

PHILIP GLASS' DAVID BOWIE

SWIRE
DENIM
SERIES

15 & 16
FEB
2019

太古輕鬆樂聚系列：
格拉斯的大衛寶兒

15 & 16 FEB 2019
FRI & SAT
8PM

荃灣大會堂演奏廳
Tsuen Wan Town Hall
Auditorium

hkphil.org

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。
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.

梵志登 音樂總監
Jaap van Zweden Music Director





PHOTOS: philipglass.com (left) davidbowie.com (right)

前言

格拉斯和萊許，無論對古典音樂或流行音樂的世界都影響深遠。有趣的是，二人作曲時都向流行音樂人回敬，從其音樂擷取創作靈感。就以格拉斯為例，他剛剛才完成大衛寶兒三部曲，此三首交響曲的系列就是以這位歌手的作品為藍本。今晚，港樂將獻上他的「世間英雄」交響曲的亞洲首演。

今晚的音樂會同時演奏兩位著名流行音樂家的作品，他們亦有涉足古典音樂。開場曲《黑金風雲》電影配樂，出自格連活特之手，他是英國搖滾樂隊Radiohead的成員。緊接出場的《眼淚》超凡飄渺，用於《復仇勇者》的電影配樂，由戴斯納創作，他來自另一支重要樂隊The National。為上半場作結的，是簡約大師萊許筆下的《三個樂章》，它被視為簡約主義典範，獲電影《飢餓遊戲》用作配樂，令人難忘。

今晚的節目貫穿著流行音樂與電影，希望您喜歡。

林丰

藝術策劃總監

FOREWORD

The music of Philip Glass and Steve Reich has had a profound influence on the world of classical music as well as popular music. Interestingly, both Glass and Reich have repaid the compliments by composing works based on the music by pop musicians. In the case of Glass, he has only recently completed his David Bowie trilogy, a series of three symphonies based on the singer's work. Tonight the HK Phil will give the Asia premiere of his *Heroes* Symphony.

Tonight's concert also features music by two legendary pop musicians, who have ventured into the world of classical music. The concert begins with music from the film *There Will Be Blood*, written by Jonny Greenwood from the British rock band Radiohead. The second work was also written by a musician from an important band, The National, Bryce Dessner. His *Lachrimae* is an atmospheric piece that appeared in the soundtrack of *The Revenant*. The first half concludes with one of the minimalist masterpieces, *Three Movements* by Reich, which was used memorably in *The Hunger Games*.

Pop music and films connect these four works in tonight's programme and I wish you an enjoyable evening.

Fung Lam

Director of Artistic Planning

太古音樂大師系列

格拉斯的大衛寶兒

SWIRE MAESTRO SERIES

PHILIP GLASS' DAVID BOWIE

P. 9 格連活特 Jonny GREENWOOD 12'

《黑金風雲》電影配樂精選 Selections from *There Will Be Blood Suite*

(中國首演 China Premiere)

廣闊空間	Open Spaces
未來市場	Future Markets
HW/新油田的希望	HW/Hope of New Fields
石油	Oil

P. 10 戴斯納 Bryce DESSNER 15'

《眼淚》*Lachrimae* (亞洲首演 Asia Premiere)

P. 11 萊許 Steve REICH 15'

《三個樂章》*Three Movements* (中國首演 China Premiere)

樂章一	Movement I
樂章二	Movement II
樂章三	Movement III

中場休息 INTERMISSION

P. 14 格拉斯 Philip GLASS 44'

第四交響曲，「世間英雄」*Symphony no. 4, Heroes*

(亞洲首演 Asia Premiere)

世間英雄	Heroes
阿杜馬哲	Abdulmajid
懷疑精神	Sense of Doubt
靜默時代之子	Sons of the Silent Age
柏林奈強區	Neuköln
V2 導彈施奈達	V2 Schneider

P. 16 迪利德 指揮 André de Ridder Conductor



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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)

「港樂的演奏精彩、精緻、精妙，梵志登的指揮如痴、如醉、如神。二者相加，達到了極高的融合境地。」

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》

“The string playing was...top-notch and the woodwind soloists were superb...”

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個心靈被我們的音樂觸動
PEOPLE REACHED ANNUALLY

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

「在梵志登策動下，法國號、小號、小提琴、大提琴、敲擊樂、豎琴等各部都全力以赴，發揮出色，所演繹的馬勒，是本地歷來最佳，Hong Kong Philharmonic at its Best!」

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》

hkphil.org

香港管弦樂團為非牟利藝術團體，除政府資助及票房收入外，實有賴樂友及贊助機構慷慨捐助以支持樂團營運。港樂為香港及全球各地觀眾帶來媲美世界一流樂團的管弦樂，同時也積極舉辦各項教育活動，將美妙的音樂播種到我們的社區裡。現時我們近四分之一收入須依靠熱愛音樂的您及企業支持。

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Hong Kong Philharmonic Orchestra

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太古輕鬆樂聚系列：
古典樂棟篤笑之
獨奏家打大交

SWIRE
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SERIES

10 & 11 APR 2019

亞洲首演
Asian Premiere

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(This programme will be presented in English)

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(節目以英語進行)

10 & 11 APR 2019
WED & THU
8PM

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Cultural Centre
Concert Hall

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b. 1971年生

格連活特

JONNY GREENWOOD

《黑金風雲》電影配樂精選 (中國首演)

Selections from *There Will Be Blood* Suite

(China Premiere)



《黑金風雲》電影原聲大碟
There Will Be Blood soundtrack

廣闊空間 Open Spaces
未來市場 Future Markets
HW/新油田的希望 HW/Hope of New Fields
石油 Oil

作曲家

英國作曲家格連活特最廣為人知的身份，是搖滾樂隊Radiohead的主奏結他手和鍵盤手；但他也寫作許多古典作品：《污跡》、《爆谷超外差收音機》、《狗屋》、《對多形體的48個回應》和《水》。除了《黑金風雲》，他也為陳英雄電影《挪威的森林》、琳恩倫賽電影《我兒子是惡魔》和《獨行煞星》、保羅湯馬士安德遜電影《大師》、《性本惡》和《霓裳魅影》寫作配樂。《霓裳魅影》更獲提名角逐2018年奧斯卡金像獎。

電影

《黑金風雲》(2007) 是保羅湯馬士安德遜的奧斯卡得獎電影。格連活特為這齣電影寫作的配樂，其實是從他的舊作《爆谷超外差收音機》加以發展。《黑金風雲》原聲帶為格連活特贏得2007年《倫敦晚旗報》英國電影獎最佳電影音樂獎，以及美國廣播影評人協會「評論家之選獎」最佳作曲家獎。

音樂

「組曲的樂章與電影原聲帶專輯呼應：1. 廣闊空間；2. 未來市場；3. HW/新油田的希望；4. 亨利普利菲；5. 確鑿之地；6. 石油。」——格連活特

THE COMPOSER

The English composer Jonny Greenwood is probably best known as the lead guitarist and keyboard player with the alternative rock band, Radiohead. His compositions have included a number of classical works including *smear*, *Popcorn Superhet Receiver*, *Doghouse*, *48 Responses to Polymorphia* and *Water*. Besides *There Will Be Blood*, he has also written scores for Tran Anh Hung's *Norwegian Wood*, Lynne Ramsay's *We Need To Talk About Kevin* and *You Were Never Really Here*, as well as the Paul Thomas Anderson films *The Master*, *Inherent Vice* and *Phantom Thread* (for which he was nominated for an Oscar in 2018).

THE FILM

There Will Be Blood (2007) is Paul Thomas Anderson's Oscar-winning film. Greenwood's score for this film was developed from his previous work, *Popcorn Superhet Receiver*. The soundtrack earned Greenwood Best Film Score award at the 2007 Evening Standard British Film Awards, and Critics' Choice Award for Best Composer by the Broadcast Film Critics Association of the USA.

THE MUSIC

"The movements of the Suite correspond to the soundtrack album: 1. Open Spaces; 2. Future Markets; 3. HW/Hope of New Fields; 4. Henry Plainview; 5. Proven Lands; and 6. Oil."

—Jonny Greenwood

b. 1976年生

戴斯納

BRYCE DESSNER

《眼淚》(亞洲首演)

Lachrimae (Asia Premiere)



《眼淚》是《復仇勇者》配樂一部分。
Lachrimae was used in *The Revenant*.
(www.imdb.com)

作曲家

美國作曲家戴斯納在同輩作曲家裡可謂炙手可熱，接受過許多頂尖合奏團的委約，作品種類涵蓋管弦樂、室樂、聲樂。不少人都知道他是美國搖滾樂隊The National的結他手。

電影

《眼淚》是奧斯卡得獎電影《復仇勇者》配樂的一部分。該片配樂也獲提名角逐2016年金球獎最佳原創音樂獎。

演出歷史

《眼淚》由阿姆斯特丹小交響樂團、蘇格蘭合奏團以及挪威室樂團共同委約創作，2012年6月16日在荷蘭音樂節作世界首演，由迪利德指揮阿姆斯特丹小交響樂團演出。

音樂

「《眼淚》直接引用了道蘭的同名作品。我念書時用結他演奏過道蘭的《眼淚》，那時候就決定要以《眼淚》為基礎創作新曲。道蘭本人曾將樂曲改編成數個不同的版本，布烈頓也有作品是根據《眼淚》而寫的，所以《眼淚》是我其中一部分靈感。我寫作自己的作品時，在聽着弦樂團樂曲。我想巴托《嬉遊曲》是弦樂的巔峰之作。因此我這首樂曲的靈感來源有兩個，而且兩者不相伯仲：道蘭在文藝復興時期寫作的《眼淚》，以及巴托的《嬉遊曲》。」——戴斯納

THE COMPOSER

American composer Bryce Dessner has a rapidly expanding catalogue of orchestral, chamber and vocal works commissioned by leading ensembles. For many people, he is better known as a guitarist with the rock band, The National.

THE FILM

Lachrimae was used in the Oscar-winning film *The Revenant*. The music received a nomination for Best Original Score in the 2016 Golden Globes.

PERFORMANCE HISTORY

Lachrimae was jointly commissioned by the Amsterdam Sinfonietta, Scottish Ensemble and Norwegian Chamber Orchestra. Its world premiere took place on 16 June 2012 at the Holland Festival, performed by the Amsterdam Sinfonietta conducted by André de Ridder.

THE MUSIC

"*Lachrimae* is a direct reference to John Dowland's work of the same name. I had played that piece in school on guitar and decided that I wanted to base something on it. Dowland himself adapted the piece several times into different versions and there's also a Benjamin Britten composition based on the same piece of music, so that was part of my inspiration. When I wrote my work I was listening to string orchestra music and I think Bartók's *Divertimento* is the pinnacle of string writing. So the piece is kind of equally inspired by Dowland's Renaissance *Lachrimae* and by Bartók's *Divertimento*." – Bryce Dessner

b. 1936年生

萊許

STEVE REICH

《三個樂章》(中國首演)

Three Movements (China Premiere)

樂章一

Movement I

樂章二

Movement II

樂章三

Movement III

作曲家

生於紐約的萊許獲《紐約時報》譽為美國「最偉大的在世作曲家」。雖然萊許並非「極簡主義」音樂(靠不斷重複短小動機而組成的音樂)的創始人或發明者,但他卻屬於「極簡主義」倡導者中,最具創意、最富想像力的一批。他的早期作品是將說話錄音,然後將錄音帶營造音樂效果,但他深入研習非洲和印尼敲擊樂後,卻走向較「純」的音樂風格,傳統樂器(尤其馬林巴琴)變得比電子樂器重要。他自言:「這樣的電子音樂會漸漸沒落,有人歌唱奏樂的音樂會繼續;後者將會吸收前者。」

電影

《三個樂章》是電影《飢餓遊戲》配樂的一部分。

演出歷史

1986年4月3日,《三個樂章》在美國密蘇里州由聖路易士交響樂團首演,史拉健指揮。

音樂

「舞台上,樂團樂器的座位編排有點特別,沿用我之前的合唱與樂團作品《沙漠音樂》(1984年)的編

THE COMPOSER

Born in New York, Steve Reich has been hailed by *The New York Times* as America's "greatest living composer". Reich was not the founder or inventor of "minimalist" music – music which is made up of continual repetition of small motifs – but he has been one of its most inventive and imaginative exponents and has developed the style to such an extent that he is probably its leading proponent. His early works used tape loops of actual speech to create a musical effect, but after intensive study of African and Indonesian percussion music he moved towards a more "pure" musical idiom in which traditional instruments, especially tuned percussion instruments such as the marimba, took precedence over electronic ones. As he himself has said, "Electronic music as such will gradually die and be absorbed into the ongoing music of people singing and playing instruments."

THE FILM

Three Movements was used in the film *The Hunger Games*.

PERFORMANCE HISTORY

Three Movements was premiered on 3 April 1986 by the Saint Louis Symphony Orchestra conducted by Leonard Slatkin in Missouri, US.

THE MUSIC

"The arrangement of the orchestra on stage is somewhat unusual and follows the layout of

排方式。鍵盤敲擊樂（兩台馬林巴琴及兩台電顫琴）和兩台鋼琴都直接放在指揮前面。因為這些樂器要一直奏響，為樂曲提供持續不斷的節奏。如果將這些樂器按慣常的位置，放在整個樂團的後方，那麼其他樂器聽到的聲音節拍會有所延誤，與眼見指揮所打的節拍不能同步。將這些樂器直接放在指揮前面，就能讓所有團員看到的、聽到的來自同一節奏方向。

弦樂團整齊地分為兩半，編制完全相同，一半在左，一半在右，就像巴托《弦樂、敲擊樂及鐘琴樂曲》一樣。為的是令兩組弦樂的對位法清晰可聞；每組都能一起運弓，聽眾也能將每組聽得更清楚。樂曲開端有個節拍段，每次和聲的漸變，都會在兩組弦樂之間以溫和重疊的方式交換。和弦之間緩慢轉變，彷彿雲朵在天上慢慢飄過時光線的明暗變化，或者，就音樂來說，也許會令人想起荀伯格《五首管弦樂曲》第三首：〈色彩〉，或稱〈夏日湖畔的清晨〉。

開端的和聲主要是連串的變化屬和弦，和弦的根音各自相差小三度——E、降D、降B、G，然後回到E，勾畫出充滿模糊性質的減七和弦。這種性質模糊的和聲移動貫穿整首樂曲，直至最後在A小調解決。

「快—慢—快」三個樂章一氣呵成地演出，沒有間斷。慢樂章的速度剛好是第一樂章的一半，第三樂章則重拾第一樂章的速度。

第一樂章經過開端節拍段之後，餘下部分漸漸由節拍轉變成旋律音型，循序漸進得連節拍段在哪裏結束、旋律音型又在哪裡開始，都很

the orchestra for my previous work for orchestra and chorus, *The Desert Music* (1984). The mallet percussion (two marimbas and two vibraphones) as well as the two pianos are placed directly in front of the conductor. This is one because these instruments play constantly and supply the ongoing rhythm of the piece. If they were put in their usual position in the rear of the orchestra, time delay between what the rest of the orchestra heard from them and what they saw of the conductor's beat would not be in sync. Placing them directly in front of the conductor enables the full orchestra to see and hear one unified rhythm direction.

The string orchestra is completely divided into two equal string orchestras right and left, somewhat as in Bartók's *Music for Strings, Percussion and Celesta*. The purpose here is to clarify the counterpoint between the two string orchestras; each group can bow together, and the listener can hear each group more clearly. In the opening pulse section of the piece each gradual change in harmony is alternated in a gently overlapping way between the two string groups. This slow change from chord to chord may suggest the changing light as clouds move slowly across the sky, or, in musical terms, it may recall the middle piece in Schoenberg's *Five Pieces for Orchestra*, "Farben," or "Summer Morning by a Lake."

The opening harmonies are mostly altered dominant chords with their roots moving in minor thirds – E, D-flat, B-flat, G, and back to E – outlining the ambiguous diminished seventh chord. This ambiguous harmonic movement is used throughout the piece until, at the end, it finally resolves to A minor.

The three movements – fast, slow, fast – are played without pause. The tempo of the slow



《三個樂章》被電影《飢餓遊戲》用作配樂。
Three Movements was used in *The Hunger Games*. (www.imdb.com)

難說得準。**第二樂章**直接取自我的舊作《六重奏》(1985年)。我在《六重奏》第四樂章採用合成器演奏慢速旋律音型，這些旋律音型組成二部卡農，聽起來像雙簧管和單簧管似的。在這裡大家能聽到木管與寧靜的小提琴奏出這個素材，配以兩個電顫琴、大鼓、低音弦樂和低音木管樂。最後木管和小提琴漸漸消散，由電顫琴、大鼓、低音弦樂和低音木管樂組成的伴奏，這時變成新的旋律焦點。

最後的快樂章，也利用了《六重奏》和《紐約對位法》(1985年)的素材。樂團較高聲部建立了二聲部卡農織體之後，較低聲部就開始以重音奏出這個素材，由最初每組四拍、共三組的效果，變成後來每組三拍、共四組。這種模糊的節奏向來是我的標誌。樂曲最後以「有量卡農」作結——「有量卡農」就是主題同時以兩個或以上速度響起的卡農。這裡的主題來自西非音樂裡高音鐘聲部的節奏型。這段卡農也在樂團裡越攀越高，丟下低音聲部，最終走到高音區的A小調終止式。」

——萊許

middle movement is exactly half that of the first movement, and the final movement resumes the tempo of the opening one.

After the opening pulse section of the **first movement**, the remainder of that movement gradually moves from pulse to melodic patterns in such a way that it may be difficult to say when the pulses end and when the melodic patterns begin. The **second movement** comes directly from my earlier *Sextet* (1985). In the fourth movement of that piece I used synthesizers for slow melodic patterns in two-part canon that seemed to suggest oboes and clarinets. Here one can hear those woodwinds along with quiet violins playing this material, supported by two vibraphones, bass drum and low strings and winds. Eventually the woodwinds and violins fade away and the accompaniment of vibraphones, bass drum and low strings and winds becomes the new melodic focus.

The **final fast movement** draws upon both my *Sextet* and *New York Counterpoint* (1985). After the upper voices of the orchestra have built up a two-part canonic texture the lower voices begin accenting this material so that it is perceived first as three groups of four beats each and then as four groups of three beats each. This kind of rhythmic ambiguity has been a mark of my music. The piece is concluded with a kind of mensuration canon – or canon in which the subject appears simultaneously in two or more speeds – the subject being a rhythmic pattern found in the high bell part of West African music. This canon in the entire orchestra moves upward, leaving the bass behind until it reaches its cadence on a high A minor.” – Steve Reich

b. 1937年生

格拉斯

PHILIP GLASS

第四交響曲，「世間英雄」（亞洲首演）

Symphony no. 4, *Heroes* (Asia Premiere)

世間英雄	Heroes
阿杜馬哲	Abdulmajid
懷疑精神	Sense of Doubt
靜默時代之子	Sons of the Silent Age
柏林奈強區	Neuköln
V2導彈施奈達	V2 Schneider

作曲家

格拉斯生於1937年，在巴爾的摩長大，畢業於芝加哥大學及茱莉亞音樂學院。1960年代初，格拉斯負笈巴黎，在布朗熱指導下接受了兩年密集式訓練。到了1974年，他已有一系列極具創意的作品，為格拉斯合奏團以及馬布邁斯劇團寫作了大量新音樂。這段時期的顛峰之作是《十二部音樂》和歌劇名作《沙灘上的愛因斯坦》（與威爾遜合作）。然後格拉斯開始擴充自己的作品種類，包括為歌劇、舞蹈、劇場、室樂、樂團和電影寫作音樂，他的配樂也曾獲提名角逐奧斯卡金像獎（《活佛傳》、《此時·此刻》、《醜聞日記》）和金球獎（《真人Show》）。過去幾年，格拉斯有幾首新作問世，包括以和路迪士尼之死作題材的歌劇《完美美國人》和聯篇歌曲《古國伊菲》；此外《沙灘上的愛因斯坦》也以全新製作巡迴演出。

演出歷史

第四交響曲由崔拉沙舞團委約創作，1996年9月，崔拉沙的舞蹈作品配合第四交響曲的錄音首演。1997年

THE COMPOSER

Born in 1937 and grew up in Baltimore, Philip Glass is a graduate of the University of Chicago and The Juilliard School. In the early 1960s he spent two years of intensive study in Paris with Nadia Boulanger. By 1974 he had a number of innovative projects, creating a large collection of new music for the Philip Glass Ensemble and for the Mabou Mines Theater Company. This period culminated in *Music in Twelve Parts* and the landmark opera *Einstein on the Beach*, for which he collaborated with Robert Wilson. Glass has expanded his repertoire to include music for opera, dance, theatre, chamber ensemble, orchestra and film. His scores have received Academy Award nominations (*Kundun*, *The Hours*, *Notes on a Scandal*) and a Golden Globe (*The Truman Show*). Recent works include an opera on the death of Walt Disney, *The Perfect American*, a song cycle *Ifé* and a new touring production of *Einstein*.

PERFORMANCE HISTORY

Symphony no. 4 was commissioned by the Twyla Tharp Dance Company and was premiered as a dance work by Twyla Tharp (to a recording) in September 1996. Its world concert premiere was given by the Academy of St Martin in the Fields, conducted by Martyn Brabbins, on 15 May 1997 as part of the Crouch End Festival in London.

5月15日，樂曲在倫敦北部卡朗契區音樂節上舉行音樂會世界首演，由布拉賓指揮聖馬田室樂團演出。

音樂

「『世間英雄』交響曲一如幾年前的『低調』交響曲，都是1970年代末根據大衛寶兒與布賴恩伊諾的同名唱片而寫。當時大衛寶兒和布賴恩伊諾嘗試衝破流行樂與搖滾樂的正常定義，製作出一系列創意澎湃的唱片，當中更可見世界音樂以及實驗性質前衛音樂影響。兩人將音樂語言重新界定，影響至今。

差不多20年後，我重聽兩人的原創素材，並以這些素材為起點與靈感，就像昔日的作曲家經常以同儕作品為題材一樣。我根據『世間英雄』的主題寫作新曲，希望藉此向現代觀眾重新介紹這些音樂。

我跟美國編舞家崔拉沙提過寫作中的新曲。從前我已跟崔拉沙於《在上面的房間》合作，那是為她舞團寫的舞蹈作品。崔拉沙提議我將『世間英雄』寫成芭蕾舞劇音樂，讓她新辦的舞團演出。我們將這個意念告訴大衛寶兒，大衛寶兒也像崔拉沙一樣，對這個意念十分熱衷。因此我將『世間英雄』寫成六樂章的交響曲，每個樂章都根據大衛寶兒『世間英雄』其中一個主題寫成，整體不失戲劇結構，所以也適合編寫舞劇。結果就是一齣交響芭蕾舞劇——將大衛寶兒的原創主題改頭換面，將我自己的新素材糅合其中，再以一種嶄新的戲劇形式呈現。」—— 格拉斯

樂曲剖析中譯：鄭曉彤

THE MUSIC

"*Heroes* Symphony, like the *Low* Symphony of several years ago, is based on the recording of the same name made by David Bowie and Brian Eno in the late 70s. During that period David and Brian were attempting to extend the normal definition of pop and rock and roll. In a series of innovative recordings in which influences of world music, experimental 'avant-garde' were used, they were re-defining the language of music in ways which can be heard even today.

Almost twenty years later, I have gone back to their original material, using it as a point of departure and inspiration, much as composers of the past have based their work on their contemporaries. Using themes from *Heroes* I have made a new composition which hopefully will reintroduce this music to today's listeners.

I mentioned the new work I was doing to Twyla Tharp, the American choreographer with whom I had worked on *In the Upper Room*, a dance work for her company. She suggested I think of *Heroes* as a ballet score for her new dance company. We suggested this to David, who immediately shared Twyla's enthusiasm for the idea. Accordingly, I set *Heroes* as a six-movement work, each movement based on a theme from *Heroes*, with an overall dramatic structure that would be suitable for dance. The result is a symphonic ballet - a transformation of the original themes combined with new material of my own and presented in a new dramatic form." — Philip Glass



迪利德 ANDRÉ DE RIDDER

指揮 Conductor

PHOTO: Marco Borggreve

迪利德在當今眾多指揮家中別樹一幟。他專注投入既有曲目，又同時帶領樂團探索流行音樂世界，並委約創作多個不拘泥於樂種形式的當代音樂項目。他與來自不同範疇的藝術家緊密合作，包括芬蘭作曲家莎莉嘉杜、爵士樂鋼琴家簡恩、丹麥作曲家梵德阿和英國搖滾樂手Damon Albarn等；並定期在國際藝術節中亮相，包括BBC逍遙音樂會、冰島電波音樂節、悉尼藝術節及荷蘭藝術節。2018年5月，迪利德獲頒英國皇家愛樂協會獎，以表揚他對倫敦史比托菲爾德音樂節的貢獻。他亦再度出任該音樂節的藝術策展人，籌組2018年12月的節目。他同時繼續擔任2019年赫爾辛基新星音樂節的藝術總監，再次指揮芬蘭電台交響樂團。

上個樂季，迪利德為丹麥國家歌劇院首演比亞納爾森《兄弟》。2018/19樂季伊始，迪利德即為美國科羅拉多的中央城市歌劇院指揮《魔笛》，又為愛爾蘭國家歌劇團指揮《藍鬍子城堡》。他將首次在斯圖加特國家歌劇院演出，指揮《尼克遜在中國》；又首度指揮芬蘭坦佩利愛樂和港樂，並再次回到紐約愛樂及巴塞爾小交響樂團。他亦重返西班牙國家樂團，夥拍拉貝克姐妹，一同演出其長期合作夥伴戴斯納的新作——雙鋼琴協奏曲。

迪利德在柏林接受教育，隨後入讀維也納和倫敦的音樂學院，分別師隨赫格和戴維斯爵士。

André de Ridder occupies a unique position among today's conductors, maintaining his dedication to the repertoire whilst exploring the pop world with orchestras, and commissioning genre-defying contemporary projects. He has formed close artistic relationships with a diverse range of artists including Kaija Saariaho, Uri Caine, Michel van der Aa and Damon Albarn, and performs regularly at international festivals including the BBC Proms, Iceland Airwaves, Sydney and Holland Festivals. He was awarded a Royal Philharmonic Society Award in May 2018 for Spitalfields Festival where he returned as Artistic Curator for the December 2018 programme. He also continues his Artistic Directorship of Musica nova Helsinki 2019, leading the Finnish Radio Symphony Orchestra.

Having premiered Daniel Bjarnason's *Brothers* for Danish National Opera last season, the 2018/19 season began for de Ridder with performances of *The Magic Flute* at Central City Opera (Colorado) and he will conduct *Bluebeard's Castle* for Irish National Opera. He also makes his debut with Staatstheater Stuttgart, conducting *Nixon in China*. Orchestral debuts in the season include the Tampere Philharmonic and Hong Kong Philharmonic and he returns to the New York Philharmonic, Basel Sinfonietta and Orquesta Nacional de Espana, where he conducts the Labeque sisters in the new double piano concerto by his long-time collaborator Bryce Dessner.

André de Ridder was educated in Berlin and subsequently studied at the Music Academies of Vienna and London, under Leopold Hager and Sir Colin Davis.

香港管弦樂團
Hong Kong Philharmonic Orchestra

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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、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 26th 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 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* 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

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

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梵志登
Jaap van Zweden

首席客席指揮

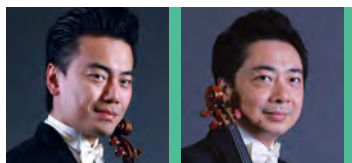
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Yu Long

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster

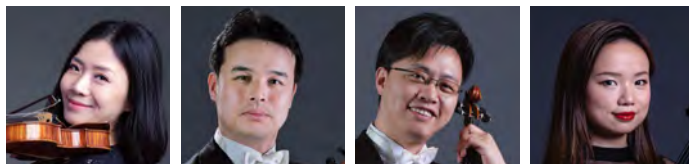
梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



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

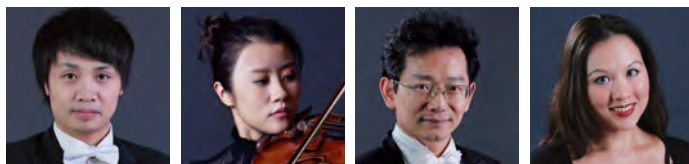


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Ai Jin

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



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Tomoko Tanaka Mao



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Christine Wong

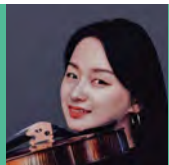


周騰飛
Zhou Tengfei

中提琴 VIOLAS



●凌顯祐
Andrew Ling



■李嘉黎
Li Jiali



▲熊谷佳織
Kaori Wilson



蔡書麟
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Cui Hongwei



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Ethan Heath



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Li Ming



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Damará Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin

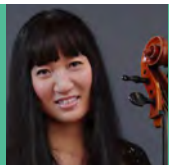


張殊影
Zhang Shu-ying

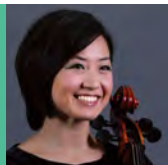
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Richard Bamping



■方曉牧
Fang Xiaomu



▲林穎
Dora Lam



陳屹洲
Chan Ngat Chau



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Chen Yi-chun



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Li Ming-lu



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Tae-mi Song



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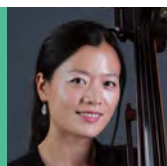
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HONG KONG PHILHARMONIC ORCHESTRA

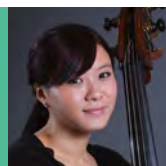
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



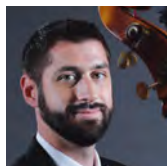
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

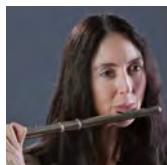


鮑爾菲
Philip Powell

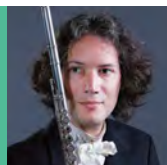


范戴克
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●史德琳
Megan Sterling

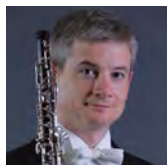


■盧韋歐
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Ander Erburu

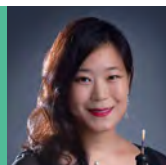
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●韋爾遜
Michael Wilson



■布若芙
Ruth Bönisch

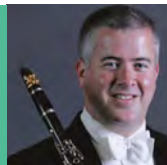


金勞思
Marrie Rose Kim

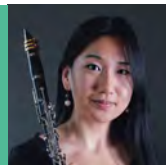
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●史安祖
Andrew Simon



■史家翰
John Schertle



劉蔚
Lau Wai

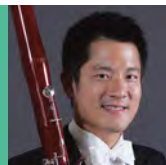
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●莫班文
Benjamin Moermond



■陳劭桐
Toby Chan



◆李浩山
Vance Lee

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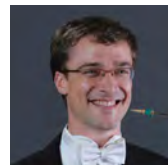
關尚峰
Kwan Sheung-fung

低音單簧管 BASS CLARINET



艾爾高
Lorenzo losco

低音巴松管 CONTRA BASSOON



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Adam Treverton Jones

圓號 HORNS



●江蘭
Jiang Lin



■柏如瑟
Russell Bonifede



▲周智仲
Chow Chi-chung



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Todor Popstoyanov



李少霖
Homer Lee



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Jorge Medina

小號 TRUMPETS



●巴達仁
Esteban Batallán



■莫思卓
Christopher Moyses



華達德
Douglas Waterston



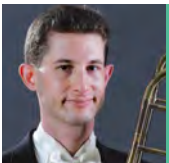
施樂百
Robert Smith

低音長號

BASS TROMBONE

大號 TUBA

長號 TROMBONES



●韋雅樂
Jarod Vermette



高基信
Christian Goldsmith



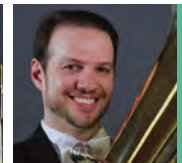
湯奇雲
Kevin Thompson



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
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港樂 45 年

HK PHIL'S 45TH



樂友社印刷品，於「香港管弦樂團第45個職業樂季」展覽展出。
Printed matters of the Friends of the Philharmonic,
from the "Hong Kong Philharmonic Orchestra 45th Season" exhibition
PHOTO: Cheung Wai-lok

樂友社 FRIENDS OF THE PHILHARMONIC

1984年，香港管弦樂團成立了「樂友社」，透過舉辦不同活動，如聚談會、講座、週年晚宴、郊遊等，來加強與觀眾的連繫。當時的樂友社有三種會籍：個人、夫婦、學生。要成為會員，除了要繳交入會費，還要付年費，分別是：\$100、\$150、\$30。直至2000年，樂友社完成了歷史任務，與樂迷告別，由新成立的「港樂會」取代。

In 1984, the orchestra established the "Friends of the Philharmonic" to strengthen the bond with its audience through a wide range of activities. These included "Meet These Artists", "Enjoy These Talks", annual dinners and outings. There were three kinds of membership of the Friends of the Philharmonic: individual, couple and student. Apart from the joining fee, members had to pay an annual fee of \$100, \$150 and \$30 respectively. The Friends of the Philharmonic finally "retired" in 2000, and was replaced by the newly founded Club Bravo.

香港管弦樂團
Hong Kong Philharmonic Orchestra

LEONARD SLATKIN | ETON COLLEGE CHAPEL CHOIR

史拉健與
伊頓公學聖詩合唱團

5 & 6 APR 2019

"Leonard Slatkin conducts with admirable delicacy,
with a nice attention to detail." — Gramophone

史拉健 指揮
伊頓公學聖詩合唱團
Leonard Slatkin CONDUCTOR
Eton College Chapel Choir

Christopher ROUSE
The Infernal Machine

BARBER
Adagio for Strings

BERNSTEIN
Chichester Psalms

TCHAIKOVSKY
Symphony no. 5

勞斯《地獄機器》
巴伯 弦樂慢板
伯恩斯坦《卓切斯特詩篇》
柴可夫斯基 第五交響曲

5 & 6 APR 2019
FRI & SAT
8PM

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Hong Kong
Cultural Centre
Concert Hall

\$680/\$480/\$380/\$280
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Tickets at URBIX www.urbix.hk



港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

18
FEB 2019

Mon 7:30pm
JC Cube, Tai Kwun
\$200

港樂x大館：室樂音樂會系列 | 萬花銅 (銅管樂五重奏) HK Phil x Tai Kwun: Chamber Music Series Fantasia of Brass (Brass Quintet)

魯道斯拉夫斯基	迷你序曲
馬文麒	《黑暗中的盼望》
阿諾	第一銅管五重奏
基斯普	《美洲組曲》，及更多
Witold LUTOSŁAWSKI	Mini Overture
MA Man-ki	<i>Aspirations in Darkness</i>
Malcolm ARNOLD	Brass Quintet no. 1
Enrique CRESPO	<i>Americana Suite</i> , and more...

巴達仁，小號 • 莫思卓，小號
麥迪拿，圓號 • 湯奇雲，長號
雷科斯，大號
Esteban Batallán, trumpet
Christopher Moyses, trumpet
Jorge Medina, horn
Kevin Thompson, trombone
Paul Luxenberg, tuba

4
MAR 2019

Mon 7:30pm
JC Cube, Tai Kwun
\$200

港樂x大館：室樂音樂會系列 | 木管之夜 (木管小組) HK Phil x Tai Kwun: Chamber Music Series A Night in the Woods (Wind Ensemble)

莫扎特	第十四嬉遊曲
范斯克斯	木管五重奏，「紀念一位友人」
楊納傑克	《青春》組曲，及更多
MOZART	Divertimento no. 14
Pēteris VASKS	Wind Quintet no. 2, <i>In Memory of a Friend</i>
JANÁČEK	<i>Mládí</i> (Youth) Suite, and more...

史德琳，長笛 • 韋爾遜，雙簧管
史家翰，單簧管 • 艾爾高，低音單簧管
柏如瑟，圓號 • 崔祖斯，巴松管
Megan Sterling, flute
Michael Wilson, oboe
John Schertle, clarinet
Lorenzo Iosco, bass clarinet
Russell Bonifede, horn
Adam Treverton Jones, bassoon

1
APR 2019

Mon 7:30pm
JC Cube, Tai Kwun
\$200

港樂x大館：室樂音樂會系列 | 昇華之夜 (弦樂六重奏) HK Phil x Tai Kwun: Chamber Music Series Transfigured Night (String Sextet)

荀伯格	《昇華之夜》
霍諾威	G大調小夜曲 (亞洲首演)
柴可夫斯基	《佛羅倫斯的回憶》
SCHOENBERG	<i>Verklärte Nacht</i> (Transfigured Night)
Robin HOLLOWAY	Serenade in G (Asia Premiere)
TCHAIKOVSKY	<i>Souvenir de Florence</i>

桂麗，小提琴 • 王亮，小提琴
洪依凡，中提琴 • 羅舜詩，中提琴
霍添，大提琴 • 鮑力卓，大提琴
Gui Li, violin
Wang Liang, violin
Ethan Heath, viola
Alice Rosen, viola
Timothy Frank, cello
Richard Bamping, cello

5 & 6
APR 2019

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

史拉健與伊頓公學聖詩合唱團 LEONARD SLATKIN | Eton College Chapel Choir

勞斯	《地獄機器》 (東南亞首演)
巴伯	弦樂慢板
伯恩斯坦	《卓切斯特詩篇》
柴可夫斯基	第五交響曲
Christopher ROUSE	<i>The Infernal Machine</i> (Southeast Asia Premiere)
BARBER	Adagio for Strings
BERNSTEIN	<i>Chichester Psalms</i>
TCHAIKOVSKY	Symphony no. 5

史拉健，指揮
伊頓公學聖詩合唱團
Leonard Slatkin, conductor
Eton College Chapel Choir

10 & 11
APR 2019

Wed & Thu 8pm
CC
\$480 \$380 \$280 \$220

太古輕鬆樂聚系列：古典樂棟篤笑之獨奏家打大交 Swire Denim Series: Iguedesman & Joo: Clash of the Soloists

意高文與朱亨基	《Clash of the Soloists——獨奏家打大交》 (亞洲首演) 及更多
IGUDESMA & JOO	<i>Clash of the Soloists</i> (Asia Premiere) and more

意高文與朱亨基，演出
卡勞爾，指揮
Iguedesman & Joo, comedy act
Thomas Carroll, conductor

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