

SYMPHONIE FANTASTIQUE

白遼士 《幻想交響曲》 BERLIOZ

DIZI 《愁空山》第一笛子協奏曲
郭文景
CONCERTO NO.1
CHOU KONG SHAN
GUO Wenjing

9月16日演出贊助
16 Sep performance is sponsored by



梵志登 Jaap van Zweden
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余隆 Yu Long
首席客席指揮 Principal Guest Conductor

國慶音樂會

A NATIONAL DAY CELEBRATION

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國慶音樂會 A NATIONAL DAY CELEBRATION

p. 9 **郭文景 GUO Wenjing** 23'
第一笛子協奏曲, 「愁空山」
Dizi Concerto no. 1, *Chou Kong Shan*

廣板	Lento
快板	Allegro
行板	Andante – Allegro

中場休息 INTERMISSION

p. 12 **白遼士 BERLIOZ** 49'
《幻想交響曲》
Symphonie fantastique

白日夢—熱情	Rêveries – Passions
舞會	Un Bal
田園景致	Scène aux champs
受刑進行曲	Marche au Supplice
女巫安息夜之歌	Songe d'une nuit du Sabbat

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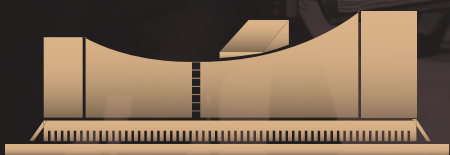
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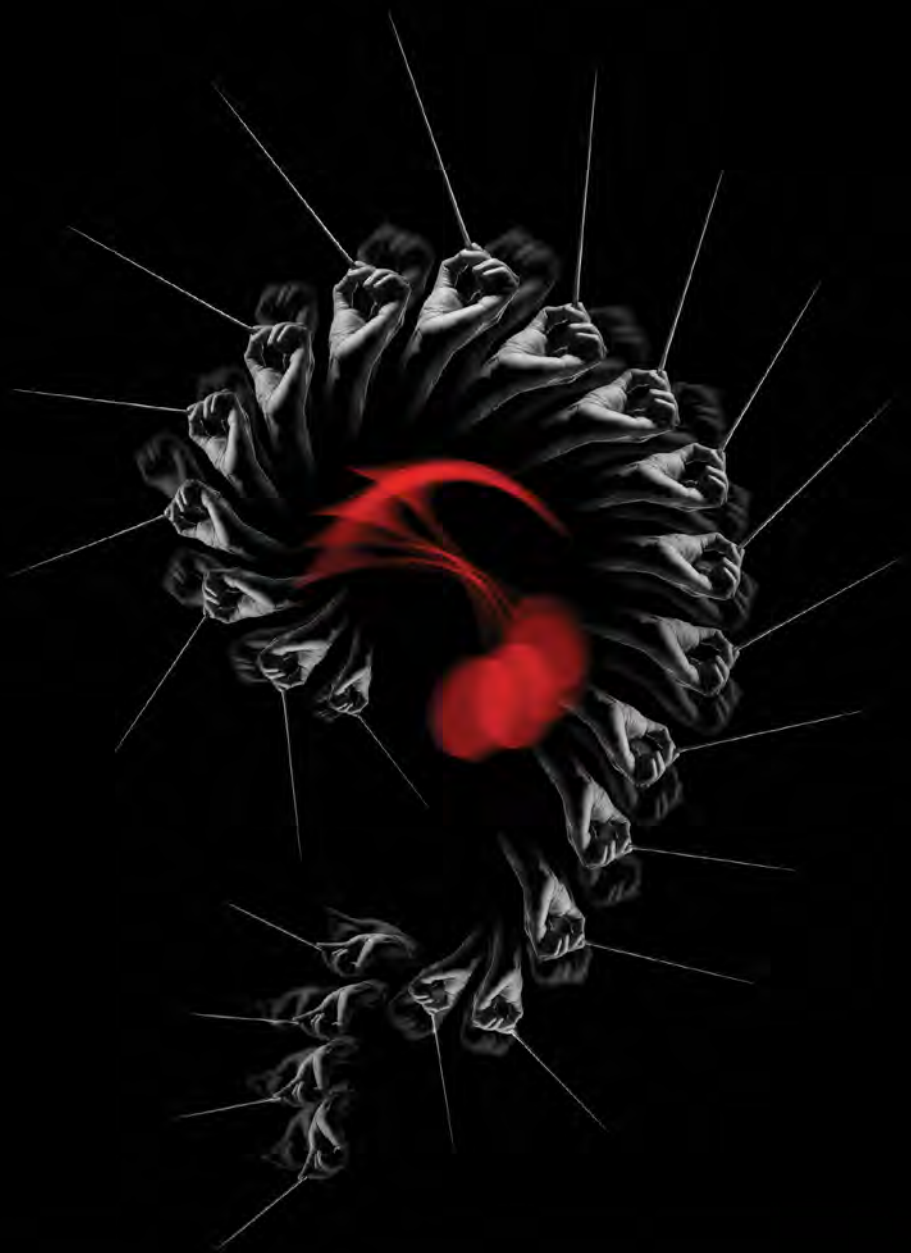
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引言

很榮幸能在港樂2017/18新樂季指揮這場國慶音樂會。

很高興可以再度與笛子名家唐俊喬同台，是夜她將會演繹中國當代著名作曲家郭文景的《愁空山》，郭文景第一部為民族樂器而作的協奏曲，把笛子的吹奏技巧推向極致，成功為笛子賦予未曾有過的戲劇張力。這股戲劇張力會繼續在白遼士的《幻想交響曲》散發出來，天馬行空的音樂意念訴說了癡心漢子的愛情幻象，高潮迭起，成就白遼士最具代表性的作品。

祝大家有個愉快難忘的晚上。

余隆
指揮

INTRODUCTION

It is a real honour to conduct "A National Day Celebration" concert in the 2017/18 season.

Tonight, I am delighted to be reunited with the highly acclaimed dizi virtuoso, Tang Junqiao, who will perform *Chou Kong Shan*, the first concerto for the Chinese ethnic instrument by the renowned contemporary Chinese composer Guo Wenjing. By exploring the possibilities of dizi, Guo has successfully vested the instrument with an intense dramatic power which it has never had before. The audience will continue to experience impressive dramatic power in Berlioz's action-packed *Symphonie fantastique*. Plunged into an "endless, insatiable passion", Berlioz depicted his autobiographical fantasies via revolutionary musical ideas, making *Symphonie fantastique* his most successful work.

I wish you a very enjoyable evening.

YU LONG
Conductor

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b. 1956 出生

郭文景

GUO WENJING

第一笛子協奏曲，「愁空山」，op. 18，no. 2

Dizi Concerto no. 1, *Chou Kong Shan*, op. 18, no. 2

廣板

快板

行板

Lento

Allegro

Andante-Allegro

作曲家

郭文景1956年2月1日生於四川重慶。文革期間，父母買了一把小提琴給他，鼓勵他留在家裡不外出，以策安全；漸漸地，郭文景就對音樂產生了濃厚興趣。他1970年加入重慶市歌舞團，不但接觸了大量四川民間音樂，更有機會接觸到蕭斯達高維契第十一交響曲，後者更是他立志當作曲家的契機。文革後，他是北京中央音樂學院取錄的第一批學生之一，但與著名的「1978班」其他同學（例如譚盾、陳怡和周龍等）不同，郭文景一直留在國內，只在獲頒亞洲文化協會獎學金後，到紐約作短期留學。他曾任中央音樂學院作曲系系主任，至今仍在該系任教，活躍於創作與教學。1983年，他的作品《川崖懸葬》在加州柏克萊演出，首次吸引到西方音樂界注意；其他重要作品則包括四齣歌劇、一齣芭蕾舞劇、三齣京劇劇樂、五首協奏曲、三首交響曲、兩首交響詩、一首交響序曲、兩套組曲、一套聯篇歌曲、三首大型中國管弦樂作品、三首弦樂四重奏、室樂，以及二十多齣電影配樂。

THE COMPOSER

Born on 1 February 1956 in Chongqing in Sichuan province, Guo Wenjing developed a keen interest in music during the Cultural Revolution when his parents bought him a violin to encourage him to stay at home and away from danger. He went on to join, in 1970, a local song and dance troupe where he not only came into close contact with the folk music of Sichuan but also encountered Shostakovich's eleventh symphony, which was to inspire him to pursue a career as a composer. He was among the first cohort of students to be admitted to the Central Conservatory of Music in Beijing after the Cultural Revolution, but unlike other members of that famous "Class of 78"—which included Tan Dun, Chen Yi and Zhou Long—he has remained in China ever since, spending just one brief period abroad studying in New York as the recipient of a scholarship from the Asian Cultural Council. He has served as head of the composition department of the Central Conservatory, where he remains on the teaching staff, and is highly active as composer and educator. His music first attracted attention in the West when *Suspended Ancient Coffins on the Cliffs* in Sichuan was performed in Berkeley, California, in 1983. Other significant works have included four operas, one ballet, three Beijing opera incidental musical works, five concertos, three symphonies, two symphonic poems, one symphonic overture, two suites, one song cycle, three large-scale Chinese orchestral works,



郭文景 Guo Wenjing

(相片由作曲家提供 Photo provided by composer)

背景

郭文景形容自己的音樂「關於四川人多於四川風光，旨在描寫四川人頑強的精神，以及我對家鄉的熱愛」。《愁空山》寫於1992年，靈感來自唐代詩人李白的長篇詩作《蜀道難》，描繪四川大山的壯麗景致——那裡正好是郭文景度過青蔥歲月的地方。樂曲的整體格調也與四川民歌息息相關：郭文景認為這些民歌「都在我的血液裡——是我心中永恆的旋律」。

演出歷史

樂曲1992年在北京首演，由王甫建指揮中央音樂學院青年民族樂團演出。作曲家後來將樂曲改編為交響樂曲，1995年4月26日在瑞典由哥德堡交響樂團演出，賈維指揮。笛子演奏家戴亞在兩次演出中，都用上三支不同的笛子。

three string quartets, chamber works and more than 20 film scores.

THE BACKGROUND

Guo describes his music as being “about Sichuan people rather than Sichuan landscapes. It depicts the stubborn spirit of the residents there and my love for my hometown”. Composed in 1992, *Chou Kong Shan* is inspired by a long poem by the Tang dynasty poet, Li Bai, and depicts the sweeping panoramic vistas of the Sichuan mountain ranges where Guo spent his adolescence. Much of its character is derived from the Sichuan folksongs which Guo suggests “melted into my blood—they are eternal melodies in my heart”.

PERFORMANCE HISTORY

First performed in Beijing in 1992 by the Central Conservatory Chinese Ensemble under the direction of Wang Fujian, Guo subsequently arranged the work for symphony orchestra in which guise it was performed in Sweden by the Gothenburg Symphony Orchestra on 26 April 1995 conducted by Neeme Järvi. On each occasion three different solo instruments were used by dizi soloist Dai Ya.

THE MUSIC

Stark, eerie sighings from the orchestra open the **first movement**. Here the music recalls the words of the poem: “Wailing about old tress so bent, but sad—we have the sorrowful desolate mountain of Li Bai’s poem. The voices of birds I hear...Hark! How the goatherder sobs to the moon at night!” The dizi evokes the vastness of the mountainscape with the technique of “cyclical breathing”, making an impossibly long note before floating freely across this sparse musical landscape. Suddenly it all breaks into a powerful and angry storm which dissolves almost as quickly as it began, leaving the dizi to

音樂

第一樂章 廣板：我用了李白《蜀道難》中「又聞子規啼夜月，愁空山」這兩行詩句來概括本樂章的形象和內容。開始處的「歎息動機」和排簫的音色精確地表現出了這種淒涼、迷濛的情緒。獨奏笛子一進入，就用「迴圈換氣」（編註：又名「循環換氣」）的技巧吹出了一個「不可能的」長音，聽眾因此可以感受到綿延無盡的群山。

第二樂章 快板：這個樂章音樂風格帶有中國西南地區少數民族的色彩。竹笛「雙吐迴圈換氣」的快速音流，描繪出層嶺疊翠的山野在陽光下的斑斕色彩。

第三樂章 行板：我用李白長詩《蜀道難》中「一夫當關，萬夫莫開。朝避猛虎，夕避長蛇。磨牙吮血，殺人如麻。」這幾行詩來概括和描述這個樂章。濃重的鼓聲和音色醇厚的獨奏低音大笛描繪出了這種悲劇氣氛。我認為自己在这部作品中的主要貢獻，在於改變了傳統中國笛子清朗明麗和高亢歡快的性格形象，成功地賦予它未曾有過的悲劇性格和戲劇性的力量。

郭文景

perform a highly decorative solo. The movement ends, as it began, evoking the lonely, bleak landscape of Sichuan.

The **second movement** opens with a brisk but distant march, the dizi energetically dancing around in a highly virtuoso fashion. The music here is based on the folk music of the region, but the dizi, played with the technique of cyclical breathing with double thrusts, indulges in some mind-boggling feats of virtuosity which at times seems to leave the rest of the orchestra simply awestruck.

The **third movement** powerfully evokes the majesty, awe and sheer immensity of the mountainous landscape as well as episodes from its long history as voiced by Li Bai:

*Thousands can never shock
This Pass, if one defends.
Shun the fierce tiger at Dawn!
At eve the serpents flee!
Teeth-gnashing, blood-sucking the slayers!
The people in masses fall.*

English programme notes by Dr Marc Rochester

翻譯：鄭曉彤；中文樂曲剖析由作曲家撰寫

編制 INSTRUMENTATION

三支長笛（全兼短笛、其二兼排簫）、兩支雙簧管、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、兩支小號、兩支長號、大號、定音鼓、敲擊樂器、兩座豎琴及弦樂組。

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

白遼士

HECTOR BERLIOZ

《幻想交響曲》, op. 14

Symphonie fantastique, op. 14

白日夢—熱情

舞會

田園景致

受刑進行曲

女巫安息夜之歌

Rêveries - Passions

Un Bal

Scène aux champs

Marche au Supplice

Songe d'une nuit du Sabbat

作曲家

白遼士1803年12月11日生於拉科特—聖安德烈（位於法國南部，格勒諾布爾西北方約五十公里），是家中獨子。他父親是當地名醫，對兒子的教育十分上心，既鼓勵他閱讀大量書籍，又教他基本樂理。不過，白遼士無論學甚麼樂器，水平總是普普通通，而且真的連彈鋼琴也從未學會，因此家裡認為他音樂天份太差，接受專業音樂訓練是不行了的，那麼惟有習醫。他先在格勒諾布爾大學取得第一個醫學學位，然後負笈巴黎深造醫學，怎料絕大部分時間他卻跑去聽歌劇，最終說服父親讓他投考巴黎音樂學院。白遼士雖然不太受法國音樂建制歡迎，但到了1869年3月8日於巴黎逝世時，已是公認的頂尖法國作曲家。

背景

白遼士在父親的薰陶下愛上文學，於是1827年9月，熱愛文學的他就在巴黎欣賞莎劇《哈姆雷特》。當日的

THE COMPOSER

Hector Berlioz was born in the village of La Côte-St-André, some 50kms north-west of Grenoble, on 11 December 1803. His father was a prominent local doctor who took it upon himself to educate his only son, encouraging him to read voraciously, and teaching him the rudiments of music. But Berlioz developed no great skill on any musical instrument and, indeed, never even learnt to play the piano. Thus it was that he was deemed to have insufficient musical talent to train as a musician and was compelled to study medicine. After obtaining his first degree at Grenoble he moved to Paris to further his studies, but spent most of his time in the city attending the opera. Eventually he persuaded his father to allow him to enrol in the city's Conservatoire. Although largely shunned by the French musical establishment, by the time of his death in Paris on 8 March 1869, he was widely recognised as the leading French composer of the age.

THE BACKGROUND

Berlioz's passion for literature, instilled by his father, led to his attending a performance of Shakespeare's *Hamlet* in Paris in September 1827. The performance was in English, a language he did not understand, but he was totally captivated by Shakespeare's drama and even more so by the Irish actress Harriet Smithson who played the role of Ophelia. Four days later he went to see her in the title role of *Romeo and*



白遼士 Berlioz

Oil painting by Émila Signola (Wikimedia Commons)

《哈姆雷特》以英語演出，不諳英語的白遼士其實一句也聽不懂，可是莎劇的威力依然令他看得如癡如醉；更令他如癡如醉的，還有飾演奧菲莉亞的愛爾蘭女演員史密夫森。四天後，他再去觀看史密夫森演出（這次演《羅密歐與茱麗葉》女主角）——這下他真的神魂顛倒了。白遼士自言，那是「我生命中最戲劇性的時刻」。他對史密夫森癡心一片，頻頻給她寫信送禮，甚至為了可以天天從家中窗戶看看心上人，特意搬到她住處附近居住。然而史密夫森對白遼士追求攻勢完全無動於衷，令白遼士沮喪至極，甚至想過尋死。剛巧他不久前讀過戴昆西的《一個英國癮君子的自白》，就幻想自己就是戴昆西筆下那個年輕藝術家，遭到夢中情人拒絕後吞鴉片，結果自毀一生。不過白遼士的反應是馬上動手寫作新曲「藝術家生命中的一頁」（《幻想交響曲》正是當中的第一部分），內容講述一個哀傷的作曲家吞下鴉片後夢見愛人。白遼士的如意算盤是史密夫森會來看樂曲演出，音樂會令她感動得心都融化了，那麼她就會接受自己的愛意。

哪有這麼幸運！《幻想交響曲》的演出，她一次也沒有出席——難為白遼士還刻意遷就日期，將演出安排在史密夫森身在巴黎的日子——她甚至不知

Juliet and was totally smitten; he described the encounter as "the supreme drama of my life". He was totally infatuated with her, showered her with gifts and letters, and even took an apartment close to hers so that he could see her from his window every day. Her complete indifference to his advances so disturbed him that he contemplated suicide and, having recently read Thomas De Quincey's *Confessions of an English Opium Eater*, he imagined himself as De Quincey's young artist, who having been spurned by the woman of his dreams, takes opium and destroys his life. Instead, he immediately embarked on a new work, the "Episode in the Life of an Artist" (of which the *Symphonie fantastique* formed the first part) in which the disconsolate composer took opium and dreamed of his beloved. His hope was that Harriet would attend the performance and be so touched that her heart would melt and Berlioz's love would be reciprocated.

No such luck! She never attended the performance of the *Symphonie fantastique*, which he had deliberately timed to coincide with her return to Paris, and never even knew of the work's existence until Berlioz arranged another for her several years later. On this occasion Harriet did attend, the music did the trick and the two were married in 1833.

It would be good to report that they then lived happily ever after. Unfortunately they didn't. The combination of an alcoholic actress well past her prime and a penniless composer continually fighting against the musical establishment proved a disaster and the reality of their marriage was almost as much of a nightmare as the lurid fantasies Berlioz had depicted in his *Symphonie fantastique*.

道有這首作品存在。幾年後，白遼士再為她安排《幻想交響曲》演出——不過這一次，史密夫森真的到場欣賞，樂曲也真的發揮神效：兩人1833年結婚。

要是告訴各位，兩人自此快快樂樂地生活下去，那實在太好了。可惜事與願違：一個是酗酒、過氣女演員，一個是身無分文、時刻跟音樂建制對抗的作曲家；兩人走在一起的結果，是一段徹底失敗的婚姻——《幻想交響曲》所刻劃的可怕景象，較諸兩人現實中噩夢似的婚姻生活，其實也相去不遠。

演出歷史

《幻想交響曲》1830年12月5日在巴黎音樂學院舊禮堂首演。根據白遼士的說法，首演的籌備工作令他憂心忡忡：「大家排練時完全一團糟，樂師在〈受刑進行曲〉起鬨。對著這個爛攤子，總監們退縮了。」可是演出卻非常成功，連華格納和李斯特都大為欣賞。華格納形容樂曲「足以令貝多芬微笑嘉許」；據白遼士憶述，李斯特「拉著我到他家裡晚膳，滔滔不絕地說他如何如何熱衷（於我的作品）。」

音樂

每次演出，白遼士都讓觀眾傳閱他親自撰寫的樂曲介紹，將樂曲解釋為「用器樂演出的戲劇。由於沒有台詞輔助，故事大綱先要解釋清楚。」

白日夢—熱情。年輕藝術家想起心儀的完美女子，一方面滿懷激情，一方面患得患失（心上人由一個重複出現的主題代表，貫穿全曲，白遼士稱之為「固定樂思」。「固定樂思」在樂章緩慢的長篇引子後出現，由小提琴奏出）。

舞會。小提琴和豎琴描繪上流社會五光十色的舞會。玩樂之際，藝術家看



Harriett Smithson

by George Clint (Wikimedia Commons)

PERFORMANCE HISTORY

The first performance took place on 5 December 1830 in the old hall of the Paris

Conservatoire. Preparations, as Berlioz reported, were fraught, "We rehearsed with our forces in disarray, and the *Marche au Supplice* created a perfect furore among the players. The directors recoiled before such tumult". However, the performance was a huge success, among its most ardent admirers being Wagner, who described it as "a work that would have made Beethoven smile", and Liszt who, as Berlioz recalled, "dragged me off to have dinner at his house and overwhelmed me with the vigour of his enthusiasm".

THE MUSIC

Berlioz circulated the audience at each performance with his own programme notes explaining that it was an "instrumental drama whose outline, lacking the assistance of speech, needs to be explained in advance".

Rêveries-Passions ("Day-dreams - Passions").

The young artist recalls the passions and the alternating despair and elation of his love for the ideal woman (represented throughout the work by the recurring theme—Berlioz described it as the *idée fixe*—given out by the violins after the movement's long, slow introduction).

Un Bal ("A Ball"). Violins and harps suggest the glitter of a society ball. The artist is enjoying himself until he sees his beloved (the *idée fixe* appears from the flute and oboe, and later the clarinet). He realises that, wherever he is, he cannot escape the emotional turmoil brought on by seeing or thinking about her.

見心上人出現（「固定樂思」先由長笛、雙簧管奏出，然後是單簧管）。他知道，無論自己身在何方，只要見到她、想起她，就會心亂如麻。

田園景致。藝術家走到郊外去；聽見兩個牧人吹起風笛，遙遙呼應，心情也愉快起來（白遼士要求雙簧管在台下演奏，由台上的英國管奏出抑鬱的旋律呼應。這類不尋常的要求在他的樂曲裡屢見不鮮）。但他仍會不知不覺地想起心上人。最後，一個牧人吹起風笛，另一人卻不見影蹤。暴風雨迫近。

受刑進行曲。現在，藝術家很清楚自己滿腔情意都會枉費，便企圖吞鴉片尋死。但由於分量太少，所以就陷入一連串噩夢般的幻覺中：夢見自己殺死了心上人，被判死刑、被押往刑場，驚怖萬分地看著鋸刀砍下，看著自己身首異處。

女巫安息夜之歌。鴉片誘發的夢境還沒完結。藝術家看見一大群可怕的女巫、靈體和怪物聚在一起要為他送葬。怪異的嘈吵聲、呻吟聲、突如其來的笑聲、遠處的呼喊聲不時傳出。就在女巫、怪物歡呼的當兒，心上人出現了——但她馬上到處行樂，舉止古怪。原本古老而高貴的聖詠《震怒之日》，在這裡顯得怪異滑稽。傳統上，《震怒之日》與死亡有關；但在這個精神錯亂的可憐藝術家的葬禮上，卻彷彿在嘲弄這一切似的。

樂曲剖析中譯：鄭曉彤

Scène aux champs ("In the Fields"). The artist goes out into the countryside and his spirits are raised by the sound of two shepherds playing their pipes to each other in the distance. (One of Berlioz's characteristically unconventional instructions is for an oboe to be placed off-stage while it is answered on-stage by the melancholic cor anglais.) But thoughts of the woman creep back and disturb him. At the end one shepherd takes up his pipe again but the other has gone. A thunderstorm approaches.

Marche au Supplice ("March to the Scaffold"). The artist now knows beyond doubt that his love is not going to be returned and he takes opium in order to kill himself. But the dosage is too weak and he plunges into a nightmarish series of hallucinations in which he kills the woman and is sentenced to death. He is marched to the scaffold and watches in horror as the blade drops and he is beheaded.

Songes d'une nuit de Sabbat ("Witch's Sabbath Night Song"). The opium-induced dream continues and the artist sees a ghastly crowd of witches, spirits and monsters assembled for his own funeral. Strange noises, groans, bursts of laughter and far-off shouts can be heard and, accompanied by a roar of joy from the assembled throng, his beloved arrives and immediately plunges into the grotesque merry-making. A monstrous parody of the noble and ancient *Dies Irae* chant, traditionally associated with death, appears to mock the poor, demented artist's funeral rites.

Programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、兩支雙簧管（其一兼英國管）、兩支單簧管（其一兼降E單簧管）、四支巴松管、四支圓號、兩支小號、兩支短號、三支長號、兩支大號、兩組定音鼓、敲擊樂器、兩座豎琴及弦樂組。

Two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets (one doubling E-flat clarinet), four bassoons, four horns, two trumpets, two cornets, three trombones, two tubas, two sets of timpani, percussion, two harps and strings.



余隆 YU LONG

指揮 Conductor

余隆現為北京國際音樂節及中國愛樂樂團的藝術總監、上海交響樂團和廣州交響樂團的音樂總監，也是MISA上海夏季音樂節的聯合總監，以及香港管弦樂團的首席客席指揮。

余隆經常為世界各地知名的樂團及歌劇院指揮，包括紐約愛樂、芝加哥交響樂團、費城樂團、洛杉磯愛樂、蒙特利爾交響樂團、華盛頓國家交響樂團、辛辛那提交響樂團、巴黎樂團、班貝格交響樂團、漢堡國家歌劇院、柏林廣播交響樂團、萊比錫廣播交響樂團、漢堡廣播北德交響樂團、慕尼黑愛樂、悉尼交響樂團、BBC交響樂團、港樂、東京愛樂和新加坡交響樂團。

生於1964年上海一個音樂世家，余隆自幼隨外祖父、著名作曲家及教育家丁善德學習，後來入讀上海音樂學院和德國柏林高等藝術大學。2002年，德國萬寶龍文化基金會向余隆頒發年度「萬寶龍卓越藝術成就獎」，2003年獲法國政府特別授予「法蘭西文學藝術騎士勳章」，2005年獲意大利總統頒發「共和國騎士勳章」，以表揚他在音樂和文化上的貢獻。2010年獲中央音樂學院頒發榮譽院士證書，以表彰他對中國音樂發展和對外交流所作出的貢獻。

The pre-eminent Chinese conductor Yu Long is currently Artistic Director of the Beijing Music Festival and the China Philharmonic Orchestra, Music Director of the Shanghai and Guangzhou Symphony Orchestras, the co-director of MISA Shanghai Summer Festival, and the Principal Guest Conductor of the HK Phil.

Yu Long frequently conducts the leading orchestras and opera companies around the world, including the New York Philharmonic, Chicago Symphony Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic Orchestra, Montreal Symphony Orchestra, Washington National Symphony, Cincinnati Symphony Orchestra, Orchestre de Paris, Bamberg Symphony Orchestra, Hamburg State Opera, Rundfunk-Sinfonieorchester Berlin, MDR Sinfonieorchester Leipzig, NDR Sinfonieorchester, Munich Philharmonic Orchestra, Sydney Symphony Orchestra, BBC Symphony Orchestra, HK Phil, Tokyo Philharmonic and Singapore Symphony Orchestra.

Born in 1964 into a music family in Shanghai, Yu received his early musical education from his grandfather Ding Shande, a composer of great renown, and went on to study at the Shanghai Conservatory and the Hochschule der Kunst in Berlin. He was the recipient of the 2002 Arts Patronage Award of the Montblanc Cultural Foundation. He was also awarded the Chevalier dans L'Ordre des Arts et des Lettres in 2003, the title of L'onorificenza di commendatore by President Berlusconi in 2005 for his outstanding contribution in the field of music and culture. In 2010, Yu received an Honorary Academician from the Central Conservatory of Beijing for his great dedication to cultural exchanging and music development in China.



唐俊喬

TANG JUNQIAO

笛子 Dizi

笛子演奏家唐俊喬曾為超過三十個外國元首演奏中國民族音樂，更是唯一一位中國音樂家經常被外國著名樂團邀請演出，包括紐約愛樂和BBC、倫敦、班貝格等交響樂團。她曾為譚盾作曲的電影《臥虎藏龍》錄製笛子和巴烏獨奏部分；亦首演了一系列由當代中國著名作曲家為竹笛而寫的作品。

她是中國國家大劇院開幕後，第一位獲邀演出民族音樂協奏曲的藝術家。她為中國民樂走向世界的推廣和發展不遺餘力。她編寫出版教材、專著及唱片、影碟演奏專輯，包括為荷蘭唱片公司錄製的《中國魔笛——唐俊喬》，乃全球首張SACD竹笛演奏專輯，於48個國家發行。

唐俊喬本身是一位傑出的教育家，是上海音樂學院教授、碩士研究生導師，門下十多位上海音樂學院學生曾先後贏取全國權威民族器樂專業比賽金獎27次，從而獲得「中國竹笛夢之隊」的美譽。她現為上海音樂家協會竹笛學會會長和中國竹笛學會副會長。

Tang Junqiao has performed traditional Chinese music for more than 30 foreign state leaders, and is the only Chinese player of folk music who is regularly invited to perform concertos for bamboo flute with such orchestras as the New York Philharmonic, BBC Symphony, London Symphony and Bamberg Symphony. She recorded the bamboo flute and Bawu parts in Tan Dun's music for *Crouching Tiger Hidden Dragon* and has premiered numerous works for the instrument by leading Chinese composers.

She was the first artist to be invited by China's National Center of Performing Arts to play a concerto for a traditional Chinese instrument after its opening, and has contributed to the popularisation and development of Chinese ethnic music internationally. She has also published textbooks and monographs and recorded several CDs and DVDs including the first SACD of Bamboo flute performance—"Chinese Magic Flute—Tang Junqiao"—released by a Dutch Record Company in 48 countries

Tang Junqiao also stands out as an excellent educator. She is currently Professor and tutor of graduate students at Shanghai Conservatory of Music where more than 10 of her students have won 27 golden awards at national professional competitions of traditional instrumental music. Together, Tang and these talented students are known as "China's Dream Team of Bamboo Flutists." She is President of the Bamboo Flute Professional Committee of Shanghai Musicians Association and Vice President of the China Bamboo Flute Academy.

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香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過一百五十場音樂會，把音樂帶給超過二十萬名觀眾。

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2022年夏季。此外，由2018/19樂季開始，梵志登大師將正式成為紐約愛樂音樂總監。

余隆由2015/16樂季開始被委任為首席客席指揮，任期為三年。

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二十週年，香港經濟貿易辦事處資助港樂，於今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，與一眾頂尖歌唱家，呈獻了華格納巨著《指環》首三部曲的歌劇音樂會和現場錄音，非凡的演出贏得了本地和海外觀眾、樂評人的讚譽。梵志登和港樂更獲北京國際音樂節邀請，參與今年十月由薩爾斯堡復活節藝術節與北京攜手製作的《女武神》劇場版演出，這是對港樂的成績予以肯定。

近年和港樂合作過（或即將合作）的指揮家和演奏家包括：阿殊堅納西、杜托華、艾遜巴赫、葛納、侯夫、郎朗、馬友友、寧峰和王羽佳等。

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 2022. Maestro van Zweden will also be the next Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long was appointed Principal Guest Conductor of the HK Phil for a three-year period commencing with the 2015/16 season.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna's famous Musikverein, the HK Phil has toured extensively within mainland China. In celebration of the 20th anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra recently performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House.

Jaap, the HK Phil, and a superb cast of soloists, have presented concert performances and recordings of the first three operas from Richard Wagner's epic *Ring* cycle. These have been enthusiastically endorsed by both audiences and critics at home and abroad, and in recognition of their quality, the orchestra and Jaap have been invited to perform Wagner's *Die Walküre* in staged performances at the Beijing Music Festival this October in a co-production with the Salzburg Easter Festival.



PHOTO: Cheung Wai-lok

「香港管弦樂團的《指環》四部曲，標誌著這支亞洲優秀樂團已晉成熟。」《今日歌劇》

"The Hong Kong Philharmonic's Ring cycle marks a coming of age for one of Asia's most established orchestras"
Opera Now

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，由拿索斯唱片發行。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

香港管弦樂團首席贊助：太古集團

香港管弦樂團為香港文化中心場地伙伴

Conductors and soloists who have recently, or shortly will have, performed with the orchestra include Vladimir Ashkenazy, Charles Dutoit, Christoph Eschenbach, Matthias Goerne, Stephen Hough, 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 of 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, among others, 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 charitable organisation.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre

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

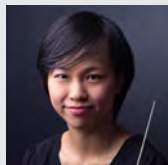
PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

助理指揮

ASSISTANT CONDUCTORS



葉詠嫻
Vivian Ip



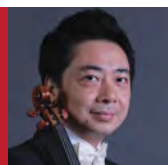
莎朗嘉
Gerard Salonga

第一小提琴

FIRST VIOLINS



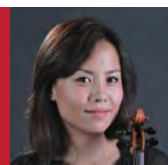
王敬
樂團首席
Jing Wang
Concertmaster



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 (署理)
Anders Hui
Second Associate
Concertmaster (Acting)



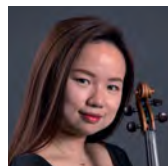
朱蓓
樂團第三副首席
Bei de Gaulle
Third Associate
Concertmaster



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



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Fan Ting



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方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



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劉博軒
Liu Boxuan



冒異國
Mao Yiguo



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Katrina Rafferty



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Tomoko Tanaka Mao



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中提琴 VIOLAS



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● 孫園
Sun Yu



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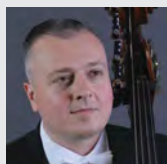
宋亞林
Yalin Song

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- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

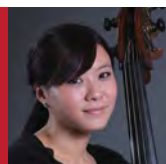
低音大提琴 DOUBLE BASSES



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George Lomdaridze



◆ 姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



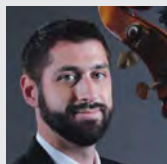
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Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

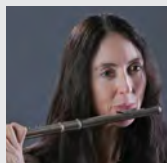


鮑爾菲
Philip Powell

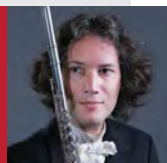


范戴克
Jonathan Van Dyke

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Megan Sterling



■ 盧韋歐
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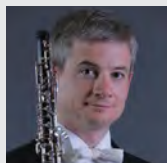
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Ander Erburu

短笛 PICCOLO



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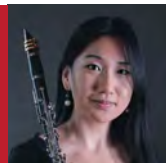
單簧管 CLARINETS



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Andrew Simon



■ 史家翰
John Schertle



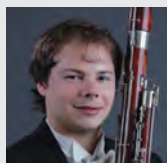
劉蔚
Lau Wai

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艾爾高
Lorenzo losco

巴松管 BASSOONS



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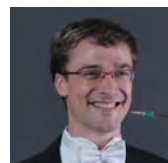


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Toby Chan



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●雷科斯
Paul Luxenberg

定音鼓 TIMPANI 敲擊樂器 PERCUSSION

豎琴 HARP

鍵盤 KEYBOARD



●龐樂思
James Boznos



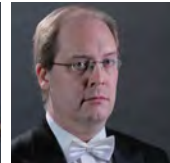
●白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



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Sophia Woo Shuk-fai



●史基道
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Violin: Selena Choi

中提琴：蔡書麟
Viola: Chris Choi

大號：史丹普
Tuba: Brett Stemple

定音鼓：何銘恩
Timpani: Jojo Ho

敲擊樂器：鄭敏蔚、雲維華
Percussion: Eugene Kwong, Ivan Wan

豎琴：孫之陽*
Harp: Sun Zhiyang*

*承蒙上海交響樂團允許參與演出
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Paganini Project

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

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

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Lockey Hill (c.1800) Violin, played by Mr Wang Liang

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 - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用
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以下人士借出一套四支華格納大號

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G. B. 瓜達尼尼 (1760) 小提琴·由樂團首席王敬先生使用

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
- Josephn Gagliano (1788) Violin
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
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G. B. Guadagnini (1760) Violin, played by Mr Jing Wang, Concertmaster

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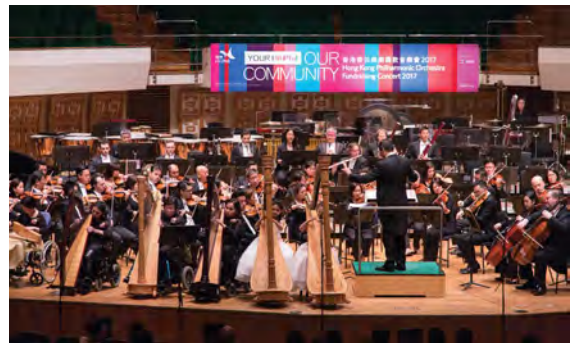
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2017 marks not only the 20th anniversary of the establishment of the HKSAR, it is also the 20th anniversary of the Beijing Music Festival, and the 50th anniversary of the Salzburg Easter Festival, founded by Herbert von Karajan in 1967. In his very first festival, he not only conducted *Die Walküre*, he also directed his own staging of the opera, and it is his "Salzburg" production that—at the invitation of Yu Long—will be presented at the 2017 Beijing Music Festival—a co-production between Salzburg and Beijing, with Karajan's widow scheduled to be in attendance, and with Jaap van Zweden in the pit conducting the Hong Kong Philharmonic Orchestra.

For ticketing and performance details, please refer to the Beijing Music Festival website: www.bmf.org.cn

An Opera in Four Acts 四幕歌劇

VERDI'S
AIDA

威爾第：
阿伊達

A Co-production of
Opera Hong Kong and Shanghai Opera House
香港歌劇院及上海歌劇院聯合製作

10-15 OCT 2017 (Tue - Sun) 19:30 \$1,080, \$880, \$680, \$420, \$300 and \$150

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The presenter reserves the right to replace artists at short notice in the event of the said performer(s) indisposition or other unforeseen circumstances, 如表演藝術家因健康問題或其他理由未能演出，主辦者保留更換人選的權利，在此情況下將儘早預告。

Aïda 阿伊達

He Hui 和慧(10 Oct), Kristin Lewis 露易斯(11, 13, 15 Oct)

Marjorie Owens 奧雲斯(12, 14 Oct)

Radamès 拉達梅斯

Riccardo Massi 馬西*, Najmiddin Mavlyanov 馬夫利亞諾夫#

Amneris 安奈莉絲

Violeta Urmana 烏爾曼納*, Nino Surguladze 素爾古拉澤#

Ramfis 藍菲斯

Hao Jiang Tian 田浩江*, Paul Gay 蓋爾#

演出日期 Performance Dates: *10, 12, 14 Oct # 11, 13, 15 Oct

Producer 監製: Warren Mok 莫華倫 | Conductor 指揮: Xu Zhong 許忠

Stage Director & Set Designer 導演及佈景設計: Jean-Louis Grinda 格蘭達

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