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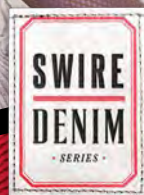


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TANGO With Piazzolla

太古輕鬆樂聚
激情探戈



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FRANCE

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余隆 Yu Long
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太古輕鬆樂聚 乒乓協奏曲

PING PONG DIPLOMACY



Photo credit: Guangzhou Symphony Orchestra

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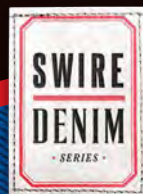
Serenade for Strings
Ricochet: Triple Concerto for Ping Pong, Percussion and Orchestra

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李嫻受, 小提琴
高士達, 敲擊樂器
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TANGO WITH PIAZZOLLA

PIAZZOLLA

~20'

皮亞佐拉：班多紐手風琴協奏曲，「阿空加瓜」 P. 8
Concerto for Bandoneón, *Aconcagua*

PIAZZOLLA

~21'

皮亞佐拉：探戈音樂 P. 12
《布宜諾斯艾利斯的冬天》、《遺忘》、《再見諾尼諾》、《自由探戈》
Tango music
Invierno Porteño • *Oblivion* • *Adios Nonino* • *Libertango*

FRANCK ANGELIS

~8'

安祖利：《皮亞佐拉主題幻想曲》 P. 16
Fantasy on a theme by Astor Piazzolla

安祖利，作曲 P. 17
Franck Angelis, composer

謝拉特·莎朗嘉，指揮 P. 18
Gerard Salonga, conductor

薛多羅娃，手風琴 P. 19
Ksenija Sidorova, accordion

雅蒂雅加，探戈舞者 P. 20
Eliana Arteaga, tango dancer

沙樂法，探戈舞者 P. 21
Guillermo Salvat, tango dancer



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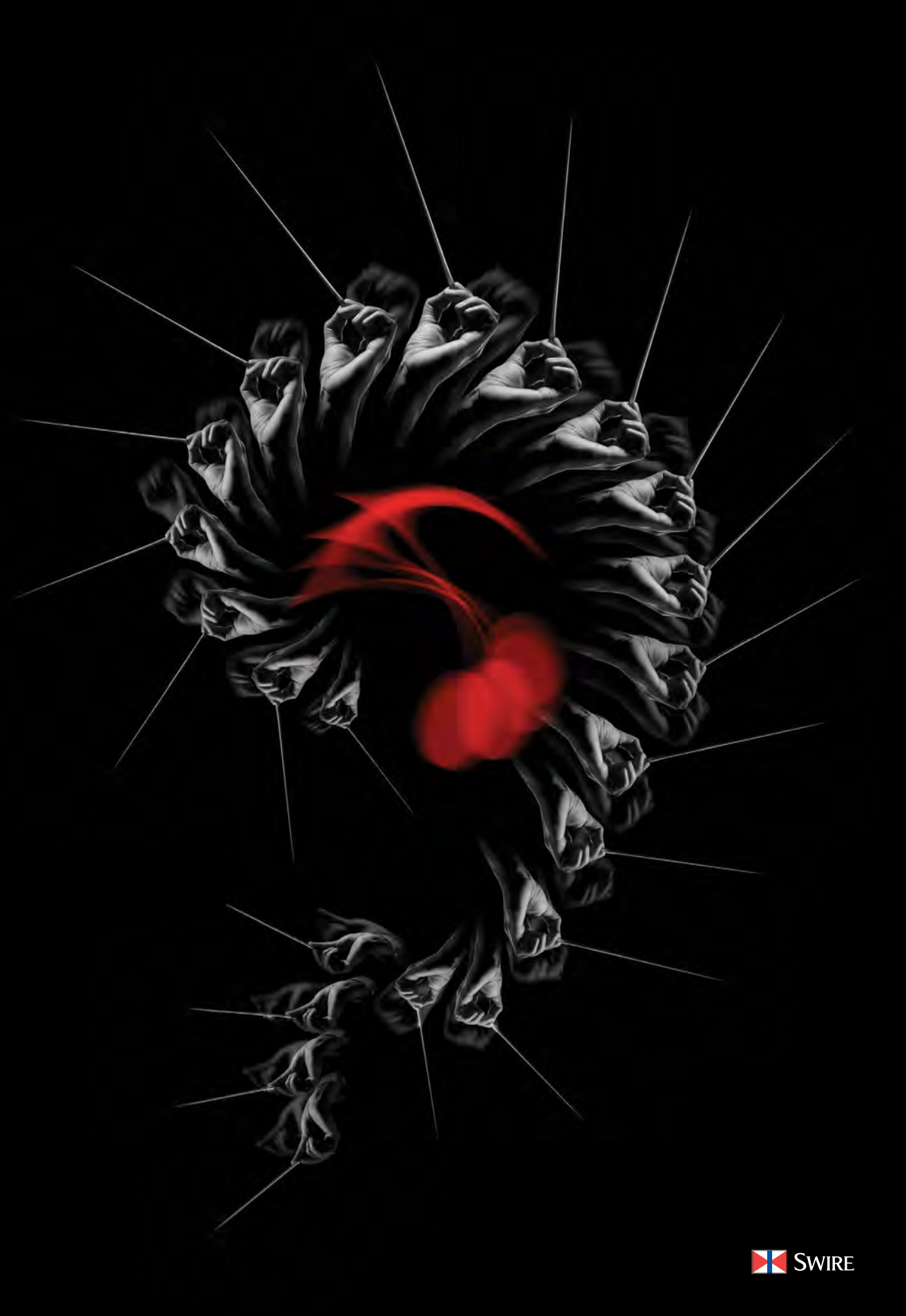
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皮亞佐拉 班多紐手風琴協奏曲，「阿空加瓜」

ASTOR PIAZZOLLA (1921-1992)

Bandoneón Concerto, Aconcagua

清晰的快板
中板
急板

Allegro marcato
Moderato
Presto

班多紐手風琴形狀像個方形盒子，左右兩端都有按鈕。雖然是1840年代德國的產物，但由於攜帶方便，就成了布宜諾斯艾利斯（下文簡稱「布宜諾斯」）探戈樂隊的恩物。皮亞佐拉本身正是班多紐手風琴高手，十來歲已應邀加入加德爾的樂隊，隨加德爾到美國巡迴演出。回到阿根廷後不久，皮亞佐拉就以才華橫溢的探戈樂隊編曲成名；但這時他卻熱衷發展寫作音樂廳作品的技巧，曾在布宜諾斯隨珍納斯特拿學習，又負笈巴黎，到納迪婭·布朗熱那裡正式上課。

說服皮亞佐拉繼續寫作探戈的人，正是布朗熱。不過探戈被認為是種專屬布宜諾斯貧民的舞蹈，交響樂團卻明顯象徵西方音樂精英，皮亞佐拉將兩者共治一爐的做法，卻不受擁護傳統探戈的人歡迎。1953年，他的交響曲《布宜諾斯艾利斯》首演。有觀眾贊成將探戈與交響樂結合，但也有人不以為然，結果意見極端的觀眾竟大打出手。但皮亞佐拉決心要讓探戈登上音樂的大雅之堂，就在1979年寫下這兩種音樂的終極混合體——班多紐手風琴協奏曲。

Astor Piazzolla was a virtuoso player of the Bandoneón—a square, box-like accordion with buttons at either end, invented in Germany in the 1840s but much favoured by the tango bands of Buenos Aires because of its easy portability. Piazzolla was still in his teens when Carlos Gardel invited him to join his band on tour in the USA, and once back in his native Argentina, Piazzolla quickly established a reputation as a gifted arranger for tango bands. Keen to develop his skills as a composer for the concert hall, he took formal lessons with Alberto Ginastera in Buenos Aires and Nadia Boulanger in Paris.

It was Boulanger who persuaded Piazzolla to keep writing tangos, but his fusing of a dance form considered the exclusive preserve of the poor of Buenos Aires with the symphony orchestra, a potent representation of the western musical elite, did not go down well with tango-traditionalists. The first performance of his symphony *Buenos Aires* in 1953 dissolved into an outright brawl between members of the audience with strongly opposing views on the appropriateness of the tango in a symphonic context. But Piazzolla was determined to continue along the path of making the tango musically respectable, and in 1979 produced the ultimate fusion of the two musical worlds in his *Bandoneón Concerto*.



高峰之作

1979年12月15日，班多紐手風琴協奏曲在布宜諾斯由皮亞佐拉親自首演；可是副題「阿空加瓜」卻並非作曲家本人所撰——那是作曲家去世後，出版商巴格尼為樂曲起的副題。據巴格尼說明，由於樂曲是「艾斯托（皮亞佐拉）的巔峰之作，一如南美洲最高的山峰阿空加瓜山」，因此就以「阿空加瓜」為副題——阿空加瓜山是安第斯山脈最高的山峰，位於智利與阿根廷邊界、布宜諾斯正西方。

班多紐手風琴協奏曲跟隨傳統協奏曲的形式，由三個樂章組成。**第一樂章**沒有前奏，開宗明義是首堅定的探戈舞曲，鋼琴、敲擊樂和尖銳的弦樂和弦鞭策著班多紐手風琴前進。獨奏者奏出發人深省的華采樂段，引入抒情的中段；又一個華采樂段過後，探戈再次響起，音樂一直舞動著，最後戛然而止——樂章的開端和結束同樣突然。

意味深長的**第二樂章**以班多紐手風琴開始，然後獨奏小提琴、獨奏大提琴及豎琴加入。其他弦樂器相繼加入，音樂先是爽朗地攀升（大概是要刻劃阿空加瓜山神秘壯麗的景致吧），然後漸漸沉寂下去。



布宜諾斯艾利斯博卡區，街頭可見以班多紐手風琴為主題的雕塑。
Street art featuring Bandoneón in the La Boca neighborhood, Buenos Aires.

The Peak of Astor's Oeuvre

Piazzolla himself premiered the concerto in Buenos Aires on 15 December 1979. He did not, however, give it the name “Aconcagua”. That was provided after the composer’s death by Aldo Pagani who explained that the concerto was “the peak of Astor’s oeuvre, and the peak of South America is Aconcagua” (the highest mountain in the Andes located on the Argentinean side of the Chilean border, due west of Buenos Aires).

Following the pattern of a traditional concerto, the Bandoneón Concerto is in three movements, the **first movement** bursting onto the scene without any preamble with an assertive tango, the bandoneón prodded along by the piano, the percussion and stabbing string chords. A more reflective cadenza for the soloist leads to a lyrical central section, wrapped up by another cadenza, after which the tango starts up again and the movement dances its way to finish as abruptly as it began.

皮亞佐拉 班多紐手風琴協奏曲，「阿空加瓜」

ASTOR PIAZZOLLA (1921-1992)

Bandoneón Concerto, Aconcagua

我行我素

第三樂章重拾探戈風格，皮亞佐拉襲用了自己的探戈舊作《瘦削的阿勞迪》（原曲是1970年他為電影《靈魂與生命》而寫的配樂）。樂章結束時，皮亞佐拉一改街頭探戈舞曲的風格，轉而寫作氣氛較嚴肅凝重、分量較重的樂段。正如他自言：「我不知道結尾怎麼寫才好，於是跟自己說：『就寫探戈吧，識貨之人會知道我作曲收放自如，可以寫得像他們，也可以我行我素。』」

The bandoneón begins the **second movement** in contemplative mood. It is later joined by a solo violin, cello and harp. The rest of the strings gradually join in and the music sweeps up expansively (possibly evoking the mysterious majesty of Aconcagua itself), before gently falling back again.

I Can Do My Thing

With the **third movement** we are back in the realms of the tango with music based on *Flaco Aroldi*, an original tango which Piazzolla had first used in his soundtrack for the 1970 film *Con alma y vida*. For the movement's ending, Piazzolla decided to move away from the street tango style and on to something rather more weighty and serious. As he wrote, "I didn't know how to finish it, and then I told myself: I give them a tango so the erudite know that when I want I can write like them, and when I want I can do my thing".

編制

定音鼓、敲擊樂器、豎琴、鋼琴和弦樂組。

INSTRUMENTATION

Timpani, percussion, harp, piano and strings.



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皮亞佐拉 探戈音樂

ASTOR PIAZZOLLA (1921-1992)

Tango music

布宜諾斯艾利斯的冬天
遺忘
再見諾尼諾
自由探戈

Invierno Porteño
Oblivion
Adios Nonino
Libertango

「探戈」的發源地到底在哪裡？是非洲、阿根廷、烏拉圭還是西班牙？「探戈」這名稱的由來又是甚麼？有論者認為「探戈」的意思是「非洲舞曲」，但也有論者認定「探戈」就是「演奏樂器」的意思——到底實情如何？誰是誰非？其實也沒人能說得準。可是我們知道到了1880年代，探戈在布宜諾斯附近的貧民窟十分盛行，甚至與當地居民生活密不可分。費南多·甘薩利斯寫道，這些貧民窟是外來移民的庇護所；他們在那裡「尋找身份認同，渴望大家有共同的神話」——那就是探戈。

探戈的演變

探戈歌手卡洛斯·加德爾(1890-1935, 生於法國, 後來移民布宜諾斯)的探戈歌曲糅合了街頭的堅毅與感傷, 被尊為阿根廷探戈的代表人物。然而, 當加德爾探戈樂隊成員兼編曲家皮亞佐拉自立門戶, 開始將探戈當成音樂體裁來發展時, 卻被批評為「過火」; 批評者認為, 探戈本是窮苦大眾的東西, 皮亞佐拉的做法, 等同將探戈從貧民手上搶走, 交給富裕的精英階層。不過即使在家鄉阿根廷面對種種反對

Nobody is entirely sure where the tango originated (Africa, Argentina, Uruguay, Spain?) or what the correct derivation of the word is (one source suggests it means "African Dance", another is convinced it means "to play a musical instrument"). We do know that during the 1880s it became an integral feature of life in the slums around Buenos Aires. As Fernando Gonzalez has written, these slums were the refuge "of immigrants searching for an identity and yearning for unifying myths", and they found it in the tango.

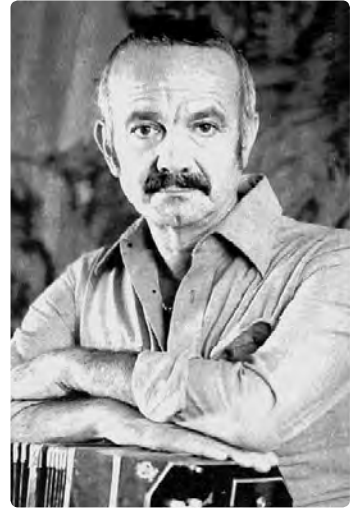
Tango Transformation

Carlos Gardel (1890-1935), a French-born immigrant to Buenos Aires whose tango songs were a mixture of street toughness and sentimentality, was hailed as the national icon of the tango. However, when one of Gardel's band members and arrangers, Astor Piazzolla, broke off on his own and started to develop the tango as a musical genre, he was criticised as having gone too far; of taking the property of the poor and dispossessed and giving it to the wealthy elite. But for all the opposition he faced in his native Argentina, Piazzolla unquestionably transformed the tango into an international musical phenomenon. It even seemed as if he was trying to smother the world with tangos. When asked about his prodigious output he responded, "Let others do the counting. I'll go on composing". Now, a quarter of a century after



皮亞佐拉
Astor Piazzolla

(photo: Pupeto Mastropasqua)



聲音，但皮亞佐拉無疑已令探戈搖身一變，成為國際樂壇間的奇蹟；他甚至看似希望探戈能橫掃全世界。他的作品數量驚人；有人問起他有多少作品時，他答道：「數數的事情讓別人來做；我只管創作。」在他逝世四分之一世紀後的今日，大家相信他的原創探戈、改編探戈和以探戈為基礎的作品，合共多達七百五十多首。

皮亞佐拉有四首探戈某程度上受韋華第《四季》影響。1970年，他與自己的探戈樂隊灌錄了這四首探戈，用以刻劃布宜諾斯的四季，《布宜諾斯艾利斯的冬天》正是其中一首。作曲家也在樂曲裡向韋華第致敬：包括開端恍如穩定腳步聲的低音線條，還有突出的小提琴聲部，有時更直接在小提琴聲部引用韋華第〈冬〉的片段。

《遺忘》寫於1984年，地點在意大利（皮亞佐拉祖籍意大利；祖父母在1880年代由意大利移民阿根廷）。皮亞佐拉為一齣關於英王亨利四世的電影寫作配樂，到意大利與意籍導演貝洛喬合作。貝洛喬認為皮亞佐拉「在亨利國王的個性裡找到很強的切入點。他為影片寫的歌曲《遺忘》捕捉了國王的性格，充滿深刻愁緒」。正如樂評人艾斯·哥利雅所言，樂曲悲痛憂鬱的旋律「險些顯得傷感過分」，但正好刻畫出孤單憂愁的氣氛。

his death, we believe he wrote over 750 tangos, arrangements of tangos or works based around tangos.

Invierno Porteño (Buenos Aires Winter) is one of four tangos Piazzolla wrote influenced, in part, by Vivaldi's *Four Seasons*, and which were included on a recording he made with his own tango band in 1970 portraying, through tangos, the four seasons of the *porteño* (residents of Buenos Aires). There is homage to Vivaldi in the steady, treading bass line at the start and in the prominence given to the violin, which occasionally refers directly to Vivaldi's own "Winter".

Oblivion was written during a visit to Italy (Piazzolla's ancestral home, from where his grandparents had emigrated in the 1880s) in 1984. Piazzolla was there to work with Italian director Marco Bellocchio on the score of a movie about the English King Henry IV. Bellocchio thought that Piazzolla "found a very strong point of contact in the character of the King, which he captured in the deeply nostalgic number *Oblivion* written for the film". Its heart-achingly melancholy tune may come, as the critic Azzi Collier has put it, "perilously close to schmaltz", but it perfectly captures feelings of sadness and loneliness.

Adiós Nonino had its origins in October 1959 when Piazzolla was performing in the Puerto Rican capital, San Juan. News reached him there that his father, Vicente, had fallen off his bicycle and subsequently died. The two had been close and Piazzolla was devastated that he had not been at home to have

皮亞佐拉 探戈音樂

ASTOR PIAZZOLLA (1921-1992)

Tango music

《再見諾尼諾》的寫作緣起與皮亞佐拉喪父有關。1959年10月，皮亞佐拉正在波多黎各首都聖胡安演出；這時他收到消息，說他父親維森特從單車上摔了下來，傷重死亡。父子二人感情深厚，皮亞佐拉因未能在家中見父親最後一面而耿耿於懷，心力交瘁。為了向父親致敬，他下一次巡迴演出時，在每場音樂會都會加插一段即興，根據自己早年寫作的探戈《諾尼諾》（他父親的暱稱）即興演奏，後來這些即興樂段就組成《再見諾尼諾》。翻滾似的機動節奏恍如硬朗的探戈，為樂曲掀開序幕。至於中間的主題，皮亞佐拉在1980年寫道，這是「我一生人寫得最好的曲調。也許因為身邊都是天使吧。」

《自由探戈》1974年寫於意大利。意大利出版商巴格尼請他寫作幾首樂曲用來製作商業錄音，每首長度不超過三分鐘。皮亞佐拉認為，起標題比創作樂曲本身還要困難，但《自由探戈》是首「讚頌自由的歌曲，慶賀自己來到新地方，想出新意念」。樂曲被形容為「動力澎湃，節奏壯麗」，強勁又充滿感染力的節奏動感，令樂曲成為他最受歡迎的作品之一。

樂曲剖析中譯：鄭曉彤

some final words with his father. At every concert on his next tour he paid tribute to his father by improvising around a tango he had composed some years earlier named *Nonino* (the pet-name for his father). Eventually these improvisations formed themselves into *Adiós Nonino*. A churning, motoric rhythm sets the work going with the virile gestures of the tango. As for the central theme, Piazzolla wrote in 1980 that it was “the finest tune I have ever written. Perhaps I was surrounded by Angels”.

Libertango was written in 1974 during a visit to Italy. The Italian publisher, Aldo Pagani, asked him to write a number of pieces of no more than three minutes each for a commercial recording. Piazzolla suggested that thinking up the titles was more difficult than writing the pieces themselves, but that *Libertango* was “a sort of song to liberty, a celebration of being in a new place with new ideas”. It has been described as “hard-thrusting and spectacularly rhythmic”, and its powerful, infective rhythmic drive has made it one of his most popular works.

PROGRAMME NOTES BY MARC ROCHESTER

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安祖利 《皮亞佐拉主題幻想曲》

FRANCK ANGELIS (b. 1962)

Fantasy on a theme by Astor Piazzolla

《皮亞佐拉主題幻想曲》是法國作曲家安祖利近作之一。安祖利本身也是手風琴手，作品能將手風琴的特點發揮得淋漓盡致。安祖利的音樂語言糅合了許多音樂風格，也深受阿根廷探戈大師皮亞佐拉啟發。原作「巴千的小男孩」的旋律扣人心弦，安祖利將其中的和聲和緊張不安的節奏，與手風琴和弦樂四重奏結合。這首獨特的改編曲乃安祖利專為手風琴演奏家薛多羅娃而寫。

樂曲剖析中譯：鄭曉彤

Fantasy on a theme by Astor Piazzolla is one of the latest pieces by French composer Franck Angelis. Being an accordionist himself, he brings unique qualities of this instrument best in his works. Franck Angelis' musical language reflects many of musical styles and being inspired by Argentinian foremost tango composer Astor Piazzolla he brings out the recognisable harmonies of the haunting melody and edgy rhythms (of "Chiquilin de Bachin") in combination of accordion and string quartet in this special arrangement written for Ksenija Sidorova.

PROGRAMME NOTES BY KSENIJA SIDOROVA

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安祖利 FRANCK ANGELIS

作曲家 Composer

法國作曲家安祖利獲公認為當今傑出的手風琴作曲家之一。俄羅斯學派對他影響極深，尤其是佐拉塔耶夫和顧白杜琳娜。這兩位安祖利最喜愛的作曲家，聯同其他知名的作曲家，大大提高了現代手風琴曲目的水平。安祖利的作品要求超卓的技巧，同時需要很強的表現力並且敏銳的反應。法國許多全國比賽，以至國際比賽的參賽者都有選奏他的作品，例如德國克林根塔爾舉行的國際手風琴大賽、意大利卡斯特菲達度手風琴節，以及手風琴世錦賽及手風琴世界盃。安祖利亦曾為許多全國比賽及國際比賽擔任手風琴評判（手風琴世錦賽、意大利卡斯特菲達度手風琴節及手風琴世界盃）。他的一些作品更獲選為考核曲目。他同時為法國的國際及法國全國手風琴音樂協會的認可老師。

安祖利本身亦是頂尖的手風琴演奏家，他曾在法國斯特拉斯堡音樂節演出伯納·卡凡納的《彌撒曲》，亦有演奏電影音樂及戲劇音樂，包括菲力·米拿為電影《Jeanne et les garçons formidables》所寫的配樂、伯納·卡凡納為電影《Un monde entre deux》創作的音樂，以及戲劇導演珍菲力·維達為法國克勒蒙費朗的國家劇院執導的《Les Soliloques d'un coeur》。

French composer Franck Angelis is recognised as one of today's outstanding accordion composers. He has been strongly influenced by the Russian school and in particular his favourite composers Vladislav Zolotaryov and Sofia Gubaidulina who, along with other well-known composers, helped raise the standards of modern accordion literature. His own works call for technical virtuosity but also require great expressiveness and sensitivity from the performer. His compositions have been presented by many contestants at all the national French competitions, as well as in the programmes of contestants competing in international competitions such as Klingenthal in Germany, Castelfidardo, Italy, the Trophée Mondiale and the Confederation Internationale des Accordéonistes Coupe Mondiale. He has been a member of many national and international accordion juries (Trophée Mondiale, Castelfidardo, Coupe Mondiale) and some of his compositions have been selected as test pieces. He is also a recognised teacher at the Centre National et International de Musique et d'Accordéon.

Frank Angelis is a virtuoso player of the accordion himself and performed in Bernard Cavanna's *Messe* at the Strasbourg Festival. He has also appeared on film soundtracks—*Jeanne et les garçons formidables* by Philippe Miller, *Un monde entre deux* by Bernard Cavanna—and in theatrical music—*Les Soliloques d'un coeur* for the Scene Nationale of Clermont Ferrand, directed by Jean-Philippe Vidal.



謝拉特·莎朗嘉 GERARD SALONGA

指揮 Conductor

謝拉特·莎朗嘉兼任音樂總監、指揮及編曲家，屢獲殊榮。他曾與不少知名音樂人合作，包括莉亞·莎朗嘉、米高·波爾、王力宏、張敬軒、陳潔靈、吳彤及美聲男伶。謝拉特出生於馬尼拉，曾連續四年榮獲菲律賓藝壇最享負盛名的 Aliw 獎最佳音樂劇總監獎，並於2010年躋身「Aliw名人堂」，表揚其流行音樂會及音樂劇的成就。他又為菲律賓著名歌星編曲，監製出版白金銷量的唱片。

2010年，謝拉特展開指揮事業，並於2016年獲港樂音樂總監梵志登委任為其中一位助理指揮。

現時謝拉特為 ABS-CBN 愛樂樂團（菲律賓廣播業巨擘 ABS-CBN 公司旗下的專業樂團）擔任音樂總監。他的管弦樂改編曲曾獲世界各地的樂團演出，包括港樂、紐約流行樂團、辛辛那提普及樂團及愛爾蘭廣播電台交響樂團。

他曾為港樂、上海歌劇院交響樂團暨合唱團、台灣長榮交響樂團、菲律賓愛樂、曼谷交響樂團、馬來西亞愛樂、悉尼交響樂團、維多利亞管弦樂團等指揮音樂會。

2012年，謝拉特獲菲律賓總統頒發「傑出青年」殊榮，此為菲律賓授予40歲以下傑出人士的最高非軍事榮譽。

Gerard Salonga is a multi-awarded musical director, conductor, and arranger. He has worked with artists such as Lea Salonga, Wang Leehom, Ivana Wong, Hins Cheung, Elisa Chan, Wu Tong, Michael Ball, and Il Divo. Born in Manila, he has won the Aliw Award (the Philippines' top live performance award) for Best Musical Director four times, and was inducted into the Aliw Hall of Fame in 2010 for his work in popular concerts and musical theatre. He has also arranged and produced platinum-selling albums for the Philippines' top singers.

In 2010 he turned to orchestral conducting, and in 2016 was appointed by Maestro Jaap van Zweden to be one of the assistant conductors of the HK Phil.

Currently Gerard is also music director of the ABS-CBN Philharmonic Orchestra, a professional symphony orchestra maintained by Philippine broadcast giant ABS-CBN. As an orchestral arranger, his works have been performed by the HK Phil, as well numerous orchestras around the world including the New York Pops, Cincinnati Pops, and the RTÉ Concert Orchestra.

He has conducted the HK Phil, Shanghai Opera House Orchestra and Chorus, The Evergreen Symphony Orchestra of Taiwan, Philippine Philharmonic, Bangkok Symphony, Malaysian Philharmonic Orchestra, Sydney Symphony Orchestra, and Orchestra Victoria.

In 2012 Gerard was honoured by the President of the Philippines as one of The Outstanding Young Men, the Philippines' highest civilian award to achievers under the age of 40.



薛多羅娃 KSENIJA SIDOROVA

手風琴 Accordion

薛多羅娃是手風琴演奏的代表人物，英國網上藝評《The Arts Desk》讚她技藝「絕頂巧妙、神乎奇技」，《The Classical Source》則形容她是造詣不凡的藝術家。她的祖母心醉手風琴演奏民謠的傳統，在其鼓勵下，薛多羅娃八歲開始於拉脫維亞家鄉里加隨賈斯奧學習手風琴。無論古典或現代的曲目，她都熱衷探索，更驅使她負笈英國，在倫敦皇家音樂學院修讀本科課程，並獲頒獎學金。

於2016/17樂季，薛多羅娃將與多個樂團合作，包括NHK交響樂團、皇家利物浦樂團、德國中部電台交響樂團、愛民頓交響樂團、港樂及波羅的海室樂團，並與約菲指揮的愛沙尼亞節日樂團一同巡迴演出。

薛多羅娃的首張專輯《卡門》於2016年發行。她曾在拉脫維亞尤爾馬拉及美國拉維尼亞音樂節演出她所領軍的項目「卡門」，均圓滿成功；此節目剛在2017年3月，於德國慕尼黑攝政王劇院及柏林愛樂廳的室樂廳內上演。去年9月，她在溫哥華「獨奏系列」中首度亮相，稍後她於歐洲多國舉行獨奏會。她曾於卓特咸、韋爾比耶及巴特基辛根的音樂節中演出。今年8月，她將首次在萊因高音樂節表演。薛多羅娃定期與吉他演奏家卡拉達歷、小提琴家班娜德蒂和湯馬士·古特、曼陀林演奏家艾維塔、單簧管演奏家奧登薩默及男高音卡利亞和費雷茲合作。

Praised as “superbly subtle and virtuosic” (*The Arts Desk*) and “an amazingly accomplished artist” (*The Classical Source*), Ksenija Sidorova is the leading ambassador for the accordion. Encouraged to take up the instrument by a grandmother steeped in the folk tradition of accordion playing, Ksenija started to play the instrument aged eight under the guidance of Marija Gasele in her hometown of Riga. Her quest for more exposure to both classical and contemporary repertoire took her to London where she became a prize-winning undergraduate at the Royal Academy of Music.

In the 2016/17 season Ksenija will perform with orchestras such as NHK Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, MDR Sinfonieorchester, Edmonton Symphony Orchestra, Hong Kong Philharmonic, Kremerata Baltica and tour with the Estonian Festival Orchestra under the baton of Paavo Järvi.

Ksenija's first album, *Carmen*, was released on Deutsche Grammophon in summer 2016. Following the huge success at the Jurmala (Latvia) and Ravinia Festivals (USA), Ksenija performed her *Carmen* project in Munich (Prinzregententheater) and Berlin (Kammermusiksaal at Berliner Philharmonie) in March 2017. In September 2016 she made her debut at the Vancouver Recital Series and continues her recitals across Europe throughout the rest of the season. She has performed at Cheltenham, Verbier, and Bad Kissingen Festivals and will make her debut at the Rheingau Festival in August 2017. Ksenija regularly collaborates with Miloš Karadaglić, Juan Diego Flórez, Nicola Benedetti, Thomas Gould, Avi Avital, Andreas Ottensamer and Joseph Calleja.



雅蒂雅加 ELIANA SANCHEZ ARTEAGA

探戈舞者 Tango dancer

雅蒂雅加生於阿根廷首都布宜諾斯艾利斯，9歲開始習舞，17歲時發現探戈的世界，自2000年起在布宜諾斯艾利斯不同的探戈舞室教學。

她一直希望在教學以外發展，促使她與舞伴奧希達於2002年成立著名探戈舞者莫拉·歌德伊的舞蹈教室，讓她可同時發揮教學及編舞的專長。

次年，雅蒂雅加到歐洲各地舉辦工作坊及表演，當中包括：荷蘭阿姆斯特丹及烏得勒支，英國康沃爾郡、倫敦及布里斯托爾，保加利亞索非亞，希臘雅典及塞薩洛尼卡，德國達姆施塔特奧斯納布克、斯圖加特、曼海姆、柏林及科隆，以及羅馬、奧斯陸、里斯本、巴塞羅那及巴黎。她的教學和編舞足跡更傳至澳洲和東南亞。

雅蒂雅加曾為阿根廷國家探戈學院表演。她代表阿根廷於2010年上海及2012年韓國麗水的世界博覽會上演出。她於世界探戈節、國際探戈節以及世界探戈大賽擔任評判並舉辦工作坊。

雅蒂雅加自2016年居於香港，致力推廣阿根廷文化的同時教授探戈。

Eliana Sanchez Arteaga was born in Buenos Aires, and started dancing at the age of nine. She discovered the world of tango when she was 17, and since 2000 has been teaching at various tango studios in Buenos Aires.

Her restlessness as a teacher made her decide to found, together with Martín Ojeda, the Estudio Mora Godoy in 2002 in which she could express all her talents as a teacher and choreographer.

The following year Eliana toured Europe giving workshops and performances in Amsterdam, Utrecht, Cornwall, Sofia, Athens, Thessalonica, Darmstadt, Rome, Osnabruck, Stuttgart, Mannheim, Berlin, Cologne, Oslo, Lisbon, Barcelona, London, Bristol and Paris. She also teaches and choreographs Tango in Australia and South East Asia.

Eliana danced with the Argentine National Academy of Tango, and represented Argentina in presenting Tango to the world at the Expo 2010 Shanghai and Expo 2012 Yeosu. She judged and held workshops at the World Tango Festival, International Tango Festival and World Tango Championships.

Since 2016 Eliana has been living in Hong Kong, sharing her culture and teaching Argentine Tango.



沙樂法

GUILLERMO SALVAT

探戈舞者 Tango dancer

沙樂法於1999年開始成為職業探戈舞者，於2001年加入阿根廷布宜諾斯艾利斯《探戈的一夜》的表演團隊。他曾在30多個國家演出和教學，地域橫跨五大洲。他曾是頂尖探戈舞團Tangox2及Solo Tango的舞者，亦曾在多個探戈舞蹈作品中擔任客席星級舞者，當中包括《探戈與火》、《只有皮亞佐拉》、《夢裡探戈》（意大利）等，亦有為《布宜諾斯艾利斯的風景》（澳洲和新西蘭）、《探戈的魔力》（哥倫比亞）和《探戈大師》（美國）編舞。

他曾在悉尼歌劇院、莫斯科克里姆林宮劇院、羅馬的布蘭卡西奧劇院、巴西里約熱內盧的卡納高博覽館及布宜諾斯艾利斯的月神公園演出，及參演布宜諾斯艾利斯數一數二的探戈演出《卡洛斯·加德爾的街角》和《紅豔探戈》。他多次作為阿根廷文化大使，於2000年德國漢諾威、2005年日本愛知縣和2010年上海的世界博覽會中演出。

2006年，他創立自己的舞團，發表作品《動力探戈》。此作品迄今為止曾在布宜諾斯艾利斯、南非、香港、俄羅斯、烏克蘭、智利、巴西及其他40個城市上演，取得莫大成功。

A professional Tango performer since 1999, Guillermo Salvat joined the cast of the show *Una Noche de Tango in Buenos Aires* in 2001. Since then he has performed and taught in over 30 countries in the five continents. He has been part of prestigious companies such as Tangox2 and Solo Tango, and has participated as guest star in shows like *Tango & Fire*, *Piazzolla Puro*, *Soñando Tangos* (Italy), and as choreographer in *Estampas Porteñas* (Australia and New Zealand), *Magia de Tango* (Colombia) and *Masters of Tango* (USA).

He has performed in the Sydney Opera House, the Kremlin Theatre in Moscow, the Teatro Brancaccio in Rome, the Canecaô in Rio de Janeiro and the Luna Park in Buenos Aires, as well as at the most prestigious tango show in Buenos Aires, *Esquina Carlos Gardel and Rojo Tango*. He represented Argentina at the World Expos in 2000 Hanover, 2005 Aichi and 2010 Shanghai.

In 2006 he founded his own company and released the show *Tango-A-Tierra*. This has been presented so far in Buenos Aires, South Africa, Hong Kong, Russia, Ukraine, Chile and Brazil, and in 40 cities in four continents, with extraordinary success.

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

「香港管弦樂團的《指環》四部曲，標誌著這支亞洲優秀樂團已晉成熟。」
《今日歌劇》

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，令港樂成為中港兩地首個演出整齣鉅著的本地樂團。港樂已完成旅程的第三部份，音樂會由拿索斯唱片進行現場錄；第一和第二部份唱片已經發行，並獲得國際上廣泛的正面評價。

同為在梵志登的領導下，港樂完成了台灣、歐洲和中國大陸的海外巡演，更於2017年4至5月期間完成亞洲五城（首爾、大阪、新加坡、墨爾本、悉尼）巡演之旅，以慶祝香港特區成立二十週年。

近年和港樂合作過的指揮家和演奏家包括：馬友友、阿殊堅納西、

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.

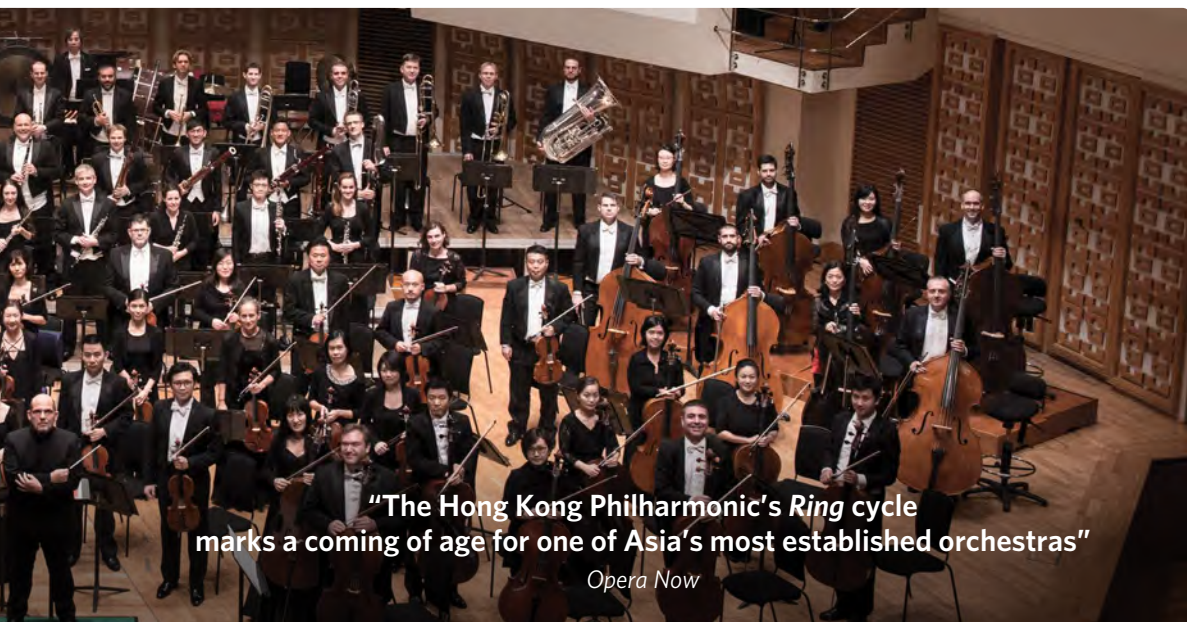
Jaap van Zweden, one of today's most sought-after conductors, has been the Orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. In addition, Maestro van Zweden will also be the next Music Director of the New York Philharmonic starting with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

Yu Long was appointed Principal Guest Conductor with the HK Phil for a three-year period commencing with the 2015/16 season.

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 third of this four-year journey, performing one opera annually in concert. The performances are being recorded live for the Naxos label and are winning rave reviews internationally. This project marks the first performances by a Hong Kong or mainland Chinese orchestra of the entire *Ring* cycle.

Also under van Zweden, the orchestra has toured to Taiwan, Europe and Mainland China. The orchestra just completed an ambitious five-city tour to Seoul, Osaka, Singapore, Melbourne and Sydney in April and May 2017 in celebration of the 20th anniversary of the establishment of the HKSAR.

Conductors and soloists who have recently performed with the orchestra include Yo-Yo Ma, Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li, Anne-Sophie



"The Hong Kong Philharmonic's Ring cycle marks a coming of age for one of Asia's most established orchestras"

Opera Now

寧峰、葛納·郎朗、余隆、李雲迪、安蘇菲·慕達王羽佳及已辭世的馬捷爾等。

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》以及奧爾波特·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

Mutter, Yuja Wang and the late Lorin Maazel.

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

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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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
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Rachael Mellado



倪瀾
Ni Lan



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Xu Heng



張希
Zhang Xi

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Fan Ting



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Zhao Yingna



▲ 梁文瑄
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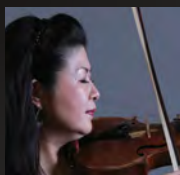
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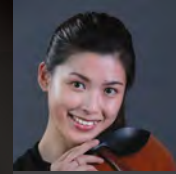
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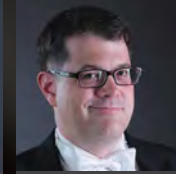
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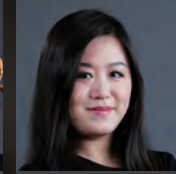
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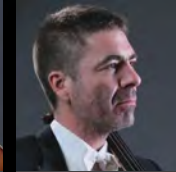
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香港管弦樂團

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■ 盧韋歐
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Ruth Bull
(On sabbatical leave)

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Kwan Sheung-fung

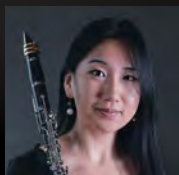
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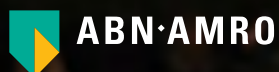
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Donated by Mr Patrick Wang
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 - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

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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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The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.



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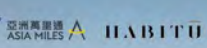
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港樂巡演 HK Phil *Tour* 2017



香港管弦樂團於悉尼歌劇院前。The orchestra at the Sydney Opera House.

©Keith Saunders

香港管弦樂團的五城巡演之旅經已圓滿結束。繼4月份首爾和大阪兩場音樂會取得空前成功後，5月1日於新加坡濱海藝術中心的音樂會，獲觀眾站立鼓掌；隨後的墨爾本（5月4日）和悉尼（5月5日）演出更別具歷史意義，因為這是我們於澳洲首度亮相。港樂非常感謝香港駐新加坡、悉尼和東京經濟貿易辦事處以及各贊助商的支持，讓巡演能夠順利完成。港樂會繼續努力把卓越的音樂表演推廣至世界各地。

The HK Phil recently completed a five-city tour, beginning with two very successful concerts in Seoul and Osaka in April. We received a standing ovation from the audience in Singapore after our concert in the Esplanade on 1 May, and then travelled to Australia where concerts in Melbourne (4 May) and Sydney (5 May) marked the HK Phil's Australian debut. This tour could not have happened without the support of the HKETO in Singapore, Sydney and Tokyo as well as other sponsors. The HK Phil will strive to present extraordinary performances beyond Hong Kong.



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