



「合家歡」2015 演藝節目

IAC 2015 Stage performances

節目 programme	日期 Date	時間 Time	場地 Venue
開幕節目 Opening programme			
陝西省雜技藝術團《絲路傳奇》 Legend of the Silk Road by Shaanxi Acrobatic Troupe	10-11.7 11-12.7	7:30pm 3pm	HKCC/GT
其他舞台節目 Other Stage programmes			
瓷娃娃劇團 (英國) 《企鵝太多點算好?》 Too Many Penguins? by Frozen Charlotte (UK)	16-19.7	11am, 2:30pm, 5pm	KTT/BBT
影偶博士 (澳洲) 《沼澤心驚驚》 Swamp Juice by Bunk Puppets (Australia)	16-17.7	7:30pm	SWHCC/T
	18.7 19.7	7:30pm 2:30pm, 5pm	NDTH/A
音樂事務處《2015香港青年音樂營音樂會》 2015 Hong Kong Youth Music Camp Concerts by Music Office	19.7	3pm	HKCC/CH
	26.7	3pm	CH/CH
一路青空《忍者BB班》 Ninja Academy by The Radiant Theatre	23-26.7 25-26.7	7:30pm 3pm	SWCC/T
香港中樂團及中英劇團《少林》 Shaolin by Hong Kong Chinese Orchestra and Chung Ying Theatre Company	24-25.7	8pm	HKCC/CH
台灣影舞集表演印象團《法蘭茲與朋友們——海底歷險記》 Franz & Friends' Voyage Undersea by Image in Motion Theater of Taiwan	25-26.7 26.7	7:30pm 2:30pm	TMTH/A
美國國家青年交響樂團 National Youth Orchestra of the United States of America	26.7	4pm	HKCC/CH
多元劇場 (澳洲) 《小眼睛看天空》 How High the Sky by Polyglot Theatre (Australia)	30.7 31.7-2.8	2:30pm, 5pm 11am, 2:30pm, 5pm	CH/EH
夢把戲劇團 (西班牙) 《童話之森》 The Forest of Grimm by La Maquiné (Spain)	30-31.7	7:30pm	NCWCC/T
	1.8 2.8	7:30pm 2:30pm, 5pm	TWTH/CAH
進念·二十面體《魔笛遊樂場》 The Magic Flute Playground by Zuni Icosahedron	31.7 1-2.8 1.8	7:30pm 11am, 2:30pm 5pm	HKICC/MT
Harry哥哥《我的月亮故事》 My Moon Story by Harry Wong	31.7 1-2.8	7:30pm 3pm, 7:30pm	KTT/A
	8-9.8 8.8	3pm 7:30pm	YLT/A
快必四俠 (法國) 《月夜「蜂」狂大擊鬥》 Drumblebee by The Quatuor Beat (France)	1.8 2.8	7:30pm 7:30pm	CH/CH STTH/A
凝動劇場《少年一心的煩惱》 The Sorrows of Young Yat Sum by Ricochet Ensemble	7-8.8 9.8	7:30pm 3pm	HKCC/ST
風車草劇團《超級媽媽超級市場》 Super Mama Market by Wind Mill Grass Theatre	14-16.8 15-16.8	7:30pm 3pm	CH/T

CH/CH 香港大會堂音樂廳 Hong Kong City Hall Concert Hall
 CH/EH 香港大會堂展覽廳 Hong Kong City Hall Exhibition Hall
 CH/T 香港大會堂劇院 Hong Kong City Hall Theatre
 HKCC/CH 香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall
 HKCC/GT 香港文化中心大劇院 Hong Kong Cultural Centre Grand Theatre
 HKCC/ST 香港文化中心劇場 Hong Kong Cultural Centre Studio Theatre
 HKICC/MT 香港兆基創意書院多媒體劇場
 HKICC Lee Shau Kee School of Creativity Multi-media Theatre
 KTT/A 葵青劇院演藝廳 Kwai Tsing Theatre Auditorium

KTT/BBT 葵青劇院黑盒劇場 Kwai Tsing Theatre Black Box Theatre
 NCWCC/T 牛池灣文娛中心劇院 Ngau Chi Wan Civic Centre Theatre
 NDTH/A 北區大會堂演奏廳 North District Town Hall Auditorium
 STTH/A 沙田大會堂演奏廳 Sha Tin Town Hall Auditorium
 SWCC/T 上環文娛中心劇院 Sheung Wan Civic Centre Theatre
 SWHCC/T 西灣河文娛中心劇院 Sai Wan Ho Civic Centre Theatre
 TMTH/A 屯門大會堂演奏廳 Tuen Mun Town Hall Auditorium
 TWTH/CAH 荃灣大會堂文娛廳 Tsuen Wan Town Hall Cultural Activities Hall
 YLT/A 元朗劇院演藝廳 Yuen Long Theatre Auditorium



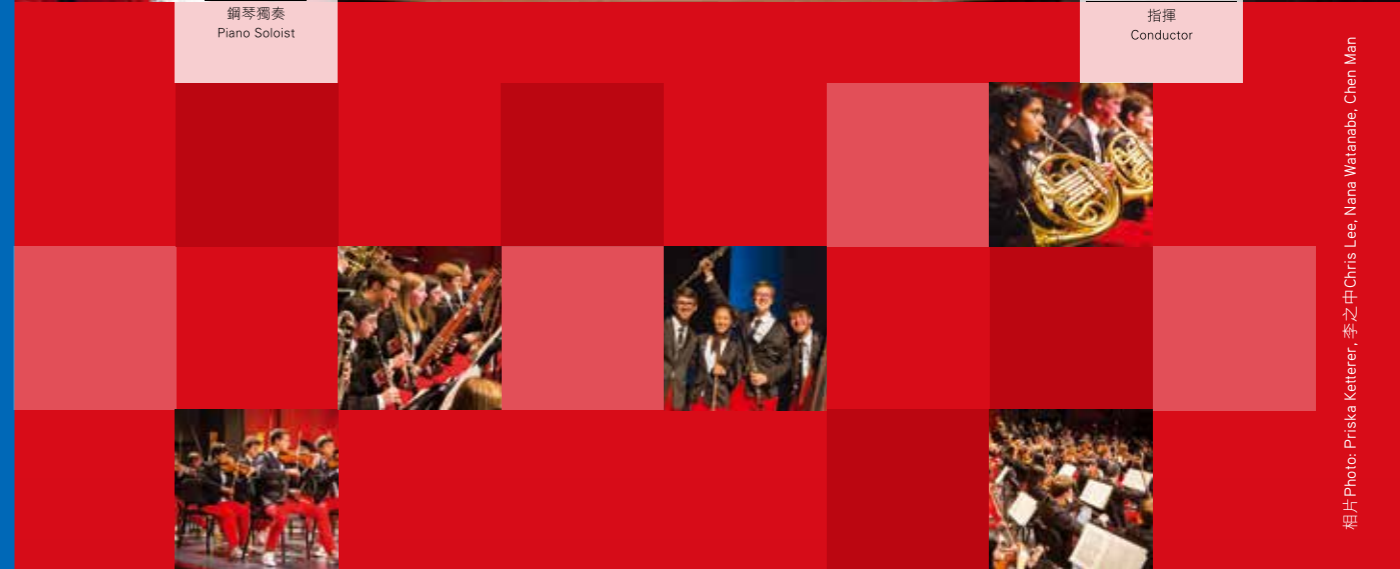
美國國家青年交響樂團

NATIONAL YOUTH ORCHESTRA OF THE UNITED STATES OF AMERICA



李雲迪
YUNDI
鋼琴獨奏
Piano Soloist

杜托華
Charles Dutoit
指揮
Conductor



www.hkiac.gov.hk

相片 Photo: Priska Ketterer, 李之中 Chris Lee, Nana Watanabe, Chen Man

場地規則 House Rules

各位觀眾：

為了令大家對今次演出留下美好印象，在節目開始前，請關掉手提電話、其他響鬧及發光的裝置，同時請勿在場內飲食，或擅自攝影、錄音或錄影。多謝各位合作。

Dear Patrons,

In order to make this performance a pleasant experience for the artists and other members of the audience, please switch off your mobile phones and any other sound and light emitting devices before the performance. We also forbid eating and drinking, as well as unauthorised photography, audio and video recordings in the auditorium. Thank you for your co-operation.



「合家歡」觀賞貼士 IAC Tips for Viewing

- 觀賞前請先向小朋友講解節目內容，提高他們的興趣

Brief your children before the show

- 音樂會進行期間，請勿中途進場或離場。如要離場，請待整首樂曲完結，返回音樂廳時亦請按場地工作人員指示

In due respect of the artist(s), please do not enter or leave the concert hall during the concert. If, however, there is indeed the urgency, please do so in between pieces, and only re-enter the concert hall as instructed by the venue staff

- 如樂曲有多個樂章，請於樂曲終結後才鼓掌，或待指揮或演奏者的手完全放下、面向觀眾，表示樂曲完結才鼓掌

Please do not applaud between the movements of a piece. A good indication is to wait until the conductor or artist(s) has put his/her arms down and turned around to face the audience

- 注意小朋友的安全，別讓他們隨意走動、攀爬玩耍或大聲喧嘩

Advise your children to stay quietly in their seats

- 觀賞後，和小朋友討論節目內容

Discuss the content of the programme with your children after the show

- 鼓勵小朋友寫觀後感想

Encourage your children to write down their views



謝謝蒞臨欣賞「國際綜藝合家歡」的節目！請填妥隨場刊附上的「我的意見」表，然後交到入口處的意見收集箱，或交回藝術節辦事處。我們非常重視你的寶貴意見，多謝！

Thanks for attending the programme(s) of the "International Arts Carnival". Please fill in the "My Views" form inserted in the house programme and put it in the collection box at the entrance, or send it back to the Festivals Office. Your valuable opinion is much appreciated. Thank you.

場刊回收 Recycling of House Programmes

閣下若不欲保留本節目場刊，請交到場地入口處，以作循環再用。多謝合作。

If you do not wish to keep this house programme, please return it to the admission point after the performance for recycling. Thank you.

如遇特殊情况，主辦機構保留更換演出者及節目的權利。本節目內容並不反映康樂及文化事務署的意見。

The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary. The content of this programme does not represent the views of the Leisure and Cultural Services Department.

美國國家青年交響樂團 NATIONAL YOUTH ORCHESTRA OF THE UNITED STATES OF AMERICA

指揮：杜托華 Charles Dutoit, Conductor 鋼琴獨奏：李雲迪 YUNDI, Piano Soloist

節目 PROGRAMME

譚盾
Tan Dun

《帕薩卡里亞：風與鳥的密語》
(卡內基音樂廳2015年委約作品)
Passacaglia: Secret of Wind and Birds
(2015, commissioned by Carnegie Hall)

貝多芬
Ludwig van Beethoven

降E大調第五鋼琴協奏曲，作品73，《皇帝》
Piano Concerto No. 5 in E-flat Major, Op. 73, *Emperor*

～ 中場休息 INTERMISSION ～

白遼士
Hector Berlioz

《幻想交響曲》，作品14
Symphonie fantastique, Op. 14

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

26.7.2015 | 4pm

節目全長約 2 小時，包括 20 分鐘中場休息。
Programme duration is approximately 2 hours with an intermission of 20 minutes.

美國國家青年交響樂團創建贊助：

National Youth Orchestra of the United States of America Founding Sponsor:

**Bloomberg
Philanthropies**

創建贊助：勃拉瓦特尼克家族基金會；霍勒斯·戈德斯密特基金會；馬麗娜·克倫·弗蘭切與安娜·馬利亞與斯蒂芬·克倫基金會；羅納德·佩雷爾曼；羅伯特遜基金會；羅伯特·史密斯；莎拉·比林赫斯特·所羅門與霍華德·所羅門；以及瓊與杉福德·魏爾與魏爾家族基金會。

Founder Patrons: Blavatnik Family Foundation; The Horace W. Goldsmith Foundation; Marina Kellen French and the Anna-Maria and Stephen Kellen Foundation; Ronald O. Perelman; Robertson Foundation; Robert F. Smith; Sarah Billingham Solomon and Howard Solomon; and Joan and Sanford I. Weill and the Weill Family Foundation.

主要巡迴贊助：鄧永鏘爵士；外聯出國顧問集團；以及羅兵咸永道

Major Tour Sponsors: Sir David Tang; Wailian Overseas Consulting Group, Limited; and PwC

額外資助：傑克·賓尼家族音樂教育基金會；以及安德烈與瑪格麗特·保羅。

Additional funding has been provided by the Jack Benny Family Foundation for Music Education; and Andrew and Margaret Paul.



獻辭



優秀的演藝節目既可啟發創意，又可陶冶性情，對兒童成長有莫大裨益。基於這個信念，康樂及文化事務署自二零零零年起，每年暑假均舉辦「國際綜藝合家歡」，呈獻一連串娛樂與教育並重的精彩節目，內容新穎有趣，適合全家共賞。

為今年「合家歡」揭開序幕的是大型雜技劇《絲路傳奇》，驚險的雜技表演配以曼妙的舞蹈和華麗的布景，把一幕幕絲路風情搬上舞台。蜚聲國際的指揮家杜托華率領美國國家青年交響樂團的年輕樂手，與著名鋼琴家李雲迪同台獻藝，傾情演繹醉人樂章。

「合家歡」包羅多個適合幼兒觀賞的節目，為小小心靈提供藝術養分。《小眼睛看天空》是嶄新的嘗試，鼓勵父母懷抱赤子之心，與小寶寶一起在舞台互動演出，體驗劇場帶來的歡樂。溫馨劇場小品《企鵝太多點算好？》通過主角與一群企鵝的故事，帶出友愛與體諒的正面信息，適合一至四歲的小朋友觀賞。此外，一家大小還可參加工作坊、展覽、文化之旅等豐富節目，探索藝術的多元面貌與澎湃活力。

我熱切期待你和家人一起投入「合家歡」的奇妙世界，共度歡樂滿載的炎炎夏日，領略文化藝術的無窮樂趣。

康樂及文化事務署署長

李美嫦

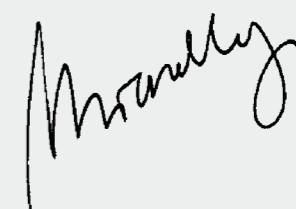
Message

Creative and inspiring performing arts programmes are highly beneficial to the development of children. Since 2000, the Leisure and Cultural Services Department has been presenting the International Arts Carnival every summer, offering a wide array of cultural programmes which are not only educational and entertaining but also innovative and family-friendly.

Kicking off this year's Carnival is the acrobatic spectacular *Legend of the Silk Road*. By blending breathtaking acrobatic feats with captivating dances and gorgeous stage designs, the show vividly recounts the epic Silk Road adventures on stage. Another highlight is the concert by the National Youth Orchestra of the United States of America, featuring mesmerising pieces by young music talents with celebrated conductor Charles Dutoit and internationally renowned piano soloist YUNDI.

This year's Carnival embraces a selection that gives the very young ones a taste of arts. *How High the Sky* is a pioneering project designed to encourage parents and their lovely infants to share the innocence of childhood and the joy of theatrical experience through immersion and exploration. *Too Many Penguins?*, a production tailor-made for toddlers of one to four years of age, tells a heart-warming story about friendship and tolerance between the protagonist and the penguins. Coupled with an array of extension activities including workshops, exhibitions and cultural tours, this arts extravaganza will offer wonderful opportunities for families to explore the diversity and vitality of arts.

I cordially welcome you and your family to experience the wonder of this amazing Carnival and wish you all a happy summer filled with the enjoyment of arts and culture.



Ms Michelle LI

Director of Leisure and Cultural Services

指揮杜托華的話

A Message from Conductor Charles Dutoit

我很榮幸能夠為美國國家青年交響樂團擔任指揮，並樂於與眾多才華洋溢的青年音樂家來到中國及香港作巡迴演出。早前我們於美國國家青年交響樂團三年前誕生的地點——紐約著名的卡內基音樂廳，舉行別具意義的巡演前公演，然後前往北京，展開為期兩周共七個城市的巡演，來到今午的音樂會已是最後一站。本人一向重視年輕表演者的教育及培訓，對於能夠參與這個計劃，帶領青年人站在國際舞台上作最高水準的表演，同時鼓勵他們以文化大使的身分成長，深感光榮。

另一方面，能再次與優秀的作曲家譚盾合作，我感到與有榮焉。譚盾是當今享負盛名的音樂大師之一，本人有幸曾在1999年指揮日本NHK交響樂團於東京首演他的傑作，「交響音樂劇場」四部曲最終作《門》。今次帶領美國國家青年交響樂團演繹他的全新作品《帕薩卡里亞：風與鳥的密語》，令我興奮不已。這場音樂會還包括兩首極受歡迎的作品，我相信由一群首次接觸這兩首樂曲的青年音樂家傾情演奏，必定能展現更強的感染力。

I am honoured to be conducting the National Youth Orchestra of the United States of America and delighted to be touring with these gifted young musicians as they are introduced to audiences in China and Hong Kong. This afternoon's performance marks the final stop on a seven-city tour that began two weeks ago in Beijing and was preceded by a send-off concert at New York's famed Carnegie Hall, which created this orchestra only three years ago. Educating and nurturing young performers has always been vital to me, and I am privileged to participate in this programme offering them an opportunity to perform at the highest levels on international stages, while also encouraging their growth as cultural ambassadors.

It is also my tremendous pleasure to be working once again with the marvellous composer Tan Dun. I had the great fortune to conduct NHK Symphony Orchestra (Tokyo) in the 1999 premiere of *The Gate*, the concluding work in his brilliant *Orchestral Theatre* tetralogy. Tan Dun is one of the great masters of our time and I am thrilled to be conducting the National Youth Orchestra of the United States of America in the premiere of his *Passacaglia: Secret of Wind and Birds*. The remainder of the programme includes two beloved works that are perhaps even more powerful when played by musicians who are encountering them for the first time.

美國國家青年交響樂團

National Youth Orchestra of the United States of America

每年夏季，卡內基音樂廳魏爾音樂中心聚集全國各地年齡介乎16至19歲之間、最優秀的青年音樂家，組成美國國家青年交響樂團。經過嚴格的篩選過程，這群充滿朝氣活力的音樂菁英先在紐約州立大學帕切斯學院進行為期兩周的駐團訓練，接受美國各大樂團首席的指導，並以美國音樂大使的身份，巡演至世界各地的音樂之都。今年的樂團由來自美國37個州份110多位卓越的年輕樂手組成。他們將在美國及首次在中國多個城市上演共九場音樂會，與觀眾共享音樂藝術，並同時體驗中國的豐富歷史文化。今次樂團巡演備受中美兩國重視，被列為中美人文交流高層磋商中的四項文化支柱之一，為增進雙方文化交流作出貢獻。



首屆美國國家青年交響樂團於2013年夏季組成。團員與著名指揮華萊里·格爾吉耶夫及備受讚譽的小提琴家約書亞·貝爾合作，於華盛頓、聖彼得堡、莫斯科及倫敦作精彩演出。2014年，樂團由活力澎湃的美國指揮家大衛·羅伯特森帶領，與技藝非凡的小提琴家基·沙涵攜手於紐約市卡內基音樂廳首度亮相，隨之進行橫貫美國兩岸的巡演，然後以洛杉磯迪士尼音樂廳為尾站。

Each summer, Carnegie Hall's Weill Music Institute brings together the finest young musicians from across the country (ages 16-19) to form the National Youth Orchestra of the United States of America (NYO-USA). Following a comprehensive audition process and a two-week training residency at Purchase College, State University of New York, with a faculty made up of principal players from top professional orchestras, these remarkable teenagers embark on a tour to some of the great music capitals of the world, serving as America's dynamic music ambassadors. This year, over 110 outstanding young musicians from 37 US states have been selected. Recognised by Carnegie Hall as being among the finest players in the country, they will perform a total of nine concerts in the US and the historic first visit to Asia to share their artistry with Chinese audiences while also experiencing the richness of China's culture and history. The tour has been designated by the US State Department as one of the Cultural Pillars of the most recent US-China Consultation on People-to-People Exchange.

Launched in summer 2013 to great critical acclaim, the first-ever NYO-USA presented concerts with famed conductor Valery Gergiev and renowned violinist Joshua Bell to enthusiastic audiences in Washington DC, St. Petersburg, Moscow and London. The 2014 orchestra, led by dynamic American conductor David Robertson with virtuoso violinist Gil Shaham as soloist, made its debut at Carnegie Hall in New York City, followed by a coast-to-coast US tour, with the last stop at the Walt Disney Concert Hall in Los Angeles.

2015年度美國國家青年交響樂團中美巡演日程 NYO-USA China Tour-Summer 2015

七月十日	帕切斯 (紐約州)	紐約州立大學帕切斯學院演藝中心
七月十一日	紐約市	卡內基音樂廳斯特恩大廳 — 帕勒爾曼舞台
七月十五日	北京	國家大劇院
七月十七日	上海	上海東方藝術中心
七月十九日	蘇州	蘇州文化藝術中心
七月二十一日	西安	西安音樂廳
七月二十三日	深圳	深圳音樂廳
七月二十四日	廣州	星海音樂廳
七月二十六日	香港	香港文化中心音樂廳
July 10	Purchase, NY	Performing Arts Center, Purchase College, State University of New York
July 11	New York City	Carnegie Hall, Stern Auditorium / Perelman Stage
July 15	Beijing	National Centre for the Performing Arts
July 17	Shanghai	Shanghai Oriental Art Center
July 19	Suzhou	Suzhou Cultural and Arts Centre
July 21	Xi'an	Xi'an Concert Hall
July 23	Shenzhen	Shenzhen Concert Hall
July 24	Guangzhou	Xinghai Concert Hall
July 26	Hong Kong	Hong Kong Cultural Centre Concert Hall

杜托華 Charles Dutoit

指揮 Conductor



杜托華為現任英國皇家愛樂樂團的藝術總監及首席指揮，自1980年開始與美國費城樂團合作，於2010年獲授予「桂冠指揮」殊榮。他是當今國際間最炙手可熱的指揮之一，深受樂迷愛戴，每個樂季都會與美國各地的頂尖樂團合作，又經常於歐洲及亞洲多個舞台上演出。

杜氏於二十多歲時已獲卡拉揚邀請，指揮維也納國家歌劇院的演出，此後於倫敦高文花園皇家歌劇院、紐約大都會歌劇院、柏林德意志歌劇院、羅馬歌劇院，以及布宜諾斯艾利斯科隆劇院等頂級劇院擔任指揮。杜氏曾任蒙特利爾交響樂團藝術總監達二十五年（1977至2002）；1991至2001年擔任法國國家樂團音樂總監，1996年獲任命為首席指揮；1998年出任日本NHK交響樂團音樂總監，目前為該樂團的榮休音樂總監。

杜氏曾錄製的唱片逾二百張，屢獲獎項殊榮，包括兩項格林美音樂獎。他一直熱心栽培年輕音樂家，先後在日本札幌太平洋音樂節、宮崎國際音樂祭及廣東國際音樂夏令營擔任音樂總監；2009年出任韋比耶音樂節樂團的音樂總監。

2007年，他獲出生地瑞士洛桑市頒發金牌獎章；2014年更獲國際古典音樂大獎的終身成就獎。此外他亦是加拿大麥基爾大學、蒙特利爾大學、拉瓦爾大學及寇蒂斯音樂學院的榮譽博士。

Presently Artistic Director and Principal Conductor of London's Royal Philharmonic Orchestra, Charles Dutoit celebrated his thirty-year artistic collaboration with the Philadelphia Orchestra in 2010, who in turn, bestowed upon him the title "Conductor Laureate". Captivating audiences throughout the world, he is one of today's most sought-after conductors, who collaborates every season with orchestras from all around the United States, and is also a regular guest on the stages in Europe and Asia.

Whilst still in his early twenties, Dutoit was invited by von Karajan to conduct the Wiener Staatsoper (Vienna State Opera). Since then he has conducted at the Royal Opera House in Covent Garden, the Metropolitan Opera, Deutsche Oper, Teatro dell'Opera di Roma and Teatro Colón. For 25 years (1977-2002), Dutoit was Artistic Director of the Montreal Symphony Orchestra. From 1991-2001, Dutoit was Music Director of the Orchestre National de France and in 1996, was appointed Principal Conductor. In 1998, he was appointed Music Director of the NHK Symphony Orchestra (Tokyo), where he is now their Music Director Emeritus.

His more than 200 recordings have garnered multiple awards and distinctions, including two Grammy Awards. Dutoit's interest in the younger generation has always held an important place in his career and he has successively been Music Director of the Sapporo Pacific Music Festival and Miyazaki International Music Festival in Japan, as well as the Canton International Summer Music Academy in Guangzhou. In 2009, he became Music Director of the Verbier Festival Orchestra.

In 2007, Dutoit received the Gold Medal of the city of Lausanne, his birthplace, and in 2014 the Lifetime Achievement Award from the International Classical Music Awards. He also holds Honorary Doctorates from McGill University, Université de Montréal, Université Laval, and the Curtis Institute of Music.



李雲迪 YUNDI

鋼琴獨奏 Piano Soloist



生於中國重慶，李雲迪自七歲開始學習鋼琴，後於深圳藝術學校及漢諾威音樂及戲劇學院深造。十八歲時於第十四屆蕭邦國際鋼琴比賽上奪魁，成為該比賽創立以來最年輕的金獎得主及首位華人冠軍，被公認為演繹蕭邦音樂的代表人物。

李氏於最享負盛名的場地與世界各大管弦樂團合作演出，在內地更是家喻戶曉。曾合作演出的指揮家及管弦樂團包括小澤征爾與柏林愛樂樂團；沙伊與萊比錫布業大廳樂團；哈丁與馬勒室樂團；聶澤賽金與鹿特丹愛樂樂團；安德魯·戴維斯與愛樂管弦樂團；格爾古耶夫與馬林斯基樂團；以及杜達美與以色列愛樂樂團等，亦曾與維也納愛樂樂團、美國國家交響樂團、費城樂團、多倫多交響樂團及日本NHK交響樂團等眾多知名樂團同台演出。

2010年，波蘭政府向他頒發榮譽藝術勳章。2012年，他獲委任為四川音樂學院鋼琴藝術研究院副院長兼鋼琴教授。於2013/2014樂季，他於內地三十多個城市舉行鋼琴獨奏音樂會。2015年獲邀擔任第十七屆蕭邦國際鋼琴比賽評委，成為其史上最年輕的評委。李氏灌錄的唱片獲獎無數，最新專輯收錄了他與哈丁及柏林愛樂樂團合作灌錄的作品。

Born in Chongqing, China, YUNDI began studying piano at the age of seven. He subsequently trained at the Shenzhen Arts School and Hochschule für Musik, Theater und Medien Hannover. He was propelled onto the international stage when he won First Prize at the 14th International Fryderyk Chopin Piano Competition at the age of 18, becoming the youngest and first Chinese winner in the history of the renowned competition. Since then, he has been regarded as a leading exponent of Chopin's music.

YUNDI has performed with major orchestras and at prestigious venues around the world, and is a household name in his native China. Orchestras and conductors with whom YUNDI has collaborated include the Berliner Philharmoniker and Seiji Ozawa, Leipzig Gewandhaus Orchestra and Riccardo Chailly, Mahler Chamber Orchestra and Daniel Harding, Rotterdam Philharmonic Orchestra and Yannick Nézet-Séguin, Philharmonia Orchestra and Sir Andrew Davis, Mariinsky Orchestra and Valery Gergiev, and Israel Philharmonic Orchestra and Gustavo Dudamel. He has also performed with the Vienna Philharmonic Orchestra, National Symphony Orchestra, The Philadelphia Orchestra, Toronto Symphony Orchestra, and NHK Symphony Orchestra (Tokyo).

In 2010, YUNDI was presented by the Government of Poland with a Gold Medal for Merit to Culture "Gloria Artis". In fall 2012, he was appointed Associate Dean and Professor of the Piano Faculty at the Sichuan Conservatory of Music. In the 2013/14 season, he embarked on a 35-city recital tour around the country. He was also invited to be one of the jury of the 17th International Fryderyk Chopin Piano Competition in 2015, becoming the youngest juror of the competition. YUNDI has an extensive award-winning discography, including his most recent CD recorded with Daniel Harding and the Berliner Philharmoniker.

譚盾 Tan Dun

作曲 Composer



蜚聲國際的作曲家兼指揮家譚盾，一直緊隨馬勒和伯恩斯坦兩位音樂大師的風格，實踐作曲與指揮相互引領的思維。譚氏曾為多個舉世知名的交響樂團、歌劇院及國際藝術節擔任指揮和作曲，計有費城樂團、洛杉磯愛樂樂團、紐約大都會歌劇院、皇家阿姆斯特丹音樂廳樂團、倫敦交響樂團、聖西里亞國立學院管弦樂團、法國國家樂團、日本NHK交響樂團等。同時，他亦擔任中國國家交響樂團的榮譽藝術總監和中國青年交響樂團的音樂總監。2010年，譚氏應邀出任上海世博會全球文化大使。最近他於第56屆威尼斯藝術雙年展上發表新作，並於意大利世博會上為史卡拉愛樂樂團擔任指揮。他亦是聯合國教科文組織全球親善大使。

譚氏的音樂造詣廣為全球聽眾賞識，他的作品包括由Google委約，為YouTube交響樂團創作的《網絡第一交響曲》；於迪士尼音樂廳開幕音樂會上由洛杉磯愛樂樂團首演的《紙樂》；以及由馬友友與波士頓交響樂團首演，巡迴世界三十多國的《地圖》等。此外，國際奧林匹克委員會亦曾邀請他為2008年北京奧運會撰寫標誌音樂及頒獎禮樂曲。多年來，譚氏獲獎無數，包括格林美音樂獎、奧斯卡金像獎、葛羅威麥耶獎、蕭斯達高維契獎，並獲美國權威音樂雜誌《美國音樂》授予年度最佳作曲家的稱號。

World-renowned composer and conductor Tan Dun follows in the footsteps of his musical icons Mahler and Bernstein in that his composing leads his conducting and his conducting advises his composing. He conducts and composes for the world's leading orchestras, opera houses and international festivals, including The Philadelphia Orchestra, Los Angeles Philharmonic, the Metropolitan Opera, Royal Concertgebouw Orchestra, London Symphony Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia, Orchestre National de France and NHK Symphony Orchestra (Tokyo). He serves as Honorary Artistic Director of the China National Symphony Orchestra and Music Director of China Youth Symphony Orchestra. In 2010, he was appointed Cultural Ambassador to the World for World Expo in Shanghai. Most recently, Tan Dun has created a new work for the 56th Venice Art Biennale, and conducted Orchestra Filamonica della Scala at World Expo in Italy. He is also UNESCO's Global Goodwill Ambassador.

Tan Dun's individual voice has been heard widely by international audiences. Some of his works include *Internet Symphony No. 1* commissioned by Google for the YouTube Symphony Orchestra; *Paper Concerto* premiered by the Los Angeles Philharmonic at the opening of Walt Disney Concert Hall; and *The Map*, premiered by Yo-Yo Ma and the Boston Symphony Orchestra, and toured to more than 30 countries. Tan Dun was also commissioned by the International Olympic Committee to write the logo music and award ceremony music for the 2008 Beijing Olympic Games. He is a winner of many of today's most prestigious honours, including a Grammy Award, Academy Award, Grawemeyer Award, *Musical America's* Composer of the Year, and International Shostakovich Award.

樂曲介紹 Programme Notes

《帕薩卡里亞：風與鳥的密語》

譚盾 (1957-)

作曲家的話

大自然的秘密是甚麼？也許只有風和鳥兒知道……

當卡內基音樂廳和美國國家青年交響樂團邀請我寫一首新作，我馬上想到要創作一首關於大自然奧妙和未來夢想的樂曲，與大家分享。

盤古初開，當人類發明音樂的時候，其實就是一直在尋覓跟大自然、跟鳥兒與風對話的方式。綜觀中國古代的音樂，有不少作品都是模仿大自然的聲音，特別是雀鳥的鳴聲。想到這一點，我決定運用古琴、嗩吶、二胡、琵琶、笛子和笙，這六種中國古代樂器，來錄製我所創作的鳥聲。我把錄音轉換成可在手提電話播放的格式，讓手機變成樂器，以數碼鳥聲創造一個詩意濃厚的森林景象。交響樂團經常加入新樂器來擴展規模，我相信這些載有我的數碼鳥聲的手機，也許能成為一種反映現今生活與精神的絕妙新樂器。

一直以來，我都熱切地想要解讀大自然數之不盡的聲音和色彩，達文西曾說：「要了解鳥兒如何飛行，得先了解風的一切，而我們可以透過水的流動來觀察風。」我頓時想到以水和波紋為鏡，去探索風和鳥兒的舉動。事實上，鳥兒怎麼飛、風怎麼吹、水怎麼泛起漣漪，世上萬物早已給我答案。透過旋律、節奏和音色，我把聲音編成一首帕薩卡里亞舞曲。

對我來說，帕薩卡里亞是由複雜的變奏和隱性的重複旋律所組成。在這首作品中，我以八小節編曲形式，於樂曲的結構、色彩、和聲、旋律和質感上下工夫，開始時先以手機播放出中國古代樂器的樂聲，組成一個數碼雀鳥合唱團，展現從傳統走向未來的構思。

經過九個重複演變的八小節，樂曲進入高潮，卻突然被樂團成員的高聲誦唱打斷。這輪誦唱歌頌古代神話和大自然的美，然後再加入彈指聲、口哨和腳踏聲，為管弦樂注入強而有力的嘻哈動感。到最後，吹管樂、弦樂、銅管和敲擊樂一起合奏，恍若巨鳥吶喊。對我而言，這最後的聲音正是鳳凰的啼聲，是一個未來世界的夢。

編制

短笛、兩支長笛、三支雙簧管（第三支兼英國管）、兩支單簧管、低音單簧管、三支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂組、手提電話、兩支豎琴及弦樂組。

表演時間

約 5 分鐘

Passacaglia: Secret of Wind and Birds

Tan Dun (1957-)

In the Composer's Own Words

What is the secret of nature? Maybe only the wind and birds know...

When Carnegie Hall and the National Youth Orchestra of the United States of America asked me to write a new piece, I immediately thought to create and share the wonder of nature and a dream of the future.

In the beginning, when human beings were first inventing music, we always looked for a way to talk to nature, to communicate with the birds and wind. Looking at ancient examples of Chinese music, there are so many compositions that imitate the sounds of nature and, specifically, birds. With this in mind, I decided to start by using six ancient Chinese instruments, the *guqin*, *suona*, *erhu*, *pipa*, *dizi*, and *sheng*, to record bird sounds that I had composed. I formatted the recording to be playable on cellphones, turning the devices into instruments and creating a poetic forest of digital birds. The symphony orchestra is frequently expanding with the inclusion of new instruments; I thought the cellphone, carrying my digital bird sounds, might be a wonderful new instrument reflecting our life and spirit today.

It has always been a burning passion of mine to decode the countless patterns of the sounds and colours found in nature. Leonardo da Vinci once said, "In order to arrive at knowledge of the motions of birds in the air, it is first necessary to acquire knowledge of the winds, which we will prove by the motions of water." I immediately decided to take this idea of waves and water as a mirror to discover the motions of the wind and birds. In fact, the way birds fly, the way the wind blows, the way waves ripple... everything in nature has already provided me with answers. With melody, rhythm and colour, I structured the sounds in a passacaglia.

A passacaglia is, to me, made of complex variations and hidden repetitions. In this piece, I play with structure, colour, harmony, melody, and texture through orchestration in eight-bar patterns. Thus, the piece begins with the sounds of ancient Chinese instruments played on cellphones, creating a chorus of digital birds and moving tradition into the future.

Through nine evolving repetitions of the eight-bar patterns, the piece builds to a climax that is suddenly interrupted by the orchestra members chanting. This chanting reflects ancient myth and the beauty of nature. As it builds, it weaves finger snapping, whistling, and foot stamping into a powerful orchestral hip-hop energy. By the end, the winds, strings, brass, and percussion together cry out as one giant bird. To me, this last sound is that of the Phoenix, the dream of a future world.

Instrumentation

Piccolo, 2 flutes, 3 oboes (3rd doubling English horn), 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, cellphones, 2 harps and strings.

Performance Time

Approximately 5 minutes

降E大調第五鋼琴協奏曲，作品73，《皇帝》

貝多芬 (1770-1827)

快板

稍快的慢板

輪旋曲：快板

天才橫溢的代表作

貝多芬的《皇帝》，是他五首鋼琴協奏曲之中最戲劇化、最矚目的，但亦曾一度被認為是最曲高和寡的。1812年，車爾尼在《皇帝》於維也納的首演中擔任獨奏，當時的音樂雜誌《塔利亞》批評此作「只有行內人和鑑賞家才能聽得懂和欣賞」，並指責貝多芬「驕傲和過分自信」、孤芳自賞，不願迎合大眾口味，致令此協奏曲未能得到聽眾讚譽。

閃爍著浪漫主義的光芒

然而，《皇帝》的負面批評只維持了一段很短的時間，其後評論家開始視這篇協奏曲為貝多芬最具感染力和浪漫主義風格的作品之一。當中部分人更視它為第一首浪漫主義的協奏曲，指出鋼琴部分不是順應管弦樂合奏，更像是與之相互爭雄，傾注聲色湧流。浪漫主義作曲家們對《皇帝》深深著迷，特別是當中的慢板樂章。布拉姆斯和葛利格非常欣慕樂章中像讚美詩般的管弦樂旋律與鋼琴部分的精緻對答，以致他們與其他十九世紀作曲家都把類似的編排套用於他們的慢板樂章之中；而管弦樂過渡至樂曲終章時，那些細膩如幽靈般的琴音亦令白遼士如癡如醉。

大眾的協奏曲

《皇帝》滿載截然不同的風格和特色。樂曲開端以和弦和呈示部建立起樂章的主旋律，是一般後海頓時期協奏曲所用的傳統古典格式。儘管《皇帝》的氣勢恢宏磅礴，但三個樂章仍分別採用了傳統的奏鳴曲式、A-B-A和輪旋曲的結構。

此外，這首協奏曲雖然瑰麗雄偉，其含蓄的部分仍精彩非凡，從不同段落中可發現如室樂般精細親密的演奏方式。眾所周知，貝多芬在第一樂章中刪去了傳統的即興華彩樂段（「不要在此加入華彩樂段，馬上繼續彈奏樂曲」），而事實上，這個舉措正暗示他對樂曲的排序和對稱有著強烈的要求——或許是要在放肆的雄偉演奏後放入一個休止符。

總括而言，這首協奏曲正如鋼琴家兼樂評家哈里斯·歌德史密夫所說般「包羅萬有」。連標題音樂大師白遼士也表示這首協奏曲不只蘊含單一的「標題」：「貝多芬的作品都充滿詩意，但音樂本身才具有彰顯意境、感染人心的震撼力。」

英文樂曲介紹由 Jack Sullivan 撰寫

編制

獨奏鋼琴、兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

表演時間

約 38 分鐘

Piano Concerto No. 5 in E-flat Major, Op. 73, *Emperor*

Ludwig van Beethoven (1770-1827)

Allegro

Adagio un poco moto

Rondo : Allegro

A Showpiece with Brains

Beethoven's *Emperor*, commonly regarded as the most dramatic and showy of the composer's five piano concertos, was once considered the most aloof and intellectual. In a review following the 1812 Vienna premiere with Carl Czerny as soloist, *The Thalia* declared that the work "can be understood and appreciated only by connoisseurs" and blamed the failure of the concerto to win popular approval on Beethoven's "proud and over-confident" refusal to write down to the majority.

Glimmers of Romanticism

It wasn't long, however, before commentators began viewing the concerto as one of Beethoven's most emotive and Romantic works. Some, in fact, continue to regard it as the first Romantic concerto, citing the flood of sound and colour as well as the piano's insistence on heroically competing with the orchestra instead of merely blending with it. Romantic composers were certainly taken with the *Emperor*, especially the slow movement. Brahms and Grieg admired this movement's hymn-like orchestral melody and the way the piano devotedly comments on it, a pattern they and other 19th-century composers followed in their own slow movements; Berlioz was mesmerised by the piano's ghostly tinklings as the orchestra sinks into the mysterious transition to the finale.

A Concerto for Everyone

Yet many features of the work cut in the opposite direction. The opening chords and exposition establish a home-key stability about as traditional and Classical as any post-Haydn concerto. And despite the grandiose expansiveness of the work, the three movements do adhere to traditional sonata, A-B-A, and rondo structures, respectively.

Furthermore, the aggressively showy gestures of the piece by no means preclude subtler ones; a chamber-music delicacy and intimacy can be found in many sections of the work. In fact, Beethoven's famous omission of the traditional improvised cadenza in the first movement ("Don't make a cadenza here, but attack what follows immediately") implies a profound impulse toward order and symmetry - or perhaps a need to apply the brakes after so much abandon and display.

In short, this is a concerto that, in the words of pianist and critic Harris Goldsmith, "encompasses the whole world." Even Berlioz, a master of programme music, knew there was ultimately no single "programme" here: "In Beethoven, there is a poetic idea constantly at work; yet music is wholly in command."

Programme notes by Jack Sullivan

Instrumentation

Solo piano, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

Performance Time

Approximately 38 minutes

《幻想交響曲》，作品14

白遼士 (1803-1869)

白日夢，熱情（廣板—甚為激動熱情的快板）

舞會（圓舞曲：不太快的快板）

田園景緻（慢板）

受刑進行曲（不太快的小快板）

女巫安息夜之歌（甚緩板—快板）

白遼士與歌德式傳統

如果帶有傳統歌德式恐怖色彩的音樂可與文學作品相比擬的話，白遼士便是集渥波爾、愛倫·坡和雪利登·拉芬努於一身的作曲家。他的《幻想交響曲》極具顛覆意義，先故作恬靜，描繪田園風光，然後一下子進入撒旦般的可怕境地，最後步入充滿諷刺意味的終局。

白遼士是驚悚的大師，這種題材其實有不少出色的先例：莫扎特的《唐·喬望尼》；貝多芬的《幽靈三重奏》；舒伯特的《魔王》。然而，沒有一首能像〈女巫安息夜之歌〉那樣，為聽眾敲響死亡喪鐘，引發前所未有的恐怖體驗——以音樂真實地描繪斷頭台猛地把頭斬下；以銅管毛骨悚然地誦唱《安魂彌撒曲》中的聖詠〈震怒之日〉；以弦樂製造抓刮聲與低沉的轟隆聲等。這些以弦樂製造的「特別效果」，後世的作曲家如彭德雷斯奇、巴托和武滿徹等都有倣效。《費加羅報》等刊物的樂評人均高度讚揚這首創新的交響樂，並以「異常」和「怪異而駭人」冠譽之。它開拓了音樂的新領域，李斯特（曾出席《幻想交響曲》首演）、穆索斯基和史克里亞賓其後的作品更將這類樂曲發揚光大。這類音樂充滿強烈的電影感，當然亦影響了電影世界，例如寇比力克《閃靈》開場那首令人不寒而慄的配樂。

白遼士的革命色彩

白遼士對聲音那份前瞻性的堅持，對後世影響之深，遠遠超出歌德式音樂的範疇。他的音樂影子無處不在，甚至跨越十九世紀。事實上，不少人視他為現代交響樂之父。然而，大家都不太清楚是甚麼影響了他。他的創意不知從何而來，那些充滿虛幻色彩的早期作品如《幻想交響曲》和《羅密歐與茱麗葉》，都絕非依據十九世紀已有的模式創作。據法國作家羅曼·羅蘭指出，白遼士的音樂學院導師「並沒有教導他任何樂器……白遼士是自學的。他習慣於觀賞歌劇時閱讀歌劇的樂譜。」



沉溺於情感的音樂

白遼士的音樂敘事手法也不是基於固有的古典樂模式。《幻想交響曲》是一首描繪鴉片所產生的幻覺和浪漫迷戀的樂曲，首演時附有一份精心製作的「解說」：「沉溺於情感、擁有豐富想像力的年輕音樂家，對愛情感到絕望而吸食了鴉片，並夢見了心上人，她於夢中化成旋律，就像一個固定樂思，無處不在。」這個「固定樂思」代表著迷戀的音樂主題，在第一樂章〈白日夢，熱情〉中詩意地綻放，然後於〈舞會〉和〈田園景緻〉中幽幻地縈繞不散。到震懾人心的最後兩個樂章，夢境終轉化成惡夢：飽受戀愛折磨的音樂家「夢見自己殺死了心上人」，並在〈受刑進行曲〉中幻想自己「被判死刑」後押赴刑場，那裡「陰森荒涼……最後，固定樂思忽爾閃過，就像臨死前被打斷的最後的思緒。」

最後，在眾人皆知的〈女巫安息夜之歌〉中，音樂家「想像自己在一群嚇人的幽靈、巫師和怪獸之中。」心上人的鬼魂則加入「魔鬼的狂歡派對」，她「喜愛的旋律」被揶揄為「卑微、微不足道而荒誕的舞曲」。結束時，女巫的舞蹈與聖詠〈震怒之日〉一起融入惡魔的樂聲中。

真實與虛幻的女主角

音樂家的心上人是虛假的，卻代表著白遼士對現實中某人至死不渝的痴戀——就像愛倫·坡的《莫蕾娜》或希治閣《迷魂記》中的女主角——她的被殺和復活，與說故事的人所受的精神折磨緊緊相連。相比起「虛幻」，白遼士這位如愛倫·坡一樣，較為世俗的藝術家，對內心的精神世界更感興趣。

事實上，白遼士當時正迷戀著女伶史密夫森。這首交響曲「是關於我對史密夫森小姐的愛情史，也是一場令我煎熬、痛苦的夢」，但描寫的卻是醒覺的激情，而非直述的自傳。據歷史學家巴森指出，白遼士「從來沒有公開帶史密夫森出席舞會；亦從沒有跟她一起去郊遊，更遑論出席公開場合：除舞台上的史密夫森外，白遼士對她可說一無所知。」

這首交響曲是一場精心設計的誘局的一部分，企圖把幻想化成現實。結果白遼士真的成功與史密夫森結婚，但當這段婚姻於憤怒和酒精中結束，這首交響曲的黯淡結尾卻順理成章地添上了一層諷刺的意味。始終，現實勝於幻想。

英文樂曲介紹由 Jack Sullivan 撰寫

編制

兩支長笛（第二支兼短笛）、兩支雙簧管（第二支兼英國管）、兩支單簧管（第一支兼降E調單簧管）、四支巴松管、四支圓號、兩支小號、兩支短號、三支長號、兩支奧菲克萊德號、定音鼓、敲擊樂組、兩支豎琴及弦樂組。

表演時間

約 60 分鐘

Symphonie fantastique, Op. 14

Hector Berlioz (1803-1869)

Daydreams, Passions (Largo—Allegro agitato e appassionato assai)

A Ball (Valse: Allegro non troppo)

In the Meadows (Adagio)

March to the Scaffold (Allegretto non troppo)

Dream of a Witches' Sabbath (Larghetto—Allegro)

Berlioz and the Gothic Tradition

If there is a Gothic horror tradition in music roughly comparable to the one in literature, then Hector Berlioz is its Horace Walpole, Edgar Allan Poe, and Sheridan Le Fanu all in one. His revolutionary *Symphonie fantastique* not only strikes a note of satanic terror, but builds to it from a mood of deceptive, bucolic calm - and even parodies it at the end.

Berlioz's mastery of the macabre certainly had precedents: Mozart's *Don Giovanni*, Beethoven's *Ghost Trio*, Schubert's *Erkönig*. But nothing had been heard in music that quite prepared audiences for the awesome tolling bells in *Dream of a Witches' Sabbath*, the startlingly realistic depiction of a head lopped off by a guillotine, the ghoulish brass intoning of the *Dies Irae* from the *Requiem Mass*, or the scratchings and rumblings in the strings that forecast "special effects" in the work of later composers such as Penderecki, Bartók, and Takemitsu. Reviewers for *Le Figaro* and other publications called the new symphony "bizarre" and "monstrous" - and meant it as high praise. The symphony launched a tradition of terror that continued in the more spectral offerings of Liszt (who attended the premiere), Mussorgsky, and Scriabin. This intensely cinematic music has (not surprisingly) invaded cinema, as in the sinister opening of Stanley Kubrick's *The Shining*.

Berlioz the Revolutionary

Berlioz's influence, his forward-looking insistence on sound for the sake of sound, extends far beyond musical Gothicism. His imprint is everywhere in the 19th century and beyond; indeed, many regard him as the father of the modern symphony, but what imprinted him is less clear. His originality seemed to come out of nowhere; the hallucinatory colours in early works like the *Symphonie fantastique* and *Roméo et Juliette* are certainly not based on 19th-century models. According to French writer Romain Rolland, Berlioz's conservatory mentors "taught him nothing in point of instrumentation... Berlioz taught himself. He used to read the score of an opera while it was being performed."

Music of Morbid Sensibility

Berlioz's idea of musical narrative was not based on classical models either. A depiction of opium hallucination and romantic obsession, *Symphonie fantastique* has a "programme" explicated in an elaborate appendage to the first performance: "A young musician of morbid sensibility and ardent imagination takes opium in a fit of despair over his love, and dreams of his beloved, who has become for him a melody, like a fixed idea, which he finds and hears everywhere." This *idée fixe*, the musical

equivalent of an obsession, blooms lyrically in the opening *Daydreams, Passions*, then returns in ghostly fragments to haunt *A Ball* and *In the Meadows*. In the sensational final movements, dream turns into nightmare: The tormented lover "dreams that he has killed his beloved" and in the *March to the Scaffold* imagines himself "led to execution" to a march "sombre and wild... At the end, the *idée fixe* appears for an instant, like a last thought interrupted by the fatal stroke."

Finally, in the notorious *Dream of a Witches' Sabbath*, the lover "envisions himself in the midst of a frightful group of ghosts, magicians, and monsters." The ghost of the beloved participates in "the diabolic orgy," her "beloved melody" parodied as an "ignoble, trivial, and grotesque dance tune." At the end, the witches' dance combines with the *Dies Irae* in music of demonic energy.

Heroines Real and Fantastic

The heroine is not real, but a ghostly obsession based on someone real - like Poe's *Morella* or Hitchcock's fantasy heroine in *Vertigo* - so that her murder and resurrection are bound up with the narrator's tormented psyche. Berlioz, as secular an artist as Poe, was more interested in the psychological than the "fantastic."

His own obsession with actress Harriet Smithson was the background. The symphony was "the history of my own love for Miss Smithson, my anguish and my distressing dream," but it was a depiction of awakening passion, not literal autobiography. As historian Jacques Barzun points out, Berlioz had never taken Harriet "to a ball, never been with her in the country - much less a public execution: He hardly knew her at all except across the footlights."



The symphony was part of an elaborate seduction, an attempt to make fantasy real. Berlioz did succeed in marrying Smithson, but when the marriage dissolved into acrimony and alcohol, the grim ending of the symphony turned out to have an ironic appropriateness. Reality won over fantasy after all.

Programme notes by Jack Sullivan

Instrumentation

2 flutes (2nd doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets (1st doubling E-flat clarinet), 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 ophicleides, timpani, percussion, 2 harps and strings.

Performance Time

Approximately 60 minutes

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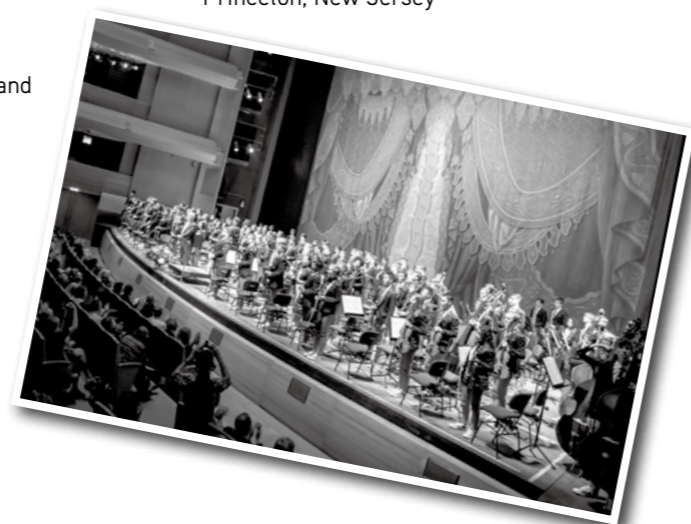
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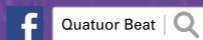


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指揮 Conductor
曾智斌 Jimmy Chiang

維也納兒童合唱團 VIENNA BOYS CHOIR

特別演出: 香港兒童交響樂團
Guest Appearance: Hong Kong Children's Symphony Orchestra

10 十月
星期六 Sat 8pm
香港大會堂音樂廳
Concert Hall, Hong Kong City Hall
\$380 \$320 \$250 \$180

11 十月
星期日 Sun 3pm
元朗劇院演藝廳
Auditorium, Yuen Long Theatre
\$300 \$220 \$150

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節目包括蒙台威爾第《聖母頌》·舒伯特《鱒魚》·史特勞斯《藍色多瑙河》·中國和奧地利民歌等。
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