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PING PONG DIPLOMACY

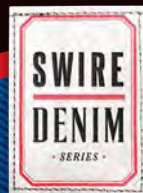


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乒乓協奏曲



PING PONG DIPLOMACY

TCHAIKOVSKY ~28'	柴可夫斯基：弦樂小夜曲 小奏鳴曲形式的樂曲—圓舞曲—輓歌—終曲 <i>Serenade for Strings</i> Piece in form of a Sonatina—Waltz—Elegy—Finale	P. 10
ANDY AKIHO ~26'	安迪秋保：《彈跳》：乒乓、敲擊樂、小提琴及 管弦樂團三重協奏曲 樂章一—樂章二—樂章三 <i>Ricochet: Triple Concerto for Ping Pong,</i> <i>Percussion, Violin & Orchestra</i> Movement 1—Movement 2—Movement 3	P. 12
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	邢延華/蘭達斯，乒乓 Ariel Hsing/Michael Landers, ping pong	P. 20



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《明報》



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前言

FOREWORD

音樂和乒乓，看似風馬牛不相及，二者其實有共通處，拼湊起來可以是別出心裁的音樂會。

音樂無疆界，是各國文化交流的重要一環。

乒乓球，體積小小，輕飄飄，卻為中美兩國的友好奠下重要基石。

這段友誼就由今晚演出的乒乓協奏曲重新演繹。兩年前，我委約美國年輕作曲家安迪秋保為第六屆上海夏季音樂節作曲。安迪找來一中一美的乒乓球手在舞台上對壘，一方面延續乒乓在外交上的傳統，另一方面發掘了乒乓球在音樂上的潛能。

希望你與我一樣，欣賞他的心思，以及這場別開生面的音樂會。

余隆
指揮

Music and ping pong seem entirely unrelated. Yet there is something which links them, and together they can make an ingenious concert!

Transcending all barriers, music plays an important role in cultural and international exchange.

Tiny and light-weight, the ping pong ball has nevertheless laid a weighty foundation in establishing friendship between China and the US.

This friendship is re-interpreted innovatively in *Ricochet*, a piece I commissioned from an American young composer Andy Akiho for the 6th MISA (Music in the Summer Air) Festival two years ago. Andy invites a Chinese and an American to play ping pong on the stage, exploring the potential of ping pong musically on the one hand, and continuing its diplomatic tradition on the other.

I hope that you, like me, will relish his intriguing thoughts and this amazing concert.

Yu Long
Conductor



柴可夫斯基 C大調弦樂小夜曲，op. 48

PETER ILYICH TCHAIKOVSKY (1840-1893)

Serenade for Strings, op. 48

小奏鳴曲形式的樂曲

Piece in form of a Sonatina

圓舞曲

Waltz

輓歌

Elegy

終曲

Finale

1880年9月21日，柴可夫斯基開始寫作新的交響曲；可是他動筆才幾天就改變主意，認為將交響曲改成弦樂四重奏也許更好——不過最後寫出的卻是兩者的混合體。樂曲同年11月完成；他給出版商寫信道：「我無意中寫了一首弦樂團小夜曲。」話雖如此，小夜曲卻是作曲家本人最喜歡的作品之一。他說：「這首樂曲源於我心中那股衝動；那是發自內心的，所以我敢說曲子也不乏藝術價值。」公開首演1881年10月30日在聖彼得堡舉行（10個月前則在莫斯科一場私人音樂會上演出過）。當日觀眾反應熱烈，第二樂章甚至要馬上重奏一遍。

向莫扎特致敬

柴可夫斯基藉小夜曲表達對十八世紀音樂的推崇，還特別向他的偶像莫扎特致敬。他形容第一樂章是「我向莫扎特致敬之作。我刻意仿效其風格，只要自問有少許相似已經很欣慰。」雖然第一樂章緩慢莊嚴的引子頗有復古意味，但整體來說樂曲卻一點也不像莫扎特——至少聽起來不像（在第一樂章末段和終曲末段，引子都會再度響起）。引子過後，

On 21 September 1880 Tchaikovsky settled down to compose a new symphony. A few days into it, he decided it might be better to turn it into a string quartet but, in the event, it turned out to be a cross between the two. It was completed in November and, as he wrote to his publisher, "I have accidentally written a *Serenade* for string orchestra". It was, nevertheless, one of Tchaikovsky's fondest creations; "I wrote it from inner compulsion. This is a piece from the heart and so, I venture to say, it does not lack artistic worth". Its public premiere in St Petersburg on 30 October 1881 (it had been given a private performance in Moscow 10 months earlier) was such a success that the second movement had to be repeated immediately.

Homage to Mozart

The *Serenade* is a tribute to the musical world of the 18th century and in particular to Tchaikovsky's great musical hero, Mozart. He described the opening movement as "my homage to Mozart; it is intended to be in imitation of his style and I should be delighted if I thought I had in any way approached my model." Aurally, at least, there is little hint of Mozart here, although the slow and stately introduction to the [first movement](#) (which reappears both at the end of this movement and at the very end of the work) has a decidedly archaic quality. This gives way to a powerful, yearning theme which develops a certain dancing momentum before a brisker, lighter, contrasting theme is announced



俄羅斯風景畫大師列維坦
筆下的伏爾加河景致。
On The River Volga (1888) by
Russia's renowned classical
painter Isaac Levitan.

(Wikiart.org)



迫切有力的主題漸漸舞動起來；稍後另一個主題響起。這個較輕鬆愉快的主題還化身成輕快的賦格曲，與前一主題形成鮮明對比。第一主題的元素重現，兩個樂思把音樂推向高潮；樂章末段與開端遙相呼應。

優雅迷人的圓舞曲

第二樂章也明顯以十八世紀維也納的典雅風格為基礎，是柴可夫斯基最優雅、最迷人的圓舞曲之一。四個讚美詩似的樂句為第三樂章掀開序幕；四個樂句都同樣始於上行音階，但結束時卻各有千秋。然後在撥弦伴奏下，小提琴把這些樂句幻化為圓潤昂揚的旋律。大提琴加入，與小提琴一呼一應，情感也漸趨強烈。兩者沉寂下來之後，昂揚的主題交到中提琴手中，小提琴則奏出高音線條，稍加點綴。

到了第四樂章，甚麼莫扎特、甚麼十八世紀維也納，好像統統都被拋諸腦後似的。樂章開始時很柔和，源自伏爾加繙夫之歌的主題也漸漸浮現（在伏爾加河畔有個小鎮，名叫下諾夫哥羅德。小鎮附近有一條曳船道，繙夫走在道上拖船，就會一邊工作一邊唱歌。樂章主題的前身，正是這樣一首繙夫之歌）。突然響起的喧鬧舞曲，則根據莫斯科一首街頭歌曲寫成。雖然第一樂章的莊嚴主題重現，但極富感染力的歡快氣氛卻持續至全曲結束。

in the shape of a pattering fugue. Elements of the yearning theme appear and the two ideas build up to a climax before the movement closes as it began.

A Graceful and Charming Waltz

The **second movement** is also firmly rooted in the elegance of 18th century Vienna and is one of Tchaikovsky's most graceful and charming waltzes. Four hymn-like phrases, each beginning with the same upward scale but each ending differently, announce the start of the **third movement** then, over a *pizzicato* accompaniment, the violins turn these hymn-like phrases into a richly soaring melody with cellos joining them in a duet of increasing passion and intensity. This subsides and it is the turn of the violas to give the soaring theme with the violins adding touches of a descant.

With the **fourth movement** we seem not only to have forgotten all about Mozart, but about 18th century Vienna as well. It begins gently with the gradual emergence of a theme originating from a song sung by barge-pullers on the tow-paths of the great River Volga near Nizhni-Novgorod. This breaks into a boisterous dance based on another authentic Russian melody, a Moscow street song, and despite the eventual re-emergence of the stately theme with which the work began, the infectious high spirits of the movement continue to the very end.

編制
弦樂組

INSTRUMENTATION
Strings

安迪秋保 《彈跳》：乒乓、敲擊樂、小提琴及管弦樂團三重協奏曲

ANDY AKIHO (b. 1979) *Ricochet: Triple Concerto for Ping Pong, Percussion, Violin & Orchestra*

樂章一
樂章二
樂章三

Movement 1
Movement 2
Movement 3

安迪秋保生於美國南卡羅萊納州。他對音樂的興趣始於鋼鼓——一種與西印度群島音樂息息相關的樂器。秋保現時主要在紐約發展，作品以融合金屬聲音和劇場元素見稱。2015年，他獲委約為第六屆上海夏季音樂節閉幕儀式寫作新曲——40多年前美國乒乓球隊歷史性訪華，看來正是樂曲的靈感來源。

Born in South Carolina, USA, Andy Akiho developed an interest in music through his involvement with steel pans—the musical sound most strongly associated with the West Indies. Now based in New York he has developed a reputation for writing music which often makes use of metallic sounds and incorporates elements of theatre. In 2015 he was commissioned to write a work for the closing ceremony of the 6th MISA (Music in the Summer Air) Festival, held annually in Shanghai. His inspiration for the commission seems to have been the historic visit of a US ping pong team to China over 40 years earlier.

改變歷史的小球

1971年美國乒乓球隊訪華，對世界局勢帶來翻天覆地的改變。之前二十多年，中美兩國之間完全沒有任何形式的交流；但因緣際會之下，兩國安排了在中國境內舉行乒乓球賽。賽事為兩國關係解凍鋪路，也是翌年美國總統尼克遜訪華、並與毛澤東會面的契機（另一齣大型音樂作品也正正好以尼克遜訪華為題材）。

A Small Ball to Change History

The significance of a table tennis team from the US visiting China in 1971 was of world-changing proportions. For over two decades there had been no contacts of any kind between the two countries, but following a chance meeting, a match was arranged on Chinese soil. The match paved the way for a thaw in relations which directly led to the visit, the following year, of US President Richard Nixon, during which he had face-to-face talks with Mao Zedong (an encounter which itself has been celebrated in a major musical work).

敲擊樂是秋保的首選樂器，小提琴則與中西方文化息息相關；秋保的協奏曲不但以兩者作為樂曲重心，還在樂曲中加入一場乒乓球賽，由華裔球手邢延華與美裔球手蘭達斯對壘。樂曲由北京國際音樂節和上海夏季音樂節聯合委約，2015年7月在上海交響樂

Akiho's concerto not only gives centre-stage to his preferred instrumental medium—percussion—and one with strong Chinese and Western associations—the violin—but it incorporates a ping pong tournament between a player of Chinese descent (Ariel Hsing) and an American one



美國總統尼克遜於白宮會見中國國家乒乓球手。這段乒乓外交史成為安迪秋保的靈感泉源。

President Richard Nixon greeting members of the Chinese National Table Tennis Team in the White House, Washington, D.C. Composer Akiho has been inspired by the history of the Ping Pong Diplomacy.

Photographed by Warren K Leffler © Library of Congress Prints and Photographs Division [LC-DIG-ds-07428]

團音樂廳首演（黃屹指揮上海交響樂團）。今晚音樂會由高士達擔任敲擊樂獨奏，並由李嫻受擔任小提琴獨奏。

五花八門的敲擊樂器

乒乓球桌就放在舞台中央。但樂曲開始時，卻只有小提琴獨奏，奏出連串恍如重擊似的聲音；持續了兩分半鐘左右，樂團突然加入，獨奏敲擊樂用棒子和刷子敲打球桌，又用踏板敲響大鼓（大鼓在其他樂章會變得更重要）。強勁有力的節奏營造出近乎豪邁粗獷的力量，不斷驅使音樂前進；這時除了五花八門的敲擊樂器以外，還加上了一個酒瓶，為樂曲添上新色彩。這時兩位乒乓球手上場，一下子就把樂團嚇得默不作聲。球賽開始，小提琴不斷呼應乒乓球的啪嗒聲。樂團一邊加上跳動的伴奏，敲擊樂手繼續敲打球桌，但球賽仍在進行。球手休息期間，敲擊樂奏出長篇獨奏，採用了各式

(Michael Landers). The work, commissioned jointly by the Beijing Music Festival and the MISA Festival, was first performed at the Shanghai Symphony Hall in July 2015 by the Shanghai Symphony Orchestra conducted by Huang Yi. As in today's performance the percussion soloist is David Cossin and the violinist is Kristin Lee.

Colourful Percussion Instruments

A ping pong table takes centre stage, but as the work starts it is the violin alone which presents a series of jabbing, almost percussive solos. This continues for some two and a half minutes, when the orchestra suddenly bursts in and the percussionist attacks the table with sticks and brushes while using a footpedal to play a bass drum. The bass drum is going to assume greater significance in the later movements. Powerful, driving rhythms push the music on with almost primeval force, and added to the arsenal of percussion instruments a wine bottle adds a new colour. But then the two ping pong players emerge, briefly shocking the orchestra into silence, before the ping pong match starts with the pattering of ping pong balls echoed by the violin.

安迪秋保 彈跳：乒乓、敲擊樂及管弦樂團三重協奏曲

ANDY AKIHO (b. 1979) Ricochet: Triple Concerto for Ping Pong, Percussion, Violin & Orchestra

各樣的管道、空碗和空瓶子；小提琴活潑的華采樂段稍後響起。樂團加入，賽事繼續；現在新的音樂特色出現了——兩位球手先後用小鼓和空酒杯來擊球。樂章結束時，球手將球全都打向觀眾席。

小提琴和敲擊樂一起奏出長篇的華采樂段，然後樂團和球手突然大肆即興演奏。大鼓改為放在乒乓球桌上，鼓聲語帶嘲諷之餘更步步進逼，催促球手開始另一局。在樂團推波助瀾下，球手的速度越來越快，然後突然乾脆停手。孤單的豎琴憂心忡忡地反思剛才發生的事；小提琴稍後加入時，也同樣悶悶不樂。

第三樂章篇幅極短。球手初時狠狠地將球打到大鼓上，任由乒乓球彈向四面八方，樂團一邊奏出恍如重擊似的音型充當伴奏。音樂驟然停止；球手再度向大鼓發球，打破了這片靜默。只見球手出手越來越狠；直至小提琴獨奏和敲擊樂獨奏走上前來，將容器中的球全都倒在球桌上為止，為全曲畫上句號。

樂曲剖析中譯：鄭曉彤

The orchestra adds a pulsating accompaniment, as the percussionist continues to beat the table with the match still in progress. At a break in the game, he plays an extended solo on an assorted collection of pipes, empty bowls and bottles, followed by a vivacious violin cadenza. The orchestra joins in and the match resumes, this time with a new musical character added by the ping pong players using small drums and then an empty wine glass to hit the balls. The movement ends with ping pong balls being fired into the audience.

The violin and percussion present an extended joint cadenza, which is followed by an explosion of improvised sounds from the orchestra and ping pong players. The bass drum is put up on the ping pong table, where its menacing taunts prod the ping pong players to start up another game which, aided and abetted by the orchestra, ups its tempo to a point where it simply stops. A solitary harp reflects sadly on this, joined later by the violin in sombre mood.

The very short final movement opens with the ping pong players angrily hitting balls against the bass drum and the balls ricocheting off in all directions, all to the accompaniment of jabbing orchestral figures. An abrupt silence is broken by increasingly frenzied attacks on the bass drum by the ping pong players, which is only ended when violinist and percussionist move up and empty the containers of ping pong balls onto the table.

PROGRAMME NOTES BY MARC ROCHESTER

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、大號、定音鼓、敲擊樂器、豎琴及弦樂組。

INSTRUMENTATION

Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, tuba, timpani, percussions, harp and strings.

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梵志登，音樂總監
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余隆 YU LONG

指揮 Conductor

余隆現為北京藝術節及中國愛樂樂團的藝術總監、上海交響樂團和廣州交響樂團的音樂總監，也是MISA上海夏季音樂節的聯合總監，以及香港管弦樂團的首席客席指揮。

余隆經常為世界各地知名的樂團及歌劇院指揮，包括紐約愛樂、芝加哥交響樂團、費城樂團、洛杉磯愛樂、蒙特利爾交響樂團、華盛頓國家交響樂團、辛辛那提交響樂團、巴黎管弦樂團、班貝格交響樂團、漢堡國家歌劇院、柏林廣播交響樂團、萊比錫廣播交響樂團、漢堡廣播北德交響樂團、慕尼黑愛樂、悉尼交響樂團、BBC交響樂團、港樂、東京愛樂和新加坡交響樂團。

生於1964年上海一個音樂世家，余隆自幼隨外祖父、著名作曲家及教育家丁善德學習，後來入讀上海音樂學院和德國柏林高等藝術大學。2002年，德國萬寶龍文化基金會向余隆頒發年度「萬寶龍卓越藝術成就獎」，2003年獲法國政府特別授予「法蘭西文學藝術騎士勳章」，2005年獲意大利總統頒發「共和國騎士勳章」，以表揚他在音樂和文化上的貢獻。2010年獲中央音樂學院頒發榮譽院士證書，以表彰他對中國音樂發展和對外交流所作出的貢獻。

Yu Long is currently Artistic Director of the Beijing Music Festival and the China Philharmonic Orchestra, Music Director of the Shanghai and Guangzhou Symphony Orchestras, the co-director of MISA Shanghai Summer Festival, and the Principal Guest Conductor of the HK Phil.

Yu Long frequently conducts the leading orchestras and opera companies around the world, including the New York Philharmonic, Chicago Symphony Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic Orchestra, Montreal Symphony Orchestra, Washington National Symphony, Cincinnati Symphony Orchestra, Orchestre de Paris, Bamberg Symphony Orchestra, Hamburg State Opera, Rundfunk-Sinfonieorchester Berlin, MDR Sinfonieorchester Leipzig, NDR Sinfonieorchester, Munich Philharmonic Orchestra, Sydney Symphony Orchestra, BBC Symphony Orchestra, HK Phil, Tokyo Philharmonic and Singapore Symphony Orchestra.

Born in 1964 into a music family in Shanghai, Yu received his early musical education from his grandfather Ding Shande, a composer of great renown, and went on to study at the Shanghai Conservatory and the Hochschule der Kunst in Berlin. He was the recipient of the 2002 Arts Patronage Award of the Montblanc Cultural Foundation. He was also awarded the Chevalier dans L'Ordre des Arts et des Lettres in 2003, the title of L'onorificenza di commendatore by President Berlusconi in 2005 for his outstanding contribution in the field of music and culture. In 2010, Yu received an Honorary Academician from the Central Conservatory of Beijing for his great dedication to cultural exchanging and music development in China.



安迪秋保 ANDY AKIHO

作曲家 Composer

安迪秋保不拘一格，既是當代音樂的作曲家，又是表演者。最近的委約來自紐約愛樂、美國國家交響樂團、上海交響樂團及卡奈基音樂廳的ACJW組合。

他獲頒的獎項包括：2014-15羅馬獎，2015年莉莉·布朗卓紀念基金會獎學金，2014年哈佛大學的科蒙基金會委約，2014年美國作曲家樂團的肯特活新晉作曲家委約，2014年室樂美國資助，2012年美國卡爾斯巴德作曲家比賽委約及2011年全國作曲比賽總決賽大獎。他的作品曾在美國公共電視網由萊勒主持的「新聞時刻」中播出，又獲紐約的Bang on A Can、美國作曲家論壇、新音樂學會等演奏。

安迪秋保於1979年在美國南卡羅萊納州出生，以紐約市為根據地。他是南卡羅萊納州大學、曼克頓音樂學院及耶魯大學音樂學院的畢業生，目前在普林斯頓大學攻讀博士學位。他的首張CD《NO one To kNOW one》收錄了精心創作的音樂，節奏迂迴複雜而音色富異國情調，當中的鋼鼓由他本人演奏。

Andy Akiho is an eclectic composer and performer of contemporary classical music. Recent commissions have been from the New York Philharmonic, National Symphony Orchestra, Shanghai Symphony Orchestra and Carnegie Hall's Ensemble ACJW.

Awards include the 2014-15 Luciano Berio Rome Prize, 2015 Lili Boulanger Memorial Fund, 2014 Fromm Foundation Commission from Harvard University, 2014 American Composers Orchestra Underwood Emerging Composers Commission, 2014 Chamber Music America Grant, 2012 Carlsbad Composer Competition Commission and 2011 Finale National Composition Competition Grand Prize. His compositions have been featured on PBS's "NewsHour with Jim Lehrer" and by organisations such as Bang on a Can, American Composers Forum and the Society for New Music.

Akiho was born in 1979 in South Carolina, and is based in New York City. He is a graduate of the University of South Carolina, the Manhattan School of Music and the Yale School of Music. He is currently pursuing a PhD in composition at Princeton University. His debut CD, "NO one To kNOW one", features brilliantly crafted compositions that pose intricate rhythms and exotic timbres around his primary instrument—the steel pan.



李端受 KRISTIN LEE

小提琴 Violin

李端受為2015年艾菲力·費殊職業大獎得主，並於2012年維特·納烏堡大賽和2010年美國國家星界藝術家甄選獲頒首獎。

李氏是個造詣非凡的室樂音樂家及協奏曲獨奏家。她既為林肯中心室樂協會的成員，亦同時出任美國大都會樂團的樂團首席。她曾與樂團首演作曲家馮偉君為她創作的小提琴協奏曲，該演出收錄於由拿索斯發行的大碟《Dreamscapes》中，更榮獲2013年Juno大獎。她獲頒的獎項還有：挪威特隆赫姆國際室樂大賽、意大利里雅斯國際三重奏比賽、笹川良一青年領袖獎學基金、桃樂絲·迪蕾獎學金、亞斯本音樂節小提琴比賽、沙龍名家獎學基金等。

李氏生於首爾，五歲開始習琴，後來赴美國師隨桑利亞·佛斯特。1997年，她入讀茱利亞音樂學院先修班。2000年，著名小提琴家普爾曼聽過她與校內的先修班交響樂團合演後，挑選她為門生。

李氏是紐約市立大學皇后學院柯普蘭音樂學院的教員，也是以西雅圖為基地的室樂系列「翡翠城音樂」的聯合創辦人及藝術總監。她亦是首爾LG室樂學院、卡拉卡斯的委內瑞拉國家青少年管弦樂團室樂節及音樂@梅洛室樂節的教員。

A recipient of the 2015 Avery Fisher Career Grant, as well as a top prizewinner of the 2012 Walter W. Naumburg Competition and the Astral Artists' 2010 National Auditions, Kristin Lee is a violinist of remarkable versatility and impeccable technique.

An accomplished chamber musician and a concerto soloist, Lee is a member of the Chamber Music Society of Lincoln Center. She is also the concertmaster of the Metropolis Ensemble, with whom she premiered Vivian Fung's Violin Concerto, written for her, which appears on Fung's CD *Dreamscapes* (Naxos) and which won the 2013 Juno Award. Other awards include the Trondheim Chamber Music Competition, the International Competition "Premio Trio di Trieste", the SYLFF Fellowship, Dorothy DeLay Scholarship, the Aspen Music Festival's Violin Competition, the Salon de Virtuosi Scholarship Foundation, etc.

Born in Seoul, Lee began studying violin at the age of five, and later moved to the US to continue her studies under Sonja Foster. In 1997 she entered The Juilliard School's Pre-College Division, and in 2000 was chosen to study with Itzhak Perlman after he heard her perform Mendelssohn's Violin Concerto with Juilliard's Pre-College Symphony Orchestra.

Lee is a member of the faculty of the Aaron Copland School of Music at Queens College and the co-founder and artistic director of Emerald City Music, a chamber music series based out in Seattle. She has also served on the faculties of the LG Chamber Music School in Seoul, El Sistema's chamber music festival in Caracas and the Music@Menlo Chamber Music Festival.

A portrait of David Cossin, a man with short brown hair, wearing a dark suit jacket, white shirt, and dark tie. He is looking slightly to the right of the camera with a neutral expression. The background is dark and out of focus, showing some light-colored patterns.

高士達 DAVID COSSIN

敲擊樂 Percussion

高士達是新音樂和實驗音樂的專家，透過涉獵廣泛的音樂及藝術領域，融合新媒體與敲擊樂。

高士達曾到全球各地與不同作曲家及組合合作錄音及演出，當中包括紐約的 Bang on a Can All-Stars、史提芬·萊爾及音樂家、格拉斯、馬友友、梅芮迪斯·孟克、譚盾、西西莉·泰萊、Talujon 敲擊樂四重奏，以及極靜三重奏。戲劇方面，分別與藍神秀、馬布礦場劇團及導演薩拉斯合作。高士達並為譚盾為李安電影《臥虎藏龍》的原創音樂作敲擊樂獨奏演出，該錄音獲頒格林美獎和奧斯卡獎。

高士達也曾為世界各地的樂團擔任獨奏者，包括洛杉磯愛樂、法國廣播愛樂、聖保羅室樂團、聖保羅國家交響樂團、悉尼交響樂團、哥德堡交響樂團、新澤西交響樂團、新加坡交響樂團等。

高士達亦有大膽嘗試其他藝術範疇，包括一些聲音裝置，並已在紐約、意大利及德國展出。他同時為一位活躍的作曲家，發明了一些新樂器，並為意大利南部的實驗音樂節 Sound Res 作藝術策劃。他現於紐約市立大學皇后學院，教授敲擊樂。

David Cossin is a specialist in new and experimental music, who has worked across a broad spectrum of musical and artistic forms to incorporate new media with percussion.

Cossin has recorded and performed internationally with composers and ensembles including the Bang on a Can All-Stars, Steve Reich and Musicians, Philip Glass, Yo-Yo Ma, Meredith Monk, Tan Dun, Cecil Taylor, Talujon Percussion Quartet, and the trio, Real Quiet. Theater projects include collaborations with Blue Man Group, Mabou Mines, and director Peter Sellars. Cossin was featured as the percussion soloist in Tan Dun's Grammy and Oscar winning score to Ang Lee's film *Crouching Tiger, Hidden Dragon*.

Cossin has also performed as a soloist with orchestras throughout the world including the Los Angeles Philharmonic, L'Orchestre Philharmonique de Radio France, Saint Paul Chamber Orchestra, Sao Paulo State Symphony, Sydney Symphony, Gothenburg Symphony, New Jersey Symphony and the Singapore Symphony.

Cossin ventures into other art forms include sonic installations, which have been presented in New York, Italy and Germany. An active composer, Cossin has invented several new instruments, and curated for the Sound Res Festival, an experimental music festival in southern Italy. He teaches percussion at Queens College in New York City.



邢延華 ARIEL HSING

乒乓 Ping-pong

邢延華1995年生於美國加州，自幼開始練習乒乓球。2010年，15歲的她成為了最年輕的全美女單冠軍。2011年和2013年，她再次勇奪此項錦標。2012年代表美國出戰倫敦奧運會。邢延華曾參與乒乓協奏曲於2015年7月在上海交響樂團音樂廳首演。

Born in 1995 in California, Ariel Hsing has played table tennis since she was seven years old. Hsing became the youngest US table tennis national champion in history in 2010 at age 15. She repeated as champion in 2011 and 2013. The American table tennis player competed in the London Olympics. Ariel participated in Andy Akiho's Ping Pong Concerto, world premiered in Shanghai in July 2015, at Shanghai Symphony Hall by Shanghai Symphony Orchestra.

蘭達斯 MICHAEL LANDERS

乒乓 Ping-pong



生於1994年紐約，蘭達斯自13歲起就開展乒乓球職業賽事。他是最年輕的全美男單冠軍，曾代表美國出戰三個世界錦標賽，更於2012年入選奧運選拔賽。他現時於紐約大學史登商學院修讀。乒乓球以外，蘭達斯亦很熱愛音樂。與邢延華一樣，蘭達斯亦有參與乒乓協奏曲於2015年7月在上海的世界首演。

Born in 1994 in New York, Michael Landers has been playing table tennis professionally since the age of 13. Being the youngest US men's singles champion, he has represented the United States national team in three world championships, and won the US Olympic Trials in 2012. He is currently studying at the Stern School of Business at the New York University. In addition to table tennis, Michael has great passion in music. Joining Ariel, Michael also participated in Andy Akiho's Ping Pong Concerto, world premiered in Shanghai in July 2015.



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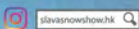
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香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

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《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、寧峰、葛納、郎朗、余隆、李雲迪、

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 Mutter, Yuja Wang and the late Lorin Maazel.



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》以及奧利波特·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。

港樂最初名為中英管弦樂團，1957年易名為香港管弦樂團，並於1974年職業化。

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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 was originally called the Sino-British Orchestra. It was renamed as the Hong Kong Philharmonic Orchestra 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

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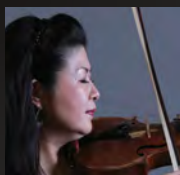
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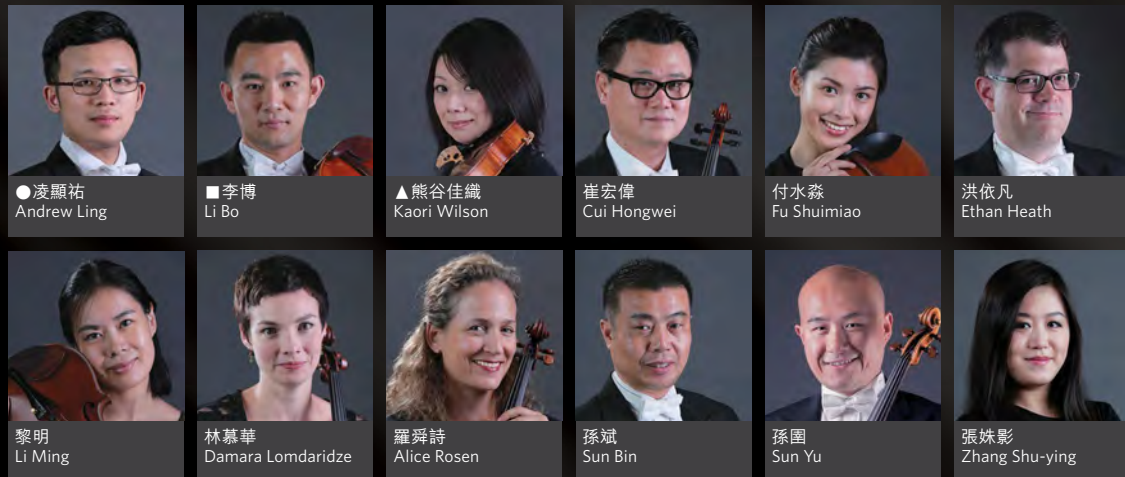
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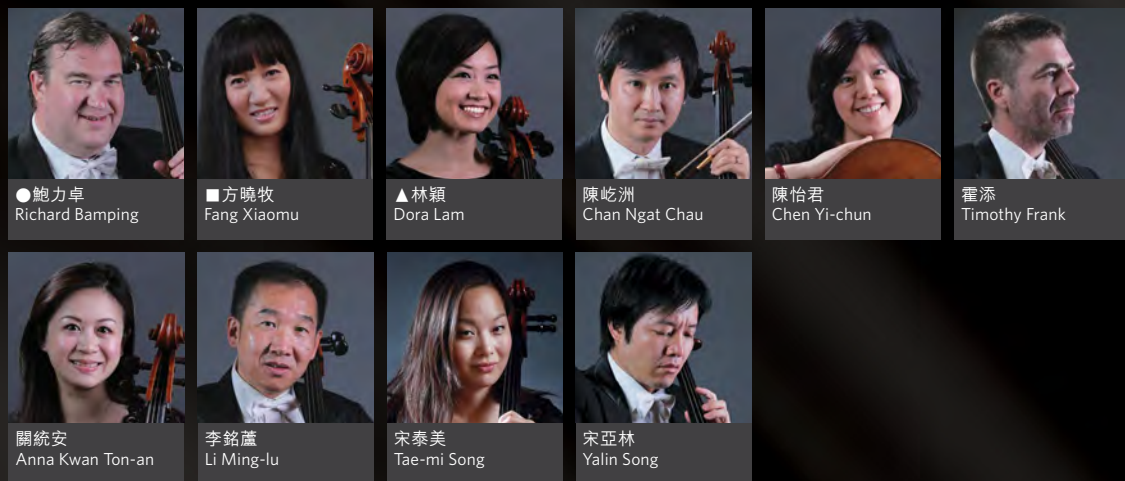
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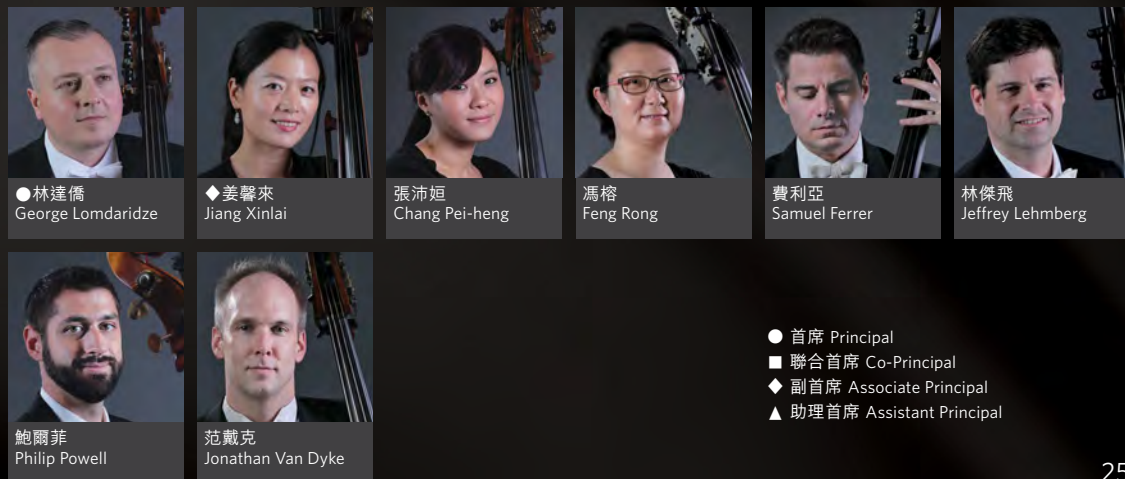
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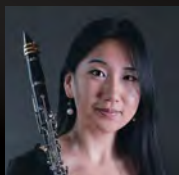
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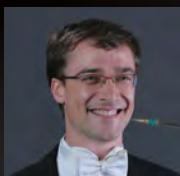


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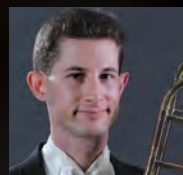


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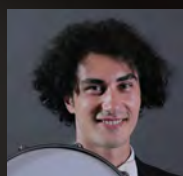
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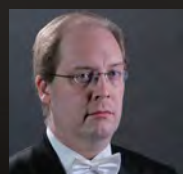
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- Rare instruments donated
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 - Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
 - Joseph Gagliano (1788) Violin, played by Mr Jing Wang, Concertmaster
 - Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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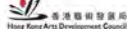


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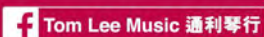
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