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香港管弦樂團
HONG KONG PHILHARMONIC
ORCHESTRA

HK PHIL × HKU MUSE
Orchestral Spotlights
聚焦管弦：

horn

圓號

4
JUN
2023

SUN 3PM

香港大學
李兆基會議中心大會堂
HKU Grand Hall

HK Phil Horn Section
港樂圓號小組

German Hornsoud
德國圓號之聲

HKAPA Horn Ensemble
香港演藝學院圓號小組

DEPARTMENT OF MUSIC
THE UNIVERSITY OF HONG KONG 香港大學音樂部

ENDOWMENT FUNDS FOR
MUSIC & FINE ARTS

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梵志登 音樂總監
Jaap van Zweden Music Director

港樂 × 港大繆思樂季

聚焦管弦：圓號

HK PHIL × HKU MUSE

ORCHESTRAL SPOTLIGHTS: HORN

貝多芬 LUDWIG VAN BEETHOVEN (思阜改編 arr. A. CIVIL) 9'

《艾格蒙》序曲 *Egmont Overture*

港樂圓號小組、德國圓號之聲四重奏

HK Phil Horn Section & German Hornsound

貝多芬 LUDWIG VAN BEETHOVEN (埃斯改編 arr. C. EB) 4'

第三交響曲，「英雄」：第三樂章（詼諧曲）

Symphony no. 3 *Eroica*: III. Scherzo

德國圓號之聲四重奏 German Hornsound

莫扎特 WOLFGANG AMADEUS MOZART 7'

(樂活改編 arr. R. Lockwood)

《魔笛》序曲 *The Magic Flute Overture*

港樂圓號小組 HK Phil Horn Section

韋伯 CARL MARIA VON WEBER 5'

(蕭特施泰特改編 arr. S. SCHOTTSTÄDT)

《魔彈射手》序曲 *Der Freischütz Overture*

德國圓號之聲四重奏 German Hornsound

區顯曦 ANTHONY AU HO-HEI 5'

《戀人們與星辰的愛》(2023) (世界首演)

Lovers and the Love of the Stars (2023) (World Premiere)

港樂圓號小組 HK Phil Horn Section

占姆士 IFOR JAMES 4'

《旋轉木馬》*Merry-Go-Round* (1998)

港樂圓號小組、德國圓號之聲四重奏

HK Phil Horn Section & German Hornsound

貝多芬 LUDWIG VAN BEETHOVEN 4'

(奧德寶改編 arr. A. OLDBERG)

慢板，op. 13 *Adagio*, op. 13

香港演藝學院圓號小組

HKAPA Horn Ensemble

華格納 RICHARD WAGNER (史特拉改編 arr. K. STIEGLER)

12'

《羅恩格林幻想曲》Lohengrin-Fantasie

港樂團號小組、德國圓號之聲四重奏

HK Phil Horn Section & German Hornsoud

穆索斯基 MODEST MUSSORGSKY

5'

(蕭特施泰特改編 arr. S. SCHOTTSTÄDT)

《圖畫展覽會》：基輔的大門

Pictures at an Exhibition: The Great Gate of Kiev

港樂團號小組、德國圓號之聲四重奏、香港演藝學院圓號小組

HK Phil Horn Section, German Hornsoud & HKAPA Horn Ensemble

港樂團號小組 HK Phil Horn Section

周智仲	Chow Chi-chung
托多爾	Todor Popstoyanov
李少霖	Homer Lee
麥迪拿	Jorge Medina

德國圓號之聲四重奏 German Hornsoud

埃斯	Christoph EB
阿勒安	Andrés Aragón
蕭特施泰特	Stephan Schottstädt
斯坦寧格	Timo Steininger

香港演藝學院圓號小組 HKAPA Horn Ensemble

林德傑	Adam Cevik
蔣文宇	Derrick Cheong
林翰	Han Lin
伍潤禧	Jerald Ng
邵晉星	Sing Siu
徐穎茵	Kelly Tsui
楊熙晉	Jason Yeung



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香港管弦樂團



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節目介紹

貝多芬 (1770-1827) 讀詩人歌德的歷史劇《艾格蒙》時已開始失聰，但這無礙他以詩入曲。1810年6月完成了該劇的配樂後，他把一份手稿寄給歌德，並附上洋溢著熱忱的信函，當中寫道「閣下波瀾壯闊的《艾格蒙》，我讀時心潮澎湃，為之編寫的樂曲也同樣洶湧」。樂曲以圓號演奏更能激動人心——至於**莫扎特** (1756-1791) 的《魔笛》序曲 (1791)，開首表達三下客套敲門聲的五個和弦也是如此。莫扎特深知，要寫出奔馳如電的賦格快板，需要出神入化的技藝；然而，若要達致有如《魔笛》序曲般笑傲江湖、歡欣鼓舞，則需要橫溢的天賦。

貝多芬第三交響曲，「英雄」(1805)，是另一石破天驚之作。交響樂團有三支圓號，貝多芬善用這種古雅樂器，把它蘊含的朝氣活力、英雄氣概、冒險精神表露無遺。當然，我們今天的圓號不止三支，香港作曲家**區顯曦** (2000年生) 在他的新作《戀人們與星辰的愛》中，以截然不同的方式，妙用了它們嘹亮的聲音。「想像一下星辰鼓動以及戀人們悸動哀號的聲音。」他說。「圓號的音色充滿可能性。它既可以像鍵盤樂器一樣精緻，又可以發出各式各樣的人聲，因為圓號的聲源，就是人的嘴唇（樂手會通過震動嘴唇來奏響樂器）。在《戀人們》中，你會聽見星辰與愛戀的聲音，而你所聽到的全部，都來自於四支圓號。」

韋伯 (1786-1826) 的《魔彈射手》，1821年在歐洲一舉成名：在這個民間傳說中，年輕獵人馬克斯參加射擊比賽，為了迎娶愛人，在狼谷深處與魔鬼立約。一直以來，圓號

PROGRAMME NOTES

Ludwig van Beethoven (1770-1827) was becoming deaf when he read Goethe's historical drama *Egmont*, but he could still respond to poetry. He completed his score for the play in June 1810, and sent a copy to the poet accompanied by a letter glowing with enthusiasm for "your glorious *Egmont*, which I have set to music as powerful as my emotions on reading it". It sounds even more stirring on horns, as do the five proud chords – representing three ceremonial knocks on the door – that begin **Wolfgang Amadeus Mozart** (1756-1791)'s *Overture to The Magic Flute* (1791). To write a flying fugal *allegro*, as Mozart well knew, took supreme craft. But to make it laugh and dance as joyfully as the *Overture to The Magic Flute* takes something like genius.

Beethoven's Third Symphony, Eroica (1805) was another game-changer; the subtitle means "heroic" and with three horns in the orchestra, Beethoven used to the full this ancient instrument's connotations of action, heroism and adventure. Of course, we have more than just three horns today, and the Hong Kong composer **Anthony Au Ho-hei** (b. 2000) has made a very different use of their glorious sound in his new work *Lovers and the Love of the Stars*. "Imagine the sounds of the stars ringing and lovers throbbing. Or, weeping, even wailing," he says. "The timbre of the modern horn is highly versatile. On one hand, it could sound as delicate as a keyboard instrument. On the other hand, it could closely resemble human vocalisations, since the sound source of the instrument, the vibrator, is essentially a pair of human lips. In *Lovers*, you will hear both the sounds of stars and the sounds of love – all sung by just four horns."

都跟森林和狩獵有關：在這個為德國圓號之聲四重奏編寫的樂曲中，它們的發揮可謂淋漓盡致！**占姆士** (1931-2004) 本身是一位卓越的圓號手兼圓號老師：他慷慨激昂的《旋轉木馬》可說是模範作品，完美地展現了一位卓越樂師的精湛造詣。與之大相徑庭、相映成趣的，是**貝多芬**「悲愴」奏鳴曲**慢板** (1799) 的高貴典雅、豐富感情；它如今藉著圓號合奏，幻化作詩情畫意、莊嚴肅穆的樂曲。與此同時，在**華格納** (1813-1883) 的歌劇《羅恩格林》(1850) 中，布拉班特的埃爾莎品格高尚、美艷動人，她即將下嫁自己的救星，一位沒有名字的神秘天鵝騎士。這首《羅恩格林幻想曲》，刻劃了歌劇中崇敬、訝異、繁華等變幻莫測的意境。

音樂會在一片壯麗雄偉的氣氛中結束。1874年，俄國作曲家**穆索斯基** (1839-1881) 參觀故友維托·赫特曼的遺作畫展，腦海中滿是音樂靈感。赫特曼繪畫了一幅基輔的大門的設計藍圖，那是一座宏偉的鐘樓，頂部是一個七彩繽紛的大型洋蔥狀穹頂。赫特曼有生之年無緣目睹鐘樓建成，但在鋼琴組曲《**圖畫展覽會**》的最終章：〈**基輔的大門**〉，穆索斯基以聲音為亡友建造了。當所有圓號手都異口同聲奏出最後的璀璨榮耀之際，請細聽鐘聲之鳴響，感受巔峰之輝煌。

節目介紹由 Richard Bratby 撰寫，
馮光至翻譯

Carl Maria von Weber (1786-1826)'s opera *Der Freischütz* (The Freeshooter) took Europe by storm in 1821: the supernatural tale of Max, a young huntsman who, to win the hand of his beloved in a sharpshooting contest, makes a demonic pact deep in the Wolf's Glen. Horns have always been associated with the forest and the hunt: in this arrangement by the German Hornsound they should sound perfectly at home! **Ifor James** (1931-2004) had the advantage of being a superb horn player and teacher in his own right: his spirited showpiece *Merry-Go-Round* shows exactly what a truly great player can do. It's a brilliant contrast to the nobility and deep emotion of the *Adagio* from **Beethoven's** so-called *Pathétique* piano sonata (1799), now transformed into music of hymn-like dignity by the sound of ensemble horns. In **Richard Wagner** (1813-1883)'s opera *Lohengrin* (1850), meanwhile, the virtuous and beautiful Elsa of Brabant is about to wed her saviour, a mysterious swan-knight with no name. This *Lohengrin Fantasie* captures the opera's changing moods of reverence, wonder and pageantry.

And we end in majesty. In 1874 the Russian composer **Modest Mussorgsky** (1839-1881) went to an exhibition of paintings by his dead friend Viktor Hartmann and found his head filling with musical ideas. Hartmann's plan for *The Great Gate of Kiev* depicted a mighty bell tower topped with a huge, colourful onion-dome. Hartmann never saw it built, but in this, the finale of Mussorgsky's piano suite *Pictures at an Exhibition*, Mussorgsky builds it for him in sound. Listen for the pealing bells and glittering pinnacles as all our horn players unite in a final blaze of glory.

Programme notes by Richard Bratby



周智仲

周智仲於2001年9月加入樂團為圓號助理首席。他曾與多位樂壇巨星同台演出，包括鄭明勳、馬友友、艾普·史頓、曼奴軒、張永宙、張漢娜、黃于純等，又經常在電視和電台上獻藝。獨奏演出方面，周氏曾合作的樂團包括韓國廣播公司交響樂團、釜山交響樂團和廣州交響樂團，又曾擔任香港小交響樂團、廣州交響樂團、澳門室樂團、亞洲青年樂團的圓號首席。

CHOW CHI-CHUNG

Chi-chung joined the HK Phil in September 2001 as Assistant Principal Horn. Chow has collaborated with many renowned artists including Myung-whun Chung, Yo-Yo Ma, Isaac Stern, Yehudi Menuhin, Sarah Chang, Han-na Chang and Helen Huang, and has appeared on television and radio frequently. As soloist, he has performed with the KBS Symphony, Pusan Symphony and Guangzhou Symphony Orchestras. He has also served as Principal Horn of the Hong Kong Sinfonietta, Guangzhou Symphony, Macau Chamber and Asia Youth Orchestras.



托多爾

托多爾畢業於寇蒂斯音樂學院，21歲獲馬捷爾之邀加入西班牙皇家歌劇院。曾參與美國、歐洲及亞洲多個樂團的演出，包括費城室樂團、柏林喜歌劇院、巴塞隆拿交響樂團、新世界交響樂團、馬來西亞愛樂；並與梅塔、艾遜巴赫、格吉耶夫、馬捷爾、梵志登等指揮家合作。

TODOR POPSTOYANOV

A graduate of the Curtis Institute of Music, Todor's professional career began at the age of 21 when he joined the Spanish Royal Opera House at the invitation of Maestro Lorin Maazel. He has collaborated with orchestras from the US, Europe and Asia, including the Chamber Orchestra of Philadelphia, the Komische Oper Berlin, Barcelona Symphony, New World Symphony and the Malaysian Philharmonic, and with conductors including Zubin Mehta, Christoph Eschenbach, Valery Gergiev, Lorin Maazel and Jaap van Zweden.



李少霖

李少霖在1987年加入港樂。自1988年起在香港演藝學院任教，現同時指揮該校的青年交響樂團。李氏是亞太區內活躍的圓號手和教師，曾參與多個重大演出，包括於倫敦聖馬田室樂團訪港的演出；又於1990年代表港樂到日本福岡參與亞洲友誼音樂會的演出。他經常參與音樂錄音，並為電台和電視台錄製音樂欣賞節目。

HOMER LEE

Homer joined the HK Phil in 1987 and has been on the faculty of the Hong Kong Academy for Performing Arts (HKAPA) since 1988. He also conducts the HKAPA's Junior Symphony Orchestra. An active horn player and teacher in the region, Homer performed with the Orchestra of the Academy of St Martin-in-the-Fields during their Hong Kong visit and participated in the Asian Friendly Concerts in Fukuoka, in 1990s, as a HK Phil representative. He records extensively in the studio and for many music appreciation programmes on the television and radio.



麥迪拿

西班牙圓號樂師麥迪拿於2016年加入港樂。自11歲起在格拉納達音樂學院學習音樂，再於巴倫邦-薩伊德基金會進修，後來得到西班牙外換銀行資助西班牙國家青年管弦樂團，獲獎學金赴德國羅斯托克音樂及戲劇學院攻讀碩士課程。曾合作的樂團包括柏林國家樂團、加利西亞交響樂團、畢爾包交響樂團、格拉納達市立管弦樂團、北德羅斯托克愛樂樂團、柏林交響樂團等。

JORGE MEDINA

Spanish hornist Medina joined the HK Phil in 2016. He began his musical studies at the age of 11, and then studied at the Barenboim-Said Foundation. He pursued a master's degree at the Hochschule für Musik und Theater Rostock, with a scholarship from the Spanish National Youth Orchestra funded by the Spanish banking group BBVA. He has collaborated with the Staatskapelle Berlin, Sinfónica de Galicia, Orquesta Sinfónica de Bilbao, Orquesta Ciudad de Granada, Norddeutsche Philharmonie Rostock, Berliner Sinfoniker, etc.

德國圓號之聲四重奏 GERMAN HORNSOUND

左起：蕭特施泰特、埃斯、斯坦寧格、阿勒安

From left: Stephan Schottstädt, Christoph Eß, Timo Steininger and Andrés Aragón

PHOTO: Marian Lenhard

德國圓號之聲由四位畢業生於2010年創立，四人均就讀斯圖加特國立音樂與表演藝術大學，師從克利斯蒂安·蘭伯特。德國圓號之聲以新穎的音樂會意念和富有創意的曲目編排享譽國際樂壇。過去幾年間，先後在歐洲各區演出，足跡幾乎遍及歐洲德語區的所有音樂節。現時四位成員為埃斯、阿勒安、蕭特施泰特和斯坦寧格，他們皆任職於德國職業樂團。

樂隊所演的曲目跨越音樂史上所有時期，包括原創和改編作品。此外，他們並發展多個獨特的項目，包括首張大碟《齊格菲與維奧萊塔》

(2013)，與位於意大利的南蒂羅爾作家羅森多夫(2012)和柏林歌劇顧問格雷維(2019)合作，根據威爾第和華格納的音樂聯合創作三幕歌劇選段，並將之搬上音樂會舞台。他們的另一個專輯《圖畫》(2015)以俄羅斯音樂為主題，2019年在易北愛樂音樂廳首演。

他們也經常與著名的管弦樂團合作擔任獨奏，亮相國際舞台，其中包括與指揮家珊特靈、諾特和巴孚·約菲，以及班貝格交響樂團、東京交響樂團和德國不來梅室樂團合作演出舒曼的音樂會小品。在推廣當代音樂方面，他們則委託愛沙尼亞作曲家圖爾為四支圓號和管弦樂團創作新作品，由德國波鴻交響樂團於2022年5月首演，香港管弦樂團於2023年6月帶來此作的亞洲首演。

Founded in 2010 by four graduates of the French horn class of Christian Lampert at the State University of Music and the Performing Arts Stuttgart, German Hornsoud has earned a strong international reputation with its new concert formats and creative programming. They have performed at nearly all music festivals in German-speaking Europe over the past years. The current members are Christoph Eß, Andrés Aragón, Stephan Schottstädt and Timo Steininger, all of whom hold positions in professional orchestras in Germany.

The ensemble's repertoire spans all the periods of music history, including original compositions and arrangements. The quartet has developed unique projects of its own. The first CD production *Siegfried und Violetta* (2013), a three-act opera fragment with music of Giuseppe Verdi and Richard Wagner which was developed together with South Tyrolese writer Herbert Rosendorfer (2012) and Berlin-based opera dramaturg Karl Dietrich Gräwe (2019) paved the way to the concert stages. Their project *Pictures* (2015) with Russian music had its premiere at the Elbphilharmonie in 2019.

As soloists the quartet has appeared on the major international stages and halls with renowned orchestras. They have performed Schumann's *Konzertstück* with Bamberg Symphony Orchestra, Tokyo Symphony Orchestra and Deutsche Kammerphilharmonie Bremen under the batons of Michael Sanderling, Jonathan Nott and Paavo Järvi. Committed to promoting contemporary music, the quartet commissioned Estonian composer Erkki-Sven Tüür to compose a work for four horns and orchestra which was premiered by Bochum Symphony Orchestra in May 2022. The HK Phil is presenting its Asia premiere in June 2023.



左起：蔣文宇、伍潤禧、徐穎茵、林翰、邵晉星、楊熙晉、林德傑
From left: Derrick Cheong, Jerald Ng, Kelly Tsui, Han Lin, Sing Siu, Jason Yeung and Adam Cevik

香港演藝學院圓號小組 HKAPA HORN ENSEMBLE

香港演藝學院圓號小組由香港管弦樂團圓號樂師李少霖指揮。在李少霖指導下，小組能演奏涵蓋巴洛克至現代時期的多元曲目；亦嘗試演奏四重奏至八重奏等不同組合的作品。小組於本學年的學院音樂系音樂會中演繹了麥當勞的《向錢伯斯致敬》。

The HKAPA Horn Ensemble is conducted by Homer Lee, horn player from the Hong Kong Philharmonic Orchestra. Under the guidance of Mr Lee, the ensemble performs an extensive repertoire from the Baroque to the Modern period. The members also play in different combinations, from quartets to octets. They performed Charles McDonald's *Tribute to James Chambers* at the Academy's department concert earlier this academic year.