

DISCOVER BAROQUE

9 & 10 NOV 2018

發現
巴洛克



9 & 10 NOV 2018
FRI & SAT
8PM

沙田大會堂演奏廳
Sha Tin Town Hall
Auditorium



A SOUND COMMITMENT 弦諾

發現巴洛克 DISCOVER BAROQUE

- P. 7 泰利文 TELEMANN** 29'
F大調木笛協奏曲 Recorder Concerto in F, TWV 51: F1
降B大調組曲 Suite in B-flat, TWV 55: B10
- 韋華第 VIVALDI** 10'
C大調木笛協奏曲 Recorder Concerto in C, RV 444
- 中場休息 INTERMISSION
- 巴赫 BACH** 5'
第三組曲：G弦之歌 Suite no. 3: Air on G String
- 薩馬天尼 SAMMARTINI** 15'
F大調木笛協奏曲 Recorder Concerto in F
- 雷貝爾 REBEL** 25'
《元素》 *Les éléments*
- P. 18 博伊 指揮/古鍵琴 Benjamin Bayl Conductor/Harpsichord**
- P. 19 賀詩 木笛 Lucie Horsch Recorder**
- 鍾裕森 古鍵琴 David Chung Harpsichord**
- 諸陽 大魯特琴 Jan Čížmář Theorbo**



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劉國業，《星島日報》

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發現巴洛克

DISCOVER BAROQUE

木笛古今

像其他歷史悠久的樂器一樣，木笛在七百多年的歷史中經歷過沒落與復興。雖然木笛在古典和浪漫時期的受歡迎程度大不如前，但現在木笛卻得到各大音樂學院積極「保育」，作為「鑑古演奏運動」的一部分，同時獲得海外的專業古樂演奏家和合奏團大力推廣。

然而，木笛有時仍得不到應有的認同。提起木笛，大部分聽眾都會想起初次接觸木笛，就是在小學的音樂課。事實上，這也不是新事物，因為最遲在16世紀開始，木笛已經用於兒童音樂教育。木笛今日地位不高的另一原因，就是許多原本為木笛而寫的曲目，都很容易被現代長笛和短笛取代來演奏。

幸好，不論在鑑古或現代演奏範疇，木笛和木笛曲目都正在經歷新一輪復興（這也實在應得）。整整一代技巧高超的演奏家，憑著新穎而激動人心的演出，推廣木笛曲目，突顯木笛的潛質，令木笛的地位日漸提高。

演奏者、曲目以及用法

歷史上，木笛的曲目非常多元化，實在是多種聲樂以及器樂樂種不可或缺的成員。例如巴赫有19齣清唱劇採用木笛，六首《布蘭登堡協奏曲》也有兩首選用木笛。由中世紀至現

THE RECORDER: PAST AND PRESENT

Like other instruments with early origins, the recorder declined and re-emerged in performance across its 700-year music history. Despite its decreased popularity in the Classical and Romantic eras, it is now actively “conserved” by music conservatories as part of the historically informed performance movement, and promoted by professional period performance soloists and ensembles abroad.

However, the recorder sometimes garners an undeserved reputation today. Listeners typically recall their first encounter with it in a primary school music classroom. Actually, this recurrence is not new, as the recorder’s role in childhood music education dates back to at least the sixteenth century. Further camouflaging the recorder’s status today is the fact its original repertoire is readily covered by the modern flute and piccolo.

Fortunately, the recorder and its repertoire are now experiencing a renewed (and deserved) resurgence in both historical and modern performance practices. It is being elevated by a generation of virtuoso artists advocating its repertoire and potential in fresh, rousing performances.



(上圖)《木笛樂師之手》
(Top) *Recorder Player's Hands*, by Bernard Picart (1673-1733)

© Music Division, Library of Congress

代，都有作曲家為木笛創作，貝里奧和帕特都有木笛作品傳世，而且都是重要的當代木笛曲目。

此外，歷史上的木笛演奏家也非常多元化：從業餘人士到技巧大師，包括來自任何社會階層的男男女女；而且演奏者也多才多藝，獨奏、室樂以至管弦樂曲目、世俗音樂、聖樂作品無所不包，教堂、歌劇院、貴族宮室，以至平民家居都可見他們的蹤影。要了解當時大概最普通的木笛合奏組合（功能相當於今天的音樂錄音和手提電話應用程式），最佳例子莫過於古譜上的標記「*ad tabulum*」，意謂「圍著家中餐桌演奏」。

中世紀木笛演奏者，可以在器樂舞曲當獨奏、為情歌伴奏，也可以在複調作品中取代人聲。在文藝復興時期的和諧樂團裡，不同大小的木笛屬同樂器組別，營造出統一、同質的聲音。木笛的大小種類非常多，由巨大的超低音笛（演奏者需要站立演奏）到超高音笛和六孔木笛，兩者都可以放在演奏者掌心或口袋裡。（也許英王亨利八世的木笛就是最出名的木笛收藏品，總共76支，國王本人也懂得吹奏木笛。）

巴洛克木笛屬於細音量的室內樂器，與撥弦樂器、拉弦樂器、鍵盤以及通奏低音合奏時，聲音可以融合得很好。木笛演奏家也多才多藝，不但能演奏各種不同大小、音高，以及音域的木笛，還能閱讀各種譜號和移調的樂譜；他們一般也懂得演奏其他木管樂器，包括巴洛克雙簧管（連同有關指法）、角號或法國小風笛。同樣，今日專注於木笛的名家也必須隨機應變，以適應不同製造商的木笛、不同的曲目，以至不同的演奏習俗（包括指法、吐音和裝飾音）。

PERFORMERS, REPERTOIRE AND MUSICAL ASSOCIATIONS

Historically, the recorder is an instrument with an immense diversity of repertoire, featured as an essential member of vocal and instrumental genres. For example, nineteen of Bach's cantatas feature the recorder, as well as two of his six *Brandenburg Concertos*. Composers for the recorder extend from the Medieval era to present day, with important contemporary works by Luciano Berio and Arvo Pärt.

The recorder is also an instrument with one of the widest ranges of historical performers: from amateurs to virtuosos; both female and male of all social classes; with versatile players in solo, chamber and orchestral repertoire across the sacred and secular venues of church, opera theatre, court chamber and home. Perhaps the humblest collaboration for recorder performance (substituting for today's recorded music and mobile apps) is best exemplified by its historical score marking *ad tabulum*, indicating it was to be played around the family dinner table.

A Medieval recorder player could solo in instrumental dance music, accompany love songs and substitute for the human voice in polyphonic works. Multiple recorders of different sizes were family members in Renaissance consorts, creating a unified, homogenous sound. The size of the recorder ranged from great sub-bass recorders performed by standing players, to *sopranino* recorders and *flageolets* fitting in their player's palm and pocket. (Perhaps the most famous collection was that of Henry VIII of England, which included 76 recorders, with the King himself playing the instrument.)

As a "low" (*bas*) volume indoor instrument, the Baroque recorder mixed well into heterogeneous ensembles of plucked and bowed strings with

在巴洛克的世俗和聖樂樂種裡，木笛甜美柔和又溫暖的聲音，還有憂鬱溫婉的效果，能夠表達不少細膩的情緒起伏、主題和音色，包括戶外的鄉郊草地、涓涓溪流、牧羊人和輕快的西西里舞曲，如蒙台威爾第歌劇《奧菲歐》和巴赫〈善牧群羊〉

（選自清唱劇BWV 208）。學者利索奇分析過韓德爾30首選用木笛的歌劇詠嘆調，發現講述在田園中間逛、找尋愛情的時候，木笛就可以充當伴奏。木笛也可以象徵超自然、天使或聖母（如蒙台威爾第《晚禱》）；睡眠、死亡或哀歌（如呂利歌劇《阿爾西斯特》和巴赫《聖馬太受難曲》）；木笛柔和的聲音，也可以當作失意時的安慰（如浦賽爾《天籟之音》和巴赫〈來吧，甜蜜的死亡〉，選自清唱劇BWV 161）。

今晚的作曲家及曲目

今晚的節目將巴洛克時期意、法、德三地的民族風格共冶一爐：既有輝煌而抒情的意式協奏曲樂章，也有組曲裡的法式序曲與舞曲樂章，而且兩者都糅合了德式對位法。泰利文、韋華第和薩馬天尼的協奏曲，不但讓多才多藝的木笛演奏家以及木笛發揮得淋漓盡致，也展示出木笛不論演奏技巧，還是情感表達也同樣豐富多姿。木笛協奏曲尤其適宜展示木笛最優秀、最難能可貴的特色之一：即使在各式各樣的音型、速度和風格裡，只要發聲法一變，木笛都能馬上作出反應。

泰利文

泰利文 (1681-1767) 本身懂吹奏木笛，也對這件樂器情有獨鍾，終其一生都有為木笛創作音樂，作品不但數量多，更非常適合木笛的性能，涵蓋多個聖樂以及世俗樂種，清唱劇和小

keyboard continuo. Players were versatile, capable of playing recorders of different sizes, pitches and ranges, while reading scores in different clefs and transpositions. They often played a variety of wind instruments including the Baroque oboe (with its related fingerings), *cornetto*, or bagpipe *musette*. Likewise, today's specialised recorder virtuosos must still adapt with versatility to a variety of recorder makers, repertoire and performance practices like fingering, tonguing and ornamentation.

In sacred and secular Baroque genres, the recorder's sweet, mellow warmth and melancholy tenderness can express a range of subtler emotional "movements of the soul" (*affekten/affetti*), topics and colours. These include outdoor countryside meadows, rippling streams, shepherds and lilting siciliano dances, like in Monteverdi's opera *Orfeo* and Bach's "Sheep can safely graze" (from Cantata BWV 208). It might provide accompaniment during the wandering, pastoral search for love, as observed by scholar David Lasocki in 30 opera arias with recorder by Handel. It can symbolise the supernatural, angels or Virgin Mary, like in Monteverdi's *Vespers*, as well as sleep, death or lamentation, like in Lully's *Alceste* and Bach's *St Matthew's Passion*. Its gentleness might also offer comfort in times of distress, like in Purcell's *Celestial Music* and Bach's "Come, o sweet hour of death" (from Cantata BWV 161).

TONIGHT'S COMPOSERS AND REPERTOIRE

Tonight's programme features Italian, French and German Baroque national styles: brilliant and lyrical Italian concerto movements; French overtures and dance suite movements; both blended with German contrapuntal skill. The concertos of Telemann, Vivaldi and Sammartini display the versatility of the recorder and its virtuoso, as well as the



泰利文 Telemann, painting by Valentin Daniel Preisler (Wikimedia Commons)

夜曲合計約有一百套，當中部分作品更是特別為家居演奏而寫的。

泰利文 **F大調木笛協奏曲 (TWV 51:F1)** 早在1708年完成，是首考驗演奏者高音區技巧與體力的作品。第一樂章邀請觀眾感受木笛甜美抒情的氣質，重複出現的附點節奏一時討人歡喜、一時宛如嘆息，引人入勝。第二樂章從一開始已是風馳電逝，顯示作曲家已對一種激烈的外來風格有所了解——那就是來自阿爾卑斯山另一端的意大利風格。連續不斷的跑動音型以及弦樂顫音，不斷令音樂向前推進，中段則轉向較激烈的小調調性和大膽的和聲。樂章結束時將木笛推到煙花似的高潮，集中在中央C以上四個八度的極高音區。很明顯，負責首演的大師所用的木笛，也肯定造工精良，工藝超卓。所有弦樂全部靜下來，好讓詠嘆調似的第三樂章成為焦點：通奏低音採用的頑固音型，取材自哀歌似的小調調性下行低音線條。終樂章以德意志手法向法國致敬：這個樂章由兩首優雅的三拍子小步舞曲組成；第二小步舞曲裡，雖然木笛與小提琴音色不同，但木笛卻在第一小提琴上方一個八度的音區，為第一小提琴加上華麗的裝飾。

diversity of its performance techniques and emotional associations. The recorder concerto is an especially apt genre for displaying one of the instrument's superior, prized qualities: its immediate response to changes of articulation across a wide range of figurations, tempos and styles.

GEORG PHILIPP TELEMANN

Telemann (1681-1767) played the recorder and was fond of the instrument, writing for it throughout his life. He composed prolifically and idiomatically for the recorder across both sacred and secular genres, in nearly 100 cantatas and serenades including works intended for performance at home.

Telemann's **Recorder Concerto in F, TWV 51:F1**, was composed as early as 1708 and exploits its performer's high register and stamina. The first movement invites audiences to the recorder's sweet, lyrical temperament, enticing the ear through flattering, sighing gestures in repeating dotted rhythms. The second movement bolts from its outset, demonstrating Telemann was becoming acquainted with the fiery Italian style from across the Alps. Perpetual running notes and string tremolos relentlessly drive the music forward, with stormier turns toward minor keys and daring harmonies in its middle section. The end of this movement pushes the recorder to a fireworks climax pitch four octaves higher than middle C. It is evidence this concerto's premiere virtuoso must have also possessed an exceptionally crafted instrument. The strings fall silent to spotlight an aria-like third movement, featuring an ostinato figure in the continuo fashioned from a minor-key descending lament bass. In the German manner, the concerto's final movement tips its hat to acknowledge France. It presents a graceful triple-meter menuet dance pair, with the recorder ornamenting the first violins

與泰利文125首管弦樂組曲相比，現在巴赫四首管弦樂組曲名氣大得多，但當時其實泰利文的作品更受歡迎，更有助法國的管弦樂組曲在德意志地區傳揚，令這些樂曲大行其道。管弦樂組曲所有樂章都採用同一調性，而且為了風格平衡，組曲內既有法式序曲和舞曲樂章、意式複協奏曲的輝煌效果，以及如歌似的意式抒情色彩。

泰利文**降B大調組曲 (TWV 55: B10)**有幾項與別不同之處：首先是樂曲由九個樂章組成；第二是三支雙簧管與巴松管互相應答，恍如以啟應方式交談似的；第三是各國風格的並列；第四是樂章標題帶有綱領性質。樂曲以莊嚴的長篇法式序曲開始，序曲的第二段則像首寬廣的吉格舞曲。緊隨其後的法式輪旋曲和聲非常華麗，旋律不斷重複。後面兩個樂章則採用英國風格：先是風格接近韓德爾的抒情歌謠（標記是「甜美地」）；然後是喧鬧的鄉村號笛舞曲，當中不論小節線還是重音都經常變動。兩首優雅的法式小步舞曲過後，是三個華麗曲樂章（這種安排在組曲中段十分常見）：第一首是活力充沛又清晰的二拍子法式布雷舞曲，接著是兩個標題具有綱領性質的樂章。第一個稱為〈悲苦的嘆息〉，旋律雖然簡樸，但底下的和聲與轉調卻非常大膽。到了〈戰士〉，氣氛突然一轉，將歌劇舞台上的打鬥場面刻劃得栩栩如生，展現出大膽的意大利風格（這裡好幾個片段會令人聯想起韋華第《四季·夏》）。全曲最後以另一對法式舞曲作結——這次是巴瑟比舞曲。巴瑟比舞曲與小步舞曲（在全曲正中間出現過）十分相像，只是速度較快，但這裡卻充斥著二拍子的三比二節奏和不規則重音。

in the second menuet with florid decorations an octave higher in a heterophonic texture.

Bach's four orchestral suites have attained greater renown today than nearly all of Telemann's 125 orchestral suites, yet the latter's were more popular in their day and helped popularise the French orchestral suite throughout Germany. This genre has all movements centred in the same home key, incorporating French overtures and dances, balanced by Italian *concertante* brilliance and *cantabile* lyricism.

Telemann's **Suite in B-flat, TWV 55:B10**, is remarkable for its nine-movement length, three oboes and bassoon antiphonally conversing with strings, juxtaposition of national styles and programmatic titles. The suite launches with an extended majestic French overture with a broad, gigue-like second section. A harmonically opulent French rondeau characterised by its repeating melody is followed by two English style movements: a lyrical (almost Handelian) air marked "sweetly"; and a rambunctious, country hornpipe dance with shifting barlines and accents. Following a refined French menuet dance pair comes three *galanterie* movements popular at this point in a suite: an energetic and pointed duple-meter French bourrée, followed by two programmatic movements. The first is marked "Plainte" ("Plaint Sighs"), whose melodic simplicity is beset by daring turns of underlying harmony and modulation. It is followed by an abrupt shift to the "Combattans" ("Combatants") summoning the dramatic fighting battles of the operatic stage and bold Italian style. (A few flashes here suggest Vivaldi's "Summer" from *The Four Seasons*.) The suite concludes with another French dance pair, this time of passepiés, the faster relative to its menuet centrepiece, but inundated with duple-meter hemiolas and irregular accents.

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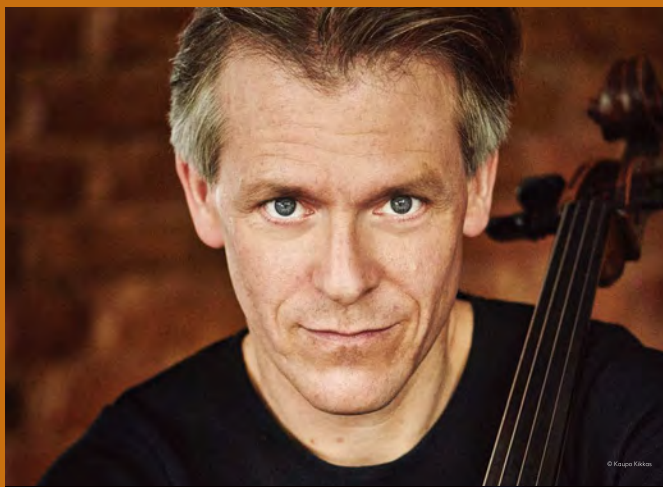
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韋華第

由於韋華第 (1678-1741) 患有哮喘，所以大概從沒演奏過木笛或任何管樂器，這一點與泰利文大不相同。韋華第在威尼斯慈心孤兒院工作時，院內女孩在管樂老師指導下，管樂演奏造詣非常高，在歐洲享負盛名。韋華第的木笛樂曲1708年開始出現，比他的長笛作品還要早得多。

為了展現超高音笛（實際音高比記譜音高高八度）的性能，韋華第寫作了三首難度極高的協奏曲。**C大調木笛協奏曲**開端主題以第一小提琴的長音掀開序幕，第二小提琴的音型更由低至高跨越第一小提琴，中提琴和通奏低音在底下奏出歡快的附點音符頑固音型。這個主題將在樂章中不斷重現。木笛獨奏輝煌的三連音、琶音、快速音型和上行音階徐徐展開，底下的弦樂和通奏低音和聲則越來越不協和，小調調性也在蠢蠢欲動。第二樂章以小調寫成，像首詠嘆調似的，弦樂的撥弦伴奏則恍如魯特琴。舞曲似的第三樂章回到主調C大調，活力充沛的顫音和大跳，伴奏則以堅定不移的重複音襯托；但音樂突然轉到C小調，奏起更自由、類似華彩樂段又充滿半音變化的段落，令聽眾大感詫異；開端主題隨後重現，收束整個樂章。



韋華第 Vivaldi (Wikimedia Commons)

ANTONIO LUCIO VIVALDI

Unlike Telemann, Vivaldi (1678-1741) likely never performed on the recorder or any wind instrument as he suffered from asthma. Wind pedagogues working alongside Vivaldi in Venice's *Pietà* trained its orphaned girls to perform at a level achieving European fame. Vivaldi's compositions for the recorder at the *Pietà* began appearing in 1708, well before his works for the transverse flute emerged.

Vivaldi showcased the *sopranino* recorder (sounding an octave above its notated pitch) in three fiendishly difficult concertos. His **Recorder Concerto in C, RV 444**, opens with a recurring musical theme that arches the second violins across the sustained first violins over a rollicking dotted note ostinato in the violas and continuo bass. Recorder solos with brilliant triplet arpeggios, rapid figurations, and ascending scales sail above increasing harmonic dissonance and minor-key impulses in the string and continuo accompaniment. The minor-key middle movement features a *cantabile* aria serenaded by lute-like *pizzicato* string accompaniment. The dance finale returns to the home key of C major with energetic trills and disjunct leaps over an unwavering repeated note accompaniment. However, a sudden shift to C minor for a freer, chromatic, cadenza-like interruption surprises listeners before its opening returns to conclude the movement.

JOHANN SEBASTIAN BACH

One of Bach's (1685-1750) most famous melodies is his "**Air on G String**" from his **Third Orchestral Suite in D, BWV 1068**. Its *cantabile* aria melody suspended over a "walking" bass is Italian in style. However, when compared with the Telemann air heard earlier (3rd movement of Suite in B-flat), it offers a study in contrasts between the two most famous German orchestral suite composers. Bach's long-lined melody is in counterpoint

巴赫

巴赫 (1685-1750) 最著名的旋律之一，就是選自**D大調第三組曲 (BWV 1068)**的**G弦之歌**。樂曲採用意大利風格寫成：如歌的旋律像是詠嘆調，底下是漫步低音。不過只要與較早時演出過的泰利文〈歌謠〉(即降B大調組曲第三樂章)比較一下，就會發現這兩位最著名的德意志管弦樂組曲作曲家實在大相逕庭。G弦之歌的副旋律、豐富和聲與延留的不協和音，都在低音弦樂漸漸浮現，與綿長的旋律線條構成對位——這種較複雜的織體正是巴赫的特徵之一，較之泰利文篇幅較短而自然質樸的〈歌謠〉，對比尤其鮮明。不過巴赫G弦之歌現在非常流行，聽眾也已不限於音樂廳以內：無論在婚禮、影視音樂、經典搖滾樂，還是萊比錫觀光紀念音樂盒，都可找到G弦之歌的蹤影；但泰利文所有管弦樂組曲中歌謠，今時今日實際上已完全湮沒無聞。

薩馬天尼

薩馬天尼 (1695-1750) 生於赫赫有名的音樂世家，本身精通雙簧管，也寫作了許多木管樂協奏曲和室樂作品。他被譽為意大利首屈一指的音樂家，與韋華第齊名，也參加過韓德爾的管弦樂團，在英國演出。時至今日，**F大調木笛協奏曲**就是他的名作之一。

第一樂章分為三大段，開端主題會在再現部重現。主題以單拍子寫成，倫巴第「短—長」促音節奏和三連音隨處可聞，以及轉變緩慢、以主和弦與屬和弦為主的和聲——在在顯示古典樂派風格已漸漸成形。獨奏樂段變化多端，發聲法豐富多姿，充滿快速移動的音型，其下則是大段大段的和聲模進——這些特徵則比較

against its countermelodies, rich harmonies and suspended dissonances that gradually emerge amongst the lower strings. This is a trait of Bach's more complicated texture when compared with the shorter, natural simplicity of Telemann's air. Yet Bach's air is popular today with audiences beyond the concert hall, heard in everything from weddings, film and television music, classic rock and Leipzig's tourist music boxes, while Telemann's airs from nearly all of his orchestral suites remain virtually unknown today.

GIUSEPPE SAMMARTINI

Giuseppe Sammartini (1695-1750) came from an illustrious family of musicians. He was an oboe virtuoso who composed numerous wind concertos and chamber works. He ranked as one of the top musicians in Italy, equal to Vivaldi, and performed in Handel's orchestras in England. His **Recorder Concerto in F** is one of his best known compositions today.

The first movement is in three-part form with a recapitulation of its opening theme. This theme is characterised by Lombardic "short-long" rhythmic snaps and triplets in simple time over slow harmonic changes emphasising tonic and dominant chords. Such features signal the emergence of the new Classical style. The soloist's music is richly varied and articulated, characterised by (more Baroque) spinning figurations over extended harmonic sequences. The second movement is a nostalgic siciliano in compound meter characterised by its opening dotted rhythm. Longing for the pastoral is evoked by the dance's slow tempo, minor key, Neopolitan harmonies and chromatic dissonances. Its final cadence offers the only moment for a brief cadenza in the concerto. The final movement keeps its feet grounded in the Italian countryside for a brilliant compound-meter giga with unflagging energy, celebratory leaps, and whirling figures and trills.

接近巴洛克風格。第二樂章是首傷感的複拍子西西里舞曲，主要特色就是開端的附點節奏。樂章速度緩慢、採用小調調性、拿坡里和聲以及半音變化不協和音，無不反映對田園生活的渴求；樂章末段的終止式，就是整首協奏曲唯一可以加插簡短華彩樂段的時刻。第三樂章清清楚楚地以意大利鄉村風格寫成：這首複拍子的吉格舞曲精彩絕倫，處處都是歡快的大條跳、旋動的音型與顫音，而且一直保持充沛活力。

雷貝爾

在法國的大型歌劇中，需要以音樂描繪各種事物，就像以聲音繪畫一樣，樂團就是這種劇場音繪的表現媒介；樂團的發展，則令舞曲音樂也順帶得益。在作曲家拉摩不斷探索下，為音樂帶來種種創新：新奇的和聲與轉調、無拘無束的不協和音、實驗性質的配器以及誇張的效果。然而這些手法卻惹來爭議（也創造歷史）：因為好些吵吵鬧鬧的評論人都嘲笑拉摩的音響效果古怪，更將這些效果貶斥為「巴洛克」。然而這些新奇的聲音卻傳到法國以外的地方，甚至跑到泰利文的管弦樂組曲裡去。

雷貝爾 (1666-1747) 與庫普蘭同期。他師承呂利，既是法王路易十四的宮廷作曲家，又在凡爾賽宮皇家教堂工作，更是法國皇家音樂學院指揮。他有些作品既大膽又微妙，然而當時的聽眾也不是人人欣賞。他最後的作品就是《元素》：作曲家稱之為「新交響曲」，實際上是精心設計的組曲。《元素》寫於1737年，當時雷貝爾已年過70，但樂曲聽起來也確實「雷」得很，一開始已令人目瞪口呆，簡直冠絕古今所有管弦樂曲：D小調所有七個音符以強音量同時響

JEAN-FÉRY REBEL

In France, dance music benefitted from the grand French opera orchestra, which had become a vehicle for theatrical sound painting. As explored by Rameau, adventurous harmonies and modulations, emancipated dissonances, experimental orchestration and exaggerated effects broke new musical ground. They also created controversy (and history), as such “bizarre” sounds were derided by quarelling critics as “Baroque”. Such novel sounds reached beyond France, making their way into Telemann’s orchestral suites.

A student of Lully and contemporary of Couperin, Jean-Féry Rebel (1666-1747) became Chamber Composer to King Louis XIV, also working in the Royal Chapel at Versailles and as conductor at the Royal Academy. His music can be audacious yet nuanced, and was not always appreciated by audiences in his day. Rebel’s last work was a “new symphony” with choreographed suite entitled *Les éléments* (“The Elements”). Written in 1737 when he was over 70 years old, it certainly does sound like it was composed by a “rebel”. It contains one of the most shocking openings in the entire orchestral literature, beginning with all seven notes of the D-minor scale clashing loudly together at the same time (and resulting in an astonishing “8-7 # -6 b -5 -4 -3 -2” cluster of continuo figures).



雷貝爾
Rebel, drawing by
Antoine Watteau
(Wikimedia Commons)

起，非常刺耳，結果等於將通奏低音的「8-7#-6b-5-4-3-2」音型變成音叢來演奏，效果驚人。

太初，世界只是一片〈渾沌〉；四大元素（土、水、風、火）在樂曲裡將漸漸成形。差不多60年後，海頓也將這個生動的標題綱領譜寫成曲，用作神劇《創世紀》的開端，但海頓版本既提及聖經，音樂上也較「溫和」。《元素》樂譜出版時，雷貝爾在序言中形容〈渾沌〉以及四大元素：

低音抖動地演奏的連結音代表「土」；長笛以上行和下行的如歌線條，模仿潺潺作響的流「水」；「風」以短笛長音和隨後的華彩樂段代表；最後小提琴以活潑明亮的跑動音型代表「火」。樂章分為多個不同的段落，我稱這些段落為「渾沌」；大家可能在當中認出每個元素的特徵，單獨出現或互相結合、完整出現或只有片段。每段「渾沌」都顯示四大元素極力爭取獨立自主，不受其他元素左右。第七段「渾沌」響起時，隨著秩序漸漸成形，四大元素也漸漸退讓。

隨著樂章以純八度結束，〈渾沌〉裡的地震也平靜下來。一首想像力豐富的歌謠結合了「土與水」，然後突然引入「火熱」的夏康舞曲（根據一組不斷重複的和弦進行寫作變奏曲，十分精彩）。往後是描繪性質的樂章，刻劃依賴四大元素而生的大自然與田園景致，包括〈枝桠〉（枝桠上鳴囀的小鳥）、〈夜鶯歌謠〉和〈狩獵魯爾舞曲〉（森林號角在這裡響起）。然後是以小調寫成的西西里舞曲，特別令人難忘，當中還有一段複音卡農。愉快的「愛情」輪旋曲氣氛較輕鬆，結構也較簡單，但效果馬上被既奔放又浮誇的隨想曲抵銷。最後是兩首鈴鼓舞曲；「水」元素在此重現：木管與短笛下方，低音卻像鼓聲一樣，還越來越快。

樂曲剖析由龍雲山博士撰寫，鄭曉彤翻譯

The four elements of earth, water, air and fire emerge during the creation of the world from this “Chaos” during the symphony that follows. (Some 60 years later, Haydn also set this vivid programme – although biblically referenced and musically “tamer” – in the opening of his oratorio *The Creation*.) Rebel describes “Chaos” and its prelude elements in his preface to the published score:

The Bass represents the Earth through tied notes quaveringly played; The Flutes imitate the flow and babble of Water by means of ascending and descending cantabile lines; The Air is depicted by sustained notes followed by cadenzas played on Piccolos; Finally the Violins represent the activity of Fire with their lively, brilliant runs. These distinctive characteristics of the Elements may be recognised, separate or merged together, in whole or in part, in the diverse reprises that I have called Chaos, and which mark the efforts of the Elements to get free of each other. At the seventh appearance of Chaos, these efforts diminish as order finally asserts itself.

After the earthquakes of “Chaos” subside with the movement ending on the perfect octave, an imaginative air uniting “earth and water” erupts into a “fiery” chaconne, a brilliant set of variations built from repeating harmonies. Programmatic movements follow with pastoral scenes of nature inhabiting earth’s elements, including a “Ramage” of bird warblings in the tree boughs, nightingales singing in the evening “air,” and a loure dance with “hunting” forest horns. This is followed by a haunting minor-key sicilienne featuring a polyphonic canon. A fragrant rondeau of “love” offers lighter relief and formal simplicity. However, it is immediately offset by a rhapsodic, grandiloquent caprice. The final concluding dance pair of tambourins feature the element “water,” displaying the winds and piccolo over an accelerating drum-like bass.

Programme note by Dr Shane Levesque

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指揮 Conductor

PHOTO: Bart Barczyk

博伊是澳洲浪漫與古典樂團的聯合創辦人及首席客席指揮，同時兼任漢諾威古樂團副總監，兩個樂團均用上古樂器演奏。他是劍橋大學國王學院首位澳洲籍管風琴學者，曾在倫敦皇家音樂學院學習指揮，師隨麥特斯及赫斯特。於2006年，他成為費殊帶領的布達佩斯節慶管弦樂團的助理指揮。他亦曾獲多位知名指揮指導，計有嘉狄拿爵士、聶澤一賽甘、希閣斯、畢克特和艾沃·波頓。2007年到2010年期間，他擔任麥克里希所領導的加比埃利合奏團的助理藝術總監，並與費殊和柏林音樂廳樂團合作。

他近期首度在荷蘭皇家音樂廳演出，指揮根特合唱團和柏林古樂學院合奏團，音樂會後旋即獲邀加入他們的歐洲巡演，演奏C. P. E. 巴赫的音樂。他在早期音樂方面涉獵甚廣（既有指揮，亦會邊彈奏古鍵琴邊帶領樂團），最近及定期的合作伙伴包括漢諾威古樂團、哥本哈根室樂團、科隆室樂團、弗羅茨瓦夫巴洛克樂團和華沙室內歌劇院。

2018年6月，博伊為奧斯陸的挪威歌劇院指揮《唐喬望尼》，8月他首次在美國演出，為當地的NEO歌劇團指揮韓德爾的《帕蒂諾珮》。2019年演出包括為荷蘭的南方歌劇院指揮《魔笛》，以及分別與華沙愛樂和冰島交響樂團首演。

Benjamin Bayl is co-founder and Principal Guest Conductor of the period instrument Australian Romantic and Classical Orchestra and Associate Director of the Hanover Band. He was the first Australian Organ Scholar of King's College Cambridge, and studied conducting at the Royal Academy of Music with Colin Metters and George Hurst. He was Assistant Conductor to the Budapest Festival Orchestra and Iván Fischer in 2006, and was also mentored by and assisted Sir John Eliot Gardiner, Yannick Nézet-Séguin, Richard Hickox, Harry Bicket and Ivor Bolton. From 2007 to 2010 he served as Assistant Artistic Director to the Gabrieli Consort and Paul McCreech, and also worked with Fischer and the Konzerthausorchester Berlin.

He recently made his conducting debut in the Amsterdam Concertgebouw with Collegium Vocale Gent and Akademie für Alte Musik Berlin, and was immediately re-invited to conduct them on a European tour with the music of C. P. E. Bach. Working extensively in the early music field (both as conductor or directing from the keyboard), his recent and regular collaborations include the Hanover Band, Concerto Copenhagen, Concerto Köln, Wrocław Baroque Orchestra and Warsaw Chamber Opera.

In June 2018 Benjamin Bayl conducted performances of *Don Giovanni* at the Norwegian Opera in Oslo, and in August he made his American debut with Handel's *Partenope* at Opera NEO. Plans for 2019 include *The Magic Flute* at Opera Zuid and his debuts with the Warsaw Philharmonic and the Iceland Symphony orchestras.



賀詩 LUCIE HORSCH

木笛 Recorder

PHOTO: Dana van Leeuwen, DECCA

十九歲的賀詩不論在她的祖國荷蘭及國際樂壇，都是炙手可熱的木笛獨奏家。她生於音樂世家，五歲開始在阿姆斯特丹音樂學校學習木笛。僅僅四年後，電視播放她所演奏的布拉姆斯第五匈牙利舞曲，成為全國佳話。2011年，她轉到著名的史韋琳克學院就讀，拜梵侯偉為師，該校隸屬於阿姆斯特丹音樂學院。賀詩亦是一位才華橫溢的鋼琴家，擔任國家兒童合唱團成員七年。2014年，她獲選為荷蘭代表，參加歐洲青少年音樂家比賽。2016年，她獲頒聲名遠播的阿姆斯特丹皇家音樂廳年輕音樂家獎。

2018/19樂季，賀詩首次與港樂和馬其頓愛樂同台演出，和英國古樂名家合奏團巡演，並與洛杉磯室樂團、曼尼托巴室樂團、海牙市樂團、荷蘭阿納姆愛樂和德國卡塞爾國家樂團合作。

她的首個CD錄音收錄了韋華第的協奏曲和其他作品，並於2018年獲頒愛迪生獎。她的第二張唱片與古樂名家合奏團合作，收錄了薩馬天尼、巴赫和韓德爾的音樂，將於2019年2月發行。她用以演奏的多支木笛，分別由費特烈·摩根、平尾清治、布辛格、馮蓋納所製。

Nineteen-year-old Lucie Horsch is in great demand as a solo recorder player both in her native Netherlands and internationally. Born into a family of professional musicians, she began her recorder studies at the Muziekschool van Amsterdam at the age of five. Only four years later, her televised performance of Brahms' Hungarian Dance no. 5 created a national sensation. In 2011 she moved to the prestigious Sweelinck Academie at the Amsterdam Conservatorium, where she studies with Walter van Hauwe. Also a talented pianist, she was a member of the National Children's Choir for seven years, and in 2014 was chosen to represent the Netherlands in the Eurovision Young Musician contest. In 2016 she was awarded the prestigious Concertgebouw Young Talent Award.

The 2018/19 season sees Lucie Horsch make her debut with the Hong Kong Philharmonic and Macedonian Philharmonic orchestras, embark on a tour with the Academy of Ancient Music, and work with the Los Angeles Chamber Orchestra, Manitoba Chamber Orchestra, Residentie Orkest of The Hague, the Arnhem Philharmonic and Staatsorchester Kassel.

Her debut CD featured concertos and other works by Vivaldi, for which she received the prestigious Edison Klassiek Award in 2018. Her second disc, scheduled for release in February 2019, was recorded with the Academy of Ancient Music and features works by Sammartini, Bach and Handel. She plays on recorders by Frederick Morgan, Seiji Hirao, Stephan Blezinger and Friedrich von Huene.

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，至少直到2022年。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂第26位音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

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、合唱團與一眾頂尖歌唱家，於2018年1月完成了歷時四年的華格納巨著《指環》四部曲的歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。《指環》第四部曲——《諸神的黃昏》的錄音將於2018年年底發行。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、貝爾、杜托華、艾遜巴赫、葛納、侯夫、郎朗、馬友友、寧峰、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 at least 2022. Maestro van Zweden is the 26th Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long has been Principal Guest Conductor since 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, a superb cast of soloists and a chorus successfully completed an epic four-year journey through Wagner's "Ring Cycle" in January 2018. The concert performances and live Naxos recordings have been enthusiastically received by audiences and praised by critics at home and abroad. The recording of *Götterdämmerung* will be released towards the end of 2018.



PHOTO: Cheung Wai-lok

「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，並與香港芭蕾舞團、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, Joshua Bell, 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, Hong Kong Ballet, 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

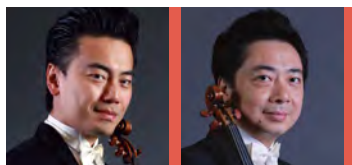
PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster

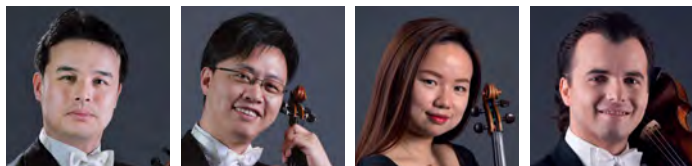
梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster

王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster

朱蓓
樂團第三副首席
Bei de Gaulle
Third Associate
Concertmaster

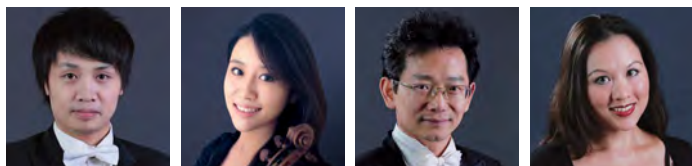


把文晶
Ba Wenjing

程立
Cheng Li

桂麗
Gui Li

余思傑
Domas Juškys

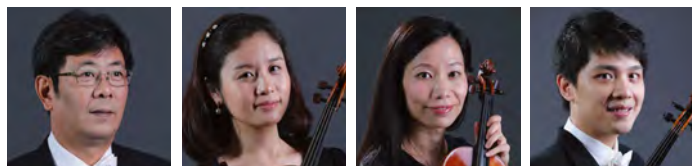


李智勝
Li Zhisheng

劉芳希
Liu Fangxi

毛華
Mao Hua

梅麗芷
Rachael Mellado



倪瀾
Ni Lan

徐姮
Xu Heng

張希
Zhang Xi

龍希(休假)
Long Xi
(On sabbatical leave)

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



▲梁文瑋
Leslie Ryang Moonsun



艾瑾
Ai Jin



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



周騰飛
Zhou Tengfei

中提琴 VIOLAS



●凌顯祐
Andrew Ling



▲熊谷佳織
Kaori Wilson



蔡書麟
Chris Choi



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damara Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin

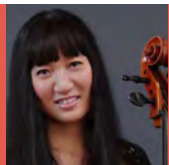


張殊影
Zhang Shu-ying

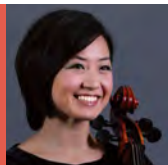
大提琴 CELLOS



●鮑力卓
Richard Bamping



■方曉牧
Fang Xiaomu



▲林穎
Dora Lam



陳屹洲
Chan Ngat Chau



陳怡君
Chen Yi-chun



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



李銘蘆
Li Ming-lu



宋泰美
Tae-mi Song



宋亞林
Yalin Song

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

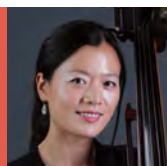
香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

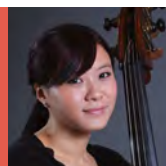
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



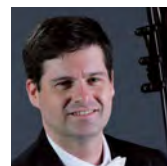
張沛姬
Chang Pei-heng



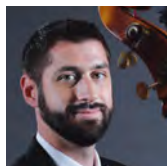
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

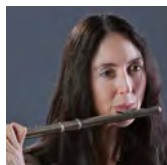


鮑爾菲
Philip Powell

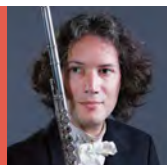


范戴克
Jonathan Van Dyke

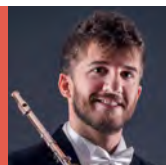
長笛 FLUTES



●史德琳
Megan Sterling



■盧韋歐
Olivier Nowak



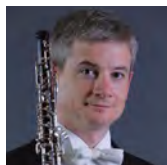
柯布魯
Ander Erburu

短笛 PICCOLO



施家蓮
Linda Stuckey

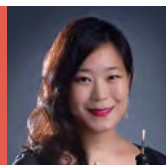
雙簧管 OBOES



●韋爾遜
Michael Wilson



■布若芙
Ruth Bönisch



金勞思
Marrie Rose Kim

英國管 COR ANGLAIS

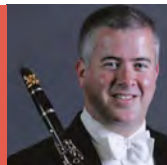


關尚峰
Kwan Sheung-fung

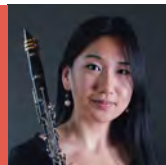
單簧管 CLARINETTS



●史安祖
Andrew Simon



■史家翰
John Schertle



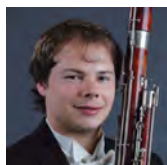
劉蔚
Lau Wai

低音單簧管 BASS CLARINET



艾爾高
Lorenzo Iosco

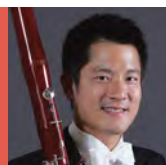
巴松管 BASSOONS



●莫班文
Benjamin Moermond

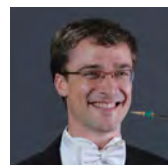


■陳劭桐
Toby Chan



◆李浩山
Vance Lee

低音巴松管 CONTRA BASSOON



崔祖斯
Adam Treverton Jones

圓號 HORNS



●江蘭
Jiang Lin



■柏如瑟
Russell Bonifede



▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov



李少霖
Homer Lee



麥迪拿
Jorge Medina

小號 TRUMPETS



●巴達仁
Esteban Batallán



■莫思卓
Christopher Moyse



華達德
Douglas Waterston



施樂百
Robert Smith

低音長號

BASS TROMBONE

大號 TUBA

長號 TROMBONES



●韋雅樂
Jarod Vermette



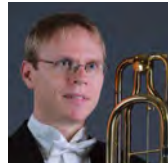
高基信
Christian Goldsmith



湯奇雲
Kevin Thompson



韋力奇(休假)
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為支持港樂首演《指環》四部曲，

以下人士借出一套四支華格納大號

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
- 應琦泓先生

劉元生慈善基金安排借出

G. B. 瓜達尼尼 (1760) 小提琴，由樂團首席王敬先生使用

胡百全律師事務所安排借出

李卡多·安東尼亞齊 (1910) 小提琴，
由樂團第一副首席梁建楓先生使用

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

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin, played by Mr Wang Liang, Second Associate Concertmaster

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

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

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
- 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 support of the HK Phil premiere of the Ring Cycle

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
- Mr Steven Ying

A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin, played by Mr Jing Wang, Concertmaster

A loan arranged by P. C. Woo & Co.

Riccardo Antoniazzi (1910) Violin, played by Mr Leung Kin-fung, First Associate Concertmaster

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《指環》第一至第三部曲的CD，於「香港管弦樂團第45個職業樂季」展覽中展出，其中首部曲《萊茵的黃金》CD上有指揮梵志登簽名。The Ring Cycle CD albums (parts 1, 2 and 3) were displayed at the "Hong Kong Philharmonic Orchestra 45th Season" exhibition. The CD cover of the first part *Das Rheingold* was signed by conductor Jaap van Zweden's autograph. PHOTO: Cheung Wai-lok

《指環》現場錄音專輯

LIVE RECORDINGS OF THE RING CYCLE

2015至2018年間，港樂在梵志登帶領下，完成了為期四年的演出及錄音計劃——華格納整套《指環》歌劇音樂會。這趟浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。第四部分《諸神的黃昏》的錄音定於2018年11月發行。而全套《指環》盒裝CD將於2018年12月推出。現港樂會會員，以及出席《指環》音樂會的觀眾，將可獲折扣優惠購買《指環》第一至第四部曲（《萊茵的黃金》、《女武神》、《齊格菲》、《諸神的黃昏》）任何一張專輯或全套盒裝CD。優惠期至2019年1月31日。查詢：customer.service@naxos.com

Between 2015 and 2018, the HK Phil undertook a four-year project to perform and record Wagner's *Ring Cycle* under Jaap van Zweden. The performances of this epic journey were recorded live for the Naxos label, and the last recording, *Götterdämmerung*, is scheduled for release in November 2018. A CD box set of the entire *Ring Cycle* will be released in December 2018. Naxos will offer a discount to the HK Phil Club Bravo members and the *Ring* concert audience members on the purchase of parts 1, 2, 3 or 4 of the *Ring Cycle* (CD or Blu-ray audio formats) or the CD box set. This special offer expires on 31 January 2019. Enquiries: customer.service@naxos.com

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Hong Kong Philharmonic Orchestra

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Les Préludes
Piano Concerto no. 1
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Cello Concerto
Scheherazade

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Harry哥哥的快樂聖誕 A Harry Little Christmas

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香港管弦樂團合唱團
Lio Kuokman, conductor
Harry Gor Gor, presenter
Hong Kong Philharmonic Chorus

**30 & 31
DEC 2018**

Sun & Mon 8pm CC
\$480 \$380 \$280 \$220

維也納新年音樂會 A Viennese New Year

小約翰·史特勞斯
格魯伯
亨密爾
史密塔納
艾度活特·史特勞斯
皮亞佐拉
小約翰·史特勞斯
J STRAUSS II
HK GRUBER
HUMMEL
E. STRAUSS
SMETANA
PIAZZOLLA
J STRAUSS II
《吉卜賽男爵》: 序曲、常動曲
《Charivari》(亞洲首演)
小號協奏曲
《被出賣的新娘》: 喜劇演員之舞
《卡門一方陣舞》
《自由探戈》
《維也納氣質》
Gypsy Baron Overture, Perpetuum Mobile
Charivari (Asian premiere)
Trumpet Concerto
Carmen-Quadrille
The Bartered Bride: "Dance of the Comedians"
Libertango
Wiener Blut

克里斯汀·舒曼, 指揮
赫爾塞思, 小號
Christian Schumann, conductor
Tine Thing Helseth, trumpet

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