

HK PHIL X TAI KWUN: CHAMBER MUSIC SERIES

港樂 X 大館 ·
室樂音樂會系列

混合小組
夢弦

INTERPRETATION OF DREAM MIXED ENSEMBLE

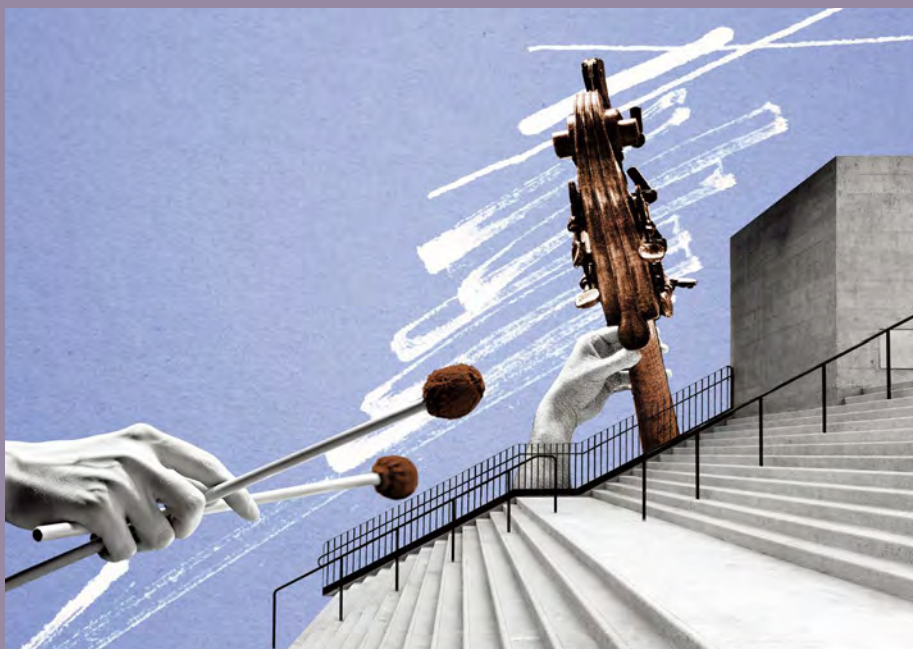
場地夥伴
Venue Partner

大館
TAI KWUN

古蹟及藝術館
CENTRE FOR HERITAGE & ARTS

20 MAY 2019
MON
7:30PM

大館賽馬會立方
JC Cube, Tai Kwun



港樂 x 大館：室樂音樂會系列

夢弦——混合小組

HK PHIL x TAI KWUN: CHAMBER MUSIC SERIES
INTERPRETATION OF DREAM:
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古蹟及藝術館
CENTRE FOR HERITAGE & ARTS

- P. 2 **武満徹 TAKEMITSU** 13'
《然而我知道，那是風》 *And then I knew 'twas Wind*
- P. 4 **克蘭姆 George CRUMB** 16'
《牧歌》第一冊及第二冊 *Madrigals Book I and Book II*
- P. 6 **龐樂思 OZNO** 11'
《悠》 *Zoon*
- P. 7 **德布西 DEBUSSY** 17'
長笛、中提琴與豎琴奏鳴曲 *Sonata for Flute, Viola and Harp*
- P. 9 **譚盾 TAN Dun** 10'
《遙》 *In Distance*
- P. 11 **施家蓮** 長笛/中音長笛/短笛 **Linda Stuckey** Flute/alto flute/piccolo
洪依凡 中提琴 **Ethan Heath** Viola
鮑爾菲 低音大提琴 **Philip Powell** Double Bass
龐樂思 敲擊樂 **James Boznos** Percussion
史基道 豎琴 **Christopher Sidenius** Harp
葉葆菁 女高音 **Yuki Ip** Soprano



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演奏期間請保持安靜

Please keep noise to a minimum
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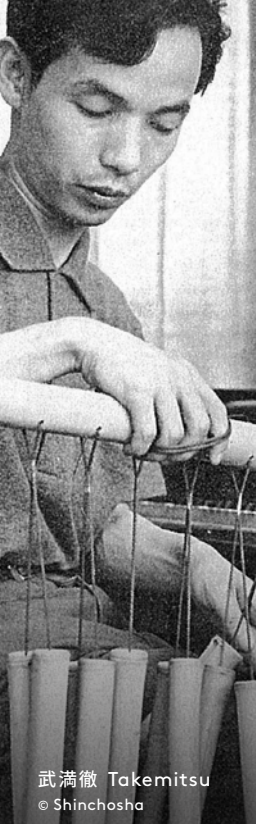
請留待整首樂曲完結後才報以掌聲鼓勵

Please reserve your applause
until the end of the entire work



本音樂會不設中場休息

No intermission for this concert



武滿徹 Takemitsu
© Shinchosha



克蘭姆 George Crumb
© Becky Starobin



龐樂思 OZNO
© Cheung Wai-lok



德布西 Debussy
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序

有批亞洲作曲家在近幾十年冒起，宛如新浪潮般。這些亞洲作曲家認識西方音樂傳統之後，把東西方元素共冶一爐，清楚顯示出當代音樂全球化所產生的創作成果。說來有趣，原來百多年前，德布西等西方作曲家曾受遠東音樂啟發，推動音樂創作向前邁進；但倒過來，這些作曲家又牢牢抓住了日本作曲大師武滿徹的想像力。

今時今日，「東西合璧」以無法預料的嶄新方式出現，展現出真正的文化交融。今晚的節目將譚盾和武滿徹的室樂作品，與啟發他們的西方作曲家作品並列，包括德布西及美國作曲家克蘭姆作品各一：德布西的選曲是他晚期的傑作之一；而克蘭姆的選曲則讓我們聽到他異常獨特的聲音。

INTRODUCTION

A new wave of Asian composers who have emerged over recent decades manifests the creative results of contemporary musical globalisation when these composers blend elements of Asian traditions with their discovery of Western ones. It's fascinating to recall that, over a century ago, impulses from the Far East suggested a way forward for Western composers like Claude Debussy, who in turn exercised a powerful grip on the imagination of the Japanese master Tōru Takemitsu.

The fusion of East and West today is occurring in new, unpredictable ways, unfolding as a genuine cross-fertilisation. Our programme tonight juxtaposes chamber pieces by Takemitsu and Tan Dun with works by Western composers who have inspired them, including one of the final masterpieces by Debussy and the strikingly original sound world of the American George Crumb.

武滿徹

TŌRU TAKEMITSU

《然而我知道，那是風》

And then I knew 'twas Wind

貫穿今晚全部節目的主線之一，就是幾位作曲家之間的關聯。武滿徹的作品將東西方音樂特色糅合得出神入化，為音樂創作的新浪潮鋪路——譚盾那一代的作曲家就是這股新浪潮的先驅。事實上，武滿徹也真的指導過譚盾這位來自中國的後輩。武滿徹成長於第二次世界大戰期間，當時西洋音樂在日本是禁忌。戰後，他急不及待四出尋找有關西洋音樂的材料，因此吸收了大量不同的風格，從德布西到前衛作曲家凱治當時最新的手法，無所不包。

武滿徹主要靠自學成才，有段時間也經常寫作實驗性質的音樂，就像同期的歐洲作曲家一樣，為戰後那個嘗試重新開始的世界，尋找新的聲音。比方說，在1950年代，有群志同道合的作曲家率先嘗試跨媒體創作，武滿徹也是其中一分子；另外，他又欣然接受機運音樂手法、圖像記譜法和電子音樂。

及後，武滿徹對日本的音樂傳統和傳統精神開始感興趣，於是將受西洋風格啟發的實驗音樂融合其中。《然而我知道，那是風》就以德布西為典範，採用長笛、中提琴和豎琴這種奇特組合的三重奏——今晚音樂會稍後出場的曲目，正是德布西「長笛、中提琴與

Personal interconnections between composers are also a thread of the programme. In the music of Tōru Takemitsu, we encounter a remarkable synthesis of Eastern and Western sources that anticipates the new wave spearheaded by Tan Dun's generation; indeed, Takemitsu even became a mentor to the younger Chinese composer. When Takemitsu was growing up in Japan during the Second World War, Western music was a taboo. He eagerly sought out whatever he could find after the war was over and absorbed a tremendous range of influences, from Debussy to the most recent innovations of the avant-garde adventurer John Cage.

Largely self-taught, Takemitsu went through a period of experimentalism that paralleled the efforts of his European contemporaries to find new sounds for a world which was trying to start over after the war. In the 1950s, for example, he belonged to a like-minded group of composers spearheading mixed-media efforts, and he embraced chance methods, graphic notation and electronic music.

As he continued to develop, Takemitsu combined his Western-inspired experimentation with a new-found interest in Japanese traditions – musical and spiritual. *And then I knew 'twas Wind*, for example, is modelled on the unusual trio combination of flute, viola and harp that Debussy pioneered in the work that

豎琴奏鳴曲」，也就是採用這種奇特組合的先驅之作。武滿徹甚至巧妙地引用了德布西奏鳴曲中某些片段。同時，樂曲沉思似的特質、細碎的素材，還有「停頓」的用法，處處不期然令人進入一個靜觀的狀態，與日本的美學觀念呼應。

武滿徹的作品常以自然現象為隱喻，例如風、水和園林。除了大自然之外，文學作品也經常是他的靈感泉源——無論是喬伊斯，還是日本小說家大江健三郎。武滿徹有幾首作品的標題都有共同的關鍵詞和意象，而且都與雨、水、海或風有關，例如《然而我知道，那是風》。《然而我知道，那是風》寫於1992年，是作曲家的晚期作品。前一年，武滿徹寫作了一首室樂團作品，根據詩人狄瑾蓀寫成，題為《風多麼緩慢》。這位新英格蘭詩人也是《然而我知道，那是風》標題的靈感來源，而且兩首樂曲也可互作對照。樂曲標題引用了狄瑾蓀詩作《那聲音像雨聲，直至那聲音彎曲了》第二行。

樂曲由偉大的瑞士長笛演奏家尼哥利委約創作。武滿徹形容樂曲的題材是「『風』的種種意象在大自然、心靈或潛意識（稱為『夢境』也可）出現，這些意象如風，肉眼看不見，但卻在人的意識裡繼續掠過。」

we hear later tonight. Takemitsu even embeds a highly subtle quotation from the Debussy. At the same time, the meditative quality of his gestures, the fragmentary material and the use of pauses all invite a spirit of focus and mindfulness that resonates with Japanese aesthetics.

Natural metaphors like wind, water and gardens occur again and again in Takemitsu's compositions. And in addition to his inspiration from nature, Takemitsu frequently drew on literary sources – whether James Joyce or the Japanese novelist Kenzaburō Ōe. Several of his pieces share key words and images in their titles, with references to rain, water and the sea or the wind – as in *And then I knew 'twas Wind* – which dates from 1992, late in his career. The year before, Takemitsu had composed a chamber orchestral work based on the poet Emily Dickinson and titled *How slow the Wind*. This New England poet is also the source for the title *And then I knew 'twas Wind*, which also has some points of musical comparison with the earlier piece. It quotes the second line of her poem *Like Rain it sounded till it curved*.

This piece was commissioned for the great Swiss flutist Aurèle Nicolet. Takemitsu explained that its subject is “the signs of the wind in the natural world and of the soul, or unconscious mind (or we could even call it ‘dream’), which continues to blow, like the wind, invisibly, through human consciousness.”

b. 1929年生

克蘭姆

GEORGE CRUMB

《牧歌》第一冊及第二冊

Madrigals Books I and II

偉大的美國音樂探索者克蘭姆1929年生於西維珍尼亞州查斯頓，將於今年年底慶祝90大壽。這位藝術家將來源多樣的意念共治一爐，創造出獨一無二的聲響世界：包括20世紀西班牙作家羅卡的詩作（在克蘭姆的作品經常出現，也是《牧歌》歌詞的來源）、鯨魚之歌以及海鷗鳴叫聲的天然美感，還有文藝復興時期的舞曲以及民間音樂等等。克蘭姆也自認，德布西、馬勒和巴托都對他影響深遠。

1965年至1969年間，克蘭姆共寫作了四冊《牧歌》；今晚演出的第一、二冊寫於1965年——那一年他開始在賓夕法尼亞州大學擔任作曲教授，後來更在同一職位任職達30年之久。「牧歌」一詞，本指在文藝復興和巴洛克時期發展而成的世俗聲樂作品，本身有其常規：選取詩作為歌詞，並據之譜寫音樂，內容多以愛情或輕鬆的題材為主，音樂則由數個聲部組成。發展下來，牧歌裡音樂與歌詞內容的關係日趨密切，到頭來變成「以音樂手法加強及闡明歌詞意思為務」。談及這種聲樂寫作手法時，「文字着色」一詞也經常出現。

克蘭姆《牧歌》與羅卡詩作的關係也同樣密切。每冊《牧歌》都

Later this year will mark the 90th birthday of the great American musical explorer George Crumb, who was born in 1929 in Charleston, West Virginia. This is an artist who has invented a sound world that is genuinely his own. It mixes together impulses from a wide spectrum: the poetry of the 20th-century Spanish writer Federico García Lorca (a frequent presence and the source for the texts of the *Madrigals*), the natural beauty of whale song and seagull cries, Renaissance dance and folk music, to mention just a few. Claude Debussy, Gustav Mahler and Béla Bartók are composers whom Crumb regards as among his major influences.

From 1965 to 1969, Crumb composed four books of *Madrigals*. The first two, which we hear, date from 1965, the year he began his 30-year tenure as composition professor at the University of Pennsylvania. The term “madrigal” alludes to a type and practice in vocal composition that developed during the Renaissance and Baroque periods in secular music. The madrigal became associated with the goal of using musical expression, divided into several voices, to heighten and illuminate the meaning of a poetic text (often involving love or lightweight subjects). The term “word-painting” is often applied to this kind of vocal writing.

Similarly, Crumb’s *Madrigals* involve a closely attentive relationship to the poetry of Lorca that they set. Each of the four books consists

由三首牧歌組成，可是歌詞並非完整採用羅卡的詩作，而是作曲家從中自選一言半語譜曲。第一、二冊是紀念高薩維茲基夫婦之作（高薩維茲基是指揮家及低音大提琴演奏家，對20世紀音樂的發展影響深遠）；第三、四冊則寫於1969年。羅卡詩作以西班牙文寫成，作曲家也以原文譜曲；在第一、二冊中選用過的詩句中譯如下：

第一冊：(1)「看見赤裸的你，就會懷念大地」；(2)「他們沒理會雨點，都睡著了」；(3)「亡者的翼上盡是青苔」。

第二冊：(1)「古老的歌謠如同平靜的水，把水喝下」；(2)「死神在小酒館進進出出」；(3)「小黑馬，你要載著亡者跑到哪裡去？」。

細看歌詞，大家會發現某些主題意念反覆出現，其中以「死亡」尤其常見，不過「大地」、「水」等自然事物也有不少。克蘭姆曾在別處提及，羅卡的詩作很吸引，因為這些「詩作的語言一方面原始、質樸，一方面卻可以極其細膩。」

克蘭姆選用了女高音獨唱，但音區偏低，而且伴奏樂器也出人意料：第一冊採用電顫琴和低音大提琴；第二冊則採用敲擊樂及中音長笛（普通長笛或短笛也可）。聲樂聲部本身也非常多姿多采：女高音不但要演唱，還要朗誦、大叫，有時又要低語，但也要不斷改變音色和表現手法，配合原詩中情感的強弱變化以及誘人的音韻。器樂聲部營造出神秘玄妙的聲景，時而與聲樂聲部交織，時而在下方飄過，時而穿梭期間——那是以表情與暗示組成的音樂詩篇。

of three madrigals, setting not whole poems but mere fragments the composer excerpted from his favoured poet. The first two books were dedicated to the memory of Serge Koussevitzky, the double bassist and conductor who left a powerful mark on 20th-century music, and his wife Natalie. Books III and IV date from 1969. The Lorca fragments for Books I and II (which Crumb sets in the original Spanish) are as follows in English translation:

(1) "To see you naked is to remember the earth"; (2) "They do not think of the rain, and they've fallen asleep"; (3) "The dead wear mossy wings" for Book I.

(1) "Drink the tranquil water of the antique songs"; (2) "Death goes in and out of the tavern"; (3) "Little black horse, where are you taking your dead rider?" for Book II.

Look more closely at the texts, and you will notice recurrent thematic ideas: death, especially, but also natural elements such as earth and water. Crumb has elsewhere stated that Lorca's poetry appeals because it offers "a language which is primitive and stark, but which is capable of infinitely subtle nuance."

Crumb calls for an unexpected instrumentation to accompany the solo soprano part (which lies low in the range): vibraphone and double bass in Book I and in Book II, percussion and either alto flute, normal flute or piccolo. The vocal part itself is extraordinarily multifaceted. The soprano must not only sing but declaim, shout, at other times whisper, all the while shifting colours and expression in response to the emotional temperature as well as the sensual sonorities of Lorca's verse. Interweaving with, or drifting beneath and between the vocal line, is the instruments' mysteriously evocative soundscape – a musical poetry of gesture and suggestion.

龐樂思 OZNO

《慫》

Zoon

《慫》原文為「zoon」。這個詞有幾個意思。作動詞時，意謂嗡嗡聲、哼唱聲、低沉而單調的持續音；作名詞時，則是任何一個由單一卵子生成的複合生命體。樂曲的靈感，正好來自將「持續音」與「由單一樂音生成的生命體」兩個意念結合。

《慫》其實是兩首同步演奏的作品：一由「現場演奏者」演奏；二則由預先錄音的「合成」樂團演奏。兩首樂曲都有完整樂譜。若演奏者緊隨節拍器標記，兩首作品會同時結束。在預先錄音的作品裡，「持續音」由四個和弦組成。

音高或節奏都可以用作「持續音」。每個樂章都以持續音劃分，每組持續音都坐落一聲音網絡裡，由多層複節奏交織而成。演奏者在自己的手提電話上按鍵，開始演奏，以四個樂章編織故事——每樂章都代表「持續音」的不同演繹。

I. 扭計：數學上的「持續音」。II. 尼西亞：希臘群島的一種音樂形式，海浪不斷沖往沙灘上的沙沙聲。III. ACME公司：卡通人物必必鳥的剋星。鳥兒極速地飛越筆直的沙漠路上，構成了持續的畫面。IV. 玻璃：鏡子在空房裡所反射的影像，一直反射……

The word Zoon has several meanings. As a verb, it means to make a buzzing, humming, drone sound; as a noun, it is defined as any of the individuals of a compound organism produced from a single egg. The idea of drones combined with a “live organism” produced from a single note is the inspiration for this piece.

Zoon is two compositions played simultaneously: one for “live performers” and one for a pre-recorded “synthetic” orchestra. Both are completely written out. If the performers keep close to the metronome markings, both pieces end together. In the pre-recorded piece, a chord progression of four drones slowly unfolds.

Pitches or rhythms can be drones. The pitches of each drone movement sit in a net of layered polyrhythms, creating a moiré pattern. The performers press-play on their phones and then weave a highly virtuosic tale in four movements – each a different interpretation of drones.

I. Rubik: a mathematical drone of permutations like the Rubik’s cube.
II. Nisia: a form of music from the Greek Islands. A drone of the waves on a beach.
III. ACME: the nemesis of roadrunner. A drone of a very fast bird on a straight desert road.
IV. The Glass: the drone of a mirror in an empty room.

德布西

CLAUDE DEBUSSY

長笛、中提琴與豎琴奏鳴曲

Sonata for Flute, Viola and Harp

克蘭姆自言，自己之所以「對色彩與音色有濃厚興趣」，主要是受德布西影響，又認為德布西「乾脆將聲響當成樂曲裡一個很特別的部分，是這方面的先驅作曲家之一。」2018年正是這位偉大的法國作曲家逝世百週年紀念——他生命最後幾年一直為癌症所苦，第一次世界大戰也令他傷心不已；到大戰結束那年，德布西終於不敵癌魔，與世長辭。

大戰1914年爆發，法國國內因此產生強烈的愛國情緒，德布西這時也對法國藝術倍感自豪，又開始重新欣賞18世紀法國作曲家的成就，於是構思寫作一套六首奏鳴曲，當中每首都採用不同的樂器組合——其實採用「奏鳴曲」這種曲式，已是向音樂傳統致敬之舉了。但事實上，他完成三首之後已病入膏肓，無法繼續寫作。為長笛、中提琴與豎琴而寫的奏鳴曲是這套作品的第二首——第一首是「大提琴與鋼琴奏鳴曲」，第三首則是「小提琴與鋼琴奏鳴曲」。樂曲寫於1915年，然而首演地點卻並非巴黎，而是波士頓（1916年）。

德布西對奏鳴曲產生興趣，本身已是個有趣的轉變。他早年刻意避開傳統樂曲標題，改為選取能反映自己靈感來源的標題。他的靈感往

George Crumb has attributed much of his "interest in colour and timbre" to the influence of Claude Debussy, whom he credits with being "one of the first composers to make the sheer sound a very special aspect of the music." Last year, the music world paid tribute to the 100th anniversary of the death of the great French composer – who succumbed to the cancer that had ailed him for years the same year that the First World War, another cause of much grief for Debussy, came to a halt.

The outbreak of the war in 1914 triggered a strongly patriotic reaction, which, for Debussy, took the form of pride in French art and a new appreciation for the achievements of the French composers of the 18th century. He envisioned a cycle of six sonatas – a musical form that itself pays homage to musical tradition – in which each work would call for a different grouping of instruments. But he completed only three of these before he became too ill to continue composing. The Sonata for Flute, Viola and Harp is the second of the set (bookended by sonatas for cello and piano and for violin and piano) and was completed in 1915 and premiered not in Paris but in Boston (in 1916).

This interest in the sonata indicates an interesting shift for Debussy, who had avoided classical titles since his early years, instead favouring titles that showed his inspirations from literature and the visual arts – such as

往來自文學作品和視覺藝術；例如《牧神之午後前奏曲》，靈感就來自象徵派詩人馬拉美的詩作。結果就是在音樂範疇為現代主義豎立了里程碑：擺脫傳統規範，創造自己的形式。有評論甚至認為，現代西洋音樂自此誕生。

可是這套奏鳴曲卻代表另一種創新：從過去的音樂得到靈感，再移植到新時代的音樂土壤裡。德布西選用的樂器組合本身已經很突出，日後更成為新式室樂組合的標準。事實上，他最初的構思是長笛、雙簧管與豎琴三重奏，只是不久決定將雙簧管改成中提琴。

這首優美動人的樂曲由三個樂章組成。第一樂章（**田園曲**）揭示全曲音樂語言的整體特色。德布西呈現素材時非常簡潔，既改變拍子，又嘗試採用各式樂器組合：時而突出長笛，時而長笛配中提琴，時而中提琴配豎琴，時而三者結合。**間奏曲**令人想起古老的三拍子小步舞曲，可是和聲卻類似德布西常用的現代印象派風格。**終樂章**將這種可愛的樂器音色組合發揮得淋漓盡致。接近尾聲時，音樂速度減慢，與樂曲開端的素材遙相呼應——「始」與「終」息息相關，猶如循環。

德布西本人形容樂曲「實在太美了，差點要向大家說聲『不好意思』。」同時也提及樂曲表現的情感其實相當複雜：「樂曲非常憂鬱，我也不知道該笑，還是該哭。也許哭笑交集才對？」

Prélude à l'après-midi d'un faune (Prelude to the Afternoon of a Faun), which was inspired by the Symbolist poetry of Stéphane Mallarmé. The result was a milestone of musical modernism that turns away from classical models to create its own form; some commentators even argue that modern Western music was born here.

But the sonata project represents a different kind of innovation: a transplantation of ideas inspired by the past to the context of a new era. Debussy's choice of instrumentation alone stands out and became the standard for a new kind of chamber music formation. In fact, he initially contemplated writing a trio for flute, oboe and harp but soon decided to exchange the oboe for a viola.

The Sonata is in three movements. **Pastorale**, the first, introduces the overall musical language of this beautiful score. Debussy presents his material with concision, varying the meter and trying out different combinations of the instruments: flute in the foreground, flute and viola, viola and harp, all three together. An **Interlude** recalls the old-old-fashioned triple-meter dance form known as the minuet, but its harmonies echo the modern Impressionist language Debussy had cultivated. The **Finale** finds even more ways to play with this delightful combination of instrumental timbres and textures. Near the conclusion, the music becomes slower and echoes the material that opened the Sonata – the end connected to the beginning, as in a cycle.

Debussy himself described the Sonata as “so beautiful that I almost have to apologise for it.” At the same time, he acknowledged its complex emotional makeup: “It’s frightfully melancholy, and I don’t know if one should laugh or cry. Perhaps both?”

b. 1957年生

譚盾 TAN DUN

《遙》

In Distance

譚盾生於1957年，在北京中央音樂學院唸書時，曾隨克蘭姆和武滿徹學習。武滿徹認為，譚盾的音樂「一方面像鮮血自人體噴出一樣暴烈，一方面卻非常優雅，彷彿來自靈魂的聲音」——說的正是譚盾將多種音樂的風格兼收並蓄，形成獨樹一幟的聲音。其實對譚盾來說，學習音樂的機會本身，已是他生命中的轉捩點。他在湖南長沙的村落長大，年輕時適逢文化大革命，要參加農業公社下田工作，前後兩年。1977年，北京中央音樂學院重開，譚盾就成了第一批獲准入學的學生。在學期間，他開始接觸現代派西洋音樂，1986年獲哥倫比亞大學研究院取錄，定居紐約，至今仍主要在紐約活動。他到紐約後獲得多項重要成就，包括憑《臥虎藏龍》（李安導演）贏得奧斯卡金像獎最佳配樂獎。連串的成就，令譚盾成為20世紀末新一批海外華裔作曲家中的佼佼者。

譚盾也像同輩的海外華裔作曲家一樣，曾直接接觸民間音樂傳統，也從這些歷史悠久但長青不衰的音樂中取得不少靈感。《遙》

（1987年）是他的早期作品，記錄了他初到紐約時的心境；標題則反映出作曲家身處文化轉變時所產生的新想法，以及這些新想法如何令他質疑自己。

Tan Dun, who was born in 1957, at one point studied with both George Crumb and Tōru Takemitsu while at the Central Conservatory in Beijing. The Japanese composer found Tan Dun's music to be "as violent as a burst of human blood, yet full of grace, a voice of the soul," referring to its unique blend of influences. Indeed, even the opportunity to study music meant a radical change in the life of Tan Dun, who had been raised in the village of Changsha in Hunan and experienced the Cultural Revolution at a young age. He had to work for two years in the rice fields as part of an agricultural commune. Later, Tan Dun became among the first students to be allowed to attend to the Central Conservatory in Beijing when it reopened in 1977. It was there that he acquired his initial exposure to modern Western music. In 1986, Tan Dun took up graduate studies at Columbia University and resettled in New York, which remains his home base. A string of noteworthy triumphs – including his Academy Award-winning soundtrack for the Ang Lee film *Crouching Tiger, Hidden Dragon* – made Tan Dun an acclaimed member of the new wave of émigré Chinese composers at the end of the 20th century.

Like some of his peers in the new wave of émigré Chinese composers, Tan gathered a rich store of inspiration from his direct contact with ancient but enduring folk traditions. *In Distance* is an early work from 1987 documenting his state of

樂曲選用了短笛、豎琴及大鼓。譚盾形容每件所選樂器「無論音區、音色和力度變化的差距都很大」，樂曲則將這些差距發揮得淋漓盡致。可是除了樂器本身差天共地以外，譚盾也凸顯了不同文化之間的差距：因為這三件樂器雖然都是西洋樂器，可是作曲家寫道：「（這裡的聲音）卻與平常截然不同。短笛的處理手法更接近中國笛，豎琴則像日本箏，大鼓卻只用手掌和手指來演奏，奏出類似印度鼓的樂音。」

除了聲音與文化的差距，譚盾更探索第三種差距——織體。他自言，樂曲的織體「存在廣闊的空間感」，他從這首樂曲開始就將一件或多件樂器暫停演奏的時刻，視為「音樂語言的一種」（一般來說室樂作品會充分運用每種樂器）。另外，「無調性寫作手法與民歌素材」之間也構成第四種差距，有時甚至可稱為「衝突」。作曲家自言，結果就是「從清晰的差距中，我開始看見自己。」

樂曲剖析中譯：鄭曉彤

mind shortly after he had arrived in New York City. The title reflects the new perspective he gained from this cultural change and how it caused the composer to question himself.

Scored for piccolo, harp and bass drum, the piece exploits what Tan Dun describes as the “wide distance between each of the instruments in register, timbre and dynamics.” But in addition to this sonic distance, the distance between cultures is accentuated, because the three instruments are Western and yet, he writes, the music they produce “is often very far from the way these instruments might usually sound. The piccolo is treated more like the Chinese bamboo flute, the harp is treated like the koto, and the bass drum is made to sound like Indian drums, played only with palms and fingers.”

Tan Dun even explores a third layer of distance in the texture of the music, which, in his words, “is very open with lots of space,” since he began in this piece to use moments when one or more of the instruments is not playing “as a kind of musical language.” (Standard chamber music practice usually maximises the use of each instrument.) And a fourth kind of distance, which could also be termed a conflict at times, is that “between atonal writing and folk materials.” The result, notes the composer, lists that “I began to see myself within the clarity of distance.”

All programme notes by Thomas May, except Zoon by OZNO



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施家蓮 長笛/中音長笛/短笛
施家蓮於1997年加入港樂成為首席短笛。過去多年，她曾與許多傑出音樂家合作，並在亞太地區內演奏多首協奏曲。她亦任教於香港各音樂院校；更定期與澳洲世界樂團合作演出。

LINDA STUCKEY Flute/alto flute/piccolo
Linda Stuckey joined the HK Phil as Principal Piccolo in 1997. Over the years she has worked with many great artists and has performed concertos throughout the region. She has taught on numerous faculties throughout her time in Hong Kong and she performs regularly with the Australian World Orchestra.



洪依凡 中提琴
港樂中提琴手洪依凡自13歲起開展他的演藝事業。他亦以室樂音樂家身份在美國各地表演，包括愛麗絲·桃麗音樂廳；又參與亞士本、薩拉索塔、布雷肯里治多個音樂節，其中於後者以獨奏家身份與國家戲劇樂團合作。

ETHAN HEATH Viola
HK Phil Violist Ethan Heath's performing career began at the age of 13 as concerto soloist. He has appeared as chamber musician in various venues across the US including Alice Tully Hall, and at the Aspen, Sarasota and Breckenridge festivals. At Breckenridge he was also soloist with the National Repertory Orchestra.



鮑爾菲 低音大提琴
鮑爾菲於2007年加入港樂成為低音大提琴一員。之前，他是愛荷華加頓和新澤西赫頓菲特交響樂團的樂師，亦是克利夫蘭樂團的特約樂師。鮑爾菲在克利夫蘭音樂學院畢業，師隨夏爾和迪莫夫。

PHILIP POWELL Double Bass
Philip Powell was appointed to the Bass Section of the HK Phil in 2007. He previously was a member of the Canton (Ohio) and Haddonfield (New Jersey) Symphonies and performed as a freelance player with The Cleveland Orchestra. He is a graduate of The Cleveland Institute of Music where he studied with Scott Haigh and Maximilian Dimoff.



龐樂思 定音鼓
龐樂思於2000年成為港樂首席定音鼓。他為樂團擔任三次協奏曲獨奏家。演出以外，他還是活躍的作曲家和指揮，今個樂季的重要演出包括指揮台北愛樂，並由中國愛樂和廣州交響樂團為他的第二定音鼓協奏曲作香港首演。

JAMES BOZNOS Timpani
James Boznos joined the HK Phil in 2000 as Principal Timpanist. He has been a soloist with the orchestra on three occasions. Active as a performer, composer and conductor, highlights of this season included conducting the Taiwan Philharmonic and premiering his Second Timpani Concerto with the China Philharmonic and Guangzhou Symphony.



史基道 豎琴
港樂首席豎琴史基道三歲開始學習鋼琴，10歲習小提琴，15歲學豎琴。他曾與卡奈基室樂團合演協奏曲，又獲希博伊根交響樂團邀請，分別演奏鋼琴及豎琴協奏曲。他曾多次以獨奏家身份與港樂同台演出。

CHRISTOPHER SIDENIUS Harp
HK Phil Principal Harpist Christopher Sidenius started studying piano at the age of three, violin at 10, and harp at 15. He has performed concertos with the Carnegie Chamber Players and was invited to perform both a harp and a piano concerto with the Sheboygan Symphony. He has also appeared as a soloist with the HK Phil.



葉葆菁 女高音
葉葆菁曾於北美、歐亞等地參與不同歌劇和音樂會的演出。重點演出計有：於北京與著名男高音卡拉斯合唱；和指揮大師瑞霖合作演出巴赫B小調彌撒曲和海頓《創世紀》；《蝴蝶夫人》擔綱女主角、《波希米亞人》飾演咪咪和穆塞塔；以及《卡門》飾米凱拉。

YUKI IP Soprano
Soprano Yuki Ip has performed in North America, Europe and Asia in different opera productions and concerts. Highlights include featured soloist with José Carreras in Beijing, Bach's B Minor Mass and Haydn's *Die Schöpfung* under the baton of Maestro Helmuth Rilling, Cio-Cio San in *Madama Butterfly*, Mimi and Musetta in *La Bohème*, and Micaëla in *Carmen*.

香港管弦樂團
Hong Kong Philharmonic Orchestra

QUOTATION OF DREAM

夢 諭



馬卻 指揮
Jun Märkl CONDUCTOR



嫻婷鋼琴二重奏
Ping and Ting
Piano Duo

24 & 25 MAY 2019



韋爾遜 雙簧管
Michael Wilson OBOE

TAKEMITSU

Day Signal (China premiere)

Quotation of Dream (China premiere)

DEBUSSY

Prelude to the Afternoon of a Faun

Takashi YOSHIMATSU

Dream Coloured Mobile II (China premiere)

R STRAUSS

Der Rosenkavalier Suite

RAVEL

La valse

武滿徹《日間信號》(中國首演)

《夢諭》(中國首演)

德布西《牧神之午後前奏曲》

吉松隆《夢中流動的彩繪玻璃II》(中國首演)

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拉威爾《圓舞曲》

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夢諭

Quotation of Dream

武滿徹	《日間信號》(中國首演)
德布西	《牧神之午後前奏曲》
吉松隆	《夢色モビール》(中國首演)
武滿徹	《夢諭》(中國首演)
李察·史特勞斯	《玫瑰騎士》組曲
拉威爾	《圓舞曲》
TAKEMITSU	<i>Day Signal</i> (China premiere)
DEBUSSY	<i>Prelude to the afternoon of a faun</i>
Takashi YOSHIMATSU	<i>Dream Coloured Mobile II</i> (China premiere)
TAKEMITSU	<i>Quotation of Dream</i> (China premiere)
R STRAUSS	<i>Der Rosenkavalier Suite</i>
RAVEL	<i>La valse</i>

馬卻, 指揮
娉婷鋼琴二重奏
韋爾遜, 雙簧管
Jun Märkl, conductor
Ping and Ting Piano Duo
Michael Wilson, oboe

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艾德敦 | 行星組曲

DAVID ATHERTON | The Planets

狄伯特	為銅管樂、鐘及鼓擊樂而寫的序曲 (亞洲首演)
布烈頓	小提琴協奏曲
霍爾斯特	《行星》組曲
TIPPETT	Praeludium for brass, bells and percussion
BRITTEN	Violin Concerto (Asia premiere)
HOLST	<i>The Planets Suite</i>

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

**14 & 15
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Swire Denim Series: Jazz with Michel Camilo

馬桂斯	第二舞曲
米蓋·卡米洛	第一鋼琴協奏曲 (香港首演)
珍納斯特拿	《牧場》組曲
歌舒詠	《藍色狂想曲》
Arturo MÁRQUEZ	Danzón no. 2
Michel CAMILO	Piano Concerto no. 1 (Hong Kong premiere)
GINASTERA	<i>Estandia Suite</i>
GERSHWIN	<i>Rhapsody in Blue</i>

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

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**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
TAFFANEL	Wind Quintet in G minor
MASLANKA	Wind Quintet no. 3
RAFF	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

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Fri & Sat 8pm
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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
DVOŘÁK	<i>Othello Overture</i>
JANÁČEK	<i>Taras Bulba</i>
DVOŘÁK	Violin Concerto

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