

香港管弦樂團 | HONG KONG PHILHARMONIC ORCHESTRA

左章的
布
拉
姆
斯
一
李
斯
特

BRAHMS 1

ZEE ZEE PLAYS
LISZT

左章 鋼琴
Zee Zee
PIANO
©Sunhao Zhou



孔茲 指揮
Christoph Koncz
CONDUCTOR
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5
MAY
2021

WED 8PM

香港文化中心音樂廳

Hong Kong Cultural Centre
Concert Hall

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布拉姆斯一 | 左章的李斯特

BRAHMS 1 | ZEE ZEE PLAYS LISZT

- P. 3 李斯特 LISZT 19'
第一鋼琴協奏曲 Piano Concerto no. 1
- P. 6 布拉姆斯 BRAHMS 45'
第一交響曲 Symphony no. 1
略慢—快板—比快板慢
稍慢的行板
優雅而略快的小快板
慢板—稍快的行板—不太快但輝煌的快板
Un poco sostenuto – Allegro – Meno Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio – Più andante –
Allegro non troppo, ma con brio
- P. 12 孔茲 指揮 Christoph Koncz Conductor
P. 14 左章 鋼琴 Zee Zee Piano

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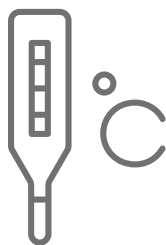
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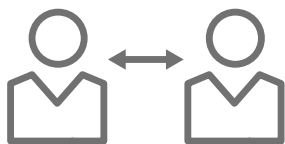
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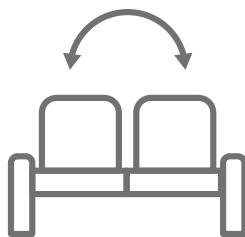
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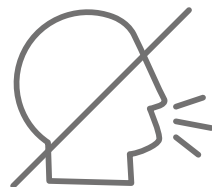
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李斯特

FRANZ LISZT

降E大調第一鋼琴協奏曲，S. 124 Piano Concerto no. 1 in E flat, S. 124

作曲家

19世紀歐洲樂壇充滿狂熱的氣氛，今晚音樂會所選的兩位作曲家就代表當中兩個極端，因此兩人互相關心懷敵意也就不足為奇了——布拉姆斯和支持者更貶斥李斯特的音樂是「膚淺的炫技」。李斯特固然擁有驚人的高超技藝，自我宣傳時還要為自己營造超人般的形象：他1811年10月22日生於匈牙利小鎮多波揚（現稱「萊丁」，位於奧地利境內），於是有說當日有顆明亮的星星在他的出生地上閃耀，顯然想與耶穌基督相提並論。無疑，李斯特真的改變了鋼琴的地位，尤其當時還沒有公開鋼琴獨奏會，他是第一批以這種形式演出的鋼琴家；既然身為先驅，那麼大部分演奏曲目都必須原創。他的作品多達1,300首，其中大部分是炫技性質的鋼琴曲，包括十來首鋼琴與樂團合奏曲，當中協奏曲佔了三首。

背景

李斯特把「第一鋼琴協奏曲」題獻給生於英國的鋼琴家暨作曲家亨利·利托爾夫，1857年出版。可是樂曲其實早在約30年前已經動筆，1849年以雙鋼琴版本問世。由於李斯特不太懂配器法，於是決定假手於人：李斯特告別演奏生涯、

THE COMPOSER

The two composers in today's programme represent polar opposites in the febrile atmosphere of late 19th century music. It is not surprising, therefore, that they harboured mutual animosity, with Brahms and his supporters denouncing Liszt's "shallow virtuosity". Liszt certainly promoted his undeniably amazing virtuosity, but added to this an aura of superhuman gifts which included a story that on the night he was born, 22 October 1811, a bright star shone above his birthplace in the Hungarian town of Doborján (now called Raiding and situated in Austria); an obvious comparison with the birth of Jesus Christ. He certainly transformed the status of the piano, not least by being one of the first to present the solo public piano recital. Being a pioneer in this, Liszt largely had to create his own repertory, and the vast majority of his 1,300 compositions comprises virtuoso showpieces for piano, including around a dozen works for piano and orchestra of which three are concertos.

THE BACKGROUND

Liszt's First Piano Concerto was published in 1857 with a dedication to the British-born pianist and composer Henry Litolff. However, he had started work on it almost 30 years



與維根斯坦王妃夏洛琳·斯恩移居威瑪後，聘請了一個年僅27歲、事業平平的作曲家拉夫當助手，所以就將雙鋼琴版本的配器交給拉夫負責。

演出歷史

樂曲1855年2月17日在威瑪首演，由白遼士指揮。但李斯特把樂曲大刀闊斧修改過後，才交給出版商。

音樂

第一鋼琴協奏曲素有「鋼琴音樂史上真正的劃時代作品」之稱，摒棄了傳統的三樂章結構，改為單樂章曲式，期間快慢段落接連出現，卻又水乳交融，渾然一體。

哄動的引子由弦樂齊奏交代，鋼琴突然響起，放肆得像恐怖片反派。

（有說李斯特曾為第一樂句配上歌詞，德語原文是「Das versteht ihr alle nicht!」，意謂「你是不會猜得透！」；後面兩個和弦大概就是感歎詞：「哈哈！」。）音樂冷靜下來，開端的弦樂主題變得越來越

李斯特 Franz Liszt

(Photo by Atelier Nadar)

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earlier, completing a version for two pianos in 1849. Unskilled in the art of orchestration, he handed this to a 27-year-old struggling composer called Joachim Raff whom he employed as an assistant, after withdrawing from the concert platform and settling in Weimar with Princess Carolyne von Sayn-Wittgenstein.

PERFORMANCE HISTORY

The First Piano Concerto was given its first performance in Weimar on 17 February 1855 (the performance conducted by Berlioz) but before submitting the work for publication Liszt made extensive revisions.

THE MUSIC

The concerto has been described as a “truly seminal work in the history of piano literature”. It dispensed with the traditional three-movement structure and opted instead for a single movement which, with its succession of fast and slow sections, provided an exceptional level of integration.

It opens with a melodramatic introduction from unison strings into which the piano bursts with all the extravagance of a horror-movie villain. (Liszt is said to have provided words to fit the opening phrase – “Das versteht ihr alle nicht!” [“That, none of you understands”] – while the two chords which come next might be said to offer the interjection “Ha ha!”.) Things calm down, the opening string theme in ever calmer guises coaxing gentleness from the piano which, at one point, enters into a loving partnership with a clarinet. The opening string theme remains very much in the foreground as

溫柔，哄得鋼琴也變得和順，甚至一度與單簧管深情地唱和。開端的弦樂主題一直都很突出。一串音階直奔高音區，把樂曲第一部分送走後，配上弱音器的弦樂為第二部分掀開序幕：鋼琴陷入沉思，既奔放又經常發人深省，樂團偶然插話。顫音在鋼琴高音區響起，為出人意表的三角鈴作鋪排。鋼琴在這個音區奏出許多精緻華麗的音型，頻頻響起的三角鈴更為樂曲添上火花。開端主題最後重現，音樂也彷彿無堅不摧似的，直奔極盡炫技之能事的璀璨尾聲。

scampering upward scales send the first section away, allowing muted strings to introduce the second section: a rhapsodic and often deeply reflective meditation from the soloist with occasional interludes from the orchestra. High piano trills set the scene for the surprising appearance of the triangle, and much delicate filigree work from the piano in its higher register and plenty of triangle add sparkle to the proceedings. The opening theme eventually reappears and the concerto romps home to its dazzling virtuoso conclusion.

編制 INSTRUMENTATION

兩支長笛、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。
Two flutes, piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, bass trombone, timpani, percussion and strings.



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1833-1897

布拉姆斯

JOHANNES BRAHMS

C小調第一交響曲，op. 68

Symphony no. 1 in C minor, op. 68

略慢—快板—比快板慢

稍慢的行板

優雅而略快的小快板

慢板—稍快的行板—不太快但輝煌的快板

Un poco sostenuto – Allegro – Meno Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio – Più andante – Allegro non troppo ma con brio

作曲家

李斯特熱衷在世人前將自己塑造成超人般鋼琴家，布拉姆斯卻較喜歡另一種生活，當個穩重勤勞，默默耕耘但手藝高超的音樂人；李斯特說布拉姆斯的音樂「乾淨但枯燥」。這兩位19世紀樂壇大人物的根本分歧，其實幾乎在出生前已見端倪。李斯特會吹噓自己出生時的祥瑞，但布拉姆斯看來卻因生於貧民區而自慚形穢：1833年5月7日，他在漢堡岡格菲爾特爾區史碧克大街60號一個破舊的房間內出生。他10歲公開演出時，席上有位來自美國的音樂會經理人，非常欣賞小布拉姆斯的演奏，馬上想跟他簽約，帶他到美國去以神童姿態演出。要是布拉姆斯順從父親意願，接受這次邀請的話，他的事業發展就會大相逕庭了。事實上，布拉姆斯繼續留在漢堡，學會作曲技巧，漸漸建立名氣，後來更成為19世紀最偉大的作曲家之一。



THE COMPOSER

While Liszt was eager to promote himself to the world as a kind of superhuman pianist, Johannes Brahms favoured the life of a solid, hard-working, quiet craftsman; Liszt described his music as “hygienic but unexciting”. That fundamental difference between these two great 19th century musicians began almost before they were born. While Liszt trumpeted the auspicious circumstances of his birth, Brahms seemed almost ashamed of the dilapidated room at no. 60 Speckstrasse in the Gängeviertel district of Hamburg where he was born on 7 May 1833. Yet his career could have taken a very different path had he followed his father’s advice and accepted the offer from a visiting American impresario who, having heard the 10-year-old boy play the piano, immediately wanted to sign him up and tout him around the US as a child prodigy. As it was, Brahms stayed in Hamburg, learnt the craft of composition, and slowly earned a reputation for himself as one of the 19th century’s greatest composers.

THE BACKGROUND

There is one very obvious point of comparison between Liszt and Brahms: both men struggled with their first major works

布拉姆斯 Johannes Brahms

(Photo by Konrad Egersdörfer) © gallica.bnf.fr

弦外之音

貝多芬逝世後，若說新的交響曲即使不能勝過貝多芬，也可以跟貝多芬平起平坐，19世紀末的德國觀眾會覺得難以接受。因此布拉姆斯「第一」大受歡迎，就令許多論者宣稱布拉姆斯是貝多芬的當然繼承者。傑出樂評人漢斯力克寫道：「布拉姆斯與貝多芬的藝術淵源，明眼人一望而知。」1895年9月，布拉姆斯終於贏得德國樂壇保守派最權威的認可：邁寧根宮廷樂團舉行了一場大型音樂會，曲目除了布拉姆斯「第一」，還有巴赫和貝多芬最偉大的作品，吸引了歐洲各地的樂壇名人到場。由這一天起，布拉姆斯就位列「德國三B」，成了主宰古典樂壇的重要作曲家之一。

背景

李斯特和布拉姆斯之間，有一點明顯可堪比較：兩人寫作第一部重要管弦樂曲時都舉步維艱。李斯特找來一位年輕作曲家幫忙，布拉姆斯則靠自己埋頭苦幹，用上超過20年來寫作第一交響曲。事實上，完成「第一」之前，他已有幾首交響曲開了頭，但這些曲子要麼放棄了，要麼改成其他樂種：一首成了鋼琴協奏曲，一首成了小夜曲，還有一些鋼琴二重奏和室樂曲。舒曼見過其中一首，看得出布拉姆斯有寫作交響曲的潛質，還說他某些早期鋼琴曲根本是「交響曲偽裝而成」。但布拉姆斯無論寫作管弦樂或室樂曲都不能沒有鋼琴。這還不止，前人的陰影經常籠罩著他——他曾寫道：「海頓之後，寫交響曲不是開玩笑的，而是生死攸關的大事。」

演出歷史

第一交響曲1855年動筆。雖然早在1866年已完成了頭三個樂章，但1876年11月樂曲首演（地點在卡爾斯魯，德索指揮）前數天，作曲家仍在

EXTRA

It was difficult for German audiences of the late 19th century to accept the idea that a symphony written after Beethoven might be as good, if not better. So the success of Brahms' First Symphony prompted many commentators to proclaim Brahms as the natural successor to Beethoven. The great critic, Eduard Hanslick wrote that "Brahms' artistic kinship with Beethoven must be plain to every observer." The ultimate seal of German traditionalist approval came in September 1895 when the Meiningen Court Orchestra performed the symphony alongside some of the greatest works of Bach and Beethoven in a gala concert which attracted the musical great and good from all across Europe. From that day onwards, Brahms has become known as one of the "Three B's" who dominate the world of classical music.

for orchestra. While Liszt had called in the services of a younger composer to help, Brahms beavered away on his own, taking over 20 years to produce his First Symphony. He had actually started several symphonies before completing the First, but these had either been abandoned or ended up in other guises – a piano concerto, a serenade and various works for piano duet and chamber ensemble. Schumann had been one of the first to recognise Brahms' potential as a symphonist, describing some of the early piano music as "symphonies in disguise", but Brahms had never really been comfortable composing away from the piano, whether for chamber ensemble or orchestra. On top of that, he was haunted by the ghosts of his predecessors: "After Haydn", he once wrote, "writing a symphony is no longer a joke, but a matter of life and death."

PERFORMANCE HISTORY

The First Symphony was begun in 1855, the first three movements were completed by 1866, and just days before the premiere (in Karlsruhe under Otto Dessoff) in November

寫作第四樂章。然而故事尚未結束。雖然首演極為成功，而且樂曲後來也在歐洲各地演出，遠至維也納、布雷斯勞、劍橋和倫敦，但這些演出都令布拉姆斯深信樂曲仍須修訂，尤其慢樂章。

音樂

第一樂章以陰沉的慢速引子開始，充滿悲劇氣氛，鼓聲一下一下的響起，彷彿不祥預兆似的。隨著速度加快，悲劇氣氛消失，但樂章仍保留了沉重壯麗的特質。

第二樂章開始時，弦樂奏出抒情的主題（儘管還是有點沉重）；稍後一個哀愁的旋律在雙簧管響起。小提琴和圓號奏出感人肺腑的二重奏，既為樂章劃上安寧的句號，也迎來輕盈優雅、滿心欣喜的**第三樂章**。第三樂章演出時間還不到五分鐘，是全曲最短的樂章。

第四樂章響起：氣氛回復陰沉悲痛，恍如第一樂章的開端。圓號奏出光輝的旋律，像自烏雲裡透出的陽光，迎接樂章聖詩似的主題（而且與貝九終樂章的著名主題十分相似）。樂曲最後得意洋洋地完結，絕不含糊。

樂曲剖析中譯：鄭曉彤

1876 he was still working on the final movement. But it did not finish there. While the premiere was a huge success, subsequent performances in cities as far afield as Vienna, Breslau, Cambridge and London, convinced Brahms that there were still changes to be made, especially in the slow movement.

THE MUSIC

The **first movement** opens in a mood of grim tragedy with a slow introduction over an ominous beating drum. The speed increases, the mood of tragedy passes, but the movement retains a sense of weightiness and pomposity.

The **second movement** begins with a lyrical, if again rather weighty, theme from the strings before the oboe leads off with a plaintive melody. A touching duet between violin and horn brings the movement to a peaceful close and heralds the start of the light, gentle and deeply happy **third movement** which, at less than five minutes' duration, is the shortest of the symphony's movements.

With the opening of the **fourth movement** the mood changes back to the dark and tragic atmosphere of the work's opening. Then, a glorious horn melody, like a ray of sunshine blazing through dark clouds, heralds the movement's main theme, a chorale-like melody closely related to the famous theme from the last movement of Beethoven's Ninth Symphony. The work ends on a note of unequivocal triumph.

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、低音巴松管、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, contrabassoon, four horns, two trumpets, two trombones, bass trombone, timpani and strings.

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孔茲

CHRISTOPH KONCZ

指揮 Conductor

PHOTO: Andreas Hechenberger



小提琴家孔茲除了擔任維也納愛樂樂團首席外，亦頻繁以指揮家、小提琴獨奏家及室樂演奏家身份於國際間演出。

作為一位指揮家，孔茲的國際聲譽日隆。自2013年於薩爾斯堡莫扎特週首演後，他以指揮家身份，相繼亮相於柏林、科隆和慕尼黑的愛樂音樂廳、維也納音樂廳、琉森文化與會議中心，以及薩爾斯堡音樂節。2017年，孔茲指揮孟菲斯交響樂團的演出，是他的美國首演；同年在冼文的大師班中指揮蘇黎世市政廳樂團。2018年6月，他首度指揮樂季音樂會，於科隆愛樂音樂廳指揮科隆室樂團演出。2019年3月，他更參與蒙特利爾大都會樂團的巡演。

孔茲擔任萊茵河畔諾伊斯德意志室樂學院樂團總指揮已歷兩個樂季，並將與樂團在阿姆斯特丹荷蘭皇家音樂廳演出。他最近獲著名的法國羅浮宮音樂家古樂團任命為首席客席指揮，並聯同樂團破天荒以莫扎特的小提琴灌錄作曲家全套小提琴協奏曲。

孔茲自四歲起學習小提琴，兩年後進入維也納國立音樂大學就讀。九歲那年，他因在享譽全球的电影《紅提琴》中飾演神童魏卡西（Kaspar Weiss）而大獲好評，電影贏得奧斯卡最佳原創音樂大獎。

Christoph Koncz enjoys a wide-ranging international career as a conductor, violin soloist, chamber musician and principal violinist of the Vienna Philharmonic.

Koncz is establishing himself internationally as a conductor. His conducting debut at the 2013 Salzburg Mozartwoche was followed by concerts at such prestigious venues as the Berlin, Cologne and Munich Philharmonie, Vienna Konzerthaus and KKL Lucerne as well as at the Salzburg Festival. In 2017, he made his US conducting debut with the Memphis Symphony and conducted the Tonhalle-Orchester Zürich in a masterclass with David Zinman. He made his subscription debut at the Cologne Philharmonie with Concerto Köln in June 2018 and took the Orchestre Métropolitain de Montréal on tour in March 2019.

Koncz is in his second season as Chief Conductor of the Deutsche Kammerakademie Neuss am Rhein and will perform with the orchestra at the Concertgebouw Amsterdam. He has recently been appointed Principal Guest Conductor of the renowned French period instrument ensemble Les Musiciens du Louvre, with whom he has recorded the complete Mozart Violin Concertos on the composer's own violin for the first time.

Koncz received his first violin lesson at the age of four and entered the Vienna University of Music two years later. At the age of nine, he received worldwide acclaim for starring as child prodigy Kaspar Weiss in *The Red Violin*, which won an Academy Award for Best Original Score.

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張緯晴的幻想曲
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左章 ZEE ZEE

鋼琴 Piano

PHOTO: Zhou Shunhao



左章出色的演奏獲《留聲機》雜誌（中國）譽為「激情澎湃、魅力四射、生動活潑」。《洛杉磯時報》形容藝術修養成熟的她是「藝術上強大、激情澎湃和扣人心弦的表表者」。她最近與指揮尼米·約菲和愛沙尼亞國家交響樂團呈獻樂季揭幕音樂會，又於北京國際音樂節與中國愛樂樂團同台、於倫敦皇家節日音樂廳與指揮巴乎·約菲和愛樂管弦樂團合作，還有和馬其頓愛樂樂團的演出、上海交響樂團合演的貝多芬和聖桑全套鋼琴協奏曲。

左章最近開展了中國獨奏會巡演，並將於今年夏天首度於琉森音樂節亮相。2019年，環球唱片為她發行了首張專輯，與巴乎·約菲和愛樂管弦樂團合奏拉威爾G大調鋼琴協奏曲及李斯特第二鋼琴協奏曲。在過去的樂季中，左章曾分別聯同蘇黎世市政廳樂團以及在上海國際藝術節，演奏李斯特第一鋼琴協；並於香港藝術節夥拍NHK交響樂團，演奏拉威爾G大調鋼琴協。她亦重回杭州愛樂樂團、中國愛樂樂團和上海交響樂團的舞台，並擔任四川交響樂團駐團音樂家。她已跟西雅圖交響樂團、佛雷斯諾愛樂樂團和克里斯蒂安桑交響樂團首演，並曾參加意大利米蘭都靈九月音樂節、美國密歇根州吉爾摩國際鋼琴節，以及為英國牛津聖約翰福音堂藝術系列獻藝。

Zee Zee is “full of enthusiasm and glamour, radiating the vigour of youth” (*Chinese Gramophone*), and her creative maturity has been hailed as “a powerful, passionate and compelling representation of pure artistry” (*Los Angeles Times*). Recent highlights have included the season opening concert with the Estonian National Symphony under Neeme Järvi, the Macedonian Philharmonic, the China Philharmonic at the Beijing Music Festival, the Philharmonia Orchestra at the Royal Festival Hall, London under Paavo Järvi, and the complete piano concertos of Beethoven and Saint-Saëns with the Shanghai Symphony Orchestra.

Zee Zee has begun a recital tour throughout China and will have her debut at the Lucerne Piano Festival this summer. In 2019 Universal released her first album, featuring Ravel’s Piano Concerto in G and Liszt’s Piano Concerto no. 2 with Paavo Järvi and the Philharmonia Orchestra. In past seasons Zee Zee performed Liszt’s Piano Concerto no. 1 with the Tonhalle-Orchester in Zurich and at the Shanghai Arts Festival, and Ravel’s Concerto in G with the NHK Symphony Orchestra at the Hong Kong Arts Festival. She also returned to the Hangzhou Philharmonic, China Philharmonic and Shanghai Symphony, and was the Artist in Residence with the Sichuan Symphony. She made her debuts with the Seattle Symphony, Fresno Philharmonic and the Kristiansand Symphony orchestras, and appeared at the MITO Festival (Italy), the Gilmore Festival (Michigan), and in the SJE Arts Series (Oxford).

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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 as 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

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster

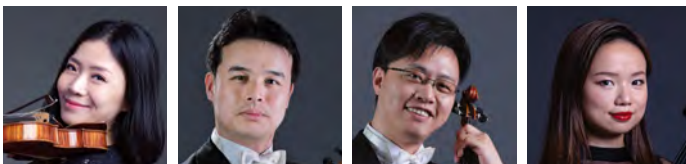
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樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



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
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Bei de Gaulle
Third Associate
Concertmaster

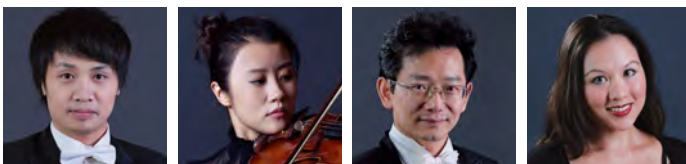


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Ai Jin

把文晶
Ba Wenjing

程立
Cheng Li

桂麗
Gui Li

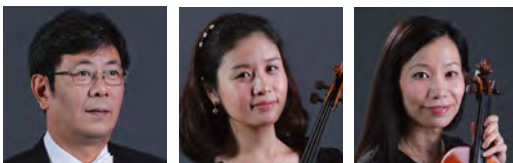


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劉芳希
Liu Fangxi

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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Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑋
Leslie Ryang MoonSun



方潔
Fang Jie



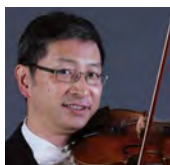
何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



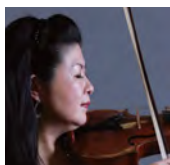
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Mao Yiguo



華嘉蓮
Katrina Rafferty



章鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong

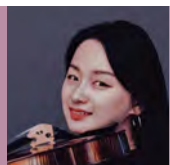


周騰飛
Zhou Tengfei

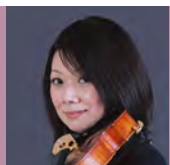
中提琴 VIOLAS



●凌顯祐
Andrew Ling



■李嘉黎
Li Jiali



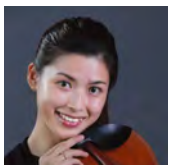
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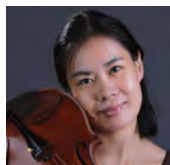
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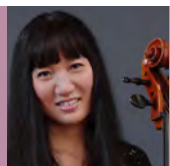


張殊影
Zhang Shu-ying

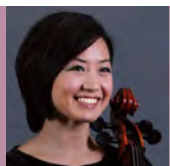
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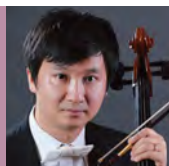
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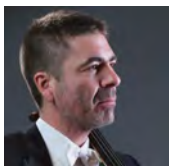
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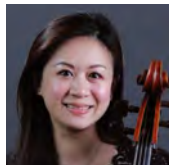
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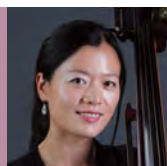
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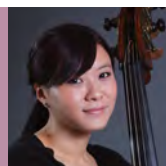
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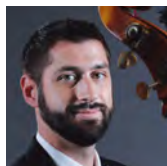
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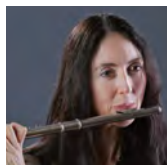


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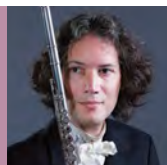


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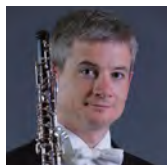


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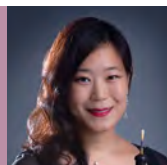


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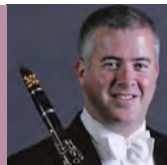


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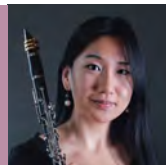
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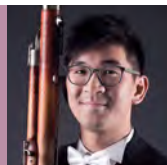


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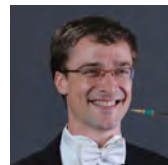
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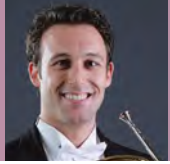


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Paganini Project

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

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

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin

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

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
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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

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- Paul and Leta Lau
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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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A loan arranged by the Y. S. Liu Foundation

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

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

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Hong Kong Philharmonic Orchestra

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誠邀大家參加港樂籌款音樂會，共享音樂時光！

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30 JAN 2022
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hkphil.org

報名及購票查詢
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紅提琴
電影音樂會

THE RED VIOLIN: MOVIE IN CONCERT

OSCAR® Best Original Score
奧斯卡最佳原創音樂

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賈桑松 指揮
Sylvain Gasançon
CONDUCTOR

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王亮 小提琴
Wang Liang VIOLIN

《紅提琴》電影播放及現場配樂

The Red Violin
Film Live with orchestra

作曲 柯利吉亞諾
Music By John CORIGLIANO

英語電影配中英文字幕
Movie in English with Chinese and English subtitles

IIb 電影中包含不适合青少年及兒童的情節，建議家長提供指導。
The movie contains elements which may not be suitable for young persons and children.
Parental guidance is recommended.

SAT 8PM
SUN 3PM

香港文化中心音樂廳
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\$480 \$380 \$280 \$180

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29&30
MAY
2021

港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

15
MAY 2021

SAT 11AM & 3PM
TW
\$380 \$280 \$180
歡迎三歲及以上大小朋友
For ages three and above

小不點的德布西音樂探險 Happy Gabby's Debussy Musical Adventure

德布西 (陸克改編) 《月光》
德布西 《玩具箱》
德布西 《兒童天地》: 粉雪飛舞、黑娃娃的步態舞
DEBUSSY (arr. Luck) *Clair de lune*
DEBUSSY *La boîte à joujoux* (The Toy-Box)
DEBUSSY *Children's Corner: The Snow is Dancing, Golliwog's Cake-Walk*

凌顯祐, 指揮
郭偉豪, 主持
Andrew Ling, conductor
Edmond Kok, presenter

16
MAY 2021

SUN 3PM
香港大學李兆基會議中心
大會堂
Grand Hall, Lee Shau
Kee Lecture Centre,
HKU
\$100
音樂會招待八歲及以上人士
For ages eight and above

港樂 × 港大繆思樂季 「聚焦管弦：敲擊」 HK PHIL × HKU MUSE Orchestral Spotlights: Percussion

王婧 《小石潭記》(世界首演)
田尼 《從末為敲擊樂寫過一個音符》
龐樂思 《從》(2020), op. 11 N, 為電鋼琴和mp3而作
武滿徹 《雨的樹素描》
哈晨佛朗 《刃》
基治 《構造三》
Jing WANG *Record of the Little Rock Pond* (World Premiere)
James TENNEY *Having Never Written a Note for Percussion*
OZNO *Zoon* (2020) op. 11 N for vibraphone and mp3
TAKEMITSU *Rain Tree*
Thom HASENPFLUG *Bicksa*
CAGE *Third Construction*

龐樂思, 定音鼓
白亞斯, 敲擊
梁偉華, 敲擊
胡淑微, 敲擊
James Boznos, timpani
Aziz D. Barnard Luce, percussion
Raymond Leung Wai-wa, percussion
Sophia Woo Shuk-fai, percussion

22
MAY 2021

SAT 8PM
TW
\$380 \$280 \$180

樂饗·法國 French Musical Bonbons

奧涅格 《夏日牧歌》
米堯 敲擊樂協奏曲
拉威爾 《悼念公主的帕凡舞曲》
依貝克 長笛協奏曲選段
魯塞爾 《蜘蛛的盛宴》: 交響片段
拉威爾 《庫普蘭之墓》
HONEGGER *Pastorale d'été*
MILHAUD *Concerto for Percussion*
RAVEL *Pavane pour une infante défunte*
IBERT *Flute Concerto excerpt*
ROUSSEL *Le festin de l'araignée: Symphonic Fragments*
RAVEL *Le Tombeau de Couperin*

賈桑松, 指揮
白亞斯, 敲擊
盧韋歐, 長笛
Sylvain Gasançon, conductor
Aziz D. Barnard Luce, percussion
Olivier Nowak, flute

24
MAY 2021

MON 7:30PM
JC Cube, Tai Kwun
\$200

港樂 × 大館：室樂音樂會系列 美洲的夏夜 (木管五重奏) HK Phil × Tai Kwun: Chamber Music Series Summer Nights in the Americas (Woodwind Quintet)

狄里維拉 《熱帶風情畫》
依華森 《呼嚕的叉子》五重奏
巴伯 《夏樂》
Paquito D'RIVERA *Aires Tropicales*
Eric EWAZEN *Roaring Fork Quintet*
BARBER *Summer Music*

盧韋歐, 長笛/短笛
關尚峰, 雙簧管/英國管
劉蔚, 單簧管
陳劭桐, 巴松管
麥迪拿, 圓號
Olivier Nowak, flute/piccolo
Kwan Sheung-fung, oboe/cor anglais
Lau Wai, clarinet
Toby Chan, bassoon
Jorge Medina, horn

29 & 30
MAY 2021

SAT 8PM & SUN 3PM
CC
\$480 \$380 \$280 \$180
電影屬第II B級別
This film is classified as
Category II B

紅提琴電影音樂會 The Red Violin: Movie in Concert

柯利吉亞諾 《紅提琴》(香港首演)
John CORIGLIANO *The Red Violin* (Hong Kong Premiere)

電影中包含不適合青少年及兒童的情節, 建議家長提供指導。
The film contains elements which may not be suitable for young
persons and children. Parental guidance is recommended.

賈桑松, 指揮
王亮, 小提琴
Sylvain Gasançon, conductor
Wang Liang, violin

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