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## 獻辭 MESSAGE

衷心祝賀香港管弦樂團(港樂)  
2019/20樂季隆重揭幕。

今晚的音樂會匯聚港樂一眾出色樂師，在著名指揮家港樂音樂總監梵志登帶領下，聯同韓國鋼琴演奏家趙成珍，合力呈獻精彩的音樂表演。現年25歲的趙成珍是2015年蕭邦國際鋼琴大賽金獎得主，其音樂造詣在全球樂壇備受注目。今晚，趙成珍將與港樂攜手演繹盪氣迴腸的拉赫曼尼諾夫第二鋼琴協奏曲，相信必定為大家帶來難忘的音樂體驗。

港樂是亞洲首屈一指的古典樂團，今年已踏入第46個樂季。港樂今年亦入圍角逐《留聲機》雜誌年度樂團，該獎項表揚過去一年在灌錄古典音樂作品方面有卓越貢獻的樂團，而港樂是全球十個入圍樂團之中唯一來自亞洲的樂團，足證港樂在亞洲樂壇的領先地位。除了帶來世界級的表演，港樂亦積極舉辦藝術教育和社區外展活動，不僅豐富我們的創意文化生活，亦提升香港作為區內文化娛樂之都的形象。

本屆政府十分重視文化藝術發展。近年，政府大幅增撥資源，以加強支援本地藝團和藝術家。未來，我們會再接再厲，繼續與社會各界合作，推動香港的文化藝術蓬勃發展。

謹祝香港管弦樂團在新樂季再創佳績，成果豐碩。我相信今晚的音樂會定能讓各位觀眾大飽耳福，享受音樂的無窮魅力。

林鄭月娥  
Carrie Lam

香港特別行政區行政長官  
Chief Executive

Hong Kong Special Administrative Region

It gives me great pleasure to congratulate the Hong Kong Philharmonic Orchestra (HK Phil) on the opening of its 2019/20 season.

This evening's concert brings together the brilliance of the HK Phil and its acclaimed Music Director Jaap van Zweden with concert pianist Seong-Jin Cho. Winner of the 2015 Chopin International Piano Competition, the 25-year-old Korean virtuoso has captured the musical imagination of the world. With Cho and the HK Phil performing Rachmaninov's passionate Piano Concerto no. 2, I know we are in for a memorable evening.

The HK Phil, now in its 46<sup>th</sup> season, is Asia's foremost classical orchestra. That is only underscored by its inclusion on the shortlist for the *Gramophone's* Orchestra of the Year 2019 award – the only Asian orchestra among the 10 international ensembles nominated for their significant contributions to classical recording over the past year. Alongside world-class performances, the Orchestra organises art education programmes and community outreach activities, enriching our creative life while raising Hong Kong's profile as the region's cultural and entertainment capital.

My Government attaches great importance to the development of arts and culture. In recent years, the Government has substantially increased resources to local arts groups and artists. And we will continue to do so, continue to work with the community in developing a thriving arts and cultural scene.

I wish the Hong Kong Philharmonic Orchestra another magnificent season of music. I know we will all enjoy this splendid evening.



## 獻辭 MESSAGE

歡迎蒞臨香港管弦樂團2019/20樂季揭幕音樂會。

在音樂總監梵志登大師帶領下，港樂將與多位國際巨星同台合作，其中包括郎朗、弗萊明、拉貝克姊妹和今晚為新樂季揭開序幕的獨奏家趙成珍。首席客席指揮余隆亦將與寧峰和王健一同為我們呈獻美樂妙韻。

2020年是貝多芬250週年誕辰。為了慶祝這位赫赫有名的作曲家，港樂將會橫跨兩個樂季為大家獻上貝多芬的交響曲和協奏曲全集。

全賴各界鼎力支持，港樂得以開展全新精彩樂季。我們衷心感謝民政事務局及首席贊助太古集團慈善信託基金的長期支持，讓港樂將最好的演出帶給香港及世界各地的觀眾。康樂及文化事務署的場地伙伴計劃和香港文化中心更在過去30年一直致力支持港樂呈獻世界一流的演出。此外，我非常感謝香港賽馬會慈善信託基金持續支持港樂的教育及外展工作。最後，藉此向本場音樂會的冠名贊助大華銀行致上衷心謝意。

很高興今晚大家能夠聚首一堂，祝您有一個愉快的晚上！

劉元生

Y. S. Liu, MH

香港管弦協會董事局主席

Chairman, Board of Governors

The Hong Kong Philharmonic Society Limited

It is a great honour to welcome you to the Hong Kong Philharmonic Orchestra's 2019/20 Season Opening.

This concert marks the beginning of a wonderful journey. Led by Music Director Jaap van Zweden, the HK Phil will share the stage with an array of international superstars such as Lang Lang, Renée Fleming, The Labèque Sisters, and at tonight's celebration, Seong-Jin Cho. We also welcome our Principal Guest Conductor Yu Long who will present concerts with renowned soloists Ning Feng and Jian Wang.

2020 marks the 250<sup>th</sup> anniversary of Beethoven's birth. Acknowledging this major celebration of a widely recognised composer, the HK Phil will present the complete cycle of Beethoven's symphonies and concertos across the two seasons to come.

All this is made possible through the tremendous support from many individuals and organisations. I would like to offer my sincere gratitude to the HKSAR Government through the Home Affairs Bureau, and our Principal Patron, the Swire Group. Their financial support allows us to bring exceptional performances to audience in Hong Kong and in different parts of the world. I would also like to thank the Leisure and Cultural Services Department and the Hong Kong Cultural Centre for presenting the world's greatest artists with us for the past 30 years. In addition, I am deeply grateful to The Hong Kong Jockey Club Charities Trust for its continuing support to our education and outreach initiatives. Last but not least, my heartfelt thanks goes to UOB, the Title Sponsor of tonight's opening concert.

Thank you for joining us today and I wish you all an enjoyable evening!

## 獻辭 MESSAGE

音樂十分奇妙，能超越語言、國籍、觀點的藩籬，連繫人心；在現今和未來的世代，它都彌足珍貴，不可或缺。

我以興奮的心情，歡迎你們出席港樂2019/20新樂季的揭幕音樂會，這也是我在香港的第一個「樂季揭幕」。我非常期待今晚與你們一起欣賞在梵志登大師精湛的帶領下，韓國鋼琴巨星趙成珍和香港管弦樂團賞心悅耳的演出。

今個樂季星光熠熠，除了有國際樂壇巨星為大家獻藝，我們還邀請到本地傑出音樂家，與世界級的港樂同台演出。他們包括享譽國際的指揮陳以琳、廖國敏，新晉獨奏家張緯晴、鄺勵齡、娉婷鋼琴二重奏，還有得獎作曲家陳啟揚、張珮珊、葉浩堃等。我們很樂意支持和鼓勵這批藝術家的專業發展。

我們致力讓港樂成為香港引以為榮的樂團，不止在本地呈獻美樂，也在世界各地大放異彩。今個樂季，我們將獲邀往大灣區和中國各地及韓國演出。海外演出及本地音樂會的詳情，均刊登在全新製作的音樂會總覽，請細心閱覽，相信每位觀眾都會找到合適的節目。

請盡情享受今晚的演出。願您與港樂共度啟迪心靈的樂季。



霍品達

Benedikt Fohr

香港管弦樂團行政總裁

Chief Executive

Hong Kong Philharmonic Orchestra

Music is a wonderful gift that connects people and transcends the barrier of languages, nationalities and opinions. That makes it invaluable and indispensable now and for generations to come.

I am thrilled to welcome you to the opening concert of our 2019/20 season, which is actually my first “season opening” in Hong Kong. I look forward to sharing with you this special evening with Korean piano sensation Seong-Jin Cho and our orchestra under the baton of our superb Maestro Jaap van Zweden.

I am delighted that along with many international stars, this season will feature outstanding artists from Hong Kong performing with our world-class orchestra. Internationally-acclaimed conductors Elim Chan and Lio Kuokman, rising stars Rachel Cheung, Louise Kwong and the Ping & Ting Duo, and award-winning composers Chan Kai-young, Florence Cheung and Austin Yip are just some of the local talents who will feature on our stage this year. It is our pleasure to support these artists in their professional development.

We want to make Hong Kong proud of its orchestra through excellent performances in its home city and around the world. This season we have been invited to the Greater Bay Area and other parts of Mainland China and Korea. All details on the wide range of our activities can be found in our new concert calendar. Please have a look, there’s certainly something for everyone.

Enjoy tonight’s performance and I wish you an inspiring concert season with the HK Phil.

## 獻辭 MESSAGE

歡迎蒞臨香港管弦樂團第46個樂季揭幕音樂會。

大華銀行十分高興贊助2019/20樂季首場音樂會，今年亦是大華銀行連續第二年支持香港管弦樂團，為本地藝術出一分力。

擁有八十多年歷史的大華銀行一直支持推廣藝術，尤其於藝術、兒童和教育三大領域，務求為這個充滿活力的城市加添藝術氣息，並培養本地藝術人才。多年來，我們舉辦不同種類的藝術活動，例如透過大華銀行「藝·坊」推廣中國水墨藝術，支持Art Central國際藝術博覽會以及這場音樂會，期望能為持份者的生活以及我們營運所在的社區帶來一點改變。我們認為，企業必須堅守承諾，只要我們堅定不移地向目標進發，我們定必可以實現我們的願景；營商如是，藝術亦然。

我謹代表大華銀行，請各位盡情享受由港樂音樂總監梵志登大師、南韓著名鋼琴家趙成珍先生以及香港管弦樂團為閣下呈獻的精彩演出。



葉楊詩明

Christine Ip

大華銀行大中華區行政總裁  
CEO – Greater China  
UOB

Welcome to the 46<sup>th</sup> Season Opening Concert of the Hong Kong Philharmonic Orchestra.

UOB is pleased to sponsor the HK Phil's 2019/20 Season Opening Concert. This year marks the second consecutive year in which UOB has supported the HK Phil – part of our own humble efforts towards developing the local arts scene.

As a bank with a history stretching back over 80 years, UOB strives to promote art particularly in the areas of art, children and education. We aim to make an impact on fostering development and interest in the arts scene in this dynamic city. Over the years, we have organised different types of art programmes, such as promoting Chinese ink art through the UOB Art Academy, partnering with the leading international art fair Art Central and of course, tonight's concert. We hope to make a difference in the lives of our stakeholders and in the communities in which we operate. We believe that, with our unwavering commitment, we will be able to realise our vision. Business takes commitment, like art.

On behalf of UOB, I wish you an enjoyable evening with Jaap van Zweden, Music Director of the HK Phil, pianist Seong-Jin Cho and the entire Hong Kong Philharmonic Orchestra.

# 2019/20 第46<sup>TH</sup>樂季 SEASON



# 250



## 貝多芬誕辰週年

### BEETHOVEN'S BIRTH ANNIVERSARY

由2020年起橫跨兩個樂季，  
港樂將呈獻貝多芬的交響曲及協奏曲全集。

In 2020, which cuts across two artistic seasons,  
the HK Phil will be performing Beethoven's complete  
symphony cycle and all concertos.

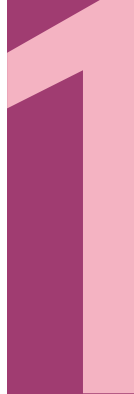
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主場音樂會  
MAINSTAGE  
CONCERTS



# 36

音樂節目  
CONCERT  
PROGRAMMES



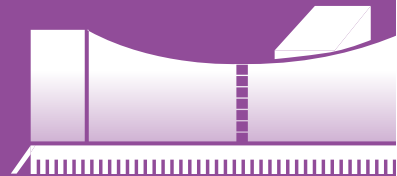
# ST

亞洲首個樂團獲提名競  
Asian orchestra n  
Gramophone's Or

# 8

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# 16

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樂季揭幕：梵志登與趙成珍  
Season Opening:  
JAAP | Seong-Jin Cho

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 UOB 大華銀行



P. 12 華格納 WAGNER 6'  
《紐倫堡的名歌手》前奏曲  
*Die Meistersinger von Nürnberg: Prelude to Act I*

P. 14 拉赫曼尼諾夫 RACHMANINOV 33'  
第二鋼琴協奏曲 Piano Concerto no. 2  
中板 Moderato  
較慢的慢板 Adagio sostenuto  
諧謔的快板 Allegro scherzando

中場休息 INTERMISSION

P. 17 浦羅哥菲夫 PROKOFIEV 40'  
《羅密歐與茱麗葉》選段  
*Selections from Romeo & Juliet*

P. 20  梵志登 指揮 Jaap van Zweden Conductor

P. 22  趙成珍 鋼琴 Seong-Jin Cho Piano



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## 華格納

# RICHARD WAGNER

《紐倫堡之名歌手》前奏曲

*Die Meistersinger von Nürnberg*: Prelude to Act I

- 1813年5月22日生於萊比錫
- 1883年2月13日卒於威尼斯
- 《紐倫堡之名歌手》寫於1861至1867年間
- 1868年6月21日在慕尼黑首演
- Born Leipzig 22 May 1813
- Died Venice 13 February 1883
- Composed *Die Meistersinger von Nürnberg* between 1861 and 1867
- First performed Munich 21 June 1868

### 背景

1845年，華格納在小鎮瑪莉安巴德浸溫泉的時候，讀到一本德意志詩歌發展史（由格維諾斯所撰），從中得悉中世紀時有所謂「名歌手行會」。「名歌手行會」由商界及工藝界翹楚組成，負責在自身的社群裡維持文化水平，而且會根據一套既定準則評定詩歌與音樂的優劣。華格納馬上看出這是撰寫歌劇的好題材，可是卻要待到1861年，他才認真開始寫作一齣以名歌手為主的樂劇，腳本也由他一手包辦。劇情圍繞一次歌唱比賽展開。這次比賽由紐倫堡的名歌手籌辦，賽規極嚴，但優勝者將可迎娶伊娃——伊娃的父親可是當地大人物，也是評判團成員。華特（伊娃的心上人）演唱參賽曲時再三違規，但最後真愛與真藝術壓倒了瑣碎的官僚賽規，華特最終順利奪魁。

華格納一方面知道這齣劇處處是搞笑良機，另一方面也藉此探討音樂

### THE BACKGROUND

In 1845 while taking the waters in the spa town of Marienbad, Richard Wagner read a history of German poetry by Georg Gottfried Gervinus. In it he learned of the medieval guilds of Mastersingers, leading tradesmen who took it upon themselves to maintain cultural standards within their respective communities by judging poetry and music by a set of pre-determined rules. He immediately saw the operatic potential for this, but it was not until 1861 that he seriously set about creating a music-drama with the Mastersingers at its core. He devised his own libretto which told of a singing competition organised by the Mastersingers of Nuremberg in which the prize was Eva, the daughter of one of the leading figures in the town who was also one of the competition judges. There are strict rules which Walther (Eva's real boyfriend) continually breaks when he performs his entry for the competition. However true love and true art overwhelm petty bureaucratic rules and he wins the contest.

While Wagner certainly recognised the opportunities in this opera for humour, he also used it as a commentary on both the role of music in society and the undue influence, as he saw it, of unqualified laymen having influence over art. As such, it was inevitable that the premiere of *Die Meistersinger von Nürnberg* (The Mastersingers of Nuremberg)

的社會角色；此外，有一群在他眼中缺乏資歷的外行人，在藝壇卻甚有勢力，他也乘機對這種風氣的不良影響評論一番。因此1868年6月21日，畢羅在慕尼黑國家劇院指揮《紐倫堡之名歌手》首演時，也難免惹上爭議。此劇諷刺當代樂評人時幾近單刀直入，批評他們既傲慢又愚昧，席上的樂評人因而怒火中燒。作曲家甚至借劇中角色影射個別樂評人，令對號入座（而且座位正確）的樂評人大感不悅。其中最明顯的諷刺角色大概是貝克梅沙：他負責記錄參賽者的違規情況，每當有志詩人和歌手違規，就用粉筆狠狠地打記號，下筆時還刷刷有聲，十分響亮。

### 音樂

第一幕的〈前奏曲〉是《紐倫堡之名歌手》第一首樂曲。從許多方面來說，這首奢華浮誇的樂曲，同樣表現出華格納對許多敵對樂評人的鄙視：這幫人幾乎不由分說，就對華格納的作品嗤之以鼻，實在是有眼無珠，不知道自己是至高無上的劃時代大天才。有一次，華格納在紐倫堡觀光了一天後乘長途火車返回維也納，〈前奏曲〉就在途中完成了泰半。撇除暗中流露的輕蔑之意，威嚴的「名歌手主題」無疑是古今最超卓、最壯麗的旋律之一。其他主題為往後四小時的情節與人物埋下伏線，包括代表伊娃和華特的愛情動機、華特的得獎歌曲，還有刻劃華特一面唱歌、一面被貝克梅沙干擾的巧妙樂段。樂曲末段把這些樂思交織在一起，效果美妙絕倫。

in Munich's National Theatre, conducted by Hans von Bülow, did not go without causing controversy. Members of the critical fraternity attending the performance were angered by Wagner's thinly-veiled satire on the arrogance and stupidity of contemporary music critics, and some were personally offended when they (rightly) identified their caricatures in the characters on stage. Perhaps the most blatant of these is the character of Beckmesser, who takes it upon himself to mark with a loud chalk-stroke every perceived deviation from the rules by aspiring poets and singers.

### THE MUSIC

In many ways, the pompous, grandiloquent Prelude to Act I which opens the opera, is a further indication of Wagner's contempt for those many critics who, almost by default, routinely dismissed his work and failed, as he saw it, to recognise his supreme pioneering genius. Much of the Prelude was written while Wagner was on the long train journey back to Vienna following a day's sightseeing in Nuremberg, and it introduces the magisterial Mastersingers' theme, which, contemptuous overtones aside, is surely one of the greatest and most noble melodies ever written. Subsequent themes anticipate events and characters from the four-hour long music-drama and include motifs which represent the love of Eva and Walther, the prize-song which Walther performed and an ingenious passage in which Walther's attempts to sing are continually interrupted by Beckmesser. It ends with an incomparable interweaving of all these ideas.

### 編制 INSTRUMENTATION

三支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。  
Three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings.

## 拉赫曼尼諾夫

## SERGEI RACHMANINOV

## C小調第二鋼琴協奏曲，op. 18

## Piano Concerto no. 2 in C minor, op. 18

中板	Moderato
較慢的慢板	Adagio sostenuto
諧謔的快板	Allegro scherzando

- 1873年4月1日生於俄羅斯奧乃基（位於諾夫哥羅德附近）
- 1943年3月28日卒於美國比華利山
- 協奏曲寫於1900年，1901年5月4日脫稿
- 1901年11月9日首演
- Born Oneg, near Novgorod, Russia 1 April 1873
- Died Beverly Hills, US 28 March 1943
- Concerto composed during 1900 and completed on 4 May 1901
- Premiered on 9 November 1901

## 背景

才九歲，拉赫曼尼諾夫已考上聖彼得堡音樂學院了，但他在該校就讀時卻飽受家庭問題打擊——包括父親破產、親姊早夭——結果被迫退學。幸好他表兄、著名鋼琴家兼指揮家西洛提為他穿針引線，讓他到莫斯科隨鋼琴名家兼名師茲弗列夫學習，令拉赫曼尼諾夫搖身一變，成為當時最傑出的鋼琴家之一。然而拉赫曼尼諾夫熱衷創作，但老師卻不大認同。拉赫曼尼諾夫在老師家中住了四年後，認為那兒的氣氛對創作無益，於1889年決定離開。三年後，拉赫曼尼諾夫畢業於莫斯科音樂學院，鋼琴課和作曲課成績都非常驕人。

拉赫曼尼諾夫的畢業習作是歌劇《艾利高》和第一鋼琴協奏曲。這

## THE BACKGROUND

Sergei Rachmaninov was just nine when he was admitted to the St Petersburg Conservatory, but his time there was affected by family problems – including his father’s bankruptcy and the death of his sister – and he was obliged to leave. Luckily his cousin, Alexander Siloti, a well-known concert pianist and conductor, secured him a place in Moscow with the noted teacher and pianist, Nikolai Zverev, who transformed Rachmaninov into one of the greatest pianists of the age but was less sympathetic towards Rachmaninov’s desire to compose. In 1889, after having spent four years living in Zverev’s house, Rachmaninov left claiming that the environment was not conducive to composing. Three years later he graduated in triumph from both the piano and composition classes of the Moscow Conservatory.

For his graduation from the composition class Rachmaninov submitted two works, an opera *Aleko* and his First Piano Concerto. So impressed were the examiners that they awarded him the Great Gold Medal, only the third time in the conservatory’s 25-year history that it had been awarded. Keen to build on this early success and seal his place as a major Russian composer, he set out to compose a symphony, but its premiere under Glazunov



些作品令考官大為讚歎，更將學院的最高榮譽「大金章」頒予拉赫曼尼諾夫——當時莫斯科音樂學院已成立了25年，但「大金章」才第三次頒發。這時，拉赫曼尼諾夫希望再接再厲，乘勢令自己晉身「俄羅斯大作曲家」之列，於是開始寫作交響曲。樂曲1897年3月27日在聖彼得堡由格拉祖諾夫首演，不過當日演出卻是場徹底的災難。

拉赫曼尼諾夫花掉兩年青春才寫成的作品，首演卻換來這樣的恥辱，令他絕望得幾乎要自尋短見。拉赫曼尼諾夫後來憶述：「我心裡有些甚麼崩潰了，自信心蕩然無存。完全提不起勁，終日無所事事，甚麼興致都沒有。泰半日子就賴在沙發上長嗟短嘆。」家人於是向專業人士求助。拉赫曼尼諾夫一位女性長輩薩汀娜曾患「情緒障礙」，接受當地一位醫生治療後康復。這位醫生名叫尼古拉·達爾，對當時法國和維也納精神醫學的最新發展十分熟悉。於是家人就把拉赫曼尼諾夫帶到達爾醫生那裡，接受催眠治療。拉赫曼尼諾夫1900年1月開始接受治療；往後六個月，拉赫曼尼諾夫幾乎每天都坐在達爾醫生診察室的扶手椅上，聽著同一番話：「你會開始寫作一首協奏曲。你不費吹灰之力就能寫出這首曲子。曲子非常優秀。」達爾醫生的催眠治療效果好得難以想像——這從第二鋼琴協奏曲首演大獲好評就足以證明：樂曲在莫斯科首演，作曲家親自擔任獨奏，反應好得不得了。拉赫曼尼諾夫將樂曲題獻給達爾醫生。

## 音樂

**第一樂章**開始時，鋼琴先奏出八個緩慢而莊重的和弦，猶如喪鐘哀

in St Petersburg on 27 March 1897, was an unmitigated disaster.

In the wake of so ignominious a debut for a work into which he had poured two years of his life, Rachmaninov plunged into near-suicidal despair. As he later wrote: "Something in me snapped. All my self-confidence broke down. A paralysing apathy possessed me. I did nothing at all and found no pleasure in anything. Half my days were spent on a couch sighing over my ruined life." His family sought professional help. An aunt, Varvara Satina, had been cured of her "emotional disturbance" by a local doctor, Nikolai Dahl, who was familiar with the latest advances in psychiatric medicine coming from France and Vienna, and it was decided to send Rachmaninov to him for hypnotherapy treatment. The first session with Dr Dahl took place in January 1900 and, on an almost daily basis for the next six months, Rachmaninov would sit in an armchair in Dahl's consulting room and hear repeated over and over again the words: "You will start to compose a concerto. You will work with the greatest of ease. The composition will be of excellent quality." Dahl's hypnotherapy worked beyond all imagination; the triumphant premiere of the Second Piano Concerto in Moscow with Rachmaninov himself as soloist was the tangible proof of that. Rachmaninov dedicated the work to Dahl.

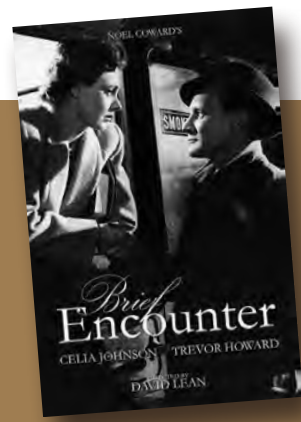
## THE MUSIC

The **first movement** opens with the piano intoning eight chords, like the mournful tolling of a bell, after which the orchestra launches into a surging, passionate theme supported by rippling piano chords. Throughout the movement the orchestra and soloist ride on increasingly passionate waves of emotion, the climax of which is a huge march-like passage after which the movement draws to a close full of nervous energy.

## 弦外之音 EXTRA

事實證明，拉赫曼尼諾夫第二鋼琴協奏曲深受電影導演歡迎。多齣電影都在原聲帶裡用過這首樂曲，最著名的包括《偷情記》(1945)、《七年之癢》(1955，瑪莉蓮夢露主演)以及《通靈感應》(2010，奇連依士活導演)。

Rachmaninov's Second Piano Concerto has proved popular with directors who have incorporated it into the soundtracks of several films, most notably *Brief Encounter* (1945), *The Seven Year Itch* starring Marilyn Monroe (1955) and Clint Eastwood's *Hereafter* (2010).



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鳴；樂團激情澎湃的主題緊隨其後，伴以鋼琴漣漪似的和弦。樂章的情感如洶湧波濤，樂團與鋼琴彷彿處處乘浪前進；音樂漸趨熾烈，隨著宏偉壯麗的進行曲達到頂峰，然後剛勁有力地圓滿結束。

**第二樂章**先由樂團奏出莊嚴的樂段，風格接近讚美詩；有評論認為，樂章好些樂段「足以躋身20世紀最優美的器樂合奏之列」——這裡的主旋律當然是其中之一。這個扣人心弦的優美旋律先由長笛和單簧管奏出，鋼琴輕柔地奏出漣漪似的伴奏。有些流行曲作曲家自己寫不出好曲調，就經常借用這個旋律；儘管如此，旋律本身依然歷久常青。

**第三樂章**以剛勁的樂團展開序幕，然後是鋼琴活力充沛的樂段；樂章大部分時間，都同樣氣勢如虹，生氣勃勃；可是氣氛一轉，鋼琴就引入柔和抒情的主題。這個柔和的曲調初時由小提琴奏出，大概也是全曲最著名的主題了。雖然音樂後來也重拾活力，但高潮卻是依靠這個抒情旋律來營造——抒情旋律現在變得威嚴雄偉，把音樂推向氣勢磅礴的頂峰，最後得意洋洋地結束。

The **second movement**, beginning with a solemn chorale-like passage from the orchestra, contains, in the words of one commentator, “some of the most beautiful concerted instrumental writing of the 20<sup>th</sup> century”; and certainly the hauntingly beautiful melody on which the movement is largely based, first heard from flute and clarinet above a gently rippling piano accompaniment, has survived frequent poaching by writers of pop songs unable to think up a good tune of their own.

The energetic orchestral opening of the **third movement** leads into a passage of great vitality from the soloist, and much of the movement is imbued with this sense of vigour and energy. However, it is suddenly interrupted when the piano introduces probably the concerto's most famous theme, a gentle, lyrical tune first played by the violins. Although the energy of the opening is soon restored, it is this lyrical tune, now transformed into something decidedly majestic, that produces the concerto's great climax and brings the work to a truly triumphal conclusion.

## 編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion and strings.

## 浦羅哥菲夫

# SERGEI PROKOFIEV

《羅密歐與茱麗葉》選段，op. 64

Selections from *Romeo and Juliet*, op. 64

- 1891年4月23日生於烏克蘭桑索夫卡
- 1953年3月5日卒於莫斯科
- 1935-6年創作此曲
- 1938年12月在捷克斯洛伐克布爾諾首演
- Born Sontsovka, Ukraine 23 April 1891
- Died Moscow 5 March 1953
- Composed 1935-6
- Premiered December 1938 in Brno, Czechoslovakia

### 背景

1934年，浦羅哥菲夫獲選為羅馬聖西西里學院榮譽會員。但他卻語帶挖苦地向友人指出箇中諷刺之處：

「我這可憐的惡棍，終於來到終點了。一個徹底攻擊學院派、令人聞風喪膽的人，現在竟然正式成為學院派一分子！」無疑，浦羅哥菲夫在聖彼得堡音樂學院第一位老師格拉祖諾夫，肯定永遠無法想像浦羅哥菲夫能得到這項殊榮。約20年前，浦羅哥菲夫《西亞人組曲》首演，可是格拉祖諾夫對樂曲極度不滿；演出還沒結束，他就大搖大擺地起身離場。事實上，浦羅哥菲夫經常蓄意寫作會挑起爭端的作品，所以格拉祖諾夫也並非唯一一個被他嚇著的人。當日席上另一樂評人寫道：「有人認為那是羅密歐與茱麗葉互訴衷情，有人卻認為是猴子發狂尖叫，跳來跳去，怪模怪樣。」後來也果真如此：正式獲承認為學院派成員之後一年，浦羅哥菲夫就為《羅密歐與茱麗葉》芭蕾舞劇寫作音樂。

### THE BACKGROUND

In 1934 Sergei Prokofiev was elected an honorary member of the Academy of St Cecilia in Rome, the irony of which he wryly pointed out to a friend: "I've reached the end of the road, poor devil that I am. The terror who attacked the very roots of academicism has officially become an academic!" Certainly it was an award his first tutor at the St Petersburg Conservatory, Glazunov, could never have envisaged. Almost 20 years earlier Glazunov had ostentatiously walked out of the first performance of Prokofiev's *Scythian Suite* in disgust. He was not the only one appalled by Prokofiev's deliberately provocative music, a critic attending the same performance wrote: "To one it is given to sing of the love of Romeo and Juliet, to another to depict the frenzied screeches and comical capers of monkeys." These turned out to be prophetic words: one year after his official recognition as a member of the academic establishment, Prokofiev composed the ballet *Romeo and Juliet*.

After almost two decades in exile following the Bolshevik Revolution, Prokofiev made approaches to the Soviet authorities with a view to returning. He was offered a post with the Russian Association of Proletarian Musicians which provided him with an apartment in central Moscow, and as news of his impending return spread commissions poured in including one from the Leningrad

布爾什維克革命後差不多20年，浦羅哥菲夫開始接觸蘇聯當局，打算回流。當局讓他當上俄羅斯無產階級音樂家協會幹事，又為他在莫斯科核心地段安排房子。此外他回流的消息傳出後委約紛至，包括列寧格勒基洛夫芭蕾舞團的委約，準備將《羅密歐與茱麗葉》改寫成芭蕾舞劇。

### 音樂

〈**蒙太古與卡普雷特家族**〉：以驚心動魄的不協和引子掀開序幕，預示往後的悲劇，稍後再刻劃兩個意氣風發的敵對家族——正是這些家族夙怨，導致最終的悲慘結局。樂章中間有個精緻的插段，溫柔的長笛旋律，描寫茱麗葉與巴利斯共舞（巴利斯是皇室成員，也是茱麗葉父親屬意的未來女婿）。

〈**少女茱麗葉**〉將14歲的茱麗葉刻劃得活靈活現：一邊玩洋娃娃一邊跑跳，不料看見鏡中的自己，猛然發現自己已經亭亭玉立。長笛在最高音區奏出溫柔纖弱的主題——那是少女心中泛起的第一波漣漪。

〈**小步舞曲**〉：卡普雷特家族正舉行大型舞會；客人來到的時候，華麗但古老的〈小步舞曲〉響起。

〈**假面舞會**〉：開始時盡是叮叮噹噹的敲擊樂和單簧管；然後是大搖大擺的旋律——這時羅密歐與友人未請自來，帶著面具混入舞會。

〈**五對男女之舞**〉：這是假日市鎮廣場上的節慶活動之一，五對男女翩翩起舞，既活潑又精緻。

〈**臨別依依**〉的開端很有情調：曙光初現，羅密歐和茱麗葉躺在床上。兩人聽見大宅中漸有動靜；羅

Kirov Ballet for a new ballet based on Shakespeare's *Romeo and Juliet*. Today we hear a number of dances from the ballet, which Prokofiev arranged as concert suites.

### THE MUSIC

**Montagues and Capulets** begins with a terrifyingly discordant introduction giving a foretaste of the coming tragedy before turning into a gloriously arrogant portrayal of the two noble families whose feuding brings about the ultimate tragedy. In the middle of this movement a gentle episode depicts Juliet dancing with Paris, a member of the royal household whom her father wishes her to marry.

**Juliet, the little girl** is a remarkably detailed portrait of a girl of 14 who runs in playing with her dolls only to catch sight of herself in a mirror and realise that she is turning into a beautiful young woman. The first stirrings of her emotions are indicated by a fragile, tender theme from the flutes in their highest register.

**Minuet**: The Capulets are holding a grand dance, the arrival of the guests depicted by this pompous, old-fashioned dance.

**Masks**: Tinkling percussion and clarinet set off the gloriously strutting melody as Romeo and his friends gate-crash the ball disguised behind masks.

**Dance of the Five Couples**: Holiday festivities in the town square include a lively but delicate dance performed by five couples.

**Romeo and Juliet before Parting** begins atmospherically with the first shimmerings of dawn while Romeo and Juliet lie together in bed. Gradually they hear sounds of movement in the house and Romeo must leave. A viola solo indicates Romeo's undying love for Juliet while their final, passionate embrace

密歐不能不離開了。獨奏中提琴代表羅密歐對茱麗葉的不朽情意；在悸動的弦樂襯托下，圓號奏起高亢輝煌的熱情旋律，代表兩人離別前激情擁抱。羅密歐走後，茱麗葉的父親來到，說要將茱麗葉許配給巴利斯。床上的茱麗葉沉默良久，內心痛苦不堪。

**〈安德列斯少女之舞〉**：茱麗葉與巴利斯的婚宴氣氛凝重，但節目包括一群來自西印度群島的女奴獻舞，舞姿也令人賞心悅目。女奴將百合花獻給茱麗葉（獨奏小提琴響起），巴利斯又送她珍珠（獨奏薩克管響起）。隨著茱麗葉裝死，這支舞也結束了。

**〈羅密歐在茱麗葉墳前〉**：羅密歐以為茱麗葉已香消玉殞——可是她只是服藥裝死，希望羅密歐的吻令她醒來，向世人證明羅密歐才是她的真愛。羅密歐來到卡普雷特家族墓地，悲慟過度之下自殺身亡。茱麗葉醒來後，只見羅密歐躺在身旁，氣息全無，隨即自刺殉愛。

**〈提波特之死〉**：羅密歐與茱麗葉已秘密結婚，兩人回程時經過熱鬧的市集，卻遇到提波特（卡普雷特家族的人）挑釁。羅密歐本來不想介入，但他的兄弟卻被提波特在背部捅了一刀。羅密歐悲憤交加，不能自持，結果殺死了提波特。儘管羅密歐懇請卡普雷特夫人寬恕，但卡普雷特夫人卻沒有理會。兩大家族於是再起爭端。

樂曲剖析中譯：鄭曉彤

is celebrated in a gloriously warm-hearted, soaring horn melody above palpitating strings. After Romeo has gone Juliet's father comes to tell her she has to marry Paris and she spends a few moments in agonised silence on her bed.

**Dance of the Girls with the Lilies:** The sombre wedding feast for Juliet and Paris includes a sensuous dance performed by slave girls from the West Indies. They present Juliet with lilies (to the accompaniment of a violin solo) while Paris' gift of pearls is accompanied by a saxophone solo. The dance ends as Juliet feigns her own death.

**Romeo at Juliet's Grave:** Romeo has gone to the Capulet family tomb believing Juliet to be dead (she has, in fact, taken a drug to make her appear dead in the hope that Romeo's kiss will revive her and prove to the world that he is her true love) and, beside himself with grief, kills himself. When Juliet wakes up it is to see Romeo lying at her side dead and she stabs herself.

**Tybalt's Death:** Romeo and Juliet have secretly married and as they return through the bustle of a market place Tybalt (a Capulet) picks a quarrel. Romeo refuses to be drawn but his brother is stabbed in the back by Tybalt. Besieged with grief and anger Romeo kills Tybalt but despite pleading with Lady Capulet for forgiveness she ignores him and the feud between the families is catastrophically reignited.

All programme notes by Dr Marc Rochester

#### 編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、兩支小號、短號、三支長號、大號、定音鼓、敲擊樂器、中音薩克管、豎琴、鋼琴/鐘琴及弦樂組。

Two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, two trumpets, cornet, three trombones, tuba, timpani, percussion, tenor saxophone, harp, piano/celesta and strings.



## 梵志登 JAAP VAN ZWEDEN

指揮 Conductor

PHOTO: Dallas Symphony Orchestra

梵志登於過去十年間享譽國際古典樂壇，成為炙手可熱的世界級指揮家之一。他現為香港管弦樂團音樂總監，同時是紐約愛樂音樂總監（由2018/19樂季開始擔任）。梵志登大師於本樂季的客席演出計有：芝加哥交響樂團、克里夫蘭交響樂團、荷蘭電台愛樂樂團、上海交響樂團、荷蘭皇家音樂廳管弦樂團等。

梵志登曾為多個世界一流的樂團擔任客席指揮，包括巴黎樂團、萊比錫布業大廳樂團、洛杉磯愛樂、維也納愛樂、柏林愛樂，以及倫敦交響樂團。

梵志登灌錄了許多錄音，均大獲好評。最新錄音於2019年9月推出，為紐約愛樂世界首演沃夫的《Fire in my mouth》，繼續由環球唱片旗下的Decca Gold品牌發行。2018年，梵志登與香港管弦樂團完成了為期四年的計劃，首次在香港完成華格納整套聯篇歌劇《尼伯龍的指環》，並由拿索斯唱片錄音發行。他備受讚譽的歌劇演出《羅恩格林》、《紐倫堡的名歌手》及《帕西法爾》已錄製成CD/DVD發行。

梵志登生於阿姆斯特丹，是荷蘭皇家音樂廳管弦樂團史上最年輕的樂團首席。他於1995年開始正式成為指揮，2012年獲《音樂美國》選為年度指揮。1997年，他與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症兒童的家庭提供協助。

Over the past decade, conductor Jaap van Zweden has become an international presence on three continents. Currently Music Director of the Hong Kong Philharmonic Orchestra, he is also Music Director of the New York Philharmonic – a post he has held since the 2018/19 season. Guest engagements this season include the Chicago Symphony, Cleveland Orchestra, Netherlands Radio Philharmonic, Shanghai Symphony and Amsterdam's Royal Concertgebouw Orchestra.

Maestro van Zweden has appeared as guest conductor with many other leading orchestras around the globe, among them the Orchestre de Paris, Leipzig Gewandhausorchester, Los Angeles Philharmonic, Vienna Philharmonic, Berlin Philharmonic and the London Symphony Orchestra.

Jaap van Zweden has made numerous acclaimed recordings, the most recent of which is a September 2019 release with the New York Phil of the world premiere of Julia Wolfe's *Fire in my mouth*, continuing the New York Phil's partnership with Universal Music Group's Decca Gold label. In 2018 with the HK Phil, he completed a four-year project conducting the first ever performances in Hong Kong of Wagner's *Der Ring des Nibelungen*, which have been recorded and released on Naxos Records. His highly praised performances of *Lohengrin*, *Die Meistersinger* and *Parsifal* are available on CD/DVD.

Born in Amsterdam, van Zweden was the youngest ever concertmaster of the Royal Concertgebouw Orchestra. He began his conducting career in 1995 and in 2012 was named *Musical America's* Conductor of the Year. In 1997, he and his wife Aaltje established the Papageno Foundation. The foundation supports families of children with autism.

# JAAP | SYMPHONIE FANTASTIQUE

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Stephan Genz BARTONE

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梵志登 指揮

Jaap van Zweden CONDUCTOR



## 趙成珍 SEONG-JIN CHO

鋼琴 Piano

PHOTO: Holger Hage

趙成珍獲公認為同輩中最出色的藝術家之一，2015年於華沙的蕭邦國際鋼琴大賽奪冠，翌年與德意志唱片公司簽訂專屬合約。首張唱片於2016年11月發行，收錄了蕭邦第一鋼琴協奏曲及四首敘事曲，前者與諾塞達及倫敦交響樂團合作。收錄德布西作品的獨奏專輯於2017年11月發行。2018年則為莫扎特專輯，收錄多首奏鳴曲，以及與聶澤一賽甘和歐洲室樂團合作的D小調鋼琴協奏曲。

2017年11月，他頂替郎朗，與柏林愛樂和歷圖爵士在柏林、法蘭克福、香港和首爾演出。在獨奏方面他同樣活躍，近期的獨奏會計有卡奈基音樂廳及阿姆斯特丹皇家音樂廳，又在柏林愛樂廳的室樂廳（柏林愛樂音樂會系列）亮相，並將在法蘭克福的老歌劇院、洛杉磯的和路迪士尼音樂廳（洛杉磯愛樂獨奏會系列），以及其他多個場地舉行獨奏會。

趙成珍1994年在首爾出生，六歲開始學習鋼琴，11歲已首次舉行獨奏會。2009年，他成為日本濱松國際鋼琴大賽史上最年輕的冠軍，並於2011年莫斯科的柴可夫斯基鋼琴大賽獲得第三名。2012年，他移居巴黎，師從巴黎音樂學院的貝洛夫，於2015年畢業。

Seong-Jin Cho is considered one of the most distinctive artists of his generation. He won First Prize at the Chopin International Competition in Warsaw in 2015. The following year he signed an exclusive contract with Deutsche Grammophon. The first recording was released in November 2016 featuring Chopin's First Concerto with the London Symphony Orchestra and Gianandrea Noseda and the Four Ballades. A solo Debussy album was released in November 2017 followed in 2018 by a Mozart album featuring Sonatas and the D minor Concerto with the Chamber Orchestra of Europe and Yannick Nézet-Séguin.

In November 2017 he stepped in for Lang Lang with the Berlin Philharmonic Orchestra and Sir Simon Rattle for concerts in Berlin, Frankfurt, Hong Kong and Seoul. An active recitalist, recently he has returned to the main stage of the Carnegie Hall and to the Amsterdam Concertgebouw and has performed at the Berlin Philharmonie Kammermusiksaal (Berlin Philharmonic concert series), and will perform at Frankfurt's Alte Oper, Los Angeles' Walt Disney Concert Hall (Los Angeles Philharmonic recital series), and several other venues.

Born in 1994 in Seoul, Seong-Jin Cho started learning the piano at the age of six and gave his first public recital at 11. In 2009 he became the youngest ever winner of Japan's Hamamatsu International Piano Competition and in 2011 won Third Prize at the Tchaikovsky Competition in Moscow. In 2012 he moved to Paris to study with Michel Béroff at the Paris Conservatoire from where he graduated in 2015.



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## 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

### 願景 VISION

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To inspire through the finest music-making



香港管弦樂團（港樂）獲譽為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂獲英國著名古典音樂雜誌《留聲機》提名競逐年度管弦樂團，成為亞洲第一個獲此提名的樂團。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至少直到2022年。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂第26位音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。繼歐洲巡演（包括在維也納著名的金色大廳的演出及錄影）取得成功後，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年四至五月前赴首爾、大阪、新加坡、墨爾本和悉尼歌劇院巡演。

梵志登帶領樂團、合唱團與一眾頂尖歌唱家，於2018年1月完成了歷時四年的華格納巨著《指環》四部曲的歌劇音樂會。

「你正在聆賞全球其中一個最佳的華格納交響樂團。」《泰晤士報》

“You’re hearing one of the best Wagner orchestras in the world.”

*The Times*

THE HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is recognised as Asia’s foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. Recently the HK Phil has been nominated for the prestigious UK classical music magazine *Gramophone*’s 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this nomination.

Jaap van Zweden, one of today’s most sought-after conductors, has been the orchestra’s Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. Maestro van Zweden is the 26<sup>th</sup> Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long has been Principal Guest Conductor since the 2015/16 season.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna’s famous Musikverein, the HK Phil has toured extensively within Mainland China. In celebration of the 20<sup>th</sup> anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House between April and May 2017.

Jaap, the HK Phil, a superb cast of soloists and a chorus successfully completed an epic four-year journey through Wagner’s *Ring Cycle* in January 2018. The concert performances and live Naxos recordings have been enthusiastically received by audiences and praised by critics at home and



這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。《指環》第四部曲——《諸神的黃昏》的錄音亦於2018年11月發行。

近年和港樂合作的指揮家和演奏家包括：阿殊堅納西、貝爾、杜托華、艾遜巴赫、侯夫、祈辛、郎朗、馬友友、寧峰、史拉健、王羽佳等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

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

abroad. The recording of *Götterdämmerung* was released in November 2018.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Joshua Bell, Charles Dutoit, Christoph Eschenbach, Stephen Hough, Evgeny Kissin, Lang Lang, Yo-Yo Ma, Ning Feng, Leonard Slatkin and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra's history, Swire endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as to enhance Hong Kong's reputation as one of the great cities in the world.

Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

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

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# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 音樂總監 MUSIC DIRECTOR



梵志登  
Jaap van Zweden

## 首席客席指揮 PRINCIPAL GUEST CONDUCTOR



余隆  
Yu Long

## 第一小提琴 FIRST VIOLINS



王敬  
樂團首席  
Jing Wang  
Concertmaster

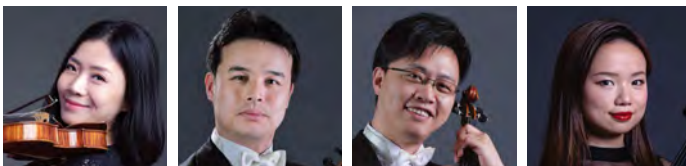
梁建楓  
樂團第一副首席  
Leung Kin-fung  
First Associate  
Concertmaster



許致雨  
樂團第二副首席  
Anders Hui  
Second Associate  
Concertmaster

王亮  
樂團第二副首席  
Wang Liang  
Second Associate  
Concertmaster

朱蓓  
樂團第三副首席  
Bei de Gaulle  
Third Associate  
Concertmaster

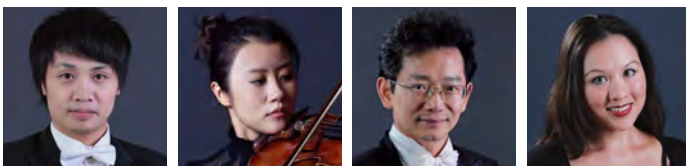


艾瑾  
Ai Jin

把文晶  
Ba Wenjing

程立  
Cheng Li

桂麗  
Gui Li

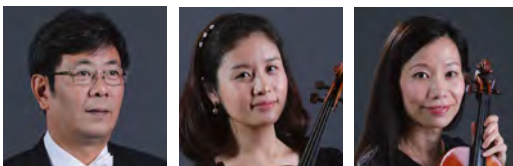


李智勝  
Li Zhisheng

劉芳希  
Liu Fangxi

毛華  
Mao Hua

梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan

徐姮  
Xu Heng

張希  
Zhang Xi

## 第二小提琴 SECOND VIOLINS



●趙滢娜  
Zhao Yingna



■余思傑  
Domas Juškys



▲梁文瑋  
Leslie Ryang Moonsoon



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



簡宏道  
Russell Kan Wang-to



劉博軒  
Liu Boxuan



冒異國  
Mao Yiguo



潘廷亮  
Martin Poon Ting-leung



華嘉蓮  
Katrina Rafferty



韋鈴木美矢香  
Miyaka Suzuki Wilson



冒田中知子  
Tomoko Tanaka Mao



黃嘉怡  
Christine Wong



周騰飛  
Zhou Tengfei

## 中提琴 VIOLAS



●凌顯祐  
Andrew Ling



■李嘉黎  
Li Jiali



▲熊谷佳織  
Kaori Wilson



蔡書麟  
Chris Choi



崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damará Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin

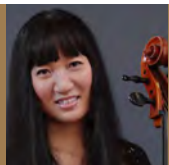


張殊影  
Zhang Shu-ying

## 大提琴 CELLOS



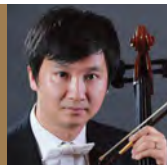
●鮑力卓  
Richard Bamping



■方曉牧  
Fang Xiaomu



▲林穎  
Dora Lam



陳屹洲  
Chan Ngat Chau



陳怡君  
Chen Yi-chun



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



李銘蘆  
Li Ming-lu



宋泰美  
Tae-mi Song



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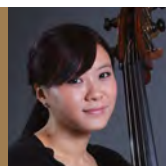
### 低音大提琴 DOUBLE BASSES



●林達僑  
George Lomdaridze



◆姜馨來  
Jiang Xinlai



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Chang Pei-heng



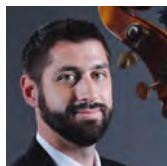
馮榕  
Feng Rong



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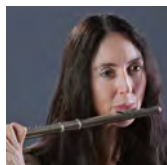


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Philip Powell

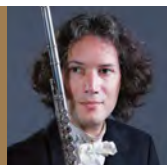


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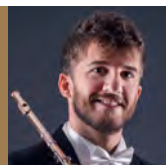
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Megan Sterling

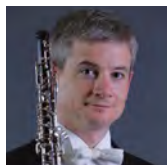


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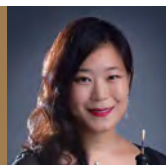
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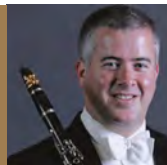


金勞思  
Marrie Rose Kim

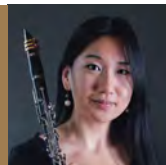
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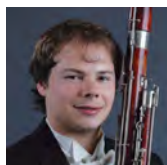


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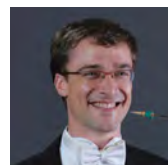
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Kwan Sheung-fung

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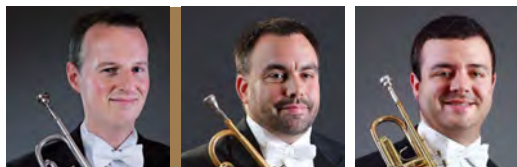
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Horn: Harry Chiu

小號：巴達仁  
Trumpet: Esteban Batallán

長號：皮雅士  
Trombone: Faustino Núñez Pérez

敲擊樂器：許莉莉、王偉文  
Percussion: Lily Hoi, Raymond Vong

薩克管：麥雅利斯達  
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## 香港管弦樂團45週年晚宴

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史葛·羅蘭士先生 借出

安素度·普基 (1910) 小提琴 • 由張希小姐使用

#### Paganini Project

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

#### Donated by The Ladies Committee of the Hong Kong Philharmonic Society

##### Rare instruments donated

• Enrico Rocca (1902) Violin, played by Mr Cheng Li

• Jean-Baptiste Vuillaume (1866) Violin, played by

Mrs Bei de Gaulle, Third Associate Concertmaster

• Joseph Gagliano (1788) Violin, played by

Mr Wang Liang, Second Associate Concertmaster

• Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

##### Other instruments donated in support of the “Instrument Upgrade and Enhancement Project”

• Two German Rotary Trumpets

• A set of Wagner Tubas

• A Flugelhorn

#### 香港管弦協會婦女會 捐贈

##### 所捐贈之罕有樂器

• 安域高·洛卡 (1902) 小提琴·由程立先生使用

• 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席  
朱蓓小姐使用

• 約瑟·加里亞奴 (1788) 小提琴·由樂團第二副首席

王亮先生使用

• 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

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以下人士借出一套四支華格納大號

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• Paul and Leta Lau

• Ms Wincey Lam, Mr Raymond Wong,  
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G. B. 瓜達尼尼 (1760) 小提琴，由樂團首席王敬先生使用

A set of Wagner Tubas is loaned by these sponsors in  
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• Ms Wincey Lam, Mr Raymond Wong,  
Mrs Rebecca Whitehead, Ms Angela Yau,  
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• Mr Steven Ying

#### A loan arranged by the Y. S. Liu Foundation

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Riccardo Antoniazzi (1910) Violin,  
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15.11.2019

星期五 Fri 8pm

16.11.2019

星期六 Sat 5pm

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(選自《音樂的奉獻》，BWV 1079) (from *The Musical Offering*, BWV 1079)

莫扎特：C大調第四十一交響曲，K. 551，「朱庇特」 Mozart: Symphony No. 41 in C, K. 551, "Jupiter"

貝多芬：降E大調第五鋼琴協奏曲，  
作品七十三，「帝皇」 Beethoven: Piano Concerto No. 5 in E-flat,  
Op. 73, "Emperor"

16/11

貝多芬：降B大調第二鋼琴協奏曲，作品十九 Beethoven: Piano Concerto No. 2 in B-flat, Op. 19

莫扎特：降E大調第三十九交響曲，K. 543 Mozart: Symphony No. 39 in E-flat, K. 543

貝多芬：G大調第四鋼琴協奏曲，作品五十八 Beethoven: Piano Concerto No. 4 in G, Op. 58

節目詳情  
Programme Details

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## 19 & 20 SEP 2019

Thu & Fri 8pm  
CC  
\$480 \$380 \$280 \$180

### 國慶音樂會

#### 余隆 | 蕭斯達高維契五

#### A National Day Concert YU LONG | Shostakovich 5

陳其鋼	《逝去的時光》, 為大提琴和樂團而作
蕭斯達高維契	第五交響曲
及更多	
<b>CHEN Qigang</b>	<i>Reflet d'un temps disparu</i>
	for Cello and Orchestra
<b>SHOSTAKOVICH</b>	Symphony no. 5
and more	

余隆, 指揮  
秦立巍, 大提琴  
Yu Long, conductor  
Li-Wei Qin, cello

## 28 SEP 2019

Sat 3pm & 8pm  
CH  
\$420 \$360 \$280 \$180

### 柏靈頓熊音樂會

#### Paddington Bear™ Concert

查培爾	《柏靈頓熊首場音樂會》
浦朗克	《動物的典範》組曲
柯普蘭	《小紅馬》組曲: 大團圓
<b>Herbert CHAPPELL</b>	<i>Paddington Bear's First Concert</i>
<b>POULENC</b>	<i>Les Animaux modèles Suite</i>
<b>COPLAND</b>	<i>The Red Pony Suite: Happy Ending</i>

柏爾瑪, 指揮  
莫森, 英語旁述  
Ben Palmer, conductor  
Eric Monson, English narration

## 12 OCT 2019

Sat 3pm & 8pm  
TM  
\$360 \$280 \$220 \$180

### 彼得與狼幻想曲

#### Peter & the Wolf Fantasia

莫扎特	D大調嬉遊曲, K. 136 : 第三樂章
拉威爾	《鵝媽媽》組曲
浦羅哥菲夫	《彼得與狼》
<b>MOZART</b>	Divertimento in D, K. 136: 3rd movement
<b>RAVEL</b>	<i>Ma mère l'Oye (Mother Goose) Suite</i>
<b>PROKOFIEV</b>	<i>Peter and the Wolf</i>

景煥, 指揮  
阿徐, 粵語旁述  
Jing Huan, conductor  
Ah Tsui, Cantonese narration

## 1 & 2 NOV 2019

Fri & Sat 8pm  
CC  
\$480 \$380 \$280 \$180

### 聲動香港

#### Sounds of Hong Kong

蕭斯達高維契	《節日序曲》
迪古蒂斯	《請別忘記我》
齊里亞	《阿德里安娜·萊古英露爾》: 我是謙卑的侍女
浦朗克	雙鋼琴協奏曲
布拉姆斯	《命運之歌》
韋特 (黃俊諱編曲)	《全世界的孩子們》
及葉浩堃、梁頌然、鄧慧中、張珮珊的港樂委約新作	
<b>SHOSTAKOVICH</b>	<i>Festive Overture</i>
<b>Ernesto DE CURTIS</b>	"Non ti scordar di me"
<b>Francesco CILEA</b>	<i>Adriana Lecouvreur: Io son l'umile ancella</i>
<b>POULENC</b>	Concerto for Two Pianos
<b>BRAHMS</b>	"Schicksalslied" (Song of Destiny)
<b>Jack Noble WHITE</b>	All the Children of the World
(arr. WONG Chun-wai)	
and HK Phil commissions by Austin Yip, Ray Leung, Joyce Tang and Florence Cheung	

廖國敏, 指揮  
鄺勳齡, 女高音  
媿婷, 鋼琴二重奏  
香港兒童合唱團  
香港管弦樂團合唱團  
Lio Kuokman, conductor  
Louise Kwong, soprano  
Ping and Ting Piano Duo  
Hong Kong Children's Choir  
Hong Kong Philharmonic Chorus

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CC = 香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall  
CH = 香港大會堂音樂廳 Hong Kong City Hall Concert Hall  
TM = 屯門大會堂演奏廳 Tuen Mun Town Hall Auditorium



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