

JAAP | RENÉE FLEMING

梵志登與
弗萊明



香港文化中心三十周年
Hong Kong Cultural Centre

8 & 9 NOV 2019



© Decca/Timothy White

梵志登 指揮
Jaap van Zweden CONDUCTOR



© Decca/Timothy White

8 & 9 NOV 2019
FRI & SAT
8PM

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

獻辭 MESSAGE

香港文化中心於1989年11月8日正式啟用至今，一直是本港主要的演藝場地。過去30年來，文化中心的舞台上演過無數本地及國際頂級藝術家和藝團的精彩表演，為推動本港藝術發展和國際文化交流擔當着重要的角色。

香港文化中心致力為市民提供高質素及多元化的表演節目，豐富及開拓觀眾的藝術體驗。作為多個大型國際藝術節和世界各地文化節目的表演場地，這裏是本地及訪港藝術家的重要演出平台。多年來，文化中心與香港大小藝團一起成長，見證着香港表演藝術的發展。現時，香港管弦樂團（港樂）、香港中樂團、香港芭蕾舞團和進念·二十面體均為文化中心的場地伙伴，我們會繼續積極推動本地文化藝術的發展。

我希望藉此向各位台前幕後的文化藝術工作者，以及多年來一直支持香港文化中心的市民，致以衷心的謝意。康樂及文化事務署會繼續致力創新求進，為市民帶來更豐盛多采的文化生活。

今晚，港樂特別為慶祝香港文化中心30週年呈獻「梵志登與弗萊明」音樂會，我藉着這個機會祝賀港樂榮獲英國《留聲機》雜誌2019年「年度管弦樂團」的殊榮，並祝音樂會演出圓滿成功，觀眾盡情享受美樂。

劉明光

Vincent Liu

康樂及文化事務署署長

Director of Leisure and Cultural Services

Since its opening on 8 November 1989, the Hong Kong Cultural Centre has been a prime venue for performances in the territory. For the past thirty years, innumerable top-notch artists and arts groups at home and abroad have graced our stage and impressed audience with brilliant performances. The Hong Kong Cultural Centre has indeed played a pivotal role in the development of arts in the local scene and cultural exchange across the globe.

The Hong Kong Cultural Centre is committed to enriching and broadening the artistic experience of our community by presenting high quality and diverse performances. As a performance venue for staging mega international arts festivals and cultural events, it proves itself a valuable platform for both local and overseas performers. The flourishing development achieved by the Hong Kong Cultural Centre alongside arts groups is a testament to the development of performing arts in Hong Kong. In collaboration with our venue partners, namely the Hong Kong Philharmonic Orchestra (HK Phil), the Hong Kong Chinese Orchestra, the Hong Kong Ballet and Zuni Icosahedron, we will continue to give our best and foster the development of arts and culture in Hong Kong.

My utmost appreciation goes to arts practitioners on stage and off stage and members of the public who have been rendering us support over the years. The Leisure and Cultural Services Department will definitely continue forging ahead with innovation to create a richer and more vibrant cultural life for our community.

This evening the HK Phil presents "JAAP | Renée Fleming" in celebration of the 30th anniversary of the Hong Kong Cultural Centre. I take this opportunity to congratulate the HK Phil for winning *Gramophone's* Orchestra of the Year Award for 2019. May I wish the concert a resounding success and the audience a most enjoyable evening.

獻辭 MESSAGE

非常榮幸歡迎各位出席今晚由弗萊明擔綱演出的音樂會，弗萊明是當今最出色的女高音之一。

這場精彩的音樂會更是極佳的場合，讓我再次恭賀香港管弦樂團（港樂）於上月贏得英國《留聲機》2019年「年度管弦樂團大獎」，成為亞洲首個獲此殊榮的樂團。

此項大獎是表揚港樂開創性的龐大製作，連續四年演出及灌錄華格納的《指環》全集。在音樂總監梵志登幹勁十足的帶領下，一眾才華洋溢的歌唱家和樂師、盡忠職守的員工，聯同拿索斯的製作團隊一起完成這項創舉，為港樂奠定世界一流的樂團地位，並將我們的音樂帶到海外。我希望你們能抽空聆賞這傑出的唱片專輯。

這個成就，若沒有香港特別行政區政府及首席贊助太古集團的支持，是不能實現。還有香港和世界各地投票給我們的廣大樂迷。

謹在此恭賀香港文化中心成立30週年誌慶。作為港樂的場地伙伴，文化中心一直協助港樂，讓演出得以順利舉行，我們非常感激。

衷心感謝各位對港樂的支持。祝大家有個悠揚樂韻的晚上！

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 pleasure to welcome you to tonight's performance featuring Renée Fleming, one of the greatest sopranos of our time.

Tonight's joyous programme is a fitting opportunity for me to extend heartfelt congratulations to the HK Phil for being named Orchestra of the Year at the 2019 *Gramophone* Classical Music Awards ceremony last month – the first orchestra in Asia to achieve this prestigious honour.

The Award celebrates the HK Phil's enormous and ground-breaking four-year project to perform and record Wagner's entire *Ring* Cycle. Thanks to the dynamic leadership of Music Director Jaap van Zweden, our talented soloists and musicians, our dedicated staff, and the production team at Naxos, we realised this ambitious project, one that has clearly established the HK Phil as a world-class orchestra and brought our music to an international audience. I hope you will take the time to listen to these spectacular recordings.

This award would not have been possible without the support of the Hong Kong SAR Government, our Principal Patron the Swire Group, and most importantly, music lovers like you in Hong Kong and around the world who voted for the HK Phil to receive this award.

I also extend my congratulations to the Hong Kong Cultural Centre on the occasion of its 30th anniversary. We are tremendously grateful to our venue partner for their outstanding support over these past many years.

Thank you for supporting our incredible orchestra, and I wish you an enjoyable evening!

港樂榮獲《留聲機》雜誌年度管弦樂團大獎 HK PHIL WINS GRAMOPHONE ORCHESTRA OF THE YEAR AWARD

香港管弦樂團（港樂）剛於10月在倫敦舉行被譽為「古典音樂的奧斯卡」的《留聲機》雜誌頒獎典禮中，榮獲2019年「年度管弦樂團大獎」，成為亞洲首個獲此殊榮的樂團。

《留聲機》「年度管弦樂團大獎」旨在表揚國際上音樂藝術成就卓越，並在過去一年發行重要專輯的樂團。港樂憑藉由拿索斯唱片現場錄製的華格納《指環》整套聯篇歌劇專輯而得勝。

《留聲機》雜誌總編輯曹占士認為，香港管弦樂團完美地示範了音樂總監如何啟發樂團竭盡所能，達致高峰。「由梵志登指揮、拿索斯現場灌錄的《指環》四部曲，成就驕人，致令全球眾多樂迷投票給這支出色的亞洲樂團。《留聲機》認為港樂奏此凱歌，的確實至名歸。」

梵志登表示：「港樂能夠成為亞洲首個獲此榮譽的樂團，締造了歷史，我們引以自豪。」港樂在此特別感謝香港特別行政區政府民政事務局透過「具競逐元素的資助試驗計劃」資助《指環》四部曲。



The Hong Kong Philharmonic Orchestra (HK Phil) was named Orchestra of the Year at the 2019 Gramophone Classical Music Awards ceremony – regarded as the “Oscars of classical music” – in London last October, the first Asian orchestra to receive this accolade.

The Award “celebrates ensembles that have made significant recorded contributions in the past year and reflects the excellence of music-making across the globe”. The Award was for the HK Phil’s live recordings of the complete *Ring Cycle* by Richard Wagner on the Naxos label.

“The Hong Kong Philharmonic Orchestra is a perfect example of an ensemble galvanised by an inspirational Music Director to give of its best. The *Ring Cycle*, conducted by Jaap van Zweden and recorded live by Naxos, is a magnificent achievement and clearly prompted numerous music-lovers from all over the globe to vote for this outstanding Asian orchestra. *Gramophone* is delighted to salute the HK Phil on this much-deserved triumph,” commented James Jolly, Editor-in-Chief, *Gramophone*.

Jaap van Zweden said, “The HK Phil is especially proud since we are making history by being the first orchestra in Asia to receive this prestigious and highly acclaimed honour.” The HK Phil is deeply grateful to the Home Affairs Bureau of the Hong Kong SAR Government for supporting the *Ring* project through the Contestable Funding Pilot Scheme.

港樂的華格納《指環》四部曲CD套裝全集於2018年11月推出。The HK Phil completed a four-year project to perform and record Wagner’s *Ring Cycle*. The full box-set was released in November 2018.

©Naxos



(由左至右) 港樂首席中提琴凌顯祐、首席單簧管史安祖、行政總裁霍品達、香港管弦協會董事局主席劉元生在《留聲機》雜誌頒獎典禮中，代表港樂接受2019年「年度管弦樂團大獎」。(From left to right) HK Phil Principal Viola Andrew Ling, Principal Clarinet Andrew Simon, Chief Executive Benedikt Fohr and Chairman of the Board of Governors of the Hong Kong Philharmonic Society Limited, Y. S. Liu, received the Orchestra of the Year Award at the 2019 *Gramophone* Classical Music Awards ceremony on behalf of the HK Phil. ©Gem Rey



梵志登以錄影方式接受《留聲機》雜誌年度管弦樂團大獎2019。Jaap van Zweden's video acceptance of Orchestra of the Year Award at the *Gramophone* Awards 2019. ©Gem Rey



行政總裁霍品達在2019《留聲機》雜誌頒獎典禮中致謝辭。Vote of thanks by Benedikt Fohr, Chief Executive, at the 2019 *Gramophone* Classical Music Awards ceremony. ©Gem Rey



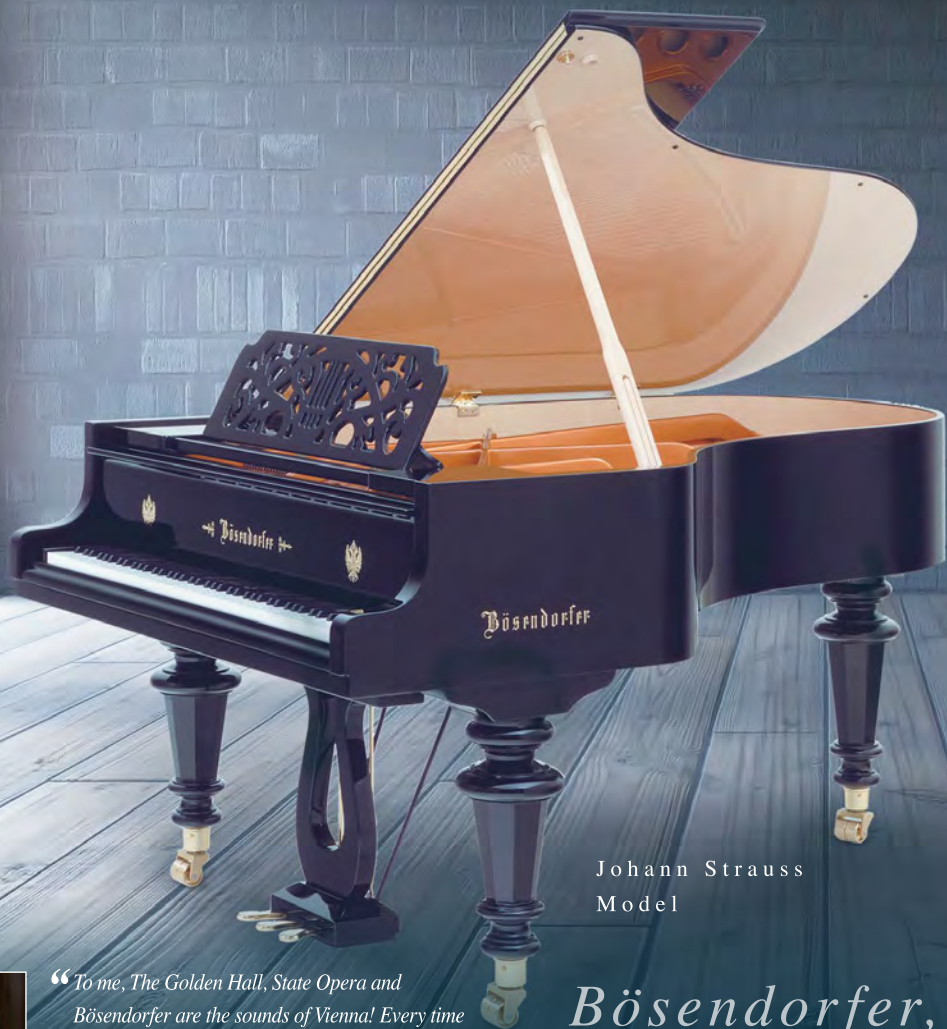
《留聲機》「年度藝術家大獎」得主奧拉臣(左)將於2020年3月與港樂合作，演奏貝多芬第三鋼琴協奏曲。Winner of *Gramophone*'s Artist of the Year Award, Víkingur Ólafsson, will perform Beethoven's Third Piano Concerto with the HK Phil in March 2020. ©Gem Rey



中國駐英大使館、香港駐倫敦經濟貿易辦事處、拿索斯及港樂代表在《留聲機》雜誌頒獎典禮中一同分享喜悅。Representatives of the Embassy of China in the UK, the Hong Kong Economic and Trade Office, London, Naxos and the HK Phil shared the joy together at the 2019 *Gramophone* Classical Music Awards ceremony. ©Gem Rey

Bösendorfer

The Legend of Vienna



Johann Strauss
Model



“To me, The Golden Hall, State Opera and Bösendorfer are the sounds of Vienna! Every time when I play on this magnificent instrument, its mellowness and transparency inspire me, evoking a nostalgia of my memorable decade in this city, a city to which my heart belongs.”

RAYMOND YOUNG
Bösendorfer Artist

*Bösendorfer,
the piano that*
SINGS

Exclusively at

TOM LEE 通利琴行
Music

www.tomleemusic.com.hk

Tom Lee Music 通利琴行

[tomleemusic.hk](https://www.instagram.com/tomleemusic.hk)

通利琴行 TomLeeMusic

[hktomleemusic](https://www.whatsapp.com/channel/00299a60000000000000000000000000)

Learn More

KOWLOON

1-9 CAMERON LANE,
TSMISHATSUI
2762 6900

HONG KONG

144 GLOUCESTER ROAD,
WANCHAI
2519 0238

NEW TERRITORIES

SHOP 303, HOMESQUARE,
SHATIN
2602 3829

MACAU

RUE DE FRANCISCO XAVIER PEREIRA NO. 96A,
R/C MACAU
(853) 2851 2828



梵志登與弗萊明 JAAP | RENÉE FLEMING

- P. 6 華格納 WAGNER** 17'
《崔斯坦與伊索爾德》：前奏曲與愛之死（管弦版本）
Tristan und Isolde: Prelude and Liebestod (Orchestral Version)
- P. 9 舒伯特 SCHUBERT** 10'
三首藝術歌曲，為女高音和樂團而作
Three Songs for Soprano and Orchestra
〈給蘇菲亞〉（舒馬茲配器） “An Silvia” (Orch. A SCHMALCZ)
〈鱒魚〉（布烈頓編曲） “Die Forelle” (Arr. BRITTEN)
〈黃昏〉（雷格編曲） “Im Abendrot” (Arr. REGER)
- P. 12 巴伯 BARBER** 16'
《諾克斯維爾：1915之夏》，為女高音和樂團而作
Knoxville: Summer of 1915 for Soprano and Orchestra
- 中場休息 INTERMISSION
- P. 14 蕭斯達高維契 SHOSTAKOVICH** 27'
第九交響曲 Symphony no. 9
快板 Allegro
中板 Moderato
急板 Presto
廣板 Largo
小快板 Allegretto
- P. 18**  **梵志登** 指揮 **Jaap van Zweden** Conductor
- P. 19**  **弗萊明** 女高音 **Renée Fleming** Soprano



請關掉手提電話及其他電子裝置
Please turn off your mobile phone
and other electronic devices



請勿拍照、錄音或錄影
No photography, recording or filming



請勿飲食
No eating or drinking



演奏期間請保持安靜
Please keep noise to a minimum
during the performance



場刊源自樹木，惠及環境，請與同行者共享場刊
House programmes grow on trees – help us be
environmentally responsible by sharing your
programme with your companion



請留待整首樂曲完結後才報以掌聲鼓勵
Please reserve your applause
until the end of the entire work



如不欲保留場刊，請把它放回原位；
又或於完場後放入場地的回收箱
If you don't wish to keep your house programme,
please leave it at your seat, or return it to the
admission point for recycling



多謝支持環保
Thank you for caring for
the Earth

華格納

RICHARD WAGNER

《崔斯坦與伊索爾德》：前奏曲及愛之死（管弦版本）

Tristan und Isolde: Prelude and Liebestod (Orchestral Version)

華格納全情投入寫作大型聯篇歌劇《指環》的時候，有一刻覺得自己需要休息一下，一待就是12年，期間卻寫作了另外兩齣史詩式歌劇，每齣都非常獨特，而且與《指環》大相逕庭。第一齣就是《崔斯坦與伊索爾德》（1859年寫成，但遲至1865年才首演）——那是一個注定悲劇收場的愛情故事，題材來自古老的凱爾特傳說。

華格納將原本的傳說大幅簡化。處理手法上，《指環》錯綜複雜，《崔斯坦與伊索爾德》則反璞歸真：騎士崔斯坦的叔父、康沃爾國王馬克快將迎娶一個花瓶嬌妻——伊索爾德公主。崔斯坦負責將傲慢的伊索爾德帶到康沃爾與馬克國王完婚。伊索爾德非常憤怒，要崔斯坦喝下有毒的飲料；可是她的侍女卻害怕後果難料，於是將毒藥換成催情藥。其實兩人一開始已互有好感，這下更一發不可收拾，背叛了馬克國王。國王的僕人與崔斯坦決鬥，令崔斯坦身受重傷。崔斯坦負傷等待伊索爾德，希望死前能與她重聚，卻在伊索爾德剛來到城堡的時候撒手塵寰。國王知道來龍去脈之後，也寬恕了兩人。這時，伊索爾德伏在崔斯坦的屍首上唱出〈愛之死〉，彷彿兩人已超越生死，相聚團圓——這一刻的伊索爾德沉醉在幻覺裡，欣喜若狂，心滿意足，全劇在此終結。

While Richard Wagner was immersed in his massive *Ring Cycle*, he reached a point where he instinctively needed to take a break. It would last about a dozen years, during which he composed two other epic operas, each completely distinctive – and worlds apart from the *Ring*. The first of these, *Tristan und Isolde* (completed in 1859 but not premiered until 1865), tells a story of doomed love drawn from ancient Celtic legend.

Wagner radically simplified the storyline from his sources. His treatment is as minimalist as the *Ring* is complex and labyrinthine: the knight Tristan brings the proud Princess Isolde to Cornwall as a trophy bride wife for his uncle, King Marke of Cornwall. In her anger, she attempts to serve him a poisoned drink, but her maid, afraid of the consequences, has substituted a love potion. It releases the attraction they felt from the start, and the lovers betray King Marke, whose servant wounds Tristan seriously in a duel. The wounded Tristan waits to be reunited with Isolde one final time but dies just as she arrives at his castle. Everything has been explained to King Marke, who has forgiven the betrayal. At this point, Isolde sings her “Liebestod” over Tristan’s corpse and concludes the opera with a transcendent vision of their union beyond death – an ecstatic, blissful hallucination.

在華格納筆下，一切都圍繞着愛與慾的威力，還有企圖實現愛與慾時帶來的沮喪。《崔斯坦與伊索爾德》題材圍繞一段永遠無法「恰當地滿足」的愛情；對此，華格納無論戲劇上還是哲學上都有獨特的看法。為了表達這些看法，作曲家創造了一套音樂語言，在這齣規模宏大的歌劇裡處處反映這種沮喪。今晚港樂為大家獻上〈前奏曲〉及最後一曲〈愛之死〉，等同將劇首劇終濃縮，讓大家恍如走在「捷徑」上。

〈前奏曲〉匯聚了全劇精髓，「愛」與「死」糾纏不清。開端的大提琴線條，由木管樂回應：就在兩者交會的時候，作曲家引入一個和弦，象徵戀人之間的強烈渴望及其威力。這個「崔斯坦和弦」就是整齣歌劇的縮影，而且和弦一直沒有解決——解決要待到〈愛之死〉結尾才出現。

在整首〈前奏曲〉裡，作曲家都極力避免傳統的和聲解決手法，始終把張力維持在令人難熬的水平；大家聽到反而是幾番磨人的靜默與停頓，之後音樂才再度開展，湧動著推向延綿的漸強樂段，及後終於到達震撼的高潮——然而連這個高潮，和聲上也沒有好好解決。音量轉弱，先退回開端那令人不安的輕柔效果，再漸漸減弱，直至幾乎聽不見——代表慾望得不到滿足。

《崔斯坦與伊索爾德》正式搬演前數年，華格納曾在一系列音樂會裡演出過劇中選段——就是〈前奏曲〉，以及全劇最後幾分鐘伊索爾德的唱段（也就是崔斯坦身負重傷，但伊索爾德晚來一步，無法醫治情郎的時候。今晚以純管弦樂版本演出，沒有女高音演唱），而且決

Everything in Wagner's treatment centres around the power of love and desire – and the frustration of its fulfilment. In order to express his dramatic and philosophical vision of a love that can never be “properly satisfied,” Wagner was driven to create a musical language that mirrors its frustration over the vast span of the opera. With the combination of the “Prelude” and the concluding “Liebestod”, we hear a kind of “shortcut” that condenses beginning and end.

The “Prelude” distils the essence of the entire opera, in which love and death are inextricably linked together. The opening line in the cellos is met by a response from the woodwinds: where they intersect, Wagner introduces a chord that symbolises the power of the lovers' longing. This “Tristan chord” is a microcosm of the entire opera, for it is left unresolved until the end of the “Liebestod”.

Throughout the “Prelude”, Wagner sustains an unbearable level of tension by avoiding traditional resolutions. Instead, we hear tortured silences and pauses before the music starts again. It surges and builds in a long-range crescendo that eventually reaches a shattering climax. Yet even this seems unresolved. The volume retreats to the uneasy softness of the opening and then tapers to near inaudibility – the music of desire unfulfilled.

For a series of concert performances several years before the opera itself was able to be staged, Wagner decided to link the “Prelude” directly to the music Isolde sings in the opera's final minutes, when she arrives too late to heal the mortally wounded Tristan. Isolde's song (which can be performed in



華格納1865年首度公演的《崔斯坦與伊索爾斯》，男女主角由路德維希與其妻子馬雲妮飾演。

Ludwig and Malwine Schnorr von Carolsfeld in the title roles of the original production of Richard Wagner's *Tristan und Isolde* in 1865.

Photo by Joseph Albert (Wikimedia Commons)

定直接將兩者連結起來。樂迷將後者稱為〈愛之死〉，但其實作曲家本人卻將「愛之死」一詞用於〈前奏曲〉，伊索爾德的告別之歌則稱為「變容」。

第二幕崔斯坦與伊索爾德唱出熾熱的情歌；這一段也在〈愛之死〉重現。可是華格納卻將音樂改頭換面一番，變得如洶湧波濤般，在海面上湧上頂峰，達到高潮，形成一浪接一浪，呈現平穩的規律——在第二幕，兩人的二重唱就在頂峰時被打斷，那失落的高潮一直未見蹤影——直至這一刻。高潮沉寂下去，來自〈前奏曲〉開端的「慾望動機」，終於以一個純淨光輝的和弦來解決，而且不斷延綿，彷彿無垠無盡。

an orchestral version, without soprano) has become known as the “Liebestod” (Love-Death), but Wagner actually applied that term to the “Prelude” and called Isolde’s farewell a “transfiguration”.

Wagner recapitulates the incandescent final section of their love music from the second act. But he rephrases it into serene patterns of lush, swelling waves that crest in an oceanic climax – the very climax that was interrupted at the height of their duet and postponed to this moment. As it subsides, the motif of desire from the start of the “Prelude” finally resolves on a pure, luminous chord that seems to stretch into infinity.

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、兩支雙簧管、英國管、兩支單簧管、低音單簧管、三支巴松管、四支圓號、三支小號、兩支長號、低音長號、大號、定音鼓、豎琴及弦樂組。

Three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, two trombones, bass trombone, tuba, timpani, harp and strings.

舒伯特

FRANZ SCHUBERT

三首藝術歌曲，為女高音和樂團而作

Three Songs for Soprano and Orchestra

〈給蘇菲亞〉(舒馬茲配器) "An Silvia" (Orch. A SCHMALCZ)

〈鱒魚〉(布烈頓編曲) "Die Forelle" (Arr. BRITTEN)

〈黃昏〉(雷格編曲) "Im Abendrot" (Arr. REGER)

舒伯特英年早逝，究竟如何能在短暫的生命裡創作數量驚人的作品，實在難以想像。他600多首完整的藝術歌曲本身已是無價之寶。現存的舒伯特藝術歌曲中，最早的一首寫於15歲，之後一直寫作，至1828年逝世前幾星期為止。音樂學者韋特指出，舒伯特的處理手法「不但令藝術歌曲的地位大大提升，由旁支末流一躍而成主流樂種，而且能以既獨特又順理成章的方式，將詩與樂融合得天衣無縫。」

在時人眼中，舒伯特的藝術歌曲尤其著名。藝術歌曲本身並非為大型音樂廳演出而寫，而是在親切的半私人小型場所演唱——也就是「沙龍」，出席者都是新知舊友。這些沙龍後來稱為「舒伯特之夜」；舒伯特有朋友本身與維也納歌劇界息息相關，「舒伯特之夜」有時正是讓他們一展歌喉而設的。

他生前能出版的作品，主要是這些藝術歌曲，以及鋼琴曲和室樂曲；可是舒伯特其他大量作品，卻多數在他英年早逝之後幾十年，人們對他重新評價之後，觀眾才有機會欣賞。舒伯特所選的歌詞出自大量不同詩人手筆，上至大文豪哥德、浪

How Franz Schubert composed such a vast body of music during his tragically brief life defies imagination. His body of more than 600 completed songs in itself represents an inestimable treasure. Schubert was only 15 when he wrote the first song that survives, and he continued writing them until just weeks before he died in 1828. Schubert's approach to the form of the lied (or art song) involved "not only in his raising of the lied from a marginal to a central genre but in his ability to fuse poetry and music in ways that seem not only unique but inevitable," observes the musicologist Robert Winter.

To his own contemporaries, Schubert became especially well-known through his lieder. These were not conceived for a large concert hall but instead for small, semi-private, intimate gatherings held in the salons of friends, which became known as Schubertiads – sometimes, to celebrate the vocal qualities of friends who were involved in Vienna's opera life.

These lieder, along with piano and chamber music pieces, account for most of what was published during his own lifetime, while the bulk of his other work was published and reached audiences only during the decades of

漫派早期的重要德意志詩人，下迄一批後來無人重視的人物。他的藝術歌曲也包括巧妙非常的聯篇歌曲，例如《美麗的磨坊少女》和蒼桑的《冬之旅》。

舒伯特擅長以音樂表現戲劇效果，無論個別歌曲，還是規模較大又複雜的聯篇歌曲，大家都會感受到他這種才華。在他筆下，音樂並非光是呈現原詩內容而已——舒伯特只用人聲與鋼琴伴奏，就能令歌詞的言外之意呼之欲出，為原詩添上豐富的新意義。

弗萊明演唱的三首舒伯特選曲都是一流的改編版。〈給蘇菲亞〉(A大調)歌詞選自莎士比亞早期劇作《維羅納二紳士》：劇中男主角之一(普洛特斯)突然愛上一個年輕女子，於是向她唱小夜曲求愛。樂曲寫於1826年(大約是他寫作C大調交響曲「偉大」的時候)，結構則採用AAB曲式——但開端旋律重現時有少許改動，再在最後一段引入新旋律。管弦樂伴奏版由舒馬茲配器。舒馬茲是當代德國鋼琴家暨藝術歌曲伴奏，應男中音葛納委約為舒伯特多首歌曲配器，〈給蘇菲亞〉就是其中之一。

〈鱒魚〉(降D大調)寫於1817年，是舒伯特的早期作品。歌詞是詩人暨作曲家舒伯特(1739-1791)坐牢期間的作品，內容關於旁觀者看見一尾鱒魚在水中悠然自得，場面和樂，但漁夫突然闖入，鱒魚不幸被抓。原詩以最後一節來說教，提醒女性要謹慎，避免讓無恥的男人「抓到」，不過舒伯特卻將這一節刪去。樂曲首尾呼應，以ABA曲式寫成，而且無論刻劃旁觀者、鱒

reappraisal after his young death. Schubert composed individual settings of texts by an enormous variety of poets, from the towering Johann Wolfgang von Goethe to important early Romantic German poets and other figures who have since become obscure. His lieder also include ingenious song cycles, such as *Die schöne Müllerin* (The Pretty Miller Girl) and the bleak *Winterreise* (Winter Journey).

In both cases – whether as individual songs or larger, complex song cycles – we encounter Schubert’s genius as a musical dramatist. His musical settings offer much more than mere illustrations of the poems. They add rich new dimensions that explore the subtler implications of the texts, using only voice and piano accompaniment.

Renée Fleming sings three first-rate examples of these responses to the original Schubertian inspiration. “*An Silvia*” (To Sylvia) in A is one of three poems Schubert set originally written by William Shakespeare. The source here is the early comedy *The Two Gentlemen of Verona* and involves a serenade delivered by one of the male protagonists (Proteus) to a young woman with whom he has suddenly fallen in love. Schubert composed this song in 1826, around the time of his Symphony in C (*Great*), using the AAB format (with slight changes in the repeat of the opening melody and a new melody introduced in the last section). The orchestration is by the contemporary German pianist and lieder partner Alexander Schmalcz, who was commissioned to orchestrate a set of Schubert songs by the baritone Matthias Goerne.

“*Die Forelle*” (The Trout) in D-flat comes from Schubert’s early years as a song composer and dates from 1817. The text, written by

魚，還是漁夫，都充滿戲劇效果。樂曲可由男聲或女聲演唱，充任「旁觀者」。

舒伯特後來也多次重用〈鱒魚〉。

〈鱒魚〉是舒伯特數一數二的熱門旋律，主因是他在A大調鋼琴五重奏一個樂章裡以〈鱒魚〉旋律寫作變奏曲（因此這首五重奏又名《鱒魚》五重奏）；又由於五重奏大受歡迎，連帶〈鱒魚〉旋律也深受樂迷青睞。1942年，英國作曲家布烈頓將鋼琴聲部改編，改為弦樂團及兩支單簧管版本——舒伯特原本以鋼琴刻劃流水汨汨的聲音，布烈頓則以單簧管來代替。

〈黃昏〉（降A大調）寫於1825年初，歌詞原為抒情詩人拉佩（1773-1843）詩作。黃昏時份總會惹人遐思，因此浪漫派抒情詩人也對此情有獨鍾。今晚演出的版本1914年由德國作曲家及管風琴家雷格（1873-1916）製作——現在回看，那年正是另一種「黃昏」：古老歐洲文明的日落開始了，新世紀的兩場大戰，更令世界各地戰火連天，恍如日蝕一樣暗無天日。

掃描QR碼閱讀歌詞

Scan the QR code for the lyrics



the poet and composer Christian Friedrich Daniel Schubart (1739-1791) while he was in prison, shows an observer who watches the peaceful scene of a trout enjoying life until the fish is unhappily caught by an intruding fisherman. The original poem ended with a moralising section that warns women to be modest and avoid being “caught” by ruthless men, but Schubert chose to omit this. The song’s self-enclosed format (ABA) contains plenty of drama in its depiction of the three characters. The song can be interpreted by a male or female voice as the “observer”.

Schubert returned to “Die Forelle” several times later in his career. Its melody is among his best-loved, largely because of the popularity of his Piano Quintet in A, also known as *The Trout* since one of its movements is a set of variations on the song’s melody. In 1942 the English composer Benjamin Britten created his very original arrangement for a string orchestra plus a pair of clarinets (which recreate the bubbling sound Schubert originally depicted in his piano writing).

“Im Abendrot” (At Dusk) in A-flat dates from early 1825 and sets a text by the lyrical poet Karl Gottfried Lappe (1773-1843). This metaphorically rich time of day was a favourite of Romantic lyrical poetry. The German composer and organist Max Reger (1873-1916) made this setting in 1914 – which, in retrospect, turned out to be the beginning of another dusk as the sun set on the civilisation of old Europe, eclipsed by a new century of world wars.

編制 INSTRUMENTATION

〈給蘇菲亞〉“An Silvia” 長笛、雙簧管、單簧管、巴松管、小號、定音鼓及弦樂組。Flute, oboe, clarinet, bassoon, trumpet, timpani and strings. 〈鱒魚〉“Die Forelle” 兩支單簧管及弦樂組。Two clarinets and strings. 〈黃昏〉“Im Abendrot” 長笛、雙簧管、兩支單簧管、兩支巴松管、兩支圓號、定音鼓及弦樂組。Flute, oboe, two clarinets, two bassoons, two horns, timpani and strings.

巴伯

SAMUEL BARBER

《諾克斯維爾：1915之夏》，為女高音和樂團而作
Knoxville: Summer of 1915 for Soprano and Orchestra

《諾克斯維爾：1915之夏》寫於1947年。當時第二次世界大戰結束不久，大抵因為對戰禍猶有餘悸，所以巴伯就想到較天真爛漫的童年時代以及昔日的美國（巴伯曾在美國空軍服役，當過下士）。歌詞原是散文詩，1938年出版，作者是作家及影評人艾芝，1909年生於諾克斯維爾，與作曲家同期。

巴伯形容自己所寫的樂曲是「抒情狂想曲」，希望利用千變萬化的情緒，營造出自然而發的印象。歌詞從天真爛漫的小孩視角，憶述美國南部一個寧靜的夏夜，全文恍如連串的意識流。然而這個小孩有時會遇上長大後的「另一個自我」，「另一個自我」則會想起已消失的過去。

巴伯將艾芝的原作節選，譜寫成單樂章樂曲，由女高音和樂團演出。孩子記憶中的種種印象，在音樂裡都以重複出現的主題樂思巧妙地貫穿。《諾克斯維爾》開始時以禱文似的莊嚴樂段開始，由木管樂奏出；後來在孩子/旁述為家人禱告時重現。不久一個輕輕搖晃似的旋律響起，令人寬慰。巴伯一直以音樂闡釋艾芝筆下充滿詩意的意象：例如，作曲家不但刻劃「人們坐在家中門廊，輕輕搖晃」的意象，更將這個樂思化成伴奏，用作聲響背景襯托女高音的新旋律。

Knoxville: Summer of 1915 dates from 1947, when the still-fresh trauma of the Second World War may have directed Samuel Barber's thoughts towards the comparative innocence of childhood and of a younger America. (Barber had served as a corporal in the US Air Force.) The text is a prose-poem published in 1938 by the writer and film critic James Agee, a contemporary of the composer who was born in Knoxville in 1909.

Barber described his musical setting as a "lyric rhapsody". He wanted to give the impression of spontaneity with a composition of shifting moods. Agee's piece is an almost stream-of-consciousness series of memories of a quiet summer evening in the American South – as recalled from an innocent young child's point of view. At times, however, the child seems to meet up with his mature alter ego, who recalls a past now vanished.

Barber selected excerpts from Agee's text to set in as a single-movement composition for soprano and orchestra. His music subtly reinforces connections between the child's remembered impressions through recurrent thematic ideas. *Knoxville* begins with a solemn, prayer-like passage for the woodwinds that later returns when the child/narrator prays for his family. It soon leads into a reassuringly rocking melody. Barber offers ongoing musical commentary on

音樂越來越快，越來越激動。歌者再次開腔，憶述「電車發出鐵一般的抱怨」。巴伯採用急躁唐突的節奏與更多類型的和弦，強調「電車」這種現代主義象徵抹去了昔日的田園風情。然而歌者不久重拾恬靜的氣氛，像搖籃曲一樣晃動的樂段重現，令人寬慰。

木管發展出一個淒楚的新旋律樂思，開端「禱文似的樂段」在此重現。孩子以自己弱小的身軀，對比偌大的恆星，於是想到宇宙、想到身處宇宙是多麼孤單。巴伯寫作此曲的時候，他父親已病入膏肓；到「待我很好的父親」這一句，巴伯寫得尤其真摯感人。長大的自我大膽面對小孩——一個剛開始思考死亡這回事的小孩。

搖晃的旋律在末段再度重現。現在聽眾已經對旋律耳熟能詳，但作曲家在這裡寫得厚重一些，以感人的效果暗示小孩開始想通：原詩中團結友愛的愉快回憶，正是安全感的泉源，但回憶也注定只能是回憶。

掃描QR碼閱讀歌詞

Scan the QR code for the lyrics



Agee's poetic images: for example, he not only illustrates the image of the "people [who] sit on their porches, rocking gently" but turns this into the backdrop for the soprano's fresh melody.

The music speeds up and becomes agitated. The soloist re-enters with a memory of "a streetcar raising its iron moan". Barber underscores this symbol of modernism erasing an idyllic past through the use of intrusive and impatient rhythms and a wider harmonic range. But the singer then restores an air of serenity, and the reassuring, lullaby-like, rocking music returns.

The woodwinds develop a poignant new melodic idea, bringing back the "prayer" music from the opening. The child's vision of his small body against the stars leads to cosmic thoughts of aloneness in the universe. Barber's own father was dying as he wrote this score, and he introduces a heartfelt tone of pathos at the words "my father who is good to me." The older self-confronts the child just beginning to contemplate the possibility of death.

In the final section, Barber yet again returns to the rocking melody. The weightier guise he gives this now-familiar melody touchingly suggests the child's dawning sense that the blissful memory of togetherness – the source of security in the prose-poem – is destined to endure only as memory.

編制 INSTRUMENTATION

長笛 (兼短笛)、雙簧管 (兼英國管)、單簧管、巴松管、兩支圓號、小號、敲擊樂器、豎琴及弦樂組。

Flute (doubling piccolo), oboe (doubling cor anglais), clarinet, bassoon, two horns, trumpet, percussion, harp and strings.

蕭斯達高維契

DMITRI SHOSTAKOVICH

降E大調第九交響曲，op. 70

Symphony no. 9 in E-flat, op. 70

快板	Allegro
中板	Moderato
急板	Presto
廣板	Largo
小快板	Allegretto

蕭斯達高維契史詩式的第七交響曲（「列寧格勒」）寫於二戰高峰期；國人認為他盡心創作音樂來為普羅大眾提振士氣，他「愛國作曲家」的地位也就此奠定。可是不久，作曲家卻在第八交響曲（1943年首演）質疑這種英雄式凱旋主義模式；因此「第八」1948年遭受蘇聯官方譴責，也毫不令人詫異。

無論如何，拜大獲好評的「第七」所賜，蕭斯達高維契宣布寫作第九交響曲時，他仍然深得當局歡心。那時蘇聯在對抗希特勒的戰事中已穩操勝券；作曲家則明言「第九」將慶祝抗戰勝利。蕭斯達高維契的說法，令國人不禁沸沸揚揚，期待新作是首大型合唱曲（大家很自然想起貝多芬「第九」這個先例），「悼念並尊崇為國捐軀的英烈，永遠讚美我軍英雄。」

戰爭結束後幾個月，1945年11月3日，「第九」在一場音樂會上發表（更有電台作現場廣播），同場演奏的還有柴可夫斯基第五交響曲，馬林斯基指揮。但原來這是一首令人費解的作品。「第九」是作曲家其中一篇篇幅特別短的交響曲，五個樂章都頗簡短，配器也相對簡樸，突顯各種調皮以至滑稽的織體——但同時具備獨特的蕭斯達高維契式嘲諷。

Dmitri Shostakovich's epic Symphony no. 7 (*Leningrad*), written in the depths of the Second World War, had confirmed his reputation as a patriot committed to writing music to boost the spirits and morale of the average citizen. But in its wake, Shostakovich called this paradigm of heroic triumphalism into question with his Eighth (first performed in 1943). Not surprisingly, it would become the target of official Soviet condemnation in 1948.

In any case Shostakovich was still in good graces thanks to the success of the Seventh when he announced a forthcoming Ninth Symphony that would celebrate the now-secure victory against Hitler. Shostakovich's comments stoked expectations of a large-scale choral work – the precedent of Beethoven's Ninth was naturally on everyone's mind – that would “honour with reverence the memory of the brave heroes who have died and glorify the heroes of our army for eternity.”

Shostakovich's Ninth Symphony was unveiled a few months after the war ended, on a programme that included Tchaikovsky's Fifth Symphony and that was broadcast live (on 3 November 1945), with Evgeny Mravinsky conducting. It turned out to be an enigmatic work. Among the shortest of Shostakovich's symphonies, the Ninth unfolds in five brief movements with comparatively spare orchestration that emphasises piquant,

那首大型祝捷合唱曲怎麼了？蕭斯達高維契傳記作者菲爾寫道，「也許因為害怕與貝第九『相提並論顯得狂妄』；也許因為國人大多期望他寫作『勝利』交響曲，好讓三首戰時鉅著以『勝利』作結，因此令作曲家飽受壓力；也許只不過他寫來寫去也不滿意；無論如何，蕭斯達高維契停止了這個（已公布的計劃）。」不過他卻動筆寫作一首全新作品，絲毫不再「自命莊重、自命威嚴」，與「人人期待的宏大交響曲巔峰之作」風馬牛不相及。這個版本寫得相當快，1945年夏季完成。

按作曲家本人形容，樂曲以「透明清澈、愉快明亮的氣氛為主」。樂曲在列寧格勒（即聖彼得堡）首演時，第三、四、五樂章馬上重演；而且「第九」既有對古典傳統的認同，又包含海頓式風趣，整體非常幽默，似乎甚受觀眾歡迎。

可是，官方樂評人卻因為樂曲的「奇怪」態度而大惑不解——尤其樂曲與無聊的「娛樂」音樂關係密切。說來諷刺，將「娛樂音樂」和令人振奮的「嚴肅音樂」分得清清楚楚——這其實來自資產階級觀念，正是蘇聯教條所不容。

當時有位出色音樂學者嘗試解釋「第九」，認為那「是種喘息，在蕭斯達高維契重要作品之間，一首輕盈又有趣的插曲，暫別種種大難題，追求精緻有趣的小玩意。可是偉大的藝術家要休假、要迴避當代難題，現在又是否合適呢？」

馬勒之後，作曲家都擔心荀伯格口中的「第九魔咒」——迷信寫了第九交響曲之後就無法活下去，因為

and even comic, textures – along with the composer's characteristic irony.

What had become of the grand choral celebration? "Whether intimidated by the possibility of 'immodest analogies' with Beethoven's Ninth, oppressed by the widespread anticipation of a 'Victory' symphony to cap his wartime trilogy, or simply dissatisfied with what he had written, Shostakovich dropped work on [the announced project]," reports the biographer Laurel Fay. Instead, he began writing a fresh score that abandoned "all pretensions to gravity and majesty" and that had nothing in common with "the monumental symphonic apotheosis everyone had been expecting." He wrote this version rather quickly, in the summer of 1945.

Shostakovich himself described the character of the work he had created: "in the Ninth a transparent, pellucid and bright mood predominates." At the premiere in Leningrad (today's St Petersburg), the last three movements were repeated, and the Ninth's overall humour, with its nods to the classical tradition and the wit of Joseph Haydn, seemed well received by audiences.

Yet official criticism was perplexed by the music's "grotesque" attitude – above all, by its association with trivial "entertainment" music. Ironically, Soviet doctrine betrayed a prejudice for the bourgeois notion of a firm separation between the latter and uplifting "serious" music.

One prominent musicologist of the time tried to explain the Ninth as "a kind of respite, a light and amusing interlude between Shostakovich's significant creations, a temporary rejection of great, serious problems for the sake of playful, filigree-trimmed trifles. But is it the right time for a great artist to go on vacation, to take a break from contemporary problems?"

「第九」正是貝多芬最後一首完整交響曲。然而蕭斯達高維契卻合共寫作了15首交響曲。其他作曲家的「第九」總有沉重的聯想，但蕭斯達高維契在自己「第九」中擺脫這些沉重的想法，讓自己的想像力自由發揮，寫出一首篇幅特別短但充滿創意的交響曲，非常引人入勝。

作曲家雖然在「第九」選用了相對大型的樂團，卻寫得像室樂一般清晰。靠著巧妙的音色應用，幾個主題樂思變得清晰可辨，再以愉快的、海頓式的心思重新結合。說到曲式，他所有交響曲裡，只在「第九」要求**第一樂章**呈示部重複演出，完全像古典風格一樣。其實**〈中板〉**不太算慢速樂章，但千變萬化的旋律卻與柴可夫斯基的精神相近。

短小的諧謔曲隨即響起**（急板）**，但有時卻突然激昂起來，甚至變得兇狠；這裡還有個為獨奏小號而寫的炫技插段。真正的慢樂章**（廣板）**這時才出現：低音主題不斷重複，上方聲部卻一直變奏，然後直接引入**終樂章**。作曲家親自形容：「生命很美好。一切黑暗與可恥的事情都會消失。美好的事物定能戰勝一切。」

樂曲剖析中譯：鄭曉彤

Composers since Gustav Mahler had worried about what Arnold Schoenberg called the “curse of the Ninth” – the superstitious notion that it was impossible to survive writing a Ninth Symphony, as that was the last completed symphony in Beethoven’s canon. Shostakovich, however, went on to write 15 symphonies. For his Ninth, he was able to free his imagination from these weighty associations and to create a fascinating symphony that is one of his shortest in duration yet at the same time filled with invention.

Shostakovich treats the relatively large orchestra he uses for his Ninth Symphony with chamber music-like clarity. The thematic ideas are clarified through clever use of timbre and then recombined with delightful, Haydn-esque ingenuity. In terms of the work’s form, the **first movement** represents the only time in all of his symphonies that he calls for a repeat of the exposition section of the first movement, exactly as in Classical style. The **Moderato** is not quite a slow movement and shows a richness of melody closer to the spirit of Tchaikovsky.

A miniature scherzo follows (**Presto**), exploding with bursts of energy that hint at savagery; it includes a virtuoso episode for the solo trumpet. The real slow movement (**Largo**) follows and is cast as a repeating bass theme over which variations unfold. It leads directly into the eventful **finale**. In the composer’s own description: “Life is beautiful. All that is dark and ignominious will disappear. All that is beautiful will triumph.”

All programme notes by Thomas May

編制 INSTRUMENTATION

兩支長笛、短笛、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, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion and strings.

 The MACALLAN
EST. 1824
presents
The Bravo Series

JAAP | THE LABÈQUE SISTERS



© Photo: Peter Wessner

梵志登 指揮
Jaap van Zweden
CONDUCTOR

22 & 23 NOV 2019

贊助 Sponsored by

 The MACALLAN

WAGNER

Lohengrin: Prelude to Act I

Philip GLASS

Concerto for Two Pianos (Asia Premiere)

CHAN Kai-young

Spiraling Dreamscape,
HK Phil New Commission (HK Premiere)

MUSSORGSKY (arr. STOKOWSKI)

Pictures at an Exhibition

華格納《羅恩格林》：第一幕前奏曲

格拉斯 雙鋼琴協奏曲(亞洲首演)

陳啟揚《夢迴翻飛》，港樂委約新作(香港首演)

穆索斯基(史托科夫斯基編曲)《圖畫展覽會》

22 & 23 NOV 2019
FRI & SAT
8PM

香港文化中心音樂廳

Hong Kong
Cultural Centre
Concert Hall

\$580/\$480/\$380/\$280

門票現於城市售票網公开发售

Tickets at URBIX www.urbix.hk



拉貝克姊妹 鋼琴

Katia & Marielle Labèque PIANO

梵志登與
拉貝克姊妹



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禾夫的《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.



弗萊明 RENÉE FLEMING

女高音 Soprano

PHOTO: Andrew Eccles

弗萊明是現今最受歡迎的歌唱家之一，2013年獲奧巴馬總統頒授國家藝術獎章，是美國政府授予藝術家的最高榮譽。同年，她第四度贏得格林美獎，獲頒最佳古典獨唱獎。弗萊明時常受邀在重要國際場合演出，如諾貝爾和平獎頒獎典禮、於白金漢宮舉行的英女皇伊利沙伯二世登基鑽禧紀念音樂會等。她憑2018年百老匯製作《天上人間》的精湛演出榮獲東尼獎提名。

今個樂季，弗萊明的音樂會演出遍布紐約、波士頓、維也納、巴黎、北京多地。今年夏天她在鄧肯活音樂節中分別為佩芬的《潘妮洛普》和畢士的《光之亮》的世界首演獻藝。她曾參與錄製2018年奧斯卡最佳電影《忘形水》與電影《廣告牌殺人事件》的原聲配樂，亦為電影《美聲人質》中飾演女主角羅珊的著名演員茱莉安摩亞配唱。她的最新專輯《藝術歌曲：布拉姆斯、舒曼及馬勒》今年6月由Decca唱片發行。

弗萊明以引領新聽眾接觸古典音樂與歌劇而著稱。除了與杜鳴和波切利同台演出外，她亦曾與艾頓莊、史汀、佐舒·戈班和鍾·拜雅絲合作。她曾獲的其他榮譽包括傅爾布萊特終身成就獎章、德意志聯邦共和國十字勳章、法國榮譽軍團騎士勳章，以及倫敦皇家音樂學院榮譽會員。

弗萊明的演出經由IMG Artists (www.imgartists.com) 安排。弗萊明小姐是英國Decca and Mercury唱片公司專屬藝人。弗萊明小姐的晚裝由Rubin Singer提供。弗萊明小姐佩戴的Carnet珠寶首飾，由王幼倫設計。

Renée Fleming is one of the most acclaimed singers of our time. In 2013 President Obama awarded her America's highest honour for an artist, the National Medal of Arts. Winner of the 2013 Grammy Award (her fourth) for Best Classical Vocal Solo, Fleming has sung for momentous occasions from the Nobel Peace Prize ceremony to the Diamond Jubilee Concert for Queen Elizabeth II at Buckingham Palace. She earned a Tony Award nomination for her performance in the 2018 Broadway production of *Carousel*.

Fleming's schedule this season includes concerts in New York, Boston, Vienna, Paris and Beijing. This summer, she performed the world premieres of André Previn's *Penelope* and Kevin Puts' *The Brightness of Light* at the Tanglewood Music Festival. She is heard on the soundtracks of the 2018 Best Picture Oscar winner *The Shape of Water* and *Three Billboards Outside Ebbing, Missouri*, and she provided the singing voice of Roxane, played by Julianne Moore, in *Bel Canto*. In June, Decca released her latest album, *Lieder: Brahms, Schumann, and Mahler*.

Known for bringing new audiences to classical music and opera, Fleming has sung not only with Plácido Domingo and Andrea Bocelli, but also with Elton John, Sting, Josh Groban and Joan Baez. Among her awards are the Fulbright Lifetime Achievement Medal, Germany's Cross of the Order of Merit, France's Chevalier de la Légion d'Honneur and Honorary Membership in the Royal Academy of Music.

www.reneefleming.com

Renée Fleming appears by arrangement with IMG Artists, www.imgartists.com. Ms Fleming is an exclusive recording artist for Decca and Mercury Records (UK). Ms Fleming's gowns are by Rubin Singer. Ms Fleming's jewels are by Carnet, courtesy of Michelle Ong.

2019/20 第46TH樂季 SEASON



250

BEETHOVEN
250TH

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.

66

主場音樂會
MAINSTAGE
CONCERTS



36

音樂節目
CONCERT
PROGRAMMES

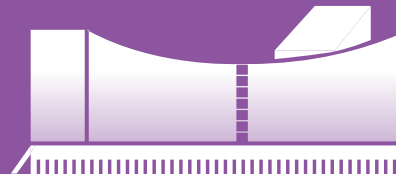
1ST

亞洲首個樂團榮獲《留聲機》
Asian orchestra wins
Gramophone's Orchestral Award

8

音樂會系列
CONCERT
SERIES

香港文化中心30週年
Hong Kong Cultural Centre
30th Anniversary



50+

客席音樂家

GUEST ARTISTS

Rudolf Buchbinder
 Seong-Jin Cho
 Alexandre Desplat
 Renée Fleming
 Leonidas Kavakos
 Katia & Marielle Labèque
 Ning Feng
 Víkingur Ólafsson
 Lea Salonga
 Vassily Sinaisky
 Nobuyuki Tsujii
 Hiromi Uehara
 Jian Wang
 Frank Peter Zimmermann...



16

首演作品 PREMIERES

當中有 3 部港樂委約新作
 Including 3 HK Phil Commissions



90+ 樂師 PLAYERS

《聲機》雜誌年度管弦樂團大獎

ins

chestra of the Year



「5星級的香港管弦樂團和梵志登」

“5-star Hong Kong Philharmonic
 and Jaap van Zweden”

《南華早報》

SOUTH CHINA MORNING POST

100+

免費教育及外展活動
 FREE EDUCATION &
 OUTREACH ACTIVITIES
 for

50,000

師生受惠
 STUDENTS & TEACHERS



觸動 REACHING OUT

200,000

心靈 SOULS

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

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年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲第一個獲此殊榮的樂團。

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年前赴首爾、大阪、新加坡、墨爾本、悉尼巡演。

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。這四年的浩瀚旅程由拿索斯現場錄音，

「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 won the prestigious UK classical music magazine *Gramophone’s* 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

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 26th 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 20th 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 Sydney in 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 abroad. The recording of *Götterdämmerung* was released in November 2018.



PHOTO: Cheung Wai-lok

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

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

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 Jing Wang
樂團首席
Concertmaster

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

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

王 亮 Wang Liang
樂團第二副首席
Second Associate Concertmaster

朱 蓓 Bei de Gaulle
樂團第三副首席
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 ■
梁文瑄 Leslie Ryang Moonsun ▲
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 Jiaili ■
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 Damara Lomdaridze
羅舜詩 Alice Rosen
孫 斌 Sun Bin
張姝影 Zhang Shuying

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 Yichun
霍 添 Timothy Frank
關統安 Anna Kwan Ton-an
李銘蘆 Li Ming-lu
宋泰美 Tae-mi Song
宋亞林 Song Yalin

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

低音大提琴 DOUBLE BASSES

林達僑 George Lomdaridze ●
姜馨來 Jiang Xinlai ◆
張沛姬 Chang Pei-heng
馮 榕 Feng Rong
費利亞 Samuel Ferrer
林傑飛 Jeffrey Lehmberg
鮑爾菲 Philip Powell
范戴克 Jonathan Van Dyke

長笛 FLUTES

史德琳 Megan Sterling ●
盧韋歐 Olivier Nowak ■
柯布魯 Ander Erburu

短笛 PICCOLO

施家蓮 Linda Stuckey

雙簧管 OBOES

韋爾遜 Michael Wilson ●
布若芙 Ruth Bönisch ■
金勞思 Marrie Rose Kim

英國管 COR ANGLAIS

關尚峰 Kwan Sheung-fung

單簧管 CLARINETS

史安祖 Andrew Simon ●
史家翰 John Schertle ■
劉 蔚 Lau Wai

低音單簧管 BASS CLARINET

艾爾高 Lorenzo losco

巴松管 BASSOONS

莫班文 Benjamin Moermond ●
陳劭桐 Toby Chan ■
李浩山 Vance Lee ◆

低音巴松管 CONTRA BASSOON

崔祖斯 Adam Treverton Jones

圓號 HORNS

江 蘭 Lin Jiang ●
柏如瑟 Russell Bonifede ■
周智仲 Chow Chi-chung ▲
托多爾 Todor Popstoyanov
李少霖 Homer Lee
麥迪拿 Jorge Medina

小號 TRUMPETS

(空 缺 Vacant) ●
莫思卓 Christopher Moyses ■
華達德 Douglas Waterston
施樂百 Robert Smith

長號 TROMBONES

韋雅樂 Jarod Vermette ●
高基信 Christian Goldsmith
湯奇雲 Kevin Thompson

低音長號 BASS TROMBONE

(空 缺 Vacant)

大號 TUBA

雷科斯 Paul Luxenberg ●

定音鼓 TIMPANI

龐樂思 James Boznos ●

敲擊樂器 PERCUSSION

白亞斯 Aziz D. Barnard Luce ●
梁偉華 Raymond Leung Wai-wa
胡淑徽 Sophia Woo Shuk-fai

豎琴 HARP

史基道 Christopher Sidenius ●

特約樂手 FREELANCE PLAYERS

小號：博迪

Trumpet: Roberto Bodí

長號：皮雅士

Trombone: Faustino Núñez Pérez

多謝支持 THANK YOU FOR YOUR SUPPORT

感謝伙伴 THANK YOU PARTNERS

主要贊助 Major Funding Body

首席贊助 Principal Patron



「賽馬會音樂密碼教育計劃」獨家贊助
The Jockey Club Keys to Music Education Programme
is exclusively sponsored by



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust

同心·同步·同進 RIDING HIGH TOGETHER

港樂提供靈活的贊助禮遇，為企業提供市場推廣、貴賓招待及實踐社會責任的平台。我們衷心感謝以下節目贊助：

The HK Phil offers flexible sponsorship benefits to help your brand achieve your marketing, hospitality and CSR objectives. Our deepest gratitude to our concert sponsors:

音樂會贊助 Concert Sponsors



新華集團
SUNWAH

The Tung Foundation
香港董氏慈善基金會



香港董氏慈善基金會青少年聽眾計劃贊助
The Tung Foundation Young Audience Scheme
is sponsored by

The Tung Foundation
香港董氏慈善基金會

何鴻毅家族基金作曲家計劃贊助
The Robert H. N. Ho Family Foundation
Composers Scheme is sponsored by



義務核數師
Honorary Auditor



義務法律顧問
Pro-bono Legal Counsel



多謝支持 THANK YOU FOR YOUR SUPPORT

香港管弦樂團45週年晚宴

HONG KONG PHILHARMONIC ORCHESTRA 45TH ANNIVERSARY GALA DINNER 2019

籌款委員會主席

FUNDRAISING COMMITTEE CHAIR

吳君孟先生 Mr Edward Ng

籌款委員會顧問

FUNDRAISING COMMITTEE ADVISOR

蔡關穎琴律師 Mrs Janice Choi, BBS, MH, JP

45週年晚宴籌委會主席

45TH ANNIVERSARY GALA DINNER

ORGANISING COMMITTEE CHAIR

區麗莊女士 Ms Au Lai Chong

45週年晚宴籌委會成員

45TH ANNIVERSARY GALA DINNER

ORGANISING COMMITTEE MEMBERS

張凱儀女士 Ms Cherry Cheung

范丁先生 Mr Fan Ting

金鈴女士 Ms Jin Ling

黃慶鋒先生 Mr Wong Hing Fung

鳴謝 ACKNOWLEDGEMENT

鑽石贊助 Diamond Sponsors

蔡維邦先生 Mr Edwin Choy

馮玉麟博士伉儷 Dr Allen Fung & Sindy Fung

金贊助 Gold Sponsors

廣東尚東投資控股集團有限公司

Guangdong Top East Investment
Holding Group Co. Ltd.

許晉義伉儷 Mr & Mrs Richard Hui

劉元生慈善基金 Y. S. Liu Foundation

銀贊助 Silver Sponsors

港通控股有限公司 The Cross-Harbour (Holdings) Limited

滙業財經集團 Delta Asia Financial Group

郭志權博士 Dr Philip Kwok Chi-kuen

RJW Technology Co. Ltd.

Anthony Wong and Antonio & Clayton CPA Limited

邱聖音女士 Ms Angela Yau

贊助 Sponsors

亞洲保險有限公司 Asia Insurance Co Ltd

博宇資本管理有限公司董事長 Amy Cheng

區麗莊女士 Ms Au Lai Chong

蔡關穎琴律師 Mrs Janice Choi, MH, JP

CS Global Consultancy Limited

霍經麟先生 Mr Glenn Fok

范丁先生 Mr Fan Ting

德國寶(香港)有限公司 German Pool (Hong Kong) Ltd

賀羽嘉女士 Ms Daphne Ho

許晉義伉儷 Mr & Mrs Richard Hui

Ms Shirley Jin

江少華醫生 Dr Kong Siu Wah

郭永亮先生 Mr Andy Kwok

Mabel M.B. Lee

李萌大律師 Ms Ming Lie, Barrister-at-law

劉元生慈善基金 Y. S. Liu Foundation

Mr & Mrs Taeko and Gerard Millet

Ms Vivian Poon

蘇聰先生 Mr So Chung

譚允芝資深大律師 Ms Winnie Tam, SC, JP

Dr To Sau Ying

董溫子華女士 Mrs Harriet Tung

Vase Technologies Sdn Bhd, Malaysia

Mrs Catherine C H Wong

夏曼女士 Ms Maggie Xia

王明輝先生

拍賣贊助 Auction Supporters

范丁先生 Mr Fan Ting

寧峰先生 Mr Ning Feng

王健先生 Mr Wang Jian

美酒贊助 Wine Sponsors

HOUSE OF CONNOISSEUR LIMITED

滙城集團 Reason Group

禮品贊助 Table Gift Sponsor

Roger&Gallet

禮品贊助 Gift Sponsor

Mr Harold Sun

拍賣官及司儀 Auctioneer and Mistress of Ceremony

金鈴女士 Ms Jin Ling

籌款活動查詢 FUNDRAISING EVENTS ENQUIRIES:

development@hkphil.org | 2721 2030

多謝支持 THANK YOU FOR YOUR SUPPORT

常年經費基金及學生票資助基金

ANNUAL FUND & STUDENT TICKET FUND

常年經費基金 ANNUAL FUND

HK\$100,000 or above 或以上

Ms Pat Fok
Sin Wai Kin Foundation Limited •
冼為堅基金有限公司
Mr & Mrs S H Wong Foundation Limited •
黃少軒江文璣基金有限公司

HK\$50,000 – HK\$99,999

Mr & Mrs E Chan • 陳建球伉儷
Mr & Mrs Lowell and Phyllis Chang • 張爾惠伉儷
Mrs Janice Choi, BBS, MH, JP • 蔡關穎琴律師
Ms Elaine Chu
Mr Scott Engle & Ms Penelope Van Niel
Mr Glenn Fok
Mr Richard & Rachel Hui
Ms Doreen Lee & Mr Lawrence Mak •
李玉芳女士及麥耀明先生
Mr & Mrs Leung Lit On • 梁烈安伉儷
Mr Fanqi Nie • 聶凡淇先生
Mr Nicholas & Mrs Lora Sallnow-Smith
The Wang Family Foundation • 汪徵祥慈善基金
Mr & Mrs Wellington and Virginia Yee
Mr Steven Ying • 應琦泓先生

HK\$25,000 – HK\$49,999

Anonymous • 無名氏
Mr Edwin Choy • 蔡維邦先生
Guangdong Top East Investment Holding Group
Co Ltd • 廣東尚東投資控股集團有限公司
Manno Family
Mr & Mrs Craig Merdian and Yelena Zakharova
Mr & Mrs Gerard and Taeko Millet
Mrs A M Peyer
Mr Tan Stephen • 陳智文先生
Dr & Mrs Tsao Yen Chow • 曹延洲醫生伉儷
Ms Tse Chiu Ming • 謝超明女士
Mr & Mrs Ha Thuc Viet-Linh

HK\$10,000 – HK\$24,999

Anonymous (2) • 無名氏 (2)
Dr Chan Edmond • 陳振漢醫生
Ms Lilian Chen
Dr Sunny Cheng • 鄭志鴻醫生
Mr & Mrs Joseph W N Cheung • 張宏毅律師及夫人
Dr Chow Yat Ngok York • 周一嶽醫生
Cityhealth Medical Clinic Ltd
Dr Robert and Mrs Diana Collins
Consigliere Limited
Mr & Mrs Fung Shiu Lam • 馮兆林先生及夫人
Mr Edmond Huang and Ms Shirley Liu •
黃翔先生及劉莉女士
Ms Teresa Hung • 熊芝華老師
Mr & Mrs Ko Ying • 高鷹伉儷
Ms Nancy Lee
Dr Lilian Leong • 梁馮令儀醫生
Dr Thomas W T Leung • 梁惠棠醫生
Ms Li Shuen Pui Agnes
Ms Lo Kai-Yin • 羅啟妍女士
Mr & Mrs William Ma • 馬榮楷先生及夫人
Dr Mak Lai Wo • 麥禮和醫生
Prof John Malpas
Mr & Mrs A Ngan
Ms Teresa Pong • 龐裳女士
Mr Poon Chiu Kim Raymond • 潘昭劍先生
Mrs Barbara and Mr Anthony Rogers

HK\$5,000 – HK\$9,999

Anonymous • 無名氏
Arts Supporter
Dr & Mrs Barry Buttifant
Ms Karen Chan
Mr Andy Chen • 陳岸岩先生
Mr Bryan Cheng • 鄭鈞明先生
Dr Cheung Kar Chun, Patrick • 張嘉俊醫生
Mr Calvin Chu
Dr Poon Yee Ling Eligina
Mr James Filmer-Wilson
Mr Michael & Mrs Angela Grimsdick
Dr Affandy Hariman • 李奮平醫生
Dr William Ho • 何兆煒醫生
Ms Jennifer Hodgson
Mr Maurice Hoo • 胡立生先生
Mr Garth Jones
Mr Jan Leung & Ms Emily Chow • 梁贊先生及周嘉平女士
The Limit Busters
Ms Lola P. Linker
Mrs Annie Ma • 馬蔡三妮女士
Ms Joan Foo Mahony
Dr & Mrs Wing Fuk Pang • 彭永福醫生夫人
Mr K Tam
Mr & Mrs Ivan Ting • 丁天立伉儷
Mr & Mrs S T Tso • 曹紹濤伉儷
Mr Patrick Wu
Ms Vanessa Yeung
Mr Yuen Ho Yin • 袁浩然先生
羅紫媚 & Joe Joe

學生票資助基金

STUDENT TICKET FUND

HK\$100,000 or above 或以上

Hang Seng Bank • 恒生銀行
Zhilan Foundation • 芝蘭基金會

HK\$50,000 – HK\$99,999

Ms Doreen Lee & Mr Lawrence Mak •
李玉芳女士及麥耀明先生
Mr & Mrs Cheuk-Yan & Rotina Leung •
梁卓恩先生夫人
Shun Hing Education and Charity
Fund Limited • 信興教育及慈善基金有限公司
Tin Ka Ping Foundation • 田家炳基金會

HK\$25,000 – HK\$49,999

張立先生及張積馨女士
Mr Chiu Chun Leong David • 趙俊良先生
E.H.Y. Wong Family
Mr & Mrs Lam Ting Kwok Paul • 林定國先生夫人

HK\$10,000 – HK\$24,999

Anonymous • 無名氏
Mr & Mrs Herbert Au-yeung • 歐陽浩榮先生夫人
Mr & Mrs E Chan • 陳建球伉儷
Dr Chow Yat Ngok York • 周一嶽醫生
Mr Edmond Huang and Ms Shirley Liu • 黃翔先生及劉莉女士
In memory of Ms Shirley Kwan • 鄺氏鋼琴服務有限公司
Mr & Mrs Ko Ying • 高鷹伉儷
Dr & Mrs Julian Kwan • 關家雄醫生及夫人
Mr Dicky Lam Kwok Hei • 林國希先生
Mr Chu Ming Leong
Dr Thomas W T Leung • 梁惠棠醫生
Mr Samuel Leung
Lo Kar Foon Foundation • 羅家驩慈善基金
Mr Stephen Luk
Mr & Mrs A Ngan
PL C. Foundation
Mr Sham Ho Cheung • 沈昊翔先生
Mr Tan Stephen • 陳智文先生
Dr & Mrs Tsao Yen Chow • 曹延洲醫生伉儷

HK\$5,000 – HK\$9,999

Anonymous (4) • 無名氏 (4)
Mr Iain Bruce
Don Don
Mr & Mrs Kenneth H C Fung • 馮慶鏘伉儷
Dr Affandy Hariman • 李奮平醫生
Ms Ho Rose
Mr & Mrs Fung Shiu Lam • 馮兆林先生及夫人
Dr Ernest Lee • 李樹榮博士
Mr Henry & Mrs Angelina Lee
Mr & Mrs Francis Lee
Mr Jan Leung & Ms Emily Chow • 梁贊先生及周嘉平女士
Ms Bonnie Luk
Dr & Mrs Wing Fuk Pang • 彭永福醫生夫人
Dr Poon Yee Ling Eligina
Mr Andrew Sheard
Ms Sharon Tang & Mr Howard Wong • 鄧曉君女士及王學宏先生
Mr Alan Yue and Ms Vivian Poon • 余文偉先生夫人
羅紫嫻 & Joe Joe

多謝支持 THANK YOU FOR YOUR SUPPORT

大師會 MAESTRO CIRCLE

港樂大師會為會員提供全年樂季門票及品牌宣傳機會。港樂謹此向下列各大師會會員致謝：

The HK Phil's MAESTRO CIRCLE offers members year-round tickets and branding benefits. We are grateful to the following Maestro Circle members:

白金會員 Platinum Members



Billion Charity Fund
億京慈善基金

周生生
Chow Sang Sang

鑽石會員 Diamond Members



新鴻基地產
Sun Hung Kai Properties

綠寶石會員 Emerald Members



SF Capital Limited
Samuel and Rose Jean Fang



珍珠會員 Pearl Members



企業贊助查詢 CORPORATE SUPPORT ENQUIRIES:

development@hkphil.org | 2721 2030

以機構英文名稱排序
In alphabetical order of organisation name

多謝支持 THANK YOU FOR YOUR SUPPORT

港樂特別計劃

SPECIAL PROJECTS

信託基金 ENDOWMENT TRUST FUND

信託基金於一九八三年由以下機構贊助得以成立。

香港賽馬會慈善信託基金

The Hong Kong Jockey Club Charities Trust

置地有限公司

The Hongkong Land Group

怡和有限公司

Jardine, Matheson & Company Ltd

The Endowment Trust Fund was set up in 1983 with these initial sponsors.

滙豐銀行慈善基金

The Hongkong Bank Foundation

花旗銀行

Citibank, NA

香港董氏慈善基金會

The Tung Foundation

樂器捐贈 INSTRUMENT DONATION

商藝匯萃

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈

艾曼·謝曼明 (1907) 小提琴 • 由冒田中知子小姐使用

張爾惠先生 捐贈

洛治·希爾 (c.1800) 小提琴

鍾普洋先生 捐贈

多尼·哈達 (1991) 大提琴

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

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·由倪灝先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
- 華格納大號乙套
- 翼號乙支

為支持港樂首演《指環》四部曲，
以下人士借出一套四支華格納大號

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong,
Mrs Rebecca Whitehead, Ms Angela Yau,
Mrs Catherine Wong
- 應琦泓先生

劉元生慈善基金安排借出

G. B. 瓜達尼尼 (1760) 小提琴，由樂團首席王敬先生使用

胡百全律師事務所安排借出

李卡多·安東尼亞齊 (1910) 小提琴，
由樂團第一副首席梁建楓先生使用

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

A set of Wagner Tubas is loaned by these sponsors in support of the HK Phil premiere of the Ring Cycle

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong,
Mrs Rebecca Whitehead, Ms Angela Yau,
Mrs Catherine Wong
- Mr Steven Ying

A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin,
played by Mr Jing Wang, Concertmaster

A loan arranged by P. C. Woo & Co.

Riccardo Antoniazzi (1910) Violin,
played by Mr Leung Kin-fung, First Associate Concertmaster

多謝支持 THANK YOU FOR YOUR SUPPORT

香港管弦樂團籌款音樂會

A MUSICAL ENCOUNTER WITH THE HK PHIL – FUNDRAISING CONCERT 2019

籌款委員會主席 FUNDRAISING COMMITTEE CHAIR

吳君孟先生 Mr Edward Ng

籌款委員會顧問 FUNDRAISING COMMITTEE ADVISOR

蔡關穎琴律師 Mrs Janice Choi, BBS, MH, JP

籌備委員會 ORGANISING COMMITTEE

籌備委員會聯合主席

CO-CHAIRS OF ORGANISING COMMITTEE 2019

李萌大律師 Ms Ming Lie, Barrister-at-law

王逸塵小姐 Ms Alice Wang

黃宇弘小姐 Ms Philippa Wong

委員 MEMBERS

周曉晴小姐 Ms Lora Chow

梁穎雯小姐 Ms Connie Leung

林明蓉小姐 Ms Shine Lin

贊助者 SPONSORS

冠名贊助 Title Sponsor



金贊助 Gold Sponsors

無名氏 Anonymous

BlackRock

智帥 (特種安保顧問及項目策劃) 有限公司
Clement Shield (Security Specialist &
Event Organiser) Limited

Nomura

右思維國際幼兒園暨幼稚園
Rightmind International Nursery & Kindergarten

劉元生慈善基金會 Y. S. Liu Foundation

銀贊助 Silver Sponsors

Dmitry Balyasny – Balyasny Asset Management HK Limited

香港豎琴堡 Hong Kong Harp Chamber Music

Hotung Mills Education Foundation

Larry Jewelry

萬音天地 M.INT ACADEMY

莫文輝先生夫人 Mr & Mrs Monia and Mansfield Mok

太古集團慈善信託基金 The Swire Group Charitable Trust

銅贊助 Bronze Sponsors

Ms Mimi Chan

蔡關穎琴律師 Mrs Janice Choi, MH, JP

Mr and Mrs Vincent Chow

岑明彥先生 Mr David Cogman

港通控股有限公司 The Cross-Harbour (Holdings) Limited
A Family Friend

Mr & Mrs David Fried

Mr Klaus Heymann

洪燕女士 Ms Alice Hung

Ms Elizabeth & Mr Frank Newman

利民實業有限公司 Raymond Industrial Limited

冼雅恩先生 Mr Benedict Sin

Mrs Joy and Mr John Slosar

蘇澤光先生 Mr Jack So, GBM, GBS, OBE, JP

蘇海文博士 Dr Helmut Sohm

譚允芝資深大律師 Ms Winnie Tam, SC, JP

唐英年先生 Mr Henry Tang, GBM, GBS, JP

Michael & Ginnie To

黃文顯博士 Dr Raymond Wong

黃乾利博士 Dr Wilson Wong

余隆先生 Mr Long Yu

贊助 Sponsoring \$10,000 or above 或以上

無名氏 Anonymous (2)

意達利 (香港) 有限公司 Auto Italia (HK) Ltd

庇理羅士女子中學家長教師會

Belilios Public School Parents-Teachers' Association

Jonny Bui & Wendy Leung

Diana Chan and Nelson Woo

陳慧珊 Gwendoline Chan

Ricky Chim

邱詠筠女士 Ms Winnie Chiu

Rita Chong

梁穎雯透過庇理羅士基金舊生會捐款

Donation by Connie Leung via Belilios Old Girls Foundation

Kaye Dong

Anna Hu

June Leung

李少雄醫生 Dr Li Siu Hung Patrick

廖湘媚女士 Ms Vivian Liao

孟子學會創辦人及永遠執行主席黃祉穎女士 Mencius Institute Founder

Connie Ivy Sun

董溫子華女士 Mrs Harriet Tung

黃俊華醫生先生夫人 Dr & Mrs Wong Chun Wah Alex

徐原紅

樂研坊饒小珍校長 (最佳兒童中文教育中心品牌大獎)

鄭敬凱伉儷

HK\$5,000 or above 或以上

Patrick Chan

Edmond Chan

蔡少偉 Choi Siu Wai, William

香港女律師協會有限公司 Hong Kong Federation of Women Lawyers Limited

香港天津工商專業婦女委員會

Hong Kong Tianjin Business and Professional Women Association

Karen Suen Fine Jewellery

Clara Lam

Moray Lam

林思俊 Jackson Lam

Mariana Lam

林文健醫生先生夫人 Dr & Mrs Lim Boon Kian

MENCE Anti-aging & Weight Management Authority

Dr. Gigi Pang Che-Kwan

Vivian Poon

Fiona Wong

丘璟珊 Carol Yau

Rachel Zhao

王夏陽先生

馬春玲

劉爽先生夫人

樂團席位贊助 CHAIR ENDOWMENT

您也可以像**邱啟楨紀念基金**般贊助樂團席位，邀請樂師參與活動，從而建立緊密聯繫。贊助人同時可獲贈音樂會門票及中休酒會券，時刻享受精彩美樂。請即支持港樂席位贊助計劃。

Forge a personal connection with a musician like the **C. C. Chiu Memorial Fund** by supporting the chair endowment programme. You can enjoy unique benefits including inviting him/her to your events, complementary concert tickets and interval drinks coupons.

以下席位由**邱啟楨紀念基金**贊助：

The following musician's chair is endowed by the **C. C. Chiu Memorial Fund**:

鮑力卓 RICHARD BAMPING

首席大提琴 Principal Cello

查詢 ENQUIRIES:

development@hkphil.org

2721 2030

了解更多 FIND OUT MORE:

hkphil.org/chair

周生生

(how Sang Sang)

童 心 開 始 同 心 永 結



PROMESSA



(852) 2192 3123

ALICE SARA OTT

“Mixing spitfire
virtuosity with
extreme delicacy.”

- Telegraph



Album Available Now

PIANO RECITAL

愛麗絲·紗良·奧特 鋼琴獨奏會

Works by Chopin,
Debussy and Satie

26 NOV 2019

Tuesday 8pm

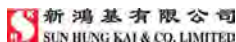
Concert Hall, Hong Kong City Hall

香港大會堂音樂廳

\$480/ \$300/ \$200/ \$100

Premiere Performances of Hong Kong is financially supported by the Art Development Matching Grants Scheme of the Government of the Hong Kong Special Administrative Region
飛躍演奏香港獲香港特別行政區政府「藝術發展配對資助計劃」的資助

Concert Sponsor



Partner



Supporter



PR Partner



For discounts & concert details 查詢購票優惠及音樂會詳情

www.urbtix.hk
and www.pphk.org

賽馬會音樂密碼教育計劃
JOCKEY CLUB KEYS TO MUSIC
EDUCATION PROGRAMME

樂器大師班
INSTRUMENTAL
MASTERCLASS

招募示範生
CALL FOR APPLICANTS
5 & 11 JAN 2020

獨家贊助 Exclusive Sponsor



香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust
同心同步同進 RIDING HIGH TOGETHER

5 Jan 2020 (SUN)

香港文化中心後台 HKCC Backstage 7/F, CR2

10:30-12:00 韋雅樂 Jarod Vermette
長號 TROMBONE 首席 Principal

13:00-14:30 胡淑徽 Sophia Woo
敲擊 PERCUSSION

11 Jan 2020 (SAT)

香港文化中心後台 HKCC Backstage 7/F, CR1

09:30-11:00 江蘭 Lin Jiang
圓號 HORN 首席 Principal

11:30-13:00 王敬 Jing Wang
小提琴 VIOLIN 樂團首席 Concertmaster

14:00-15:30 史安祖 Andrew Simon
單簧管 CLARINET 首席 Principal



示範生截止報名日期
Application Deadline
2 Dec 2019



我想支持港樂，能怎樣幫助你們呢？

**I WOULD LIKE TO SUPPORT THE AMAZING
HK PHIL. WHAT SHOULD I DO?**

我期望為香港帶來精彩美樂

**I am eager to bring the
finest music to Hong Kong**

常年經費基金 ANNUAL FUND

您的捐款將有助港樂呈獻多元精彩的節目，邀請國際知名指揮家及音樂家合作，更臻卓越。

Donations to the Annual Fund enable us to present diverse and vibrant programmes, collaborate with internationally renowned conductors and soloists, and maintain the highest standard of our orchestra.

我希望與更多學生共享美樂

**I hope more students can
enjoy great music**

學生票資助基金 STUDENT TICKET FUND

支持港樂提供半價門票優惠予本港全日制學生，培養年輕一代對音樂的熱忱。

Donate to the Student Ticket Fund to subsidise half-price tickets for local full-time students and nurture the passion of the next generation for the orchestra.

我期待能與樂師拉近距離

**I find the idea of forging
a personal connection
with a musician exciting**

樂團席位贊助 CHAIR ENDOWMENT

贊助港樂樂師席位，協助港樂邁向卓越。贊助人可與港樂樂手建立聯繫、享有貴賓活動及與訪港音樂家會面的獨家邀請。

Become a custodian of musical excellence in Hong Kong by supporting the chair of a HK Phil musician. You will forge a personal connection with the musician and have exclusive access to events and visiting artists.

**我想推廣品牌及以美樂招待
貴賓，並助港樂將音樂播種
到社區**

**I would like to boost my
brand profile, entertain
my VIPs, and share music
with those in need**

音樂會及項目贊助

CONCERT & PROJECT SPONSORSHIP

贊助港樂音樂會，為企業提升品牌形象，尊享最佳座位門票及款待貴賓的機會，獲取高效投資回報。

Sponsorship of a HK Phil concert offers wide brand recognition, premium complimentary tickets, and hospitality benefits to maximise your investment return!

**我十分熱愛音樂，希望我的
客人和員工都能以最佳位置
欣賞樂季音樂會**

**I am a music-lover and
would love best available
seats all year round for
my guests**

大師會 MAESTRO CIRCLE

我們尊貴的企業會員計劃助您預留全年音樂會座位，以精彩節目款待貴賓。

Our prestigious corporate membership scheme provides you with year-round priority tickets reservation for your guests' entertainment.

查詢 ENQUIRIES: development@hkphil.org | 2721 2030

香港管弦協會有限公司

THE HONG KONG PHILHARMONIC SOCIETY LIMITED

名譽贊助人

行政長官
林鄭月娥女士

HONORARY PATRON

THE CHIEF EXECUTIVE
The Hon Mrs Carrie Lam Cheng Yuet-ngor, GBM, GBS

董事局

劉元生先生
主席

蘇澤光先生
蔡關穎琴律師
副主席

冼雅恩先生
司庫

陳嘉賢女士
蔡寬量教授
岑明彥先生
馮玉麟博士
郭永亮先生
李黃眉波女士
梁馮令儀醫生
羅志力先生
吳君孟先生
譚允芝資深大律師
邱泰年先生
楊顯中博士
應琦泓先生

BOARD OF GOVERNORS

Mr Y. S. Liu, MH
CHAIR

The Hon Jack So, GBM, GBS, OBE, JP
Mrs Janice Choi, BBS, MH, JP
VICE-CHAIRS

Mr Benedict Sin
TREASURER

Ms Karen Chan, JP
Prof Daniel Chua
Mr David Cogman
Dr Allen Fung
Mr Andy Kwok
Mrs Mabel Lee
Dr Lilian Leong, BBS, JP
Mr Peter Lo
Mr Edward Ng
Ms Winnie Tam, SC, JP
Mr Sonny Yau
Dr John Yeung, SBS, OBE, JP
Mr Steven Ying

財務委員會

冼雅恩先生
主席

籌款委員會

吳君孟先生
主席

聽眾拓展委員會

蔡寬量教授
主席

FINANCE COMMITTEE

Mr Benedict Sin
CHAIR

FUNDRAISING COMMITTEE

Mr Edward Ng
CHAIR

AUDIENCE DEVELOPMENT COMMITTEE

Prof Daniel Chua
CHAIR

信託基金委員會

冼雅恩先生
主席

劉元生先生
羅志力先生
楊顯中博士

ENDOWMENT TRUST FUND BOARD OF TRUSTEES

Mr Benedict Sin
CHAIR

Mr Y. S. Liu, MH
Mr Peter Lo
Dr John Yeung, SBS, OBE, JP

執行委員會

劉元生先生
主席

蘇澤光先生
蔡關穎琴律師
冼雅恩先生
蔡寬量教授
岑明彥先生
吳君孟先生

EXECUTIVE COMMITTEE

Mr Y. S. Liu, MH
CHAIR

The Hon Jack So, GBM, GBS, OBE, JP
Mrs Janice Choi, BBS, MH, JP
Mr Benedict Sin
Prof Daniel Chua
Mr David Cogman
Mr Edward Ng

行政人員 MANAGEMENT

霍品達
行政總裁

Benedikt Fohr
CHIEF EXECUTIVE

行政及財務部 ADMINISTRATION AND FINANCE

何黎敏怡
行政及財務高級總監

Vennie Ho
SENIOR DIRECTOR OF ADMINISTRATION
AND FINANCE

李康銘
財務經理

Homer Lee
FINANCE MANAGER

李家榮
資訊科技及項目經理

Andrew Li
IT AND PROJECT MANAGER

吳慧妍
人力資源經理

Annie Ng
HUMAN RESOURCES MANAGER

郭文健
行政及財務助理經理

Alex Kwok
ASSISTANT ADMINISTRATION AND
FINANCE MANAGER

陳碧瑜
行政秘書

Rida Chan
EXECUTIVE SECRETARY

蘇碧華
行政及財務高級主任

Vonee So
SENIOR ADMINISTRATION AND
FINANCE OFFICER

李穎欣
資訊科技及行政主任

Apple Li
IT AND ADMINISTRATIVE OFFICER

馮建貞
行政助理

Crystal Fung
ADMINISTRATIVE ASSISTANT

林皓兒
藝術行政實習生

Claris Lam
ARTS ADMINISTRATION TRAINEE

梁錦龍
辦公室助理

Sammy Leung
OFFICE ASSISTANT

藝術策劃部 ARTISTIC PLANNING

趙桂燕
教育及外展經理

Charlotte Chiu
EDUCATION AND OUTREACH MANAGER

王嘉瑩
藝術策劃經理

Michelle Wong
ARTISTIC PLANNING MANAGER

林希雯
教育及外展助理經理

Joyce Lam
ASSISTANT EDUCATION AND
OUTREACH MANAGER

朱芷慧
藝術策劃主任

Eleanor Chu
ARTISTIC PLANNING OFFICER

郭得意
藝術行政實習生
(教育及外展)

Angel Kwok
ARTS ADMINISTRATION TRAINEE
(EDUCATION AND OUTREACH)

發展部

韓嘉怡
發展總監

Kary Hon
DIRECTOR OF DEVELOPMENT

黃佩詩
發展經理

Karina Wong
DEVELOPMENT MANAGER

梁穎宜
發展助理經理

Vanessa Leung
ASSISTANT DEVELOPMENT MANAGER

葉嘉欣
發展助理經理

Kathy Yip
ASSISTANT DEVELOPMENT MANAGER

謝彤
發展主任

Ashley Tse
DEVELOPMENT OFFICER

市場推廣部

MARKETING

鄭禧怡
市場推廣總監

Meggy Cheng
DIRECTOR OF MARKETING

錢燕琳
數碼推廣
及客戶關係經理

Enrica Chin
DIGITAL MARKETING AND
CRM MANAGER

趙綺鈴
市場推廣經理

Chiu Yee-ling
MARKETING MANAGER

馮曉晴
傳媒關係及傳訊經理

Flora Fung
MEDIA RELATIONS &
COMMUNICATIONS MANAGER

余寶茵
編輯

Yee Po-yan
PUBLICATIONS EDITOR

卓欣
市場推廣助理經理

Christine Cheuk
ASSISTANT MARKETING MANAGER

何惠嬰
票務主管

Agatha Ho
BOX OFFICE SUPERVISOR

林芷希
市場推廣主任

Phoebe Lam
MARKETING OFFICER

李結婷
客務主任

Michelle Lee
CUSTOMER SERVICE OFFICER

樂團事務部

ORCHESTRAL OPERATIONS

鄭浩然
樂團事務總監

Kenny Chen
DIRECTOR OF ORCHESTRAL OPERATIONS

陳國義
舞台經理

Steven Chan
STAGE MANAGER

何思敏
樂譜管理

Betty Ho
LIBRARIAN

黎樂婷
樂團人事經理

Erica Lai
ORCHESTRA PERSONNEL MANAGER

陳添欣
樂譜管理助理

Chan Tim-yan
ASSISTANT LIBRARIAN

陳雅穎
樂團事務助理經理

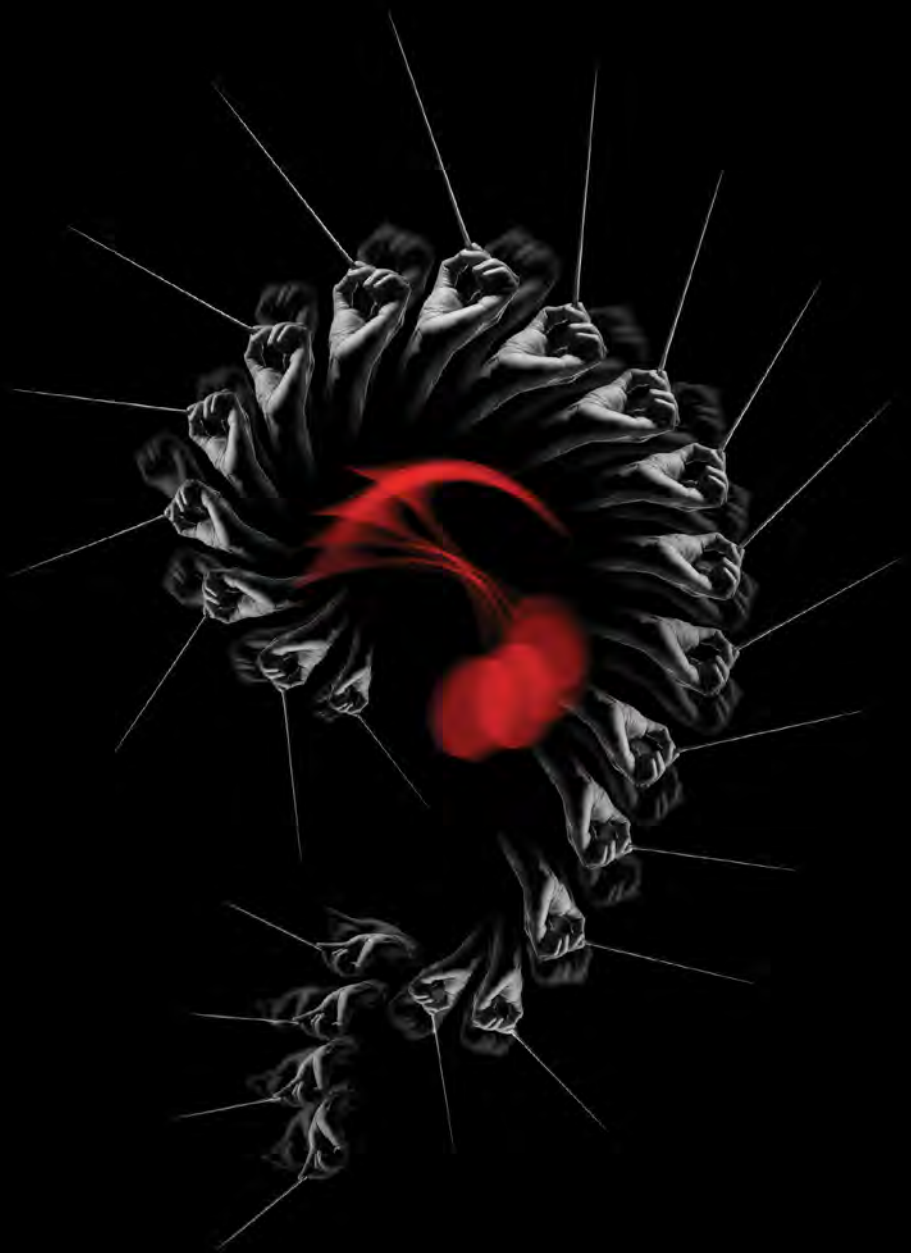
Wing Chan
ASSISTANT ORCHESTRAL OPERATIONS
MANAGER

林奕榮
樂團事務助理經理

Lam Yik-wing
ASSISTANT ORCHESTRAL OPERATIONS
MANAGER

蘇近邦
運輸及舞台主任

So Kan-pong
TRANSPORTATION AND STAGE OFFICER



A SOUND COMMITMENT 弦諾

HONG KONG DESERVES A WORLD-CLASS ORCHESTRA

香港值得擁有一個世界級的樂團



你的支持成就美樂

Your contribution counts

hkphil.org/give

港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

22 & 23
NOV 2019

Fri & Sat 8pm
CC
\$580 \$480 \$380 \$280

折扣優惠#
DISCOUNT OFFER#

梵志登與拉貝克姊妹

JAAP | The Labèque Sisters

華格納 《羅恩格林》：第一幕前奏曲
格拉斯 雙鋼琴協奏曲（亞洲首演）
陳啟揚 《夢迴翻飛》，港樂委約新作（香港首演）
穆索斯基 《圖畫展覽會》
（史托哥夫斯基編曲）

WAGNER *Lohengrin: Prelude to Act I*
Philip GLASS *Double Piano Concerto (Asia Premiere)*
CHAN Kai-young *Spiraling Dreamscape, HK Phil New Commission (HK Premiere)*

MUSSORGSKY *Pictures at an Exhibition*
(arr. STOKOWSKI)

梵志登，指揮
拉貝克姊妹，鋼琴
Jaap van Zweden, conductor
Katia & Marielle Labèque, piano

6 & 7
DEC 2019

Fri & Sat 8pm
CC
\$480 \$380 \$280 \$220

折扣優惠#
DISCOUNT OFFER#

余隆 | 火鳥與卡門

YU LONG | The Firebird & Carmen

史特拉汶斯基 《火鳥組曲》(1919)
陳其鋼 《悲喜同源》，為小提琴和樂團而作（香港首演）
蕭卓倫 《卡門》組曲（比才後）

STRAVINSKY *The Firebird Suite (1919)*
CHEN Qigang *La joie de la souffrance for Violin and Orchestra (HK Premiere)*
SHCHEDRIN *Carmen Suite (after BIZET)*

余隆，指揮
寧峰，小提琴
Yu Long, conductor
Ning Feng, violin

13 & 14
DEC 2019

Fri & Sat 8pm
CC
\$580 \$480 \$380 \$280

折扣優惠#
DISCOUNT OFFER#

太古音樂大師系列

梵志登 | 馬勒十與蕭斯達高維契十

Swire Maestro Series:

JAAP | Mahler 10 & Shostakovich 10

馬勒 第十交響曲：慢板及煉獄篇
（自1924年門德爾伯格演出版本的首度演出）

蕭斯達高維契 第十交響曲
MAHLER *Symphony no. 10: Adagio and Purgatorio*
（first performance since 1924 of Willem Mengelberg's performing version）
SHOSTAKOVICH *Symphony no. 10*

梵志登，指揮
Jaap van Zweden, conductor

23 & 24
DEC 2019

Mon & Tue 8pm
CC
\$480 \$380 \$280 \$220

一夜爵士：上原廣美

A Jazz Night with Hiromi

上原廣美原創歌曲
Originals by Hiromi

沼尻竜典，指揮
上原廣美，作曲及爵士鋼琴
Ryusuke Numajiri, conductor
Hiromi Uehara, composer & jazz piano

30 & 31
DEC 2019

Mon & Tue 8pm
CC
\$480 \$380 \$280 \$220

維也納新年音樂會

A Viennese New Year

小約翰·史特勞斯 《蝙蝠》序曲
小約翰·史特勞斯 《蝙蝠》：當我扮演天真的鄉村姑娘
莫倫 《出發點》（亞洲首演）
安德里森 《貝多芬的九首交響曲》（亞洲首演）
伯恩斯坦 《老實人》：紙醉金迷
小約翰·史特勞斯 《藍色多瑙河》
及更多

J STRAUSS II *Die Fledermaus: Overture*
J STRAUSS II *Die Fledermaus: Spiel ich die Unschuld vom Lande*
Robert MORAN *Points of Departure (Asia Premiere)*
Louis ANDRIESEN *The Nine Symphonies of Beethoven (Asia Premiere)*
BERNSTEIN *Candide: Glitter and be Gay*
J STRAUSS II *Blue Danube*
And more

華倫格林，指揮
裁莎蓮，女高音
Christopher Warren-Green, conductor
Sharleen Joynt, soprano

門票於城市售票網公開發售 AVAILABLE AT URB TIX www.urbtix.hk

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

購買指定音樂會並出示促銷編碼「2019ORCHESTRAOFTHEYR」均可享九折優惠。只適用於A及B票價之門票。

We are offering our music fans a 10% discount when purchasing tickets for the concerts with the promo code "2019ORCHESTRAOFTHEYR". Only apply to Price A and B tickets.

#折扣優惠
DISCOUNT OFFER