

結他天后楊雪霏
THE REGAL CONCIERTO
DE ARANJUEZ

18 & 19-11-2016
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Hong Kong Cultural Centre
Concert Hall

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結他天后楊雪霏

THE REGAL CONCIERTO DE ARANJUEZ

GERSHWIN

~16'

歌舒詠：《一個美國人在巴黎》

P. 8

An American in Paris

RODRIGO

~22'

盧狄高：《阿蘭胡埃斯結他協奏曲》

P. 10

神氣的快板

慢板

雅緻的快板

Concierto de Aranjuez

Allegro con spirito

Adagio

Allegro gentile

中場休息 interval

BIZET

~15'

比才：《卡門》組曲

P. 14

前奏曲與阿拉貢舞曲—間奏曲—蘇吉迪耶舞曲—

安卡拉的騎馬步兵—哈巴涅拉舞曲—鬥牛勇士

Carmen Suite

Prélude and Aragonaise—Intermezzo—Seguedille—

Les Dragons d'Alcala—Habanera (Suite no. 2)—Les Toréadors

GERSHWIN

~24'

歌舒詠：《波吉與貝絲》交響音畫

P. 18

Porgy and Bess—A Symphonic Picture

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謝利，指揮

P. 18

Alexander Shelley, conductor

楊雪霏，結他

P. 17

Xuefei Yang, guitar



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「整個演出散發著
唯美般的光彩」


周凡夫
《大公報》

「香港人
引以為傲的
樂團」

張灼祥
《星島日報》

「登峰造極……
(梵志登) 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》



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JAAP VAN ZWEDEN



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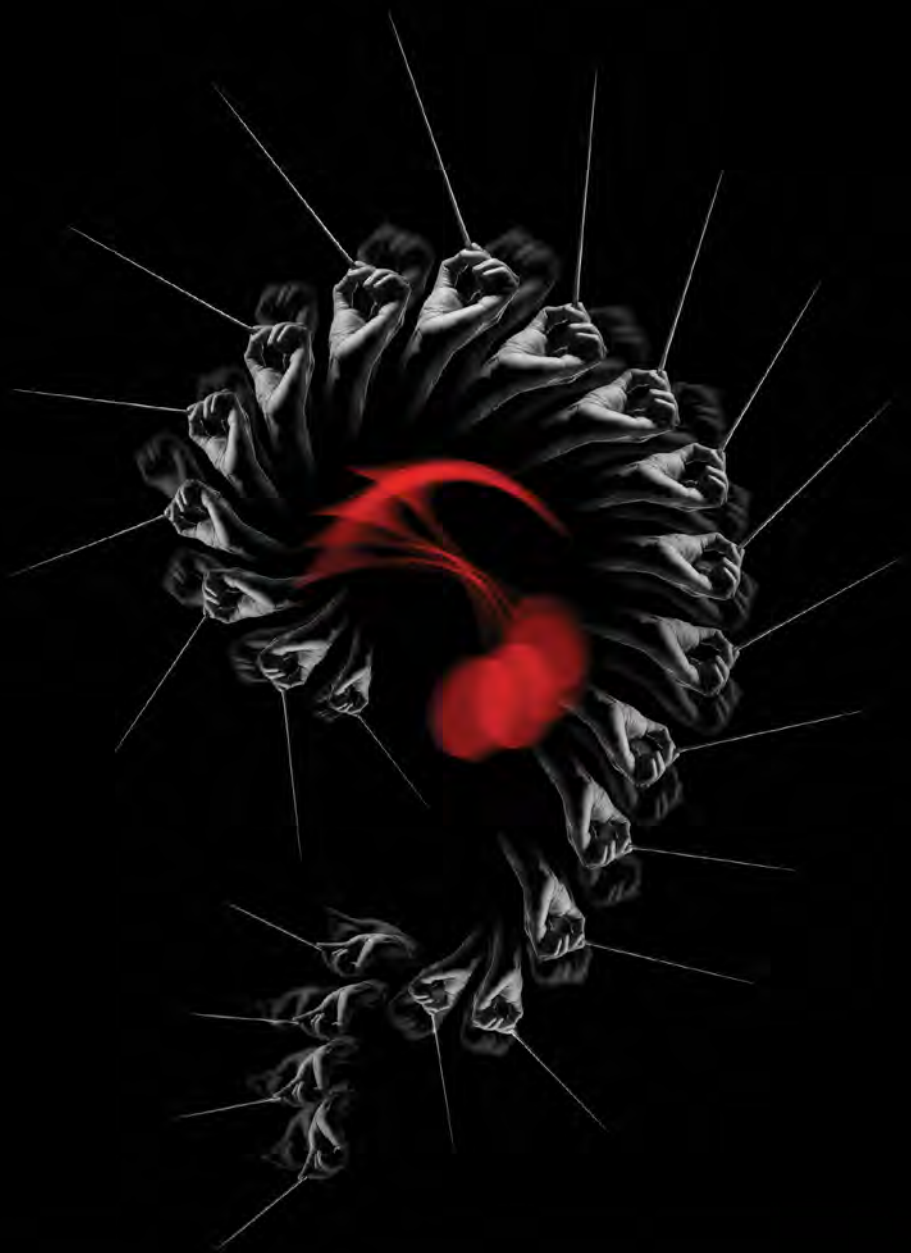
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A SOUND COMMITMENT 弦諾



前言 FOREWORD

西班牙想像 VS 美國回憶 SPANISH IMAGINATION VS AMERICAN MEMORIES

今晚的音樂會，我們將聽到「西班牙」和「美國」。

即使從沒到訪西班牙，比才竟然可以在他的歌劇《卡門》裡完美地演繹出西班牙的精髓。而曾在巴黎留學的西班牙作曲家盧狄高，則以自身經驗，以國寶級樂器——結他——創作出經典的協奏曲，但他是在法國動筆的。

另一邊廂，歌舒詠（也想負笈法國）將爵士、流行與古典元素共冶一爐，創作出我們認識與喜愛的「美國」，不管是在大都會巴黎漫步，抑或是從《波吉與貝絲》裡憶起南卡來納州與鯰魚街，美國之聲言猶在耳。

Tonight's concert is about what our ears identify as 'Spanish' and 'American'.

Despite never having visited Spain, Bizet perfectly evoked the Spanish spirit in his opera, *Carmen*. Rodrigo, a Spanish composer who studied in Paris, had it from direct experience, composing an iconic concerto featuring the national instrument. But he wrote the work in France.

Over the pond, Gershwin (who wanted to study in France!) fused jazz, popular and classical elements together, practically creating the 'American' sound which we know and love, whether it is strolling through cosmopolitan Paris, or recalling South Carolina and Catfish Row in *Porgy and Bess*.



歌舒詠 《一個美國人在巴黎》

GEORGE GERSHWIN (1898-1937)

An American in Paris

首次寫作管弦樂

雖然歌舒詠素來以令人難忘的旋律見稱，但他起初其實對配器法一竅不通。因此，1924年保羅·威茲文請他為鋼琴和爵士樂團寫作交叉風格作品《藍色狂想曲》時，他不得不請霍特·格羅夫替他將樂曲改編成管弦樂曲。歌舒詠認為不能長此下去，於是決定認真學習配器法。他聯絡過幾位作曲家，可是大都不肯給他指導，所以歌舒詠的配器法知識，主要來自他乘船橫渡大西洋時讀到的一本教科書。儘管如此，四年內他對配器藝術已經掌握得相當不錯，就決定寫作他第一首純管弦樂作品——音詩《一個美國人在巴黎》。

原本歌舒詠到巴黎去是為了度假，可是巴黎實在令他太雀躍了，雀躍得決定要以音樂記下他的所思所感。《一個美國人在巴黎》是他在巴黎期間寫作，在維也納逗留期間著手配器，1928年12月13日在紐約由紐約愛樂樂團首演，丹羅斯指揮。

走過巴黎街頭

弦樂及雙簧管輕鬆愉快的主題為樂曲掀開序幕，彷彿一個美國人步履輕盈的在巴黎街頭走過——大家會聽見計程車喇叭聲（歌舒詠特意將四支如假包換的巴黎計程車喇叭帶回美國，在首演中採

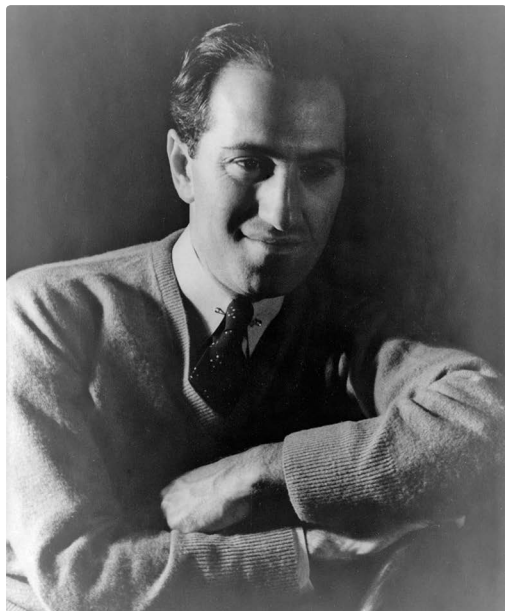
First Orchestral Attempt

Although he was highly regarded as a writer of memorable tunes, Gershwin initially had no ability as an orchestrator. So when, in 1924, he was asked to write a crossover piece (*Rhapsody in Blue*) for piano and jazz orchestra by Paul Whiteman, he had to call on the services of Ferde Grofé to arrange it for orchestra. Unhappy with this situation, Gershwin determined to undertake a serious study of orchestration. He approached a few composers, most of whom refused to give him instruction, so most of the guidance he got in orchestration came from the pages of a textbook read during a trans-Atlantic sea voyage. Nevertheless, within four years Gershwin had learnt so much about the art of orchestration that he decided to tackle his first purely orchestral work, a tone-poem called *An American in Paris*.

Taking what was supposed to be a holiday in the French capital, Gershwin was so exhilarated by Paris that he decided to set down his impressions and thoughts in music. He composed the work in Paris, undertook his own orchestration while on a visit to Vienna, and it was in New York that *An American in Paris* was first performed. That performance was given on 13th December 1928 by the New York Philharmonic Orchestra under Walter Damrosch.

Walking Through the Streets of Paris

It opens with a brisk and energetic theme for strings and oboe suggesting a light-footed American walking through the streets of Paris. The noise of taxi horns is heard (for the premiere Gershwin actually made use of four authentic Parisian taxi horns he had brought back with him) before a snatch of trombone melody suggests a dance hall.



「我的同胞是美國人，
我的時代就是當下□□
音樂必須複述每個時代
的思想與渴求。」

歌舒詠

**“My people are
American, my time is
today... music must
repeat the thought
and aspirations of the
times.”**

George Gershwin

歌舒詠

George Gershwin

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用)，稍後伸縮號的旋律片段則令人如同置身舞廳。單簧管奏起散步似的第二主題，獨奏小提琴則刻劃年輕女子現身。可是興致勃勃的美國人始終難掩鄉愁：配弱音器的小號奏出的藍調，正是全曲最令人難忘的主題。根據一位論者的說法，活力充沛的終樂章彷彿在暗示：「回到美國當然好，但身處巴黎更好！」

The clarinet introduces a second walking theme and a solo violin depicts the appearance of a young woman. For all his interest, the American cannot resist a tinge of homesickness. This is represented by a muted trumpet sounding out a blues theme which becomes the work's most memorable theme. The vigorous finale suggests that (in the words of one commentator): "It will be good to be back in America, but it's even better to be in Paris!"

編制

三支長笛（其一兼短笛）、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、中音薩克管、高音薩克管、低音薩克管、鐘琴及弦樂組。

INSTRUMENTATION

Three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, alto saxophone, tenor saxophone, baritone saxophone, celesta and strings.

盧狄高 《阿蘭胡埃斯結他協奏曲》

JOAQUIN RODRIGO (1901-1999)

Concierto de Aranjuez

神氣的快板

慢板

雅緻的快板

Allegro con spirito

Adagio

Allegro gentile

失明人的視野

三歲起雙目失明的盧狄高孩提時代已開始作曲；他1925年負笈巴黎跟隨杜卡學習，旅居巴黎期間結識同鄉法雅，並獲法雅大力支持與鼓勵。1933年，他展開為期三年的遊學之旅，到過瑞士、奧地利和德國，後來卻因為西班牙爆發內戰而未能回國，被迫滯留德國。然而，對追求寧靜生活的人來說，也許1930年代末的德國也不是理想居停——因為到了1939年，連德國也陷入戰爭了。不過西班牙內戰在同一年結束，於是盧狄高離鄉別井將近十五年後，終於得以返國。

A Blind Man's Vision

Blind from the age of three, Joaquin Rodrigo started composing in his childhood. In 1925 he went to Paris to study with Paul Dukas and while there met fellow-Spaniard Manuel de Falla, who gave him much encouragement and support. In 1933 he embarked on a three-year study tour of Switzerland, Austria and Germany, but with the outbreak of civil war in Spain he was unable to return home and stayed in Germany. Perhaps Germany in the late 1930s was not the ideal base for anyone seeking a quiet life, for in 1939 Germany itself was plunged into war. However that year also saw the end of the Spanish Civil War so, at last, Rodrigo was able to return home after almost 15 years in exile.

To celebrate his return, Rodrigo composed the *Concierto de Aranjuez*, which was premiered in Barcelona on 9th November 1940 by guitarist Regino Sainz de la Maza. The work sets out to depict the Palacio Real de Aranjuez along with its 300-acre gardens. Originally built by Philip II in the 16th century and substantially rebuilt in the 18th century, this was the summer palace of the kings of Spain. Rodrigo wrote that the concerto captured “the fragrance of magnolias, the singing of birds and the gushing of fountains”, things which a blind man



盧狄高三歲起，因為白喉病而雙目失明。

Joaquín Rodrigo lost his sight as a result of an epidemic of diphtheria at the age of three. (photo: www.joaquin-rodrigo.com)

為了慶祝自己重踏故土，盧狄高創作了《阿蘭胡埃斯結他協奏曲》(1940年11月9日在巴塞隆納首演，由里軒諾·山斯·德拉馬薩擔任獨奏)，旨在描繪阿蘭胡埃斯皇宮以及佔地三百英畝的御花園——阿蘭胡埃斯皇宮是歷代西班牙國王的夏宮，16世紀時由菲利普二世下令修建，到了18世紀再大規模重建。盧狄高曾寫道，樂曲捕捉了「木蘭花的芳香、雀鳥的歌聲和噴泉的水聲」——宮殿古蹟當前，其他人只顧用眼睛看，至於芬芳、鳥語和水聲，大概只有失明人才更懂得欣賞。



盧狄高巴黎舊居，跟現在沒兩樣，他就在上址創作《阿蘭胡埃斯結他協奏曲》。159 Rue Saint-Jacques, Paris, as it is today. Rodrigo's home at the time he composed *Concierto de Aranjuez*. (Photo: Google)

哀悼胎死腹中的兒子

第一樂章令人聯想到皇宮悠久的歷史。結他連串掃弦過後，樂團奏出的優雅舞曲，與古代西班牙各種正式舞蹈十分相似；園中雀鳥（包括布穀鳥）的婉轉啼鳴不時響起，猶如吸進一口清新空氣，舒暢宜人。盧狄高要求獨奏結他把最低的弦線調得比正常更低，好讓能奏出超越正常音域的低音。

定弦在其他樂章回復正常。第二樂章也大概毋須多介紹了。英國管的憂鬱主題徐徐開展，結他在下面輕柔掃弦，小提琴在高音區加入精采的對位，別有一番情趣。主題的靈感來自安達魯西亞地區的傳統樂種「賽塔」——聖週期間，信

would possibly appreciate rather more than those distracted by the sight of the historic palace itself.

Mourning the Loss of his Unborn Son

A sense of the Palace's long history is evoked in the **first movement** where, heralded by the strumming of the guitar, the orchestra performs a graceful dance, strongly reminiscent of the formal dances of old Spain. Bird calls from the garden (including a cuckoo) add a wonderful breath of fresh air. In this movement Rodrigo asks the soloist to tune the bottom string of the guitar down to allow it to reach lower notes than are generally possible.

For the remainder of the concerto the guitar is retuned to its usual pitch. The **second movement** needs no introduction. The melancholy *cor anglais* theme, unfolding over a gently strumming guitar and with high violins adding a wonderfully spicy counterpoint, is inspired by the *saeta*, a traditional Andalusian Holy Week lament sung as the statue of

盧狄高 《阿蘭胡埃斯結他協奏曲》

JOAQUIN RODRIGO (1901-1999)

Concierto de Aranjuez

徒會抬著耶穌被釘十字架的塑像走過大街小巷，「賽塔」就是人們邊走邊唱的哀歌。樂章所流露的情感非常深刻，但恐怕並非純粹出於作曲家對基督教的熱忱，因為在他動筆寫作這首協奏曲前不久，他太太所懷的男胎流產了，這還是兩人的第一胎。

在皇宮最宏偉亮麗的日子，在走廊迴盪的音樂大概就像第三樂章一般。但色彩斑駁的樂段經常出現，還有精緻的結尾——恍如蝴蝶朝著陽光，往窗外飛去似的——處處讓我們感受到盧狄高對大自然的強烈觀感。

「結他的聲音
很私密、很可親，
你可以帶著它
四處走。」

楊雪霏

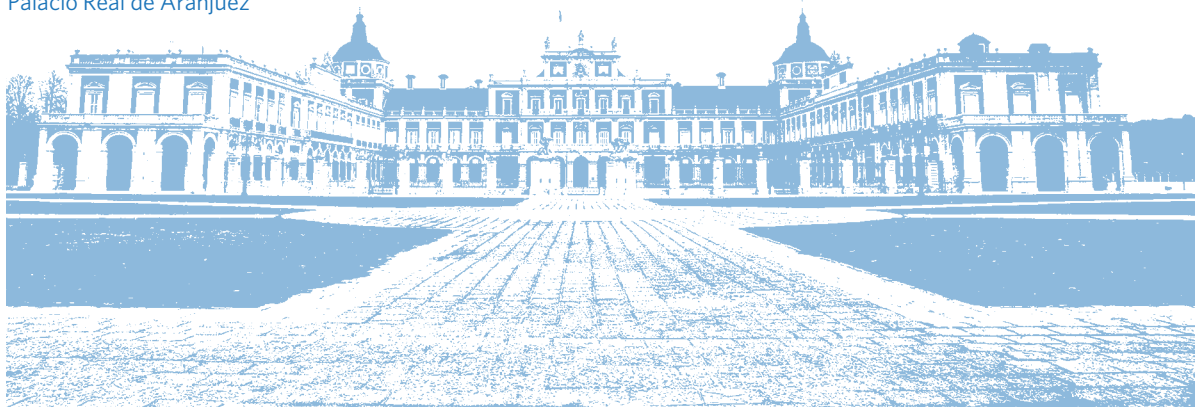
“The sound
of guitar is
so intimate
and friendly
that you can
bring it
everywhere.”

Xuefei Yang

the crucified Christ is carried through the streets. The exceptional depth of feeling here is probably not purely a result of Rodrigo's Christian zeal; shortly before he wrote the work, his wife miscarried their first child, a son.

The **third movement** seems the kind of music which might have echoed through the palace's corridors in its heyday. However, frequent splashes of colour and the delicate ending—as if it were a butterfly flying out of the window into the sunshine outside—mean we are never far from the sensations of nature which Rodrigo so keenly felt.

阿蘭胡埃斯皇宮
Palacio Real de Aranjuez



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、兩支圓號、兩支小號及弦樂組。

INSTRUMENTATION

Two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets, two bassoons, two horns, two trumpets and strings.

梵志登

JAAP VAN ZWEDEN

指揮 CONDUCTS

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比才 《卡門》組曲

GEORGES BIZET (1838-1875)

Carmen Suite

前奏曲與阿拉貢舞曲

間奏曲

蘇吉迪耶舞曲

安卡拉的騎馬步兵

哈巴涅拉舞曲

鬥牛勇士

Prélude & Aragonaise

Intermezzo

Seguedille

Les Dragons d'Alcala

Habanera (from Suite no. 2)

Les Toréadors

雖然比才只活了36年，但他依然是法國最出名的作曲家之一。這位土生土長的巴黎人的葬禮上就約有4,000人為他哀悼；而巴黎更有街道以他命名。他的名氣很大程度來自他的歌劇《卡門》。

「全世界最受歡迎的歌劇」

1875年3月3日《卡門》於巴黎喜歌劇院首演不久，柴可夫斯基就預言：「在十年內這將會成為全世界最受歡迎的歌劇。」他錯了，因為，只需七年。但他同時也注意到巴黎不少人對《卡門》很有保留。

其中一位就是巴黎喜歌劇院院長，他被劇情嚇壞了——故事講述一個水性楊花的吉卜賽女郎不斷勾三搭四，其中一個情人因妒成狂，女人最後命喪情人刀下。院長認為故事太下流，不斷施壓要《卡門》停演；雖然院長最終被迫請辭，但他已將一己之見大肆宣揚，令報章也不得不在《卡門》首演前發出警告。此外，找歌手飾演女主角也有困難：比才的首選是瑪莉·羅茲，但對方知悉劇情後就推辭了。而且在幾

Although he lived to be just 36 years of age, Bizet was—and remains—one of the most popular of all French composers. He made such an impression on the people of his native Paris that his funeral was attended by around 4,000 mourners and a street in the city is named after him. Much of that popularity stems from his opera *Carmen*.

“The most popular opera in the world”

Shortly after the opera's premiere on 3rd March 1875, Tchaikovsky predicted that “in 10 years it will become the most popular opera in the world”. He was wrong—it took seven. But he recognised that, at the time, there were many in Paris who had their doubts about *Carmen*.

One of those was the Director of the Opéra-Comique in Paris, where the work was first staged, who was horrified not only by its seedy story of a voluptuous gypsy woman seducing men, but also by its tragic ending (something unheard of at the Opéra-Comique). He exerted the strongest pressure to have the work withdrawn or, at least, altered. He was eventually compelled to resign but not before he had made his views so public that the press felt obliged to issue a warning notice in advance of the premiere. There were problems, too, in securing a singer for the title role. Bizet's first choice, Marie Roze, refused when she realised what it entailed, and throughout months

歌劇《卡門》的插畫，刊於1875年的法國周刊《Journal Amusant》。Illustration of Bizet's opera *Carmen*, published in *Journal Amusant*, 1875

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個月的排練期內，樂團和歌手也不斷聲稱比才的音樂根本無法演出。

歌劇的縮影

不過，即使歌劇本身惹來部分人反感，但人人都喜愛比才的音樂。劇中有幾首樂曲特別令人難忘，首演後沒幾天，這些樂曲已經出現各式各樣的改編版，而且全都令比才更受歡迎。比才親自編寫了一首《卡門》管弦樂組曲，但往後出現的同類作品也有幾套，其中以今晚演出的組曲最為著名。這套純管弦樂組曲正好是整齣歌劇的縮影。

前奏曲：為全劇掀開序幕的樂曲，預示了可怕的悲劇結局：在最後一場，卡門被妒火中燒的情人唐荷西殺死。

阿拉貢舞曲：充滿安達盧西亞狂歡節的節奏與精神的舞曲；不安的旋律同樣暗示出往後的悲劇情節。

間奏曲：長笛奏出優美的旋律，配上豎琴伴奏，彷彿描繪出一幅西班牙風情畫：夜晚時分，在高山上既悶熱又無風。

蘇吉迪耶舞曲：快活的雙簧管奏出舞動的旋律——那是卡門引誘士兵隊長唐荷西的歌。

安卡拉的騎馬步兵：唐荷西所屬小隊的軍歌，以活潑的巴松管為主。



of rehearsals the orchestra and singers continually claimed that Bizet's music was impossible to perform.

An Opera in Microcosm

But if the opera itself attracted a certain level of hostility, everybody loved the sound of Bizet's music. Within days of the premiere some of its more memorable numbers were appearing in all manner of arrangements, all helping to increase Bizet's personal popularity. Bizet himself compiled an orchestral suite from *Carmen*, but several others have since appeared, the most famous being the one we hear in today's concert. Here we have, in purely orchestral music, a microcosm of the whole opera.

比才 《卡門》組曲

GEORGES BIZET (1838-1875)

Carmen Suite



比才 Georges Bizet © Étienne Carjat

「身為音樂人，我可以告訴你，假若你要抑遏通姦、狂熱、罪行、邪惡、靈異，那麼根本就不再可能寫出任何音符。」比才

“As a musician I tell you that if you were to suppress adultery, fanaticism, crime, evil, the supernatural, there would no longer be the means for writing one note.” Bizet

哈巴涅拉舞曲：卡門為了吸引唐荷西注意，在自己工作的煙廠外，跳起這支充滿西班牙風情的舞。

鬥牛士：神氣剛健的舞曲，預告耀眼的鬥牛士進入鬥牛場。卡門為了其中一名鬥牛勇士拋棄唐荷西，最後更為此送命。

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、兩支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。

Prélude: This is the music which opens the opera and presages the tragedy and horror of the closing scene in which Carmen is murdered by her jealous lover, Don José.

Aragonaise: A dance full of the rhythms and spirit of an Andalusian fiesta, its anxious melody also hinting at the tragic events about to unfold.

Intermezzo: This beautiful flute melody accompanied by the harp paints a picture of an airless, sultry night high in the Spanish mountains.

Seguedille: A jaunty oboe presents the dancing melody Carmen sings in the opera as she seduces the army captain, Don José.

Les Dragons d'Alcala: The marching song of Don José's military brigade, led by a buoyant bassoon.

Habanera: Carmen herself dances this most characteristic of Spanish dances outside the cigarette factory in which she works in order to attract the attention of Don José.

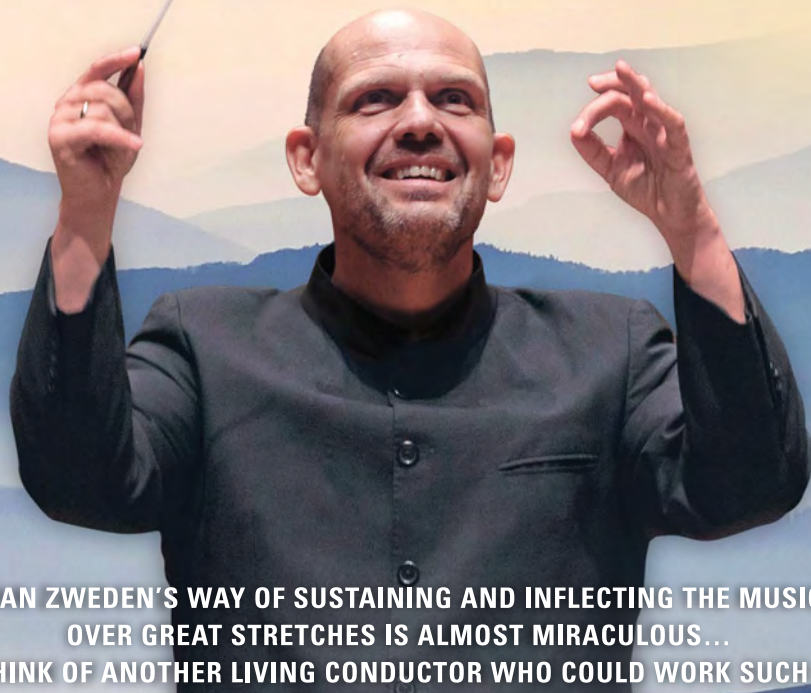
Les Toréadors: A virile, swaggering dance heralding the entry into the bullring of the dazzling Toreadors. Carmen abandons Don José for one of the toreadors and pays for this with her life.

INSTRUMENTATION

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

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歌舒詠 《波吉與貝絲》交響音畫

GEORGE GERSHWIN (1898-1937)

Porgy and Bess—A Symphonic Picture

歌舒詠似乎體現了美國人「白手興家」的理想：父母自俄羅斯流亡美國，他自學鋼琴，後來在一間出版社工作，為潛在顧客彈奏最新出版的樂譜——這就是他音樂事業的起點。由於他每天彈奏大量短篇歌曲和鋼琴短曲，一路下來就想自己動手寫一些，才二十歲已經寫下好幾首大熱歌曲；不過他的志向是寫作更嚴肅的作品。之前在另一首樂曲提過，他靠自修學會了配器法，隨後又寫作了幾首成功的音樂會作品。可是他最大的目標，卻是根據海沃德1925年出版的小說，寫作一齣「黑人歌劇」，講述黑人社區內的愛情故事：男主角雖然瘸腿，但頗受眾人歡迎；女主角的生活本已不太檢點，男友更是毒品拆家。就在一邊被警察追捕、一邊躲避男友時，與男主角墮入愛河。

黑人社區內的愛情故事

這齣歌劇就是《波吉與貝絲》，1935年9月30日在波士頓首演。儘管評論好壞參半，歌劇仍然上演了124場。時至今日，《波吉與貝絲》已是世界頂尖歌劇團的必備劇目。

《波吉與貝絲》的音樂源自爵士樂及黑人社群的音樂，首演後不久就在歌劇院以外大行其道。歌舒詠本人製作了一首管弦樂組曲「鯰魚街」：「位於南卡羅來納州濱水區查理斯頓城，原是貴族大宅，現在是黑人聚集的廉價公寓」，也就是故事發生的地點。不過追捧

George Gershwin seems to embody the American ideal of a self-made man. The son of Russian émigré parents, he taught himself to play the piano and began his musical career with a publishing company playing their latest publications to potential customers. The daily playing of so many short songs and piano pieces inspired him to try his hand at writing some himself. By the time he was 20 he had several major hits to his name, but he had aspirations to become a more serious composer. He taught himself the art of orchestration, as we have seen, and went on to write several successful concert works. His biggest ambition, however, was to compose a “Negro opera” based on the 1925 novel by DuBose Heyward, which told of a popular local black cripple who falls in love with a local “good-time girl” on the run from the police and her drug-pushing lover.

Love Story in a Negro Community

The result was *Porgy and Bess*. It was first staged in Boston on 30th September 1935, and despite mixed reactions, ran for 124 performances. Today it is in the repertoire of most of the world’s leading opera companies.

With its origins in jazz and the music of the Negro communities, Gershwin’s score quickly became immensely popular outside the opera house. He himself produced an orchestral suite from the score—*Catfish Row* after the “former mansion of the aristocracy, now a Negro tenement on the Charleston, South Carolina waterfront” where the action takes place—but this never found much of a following. So, after Gershwin’s death, the conductor Fritz Reiner commissioned Robert Russell Bennett (1894-1981), who had already earned a reputation as an arranger and orchestrator, to create a symphonic suite from *Porgy and Bess* which Reiner premiered with the Pittsburgh Symphony Orchestra on 5th February 1943.



這首組曲的人一直不多；因此歌舒詠逝世後，指揮家賴恩納就發出委約，請得知名編曲師暨配器師羅拔·魯梭·班尼特（1894-1981）為《波吉與貝絲》編寫交響組曲，1943年2月5日由匹茲堡交響樂團首演，賴恩納指揮。

名曲旋律大串燒

班尼特的組曲像劇中名曲的大串燒，多於像首正式的組曲。開端的〈序曲〉精力充沛，忙亂的木琴的頑固音型與尖銳的銅管和弦相映成趣。音樂慢慢沉寂下去，引入全劇最有名的曲調——〈夏日時光〉先由流暢的小提琴交代，然後將旋律交給深情的雙簧管。這時氣氛一轉，巴松管奏出輕鬆快活的〈我兩袖清風〉；氣氛再轉，引入波吉的經典情歌〈貝絲，現在你是我女人了〉。不久大家可以隱隱約約地聽見〈本來未必如此〉，然後〈那兒有艘快要開往紐約的船〉宏偉地響起；組曲以劇中最後一首歌曲〈上帝，我上路了〉作結，期間其他曲調的片段穿來插去，與〈上帝，我上路了〉的旋律交織在一起。

樂曲剖析中譯：鄭曉彤



俄羅斯舞台設計家 Serge Sudeikin 為劇中女高音 Ruby Elzy 創作這幅油畫。他正是《波》首演的舞台設計師。

Fixing Her Hair (Ruby Elzy in "Porgy and Bess") by Russian set designer Serge Sudeikin, who was also the set designer for the premiere of *Porgy and Bess*.

A Medley of Famous Tunes

Bennett's suite is more a medley of famous tunes from the opera than a proper suite. It opens with the energetic *Overture* with its manic xylophone ostinato and strident brass chords, before subsiding into the most famous number from the opera; "*Summertime*" is given out by flowing violins before being taken over by a soulful oboe. An abrupt change of mood leads into the jaunty "*I Got Plenty of Nuttin*" on the bassoon. Another change of mood leads into Porgy's great song of love, "*Bess, You is My Woman Now*". Hints of "*It Ain't Necessarily So*" precede the grand statement of "*There's a Boat Dat's Leavin' Soon for New York*", before the piece ends with the final number from the opera, "*Oh Lawd, I'm on My Way*" interwoven with snippets of the other famous tunes.

PROGRAMME NOTES BY DR MARC ROCHESTER

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、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、兩支中音薩克管、高音薩克管、兩支豎琴、五弦琴及弦樂組。

INSTRUMENTATION

Two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, two alto saxophones, tenor saxophone, two harps, banjo and strings.



謝利

ALEXANDER SHELLEY

指揮 Conductor

指揮家謝利在署任兩年之後，於2015年獲正式接替小提琴及指揮家祖克曼，出任加拿大國家藝術中心的音樂總監。2015年亦是擔任紐倫堡交響樂團首席指揮的第七個年頭，同年他獲皇家愛樂樂團任命為首席副指揮，在九月帶領樂團於韓國巡演。

謝利是世界各地交響樂團爭相邀約的指揮，曾合作的樂團包括伯明翰市交響樂團、德國布萊梅室樂團、柏林德意志交響樂團、萊比錫布業大廳樂團、柏林音樂廳樂團、薩爾茨堡莫扎特音樂學院樂團、瑞士羅曼德樂團、愛樂樂團、鹿特丹愛樂以及休斯頓、西雅圖和溫哥華交響樂團等。曾指揮的歌劇計有：《風流寡婦》和古諾的《羅密歐與朱麗葉》(丹麥皇家歌劇院)、《波希米亞生涯》(渥太華抒情歌劇院/國家藝術中心)、《伊歐蘭妲》(德國布萊梅室樂團)、《女人心》(法國蒙彼利埃歌劇院)和《費加洛的婚禮》(英國北方歌劇院)。他即將與多個樂團首度合作，包括薩爾茨堡室樂團、捷克愛樂、印第安納波利斯交響樂團、瑞士意大利語區樂團、奧斯陸愛樂及愛爾蘭電台國家交響樂團。

謝利來自音樂世家，竭力啟發下一代音樂家及觀眾。他並擔任德國布萊梅室樂團Zukunftslabor計劃的藝術總監，此計劃獲頒德國迴聲獎及和德國始創人大獎，旨在為樂團與新一代音樂愛好者建立更長遠的關係。

In 2015 Alexander Shelley succeeded Pinchas Zukerman as Music Director of Canada's National Arts Centre Orchestra, having being appointed Music Director-Designate two years' previously. 2015 also saw Shelley enter his seventh year as Chief Conductor of the Nuremberg Symphony Orchestra and named Principal Associate Conductor of the Royal Philharmonic Orchestra, in which capacity he led the orchestra on a tour of Korea in September.

Shelley is in demand from orchestras around the world, such as the City of Birmingham Symphony, Deutsche Kammerphilharmonie Bremen, DSO Berlin, Gewandhaus Orchestra Leipzig, Konzerthausorchester Berlin, Mozarteum Orchester Salzburg, Orchestre de la Suisse Romande, Philharmonia, Rotterdam Philharmonic, and the Houston, Seattle and Vancouver symphonies. Operatic engagements have included *The Merry Widow* and Gounod's *Romeo and Juliet* (Royal Danish Opera), *La bohème* (Opera Lyra/National Arts Centre), *Iolanta* (Deutsche Kammerphilharmonie Bremen), *Così fan tutte* (Montpellier) and *The Marriage of Figaro* (Opera North). Forthcoming debuts include Camerata Salzburg, Czech Philharmonic, Indianapolis Symphony, Orchestra della Svizzera Italiana, Oslo Philharmonic and RTÉ National Symphony Orchestra.

The son of professional musicians, inspiring future generations of musicians and audiences has always been central to Alexander's work. Shelley enjoys a close relationship with the Deutsche Kammerphilharmonie Bremen, where he is artistic director of their Zukunftslabor project—an ECHO and Deutsche Gründerpreis winning series which aims to build a lasting relationship between the orchestra and a new generation of concert-goers.

楊雪霏 XUEFEI YANG

結他 Guitar



楊雪霏輝煌的音樂事業在文化大革命結束後展開。她是中國首位在音樂學院（北京中央音樂學院）受訓的結他手，及後更成為首名蜚聲國際的中國結他手。她在十歲時首次公開演出，廣受好評，更獲時任駐中國西班牙大使送贈一個演奏會專用結他。她十四歲時在馬德里首演，著名作曲家盧狄高亦到臨欣賞，而結他大師約翰·威廉斯聽罷她的演奏，更把自己的兩件樂器捐贈給北京中央音樂學院，供她和其他高水平的學生使用。她的水準超卓，樂蹤遍及世界超過五十個國家，經常獲邀與世界著名樂團演奏，合作過的藝術家來自不同領域，包括男高音博斯捷、女中音普洛賴特及長笛大師高威爵士等。

楊雪霏一直致力開拓新的演奏曲目，獲《留聲機》雜誌稱許她為同輩樂手中最出色的創新樂手。她曾為多家著名唱片公司灌錄大碟，廣獲好評，首張已獲頒金唱片榮譽，第二張亦獲《留聲機》雜誌評為「編輯之選」。她在2016年推出了兩張大碟，包括獨奏大碟《多彩巴西》及與向來合作無間的博斯捷一同灌錄的《來自先祖的歌》。

楊雪霏獲英國古典音樂雜誌《Classic FM》選為首一百名當代最佳古典音樂家之一。

Xuefei Yang is acclaimed as one of the world's finest classical guitarists. Hailed as a musical pioneer, her fascinating journey began after the Cultural Revolution, a period where Western musical instruments and music were banned. Xuefei was the first guitarist in China to enter a music school, and became the first internationally recognised Chinese guitarist on the world stage. Her first public appearance was at the age of ten and received such acclaim that the Spanish Ambassador in China presented her with a concert guitar. Her debut in Madrid at the age of 14 was attended by the composer Joaquín Rodrigo and, when John Williams heard her play, he gave two of his own instruments to Beijing's Central Conservatoire especially for her and other advanced students. Xuefei is one of the few guitarists whose artistry connects with audiences far beyond the guitar fraternity. Her international success has led her to be invited to play in more than 50 countries at numerous prestigious venues, and is frequently invited to play with the world's leading orchestras and collaborate with artists such as Ian Bostridge, Rosalind Plowright and Sir James Galway.

Gramophone magazine praised Xuefei as one of the leading innovators of her generation for continuing to build the guitar repertoire. Xuefei has made many acclaimed recordings for major labels. Her first received a gold disc and her second was selected as 'Editor's Choice' in *Gramophone* magazine. Xuefei has released two albums in 2016, a solo album "Colours of Brazil," (Decca Classics) and "Songs from our Ancestors" which continues her successful collaboration with Ian Bostridge. Xuefei has appeared on BBC Radio 4's Woman's Hour, the BBC Proms, and documentaries on BBC and China Central Television.

The UK classical music magazine, *Classic FM*, named Xuefei as one of the 100 top classical musicians of our time.

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》

Photo: Cheung Wai-lok

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，至最少2022年夏季。此外，由2018/19樂季開始，梵志登大師將正式成為紐約愛樂音樂總監。

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，港樂完成了台灣和歐洲的海外巡演，更剛於本年十月第二次到訪中國大陸，於上海、天津和北京演出。

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

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, has been the Orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. In addition, Maestro van Zweden will also be the next Music Director of the New York Philharmonic starting with the 2018/19 season.

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 has undertaken tours to Taiwan, Europe and, for a second time to mainland China, with recent concerts in Shanghai, Tianjin and Beijing.

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 and Yuja Wang.



"(van Zweden makes) music at the highest level instead of sensational stage effects. He takes the HK Phil to the next level. It is not only a blessing to the HK Phil but also to all fans in Hong Kong." Prof Leo Lee, *Ming Pao Daily News*

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。

港樂於2013/14樂季慶祝其第四十個職業季度。

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

The 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 celebrated its 40th season as a professional orchestra in 2013/14.

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



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



余思傑
Domas Juškys



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



徐垣
Xu Heng



張希
Zhang Xi

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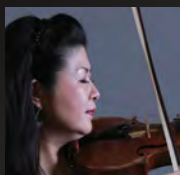
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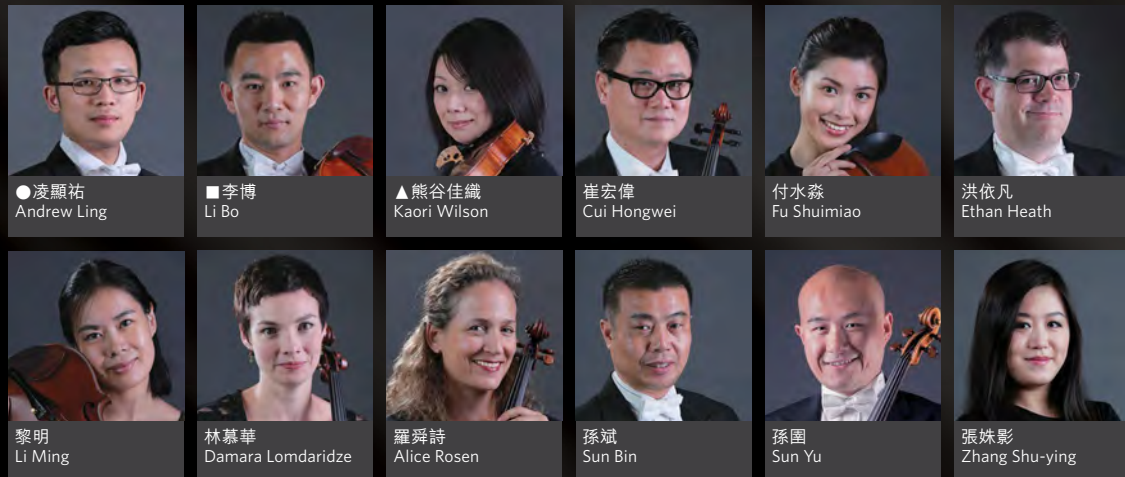
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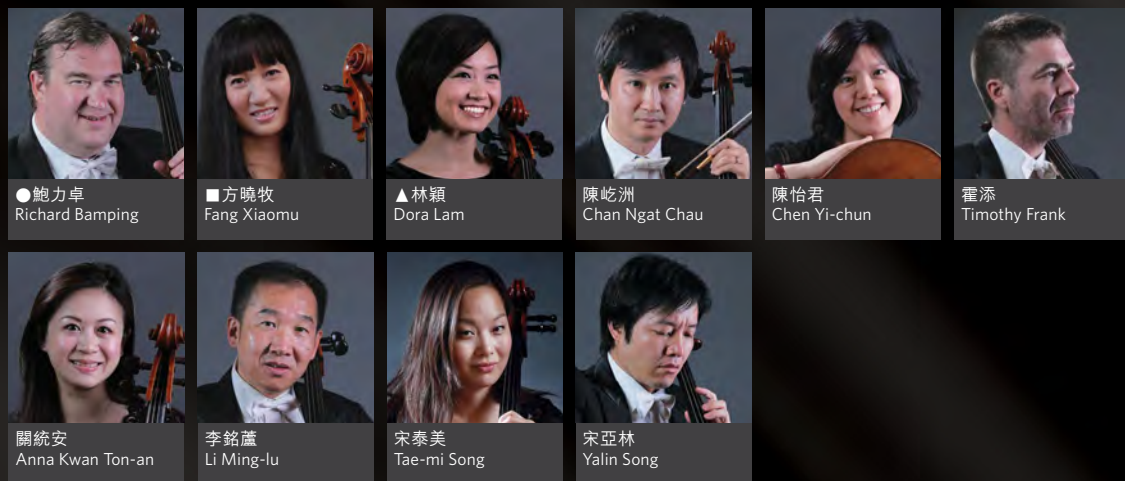
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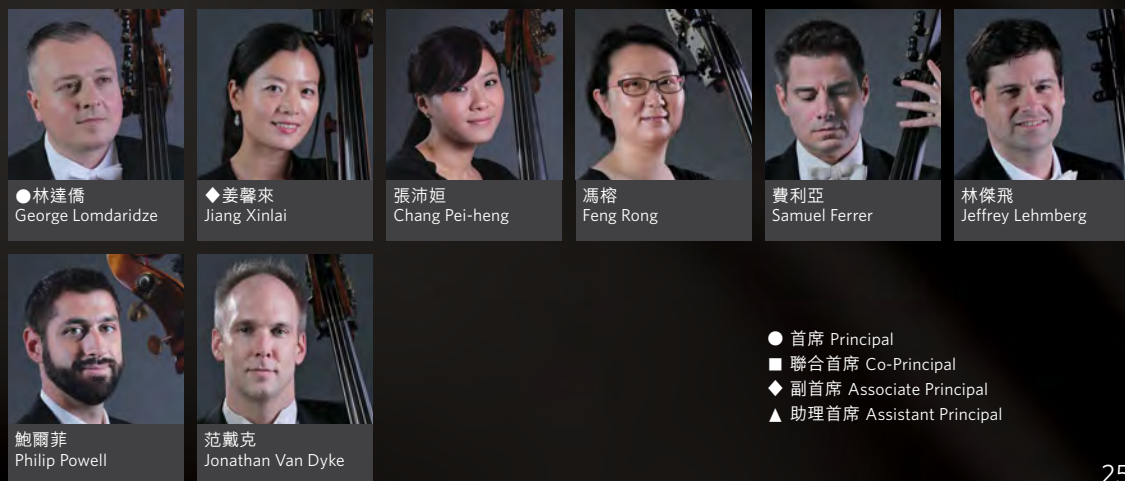
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低音大提琴 DOUBLE BASSES



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- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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■ 盧韋歐
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Michael Wilson



■ 芭葛
Claire Bagot



韋思芸
Vanessa Howells



■ 布若芙 (休假)
Ruth Bull
(On sabbatical leave)

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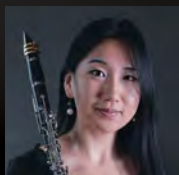
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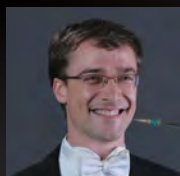
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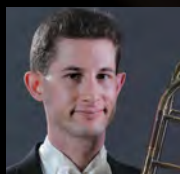


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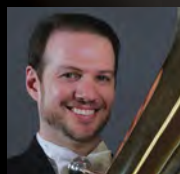
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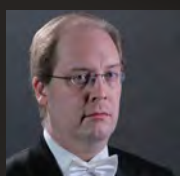


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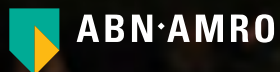
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Donations to our ANNUAL FUND enable us to continue to present diverse and vibrant music with local and internationally renowned artists. They help us programme imaginatively and bring the most exciting conductors and soloists to Hong Kong. Supporting our Annual Fund also ensures that we can bring orchestral music into the community through our Education and Outreach activities.

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汪穗中先生 捐贈
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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
Donated by Mr Po Chung
Dawne Haddad (1991) Violoncello
Loaned by Mr Laurence Scofield
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
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* 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.

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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: _____

會籍 MEMBERSHIP

會籍有效期 Membership Period: 1/9/2016 – 31/8/2017

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

付款方法 PAYMENT

支票付款 By Cheque 支票抬頭：『香港管弦協會』 Payee: "The Hong Kong Philharmonic Society Limited."

銀行 Bank _____ 支票號碼 Cheque No. _____

現金付款 By Cash

親自前往本樂團辦事處繳交 Make a cash payment at our office during office hours
(辦公時間 Office hours: 星期一至五 Mon-Fri 10:00am – 12:30pm, 2:00 – 5:45pm · 公眾假期除外 except public holidays)

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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是作報名、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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5



2



3



1



4

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- 2 (21-11-2015) 太古「港樂·星夜·交響曲」@中環海濱 Swire Symphony Under The Stars@Central Harbourfront
- 3 (22-10-2015) 「賽馬會音樂密碼教育計劃」—與港樂同台綵排及演出 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 Jockey Club Keys to Music Education Programme - Schools Concerts
- 5 「賽馬會音樂密碼教育計劃」—室樂小組到校表演 Jockey Club Keys to Music Education Programme - Ensemble Visits to Schools



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