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# 久石讓音樂會 JOE HISAISHI IN CONCERT

## 久石讓 Joe HISAISHI

p. 10 《THE EAST LAND SYMPHONY》(香港首演) 41'  
*THE EAST LAND SYMPHONY* (Hong Kong premiere)

The East Land	The East Land
歌謠	Air
東京之舞	Tokyo Dance
三位一體狂想曲	Rhapsody of Trinity
禱告	The Prayer

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壞孩子的天空	Kid's Return

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(2017 version, Hong Kong premiere)

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PHOTO: Wonder City Inc.

## あいさつ

こんにちは、久石讓です。

香港でのコンサートは2010年以來、8年ぶりになります。香港は、僕にとって特別な場所です。クリエイティブな靈感を与えてくれるからです。

そして香港フィルは大好きなオーケストラです。そこで「THE EAST LAND SYMPHONY」や「Castle in the Sky」を演奏できることは、この上なく幸せです。

観客の皆さまにも喜んでいただくと幸いです。

May 2018  
久石讓



PHOTO: Kazumi Kurigami

## 歡迎辭

大家好。

上一次我來香港演出音樂會已是2010年，至今已經八年。香港為我帶來許多靈感，對我來說是個很特別的地方。

香港管弦樂團也是我很喜歡的樂團。我很高興能與港樂演出《THE EAST LAND SYMPHONY》以及《天空之城》。

希望大家喜歡這場音樂會。

久石讓  
2018年5月

## GREETINGS

Hello!

It has been eight years since my last concert in Hong Kong in 2010. Hong Kong is a special place for me, as it gives me much inspiration.

The Hong Kong Philharmonic Orchestra is an orchestra that I am deeply fond of. I am delighted to perform *THE EAST LAND SYMPHONY* and *Castle in the Sky* with the HK Phil.

I hope you will enjoy the concert.

Sincerely,  
JOE HISAISHI  
May 2018

久石譲 JOE HISAISHI (b. 1950 出生)

# THE EAST LAND SYMPHONY 《THE EAST LAND SYMPHONY》

香港首演 Hong Kong premiere



The East Land  
歌謡  
東京之舞  
三位一體狂想曲  
禱告

The East Land  
Air  
Tokyo Dance  
Rhapsody of Trinity  
The Prayer

「THE EAST LAND SYMPHONY」は全5楽章で約42分かかかる規模の大きな作品です。3管編成でソプラノも入ります。以下、各楽章について解説していきます。

「1. The East Land」は7年前に作曲しました。その後若干の手直しをして完成しました。核になっていることはセリー（音列）\*的な要素とミニマルを合体することでした。全体を覆う不協和音はそのためです。中間部を過ぎてからアップテンポになるのですが、そこで炸裂する大太鼓はまるでクラブのキックドラムのように個人的には気に入っています。

「2. Air」は鍵盤打楽器が大気の流れのように止め処なく、くり返されます。少し抽象的な表現をすると「時間の進行を拒否した」ような佇まいです。全5曲の中でもっとも時間がかかり、最後まで手を入れていた楽曲です。

「3. Tokyo Dance」はソプラノが入ります。自分と自分の周りだけが大切、世界なんかどうでもいい!というような風潮のガラパゴス化した今の日本（東京）を風刺したブラックなもの、そして日本語で歌うというコンセプトで娘の麻衣に作詞を依頼しました。何回か書き直しをしていく中で数え歌というアイディアが浮かび、いわば「東京数え歌」ともいえる前半ができました。

ロンド形式のように構成しましたが、中間部、後半部は英語とミックスしながら東洋的な世界観である諸行無常を歌っています。

「4. Rhapsody of Trinity」は前曲と同じくブラックな喜遊曲です。

PHOTO: Wonder City Inc.

\*セリー：音列のこと。特に十二音技法においては、すべての音を1回ずつ用いて構成する。

《THE EAST LAND SYMPHONY》是首由五個樂章組成的大型作品，演出時間約42分鐘，採用三管編制以及女高音獨唱。以下是每樂章的解說：

**1. The East Land。**這個樂章寫於七年前，現在的版本有少許改動。樂章的重點在於糅合序列音樂\*及極簡音樂的元素，致使不協和的聲音瀰漫全曲。中段過後，速度稍微加快，大鼓響起時充滿爆炸性，效果類似夜總會裡用的底鼓一樣——我很喜歡這種效果。

**2. 歌謠。**以木槌奏出的敲擊樂線條在此不斷重複，就像大氣的流動一樣。抽象點說，感覺就像我們停止時間流逝一樣。全曲五個樂章裡，這個樂章的寫作時間最長，之後我也繼續潤飾，直至全曲完成。

**3. 東京之舞。**這個樂章採用了女高音獨唱。我開始寫作這個樂章時，心中想着的就只有自己以及身邊的事物。我讓自己忘卻日本以外的大千世界，將日本當作類似加拉帕戈斯群島（「進化島」）的地方——充滿諷刺與黑色幽默。我也希望在樂章裡採用日語，就叫女兒麻衣創作歌詞。修訂了幾遍之後，我們就想出以數字作為曲式的基礎，因此樂曲前半段就成了「東京數字歌」。

**THE EAST LAND SYMPHONY** is a large-scale work in five movements, totaling around 42 minutes in length. The orchestration includes triple woodwinds and a soprano soloist. Below are explanations of each movement.

**1. The East Land.** This movement was composed seven years ago. This version has some minor changes. At its core, this piece is formed from serialistic\* and minimalistic elements mixed together, resulting in a general dissonance that covers the whole work. After the middle part, the tempo picks up a bit, and the exploding bass drum that enters here feels somewhat like a kick bass drum one might hear in a club - and I personally like the effect.

**2. Air.** The repeated and endless mallet percussion lines in this piece are like the flow of the atmosphere. To put it in a somewhat abstract way, the result of this is that it feels like we have stopped the progression of time. Of the five movements, this one took the longest to complete, and I continued touching it up right until I finished the piece.

**3. Tokyo Dance.** This movement includes soprano soloist. As I set about writing this movement, I had in mind the idea that, for the moment, all that matters is myself and my surroundings. I let myself forget about the greater

\*序列音樂：一種和聲組合方式，十二個樂音會按特定次序出現。

\*Serialism: A type of harmonic organisation, where 12 tones are used in order.

ただしそれを作るのは本当に難しい。音楽も同じです。悲しい曲はまあ誰でも作れますが（作れない人もいますが）、楽しく快活に音符が飛び回っている向こう側で何かただならぬものを感じていただく、ということはいわば俯瞰、ある意味で神の視点が必要です。

いや、そういう哲学的知恵が必要だということです。僕はまだそこに至っていないので（到底無理なのかもしれませんが）チャレンジし続けるしかないと思っています。

11/8拍子という何とも厄介なリズムが全体を支配しています。

## それでも生きる勇気と力を表現したい。

「5. The Prayer」は今の自分がかつても納得する曲です。こここのところチャレンジしている方法だということです。最小限の音で構成され、シンプルでありながら論理的であり、しかもその論理臭さが少しも感じられない曲。すべての作曲家の理想でもあります。

もちろん僕ができたということではありませんが、志は高く持ちたいと思っています。

ソプラノで歌われる言葉はラテン語の言喩から選んでいます。もちろん表現したかったこと（それは言わずもがな）に沿った言葉、あるいは感じさせる言葉を選んでいきます。後半に現れるコラールはバッハ作曲の「マタイ受難曲第62曲」からの引用です。このシンフォニーを書こうと考えたときから通奏低音のように頭の中で流れていました。

タイトルの「THE EAST LAND」は広くはアジアの国々を指しますがその中でも特に「日本」であり、その日本の中の東の国は、「東北地方」を指します。あの東日本震災があったところです。もちろん社会的な事象を表現しようと考えて作曲したわけではありません。

ありませんが、あれから7年、日本はどうなるのか？そして世界はどうなっていくのか？我々はどこに行くのだろうか？という憂いはあります。それでも生きる勇気と力を表現したい。世界のカオス（混沌）の中でも自分を見失わない東洋人、日本人でありたいという思いをこめて作曲しました。

這個樂章以輪旋曲式寫成，中段及結尾的歌詞混合了英語及日語，將一個故事娓娓道來——這個故事也像《平家物語》一樣，流露出佛家「無常」的思想。

**4. 三位一體狂想曲。**這個樂章像第三樂章一樣，充滿黑色幽默和諷刺，算是首嬉遊曲。

事實上，悲劇與喜劇只是一體兩面。大家要是觀看差利卓別靈，或者山田洋次的電影《男人四十戇居居》（男人四十戇居居系列），會發現這些很明顯是喜劇，卻又包含悲劇元素與豐富的情感。在電影裡營造這種效果非常困難，在音樂也一樣。寫作悲傷的作品頗容易（雖然也有人覺得困難重重），但要寫作一首表面上興高采烈、歡欣愉快，音符滿懷希望地四處飛躍，但同時帶點「不對勁」的感覺，則要像鳥瞰一般，也許甚至像上帝一樣的視角才能做到。

事實上，要做到這一點，要很有哲學智慧才行。我還沒達到這個水平（也許一生都達不到！），但無論如何我也希望繼續挑戰自我。

樂章由始至終採用了令人頭痛的拍子記號——11/8。

**5. 禱告。**我最滿意這個樂章。我嘗試挑戰自己，以最少素材寫作，既簡樸又合邏輯，卻又不像純粹按邏輯寫作。這是所有作曲家的理想。

當然達到這個理想的人不是我。如果要走到宇宙的盡頭，沒試過當然就不可能——我希望自己仍有遠大的志向。女高音的歌詞選自拉丁語文本。當然，我選的文字都是我希望觀眾感受到的東西。結尾出現的讚美詩引用了巴赫《馬太受難曲》選段（#62）。

world outside of Japan, and allowed myself to view Japan as a sort of Galapagos Islands - filled with satire and black humour. With the concept that I wanted to use Japanese language in the piece, I asked my daughter Mai to create lyrics. After a few revisions, we came up with the idea of using numbers as the basis of the form, so the first half became a sort of "Tokyo Number Song".

I wrote the movement in rondo form, and the middle portion and the ending include lyrics in English mixed with Japanese, together creating a story somewhat like *The Tale of the Heike* in its resemblance of the Buddhist idea of impermanence.

**4. Rhapsody of Trinity.** Like the third movement, this piece is full of black humour and satire, and is a kind of divertimento.

In fact, tragedy and comedy are two sides of the same coin. If one watches Chaplin films or Yoji Yamada's film *Otoko wa Tsurai yo* (Tora-san series), it's obvious that while these are comedies, they contain elements of both tragedy and affection. To create this effect in cinema is truly difficult. It is also very difficult in music. Tragic pieces are quite easy to create (though there are those who struggle with this), but to create a piece whose surface is cheerful and light-hearted, with notes flying around wistfully, but which contains simultaneously a feeling that something is wrong, requires a bird's-eye view, perhaps even a viewpoint equivalent to that of God.

Actually it requires a serious amount of philosophical wisdom to achieve. I myself still am not to that level (and ultimately may never be!), but I continue to challenge myself regardless.

The piece carries the troublesome time signature of 11/8 throughout.

我開始寫作這首交響曲時，巴赫選段的通奏低音不斷在腦海裡飄盪。

樂曲標題《THE EAST LAND》源於「東方之國」（也就是日本）；日本也有一個「東方之國」，也就是「日本東北」。當然我寫這首樂曲，不是為了說明當地的社會現象。

不過七年來，有些基本事實仍然切合時宜。我常常思考：「我們該何去何從？」無論如何，我希望表達「要有勇氣活下去，要有力量活下去」。我希望日本人即使置身於昏亂的世界中，也不要忘了自己是誰。很奇怪，這首樂曲我五年前動筆，到今年夏季終於完成，也許是命中註定。

**5. The Prayer.** This is the movement with which I am most satisfied. I tried the challenge of creating a piece that uses the least amount of materials, that stays simple and logical, but does not feel like a piece built on logic. This is the ideal of all composers.

Of course it is not I who achieved this. Going to the ends of the universe is of course impossible without trying - and I want to hold my ambitions high.

The lyrics sung by the soprano are taken from a Latin language text. Of course I chose words that expressed the things I wanted the audience to feel. The chorale that appears at the end contains a quote from Bach's *St Matthew Passion* (#62). When I set out to write this symphony, the basso continuo from this piece was running through my head.

The title *THE EAST LAND* comes from "The East Country" (in other words, Japan), and within Japan there is also an "East Country", called Tohoku. Of course I did not compose this with the intention of expressing social phenomena related to that region. However, now that seven years have passed, and the basic facts are still relevant. I often think, "Where do we go now?"

Regardless, I want to express the courage and power to live on. I have feelings of wanting the Japanese people to not forget who they are, even in the middle of all the chaos that this world brings. Mysteriously, the fact that I finally completed a work this summer that I started five years ago, may have been planned all along.



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### 3. TOKYO DANCE

Lyrics by Mai (Inspired by 東京のわらべ歌)

一つ 人の群れかきわけ  
二に にっこり愛想笑い  
さいなら 三角  
四角い豆腐に頭ぶつけてこぼ

五つ いつもと同じがいい  
六つ 無病息災に  
七つ 何事もないように願っても  
はちに刺される

九の 九段下  
十の とおりゃんせ  
十一 重役万々歳  
十二役者の鐘たたき  
十三階段

十四 渋谷のスクランブル  
十五夜 お月さんなしでも煌々と光る  
十六 ろく六観音

十七 質屋の繁盛 大儲かり  
十八の選挙のはじまり  
十九の苦悩と幸せ  
二十の東京二重橋

うしろのしょうめんだあれ

風が吹く  
心澄ませて  
The wind blows (風が吹く)  
Focus on your heart (心澄ませて)  
自由な風  
Freedom (自由)

What you have today won't be there  
tomorrow  
(今日ここにあるものは明日はない)  
We must change  
(私たちは変わるのだ)

And tomorrow brings hope  
(そして明日は希望を連れてくる)  
The sun has come up the sky  
(太陽は空に昇り)  
The night is behind at dawn  
(夜は夜明けとともに去る)  
The rain comes falling down  
(雨は降り)  
Song accompanies you when saddened  
(歌はあなたの寂しさに寄り添う)  
Time brings you affection  
(時は愛情をもたらす)  
Accept the way it changes  
(変わることを受け入れるのだ)  
As we die, As we are born  
(死んで、また生まれ)  
It circles around  
(運命はめぐる)

Life is impermanence  
(諸行無常)  
Life is interdependent  
(諸法無我)  
Awakened here  
(悟り)

十四 渋谷のスクランブル  
十五夜 お月さんなしでも煌々と光る  
十六 ろく六観音

十七 質屋の繁盛 大儲かり  
十八の選挙のはじまり  
十九の苦悩と幸せ  
二十の東京二重橋

東京ダンス

### 3. TOKYO DANCE

Lyrics by Mai (Inspired by Tokyo children's song)

One - you elbow your way through the  
endless crowd

Two - glimpse a warm flurry of  
smiling laughter

Three - See ya later, Triangle

Four - Bump your head on a Cube of tofu,  
and get a goose-ache

Five - best if nothing ever changes

Six - maintaining that perfect health

Seven - in spite of all your heaven-bound pleas

Eight - you get stung by a Bee

Nine - Kudanshita

Ten - "Please pass through!"

Eleven - Management celebrates  
their big success!

Twelve actors ring the bells

Thirteen steps on the staircase

Fourteen - Shibuya scramble

Fifteen-nights - dazzlingly lit,  
even without the light of the moon

Sixteen - six Kannons

(the Buddhist goddess of mercy)

Seventeen - a thriving pawnshop;  
incredibly profitable

Eighteen - at age 18 you can start voting

The joys and sorrows of Nineteen

Twenty - Tokyo Nijubashi

Who is THAT behind you?

The wind blows

Focus on your heart

The wind of freedom

Freedom

What you have today  
won't be there tomorrow

We must change

And tomorrow brings hope

The sun has come up the sky

The night is behind at dawn

The rain comes falling down

Song accompanies you when saddened

Time brings you affection

Accept the way it changes

As we die, As we are born

It circles around

Life is impermanence

Life is interdependent

Awakened here

Fourteen - Shibuya scramble

Fifteen-nights - dazzlingly lit,  
even without the light of the moon

Sixteen - six Kannons

Seventeen - a thriving pawnshop;  
incredibly profitable

Eighteen - at age 18 you can start voting

The joys and sorrows of Nineteen

Twenty - Tokyo Nijubashi

Tokyo Dance

Lyrics translation from Japanese into English  
by Chad Cannon



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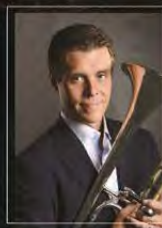
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## 5. THE PRAYER

Lyrics by Joe Hisaishi

Omnia mūtantur, nōs et mūtāmur in illīs  
All things change, and we change with all things

Perfer, obdūrā  
We endure, we hold on tightly

Permitte dīvīs cētera  
Leaving all else to the gods

Nunc vīnō pellite cūrās  
But now we drown our sorrows in wine

Satis superque mē benignitās tua dītāvit  
Your grandeur was more than enough, and blessed me

Cor ad cor loquitur  
Hearts connect with hearts

Ab īmō pectore  
From deep within the breast

Abiit ad plūrēs  
Departing this earth to be with the ancestral spirits

Avē atque valē  
To leave is to bid farewell

Requiescat in pāce  
To rest in peace

Sunt aliquid Mānēs: lētum nōn omnia fīnit  
The spirit lives on - death is not the end

Sīc itur ad astra  
In this way mankind reaches the stars

Sīc erat in fātīs  
This is fate

Ubi sunt?  
But where are you now?

Lyrics translation from Japanese into English  
by Chad Cannon

久石讓 JOE HISAISHI (b. 1950 出生)

# *mládí* for Piano and Strings 《青春》

# 菊次郎の夏 花火 壞孩子的天空

夏天 (《菊次郎之夏》主題音樂)

花火

壞孩子的天空

Summer (from *Kikujiro*)

HANA-BI

Kid's Return

北野武監督映画に作った楽曲を構成したものです。このコーナーは弾き振りをします。つまり、ピアノを弾きながら指揮をするわけです。いやいや、今までもそうしていたではないか、という指摘もありますが違うんです。今までは指揮の合間にピアノを弾いていたのですが、今回はピアノを弾く合間に指揮をする？何だかよくわからなくなってきましたが（笑）観て聞いてもらえばわかると思います。

*mládí* はチェコ語で青春という意味でヤナーチェクにも同名の木管六重奏曲があります。



PHOTO: Wonder City Inc.

《青春》由我為導演北野武撰寫的電影音樂組成。這次我會在鋼琴上指揮：一邊彈鋼琴一邊指揮樂團。也許有人會認為：「這沒有甚麼新奇吧！」不，那是不同的。「在鋼琴上指揮」——一般意思是「指揮期間彈鋼琴」，但這次我卻是「彈鋼琴期間指揮」。甚麼？好亂哦。(笑) 看著聽著吧，你會明白的。

標題裡的 mládí 是捷克語，意思是「青春」——楊納傑克也以 mládí 作為一首木管六重奏的標題。

*mládí* comprises film music composed for the director Takeshi Kitano. Here I shall be conducting from the piano: playing the piano while conducting the orchestra at the same time. One may think, "But this is nothing new!" No, it is different. While it used to mean playing the piano in between the moments of conducting, this time I shall conduct in between the moments of piano playing. What? It sounds so confusing. (Laugh) Watch and listen, and you will find out.

mládí means "youth" in Czech language. It is also the title of Leoš Janáček's piece for wind sextet.

久石讓 JOE HISAISHI (b. 1950 出生)

## 交響組曲「天空の城ラピュタ」

### 《天空之城》交響組曲

# Symphonic Suite *Castle in the Sky*

2017 版本・香港首演 2017 version, Hong Kong premiere

# 天空の城ラ

**Castle in the Sky** は1986年に製作された映画で宮崎さんとのコラボレーションは2回目の作品です。プロデューサーは「ナウシカ」に続いて高畑勲氏でした。考えてみれば両巨匠に挟まれて作っていたわけですから、今考えれば大変恐ろしいことです(笑)。

主題歌の「君をのせて」は多くの人々に歌われ、親しまれ作曲者としては嬉しい限りです。31年後の2017年、僕と新日本フィルハーモニーが主催する World Dream Orchestra のコンサートのために交響組曲として再構成しました。

その際にすべての楽曲を聴き直し、スコアももう一度見直しました。原作の持つ夢への挑戦と冒険活劇的な要素を活かしたとても楽しい約28分の組曲ができました。

曲目解説：久石 讓

原配器：久石讓

改編配器：康卓特

Original Orchestration by Joe Hisaishi

Orchestration by Chad Cannon



# ピエタ

PHOTO: Wonder City Inc.

《天空之城》(1986)是我與導演宮崎駿合作的第二齣電影。正如前一齣電影《風之谷》一樣，《天空之城》也由高畑勳當監製。回想起來，我是夾在兩位大師之間創作音樂——這種經歷多麼可怕。(笑)

《天空之城》的主題曲〈載着你〉很受歡迎，傳唱的人也很多。我身為作曲家實在感激不盡。近來我跟新日本愛樂樂團攜手，合辦「World Dream樂團」音樂會；2017年——也就是《天空之城》問世31年後——我將劇中配樂改編成交響組曲，在「World Dream樂團」音樂會中演出。

為了那場演出，我再次細聽劇中所有樂曲，樂譜也重新審定。交響組曲長約28分鐘，大家可以在當中找到原作所有重要元素，由挑戰、夢想，到英雄式歷險，應有盡有，刺激非常。

樂曲剖析由久石讓撰寫  
中譯：鄭曉彤

Produced in 1986, *Castle in the Sky* was the second film in which I collaborated with the director Hayao Miyazaki. As with the previous work, *Nausicaä of the Valley of the Wind*, Isao Takahata joined us as producer. Thinking back, I was caught between two great masters when composing the music. What a frightening experience. (Laugh)

The theme music, *Kimi wo nosete* (Carrying You), has been sung and loved by many. As a composer I could not be more grateful for this. In 2017, after 31 years, I reconstructed the music into a symphonic suite for a concert by the World Dream Orchestra - a project that the New Japan Philharmonic and I co-organised.

For that occasion I listened to the pieces all over again, and re-examined the score. From the challenge and dream to the heroic adventure, you will find all the essential elements of the original work in this exciting 28-minute symphonic suite.

Programme notes by Joe Hisaishi  
English translation:  
Chad Cannon (*THE EAST SYMPHONY*)  
Simon Tu (*mládlí* and *Symphonic Suite Castle in the Sky*)



## 久石讓 JOE HISAISHI

指揮及鋼琴 Conductor and Piano

PHOTO: Kazumi Kurigami

久石讓在位於東京的國立音樂學院就讀時已對簡約主義音樂產生興趣，一畢業便投身作曲家事業。於1981年，他發表《MKWAJU》，次年發行第一張個人專輯《Information》，開展獨奏音樂家的職業生涯。自出道以來，他已經發行了接近40張個人專輯。久石讓1984年為《風之谷》配樂，至今已為10部宮崎駿電影作品配樂。他亦有為電影創作音樂，作品包括《花火》、《禮儀師之奏鳴曲》、《惡人》、《輝耀姬物語》及《麻煩家族》等。他在日本及海外參與了接近80部電影的音樂製作，作品贏得多個獎項，最近憑《明月幾時有》獲第37屆香港電影金像獎的最佳原創電影音樂。

2004年7月，久石讓獲任命為新日本愛樂「World Dream 交響樂團」的音樂總監。2013年開始，他出任長野市藝術館的藝術總監。自2014年9月起，他擔任製作人及指揮，舉辦名為「久石讓的音樂未來」當代音樂會系列。此音樂會系列極受歡迎，演出的現場錄音更獲製成專輯發行。他最近的作品包括為大型管弦樂團所作的《三和音》及《THE EAST LAND SYMPHONY》。

Joe Hisaishi started to show his interest in minimal music when he was a student at Kunitachi College of Music, and embarked on his career as a composer. The presentation of *MKWAJU* in 1981 and the release of his first album *Information* the following year kicked off his career as a solo artist. Since his debut he has released nearly 40 solo albums. Starting with *Nausicaä of the Valley of the Wind* (1984), Hisaishi has produced music for 10 Hayao Miyazaki films. He also composed the music for *HANA-BI*, *Departures*, *Villain*, *The Tale of Princess Kaguya* and *What a Wonderful Family!*. He has collaborated on the music production of nearly 80 films in Japan and abroad. His works have won many awards including the Chinese film *Our Time Will Come* which won the Best Original Film Score at the 37<sup>th</sup> Hong Kong Film Awards.

In July 2004 Hisaishi was appointed Music Director of the New Japan Philharmonic "World Dream Orchestra". In 2013 he became Artistic Director of Nagano City Arts Centre, and since September 2014 he has been working as a producer and conductor, presenting contemporary music concerts called "JOE HISAISHI presents MUSIC FUTURE". This concert series earned him enormous popularity and was recorded as a live album. Some of his most recent works have included *TRI-AD* and *THE EAST LAND SYMPHONY*.



鄺勵齡

LOUISE KWONG

女高音 Soprano

PHOTO: Giulia Hrvatin

鄺勵齡是羅馬歌劇院2018-19年度青年藝術家計劃的女高音，畢業於香港中文大學、荷蘭皇家歌劇學校、荷蘭音樂學院及英國皇家音樂學院。她曾擔演不同歌劇角色，包括《蝴蝶夫人》的秋秋桑、《卡門》的米卡耶拉、《杜蘭朵》的柳兒、《鄉村騎士》的薩陶莎、《費加羅的婚禮》的伯爵夫人、《女人心》的費奧迪麗姬等。

獲香港藝術發展局頒授2014年度藝術新秀獎（音樂）的鄺氏，在北京國家大劇院首度登場，擔演歌劇《這裡的黎明靜悄悄》中麗達一角，並獲一致讚賞。她又獲邀參與不同國際音樂節，包括於香港藝術節中擔演《蕭紅》同名主角、《大同》的康同壁，以及阿姆斯特丹格克頓音樂節中擔演《女人心》的費奧迪麗姬。

鄺氏曾獲多個國際歌唱獎項，包括：奧地利第十八屆泰利亞雲尼國際聲樂比賽第二名、觀眾獎及最佳女高音獎；意大利柳金國際聲樂比賽第一名、以賽奧國際聲樂比賽第一名；以及比利時第七屆美藝國際聲樂比賽第二名。

2018年，她將參與羅馬歌劇院多個歌劇的演出：《波希米亞人》的咪咪、《卡門》的米卡耶拉，以及《魔笛》的第一夫人。

Louise Kwong is a soprano at the Young Artist Programme of Rome Opera House in Italy from 2018-19. She is a graduate of the Chinese University of Hong Kong, the Dutch National Opera Academy, the Conservatory of Amsterdam and the Royal College of Music of London. Her operatic roles include Cio-cio-san in *Madame Butterfly*, Micaëla in *Carmen*, Liù in *Turandot*, Santuzza in *Cavalleria Rusticana*, La Contessa in *Le Nozze di Figaro* and Fiordiligi in *Così fan tutte*.

As the awardee of the Young Artist Award 2014 by the Hong Kong Arts Development Council, Louise Kwong has debuted at the National Centre of Performing Arts in Beijing as the title role Rita in *The Dawn Here is Quiet* and was well received. She has been invited to perform in several music festivals, including the roles of Xiao Hong in *Heart of Corals*, Kang Tong-bi in *Datong* in the Hong Kong Arts Festival and Fiordiligi in *Così fan tutte* in the Grachtenfestival Amsterdam.

Kwong is the prize winner of numerous international competitions, namely the 2<sup>nd</sup> prize, Audience prize and the Best Soprano prize in the 18<sup>th</sup> International Singing Competition Ferruccio Tagliavini in Austria, 1<sup>st</sup> prize in the Singing Competition Salice d'Oro 2015 in Italy, 1<sup>st</sup> prize in the Singing Competition Città di Iseo 2015 in Italy and 2<sup>nd</sup> prize in the 7<sup>th</sup> International Singing Competition Bell'arte in Belgium.

In 2018, she will be singing Mimì in *La bohème*, Micaëla in *Carmen* and The First Lady in *The Magic Flute* in Rome Opera House productions.

# 香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

## 願景 VISION

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香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至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》的錄音將於2018年年底發行。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、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 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 a chorus successfully completed the four-year epic "Ring Cycle" journey 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* will be released towards the end of 2018.



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「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，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, 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, amongst 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 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

## 助理指揮

### ASSISTANT CONDUCTORS



葉詠媛  
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

王亮  
樂團第二副首席 (署理)  
Wang Liang  
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



許致雨  
Anders Hui



余思傑  
Domas Juškys



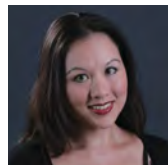
李智勝  
Li Zhisheng



龍希  
Long Xi



毛華  
Mao Hua



梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



徐烜  
Xu Heng



張希  
Zhang Xi

## 第二小提琴 SECOND VIOLINS



● 趙滢娜 (署理)  
Zhao Yingna (Acting)



▲ 梁文瑋  
Leslie Ryang Moonsun



方潔  
Fang Jie



何珈樞  
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



韋鈴木美矢香  
Miyaka Suzuki Wilson



冒田中知子  
Tomoko Tanaka Mao



黃嘉怡  
Christine Wong Kar-ye



周騰飛  
Zhou Tengfei

## 中提琴 VIOLAS



● 凌顯祐  
Andrew Ling



● 孫園  
Sun Yu



▲ 熊谷佳織  
Kaori Wilson



崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damara Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張殊影  
Zhang Shu-ying

## 大提琴 CELLOS



● 鮑力卓  
Richard Bamping



■ 方曉牧  
Fang Xiaomu



▲ 林穎  
Dora Lam



陳訖洲  
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



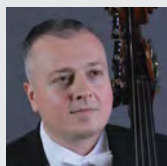
宋亞林  
Yalin Song

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

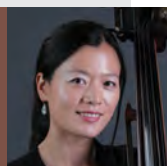
# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

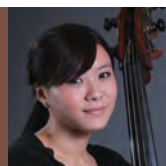
## 低音大提琴 DOUBLE BASSES



● 林達僑  
George Lomdaridze



◆ 姜馨來  
Jiang Xinlai



張沛姬  
Chang Pei-heng



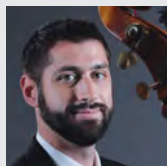
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg

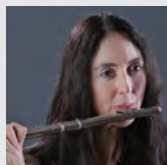


鮑爾菲  
Philip Powell

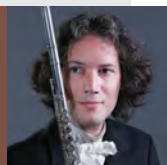


范戴克  
Jonathan Van Dyke

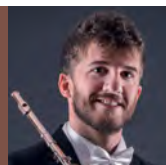
## 長笛 FLUTES



● 史德琳  
Megan Sterling



■ 盧韋歐  
Olivier Nowak



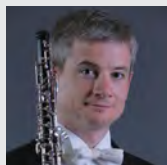
柯布魯  
Ander Erburu

## 短笛 PICCOLO



施家蓮  
Linda Stuckey

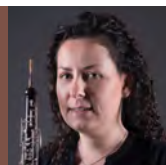
## 雙簧管 OBOES



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull



韋思芸  
Vanessa Howells

## 英國管 COR ANGLAIS



關尚峰  
Kwan Sheung-fung

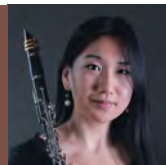
## 單簧管 CLARINETS



● 史安祖  
Andrew Simon



■ 史家翰  
John Schertle



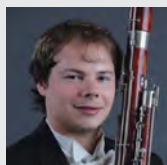
劉蔚  
Lau Wai

## 低音單簧管 BASS CLARINET



艾爾高  
Lorenzo losco

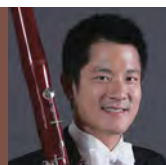
## 巴松管 BASSOONS



● 莫班文  
Benjamin Moermond

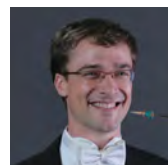


■ 陳劭桐  
Toby Chan



◆ 李浩山  
Vance Lee

## 低音巴松管 CONTRA BASSOON



崔祖斯  
Adam Treverton Jones



## 圓號 HORNS



●江蘭  
Jiang Lin



■柏如瑟  
Russell Bonifede



▲周智仲  
Chow Chi-chung



托多爾  
Todor Popstoyanov



李少霖  
Homer Lee



麥迪拿  
Jorge Medina

## 小號 TRUMPETS



●麥浩威  
Joshua MacCluer



■莫思卓  
Christopher Moyse



華達德  
Douglas Waterston



施樂百  
Robert Smith

## 長號 TROMBONES



●韋雅樂  
Jarod Vermette



韋力奇  
Maciek Walicki



湯奇雲  
Kevin Thompson



韋彼得  
Pieter Wyckoff

## 低音長號 BASS TROMBONE

## 大號 TUBA



●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



胡淑徽  
Sophia Woo Shuk-fai



●史基道  
Christopher Sidenius



●葉幸沾  
Shirley Ip

## 特約樂手 FREELANCE PLAYERS

小提琴：張文蕊、蔡芷穎  
Violin: Kitty Cheung, Selena Choi

中提琴：蔡書麟  
Viola: Choi Shu-lun

長笛：莊雪華  
Flute: Ivy Chuang

長號：高基信  
Trombone: Christian Goldsmith

定音鼓：何銘恩  
Timpani: Jojo Ho

敲擊樂器：小山理惠子\*、王偉文  
Percussion: Rieko Koyama\*, Raymond Vong

\*承蒙香港小交響樂團允許參與演出  
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鮑力卓

Richard Bamping

大提琴首席

PRINCIPAL CELLO

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## 香港管弦樂團「常年經費」及「學生票資助基金」捐款表格 THE HK PHIL—ANNUAL FUND & STUDENT TICKET FUND REPLY FORM

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HK\$5,000  HK\$10,000

捐款為港幣

other amount HK\$ \_\_\_\_\_

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請將填妥的捐款表格連同支票寄回香港九龍尖沙咀香港文化中心行政大樓八樓

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戶口名稱 Account name: The Hong Kong Philharmonic Society Limited

戶口號碼 Account number: 004-002-221554-001

銀行名稱 Bank name: The Hong Kong & Shanghai Banking Corporation Ltd.

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Donations to our **ANNUAL FUND** enable us to continue to present diverse and vibrant music with local and internationally renowned artists. They help us programme imaginatively and bring the most exciting conductors and soloists to Hong Kong. Supporting our Annual Fund also ensures that we can bring orchestral music into the community through our education and outreach activities.

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學生票資助基金支持港樂提供半價門票優惠予本港全日制學生，每港幣\$500的捐款便可讓六名學生欣賞到香港專業的管弦樂演出。港樂現時透過此基金每年提供逾12,000張學生優惠票。

The **STUDENT TICKET FUND** provides a half-price subsidy on concert tickets for local, full-time students. Supporting this fund with just \$500 will enable six students to experience the finest orchestral performances in Asia. This programme reaches over 12,000 students each year.

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## 港樂特別計劃

## SPECIAL PROJECTS

### 信託基金 ENDOWMENT TRUST FUND

信託基金於一九八三年由以下機構贊助得以成立。

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#### 商藝匯萃

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈

艾曼·謝曼明 (1907) 小提琴·由冨田中知子小姐使用

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多尼·哈達 (1991) 大提琴

史葛·羅蘭士先生 借出

安素度·普基 (1910) 小提琴·由張希小姐使用

#### 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

Donated by Mr Lowell Chang

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

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

#### 香港管弦協會婦女會 捐贈

##### 所捐贈之罕有樂器

- 安域高·洛卡 (1902) 小提琴·由程立先生使用
  - 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓓小姐使用
  - 約瑟·加里亞奴 (1788) 小提琴
  - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用
- 為支持「提升樂團樂器素質計劃」而捐贈之其他樂器
- 德國轉閥式小號兩支
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為支持港樂首演《指環》四部曲，  
以下人士借出一套四支華格納大號

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong,  
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Mrs Catherine Wong
- 應琦泓先生

#### 劉元生慈善基金安排借出

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
- A set of Wagner Tubas
- A Flugelhorn

A set of Wagner Tubas is loaned by these sponsors in  
support of the HK Phil premiere of the *Ring Cycle*

- Mr Pascal Raffy
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- Mr Steven Ying

#### A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin,  
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青少年聽眾計劃  
YOUNG AUDIENCE SCHEME

2017-2018



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## 香港管弦樂團教育及社區活動 The Hong Kong Philharmonic Orchestra's Education and Community Engagement Projects



1

1 香港作曲家巡禮 (07-01-2017)  
Hong Kong Composers Showcase

2 《諸神的黃昏》探索日：牧號演奏示範 (13-01-2018)  
Götterdämmerung Discovery Day: A demonstration of Steerhorn

3 太古「港樂·星夜·交響樂」@中環海濱 (11-11-2017)  
Swire Symphony Under The Stars @ Central Harbourfront

4 「賽馬會音樂密碼教育計劃」—學校專場音樂會  
Jockey Club Keys to Music Education Programme -  
Schools Concerts

5 「賽馬會音樂密碼教育計劃」—室樂小組到校表演  
Jockey Club Keys to Music Education Programme -  
Ensemble Visits to Schools

3

4



2







The background features several large, vibrant purple chrysanthemum flowers. One large flower is centered in the middle, with another slightly above it and a third below it. The petals are detailed and layered, creating a sense of depth and texture. The overall color palette is a rich, deep purple against a dark background.

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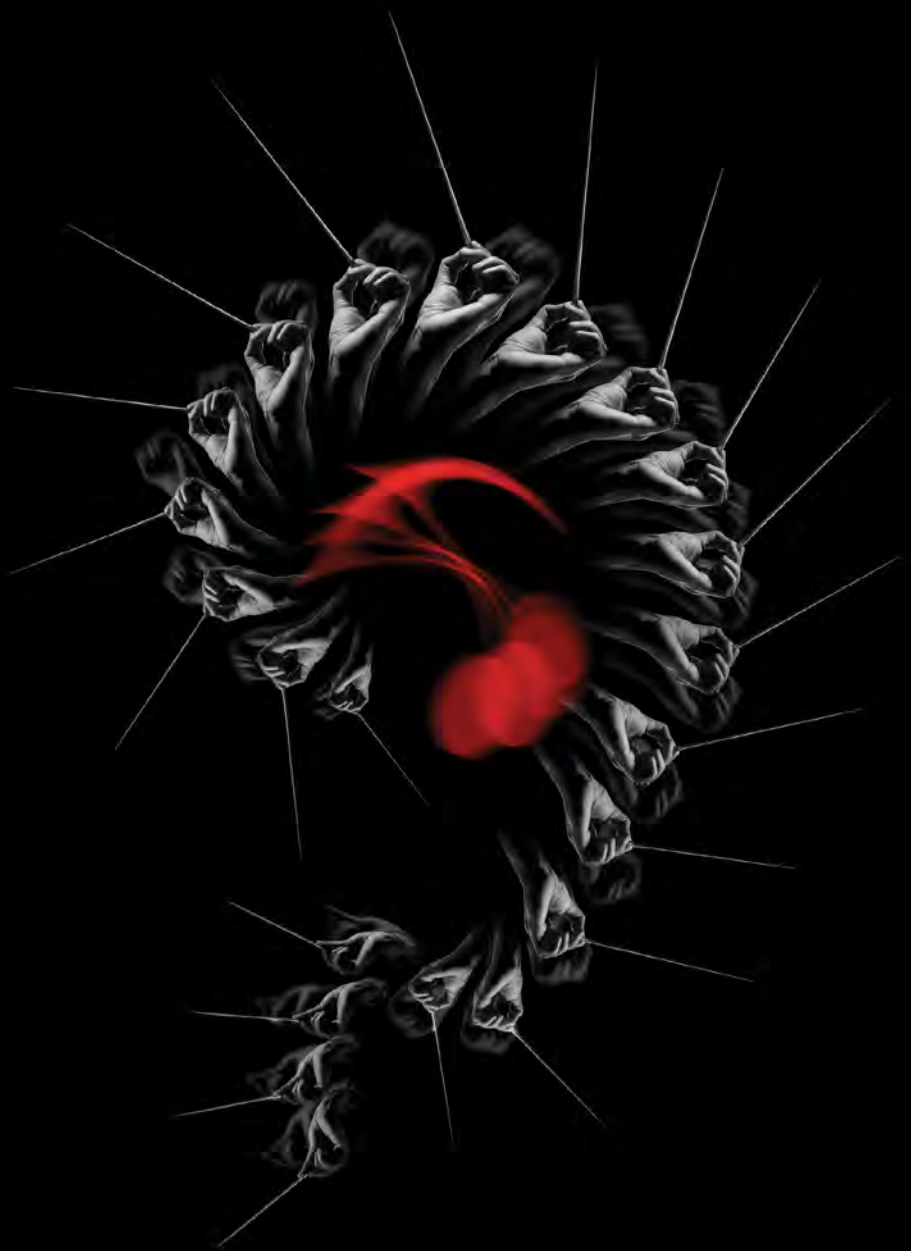
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Minuet and Badinerie from  
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莫扎特 MOZART

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Piano Concerto no. 21 (2<sup>nd</sup> movement)

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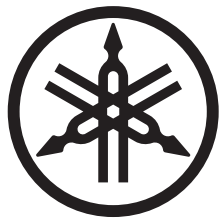
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