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香港藝術節
Hong Kong
Arts Festival
3/2-7/3/2004



Los Romero

羅美路結他世家

28.2.2004

香港大會堂音樂廳

Hong Kong City Hall Concert Hall

羅美路結他世家

Los Romero

演出時間長約 1 小時 45 分鐘，包括一節 15 分鐘中場休息

*Running time: approximately 1 hour and 45 minutes,
including a 15 minute interval*

節目詳情

For programme details

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為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無線電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS.

Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.



沙連勞·羅美路
Celino Romero

比比·羅美路
Pepe Romero

羅美路結他世家

羅美路結他世家最初由傳奇結他大師沙尼東尼奧·羅美路與三位兒子西連、比比和安傑爾組成。這個享譽國際的結他合奏團，被稱為「結他皇族」。

沙尼東尼奧·羅美路，是西班牙佛朗哥政權時期著名的結他獨奏家。在兒子兩、三

歲時，他便開始教授他們結他演奏，所有兒子七歲時已經在西班牙作首次演出。

1957年，羅美路舉家遷居美國，沙尼東尼奧跟他三位只有十來歲的兒子以「全球首隊結他四重奏」的姿態走上國際舞台。多年來，羅美路結他世家歷經人事變遷，現時



力圖·羅美路
Lito Romero

西連·羅美路
Celin Romero

Los Romero

The legendary guitar maestro Celedonio Romero, with his sons Celin, Pepe and Angel, founded the internationally renowned ensemble known to millions as Los Romero — The Royal Family of the Guitar.

Celedonio Romero was a celebrated guitar soloist in Franco's Spain. As each of his sons reached the age of two or three, they began learning the guitar from their father and all of his sons had made their debuts in Spain by the time they were seven years old.

In 1957, the family immigrated to the US where Los Romero walked onto the world stage as its first guitar quartet, while the boys were still in their teens. Over time the quartet has gone through natural transformations and today consists of the second (Celin and Pepe) and third generations (Lito and Celino) of the family.

Critically acclaimed for their striking mixture of matching techniques, individual brilliance, breathtaking precision and perfect musical understanding, Los Romero have given hundreds of concerts all over the world. The sterling reputation of Los Romero has been continually confirmed by repeated appearances with virtually every major symphony orchestra in the US, most recently with the Cincinnati Symphony Orchestra conducted by Jesús López-Cobos during the US premiere of Lorenzo Palomo's concerto for four guitars *Concierto de Cienfuegos*.

陣容包括第二代(西連和比比)和第三代(沙連勞和力圖)家族成員。

羅美路結他世家能夠飲譽國際，在於成員擁有人讚歎的搭配：他們既懂得和諧配合的技巧，又不失個人風采；演奏時，更有着令人吃驚的準確度和完美的音樂感。羅美路結

The 2002/03 season included performances with the Philadelphia and San Diego Symphony Orchestras and performances for Her Majesty Queen Sofia of Spain. In

他世家曾於世界各地舉行數百場音樂會，並且經常與美國各地主要管弦樂團合作，聲譽日隆。最近，他們與辛辛那提交響樂團合作，在美國首演由洛佩斯·哥布斯指揮，羅蘭素·巴洛馬創作的《百火協奏曲》。

2002/03樂季，羅美路結他世家先後跟費城和聖地牙哥交響樂團合作，並為西班牙女皇蘇菲亞作御前演出，而他們的現場演奏專輯《羅美路世代》亦在同一樂季面世。位於美國埃斯哥迪多的加州藝術中心更舉辦羅美路家族節，在五場演出中，羅美路家族盡顯多方面的才能，演出獨奏、二重奏和四重奏。近年，羅美路結他世家巡迴表演的足跡踏遍美國每個角落，以及歐洲和亞洲各個主要城市。

過去四十多年，羅美路三代家族成員為作曲家帶來不少創作靈感，大大豐富了現存的結他四重奏曲目。這些出色的作曲家包括喬奎·盧狄高、費德里科·莫雷諾·托羅巴、莫頓·高德、弗朗西斯科·德馬丁那和洛倫佐·巴洛莫等等。誠如西班牙作曲家盧狄高所言：「羅美路結他世家將結他技藝大加發展，舉重若輕。毫無疑問是結他大師。」

In addition this season saw the release of the recital CD entitled *The Romeros — Generations* and the mounting of the Romero Family Festival at the California Center for the Arts, Escondido, which showcased in five performances the multi-talents of the family and its tradition in all its recital formations — solo, duo and quartet.

Recent tours have found Los Romero performing in every corner of the US as well as throughout Europe and the Far East playing in all the major cities.

For over 40 years three generations of Los Romero have been inspiring composers to enrich the repertoire of the guitar quartet. These distinguished composers include Joaquín Rodrigo, Federico Moreno Torroba, Morton Gould, Francisco de Madina, Lorenzo Paloma and others.

In the words of the Spanish composer Joaquín Rodrigo, “Los Romero have developed the technique of the guitar by making what is difficult seem easy. They are, without a doubt, the grand masters of the guitar.”

大師班 Masterclass

29.2.2004 (日Sun) 上午11:00 am – 下午2:00 pm

比比·羅美路

香港演藝學院演奏廳

合辦：香港演藝學院

詳情請參閱藝術節加料節目小冊子或藝術節網站

Pepe Romero

Recital Hall, Hong Kong Academy for Performing Arts

Co-presented with Hong Kong Academy for Performing Arts

For details, please refer to Festival Plus Booklet or Festival Website

美國西北航空公司為羅美路結他世家提供航空服務
Los Romero is flown in by



麗嘉酒店贊助羅美路結他世家之住宿

Accommodation for Los Romero is sponsored by



西連·羅美路

西連·羅美路是這個享譽國際的古典結他合奏團始創成員之一，1936年於西班牙馬拉加出生，是沙尼東尼奧·羅美路的長子。四十多年的演奏生涯中，無論獨奏、與管弦樂團合作、與弟弟比比或兒子沙連勞作二重奏，抑或以四重奏身份演出，西連·羅美路均展現獨特的個人風格。

西連·羅美路以結他世家成員身份灌錄大量唱片，涵蓋文藝復興以至當代音樂作品，差不多與所有美國、歐洲和亞洲主要交響樂團都曾經同台演出。

雖然演出頻仍，但西連·羅美路仍騰出時間擔任聖地牙哥加州大學及聖地牙哥州立大學音樂與結他教授，也曾多次獲邀參與加州美國國家藝術基金會的評審工作。

2000年2月，西連·羅美路及其兄弟獲西班牙國王胡安·卡洛斯一世頒授最高榮譽依沙貝爾十字勳章。

Celin Romero

Celin Romero is one of the founding members of Los Romero. Born in Malaga in 1936, he is the eldest son of Celedonio Romero. Throughout four decades Celin Romero has demonstrated his own personal style, as a soloist, with orchestras, in duo recitals with his brother Pepe or son Celino, and as a member of Los Romero.

Celin Romero's voluminous discography as a member of Los Romero spans the history of music from the Renaissance to the present. He has performed with virtually every symphony orchestra in the US, Europe and the Far East.

Despite his busy concert schedule, Celin Romero currently holds positions as a Professor of Music and Guitar at the University of California, San Diego and San Diego State University. He has also been invited several times to participate on the judging panel for the National Endowment for the Arts in California.

In February 2000 King Juan Carlos I of Spain, knighted Celin Romero and his brothers into the Gran Cruz de la Orden de Isabel de la Católica, Spain's highest honour.

Pepe Romero

比比·羅美路

比比·羅美路以精采的演繹和完美無瑕的技巧馳名於世，經常獲邀舉行結他獨奏會，與世界各地的管弦樂團合作。他對古典結他界貢獻良多，並且啟發著名作曲家為他度身創作，當中包括喬奎·盧狄高、費德里科·莫雷諾·托羅巴、莫頓·德馬丁那、洛倫佐·巴洛莫和沙尼東尼奧·羅美路。

比比·羅美路1944年於馬拉加出生，是沙尼東尼奧·羅美路的次子，父親是他唯一的結他導師。比比·羅美路曾以獨奏身份與美國和歐洲無數管弦樂團合作，以及於薩爾斯堡、以色列、大阪、格拉納達、伊斯坦布爾和薩拉托加的國際音樂節客席演出。

比比·羅美路致力向學生傳授演奏技巧，當中不乏國際結他比賽的冠軍人馬。他曾在數間大學教授結他，每年亦會在薩爾斯堡夏季音樂學院、德國石勒蘇益格-荷爾斯泰因州音樂節和科多巴結他節中開設大師班。比比·羅美路更獲加拿大不列顛哥倫比亞省維多利亞大學頒授榮譽音樂博士學位。

為了表揚比比·羅美路，以及他的兄弟西連·羅美路和安傑爾·羅美路對音樂的貢獻，西班牙國王胡安·卡洛斯一世授予他們三人最高榮譽依沙貝爾十字勳章。此外，比比·羅美路曾榮獲西班牙藝術家的最高榮譽——安達路西亞音樂大獎。

Celebrated worldwide for his thrilling interpretations and flawless technique, Pepe Romero is constantly in demand for his solo recitals and performances with orchestras. His contributions to the field of classical guitar, has inspired several distinguished composers to write works specifically for him, including Joaquín Rodrigo, Federico Moreno Torroba, Rev Francisco de Madina, Lorenzo Palomo and Celedonio Romero.

Born in 1944 in Malaga, Pepe Romero is the second son of Celedonio Romero, who was his only guitar teacher. As a soloist he has appeared with numerous orchestras in the US and Europe, as well as appearing as a special guest at international festivals including Salzburg, Israel, Osaka, Granada, Istanbul and Saratoga.

Dedicated to passing along his knowledge of the guitar through his students (many of them first-prize winners at international guitar competitions), Pepe Romero has been Professor of Guitar at several universities, and taught annual master classes at the Salzburg Summer Academy, the Schleswig-Holstein Festival and the Córdoba Guitar Festival. He holds an honorary doctorate in music from the University of Victoria, British Columbia.

Pepe Romero and his brothers, Celin and Angel Romero, were knighted by King Juan Carlos I of Spain, into the Gran Cruz de la Orden de Isabel de la Católica, Spain's highest honour. Pepe Romero has also received the Premio Andalucía de Música, the highest recognition given by his homeland for his contribution to the arts.

沙連勞·羅美路

雖然沙連勞·羅美路是羅美路結他世家中年紀最輕的成員，但已擁有豐富的表演經驗。自從1990年加入樂團，羅美路結他世家便包含了這結他三代的精湛造詣。

沙連勞·羅美路的結他旅程始於三歲，其時，他在祖父沙尼東尼奧·羅美路和父親西連·羅美路的指導下學習結他，而沙連勞所接受的結他教育，跟他長輩所接受的都差不多，而正正是這一套教學法為羅美路家族打下良好基礎。時至今日，「羅美路家族」已是高超結他技巧的代名詞，而沙連勞·羅美路也展示這一卓越能力。

沙連勞·羅美路深受美國各地大學生歡迎，為古典結他音樂領域引入新的聽眾。他曾在美國和歐洲各主要城市演出，並且以「羅美路結他世家」成員的身份往哥本哈根、巴黎、倫敦、馬德里、漢城、阿姆斯特丹、米蘭、維也納、薩爾斯堡和華沙登台。

Celino Romero

Celino Romero is the youngest member of Los Romero, but he has proved to be a true concert veteran. With the introduction of Celino Romero into the quartet in 1990, their music spanned three generations of virtuosity.

Celino Romero's journey on the guitar began at the age of three, under the tutelage of his grandfather, Celedonio Romero, and father, Celin Romero. Celino Romero's early start on the guitar like his father and uncles before him, followed the same pedagogical process that has established the cornerstone of the Romero technique, and today Celino Romero displays a virtuosity synonymous with the Romero name.

Celino Romero can also be credited with bringing new audiences to the world of the classical guitar, as he is extremely popular among college audiences throughout the US. His performances in the Fine Arts series have taken him to major cities in the US and Europe, and as a member of Los Romero he has performed on international stages world-wide including Copenhagen, Paris, London, Madrid, Seoul, Amsterdam, Milan, Vienna, Salzburg and Warsaw.

力圖·羅美路

力圖·羅美路是羅美路結他世家的最新成員，十九歲起便和父親安傑爾·羅美路一起演出世界各地的音樂會，所到之處包括東京、馬德里、洛杉磯、芝加哥、紐約、漢城、墨西哥城、波多黎各等，並且曾參與不同的音樂節，包括布拉森音樂節。

1988年，力圖·羅美路與父親合作灌錄《輕觸格調》，1995年更與聖馬丁室樂團合作，灌錄韋華第的結他協奏曲，而首次公開演奏則是1991年與懷俄明州交響樂團合作，演奏喬奎·盧狄高的《阿蘭古斯協奏曲》，及後在1994/95樂季舉行首次獨奏會。

力圖·羅美路的祖父沙尼東尼奧·羅美路1996年辭世後便加入羅美路結他世家。能夠將家族的傳統繼續發揚光大，是他和堂兄弟沙連勞·羅美路所引以自豪的，而他倆亦成功將羅美路家族所代表的精湛技巧顯露於世人面前。

Lito Romero

Lito Romero is the newest member of Los Romero. Since the age of 19, Lito Romero has performed in concert with his father, Angel Romero, in Tokyo, Madrid, Los Angeles, Chicago, New York, Seoul, Mexico City, Puerto Rico, and in various music festivals including the Blossom Music Festival.

In 1988 he joined his father in recording *A Touch of Class* and in 1995 they recorded Vivaldi's guitar concertos with the Academy of St Martin-in-the-Fields. His first public appearance as a soloist was performing the *Concierto de Aranjuez* by Joaquín Rodrigo with the Wyoming Symphony Orchestra in 1991, going on to hold his first solo recital during the 1994/95 season.

Lito Romero joined Los Romero after his grandfather, Celedonio Romero, died in 1996. Proud to carry on the family tradition, Lito Romero and his cousin Celino Romero display the virtuosity synonymous with the name Romero.

節目 | Programme

馬丁那牧師
為安琪麗塔·羅美路而寫的第一四重奏
(1969年)

快板
嘉禾舞曲
夜曲
終曲

羅美路結他世家

Rev Francisco de Madina
Cuarteto No 1 para Angelita Romero
(1969)

Allegro
Gavota
Nocturno
Final

Los Romero

阿爾班尼斯
《格拉納達》，選自西班牙組曲，作品47
西連·羅美路、比比·羅美路

Isaac Albéniz
Granada, from Suite española, Op 47

Celin and Pepe Romero

馬拉斯
沙尼東尼奧·羅美路改編
《西班牙小夜曲》

比比·羅美路

Joaquin Malats
transcribed by Celedonio Romero
Serenata Española

Pepe Romero

泰雷加
《阿爾罕巴拉宮的回憶》

比比·羅美路

Francisco Tárrega
Recuerdos de la Alhambra

Pepe Romero

沙尼東尼奧·羅美路
《大師們》
科普拉(西班牙歌曲中的詩節)
魯達(西班牙快五拍輪舞曲)
佛蘭明高舞蹈

力圖·羅美路

Celedonio Romero
Los Maestros

Copla
La rueda
Baile

Lito Romero

波切利尼
比比·羅美路改編
引子及方當果舞曲，
選自D大調第四結他及
弦樂五重奏，G448

羅美路結他世家

Luigi Boccherini
transcribed by Pepe Romero
Introduction and Fandango
from Quintet No 4 in D major for
guitar and strings, G 448

Los Romero

— 中場休息十五分鐘

15 minute interval —

托羅巴
《意象》(1979)
方當果肖羅舞步
幽靜的池塘
豐收
鄉間節日
黎明
婚禮
磨坊小徑
小童嬉戲

羅美路結他世家

托羅巴
《布加拉沙》

西連·羅美路

維拉·羅伯士
第一前奏曲(1940)

西連·羅美路

沙尼東尼奧·羅美路
踢躑舞

沙連勞·羅美路、力圖·羅美路

德伊禮迪亞
《鴿子》

沙連勞·羅美路

沙尼東尼奧·羅美路
幻想曲，選自安達路西亞組曲

沙連勞·羅美路

比比·羅美路
《卡蒂斯的節慶》
(向薩比卡斯致敬)

羅美路結他世家

傑曼尼斯
間奏，選自《阿朗素之婚禮》

羅美路結他世家

Federico Moreno Torroba
Estampas (1979)

Bailando un Fandango Charro
Remanso
La Siega
Fiesta en el Pueblo
Amanecer
La Boda
Camino del Molino
Juegos Infantiles

Los Romero

Federico Moreno Torroba
Burgalesa

Celin Romero

Heitor Villa Lobos
Prelude No 1 (1940)

Celin Romero

Celedonio Romero
Zapateado

Celino and Lito Romero

Sebastián de Iradier
La Paloma

Celino Romero

Celedonio Romero
Fantasia, from Suite Andaluza

Celino Romero

Pepe Romero
Fiesta en Cadiz
(Homenage a Sabicas)

Los Romero

Jerónimo Giménez
Interludio, from *La boda de Luis Alonso*

Los Romero

演後藝人談

藝穗會天台花園

歡迎觀眾演出後移步藝穗會，與演出者
會面

Meet-the-Artist (Post-Performance)

Roof Garden, Fringe Club

You are welcome to meet the artists after the
performance at Fringe Club

為安琪麗塔·羅美路而寫的第一四重奏 (1969)

馬丁那牧師 (1907-1974)

已故作曲家馬丁那牧師作品範圍廣泛，包括歌劇、彌撒、詩篇、交響組曲，以及為管弦樂、鋼琴、風琴、小提琴、豎琴和結他所寫的小型作品。馬丁那牧師的音樂風格並不特別現代，屬於傳統一類，並且深受祖國，特別是巴斯克地區的民歌影響。他的作品很多都和羅美路結他世家的音樂事業有關：羅美路家族曾多次委約他撰寫協奏曲以及演奏曲目，而他也將很多作品題獻給羅美路家族，以誌彼此的友誼。這首作品正是獻給結他大師沙尼東尼奧·羅美路妻子安琪麗塔·羅美路，她在羅美路家族備受尊重，亦是眾人的靈感之泉。

比比·羅美路

Cuarteto No 1 para Angelita Romero (1969)

Rev Francisco de Madina (1907-1974)

The late Rev Francisco de Madina, wrote works that cover a wide range from operas to masses and psalms, and from symphonic suites to small pieces for orchestra, piano, organ, violin, harp and guitar. Madina's musical style is conservative — not particularly modern — and draws vast influences from the folklore of his country, particularly the Basque region.

Many of his works are linked with the career of Los Romero, who have commissioned several concerti and recital pieces from him, and in turn the composer dedicated numerous pieces to the artists, with whom he shared a mutual friendship. The Quartet No 1 was dedicated to Angelita Romero, the wife of guitar master, Celedonio Romero, family matriarch and the inspiration of Los Romero.

Pepe Romero



《格拉納達》，選自西班牙組曲，作品47

阿爾班尼斯 (1860-1909)

阿爾班尼斯的作品以鋼琴音樂為主，以濃厚的民族風格稱著，並且開創西班牙本土的鋼琴流派。他的早期作品風格不一，除了李斯特，還深受法國印象主義的德布西、佛瑞和丹第影響。雖然兩冊的《伊比利亞組曲》才是他最成功的作品，但於早期民族主義時期寫成的西班牙組曲（作品47）卻是體現其西班牙本土風格的極佳例子，這種風格使阿爾班尼斯舉世聞名。這首作品本來是鋼琴獨奏曲，但比比·

Granada, from Suite española, Op 47

Issac Albéniz (1860-1909)

As a composer of primarily piano music, Issac Albéniz was known for his nationalistic style and the creation of an indigenous school of piano in Spain. His early works were varied, showing not only the virtuosic influence of Liszt, but the French impressionistic influence of Debussy, Fauré and d'Indy. Although his two books of the *Suite Iberia* were his greatest successes, his early nationalistic movements that comprised his *Suite española*, Op 47 are wonderful examples of the native Spanish style that made him so famous. This piece, too,

羅美路以出色的技巧將之改編成結他樂曲。

西班牙組曲的每個樂章皆以西班牙的城市或省份命名。《格拉納達》是第一樂章，以小夜曲的形式寫成。它在低音部那懶洋洋的旋律，令人想起樂器班多拉琴的聲音，彷彿帶來了格拉納達的潮濕空氣和香味。作品的第二主題迴蕩着無限的鄉愁和夜之熾熱，活像一幅超現實單色油畫。

伊利莎伯·伊利·托雷斯

was originally written for solo piano, but has been masterfully transcribed for guitar by Pepe Romero.

Each movement of the *Suite española* represents a city or province of Spain. *Granada*, the first movement, is in the form of a serenade. Its lazy melody, in the lower register, recalls the sound of the *bandola* (small lute-like instrument) and carries with it the humidity and perfumes of the city of Granada. One hears in the second idea the echo of an infinite nostalgia and the heat of the night, like a surreal monochromatic painting.

Elizabeth Ely Torres



西班牙小夜曲

馬拉斯 (1872-1912)
沙尼東尼奧·羅美路改編

才華洋溢的鋼琴家喬奎·馬拉斯，曾在巴黎修業，於南北美洲巡迴演出成功後，便回到巴塞隆那安頓下來，潛心教學和創作沙龍音樂。他清晰和靈巧的演奏，引起阿爾班尼斯和格拉納多斯的注意，並與他們結成好友。阿爾班尼斯的四冊《伊比利亞組曲》，全部均由馬拉斯首演。

鋼琴作品《西班牙小夜曲》毫無疑問是馬拉斯最著名的作品。是次演出版本是由沙尼東尼奧·羅美路改編。即使從未聽過，曲中典型的西班牙節奏和聲調卻予人親切感。

伊利莎伯·伊利·托雷斯

Serenata Española

Joaquín Malats (1872-1912)
transcribed by Celedonio Romero

A talented pianist, Joaquín Malats studied for a time in Paris. After successful tours of North and South America, he settled back in Barcelona to devote his time to teaching and composing salon pieces. The clarity and finesse of his playing brought him to the attention of Albéniz and Granados, with whom he became close friends. He gave the premieres of all four books of *Iberia*.

His piano work, *Serenata Española* was undoubtedly his most famous and is heard here in an arrangement by Celedonio Romero. The typical Spanish rhythms and voicings give it a familiar sound and feeling, even if the listener has never heard it before.

Elizabeth Ely Torres



《阿爾罕巴拉宮的回憶》

泰雷加 (1852-1910)

西班牙作曲家及結他演奏家泰雷加，亦是改良結他技術的先行者，使結他得以在現代音樂廳中重生。他主要以教授音樂理論和舉行演奏會維生，1877年被譽為「結他界的薩拉沙泰」。

泰雷加產量繁多，原創結他音樂及將器樂作品改編為結他獨奏和二重奏的曲目超過二百首，而最為人津津樂道的，就是旋律優美的《阿爾罕巴拉宮的回憶》。這首顫音練習曲，將阿爾罕巴拉宮中那美麗的摩爾式花園淙淙的噴泉，刻劃得細緻入微。

伊利莎伯·伊利·托雷斯

Recuerdos de la Alhambra

Francisco Tárrega (1852-1910)

The Spanish composer and guitarist Francisco Tárrega paved the way for the prominent rebirth of the guitar in the modern concert hall. He earned his living by teaching music theory and giving recitals, and by 1877 was hailed as the ‘Sarasate of the guitar.’

Tárrega was a prolific writer for the guitar, with an output of more than 200 original works and transcriptions for one or two guitars. Among his most popular solos is the beautiful *Recuerdos de la Alhambra*, a tremolo study, in which the composer masterfully captures the sound of the fountains in the beautiful Moorish gardens of the Alhambra.

Elizabeth Ely Torres



《大師們》

沙尼東尼奧·羅美路
(1913-1996)

沙尼東尼奧·羅美路對「帕坦那拉斯」——來自家鄉馬拉加的佛蘭明高節奏舞曲特別鍾愛。這種舞曲源於著名佛蘭明高舞者帕坦那拉的傳奇故事：兩個吉普賽男人因為愛上同一個女人而打起來，他嘗試阻止卻不幸喪命。《大師們》裏三個樂章都以「帕坦那拉斯」為基礎，每個樂章分別代表沙尼東尼奧的三個兒子：西連、比比和安傑爾。不過到底哪個樂章代表哪個兒子，至今仍是一個謎。

比比·羅美路

Los Maestros

Celedonio Romero (1913-1996)

Celedonio Romero had a special love for the flamenco form of *peteneras*, one of the rhythms that come from Malaga. This flamenco form was born out of the legend of the great flamenco dancer ‘La Petenera,’ who died while trying to separate two gypsy men who were fighting for the love of the same woman.

Each of the three movements of *Los Maestros* is based on *peteneras*, and each movement represents one of his sons: Celin Romero, Pepe Romero and Angel Romero. However, *Los Maestros* carries an enigma: which movement represents which son?

Pepe Romero



引子及方當果舞曲，選自D大調第四結他及弦樂五重奏，G448

波切利尼(1743-1805)
比比·羅美路改編

波切利尼毋疑是其中一位最出色的，專注創作器樂作品的意大利作曲家。自孩提時代，波切利尼便開始學習大提琴和作曲，十三歲便以大提琴家的姿態首次公開演奏。波切利尼屬於多產作曲家，包括兩齣歌劇、教堂音樂、二十多首交響樂和大量室樂，總數超過四百首。

波切利尼的室樂作品當時非常流行，尤其是他的四重奏和五重奏。十八世紀七十年代，在馬德里定居的波切利尼開始創作後來廣為人知的弦樂五重奏，不久便撰寫鋼琴五重奏，是首批融合弦樂四重奏與慣常鋼琴部份音色的作品。1798年，波切利尼利用這些創新的鋼琴五重奏，改編或創作結他五重奏作品。

在一段緩慢的序曲後，接着的終樂章是篇幅頗長的方當果舞曲。方當果舞曲是卡斯蒂利亞和安達路西亞的宮廷舞蹈，三拍子節奏，速度稍快，其吉普賽的源起使樂曲飄盪着一種放蕩的感覺。

在波切利尼最初的版本，這個樂章還包括一段可以隨意取捨、類似阿拉伯鈴鼓的響板和叉鈴部份。

總括來說，這首五重奏展現十八世紀馬德里的魅力，並將優雅、桃皮和節慶的歡快感融合得完美無瑕。

— 中場休息十五分鐘

Introduction and Fandango from Quintet No 4 in D major for guitar and strings, G 448

Luigi Boccherini (1743-1805)
transcribed by Pepe Romero

Of all the Italian composers who devoted themselves to instrumental music, Boccherini was one of the greatest. As a child he studied the cello and composition, making his public debut as a cellist at the age of 13. Boccherini was a prolific composer who wrote two operas, church music, over 20 symphonies and an abundance of chamber music, amounting to an output of over 400 works.

Boccherini's chamber music, especially his quartets and quintets, were immensely popular in its time. It was in Madrid, in the 1770s, that Boccherini began composing his famous string quintets and shortly thereafter he started writing piano quintets — the first works to ever integrate the texture of the string quartet with an idiomatic piano part. From these innovative piano quintets, Boccherini derived most of his guitar quintets which were written (or adapted) in 1798.

After a slow introduction marked *Grave assai*, the lengthy last movement takes the form of a *Fandango*, a Castilian and Andalucian courtship dance in triple meter and moderately fast in tempo, exhibiting the voluptuousness of its gypsy origins. In a testament to Boccherini's originality, the last movement includes optional parts for castanets and sistrum, an Arabic tambourine-like instrument. In all, the Quintet presents a charming picture of 18th century Madrid, masterfully melding grace and impishness with a festive popular mood.

15 minute interval —

《意象》(1979)

托羅巴(1891-1982)

托羅巴以撰寫西班牙輕歌劇聞名。它擅於以神韻和簡約表達西班牙式節奏，其輕描淡寫的抒情特性，特別適合他演奏。托羅巴將西班牙的民歌與結他音樂結合起來，創作不少最為人喜愛的結他曲目。

《意象》屬於托羅巴的後期作品，寫於他出任聖費爾南多美術學院總監之時。樂曲由八個樂章組成，是西班牙人生活情景的點滴寫照。〈方當果肖囉舞步〉為一種節日中所跳的鄉村舞步；〈幽靜的池塘〉描繪池塘邊的清幽、寧靜之象；〈豐收〉是農民在豐收時唱的歌，與〈鄉間節日〉同樣都引用了傳統的民歌旋律；〈黎明〉是一幅日出時候的風景畫；〈婚禮〉是樂聲美妙的婚禮慶典；〈磨坊小徑〉則刻劃出農民通向磨坊的艱苦道路；〈小童嬉戲〉是孩童在遊玩的畫像。樂曲最後以一次精采的鄉郊小旅作結，盡見西班牙眾生相。

伊利莎伯·伊利·托雷斯

Estampas (1979)

Federico Moreno Torroba (1891-1982)

Federico Torroba made a name for himself through his many *zarzuelas*. The rhythms of Spain are expressed with verve and economy, and are ideally suited to the instrument with their lyrical understatement. Torroba incorporated Spanish folklore with guitar compositional principles to produce some of the most enjoyed pieces in the literature.

Written while he was Director of the Academia de Bellas Artes de San Fernando, *Estampas* was one of his later works. Its eight movements comprise an album of little portraits or scenes of Spanish life. *Bailando un Fandango Charro* refers to the festive country dance, the *fandango*. *Remanso* illustrates a peaceful waterside place. *La Siega* is a harvest song that quotes traditional folk melodies, as does *Fiesta en el Pueblo*, or festival in the village. *Amanecer* is an evocative daybreak portrait, *La Boda* is a musical wedding celebration, and *Camino del Molino* depicts the difficult path the farmers take to the mill. *Juegos Infantiles* is the picture of childhood games, ending with a fascinating excursion through situations in everyday Spanish life.

Elizabeth Ely Torres



《布加拉沙》

托羅巴(1891-1982)

托羅巴是因為結他演奏大師塞戈維亞號召，而踏上結他樂曲的創作之路的，到現在古典結他音樂已是他作品中最受歡迎的。

Burgalesa

Federico Moreno Torroba (1891-1982)

Moreno Torroba began to compose for the guitar after Segovia put out a call to all composers for guitar compositions, and his guitar compositions now enjoy the greatest popularity of all of his output.

《布加拉沙》寫於1928年，特別獻給他的好友塞戈維亞。這是一首讓人沉思默想的作品，是古典結他曲目中的瑰寶。

伊莉莎伯·伊利·托雷斯

Burgalesa was written in 1928 and is dedicated to Andres Segovia, Torroba's good friend. This is a very contemplative work that is a gem of the classical guitar repertoire.

Elizabeth Ely Torres



第一前奏曲 (1940)

維拉·羅伯士(1887-1959)

維拉·羅伯士對二十世紀結他音樂影響之巨，相信沒有其他作曲家能及。

羅伯士本身是演奏流行音樂的大提琴手和結他手，他花了畢生精力收集巴西流行調子；這些調子的節奏特色和旋律，全部滲透在他的作品之內。1908至1912年期間，羅伯士創作第一首古典結他作品「巴西流行組曲」；其時，他正在巴西各個鄉郊地區遊歷，收集民謠。第一至第五前奏曲寫於1940年，正值羅伯士創作生命的高峰。每首前奏曲都刻劃出巴西人所說的「懷鄉的民謠感覺」。

羅伯士在五首前奏曲的手稿上都有題字，但在印行的樂譜上卻沒有。第一前奏曲的題字和由結他作曲家及演奏家約翰·杜蘭作的評注是：「第一前奏曲：抒情的調子，獻給巴西的普羅大眾。像大提琴般的哀怨調子與中段喧鬧之音構成對比，象徵巴西民族兩張對立的臉孔：憂鬱與樂觀。」。

伊莉莎伯·伊利·托雷斯

Prelude No 1 (1940)

Heitor Villa-Lobos (1887-1959)

Heitor Villa-Lobos has made probably more impact than any other composer on 20th century guitar music.

A cellist and guitarist who played popular music, he spent his lifetime collecting the popular tunes of Brazil; the characteristic rhythms and melodic shapes which permeate his compositions. His first work for the guitar was the *Suite populaire bresilienne*, composed between 1908 and 1912 during the period when the composer was travelling the countryside collecting folk music. The five set *Preludes* were composed at the height of his creative life in 1940. They each depict the nostalgic folk feeling that Brazilians call 'saudosismo.'

The *Preludes* each bear an inscription in the manuscript that does not appear in the printed edition. For this piece the inscription and commentary from composer/guitarist John Duarte is: "Prelude No 1 — 'Lyrical melody. To the common people of Brazil', contrasting a soaring, cello-like tune with a bustling middle section, two diametric faces of the national character, melancholy and optimism."

Elizabeth Ely Torres



踢躑舞

沙尼東尼奧·羅美路
(1913-1996)

跳踢躑舞時，舞者會將全副心神放在舞鞋與地面觸碰時所發出的聲音之上。二十世紀四十年代，沙尼東尼奧·羅美路寫下這首優美的踢躑舞音樂，作為其著名結他獨奏曲「安達路西亞組曲」的其中一個樂章。1994年，他為樂曲加上助奏聲部，將之改編成一首結他二重奏作品，使兩支結他像在進行友善的對陣。

比比·羅美路

Zapateado

Celedonio Romero (1913-1996)

A dance in time in which the dancer devotes full attention to the sound of the shoe against the floor is called a *zapateado*, or 'by the shoe'. In the 1940's Maestro Celedonio Romero wrote a beautiful *zapateado* as a movement to his famous *Suite Andaluza* for solo guitar. In 1994 he set an *obligato* to this work, transforming it into a duet in which the two guitars engage in a friendly duel.

Pepe Romero



《鴿子》

德伊禮迪亞 (1809-1865)

《鴿子》是被重新演繹、改編、印行和演出最多的音樂之一。現存的《鴿子》錄音版本超過二千種，甚至可能更多！雖然如此，卻沒有太多人認識這首歌曲的創作者。德伊禮迪亞曾於歐洲各地遊歷，並擔任西班牙出生的法國公主歐吉妮的歌唱老師。最後他在古巴安頓下來，認識阿巴奈拉舞蹈的節奏，而他另一首廣為人知的歌曲《El arreglito》，正是後來比才《卡門》裏著名詠歎調的由來。

伊利莎伯·伊利、托雷斯

La Paloma

Sebastián de Iradier (1809-1865)

La Paloma is arguably one of the most interpreted, arranged, printed, and played pieces of music of all time. The number of recorded versions reaches over 2,000 and may well be much higher! Still, the composer of this famous piece of music is relatively unknown.

Sebastián de Iradier travelled about Europe, for a time teaching singing to the Spanish born Empress Eugénie of France, and eventually landing in Cuba where he picked-up on the habanera rhythm. The only other piece of music that is widely known is his song *El arreglito*, which became the basis for Bizet's famous aria from *Carmen*.

Elizabeth Ely Torres



《幻想曲》，選自 安達路西亞組曲

沙尼東尼奧·羅美路
(1913-1996)

沙尼東尼奧·羅美路年少時便開始彈奏結他。他曾說過：「也許我前世是個結他手也說不定，因為小時候我第一次拿起結他，便能輕易的彈奏起來，我的手指頭彷彿早已受過訓練。」他在西班牙馬拉加師隨唐·利安德雷·里維拉·龐斯，並與作曲家喬奎·杜林納結成好友。杜林納的作曲風格對沙尼東尼奧·羅美路有深遠影響。

《幻想曲》是「安達路西亞組曲」的終樂章，是一首炫耀技巧的樂曲。幻想曲有薩拉沙泰作品的影子，而其令人目眩的泛音和顫音，對表演者的靈巧度都有很高的要求，而基本節奏源自古巴的「瓜希拉斯」。

伊利莎伯·伊利·托雷斯

Fantasia, from Suite Andaluza

Celedonio Romero (1913-1996)

Celedonio Romero began playing the guitar at a very early age and once said “Perhaps I was a guitarist in some earlier existence, because when I picked up the guitar as a very young child, I simply began to play, as if my fingers had already been trained”. In Malaga he studied with Don Leandro Rivera Pons and enjoyed a close friendship with composer Joaquín Turina whose style of composition was very influential in Romero’s work. The final movement of this suite, *Fantasia* is a technical showpiece. Reminiscent of Sarasate’s writing, its dazzling harmonics on the right hand and trill on the left hand demand incredible dexterity from the performer. *Fantasia* received its basic form from the Cuban rhythm of *guajiras*.

Elizabeth Ely Torres



《卡蒂斯的節慶》 (向薩比卡斯致敬)

比比·羅美路(1944-)

《卡蒂斯的節慶》是向佛蘭明高大師薩比卡斯致敬的作品。這首樂曲的創作靈感，正源於羅美路家族和外號「薩比卡斯」的佛蘭明高結他大師奧古斯丁·加斯泰倫間的友誼和對彼此的欣賞。音樂的基本節奏來自卡蒂斯地區的佛蘭明高節奏「歡愉調」。歡愉調通常是在節慶的時候由歌者、舞者和結他手一起演出的。結他手需要超卓的技巧，因為他要以不同的旋律伴隨着舞者那快速轉變的動作。

Fiesta en Cadiz (Homenage a Sábicas)

Pepe Romero (1944-)

Fiesta en Cadiz is a tribute to Sábicas, the great master of Flamenco and was written for Los Romero. The composition was inspired by the friendship and mutual admiration shared by the Romero family and the great flamenco guitarist, Agustín Castellón, ‘Sábicas’. It is based on the characteristic rhythm of ‘alegrías’ from Cadiz, where it is performed at fiestas by a singer, dancer and guitarist. It requires the very best from the guitarist as he accompanies the spontaneous quick-changing movements of the dancer using a great variety of melodies in which he can display his virtuosity.



間奏，選自《阿朗素之婚禮》 傑曼尼斯(1854-1923)

傑曼尼斯年少時已充份表現和發揮其音樂天份。傑曼尼斯起初由父親教授音樂，十二歲時已成為西班牙劇院樂團的第一小提琴手。

傑曼尼斯進步神速，及後的五年已指揮歌劇和西班牙察爾蘇拉歌劇，及後取得巴黎音樂學院的獎學金，並奪得極多音樂人渴望得到的「羅馬大獎」(和聲及對位部份)。

在意大利逗留一段日子後，傑曼尼斯便返回西班牙，擔任數個樂團的指揮。在蘇埃拉的拉薩爾劇院期間，他撰寫很多西班牙察爾蘇拉歌劇，亦創作及首演一些管弦樂和室樂作品。

時至今天，傑曼尼斯以三個劇作稱著，包括《坦普拉尼卡》和兩齣獨幕滑稽音樂劇《阿朗素之舞》和《阿朗素之婚禮》。

伊利莎伯·伊利·托雷斯

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場刊中譯：楊秀慧

Interludio, from *La boda de Luis Alonso*

Jerónimo Giménez (1854-1923)

Jerónimo Giménez' musical talent was recognised and developed at an early age. His first lessons were with his father and he began playing in the first violin section of the Teatro Principal by the age of 12.

He progressed quickly from there, conducting opera and *zarzuela* performances in the next five years, and eventually winning a scholarship to the Paris Conservatoire. He won the coveted *Prix de Rome* in Harmony and Counterpoint and after his time in Italy returned to Spain to take up several conducting positions.

During his tenure at the Teatro de la Zarzuela and the Teatro Lírico, he produced a healthy output of *zarzuelas* and composed a number of symphonic and chamber works which received their premieres during that period.

Today, Giménez' fame as a composer rests primarily on three stage works; his masterpiece *La Tempranica*, and the twin, one-act musical farces *El baile de Luis Alonso* and *La boda de Luis Alonso*.

Elizabeth Ely Torres

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