

# MAX RICHTER PLAYS MAX RICHTER

風格配樂大師：  
馬克斯·李希特



## 30 NOV & 1 DEC 2018

30 NOV & 1 DEC 2018  
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# 風格配樂大師：馬克斯·李希特

## MAX RICHTER PLAYS MAX RICHTER

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### 馬克斯·李希特 MAX RICHTER

45'

#### 《重譜韋華第四季》*The Four Seasons Recomposed*

(香港首演 Hong Kong Premiere)

〈春〉零，一，二，三	"Spring" 0, 1, 2, 3
〈夏〉一，二，三	"Summer" 1, 2, 3
〈秋〉一，二，三	"Autumn" 1, 2, 3
〈冬〉一，二，三	"Winter" 1, 2, 3

中場休息 (30分鐘) INTERMISSION (30 MINS)

#### 《記憶之屋》*Memoryhouse* (亞洲首演 Asia Premiere)

60'

〈1908序曲〉	"1908 Prelude"
〈雨後歐洲〉	"Europe, after the Rain"
〈詩人瑪莉亞 (1913)〉	"Maria, the Poet (1913)"
〈萊卡的旅程〉	"Laika's Journey"
〈雙胞胎 (布拉格)〉	"The Twins (Prague)"
〈薩拉熱窩〉	"Sarajevo"
〈安德拉斯〉	"Andras"
〈無題 (形態)〉	"Untitled (Figures)"
〈素描本〉	"Sketchbook"
〈十一月〉	"November"
〈約翰的筆記本〉	"Jan's Notebook"
〈亞賓妮塔 (十一年)〉	"Arbenita (11 Years)"
〈花園 (1973) / 內園〉	"Garden (1973)/Interior"
〈輪廓分明的風景 (1922)〉	"Landscape with Figure (1922)"
〈碎片〉	"Fragment"
〈柏林日記〉	"Berlin Journal"
〈餘火〉	"Embers"
〈最後的日子〉	"Last Days"

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### 馬克斯·李希特 鋼琴/鍵盤 Max Richter Piano/Keyboard

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### 瑪莉·珊姆森 小提琴 Mari Samuelsen Violin

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### 戴格麗思 女高音 Grace Davidson Soprano



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景作人，北京樂評人

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李歐梵，《明報》

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劉國業，《星島日報》

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已踏入另一層次。」

鄧蘭，《澳門日報》

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馬克斯·李希特 Max Richter  
(© Erik Weiss)

## 前言

很高興歡迎馬克斯·李希特，首度與香港管弦樂團合作，演出他最重要的其中兩個作品。

我最初認識馬克斯·李希特，是從他2002年首張大碟《記憶之屋》開始。香港，更是此大碟的靈感發源地。廿多年前，作曲家到訪大嶼山一禪寺，看到有關「時間與記憶」的碑文，《記憶之屋》就是經他不斷思索、沉殿而成。我之所以被深深吸引著，是因為它既抒情又直接，最重要是滿注無比的情感。今晚，很榮幸能夠呈獻期待已久的亞洲首演。

2012年，我出席了當時馬克斯·李希特最新的《重譜》的英國首演。要重新演繹經典名曲如韋華第的《四季》殊非容易，但《重譜》如此精彩絕倫和令人耳目一新的新作，在在展現了馬克斯·李希特對原著的透徹理解，以及他澎湃的創作力。

祝你有一個愉快的晚上。

## 林丰

藝術策劃總監

## FOREWORD

I am ecstatic to welcome Max Richter to Hong Kong, to perform with the HK Phil for the first time, in a programme that features two of his most important works.

I first came across Max Richter's music in 2002 when his debut album *Memoryhouse* was originally released. Hong Kong is even the source of inspiration for this album. Stemmed from the inscription of "Time does not exist. What is memory?" that he contemplated more than 20 years ago at a Zen monastery in Lantau, *Memoryhouse* is a mesmerising work that made quite an impression on me, with its lyricism, directness and, most importantly, incredible emotional power. Tonight, we are proud to present its long-awaited Asian premiere.

In 2012, I was at the UK premiere of his then-latest project, *Recomposed*. Reinterpreting a masterpiece as famous as Vivaldi's *The Four Seasons* is not an easy task, but in *Recomposed* we have an exciting and refreshing new work that showcases both Max Richter's complete understanding for the original and his remarkable creativity.

I wish you an enjoyable evening!

## Fung Lam

Director of Artistic Planning

## 古典跨界·千錘百煉·海納百川·解構創新 RECOMPOSED TO INNOVATE: AN ARTIST'S ALL-EMBRACING, EVER-REFINING MUSICAL JOURNEY

馬克斯·李希特 (Max Richter) 的多重身份，先由英國（皇家音樂學院畢業生）和德國（出生地、定居地、Deutsche Grammophon 旗下音樂家）出發。

1970年代，Max Richter 正值青春期和反叛期，在英國適逢 Punk Movement 的爆發，DIY 時新思維遍及各種流行文化，音樂及時裝的革命尤其厲害，影響世界。身在倫敦的他特別鍾愛樂隊 The Clash，他們龐克得來沒那麼粗糙，衝擊力和破格感仍然魅力十足。另一邊廂，他也愛上德國先鋒電子組合 Kraftwerk，特別是《Autobahn》大碟（1974）。他們開天闢地的電音；對科技、人類、都會、未來等的反思及探索，為愛思考的人帶來無限靈感。在思想自由和解放的氛圍下長大，結合了英德搖滾及電子音樂的啟蒙，再加上他本身的古典音樂訓練，獨特的冶煉心神和種子，自此便孕育了。

他畢業於著名的英國皇家音樂學院，選擇了非一般的路徑。在古典

Max Richter's multiple identities began in Britain where he was raised and trained, and in Germany where he was born and calls home, and where he has been distinguished as a Deutsche Grammophon artist.

During the 1970s, Max Richter, still a rebellious youth, witnessed the explosion of the punk movement in Britain, and the novel concept of DIY becoming a part of every sub-genre of popular culture. In Britain, revolutions in music and fashion were particularly impressive, their influences stretching far and wide across the world. Richter, based in London during those days, was particularly fond of the punk group The Clash. They were less raw than others, yet just as cutting-edge and charismatic, and their music was full of impact. Around the same time, Richter also became a fan of pioneering German electronic group Kraftwerk, in particular their 1974 album *Autobahn*. Their ground-breaking electronic sound revealed the group's fascination with technology, the human world, cosmopolitanism and the future. For those who enjoyed thinking over new ideas, their music proved immensely thought-provoking. Living in a liberal culture

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「音樂對我來說，主要是與人交談的一種方式。這是關於與人對話，而如果你想進行對話，你必須要說得清晰，還必須有內容。我想開發一種簡單直接的語言……所以我尋找不同的方式與觀眾連線。」馬克斯·李希特



馬克斯·李希特 Max Richter (© Erik Weiss)

音樂圈，他嘗試不斷開拓不同的可能性：Neo-Classical、Indie-Classical、Contemporary Classical 抑或是他稱呼的 Post-Classical、Post-Minimalism，皆包含他的多樣性探索、破框性實驗。因此，由巴洛克到巴赫到披頭四到龐克到電音到後搖等等，他都能夠融滙貫通。定義和類型的分隔，對他是沒有意思的。Crossovers 和 hybrids 才是他的信念和使命。

在90/00年代英倫流行音樂圈，他參與過一些前瞻性的創作：1996年 Future Sound of London《Dead Cities》大碟，預言式的電子音樂及影像，引發大家對人和城市未來之迷思。2000年 Roni Size（贏得英國樂壇地位崇高的 Mercury Music Prize）邀請他參與 Reprazent 探索破格的 drum n bass 節奏。

電影/電視配樂方面，Max Richter 曾替好些題材別樹一格的作品創作，香港朋友較熟悉的包括：金球獎得獎作品《與魔共舞》（2007）、《斷了綫》（2012）、《美味情書》（2014）、《仇敵》（2017）。除此之外，大導演如馬田史高西斯、列尼史葛、奇連伊士活等也曾經選用過 Max Richter 的音樂在其電影之內。

of free thinkers, drawing his inspiration from British/German rock and electronic music, the classically-trained Richter absorbed all these influences in his own music-making. Thus the seed for a uniquely refined spirit was sown.

Richter was trained at the renowned Royal Academy of Music. He chose to follow an unusual career path. He continually strove to uncover new possibilities in classical music. Neo-classical, indie-classical, contemporary classical, or, as he called them, post-classical and post-minimalist music, all fed into his multi-faceted explorations and boundary-breaking experiments. Consequently, in his music he was able to integrate influences from Baroque and Bach, the Beatles and punk, through to electronic music and post-rock. To him, definitions and divisions between genres were meaningless. He believed in crossovers and hybrids, and saw them as part of his mission.

In the British music scene of the 90s and the new millennium, Richter took part in a number of forward-thinking and innovative projects. The 1996 album *Dead Cities* by Future Sound of London included electronic music and images that were no less than prophetic, provoking the audience to ponder on the future of peoples and cities. In 2000 Roni Size, a winner of the coveted UK Mercury Music Prize, invited him to contribute to the ground-breaking drum and bass collective, Reprazent.

For film/TV, Richter also composed music for a number of unusual projects. Those with which the Hong Kong audience was especially familiar included Golden Globe award-winning *Waltz with Bashir* (2007), *Disconnected* (2012), *The Lunchbox* (2014) and *Hostiles* (2017). Renowned directors Martin Scorsese, Ridley Scott and Clint Eastwood also used his music in their films.

“Music is – to me – principally a way to talk to people. It’s about having a conversation, and if you want to have a conversation you have to speak intelligibly. You also have to have content: something to say. I wanted to develop a language that was plain-speaking and direct... so I looked for alternative ways to connect to an audience.” **Max Richter**

他在千禧年後出版的作品，如《記憶之屋》(2002)、《重譜韋華第四季》(2012)到近期的《吳爾芙的三個世界》(2017)，都趣味盎然。概念性、跨越性、人文性和音樂性，都為21世紀的音樂引領新方向。

Max Richter在今次珍貴的香港演奏會，難得與港樂一起奏出著名的解構變奏版《四季》。大家可以嶄新角度，重新認識和賞析此近300年前的經典組曲。另外，他會以鋼琴及電子樂器/電腦，聯同古典樂器，演奏《記憶之屋》。這是他首張個人專輯，獲得極高評價。他與BBC愛樂合作把當時歐洲科索沃戰禍的歷史和故事，結合紀實、反思和想像。其中一首樂曲〈Sarajevo〉(薩拉熱窩)在淒厲的女高音唱詠下引爆了種種愁緒，把這個20世紀初第一次世界大戰及20世紀末南歐內戰的重災區，重演悲劇的歷史，敲響大家的警號。

節目介紹由黃志淙博士撰寫

Richter’s music after the new millennium, such as *Memoryhouse* (2002), *Recomposed: Vivaldi – The Four Seasons* (2012), and *Three Worlds: Music from Woolf Works* (2017), took off in the new directions of music in the 21<sup>st</sup> century, not only in terms of concept, but also in the area of cross-genre music, in a humanistic sense, and, of course, a musical one.

On this very special occasion Richter will perform his famous reconstructed version of *The Four Seasons* with the HK Phil. It allows the audience to appreciate this timeless classic composed nearly 300 years ago, from an innovative perspective. He will also perform on the piano, on electronic instruments and on the computer, alongside classical instruments, his 2002 composition *Memoryhouse*, from his highly acclaimed personal debut album. Collaborating with the BBC Philharmonic, he brought to this music factual documentary, personal reflection and imagination, all prompted by the Kosovo War. In *Sarajevo*, one of the songs in the album, the soprano sets ablaze a heart-wrenching range of sorrowful emotions, retelling the tragic stories of this war-ravaged area during both the First World War and Civil War of the late 20<sup>th</sup> century.

Programme note by Dr Wong Chi-chung

English translation by Sheryl Sze



## 您的心思 我們想知 PLEASE TELL US WHAT YOU THINK!

香港管弦樂團(港樂)正在與香港中文大學合作一項問卷調查，研究觀眾對音樂的認識與喜好。歡迎掃描QR code或登入 [hkphil.org/survey2018](http://hkphil.org/survey2018) 填寫有關問卷調查。完成問卷將有機會獲贈兩張港樂音樂會門票，感謝閣下的寶貴意見。

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香港管弦樂團  
Hong Kong Philharmonic Orchestra

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## 越洋專訪馬克斯·李希特

### OVERSEAS INTERVIEW WITH MAX RICHTER

當李希特於2012年推出「四季」的《Recomposed》大碟後，環球唱片安排了一個越洋電話訪問。我們由音樂成長，談到古典音樂、搖滾樂、電子樂等；也暢談了電影、文學、舞蹈等藝術。他的清晰思路和美學觀，再加上動聽的聲綫，令樂迷可以更立體地深入認識和享受他豐富多變的音樂作品。

#### 談韋華第

▶ 像巴赫一樣，的確有很多人翻玩韋華第的音樂。雖然我也很愛他的作品，但不想純粹像玩 cover version 照辦煮碗。事實上，這是一個很有趣的實驗。我從箇中提煉出一些元素（大約四分之一原本的音符），然後再從自己非常個人的角度（有些白日夢式）入手去重新演繹，因為這個始終是我向他致敬的一次。

When Richter released his *Recomposed: Vivaldi – The Four Seasons* album in 2012, Universal Music arranged for me to do an overseas interview with the composer. We discussed many subjects, from musical growth, classical music, rock, electronica, through to film, literature and dance. His clear thinking and aesthetic philosophy, articulated with charm, will help the audience gain a deeper understanding and appreciation of his richly varied musical journey.

#### ON VIVALDI

▶ Whether it is...well in fact Vivaldi did it himself, Bach reworking Vivaldi, or everybody reworking Bach, it's a little like one band covering another band's song, it's the same impulse, and it's always been in music, so for me this is kind of a personal, kind of an artistic response, to that original work which I love, but it was...I think of music projects a little bit like experiments, you take all your elements, and then you try to figure out what you can make from them, and that's really my process with the Vivaldi project.



《記憶之屋》CD封面，由Fatcat唱片發行。  
Memoryhouse CD cover, released by  
the Fatcat Records.

### 看村上春樹

▶我選用村上春樹的文本，是由《Memoryhouse》開始，因為他的作品很有力量，同時也充滿神秘感。表面的和深層的，像有些影子重疊著和分隔著，要了解內裡的意思，我們必須細心咀嚼和回味。作為我個人的和情感的致敬，我的作品是把他的神秘感提昇到某種夢幻的境界。

### 論混合

▶Hybrid是一個很好的比喻。我的根源是深深紮根於古典音樂，就像是我的基石一樣。但是，因為我自幼便聆聽很多不同的音樂，例如搖滾、電子等，因此，經常很自然地從這兩套東西作出一些選擇，例如，用鋼琴、電子琴，抑或是電腦，又或者用手稿琴譜（我依然常用的）。每一個選擇，我都會視乎不同的情況而決定。

### 愛舞蹈

▶我和不同的媒體和藝術形式合作時，都會發展出一套新的「地域」。當然，舞蹈本身擁有自己的一些法則，但有時這些規則也可以被打破。……我特別喜歡與芭蕾舞和當代舞蹈合作，因為他們大都是沒有文本的，於是我就像度假——沒有文字的假期。然後，另一種自然的語言可以因此而誕生。

訪問：黃志淙博士

## ON HARUKI MURAKAMI

▶I guess the first explicit use of text really is sort of *Memoryhouse*. I think Murakami has an incredible power to evoke an atmosphere. His work is very mysterious. When I'm reading his work..., it's also about something else, but that something else you never really find out what it is. There's a feeling that the text is like a kind of shadow, cast by another thing... and that's what I love about him, so I wanted to make a piece which kind of spoke to that quality in him. It's very mysterious. It has a sort of dreamy quality, which I connect with very strongly, on just a kind of personal emotional level.

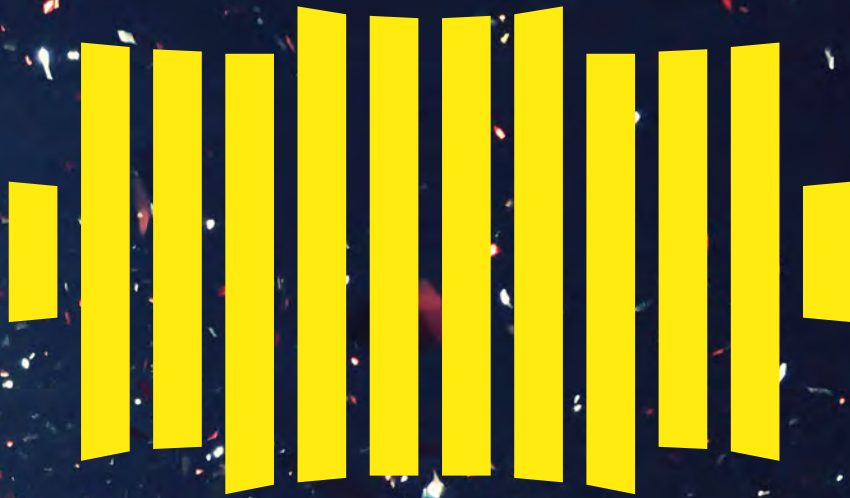
## ON HYBRID

▶Yeah, hybrid is a good...analogy. Yes, I have my sort of roots, that are kind of deep in classical music culture really, that's my sort of bedrock, but at the same time, as a child, I was always listening to electronic music, rock music and all kinds of things. So there are two things that have always flown together for me. And nowadays, I work with a piano, with the old synthesisers, with the computer... Some things are very naturally down on a piece of manuscript paper, which I obviously still use. It just depends on what it is that I'm trying to do.

## ON DANCE

▶Every project is its own kind of landscape. When you are working with dancers, you obviously have some sort of basic rules, but even those basic rules you end up breaking sometimes, you know?... I'm very fond of ballet and contemporary dance. I like the fact that it is in some ways wordless, almost like going on holiday from text. You go to see this thing and you can just forget about text and just watch this amazing material unfolds, and I like that very much about dance as a form.

Interview by Dr Wong Chi-chung



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## 馬克斯·李希特 MAX RICHTER

鋼琴/鍵盤 Piano/Keyboard

PHOTO: Wolfgang Borrs

馬克斯·李希特的作品同時呈現古典音樂傳統的嚴謹及當代電子音樂的實驗主義，並且無懼於直接取悅觀眾情感。李希特的唱片多次高踞古典排行榜首位，在倫敦皇家阿爾伯特音樂廳、悉尼歌劇院、巴黎愛樂音樂廳、柏林電子混音夜店Berghain等世界頂尖場地的演出，也經常錄得全場售罄的佳績。

李希特近期因與多位電視、電影製片合作而為大眾所熟悉，作品見於榮獲金球獎的《與魔共舞》、HBO劇集《守望塵世》、謝茜嘉·積絲婷的《槍狂帝國》、基斯頓·比爾主演的《敵對分子》、查理·布魯卡的《黑鏡》和湯·赫迪的《禁忌》，後者更為李希特帶來他首個艾美獎提名。多名導演的作品曾用上李希特的音樂，包括馬田·史高西斯的《不赦島》、丹尼斯·維爾諾夫的《天煞異降》等。

李希特2012年的《重譜韋華第四季》曾登上22個國家的古典音樂排行榜首位。他無論獨奏或與其他藝人合作，均遊刃有餘，其2002年推出的獨奏專輯《記憶之屋》獲BBC讚譽；與音樂人兼電影製片人Woodkid合作的《The Golden Age》，為他們帶來格林美獎提名。最近的製作為奧利華獎得獎作《吳爾芙作品選》，與英國皇家芭蕾舞團的韋恩·麥葛萊格一同創作。他倆是長期合作夥伴，而收錄該芭蕾舞劇音樂的專輯《吳爾芙的三個世界》再次登上全球古典音樂排行榜。

Max Richter's work embodies both the rigour of the classical tradition and the experimentalism of contemporary electronica, and is unafraid of appealing directly to our emotions. Numerous classical no. 1 records and sell-out performances at the world's premiere venues, including the Royal Albert Hall, Sydney Opera House, Philharmonie de Paris and Berlin's Berghain, are a testament to Richter's wide appeal.

Richter's name has recently entered public consciousness through his many collaborations with filmmakers including Golden Globe-winner *Waltz with Bashir*, HBO's drama *The Leftovers*, Jessica Chastain's *Miss Sloane*, *Hostiles* starring Christian Bale, Charlie Brooker's *Black Mirror*, and Tom Hardy's *Taboo*, which gained Richter his first EMMY nomination. Numerous directors, including Martin Scorsese (*Shutter Island*) and Denis Villeneuve (*Arrival*), have used Richter's catalogue.

Richter's 2012 *Recomposed: Vivaldi – The Four Seasons* topped the classical charts in 22 countries. He moves successfully between solo works, starting with his 2002 album *Memoryhouse*, and collaborations with other artists. Richter's work with musician and filmmaker Woodkid (*The Golden Age*) brought the duo a Grammy nomination, and the recent production of the Olivier award-winning *Wolf Works*, with long term collaborator Wayne McGregor at The Royal Ballet, resulted in the album *Three Worlds*, again topping classical charts worldwide.



## 齊格勒

# ROBERT ZIEGLER

指揮 Conductor

齊格勒的曲目廣泛，曾指揮的音樂傑作從作曲家亞賓朗尼到搖滾樂大師札帕，並與音樂界不同藝術家合作，職業生涯充滿活力又多樣化。他經常到各地擔任客席指揮，包括倫敦愛樂、皇家愛樂、伯明翰市交響樂團、倫敦皇家歌劇院、BBC威爾斯國家樂團、三藩市交響樂團、新西蘭交響樂團、阿德萊德交響樂團、古本江樂團、日本愛樂及都柏林的愛爾蘭電台音樂會樂團及國家交響樂團。

齊格勒的錄音繁多，包括彼·湯森的《Classic Quadrophenia》，為德意志唱片公司灌錄馬克斯·李希特的《吳爾芙的三個世界》，與皇家利物浦愛樂合錄的魯多維科·伊諾第《演變》，與BBC音樂會管弦樂團合錄、歌曲創作傳奇人物蘭迪·紐曼的倫敦現場音樂會錄音DVD/CD，以及英國搖滾樂隊Pink Floyd樂手David Gilmour的《在島上》及《Rattle That Lock》等。他亦曾與英國搖滾樂隊Radiohead、樂隊Blondie的Debbie Harry、美國歌手Lionel Richie、爵士樂名宿韋恩·索特一同錄音及演出。

齊格勒經常為電影音樂人指揮及為其作品配器，計有格連活特《黑金風雲》、侯華·娑《魔戒》及《哈比人》。他亦指揮電影播放的現場音樂演出，包括《2001太空漫遊》、《觸目驚心》、《猿人爭霸戰》、《的士司機》等。

In a lively and versatile career, Robert Ziegler has conducted masterpieces from Albinoni to Zappa and collaborates with artists across the musical spectrum. Extensive guest conducting includes London Philharmonic, Royal Philharmonic, City of Birmingham Symphony, Royal Opera House, BBC National Orchestra of Wales, San Francisco Symphony, New Zealand Symphony, Adelaide Symphony, Gulbenkian Orchestra, Japan Philharmonic and Dublin's RTE Concert and National Symphony orchestras.

Ziegler has recorded extensively, including Pete Townshend's *Classic Quadrophenia* and Max Richter's *Wolf Works* for DG, Ludovico Einaudi's *Divenire* with the Royal Liverpool Philharmonic, song-writing legend Randy Newman's *Live in London* DVD/CD with BBC Concert Orchestra, *On an Island* and *Rattle That Lock* DVDs/CDs for Pink Floyd's David Gilmour. He has recorded and performed with Radiohead, Debbie Harry, Lionel Richie and jazz legend Wayne Shorter.

Extensive work in film includes conducting and orchestrating for Jonny Greenwood (*There Will Be Blood*) and Howard Shore (*The Lord of the Rings*, *The Hobbit*). He also conducts films screened with live music including the scores for *2001: A Space Odyssey*, *Psycho*, *Planet of the Apes* and *Taxi Driver*.



## 瑪莉·珊姆森

# MARI SAMUELSEN

小提琴 Violin

PHOTO: Kaja Bruskeland/DECCA

挪威小提琴家瑪莉·珊姆森別出心裁地融合藝術與文化企業，在國際音樂舞台聲名鵲起。她夥拍哥哥大提琴家克剛·珊姆森，組成二重奏組合超過25年。2015年，他們的首張專輯《雙人舞》由水星/迪卡唱片（環球）發行，當中主要收錄奧斯卡得獎作曲家詹士·霍納為他們所寫的新作品。該專輯登上挪威流行音樂排行榜首位，是過去20多年來首張高踞榜首的古典音樂錄音。

瑪莉·珊姆森為「來自挪威的聖誕音樂會」的創辦人及藝術總監，於2003年與她的哥哥一同創立。她亦是挪威Yellow Lounge的藝術總監，將起源於柏林夜店的音樂帶到奧斯陸，融合古典音樂，一直走在當代藝術前端。

她最近的專輯《北歐黑夜》於2017年9月由迪卡唱片發行，隨即再度高踞挪威流行音樂排行榜第二名。她與多位當代頂尖作曲家，以及電子音樂藝術家一直保持合作，例如傑夫·苗斯和Dubfire等，確立珊姆森作為對音樂有追求又滿有新思維的藝術家地位，以創新方式接觸更多觀眾。

瑪莉·珊姆森所用的小提琴為1724年製的史特拉瓦里名琴「愛丁堡公爵」，由倫敦的霍里安·里昂哈德小提琴公司慷慨借出。

Norwegian violinist Mari Samuelsen has enjoyed a remarkable rise on the international concert stage through a characteristic mixture of artistry and enterprise. For more than 25 years she has collaborated in duo with her brother, cellist Hakon Samuelsen. In 2015 they released their debut album, *Pas de Deux*, Mercury/Decca (Universal), the centrepiece of which was a new work written for them by the Oscar-winning composer, James Horner. It went directly to no. 1 in the Norwegian pop charts, the first classical album to do so in more than 20 years.

Mari Samuelsen is Founder and Artistic Director of “A Christmas Concert from Norway” which she started together with her brother in 2003. She has also been Artistic Director of Yellow Lounge in Norway, bringing the Berlin-born club night to Oslo, keeping classical music in the mix at the forefront of contemporary art.

Her latest album, *Nordic Noir*, released on Decca in September 2017, went again straight to the top of the Norwegian pop chart (2<sup>nd</sup> place). Her upcoming and ongoing collaborations with leading composers of today, as well as electronic music artists such as Jeff Mills and Dubfire, puts Mari Samuelsen in a position as an artist who is thriving and new-thinking, being innovative and reaching out to new audiences.

Samuelsen plays the “Duke of Edinburgh” Stradivarius 1724, generously on loan from Florian Leonhard Fine Violins, London.



## 戴格麗思 GRACE DAVIDSON

女高音 Soprano

PHOTO: Susan Porter Thomas

英國女高音戴格麗思專門演奏及灌錄巴洛克音樂。她在倫敦皇家音樂學院研習聲學，並獲頒早期音樂獎。自此，她與多個重要巴洛克合奏團合作，並曾在加德納爵士、麥克里希、赫雷韋格及基斯杜化士的指揮下演唱。她和合唱組合「十六合唱團」一同灌錄CD已十年，許多錄音都是由她擔任獨唱。戴格麗思演唱巴洛克音樂的優秀技巧，加上她的音樂感及純淨的歌聲，令其事業拓展到當代古典和電影音樂界，她曾在歐洲和澳洲演出了《魔戒》的音樂會。

戴格麗思灌錄了超過100部電影的原聲音樂大碟，當中包括《哈比人》、《加勒比海盜》、《大亨小傳》、《人工殺姬》、《紅雀》、《槍狂帝國》等。她與著名作曲家馬克斯·李希特的合作最為人所熟悉，為其灌錄了《睡眠》和《吳爾芙的三個世界》兩張專輯，並由德意志唱片公司發行。今年稍後，她將再次與馬克斯·李希特合作，灌錄《記憶之屋》。另外，Signum唱片公司將發行兩張她的新唱片，分別與古樂名家合奏團合作，演唱韓德爾及韋華第廣受歡迎的女高音樂曲，以及與魯特琴演奏家大衛·米勒合錄道蘭的第一歌集。

戴格麗思很高興首次來港演出。

Grace Davidson is an English soprano who specialises in the performance and recording of Baroque music. She won the Early Music Prize while studying singing at London's Royal Academy of Music. Since then, she has worked with leading Baroque ensembles and under the batons of Sir John Eliot Gardiner, Paul McCreesh, Philippe Herreweghe and Harry Christophers. Her discography includes a decade of CDs with The Sixteen, many of which feature her as soloist. The technical mastery that comes with singing Baroque music plus Davidson's musicality and exceptional purity of tone have broadened her career into the worlds of contemporary classical and film music. She has performed *The Lord of the Rings* in Europe and Australia.

Davidson is a featured voice on over 100 film soundtracks including *The Hobbit*, *Pirates of the Caribbean*, *The Great Gatsby*, *Morgan*, *Red Sparrow* and *The Hostiles*. Most notable has been her work with acclaimed composer Max Richter whom she has recorded *Sleep and Woolf Works* (for Deutsche Grammophon). Later this year she will record *Memoryhouse*, again by Richter and is also pleased to announce two new recordings released on the Signum record label featuring soprano favourites by Handel and Vivaldi with the Academy of Ancient Music, and the whole of John Dowland's first song book with Lutenist David Miller.

Davidson is delighted to be performing in Hong Kong for the first time.

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## 香港管弦樂團

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### 願景 VISION

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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》的錄音剛於2018年11月發行。

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 26<sup>th</sup> Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long has been Principal Guest Conductor since 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 20<sup>th</sup> 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* was released in November 2018.



PHOTO: Cheung Wai-lok

「你正在聆賞全球其中一個最佳的華格納交響樂團。」《泰晤士報》

“You’re hearing one of the best Wagner orchestras in the world.”

*The Times*

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，以拿索斯唱片發行。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

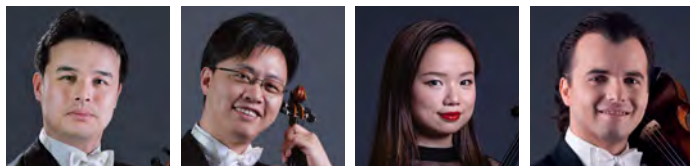
梁建楓  
樂團第一副首席  
Leung Kin-fung  
First Associate  
Concertmaster



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

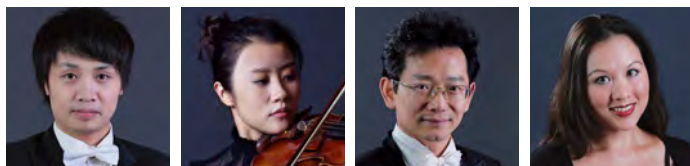


把文晶  
Ba Wenjing

程立  
Cheng Li

桂麗  
Gui Li

余思傑  
Domas Juškys

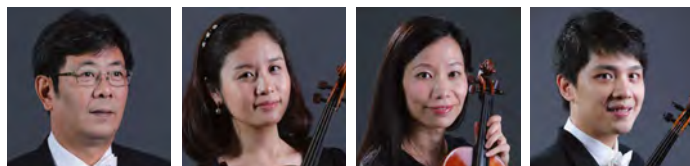


李智勝  
Li Zhisheng

劉芳希  
Liu Fangxi

毛華  
Mao Hua

梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan

徐烜  
Xu Heng

張希  
Zhang Xi

龍希(休假)  
Long Xi  
(On sabbatical leave)



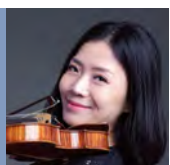
## 第二小提琴 SECOND VIOLINS



●趙滢娜  
Zhao Yingna



▲梁文瑋  
Leslie Ryang Moonsun



艾瑾  
Ai Jin



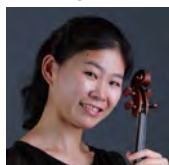
方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



簡宏道  
Russell Kan Wang-to



劉博軒  
Liu Boxuan



冒異國  
Mao Yiguo



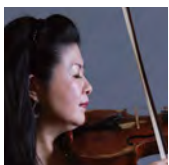
潘廷亮  
Martin Poon Ting-leung



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



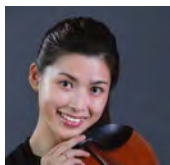
▲熊谷佳織  
Kaori Wilson



蔡書麟  
Chris Choi



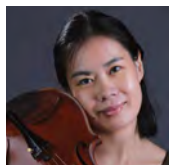
崔宏偉  
Cui Hongwei



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

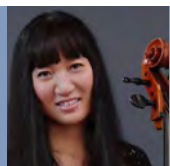


張殊影  
Zhang Shu-ying

## 大提琴 CELLOS



●鮑力卓  
Richard Bamping



■方曉牧  
Fang Xiaomu



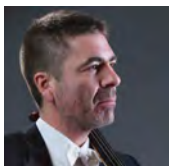
▲林穎  
Dora Lam



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

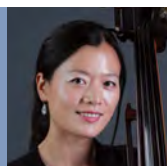
# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

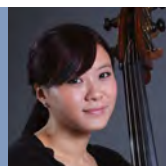
### 低音大提琴 DOUBLE BASSES



●林達僑  
George Lomdaridze



◆姜馨來  
Jiang Xinlai



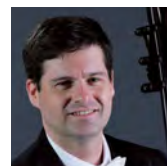
張沛姬  
Chang Pei-heng



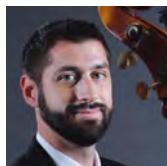
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg

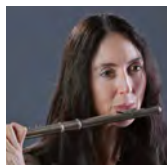


鮑爾菲  
Philip Powell

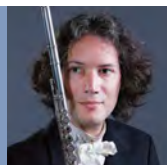


范戴克  
Jonathan Van Dyke

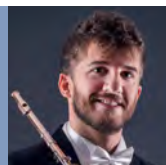
### 長笛 FLUTES



●史德琳  
Megan Sterling

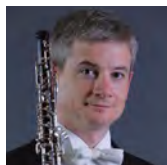


■盧韋歐  
Olivier Nowak



柯布魯  
Ander Erburu

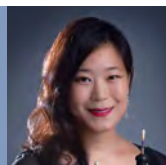
### 雙簧管 OBOES



●韋爾遜  
Michael Wilson



■布若芙  
Ruth Bönisch

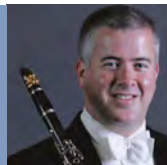


金勞思  
Marrie Rose Kim

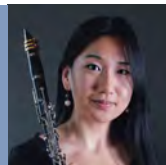
### 單簧管 CLARINETS



●史安祖  
Andrew Simon



■史家翰  
John Schertle

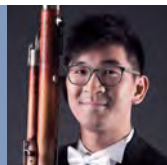


劉蔚  
Lau Wai

### 巴松管 BASSOONS



●莫班文  
Benjamin Moermond



■陳劭桐  
Toby Chan



◆李浩山  
Vance Lee

### 短笛 PICCOLO



施家蓮  
Linda Stuckey

### 英國管 COR ANGLAIS



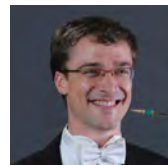
關尚峰  
Kwan Sheung-fung

### 低音單簧管 BASS CLARINET



艾爾高  
Lorenzo Iosco

### 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)  
Maciek Walicki  
(On sabbatical leave)



韋彼得  
Pieter Wyckoff



●雷科斯  
Paul Luxenberg

## 定音鼓 TIMPANI

## 敲擊樂器 PERCUSSION

## 豎琴 HARP



●龐樂思  
James Boznos



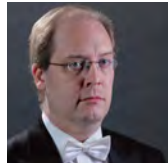
●白亞斯  
Aziz D. Barnard Luce



梁偉華  
Raymond Leung Wai-wa



胡淑徽  
Sophia Woo Shuk-fai



●史基道  
Christopher Sidenius

## 特約樂手 FREELANCE PLAYERS

敲擊樂器：許莉莉、王偉文  
Percussion: Lily Hoi, Raymond Vong

古鍵琴：嚴翠珠  
Harpsichord: Linda Yim

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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

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Dawne Haddad (1991) Violoncello

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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

#### Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
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- Joseph Gagliano (1788) Violin
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- Two German Rotary Trumpets
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G. B. Guadagnini (1760) Violin, played by Mr Jing Wang, Concertmaster

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港樂45年

# HK PHIL'S 45<sup>TH</sup>



卡式帶於「香港管弦樂團  
第45個職業樂季」展覽中展出。

The cassette tapes were  
displayed at the "Hong Kong  
Philharmonic Orchestra  
45<sup>th</sup> Season" exhibition.

PHOTO: Cheung Wai-lok



## 首張香港電視劇名曲唱片 THE FIRST TV THEME ALBUM

七八十年代的電視劇、電影主題金曲如《乘風破浪》、《奮鬥》、《喝采》等瘋靡著一代香港人。1983年，香港管弦樂團在石信之指揮下，製作了港樂第一張香港電視劇名曲唱片，收錄了改編自《網中人》、《勇敢的中國人》等12首電視劇歌曲的管弦樂。同年，指揮高治亞亦帶領樂團，灌錄了11首電視電影名曲。二者皆由香港唱片發行。

The golden oldies from the 1970s and 80s grabbed the hearts of a whole generation of Hongkongers. In 1983, under conductor Henry Shek, the HK Phil recorded its first-ever album of 12 popular TV theme songs for orchestra including *The Good, The Bad and the Ugly* and *Chinese Saints*. Also in 1983 the orchestra released another album containing 11 popular TV and film themes conducted by Varujan Kojian. Both were released by Hong Kong Records.

# 港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

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## 祈辛的李斯特 **售罄** Kissin Plays Liszt **SOLD OUT**

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LISZT *Les Préludes*  
LISZT Piano Concerto no. 1  
R STRAUSS *Thus Spake Zarathustra*

普加, 指揮  
祈辛, 鋼琴  
Andris Poga, conductor  
Evgeny Kissin, piano

14 & 15  
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Fri & Sat 8pm CC  
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郭文景 《御風萬里》  
巴伯 大提琴協奏曲  
林姆斯基-高沙可夫 《天方夜譚》  
GUO Wenjing *Riding the Wind*  
BARBER Cello Concerto  
RIMSKY-KORSAKOV *Scheherazade*

余隆, 指揮  
傑哈特, 大提琴  
Yu Long, conductor  
Alban Gerhardt, cello

23 & 24  
DEC 2018

Sun 3pm & 8pm  
Mon 8pm CC  
\$420 \$380 \$280 \$220

## Harry哥哥的快樂聖誕 A Harry Little Christmas

〈平安夜〉、〈齊來, 宗主信徒〉等多首聖誕頌歌外, 還有《胡桃夾子》選段, 以及巴赫、白遼士、勃烈頓、韓德爾、希斯、勳達等作品。This family programme features popular Christmas carols such as "Silent Night" and "O come, all ye faithful", selections from *Nutcracker*, and works from BACH, BERLIOZ, BRITTEN, HANDEL, Nigel HESS, John RUTTER, etc.

廖國敏, 指揮  
Harry哥哥, 主持  
香港管弦樂團合唱團  
Lio Kuokman, conductor  
Harry Gor Gor, presenter  
Hong Kong Philharmonic Chorus

30 & 31  
DEC 2018

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

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

4 & 5  
JAN 2019

Fri & Sat 8pm CC  
\$680 \$580 \$480 \$380

## 奧斯卡配樂大師: 亞歷山大·達士勒 The Oscar Maestro: Alexandre Desplat

亞歷山大·達士勒電影音樂, 包括《忘形水》、《布達佩斯大酒店》、《皇上無話兒》、《解碼遊戲》、《色, 戒》、《哈利波特》等。Alexandre DESPLAT's original scores for *The Shape of Water, The Grand Budapest Hotel, King's Speech, The Imitation Game, Lust, Caution, Harry Potter* etc.

亞歷山大·達士勒, 指揮  
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11  
JAN 2019

Fri 8pm TW  
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MOZART *Sinfonia Concertante, K. 297b*  
ROTT *Symphony in E*

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