

# YU LONG | THE FIREBIRD & CARMEN



6 & 7  
DEC  
2019

余隆——火鳥與卡門



余隆 指揮  
Yu Long CONDUCTOR



6 & 7 DEC 2019  
FRI & SAT  
8PM

香港文化中心音樂廳  
Hong Kong Cultural Centre  
Concert Hall

hkphil.org

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。  
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.

梵志登 音樂總監  
Jaap van Zweden Music Director

余隆 首席客席指揮  
Yu Long Principal Guest Conductor



A SOUND COMMITMENT 弦諾

# 余隆——火鳥與卡門

## YU LONG | THE FIREBIRD & CARMEN

### P. 2 史特拉汶斯基 STRAVINSKY 23'

#### 《火鳥》組曲 *The Firebird Suite* (1919)

序曲—〈火鳥之舞〉—〈公主之圓環舞〉—〈魔王卡茨地獄之舞〉—搖籃曲—終曲

Introduction - "Firebird and Her Dance" - "Round Dance of the Princesses" - "Infernal Dance of King Kastchei" - Berceuse - Finale

### P. 4 陳其鋼 CHEN Qigang 24'

#### 《悲喜同源》，為小提琴和樂團而作（香港首演）

*La joie de la souffrance* for Violin and Orchestra (Hong Kong Premiere)

中場休息 INTERMISSION

### P. 7 蕭卓倫 Rodion SHCHEDRIN 44'

#### 《卡門》組曲 *Carmen Suite* (根據比才原作改編 After BIZET)

引子—舞曲—第一間奏曲—〈守衛換班〉—〈卡門進場以及哈巴涅拉〉—〈場景〉—第二間奏曲—〈波萊羅〉—〈鬥牛士〉—〈鬥牛士與卡門〉—慢板—〈算命〉—終曲

Introduction - Dance - First Intermezzo - "Changing the Guard" - "Carmen's Entrance and Habanera" - "Scene" - Second Intermezzo - "Boléro" - "Toreador" - "Toreador and Carmen" - Adagio - "Fortune Telling" - Finale

### P. 11 余隆 指揮 Yu Long Conductor



### P. 12 寧峰 小提琴 Ning Feng Violin



#### 演後分享會 POST-CONCERT SHARING

今晚音樂會後，指揮余隆和獨奏家寧峰將在台上與各位觀眾見面，作演後分享。

Conductor Yu Long and soloist Ning Feng will meet the audience on stage after tonight's performance. Please stay and join their sharing session.

2019年12月6日晚的音樂會由香港電台第四台 (FM 97.6-98.9兆赫及www.rthk.hk) 現場直播，並將於12月11日 (星期三) 下午2時重播。The concert on 6 December 2019 is broadcast by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and with a repeat on 11 December (Wed) at 2pm.



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# 史特拉汶斯基 IGOR STRAVINSKY

## 《火鳥》組曲 (1919)

### *The Firebird Suite* (1919)

序曲

〈火鳥之舞〉

〈公主之圓環舞〉

〈魔王卡茨地獄之舞〉

搖籃曲

終曲

Introduction

"Firebird and Her Dance"

"Round Dance of the Princesses"

"Infernal Dance of King Kastchei"

Berceuse

Finale

- 1882年6月17日生於俄國奧拉寧鮑姆（鄰近聖彼得堡）
- 1971年4月6日卒於紐約
- 樂曲寫於1909至1910年
- 組曲1919年4月12日在日內瓦首演
- Born Oranienbaum near St Petersburg 17 June 1882
- Died New York 6 April 1971
- Composed 1909-10
- Premiered, Geneva, 12 April 1919

### 背景

史特拉汶斯基原本在聖彼得堡大學唸法律，1905年肄業，但作曲才是他多年來的真正志向。在林姆斯基-高沙可夫支持下，史特拉汶斯基兩首作品1908年6月17日在聖彼得堡公演，狄亞芝列夫也是席上觀眾之一。狄亞芝列夫當時正忙於籌備每年一度的藝術節，在巴黎展示俄羅斯藝術；他創辦的俄羅斯芭蕾舞團也會在1909年的藝術節亮相。聖彼得堡的音樂會後，狄亞芝列夫非常欣賞史特拉汶斯基，就發電報邀請他為舞團改編葛利格和蕭邦的樂曲，於是史特拉汶斯基前往俄羅斯芭蕾舞團位於聖彼得堡的舞室。到了舞室，舞者一邊跳出好些特定樂段，史特拉汶斯基則一邊在鋼琴上即興彈奏，從中初步學懂了一些芭蕾舞技巧。史特拉汶斯基也有興趣與舞團合作，但不肯僅僅將別人的樂曲配器，

### THE BACKGROUND

In 1905 Stravinsky concluded his studies (in law) at the University in St Petersburg. Composing, however, had long been his real passion and, with the support of Rimsky-Korsakov, two of his works were performed publicly in St Petersburg on 17 June 1908. Seated in the audience was Serge Diaghilev, who was busily engaged in putting together an annual festival in Paris which showcased Russian art. He had established a dance troupe – the *Ballets Russes* – which was to perform at the 1909 festival. Impressed with what he heard, he sent a telegram to Stravinsky asking him to arrange some music by Grieg and Chopin for his dancers. Stravinsky paid a call on the *Ballets Russes'* studios in St Petersburg where he was given some basic guidance in ballet technique by improvising at the piano while one of the dancers went through some set-piece actions. He was interested, but refused to provide music which was merely orchestrations of other men's work, and told Diaghilev he would only accept the commission if he could write a totally original score.

With the first performance both planned and advertised, Diaghilev had no choice but to hand the commission to Stravinsky who completed the full score in around six months,

於是向狄亞芝列夫提出，全劇音樂都要由他原創，方會接受委約。

舞劇的首演已經計劃好了，宣傳也已經開始，狄亞芝列夫無計可施，唯有委約史達拉汶斯基為《火鳥》創作音樂。作曲家大約花了六個月寫作《火鳥》，1910年6月25日在巴黎首演時反應奇佳，大出眾人所望。《火鳥》大獲好評，不但保證狄亞芝列夫1910年的巴黎舞季穩賺不賠，更令史特拉汶斯基在國際樂壇上聲名鵲起。史特拉汶斯基後來製作了三套《火鳥》組曲——那時俄國爆發布爾什維克革命，令原本出版《火鳥》的俄羅斯出版社倒閉，於是作曲家大概希望靠寫幾套組曲來賺點錢。今晚為大家演奏的是當中第二套。

### 音樂

全曲分為六部分，根據原作劇情一氣呵成地奏出，沒有間斷。故事講述一位王子狩獵時巧遇「傳說中以火為羽的神鳥」（**引子**）；火鳥為求脫身，就把身上一條魔法羽毛送給王子（**〈火鳥之舞〉**）。魔法城堡外，不下13位公主翩翩起舞，拿著幾個金蘋果嬉戲（**〈公主的圓環舞〉**）。看得如癡如醉的王子想進入城堡，但公主們卻警告說，城堡裡的魔王卡茨最喜歡把不請自來的人變成石頭。王子不顧一切進入城堡；正當魔王要對王子不利時，王子高舉魔法羽毛，火鳥馬上出現。火鳥令魔王卡茨瘋狂舞動，令他精疲力竭而死（**〈魔王卡茨地獄之舞〉**）。魔王死後，魔咒頓解，被變成石頭的人重獲自由（**搖籃曲**），王子與其中一位公主結婚，舉行盛大的婚禮（**終曲**）。

and the Paris premiere of *The Firebird*, on 25 June 1910, went infinitely better than anyone could have dared hope. It not only guaranteed the financial success of the 1910 Paris season for Diaghilev, but rocketed Stravinsky to international fame. He subsequently made three orchestral suites from *The Firebird*; prompted, it seems, by the need to get some money back for his efforts since the original Russian publisher had been effectively put out of business by the Bolshevik Revolution. It is the second of those suites we hear today.

### THE MUSIC

Broken up into six sections which run without a break, the *Firebird Suite* follows the basic outline of the original story. On a hunting expedition a prince encounters a “fabulous bird with a plumage of fire” (**Introduction**). To avoid being captured the bird gives the prince a magic feather (**“Firebird and Her Dance”**). Attracted by the sight of no less than 13 princesses dancing and playing with golden apples outside an enchanted castle (**“Round Dance of the Princesses”**) the prince is tempted to enter it but they warn him of the evil King Kastchei within; Kastchei likes nothing better than to turn uninvited guests to stone. Regardless, the prince enters and, when threatened by Kastchei, holds up the magic feather. Immediately the Firebird appears and drives Kastchei into a mad dance which leaves him exhausted and, eventually, dead (**“Infernal Dance of King Kastchei”**). All those whom the king had succeeded in turning to stone are freed (**Berceuse**) and the prince takes one of the dancing princesses as his wife in a glittering wedding (**Finale**).

### 編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、兩支雙簧管（其一兼英國管）、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴、鋼琴/鐘琴及弦樂組。

Two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, piano/celesta and strings.



b. 1951年出生

陳其鋼

CHEN QIGANG

《悲喜同源》，為小提琴和樂團而作

*La joie de la souffrance* for Violin and Orchestra

(香港首演 Hong Kong Premiere)

- 作曲家1951年8月28日生於上海
- 樂曲由墨爾本交響樂團、北京國際音樂節、圖魯斯國家管弦樂團、新澤西交響樂團以及上海史頓國際小提琴大賽聯合委約
- 2017年10月29日首演，由雲基洛夫獨奏，余隆指揮中國愛樂樂團
- Born Shanghai 28 August 1951
- Jointly commissioned by the Melbourne Symphony Orchestra, Beijing Music Festival, Orchestre National du Capitole de Toulouse, New Jersey Symphony and the Shanghai Isaac Stern International Violin Competition
- Premiered 29 October 2017 by Maxim Vengerov with the China Philharmonic Orchestra conducted by Yu Long

### 背景

陳其鋼自言：「所有樂器之中，小提琴大概是更能表達人類情感的樂器。其他樂器完全無法比擬。小提琴可以做到許多變化，但這些變化對人聲、銅管和木管來說，卻是非常困難，或者根本無法做到。」事實上，《悲喜同源》是陳其鋼第一首重要的小提琴作品。陳其鋼曾經為不同樂器寫過協奏曲，包括薩克管、雙簧管以及大提琴；這首小提琴協奏曲則是他應上海史頓小提琴大賽之邀，為2018年史頓小提琴大賽撰寫新作一首，讓六位決賽選手一較

### THE BACKGROUND

In the words of Chen Qigang, "Of all the instruments, the violin has perhaps the widest capacity to express human emotion. No other instrument can compare. There are so many variations you can achieve with the violin that are difficult or impossible to achieve with the voice, or with brass and wind instruments." Which makes the fact that *La joie de la souffrance* (The Joy of Suffering) is the first major work Chen has composed for violin. With an output which includes concertos for saxophone, oboe and cello, this concerto for violin owes its existence to a request from the Shanghai Isaac Stern Violin Competition for a new work to be performed by the six finalists of the 2018 competition. Investigating the soloistic properties of the instrument, it seems that Chen, who is not himself a violinist, began for the first time fully to appreciate the instrument's potential. With the instrument's unique ability to convey very human emotions, Chen drew on his own personal experiences during the Cultural Revolution as the inspiration behind the piece. As he writes, "Those who have not tasted the bitterness of life do not know how to cherish the happiness that follows, nor will they understand that the arrival of joy is usually connected with the enduring of pain." Emotionally, however, the concerto celebrates the triumph of joy over suffering.

高下。陳其鋼本身不是小提琴家，所以要先好好研究這件樂器的獨奏特性，過程中，他似乎第一次真正了解這件樂器的潛力。既然小提琴表情達意的能力獨一無二，陳其鋼就讓自己文革期間的親身經歷，充當作品背後的靈感。他寫道：「命中沒有吃過苦的人，不會知道如何珍惜隨後的快樂，也不會明白喜樂之所以到來，通常是因為捱過了痛苦。」不過論情感，這首協奏曲歌頌的卻是喜樂戰勝苦難。

### 音樂

《悲喜同源》不是按照傳統三樂章結構寫成的協奏曲，而是由作曲家口中的「情感波浪」組成，在樂曲最初20多分鐘不斷推進，經過好些萬分痛苦的時刻，然後沉寂下去，但最後卻以近乎狂喜的氣氛作結——就在小提琴一個極弱的長音上，作曲家形容那是「潛心思考生命存在的意義」。樂曲核心是古曲《陽關三疊》。長久以來，大家都將《陽關三疊》與唐代詩人王維《送元二使安西》相提並論。在《悲喜同源》裡，《陽關三疊》初出現時是個悲傷的旋律，代表受壓者的聲音；隨著樂曲徐徐開展，爵士樂元素也越來越明顯——爵士樂的發祥地正是美國南部的黑人社區，裡面住著不名一文的黑奴。

雖然樂曲只有一個樂章，但隨著音樂開展呈現不同情感，依次為：「蒼涼」，小提琴由最低音區漸漸攀升，流露出悲痛與絕望。樂團弦樂組引入《陽關三疊》，獨奏者隨後也接過同一旋律，營造「孤獨」的氣氛。音樂攀升至較高音區，孤單感化為「仙境般的寂寞」。速度加快，在悸動的伴奏襯托

### THE MUSIC

*La joie de la souffrance* is not a concerto in the traditional three-movement sense, but comprises what the composer describes as “waves of emotion” which build up over the first 20 minutes or so, passing through moments of intense anguish and pain before subsiding to end in a mood of almost ecstatic joy, with a high sustained *pianissimo* violin note, described as “an intense contemplation of existence”. At the heart of the music is the ancient Chinese melody, *The Song of Yangguan*, which has long been associated with the words of the poem *Seeing Yuan Er off to Anxi* written by the 8<sup>th</sup> century writer and artist Wang Wei. This first appears as a plaintive melody which represents the voice of the oppressed, while elements of jazz – a musical genre with its roots in the dispossessed and enslaved negro communities of the southern United States – make their presence felt as the work proceeds.

Although the work is in one continuous movement, it does comprise a series of episodes which explain the character of the music as it goes along. These are, in sequence, “Despair”, which opens with the violin rising up from its lowest register to express a mood of anguish and despair. The orchestral strings introduce the *Yangguan* melody which the soloist then takes up to express the mood of “Solitary”. This moves up into the higher register and the sense of solitariness is transformed into one of “Divinely alone”. The speed increases and above a throbbing accompaniment, the violin jabs out some virtuoso fragments which depict being “Thrilled by illusions”. The mood broadens out to one of “Melancholy relief”, the violin expanding the *Yangguan* theme in a richly romantic manner before becoming

下，小提琴使勁奏出好些炫技片段，刻劃「幻覺帶來的振奮」的狀態。氣氛逐漸舒緩，變成「略帶傷感的輕鬆」，小提琴將《陽關三疊》加以擴充，手法浪漫非常，隨後更變得越發激動。獨奏者與樂團小提琴你一言我一語，雙方互有稜角；大爆發過後，進入「傷感之美」。這一段彷彿不食人間煙火似的，樂團響起後不久，獨奏小提琴奏出主題的抒情版本，既濃豔又華麗，最後以小提琴的長篇華采樂段作結，當中更加插一聲來自獨奏單簧管的感嘆。之後又回到寂靜孤獨的氣氛裡去，散發著「孤獨的美」。小提琴及樂團「略帶瘋狂的放縱」，音樂步伐加快：先是約四分鐘長的舞曲，初時活潑跳躍，繼而變得越來越激烈，終於掀起全曲高潮。狂亂的小提琴樂段為「撕心裂肺的歌唱」掀開序幕，然後無論速度、音量都急速減弱，將上一段緊張刺激的氣氛，變成平靜喜悅的心情，為末段「一線光明」作鋪排。獨奏者攀升到極高音區，最後以一個延綿的長音，表達純粹而平靜的喜悅。

increasingly agitated. Following an angular dialogue with the orchestral violins, this explodes into "The Beauty of Suffering", an ethereal section introduced by the orchestra in which the solo violin presents a sumptuously lyrical version of the theme which ends with an extended violin cadenza incorporating an evocative interjection from a solo clarinet. This returns to the mood of solitariness in an episode evoking "Solitary Beauty". Violin and orchestra heat the pace up as they "get caught up in the madness", taking the form of a sprightly dance building up in intensity over the course of some four minutes to create the work's climax. The transition from this agitated, nervous mood into one of serene joy comes through the "Excruciating Song", which begins out of a frantic passage for violin, and quickly subsides in both speed and volume to the final section, "A glimmer of light" where the soloist moves up into the very highest register to end the work on a long sustained note of pure, serene joy.

#### 編制 INSTRUMENTATION

三支長笛（其一兼短笛）、兩支雙簧管、英國管、三支單簧管（其一兼低音單簧管）、三支巴松管（低音巴松管）、四支圓號、三支小號、兩支長號、低音長號、大號、敲擊樂器、豎琴、鋼琴及弦樂組。

Three flutes (one doubling piccolo), two oboes, cor anglais, three clarinets (one doubling bass clarinet), three bassoons (one doubling contra bassoon), four horns, three trumpets, two trombones, bass trombone, tuba, percussion, harp, piano and strings.



b. 1932年出生

# 蕭卓倫

## RODION SHCHEDRIN

《卡門》組曲（根據比才原作改編）

### Carmen Suite (After BIZET)

引子

舞曲

第一間奏曲

〈守衛換班〉

〈卡門進場以及哈巴涅拉〉

〈場景〉

第二間奏曲

〈波萊羅〉

〈鬥牛士〉

〈鬥牛士與卡門〉

慢板

〈算命〉

終曲

Introduction

Dance

First Intermezzo

"Changing the Guard"

"Carmen's Entrance and Habanera"

"Scene"

Second Intermezzo

"Boléro"

"Toreador"

"Toreador and Carmen"

Adagio

"Fortune Telling"

Finale

- 作曲家1932年12月16日生於莫斯科
- 樂曲寫於1966年
- 1967年4月20日在莫斯科首演
- Born Moscow 16 December 1932
- Composed 1966
- Premiered Moscow 20 April 1967

### 背景

史特拉汶斯基接受狄亞芝列夫委約創作《火鳥》時，拒絕採用其他作曲家的樂曲；但蕭卓倫接受委約，為《卡門》（原著小說出自梅利米手筆）新編芭蕾舞劇撰寫原創音樂時，卻認為原著與比才的音樂已經融為一體，因此最合宜的應約之作，就是將比才的原創音樂重塑一番；結果蕭卓倫寫了一首組曲：全曲共有13大段，演出時一氣呵成，沒有間斷。樂段次序則根據新編劇情排列；改編由俄羅斯大劇院編舞家暨首席女舞蹈員普列薩斯卡雅負責——無獨有偶，普列薩斯卡雅正是蕭卓倫的太太。

### 音樂

**引子：**管鐘遙遠的鐘聲與撥奏弦樂，隱約奏出卡門名曲〈哈巴涅拉〉，深沉的弦樂和弦一直在襯托。

### THE BACKGROUND

Unlike Stravinsky, who had refused to use other composers' work in response to Diaghilev's commission for *The Firebird*, Shchedrin, who had been commissioned to compose an entirely original score for a new ballet version of Prosper Mérimée's *Carmen*, decided that the work had become so completely inseparable from Bizet's music that his best response would be, in effect, to remodel Bizet's original. He produced a continuous suite of some 13 musical numbers which follow the story as set out by the Bolshoi's choreographer and principal female dancer, Maya Plisetskaya (who was, coincidentally, Shchedrin's wife).

### THE MUSIC

**Introduction:** Deep string chords underpin the distant tubular bells and plucked strings as they hint at Carmen's famous "Habanera".

**Dance:** The Entr'acte IV much as it appears in Bizet's own *Carmen Suite*.

**First Intermezzo:** An energetic xylophone solo with scampering strings transforms itself

**舞曲：**原劇〈第四幕間奏曲〉，也出現在比才親撰的《卡門》組曲裡，後者與現在的蕭卓倫版本大同小異。

**第一間奏曲：**活力充沛的木琴獨奏加上風馳電逝的弦樂，稍後卻搖身一變，變成激情的主題（這個主題與卡門之死息息相關）。

**〈守衛換班〉：**軍樂似的鼓聲不但令人熱血沸騰，而且彷彿前奏曲似的，引入一個別出心裁的樂章：在各種獨特的敲擊樂效果襯托下（當中不少還有點像蕭斯達高維契），作曲家將原劇〈第二幕間奏曲〉扭曲一番，效果奇特。

**〈卡門進場以及哈巴涅拉〉：**大家口中的「命運主題」（出自原劇序曲）率先出現，然後是抒情的大提琴獨奏（原劇沒有這段），名曲〈哈巴涅拉〉繼而響起，偶然還加插沙沙嗖嗖的聲音，出人意表。

**〈場景〉：**閃爍的敲擊樂與撥弦弦樂的活躍樂段來自原劇序曲；稍後卡門的〈吉卜賽之歌〉也隱約可聞。

**第二間奏曲：**抒情間奏曲，用於原劇第三幕開端。

**〈波萊羅〉：**原是比才《阿萊城的姑娘》裡的〈法朗多爾舞曲〉，加上敲擊樂效果，頗能模仿火車頭的聲音。

**〈鬥牛士〉：**〈波萊羅〉結束後，著名的〈鬥牛士之歌〉（選自原劇第二幕）精簡版突然響起——當中的和聲與節奏型，彷彿樂曲的外衣一樣，大家只見音樂不時就這樣披著外衣出場。

**〈鬥牛士與卡門〉：**蕭卓倫原創的溫柔樂段，描繪艾斯卡米羅與卡門的愛情。

into the passionate theme associated with Carmen's death.

**“Changing the Guard”：**Stirring militaristic drums act as a prelude to an ingenious movement in which, against many special percussion effects (many of which hint at Shostakovich), we are treated to a peculiarly distorted version of the Entr'acte which opens the second act of Bizet's opera.

**“Carmen's Entrance and Habanera”：**The so-called “Fate” theme from the opera's overture gives way to a lyrical cello solo (not part of Bizet's original *Carmen* score) after which the famous “Habanera” comes complete with occasional unexpected swishing effects.

**“Scene”：**Shimmering percussion and *pizzicato* strings in an energetic passage from the overture followed by distant memories of Carmen's “Gypsy Song”.

**Second Intermezzo：**The lyrical Entr'acte which opens the opera's third act.

**“Boléro”：**Actually the “Farandole” from Bizet's *L'Arlésienne* with added percussion effects creating a passable imitation of railway engine.

**“Toreador”：**Without a break we burst into a much-abridged version of the famous “Toreador's Song” from the opera's second act, often seen here in just its harmonic or rhythmic clothes.

**“Toreador and Carmen”：**A gentle passage which is an entirely original idea by Shchedrin representing the love between Escamillo and Carmen.

**Adagio：**A reprise of the Fate theme with ominous sounding bells transforms itself into a passionately-charged version of Don José's “Flower Song”.



## 弦外之音 EXTRA

莫斯科大劇院準備將《卡門》這個膾炙人口的故事改編為芭蕾舞劇，蕭卓倫之所以答應為這齣新作撰寫音樂，其實也有個不可告人的動機：他太太——也就是著名芭蕾舞家普列薩斯卡雅——將飾演女主角卡門。Shchedrin had an ulterior motive for agreeing to compose a new ballet for the Bolshoi Theatre based on the famous story of *Carmen*. His wife, the famous ballerina Maya Plisetskaya, was to take the title role.

蕭卓倫與太太普列薩斯卡雅  
Shchedrin and his wife Maya Plisetskaya  
([www.shchedrin.de/](http://www.shchedrin.de/))

**慢板：**命運主題重現，鐘聲也充滿不祥預感，稍後變成唐荷西的〈花之歌〉，但這裡卻變得激情不已。

**〈算命〉：**這一段將比才的音樂與蕭卓倫的原創樂思共冶一爐，營造出劇力萬鈞的場景：卡門用紙牌占卜，卻接連翻出可怕的「死神牌」。

**終曲：**先是一個熙熙攘攘的音型，逐步推進至〈鬥牛士之歌〉，定音鼓擊樂突然加入，帶來奇妙的變化。雖然樂曲隱隱約約地採用了比才的結尾（也就是因愛成狂的唐荷西將卡門殺掉），較早前出現過的零碎片段也在此重現，處處暗示樂曲結束時將會宏偉壯觀，恍如全曲高潮，可是作曲家最後還是重拾全曲開始時的平靜氣氛，遙遠的管鐘聲再度響起，與開端兩相呼應。

樂曲剖析中譯：鄭曉彤

**“Fortune Telling”:** Here a mixture of music by Bizet and original ideas by Shchedrin combine to create the powerful scene where Carmen reads her fortune in a deck of cards and continually turns up the dreaded “death” card.

**Finale:** A bustling figure building towards the “Toreador’s Song” is magically transformed by a burst of tuned percussion, but while hints of Bizet’s conclusion – where a desperately unhinged Don José murders Carmen – as well as small fragments of previous moments from Shchedrin’s score seem to be indicating a grand, climactic ending, Shchedrin finally reverts to the quiet mood of the ballet’s opening complete with distant tubular bells.

All programme notes by Dr Marc Rochester

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## 余隆 YU LONG

指揮 Conductor

PHOTO: Tang Hui Studio

國際知名的中國指揮家余隆，現為上海及廣州交響樂團音樂總監、中國愛樂樂團藝術總監暨總指揮；同時擔任港樂首席客席指揮。余隆大師於1998年創辦北京國際音樂節，並連續20年擔任藝術總監。他現為上海夏季音樂節聯合總監。

在2019/20樂季，除了國內的工作，余隆獲邀在世界各地演出，包括指揮皇家愛樂樂團、紐約愛樂、伯恩交響樂團、荷蘭電台愛樂樂團、阿德萊德交響樂團、奧克蘭愛樂、台灣愛樂、新加坡交響樂團等。2019年夏天，余隆帶領上海交響樂團前往美國和歐洲巡演。

2008年余隆帶領中國愛樂樂團締造歷史，成為首支在梵蒂岡保羅六世禮堂為教宗演出的中國樂團。2018年，簽約德意志留聲機並在全球發行唱片。

余隆1964年出生於上海的音樂世家，自幼隨外祖父、著名作曲家丁善德學習音樂。2016年當選美國藝術與科學學院外籍榮譽院士；並於同年被授予德意志聯邦共和國十字勳章。余隆現擔任中國音樂家協會副主席職務。

Distinguished Chinese conductor Yu Long is Music Director of the Shanghai Symphony Orchestra, Artistic Director and Chief Conductor of the China Philharmonic Orchestra and Music Director of the Guangzhou Symphony Orchestra. He is also Principal Guest Conductor of the HK Phil. Maestro Yu is the Founder of the Beijing Music Festival and was its Artistic Director from 1998 to 2018. He is the Co-Director of the MISA Summer Festival in Shanghai.

In the 2019/20 season, alongside his work in China, Maestro Yu makes guest appearances across the globe, including with the Royal Philharmonic Orchestra, New York Philharmonic, Bern Symphony Orchestra, Netherlands Radio Philharmonic Orchestra, Adelaide Symphony Orchestra, Auckland Philharmonia, Taiwan Philharmonic and Singapore Symphony Orchestra. Summer 2019 saw Yu lead the Shanghai Symphony Orchestra on a tour of the US and Europe.

He made history with the China Philharmonic Orchestra which became the first Chinese orchestra to perform at the Vatican in the Paul VI Auditorium in 2008. Yu signed a recording deal with Deutsche Grammophon and started global release and distribution partnership in 2018.

Born in 1964 into a musical family in Shanghai, Yu received his early musical education from his grandfather Ding Shande, a composer of great renown. In 2016, Yu was elected a Foreign Honorary Member of the American Academy of Arts and Sciences and the Order of Merit of Germany. He is currently Vice President of the Chinese Musicians Association.





# 寧峰 NING FENG

小提琴 Violin

PHOTO: Felix Broede

寧峰於國際古典樂壇上聲譽日隆，憑著揮瀟自如的情感表達、與生俱來的音樂才華、令人驚歎的炫技演繹，令觀眾留下深刻印象。近期大獲好評的演出，包括再度與布達佩斯節日樂團在費沙爾的指揮下往中國巡演、與港樂和梵志登的多個巡演（歐洲、亞洲和澳洲）、與科斯塔和柏林音樂廳樂團往中國巡演；他並首度亮相於洛杉磯愛樂、國家交響樂團、BBC愛樂樂團，皆大獲好評。獨奏會和室樂演奏方面，寧峰經常與不同音樂家合作，尤其是鋼琴家列維特，於世界各大音樂節和著名場地演出。

2019/20樂季的重要演出如下：再度與伯明翰城市交響樂團及指揮范斯克合作，又與張弦和新澤西交響樂團合作。他更將首度為赫爾辛基愛樂樂團、威爾斯BBC國家交響樂團和阿姆斯特丹小交響樂團獻藝。

寧峰為Channel Classics唱片藝人。他的最新專輯《Virtuosismo》於2019年9月推出，收錄了巴格尼尼的第一小提琴協奏曲和魏歐當的第四小提琴協奏曲。他較早前灌錄巴赫為獨奏小提琴而作的全集專輯，獲《留聲機》讚譽，「扣人心弦」。

寧峰使用的是1721年製的史特拉瓦里名琴「MacMillan」，由飛躍演奏香港安排借用。他所用的弦線為維也納Thomastik-Infeld所製。

Ning Feng is recognised internationally as an artist of great lyricism, innate musicality and stunning virtuosity. Recent successes have included a return to Budapest Festival Orchestra with Iván Fischer in Budapest and on tour to China, tours with the HK Phil and Jaap van Zweden to Europe, Asia and Australia, a tour to China with the Konzerthausorchester Berlin and Lawrence Foster as well as successful debuts with the Los Angeles Philharmonic, National Symphony Orchestra and BBC Philharmonic Orchestra. In recital and chamber music Ning performs regularly with Igor Levit, amongst others, at many of the world's major festivals and concert venues.

Highlights of his 2019/20 season include returns to the City of Birmingham Symphony Orchestra with Osmo Vänskä and the New Jersey Symphony Orchestra with Xian Zhang. He will be giving his debuts with the Helsinki Philharmonic Orchestra, the BBC National Orchestra of Wales and the Amsterdam Sinfonietta.

Ning records for Channel Classics and his new disc *Virtuosismo* featuring Paganini Violin Concerto no. 1 and Vieuxtemps Violin Concerto no. 4 was released in September 2019. His earlier recording of Bach's complete solo works for violin was hailed by *Gramophone* as "the illusion of a freewheeling conversation projected from within that held me captive."

Ning plays a 1721 Stradivari violin, known as the "MacMillan", on private loan, kindly arranged by Premiere Performances of Hong Kong, and plays on strings by Thomastik-Infeld, Vienna.

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09:30-11:00 江蘭 Lin Jiang  
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11:30-13:00 王敬 Jing Wang  
小提琴 VIOLIN 樂團首席 Concertmaster

14:00-15:30 史安祖 Andrew Simon  
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# 2019/20 第46<sup>TH</sup>樂季 SEASON



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香港管弦樂團（港樂）獲譽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。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲第一個獲此殊榮的樂團。

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，至少直到2022年。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂第26位音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

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年前赴首爾、大阪、新加坡、墨爾本、悉尼巡演。

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，

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## 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. Recently the HK Phil has won the prestigious UK classical music magazine *Gramophone*’s 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

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 at least 2022. Maestro van Zweden is the 26<sup>th</sup> Music Director of the New York Philharmonic, a post he has held since the 2018/19 season.

Yu Long has been Principal Guest Conductor since 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 Sydney in 2017.

Jaap, the HK Phil, a superb cast of soloists and a chorus successfully completed an epic four-year journey through Wagner’s *Ring Cycle* 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 full box-set of the entire cycle were released in November 2018.





PHOTO: Cheung Wai-lok

非凡的演出贏得了本地和海外觀眾、樂評的讚譽。《指環》四部曲CD套裝全集的錄音亦於2018年11月發行。

近年和港樂合作的指揮家和演奏家包括：阿殊堅納西、貝爾、杜托華、艾遜巴赫、侯夫、祈辛、郎朗、馬友友、寧峰、史拉健、王羽佳等。

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，並與香港芭蕾舞團、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, Joshua Bell, Charles Dutoit, Christoph Eschenbach, Stephen Hough, Evgeny Kissin, Lang Lang, Yo-Yo Ma, Ning Feng, Leonard Slatkin 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 in 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, Hong Kong Ballet, 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

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## 香港管弦樂團

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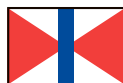
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##### Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wang Liang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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- Two German Rotary Trumpets
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#### A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin, played by Mr Jing Wang, Concertmaster

#### A loan arranged by P. C. Woo & Co.

Riccardo Antoniazzi (1910) Violin, played by Mr Leung Kin-fung, First Associate Concertmaster

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卡萊維·阿霍 《靈石》，敲擊樂協奏曲(亞洲首演)  
史特拉汶斯基 《葬禮曲》  
史特拉汶斯基 《彼得魯斯卡》(1947)  
Kalevi AHO Sieidi, Percussion Concerto (Asia Premiere)  
STRAVINSKY Funeral Song  
STRAVINSKY Petrushka (1947)

陳以琳·指揮  
葛魯賓格·敲擊  
Elim Chan, conductor  
Martin Grubinger, percussion

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