

香港管弦樂團 | HONG KONG PHILHARMONIC ORCHESTRA

MOZART EN POINTE

莫扎特與芭蕾
王致仁的拉威爾

CHIYAN WONG'S
RAVELL



孔茲 指揮
Christoph Koncz CONDUCTOR
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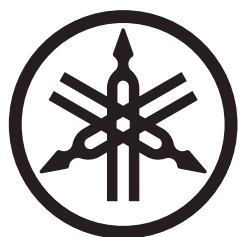
香港芭蕾舞團舞蹈員
Hong Kong Ballet dancers

王致仁 鋼琴
Chiyan Wong PIANO
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特別演出
Special
Appearance
HK
BALLET
香港芭蕾舞團
Septima Wobere 藝術總監
Artistic Director 藝術總監

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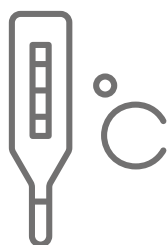
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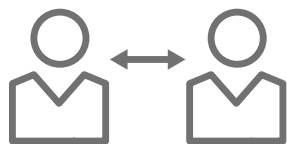
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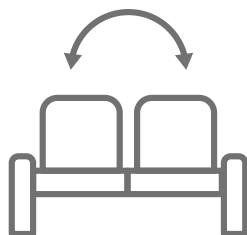
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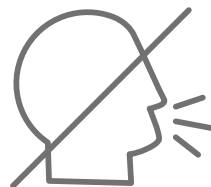
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莫扎特與芭蕾 | 王致仁的拉威爾

MOZART EN POINTE |

CHIYAN WONG'S RAVEL

特別演出
Special Appearance

**HK
BALLET**
香港芭蕾舞團
Septime Webre 衛承天
Artistic Director 藝術總監

P. 4	貝多芬 BEETHOVEN 《蕾奧諾拉》第三序曲 <i>Leonore Overture no. 3</i>	14'
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P. 6	佛瑞 FAURÉ 《佩利亞斯與梅麗桑德》(港芭特別演出*) <i>Pelléas et Mélisande Suite (HKB Special Appearance*)</i> 紡紗女 <i>Fileuse</i> ¹ 西西里舞曲 <i>Sicilienne</i> ²	6'
P. 8	莫扎特 MOZART 《小夜曲》(港芭特別演出^) <i>Eine kleine Nachtmusik (HKB Special Appearance^)</i> 浪漫曲：行板 <i>Romance: Andante</i> ³ 小步舞曲 <i>Menuetto</i> ⁴	7'
P. 10	拉威爾 RAVEL G大調鋼琴協奏曲 <i>Piano Concerto in G</i> 興高采烈地 <i>Allegro moderato</i> 甚慢板 <i>Adagio assai</i> 急板 <i>Presto</i>	23'

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Barbara Karinska, costume design; Ruby Yau, lighting design

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^衛承天，編舞；賴妙芝，服裝設計；邱雅玉，燈光設計
Septime Webre, choreography; Yoki Lai, costume design; Ruby Yau, lighting design



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貝多芬

LUDWIG VAN BEETHOVEN

《蕾奧諾拉》第三序曲，op. 72

Leonore Overture no. 3, op. 72

貝多芬作曲時幾乎總是不能一揮而就。他跟莫扎特不同（除非整首作品已經了然於胸，否則莫扎特很少落筆）：貝多芬的素描本裡盡是亂糟糟的潦草筆跡，還有一堆堆勾劃刪改過、重寫修正過的東西。《費黛里奧》是他唯一的歌劇，但差不多斷斷續續花了十年，才能讓這齣歌劇變成適宜搬演的模樣；期間還為《費黛里奧》寫作了最少四首不同的序曲。

1806年寫作的序曲雖然名為《蕾奧諾拉》第三序曲，但實際上是第二首。故事內容圍繞暴君、政治犯，以及犯人年輕妻子蕾奧諾拉的營救行動。慢速引子將高尚情操與悲劇效果共治一爐（這時主人翁弗洛雷斯坦正在黑暗無光的地牢裡坐著，非常沮喪），然後是激動人心的〈快板〉，而且與貝多芬最激動的樂段相比也不遑多讓。後台傳出號角曲（在劇中代表「邁向自由」），之後進入序曲精采的結尾——那是一首歌頌自由的聖詩，既耀眼又歡欣。

那麼樂曲有甚麼問題呢？簡單來說，就是無以為繼！序曲令歌劇的第一幕相形見绌。要寫出這麼棒的曲子然後棄用，也絕非凡夫俗子所能為之，但這正是貝多芬的做法——結果大家都欣賞這首樂曲，只是改以劇中那位英勇女主角的名字「蕾奧諾拉」為標題罷了。

Beethoven almost never got it right first time. Unlike Mozart (who rarely set pen to paper until the whole work was planned out in his head) Beethoven's sketchbooks are a mess of scribbles, crossing-outs and re-workings. It took Beethoven over ten years of false starts to get his only opera, *Fidelio*, into a stageable form. During that time, he wrote no fewer than four different overtures for this one opera.

The overture known as *Leonore* no. 3 (1806) was actually his second attempt. The opera is the story of a tyrant, a political prisoner, and a rescue attempt launched by the prisoner's young wife, Leonore. The mixture of nobility and tragedy in the slow introduction (the music that accompanies the hero Florestan as he sits, despairing, in a lightless dungeon) gives way to one of the most stirring allegros even Beethoven ever wrote. An offstage fanfare – the signal of approaching liberty in the opera – leads to the overture's brilliant finish, a dazzling and joyful hymn to freedom.

So what was the problem? Simply put, to follow that! The overture blew the first act of the opera out of the water. It takes an extraordinary kind of genius to ditch an overture as splendid as this, but that's what Beethoven did – leaving us to enjoy it today under the name of *Fidelio*'s courageous heroine.

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Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, bass trombone, timpani and strings.

李斯特

FRANZ LISZT

《前奏曲》

Les Préludes

1847年9月，鋼琴技巧大師李斯特在自己聲譽最隆之時，從音樂會舞台上退下來。他酷愛閱讀，志向是創造一種靈感來自文學的新音樂。《前奏曲》1854年2月在威瑪首演，李斯特親自指揮。樂曲標題來自他友人、詩人拉馬丁的《詩的冥想》：「人生彷彿一首首前奏曲，千帆過盡之後那歌謠卻是未知之數……生命不就是這樣嗎？」

因此《前奏曲》所訴說的，就是「人生」。以下是李斯特的描述：

「人生彷彿一首首前奏曲，千帆過盡之後那歌謠卻是未知之數，只知第一個莊嚴凝重的音符，正是死神所奏——生命不就是這樣嗎？」

[引子—緩慢、陰沉，緩緩攀升，朝著光明走去]

「愛就是一切生活之源，如魔法……」

[大提琴唱出延綿的、充滿渴望的主題；然後圓號和豎琴呼應]

「……但誰又有幸從未遇過風暴？」

[低音大提琴隆隆有聲，銅管樂響起，音樂同時漸漸加快]

「……哪裡有受了傷但不在靜謐的大自然尋找慰藉的靈魂？」

[豎琴奏出陣陣漣漪；鳥語和圓號遙相應]

「可是那小號奏起的時候，人卻會急於行動，而且傾盡全力。」

[音樂加快。小號響起，樂曲的主題恍如進行曲，朝著最終的勝利進發]

In September 1847, at the height of his fame as a virtuoso pianist, Franz Liszt retired from the concert platform. He was a keen reader, and his ambition was to create a new kind of music, inspired by literature. *Les Préludes* was premiered in Weimar in February 1854 with Liszt himself conducting. It took its name from the *Méditations poétiques* by Liszt's friend Alphonse de Lamartine: "What is our life but a series of preludes to that unknown song..."

The story of *Les Préludes*, then, is human life itself. Here's Liszt's own description:

"What is our life but a series of preludes to that unknown song of which the first solemn note is sounded by Death?"

[An introduction – slow, dark, groping slowly upwards towards the light]

"Love is the enchanted dawn of all existence..."

[The cellos sing a long, yearning theme; then the horns and harp answer]

"...but who is fortunate enough not to encounter storms?"

[Basses rumble and the brass rings out, as the music accelerates]

"...and where is the wounded soul who does not seek consolation in the serenity of nature?"

[The harp ripples; birds call and horns echo in the distance]

"However, when the trumpet calls, man rushes into action with all his strength."

[The music accelerates. Trumpets sound, and the work's main themes march towards a victorious finish]

編制 INSTRUMENTATION

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Three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp and strings.

佛瑞

GABRIEL FAURÉ

《佩利亞斯與梅麗桑德》組曲

Pelléas et Mélisande Suite紡紗女
西西里舞曲Fileuse
Sicilienne

1892年，比利時詩人梅特林克創作了話劇《佩利亞斯與梅麗桑德》。19世紀末、20世紀初，歐洲也鮮有比這齣劇更引人入勝的文藝作品了。故事既古老又歷久常新：顧盧是阿勒芒老國王亞基的孫子。一天，他在森林的池塘裡邂逅既憂愁又神秘的梅麗桑德，然後娶了她為妻（別忘了這是童話故事），再帶她返回亞基的城堡。可是梅麗桑德心中依然充滿莫名其妙的悲傷，而且除了佩利亞斯（顧盧同母異父的弟弟）的友誼之外，似乎沒有任何辦法緩解。往後的劇情集美妙、可怕、避無可避眾多特質於一身，最後還是悲劇收場。梅特林克的才華，在於他能一邊將故事說得像童話般簡單，另一邊卻又可以讓有心的觀眾深思細味，想要多複雜就多複雜。

梅特林克的洞見似乎讓每個藝術家都敢於忠於自己，發揮想像：即使時至今日，這種威力也在大眾文化有所迴響。普萊契在小說《移動圖畫》（1990）刻劃了一個「碟型世界」；「碟型世界」裡的電影工業剛起步時，早期作品就包括《佩利亞斯與梅麗桑德——禁忌之戀！》。RR馬田的《冰與火之歌》（對電視觀眾來說，更熟悉的名稱是《權力遊戲》）裡，「紅色女祭司」的名字就叫「梅麗桑德」。雖然紅色女祭司與梅特

Few cultural phenomena wove a more captivating spell over turn-of-the-century Europe than the Belgian poet Maurice Maeterlinck's 1892 play *Pelléas et Mélisande*. The story is both ancient and timeless. Golaud, grandson of old King Arkel of Allemonde stumbles on the unhappy and mysterious Mélisande by a forest pool, and – this being a fairy tale – marries her and takes her back to Arkel's castle. But nothing, it seems, can heal her mysterious sorrow, except the friendship of Golaud's younger half-brother Pelléas. What unfolds is wonderful, terrible, inevitable and ultimately tragic. Maeterlinck's genius was to find a way of telling it that was simultaneously as simple as a fairytale and as complex as its audience chooses to make it.

Maeterlinck's vision seems to make every artist more intensely themselves: a power that echoes in the wider culture even today. In Terry Pratchett's novel *Moving Pictures* (1990) "*Pelias and Melisande, A Storie of Forbiden Love!*" is one of the first products of Discworld's fledgling film industry. And the "Red Priestess" Melisandre in George R R Martin's *A Song of Ice and Fire* (better known to TV viewers as *Game of Thrones*), although quite unlike Maeterlinck's heroine, is proof that his words alone continue to carry powerful resonances of mystery and myth.

林克筆下的女主角不太相似，但也證明了梅特林克的文字至今仍帶有強烈的神祕感與神話氣息。

同樣，不少作曲家也對這個故事情有獨鍾：德布西歌劇《佩利亞斯與梅麗桑德》1902年首演；1905年西貝遼士為話劇版寫作了一套劇樂；同年在維也納，荀伯格根據話劇寫成華麗的交響詩。可是一眾以話劇《佩利亞斯與梅麗桑德》為基礎的音樂作品中，第一首登上劇院舞台的，卻出自德布西的同胞佛瑞手筆——那是《佩利亞斯與梅麗桑德》的英語版演出；當日的盛況令梅特林克本人也「大吃一驚」。佛瑞寫作了一套富於詩意、色彩細膩的短曲（配器由他的學生古伊克蘭負責）。話劇1898年6月21日在倫敦開演，佛瑞的音樂與「金色和明綠色」的設計配合得天衣無縫。

佛瑞選取了四個樂章，組成音樂會組曲出版。〈紡紗女〉在話劇第三幕開端響起：梅麗桑德坐在紡車前等待自己的情人。配弱音器的小提琴模仿輪子轉動的聲音，雙簧管奏出樸素的歌曲，既憂鬱又平靜。在醉人的〈西西里舞曲〉裡，豎琴奏出陣陣漣漪，彷彿古代的遊吟詩人一般，然後長笛獨奏加入。這首輕快的舞曲原本是作曲家為另一齣話劇而寫的（一齣莫里哀的話劇，故事以17世紀法國為背景），可是卻與梅特林克的童話世界渾然天成——這個童話世界裡，月色在噴泉裡閃爍、森林隱沒在影子裡、愛比死更可怕；在這個魔法處處的幻想國度裡，過去與現在已經融合在一起。

Composers, too, have repeatedly fallen in love with the story. Debussy's opera *Pelléas et Mélisande* was premiered in 1902. Sibelius wrote a suite of incidental music in 1905, while Schoenberg, in Vienna, transformed the drama into a lush symphonic poem in the same year. But the first musical response to make it into the theatre came from Debussy's compatriot Gabriel Fauré in 1898. The occasion was an English production opened in London on 21 June 1898 – a sumptuous affair that left Maeterlinck “bowled over”. Fauré produced a set of poetic, subtly coloured miniatures (his pupil Charles Koechlin did the orchestration) that beautifully complemented the “golds and liquid greens” of Edward Burne-Jones' designs.

Fauré published four movements as a concert suite. **Fileuse** introduces Act Three of the play, as Mélisande sits at her spinning wheel, awaiting her beloved. Muted violins mimic the whirling of the wheel as the oboe sings a simple song, in equal measure melancholy and serene. Rippling harp – like an ancient bard or minstrel – introduces a solo flute in the ravishing **Sicilienne**. Fauré originally wrote this lilting dance for a Molière play set in 17th century France, but it melts effortlessly into Maeterlinck's fairytale world – a place where moonlight flickers on fountains, and forests sink into shadow; where love is more terrible than death, and past and present become one in the enchanted realm of the imagination.

編制 INSTRUMENTATION

兩支長笛、雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、定音鼓、豎琴及弦樂組。

Two flutes, oboe, two clarinets, two bassoons, four horns, two trumpets, timpani, harp and strings.

莫扎特

WOLFGANG AMADEUS MOZART

《小夜曲》，K. 525

Eine Kleine Nachtmusik, K. 525

浪漫曲：行板
小步舞曲

Romanze: Andante
Menuetto

莫扎特在他短暫但非凡的一生中，為大家留下了不少謎團。當中最大的謎團與《小夜曲》（也就是他其中一首大受歡迎、寫法又顯然完美的作品）有關：樂曲的寫作緣起一直沒有任何記載。事實上，莫扎特在自行製作的作品目錄裡，除了1787年8月10日有一筆關於《小夜曲》的紀錄以外，其他相關紀錄也完全不見蹤影，連原本五個原創樂章中第二樂章（〈小步舞曲〉）的手稿也被撕爛了，而且大概是莫扎特親自動手的。雖然樂曲是首十分討人歡喜的迷你傑作，但除了上述資料，大家對樂曲的寫作緣起幾乎一無所知。

但真的要緊嗎？《小夜曲》實在太受歡迎了，以致令大家很少停下來想一想配器的稀奇之處（莫扎特16歲後，就沒有寫過純弦樂的小夜曲或嬉遊曲了）；大家也很少注意到，莫扎特自十歲起，偶然也會寫作小夜曲和嬉遊曲，到這時其實已經寫了40多首，但《小夜曲》是最後一首「只有美妙絕倫的「為弦樂三重奏而寫的嬉遊曲」（1788）例外」。根據莫扎特的習慣，樂曲本身會提供一些答案。小夜曲實際上是一項描述，不是樂章標題——字面意思是「一首小型小夜曲」。簡單來說，莫扎特時代的「小夜曲」就是

Over his short, extraordinary life, Mozart left us many puzzles. But few are more puzzling than the fact that *Eine Kleine Nachtmusik* – one of his best-loved and most unambiguously perfect works – has no documented reason to exist. In fact, it has left no paper trail at all apart from Mozart's own entry in his catalogue on 10 August 1787, and a manuscript score from which the second of five original movements (a minuet) has been ripped, presumably by Mozart's own hand. Other than that, we know almost nothing about the origins of one of music's most delightful mini-masterpieces.

Does that really matter? *Eine Kleine Nachtmusik* is so beloved that we rarely pause to consider its curious scoring (Mozart had written no serenades or divertimenti for strings alone since he was 16 years old), or the fact that of the 40-plus serenades and divertimenti that punctuate Mozart's catalogue from the age of ten onwards, this (with the sole exception of his wonderful Divertimento for String Trio of 1788) would be the last. As ever with Mozart, the music provides some of its own answers. *Eine Kleine Nachtmusik* is really a description, rather than a title – it means “a little serenade”. A serenade, in Mozart's time, simply meant background music, to be played in the open air at a festive occasion – a carnival, say, or a wedding. The two movements we'll hear today



少年莫扎特 Young Mozart

(source: gallica.bnf.fr)

背景音樂，喜慶場合時在露天地方演奏——例如嘉年華會或婚禮。今天演奏的兩個樂章都非常合適——首先是優雅的〈浪漫曲〉，美妙的旋律令人難忘，中段則較戲劇化；然後是既輕快又鮮明的〈小步舞曲〉：效果奇佳，簡單直接，好像用上黑記號筆譜寫般確切。

《小夜曲》大概是為類似場合寫作的。不過……如果不是呢？莫扎特經常一口氣寫兩首樂曲，但兩者通常對比強烈〔同年（1787年）春末，他就寫作了兩首室樂曲：陽光充沛的「C大調弦樂五重奏」和悲壯的「G小調五重奏」。兩者都屬於他的室樂巔峰之作〕。1787年6月14日，就在《小夜曲》完成前僅僅一個月，莫扎特寫作了《玩笑樂》：他小時候在薩爾斯堡，聽過好些既乏味又老套的小夜曲，於是在《玩笑樂》裡故意戲仿，刻意寫得又笨又冗贅。音樂學者艾因斯坦認為，莫扎特之所以寫作《小夜曲》，也許是因為心底裡想平衡一下：剛剛寫了最差勁的小夜曲，那麼現在要寫一首最完美的。要是真的如此，那麼這首百聽不厭的名曲，就是莫扎特眾多作品裡的稀世奇珍：因為這是作曲家純粹為了滿足自己而寫的作品。

are perfect for that purpose – the elegant *Romanze*, with its wonderfully memorable melody and dramatic central section, and the brisk, bold *Menuetto*: music so effective and uncomplicated that it could have been written with a black marker pen.

In all likelihood, it was written for just such an occasion. But...what if it wasn't? Mozart often wrote works in contrasted pairs (in the late spring of that same year of 1787 he had composed two of his very greatest chamber works, the sunlit C major string quintet and the tragic G minor quintet). On 14 June 1787, barely a month before *Eine Kleine Nachtmusik*, Mozart had completed *Ein musikalischer Spass* (A Musical Joke) – an awkward, deliberately clumsy parody of the uninspired and clichéd serenades that he'd heard in Salzburg as a boy. The musicologist Alfred Einstein suggests that *Eine Kleine Nachtmusik* might have been born from Mozart's inner compulsion to find balance. He'd just written the worst possible serenade: so now he set out to write the most perfect one imaginable. If that's true, then this "little serenade" – so familiar and yet so endlessly fresh – is one of the rarest treasures in Mozart's whole, huge output: music written to please no-one but himself.

編制 INSTRUMENTATION

弦樂組 Strings

1875-1937

拉威爾

MAURICE RAVEL

G大調鋼琴協奏曲

Piano Concerto in G

興高采烈地
甚慢板
急板

Allegramente
Adagio assai
Presto

有張攝於爵士時代高峰期的照片十分著名，相中人正在舉行派對：站在鋼琴一端，謙卑地垂著眼的人，就是歌舒詠；至於那個坐在鍵盤前，眉毛上揚，一頭銀髮往後梳好，又用髮油抹得順滑的人，就是拉威爾——日期是1928年3月7日，拉威爾53歲生辰。據載，這是兩位作曲家首次見面，而且一見如故。拉威爾到百老匯去看歌舒詠音樂劇《甜姐兒》，還說自己「著了迷」；然後歌舒詠陪拉威爾到哈林區，到沙威歌廳聽爵士樂現場演出。大概就在這時，歌舒詠問拉威爾，能否給他上作曲課。但拉威爾答道：「你搞錯了。寫出優秀的歌舒詠，勝於寫出差勁的拉威爾。」

拉威爾明白藝術家是許多組成部分的總和——而且只有藝術家本人才可以選擇如何取捨。他很欣賞爵士樂，他告訴布朗熱，歌舒詠有著「最出眾、最迷人，甚至可能是舉世無雙的才華。」自己雖然是法國人，但也擁有多民族背景：母親是巴斯克裔，父

A famous photograph shows a party in New York at the height of the Jazz Age. At the far end of the piano, looking modestly downwards, is George Gershwin. And at the keyboard, eyebrows raised and silver-streaked hair smoothed back with Brilliantine, sits Maurice Ravel. The date was 7 March 1928, and it was his fifty-third birthday. This was their first documented meeting, and the two composers felt an immediate rapport. Ravel went to see the Gershwins' *Funny Face* on Broadway and was enchanted by the music. Gershwin then escorted Ravel to Harlem, to hear live jazz at the Savoy Ballroom. It's about then that he asked Ravel for composition lessons; to which Ravel replied, "You are making a mistake. It is better to write good Gershwin than bad Ravel."

Ravel understood that an artist is the sum of many parts – and that only the individual artist can choose what to absorb and what to reject. He adored jazz: he told Nadia Boulanger that Gershwin had "the most brilliant, most enchanting, and perhaps the most profound talent". But he was also a Frenchman of multinational roots, the son of a Basque mother and a Swiss engineer. And he'd considered writing a piano concerto for many years. His first idea was inspired by his Basque



拉威爾 Ravel
(source: gallica.bnf.fr)

親是瑞士裔工程師。多年來他都想寫作鋼琴協奏曲：1913年他首次試寫的鋼琴協奏曲是首狂想曲，名為《七者為一》，靈感來自他的巴斯克文化遺產（「七者為一」正是巴斯克紋章的暱稱）；但樂曲只有草稿。

但到頭來，優雅出眾的鋼琴與室樂團協奏曲（寫於1929至1931年間）卻糅合了多種音樂風格。樂曲大體上是拉威爾其人其樂的自畫像。樂曲1932年1月14日在巴黎首演，拉威爾親自指揮；同年4月，他跟鋼琴家瑪嘉烈·朗（也正是樂曲的題獻對象）巡迴演奏這首樂曲，期間他曾跟一份荷蘭報章說道：「這首曲子我花了三年寫作，日以繼夜，期間每晚都幾乎睡不到六小時」、「（爵士樂）不是唯一的影響力；大家可以在樂曲裡找到來自巴赫時代的低音伴奏，找到類似莫扎特的旋律（那是單簧管五重奏裡的莫扎特……）」

因此大家可以在第一和第三樂章聽到熙熙攘攘、像機械聲音似的音樂，十分精采：**第一樂章**開端像鞭打聲一樣，令人振奮（作曲家說開端主題的靈感，來自往返倫敦與牛津的火車）；**終樂章**則激烈迅猛，甚有「眨眼即走竄」的氣勢。在第一樂章第二主題組，怨曲和聲像雪茄煙霧一樣，在空氣中飄蕩（就在小號從樂團中冒出，激情地放聲呼嘯過後）。在這兩個樂章中間，是**〈慢板〉**那既深刻又純淨的旋律，靈感也許來自莫扎特，可是旋律也與歌舒詠另一首情歌十分相像。結果——沒有需要說明——那是純拉威爾風格。

樂曲剖析中譯：鄭曉彤

heritage: a rhapsody, *Zazpiak Bat*, sketched in 1913.

But in the end the brilliant, elegant *Concerto* that he wrote for piano and chamber orchestra between 1929 and 1931 assimilated many idioms. It's almost a self-portrait of Ravel as man and musician. "I worked on it for three years, day and night, during which time I hardly got six hours of sleep per night", he told a Dutch newspaper in April 1932, while touring the concerto with its dedicatee Marguerite Long as soloist (The premiere had taken place in Paris on 14 January, with Ravel conducting). "[Jazz] is not the only influence, however: in the concerto one also finds bass accompaniments from the time of Bach, and a melody that recalls Mozart, the Mozart of the Clarinet Quintet..."

So you can hear brilliant, bustling machine music in both the **first movement**, with its electrifying whip-crack opening (he claimed to have conceived the opening theme on a train between London and Oxford) and the ferocious, headlong, blink-and-you-miss-it **finale**. Blues harmonies hang like cigar smoke in the air of the first movement's second group (wait till the trumpet wails passionately over the orchestra). And at the heart of it all, lies the deep, pure melody of the **Adagio** – inspired by Mozart, maybe, but with more than a hint of one of Gershwin's timeless lovesongs. The result – needless to say – is pure Ravel.

All programme notes by Richard Bratby

編制 INSTRUMENTATION

長笛、短笛、雙簧管、英國管、單簧管、降E調單簧管、兩支巴松管、兩支圓號、小號、長號、定音鼓、敲擊樂器、豎琴及弦樂組。
Flute, piccolo, oboe, cor anglais, clarinet, E flat clarinet, two bassoons, two horns, trumpet, trombone, timpani, percussion, harp and strings.

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.

王致仁 CHIYAN WONG

鋼琴 Piano

PHOTO: Timothy Tin



鋼琴家王致仁生於香港，目前旅居柏林。他獨樹一幟的演奏具藝術視野與膽識，曲目涵蓋早期巴洛克到21世紀作品，吸引眾多聽眾。

王氏首張專輯《李斯特變奏：歌劇幻想曲》由Linn唱片公司發行，收錄由他補遺及編輯的鋼琴獨奏改編曲，唱片好評如潮並榮獲匈牙利李斯特學會授予第40屆李斯特國際唱片大獎。他最近發行的第二張專輯收錄由他本人改編的巴赫《哥德堡變奏曲》，將原作與布梭尼編輯的版本兼收並蓄，演繹自成一格。

王致仁於2020/21樂季再度與香港管弦樂團同台演出。他亦將首次在匈牙利演出，於布達佩斯李斯特音樂學院與歐布達多努比亞交響樂團合演阿德斯的鋼琴協奏曲。

王氏憑多個國際音樂節首演開始引起國際關注，包括法國迪納爾國際音樂節、香港藝術節，以及他經常出演的新加坡國際鋼琴節。他曾在薩爾斯堡莫扎特大學的夏季學院中獲獎，並以全李斯特曲目首次亮相於倫敦威格摩音樂廳。

王致仁目前獲利希慎基金獎學金贊助，正在倫敦皇家音樂學院研究作曲家布梭尼，即將完成博士學位。王致仁曾是萬瑞庭音樂基金獎學金得主。

Born in Hong Kong and based in Berlin, pianist Chiyang Wong's audacity and vision have captivated listeners, in a repertoire ranging from the early Baroque to the 21st century.

He completed and edited the transcriptions presented in his critically acclaimed debut album, *Liszt Transfigured: Operatic Fantasies for Piano* (Linn Records), which was awarded the 40th Franz Liszt International Grand Prix du Disque by the Franz Liszt Society in Hungary. He has recently released his second album, which features his combination of Bach's *Goldberg Variations* with Busoni's edition of the same work.

Season 2020/21 sees his return to Hong Kong, in performances with the HK Phil. He will make his Hungarian debut with the Danubia Orchestra Óbuda, in Thomas Adès' Piano Concerto, at the Liszt Academy in Budapest.

Wong came to international attention in earlier debuts at festivals such as the International Music Festival in Dinard, France, the Hong Kong Arts Festival, and the Singapore International Piano Festival, where he has been a frequent guest. He was a prizewinner at the International Mozarteum Summer Academy in Salzburg, and made his debut in London's Wigmore Hall with a Liszt recital.

Wong is currently a Lee Hysan Scholar, completing his doctorate on Busoni at the Royal Academy of Music in London. Wong was awarded the Bernard van Zuiden Music Fund.



喬治·巴蘭欽

GEORGE BALANCHINE

編舞 Choreography

喬治·巴蘭欽 (1904-1983) 被譽為是芭蕾舞界最傑出的當代編舞大師。生於聖彼德堡的巴蘭欽有著音樂與舞蹈的天賦，憑著對音樂的豐富知識，巴蘭欽能與作曲家緊密溝通，亦能將管弦樂譜簡化成琴譜，有助將音樂轉化為舞蹈。巴蘭欽的編舞風格被稱為新古典派，作品沒有故事性，強調「舞蹈本身是演出的靈魂」。他一生共創作了465部作品，包括《珠寶》等經典作品。

George Balanchine (1904-1983) is regarded as the foremost contemporary choreographer in the world of ballet. St Petersburg-born Balanchine had both the music and dance of Russia in his blood. Extensive musical training put him on equal grounds in communicating with great composers and enabled him to reduce orchestral scores on the piano, which is an invaluable aid in translating music into dance. Balanchine's style has been described as neo-classical, de-emphasising plot in ballets and preferring to let "dance be the star of the show". In his lifetime, he created 465 works, including *Jewels* as one of the renowned pieces.



衛承天

SEPTIME WEBRE

編舞 Choreography

PHOTO: SWKit | Courtesy of Hong Kong Ballet

衛承天是國際著名芭蕾舞團總監、編舞家、教育家及倡導者，於2017年7月加入香港芭蕾舞團擔任藝術總監。他於1999年至2016年17年間出任華盛頓芭蕾舞團藝術總監，並於1993年至1999年任美國新澤西普林斯頓美國劇目芭蕾舞團藝術總監。

衛承天的編舞作品廣受歡迎，可見於全球各大芭蕾舞團；他亦經常參與劇場和歌劇製作。其作品曾獲多項榮譽、資助及獎項。他曾任「舞蹈／美國」董事局成員和 Halcyon 藝術總監，並於瓦爾納、保加利亞、伊斯坦堡、開羅、紐約、首爾等地的多個國際芭蕾舞比賽擔任評審。他為香港芭蕾舞團全新創作、以1960年代香港作背景的《羅密歐+茱麗葉》，將在2021年6月世界首演。

Septime Webre is an internationally recognised ballet director, choreographer, educator and advocate. He joined Hong Kong Ballet (HKB) as its Artistic Director in July 2017 after 17 years as Artistic Director of The Washington Ballet (US) from 1999–2016, and six years as Artistic Director for the American Repertory Ballet in Princeton (US) from 1993–1999.

Much sought-after as a choreographer, Webre's works appear in the repertoires of ballet companies globally. He has also worked frequently in theatre as well as opera. His work has received numerous honors, grants and awards, and he has served on the board of Dance/USA, Artistic Director of Halcyon and on the juries of a number of international ballet competitions, including those in Varna, Bulgaria, Istanbul, Cape Town, New York and Seoul. Webre's new work for HKB, *Romeo + Juliet*, set in 1960s Hong Kong, will have its world premiere in June 2021.



劉奕詩 AMBER LEWIS

舞蹈員 Dancer

劉奕詩受訓於伊高爾舞蹈室及華盛頓芭蕾舞團學院。她曾先後加入華盛頓芭蕾舞團及亞利桑那芭蕾舞團，2019年加入香港芭蕾舞團擔任群舞領舞員。她曾為舞團演出安娜妮亞雪翡莉《唐吉訶德》的琪蒂、科勒《胡桃夾子》的嘉麗、衛承天《古典芭蕾舞有怕：〈仙履奇緣〉篇》的灰姑娘等。她亦曾參演巴蘭欽、羅曼斯基、賀姆斯等編舞家作品的主要角色。

Amber Lewis trained at Ecole Ballet Studios in Sydney, Australia, and The Washington School of Ballet in the US. She danced with The Washington Ballet and Ballet Arizona before joining Hong Kong Ballet (HKB) in 2019 as a Coryphée. With HKB, Lewis has danced Kitri in Nina Ananiashvili's *Don Quixote*, Clara in Terence Kohler's *The Nutcracker* and *Cinderella* in Septime Webre's *Ballet Classics for Children: Cinderella*. Lewis has also danced leading roles in works by George Balanchine, Alexei Ratmansky, Anna-Marie Holmes, amongst others.

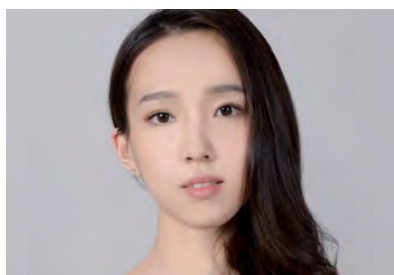


楊睿琦 YANG RUIQI

舞蹈員 Dancer

楊睿琦以洛桑國際芭蕾舞大賽的全額獎學金入讀德國斯圖加特約翰格蘭可學校，2012年畢業後加入斯圖加特芭蕾舞團。她於2016年加入香港芭蕾舞團擔任群舞領舞員，2020年獲晉升為獨舞員。她曾為舞團領銜主演衛承天《愛麗絲夢遊仙境》的愛麗絲，其他重要及主要角色有科勒《胡桃夾子》的西班牙玩偶及法國玩偶、衛承天《大亨小傳》的佐敦·貝克等。她曾編創《存心叛逆》(2017)。

Yang Ruiqi studied at the John Cranko School in Stuttgart with Prix de Lausanne's full scholarship. Graduated in 2012, she joined Stuttgart Ballet. She came to HKB as a Coryphée in 2016 and became Soloist in 2020. With HKB, Yang has performed the title role of Alice in Septime Webre's *ALICE (in wonderland)*, Spanish Doll and French Doll in Terence Kohler's *The Nutcracker*, Jordan Baker in Webre's *The Great Gatsby*, and many more. Her choreographic works include *A Rebel at Heart* (2017).



陳稚瑤 CHEN ZHIYAO

舞蹈員 Dancer

陳稚瑤於2015年於北京舞蹈學院畢業，同年加入香港芭蕾舞團擔任群舞員。她於2018年晉升為獨舞員，2019年成為首席舞蹈員。她曾為舞團演出米瀚文《天鵝湖》的奧德蒂/奧狄莉、衛承天及格安《吉賽爾》的吉賽爾、安娜妮亞雪翡莉《唐吉訶德》的琪蒂、衛承天《愛麗絲夢遊仙境》的愛麗絲等。陳稚瑤曾勇奪2017年及2019年香港舞蹈年獎「傑出女舞蹈員演出」獎。

Chen Zhiyao graduated from Beijing Dance Academy in 2015 and joined HKB as a Corps de Ballet member the same year. She was named Soloist in 2018 and was promoted to Principal Dancer in 2019. With HKB, Chen has danced the principal roles of Odette/Odile in John Meehan's *Swan Lake*; Giselle in Septime Webre and Charla Genn's *Giselle*; Kitri in Nina Ananiashvili's *Don Quixote*; Alice in Webre's *ALICE (in wonderland)* among others. Chen won Outstanding Performance by a Female Dancer at the 2017 and 2019 Hong Kong Dance Awards.



葛培治 GARRY CORPUZ

舞蹈員 Dancer

葛培治於2011年加入菲律賓芭蕾舞團；2017年加入香港芭蕾舞團，2018年成為群舞領舞員，2020年晉升為獨舞員。加入舞團後，他曾參演的角色包括米瀚文《天鵝湖》的羅伯特，科勒《胡桃夾子》的老鼠王，埃及玩偶及俄羅斯玩偶，《小飛俠》的虎克船長及史塔基，《大亨小傳》的湯姆·布坎南等。葛培治曾於2016年入圍赫爾辛基國際芭蕾舞比賽準決賽。

Garry Corpuz danced with Ballet Philippines in 2011, he joined HKB in 2017, became Coryphée in 2018 and was named Soloist in 2020. With HKB, Corpuz has danced the featured roles of Von Rothbart in John Meehan's *Swan Lake*; Rat King, Egyptian Doll and Russian Doll in Terence Kohler's *The Nutcracker*; Captain Hook and Gentleman Starkey in Septime Webre's *Peter Pan*; Tom Buchanan in Webre's *The Great Gatsby*, among others. Corpuz was a semi-finalist in Helsinki International Ballet Competition in 2016.



卡諾意 LUIS CABRERA

舞蹈員 Dancer

卡諾意2015年加入香港芭蕾舞團，曾為舞團演出：科勒《胡桃夾子》的費殊和意大利玩偶、衛承天《小飛俠》的小飛俠和圖托、賀姆斯《海盜》的白班圖等。他曾編創《With-IN》（2017）及《斷—聯》（2019）；2020年榮獲香港舞蹈年獎「傑出男舞蹈員演出」獎。

Joining HKB in 2015, Luis Cabrera has danced the principal and featured roles of Fritz and Italian Doll in Terence Kohler's *The Nutcracker*, Peter Pan and Tootles in Septime Webre's *Peter Pan*, and Birbanto in Anna-Marie Holmes' *Le Corsaire*. His choreographic works include *With-IN* (2017) and *dis-CONNECT* (2019). He won Outstanding Performance by a Male Dancer at the 2020 Hong Kong Dance Awards.



郭艾弼 ALBERT GORDON

舞蹈員 Dancer

郭艾弼畢業於華盛頓芭蕾舞學院，2020年加入香港芭蕾舞團擔任獨舞員。他曾擔演的角色包括《睡美人》的迪塞爾王子及藍鳥、《唐吉訶德》的巴西里奧、《吉賽爾》的〈農村雙人舞〉等（以上皆為歌莉亞版本）。郭艾弼曾贏得多個殊榮，包括2012波士頓國際芭蕾舞大賽金獎和2012格雷斯公主獎學金等。

A graduate of The Washington School of Ballet, Albert Gordon joined HKB in 2020 as a Soloist. His principal roles include Prince Desire and Bluebird in Angel Corella's *The Sleeping Beauty*, Basilio in Corella's *Don Quixote* and *Peasant Pas de Deux* in Corella's *Giselle*. He won a gold medal at the 2012 Boston International Ballet and received the 2012 Princess Grace Scholarship Award: Dance.



林昌沅 KYLE LIN CHANG-YUAN

舞蹈員 Dancer

林昌沅獲全額獎學金於香港演藝學院畢業，2017年加入香港芭蕾舞團，他曾演出科勒《胡桃夾子》的中國玩偶、衛承天《小飛俠》的約翰達林及圖托斯、《愛麗絲夢遊仙境》的三月兔及半斤八兩等。

Kyle Lin Chang-yuan graduated on full scholarship from The Hong Kong Academy for Performing Arts. Joining HKB in 2017, Lin has performed the featured roles of Chinese Doll in Terence Kohler's *The Nutcracker*, John Darling and Tootles in Septime Webre's *Peter Pan*, March Hare and Tweedle Dee & Tweedle Dum in Webre's *ALICE (in wonderland)*.

香港管弦樂團 | HONG KONG PHILHARMONIC ORCHESTRA

左章的
李斯特
布拉姆斯
——

左章 鋼琴
Zee Zee
PIANO

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BRAHMS 1

ZEE ZEE PLAYS
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孔茲 指揮
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5
MAY
2021

左章於 5 月 17 日亦會與兩度獲香港台作演出獲獎會「左章鋼琴演奏會——李斯特與布拉姆斯：旅遊歲月」。

經樂網向城市售票網購買兩場音樂會可享九折優惠。詳情請參閱 hkphil.org。

Zee Zee will also be performing a recital with Premiere Performances on 17 May in "Zee Zee Piano Recital: Liszt/Beethoven/Voyages". Enjoy 10% off when purchasing tickets to both concerts in the same transaction at URBTIX. For details please refer to hkphil.org.



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ZEE ZEE 左章
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17 MAY 2021 (MON) 19:30

香港文化中心音樂廳

Concert Hall, Hong Kong Cultural Centre

\$420 / \$280 / \$180

左章於5月5日亦會與港樂合作演出「布拉姆斯一 | 左章的李斯特」節目。觀眾於城市售票網在同一交易中同時購買兩場音樂會門票可享9折優惠。

Zee Zee will be performing with HK Phil on 5 May in "Brahms 1 | Zee Zee Plays Liszt". Enjoy 10% off when purchasing tickets to both concerts in the same transaction at URBTIX.

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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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

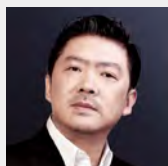
MUSIC DIRECTOR



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

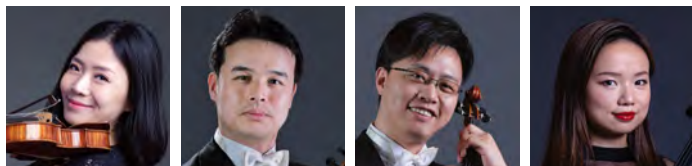
梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



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

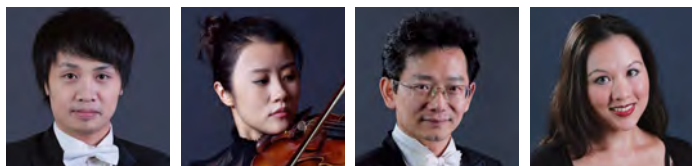


艾瑾
Ai Jin

把文晶
Ba Wenjing

程立
Cheng Li

桂麗
Gui Li

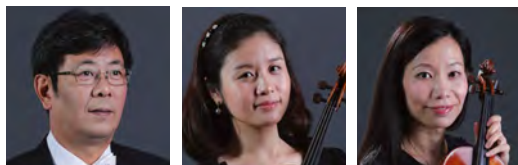


李智勝
Li Zhisheng

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

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑋
Leslie Ryang MoonSun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



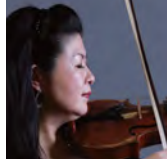
冒異國
Mao Yiguo



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



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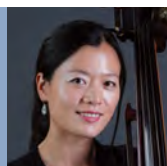
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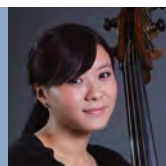
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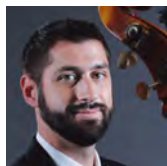
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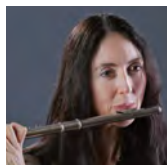


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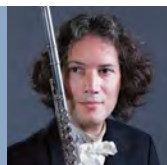


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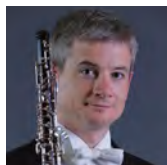


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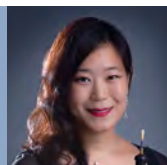


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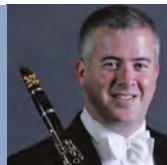


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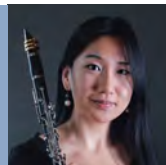
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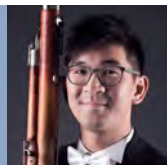


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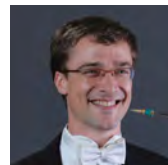
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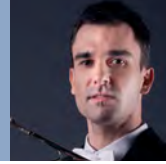
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多尼·哈達 (1991) 大提琴

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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

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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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- A set of Wagner Tubas
- A Flugelhorn

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- 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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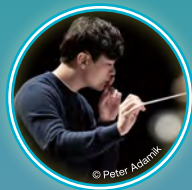
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* 此活動為賽馬會音樂密碼教育計劃的活動，由香港賽馬會慈善信託基金贊助

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港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

5
MAY 2021

WED 8PM
CC
\$420 \$320 \$220

布拉姆斯一 | 左章的李斯特 Brahms 1 | Zee Zee Plays Liszt

李斯特 第一鋼琴協奏曲
布拉姆斯 第一交響曲
LISZT Piano Concerto no. 1
BRAHMS Symphony no. 1

孔茲, 指揮
左章, 鋼琴
Christoph Koncz, conductor
Zee Zee, piano

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

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 Gasaçon, 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 《呼嘯的叉子》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
陳勁桐, 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 Gasaçon, conductor
Wang Liang, violin

門票於城市售票網公开发售

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CC = 香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall
TW = 荃灣大會堂演奏廳 Tsuen Wan Town Hall Auditorium