

# ZHANG HAOCHEN PLAYS RACHMANINOV

張昊辰的  
拉赫曼尼諾夫

5月26日演出贊助  
Sponsor of 26 May Performance



余隆 指揮  
Yu Long  
CONDUCTOR  
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張昊辰 鋼琴  
Zhang Haochen  
PIANO  
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# 張昊辰的拉赫曼尼諾夫 ZHANG HAICHEN PLAYS RACHMANINOV

5月26日演出贊助  
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## P. 3 拉赫曼尼諾夫 SERGEI RACHMANINOV

### P. 4 《交響舞曲》 35'

*Symphonic Dances*

不是快板—緩板—速度—  
稍快的行板(圓舞曲速度)  
甚緩板—活潑的快板

Non allegro – Lento – Tempo I  
Andante con moto (Tempo di valse)  
Lento assai – Allegro vivace

中場休息 INTERMISSION

### P. 8 第三鋼琴協奏曲 39'

Piano Concerto no. 3

從容的快板  
間奏曲  
終曲

Allegro ma non tanto  
Intermezzo  
Finale

### P. 10 余隆 指揮 Yu Long Conductor

### P. 12 張昊辰 鋼琴 Zhang Haochen Piano

#### 電台錄音 RADIO RECORDING

2023年5月26日的音樂會由香港電台第四台 (FM97.6-98.9兆赫及radio4.rthk.hk) 現場錄音，並將於2023年7月8日晚上8時播放，7月13日下午2時重播。The concert on 26 May 2023 is recorded live by RTHK Radio 4 (FM Stereo 97.6- 98.9 MHz and radio4.rthk.hk), and will be broadcast on 8 July 2023 at 8pm and 13 July 2023 at 2pm.



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# IN HARMONY

1873-1943

# 拉赫曼尼諾夫

## SERGEI RACHMANINOV



拉赫曼尼諾夫  
Rachmaninov

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拉赫曼尼諾夫於1873年4月2日在俄羅斯古城諾夫哥羅德附近出生，在家中六名子女中排行第四。他四歲時跟母親學習鋼琴，後來入讀聖彼得堡音樂學院；1892年畢業於莫斯科音樂學院，以獨幕歌劇《艾利高》應考作曲系畢業試，取得最高榮譽大金獎。

可是，他的第一交響曲首演卻一敗塗地，令他陷入低潮，三年無法創作。他以無與倫比的第二鋼琴協奏曲重拾自信。1904至06年間，更在莫斯科大劇院出任指揮。

1917年布爾什維克革命席捲俄羅斯；拉赫曼尼諾夫不得不移居美國，自此未曾踏足家鄉。作為一位鋼琴家，拉赫曼尼諾夫於1918至43年間僅在美國就灌錄了過百張唱片，並舉行了逾千場音樂會。其精湛演出使他成為當時收入最高的音樂會名星，以及20世紀最具影響力的鋼琴家之一。

他的比華利山大宅中有兩台施坦威鋼琴，他愛與朋友一起彈奏，包括鋼琴大師霍洛維茨。音樂以外，拉赫曼尼諾夫最愛就是開快車，偶爾因超速駕駛而被罰款。1943年2月，他舉行了最後一場獨奏會，演奏了蕭邦第二鋼琴奏鳴曲，其中一段是著名的〈喪禮進行曲〉。1943年3月28日，拉赫曼尼諾夫於加州比華利山與世長辭。

作曲家生平由塚本添銘撰寫，余寶茵翻譯

Sergei Rachmaninov was born on 2 April 1873, near Novgorod, Russia, the fourth of six children. He studied piano with his mother from age four, continued music studies at the St Petersburg Conservatory, and then graduated from the Moscow Conservatory in 1892, winning the Great Gold Medal for his opera *Aleko*.

After the disastrous premiere of his First Symphony, leading to a period of depression which interrupted his career for three years, Rachmaninov made a comeback with the composition of his brilliant Second Piano Concerto. From 1904-1906 he was a conductor at the Bolshoi Theatre in Moscow.

The Russian Revolution of 1917 caused him to flee Russia and eventually immigrate to the United States, never to return to his homeland. As a pianist, Rachmaninov made over a hundred recordings and gave over one thousand concerts in America alone between 1918 and 1943. His virtuosic performances led him to become one of the highest paid concert stars of his time, and one of the most influential pianists of the 20<sup>th</sup> century.

At his home in Beverly Hills Rachmaninov had two Steinway pianos which he played together with friends, including Vladimir Horowitz. His love of fast cars was second to music, and led him to receive occasional speeding fines. At his last recital in February 1943, Rachmaninov played Chopin's Piano Sonata no. 2, featuring the famous "Funeral march." He died on 28 March 1943 in Beverly Hills, California.

Composer bio by Timothy Tsukamoto

# 《交響舞曲》，op. 45

## *Symphonic Dances*, op. 45

不是快板—緩板—速度—  
稍快的行板（圓舞曲速度）  
甚緩板—活潑的快板

Non allegro – Lento – Tempo I  
Andante con moto (Tempo di valse)  
Lento assai – Allegro vivace

拉赫曼尼諾夫在俄羅斯寫作了三齣歌劇、十首合唱曲、三首鋼琴協奏曲、兩首交響曲、少量管弦樂及室樂作品、大量鋼琴曲，還有大約80首歌曲；可是到了美國，卻只有一首鋼琴曲、一首鋼琴協奏曲、一首交響曲和另外兩首管弦樂曲面世。《交響舞曲》正是上述兩首管弦樂曲中的第二首。他把《交響舞曲》交給尤金·奧曼第和費城樂團；1941年1月，樂團就在紐約舉辦五場「拉赫曼尼諾夫回顧」音樂會，慶祝拉赫曼尼諾夫首次在美國演出30週年紀念。

### 音樂

拉赫曼尼諾夫起初為每個樂章都起了標題，分別是〈中午〉、〈日暮〉和〈午夜〉。可是樂曲出版前他卻把標題全部刪去，希望聽眾欣賞音樂本身的特質，毋須依靠額外的內容綱領。打從樂曲開端，作曲家就流露出對樂團各種樂器不同音色的迷戀。

**第一舞曲**大量運用木管樂；開端的短小樂思由三個音符組成，先在雙簧管響起，然後單簧管、巴松管和低音單簧管相繼緊密交接；樂曲中段，中音薩克管奏起哀婉的旋律，恍如盡訴內心鬱結似的。樂曲接近結束時，陽光似乎出現了一陣子——從

Having completed three operas, ten choral works, three piano concertos, two symphonies, a handful of orchestral and chamber scores, a large body of piano music and around 80 songs on Russian soil, Rachmaninov completed just one piano work, one piano concerto, one symphony and two other orchestral scores on American soil. The second of those orchestral scores was the *Symphonic Dances*. He presented the work to Eugene Ormandy and the Philadelphia Orchestra who performed it at a five-concert “Rachmaninov Retrospective” series in New York in January 1941, to mark the 30<sup>th</sup> anniversary of his first concert appearance in the US.

### THE MUSIC

Originally Rachmaninov gave each of the movements titles – respectively “Midday”, “Twilight” and “Midnight” – withdrawing them before publication so that the music could be appreciated in its own right, without extra-musical programmes. From the very start Rachmaninov reveals his fascination with the different sounds created by the individual instruments of an orchestra.

The **First Dance** makes much use of the different members of the woodwind family,

許多方面看，這一段都代表作曲家終於讓第一交響曲的幽靈安息（這首交響曲1897年首演時一場糊塗，一度將他推向自殺邊緣）。第一交響曲結尾與這一段幾乎一模一樣，都是根據古老的聖詠〈震怒之日〉寫成；只是這種寫法也許有點「玩命」，因為〈震怒之日〉傳統上正好與死亡有關。

**第二舞曲**先由配弱音器的銅管樂奏出號角曲，弦樂陰鬱的圓舞曲隨即響起，〈震怒之日〉主題若隱若現。弦樂翩翩起舞，木管一陣風似的圍繞著弦樂旋轉，偶然也跟著舞動起來。舞曲的情緒漸漸高漲；然而銅管突然插話，迫使圓舞曲失去原本形體，變成鬼魅似的陰影。音樂變得越發狂熱，最後在管樂及弦樂微微的顫抖聲下終結。

**第三舞曲**開始時氣氛陰沉，但在遙遠的鐘聲和有力的節奏驅使下，音樂卻顯得緊張、激動。中間的長篇樂段充滿依戀，偶然變得激越，彷彿作曲家在回望那失落的國度、失落的光陰。小提琴閃閃生輝的主題，原來



the oboe, clarinet, bassoon and bass clarinet introducing in quick succession at the very outset a tiny three-note idea, and the alto saxophone pouring its heart out in a mournful melody about halfway through. Just before the end of the dance it seems as if the sun briefly shines in a passage which represents, in many ways, Rachmaninov finally laying to rest the ghost of his First Symphony, the disastrous reception of which back in 1897 had driven him to the brink of suicide. The First Symphony ends with an almost identical passage which, itself, seems to tempt fate since it is based on the ancient “Dies irae” chant traditionally associated with death.

In the **Second Dance**, after a muted brass fanfare, the strings embark on a morose waltz which again hints from time to time at the “Dies irae” theme. Flurries of woodwind swirl around the waltzing strings and occasionally join in the dance, which begins to cheer itself up until an abrupt brass interjection sends the waltz into an almost ghostly shadow of its former self, before it works itself up into a frenzy to end with little shivers from winds and strings.

The sombre mood prevails at the start of the **Third Dance**, but against distant bells and a thrusting rhythmic momentum, the music takes on a nervous, agitated character. There is a long and, at times, passionate passage of pure nostalgia in the middle of the dance, as Rachmaninov seems to be looking back to a lost land and a lost time, and when the violins introduce a shimmering

拉赫曼尼諾夫於「伊凡諾夫卡」莊園  
Rachmaninov at the Ivanovka Estate  
(Wikimedia Commons)

也不過是〈震怒之日〉主題的化身。這一刻，我們確實體會到《交響舞曲》真是作曲家的「天鵝之歌」了。激動的樂段突然響起；但〈震怒之日〉自此出現得越發頻密。雖然他開始創作以來，一直對〈震怒之日〉情有獨鍾，可是〈震怒之日〉在這裡變得越來越意氣風發，最後甚至化為凱歌似的進行曲，大家也不會察覺不到作曲家的用意了：拉赫曼尼諾夫自知時日無多——起碼，創作生涯是走到盡頭了，他正在自己的死亡證上簽字。這，就是絕筆之作。

theme, which is none other than yet another manifestation of the “Dies irae”, we realise that this is, indeed, a composer's swansong. The agitated music springs back, but from now on the appearances of the “Dies irae” become more frequent, and it is impossible not to identify in this increasingly fervent use – not least in its final manifestation as a triumphant march – of a chant which seemed to obsess Rachmaninov throughout his creative life, the realisation that, as a composer at least, he was signing his own death warrant. This was the last music he ever composed.

#### 編制 INSTRUMENTATION

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

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



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畢美亞

## WAGNER

*The Flying Dutchman*  
Overture

## SCHUMANN

Konzertstück in F  
for Four Horns and Orchestra

## Erkki-Sven TÜR

Symphony no. 10,  
*AERIS*, for Four Horns  
and Orchestra  
(Hong Kong Premiere)

## SCHUMANN

Symphony no. 4

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) (香港首演)

舒曼 第四交響曲

德國圓號之聲四重奏  
German Hornsoud

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## D小調第三鋼琴協奏曲，op. 30

### Piano Concerto no. 3 in D minor, op. 30

從容的快板  
間奏曲  
終曲

Allegro ma non tanto  
Intermezzo  
Finale

拉赫曼尼諾夫廿來歲的時候，已獲譽為俄羅斯首屈一指的作曲家，更被視為柴可夫斯基的當然繼承者（而柴可夫斯基正是他的偶像）。可是在國外，樂迷卻欣賞他高超的鋼琴造詣多於欣賞他的音樂；雖然他經常埋怨為了演奏而被迫丟下創作，但來自世界各地的演出邀請卻越來越多，令他無法置之不理。其中一個邀請，就是請他1909年到美國巡迴演出22場音樂會。當時拉赫曼尼諾夫的創作力達到頂峰，根本不想犧牲寶貴的創作時間，也不想離開家鄉俄羅斯，可是由於報酬實在豐厚，豐厚得能讓他購買新汽車（當時在俄國根本買不到這種奢侈品），終於令他動心，並決定同時以卓越作曲造詣和高超琴藝令美國人嘆服。他在1909年6月至9月間為美國之行寫作第三鋼琴協奏曲，並在橫渡大西洋的船上用無聲鍵盤模型練習鋼琴部分。樂曲於1909年11月由紐約交響樂團首演，丹路殊指揮，演出大獲成功。

#### 音樂

第三鋼琴協奏曲無疑是浪漫派協奏曲的巔峰之作。**第一樂章**開端的美妙旋律似乎脫胎自俄國東正教會的聖詠——拉赫曼尼諾夫童年時代大

While still in his 20s Rachmaninov was hailed in Russia as one of the country's leading composers and the natural successor to his great musical hero, Tchaikovsky. His music, however, was not so much admired outside his homeland as his renowned virtuosity as a pianist, and while he often resented having to abandon composing in order to devote himself to performing, he could not afford to ignore the growing number of requests that poured in for him to give concert tours around the world. One such request came in 1909 when he was invited to give a 22-concert tour of the United States. Then at the very height of his creative powers, Rachmaninov had no wish either to lose valuable composing time or to leave his native Russia, but the promise of a large enough fee to enable him to purchase a new motor car – a luxury then unavailable in Russia – persuaded him to accept, and he decided to impress the Americans as much with his composing prowess as with his pianistic virtuosity. Between June and September 1909 he wrote his Third Piano Concerto expressly for the American tour, learning the piano part during the trans-Atlantic voyage using a dummy keyboard in his cabin. The premiere in November 1909 with the New York Symphony Orchestra under Walter Damrosch was a huge success.

概也聽過不少同類聖詠。簡樸無華的開端不過是個幌子而已，隨著樂曲漸漸開展，其情感之激越，技巧要求之高，古今所有鋼琴協奏曲無出其右，在宏偉的華采樂段達到高峰。**第二樂章**深沉憂鬱的旋律先由樂團奏出，繼而是一系列變奏，氣氛千變萬化：由初時深沉憂鬱的雙簧管到中段突然綻放璀璨華采樂段的鋼琴，由樂團慷慨激昂地重申的主題到頗具幽默感的精緻段落，愁腸百結的一霎過後，再由靈巧舞動的鋼琴把音樂帶進**第三樂章**。第三樂章採用了前兩樂章的樂思，另外一些樂思則有林姆斯基-高沙可夫《俄國復活節》序曲的影子。氣氛以歡欣熱鬧為主，情感深刻的樂段轉瞬即逝，恍如晴空中飄過的一片雲。鋼琴炫技樂段把音樂不斷往前推，燦爛的音型令人目不暇給，連串強勁的和弦也令人瞠目結舌。

樂曲剖析中譯：鄭曉彤

## THE MUSIC

The Third Concerto is regarded as the pinnacle of Romantic concertos. The lovely melody, simply stated at the outset of the **first movement**, seems to have its roots in the chants of the Russian Orthodox Church which Rachmaninov would have heard in his childhood. This deceptively simple opening develops into some of the most musically impassioned and technically demanding of all piano concerto movements, culminating in a mighty cadenza. The **second movement** is a set of variations on the deeply sorrowful melody given out at the start by the orchestra. The mood ranges from the deep melancholy of the oboe in the opening bars, through the ecstatic glory of the piano's central cadenza-like outburst and the orchestra's impassioned restatement of the theme, to a passage of almost humorous delicacy, before, via a moment of the most profound sadness, the piano dances nimbly into the **third movement**. Much of the material is derived from the previous movements, while some have pointed to connections with Rimsky-Korsakov's *Russian Easter Festival Overture*. Certainly the mood is largely celebratory and festive, with only momentary passages of deeper emotional involvement, like passing clouds on a sunny day. Driving the music always onwards is the tirelessly virtuoso piano writing, dazzling in its brilliant figurations and breathtaking in its powerful fistfuls of chords.

All programme notes by Dr Marc Rochester

## 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、大號、定音鼓、敲擊樂器及弦樂組。

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

# 余隆 YU LONG

指揮 Conductor

PHOTO: Liu Hui



獲《紐約時報》譽為「中國古典樂壇最具影響力的人物」，指揮大師余隆致力連結東西方古典音樂世界，同時積極於國際樂壇弘揚中國傑出作曲家和演奏家。

余隆現時掌管中國三大樂團要職：中國愛樂樂團藝術總監（北京）、上海及廣州交響樂團音樂總監；同時擔任港樂首席客席指揮。他現為上海夏季音樂節聯合總監，並擔任北京國際音樂節藝術委員會主席；此年度盛會由余隆於1998年創辦，連續20年來他更擔任藝術總監。此外，余隆還擔任中國音樂家協會副主席及中國音樂家協會交響樂團聯盟主席。

余隆麾下的中國愛樂樂團，在教宗本篤十六世親臨現場見證下，首登梵蒂岡保羅六世禮堂演出，是中國交響樂團中的第一次，此音樂會於促進東西文化交流意義重大。2014年，余隆大師帶領中國首個樂團——中國愛樂樂團——在倫敦BBC逍遙音樂節獻演。2019年，余隆率上海交響樂團世界巡演，亮相BBC逍遙音樂節、阿姆斯特丹皇家音樂廳、愛丁堡國際藝術節、拉維尼亞藝術節、琉森音樂節。德意志留聲機最近發行了《大地之歌》，由余大師指揮上海交響樂團和四位歌唱家；這張專輯收錄了馬勒的當代作品以及葉小鋼深受中國古代詩歌所啟發的創作。

Hailed by *The New York Times* as “the most powerful figure in China’s classical music scene,” Maestro Yu Long has devoted his career to steering China’s growing connection to classical music while familiarising international audiences with the country’s most eminent musicians and composers.

Maestro Yu currently holds the top position in China’s three most prominent orchestras – Artistic Director of the China Philharmonic Orchestra in Beijing and Music Director of both the Shanghai and Guangzhou Symphony orchestras – as well as Principal Guest Conductor of the HK Phil. He is Co-Director of Shanghai’s Music in the Summer Air (MISA) festival and Chair of the Artistic Committee of the Beijing Music Festival, an annual event that he founded in 1998 and served as Artistic Director until 2017. He is currently Vice President of the China Musicians Association and Chairman of the League of China Orchestras.

Under Maestro Yu’s baton, the China Philharmonic Orchestra became the first Chinese orchestra to perform at the Vatican’s Paul VI Auditorium, a concert attended by Pope Benedict XVI. In 2014, Yu led the China Philharmonic in the first Chinese orchestral performance at the BBC Proms. In 2019, he led the Shanghai Symphony Orchestra on a tour of the US and Europe, with performances at the BBC Proms and Amsterdam’s Concertgebouw as well as the Edinburgh, Lucerne and Ravinia festivals. Recently, DG has released *The Song of the Earth* featuring Yu leading the Shanghai Symphony Orchestra and four vocalists.



# 張昊辰

## ZHANG HAOPEN

鋼琴 Piano

PHOTO: Benjamin Ealovega



自2009年獲得第13屆范·克萊本國際鋼琴比賽金獎後，鋼琴家張昊辰憑藉對音樂深刻敏銳的見解、大膽想像及精湛技藝，贏得美國、歐洲、亞洲等地樂迷愛戴。2017年，張昊辰榮獲享負盛名的艾菲力·費殊職業大獎，是對其音樂才華的肯定。

張昊辰在世界各大音樂節和樂團音樂會均有亮相，包括在BBC逍遙音樂節，與余隆執棒的中國愛樂樂團合作演出；夥拍已故指揮大師馬捷爾與慕尼黑愛樂樂團於慕尼黑與中國巡演，門票全部售罄；與尼澤-塞甘和費城樂團的長期合作；與悉尼交響樂團及著名指揮家羅伯遜的中國巡演；以及與漢堡德國北部電台易北愛樂樂團及指揮亨格布洛克在東京、北京、上海三地的巡演。

張昊辰於今個夏季的重要演出包括：與費城樂團於韋爾音樂節中同台演出、與梅茲國家管弦樂團到訪阿姆斯特丹皇家音樂廳、在奧德西國際鋼琴大賽與音樂節舉行獨奏會等。2022/23樂季，張昊辰獲以下樂團邀約演出：斯卡拉愛樂樂團、東京NHK交響樂團、德累斯頓國家管弦樂團、柏林國家歌劇院管弦樂團、亞利桑那音樂節節慶樂團、孟菲斯交響樂團；並與余隆帶領的中國愛樂樂團、上海交響樂團和廣州交響樂團合作。此外，他還與多佛四重奏一同展開北美巡演，並在蕭邦協會及亞洲多地舉行獨奏音樂會。

Since his gold medal win at the 13<sup>th</sup> Van Cliburn International Piano Competition in 2009, Zhang Haochen has captivated audiences in the United States, Europe and Asia with a unique combination of deep musical sensitivity, fearless imagination and spectacular virtuosity. In 2017, he received the prestigious Avery Fisher Career Grant, which recognises talented musicians with the potential for a major career in music.

Zhang has already appeared with many of the world's leading festivals and orchestras including the BBC Proms with Yu Long and the China Philharmonic; the Munich Philharmonic with the late Lorin Maazel in a sold-out tour in Munich and China; The Philadelphia Orchestra with Yannick Nézet-Séguin; the Sydney Symphony and David Robertson on a China tour; and the NDR Hamburg and Thomas Hengelbrock on a tour of Tokyo, Beijing and Shanghai.

Highlights of this summer include performances with The Philadelphia Orchestra at Bravo! Vail Music Festival and the National Orchestra of Metz at The Concertgebouw, and a recital at the International Keyboard Odysiad® & Festival, among others. In the 2022/23 Season, Zhang joins the Filarmonica della Scala, NHK Symphony Orchestra, Staatskapelle Dresden, Staatskapelle Berlin, Festival Orchestra of Arizona MusicFest and Memphis Symphony Orchestra, along with the Chinese Symphonies of Shanghai and Guangzhou, plus China Philharmonic Orchestra with Yu Long. He additionally gives North American tours with the Dover Quartet and makes recital appearances at the Chopin Society and in Asia.



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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。今次主角港樂圓號小組成員，將透過精挑細選的曲目為大家展現圓號的音色和技巧。

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# 香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

## 願景 VISION

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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 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

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# 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

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廖國敏  
Lio Kuokman, JP

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樂團首席  
Concertmaster

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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  
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桂麗 Gui Li  
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Cello: Vincent Leung Cheuk-yan

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Oboe: Holly Ao Ho-i

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Double Bass: Kelvin Ng

大號：黎得駿  
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Percussion: Samuel Chan & Eugene Kwong

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## SPECIAL PROJECTS

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信託基金於1983年由以下機構贊助得以成立。

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洛治·希爾 (c.1800) 小提琴

鍾普洋先生 捐贈

多尼·哈達 (1991) 大提琴

史葛·羅蘭士先生 借出

安素度·普基 (1910) 小提琴·由張希小姐使用

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#### 所捐贈之罕有樂器

- 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
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
- 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,  
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衷心感謝

## 邱啟楨紀念基金及 Mr Andy Ng

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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for sponsoring the Maestro Podium.

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.

大師 **梵志登** 的席位贊助

The Maestro Podium for

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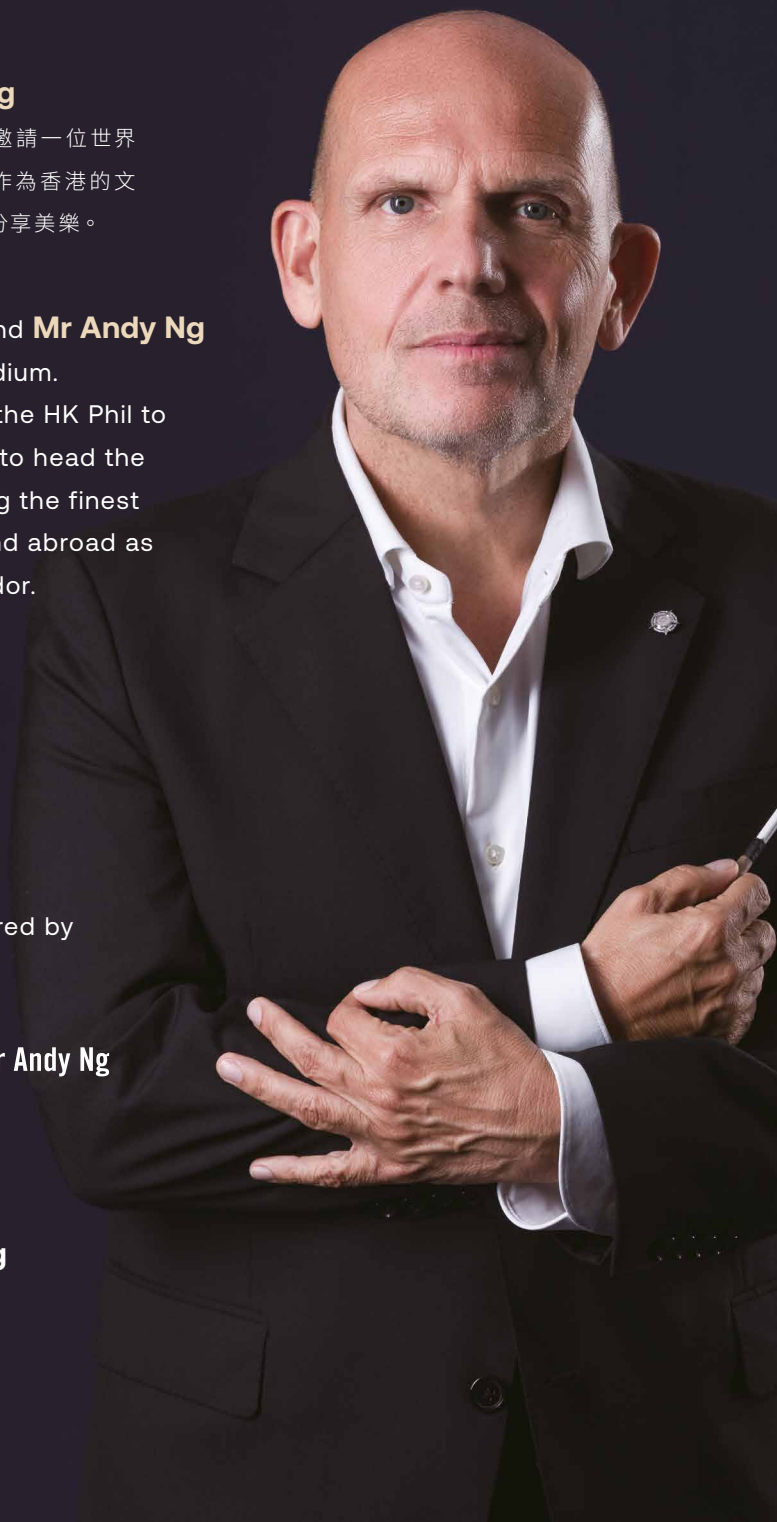
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贊助駐團指揮席位。駐團指揮席位讓港樂能夠邀請一位優秀的年輕指揮家與樂團緊密合作，為有志於音樂發展的年輕一代樹立榜樣。

We are deeply grateful to  
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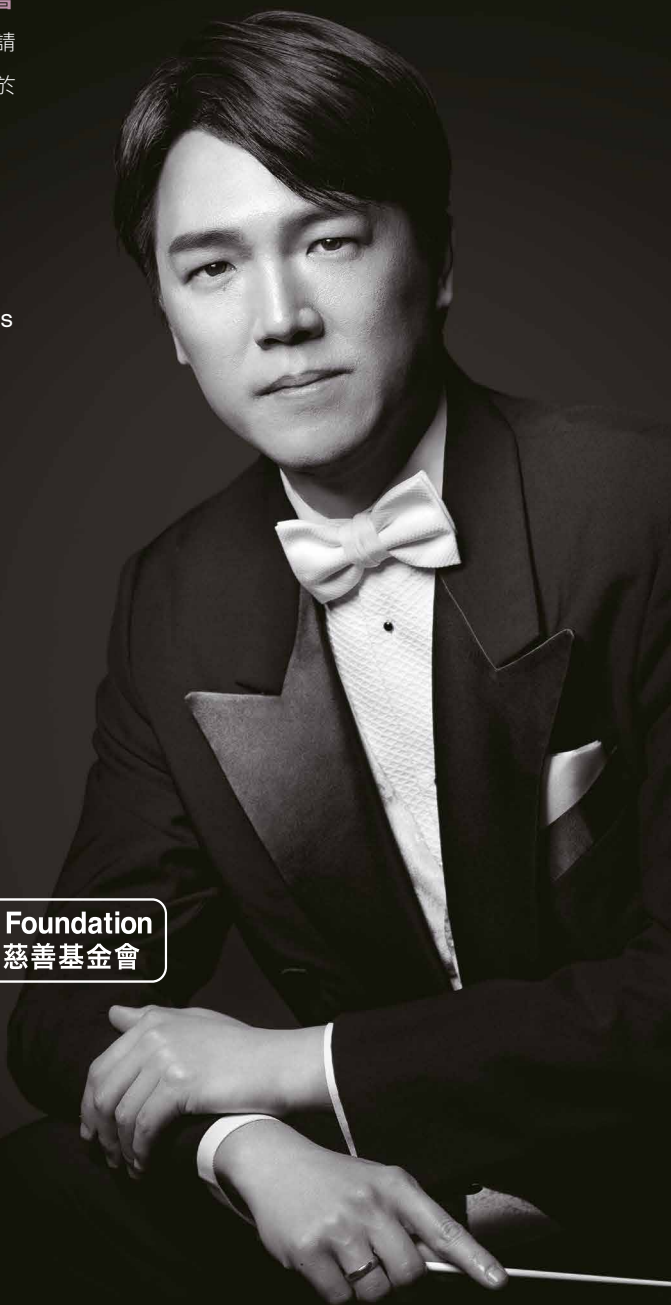
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江逸天 《The Response》  
圖爾 第二弦樂四重奏，「失落禱告」  
江逸天 《A Prayer of Mine》  
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2 & 3  
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華格納 《漂泊的荷蘭人》序曲  
舒曼 F大調音樂會小品（為四支圓號與管弦樂團而作）  
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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 (Hong Kong Premiere)  
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 Hornsound  
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4  
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SUN 3PM  
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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

13  
JUN 2023

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22, 23 & 24  
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久石讓，指揮及鋼琴  
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