

BRUCH & BEETHOVEN

布魯赫與
貝多芬



吳懷世 指揮
Wilson Ng
CONDUCTOR

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布魯赫與貝多芬

BRUCH & BEETHOVEN

P. 3 布魯赫 MAX BRUCH 24'

第一小提琴協奏曲

Violin Concerto no. 1

序曲：中庸的快板

慢板

終曲：活力充沛的快板

Vorspiel: Allegro moderato

Adagio

Finale: Allegro energico

中場休息 INTERMISSION

P. 7 貝多芬 LUDWIG VAN BEETHOVEN 47'

第三交響曲，「英雄」

Symphony no. 3, *Eroica*

輝煌的快板

葬禮進行曲：甚慢地

諧謔曲：活潑的快板—三重奏

終曲：甚快板

Allegro con brio

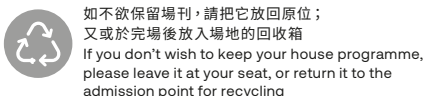
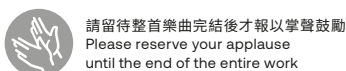
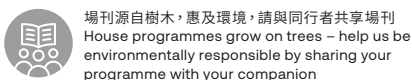
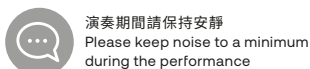
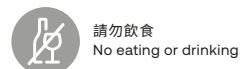
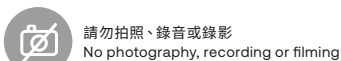
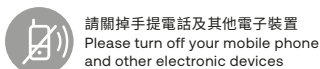
Marcia funèbre: Adagio assai

Scherzo: Allegro – Trio

Finale: Allegro molto

P. 15 吳懷世 指揮 Wilson Ng Conductor

P. 16 申知兒 小提琴 Zia Shin Violin



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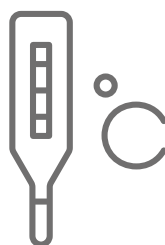
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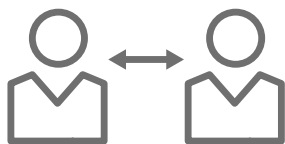
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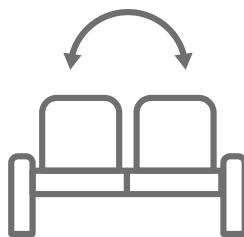
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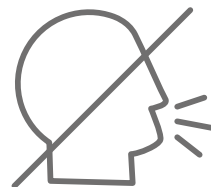
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the performance

1838-1920

布魯赫

MAX BRUCH

G小調第一小提琴協奏曲，op. 26

Violin Concerto no. 1 in G minor, op. 26

序曲：中庸的快板

慢板

終曲：活力充沛的快板

Vorspiel: Allegro moderato

Adagio

Finale: Allegro energico

作曲家

布魯赫1838年1月6日生於科隆，孩提時代已顯露出過人音樂天賦；他母親是著名音樂教師兼女高音，也大力支持兒子發展音樂事業。布魯赫第一批作品（包括一首序曲和數首室樂曲）寫於11歲生辰前後；14歲時（1852年）憑著第一首交響曲和一首弦樂四重奏，贏得法蘭克福莫扎特基金會獎；才20歲，他第一齣歌劇就在科隆上演了；之後還陸續創作了兩齣歌劇、12齣清唱劇和約100首合唱及聲樂作品。此外他在英國也享有盛譽，獲劍橋大學頒發榮譽博士學位。可是他1920年10月2日與世長辭後，聲望也迅速下跌；時至今日，大家幾乎只記得他三首小提琴協奏曲中的第一首。

背景

第一小提琴協奏曲是布魯赫26歲時的作品，大受歡迎之餘卻也令他深深不忿——因為他日後再也沒有一首作品如此成功了。無論身在何方，第一小提琴協奏曲的成就總是纏繞著他。樂曲問世約40年後，他在意大利的所見所聞絕對是箇中寫照——他語帶怒氣地給朋友寫信道：「他們就在那裡，每個街角都有人隨時準備為我演奏我的第一協奏

THE COMPOSER

Max Bruch was born in Cologne on 6 January 1838. He was something of a child prodigy who was encouraged in his pursuit of a musical career by his mother, a well-established music teacher and soprano. His first compositions, which included an overture and some chamber works, date from around the time of his 11th birthday and in 1852, at the age of 14, he was awarded the Frankfurt Mozart Foundation Prize for his first symphony and for a string quartet, and, at the age of 20, his first opera was staged in Cologne. Two more operas, a dozen cantatas and around 100 other choral and vocal works followed and his reputation spread to the UK where he was awarded an honorary doctorate from the University of Cambridge. Following his death in Berlin on 2 October 1920, his reputation quickly fell into decline. Today he is remembered almost exclusively for the first of his three violin concertos.

THE BACKGROUND

The First Violin Concerto was composed when Bruch was 26 and it was a source of deep dissatisfaction to him that he was never able to repeat its phenomenal success. He was dogged by its success everywhere he went. A visit to Italy some



布魯赫 Bruch
(Wikimedia Commons)

曲。全部都是混蛋！好像我就沒有其他同樣優秀的協奏曲似的。」可是樂曲問世初期，其實也不怎麼受歡迎。樂曲1864年寫成，但首演卻待到兩年後（1866年4月24日）才在德國科布倫茲福音婦女會舉行。當晚演出由作曲家親自指揮，肯尼格史羅擔任獨奏，可是也算不上十分成功。為了改良樂曲，布魯赫把樂譜交給小提琴大師姚阿辛過目，姚阿辛於是建議他修改某些地方。修訂版1868年1月5日在不萊梅由姚阿辛首演，旋即成為炙手可熱的音樂會曲目，至今未變。

音樂

樂曲之所以成功，原因也不難看出。全曲三樂章一氣呵成。**第一樂章**初時很柔和，短短的引子恍如讚美詩，小提琴從引子中浮現。然後主題響起，激越澎湃的旋律由獨奏小提琴以雙弦音奏出，樂團在低音區輔以激昂的伴奏。從霸氣十足的小提琴獨奏，到將沉思、抒情氣氛與炫技高明地共冶一爐，說樂章應該很

40 years after the concerto's composition was typical: "There they all are," Bruch wrote angrily to a friend, "at every street corner, ready to play me my first Concerto. The devil with the lot of them! As if I hadn't written other, equally good concertos." Its early history, however, was not marked by success. Completed in 1864, it had to wait two years for its premiere – on 24 April 1866 at an Evangelical Women's Society concert in Koblenz, Germany with the composer himself conducting and Otto von Königslöw as the soloist – and that was not an unqualified success. In a bid to improve it Bruch sent the score to the celebrated Hungarian violinist Joseph Joachim who advised him to make a number of revisions, and once Joachim had premiered the revised version of the work (in Bremen on 5 January 1868) it entered the popular repertoire, where it has remained ever since.

THE MUSIC

The reasons for the concerto's success are not hard to find. The three movements run without a break. The **first movement** opens in a subdued manner, the violin emerging from the briefest of hymn-like introductions, which then leads into the principal theme, a melody of real emotional power, given out by the soloist in double-stopping above a dramatic accompaniment in the low register of the orchestra. From the sheer dominance of the solo violin, its clever mix of virtuosity and soul-searching lyricism, we can make a pretty safe guess that the hand of Joachim had a large part to play here. The deeply-moving, dreamlike **second movement** again gives the solo violin the dominant role, this time exhibiting its rich middle register in a melody of unusual beauty. This is accompanied by an

多樂段都經姚阿辛修改，也並不為過。**第二樂章**既夢幻又感人肺腑，展現了小提琴中音區的圓潤音色，旋律美不勝收；配以管樂和低音弦樂伴奏，讓獨奏者有足夠空間表現小提琴的抒情色彩，同時又不怕被樂團裡厚重的小提琴聲部蓋過。極短暫的停頓過後，是活潑有力的**第三樂章**。〈終曲〉活力充沛，首先奏出令人興奮的漸強樂段，獨奏小提琴隨後加入，奏出剛健而稜角分明的吉卜賽風格旋律（姚阿辛對自己有匈牙利血統感到十分自豪）；一直蹦蹦跳跳的獨奏小提琴更不時鞭策樂團，令樂團變得有點狂放，倒也無傷大雅。

orchestra principally using wind and lower strings, giving the soloist ample scope to display the full range of the violin's lyrical qualities without fear of being submerged under the weight of orchestral violins. A barely perceptible pause precedes the **third movement**, an energetic Finale beginning with a thrilling orchestral crescendo leading up to the soloist's entry: a virile, angular Gypsy-style theme (Joachim was proud of his Hungarian ancestry) which hops and skips about occasionally whipping the orchestra up into a kind of benign frenzy.

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1770-1827

貝多芬

LUDWIG VAN BEETHOVEN

降E大調第三交響曲，op. 55，「英雄」

Symphony no. 3 in E flat, op. 55, *Eroica*

輝煌的快板

葬禮進行曲：甚慢地

諧謔曲：活潑的快板—三重奏

終曲：甚快板

Allegro con brio

Marcia funèbre: Adagio assai

Scherzo: Allegro – Trio

Finale: Allegro molto

作曲家

貝多芬名叫「路德維希」，但他其實是家裡第二個名叫「路德維希」的孩子——他父親約翰·貝多芬和母親瑪莉亞·瑪德蓮娜·貝多芬曾為貝多芬的哥哥取名「路德維希」，可惜那孩子出生還不到一週就夭折了。大家都不知道「大名鼎鼎的貝多芬」確實生於何月何日，只知他1770年12月17日在波恩受洗，之後一直留在波恩，直至1792年移居維也納。貝多芬首先以鋼琴演奏成名，他五首鋼琴協奏曲都是初到維也納的幾年內完成的，向世人展示了高超的琴藝以及作曲技巧。他也寫了幾齣劇場作品，多是話劇用的劇樂，另外還有一齣歌劇。不過他最著名的作品大概就是九首交響曲了。1827年3月26日，維也納刮著暴風雨，貝多芬就在這時與世長辭；據報他的葬禮舉行時，前來弔唁的人數超過二萬。

背景

貝多芬也經歷過動盪的時代。法國大革命正進行得如火如荼，推翻了法國舊有的貴族統治者，剛獲選舉權的中產階級興起。到了1792年，法國大革命的影響力已越過邊境，蔓延他國；同年4月，法國向奧地利宣戰（或說得明確一點，是「向

THE COMPOSER

Ludwig van Beethoven was actually the second son of Johann and Maria Magdalena Beethoven to be called Ludwig, the first having died within a week of his birth. We do not know the precise date he was born, but the “famous” Ludwig was baptised on 17 December 1770 in Bonn and remained in that city until 1792, when he settled permanently in Vienna. He initially made his name as a pianist and it was during his early years in Vienna that he composed his five piano concertos as a means of displaying both his pianistic and composition skills. He also wrote several works for the theatre – mostly incidental music to go with stage plays but also one opera – but is probably best known for his nine great symphonies. He died in Vienna on 26 March 1827 during a violent thunderstorm and it is reported that over 20,000 mourners attended his funeral.

THE BACKGROUND

Beethoven lived through turbulent times. The French Revolution was in full swing, bringing about the deposition of the old aristocratic rulers and the rise of a newly enfranchised middle class. By 1792 its effects were beginning to spread well beyond the borders of France, and in April France declared war on Austria (or,



貝多芬 Beethoven

© Gustave Doré & Étienne Huyot
(Source: gallica.bnf.fr)

奧地利皇帝宣戰」。法軍由主將拿破崙帶領，決意把歐洲那些專橫的非民選統治者通通趕走。因此維也納平民百姓把他們視為救星。貝多芬也受這種熱烈氣氛感染，打算和好友利斯前往巴黎，覬見心目中的大英雄拿破崙，貝多芬還準備為拿破崙呈上一首交響曲——那是1804年，貝多芬甚至寫信告訴出版商，他正在構思「一首規模宏大的新交響曲。標題正是『拿破崙』」。可是據利斯日後憶述，貝多芬知道拿破崙自立為帝之後，就對這人失望至極，於是「抓起封面的標題頁就撕成兩半扔在地上。後來重寫第一頁時才把標題改成『英雄交響曲』。」「英雄交響曲」1805年4月7日在維也納首演；七個月後，法軍就佔領了維也納，拿破崙更在美泉宮居住。

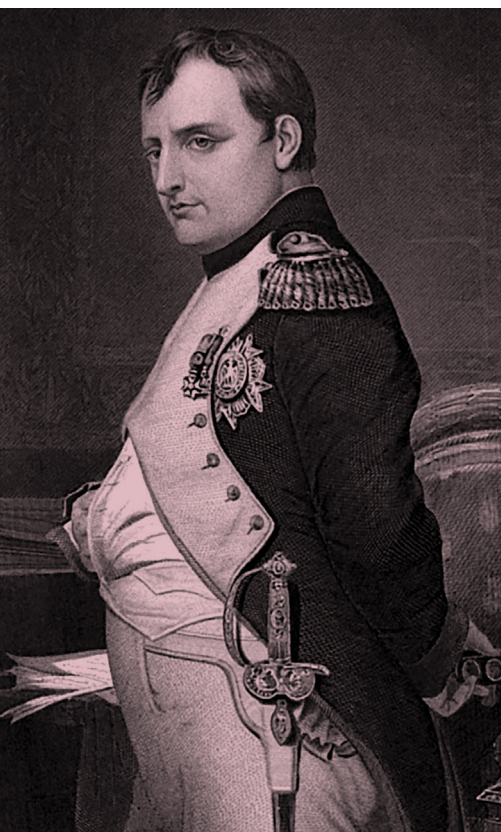
音樂

一如貝多芬其他作品，第三交響曲也是醞釀多年才寫成的，期間不斷

more specifically, the Emperor). Napoleon Bonaparte was the general commanding the French armies and was determined to rid Europe of its despotic and unelected rulers. As such he was seen by the ordinary people in Vienna as their great saviour and, caught up in the fervent atmosphere of the time, Beethoven, and his close friend Ferdinand Ries, decided to travel to Paris to pay homage to the great man, on which occasion it was Beethoven's intention to present Napoleon with a symphony. That was in 1804 and he went so far as to write to his publishers that he was planning "a new grand symphony. The title of the symphony is really 'Bonaparte'." However, as Ries later reported, Beethoven soon became disillusioned with Napoleon, who had proclaimed himself Emperor, and "took hold of the title page at the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the symphony receive the title Sinfonia Eroica." It was first performed in Vienna on 7 April 1805. Seven months later the French army arrived in Vienna, occupied the city, and Napoleon took up residence in the Schönbrunn Palace.

THE MUSIC

As with all Beethoven's compositions, Beethoven's Third Symphony was actually formed over a period of years during which he continually modified and revised his ideas. Even the two strong, positive and unequivocal chords with which the **first movement** opens were not part of his original plan but evolved only after much experimentation. This was one of Beethoven's most dramatic departures from traditional symphonic practice – two chords replacing the more customary long



貝多芬關鍵詞：英雄主義

貝多芬成年後，每天均與日益惡化的聽力英勇角力，直至他再也不能演奏或指揮音樂演出。46歲那年起，他再也聽不見自己譜寫的音樂了。貝多芬敬佩拿破崙的英雄主義氣概和反君主制度思想。他的第三交響曲又稱「英雄」交響曲，原是要獻予拿破崙的。

申安頌博士撰寫，曾偉奇翻譯

MORE ABOUT BEETHOVEN: HEROISM

Beethoven's entire adult life reflects his heroic struggle against the progressive deafness that would prematurely end his career as a conductor and pianist. By 46, he could no longer hear the music he continued to write. His Third Symphony, known as *Eroica* (Heroic) was originally dedicated to Napoleon Bonaparte, whose heroism and anti-monarchist ideals Beethoven admired.

Dr Andrew Sutherland

拿破倫 Napoleon Bonaparte
(Wikimedia Commons)

修改。**第一樂章**由兩個清晰有力的和弦展開序幕——然而這並非他起初的構思，而是多番推敲後的決定。這樣做與傳統的交響曲寫法相去甚遠，是貝多芬偏離常規最突出的例子之一：引子一般會很長，但現在貝多芬卻以兩個和弦取代，然後大提琴和低音大提琴馬上奏出主題。**第二樂章**主題描寫列隊行進，氣氛憂鬱沉重，先是輕柔的小提琴，雙簧管隨後接手，繼而整個樂團加入。貝多芬在全曲寫畢之後，在原稿最上方以意大利文寫著「為紀念一位偉人而作」。很明顯，作曲家以這首激情的葬禮進行曲代表「理想已死」——在貝多芬眼中，「自由、平等、博愛」這些崇高理想，已隨著拿破崙自立為帝而一一破滅。

drawn-out introduction – and immediately the main theme of the movement is introduced by the cellos and basses. The **second movement** begins with a sombre processional theme played *sotto voce* by the violins, later taken up by the oboes and gradually developed to involve the full whole orchestra. Beethoven wrote (in Italian) at the head of the completed score “composed to celebrate the memory of a great man”, and this passionate funeral march clearly represents the lofty ideals of “Freedom, Equality, Fraternity” which died, in Beethoven’s view, with Napoleon’s self-elevation to Emperor.

It was not unusual in the 1820s to perform just the first two movements of the *Eroica* Symphony – it was felt that the third and

在1820年代，音樂會上只演奏「英雄」交響曲第一、二樂章並不罕見。時人認為，既然樂曲圍繞拿破崙的英雄事跡和人性弱點，那麼第三、四樂章便顯得格格不入了。然而第三、四樂章其實與貝多芬眼中另一英雄普羅米修斯息息相關——他寫作「英雄」交響曲時，正好為舞台劇《普羅米修斯的生民》寫作劇樂。第三樂章的靈感來自一則希臘神話，講述牧神和手下的小精靈使普羅米修斯起死回生的故事。樂章中段是經典的狩獵樂段，採用了三支圓號，因而令配器頗不尋常。第四樂章是首變奏曲，主題出自《普羅米修斯的生民》（順帶一提，他1802年的鋼琴變奏曲，作品35，也是根據同一樂曲寫成。近期的研究顯示，這個主題其實源自英國一首傳統民間舞曲）。樂章開始時主題還未出現，只有低音線條，繼而根據低音線條作變奏；音樂開始後差不多兩分鐘，主題才從木管響起，樂團不久接手。

樂曲剖析中譯：鄭曉彤

fourth movements did not fit in with a programme concerning the heroic deeds and human failings of Napoleon Bonaparte. However these movements are strongly influenced by another hero, Prometheus, who was close to Beethoven's heart at the time of the symphony's composition; he was actually working on incidental music for a stage performance of *The Creatures of Prometheus*. The **third movement** is inspired by an episode in which the god Pan and his lively spirits bring Prometheus back to life. The Trio section is a classic hunting scene involving three horns, the inclusion of which makes the orchestration of the work somewhat unusual. The **fourth movement** is a set of variations on a theme from *The Creatures of Prometheus*, which he had also used as the basis for his Piano Variations (op. 35) of 1802 (and which, recent research has shown, actually originated from a traditional English folk dance). The theme is not heard initially, rather the bass line is heard and varied, and it is only when the movement has been going some two minutes that the woodwinds announce the theme which is rapidly taken up by the whole orchestra.

All programme notes by Dr Marc Rochester

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Harry Wong PRESENTER

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Andrew Ling VIOLA

施樂百 小號
Robert Smith TRUMPET



香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴。

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre.

梵志登 音樂總監

Jaap van Zweden Music Director

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吳懷世 WILSON NG

指揮 Conductor

PHOTO: Jino Park

備受國際樂壇矚目的香港指揮家吳懷世，自28歲起獲任為韓國首爾愛樂樂團首位外籍副指揮，是該樂團史上最年輕的指揮家。他曾於多個國際重要賽事脫穎而出，包括德國馬勒指揮大賽、德國蘇堤爵士國際指揮大賽、法國史雲蘭諾夫國際指揮大賽等。他亦是香港馬勒樂團的創辦人及藝術總監。

吳懷世與首爾愛樂樂團的樂季音樂會首演獲得一致好評，他隨即獲首爾愛樂樂團邀請指揮多個樂季音樂會，更於2019年和2020年帶領樂團在首爾藝術殿堂音樂節作開幕演出。他又於疫情期間帶領樂團首次呈獻網上直播音樂會，以及參與一系列錄影演出。吳懷世將與剛勇奪第18屆蕭邦國際鋼琴大賽冠軍的劉曉禹攜手，與首爾愛樂樂團合作，亮相於首爾藝術殿堂。

吳懷世亦與歐洲多個著名樂團合作，包括蘇黎世市政廳樂團、法蘭克福電台交響樂團、法國電台愛樂樂團、丹麥國家交響樂團、BBC蘇格蘭交響樂團等。

吳懷世於11歲開始學習長笛，曾與法國里昂歌劇院芭蕾舞團以客席長笛獨奏身份合作。及後，他獲蘇格蘭皇家音樂學院頒發全額獎學金取得指揮碩士學位，並獲推薦到柏林藝術大學深造指揮。

Internationally sought-after conductor Wilson Ng is currently the Associate Conductor of the Seoul Philharmonic Orchestra, appointed at the age of 28 as the youngest conductor in the orchestra's history. He has swept coveted prizes at globally renowned competitions, including the Mahler Competition in Bamberg, the Sir Georg Solti International Conductors' Competition in Frankfurt, and the Svetlanov International Conducting Competition in Paris. He is also the Artistic Director of the Gustav Mahler Orchestra Hong Kong.

Following his debut performance of Shostakovich's Symphony no. 1 with the Seoul Philharmonic Orchestra (SPO), Ng was immediately engaged by SPO to conduct subsequent events, including the Seoul Arts Center Orchestra Festival's opening concerts in 2019 and 2020. He led SPO's first live-streamed online concerts and executed a series of virtual reality experience recordings during the COVID-19 pandemic. Ng is scheduled to perform with Bruce Liu, the newly crowned winner of the 18th International Chopin Piano Competition, with Seoul Philharmonic at the Seoul Arts Center.

He has also worked with many leading European orchestras, including Tonhalle-Orchester Zürich, Frankfurt Radio Symphony, Philharmonique de Radio France, Danish National Symphony and BBC Scottish Symphony orchestras.

Ng began his musical journey at the age of 11 by learning the flute. He performed as a guest solo flautist with the Lyon National Opera Ballet prior to specialising in conducting, and advanced his conducting studies at the Universität der Künste Berlin and the Royal Conservatoire of Scotland.

申知兒 ZIA SHIN

小提琴 Violin

PHOTO: Sangwook Lee



韓國小提琴家申知兒憑藉近年的音樂成就，引起國際樂壇注目。2008年，她在舉世知名的法國國際古典音樂比賽「朗·泰博·葛詩本大賽」中獲得四大獎項：法蘭西藝術院一等大獎、法國電台愛樂樂團獎、摩納哥親王阿爾貝二世獎、巴黎音樂學院學生獎。

申氏在日本、亞洲以及世界各地演出超過100場次的同時，仍不斷挑戰自我。2012年，她再度於古典樂界其中一個最受推崇的比賽中獲獎——比利時伊利沙伯女皇音樂大賽「拉諾伯爵獎」(第三名)。

申知兒曾與眾多樂團合演，包括費沙棒下的華盛頓國家交響樂團，以及多個來自日本的勁旅，包括NHK交響樂團、札幌交響樂團、日本愛樂樂團、大阪愛樂樂團、名古屋愛樂樂團、新日本愛樂樂團。

申氏除了在香港新世代藝術協會音樂節中跟鄭明和與孫烈音合演三重奏外，亦曾在其他音樂節亮相，包括別府阿格麗希音樂節、哥本哈根音樂節、澳門國際音樂節、石川音樂節、平昌音樂節，均獲好評。

自四歲起習琴的申知兒，從小學時期開始便參加韓國國立藝術大學的「藝術天才教育計劃」，期間師從小提琴家金南韻教授。

Korean violinist Zia Shin has astounded the world through her international accomplishments. In 2008 she won four prestigious awards at the Long-Thibaud-Crespin Competition (a world-renowned international classical music competition in France), namely, the “First Great Prize of Académie des Beaux-Arts”, the “Prize of the Orchestre Philharmonique de Radio France”, the “Prize of the Prince Albert II of Monaco” and the “Prize of the Students of the Paris Conservatoire”.

While in the midst of over 100 global performances in Japan, all Asia, and elsewhere, Shin continued to challenge herself, ultimately receiving the “Count de Launoit Prize (Third Place)” at the 2012 Queen Elisabeth Music Competition in Belgium, considered one of the most prestigious competitions for instrumentalists.

Shin has performed with numerous orchestras, including the National Symphony Orchestra of Washington D.C. under Ivan Fischer, the NHK Tokyo, Sapporo Symphony, and Japan, Osaka, Nagoya and New Japan Philharmonics.

Apart from successful trio tours and a performance at the HKGNA Music Festival with Myunghwa Chung and Yeol Eum Son, Shin has also performed at various music festivals, including the Beppu Argerich, Copenhagen, Macao International, Ishikawa and the Pyeongchang festivals.

Shin started playing the violin at the age of four. She participated in the “Education for Art Prodigies Program” at Korea National University of Arts, under violinist and Professor Nam-Yoon Kim.

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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，的確實至名歸。」

— 《留聲機》

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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。

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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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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



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Lio Kuokman

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Second Associate Concertmaster

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樂團第三副首席
Third Associate Concertmaster

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Paganini Project

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

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- 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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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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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 Flugelhorn

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- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
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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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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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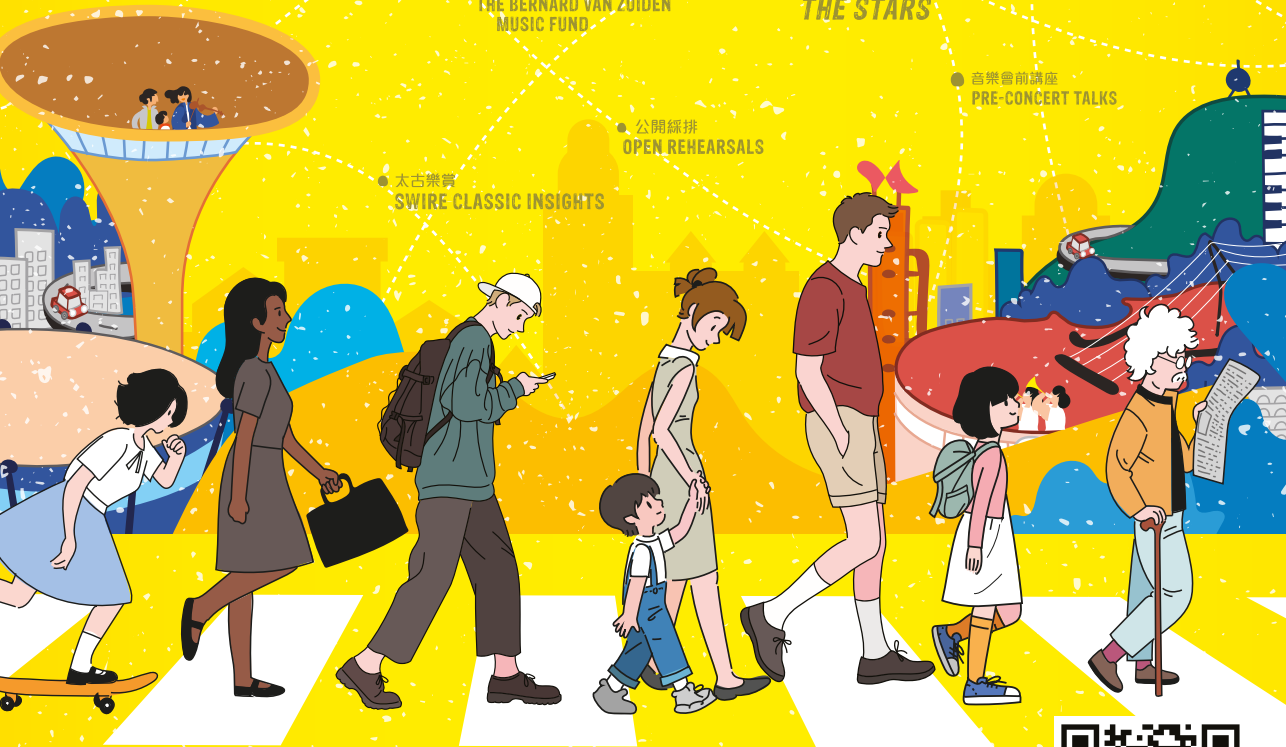
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小約翰·史特勞斯、布烈頓、
薩替、奧芬巴赫、史特勞斯的作品，
以及小不點動畫的世界首演

音樂會以粵語和英語進行
The concert is conducted in Cantonese and English



凌顯祐 指揮
Andrew Ling
CONDUCTOR

© Yankow Wong

26 NOV 2021

FRI 8PM
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Tsuen Wan Town Hall
Auditorium

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"Xuefei Yang proved to be a most impressive advocate for her instrument." *The Strad Magazine*

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Xuefei Yang will also be performing with the HK Phil on 10 & 11 Dec in "Xuefei Yang | Sketches of Spain". Enjoy 10% off when purchasing tickets to both concerts in the same transaction at URBTIX. 楊雪霏亦會於12月10及11日與香港管弦樂團合作演出「楊雪霏 | 西班牙掠影」節目。觀眾於城市售票網在同一交易同時購買兩場音樂會門票可享9折優惠。

港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

26
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Suitable for ages 3
and above

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鮑元愷改編	〈猜調〉
華格納	《女武神》：女武神的騎行
霍爾斯特	《行星》組曲：海王星
小約翰·史特勞斯	《藍色多瑙河》
布烈頓	《彼得·格林姆斯》：四首海之間奏曲——〈風暴〉
薩替	第一《裸體舞曲》
奧芬巴赫	《地獄中的奧爾菲斯》：肯肯舞曲
史特勞斯	《狄爾愉快的惡作劇》
Arr. BAO Yuankai	“Song of Riddles”
WAGNER	<i>Die Walküre</i> : Ride of Valkyries
HOLST	<i>The Planets</i> Suite: Neptune
J STRAUSS II	<i>The Blue Danube</i>
BRITTEN	<i>Peter Grimes</i> : Four Sea Interludes – Storm
SATIE	<i>Gymnopédie</i> no. 1
OFFENBACH	<i>Orpheus in the Underworld</i> : Infernal Galop
STRAUSS	<i>Till Eulenspiegel's Merry Pranks</i>

凌顯祐，指揮
潘碧琪，主持
Andrew Ling, conductor
Becky Poon, presenter

10 & 11
DEC 2021

FRI & SAT 8PM
CC
\$580 \$480 \$380

楊雪霏 | 西班牙印象 Xuefei Yang | Sketches of Spain

圖利納	《露珠遊行》
盧狄高	《阿蘭胡埃斯》結他協奏曲
哈素改編	《禁止的遊戲》：西班牙浪漫曲
皮亞佐拉	《自由探戈》
德布西	《意象》：伊伯利亞
法雅	《三角帽》第二組曲
TURINA	<i>La procesión del Rocío</i>
RODRIGO	<i>Concierto de Aranjuez</i>
Arr. Chris HAZELL	<i>Jeux Interdits</i> : Spanish Romance
PIAZZOLLA	<i>Libertango</i>
DEBUSSY	<i>Images</i> : Iberia
FALLA	<i>Three Cornered Hat</i> : Suite no. 2

路柏斯一法萊，指揮
楊雪霏，結他
François López-Ferrer, conductor
Xuefei Yang, guitar

17 & 18
DEC 2021

FRI & SAT 8PM
CC
\$480 \$380 \$280 \$220

牛牛與拉赫曼尼諾夫 Niu Niu Plays Rachmaninov

陳銀淑	《突然使勁》(亞洲首演)
拉赫曼尼諾夫	第二鋼琴協奏曲
蕭斯達高維契	第九交響曲
UnsuK CHIN	<i>Subito con Forza</i> (Asia Premiere)
RACHMANINOV	Piano Concerto no. 2
SHOSTAKOVICH	Symphony no. 9

路柏斯一法萊，指揮
牛牛，鋼琴
François López-Ferrer, conductor
Niu Niu, piano

23 & 24
DEC 2021

THU & FRI 8PM
CC
\$480 \$380 \$280 \$220

聖誕幻想曲 Christmas Fantasia

節目包括蘇佩、法朗克、何崇志、柴可夫斯基、韓德爾、佛瑞、久石讓、安德森等作曲家曲目。
Programme includes music by SUPPÉ, FRANCK, Steve HO, TCHAIKOVSKY, HANDEL, FAURÉ, Joe HISAISHI, ANDERSON and others.

黃日珩，指揮/低男中音
香港管弦樂團合唱團
香港兒童合唱團
Apollo Wong,
conductor/bass-baritone
Hong Kong Philharmonic Chorus
The Hong Kong Children's Choir

30
DEC 2021

THU 8PM
CC
\$480 \$380 \$280 \$220

新年音樂會 New Year Celebration

節目包括小約翰·史特勞斯、聖桑、里夏·拉威爾等作曲家曲目。
Programme includes music by J. Strauss II, Saint-Saëns, Lehar, Ravel and others.

余隆，指揮
葉葆菁，女高音
張吟晶，女中音
楊雪霏，結他
陸軼文，二胡
Yuki Ip, soprano
Samatha Chong, mezzo-soprano
Xuefei Yang, guitar
Yiwen Lu, erhu

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