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余隆 Yu Long
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MÄRKL'S DEBUSSY

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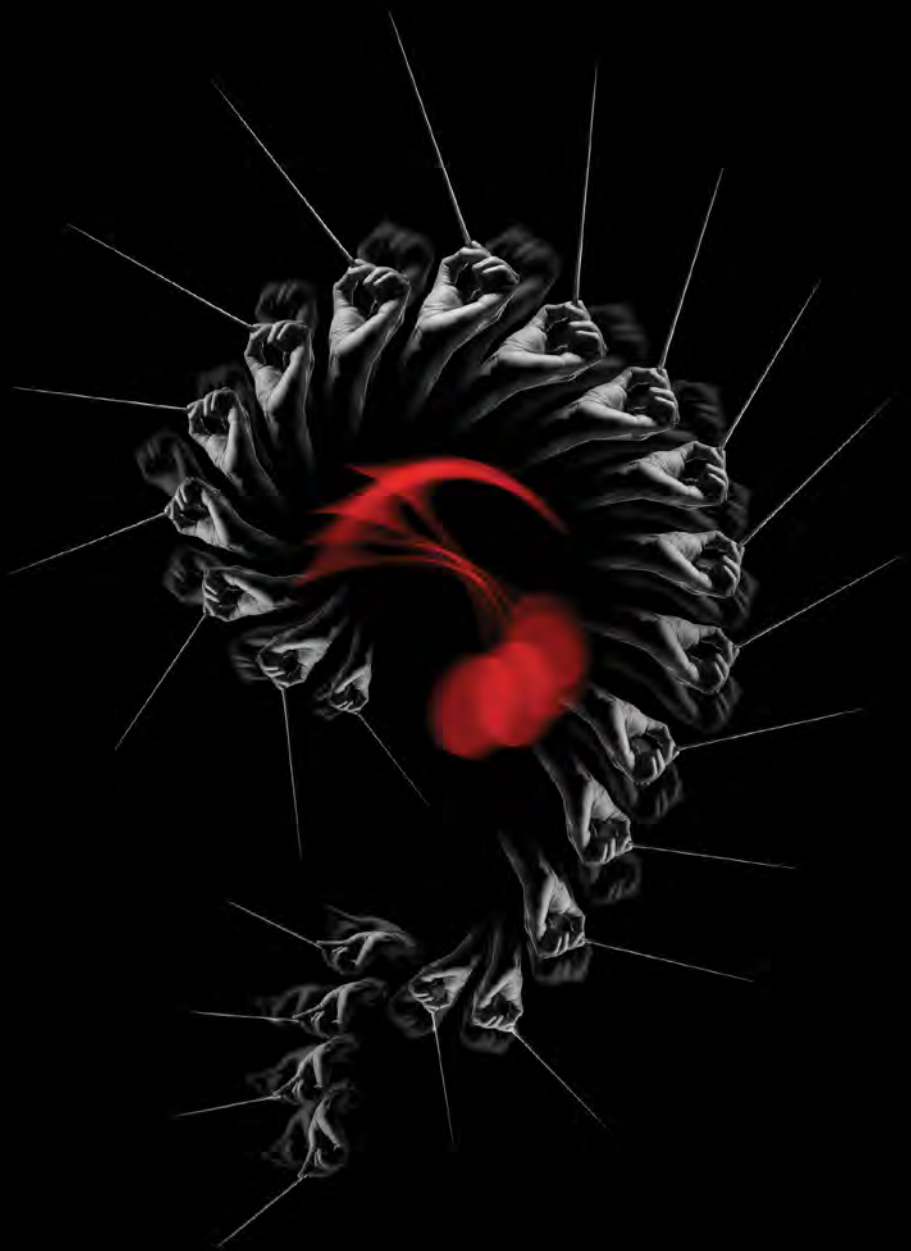


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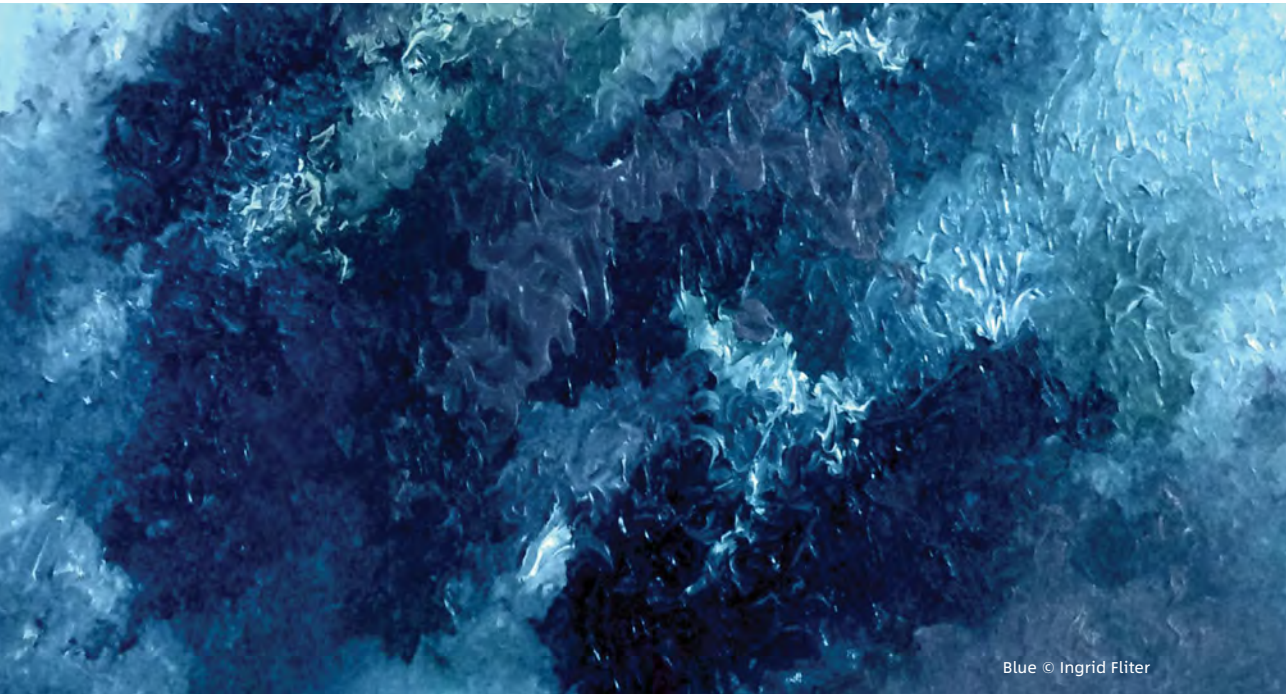
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引言

今晚，指揮馬卻將帶領大家向海洋進發，獨奏家芙莉特則鍾情於西班牙花園。在這個以海為主題的音樂會裡，你將會被作曲家筆下的自然景象深深吸引。

海洋，可以代表平靜、神祕、力量、危險和探索，素來是作曲家靈感之源。它在水循環中的作用，啟發細川俊夫創作《循環海洋》。細川不僅思考水的流動，更以人的生命循環與之類比。此曲的微妙音色變化，令人想起一個世紀前德布西的《海》。德布西避免使用傳統樂曲形式和表達手法，從而帶出海洋一些難以捉摸的特性。孟德爾遜《赫布里底群島》起首處獨特的平行和聲，其前瞻意味與德布西很相似，不禁令人想起大自然無情的一面。

INTRODUCTION

Tonight, conductor Jun Märkl will take you on a sea voyage while soloist Ingrid Fliter indulges herself in a Spanish garden. In this ocean-themed concert, you will be enthralled by the natural world as seen through composers' eyes.

The sea - suggestive of calm, mystery, power, danger and adventure - has long been a source of inspiration for composers. Its role in the cycle of life-giving water prompted Toshio Hosokawa to write *Circulating Ocean*, a meditation not only on the movement of water but also the cycle of human life. The subtly shifting colours of the work remind us of Debussy's *La mer* from a century earlier. The latter moves away from traditional forms and patterns in order to evoke the elusive quality of the sea. Almost Debussy-like in their forward-looking character, the unusual parallel harmonies that begin Mendelssohn's *The Hebrides* call to mind the harshness of nature.

b. 1955 出生

細川俊夫

TOSHIO HOSOKAWA

《循環海洋》(中國首演)

Circulating Ocean (China premiere)

此作品由薩爾斯堡音樂節委約創作，寫於2005年初，獻給盧適卡。其世界首演在2005年8月20和21日於該音樂節舉行，由吉耶夫指揮維也納愛樂樂團演出。

這些年來，我一直以「海洋」為主題創作，並將繼續這樣做。我嘗試把聲音當成水，從而以聲音表達水的流動和變化。於我而言，海洋是生命之源，是一無限深、無限廣之物。翻過來、退回去的波浪，感覺猶如「來自永恆之聲」。水從海洋蒸發，上升到天空，化作雲朵。雲最後變成雨，灑回海洋裏去。接著，風暴形成，驚濤洶湧。風暴終於消退，海洋重歸沉寂。水再化為霧，從海洋升到天上。此圖像成為了音樂的基礎。

生命的軌跡

水的循環軌跡，我亦視之為人的生命循環。我們為浩瀚無垠之物所生，先往高處攀升，最終開始下降，經歷狂風暴雨，重回沉寂海洋。生命繼而再次升天。我要以音樂表達這循環生命的軌迹。

我們可以把樂團看作日本笙。吹笙者呼氣和吸氣而產生聲音。他呼氣時向外發出的聲音，在他吸氣時回到他那裏。這樣的重複形成了周而復始的時間。海波運動就是以漸強音湧向聽眾，並以漸弱音遠離聽眾的聲波運

This work was commissioned by the Salzburg Festival, composed in early 2005, and is dedicated to Peter Ruzicka. It received its world premiere at the Festival on 20 and 21 August 2005 with the Vienna Philharmonic, conducted by Valery Gergiev.

For some years, I have been writing, and will continue to write, works on the theme of "Ocean". I am attempting to express in sound the flow and change of water by apprehending sound as water. The ocean is for me the birthplace of life, a being possessed of infinite depth and expanse. The waves rolling in and withdrawing can be felt as "the voice from eternity". Water evaporates from the ocean and rises to the sky, becoming clouds. The clouds eventually turn into rain, and pour down again to the ocean. They then become a storm, and the ocean rages. In time the storm abates and the ocean regains a deep silence. Then the water once again becoming fog ascends from the ocean to the sky. This image became the basis of the music.

LIFE TRACK

I also take the tracks of the circulating water as the human life cycle. Born from a vast limitless being, we ascend toward the heights, eventually begin our descent, experience violent storms and return again to an ocean of deep silence. Then once again, life rises to the sky. I want to express the tracks of this circulating life in music.



作曲家簡介

ABOUT THE COMPOSER

細川俊夫於1955年生於日本廣島。他的作品包括管弦樂、協奏曲、室樂和電影音樂，以及用日本傳統樂器演奏的音樂。細川認為作曲過程很自然地便與佛教禪宗及當中象徵的自然聯繫在一起。

Toshio Hosokawa was born in Hiroshima in 1955. His compositions include orchestral works, solo concertos, chamber music and film music alongside works for traditional Japanese instruments. Hosokawa considers the compositional process to be instinctively associated with the concepts of Zen Buddhism and its symbolic interpretation of nature.

細川俊夫 Toshio Hosokawa

PHOTO: F. Hoffman

動。各個樂器組造成的這種波動，重重疊疊，周而復始。經歷過風暴之後，海洋再歸於沉寂，水又再變為蒸氣，升往天上。當海洋消失於模糊不定的迷霧之中，我們會感覺到生命重歸之兆。

樂曲剖析：細川俊夫，尹莫達翻譯

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The orchestra can be seen as the traditional Japanese *shō*, a kind of mouth organ. The *shō* player produces sound by breathing in and out. The sound cast outward from the player by his breathing out comes back to him by his breathing in. This repetition produces time in the form of a circle. The wave motion of the ocean is a wave motion of sound that surges in toward and out from the audience in crescendo and decrescendo. The wave motion, expressed by the various instrumental sections, folds over again and again. After experiencing the storm, the ocean regains a deep stillness, and the water once again becomes vapor and ascends to the sky. As the ocean disappears into the unresolved nebulousness of the deep fog, we are made to feel a premonition of life's return.

Programme notes by Toshio Hosokawa

Sheet music is provided by Schott Music GmbH & Co. KG

編制 INSTRUMENTATION

兩支長笛（其一兼中音笛）、短笛（兼低音笛）、三支雙簧管（其一兼英國管）、三支單簧管、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴、鋼琴/鐘琴及弦樂組。

Two flutes (one doubling alto flute), piccolo (doubling bass flute), three oboes (one doubling cor anglais), three clarinets, three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano/celesta and strings.

法雅

MANUEL DE FALLA

《西班牙花園之夜》

Nights in the Gardens of Spain

潔內拉莉菲園

遙遠的舞曲

哥多華群山花園

In the Generalife

Distant Dance

In the Gardens of the Sierra de Córdoba

1907年，法雅離開西班牙到巴黎定居，並在當地隨杜卡學習作曲。由於身在異地，家鄉的種種不再耳聞目見，因此他筆下的西班牙尤其生動神似；要是他留在西班牙的話，大概不會發展出這樣的風格。法雅大部分音樂會作品都在巴黎寫成，包括少量歌曲、室樂和器樂作品，還有四首管弦樂曲。《西班牙花園之夜》是他第一首管弦樂曲，雖然早在1909年已動筆，卻因1914年的戰爭爆發，延遲至返國後才完成。樂曲於1916年4月9日在馬德里首演，庫比利斯擔任鋼琴獨奏，阿爾博斯指揮馬德里交響樂團伴奏。

《西班牙花園之夜》本以「夜曲」為題。據法雅自述，樂曲是「鋼琴與樂團的交響印象」，出發點是「惹人遐想——想到地方、想到感覺、想到感情。樂曲並非旨在描繪——只是表達而已」。第一樂章開始時，中提琴顫著弓在琴馬附近奏出主題，效果令人毛骨悚然，用意是帶出〈潔內拉莉菲園〉的意象。「潔內拉莉菲園」是建於13世紀的別墅，位於格拉納達附近

In 1907 Manuel de Falla left Spain and settled in Paris, where he undertook composition lessons with Paul Dukas and, distanced from the sights and sounds of his native land, developed a style which evoked Spain possibly more vividly than if he had remained in the country. It was during his years in Paris that he composed the bulk of his concert music, including a handful of songs, chamber and instrumental pieces and four orchestral scores the first of which, *Nights in the Gardens of Spain*, whilst it was begun in Paris in 1909, was not completed until Falla had returned to Spain with the outbreak of war in 1914. It was first performed in Madrid on 9 April 1916 by Jose Cubiles and the Madrid Philharmonic Orchestra conducted by Enrique Fernández Arbós.

Described by the composer as “symphonic impressions for piano and orchestra” and originally given the title “Nocturnes”, *Nights in the Gardens of Spain* sets out, in Falla’s words, to “evoke places, sensations and sentiments. The music has no pretensions to being descriptive; it is merely expressive.” The first movement begins with the violas playing a tremolo theme with their bows close to the instrument’s bridge to create an unusually eerie effect. Falla’s intention here is to conjure up an image of the gardens. In the *Generalife*, a 13th century villa set on a hill near Granada famed for its ancient cypress trees and fountains (represented in the music by some glittering piano passagework) as well as for its breathtaking views of the city below.

一個山岡上，以古柏名木、年代久遠的噴泉（曲中以閃爍的鋼琴經過句代表）和山下名城的美景聞名於世。時至今日，潔內拉莉菲園仍是老樣子，跟摩爾人佔領西班牙的年代沒多大分別；法雅這首作品保留了強烈的神秘感，彷彿不受歲月影響似的。樂章完結時跟開端一樣陰沉寂靜。

異國風情

第二、三樂章一氣呵成，沒有間斷。第二樂章〈遙遠的舞曲〉採用了安達魯西亞節奏，正如某樂評所言：「標題說得遙遠，可是沒有那麼遠。」英國管先奏出主題，底下是柔和的弦樂。突然加入的鋼琴雖偶然擔任主角，但更多時候只是為了加強管弦樂部分的異國風情。有人說此曲是「有實無名的鋼琴協奏曲」，但事實卻相去甚遠——鋼琴部分雖然有很重的炫技味道，但法雅主要是把鋼琴當作樂團不可或缺成員，而非用作獨奏樂器。小提琴顫弓奏出高音，彷彿自遠方傳來似的，直接引入第三樂章。第三樂章是全曲最歡欣、最輝煌的樂章。在〈哥多華群山花園〉有吉卜賽樂隊和舞者助興，法雅以連串表面上毫無關聯的樂段代表，但整體效果卻越來越激情、越來越狂放，直至鋼琴領著樂團奏出熱情的樂段。夜幕低垂，憂鬱得近乎不祥的樂段為全曲畫上句號。

樂曲剖析中譯：鄭曉彤

Maintained to this day much as they were during the Moorish occupation of Spain, Falla's evocation retains a strong sense of mystery and timelessness and the movement ends, as it began, in darkness and quietude.

EXOTIC TEXTURE

The second and third movements run without the break. The second - *Distant Dance* - features Andalusian rhythms in a dance which, as one commentator has suggested, "is not so distant as the title suggests". The cor anglais announces the theme above subdued strings. The piano bursts in sometimes taking the lead but more often simply adding to the exotic orchestral texture; indeed far from being a "Piano Concerto in all but name", as some have suggested, Falla uses the piano more as an integral member of the orchestra (albeit a decidedly virtuoso one) than as a soloist. High, distant tremolando violins lead directly into the final movement which is the most festive and brilliant of the three. *In the Gardens of the Sierra de Córdoba* a gypsy band and dancers entertain and Falla depicts this in music which comprises a series of seemingly unconnected passages all of which, cumulatively, produce a growing sense of passion and abandon until the piano leads the orchestra in a passage of warm-hearted emotion after which night again descends and a sense of melancholy, almost foreboding, brings the work to a close.

Programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、兩支雙簧管、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、鐘琴及弦樂組。

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

孟德爾遜

FELIX MENDELSSOHN

《赫布里底群島》，op. 26

The Hebrides, op. 26

孟德爾遜於1829年出遊，到過蘇格蘭大陸西岸對開的赫布里底群島，此行啟發他創作的音樂會序曲曾有過許多標題，以下是其中幾個。作曲家翌年在羅馬完成初稿時，稱作品為《孤島序曲》。它在1832年於倫敦首演時，叫做《芬加爾群島序曲》。曲子的鋼琴四手聯彈樂譜和管弦樂總譜後來在萊比錫出版時，又得了新標題曰《芬加爾洞窟》，這跟原來的標題《赫布里底群島》一樣，流傳至今。

實有必要澄清一下這種混亂，因為它顯然對我們欣賞此音樂有所影響。屬於內赫布里底群島的史泰法無人小島，乃芬加爾洞窟所在之處，洞窟內的奇幻音響及六角形玄武岩柱，遐邇聞名。萊比錫的新標題，使無數聽眾在孟德爾遜的作品裏聽見此名勝的空蕩聲響，甚至看見岩石柱的宏偉。時至今日，不少音樂會的樂曲介紹，仍在繼續鼓勵聽眾於音樂中找尋這些東西。但事實上，在孟德爾遜參觀史泰法島前的一天，於遠比它大的馬爾島上的一條漁村，已經寫成了序曲開頭廣受喜愛的音樂——速度、力度和配器的細節，均完備非常——而曲子其後出現的素材，也多從這個開頭衍生而來。

蕩漾動機

聽眾對這開頭音樂耳熟能詳，對其奇怪之處卻可能習而不察。首兩個小節

The concert overture of Mendelssohn that was inspired by his 1829 journey to the Hebrides, off the west coast of the Scottish mainland, has had a number of titles, and here are some of them. When he finished the first draft in Rome the next year, he called the work *Ouvertüre zur einsamen Insel* (Overture to the Solitary Island). When it premiered in London in 1832, it was referred to as *Overture to the Isles of Fingal*. When the piano duet arrangement and the full score were later published in Leipzig, the piece acquired the title *Fingals Höhle* (Fingal's Cave), which stuck as also did the original title, *Die Hebriden* (The Hebrides).

It is necessary to clear up this confusion, because it evidently affects how we hear this music. Fingal's Cave, on the small uninhabited island of Staffa in the Inner Hebrides, is famous for its unearthly acoustics and its hexagonal basalt columns. Thanks to the new title from Leipzig, countless listeners have found Mendelssohn's work powerfully evocative of the cavernous sounds and the grandeur of the rock formation at the tourist spot. Indeed, many a programme note continues today to encourage concert-goers to listen for such things in the music. In fact, however, one day before he visited Staffa, Mendelssohn had, in a fishing village on the far larger island of Mull, already composed the celebrated opening of the Overture, complete with details of tempo, dynamics and orchestration, an opening from which much of the later material arises.



Mendelssohn:
The Hebrides

19世紀的芬加爾洞窟
(蝕刻版畫，蘇格蘭國
家圖書館收藏)
*Scotia Depicta -
Fingal's Cave*
by John Claude
Nattes
(Wikimedia Commons)

裏，極其重要的蕩漾動機，由中提琴、大提琴和第一巴松管以主調B小調奏出。這一整堆主題素材隨即移高三度，在D大調重現——作曲家視基本和聲「規則」如無物。這種事情在兩個小節後再次發生，音樂直接進入升F小調。如此平行移動的音樂所表現出大自然的荒漠，在這奏鳴曲式的序曲裏D大調「如歌的」第二主題得以緩和：於海上或地上的絕域異方，這主題也許暗示了人的存在吧。先在大提琴和巴松管響起的這個旋律，於再現部回來時，由一對單簧管以B大調奏出，樂譜在此標示著「十分平靜」，頗有撫慰之意。然而，這其實只是尾聲的無情暴風雨前的平靜。結尾令人驚訝：與單簧管奏起的蕩漾動機同時出現的，是長笛的淒清樂句，後者實乃如歌主題的一個小調變奏。

樂曲剖析：尹莫遠
Programme notes by Ernest Wan

THE UNDULATING MOTIF

So familiar to audiences is this opening music that it is easy to overlook its strangeness. An all-important undulating motif is presented in the first two bars by the violas, cellos and first bassoon in the home key of B minor. Flouting basic “rules” of harmony, this whole block of thematic material is next heard a third higher in D major. A similar thing happens again two bars later, when the music moves directly to F-sharp minor. The austerity of nature suggested by the parallel motion of this music is mitigated in this sonata-form Overture by the *cantabile* (“songlike”) second theme in D major, which may hint at a human presence in a wild seascape or landscape. First played by cellos and bassoons, this melody comes back in the recapitulation, now soothingly sung in B major by a pair of clarinets and marked *tranquillo assai* (“very tranquil”). This turns out, however, to be the calm before the pitiless storm of the coda, which ends, amazingly, with the simultaneous appearance of the undulating motif in a clarinet and a desolate phrase in a flute that is a minor-mode variant of the songlike theme.

編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。
Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

德布西

CLAUDE DEBUSSY

《海》

La mer

海上的黎明至中午

浪的遊戲

風與海的對話

De l'aube à midi sur la mer

Jeux de vagues

Dialogue du vent et de la mer

德布西認為有一首貝多芬交響曲比不上其他，而那就是「田園」。儘管貝多芬宣稱它「表達感情多於繪畫」，德布西還是覺得「大師的一些（其他）樂段更能深刻表現景觀之美，只因它們並非直接摹仿景物，而是對大自然中無形之物富有想像的情感反應」。德布西認為他見於該作品中的「直接摹仿」了無意義，不僅稱之為「木製夜鶯」和「瑞士布穀鳥鐘」，更在別處寫道：「看日出比聽『田園』交響曲有益多了。」可是，他稱自己的《海》作「三幅管弦樂團的交響素描」，標題分別為〈海上的黎明至中午〉、〈浪的遊戲〉和〈風與海的對話〉。那麼，我們該如何理解這部作品？

作曲家於樂譜1905年初版的封面設計或可提出答案。它展示了最具標誌性的日本藝術品之一、葛飾北齋《神奈川沖浪裏》的一部分。在原來的木版畫中，波峰彷彿張牙舞爪的狂濤似要吞沒的，不單是船上無助的人們，還有遠處的小小富士山。德布西把這幅作品裝上畫框，掛在其巴黎工作室的牆上；他對其非現實、風格化的特

There is one Beethoven symphony that Debussy considered inferior to the others, and that is the "Pastoral". Notwithstanding Beethoven's assertion that it is "more an expression of feeling than painting", Debussy held that "[s]ome [other] passages of the old master's music are so much more deeply expressive of the beauty of a landscape, simply because they do not imitate it directly, but are an imaginative emotional response to what is invisible in nature". So pointless was the "direct imitation" he perceived in the work that he not only referred to its "wooden nightingale" and "Swiss cuckoo-clock," but wrote elsewhere that "[t]o see the sun rise is more profitable than to hear the 'Pastoral' Symphony". What, then, are we to make of *La mer* (The sea), his "three symphonic sketches for orchestra" with such titles as "From dawn to noon on the sea", "Play of the waves" and "Dialogue of the wind and the sea"?

An answer may be suggested by Debussy's cover design for the first edition of the score, published in 1905. It shows a detail from Katsushika Hokusai's *The Great Wave off Kanagawa*, one of the most iconic Japanese artworks. In the original woodblock print, a monstrous wave, with a crest that seems to consist of countless claws, threatens to engulf not just the helpless people on their boats, but also the tiny Mount Fuji in the distance. A framed print adorned a wall in the composer's studio in Paris, such was his admiration for the work's non-realistic,



葛飾北齋《神奈川沖浪裏》
The Great Wave off Kanagawa
 by Katsushika Hokusai
 (metmuseum.org)

質甚是欣賞。《海》基本上寫於勃艮第，遠離任何海洋。「但我有無數回憶，」德布西寫信給朋友解釋道，「而在我看來，它們比現實更有價值；現實也許迷人，卻往往會窒礙想像。」他會反對在自然現象與作品中的某些元素之間尋找精確的對應關係，因為作品試圖表現人對海的想法或印象，而不是以聲音重造海洋。

創新的音樂語言

話雖如此，但正如貝多芬在樂譜上標明了雀鳥種類，德布西的樂章標題也難免引導人們聽見，甚至看見某些具體自然景物。於是，在第一幅素描，從旭日初升到烈日當空，海景逐漸由黑暗變得光明；在第二幅，浪花和泡沫閃爍眩目；而在第三幅，大海可以使人心境平靜，卻也可以危機四伏，

stylised quality. *La mer* was essentially composed in Burgundy, far away from any sea, “[b]ut I have innumerable memories,” Debussy explained in a letter to a friend, “and those, in my view, are worth more than a reality which, charming as it may be, tends to weigh too heavily on the imagination”. He would have objected, then, to seeking strict correspondence between natural phenomena and specific elements in his work, which attempts to convey ideas or impressions of the sea rather than recreate it sonically.

GROUNDBREAKING MUSICAL LANGUAGE

Nevertheless, much like Beethoven’s labels of bird species in his score, Debussy’s movement titles inevitably lead one to hear, indeed see, specific things in nature. Thus, in the first sketch, the seascape gradually turns from very dark to very bright as the sun rises from the horizon to the zenith; in the second, the spray and foam glitter in numberless ways; and in the third, the sea in turn brings immense calm and great danger, depending on the weather. The stunning



德布西 Debussy
(gallica.bnf.fr/BnF)

視乎天氣而定。《海》之所以如此能夠喚起這些印象，不僅因為其千變萬化的管弦色彩，更有賴其創新的音樂語言。傳統樂曲形式無處可尋。迥異的元素於多層肌理上同時出現。長期以來為調性音樂帶來方向和目標的功能和聲，這裏避免使用。水的各樣形態以多種零碎音型表示；琶音已經成為陳腔濫調。轉瞬即逝的動機和較長的主題皆於樂章內與樂章間重現，但絕少一模一樣的重複或以傳統方式發展，而是經過不斷變化並重現於全然不同的環境中。這一切都是海洋以至大自然的嶄新隱喻，表現了其毫不穩定、無可預計、深不能測。

樂曲剖析：尹莫達

尹莫達從事文化、藝術寫作及翻譯，專攻音樂評論。

evocative power throughout *La mer* is achieved not only with a palette of seemingly unlimited orchestral colours, but through a groundbreaking musical language. Traditional forms are nowhere to be found. Disparate elements occur simultaneously on multiple layers in the orchestral texture. Functional harmony, which had long given tonal music a sense of direction and goal, is avoided. Myriad water shapes are suggested by all sorts of fragmentary figures, rather than arpeggios, which had become somewhat of a cliché. Ephemeral motifs or more substantial themes recur both within and among movements, but are rarely literally repeated, nor developed in traditional ways; instead, they undergo transformations constantly and reappear in diverse contexts. All of these are innovative metaphors for the unstable and unpredictable sea, nay nature itself, with its unfathomable logic.

Programme notes by Ernest Wan

Ernest Wan is a writer and translator who specialises in music criticism

編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、三支巴松管、低音巴松管、四支圓號、三支小號、兩支短號、三支長號、大號、定音鼓、敲擊樂器、兩座豎琴及弦樂組。

Two flutes, piccolo, two oboes, cor anglais, two clarinets, three bassoons, contra bassoon, four horns, three trumpets, two cornets, three trombones, tuba, timpani, percussion, two harps and strings.



INFINI LOVE
DIAMOND

周生生
Chow Sang Sang



馬卻 JUN MÄRKL

指揮 Conductor

PHOTO: Jean-Baptiste Millot

馬卻一直是演繹德國曲目的名家，尤其是交響樂及歌劇作品。近年他則以演繹法國印象派作品見稱，手法優雅，揮灑自如。他與維也納、柏林、慕尼黑的國家歌劇院及德國德累斯頓森帕歌劇院長期合作，曾擔任里昂國家樂團（2005至2011年）及德國中部萊比錫電台交響樂團（2007至2012年）的音樂總監，亦備受獎賞。由2014至2017年的樂季，他獲委任為西班牙巴斯克國家樂團的首席指揮。

於2014，拿索斯唱片發行了兩張細川俊夫作品的大碟，由馬卻指揮皇家蘇格蘭國家樂團。此外，他曾和NHK交響樂團灌錄舒曼交響曲作品全集（現場錄音）；為Telarc灌錄德伏扎克作品，與德國中部萊比錫電台交響樂團灌錄孟德爾遜及達以伯德的作品，與里昂國家樂團為拿索斯灌錄了拉威爾、梅湘作品，以及一套九張大碟的德布西作品集，均大獲好評。2012年他獲法國文化局頒發法國藝術及文學騎士勳章。

生於慕尼黑的音樂世家，馬卻的德籍父親是出色的樂團首席，日籍母親則是鋼琴獨奏家。馬卻於漢諾威音樂學院學習小提琴、鋼琴和指揮，期後於慕尼黑師隨指揮大師切利畢達克、於密歇根師隨米亞。1986年馬卻於德國音樂比賽贏得指揮大獎，翌年獲波士頓交響樂團頒發獎學金，於鄧肯活音樂中心跟隨伯恩斯坦和小澤征爾學習。

Jun Märkl has long been known as a highly respected interpreter of the core Germanic repertoire from both the symphonic and operatic traditions, and more recently for his refined and idiomatic explorations of the French impressionists. His long-standing relationships at the state operas of Vienna, Berlin, Munich and Dresden have in recent years been complemented by his Music Directorships of the Orchestre National de Lyon (2005-11) and MDR Symphony Orchestra Leipzig (2007-2012). From 2014 to 2017 seasons he was Principal Conductor to the Basque National Orchestra.

In 2014 Naxos released two Hosokawa discs recorded by Jun Märkl with Royal Scottish National Orchestra. He has also recorded the complete Schumann symphonies live with the NHK Symphony, Dvořák on Telarc, Mendelssohn and D'Albert with MDR, and Ravel, Messiaen and a nine-disc Debussy set with the Orchestre National de Lyon on Naxos. He was honoured by the French Ministry of Culture in 2012 with the Chevalier de l'Ordre des Arts et des Lettres.

Born in Munich, his (German) father was a distinguished concertmaster and his (Japanese) mother a solo pianist. Märkl studied violin, piano and conducting at the Musikhochschule in Hannover, going on to study with Sergiu Celibidache in Munich and with Gustav Meier in Michigan. In 1986 he won the conducting competition of the Deutsche Musikrat and a year later won a scholarship from the Boston Symphony Orchestra to study at Tanglewood with Leonard Bernstein and Seiji Ozawa.



芙莉特 INGRID FLITER

鋼琴 Piano

PHOTO: Sussie Ahlburg

阿根廷鋼琴家芙莉特1973年生於布宜諾斯艾利斯，在韋斯特金指導下開始學習鋼琴。1992年，她移居歐洲，在德國弗萊堡師隨馬吉列斯，在羅馬師承卡斯·布魯諾。她於意大利伊莫拉國際鋼琴學院在法蘭高·史卡拉和彼德裏斯基門下學習。16歲時，她在布宜諾斯艾利斯的科隆劇院首度與專業管弦樂團同台演出。她早已在阿根廷多個比賽中獲勝，又在意大利的坎圖國際鋼琴大賽和布梭尼國際鋼琴大賽中得獎，並於2000年在華沙的蕭邦國際鋼琴大賽中獲得銀獎。

2013年6月，芙莉特夥拍蘇格蘭室樂團及指揮馬卻，為Linn唱片公司灌錄了兩首蕭邦鋼琴協奏曲，並於2014年6月再為同一唱片公司灌錄了全套蕭邦前奏曲。她憑藉兩張由EMI發行的全套蕭邦大碟，獲讚許為蕭邦作品的頂尖演繹者之一。她最近的EMI錄音為全貝多芬作品，當中收錄了「悲愴」及「熱情」兩首奏鳴曲。VAI唱片品牌發行了她於阿姆斯特丹皇家音樂廳現場錄製的貝多芬及蕭邦大碟，以及邁阿密國際鋼琴節獨奏會的現場錄音。她最新的大碟是與蘇格蘭室樂團合作的孟德爾遜第一鋼琴協奏曲和舒曼鋼琴協奏曲，以及在2017年11月完成的全套蕭邦夜曲，兩張大碟均由Linn唱片公司發行。

Born in Buenos Aires in 1973, Ingrid Fliter began her piano studies in Argentina with Elizabeth Westerkamp. In 1992 she moved to Europe where she continued her studies in Freiburg with Vitaly Margulis, in Rome with Carlos Bruno, and with Franco Scala and Boris Petrushansky at the Academy "Incontri col Maestro" in Imola, Italy. She made her professional orchestral debut at the Teatro Colon in Buenos Aires at the age of 16. Already the winner of several competitions in Argentina, she went on to win prizes at the "Città di Cantù" Competition and the Ferruccio Busoni International Piano Competition in Italy and in 2000 was awarded the silver medal at the Chopin International Piano Competition in Warsaw.

In June 2013 Ingrid Fliter recorded both Chopin concertos with the Scottish Chamber Orchestra and Jun Märkl for Linn Records, and in June 2014 she recorded the complete Chopin Preludes for the same label. Her two all-Chopin recordings for EMI earned her the reputation as one of the pre-eminent interpreters of that composer, while her most recent EMI recording is an all-Beethoven CD featuring the *Pathétique* and *Appassionata* sonatas. Live recordings of Beethoven and Chopin at the Concertgebouw in Amsterdam as well as a DVD of a recital at the Miami International Piano Festival are available on the VAI Audio label. Her most recent recording features the first Mendelssohn and Schumann concertos with the Scottish Chamber Orchestra and she records the complete Chopin Nocturnes in November 2017, both for Linn Records.

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest
music-making



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150場音樂會，把音樂帶給超過20萬名觀眾。

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。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。

繼歐洲巡演（包括在維也納著名的金色大廳的演出及錄影）取得成功後，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年四至五月前赴首爾、大阪、新加坡、墨爾本和悉尼歌劇院巡演。

梵志登帶領樂團，與一眾頂尖歌唱家，完成了華格納巨著《指環》四部曲的歌劇音樂會和現場錄音，非凡的演出贏得了本地和海外觀眾、樂評人的讚譽。梵志登和港樂更獲北京國際音樂節邀請，參與了去年十月由薩爾斯堡復活節藝術節與北京攜手製作的《女武神》劇場版演出，這是對港樂的成績予以肯定。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、杜托華、艾遜巴赫、葛納、侯夫、郎朗、馬友友、寧峰和王羽佳等。

THE HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is recognised as Asia's foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil 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 2022. Maestro van Zweden will also be the next Music Director of the New York Philharmonic from the 2018/19 season.

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

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna's famous Musikverein, the HK Phil has toured extensively within mainland China. In celebration of the 20th anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House between April and May 2017.

Jaap, the HK Phil, and a superb cast of soloists, have completed concert performances and recordings of four operas from Richard Wagner's epic *Ring* cycle. These have been enthusiastically endorsed by both audiences and critics at home and abroad, and in recognition of their quality, the orchestra and Jaap were invited to perform Wagner's *Die Walküre* in staged performances at the Beijing Music Festival last October in a co-production with the Salzburg Easter Festival.



「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》

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

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，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

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，積極推廣藝術活動，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、香港賽馬會慈善信託基金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和社區計劃，並與香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Charles Dutoit, Christoph Eschenbach, Matthias Goerne, Stephen Hough, Lang Lang, Yo-Yo Ma, Ning Feng and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring music into the hearts of tens of thousands of children and families every year.

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 endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as 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 Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登
Jaap van Zweden

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

助理指揮

ASSISTANT CONDUCTORS



葉詠媛
Vivian Ip



莎朗嘉
Gerard Salonga

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



許致雨
樂團第二副首席 (署理)
Anders Hui
Second Associate
Concertmaster (Acting)



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



余思傑
Domas Juškys



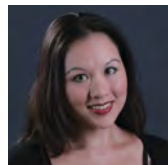
李智勝
Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐烜
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 趙滢娜 (署理)
Zhao Yingna (Acting)



▲ 梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-ye



周騰飛
Zhou Tengfei

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● 凌顯祐
Andrew Ling



● 孫園
Sun Yu



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Sun Bin



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Tae-mi Song



宋亞林
Yalin Song

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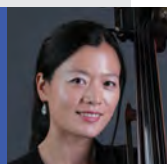
香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

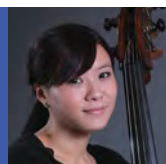
低音大提琴 DOUBLE BASSES



● 林達僑
George Lomdaridze



◆ 姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



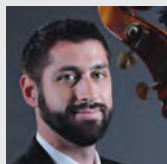
馮榕
Feng Rong



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林傑飛
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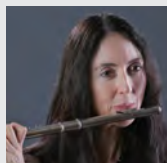


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Philip Powell

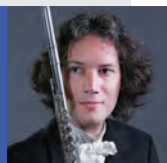


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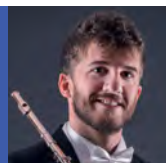
長笛 FLUTES



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Megan Sterling



■ 盧韋歐
Olivier Nowak



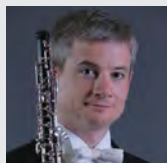
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Ander Erburu

短笛 PICCOLO

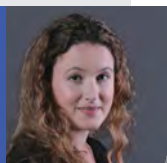


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Linda Stuckey

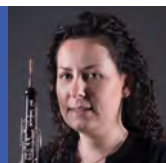
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● 韋爾遜
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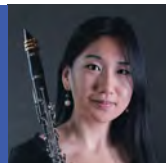
單簧管 CLARINETS



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Andrew Simon



■ 史家翰
John Schertle



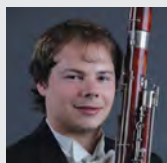
劉蔚
Lau Wai

低音單簧管 BASS CLARINET

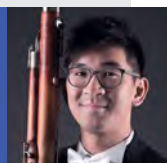


艾爾高
Lorenzo losco

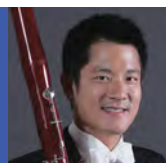
巴松管 BASSOONS



● 莫班文
Benjamin Moermond

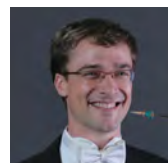


■ 陳劭桐
Toby Chan



◆ 李浩山
Vance Lee

低音巴松管 CONTRA BASSOON

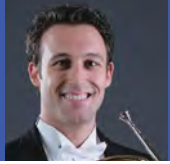


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Adam Treverton Jones

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●江蘭
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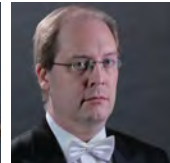


梁偉華
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Cello: Jia Nan, Antonio Roig

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艾曼·謝曼明 (1907) 小提琴·由冨田中知子小姐使用

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Paganini Project

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

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Dawne Haddad (1991) Violoncello

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Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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- 安域高·洛卡 (1902) 小提琴·由程立先生使用
 - 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓓小姐使用
 - 約瑟·加里亞奴 (1788) 小提琴
 - 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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以下人士借出一套四支華格納大號

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G. B. 瓜達尼尼 (1760) 小提琴·由樂團首席王敬先生使用

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
- Josephn Gagliano (1788) Violin
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

A set of Wagner Tubas is loaned by these sponsors in
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A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin,
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3 太古「港樂·星夜·交響樂」@中環海濱 (11-11-2017)
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萬瑞庭音樂基金 BERNARD VAN ZUIDEN MUSIC FUND

接受二〇一八/二〇一九年度獎學金申請
Scholarships For Music Studies
2018/2019

背景 BACKGROUND

萬瑞庭音樂基金由已故荷蘭裔商人萬瑞庭先生於一九八三年成立。萬氏生前長居香港，慷慨捐出港幣一百萬元正成立基金，資助本港青年音樂家到海外深造，於學成後回饋香港音樂界。基金之信託人為匯豐信託（香港）有限公司及香港管弦協會有限公司。

The Bernard van Zuiden Music Fund was established in 1983. A generous bequest of HK\$1,000,000.00 was donated by Mr van Zuiden a late Hong Kong resident and businessman who was very active in the Dutch Community. He wished that young musicians of Hong Kong could receive further training abroad through sufficient financial aid and eventually would contribute their talent to the music field of Hong Kong. The Trustees of the Fund are the HSBC Trustee (Hong Kong) Limited and the Hong Kong Philharmonic Society Limited.

基金目的 AIM OF THE FUND

基金旨在提供獎學金，支持表現卓越並有經濟需要之香港青年音樂家深造音樂演藝課程。獲取獎學金之學生須於學成後返回香港，將其所學貢獻本港音樂界。

The aim of the Fund is to provide scholarships and prizes to young Hong Kong musicians who, in the opinion of the Trustees, will benefit from further musical studies. He/she is expected to return to Hong Kong and serve in the music field after his/her studies abroad.

截止申請日期 Application Deadline

4 May 2018

申請資格及辦法，請瀏覽

For application criteria and procedure,
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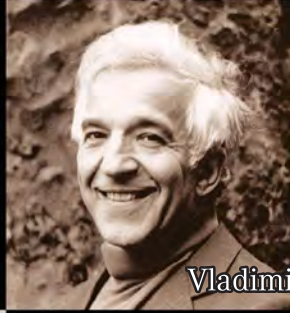
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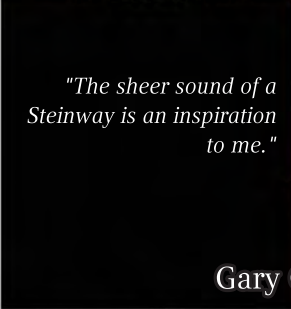
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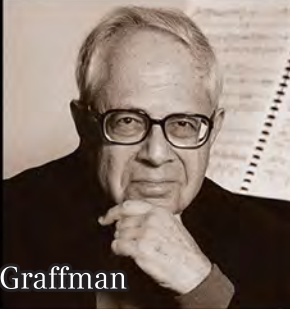
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