

# JAZZ WITH MICHEL CAMILO

SWIRE  
DENIM  
SERIES



伊斯寧雅多 指揮  
Ernest Martínez Izquierdo  
CONDUCTOR

# 14 & 15 JUN 2019

太古輕鬆樂聚系列  
米蓋·卡米洛：  
一夜爵士

14 & 15 JUN 2019  
FRI & SAT  
8PM

香港大會堂音樂廳  
Hong Kong City Hall  
Concert Hall



# 米蓋·卡米洛：一夜爵士



SWIRE DENIM SERIES

## JAZZ WITH MICHEL CAMILO

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\* 演出樂譜由德國塑特音樂出版社中國總代理歐藝視界（北京）提供租賃。

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CONDUCTOR 指揮

b.1950年生

## 馬桂斯

# ARTURO MÁRQUEZ

## 第二丹珊舞曲

### Danzón no. 2

#### 作曲家

馬桂斯被譽為墨西哥現今最優秀的作曲家。他生於阿拉莫，家人擅長墨西哥傳統音樂：父親是墨西哥街頭樂隊成員，祖父則是民間樂師。十多歲時，馬桂斯舉家移居加州拉蓬特，馬桂斯就在拉蓬特開始接受音樂訓練，先在學校樂隊當長號手，後來學習小提琴和鋼琴，16歲開始作曲，稍後入讀墨西哥音樂學院及墨西哥藝術學院。後來他獲法國政府頒發獎學金，在巴黎私下隨卡斯特雷德學藝；其後更獲頒富布萊特獎學金，前往加州藝術學院深造，師隨克拉夫特。

#### 背景

馬桂斯作品為數不少，包括器樂、室樂和管弦樂作品，但最著名的大概要數「第二丹珊舞曲」——他有四首丹珊舞曲寫於1990年代初，第二丹珊舞曲正是其中之一。美國作曲家柯普蘭形容：「古巴的丹珊舞是種優雅的舞蹈，與倫巴舞、康茄舞和探戈舞相去甚遠，功能類似我們的華爾滋，與好些較活潑的舞蹈形成對比。以舞曲來說，丹珊舞曲優雅精煉，恰到好處。」據馬桂斯憶述，第二丹珊舞曲的靈感，來自他與畫家方西卡和舞蹈家瑪天妮三人一次墨西哥馬利納可之旅：「兩人都是沙龍舞專家，而且對丹珊舞情有獨鍾。」接著又說：「我也

#### THE COMPOSER

Described as Mexico's finest living composer, Arturo Márquez was born in Alamos into a family of traditional musicians – his father was a mariachi player and his paternal grandfather was a folk musician. The family moved to La Puente, California, when Arturo was in his early teens, and it was there that he received his first musical training as a trombone player in the school band. He went on to learn the violin and piano, and by the age of 16 had started composing. He continued his musical studies at the Mexico Conservatory of Music and the Taller de Composición of the Institute of Fine Arts of Mexico before being awarded a scholarship from the French government to study privately with the composer Jacques Castérède in Paris. A Fulbright Scholarship enabled him to continue composition studies at the California Institute of the Arts with William Kraft.

#### BACKGROUND

Márquez has composed a considerable amount of instrumental, chamber and orchestral music, but is probably best-known for the second of his four *Danzóns* written during the early 1990s. In the words of the American composer Aaron Copland, "The Cuban *danzón* is a stately dance, quite different from the rumba, conga and tango, and one that fulfils a function rather similar to that of the waltz in our own music, providing contrast to some of the more

迷上丹珊舞了。漸漸了解，表面上丹珊舞曲很輕靈，但『輕靈』只不過是這種音樂的名片：音樂本身充滿感官之娛，又帶有嚴肅的特質。這種舞墨西哥的老人仍會跳，跳舞時還帶點懷舊心情，開開心心逃到自己的情感世界裡；很幸運，在墨西哥韋拉克魯斯州和墨西哥城的舞廳中，音樂與舞蹈仍緊密結合，大家仍可見到上述情境。第二丹珊舞曲正好反映了孕育丹珊舞的氛圍。」

### 演出歷史

第二丹珊舞曲由墨西哥國家自治大學委約創作，1994年3月5日在墨西哥城首演，由西維指揮墨西哥國家自治大學愛樂樂團演出。作曲家將樂曲題獻給女兒莉莉。

### 音樂

樂曲開始時，輕輕的敲擊樂不斷響起，鋼琴奏出流動的伴奏，單簧管則奏出誘人的主題。主題交給雙簧管和弦樂後，卻被突如其來的速度和力度改變阻斷。往後，慢速而誘人的音樂，與節拍輕快的爵士舞曲交替出現，急速得像過山車一樣，可說是隨著拉丁美洲舞蹈節奏躍動，也充滿了拉丁美洲式活力。

animated dances. It is elegant and curt and very precise, as dance music goes." Márquez recounts how Danzón no. 2 was inspired by a journey to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, "both of whom are experts in salon dances with a special passion for the danzón." He went on: "I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlours of Mexico City. The Danzón no. 2 is a tribute to the environment that nourishes the genre."

### PERFORMANCE HISTORY

Commissioned by Universidad Nacional Autónoma de México and premiered in Mexico City on 5 March 1994 by Orchestra Filarmónica de la UNAM conducted by Francisco Savin, Danzón no. 2 is dedicated to the composer's daughter, Lily.

### THE MUSIC

It opens with a sultry clarinet theme above a persistent tapping percussion and flowing piano accompaniment, which, after it has been passed to the oboe and the strings, is interrupted by a sudden change of both speed and dynamic. The rest of the piece switches between this slow, sultry music and jazzy up-tempo dances in a dizzy roller-coaster ride which can be said to be bouncing with Latin energy and dance rhythms.

### 編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、兩支雙簧管、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、鋼琴及弦樂組。  
Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, piano and strings.

b.1954年生

## 米蓋·卡米洛

# MICHEL CAMILO

### 第一鋼琴協奏曲 (香港首演)

### Piano Concerto no. 1 (Hong Kong Premiere)

小快板—快板

行板

快板

Allegretto – Allegro

Andante

Allegro

#### 作曲家

卡米洛生於多明尼加共和國一個音樂世家，五歲開始彈奏手風琴，九歲時考進多明尼加共和國國家音樂學院，學習古典鋼琴及敲擊樂，16歲加入多明尼加共和國國家交響樂團擔任敲擊樂手，成了全團最年輕的樂師。1979年，他移居紐約後在茱莉亞音樂學院和曼尼斯音樂學院進修，並隨斯班斯基學習編曲。1985年，他首次在卡奈基音樂廳演出，此後活躍於演奏事業，而且灌錄了大量唱片，現時已是當今公認的頂尖爵士樂鋼琴家。除了爵士樂，他還涉足拉丁美洲音樂及古典音樂；除了爵士樂作品外，迄今為止也寫作了兩首鋼琴協奏曲。

#### 背景

卡米洛「第一鋼琴協奏曲」的誕生，實應歸功於指揮家史拉健（史拉健本年4月也指揮過港樂演出）。1995年，史拉健在紐約爵士樂聖地「藍音爵士俱樂部」聽見卡米洛演出，對《紐約時報》說：「在同類爵士俱樂部，我真的未聽過技巧這麼厲害的鋼琴演奏。同

#### THE COMPOSER

A native of the Dominican Republic, Michel Camilo comes from a musical family and he began playing the accordion around the age of five. When he was nine he entered the National Conservatory of the Dominican Republic where he studied classical piano and percussion, and at the age of 16 joined the percussion section of the Dominican Republic National Symphony Orchestra, becoming its youngest player. In 1979 he moved to New York, where he attended The Juilliard School and Mannes College and studied arranging with Don Sebesky. He made his debut at the Carnegie Hall in 1985 and through his extensive stage performances and recordings have become recognised as one of the leading jazz pianists of our time. His interests have extended beyond jazz into the realms of Latin-American and classical music, and beyond his own jazz compositions he has to date composed two concertos for piano and orchestra.

#### BACKGROUND

The first of those piano concertos owes its existence to the conductor Leonard Slatkin (who conducted the HK Phil back in April) who paid a visit to New York's iconic Blue Note Jazz Club in 1995 and heard Camilo perform. As he told the *New York Times*, "I really hadn't heard piano playing that ferociously virtuosic in a club like that. At the same time, the sensitivity he



時，他彈奏抒情歌時也非常敏銳，簡直非同凡響。」聽見卡米洛演奏後，史拉健馬上委約對方創作與交響樂團合奏的作品。

### 演出歷史

1998年，卡米洛獲任命為第一屆拉丁-加勒比海音樂節聯合藝術總監。音樂節在紐約甘迺迪中心舉行，節目包括卡米洛的三重奏與大樂隊演出，以及這首鋼琴協奏曲的世界首演——卡米洛與美國國家交響樂團合作，史拉健指揮；2001年，卡米洛也在倫敦BBC逍遙音樂節演出這首樂曲。此後樂曲就經常在世界各地演出，今次為香港首演。

### 音樂

卡米洛的鋼琴協奏曲跟隨傳統的三樂章古典協奏曲曲式。據爵士樂評艾曼說：「深受古典音樂影響——彷彿伯恩斯坦、拉威爾、佛漢威廉斯、蕭邦、柯普蘭、魏拉-羅伯士、盧狄高，還有歌舒詠，全部一閃而過似的。至於爵士樂，卡米洛承認主要受伊凡斯、漢郝克和泰納影響，無論在樂團段落還是獨奏段落，也可見到這些前輩的身影；卡米洛的大樂隊寫法，也會令人想起威爾遜。此外還有一些基本藍調風格，以及點點提奧健的電影音樂感覺。」

**第一樂章**以模仿宗教色彩的引子掀開序幕，鋼琴奏出連串棱角分明的段落，然後充滿搖擺節奏的舞曲突然響起，樂團不時簡潔有力地插話。在重複的鋼琴伴奏襯托下，發人深省的管樂段很有美國「錦繡大地」的意味，音樂慢慢推進，直至敏捷的鋼琴獨奏令音樂越來越熱切，速度也越來越快，迫使樂章末段變得尖銳而強勁，奔放的拉丁美洲式活力一下子傾瀉而出。

brought to the ballads was just extraordinary.” As an immediate consequence of hearing Camilo perform on that occasion, Slatkin commissioned him to write a work to perform alongside a symphony orchestra.

### PERFORMANCE HISTORY

In 1998 Camilo was appointed Co-Artistic Director of the first Latin-Caribbean Music Festival held at the Kennedy Center in New York, which featured performances by his trio and big band as well as the world premiere of the Concerto for Piano and Orchestra given with the National Symphony Orchestra under Slatkin. In 2001 he performed it at the BBC Proms in London and while it has travelled around the world since then, this is its first performance in Hong Kong.

### THE MUSIC

Following the conventional three-movement form of the classical concerto, Camilo’s Piano Concerto, in the words of jazz critic Steve Elman, “abounds in classical influences – Bernstein, Ravel, Vaughan Williams, Chopin, Copland, Villa-Lobos, Rodrigo and Gershwin all flash by. From the jazz side, Camilo acknowledges Bill Evans, Herbie Hancock and McCoy Tyner as core influences in his playing, and those precursors are here in the orchestral as well as the solo work, along with some big-ensemble writing that recalls Gerald Wilson. Plus, there’s some basic blues and even a taste of Dimitri Tiomkin’s film scores.”

The **first movement** opens with a pseudo-religious introduction in which the piano presents an array of angular passages before breaking out into a swing-infused dance with punchy orchestral interjections. A reflective wind passage above a repeated piano accompaniment has something decidedly American “big country” about it, and slowly



要形容**第二樂章**所用的音樂語言，方法之一是「伊凡斯、漢郝克遇上蕭邦、拉威爾」。有人留意到，這裡隱隱約約有電影《錦繡山河烈士血》和《牧野遊民》配樂的影子。無論靈感來自何方、來自甚麼，這個樂章都同樣平靜優美，使人寬心，與前前後後活力充沛的氣氛形成鮮明對比。簡樸的鋼琴獨奏富於藍調色彩，樂團偶然襯托一下——這樣鋼琴就領著音樂走下去，儘管時而懷舊，時而憂傷，但始終保持隨和自在，美妙絕倫。

令人透不過氣的節奏、大樂隊風格的和弦，還有極盡炫技之能事的鋼琴闖入，令氣氛突然為之一變——**第三樂章**也就此展開。歌舒詠的影子偶然出現，沙錘又使樂章充滿真正的拉丁美洲風情；樂團（尤其是定音鼓）與鋼琴獨奏交替出現，又令人想到爵士俱樂部。最後，音樂突然變得狂野奔放，衝勁十足，為樂曲畫上精彩萬分的句號。

米蓋·卡米洛  
Michel Camilo  
([www.michelcamilo.com](http://www.michelcamilo.com))

the music builds back up until an athletic piano solo ups the temperature and the tempo for the movement's final section, a powerful, spiky, truly Latin-American outpouring of frenetic energy.

Bill Evans and Herbie Hancock meet Chopin and Ravel is one way of describing the musical language of the **second movement**. Others have detected hints of the film scores to *The Alamo* and *The Sundowners* here. Wherever and whatever inspirations have gone into the music, this is a beautifully soothing and tranquil contrast to the high-octane music that surrounds it. A simple, bluesy piano solo with occasional support from the orchestra leads the movement along on its sometimes nostalgic, sometimes sorrowful, but always wonderfully easy-going course.

An abrupt change of mood as breathless rhythms, big band-style chords and a burst of extreme virtuosity from the piano ignite the **third movement**. Reminiscent sometimes of Gershwin and with maracas giving the whole thing a truly Latin feel, the alternation between orchestral (notably timpani) and piano solos calls to mind the jazz club. It all reaches a scintillating conclusion with a final manic outburst of energy.

#### 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、兩支長號、低音長號、大號、定音鼓、敲擊樂器及弦樂組。

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

香港管弦樂團

Hong Kong Philharmonic Orchestra

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1916-1983

## 珍納斯特拿

# ALBERTO GINASTERA

《牧場》組曲，op. 8a

*Estancia Suite, op. 8a*

僱農之舞

麥穗之舞

大莊園的牧牛人

劇終舞〈馬蘭波舞曲〉

Los trabajadores agricolas

Danza del trigo

Los peones de hacienda

Danza final (Malambo)

### 作曲家

珍納斯特拿1916年7月11日生於布宜諾斯艾利斯，自小表現音樂天份，12歲考進當地的威廉斯音樂學院，兩年後開始作曲；未滿20歲，就憑芭蕾舞劇《班南比》一舉成名；1941年的芭蕾舞劇《牧場》，既令美國作曲家柯普蘭將他譽為「阿根廷音樂的重要希望」，也令他成為阿根廷音樂的領頭人物；同年開始在阿根廷國家音樂學院和聖馬田國家軍事學院執教。但到了1945年，他因為公開批評貝隆政府的政策而被辭退，餘生大多在海外度過；儘管如此，他生前一直對阿根廷音樂有重大影響力，直至1983年在日內瓦與世長辭。

### 背景

《牧場》是「以阿根廷鄉村生活為題材的獨幕芭蕾舞劇，共有五個場景」，靈感來自南美洲片偌大空曠的大草原、這片土地上變幻莫測的氣氛，還有牧牛人的傳統歌舞；內容描

### THE COMPOSER

Born in Buenos Aires on 11 July 1916 Albert Ginastera showed his aptitude for music at an early age, and at 12 was admitted to the city's Williams Conservatory. He composed his first music two years later, and before he was 20 had achieved his first major success with his ballet *Panambi*. It was another ballet score, *Estancia* (The Ranch), which prompted Aaron Copland to declare him "the great hope for Argentine music", and established Ginastera as the leading voice in Argentinean music. That same year he began his teaching career at both the National Conservatory and the San Martín National Military Academy, and although he was dismissed in 1945 for speaking out against the policies of President Juan Perón's government and spent most of the rest of his life out of the country, he remained a powerful influence over Argentinean music right through until his death in Geneva in 1983.

### THE BACKGROUND

Described as a "ballet in one act and five scenes based on Argentine country life", *Estancia* was inspired by the rolling pampas, by the constantly changing moods of this huge, empty landscape and by the traditional songs and dances of the *gaucheso* (cowboys). The ballet itself depicts life on a ranch, following a single day from dawn until dusk and incorporating several authentic *gaucheso* dances.

寫牧場一天的生活，從天亮到日落，並滲進數首真正的牧牛人舞曲。

### 演出歷史

舞劇1941年由奇爾斯坦的美國巡迴芭蕾舞團委約創作，但由於舞團在籌備演出期間宣布破產，繼而解散，因此舞劇遲至1952年才得以上演。期間珍納斯特拿將劇樂改編成音樂會組曲，1943年5月12日在阿根廷哥倫布劇院首演；此後，《牧場》組曲一直是他數一數二受歡迎的音樂會作品。

### 音樂

猛烈強勁的節奏響起，配合大鼓的連番重擊，不斷驅策著音樂前進，為第一舞曲〈僱農之舞〉掀開序幕：一群農場工人，在「無邊無際」（作曲家本人用語）的阿根廷大草原上，勤奮辛勞地幹活。田園氣息更強的〈麥穗之舞〉，則描繪搖搖晃晃的麥穗，還有一片靜謐的阿根廷草原，草浪隨風起伏。〈大莊園的牧牛人〉盡是斬釘截鐵的節奏，定音鼓和圓號奮力奏起旋律，最後卻由敲擊樂一錘定音。劇終舞〈馬蘭波舞曲〉則是「牧牛人的『比試』」。有人想要一展舞藝，於是兩名牧牛人/男舞者面對面站好。結他彈撥聲響徹牧場，其中一個牧牛人先跳起舞來；他停下來的時候，對手馬上接力；反覆交替。不少比試持續六、七小時，旁觀者會鼓掌、呼叫，又或在某舞者身上押注。舞者的舞姿令人目眩，當中迸發的狂放熱情，會令婦女和小孩也看得如癡如醉。」

### PERFORMANCE HISTORY

Commissioned in 1941 by Lincoln Kirstein's American Ballet Caravan, *Estancia* was not staged until 1952 because the company was declared bankrupt and was dissolved while the work was still being prepared. In the meantime, Ginastera produced a concert suite from the ballet which was premiered by the Teatro Colón Orchestra on 12 May 1943, and remains one of his most popular concert works.

### THE MUSIC

Powerfully aggressive rhythms, propelled along by great thumps from the bass drum, introduce the first dance, *Los trabajadores agrícolas* (The Agricultural Labourers), which depicts the toil and industry of those who work out in the great "unlimited immensity" (as Ginastera described it) of Argentina's vast pampas. In a more pastoral vein, the *Danza del trigo* (Wheat Dance) depicts the swaying wheat and the profound tranquillity of Argentina's rolling grasslands. *Los peones de hacienda* (The Cattle-ranchers of the Hacienda) is full of angular rhythms as timpani and horns battle it out, the percussion having the last and decisive blow. The final dance is a *Malambo* described as "the gaucho's 'tournament' when he feels the urge to display his skill as a dancer. Two men place themselves opposite each other. The guitars flood the ranch with their strumming, and one of the gauchos begins to dance; then he stops and his opponent continues; and so it goes on. Many times the joust lasts from six to seven hours while the onlookers applaud, shout and make bets on one dancer or the other, while even the women and children are swept along by the frenetic enthusiasm engendered by the vertiginous motion."

### 編制 INSTRUMENTATION

長笛兼短笛、短笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、定音鼓、敲擊樂器、鋼琴及弦樂組。  
One flute doubling piccolo, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, percussion, piano and strings.

## 歌舒詠

# GEORGE GERSHWIN

《藍色狂想曲》(1942年版本，由格羅夫配器)

*Rhapsody in Blue* (1942 version – orchestrated by Ferde Grofé)

### 作曲家

歌舒詠1898年9月生於紐約，是家族移民美國後的第一代。他父母來自俄羅斯，定居美國後在曼赫頓貧民窟做過好些小生意，不過業務一直不太穩定。小時候，歌舒詠精通街頭打鬥，無所事事，對音樂也沒甚麼認識。可是當父母將一台老舊二手直立式鋼琴買回家之後，歌舒詠就在好奇心驅使下，無師自通學會彈鋼琴，後來更在一間出版社當琴師，為潛在顧客示範最新出版的樂譜。由於他每天彈奏大量短篇歌曲和鋼琴短曲，一路下來就想自己動手寫一些，不久他的歌曲獲得僱主和顧客青睞；才20歲，已經寫下幾首大熱歌曲，包括〈薩旺尼河〉——藝人艾莊遜在一張專輯收錄了〈薩旺尼河〉，由於唱片銷量數以10萬計，歌曲也隨即火紅。

### 背景

歌舒詠寫的流行曲大受歡迎，令他名成利就；但正如美國一位音樂史學家所言，歌舒詠「20世紀樂壇傑出的跨界人物」地位，才是他留給樂壇的真正遺產。促使他第一次涉足「嚴肅」音樂的人是樂隊領班懷特曼。懷特曼慫恿歌舒詠寫作一首鋼琴獨奏與爵士樂隊合奏的「跨界」樂曲，在他一場標榜「現代音樂實驗」的音樂會首演。歌舒詠於是創作了《藍色狂想曲》，而且名副其實「一夜間」成了嚴

### THE COMPOSER

George Gershwin, who was born in New York in September 1898, was a first generation American. His parents had emigrated from Russia and ran a succession of small, financially precarious businesses in a poor ghetto district in Manhattan. As a boy Gershwin was a successful street fighter and accomplished layabout, and was exposed to very little music, but when his parents bought an old second-hand upright piano, more out of curiosity, he taught himself to play it. He took a pianist's job with a publishing company playing their latest publications to potential customers. The daily playing of so many short songs and piano pieces inspired Gershwin to try his hand at writing some himself, and very quickly his songs caught the attention of both his employers and their customers. By the time he was 20 he had several major hits to his name including "Swanee", made famous by Al Jolson's recording which sold in its hundreds of thousands.

### THE BACKGROUND

As a song-writer Gershwin achieved considerable financial and popular success, but his real legacy to music is, as one American music historian has put it, "the great musical border-crosser of the 20<sup>th</sup> century". The first of his forays into the realms of "serious" music came at the instigation of the bandleader Paul Whiteman, who asked Gershwin to write a "crossover" piece for solo piano and jazz band to be premiered at a concert billed as "An Experiment in Modern

肅音樂作曲家。可是那時他對自己管弦樂配器技巧沒有信心，所以請另一位美國作曲家格羅夫來替他配器。

### 演出歷史

樂曲1924年2月12日在紐約風神音樂廳首演，歌舒詠親自負責鋼琴獨奏。音樂史上，能這樣快速竄紅的樂曲實在絕無僅有。往後幾年，《藍色狂想曲》演出機會越來越多，格羅夫也將配器修訂一番，方便傳統交響樂團演出。終定本就是1942年的完整交響樂團版本，也就是今晚演出的版本。

### 音樂

《藍色狂想曲》將純爵士樂以及古典式鋼琴協奏曲樂章共冶一爐，效果精彩絕倫。樂曲先以單簧管低音顫音掀開序幕，然後不斷攀升，經過17個音符之後再滑行而上；意態撩人、活色生香的主題徐徐響起，充滿真正的藍調風格；第二樂思則較快活，以真正的純美式爵士樂風格寫成，急促而富氣勢，充滿刺激無比的節奏。這個樂思早在引子已見蛛絲馬跡，可是廬山真面目遲遲未見，直至鋼琴開始了好一陣子，樂思才正式露面。偶然出現的「主角」曲調是全曲的核心。雖然已經被戲仿、模仿過無數次，但這個無與倫比的旋律多愁善感，美不勝收，無疑是樂曲成功的主因。

樂曲剖析中譯：鄭曉彤

Music”。Gershwin came up with *Rhapsody in Blue* which launched him as a serious composer literally overnight. He was not at that stage, however, confident in his ability to write for orchestra, so another American composer, Ferde Grofé, was called in to orchestrate Gershwin’s work.

### PERFORMANCE HISTORY

Gershwin himself played the solo in the work’s first performance, which was given on 12 February 1924 at New York’s Aeolian Hall. Few works in musical history have achieved such enormous success in so short a period of time, and over the next few years as concert performances became more numerous, Grofé revised his orchestration to accommodate more conventional symphony orchestras, culminating in his 1942 orchestration for full symphony orchestra which we hear tonight.

### THE MUSIC

*Rhapsody in Blue* is a scintillating mixture of pure jazz and a classically-inspired piano concerto movement. The opening low clarinet trill followed by an upward spiral through 17 notes finally sliding up onto a slow, sultry and decidedly sensuous theme is in the true blues style, while the second more jaunty idea, hinted at in the introduction, but not fully revealed until the piano has been playing for some time, is true all-American jazz, full of brash vigour and high-kicking rhythms. The “big” tune which makes occasional appearances and forms the core of the work has been parodied and mimicked countless times, but there is no doubt that much of the work’s success lies in the glorious sentimentality of this melody.

All programme notes by Dr Marc Rochester

### 編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支單簧管、低音單簧管、兩支巴松管、三支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、兩支中音薩克管、次中音薩克管、班祖琴及弦樂組。

Two flutes, two oboes, two clarinets, bass clarinet, two bassoons, three horns, three trumpets, three trombones, tuba, timpani, percussion, two alto saxophones, tenor saxophone, banjo and strings.

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## 伊斯奎雅多 ERNEST MARTÍNEZ IZQUIERDO

指揮 Conductor

指揮伊斯奎雅多生於巴塞隆拿，是潘普洛納的那瓦納交響樂團的榮譽指揮，也是音樂組合「巴塞隆拿216」的首席客席指揮。他先後在巴塞隆拿及巴黎學習音樂，自1985年創辦「巴塞隆拿216」後開始指揮的職業生涯，並專研當代音樂。1988年，他獲任命為西班牙國家交響樂團的助理總監。1989年，他獲布萊茲邀請，成為他在法國現代樂集的助理。歌劇方面，他曾指揮的出色製作包括：赫爾辛基的芬蘭國家歌劇院製作、芬蘭作曲家莎莉嘉杜的《媽媽雅德莉亞娜》、美國聖達菲歌劇院《費加洛的婚禮》及《布蘭詩歌》，以及2015年在魁北克指揮莎莉嘉杜的歌劇《遠方的愛》。2018年，他在巴黎歌劇院指揮莎莉嘉杜最新歌劇作品《只留下聲音》的連串演出。

他曾為多個唱片公司錄音，計有德意志、Telarc、Harmonia Mundi、Col Legno、Ircam、Stradivarius及拿索斯唱片公司；並獲頒多個獎項，包括1995年西班牙國家電台古典部頒發的評審之眼獎、2000年加泰隆尼亞古典音樂羅蘭新聞獎、2001年巴塞隆拿市獎、2006年拉丁格林美獎、2012年法國金音叉獎等。2018年，他獲芬蘭政府頒發芬蘭白玫瑰騎士勳銜。

Born in Barcelona, Ernest Martínez Izquierdo is Honorary Conductor of the Navarre Symphony Orchestra of Pamplona and Principal Guest Conductor of the ensemble Barcelona 216. Following his studies in Barcelona and Paris, he began his conducting career in 1985 when he founded the ensemble Barcelona 216, specialising in contemporary music. In 1988 he was appointed Assistant Director of the Spanish National Orchestra and in 1989 Pierre Boulez invited him to be his Assistant in the Ensemble Intercontemporain (Paris). In opera, outstanding productions include Kaija Saariaho's *Adriana Mater* at the Finnish National Opera in Helsinki and at the Santa Fe Opera, US, *Le nozze di Figaro*, *Carmina Burana* and the production of Saariaho's *L'Amour de loin* in Quebec in 2015. In 2018 he conducted a row of performances of Saariaho's latest opera, *Only the Sound Remains*, at the Paris Opera.

He has recorded for Deutsche Grammophon, Telarc, Harmonia Mundi, Col Legno, Ircam, Stradivarius and Naxos, and been honoured with several prizes, including the *Ojo Crítico*, a prize awarded by the Classical Division of the Spanish National Radio in 1995, the Roland Journalism Award for Classical Music in Catalonia in 2000, the City of Barcelona Prize in 2001, the Latin Grammy in 2006 and the *Diapason d'Or* in 2012. He was awarded the Knight of the Order of the White Rose of Finland in 2018.



## 米蓋·卡米洛 MICHEL CAMILO

爵士鋼琴 Jazz Piano

PHOTO: Ingrid Hertfelder

米蓋·卡米洛出生於多明尼加共和國首都聖多明哥，就讀國家音樂學院。他於1979年移居到紐約，在曼尼斯音樂學院及茱莉亞音樂學院繼續學習。1985年，他在卡奈基音樂廳首度演出，自此聲名鵲起，成為世界各地音樂節的常客，藝蹤遍及美國、歐洲、亞洲、中東、南美及加勒比地區。他的錄音繁多，種類涵蓋獨奏、二重奏、三重奏、六重奏、爵士大樂隊，亦有與管弦樂團合作錄音和灌錄電影原聲大碟，並獲頒格林美獎、艾美獎、三個拉丁格林美獎、四度獲提名格林美獎及兩度獲頒西班牙音樂獎。

他主要的演出及工作包括：獲底特律交響樂團邀請、擔任爵士創意總監主席兩年；出任多明尼加共和國的喜力爵士音樂節音樂總監五年；瑞士的蒙特勒爵士樂鋼琴比賽評審主席；JazzWeek年度藝術家；以及德國的魯爾鋼琴節駐場藝術家。此外，他為美國爵士樂雜誌《DownBeat》第69屆年度讀者調查的觀眾票選年度十大最佳爵士鋼琴家之一，亦是美國甘迺迪中心的「拉丁-加勒比海音樂節」的聯合藝術總監，以及維也納音樂廳的駐場藝術家。作曲方面，卡米洛獲愛樂樂團委約，為雙鋼琴及樂團創作《狂想曲》，由他本人在倫敦的皇家節日音樂廳世界首演；另外，由底特律交響樂團委約的爵士三重奏協奏曲，則由史拉健指揮世界首演。

Michel Camilo was born in Santo Domingo, Dominican Republic, and studied at the National Conservatory. He moved to New York in 1979 to continue his studies at Mannes and Juilliard School of Music. Since his 1985 Carnegie Hall debut he has become a prominent figure performing regularly at festivals throughout the United States, Europe, Asia, Middle East, South America and the Caribbean. His extensive discography has been recognised with a Grammy award, an Emmy award, three Latin Grammy awards, four Grammy award nominations and two *Premios de la Música* (Spain). He has recorded in solo, duo, trio, sextet, big band and with symphony orchestras, as well as film soundtracks.

Highlights include his two-year appointment as Jazz Creative Director Chair for the Detroit Symphony Orchestra, a five-year tenure as Musical Director of the Heineken Jazz Festival (Dominican Republic), Jury President at the Montreux Jazz Solo Piano Competition, JazzWeek's Artist of the Year, Artist in Residence at the Klavier Festival Ruhr, voted among the Top 10 Jazz Pianists of the Year at the 69<sup>th</sup> Annual DownBeat Readers Poll, Co-Artistic Director of the Latin-Caribbean Music Festival at the Kennedy Center, Artist in Residence at the Vienna Konzerthaus, and the world premiere of his *Rhapsody for Two Pianos and Orchestra* (commissioned by the Philharmonia Orchestra) at London's Royal Festival Hall, and Concerto for Jazz Trio and Orchestra commissioned by the Detroit Symphony Orchestra and Maestro Leonard Slatkin.

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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」

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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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了解更多 FIND OUT MORE:

[hkphil.org/support](http://hkphil.org/support)

**我想支持港樂，能怎樣幫助你們呢？**

## **I WOULD LIKE TO SUPPORT THE AMAZING HK PHIL. WHAT SHOULD I DO?**

**我期望為香港帶來精彩美樂**

**I am eager to bring the  
finest music to Hong Kong**

### **常年經費基金 ANNUAL FUND**

您的捐款將有助港樂呈獻多元精彩的節目，邀請國際知名指揮家及音樂家合作，更臻卓越。

Donations to the Annual Fund enable us to present diverse and vibrant programmes, collaborate with internationally renowned conductors and soloists, and maintain the highest standard of our orchestra.

**我希望與更多學生共享美樂**

**I hope more students can  
enjoy great music**

### **學生票資助基金 STUDENT TICKET FUND**

支持港樂提供半價門票優惠予本港全日制學生，培養年輕一代對音樂的熱忱。

Donate to the Student Ticket Fund to subsidise half-price tickets for local full-time students and nurture the passion of the next generation for the orchestra.

**我期待能與樂師拉近距離**

**I find the idea of forging  
a personal connection  
with a musician exciting**

### **樂團席位贊助 CHAIR ENDOWMENT**

贊助港樂樂師席位，協助港樂邁向卓越。贊助人可與港樂樂手建立聯繫、享有貴賓活動及與訪港音樂家會面的獨家邀請。

Become a custodian of musical excellence in Hong Kong by supporting the chair of a HK Phil musician. You will forge a personal connection with the musician and have exclusive access to events and visiting artists.

**我想推廣品牌及以美樂招待  
貴賓，並助港樂將音樂播種  
到社區**

**I would like to boost my  
brand profile, entertain  
my VIPs, and share music  
with those in need**

### **音樂會及項目贊助**

### **CONCERT & PROJECT SPONSORSHIP**

贊助港樂音樂會，為企業提升品牌形象，尊享最佳座位門票及款待貴賓的機會，獲取高效投資回報。

Sponsorship of a HK Phil concert offers wide brand recognition, premium complimentary tickets, and hospitality benefits to maximise your investment return!

**我十分熱愛音樂，希望我的  
客人和員工都能以最佳位置  
欣賞樂季音樂會**

**I am a music-lover and  
would love best available  
seats all year round for  
my guests**

### **大師會 MAESTRO CIRCLE**

我們尊貴的企業會員計劃助您預留全年音樂會座位，以精彩節目款待貴賓。

Our prestigious corporate membership scheme provides you with year-round priority tickets reservation for your guests' entertainment.

## 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 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

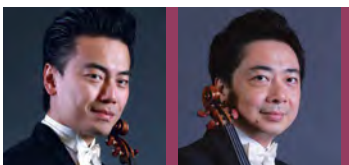
### PRINCIPAL GUEST CONDUCTOR



余隆  
Yu Long

## 第一小提琴

### FIRST VIOLINS



王敬  
樂團首席  
Jing Wang  
Concertmaster

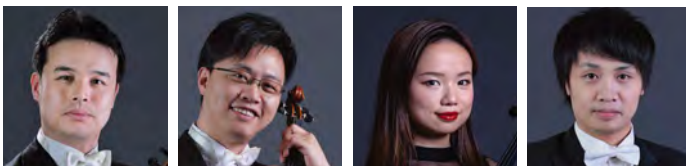
梁建楓  
樂團第一副首席  
Leung Kin-fung  
First Associate  
Concertmaster



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

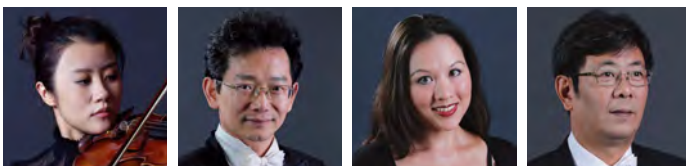


把文晶  
Ba Wenjing

程立  
Cheng Li

桂麗  
Gui Li

李智勝  
Li Zhisheng

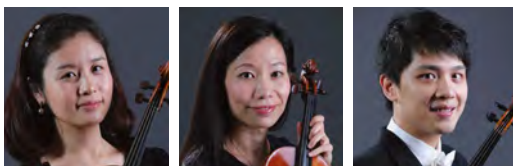


劉芳希  
Liu Fangxi

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



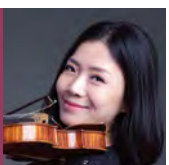
●趙滢娜  
Zhao Yingna



■余思傑  
Domas Juškys



▲梁文瑄  
Leslie Ryang Moonson



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



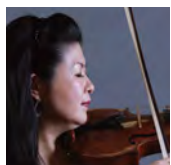
潘廷亮  
Martin Poon Ting-leung



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

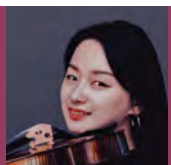


周騰飛  
Zhou Tengfei

## 中提琴 VIOLAS



●凌顯祐  
Andrew Ling



■李嘉黎  
Li Jiali



▲熊谷佳織  
Kaori Wilson



蔡書麟  
Chris Choi



崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damará Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin

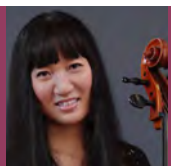


張姝影  
Zhang Shu-ying

## 大提琴 CELLOS



●鮑力卓  
Richard Bamping



■方曉牧  
Fang Xiaomu



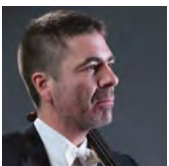
▲林穎  
Dora Lam



陳屹洲  
Chan Ngat Chau



陳怡君  
Chen Yi-chun



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



李銘蘆  
Li Ming-lu



宋泰美  
Tae-mi Song



宋亞林  
Yalin Song

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

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 低音大提琴 DOUBLE BASSES



●林達僑  
George Lomdaridze



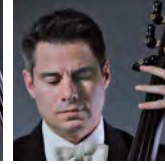
◆姜馨來  
Jiang Xinlai



張沛姬  
Chang Pei-heng



馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell

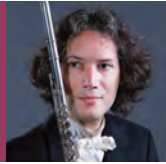


范戴克  
Jonathan Van Dyke

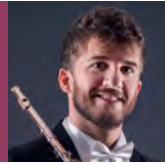
### 長笛 FLUTES



●史德琳  
Megan Sterling



■盧韋歐  
Olivier Nowak



柯布魯  
Ander Erburu

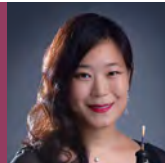
### 雙簧管 OBOES



●韋爾遜  
Michael Wilson



■布若芙  
Ruth Bönisch



金勞思  
Marrie Rose Kim

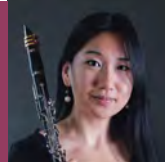
### 單簧管 CLARINETTS



●史安祖  
Andrew Simon



■史家翰  
John Schertle



劉蔚  
Lau Wai

### 巴松管 BASSOONS



●莫班文  
Benjamin Moermond



■陳劭桐  
Toby Chan



◆李浩山  
Vance Lee

### 短笛 PICCOLO



施家蓮  
Linda Stuckey

### 英國管 COR ANGLAIS



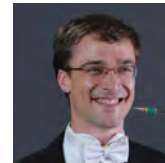
關尚峰  
Kwan Sheung-fung

### 低音單簧管 BASS CLARINET



艾爾高  
Lorenzo losco

### 低音巴松管 CONTRA BASSOON

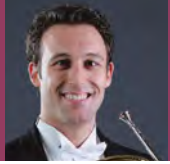


崔祖斯  
Adam Treverton Jones

## 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

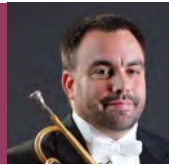
## 小號 TRUMPETS



●巴達仁  
Esteban Batallán



■莫思卓  
Christopher Moysé



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

小提琴：張文蕊  
Violin: Kitty Cheung

長號：盧國軒  
Trombone: John Lo

敲擊樂器：鄭美君、何銘恩、勞善雯、王偉文  
Percussion: Emily Cheng, Jojo Ho, Mandy Lo, Raymond Vong

薩克管：陳中豪、梁國章、孫穎麟  
Saxophone: Jeffrey Chan, Jacky Leung, Timothy Sun

鋼琴：嚴翠珠  
Piano: Linda Yim

班祖琴：哥連斯  
Banjo: Chris Collins

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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

籌款委員會主席

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

45週年晚宴籌委會主席

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

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

黃慶鋒先生 Mr Wong Hing Fung

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

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#### Donated by The Ladies Committee of the Hong Kong Philharmonic Society

##### Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
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G. B. Guadagnini (1760) Violin,  
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Hong Kong Philharmonic Orchestra

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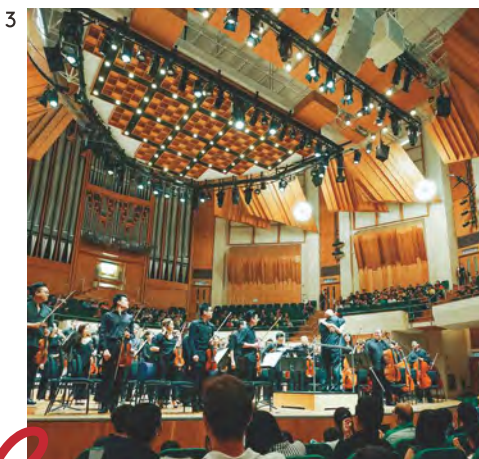
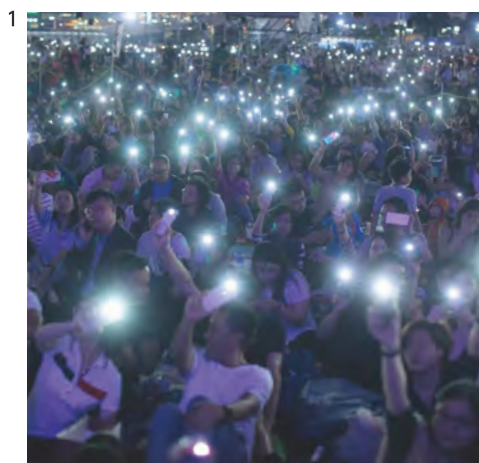
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1 太古「港樂·星夜·交響曲」  
Swire Symphony Under The Stars

3 親親Daddy音樂會 (共融音樂會)  
A Father's Day Concert (Inclusive Concert)

2 華格納《指環》四部曲之四：《諸神的黃昏》探索日  
Wagner's Ring Cycle Part 4:  
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4 「賽馬會音樂密碼教育計劃」—  
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香港管弦樂團  
Hong Kong Philharmonic Orchestra

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## 18 JUN 2019

雙城記 II：  
港樂與國家大劇院  
管弦樂團  
木管五重奏

### NCPAO Quintet

TAFFANEL Wind Quintet in G minor

### HK Phil Quintet

MASLANKA Wind Quintet no. 3

### HK Phil & NCPAO Quintets

RAFF Sinfonietta

國家大劇院管弦樂團木管五重奏

達芬尼爾G小調木管五重奏

香港管弦樂團木管五重奏

馬斯蘭卡第三木管五重奏

香港管弦樂團及國家大劇院管弦樂團木管五重奏

拉夫 小交響曲

18 JUN 2019

TUE 7:30PM

大館賽馬會立方

JC Cube, Tai Kwun

\$200/\$150\* 特惠門票  
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Visual Identity by Milkshake

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港樂45年

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



董麟指揮其中兩場音樂會的場刊，於「香港管弦樂團第45個職業樂季」展覽中展出。

Two house programmes of the concerts conducted by Ling Tung, exhibits of the "Hong Kong Philharmonic Orchestra 45<sup>th</sup> Season" exhibition. PHOTO: Cheung Wai-lok

## 第三任音樂總監董麟

### LING TUNG, THE 3<sup>RD</sup> MUSIC DIRECTOR

1933年生於上海音樂世家的董麟，自1979年1月起出任港樂第三任音樂總監。他第一個以音樂總監身份指揮的音樂會於5月18及19日假大會堂音樂廳舉行(右)，夥拍巴松管獨奏家蘇格文呈獻韋伯的F大調巴松管協奏曲。6月1及2日的音樂會(左)則成為樂季閉幕演出，邀請了韓國小提琴家李誠珠演出柴可夫斯基膾炙人口的小提琴協奏曲。

Born in 1933 into a family of distinguished musicians, Ling Tung became the third Music Director of the HK Phil in January 1979. His first performances with the orchestra as Music Director were on 18 and 19 May at the Hong Kong City Hall Concert Hall (right). These concerts also featured bassoonist George Zukerman in Weber's Bassoon Concerto in F. The season closed with a pair of concerts on 1 and 2 June (left) featuring Ling Tung and Korean violinist Sung-Ju Lee in Tchaikovsky's Violin Concerto in D.

香港管弦樂團

Hong Kong Philharmonic Orchestra

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2019

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GRAMMY Award Winner for  
Best Classical Orchestral Performance  
格林美最佳管弦樂演奏獎得主

范斯克 指揮  
基里古 單簧管

Osmo Vänskä CONDUCTOR  
Kari Kriikku CLARINET

SIBELIUS  
*Finlandia*

Magnus LINDBERG  
Clarinet Concerto (China premiere)

SIBELIUS  
Symphony no. 2

西貝遼士《芬蘭頌》  
連寶格 單簧管協奏曲(中國首演)  
西貝遼士 第二交響曲

28 & 29 JUN 2019  
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8PM

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

**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	G小調木管五重奏
馬斯蘭卡	第三木管五重奏
拉夫	小交響曲
<b>TAFFANEL</b>	Wind Quintet in G minor
<b>MASLANKA</b>	Wind Quintet no. 3
<b>RAFF</b>	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  
葉怡仍, 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	《奧賽羅》序曲
楊納傑克	《塔拉斯·布爾巴》
德伏扎克	小提琴協奏曲
<b>DVOŘÁK</b>	<i>Othello Overture</i>
<b>JANÁČEK</b>	<i>Taras Bulba</i>
<b>DVOŘÁK</b>	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

德伏扎克	《奧賽羅》序曲
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柴可夫斯基	《羅密歐與茱麗葉幻想序曲》
<b>DVOŘÁK</b>	<i>Othello Overture</i>
<b>MENDELSSOHN</b>	<i>A Midsummer Night's Dream:</i> Overture & Wedding March
<b>TCHAIKOVSKY</b>	<i>Romeo &amp; Juliet Fantasy Overture</i>

余隆, 指揮  
Yu Long, conductor

**24  
JUN 2019**

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

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DISCOUNT OFFER#

## 港樂 x 大館: 室樂音樂會系列 北歐回憶 (木管五重奏) HK Phil x Tai Kwun: Chamber Music Series Nordic Memoria (Wind Quintet)

尼爾森	木管五重奏
費恩斯特倫	木管五重奏
沙羅倫	《回憶》
卡梵德爾	木管五重奏, op. 34
<b>NIELSEN</b>	Wind Quintet
<b>FERNSTRÖM</b>	Wind Quintet
<b>Esa-Pekka SALONEN</b>	<i>Memoria</i>
<b>KVANDAL</b>	Wind Quintet, op. 34

柯布魯, 長笛  
關尚峰, 雙簧管  
劉蔚, 單簧管  
陳劭桐, 巴松管  
柏如瑟, 圓號  
Ander Erburu, flute  
Kwan Sheung-fung, oboe  
Lau Wai, clarinet  
Toby Chan, bassoon  
Russell Bonifede, horn

**28 & 29  
JUN 2019**

Fri & Sat 8pm  
CC  
\$580 \$480 \$380 \$280

## 太古音樂大師系列: 范斯克 | 芬蘭之旅 Swire Maestro Series: OSMO VÄNSKÄ | Finnish Adventure

西貝遼士	《芬蘭頌》
連實格	單簧管協奏曲 (中國首演)
西貝遼士	第二交響曲
<b>SIBELIUS</b>	<i>Finlandia</i>
<b>Magnus LINDBERG</b>	Clarinet Concerto (China Premiere)
<b>SIBELIUS</b>	Symphony no. 2

范斯克, 指揮  
基里古, 單簧管  
Osmo Vänskä, conductor  
Kari Kriikku, clarinet

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