from a poem by Hart Crane.

Set in the early 1800s, *Appalachian Spring* follows a young couple who marry, set up home in their newly-built farmhouse, and start out on life together as pioneer farmers in a part of rural America, in the foothills of the Appalachian Mountains, known as “Shaker Country”. The Shakers were a revivalist religious sect noted for their joyful dances and music, especially their hymn tunes. Although the events take place in the season of spring, the “Spring” of the title refers as much to the “springtime” of the American nation.

This combination of hope, new life, religious feeling and patriotic zeal are all reflected in Copland’s music and when it was premiered in the Library of Congress, Washington on 30<sup>th</sup> October, 1944, it became an instant success, the *New York Times* describing it as “completely simple, homely, dedicated, and a lovelier





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## 柯普蘭 《阿帕拉契亞之春》

# AARON COPLAND (1900-1990)

## *Appalachian Spring*

希望、新生、宗教情懷以及愛國熱情，均可見於柯普蘭的音樂。1944年10月30日，《阿帕拉契亞之春》在華盛頓國會圖書館成功首演。《紐約時報》將其形容為「完全簡潔、親切且熱忱，是一首值得你追尋、再可愛不過的作品」。因為舞台上留給樂團的空間有限，柯普蘭為這部原創芭蕾舞劇配樂時，只用了十三件樂器。翌年，他將此曲改編為一首較為短小的交響樂團組曲，正是我們將在本場音樂會上欣賞的這首。

作品的章節之間並無停頓。樂曲以一段非常緩慢卻感染力十足的旋律開篇，呈現春天萬物甦醒，以及一同開啟新生活的年輕夫婦滿懷希望的情景。當友人前來祝賀年輕夫婦新婚之喜並加入他們的喬遷派對時，音樂漸漸顯露出活潑喧鬧的模樣。接下來，當新婚夫婦互訴愛意的時候，樂曲呈現一派柔和的情景。之後，宗教復興派牧師及他的跟隨者在熱情的鄉間藝人陪同下，跳起傳統的方塊舞。新娘接着演出一段生動舞蹈，偶爾出現的怪異和弦與另類節奏，暗示面對即將展開的新生活時，她的害怕及不安。派對結束時，一組五首變奏曲出現。變奏曲採用震教派知名曲調《樸實無華的禮物》，展現新婚夫婦憑藉彼此間的深厚敬慕，以及對於宗教信仰和這片新開闢土地的尊崇，在新家園定居並開啟新生活之場景。

work you would have to go far to find". Because the space for the orchestra was so limited, Copland scored the original ballet for an ensemble of 13 instruments and the following year produced the shorter suite for symphony orchestra which we hear in this concert.

The sections run without a break, beginning with very slow and atmospheric music representing the awakening of spring and the hopes of the young couple as they embark on their new life together. The music takes on an altogether more boisterous character as friends arrive to celebrate the young couple's marriage and to join in their housewarming party. Next comes an extended scene of deep tenderness as the young couple proclaim their love for each other, after which a Revivalist minister and his followers enjoy some typical square dances accompanied by an over-enthusiastic country fiddler. The bride then performs a lively dance, its occasionally sour harmonies and awkward rhythms indicating the fear and trepidation she feels at the new life ahead of her. The party finishes and a set of five variations on the famous Shaker Tune known as *Simple Gifts* represents the couple settling down to their new life with an air of deep reverence for each other, for their religious faith, and for the new land they are helping to cultivate.

### 編制

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、兩支長號、定音鼓、豎琴、鋼琴、敲擊樂器及弦樂組

### INSTRUMENTATION

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

# 布魯貝克 三重協奏曲—*Travels in Time for Three*

## CHRIS BRUBECK (b. 1952)

### Triple Concerto – *Travels in Time for Three*

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克里斯·布魯貝克是傳奇爵士鋼琴家兼作曲家戴夫·布魯貝克的兒子，也是家族樂團「布魯貝克兄弟四重奏」中的長號手及貝斯手。克里斯作曲時以不同方法擴闊爵士音樂的疆界，令他有如父親般聞名。近年，他與美國數個交響樂團合作，寫下多首原創作品。這些曲目時常採納傳統的古典音樂曲式（以協奏曲為主），卻配上爵士味道濃郁的和聲及節奏。今晚我們將要聽到的，是寫給兩部小提琴和一部低音大提琴的協奏曲，由三重奏Time for Three (Tf3) 及包括揚斯敦交響樂團在內的數個美國樂團委約創作。2010年3月20日，該曲在費爾沙的指揮下，完成世界首演。

首演之後，該曲又立即在波士頓、阿克雷奇、俄勒岡、印第安納波利斯以及克利夫蘭等美國主要城市巡演。該曲曾在澳洲演出，亦曾參與2014年在倫敦舉行的BBC逍遙音樂節，當時的指揮正是今晚音樂會的指揮洛克。英國樂評人馬修·懷特在聽過該曲後曾這樣描述：「〔樂曲中的〕部分段落像是來自巴洛克音樂、二十世紀室內樂、民間音樂以及爵士音樂。如果你閉目聆聽，那些出自帕克、葛蘭杰、巴赫和史達拉汶斯基筆下的音樂似乎在熱烈地共舞，在三重奏之間，也在三重奏與樂團之間互動。」

這正是布魯貝克試圖達到的效果。在他的作曲筆記中，他指出：「這首曲目的創作初衷

Son of the legendary jazz pianist and composer, Dave Brubeck, and a trombonist and bassist in the family ensemble—the Brubeck Brothers Quartet—Chris Brubeck has gained a reputation for writing music which stretches the boundaries of jazz in various ways. In recent years he has collaborated with several American symphony orchestras in a number of original works which have often made use of traditional classical formats (notably the concerto) but with distinctly jazz-flavoured harmony and rhythm. The one we hear tonight for two violins and double bass, was commissioned by the trio Time for Three (Tf3) and a number of US orchestras including the Youngstown Symphony, which gave the world premiere on 20<sup>th</sup> March, 2010 conducted by Randall Craig Fleischer.

That performance was quickly followed by performances in Boston, Anchorage, Oregon, Indianapolis, Cleveland and virtually every other major US city, as well as in Australia and, in 2014, at the BBC Proms in London, on which occasion it was conducted by tonight's conductor, Keith Lockhart. The English critic Matthew Wright described the work following that performance, "There were phrases which seemed to emerge from baroque and twentieth-century chamber music, from folk fiddling, and from jazz. If you closed your eyes and listened, moments that seemed to come from Charlie Parker, Percy Grainger, Bach and Stravinsky danced exhilaratingly around one another, within the trio, and between trio and orchestra."

That was precisely what Brubeck had set out to do. In his own note on the work he points out that it "was created to feature the unique talents of three remarkable young musicians at the top of their game. The piece is tailor-made for the versatile members of Tf3, and embraces many musical genres, from jazz to country, funk to classical, and even some gospel! The





是為呈現三位在各自領域中水平頂尖的年青音樂人的獨特之處。作品為Tf3中三位多才多藝的成員度身訂做，涵蓋多種曲風，從爵士到鄉村，從鄉土爵士樂到古典，甚至還能看到福音音樂的身影！有一條主線將曲目的各個章節及多元音樂風格串連起來，且主題句在整首曲目中數度以不同面貌出現。2009年，當我乘坐火車前往費城與這隊組合合作時，在路途中創作出這個主題句。數度與Tf3成員即興合奏，使我了解他們試圖探索的音樂方向。在第一樂章中，『火車』主題以原創式的爵士風格呈現，之後，它隨著一系列的音樂探險而轉變，最終呈現出非常巴洛克的風格。全曲在十七與二十一世紀之間迅速遊走，並且傳遞出『穿越音樂時代的旅行者』的觀感，這亦成為作品的標題。」

「在最末樂章『克魯索的馬底格拉』中，我在譜面上標記出『神秘的戲謔』一詞。這一樂章帶領聽眾經歷了一場幽默的行程，從曼西尼（二十世紀美國作曲家）式的開篇，到凱金音樂與馬底格拉式的鄉土爵士樂音樂巡禮，再到糅合福音、鄉土爵士樂和鄉村音樂的7/4拍旋律，再以熾烈的小提琴音，配合強勁的搖滾樂作結。在個別樂器的華彩樂段之後，主題句以7/8拍節奏重現，將全曲帶入高潮。藉由這一高潮，這段慶典式的歡快旋律走向一個令人興奮的尾聲。」

common thread throughout the work's movements and various styles is the main theme, which reappears in many guises. This theme came to me as I was riding a train to Philadelphia in 2009 to work with the group. We had several jam sessions that I recorded, giving me a sense of what musical directions Tf3 wanted to explore. The 'train' theme stuck, and you will hear it in the first movement in its original, jazzy style before it is transformed through a series of musical adventures, appearing finally in a very baroque presentation. Moving quickly from the 17<sup>th</sup> to the 21<sup>st</sup> century, the piece conveys the feeling that the musicians are 'musical time travellers', hence the work's title."

"In the last movement, *Clouseau's Mardi Gras*, I made the note *Misterioso burlesco* in the score, as this movement takes the audience on a humorous ride from a sneaky, Mancini-influenced opening, to a Cajun fiddle/Mardi Gras funk parade, to a gospel-funk-country groove in 7/4 time, complete with blazing fiddles on top, that matches the intensity of rock 'n' roll. After individual cadenzas, the entire piece climaxes into a fast 7/8 version of the original theme. This serves as a vehicle to propel the celebratory music to an exciting conclusion."

ALL PROGRAMME NOTES BY DR MARC ROCHESTER

#### 編制

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

#### INSTRUMENTATION

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

# TIME FOR THREE

極具原創性的三重奏組合 Time for Three (Tf3) 跨越傳統樂派的框框，融合古典、西部鄉村、吉卜賽及爵士音樂，共冶一爐成為別樹一格的樂風。成員小提琴家尼古拉斯·肯道及歷其·蔡愛，以及低音大提琴家威南·邁耶熱愛即興、作曲及編曲，這些正是小組奏的所有重要元素。

時至今日，Tf3已演出了數百場音樂會，演出類型之廣如同其音樂之豐富多元：從費城交響樂團恆常樂季的客席獨奏家，以至三藩市的 Club Yoshi；由作為甘迺迪演藝中心的駐場藝術家，以至於德國石荷州音樂節的艾遜巴赫生日音樂會。最近的重要演出包括：首次於卡奈基音樂廳演出，與波士頓流行樂團及墨爾本交響樂團合作，2014年BBC逍遙音樂節中一場全院滿座的音樂會，以及美國ABC電視台黃金時段的熱播節目《與星共舞》。

Tf3充滿活力的演出擺脫傳統的規範，順應各成員不同的音樂背景。他們亦會演出由自己改編的傳統曲目，威南·邁耶會獻上原創作品，以增添他們演出的曲目。

The groundbreaking, category-shattering trio Time for Three (Tf3) transcends traditional classification, with elements of classical, country western, gypsy and jazz idioms forming a blend all its own. The members—Nicolas (Nick) Kendall and Nikki Chooi (violins), and Ranaan Meyer (double bass)—carry a passion for improvisation, composing and arranging, all prime elements of the ensemble's playing.

To date the group has performed hundreds of engagements as diverse as its music: from featured guest soloists on the Philadelphia Orchestra's subscription series to Club Yoshi's in San Francisco to residencies at the Kennedy Center to Christoph Eschenbach's birthday concert at the Schleswig-Holstein Festival in Germany. Recent highlights included their Carnegie Hall debut, appearances with the Boston Pops, Melbourne Symphony Orchestra, a sold-out concert at the 2014 BBC Proms, and an appearance on the ABC prime time hit show *Dancing with the Stars*.





Tf3最近為環球音樂唱片發行了首張古典專輯《Time for Three》，並連續七週登上Billboard古典跨界排行榜的前10名。Tf3也展開了一個委約創作計劃，以擴大其演奏曲目，特別是與交響樂團合奏方面。當中包括：由普立茲獎作曲家希頓所寫的《協奏曲4-3》，布魯貝克在2010年創作《Travels in Time for Three》，此作品由波士頓流行樂團、揚斯敦交響樂團及其他八個樂團共同委約；由印第安納波利斯交響樂團委約，布衿作曲的《Games and Challenges: Something Wonderful Right Away》。最新的項目，是由太陽谷夏季交響樂團委約他們創作一首55分鐘的管弦樂作品，於2015年8月在美國愛達荷州太陽谷與樂團一同首演。

Tf3's high-energy performances are free of conventional practices, drawing instead from the members' differing musical backgrounds. The trio also performs its own arrangements of traditional repertoire and Ranaan Meyer provides original compositions to complement the trio's offerings.

Tf3 recently released their debut Universal Music Classics album, *Time for Three*, which spent seven consecutive weeks in the Top 10 of Billboard's Classical Crossover Chart. The ensemble has also embarked on several major commissioning programs to expand its unique repertoire for symphony orchestras. These include *Concerto 4-3*, written by Pulitzer-Prize winning composer Jennifer Higdon; *Travels in Time for Three* by Chris Brubeck in 2010, co-commissioned by the Boston Pops, the Youngstown Symphony, and eight other orchestras; and *Games and Challenges: Something Wonderful Right Away* by William Bolcom, commissioned by the Indianapolis Symphony. Their latest project is a commission by the Sun Valley Summer Symphony for the group to write and perform a 55-minute piece with orchestra which premiered in August, 2015 in Sun Valley, Idaho.





## 洛克 KEITH LOCKHART

指揮 Conductor

洛克於2010年8月獲委任為BBC音樂會管弦樂團的首席指揮。在美國，他於2015年慶祝擔任波士頓流行交響樂團的指揮20周年，並繼續擔任北卡羅萊納州的布里瓦德音樂中心藝術總監。2009年，他結束為期十一個樂季的猶他交響樂團音樂總監任命。在此之前，他擔任辛辛那提交響樂團七個樂季的音樂總監。於1990年至1995年期間，他同時出任辛辛那提交響樂團和辛辛那提流行交響樂團的副指揮。

洛克大師曾指揮幾乎所有北美主要樂團，其他尚有荷蘭皇家音樂廳管弦樂團、柏林德意志交響樂團、東京NHK交響樂團及墨爾本交響樂團，並於2012年10月在皇家阿爾伯特堂首度與倫敦愛樂樂團演出。歌劇方面，他曾與亞特蘭大歌劇院、華盛頓歌劇院、波士頓抒情歌劇院和猶他歌劇院合作。本樂季，洛克大師在維也納音樂廳指揮，在羅馬與聖西西莉亞學院演出（該音樂會全院滿座），並連續第二年再次到兵庫縣表演藝術中心指揮除夕音樂會。他將在捷克愛樂樂團巡演中指揮四場演出，分別為布拉格、布爾勞、奧斯特拉發和布拉迪斯拉發的音樂會。

出生於紐約州波普西，洛克七歲開始學習鋼琴，他獲頒費曼大學及卡奈基·梅隆大學的學位，並獲波士頓音樂學院，波士頓大學，美國東北大學，弗曼大學及卡奈基·梅隆大學頒授名譽博士學位。

Keith Lockhart was appointed Principal Conductor of the BBC Concert Orchestra in August 2010. In the US, he celebrated his 20<sup>th</sup> anniversary season as Conductor of the Boston Pops in 2015 and continues to serve as Artistic Director of the Brevard Music Center in North Carolina. In 2009, he concluded 11 seasons as Music Director of the Utah Symphony, having previously served seven seasons as Music Director of the Cincinnati Chamber Orchestra. He also served as Associate Conductor of both the Cincinnati Symphony Orchestra and the Cincinnati Pops Orchestra from 1990 to 1995.

Maestro Lockhart has conducted nearly every major orchestra in North America as well as the Royal Concertgebouw Orchestra, the Deutsches Symphonie-Orchester Berlin, the NHK Symphony in Tokyo and the Melbourne Symphony Orchestra, and in October 2012 made his London Philharmonic debut in Royal Albert Hall. In opera he has conducted productions with the Atlanta Opera, Washington Opera, Boston Lyric Opera and Utah Opera. This season Maestro Lockhart conducts at the Vienna Konzerthaus, sold-out performances in Rome with the Accademia Nazionale di Santa Cecilia, and returns to the Hyogo Performing Arts Center to conduct his second consecutive New Year's eve concert. He will also conduct the Czech Philharmonic in four performances while on tour in Prague, Brno, Ostrava, and Bratislava.

Born in Poughkeepsie, NY, Keith Lockhart began his musical studies on the piano at the age of seven, and holds degrees from Furman University and Carnegie Mellon University as well as honorary doctorates from the Boston Conservatory, Boston University, Northeastern University, Furman University and Carnegie Mellon University.



# 鍾斯 DAVID JONES

鼓 Drum kit

Photo: Mandy Hall

鍾斯可以說是全球最富創意和樂感的鼓手之一。他是一位技藝高超的音樂家，他雙手可幻化出迎合不同文化背景、年紀、心情和口味的觀眾之樂音、質感與節奏。

他經常獲邀與墨爾本、悉尼、阿德萊德、達爾文、塔斯馬尼亞、奧克蘭、基督城等地的交響樂團演出，亦曾與日本的Kanazawa樂團同台演出。他曾與許多偉大的藝術家及樂隊合作演出並灌錄專輯，包括約翰·威廉斯、德國科隆西德廣播大爵士樂團、湯美·伊萬努爾、詹士·莫里森、約翰·法納姆、唐·麥克林、伊蓮·佩吉、佩圖拉·克拉克、迪·卡娜娃等，涵蓋多種曲風。

日本作曲家渡邊俊幸曾為鍾斯創作一首協奏曲，名為《寫給鼓和小型樂團的隨筆》。該曲於2006年在日本首演。2009年，由他本人作曲的《當河流匯入大海》獲APRA古典音樂獎頒發的「年度器樂作品」獎項。他的專輯《鼓之色彩》曾在2008年獲得美藝音樂獎之「最佳世界音樂專輯」提名。他曾獲得2010年墨爾本音樂家殊榮。

1985年至1992年間，他是悉尼音樂學院爵士鼓系主任。自2013年開始，他是墨爾本維多利亞藝術學院的榮譽院士及客席講師。2015年他獲委任為詹士·莫里森學院客席講師。

從2005年起，鍾斯開始舉辦原創鼓樂獨奏會。他把冥想元素糅入音樂創作中，並與拍檔卡門·華榮頓合作推出多張唱片。

David Jones is often described as one of the most innovative and musical drummers in the world, a true virtuoso musician. He creates a universe of sounds, textures and rhythms that conjure different cultures, ages, moods and styles.

He is a frequent guest artist and soloist with the orchestras of Melbourne, Sydney, Adelaide, Darwin, Tasmania, Auckland and Christchurch, as well as the Orchestra Ensemble Kanazawa in Japan, and has played and recorded with great artists and bands across all genres, including John Williams, WDR Big Band Köln, Tommy Emmanuel, James Morrison, John Farnham, Don McClean, Elaine Paige, Petula Clark and Dame Kiri Te Kanawa.

Toshi Watanabe's concerto for David, *Essay for Drumkit and Small Orchestra* was premiered in Japan in 2006 and his own collaborative piece, *The River Meets the Sea* was named "Instrumental Work of the Year" at the APRA Classical Music Awards in 2009. His album *Colours of the Drum* was nominated "Best World Music Album 2008" by Fine Arts Aria. He won the Melbourne Prize for Music in 2010.

Head of the Jazz Drum department at the Sydney Conservatorium between 1985 and 1992, he has been an Honorary Fellow and guest lecturer at Victorian College of the Arts in Melbourne since 2013, and in 2015 was appointed lecturer at the James Morrison Academy.

David has presented his original solo drum kit concerts since 2005. He incorporates meditation into his music-making and has released many CDs with his partner Carmen Warrington.

## 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA



「梵志登對音樂高水準的堅持，而非皆舞台效果嘩眾取寵。他領導港樂更上一層樓，不僅是港樂也是香港所有樂迷之福。」李歐梵，《明報》

香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過一百五十場音樂會，把音樂帶給超過二十萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職。梵志登大師獲紐約愛樂委任為下任音樂總監，此任命並不會影響梵氏在港樂至2019年夏季的任期。

余隆由2015/16樂季開始被委任為首席客席指揮，任期暫為三年。

樂團在梵志登的領導下，正在進行眾多演出計劃，其中包括為期四年的華格納《尼伯龍的指環》旅程，以歌劇音樂會形式，每年演出一齣並灌錄整套聯篇歌劇。港樂剛完成旅程的第二部份，音樂會由拿索斯唱片進行現場錄音及發行，令港樂成為中港兩地首個演出這齣鉅著的本地樂團。

同為在梵志登的領導下，港樂於2014/15樂季完成了歐洲五國七個城市的巡演，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，觀眾對音樂會反應踴躍，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。

The Hong Kong Philharmonic Orchestra (HK Phil) is recognised as Asia's foremost classical orchestra. The Orchestra presents more than 150 concerts over a 44-week season and attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today's most sought-after conductors, is the Orchestra's Music Director, a position he has held since the 2012/13 concert season. Maestro van Zweden was recently announced as the next Music Director of the New York Philharmonic. This appointment will not affect his tenure with the HK Phil; his commitment to the HK Phil extends at least to the summer of 2019.

Yu Long was appointed for an initial three-year term in the 2015/16 season as Principal Guest Conductor .

Under Maestro van Zweden, the HK Phil is undertaking a variety of initiatives including a four-year project to perform and record the complete *Ring of the Nibelung* (Richard Wagner). The Orchestra is in the second of this four-year journey, performing one opera annually in concert. The performances are being recorded live for the Naxos label and mark the first performances by a Hong Kong or mainland Chinese orchestra of the entire *Ring* cycle.

Also under van Zweden, the orchestra undertook a highly successful five-country, seven-city tour of Europe in the 2014/15 season, with concerts in London, Vienna, Zurich, Eindhoven, Birmingham, Berlin and Amsterdam. Performances were met with enthusiasm and universally positive reviews. The concert in Vienna's Musikverein was filmed for broadcast on TV.

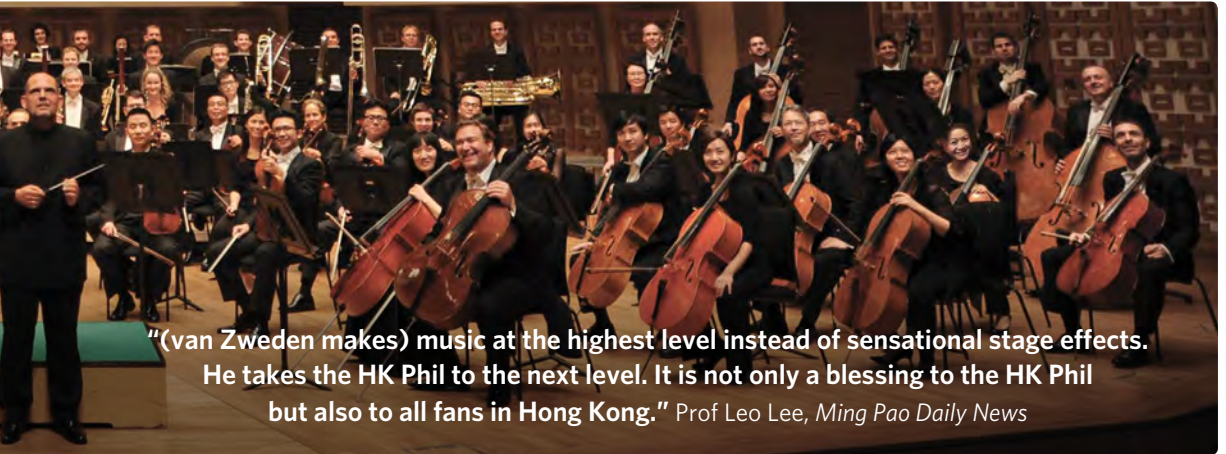
Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias



「許多歐洲樂團都希望他們能奏出這個水平」

“Many European orchestras wish they could play like this”

Thiemo Wind, *De Telegraaf*



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、已辭世的馬捷爾、安蘇菲·慕達及王羽佳等。

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，更已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。

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。

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。

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。

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

Goerne, Lang Lang, Yu Long, Yundi Li, the late Lorin Maazel, Anne-Sophie Mutter and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to tens of thousands of children annually. A recording was 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*.

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.

Thanks to a 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.

The Orchestra's history stretches back to 1895, when it was formed as the Sino-British Orchestra. It was re-named in 1957 and became fully professional in 1974.

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



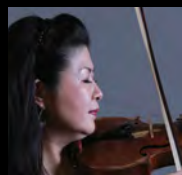
潘廷亮  
Martin Poon Ting-leung



華嘉蓮  
Katrina Rafferty



韋鈴木美矢香  
Miyaka Suzuki Wilson



冒田中知子  
Tomoko Tanaka Mao



黃嘉怡  
Christine Wong Kar-yee



周騰飛  
Zhou Tengfei





## 中提琴 VIOLAS



● 凌顯祐  
Andrew Ling



■ 李博  
Li Bo



▲ 熊谷佳織  
Kaori Wilson



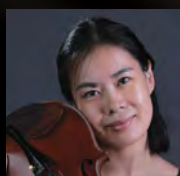
崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damara Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張姝影  
Zhang Shu-ying

## 大提琴 CELLOS



● 鮑力卓  
Richard Bamping



■ 方曉牧  
Fang Xiaomu



▲ 林穎  
Dora Lam



陳屹洲  
Chan Ngat Chau



陳怡君  
Chen Yi-chun



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



李銘蘆  
Li Ming-lu



宋泰美  
Tae-mi Song



宋亞林  
Yalin Song

## 低音大提琴 DOUBLE BASSES



● 林達僑  
George Lomdaridze



◆ 姜馨來  
Jiang Xinlai



張沛姬  
Chang Pei-heng



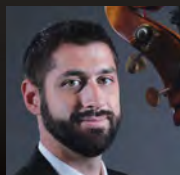
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

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

# HONG KONG PHILHARMONIC ORCHESTRA

## 長笛 FLUTES



● 史德琳  
Megan Sterling



◆ 盧韋歐  
Olivier Nowak



施家蓮  
Linda Stuckey

## 雙簧管 OBOES



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull

## 英國管 COR ANGLAIS



關尚峰  
Kwan Sheung-fung

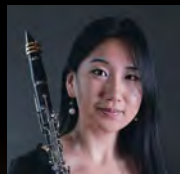
## 單簧管 CLARINETS



● 史安祖  
Andrew Simon



◆ 史家翰  
John Schertle



劉蔚  
Lau Wai

## 低音單簧管 BASS CLARINET



艾爾高  
Lorenzo Iosco

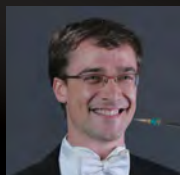
## 巴松管 BASSOONS



● 莫班文  
Benjamin Moermond



◆ 李浩山  
Vance Lee



崔祖斯  
Adam Treverton Jones

## 低音巴松管 CONTRA BASSOON

## 圓號 HORNS



● 江蘭  
Jiang Lin



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



李少霖  
Homer Lee



李妲妮  
Natalie Lewis

## 小號 TRUMPETS



● 麥浩威  
Joshua MacCluer



◆ 莫思卓  
Christopher Moysie



華達德  
Douglas Waterston



施樂百  
Robert Smith



長號  
TROMBONES



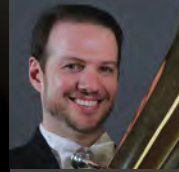
● 韋雅樂  
Jarod Vermette



● 韋力奇  
Maciek Walicki



● 韋彼得  
Pieter Wyckoff



● 雷科斯  
Paul Luxenberg

低音長號  
BASS TROMBONE

大號  
TUBA

定音鼓  
TIMPANI

敲擊樂器  
PERCUSSION



● 龐樂思  
James Boznos



● 白亞斯  
Aziz D. Barnard Luce



● 梁偉華  
Raymond Leung Wai-wa



● 胡淑徽  
Sophia Woo Shuk-fai

鍵盤  
KEYBOARD



● 葉幸沾  
Shirley Ip

特約樂手  
FREELANCE PLAYERS

中提琴：袁繹晴<sup>^</sup>  
Viola: Yuan Yi-ching<sup>^</sup>

大提琴：黃家立  
Cello: Wong Ka-lap

長笛：柯布魯<sup>^</sup>  
Flute: Ander Erburu<sup>^</sup>

圓號：丹姆勒<sup>\*</sup>  
Horn: Frank Demmler<sup>\*</sup>

敲擊樂器：王偉文  
Percussion: Raymond Vong

豎琴：史基道  
Harp: Christopher Sidenius

<sup>^</sup> 試行性質  
<sup>^</sup> On Trial Basis

<sup>\*</sup> 承蒙柏林國家樂團允許參與演出

<sup>\*</sup> With kind permission of the Staatskapelle Berlin

# Support 支持港樂

ANNUAL FUND & STUDENT TICKET FUND

常年經費基金 及 學生票資助基金

香港管弦樂團〔港樂〕是亞洲區內最具領導地位的樂團之一，以推廣高水平的管弦樂為己任。豐富香港文化生活逾四十年，港樂的藝術水平屢創高峰。作為一所註冊非牟利機構，各界慷慨的捐款、贊助、廣告收益與演出門票等收入能使港樂力臻完美，為香港市民提供高質素的音樂節目，並提升香港的國際形象。

The Hong Kong Philharmonic Orchestra (HK Phil) is one of Asia's leading orchestras, dedicated to bringing the finest orchestral music to Hong Kong. Enriching Hong Kong's cultural life for over 40 years, the HK Phil continues to attain new heights in musical accomplishment. As a non-profit organization, we rely on generous donations from the community to sustain the orchestra's operation. Your support means a great deal to us.

## 港樂常年經費基金

你的支持能令港樂繼續與出色的音樂家同台獻技、為樂迷呈獻精彩非凡的音樂會，並推行音樂教育計劃和主辦大型免費音樂會，如太古「港樂·星夜·交響曲」，讓音樂走進社區。

## HK PHIL'S ANNUAL FUND

Donations to our ANNUAL FUND enable us to continue presenting internationally renowned artists, diverse and vibrant programmes, extending our outreach music education programmes and offering free community concerts. Among them, the annual *Swire Symphony Under The Stars* is highly embraced by the general public.

\* 捐款港幣一百元或以上可享捐款扣稅。

Tax-deductible for donations over HK\$100.

## 港樂學生票資助基金

此基金讓本港全日制學生以半價優惠購買港樂音樂會門票。在過去三年，港樂提供了逾五萬張學生優惠票。每港幣500元捐款將可惠及6名學生，請踴躍支持。

## HK PHIL'S STUDENT TICKET FUND

Your generosity enables full-time local students to enjoy professional orchestra performances with half-price tickets. Every HK\$500 you donate to the STUDENT TICKET FUND will benefit six students. In the past three years, more than 50,000 student tickets were allotted. We looked forward to your support to cultivate more young music lovers this year.



請於劃線支票〔抬頭「香港管弦協會」〕背頁寫上聯絡資料。

寄回九龍尖沙咀香港文化中心行政大樓八樓香港管弦協會發展部收。稍後將有專人就捐款收據與閣下聯絡。

Cheques should be made payable to "The Hong Kong Philharmonic Society Ltd."

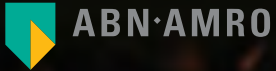
Please mail your cheque with your contact method at the back to **Development Department, The Hong Kong Philharmonic Society Ltd., Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon.** Development staff will contact you accordingly.

如欲以其他方式捐款，請聯絡港樂發展部 For other donation methods, please contact the HK Phil Development Department (Tel: 2721 2030 / E-mail: development@hkphil.org)

大師席位贊助

THE MAESTRO PODIUM ENDOWMENT

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## 樂團席位贊助

# CHAIR ENDOWMENT

成為樂團席位的贊助人，您可以與港樂及樂師建立一個更緊密的連繫，推動港樂的發展，提高樂團的質素，讓才華洋溢的音樂家踏上藝術頂峰。

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.

香港管弦樂團感謝以下機構及贊助人支持樂團席位贊助。

The Hong Kong Philharmonic Orchestra would like to thank the following sponsor of our Chair Endowment.

鮑力卓

Richard Bamping

大提琴首席  
Principal Cello

鮑力卓的樂師席位由以下機構贊助：

The Musician's Chair for Richard Bamping is endowed by the following organisation:

**邱啟楨紀念基金**  
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Enquiries for donations or other sponsorship schemes, please call 2721 2030 or email [development@hkphil.org](mailto:development@hkphil.org)





# 大師會

## MAESTRO CIRCLE

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

MAESTRO CIRCLE is established for the business community and individuals who are fond of symphonic music. It aims to support the long-term development of the Hong Kong Philharmonic Orchestra and to enrich cultural life. We are grateful to the following Maestro Circle members:

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The Hong Kong Philharmonic Orchestra is grateful to the following corporations and individuals for their generous support:

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The Musician's Chair for Richard Bamping (Principal Cello) is endowed by the following organisation:

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### 商藝匯萃 PAGANINI PROJECT

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈  
艾曼·謝曼明 (1907) 小提琴·由冨田中知子小姐使用  
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安素度·普基 (1990)·由張希小姐使用

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang  
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao  
Donated by Mr Lowell Chang  
Lockey Hill (c.1800) Violin, played by Mr Wang Liang  
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Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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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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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
- Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"
- Two German Rotary Trumpets
  - A set of Wagner Tubas
  - A Flugelhorn



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