

SWIRE CLASSIC INSIGHTS
MEET YOUR
COMPOSERS

太古樂賞
與作曲家約會

拉威爾
RAVEL

29 APR 2022 FRI 8PM

艾爾高、凌顯祐
指揮 / 評論
Lorenzo Iosco &
Andrew Ling
CONDUCTOR / COMMENTATOR

浦羅哥菲夫
PROKOFIEV

30 APR 2022 SAT 5PM

梁建楓 指揮 / 評論
Leung Kin-fung
CONDUCTOR / COMMENTATOR

貝多芬
BEETHOVEN

30 APR 2022 SAT 3PM

余思傑 指揮 / 評論
Domas Juškys
CONDUCTOR / COMMENTATOR



SWIRE
CLASSIC
INSIGHTS
太古樂賞

香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall

29&30
APR
2022

太古樂賞

與作曲家約會

SWIRE CLASSIC INSIGHTS

MEET YOUR COMPOSERS

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節目 Programme I

29 APR 2022 FRI 8PM

拉威爾 MAURICE RAVEL

《鵝媽媽》 *Ma mère l'Oye* (Mother Goose)

29'

序曲

Prelude

轉動紡輪之舞

Dance of the Spinning Wheel

睡美人的帕凡舞

Pavane of the Sleeping Beauty

美女與野獸的對話

Conversations of Beauty and the Beast

姆指湯姆

Tom Thumb

醜姑娘，寶塔女王

Laideronnette, Empress of the Pagodas

仙境花園

The Enchanted Garden

艾爾高 指揮 / 評論

Lorenzo Losco Conductor / Commentator

《悼念公主的帕凡舞曲》 *Pavane pour une infante défunte*

6'

《圓舞曲》 *La valse*

12'

凌顯祐 指揮 / 評論

Andrew Ling Conductor / Commentator



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香港管弦樂團



香港管弦樂團



香港管弦樂團

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節目 Programme II

30 APR 2022 SAT 3PM

貝多芬 LUDWIG VAN BEETHOVEN

F大調第八交響曲 Symphony no. 8 in F 26'

輝煌而活潑的快板 Allegro vivace e con brio

詼諧的小快板 Allegretto scherzando

小步舞曲速度 Tempo di Menuetto

活潑的快板 Allegro vivace

余思傑 指揮 / 評論

Domas Juškys Conductor/Commentator

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節目 Programme III

30 APR 2022 SAT 5PM

浦羅哥菲夫 SERGEI PROKOFIEV

D大調第一交響曲，「古典」 Symphony no. 1 in D, *Classical* 15'

輝煌的快板 Allegro con brio

稍緩板 Larghetto

嘉禾舞曲：不太快的快板 Gavotte: Non troppo allegro

終曲：十分活潑 Finale: Molto vivace

《羅密歐與茱麗葉》：羅密歐於茱麗葉墓前 6'
Romeo and Juliet: Romeo at Juliet's Tomb

《羅密歐與茱麗葉》：提波特之死 4'
Romeo and Juliet: Tybalt's Death

梁建楓 指揮 / 評論

Leung Kin-fung Conductor/Commentator



觀眾問卷調查

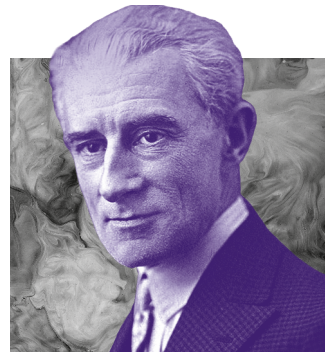
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1875-1937

拉威爾 MAURICE RAVEL



拉威爾 Ravel

作曲家

1887年，一名12歲男孩從家鄉——法國接壤西班牙邊境的巴斯克地區——前往巴黎，接受兩年私人授課後入讀巴黎音樂學院。由於體質孱弱，無法成為職業鋼琴演奏家，於是全情投身作曲。拉威爾已獲公認為首屈一指的印象主義作曲家。

音樂

今天我們所聽樂曲的靈感泉源皆來自童年與往事的回憶。寫於1911年的芭蕾舞劇樂《鵝媽媽》，就是據17和18世紀法國作家夏爾佩羅、歐諾瓦伯爵夫人、波蒙夫人等人所蒐集的童話集《鵝媽媽》改編而成，拉威爾生動地細訴〈睡美人〉、〈美女與野獸〉、〈姆指湯姆〉、〈醜姑娘，寶塔女士〉等故事。《悼念公主的帕凡舞曲》讓人聯想失去的童年，被形容為「如夢般淒美、溫柔，細緻地反映了作曲家的情感」。《圓舞曲》帶領觀眾回到了19世紀維也納，華爾滋風華正茂之時。

THE COMPOSER

In 1887 a 12-year-old boy arrived in Paris from his home in the Basque region, just on the French side of the Spanish border, and after two years of private lessons entered the Paris Conservatoire. His health and weak physique ruled out a career as a piano virtuoso, but he turned his attention to composition and Maurice Ravel is now regarded as one of the leading Impressionist composers.

THE MUSIC

Memories of childhood and of times past inspired of all the pieces we hear today. His 1911 ballet, *Mother Goose*, recalled the famous childhood stories from the collection called *Contes de Ma mère L'Oye* (Mother Goose Tales) by the 17th and 18th century French writers, Charles Perrault, Comtesse d'Aulnoy and Marie Leprince de Beaufort. Ravel depicted the stories of “Sleeping Beauty”, “Beauty and the Beast”, “Tom Thumb” and “Laideronnette, Empress of the Pagodas”, and framed them with a Prelude and an Apotheosis. *Pavane pour une enfant défunte* is an impression of lost childhood, which has been described as “full of dreamy grace and tenderness, with a delicacy that reflects its composer’s own sensibility”. *La valse* looks back to the heady days of 19th century Vienna when “the Waltz was King”.

SOUNDS OF THE SEA

聽海歌唱

SIBELIUS *The Oceanides*
TAKEMITSU *Toward the Sea II*
John WILLIAMS *Suite from Jaws*
DEBUSSY *Danse sacrée et profane*
Heta AHO *Three Songs to Poems*
by Edith Södergran (Asia Premiere)
DEBUSSY *La mer*

西貝遼士《海神的女兒》
武滿徹《向海II》
約翰·威廉斯《大白鯊》組曲
德布西《聖舞與俗舞》
荷妲·阿霍《索德格朗詩作三首》(亞洲首演)
德布西《大海》



柯蘭瑁 指揮 / 男高音
Taavi Oramo
CONDUCTOR / TENOR

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史德琳 中音長笛
Megan Sterling
ALTO FLUTE

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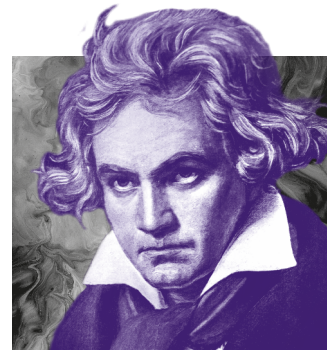
梵志登 音樂總監

Jaap van Zweden Music Director

1770-1827

貝多芬

LUDWIG VAN BEETHOVEN



貝多芬 Beethoven

作曲家

貝多芬生於波恩，他很早就憑異常的音樂才華在當地成名，並獲任為宮廷管風琴手。貝多芬的名氣很快就傳到其他地方，繼而前往維也納發展他的音樂才能。此後他就定居於維也納，在當地謀生，但他沒有跟大部分作曲家一樣去為宮廷或教會服務，反而成為音樂史上首批自由作曲家，受權貴委約於音樂會上發布新作，兼任鋼琴獨奏及指揮樂團。

音樂

1814年2月27日在維也納舉行的音樂會中，貝多芬演奏了他的**F大調第八交響曲**。不同於現今的節目安排，那個音樂會長逾三小時（還要在一年中最寒冷的月份舉行，而場地又沒有足夠的暖氣），因此當樂曲首演時，觀眾已失去興趣，而反應亦一般。真是可惜，畢竟這是貝多芬九首交響曲中個人鍾愛的一部，也是他其中一首最開懷討好，機智幽默的作品。觀眾在欣賞樂曲時，不妨留意下列兩點，好讓您會心微笑：

（一）在第二樂章中，有一段持續的滴答聲，是貝多芬惡搞當時新發明的拍子機；（二）在觀眾以為音樂會就快告終時，貝多芬刻意延長交響曲的結尾，不停讓觀眾誤以為那是樂曲的終結。

THE COMPOSER

Beethoven was born in Bonn where his precocious musical talent was quickly identified and he was appointed Court Organist. His talent soon outgrew Bonn, and he was sent to Vienna to develop his musical skills. He settled permanently in Vienna where he made his living, not by serving either the court or the church (as musicians had always done up to then) but as one of the first freelance composers in musical history, seeking commissions from the nobility and presenting concerts in which he played the piano, directed the orchestra and composed the music.

THE MUSIC

For just such a concert, held in Vienna on 27 February 1814, he wrote his **Symphony no. 8 in F, op. 93**. Unlike today's concert, that one lasted over three hours (in the coldest month of the year and in a theatre with no effective heating), so by the time the symphony was premiered, the audience had lost interest and it was not particularly well received. Which was a pity, since it was Beethoven's own personal favourite among his nine symphonies, and is one of his most delightfully light-hearted and witty. Two jokes to listen out for: in the second movement there is a persistent tick-tock sound which was Beethoven poking fun at the newly invented clockwork metronome, while, recognising that the audience would be ready for the concert's end, Beethoven stretched the symphony's own ending to breaking point adding countless false finishes.

1891-1953

浦羅哥菲夫 SERGEI PROKOFIEV



浦羅哥菲夫 Prokofiev

作曲家

忘記莫扎特吧！提起音樂神童，莫扎特完全給浦羅哥菲夫比下去。浦羅哥菲夫在13歲時就已經寫下四部歌劇、兩部鋼琴奏鳴曲和一首交響曲。生於烏克蘭頓涅茨克，他於聖彼得堡音樂學院學習期間，愛以駭人的音樂來挑戰老師。浦羅哥菲夫於1917年因布爾什維克革命而被迫離開家園，不過未能在海外定居下來，最終於廿年後重返祖國。

音樂

D大調第一交響曲是浦羅哥菲夫回應一名教授猛烈抨擊的創作，寫於1916年。他被指為無法如古典大師們寫出優秀的作品，浦羅哥菲夫便以海頓其中一個作品為藍本，並命名為「古典」交響曲。另一個批評則來自一位樂評：「對於一些人來說，這是歌頌羅密歐與茱麗葉的愛情；但對於其他人則是描述猴子狂野尖叫和可笑的行為」（後者揶揄浦羅哥菲夫新作）。事實證明，浦羅哥菲夫最終獲勝，他為芭蕾舞劇《**羅密歐與茱麗葉**》撰寫的音樂是20世紀其中最受歡迎的音樂會曲目。今天我們將聽到其中兩個樂章：〈**羅密歐於茱麗葉墓前**〉和〈**提波特之死**〉。

節目介紹中譯：余寶茵

THE COMPOSER

Forget Mozart! When it came to childhood musical genius, Mozart was totally outclassed by Sergei Prokofiev who, by the time he was 13, had composed four operas, two piano sonatas and a symphony. Born in Sontsovka, Ukraine, he studied at the St Petersburg Conservatory where he took perverse pleasure in challenging his professors with outrageous music. Driven out of his homeland by the 1917 Bolshevik Revolution, he was unable to settle overseas and returned to the Soviet Union 20 years later.

THE MUSIC

It was in response to a stern rebuke from an exasperated professor that Prokofiev wrote his **Symphony no. 1 in D, op. 25**, which dates from 1916. Told that he could not write music as good as the “Classical Masters”, Prokofiev modelled this symphony on one by Haydn and called it his “Classical Symphony”. Another challenge came from a critic who had written: “To one it is given to sing of the love of Romeo and Juliet, to another to depict the frenzied screeches and comical capers of monkeys” (the latter comment referring to a new work by Prokofiev). Prokofiev had the last laugh; his score for a ballet version of **Romeo and Juliet** is among the most popular concert music of the 20th century. Today we hear two movements, “**Romeo at Juliet’s Tomb**” and “**Tybalt’s Death**”.

All programme notes by Dr Marc Rochester

MAGNIFICENT MENDELSSOHN

孟德爾遜精選

MENDELSSOHN

Konzertstück no. 2
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Symphony no. 4, *Italian*

孟德爾遜

第二音樂會小品
第一鋼琴協奏曲
第四交響曲，「意大利」



史安祖 單簧管
Andrew Simon
CLARINET



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Lorenzo Iosco
BASSET HORN



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香港管弦樂團

願景 呈獻美樂 啟迪心靈

香港管弦樂團（港樂）獲譽為亞洲最頂尖的管弦樂團之一。每年節目以交響曲目為主，並邀請世界各地的傑出指揮和演奏家同台演出。2019年港樂贏得《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

音樂總監梵志登自2012年上任後，曾先後帶領港樂到歐洲、亞洲、澳洲，以及中國各地巡演。余隆由2015年開始出任為首席客席指揮；廖國敏於2020年12月正式擔任駐團指揮。

港樂不但舉辦豐富的教育活動，更委約新作，以及致力培育本地新秀。2021年，港樂和香港演藝學院聯合創辦「管弦樂精英訓練計劃」，由太古慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。近期灌錄專輯包括：為孩子而設、以廣東話敘述的唱片；由譚盾和盛宗亮親自指揮各自作品的專輯；以及華格納全套《指環》歌劇四部曲。

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

HONG KONG PHILHARMONIC ORCHESTRA

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The Hong Kong Philharmonic Orchestra (HK Phil) is regarded as one of Asia's leading orchestras. The annual schedule focuses on symphonic repertoire, with distinguished conductors and soloists from all over the world. The HK Phil won the prestigious *Gramophone's* 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

With Music Director Jaap van Zweden since 2012, the HK Phil has toured to Europe, Asia, Australia, and on numerous occasions to Mainland China. Yu Long has been Principal Guest Conductor since 2015, and Lio Kuokman was appointed Resident Conductor in December 2020.

The HK Phil runs an extensive education programme, commissions new works and nurtures local talent. The recently founded “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts, aims at enhancing professional training for graduates from HKAPA's School of Music and facilitating their career development in the orchestral field. Recording projects have included a CD for children narrated in Cantonese, works by Tan Dun and Bright Sheng conducted by the composers, and Richard Wagner's *Ring Cycle*.

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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艾爾高 指揮/評論

意大利單簧管樂師和指揮艾爾高畢業於佛羅倫斯奇魯比尼音樂學院。在2015年加入香港管弦樂團之前，他分別在西班牙馬德里皇家歌劇院和倫敦交響樂團擔任低音單簧管樂師。

2021年他首次以指揮身份指揮港樂演奏意大利作曲家羅塔曲目。此後獲梵志登邀請參加著名的格斯塔德指揮學院，與大師緊密合作。未來指揮工作包括在香港舉行的意大利國慶音樂會，以及指揮廣州交響樂團和昆明聶耳交響樂團。

LORENZO IOSCO Conductor/Commentator

Italian clarinetist and conductor Lorenzo Iosco studied at the Luigi Cherubini Conservatoire in Florence. Before joining the HK Phil in 2015, Lorenzo has been a member with the London Symphony Orchestra and Teatro Real opera house in Madrid.

In 2021 he made his HK Phil conducting debut in a programme featuring the Italian composer Nino Rota. He was subsequently invited by Jaap van Zweden to join the prestigious Gstaad Conducting Academy where he had the privilege of working closely with the Maestro. Future conducting engagements include the Italian National Day Concert in Hong Kong, and Kunming Nie Er and Guangzhou Symphony Orchestra.



凌顯祐 指揮/評論

香港土生土長的凌顯祐是一位中提琴和小提琴家、指揮家和音樂教育家，現為港樂首席中提琴。凌顯祐在世界各地的管弦樂演奏和獨奏會上皆獲好評，他曾以獨奏家身份與港樂、首爾愛樂樂團、香港中樂團等合作演出。

作為一位多才多藝的音樂家，凌顯祐更踏足指揮領域，曾指揮港樂、泛亞交響樂團、昆明聶耳交響樂團、芬蘭的庫奧皮奧交響樂團。2017年他晉身貝桑松國際指揮大賽的決賽。2012年凌顯祐獲民政事務局長頒授嘉許獎狀。

ANDREW LING Conductor/Commentator

Hong Kong-native Andrew Ling is a concert violist and violinist, conductor and music educator. Currently Principal Viola of the HK Phil, Andrew has won acclaim for his orchestral playing and solo recitals worldwide. His appearances as concert soloist have included the HK Phil, the Seoul Philharmonic Orchestra and the Hong Kong Chinese Orchestra.

A versatile all-round musician, Andrew has brought his musicianship to conducting engagements with the HK Phil, the Pan Asia Symphony Orchestra, Kunming Nie Er Symphony Orchestra, and Finland's Kuopio Symphony Orchestra. He was a finalist in the Besançon International Conducting Competition 2017. Ling was the recipient of Certificate of Commendation from Hong Kong Secretary of Home Affairs in 2012.



余思傑 指揮/評論

余思傑在2014年加入香港管弦樂團。曾擔任慕尼黑管弦樂團及柏林電台交響樂團樂手長達七年，與多位知名古典音樂指揮合作，包括馬捷爾、梅達、力圖爵士、巴倫邦，並於紐約卡奈基音樂廳、柏林愛樂大廳、維也納金色大廳、東京三得利音樂廳等世界頂級場地演出。余思傑曾指揮歐洲和亞洲樂團，包括里加小交響樂團、昆明聶耳交響樂團等。

DOMAS JUŠKYS Conductor/Commentator

Before joining the HK Phil in 2014, Domas Juškys had seven years' experience in the Munich Philharmonic and Berlin Radio Symphony orchestras playing under some of the most distinguished conductors, including Lorin Maazel, Zubin Mehta, Sir Simon Rattle and Daniel Barenboim, and in some of the world's most famous concert halls, including Carnegie Hall in New York, the Berlin Philharmonic Hall, Vienna Musikverein and Tokyo's Suntory Hall. Domas has conducted orchestras in Europe and Asia such as Sinfonietta Riga and Kunming Nie Er Symphony Orchestra amongst others.



梁建楓 指揮/評論

榮獲2002年香港十大傑出青年的梁建楓，為首位香港音樂家贏取1992年紐約青年演奏藝術家比賽第一名及1991年普林士國際中提琴比賽第二名。他是香港藝術發展局「2014香港藝術發展獎——年度音樂家（音樂）」大獎得主。梁氏自2000年起擔任港樂第一副首席，並任教於香港演藝學院和香港中文大學。2014年獲邀擔任香港拔萃女書院表演藝術總監，2016年獲邀擔任香港理工大學管弦樂團藝術總監及指揮。2017年開始，擔任深港澳台青年文化交流藝術季節目總策劃，2019年受邀擔任香港樂團及香港青年樂團音樂總監。

LEUNG KIN-FUNG Conductor/ Commentator

Leung Kin-fung was a recipient, in 2002, of the Ten Outstanding Young Persons Award in Hong Kong. A decade earlier he had been the first Hong Kong musician to win first prize at the Young Artist Competition in New York, and in 1991 was second prizewinner at the Primrose International Viola Competition. More recently, he was named "Artist of the Year (Music)" at the Hong Kong Arts Development Awards 2014. First Associate Concertmaster of the HK Phil, Leung serves on the faculties of both The Hong Kong Academy for Performing Arts and The Chinese University of Hong Kong. He is also Performing Art Director of Diocesan Girls' School, Artistic Director and Conductor of Hong Kong Polytechnic University Orchestra, Music Director of both the Hong Kong Orchestra and Hong Kong Youth Orchestra, and the Programme Director of the Shenzhen-Hong Kong-Macau-Taiwan Youth Cultural Exchange Festival.

同心抗疫 音樂會禮儀

Guidelines for your concert visit under COVID-19

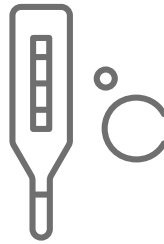
歡迎蒞臨音樂廳。港樂一直把觀眾、客席音樂家、樂團樂師和員工的健康與安全放於首位，並致力為觀眾提供安全的環境，讓您盡情享受音樂會。我們準備好下列防疫措施，敬請遵守，保障自己，守護他人。

Welcome back to the concert hall. We always put the health and well-being of our audience, guest artists, members of the orchestra and staff as our top priority, and we are trying our very best to offer you a safe and enjoyable concert experience. In view of the COVID-19 pandemic, please observe the following safety guidelines to protect yourself and others.



在場地及音樂廳內
必須全程戴上口罩

Masks must be worn
throughout the venue and
the concert hall



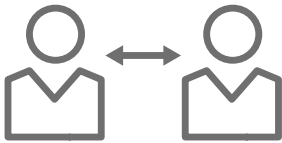
入場前必須量度體溫

Temperature checks
are arranged at designated
entrances



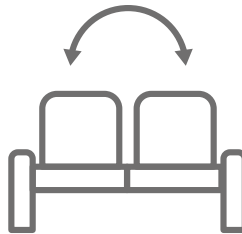
請使用消毒洗手液

Use the
disinfectant dispensers



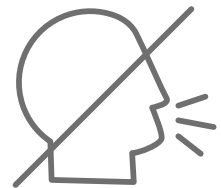
時常保持社交距離

Always maintain
social distancing



為配合防疫，

閣下之座位或需作出調動
Your seat may have been
adjusted to meet
the requirements of
preventive measures



若有感冒病徵者，及於
過去14天內與新冠病毒病人
接觸者，請勿出席音樂會

Persons with symptoms
of flu and people who
have been in contact with
COVID-19 patients within the
last 14 days may not attend
the performance