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P. 3 博斯立 JOHN BORSTLAP 22'

第二小提琴協奏曲，「夢境旅程」(2021)

Violin Concerto no. 2, *Dreamscape Voyage* (2021)

(世界首演 · 港樂委約 World Premiere, HK Phil Commission)

中場休息 INTERMISSION

P. 6 馬勒 GUSTAV MAHLER 53'

第一交響曲 Symphony no. 1

緩慢。拖沓地——一直保持非常悠閒的步伐

流暢但不太快

莊嚴穩重但不拖沓

激烈地

Langsam. Schleppend – Immer sehr gemächlich

Kräftig bewegt, doch nicht zu schnell

Feierlich und gemessen, ohne zu schleppen

Stürmisch bewegt

P. 12 梵志登 指揮

Jaap van Zweden Conductor

P. 14 王敬 小提琴

Jing Wang Violin

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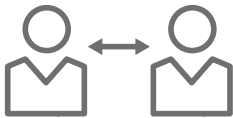
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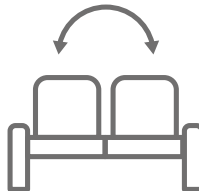
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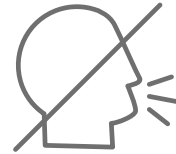
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b. 1950 年生

博斯立

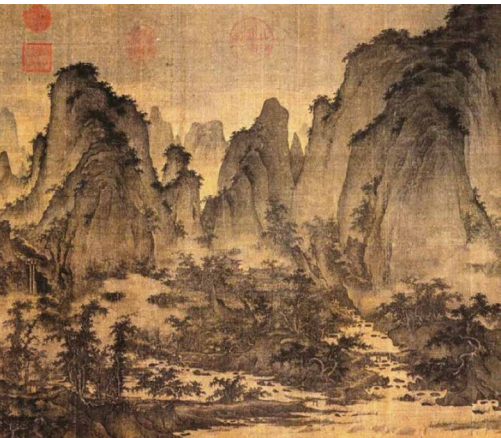
JOHN BORSTLAP

第二小提琴協奏曲，「夢境旅程」(2021)

Violin Concerto no. 2, *Dreamscape Voyage* (2021)

(世界首演·港樂委約 World Premiere, HK Phil Commission)

小提琴獨奏的聲音既纖弱又扣人心弦，與交響樂團裡那「一大群」樂器之間，是怎樣的關係？在這首小提琴協奏曲裡，獨奏者代表個別的聲音，置身於一片由其他聲音組成的景觀之間，兩者時而諧協和鳴、時而反差對照；旅程徐徐開展，時間點點過去，一切都在改變，但一切又息息相關。小提琴獨奏在樂曲裡，就像絹本山水畫中的小鳥般飛過——國畫裡的透視法雖然不寫實，但卻很明確，遠景近物都能和諧悅目地融為一體。



《夢境旅程》的靈感來自傳統絹本國畫以及唐代詩人韋應物和李白的山水田園詩：兩位詩人都能將清楚、

How does the voice of a solo violin, both fragile and intense, relate to the “crowd” of the symphony orchestra? In this violin concerto, it is the voice of the individual amidst a landscape made of other voices, now in harmony, then in contrast; during the unfolding of the voyage in time, everything changes and yet, everything is related. The voice of the solo violin travels through the narrative like a bird in those Chinese silk landscape paintings, where perspectives are not quite real but yet specific, and far away and nearby mingle in a harmonious whole.

Dreamscape Voyage was inspired by traditional Chinese silk painting and the nature poetry of Wei Yingwu and Li Bai (8th century AD), great poets from the Tang Dynasty who combine the clear familiar with the harmoniously-elusive, psychologically comparable to these landscape paintings.

The music of this concerto, in one movement, does not attempt at “Chinese style” but tries to capture something of the fleeting but precise nature of Chinese art and poetry in a Western musical language. The focus is not on virtuosity but on the expressive and lyrical qualities of the



作曲家簡介

ABOUT THE COMPOSER

作曲家博斯立 (1950年生) 雖然來自荷蘭, 他的音樂承傳自德國古典傳統; 兩國在文化上其實有很深的連繫。他一生都致力開拓意念的復興, 深信美於藝術來說就是永恆。他曾於鹿特丹音樂學院和劍橋大學就讀, 定期發表文章, 重點圍繞作曲, 其次為文化領域。他的著作《古典革命》第二版於2017年由紐約多佛出版社出版。他的作品於阿姆斯特丹、曼徹斯特、蒙彼利埃、達拉斯、香港多地上演。

Although the composer John Borstlap (b. 1950) is of Dutch nationality, his music is related to the classical tradition as developed in Germany, the two countries being very close with strong cultural ties. All of his life he has been pioneering with the idea of revival, convinced that in art, beauty is timeless. He studied at Rotterdam Conservatory and Cambridge University, and regularly writes articles about cultural subjects next to composing. The second edition of his book *The Classical Revolution* appeared in 2017 by Dover in New York. Notable performances of his works have taken place in Amsterdam, Manchester, Montpellier, Dallas and Hong Kong.

熟悉的事物與和諧、飄渺的氛圍共冶一爐, 感覺與山水畫不遑多讓。

樂曲只有一個樂章。作曲家沒有嘗試以「中國風格」寫作, 卻嘗試以西方音樂語言, 捕捉幾分中國藝術和詩詞的特色——也就是那種轉瞬即逝, 但精準細膩的感覺。樂曲的重點並非炫技, 而是小提琴抒情詠懷的特質 (小提琴可是最接近人聲的樂器), 與交響樂團多姿多采的音色之間, 如何安排配置。

樂曲剖析中譯: 鄭曉彤

violin – this instrument closest to the human voice – in relation to the many colours of the symphony orchestra.

Programme note by John Borstlap

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、定音鼓、敲擊樂器、豎琴及弦樂組。
Two flutes, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, timpani, percussion, harp and strings.

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蕭斯達高維契

第九交響曲



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1860-1911

馬勒

GUSTAV MAHLER

D大調第一交響曲

Symphony no. 1 in D

緩慢。拖沓地——一直保持非常悠閒的步伐
流暢但不太快
莊嚴穩重但不拖沓
激烈地

Langsam. Schleppend [Slow. Dragging] – Immer sehr
gemächlich [Always at a very leisurely pace]
Kräftig bewegt, doch nicht zu schnell [With strong
movement, but not too fast]
Feierlich und gemessen, ohne zu schleppen [Solemn and
measured, without dragging]
Stürmisch bewegt [Stormy]

作曲家

馬勒1884年動筆寫作「第一交響曲」時，仍是個熱衷於華格納式現代主義的年輕人，深信純粹的絕對音樂——就是沒有描繪式標題、也沒有內容綱領的作品——已經不合時宜。他想過將這首樂曲稱為「交響詩」，並襲用德國浪漫派作家尚·保羅（約翰·保羅·李希特的筆名）小說標題「巨人」。在李希特看來，真正的天才「巨人」挑戰權威，執著得近乎魯莽，但同時是充滿熱忱的理想主義者——換句話說，那是個跟馬勒很相似的人。

一個作曲家的第一交響曲，向來都是重要的里程碑；但在馬勒看來，第一交響曲卻可能是個突破口：當時他很想證明自己既是認真的作曲家，也是才華橫溢的「惹火」指揮家；同時，他也正在應付一些私人問題：大約在「第一交響曲」動筆的時候，他失戀了，正在面對失戀之痛。馬勒的問題，是他總會將心上人當偶像崇拜：日後他與太太艾瑪的婚姻，也因此出現嚴重問題。

背景

1889年，「第一交響曲」準備在布達佩斯首演，馬勒決定撰寫樂曲介

THE COMPOSER

When Gustav Mahler began work on his First Symphony in 1884, he was an ardent young Wagnerian modernist, convinced that purely abstract music, without titles or programmes, was a thing of the past. He thought of calling the work “tone poem”, and of giving it a title, *Titan*, taken from the novel by the German romantic writer Jean Paul (the pen name of Johann Paul Richter). For Richter the “Titan”, the true genius, is a “Heaven-Stormer” (*Himmelsstürmer*), an obsessive, almost recklessly passionate idealist – in other words, a man just like Mahler.

First symphonies are always an important milestone, but for Mahler, keen to prove to the world that he was a serious composer as well as a brilliant, firebrand conductor, this was a potential breakthrough. At the same time, he was working through something highly personal: the after-effects of a love affair that had ended, painfully, at about the time he began work on the symphony. The problem with Mahler is that he had a strong tendency to idolise women he loved: later this was to cause big problems in his relationship with his wife, Alma.

THE BACKGROUND

For the premiere, in Budapest in 1889, Mahler decided to explain the ideas and emotions behind

紹，解釋樂曲背後的意念和情感，說明樂曲如何從「破曉時份，大自然甦醒」，經歷青蔥歲月的快樂與情愛，到葬禮進行曲那種輕蔑與陰沉，最後到終樂章——樂章副題是「從地獄到天堂」。不過，馬勒不久就整體上對內容綱領失去信心。他寫道：「我希望強調的是交響曲本身。樂曲雖然根據一段情事寫成，但音樂本身卻比那段情事重要。那段情事是樂曲的寫作緣起，但絕非樂曲的真正意義。」樂曲也不止於以音樂講故事。馬勒當指揮時，已經將配器技巧掌握得出神入化。「第一交響曲」採用色彩豐富的龐大樂團（後來修訂樂曲時，樂團規模甚至變得更大），作曲家處理起來游刃有餘，對塑造情節背景和營造氣氛方面非常重要。在1889年的觀眾看來，聆聽馬勒「第一交響曲」大概跟置身新的世界沒有兩樣。即使時至今日，樂曲的開端也仍然出人意表：一個音符——A音——幾乎散布在弦樂組整個音域裡，最上方是小提琴詭異的泛音；與別不同的各種音色陸續響起：遙遠的小號號角曲、高亢的單簧管模仿布穀鳥的叫聲、哀傷的英國管，還有鐘聲似的豎琴低音。這種音響魔法，反而接近20世紀多於19世紀末葉。

音樂

馬勒「第一交響曲」處處暗示出言外之意、弦外之音。**第一樂章**主題——就在慢速而充滿氣氛的「破曉」引子過後，由大提琴和低音大提琴奏出——旋律取自馬勒《旅人之歌》第二首。原曲講述一個青年被情人拋棄，於是出門旅遊散心，希望大自然會協助他治療情傷。結尾看似相當高興，但樂曲核心卻是一段既深沉又神秘的樂段，還有邪惡的新聲

the symphony in a programme note, which told how the symphony progressed from “the awakening of nature at early dawn”, through youthful happiness and love, to the sardonic gloom of the funeral march, and then to the finale, subtitled “From Inferno to Paradise”. But Mahler soon began to lose faith in programmes. “I would like it stressed that the symphony is greater than the love affair it is based on,” he wrote. “The real affair became the reason for, but by no means the true meaning of, the work.” But there is more here than musical story-telling. Through his work as a conductor, Mahler was already acquiring exceptional technical skill in orchestration. His handling of a very large, colour-enhanced orchestra in his First Symphony (it got even bigger when he revised it) is remarkable enough in itself, and it plays a big part in scene-setting and creating moods. For an audience in 1889, hearing Mahler's First Symphony would have been like stepping into a new world. The opening can still surprise even today: one note, an A, is spread through almost the entire range of the string section, topped with ghostly violin harmonics. Other unusual colours follow: distant trumpet fanfares, high clarinet cuckoo-calls, a plaintive cor anglais, the bell-like bass notes of the harp. The sheer sound-wizardry is more typical of the 20th century than even the very late 19th.

THE MUSIC

Mahler's First Symphony is full of pointers to meanings beyond the notes. The main theme of the **first movement** – heard on cellos and basses after the slow, intensely atmospheric “dawn” introduction – is taken from the second of Mahler's *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer). In the song, a young man, jilted in love, sets out on a journey hoping that nature will help his own heart to heal. The ending seems cheerful enough,

音響起：大號低沉微弱的吼聲、不祥的鼓聲，還有大提琴重複出現的嘆息等。歌詞有云：「那麼我的歡欣之花能開花嗎？不，不會的；永遠不會，永永遠遠都不會再開花。」

第二樂章以舞曲為主，尤其強勁樸實又充滿活力的蘭德勒舞（蘭德勒舞與華爾滋十分相像，分別在於華爾滋是優雅的都市舞，蘭德勒則是鄉村舞）。速度較慢的中段一方面發人深省，一方面又流露出年輕人較少體會的情感：懷舊，以及後來的譏諷（刺耳的高音木管）。**第三樂章**與前一樂章形成鮮明對比：第三樂章根據古老童謠《打開蚊帳》寫成，是首既詭異又語帶輕蔑的葬禮進行曲，靈感來源之一是卡洛特的畫作《獵人的葬禮》：森林動物列隊而行，將獵人送到墓地去。馬勒在樂章中心引用了《旅人之歌》另一首歌曲，內容關於主人翁因求愛不遂而萌生死意，希望從中得到慰藉。

但在**終樂章**馬勒卻繼續奮鬥——按照原本的內容綱領，那是「從地獄到天堂」。起初一切都非常動盪，但風暴過後弦樂卻奏起熱烈但較慢的旋律。有關第一樂章「破曉」的回憶閃現，之後奮鬥繼續；然後是更多的回憶，更多的奮鬥，更多的英勇事蹟，直到樂曲歡騰地結束——結尾圓號的主題跟韓德爾《彌賽亞》「祂要作王」一句有點相似；但即使沒有這個大提示，樂曲的寓意也已經清楚不過了。

樂曲剖析中譯：鄭曉彤

but at the heart of the movement comes a darkly mysterious passage, with sinister new sounds: the low, quiet growl of a tuba, ominous drum-beats, and a repeated sighing figure for cellos. In the words of the song: “So will my joy blossom too? No, no; it will never, never bloom again.”

Dance music dominates the **second movement**, especially the robust, earthy vigour of the *Ländler* (the country cousin of the sophisticated urban Waltz). But the slower, more reflective Trio brings more adult expression: nostalgia and, later, sarcasm (shrill high woodwind). The **third movement** is in complete contrast: an eerie, sardonic funeral march, based on the old nursery tune *Frère Jacques*, partly inspired by a painting by Jacques Callot, *The Huntsman's Funeral*, in which a procession of animals carries the hunter to his grave. At the heart of this movement, Mahler quotes another of the *Lieder eines fahrenden Gesellen*, which tells how the rejected lover finds consolation in the thought of death.

But in the **finale** Mahler strives ever onward – in the words of the discarded programme, “From Inferno to Paradise”. At first all is turbulence, but when the storm has died down, strings present an ardent, slower melody. A brief memory of the first movement’s “dawn” music, and the struggle begins again. More reminiscences and still more heroic struggles follow, until the symphony ends in jubilation, with a horn theme recalling “And he shall reign” from Handel’s *Messiah*. But even without that massive hint, the message would be clear enough.

Programme note by Stephen Johnson

編制 INSTRUMENTATION

四支長笛（其三兼短笛）、四支雙簧管（其一兼英國管）、四支單簧管（其一兼降E單簧管及低音單簧管、其一兼降E單簧管）、三支巴松管（其一兼低音巴松管）、七支圓號、五支小號、四支長號、大號、兩組定音鼓、敲擊樂器、豎琴及弦樂組。
Four flutes (three doubling piccolo), four oboes (one doubling cor anglais), four clarinets (one doubling E flat clarinet and bass clarinet, one doubling E flat clarinet), three bassoons (one doubling contrabassoon), seven horns, five trumpets, four trombones, tuba, two sets of timpani, percussion, harp and strings.

JAAP SHOSTAKOVICH 5

蕭五
梵志登

Simon YIP Sai-man
A Wise Man (World Premiere)

Commissioned by the Hong Kong
Philharmonic Orchestra under
The Robert H. N. Ho Family Foundation
Hong Kong Composers Scheme

PROKOFIEV

Violin Concerto no. 1

SHOSTAKOVICH

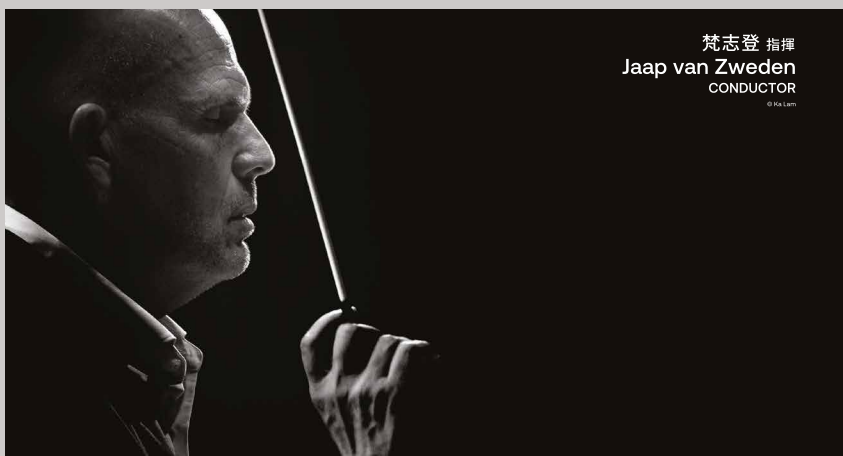
Symphony no. 5

葉世民 《賢者》(世界首演)

由香港管弦樂團「何鴻毅家族香港基金作曲家計劃」委約創作

浦羅哥菲夫 第一小提琴協奏曲

蕭斯達高維契 第五交響曲



梵志登 指揮
Jaap van Zweden
CONDUCTOR

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諏訪內晶子 小提琴
Akiko Suwanai
VIOLIN

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BLOOM IN HARMONY



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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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王敬 JING WANG

小提琴 Violin

PHOTO: Keith Hiro

加拿大籍小提琴家王敬，是當代多才多藝及活力充沛的小提琴家。六歲於法國馬賽作個人獨奏首演後，於多項頂尖國際大賽獲得殊榮，其中包括於2007年歐文克萊恩國際弦樂賽獲得首獎。2003年，他獲 Les Radios Francophones Publiques (涵蓋法國、加拿大、瑞士、比利時的廣播聯網) 選為「年度年輕獨奏家」。憑藉這個獎項，王敬得以灌錄個人首張專輯，演繹貝多芬、拉威爾、歌舒詠作品，於歐洲發行。

王敬以獨奏者身份隨各大樂團於歐洲及北美演出，曾合作的樂團包括捷克廣播愛樂樂團、莫斯科國家交響樂團、洛林國家樂團、皮卡地管弦樂團、蒙特利爾大都會管弦樂團及蒙特利爾交響樂團。他曾在梅塔大師指揮下，與上海交響樂團合作；亦在范斯克大師執棒下，與中國愛樂同台。曾合作的名指揮，包括迪普斯、弗洛、塔密、拉孔、雷辛約、曼森等。王敬曾於渥太華的國家藝術中心及紐約林肯中心等各大演出場地，演出室樂及獨奏音樂會，獲得擊節讚賞。王敬亦是德薩斯州達拉斯室樂系列 Ensemble 75 的創辦人之一。

2013年王敬出任港樂的樂團首席前，曾任達拉斯歌劇院樂團的樂團首席三年。他演奏的小提琴為瓜達尼尼「Ex-Brodsky」，於1757年所製，由無名氏慷慨借出。

Canadian violinist Jing Wang is one of the most versatile and dynamic violinists of his generation. Since his solo recital debut in Marseilles at the age of six, Jing has garnered prizes in top international competitions, including the first prize at the 2007 Irving M. Klein International Strings Competition. In 2003, Jing was awarded the “Young Soloist of the Year” by Les Radios Francophones Publiques, a broadcast network of four countries including France, Canada, Switzerland and Belgium. As a part of the award, Wang’s first CD album including works by Beethoven, Ravel and Gershwin was released in Europe.

Jing Wang has appeared as a soloist with major orchestras in Europe and North America, including Czech Radio Philharmonic, the Moscow State Symphony Orchestra, l’Orchestre National de Lorraine, l’Orchestre de Picardie, the Metropolitan Orchestra of Montreal and the Montreal Symphony Orchestra. He played with maestros Zubin Mehta and Osmo Vänskä with the Shanghai Symphony and China Philharmonic orchestras respectively. He has collaborated with renowned conductors including James DePreist, Claus Peter Flor, Yoav Talmi, Jacques Lacombe, Joseph Rescigno and Anne Manson. Wang’s chamber music performances and solo recitals at major venues, such as National Arts Centre in Ottawa, and Lincoln Center, received critical acclaim. He is one of the founding members of Ensemble75, a chamber music series based in Dallas.

Wang was Concertmaster for the Dallas Opera for three years before his appointment as Concertmaster with the HK Phil in 2013. He plays a 1757 G.B. Guadagnini “Ex-Brodsky” violin, loaned generously by an anonymous benefactor.

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香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

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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》

“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 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.

Following on from the success of the European tour, 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, JP

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

艾瑾 Ai Jin
把文晶 Ba Wenjing
程立 Cheng Li
桂麗 Gui Li
李智勝 Li Zhisheng
劉芳希 Liu Fangxi
毛華 Mao Hua
梅麗芷 Rachael Mellado
徐姮 Xu Heng
張希 Zhang Xi

第二小提琴 SECOND VIOLINS

趙滢娜 Zhao Yingna ●
余思傑 Domas Juškys ■
梁文瑄 Leslie Ryang Moonsun ▲
方潔 Fang Jie
何珈樑 Gallant Ho Ka-leung
劉博軒 Liu Boxuan
冒異國 Mao Yiguo
華嘉蓮 Katrina Rafferty
韋鈴木美矢香 Miyaka Suzuki Wilson
田中知子 Tomoko Tanaka
黃嘉怡 Christine Wong
周騰飛 Zhou Tengfei
賈舒晨 Jia Shuchen*
李祈 Li Chi*

* 樂師輪流於第一及第二聲部演出
Players may rotate between the First and Second Violin sections.

中提琴 VIOLAS

凌顯祐 Andrew Ling ●
李嘉黎 Li Jiali ■
熊谷佳織 Kaori Wilson ▲
蔡書麟 Chris Choi
崔宏偉 Cui Hongwei
付水淼 Fu Shuimiao
洪依凡 Ethan Heath
黎明 Li Ming
林慕華 Damara Lomdaridze
羅舜詩 Alice Rosen
孫斌 Sun Bin
張姝影 Zhang Shuying

大提琴 CELLOS

鮑力卓 Richard Bamping ●
方曉牧 Fang Xiaomu ■
林穎 Dora Lam ▲
陳屹洲 Chan Ngat-chau
陳怡君 Chen Yichun
霍添 Timothy Frank
關統安 Anna Kwan Ton-an
宋泰美 Tae-mi Song
宋亞林 Song Yalin

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

* 短期合約 Short-term Contract

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姜馨來 Jiang Xinlai ◆
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費利亞 Samuel Ferrer
林傑飛 Jeffrey Lehmborg
鮑爾菲 Philip Powell
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盧韋歐 Olivier Nowak ■
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華達德 Douglas Waterston
施樂百 Robert Smith

長號 TROMBONES

章雅樂 Jarod Vermette ●
高基信 Christian Goldsmith
湯奇雲 Kevin Thompson

低音長號 BASS TROMBONE

區雅隆 Aaron Albert

大號 TUBA

雷科斯 Paul Luxenberg ●

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Viola: Winnie Yiu Wing-yue

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Cello: Vincent Leung Cheuk-yan

長笛：許嘉晴
Flute: Alice Hui Ka-ching

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Trumpet: Kinson Chan

長號：趙漢權
Trombone: Jimmy Chiu Hon-kuen

敲擊樂器：陳梓浩
Percussion: Samuel Chan

定音鼓 TIMPANI

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梁偉華 Raymond Leung Wai-wa
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豎琴 HARP

高絲樂 Delphine Constantin-Reznik ●

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大提琴：袁凱瑩
Cello: Gabrielle Yuen

低音大提琴：吳展滔
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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

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- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
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Paganini Project

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

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Lockey Hill (c.1800) Violin

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

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

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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

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*

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G. B. Guadagnini (1757) "Ex-Brodsky" Violin,
played by Mr Jing Wang, Concertmaster

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

Riccardo Antoniazzi (1910) 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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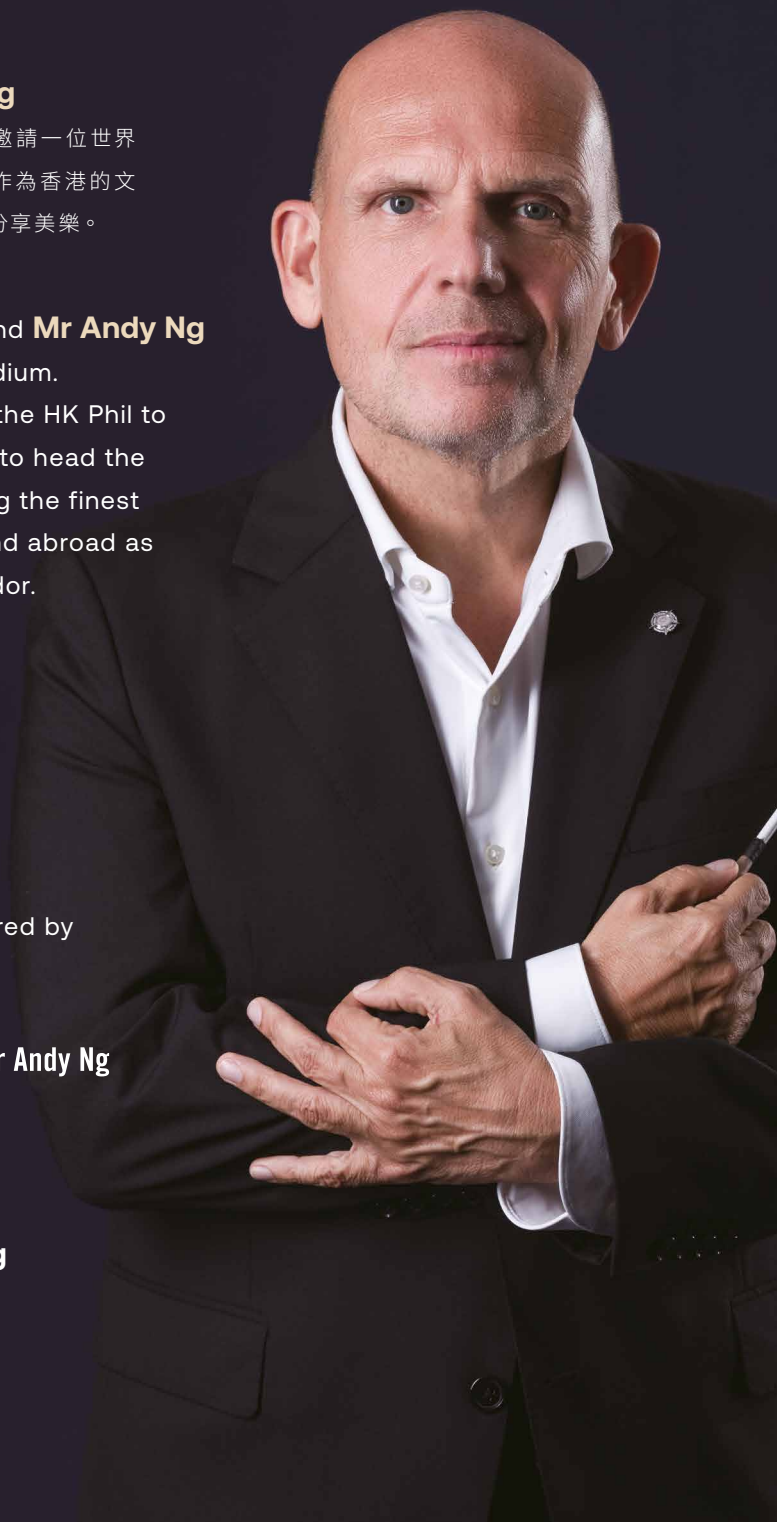
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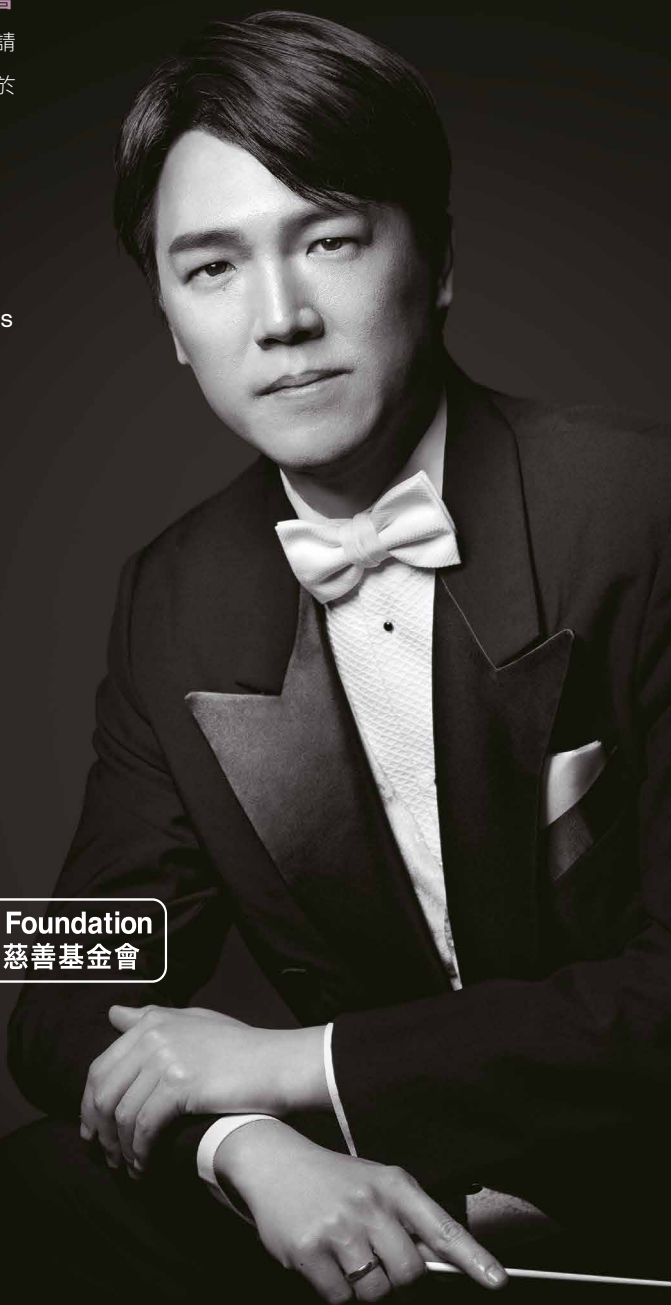
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30 & 31 DEC 2022

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