

# URBAŃSKI & CHIYAN WONG

奧班斯基與  
王致仁

奧班斯基 指揮  
Krzysztof Urbański  
CONDUCTOR  
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王致仁 鋼琴  
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# 奧班斯基與王致仁

## URBAŃSKI & CHIYAN WONG

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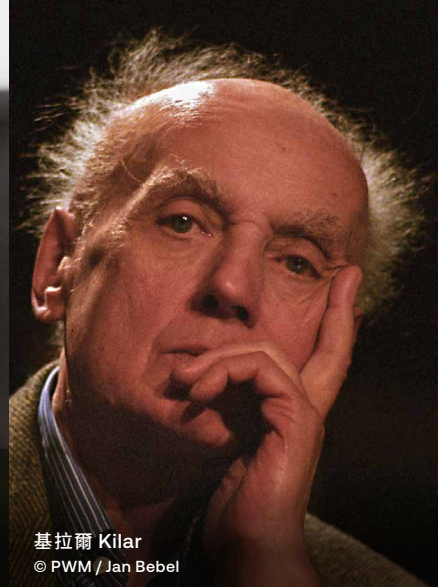
# IN HARMONY



德伏扎克 Dvořák  
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基拉爾 Kilar  
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### 古典音樂中的民族音樂

在今晚的節目裡，指揮家奧班斯基、港樂與鋼琴家王致仁將會探索民族音樂對西洋古典作曲家各方面的深遠影響。德伏扎克的第九交響曲正是深受民歌影響的著名交響樂作品之一；全曲瀟灑著的民歌傳統風情，也是作曲家有意為之。此曲又名「自新世界」（由作曲家親自取名），自1893年面世後廣受歡迎。不過德伏扎克寫作這首樂曲時，身份卻是「外人」——一位旅居美國的捷克藝術家，正在當地研究非裔美國人及美洲原住民的音樂傳統。

另一位對外地民歌傳統深深著迷的歐洲作曲家，就是意大利作曲家布梭尼：具體來說，他著迷的是一直被忽視卻甚為豐富的「新世界」美洲原住民音樂傳統。布梭尼《印第安幻想曲》直接從原住民民歌旋律大全取材，並為鋼琴協奏曲的格式添上新意。

港樂率先為大家獻上的樂曲則是波蘭作曲家基拉爾從本土民歌獲得靈感的作品。同是波蘭出生的奧班斯基是基拉爾藝術遺產的主要推廣者。

原文由Thomas May撰寫，鄭曉彤翻譯

### FOLK MUSIC IN CLASSICAL MUSIC

In tonight's programme, Krzysztof Urbanski and the Hong Kong Philharmonic Orchestra, together with piano soloist Chiyon Wong, explore various facets of the profound influence of folk music on Western classical composers. Antonín Dvořák provides one of the best-known examples in the symphonic literature of a composer deliberately attempting to convey the flavour of folk traditions in his beloved Ninth Symphony of 1893 (which he himself called *From the New World*). Dvořák did so as an “outsider” – a Czech artist who resided temporarily in the United States and studied the musical traditions of African Americans and Native Americans.

The Italian Ferruccio Busoni is another instance of a European composer who became fascinated by folk traditions outside his own culture: specifically, the overlooked musical wealth of Native Americans in the New World. He drew directly on a folk music compendium of these melodies for his *Indian Fantasy*, giving a new guise to the format of the piano concerto in the process.

But we begin with a work that incorporates folk inspirations from within Polish composer Wojciech Kilar's own culture. Krzysztof Urbanski is a leading champion of his fellow Pole Kilar's legacy.

Thomas May

1932-2013

## 基拉爾

# WOJCIECH KILAR

《奧拉華》，為弦樂團而寫 (1986)

*Orawa*, for String Orchestra (1986)

### 作曲家

「基拉爾」這個名字雖然陌生，但影迷很大機會已經聽過他的音樂。基拉爾是炙手可熱的多產電影音樂作曲家，曾為超過130部電影譜曲。他為家鄉波蘭的電影創作配樂長達幾十年，合作過的電影大師包括國寶級導演華意達。後來，他應大導演哥普拉之邀，為1992年的《吸血殭屍驚情四百年》譜寫配樂。珍甘比茵的《淑女本色》，以及波蘭斯基的《不道德的審判》和《鋼琴戰曲》等譽滿國際影壇的名作，配樂都由基拉爾撰寫。

基拉爾生於利維夫（當時屬波蘭境內，後來被納入前蘇聯，現為烏克蘭西部最大城市），同輩的波蘭作曲家包括享負盛名的高歷斯基及彭德雷茨基等。二戰後，基拉爾移居波蘭南部西里西亞地區城市卡托維茲。

### 背景

冷戰期間，波蘭以對實驗音樂相對開放見稱；1960年代，基拉爾也有涉獵前衛音樂。不過隨著他對民間音樂的興趣與日俱增，最終變成排斥前衛手法，反而贊成較平易近人的風格。他尤其喜歡採用塔特拉山脈（波蘭及斯洛伐克南部喀爾巴阡山脈的一部分，稱為「波蘭高地」）山腳地區的民歌傳統；有人稱在當地居住的族群為「蘭科人」。

### THE COMPOSER

If you're a film fan, there is a good chance you have encountered the music of Wojciech Kilar, even if his name is unfamiliar. Kilar was a highly prolific and sought-after composer of film scores with more than 130 soundtracks to his credit. After decades of providing music for films made in his native Poland (collaborating with such legendary filmmakers as Andrzej Wajda), he was invited by Francis Ford Coppola to score *Bram Stoker's Dracula* in 1992 and also collaborated on other internationally acclaimed films, including *The Portrait of a Lady* (Jane Campion) and *Death and the Maiden* and *The Pianist* (Roman Polanski).

Born in the city of Lviv, which was then part of Poland and subsequently incorporated into the former Soviet Union (and is now the largest city in western Ukraine), Kilar belonged to the generation of Polish composers that included such distinguished figures as Henryk Górecki and Krzysztof Penderecki. Following World War Two, Kilar settled down in Katowice in the Silesian area of southern Poland.

### THE BACKGROUND

During the Cold War years, Poland developed a reputation for being relatively open to musical experimentation, and Kilar became associated with the avant-garde in the 1960s. But his growing interest in folk music led him to reject this approach in favour of a more accessible style. He drew in particular on the

## 音樂

《奧拉華》大概是基拉爾民歌風格作品中演出機會最多的一首。樂曲為弦樂團創作，1986年3月10日在波蘭西南部扎科帕內首演。標題原文「Orawa」有特殊的地理和民俗學意義：在塔特拉山脈邊境地區的方言中，「Orawa」的意思是在放牧季節結束時，青草全被割掉的山坡。根據音樂學家奇托彼斯基的說法，「割草後的山坡就成了族人載歌載舞的地點，以慶祝牧人工作大功告成」。

《奧拉華》氣氛活潑，作曲家以弦樂團模仿民間樂手粗獷而歡樂的演奏，同時向地勢峻峭但壯觀的山區美景致敬。恍如回音的重複節奏型營造出狂喜似的感覺，令人聯想起極簡主義音樂；稍後音樂越來越狂熱，最後以樂手歡欣的叫喊作結。

### 編制 INSTRUMENTATION

弦樂組 Strings

traditions associated with the foothills of the Tatra Mountains (part of the Carpathian mountain range in southern Poland and Slovakia) known as the Polish Highlands; the ethnic group in this region is sometimes referred to as the Gorals.

## THE MUSIC

*Orawa* is perhaps the most frequently performed example of this aspect of Kilar's oeuvre. Scored for string orchestra, it was premiered on 10 March 1986 in Zakopane in southwest Poland. The title *Orawa* has a special geographical and folkloric significance. In the dialect of that border region of the Tatra Mountains, it refers to a slope where the grass has been mown away at the end of the grazing season, according to the musicologist Andrzej Chłopecki, who notes that "the slope thus prepared becomes a place for celebrating the end of the shepherds' work with music and dancing."

Kilar's animated music uses the orchestral strings to mimic the raw, festive playing of folk musicians paying homage to the breathtaking craggy beauty of the mountain landscapes. The repetitive, echoing rhythms induce a sense of ecstasy reminiscent of minimalist music, increasing in frenzy and ending with a jubilant shout from the players.



## 觀眾問卷調查

### AUDIENCE SURVEY

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1866-1924

## 布梭尼

# FERRUCCIO BUSONI

《印第安幻想曲》，鋼琴協奏曲，op. 44

*Indian Fantasy, for Piano and Orchestra, op. 44*

### 作曲家

布梭尼雙親都是專業樂手，母親生於奧地利，意大利裔的父親則來自科西嘉島。布梭尼在托斯卡納區出生，自幼在國際化的環境中成長，獲譽為鋼琴和作曲神童：七歲已首次公開演奏；九歲時，父母就讓他入讀維也納音樂學院。布梭尼像達文西一樣興趣廣泛，長期視他為靈感泉源。同樣巴赫也是布梭尼的取法對象——巴赫精彩絕倫的多線條對位法，成了布梭尼眼中的音樂典範之一。

事實上，布梭尼也漸漸明白，南歐與北歐的美學觀點都對他很重要。他致力將地中海式的優雅與清晰，糅合於巴赫作品裡常見的複雜結構。雖然他對家鄉托斯卡納有歸屬感，但經常周遊列國。布梭尼其實是很國際化的藝術家，一生中大部分時間居於柏林。此外，他也擅長在不同風格之間遊走，年輕時吸收了浪漫派晚期風格，後來卻勇於探索早期的現代主義和當中的新調性概念。

布梭尼也致力兼顧作曲家暨演奏家的雙重身份。他活在鋼琴超級巨星的黃金時代，自己鋼琴技巧大師的身份也廣受國際樂壇認可（同期演奏家還有拉赫曼尼諾夫），然而他認為作曲才是首要使命。雖然布梭尼早年寫過不少作品，卻要到中年——20世紀頭十年——才找到自己的真正聲音。他在1904年完成

### THE COMPOSER

The son of an Austrian-born mother and an Italian father of Corsican origin, both professional musicians, Ferruccio Busoni was born in Tuscany and had an international upbringing. He emerged as a child prodigy – both as a pianist and as a composer – and made his public debut performing at the age of seven; his parents enrolled him at the Vienna Conservatory when he was nine. Busoni possessed the omnivorous curiosity of a Leonardo da Vinci, who was one of his longstanding inspirations. So was Johann Sebastian Bach, whose mastery of multi-stranded counterpoint served as one of his musical models.

Indeed, Busoni came to realise that the Northern and Southern European aesthetic outlooks were essential to his makeup. He sought to synthesise the architectural complexity that figures so prominently in Bach's legacy with a Mediterranean gracefulness and clarity. Busoni identified with his native Tuscany, but at the same time he was remarkably well travelled: a cosmopolitan artist who made Berlin home for most of his life. He moved between different styles as well, absorbing the late Romanticism of his youth but venturing into the realm of early Modernism and its new ideas about tonality.

Busoni also sought to reconcile his dual identities as a composer-performer.

一首規模龐大的鋼琴協奏曲，將其雙重身份結合。樂曲演出時間超過一小時，甚至在終樂章要求男聲合唱團。

### 背景

《印第安幻想曲》(op. 44, 出版時用的是德語標題「Indianische Fantasie」)其實是協奏曲概念的另一種變體，同時顯示布梭尼有了新的靈感來源。除了演奏和作曲，布梭尼也是有影響力的教育家。他非常賞識的學生娜塔莉·寇蒂斯(1875-1921)是20世紀初研究民族音樂學的先驅，布梭尼一直與這位傑出的年輕美國音樂家保持聯絡。

寇蒂斯的思想十分先進，眼見美國原住民文化被白人殖民者摧毀，感到悲痛萬分，於是走到各大原住民保留地去，努力將各族群的故事與音樂以筆錄方式保存下來。1907年，寇蒂斯出版了美國原住民歌曲選集《印第安之書》，收錄數百個旋律的手寫樂譜，但沒有附帶鋼琴伴奏。她的研究成果激發了布梭尼的想像力：布梭尼仔細研究寇蒂斯編輯的旋律，開始將其中好些納入連串寫作計劃裡——除了《印第安幻想曲》以外，還有一套兩冊的《印第安日記》(第一冊是鋼琴獨奏曲，第二冊則是適合小型合奏團演奏的作品)。

《印第安幻想曲》寫於1913年4月至1914年2月間，1914年在柏林首演，由作曲家親自擔任獨奏。翌年樂曲在美國費城首演，寇蒂斯也是座上客。她寫道，樂曲令她有重返美國西部的感覺，「心中滿是那種寬廣、寂寥、無邊無際的感覺，令人心懷敬畏。」她亦讚揚《印第安幻想曲》具

He achieved international recognition as a piano virtuoso during this golden era of superstar pianists: Sergei Rachmaninov was a contemporary. But Busoni regarded composing as his primary calling. Although he wrote an enormous amount of music in his early years, it took him until middle age – in the first decade of the 20<sup>th</sup> century – to find his true voice. One intriguing work that combines these piano-composer identities is the enormous Piano Concerto, completed in 1904: the score, lasting more than an hour, even calls for a male chorus in the finale.

### THE BACKGROUND

The *Indian Fantasy* – which was published under its German title as *Indianische Fantasie*, op. 44 – represents another variation on the concerto concept. It also manifests a new source of inspiration for Busoni. In addition to his performing and composing career, Busoni was an influential educator. He was so impressed by one of his students, Natalie Curtis (1875-1921), that he kept in touch with this brilliant young American musician, following her pioneering research as an ethnomusicologist in the early years of the 20<sup>th</sup> century.

Curtis was a progressive figure who lamented the destruction of Native American culture by white settlers and sought to preserve the stories and music of many different peoples, which she transcribed while travelling to various reservations.

In 1907, Curtis published an anthology of Native American song titled *The Indians' Book*, which contained hundreds of hand-notated melodies (without piano accompaniment). Her findings sparked Busoni's imagination. He closely studied the melodies Curtis had compiled and began embedding some of them in a series of projects, including not only the *Indian Fantasy* but a two-volume work he called *Indian Diary* (the first for solo piano, the second for small ensemble).

備社會意義，相信「可以令印第安人得到更多認同，也強調他們對我們的國家生活有重大貢獻。」

## 音樂

《印第安幻想曲》由三大段落組成，演奏時一氣呵成，段落之間以鋼琴獨奏的華采樂段連接。進行曲似的音型與原住民霍皮族息息相關，為開端的幻想曲確立了有如儀式般的氣氛。鋼琴不久加入，奏出長篇的炫技獨奏，色彩斑斕，繪影繪聲。開端段落徐徐開展，包括幾個與前段形成鮮明對比的分項，刻劃出像電影影像般遼闊的地貌——也許這就是寇蒂斯筆下「無邊無際」的意思吧。

在《印第安幻想曲》中間，是旋律美得繞樑三日、後來陷入沉思的〈歌曲〉。布梭尼在此將皮馬族和帕薩馬科迪族的旋律融會其中。另一段鋼琴獨奏之後，活潑的節奏型為最後一段掀開序幕——鋼琴重重地奏出強勁的和弦，與樂團的應答也十分刺激，然後炫技樂段連珠炮發似地傾瀉而出。氣氛變得越來越喜慶，但最後戛然而止，彷彿故事尚未好好完結就中斷了。

Busoni composed the *Indian Fantasy* between April 1913 and February 1914, and performed the solo part at the premiere in Berlin in 1914. Curtis was in the audience when he appeared in Philadelphia the following year for the US premiere. She wrote that his music made her feel as if she were again visiting the American West, “filled again with that awing sense of vastness, of solitude, of immensity.” She also praised the work as socially valuable, believing it “will help to make the Indian better recognised and will emphasise the value of his contribution to our national life.”

## THE MUSIC

*Indian Fantasy* comprises three main sections that are linked together by solo piano cadenzas. March-like patterns associated with the Hopi native peoples establish an almost ceremonial atmosphere for the introductory Fantasia, the piano soon entering with a lengthy solo of painterly virtuosity. This opening part unfolds in several contrasting subsections, conveying an almost cinematic sense of spacious landscape – the “immensity,” perhaps, of which Curtis wrote.

At the centre of *Indian Fantasy* is a melodically haunting, songlike Canzone that becomes meditative. Busoni here incorporates melodies from the Pima and Passamaquoddy peoples. The finale, signalled after another piano solo by lively rhythmic patterns, includes exciting interplay with the orchestra as the piano pounds out vehement chords and then sets off in cascades of rapid-fire virtuosity. The music becomes ever more celebratory but ends with enigmatic suddenness. The effect is of a story cut off before being allowed to reach its proper conclusion.

## 編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、兩支雙簧管（其一兼英國管）、兩支單簧管、兩支巴松管、三支圓號、兩支小號、定音鼓、敲擊、豎琴及弦樂組。  
Two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets, two bassoons, three horns, two trumpets, timpani, percussion, harp and strings.



布梭尼繪畫 Drawing by Busoni

## 王致仁談《印第安幻想曲》 Chiyan Wong on *Indian Fantasy*

布梭尼將幾首美國原住民的民謠交織，創作出《印第安幻想曲》。我依舊記得小時候其中一份最喜愛的作業是造一本關於美國原住民習俗的小冊子，詳細記錄他們的衣著（美麗的平織布）、飲食（玉米、肉類），以及——最重要的——他們喜歡說的故事。

他們忠於療癒及群體生活方式，認為祖先和其他靈魂常與他們同在，包括耕作、教孩子或打理日常事務的時候。

在亞洲演奏這首樂曲頗合適的——曲中一些旋律用了五聲音階，所以東方、希臘及蘇格蘭的朋友會聽出自己的民俗音樂特色。或許我們的祖先都被這種平靜、療癒的感覺吸引，所以鍾情於用五音作曲。

Busoni's *Indian Fantasy* weaves together several folk tunes that were sung by the American Indians. I still remember as a kid, one of my favourite school projects was coming up with a little booklet about what the customs of the American Indians, detailing what they wore (beautiful woven fabrics), what they ate (maizes, meats), and above all, the stories they liked to tell.

These are a people devoted to healing, to a communal way of living. Their ancestors, and other spirits are always in consort with them, as they plough the field, teach their children and perform daily tasks.

Playing this piece in Asia is pretty apt – some of these melodies are pentatonic, so Oriental, Greek and Scottish friends will recognise their own folk music in it. Maybe our ancestors



立體主義沙塵暴  
Cubist sandstorm  
Image courtesy of Chiyang Wong



黑腳族人「熊牛」：直線練習  
Bear Bull-Blackfoot: straight-line study  
Image courtesy of Chiyang Wong

於布梭尼而言，繪畫是自然不過的事。他巡演時不只作曲，還經常畫畫。

對我來說，《印第安幻想曲》是一場富立體主義色彩的沙塵暴。為了練習這首樂曲，我嘗試把聽到的音樂畫出來。

此曲其他時刻（如《藍鳥之歌》的展開）令人聯想到一個只以直線描繪的印地安智慧老人形象。

《印第安幻想曲》充滿神話色彩，是神秘的、魔幻的。

原文由王致仁撰寫，周嘉欣翻譯

were drawn to building their music from five tones as they sensed something serene, and again, healing, in it.

Drawing came naturally to Busoni, and on his concert tours, he frequently not only composed, but also drew.

To me, his *Indian Fantasy* is a cubist sandstorm. As a way of practicing the piece, I try to draw what I hear in the music.

In other moments, such as the unfolding of the *Song of the Blue Bird*, the piece conjures up the vision of a wise old American Indian expressed only through straight lines.

The *Indian Fantasy* is mythical, mystical, magical.

Chiyang Wong

1841-1904

## 德伏扎克

# ANTONÍN DVOŘÁK

E小調第九交響曲，「自新世界」，op. 95

Symphony no. 9 in E minor, *From the New World*, op. 95

慢板—甚快板

廣板

甚快板

熱情的快板

Adagio – Allegro molto

Largo

Molto vivace

Allegro con fuoco

### 作曲家

德伏扎克對於美洲民歌令歐洲古老樂種（交響曲、弦樂四重奏及其他來自古典傳統的作品）重拾活力的潛能，也很有興趣。早在高瞻遠足的美國慈善家霍博夫人（熱衷推動改革的女性在這套節目裡十分重要）邀請德伏扎克赴美之前，他已經開始探索捷克民歌的威力。霍博夫人邀請德伏扎克留美幾年，出任位於紐約市曼赫頓下東區、新成立的國家音樂學院總監。霍博夫人的丈夫是位百萬富翁，靠經營超市生意累積了不少財富，霍博夫人因此得以成立新的音樂學院以及其他同類項目，推動一項偉大的實驗。

### 背景

霍博一直有個夢想，希望推動真正的美國音樂，其創作靈感來自美國，而不是倚賴歐洲中心主義文化價值。霍博的遠見延伸至成立音樂學院，而且歡迎女性、非裔美國人以及其他少數族裔入讀，並提供支援。有機會在新世界逗留一段時間重塑自我，不但讓當時已晉身國際級作曲家的德伏扎克欣然接受這份工作，更讓他克服對航海的恐懼，1892年登船展開漫長的旅程（布梭尼這段時間也剛好到了美

### THE COMPOSER

Antonín Dvořák also became intrigued by the potential for using music from American folk sources to rejuvenate the old European forms of the symphony, string quartet and similar works from the classical tradition. He had already been exploring the power of folk sources from his own Czech culture when he was invited by a visionary American philanthropist, Jeannette Thurber, to come to New York City for a few years and direct the newly established National Conservatory of Music located in Manhattan's Lower East Side. (Progressive women play an important role in our programme.) Thurber's millionaire husband had amassed a fortune from his success in the grocery business, which allowed her to try out a noble experiment with the new conservatory and similar undertakings.

### THE BACKGROUND

It was Jeannette Thurber's dream to encourage an authentically American music that would be inspired by domestic sources instead of relying on Eurocentric cultural values. Thurber's forward-looking ideas extended to opening up the Conservatory to welcome and support women, African Americans, and other minorities as students. Dvořák was already an internationally celebrated composer, and he welcomed the opportunity to reinvent himself by spending some time in the New World. He overcame his fear of ocean travelling and made the lengthy voyage in 1892. (Curiously, Busoni

國，在波士頓新英格蘭音樂學院任教)。直至1895年，德伏扎克基本上都待在美國，期間只有五個月時間返回歐洲。

留美數年，的確令德伏扎克脫胎換骨。《新世界交響曲》寫於1893年，同年12月16日在新落成的卡奈基音樂廳首演，由紐約愛樂的前身演奏，而且演出極為成功。樂曲還沒完成的時候，德伏扎克曾經接受訪問，宣稱「將來在美國發展的作曲學派，只要是認真的、原創性高的，必定以非裔美國人的靈歌音樂為真正基礎」；為此，他認為對美洲原住民的音樂也應該加以探索。很多人指「自新世界」無論在音樂或社會性方面，都是作曲家身處美國這新環境的產物。不過大家也別忘了，全曲也同樣瀟灑著德伏扎克獨特的波希米亞風格。

## 音樂

德伏扎克身為捷克人，在奧匈帝國裡也屬於少數民族；所以他認同霍博夫人讓邊緣族群以音樂表達自己這個進步觀念，而且對她眼中美洲土著音樂所呈現的精神面貌特別有共鳴。然而正如音樂學者沙杜觀察所得：「在德伏扎克來到美國之前，美國作曲家已經在國族身份問題上思索良久。」事實上，德伏扎克所認識的非裔美國人靈歌，不少都是由他在音樂學院的黑人學生貝利提供的。

例如，**第一樂章**有個感人的長笛旋律，聽起來像引用了靈歌〈輕輕搖吧，可愛的馬車〉，但事實卻是從樂章主題發展而來——這個主題最初以圓號奏出，然後在之後每個樂章都重現，是樂曲裡十分重要的元素。

also ended up in America in this period, when he came to Boston to teach at the New England Conservatory of Music.) Aside from a five-month trip back home in Europe, Dvořák stayed until 1895.

The experience proved transformative. He composed his *New World Symphony* in 1893, and the triumphant world premiere was given at the newly built Carnegie Hall on 16 December 1893 (by the forerunner of the New York Philharmonic). While the work was still in progress, Dvořák gave an important interview in which he declared that the music of African American spirituals “must be the real foundation of any serious and original school of composition to be developed in the United States”; he also believed that the music of Native Americans was a source that should be explored for this purpose. The *New World Symphony* is often described as a product of the composer’s new American surroundings, both musically and socially. However, it is important to note that Dvořák’s uniquely Bohemian style is also present throughout the score.

## THE MUSIC

As a Czech minority within the Austro-Hungarian Empire, Dvořák shared Jeannette Thurber’s progressive vision of using music as a means of giving a voice to those who had been marginalised. He was particularly attuned to the spirit of what he saw as indigenous American folk music. Yet, as the musicologist Douglas Shadle observes, “American composers were wrestling with national identity long before Dvořák’s arrival.” Indeed, it was one of the composer’s Black students at the Conservatory, Harry Burleigh, who introduced Dvořák to a range of African American spirituals.

德伏扎克還說，雖然自己沒有明確引用美洲原住民的歌曲，但有位朋友送來很多印第安旋律，然後德伏扎克「研究了好些印第安旋律」，結果「滿腦子都是印第安音樂的特色——事實上，是印第安音樂的精神。我在這首交響曲裡，就是想重現這種精神。」

至於美洲原住民元素，德伏扎克對一首以虛構的美洲原住民為題材的史詩——朗費羅《海華沙之歌》（1855）情有獨鍾；全曲最著名的英國管獨奏樂段則在〈廣板〉出現（後來被改編成靈歌）。德伏扎克指出，他計劃將《海華沙之歌》改編成戲劇，〈廣板〉就是其中一場的草稿（不過到頭來這個計劃還是不了了之，無論歌劇還是清唱劇都沒有問世）。有學者相信，這一場刻劃的也許是海華沙向心上人明妮赫赫的求愛，甚至是明妮赫赫的第一次喪禮。

德伏扎克暗示〈諧謔曲〉的靈感亦來自《海華沙之歌》——這次是詩中一個包含印第安舞蹈的場景。〈諧謔曲〉以活潑的節奏推動；第一樂章的主題在中段和結尾都有重現。〈終曲〉以銅管樂號角曲似的激情主題掀開序幕，然後前面三個樂章的主題都在這裡匯合，將《新世界交響曲》推上令人振奮的高潮。

樂曲剖析中譯：鄭曉彤

There is, for instance, a touching flute melody in the **first movement** that seems to quote the spiritual “Swing Low, Sweet Chariot,” but this is in fact derived from the main theme, a key element of the work that is first played by the horns and returns in each movement. Dvořák additionally noted that, although he doesn’t quote a specifically Native American source, he had “studied a certain number of Indian melodies” given to him by a friend and became “thoroughly imbued with their characteristics – with their spirit, in fact. It is this spirit which I have tried to reproduce in my Symphony.”

With regard to Native American elements, Dvořák was captivated by Henry Wadsworth Longfellow’s 1855 epic poem about fictional Native American characters, *The Song of Hiawatha*. The **Largo** contains the work’s famous solo for cor anglais, which was later adapted as a spiritual. Dvořák remarked that the Largo was a sketch for a future dramatic adaptation of the poem (although neither an opera nor a cantata was ever completed). Some scholars believe that it may refer to the scene depicting the Hiawatha’s courtship of his lover Minnehaha or perhaps even her first funeral.

Dvořák also suggested that the **Scherzo** was inspired by a scene in the poem featuring an Indian dance. This movement is propelled by animated rhythmic energy. In the middle and again at the close of the Scherzo, the first movement’s main theme returns. Dvořák begins the **finale** with a fiery, fanfare-like theme in the brass and combines the main themes from the previous movements to bring the *New World Symphony* to its thrilling climax.

All programme notes by Thomas May

#### 編制 INSTRUMENTATION

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

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



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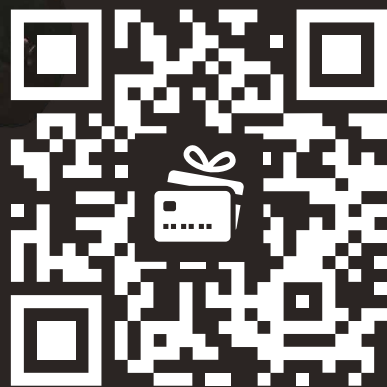
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## 奧班斯基 KRZYSZTOF URBAŃSKI

指揮 Conductor

PHOTO: Marco Borggreve

奧班斯基於2022年11月接替亞殊堅納西擔任任意瑞交響樂團首席客席指揮。他在2022/23樂季的重要演出包括與香港管弦樂團、柏林國家管弦樂團的首次合作，以及與慕尼黑愛樂的兩個項目。他亦再次和維也納交響樂團、蘇黎世音樂廳管弦樂團、西德廣播交響樂團、班貝格交響樂團、東京交響樂團、華盛頓國家交響樂團等合作。曾合作的樂團還包括：柏林愛樂、德累斯頓國家交響樂團、萊比錫布業大廳樂團、法蘭克福廣播交響樂團、倫敦交響樂團、愛樂樂團、蘇黎世愛樂、巴黎管弦樂團、芝加哥交響樂團、紐約愛樂、洛杉磯愛樂、三藩市交響樂團等合作。

奧班斯基於2011年至2021年擔任印第安納波利斯交響樂團的音樂總監，並於2010至17年間擔任特隆赫姆交響樂團的首席指揮和藝術領袖。2017年獲任命為特隆赫姆交響樂團及歌劇院的榮譽客席指揮；又曾出任東京交響樂團和北德廣播易北愛樂樂團的首席客席指揮。

他曾與北德廣播易北愛樂樂團錄製魯杜斯華夫斯基作品的專輯、德伏扎克的第九交響曲、史特拉汶斯基的《春之祭》、蕭斯達高維契的第五交響曲以及史特勞斯作品專輯，皆由Alpha Classics唱片發行。此外，他與揚·利謝茨基及北德廣播易北愛樂樂團合作灌錄由DG發行的蕭邦鋼琴及協奏曲作品專輯，榮獲德國古典回聲獎；又與嘉貝蒂和柏林愛樂灌錄由索尼發行的馬天奈第一大提琴協奏曲專輯。

Krzysztof Urbanski was appointed Principal Guest Conductor of the Orchestra della Svizzera italiana succeeding Vladimir Ashkenazy in November 2022. Highlights of his 2022/23 Season include debuts with the Hong Kong Philharmonic Orchestra, Staatskapelle Berlin and two projects with the Münchner Philharmoniker. Moreover, he returns to the Wiener Symphoniker, Tonhalle-Orchester Zürich, WDR Sinfonieorchester, Bamberger Symphoniker, Tokyo Symphony Orchestra and the National Symphony Orchestra in Washington DC. Urbanski has appeared as a guest conductor with the Berliner Philharmoniker, Staatskapelle Dresden, Gewandhausorchester Leipzig, hr-Sinfonieorchester, London Symphony Orchestra, Philharmonia Orchestra, Philharmonia Zürich, Orchestre de Paris, Chicago Symphony, New York Philharmonic, Los Angeles Philharmonic and the San Francisco Symphony among others.

Urbanski served as Music Director of the Indianapolis Symphony Orchestra from 2011 to 2021, and as Chief Conductor and Artistic Leader of the Trondheim Symphony (2010-17). In 2017 he was appointed Honorary Guest Conductor of the Trondheim Symphony and Opera. He was Principal Guest Conductor of the Tokyo Symphony (2012-16) and Principal Guest Conductor of the NDR Elbphilharmonie Orchester (2015-21).

With the NDR Elbphilharmonie Orchester, Urbanski recorded albums of Lutosławski's works, Dvořák's Symphony no. 9, Stravinsky's *The Rite of Spring*, Shostakovich's Symphony no. 5 and Strauss' work, all on Alpha Classics. His discography also includes Chopin's small pieces for piano and orchestra with Jan Lisiecki and the NDR Elbphilharmonie Orchester for Deutsche Grammophon which received an ECHO Klassik Award, and Martinů's Cello Concerto no. 1 with Sol Gabetta and the Berliner Philharmoniker recorded for Sony.



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# 王致仁 CHIYAN WONG

鋼琴 Piano

PHOTO: K. Ng



鋼琴家王致仁生於香港，演出作品涵蓋早期巴洛克到21世紀曲目，獨樹一幟的演奏具藝術視野與膽識，吸引眾多樂迷。

王致仁於2022年首次於巴黎演出，於香榭麗舍劇院獻藝；又於2021年在布達佩斯的李斯特學院為阿德斯的鋼琴協奏曲作匈牙利首演。2021年他為飛躍演奏香港舉行獨奏會，演出更成為音樂會電影《樂聚！》的焦點，並於其出生地香港上映。

2023年推出全新專輯《SWING!》，糅合拉威爾和齊法斯曼的爵士音樂元素，與倫敦交響樂團和孔茲合作灌錄，由Platoon/Apple Music發行。王致仁早前推出的兩張唱片皆好評如潮。首張專輯《李斯特變奏：歌劇幻想曲》由Linn唱片公司發行，收錄由他補遺及編輯的鋼琴獨奏改編曲，唱片並榮獲匈牙利李斯特學會授予第40屆李斯特國際唱片大獎。第二張專輯收錄由他本人改編的巴赫《哥德堡變奏曲》，將原作與布梭尼編輯的版本兼收並蓄，自成一格。

王氏早期憑多個國際音樂節首演引起國際關注，包括法國迪納爾國際音樂節、香港藝術節及新加坡國際鋼琴節。他曾首度踏足著名演出場地如薩爾茨堡莫扎特大學和倫敦威格摩音樂廳，並於後者以全李斯特節目亮相。

王致仁獲利希慎基金獎學金贊助，最近於倫敦皇家音樂學院完成作曲家布梭尼的研究，取得博士學位。他現居柏林。

Born in Hong Kong, pianist Chiyan Wong's audacity and vision have captivated listeners, in a repertoire ranging from the early Baroque to the 21<sup>st</sup> century.

Wong made his Paris debut at the Théâtre des Champs-Élysées in 2022, and gave the Hungarian premiere of Thomas Adès' Piano Concerto at the Liszt Academy in Budapest in 2021. His recital for Premiere Performances of Hong Kong in 2021 has been the subject of a feature-length concert film *Encore!*, which was shown in his native city.

The year 2023 sees the release of *SWING!* – a recording for Platoon/Apple Music, comprising of jazz-influenced music by Alexander Tsfasman and Maurice Ravel, in a collaboration with the London Symphony Orchestra conducted by Christoph Koncz. Chiyan's two recordings have met with critical acclaim. In his debut album for Linn Records (*Liszt Transfigured*), he was awarded the 40<sup>th</sup> Franz Liszt International Grand Prix du Disque by the Franz Liszt Society in Hungary, in which he completed and edited Liszt's opera transcriptions. For his second album, he recorded his own version of Bach's *Goldberg Variations*, drawing from the edition by Ferruccio Busoni.

Having made his debut at prestigious venues including the Salzburg Mozarteum, and the Wigmore Hall, in which he gave an all-Liszt recital, Wong first came to international attention in earlier debuts at festivals including the International Music Festival in Dinard, France, the Hong Kong Arts Festival, and the Singapore International Piano Festival.

Chiyan Wong recently completed his doctoral dissertation on Busoni at the Royal Academy of Music in London, with support from the Lee Hysan Foundation. He now resides in Berlin.

# 香港傑出鋼琴家王致仁

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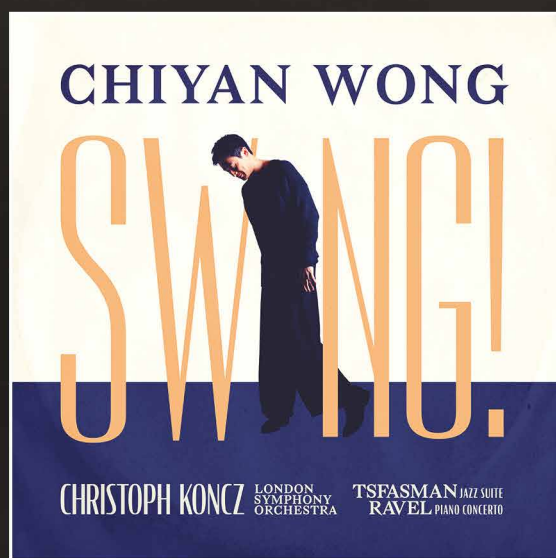
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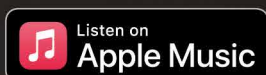
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# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest music-making



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 20<sup>th</sup> anniversary of the establishment of the Hong Kong Special Administrative Region.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Joshua Bell, Charles Dutoit, Christoph Eschenbach, Renée Fleming, Stephen Hough, Evgeny Kissin, Katia and Marielle Labèque, Lang Lang, Yo-Yo Ma, Ning Feng, Leonard Slatkin and Yuja Wang.



PHOTO: Cheung Wai-lok

近年和港樂合作的指揮家和演奏家包括：阿殊堅納西、貝爾、杜托華、艾遜巴赫、弗萊明、侯夫、祈辛、拉貝克姊妹、郎朗、馬友友、寧峰、史拉健、王羽佳等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。2021年，港樂和香港演藝學院聯合宣布創辦首個共同管理的項目——「管弦樂精英訓練計劃」，由太古集團慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港特區政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces bring music into the hearts of tens of thousands of children and families every year. The recently founded “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts (HKAPA), aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as to enhance Hong Kong’s reputation as one of the great cities in the world.

Thanks to a significant subsidy from the Government of the HKSAR and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

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

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趙滢娜 Zhao Yingna ●  
余思傑 Domas Juškys ■  
梁文瑄 Leslie Ryang Moonsun ▲  
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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 ●  
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熊谷佳織 Kaori Wilson ▲  
蔡書麟 Chris Choi  
崔宏偉 Cui Hongwei  
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黎明 Li Ming  
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羅舜詩 Alice Rosen  
孫斌 Sun Bin  
張姝影 Zhang Shuying

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方曉牧 Fang Xiaomu ■  
林穎 Dora Lam ▲  
陳屹洲 Chan Ngat-chau  
陳怡君 Chen Yichun  
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宋亞林 Song Yalin

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- 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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劉 蔚 Lau Wai

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湯奇雲 Kevin Thompson

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大提琴：梁卓恩  
Cello: Vincent Leung Cheuk-yan

雙簧管：區可怡  
Oboe: Holly Ao Ho-i

單簧管：溫子俊  
Clarinet: Ryan Wan Tsz-chun

長號：趙漢權  
Trombone: Jimmy Chiu Hon-kuen

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小提琴：李俊霖  
Violin: James Li Chun-lam

大提琴：洪東尼  
Cello: Antonio Roig

低音大提琴：張頌恩、吳展滔  
Double Bass: Ashlyn Cheung & Kelvin Ng

圓號：李建達  
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- 安域高·洛卡 (1902) 小提琴·由程立先生使用
- 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓓小姐使用
- 約瑟·加里亞奴 (1788) 小提琴·由樂團第二副首席王亮先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴

##### 為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
- 華格納大號乙套
- 翼號乙支

為支持港樂首演《指環》四部曲，  
以下人士借出一套四支華格納大號

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
- 應琦泓先生

#### 無名氏慷慨借出

G. B. 瓜達尼尼 (1757) 「Ex-Brodsky」小提琴，  
由樂團首席王敬先生使用

#### 胡百全律師事務所安排借出

李卡多·安東尼亞齊 (1910) 小提琴，  
由樂團第一副首席梁建楓先生使用

#### Paganini Project

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

Donated by Mr Patrick Wang

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

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

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"

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

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

- Mr Pascal Raffy
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- Mr Steven Ying

#### Generously loaned by An Anonymous

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,  
played by Mr Leung Kin-fung, First Associate Concertmaster

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衷心感謝

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贊助大師席位。大師席位讓港樂能夠邀請一位世界頂尖的大師級人物帶領樂團，讓港樂作為香港的文化大使，得以繼續與本地及海外觀眾分享美樂。

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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The Maestro Podium for  
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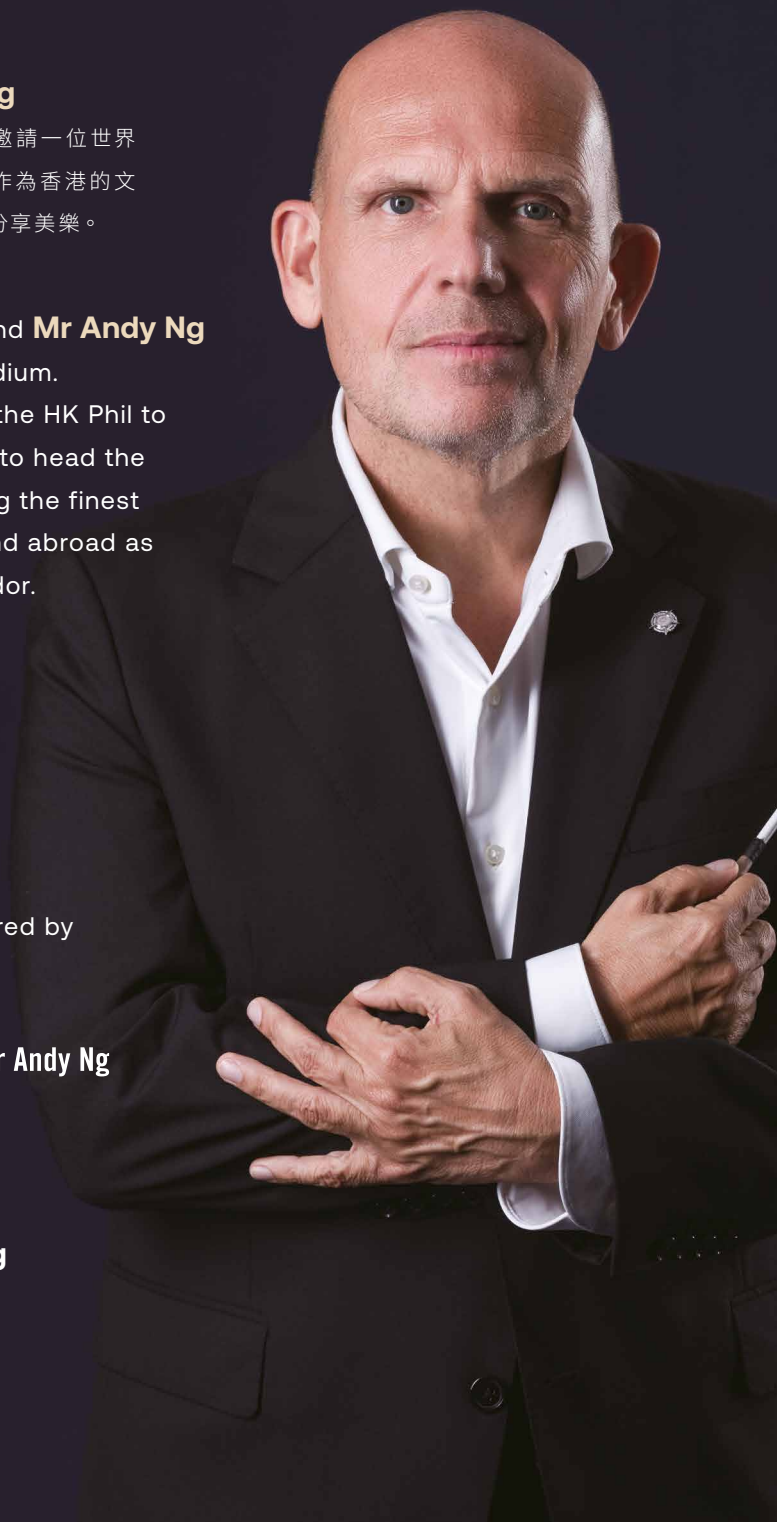
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PHOTO: Eric Hong / HK Phil



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贊助駐團指揮席位。駐團指揮席位讓港樂能夠邀請一位優秀的年輕指揮家與樂團緊密合作，為有志於音樂發展的年輕一代樹立榜樣。

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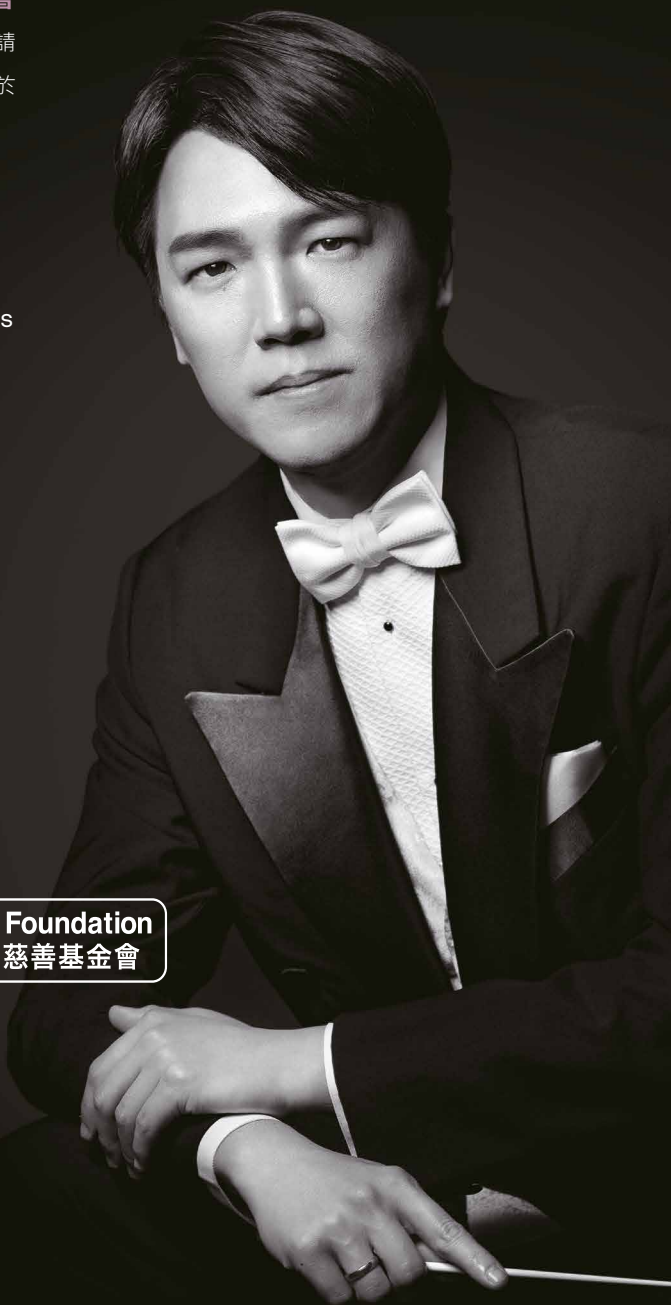
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DIRECTOR OF ORCHESTRAL OPERATIONS

Steven Chan\*  
STAGE ADVISOR

Betty Ho  
LIBRARIAN

Camille Tam  
STAGE AND PRODUCTION MANAGER

Joseph Wong  
ORCHESTRA PERSONNEL MANAGER

Chan Tim-yan  
ASSISTANT LIBRARIAN

Lam Yik-wing  
ASSISTANT ORCHESTRAL OPERATIONS MANAGER

Apple Li  
ASSISTANT ORCHESTRAL OPERATIONS MANAGER

Arthur Lo\*  
DIGITAL MEDIA PRODUCER

Issac Wong  
STAGE & PRODUCTION OFFICER



# Bernard van Zuiden Music Fund 2023/24 Scholarship Application

萬瑞庭音樂基金  
獎學金申請



截止日期  
Application Deadline  
**9.5.2023**  
TUE 6:00pm

「若沒有萬瑞庭音樂基金的慷慨支持，我在紐約便無法盡情投入音樂培訓。」

“I would not have been able to fully experience my music studies in New York without the tremendous support from the Bernard van Zuiden Music Fund.”

**陳劭桐 Toby Chan**

香港管弦樂團聯合首席巴松管  
Co-Principal Bassoon,  
Hong Kong Philharmonic Orchestra

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● 網上節目  
ONLINE  
PROGRAMMES

● 青少年聽眾計劃及社區音樂會  
YOUNG AUDIENCE  
SCHEME & COMMUNITY  
CONCERTS

● 管弦樂精英訓練計劃  
THE ORCHESTRA  
ACADEMY HONG KONG

● 室樂小組到檢表演  
ENSEMBLE VISITS

● 大堂節目  
FOYER PERFORMANCES

● 太古社區音樂會  
SWIRE  
COMMUNITY  
CONCERTS

● 學校專場音樂會  
SCHOOL CONCERTS

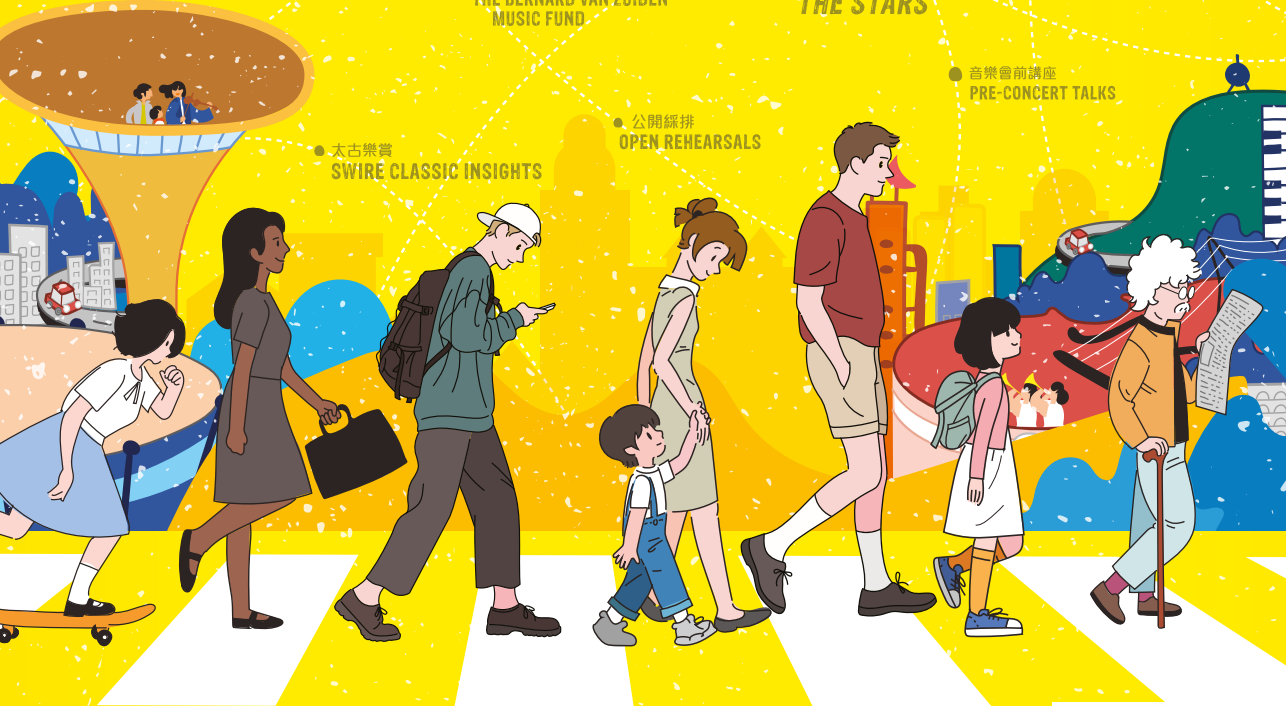
● 太古「港樂·星夜·交響曲」  
SWIRE  
SYMPHONY UNDER  
THE STARS

● 萬瑞庭音樂基金  
THE BERNARD VAN ZUIDEN  
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● 音樂會前講座  
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常年經費基金確保港樂可以繼續邀請世界頂級的音樂家來到香港的音樂廳，並將音樂進一步帶入社區，為更多觀眾呈現頂尖的管弦樂體驗。

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*Through the Fog, Into the Darkness*

(World Premiere)

Symphony no. 1, *The Metaverse*

(World Premiere)

梁皓一

《穿越雲霧，走進黑暗》(世界首演)

第一交響曲，「元宇宙」(世界首演)

梁皓一 作曲  
Elliot Leung  
COMPOSER

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5&6  
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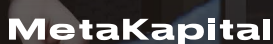


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FRI 9PM  
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Concert Hall

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The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region



梵志登 音樂總監

Jaap van Zweden Music Director

# 港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

## 5 & 6 MAY 2023

Fri 9PM  
Sat 5PM & 7:30PM  
CC  
\$320

### 周生生珠寶榮譽呈獻：元宇宙交響曲 Chow Sang Sang Jewellery Proudly Sponsors: Metaverse Symphony

梁皓一 《穿越雲霧，走進黑暗》(世界首演)  
梁皓一 第一交響曲，「元宇宙」(世界首演)  
Elliot LEUNG *Through the Fog, Into the Darkness* (World Premiere)  
Elliot LEUNG *Symphony no. 1, The Metaverse* (World Premiere)

謝拉特·莎朗嘉，指揮  
朱力行，數碼藝術家  
Gerard Salonga, conductor  
Henry Chu, digital artist

## 12 & 13 MAY 2023

Fri 8PM  
Sat 3PM & 8PM  
CH  
\$580 \$480 \$380

### 港樂 × 王菀之：「The Missing Something」音樂會 HK Phil × Ivana Wong “The Missing Something” Concert

港樂將演奏王菀之全新編寫的管弦樂作品。這次 Ivana 以作曲家和藝術家身份延續以作品表達和分享，一起遊歷詩般音樂旅程。  
This programme features Ivana Wong's new orchestral works. Ivana will take the role of composer and artist to embark on her poetic, musical journey.

陳康明，指揮  
王菀之，作曲/演唱  
Joshua Tan, conductor  
Ivana Wong, composer/vocalist

## 26 & 27 MAY 2023

FRI & SAT 8PM  
CC  
\$480 \$400 \$320 \$240

### 張昊辰的拉赫曼尼諾夫 Zhang Haochen Plays Rachmaninov

拉赫曼尼諾夫 《交響舞曲》  
拉赫曼尼諾夫 第三鋼琴協奏曲  
RACHMANINOV *Symphonic Dances*  
RACHMANINOV *Piano Concerto no. 3*

余隆，指揮  
張昊辰，鋼琴  
Yu Long, conductor  
Zhang Haochen, piano

## 30 MAY 2023

TUE 7:30PM  
Freespace  
\$250  
門票於西九文化區網頁發售  
Tickets available at  
www.westkowloon.hk

### 港樂 × 西九文化區：圖爾與江逸天——風中絮語 HK Phil × WestK Erkki-Sven Tüür & Olivier Cong – The Wind with a Voice

愛沙尼亞作曲家圖爾，是當今最具創意的作曲家之一。這個節目把圖爾的作品，配搭香港新晉作曲家江逸天的音樂。  
Erkki-Sven Tüür is among the most original and significant living composers. This concert uniquely pairs works by Tüür and emerging Hong Kong composer Olivier Cong.

圖爾，作曲  
江逸天，作曲  
Erkki-Sven Tüür, composer  
Olivier Cong, composer

## 2 & 3 JUN 2023

FRI & SAT 8PM  
CC  
\$420 \$320 \$220

### 畢美亞 | 德國圓號之聲 Anja Bihlmaier | German Horn Sound

華格納 《漂泊的荷蘭人》序曲  
舒曼 F大調音樂會小品(為四支圓號與管弦樂團而作)  
圖爾 第十交響曲，「銅管」(為四支圓號與管弦樂團而作)  
舒曼 第四交響曲  
WAGNER *The Flying Dutchman Overture*  
SCHUMANN *Konzertstück for Four Horns and Orchestra*  
Erkki-Sven TÜÜR *Symphony no. 10, AERIS, for Four Horns and Orchestra*  
SCHUMANN *Symphony no. 4*

畢美亞，指揮  
德國圓號之聲四重奏  
江蘭，圓號  
柏如瑟，圓號  
Anja Bihlmaier, conductor  
German Horn Sound Quartet  
Lin Jiang, horn  
Russell Bonifede, horn

## 4 JUN 2023

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

### 港樂 × 港大繆思樂季：聚焦管弦：圖號 HK Phil × HKU MUSE Orchestral Spotlights: Horn

是次室樂音樂會主角乃港樂圓號小組成員，他們將透過精選樂曲呈現圖號的音色和技巧。  
As part of this chamber music series spotlighting different sections of the orchestra, this programme gives the chance to know the horn more closely.

港樂圓號小組  
HK Phil Horn Section

## 9 & 10 JUN 2023

FRI & SAT 8PM  
CC  
\$480 \$400 \$320 \$240

### 太古音樂大師系列：丹尼夫的管風琴交響曲 Swire Maestro Series: Stéphane Denève Conducts The Organ Symphony

康奈松 《火之書》  
浦朗克 管風琴協奏曲  
聖桑 第三交響曲，「管風琴」  
Guillaume CONNESSON *Flammenschrift*  
POULENC *Organ Concerto*  
SAINT-SAËNS *Symphony no. 3, Organ*

丹尼夫，指揮  
拉特里，管風琴  
Stéphane Denève, conductor  
Olivier Latry, organ

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CH = 香港大會堂音樂廳 Hong Kong City Hall Concert Hall  
Freespace = 西九文化區自由空間大盒 The Box, Freespace, West Kowloon Cultural District  
HKU = 香港大學李兆基會議中心大會堂 Grand Hall, Lee Shau Kee Lecture Centre, HKU



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