

# QUOTATION OF DREAM

# 夢 諭



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# 夢諭

## QUOTATION OF DREAM

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## 武滿徹

# TŌRU TAKEMITSU

《日間信號》(中國首演)

*Day Signal* (China Premiere)

### 令人心無旁騖的信號

1984年，武滿徹在題為「夢與數」的講學中提到：「我寫音樂時，就像將碎片亂拋，零零散散，像夢境一樣。就像你來到一個遙遠的地方，然後突然發覺自己已經歸家，但對歸家的旅程卻渾然不覺。」夢，正是貫穿今晚音樂會多首樂曲的主題：不受意識與理性控制的幻想，卻又似乎自有邏輯。那是詩歌的境界，事物間的聯繫與並列，都受靈感觸發而來；然而這一切，卻要靠藝術家的技藝與視野才能「引喻」，才能用來創造新意義，不經不覺將大家「帶回家」——大家甚至連自己離開過也毫不察覺。

武滿徹1930年生於東京，但他早年卻在中國大連生活，1938年才返回日本求學。根據學者博特在他的武滿徹專著所言，「夢」代表「不明確」，「數」代表「有意識的、對形式的追求」。

來自大自然的意象，經常出現在武滿徹的作品裡。武滿徹初出道時不斷探索西洋音樂，其中美國前衛作曲家兼思想家凱治對他的影響尤其深遠。反過來，凱治也看得出這位日本同行的重要性，對武滿徹「能將大自然化成藝術」的天賦讚賞有加。武滿徹的音樂充滿詩意，其核心就是將夢與大自然轉化。

### TAKEMITSU'S SIGNAL TO ATTENTION

"My music is composed as if fragments were thrown together unstructured, as in dreams. You go to a far place and suddenly find yourself back home without having noticed the return," says Tōru Takemitsu in the lecture "Dream and Number", which he delivered in 1984. Dreams illuminate the theme that binds together the diverse works on this programme: fantasies from beyond the control of the conscious, rational mind, which seem to possess a logic of their own. This is the realm of poetry, of inspired connections and juxtapositions, yet it is through the craft and vision of the artist that these can be "quoted" and make a new kind of sense, bringing us "back home" before we notice we had even been gone.

For Takemitsu, who was born in Tokyo in 1930 but spent his early years in Dalian (moving back to Japan in 1938 to attend school), "dream" came to represent "the undefined", while "number" stood for the "conscious desire for form", as the scholar Peter Burt observes in his book on the composer.

Images from nature also appear frequently in the work of Takemitsu. The American avant-garde composer and thinker John Cage left a deep impact on Takemitsu when he was discovering Western music early in his career. Cage in turn perceived the



武満徹 Takemitsu  
(Wikipedia Commons)

significance of his Japanese colleague and praised his “gift,” which Cage said “consists of the transformation of nature into art.” Transforming dreams and nature are at the heart of Takemitsu’s musical poetry.

In another essay, “Gardener of Time”, he remarks that “my music is like a signal sent to the unknown. Moreover, I imagine and believe that my signal meets another’s signal, and the resulting physical change creates a new harmony different from the original two.” Because this is “a continuous, changing process,” he continues, “my music...refuses completion.” This insight informs *Day Signal*, which receives its Chinese premiere on this programme. *Day Signal* is the first of a pair of fanfares. Its complement is *Night Signal*. The two fanfares were published together under the collective title *Signals from Heaven* (1987). This brief but evocative summons is a call to attention and to attentiveness, setting the stage for the dreams to come on the programme.

在另一篇文章〈時間園丁〉裡，武滿徹說：「我的音樂就像發給未知之境的信號。而且，我既想像也相信，我的信號能與對方的信號相遇，而且由此而來的形體轉變，會產生新的和諧；這種和諧與原本的組成信號都有所不同。」他接著說，因此這是個「持續的、演變中的過程」，「我的音樂……不肯結束。」今晚將作中國首演的《日間信號》，也以此為特色。《日間信號》是一套兩首號曲的第一首；另一首是《晚間訊號》。兩首號曲都寫於1987年，以《來自天堂的信號》為總標題一同出版。樂曲篇幅雖短，但意味深長，足以令聽眾心無旁騖，專心致志，為今晚其他樂曲的夢境做好準備……

#### 編制 INSTRUMENTATION

兩支圓號、四支小號、高音小號、四支長號及大號。

Two horns, four trumpets, piccolo trumpet, four trombones and tuba.

## 德布西

# CLAUDE DEBUSSY

### 《牧神之午後前奏曲》

### *Prelude to the Afternoon of a Faun*

#### 德布西與他的夢幻牧神

第二次世界大戰期間，西洋音樂在日本遭禁。可是武滿徹戰後在美軍基地工作時，卻靠著新設的電台網絡收聽西洋音樂，而且全部照單全收。其實武滿徹少年時代已立志要當作曲家了。他說，德布西是「我偉大的導師」，而且在鑽研這位法國作曲家的作品時獲益良多。

德布西敢於創新，早期的突破之一就是優雅精緻的《牧神之午後前奏曲》。樂曲1894年在巴黎首演，是作曲家第一首重要管弦樂作品。大家會發現，人們經常將德布西與印象派畫家相提並論，認為他是印象派音樂家；可是作曲家本人卻對這個類比極不耐煩。大概，德布西寧可表明《牧神之午後前奏曲》與文學的淵源：詩人馬拉美，以及他的象徵派詩作《牧神之午後》（1876年）。

這首詩作以虛構的古代田園為背景，內容圍繞牧神（半人半羊的神話人物，在田野山林出沒）大白天所作的情色綺夢，是段戲劇性的獨白。詩中並未提及這個牧神的名字，只道他想起過去引誘美艷仙女的經歷，漸漸進入夢鄉。牧神吹起蘆箏笛時，他就象徵了音樂本身的誘人魔咒。德布西本來打算根據詩作，寫一套三首管弦樂曲，可是他到底只完成了第一首——那就解釋

#### DEBUSSY AND HIS DREAMING FAUN

Western music had been banned in Japan during the Second World War, but when Takemitsu worked at an American military base after the war was over, he absorbed all he could hear of music from the West over the new radio network. While he was still a teenager, he determined to become a composer. Takemitsu remarked that he thought of Claude Debussy as “my great mentor” and learned a great deal from studying the Frenchman’s music.

One of Debussy’s own early breakthroughs as an innovative composer was the exquisite *Prélude à l’après-midi d’un faune* (*Prelude to the Afternoon of a Faun*), which premiered in Paris in 1894. We often find Debussy described as the musical counterpart to the Impressionist painters, but the composer himself had no patience for that analogy. Debussy would have preferred to point to the literary source for *Prelude to the Afternoon of a Faun*, his first important work for orchestra. This was Stéphane Mallarmé and his Symbolist poem from 1876, *L’après-midi d’un faune*.

The poem is a dramatic monologue that unfolds in an imaginary pastoral setting in antiquity – the backdrop for the erotic daydreams enjoyed by a faun (a mythic rural figure who is half-man, half-goat). This unnamed faun of the poem is prompted

馬拉美詩作《牧神之午後》扉頁，由馬奈繪畫

Frontispiece for the poem *L'après-midi d'un faune*

by Mallarmé By Édouard Manet (Wikimedia Commons)



了為何「前奏曲」這個詞，會莫名其妙地在樂曲標題裡出現。

在布萊茲這些現代主義提倡者眼中，德布西憑著《牧神之午後前奏曲》，已等同開創現代主義時代。開端長笛獨奏響起的瞬間已妙不可言，爾後隱晦不明的和聲與節奏，營造出一個夢幻世界，在不穩的調性之間徘徊；對聽慣清晰明確和聲的耳朵來說，彷彿施了魔咒一般。

雖然德布西會為了表現情感，令主題動機與和聲樂思不時在曲中重現，但他其實已經揚棄了傳統的主題發展原則，並以動人得無以復加的聲音、聲音的色彩及其配搭取代。

《牧神之午後前奏曲》經常出現類似呼吸聲的動勢。樂曲精緻的樂器色彩，暗示半睡半醒的狀態。德布西以精準仔細的樂曲姿態，將慾望與渴望的起伏交代得清清楚楚，就此開通了邁向新世代的道路，也開創了以激進手法改革音樂的新時代。

to dream as he recalls his attempts to seduce beautiful nymphs. The faun comes to symbolise the seductive spell of music itself when he plays his reed pipes. Debussy initially envisioned an orchestral triptych based on the poem but completed only the first part. This explains the otherwise puzzling first word “Prelude”.

With this composition, Debussy inaugurated nothing less than the era of Modernism itself, according to such champions as Pierre Boulez. From the magical moment of the opening flute solo, the score’s ambiguous harmonies and rhythms call forth the world of dreams. It hovers between unstable keys and thus casts a spell on ears accustomed to well-defined harmonies.

Debussy also rejects the principle of conventional thematic development, even though he does recall thematic motifs and harmonic ideas throughout the piece for expressive purposes. What he offers in its place is the sheer sensuousness and colours of sounds and their combinations.

The music of *Prelude to the Afternoon of a Faun* moves with breath-like gestures. Its exquisite instrumental colouring hints at the borderline state between dreaming and consciousness. Debussy’s precision and nuance of gesture convey the ebb and flow of lust and longing. And he thus opened the way to a new world and a new era of radical musical innovation.

#### 編制 INSTRUMENTATION

三支長笛、兩支雙簧管、英國管、兩支單簧管、兩支巴松管、四支圓號、敲擊樂器、兩座豎琴及弦樂組。

Three flutes, two oboes, cor anglais, two clarinets, two bassoons, four horns, percussion, two harps and strings.

b. 1953 年生

## 吉松隆

# TAKASHI YOSHIMATSU

《夢中流動的彩繪玻璃II》，op. 58a (中國首演)

*Dream Colored Mobile II*, op. 58a (China Premiere)

### 樂曲 在夢裡誕生

當代作曲家吉松隆最著名的作品，就是為手塚治虫漫畫《阿童木》(又名《小飛俠》)動畫重製版寫作的音樂。他跟武滿徹一樣是東京人(1953年在當地出生)，音樂事業剛起步的時候，作曲知識都是靠自學得來：他本來是唸工程的，當時還沒有受過正統音樂訓練，而是在爵士樂隊和搖滾樂隊演奏時學會的，後來得到作曲家松村禎三指導。

吉松隆的第一首作品是《健忘的天使》(1981年)；自此以後，他就發展出獨特的風格，以豐富感人的旋律線條和細緻的音聲效果為主——偶然有人稱之為「新抒情主義」。他大量作品都採用了這種風格，由交響曲、協奏曲到劇場作品，到各種室樂作品、鋼琴獨奏曲和結他獨奏曲等。此外吉松隆也為日本傳統樂器寫作音樂。

風景、雀鳥、花朵，在他的作品裡十分重要——夢也是。事實上，「夢」經常在吉松隆的樂曲標題出現，例如《搖曳的夢》、《星夢之舞》、《鳥兒夢見月光時》，當然《夢中流動的彩繪玻璃I》、《夢中流動的彩繪玻璃II》也在此列。《夢中流動的彩繪玻璃I》1993年為薩克管演奏家須川展也而寫，樂器組合為薩克

### MUSIC BORN OF A DREAM

The contemporary composer Takashi Yoshimatsu is best known for the music he has written for the remake of the manga series by Osamu Tezuka *Astro Boy* (also known as *Mighty Atom*). Like Takemitsu, Yoshimatsu is a native of Tokyo (born there in 1953) and started his musical career as a self-taught composer – having initially studied engineering – without formal training. He learned about music from performing in jazz and rock formations, later finding a mentor in the composer Teizo Matsumura.

Since his composition debut in 1981 with *Forgetful Angel*, Yoshimatsu has developed a style centred around rich, emotional melodic lines and nuanced soundscapes – a style sometimes called “new lyricism.” This style he has pursued in a prolific number of compositions, from symphonies and concertos to works for the stage and various chamber music and solo piano and guitar pieces. Yoshimatsu has also written for Japanese traditional instruments.

Landscapes, birds and flowers figure in this composer’s music – as do dreams. In fact, the concept of dreams occurs frequently in Yoshimatsu’s titles: *Wavering Dreams*, *Stellar Dream Dances*, *When a Bird Dreams* *Moonbeams* are some examples, as are *Dream Colored Mobile I* and *II*. The earlier *Dream*





吉松隆 Takashi Yoshimatsu

管、豎琴和弦樂四重奏。1997年冬季，作曲家將樂曲改編，樂器組合為豎琴、弦樂團以及一件取代薩克管的獨奏樂器（可選雙簧管、小提琴或大提琴）——就是《夢中流動的彩繪玻璃II》。吉松隆解釋說：「樂曲在夢裡誕生，刻劃一道溫柔的曲線，然後再次融入夢裡。」音樂上，那就是「豎琴奏出卡農似的樂段，一個單線條旋律則在上方飄浮。」

*Colored Mobile* originates from 1993 and was composed for the saxophone player Nobuya Sugawa (scored for saxophone, harp and string quartet). In the winter of 1997, the composer arranged this earlier score for harp and string orchestra and a choice of different solo instruments in place of the saxophone (either oboe, violin or cello), creating *Dream Colored Mobile II*. "Born of a dream, it describes a gentle curve, and then blends once again into a dream," explains Yoshimatsu. In musical terms, "a single melody floats on a canon-like harp passage."

#### 編制 INSTRUMENTATION

豎琴及弦樂組。Harp and strings.



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## 武滿徹

# TŌRU TAKEMITSU

《夢諭》(中國首演)

*Quotation of Dream* (China Premiere)

「開口啊，大海，來接我吧！」

《夢諭》是武滿徹晚年的重要作品之一。樂曲由倫敦巴比肯中心及倫敦交響樂團委約創作，1991年完成（也就是他逝世前五年），世界首演在同年10月舉行，由狄遜－湯馬士指揮倫敦交響樂團演出，兩位鋼琴家分別是克羅斯利與彼得·舒爾健（樂曲最初就是作曲家為這兩位鋼琴家而寫的）。

樂曲標題既有詩意又充滿神秘感，非常獨特。《夢諭》本是一首雙鋼琴協奏曲，但標題除了暗指個人的創作夢以外，也會令大家注意到樂曲裡「以樂為喻」（意思是「引用舊作」）的重要性。武滿徹引用了自己舊作的一些樂思，這些舊作的靈感來源都是海洋。此外他還襲用了一首對他來說很重要的作品——德布西對海洋的著名禮讚《大海》。他引用了樂曲數個小片段，藉此向這位法國前輩致敬。樂曲裡的「引喻」還有另外一種：來自文學作品。樂曲副題是「開口啊，大海，來接我吧！」這一句出自19世紀美國詩人狄瑾蓀手筆，是詩集《出路》中一首小詩的末句。武滿徹說，這句詩「總是在我記憶深處乍隱乍現。」

糅合「引喻」與個人性格，就產生了作曲家口中「分裂兼收」的情況。

“SAY SEA, TAKE ME!”

*Quotation of Dream* is one of the most significant compositions of Takemitsu's final years. It was commissioned by London's Barbican Centre and the London Symphony Orchestra. Takemitsu completed in 1991, five years before he died. The world premiere took place in October of that year, with Michael Tilson Thomas conducting the London Symphony, with Paul Crossley and Peter Serkin as the pianists (for whom Takemitsu originally composed the piece).

The poetic and mysterious title is characteristic. Along with the hint of a personal creative dream, the title *Quotation of Dream* alerts us to the importance of actual *musical* quotation in this double piano concerto. Takemitsu quotes ideas that had occurred in some of his earlier works inspired by the theme of the sea. And he pays homage to Claude Debussy by incorporating several moments from the French composer's famous ode to the sea, *La Mer* – a key work for him. There is moreover another kind of quotation, one drawn from literature: Takemitsu gave this work the subtitle “Say sea, take me!” This is a quotation from *The Outlet* by the 19<sup>th</sup>-century American poet Emily Dickinson. Takemitsu remarked that this phrase (which appears at the end of Dickinson's short poem) “continually appears and disappears in the depths of my memory.”



美國詩人狄瑾蓀的詩作經常給予武滿徹創作靈感。  
Takemitsu always drew inspirations from  
poems by Emily Dickinson.  
(Amherst College Archives & Special Collections)

至於《夢諭》的結構，武滿徹解說道：「這首樂曲由12個零碎的插段組成，猶如夢的影像。這些影像雖然細節清晰，但一看整體，刻劃出的結構卻極其含糊。」武滿徹也曾在別處提及曲式：他說自己一想起曲式，就會想到「流動的曲式」，希望「音樂的轉變，應當像潮水那樣漸漸變化。」

《夢諭》的配器精彩絕倫。作曲家採用了大型西洋樂團，再加上電顫琴、排鐘、鐘琴，當然還有兩台鋼琴。可是即使沒有選用日本樂器，他仍然在文章「夢與數」寫道：「德布西和日本音樂都非常敏銳細膩，努力感受如此細微的（音色）差異，正是兩者的特色。」

This intermingling of quotations and personalities creates a situation that Takemitsu described as “schizo-eclectic.” He explained the structure of *Quotation of Dream* as follows: “This work is composed of twelve fragmented episodes similar to the shapes of dreams. These shapes, while vivid in their details, describe an extremely ambiguous structure when viewed as a whole.” Elsewhere, Takemitsu said that when he thought of musical form, he thought of “liquid form” and wanted “musical changes to be as gradual as the tides.”

The orchestration of this piece is extraordinary. Takemitsu uses a large Western orchestra expanded with vibraphone, bells, celesta, and of course the two pianos. Yet even though he uses no Japanese instruments, he observes in the essay “Dream and Number” that “the effort to perceive such minute differences (in timbre) characterises both the sensitivity of Debussy and of Japanese music.”

#### 編制 INSTRUMENTATION

三支長笛（其一兼短笛、一兼中音笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼降E調單簧管、一兼低音單簧管）、倍低音單簧管、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、三支長號、敲擊樂器、豎琴、鐘琴及弦樂組。  
Three flutes (one doubling piccolo, one doubling alto flute), three oboes (one doubling cor anglais), three clarinets (one doubling E flat clarinet, one doubling bass clarinet), contrabass clarinet, three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, percussion, harp, celesta and strings.

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# 李察·史特勞斯

## RICHARD STRAUSS

### 《玫瑰騎士》組曲

#### *Der Rosenkavalier Suite*

#### 夢見昔日維也納

1911年1月，《玫瑰騎士》在德累斯頓開演後好評如潮，轟動非常。其實李察·史特勞斯當時已經名成利就，不過這次大捷卻令他一躍成為另一個層次的名人。《玫瑰騎士》腳本由史特勞斯的老搭檔、劇作家賀夫曼斯圖撰寫；兩人更屬歌劇史上首屈一指搭檔，地位足與莫扎特及其劇作家達龐特爭一日之長短。事實上，《玫瑰騎士》的創作靈感，正好來自莫扎特與達龐特的歌劇《費加羅的婚禮》。

《玫瑰騎士》以虛構的18世紀維也納為背景，最初的構思只是簡簡單單一齣喜劇，劇情圍繞愚笨的奧克斯男爵：奧克斯計劃娶個花瓶嬌妻當作身份象徵（兼吞併她的財產）。可是劇中真正矚目的角色，卻是心思慎密又精明的貴婦——元帥夫人。元帥夫人雖然是奧克斯男爵的親戚，可是她得悉奧克斯男爵正在密謀誘騙一個年輕女子後，卻決定出手相救，免得對方為奧克斯男爵所害。元帥夫人本身為無愛婚姻所苦，因此十分同情這個年輕女子。元帥夫人唱出對時間和時間流逝的沉思時，其微妙之處甚至有點像武滿徹。《玫瑰騎士》多有讚美嬉鬧幽默與肉體歡愉之處，然而元帥夫人體現出的精神，卻恰與其他段落形成鮮明對比。

#### A DREAM OF VIENNA'S PAST

*Der Rosenkavalier* was a sensational success when it opened in Dresden in January 1911. Richard Strauss had already become rich and famous, but this triumph catapulted him into a new level of celebrity. The libretto is by Hugo von Hofmannsthal, who with Strauss formed one of the greatest partnerships in the history of opera – a pairing often compared to Mozart and his librettist Lorenzo Da Ponte. In fact, it was Mozart and Da Ponte's opera *The Marriage of Figaro* that inspired *Der Rosenkavalier*.

The opera is set in an imaginary Vienna of the 18<sup>th</sup> century and was originally conceived as a straightforward comedy revolving around the oafish Baron von Ochs and his plan to win a trophy bride (and her money). But the real star becomes the savvy, perceptive Marschallin, an aristocratic woman and relative of Ochs who determines to save the young woman he is plotting to trap from becoming his victim. The Marschallin feels compassion, because she has suffered the fate of being trapped in a loveless marriage. The Marschallin's meditations on time and its passing even have a Takemitsu-like sensitivity. They provide a spiritual counterpoint to the rowdy humour and bodily joys celebrated elsewhere in *Der Rosenkavalier*.

Overall the opera achieves a miraculous fusion of Wagnerian principles with an



整體上，《玫瑰騎士》既採納了華格納式的原則，又處處顯示對莫扎特情有獨鍾，兩者融合無間，妙不可言。組曲甫開始已經色彩斑斕：是既急躁又充滿陽剛氣的圓號，代表少年人奧塔維安（由女歌手飾演）——他正與年紀較大的元帥夫人打得火熱。音樂在英雄氣概與豐滿濃艷的和聲之間遊走。這裡也包含了同類作品中，最繪影繪聲的性描寫之一——注意圓號如何營造高潮，還有隨之而來的滿足感。

組曲第二段所描繪的場景，正是標題《玫瑰騎士》的來源：奧克斯男爵指派奧塔維安，將一朵銀玫瑰帶給少女蘇菲，也就是奧克斯宣布訂婚的儀式。史特勞斯和賀夫曼斯圖將這個場景的戲劇性凸顯得非常出色，因此有歌劇愛好者甚至以為，維也納的求婚傳統果真如此。事實上，那不過是作曲家和劇作家杜撰而已：美麗的玫瑰花是個象徵物，功能就像華格納《崔斯坦與伊索爾德》中的愛情靈藥，讓蘇菲與奧塔維安這對小戀人明白，兩人是命中註定的一對。作曲家以脫俗的和聲和鐘琴清麗的音色，譜出一段狂熱的音樂；而且即使與他其他作品相比，也屬最狂熱的一批。

英國首個《玫瑰騎士》製作的新聞圖片

Press image of the first English production of *Der Rosenkavalier* (Wikimedia Commons)

abiding love of Mozart. The concert Suite opens vibrantly with impetuous, masculine horns, which represent the teenage character Octavian (played by a female singer), who is having a passionate affair with the older Marschallin. The music shifts between a kind of heroic stance and lush, blood-filled harmonies. It also includes one of the literature's most graphic depictions of the sexual act – notice how the horns build to a climax, after which comes a sense of satisfaction.

The Suite's next section is from the scene that gives *Der Rosenkavalier* its title ("The Knight of the Rose" is the literal translation). Octavian has been delegated to present a silver rose to the young woman Sophie on behalf of Baron von Ochs. The ritual is how he announces his engagement. Strauss and Hofmannsthal so successfully dramatise this scene that some opera lovers still believe they are referring to an actual Viennese tradition. In fact, they simply made it up: the beautiful rose is a Symbolist invention that acts much like the Love Potion in Wagner's *Tristan und Isolde* and allows the young pair, Sophie and Octavian, to realise that it is they who are destined for each other. Using otherworldly harmonies and the heavenly tones of the celesta, Strauss here writes some of his most rapturous music.

A brief interlude depicts the Baron intruding. He goes on to dance to one of the waltzes that are a signature of *Der Rosenkavalier's* musical world. Ever since the opera was first introduced, some critics have pretentiously pointed out that these waltzes are "anachronistic" in the context

短暫的間奏曲描繪男爵闖入，然後隨著圓舞曲翩翩起舞——「圓舞曲」正是《玫瑰騎士》的音樂特色。自從這齣歌劇推出以來，都有自命不凡的樂評人指出，故事以18世紀為背景，出現圓舞曲實乃「時代錯配」。然而歌劇從來不會在這方面「忠於史實」，而且不管怎麼說，史特勞斯筆下的圓舞曲與全劇以及全劇音樂，都配合得天衣無縫。無獨有偶，另一個史特勞斯家族（約瑟夫、約翰及小約翰）也是靠寫作圓舞曲成名；他們雖然與李察·史特勞斯沒有親屬關係，但李察·史特勞斯對對方的音樂無疑十分喜愛。

圓舞曲突出了《玫瑰騎士》喜劇的一面。不過最後一幕末尾那美不勝收的三重唱，才是情感上的巔峰；這一刻充滿苦樂參半的智慧，美得令大家都依依不捨。元帥夫人之前的獨白，提及希望能令時間凝住，希望老與死這些避無可避的過程，都可以停下來。到了三重唱，她決定聽任時光主宰，接受奧塔維安移情別戀，投入妙齡少女蘇菲的懷抱——因為她知道，這對年輕人待在一起會更快樂。這首三重唱糅合了她的反思，以及一對年輕人展開新戀情時純真的喜悅。

這一段原為三把女聲而寫，但即使刪去了精采萬分的聲樂聲部，音樂本身欣喜若狂的氣氛，在組曲裡也清晰可聞。組曲最後以圓舞曲結束——那是奧克斯高高興興的跳著華爾滋。日子還得繼續過。

of the 18<sup>th</sup>-century setting. But the opera was never meant to be a “period piece” in that sense, and in any case Strauss writes his waltzes in a way that feels entirely integrated with the rest of the music and drama. Incidentally, the *other* Strauss family (Josef and Johann I and II) who made their name by writing waltzes were not relatives of Richard, but his love of their music is unmistakable.

The waltz music highlights *Der Rosenkavalier*'s comic side. But the marvellous Trio near the end of the final act is the emotional pinnacle, a moment of bittersweet wisdom you hope will never have to end. In her earlier monologue, the Marschallin had dreamed of being able to stop time, to halt the inevitable process of aging and loss. Here, she has decided to resign herself to it and to accept Octavian's love for the younger Sophie, knowing that both will be happier together. The Trio mingles her reflections on this with the innocent joy the younger couple experiences as they celebrate their newfound love.

Even without Strauss' spectacular writing for the three female voices, the music's ecstatic character is fully clear in this part of the Suite. The Suite ends with another of Ochs' pleasure-bound waltzes. Life goes on.

#### 編制 INSTRUMENTATION

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼降E調單簧管）、低音單簧管、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、兩支長號、低音長號、大號、定音鼓、敲擊樂器、兩座豎琴、鐘琴及弦樂組。  
Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling E flat clarinet), bass clarinet, three bassoons (one doubling contra bassoon), four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion, two harps, celesta and strings.

## 拉威爾

## MAURICE RAVEL

## 《圓舞曲》

*La valse*

## 派對必須結束：

## 拉威爾圓舞曲的不祥預兆

就在《玫瑰騎士》後幾年，拉威爾完成了一首作品：他自言那是「樂團的芭蕾舞詩」，又說樂曲有關「維也納圓舞曲的完美典範，再加上……那些看來荒誕的、要命的旋轉」。可是第一次世界大戰所帶來的災難，卻為這種流行的舞蹈帶來令人難忘的新迴響，實在是意料之外。史特勞斯的歌劇以「圓舞曲」象徵一個逝去的年代。相反，拉威爾《圓舞曲》卻將與「圓舞曲」有關的一切徹底重新演繹。樂曲的常見詮釋之一，就是當成「歐洲文化崩潰」的隱喻。同期英國作曲家班捷明說，《圓舞曲》「追溯了一個樂種的誕生、衰敗與滅亡。」

舞團老闆狄亞捷列夫之前已經與拉威爾合作過：狄亞捷列夫的俄羅斯芭蕾舞團以巴黎為基地，德布西《牧神之午後前奏曲》，還有史特拉汶斯基早年幾齣劃時代芭蕾舞



## THE PARTY MUST END:

## RAVEL'S FATEFUL WALTZ

Less than a decade after *Der Rosenkavalier*, Maurice Ravel completed a composition he called a “choreographic poem for orchestra”. Another description he offered was that it involved “a sort of apotheosis of the Viennese waltz, mingled with...the impression of a fantastic, fatal whirling...” Yet the disaster of the First World War had given this popular dance an unexpected, haunting new resonance. In Strauss’ opera, the waltz serves as a musical symbol to evoke a vanished era. In contrast, *La valse* radically reimagines the associations evoked by the dance. One widespread interpretation of this music is to understand it as a metaphor for the rupture in European civilisation. The contemporary British composer George Benjamin has remarked that the music of *La valse* “plots the birth, decay and destruction of a musical genre.”

The impresario Sergei Diaghilev had previously engaged Ravel to write *Daphnis et Chloé* for his Paris-based company the Ballets Russes – which was also responsible for a choreographic treatment of Debussy’s *Prelude to the Afternoon of a Faun* and for Stravinsky’s revolutionary early ballets, including *The Rite of Spring*. After the First World War, Diaghilev commissioned a new ballet from Ravel, and

拉威爾 Ravel (Source: gallica.bnf.fr)



劇（包括《春之祭》），都由這個舞團搬上舞台；之前拉威爾也為舞團寫作了《達夫尼與克羅埃》。第一次世界大戰之後，狄亞捷列夫委約拉威爾創作新的芭蕾舞劇。作曲家起初打算根據一個舊有寫作計劃創作：維也納圓舞曲風格經過史特勞斯家族發揚光大，拉威爾早在1906年（甚至更早）已構思寫作一首管弦樂曲，向這種風格致敬。

拉威爾想像中的場景是：起初「雲朵在旋轉，在空隙間」瞥見成雙成對的舞者跳起華爾滋，然後變成「偌大的舞廳，滿是旋動不斷的群眾……那是皇宮，大約1855年。」可是狄亞捷列夫卻不肯為舞團接受這首樂曲，認為那是「芭蕾舞肖像畫」，而不是真真正正能編舞搬演的音樂，所以根本用不著；《圓舞曲》後來反倒成了音樂會常見曲目之一。

拉威爾以精微的技術手法，靠著和聲的漸變、音色、節奏強音、音量，甚至影射過去的音樂，將這首芭蕾舞音詩編織成一齣引人入勝的迷你劇（說是「迷你電影」也可，因為樂曲也頗有電影感）。多個圓舞曲樂段馬上此起彼落。類似貝多芬第九交響曲諧謔曲的三音節奏型半途乍現——難道是拉威爾的「夢諭」？這個如夢似幻的片段也實在矚目。早前出現過的樂思在此重現，但卻像透過新的鏡片觀看一樣，總帶點扭曲。活力充沛的圓舞曲，彷彿突然變成滔天巨浪吞噬一切，全曲以噩夢作結。

樂曲剖析中譯：鄭曉彤

the composer at first turned to a project that he had begun in 1906 (possibly even earlier). At that time, Ravel conceived of an orchestral piece that would serve as a homage to the Viennese waltz style perfected by the Strauss family.

Ravel envisioned his own scenario for the ballet. It involved waltzing couples who are first glimpsed “through breaks in the swirling clouds” and then give way to “an immense hall filled with a whirling crowd... an imperial court, about 1855.” But Diaghilev refused to accept the score for his Ballets Russes, considering it “the portrait of a ballet” instead of an actually danceable ballet that could be used by his company. *La valse* became established as a staple of the concert hall instead.

Ravel employs refined technical means – his shadings of harmony, tonal color, rhythmic accentuation, volume and even allusions to the musical past – to weave this choreographic tone poem into a spell-binding mini-drama (or miniature film, if you prefer, since a certain cinematic quality is also foreshadowed here). The music of multiple waltzes at once moves in and out of the foreground. Midway through, what sounds like a quotation of the three-note signature rhythm of Beethoven’s Ninth Symphony Scherzo – Ravel’s “quotation of dream” – enters the soundscape, a truly remarkable dreamlike fragment. Musical ideas heard previously return, but distorted through a new lens, and, finally, the life-giving energy of the waltz surges into a violently destructive wave, ending in nightmare.

All programme notes by Thomas May

#### 編制 INSTRUMENTATION

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、兩座豎琴及弦樂組。

Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps and strings.

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# 馬卻 JUN MÄRKL

指揮 Conductor

馬卻一直是演繹德國曲目的名家，同時亦以演繹法國印象派作品見稱，手法優雅，揮灑自如。他與維也納、柏林、慕尼黑國家歌劇院，以及德累斯頓森帕和紐約大都會等歌劇院長期合作，又曾擔任里昂國家樂團及德國中部萊比錫電台交響樂團的音樂總監，表現備受讚賞。2014至2017樂季，他獲委任為西班牙巴斯克國家樂團的首席指揮。他經常獲邀為北美、歐洲、亞洲頂尖樂團作客席演出。為了表揚他於里昂的傑出成就，法國文化局於2012年授予他法國藝術及文學騎士勳章。

馬卻的錄音專輯繁多，在芸芸逾50張大碟中，他曾和NHK交響樂團灌錄舒曼交響曲作品全集、與德國中部萊比錫電台交響樂團灌錄孟德爾遜及華格納作品，以及與里昂國家樂團灌錄了拉威爾、梅湘和好評如潮的德布西作品集。目前，他正在灌錄細川俊夫作品以及聖桑作品全集。

生於慕尼黑，馬卻於1986年贏得了德國音樂比賽指揮大獎，並於鄧肯活音樂中心跟隨伯恩斯坦和小澤征爾學習。自此便獲歐洲多家歌劇院紛紛聘用，隨後便開始在德國薩爾布魯根及曼海姆國家劇院展開音樂總監的事業。

Jun Märkl is a highly respected interpreter of core Germanic repertoire and has become known for his refined and idiomatic explorations of the French Impressionists. His long-standing relationships with the state operas of Vienna, Berlin, Munich, Semperoper Dresden and the Metropolitan have been complemented by his music directorships of the Orchestre National de Lyon and MDR Symphony Orchestra Leipzig. From 2014-17, Märkl was chief conductor of the Basque National Orchestra. He also guest conducts leading orchestras in North America, Asia and Europe. In recognition of his achievements in Lyon, he was honoured in 2012 with the Chevalier de l'Ordre des Arts et des Lettres.

Märkl has an extensive discography – among the more than 50 CDs, he has recorded the complete Schumann symphonies with the NHK Symphony; Mendelssohn and Wagner with MDR; Ravel, Messiaen, and a highly-acclaimed Debussy set with the Orchestre National de Lyon. Presently, he is working on a cycle of works of Saint-Saëns and Toshio Hosokawa.

Born in Munich, Märkl won the conducting competition of the Deutscher Musikrat in 1986 and studied at Tanglewood with Leonard Bernstein and Seiji Ozawa. Soon afterwards, he had a string of appointments in European opera houses followed by his first music directorships at the Staatstheater in Saarbrücken and at the Mannheim Nationaltheater.



韋爾遜

MICHAEL WILSON

雙簧管 Oboe

PHOTO: Cheung Wai-lok

韋爾遜2005年起獲聘為香港管弦樂團（港樂）聯合首席雙簧管，於2009年起擢升為首席雙簧管。移居香港前，他經常與倫敦多個樂團合作，包括倫敦愛樂樂團，更跟隨當時的首席指揮馬素爾往德國巡演。他亦與英國其他樂團合作，演出韋華第雙簧管與小提琴協奏曲，由尼高·甘迺迪指揮。

韋爾遜早年就讀於倫敦市政廳音樂及戲劇學院，以一級榮譽畢業之餘，更獲頒木管樂系「菲臘·鍾斯獎」；之後獲邀加入新成立的倫敦南岸交響樂團。

韋爾遜自八歲起就接觸音樂，當時他在教堂唱詩班詠唱，每天均需要綵排和崇拜，直到14歲為止，從而養成對音樂的深入理解，對合唱曲目的廣泛認識。

來港後，韋爾遜也獲邀前往伯明翰城市交響樂團以及西澳洲交響樂團擔任雙簧管首席。

閒暇時，韋爾遜常常陪伴他的兩個兒子（奧利弗和查理）嬉戲玩耍。

Michael Wilson was appointed Principal Oboe of the Hong Kong Philharmonic Orchestra in 2009. Prior to this he was Co-Principal Oboe from 2005. Before moving to Hong Kong, he was working regularly with London-based orchestras including the London Philharmonic Orchestra with which he toured extensively in Germany under the direction of then Chief Conductor, Kurt Masur. He also worked with other UK orchestras, which gave rise to the opportunity to play Vivaldi's Concerto for Oboe and Violin, with Nigel Kennedy.

Michael studied at the Guildhall School of Music and Drama in London where he graduated with First Class Honours and received the Philip Jones prize for woodwind. He was then awarded a place in the newly founded orchestra, the Southbank Sinfonia, based in London.

Michael's introduction to music started at eight years old when he began singing as a chorister in a cathedral choir. Requiring rehearsals and services every day until the age of 14, he developed a keen musical understanding and acquired a broad knowledge of choral repertoire.

Since moving to Hong Kong he has been invited to play Principal Oboe with the City of Birmingham Symphony Orchestra and the Western Australian Symphony Orchestra.

Any free time Michael has, he spends having fun with his two sons, Oliver and Charlie.



## 娉婷鋼琴二重奏 PING AND TING PIANO DUO

PHOTO: Charlie Chan

雙胞胎姊妹周樂娉和周樂婷憑藉過人的音樂觸覺和默契廣獲讚賞。娉婷鋼琴二重奏的演出獲《南德郵報》讚譽為「默契十足的精準演繹，恍如出自一人之手般自然流暢，令人驚艷」。

娉婷鋼琴二重奏在多項國際比賽中脫穎而出，包括ARD慕尼黑國際音樂大賽、邁阿密珍柯夫國際雙鋼琴大賽、波蘭比亞維斯托克國際鋼琴二重大比賽、聖瑪利諾國際鋼琴二重奏比賽，以及奧斯陸葛利格國際雙鋼琴比賽。此外，兩人曾於著名的瑞士格施塔德國際音樂節獲得新音樂最佳演繹獎。香港民政事務局為表揚二人在國際藝術與文化方面的傑出成就，頒發周氏姊妹嘉許狀。

娉婷二人曾與巴伐利亞電台交響樂團、新蘇黎世樂團、比亞維斯托克交響樂團和香港管弦樂團合作。而在邁阿密、格施塔德、伯恩、慕尼黑、漢諾威、維也納、盧比安納、布拉提斯拉瓦、特拉維夫等地的演出亦備受讚賞。她們經常獲邀參與國際音樂節，包括德國里斯波納室樂音樂節、波蘭格但斯克國際鋼琴二重奏音樂節、香港藝術節、香港美樂聚音樂節、廈門鼓浪嶼鋼琴節等。此外二人又定期獲珍柯夫國際雙鋼琴基金邀請，和其他藝術家一起參與邁阿密的校園計劃。

The twin sisters Lok-ping and Lok-ting Chau have gained a wide recognition of their finest musicality and the fascinating matches of sound. Their performance was exalted by the *South German Post*: "Duo Ping & Ting reacted precisely and harmonically together with a matching of sound in an unbelievable manner". The duo was top prize winners of the ARD International Music Competition in Munich, the Dranoff International 2 Piano Competition, the International Piano Duo Competition, Bialystok, the San Marino International Piano Duo Competition and Grieg Á Deux International Two Piano Competition in Oslo. In addition, they were awarded the "André Hoffmann" prize for the best interpretations of new music at the "Sommets Musicaux de Gstaad" International Music Festival in Switzerland. The Secretary for Home Affairs has awarded commendations to the Chau sisters for making outstanding contribution in international arts and culture activities.

The duo has collaborated with the Bavarian Radio Symphony Orchestra, the New Zurich Orchestra, the Bialystok Symphony Orchestra and the HK Phil. They have made successful appearances in Miami, Gstaad, Bern, Munich, Hannover, Vienna, Ljubljana, Bratislava and Tel Aviv. They were invited to music festivals worldwide including the Liesborner Chamber Music Festival in Germany, International Gdańsk Piano Duo Festival in Poland, Hong Kong Arts Festival, Joy of Music Festival in Hong Kong and Gulangyu Piano Festival in Xiamen. They are regularly invited by the Dranoff 2 Piano Foundation to work with other artists on school projects in Miami.

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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》

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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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## 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

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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 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

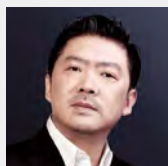
### MUSIC DIRECTOR



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

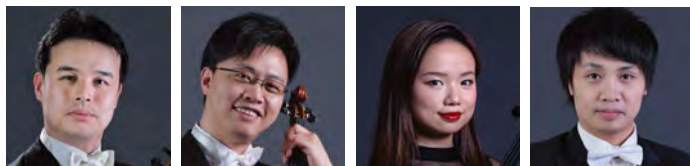
梁建楓  
樂團第一副首席  
Leung Kin-fung  
First Associate  
Concertmaster



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



把文晶  
Ba Wenjing

程立  
Cheng Li

桂麗  
Gui Li

李智勝  
Li Zhisheng

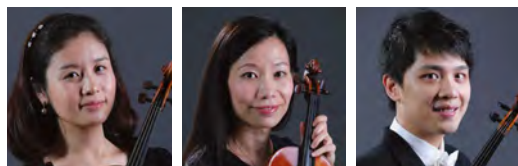


劉芳希  
Liu Fangxi

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



▲梁文瑄  
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



尊鈴木美矢香  
Miyaka Suzuki Wilson



冒田中知子  
Tomoko Tanaka Mao



黃嘉怡  
Christine Wong

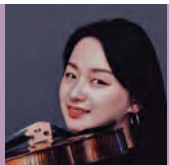


周騰飛  
Zhou Tengfei

## 中提琴 VIOLAS



●凌顯祐  
Andrew Ling



■李嘉黎  
Li Jiali



▲熊谷佳織  
Kaori Wilson



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Chris Choi



崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damará Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin

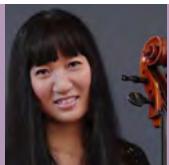


張殊影  
Zhang Shu-ying

## 大提琴 CELLOS



●鮑力卓  
Richard Bamping



■方曉牧  
Fang Xiaomu



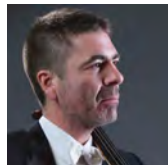
▲林穎  
Dora Lam



陳屹洲  
Chan Ngat Chau



陳怡君  
Chen Yi-chun



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



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Li Ming-lu



宋泰美  
Tae-mi Song



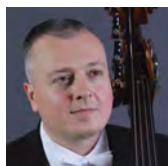
宋亞林  
Yalin Song

- 首席 Principal
- 聯合首席 Co-Principal
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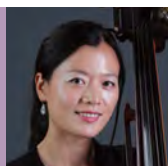
# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

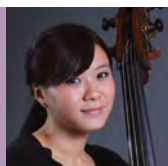
### 低音大提琴 DOUBLE BASSES



●林達僑  
George Lomdaridze



◆姜馨來  
Jiang Xinlai



張沛姬  
Chang Pei-heng



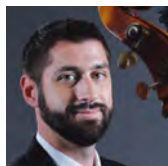
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg

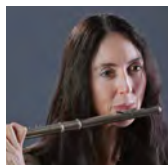


鮑爾菲  
Philip Powell

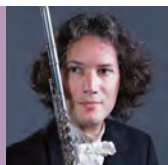


范戴克  
Jonathan Van Dyke

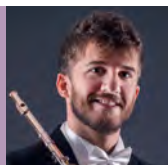
### 長笛 FLUTES



●史德琳  
Megan Sterling



■盧韋歐  
Olivier Nowak



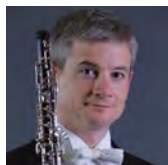
柯布魯  
Ander Erburu

### 短笛 PICCOLO



施家蓮  
Linda Stuckey

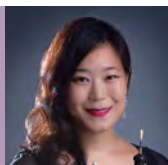
### 雙簧管 OBOES



●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

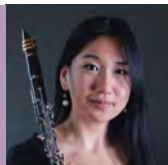
### 單簧管 CLARINETS



●史安祖  
Andrew Simon



■史家翰  
John Schertle



劉蔚  
Lau Wai

### 低音單簧管 BASS CLARINET



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Lorenzo Iosco

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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



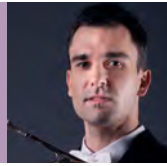
●江蘭  
Jiang Lin



■柏如瑟  
Russell Bonifede



▲周智仲  
Chow Chi-chung



托多爾  
Todor Popstoyanov



李少霖  
Homer Lee



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Jorge Medina

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●巴達仁  
Esteban Batallán



■莫思卓  
Christopher Moysé



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Douglas Waterston



施樂百  
Robert Smith

## 低音長號

### BASS TROMBONE

### 大號 TUBA

## 長號 TROMBONES



●韋雅樂  
Jarod Vermette



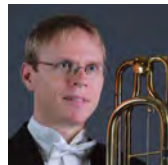
高基信  
Christian Goldsmith



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



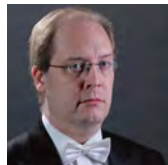
●白亞斯  
Aziz D. Barnard Luce



梁偉華  
Raymond Leung Wai-wa



胡淑徽  
Sophia Woo Shuk-fai



●史基道  
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Violin: Kitty Cheung

大提琴：洪東尼  
Cello: Antonio Roig

小號：馮嘉興  
Trumpet: Fung Ka-hing

長號：譚永健  
Trombone: Kenneth Tam

敲擊樂器：鄭美君、何銘恩、許莉莉、王偉文  
Percussion: Emily Cheng, Jojo Ho, Lily Hoi, Raymond Vong

豎琴：安樂真理子\*  
Harp: Mariko Anraku\*

鐘琴：嚴翠珠  
Celesta: Linda Yim

\*承蒙大都會歌劇院樂團允許參與演出  
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## 香港管弦樂團45週年晚宴

# HONG KONG PHILHARMONIC ORCHESTRA 45<sup>TH</sup> ANNIVERSARY GALA DINNER 2019

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FUNDRAISING COMMITTEE CHAIR

吳君孟先生 Mr Edward Ng

籌款委員會顧問

FUNDRAISING COMMITTEE ADVISOR

蔡關穎琴律師 Mrs Janice Choi, MH, JP

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ORGANISING COMMITTEE CHAIR

區麗莊女士 Ms Au Lai Chong

45週年晚宴籌委會成員

45<sup>TH</sup> ANNIVERSARY GALA DINNER

ORGANISING COMMITTEE MEMBERS

張凱儀女士 Ms Cherry Cheung

范丁先生 Mr Fan Ting

金鈴女士 Ms Jin Ling

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#### Paganini Project

This project is initiated and organised by Business for Art Foundation.

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Ansald 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, played by Mr Wang Liang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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- Two German Rotary Trumpets
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#### A loan arranged by P. C. Woo & Co.

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BRITTEN  
Violin Concerto

HOLST  
The Planets Suite

狄伯特 序曲，為銅管樂、鐘及敲擊樂而作(亞洲首演)  
布烈頓 小提琴協奏曲  
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艾德敦 | 行星組曲

DAVID ATHERTON | The Planets

狄伯特  
布烈頓  
霍爾斯特  
TIPPETT  
BRITTEN  
HOLST

為銅管樂、鐘及敲擊樂而寫的序曲 (亞洲首演)  
小提琴協奏曲  
《行星》組曲  
Praeludium for brass, bells and percussion  
Violin Concerto (Asia premiere)  
*The Planets Suite*

艾德敦, 指揮  
赫德里希, 小提琴  
David Atherton, conductor  
Augustin Hadelich, violin

14 & 15  
JUN 2019

Fri & Sat 8pm  
CH  
\$480 \$380 \$280 \$220

太古輕鬆樂聚系列: 米蓋·卡米洛: 一夜爵士

Swire Denim Series: Jazz with Michel Camilo

馬桂斯  
米蓋·卡米洛  
珍納斯特拿  
歌舒詠  
Arturo MÁRQUEZ  
Michel CAMILO  
GINASTERA  
GERSHWIN

第二舞曲  
第一鋼琴協奏曲 (香港首演)  
《牧場》組曲  
《藍色狂想曲》  
Danzón no. 2  
Piano Concerto no. 1 (Hong Kong premiere)  
*Estancia Suite*  
*Rhapsody in Blue*

伊斯奎雅多, 指揮  
米蓋·卡米洛, 爵士鋼琴  
Ernest Martínez  
Izquierdo, conductor  
Michel Camilo, jazz piano

18  
JUN 2019

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

雙城記II:  
港樂與國家大劇院管弦樂團

木管五重奏

A Tale of Two Cities II: HK Phil & NCPAO Woodwind Quintets

達芬尼爾  
馬斯蘭卡  
拉夫  
TAFFANEL  
MASLANKA  
RAFF

G小調木管五重奏  
第三木管五重奏  
小交響曲  
Wind Quintet in G minor  
Wind Quintet no. 3  
Sinfonietta

香港管弦樂團  
木管五重奏  
史德琳, 長笛  
韋爾遜, 雙簧管  
史家翰, 單簧管  
莫班文, 巴松管  
江蘭, 圓號

HK Phil Woodwind Quintet  
Megan Sterling, Flute  
Michael Wilson, Oboe  
John Schertle, Clarinet  
Benjamin Moermond, Bassoon  
Lin Jiang, Horn

國家大劇院  
木管五重奏  
葉怡初, 長笛  
周陽, 雙簧管  
佐米·桑切斯, 單簧管  
姬晶晶, 巴松管  
劉曉昕, 圓號

NCPAO Woodwind Quintet  
Yeh I-jeng, Flute  
Zhou Yang, Oboe  
Jaume Sanchis, Clarinet  
Ji Jingjing, Bassoon  
Liu Xiaoxin, Horn

21 & 22  
JUN 2019

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

沙涵的德伏扎克

Gil Shaham Plays Dvořák

德伏扎克  
楊納傑克  
德伏扎克  
DVOŘÁK  
JANÁČEK  
DVOŘÁK

《奧賽羅》序曲  
《塔拉斯·布爾巴》  
小提琴協奏曲  
*Othello Overture*  
*Taras Bulba*  
Violin Concerto

余隆, 指揮  
沙涵, 小提琴  
Yu Long, conductor  
Gil Shaham, violin

23  
JUN 2019

Sun 3pm  
CC  
\$380 \$280 \$220 \$180

太古週日家+賞系列: 莎士比亞的音樂故事

Swire Sunday Family Series: Ode to Shakespeare

柴可夫斯基  
德伏扎克  
孟德爾遜  
TCHAIKOVSKY  
DVOŘÁK  
MENDELSSOHN

《羅密歐與茱麗葉幻想序曲》  
《奧賽羅》序曲  
《仲夏夜之夢》: 序曲、結婚進行曲  
*Romeo & Juliet Fantasy Overture*  
*Othello Overture*  
*A Midsummer Night's Dream: Overture & Wedding March*

余隆, 指揮  
Yu Long, conductor



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