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巴赫/貝里奧
第十九對位，選自《賦格的藝術》

JOHANN SEBASTIAN BACH / LUCIANO BERIO 8'
Contrapunctus XIX from *The Art of Fugue*

貝多芬
第三鋼琴協奏曲

LUDWIG VAN BEETHOVEN 34'
Piano Concerto no. 3

- I. 充滿活力的快板
- II. 廣板
- III. 輪旋曲：快板

- I. Allegro con brio
- II. Largo
- III. Rondo: Allegro

中場休息

INTERMISSION

柯普蘭
第三交響曲

AARON COPLAND 43'
Symphony no. 3

- I. 十分中庸的速度，表情簡樸
- II. 甚快板
- III. 小行板，類似小快板
- IV. 非常果斷地—堅定的快板

- I. Molto moderato, with simple expression
- II. Allegro molto
- III. Andantino quasi allegretto
- IV. Molto deliberato – Allegro risoluto



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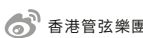
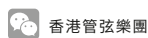
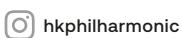
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巴赫 (1685–1750) / 貝里奧 (1925–2003) 第十九對位，選自《賦格的藝術》

巴赫《賦格的藝術》獲譽為人類成就的重大里程碑，偉大程度堪比發現DNA結構和首次登月。巴赫這個大型寫作計劃裡，蘊藏著一套源遠流長的音樂創作哲學（這套哲學甚至能上溯至幾個世紀以前）；同時也是他在器樂上的「遺囑」，是他在生命最後十年裡專注寫作的作品。不過曲集在巴赫生前沒有出版；後來曲集出版時，初版正是由他兒子C. P. E. 巴赫編輯的。C. P. E. 巴赫形容《賦格的藝術》是「最完美的實用賦格，深刻縝密地處理獨特精巧的樂思，與一般寫法截然不同，既自發又自然。」

巴赫在生時，「賦格」代表嚴格地應用對位法，將多個線條交織在一起，建立較大型的結構。「賦格」的拉丁文字根是「fugere」（逃跑）和「fugare」（追逐），使人想到幾個聲部輪流交代主題，層層覆蓋，營造動感。巴赫本人在《賦格的藝術》以「對位」一詞取代「賦格」，根據巴赫專家胡夫（Christoph Wolff）的解釋，是為了「強調嚴格對位法的超然地位」。

《賦格的藝術》開端主題貌似簡單；但後面的賦格都會以這個主題為基礎，全面探索賦格的種類與各式寫法；曲集分為多個部分，而且一個比一個複雜，例如雙主題或三主題的賦格。可惜巴赫與世長辭的時候，仍未及完成這套宏篇鉅著的高潮：那是一首四重賦格曲（包含四個主題），作曲家更將自己姓氏的拼寫法化為音高（降B–A–C–還原B）嵌入其中。

2000年，為紀念巴赫誕生250周年，藝高膽大的意大利後現代作曲家貝里奧（1925–2003）決定挑戰自己，為這首錯綜複雜的樂曲（「第十九對位」）「補完」，翌年竣工。

《賦格的藝術》原本沒有指明演奏樂器；貝里奧版本採用由23件樂器組成的室樂團，最後以巴赫的名字作為最後和弦，令人難以忘懷。經過250年，這套未竟之作由後世作曲家續寫補完，之後繼續不斷地迴盪，召喚出無限的創新想像。

編制

兩支長笛、短笛、中音長笛、雙簧管、英國管、兩支單簧管、低音單簧管、巴松管、兩支圓號、兩支小號、長號、中音薩克管、上低音薩克管、豎琴、小提琴、兩部中提琴、大提琴及低音大提琴。

**JOHANN SEBASTIAN
BACH** (1685–1750)/
LUCIANO BERIO (1925–2003)
Contrapunctus XIX from
The Art of Fugue

Johann Sebastian Bach's *The Art of Fugue* (*Die Kunst der Fuge*) has been praised as an unparalleled landmark of human achievement – something akin to revealing the structure of DNA or the first landing on the moon. It enshrines an entire philosophy of musical creation stretching back centuries into a grand project that is Bach's last will and testament in instrumental music. *The Art of Fugue* became a preoccupation of his final decade and was not published until after his death. His son Carl Philipp Emanuel Bach, who served as editor of that first published edition, called it “the most perfect practical work of fugue in the deep and thoughtful execution of unusual, ingenious ideas, far removed from the ordinary run, and yet spontaneous and natural”.

During Bach's life, the fugue epitomised a rigorously disciplined way of using counterpoint – the weaving together of multiple lines – to create a larger structure. The Latin roots *fugere* (to flee) and *fugare* (to chase) suggest the sense of movement generated by the overlay of voices as they successively take up a subject. Bach himself used the Latin term *contrapunctus* instead of “fugue”

in his *Art of Fugue* score “in order to stress the primacy of strict contrapuntal writing”, as the Bach expert Christoph Wolff explains.

At the beginning of *The Art of Fugue*, Bach introduces a deceptively simple subject that will form the basis of an exhaustive investigation of fugal types and possibilities; these increase in complexity with each succeeding part of this collection, encompassing, for example, fugues on two and three subjects. Bach died before he could complete the culmination of this monumental work: a quadruple fugue (four subjects) into which he embedded the spelling of his name in pitches (B-flat, A, C, B natural).

The great Italian postmodernist composer Luciano Berio (1925–2003) took up the challenge to “complete” this labyrinthine structure, known as “Contrapunctus XIX” in honour of the 250th anniversary of Bach's birth in 2000 (completing his work in 2001). *The Art of Fugue* does not specify instrumentation. Berio's version is for a chamber orchestra of 23 instruments and ends with a haunting statement of Bach's name as the final chord. The work's incompleteness, reanimated by a successor two and a half centuries later, continues to resound as a call to infinitely new imaginings.

Instrumentation

Two flutes, piccolo, alto flute, oboe, cor anglais, two clarinets, bass clarinet, bassoon, two horns, two trumpets, trombone, alto saxophone, baritone saxophone, harp, violin, two violas, cello and double bass.

貝多芬 (1770-1827)

C小調第三鋼琴協奏曲，op. 37

- I. 充滿活力的快板
- II. 廣板
- III. 輪旋曲：快板

貝多芬共寫作了五首鋼琴協奏曲，當中第三首寫於所謂「早期」和「中期」風格的轉折點。樂曲就像古羅馬兩面神雅努斯一樣，既前衛又保守。貝多芬很喜歡向莫扎特的鋼琴協奏曲傳統致敬——包括具體地引用這位偉大前輩晚期的鋼琴協奏曲傑作；可是貝多芬在新世紀初（十九世紀頭十年）「意在創新，強烈抒情」的創作路線，早在第三鋼琴協奏曲也能見端倪。

事實上，大家對第三鋼琴協奏曲的創作日期仍莫衷一是。一如前輩莫扎特，貝多芬最初在維也納音樂界打響名堂，靠的是魅力四射的鍵盤演奏：寫作協奏曲並親自擔任獨奏，正是推動事業發展的好方法。不過，第三協奏曲在1803年春季的首演與他上次大型公開演出，也相隔了好幾年。

長久以來，大家都以為樂曲大半寫於貝多芬「早期」階段的頂峰（1800年左右），原本為了他的作品專場音樂會而寫，不過音樂會最後取消；大家都以為之後他只作過少許修訂。可是貝多芬協奏曲專家普蘭廷格（Leon Plantinga）卻認為，樂曲大半寫於1802年5月至1803年3月之間，是在樂曲首演舉行前不久才寫作的。

據說貝多芬說過，他「永遠無法寫出這樣的樂曲」——指的是莫扎特C小調協奏曲（K. 491）——這則軼事還流傳甚廣。姑勿論是否屬實，莫扎特K. 491對貝多芬的影

響，在第三協奏曲第一樂章的確清晰可聞。然而，第一樂章的戲劇效果本身很迷人，莫扎特也只是個參考依據而已。作曲家用上進行曲似的主題，又讓主題堅定地上下走動；素材既洗鍊又能物盡其用——正是貝多芬特色——讓綿長的管弦樂呈示部越來越激烈緊湊。主題結束時，刪節過的附點節奏成了強勁的發動機，努力前行，甚至向著抒情的第二主題推進。第二主題則與第一主題形成鮮明對比。

貝多芬採用常規曲式時，會靠著意料之外的動勢增加懸念。比方說，獨奏者剛加入時奏出連串激動人心的音階，之後才到主題迸發而出。一個尤其有創意的例子，就是第一樂章接近結尾處，從獨奏者的華采樂段過渡到尾聲之間的段落：樂團沒有像預期一樣，簡簡單單地重申主題，而是讓鼓帶著幽暗的威脅，演奏附點節奏樂思，營造出不祥的效果。

貝多芬處理優美但陰暗配器的天賦，從廣板可見一二。這個慢樂章以關係相對遠的E大調寫成，從另一角度來看待鋼琴獨奏與樂團的關係。獨奏者帶著精緻的如歌線條，探索狂想曲似的冥想境界——早在第一樂章第二主題已有先兆。普蘭廷格發現，貝多芬的鋼琴音型與寫法營造出「氣氛音響」，令人想起「當時時尚的『風弦琴』——那是大自然本身的樂器，靠著風弦琴模糊的音響效果，大自然就能直接與人類對話。」他

LUDWIG VAN BEETHOVEN

(1770–1827)

Piano Concerto no. 3 in C minor, op. 37

- I. *Allegro con brio*
- II. *Largo*
- III. *Rondo: Allegro*

寫道，樂曲的光芒，反映出貝多芬「這時漸漸生出一種意識：認為藝術帶有昇華力量，也認為藝術家——這次是他自己——是普羅米修斯型的人物，將火從諸神手中帶到人間。」

然後貝多芬從風眼回到暴風中。終樂章彷彿戲劇的大漩渦似的，與第一樂章的激烈衝突如出一轍。輪旋曲主題稜角分明，而且對降A音念念不忘——「降A音」也曾在全曲開端營造出令人難忘的不協和。在由單簧管引入的插段裡，廣板幸福抒情的氣氛短暫重現，隨後響起的輪旋曲主題卻變得更激動，出盡全力要帶復仇女神回來。尾聲則有處小調至大調的轉移，但採用的並非常規作法，而是特別令人難忘的貝多芬式創新。主題第一、二個音符原本聽起來很不祥，突然變成興高采烈的裝飾性音型，以勢如破竹的氣勢和高昂的情緒來帶動音樂。

編制

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

The third of the five piano concertos that Ludwig van Beethoven completed is situated on the cusp between his so-called early- and middle-period styles. Like the face of Janus, it looks backward and forward. Beethoven pays loving homage to the Mozartean piano concerto tradition – including specific references to the later masterpieces in the genre by his great predecessor. Yet this score at the same time points ahead to the innovative ambition and expressive intensity that would characterise Beethoven's path in the first decade of the new century.

In fact, attempting to date the Piano Concerto no. 3 is still a matter of debate. Much like Mozart before him, Beethoven initially made his name in Viennese musical society as a keyboard artist of extraordinary charisma: writing concertos that featured himself as the soloist was an effective method to promote his career. Yet a gap of several years separates his previous grand public concert and the one on which he introduced the Third Concerto in the spring of 1803.

It has long been thought that Beethoven composed the bulk of the score at the height of his “early” phase, around 1800, for a later concert of his music that then was cancelled; after this he was thought merely to have made some revisions. Leon Plantinga however, an expert on the Beethoven concertos, argues that the work was largely composed between May 1802 and March 1803, shortly before the actual concert in which it was unveiled to the public.

Regardless of whether Beethoven actually despaired that he would “never be able to do anything like that” – referring to Mozart’s own Concerto in C minor (K. 491), according to a much-repeated anecdote – strong traces of that preceding work’s influence are evident in the first movement. Yet the Mozartean model is only one point of reference for the mesmerising drama of this music. The drawn-out orchestral exposition gains intensity from the concise economy of its material – a characteristic of Beethoven – using a march-like theme that moves grimly up and down. The

clipped dotted rhythm at its end becomes a powerful engine, even working its way into the contrasting lyrical second theme.

While Beethoven follows conventional form, he heightens suspense through unexpected gestures. For example, listen for the electrifying sequence of scales when the soloist first enters, before erupting into the main theme. A remarkably innovative example is the passage near the end of the first movement that leads from the solo cadenza into the coda. Instead of the orchestra’s expectedly straightforward restatement of the theme, Beethoven creates an ominous sonority by giving the drums the dotted-rhythm idea, which they deliver with shadowy menace.

The Largo shows Beethoven’s gift for beautifully shaded orchestration. In the relatively remote key of E major, this slow movement considers the relationship between the solo piano and orchestra in a different light. With his delicately singing line, the soloist explores a realm of rhapsodic meditation that was anticipated by the second theme in the opening movement. Plantinga observes that Beethoven’s piano



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figurations and scoring create an “atmospheric sound” that recalls “the contemporaneous vogue of the Aeolian harp, that instrument that Nature herself played upon, through whose nebulous sonorities she was able to speak directly to humankind”. The luminosity of this music, he writes, mirrors Beethoven’s “growing consciousness in this period of art as a transcendental force, and of the artist – in this case himself – as a Promethean figure, a fire-bringer from the gods to humankind”.

And then Beethoven moves from the eye of the storm back into the tempest. The finale is a maelstrom of drama that mirrors the storminess of the opening movement. The rondo theme is angular and obsesses on an A-flat – the same pitch that creates a memorable dissonance in the beginning measures of the Concerto. The Largo’s blissfully lyrical mood briefly reappears in an episode introduced by the clarinet before an agitated version of the rondo theme brings the Furies back full force. The coda boasts an especially memorable Beethovenian innovation to the conventional shift from minor to major key. The ominous first two notes of the theme are suddenly turned into a cheerfully decorative gesture that pushes the music on with unstoppable high spirits.

Instrumentation

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

柯普蘭 (1900–1990) 第三交響曲

- I. 十分中庸的速度，表情簡樸
- II. 甚快板
- III. 小行板，類似小快板
- IV. 非常果斷地—堅定的快板

柯普蘭是美國音樂界的代表人物，聲望極高，不過卻令人有「人格分裂」的印象：既是「民粹」作曲家，也是「不易入耳」的作曲家。普勒克 (Howard Pollack) 在其書寫的柯普蘭傳記裡詳細地記載了一則軼事，連作曲家本人也經常掛在嘴邊，樂此不疲——事情發生在他初出道寫作電影音樂時 (1943年，也就是他寫作第三交響曲前一年)：諧星古祖麥士 (Groucho Marx) 出席一場音樂會，節目包括柯普蘭一首不易入耳的現代派作品。麥士說自己不太熟悉柯普蘭這種風格的樂曲，柯普蘭就解釋道：「嗯，我有人格分裂。」麥士的接話也很妙：「不打緊，只要你跟高德溫 (Sam Goldwyn, 電影公司老闆) 分就可以了。」

第三交響曲寫於作曲家「民粹」風格的頂峰，代表他嘗試將這些對立的特質綜合起來。本質上，交響曲多數較大型，而且面向大眾，像公開聲明似的。柯普蘭第一、二首交響曲無疑打破了常規，可是到了1944年夏，柯普蘭動筆寫作「第三」時，這種宏偉、面向大眾的手法卻成了他的焦點。委約柯普蘭寫作「第三」的是個基金會，創辦人正是他的支持者高謝維斯基。作曲家後來憶述：「我完全知道他 (高謝維斯基) 喜歡指揮哪類型的音樂，知道他會把甚麼情緒帶到樂曲裡，也知道他的樂團 (波士頓交響樂團) 聲音如何，所以完全有理由做最該死的事情——寫一首宏偉的交響曲。」樂曲1946年完成。

柯普蘭「宏偉風格」的歷史背景，對他如何設計樂曲也很重要。早些年他已開始發展別人口中的「美國聲音」，因為他很想跟更多聽眾交流——那時美國大蕭條持續，所以這種需要更為迫切。柯普蘭首先借助芭蕾、劇場和電影的特定戲劇場景(如《牛仔》和《阿帕拉契亞之春》)，讓這種民粹風格漸漸成型。

然而，寫作大型的抽象音樂、又希望聽眾能即時明白，卻不是同一回事。在羅斯福新政時期寫作交響曲，也無異於寫作「偉大美國小說」。柯普蘭舊作《平民號角曲》充滿戲劇感；於是他就將《平民號角曲》嵌入「第三」終樂章，以很振奮人心的方法解決了這個難題。

「第三」共有四個樂章，每個樂章大體上都是典型的拱型曲式。樂曲開端以寬廣開揚的音程為主——這正是柯普蘭民粹風格的特色。聖詩似的第一主題篇幅甚長，充滿自信；第二主題則延續了這種史詩式的情懷。長號在中段引入新主題，速度加快，情緒也變得急切，與前段形成鮮明對比。第一樂章末段，開端段落重現，但前段的音樂歷程也不無痕跡。音樂漸漸沉寂，最終在平和鎮定氣氛中停頓下來，一如全曲開端。

音階似的號角曲主題引入熱情洋溢的第二樂章。這個主題源自一份較早前的委約：那是二戰期間，柯普蘭接受了一份為提振盟軍士氣作曲的委約，寫作了幾份草稿，最後提交的是《平民號角曲》；第二樂章這個號角曲主題則是其中一份草稿。樂章中段與前段形成對比，作曲家在芭蕾舞劇《牛仔》營造的美國文化精神，在此也顯而易見。

慢速的第三樂章也像第一樂章一樣，在邁向中段時加快速度，然後回到開端的素材去。主段悠閒但抒情，縈繞著柯普蘭獨有的孤獨感；《阿帕拉契亞之春》熱鬧的筆觸，則令中段更生動活潑。

終樂章是全曲篇幅最長的樂章，與第三樂章一氣呵成，沒有間斷。《平民號角曲》配器初時十分輕柔，以長笛為主；銅管加入後則變得宏偉壯麗。柔和與富有力量的音樂織體的有趣融合，正是「第三」的特色。多個主題相繼響起，包括一個充滿拉丁美洲風情的主題，提醒大家柯普蘭深受拉丁美洲音樂影響。

作曲家營造刺激不已的氣氛，卻突然被可怕的和弦剎停；之後作曲家將早前出現過的素材審視一番，再推進至氣勢磅薄的尾聲。

《平民號角曲》與開端主題都在此重現，凸顯《第三》對稱的結構，為聽眾留下英勇樂觀的精神。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

編制

三支長笛（其一兼短笛）、短笛、三支雙簧管（其一兼英國管）、兩支單簧管、低音單簧管、降E調單簧管、兩支巴松管、低音巴松管、四支圓號、四支小號、兩支長號、低音長號、大號、定音鼓、敲擊樂器、兩座豎琴、鋼琴、鋼琴及弦樂組。

AARON COPLAND

(1900–1990)

Symphony no. 3

- I. *Molto moderato, with simple expression*
- II. *Allegro molto*
- III. *Andantino quasi allegretto*
- IV. *Molto deliberato – Allegro risoluto*

His stature in American music is iconic, but Aaron Copland can conjure the image of a divided personality: one split between a “populist” composer and a “challenging” one. In his biography, Howard Pollack recounts an anecdote the composer enjoyed retelling from his period writing film scores (it took place in 1943, a year before he started the Third Symphony). The comedian Groucho Marx had shown up to listen to a programme that included one of his more challenging, Modernist works. When Groucho mentioned he was not familiar with this side of his music, Copland explained, “Well, I have a split personality.” Groucho in turn quipped, “It’s OK, as long as you split it with Sam Goldwyn [head of the film studio].”

The Third Symphony, which Copland wrote at the peak of his so-called “populist” style, represents his attempt to synthesise these contradictory aspects of his art. By its nature, the symphonic genre tends towards large public statements. Copland’s first two symphonies were undeniably unconventional in their

approach, but this grandly public approach became Copland’s focus when he began his Third Symphony in the summer of 1944, on a commission from the foundation that his champion Serge Koussevitzky had founded. “I knew exactly the kind of music he [Koussevitzky] enjoyed conducting,” Copland later recalled, “and the sentiments he brought to it, and I knew the sound of his orchestra [the Boston Symphony], so I had every reason to do my darndest to write a symphony in the grand manner.” He completed the work in 1946.

The larger historical context behind Copland’s “grand manner” also played a significant role in how he designed the work. He had begun to develop what has been labelled as his “American sound” because of the urge he felt to communicate with a broader audience – a need that became all the more intensified by America’s continuing Great Depression. Copland first cultivated this populist style in connection with particular dramatic scenarios that were connected to ballet, theatre and film, such as *Rodeo* and *Appalachian Spring*.

The prospect of writing a large-scale work of abstract music that could speak with immediacy presented a different challenge. Composing a symphony in Roosevelt’s New Deal era had become a quest comparable to writing the Great American Novel. An earlier project, *Fanfare for the Common Man*, helped to provide the sense of drama he needed. By

embedding this music into the finale, Copland found a rousing solution for this challenge.

Each of the Third Symphony's four movements exemplifies an overriding arch structure (ABA). The wide, open intervals that are a characteristic of Copland's populist style dominate the opening; a hymnic sense of assurance follows in the lengthy first theme. A second theme expands the sense of an epic unfolding. In the central section, the trombones introduce a contrasting new theme of heightened urgency as the tempo speeds up. The first movement ends with a restatement of the opening section that now reflects the experience of the intervening musical journey. This diminishes gradually, coming to rest in the spirit of calm poise with which Copland began the work.

A scale-like fanfare theme introduces the exuberant second movement. It comes from one of the sketches Copland made for the commission that resulted in *Fanfare for the Common Man* (a project intended to boost Allied morale during World War II). Copland taps the vein of Americana he had drawn on for his ballet *Rodeo* for the contrasting central section.

The slow third movement, like the first, accelerates to a faster paced central section and then recedes back to its opening material. The spare yet lyrical main section conveys Copland's unique sense of haunting solitude; touches of the more boisterous

moments from *Appalachian Spring* enliven the middle section.

The finale is the longest movement and follows without a pause. The famous fanfare is gently scored at first, with flutes playing a prominent part, before the brass section continues in full glory. This curious blend of tender and muscular musical textures is a characteristic of the Third Symphony. A variety of themes ensues, including one that reminds us of the important influence Latin music had on Copland.

Copland builds a thrilling sense of excitement that is suddenly brought to a halt by a shocking chord. He surveys material that appeared earlier in the work before moving on to an overwhelmingly forceful coda. This conclusion emphasises the architectural symmetry of the Third by restating the fanfare as well as the theme we heard at the beginning, leaving the audience with a sense of heroic optimism.

[All programme notes by Thomas May](#)

Instrumentation

Three flutes (one doubling piccolo), piccolo, three oboes (one doubling cor anglais), two clarinets, bass clarinet, E-flat clarinet, two bassoons, contrabassoon, four horns, four trumpets, two trombones, bass trombone, tuba, timpani, percussion, two harps, celesta, piano and strings.

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IN HARMONY

梵志登

JAAP VAN ZWEDEN

指揮 Conductor

Photo: Eric Hong



梵志登於過去十年間享譽國際古典樂壇，成為炙手可熱的世界級指揮家。他現為香港管弦樂團音樂總監，同時是紐約愛樂樂團音樂總監，2024年將成為首爾愛樂樂團的音樂總監。梵志登曾為多個世界一流的樂團擔任客席指揮，包括巴黎樂團、阿姆斯特丹皇家音樂廳樂團、萊比錫布業大廳樂團、維也納愛樂樂團、柏林愛樂樂團、倫敦交響樂團、芝加哥交響樂團、克里夫蘭樂團，以及洛杉磯愛樂樂團。

梵志登灌錄了許多錄音，均大獲好評。繼2019年禾夫獲格林美獎提名的《Fire in my mouth》後，梵志登的最新錄音於2020年推出，為紐約愛樂樂團世界首演大衛·朗的《國家的囚犯》，兩張專輯皆與紐約愛樂樂團合作、由環球唱片旗下的Decca Gold品牌發行。梵志登與港樂完成了為期四年的計劃，完成華格納整套聯篇歌劇《尼伯龍的指環》（2015–18），以及最近灌錄的馬勒第十交響曲與蕭斯達高維契的第五、第九及第十交響曲，皆由拿索斯唱片錄音發行。

梵志登於2020年獲香港特區政府頒發銀紫荊星章。他於2020及2021年分別獲嶺南大學和香港浸會大學頒授榮譽院士銜和榮譽大學院士；2021年獲香港演藝學院授予榮譽博士。梵志登亦榮獲馳名的2023年荷蘭皇家音樂廳大獎。1997年，他與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症兒童的家庭提供協助。

Over the past decade, conductor Jaap van Zweden has become an international presence on three continents. Currently Music Director of the Hong Kong Philharmonic Orchestra, he is also Music Director of the New York Philharmonic (NY Phil) and becomes Music Director of the Seoul Philharmonic in 2024. He has appeared as guest conductor with leading orchestras such as, in Europe, the Orchestre de Paris, Amsterdam's Royal Concertgebouw, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic and London Symphony Orchestra, and, in the US, the Chicago Symphony Orchestra, The Cleveland Orchestra and Los Angeles Philharmonic.

Jaap van Zweden's numerous recordings include the world premiere of David Lang's *prisoner of the state* (2020) and Julia Wolfe's Grammy-nominated *Fire in my mouth* (2019), both recorded with the NY Phil and released on Universal Music Group's Decca Gold. With the HK Phil, he recorded Wagner's complete *Ring Cycle*, and recently Mahler's Symphony no. 10 and Shostakovich's Symphonies nos. 5, 9 and 10, all for the Naxos label.

In 2020, Jaap van Zweden was awarded the Silver Bauhinia Star by the HKSAR Government. He was conferred Honorary Fellowship by Lingnan University in 2020, and Honorary University Fellowship by Hong Kong Baptist University and an Honorary Doctorate by The Hong Kong Academy for Performing Arts in 2021. He also received the prestigious 2023 Concertgebouw Prize.

Jaap van Zweden and his wife Aaltje established the Papageno Foundation in 1997 to support families of children with autism.

郎朗 LANG LANG

鋼琴 Piano

Photo: Olaf Heine



郎朗是當今古典音樂界的領軍人物——作為鋼琴家、教育家和慈善家，他已成為21世紀世界上最具影響力和最堅定的藝術大使之一。無論是在2008年北京奧運會開幕典禮為數十億觀眾演奏，還是於公立學校為數百名孩子演奏，郎朗都感到一樣高興，他的確是透過音樂溝通交流的大師。

郎朗被《紐約時報》譽為「古典音樂星球上最炙手可熱的藝術家」，他在世界各地的音樂會均全場爆滿。他與歷圖爵士、杜達美、巴倫邦和艾遜巴赫等指揮大師合作無間，並與世界各地的頂尖樂團攜手演出。郎朗以創意思維聞名，並經常涉足不同的音樂領域。他在格林美獎頒獎典禮上與Metallica、Pharrell Williams或傳奇爵士樂手Herbie Hancock的表演，受到數百萬觀眾收看。

這十年間，郎朗在世界各地積極投入音樂教育。他於2008年成立了郎朗國際音樂基金會，旨在培養鋼琴明日之星、倡導著重技術的音樂教育，並透過現場音樂體驗培育年輕聽眾。2013年，郎朗獲聯合國秘書長任命為和平使者，推動全球教育。



更多資料請瀏覽

For further information, visit
www.langlangofficial.com
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Lang Lang is a leading figure in classical music today – as a pianist, educator and philanthropist he has become one of the world’s most influential and committed ambassadors for the arts in the 21st century. Equally happy playing for billions of viewers at the 2008 Olympic Opening Ceremony in Beijing or just for a few hundred children in the public schools, he is a master of communicating through music.

Heralded by the *New York Times* as “the hottest artist on the classical music planet”, Lang Lang plays sold-out concerts all over the world. He has formed ongoing collaborations with conductors including Sir Simon Rattle, Gustavo Dudamel, Daniel Barenboim and Christoph Eschenbach and performs with all the world’s top orchestras. Lang Lang is known for thinking outside the box and frequently steps into different musical worlds. His performances at the GRAMMY Awards with Metallica, Pharrell Williams or jazz legend Herbie Hancock were watched by millions of viewers.

For about a decade Lang Lang has contributed to musical education worldwide. In 2008 he founded the Lang Lang International Music Foundation aimed at cultivating tomorrow’s top pianists, championing music education at the forefront of technology, and building a young audience through live music experiences. In 2013 Lang Lang was designated by the Secretary General of the United Nations as a Messenger of Peace focusing on global education.

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*For our 50th anniversary season house programmes, we have created this special column,
“Musical Memories of Yesteryear”, to look back on musical remembrances over the past decades
related to our current exciting performances.*

鋼琴巨星郎朗曾多次與香港管弦樂團合作，每次皆為盛事。他與港樂的第一次合作，陣容也非常鼎盛。有趣的是，那是一場在新伊館的普及音樂會！時年1999年2月12日及13日，郎朗年僅16歲，音樂會的主題就是「青春交響曲」。舞台上除了有港樂外，還有香港青年交響樂團81位成員。郎朗演出的曲目是浦羅哥菲夫第三鋼琴協奏曲，指揮是葉詠詩。在音樂會海報上，可見郎朗一貫的笑容。

Piano megastar Lang Lang has appeared with the Hong Kong Philharmonic Orchestra on numerous occasions. His very first collaboration with the HK Phil took place at Queen Elizabeth Stadium on 12 and 13 February 1999, when he was just 16 years old. The concert, aptly titled “Symphony of Youth”, featured 81 members from the Hong Kong Youth Symphony Orchestra joining forces with the HK Phil. Lang Lang performed Prokofiev’s Third Piano Concerto with Yip Wing-sie conducting. Lang Lang can be seen with his characteristic smile on the poster advertising these concerts.



郎朗首次與港樂合作演出的音樂會海報。
Poster for Lang Lang’s first concert
with the HK Phil.
(HK Phil Archive)





港樂以「Rhythm of the City」慶祝五十周年，於2023/24樂季舉行豐富多彩的活動連繫社群，包括社區音樂演出、「港樂 x 天星小輪——維港樂」、及一系列與本地品牌和藝術家合作的金禧紀念原創商品。

HK Phil is celebrating its Golden Jubilee with “Rhythm of the City” – a combination of community initiatives in 2023/24 Season, including community performances, Music Journey with Star Ferry, and a series of original merchandise created in collaboration with local brands and artists.

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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周的樂季中，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，成為亞洲首個獲此殊榮的樂團。

梵志登是現今樂壇最炙手可熱的指揮之一，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。完成音樂總監任期後，梵志登將以桂冠指揮身份繼續與樂團合作。此外，由2018/19樂季開始，梵志登正式成為紐約愛樂樂團音樂總監。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，非凡演出贏得了觀眾及樂評的讚譽。樂團更因此勇奪《留聲機》年度管弦樂團大獎。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特別行政區成立20周年，港樂於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。於2023/24樂季，港樂將會到訪超過18個城市作世界巡演。

「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. 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 end of the 2023/24 Season. Following his tenure as Music Director, he will hold the title of Conductor Laureate. He has also been Music Director of the New York Philharmonic since the 2018/19 Season. Long Yu 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 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 well received, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019.

The HK Phil has toured extensively across Mainland China. The orchestra undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region. In the 2023/24 Season, the orchestra will embark on global tours to more than 18 cities.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Tarmo Peltokoski, Vasily Petrenko, Krzysztof Urbanski, Ning Feng, Boris Giltburg, Leonidas Kavakos, Olivier Latry and Akiko Suwanai. The HK Phil



Photo: Cheung Wai-lok

近年和港樂合作的指揮家和演奏家包括：畢美亞、丹尼夫、艾遜巴赫、巴孚·約菲、奧羅斯科-埃斯特拉達、佩多高斯基、佩特連科、奧班斯基、寧峰、基特寶、卡華高斯、拉特里、諏訪內晶子等。港樂積極推廣華裔作曲家的作品，除了委約新作，更灌錄了由作曲家譚盾和盛宗亮親自指揮作品的唱片，由拿索斯唱片發行。

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「管弦樂精英訓練計劃」，由太古慈善信託基金「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。

港樂獲香港特別行政區政府慷慨資助，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

promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and it has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions.

The HK Phil runs diverse education and community programmes in schools, hospitals and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year. Founded in 2021, “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, stimulate cultural participation in Hong Kong, and 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

Long Yu

駐團指揮

RESIDENT CONDUCTOR



廖國敏

Lio Kuokman, JP

第一小提琴

FIRST VIOLINS



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樂團首席
Jing Wang
Concertmaster

梁建楓

樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



許致雨

樂團第二副首席
Anders Hui
Second Associate
Concertmaster

王亮

樂團第二副首席
Wang Liang
Second Associate
Concertmaster

朱蓓

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Concertmaster



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張希

Zhang Xi

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Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑋
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Zhou Tengfei



賈舒晨**
Jia Shuchen**

* 樂師輪流於第一及第二聲部演出
Players may rotate between the First and Second Violin sections.

中提琴 VIOLAS



●凌顯祐
Andrew Ling



■李嘉黎
Li Jiali



▲熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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Leuk-jo



單簧管：方誠
Clarinet: Fong Shing



小號：余朗政
Trumpet: Bowie Yu
Long-ching



長號：胡皓霆
Trombone: Anson
Woo Ho-ting

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中提琴：楊善衡
Viola: Andy Yeung

薩克管：梁國章、吳漢紳
Saxophone: Jacky Leung & Charles Ng

圓號：趙展邦
Horn: Harry Chiu Chin-pong

敲擊樂器：陳梓浩、許莉莉
Percussion: Samuel Chan & Hoi Lei-lei

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- 首席 Principal
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以下人士借出一套四支華格納大號

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- Ms Wincey Lam, Mr Raymond Wong,
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Mrs Catherine Wong
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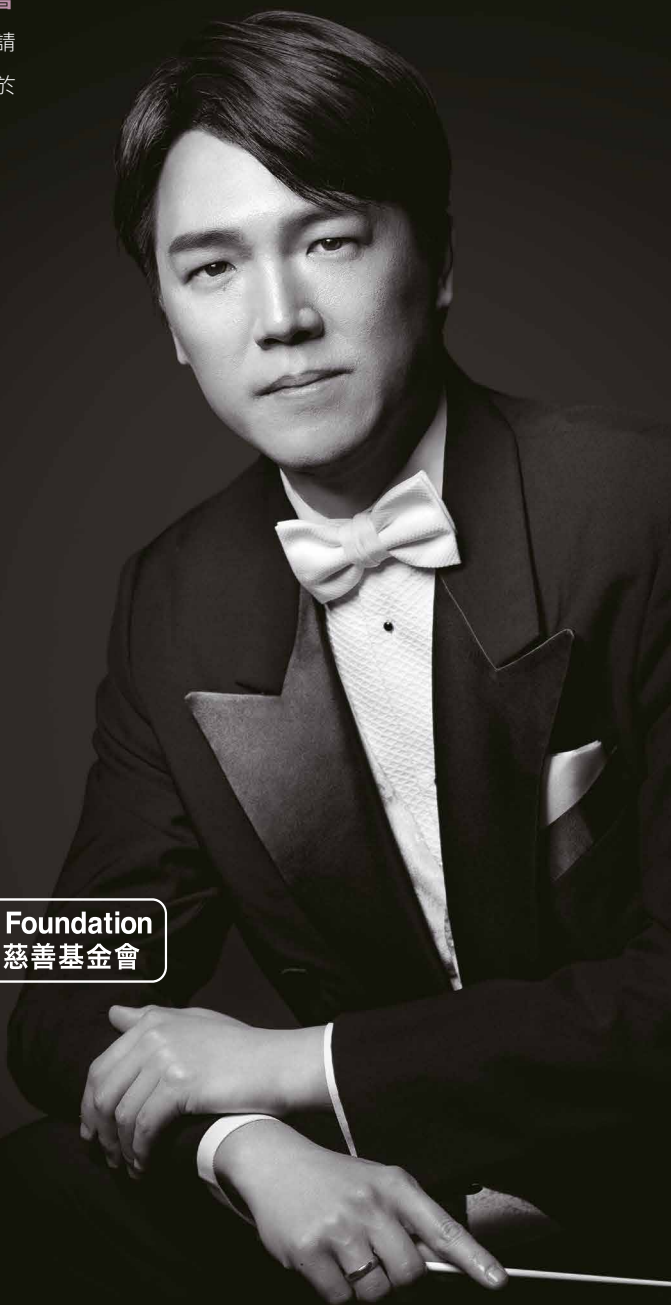
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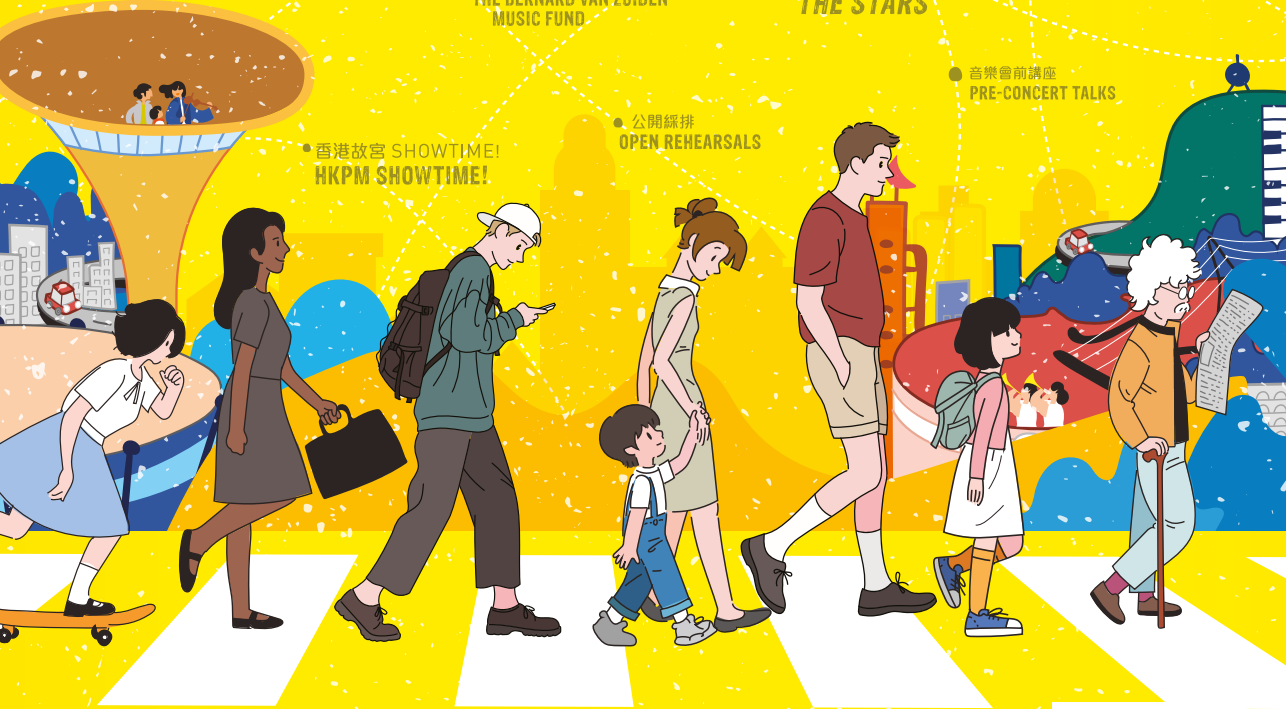
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榮休之喜：心繫大家庭的行政總監 Happy Retirement, Vennie!

港樂行政總監何黎敏怡將於本月榮休，她多年來肩負樂團幕後重任，功績卓著，我們衷心祝願她事事順利，生活美滿。Vennie Ho, the Executive Director of the Hong Kong Philharmonic Orchestra (HK Phil), will retire this month. Over the years, she has taken up key responsibilities behind the scenes, with many achievements to her credit. We sincerely wish her a very happy retirement.

香港管弦樂團本年已踏入第五十個職業樂季了，我由一個初出茅蘆年青人，到現在已屆退休年齡，恍似過了大半生，但其實感覺時間只是一眨眼便過去了。

我非常慶幸有機會參與樂團的工作，從1975年至1994年服務了差不多廿年，再於2010年重返「娘家」，合共33年了，現在即將離任，當然是依依不捨的。我一向把樂團視為我的大家庭，在工作上得到無限的滿足感之外，更認識了很多朋友、董事局成員、樂師及辦公室同事等，感恩沿途有您們，共同為樂團的發展而努力，助我面對眾多挑戰；而我在工作之餘，還有美樂相伴，為我的生活增添無限色彩。

我可以見證一個屬於香港的管弦樂團過去50年的不斷成長，是一個非常難得的體驗，樂團由剛剛開始職業化，至今成為一支具有國際水平的樂團，我也倍感自豪。往後的日子，希望樂團的每一分子，熱愛您們的工作，愛音樂，愛護這個美好的大家庭，繼續為樂團的發展出力；更希望樂團在不久的將來，能擁有屬於自己的表演及綵排場地，藝術水平更上一層樓，令香港市民引以為榮。

祝願大家身體健康，生活愉快！

何黎敏怡

This year, the HK Phil is celebrating its 50th professional season. As for myself, I have grown from a young career starter to a soon-to-be retiree. The years have flown by, and it feels as though a lifetime has passed in the blink of an eye.

I consider myself very fortunate to have had the opportunity to be a part of the Orchestra. After nearly 20 years of service from 1975 to 1994, I joined the HK Phil again in 2010 and worked for another 13 years. Now, having served for the HK Phil for over three decades, it is time for me to leave. I will certainly miss it! The HK Phil is like my extended family to me. Over the years, it has been tremendously rewarding. I have made so many new friends including board members, musicians and colleagues. I am deeply grateful to have all of you by my side in working together for the development of the Orchestra and overcoming all the challenges along the way. Having music as a part of my job has added so much colour to my life.

It has been an exceptional experience for me to grow with the orchestra of Hong Kong. I am proud that the Orchestra has established its international standing. In the days to come, I hope everyone in the HK Phil will continue to have passion for the job, love music and the wonderful HK Phil family. I also hope that one day the Orchestra will have a dedicated concert and rehearsal hall of its own, while continuing to reach new heights and make Hong Kong proud.

I wish everyone good health and happiness!

Vennie Ho

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葉夫曼 《怪誕城之夜》(電影放映, 現場音樂演奏)
Danny ELFMAN *The Nightmare Before Christmas*
(film screening with live music)

畢克, 指揮
Nicholas Buc, conductor

23
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(film screening with live music)

畢克, 指揮
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30 & 31
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節目包括雷維爾塔斯《殺蛇讚歌》、歌舒詠《古巴序曲》、皮亞佐拉《布宜諾斯艾利斯的四季》選段、小約翰·史特勞斯《蝙蝠》序曲, 以及拉威爾《圓舞曲》等節慶管弦樂作品。

Festive orchestral favourites, including Revueltas' *Sensemaya*, Gershwin's *Cuban Overture*, excerpts from Piazzolla's *The Four Seasons of Buenos Aires*, J. Strauss II's *Die Fledermaus Overture*, and Ravel's *La valse*.

博爾托拉米奧利, 指揮
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Paolo Bortolameo, conductor
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5 & 6
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Film music composed by Hans Zimmer, including *The Lion King*, *Gladiator*, *Pirates of the Caribbean*, *The Holiday*, *The Dark Knight*, *Inception*, and more.

羅菲, 指揮
Benjamin Northey, conductor

12 & 13
JAN 2023

FRI & SAT 8PM
CC
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貝多芬 | 合唱幻想曲 Beethoven | Choral Fantasy

貝多芬 《艾格蒙》序曲
貝多芬 《合唱幻想曲》
柴可夫斯基 第五交響曲
BEETHOVEN Overture to *Egmont*
BEETHOVEN *Choral Fantasy*
TCHAIKOVSKY *Symphony no. 5*

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張吟晶, 女中音 • 陳永, 男高音
曾鈺棋, 男高音 • 黃日珩, 低男中音
張緯晴, 鋼琴 • 香港管弦樂團合唱團
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Yuki Ip, soprano
Samantha Chong, mezzo-soprano
Chen Yong, tenor
Freddie Tsang, tenor
Apollo Wong, bass-baritone
Rachel Cheung, piano
Hong Kong Philharmonic Chorus

13
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