

NATIONAL DAY CONCERT

TAN DUN & BRUCKNER

國慶音樂會
譚盾與
布魯赫納

9月17日演出贊助
Sponsor of 17 Sep Performance



梵志登 指揮
Jaap van Zweden
CONDUCTOR
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16&17 SEP 2022



馮禮恩 長號
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TAN DUN & BRUCKNER

P. 4

譚盾 TAN DUN

19'

《電玩的三個繆斯》長號協奏曲 (2021)
Three Muses in Video Game, Trombone Concerto (2021)
(亞洲首演·港樂委約 Asia Premiere, HK Phil Commission) *

簫樂繆斯 Muse of Bili
奚琴繆斯 Muse of Xiqin
笙繆斯 Muse of Sheng

中場休息 INTERMISSION

P. 8

布魯赫納 ANTON BRUCKNER

64'

第七交響曲
Symphony no. 7

中庸的快板 Allegro moderato
慢板：非常莊嚴，非常緩慢 Adagio: Sehr feierlich und sehr langsam
諧謔曲：極快 Scherzo: Sehr schnell
終曲：流暢但不太快 Finale: Bewegt, doch nicht schnell

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梵志登 指揮

Jaap van Zweden Conductor

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馮禮恩 長號

Jörgen van Rijen Trombone

* 作品由香港管弦樂團、盧森堡愛樂樂團及音樂廳、阿姆斯特丹皇家音樂廳管弦樂團及西雅圖交響樂團共同委約
Co-commissioned by the HK Phil, the Orchestre Philharmonique du Luxembourg et
Philharmonie, the Royal Concertgebouw Orchestra and the Seattle Symphony



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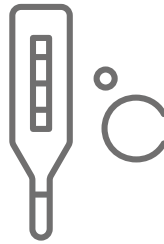
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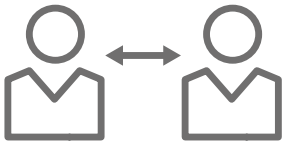
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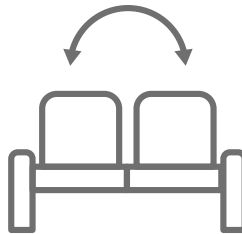
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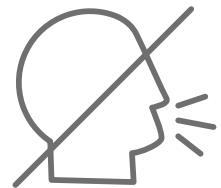
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手機APP

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譚盾

TAN DUN

《電玩的三個繆斯》長號協奏曲 (2021)

Three Muses in Video Game, Trombone Concerto (2021)

(亞洲首演·港樂委約 Asia Premiere, HK Phil Commission)*

簫樂繆斯

奚琴繆斯

笙繆斯

Muse of Bill

Muse of Xiqin

Muse of Sheng

作曲家

美籍華裔作曲家兼指揮家譚盾生於湖南長沙，也在當地長大。小時候，他已經對村裡種種古老的儀式和典禮深深著迷；當中的所見所聞對他影響深遠，時至今日也依然清晰可聞。1970年代末，他在北京中央音樂學院求學時，接觸到各種西洋古典音樂（傳統的、現代的都有），也與好些頂尖歐美作曲家見過面。1986年，他移居紐約，隨周文中（激進現代主義作曲家華夏斯的門生）學習，可是譚盾卻對美國所謂「極簡主義」音樂（如格拉斯和萊許）產生興趣。凡此種種，再與作曲家本身的創造力和想像力共冶一爐，塑造出一種時而奇詭嶄新，時而悅耳易懂，甚至有點荷里活氣息的音樂風格。他的成就不但別樹一幟，而且廣受肯定：歌劇《馬可孛羅》以及由李安執導的得獎電影《臥虎藏龍》的配樂，均為他贏得多個地位崇高的獎項。

背景

譚盾開始寫作《電玩的三個繆斯》時，正因為新型冠狀病毒接受隔離。其實之前他已經與阿姆斯特丹

THE COMPOSER

The Chinese-born American composer and conductor Tan Dan was born and raised in Hunan, China. As a boy he was captivated by the ancient rituals and ceremonies which still survived in his village, Changsha. These left a lasting impression on him, which can still be heard in his music today. Studying at Beijing's Central Conservatory of Music in the late 1970s he heard Western classical music, traditional and modern, and met some of the leading composers from Europe and the US. Then in 1986 he moved to New York, where he studied with Chou Wenchung, disciple of the radical modernist Edgard Varèse, but he was also drawn to the music of the so-called American "minimalists", especially Philip Glass and Steve Reich. All these influences fused in Tan Dun's creative imagination to create a musical style which can be startlingly new-sounding one moment, and tuneful and accessible – even with overtones of Hollywood – the next. His utterly distinctive achievement has been recognised in prestigious awards for his opera *Marco Polo* and his score for Ang Lee's hugely successful film *Crouching Tiger, Hidden Dragon*.

* 作品由香港管弦樂團、盧森堡愛樂樂團及音樂廳、阿姆斯特丹皇家音樂廳管弦樂團及西雅圖交響樂團共同委約
Co-commissioned by the HK Phil, the Orchestre Philharmonique du Luxembourg et Philharmonie, the Royal Concertgebouw Orchestra and the Seattle Symphony

皇家音樂廳樂團的首席長號馮禮恩談過，打算為長號寫點甚麼；不過由於隔離期間要打發時間，譚盾就想，能否將長號作品與另一個拖延已久的寫作計劃合併——那就是為電玩寫作管弦樂曲。其實許多電玩音樂都很豐富、很有創意，甚至比大部分商業流行曲猶有過之——這一點大概會令不打電玩的人很詫異。譚盾認為，「電玩音樂」可能是吸引年輕觀眾的好方法。那時候他醉心敦煌壁畫，畫中出現的眾多樂器裡，有三種成了這首協奏曲的樂章標題，分別是「箏篋」（竹製雙簧管樂器）、「奚琴」（拉弦樂器）和「笙」（口琴的一種）。這三種樂器也與樂曲的特色和結構息息相關。

音樂

總的來說，《電玩的三個繆斯》的布局就像傳統西洋獨奏協奏曲一樣：由「快—慢—快」三個樂章組成，第一、二樂章之間由無伴奏的獨奏華采樂段連接。在西方流行文化中，長號多數被視為小丑，會奏出趣怪

THE BACKGROUND

Tan Dun was in COVID quarantine when he started work on *Three Muses in Video Game*. He'd already been talking about the possibility of writing something for trombone with the Royal Concertgebouw's principal trombonist, Jörgen van Rijen, but the need to fill his time in isolation starting him thinking about combining this with something which, up till then, he'd put off: writing an orchestral piece for a video game. People who don't play video games would be probably surprised at how rich and inventive a lot of gaming music is – far more so than most commercial pop music – and Tan Dun realised that this might be an excellent way to engage with a younger audience. At the time he was also fascinated by the ancient Buddhist cave paintings at the city of Dunhuang, many of which feature musical instruments. Three of these, Bili (a bamboo double-reed wind instrument), Xiqin (a bowed string instrument) and Sheng (a mouth-organ) gave Tan Dun the names of the three movements of his concerto, and in effect the character and structure.

THE MUSIC

Broadly speaking, *Three Muses in Video Game* is laid out like a traditional western solo concerto: three movements on a fast-slow-fast plan, with an unaccompanied solo cadenza linking the first and second movements. In western popular culture the trombone has tended to be regarded as something of a clown – an instrument of grotesquely comical slides (glissandos) and rude-sounding bass notes. But in classical music, composers such as Mahler and Sibelius showed how the trombone can also be grand, noble and highly expressive.



譚盾
Tan Dun

的滑奏和粗野的低音。可是像馬勒和西貝遼士這些古典音樂作曲家，卻會讓長號展露出宏偉、高貴且感情豐富的一面。

譚盾跟馮禮恩談過、聽過他的演奏後，發現那種原本很滑稽的滑奏，如果演奏得精緻優雅，也可以十分優美；**簫**和**奚琴**也擅長滑奏，精緻的長號滑奏甚至能與這兩種古樂器相提並論。作曲家說：「如果能讓這件西洋樂器聽起來像絲綢般柔膩，那挑戰可大了，不過也會令人十分驚訝。」這正好是這首長號協奏曲最令人驚艷之處：是的，有些聲音真的很怪異，長號的威力有時也發揮得淋漓盡致，但最重要的，是譚盾把長號寫得既有東方色彩的抒情，又有西洋特色的美感。

回想起敦煌壁畫上的樂器，譚盾說，藉著長號，這些古中國樂器像繆斯一樣跟他說話：「精神上，就像音樂女神以非常特別的方法跟我說話，很深刻、很有靈性。在我看來，一眾繆斯帶著某種色彩，或者帶著某種靈性上的寓意。」東方與西方在終樂章**〈笙〉**完全融合。西洋音樂中，管風琴與巴赫的關係最密切，是用以讚美上帝的樂器；在東方，這把聲音也是佛陀的聲音。「來自東方的口琴類樂器『笙』，與來自西方的管風琴，以某種方式神交，而且跨越時代。思考和構思這首長號協奏曲的過程很美妙。我真的很享受。」

Talking with and listening to Jörgen van Rijen, Tan Dun realised that those comical glissandi, if played with delicacy, could also be very beautiful, in a way that recalled the magical, dreamlike slides in which the **Bili** and **Xiqin** excel. He realised, he says that “if he could have this western instrument sound like silk, so tenderly, it could be a big challenge, but also hugely surprising.” And that is indeed the biggest surprise of this Trombone Concerto: yes, there are weird sounds, and moments where the instrument’s power comes to the fore, but above all, the writing for the trombone is both lyrical in the eastern sense, and tuneful in the western manner.

Recalling the instruments in the Dunhuang paintings, Tan Dun tells us that through the trombone, the ancient Chinese instruments speak to him like muses: “Spiritually, it’s like a musical goddess talking to me in a very special way, deeply, spiritually. To me, these muses carry on certain kind of colour, or certain kind of spiritual message.” It is in the final movement, **Sheng**, that East and West achieve full fusion. In western music the organ is above all the instrument of Bach, the instrument that praises God. In the East however the voice is also the voice of Buddha. “Mouth organs from the East, Organs from the West, somehow spiritually talk through ages. I think that’s wonderful to think about, conceive about the trombone concerto, I did enjoy it.”

編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。

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

AN ALPINE SYMPHONY IN IMAGES

阿爾卑斯 交響曲再想像

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鮑雅蓮娜 小提琴
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21&22
OCT
2022

R. STRAUSS *Festliches Präludium*
KORNGOLD *Violin Concerto*
R. STRAUSS *An Alpine Symphony* (with images by Tobias Melle)*

李察·史特勞斯《節日序曲》
康高特 小提琴協奏曲
李察·史特勞斯《阿爾卑斯交響曲》(配上麥利影像)

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1824-1896

布魯赫納

ANTON BRUCKNER

第七交響曲

Symphony no. 7

中庸的快板

慢板：非常莊嚴，非常緩慢

諧謔曲：極快

終曲：流暢但不太快

Allegro moderato

Adagio: Sehr feierlich und sehr langsam (Very solemn and slow)

Scherzo: Sehr schnell (Very fast)

Finale: Bewegt, doch nicht schnell (Lively, but not fast)

作曲家

布魯赫納的家鄉位於上奧地利；1868年，時年44的他決定離開家鄉，滿懷希望地移居維也納。可是，儘管他得到指揮家賀伯的鼓勵（賀伯不久前指揮過舒伯特《未完成》交響曲首演），也儘管他的管風琴造詣漸為人所識，但他的作品卻遭維也納樂壇權威排斥和嘲笑。賀伯幾經努力，說服了維也納愛樂樂團在1877年演出布魯赫納的第三交響曲；原本樂團答應演奏也只是勉為其難，但演出當日簡直一敗塗地。先是賀伯突然與世長辭，布魯赫納惟有硬着頭皮親自上陣——但他根本沒甚麼指揮樂團的經驗。結果場內觀眾越來越少，之後樂手甚至起身離去，到頭來只剩布魯赫納獨自站在指揮台上。低處未算低：新聞界還不斷對他窮追猛打。人們常說布魯赫納缺乏自信；可是從他堅持寫作、尤其堅持寫交響曲可見，他內心其實很堅強。有聽眾認為，布魯赫納的作品流露出剛毅不屈的精神——第七交響曲當然也不例外。

背景

在布魯赫納看來，寫作第七交響曲前的幾年，無論是發展作曲事業的信念，還是一直以來的宗教信仰，都面臨嚴峻的考驗。雖然姍姍來遲，鼓舞還是出現了。1881年（也就是

THE COMPOSER

In 1868, at the age of 44, Bruckner had left his Upper Austrian homeland for Vienna, full of hope. But despite the encouragement of the conductor Johann Herbeck (who had recently given the world premiere of Schubert's *Unfinished Symphony*), and despite his growing reputation as an organist, Bruckner the composer experienced rejection and mockery from the Viennese musical establishment. Herbeck did eventually manage to persuade a reluctant Vienna Philharmonic to perform the Third Symphony in 1877, but it was a catastrophe. First Herbeck died suddenly, and Bruckner had to step in and conduct the performance himself, even though he had little previous experience with orchestras. The hall gradually emptied, then the orchestra walked off and left Bruckner alone on the platform. He was then subjected to a hideous mauling in the press. Bruckner is often said to have lacked confidence; the very fact that he kept going at all – and kept writing symphonies – suggests that at a deeper level he must have had great reserves of strength. For some listeners that inner strength is evident in his music – the Seventh Symphony very much included.

THE BACKGROUND

For Bruckner, the years leading up to the composition of the Seventh Symphony were a severe test of his belief in his vocation as a

第七交響曲動筆的年份)，他的第四交響曲終於首演，由利斯特指揮；演出後，維也納部分報章對樂曲讚賞有加。布魯赫納高興極了。為了上述演出的排練，有次布魯赫納將一枚硬幣塞到利斯特手上，告訴他「去喝杯啤酒吧，就當敬我一杯。」

（他向來都是這樣，熱情得有點唐突）利斯特大為感動，後來還將那枚硬幣攜在錶鍊上留念。布魯赫納不久開始寫作他最大型、最正面的作品之一——《頌歌》，更自豪地將樂曲獻給「上帝，因為上帝帶領我走過在維也納的苦日子。」幾個月後，布魯赫納在9月23日記下第七交響曲的初步構思。樂曲美妙不已的開端旋律，顯然是來自夢中：他夢見老朋友暨指揮家多恩，用中提琴奏出一個旋律，說：「有了這個旋律，你就會成功。」到第七交響曲在萊比錫首演時（這裡比較開明進步，沒維也納那麼保守），果真是布魯赫納一生中數一數二成功的時刻。有樂評更寫道：「為何我們竟然一直不認識這位作曲家？」

音樂

第一樂章綿長的第一主題像拱形般起伏（大提琴及中提琴，初時還有圓號），美得很容易令人以為那是渾然天成，直接從潛意識中冒出來一樣——是大自然的恩賜，或者上帝的恩賜（布魯赫納大概會相信後者）。主題一邊重複一邊漸強，音樂的形象也越來越強烈；之後漸漸消退。第二主題（雙簧管及單簧管）比較憂鬱，卻也希望重拾過去的光輝；長時間的漸強、低音聲部的重複音，還有上面的銅管樂號曲，有一刻聽來彷彿成功在望了。可是這一切突然中斷（這是布魯赫納常用手法，令人心癢難耐），隨後響起的

composer, and of his lifelong religious faith. Encouragement did eventually come. In 1881, the year Bruckner began the Seventh Symphony, the belated premiere of the Fourth under Hans Richter drew praise from some quarters of the Viennese press. Bruckner was overjoyed. It was at a rehearsal for that performance that – with typically gauche enthusiasm – he pressed a coin into Richter’s hand and told him to “drink my health in a glass of beer”. Richter was so touched that he had the coin attached to his watch chain in remembrance. Soon afterwards, Bruckner began work on one of his most grandly affirmative works, the *Te Deum*, which he dedicated proudly “to God, for having brought me through so much anguish in Vienna.” Then a few months later, on 23 September, Bruckner set down his first ideas for the Seventh Symphony. Apparently the symphony’s wonderful opening melody came to Bruckner in a dream: the conductor Ignaz Dorn, a friend from Bruckner’s younger days, appeared to him and played the theme on a viola, with the words, “This will bring you success.” As it turned out, the first performance of the Seventh Symphony – significantly, not in conservative Vienna, but in much more progressive Leipzig – was one of the greatest successes of Bruckner’s life. One critic wrote, “How is it possible that he could remain so long unknown to us?”

THE MUSIC

It is easy to believe that the long arching first theme (cellos and violas, with horn at first) in the **first movement** could have come straight from the unconscious mind – a gift of nature or, as Bruckner would have believed, from God. The vision intensifies as the theme is repeated, *crescendo*, then it fades. A more melancholy second theme (oboe and clarinet)

第三主題較活潑，格調有點像樸實的舞曲（弦樂齊奏，木管及銅管陪襯）。之後布魯赫納重拾原本的音樂形象；但主調要重新確立，卻要待到樂章結尾，定音鼓首次響起，奏出極弱音的時候；樂曲開端的動機在各種樂器之間穿梭，隨著音量漸強，這個動機也穩步上揚，越攀越高，底下是綿長的大三和弦。華格納《萊茵的黃金》也是以基本的單和弦漸強開始，布魯赫納寫作時也許會想起這點；但這裡的效果卻不盡相同：無論如何，在「第七」這是個結束，但不是開端。

布魯赫納寫作〈慢板〉時，據說已知道華格納命不久矣。第一主題雖然高貴優雅，但哀悼的氣氛卻清楚不過，更採用了四支「華格納大號」（華格納大號其實像圓號多過大家熟悉的大號。這種樂器布魯赫納還是第一次選用）。布魯赫納對華格納推崇備至，誇張得連華格納也覺得有點難為情；然而布魯赫納的音樂聽起來與華格納卻鮮有雷同。就在優美的第二主題（弦樂，三四拍子）之前，圓號與大號就引用了《崔斯坦與伊索爾德》開端；不過除非事先言明，否則聽眾也很難察覺：因為那是百分百布魯赫納風格。兩個主題都重現過以後，第一主題再次出現，配合旋轉似的小提琴音型，展開樂曲裡最長、最強的漸強樂段。有些演奏會在高潮來臨時加入鈸、三角鈴和定音鼓。無論如何，這是令人震撼的時刻：純淨的光芒出現，隨後大號和圓號一同唱出小調哀歌，宏偉壯麗；最終走進大調調性，平和地結束。

布魯赫納不少諧謔曲舊作中，處處都是鄉間音樂的影子，第七交響曲**第三樂章**也不例外，不過這裡的主

aspires to recover lost glory, and eventually it sounds as though it might succeed, in a long crescendo over a repeated bass note, topped with brass fanfares. But this is suddenly cut off – a typical Brucknerian tantalising effect – and a more animated third theme follows, now with an earthy dance character (strings in unison, with woodwind and brass support). After this, Bruckner allows us memories of his original vision; but it is only at the end of the movement, as the timpani enter for the first time, *pianissimo*, that the home key is fully regained, and the symphony's opening motif rises steadily through the orchestra, *crescendo*, above a long-held major triad. Bruckner may have had the elemental one-chord *crescendo* that opens Wagner's *Das Rheingold* at the back of his mind, but the impact here is quite different – in any case this is an ending, not a beginning.

It is said that Bruckner composed the **Adagio** in the knowledge that Wagner hadn't long to live. There is an unmistakable note of mourning in the noble first theme, in which Bruckner uses – for the first time – a quartet of so-called “Wagner tubas” (more like horns than the familiar bass tuba). Bruckner idolised Wagner – to an extent that seems to have embarrassed even Wagner himself – yet his music rarely *sounds* like Wagner. Just before the lovely second theme (strings, 3/4), horn and tubas introduce a reference to the opening of *Tristan und Isolde*, but unless it's pointed out, you'd hardly notice it: the effect is pure Bruckner. After both main themes have returned, the first is brought back again, with swirling violin figures, to initiate the symphony's longest and mightiest *crescendo*. In some performances the climax is crowned by a cymbal clash, with triangle and timpani. Either way, it's a thrilling moment: a revelation of pure light, after which tubas, joined

要節奏型不斷重複，不但像著了魔似的，更帶強烈衝勁。中段氣氛遠較剛才溫和，婉約如歌，彷彿在氣氛迫切的舞蹈慶典中，傳來一段充滿田園風情的插曲。諧謔曲重現後，**終樂章**正式開始。終樂章是全曲四個樂章裡最輕鬆的（通常也是演奏時間最短的）——這種編排在布魯赫納的作品裡並不常見。終樂章同樣有三個主題：充滿附點節奏的舞動主題（小提琴）；不太嚴肅的聖詠曲主題（小提琴和中提琴，下方是「步行似的」撥奏低音聲部）；還有第一主題的變化版，變得崎嶇不平，起伏不定（完整樂團）。音樂朝著尾聲推進時，氣氛越來越刺激；然後作曲家終於向聽眾明示，上述舞動主題原來衍生自全曲最初的動機。這樣，樂曲完結時與第一樂章開端的音樂形象遙相呼應。終即是始，始即是終。

樂曲剖析中譯：鄭曉彤

by horns, sing a magnificent minor key elegy leading, at last, to major key peace.

Like many of Bruckner's earlier scherzos, the **third movement** of the Seventh Symphony reveals its rustic roots at almost every turn, but there is an elemental drive in its obsessively repeated main rhythm. The central Trio section is much gentler, more song-like – a pastoral interlude in the middle of the driven dancefest. The Scherzo returns, then comes the **Finale**. Unusually for Bruckner this is the lightest (and in most performances, the shortest) of the four movements. Again there are three themes: a dancing, dotted theme (violins); a not-too-solemn chorale on violins and violas above a “walking” pizzicato bass; and a jagged version of the first theme for full orchestra. Excitement builds towards the coda; then Bruckner at last reveals that the finale's dancing first theme is simply the opening motif of the symphony in disguise. Thus the symphony closes with a splendid confirmation of the first movement's opening vision. A circle has been closed.

Programme notes by Stephen Johnson

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、三支小號、兩支長號、低音長號、大號、四支華格納大號、定音鼓、敲擊樂器及弦樂組。

Two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, two trombones, bass trombone, tuba, four Wagner tubas, timpani, percussion and strings.



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IN HARMONY

梵志登

JAAP VAN ZWEDEN, SBS

指揮 Conductor

PHOTO: Eric Hong



梵志登於過去十年間享譽國際古典樂壇，成為炙手可熱的世界級指揮家。他現為香港管弦樂團音樂總監，同時是紐約愛樂音樂總監以及達拉斯管弦樂團的桂冠指揮。梵志登曾為多個世界一流的樂團擔任客席指揮，包括歐洲的巴黎樂團、阿姆斯特丹皇家音樂廳管弦樂團、萊比錫布業大廳樂團、維也納愛樂樂團、柏林愛樂樂團、倫敦交響樂團；美國的芝加哥交響樂團、克里夫蘭交響樂團、洛杉磯愛樂樂團等。

梵志登灌錄了許多錄音，均大獲好評。繼2019年禾夫獲格林美獎提名的《Fire in my mouth》後，梵志登於2020年推出大衛·朗的《國家的囚犯》世界首演的錄音，兩張專輯皆與紐約愛樂合作、由環球唱片旗下的Decca Gold品牌發行。梵志登與港樂完成了為期四年的計劃，首次在香港完成華格納整套聯篇歌劇《尼伯龍的指環》，並由拿索斯唱片錄音發行。

梵志登於2020年獲香港特區政府頒發銀紫荊星章。他於2020及2021年分別獲嶺南大學和香港浸會大學頒授榮譽院士銜和榮譽大學院士；2021年香港演藝學院授予他榮譽博士。梵志登亦榮獲馳名的阿姆斯特丹皇家音樂廳大獎2020。1997年，梵志登大師與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症兒童的家庭提供協助。

Over the past decade, conductor Jaap van Zweden has become an international presence on three continents. Currently Music Director of the Hong Kong Philharmonic Orchestra, he is also Music Director of the New York Philharmonic (NY Phil) and Conductor Laureate of the Dallas Symphony Orchestra. He has appeared as guest conductor with leading orchestras such as, in Europe, the Orchestre de Paris, Amsterdam's Royal Concertgebouw, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic and London Symphony Orchestra, and, in the US, the Chicago Symphony Orchestra, The Cleveland Orchestra and Los Angeles Philharmonic.

Maestro Jaap van Zweden's numerous recordings include the world premiere of David Lang's *prisoner of the state* (2020) and Julia Wolfe's Grammy-nominated *Fire in my mouth* (2019), both recorded with the NY Phil and released on Universal Music Group's Decca Gold. He conducted Wagner's complete *Ring Cycle* with the HK Phil, the recordings of which are available on the Naxos label.

Recently, van Zweden has been awarded the Silver Bauhinia Star by the HKSAR Government in recognition of his significant contribution to the development of the HK Phil and classical music in Hong Kong. He was conferred Honorary Fellowship by Lingnan University in 2020, and Honorary University Fellowship by Hong Kong Baptist University and an Honorary Doctorate by The Hong Kong Academy for Performing Arts in 2021. He also received the prestigious 2020 Concertgebouw Prize.

Maestro van Zweden and his wife Aaltje established the Papageno Foundation in 1997 to support families of children with autism.

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馮禮恩

JÖRGEN VAN RIJEN

長號 Trombone

PHOTO: Marco Borggreve

馮禮恩為阿姆斯特丹皇家音樂廳管弦樂團的首席長號及炙手可熱的獨奏家，積極推廣長號這樂器，增加新曲目，並讓更多觀眾認識現有曲目。

他擅長於現代及巴洛克長號，獨奏演出的足跡遍及歐洲、美國、加拿大、日本、中國、韓國、新加坡、澳洲，與多個樂團合演協奏曲，包括阿姆斯特丹皇家音樂廳管弦樂團、捷克愛樂、鹿特丹愛樂、台灣愛樂、名古屋愛樂、BBC蘇格蘭交響樂團、安特衛普交響樂團（麥美倫指揮）、達拉斯交響樂團（希米諾指揮）、瑞士羅曼德管弦樂團（諾特指揮）、科特布斯國家劇院樂團、東京大都會交響樂團（布拉賓斯指揮）。他最近與德國符騰堡州海爾布隆室樂團合作，在科隆愛樂音樂廳首演戴斯納為長號及樂團而作的協奏曲。

馮禮恩曾獲多個享負盛名的大獎，包括2004年荷蘭音樂大獎（乃荷蘭文化部在音樂方面所頒發的最高殊榮）、2006年波爾列堤-布依東尼基金獎（每年授予國際樂壇上最具潛力及才華的年輕獨奏家及樂團）。其他重要獎項計有法國土倫和蓋布維萊爾的國際長號大賽冠軍。

Principal trombonist of the Royal Concertgebouw Orchestra, Jörgen van Rijen is much in demand as a soloist with a special commitment to promoting his instrument, developing new repertoire for the trombone and bringing the existing repertoire to a broader audience.

A specialist on both the modern and baroque trombone, he has performed as a soloist in most European countries, as well as the US, Canada, Japan, China, Korea, Singapore and Australia, and performed concertos with orchestras including the Royal Concertgebouw Orchestra, the Czech Philharmonic, the Rotterdam Philharmonic, Taiwan Philharmonic, Nagoya Philharmonic, BBC Scottish Symphony Orchestra, Antwerp Symphony Orchestra under James MacMillan, Dallas Symphony Orchestra under Gustavo Gimeno, Orchestre de la Suisse Romande under Jonathan Nott, the Orchestra of the Staatstheater Cottbus, and the Tokyo Metropolitan Symphony Orchestra under Martyn Brabbins. He recently premiered Bryce Dessner's Concerto for Trombone and Orchestra with the Württemberg Chamber Orchestra Heilbronn at the Koelner Philharmonie.

Van Rijen was awarded the Netherlands Music Prize in 2004, the highest distinction in the field of music by the Dutch Ministry of Culture. In 2006 he received the prestigious Borletti-Buitoni Trust Award, which is presented yearly to a selection of the most promising and talented young international soloists and ensembles. He has won other major prizes, including first prizes at the international trombone competitions of Toulon and Guebwiller.

香港管弦樂團

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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。

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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— 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 will hold until 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, JP, was appointed Resident Conductor, effective December 2020 .

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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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
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- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
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- Carlo Antonio Testore (1736) Violin

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Thank you to

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The Maestro Podium supports the HK Phil to engage a world-class maestro to head the orchestra and continue bringing the finest music to audiences at home and abroad as Hong Kong's cultural ambassador.

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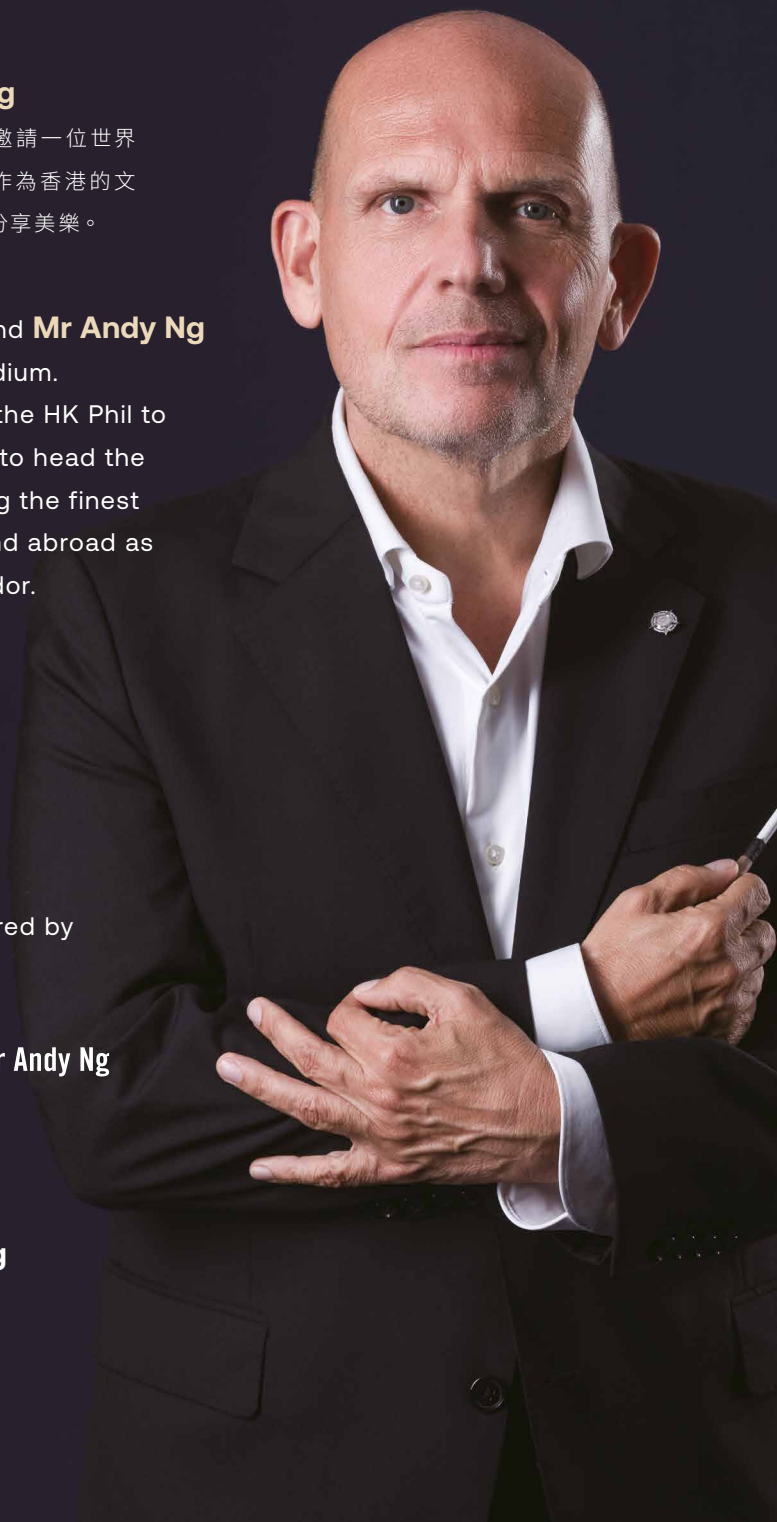
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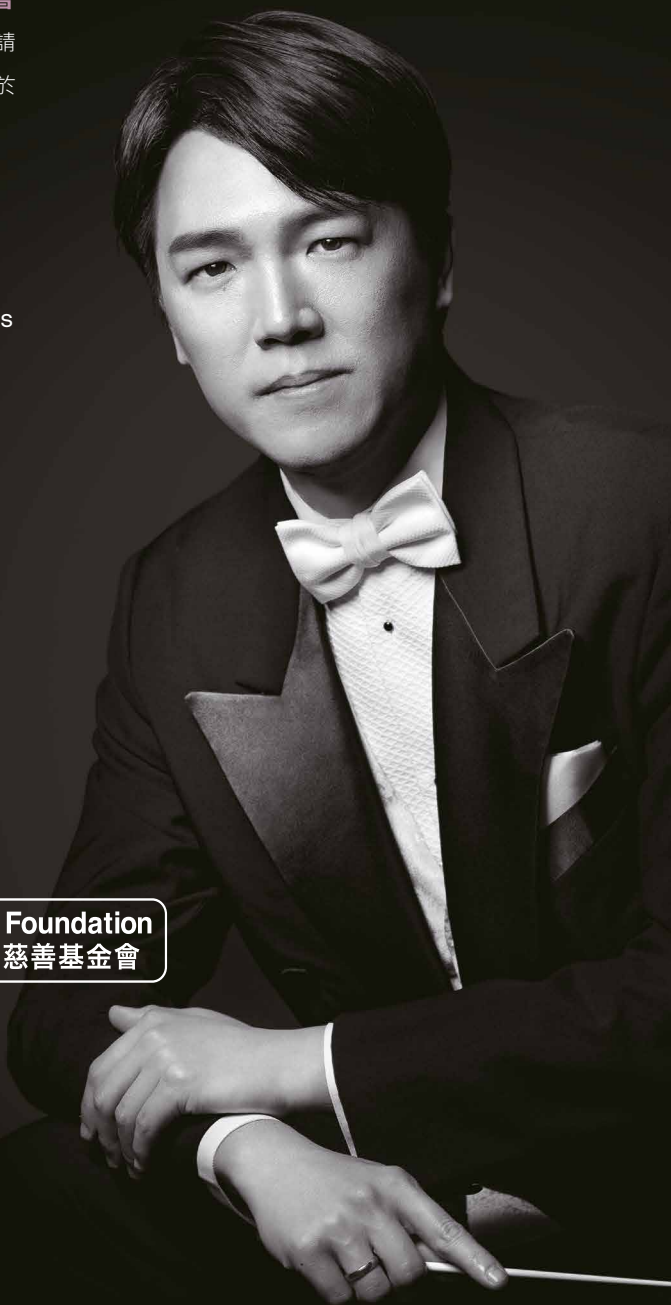
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