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馬勒十與蕭斯達高維契十



梵志登 指揮
Jaap van Zweden CONDUCTOR

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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

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2 Jan 2020



太古音樂大師系列

梵志登——馬勒十與蕭斯達高維契十

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SWIRE MAESTRO SERIES

JAAP | MAHLER 10 & SHOSTAKOVICH 10



P. 4 馬勒 MAHLER 30'

第十交響曲 (未完成·門德爾伯格版)

Symphony no. 10 (Unfinished · Performing version by Willem Mengelberg)

行板—慢板

Andante – Adagio

煉獄篇：中庸的快板

Purgatorio: Allegro moderato

中場休息 INTERMISSION

P. 8 蕭斯達高維契 SHOSTAKOVICH 57'

第十交響曲

Symphony no. 10

中板

Moderato

快板

Allegro

小快板

Allegretto

行板—快板

Andante – Allegro

P. 12



梵志登 指揮

Jaap van Zweden Conductor

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馬勒

GUSTAV MAHLER

升F大調第十交響曲 (未完成·門德爾伯格版)

Symphony no. 10 in F sharp

(Unfinished · Performing version by Willem Mengelberg)

行板—慢板

Andante – Adagio

煉獄篇：中庸的快板

Purgatorio: Allegro moderato

1911年，馬勒與世長辭的消息震撼了整個音樂界。這個火山似的大天才不過50歲，怎會英年早逝？當時他才出任紐約愛樂音樂總監不久，正準備大展拳腳；即使以往有觀眾和樂評人對他的創作才華心存懷疑，但馬勒已在1910年以宏大的第八交響曲向這群人證明：真要比較的話，他作曲比指揮更優秀。馬勒逝世後不久，連最後兩首完整作品也得以首演：「歌曲—交響曲」《大地之歌》(1907-09)，以及第九交響曲(1909-10)。很多人認為，這兩首樂曲都明顯有告別意味，無疑證明了馬勒也知道自己命不久矣。有人說，從藝術上看，這兩首壯麗的作品根本就是他的遺囑與證言。

之後就有人發現，馬勒其實在1910年開始寫作另外一首交響曲。馬勒遺孀艾瑪一直將音樂素材藏起來，直至1924年才公諸於世。材料曝光後，似乎其中兩個樂章——開端的〈慢板〉以及短小的第三樂章（副題為〈煉獄〉）——已接近完成，可以用總譜發表；不過第二、第四及第五樂章的草稿似乎太混亂、太零碎，要演出的話，少不免要大幅修訂增補，等同為樂曲動大手術。

Mahler's death in 1911 sent shock waves around the musical world. How could this volcanic genius have died at the absurdly early age of 50? He was just getting into his stride in his new position as Music Director of the New York Philharmonic, and in 1910 the premiere of his colossal Eighth Symphony had revealed to previously sceptical audiences and critics that he was, if anything, an even greater composer than he was a conductor. Soon after Mahler's death his last two completed works were heard for the first time: the "Song-Symphony" *Das Lied von der Erde* (1907-09) and the Symphony no. 9 (1909-10). For many there was an unmistakable note of farewell in both these works. Surely this was proof that Mahler had seen his own end coming. These two magnificent works, it was claimed, were nothing less than his artistic last will and testament.

Then came the discovery that Mahler had begun another symphony in 1910. The composer's widow, Alma, kept the musical material secret until 1924, but when she revealed it became clear that two movements – the opening *Adagio* and a short central movement subtitled "Purgatorio" – were near enough to completion to be presented in full score;

全靠英國音樂學學者曲克鑽研不倦，大家現在才知道馬勒「第十」其實很接近完成，比大家想像中接近得多。事實上，馬勒在「第九」和《大地之歌》與死亡對質，到了「第十」其實已經開始超越這種狀態。要是1910年夏天馬勒沒有遭受重大的情感打擊，大概他還能活着完成「第十」——他發現愛妻艾瑪與年輕建築師格魯比斯有染。艾瑪是否因此緊緊抓住馬勒的草稿？然而，艾瑪最終還是請求作曲家克利納克將〈慢板〉（第一樂章）以及〈煉獄〉謄寫清楚，再將謄本送到指揮家門德爾伯格手上。在馬勒擁護者中，論忠誠與洞察力，門德爾伯格都是數一數二的；他自行製作了馬勒「第十」修訂版，既擴充了樂團，又改動了幾個表情記號和速度標記。門德爾伯格一直因為這些改動而遭人詬病，可是他是個非常了解馬勒的指揮家——尤其當時了解馬勒的人很少——他的解讀至少也值得聆聽。

〈慢板〉本身已經非常出色。一開始的中提琴旋律宛如苦苦尋覓而不得，而且沒有伴奏。然而不久後卻出現奇妙的對比：小提琴領出溫暖深情的主題，和聲十分豐富，有時甚至非常不協和。這兩大素材交替出現，貫穿整個樂章，中提琴所交代的樂思時而荒涼寂靜，時而化身冰冷的舞曲曲調，偶然還會帶著點點暗黑幽默。終於，音樂似乎恍如靜止一樣，第一、第二小提琴奏著原本屬於中提琴的旋律，在高音區靜靜沉思。全體樂團突然發出巨響，引入悲痛萬分的高潮；宏亮的不協和音重重堆疊，只見小號綿長的高音穿透而出。但從這一刻起，樂章也開始尋找通往安寧之路，實

however the sketches for the second, fourth and fifth movements seemed too confused and disconnected to be performable without major musical surgery.

Thanks to the painstaking work of British musicologist Deryck Cooke, we now know that Mahler was far closer to completing his Tenth Symphony than anyone had guessed. Mahler had in fact begun to progress beyond the confrontation with mortality in *Das Lied von der Erde* and the Ninth Symphony. Mahler might well have lived to complete the Tenth if it hadn't been for an emotional thunderbolt that had struck him in the summer of 1910 – the discovery that his adored Alma was having an affair with the young architect Walter Gropius. Was this why Alma had kept such a tight hold on the sketches? However, Alma did eventually ask the composer Ernst Krenek to make a fair copy of the Adagio first movement and the Purgatorio. Alma then sent Krenek's score to the conductor Willem Mengelberg, one of Mahler's most loyal and insightful champions, who prepared his own version, enlarging the orchestra and making several changes in expression and tempo markings. Mengelberg has been criticised for this, but the readings of a conductor who understood Mahler so well – at a time when few others did – have to be worth hearing, at the very least.

The **Adagio** is a remarkable statement in itself. It begins with a painfully searching, entirely unaccompanied melodic line for the violas. Soon however comes a wonderful contrast: a warmly expressive theme led by violins with fabulously rich, sometimes strikingly dissonant harmonies. These two contrasting styles alternate throughout the movement – the violas' original idea



在出乎意料。高音弦樂最後一聲嘆息、低音大提琴的撥奏和弦過後，〈慢板〉就這樣結束了。

可是第三樂章〈煉獄〉卻顯示「第十」仍有漫長的旅程要走。這個短樂章古怪詭異，中段又有恐怖的痛苦哀號，令人想起馬勒歌曲〈塵世人生〉：在〈塵世人生〉裡，有個小孩重複向母親大叫「媽媽，媽媽，我餓了！給我麵包，不然我會餓死！」幾乎可以肯定，〈煉獄〉是馬勒發現自己快要被他的「大地母神」艾瑪（「艾瑪」正是神話中大地母神的別稱）拋棄之後寫的。手稿上，有馬勒草草寫上文字，恍如絕望的禱告：「求主憐憫！！」、「神啊！神啊！你為甚麼離棄我？」〈慢板〉嬌柔平靜的結尾彷彿很遙遠似的，令人十分難受。

馬勒 Gustav Mahler

Photo by Moritz Nähr @ Bibliothèque nationale de France

sometimes desolately still, sometimes transformed into a wintry dance tune, with occasional touches of bleak humour. Eventually the music seems to reach a kind of stasis, with high first and second violins brooding quietly on the original viola melody. A colossal full orchestral outburst leads to an agonised climax, with a penetrating high-sustained trumpet note sounding through massive, piled up dissonances. But from this the movement – miraculously it seems – begins to find its way towards a new peace. A final sigh from high strings, a *pizzicato* chord in the bass, and the Adagio is over.

But the **Purgatorio** third movement shows that the Tenth Symphony's journey was far from over. This weird, haunted little movement, with its terrible cries of pain in its central section, recalls Mahler's song "Das irdische Leben" (Earthly Life), in which a child cries out to its mother repeatedly, "Mother, oh mother, I'm hungry! Give me bread or I shall die!" Almost certainly this music was written after Mahler had discovered that his Mother-Goddess, Alma, might be about to desert him. On the manuscript he scrawled what look like desperate prayers: "Have mercy!!", "Oh God, Oh God! why hast thou forsaken me?" The fragile serenity of the Adagio's ending seems unbearably far away.

編制 INSTRUMENTATION

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

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Jaap van Zweden 梵志登
CONDUCTOR 指揮

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蕭斯達高維契

DMITRI SHOSTAKOVICH

E小調第十交響曲，op. 93

Symphony no. 10 in E minor, op. 93

中板	Moderato
快板	Allegro
小快板	Allegretto
行板—快板	Andante – Allegro

蕭斯達高維契的事業恍如過山車一樣，經過多番起伏；他寫作第十交響曲的時候，正值其中一個災難性的低潮。第二次大戰期間，他的《列寧格勒》交響曲（第七交響曲，1941）大獲好評，隨即獲捧為民族英雄。兩年之後的第八交響曲雖然深沉得多，可是他仍然得到當權者禮待；但1945年的第九交響曲卻令他失寵。蘇聯新聞界令所有人都期望蕭斯達高維契「第九」是首英雄式的合唱交響曲，期望那是一首足以媲美貝多芬「第九」的新作——用以歌頌蘇聯戰勝納粹侵略者的功績，讚美自詡為蘇聯「領袖和導師」的史太林。

結果，「蘇聯第九」卻像諷刺輕蔑，多於像首有力的勝利詩篇。據作曲家哥霍憶述，最後「聽眾散去了，心中覺得非常不妥，彷彿蕭斯達高維契的音樂惡作劇令他們尷尬不已。他的所作所為——天啊，都不是年輕人了，40歲了，竟然在這種時勢幹出這種事！」1948年，當權者高舉哥霍這段描述；同年，蕭斯達高維契不但被作曲家聯會首次會議狠批、丟了教席，更被逼公開發表懺悔聲明，極盡委屈。顯然，史太林仍對這樁「音樂惡作劇」耿耿於懷。

Shostakovich wrote his Tenth Symphony during one of the most catastrophic low-points in his roller-coaster career. Elevated to national hero status after the triumph of the wartime *Leningrad Symphony* (no. 7, 1941), and still feted after the much darker Eighth appeared two years later, he had then disgraced himself spectacularly with his Ninth Symphony in 1945. The Soviet press had led everyone to expect a heroic choral “Ninth” to compare with Beethoven’s own – a colossal affirmation of Soviet victory over the Nazi aggressor, and a hymn to the USSR’s self-proclaimed “leader and teacher”, Joseph Stalin.

At its premiere, the “Soviet Ninth” turned out to be more a satirical snub than a thunderous psalm of victory. At the end of the performance, reported the composer Marian Koval, “the listeners parted, feeling very uncomfortable, as if embarrassed by the musical mischief Shostakovich had committed and displayed – committed, alas, not by a youth but by a 40-year-old man, and at a time like that!” Koval’s account was brandished aloft in 1948, the year Shostakovich was viciously denounced at the First Congress of the Union of Composers, dismissed from his teaching posts, and forced to make a humiliating public statement of

蕭斯達高維契開始寫作下一首交響曲的時候——顯然是1953年夏季——已學會了將作品分為三類：用來討好當權者、用作政治宣傳工具的樂曲（如寫於1952年的清唱劇《祖國的陽光》）；電影音樂（可以幫補收入——事實上他也十分需要）；以及放在書桌抽屜裏的樂曲——這才是他真正想寫的音樂，不過暫時必需收藏起來。第十交響曲就是最後一類的傑作之一。時至今日，大家聽著這首樂曲，也不難理解為何作曲家認為藏起樂曲是明智之舉。樂曲大部分時間瀰漫著憂鬱的氣氛：第一、二、三樂章以及終樂章長篇的慢速引子，全部清楚以深沉的小調調性寫成。在第一樂章中央強勁有力的高潮，以及洶湧澎湃的第二樂章，都清清楚楚地迸發出悲痛與怒氣。第三樂章（像首詭異的夜舞，多於像真正的慢速樂章）則處處都是既尖酸但又像謎語一樣的幽默——這與第九交響曲如出一轍，但當時蘇聯的評論者卻覺得令人困擾和不快。

可是到了第十交響曲首演時——也就是史太林逝世（1953年3月）九個月後——令許多樂評人（尤其西方樂評人）吃驚的，卻是將樂曲當作音樂論證來看的話，是多麼優秀充實。英國樂評人利頓寫道：「之前他沒有一首交響曲是無懈可擊的，但『第十』卻改變了這個現象。」儘管帶著強烈的憂思或悲傷，但長篇的**第一樂章**也反映出作曲家仿效巴赫寫作24首前奏與賦格（鋼琴獨奏曲，1950-51）之後，從巴赫那裡學到多少。結構鋪排技巧高超，一切都顯得順理成章；既強烈抒情，卻同時熱衷精密優雅的對位法——後者更是作曲家所有交響樂舊作都無

repentance. Evidently Stalin had not forgotten that act of “musical mischief”.

By the time Shostakovich began work on his next symphony – apparently in the summer of 1953 – he had learned to separate his work into three different categories: party-pleasing propaganda vehicles like the cantata *The Sun Shines over our Motherland* (1952), film scores (providing much-needed income), and music for the desk drawer – the music he really wanted to write, but which for now at least must remain hidden. Outstanding amongst the latter is the Tenth Symphony. Listening now it isn't hard to see why Shostakovich thought it wise to hold the score back. For much of its length the symphony is prevailingly sombre in character: the first three movements and the finale's substantial slow introduction are all firmly committed to dark minor keys. Grief and rage well up unmistakably in the first movement's powerful central climax and throughout the torrential second, while the third (more a ghostly nocturnal dance than a true slow movement) is full of the kind of tart, often enigmatic humour Soviet commentators had recently found so troubling and offensive in the Ninth Symphony.

But when the Tenth Symphony was heard for the first time, nine months after the death of Stalin in March 1953, what struck many critics – especially in the West – was how magnificently sustained it was as a musical argument. “None of his symphonies up to this time are absolutely flawless,” wrote the British critic Robert Layton. “The Tenth Symphony changed that.” For all its brooding or harrowing intensity, the long **first movement** also shows how much Shostakovich had learned from J.S. Bach whilst writing his

法比擬的。大部分時間，樂團調色板都用得較疏落，也就是說要凸顯的聲音聽起來更突出，效果更清晰：例如深沉的純絃樂引子過後奏出第一主題的獨奏單簧管、奏出第二主題的低音長笛，還有尾聲裡輕柔地交纏在一起的兩支短笛——後者尤其令人一聽難忘。

根據《證言》一書（聲稱是蕭斯達高維契的回憶錄，但其實仍具爭議），「第十」既如火山爆發但結構嚴密的**第二樂章**（快板），「大致上是史太林的音樂肖像」。岩漿似的怒氣恍如要從樂曲裡傾瀉而出，但也非常刺激——莫非是因為情感得到宣洩而激動？然後在陰影重重的**〈小快板〉**，大家會聽到兩個密碼似的動機。敲擊樂首次響起之後，高音木管樂奏出一個四音動機，由D-降E-C-B組成，換成德語就是D-Ess-C-H，也就是蕭斯達高維契姓名（D. Sh）的德語音譯字首（Dmitri Schostakowitsch）。輕蔑的舞曲忽然被非常突出的獨奏圓號音型制止。如果將這個圓號動機按傳統音名與唱名法夾雜拼寫，就會拼出「E-La-Mi-Re-A」（Elmira 艾米娜）。艾米娜是蕭斯達高維契的學生，當時兩人似乎正在談戀愛。在尾聲裡，D-S-C-H會與E-La-Mi-Re-A 並列，可是卻從來沒有怎麼結合過，令人心癢難耐。

終樂章的慢速引子最初將大家帶回冷淡自省的氣氛；之後，一個氣氛淒涼，蜿蜒如蔓藤似的長笛音型突然搖身一變，變成得意洋洋的**〈快板〉**舞曲，以大調調性寫成，恍如高踢腿的舞姿一樣活力充沛——不過這裡氣氛看似歡欣，卻也漸漸變得狂躁。終於，D-S-C-H動機不但重

own Bachian 24 Preludes and Fugues for solo piano in 1950-51. The structure is engineered with skilful inevitability, the poignant lyricism fused with a feeling for intricate, elegant counterpoint unparalleled in Shostakovich's earlier symphonic works. Most of the time the orchestral palette is used sparingly, which means that highlighted sonorities – the solo clarinet intoning the first main theme after the dark strings-only introduction, the low flute in the second theme and the unforgettable sound of two softly intertwining piccolos in the coda – stand out with especially telling effect.

According to *Testimony*, the book that claims, controversially, to be Shostakovich's "memoirs", the symphony's volcanic but remarkably compact **Allegro second movement** is "a musical portrait of Stalin, roughly speaking". Molten rage seems to pour out in this music, but it is also tremendously exciting – the thrill of cathartic release? Then in the shadowy **Allegretto** we hear two motifs of particular cryptic significance. The four-note motif introduced by high woodwinds, after the first percussion entry, spells out the notes D-E flat-C-B – in German notation D-Ess-C-H, i.e. Shostakovich's own initials (D. Sh) in German transliteration. The sardonic dance is suddenly halted by a striking solo horn figure. Alternating between conventional notation and tonic sol-fa, this spells E-La-Mi-Re-A, "Elmira", the name of one of Shostakovich's students with whom, it seems, he was in love at the time. In the coda D-S-C-H and E-La-Mi-Re-A are juxtaposed but, tantalisingly, never quite combine.

Initially the **finale's** slow introduction brings us back to wintry introspection. Then suddenly a desolate trailing flute figure is transformed

「真正的音樂必定是革命性的，因為它加強了
人民之間的聯繫；它喚醒人民，並引領他們向前邁進。」

蕭斯達高維契

**“Real music is always revolutionary, for it cements the ranks
of the people; it arouses them and leads them onward.”**

DMITRI SHOSTAKOVICH

現，更化身宏偉的齊奏，就像諺語所謂「宴會中的幽靈」一樣，令人掃興。再一個發人深省的樂段過後，巴松管吃吃的輕笑聲令氣氛回復歡快。接下來的大調舞曲雖然氣氛熱烈，但D-S-C-H動機始終縈繞不散（先是圓號在高音尖叫，最後是定音鼓重重的鼓聲）。究竟是真正的大團圓結局？還是事情其實陰暗得多，說不得準呢？那要由聽眾自行定奪了。

樂曲剖析中譯：鄭曉彤

into a perky *Allegro* dance, all high-kicking major key energy – and yet there is an increasingly manic quality to this apparent rejoicing. Eventually D-S-C-H returns in a massive unison, like the proverbial spectre at the feast. More introspection, then a chuckling bassoon restores high spirits. But the composer’s signature motif persists (shrill high horns and finally on pounding timpani) sounding through the furious major key dance. A genuine happy ending, or something much darker and more equivocal? That is left to the listener to judge.

All programme notes by Stephen Johnson

編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、短笛、三支雙簧管（其一兼英國管）、三支單簧管（其一兼降E調單簧管）、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。

Two flutes (one doubling piccolo), piccolo, three oboes (one doubling cor anglais), three clarinets (one doubling E-flat clarinet), three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion 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。

梵志登大師榮獲2020荷蘭皇家音樂廳大獎，以表揚他長期對荷蘭皇家音樂廳的藝術貢獻。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1996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.

Maestro van Zweden was awarded the prestigious 2020 Concertgebouw Prize, given to musicians who have contributed to the artistic profile of the Concertgebouw over an extended period of time. Born in Amsterdam, van Zweden was the youngest ever concertmaster of the Royal Concertgebouw Orchestra. He began his conducting career in 1996 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.

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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 also the 26th Music Director of the New York Philharmonic, a post he has held since 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 the success of its 2015 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 full box-set of the entire cycle was released in November 2018.



非凡的演出贏得了本地和海外觀眾、樂評的讚譽。《指環》四部曲CD套裝全集的錄音亦於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 ■
梁文瑋 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

林達橋 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 Moyse ■
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 ●

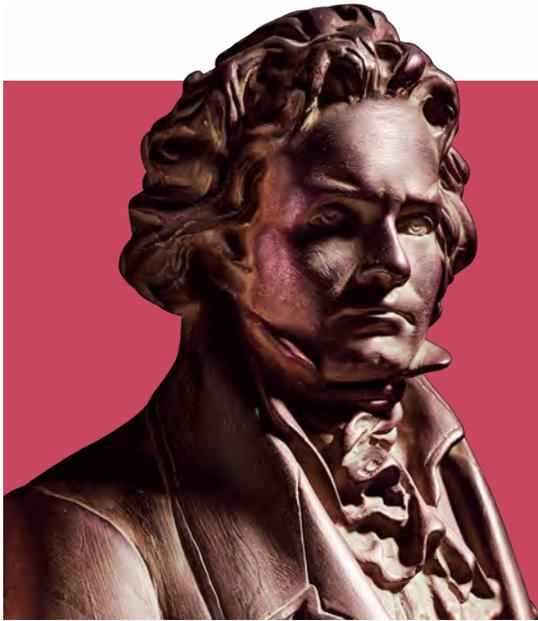
特約樂手 FREELANCE PLAYERS

小號：白里奧
Trumpet: Andrew Balio

長號：皮雅士
Trombone: Faustino Núñez Pérez

敲擊樂器：許莉莉
Percussion: Lily Hoi

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the HK Phil will be performing Beethoven's complete
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36

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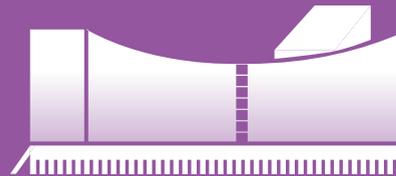
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8

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

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Rare instruments donated

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- Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
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- A set of Wagner Tubas
- A Flugelhorn

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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 及更多	《藍色多瑙河》
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J STRAUSS II	<i>Die Fledermaus: Spiel ich die Unschuld vom Lande</i>
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Louis ANDRIESEN	<i>The Nine Symphonies of Beethoven</i> (Asia Premiere)
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史特拉汶斯基	《彼得魯斯卡》(1947)
Kalevi AHO	<i>Sieidi, Percussion Concerto</i> (Asia Premiere)
STRAVINSKY	<i>Funeral Song</i>
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Elim Chan, conductor
Martin Grubinger, percussion

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BEETHOVEN	<i>Piano Concerto no. 2</i>
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梵志登，指揮
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*作品由香港管弦樂團「何鴻毅家族基金作曲家計劃」委約創作
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