

JAAP TURANGALÎLA- SYMPHONIE

梵志登
圖倫加利拉
交響曲



梵志登 指揮
Jaap van Zweden
CONDUCTOR
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10&11
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米娜 馬特諾音波琴
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華格納

RICHARD WAGNER

《崔斯坦與伊索爾德》：前奏曲及愛之死

Tristan und Isolde: Prelude and Liebestod

《崔斯坦與伊索爾德》的故事源自中世紀凱爾特傳說，既是一則有關禁忌之愛的故事，也是西方文化中的原型神話之一；華格納將這個故事改編成歌劇以後，歌劇《崔斯坦與伊索爾德》卻又成了後世作品的原型。歌劇1859年完稿，1865年首演，發表後不但改變了西方音樂史，更影響了無數藝術家以及其他學科的思想家。

事實上，華格納寫作《崔斯坦》，原是用作撰寫巨著《指環》期間的「娛樂」。那時他手頭拮据，原本希望寫點較容易搬演的作品來賺點錢，可是後來計劃有變，構思也變得宏大：



The medieval Celtic story of Tristan and Isolde and their forbidden love is one of the archetypal myths of Western culture. And the opera that Richard Wagner distilled from this source in turn has become an archetype of its own. Completed in 1859 and premiered in 1865, *Tristan und Isolde* not only changed the history of Western music but left its stamp on countless artists and thinkers in other disciplines.

Wagner actually undertook *Tristan* as a “distraction” from his efforts on the monumental *Ring Cycle*. He initially hoped to write something relatively easy to produce onstage that could generate badly needed income. But the plan expanded as the composer began infusing this ancient legend of doomed love with philosophical reflections on the meaning of desire and the suffering that underlies all existence.

All of this pushed Wagner to evolve a radical musical language capable of conveying the agony of desire. In the process, he stretched familiar Western harmony to unprecedented limits. This unusual language becomes instantly apparent in the **Prelude** that opens

華格納 Wagner
(Wikimedia Commons)

他將這則古老的孽緣故事，與哲學反思結合在一起，探討慾望的意義，還有伴隨一切存在而來的苦難。

這一切都迫使華格納發展出激進的音樂語言，用以表達慾望所帶來的極端痛苦。過程中，作曲家將西方和聲極限推展到前所未有的境界。這種與眾不同的語言，在全劇開端的〈前奏曲〉已經明顯不過。華格納沒有把它寫成「營造氣氛」的序曲，或單純羅列出劇中主要曲調，反而將全劇精粹濃縮成一首小巧緊湊的音詩。《崔斯坦與伊索爾德》本質上就是注定悲劇收場的愛情故事，講述一對為世不容的戀人受困於對彼此的慾望。

那種慾望原本只是潛藏心中，可是後來卻因事浮現：劇情講述傲慢的愛爾蘭公主伊索爾德即將嫁到康沃爾王國，與馬克王成婚。可是伊索爾德雖然名為新娘，實際上卻是俘虜。馬克王的侄兒、騎士崔斯坦則負責護送伊索爾德到康沃爾。伊索爾德認為這樁婚事無異於侮辱，為了報復，就要崔斯坦跟她喝一杯。兩人都以為喝下的是毒藥，心知這等同相約自殺。可是伊索爾德的侍女為了救主人，偷偷將毒藥換成愛情魔藥。華格納再三強調「愛」與「死」之間的關係千絲萬縷，解也解不開。

〈前奏曲〉開端幾小節宛如全劇縮影：先升後降，無伴奏大提琴提出問題，木管以令人不安的和聲來回答；然後是另一個充滿探究意味的上升音型——象徵尋求決心的慾望。但華格納卻不斷延遲決心，靠著長時間的漸強，逐漸推進至震撼的高潮，一直保持這份「未解決」的盼望。不過即使到了高潮，「未解

the work. Instead of an overture to “set the mood” or a hit parade of the main tunes to come in the opera, Wagner’s Prelude distills the essence of the entire opera into a compact tone poem. *Tristan und Isolde* at its heart is a story of lovers trapped by their mutual desire in a world in which their longing for each other can never be fulfilled.

That desire, already dormant within them, is awakened for the knight Tristan and for Isolde, the proud Irish princess he is bringing to his uncle King Mark as a captive bride. To exact revenge for this humiliation, as she views it, Isolde invites Tristan to drink a potion both believe to be poison as part of an implicit suicide pact. But in order to spare Isolde’s life, her servant has secretly replaced the poison with a love potion. Wagner repeatedly underscores the idea that love and death are inextricably linked.

The Prelude’s opening bars represent the opera in microcosm: rising and then falling, the unaccompanied cello’s question is answered by an unsettling harmony in the woodwinds; this pattern is followed by another searching ascent – the musical equivalent of desire that seeks resolution. But Wagner continually postpones that resolution. He sustains this sense of unresolved longing through music that builds in a long-range crescendo towards a shattering climax. Yet even this feels unresolved, and the Prelude retreats into the quiet music of the opening, as if reversing direction. Eventually, it tapers to near inaudibility deep in the orchestra – the aching of desire unfulfilled.

The opera concludes with a final song that Isolde sings just after Tristan’s death – she has arrived too late to heal his mortal wound

決」的感覺依舊縈繞不散，但〈前奏曲〉寧靜的開端重現，彷彿逆向而行似的。終於，音樂逐漸沉寂，也沉到樂團最低音區，幾乎完全歸於寂靜——因慾望未獲滿足而痛苦著。

全劇以伊索爾德的歌曲告終——這時崔斯坦剛剛身亡。伊索爾德雖然身懷療癒力量，但她來得太晚了，崔斯坦傷勢太重，最終返魂乏術。伊索爾德這首歌曲（在今晚音樂會上只以樂團演奏）通稱〈愛之死〉，不過華格納其實將「愛之死」用於〈前奏曲〉，反而將伊索爾德的道別稱為「變容」。伊索爾德在「變容」狀態下陷入幻覺，恍惚間看見自己終於與情人團聚，欣喜若狂。

華格納一方面讓第二幕言情樂段末尾的激情樂段重現，另一方面卻大幅度改寫，讓高潮時那一波又一波神志不清似的浪潮，終於可以持續迴盪；最終歸於純淨明亮、綿綿不絕的B大調和弦。

with her magic arts. Isolde's song (which in this concert is performed by the orchestra alone) has become known as the **Liebestod** (Love-Death), though Wagner applied that term to the Prelude, calling Isolde's farewell a "transfiguration." In her "transfigured" state, Isolde experiences an ecstatic hallucination of the lovers eternally united.

Wagner reprises the passionate final section of the love music from the second act. But he rewrites it substantially, so that the delirious waves of the climax at last resound without interruption and resolve onto a pure, luminous chord of B major that seems to stretch into infinity.

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、兩支雙簧管、英國管、兩支單簧管、低音單簧管、三支巴松管、四支圓號、三支小號、兩支長號、低音長號、大號、定音鼓、豎琴及弦樂組。

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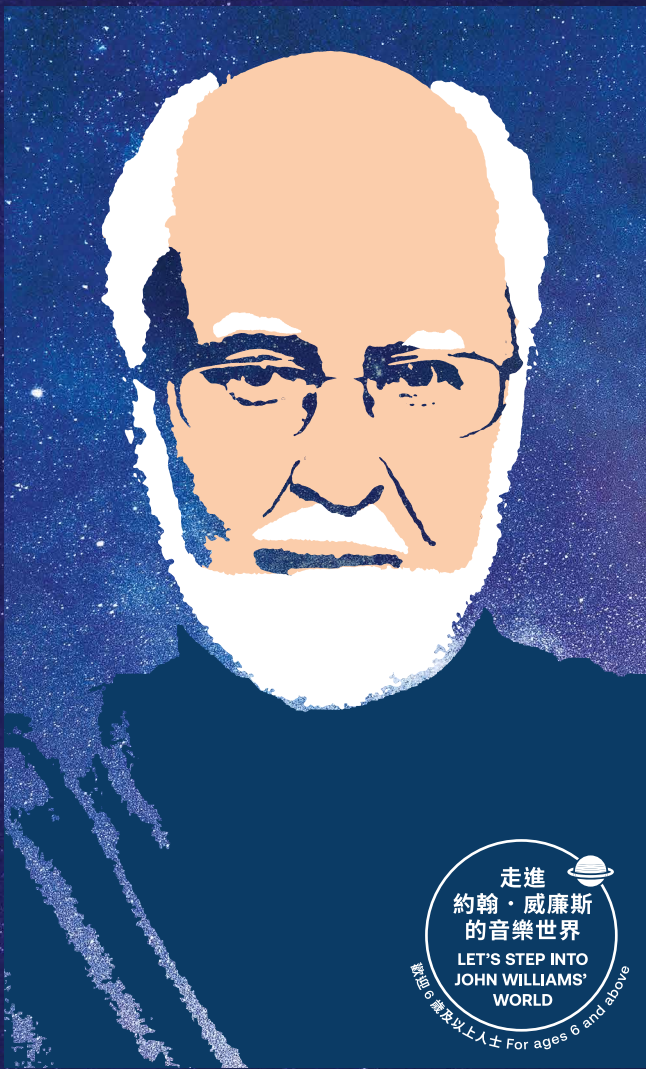
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梅湘

OLIVIER MESSIAEN

《圖倫加利拉交響曲》

Turangalîla-Symphonie

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圖倫加利拉 I

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Jardin du sommeil d'amour

Turangalîla II

Développement de l'amour

Turangalîla III

Final



梅湘 Messiaen

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華格納並非唯一受神話《崔斯坦與伊索爾德》啟發的作曲家——20世紀最偉大的法國作曲家之一梅湘就是另一位。梅湘與鋼琴家萊悠（1924-2010）相愛；鋼琴是梅湘最愛的樂器，而她是演繹梅湘作品的權威鋼琴家。可是由於梅湘是虔誠天主教徒，因此即使他第一個太太迪波斯（小提琴家暨作曲家）早就因為精神病留醫多年，梅湘也要等到迪波斯1959年去世後，才正式跟萊悠發展完整的情侶關係，然後結婚。有人猜測，梅湘《圖倫加利拉交響曲》正是他對萊悠的慾望昇華——那時候梅湘礙於自己是有婦之夫，所以跟萊悠一直規行矩步。

因此，難怪梅湘對《崔斯坦與伊索爾德》情有獨鍾。事實上，他在1940年代受這神話啟發，創作了三部曲：聯篇歌曲《哈拉威》（1945）和由遊吟詩人獲得靈感的無伴奏合唱作品《五首疊唱》（1948），而當中最大型的《圖倫加利拉交響曲》1949年由波士頓交響樂團首演，伯恩斯坦指揮，萊悠負責鍵盤。即使如此，梅湘有一次提及這首十樂章的宏篇巨著時，卻只說是「一首情歌」。

Richard Wagner was by no means the only composer inspired by the legend of Tristan and Isolde. Among the greatest French composers of the 20th century, Olivier Messiaen fell in love with the pianist Yvonne Loriod (1924-2010), who became the composer's leading interpreter of music for that instrument, which Messiaen regarded as his favourite overall. But since he was a devout Catholic, he refrained from entering into a full relationship with and finally marrying Loriod until after his first wife, Claire Delbos (a violinist and also a composer), passed away in 1959 (following years of being institutionalised for mental illness). It has been speculated that the *Turangalîla-Symphonie* sublimates Messiaen's desire for Loriod during the years when she was sexually off-limits because of his marriage to Delbos.

So it's not surprising that Messiaen was fascinated by Tristan and Isolde. Indeed, during the 1940s he wrote a trilogy of works inspired by this legend. These also include the song cycle *Harawi* (1945) and the troubadour-inspired a cappella work *Cinq rechants* (1948). *Turangalîla*, which received its premiere in 1949 by the Boston Symphony Orchestra under Leonard Bernstein (with Loriod at the keyboard), is the most expansive of these. Even so, Messiaen once referred to this titanic score in ten movements as "a love song".

標題中的「圖倫加利拉」來自梵文，意思是「時間的玩耍/遊戲」——當中的「玩耍/遊戲」[原文為「利拉」(lila)，亦解「愛」] 暗指萬物起滅的大循環，隨著時間流逝[「圖倫加」(turanga)] 而不斷重複。據作曲家自言，總的來說，這首樂曲結合了「情歌與歌頌喜悅、時間、動態、節奏、生與死的讚美詩」。「短暫」與「永恆」的關係，正是梅湘的核心思想，將他的音樂意念與堅定的神學信念合而為一。

梅湘最初動筆寫這首樂曲時，打算用熟悉的四樂章交響曲模式，可是後來卻擴充至十個樂章，還加上以下的樂章標題：〈情歌〉(第二、四樂章)、〈群星之血的喜悅〉(欣喜若狂的第五樂章，節奏狂熱得像舞曲)、〈愛之小憩花園〉(第六樂章，即全曲最長的樂章，令人聯想起「永恆」)、〈愛之發展〉(第八樂章) 和〈圖倫加利拉 I、II、III〉(分別是第三、七、九樂章)——這三個名為〈圖倫加利拉〉的樂章，都採用了古典印度音樂的節奏模式「塔拉拍節法」(也就是多組節奏型循環出現)，以及大量採用敲擊樂器。

第一樂章是個壯觀的引子。樂曲共有四個貫穿全曲的重要主題，引子交代了其中兩個。梅湘將第一、二主題分別稱為「雕像」(低音銅管，好比墨西哥那些古老又駭人的遺跡) 和「花朵」(單簧管)。第三主題是「愛情」，在第六樂章〈花園〉終於徐徐浮現，由鋼琴模仿鳥語；並在全曲高潮(第十樂章) 時重現。第四主題則以連串의持續和弦組成。

雖然華格納根據「崔斯坦與伊索爾德」的故事寫下一整齣歌劇，梅湘「崔斯坦三部曲」另外兩首也有歌

The title *Turangalîla* comes from Sanskrit and can be translated as “The Play/Game of Time” – where “play” or “game” (*lîla*, which also refers to love) implies the universal cycle of creation and destruction that continually repeats as time flows onward (*turanga*). Messiaen summarised this as a combination of “love song, hymn to joy, time, movement, rhythm, life and death”. This relation of the temporal to the eternal is central to Messiaen’s outlook, uniting his musical ideas with his theological convictions.

Messiaen began with the familiar model of the four-movement symphony in mind. But he went on to expand the work into ten movements, adding titles as follows: “Chant d’amour” (Love Song) for movements 2 and 4; “Joie du sang des étoiles” (Joy of the Blood of the Stars), the enraptured movement 5, with its ecstatic dance impulse; “Jardin du sommeil d’amour” (Garden of Love’s Sleep), movement 6, the longest in the work, which evokes a sense of eternity; “Développement d’amour” (Development of Love), movement 8; and “Turangalîla 1, 2 and 3” for movements 3, 7 and 9, respectively. These three movements use classical Indian rhythmic practice of the *tâla*, a cycle of rhythmic patterns, and make central use of the percussion section.

The first movement serves as a grand introduction and presents two of the four key themes that return throughout the work. Messiaen named these first two themes “Statue” (low brass), which he likened to dreadful, ancient Mexican monuments, and “Flower” (clarinets). The third theme, the “love” theme, is unveiled at length in movement 6, “Garden”, with its allusions to bird song from the piano; Messiaen uses it for the climax of *Turangalîla* in movement 10 as well. The fourth theme consists of a series of sustained chords.

詞，但《圖倫加利拉交響曲》卻完全沒有歌詞，是首純管弦樂曲。可是他採用的樂團規模龐大又多元化。光是敲擊樂組已十分龐大，鋼琴獨奏和馬特諾音波琴（一種早期電子樂器）也十分突出。另一方面，梅湘採用的素材來源也非常豐富：古典印度音樂的複雜節奏、印尼甘美蘭音樂的共鳴和喜悅、鳥語（大自然本身的產物），還有一套獨特的音階及和聲。

想接觸梅湘所營造的特殊音響世界，方法之一就是想像那異常豐富的音色調配。此外，梅湘也像另一位法國作曲家拉威爾一樣，天生具有通感能力——也就是在聽到聲音與和弦之際，同時會感知色彩。例如他會將一種自創的特色音階說成「雪青……鈷藍、深普魯士藍，當中突顯一點點紫羅蘭紫、金、紅、紅寶石，還有黑、白和淡紫的星星點綴。」相關樂段則既明亮又如寶石般璀璨，甚至欣喜若狂。

像《圖倫加利拉交響曲》這樣的作品，結尾也肯定不落俗套。這首樂曲的力量既在於讓大家打破對時間的固有看法，也讓大家作曲家的魔法下，感受常規以外的領域。

樂曲剖析由鄭曉彤中譯

While Wagner wrote an entire opera and the other two scores in Messiaen's "Tristan Trilogy" set texts to music, the *Turangalila-Symphonie* is wordless – an entirely orchestral creation. But the orchestra he uses is large and diverse. The percussion section alone is dramatically enlarged, and solo parts for the piano and the early electronic instrument known as the Ondes Martenot figure prominently. Messiaen moreover draws on an extraordinarily varied range of sources: the complex rhythms of classical Indian music, the resonance and joy of Indonesian gamelan, and even bird song (nature's own input), together with a unique set of scales and harmonies.

One way to approach the special sound world that Messiaen creates is to think of unusually rich blends of colours. Like his fellow Frenchman Maurice Ravel, Messiaen had a gift for synaesthesia – that is, for perceiving sounds and chords as colours. He likened one of his special scales, for example, to "blue-violet... cobalt blue, deep Prussian blue, highlighted by a bit of violet-purple, gold, red, ruby, and stars of mauve, black, and white." The corresponding music has a brilliant, bejewelled, even ecstatic quality.

A work like the *Turangalila-Symphonie* could have no conventional ending. The power of this music lies in its effort to free us from our conventional perceptions of time and to sense, amid the dazzlement that Messiaen conjures, a realm beyond the routine.

All programme notes by Thomas May

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、三支巴松管、四支圓號、三支小號、短號、高音小號、三支長號、大號、敲擊樂器、鋼片琴及弦樂組。

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梵志登 JAAP VAN ZWEDEN

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——華格納整套聯篇歌劇《尼伯龍的指環》，以及最近灌錄的馬勒第十交響曲與蕭斯達高維契第十交響曲，皆由拿索斯唱片發行。

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 (HK Phil), 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 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. With the HK Phil, he recorded Wagner's complete *Ring Cycle*, and recently Mahler's Symphony no. 10 and Shostakovich's Symphony no. 10, for 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.

蒂博代 JEAN-YVES THIBAUDET

鋼琴 Piano

PHOTO: E. Caren



鋼琴家蒂博代在世界各地演出超過30年，錄製逾50張專輯，公認為當今最優秀鋼琴家之一。他的曲目涵蓋獨奏、室樂及管弦樂——由貝多芬、李斯特、葛利格、聖桑，到當代作曲家哈察都量、歌舒詠、梅湘、陳其鋼、麥美倫、迪比隆、齊曼的作品均有演奏。

在其職業生涯剛開始之時，他已突破常規曲目，彈奏爵士樂、歌劇等不同種類，當中包括他親自編寫的樂譜。他與全球不同界別的藝術家相知相惜，跨界合作範疇包括電影、時裝設計及視覺藝術。

蒂博代近年專注演奏德布西《前奏曲》，於2022/23樂季繼續赴世界各地舉辦獨奏會演出完整版本。巡演地點包括阿姆斯特丹皇家音樂廳、西班牙畢爾包、盧森堡、法國梅斯、瑞士蘇黎世、萊比錫，以及美國西雅圖、三藩市、教堂山、肯薩斯城、橙縣、紐約卡內基音樂廳、吉爾摩國際鍵盤音樂節。

2022/23樂季的其他演出還包括與合作無間的友好音樂家及新拍檔舉辦的獨奏會和小型合奏音樂會：他聯同女高音弗萊明參與洛杉磯華特迪士尼音樂廳的「柯爾本名家系列」演出；並與小提琴家宓多里於美國達特茅斯學院、芝加哥及日本東京三得利音樂廳，同台演奏貝多芬小提琴奏鳴曲全集，並為華納古典唱片灌錄這套奏鳴曲。

For more than three decades, Jean-Yves Thibaudet has performed worldwide, recorded more than 50 albums, and built a reputation as one of today's finest pianists. He plays a range of solo, chamber and orchestral repertoire – from Beethoven through Liszt, Grieg and Saint-Saëns, to Khachaturian and Gershwin, and to Olivier Messiaen, Chen Qigang, James MacMillan, Richard Dubugnon and Aaron Zigman.

From the very start of his career, he has delighted in music beyond the standard repertoire, from jazz to opera, including works which he has transcribed himself for the piano. His profound professional friendships crisscross the globe and have led to spontaneous and fruitful collaborations in film, fashion and visual art.

In the 2022/23 Season, Thibaudet continues his multi-season focus on Debussy's *Préludes*. Having played the complete *Préludes* in solo recitals in Seattle, at Carnegie Hall, the Concertgebouw, and in Bilbao, Luxembourg, Metz and San Francisco, he will perform it in Chapel Hill, at the Gilmore International Keyboard Festival, and in Kansas City, Orange County, Zurich and Leipzig.

Thibaudet also performs several recitals and small-ensemble concerts with close friends and new collaborators in the 2022/23 Season. After a recital with Renée Fleming at Los Angeles' Walt Disney Concert Hall as part of the Colburn Celebrity Series, Thibaudet will join violinist Midori for a tour of Beethoven's complete Violin Sonatas, with dates at Dartmouth College, in Chicago and at Tokyo's Suntory Hall; the duo will release a recording of the sonatas on Warner Classics later in the 2022/23 Season.



米娜 CYNTHIA MILLAR

馬特諾音波琴 Ondes Martenot

PHOTO: Steven Nilsson

馬特諾音波琴演奏家米娜近期演出包括與洛杉磯愛樂、奧克蘭愛樂樂團、里昂國家樂團、法國電台愛樂樂團、納什維爾交響樂團及NHK交響樂團的合作。疫情後，米娜以她最常演出的梅湘《圖倫加利拉交響曲》華麗回歸，於2022/23樂季與柏林愛樂、法國國家管弦樂團、布魯塞爾愛樂、紐約愛樂、倫敦交響樂團等頂尖樂團同台演出此曲。

2016年，米娜在薩爾斯堡音樂節演奏由阿德爾斯《泯滅天使》特別為她創作的馬特諾音波琴部分首演；其後在2018年3月於科芬園皇家歌劇院、大都會歌劇院及丹麥國家歌劇院亦有演出。她於2016/17樂季參與了西蒙·玻利瓦爾交響樂團的《圖倫加利拉交響曲》巡演；音樂會一連10場，由杜達美指揮，首場於卡拉卡斯舉行，門票售罄的尾場則於紐約卡奈基音樂廳舉行。

米娜在英國及法國分別跟隨莫頓和洛麗奧學習馬特諾音波琴。自從1986年於BBC逍遙音樂節在艾爾達爵士的指揮下，與英國國家青年管弦樂團合奏《圖倫加利拉交響曲》後，她與多位世界知名的指揮合作此曲約200次，當中包括歷圖爵士、奧里姆、沙羅倫、威爾瑟—莫斯特、巴孚·約菲、瑪爾姬、戴維斯爵士、楊遜斯。

Cynthia Millar's most recent performances include concerts with the Los Angeles Philharmonic, Auckland Philharmonia Orchestra, Orchestre National de Lyon, Orchestre Philharmonique de Radio France, Nashville Symphony Orchestra and NHK Symphony Orchestra. Millar's most performed work, Messiaen's *Turangalila-Symphonie*, makes a spectacular post-pandemic return with some of the top orchestras, including the Berlin Philharmonic, Orchestre National de France, Brussels Philharmonic, New York Philharmonic and London Symphony Orchestra, during the 2022/23 Season.

In 2016 Millar premiered the Ondes Martenot part specially written for her by Thomas Adès in his opera *The Exterminating Angel* at the Salzburg Festival, and subsequently at the Royal Opera House, Covent Garden, the Metropolitan Opera and the Royal Danish Opera in March 2018. The 2016/17 Season also saw her take part in a 10-concert tour of the *Turangalila-Symphonie* with the Simon Bolivar Symphony Orchestra and Gustavo Dudamel, beginning in Caracas and culminating in a sold-out concert at Carnegie Hall, New York.

Millar studied the Ondes Martenot with John Morton in England and Jeanne Loriod in France. Since her first performance of the *Turangalila-Symphonie* at the 1986 BBC Proms with the National Youth Orchestra under Sir Mark Elder, she has played this piece around 200 times with some of the world's leading conductors including Sir Simon Rattle, Sakari Oramo, Esa-Pekka Salonen, Franz Welser-Möst, Paavo Järvi, Susanna Mälkki, Sir Andrew Davis and Mariss Jansons.

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 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

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
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
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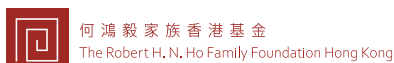


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以下人士借出一套四支華格納大號

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- Joseph Gagliano (1788) Violin, played by Mr Wang Liang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin

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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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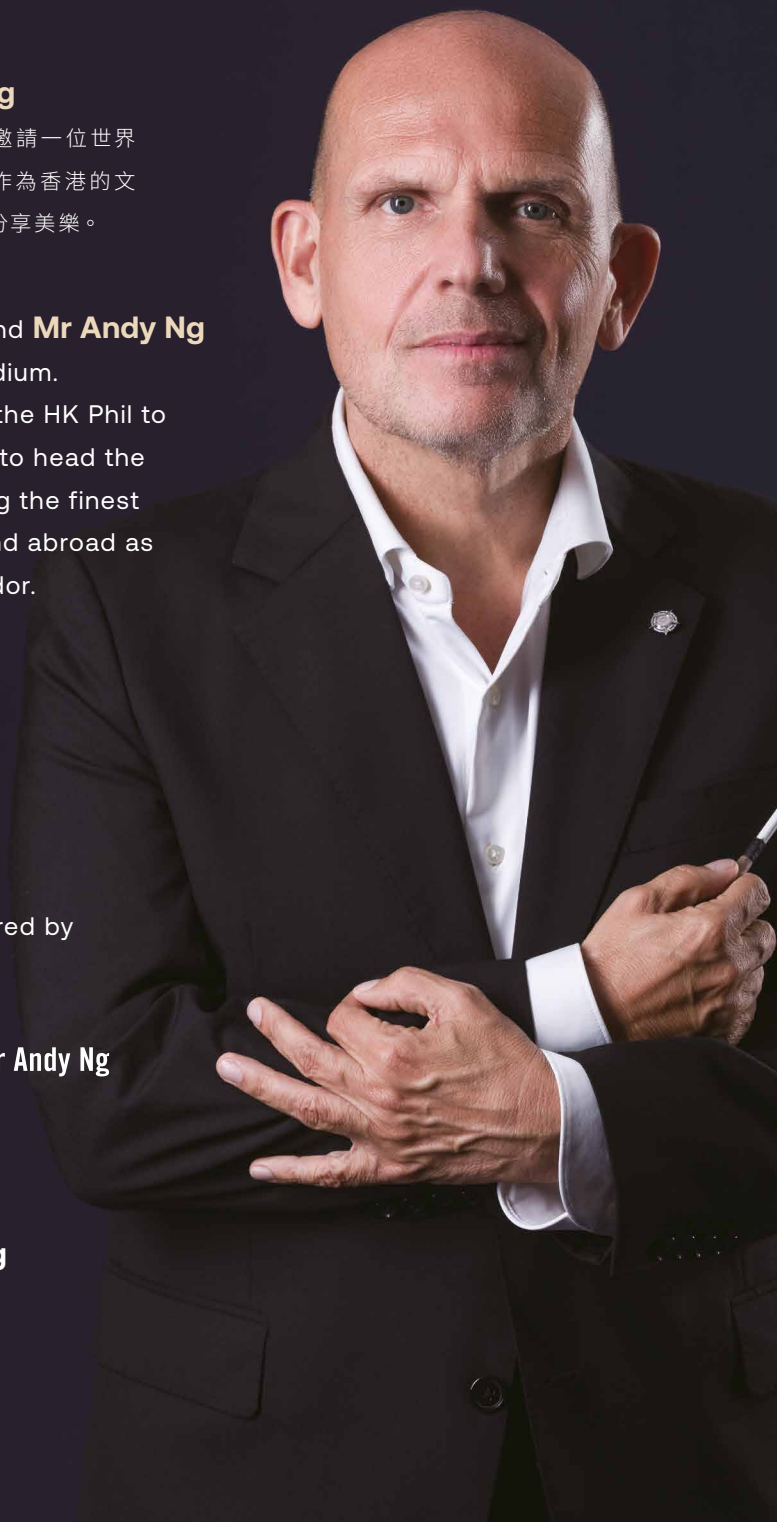
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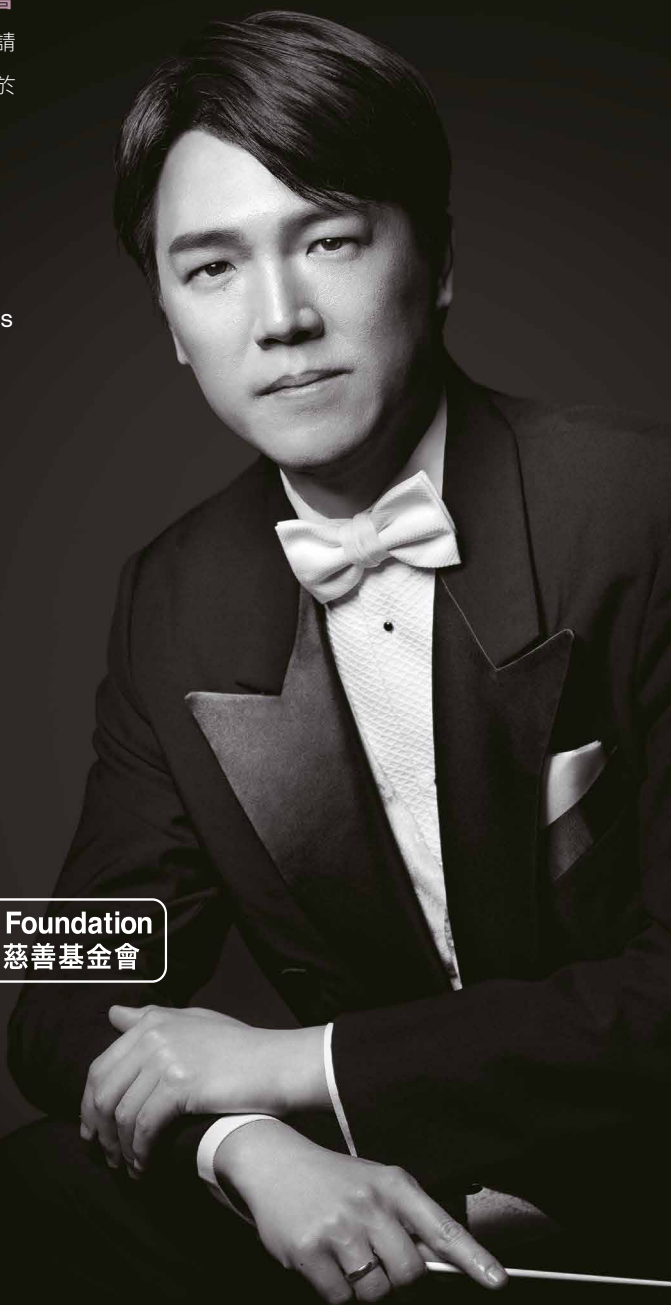
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20 FEB 2023

MON 8PM
Tea House Theatre,
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茶館室樂系列：香港管弦樂團

旅人心弦

Tea House Chamber Music Series: HK Phil Musical Postcards

何占豪與陳鋼（錢豐改編）
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(arr. Johnny TSIN)
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《梁祝》小提琴協奏曲，為弦樂四重奏改編
第四弦樂四重奏，「天使組曲」
F大調弦樂四重奏

Butterfly Lovers' Violin Concerto for
String Quartet
String Quartet no. 4, *Angel Suite*
String Quartet in F

合辦：西九文化區 Co-presented by: West Kowloon Cultural District

許致雨，小提琴
李祈，小提琴
李嘉黎，中提琴
宋泰美，大提琴

Anders Hui, violin
Li Chi, violin
Li Jiali, viola
Tae-mi Song, cello

25 FEB 2023

SAT 3PM
TM
\$420 \$320 \$220

太古輕鬆樂聚系列 約翰·威廉斯電影音樂

Swire Denim Series: Celebrating John Williams

港樂演奏約翰·威廉斯大受歡迎的電影音樂，包括《大白鯊》、《舒特拉的名單》、《哈利波特：神秘的魔法石》、《E.T. 外星人》、《侏羅紀公園》、《星球大戰》等。港樂首席大號雷科斯更會為威廉斯的大號協奏曲（第三樂章）擔任獨奏。

A programme dedicated to the greatest of all film-composers – John Williams. Music includes *Jaws*, *Schindler's List*, *Harry Potter and the Philosopher's Stone*, *E.T.*, *Jurassic Park* and *Star Wars*. This concert also features HK Phil Principal Tuba Paul Luxenberg in the third movement of Williams' *Tuba Concerto*.

26 FEB 2023

SUN 3PM & 8PM
CC
\$480 \$380 \$280

港樂 × 港大繆思樂季 聚焦管弦：低音大提琴

HK Phil × HKU MUSE

Orchestral Spotlights: Double Bass

香港管弦樂團聯乘香港大學繆思樂季 (HKU MUSE) 呈獻一系列現代室樂音樂會，聚焦樂團不同聲部。今次主角乃低音大提琴小組成員。

In collaboration with HKU MUSE, the HK Phil is delighted to showcase its double bass players, as part of this chamber music series spotlighting different sections of the orchestra.

羅菲，指揮
雷科斯，大號

Benjamin Northey, conductor
Paul Luxenberg, tuba

5 MAR 2023

SUN 3PM
HKU
\$250
音樂會招待8歲及以上人士
For ages 8 and above

茶館室樂系列：香港管弦樂團

四弦共鳴

Tea House Chamber Music Series: HK Phil Spirted Strings

港樂弦樂師將聯同技藝非凡的琵琶演奏家高思嘉呈獻熱情洋溢的演出，讓觀眾感受中西合璧的火花。

Joined by virtuoso pipa player Gao Sijia, the HK Phil string players will showcase the elegance of western string instruments and the Chinese pipa in an intimate evening of East-meets-West.

合辦：西九文化區 Co-presented by: West Kowloon Cultural District

港樂低音大提琴小組：
林達儒、姜馨來、張沛虹、馮榕、
費利亞、林傑飛、鮑爾菲

HK Phil Double Bass Section:
George Lomdaridze, Jiang Xinlai,
Chang Pei-heng, Feng Rong,
Samuel Ferrer, Jeffrey Lehmborg
and Philip Powell

13 MAR 2023

MON 8PM
Tea House Theatre,
Xiqu Centre
\$250
門票於西九文化區網頁發售
Tickets available at
www.westkowloon.hk

太古輕鬆樂聚系列 交響童話：美瑠大冒險

Swire Denim Series: Merregon: Land of Silence

下村陽子

Yoko SHIMOMURA

《交響童話：美瑠大冒險》(亞洲首演)

Merregon: Land of Silence (Asia Premiere)

17 & 18 MAR 2023

FRI 8PM & SAT 3PM
TM
\$300 \$250
適合3歲及以上大小朋友
For ages 3 and above

太古音樂大師系列：艾遜巴赫與陳銳

Swire Maestro Series: Eschenbach & Ray Chen

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小提琴協奏曲
第四交響曲

Violin Concerto
Symphony no. 4

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洪依凡，中提琴
霍添，大提琴
高思嘉，琵琶
黃乃威，鋼琴

Wang Liang, violin
Gui Li, violin
Ethan Heath, viola
Timothy Frank, cello
Gao Sijia, pipa
Huang Naiwei, piano

艾爾高，指揮
阿V，主持

Lorenzo losco, conductor
Vivek Mahbubani, presenter

31 MAR & 1 APR 2023

FRI & SAT 8PM
CC
\$880 \$700 \$520 \$380

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HKU = 香港大學李兆基會議中心大會堂 Grand Hall, Lee Shau Kee Lecture Centre, HKU

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

TM = 屯門大會堂演奏廳 Tuen Mun Town Hall Auditorium



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