

香港管弦樂團 | HONG KONG PHILHARMONIC ORCHESTRA

莫
扎
特
與
舒
曼

MOZART &
SCHUMANN



李嘉齡 鋼琴
Colleen Lee PIANO
© Lam He-man



廖國敏 指揮
Lio Kuokman CONDUCTOR

SAT 8PM
香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall

26
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莫扎特與舒曼 MOZART & SCHUMANN

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電台錄音 RADIO RECORDING

音樂會由香港電台第四台 (FM 97.6-98.9 兆赫及radio4.rthk.hk) 錄音；播放日期及時間將稍後公布。

The concert on 26 June 2021 is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk). Stay tuned for the broadcast details.



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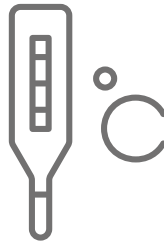
Guidelines for your concert visit under COVID-19

歡迎蒞臨音樂廳。港樂一直把觀眾、客席音樂家、樂團樂師和員工的健康與安全放於首位，並致力為觀眾提供安全的環境，讓您盡情享受音樂會。我們準備好下列防疫措施，敬請遵守，保障自己，守護他人。

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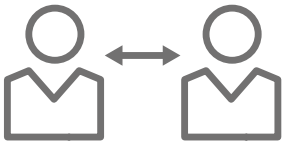
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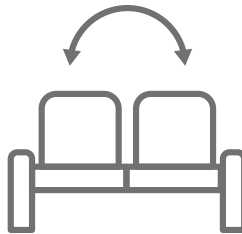
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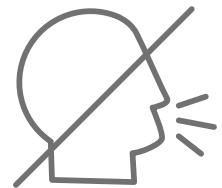
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IN HARMONY

b. 1989年生

陳啟揚

CHAN KAI-YOUNG

《流光疊嶂》

Glimmering Lights, Cascading Heights

(港樂委約作品·世界首演 HK Phil Commission, World Premiere)

能在疫症中見證這首作品的現場首演，實在難得，心懷感恩。且捱過了疫情最壞的時光，聽眾與樂手才得以同在音樂廳中感受空氣中樂音嫋嫋帶來的感動。希望如此相聚的時刻得以長久，在「常態」不斷被重新定義之時，可以和音樂一起走下去。

作品重複出現的元素為不斷上行下行的旋律片段，就如克服黑暗、恐懼、難關、孤獨等挑戰必然走過的道路，亦崎嶇而經丘。這些片段先由弦樂音色光亮的泛音演奏（「流光」），就如遠處閃爍的微光，象徵希望。樂思不斷由樂團的不同聲部交接與疊加，把樂曲推進至一個短暫的高潮段落。此時，不協和的板塊和聲（在樂曲開頭已有暗示）卻忽爾成為前景；樂團要衝



陳啟揚 Chan Kai-young

It is a great blessing to witness a live premiere performance of this work amidst the pandemic. Having endured such difficult times in 2020, we are ever more appreciative of the magic of the musical notes resounding in the air. I hope these moments of togetherness will be lasting as we emerge into the “new normal”, in which normality itself is renewed at an unprecedented rate.

Morphing through changing orchestral colours and contrasting textures, the simple fall-rise gestures signify the undulating journeys one must go through when overcoming darkness, fear, hardship and solitude. These gestures recur and develop throughout my work, beginning with an interplay of bright harmonics and lyrical lines between the string sections (the “glimmering lights” of hope in the distance). The strings are then quickly and forcefully interrupted by a dark, contrasting block of wind instruments cast in densely voiced harmonies – also a recurrent musical element that now lurks in the background. After exchanging the lyrical lines between different orchestral colours, the piece comes to a brief climactic moment of joy and exuberance. As the dissonant block chords abruptly take over as the foreground, different sections of the

作曲家簡介

陳啟揚的音樂創作常受社會議題與自然聲響啟發，亦常以粵語文本的音樂感激發創意，創作形式包括管弦樂、室內樂、合唱曲等，亦有糅合多媒體與民族樂器。作品曾獲匹茲堡交響樂團、阿巴尼交響樂團、香港管弦樂團、香港小交響樂團、米費斯四重奏、黛德拉斯弦樂四重奏、香港創樂團等於世界各地演奏。陳啟揚曾於多個作曲比賽中獲獎，作品先後入選多個國際音樂節，包括國際現代音樂節 (ISCM) 世界音樂日、國際作曲家交流會議、水牛城六月、夏灣拿當代音樂節等。部分作品由美國 Ablaze、PARMA、Innova 等唱片公司發行；樂譜則由 Edition Peters 出版社（倫敦）出版。陳啟揚於美國賓夕凡尼亞大學完成作曲博士學位。現為香港中文大學音樂系助理教授，其研究獲香港研究資助局等機構資助，探索粵語詞樂關係的創作規限如何在現代音樂中體現創意。

ABOUT THE COMPOSER

Through orchestral, chamber and mixed media, Chan Kai-young integrates nuance, relevance and resonance in music that converses with societies and cultures. He is particularly drawn to the implied musicality of Chinese texts expressed through the tonal Cantonese language. His music has been performed by the Pittsburgh Symphony Orchestra, Albany Symphony, Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta, PRISM Quartet, Daedalus Quartet and Mivos Quartet, among others. With awards from international competitions, his music has also been presented at festivals including ISCM World Music Days, International Rostrum of Composers, June in Buffalo and Havana Contemporary Music Festival. Selected works have been released on Ablaze Records, PARMA Recordings and Innova Recordings, with scores published by Edition Peters (London). After completing his PhD in Music Composition at the University of Pennsylvania, he joined the composition faculty of the Chinese University of Hong Kong. Commissions and grants from the Research Grants Council, Composers and Authors Society of Hong Kong, and other institutions have supported his on-going projects exploring how text-setting constraints in Cantonese can be turned into creativity in contemporary music.

破幽晦的和弦之霧，不同聲部都要經歷以交疊下行或曲折的音型組成的樂段（「疊嶂」），才迎來最終真正的凱旋。但願在現實中，戰勝疫症的日子也指日可待。

樂曲剖析由作曲家撰寫

orchestra have to work their way through terraced textures weaved together by descending or jagged gestures (“cascading heights”) to break away from the dominance of the gloomy harmonic clouds, before finally reaching a triumphant coda. May our triumph come soon in reality.

Programme notes by the composer

編制 INSTRUMENTATION

長笛、短笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、兩支長號、低音長號、定音鼓、敲擊樂器及弦樂組。
Flute, piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, bass trombone, timpani, percussion and strings.

莫扎特

WOLFGANG AMADEUS MOZART

D大調第二十六鋼琴協奏曲，K. 537，「加冕」

Piano Concerto no. 26 in D, K. 537, *Coronation*

快板
稍緩板
小快板

Allegro
Larghetto
Allegretto

作曲家

莫扎特共寫作了27首鋼琴協奏曲，當中大部分對象都是維也納觀眾——1782至1786年間，他已經為維也納的演出寫了不下15首鋼琴協奏曲。然而在他生命的最後五年，卻可說放棄了鋼琴協奏曲，將創造力轉投自己真正熱愛的樂種——歌劇。1787至1791年間，他寫作了四齣歌劇（《唐喬望尼》、《女人心》、《狄托的仁慈》和《魔笛》），但鋼琴協奏曲卻只有兩首。正如艾恩斯坦在他的莫扎特傳記（1944年出版）寫道，「如果維也納人再重視莫扎特多一點，那麼問世的鋼琴協奏曲本應不只兩首——而是10首或12首精品傑作。不過既然莫扎特沒有機會親自演奏協奏曲，那自然就不會寫新作了。」

背景

D大調鋼琴協奏曲 (K. 537) 是莫扎特倒數第二首鋼琴協奏曲，寫於1788年2月24日，1789年4月14日在德累斯頓首演，由莫扎特親自演出；可是沒有證據顯示莫扎特曾在維也納演出過；1790年10月，法蘭克福舉行了一連串活動，慶祝羅馬神聖皇帝利奧波德二世加冕，D大調鋼琴協奏曲也是節目之一，10月15日由作曲家親自演出。

THE COMPOSER

Mozart composed 27 piano concertos, the majority of them written for the Viennese audience – between 1782 and 1786 he wrote no less than 15 for performance in Vienna. In the final five years of his life, however, he effectively abandoned the piano concerto in favour of his real musical passion – opera. He wrote four operas between 1787 and 1791 – *Don Giovanni*, *Così fan tutte*, *La clemenza di Tito* and *The Magic Flute* – but only two piano concertos. As Alfred Einstein wrote in 1944 in his important biography of Mozart, “we should have had more than just two piano concertos – we might have had 10 or 12 such masterpieces – if the Vienna public had paid greater attention to Mozart than it did. For of course Mozart wrote no new concertos when he had no opportunity to play them.”

THE BACKGROUND

His penultimate piano concerto, dated 24 February 1788, was first performed by Mozart himself in Dresden on 14 April 1789, and there is no evidence that he ever played it in Vienna. He did, however, perform it in Frankfurt on 15 October 1790 at the festivities marking the coronation of Emperor Leopold II.

That performance in Frankfurt was such a great success that the work has become known ever since as the “Coronation”

法蘭克福的演出非常成功，樂曲也自此有了「加冕」的綽號；而且樂團採用了小號和定音鼓，令樂曲充滿王者氣派和喜慶氣氛。另外，艾恩斯坦也欣然承認D大調鋼琴協奏曲是莫扎特最易懂的作品之一：「樂曲既精彩又平易近人。獨奏和樂團的關係非常簡單，甚至有點原始，非常通俗易懂，連19世紀的人要掌握這首曲子也毫無困難。」

音樂

「簡單」這種特質在**第一樂章**開端已清晰不過：低音聲部恍如腳步聲，上方的小提琴漸漸引入熱情洋溢的第一主題，小號和定音鼓為樂曲添上喜慶氣氛，十分適切。第二主題則較溫柔；獨奏者一輪高難度的音階和琶音過後，再奏出華采樂段（可是莫扎特沒有為這首協奏曲譜下華采樂段），為樂章畫上輝煌的句號。**第二樂章**開端甚至更「簡單」：鋼琴家奏出毫無戒心、天真爛漫的小旋律（第二樂章原稿上的鋼琴聲部，莫扎特只寫下右手旋律線，其他聲部一律欠奉）。但這正是莫扎特高妙之處：將簡單樂思化為美得難以置信的音樂。稍後樂團和鋼琴交替出現，作曲家所有作品中好些最奇妙的時刻也散見其中。既迷人又輝煌的音樂過後，是氣氛歡快的**第三樂章**，而且同樣根據非常簡單的旋律樂思寫成，由鋼琴率先交代。鋼琴令人目眩的音階音型，加上樂團歡欣喜慶的插話，讓全曲在愉快的氣氛中結束。

編制 INSTRUMENTATION

長笛、兩支雙簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

Flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

Concerto, and its regal, celebratory character, is reinforced by the presence in the orchestra of trumpets and drums. It is also, as Einstein readily concedes, one of Mozart's most straightforward works: "It is both brilliant and amiable. It is very simple, even primitive, in its relation between the solo and the tutti, and so completely easy to understand that even the 19th century always grasped it without difficulty."

THE MUSIC

That "simple" quality is evident at the very outset of the **first movement** when, above a treading bass, the violins bring the music up to its first exuberant theme, trumpets and drums adding a suitably festive air. A gentler second theme is presented before the soloist emerges and, after bravura displays of scales and arpeggios, presents a cadenza – Mozart left none for this concerto – bringing the movement to its glorious ending. Even more "simple" is the almost childlike naiveté of the disarming little tune which the pianist plays at the start of the **second movement** (in the original manuscript, Mozart wrote only the right-hand line of the piano part throughout this movement). But here is the essence of Mozart's genius: to transform simple ideas into music of unbelievable beauty. In its alternation between orchestra and piano, the movement offers one of the most magical moments in the whole of Mozart's output. After such delectable glories, the **third movement** is light-hearted and, again, based on the most simple of melodic ideas, first stated by the piano. Dazzling scalework from the piano and festive interjections from the orchestra bring the work to its utterly happy conclusion.

舒曼

ROBERT SCHUMANN

降E大調第三交響曲，op. 97，「萊茵」

Symphony no. 3 in E flat, op. 97, *Rhenish*

活潑地

諧謔曲—速度非常中庸

速度不快

莊嚴地

活潑地

Lebhaft

Scherzo - Sehr mässig

Nicht schnell

Feierlich

Lebhaft

作曲家

在舒曼生命的最後幾年裡，很多重要時刻都與「萊茵河」息息相關：1854年2月27日，舒曼跳入萊茵河企圖自殺獲救；但1850年9月29日的萊茵河之旅卻愉快得多——那天他跟太太克拉拉乘船順流而下，到宏偉的城市科隆去。這次旅程明顯令他印象深刻，使得他興致勃勃地記述這條壯麗大河、河上的船、一群群的遊人、從船上往外望去的七丘山景、瞥見氣勢磅薄的科隆大教堂聳立在河岸上。舒曼夫婦逗留在科隆日子不多，卻在科隆大教堂見證了一次隆重的儀式，參加了凡格尼爾塞爾大主教獲冊封樞機的典禮。旅程結束，舒曼夫婦沿河返回他們的新居地：也就是萊茵河畔另一城市——杜塞道夫。

背景

夫婦倆1850年9月2日抵達杜塞道夫時，受到從未經歷過的英雄式歡迎，令兩人對萊茵蘭其地其民產生深厚感情。對於萊茵河之旅及萊茵蘭居民的熱情招待，舒曼馬上以一首歌頌萊茵蘭的新交響曲回禮；舒曼自言那是刻劃「萊茵生活的樂曲」。這是他第四首、也是最後一首交響曲；但由於出版次序問題，成了「第三交響曲」。

THE COMPOSER

The River Rhine featured prominently in the last years of Schumann's life. On 27 February 1854 he threw himself into it in a failed suicide attempt, while on 29 September 1850 it afforded him a far happier experience when he and his wife Clara boarded a boat and cruised down the river to the great city of Cologne. That journey clearly made a profound impression on him, and he wrote enthusiastically about the vast river with its boats and crowds of holiday-makers, the enchanting views from the boat of the Seven Hills, and of the impressive spectacle of Cologne Cathedral as first glimpsed rising above the river banks. During their brief stay in Cologne, Robert and Clara witnessed a great service in the cathedral during which Archbishop von Gneissel was made a Cardinal. Their short visit over, the Schumanns boarded the boat and sailed back along the river to their new home in another Rhine-side city, Düsseldorf.

THE BACKGROUND

When the Schumanns had first arrived in Düsseldorf on 2 September 1850, they were given the kind of hero's welcome he had never previously experienced and it imbued him with a deep love for the Rhineland and its people. His immediate response was

作曲家將樂曲命名為「萊茵」，藉此表達向萊茵蘭致敬之意。樂曲1851年2月6日在杜塞道夫首演時大獲好評；三星期後舒曼在科隆指揮另一次演出時，觀眾反應也十分熱烈。作曲家在樂曲裡大量刻劃萊茵蘭地區和人民，令當地居民深感自豪；儘管如此，樂曲也一如馬斯·阿爾柏堤博士在樂譜前言所述：「充滿堅定的精神和生命的喜悅。」

音樂

第一樂章主題果敢堅定，代表萊茵河的威力與勢不可擋的水流。整個樂章無拘無束，既興高采烈又生氣勃勃，不但描繪了萊茵蘭的舞蹈與愉快的整體氣氛，更反映了舒曼初到杜塞道夫時樂觀開朗的心情。

史比塔（第一批撰寫舒曼傳記的作者之一）寫道：「也許全曲精髓在於**第二樂章**。音樂糅合了力量、美感以及浪漫情懷。萊茵河孕育了大量歌謠與神話傳說，因此每個德國人心目中，萊茵河總是瀾漫著浪漫情懷」（畢竟，萊茵河也是華格納史詩式巨著《尼伯龍的指環》劇情的核心）。樂章以典型的萊茵蘭舞曲寫成。



舒曼 Schumann
Lithograph by Josef Kriehuber
(Wikimedia Commons)

to compose a new symphony celebrating, as he himself put it, “a piece of Rhenish life”. This was to be his fourth and final symphony; although, by a quirk of publishing, it appeared, and has been known ever since, as his Third Symphony.

The symphony, named “Rhenish” in honour of the Rhineland, met with universal acclaim at its premiere in Düsseldorf on 6 February 1851. Schumann conducted a second performance in Cologne three weeks later and this, too, was enthusiastically received. Notwithstanding the obvious pride the Rhinelanders felt at Schumann’s generous portrayal of them and their land, the “Rhenish” Symphony is, as Dr Max Alberti writes in his preface to the score, “filled with the spirit of affirmation and joy of life”.

THE MUSIC

The **first movement** leaps into life with a purposeful theme representing the strength and unstoppable flow of the great river. The unfettered cheerfulness and exuberance of this movement not only paints a picture of the dancing and general liveliness of the Rhineland, but reflects the wonderful sense of optimism Schumann experienced following his arrival in Düsseldorf.

Philipp Spitta, one of Schumann’s first biographers, wrote “perhaps the gem of the whole (symphony) is the **second movement**, in which power and beauty are mingled with the romance which in every German heart hovers around the Rhine with its multitude of songs and legends.” (This, after all, is the river which is central to Wagner’s epic *Ring of the Nibelung*.) The movement is in the form of a typical Rhineland dance.

弦外之音

舒曼本來並不想遷居杜塞道夫。他先是希望獲聘為德累斯頓音樂總監，失敗後想在萊比錫尋找類似職位，但同樣失敗收場，之後才勉強接受杜塞道夫的聘書，擔任同等職位。說來諷刺，在杜塞道夫的頭幾年也是他生命裡其中一段最快樂的時光。

EXTRA

Robert Schumann had not wanted to move to Düsseldorf. He had been hoping for the post of Musical Director at Dresden. When that proved unattainable, he tried to find similar work in Leipzig. When that, too, eluded him, he reluctantly accepted an equivalent post at Düsseldorf. Ironically, his first years there were among the happiest of his whole life.

舒曼起初為第三、第四樂章起了標題，分別是「萊茵河的早晨」和「莊嚴的禮儀音樂風格」。第三樂章彷彿柔和的插曲，單簧管與巴松管情深款款地歌唱，中提琴奏出朦朧的伴奏，構成一幅秋日早晨河水流過空曠郊區的圖畫。第四樂章的靈感來自作曲家在科隆大教堂親歷的儀式。傳統上與聖樂息息相關的長號在此異常矚目；加上莊嚴肅穆、恍如讚美詩的主題，處處暗示這是個隆重的儀式，而且舉行地點是宏偉的歌德式大教堂。這個樂章也有向巴赫致敬的素材——巴赫正是舒曼最敬佩的偶像之一。然後教堂的大門彷彿突然打開，活潑的第五樂章響起，音樂就興致勃勃地回到戶外去；全萊茵蘭彷彿都在熱烈慶祝似的，直至來自大教堂的樂段與前幾個樂章的素材結合，為這次生動絕倫的萊茵之旅畫上雄偉的句號。

樂曲剖析中譯：鄭曉彤

The next pair of movements were originally given the titles “Morning on the Rhine” and “In the style of an accompaniment to a Solemn Ceremony”. The **third movement** acts as a kind of gentle interlude with the clarinets and bassoons singing lovingly over misty violas in a kind of miniature picture of the Rhine as it flows through open countryside on an early autumnal morning. The **fourth movement** was inspired by the service the Schumanns witnessed in Cologne Cathedral, and the prominence given to trombones, instruments traditionally associated with sacred music, and the solemn, hymn-like quality of the main theme all imply the grandeur of a religious occasion in a great Gothic cathedral. There is also something of a homage to Bach, one of Schumann’s great heroes, before the doors of the cathedral are flung open and the music celebrates its return to the open air in the lively **fifth movement**. It is as if the whole Rhineland is celebrating before a grand consummation when the music from the cathedral is combined with hints of the earlier movements, bringing this splendidly picturesque Rhine journey to its conclusion.

Programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、兩支長號、低音長號、定音鼓及弦樂組。
Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, bass trombone, timpani and strings.

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廖國敏

LIO KUOKMAN

指揮 Conductor

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港樂駐團指揮廖國敏獲美國《費城詢問報》譽為「令人矚目的指揮奇才」，他曾擔任美國費城樂團總監賽甘－聶澤的助理指揮，為該樂團史上首位華人助理指揮；並在法國巴黎舉行的國際史雲蘭諾夫指揮大賽贏得亞軍（冠軍從缺），現任澳門國際音樂節節目總監。

廖國敏活躍於國際舞台，曾與費城樂團、底特律交響樂團、法國電台愛樂樂團、莫斯科愛樂樂團、韓國首爾愛樂樂團以及日本NHK和東京都交響樂團等合作。2019/20樂季受邀包括俄羅斯國家交響樂團、法國圖盧茲市國家交響樂團、馬賽歌劇院樂團，以及日本廣島和京都交響樂團等。

廖國敏在歌劇指揮也備受注目，曾指揮《杜蘭朵》、《唐喬望尼》、《費加羅的婚禮》、《卡門》、《鄉村騎士》、《小丑》等；並獲指揮家格吉耶夫之邀請到俄羅斯馬林斯基劇院客席指揮林姆斯基－高沙可夫的歌劇《普斯科夫的姑娘》。廖國敏曾以鋼琴家身份與多個樂團演出，包括奧地利薩爾斯堡室樂團和美國沃斯堡交響樂團等。

在香港演藝學院畢業，再赴美國入讀紐約茱莉亞音樂學院、費城寇蒂斯音樂學院、波士頓新英格蘭音樂學院深造。為推廣室內樂，為澳門室內樂協會的創會主席。曾獲香港及澳門特區政府頒授嘉許獎狀及文化功績勳章，表揚他在文化藝術等多方面的成就。

Praised by the *Philadelphia Inquirer* as “a startling conducting talent”, HK Phil Resident Conductor Lio Kuokman was the laureate at 2014 Svetlanov International Conducting Competition. Lio served as Assistant Conductor to Music Director Yannick Nézet-Seguin at the Philadelphia Orchestra, the first Chinese conductor to be appointed in this position in the history of the orchestra. He is currently Programme Director of the Macao International Music Festival.

Lio has worked with many leading orchestras around the world including the Philadelphia, Detroit Symphony, Radio France Philharmonic, Seoul Philharmonic, NHK Symphony, Tokyo Metropolitan Symphony and Moscow Philharmonic orchestras. Recent highlights included debuts and re-invitations with the Orchestre National du Capitole de Toulouse, Orchestre Philharmonique de Marseille, the Russian and Latvian National Symphony, and Hiroshima and Kyoto Symphony orchestras.

Passionate in opera repertoire, he has conducted many productions including *Turandot*, *Don Giovanni*, *The Marriage of Figaro*, *Carmen*, *Cavalleria Rusticana*, *Pagliacci*, and was invited by Valery Gergiev at the Mariinsky Theatre to conduct Rimsky-Kosarkov's *The Maid of Pskov*. As a pianist, he has performed as soloist with many orchestras including the Salzburg Camerata and the Fort Worth Symphony Orchestra.

Lio graduated from the Hong Kong Academy for the Performing Arts, the Juilliard School, the Curtis Institute of Music and the New England Conservatory. Lio is a founding member and the President of the Macao Chamber Music Association. He has received Certificate of Commendation and Medal of Cultural Merit from both governments of Hong Kong and Macao.



李嘉齡 COLLEEN LEE

鋼琴 Piano

PHOTO: Lam He-man

自早年勇奪第15屆蕭邦國際鋼琴大賽第六名，李嘉齡開始在國際古典樂壇備受矚目。她於世界各地舉行獨奏會，並與多個著名樂團合作，包括華沙管弦樂團、中國愛樂樂團、以色列愛樂樂團、香港管弦樂團等。2010/11年樂季她被委任為香港小交響樂團之駐團藝術家。李嘉齡是大型音樂節常客，她參加的音樂節包括波蘭蕭邦國際音樂節（杜斯尼奇）、芬蘭艾斯普的樂·誼國際音樂節、芬蘭和上海的當代音樂周。2019年9月，她在力圖爵士指揮下首次與倫敦交響樂團同台演出。

李嘉齡熱衷於室樂，經常於各大室樂節中亮相，包括香港國際室樂節和樂·誼國際音樂節，並曾與著名獨奏家及室樂團合作。她現為香港電台室樂演奏家的一員。

李嘉齡就讀香港演藝學院期間師隨黃懿倫教授，畢業後負笈德國漢諾威音樂、戲劇及媒體學院深造，師承雅利·法迪。她的錄音包括一張由波蘭國立蕭邦學社發行、在Pleyel鋼琴上演奏的全蕭邦唱片，及由拿索斯唱片公司灌錄及發行的全史格拉蒂奏鳴曲唱片。她也曾為香港小交響樂團的迪卡唱片《就是古典音樂3》演出。

李嘉齡現為香港教育大學榮譽駐校藝術家，並任教於香港演藝學院及香港浸會大學。

Hong Kong pianist Colleen Lee achieved international recognition after winning 6th Prize at the 15th International Fryderyk Chopin Piano Competition. She has performed extensively around the world in solo recitals, and with orchestras including the Warsaw, the China, the Israel and the Hong Kong Philharmonic Orchestras. She was the Artist Associate of Hong Kong Sinfonietta in the 2010/11 season. Lee has appeared in major festivals including the Duszynki Festival in Poland, Musicus Fest in Espoo, and Finland and Shanghai New Music Week. She made her debut with London Symphony Orchestra under Sir Simon Rattle in September 2019.

An enthusiastic chamber musician, she frequently appears in chamber music festivals including the Hong Kong International Chamber Music Festival, the Musicusfest and collaborates with renowned soloists and chamber groups. She is a member of the RTHK Chamber Soloists.

Lee studied under Professor Eleanor Wong at The Hong Kong Academy for Performing Arts (HKAPA) and with Arie Vardi at the Hochschule für Musik, Theater und Medien in Hannover. Her discography includes an all Chopin album recorded on the Pleyel Piano released by the Fryderyk Chopin Institute, and a complete Scarlatti Sonatas album by Naxos. She was also featured on the Hong Kong Sinfonietta DECCA album *This is Classical Music 3*.

She is currently the Honorary Artist-in-Residence of the Education University of Hong Kong and a member of the piano faculty at HKAPA and at the Hong Kong Baptist University.

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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炙手可熱的指揮，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂的音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

廖國敏於2020年12月正式擔任駐團指揮，涵蓋2020/21至2021/22兩個樂季。

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。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。樂團更因此而勇奪《留聲機》2019年年度樂團大獎。

繼歐洲巡演取得成功，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、墨爾本和悉尼巡演。

「港樂奏此凱歌，的確實至名歸。」

— 《留聲機》

“Gramophone is delighted to salute the HK Phil on this much-deserved triumph.”

— Gramophone

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, SBS, 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 through to the end of the 2023/24 season. Maestro van Zweden has also been Music Director of the New York Philharmonic since the 2018/19 season.

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

Lio Kuokman has been appointed Resident Conductor, effective December 2020 and covering the 2020/21 and 2021/22 seasons.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim. The orchestra successfully completed a four-year journey through Wagner’s *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances and live Naxos recordings were enthusiastically received by audiences, praised by critics at home and abroad, and garnered *Gramophone* Orchestra of the Year Award 2019.

The HK Phil has toured extensively across Mainland China and, with the support of the Hong Kong Economic and Trade Offices, undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region.

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



PHOTO: Cheung Wai-lok

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、弗萊明、侯夫、祈辛、拉貝克姊妹、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。2021年，港樂和香港演藝學院聯合宣布創辦首個共同管理的項目——「管弦樂精英訓練計劃」，由太古慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

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

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 recently founded “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts, aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

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

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

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

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登
Jaap van Zweden

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

駐團指揮

RESIDENT CONDUCTOR



廖國敏
Lio Kuokman

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FIRST VIOLINS



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樂團首席
Jing Wang
Concertmaster

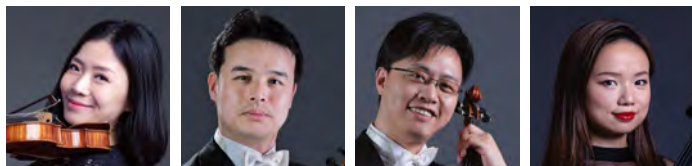
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Anders Hui
Second Associate
Concertmaster

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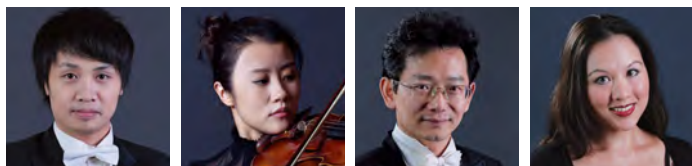


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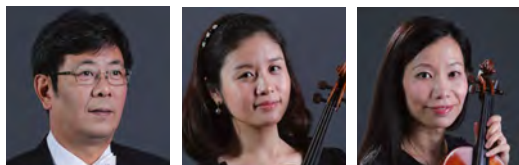


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Rachael Mellado



倪瀾
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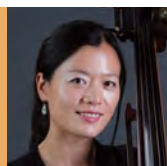
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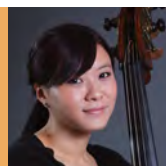
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George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



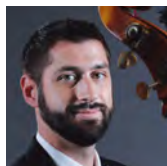
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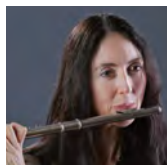


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Philip Powell

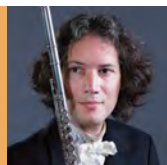


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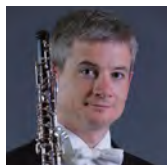


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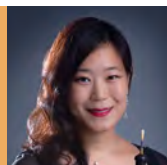


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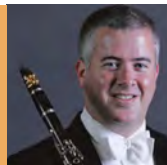


金勞思
Marrie Rose Kim

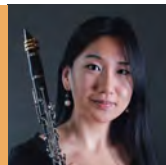
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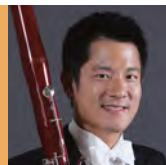
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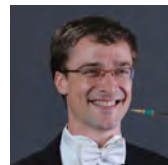
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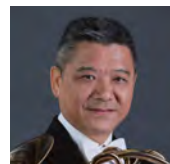
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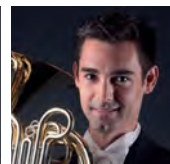
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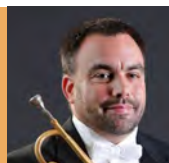


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Jorge Medina

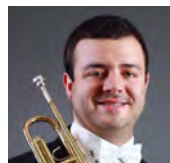
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Christopher Moyse

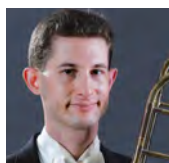


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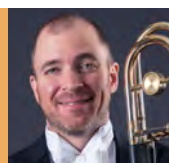


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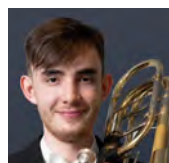
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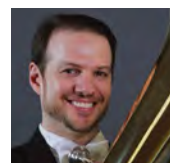


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多尼·哈達 (1991) 大提琴

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

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

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- 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蓀小姐使用
- 約瑟·加里亞奴 (1788) 小提琴·由樂團第二副首席王亮先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

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

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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

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

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- 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

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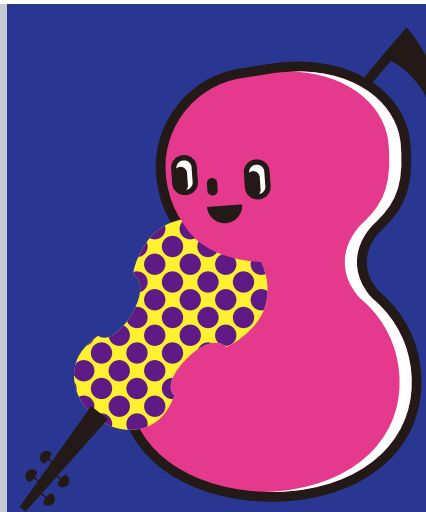


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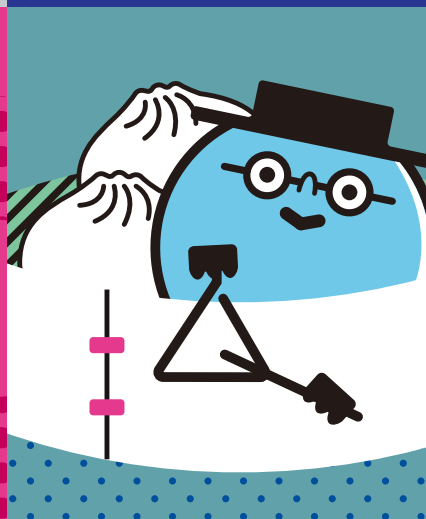
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