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RHAPSODY IN BLUE

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梵志登 Jaap van Zweden
音樂總監 Music Director

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藍色狂想曲 GERSHWIN HIMSELF PLAYS RHAPSODY IN BLUE



PORTER

~6'

柯爾·波特：《刁蠻公主》序曲

P. 10

Kiss Me, Kate Overture

BERNSTEIN

~11'

伯恩斯坦：《錦城春色》三段舞曲

On the Town Three Dance Episodes

GERSHWIN

~9'

歌舒詠：《藍色狂想曲》

Rhapsody in Blue

COPLAND

~7'

柯普蘭：《牧區競技》：周末圓舞曲及土風舞會

Rodeo: Saturday Night Waltz and Hoe Down

GERSHWIN

~24'

歌舒詠：《波吉與貝絲》交響音畫

Porgy and Bess A Symphonic Picture

艾貝爾，指揮

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David Charles Abell, conductor

歌舒詠，作曲及鋼琴

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George Gershwin, composer and pianist

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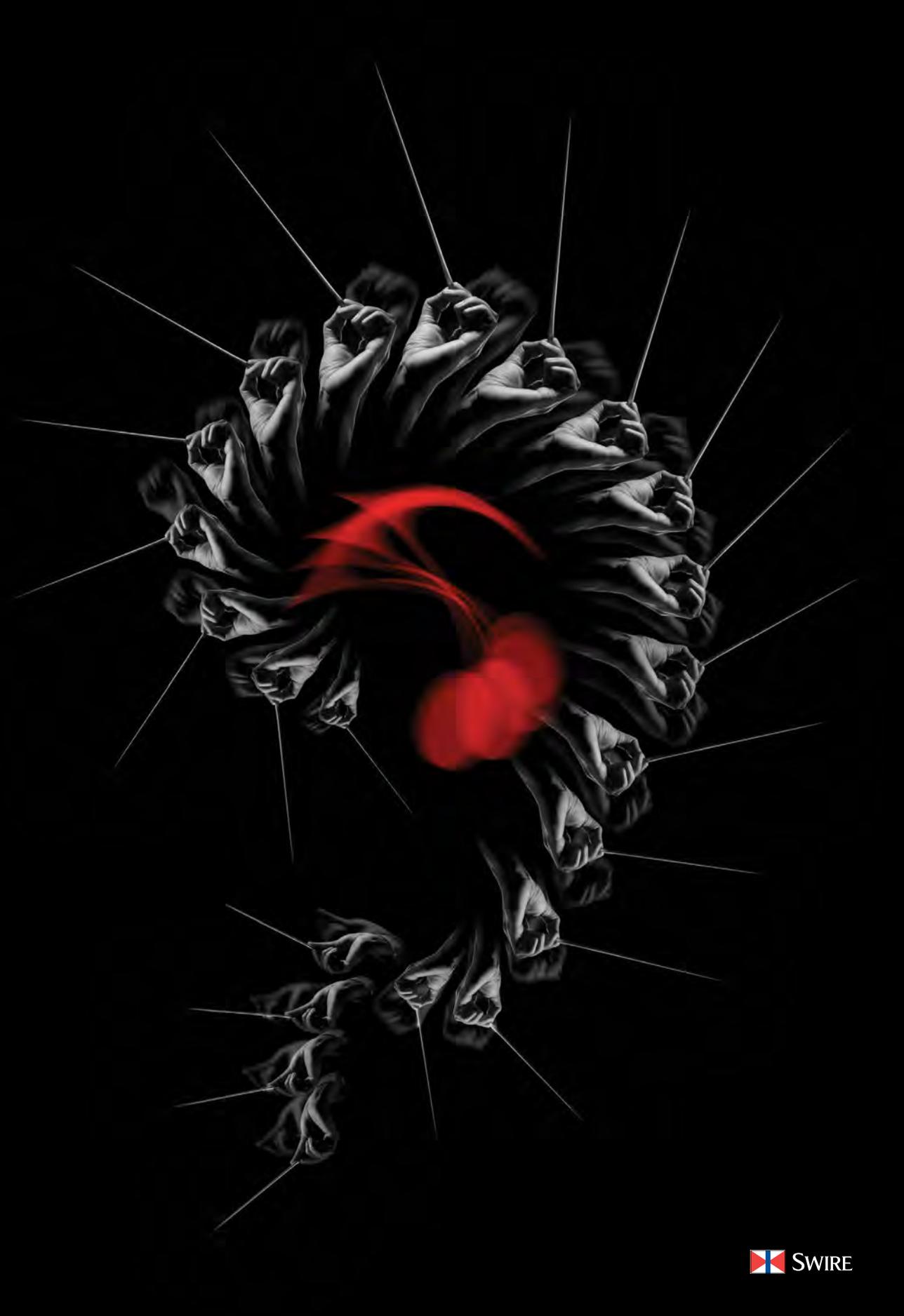


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林木

志登

〔梵志：清淨之志，登：達到〕



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藍色狂想曲

GERSHWIN HIMSELF PLAYS RHAPSODY IN BLUE

在這個MP3年代，大家很容易忘記
「機器產生」的音樂已存在了百多年。
在爵士樂開始由夜總會走向音樂廳的年代，
歌舒詠曾為自己的演奏留下紀錄—
今晚大家將會聽到歌舒詠的「現場」演出。
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Around this central piece,
conductor David Charles Abell has assembled
an intriguing selection of American music greats.



美國音樂的蓬勃時期 — 「爵士年代」

American Music Comes of Age – “The Jazz Age”

沒有相應風格的音樂，《大亨小傳》所描述的爵士樂年代就不會那麼蓬勃；而沒有波特和歌舒詠等作曲家，也就沒有這種風格的音樂。

柯爾·波特〔1891-1964〕曾是1920年至1930年代百老匯炙手可熱的歌曲作曲家；1948年捲土重來，寫出他最成功的音樂劇《刁蠻公主》〔改編自莎士比亞的《馴悍記》〕，在紐約市演出場數逾千，後來在倫敦的演出場數更遠不止此。1949年，《刁蠻公主》獲五項提名並囊括五項東尼大獎，令陷入事業低潮多年的波特得以翻身。

生於1918年的伯恩斯坦大概是看著爵士樂年代結束的一那時他還只是個學鋼琴的小孩。伯恩斯坦日後接受嚴格的古典音樂訓練，成為二十世紀最成功的美國指揮家，包括長期與紐約愛樂樂團合作，擔任該團音樂總監達十多年之久。他自己的作品則常常重拾童年時代的流行風格。就以1953年為例：這一年，他指揮米蘭斯卡拉歌劇院劇團（也就是世上最著名的歌劇團，演員包括瑪麗亞·卡拉斯）演出歌劇，是首位指揮該團的美國人，但同年卻寫作了一齣輕鬆的音樂劇《大城小調》。而在《大城小調》之前他還創作了另一齣音樂劇《錦城春色》，1944年在百老匯首演。《錦城春色》講述三個水手來到紐約，可以逗留廿

THE JAZZ AGE OF *THE GREAT GATSBY* COULD NEVER HAVE ATTAINED SUCH EBULLIENCE WITHOUT THE MUSIC THAT CELEBRATED ITS STYLE, AND THERE WOULD HAVE BEEN NO SUCH MUSIC WITHOUT COMPOSERS SUCH AS COLE PORTER AND GEORGE GERSHWIN.

Cole Porter (1891-1964), whose songwriting dominated Broadway during the 1920s-1930s, made a comeback in 1948 with his most successful musical of all, *Kiss Me, Kate*, an adaptation of William Shakespeare's *The Taming of the Shrew*, which ran for over a thousand performances in New York City, with many more to follow in London. It won all five Tony Awards for which it was nominated in 1949 and resurrected Porter's career after a virtual standstill.

Leonard Bernstein, born in 1918, would have seen the end of the Jazz Age through the eyes of a child piano student. He went on to have vigorous classical training before launching a career as the most successful American conductor of the 20th Century, including a very long association with the New York Philharmonic, where he served as music director for over a decade. When it came to his own compositions, he often returned to the popular styles of his childhood. Take 1953, the same year he became the first American to conduct opera with the most famed company in the world, La Scala in Milan (conducting Maria Callas), he also composed the light-hearted musical, *Wonderful Town*. Previously, another musical of his, *On The Town*, premiered on Broadway in 1944. Its story is about three sailors who have twenty-four hours to explore New York and their adventures in trying to find a specific woman. A musical that featured Jerome Robbins' choreography, *On The Town: Three Dance Episodes* captures several of these scenes.



四小時，描寫三人的所見所聞，還有他們嘗試尋找一個女子時的遭遇。《錦城春色》舞蹈由哲諾美·羅賓斯編寫，而《錦城春色》的三首舞曲則捕捉了其中數個場景。

但要返回紐約市浮躁的二十年代那種大亨小傳式的派對，卻非歌舒詠莫屬。歌舒詠根據膾炙人口的曲調，在鋼琴上即興演奏，技驚四座（一百五十年前，莫扎特也在維也納的私人沙龍裡做同樣的事），無論相識與不相識，都只管站在那裡看得目瞪口呆，讚嘆不已。

歌舒詠生於1898年，十五歲輟學打工，在曼哈頓區當歌曲示範員（伴奏的一種），演奏輕歌舞劇音樂，周薪十五美元。那年頭，這種待遇即使對成年人來說也相當不俗。他不久又找到一份更賺錢的工作——為當時時興的新奇樂器——「自動鋼琴」——錄製鋼琴紙卷。

歌舒詠成年的時候，也正是「自動鋼琴」發展成熟的時候。對現代人來說，「自動鋼琴」既複雜又奇怪：有個裝滿活塞的箱子，還有風箱、管、橡膠、皮和絨絨，將真人演奏中的音高、節奏、速度、力度變化和其他細節記錄在卷軸上（用機器在卷軸上打洞）。「自動鋼琴」一邊「閱讀」卷軸，一邊將演奏重現，算是現場錄音技術的一種，但完全不用電力。當時

But returning to the Gatsby-like parties in New York City during the roaring 1920s, we find none other than **George Gershwin**, who charmed from the keyboard as he improvised over well-known tunes, just as Mozart had done in the private salons of Vienna a century and a half earlier, friends and strangers standing by in giddy awe.

Gershwin was born in 1898, and at age fifteen, dropped out of school to begin his first job as a so-called song plugger (a kind of accompanist) for vaudeville music in Manhattan. At a salary of \$15 USD a week, it was a respectable job even for an adult at the time. He soon moved on to the more lucrative business of recording piano rolls for the hugely fashionable and innovative instrument, the “pianola”.

The “pianola”— the design of which fully came of age alongside young Gershwin — is a difficult contraption for the modern mind: a box of valves, bellows, tubing, rubber, leather, and felt, somehow re-creating the pitch, rhythm, tempi, dynamics, and other musical nuances of an artist’s performance by “reading” holes that had been mechanically punched in scrolls through a kind of live recording technique, all without the use of electricity. Anyone in the Eastern United States with wealth and a desire to impress guests had to own one. At the peak of its popularity, in 1927, one such model would cost \$7000 USD (at that time, an opulent sum indeed). But with the stock market crash of 1929, the development of audio recording, and the general restraints of the Great Depression, the era of the pianola abruptly sank to the bottom of the pool, just as F. Scott Fitzgerald’s famous character met his demise.

美國音樂的蓬勃時期 — 「爵士年代」 American Music Comes of Age - "The Jazz Age"

美國東岸任何富人若果想向賓客炫耀，少不了要添置「自動鋼琴」。1927年，自動鋼琴的受歡迎程度達到頂峰，一台自動鋼琴售價高達七千美元（在當時絕對是奢侈品）。但隨著1929年股市崩盤、錄音技術的發展、大蕭條期間人人節約，「自動鋼琴」突然一沉不起，正如費茲傑羅筆下的「大亨」走上末路一樣。

《藍色狂想曲》精彩的配器出自費迪·歌羅菲手筆，1924年2月在紐約首演；由於反應奇佳，不久就在卡耐基音樂廳載譽重演，稍後更在全國各地巡迴演出。歌舒詠這時已四年沒有錄製鋼琴紙卷，也為了《藍色狂想曲》而「重操故業」。然而，普通鋼琴紙卷由於經過大量校訂和「量化」（令重現出來的音樂節拍更規律，方便跳舞唱歌），不一定能重現演奏中所有細節，連歌舒詠1925年錄製的紙卷也難逃一劫，抽搐似的效果比比皆是，因此這些紙卷究竟有多準確乃見仁見智。幸好歌舒詠還有兩個錄音傳世，而且爭議性較少。幸而現在的數據提取技術十分厲害，加上巧妙的逆向工程技術，今晚大家聽到的是將歌舒詠1924年演奏的唱片錄音以「自動鋼琴」演奏。這個版本比大家耳熟能詳的《藍色狂想曲》要短得多，因為作曲家當年灌錄唱片的樂曲長度的確如此。

Rhapsody in Blue, brilliantly orchestrated by Ferde Grofé, had its premiere in New York in February of 1924, and due to its immediate impact, was repeated soon afterwards in Carnegie Hall. A national tour followed. Gershwin, who had taken a four year hiatus from recording rolls, returned to it in 1925 for *Rhapsody*. However, the standard piano roll was known for not necessarily reproducing all inflections of a performance, primarily due to heavy editing and "quantization" (making the re-production more metronomic for the sake of dancing or singing). Such apparent jerkiness has even been attributed to Gershwin's 1925 piano roll, leaving much open to debate as to how accurately it really represented his interpretation. Fortunately, less debatable are two audio recordings he made. Quite remarkably, due to modern digital extraction techniques and ingenious reverse-engineering, we will hear tonight, in fact, Gershwin's 1924 gramophone recording — but as performed from a piano roll. Subsequently, this is a significantly shorter version of *Rhapsody* than what we're used to, just as he recorded it at that time.

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生於1900年的柯普蘭大概經歷了整個爵士樂年代，之後才成為古典傳統的「美國作曲家」。雖然他有時會利用爵士樂主題作動機，但在喜劇芭蕾《牧區競技》裡卻改用西部牛仔音樂。《牧區競技》有點百老匯風格，但由古典樂手和舞蹈員演出，1942年首演。作曲家後來將《牧區競技》改編成管弦樂組曲，比舞劇版本更受歡迎。今晚演出的是最後兩樂章—〈周末圓舞曲〉和〈土風舞會〉。

歌舒詠憑著《波吉與貝絲》（1935年首演）勇敢嘗試踏足歌劇界。《波吉與貝絲》在百老匯劇院頗成功，但在歌劇院卻要數十年才備受賞識。他大膽起用黑人演出所有角色，當時曾引起頗大爭議。波吉是個傷殘的黑人乞丐，貝絲則是個被丈夫粗暴對待、過去生活極不愉快的女人。波吉想要拯救貝絲。《波吉與貝絲》雖然在百老匯和其他地方頗獲好評，卻一直不被視為正式歌劇。直至1976年和1985年先後由侯斯頓大歌劇院和大都會歌劇院（利雲指揮）搬演，才成為標準歌劇劇目，成功以歐洲傳統管弦樂演繹美國爵士和民歌風格。

中譯：鄭曉彤

Aaron Copland, born in 1900, would have experienced the Jazz Age in its fullness before establishing himself as “America’s Composer” of the classical tradition. Known for sometimes using jazz themes for his motifs, he turned instead to wild west cowboy music for his comic ballet, *Rodeo*, a production not unlike what might have been found on Broadway, yet as performed by classical musicians and dancers alike. Its original form, premiered in 1942, was eventually re-worked as an even more popular orchestral suite. Tonight we hear its final two movements, *Saturday Night Waltz* and *Hoe-Down*.

With *Porgy and Bess*, in 1935, Gershwin dared to try to wrestle his way into the world of opera, although it took decades before it was received there as readily as it had been in Broadway theaters. Quite boldly (and not without plenty of controversy), he presented a story as sung by an entirely African-American cast: Porgy, a disabled black beggar, sets out to rescue Bess from a dark past with abusive men. It experienced some success in Broadway and elsewhere, but was not legitimately recognized as an opera production until 1976 when it was presented by the Houston Grand Opera. The Metropolitan Opera followed suit nine years later under the baton of James Levine, and it has since become integrated into the standard operatic repertoire, a complete success of the use of the European orchestral tradition to portray American jazz and folk styles.

BY SAMUEL FERRER



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指揮 conductor

指揮家艾貝爾曾於多個頂尖英國樂團演出，包括：倫敦愛樂、伯明翰城市交響樂團、哈萊樂團及皇家蘇格蘭國家樂團等。他與皇家愛樂的首演為《孤星淚》的十周年音樂會，經全球電視轉播，其後他再與樂團多次合作，曲目涵蓋柯普蘭、浦契尼到柯恩等作品。其他演出還包括指揮維也納交響樂團、亮相巴黎夏特雷大劇院及卡耐基音樂廳等。

歌劇方面，他曾於開普敦歌劇院（歌舒詠《波吉與貝絲》）、北歌劇院及皇家阿爾拔堂等重要場地演出。此外，他又以指揮梅諾蒂的歌劇作品《瑪莉亞·葛洛文》獲史波雷圖音樂節頒發飛馬大獎。

艾貝爾於英國廣播公司逍遙音樂節首演音樂劇《奧克拉荷馬！》，與英國廣播公司交響樂團合作，於錄音室演繹其恩師伯恩斯坦的作品。此外，艾貝爾亦經常指揮英國廣播公司威爾斯國家樂團。英國廣播公司音樂雜誌曾就他與鋼琴家多諾浩合作的歌舒詠的F大調協奏曲作專題報道。

艾貝爾曾於巴黎夏特雷大劇院指揮《理髮師陶德》、於日本指揮《太平洋序曲》、與辛辛那提歌劇院合作演出《波吉與貝絲》，與倫敦O2大舞台演出《孤星淚》二十五周年匯演，以及2011年和2012年的奧利維爾大獎頒獎禮等。未來的演出包括於夏特雷大劇院再度亮相、與皇家愛樂及西澳洲人交響樂團等合作演出。

David Charles Abell has conducted top British orchestras including the London Philharmonic, City of Birmingham, Hallé and Royal Scottish National. His Royal Philharmonic debut was the internationally-televised Tenth Anniversary Concert of *Les Misérables*, and he has since appeared with the orchestra in repertoire ranging from Copland to Puccini to Kern. Other engagements include the Vienna Symphony, Théâtre du Châtelet in Paris and Carnegie Hall.

His operatic credits include Cape Town Opera (Gershwin's *Porgy and Bess*), Opera North and the Royal Albert Hall. For his work on Menotti's *Maria Golovin*, he received the Pegasus Prize from Spoleto Festival.

Abell made his BBC Proms debut conducting the BBC Concert Orchestra in a live telecast of *Oklahoma!* His work with the BBC Symphony includes a studio concert of music by his mentor, Leonard Bernstein. He is a regular guest conductor with the BBC National Orchestra of Wales. His performance with Peter Donohoe of the Gershwin Concerto in F was featured in BBC Music Magazine.

Abell conducted *Sweeney Todd* at the Chatelet, *Pacific Overtures* in Japan, *Porgy and Bess* for Cincinnati Opera, *Les Misérables* 25th Anniversary spectacular at the O2 and the 2011 and 2012 Olivier Awards. His future projects include a return to the Chatelet, concerts with the Royal Philharmonic Orchestra and Western Australian Symphony Orchestra, among others.

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指揮 conductor

梵志登 Jaap van Zweden
音樂總監 Music Director

香港管弦樂團由香港特別行政區政府資助·香港管弦樂團為香港文化中心場地伙伴
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歌舒詠

GEORGE GERSHWIN (1898-1937)

作曲及鋼琴 composer and pianist

歌舒詠的父母來自俄羅斯，來到美國後定居於紐約布魯克林區。1898年9月26日，歌舒詠在當地出生。當他父母買下一座二手直立式舊鋼琴的時候，他還沒有怎樣接觸過音樂，他無師自通學會彈琴。他在十五歲時獲聘為琴師，為出版社 J H 雷米克示範演奏新曲。歌舒詠每天演奏大量短曲—其中當然包括大量的三、四流作品—因而開始有了自己嘗試作曲的念頭。他在二十歲前已經寫過幾首大受歡迎的作品，包括由艾爾喬森錄音演奏、熱賣數十萬張的《薩旺尼》。

歌舒詠一直希望成為一位「嚴肅」的音樂作曲家，而《藍色狂想曲》、《一個美國人在巴黎》及F大調鋼琴協奏曲等不朽名作亦讓他在音樂廳內廣受歡迎。不過，他最偉大的成就，也許是歌劇《波吉與貝絲》。當時歌劇和音樂劇的距離日漸拉近，本作更在上流社會的歌劇界和百老匯音樂劇世界同樣贏得讚賞。1937年7月11日，歌舒詠於荷里活與世長辭。

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將歌舒詠的現場演奏活現眼前

Zenph的工序由Victor唱片公司1924年的聲學錄音開始。以菲獵·亞馬隆為首的團隊，找出歌舒詠每個音符的彈法和每次踏板的做法—每個細微差別、每個重音、精密至微秒的時間，都與歌舒詠的做法一致。每個音符和踏板動作都嚴格地轉為精確的電腦數據。大家聽到的，正是將歌舒詠的演奏轉成電腦數據，利用Yamaha Disklavier 重現的演奏，稱為Zenph「重新演奏」。

Gershwin's parents had emigrated from Russia and settled in Brooklyn, where George was born on 26th September 1898. He was exposed to very little music and when his parents bought an old second-hand upright piano, he taught himself to play. At the age of fifteen, he took a pianist's job with the publishing company J H Remick playing their latest releases to potential customers. The daily playing of so many short songs and piano pieces – many of them very obviously third and fourth rate – inspired Gershwin to try his hand at writing some himself. By the time he was twenty he had several major hits to his name including *Swanee*, made famous by Al Jolson's recording which sold in its hundreds of thousands.

Gershwin always had ambitions to be a “serious” composer, and with such works as *Rhapsody in Blue*, *An American in Paris* and the Piano Concerto in F, he found lasting success in the concert hall. Perhaps his greatest achievement, however, was the opera *Porgy and Bess* which successfully straddled the already thin dividing line between high opera and Broadway musical. He died in Hollywood on 11th July 1937.

Gershwin Live! – “Re-performance” by

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Zenph's process started with Victor's 1924 acoustical recording. Its team, led by Philip Amalong, discovered every note and pedal as Gershwin played them – every nuance, every accent, every microsecond of timing matching Gershwin's. Each note and pedal movement was exactly coded as precise computer data. What you hear is this encoded data description of Gershwin's playing – called a Zenph “re-performance” via Yamaha's Disklavier.

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寧峰 Ning Feng
小提琴 violin

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JAAP'S

梵志登 Jaap van Zweden
音樂總監 Music Director

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與首席單簧管**史安祖**對談

MEET OUR PRINCIPAL CLARINET **ANDREW SIMON**

在哪個階段你清楚了解自己想成為一個專業樂師？有沒有特別的事件激勵你作出這個決定？

我在十六歲時參加全紐約州中學音樂節，記得有些十七歲的學生用潤唇膏來保護單簧管的接駁口，令我印象深刻。作為一個青少年，我覺得如果可以將畢生時間完全投入在一個行業裡面，將會是很美好的事。

你從哪些途徑加入演奏行業？

我入行的途徑很傳統：在茉莉亞音樂學院受訓，第一次在卡耐基音樂廳演出獨奏會、在新世界交響樂團鍛煉單簧管技巧、在紐約當自由人樂手、然後加入港樂。

在你的音樂事業和生涯當中，哪一首樂曲對你有著深刻的影響？

我覺得莫扎特的單簧管協奏曲能夠非常清晰地展示出演奏者的優點及缺點，同時也是最優秀的單簧管作品。每一位認真的單簧管演奏者，靈魂裡都藏着這一首樂曲。

你最喜愛接觸哪一位音樂家（無論在世與否）？為什麼呢？

古特曼。三十年前我曾在紐約與他同乘一台升降機，但是當我終於提起勇氣要和他說話的時候，他卻要步出升降機了。當時我還安慰自己，以後還有機會——可惜他卻在翌日離世了。

你曾經出席過或聽過什麼最難忘的音樂會？

霍羅維茲的卡耐基獨奏會。除了他千變萬化的力度之外，我還記得他為整晚站在票房排隊的觀眾們親自倒咖啡，場面令人感動。我還記得，場內有一名觀眾和朋友耳語，另一名觀眾竟然將手上的場刊扔向他呢！

你夢想中的演奏會是怎麼樣？

雲特別演唱舒曼作品。他的詮釋可謂完美無瑕，並且前無古人，我常常研究他的唱片作品。

At what age did you know you wanted to be a professional musician? Was there a particular event that prompted this decision?

When I was sixteen and attended an All-State (New York) secondary school musician's festival, I was extremely taken by the seventeen-year-olds that were making sure to protect their clarinet lips with lip balm. As a teenager, I thought it would be wonderful to be dedicated entirely to a discipline for the rest of my life.

What path did you take to join the industry?

My path was a traditional one: go to Juilliard, Carnegie Recital Hall debut; join the training orchestra New World Symphony; freelance in New York and join the HK Phil.

Which piece of music has had the greatest impact on you and why?

I think the Mozart clarinet concerto is the piece that shows a player's strengths and weaknesses crystal clearly as well as the finest piece we have. It is part of every serious clarinet player's psyche.

Which musician (living or dead) would you most like to meet and why?

Benny Goodman. I rode on a lift with him in New York City thirty years ago and when I finally mustered up the courage to speak to him, he got off. I consoled myself by thinking I'd have the opportunity again but he passed away the next day.





不要想音樂可以為你做什麼，
想想你可以為音樂或用音樂做什麼。

THINK NOT ONLY OF WHAT MUSIC CAN GIVE TO YOU,
BUT WHAT YOU CAN GIVE TO OR WITH YOUR MUSIC.

今晚的音樂會，你認為觀眾應留心收聽什麼？

我們一般視柯普蘭為真正的美國音樂家，那你們會否同意歌舒詠是紐約的代表人物呢？

倘若你不是樂團的樂師，你想你會從事哪一類型的音樂事業？

我現在的工作包括樂團、室樂演奏、獨奏、協奏曲演奏和教學，可算是完美的配搭。我有點迷信——我對現在的工作安排感到非常滿意，也不敢隨便打亂這種脆弱的平衡狀態！

如果你要彈奏其他樂器，你會選擇什麼？

我會選擇聲樂。我在演奏時會嘗試模仿這種「樂器」。雖然不是每人都能幸運地擁有好歌喉，可是至少它肯定是獨一無二。

最近你透過ipod或MP3收聽什麼？

李偉安和我為拿索斯灌錄了一張獨奏大碟《Ebony and Ivory》（烏木與象牙），我最近便是忙於大碟的剪輯工作。還有聽哈特曼和柯川的作品——都是美不勝收的音樂。

對於渴望投入古典音樂演奏事業的青年一輩，你有什麼忠告？

不要想音樂可以為你做什麼，想想你可以為音樂或用音樂做什麼。

如果你不是樂手，你希望從事什麼工作？

我會想當網球評論員。我閒時就很愛看球賽和討論網球。如果可以維持生計，那也不錯。不過，我還是比較喜歡藝術，因為雖然運動家和音樂家的技藝同樣令人欽佩，藝術本身就能喚起各種靈魂裡的情緒。

在香港生活，你最喜愛什麼？

最城市的生活和最優美的郊外並置在一起，而且距離竟然這樣近，實在不可思議。

What is the most memorable concert you have attended or heard?

Vladimir Horowitz's recital at Carnegie Hall. Besides the one hundred shades of dynamics he displayed, I was moved that he poured coffee for the patrons who stood queuing all evening at the box office. I also remember the silence in the audience and when one person whispered, another patron threw his program at him!

Your dream performance would be?

Fritz Wunderlich singing Schumann. It is his recordings I study for ideal interpretations and there has never been anyone like him.

What should audience members listen out for in tonight's concert?

While we think of Copland as true "Americana" do you agree in thinking Gershwin is just "soooo New York, Baby!" ?

If you were not an orchestral musician what musical path do you think you might have taken?

I have a perfect balance of orchestra, chamber music, recital, concerto and teaching. I'm superstitious - I'd rather concentrate on my gratitude than on disturbing this fragile balance!

If you could play another instrument what would that be?

The human voice. It is this instrument that I try to emulate. While not everyone can be blessed with a beautiful voice, at least no two people playing the same instrument sound alike.

What are you currently listening to on your iPod/MP3?

I'm currently involved in editing *Ebony and Ivory*, Warren Lee's and my upcoming recital CD for NAXOS, and Johnny Hartmann and John Coltrane - some seriously gorgeous music.

What advice would you give to a young performer wishing to have a career in classical music?

Think not only of what music can give to you, but what you can give to or with your music.

What would you aspire to be if you did not engage in the music industry?

I would have liked to be a tennis commentator. I watch and talk about tennis for fun as it is. If I can earn my living at it, why not? But I still prefer art to sport as while one admires the skills in both athletes and musicians, art invokes moods in the soul as an ends in itself.

What is your favourite part of Hong Kong life?

Taking advantage of the incredible juxtaposition of the most urban life with some of the most beautiful outdoorsy life within such close proximity.

香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Cheung Chi-wai

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil celebrates its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.



太古集團慈善信託基金自2006年起成為樂團的首席贊助，此為樂團史上最大的企業贊助，太古對樂團的支持和對藝術的遠見，令港樂邁向更卓越的藝術成就。

來自世界每個角落的樂師，結合本港精英，組成港樂這隊音樂勁旅。2012年9月，梵志登正式出任其音樂總監。在未來的日子，港樂將繼續創新里程，籌劃國際巡演、與本地精英更緊密合作及舉辦大型音樂節目。港樂與拿索斯唱片合作灌錄一系列中國作曲家的作品，首張大碟現已推出。

香港管弦樂團由香港特別行政區政府資助
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The Swire Group Charitable Trust has been the Principal Patron of the HK Phil since 2006. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

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香港管弦樂團

HONG KONG PHILHARMONIC

第一小提琴 FIRST VIOLINS



王敬/團長
Jing Wang/
Concertmaster



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



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



朱蓓/第三副團長
Bei De Gaulle/Third
Associate Concertmaster



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



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



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
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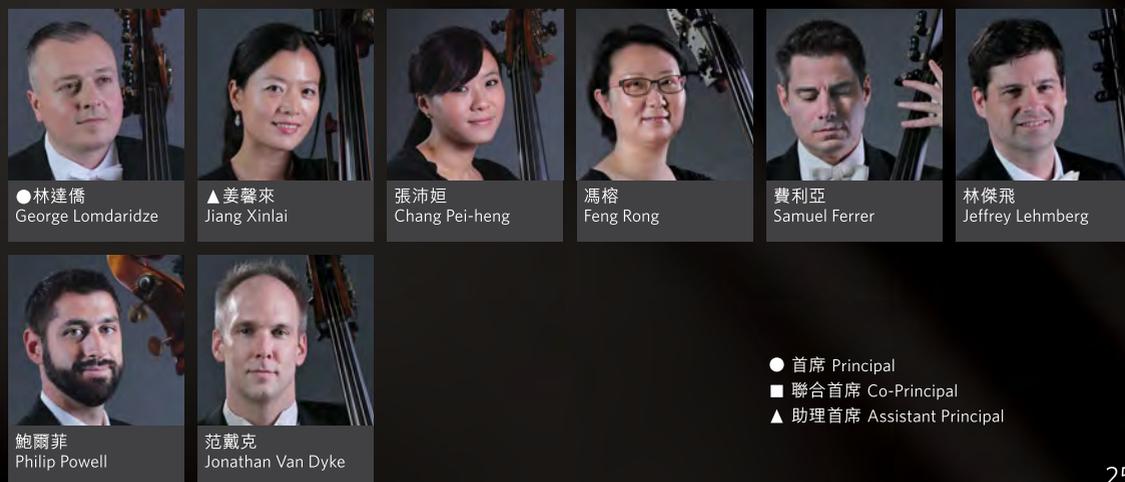
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 - Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei De Gaulle, Third Associate Concertmaster
 - Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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CHOREOGRAPHER: TERENCE KOHLER COMPOSER: PYOTR ILYICH TCHAIKOVSKY DRAMATURGE: CLAIR SAURAN CONDUCTOR: MARTIN VATES 編舞: 泰蘭斯·科勒 作曲: 柴可夫斯基 劇本: 克萊爾·索蘭 指揮: 馬汀·維特

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歡迎三歲或以上人士入場。主辦機構保留更改節目及演員的權利。香港芭蕾舞團由香港特別行政區政府資助。香港芭蕾舞團為香港文化中心場地伙伴。



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- Music appreciation talks and instrumental masterclasses
- Open rehearsals
- Bonus point system and souvenirs
- E-newsletters
- Discounts at designated merchants

梵志登 Jaap van Zweden
音樂總監 Music Director

香港管弦樂團由香港特別行政區政府資助，香港管弦樂團為香港文化中心場地伙伴
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