

NIU NIU PLAYS RACHMANINOV

牛牛與
拉赫曼尼諾夫



路柏斯一法萊 指揮
François López-Ferrer
CONDUCTOR

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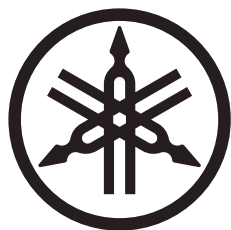
17&18
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2021

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牛牛與拉赫曼尼諾夫 NIU NIU PLAYS RACHMANINOV

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The Yangtze River grand piano
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Yangtze River

P. 4 **陳銀淑 UNSUK CHIN** 5'

《突然使勁》(2020) (亞洲首演)
Subito con Forza (2020) (Asia Premiere)

P. 6 **拉赫曼尼諾夫 SERGEI RACHMANINOV** 33'

第二鋼琴協奏曲 Piano Concerto no. 2

| | |
|-------|--------------------|
| 中板 | Moderato |
| 較慢的慢板 | Adagio sostenuto |
| 諧謔的快板 | Allegro scherzando |

中場休息 INTERMISSION

P. 10 **蕭斯達高維契 DMITRI SHOSTAKOVICH** 27'

第九交響曲 Symphony no. 9

| | |
|-----|------------|
| 快板 | Allegro |
| 中板 | Moderato |
| 急板 | Presto |
| 廣板 | Largo |
| 小快板 | Allegretto |

P. 14 **路柏斯 - 法萊 指揮 François López-Ferrer** Conductor

P. 15 **牛牛 鋼琴 Niu Niu** Piano



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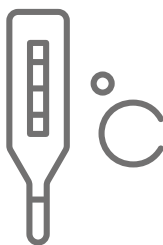
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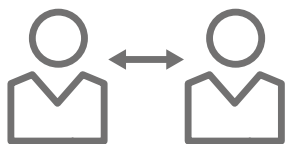
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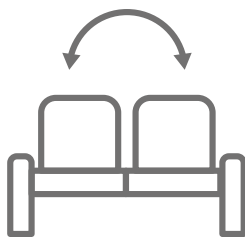
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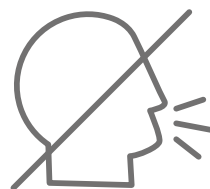
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陳銀淑

UNSUK CHIN

《突然使勁》(2020)

Subito con Forza (2020)

(亞洲首演 Asia Premiere)

作曲家

陳銀淑生於首爾。她曾經撰文表示，自己小時候沒有得到父母多少關愛。她自學鋼琴，靠著深夜收聽收音機節目接觸古典音樂。貝多芬是她最喜歡的作曲家之一；更因為十分喜愛貝多芬的音樂而自學貝多芬多首鋼琴奏鳴曲。她深受作曲家姜碩熙影響，對方建議她到德國留學。正如陳銀淑觀察：「1970年代至1980年代，南韓仍然是獨裁政體，大家都很苦。而且那年頭女性比現在更艱難。有很多年時間，護照幾乎是無法得到的，也沒人能負擔機票費用。但到了1980年代，規矩就放寬了一點。」1985年，她到漢堡去，隨著名匈牙利作曲家利格第學習了三年，之後定居柏林。

背景

2020年是貝多芬誕生250週年紀念，世界各地都有慶祝活動。阿姆斯特丹皇家音樂廳樂團也委約陳銀淑創作一首管弦樂短曲誌慶，用作2020年9月24日音樂會的第一首樂曲。陳銀淑於是創作了《突然使勁》。標題「Subito con Forza」對音樂家來說並不陌生，意思就是「突然加強力度」，反映出陳銀淑眼中貝多芬最引人入勝的特色之一：「我特別喜歡極強的對比：從火山爆發，變成極端靜謐。」樂曲大量引用貝多芬

THE COMPOSER

UnsuK Chin was born in Seoul and writes how she was largely ignored by her parents. She taught herself the piano, and through listening to the radio late at night she got to hear classical music. One of her favourite composers was Beethoven, and she so adored his music that she taught herself his Piano Sonatas. Chin came under the influence of the composer Sukhi Kang, who advised her to study in Germany. As Chin observed, “In the 1970s and until the 1980s, Korea was a dictatorship, and we were so poor. And it was even more difficult for a woman than it is now. For years it was almost impossible to get a passport, and no one could afford air travel; but in the 1980s, there was an easing of the rules and regulations.” In 1985 she travelled to Hamburg, where she studied for three years with the iconic Hungarian composer György Ligeti, before moving to Berlin, where she now resides.

THE BACKGROUND

The year 2020 saw celebrations around the world to mark the 250th anniversary of Beethoven. For a concert given by the Amsterdam Concertgebouw Orchestra on 24 September that year, UnsuK Chin was commissioned to write a short orchestral concert-opener in celebration of Beethoven, and she came up with *Subito con Forza*. The



作品的片段，但其中許多都深藏不露，但最重要的大概源自貝多芬的一句話——貝多芬完全失聰之後，為了與人溝通，都將對話寫進筆記本裡去；這句話正是貝多芬對話筆記本上記載的：「大調和小調。我是贏家。」

音樂

去年《突然使勁》在BBC逍遙音樂會演出過後，有樂評寫道：「既進取又魅惑，極為有趣；貝多芬肯定不會有異議。」樂曲開端馬上令人想起貝多芬《柯利奧蘭》序曲的開端——就單單一個C音。這個簡單的樂思過後，一陣騷動暴起，粗魯地推翻了C音；之後突然變成輕柔閃爍的和弦，再漸漸加劇，弦樂也放肆了一會。鋼琴協奏曲的影子若隱若現，但一串風馳電逝的樂音過後也不見了影蹤。音樂再一陣放肆，銅管隆重奏起貝多芬第五交響曲著名的開端節奏；可是大鳴大放過後，卻又突然一收，管鐘響起，將音樂送到朦朧神秘的遠方，然後一記巨響突然爆發——是個C小調和弦。

title – familiar terms to musicians which mean “Suddenly with Force” – reflects one of the most fascinating aspects of Beethoven’s style in Chin’s view: “What particularly appeals to me are the enormous contrasts: from volcanic eruptions to extreme serenity.” The work includes numerous, often obscure, quotations from Beethoven’s music, but perhaps, more significantly, is inspired by a comment Beethoven wrote down in one of his conversation books (notebooks in which he jotted down conversations after his hearing had deteriorated to the extent that he could no longer hear what people were saying to him) – “Major and minor. I am a winner”.

THE MUSIC

Following a performance of *Subito con Forza* at last year’s BBC Proms, one critic said of the work: “Aggressive, disorienting and hugely entertaining; Beethoven would no doubt have approved.” The very opening recalls one of Beethoven’s own works, the opening of the *Coriolan Overture*. This simple idea – the single note C – is violently overturned in a burst of wild mayhem, which abruptly turns into a series of soft, shimmering chords which builds up to a frantic burst of string activity. A hint of a piano concerto comes along, but rapidly scurries away in a flurry of notes. After more frantic activity the brass proclaims the famous opening rhythm of Beethoven’s Fifth Symphony, but just as suddenly as that has erupted, a tubular bell sends the music off into a hazy, mysterious distance, which, in a final eruption of sound, suddenly turns into a C minor chord.

編制 INSTRUMENTATION

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

Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, percussion, piano and strings.

1873-1943

拉赫曼尼諾夫

SERGEI RACHMANINOV

C小調第二鋼琴協奏曲，op. 18

Piano Concerto no. 2 in C minor, op. 18

中板
較慢的慢板
諧謔的快板

Moderato
Adagio sostenuto
Allegro scherzando

作曲家

陳銀淑小時候缺乏父母關愛，但拉赫曼尼諾夫的母親卻積極支持兒子朝音樂發展，還親自教他彈鋼琴。他母親是聖彼得堡音樂學校校友，拉赫曼尼諾夫自己也進步神速，六年內已能考上聖彼得堡音樂學院了。可是入讀不到三年，他的音樂生涯已遇上第一個挫折（事實上，他日後的事業也波折重重）——先是父親為了還債把家族物業賣掉，親姊不久死於白喉，然後父母離異。拉赫曼尼諾夫學業成績一落千丈，結果被迫退學。幸好他表兄、著名鋼琴家兼指揮家西洛提為他穿針引線，讓他到莫斯科隨鋼琴名家兼名師茲弗列夫學習。茲弗列夫對所有學生都十分嚴格，拉赫曼尼諾夫的鋼琴造詣也突飛猛進。不過對於拉赫曼尼諾夫的創作熱忱，茲弗列夫卻不大認同。結果拉赫曼尼諾夫在老師家中住了四年後，1889年以「學習環境對創作無益」為由離開，入讀莫斯科音樂學院，19歲從鋼琴及作曲課程畢業時還獲頒「大金章」——當時莫斯科音樂學院已成立了25年，但「大金章」才第三次頒發。

背景

拉赫曼尼諾夫的畢業習作是歌劇《艾利高》和一首鋼琴協奏曲；這

THE COMPOSER

If Unsuk Chin suffered parental neglect, Sergei Rachmaninov's mother actively supported his musical ambitions and gave him his first piano lessons. She was a former student of the St Petersburg Conservatory, and within six years, the young Rachmaninov had progressed well enough to enrol at the Conservatory himself. But what was to be a deeply troubled musical career received its first set-back within three years when his father had to sell the family estates in order to pay off debts. Not long after this, his sister died of diphtheria, and his parents separated. Rachmaninov's studies suffered and he was obliged to leave the Conservatory. Luckily his cousin, Alexander Ziloti, a well-known concert pianist and conductor, was able to secure a place for him in Moscow with the noted teacher and pianist, Nikolai Zverev, and in the strict regime which Zverev imposed on all his students, Rachmaninov flourished as a pianist. However Zverev was less sympathetic towards Rachmaninov's desire to compose and, in 1889 after having spent four years living in Zverev's house, Rachmaninov had to leave claiming that the environment was not conducive to composing. He entered the Moscow Conservatory from where, at the age of 19, he graduated from both the piano and composition classes, receiving the Great Gold Medal, only the third time in the



弦外之音 BRIEF NOTES

事實證明，拉赫曼尼諾夫第二鋼琴協奏曲深受電影導演歡迎。多齣電影都在原聲帶裡用過這首樂曲，最著名的包括《偷情記》(1945)、《七年之癢》(1955，瑪莉蓮夢露主演) 以及《通靈感應》(2010，奇連依士活導演)。

Rachmaninov's Second Piano Concerto has proved popular with directors who have incorporated it into the soundtracks of several films, most notably *Brief Encounter* (1945), *The Seven Year Itch* starring Marilyn Monroe (1955) and Clint Eastwood's *Hereafter* (2010).

拉赫曼尼諾夫 Rachmaninov

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時他希望再接再厲，乘勢令自己晉身「俄羅斯大作曲家」之列，於是開始寫作交響曲。第一交響曲1897年3月在聖彼得堡由格拉祖諾夫首演，不過當日演出卻徹頭徹尾是場災難。拉赫曼尼諾夫過去可謂少年得志，但這次失敗卻幾乎摧毀了他；兩年後才能重新振作，開始寫作第二首鋼琴協奏曲。1901年11月9日，拉赫曼尼諾夫第二鋼琴協奏曲在莫斯科首演，作曲家親自擔任獨奏，觀眾反應異常熱烈，也令拉赫曼尼諾夫晉身20世紀最偉大俄羅斯作曲家之列。

音樂

第一樂章開始時，鋼琴先奏出八個緩慢而莊重的和弦，猶如喪鐘哀鳴；樂團隨激情澎湃的主題緊隨其後，伴以鋼琴漣漪似的和弦。

第二樂章先由樂團奏出莊嚴的樂段，風格接近讚美詩；有評論認為，當中好些樂段「足以躋身20世紀最

Conservatory's 25-year history that it had been awarded.

THE BACKGROUND

His graduation works had been an opera, *Aleko*, and a piano concerto, and keen to build on this early success and seal his place as a major Russian composer, Rachmaninov set out to compose a symphony. But its premiere under Glazunov in St Petersburg in March 1897, was an unmitigated disaster, and its failure, after so much early success, had a devastating effect on Rachmaninov. It was two years before he felt strong enough to start work on a second piano concerto, which he himself premiered in Moscow on 9 November 1901. The performance was a huge triumph and secured Rachmaninov's place as one of the greatest Russian composers of the 20th century.

THE MUSIC

The **first movement** opens with the piano intoning eight chords, like the mournful tolling

優美的器樂合奏之列」——包括那非常著名、而且日後經常出現仿作的主旋律。這個旋律先由長笛和單簧管奏出，鋼琴輕柔地奏出漣漪似的伴奏。

第三樂章以剛勁的樂團展開序幕，然後是鋼琴活力充沛的樂段；樂章大部分時間都同樣氣勢如虹，生氣勃勃；可是氣氛一轉，鋼琴就引入柔和抒情的主題。這個柔和的曲調初時由小提琴奏出，大概也是全曲最著名的主題了。抒情旋律後來變得威嚴雄偉，把音樂推向氣勢磅礴的頂峰，最後得意洋洋地結束。

of a bell, after which the orchestra launches into a surging, passionate theme supported by rippling piano chords.

The **second movement**, beginning with a solemn chorale-like passage from the orchestra, contains, in the words of one commentator, “some of the most beautiful concerted instrumental writing of the 20th century”, including the famous – and much-parodied – melody first heard from flute and clarinet above a gently rippling piano accompaniment.

The energetic orchestral opening of the **third movement** leads into a passage of great vitality from the soloist, and much of the movement is imbued with this sense of vigour and energy. However, it is suddenly interrupted when the piano introduces probably the concerto’s most famous theme, a gentle, lyrical tune first played by the violins, which, transformed into something decidedly majestic, produces the concerto’s great climax and brings the work to a truly triumphant conclusion.

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、大號、定音鼓、敲擊樂器及弦樂組。
Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion and strings.



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天然美鑽光芒。



1906-1975

蕭斯達高維契

DMITRI SHOSTAKOVICH

降E大調第九交響曲，op. 70

Symphony no. 9 in E flat, op. 70

快板
中板
急板
廣板
小快板

Allegro
Moderato
Presto
Largo
Allegretto

作曲家

蕭斯達高維契的母親也同樣鼓勵兒子追求音樂。蕭斯達高維契12歲考進聖彼得堡音樂學院鋼琴系，看來會繼承母親衣鉢當專業鋼琴家，1927年更獲選派到華沙參加蕭邦國際鋼琴大賽；但結果卻令所有人大跌眼鏡——他連名次都沒得到。這個賽果令蕭斯達高維契大失所望，決定放棄當鋼琴演奏家，轉攻作曲，並提交了一首交響曲作為畢業習作。這首交響曲1926年首次公演時反應極佳，令蕭斯達高維契相信他作曲比彈鋼琴更有前途。

背景

蕭斯達高維契合共創作了15首交響曲，但在很多人眼中，寫作超過九首交響曲實在極為冒險。貝多芬第九交響曲曠古鑠今，是巨作中的佼佼者，此後沒幾位作曲家敢寫作超過九首交響曲，也沒幾位作曲家寫作自己的「第九」時不想寫成宏篇鉅著。蕭斯達高維契寫作「第九」時也曾透露風聲，讓人以為樂曲將是宏篇鉅著——他跟莫斯科一位記者說：「我不但想採用完整樂團，還想用上合唱團和獨唱。」有些同僚甚至聽過第一樂章的幾個初稿，形容那是「得意洋洋、英雄式的大調，充滿活力。」可是到頭來，1945年9月3日在聖彼得堡（當時稱為「列寧格

THE COMPOSER

Dmitri Shostakovich was encouraged in his musical endeavours by a supportive mother. At the age of 12 he was admitted to the piano class at the St Petersburg Conservatory and looked set to follow in his mother's footsteps and become a professional pianist. He was selected to compete in the International Chopin Competition in Warsaw in 1927, but much to everyone's surprise, he was not even placed. That disappointment effectively ended Shostakovich's aspirations to become a concert pianist. He took up composition studies and submitted a symphony as his graduation exercise. So well was it received at its first public performance in 1926, that Shostakovich was persuaded that his musical future lay in composing rather than playing the piano.

THE BACKGROUND

Shostakovich went on to write 15 symphonies, but for many he was seen to be tempting fate by writing more than nine. Beethoven's Ninth was one of the most monumental works ever written and few composers since had dared either to exceed that number or approach their own Ninths with anything less than some grand plan. While working on the symphony he let it be known that it was going to be something grand, commenting to a Moscow reporter that "I would like to employ not only full orchestra but a choir and soloists." Some colleagues even heard Shostakovich's early drafts for the symphony's first movements,

勒)首演的「第九」竟是輕盈愉快的作品。

音樂

第一樂章處處效法海頓，連秀麗地舞動的開端主題也是；當然樂章裡不乏突如其來、迂迴曲折的和聲，更不用說長號、短笛等都不是海頓會採用的樂器，但這兩件樂器現在卻奏起得意洋洋的二重奏來。蕭斯達高維契的音樂本來就以富於幽默感見稱，可見幽默感對這個樂章的影響不比海頓小。**第二樂章**以較凝重的單簧管獨奏掀開序幕，氣氛陰冷淒涼。

餘下三個樂章一氣呵成，毫無間斷。**第三樂章**恍如狂亂的追逐，由單簧管帶領；還有令人目眩的小號獨奏，底下以飛奔似的弦樂作陪襯。**第四樂章**由長號和大號的莊嚴音型掀開序幕，然後是巴松管真誠的哀歌；但這一段重現時，巴松管卻突然拋開悲壯的哀歌，反而舞動著進入第五樂章。**第五樂章**引用了作曲家兩首交響曲舊作的選段，結尾的旋律既討人喜歡又易記，由全樂團嘹亮地奏出，熱鬧非常；這樣一來，就可以確保首演時受觀眾歡迎——讓觀眾即使因為樂曲與預期出入太大而感到震驚，但一曲既終仍不忘熱烈鼓掌。

樂曲剖析中譯：鄭曉彤

and described them as “a triumphal heroic major which surged with energy”. But in the event Shostakovich’s Ninth, premiered in St Petersburg (then Leningrad) on 3 November 1945, was both lightweight and light-hearted.

THE MUSIC

The **first movement** follows the model of Haydn to an extraordinary degree even down to the delicate, dancing theme with which it begins. Of course the abrupt harmonic twists and turns, not to mention the use of such un-Haydnesque instruments as trombones and piccolo in a jaunty duet, show it to be equally strongly influenced by Shostakovich’s renowned sense of musical humour. In a more serious vein a solo clarinet opens the **second movement**, the mood here is bleak and desolate.

The next three movements run without a break, the **third movement** taking the form of a frantic chase led by the clarinet and including a dazzling trumpet solo above galloping strings. The **fourth movement** is heralded by a solemn figure from the trombones and tuba, followed by a heart-felt lament from the bassoon. But on its second appearance, the bassoon suddenly gives up its tragic lamentation to dance into the **fifth movement** with which, complete with quotations from two of his earlier symphonies and a delightfully catchy tune boisterously belted out by the full orchestra at the end, ensured the symphony received warm applause from its first audience, despite their shock with what it was not.

All programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

兩支長笛、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、大號、定音鼓、敲擊樂器及弦樂組。
Two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion and strings.

21/22

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余隆
YU LONG

首席客席指揮
PRINCIPAL
GUEST CONDUCTOR

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穆索斯基《霍凡斯基之亂》：莫斯科河上的黎明
MUSSORGSKY
Khovanshchina: Dawn on the Moskva River
柴可夫斯基 第五交響曲
TCHAIKOVSKY *Symphony no. 5*

嚴勵行
JOHNNY YIM

編曲 / 鋼琴
ARRANGER / PIANO



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LIO KUOKMAN × JOHNNY YIM
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李察·史特勞斯《阿爾卑斯交響曲》
R. STRAUSS *An Alpine Symphony*

陸鞅文
YIWEN LU

二胡 ERHU



陳其鋼 《逝去的時光》(二胡版)

CHEN Qigang

Un Temps Disparu for Erhu and Orchestra

左章
ZEE ZEE

鋼琴 PIANO

© Sunhao Zhou



伯恩斯坦 第二交響曲,「焦慮的年代」

BERNSTEIN

Symphony no. 2, The Age of Anxiety

巴力勛
NITIPHUM
BAMRUNGBANTHUM

小號 TRUMPET



海頓 小號協奏曲

HAYDN Trumpet Concerto

李振尚
JINSANG LEE

鋼琴 PIANO

© Rami Hyun



貝多芬 第四鋼琴協奏曲

BEETHOVEN Piano Concerto no. 4

吳懷世
WILSON NG

指揮 CONDUCTOR

© Jino Park



德伏扎克 第九交響曲,「新世界」

DVOŘÁK

Symphony no. 9, From the New World

王致仁
CHIYAN WONG

鋼琴 PIANO

© Kurt Chan



拉赫曼尼諾夫 第四鋼琴協奏曲

RACHMANINOV Piano Concerto no. 4



路柏斯－法萊 FRANÇOIS LÓPEZ-FERRER

指揮 Conductor

PHOTO: Noah Shaye

美籍西班牙裔指揮家路柏斯－法萊，自2018年於韋爾比耶音樂節初次亮相，頂替費沙爾，與歷圖爵士和塔卡奇－納吉合作演出後，旋即廣獲好評，在國際樂壇備受矚目。

作為炙手可熱的客席指揮，路柏斯－法萊近期與多個樂團首度合作，包括洛杉磯愛樂樂團、辛辛那提交響樂團、西班牙國家樂團、加利西亞交響樂團、伯納交響樂團、西班牙國家廣播樂團、卡斯提拉－萊昂交響樂團、瓦倫西亞樂團、納華拉交響樂團、威尼托帕多瓦交響樂團、溫達德管弦樂團、智利交響樂團、埃斯特雷馬杜拉管弦樂團、西班牙國家青年管弦樂團、加利西亞青年交響樂團、巴拉那交響樂團和阿雷格里港交響樂團等。

2015年，路柏斯－法萊於格施塔德曼紐因音樂節獲頒第一屆尼米·約菲獎，其後於2018年OFUNAM國際指揮大賽贏得季軍。他曾為地位顯赫的德國指揮論壇會員，且持有瑞士國立洛桑高等音樂院管弦樂指揮碩士學位及辛辛那提大學音樂學院音樂學士學位（主修作曲）。

路柏斯－法萊在2021/22樂季出任洛杉磯愛樂杜達梅駐團指揮；並於2022年度「華爾特國家指揮巡禮」中與路易斯安那愛樂樂團同台，為入選的六位指揮之一。

Spanish-American conductor François López-Ferrer came to international attention after a critically acclaimed debut at the 2018 Verbier Festival, where he jumped in for Iván Fischer in a shared programme with Sir Simon Rattle and Gébor Takács-Nagy.

In demand as a guest conductor, López-Ferrer's recent and upcoming highlights include debuts with the Los Angeles Philharmonic, Cincinnati Symphony Orchestra, Orquesta Nacional de España, Orquesta Sinfónica de Galicia, Berner Symphonieorchester, Orquesta Sinfónica Radio Televisión Española (RTVE), Orquesta Sinfónica de Castilla y León, Orquesta de Valencia, Orquesta Sinfónica de Navarra, Orchestra di Padova e del Veneto, Musikkollegium Winterthur, Orquesta Sinfónica Nacional de Chile, Orquesta de Extremadura, Joven Orquesta Nacional de España, Orquesta Joven de la Sinfónica de Galicia, Orquesta Sinfónica do Paraná and the Orquesta Sinfónica de Porto Alegre.

López-Ferrer was winner of the inaugural 2015 Neeme Järvi Prize awarded at the Menuhin-Gstaad Festival and received third prize at the 2018 OFUNAM International Conducting Competition. He was a member of the prestigious Deutsche Dirigentenforum. López-Ferrer holds a Master's degree in Orchestral Conducting from the Haute École de Musique de Lausanne, and a Bachelor of Music degree in Composition from the University of Cincinnati College-Conservatory of Music.

For 2021/22 López-Ferrer is a Dudamel Fellow with the Los Angeles Philharmonic. He is one of six participants to be featured in the 2022 Bruno Walter National Conductor Preview with the Louisiana Philharmonic Orchestra.



牛牛 NIU NIU

鋼琴 Piano

PHOTO: Paul Tsang@UN Workshop



牛牛，原名張勝量，生於廈門的音樂世家。八歲獲上海音樂學院附屬小學破格取錄，成為創校以來最年輕的學生。2014年獲全額獎學金赴紐約茱莉亞音樂學院升學，並於2018年畢業。

牛牛九歲簽約EMI Classics，成為國際知名古典音樂唱片公司旗下最年輕的合約鋼琴家，至今推出八張專輯。最新一輯為迪卡唱片公司發行的《命運與希望》，當中收錄其首部原創鋼琴作品《希望》。

2007年，牛牛應邀與其恩師兼指揮霍華德合作，在倫敦皇家節日音樂廳演奏蕭斯達高維契的第一鋼琴協奏曲，席上貴賓包括威爾斯親王查理斯王子。2009年，牛牛成為在東京三得利音樂廳和北京國家大劇院音樂廳舉行獨奏音樂會的最年輕鋼琴家，並於2010年成為德國萬寶龍傑出青年音樂家大獎最年輕的得獎者。

牛牛為日本放送協會於2018至2019年製作的動畫《琴之森》擔任幕後鋼琴演奏，該動畫以多國語言及字幕在全球串流平台Netflix播出。2021/22季度，牛牛以新專輯《命運與希望》的曲目展開全球巡演。

Niu Niu is the stage name of Zhang Shengliang, who was born into a musical family in Xiamen in 1997. At the age of eight, he became the youngest student ever enrolled in the affiliated primary school of the Shanghai Conservatory of Music. In 2014, he was admitted to New York's Juilliard School with a full scholarship and graduated in 2018.

Niu Niu signed to EMI Classics at the age of nine, making him the youngest pianist ever signed to an international classical label. Since then, he has released eight albums. *Fate & Hope*, his latest album released by Decca Classics in 2021, includes his debut composition *Hope*.

In 2007 Niu Niu performed Shostakovich's Piano Concerto no. 1 under his mentor Leslie Howard in the presence of HRH The Prince of Wales at London's Royal Festival Hall. Two years later he was the youngest pianist to give a solo recital at Tokyo's Suntory Hall and the National Centre for the Performing Arts in Beijing. In October 2010 Niu Niu was named the youngest laureate of the 2010 Prix Montblanc in Berlin.

In 2018-19 Niu Niu dubbed the piano part in NHK's animated version of *Piano no Mori* (Forest of Piano), broadcast by Netflix worldwide. As part of the campaign in support of his new album *Fate & Hope*, Niu Niu embarks on a world tour in the 2021/22 season.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

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

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 Jing Wang
樂團首席
Concertmaster

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

許致兩 Anders Hui
樂團第二副首席
Second Associate Concertmaster

王 亮 Wang Liang
樂團第二副首席
Second Associate Concertmaster

朱 蓓 Bei de Gaulle
樂團第三副首席
Third Associate Concertmaster

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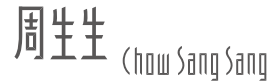


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Paganini Project

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

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- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

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為支持港樂首演《指環》四部曲，

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- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
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- Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wang Liang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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A loan arranged by the Y. S. Liu Foundation

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

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

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懷念林克定 IN MEMORY OF LIM KEK-TIN (1933-2021)



香港管弦樂團的第一任樂團首席林克定先生於2021年9月與世長辭，其喪禮於上月舉行，香港管弦協會深表痛惜，謹此再向他的家人致以衷心慰問。

林克定早於1971年已是港樂的樂團首席，當時樂團仍屬業餘性質，1974年樂團全面職業化時，林克定正式成為樂團首席；一直服務樂團至1982/83樂季。林克定是港樂第一任音樂總監林克昌大師的胞弟，1933年生於印尼的一個華裔家庭，三位哥哥和一位姐姐皆是傑出音樂家。

香港管弦協會董事局主席岑明彥感謝林克定先生帶領樂團由業餘過渡至職業化階段，為樂團發展奠下重要基石。於2021年7月榮休的港樂小提琴師簡宏道曾與林克定共事，他憶道：「克定前輩很謙虛，為人和善，非常禮讓，與世無爭，是一位可敬的長者！」

我們將永遠懷念林克定先生。

林克定先生（前排左三）與胞兄林克昌先生（中）二人帶領樂團由業餘過渡至職業化階段，為樂團發展奠下重要基石。

Mr Lim Kek-tin (third from left, front row) and his elder brother Mr Lim Kek-tjiang (centre, standing) made significant contribution in the early days of the orchestra.

The Hong Kong Philharmonic Society wishes to express its deepest condolences to the family of Lim Kek-tin, our very first Concertmaster, who passed away in September 2021. His funeral took place recently.

Mr Lim was named Concertmaster of the Hong Kong Philharmonic Orchestra in 1971, at a time when the orchestra was an amateur ensemble. When the orchestra became fully professional in 1974, Mr Lim led it through the transition, and stayed on until the 1982/83 season. The youngest brother of our first Music Director, Maestro Kek-tjiang, Lim Kek-tin was born in 1933 into an Indonesian-Chinese family. He grew up with four siblings, who all trained to be professional musicians.

Mr David Cogman, the Chairman of the Board of Governors of the Society, expressed his gratitude to Mr Lim's dedication in HK Phil's early days which helped turn the orchestra into what it is today. Russell Kan, former violinist of the HK Phil who retired last season and had worked with Mr Lim, recalled: "He was a very humble person, very kind, polite and gentle. A respectable senior!"

Our sincere gratitude and respect go to Mr Lim. He is sorely missed.



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| 何崇志 | 《河邊有隻羊》 |
| 比才 | 《卡門》：鬥牛士之歌 |
| 柴可夫斯基 | 《胡桃夾子》選段 |
| 韓德爾 | 《彌賽亞》選段 |
| 佛瑞 | 《約翰拉辛的詩歌》 |
| 久石讓 | 《龍貓》 |
| 安德森 | 《聖誕佳節》 |
| SUPPÉ | <i>Light Cavalry Overture</i> |
| FRANCK | <i>Panis Angelicus</i> |
| Steve HO | <i>Christmas Express</i> |
| BIZET | <i>Carmen: Votre toast, je peux vous le rendre</i> |
| TCHAIKOVSKY | <i>Nutcracker excerpts</i> |
| HANDEL | <i>Messiah excerpts</i> |
| FAURÉ | <i>Cantique de Jean Racine</i> |
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| 洛依 | 《窈窕淑女》：I Could Have Danced All Night |
| 小約翰·史特勞斯 | 《喋喋不休》波爾卡 |
| 王丹紅 | 《我的祖國》 |
| 克萊斯勒 | 《中國花鼓》 |
| 里夏 | 《金銀》圓舞曲 |
| 小約翰·史特勞斯 | 《雷電》波爾卡 |
| 聖桑 | 《參孫與大利拉》選段 |
| 傅人長 | 《可愛的一朵玫瑰花幻想曲》 |
| 白寧 | 第三浪漫曲及第四浪漫曲（世界首演） |
| 拉威爾 | 《波萊羅》 |
| WEBER | <i>Invitation to the Dance</i> |
| LOEWE | <i>My Fair Lady: I Could Have Danced All Night</i> |
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| Danhong WANG | <i>My Motherland</i> |
| KREISLER | <i>Tambourin Chinois</i> |
| LEHÁR | <i>Gold and Silver Waltz</i> |
| J. STRAUSS II | <i>Thunder & Lightning Polka</i> |
| SAINT-SAËNS | <i>Samson and Delilah excerpts</i> |
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| 陳其鋼 | 《逝去的時光》（二胡版） |
| 伯恩斯坦 | 第二交響曲，「焦慮的年代」 |
| MUSSORGSKY | <i>Khovanshchina: Dawn on the Moskva River</i> |
| CHEN Qigang | <i>Un Temps Disparu</i> for Erhu and Orchestra |
| BERNSTEIN | Symphony no. 2, <i>The Age of Anxiety</i> |

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陸軼文·二胡
左章·鋼琴
Yu Long, conductor
Yiwen Lu, erhu
Zee Zee, piano

14 & 15 JAN 2022

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余隆 | 柴五 Yu Long | Tchaikovsky 5

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| 林姆斯基—高沙可夫 | 《沙皇的新娘》序曲 |
| 海頓 | 小號協奏曲 |
| 柴可夫斯基 | 第五交響曲 |
| RIMSKY-KORSAKOV | <i>The Tsar's Bride Overture</i> |
| HAYDN | Trumpet Concerto |
| TCHAIKOVSKY | Symphony no. 5 |

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