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## 香港管弦協會董事局主席獻辭

藉著今晚的贊助人音樂會，我謹代表香港管弦樂團衷心感謝各贊助商及捐助人一直而來的慷慨支持，讓港樂茁壯成長。各界的支持讓藝術總監兼總指揮艾度·迪華特能繼續其將港樂打造成為亞洲區內最優秀樂團的宏願，讓更多人接觸到古典音樂。

2010/11樂季，港樂邀得多位樂壇巨星助陣，如：郎朗、曹秀美、宓多里、列賓。傑出指揮大師利茲、湯·庫普曼、丹尼夫更與港樂一同為廣大樂迷獻上好音樂，令樂季生色不少。另一令人振奮的是，港樂在2010年9月於國家大劇院演奏的音樂會，獲頒發「2010厘米古典音樂年度評選(北京)一年度交響聲樂音樂會」。

港樂對教育及外展工作亦不遺餘力，「滙豐保險創意音符」音樂教育計劃為來自四百間學校、近五萬名學童帶來古典音樂的奇幻體驗，為本港未來的音樂發展撒下種子。港樂特別鳴謝以下機構及團體對「滙豐保險創意音符」音樂教育計劃的支持：滙豐保險、社會福利署攜手扶弱基金、滙豐銀行慈善基金及香港董氏慈善基金會，能夠與他們合作，我們亦深感榮幸。

2010/11樂季是港樂與首席贊助太古第五年度的合作。太古音樂大師系列及太古新力量系列為觀眾呈獻多樣化的音樂會，而大型戶外音樂會太古「港樂·星夜·交響曲」更讓多及一萬五千人接觸到古典音樂。太古的贊助，令港樂未來的發展奠下穩固的基石。

承蒙各大機構鼎力支持，港樂得以為廣大觀眾帶來更多高質素節目，我們衷心感謝以下贊助機構，包括中國銀行(香港)、交通銀行、法國工商投資服務有限公司、何鴻毅家族基金、滙豐保險、The Macallan、Pal Zileri、信興集團、新華集團基金會、三菱東京UFJ銀行、香港董氏慈善基金會、萬科集團及永隆銀行。我們亦十分感謝The Octavian Society Limited及劉元生慈善基金支持總指揮贊助基金，與及邱啟楨紀念基金及法國興業私人銀行支持樂師贊助基金。除了企業贊助，我們亦十分感謝港樂大師會會員和捐助港樂常年經費及學生票資助基金的各位善長，有助香港的古典音樂發展。

最後，香港管弦樂團得以繼續營運，全有賴香港特區政府每年透過民政事務局撥發的資助，讓樂團能鼓勵及激發香港市民對音樂的欣賞和熱愛，並把更卓越的演出，豐富香港的藝術生活。

今晚，讓我們向各贊助商及捐助人起立致意，港樂為大家獻上的精彩演出之時，相信您們亦一定為閣下一直支持所得到的成果而感到驕傲。🎻

劉元生

香港管弦協會  
董事局主席

Y. S. Liu

Chairman, Board of Governors  
Hong Kong Philharmonic Society Limited

## **A Message from the Chairman of the Hong Kong Philharmonic Society**

At tonight's concert, it is Hong Kong Philharmonic's opportunity to applaud our many donors and sponsors whose generous support has enabled the Orchestra to flourish. Your generosity has allowed us to continue to implement Maestro Edo de Waart's grand vision of creating Asia's finest Philharmonic Orchestra, while providing the experience of classical music to the widest possible audience.

In the 2010/11 season the Orchestra has been honored to bring such celebrated artists as Lang Lang, Sumi Jo, Midori and Vadim Repin to the Hong Kong concert audience. Guest conductors such as Carlo Rizzi, Ton Koopman and Stéphane Denève have expanded our understanding of how music can be performed. Another encouraging news is that the orchestra has won the "Classical Elites Beijing – Best Concerts Honoured (Orchestral with Vocal)" award for the concert we performed at the National Centre for the Performing Arts in September 2010.

We have been striving to contribute to the community through our education and outreach programme. Bringing the magic and wonder of classical music to 50,000 school children from around 400 schools across Hong Kong, *HSBC Insurance Creative Notes* is investing in the musical future of Hong Kong and we are proud to be partners in this major enterprise. The programme is sponsored by HSBC Insurance and Partnership Fund for the Disadvantaged of The Social Welfare Department, and co-sponsored by the Hongkong Bank Foundation and The Tung Foundation.

The 2010/11 season also marked the 5th year of our relationship with our Principal Patron – Swire. The Swire Maestro Series and the Swire New Generation Series have brought about a wide range of music genres to the music lovers, while the open-air concert *Swire Symphony under the Stars* has become an institution in Hong Kong with more than 15,000 people in attendance. At the same time, Swire's generous support is part of a visionary sponsorship that underpins the strategic development of the Hong Kong Philharmonic.

Throughout the season the Orchestra has benefited from the corporate support of such distinguished sponsors as Bank of China (Hong Kong), Bank of Communications, CIC Investor Services Limited, the Robert H. N. Ho Family Foundation, The Macallan, Pal Zileri, Shun Hing Group, Sun Wah Foundation, Bank of Tokyo-Mitsubishi UFJ, China Vanke Ltd., and Wing Lung Bank. We are also very grateful to The Octavian Society Limited and Y. S. Liu Foundation who endow the Maestro's Chair, and also C.C. Chiu Memorial Fund and Societe Generale Private Banking who endow our Musician's Chair. Special gratitude also goes to our Maestro Circle members and the individuals who gave to the Annual Fund or to the Student Ticket Fund.

Finally, we are deeply grateful to the annual support we receive from the Government of the Hong Kong SAR through the Home Affairs Bureau. The Hong Kong Philharmonic owes its very existence to this organization and its commitment to enriching the lives of all Hong Kong citizens through the arts. This financial stability underpins the strategic, long term future of the Orchestra. They are our bedrock.

Tonight we offer you, our sponsors and donors, a standing ovation and trust that you will enjoy the results of your support through another extraordinary performance of the Hong Kong Philharmonic Orchestra. 🎻

弦  
諾

# A Sound Commitment



*John de Waart*



香港管弦樂團  
HONG KONG  
PHILHARMONIC ORCHESTRA

Principal Patron 首席贊助



# 美樂自悠行： 幻想·蘇柏軒 Simply Classic: Perry's Symphonie fantastique

蘇柏軒 指揮

麥丹娜 女中音

Perry So conductor

Daniela Mack mezzo-soprano

音樂會開始前45分鐘，文化中心行政大樓4樓AC2設有由龐樂思(20/5英語)和劉志剛(21/5粵語)主持的免費講座。

Free pre-concert talks by James Boznos (20/5 English) and Savio Lau (21/5 Cantonese) in AC2, 4/F, Administration Building of the Cultural Centre 45 minutes before each concert.

節目約於10時結束  
(上半場：22分鐘、17分鐘；  
下半場：49分鐘)。

Concert ends approx. 10:00pm  
(1st half: 22 mins, 17 mins; 2nd half:  
49 mins).

## 各位觀眾

欣賞美樂前，請關掉手提電話及其他響鬧裝置。場內不准飲食、攝影、錄音或錄影。我們歡迎閣下保留場刊，若不欲保留，請於完場後將場刊交回場地入口，以作循環再用。祝大家有一個愉快的音樂體驗。

## Dear patrons

For a wonderful concert experience, please kindly switch off your mobile phone and other beeping devices before the concert begins. Photography, recording, filming, eating or drinking are not allowed. We hope you enjoy reading this house programme and wish to retain it. If you don't wish to take your programme home with you, please return it to the admission point after the performance for recycling. We wish you a very enjoyable evening.

Donors'  
贊助人音樂會 Concert  
2010/11

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Rêveries – Passions  
Un bal  
Scène aux champs  
Marche au supplice  
Songe d'une nuit du sabbat

5月20日的音樂會由香港電台錄音及錄影，香港電台第四台(FM97.6-98.9MHz)現場直播，電台及電視節目將於6月6日(星期一)下午12時10分由香港電台第四台、香港電台網上廣播站及無線電視明珠台同步播出。The 20 May concert is recorded by the RTHK and broadcast live by RTHK Radio 4 (FM Stereo 97.6-98.9MHz). The audio-visual recording will be simulcast via RTHK Radio 4, RTHK's website and TVB Pearl on 6th Jun (Mon) at 12:10pm.

香港電台製作人員 RTHK Production Team

電台製作/錄音監製/林家琦、謝雄飛/電台節目主持/李嘉盈、杜格尊/同步聯播監製/馬盈盈/同步聯播主持/李嘉盈/電視製作/監製/林潔賢/編導/張永添/助理編導/陳穎康/樂譜顧問/胡銘堯/實地錄影統籌/鄧美蘭/電台及電視製作工程/電訊盈科廣播工程部 Radio Production/Recording Producers/Kathy Lam, Tse Hung Fei/Radio Presenters/Jenny Lee, Jonathan Douglas/Simulcast Producer/Tina Ma/Simulcast Presenter/Jenny Lee/TV Production/Executive Producer/Canace Lam/Producer/Tim Cheung/Assistant Producer/Felix Chan/Music Score Advisor/Dennis Wu/Mobile Production Unit/Jolly Tang/Radio and TV Outdoor Broadcast Engineering/PCCW Broadcasting Section





「迪華特對《貝九》的節奏與速度掌握細膩精緻，動作簡潔準確，港樂與指揮混為一體，發出了震撼性的音響。」

劉靖之，《信報》

"Under his [Edo de Waart] baton, the philharmonic has evolved from a group of talented players able to negotiate the mechanics of tempo changes and timbral effects into an ensemble able to convey the music in genuine emotional terms."

Ken Smith, *Financial Times*



**香港管弦樂團(港樂)**是亞洲區內最具領導地位的樂團之一，豐富香港文化生命逾一世紀，並已發展成一個集華人與海外音樂精英的傑出樂團，吸引世界級藝術家同台獻藝。港樂每年透過超過150場精彩演出，觸動逾200,000樂迷的心靈。在**藝術總監兼總指揮艾度·迪華特**領導下，港樂的藝術水平屢創高峰。港樂近年演出馬勒交響曲系列、歌劇音樂會、傳統古典樂曲以外的嶄新曲目，均為樂迷所熱切期待，更成為樂團藝術發展的里程碑。

2010/11樂季，港樂邀得多位樂壇巨星助陣：郎朗、曹秀美、宓多里、列賓、林昭亮、王健等。利茲、湯·庫普曼、丹尼夫擔任客席指揮的音樂會亦不容錯過。馬其頓鋼琴家狄里柏斯基以第二鋼琴協奏曲繼續其拉赫曼尼諾夫巡禮，樂季壓軸演出，是迪華特與港樂一連三周的柴可夫斯基節。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，此為港樂史上最大的企業贊助，令樂團得以在藝術上有更大的發展，向世界舞台邁進的同時，將高水準的演出帶給廣大市民，讓更多人接觸到古典音樂。港樂和香港的城市脈搏深深緊扣，積極推廣管弦樂至社會各階層，將精彩的音樂會體驗帶到各家各戶，當中不少重要演出更透過電台及電視轉播給全港市民欣賞，包括於跑馬地馬場遊樂場舉行的全年最大型交響演奏——太古「港樂·星夜·交響曲」。為了提高全港中、小、特殊學生對古典音樂的興趣，港樂舉辦音樂教育計劃「滙豐保險創意音符」，提供免費音樂會及各項教育活動。香港藝術發展局於2008年2月頒發「藝術推廣獎」予香港管弦樂團，以表揚港樂近年來成功擴展觀眾層面 and 獲取公眾支持。

港樂的海外巡迴演出，讓樂團在港外建立聲譽及進一步提升藝術水平。樂團曾參與上海之春國際音樂節及北京國際音樂節，2009年1月，樂團在迪華特的領導下到廣州、北京及上海作中國巡演。2010年9月，迪華特與港樂參與上海世博，於上海東方藝術中心演出貝多芬第九交響曲及特別委約香港作曲家林丰創作的《融》，作為2010中國巡演的首站，隨後分別到西安音樂廳及北京國家大劇院演出馬勒第七交響曲。

**The Hong Kong Philharmonic Orchestra (HKPO)** is one of Asia's leading orchestras. Enriching Hong Kong's cultural life for over a century, the Orchestra has grown into a formidable ensemble of Chinese and international talents, attracting world-class artists to collaborate on its stage. HKPO annually touches the lives of over 200,000 music lovers through more than 150 performances. Under the leadership of **Artistic Director and Chief Conductor Edo de Waart**, HKPO continues to scale new heights in musical excellence. The continuing cycle of Mahler symphonies and challenging programming outside the traditional repertoire have become highly anticipated events as well as musical milestones for the Orchestra.

Celebrated artists continue to grace our halls in the 2010/11 season: Lang Lang, Sumi Jo, Midori, Vadim Repin, Cho-Liang Lin, Wang Jian, just to name a few. Our roster of guest conductors includes Maestro Carlo Rizzi, Ton Koopman and Stéphane Denève. Simon Trpčeski, who headlines the Rachmaninov cycle, has returned with another brilliant interpretation of the composer's famous Second Piano Concerto; while Maestro de Waart and the HKPO will bring to you a 3-week Tchaikovsky Festival as the season finale.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic's Principal Patron. Swire's sponsorship of the Hong Kong Philharmonic, the largest in the Orchestra's history, supports artistic growth and development as the Orchestra takes its place on the world stage, and brings performances of musical excellence to the widest possible public. HKPO stays in tune with our city by presenting the orchestra in unexpected venues and bringing the excitement of the concert experience to every home through radio and television broadcasts including the largest symphonic event of the year, *Swire Symphony under the Stars*, at Happy Valley. The Orchestra runs a comprehensive schools education programme, *HSBC Insurance Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids. In February 2008, the Hong Kong Arts Development Council honoured the HKPO with the Arts Promotion Award, in recognition of its success in expanding its audience base and gaining public support in recent years.

The Orchestra also builds its reputation and raises its artistic standards by touring. Apart from participating in the Shanghai Spring International Music Festival and the Beijing Music Festival, the Orchestra undertook a China tour of Guangzhou, Beijing and Shanghai under the leadership of Maestro de Waart in January 2009. In September 2010, de Waart and the HKPO appeared at the Expo 2010 Shanghai, performing Beethoven's Ninth Symphony and the newly commissioned work *Rong* written by Hong Kong composer Fung Lam in the Shanghai Oriental Art Center, as the first stop of the 2010 China tour. It was followed by performances of Mahler's Seventh Symphony in the Xi'an Concert Hall and Beijing's National Centre for the Performing Arts.

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

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蘇柏軒於2008年10月正式加入香港管弦樂團擔任助理指揮，2010年9月起成為副指揮。他於2008年勇奪俄羅斯聖彼得堡第五屆「國際浦羅哥菲夫指揮大賽」冠軍及特別獎，成為該大賽有史以來第三位獲得冠軍殊榮的參賽者。他是洛杉磯愛樂首屆「杜達梅駐團指揮計劃」指揮之一，在這個為期六星期的計劃當中，他分別指揮洛杉磯愛樂演出四場音樂會，並擔任大師馬錫爾及佩特連科的助理，完成計劃後隨即獲邀再度合作。

2010/11樂季，他將首次與倫敦愛樂、日本愛樂、薩格勒布愛樂、開普敦愛樂、密爾沃基交響樂團、紐西蘭交響樂團、塔斯曼尼亞交響樂團、阿斯圖里亞斯交響樂團和澳洲青年樂團合作，又再度獲洛杉磯愛樂及北荷蘭交響樂團邀請合作。除了指揮港樂音樂會外，蘇柏軒與俄羅斯冬宮樂團的合作緊密，每年都會於樂團假聖彼得堡舉行的春季及夏季音樂節演出。

蘇柏軒1982年在香港出生，耶魯大學比較文學系畢業，是著名文學理論家霍奎斯特之徒。於耶魯畢業後，他曾跟隨畢保德音樂學院指揮系總監、瑞士指揮家兼名師邁耶學習。蘇柏軒又於希臘雅典贏得米特羅波里斯大獎，以及獲香港特區政府民政事務局頒發嘉許狀，以表揚其藝術成就。蘇柏軒現正接受世界級指揮大師艾度·迪華特及洛杉磯愛樂音樂總監沙羅倫的指導。蘇柏軒為中國黃山國際音樂節創辦人兼音樂總監。🔗

Perry So joined the Hong Kong Philharmonic Orchestra in October 2008 as Assistant Conductor and has become Associate Conductor since September 2010. In 2008, he received the first and special prizes at the Fifth International Prokofiev Conducting Competition held in St Petersburg, only the third time the top prize has been awarded. One of the inaugural Dudamel Conducting Fellows at the Los Angeles Philharmonic, Perry So has just completed a six-week residency with that Orchestra conducting four concerts and assisting Lorin Maazel and Vasily Petrenko. This led to an immediate re-invitation.

The 2010/11 season sees his débuts with the London, Japan, Zagreb and Cape Town Philharmonic orchestras, the Milwaukee, New Zealand, Tasmanian and Asturias Symphony orchestras and the Australian Youth Orchestra, as well as return visits to the Los Angeles Philharmonic, and the Noord Nederlands Orkest. In addition to concerts in Hong Kong, he maintains a close relationship with the State Hermitage Orchestra of Russia with whom he performs annually during the spring and summer festivals in St Petersburg.

Born in Hong Kong in 1982, Perry So graduated from Yale University in Comparative Literature, where he studied with noted literary scholar Michael Holquist. He subsequently studied conducting under Swiss pedagogue Gustav Meier at the Peabody Institute. He was also a prizewinner at the Mitropoulos Competition in Athens and received a commendation from the Hong Kong Home Affairs Bureau for his international musical accomplishments. His current mentors include Edo de Waart and Esa-Pekka Salonen. Perry So founded and directs the Huangshan International Music Festival, set in the mountains of central China. 🔗





麥丹娜 女中音  
Daniela Mack mezzo-soprano

2010/11樂季，**麥丹娜**以羅西尼的歌劇作為重點，首場演出是於匹茲堡歌劇院演唱羅西尼《西維利亞理髮師》的露仙娜，她憑演繹該劇獲得廣泛好評。而她於波爾多國家歌劇院及佛羅倫斯歌劇院的首演，均是演唱《在阿爾及爾的意大利女郎》劇中伊莎貝拉一角；於科羅拉多歌劇院，她演唱的是《灰姑娘》的安祖蓮娜。近期的音樂會演出包括：與卡加利愛樂合作演繹韓德爾的《彌賽亞》和與波卡拉頓愛樂合演法雅的《魔法師之戀》。

2009/10樂季，麥丹娜與三藩市歌劇團再度合作，演出《浮士德》的西貝爾一角，作為她參與該團的阿特勒駐團計劃最後一年的演出。過往與三藩市歌劇團的演出，還有《伊多美尼奧》的伊達孟特和《死亡之城》的露仙妮。她與柏林德意志歌劇院的首演，演唱的是《費加羅的婚禮》凱努比諾一角，她於奧馬哈歌劇院亦曾演出此角。此外，她亦曾與埃德蒙頓交響樂團合作，擔任韓德爾《彌賽亞》的女中音獨唱。

近期的重要演出，還包括了與聖路易斯歌劇團的首演（《牧人王》的塔蜜兒）及與克里夫蘭歌劇團演出《西維利亞理髮師》的露仙娜。2007年，她作為三藩市歌劇團美洛拉歌劇培訓計劃成員，演繹《灰姑娘》一劇的主角。她又聯同新奧爾良歌劇團，於杜鳴高歌劇音樂會「新奧爾良之夜」中亮相；她亦曾參與舒華巴契首演獨唱會系列，作為她在美國西岸的首演獨唱會。🎭

The operas of Rossini figure prominently in **Daniela Mack's** 2010/11 season. She opened the season in a role for which she has already garnered much critical acclaim – Rosina in *Il barbiere di Siviglia* – at Pittsburgh Opera, and made her début at Opéra National de Bordeaux and Florentine Opera as Isabella in *L'italiana in Algeri*. At Opera Colorado she sang Angelina in *La Cenerentola*. Recent concert performances have included Handel's *Messiah* with the Calgary Philharmonic and Falla's *El amor brujo* with the Boca Raton Philharmonic.

During the 2009/10 season, Daniela Mack returned to the San Francisco Opera for her final year in the Adler Fellowship Programme where she was seen as Siebel in *Faust*. Previous appearances at San Francisco Opera have included Idamante in *Idomeneo* and Lucienne in *Die tote Stadt*. She made her Deutsche Oper Berlin début as Cherubino in *Le nozze di Figaro*, a role that she also sang with Opera Omaha. In addition she was the mezzo-soprano soloist in Handel's *Messiah* with the Edmonton Symphony Orchestra.

Recent notable engagements include her débuts with Opera Theatre of St Louis as Tamiri in *Il re pastore* and with Opera Cleveland as Rosina in *Il barbiere di Siviglia*. In 2007 she performed the title role of *La Cenerentola* as a member of the Merola Opera Programme at San Francisco Opera. She was also a featured artist in the Plácido Domingo Gala Concert – *A Night for New Orleans* – with New Orleans Opera, and made her West Coast recital début as part of San Francisco Opera's Schwabacher Début Recital Series. 🎭

林丰 作曲家  
Fung Lam composer

林丰近年锋芒渐露，成為香港最傑出作曲家之一，先後獲得多個本地及國際知名團體委約作曲。他的作品範疇廣闊，包含原創音樂會樂曲、多媒體創作和與不同藝術家合作的作品，然而管弦樂始終是他創作活動的主軸。他的管弦樂作品多次獲世界各地享負盛名的交響樂團演奏，他的第一部管弦樂作品《明》由英國廣播公司 (BBC) 愛樂樂團於2005年首演。

2007年，當時年僅27歲的林丰創造了歷史，成為有史以來BBC委約作曲的首位香港作曲家和最年輕華人作曲家。該作品《解》翌年由BBC音樂會樂團首演，隨後更在BBC電台一個長90分鐘、專門介紹其音樂作品的節目中播出。同年他再次獲BBC委約，聯同英國流行電子音樂組合Pet Shop Boys等其他音樂家，為BBC音樂會樂團在倫敦南岸中心的一場音樂會創作了一首管弦樂作品《BE》。2009年，《湧》由倫敦交響樂團首演，其亞洲首演則於翌年在日本舉行的亞洲音樂節中，由林丰親自指揮東京愛樂交響樂團演出。他的最新管弦樂作品是由香港管弦樂團委約創作的《融》，於2010年9月由艾度·迪華特指揮在上海世界博覽會首演。未來的工作項目包括第三部由BBC委約的作品，該作品將由BBC交響樂團首演。

林丰1979年生於香港，後往英國進修，師從畢特拿、芬尼斯和哥頓學習作曲，2002年獲修咸頓大學作曲碩士，最近於薩塞克斯大學完成了作曲博士課程。

Fung Lam has emerged as one of Hong Kong's foremost composers in recent years, with significant commissions from both local and international organisations. While his musical output ranges widely from original concert and multi-media works to collaborations with various artists, orchestral music is at the core of his career. His orchestral compositions have received performances by some of the most prestigious orchestras around the world. His first work for symphony orchestra, *Illumination*, was premièred by the BBC Philharmonic in 2005 and was broadcast on BBC Radio 3.

In 2007, at the age of 27, Fung Lam made history by becoming the first Hong Kong composer and the youngest Chinese composer ever commissioned by the BBC. The resultant work, *Unlocking*, was premièred by the BBC Concert Orchestra the following year and subsequently broadcast on BBC Radio 3's 90-minute *Discovering Music* programme dedicated to his music. His second BBC commission soon followed in 2008 where he was commissioned alongside other musicians such as the British pop group Pet Shop Boys to write a short orchestral piece *BE* for the BBC Concert Orchestra, to be performed at the South Bank Centre in London. In 2009, *Yong* was premièred by the London Symphony Orchestra. Its Asian première took place a year later at the Asian Music Festival 2010, performed by the Tokyo Philharmonic Orchestra and conducted by Fung Lam himself. His most recent orchestral work, *Rong*, was commissioned and premièred by the Hong Kong Philharmonic Orchestra under the baton of Edo de Waart at the World Expo in Shanghai in September 2010. Future projects include his third BBC commission, a new work for the BBC Symphony Orchestra.

Born in Hong Kong in 1979, Fung Lam studied composition in England with Martin Butler, Michael Finnissy and Michael Zev Gordon. He was awarded a master's degree in composition by the University of Southampton in 2002, and has recently completed his doctoral studies at the University of Sussex.

# 林丰

## Fung Lam

生於 b.1979

《解》

Unlocking

亞洲首演

Asian Première

《解》的靈感來自倫敦維多利亞及阿爾拔博物館的一件展品，該館的鐵製工藝廊展出大量15至18世紀的鎖和鑰匙，我特別迷上了其中一把由多層機制疊加在一起而組成、稱為「謎鎖」的展品，由此生出意念創作一首樂曲，去描繪打開一個假想出來的鎖的過程。我的嚴肅音樂作品的共同主題是靈性的覺悟，本作品的概念是反映解拆謎鎖的過程與通向覺悟的靈性旅程兩者之間的共通。

本作品分為三個主要部份：「鎖」、「解」和「開」。由一個高音薩克管獨奏旋律帶出的中央部份，則再分成七個小段，代表假想出來的鎖的七層結構，像俄羅斯娃娃一樣，祇有打開前面的外層，才能一步一步地見到內層的模樣，亦正如佛教的說法，通往覺悟的路途有很多階段，人往往在達到一個覺悟水平時才發現高處不算高，還要努力走向更高的覺悟。

「鎖」和「開」前後兩個部份各自只採用了一個和弦作為基本素材，而中央「解」一段則以我自己設計的作曲體系，把七個不常見的五聲音階編排組合而成，體系的核心是一個7x7矩陣(見圖)，以特定的次序編配內裡的數字，更深層次地代表靈性旅程的七個階段。由於這些數目字以很多不同的方式演繹成音樂，這個矩陣譬喻對一般聽眾也許不甚明顯，但是它就像物理學的基本定律，調節著看似雜亂無章的世界。根據這個體系，作曲過程中產生了一連串的音高，成為最終「開」整個部份的基礎。利用作曲過程中無意中產生的材料去創作，這個主意對我來說很有含義，因為它代表了「內心的寶藏」和自我醒覺的重要靈性概念。

2	4	3	6	7	5	8
2	4	5	6	7	3	8
2	6	3	8	7	5	4
7	4	2	6	5	3	8
2	6	8	5	7	4	3
3	7	4	2	8	5	6
8	5	2	6	3	7	4

7x7矩陣 matrix

《解》由英國廣播公司第三台委約作曲，配合他們的《音樂探索》節目，於2008年5月6日在倫敦首演，由夏素活指揮的BBC音樂會樂團演奏。 — 林丰



*Unlocking* took its initial inspiration from an exhibit at the Victoria and Albert Museum in London. Among the large collection of locks and keys ranging from the 15th to the 18th century in their Ironwork Gallery, I was most attracted to one specific multi-layered lock entitled the “Puzzle Padlock”. It inspired me to compose a work that musically represents the unlocking process of an imaginary lock with many layers of different mechanism added on top over time. As the depiction of spiritual enlightenment is the common theme that permeates my serious musical output, it is designed to draw a parallel between the unlocking process and the spiritual journey towards the state of full enlightenment.

The piece is divided into three main sections, representing “locked”, the process of “unlocking” and “unlocked”. Within the middle section, which begins with a solo soprano saxophone melody, there are seven sub-sections each representing one layer of lock mechanism in the imaginary lock. Like a set of Russian *Mitryoshka* dolls, the inner layers are only revealed one by one when the previous outer layer is opened. This relates to the many stages of the path to enlightenment, as according to Buddhism, a person often only realises there is a greater level of enlightenment achievable when the person reaches the level before.

The outer sections each used extensively only one corresponding chord as the basic materials, while the “unlocking” section was constructed by combining seven unusual pentatonic scales in a certain order determined by a compositional system of my design. At the core of the system is a 7x7 matrix (see fig.), where the numbers are distributed in a specific way to represent seven stages of a spiritual journey metaphorically at a deeper level. Although this metaphor is not apparent to the average listener, as these numbers are translated into music in many different ways, the role of the matrix is similar to that of the fundamental laws of physics that govern the world which often appears chaotic. The system also generates a sequence of pitches during the composition process, which then in turn forms the basis of the entire final “unlocked” section. The idea of working with materials generated essentially subconsciously during the process as “found” materials appealed to me hugely, as it represents metaphorically the “treasure within” and the important spiritual concept of self awareness.

*Unlocking* was commissioned by the BBC Radio 3 for their *Discovering Music* programme. It was first performed by the BBC Concert Orchestra with conductor Charles Hazlewood on 6th May 2008 in London. – Fung Lam

編制：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（其一兼低音單簧管）、高音薩克管、兩支巴松管、四支圓號、三支小號、三支長號、定音鼓、鐘琴、古鈸、阿爾卑斯牛鈴、管鐘、電顫琴、懸鈸、ムム鈸、豎琴、鋼琴及弦樂組。

**Instrumentation:** two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets (one doubling bass clarinet), soprano saxophone, two bassoons, four horns, three trumpets, three trombones, timpani, glockenspiel, crotales, almglocken, tubular bells, vibraphone, suspended cymbal, sizzle cymbal, harp, piano, and strings.

# 拉威爾 Maurice Ravel

1875-1937

## 《天方夜譚》

亞細亞  
魔法笛子  
冷淡的少年

### *Shéhérazade*

Asie  
La flûte enchantée  
L'indifférent

拉威爾在巴黎求學時既年輕又易受影響，而對他影響最大的作曲家有二：一是林姆斯基-高沙可夫，二是德布西。林姆斯基-高沙可夫作品光彩奪目，讓拉威爾看到管弦樂色彩與效果的種種可能性，變化彷彿無邊無際。另一方面，拉威爾早年也吸收了德布西許多風格特色，甚至因而被樂評人皮埃爾·拉洛指責他「靠模仿一個當時得令的作曲家來成名，就像用偽幣來買名氣。」連拉威爾本人也承認：「說德布西精神上對我的影響『頗明顯』，已是最保守的了。」然而，德布西所營造的氛圍夢幻、流暢，就像畫家莫奈、雷諾阿的印象派畫作一樣；但拉威爾則對輪廓較清晰的意象較有興趣，雖然常常以豪華的管弦樂色彩來包裝（這是受了林姆斯基-高沙可夫的影響）。

拉威爾曾用音樂來描繪幾個選自兒童文學的故事，包括神祕而充滿異國情調的《一千零一夜》。1898年，他曾打算以《一千零一夜》為題材寫作歌劇，但最後不了了之（雖然他確實出版了《童話序曲》—此曲以華麗的管弦樂色彩刻劃東方的意象）。四年後，一個經常跟他到夜總會消遣的詩人朋友萊昂·萊克勒（詩作以筆名「克寧梭」發表），根據《一千零一夜》寫了三篇詩作，並將之題獻給拉威爾。萊克勒認為拉威爾「在絲絨背心底下，有顆慈祥和諷刺的心在跳動」，而這幾篇詩作該會令他產生共鳴。事實也的確如此—幾個月內，拉威爾就完成了為女中音和樂團而寫的聯篇歌曲《天方夜譚》，1903年在巴黎首演。

在喃喃細語的弦樂、奇特地呼號的雙簧管和英國管伴奏下，歌者想像一次神秘奇幻的東方旅程（〈亞細亞〉），以音樂刻劃多種意象，包括輕輕搖晃的船、專制的阿拉伯蘇丹王、愁眉不展的少女、貪婪的商人、富裕而腹大便便的滿清官吏、還有快要用來將異教徒斬首的短彎刀。〈魔法笛子〉講述一位新婚少婦看著丈夫熟睡，想像自己聽到心上人在遠方吹起笛子來呼喚她。〈冷淡的少年〉描繪一個英俊少年，顯然令敘事者神魂顛倒。詩中有「走調的音樂」，在拉威爾手上就是木管樂一個略為刺耳的和弦，而樂團則把故事裡的夢幻感覺刻劃得活靈活現。

Two composers had a powerful effect on the young, impressionable Ravel during his student days in Paris. The first was Rimsky-Korsakov, who revealed through his glittering scores seemingly limitless possibilities for creating orchestral colour and effect. The second was Debussy, whose style Ravel initially absorbed to such an extent that one critic, Pierre Lalo, accused him of “buying fame with the counterfeit coin of imitating a fashionable composer”. Even Ravel acknowledged that “Debussy’s spiritual influence on me is at least fairly obvious”. But while Debussy dealt in an atmosphere of dreamlike fluidity – akin to the impressionistic works of such painters as Monet and Renoir – Ravel was interested in more clear-cut visions, although often clothed in the sumptuous orchestral colours derived from Rimsky-Korsakov.

Among the visions Ravel depicted in music were several stories from children’s literature including the exotic and mystical *Tales of the Arabian Nights* which he had first planned to turn into an opera in 1898. The opera was never finished (although its “Fairy Overture”, conjuring up images of the Orient in lush orchestral colours, has been published). But four years later a friend and fellow night-club habitué, Léon Leclère, who wrote poetry under the pseudonym Tristan Klingsor, dedicated a set of three poems based on the *Tales of the Arabian Nights* to Ravel – believing it would strike a chord with the composer whom he described as having a “tender and ironic heart which beats beneath his velvet waistcoat”. It did, and within a few months Ravel had completed his song-cycle *Shéhérazade* for mezzo-soprano and orchestra which was première in Paris in 1903.

To the accompaniment of murmuring strings and strange oboe and cor anglais calls the singer imagines the mystical journey to the exotic east (“Asie”) evoking along the way images of a gently rocking ship, despotic Arabian sultans, dusky maidens, greedy merchants, rich, pot-bellied mandarins and the curved scimitar as it beheads another infidel. And then the story-telling begins. “*La flûte enchantée*” tells the story of a young bride who seeing her husband sleeping, imagines she hears her true love calling to her from afar on his flute. “*L’indifférent*” tells of an adolescent boy whose charms clearly captivate the story-teller. The mention in the poem of “music out of tune” is reflected in Ravel’s score by a slightly acidic woodwind chord while the orchestration creates a compelling image of the story’s dream-like character.

樂隊編制：兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、大鼓、鈸、小鼓、三角鐵、鈴鼓、鑼、鐘琴、兩座豎琴、鋼片琴及弦樂組。港樂最近於1999年演出此聯篇歌曲，由斯洛特簡指揮、波洛丁娜擔任女中音。

**The orchestra for this song-cycle calls for:** two two flutes, piccolo, two oboes, cor anglais, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, snare drum, triangle, tambourine, tam-tam, glockenspiel, two harps, celesta, and strings. The Hong Kong Philharmonic’s most recent performance of this piece was in 1999, conducted by Eugene Sirotkine. The mezzo-soprano was Olga Borodina.



## 拉威爾：《天方夜譚》

### RAVEL: *Shéhérazade*

#### I. 亞細亞

亞細亞，亞細亞，亞細亞，  
是童話的神奇國度  
在那裡，幻想像女皇一樣熟睡  
就在那那充滿神祕的森林裡。

亞細亞，

今夜，我想乘坐帆船啟航—  
船正在碼頭裡，在搖搖晃晃，  
既神秘又孤單，  
終於，船展開那紫色的船帆，  
就像一隻體型龐大的夜鳥  
在金黃色的天空裡。

我要駛往長滿鮮花的小島，  
聽著來自冷酷的海洋的歌聲  
伴著那古老的、咒語似的拍子。

我要去看大馬士革

和波斯的城市，  
看那裡雅緻而高聳入雲的尖塔；  
我要去看漂亮的絲質頭巾  
就在黝黑的臉龐和閃亮的牙齒上方；

我要去看帶著愛意的黑眼睛，  
還有閃爍著喜悅的瞳孔，  
膚色像橘子一樣多姿多采；  
我要去看那些絲絨衣裳  
還有飾有流蘇的裙子；

我要去看那銜在嘴裡的管子，  
旁邊盡是白色的鬍鬚；  
我要去看那眼神狡詐的  
貪婪商人，  
還有伊斯蘭的法官和大臣，  
他們，  
打個響指，  
就能主宰生死。

我也要去看看波斯、印度和中國，  
陽傘底下那些腹大便便的滿清官吏，  
玉手修長的公主，  
還有那些討論著  
詩詞歌賦的文人雅士。

我要去那魔幻宮殿遊達，  
就像外國旅人那樣，  
無拘無束地沉思那些塗在畫布上、  
鑲上松木畫框的風景畫，  
一個人，獨處果園裡。

#### I. Asie

Asie, Asie, Asie,  
Vieux pays merveilleux des contes de nourrice,  
Où dort la fantaisie comme une impératrice,  
En sa forêt tout emplie de mystère.

Asie,

Je voudrais m'en aller avec la goëlette  
Qui se berce ce soir dans le port,  
Mystérieuse et solitaire,  
Et qui déploie enfin ses voiles violettes,  
Comme un immense oiseau de nuit  
dans le ciel d'or.

Je voudrais m'en aller vers des îles de fleurs,  
En écoutant chanter la mer perverse  
Sur un vieux rythme ensorcelleur.

Je voudrais voir Damas

et les villes de Perse,  
Avec les minarets légers dans l'air.  
Je voudrais voir de beaux turbans de soie,  
Sur des visages noirs aux dents claires.

Je voudrais voir des yeux sombres d'amour,  
Et des prunelles brillantes de joie,  
En des peaux jaunes comme des oranges.  
Je voudrais voir des vêtements de velours  
Et des habits à longues franges.

Je voudrais voir des calumets, entre des bouches  
Tout entourées de barbe blanche.  
Je voudrais voir d'âpres marchands  
aux regards louches,  
Et des cadis, et des viziers  
Qui du seul mouvement  
de leur doigt qui se penche,  
Accordent vie ou mort, au gré de leur désir.

Je voudrais voir la Perse, et l'Inde, et puis la Chine,  
Les mandarins ventrus sous les ombrelles,  
Et les princesses aux mains fines,  
Et les lettrés qui se querellent  
Sur la poésie et sur la beauté.

Je voudrais m'attarder au palais enchanté,  
Et comme un voyageur étranger  
Contempler à loisir des paysages peints  
Sur des étoffes en des cadres de sapin,  
Avec un personnage au milieu d'un verger.

#### I. Asia

Asia, Asia, Asia,  
magic land of nursery tales  
where fantasy-like an empress sleeps  
in her forest full of mystery.

Asia,

I would like to set sail with the schooner  
that lies rocking in the harbour this night,  
Mysterious and alone,  
it unfurls at last its purple sails  
like a huge night-bird  
in the golden sky.

I would like to set sail for the isles of flowers,  
listening to the song of the brutal sea  
to an ancient spell-like beat.

I would like to see Damascus and  
the cities of Persia,  
their dainty minarets tall in the air;  
I would like to see fine turbans of silk  
above black faces with gleaming teeth.

I would like to see eyes dark with love  
and pupils bright with joy  
against skins colourful as oranges.  
I would like to see velvet clothes  
and fringed dresses.

I would like to see pipes between lips  
encircled by white beards;  
I would like to see greedy merchants  
with scheming eyes,  
and the cadis and viziers  
who, with a snap of  
their fingers,  
dispense at will life or death.

I would like to see Persia, India and China too,  
pot-bellied mandarins beneath parasols,  
princesses with slender hands,  
and scholars debating  
poetry and beauty.

I would like to linger in the enchanted palace,  
and like a foreign wayfarer  
contemplate at my ease landscapes daubed  
on canvases in frames of pine,  
a lone person in an orchard's midst.

我要去看刺客的微笑—  
那是當劊子手用那東方大彎刀  
把清白的人殺頭的時候；  
我要去看乞丐，看皇后；  
我要去看玫瑰，看鮮血；  
我要去看為愛而死的人，看為恨而死的人。

然後，回到家鄉  
我會向那些愛造夢的人訴說這些故事，  
拿起我那阿拉伯舊杯子時  
還像辛巴達一樣，  
不時湊到嘴邊去，嫻熟地賣個關子……

## II. 魔法笛子

陰影底下實在涼快，我的夫君也睡熟了。  
他頭上是頂圓錐形的絲質帽子，  
長長的黃色鼻子下面是白色的鬍鬚。  
但我再度醒來時，  
卻聽到遠方  
傳來魔笛之歌  
時而憂愁，時而歡欣；  
那曲子，時而倦怠，時而微弱，  
是我愛人所奏，  
我走近窗扉，  
每個音符都彷彿  
自那魔笛飛到我臉頰，  
像個神祕的吻。

## III. 冷淡的少年

你的雙眸像女兒家一樣溫柔，  
陌生的少年啊，  
你精緻的臉龐  
那柔和的曲線，那細嫩的汗毛  
那輪廓，比你的雙眸更誘惑。  
你的雙唇，在我門前高歌，  
唱著陌生但迷人的語言，  
像走調的音樂。  
進來啊！讓我的酒令你提神吧……

但，不，你走了，  
在門檻的我，目送你離去，  
最後，你朝著我，優雅地揮手，  
你的臀隨著那慵懶、陰柔的步伐  
輕輕擺動……

Je voudrais voir des assassins souriant  
Du bourreau qui coupe un cou d'innocent,  
Avec son grand sabre courbé d'Orient.  
Je voudrais voir des pauvres et des reines,  
Je voudrais voir des roses et du sang,  
Je voudrais voir mourir d'amour ou bien de haine.

Et puis m'en revenir plus tard  
Narrer mon aventure aux curieux de rêves,  
En élevant comme Sindbad ma vieille tasse arabe  
De temps en temps jusqu'à mes lèvres,  
Pour interrompre le conte avec art ...

## II. La flûte enchantée

L'ombre est douce et mon maître dort  
Coiffé d'un bonnet conique de soie,  
Et son long nez jaune en sa barbe blanche.  
Mais moi, je suis éveillée encor  
Et j'écoute au dehors  
Une chanson de flûte où s'épanche  
Tour à tour la tristesse ou la joie,  
Un air tour à tour languoureux ou frivole  
Que mon amoureux chéri joue,  
Et quand je m'approche de la croisée,  
Il me semble que chaque note s'envole  
De la flûte vers ma joue,  
Comme un mystérieux baiser.

## III. L'indifférent

Tes yeux sont doux comme ceux d'une fille,  
Jeune étranger,  
Et la courbe fine  
De ton beau visage de duvet ombragé,  
Est plus séduisante encor de ligne.  
Ta lèvre chante sur le pas de ma porte  
Une langue inconnue et charmante  
Comme une musique fausse.  
Entre! Et que mon vin te reconforte ...

Mais non, tu passes,  
Et de mon seuil je te vois t'éloigner,  
Me faisant un dernier geste avec grâce,  
Et la hanche légèrement ployée  
Par ta démarche féminine et lasse ...

I would like to see assassins smiling  
as the executioner slices an innocent's head  
with the great curved sabre of the East.  
I would like to see paupers and queens,  
I would like to see roses and blood,  
I would like to see men die of love or of hate.

And then later, homeward bound,  
my tale narrate to those who thrive on dreams,  
raising like Sindbad my old Arab cup  
to my lips now and then  
in an adroit interruption of my tale ...

## II. The enchanted flute

The shade is cool and my master sleeps,  
a cone-shaped cap of silk upon his head,  
his long yellow nose thrust in his white beard.  
But I, awoken once more,  
hear from afar  
a flute song spreading  
in turn sadness and joy,  
a tune, now languorous, now shallow,  
that my dear love plays,  
and when I near the casement  
each note seems to fly  
from the flute to my cheek  
like a mysterious kiss.

## III. The indifferent youth

Your eyes are gentle as a girl's,  
young stranger,  
and the soft curve  
of your exquisite face shaded with down,  
is in its contours more seductive line.  
On my doorstep your lips sing  
in a strange yet beguiling tongue,  
like music out of tune.  
Enter! Let my wine refresh you ...

But no, you go,  
and from my threshold I watch you leave,  
a last graceful wave in my direction,  
your hips slightly swaying  
in your languid, feminine gait ...

# 白遼士 Hector Berlioz

1803-1869

## 《幻想交響曲》，Op. 14

白日夢 — 熱情

舞會

田園景緻

受刑進行曲

女巫安息夜之歌

## *Symphonie fantastique,*

Op. 14

Rêveries – Passions

Un bal

Scène aux champs

Marche au supplice

Songe d'une nuit du sabbat

白遼士大概是音樂史上第一名沒有好好學會任何樂器的偉大作曲家，他追求的效果產生很多特殊的運用樂器要求，但當時的樂師卻尚未發展出相應技巧。正因如此，白遼士很多作品都被評為「無法演出」，而《幻想交響曲》正式首演前的幾次嘗試演出最後都胎死腹中。有一次，巴黎創新劇院排練《幻想交響曲》，白遼士憶述其惡劣情況道：「大家排練時完全一團糟，〈受刑進行曲〉引來樂師起鬨。對著這個爛攤子，總監們退縮了，演出計畫也砸了。他們說，要演出還要很多準備。他們沒想過演一首交響曲要花這麼多功夫。」

白遼士《幻想交響曲》的靈感來自戴昆西作品《一個英國鴉片吸食者的自白》，此書刻劃人的心智如何被鴉片摧毀，生動逼真得令人震撼。白遼士當時迷戀愛爾蘭裔女伶史密夫森，卻遭對方輕蔑對待；沮喪至極的他，認真地想過仿效至愛作家筆下人物（夏多布里昂的「賴尼」、歌德的「維特」）吞鴉片尋死。因此他對《一個英國鴉片吸食者的自白》感同身受。「求愛被拒」的感情創傷使他極度抑鬱，靠著構思新作才得以解脫——在這首描繪「藝術家生命中的一頁」（《幻想交響曲》原名）的樂曲裡，哀傷的藝術家（作曲家）吞下鴉片，並夢見愛人在五個場景中出現。

《幻想交響曲》1830年12月5日在巴黎音樂學院舊禮堂的首演相當成功。李斯特聽後十分雀躍。白遼士說過：「他拉著我到他家裡晚膳，滔滔不絕地說自己如何熱衷於我的作品。」白遼士讓觀眾傳閱他親自撰寫的樂曲介紹，說明此曲為「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」。



Berlioz was probably the first important composer in the history of music who never learnt to play any orchestral instrument properly, and his desire to create a musical effect often meant that he demanded of orchestral players techniques they had yet to develop. Much of his music was declared 'unplayable' and the first attempts to have the *Symphonie fantastique* performed were abandoned. Berlioz himself recounted a disastrous rehearsal at the Théâtre des Nouveautés in Paris; "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 and the enterprise was abandoned. It would involve, they said, too much elaborate preparation. They had no idea so many arrangements were required for a symphony."

Berlioz's inspiration for his *Symphonie fantastique* was Thomas De Quincey's *Confessions of an English Opium Eater*, a shockingly vivid portrayal of a mind ravaged by opium. It struck a chord with Berlioz because, having been cruelly scorned by the Irish actress Harriet Smithson with whom he was helplessly infatuated, he had seriously considered committing suicide by taking opium; following in the footsteps of the fictional heroes of his favourite authors, Chateaubriand's *René* and Goethe's *Werther*. Emotionally scarred by Ms Smithson's rejection, Berlioz was plunged into a deep depression from which he eventually released himself by conceiving his musical "Episode in the Life of an Artist" (as the *Symphonie fantastique* was originally called). In this work, the disconsolate young artist depicted takes opium and dreams of his beloved in five increasingly disturbing scenes.

The first performance took place on 5th December 1830 in the old hall of the Paris Conservatoire. It was a considerable success, Liszt being so excited that, in Berlioz's own words, "he dragged me off to have dinner at his house and overwhelmed me with the vigour of his enthusiasm." Berlioz circulated the audience with his own programme notes explaining that the work was an "instrumental drama whose outline, lacking the assistance of speech, needs to be explained in advance".



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白遼士：  
《幻想交響曲》  
BERLIOZ：  
*Symphonie fantastique*

**白日夢—熱情。**年輕藝術家想起心儀女子，一方面滿懷激情，一方面患得患失（以一個重複出現的主題代表穿插全曲，白遼士稱之為「固定樂思」。「固定樂思」在這樂章緩慢的長篇引子後出現，由小提琴奏出）。

**舞會。**小提琴、豎琴描繪上流社會五光十色的舞會。藝術家玩樂之際，看見心上人（「固定樂思」先由長笛、雙簧管奏出，然後是單簧管）出現。他知道，無論自己身在何方，只要見到她、想起她，就會情緒激動。

**田園景緻。**藝術家往郊外跑；聽見兩個牧人吹起風笛，遙遙呼應，心情也愉快起來。（白遼士要求雙簧管離台演出，由台上的英國管奏出憂鬱的旋律呼應。這類不尋常的要求在他的樂曲中屢見不鮮）。然而，他仍對心上人仍念念不忘。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。**至此，藝術家很清楚自己滿腔情意不會得到回報，便企圖吞鴉片尋死。但由於份量太少，使他陷入一連串惡夢般的幻覺中：夢見自己殺死了心上人，被判死刑後押赴刑場，震驚恐懼地看著鋸刀砍下，親睹自己身首異處。

**女巫安息夜之歌。**鴉片誘發的夢境還沒完。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、遠處的呼喊聲此起彼落。女巫、怪物歡呼之際，心上人出現了一但她馬上開始到處行樂，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。《震怒之日》傳統上會令人聯想到死亡；現在，在這個精神錯亂的可憐藝術家的葬禮上，卻帶有輕蔑的意味。

經過以上種種令人心寒的場面，要是告訴各位，白遼士1833年終於說服史密夫森下嫁，兩人自此快快樂樂地生活下去，那無疑是大團圓結局。可惜事與願違，兩人婚姻最後徹底失敗。🔥



**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.

**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 himself is beheaded.

**Songe d'une nuit du 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.

After such horrors it would be good to report that when, in 1833, Berlioz did eventually persuade Harriet Smithson to marry him they lived happily ever after. Unfortunately they didn't; the reality of their marriage proved to be unhappy for both of them. 🐉

編制：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、四支巴松管、四支圓號、兩支小號、兩支短號、三支長號、兩支蛇形大號（今次演出以大號代替）、定音鼓、大鼓、鈸、懸鈸、小鼓、大鐘、兩座豎琴及弦樂組。港樂於1979年首次演出此曲，由董麟指揮。

**Instrumentation:** two flutes (one doubling piccolo), two oboes (one doubling *cor anglais*), two clarinets, four bassoons, four horns, two trumpets, two cornets, three trombones, two ophicleides (substituted by tubas in this performance), timpani, bass drum, cymbals, suspended cymbals, snare drum, low bells, two harps, and strings. The Hong Kong Philharmonic's first performance of this piece was in 1979, conducted by Ling Tung.



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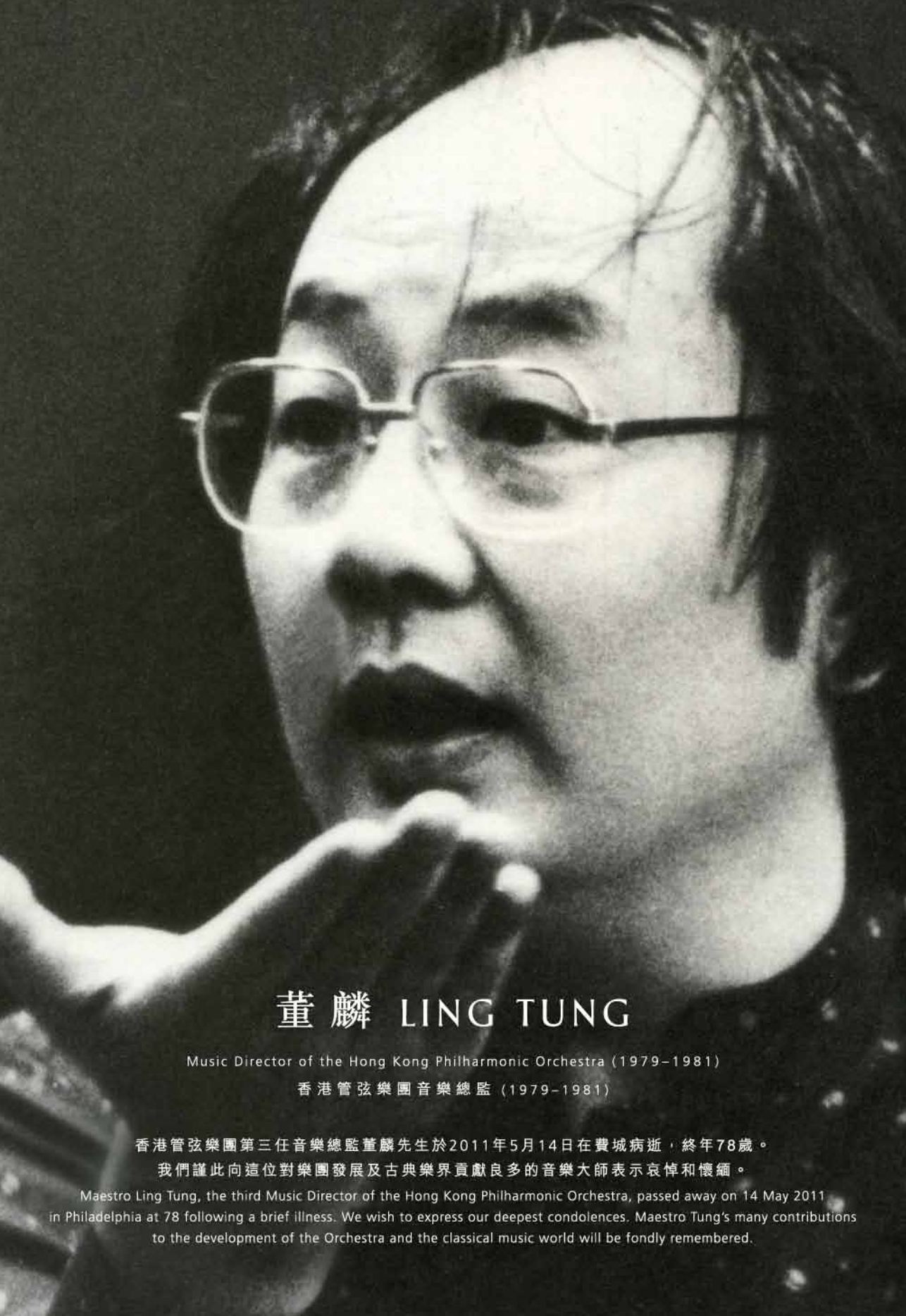
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## 董麟 LING TUNG

Music Director of the Hong Kong Philharmonic Orchestra (1979-1981)

香港管弦樂團音樂總監 (1979-1981)

香港管弦樂團第三任音樂總監董麟先生於2011年5月14日在費城病逝，終年78歲。

我們謹此向這位對樂團發展及古典樂界貢獻良多的音樂大師表示哀悼和懷緬。

Maestro Ling Tung, the third Music Director of the Hong Kong Philharmonic Orchestra, passed away on 14 May 2011 in Philadelphia at 78 following a brief illness. We wish to express our deepest condolences. Maestro Tung's many contributions to the development of the Orchestra and the classical music world will be fondly remembered.





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Karen Gomyo  
小提琴 violin \*



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Gisèle Ben-Dor  
指揮 conductor

藝術總監兼總指揮  
Edo de Waart  
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Bravos



# HKPO | MAY | THE AWARD-WINNING WUNDERHORN



01

PHOTO Cheung Chi Wai

港樂於2010年9月17日假北京國家大劇院舉行、由艾度·迪華特指揮、夥拍低音中音沈洋演出的馬勒《少年魔號》音樂會，剛獲選為「2010厘米古典音樂年度評選(北京)——年度交響聲樂音樂會」。

評選結果剛於今年4月28日在北京市中心一個特別的頒獎盛會中揭曉，除了年度交響聲樂音樂會之外，大會共頒發其餘17個其他獎項，如獲選為年度最佳音樂會、去年10月3日於國家大劇院舉行的波里尼鋼琴獨奏會。擔任評委的五位北京著名獨立樂評人——劉雲楓、倫兵、陳志音、李維、谷悅——從去年370場不同演出中，精心挑選出18個得獎單位。

2010厘米於2006年由古典音樂網www.musicalchina.com.cn創立，今年已是第二屆厘米古典音樂年度評選(北京)。

香港管弦樂團去年九月於國家大劇院的演出由萬科集團贊助，是2010中國巡演的最後一站。該次巡演共到訪中國三個不同城市，首站為於上海東方藝術中心舉行的2010世博音樂會，次站為港樂的西安首演。

Our performance of Mahler's *Des Knaben Wunderhorn*, under the baton of Maestro Edo de Waart, with famed Chinese bass-baritone Shen Yang, at the National Centre for Performing Arts in Beijing on 17 September 2010 was awarded the best Orchestral with Vocal performance in 2010 by Classical Elites Beijing – Best Concerts Honoured.

The results were announced at a special award ceremony held at downtown Beijing on 28 April this year. In addition to the Best Orchestral with Vocal performance, 17 other awards were handed out including Maurizio Pollini's recital on 3 October last year at the NCPA for Concert of the Year. The 18 winners were selected from a total of 370 performances last year by a jury consisted of five distinguished independent music critics in Beijing, namely Liu Yun-feng, Lun Bing, Chen Zhi-yin, Li Wei and Gu Yue.

PHOTO Marco Guerra

Classical Elites was founded in Shanghai in 2006 by classical music web portal www.musicalchina.com.cn. Classical Elites Beijing 2010 was in its second year.

The Hong Kong Philharmonic's NCPA performance last September, sponsored by China Vanke, was the last leg of a three-city China Tour which included its Expo 2010 Shanghai performance at the Shanghai Oriental Art Centre as well as its debut concert in the city of Xi'an.



02

01 艾度·迪華特 Edo de Waart

02 沈洋 Shen Yang

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# 香港管弦樂團

## Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

艾度·迪華特  
Edo de Waart

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PHOTO Lawrence Chan

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### 第一小提琴 First Violins



梁建楓  
Leung Kin-fung  
第一副團長  
First Associate  
Concertmaster



王思恆  
Wong Sze-hang  
第二副團長  
Second Associate  
Concertmaster



朱蓓  
Zhu Bei  
第三副團長  
Third Associate  
Concertmaster



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Ni Lan



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Wang Liang



# 徐烜  
Xu Heng



張希  
Zhang Xi

### 第二小提琴 Second Violins



● 范丁  
Fan Ting



■ 趙滢娜  
Zhao Yingna



▲ 梁文瑄  
Leslie Ryang  
Moon-sun



華嘉蓮  
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鈴木美矢香  
Miyaka Suzuki



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方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



簡宏道  
Russell Kan Wang-to



冒異國  
Mao Yiguo



潘廷亮  
Martin Poon  
Ting-leung



黃嘉怡  
Christine Wong Kar-ye



周騰飛  
Zhou Tengfei



\* 陳怡廷  
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Ke Xue

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PHOTOS BY  
Cheung Chi Wai & Keith Hiro

第二小提琴  
Second  
Violins



\* 劉博軒  
Liu Boxuan



\* 劉芳希  
Liu Fang-xi

中提琴  
Violas



● 凌顯祐  
Andrew Ling



▲ 熊谷佳織  
Kaori Wilson



黎明  
Li Ming



羅舜詩  
Alice Rosen



崔宏偉  
Cui Hong-wei



范星  
Fan Xing



范欣  
Fan Yan



洪依凡  
Ethan Heath



孫斌  
Sun Bin



王駿  
Wang Jun



\* 付水淼  
Fu Shuimiao



\* 楊帆  
Yang Fan



\* 張姝影  
Zhang Shu-ying

大提琴  
Cellos



● 鮑力卓  
Richard Bamping



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陳怡君  
Chen Yi-chun



+ 關統安  
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Cheung Ming-yuen



霍添  
Timothy Frank



李銘蘆  
Li Ming-lu



宋亞林  
Yalin Song



\* 潘龔  
Pan Yan

低音大提琴  
Double  
Basses



○ 林達僑  
Jeffrey Lehmberg



▲ 姜馨來  
Jiang Xinlai



馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmberg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke



\* 張沛垣  
Chang Pei-heng

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- 署理首席 Acting Principal
- 聯合首席 Co-Principal
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\* Fellows of The Robert H. N. Ho Family Foundation  
Orchestral Fellowship Scheme



# 香港管弦樂團

## Hong Kong Philharmonic Orchestra

長笛  
Flutes



● 史德琳  
Megan Sterling



▲ 盧韋歐  
Olivier Nowak

短笛  
Piccolo



施家蓮  
Linda Stuckey

雙簧管  
Oboes



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull

英國管  
Cor Anglais



杜爾娜  
Sarah Turner

單簧管  
Clarinets



● 史安祖  
Andrew Simon



▲ 史家翰  
John Schertle

低音單簧管  
Bass  
Clarinet



簡博文  
Michael Campbell

巴松管  
Bassoons



● 莫班文  
Benjamin Moermond



▲ 李浩山  
Vance Lee

低音巴松管  
Contra  
Bassoon



崔祖斯  
Adam Treverton Jones

圓號  
Horns



● 韋麥克  
Mark Vines



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



高志賢  
Marc Gelfo



李少霖  
Homer Lee Siu-lam



李坦妮  
Natalie Lewis

小號  
Trumpets



● 傲高年  
Colin Oldberg



▲ 莫思卓  
Christopher Moyse



華達德  
Douglas Waterston

長號  
Trombones



● 韋雅樂  
Jarod Vermette



韋力奇  
Maciek Walicki

低音長號  
Bass  
Trombone



高樂朋  
Robert Collinson

大號  
Tuba



● 陸森柏  
Paul Luxenberg

定音鼓  
Timpani



● 龐樂思  
James Boznos

敲擊樂器  
Percussion



● 泰貝桑  
Shaun Tilburg



梁偉華  
Raymond Leung  
Wai-wa



胡淑徽  
Sophia Woo  
Shuk-fai

豎琴  
Harp



● 史基道  
Christopher Sidenius

鍵盤  
Keyboard



● 葉幸沾  
Shirley Ip

特約樂手  
Extra players

低音大提琴  
Double Bass

姜鵬  
Jiang Peng

巴松管  
Bassoon

梁德穎  
Leung Tak Wing

高音薩克管  
Soprano Saxophone

杜淑芝  
Jennifer To

小號  
Trumpet

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Tuba

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豎琴  
Harp

黃士倫\*  
Ann Huang\*

\* 承蒙香港小交響樂團允許參與演出  
\* With kind permission of the HK Sinfonietta



## 何鴻毅家族基金駐團學員培訓計劃

### The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme



凌顯祐  
Andrew Ling  
首席中提琴  
Principal Viola

何鴻毅家族基金駐團學員培訓計劃的目的，是為傑出的青年弦樂手提供專業的交響樂及室內樂培訓。此計劃每年為最多十位來自亞洲區內頂尖音樂學院的華人青年音樂家提供發展機會。何鴻毅家族基金全力贊助此計劃，與香港管弦樂團攜手培育青年音樂家，發掘他們的潛質。

駐團學員將會在首席中提琴凌顯祐先生的指導下進行為期一個樂季的實習，參與樂團的日常排練及演出。另外，樂團亦會為學員舉辦大師班，讓學員有機會與來港演出的世界著名音樂大師作交流；每星期的室內樂課也是培訓計劃的另一重點。完成培訓計劃的學員更有機會晉身為專業交響樂團的成員。過去4年，多名學員在完成培訓計劃後成功考入港樂以及其它職業樂團成為全職樂師，當中包括：中國愛樂樂團、中國國家交響樂團、香港小交響樂團及澳門樂團。

獲選成為2010/11樂季的駐團成員分別有來自北京中央音樂學院的小提琴手劉博軒、上海音樂學院的中提琴手張姝影和付水淼、廣州星海音樂學院的大提琴手潘嬰、香港演藝學院的小提琴手柯雪和劉芳希、中提琴手楊凡，以及來自國立臺北藝術大學的小提琴手陳怡廷和國立臺灣師範大學的低音大提琴手張沛垣。

香港管弦樂團在此衷心感謝何鴻毅家族基金慷慨支持這項極具意義的培訓計劃。

如欲索取更多有關「何鴻毅家族基金駐團學員培訓計劃」的資料，請致電 (852) 2721 1582 或電郵 [rho\\_fellowships@hkpo.com](mailto:rho_fellowships@hkpo.com) 與樂團事務助理經理丁美雲小姐聯絡。

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme was created to provide professional orchestral training for promising young string musicians. The Scheme provides places for up to ten Chinese musicians per year from distinguished regional music institutions. It is fully endowed by The Robert H. N. Ho Family Foundation, which shares the Hong Kong Philharmonic Orchestra's commitment to nurturing and supporting artists of outstanding potential.

The programme is directed by the Hong Kong Philharmonic Orchestra's Principal Viola Andrew Ling. Under their guidance, the Fellows will rehearse and perform with the Orchestra for one full orchestral season from September to July. In addition, they will have opportunities to attend masterclasses with internationally renowned guest artists performing in Hong Kong, as well as weekly chamber music coaching.

This intensive training programme will bridge the gap between completion of tertiary instrumental training and securing a position in a professional symphony orchestra. Some of our past Fellows are now working as full-time musicians in the Hong Kong Philharmonic Orchestra as well as other major orchestras including China Philharmonic Orchestra, China National Symphony Orchestra, Hong Kong Sinfonietta and Macau Orchestra.

The Fellows for the current season are: violinist Liu Boxuan from the Central Conservatory of Music in Beijing; violists Zhang Shu-ying and Fu Shuimiao from the Shanghai Conservatory of Music; cellist Pan Yan from the Xinghai Conservatory of Music in Guangzhou; violinists Ke Xue and Liu Fang-xi, violist Yang Fan from the Hong Kong Academy for Performing Arts; violinist Chen Yi-ting from the Taipei National University of the Arts and bassist Chang Pei-heng from the National Taiwan Normal University.

The Hong Kong Philharmonic Orchestra is very grateful to The Robert H. N. Ho Family Foundation for its partnership in this important undertaking.

For more information on "The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme", please contact Miss Natalie Ting, Assistant Orchestral Operations Manager, at (852) 2721 1582 or email: [rho\\_fellowships@hkpo.com](mailto:rho_fellowships@hkpo.com).

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大師會特別為熱愛管弦樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝。

Maestro Circle is established for the business community and individuals who are fond of symphonic music. It aims at supporting the long-term development of the Hong Kong Philharmonic Orchestra and enriching cultural life. We heartily thank the following Maestro Circle members.

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