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電台直播 LIVE RADIO BROADCAST

2021年9月10日晚的音樂會由香港電台第四台 (FM 97.6-98.9 兆赫及radio4.rthk.hk) 現場直播，並於9月15日 (星期三) 下午2時重播。The concert on 10 September 2021 is broadcast live on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and rthk.hk), and with a repeat on 15 September (Wed) at 2pm.



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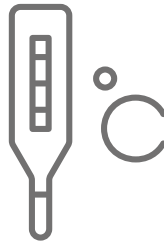
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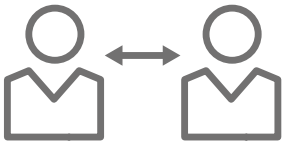
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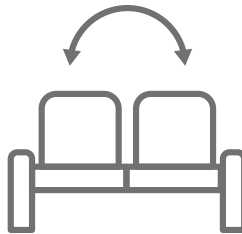
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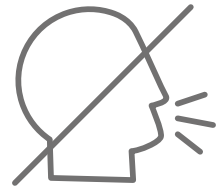
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IN HARMONY

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克蘭茵

ANNA CLYNE

《在她懷裡》(2008-09)

Within Her Arms (2008-09)

(亞洲首演 Asia Premiere)

作曲家

克蘭茵生於倫敦，先在愛丁堡大學唸音樂，然後負笈美國曼克頓音樂學院深造。她的早期作品以電子原音音樂為主，曾與多位舞蹈家、電影人和視覺藝術家在大型項目合作過，可是後來卻越來越偏重傳統器樂合奏，曾在多個樂團擔任駐團作曲家，包括芝加哥交響樂團 (2010-15)、法蘭西島國家樂團 (2014-16)、巴爾的摩交響樂團 (2015-16) 和柏克萊交響樂團 (2017-19)，並在2019年起出任蘇格蘭室樂團駐團作曲家。

背景

2008年，克蘭茵正在創作新曲（據她自言，那是一首「既活力充沛又混沌」的樂曲），這時卻收到電話，說她母親突然離世了。收到噩耗之後，克蘭茵憶述，她「拿著一支蠟燭和媽媽的照片，坐在鋼琴前。那張照片是她去世前一週拍的，拍得很美。然後我寫呀寫，就在24小時內完成這首曲子。是我的本能讓我以作曲來應付這件事。寫作時，我就覺得跟媽媽很接近。」這首作品就是《在她懷裡》，是作曲家得悉母親死訊後的反應。樂曲2009年4月7日在洛杉磯由洛杉磯愛樂樂團首演，沙朗倫指揮。

THE COMPOSER

Anna Clyne was born in London and studied music at the University of Edinburgh before moving to the US to continue her studies at Manhattan School of Music. Her work initially centred around electro-acoustic music, and she has been involved in major collaborative projects with choreographers, film-makers and visual artists, but she has been increasingly drawn towards more traditional instrumental ensembles, and served as Composer-in-Residence to the Chicago Symphony Orchestra from 2010 to 2015, holding similar posts with the Orchestre national d'Île-de-France (2014-16), the Baltimore Symphony Orchestra (2015-16), the Berkeley Symphony Orchestra (2017-19) and, since 2019 she has been Associate Composer with the Scottish Chamber Orchestra.

THE BACKGROUND

It was while working on what she describes as an “energetic, chaotic” piece in 2008, that she received a call telling her that her mother had unexpectedly died. She recalls how, on hearing the tragic news, “I sat at the piano with a candle and a beautiful photo of her from that week, and I just wrote this music over the course of the next 24 hours. It was my instinct to process this by writing music. I felt very close to her through that process

音樂

作曲家選用了弦樂和電子樂器，讓兩者柔和地互動，並借用越南僧人暨和平主義者一行禪師的詩句來描述這首樂曲（相關詩句獲作曲家授權在此刊登）：

「大地會將你抱緊在她懷裡，親愛的一
好讓你明天化成花朵—
花朵在清晨的田野裡靜靜地微笑—
今早你也就不再流淚了，親愛的一
因為我們經歷過的黑夜太深太沉。
今早，對了，就在今早，
我在青草地上跪下來—
發現你在那裡。
花兒無聲地對我說話。
愛與體諒，也真的來了。」

樂曲恍如沉思，既悲傷又帶點民歌風情，稍後流露出深刻的痛苦，後來卻變得平靜一些、鎮定一些，彷彿終於找到辦法面對至親離世。



of writing.” That work, written in response to her mother’s death, was *Within Her Arms*, and was given its first performance by the Los Angeles Philharmonic conducted by Esa-Pekka Salonen in Los Angeles on 7 April 2009.

THE MUSIC

Scored for strings which gently interact with electronics, the composer describes the work by quoting lines from the Vietnamese monk and peace campaigner, Thich Nhat Hanh (reprinted here with the composer’s permission):

“Earth will keep you tight within her arms dear one –
So that tomorrow you will be transformed into
flowers –
This flower smiling quietly in this morning field –
This morning you will weep no more dear one –
For we have gone through too deep a night.
This morning, yes, this morning, I kneel down on the
green grass –
And I notice your presence.
Flowers, that speak to me in silence.
The message of love and understanding has indeed
come.”

After the music’s meditative opening, with its mournful, somewhat folk-like quality, the work moves on to express deep grief, before taking on a more calm and collected character, as if finally coming to terms with the profound loss.

克蘭茵 Anna Clyne
©Christina Kernohan

編制 INSTRUMENTATION

弦樂組 Strings

1873-1943

拉赫曼尼諾夫

SERGEI RACHMANINOV

《巴格尼尼主題狂想曲》，op. 43

Rhapsody on a Theme of Paganini, op. 43

作曲家

早在布爾什維克革命迫使拉赫曼尼諾夫一家逃離俄國以前，他既是當地首屈一指的作曲家，又是他的音樂偶像柴可夫斯基的當然繼承者。可是在外國，他卻主要是以鋼琴大師的身份著名，1909年曾應邀在美國巡迴演出，合共演出了22場音樂會。這次巡演非常成功，於是主辦人每年都邀請拉赫曼尼諾夫到美國巡迴演出。雖然美國觀眾不是特別喜歡俄羅斯音樂，但拉赫曼尼諾夫通常會嘗試在巡演裡包括最少一首自己的作品。

背景

拉赫曼尼諾夫用每年在美國巡演所賺的錢，在瑞士建了座別墅；著名



THE COMPOSER

Until the Bolshevik Revolution forced him to flee Russia with his family, Sergei Rachmaninov had established himself as one of the country's leading composers and the natural successor to his great musical hero, Tchaikovsky. Outside Russia, however, he was mostly recognised as a great piano virtuoso, and in 1909 was invited to give a 22-concert tour of the US. It was such a success that he was invited back to give annual concert tours, and although the Americans had little taste for Russian music, he would usually try to include at least one work of his own on these tours.

THE BACKGROUND

Having built himself a house in Switzerland from the proceeds of his annual American concert tours, and having been given as a house-warming present a full-sized concert grand by the noted piano manufacturer Steinway & Sons, Rachmaninov was inspired to write what was to be the last of his five works for piano and orchestra. The others were all concertos, but for this work he chose to combine concerto form with variation form to produce a

拉赫曼尼諾夫 Rachmaninov

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弦外之音 BRIEF NOTES

意大利小提琴巨匠巴格尼尼 (1782-1840) 24首無伴奏小提琴《隨想曲》中的最後一首，很可能是19世紀以來最多作曲家選用的變奏曲主題。除了拉赫曼尼諾夫這一首之外，其他作曲家以這個旋律為基礎的作品不下24首，最著名的包括布拉姆斯、舒曼、李斯特、波利斯·布拉赫、魯道羅夫斯基、安德魯·羅韋伯等。

The last of the 24 *Caprices* for unaccompanied violin by the Italian violin virtuoso, Niccolò Paganini (1782-1840), could well have been used more often as a basis for sets of variations by different composers since the 19th century than any other. Beyond Rachmaninov's work, there are over 24 different works based on it, some of the best known being by Brahms, Schumann, Liszt, Boris Blacher, Witold Lutosławski and Andrew Lloyd Webber.

巴格尼尼 Paganini

By Jean-Auguste-Dominique Ingres (Wikimedia Commons)

鋼琴製造商施坦威又送來一台標準尺寸的音樂會三角琴，賀他新居入伙；就在別墅落成、新琴運抵之後，他就心血來潮動筆創作一首鋼琴與樂團合奏的作品——這也是他五首同類作品的最後一首。雖然另外四首都是鋼琴協奏曲，但作曲家現在卻選擇寫一首單樂章樂曲，而且將協奏曲式和變奏曲式共冶一爐：樂曲大體上跟隨傳統協奏曲「快—慢—快」的布局，但實際上卻由引子、主題和24段變奏組成。「24」這個數字也因而別具意義，因為主題正好出自巴格尼尼第二十四首無伴奏小提琴《隨想曲》(1829年出版)。樂曲1934年11月7日由史托哥夫斯基指揮費城管弦樂團首演，作曲家親自擔任鋼琴獨奏。

single-movement work, roughly following the fast-slow-fast outline of a conventional concerto but actually comprising an introduction and 24 variations on a theme. The number 24 was significant, for Rachmaninov used as the basis of the work, the 24th *Caprice* for solo violin by Paganini published in 1829. Rachmaninov himself premiered the work with the Philadelphia Orchestra under Leopold Stokowski on 7 November 1934.

THE MUSIC

The *Rhapsody on a Theme of Paganini* begins with a brief introduction, the orchestra providing a kind of skeleton of the theme which eventually is heard from the violins supported by single notes jabbed out by the pianist. This playful mood continues

音樂

《巴格尼尼主題狂想曲》以簡短的引子掀開序幕，主題的骨幹先在樂團響起，然後由小提琴奏出主題，鋼琴同時以尖銳的單音配合。調皮的氣氛貫穿最初幾個變奏；鋼琴在音符上愉快跳躍，而鋼琴與樂團也一直忙個不停。

慢速樂段（也就是樂曲的中段）由〈變奏七〉開始。鋼琴先奏出一個讚美詩似的莊嚴旋律——《震怒之日》（《震怒之日》原是13世紀聖詠，拉赫曼尼諾夫幾乎每首成熟作品都會引用），同時大提琴和巴松管在較低音區奏出「巴格尼尼主題」原型；兩個主題在接下來的大部分變奏裡都平分秋色，各有千秋。〈變奏十八〉大概是拉赫曼尼諾夫最有名的樂段了：作曲家在此將「巴格尼尼主題」上下顛倒，變得與《震怒之日》十分相似。

接著氣氛轉趨輕快，但樂團在低音區步步進逼，鋼琴和弦一個比一個深沉，彷彿暴風雨將至。暴風雨終於來臨，天空卻又突然放晴；「巴格尼尼主題」與《震怒之日》在此糾纏不清。接著是鋼琴一段刺激絕倫的獨奏，連串的八度音奏出兩個主題的元素，氣勢磅礴；樂團突然攔腰闖入，像要跟鋼琴一起朝樂曲結尾飛奔似的。眼看《震怒之日》快要成為最後贏家之際，卻冷不防被鋼琴一個信手拈來的音型語帶輕蔑地趕走，正式為樂曲畫上句號。

through the first few variations, with the piano skipping merrily over the notes and a sense of continually bustling movement from both orchestra and piano.

The slow (middle) section of the work opens with the Seventh Variation. The piano begins with a solemn hymn-like melody which is the *Dies Irae*, a 13th-century chant which Rachmaninov used in almost all his mature works, beneath which cellos and bassoon play Paganini's original theme. In most of the subsequent variations, both the *Dies Irae* and Paganini's theme are given equal prominence, and when we reach Variation 18, probably Rachmaninov's most famous creation, we hear Paganini's theme turned upside down so that it closely resembles the *Dies Irae*.

After this, the mood lightens, but then it seems as if a great thunderstorm is brewing, as over a menacing orchestral bass the piano chords become darker and darker. The storm eventually breaks and the music bursts into sunlight in which both Paganini's theme and the *Dies Irae* become inseparably intertwined. A thrilling piano solo with the pianist thundering out elements of both themes in octaves is rudely interrupted by the orchestra, which joins the piano in a headlong dash for the closing bar, only to be pulled up by an ending of pure drama when the *Dies Irae*, looking as if it is going to have the last word, is swept aside dismissively by a seemingly off-hand piano conclusion.

編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、敲擊、豎琴及弦樂組。

Two flutes, piccolo, two oboes, cor anglais, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp and strings.

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第十七鋼琴協奏曲
第三十五交響曲，「哈夫納」

約翰·威廉斯

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《星球大戰》：帝國進行曲



格拉斯曼 指揮 / 鋼琴
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1841-1904

德伏扎克

ANTONÍN DVOŘÁK

D小調第七交響曲，op. 70

Symphony no. 7 in D minor, op. 70

莊嚴的快板

稍慢板

諧謔曲：活潑地—速度稍慢

終曲：快板

Allegro maestoso

Poco adagio

Scherzo: Vivace – poco meno mosso

Finale: Allegro

作曲家

德伏扎克的父親在一條名為納拉浩薩維斯的村莊（位於現今捷克共和國境內）經營一所小客棧。1841年9月8日，德伏扎克就在小客棧內出生。12歲時，家人要他放棄學業，送他到肉店學師。可是德伏扎克不肯放棄音樂，甚至逆著父親的意思進了著名的布拉格管風琴學校唸書，1859年畢業前還贏了個演奏獎。畢業後，他先在樂團當了幾年中提琴手，之後才可以全情投入創作。布拉姆斯認識德伏扎克後，更把這位晚輩介紹給自己的出版商，儼如發掘德伏扎克的「星探」。不久德伏扎克的作品就瘋魔世界各地，尤其在英國和北美。為了保證得到德伏扎克作品的首演權，或保證他可以親自到場，大家都樂意付出豐厚的報酬。因此德伏扎克晚年家道豐厚，非常富裕，最後在1904年5月1日在布拉格與世長辭——這時，他已憑著九首交響曲和三首協奏曲（鋼琴、大提琴和小提琴各一），成了不朽的作曲家。

背景

在19世紀下半葉，皮加地利聖雅各廳（1858年耗資七萬英鎊建成，1905年拆卸改建成酒店）既是倫敦最優秀的管弦樂演奏場地之一，也是倫敦愛樂協會暨樂團所在。倫敦愛樂樂團當時每星期都演出管弦樂音樂

THE COMPOSER

Antonín Dvořák was born on 8 September 1841 in a small country inn run by his father in the village of Nelahozeves in what is now the Czech Republic. At the age of 12 he was taken out of school and sent to learn the butcher's trade, but he refused to abandon music and, much against his father's wishes, he enrolled at the famous Prague Organ School. He left in 1859 having gained a prize for his performance and worked for several years as an orchestral viola player before he was able to devote himself entirely to composing. Effectively "talent-spotted" by Brahms and introduced to the great composer's own publisher, Dvořák's music soon found popularity around the world and audiences, particularly in England and North America, paid large sums of money to ensure premieres of his works as well as personal appearances by the composer. He died a very wealthy man in Prague on 1 May 1904, having achieved a measure of immortality through his nine symphonies and three concertos – one each for piano, cello and violin.

THE BACKGROUND

Built in 1858 at a cost of £70,000 and demolished in 1905 to make way for a new hotel, St James' Hall Piccadilly was one of the finest venues in London for orchestral music. It was home to the Philharmonic Society of London, which staged a weekly series of

會，包括在1884年舉行一場全德伏扎克作品音樂會，更為此特地邀請德伏扎克到倫敦去。音樂會異常成功，樂團甚至馬上委約德伏扎克寫作新交響曲一首，準備在下樂季演出。新作1884年12月動筆時，作曲家給朋友寫信道：「我現在忙著（為倫敦）寫作新的交響曲。這首樂曲必定要轟動世界，願上帝實現這個願望！」樂曲翌年3月17日脫稿，首演1885年4月22日舉行。有樂評人寫道：「德伏扎克交響曲結束後，觀眾反應非常熱烈，就愛樂樂團的音樂會來說十分罕見。」

音樂

第一樂章先由輕柔的低音弦樂掀開序幕。作曲家是看著火車載著一群群愛國者，從布達佩斯到布拉格來參加國家慶祝活動的時候靈感湧現，想出樂章的主題。可是氣氛雖然莊嚴，但仍充滿希望和滿足感，而且傳統捷克音樂元素也清晰可聞：包括首先在圓號響起的活潑主題，以及節奏分明的弦樂；至於單簧管與長笛清麗迷人的鄉土主題，更是捷克氣息最強烈的素材。

第二樂章開始時，單簧管奏出輕柔得宛如聖詩的主題，下方以弦樂撥奏襯托。可是這種靜謐的氣氛在弦



德伏扎克 Dvořák (Wikimedia Commons)

orchestral concerts there including, in 1884, one devoted entirely to the music of Dvořák, who had been invited to London especially for the occasion. This was such a success that the Society immediately commissioned a new symphony from him for the following season. He began work in December 1884 writing to a friend, “I am occupied at present with my new symphony (for London) which must be capable of stirring the world, and may God grant that it will!” He completed it on 17 March and the symphony was premiered to huge acclaim in St James’ Hall on 22 April 1885. In the words of one critic, “The enthusiasm at the end of Dvořák’s Symphony was such as is rarely seen at a Philharmonic Concert.”

THE MUSIC

The **first movement** begins softly in the lower strings, the theme, apparently, suggested to Dvořák when he witnessed the arrival of a train bringing patriots from Budapest to Prague for a festival of national celebration. But the mood, although solemn, is also full of hope and contentment, and elements of traditional Czech music are much in evidence: in the lively theme first heard from a horn, the jagged rhythmic edge in much of the string writing, and most of all in the charming, rural theme given out by the clarinets and flutes.

A hymn-like theme from the clarinet above pizzicato strings opens the **second movement** but the initial air of tranquillity is lost when the strings introduce a new theme – in the words of one commentator “a theme which seems to plumb the depths of despair”. Tranquillity is restored by a lyrical horn theme. But not for long and, despite some delicious conversations (particularly between the horns and clarinets), at the

樂奏起新主題時也消失了——有論者形容道：「新主題似乎絕望到極點。」抒情的圓號主題響起時，氣氛也回歸靜謐；可惜好景不常，氣氛就在樂章到達高潮的時刻再次變得絕望不已，即使樂器之間偶然相談甚歡也無補於事——開端的靜謐氣氛直到樂章末段才完全恢復。

第三樂章充斥著錘擊似的節奏，恍如步步進逼似的。雙簧管和長笛奏出充滿田園風情的插段，清麗迷人，然而弦樂的顫音如同一股不祥的暗湧；錘擊節奏重現，狠狠地為樂章畫上句號。

第四樂章開始時，氣氛也沒甚麼轉變，彷彿一股暴烈的力量即將傾瀉而出似的；可是主題現身的時候，音樂卻變得堅定剛毅，毫無咄咄逼人之感。這個激動人心的旋律帶有強烈的捷克風格；大提琴奏出較柔和的旋律時，樂團其他樂器也馬上配合，氣氛變得愉快。不過一直要到樂章末段，在歡欣壯麗的尾聲突然響起的時候，才真正盡興。

樂曲剖析中譯：鄭曉彤

movement's climax the mood again seems full of despair. Only at the very end of the movement is the opening mood of tranquillity fully restored.

The **third movement** seems full of malice with its almost obsessive hammering rhythm. Oboe and flute introduce a charming pastoral interlude, but underlying all this are some ominous string trills, and the return of the hammering rhythm brings the movement to a decidedly aggressive conclusion.

As we embark on the **fourth movement** the mood has not really changed. Again, there is an air of menace and a sense that violent forces are about to be unleashed, but when the main theme emerges – a stirring, strongly Czech-style melody – it is stern rather than aggressive, and when the cellos introduce a gentler melody, the rest of the orchestra is quick to adopt this new mood of happiness. However, it is only at the very end of the movement that the music bursts out into unequivocal happiness in a gloriously triumphant conclusion.

All programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、定音鼓及弦樂組。

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



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梵志登

JAAP VAN ZWEDEN

指揮 Conductor

PHOTO: Ka Lam

梵志登於過去十年間享譽國際古典樂壇，成為炙手可熱的世界級指揮家之一。他現為香港管弦樂團音樂總監，同時是紐約愛樂音樂總監。梵志登曾為多個世界一流的樂團擔任客席指揮，包括歐洲的巴黎樂團、荷蘭皇家音樂廳管弦樂團、萊比錫布業大廳樂團、維也納愛樂樂團、柏林愛樂樂團、倫敦交響樂團；美國的芝加哥交響樂團、克里夫蘭交響樂團、洛杉磯愛樂樂團等。

梵志登灌錄了許多錄音，均大獲好評。最新錄音於2020年推出，為紐約愛樂世界首演大衛·朗的《國之囚犯》，由Decca Gold發行。2018年，梵志登與港樂完成了為期四年的計劃，首次在香港完成華格納整套聯篇歌劇《尼伯龍的指環》，並由拿索斯唱片現場錄音發行。

梵志登於2020年獲香港特區政府頒發銀紫荊星章，以表揚他在推動港樂和本地古典音樂發展的貢獻。他分別獲嶺南大學和香港浸會大學頒授榮譽院士和榮譽大學院士銜。他同時榮獲馳名的荷蘭皇家音樂廳大獎2020。梵志登生於阿姆斯特丹，是荷蘭皇家音樂廳管弦樂團史上最年輕的樂團首席。他於1996年開始正式成為指揮，2012年獲《音樂美國》選為年度指揮。1997年，他與妻子阿特耶成立帕帕堅奴基金會，協助患有自閉症兒童的家庭。

Over the past decade, conductor Jaap van Zweden has become an international presence on three continents. Currently Music Director of the Hong Kong Philharmonic Orchestra, he is also Music Director of the New York Philharmonic. He has appeared as guest conductor with leading orchestras such as, in Europe, the Orchestre de Paris, Amsterdam's Royal Concertgebouw, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic and London Symphony Orchestra, and, in the US, the Chicago Symphony Orchestra, Cleveland Orchestra and Los Angeles Philharmonic.

Jaap van Zweden has made numerous acclaimed recordings, the most recent of which is a 2020 release with the New York Phil of the world premiere of David Lang's *prisoner of the state*, on the Decca Gold label. In 2018 with the HK Phil, he completed a four-year project conducting Wagner's *Der Ring des Nibelungen*, which was recorded live and released on Naxos Records.

Recently, van Zweden has been awarded the Silver Bauhinia Star by the Government of the HKSAR in recognition of his significant contribution to the development of the HK Phil and classical music in Hong Kong. He has been conferred honorary fellowships by Lingnan University and Hong Kong Baptist University. He also received the prestigious 2020 Concertgebouw Prize. Born in Amsterdam, van Zweden was the youngest ever Concertmaster of the Royal Concertgebouw Orchestra. He began his conducting career in 1996 and in 2012 was named *Musical America's* Conductor of the Year. In 1997, he and his wife Aaltje established the Papageno Foundation which supports families of children with autism.



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駐團學員培訓 FELLOWSHIP PROGRAMME

2021/22 樂季 Season



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Kinson Chan, Trumpet

陳梓浩，敲擊樂器
Samuel Chan, Percussion

陳敬熙，巴松管
Fox Chan King-hei, Bassoon

沈庭嘉，小提琴
Vivian Shen Ting-chia, Violin

許嘉晴，長笛
Alice Hui Ka-ching, Flute

李思熹，低音大提琴
Victor Lee, Double Bass

「管弦樂精英訓練計劃」乃首個由香港管弦樂團（港樂）和香港演藝學院（演藝學院）音樂學院共同管理的項目，獲太古集團慈善信託基金（「太古基金」）的「信望未來」計劃贊助約港幣900萬元，為期三年。計劃由「駐團學員培訓」和「音樂新晉管萃」組成，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。

六名入選「駐團學員培訓」的學員將會跟隨港樂接受密集式訓練及參與師友計劃，亦會透過不同的義工計劃，以音樂貢獻社區。

The Orchestra Academy Hong Kong is the first joint programme co-directed by the Hong Kong Philharmonic Orchestra (HK Phil) and the School of Music of The Hong Kong Academy for Performing Arts (HKAPA), funded by "TrustTomorrow" of The Swire Group Charitable Trust (Swire Trust) with a promising sponsorship of approximately HK\$9 million over a 3-year period.

The programme, consisting of two schemes namely **Fellowship Programme** and **Young Pro Platform**, aims at enhancing professional training for distinguished graduates from HKAPA's School of Music and facilitating their career development in the orchestral field.

The selected six Fellows for the "Fellowship Programme" will undergo an intensive orchestral training with the HK Phil and participate in the mentorship scheme. They will also contribute their talents to society through volunteering opportunities.



余沛霖 AVAN YU

鋼琴 Piano

PHOTO: William Oh

余沛霖是加拿大當今傑出的年輕鋼琴家，自2012年於澳洲悉尼國際鋼琴大賽勇奪冠軍及九項特別獎後，便在國際樂壇上漸露頭角。在贏得人生首個國際鋼琴比賽大獎時，當年14歲的余沛霖便立志投身音樂。最初獲小提琴家祖克曼和指揮家托維賞識，分別邀約沛霖與他們所屬的加拿大國家藝術中心樂團和溫哥華交響樂團合作演出。在聽過16歲的余沛霖演出後，大提琴家馬友友便邀請沛霖一起與他在渥太華獻藝。自此，沛霖便與指揮家布爾戈斯、雅明；大提琴家莫沙；阿米達弦樂四重奏等同台演出。

余氏演藝足跡遍及歐洲、北美、亞洲、澳洲等地，當中包括下列殿堂級演奏場所：紐約卡內基威爾獨奏廳、阿姆斯特丹皇家音樂廳、柏林愛樂廳、巴黎科爾托音樂廳、悉尼歌劇院等。近期分別與加拿大京士頓交響樂團和女王交響樂團合演拉赫曼尼諾夫的第三鋼琴協奏曲和第一鋼琴協奏曲；另與Esprit樂團呈獻丹麥作曲家亞伯拉漢森《左邊，獨自》的加拿大首演。他又分別為加拿大甘露市交響樂團和德國明斯特KSHG樂團彈奏貝多芬第一鋼琴協奏曲。余沛霖亦於奧克蘭、悉尼和墨爾本多地舉行獨奏會。

One of Canada’s most exciting young pianists, Avan Yu achieved international recognition when he triumphed at the Sydney International Piano Competition in 2012, winning First Prize along with nine special awards. Avan decided to pursue a life in music shortly before winning his first international piano competition at the age of 14. He was first noticed by Pinchas Zukerman and Bramwell Tovey who invited him to perform with their respective orchestras, the National Arts Centre Orchestra and the Vancouver Symphony. Yo-Yo Ma, after hearing him play at the age of 16, invited him to perform with him in Ottawa. Since then, he has appeared with conductors Rafael Frühbeck de Burgos and Christian Arming, cellist Johannes Moser and the Armida Quartet.

He has performed extensively throughout Europe, North America, Asia and Australia and at the Weill Recital Hall at Carnegie Hall, the Concertgebouw in Amsterdam, the Philharmonie in Berlin, the Salle Cortot in Paris and the Sydney Opera House. Recent engagements have included Rachmaninov Piano Concerto no. 3 with the Kingston Symphony (Canada), Rachmaninov Piano Concerto no. 2 with the Regina Symphony Orchestra, Hans Abrahamsen *Left, Alone* (Canadian Premiere) with the Esprit Orchestra, Beethoven Piano Concerto no. 1 with the Kamloops Symphony and the KSHG Orchester Münster, and solo recitals in Auckland, Sydney, and Melbourne.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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香港管弦樂團（港樂）獲譽為亞洲最頂尖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 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 was appointed Resident Conductor, effective December 2020 and covering the 2020/21 and 2021/22 seasons.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, receiving 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 were enthusiastically received by audiences, and the live Naxos recordings were praised by critics, and garnered the *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」，由太古集團慈善信託基金「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。

港樂獲香港特區政府慷慨資助，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 (HKAPA), 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 Government of the HKSAR 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, SBS

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

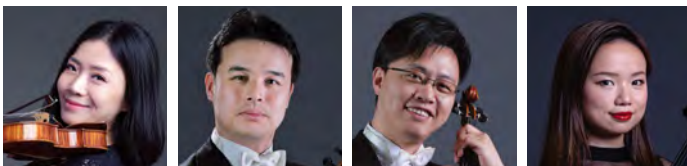
梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



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

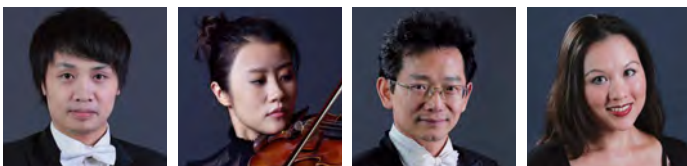


艾瑾
Ai Jin

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



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



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Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong

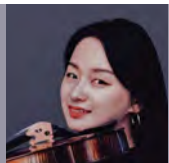


周騰飛
Zhou Tengfei

中提琴 VIOLAS



●凌顯祐
Andrew Ling



■李嘉黎
Li Jiaili



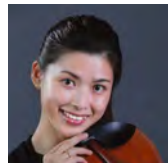
▲熊谷佳織
Kaori Wilson



蔡書麟
Chris Choi



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damará Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



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大提琴 CELLOS



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Fang Xiaomu



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Dora Lam



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Chan Ngat Chau



陳怡君
Chen Yi-chun



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



宋泰美
Tae-mi Song



宋亞林
Yalin Song

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

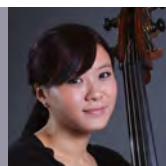
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



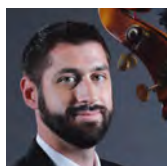
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

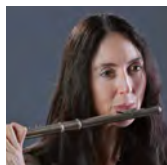


鮑爾菲
Philip Powell

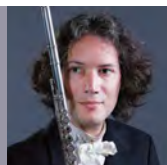


范戴克
Jonathan Van Dyke

長笛 FLUTES

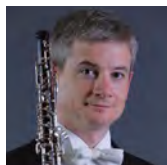


●史德琳
Megan Sterling



■盧卓歐
Olivier Nowak

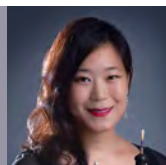
雙簧管 OBOES



●韋爾遜
Michael Wilson



■王譽博[#]
Wang Yu-Po[#]



金勞思
Marrie Rose Kim

[#]一年合約
One-year Contract

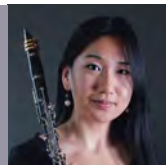
單簧管 CLARINETS



●史安祖
Andrew Simon



■史家翰
John Schertle



劉蔚
Lau Wai

巴松管 BASSOONS



●莫班文
Benjamin Moermond



■陳劭桐
Toby Chan



◆李浩山
Vance Lee

短笛 PICCOLO



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Linda Stuckey

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

低音單簧管 BASS CLARINET



艾爾高
Lorenzo losco

低音巴松管 CONTRABASSOON



崔祖斯
Adam Treverton Jones

圓號 HORNS



●江蘭
Jiang Lin



■柏如瑟
Russell Bonifede



▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov



李少霖
Homer Lee



麥迪拿
Jorge Medina

小號 TRUMPETS



■莫思卓
Christopher Moyses



華達德
Douglas Waterston



施樂百
Robert Smith

長號 TROMBONES



●韋雅樂
Jarod Vermette



高基信
Christian Goldsmith



湯奇雲
Kevin Thompson



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●雷科斯
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低音長號 BASS TROMBONE

大號 TUBA

定音鼓 TIMPANI 敲擊樂器 PERCUSSION



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梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

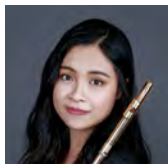
「管弦樂精英訓練計劃」駐團學員 THE ORCHESTRA ACADEMY HONG KONG (TOA) FELLOWS



沈庭嘉, 小提琴
Vivian Shen Ting-chia,
violin



李思熹, 低音大提琴
Victor Lee,
double bass



許嘉晴, 長笛
Alice Hui Ka-ching,
flute



陳敬熙, 巴松管
Fox Chan King-hei,
bassoon



陳健勝, 小號
Kinson Chan,
trumpet



陳梓浩, 敲擊樂器
Samuel Chan,
percussion

特約樂手 FREELANCE PLAYERS

小提琴：鄭陽
Violin: Zheng Yang

大提琴：潘穎芝
Cello: Letty Poon

圓號：趙展邦
Horn: Harry Chiu

首席客席小號：巴力勛
Guest Principal Trumpet: Nitiphum Bamrungbanthum

豎琴：譚懷理
Harp: Amy Tam

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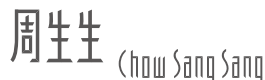


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鍾普洋先生 捐贈

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

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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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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
- A Flugelhorn

A set of Wagner Tubas is loaned by these sponsors in support of the HK Phil premiere of the *Ring Cycle*

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
- Mr Steven Ying

A loan arranged by the Y. S. Liu Foundation

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

A loan arranged by P. C. Woo & Co.

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

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- 安域高·洛卡 (1902) 小提琴·由程立先生使用
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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

- Mr Pascal Raffy
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劉元生慈善基金安排借出

G. B. 瓜達尼尼 (1760) 小提琴，由樂團首席王敬先生使用

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由樂團第一副首席梁建楓先生使用

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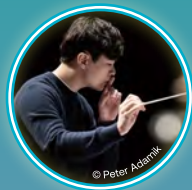
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11
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