

VASILY PETRENKO & NING FENG

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佩特連科 指揮
Vasily Petrenko
CONDUCTOR

6&7 JAN 2023

FRI & SAT 8PM
香港文化中心音樂廳
Hong Kong Cultural Centre
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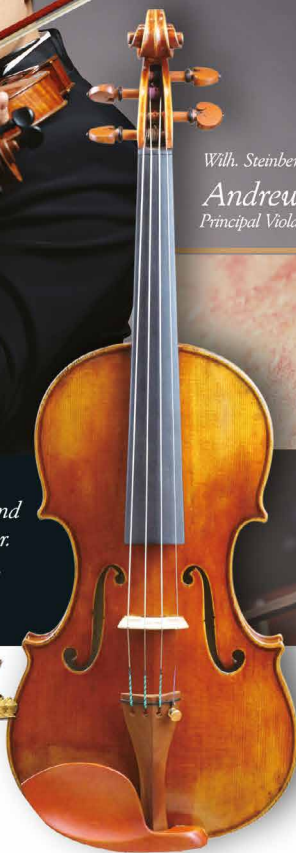
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佩特連科與寧峰

VASILY PETRENKO & NING FENG

P. 3 **艾爾加 EDWARD ELGAR** 13'
《安樂鄉》序曲
Cockaigne Overture

P. 6 **西貝遼士 JEAN SIBELIUS** 31'
小提琴協奏曲
Violin Concerto
中庸的快板 **Allegro moderato**
極慢板 **Adagio di molto**
不太快的快板 **Allegro, ma non tanto**

中場休息 INTERMISSION

P. 8 **李察·史特勞斯 RICHARD STRAUSS** 40'
《英雄的一生》
Ein Heldenleben

P. 13 **佩特連科** 指揮 **Vasily Petrenko** Conductor

P. 14 **寧峰** 小提琴 **Ning Feng** Violin

電台直播 RADIO BROADCAST

1月6日的音樂會由香港電台第四台 (FM97.6-98.9兆赫及radio4.rthk.hk) 現場直播, 並將於2023年1月11日 (星期三) 下午2時重播。The concert on 6 January will be broadcast live by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk), with a repeat on 11 January 2023 (Wed) at 2pm.



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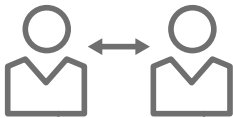
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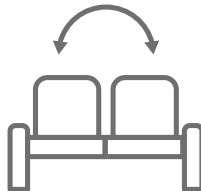
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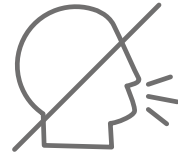
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1857-1934

艾爾加

EDWARD ELGAR

《安樂鄉》序曲，op. 40

Cockaigne Overture, op. 40

先說說標題。虛構的「安樂鄉」是窮人夢寐以求的地方——這片土地既富庶又輝煌，燒乳豬會在街上閒逛，供人隨時食用；道路上鋪著酥餅和麥芽糖。維多利亞時代的倫敦人自然認為，這根本就是描寫倫敦——除了倫敦東部考克尼地區，還有哪裡能稱得上「安樂鄉」（音譯：考克爾）呢？

艾爾加不是倫敦人，本身來自伍斯特郡，卻在事業最巔峰的時候住在倫敦。他在漢普斯特德租住的大宅名為「薩法屋」，這幢大宅也讓這位名成利就的郊區小子感到非常自豪。不過即使他心繫郊區，但無疑也很享受倫敦生活的種種，從東區音樂廳的趣味、倫敦城市行業協會的寧靜高貴，到大英帝國巔峰時期倫敦的閃爍盛典，作曲家都很喜歡，更將這一切都寫進樂曲裡，還讓音樂彷彿很美味可口似的。艾爾加形容《安樂鄉》（寫於1901年春季）「既粗壯又像牛扒」：「誠實、健康、幽默，堅強但不庸俗。」

《安樂鄉》沒有正式的故事情節，而是將一系列取材自倫敦生活的音樂場景，交織成的樂曲恍如綿密斑駁的壁毯似的。樂團在低音區奏出低聲輕笑似的滑稽曲調，讓樂曲以清

First, the name. The mythical Land of Cockaigne was the place of poor men's dreams – a land of plenty and splendour, where hog roasts wandered the streets ready-to-eat and the roads were paved with pastry and barley-sugar. Naturally, the citizens of Victorian London saw this as a fitting description of their own city – where could Cockaigne be, but the Land of the Cockneys?

Edward Elgar was no Londoner, but he spent the climactic years of his career in London, and Severn House, his big rented home in Hampstead, was a source of great pride to this Worcestershire lad made good. Even if his heart remained in the countryside, there's no doubt that Elgar hugely enjoyed every aspect of life in London, from the music-hall wit of the East End and the quiet dignity of the City guilds, to the glittering pageantry of the city at its Imperial zenith. And he set it all to music with lip-smacking relish: "Stout and steaky" was his description of his overture *Cockaigne*, written in the spring of 1901: "Honest, healthy, humorous, and strong but not vulgar".

There's no real story to *Cockaigne* – it's a series of musical scenes from London life, woven into a tight-knit and

晰的開玩笑口吻開始；但隨後的樂段卻優美高雅得多（艾爾加的演奏指示為「高貴地」）；也許就是倫敦本身的音樂化身。寧靜抒情的插段宛如佐治廣場樹影婆娑的中心地帶；然後音樂突然捲入刺激的漩渦，令人頭暈轉向。這時軍樂隊大搖大擺地走過，護胸甲閃閃生輝，小號和鈸此起彼落；另一個儀樂隊緊隨其後，但這一隊卻既落魄又有點憂鬱；作曲家將自己所有的印象，融合在倫敦街景裡，熙來攘往，繁忙擁擠，嘈雜喧鬧。終於，軍樂隊氣勢恢弘地歸來，高貴的「城市」主題在其後趾高氣揚地邁步，管風琴也漸漸增強——一如以往，最後還是以考克尼式的一貫風趣語調為樂曲畫上句號。

gloriously colourful musical tapestry. Elgar sets out with tongue firmly in cheek – a jokey, chuckling tune low in the orchestra – but it’s followed by something far more distinguished (Elgar marked it *nobilmente* – nobly); perhaps a musical embodiment of the city itself. There’s a quiet, lyrical interlude – like the leafy heart of a Georgian square – and then a sudden, giddy swirl of excitement as a military band swaggers past, breastplates gleaming in a welter of trumpets and cymbals. Another marching band, shabbier and rather melancholy, follows on its heels, and then Elgar mixes all his impressions together in the bustling, crowded clamour of the city’s streets. Finally the military band returns in all its splendour, the noble “City” theme striding proudly behind as the organ swells – but as ever, it’s the wit of the cockneys that gets the last word.

編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、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、豎琴及弦樂組。

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

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IN HARMONY

1865-1957

西貝遼士

JEAN SIBELIUS

D小調小提琴協奏曲，op. 47

Violin Concerto in D minor, op. 47

中庸的快板

極慢板

不太快的快板

Allegro moderato

Adagio di molto

Allegro, ma non tanto

西貝遼士離世時，芬蘭人民將他視為民族英雄；但他生前也有過失望與挫敗的時候。1915年，這位當時已年過半百的知名作曲家，在日記上語帶傷感地寫道：「我夢見自己還是12歲，而且是小提琴技巧大師。」當小提琴家其實一直是他的夢想；後來雖然放棄，但始終心結難解——1902年夏季，他遇見德國小提琴技巧大師布麥斯特後，就想到排解方法了。

西貝遼士給太太艾諾寫信道：「我想到些好主意，用來寫小提琴協奏曲。」之後才返回赫爾辛基，認真地付諸實行。樂曲寫於1902年9月至1903年9月，但過程卻不順利；他不但酗酒，更跟布麥斯特鬧翻，結果樂曲1904年2月8日首演時，是由當地一位小提琴教師諾伐扎克負責獨奏。首演後西貝遼士馬上收回樂曲，1905年花了整個夏季全面修訂。1905年10月，最終修訂版在柏林由柏林愛樂樂團首演，李察·史特勞斯指揮，夏里擔任獨奏。

樂曲問世不到20年，已經在常備曲目穩佔一席，成為每位認真的小提琴高手都必須學習駕馭的少數協奏曲之一。當時的觀眾聽著會覺得迷惘，大家現在也能聽出因由——樂曲時而激情如火，時而冷若冰霜，既肆意炫技又充滿原始力量，這種混合體實在

Sibelius was a Finnish national hero by the end of his life, but he had his share of disappointments and personal failures along the way. “I dreamed I was 12 years old, and a virtuoso violinist,” the world-famous, 50-year-old composer wistfully told his diary in 1915. His abandoned dream of being a violinist never left him, and when he met Willy Burmester, a German violin virtuoso in the summer of 1902, he saw a way of getting it all out of his system.

“I’ve got some marvellous ideas for a violin concerto,” he wrote to his wife Aino, before returning to Helsinki and getting down to work in earnest. He worked at the concerto between September 1902 and September 1903. But work didn’t go smoothly; Sibelius drank heavily, quarreled with Burmester and had the piece premiered by a local violin teacher, Viktor Nováček, in Helsinki on 8 February 1904. Sibelius immediately withdrew the concerto, and devoted the summer of 1905 to a complete revision. It was premiered in its final form in Berlin in October 1905 by Karel Halíř, leader of the Berlin Philharmonic. Richard Strauss was the conductor.

Within two decades Sibelius’ Violin Concerto entered the repertoire as one of the handful of concertos that every serious virtuoso simply has to tackle. It’s possible to hear why early listeners found it disorienting – no concerto has quite the same mixture of fiery passion and icy cool, or virtuosic display and elemental strength. Moments of hushed nature-poetry alternate with gruff grandeur; yet the

沒有哪首協奏曲能比得上。這一刻像自然詩一樣寧靜，下一刻卻又嚴厲而壯觀；但整體所營造的情感旅程既吸引又令人滿足，是20世紀音樂中的佼佼者。

看看**第一樂章**——從沙沙作響、音量極弱的開端、到誘人而多愁善感時刻（小提琴還痴痴地拉奏雙弦三度音和六度音），再到樂團激盪的、風暴似的高潮。儘管非常戲劇化，而且獨奏難度在所有小提琴協奏曲中也是數一數二，但聽起來卻順理成章、甚至理所當然，渾然天成。這就是作曲家想要的效果：樂章其中一份草稿上，他真的畫了幅日出圖，音符上方的圓滑線都化作盤旋著的海鷗。

哀號似的木管，靜靜滾奏的鼓，冰冷地為**〈慢板〉**掀開序幕，與小提琴既深沉又感情豐富的旋律形成鮮明對比。樂章徐徐展開，成了抒情、溫暖又浪漫的插曲。作曲家不久前到過意大利旅遊，那裡氣候溫暖；有些聽眾也許會覺得樂章的氣氛與此有關（就像他「第二交響曲」一樣）。

不過，**終樂章**還是有釋放的感覺，而它的確是首舞曲，但鼓和低音大提琴沉重的樂音，卻顯示這首舞曲並不輕鬆。1935年，英國樂評人托菲以「北極熊的波蘭舞曲」形容這個樂章。閃爍技巧的小提琴彷彿令樂章感覺暖和起來，也許這種氣候對北極熊來說也太暖和了些——不過強風卻在樂曲最後幾頁襲來，而且明顯帶著寒意。如果寫這首協奏曲是作曲家為自己的小提琴家夢畫上句號，那麼這個簡單有力的句號，也幾近冠絕他所有作品。

whole adds up to one of the most satisfying and gripping emotional journeys in 20th century music.

Take the **first movement** – it sweeps from its rustling, *pianissimo* opening through moments of luscious sentimentality (the violin swooning in double-stopped thirds and sixths) to stirring, storm-blown orchestral climaxes. Despite all the drama, and one of the most fiendishly difficult solo parts in any violin concerto, it feels inevitable; even natural. That’s how Sibelius wanted it: on one of the sketches for this movement, he actually drew a sunrise, with the slurs over the notes transformed into wheeling seagulls.

Keening pairs of woodwinds and quiet drumrolls open the **Adagio** coolly, making the violin’s deep, richly expressive melody seem all the more of a contrast. The movement unfurls into a lyrical and warmly romantic interlude. Some listeners have heard it – like Sibelius’ Second Symphony – as a reflection of his recent travels in warm climate of Italy.

The **finale**, though, still comes as a release, and indeed, it’s a dance – but as the pounding basses and drums signal, anything but a lightweight one. In 1935 the British critic Donald Tovey dubbed it a “polonaise for polar bears”. Perhaps the violin’s glittering gymnastics make the climate of this movement too warm for polar bears – but there’s a definite chill in the gales that rise through the concerto’s closing pages. If Sibelius is drawing a line under his own dreams of becoming a violinist, he does so with one of the simplest and most powerful endings even he ever wrote.

編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、定音鼓及弦樂組。

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

1864-1949

李察·史特勞斯

RICHARD STRAUSS

《英雄的一生》，為大樂團寫的音詩，op. 40

Ein Heldenleben, tone poem for large orchestra, op. 40

藝術家不用過「加大碼」的生活，重要的是他們要有「加大碼」的想像力。樂曲題為《英雄的一生》（或譯《英雄式生命》），但實在很難將傳奇式英雄的人物與李察·史特勞斯聯想起來：作曲家溫文爾雅，母親是慕尼黑一家釀酒廠繼承人，父親是巴伐利亞宮廷樂團圓號首席。但李察·史特勞斯以音樂述說的故事卻繽紛華麗、大膽性感——音詩的靈感來源包括《唐璜》（1888）、《麥克白》（1888）、搗蛋佻皮的《狄爾愉快的惡作劇》（1895），還有尼采筆下的神秘主義哲學著作《查拉圖斯特如是說》（1896）。1898年，他以《唐吉訶德》的歷險故事為題材寫作新曲，樂曲長達40分鐘，採用樂器包括風聲器和大號獨奏，還用上樂團裡所有的圓號模仿綿羊群。

對19世紀藝術家來說，受到抨擊是平常事。但《英雄的一生》（1899）沒有文學背景。所以誰是「英雄」？這首新作長度跟一首交響曲不相伯仲，要求的樂團規模達百人之數，當中不無傲慢之意，那麼這虛構的「英雄」大概不是史特勞斯本人吧？正如大部分藝術品，答案既簡單些也複雜些。似乎史特勞斯想到寫作「英雄式的交響曲」時，正在寫作《唐吉訶德》——說的是走上可笑歪路的英雄主義。於是作曲家就構思了

Artists don't need to live outsize personal lives: what matters is that they have an outsize imagination. *Ein Heldenleben* means "A Hero's Life" (or possibly "A Heroic Life"), but few men could have resembled some legendary hero less than Richard Strauss, the mild-mannered son of a Munich brewery heiress and the principal horn player of the Bavarian Court Opera. But the musical stories he told were flamboyant, colourful and daringly sensual – tone poems based on the stories of *Don Juan* (1888), *Macbeth* (1888), the prankster *Till Eulenspiegel* (1895) and Nietzsche's mystic philosopher *Zarathustra* (1896). In 1898, he retold the adventures of *Don Quixote* in a 40-minute score that included a wind machine, a solo tuba and an entire horn section imitating a flock of sheep.

This was all fair game for a 19th century artist, but *Ein Heldenleben* (1899) had no literary background. So who was the "hero"? The new work was as long as a symphony, and scored for a colossal 100-piece orchestra. Surely – the arrogance of it – this fictional "hero" couldn't be Strauss himself? The answer (as always with art) is both simpler, and more complicated. Strauss seems to have had the idea for a "heroic symphony" while he was working on *Don Quixote*, a tale of heroism gone comically wrong. As a sort of counterpart, he conceived a work

另一首作品作對照，說的正是走上正途的英雄主義——有點像百年前貝多芬的「英雄」交響曲。

1898年夏季，作曲家身在阿爾卑斯山卡米修鎮度假，在給友人的信上寫道：「樂曲標題是『英雄的一生』，雖然沒有葬禮進行曲，卻用上很多圓號——圓號很適合表達英雄主義。感謝郊區的健康空氣，我的草稿進展良好，希望元旦前能完成。」他說，《英雄的一生》刻劃「更概括和自由的想法，關於偉大、有男子氣概的英雄主義。」那麼，基本意念是抽象的；但音樂與情感的細節卻較具體。事實上，這些細節都是從生活——他自己的生活——而來；正如史特勞斯所說：否則會從哪裡來呢？他跟出版社說：「當然我沒打過仗」，但也坦承所有藝術都有變成自畫像的傾向，更道：「我覺得自己跟拿破崙或亞歷山大一樣有趣。」

正如史特勞斯其他作品，此曲的音樂本身既自信又生動，所提出的問題也自行解答了。最簡單的方法就是聆聽。1899年3月3日，樂曲在法蘭克福首演時，現場觀眾聽到的是首規模宏大的交響曲，長度約50分鐘，由六個連接在一起的樂章組成，樂團規模也經過擴充，包括八支圓號、幕後演奏的小號，還有兩座豎琴。史特勞斯在每個段落都有標題，但不會（至少起初不會）刻意就著標題詳細闡述。七年後，他對法國作家羅曼·羅蘭說：「分析性質的標題綱領，也不過是幫助聽眾理解，此外也沒甚麼用途了。有興趣的人，就拿去用吧。反正所有真正懂得聽音樂的人，也不需要標題綱領。」

in which heroism would go magnificently right – a bit like Beethoven’s *Eroica* Symphony a century earlier.

“It is entitled ‘A Hero’s Life’, and while it has no funeral march, it does have lots of horns, horns being quite the thing to express heroism,” he wrote to a friend from the Alpine resort of Garmisch in the summer of 1898. “Thanks to the healthy country air, my sketch has progressed well and I hope to finish by New Year’s Day.” *Ein Heldenleben* depicted, he said, “a more general and free idea of great and manly heroism”. The basic idea, then, was abstract. But the musical and emotional details were a bit more particular – in fact, they were drawn from life. His own life: as Strauss pointed out, where else would he find them? “Of course I haven’t taken part in any battles,” he told his publisher, though he admitted that all art has a habit of becoming a self-portrait. “I find myself quite as interesting as Napoleon or Alexander.”

As always with Strauss, the music itself is so confident and so vivid that it answers its own questions. The easiest approach is simply to listen. What a Frankfurt audience heard, when *Ein Heldenleben* was premiered on 3 March 1899, was a sweeping 50-minute symphony in six interlinked movements, played by an expanded orchestra that included eight horns, offstage trumpets and two harps. Strauss provided titles for each section, but would not – initially, at least – be drawn to expand upon them. “An analytical programme isn’t meant to be more than a kind of aid for the listener” he told the French author Romain Rolland, seven years later. “Whoever is interested in it: let him use it. Anyone who really knows how to listen to music probably doesn’t need it anyway.”

1. 英雄

英雄出場——圓號和低音大提琴帶著自信滿滿的步態開始，從樂團最低音區掃蕩到最高音區。他大膽，自信，激情，是夢想家，也是戰士和情人。音樂突然靜下來，他在等待世界的回應。

2. 英雄的敵人

寂靜中，刺耳的木管響起，嘖嘖叨叨的恍如譏諷。這些並非追求真理的戰士，而是提出苛評、發牢騷的人，時人馬上就會聯想到樂評人。英雄的回應是哀傷多於憤怒。在響亮的號角聲中，他卻轉向……

3. 英雄的伴侶

小提琴獨奏——溫柔、帶著疑問與性感，（對19世紀觀眾而言）這無疑是女性的角色。認識史特勞斯的人，都知道這就是他那變化無常的太太寶琳——他的一生摯愛。小提琴與樂團之間，有逗弄、有爭吵、也有輕撫：史特勞斯說，寶琳「非常複雜、有少許頑皮，會賣俏，沒有兩次相同，每分鐘都跟上一分鐘不一樣」。情到濃時，兩人掉進對方的懷裡：樂團明確暗示之後會發生的事。突然，遠處傳來小號聲……

4. 英雄的戰場

英雄不願離去，但畢竟職責所在。整個樂團將一切豁出：機械化戰爭的進行曲，震耳欲聾，殘暴又激烈。小號響起、木管在尖叫，鼓聲像機關槍掃射。英雄一直戰鬥，理想也完好無缺。天色清朗起來，戰爭的迷霧散去，圓號奏出昂揚的新旋律，凱旋而歸。

1. The Hero

With a confident stride, horns and basses sweep from the bottom to the top of the orchestra as the Hero steps out. He's bold and assertive, but also passionate and a dreamer – both a fighter *and* a lover. There's a sudden silence as he awaits the world's reply.

2. The Hero's adversaries

Out of the silence, a shrill, sneering woodwind chatter. These aren't fellow-warriors for truth, but carpers and moaners, and Strauss' contemporaries instantly identified them as music critics. The hero responds more in sorrow than anger, and with a fanfare, he turns instead to...

3. The Hero's companion

A solo violin – tender, questioning, sensual and (to a 19th-century listener) unmistakably feminine. No-one who knew Strauss doubted that this was a portrait of his adored, wildly capricious wife Pauline, the love of his life. Violin and orchestra tease, bicker and caress: Pauline, said Strauss, "is very complex, a little mischievous, something of a flirt, never twice alike, every minute different to what she was the minute before." With a great surge of emotion, they fall into each others' arms: the orchestra makes it abundantly clear what comes next. Suddenly, distant trumpets are heard...

4. The Hero's battlefield

The Hero is reluctant to part, but duty calls, and the full orchestra unleashes hell: an ear-splitting, violent depiction of the march of mechanised war. Trumpets sound, woodwinds scream and drums rattle like machine guns. The Hero fights through with his ideals intact. As the skies clear and the fog of war disperses, the horns punch a triumphant new melody high into the air.

5. 英雄的和平事蹟

事實上，這個旋律並非新撰——而是出自史特勞斯《唐璜》(1888)。敵人也未被完全殲滅——一個孤單樂評人仍在暗處用大號狙擊。史特勞斯在樂曲裡最有自傳意味的段落作出回應，就是他一系列的「和平事蹟」：引用自己的舊作差不多30次，包括《唐吉訶德》、《唐璜》、《查拉圖斯特拉如是說》，全被包圍在夢幻的光芒中。但樂評人卻仍在抱怨……

6. 英雄歸隱，功德圓滿

最後的震怒還擊過後，英雄厭倦了無意義的衝突，寧願享受伴侶之愛，以及美好生命中平靜的喜樂。終於只剩下獨奏小提琴與獨奏圓號，日光漸暗，兩人擁抱著喁喁細語。幾個和弦響起時如紀念碑般，趁著日落時份最後幾道餘輝，染成金色，閃閃發亮。

樂曲剖析中譯：鄭曉彤

5. The Hero's deeds of peace

Actually, the melody isn't new – it's from Strauss' *Don Juan* (1888). And the enemy hasn't been entirely vanquished – a solitary critic is still sniping away on the tuba. Strauss responds (in the work's most openly autobiographical sequence) with a catalogue of his own "deeds of peace": some 30 quotations from his own works (including *Don Quixote*, *Don Juan* and *Also Sprach Zarathustra*) all wrapped in a dreamy glow. But still, the critics mutter...

6. The Hero's retreat from the world and fulfilment

With a final furious riposte, the Hero turns away from pointless conflict, and savours the love of his companion and the peaceful joys of a life well-lived. Alone at last, solo violin and solo horn whisper and embrace as the light fades, and the final chords rise like a monument, glowing gold in the last rays of the setting sun.

All programme notes by Richard Bratby

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佩特連科 VASILY PETRENKO

指揮 Conductor

PHOTO: Mark McNulty



佩特連科於2021/22樂季起擔任英國皇家愛樂樂團的音樂總監，以及從俄羅斯國立模範交響樂團的首席客席指揮（2016-2021）晉升為藝術總監。此前他擔任利物浦皇家愛樂樂團的首席指揮長達15年（2006-2021），備受各界擁戴，於2021/22樂季起轉任為樂團的桂冠指揮，並繼續擔任歐盟青年管弦樂團的首席指揮。他亦曾出任奧斯陸愛樂樂團及英國青年管弦樂團的首席指揮，以及聖彼得堡米克洛夫斯基劇院的首席客席指揮。

佩特連科生於1976年，於俄羅斯歷史最悠久的聖彼得堡男子合唱音樂學校接受教育。他其後入讀聖彼得堡音樂學院，並參加指揮家穆辛、楊遜斯及坦美卡諾夫的大師班。他曾與一眾享負盛名的樂團合作，包括柏林愛樂樂團、巴伐利亞電台交響樂團、萊比錫布業大廳樂團、倫敦交響樂團、倫敦愛樂樂團、倫敦愛樂管弦樂團、羅馬聖西西莉亞學院、聖彼得堡愛樂樂團、法國國家管弦樂團、捷克愛樂樂團、NHK交響樂團、悉尼交響樂團、費城管弦樂團、洛杉磯愛樂樂團、克利夫蘭管弦樂團、三藩市交響樂團、波士頓交響樂團、芝加哥交響樂團及蒙特利爾交響樂團。佩特連科也經常亮相於BBC逍遙音樂會。他在歌劇界同樣如魚得水，曾為多部歌劇擔任指揮，足跡遍及格蘭堡音樂節、巴黎國家歌劇院、蘇黎世歌劇院、巴伐利亞國家歌劇院及紐約大都會歌劇院。

The 2021/22 Season marked the start of Vasily Petrenko's tenures as Music Director of the Royal Philharmonic Orchestra, and as Artistic Director of the State Academic Symphony Orchestra of Russia (where he held the position of Principal Guest Conductor from 2016-21). He became Conductor Laureate of the Royal Liverpool Philharmonic Orchestra, following his hugely acclaimed 15-year tenure as their Chief Conductor (2006-2021), and continues as Chief Conductor of the European Union Youth Orchestra. He also served as Chief Conductor of the Oslo Philharmonic Orchestra, Principal Conductor of the National Youth Orchestra of Great Britain and Principal Guest Conductor of St Petersburg's Mikhailovskiy Theatre.

Born in 1976, Petrenko started his music education at the St Petersburg Capella Boys Music School – Russia's oldest music school. He then studied at the St Petersburg Conservatoire where he participated in masterclasses with Ilya Musin, Mariss Jansons and Yuri Temirkanov. He has worked with many prestigious orchestras including the Berlin Philharmonic, Bavarian Radio Symphony, Leipzig Gewandhaus, London Symphony, London Philharmonic, Philharmonia, Accademia Nazionale di Santa Cecilia (Rome), St Petersburg Philharmonic, Orchestre National de France, Czech Philharmonic, NHK Symphony, Sydney Symphony Orchestras, the Philadelphia Orchestra, Los Angeles Philharmonic Orchestra, Cleveland Orchestra, and the San Francisco, Boston, Chicago and Montreal Symphony Orchestras. He has made frequent appearances at the BBC Proms. Equally at home in the opera house, Petrenko has conducted widely on the operatic stage, including at Glyndebourne Festival Opera, the Opéra National de Paris, Opernhaus Zürich, the Bayerische Staatsoper and the Metropolitan Opera, New York.



寧峰 NING FENG

小提琴 Violin

PHOTO: Tianyou Zhang

寧峰憑著揮灑自如的情感表達、與生俱來的音樂才華、令人驚歎的炫技演繹，於國際古典樂壇上穩佔席位。寧峰經常與各地頂尖樂團和指揮家合作，又於國際重大節目及音樂節中演出獨奏會和室內樂演奏。《華盛頓郵報》形容他是「一位傑出演奏家，音色柔和悅耳，情感真摯」。

寧峰夥拍梵志登和香港管弦樂團於歐洲、亞洲和澳洲多地巡演；他又為各大樂團擔任獨奏在中國展開巡演，包括與費沙爾和布達佩斯節日樂團、佛斯特和柏林音樂廳樂團、皇家利物浦愛樂樂團。曾合作的樂團計有：英國皇家愛樂樂團、伯明翰城市交響樂團、哈雷樂團、洛杉磯愛樂、國家交響樂團（華盛頓）、明尼蘇達、赫爾辛基愛樂、畢爾包交響樂團、巴伐利亞電台交響樂團、法蘭克福電台交響樂團、維也納電台交響樂團、墨爾本交響樂團等。他更於2022/23樂季首度踏足紐約愛樂舞台，並於意大利的巡演中呈獻巴格尼尼獨奏曲目。他亦與諾塞達、艾爾梭、余隆、索吉耶夫、佩特連科等指揮家同台演出。

寧峰使用的是1710年製的史特拉瓦里名琴「Vieuxtemps Hauser」，由飛躍演奏香港安排借用；他所用的弦線為維也納Thomastik-Infeld所製。寧峰現於柏林定居，乃柏林漢斯·艾斯勒音樂學院的小提琴教授；同時於曼徹斯特的皇家北方音樂學院擔任教席。

Ning Feng is recognised internationally as an artist of great lyricism, innate musicality and stunning virtuosity. He performs across the globe with major orchestras and conductors, and in recital and chamber concerts in some of the most important international series and festivals. *The Washington Post* has described him as “a wonderful player with a creamy, easy tone and an emotional honesty”.

Ning has toured Europe, Asia and Australia with Jaap van Zweden and the Hong Kong Philharmonic Orchestra, and has been the soloist on tours of China with many orchestras including the Budapest Festival Orchestra and Iván Fischer, with the Berlin Konzerthaus Orchester and Lawrence Foster, and with the Royal Liverpool Philharmonic Orchestra. He has played with the Royal Philharmonic, City of Birmingham Symphony, Hallé, the Los Angeles Philharmonic, National Symphony (Washington), Minnesota, Helsinki Philharmonic, Bilbao Symphony, Bavarian Radio Symphony, Frankfurt Radio Symphony, Vienna Radio and Melbourne Symphony orchestras amongst others. In 2022/23 Season, he marks his debut with the New York Philharmonic, and also tours Italy with a solo Paganini programme. Conductors with whom he has worked include Gianandrea Noseda, Marin Alsop, Yu Long, Tugan Sokhiev and Vasily Petrenko.

He plays the 1710 Stradivari violin known as the “Vieuxtemps Hauser”, by kind arrangement with Premiere Performances of Hong Kong, and plays on strings by Thomastik-Infeld, Vienna. He lives in Berlin and is a Violin Professor at the Hanns Eisler Hochschule (Berlin) and also holds the position of International Tutor of Violin at the Royal Northern College of Music in Manchester.

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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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(HK Phil) is recognised as one of 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 in 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 its successful European tour in 2015, the HK Phil has toured extensively across Mainland China. 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

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HONG KONG PHILHARMONIC ORCHESTRA

音樂總監 MUSIC DIRECTOR



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Jaap van Zweden, SBS

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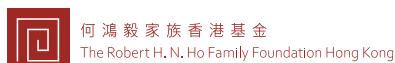
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- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴

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

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

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

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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,
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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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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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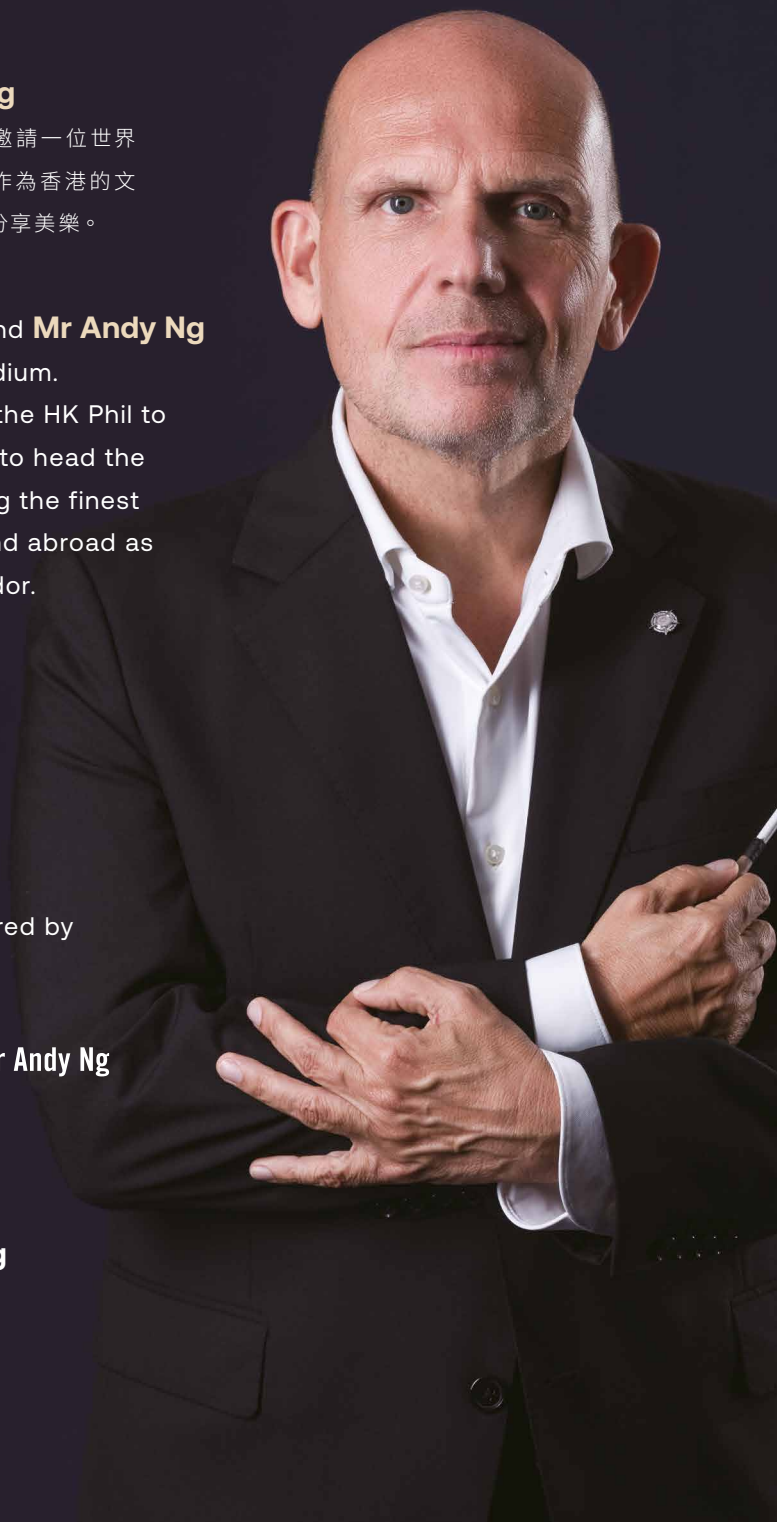
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We are deeply grateful to
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Podium assists the HK Phil to engage
an outstanding young conductor to
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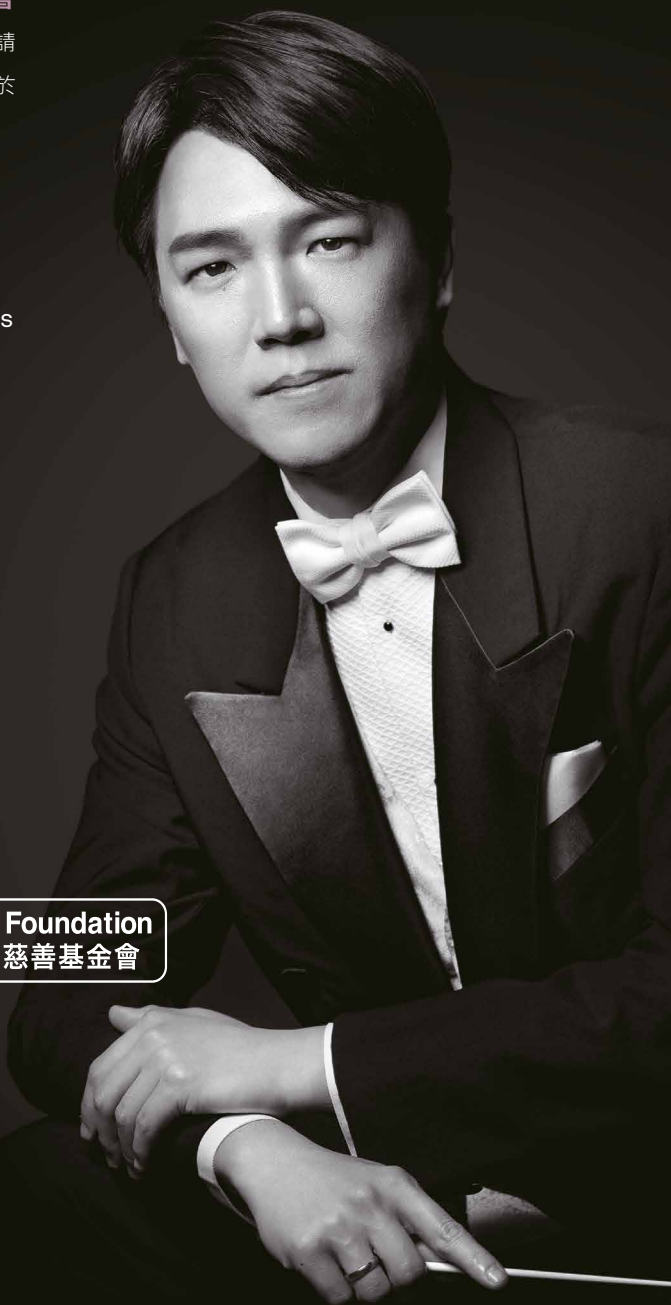
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Gui Li, violin
Ethan Heath, viola
Timothy Frank, cello
Gao Sijia, pipa
Huang Naiwei, piano

13 & 14
JAN 2023

FRI & SAT 8PM
CC
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第三鋼琴協奏曲
第二交響曲
Piano Concerto no. 3
Symphony no. 2

佩特連科，指揮
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Vasily Petrenko, conductor
Boris Giltburg, piano

20
JAN 2023

FRI 8PM
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\$680 \$480 \$280

梵志登 | 布拉姆斯交響曲全集 I
JAAP | Brahms Symphony Cycle I

布拉姆斯
布拉姆斯

BRAHMS
BRAHMS

第二交響曲
第四交響曲
Symphony no. 2
Symphony no. 4

梵志登，指揮
Jaap van Zweden, conductor

27
JAN 2023

FRI 8PM
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\$680 \$480 \$280

梵志登 | 布拉姆斯交響曲全集 II
JAAP | Brahms Symphony Cycle II

布拉姆斯
布拉姆斯

BRAHMS
BRAHMS

第三交響曲
第一交響曲
Symphony no. 3
Symphony no. 1

梵志登，指揮
Jaap van Zweden, conductor

3 & 4
FEB 2023

FRI & SAT 7:30PM
CC
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巴赫 | 馬太受難曲
BACH | St Matthew Passion

巴赫
BACH

《馬太受難曲》
St Matthew Passion

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香港兒童合唱團

Nicholas Phan, Davóne Tines,
Amanda Forsythe, Tamara
Mumford, Paul Appleby & Apollo
Wong, vocalists
State Choir Latvija
HK Phil Chorus
The Hong Kong Children's Choir

10 & 11
FEB 2023

FRI 8PM
CC
\$580 \$480 \$380 \$280

梵志登 | 圖倫加利拉交響曲
JAAP | Turangalila-Symphonie

華格納
梅湘

WAGNER
MESSIAEN

《崔斯坦與伊索爾德》：前奏曲及愛之死
《圖倫加利拉交響曲》
Tristan und Isolde: Prelude & Liebestod
Turangalila-Symphonie

梵志登，指揮
蒂博代，鋼琴
米娜，馬特諾音波琴
Jaap van Zweden, conductor
Jean-Yves Thibaudet, piano
Cynthia Millar, ondes martenot

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Tea House Theatre = 西九文化區戲曲中心茶館劇場 Tea House Theatre, Xiqu Centre, West Kowloon Cultural District

BACH ST MATTHEW PASSION

馬太受難曲 巴赫



梵志登 指揮
Jaap van Zweden
CONDUCTOR



范尼古拉斯 男高音 (傳道人)
Nicholas Phan
TENOR (EVANGELIST)



提內斯 低男中音 (耶穌)
Davone Tines
BASS-BARITONE (JESUS)



霍茜英 女高音
Amanda Forsythe
SOPRANO



文禧德 女中音
Tamara Mumford
MEZZO-SOPRANO



艾普拔 男高音
Paul Appleby
TENOR



黃日珩 低男中音
Apollo Wong
BASS-BARITONE

拉脫維亞國家合唱團
State Choir Latvija

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Hong Kong Philharmonic Chorus

香港兒童合唱團
The Hong Kong Children's Choir

3&4
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2023

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