

HK PHIL'S 45<sup>th</sup>  
YU LONG  
SCHEHERAZADE

港樂四十五年  
余隆——天方夜譚

12月15日演出贊助

15 Dec performance is sponsored by

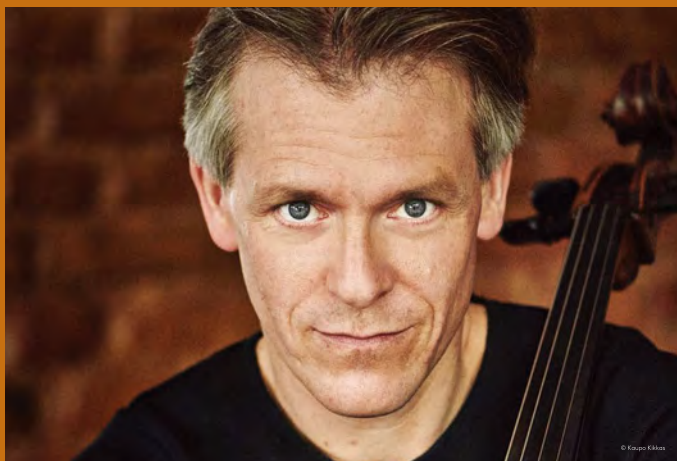
洪燕  
Alice Hung

14 & 15  
DEC  
2018

14 & 15 DEC 2018  
FRI & SAT  
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hkphil.org



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港樂四十五年

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P. 8 郭文景 GUO Wenjing 10'  
《御風萬里》 *Riding on the Wind*

P. 10 巴伯 BARBER 27'  
大提琴協奏曲 Cello Concerto

中庸的快板	Allegro moderato
稍慢的行板	Andante sostenuto
甚快板及熱情地	Molto allegro e appassionato

中場休息 INTERMISSION

P. 14 林姆斯基—高沙可夫 RIMSKY-KORSAKOV 42'  
《天方夜譚》 *Scheherazade*

莊嚴的廣板 (大海與仙巴的船)	Largo e maestoso (The Sea and Sinbad's Ship)
緩板 (卡蘭達王子)	Lento (The Kalender Prince)
接近小快板的小行板 (年輕的王子與公主)	Andantino quasi allegretto (The Young Prince and Princess)
甚快板 (巴格達節日—海難)	Allegro molto (Festival at Baghdad - The Shipwreck)

P. 18 余隆 指揮 Yu Long Conductor

P. 19 傑哈特 大提琴 Alban Gerhardt Cello



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“(Götterdämmerung) was van Zweden’s and the orchestra’s show, and they were simply stupendous.”

Robert Markow, *Der neue Merker* (Vienna)

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景作人，北京樂評人

「(《諸神的黃昏》) 港樂在梵志登領導之下，已躋身一流樂團之中」

李歐梵，《明報》

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to van Zweden's  
refinement..." *The Guardian*

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劉國業，《星島日報》

「《指環》的成功展示港樂  
已踏入另一層次。」

鄧蘭，《澳門日報》

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《天方夜譚》芭蕾舞劇舞台設計  
Sketch for the ballet *Scheherazade* to the music by Rimsky-Korsakov (Wikimedia Commons)

## 前言

林姆斯基－高沙可夫的《天方夜譚》，如萬花筒般的音色與精彩絕倫的小提琴獨奏相互交織，是永遠不會讓在座各位失望的管弦樂與小提琴的傑作；指揮余隆，加上樂團首席王敬，肯定會獻上非凡的演出。

為音樂會打頭陣的序曲《御風萬里》，出自郭文景手筆，香港管弦樂團自2004年起就與這位著名作曲家多次合作。

巴伯，素以短小卻極動人的樂章「弦樂慢板」聞名遐爾，他對大提琴似乎情有獨鍾。在他不同類型的音樂出品裡，包括多齣歌劇、一部芭蕾舞劇、多首管弦樂曲等，當中的兩首奏鳴曲，其一就是為大提琴而寫；三首協奏曲中，大提琴亦穩佔一席位。此大提琴協奏曲之所以很少演出，並非音樂上的不足，而是技巧上很難駕馭！但交到傑哈特手上，肯定令人拍案叫絕，我們亦十分高興能再次歡迎他回歸；而據我們的紀錄，這將會是香港管弦樂團第一次演出巴伯的大提琴協奏曲。

請細心欣賞！

## 麥高德

香港管弦樂團行政總裁

## FOREWORD

Rimsky-Korsakov's *Scheherazade* never fails to enthral a concert audience with its kaleidoscope of musical colours threaded together by the sinuous, even seductive, violin solo – truly an orchestral and violinistic showpiece which Yu Long and Jing Wang will undoubtedly perform to great effect.

Complementing it this evening is the overture *Riding on the Wind*, written by the famous Chinese composer Guo Wenjing, with whom the HK Phil has collaborated on numerous occasions since 2004.

Samuel Barber – known almost exclusively for one very short but extremely moving piece (the “Adagio for Strings”) – seemed to have an affection for the cello. In a musical output that comprised a number of operas, a ballet, and a variety of orchestral pieces, of his only two sonatas, one is for cello; of his three concertos, one is for cello. This concerto is rarely performed not because of any musical shortcomings but rather because of its notorious difficulty to play! But in the hands of Alban Gerhardt, who we welcome back with enormous pleasure, you will hear a convincing performance and, as far as our records can tell, the first-ever performance by the HK Phil of this concerto.

Enjoy!

## Michael MacLeod

Chief Executive  
Hong Kong Philharmonic Orchestra

b. 1956年生

## 郭文景

# GUO WENJING

《御風萬里》，op. 27

*Riding on the Wind*, op. 27

### 作曲家

《紐約時報》提及郭文景時，特別指出他是「唯一一個沒有在外國生活過、只在本國就能蜚聲國際的華裔作曲家」。郭文景1956年2月1日生於四川重慶，屬文革結束、北京中央音樂學院重開之後第一批取錄的學生。然而就在同輩作曲家紛紛到西方定居的時候，他卻在前往紐約短暫進修過後返回中國。郭文景曾任中央音樂學院作曲系主任，現時仍為該系教職員，同時也是活躍樂壇的作曲家和教育家。他的作品以頌揚中華以及華人為主；1983年，他的《川崖懸葬》在加州柏克萊首演，自此在西方聲名鵲起；其他重要作品包括四齣歌劇、一齣芭蕾舞劇、三齣京劇劇樂、五首協奏曲、三首交響曲、兩首交響詩、一首交響序曲、兩套組曲、一套聯篇歌曲、三首大型民族器樂曲、三首弦樂四重奏、室樂作品，以及20多齣電影的配樂。

### 背景

香港主權在1997年7月1日移交中國，全城放假三天誌慶，期間的音樂活動也非常觸目。多位華裔作曲家獲委約為此寫作新曲，多場音樂會和音樂活動都在三天假期內舉行。郭文景就是其中一位獲委約的作曲家，應約作品正是《御風萬里》（慶祝香港回歸交響序曲）。

### THE COMPOSER

*The New York Times* singled out Guo Wenjing as “the only Chinese composer who has never lived abroad but established an international reputation at home”. Born in Chongqing in Sichuan province on 1 February 1956, Guo was one of the first intake of students at the Central Conservatory of Music in Beijing after it reopened after the Cultural Revolution. But while many of his fellow-composers subsequently made their homes in the West, he returned to China after a short spell studying in New York. He has served as Head of the Composition Department of the Central Conservatory, where he remains on the teaching staff, and is highly active as a composer and educator. His music celebrates China and the Chinese people, and first attracted attention in the West when *Suspended Ancient Coffins on the Cliffs in Sichuan* was performed in Berkeley, California in 1983. Other significant works have included four operas, one ballet, three Beijing opera incidental musical works, five concertos, three symphonies, two symphonic poems, one symphonic overture, two suites, one song cycle, three large-scale Chinese orchestral works, three string quartets, chamber works and more than 20 film scores.

### THE BACKGROUND

On 1 July 1997 the administration of Hong Kong was returned to China, and this was marked



郭文景  
Guo Wenjing

### 演出歷史

1997年7月1日（主權移交日），樂曲在香港體育館一場音樂會上首演，由余隆指揮。當日樂團還加上大型軍樂隊，令演出陣容更鼎盛。

### 音樂

傳統花盆鼓砰砰作響，為樂曲掀開吉祥的序幕，然後經過一連串場景，時而歡欣喜慶、時而發人深省，以不同的方式描繪香港回歸之前的種種經歷。樂曲糅合了許多來自傳統中國音樂的元素，而且不少樂段都反映出郭文景是經驗豐富的電影音樂作曲家。

by a three-day holiday in which music played a very prominent part. Several new works were commissioned from Chinese composers to mark the occasion, and several concerts and musical events took place over the three days. Among those composers commissioned to write for the occasion was Guo Wenjing who responded with his “Overture in Celebration of the Reunification of Hong Kong with China” which he entitled *Riding on the Wind*.

### PERFORMANCE HISTORY

The work was first performed on 1 July 1997 – the actual day of reunification – at a concert given in the Hong Kong Coliseum conducted by Yu Long. On that occasion, the orchestra was augmented by a large military band.

### THE MUSIC

The pounding of traditional Chinese drums provides an auspicious start to the work, which passes through a variety of scenes, both celebratory and reflective, which in various ways depict Hong Kong’s journey up to the reunification. Much of the music reflects Guo’s experience in writing film scores and incorporates many elements drawn from traditional Chinese music.

### 編制 INSTRUMENTATION

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

Two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings.



## 巴伯

# SAMUEL BARBER

大提琴協奏曲，op. 22

Cello Concerto, op. 22

中庸的快板

稍慢的行板

甚快板及熱情地

*Allegro moderato*

*Andante sostenuto*

*Molto allegro e appassionato*

### 作曲家

1939年，戰爭開始蹂躪歐洲；往後幾年間，戰火更蔓延到亞洲、美洲以及世界各地；同一年，巴伯開始在紐約寇蒂斯音樂學院教授作曲。不過他1942年入伍，在空軍服役，直至1945年9月28日才退役。可是1945年年初——也就是巴伯仍在服役的時候——卻獲委約寫作一首大提琴協奏曲，樂曲同年11月27日完成。如果說，這首作品反映了他的戰時經歷與想法，也並不為過；而且不少評論也認為，第三樂章正是作曲家對廣島原爆的反響——就在那年的8月，美國在日本廣島投下原子彈，整座城市毀於一旦。

### 背景

同樣在1939年，一位名叫嘉芭裕索娃的俄羅斯大提琴家為了逃避歐洲的戰禍，決定在美國永久定居；這一年，嘉芭裕索娃33歲。四年前（1935年），她首次在美國演出時與波士頓交響樂團合作；此後另一位歸化美籍的俄羅斯移民、指揮家高索維茲基就一直很注意嘉芭裕索娃的事業發展。高索維茲基發現，自從嘉芭裕

### THE COMPOSER

War ravaged Europe in 1939, spreading to Asia, America and the rest of the world over the next few years. Samuel Barber, who since 1939 had been teaching composition at the Curtis Institute in New York, was enlisted into the Army Air Force in 1942. He was eventually discharged from military service on 28 September 1945, but at the beginning of that year, whilst still on active service, he received a commission for a cello concerto, which he completed on 27 November 1945. It is probably fair to suggest that the work reflects some of his thoughts and experiences of the war, and more than a few commentators have identified in the last movement Barber's response to the American use of an atomic bomb to destroy the Japanese city of Hiroshima in August 1945.

### THE BACKGROUND

Also in 1939 a 33-year-old Russian cellist called Raya Garbousova, escaping the war in Europe, settled permanently in the US. Since her American debut with the Boston Symphony Orchestra in 1935, her career had been followed with close interest by another American-naturalised Russian émigré, the conductor Serge Koussevitzky. Noticing that, following her adoption of US citizenship her engagements seemed to have been falling off, he decided to arrange for a new concerto to be written for her which would help re-ignite her career. He contacted Samuel Barber who was

索娃成了美國公民之後，演出邀約似乎越來越少，於是決定安排作曲家為她寫作新的協奏曲，讓她的事業能有起色。高索維茲基於是聯絡巴伯。巴伯本身肯定對大提琴有基本認識：他母親對音樂頗有認識，也對業餘鋼琴家深惡痛絕，於是堅持兒子學大提琴，不學鋼琴，巴伯因此學了整整一年的大提琴。然而他自問對大提琴的認識，仍未足以寫作大提琴協奏曲，於是聯絡嘉芭裕索娃，請她演奏本身最喜愛的曲目，以便巴伯了解嘉芭裕索娃的獨特演奏風格，還有讓作曲家親自聽聽，要怎麼寫才能在大提琴上發揮最好效果。嘉芭裕索娃據說喜歡探索大提琴的高音區，多於「用C弦的震音令人感動到心坎裡」（套用她本人的說法）。巴伯的傳記作者希曼則寫道，「巴伯非常高興，因為對方既然擁有出神入化的技巧，那麼他寫作時就可以更自由。」

### 演出歷史

這次委約的經費由一位名叫J. N. 布朗的富豪贊助，樂曲1946年4月5日由波士頓交響樂團首演，高索維茲基親自指揮。《先鋒論壇報》樂評人（那可是德高望重的V. 湯瑪遜）形容樂曲「具音樂感、大師風範，還有深度，此外也不無一點布拉姆斯式的雄偉瑰麗」；紐約樂評人協會更認為，巴伯的「大提琴協奏曲」是該年度在紐約首演的最佳管弦樂曲，並將相關獎項頒發給這首作



certainly familiar with the basics of playing the cello – his musically-aware mother had a loathing of amateur pianists, so insisted that her son studied the cello instead, which he did for a whole year – but felt ill-equipped to write a concerto for it. He contacted Garbousova and asked her to play her favourite repertory to him so that he could identify her unique playing style and hear for himself what worked best on the instrument. She was reputedly more keen on exploiting the instrument's high register than, as she put it, "breaking somebody's heart by vibrating on the C-string". Barber, in the words of Barbara Heyman's biography of the composer, "appreciated the freedom he would have in composing for an artist with virtually limitless technique".

### PERFORMANCE HISTORY

A wealthy patron, John Nicholas Brown, put up the necessary finance, and Koussevitzky himself conducted the concerto's premiere with the Boston Symphony Orchestra on 5 April 1946. The *Herald Tribune* critic (the highly-respected Virgil Thomson) described it as "musical, masterful, thoughtful, and not without a certain Brahms-like grandeur", and the Music Critics' Circle of New York awarded it their prize for the finest orchestral work premiered in New York that year. Barber revised the score in 1947 and two years later this new version was given its European premiere in London by another young female cellist of Russian descent, Zara Nelsova. She subsequently recorded it with the composer conducting. A review published in the periodical *Notes* in 1953 declared it to be "one of the finest concertos for the instrument composed this century", and although it fell out

巴伯 Samuel Barber

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品。1947年，巴伯著手修訂樂曲；兩年後，新版本在倫敦作歐洲首演，由另一位俄裔年輕女大提琴家妮索娃擔任獨奏。後來妮索娃灌錄這首樂曲時，由作曲家親自指揮。1953年，期刊《音符》有樂評宣稱，這首作品是「本世紀最優秀的大提琴協奏曲之一」；不過由於樂曲難度極高，音樂語言也遠不如20世紀末多數作品那麼嚴苛、那麼拒人千里，因此在之後50年就顯得古老過時。然而，樂曲在新一代年輕大提琴家協助下，得以晉身保留曲目。傑哈特就是這批大提琴家之一；要知道，今晚第一首作品歌頌的歷史事件發生時，傑哈特才20出頭。

### 音樂

大提琴協奏曲採用了傳統的三樂章結構。**第一樂章**開始時，樂團奏出生硬粗魯的音型，不久就營造出焦躁不安的氣氛（尖銳的巴松管應記一功）；這時獨奏漸漸現身，不久已攀升到嘉芭裕索娃最鍾情的音區。大提琴顯得越來越重要，終於在長篇華彩樂段裡達到頂峰；大提琴更在此施展渾身解數（喜歡觀察曲式的朋友，也許會對華彩樂段的位置感興趣：樂曲的華彩樂段出現在再現部之前，不是再現部之後）。**第二樂章**像首溫柔的田園曲，稍後大提琴更與雙簧管形成卡農式的對話。第二樂章的平靜氣氛，到了**第三樂章**卻突然粉碎。作曲家以定音鼓，令樂團參差不齊但剛勁有力的樂音更強烈；大提琴獨奏則經常發出緊張、焦慮的音響，效果恍如感嘆詞。

of fashion for the next 50 years – a combination of its extreme technical difficulties and a musical language which lacked the austerity and inapproachability of much of the music of the late 20<sup>th</sup> century – it has now found its way back into the repertory with the help of the new, younger generation of cellists; such as Alban Gerhardt who, we should note, was still in his 20s when the events celebrated by the first work in this evening's programme took place.

### THE MUSIC

The concerto conforms to the traditional three-movement form. The **first movement** opens with abrupt orchestral gestures, and quickly establishes (with the help of a spiky bassoon) an unsettled, disturbed atmosphere out of which the soloist emerges and soon moves up to inhabit Garbousova's "favourite" register. The cello assumes an increasingly dominant role, culminating in an extended cadenza exploiting the full panoply of the cello's armoury (observers of musical form may be interested to note that this cadenza is placed before, rather than after, the Recapitulation section). The **second movement** is in the manner of a gentle pastorale in which the cello enters into a canonic dialogue with an oboe. The calm of this movement is rudely shattered by the **third movement** in which jagged orchestral thrusts are often underpinned by timpani, while the cello makes nervous and often *angst-laden* interjections.

### 編制 INSTRUMENTATION

兩支長笛、雙簧管、英國號、兩支單簧管（其一兼低音單簧管）、兩支巴松管、兩支圓號、三支小號、定音鼓、敲擊樂器及弦樂組。  
Two flutes, oboe, cor anglais, two clarinets (one doubling bass clarinet), two bassoons, two horns, three trumpets, timpani, percussion and strings.



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## 林姆斯基—高沙可夫

# NIKOLAI RIMSKY-KORSAKOV

《天方夜譚》，op. 35

*Scheherazade*, op. 35

莊嚴的廣板（大海與仙巴的船）

緩板（卡蘭達王子）

接近小快板的小行板（年輕的王子與公主）

甚快板（巴格達節日—海難）

**Largo e maestoso**

(The Sea and Sinbad's Ship)

**Lento** (The Kalender Prince)

**Andantino quasi allegretto**

(The Young Prince and Princess)

**Allegro molto**

(Festival at Baghdad—The Shipwreck)

### 作曲家

林姆斯基—高沙可夫12歲入讀聖彼得堡海軍學院，1862年畢業後卻開始覺得為難：既想投身海軍，又想獻身音樂。但由於他畢業後馬上要到蒸汽船「阿馬斯號」服役，展開長達三年的航程，前往北美、南美和歐洲等地，申請退伍又被拒絕（拒絕他退伍的人正是他的親兄長，也就是海軍學院總監），所以他便有點不情不願地投身海軍。回到俄羅斯後，軍中的職務他每天只要三數小時便能應付，後來也終於能把軍務與音樂結合，出任一個特別為他而設的職位——海軍樂隊指導員。他一直在這個崗位工作，直至1884年新任海軍大臣削減了這個職位為止。

### 背景

1874年7月，林姆斯基—高沙可夫隨海軍前往黑海港口塞瓦斯托波爾（位於克里米亞），於是趁機到克里

### THE COMPOSER

At the age of 12, Rimsky-Korsakov had enrolled in the College of Naval Cadets in St Petersburg from where he graduated in 1862. By then he was beginning to feel torn between a naval life and one devoted to music, so the fact that he was immediately expected to join the steamship *Almaz* about to undertake a three-year cruise, taking in North and South America and Europe, prompted him to apply for a discharge. This was refused (by his brother who was Director of the Naval College) so he settled, with apparently little reluctance, into navy life. Back in Russia his naval duties only took up a couple of hours each day and he was eventually permitted to combine both interests in a job specially created for him; that of Inspector of Naval Bands, which he held until the post was axed by an incoming Navy Minister in 1884.

### THE BACKGROUND

In July 1874 Rimsky-Korsakov was sent to the Black Sea port of Sevastopol in the Crimea. He took the opportunity to visit the ancient capital of Crimea, Bakhchysarai, where he was captivated by the exotic sights and sounds of the Orient: "the coffee houses, the shouts of market traders, the chanting of the muezzins on the minarets, the services in the mosques, and the oriental music. In front of every coffee house there was continual music playing." These images came back to him when, in February 1887, he set to work to complete the unfinished opera by Alexander Borodin, *Prince Igor*.

雪希拉莎德與蘇丹王  
Scheherazade and Shariar  
Oil painting by Ferdinand Keller  
(Wikimedia Commons)

米亞古都巴赫奇薩賴遊覽。那裡充滿奇特的東方情調，所見所聞無不令作曲家心蕩神馳：「咖啡館、市集販商的叫賣聲、宣禮塔上宣禮員的唸誦聲、清真寺內的禮拜，還有東方的音樂。每所咖啡館都不斷有音樂演出。」1887年2月，他著手為鮑羅丁的歌劇遺作《伊果王子》補完時，這些景象再度活現眼前。鮑羅丁筆下的世界盡是東方的王子與迷人的少女，林姆斯基—高沙可夫也不禁沉醉其中；他先是想到以管弦樂曲刻劃自己在巴赫奇薩賴聽過的聲音，後來靈機一觸，想出以《天方夜譚》（又名《一千零一夜》）為基礎，寫作四樂章的交響曲，每樂章以其中一則故事為藍本。

### 演出歷史

林姆斯基—高沙可夫選用故事主人翁的名字「Scheherazade」（雪希拉莎德）為樂曲標題（但中譯則沿用《天方夜譚》），1888年11月3日在聖彼得堡首演，作曲家親自指揮俄羅斯交響音樂會樂團演出。樂曲既屬於首批以純管弦樂來講童話故事的作品（李察·安東尼·里安納形容這種形式「實際上全無先例」），也屬於林姆斯基—高沙可夫最後一批純管弦樂曲。作曲家本人指《天方夜譚》「是一個創作階段的終結，我的配器技巧這時已相當爐火純青。」

### 音樂

雖然樂曲實際上是《一千零一夜》交響組曲，但全曲四個樂章的標題，原本都是音樂詞彙而已，不過後世卻習慣以樂章所述的故事來稱呼。開端咄咄迫人的銅管主題代表專橫



Immersed in Borodin's world of oriental princes and exotic maidens, he first conceived the idea of creating an orchestral work which would evoke some of the sounds he had experienced in Bakhchysarai. He hit on the idea of writing a four-movement symphony in which each movement is drawn from one of the *Tales of the Arabian Nights* (sometimes known as *The 1001 Nights*).

### PERFORMANCE HISTORY

*Scheherazade*, as Rimsky-Korsakov entitled the symphony, was premiered on 3 November 1888 in St Petersburg with the composer himself conducting the Orchestra of the Russian Symphony Concerts. It stands as the first example of a fairy-tale told in purely orchestral terms (Richard Anthony Leonard has described it as being "a form for which there was practically no precedent") but was to be one of Rimsky-Korsakov's last purely orchestral works. He regarded it as "closing a period of my work at the end of which my orchestration had attained a considerable degree of virtuosity".

### THE MUSIC

Rimsky-Korsakov originally gave each of the four movements of this "Symphonic Suite after 1001 Nights" a purely musical heading; these are customarily replaced by the titles of the various episodes depicted by the music. The menacing opening brass theme represents the despotic Sultan Shariar (who believes all women to be



的蘇丹王沙里亞（他認定所有女人都水性楊花，所以與每個妻子都只會共度一宵，翌日就把新婚妻子殺死）；風情萬種的小提琴旋律則代表雪希拉莎德。雪希拉莎德每晚都為蘇丹王講故事，希望為自己留一條生路，因此這個小提琴旋律也就經常重現。林姆斯基—高沙可夫出身海軍，所以筆下的大海尤其生動。**第一樂章**描繪仙巴的船在探索印度與斯里蘭卡一帶的貿易航道，被洶湧的波濤沖上拋下，浮浮沉沉。

**第二樂章**以孤獨的巴松管刻劃卡蘭達王子。王子因為身為波斯卡蘭達人的一員，發過誓要扮成苦行者，不斷周遊列國傳揚伊斯蘭教。**第三樂章**以美妙溫柔的旋律刻劃英俊王子與年輕公主純真的愛情；公主更一度在王子面前跳起迷人的阿拉伯舞。

雪希拉莎德在**第四樂章**想起自己仍然身陷險境，於是講出一個十分可怕的故事：音樂先刻劃鬧哄哄的巴格達市集；一位古怪但英俊的青銅騎士這時卻要投奔大海。可惜他的船在風暴中撞向大石，騎士也因此遇難。代表雪希拉莎德的獨奏小提琴奏出輕柔優美的尾聲，一方面哀悼青銅騎士，另一方面也告訴大家：一個又一個晚上，一則又一則引人入勝的故事，已經令蘇丹王殺機全消——雪希拉莎德終於安全了。

樂曲剖析中譯：鄭曉彤

fundamentally unfaithful and determines to kill each of his wives after just one night with her), while the sensuous violin theme which recurs throughout the work represents Scheherazade as she weaves her nightly tale in a bid to stave off her own execution. Rimsky-Korsakov, the ex-sailor, was particularly vivid in his musical portrayal of the sea and in the **first movement**, above a vastly swelling ocean, Sinbad's ship rises and plunges over the waves as it explores the trading routes around India and Sri Lanka.

A solitary bassoon depicts the Kalender Prince of the **second movement** who, as a member of the Persian *Qalendaris* peoples, has made a vow perpetually to travel the world spreading the message of Islam and does so in the disguise of a Holy Man. The **third movement** depicts in its wonderfully tender melody the pure love between a handsome prince and his young princess who, at one point, dances a tantalising Arabian dance before him.

At the start of the **fourth movement** Scheherazade is reminded of the Sultan's threat and recounts one of her most thrilling stories. First the bustle and energy of a Baghdad Fair followed by the escape to sea of a strange but handsome Bronze Rider whose ship is dashed against the rocks during a storm. The Bronze Rider has perished and Scheherazade, in the shape of the solo violin, mourns his fate in a soft and beautiful epilogue to the work; which also tells us that her feat of telling such captivating stories night after night has managed to secure her release from the Sultan's death-threat.

All programme notes by Dr Marc Rochester

#### 編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、短笛、兩支雙簧管（其一兼英國號）、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、豎琴及弦樂組。

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

## 您的心思 我們想知

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，瞭解觀眾對音樂的觀感與喜好。歡迎掃描 QR Code 或登入 [hkphil.org/survey2018](http://hkphil.org/survey2018) 填寫有關問卷。完成問卷將有機會獲贈兩張港樂音樂會門票（受條款限制），感謝閣下的寶貴意見。

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PHOTO: Eric Hong



## 余隆 YU LONG

指揮 Conductor

PHOTO: Shen Qiang

被《紐約時報》譽為「中國古典樂壇最具影響力的人物」，中國指揮家余隆現任北京國際音樂節藝術委員會主席、中國愛樂樂團藝術總監、上海和廣州交響樂團音樂總監、上海夏季音樂節聯合總監，以及香港管弦樂團首席客席指揮。

除了與世界各地知名交響樂團和歌劇團緊密合作，余隆於1998年創辦北京國際音樂節，並連續20年擔任藝術總監。2008年他帶領中國愛樂樂團締造歷史，成為首支在梵蒂岡保羅六世禮堂為教宗演出的中國樂團。2018年，簽約德意志留聲機並在全球發行唱片。

余隆1964年出生於上海的音樂世家，自幼隨外祖父、著名作曲家丁善德學習音樂，後求學於上海音樂學院和德國柏林高等藝術大學。2016年當選美國藝術與科學學院外籍榮譽院士；並於同年被授予德意志聯邦共和國十字勳章。在國內，他於2013年獲頒國家級學術機構的最高藝術大獎「中華藝文獎」，以及中央音樂學院頒發的榮譽院士證書。2015年，獲頒「全國中青年德藝雙馨文藝工作者」稱號。余隆現擔任中國音樂家協會副主席職務。

Hailed as the “most powerful figure in China’s classical music scene” by *The New York Times*, Chinese conductor Yu Long holds positions as Chairman of the Artistic Committee of the Beijing Music Festival (BMF), Artist Director of the China Philharmonic Orchestra, Music Director of the Shanghai and Guangzhou Symphony orchestras, Co-director of MISA Shanghai Summer Festival, and Principal Guest Conductor of the HK Phil.

Frequently conducting the leading orchestras and opera companies around the world, Yu Long founded the BMF in 1998, and was its Artistic Director for two decades. He made history with the China Philharmonic Orchestra which became the first Chinese orchestra to perform at the Vatican in the Paul VI Auditorium in 2008. Recently Yu has signed a recording deal with Deutsche Grammophon and started global release and distribution partnership.

Born in 1964 into a musical family in Shanghai, Yu Long received his early musical education from his grandfather Ding Shande, a composer of great renown, and went on to study at the Shanghai Conservatory and the Hochschule der Kunst in Berlin. In 2016, Yu was elected a Foreign Honorary Member of the American Academy of Arts and Sciences, and awarded the Order of Merit of the Federal Republic of Germany. In the mainland, having received the 2013 China Arts Award, and an Honorary Academician from the Central Conservatory of Beijing, Yu was named a “Morally and Artistically Excellent Artist” in 2015. He is currently Vice President of the Chinese Musicians Association.





## 傑哈特 ALBAN GERHARDT

大提琴 Cello

PHOTO: Kaupo Kikkas

傑哈特熱衷與觀眾分享他音樂上的種種發現，而場地並不局限於傳統音樂廳。多個在歐洲及美國舉行的外展項目不止在學校及醫院舉辦，更破格地在公共空間及少年犯囚室中進行。他曾與德國鐵路公司合作，在德國多個主要交通路線上作現場音樂演出，挑戰古典音樂的固有印象，可見他對這方面的堅持。

傑哈特早年贏得大賽後聲名鵲起，其國際音樂事業隨著1991年在比哥夫指揮下與柏林愛樂首演而開展。自此，他與多個著名樂團一同演出，包括荷蘭皇家音樂廳管弦樂團、倫敦愛樂、蘇黎世市政廳管弦樂團、萊比錫布業大廳樂團、法國國家樂團，以及美國的克里夫蘭、費城、波士頓、芝加哥交響樂團等。

傑哈特熱愛室樂演奏。他經常夥拍演出的音樂家包括奧斯博尼、莉卡、絲凱德、迪恩。他亦與多位作曲家合作，計有維德曼、陳銀淑、茱莉安·安德森和馬菲亞斯·賓殊。最近，他分別夥拍悉尼交響樂團和柏林愛樂，為迪恩的新協奏曲作全球首演。傑哈特為Hyperion唱片公司的專屬藝人，最近的錄音為《羅斯卓波維契的安哥曲目》，已於2017年1月發行。2019年4月，他將完成全套巴赫無伴奏大提琴組曲的錄音並發行。

傑哈特所用的大提琴為1710年所製的哥佛利拉名琴。

Alban Gerhardt is passionate about sharing his discoveries with audiences far beyond the traditional concert hall. Outreach projects undertaken in Europe and the US have involved performances and workshops, not only in schools and hospitals, but also pioneering sessions in public spaces and young offender institutions. His collaboration with Deutsche Bahn, involving live performances on the main commuter routes in Germany, vividly demonstrates his commitment to challenging traditional expectations of classical music.

Following early competition success, Gerhardt's international career was launched with his debut with the Berliner Philharmoniker and Semyon Bychkov in 1991. Notable orchestra collaborations since have included Concertgebouw Amsterdam, London Philharmonic, Tonhalle Zürich, Leipzig Gewandhaus, Orchestre National de France, Cleveland, Philadelphia, Boston and Chicago symphonies.

Gerhardt is a keen chamber musician. His regular performance partners include Steven Osborne, Cecile Licad, Baiba Skride and Brett Dean. He has also collaborated with composers including Jörg Widmann, Unsuk Chin, Julian Anderson and Matthias Pintscher. Most recently he gave the world premiere of a new concerto by Brett Dean with the Sydney Symphony and Berliner Philharmoniker. Gerhardt has recorded extensively for Hyperion, and his latest recording of Rostropovich's "Encores" was released in January 2017. In April 2019 his complete recording of the Bach suites will be released.

Alban Gerhardt plays a Matteo Goffriller cello dating from 1710.



# 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、祈辛、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, Evgeny Kissin, 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 in 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



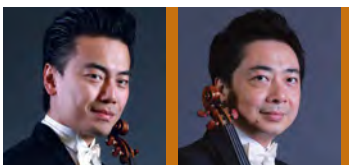
梵志登  
Jaap van Zweden

## 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

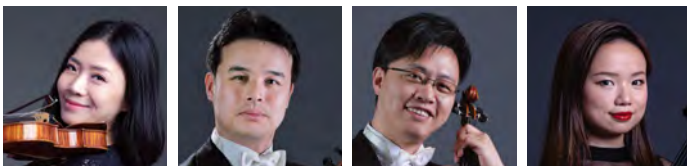
梁建楓  
樂團第一副首席  
Leung Kin-fung  
First Associate  
Concertmaster



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

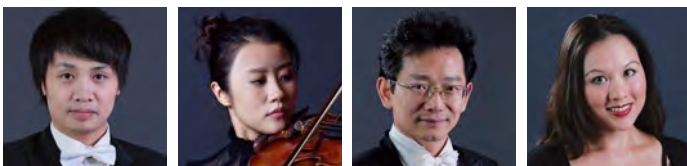


艾瑾  
Ai Jin

把文晶  
Ba Wenjing

程立  
Cheng Li

桂麗  
Gui Li

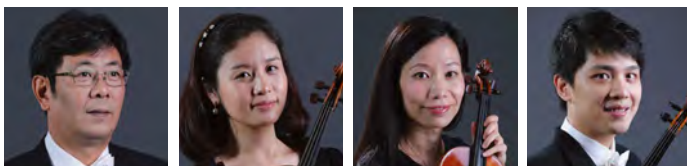


李智勝  
Li Zhisheng

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



■余思傑  
Domas Juškys



▲梁文瑋  
Leslie Ryang Moonsoon



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  
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黎明  
Li Ming



林慕華  
Damara Lomdaridze



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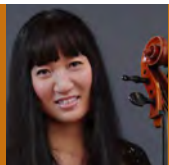


張殊影  
Zhang Shu-ying

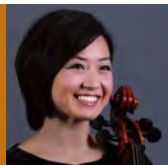
## 大提琴 CELLOS



●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

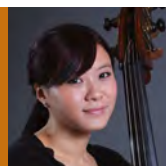
### 低音大提琴 DOUBLE BASSES



●林達僑  
George Lomdaridze



◆姜馨來  
Jiang Xinlai



張沛姬  
Chang Pei-heng



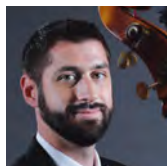
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg

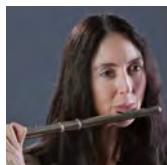


鮑爾菲  
Philip Powell

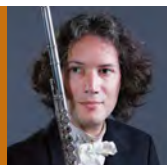


范戴克  
Jonathan Van Dyke

### 長笛 FLUTES



●史德琳  
Megan Sterling



■盧韋歐  
Olivier Nowak



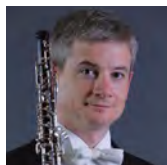
柯布魯  
Ander Erburu

### 短笛 PICCOLO



施家蓮  
Linda Stuckey

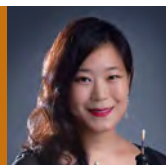
### 雙簧管 OBOES



●韋爾遜  
Michael Wilson



■布若芙  
Ruth Bönisch



金勞思  
Marrie Rose Kim

### 英國管 COR ANGLAIS

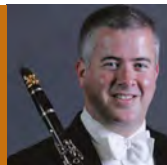


關尚峰  
Kwan Sheung-fung

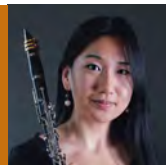
### 單簧管 CLARINETS



●史安祖  
Andrew Simon



■史家翰  
John Schertle



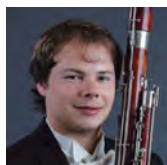
劉蔚  
Lau Wai

### 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 Moyses



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

中提琴：周迪恆  
Viola: Mike Chau

敲擊樂器：何銘恩、王偉文  
Percussion: Jojo Ho, Raymond Vong

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# HONG KONG PHILHARMONIC ORCHESTRA GALA DINNER AT GOVERNMENT HOUSE "HARMONIOUS CONNECTIONS" 2018

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金鈴女士 Ms Jin Ling

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金鈴女士 Ms Jin Ling

司儀 MISTRESS OF CEREMONY

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信託基金於一九八三年由以下機構贊助得以成立。

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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

- 德國轉閥式小號兩支
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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
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#### 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
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- 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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## 香港管弦樂團籌款音樂會

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Hong Kong Philharmonic Orchestra

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港樂45年

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



(左)「九七回歸音樂節：港樂名家回歸獻禮」音樂會場刊  
(Left) House programme of "97 Reunification Music Festival: A Celebration with Masters"

(右) 1997年6月30日香港管弦樂團演出片段  
(Right) Video extracts of the HK Phil's performance on 30 June 1997

PHOTO: Cheung Wai-lok



## 音樂慶回歸

### MUSIC FOR THE REUNIFICATION

今晚音樂會開場曲《御風萬里》的創作背景為香港回歸。1997年回歸前夕，香港管弦樂團就獲邀參與回歸慶典的演出。同年7月5日，港樂於香港文化中心舉行一場音樂會，作為「九七回歸音樂節」節目之一，由艾德敦、葉詠詩、陳偉光指揮。陳偉光是當時港樂的駐團作曲家，他的作品《一九九七交響幻想曲，匯》就於該音樂會作世界首演。

The opener for this evening's concert, *Riding on the Wind*, celebrates Hong Kong's return to China. On 30 June 1997, the eve of reunification, the Hong Kong Philharmonic Orchestra was invited to perform at the handover ceremony. On 5 July we presented a concert as part of the "97 Reunification Music Festival", with David Atherton, Yip Wing-sie and Victor Chan Wai-kwong as conductors. Victor Chan was the then Composer-in-Residence of the HK Phil, and his work, *1997 Symphonie Fantasia, Hui*, was premiered at the concert.

香港管弦樂團  
Hong Kong Philharmonic Orchestra

# ZHANG HAOCHEN PLAYS RACHMANINOV

太古音樂大師系列  
張昊辰的  
拉赫曼尼諾夫

SWIRE  
MAESTRO  
SERIES

18 & 19  
JAN  
2019



余隆 指揮  
Yu Long CONDUCTOR

"(Zhang Haochen) displays brilliance  
without undo flashiness and will be worth watching"  
Los Angeles Times



余隆 指揮  
張昊辰 鋼琴  
Yu Long CONDUCTOR  
Zhang Haochen PIANO

CHEN Qigang  
*Five Elements*  
RACHMANINOV  
Piano Concerto no.1  
RACHMANINOV  
Symphonic Dances

陳其鋼《五行》  
拉赫曼尼諾夫 第一鋼琴協奏曲  
拉赫曼尼諾夫 交響舞曲

18 & 19 JAN 2019  
FRI & SAT  
8PM

香港文化中心音樂廳

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23 & 24\*  
DEC 2018

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

\*加場  
EXTRA PERFORMANCE

## 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、勃利頓、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", excerpts from *The Nutcracker*, and works by 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

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	《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》
小約翰·史特勞斯	《維也納氣質》
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  
Alexandre Desplat, conductor

11  
JAN 2019

Fri 8pm TW  
\$320 \$280 \$180 \$120

## 發現浪漫古典 Discover Classical Romance

莫扎特	《唐喬望尼》序曲
莫扎特	交響協奏曲，K. 297b
羅特	E大調交響曲
MOZART	Don Giovanni Overture
MOZART	Sinfonia Concertante, K. 297b
ROTT	Symphony in E

大衛·史頓，指揮  
韋爾遜，雙簧管  
史安祖，單簧管  
莫班文，巴松管  
江蘭，圓號  
David Stern, conductor  
Michael Wilson, oboe  
Andrew Simon, clarinet  
Benjamin Moermond, bassoon  
Lin Jiang, horn

18 & 19  
JAN 2019

Fri & Sat 8pm CC  
\$480 \$380 \$280 \$180

## 太古音樂大師系列：張昊辰的拉赫曼尼諾夫 Swire Maestro Series: Zhang Haochen Plays Rachmaninov

陳其鋼	《五行》
拉赫曼尼諾夫	第一鋼琴協奏曲
拉赫曼尼諾夫	交響舞曲
CHEN Qigang	Five Elements
RACHMANINOV	Piano Concerto no. 1
RACHMANINOV	Symphonic Dances

余隆，指揮  
張昊辰，鋼琴  
Yu Long, conductor  
Zhang Haochen, piano

25 & 26  
JAN 2019

Fri 8pm  
Sat 3pm & 8pm  
CC  
\$680 \$480 \$380 \$280

## 港樂x倫永亮—鋼琴後的人交響音樂會 HK Phil x Anthony Lun: The Man Behind the Piano Concert

倫永亮經典名曲，包括：〈鋼琴後的人〉、〈靜夜的單簧管〉、〈心仍是冷〉、〈我為何讓你走〉、〈我說過要你快樂〉……，以及精選電影與流行榜上榜作品等。Anthony Lun's greatest hits, including: "The Man Behind the Piano", "A Clarinet in A Quiet Night", "Heart Still Cold", "Why Do I Let You Go", "Said I'd Make you Happy", and his own pick of songs from movies, etc.

倫永亮，創作人/歌手/鋼琴家  
陳潔靈，特別演出嘉賓  
謝安琪，特別演出嘉賓  
梁釗峰，特別演出嘉賓  
謝拉特·莎朗嘉，指揮  
Anthony Lun, composer/singer/pianist  
Elisa Chan, special guest  
Kay Tse, special guest  
Leung Chiu-fung, special guest  
Gerard Salonga, conductor

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