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馬林巴的色彩-張鈞量
COLOURS OF
MARIMBA
PIUS CHEUNG

GERSHWIN BRIGHT SHENG

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Swire New Generation

馬林巴的色彩
Colours of Marimba

23&24.3.2012

Fri & Sat 8pm

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太古新力量：馬林巴的色彩

Swire New Generation: Colours of Marimba

Bright SHENG

8 盛宗亮 《絳》

14 BRIGHT SHENG *Colours of Crimson*

~20'

BARTÓK

10 巴托 舞曲組曲

16 BARTÓK *Dance Suite*

~17'

中 場 休 息 interval

MILHAUD

12 米堯 《屋頂上的牛》

18 MILHAUD *Le boeuf sur le toit*

~15'

GERSHWIN

13 歌舒詠 《藍色狂想曲》

19 GERSHWIN *Rhapsody in Blue*

~16'

ARTISTS

25 陳康明 指揮 / Joshua Tan conductor

27 張鈞量 馬林巴琴 / Pius Cheung marimba



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SWIRE



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EVEN IF YOU ARE HEARING
THESE PIECES FOR THE FIRST TIME,
THEIR INFECTIOUS RHYTHMS AND
MELODIES ARE BOUND TO DRAW YOU
BACK TIME AND TIME AGAIN.



今晚的節目如萬花筒般多姿多采，無論樂師和觀眾都能好好享受。靈感取材自民間歌謠和流行樂種，包羅萬有，如巴西〔米堯〕、羅馬尼亞、匈牙利、阿拉伯〔巴托〕、西藏〔盛宗亮〕及美國〔歌舒詠〕，即使是首次聽這些樂曲的觀眾，都會感受其感染力極高的節奏及旋律所吸引，令人再三回味，樂在其中，包括我自己在內！

There is a tantalising and kaleidoscopic array of styles in this concert which promises a very enjoyable evening for both the musicians and the audience. We have music inspired from the folk and popular styles of Brazil (Milhaud), Romania, Hungary, Arabia (Bartók), Tibet (Sheng) and America (Gershwin). Even if you are hearing these pieces for the first time, their infectious rhythms and melodies are bound to draw you back time and time again. Everyone is in for a musical treat, myself included!



PIUS CHEUNG

張鈞量 | 馬林巴琴 MARIMBA

盛宗亮別具匠心，
在《絳》一曲利用樂隊突顯出
馬林巴琴的細膩音質。



馬林巴有「會唱歌的木」的意思，是一件對演奏者和聽眾都要求極高的樂器。我認為馬林巴琴的琴音色彩多變，但對比「傳統」樂器如鋼琴來說，音色就較為含蓄內斂。盛宗亮別具匠心，在《絳》一曲利用樂隊突顯出馬林巴琴的細膩音質。作為一位生活在北美的華人，我很榮幸可以為大家帶來自己親自改編的歌舒詠《藍色狂想曲》，希望這個馬林巴琴版本能夠一新香港觀眾的耳目，讓大家更深入了解這件除了用耳朵聽，也能用心靈感受的樂器。

Marimba means 'singing wood'. It is a very demanding instrument for both performer and listener. Personally, I find the marimba's sound extremely colourful, but in comparison with 'standard' instruments such as the piano, the marimba's palette is more subtle. In *Colours of Crimson*, Sheng was able carefully and creatively to utilise the orchestra to amplify the subtle nuances of the marimba. As a Chinese living abroad in North America, I am proud to present my own arrangement of Gershwin's popular *Rhapsody in Blue* to the Hong Kong audience, hoping it brings to you a fresh view of this piece in the context of marimba – an instrument that you not only can hear, but also feel in your heart and soul.



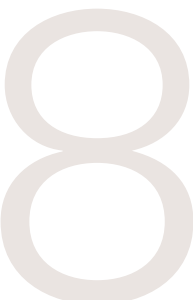
盛宗亮

生於1955年

盛宗亮生於上海，四歲起隨母親學習鋼琴，1978年考進上海音樂學院研習作曲，1982年移民紐約。他曾擔心，如果把中國與西方音樂風格融合，在藝術上是否可行，可是他跟伯恩斯坦提起這件事時，伯恩斯坦卻答道：「融合？音樂裡一切都是融合。史達拉汶斯基是融合，蕭斯達高維契是融合，德布西是融合，布拉姆斯是融合……我也是融合。當然有可能。」就這樣，盛宗亮就根據這個方向創作，應用在所有樂種裡，成為近年最出色的作曲家之一，被譽為「創新的作曲家。他糅合了各式各樣的音樂習俗，超越傳統的美學界限。」作品包括歌劇、交響樂、室樂、器樂、合唱曲和聲樂曲，大部份都是委約作品，委約機構來自世界各地。

《絳》是特別為伊芙琳·葛蘭尼而寫的樂曲，由盧森堡管弦樂團委約，2004年9月16日在盧森堡首演，由伊芙琳·葛蘭尼擔任獨奏。盛宗亮寫道：「我十六、七歲時寫過一首情歌，我把它重組編成《絳》的基本素材。那時我住在青海——中國西北部青藏高原一個偏遠省份——那裡有深厚的民間音樂傳統。」盛宗亮為馬林巴琴寫作獨奏曲時，也注意到「這件樂器音色變化不大。面對這種限制，我在曲中嘗試調整一下，採用了配器法裡的各種技法，當中有細微的，也有大膽的。我希望，能在馬林巴琴單調的音色裡做到濃淡變化。」

節目介紹中文翻譯：鄭曉彤



《絳》



PHOTO Wah Lui

盛宗亮現任美國密西根大學傑出大學教授，曾任紐約市立大學皇后區學院傑出駐院藝術家。他的音樂帶有濃郁的東方及中東色彩。他曾被全球許多重要的音樂團體委約，包括美國白宮集2008年北京奧運會。從2010年起他出任香港科技大學包玉剛傑出客席教授並出任藝術總監及創辦「創意間的親暱」盛宗亮與國際作曲家/演奏家聚會香港，每年一度的音樂工作坊。

編制：

獨奏馬林巴琴、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〕、兩支巴松管〔其一兼低音巴松管〕、三支圓號、兩支小號、兩支長號、定音鼓、電顫琴、鐘琴、風鑼、古鈸、鑼、絲絲鈸、懸鈸、牛鈴、大鼓、三角鐵、豎琴、鋼琴及弦樂組。

巴托

1881-1945

1873年，多瑙河西岸的古城布達與東岸較新的市鎮佩斯合併成布達佩斯市，也就是今日匈牙利的首都。為了紀念建城五十週年，布達佩斯舉辦了許多慶祝活動，而當時匈牙利兩位最傑出的作曲家—高大宜和巴托—也獲委約創作新曲。高大宜根據十六世紀匈牙利詩人凱奇凱梅特的作品〔內容哀嘆匈牙利受土耳其統治，後來成了匈牙利人的希望與抱負的象徵〕譜寫了《匈牙利詩篇》；而巴托所寫的舞曲組曲，表面看來，愛國情懷似乎沒那麼明顯。

顯然，巴托是註定成為優秀音樂家的了——他寫出第一首炫技的鋼琴曲時才九歲，十歲就初次以鋼琴演奏家的身份登台演出。他對匈牙利民間音樂的興趣始於1904年，當時他還在布達佩斯皇家音樂學院唸書。那年暑假，他到了匈牙利內陸農村，偶然聽到一個十八歲的村姑唱出迷人的陌生曲調，得悉那是當地獨有的民歌旋律後，就決定深入研究，並與同學高大宜合作出版了多冊民歌曲集，收錄數千首匈牙利及羅馬利亞民歌旋律。不僅如此，巴托本人的作品更吸收了匈牙利民間音樂的特色，建立了富於匈牙利氣息的風格。舞曲組曲清晰地呈現了這種風格。雖然曲中所有旋律都是巴托原創，但都充滿民間音樂色彩。

舞曲組曲，BB86a

舞曲組曲1923年11月19日在布達佩斯首演。全曲只有一個樂章，由六首對比鮮明的舞曲組成。根據一位匈牙利論者所言，第一段「令人想起精靈和矮人之舞」：陰險的巴松管旋律，配合突兀而有棱角的、撞擊似的和弦作伴奏，到達高潮後沉寂下去，引入溫柔的小提琴主題。小提琴主題出現之前的豎琴滑奏在舞曲中重現多次，作為各舞曲間的連結。第二段是風馳電逝的狂野舞曲，「彷彿一大群矮人半夜被放出來似的」。這一段後來也沉寂下去，連結主題這次由單簧管奏出。活力充沛的巴松管主題先後被單簧管和樂團接過—第三段隨即開始。這一段被形容為象徵「農民烈火般的熱血本性給燃燒起來」。第四段富於奇妙的阿拉伯色彩，為樂曲添上神秘感，此外，連結樂段現在以高音得幾乎虛無飄渺的小提琴奏出，再加上陰沉的第五段，神秘感越發強烈。漸漸地，音樂速度越來越快，音量越來越大，連接樂段重現。第六段彷彿「是前幾段的總結，以隱約可聞的微弱拍打聲開始，最後以颶風似的力量結束。」

節目介紹中文翻譯：鄭曉彤

編制：

兩支長笛〔全兼短笛〕、兩支雙簧管〔其一兼英國管〕、兩支單簧管〔其一兼低音單簧管〕、兩支巴松管〔其一兼低音巴松管〕、四支圓號、兩支小號、兩支長號、大號、定音鼓、大鼓、鈸、小鼓、中音鼓、三角鐵、鑼、鐘琴、豎琴、鋼片琴、鋼琴及弦樂組。



樂曲標題有幸成為酒吧的名字，在嚴肅音樂史上實屬罕見——而《屋頂上的牛》就是其中之一。《屋頂上的牛》本是1900年代初一首巴西流行曲，作曲家米堯對曲名情有獨鍾，於是寫了一首同名管弦樂短曲，並自言曲中包含了「幾個流行旋律、探戈舞曲、馬嬉嬉舞曲、森巴舞曲，還有一首葡萄牙法多舞曲」，都是他在里約熱內盧街頭聽來的。作家尚·高克多十分喜愛米堯這首樂曲，於是寫作了一齣「配有音樂的獨幕默劇或笑劇」，故事就發生在虛構的美國非法酒吧「屋頂上的牛」裡。該劇1920年2月21日在巴黎開演，後來巴黎一所酒館從劇中得到靈感，取名「屋頂上的牛」。這所酒館經營至今，而且生意很好。

1917至1918年間，米堯大部份時間在法國駐巴西公使館擔任文化專員，在當地接觸到巴西的音樂與舞蹈。回到巴黎，他就動筆寫作生氣勃勃的《屋頂上的牛》。當時巴黎瀰漫著一片興高采烈的氣氛：米堯回國不久，巴黎就舉行了連串慶祝活動，慶祝第一次世界大戰結束。樂曲就在這種氣氛下寫成。米堯覺得樂曲既無甚用意，又無甚結構，但認為大可用來配合差利·卓別靈一齣默片，所以就添上獨奏小提琴聲部，描繪卓別靈那既好笑又可憐，有時也相當悲哀的行徑，再配上副題《南美主題電影幻想曲》。可是樂曲卻從未登上大銀幕。

尚·高克多卻十分喜愛這首樂曲，還據此寫作了一齣滑稽的默劇。故事發生在酒吧（也就是「屋頂上的牛」），其中一名酒客是個經常吞雲吐霧的健碩黑人拳手，卻在勾引一個戴紙假髮的女人時，被一個矮小但身手敏捷的賭業莊家一拳擊倒，另一個酒客是穿著閃閃生輝的紅色晚裝、高大瘦削的易服癖患者，搭上一個黝黑的侏儒，把他抱到桌球室（大家會猜想，兩人大概醉翁之意不在酒吧）。一個警察進來檢查這家店有沒有賣酒（在美國禁酒令時期，機警的酒保已見怪不怪，酒都已經藏起來了），警察跳完探戈舞後，被掉下來的吊扇砸中，身首異處。酒保把警察的頭顱交給易服癖患者，後來侏儒不肯結帳付款，酒保就索回警察頭顱，放回警察的頸上，警察就活過來了。

很可惜，今晚的演出只有音樂。

節目介紹中文翻譯：鄭曉彤

編制：

兩支長笛（其一兼短笛）、雙簧管、兩支單簧管、巴松管、兩支圓號、兩支小號、長號、刮瓜、鈴鼓、大鼓、中音鼓及弦樂組。

歌舒詠

1898–1937

《藍色狂想曲》

歌 舒詠寫的流行曲大受歡迎，令他財源滾滾，但正如美國一位音樂史學家所言，歌舒詠作為「二十世紀樂壇傑出的跨界人物」，才是他留給樂壇的真正遺產。促使他第一次涉足「嚴肅」音樂的人是樂隊領班保羅·懷特曼。懷特曼慫恿歌舒詠寫作一首獨奏鋼琴和爵士樂隊合奏的「跨界」樂曲，準備1924年2月12日在自己的「現代音樂實驗音樂會」首演，地點是紐約風神音樂廳。歌舒詠於是創作了《藍色狂想曲》，而且名符其實一夜間成了嚴肅音樂作曲家。

另一位美國作曲家伯恩斯坦形容《藍色狂想曲》「其實根本不是一首樂曲，而是由多個獨立樂段拼湊而成。幾個主題都棒極了，簡直是神來之筆。自柴可夫斯基以後，我不認為世上有人寫旋律寫得比歌舒詠好。你可以把其中一些樂段刪掉而不影響整體，可以把任何一個樂段拿掉而樂曲仍能順暢地繼續下去。樂曲可以是五分鐘，也可以是十二分鐘——而仍是《藍色狂想曲》。」《藍色狂想曲》曾被改編為各種樂器版和合奏版，因此今晚由張鈞量改編演出的馬林巴琴版本也就合情合理。張鈞量自言：「我的改編工作集中在獨奏部份。起初我嘗試盡量『少做事』：乾脆把歌舒詠的鋼琴聲部以馬林巴琴演奏。但我深入鑽研樂曲時，卻發現自己在『改編』甚至『重寫』。我開始改寫好些樂段，令這些樂段更適合馬林巴琴演奏，有時會刪掉原來的華采樂段，以新樂段取代——那是我計畫即興演奏的素材，或是根據歌舒詠的素材『重新創作』的樂段。這樣，我的目標變成把《藍色狂想曲》真的改寫成馬林巴琴曲，而不是一首改以其他樂器演奏的鋼琴曲，也許，某程度上甚至把《藍色狂想曲》融入廿一世紀的大環境裡。」

節目介紹中文翻譯：鄭曉彤

編制：

獨奏馬林巴琴、兩支長笛、兩支雙簧管、兩支單簧管、低音單簧管、兩支巴松管、三支圓號、三支小號、三支長號、大號、定音鼓、鈸、大鼓、鑼、小鼓、三角鐵、鐘琴及弦樂組。

Bright **SHENG**

b. 1955

A native of Shanghai, Bright Sheng was just four when he started piano lessons with his mother. In 1978 he was admitted to the Shanghai Conservatory of Music where he studied composition, before emigrating to New York in 1982. Concerned that fusing his Chinese musical roots with his new-found western ones might not be an artistically feasible idea, he voiced his concerns to Leonard Bernstein who responded; "Fusion? Everything in music is fusion. Stravinsky is fusion. Shostakovich is fusion. Debussy is fusion. Brahms is fusion ... I'm fusion. Of course it's possible." Thus began one of the most impressive composing careers of recent times, which has seen such fusions appear in all manner of musical genres and which have led to Sheng being described as "an innovative composer who merges diverse musical customs in works that transcend conventional aesthetic boundaries". His output has included operas, symphonic works, chamber, instrumental, choral and vocal pieces mostly written as a result of commissions from organisations across the globe.

Commissioned by the Luxembourg Philharmonic Orchestra, *Colours of Crimson* was composed for Evelyn Glennie who gave the first performance in Luxembourg on 16th September 2004. As Bright Sheng writes; "The basic thematic material of the work comes from a reconstruction of a love song I wrote during my teenage years. At the time, I was living in Qinghai – a remote province of the Qinghai-Tibet Plateau in northwest China – where the folk music tradition has always been abundant." In writing a work for solo marimba, Sheng was conscious of what he describes as "the instrument's small range of timbral variety. In this work, I have attempted to adjust this limitation by using different devices in orchestration; some of them are subtle while other times bold. What I hope to provide is a diversity of tonal shades within the overall monotonic timbre of the marimba."

Programme notes by Dr Marc Rochester

Colours of Crimson



PHOTO Wah Lui

Bright Sheng is currently the Leonard Bernstein Distinguished University Professor at University of Michigan, and the Distinguished Artist-in-Residence at Aaron Copland School of Music of Queens College, CUNY. His music, strongly influenced by the traditions of eastern and central Asia, has been commissioned by leading musical institutions across the globe, as well as by the White House and the 2008 Beijing Olympic Games. Since 2010 he has been the Y. K. Pao Distinguished Visiting Professor at Hong Kong University of Science and Technology, and is the Artistic Director of “The Intimacy of Creativity – The Bright Sheng Partnership: Composers Meet Performers in Hong Kong”, an annual two-week workshop.

INSTRUMENTATION:

solo marimba, two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets (one doubling bass clarinet), two bassoons (one doubling contra bassoon), three horns, two trumpets, two trombones, timpani, vibraphone, glockenspiel, wind gong, crotales, tam-tam, sizzling cymbal, suspended cymbal, cowbells, bass drum, triangle, harp, piano, and strings.

Béla **BARTÓK**

1881–1945

In 1873 the ancient town of Buda on the west bank of the River Danube, and Pest, a more modern settlement on the Danube's east bank, were unified to form the city of Budapest, the modern day capital city of Hungary. To mark the 50th anniversary of that event a series of celebrations was organised, for which Hungary's two greatest living composers, Zoltán Kodály and Béla Bartók, were commissioned to compose new works. Kodály responded with his *Psalmus Hungaricus*, a setting of words by the 16th century Hungarian poet, Kecskemét which, with their lamentations of Hungary under Turkish rule, had come to represent the hopes and aspirations of the Hungarian people. Bartók's contribution – his Dance Suite - was, on the face of it, rather less full of nationalistic zeal.

Obviously destined to become a brilliant musician – he was only nine when he wrote his first virtuoso pieces for piano and 10 when he made his début as a concert pianist – Béla Bartók's interest in Hungarian folk music was fostered in 1904 when, taking a summer break in from his studies at the Budapest Royal Academy of Music, he overheard an 18-year old peasant girl in Hungary's rural interior singing a strange and haunting tune. Learning that this tune was a folk melody unique to that particular district he decided to investigate further and, along with his fellow student, Kodály, published collections containing several thousand Hungarian and Romanian folk melodies. More than that, though, Bartók assimilated the unique characteristics of Hungarian folk music into his own compositions in order to create a distinctly Hungarian musical style. This style is typified by the Dance Suite, in which all the melodies, while being entirely of Bartók's own creation, are strongly imbued with folk music traits.

Dance Suite, BB86a

Première in Budapest on 19th November 1923 Bartók's Dance Suite comprises six contrasting dances within one continuous movement. The first section, in the words of one Hungarian commentator, is "suggestive of a dance of elves and gnomes": a sinister bassoon melody accompanied by jerky, jagged, percussive chords builds to a climax before subsiding to a gentle violin theme, preceded by a harp glissando, which recurs several times throughout the piece as a link between dances. The second section is a wild, swirling dance - "as though legions of gnomes had been let loose at midnight" – which again subsides to the linking theme, here featuring the clarinet. An energetic bassoon theme, taken up by the clarinet and then the full orchestra, signals the third section, said to represent "the fiery spirit of full-blooded peasant nature bursting into flame". Following this the fourth section, with a strangely Arabian-sounding character, introduces a sense of mystery, intensified by the linking passage, here played by high, almost disembodied violins, and the dark, brooding fifth section. Gradually the speed and volume increase until, after a return of the linking passage, the finale acts as "a kind of summary of the preceding movements starting with a scarcely audible tapping and ending with all the force of a hurricane".

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

two flutes (both doubling piccolos), two oboes (one doubling cor anglais), two clarinets (one doubling bass clarinet), two bassoons (one doubling contra bassoon), four horns, two trumpets, two trombones, tuba, timpani, bass drum, cymbals, snare drum, tenor drum, triangle, tam-tam, glockenspiel, harp, celesta, piano, and strings.

Here is one of the few examples in the history of serious music where a composition has been honoured by having a bar named after it. *Le boeuf sur le toit* (The Ox on the Roof) is a popular drinking venue in Paris, whose name is derived from the fictional American speakeasy which provides the setting for Jean Cocteau's "pantomime or farce with music in one act", first staged in Paris on 21st February 1920. That name comes from a Brazilian popular song of the early 1900s, the title of which so attracted Darius Milhaud that when he wrote a short orchestral piece incorporating, as he described it, "a few popular melodies, tangos, maxixes, sambas, even a Portuguese fado" which he had heard on the streets of Rio de Janeiro, he gave the same title to his new piece.

For most of 1917 and 1918 Milhaud had served as the cultural attaché to the French legation in Brazil. Here he came into contact with Brazilian music and dances, and on his return to Paris he wrote his exuberant *Le boeuf sur le toit*. The product of the general atmosphere of high spirits then pervading the French capital – shortly after his return Milhaud had witnessed the great celebrations in the city marking the end of the First World War – he realised the music had no real purpose or shape, but thought it might be appropriate to go with a Charlie Chaplin (silent) movie. So he added a part for solo violin – which depicts Chaplin going through his customary assortment of humorous, pathetic and sometimes rather sad exploits – and gave it the sub-title "Cinema-Fantaisie on South American Themes". It never made it to the big screen.

Jean Cocteau was so taken by Milhaud's music that he constructed a farcical staged pantomime around it, set in a bar, in which the customers include a huge, cigar-puffing Negro boxer who is knocked out by a diminutive but flashy bookmaker, to seduce a woman with paper hair, and a tall, thin transvestite in a dazzling red evening gown who picks up a black dwarf and carries him bodily into the billiard room (for purposes other than billiards, we are led to assume). A policeman enters to make sure no alcohol is being served (it has been hidden by the alert bartender used to such things during the period of Prohibition in America) and after dancing a tango is beheaded by a falling ceiling fan. The bartender gives the policeman's head to the transvestite but when the dwarf refuses to pay his bill the bartender retrieves the head and puts it back on the policeman's body, who promptly revives.

Today's performance will (sadly) be in sound only.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

two flutes (one doubling piccolo), oboe, two clarinets, bassoon, two horns, two trumpets, trombone, guiro, tambourine, bass drum, tenor drum, and strings.

George **GERSHWIN**

1898–1937

Rhapsody in Blue

As a song-writer George Gershwin achieved considerable financial and popular success, but his real legacy to music is to be, as one American music historian has put it, “the great musical border crosser of the 20th century”. The first of his forays into the realms of ‘serious’ music came at the instigation of the bandleader Paul Whiteman, who asked Gershwin to write a ‘crossover’ piece for solo piano and jazz band to be premièred at a concert billed as “An Experiment in Modern Music” which he was staging on 12th February 1924 at New York’s Aeolian Hall. Gershwin came up with the *Rhapsody in Blue* which launched him as a serious composer literally overnight.

In the words of fellow-American composer, Leonard Bernstein, *Rhapsody in Blue* “is not a composition at all. It’s a string of separate paragraphs stuck together. The themes are terrific – inspired, God-given. I don’t think there has been such an inspired melodist on this earth since Tchaikovsky. You can cut parts of it without affecting the whole. You can remove any of these stuck-together sections and the piece still goes on as bravely as before. It can be a five-minute piece or a twelve-minute piece. And it’s still the *Rhapsody in Blue*”. It has been arranged and adapted for all manner of instruments and ensembles, so today’s version for marimba made by Pius Cheung is perfectly justified, and as he points out, “my arranging work was primarily on the solo part. When I first began to adapt the work for marimba, I tried to ‘do’ as little as possible: to apply what Gershwin wrote for piano to marimba. However, as I delve deeper into the music, I find myself beginning to ‘arrange’ or even ‘rewrite’ more than ‘adapt’. I started rewriting passages in a more idiomatic way for the marimba, and at times omitted sections of the original cadenza and inserted materials that I either plan to improvise or ‘re-composed’ based on Gershwin’s materials. In doing this my goal is to truly transform the *Rhapsody* into a work for marimba, rather than a piano work adapted for another instrument, and in a way perhaps even putting the music into a 21st century context.”

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

solo marimba, two flutes, two oboes, two clarinets, bass clarinet, two bassoons, three horns, three trumpets, three trombones, tuba, timpani, cymbals, bass drum, tam-tam, snare drum, triangle, glockenspiel, and strings.

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PHOTO Cheung Chi Wai

香港管弦樂團 Hong Kong Philharmonic Orchestra

藝術總監兼總指揮：艾度·迪華特

ARTISTIC DIRECTOR AND CHIEF CONDUCTOR: EDO DE WAART

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，由2012/13樂季起，港樂將在音樂總監范瑞韋頓帶領下繼續精益求精。

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。樂團亦經常與香港歌劇院等其他藝團合作，並與中外流行歌手作跨界演出。

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。2010年9月，迪華特再次到中國巡演，並分別在上海世博會2010、西安及北京演出。

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From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic Orchestra's Principal Patron. Swire's sponsorship of the HKPO, the largest in the ensemble'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.

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The Orchestra also builds its reputation and raises its artistic standards by touring. In September 2010, de Waart and the HKPO returned to China, performing at the Expo 2010 Shanghai, Xi'an and Beijing to critical acclaim.

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陳康明 JOSHUA TAN

指揮 CONDUCTOR

新加坡籍指揮陳康明2008年於米卓保路斯國際指揮大賽榮獲亞軍，他在美國卡奈基音樂廳、德國柏林愛樂廳、馬林斯基音樂廳、日本東京文化村、上海、北京及台灣各地的首演十分成功，令他在國際樂壇上嶄露頭角。他更獲新加坡《聯合早報》選為2009年最受矚目的音樂新星，2011年獲頒新加坡青年藝術家大獎。

陳康明的才華備受多位知名指揮家賞識，他曾經跟隨德普里斯特、杜托華、冼文及馬修等名家學習。此外，他又曾與狄遜湯馬士、麥斯馬赫及馬納漢等名指揮家合作。

他曾指揮過的樂團包括有：新加坡交響樂團、馬林斯基劇院樂團、東京愛樂、中國國家大劇院、烏拉爾愛樂、岡山交響樂團、廣州交響樂團、俄羅斯室樂愛樂、澳門樂團、台灣國家交響樂團、台北交響樂團、上海交響樂團、茱莉亞、桐朋學園、高雄市交響樂團、以及聖彼得堡國家交響樂團。他指揮交響樂及歌劇同樣出眾，曾經以指揮或代指揮身份參與《卡門》、《茶花女》、《愛情靈藥》、《托斯卡》、《弄臣》、《西維利亞理髮師》、《漂泊的荷蘭人》、《羅恩格林》、《假面舞會》及《阿依達》等製作。他亦曾代替艾遜巴赫及馬錫爾等大師演出。

2012樂季的重要演出包括首度或再度與以下樂團及歌劇院的合作：新加坡交響樂團、貴陽交響樂團、新加坡抒情歌劇院〔《唐喬望尼》及《曼儂·雷斯高》〕、中國國家大劇院〔《趙氏孤兒》及一套全新委約的歌劇作品〕，他亦會指揮中國國家大劇院樂團演出七套於電視廣播的音樂會。陳康明畢業於美國茱莉亞音樂學院及伊斯曼音樂學院，現為中國國家大劇院駐團指揮。

Second Prize winner of the 2008 Dimitri Mitropoulos International Competition, Singaporean conductor **Joshua Tan's** rise to prominence on the international scene has been marked by recent successful débuts in Carnegie Hall, Philharmonie Berlin, Mariinsky Hall, Bunkamura in Japan, Shanghai, Beijing and Taiwan. Joshua was featured as the top Singaporean musical talent to watch in 2009 by the Singapore newspaper, *Lianhe ZaoBao*. In 2011 he received the Young Artist Award of Singapore.

Joshua has come to the attention of the leading conductors of today and has studied with James DePriest, Charles Dutoit, David Zinman and Kurt Masur. Other conductors he has worked with include Michael Tilson Thomas, Ingo Metzmacher and George Manahan.

Orchestras he has conducted include the Singapore Symphony, Mariinsky Theatre, Tokyo Philharmonic, National Centre of Performing Arts, Urals Philharmonic, Okayama Symphony, Guangzhou Symphony, Russischen Kammerphilharmonie, Macau Orchestra, National Taiwan Symphony, Taipei Symphony, Shanghai Symphony, Juilliard, Toho, Kaohsiung City Symphony and St Petersburg State Symphony. Equally at home with both symphonic and operatic repertoire, he has conducted and served as cover conductor for *Carmen*, *La Traviata*, *L'elisir d'amore*, *Tosca*, *Rigoletto*, *Il Barbiere di Siviglia*, *Der Fliegende Holländer*, *Lohengrin*, *Un Ballo in Maschera* and *Aida*. He was also cover conductor for Christoph Eschenbach and Lorin Maazel.

Highlights for the 2012 season include débuts and return engagements with the Singapore Symphony Orchestra, Guiyang Symphony Orchestra, *Don Giovanni* and *Manon Lescaut* with Singapore Lyric Opera, *The Chinese Orphan* and a newly commissioned opera at the National Centre of Performing Arts as well as seven televised concerts with the NCPA Orchestra. Joshua is presently Resident Conductor of the National Centre of Performing Arts Orchestra, and is a graduate of The Juilliard School and the Eastman School of Music.



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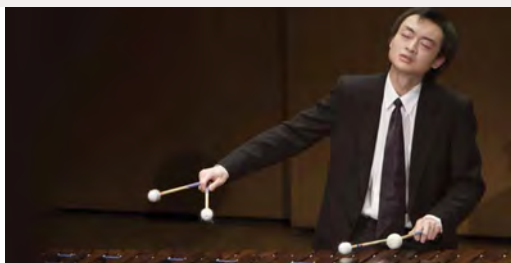


PHOTO Woodrow Leung

張鈞量 PIUS CHEUNG

馬林巴琴 MARIMBA

被譽為「新浪漫馬林巴琴炫技演奏家」的張鈞量，以演奏馬林巴這種獨特的樂器聞名國際。他的巴赫戈爾德堡變奏曲大碟，僅以四支琴槌來演奏這部極為複雜的鍵盤作品，不但以高超的技巧為人讚賞，同樣大獲好評的是他「感情豐富的演繹、清晰的音色、分明的造句，以及廣泛多變的音色和力度。」（《紐約時報》）

他的第二張大碟《交響詩篇》於2009年發行，專輯收錄他的個人創作。他所寫的《三首練習曲》榮獲2007年古典馬林巴琴聯盟大賽冠軍。他又於美國紐約大學、茱莉亞音樂學院、茱蒂斯音樂學院、阿姆斯特丹音樂學院及巴黎音樂學院舉行大師班。

今個樂季，張鈞量於知名的摩根圖書館及博物館、華盛頓廣場音樂節、曼徹斯特音樂節等演出，並將於美國國會圖書館演奏。他曾贏得由費城樂團主辦的協奏曲比賽，以獨奏家身份與樂團同台演出。他亦曾經以獨奏家身份與西門小交響樂團、加拿大英屬哥倫比亞室內樂團及加拿大溫哥華都會樂團演出。此外，他亦曾於波士頓公共圖書館、喬治亞大學、波士頓喬頓廳及香港藝術節等舉行獨奏會。

張鈞量於2008年贏得青年音樂會演奏家國際選拔賽冠軍後，參與大賽的青年音樂會演奏家音樂會系列，於美國紐約和首都華盛頓的首次舉行獨奏會。

張鈞量生於香港，十二歲移居溫哥華，於寇蒂斯音樂學院取得音樂學士學位及波士頓音樂學院取得藝術家文憑後，再於密西根大學完成博士學位，現於美國俄勒岡大學擔任敲擊樂助理教授。

Dubbed a “neo-Romantic marimba virtuoso” **Pius Cheung** is widely known as a master soloist on his unusual instrument. His brilliant CD of Bach's Goldberg Variations was praised not only for the technical feat of performing the intricacies of this keyboard work with four mallets, but also for his “deeply expressive interpretation, notable for its clear voicing, eloquent phrasing and wide range of colour and dynamics.” (*The New York Times*)

His second CD, *Symphonic Poem*, released in 2009, presents Cheung's own compositions. As a composer his *Three Etudes* won First Prize in the Classical Marimba League's Competition in 2007. He has given Master Classes at New York University, the Juilliard School, the Curtis Institute of Music, the Amsterdam Conservatory and the Paris Conservatory.

This season Pius performed at the prestigious Morgan Library and Museum, the Washington Square Music Festival, and the Manchester Festival, and will perform at the Library of Congress. He has appeared as soloist with the Philadelphia Orchestra as winner of their concerto competition, with the Simon Sinfonietta, the British Columbia Chamber Orchestra and the Vancouver Metropolitan Orchestra in Canada. He has performed recitals at the Boston Public Library, the University of Georgia, Jordan Hall in Boston and the Hong Kong Arts Festival, among others.

As a result of winning the 2008 Young Concert Artists International Auditions, Pius made his New York and Washington, DC recital débuts in the YCA Series.

Pius moved from his native Hong Kong to Vancouver at the age of 12. He received his Bachelor of Music from the Curtis Institute, his Artist Diploma from The Boston Conservatory, and his Doctorate from the University of Michigan. Pius currently holds the post of Assistant Professor of Percussion at the University of Oregon.

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Igor Yuzefovich
團長
Concertmaster



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



毛華
Mao Hua



程立
Cheng Li



把文晶
Ba Wenjing



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



龍希
Long Xi



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐烜
Xu Heng



張希
Zhang Xi

第二小提琴 Second Violins



● 范丁
Fan Ting



■ 趙瀟娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang
Moon-sun



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki
Wilson



冒田中知子
Tomoko Tanaka
Mao



方潔
Fang Jie



何珈樑
Gallant Ho
Ka-leung



簡宏道
Russell Kan
Wang-to



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Mao Yiguo



潘廷亮
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■ 李博
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王駿
Wang Jun



張妹影
Zhang Shu-ying



* 袁緯晴
Yuan Yiching



范欣 (休假)
Fan Yan
(On sabbatical leave)

大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳怡君
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Pan Yan

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范戴克
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Van Dyke

長笛
Flutes



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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



夏莎華
Sarah Harper

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- 署理首席 Acting Principal
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John Schertle



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(On sabbatical leave)

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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



杜高兒
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Natalie Lewis

小號
Trumpets



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Jon Dante

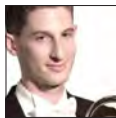


▲ 莫思卓
Christopher
Moyse



華達德
Douglas
Waterston

長號
Trombones



● 韋雅樂
Jarod Vermette



韋力奇
Maciek Walicki

低音長號
Bass
Trombone



韋彼得
Pieter Wyckoff

大號
Tuba



● 沈柏利
Roland Szentpali



● 陸森柏 (休假)
Paul Luxenberg
(On sabbatical leave)

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Timpani



● 龐樂思
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春分剛過，遙遠的北方也漸漸步入春天。在北歐，日短夜長的日子將會過去，耀眼的太陽將取而代之為北歐地區送上溫暖陽光，大地欣欣向榮。要慶祝北歐這美妙時刻的到來，欣賞女高音丹靜欣那清新溫暖的歌聲絕對是最佳選擇，她將獻唱的歌曲，能展示北歐地方奇幻、神秘、壯麗的一面。同場，還有二十世紀兩位偉大北歐作曲家的傑出交響作品。自由音樂人李志敏將於星期六晚的音樂會前講座和大家分享箇中樂趣。

Spring Equinox has just past and in the far north thoughts are turning to spring. In Scandinavia the long, dark nights are gone for another year and as the sun brings heat and light, new life springs up. What better way to celebrate one of the most magical times of the Scandinavian year than with the fresh, warm voice of soprano Inger Dam-Jensen. She will present songs evoking the magic, mystery and magnificence of Europe's northern lands. On either side stand two monumental masterpieces from the great Scandinavian symphonists of the 20th century. Conductor Jerome Hoberman will share his insights on the Friday night pre-concert talk.

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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*

何鴻毅家族基金駐團學員培訓計劃的成立，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府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。

駐團學員將會在團長尤一弓及首席中提琴凌顯祐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成為專業交響樂團的成員。過去六年，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2011/12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賈舒晨及劉博軒、上海音樂學院的小提琴手賈舒陽、廣州星海音樂學院的大提琴手潘龔、國立臺北藝術大學的中提琴手袁緯晴，以及瑞士日內瓦音樂學院的小提琴手張劭楠。

香港管弦樂團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。



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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 Scheme is directed by the Hong Kong Philharmonic Orchestra's Concertmaster Igor Yuzefovich and 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 the China Philharmonic, China Symphony Orchestra, Hong Kong Sinfonietta and Macau Orchestra.

The Fellows for the 2011/12 Season are: violinists Jia Shuchen and Liu Boxuan, from the Central Conservatory of Music in Beijing; Jia Shuyang from the Shanghai Conservatory of Music in Shanghai; violist Yuan Yiching from the Taipei National University of Arts; cellist Pan Yan from the Xinghai Conservatory of Music in Guangzhou; and violinist Zhang Shaonan from Conservatory of Music, Genève in Switzerland.

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

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| Olympian City | Olympian City 3 | 2886 5038 | Kowloon Bay | Telford Plaza 2 | 2597 2689 | Kowloon Bay | L12 Megabox | 2738 7738 | Lok Fu | Lok Fu Plaza | 2336 2208 | Hung Hom | Whampoa Garden 10 | 2330 8918 |
| Causeway Bay | 29 Percival St. | 2893 8703 | North Point | Provident Centre | 2516 7838 | Tai Koo | Cityplaza 1 | 2569 6111 | Chai Wan | Youth Square | 2505 8009 | Siu Sai Wan | Inland Resort Mall | 2248 5360 |
| Aberdeen | Aberdeen Centre 2 | 2555 7808 | Western District | The Woodwood | 2542 7077 | Tsuen Wan | Discovery Park | 2493 4181 | Tsuen Wan | Luk Yeung Galleria | 2492 1318 | Tsing Yi | Marlene Square | 2432 0855 |
| Tuen Mun | Town Plaza 2 | 2458 9110 | Ma On Shan | Sunshine City Plaza 4 | 2633 4103 | Tseung Kwan O | Metro City Plaza 2 | 3194 8863 | Yuen Long | 43 Castle Peak Rd | 2470 6020 | Tai Po | Uptown Plaza | 2638 1708 |

