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LIO KUOKMAN | BUTTERFLY LOVERS

9月25日演出贊助
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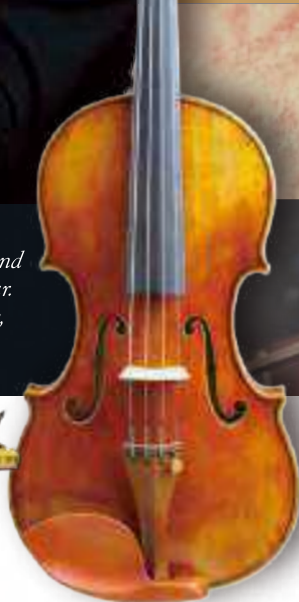
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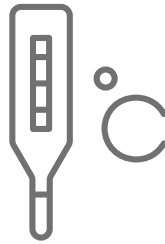
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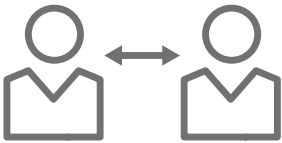
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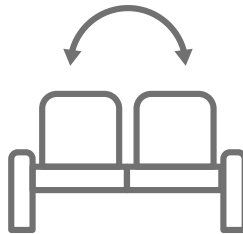
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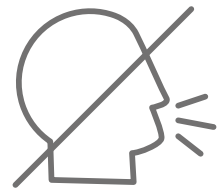
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b. 1951年生

陳其鋼

CHEN QIGANG

《五行》(1998)

Wu Xing (The Five Elements) (1998)

作曲家

陳其鋼生於上海，1977年在約2,000名考生中脫穎而出，成為26個獲北京中央音樂學院取錄修讀作曲的學生之一。在跟羅忠榕學習五年後，陳其鋼參加了全國作曲比賽獲得首獎，因此而出國留學。法國政府頒發他四年全額獎學金，他於是負笈巴黎，隨法國偉大作曲家梅湘深造。梅湘欣賞陳其鋼的音樂風格：「能把西方與亞洲的樂思和諧地共治一爐」。其他評論則讚揚陳的音樂「極具表達性，音色尤其豐富，光芒萬丈」。自1984年起陳其鋼大部分時間在法國居住；他早期創作風格似乎刻意擺脫中國元素，傾向法國印象主義作曲家風格，尤其是他精緻細膩的管弦音色；但從上世紀90年代起陳其鋼的音樂則彷彿像充滿中國口音的法國語。

背景

《五行》1998年由法國電台委約創作。作曲家自言，這次委約「適逢一段自我尋找的時期。這份委約我視之為挑戰，因為我要應付新的限制，特別是要寫作短曲。於是我就想出寫作五首短曲，每首兩分鐘，各以不同的事物為象徵。就這樣，以音樂描繪『五行』的想法就誕生了。」

THE COMPOSER

A native of Shanghai, Chen Qigang was one of just 26 students (out of around 2,000) selected to study composition at the Central Conservatory in Beijing in 1977 and, after studying with Luo Zhongrong for five years, entered the national competition for composition and won first prize, allowing him to study overseas. Chen was offered a four-year scholarship from the French Government, and he travelled to Paris to study with the great French composer Olivier Messiaen, who praised Chen's music for its "harmonious stylistic union of Western and Asian musical ideas". Others have praised Chen's music for its "great expressivity and its particularly rich and glowing timbral palette". Since 1984, Chen has lived mostly in France, and while his early works seemed almost deliberately to avoid Chinese stylistic traits in favour of those derived from the great Impressionistic French composers, not least in his use of delicate orchestral colour, he has, since the early 1990s, begun to evolve a style which might be said to speak French but with much more pronounced Chinese accents.

THE BACKGROUND

Wu Xing (The Five Elements) was commissioned by Radio France in 1998 and, as Chen has written, the commission "coincided with a period of personal quest. I took it up as a challenge since I had to cope with new constraints, especially the requirement for a work of short duration.

音樂

漢代（公元前206年至公元220年）士人以「五行」來解釋萬物的本質。「五行」並非物質，而是象徵，代表組成宇宙萬物的循環運行型態，概括成「木」、「火」、「土」、「金」和「水」。陳其鋼在《五行》表達他對五行之間關係的看法，以音樂演繹每種型態。

〈水〉是最強的型態，但以平靜為特色；樂章一開始就營造水波蕩漾的效果，整個樂團也延續了這種流動的感覺。一記響亮的木魚響起，〈木〉隨即登場，作曲家形容「木」是「最豐富多變的型態」，由大提琴、木管樂器來展現。〈火〉代表「生命和溫暖，但沒有侵略性」，銅管先吹起閃亮號角曲，伴以延綿持續的和弦，偶然如火般爆發。〈土〉「就是矩陣，生成萬物的原則」，持續不斷的神秘音響從樂團後方漸漸冒起，短笛與中提琴此時一唱一和搶了一陣小鋒頭。由小號和長號代表的〈金〉帶來「力量與光明」，當樂團明亮的聲音讓位於弦樂強而穩定的節奏之際，樂曲卻突然畫上句號。

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼降E單簧管、其一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、三支長號、大號、打擊樂器、豎琴、鋼琴/鋼片琴及弦樂組。

Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling E flat clarinet, one doubling bass clarinet), three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, tuba, percussion, harp, piano/celesta and strings.

I came to the idea of writing five pieces of about two minutes each and to characterise each piece by a different symbol. From there the idea of representing the Five Elements musically was born.”

THE MUSIC

The theory of the Five Elements was adopted by scholars of the Han Dynasty (206 BC–220 AD) as the fundamental nature of the Universe. The Five Elements are not physical substances so much as symbols representing the cyclic movements which constitute the universe, and are generally listed as Wood, Fire, Earth, Metal and Water. In *Wu Xing* Chen expresses his own view of the relationship between these elements, interpreting each one in musical terms. For him **Water** is the strongest element but is characterised by calmness, and the work opens with gently undulating sounds moving freely across the orchestra, ebbing and flowing like the tide. **Wood**, “the richest element with many variations”, is introduced by a sudden explosion of woodblocks and features cellos and woodwind instruments. **Fire** represents “life and warmth, but it is not aggressive”, opening with a shimmering brass fanfare and flashes of light flickering across the orchestra with occasional outbursts. **Earth** “is the matrix, a generative principle”, and appears amidst distant and mysterious sounds emanating from the depths of the orchestra. A duet between piccolo and viola provides a brief moment of focus in a largely atmospheric movement, before the final element, **Metal**, which “refers to strength and light”, is heralded by trumpets and trombones. Glittering sounds across the orchestra give way to a powerful, driving string figure which forges the music onwards to its strangely abrupt conclusion.

b. 1935年生 / b. 1933年生

陳鋼與何占豪

CHEN GANG & HE ZHANHAO

《梁祝》小提琴協奏曲 (1958)

Butterfly Lovers Violin Concerto (1958)

作曲家

陳鋼1935年3月10日生於上海，早年隨父親陳歌辛學習作曲，1955年至1960年入讀上海音樂學院，畢業後留校任教，後獲委任為廣西藝術學院院長。他許多作品都明顯以西方樂種為基礎（包括多齣電影的配樂），但近期則開始採用中國民間音樂寫作主題，還採用傳統中樂標題為作品命名。

何占豪1933年8月29日生於浙江省，入行初期在浙江省越劇團樂隊任職，靠模仿二胡的拉奏技巧自學小提琴；1957至1964年間在上海音樂學院研習小提琴和作曲，畢業後留校任教。何占豪的作品無論風格還是選用樂器，都以中西合璧為特色。



樂團首張唱片，收錄了《梁祝》協奏曲，指揮為第二任音樂總監蒙瑪，獨奏家是林克漢，由寶麗多唱片於1978年發行。

This *Butterfly Lovers* recording was HK Phil's debut album with Lim Kek-han, conducted by our second Music Director Hans Günter Mommer and released by Polydor in 1978.

Photo: Cheung Wai-lok

THE COMPOSER

Chen Gang was born in Shanghai on 10 March 1935. He studied composition with his father, Chen Gexin, and between 1955 and 1960 furthered his musical studies at the Shanghai Conservatory remaining there as a lecturer before being appointed Director of the Guangxi Institute of the Arts. He has written numerous works firmly based on Western genres and styles, including several film scores, but in recent works he has begun to use themes from Chinese folk music and given his music traditional Chinese titles.

He Zhanhao was born in Zhejiang province on 29 August 1933. He began his musical career as a member of the accompanying ensemble of a traditional Zhejiang opera troupe, teaching himself to play the violin by imitating the techniques used in playing the Erhu. Between 1957 and 1964 he studied violin and composition at the Shanghai Conservatory, and subsequently joined the teaching staff. His music draws on influences from both Chinese and Western styles, often combining instruments from both cultures.

THE BACKGROUND

It was during the late 1950s when they were both students at the Shanghai Conservatory, that Chen Gang and He Zhanhao undertook a joint experiment in fusing Chinese and Western musical traditions. Their most famous joint effort was the *Butterfly Lovers Concerto*, composed in 1958 and

弦外之音

何占豪有次在報章訪問中，說《梁祝》協奏曲「本來是浙江農民的創作！」當然，越劇傳統旋律幾世紀以來都是浙江農民文化的一部分，而且隨著世代相傳而有所改變，因此也可說浙江農民是曲中引用的旋律的真正作曲家。

背景

1950年代末，兩人仍在上海音樂學院念書時，就一起試驗如何能糅合中西音樂傳統，其中最著名的實驗成果就是《梁祝》協奏曲。樂曲寫於1958年，翌年由中國小提琴家俞麗拿首演；靈感來自何占豪家鄉浙江省的紹興劇傳統，而且襲用了紹興的傳統旋律和節奏，以音樂將「梁祝化蝶」這則出現唐代的南方傳說娓娓道來。

音樂

《梁祝》小提琴協奏曲只有一個樂章，但清晰地分為三部分，跟隨故事中「愛情」、「失落」與「奉獻」這三個主題開展，同時又與西洋古典音樂傳統中的奏鳴曲結構吻合。

長笛與雙簧管先後奏出兩個傳統中樂旋律，為樂曲掀開序幕，迎來小提琴主題：小提琴主題同樣根據傳統旋律寫成，令人聯想起江南春日的鄉郊景致。按古代習俗，只有男子才可讀書，但富家女祝英台也想讀書，於是跑到杭州去，女扮男裝到學堂求學；同窗之一就是出身寒微的梁山伯。兩人同窗三載，感情要好，但梁山伯卻豪不察覺祝英台其實是女兒身。在兩人快要離各自返鄉之際，祝英台嘗試讓梁山伯知道自

BRIEF NOTES

In a newspaper interview, He Zhanhao suggested that the *Butterfly Lovers Concerto* was “originally created by our farmers in Zhejiang!” Certainly, the traditional melodies from Yue opera had been part of their culture for centuries, and had over time been modified by them; so it could be said that they were the true composers of these melodies as used in the concerto.

premiered the following year by the Chinese violinist Yu Lina. Inspired by the Shaoshing operatic traditions (originating from He's native Zhejiang province), and incorporating traditional Shaoshing melodies and rhythms, it portrays in purely musical terms the ancient legend set in the fourth century in a small village in southern China, in which two lovers, Liang Shanbo and Zhu Yingtai, are reunited after death as butterflies.

THE MUSIC

Cast in a single movement, the work falls into three distinct sections which follow the story's three key themes of love, loss and devotion while conforming structurally to the traditional sonata-form structure of western classical music.

A traditional Chinese melody from the flute and another from the oboe set the scene for the opening violin theme (also based on a traditional melody) which evokes springtime in the countryside south of the Yangtze River. In rural China the tradition was only for young men to be educated but Zhu, daughter of a wealthy family, decided she wanted to study too, so ran away to Hangzhou where, disguised as a boy, she attended school. One of her classmates, Liang, was a young man from a poor family. For three years they enjoyed each other's company with Liang

己的秘密，但梁山伯還是不明所以，結果兩人無奈就此分別。

小提琴和樂團突然傳出一陣躁動，引入活力充沛又戲劇化的第二部分。一年後，梁山伯突然明白祝英台話中玄機，於是趕到祝家提親。太遲了。祝英台父親已將女兒許配他人，祝英台抗婚無果被迫出嫁。梁山伯哀傷過度而死，祝英台在他墳前哭祭。墳墓突然裂開，壯麗的銅管樂主題響起時，代表祝英台撲入墓中，倒在梁山伯的遺體上。

飛舞似的弦樂和輕柔的豎琴重拾全曲開端的素材，但現在獨奏小提琴卻更精緻更輕柔，代表祝英台化身成蝶，隨著梁山伯也化身成蝶，兩人終於團聚，快快樂樂地在花間飛舞。然後獨奏小提琴柔和地攀升，音區越升越高，一直攀到小提琴的最高音區，彷彿漸漸飄遠似的。

編制 INSTRUMENTATION

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

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion, harp, piano and strings.

completely unaware that Zhu was actually a girl. When the time came for them to leave and go back to their homes, Zhu tried in vain to tell Liang her secret, but he didn't understand and in sorrow they went their separate ways.

A sudden flurry of activity from the violins and the orchestra bursts out into energetic and dramatic music marking the beginning of the second section. A year has passed, and Liang suddenly realises what it was Zhu was telling him; he rushes to her home in order to ask her to marry him. He arrives too late. Zhu's father has chosen a husband for her, and, despite her objections, she has been forced to marry him. Liang dies of a broken heart and Zhu mourns at his grave. Suddenly the grave opens and, signified by a majestic brass theme, she throws herself in on top of Liang's body.

Fluttering strings and gentle notes from the harp take us back to the musical material with which the work began, but this time the solo violin appears in an altogether more delicate guise, representing the reappearance of Zhu as a butterfly. Liang too returns as a butterfly and the two are, at last, united in a deeply happy dance among the flowers after which the solo violin gently floats up to its very highest register and passes, as it were, far from sight.



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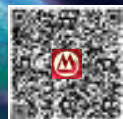
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1839-1881

穆索斯基 (拉威爾配器)

MODEST MUSSORGSKY (orch. RAVEL)

《圖畫展覽會》

Pictures at an Exhibition

作曲家

穆索斯基是位天才鋼琴神童，九歲時就公開演出。可惜對當時的俄羅斯男生來說，音樂不是理想職業，於是穆索斯基在17歲時就加入俄羅斯帝國陸軍。但他後來還是為了音樂而放棄從軍。只是他個人無論自理或自制能力極差，為自己的財政帶來災難，他惟有在政府的工程部門當個文員。柴可夫斯基曾這樣形容他：「才華橫溢，但胸襟狹隘，舉止粗野、不修邊幅。」這些缺點加上長期酗酒，穆索斯基死時才42歲，故他無法把樂思好好整理發展，只得很少作品能夠完成並公諸於世。

背景

1874年，穆索斯基出席了友人維托·赫特曼的紀念畫展。赫特曼生前是個建築師，當日展品包括其素描、設計圖、水彩畫和旅行寫生約400幅；穆索斯基靈機一觸，想出以音樂描繪其中十幅畫作，並以重複出現的〈漫步〉主題代表參觀者在幾個展館內走動。這個創作意念令穆索斯基興奮無比，只是趕不及完成。穆索斯基身故後，這些樂思和旋律一直保存在一堆凌亂不堪的紙張上；作曲家林姆斯基—高沙可夫花了好幾個月才把這些曲子湊成一套鋼琴組曲，1886年以《圖畫展覽會》為標題出版。30年後，俄裔

THE COMPOSER

Modest Mussorgsky was a gifted child pianist who, at the age of nine, gave a public performance of a piano concerto. However, at that time music was not considered a suitable profession for young Russian men, so at the age of 17 he enlisted in the Russian Imperial Army. However, he soon decided to abandon that in order to pursue a career in music, but his complete lack of personal organisation meant that it proved to be a financial disaster, and he was obliged to take a humble job as a clerk in the Government Engineering Department. The composer Tchaikovsky once described him as “possessing great talent but is narrow-minded and devoted to coarseness and untidiness for their own sake”. That untidiness, coupled to the chronic alcoholism from which he died at the age of 42, led to his inability to organise his ideas and few of his works were either completed or survived intact.

THE BACKGROUND

In 1874 Mussorgsky had attended a memorial exhibition for his friend, the architect Viktor Alexandrovich Hartmann. Some 400 of Hartmann's drawings, designs, watercolours and travel sketches were displayed, and Mussorgsky hit on the idea of depicting 10 of the pictures in music along with a recurring “Promenade” theme as the viewer moves from one room of the exhibition to another. At the time of his death, however, the work had not been completed, and it took several months for the composer Rimsky-Korsakov to assemble

指揮家哥塞維茲基邀請拉威爾將樂曲改編，準備1922年10月19日在巴黎首演。

音樂

〈漫步〉先由獨奏小號奏出。有形容這段彷彿「穆索斯基在畫展徘徊，時而悠閒，時而輕快，像快步湊近去看一幅吸引他的畫作似的，時而卻又因為思念故友而感傷。」樂團不同組別接力，之後看見第一件展品——

〈矮人〉：這個造型古怪的矮人娃娃是赫特曼設計、用作裝飾的胡桃夾子，原用以裝飾聖彼得堡藝術家協會的聖誕樹。

〈漫步〉——

〈古堡〉乃赫特曼漫遊意大利時的旅行寫生之一。畫中有幢古堡，古堡前方有個中世紀歌者。穆索斯基的音樂流露出畫中怪誕神秘的氣氛，拉威爾則把歌者憂鬱的歌聲交由薩克管唱出。

〈漫步〉——

〈杜伊勒里花園〉：孩童在巴黎市中心美輪美奐的「杜伊勒里花園」嬉戲，是幅別有情趣的畫作。

〈拜德羅〉意思是波蘭的大輪子牛車；車子笨重地前行，車伕的歌聲以大號奏出。

〈漫步〉——

〈小雞在蛋殼裡跳芭蕾舞〉是1871年赫特曼為莫斯科大劇院某次製作而設計的戲服之一，以蛋殼內的小雞為造型，小雞更將纖瘦的腿從蛋殼裡伸出來，到處跳舞。

Mussorgsky's disorganised sketches into a piano suite first published in 1886 under the title *Pictures at an Exhibition*. Three decades later the Russian-born conductor, Serge Koussevitzky, commissioned Maurice Ravel to orchestrate it for a performance in Paris on 19 October 1922.

THE MUSIC

Promenade: Announced by solo trumpet, this has been described as “Mussorgsky roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and, at times sadly, thinking of his friend.” Different sections of the orchestra take up the theme before arriving at the first exhibit –

The Gnome: Hartmann's design for an ornamental set of nutcrackers for the Christmas tree in the St Petersburg Artists' Club was in the shape of a grotesque gnome-like doll.

Promenade –

The Old Castle: One of Hartmann's travel sketches from his journeys around Italy depicts an old castle in front of which he has drawn a medieval singer. Ravel has given the singer's melancholy song to the saxophone.

Promenade –

In the Tuileries: A charming picture of children playing in the pretty gardens in the centre of Paris called the “Tuileries”.

Bydlo: The name given to a Polish ox-cart with enormous wheels. It lumbers along heavily while the driver's song is given out by the tuba.

Promenade –

Ballet of the Chicks in their Shells: In 1871 Hartmann designed the costumes for a production by the Bolshoi Theatre in Moscow.

〈**胖子和瘦子**〉這兩幅鉛筆畫本為穆索斯基所有，這次他慷慨借出以供展覽。一幅是身披毛皮大衣的猶太老人，舉止優閒，說話慢條斯理；一幅是衣衫襤褸的窮人，一副哭喪著臉的飢餓相，不住地哀鳴。

〈**利莫日市場**〉描繪市集裡手舞足蹈地閒話家常的婦女。

〈**墓穴—羅馬墳墓**〉：展品目錄形容此畫作：「巴黎墓穴內部，人物有赫特曼、建築師克奈爾和一個提著燈的嚮導。」死亡及墓穴的意念，在接下來的〈**漫步**〉主題中延續——

〈**跟亡靈說亡靈的語言**〉氣氛變得嚴肅。

〈**雞腿上的女巫芭芭亞加茅屋**〉：赫特曼的素描上，畫有一個茅屋狀的時鐘，但茅屋下面卻是兩條雞腿；穆索斯基的音樂寫得邪氣逼人，靈感來自俄國民間傳說中的著名女巫芭芭亞加。

〈**基輔的大門**〉：赫特曼設計的巨型拱門，聳立在通往基輔的路上，作為基輔的城門。事實上大門從未動工，但卻為穆索斯基帶來靈感，富麗堂皇地結束全曲。

《五行》及《圖畫展覽會》樂曲剖析輯自港樂場刊資料庫

《梁祝》樂曲剖析中譯：鄭曉彤

One design was of eggs dancing around on two little legs.

Samuel Goldenberg and Schmuyle:

Mussorgsky himself loaned these two pencil drawings to the exhibition. One is of an old Jew, dressed in furs, leisurely in his movements and slow of speech, while the other is of a poor, ragged man who continually complains.

The Market Place at Limoges: This depicts the gossiping, gesticulating women in the marketplace.

Catacombs – A Roman Sepulchre: The exhibition catalogue described this picture as: “The interior of Paris catacombs with figures of Hartmann, the architect Kenel and the guide holding a lamp.” And the idea of death and the grave is carried on into the next statement of the **Promenade** theme –

With the Dead in a Dead Language where it appears in a more solemn guise.

Babi-Yaga’s Hut on Chicken’s Legs:

Hartman had sketched a clock shaped like a hut on legs. Mussorgsky, however, composed a demonic ride inspired by the famous witch from Russian folklore, Babi-Yaga.

The Great Gate of Kiev: One of Hartmann’s architectural designs was for a massive arch to be cited on the road leading into the city of Kiev. It never got beyond the design stage but inspired Mussorgsky to compose a majestic and triumphant conclusion to his work.

All programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、三支長號、大號、中音薩克管、定音鼓、兩部豎琴、鋼片琴、敲擊樂器及弦樂組。

Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet), three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, tuba, alto saxophone, timpani, two harps, celesta, percussion and strings.

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太古音樂大師系列
梵志登
貝三

BEETHOVEN

Romance no. 2

OZNO

Piccolo Concerto

(World Premiere)

BEETHOVEN

Symphony no. 3, *Eroica*

貝多芬 第二小提琴浪漫曲
龐樂思 短笛協奏曲 (世界首演)
貝多芬 第三交響曲, 「英雄」



梵志登 指揮
Jaap van Zweden
CONDUCTOR
© Bert Huisman



申知兒 小提琴
Zia Shin
VIOLIN



施家蓮 短笛
Linda Stuckey
PICCOLO

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廖國敏

LIO KUOKMAN

指揮 Conductor

PHOTO: Ricky Lo | HAIR SPONSOR: kimrobinson | WARDROBE SPONSOR: JOYCE

廖國敏生於澳門，於香港演藝學院、紐約茱莉亞音樂學院、費城寇蒂斯音樂學院、波士頓新英格蘭音樂學院研習鋼琴及指揮；獲美國《費城詢問報》譽為「令人矚目的指揮奇才」。

廖國敏現為香港管弦樂團駐團指揮，曾是美國費城樂團助理指揮，自2020年起出任澳門國際音樂節節目總監。廖國敏活躍於國際舞台，近期經常獲歐洲、北美和亞洲頂尖樂團邀約演出，包括：上海、臺灣、首爾愛樂樂團；日本NHK、東京都、廣島、京都交響樂團；莫斯科愛樂樂團、俄羅斯國家交響樂團、法國電台愛樂樂團、圖盧茲國家交響樂團、馬賽愛樂樂團、拉脫維亞國家交響樂團；以及美國費城樂團、底特律交響樂團等。

近期重要演出包括：與港樂在一慶祝音樂會中，為國家主席習近平獻藝；獲法國政府委派與圖盧茲市長率領圖盧茲國家交響樂團首度出訪沙特阿拉伯演出；帶領華沙交響樂團於法國拉羅克當泰龍國際鋼琴音樂節，以及法國南迪音樂節中演出。廖國敏曾獲香港及澳門特區政府頒授嘉許獎狀及文化功績勳章，表揚他在文化藝術等多方面的成就。

Born in Macao and educated as a pianist and a conductor at the Hong Kong Academy for Performing Arts, the Juilliard School, the Curtis Institute of Music and the New England Conservatory, Lio is praised by the *Philadelphia Inquirer* as “a startling conducting talent”.

Lio Kuokman is currently Resident Conductor with the HK Phil and has previously served as Assistant Conductor of the Philadelphia Orchestra. Programme Director of the Macao International Music Festival since January 2020, in the recent years Lio has successfully collaborated with some of the leading orchestras across globe. Engagements over the past seasons in Europe, Northern America and Asia have included Hong Kong, Shanghai, Taiwan, Seoul Philharmonic, NHK, Tokyo Metropolitan, Hiroshima and Kyoto Symphony, Moscow Philharmonic, Russian National Symphony Orchestra, Orchestre Philharmonique de Radio France, Orchestre National du Capitole de Toulouse, Orchestre Philharmonique de Marseille, Latvian National, Philadelphia Orchestra and Detroit Symphony among many others.

Recent distinguished appearances include a celebration concert with the HK Phil in the presence of the President of the People’s Republic of China Xi Jinping. Lio was appointed by the French government to lead the tour performance with Orchestre National du Capitole de Toulouse in their first Saudi Arabia appearance. He enjoys a special relationship with Sinfonia Varsovia, which he conducted at the Festival International de Piano de la Roque d’Anthéron and La Folle Journées Festival in Nantes. For his contributions to the development of arts and culture, Lio has received Certificate of Commendation and Medal of Cultural Merit from both governments of Hong Kong and Macao.



周穎 NANCY ZHOU

小提琴 Violin

近年迅速在國際樂壇冒起的華裔美籍小提琴家周穎，是2018年上海艾薩克·斯特恩國際小提琴比賽冠軍。

周穎自幼便與多個知名樂團合作，演出經驗豐富。14歲的公開首演，是在出生地與聖安東尼奧交響樂團的音樂會，爾後獲各地樂團邀約演出，例如：皇家斯德哥爾摩愛樂樂團、芬蘭電台交響樂團、聖彼得堡愛樂樂團、上海交響樂團、中國國家交響樂團、肯薩斯城市交響樂團、聖地牙哥交響樂團、帕多瓦室樂團等；曾合作的指揮家包括：梵志登、奧里姆、金恩善、柏鵬、簡杜路夫、瓦格、史頓、洪毅全、韓普、湯沐海、朗一萊辛、馬素爾等。

周穎也熱衷室內樂演出和教學傳承。身為著名演奏家，各地國際音樂節都有她的藝蹤，如瑞士韋爾比耶、美國拉維尼亞、韓國統營、德國梅克倫堡，以及葡萄牙科英布拉、馬爾旺等音樂節；她稍後將參與意大利巴格尼熱那亞音樂節。2017年，她應安可室內音樂節之邀擔任客座藝術家暨師資成員。周穎又定期出訪台灣並開授大師班。

周穎使用的是1730-33年製意大利瓜奈利名琴——「獅身人面像」，由私人贊助。

Violinist Nancy Zhou is rapidly building an international profile after winning the 2018 Shanghai Isaac Stern Violin Competition. Making her orchestral debut at the age of 14 with her hometown orchestra, the San Antonio Symphony, Nancy went on to collaborate with the Royal Stockholm Philharmonic Orchestra, Finnish Radio Symphony, St Petersburg Philharmonic, Shanghai Symphony Orchestra, China National Symphony, Kansas City Symphony, San Diego Symphony, Padua Chamber Orchestra, among others. She has collaborated with conductors including Jaap van Zweden, Sakari Oramo, Eun Sun Kim, Christoph Poppen, Jean-Jacques Kantorow, Gilbert Varga, Michael Stern, Darrell Ang, Jurjen Hempel, Muhai Tang, Sebastian Lang-Lessing and Ken-David Masur.

Alongside undertaking projects as a soloist, Nancy holds interest in chamber music and in providing guidance to young musicians. As a collaborator, she has performed at the Verbier Festival, Ravinia Festival, Tongyeong Music Festival, Festspiele Mecklenburg-Vorpommern, Festival de Coimbra, and the Marvão Festival, with upcoming performances at the Paganini Genova Festival. In 2017, she was invited by the Encore Chamber Music Festival to serve as guest artist and faculty member. She is a regular guest educator in Taiwan, holding masterclasses at various institutions and conducting private classes.

Nancy plays on a Joseph Guarneri violin from 1730-33 known as the “Le Sphynx”, on generously loan to her from a private sponsor.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

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To inspire through the finest music-making



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 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

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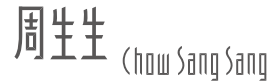


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This project is initiated and organised by Business for Art Foundation.

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- 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

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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

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 is loaned by these sponsors in support of the HK Phil premiere of the *Ring Cycle*

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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

胡百全律師事務所安排借出

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

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We are deeply grateful to **The Tung Foundation** for sponsoring the Resident Conductor Podium. Sponsorship of our conductors assists the HK Phil to engage outstanding conducting talent, helping the orchestra reach new heights of artistic excellence, as well as providing exemplary examples to aspiring young musicians.

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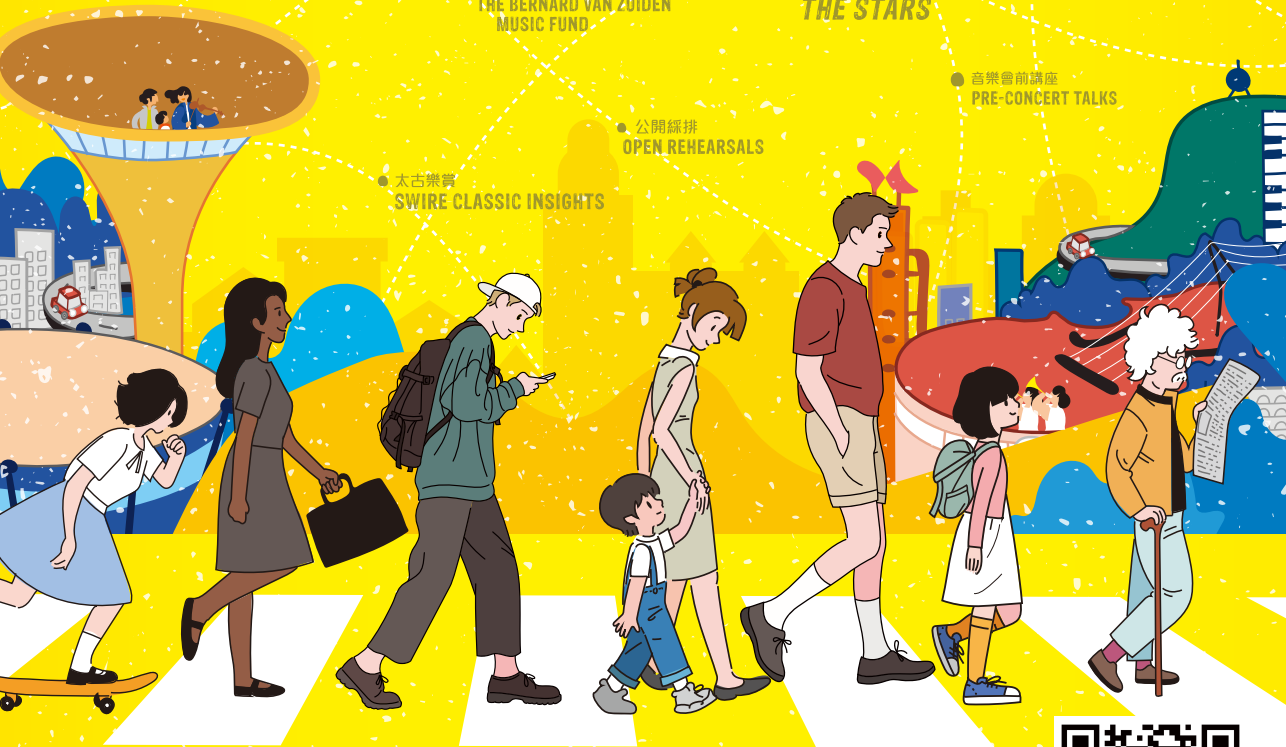
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PROGRAM 節目

**Franck: Sonata in A Major for
Violin and Piano**
法朗克：A 大調小提琴奏鳴曲

Vitali: Chaconne in G minor
韋塔利：G小調夏康舞曲

**Schubert: Piano Trio for Piano,
Violin and Cello No.2
in E flat Major, Op.100**
舒伯特：降E大調第二鋼琴三重奏，
Op.100

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承蒙香港管弦樂團允許參與演出

OPENING CONCERT

VIOLINIST ZIA SHIN

WITH HK'S CELEBRATED ARTISTS

小提琴家申知兒與香港著名音樂家

Nov 1 2021 (Mon) 8:00pm

Hong Kong City Hall Concert Hall 香港大會堂音樂廳

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Zia Shin
申知兒

Cello 大提琴*
Richard Bamping
鮑力卓

Piano 鋼琴
Xingji Piao
朴星吉

HKGNA Music Competition
2010 First Prize Winner
HKGNA 音樂比賽 2010 冠軍

Zia Shin is invited via a special collaboration between HKGNA and the Hong Kong Philharmonic Orchestra. Zia Shin will be performing with HK Phil on 5-6 Nov SWIRE MAESTRO SERIES: JAAP | BEETHOVEN 3.
申知兒是次來港乃香港新世代藝術協會 (HKGNA) 與香港管弦樂團合作邀約。申知兒於11月5-6日亦會與香港管弦樂團合作演出太古音樂大師系列 梵志登 | 貝三。



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11
OCT 2021

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浦羅哥菲夫	B小調第一弦樂四重奏, op. 50
Philip GLASS	String Quartet no. 2, <i>Company</i>
SHOSTAKOVICH	String Quartet no. 8 in C minor, op. 110
PROKOFIEV	String Quartet no. 1 in B minor, op. 50

梅麗正, 小提琴
張希, 小提琴
林慕華, 中提琴
陳怡君, 大提琴
Rachael Mellado, violin
Zhang Xi, violin
Damara Lomdaridze, viola
Chen Yi-chun, cello

22 & 23
OCT 2021

FRI 8PM
SAT 3PM & 8PM
CC
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John WILLIAMS	<i>Jurassic Park</i> (Hong Kong Premiere)

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陳康明, 指揮
Joshua Tan, conductor

24
OCT 2021

SUN 3PM
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大會堂
Grand Hall, Lee Shau Kee Lecture Centre,
HKU
\$100
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A selection of chamber music by Mussorgsky, Jenni Brandon, Erwin Schulhoff, Dai Fujikura, Peter Tang, Victor Bruns and Debussy featuring the HK Phil Bassoon Section.

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陳敬熙、崔祖斯
HK Phil Bassoon Section:
Benjamin Moermond,
Toby Chan, Vance Lee,
Fox Chan King-hei and
Adam Treverton Jones

5 & 6
NOV 2021

FRI & SAT 8PM
CC
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龐樂思	短笛協奏曲 (世界首演)
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BEETHOVEN	Romance no. 2
OZNO	Piccolo Concerto (World Premiere)
BEETHOVEN	Symphony no. 3, <i>Eroica</i>

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申知兒, 小提琴
施家蓮, 短笛
Jaap van Zweden, conductor
Zia Shin, violin
Linda Stuckey, piccolo

26
NOV 2021

FRI 8PM
TW
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Suitable for ages 3
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奧芬巴赫	《地獄中的奧爾菲斯》：肯肯舞曲
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WAGNER	<i>Die Walküre</i> : Ride of Valkyries
HOLST	<i>The Planets</i> : Neptune
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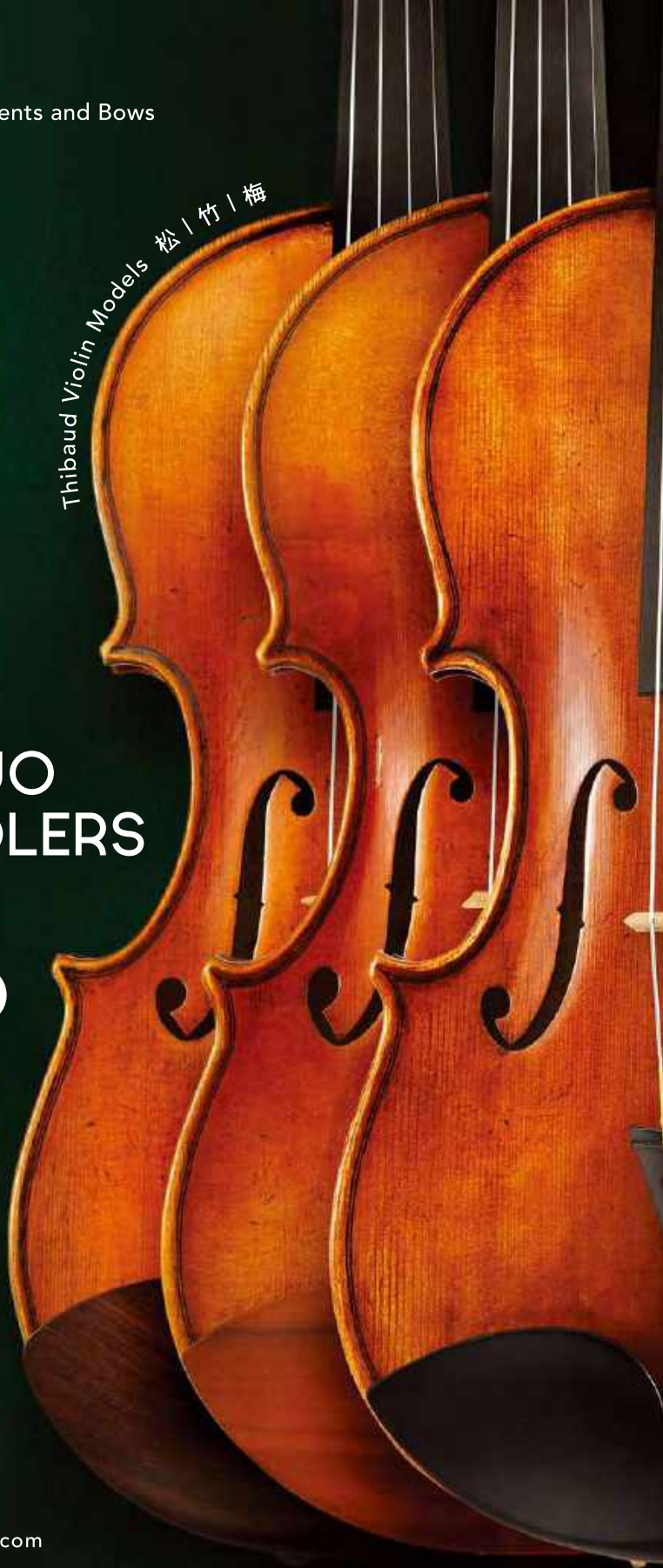
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