

# CÉSAR FRANCK AT 200

法朗克200  
誕辰音樂會



凱默 指揮  
Robert Reimer  
CONDUCTOR



凌顯祐 中提琴  
Andrew Ling  
VIOLA  
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# 法朗克 200 誕辰音樂會 CÉSAR FRANCK AT 200

文化合作夥伴  
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《被詛咒的獵人》  
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虔誠的慢板 Adagio religioso  
活潑的快板 Allegro vivace
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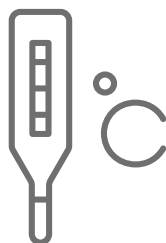
歡迎蒞臨音樂廳。港樂一直把觀眾、客席音樂家、樂團樂師和員工的健康與安全放於首位，並致力為觀眾提供安全的環境，讓您盡情享受音樂會。我們準備好下列防疫措施，敬請遵守，保障自己，守護他人。

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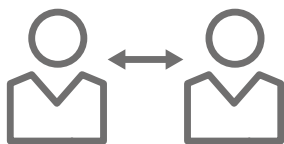
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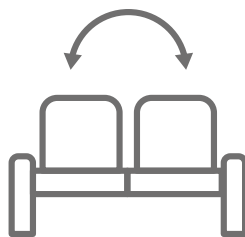
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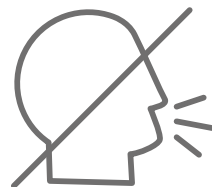
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1822-1890

# 法朗克

## CÉSAR FRANCK

《被詛咒的獵人》

*Le Chasseur Maudit*

### 作曲家

法朗克出生於200年前的比利時列日市。早年以鋼琴神童身份轟動樂壇；13歲時父母把他由家鄉比利時帶到巴黎，一心打算利用他的鋼琴天賦。可是在法國，這樣一個外國少年的路可謂障礙重重，不但演奏會未受巴黎樂壇重視，連他申請入讀巴黎音樂學院也遭拒絕。法朗克的父親花了一年時間，才能取得所需文件，兒子入籍成為法國公民；但那時年輕的法朗克開始懷疑父母的動機。為了反抗，他對管風琴的興趣漸漸超越了鋼琴；人們通常認為鋼琴名家會寫出華麗炫技的樂曲，他卻偏偏創作意味深長、宗教氣息濃厚的作品。法朗克發現寫作近似管弦樂的大型管風琴曲最能讓他大顯身手，而法朗克今時今日的名氣，也主要來自這些作品。其實他也有其他作品讓他名垂青史，包括今晚演出的兩首作品。

### 背景

開場曲《被詛咒的獵人》，是靈感來自文學作品的交響詩。《被詛咒的獵人》寫於1882年，1883年3月31日在巴黎國民音樂協會首演，由愛德華·科洛納指揮。德國作家畢爾格（1747-1794）的浪漫主義歌謠《瘋狂的獵人》啟發了法朗克。原文是

### THE COMPOSER

César Franck was born 200 years ago in Liège. At the age of 13 Franck was taken from his native Belgium to Paris where his parents were determined to capitalise as much as possible on his prodigious skills as a pianist. Unfortunately as a foreigner in France he ran up against no end of obstacles and not only did his concerts pass unremarked by the Parisian musical establishment, he was also refused admission to the prestigious Paris Conservatoire. It took a year for his father to obtain the necessary documentation to turn his son into a naturalised French citizen, by which time the young Franck had begun to suspect his parents' motives and rebelled by becoming more interested in the organ than the piano and by composing reflective, often deeply religious music, rather than the flamboyant showpieces expected of a virtuoso pianist. Franck found a niche as a composer of large-scale, pseudo-orchestral organ music, and it is on these works that Franck's reputation largely rests today. He did however compose a number of other fine music including two works we hear tonight.

### THE BACKGROUND

The concert opener *Le Chasseur Maudit* (The Accursed Hunter) comes from a series of symphonic poems inspired by various



法朗克 Franck  
([www.gallicia.bnf.fr](http://www.gallicia.bnf.fr))

則德育故事，講述打破當時社會禁忌的惡果，也許與法朗克的個人經歷有點關係：

星期天早上。遠處傳來愉快的鐘聲和信徒的唱誦聲。褻瀆！野蠻的伯爵吹響了獵號。看！在那裡！在那裡！一眾獵人穿過麥田、草地和沼澤。「伯爵，停下來！求求你！聽啊，信徒都在唱歌啊！」「不！」看！在那裡！在那裡！「伯爵，停下來！求求你！小心啊！」「不！」眾人策馬飛馳，旋風一樣。突然，伯爵發現只剩下自己一個。馬跑不動了，獵號吹不響了。一把陰森的聲音狠狠地咒詛他，高呼：「褻瀆上帝的人，那地獄就會永遠追捕你！」突然，火焰包圍著伯爵。伯爵大驚之下拔腿就跑——跑得很快，愈來愈快——他日日夜夜被惡魔追捕，白天在深淵，晚間在天上。

### 音樂

法朗克營造出活靈活現的狩獵氣氛，用音樂複述這個故事。有力的圓號號角曲響起，然後刻劃星期日早上的愉快心情，鐘聲響起，弦樂奏

literary works. Dated from 1882, *Le Chasseur Maudit* was first performed in Paris under Edouard Colonne at the Société Nationale on 31 March 1883 to considerable success. The literary inspiration came from a romantic ballad, *Der wilde Jäger* (The Wild Huntsman), by the German writer Gottfried August Bürger (1747-1794), and its moral tale of the pitfalls of breaking contemporary taboos would have held certain autobiographical resonances for Franck:

*It is Sunday morning. In the distance are heard the joyous ringing of bells and the chanting of the faithful. Sacrilege! The savage Count sounds his hunting-horn. Tally-ho! Tally-ho! The hunt takes its course across grain fields, meadows and moors. "Stop, Count, I beg you! Listen to the faithful singing." "No!" Tally-ho! Tally-ho! "Stop, Count, I entreat you. Take care." "No!" And the chase goes hurtling on its way like a whirlwind. Suddenly the Count finds himself alone; his horse cannot move, his horn will not sound. A grim implacable voice curses him: "Sacrilegious man," it cries, "be hunted forever by hell itself." Flames leap up from all sides. Seized by terror, the Count flees – faster, ever faster – pursued by a pack of demons, by day across abysses, by night through the sky.*

### THE MUSIC

In true hunting style, Franck's musical retelling of the tale opens with a powerful horn fanfare before evoking the spirit of a happy Sunday morning complete with bells chiming against soaring string melodies. Ignoring the call of the bells, the hunt sets off and is soon in full flood, at which point it suddenly stops and a solemn warning emerges from the low brass. After this the

出高亢的旋律。獵人無視鐘聲的召喚，開始狩獵，不久就進行得如火如荼，音樂突然停下，低音銅管樂奏出莊嚴的警告。激烈的追逐展開，狩獵音樂變得愈來愈詭異、愈來愈邪惡，高潮時，吵鬧的鐘聲與慈祥歡欣的開端大相逕庭，再一直往前衝，直到猛烈的結束突然來臨。

music sets off on a manic chase, the hunting music now taking on altogether more evil and sinister feel, at the climax of which the bells set up a clamour which has none of the benign joyousness of the opening, and the music hurls itself on to an abrupt and violent conclusion.

#### 編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、兩支單簧管、四支巴松管、四支圓號、兩支小號、兩支短號、三支長號、大號、定音鼓、敲擊樂器及弦樂組

Two flutes, piccolo, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, percussion and strings

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1881-1945

# 巴托 BÉLA BARTÓK

## 中提琴協奏曲 (修訂版)

### Viola Concerto (Revised Version)

中板  
虔誠的慢板  
活潑的快板

Moderato  
Adagio religioso  
Allegro vivace

#### 作曲家

巴托1881年3月25日於奧匈帝國內的納森米克羅斯（即現今羅馬尼亞城鎮大聖尼古拉）出生。他以身為匈牙利人而自豪不已，早年花了很多時間蒐集匈牙利各地的本土音樂，又將這些音樂融入作品中，創造出富匈牙利氣息的獨特音樂語言。可是到了1930年代，法西斯主義在匈牙利抬頭，巴托不得不離開祖國，遂於1940年移民美國，1945年9月26日在美國與世長辭。

#### 背景

巴托於1945年身故後，兩首未完成的作品——第三鋼琴協奏曲及中提琴協奏曲——均由匈牙利中提琴家、小提琴家、作曲家塞利續完。第三鋼琴協奏曲的續完工序比較簡單，塞利只需完成最後17小節的配器；續完中提琴協奏曲則是件極富挑戰性的事情。該曲是由當時的NBC交響樂團首席中提琴普賴羅茲委約的。巴托遺留下的手稿雜亂無章，謄改的部分與原有的樂思混作一團，手稿上還夾雜了一些其他作品的片段。這些手稿應怎樣串成中提琴協奏曲，巴托並沒有留下任何指示，他只說過因要迎合中提琴深沉的音色，協奏曲的配器應比他的第二小提琴協奏曲來得透明。雖然塞利是中提琴手，亦曾隨巴托學習

#### THE COMPOSER

Béla Bartók was born on 25 March 1881, Nagyszentmiklós, Hungary, Austria-Hungary (now Sânnicolau Mare, Romania). Bartók was fiercely proud of being Hungarian. He devoted much of his early life to collecting native music from all parts of Hungary and incorporating it into his own works to create a uniquely Hungarian musical language. However, the rise of Fascism in the 1930s forced him to leave his fatherland, and in 1940 he emigrated to the US where he remained until his death on 26 September 1945.

#### THE BACKGROUND

When Bartók died in 1945, the completion of his last two works was entrusted to Tibor Serly, a Hungarian violist, violinist and composer. For the Third Piano Concerto, Serly had only to fill in the last 17 measures of orchestration. Completing the Viola Concerto, a work commissioned by the principal violist of the NBC Symphony Orchestra William Primrose, proved to be a far more challenging task. Serly was faced with unorganised sheets and scraps of music paper on which Bartók had written corrections and second thoughts on top of his original notations, intermingled with fragments of unrelated works, with no indication of how the sketches for the concerto were to be assembled. As for the orchestration, Bartók had only said that the scoring was to be more “transparent” than that of his Violin Concerto no. 2, in order to complement the darker tone of the viola. Even though Serly was a viola player himself



## 弦外之音

普賴羅茲將中提琴協奏曲形容為「感性、靈性之作，勢必成經典中提琴曲目」，但究竟塞利續完的版本有多少是忠於巴托的原意呢？此問題恐怕永無答案。雖然如此，塞利還將此協奏曲改編成大提琴協奏曲，據他引述，這亦是巴托的遺願。多年後，中提琴家紐包亞看過此曲之手稿，便寫信給巴托的兒子彼得，請他考慮重新修訂塞利的版本，令它更接近作曲家之原意。最後，紐包亞、彼得·巴托及現代作曲家德拉馬志柯利共同合作完成此協奏曲的新版本，由紐包亞於1993年首演。這亦是大家今晚聽到的版本。

## BRIEF NOTES

Although William Primrose considers the Viola Concerto “a sensitive and inspired work and a real contribution to the literature of the viola,” how close Tibor Serly came to the composer’s intention is a question which can never be answered. Serly, citing Bartók’s wishes, prepared a second version of this concerto with the cello as the solo instrument. Years later, violist Paul Neubauer obtained copies of the original sketches and wrote to the composer’s son, urging that consideration be given to revising the Serly edition to bring it closer to Bartók’s intentions. Eventually, he, Peter Bartók and Nelson Dellamaggiore collaborated on a revised performing edition, which was premiered by Neubauer in 1993. That edition will be heard tonight.

作曲，他仍得花上兩年時間，日以繼夜的工作，才能將中提琴協奏曲續完。作品於1949年12月2日由普賴羅茲擔任獨奏，杜拉堤指揮當時的明尼阿波利斯交響樂團首演。

## 音樂

協奏曲的**第一樂章**為巴托典型的奏鳴曲式，旋律素材豐富。一段無伴奏的華彩樂段將第一、二樂章連接起來。塞利將**第二樂章**題為虔誠的慢板是因為他覺得此樂章與第三鋼琴協奏曲的第二樂章頗為相似，該樂章是巴托所有作品中，唯一標有「虔誠」一詞的樂章。**第三樂章**以「無窮動」的形式出現，這樣的處理亦與第三鋼琴協奏曲的終曲很相似。此樂章的素材極富匈牙利色彩，當中一個曲調，令人想起巴托於1923年寫成的舞蹈組曲。匈牙利色彩亦體現於樂章中部一個模擬風笛聲的素材。

and had been Bartók’s pupil, his work on the Viola Concerto occupied him day-and-night for more than two years. The work was not heard until 2 December 1949, when Primrose performed it with Antal Dorati and the then Minneapolis Symphony Orchestra.

## THE MUSIC

The **first movement**, framed within a Bartókian sonata structure, is rich in melodic interest. It is linked to the slow movement by an accompanied cadenza. Serly entitled the slow movement **Adagio religioso** because he found it so similar in mood to that of the contemporaneous Third Piano Concerto, the only piece Bartók himself had ever marked “religioso”. The **finale**, again resembling that of the piano concerto, is a sort of perpetuum mobile. Its Hungarian flavour is enhanced by a reference to a tune used in Bartók’s Dance Suite of 1923, and by a bagpipe effect in the middle section.

## 編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管（其一兼英國管）、兩支單簧管、兩支巴松管（其一兼低音巴松管）、四支圓號、三支小號、兩支長號、大號、定音鼓、打擊樂器及弦樂組

Two flutes, piccolo, two oboes (one doubling cor anglais), two clarinets, two bassoons (one doubling contrabassoon), four horns, three trumpets, two trombones, tuba, timpani, percussion and strings

1822-1890

# 法朗克

## CÉSAR FRANCK

### D小調交響曲

### Symphony in D minor

緩板—不太快的快板

小快板

不太快的快板

Lento – Allegro non troppo

Allegretto

Allegro non troppo

#### 作曲家

法朗克於1859年獲聘為巴黎克勞帝德教堂，成為一位深沉認真的教會管風琴樂師，前後達31年之久。他的管風琴曲規模宏大，而且管弦樂效果強烈，擔任這個職位合適不過，當然他現在最著名的作品也是這些管風琴曲，但他也確實有些其他出色的作品，除了剛剛演奏的《被詛咒的獵人》，還有「D小調交響曲」。D小調交響曲雖是他唯一一首交響曲，卻普遍被視為法國交響曲的傑作——儘管法朗克事實上生於比利時。1890年11月8日法朗克於巴黎與世長辭。

#### 背景

法朗克管弦樂創作歷程中最重要的一時刻，也許就是1887年——那年巴黎拿破崙劇場（一個能容納5,000觀眾的大型會堂）舉辦了一個專門演出法朗克作品的音樂節。與法朗克分別擔任指揮的帕德魯為人冷漠而且毫無熱誠；場場演出一塌糊塗，幾乎無一倖免。但法朗克卻雀躍得想把一年前動筆的交響曲完成；他把交響曲獻給學生杜帕克，1889年2月17日在巴黎音樂學院首演（法朗克當時是該校的管風琴教授）。他對這首交響曲滿腔熱誠，首演時甚至轉頭望向作曲家夏布里耶，示意夏布里耶留意樂曲接近尾聲時第

#### THE COMPOSER

A sombre and serious church organist, César Franck was appointed in 1859 to the organist's post at Paris' Sainte-Clotilde church – a post he was to hold for 31 years. He found a niche as a composer of large-scale, pseudo-orchestral organ music and it is on these works that Franck's reputation largely rests today. However, alongside symphonic poem *Le Chasseur Maudit*, Franck did compose a number of other works including the Symphony in D minor, which, despite its uniqueness in his output, is widely regarded as one of the finest symphonies ever composed by a Frenchman – albeit one who was actually born in Belgium. Franck died in Paris on 8 November 1890.

#### THE BACKGROUND

Perhaps Franck's most significant moment as an orchestral composer came in 1887 when the Cirque Napoléon in Paris, a grand hall with a seating capacity of over 5,000, presented a festival devoted to his music. Franck shared the conducting with an ill, disillusioned and unsympathetic Jules Pasdeloup and while the performances appear to have been, almost without exception, disastrous, Franck was so full of enthusiasm that he decided to complete a Symphony he had begun the previous year. He dedicated it to his pupil Henri Duparc and it was premiered at the Paris Conservatoire, where he was Professor of Organ, on 17 February 1889. Franck was hugely enthusiastic about the

一樂章的主題重現。別人卻沒那麼興奮——D小調交響曲由三個關係密切的樂章組成，普遍認為這種結構偏離傳統四樂章的交響曲形式太遠，做法太激進；英國管在樂曲裡很重要，但巴黎的音樂鑑賞家卻認為這件樂器聲音難聽。德布西是第一個宣告這首交響曲運轉乾坤的人——他1903年形容D小調交響曲有「無數的妙處」。

### 音樂

深沉的三音音型為**第一樂章**掀開序幕，先由低音弦樂奏出，再由木管應答。引子克制地呈現戲劇性與激情，三音音型繼而化身活力逼人的主題，由弦樂齊奏奏出，樂團其他樂器偶然加插敲擊樂似的效果。樂章多用快慢速度交替，音量一直周旋於強弱之間。雖然大部分素材均源自開端的三音音型，但第二主題（最初由小提琴在樂章首數小節勾勒出來）卻越來越重要；到了第三樂章，更可謂舉足輕重。

**第二樂章**短短的引子由豎琴和撥弦弦樂奏出。英國管接著奏出熱情的旋律，中提琴加入對位旋律；英國管不知不覺地被圓號和單簧管一前一後地擠掉。第一小提琴奏出第一樂章其中一個主題的變體，第二小提琴和中提琴則流動地伴奏，然後英國管旋律再次響起。接下來是個匠心獨運的樂段——閃爍的小提琴和撥弦低音弦樂在伴奏，但旋律卻無影無蹤；樂章完結時，英國管旋律零零碎碎地重現，第一樂章多個主題也一閃而過（包括上下顛倒了的三音音型）。

**第三樂章**以大提琴和巴松管與高采烈的主題先聲奪人。在這個歡欣快

Symphony, at one point during its premiere, turning round to the composer Chabrier and visibly drawing his attention to the moment, near the end, when a theme from the first movement reappears. Others were less excited, the general consensus being that its three closely-linked movements were too radical a departure from the accepted four-movement form of a traditional symphony, and that too prominent a role was given to the cor anglais, an instrument considered ugly by the Parisian musical *cognoscenti*. It was Debussy who heralded the rise in fortunes of Franck's Symphony when he wrote, in 1903, of the work's "countless wonders".

### THE MUSIC

The **first movement** opens with a deep three-note figure played by the lower strings and answered by the woodwinds. After an introduction full of restrained drama and passion, this three-note figure transforms itself into the energetic main theme given out by unison strings with percussive interjections from the remainder of the orchestra. Much of the movement involves an alternation between slow and fast speeds and a continual pivoting between loud and soft dynamics, and while the opening three-note figure forms the basis of much of the material, a second theme, hinted at by the violins during the opening bars, takes on increasing significance as the movement progresses and is to assume even greater importance in the finale.

The **central movement** begins with a short introduction by harp and *pizzicato* strings. The cor anglais joins in with a soulful melody, to which the violas add their counterpoint, and is unobtrusively elbowed out of the



位於巴黎的法朗克紀念碑，  
由雕塑家勒努瓦創作。

A monument to Franck by sculptor  
Alfred Lenoir, César Franck at the  
Organ, was placed in the Square  
Samuel-Rousseau, Paris.

(Wikimedia Commons)

活的背景裡，再次浮現出前兩章的主題，包括第二樂章的英國管旋律（在有點陰沉的弦樂樂段後出現）和開端的三音音型（音樂邁向高潮之際，隱藏在顫動的豎琴聲裡）。

所有節目介紹編輯自港樂場刊資料庫（原文由  
Marc Rochester 博士撰寫，鄭曉彤中譯）

way by the horn and clarinet working in tandem. The first violins then play a version of one of the themes from the first movement above a flowing accompaniment from second violins and violas before the cor anglais returns with its melody. An ingenious passage follows in which an accompaniment is played by shimmering violins and *pizzicato* lower strings – but the melody is absent – and the movement closes with snatches of the original cor anglais theme as well as glimpses of themes from the first movement (including the three-note figure now played upside down).

A cheerful theme from cellos and bassoon starts the **final movement** and set against this unquestionably happy backdrop earlier themes re-emerge including, after a somewhat sombre passage for strings, the cor anglais theme of the second movement, and, surreptitiously behind a fluttering harp as the work builds up to its final grand climax, the opening three-note figure.

All programme notes are edited from previous notes by  
Dr Marc Rochester

### 編制 INSTRUMENTATION

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

Two flutes, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, harp and strings



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梵志登 音樂總監

Jaap van Zweden Music Director

 SWIRE

PRINCIPAL  
PATRON  
SINCE 2006

# BLOOM

  
港樂  
HKPhil



# IN HARMONY



# 凱默 ROBERT REIMER

指揮 Conductor

2021年，德國指揮家凱默首度亮相於維也納國家歌劇院，指揮維也納愛樂樂團迴響熱烈，旋即獲歌劇院其他節目邀約。他近期的其他首演包括：巴伐利亞國家歌劇院（已邀請他於未來兩個樂季再度演出）、柏林國家歌劇院、柏林德意志歌劇院、日內瓦歌劇院、丹麥皇家歌劇院、芬蘭國家歌劇院、巴塞隆拿利塞奧大劇院、斯圖加特國家歌劇院，以及哥本哈根歌劇節。他於2019年獲委任為三藩市克勞希特基金會的藝術總監和首席指揮。

2018年，凱默聯同歐洲室樂合唱團、德國萊茵區法耳茲州立愛樂樂團以及國際級聲樂家，以指揮身份在路德維希港音樂廳參與勒德羅《約翰受難曲》的全球首演。此首演的現場錄音已由法國唱片品牌Skarbo發行鐳射唱片。凱默未來的邀約包括與德國北部電台愛樂樂團的首演、與柏林交響樂團於柏林露天音樂會第一晚在御林廣場的演出、與法國女高音彼提邦及楊納傑克愛樂樂團在波蘭和捷克的音樂會，以及在維也納國家歌劇院、巴伐利亞國家歌劇院、柏林德意志歌劇院的演出。

German conductor Robert Reimer made his debut at the Vienna State Opera conducting the Vienna Philharmonic Orchestra in 2021, and was directly reinvited for other productions. Other recent successful debuts have included the Bavarian State Opera (which invited him again for the next two seasons), the Berlin State Opera, the Deutsche Oper Berlin, the Geneva Opera, the Royal Danish Opera, the Finnish National Opera, the Liceu Barcelona, the Stuttgart State Opera and the Copenhagen Opera Festival. In 2019 he was appointed Artistic Director and Principal Conductor of the Claude Heater Foundation based in San Francisco.

In 2018 Reimer conducted the world premiere of Frédéric Ledroit's *St John Passion* at the Ludwigshafen Philharmonic with the Chamber Choir of Europe, the German State Philharmonic Orchestra of Rhineland-Palatinate and international soloists. A recording of this *St John Passion* is available on CD under the French label Skarbo. Future highlights include his debut at the NDR Radiophilharmonie, the first night at the Classic Open Air on the Gendarmenmarkt with the Berlin Symphony Orchestra, concerts with French soprano Patricia Petibon and the Janáček Philharmonic in Poland and the Czech Republic, as well as performances at the Vienna State Opera, Bavarian State Opera and Deutsche Oper Berlin.



凌顯祐

ANDREW LING

中提琴 Viola

© Cheung Wai-lok

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，現時為香港管弦樂團（港樂）的首席中提琴。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、香港中樂團和中國電影樂團合作演出。

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、芬蘭的塞伊奈約基交響樂團和庫奧皮奧交響樂團。他更被挑選為艾遜巴赫和已故的馬捷爾大師與港樂進行排練。他曾與不同的指揮大師合作，包括梵志登、艾度·迪華特、馬卻、史拉健等等。凌顯祐於2017年晉身貝桑松國際指揮大賽的決賽。凌顯祐熱愛室樂音樂，曾與林昭亮和拉萊度等小提琴家同台演出，與上海弦樂四重奏合作，又獲邀在香港國際室樂節演奏。

凌顯祐熱衷於培育新一代音樂家，現在任教於香港演藝學院、香港浸會大學、香港中文大學；又曾主持港樂何鴻毅家族基金「駐團學員培訓計劃」。他在2012年獲頒民政事務局長嘉許獎章。

Hong Kong-native Andrew Ling is a concert violist and violinist, conductor and music educator. Currently Principal Violist 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, the Hong Kong Chinese Orchestra and the China Film 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, Finland's Seinäjoki City Orchestra and Kuopio Symphony Orchestra. Handpicked to conduct the HK Phil in rehearsal for Christoph Eschenbach and the late Lorin Maazel, he has worked alongside some of the world's foremost conductors, including Jaap van Zweden, Edo de Waart, Jun Märkl and Leonard Slatkin. He was a finalist in the Besançon International Conducting Competition 2017. He is often seen playing solo as well as chamber music. He has played with many renowned musicians including Yuja Wang, Cho-liang Lin, Jaime Laredo, Ning Feng, Michael Guttman and the Shanghai Quartet.

Andrew holds teaching positions at The Hong Kong Academy for Performing Arts, Hong Kong Baptist University and The Chinese University of Hong Kong, and has also served as director of The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme. He is the recipient of Certificate of Commendation from Secretary of Home Affairs of Hong Kong in 2012.



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# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 願景 VISION

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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》

“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 orchestras. 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 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 Season, a position he holds 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 20<sup>th</sup> 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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# 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

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安素度·普基 (1910) 小提琴·由張希小姐使用

#### Paganini Project

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

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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- 安域高·洛卡 (1902) 小提琴·由程立先生使用
- 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

##### 為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
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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
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#### 劉元生伉儷慷慨借出

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

##### Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

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

- Mr Pascal Raffy
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#### Generously loaned by Mr and Mrs Y. S. Liu

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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18  
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SAT 8PM  
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## 廖國敏 | 羅馬假期 Lio Kuokman | Roman Holiday

雷史碧基 《羅馬之泉》  
龐樂思 短笛協奏曲 (世界首演)  
雷史碧基 《羅馬之松》  
RESPIGHI *Fountains of Rome*  
OZNO Piccolo Concerto (World Premiere)  
RESPIGHI *Pines of Rome*

廖國敏, 指揮  
施家蓮, 短笛  
Lio Kuokman, conductor  
Linda Stuckey, piccolo

20  
JUN 2022

MON 7:30PM  
JC Cube  
\$250

## 港樂 × 大館: 室樂音樂會系列——聽見巴赫 HK Phil × Tai Kwun: Chamber Music Series The Joy of Bach

巴赫 A 大調古鍵琴協奏曲, BWV 1055  
C 小調小提琴與雙簧管協奏曲, BWV 1060  
G 大調三重奏鳴曲, BWV 1039  
第三管弦組曲: G 弦之歌, BWV 1068  
B 小調第二管弦組曲, BWV 1067  
BACH Harpsichord Concerto in A, BWV 1055  
Concerto for Violin and Oboe in C minor, BWV 1060  
Trio Sonata in G, BWV 1039  
Orchestral Suite no. 3: Air on G String, BWV 1068  
Orchestral Suite no. 2 in B minor, BWV 1067

王亮、桂麗及華嘉蓮, 小提琴  
熊谷佳織, 中提琴  
宋亞林, 大提琴  
姜馨來, 低音大提琴  
史德琳, 長笛  
王譽博, 雙簧管  
鍾裕森, 古鍵琴  
Wang Liang, Gui Li &  
Katrina Rafferty, violins  
Kaori Wilson, viola  
Song Yalin, cello  
Jiang Xinlai, double bass  
Megan Sterling, flute  
Wang Yu-Po, oboe  
David Chung, harpsichord

2  
JUL 2022

SAT 8PM  
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## 樂季壓軸: 廖國敏 | 羅馬假期 Season Finale: Lio Kuokman | Roman Holiday

雷史碧基 《羅馬之泉》  
龐樂思 短笛協奏曲  
雷史碧基 《羅馬之松》  
RESPIGHI *Fountains of Rome*  
OZNO Piccolo Concerto  
RESPIGHI *Pines of Rome*

廖國敏, 指揮  
施家蓮, 短笛  
Lio Kuokman, conductor  
Linda Stuckey, piccolo

6  
JUL 2022

WED 7:30PM  
JC Cube  
\$250

## 港樂 × 大館: 室樂音樂會系列——賦格的藝術 HK Phil × Tai Kwun: Chamber Music Series The Art of Fugue

當巴赫埋首寫作他的最後鉅著《賦格的藝術》時, 他希望能把自己領略到賦格藝術的奧妙仔細呈現。巴赫的這部巔峰之作, 沒有指明用哪種樂器演奏, 因而有不同的演繹可能。在這個特別的音樂會中, 港樂樂師就以四支長號, 精選演繹多首對位法作品。歷史上長號在宗教儀式密不可分, 長號版的《賦格的藝術》將閃爍著莊嚴與靈性的光輝。

When Johannes Sebastian Bach penned his monumental *The Art of Fugue*, he wished to write down everything he knew about the pinnacle of the art – strict organisation of melodic lines that appealed both to mathematical and aesthetic perfection. This was his last work. Bach has not specified which instruments to play the work, so there existed a lot of renditions in history. In this unique occasion, HK Phil musicians will play a selection of contrapunctus with four trombones. Given the historic connection of trombone in religious occasion, *The Art of Fugue* will shine with solemnity and awe-inspiring glory.

巴赫 《賦格的藝術》, BWV 1080: 選段  
BACH *The Art of Fugue*, BWV 1080:  
Contrapunctus XI  
Contrapunctus I  
Contrapunctus II  
Contrapunctus III  
Contrapunctus IV  
Contrapunctus V  
Contrapunctus VI  
Contrapunctus VII  
Contrapunctus VIII  
Contrapunctus IX  
Contrapunctus X  
Contrapunctus XII  
Contrapunctus XIII

韋雅樂、高基信、湯奇雲及  
區雅隆, 長號  
Jarod Vermette,  
Christian Goldsmith,  
Kevin Thompson &  
Aaron Albert, trombones

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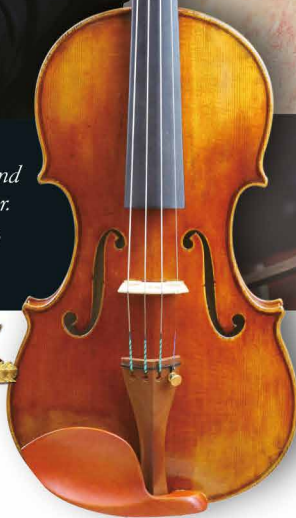
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