

中華人民共和國香港特別行政區  
Hong Kong Special Administrative Region  
of the People's Republic of China

25<sup>th</sup> 周年紀念  
ANNIVERSARY

# 譚盾

TAN DUN

樂韻敦煌

16-17.7.2022

星期六至日 Sat-Sun 8pm

香港文化中心音樂廳

Concert Hall,

Hong Kong Cultural Centre

SOUND OF  
DUNHUANG

音樂會 CONCERT

譚盾 Tan Dun

音樂總監 / 指揮  
Music Director / Conductor



沈健倫  
Kenneth Sham  
尺八  
Shakuhachi (Chiba)



高思嘉  
Gao Sijia  
五弦琵琶  
Five-string Pipa



凌君亮  
Ling Kwan-leung  
箏 / 嗩吶  
Bili / Suona



趙冠傑  
Zhao Guanjie  
奚琴 / 中胡  
Xiqin / Zhonghu



盧思泓  
Loo Sze-wang  
笙 / 蘆笙  
Sheng / Lusheng



香港管弦樂團樂師、  
「管弦樂精英訓練計劃」團員  
及客席樂師聯合演出

Performed by musicians from the  
Hong Kong Philharmonic Orchestra,  
members of The Orchestra Academy Hong Kong  
and other guest musicians

圖片由敦煌研究院提供 Courtesy of Dunhuang Academy

主辦  
Presented by



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香港賽馬會  
The Hong Kong Jockey Club

20.8.2022

星期六 Sat 8pm

《緣起》(世界首演)

Lullabies (World Premiere)

香港大會堂60周年誌慶之委約作品

Commissioned Work for the 60th Anniversary of the Hong Kong City Hall

—— 鄺展維 Charles Kwong

E小調第五交響曲，作品六十四

Symphony No. 5 in E minor, Op. 64

—— 柴可夫斯基 Tchaikovsky

21.8.2022

星期日 Sun 3pm

G小調小提琴協奏曲，作品二十六

Violin Concerto in G minor, Op. 26

—— 布魯赫 Bruch

主題變奏曲，作品三十六，「迷語」

Variations on an Original Theme, Op. 36, "Enigma"

—— 艾爾加 Elgar

香港大會堂

Hong Kong City Hall

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# London Philharmonic Orchestra

## 倫敦愛樂樂團

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節目詳情  
Programme Details

香港大會堂60周年誌慶節目  
Programme commemorating the  
60th Anniversary of the Hong Kong City Hall



Click for Arts 藝在「指」尺

主辦  
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The Hong Kong Jockey Club



## 節目 Programme

史達拉汶斯基  
Stravinsky

《煙火》，作品四  
*Fireworks, Op. 4*

譚盾  
Tan Dun

《敦煌五樂神》  
*The Five Muses of Dunhuang*  
(香港首演 Hong Kong Premiere)

中場休息 20 分鐘

Intermission of 20 minutes

譚盾  
Tan Dun

《風與鳥的密語》  
*Passacaglia: Secret of Wind and Birds*  
(管弦樂團編制香港首演 Full Orchestra Version Hong Kong Premiere)

史達拉汶斯基  
Stravinsky

《火鳥》組曲 (1919 年版本)  
*The Firebird Suite (1919 Version)*

節目長約 1 小時 45 分鐘，包括中場休息 20 分鐘。  
The performance will run for about 1 hour and 45 minutes  
including a 20-minute intermission.





## 譚盾

音樂總監 / 指揮

聯合國教科文組織全球親善大使譚盾，畢業於北京中央音樂學院，並獲得紐約哥倫比亞大學音樂藝術博士學位，現任紐約巴德音樂學院院長及中國國家交響樂團榮譽藝術總監。譚氏一直以傳遞

世界和平、綠色環保為音樂家的修行，他的藝術和音樂對世界產生了不可磨滅的影響，並贏得當今世界最具影響的藝術大獎，包括威尼斯雙年展藝術終身成就金獅獎、第 50 屆伊斯坦堡國際音樂節終身成就獎、格林美獎、奧斯卡獎、德國巴赫獎、法國藝術與文學騎士勳章、俄國的蕭斯達高維契大獎及美國格文美爾大獎。2021 年，譚氏獲得香港教育大學榮譽博士學位。

作為一名有思想、有創造力的中國作曲家，譚氏創作了很多具有世界影響力的交響樂作品：《慈悲頌》；有機音樂《水樂》、《紙樂》、《壺樂》及打擊樂協奏曲《大自然的眼淚》；多媒體協奏曲《女書》及《地圖》；網路交響曲《英雄》；歌劇《秦始皇》、《馬可孛羅》、《茶》、《九歌》及《Water Passion：馬太受難曲》；電影音樂武俠三部曲《臥虎藏龍》、《英雄》、《夜宴》及小提琴、大提琴、鋼琴協奏曲和民樂等一百多部音樂作品。譚氏還受邀為 2008 年北京奧運會、2010 年中國世博會及 2016 年上海迪士尼開幕創作音樂，並在全球轉播開幕式音樂會，獲得了 6500 萬人的點擊量和收視率，刷新了世界音樂會轉播記錄，取得了世界性的成功；2019 年應邀成為貝多芬 250 周年全球慶典音樂大使；2020 年疫情期間，他為全球遇難者創作《Prayer and Blessing：武漢十二籟》，連線武漢、上海、紐約直播並贏得全球 7000 萬收視率。

作為一名和平的音樂使者和環保衛士，譚氏曾指揮世界眾多著名樂團：費城交響樂團、荷蘭皇家音樂廳管弦樂團、倫敦交響樂團、波士頓交響樂團、洛杉磯愛樂樂團、法國國家交響樂團、英國 BBC 交響樂團、米蘭斯卡拉歌劇院樂團、慕尼黑愛樂樂團、意大利聖切契利亞管弦樂團及美國大都會歌劇院樂團等。《紐約時報》曾評譚氏為「國際樂壇最重要的十位音樂家之一」，並被全球最重要的十家華文媒體評為影響世界的十位華人之一；2014 年還被「中華之光」評選為傳播中華文化年度人物。譚氏亦曾擔任美國卡奈基音樂廳中國委員會主席、荷蘭尼德蘭交響樂團終生榮譽指揮、中國青年交響樂團藝術總監及指揮、費城交響樂團巡演創意總監、英國 BBC 交響樂團駐團作曲家及指揮、英國倫敦巴比肯藝術中心現代藝術節總監及美國鄧肯活音樂節的藝術總監。

資料由譚盾工作室提供

## Tan Dun

Music Director / Conductor

The world-renowned artist and UNESCO Global Goodwill Ambassador Tan Dun has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical music, multimedia performance, and Eastern and Western tradition. He is the winner of today's most prestigious honours, including the Grammy Awards, the Academy Awards (Oscar), Grawemeyer Awards and Shostakovich Award, L'Ordre des Arts et des Lettres in France, the Bach Prize in Germany, Golden Lion Honorary Award in Italy and the 50<sup>th</sup> Istanbul Music Festival for Lifetime Achievement Award. In 2021, Tan Dun was presented with an honorary doctorate from the Education University of Hong Kong. Tan's music has been played throughout the world by leading orchestras, opera houses, international festivals, and on radio and television. He is currently Dean of the Bard College Conservatory of Music.

As a conductor of innovative programmes around the world, he has led the Mainland tours of the Mahler Chamber Orchestra and Japan's NHK Symphony Orchestra. He led L'Orchestre National de Lyon in a six-city tour; a four-city tour of Switzerland and Belgium with the Guangzhou Symphony Orchestra; and conducted the RAI National Symphony Orchestra, the Oslo Philharmonic, Hong Kong Philharmonic Orchestra, and the Melbourne Symphony Orchestra, where he was named Artistic Ambassador. Next season's highlights include conducting the Orchestra dell'Accademia Nazionale di Santa Cecilia, L'Orchestre Philharmonique de Radio France, the Royal Concertgebouw Orchestra and the Philadelphia Orchestra. He also serves as the Honorary Artistic Director of the China National Symphony Orchestra.

Tan records for Sony Classical, Deutsche Grammophon, EMI, Opus Arte, BIS, and Naxos. In 2016, Tan conducted the grand opening celebration of Disneyland Shanghai which was broadcast to a record-breaking audience worldwide. Most recently, his work *Prayer and Blessing* was also live streamed using 5G technology and subsequently broadcast worldwide by UNESCO. His recordings have garnered many accolades, including a Grammy Award for *Crouching Tiger, Hidden Dragon*, and nomination for *The First Emperor*, *Marco Polo* and *Pipa Concerto*, Japan's Recording Academy Awards for Best Contemporary Music CD for *Water Passion after St. Matthew*, and the BBC's Best Orchestral Album for *Death and Fire*.

Information provided by Parnassus Productions, Inc.



## 香港管弦樂團

香港管弦樂團（港樂）獲譽為亞洲最頂尖的管弦樂團之一。每年節目以交響曲目為主，並邀請世界各地的指揮和演奏家演出。港樂不但舉辦豐富的教育活動，更委約新作，以及培育本地新秀。近期由梵志登灌錄的專輯包括華格納全套《指環》歌劇四部曲，以及將於 2022 年 11 月推出的馬勒第十交響曲（門德爾伯格演出版本）與蕭斯達高維契第十交響曲。音樂總監梵志登自 2012 年上任後，曾先後帶領港樂到歐洲、亞洲、澳洲，以及內地巡演。余隆由 2015/16 樂季起擔任首席客席指揮。廖國敏於 2020 年 12 月獲委任為駐團指揮。2019 年港樂榮獲英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

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

資料由香港管弦樂團提供



@Cheung Wai-jok

## Hong Kong Philharmonic Orchestra

The Hong Kong Philharmonic Orchestra (HK Phil) is regarded as one of the leading orchestras in Asia. The orchestra's annual schedule focuses on symphonic repertoire, with conductors and soloists from all around the world. The HK Phil runs extensive education programmes, commissions new works and nurtures local talent. Recent recording projects with Jaap van Zweden include the complete *Ring Cycle* by Richard Wagner and Mahler's Symphony No. 10 (performing version by Willem Mengelberg) and Shostakovich's Symphony No. 10, which will be released in November 2022 (Naxos). With Music Director Jaap van Zweden since 2012, the HK Phil has toured Europe, Asia, Australia, and on numerous occasions to the Mainland. Yu Long has been Principal Guest Conductor since the 2015/16 Season. Lio Kuokman was appointed as Resident Conductor in December 2020. The HK Phil won the prestigious UK classical music magazine *Gramophone's* 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

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.

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra.

Information provided by Hong Kong Philharmonic Orchestra



## 管弦樂精英訓練計劃

### The Orchestra Academy Hong Kong

「管弦樂精英訓練計劃」乃首個由香港管弦樂團和香港演藝學院（演藝學院）音樂學院共同管理的項目，獲太古集團慈善信託基金的「信望未來」計劃贊助約港幣900萬元，為期三年。計劃由「駐團學員培訓」和「音樂新晉薈萃」組成，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。獲選參加計劃的學員透過義工服務，以音樂貢獻社區。

The Orchestra Academy Hong Kong is the first joint programme co-directed by the Hong Kong Philharmonic Orchestra and the School of Music of The Hong Kong Academy for Performing Arts (HKAPA), funded by “TrustTomorrow” of The Swire Group Charitable Trust with a promising sponsorship of approximately HK\$9 million over a 3-year period. The programme, consisting of two schemes namely “Fellowship Programme” and “Young Pro Platform”, aims at enhancing professional training for distinguished graduates from The HKAPA’s School of Music and facilitating their career development in the orchestral field. Those who are admitted to The Orchestra Academy contribute their talents to servicing the community through volunteering opportunities.

資料由「管弦樂精英訓練計劃」提供  
Information provided by The Orchestra Academy Hong Kong



高思嘉  
Gao Sijia

五弦琵琶  
Five-string *Pipa*



高思嘉為本港琵琶演奏家，以一級榮譽畢業於香港演藝學院，獲得榮譽學位及碩士學位（優異），師從琵琶演奏家王梓靜，後亦於香港演藝學院修讀指揮課程，師從指揮家何文川及中樂團常任指揮周熙杰。高氏活躍於本港樂壇多年，其高超的演奏技巧和細膩的演繹，深受樂迷讚賞。她多次應邀遠赴英國、比利時、奧地利、墨爾本及新加坡等地作海外演出。高氏桃李滿門，受邀統籌並製作多輯音樂教育專輯，並以網絡形式推廣中國文化藝術和培育樂壇新進。

高氏現任香港演藝學院初級音樂課程琵琶導師、香港愛樂民樂團琵琶首席及香港無極樂團成員；亦曾任香港中樂團特邀樂師、香港青年音樂訓練基金聯合樂團指揮、康樂及文化事務署音樂事務處成人合奏小組指揮、香港小交響樂團特邀演奏家及深圳交響樂團特邀樂師。

Gao Sijia is a *Pipa* performer. She obtained a bachelor's degree (Honours) with first-class honors and a master degree with distinction from The Hong Kong Academy for Performing Arts (HKAPA) under the tutelage of the renowned *Pipa* player Wong Chi-ching. She also finished conducting courses at The HKAPA, with guidance from the conductor Ho Man-chuen and the resident conductor of Hong Kong Chinese Orchestra Chew Hee Chiat. Gao has been active in Hong Kong's music scene for many years, her performance skills and delicate interpretation are deeply appreciated by music fans. She has been invited to perform overseas including the United Kingdom, Belgium, Austria, Melbourne and Singapore. Having cultivated lots of outstanding students, Gao has been invited to coordinate and produce several educational music albums, and to promote Chinese culture and arts as well as to nurture new players in the music scene online.

Gao is currently *Pipa* instructor of The HKAPA Junior Music Programme, principal *Pipa* player of the Hong Kong Music Lover Chinese Orchestra and member of Wuji Ensemble. She was also invited musician of Hong Kong Chinese Orchestra, joint conductor of the Music for Our Young Foundation, conductor of the adult ensemble group of Music Office under Leisure and Cultural Services Department, invited performer of Hong Kong Sinfonietta and guest performer of the Shenzhen Symphony Orchestra.



凌君亮  
Ling Kwan-leung

簫簃 / 嗩吶  
Bili / Suona

凌君亮為本港作曲及嗩吶演奏家，於香港演藝學院修讀初級音樂課程，主修嗩吶。後遠赴加州藝術學院及密蘇里大學堪薩斯分校修讀作曲，分別獲得學士及碩士學位。凌氏現繼續進修，以全額獎學金於密蘇里大學堪薩斯分校修讀博士課程。

凌氏熱衷與本地及海外各界合作，合作過的藝團包括香港中樂團、SPLICE 合奏團、Trio Mythos、Duo Entre-Nous 及密蘇里大學堪薩斯分校 Graduate Fellowship String Quartet 等。同時，他亦與菲律賓及新加坡籍導演布萊恩·尤洛·吳合作，參與於 2019 年至 2022 年間獲 17 個電影節提名及放映的紀錄電影《24》。凌氏為嗩吶與電子音樂而作的《Midden》在紐約市電聲音樂節 2022 中首演。2022 年，凌氏委約了十位作曲家為嗩吶與西洋樂器創作，並與他的嗩吶恩師郭雅志，在密蘇里大學堪薩斯城分校合辦了一星期的現代嗩吶交流活動，首演十首嗩吶新作品。

Ling kwan-leung is a Hong Kong composer and *Suona* performer who attended the Junior Music Programme at The Hong Kong Academy for Performing Arts with a major in *Suona*. Ling holds a Bachelor of Fine Arts in Composition from California Institute of the Arts and Master of Music in Composition from the University of Missouri-Kansas City (UMKC). He is also currently pursuing his Doctor of Music Arts at the UMKC with a full scholarship.

Collaboration with local and overseas music parties is one of the most important portion in Ling's artistic journey. Ling worked with Hong Kong Chinese Orchestra, SPLICE Ensemble, Trio Mythos, Duo Entre-Nous and UMKC Graduate Fellowship String Quartet. He has also been collaborating with Filipino/Singaporean filmmaker Brian Yulo Ng in a documentary film *24*, which has been nominated and screened in 17 film festivals from 2019 to 2022. Ling's *Suona* and fixed media piece *Midden* has been premiered in the New York City New Electroacoustic Music Festival 2022. In 2022, he has also commissioned ten composers to create new pieces for *Suona* and western instruments, and held a week-long event at UMKC about the evolution and use of modern *Suona* with his former tutor Guo Yazhi, along with premiere of the ten new works.

盧思泓  
Loo Sze-wang

笙 / 蘆笙  
Sheng / Lusheng



盧思泓為本港著名笙演奏家，畢業於香港中文大學及香港演藝學院，曾獲獎無數。他經常以獨奏家和室樂演奏家的身分演出，並與不同團體合作，包括澳洲歌樂坊、意大利 Xenia 合奏團、美國聖勞倫斯弦樂四重奏、挪威 POING 合奏團、布魯塞爾 Het Collectif、香港小交響樂團及澳門樂團等；他亦曾於上海之春國際音樂節、波蘭華沙花園音樂節、澳洲墨爾本音樂節、新加坡藝術節、布宜諾斯艾利斯國際音樂節、新視野藝術節及華人作曲家音樂節等演出。足跡遍及阿根廷、澳洲、巴西、加拿大、美國、日本、德國、新加坡、韓國、內地和台灣等多個地方。

盧氏曾參與的演出包括於香港週 2014 @ 台北參演陳慶恩室內歌劇《蕭紅》、作曲家羅永暉的音樂劇場《落花無言》及於法國巴黎由作曲家楊嘉輝創作的《解構音樂家》，亦曾於 2021 年 9 月康樂及文化事務署主辦的「樂貫南北」系列：「眾樂樂·餘音裊」音樂會中參與演出。

A graduate of The Chinese University of Hong Kong and The Hong Kong Academy for Performing Arts, prize-winning Loo Sze-wang is the foremost *Sheng* (Chinese mouth-organ) player in Hong Kong. He has been active both as a soloist and as a chamber musician, and has performed with different arts groups, including the Song Company of Australia, Xenia Ensemble of Italy, St. Lawrence String Quartet of the United States, POING of Norway, Het Collectif of Brussels, Hong Kong Sinfonietta and Macao Orchestra etc. He has also performed at Shanghai Spring International Music Festival, Garden Festival in Warsaw, Poland, the Melbourne Festival in Australia, Singapore Arts Festival, Buenos Aires International Music Festival, New Vision Arts Festival, and the Chinese Composers' Festival etc. His performances span various places include Argentina, Australia, Brazil, Canada, United States, Japan, Germany, Singapore, Korea, the Mainland and Taiwan, etc.

Loo's performances included participating in the Opera *The Heart of Coral* by Chan Hing-yan at Hong Kong Week 2014 @ Taipei, Music Theatre *When Petals Fall in Serenity* by Law Wing-fai, the *Anatomy of Musician* project by Samson Young Kar-fai in Paris, as well as the "Regional Music of China Series: *Virtuosic Tone, Lingering Rhyme*" presented by Leisure and Cultural Services Department in September 2021.



沈健榆  
Kenneth Sham

尺八  
*Shakuhachi (Chiba)*

沈健榆畢業於香港演藝學院，主修笛子，隨香港中樂團笛子首席孫永志及本港著名洞簫演奏家譚寶碩學習洞簫；及後隨日本尺八大師福田輝久學習日本尺八。在學期間，沈氏曾獲得多項獎學金，並曾獲本港以及國內多位名家指導。沈氏亦活躍於本港多個樂團，現為康樂及文化事務署音樂事務處導師中樂團團員、華夏音樂促進會樂師，亦曾為香港青年中樂團笛子首席及香港演藝學院中樂團團員。

除了積極鑽研笛子技法，沈氏亦十分熱衷與不同作曲家及團體合作，並首演了多首有關笛子及洞簫的作品。多年來，沈氏應邀參加本地實驗音樂項目及與海外藝術家合作；亦曾與多個專業樂團合作演出，包括中央民族樂團及台北市立國樂團等。沈氏亦曾參與多套紀錄片、電影、音樂劇、舞台劇及流行曲等錄音工作，隨本港多個藝團到歐亞各地演出；曾合作之藝團包括香港中樂團、香港話劇團及香港小交響樂團等。

Kenneth Sham graduated from The Hong Kong Academy of Performing Arts majoring in *Dizi*. He has also studied *Dongxiao* under the tutelage of principal *Dizi* of Hong Kong Chinese Orchestra Sun Yongzhi and acclaimed local *Dongxiao* player Tam Bo-shek, as well as *Shakuhachi* under Japanese master player Teruhisa Fukuda. Sham had achieved multiple scholarships and received tutoring from many distinguished professionals. He is also an active participant in various music ensembles, include currently a member of Music Office Instructor's Ensemble under Leisure and Cultural Services Department, the Hua Xia Chinese Music Association, and previously a member of The Hong Kong Academy of Performing Arts' Chinese Orchestra as well as principal *Dizi* of the Hong Kong Youth Chinese Orchestra.

Sham excels not just in playing *Dizi*, he is an avid collaborator with various composers and ensembles and has premiered many *Dizi* and *Dongxiao* pieces. He has participated in both local experimental and overseas music projects, and has performed with many professional ensembles such as the China National Traditional Orchestra and the Taipei Chinese Orchestra. Other than participating in many documentaries, movies, musicals, dramas, and recordings of pop songs, Sham has also performed all over Europe and Asia with various local art troupes, include Hong Kong Chinese Orchestra, Hong Kong Repertory Theatre and Hong Kong Sinfonietta, to name a few.

趙冠傑  
Zhao Guanjie

奚琴 / 中胡  
Xiqin / Zhonghu



趙冠傑在 2002 年畢業於北京中央音樂學院民樂系，取得學士學位，大學期間連續獲得學院獎學金。曾擔任中央音樂學院青年民族管弦樂團樂隊首席兼樂隊隊長及中央民族樂團二胡副首席。2004 年考取新加坡華樂團中胡首席。多次獲全國以及國際二胡專業比賽大獎。2006 年又以專業第一的成績進入香港中樂團，後考取香港中樂團二胡首席以及高胡助理首席。多次出訪亞洲、歐洲、北美等地進行表演。其演奏風格大氣樸實、音色自然純美、演奏技術扎實、技巧豐富多變，且擅於運用胡琴表現多種音樂風格及音樂語言。曾與香港舞蹈團、無極樂團及無垢舞蹈劇場等不同領域的藝術團體合作，並嘗試多種藝術媒體與中樂的結合。

Zhao Guanjie graduated with a bachelor's degree from the Traditional Chinese Instruments Department of the Central Conservatory of Music in Beijing in 2002. During his studies, he was awarded college scholarships consecutively. Zhao was once the principal musician of the Youth Chinese Orchestra of the Central Conservatory of Music, and the deputy principal player of *Erhu* of the China National Traditional Orchestra. In 2004, he joined the Singapore Chinese Orchestra as the principal player of *Zhonghu*. He has won numerous national and international *Erhu* professional competition awards. In 2006, he joined Hong Kong Chinese Orchestra with the first professional result in his field of study, and promoted to the principal player of *Erhu* and assistant principal player of *Gaohu* later on. He has performed in dozens of countries in Asia, Europe and North America. His playing style is overwhelming but simple, the timbre is natural and pure, the playing techniques are solid, and the skills are rich and varied. He is good at using *Huqins* to express a variety of musical styles and musical languages. He has also cooperated with art groups in different fields such as Hong Kong Dance Company, Wuji Ensemble and Legend Lin Dance Theatre, and tried to combine various art media with Chinese music.

資料由演出者提供  
Information provided by the performers



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# 並肩

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香港賽馬會一直伴港人走過順逆，並透過不同慈善項目貢獻社會。2020/21年度，受惠的慈善及社區項目超過500個，惠及各階層。展望未來，我們將繼續與港人同步，回應社會所需。

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## 樂曲介紹

### 《煙火》，作品四

史達拉汶斯基 (1882-1971)

1908年史達拉汶斯基完成了管弦樂幻想曲《煙火》，作品於聖彼德堡公開演出之時，作曲家的老師林姆斯基—高沙可夫剛與世長辭。不過這位老師對史達拉汶斯基的影響，特別在管弦樂法技巧上的啟發，就由史達拉汶斯基承繼並發揮得淋漓盡致，是日後他成功的重要因素。《煙火》是一首短小的詠諧曲，尚未達到他成熟作品中呈現的功力，但仍可以明顯聽到史達拉汶斯基獨特的風格。例如精妙透明的配器色彩及層次，開始樂段長笛的快速伴奏音群，弦樂器的撥弦加上高音木管及小號，還有中段及末段敲擊樂的運用。很可能就是作品在配器上的豐富層次，引發了俄羅斯芭蕾舞團創辦人戴雅吉烈夫的興趣。他當時希望能夠尋找年輕的作曲家合作，一同發展新世代的芭蕾舞創作。雖然《煙火》一開始並未為芭蕾舞所寫，但戴雅吉烈夫還是因此而邀請史達拉汶斯基合作，以至之後為《火鳥》譜曲，並展開了兩位藝術家長達二十年的合作關係。

### 《敦煌五樂神》

譚盾 (1957~)

榮獲奧斯卡獎和格林美獎的著名作曲及指揮家譚盾，以五件敦煌壁畫古樂器為靈感創作出於香港首演的《敦煌五樂神》。原曲所用的五件樂器（尺八、五弦琵琶、奚琴、箏箏和蘆笙）由譚盾經長期研究後挑選出來，「它們非常有特點，音色與眾不同，而又非常古樸，有一種音色一出就能瞬間將我們帶到另外一個世界的感覺。」譚盾用這五件古樂器與五位遺忘的歷史英雄作呼應，從彼此外型氣質上、藝術形態上和音樂旋律上考慮，最終創作而成《敦煌五樂神》。透過《敦煌五樂神》的創作，譚盾亦希望讓古樂器的特色從敦煌壁畫中「復活」，把這些失去的音樂和音色找回來，令聽眾得以感受到敦煌歷史和中國傳統文化的無限魅力及深厚底蘊。

### 《風與鳥的密語》

譚盾 (1957~)

最初，人們認為鳥也許是人與大自然溝通的絲路和橋樑，中國古代的音樂中有太多在模仿和「翻譯」大自然的聲音，尤其是鳥樂。在這首作品中，譚盾用手機錄下中國笛子、嗩吶、二胡、古箏、琵琶等樂器的「鳥語」，再放到互聯網上，在現場由樂手和觀眾呼應播放，形成當代的「數碼鳥林」。樂手們吟誦著達文西的名言：「如果你想知道鳥是怎麼飛，那你得先知道風是怎麼吹，而水（無論是大海、江河、池塘）都記錄和顯示了風的足跡。」這部作品是由美國國家青年交響樂團委約譚盾為其中國巡演專門創作的。曲中譚盾力圖通過這部手機交響樂表達當代人與自然及東、西方不同文化間的一種隱形絲路和藕斷絲連的文化現象。

## 《火鳥》組曲 (1919 年版本)

史達拉汶斯基 (1882-1971)

序曲

火鳥之舞

公主之圓環舞

魔王卡司契地獄之舞

火鳥的搖籃曲

終曲

《火鳥》是展開作曲家史達拉汶斯基與戴雅吉烈夫之間合作芭蕾舞劇音樂的里程碑。三首作品當中包括後來的《彼得洛斯卡》及《春之祭》，分別都成為經典。史達拉汶斯基受戴雅吉烈夫委托為俄羅斯芭蕾舞團創作之時，還相當年輕，亦未有廣泛知名度。因此，自《火鳥》芭蕾舞劇在 1910 年首演於巴黎後即獲得空前成功，對作曲家的地位就有相當的奠定作用。而其後再編集的組曲，亦一直在二十世紀的管弦樂作品中佔據重要地位。

### 關於火鳥於民間神話中的象徵

《火鳥》原作根據一個俄羅斯古老傳說寫成，由福堅改篇成芭蕾舞劇故事，而 1919 年修訂的組曲主要根據故事情節發展而成。《火鳥》是一齣富東方色彩，以俄國民間故事為題的芭蕾舞劇音樂。火鳥其實指的就是鳳凰，在上世紀交替時被俄國藝術家認為是一種「復活」的象徵。這個復活重生的主題，驅使後來於迪士尼音樂電影《幻想曲 2000》裡，描述春精靈在火山爆發後帶領大地重生景象，巧妙地用上了《火鳥》組曲當中的音樂。相信看過該電影的觀眾，想必對該片段並不陌生。

### 關於管弦樂配器上的突破

作曲家史達拉汶斯基承認，《火鳥》之所以從首演就獲得空前成功，要歸功於他從老師林姆斯基—高沙可夫學的管弦樂配器技巧。為了塑造出豐富的音色變化，史達拉汶斯基運用極龐大的管弦樂團編制。而《火鳥》中某些音響效果亦是當時前所未見的，例如開首〈序曲〉弦樂奏出如魔術般自然泛音的滑音。

1919 年這個組曲的版本，使用了編制略為小的樂團，共分六個段落，中間沒有停頓。緊接〈序曲〉，木管樂與豎琴靈巧的律動帶出〈火鳥之舞〉，火鳥贈與故事中的王子魔法羽毛。其後長笛優雅的旋律吹奏出〈公主之圓環舞〉，描述王子在魔宮外看見十三位繞著金蘋果的公主翩翩起舞。在此注意作曲家意圖用純樸旋律與和聲，與其後用於魔法世界魔王卡司契的複雜半音階的音響世界，形成兩極對立的關係。

突然一聲巨響，展開〈魔王卡司契地獄之舞〉。王子取出魔法羽毛，火鳥馬上出現，驅使卡司契一起開始瘋狂起舞，直至用盡所有氣力。粗獷的樂風由不規則的節奏形，加上大胆地運用銅管樂器造成，例如伸縮號吹奏出帶諧談的滑音。樂曲一直加快速度，直至戲劇性的混亂中崩潰，才進入〈火鳥的搖籃曲〉。低音巴松管成為主角，火鳥指示王子將卡司契靈魂的巨蛋搗碎，死後魔咒解除，所有成為石頭的路人、騎士便恢復正常自由。〈終曲〉弦樂奏出如魔術般的顫音作背景，把聽眾帶回樂曲的開首，而圓號就吹奏出晨曦一般的樂句。此情此景，火鳥促成王子與公主成婚，魔法之國也成為快樂之國。

值得一提，《火鳥》組曲從管弦樂配器上的突破而成為經典，不單反應於西方電影配樂；在國內，民樂指揮兼作曲家彭修文，亦曾經把《火鳥》組曲改編由傳奇的中國廣播民族樂團演奏，收錄於他們早期的錄音當中。

《煙火》及《火鳥》組曲（一九一九年版本）樂曲介紹由葉劍豪教授撰寫  
《敦煌五樂神》及《風與鳥的密語》中文樂曲介紹由譚盾工作室提供

## Programme Notes

### *Fireworks, Op.4*

Igor Stravinsky (1882-1971)

In 1908 as the composer Stravinsky completed his orchestral fantasy *Fireworks* and performed at a concert in St. Petersburg, his teacher Rimsky-Korsakov had just passed away. The composer has fortunately inherited his teacher's enlightening skills in orchestration, which eventually plays a crucial role in his success. In this early composition, a short scherzo for the orchestra, the composer might not have yet reached the level of maturity in his subsequent creative output. However, the characteristics of Stravinsky's musical style can already be heard, in particularly the off-beat irregular accents, harmonic twists and transparent orchestration. Starting with a running accompanying figures on the flutes, mixing strings pizzicatos with woodwinds in higher registers plus the solo trumpet, together with the colourful percussion used in later sections, they are all evidence of his skilful orchestration techniques. Such exceptional skill in bringing rich musical textures through instrumental timbres might as well be the factor that has intrigued Diaghilev, the founder of the Ballets Russes, who was searching for young composers to explore ballet productions for the new generation. Even though *Fireworks* was not written for the ballet, it marks a turning point in Stravinsky's career. It led to the collaboration with Diaghilev in *The Firebird*, launching a fruitful partnership that lasted for two decades in the careers of the two artists.

### *The Five Muses of Dunhuang*

Tan Dun (1957~)

Premiered in Hong Kong, *The Five Muses of Dunhuang* was created by the Oscar and Grammy winning renowned composer and conductor Tan Dun based on inspiration of five ancient instruments on Dunhuang murals. After years of research, Tan intentionally chose the five instruments as they possess distinct qualities, each with a uniquely quaint timbre which seems to be able to transport the audience instantly to another world as soon as they hear it. Tan used them to depict five legendary heroes in ancient time. Their respective personas and airs are given vivid artistic representations and melodic considerations. Through this piece, Tan also wishes to resurrect the extinct features of the five ancient instruments, to bring back the long-lost music and timbre, so the audience can experience again the boundless charm and richness of Dunhuang history and traditional Chinese culture.

### *Passacaglia: Secret of Wind and Birds*

Tan Dun (1957~)

The ancient people believed that birds could be the link between nature and humankind, which is why ancient music had so many bird elements, as the composers tried hard to imitate or transcribe the sounds of nature, especially music about birds. In creating this piece, Tan Dun used his cell phone to record a "birdsong" with such Chinese musical instruments as *Dizi*, *Suona*, *Erhu*, *Zheng*, *Pipa* etc., and posted it on the internet. In the concert hall, the musicians and the audience would play it in dialogue, thus forming a "digital birds in the grove" of our time. Somewhere in the music, the members of the orchestra would chant

Leonardo da Vinci's famous words, '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 (be it the sea, the rivers, or the pond)'. The National Youth Orchestra of the United States commissioned Tan to write this piece for their China tour. In his composition, Tan strives to use this cell phone symphony to conjure up the invisible connection, another kind of "silk road", between humankind and nature, the cultural phenomenon of apparent severances with invisible ties between cultures of the East and the West.

### ***The Firebird Suite (1919 Version)***

Igor Stravinsky (1882-1971)

#### *Introduction*

#### *Dance of the Firebird*

#### *Round Dance of the Princesses*

#### *Infernal Dance of King Kashchei*

#### *Berceuse*

#### *Finale*

*The Firebird* was a milestone for the start of the composer Stravinsky's partnership with Diaghilev. Two subsequent monumental ballet pieces include the acclaimed *Petrushka* (1911) and *The Rite of Spring* (1913). Stravinsky was a young and relatively unknown composer when Diaghilev invited him to create works for the Ballets Russes. Hence the fact is that *The Firebird* has gained instant success since the moment of its premiere in 1910 in Paris, it plays a crucial role in establishing the fame of the composer. The orchestral suites Stravinsky later created have also remained equally popular in the 20th century symphonic repertoire.

### **About the symbolism of the Firebird in folklore**

The story of *The Firebird* has been based on old Russian folklore, and was adapted to become synopsis for the ballet by Fokine. The sequence in the orchestral suite of 1919 also outlines the story. The context of the Russian folklore contributes to the oriental flavour of the Firebird, which is actually the phoenix in the East. At the turn of the century amongst Russian artists, the phoenix is a symbol of regeneration. Music from Stravinsky's *The Firebird* has inspired the Walt Disney animation film *Fantasia 2000*, with a mythical story of renewal in life and death. Audiences who have watched that film would be able to recall those scenes in which the character of the Spring Sprite brings the restoration of the Earth following the destruction brought by volcanic eruptions.

### **About the breakthrough in orchestration**

It was admitted by the composer himself that the instant success since the premiere of *The Firebird* had been accredited to his teacher Rimsky-Korsakov who was a master in

orchestration. In order to explore a wide spectrum of timbres, the composer had employed an exceptionally huge orchestra. It is a great showpiece of orchestration with some unprecedented orchestral sonorities. For example in the *Introduction*, the string instruments conjures up some magical glissandi produced with natural harmonics, which is simply unforgettable for first-time listeners.

In the 1919 version of *The Firebird Suite*, Stravinsky reduced slightly the size of the orchestra. The suite is in six sections played continuously without a break. After the *Introduction* that establishes the mythic nature of the story, the harp glissandi and woodwinds bring the *Dance of the Firebird* that depicts the Firebird, who has given one of his magic colourful tail-feathers to the Prince in the story. An elegant solo flute then leads into the *Round Dance of the Princesses*, depicting the thirteen princesses dancing with the golden apples outside the evil castle of Kashchei. Using simple melodies and harmonies, the composer intends to create a polarised duality in the two sound worlds of the piece: using diatonic folk song style for human beings, whereas magical characters and the world of Kashchei are surrounded by exotic, complex and chromatic music.

Suddenly a loud chord heralds the start of the *Infernal Dance of King Kashchei*. The Prince takes out the magic colourful feather and summons the Firebird who appears and enchants Kashchei, causing all to dance into exhaustion. Irregular metric disruption in rhythms form a rugged musical landscape, with bold use of brass instruments and even sarcastic glissandi on trombone. The piece accelerates into a dramatic chaos. After the collapse, the Firebird's gentle *Berceuse* features an ethereal bassoon melody, lulls all evil ones to an eternal slumber. The Firebird tells the prince how to slay Kashchei by crushing the egg where the evil stays, and the whole evil kingdom and his magic disappears. The descending strings tremolos bring us back to the beginning of the piece. In the *Finale* the solo horn heralds a new dawn as the princesses and all of Kashchei's stone victims are freed. The Firebird unites the Prince and the Princess in a final hymn of triumphant chords, capturing their joy of celebration as the realm of evil has been regenerated and transformed into the kingdom of joy.

It is noteworthy that the breakthrough in orchestration of Stravinsky's *The Firebird Suite*, bringing its classic status, has not just been reflected in its popularity in the use among western film music. In China, the composer/conductor Peng Xiuwen has also transcribed *The Firebird Suite* to be played on Chinese instruments. The legendary performance by the China Broadcasting Folk Orchestra can be found in their early recordings.

Programme notes for *Fireworks*, Op.4 and *The Firebird Suite* (1919 Version) written by Prof. Ip Kim-ho  
Chinese Programme notes for *The Five Muses of Dunhuang* and *Passacaglia: Secret of Wind and Birds* provided by  
Parnassus Productions, Inc., and English translation by KCL Language Consultancy Ltd.

## 譚盾作品解析

### 《敦煌五樂神》

關於《敦煌五樂神》如何「復活」五件敦煌古樂器早已失傳之特色 —

「古老的壁畫深深地感動了我，我彷彿從畫中聽到了聲音，這讓我有了一種靈魂的衝動，想把這些壁畫變成音樂，用交響樂團演奏出來，帶去世界。第一次到訪敦煌，我便在壁畫洞穴內，一待就是六個小時，被敦煌壁畫中記載的古樂器、樂伎師和古樂隊所吸引。歷經這麼多年的研究和創作，我精選出尺八、五弦琵琶、奚琴、箏和蘆笙這五件樂器，它們非常有特點，音色與眾不同，而又非常古樸，有一種音色一出就能瞬間將我們帶到另外一個世界的感覺。尤其是箏、敦煌的尺八和奚琴，而奚琴則是二胡的前身，但這些我們可能很多人都忘卻了，我希望通過這部作品能讓大家重新關注敦煌文化藝術。」

關於《敦煌五樂神》的創作靈感，及用古樂器演繹相應人物的故事 —

「在長期的研究和創作中，我希望通過《敦煌五樂神》這部作品，讓更多年輕人認識敦煌藝術文化，走進敦煌，走進敦煌展覽中。為龐大的觀眾群創作足以讓我興奮十足了，因為我喜歡挑戰年輕人，同時我也喜歡被年輕人挑戰，這樣，我在音樂上的思維就會特別地活躍。我用五件敦煌古樂器與五位遺忘的歷史英雄作呼應，從彼此外型氣質上、藝術形態上和音樂旋律上考慮，最終創作而成《敦煌五樂神》。概念和作品架構確認以後，整個創作過程可以說是一拍即合，一氣呵成，這就是我從最開始琢磨作品創作，到最終完成《敦煌五樂神》的前因後果。」

整個表演對於觀眾最想帶出的訊息 —

「中華傳統文化中，火克瘟疫，並帶來興旺和生活的焰火。音樂會上半場由現代交響樂之父史達拉汶斯基《煙火》充滿節日氣氛的慶典開場，接著是我的作品《敦煌五樂神》，這五件敦煌壁畫古樂器，將由來自香港本地的中樂演奏家精彩呈現。在今年八月即將於香港文化博物館舉行的「賽馬會呈獻系列：敦煌——千載情緣的故事」前夕，我希望除了能帶給香港觀眾有關敦煌元素的作品以外，還有一些關於大自然、關於生命的作品與思考，與大家多多分享與交流。」

### 《風與鳥的密語》

關於《風與鳥的密語》與觀眾產生互動的手機交響樂概念 —

「鳥，是敦煌壁畫常見的題材，莫高窟第一期洞窟中的第 275 窟就出現過鸚鵡形象。鳥的藝術在敦煌壁畫中主要分兩大類：第一類，人世間常見的吉祥鳥類；第二類，神話傳說中的飛禽。敦煌壁畫中的鳥類在敦煌繪畫中的作用，多數作為祥瑞和吉祥的象徵，也是千百年來老百姓內心希望的寄語。如唐宋西方淨土經變中的寶池內多數畫有鸚鵡、孔雀、迦陵頻伽等，烘托出淨土世界的祥瑞氛圍，闡釋了淨土世界的「極樂」意境。

大自然與人之間的隱形絲路是什麼？也許只有風和鳥知道。在這首作品中，我用手機錄下中國笛子、嗩吶、二胡、古箏、琵琶等樂器的「鳥語」，再放到通訊軟件上，

在現場由樂手和觀眾呼應播放，形成當代的「數碼鳥林」。曲中樂手們吟誦著達芬奇的名言：「如果你想知道鳥是怎麼飛，那你得先知道風是怎麼吹，而水（無論是大海、江河、池塘）都記錄和顯示了風的足跡。」因為中國的祖先一直認為鳥是上天跟人之間的溝通聯繫橋樑，這也就是為什麼中國最早的音樂都有很多鳥的元素，比如《百鳥朝鳳》、《空山鳥語》、《鷓鴣飛》等等。

我希望通過現代的科技技術與大自然鳥樂相結合，一秒鐘之內，讓整個音樂廳成為鳥的森林，讓台上樂手與台下觀眾們共同合奏，多麼神奇啊！這是一種來自我們每個個體內心的期盼，是一種吉祥的祈禱。」

關於藝術與科技的結合，把科技融入音樂中 —

「我一直認為科技很重要，因為科技可以讓古老的樂器和文化得以延伸，讓生命展現無限的可能。而同時我覺得讓科技與一些非常古老的文化和哲理融合，與歷史結合，你就發現科技技術更具有人性，更加浪漫，更加科幻。這就是為什麼，我非常喜歡科技與藝術結合的原因。我覺得古典音樂一定要向前發展，因為古典音樂它是一個非常特殊的音樂類型，從過去延伸到未來。所以，我們現在創作的音樂都有可能成為古典音樂。這就是為什麼我認為古典音樂一定要年輕化和未來化，一定要講述能代表這個當代社會的聲音，成為能傳承到未來的聲音。」

節錄自譚盾 2022 年 6 月於信報及明報周刊訪問內容  
中文內容由葉劍豪教授整理

## Analysis of Tan Dun's work

### *The Five Muses of Dunhuang*

On how *The Five Muses of Dunhuang* resurrects the extinct features of five ancient musical instruments of Dunhuang –

‘The ancient murals have deeply moved me. I seemed to hear music from the murals, which gave me a spiritual calling to turn the paintings into music and let the world hear it as symphonic sounds. The first time I visited Dunhuang, I spent six hours straight in the caves, mesmerised by the ancient musical instruments, musicians and ensembles as depicted on the murals. After years of research and creative efforts, I finally selected five instruments to be featured in my work. They are the *Chiba* (or *Shakuhachi* in Japanese), five-string *Pipa*, *Xiqin*, *Bili*, and *Lusheng*. These instruments possess distinct qualities, each with a uniquely quaint timbre which seems to be able to transport the audience instantly to another world as soon as they hear it. It is especially true of the *Bili*, *Shakuhachi* (*Chiba*) and *Xiqin* of Dunhuang. The *Xiqin* is a precursor to the *Erhu* today. But all these elements might have fallen into oblivion. I hope that through this work, we would pay renewed attention to Dunhuang art.’

On what inspired the composition of *The Five Muses of Dunhuang*, and the musical characterization of corresponding figures –

‘Throughout the long process of research and composing, I have been hoping that through *The Five Muses of Dunhuang*, more young people will come to know Dunhuang art, explore the world of Dunhuang, and visit exhibitions on Dunhuang. It thrills me to be creating music for such a large audience base as I like to challenge young people and to be challenged by them. In this way, my musical sensibilities will particularly thrive. I am using five ancient musical instruments to depict five legendary heroes in ancient time. Their respective personas and airs are given vivid artistic representations and melodic considerations. Upon finalising the concepts and structure of the piece, the entire creative

process progressed smoothly without a hitch. So this is the background to the writing of the *Five Muses*, from an inkling of an idea, to writing and honing the music until I came up with the final product.'

### **On the messages our performance wishes to convey to the audience –**

'In traditional Chinese culture, fire can ward off epidemics and bring prosperity like fireworks in everyday living. The concert opens with the celebratory *Fireworks* by Igor Stravinsky, father of the modern symphony, followed by my work *The Five Muses of Dunhuang*, which features five ancient Dunhuang musical instruments as depicted in the Dunhuang murals. The five ancient instruments will be brilliantly played by local Chinese music virtuosi. As there will be a major exhibition coming up in August in Hong Kong – "The Hong Kong Jockey Club Series: Dunhuang: Enchanting Tales for Millennium" presented by Hong Kong Heritage Museum, I hope that apart from bringing to the audience here a work featuring Dunhuang elements, we can share and exchange some thoughts on nature and life through music.'

### ***Passacaglia: Secret of Wind and Birds***

#### **On the concept of interacting with the audience through a cell phone symphony in *Passacaglia: Secret of Wind and Birds* –**

'Birds are a recurrent motif in Dunhuang murals. Cave No. 275 of the first group of Mogao Caves is graced with the image of a parrot. Birds as depicted in Dunhuang art can be grouped under two main categories: ordinary auspicious species such as swans, mandarin ducks, peacocks and cranes, and mythical birds such as the Vermilion Bird and the *kalavinka*. They are often symbols of good luck and blessedness and are harbingers of hope for common folks over the millennia. Buddhist paintings in the Tang and Song dynasties often feature parrots, peacocks and *kalivinkas* in the Pure Land's Pool to create a blissful ambiance and to expound the state of "ultimate bliss".'

What is the invisible connection between nature and humankind? Maybe only the wind and the birds would know. In creating this piece, I used my cell phone to record a "birdsong" created by the Chinese musical instruments of *Dizi, Suona, Erhu, Guzheng, Pipa* etc., and posted it on mobile app. In the concert hall, the musicians and the audience would play it in a kind of dialogue, thus forming a "digital birds in the grove" of our time. Somewhere in the music, the members of the orchestra would chant Leonardo da Vinci's famous words, "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 (be it the sea, the rivers, or the pond)." Ancient Chinese always believed that birds were the bridge between heaven and humankind, which is why the earliest Chinese music had so many bird elements. Examples are *Birds Paying Homage to the Phoenix, Birdsong in the Mountains*, and *Flying Partridges*. What I want to do is to combine modern technology with birdsong in nature, so that the entire concert hall will become a birds' grove within a second, as the musicians on stage and the audience in the arena can synchronise in a huge ensemble. How amazing it is! It is a genuine yearning from each individual, and a prayer of blessings.'

#### **On the marriage between arts and technology and the incorporation of technology into music –**

'I always believe in the importance of technology because it can extend ancient musical instruments and cultures to endless possibilities of life beyond. Conversely, the blending of technology with history, ancient culture and beliefs of yore would also make modern technology more human, more romantic and more sci-fi. That is why I am all for the fusion of technology and arts. I think classical music must go forward because it is a very special music genre – it spans from the past and way into the future. The music composed today may become the classical music of tomorrow. This is why I believe classical music must be youthful and futuristic; it must speak with a voice that represents contemporary society and can last into the future.'

Extracted from Tan Dun's interviews given to *Hong Kong Economic Journal* and *Ming Pao Weekly* in June 2022

Chinese content arranged by Prof. IP Kim-ho

English translation by KCL Language Consultancy Ltd.

**香港管弦樂團樂師**  
**Hong Kong Philharmonic**  
**Orchestra Musicians**

**第一小提琴 FIRST VIOLINS**

樂團第二副首席 Second Associate  
Concertmaster  
許致雨 Anders Hui ★  
王亮 Wang Liang  
把文晶 Ba Wenjing  
桂麗 Gui Li  
梅麗芷 Rachael Mellado  
張希 Zhang Xi

**第二小提琴 SECOND VIOLINS**

趙澄娜 Zhao Yingna ●  
梁文瑄 Leslie Ryang Moonsun ▲  
方潔 Fang Jie  
何珈樑 Gallant Ho Ka-leung  
韋鈴木美矢香 Miyaka Suzuki Wilson  
黃嘉怡 Christine Wong

**中提琴 VIOLAS**

凌顯祐 Andrew Ling ●  
李嘉黎 Li Jiali ■  
熊谷佳織 Kaori Wilson ▲  
崔宏偉 Cui Hongwei  
付水淼 Fu Shuimiao  
黎明 Li Ming  
孫斌 Sun Bin  
張姝影 Zhang Shuying

**大提琴 CELLOS**

鮑力卓 Richard Bamping ●  
陳怡君 Chen Yi-chun  
宋亞林 Song Yalin

**低音大提琴 DOUBLE BASSES**

姜馨來 Jiang Xinlai ◆  
費利亞 Samuel Ferrer

**長笛 FLUTE**

史德琳 Megan Sterling ●

**雙簧管 OBOES**

韋爾遜 Michael Wilson ●  
王譽博 Wang Yu-Po ■

**英國管 COR ANGLAIS**

關尚峰 Kwan Sheung-fung

**巴松管 BASSOONS**

陳勁桐 Toby Chan ■  
李浩山 Vance Lee ◆

**圓號 HORN**

李少霖 Homer Lee

**長號 TROMBONES**

韋雅樂 Jarod Vermette ●  
高基信 Christian Goldsmith

**低音長號 BASS TROMBONE**

區雅隆 Aaron Albert

**大號 TUBA**

雷科斯 Paul Luxenberg ●

**敲擊樂器 PERCUSSION**

白亞斯 Aziz D. Barnard Luce ●  
胡淑徽 Sophia Woo Shuk-fai

- ★ 是次音樂會樂團首席  
Concertmaster for this concert
- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

**「管弦樂精英訓練計劃」駐團學員**  
**The Orchestra Academy**  
**Hong Kong Fellows**

小提琴：鄭皓宗 ^、沈庭嘉  
Violin: Calvin Cheng ^, Vivian Shen

大提琴：譚敬深 ^  
Cello: Shawn Tam ^

低音大提琴：陳睿媛 ^、李思熹  
Double Bass: Yvonne Chan ^,  
Victor Lee

長笛：許嘉晴  
Flute: Alice Hui

低音單簧管：馮智銓 ^  
Bass Clarinet: Frederick Fung ^

小號：陳健勝、林章行 ^  
Trumpet: Kinson Chan, Oscar Lam ^

敲擊樂器：何子輝 ^  
Percussion: Sunny Ho ^

^ 「音樂新晉薈萃」學員  
Young Pro Platform Fellows

**客席樂手**  
**Guest Musicians**

小提琴：張文蕊、賈舒晨\*、  
李俊霖、魏寧一、王倩兒、鄭陽  
Violin: Kitty Cheung, Jia Shuchen\*,  
James Li, Felix Wei, Nina Wong,  
Zheng Yang

大提琴：洪嘉揚、賈楠、  
林孝煌、潘穎芝  
Cello: Thomas Hung, Jia Nan,  
Alex Ling, Letty Poon

長笛 / 短笛：汪嘉詠  
Flute / Piccolo: Karen Wong

單簧管：車劭聰○、張欣悅  
Clarinets: Daniel Chair○,  
Artemis Cheung

巴松管 / 低音巴松管：李瑋澄  
Bassoon / Contra Bassoon:  
Vivian Lee

圓號：陳珈文\*○、趙展邦、  
廖君豪、李建達、張新名  
Horns: Cheryl Chan○\*,  
Harry Chiu, Henry Liu,  
Alfred Lee, Sunny Cheung

小號：黃山\*○  
Trumpet: Shan Huang○\*

定音鼓：鄭美君○  
Timpani: Emily Cheng○

豎琴：譚懷理○、施盈琳  
Harps: Amy Tam○, Barbara Sze

鋼琴 / 鋼片琴：嚴翠珠○  
Piano / Celesta: Linda Yim○

敲擊樂器：鄭敏蔚、雲維華  
Percussion: Eugene Kwong,  
Ivan Wan

\* 承蒙香港小交響樂團允許參與演出  
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○ 是次音樂會客席首席  
Guest Principal for this concert

**TOM LEE**  
*Music*

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為求令表演者及觀眾不致受到騷擾，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。多謝合作。

Dear Patrons,

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在音樂會開始前，請確認已關掉鬧表及流動電話等響鬧裝置。

音樂會進行期間，請勿使用可發光的裝置，因屏幕發出的光會影響附近的觀眾無法專心欣賞演出。為尊重演奏者及場內觀眾，音樂會進行期間，請保持安靜，避免交談或發出非必要的聲響（如撕開糖紙、打開膠袋等）。

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Please do not applaud between the movements of a piece. If you are not sure whether it is appropriate to applaud, a good indication is to wait until the conductor or artist has put his/her arms down and turned around to face the audience.

謝謝蒞臨欣賞「譚盾·樂韻敦煌」音樂會。若您對這場演出或康樂及文化事務署的文化節目有任何意見，請填寫電子表格 <https://bit.ly/3OMWtSU>。您亦可將意見電郵至 [cp2@lcsd.gov.hk](mailto:cp2@lcsd.gov.hk) 或傳真至 2721 2019。

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