

港樂  
HKPhil

香港管弦樂團  
Hong Kong Philharmonic Orchestra

首席贊助 Principal Patron



Photo: Peter Paterson

9 & 10  
OCT  
2020

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

hkphil.org

樂季揭幕  
貝多芬音樂節  
廖國敏 | 貝多芬  
三重協奏曲

SEASON OPENING  
BEETHOVEN FESTIVAL  
LIO KUOKMAN  
BEETHOVEN  
TRIPLE CONCERTO



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。  
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.

梵志登 音樂總監  
Jaap van Zweden Music Director

 SWIRE

PRINCIPAL  
PATRON  
SINCE 2006

# BLOOM

  
港樂  
HKPhil



# IN HARMONY

# 同心抗疫 音樂會禮儀

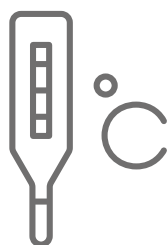
## Guidelines for your concert visit under COVID-19

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。

Welcome back to the concert hall. We always put the health and well-being of our audience, guest artists, members of the orchestra and staff as our top priority, and we are trying our very best to offer you a safe and enjoyable concert experience. In view of the COVID-19 pandemic, please observe the following safety guidelines to protect yourself and others.



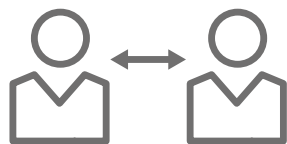
在場地及音樂廳內  
必須全程戴上口罩  
Masks must be worn  
throughout the venue and  
the concert hall



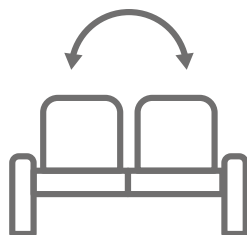
入場前必須量度體溫  
Temperature checks  
are arranged at designated  
entrances



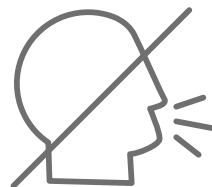
請使用消毒洗手液  
Use the  
disinfectant dispensers



時常保持社交距離  
Always maintain  
social distancing



為配合防疫，  
閣下之座位或需作出調動  
Your seat may have been  
adjusted to meet  
the requirements of  
preventive measures



若有感冒病徵者，及於  
過去14天內與新冠病毒病人  
接觸者，請勿出席音樂會  
Persons with symptoms  
of flu and people who  
have been in contact with  
COVID-19 patients within the  
last 14 days may not attend  
the performance

## 獻辭 MESSAGE

衷心祝賀香港管弦樂團（港樂）2020/21樂季隆重揭幕。港樂多年來一直是亞洲首屈一指的古典樂團，現更邁進一步，躋身世界頂尖樂團之列。去年，港樂榮獲《留聲機》「年度管弦樂團」大獎，成為亞洲首個獲此殊榮的樂團。港樂與香港並肩發展近半個世紀，是次得獎對港樂及香港而言，均意義重大。

新冠肺炎疫情持續為全球帶來挑戰，今晚的音樂會能夠如期舉行，尤其值得高興。香港得以成功控制疫情，實有賴全港市民團結一致，同心抗疫。政府亦設立「防疫抗疫基金」，撥款推行「藝術文化界資助計劃」。在該計劃的支援下，港樂得以在新樂季舉辦各式各樣的節目，讓樂迷一飽耳福。

今年是偉大作曲家貝多芬250週年誕辰。在今晚的揭幕音樂會上，港樂在知名指揮家廖國敏帶領下，呈獻貝多芬三重協奏曲。在十月，港樂會再舉辦五場音樂會，紀念貝多芬這位天才橫溢的音樂巨人。今晚音樂會的第一首曲目，是柯普蘭的《平民的號角聲》，希望藉這鼓動人心的希望之歌，向每位日以繼夜工作，奮力對抗本港疫情的醫護專業人員致敬。節目並包括「香港新音樂之父」林樂培的《謝灶君》，以及李察·史特勞斯熱情洋溢的不朽名作《玫瑰騎士》組曲，為觀眾帶來繽紛的音樂之旅。

謹祝港樂在新樂季再創佳績，碩果豐收。深信大家定會在美妙的音樂及精彩的演出中，度過一個愉快的晚上。

林鄭月娥  
Carrie Lam



香港特別行政區行政長官  
Chief Executive

Hong Kong Special Administrative Region

I am delighted to congratulate the Hong Kong Philharmonic Orchestra (HK Phil) on the opening of its 2020/21 season.

Long Asia's leading classical orchestra, the HK Phil has now taken its place among the world's foremost orchestras. Last year, it became the first Asian orchestra to win the prestigious *Gramophone* Orchestra of the Year Award, a surpassing honour for the orchestra and this city, which has embraced it for nearly half a century.

This evening's season-opening concert is particularly gratifying, given that it takes place even as the COVID-19 pandemic continues to challenge the world at large. Thanks to community-wide enterprise and resolve, the people of Hong Kong have managed to bring the virus under control. Supported by the Government's Arts and Culture Sector Subsidy Scheme, with funding from the Anti-epidemic Fund, the HK Phil has created a season sure to dazzle music lovers from Hong Kong and all over the world.

It begins with Beethoven, in the 250<sup>th</sup> anniversary of the great composer's birth. Led by renowned conductor Lio Kuokman, the HK Phil will perform Beethoven's Triple Concerto. The HK Phil's ode to the joy of Beethoven will continue through October, with five more concerts celebrating his musical genius. This evening opens with Copland's powerful paean to peace and promise, *Fanfare for the Common Man*, the HK Phil's dedication to the healthcare professionals who have worked, so tirelessly and tenaciously, to subdue COVID-19 in Hong Kong. The programme also includes *Thanksgiving to Joe-Kwan, the Kitchen God*, by Doming Lam, honoured as the "father of Hong Kong modern music", and Strauss' passionate and enduring *Der Rosenkavalier* Suite.

I wish the HK Phil another triumphant season. I know you will enjoy this splendid evening of music and celebration.

## 獻辭 MESSAGE

歡迎蒞臨香港管弦樂團2020/21樂季揭幕音樂會，和我們一同慶祝這個別具意義的晚上。

突如其來的新冠肺炎讓各行各業承受沉重打擊，演出場地關閉對樂團影響猶深。困境當前並沒有令我們停步，相反，我們積極探索更多可能，讓音樂在這個艱難時期成為滋養心靈的良伴。我們於7月舉辦首個5G現場直播音樂會，讓香港以至世界各地的觀眾安坐家中享受現場演奏。

衷心恭賀音樂總監梵志登大師剛獲香港特別行政區政府頒授銀紫荊星章，以肯定他對香港音樂和藝術的非凡貢獻。我們期待梵志登大師和首席客席指揮余隆大師歸來，繼續為我們送上精彩節目。

去年，我們締造歷史，成為首隊亞洲管弦樂團榮獲《留聲機》雜誌年度管弦樂團大獎。今次獲獎有賴各界鼎力支持，包括香港特別行政區政府透過民政事務局的資助，以及康樂及文化事務署旗下場地伙伴計劃的支持，令港樂得以繼續呈獻美樂。我亦衷心感謝首席贊助太古集團慈善信託基金15年來一如既往的支持及信任。同時鳴謝香港賽馬會慈善信託基金對教育及外展計劃的支持。最後我由衷感謝一眾贊助商、捐款者及廣大樂迷的厚愛，以及樂師及行政人員們的付出。

祝您有一個愉快的晚上。

劉元生  
Y. S. Liu, MH

香港管弦協會董事局主席

Chairman, Board of Governors

The Hong Kong Philharmonic Society Limited

Thank you for coming to the Hong Kong Philharmonic Orchestra's 2020/21 Season Opening concert and celebrating this meaningful evening together.

Despite the unprecedented challenges posed by the virus pandemic over the past few months, the HK Phil has continually adapted in order to continue to present the finest music by different means. In July we held our first ever 5G live-streaming performance, reaching audiences locally and across the globe, making classical music and the HK Phil a companion to everyone, everywhere.

May I congratulate our Music Director, Maestro Jaap van Zweden, who has just received the Silver Bauhinia Star from the HKSAR Government in recognition of his remarkable achievements in music and the arts. We all look forward to the return of Maestro to the podium here in Hong Kong to direct some of this season's most exciting programmes, and, of course, we welcome back our Principal Guest Conductor Yu Long.

Last year we made history to become the first orchestra in Asia to receive the *Gramophone* Orchestra of the Year award; this would not have happened without the support of various parties. We are deeply grateful for the funding from the HKSAR Government through the Home Affairs Bureau and the Leisure and Cultural Services Department for the Venue Partnership Scheme. Our sincere gratitude goes to The Swire Group Charitable Trust, our Principal Patron, for their trust and continuous support for 15 years. I would also like to thank The Hong Kong Jockey Club Charities Trust for their support in our education and outreach programmes. Lastly, our heartfelt thanks go to the many sponsors, patrons and audience of the HK Phil, as well as the musicians and administrative staff who have demonstrated great resilience and dedication during this trying time.

I wish you all an enjoyable evening.

## 獻辭 MESSAGE

非常歡迎各位！

在經過一段沒有音樂會的日子後，我們很高興可以再次踏上舞台，並跟您一起歡慶2020/21樂季揭幕。我們為您重新策劃連串演出，節目雖與6月份發布時有別，但您將會欣賞到精彩的音樂會，而許多知名音樂家——本地和海外的——亦將與我們同台演出。

我們繼續紀念貝多芬誕辰250週年，為此將在四個週末呈獻六個節目的「貝多芬音樂節」。打響頭炮的今夜，由我們的好友廖國敏帶領，他除了指揮，還以鋼琴獨奏家身份，與樂團首席王敬和首席大提琴鮑力卓合力演出貝多芬三重協奏曲。下星期，傑出法國鋼琴家紀弗朗，將演奏和指揮貝多芬鋼琴協奏曲全集。最後，我非常興奮告訴大家，音樂總監梵志登已安全抵港，正在隔離的他，將稍後指揮貝多芬五首交響曲。他已急不及待想與各位觀眾在音樂廳見面。

您或許會注意到，長號小組有一位新成員，歡迎來自美國的低音長號樂師區雅隆加入港樂。

「音符 燃點希望；樂韻 凝聚你我」——請繼續與我們同行，支持香港管弦樂團。

期望在未來的音樂會與您樂聚！



霍品達  
Benedikt Fohr

香港管弦樂團行政總裁

Chief Executive

Hong Kong Philharmonic Orchestra

Our warmest welcome to all of you!

After many months of being unable to perform live for our audience, we are happy to be back on stage and to celebrate with you the opening of our 2020/21 season. We will bring you a series of newly-planned programmes which are very different from what we announced in June. Nevertheless, you can expect exciting concerts with the HK Phil, along with many renowned local and international artists.

We continue to celebrate the 250<sup>th</sup> anniversary of Beethoven by presenting our “Beethoven Festival” in six programmes over four weeks. We start today with our friend Lio Kuokman, who both directs the orchestra and performs as pianist, together with our Concertmaster Jing Wang and Principal Cello Richard Bamping, in the Triple Concerto. Distinguished French pianist François-Frédéric Guy will play and conduct the complete Beethoven piano concertos next week. We are thrilled to tell you that Music Director Jaap van Zweden has returned to Hong Kong safely, and is now undergoing his quarantine. Eager to reunite with our dear audience in the concert hall, he will conduct a series of Beethoven symphonies in the upcoming weeks.

In the trombone section you will recognise a new face: please welcome bass trombone player Aaron Albert, who comes from the US to join the HK Phil.

“From note to hope; in music we rejoice” – please stay with us and continue to support your orchestra: HK Phil.

Thank you and we look forward to seeing you in many of our upcoming concerts.



- P. 6 柯普蘭 COPLAND 3'  
《平民的號角聲》*Fanfare for the Common Man*
- P. 7 貝多芬 BEETHOVEN 33'  
三重協奏曲 *Triple Concerto*  
快板 Allegro  
廣板 Largo  
波蘭舞曲風格輪旋曲 *Rondo alla Polacca*
- 中場休息 INTERMISSION
- P. 10 林樂培 Doming LAM 17'  
《謝灶君》*Thanksgiving to Joe-Kwan, the Kitchen God*
- P. 13 李察·史特勞斯 RICHARD STRAUSS 22'  
《玫瑰騎士》組曲 *Der Rosenkavalier Suite*
- P. 16 廖國敏 指揮 / 鋼琴 Lio Kuokman Conductor / Piano
- P. 17 王敬 小提琴 Jing Wang Violin
- P. 18 鮑力卓 大提琴 Richard Bamping Cello

## 現場直播 LIVE BROADCAST

2020年10月10日晚音樂會獲直播科技合作夥伴TFI全力支持，將於港樂網站、Facebook及YouTube平台作現場直播。該晚音樂會同時由香港電台第四台 (FM97.6-98.9兆赫及radio4.rthk.hk) 現場直播，並將於10月15日 (星期四) 下午2時重播。

Supported by Live Streaming Technology Partner TFI, the concert on 10 October 2020 will be live broadcast on the HK Phil's website, Facebook and YouTube channels. The concert is also broadcast live on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and with a repeat on 15 October (Thu) at 2pm.



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

## 柯普蘭

# AARON COPLAND

## 《平民的號角聲》

### *Fanfare for the Common Man*



柯普蘭 Copland

©Library of Congress, Music Division

今年12月是美國已故作曲大師柯普蘭逝世30週年。柯普蘭是第一位譜寫出有獨特美國風格的重要作曲家。他的成功之處，是歌頌美國人對繽紛色彩、壯觀場面、感情流露的熱愛——這些東西跨越種族藩籬，為人類所共有。1900年11月生於紐約布魯克林區，柯普蘭由親姊教授彈鋼琴，從而對音樂產生興趣，後來負笈巴黎學習作曲。當美國剛介入二次大戰之際，辛辛那提交響樂團音樂總監古森斯邀請18位作曲家，請他們各自為銅管及敲擊樂寫作一首號角曲，旨在「振奮人心，為戰爭作出重要貢獻」。每首號角曲獲安排在1942/43年樂季首演。柯普蘭的作品引起了最大迴響。柯普蘭解釋樂曲之所以命名為《平民的號角聲》，是因為「在戰爭中和軍隊內，正是平民完成所有沒人願意幹的工作：理應有一首號角曲是為他而寫的」。

我們特以此曲，獻給在疫情期間默默耕耘、無私付出的香港所有醫護人員。

中文樂曲剖析，節錄自港樂場刊資料庫

#### 編制 INSTRUMENTATION

四支圓號、三支小號、三支長號、大號、定音鼓及敲擊樂器。

Four horns, three trumpets, three trombones, tuba, timpani and percussion.

December 2<sup>nd</sup> this year marks the 30<sup>th</sup> anniversary of the death of one of the first American-born composers not only to have achieved an international reputation in his own right, but to have created a distinct American voice in music. Aaron Copland was born in Brooklyn in November 1900, and developed his interest in music as a young boy when his sister gave him some piano lessons. He went on to study composition in Paris, but otherwise spent his life in the US which, in 1942, found itself caught up in the Second World War. The then Music Director of the Cincinnati Symphony Orchestra, Eugene Goossens, asked 18 composers to write fanfares for brass and percussion with the aim, as he put it, “to make these fanfares stirring and significant contributions to the war effort.” Each fanfare was premiered at the start of each of the orchestra’s concerts during the 1942/43 season, and Copland’s contribution was intended to honour, not the generals or the great military figures whose names were well-known to all, but the “common man” who, as Copland wrote, “was doing all the dirty work in the war and the army: He deserved a fanfare”.

*This work is performed to salute and recognise all of the Hong Kong healthcare professionals who have tirelessly combatted COVID-19 in Hong Kong.*

Programme notes by Dr Marc Rochester



## 貝多芬

## LUDWIG VAN BEETHOVEN

C大調鋼琴、小提琴及大提琴三重協奏曲，op. 56

Triple Concerto for Piano, Violin and Cello in C, op. 56

快板

廣板

波蘭舞曲風格輪旋曲

Allegro

Largo

Rondo alla Polacca

17、18世紀時期，採用兩件或以上獨奏樂器的協奏曲相當常見；到了貝多芬年代，這種協奏曲在巴黎仍然很受歡迎，不過德語區作曲家卻興趣缺缺；最後，連法國人也終於不再熱衷。浪漫時期以還，直至20世紀中葉，大行其道的是「獨奏協奏曲」——技巧上能人所不能、英雄似的明星獨奏者，獨自抗衡樂團全體樂師的威力，而且通常凱旋而歸。

因此貝多芬對多重獨奏的協奏曲形式有興趣，也就頗令人詫異。畢竟，普遍認為是貝多芬將個人主義帶到新境界，效果比前人更強烈、更大膽。可是在三重協奏曲裡，莫說「競爭元素」，連「幾個獨奏聲部與樂團的對話」也不怎麼明顯。與貝多芬任何一首獨奏協奏曲相比，無論語氣還是結構推進方式，三重協奏曲都比較輕鬆。貝多芬學者洛活認為，這是「一首聽起來舒服的、閒談似的作品，目標是討好觀眾，不是鼓動觀眾」。這一點多數論者都同意，不過影響力深遠的英國音樂學者杜威認為，中間的慢樂章「溫暖寬廣。要是出自契魯貝尼之手，那麼這些特質就會令樂曲成名。」

Concertos with more than one instrumental soloist were common in 17<sup>th</sup> and 18<sup>th</sup> centuries. There was still a taste for them in Paris in Beethoven's day, but amongst German-speaking composers interest was waning. Eventually even the French lost interest. The fashion in the romantic era, and until well into the 20<sup>th</sup> century, was for solo concertos, with a heroic, technically super-human star soloist pitted against the collective might of the orchestra, and usually emerging victorious.

Given all this, Beethoven's interest in the multiple-solo concerto form is rather surprising. Here, after all, is the composer generally credited with having taken individualism to new levels of intensity and daring. In the Triple Concerto, however, the element of conflict, or even dialogue between solo voices and orchestra is far less pronounced. It's also much more relaxed in tone and formal argument than any of his solo concertos. Beethoven scholar Lewis Lockwood calls it "a comfortable, rambling composition that aims to please but not stir its audiences". Most commentators have agreed, though for the influential British musicologist Donald Francis Tovey, the central slow movement "would have become famous for its warmth and breadth if it had been ascribed to Cherubini."

### 革命影響

杜威提及「契魯貝尼」，但也許連自己也沒察覺如此一提原來意義重大。貝多芬 1804 年寫作三重協奏曲的時候，契魯貝尼在法國聲譽正隆，因此貝多芬心中的潛在觀眾群也很可能是法國人。眾所周知，拿破崙同一年自立為帝，貝多芬得悉後大發雷霆；儘管如此，貝多芬對這位往日革命英雄的情懷，仍持續了好一陣子。他還讀到關於音樂在法國革命有何作用的文章，一直印象深刻；對多重獨奏協奏曲的偏好，也是巴黎維持得最久。此外還有一個跡象，顯示三重協奏曲的目標市場正是法國——那就是終樂章標題所提及的「波蘭舞曲」。19 世紀初，這種源自波蘭的舞曲在巴黎大行其道，原因之一大概是同情波蘭——一個被強鄰包圍的地區，當時更慘遭俄羅斯、普魯士、奧地利三國瓜分。

貝多芬較早前創作的第三鋼琴協奏曲、同年寫作的鋼琴奏鳴曲《華爾斯坦》和《熱情》，都採用浪漫、大膽的手法，但三重協奏曲全部刻意迴避。那肯定是因為貝多芬發現，在商言商，對準法國市場「口味較



### REVOLUTIONARY INFLUENCE

Tovey's mention of Cherubini is possibly more significant than he realised. At the time Beethoven wrote the Triple Concerto (1804), Cherubini was at the zenith of his reputation in France, and it is more than likely that Beethoven was thinking of a potential French audience for the Triple Concerto. Despite his famous angry outburst on hearing of Napoleon's coronation that same year, Beethoven's feelings for his one-time revolutionary hero continued to waver for some time afterwards, and he remained impressed by accounts of the role music had played in revolutionary France. And it was in Paris where the taste for concertos with more than one soloist survived longest. Another sign that Beethoven was looking to a French market is the casting of the finale as a "polacca" (polonaise): this Polish-derived dance was enjoying a significant vogue in Paris in the early 19<sup>th</sup> century – partly an expression of sympathy with beleaguered Poland, then partitioned ignominiously between Russia, Prussia and Austria.

Beethoven must have realised that it made commercial sense to aim at the "lighter end" of the French market, for he avoids the romantic daring of the recent Third Piano Concerto or of the contemporary *Waldstein* and *Appassionata* piano sonatas. The Triple Concerto's relatively straightforward themes and development similarly show a concern not to strain the audience's comprehension (or patience) too much. Still there are moments where Beethoven's delight in surprise re-asserts

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貝多芬 Beethoven

By Joseph Stieler (gallican.bnf.fr)

**貝多芬關鍵詞：即興演奏**

即使失去了聽覺，貝多芬仍繼續擁有絕對音感。他喜歡一邊散步、一邊在腦海中即興創作複雜的樂句，並借助其絕對音感，將之寫在隨身攜帶的筆記簿內。他有堪稱傳奇的即興創作能力。來自同一年代的音樂家約翰·克萊默讚嘆道：「如果你不曾聽過貝多芬即興演奏，那你根本就沒有聽過即興演奏。」

申安碩博士撰寫，曾偉奇翻譯

**MORE ABOUT BEETHOVEN: IMPROVISATION**

Even without his hearing, Beethoven retained perfect pitch (the ability to identify a note without a reference pitch). Beethoven enjoyed taking long walks, during which he would improvise incredibly intricate phrases in his head, and with the help of having perfect pitch, write them down in his notebook as he went. His improvisation abilities were legendary. One contemporary, Johann Cramer, exclaimed, "If you haven't heard Beethoven improvise, you haven't heard improvisation."

Text by Dr Andrew Sutherland

輕」的群體有其道理。同樣，從三重協奏曲相對易懂的主題和發展方式可見，貝多芬不想用盡觀眾的理解力（或耐性）。不過樂曲有時候仍足以表現作曲家對「意料之外」的偏好：例如第一樂章第二主題轉到遙遠的A大調；邁向第一樂章再現部時，採用重重疊疊的模進，刺激萬分；還有廣板與終樂章轉折處，當聽者在猜想廣板會繼續的時候，大提琴卻奏出沉穩的「漸快」。另一個令人詫異之處，就是大提琴非常突出，經常在偏高音域拉奏（這樣聲音容易比管弦樂伴奏高一些、清晰一些）。第一樂章第一、第二主題，還有終樂章的波蘭舞曲主題，初時都由大提琴交代，連廣板樂章第一樂句也以大提琴為主。由此可見，三重協奏曲與當時其他作品大相逕庭。樂曲也許像心情舒坦、和藹可親的貝多芬；但無論如何，貝多芬始終是貝多芬。

中譯：鄭曉彤

itself: in the move to a distant A major for the first movement's second theme; in the thrilling piled up imitations leading back to the first movement recapitulation; and in the cello's composed "accelerando" linking the *Largo* slow movement to the finale (at a point where one might think the *Largo* still had some way to go). Also surprising is the prominence given to the cello, often placed quite high up in its range (which makes it sound more clearly above the orchestral accompaniment). The cello introduces both the first and second themes in the first movement and the finale's "polacca" theme, and it dominates the first phase of the *Largo*. In all of this the Triple Concerto resembles nothing else in contemporary musical literature; it may be Beethoven in a more comfortable, genial mood, but it is still Beethoven.

Programme notes by Stephen Johnson

**編制 INSTRUMENTATION**

長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓、鋼琴及弦樂組。

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

b. 1926生

林樂培

DOMING LAM

《謝灶君》

*Thanksgiving to Joe-Kwan, the Kitchen God*

根據中國民間傳說，灶君是司灶之神。每年終時上天庭稟告人世間之善惡。故民間習俗例於此時焚點清香及享以美食，冀灶君能對上蒼美言及包涵。

《謝灶君》是一首標題音樂，創作靈感出自一首古詩：

**一柱清香一碗泉，灶君司命上青天；  
玉皇若問人間事，蒙正文章不值錢。**

長笛獨奏貫穿整首樂曲，今晚由港樂首席長笛史德琳擔綱。長笛代表一柱清香，描述呂蒙正的款款心曲。銅管代表灶君老爺的威風；以混點手法表示灶君吃了山東糖，堵住了嘴說話不清。以雙簧管模仿笙，吹出古調代表天庭；以音群及即興演奏代表凡間的繁忙與喧鬧，更以鑼鼓聲去點綴過年的熱鬧氣氛。



林樂培 Doming Lam

Joe-Kwan, the Kitchen God of the Chinese, is believed to reside in the kitchens of ordinary folks and report virtues and wrongdoings to God at the end of the year. People usually honour him by offering incense and good food, so that Joe-Kwan will give a favourable report to God.

*Thanksgiving to Joe-Kwan, the Kitchen God* is inspired by a poem of a poor scholar Lu Mengzheng in which he laments his poverty. His poems cannot bring him riches and he can only honour Joe-Kwan with incense and plain water.

The extensive solo flute part, played by HK Phil Principal Flute Megan Sterling on these performances, represents the burning incense and the thoughts of the poor scholar, while the brass section depicts the glory and honour of Joe-Kwan. The oboe and bassoon employ an ancient Chinese melody representing Heaven, while the improvisation and sound mass illustrate the busy life down on earth. Additional exciting effects are achieved by percussion instruments of the Peking Opera, to create the gay and lively atmosphere of Chinese New Year.

## 作曲家簡介

林樂培1926年生於澳門，為香港大學前任駐校作曲家、2010及2012兩屆CASH金帆獎最佳正統音樂作品獎得主。林樂培是亞洲作曲家同盟、香港作曲家及作詞家協會和香港作曲家聯會的創會理事，亦是把香港引進國際樂壇的開路先鋒。在加拿大、美國及德國達姆城研習音樂。1964至1994年間活躍於香港音樂界，在作曲、教學、指揮、製作電台及電視音樂節目上都有成就。

他探索中國新音樂60年，作品以「從傳統中尋根，在前衛技法中找路」為方向，每首作品都有創新痕跡，亦曾在國際50多個城市發表，啟發後起之秀。林樂培的作品為香港大學音樂圖書館收藏，他的詳盡介紹收錄於《葛羅夫音樂及音樂家辭典》（2001年版）。為了嘉許林樂培在音樂界的貢獻，他在2007年被國際現代音樂協會選為榮譽會員，2020年獲香港演藝學院頒授榮譽博士。

## ABOUT THE COMPOSER

Born in 1926 in Macau, Doming Lam is a former composer-in-residence of The University of Hong Kong, and winner of the 2010 and 2012 CASH Golden Sail Music Awards. He is the Founding Director of the Asian Composers' League, Composers and Authors Society of Hong Kong and Hong Kong Composers' Guild. He studied music in Canada, the US and Darmstadt in Germany, and from 1964 to 1994 he worked in Hong Kong, where he composed, conducted, taught and produced music programmes for radio and television. One of his goals is to create new Chinese music by instilling avant-garde techniques into traditional sensibilities. His music has been performed in over 50 cities and has influenced many younger musicians.

Lam's compositions are in the collection of the Music Library of The University of Hong Kong. *The New Grove Dictionary of Music and Musicians* (2001) includes a detailed biography of Lam. In recognition of Lam's contributions, he was named an Honorary Member of the International Society of Contemporary Music (ISCM) in 2007 and conferred with an Honorary Doctorate by the Hong Kong Academy for Performing Arts in 2020.

《謝灶君》由香港電台委約，創作於1975年。樂曲曾於1979年代表香港，在巴黎聯合國教科文組織主辦的國際作曲家論壇發表。那是香港首次有作品在國際論壇上發表，在來自世界各地的數百份作品中名列第15。

樂曲剖析由作曲家撰寫

Commissioned by Radio Television Hong Kong, *Thanksgiving to Joe-Kwan, the Kitchen God* was written in 1975. In 1979, this work represented Hong Kong in the International Rostrum of Composers organised by UNESCO. The work placed 15<sup>th</sup> among several hundred compositions submitted from around the world.

Programme notes by the composer

## 編制 INSTRUMENTATION

長笛、短笛、兩支雙簧管、英國管、三支單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、敲擊樂器、鋼琴及弦樂組。

Flute, piccolo, two oboes, cor anglais, three clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, percussion, piano and strings.

節目中的醒獅表演由「香港發強體育總會 譚定邦龍獅團」擔綱。

The lion dance in the piece is performed by "Hong Kong Fat Keung Sport Association – Tam Ting Pong Dragon & Lion Dance Association".

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梵志登 音樂總監

Jaap van Zweden Music Director

# 李察·史特勞斯

## RICHARD STRAUSS

### 《玫瑰騎士》組曲

### *Der Rosenkavalier* Suite

1911年1月，《玫瑰騎士》在德累斯頓開演後好評如潮，轟動非常。其實李察·史特勞斯當時已經名成利就，不過這次大捷卻令他一躍成為另一個層次的名人。《玫瑰騎士》腳本由史特勞斯的老搭檔、劇作家賀夫曼斯圖撰寫；兩人更屬歌劇史上首屈一指搭檔，地位足與莫扎特及其劇作家達龐特爭一日之長短。事實上，《玫瑰騎士》的創作靈感，正好來自莫扎特與達龐特的歌劇《費加羅的婚禮》。

#### 夢見昔日維也納

《玫瑰騎士》以虛構的18世紀維也納為背景，最初的構思只是簡簡單單一齣喜劇，劇情圍繞愚笨的奧克斯男爵：奧克斯計劃娶個花瓶嬌妻當作身份象徵（兼吞併她的財產）。可是劇中真正矚目的角色，卻是心思慎密又精明的貴婦——元帥夫人。元帥夫人雖然是奧克斯男爵的親戚，可是她得悉奧克斯男爵正在密謀誘騙一個年輕女子後，卻決定出手相救，免得對方為奧克斯男爵所害。元帥夫人本身為無愛婚姻所苦，因此十分同情這個年輕女子。元帥夫人唱出對時間流逝的沉思時，別具慧心，與《玫瑰騎士》讚美嬉鬧幽默與肉體歡愉之其他段落，形成鮮明對比。

*Der Rosenkavalier* was a sensational success when it opened in Dresden in January 1911. Richard Strauss had already become rich and famous, but this triumph catapulted him into a new level of celebrity. The libretto is by Hugo von Hofmannsthal, who with Strauss formed one of the greatest partnerships in the history of opera – a pairing often compared to Mozart and his librettist Lorenzo Da Ponte. In fact, it was Mozart and Da Ponte's opera *The Marriage of Figaro* that inspired *Der Rosenkavalier*.

#### A DREAM OF VIENNA'S PAST

The opera is set in an imaginary Vienna of the 18<sup>th</sup> century and was originally conceived as a straightforward comedy revolving around the oafish Baron von Ochs and his plan to win a trophy bride (and her money). But the real star becomes the savvy, perceptive Marschallin, an aristocratic woman and relative of Ochs who determines to save the young woman he is plotting to trap from becoming his victim. The Marschallin feels compassion, because she has suffered the fate of being trapped in a loveless marriage. The Marschallin's meditations on the inescapability of time provide a spiritual counterpoint to the rowdy humour and bodily joys celebrated elsewhere in *Der Rosenkavalier*.



李察·史特勞斯 Richard Strauss

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整體上，《玫瑰騎士》既採納了華格納式的原則，又處處顯示對莫扎特情有獨鍾，兩者融合無間，妙不可言。組曲甫開始已經色彩斑斕：是既急躁又充滿陽剛氣的圓號，代表少年人奧塔維安——他正與年紀較大的元帥夫人打得火熱。音樂在英雄氣概與豐滿濃艷的和聲之間遊走。這裡也包含了同類作品中，最繪影繪聲的性描寫之一——注意圓號如何營造高潮，還有隨之而來的滿足感。

組曲第二段所描繪的場景，正是標題《玫瑰騎士》的來源：奧克斯男爵指派奧塔維安，將一朵銀玫瑰帶給少女蘇菲，也就是奧克斯宣布訂婚的儀式。史特勞斯和賀夫曼斯圖將這個場景的戲劇性凸顯得非常出色，因此有歌劇愛好者甚至以為，維也納的求婚傳統果真如此。事實上，那不過是作曲家和劇作家杜撰而已：美麗的玫瑰花是個象徵物，功能就像華格納《崔斯坦與伊索爾德》中的愛情靈藥，讓蘇菲與奧塔維安這對小戀人明白，兩人是命中註定的一對。作曲家以脫俗的和聲和鐘琴清麗的音色，譜出一段狂熱的音樂；而且即使與他其他作品相比，也屬最狂熱的一批。

Overall the opera achieves a miraculous fusion of Wagnerian principles with an abiding love of Mozart. The concert Suite opens vibrantly with impetuous, masculine horns, which represent the teenage character Octavian, who is having a passionate affair with the older Marschallin. The music shifts between a kind of heroic stance and lush, blood-filled harmonies. It also includes one of the literature's most graphic depictions of the sexual act – notice how the horns build to a climax, after which comes a sense of satisfaction.

The Suite's next section is from the scene that gives *Der Rosenkavalier* its title ("The Knight of the Rose" is the literal translation). Octavian has been delegated to present a silver rose to the young woman Sophie on behalf of Baron von Ochs. The ritual is how he announces his engagement. Strauss and Hofmannsthal so successfully dramatise this scene that some opera lovers still believe they are referring to an actual Viennese tradition. In fact, they simply made it up: the beautiful rose is a Symbolist invention that acts much like the Love Potion in Wagner's *Tristan und Isolde* and allows the young pair, Sophie and Octavian, to realise that it is they who are destined for each other. Using otherworldly harmonies and the heavenly tones of the celesta, Strauss here writes some of his most rapturous music.

A brief interlude depicts the Baron intruding. He goes on to dance to one of the waltzes that are a signature of *Der Rosenkavalier*'s musical world. Ever since the opera was first introduced, some critics have pretentiously pointed out that these waltzes are "anachronistic" in the context of



短暫的間奏曲描繪男爵闖入，然後隨著圓舞曲翩翩起舞——「圓舞曲」正是《玫瑰騎士》的音樂特色。自從這齣歌劇推出以來，都有自命不凡的樂評人指出，故事以18世紀為背景，出現圓舞曲實乃「時代錯配」。然而歌劇從來不會在這方面「忠於史實」，而且不管怎麼說，史特勞斯筆下的圓舞曲與全劇以及全劇音樂，都配合得天衣無縫。無獨有偶，另一個史特勞斯家族（約瑟夫、約翰及小約翰）也是靠寫作圓舞曲成名；他們雖然與李察·史特勞斯沒有親屬關係，但李察·史特勞斯對對方的音樂無疑十分喜愛。

圓舞曲突出了《玫瑰騎士》喜劇的一面。不過最後一幕末尾那美不勝收的三重唱，才是情感上的巔峰；這一刻充滿苦樂參半的智慧，美得令大家都依依不捨。元帥夫人之前的獨白，提及希望能令時間凝住，希望老與死這些避無可避的過程，都可以停下來。到了三重唱，她決定聽任時光主宰，接受奧塔維安移情別戀，投入妙齡少女蘇菲的懷抱——因為她知道，這對年輕人待在一起會更快樂。這首三重唱糅合了她的反思，以及一對年輕人展開新戀情時純真的喜悅。

這一段原為三把女聲而寫，但即使刪去了精采萬分的聲樂聲部，音樂本身欣喜若狂的氣氛，在組曲裡也清晰可聞。組曲最後以圓舞曲結束——那是奧克斯高高興興的跳著華爾滋。日子還得繼續過。

中文樂曲剖析，節錄自港樂場刊資料庫

the 18<sup>th</sup>-century setting. But the opera was never meant to be a “period piece” in that sense, and in any case Strauss writes his waltzes in a way that feels entirely integrated with the rest of the music and drama. Incidentally, the *other* Strauss family (Josef and Johann I and II) who made their name by writing waltzes were not relatives of Richard, but his love of their music is unmistakable.

The waltz music highlights *Der Rosenkavalier*'s comic side. But the marvellous Trio near the end of the final act is the emotional pinnacle, a moment of bittersweet wisdom you hope will never have to end. In her earlier monologue, the Marschallin had dreamed of being able to stop time, to halt the inevitable process of aging and loss. Here, she has decided to resign herself to it and to accept Octavian's love for the younger Sophie, knowing that both will be happier together. The Trio mingles her reflections on this with the innocent joy the younger couple experiences as they celebrate their newfound love.

Even without Strauss' spectacular writing for the three female voices, the music's ecstatic character is fully clear in this part of the Suite. The Suite ends with another of Ochs' pleasure-bound waltzes. Life goes on.

Programme notes by Thomas May

#### 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（其一兼降E調單簧管）、低音單簧管、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、兩支長號、低音長號、大號、定音鼓、敲擊樂器、兩座豎琴、鐘琴及弦樂組。  
Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling E flat clarinet), bass clarinet, three bassoons (one doubling contrabassoon), four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion, two harps, celesta and strings.

# 廖國敏 LIO KUOKMAN

指揮 / 鋼琴 Conductor / Piano

PHOTO: Tey Tat-keng



獲美國《費城詢問報》譽為「令人矚目的指揮奇才」，廖國敏獲美國費城樂團總監賽甘一聶澤委任為助理指揮，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，曾與美國費城樂團、底特律交響樂團、法國國家電台管弦樂團、韓國首爾愛樂樂團、日本NHK交響樂團、東京都交響樂團、莫斯科愛樂樂團等合作演出。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、日本廣島交響樂團、京都交響樂團、台灣愛樂、拉脫維亞國家交響樂團等。

在歌劇指揮也備受注目，曾指揮過不同的歌劇製作包括《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”, 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. Engagements over the past season included debuts and re-invitations with the Russian National Symphony, Orchestre National du Capitole de Toulouse, Orchestre Philharmonique de Marseille, Hiroshima Symphony, Kyoto Symphony, Taiwan Philharmonic and Latvian National 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.



# 王敬 JING WANG

小提琴 Violin

PHOTO: Wong Kin-chung

加拿大籍小提琴家王敬，是當代多才多藝及活力充沛的小提琴家。六歲於法國馬賽作個人獨奏首演後，並於多項頂尖國際大賽獲得殊榮，其中包括於2007年歐文克萊恩國際弦樂賽獲得首獎。2003年，他獲 Les Radios Francophones Publiques (涵蓋法國、加拿大、瑞士及比利時的廣播聯網) 選為「年度年輕獨奏家」。

王敬以獨奏者身份隨各大樂團於歐洲及北美演出，曾合作的樂團包括捷克廣播愛樂樂團、莫斯科交響樂團、洛林國家樂團、皮卡地交響樂團、蒙特利爾大都會管弦樂團及蒙特利爾交響樂團。他曾在梅塔大師指揮下，與上海交響樂團合作；亦在范斯克大師執棒下，與中國愛樂同台。曾合作的名指揮，包括迪普斯、弗洛、塔密、拉孔、雷辛約、曼森等。王敬曾於渥太華的國家藝術中心及林肯中心等各大演出場地，演出室樂及獨奏音樂會，獲得擊節讚賞。

2013年王敬出任港樂的樂團首席前，曾任達拉斯歌劇院樂團的樂團首席三年。他演奏的小提琴為瓜達尼尼 (G.B. Guadagnini) 於1760年所製，由劉元生慈善基金安排借出。

Canadian violinist Jing Wang is one of the most versatile and dynamic violinists of his generation. Since his solo recital debut in Marseilles at the age of six, Jing has garnered prizes in top international competitions, including the first prize at the 2007 Irving M. Klein International Strings Competition. In 2003, Jing was awarded the “Young Soloist of the Year” by Les Radios Francophones Publiques, a broadcast network of four countries including France, Canada, Switzerland and Belgium.

Jing Wang has appeared as a soloist with major orchestras in Europe and North America, including Czech Radio Philharmonic, the Moscow State Symphony Orchestra, l’Orchestre National de Lorraine, l’Orchestre de Picardie, the Metropolitan Orchestra of Montreal and the Montreal Symphony Orchestra. He has played with maestros Zubin Mehta and Osmo Vänskä with the Shanghai Symphony and China Philharmonic orchestras respectively. He has collaborated with renowned conductors including James DePreist, Claus Peter Flor, Yoav Talmi, Jacques Lacombe, Joseph Rescigno and Anne Manson. His chamber music performances and solo recitals at major venues, such as the National Arts Centre in Ottawa and Lincoln Center, received critical acclaim.

Jing Wang was Concertmaster for the Dallas Opera for three years before taking up his appointment as Concertmaster with the HK Phil in 2013. He plays a 1760 G.B. Guadagnini violin, on loan from the YS Liu Foundation.



# 鮑力卓 RICHARD BAMPING

大提琴 Cello

PHOTO: Cheung Wai-lok

鮑力卓自1993年起擔任港樂的首席大提琴。他曾與多位傑出的音樂家同台表演，包括曼紐因爵士、卡華高斯、羅斯托波維奇、朱利尼、格吉耶夫、伯恩斯坦、馬捷爾、戴維斯爵士、阿巴度等。

鮑力卓曾與遠東至歐洲的樂團合演過多首重要的大提琴獨奏作品。他亦熱衷於室樂作品，有機會便經常與朋友和樂團同事合奏。

鮑力卓所用的大提琴，由安德里亞·瓜奈里於1674年在意大利克里蒙納所製，全球僅餘九把，極為罕有。

Richard Bamping has been the Principal Cellist of the HK Phil since 1993. He has performed with many of the finest musicians of recent history – Lord Yehudi Menuhin, Leonidas Kavakos, Mstislav Rostropovich, Carlo Maria Guilini, Valery Gergiev, Leonard Bernstein, Lorin Maazel, Sir Colin Davis and Claudio Abbado, to name but a few.

Richard has performed many of the staples of the solo cello repertoire with orchestras from Europe to the Far East. He has a great passion for playing chamber music with friends and colleagues whenever he gets the chance.

Richard's cello, dated 1674, was made in Cremona by Andrea Guarneri and is one of only nine surviving examples of his work.

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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。

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.

梵志登 音樂總監

Jaap van Zweden Music Director

# 2020/21

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In 2020, the HK Phil continues to perform Beethoven's symphonies and concertos.

“

Hong Kong is one of the world's great entrepôts and naturally its orchestra today is a mix of nationalities... The Hong Kong players, always elegant but occasionally stretched, were now a **wonderful combination of the pugnacious and the poetic...** And it's these skills, surely, that make a really great orchestra, beyond the calibre of individual players. ”

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GRAMOPHONE



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# 香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

## 願景 VISION

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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。

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。2021年5月，港樂將在歐洲10個城市展開巡演，首次踏足西班牙、盧森堡、比利時，以及德國的科隆與德累斯頓；且更

「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.

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 20<sup>th</sup> anniversary of the establishment of the Hong Kong Special Administrative Region. The orchestra will undertake tours to 10 cities in Europe in May 2021, with debuts in Spain, Luxembourg, Belgium, and the German cities of Cologne and Dresden. The HK Phil will also be making its debut at the prestigious Royal Concertgebouw’s Mahler Festival 2021, the first Asian orchestra to perform at this monumental event which is held every 25 years in Amsterdam.



PHOTO: Cheung Wai-lok

獲享譽國際的「馬勒音樂節」邀請，於著名的阿姆斯特丹皇家音樂廳首度登台，成為首個參與此音樂盛會的亞洲樂團。

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。

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, Renée Fleming, Stephen Hough, Evgeny Kissin, Katia and Marielle Labèque, 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



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樂團首席  
Jing Wang  
Concertmaster

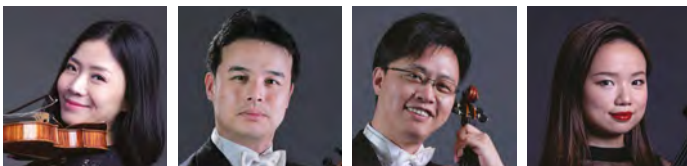
梁建楓  
樂團第一副首席  
Leung Kin-fung  
First Associate  
Concertmaster



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

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

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

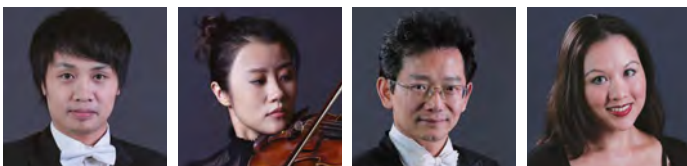


艾瑾  
Ai Jin

把文晶  
Ba Wenjing

程立  
Cheng Li

桂麗  
Gui Li

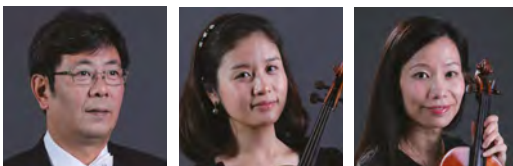


李智勝  
Li Zhisheng

劉芳希  
Liu Fangxi

毛華  
Mao Hua

梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan

徐姮  
Xu Heng

張希  
Zhang Xi

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●趙滢娜  
Zhao Yingna



■余思傑  
Domas Juškys



▲梁文瑋  
Leslie Ryang MoonSun



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Fang Jie



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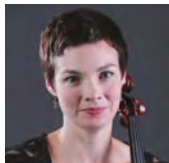
付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damará Lomdaridze



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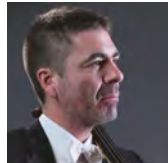
▲林穎  
Dora Lam



陳屹洲  
Chan Ngat Chau



陳怡君  
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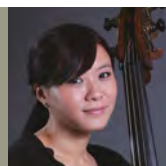
## 低音大提琴 DOUBLE BASSES



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George Lomdaridze



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Chang Pei-heng



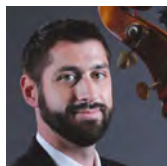
馮榕  
Feng Rong



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Samuel Ferrer



林傑飛  
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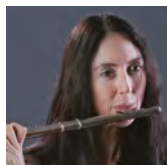


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Philip Powell

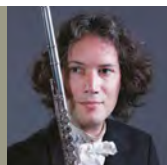


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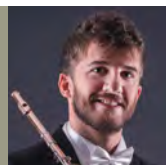
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Megan Sterling



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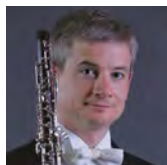
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Ander Erburu

## 短笛 PICCOLO

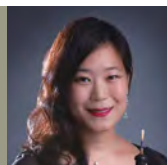


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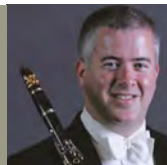


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Kwan Sheung-fung

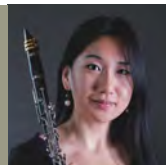
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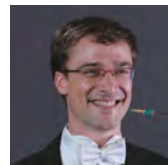


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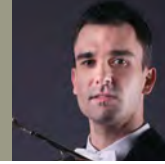
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Jiang Lin



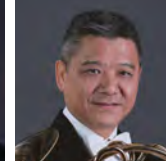
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Russell Bonifede



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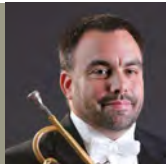


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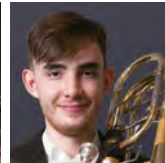
●韋雅樂  
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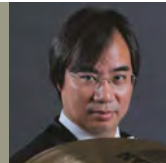
## 定音鼓 TIMPANI 敲擊樂器 PERCUSSION



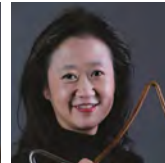
●龐樂思  
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#### Paganini Project

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
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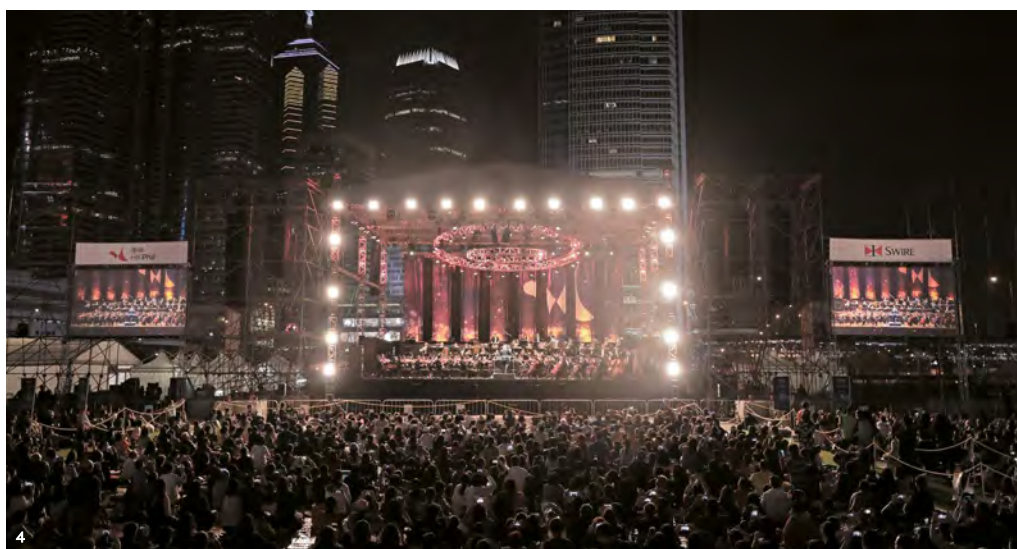
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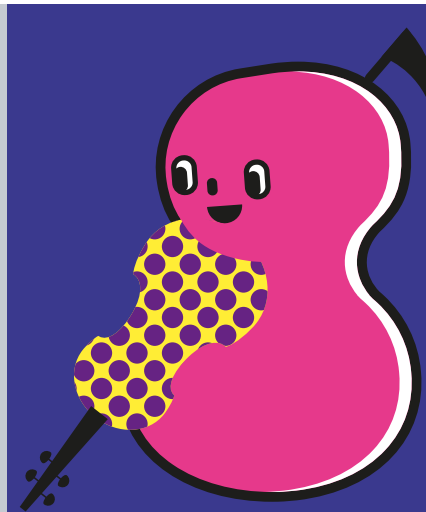


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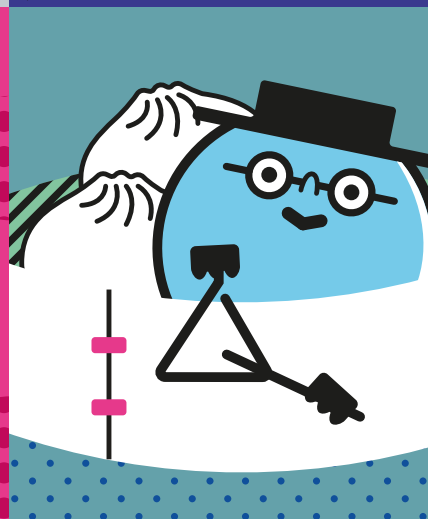
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