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# STÉPHANE DENÈVE CONDUCTS THE ORGAN SYMPHONY

太古音樂大師系列  
丹尼夫的  
管風琴交響曲

文化合作夥伴 Cultural Partner

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ARTS FEST  
30<sup>th</sup> ANNIVERSARY 2018-2023

# 9&10 JUN 2023

FRI & SAT 8PM  
香港文化中心音樂廳  
Hong Kong Cultural Centre  
Concert Hall

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丹尼夫 指揮  
Stéphane Denève  
CONDUCTOR

拉特里 管風琴  
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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

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- P. 2 **康奈松 GUILLAUME CONNESSON** 10'  
《火之書》 *Flammenschrift* (2012) (亞洲首演 Asia Premiere)
- P. 4 **浦朗克 FRANCIS POULENC** 24'  
管風琴協奏曲 *Organ Concerto*
- 中場休息 INTERMISSION
- P. 8 **聖桑 CAMILLE SAINT-SAËNS** 36'  
第三交響曲, 「管風琴」 *Symphony no. 3, Organ*  
慢板—中庸的快板—稍快的慢板 Adagio – Allegro moderato – Poco adagio  
中庸的快板—急板—宏偉地—快板 Allegro moderato – Presto – Maestoso – Allegro
- P. 12 **丹尼夫** 指揮 **Stéphane Denève** Conductor
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### 電台錄音 RADIO RECORDING

2023年6月9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15日晚上8時播放, 7月20日下午2時重播。The concert on 9 Jun 2023 is recorded live by RTHK Radio 4 (FM Stereo 97.6- 98.9 MHz and radio4.rthk.hk), and will be broadcast on 15 July 2023 at 8pm and 20 July 2023 at 2pm.



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b. 1970 年生

康奈松

GUILLAUME CONNESSON

《火之書》(2012) (亞洲首演)

*Flammenschrift* (2012) (Asia Premiere)



康奈松 Connesson

© Christophe Peus

法國作曲家康奈松是一個偉大傳統的一員——他生於巴黎邊緣，對於在藝術上有多位名人前輩而深感自豪：包括庫普蘭、德布西、拉威爾、梅湘和迪蒂耶。不過他的眼光也不限於法國：他深受斯克里亞賓、華格納和李察·史特勞斯等性格外向的作曲家啟發，構思的都是規模宏大，具完整管弦樂色彩的作品；同時他也與時並進，書寫的毫無疑問是21世紀的聲音，也對各個範疇的作曲家推崇備至，包括約翰·亞當斯、電影配樂作曲家賀曼和約翰·威廉斯。他對於歐洲以外的音樂傳統也十分欣賞，這一點可見於他2007年的作品：二胡與樂團協奏曲《豫園》。

他說：「我的音樂總帶點劇場元素。我是真正的電影發燒友。我在1970年出生，對我這代人來說，影像有多麼重要並不難理解。而且時至今日，影像正在吞沒聲音；似乎甚麼東西都必須結合影像，沒有選擇的餘地，彷彿要填滿一個虛空似的，光有聲音已經不足夠了。可是，一首貝多芬交響曲本身已經自足。我也相信自己的音樂雖有視覺效果，但也不需要其他元素支持。」

《火之書》由法國電台委約創作，2012年11月8日在巴黎首演。當被問道如何形容此曲時，作曲家寫道：

「火之書」一語出自歌德《馬里恩巴德哀歌》。我想寫作一首帶點凶猛

Guillaume Connesson is a French composer in the great tradition – born on the fringes of Paris, and proud to assert his artistic descent from a list of famous names: Couperin, Debussy, Ravel, Messiaen and Dutilleux. But his horizons extend far beyond France. Inspired by figures as extrovert as Scriabin, Wagner and Richard Strauss, he thinks on a grand scale, and in full orchestral colour. And he's a man of his time, too: an unambiguously 21<sup>st</sup> century voice who pays his musical respects to music as diverse as John Adams and the film scores of Bernard Herrmann and John Williams, as well as traditions beyond Europe – as in his 2007 concerto for erhu and orchestra, *Yu Yan*.

“There is always an element of theatre in my music,” he says. “I'm a true cinephile. I was born in 1970 and belong to a generation where the importance of image is not a mystery. Moreover, today, the image is devouring sound; there's an overwhelming need to put images with everything, as if it were necessary to fill a void and that sound alone was no longer enough. A Beethoven symphony, however, is self-sufficient. I would also like to believe that my music – despite its visual aspect – does not require any support.”

*Flammenschrift* was commissioned by Radio France and premiered in Paris on 8 November 2012. Asked to describe it, the composer writes:

*Flammenschrift* or “*letters of fire*” is an expression that Goethe used in his Marienbad Elegy. I wanted to compose an air with a fierceness that would draw a psychological



的歌謠，以充當貝多芬的「心理肖像」，而且大體上向德意志音樂致敬。我為貝多芬畫的音樂肖像，是個怒氣沖沖、橫衝直撞的人，內心的暴烈則化成多首作品。貝多芬的作品不斷宣揚博愛，但他對僕人和身邊的人都甚為粗暴。這種矛盾令我很想用音樂為他繪畫肖像：一個不修邊幅的厭世者，頭上的帽子也不成形，人們看著他快步走在街上——這個孤獨的人物，一方面受命運詛咒；另一方面，才華卻使他變得神聖。此人一向令我深深著迷：從19世紀到現在，貝多芬在我們的想像裡建立了一個意味深長的藝術家形象。

為了向貝多芬致敬，我選用的樂器跟貝多芬第五交響曲一模一樣，但讓樂器組別對立（木管對弦樂）；不過最重要的是節奏寫法，以及大量間接提及貝多芬舊作的地方。但整體上，樂曲是向德意志音樂致敬的，結尾也隱隱約約參照了布拉姆斯和李察·史特勞斯的作品。《火之書》採用雙重奏鳴曲式，但沒有再現部。兩個激烈的主題率先響起，第三主題開端則張力較低。精彩絕倫的發展部過後，四個主題開始變化，使人想起貝多芬第五交響曲終樂章突然轉到大調的時刻：刺激過後，就是歡欣的舞曲。

*portrait of Beethoven and, more generally, pay homage to the music of Germany. My portrait of Beethoven is that of a man of great anger, seething and impetuous, whose inner violence transpires in numerous works of music. Beethoven continually celebrated fraternity in his works, even though he always behaved brutally with servants and those close to him. From that paradox was born this desire to draw his portrait in music. This Beethoven, the untidy misanthropist in a shapeless hat whom people saw marching down the street, is a solitary figure cursed by fate yet sanctified by genius, a man who has always fascinated me: he constructed a very pregnant image of the artist in our imaginations from the 19<sup>th</sup> century up until the present.*

*To pay homage to him I use the same instrumental nomenclature as his Fifth Symphony, but also make use of opposing factions (woodwinds versus strings), and above all rhythmical writing with numerous allusions to his works. But more generally, it is to German music in its entirety that I wanted to pay tribute with the veiled references to the compositions of Brahms and Richard Strauss at the end of the piece. Flammenschrift appears as a double sonata form with no restatement. Two themes with a furious character are stated first, while a third, with less tension at the beginning. After a great development the four themes are transmuted, recalling the sudden emergence of the major mode in the Fifth's finale: drama is then followed by a dance of joy.*

#### 編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、兩支圓號、兩支小號、三支長號、定音鼓及弦樂組。  
Two flutes, piccolo, two oboes, two clarinets, two bassoons, contrabassoon, two horns, two trumpets, three trombones, timpani and strings.

1899-1963

浦朗克

## FRANCIS POULENC

G小調管風琴協奏曲，FP 93

Organ Concerto in G minor, FP 93

浦朗克可說是含著銀鑰匙出生。他家族經營的藥廠就是龍顏靈集團前身，浦朗克正是這個企業的繼承人。他在巴黎一帶求學時手頭也十分鬆動，經常與一群前衛藝術家來往，而且得到兩位不落俗套的作曲家指導——歐力克和薩替。在他們的鼓勵下，浦朗克成了1920年代巴黎文藝生活的一分子，媒體將他視為「法國六人團」的成員——「法國六人團」其實是個武斷的統稱，將幾個新潮的年輕作曲家如歐力克、米堯、奧涅格、杜萊、泰利法萊等湊合在一起。

不過浦朗克的原創作品既調皮又毫不客氣——例如芭蕾舞劇《牝鹿》（1923年為狄亞吉列夫創作）以及古鍵琴曲《田園音樂會》（1928）——沒多久，他就憑著這些作品自成一派，成了一把出眾的新聲音。雖然他大致上會避開較宏大的古典曲式，但他的歌曲（法國藝術歌曲）和室樂（他對木管情有獨鍾）卻成就斐然。1936年，他重拾對宗教的信念，並在多首大型合唱作品流露出這種新的道德責任感，包括彌撒曲（1937）、《聖母悼曲》（1950）、管風琴協奏曲（1938）和歌劇《加爾默羅會修女的對話》（1957）。然而他的作品從來不失幽默，像鋼琴協奏曲（1949）與既豐富又受歡迎的《榮

Francis Poulenc was born with a silver spoon in his mouth – he was the heir to the pharmaceuticals business later known as Rhône-Poulenc. As a wealthy student-about-Paris, he moved in avant-garde artistic circles and found musical mentorship from two unconventional composers, Georges Auric and Erik Satie. With their encouragement he launched himself into the cultural life of 1920s Paris, and found himself classified by the press as one of “Les Six” – an arbitrary grouping of fashionable young composers that included Auric, Milhaud, Honegger, Louis Durey and Germaine Tailleferre.

But Poulenc’s own irreverent and playful scores – such as the ballet *Les biches*, composed for Diaghilev (1923), and the *Concert Champêtre* for harpsichord (1928) – soon established him as a striking new voice in his own right. Although he generally avoided the grander classical forms, he became a superb composer of songs (*mélodies*) and chamber music (favouring woodwinds). In 1936 he rediscovered his religious faith, and he expressed his new ethical commitment in a series of large-scale choral works including a Mass (1937) and *Stabat Mater* (1950) as well as his Organ Concerto (1938) and his opera *Dialogues des Carmélites* (1957). But he never lost his sense

耀經》(1960)，都讓他生前已成為最受歡迎的法國作曲家之一。

法國樂評人洛斯唐說浦朗克「moine ou voyou」，意思是「半僧半……」  
 嗯，最後一個字沒有很貼切的譯法，大概與「無賴」和「流氓」差不多——不過浦朗克本人也欣然接受。1920年代，他憑著無拘無束、性感輕浮的音樂成名；現在，他認為深刻的宗教信念與前述的音樂沒有矛盾。但到了1930年代，他卻覺得不夠了，想再找些甚麼，結果在1936年某天下午找到：那天，他在羅卡馬杜爾黑面聖母的聖殿裡突然覺悟，還說：「(這次經歷的)效果就是讓我重拾孩提時代的信仰。」

這也許可以解釋為何管風琴協奏曲花了他四年才完成(1934-1938)。管風琴協奏曲不是他自發寫作的，而是波麗妮雅克親王妃(又名「維納麗塔·勝家」，勝家衣車的繼承人兼社交名媛)的委約作品：她想要一首管風琴配合小型樂隊的新作，讓她在位於巴黎的沙龍裡演奏一座卡菲高管風琴。這樣一來，形式就定下來了：弦樂團可以比較小巧，而且浦朗克整體來說雖然不十分喜歡敲擊樂器，但定音鼓卻為樂曲增添清晰與尖銳的效果。儘管如此，他創作時還是不斷與樂曲搏鬥。他跟布朗熱說：「告訴親王妃，管風琴協奏曲不是神話般虛無飄渺的。不過很抱歉，我只會在作品達至完美的時候才交付，這種不完美的完美，正是我的特色。」之後就發生「羅卡馬杜爾的覺悟」。然後他再花多兩年將樂曲重寫，才告訴親王妃樂曲已經完成，而且樂曲也不是「雙鋼琴協奏曲中趣味盎然的浦朗克，反而像向這修道院迴廊走去的浦朗克」。

of humour, and works such as the Piano Concerto (1949) and the exuberant, hugely popular *Gloria* (1960) made him (in his own lifetime) one of the most genuinely popular of French composers.

The French critic Charles Rostand described Poulenc as “moine ou voyou”: part monk part...well, there’s no precise translation, though something between “rascal and “hooligan” comes close. Poulenc happily accepted the description. He saw no contradiction between profound religious belief, and the carefree, sexy frivolity of the music that had made his name in 1920s Paris. But by the mid-1930s, he was looking for something more; and he found it one afternoon in 1936 at the shrine of the Black Virgin of Rocamadour, in an instant of revelation that, he said, “had the effect of restoring me to the faith of my childhood”.

That might help explain why it took him four years – from 1934 to 1938 – to write his Organ Concerto. The idea wasn’t his own: it was a commission from the Princesse de Polignac – also known as the socialite and sewing machine heiress Winnaretta Singer – for something that she might play on the Cavallé-Coll organ in her Paris salon with a small orchestra. That defined the form: a string orchestra can be relatively compact, and although Poulenc wasn’t generally a fan of percussion, timpani added clarity and bite. Still, he wrestled with it. He asked Nadia Boulanger to “tell the Princess that the concerto is not a myth, that I’m sorry, but I’ll deliver it to her only when it is perfect, with that imperfect perfection which is my speciality.” Then came the revelation at Rocamadour. Two years of rewrites followed before he told the Princesse that it was done,

聖德肋撒禱告說：「願神保佑我遠離陰鬱的聖徒！」浦朗克十分喜歡這句話，甚至題寫在歌劇《加爾默羅會修女的對話》的標題頁上。管風琴協奏曲完成後，作曲家形容樂曲「在我的聖樂作品的邊緣」，但正因為樂曲糅合了作曲家性格的兩面：僧人與流氓——才令音樂充滿生氣、刺激與力量。事實上，曲中慢、快兩種速度交替出現，時而憂鬱，時而暴烈；時而戲仿巴洛克，時而活潑得毫無保留——這段時間是作曲家生命中的重要時刻，樂曲也幾乎是他的自畫像了。不過樂曲始終瀰漫著嚴肅氣氛，而且開端與結尾都宏偉華麗。一首為巴黎社交名媛寫作的教會音樂，竟由一個見到聖母異象而目瞪口呆的花花公子作曲？這又有何不可呢？浦朗克向洛斯唐解釋道：「我信奉的宗教，是貝爾納諾斯、聖十字若望或是大德蘭所信奉的宗教。我喜歡帶點橙花或茉莉花香的樸素。」

and that it wasn't "the amusing Poulenc of the concerto for two pianos, but more like a Poulenc *en route* for the cloister".

"May God keep me away from gloomy saints!" prayed Saint Teresa: a saying that Poulenc liked so much that he inscribed it on the title page of his opera *Dialogues des Carmélites*. Poulenc described the finished Organ Concerto as "on the margins of my sacred music", but what gives it such freshness, piquancy and power is surely the way that it combines those two sides of his character: monk and rascal. In fact, the whole piece – with its alternation of slow and fast sections, its mood-swings from the sentimental to the stormy, mock-baroque to shamelessly sparky – is almost a self-portrait of the composer at this crucial point in his life. Seriousness prevails, though, and the massive grandeur of the opening also defines the closing section. Church music for a Paris socialite, written by a dandy transfixed by a vision of the Virgin? Why not? "My religion is that of Bernanos, of St John of the Cross or of St Teresa of Avila," explained Poulenc to Rostand. "I like an austerity that smells of orange blossom or jasmine."

#### 編制 INSTRUMENTATION

定音鼓與弦樂組。

Timpani and strings.



#### 觀眾問卷調查 AUDIENCE SURVEY

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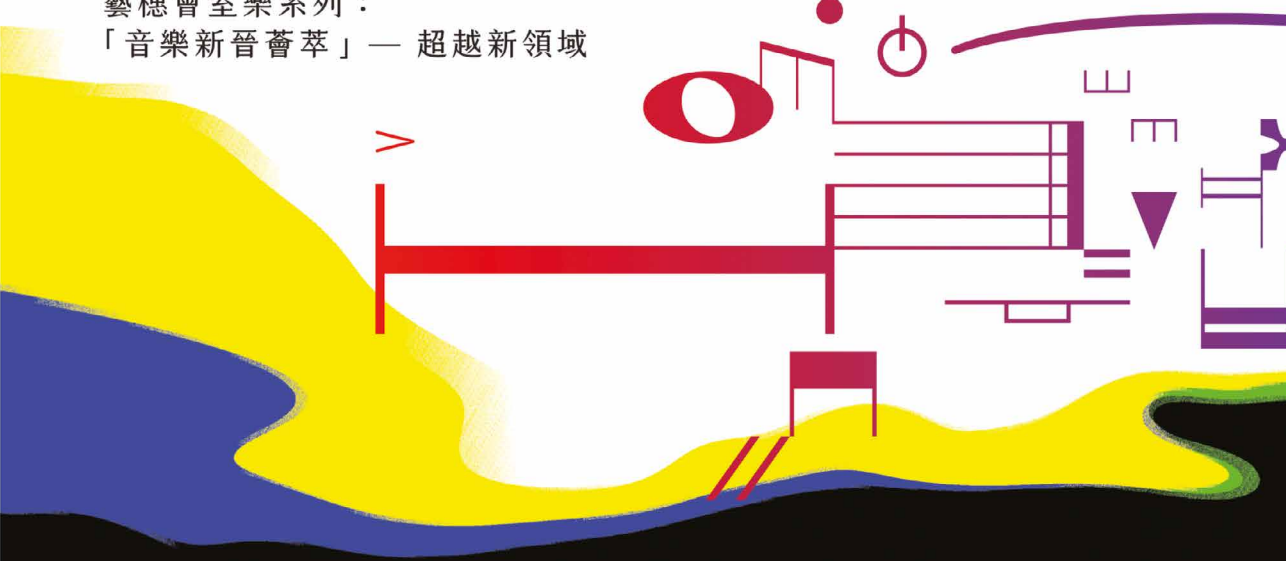
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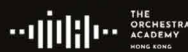
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1835-1921

聖桑

## CAMILLE SAINT-SAËNS

C小調第三交響曲，op. 78，「管風琴」

Symphony no. 3 in C minor, op. 78, *Organ*

慢板—中庸的快板—稍快的慢板  
中庸的快板—急板—宏偉地—快板

Adagio – Allegro moderato – Poco adagio  
Allegro moderato – Presto – Maestoso – Allegro

聖桑對管風琴瞭如指掌：他於1858至1877年間在瑪德蓮教堂擔任管風琴師（瑪德蓮教堂是當時巴黎最時尚的教堂），教堂內的卡菲高管風琴也美妙絕倫。他說自己會在那座管風琴上長時間即興演奏，認為那是「人生樂事之一」。他斷言：「管風琴不止單單一件樂器，而是一個樂團……十分發人深省。彈奏管風琴會喚醒想像力，來自無意識深處的想法浮現，這些想法往往出乎意料。管風琴自成世界，歷久常新……」李斯特聽過聖桑的即興演奏之後，就斷定聖桑是「世界上最偉大的管風琴演奏家。」

所以到了1886年，他受倫敦皇家愛樂協會委約寫作新曲時，選擇在這首交響曲新作加入管風琴，其實是別有用意。樂曲並非「管風琴交響曲」（管風琴交響曲是種大型的管風琴獨奏曲，寫作這種樂曲的先驅是魏多或維爾納），更不是管風琴協奏曲，不以炫耀管風琴技巧為主。相反，聖桑在為自己的藝術困境尋找出路：他向來不善跟交響曲這曲式打交道。自從他的第二交響曲在1859年面世以來，27年間也沒有完成其他交響曲。1859年後，他遇上瑪德蓮教堂的管風琴、經歷過普法戰爭，還有最重要的是認識了李斯特。

Camille Saint-Saëns understood the organ. From 1858 to 1877 he was organist at La Madeleine, that most fashionable of Paris churches, and he described his hours improvising at its superb Cavallé-Coll organ as “one of the joys of my life”. “The organ is more than a single instrument,” he declared. “It is an orchestra...the organ is thought-provoking. As one plays the organ, the imagination is awakened and the unforeseen rises from the depths of the unconscious. It is a world of its own, ever new...” Franz Liszt, hearing him improvise, pronounced him “the greatest organist in the world”.

So when, in 1886, Saint-Saëns chose to incorporate an organ in the scoring of the new symphony that he'd written to a commission from the Royal Philharmonic Society of London, he had a quite particular intention in mind. This wasn't an “Organ Symphony” (the massive works for solo organ, of the type pioneered by Widor or Vierne), still less an organ concerto. It's anything but a vehicle for virtuoso organ playing. Instead, Saint-Saëns was looking for a solution for a very personal artistic problem. He'd never quite got along with the symphony as a form, and hadn't completed one since his Second, 27 years previously in 1859. Since then, he'd encountered the organ of the Madeleine, lived through the Franco-Prussian war, and above all, become friends with Liszt. Liszt's symphonic

李斯特的交響詩示範了交響樂作品的新路向：不一定要跟隨傳統的交響曲式——而且現代樂團的色彩，更有助於敘述強烈的情感跌宕。

所以聖桑的第三交響曲是「與管風琴合奏」；他還在傳統交響樂團裡加上一台鋼琴（由兩位鋼琴家負責）。所有樂器一同為這個音樂旅程效勞——旅程跟貝多芬第五交響曲遙相呼應，兩者都是從陰沉的C小調走到光明的C大調。管風琴加入以後，作曲家利用其無與倫比的威力，激起無意識的情緒，令人既興奮又激動；同時，鋼琴的音色明亮得出奇，令音樂既緊張刺激又光芒四射。1886年5月19日，樂曲在倫敦聖詹姆斯音樂廳首演，作曲家親自（用有點生硬的英語）撰寫樂曲介紹，解釋他的用意：

*這首交響曲分為兩個部分……但實際上卻包括了傳統的四個樂章：第一樂章在發展部停下，充當〈慢板〉的引子。諧謔曲也一樣，以相同手法與終曲連接在一起。某程度上，作曲家不想沒完沒了地重複。『大量重複』在器樂作品中已經越來越少見。作曲家認為，現代配器發展神速，現在也到了讓交響曲得益的時候。*

樂曲分為兩大部分，包含四個樂章，既一起流動又互相參照。短小的慢板引子（作曲家的說法是「悲傷地」）營造出憂鬱渴求的情緒；直至小提琴一陣顫抖，第一個中庸的快板展開了激烈的旅程。但音樂卻沒有像傳統交響曲一樣，按照原定計劃走下去。相反，甜美但充滿疑問的第二主題組卻在最後一次重現時漸漸消散，進入稍快的慢板——聖桑形容這一段「極為平靜及發人深省」。

poems had shown that a symphonic argument need not take a traditional symphonic form – and that the colours of the modern orchestra could help convey a powerful emotional narrative.

So Saint-Saëns wrote his Third Symphony “avec orgue”; he also added to the traditional symphony orchestra a piano (with two players). And they’re all at the service of a musical journey that echoes the course of Beethoven’s Fifth Symphony: from C minor darkness to C major light. By incorporating the organ into his orchestra, Saint-Saëns harnessed its incomparable power to stir those unconscious emotions (and make the spine tingle); the unexpectedly bright sound of the piano, meanwhile, charges the music with an almost electrical brilliance. He explained his intentions in a programme note that he wrote (in his slightly stiff English) for the audience at the symphony’s first performance, at St James’s Hall, London on 19 May 1886:

*This symphony is divided into two parts... Nevertheless, it includes practically the traditional four movements: the first, checked in development, serves as the introduction to the Adagio, and the scherzo is connected, after the same manner, with the finale. The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music. The composer thinks that the time has come for the symphony to benefit by the progress of modern instrumentation.*

The symphony’s two parts contain four movements, which flow together and refer back to each other. A short Adagio introduction (he called it “plaintive”) creates

這時管風琴首次加入——在音樂織體的深處，大家能感覺到管風琴的存在，但卻難以聽得清楚。樂曲的第一部分結束時很深刻、很平靜——但被諧謔曲打破，第一個中庸的快板裡躁動的小提琴，現在變得強勁有力。相比之下，中段則向上攀升，進入光明（鋼琴這時加入）；按作曲家本人的說法，整個樂章「為了控制權苦苦掙扎，最後躁動惡毒的元素敗走」，而且戲劇化的靜默過後，管風琴再度響起（這次卻在C大調，效果驚人），「平靜高尚的思想獲勝」。閃爍的鋼琴恍如滿天繁星，儘管終曲一點都不平靜——相反，小號和鉦成了終曲的冠冕，有凱旋而歸之感。

聖桑希望把這首樂曲題獻給李斯特，而且已經得到李斯特同意。可惜樂曲出版的時候，李斯特已經與世長辭，所以聖桑惟有將「題獻」改為「紀念」。古諾聽過這首交響曲以後，就讚揚聖桑是「法國的貝多芬」——不過聖桑再也沒有寫作交響曲了，他寫道：「能寫的都寫了。做過的就不會再做。」

樂曲剖析中譯：鄭曉彤

a mood of melancholy longing; until with a shiver from the violins the first Allegro moderato sets out on its tempestuous course. But it doesn't run that course like a traditional symphony; instead, the sweet, questioning second group, fades on its final return into the Poco adagio – and a mood that Saint-Saëns described as “extremely peaceful and contemplative”.

Here, for the first time the organ enters – deep in the musical texture, and not so much heard as sensed. The first half of the symphony ends in profound calm – broken by the Scherzo, in which the restless violins of the first Allegro moderato have become positively thunderous. In contrast, the central Trio section rockets upwards into the light (enter the pianists), and the whole movement becomes (in the composer's words) “a struggle for mastery, ending in the defeat of the restless, diabolical element” and – after a dramatic pause – the stupendous C major return of the organ, and “the triumph of calm and lofty thought”. The pianos glitter like a canopy of stars, though the victorious, trumpet and cymbal-crowned finale that follows feels anything but placid.

Saint-Saëns asked Liszt for permission to dedicate the symphony to him; but the old master had died by the time the symphony was published and instead it was dedicated to his memory. On hearing the symphony, Gounod hailed Saint-Saëns as “the French Beethoven” – but Saint-Saëns never returned to the form again. “I have given all that I had to give,” he wrote. “What I have done I shall never do again.”

All programme notes by Richard Bratby

#### 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、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、鋼琴四手聯彈、管風琴及弦樂組。

Three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, piano four hands, organ and strings.





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# 丹尼夫 STÉPHANE DENÈVE

指揮 Conductor

PHOTO: Stuttgart Radio Symphony Orchestra



丹尼夫現為聖路易交響樂團音樂總監及新世界交響樂團藝術總監，並將於2023/24樂季出任荷蘭電台愛樂樂團的首席客席指揮。他剛完成費城樂團首席客席指揮和布魯塞爾愛樂樂團音樂總監的任期；亦曾出任斯圖加特電台交響樂團首席指揮及皇家蘇格蘭國家樂團音樂總監。

丹尼夫以傑出的演奏和卓越的節目策劃享譽國際，並常與全球知名樂團和獨奏家合作，亮相各大音樂殿堂。來自法國的丹尼夫對法國音樂情有獨鍾，此外也積極推廣21世紀音樂。

他近期和即將舉行的演出包括為下列樂團獻藝：阿姆斯特丹皇家音樂廳樂團、NHK 交響樂團、聖西利西亞國立音樂學院樂團、巴伐利亞電台交響樂團、斯德哥爾摩皇家愛樂樂團（2020年諾貝爾獎音樂會）、法國國家樂團、捷克愛樂樂團、德國北部電台易北愛樂樂團、維也納交響樂團、柏林德意志交響樂團、法國電台愛樂樂團、鹿特丹愛樂樂團等。

他在卡內基音樂廳的首次演出就是和波士頓交響樂團合作，並定期指揮紐約愛樂、費城樂團、克利夫蘭樂團、洛杉磯愛樂、三藩市交響樂團、新世界交響樂團、多倫多交響樂團等。

他曾三度勇奪法國金音叉年度獎，並以灌錄浦朗克、德布西、拉威爾、盧賽爾、法朗克和康奈松的作品而廣獲好評。

Stéphane Denève is Music Director of the St Louis Symphony Orchestra, Artistic Director of the New World Symphony, and will also be Principal Guest Conductor of the Netherlands Radio Philharmonic from 2023/24. He recently concluded terms as Principal Guest Conductor of The Philadelphia Orchestra and Music Director of the Brussels Philharmonic, and previously served as Chief Conductor of Stuttgart Radio Symphony Orchestra (SWR) and Music Director of the Royal Scottish National Orchestra.

Recognised internationally for the exceptional quality of his performances and programming, Denève regularly appears at major concert venues with the world's greatest orchestras and soloists. He has a special affinity for the music of his native France, and is a passionate advocate for music of the 21<sup>st</sup> century.

Denève's recent and upcoming engagements include appearances with the Royal Concertgebouw Orchestra, NHK Symphony Orchestra, Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, Bavarian Radio Symphony Orchestra, Royal Stockholm Philharmonic Orchestra (with whom he conducted the 2020 Nobel Prize concert), Orchestre National de France, Czech Philharmonic, NDR Elbphilharmonie Orchestra, Vienna Symphony, DSO Berlin, Orchestre Philharmonique de Radio France and Rotterdam Philharmonic.

He made his Carnegie Hall debut with the Boston Symphony Orchestra, and he regularly conducts the New York Philharmonic, The Philadelphia Orchestra, The Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, New World Symphony and Toronto Symphony.

A triple winner of the Diapason d'Or of the Year, Denève has won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, Franck and Connesson.

# 拉特里 OLIVIER LATRY

管風琴 Organ

PHOTO: Deyan Parouchev



法國管風琴演奏家拉特里乃管風琴藝術的先驅，曾與多位著名指揮及頂尖樂團合作，並為主要唱片公司錄製大碟。他更積極推廣當代作品，首演新曲多不勝數。拉特里以23歲之齡出任巴黎聖母院大教堂首席管風琴師，自2012年出任蒙特利爾國家管弦樂團的榮譽管風琴師。他成就出眾，思慮精密而勇於嘗試，致力探索管風琴音樂的不同領域，同時擅長即興演奏。

他經常演出的音樂場地包括柏林愛樂廳、巴黎愛樂廳、迪士尼音樂廳、三藩市戴維斯音樂廳、阿姆斯特丹皇家音樂廳、漢堡易北愛樂音樂廳、費城威瑞森音樂廳、萊比錫布業大廳、維也納金色大廳和音樂廳、布達佩斯藝術宮、英國皇家節日音樂廳、琉森文化會議中心音樂廳、皇家阿爾伯特音樂廳、三得利音樂廳、馬林斯基音樂廳、莫斯科新扎里亞季耶音樂廳、鹿特丹多倫音樂廳、曼徹斯特布里奇沃特音樂廳等。作為獨奏家，曾合作的樂團包括費城樂團、洛杉磯愛樂、波士頓交響樂團、柏林愛樂樂團、NHK交響樂團、慕尼黑愛樂樂團、愛樂樂團、維也納交響樂團、鹿特丹愛樂樂團、悉尼交響樂團、維也納電台交響樂團、多倫多交響樂團、蒙特利爾交響樂團、法國國家管弦樂團等，並與鄭明勳、尼遜斯、沙朗倫、丹尼夫、奧班斯基、加保、艾遜巴赫、奧迪諾魯、長野健、艾度、迪華特、沙華斯達等指揮名家合作。

他在本樂季與柏林愛樂樂團和巴黎管弦樂團合作，在德國和法國首演沙朗倫的第一管風琴協奏曲，由沙朗倫親自指揮。

Established as the leading worldwide ambassador for his instrument, French organist Olivier Latry has performed in the world's most prestigious venues, been the guest of leading orchestras under renowned conductors, recorded for major labels and premiered an impressive number of works. Named titular organist at Notre-Dame in Paris at the age of 23 and organist Emeritus at the Orchestre National de Montréal since 2012, Latry is first and foremost an accomplished, thoughtful and adventurous musician, exploring all possible fields of the organ music, with an exceptional talent as an improviser.

He regularly appears in venues like the Berlin Philharmonie, Philharmonie de Paris, Disney Hall, San Francisco's Davies Hall, Amsterdam's Concertgebouw, Hamburg's Elbphilharmonie, Philadelphia's Verizon Hall, Leipzig Gewandhaus, Vienna's Musikverein and Konzerthaus, Budapest's Palace of Arts, Royal Festival Hall, KKL Lucerne, Royal Albert Hall, Suntory Hall, Mariinsky, Moscow's new Zaryadye Hall, Rotterdam's de Doelen, Manchester's Bridgewater Hall, and as a soloist with leading orchestras such as The Philadelphia Orchestra, Los Angeles Philharmonic, Boston Symphony, Berliner Philharmoniker, NHK Symphony Orchestra, Münchner Philharmoniker, Philharmonia Orchestra, Wiener Symphoniker, Rotterdam Philharmonic, Sydney Symphony, RSO Wien, Toronto Symphony, Orchestre Symphonique de Montréal, Orchestre National de France, under conductors like Myung-Whun Chung, Andris Nelsons, Esa-Pekka Salonen, Stéphane Denève, Krzysztof Urbanski, Fabien Gabel, Christoph Eschenbach, Alain Altinoglu, Kent Nagano, Edo de Waart and Jukka-Pekka Saraste.

This season, he premieres Esa-Pekka Salonen's first ever organ concerto in Germany and France with the Berliner Philharmoniker and the Orchestre de Paris, conducted by Salonen himself.







# BLOOM IN HARMONY



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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

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 ▲  
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賈舒晨 Jia Shuchen\*\*  
李祈 Li Chi\*\*  
沈庭嘉 Vivian Shen\*\*

\* 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 ■  
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孫斌 Sun Bin  
張姝影 Zhang Shuying

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鮑力卓 Richard Bamping ●  
方曉牧 Fang Xiaomu ■  
林穎 Dora Lam ▲  
陳屹洲 Chan Ngat-chau  
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霍添 Timothy Frank  
關統安 Anna Kwan Ton-an  
李希冬 Haedeun Lee  
宋泰美 Tae-mi Song  
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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## 大號 TUBA

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## 「管弦樂精英訓練計劃」駐團學員 THE ORCHESTRA ACADEMY HONG KONG (TOA) FELLOWS

中提琴：姚詠瑜  
Viola: Winnie Yiu Wing-yue

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

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## 鍵盤 KEYBOARD

嚴翠珠 Linda Yim # ●

---

## 特約樂手 FREELANCE PLAYERS

小提琴：張文蕊、郭詠恩、李俊霖、魏寧一  
Violin: Kitty Cheung, Alison Kwok,  
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中提琴：楊善衡  
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低音大提琴：吳展滔  
Double Bass: Kelvin Ng

鋼琴：卜心歌  
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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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此計劃由「商藝匯萃」發起及組織。

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艾曼·謝曼明 (1907) 小提琴·由田中知子小姐使用

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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

#### 香港管弦協會婦女會 捐贈

##### 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

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

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Thank you to

## C. C. Chiu Memorial Fund and Mr Andy Ng

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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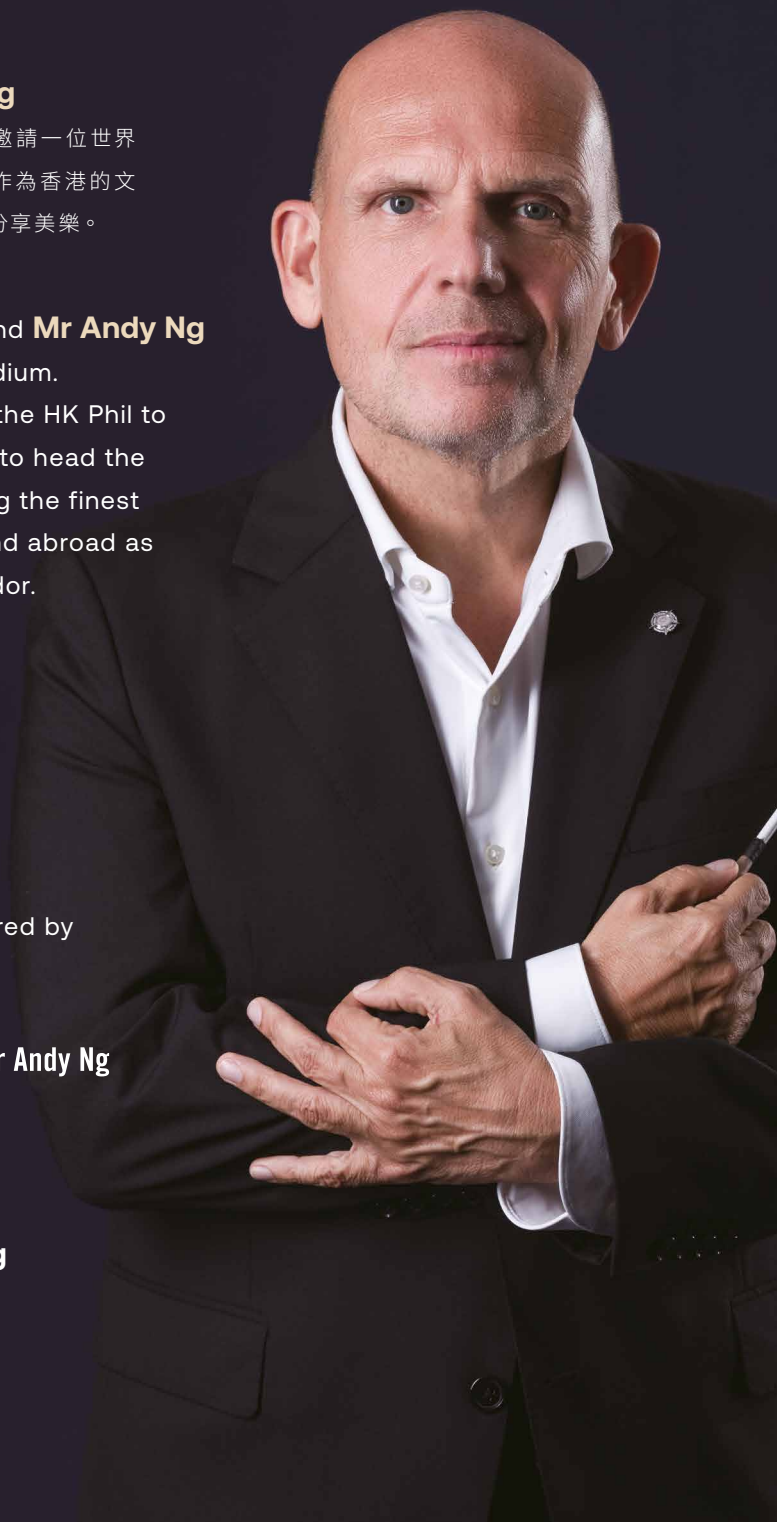
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# 駐團指揮席位贊助 RESIDENT CONDUCTOR'S PODIUM SPONSOR

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We are deeply grateful to  
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Podium. The Resident Conductor  
Podium assists the HK Phil to engage  
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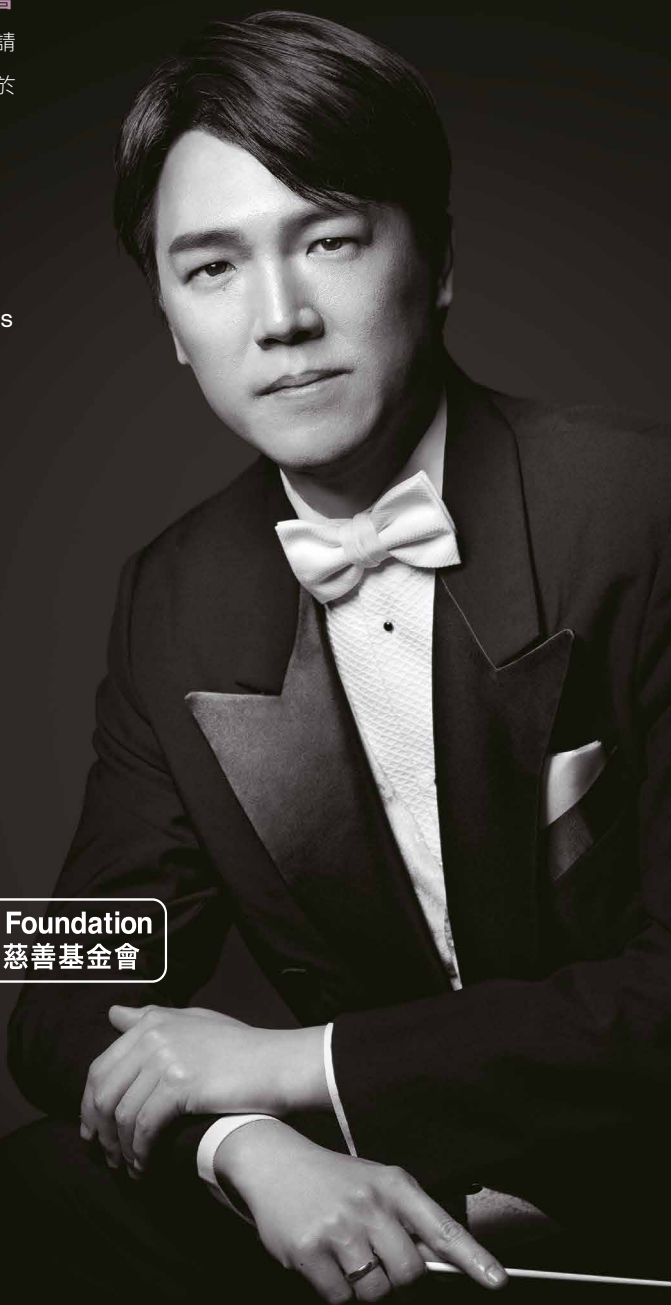
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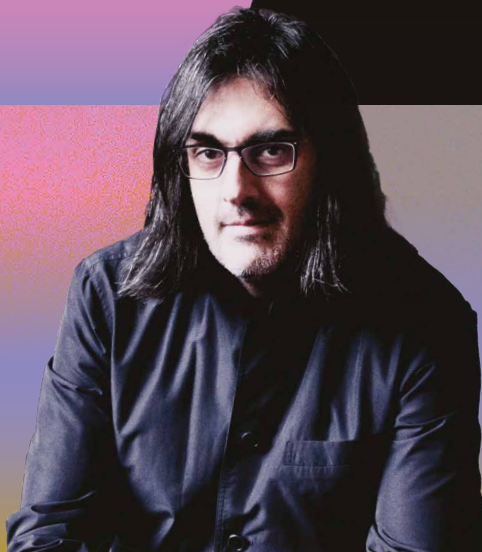
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