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16&17 FEB 2024

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8PM

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梵志登與康特洛夫



SWIRE MAESTRO SERIES

Jaap & Alexandre Kantorow

梵志登 | 指揮

Jaap van Zweden | Conductor

康特洛夫 | 鋼琴

Alexandre Kantorow | Piano

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蕭斯達高維契

DMITRI SHOSTAKOVICH

27'

第九交響曲

Symphony no. 9

- I. 快板
- II. 中板
- III. 急板
- IV. 廣板
- V. 小快板

- I. Allegro
- II. Moderato
- III. Presto
- IV. Largo
- V. Allegretto

拉赫曼尼諾夫

SERGEI RACHMANINOV

22'

《巴格尼尼主題狂想曲》

Rhapsody on a Theme of Paganini

中場休息

INTERMISSION

布拉姆斯

JOHANNES BRAHMS

45'

第一交響曲

Symphony no. 1

- I. 略慢—快板
- II. 稍慢的行板
- III. 優雅而略快的小快板
- IV. 慢板—稍快的行板—不太快但輝煌的快板

- I. Un poco sostenuto – Allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio – Più andante – Allegro non troppo ma con brio



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盧定彰

《星群之舞》(2024)

香港管弦樂團委約作品，世界首演

DANIEL LO TING-CHEUNG

Asterismal Dance (2024)

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10'

貝多芬

第四鋼琴協奏曲

- I. 中庸的快板
- II. 稍快的行板
- III. 輪旋曲：甚快板

LUDWIG VAN BEETHOVEN

Piano Concerto no. 4

- I. Allegro moderato
- II. Andante con moto
- III. Rondo: Vivace

34'

中場休息

INTERMISSION

馬勒

第一交響曲

- I. 緩慢，拖沓地——一直保持非常悠閒的步伐
- II. 流暢但不太快
- III. 莊嚴穩重但不拖沓
- IV. 激烈地

GUSTAV MAHLER

Symphony no. 1

- I. Langsam, schleppend – Immer sehr gemächlich
- II. Kräftig bewegt, doch nicht zu schnell
- III. Feierlich und gemessen, ohne zu schleppen
- IV. Sturmisch bewegt

53'

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2024年2月16日及17日的音樂會由香港電台第四台 (FM 97.6-98.9兆赫及radio4.rthk.hk) 現場錄音。2月16日的錄音將於3月23日晚上8時播放，3月28日下午2時重播；2月17日的錄音將於3月30日晚上8時播放，4月4日下午2時重播。The concerts on 16 & 17 Feb 2024 will be recorded live on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk). The recording from 16 Feb will be broadcast on 23 Mar at 8pm and 28 Mar at 2pm. The recording from 17 Feb will be broadcast on 30 Mar at 8pm and 4 Apr at 2pm.



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蕭斯達高維契 (1906–1975) 降E大調第九交響曲，op. 70

- I. 快板
- II. 中板
- III. 急板
- IV. 廣板
- V. 小快板

蕭斯達高維契事業像過山車一樣，大起大落的程度在音樂史裡可謂絕無僅有。他19歲時獲譽為樂壇奇才，第一交響曲在彼得格勒（現稱聖彼得堡）首演後獲譽為「紅色貝多芬」，但1936年卻突然被蘇聯報章《真理報》譴責；第五交響曲（1937）標誌著他昂然重返得寵作曲家行列，二戰時的《列寧格勒》交響曲（第七）更將他提升到國際英雄的地位；可是1948年卻遭受新一輪譴責，有段時間蕭斯達高維契更將他最重要的作品都藏起來，直到1953年史太林逝世後一段日子才讓作品曝光。

蕭斯達高維契第九交響曲寫於二戰結束前幾星期。報章不久就透露他正在寫作新交響曲；蘇聯新聞通訊社塔斯社更宣布，新的交響曲「專為慶祝我們的偉大勝利」而寫；蕭斯達高維契也現身說法，說樂曲會是煌煌巨作，還會用上合唱。蘇聯當局於是期望那是一首慶祝國家勝利的傑作：一首能與貝多芬〈歡樂頌〉相提並論的鉅著——也自然希望這首新曲會歌頌史太林，歌頌這位「領袖與導師」在偉大勝利中的功勞。

到頭來，萬眾期待的「蘇聯第九」竟然令大家非常驚訝——樂曲不但短得可以（遠不夠半小時），樂團規模也不大，就連氣氛也根本不是那回事。據作曲家哥霍（Marian Koval）觀察：「聽眾離開時覺得很不自在，彷彿被蕭斯達高維契擺了一道似的，尷尬不已——天啊，幹出這種惡作劇的還不是

年輕人呢！都已經四十歲了，還要在這種時勢！」哥霍還寫道，觀眾面前的是「海頓他老人家，還有一個平平無奇的美國警察——想扮差利卓別靈卻又扮得不倫不類，扮盡所有鬼臉、擺盡古怪姿勢，老是在第一樂章跑來跑去。」哥霍的評語在1948年重刊——這一年，蕭斯達高維契在作曲家聯盟第一次大會被譴責，還被迫公開懺悔，慘遭羞辱。看來，史太林沒有忘記蕭斯達高維契第九的「音樂惡作劇」。

哥霍的樂評儘管真能傷害蕭斯達高維契，有一樣卻所言甚是。在蕭斯達高維契第九裡，海頓的神髓——活潑有趣，頑皮淘氣——的確可感受到一點，尤其在第一樂章。看看第二主題：軍樂似的敲擊樂，引入短笛哨子似的放肆曲調，還有長號那滑稽浮誇的二音「號角曲」——蘇聯在耀武揚威，作曲家是否對此嗤之以鼻？到了再現部，長號不斷想顯示自己尊貴，但樂團卻總是樂得阻撓。

第二樂章中板格調深沉，但通篇以抒情為主，大多數時間也很克制。嘲弄的口吻在詼諧曲似的急板突然重現，只是沒多久，就像洩了氣似的沉澱在廣板裡。到了廣板，就連表面的滑稽可笑也不復見。冷酷無情、節奏參差的低音銅管樂音型，先後兩次引入獨奏巴松管的長篇高音樂段，恍如悲傷的宣敘調。但之後出現了典型的蕭斯達高維契式氣氛逆轉：正當大家快要忘掉第一、三樂章那種準備翻天覆地似的幽默感之際，音樂的速度變成小快板，巴松管掉落到最低音區，奏出輕笑似的淘氣主題，充滿民歌氣息。樂團捕捉了這種情緒，但詼諧之餘卻明顯有點神經質。最後速度加快，樂曲狂野地舞動著直奔尾聲：詼諧依舊，卻顯然不是〈歡樂頌〉。

編制

兩支長笛、短笛、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。

DMITRI SHOSTAKOVICH

(1906–1975)

Symphony no. 9 in E flat, op. 70

- I. **Allegro**
- II. **Moderato**
- III. **Presto**
- IV. **Largo**
- V. **Allegretto**

Dmitri Shostakovich had one of the most vertiginous, roller-coaster careers in music history. Hailed as a prodigy at 19, when his First Symphony was premiered in Petrograd (now St Petersburg), he was hailed as the “Red Beethoven”, then suddenly condemned in the Soviet newspaper *Pravda* (Truth) in 1936. His Fifth Symphony (1937) marked a triumphant return to favour, and the huge success of his wartime *Leningrad* Symphony (no. 7) elevated him to the status of international hero. But more condemnation was to come in 1948, and for a while Shostakovich hid his most important works, only allowing them out in public well after the death of Joseph Stalin in 1953.

Shostakovich composed his Ninth Symphony during the final weeks of the Second World War. Reports that he was working on it soon appeared in the papers. The Soviet news agency TASS announced that the new symphony would be “devoted to the Celebration of our Great Victory”, and Shostakovich himself appeared to say that it would be monumental, featuring a chorus. Soviet Russia prepared itself for a masterpiece of national

self-celebration: a musical “Ode to Joy” to put beside Beethoven’s, with – naturally – an acknowledgement of the role played in the Great Victory by the “Leader and Teacher” himself, Joseph Stalin.

In the event, the looked for “Soviet Ninth” turned out to be a very uncomfortable surprise. Not only was it surprisingly short (well under half an hour) and scored for a modest orchestra; its whole character seemed staggeringly inappropriate. The composer Marian Koval observed that “the listeners parted, feeling very uncomfortable, as if embarrassed by the musical mischief Shostakovich had committed and displayed – committed, alas, not by a youth but by a forty-year-old man, and at a time like that!” The audience, Koval wrote, was presented with “Old man Haydn and a regular American sergeant unsuccessfully made up to look like Charlie Chaplin, with every possible grimace and whimsical gesture galloped through the symphony’s first movement.” Koval’s remarks were republished in 1948, the year Shostakovich was denounced at the First Congress of the Union of Composers and forced to make a humiliating public statement of repentance. Stalin, it seems, had not forgotten that act of “musical mischief”.

Damaging though Koval’s review was, on one point he was right. Something of Joseph Haydn’s playful, mischievous spirit can be felt in Shostakovich’s

Ninth Symphony, and especially in the first movement. Take the second theme, a cheekily whistling piccolo tune introduced by martial percussion and a ludicrously pompous two-note “fanfare” on trombone: is Shostakovich thumbing his nose at the worst excesses of Soviet pomp? In the recapitulation, the trombone keeps on trying to assert its own dignity, but each time it is gleefully undermined by the rest of the orchestra.

The next movement, Moderato, is dark-hued, but prevailingly lyrical and mostly restrained. Mocking humour then breaks out again in the Scherzo-like Presto, but this runs out of steam and subsides into the Largo. At this point the comic mask drops. Grim, rhythmically jagged bass brass figures twice introduce long, plaintive recitative-like solos for bassoon. But then comes a typical Shostakovich reversal: just when the subversive humour of the first and third movements seems forgotten, the tempo changes to Allegretto, and the bassoon drops to its lowest register for a sly, chuckling folk-like theme. The rest of the orchestra catches the mood, but now the comedy has an unmistakable nervous edge. At the end the tempo quickens and the symphony dances wildly, almost crazily, to its conclusion: still comic, perhaps, but an “Ode to Joy” it clearly isn’t.

Instrumentation

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

拉赫曼尼諾夫 (1873–1943) 《巴格尼尼主題狂想曲》， op. 43

拉赫曼尼諾夫生於俄羅斯一個貴族家庭——這種家庭本身就是古老的沙皇式世界秩序的產物，因此1917年俄羅斯爆發革命時，拉赫曼尼諾夫完全措手不及。革命爆發後他離鄉別井，先在歐洲生活，1918年定居美國，在兩地同樣靠當音樂會鋼琴家維生，而且一直未曾重返俄羅斯。年屆四十四才開始以炫技鋼琴家為業實屬罕見，可是不少人卻認為拉赫曼尼諾夫是當時最超卓的鋼琴家。然而離開自己熱愛的俄羅斯流亡海外，對他來說一點也不輕鬆，因此定居美國之後新作數目大減。不過這段時間問世的樂曲質素依舊極高，《巴格尼尼主題狂想曲》正是作曲家最重要的晚期珍品——樂曲實際上是單樂章鋼琴協奏曲，既精彩美妙又充滿氛圍。事實上，有位著名鋼琴家認為，《巴格尼尼主題狂想曲》就是作曲家最卓越的鋼琴協奏曲。

拉赫曼尼諾夫為這首變奏曲選的主題，選自19世紀炫技小提琴巨星巴格尼尼小提琴獨奏曲《二十四首隨想曲》——即使時至今日，這套作品仍屬史上技巧要求最高的小提琴練習曲。巴格尼尼在生時，已有傳言說他將自己的靈魂賣給魔鬼，才換來這般驚人的技巧——這個傳言卻也成為拉赫曼尼諾夫《狂想曲》背後的標題綱領。巴格尼尼主題交織在一起的旋律（在樂曲末段尤其清晰），正是令拉赫曼尼諾夫情有獨鍾的〈震怒之日〉。〈震怒之日〉原是古老的羅馬天主教會素歌，歌詞講述上帝在審判日面對一眾

罪人時勃然大怒。不過這裡也有較調皮活潑的元素；樂曲開玩笑似的結尾，也暗示即便到了這一刻，決定權終究還是在巴格尼尼手上。

大體來說，《巴格尼尼狂想曲》分為四大段，但段落之間卻沒有間斷。樂團首先交代巴格尼尼主題的輪廓（也可以說是「骨幹」），完全沒有修飾；之後主題現身——這一刻巴格尼尼本身頓成焦點。這一段速度甚快，二拍子寫成，閃閃生輝，精彩萬分，但不久就向小步舞曲-諧謔曲似的樂段退讓。第二段初時優雅，但不久卻活躍得像惡魔。速度減慢之後，美妙至極的綿長旋律浮現——但原來這個旋律也衍生自巴格尼尼主題的旋律型態，手法巧妙。速度提高，代表倉促奔忙的第四段開始。接近結尾時，〈震怒之日〉在嘹亮的銅管樂響起，一切看來會變得很邪惡，不過結尾卻像把蠟燭一下子熄滅掉似的，平靜而靈巧。

編制

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。



巴格尼尼 Niccolò Paganini
(Wikimedia Commons)

SERGEI RACHMANINOV

(1873–1943)

Rhapsody on a Theme of Paganini, op. 43

Born into an aristocratic Russian family, a product of the old Tsarist world-order, Sergei Rachmaninov was unprepared for the Russian Revolution when it exploded in 1917. He left the country, never to return and pursued a career as a concert pianist, in Europe, and in the US, where he settled in 1918. Starting a career as a virtuoso pianist at the age of 44 is a highly unusual step, but Rachmaninov came to be seen by many as the greatest pianist of his time. But exile from his beloved Russia was hard for him, and composing fell off during his American years. Nevertheless, what he did compose continued to be of the very highest quality, and one of the most important of all these later gems was the *Rhapsody on a Theme of Paganini*, in effect a brilliant, magical and highly atmospheric one-movement piano concerto. In fact, one renowned pianist has claimed that it's actually Rachmaninov's greatest piano concerto.

The theme Rachmaninov took for his variations comes from the 24 *Caprices* for solo violin by the stellar 19th century virtuoso Niccolò Paganini, still some of the most technically demanding

violin studies ever composed. During Paganini's lifetime a legend grew up that he'd achieved his astonishing powers by selling his soul to the Devil. This becomes a kind of background programme for Rachmaninov's *Rhapsody*. Interwoven with Paganini's theme – particularly towards the end of the *Rhapsody* – is an old Roman Catholic chant that obsessed Rachmaninov, the “Dies irae”, which tells of God's wrath against sinners on the Day of Judgement. But there's also a playful, mischievous element at work here, and the last-minute joke at the ending suggests that even there, Paganini may have had the last word.

Broadly speaking, the *Rhapsody* falls into linked four sections. The orchestra presents the bare outline (the “skeleton”, one might say), of Paganini's theme, then the theme itself appears – the virtuoso himself takes the stage. This fast section, in two-time, full of coruscating brilliance, yields to a kind of minuet-scherzo section, elegant at first, but soon becoming more demonically active. The tempo drops, and a gorgeous long melody emerges, ingeniously derived from the shape of Paganini's theme. The tempo ramps up, and a helter-skelter finale begins. Near the end, as *Dies irae* blares out on the brass, things seem to be getting very demonic indeed, but the ending is like the quiet, deft snuffing out of a candle.

Instrumentation

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

布拉姆斯 (1833–1897)

C小調第一交響曲，op. 68

- I. 略慢—快板
- II. 稍慢的行板
- III. 優雅而略快的小快板
- IV. 慢板—稍快的行板—不太快但輝煌的快板

布拉姆斯在畫作中的形象，通常都是個大鬍子元老級人物，看似穩重，既自信又權威，體現出「古典式」的莊重與克制。然而那不過是個面具而已：面具背後，藏著一個孤單敏感的人，與別人不太合得來，而且職業生涯中不時感到極度沮喪。

他看似自信，但其實不然。別人的批評足以令他大受打擊，連讚譽也會變成負擔。布拉姆斯對舒曼敬重有加；舒曼也十分欣賞布拉姆斯，宣稱布拉姆斯是「天才」和「貝多芬繼承人」——那時布拉姆斯才20歲。可是要達到舒曼的期望卻非常困難；而且短短三年後，舒曼就在精神病院與世長辭，布拉姆斯心裡的負擔也變得更重。舒曼曾預言布拉姆斯會寫出「偉大的德意志交響曲」，所以布拉姆斯寫作交響曲時，箇中艱難簡直令他痛苦萬分。

寫作第一交響曲的想法，其實早在1855左右已在布拉姆斯心中成形。那時他22歲。可是雖然作曲家經常都在寫這首交響曲，但全曲卻遲至21年後（1876年）才完成。1870年，布拉姆斯曾對指揮家利維（Hermann Levi）說「我永遠不會寫交響曲」，說著還朝著他書房的一角示意——那裡擺放著一尊憤怒造型的貝多芬半身像。「你不知道，有個巨人在你背後踱步是甚麼滋味。」可是朋友們都很熱心地不斷鼓勵他，熱心程度簡直恍如參加群眾活動一樣，不過是以鼓勵布拉姆斯為目的——終於，樂曲在1876年完成。

樂曲十分成功。第一交響曲在歐洲各地演出，而且成績越來越好。不久就有樂評人將「第一」譽為「貝多芬的第十」——這種讚賞無疑十分有力，但對高度敏感的布拉姆斯來說卻可能是雙面刃。他已經走出貝多芬的影子了嗎？有人曾經率地說樂曲第四樂章的主題與貝多芬第九交響曲〈快樂頌〉主題相似，就遭布拉姆斯反駁道：「說來更驚人的，是甚麼傻瓜都可以聽到這首樂曲！」

無可否認，第一樂章激情而深沉，堅定果斷得有點執著——這方面的確與貝多芬相似。但慢速引子卻是向布拉姆斯心目中另一神祇巴赫致敬：悸動的低音令人想起《馬太受難曲》開端的合唱曲。隨著音樂越發壯麗宏偉，張力也越來越強，但這時卻被快板取代，而且激情地一直推進。到目前為止，樂曲仍然很有貝多芬風範。但結尾卻是徹頭徹尾的布拉姆斯：速度減慢，開端悸動的低音重現，不過現在卻是靜靜的走向尾聲。可是尾聲既不喧鬧昂揚，也並非黑色悲劇，反而平靜地完結——只是結尾的大調調性卻不甚明確。

堅毅的奮鬥在第二、三樂章消失不見。「稍慢的行板」也有心煩的時刻，但現在由旋律帶出主題，最後在迷人的小提琴獨奏裡綻放異彩。「優雅而略快的小快板」輕鬆自在又動人——與貝多芬式典型諧謔曲那種原始的舞蹈活力大相逕庭。

但到了終樂章，一切也要返回正軌：這個樂章需要與第一樂章平衡，而且最終需要解決悲劇張力。音樂突然變得陰沉，隨後的樂段卻像要摸索出甚麼可靠的東西似的，然後一記神來之筆：閃爍的弦樂恍如面紗一般，高貴的圓號主題透過這層面紗浮現，一直默不作聲的長號這時卻熱心地烘托圓號。1868年，他給舒曼遺孀克拉拉（他的終身知己，可能甚至是情人）寫信，說自己聽過一個牧羊人用阿爾卑斯長號吹奏過這個旋律（大概是杜撰的，不過意境很美），還說「高山上，

深谷中，我千遍百遍的向你問好」。一個自信而昂首闊步的曲調，為「不太快但輝煌的快板」掀開序幕——這正是布拉姆斯對貝多芬〈快樂頌〉主題的回應。第一樂章那種掙扎感覺在這裡也有一點，但今次結果卻是絕不含糊：熱情堅定的銅管樂聖詠曲過後，就是興高采烈的勝利之舞。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、兩支小號、兩支長號、低音長號、定音鼓及弦樂組。

JOHANNES BRAHMS

(1833–1897)

Symphony no. 1 in C minor, op. 68

- I. *Un poco sostenuto – Allegro*
- II. *Andante sostenuto*
- III. *Un poco allegretto e grazioso*
- IV. *Adagio – Più andante – Allegro non troppo ma con brio*

Portraits of Brahms tend to show an impressively solid-looking bearded patriarch, a confident authority figure, the embodiment of “classical” dignity and control. But that was a mask, behind which lurked a hyper-sensitive, lonely misfit, prone to deep depression throughout his career.

He was nowhere near as confident as he seemed. Criticism could wound him deeply, and even praise could be a burden. His hero Robert Schumann had pronounced him a “genius” and “Beethoven’s heir” when he was just twenty. But such expectations can be very hard to live up to, and the burden of expectation increased when Schumann died, just three years later, in an insane asylum. When it came to composing the Great German Symphony Schumann had prophesied he would write, the struggle was agonising.

Ideas for the First Symphony had apparently begun to take shape in Brahms’s mind around 1855, when he was twenty-two. But despite returning to it frequently, he didn’t finish it until 1876, 21 years later. “I shall never write a symphony,” Brahms told the conductor Hermann Levi in 1870, gesturing towards a scowling bust of Beethoven in the corner of his study. “You’ve no

idea what it's like with such a giant marching behind you." But friends carried on a campaign of sustained encouragement, and by 1876 the score was at last ready.

It was a triumph. The symphony was performed all over Europe, with increasing success. Soon critics were calling it "Beethoven's Tenth" – a ringing compliment, but for the hypersensitive Brahms possibly double-edged. Had he emerged from Beethoven's shadow or not? When someone rashly pointed out the similarity between the main theme of Brahms's finale and the "Ode to Joy" theme in Beethoven's Ninth Symphony, Brahms retorted, "and still more extraordinary that any fool can hear it!"

The first movement is certainly Beethoven-like in dark passions and grim, often obsessive determination. But the slow introduction pays tribute to another of Brahms's gods, Bach: the low throbbing bass-notes recall the opening chorus of the *St Matthew Passion*. Tension builds magnificently, yielding to impassioned forward motion in the Allegro. So far, the spirit could be described as Beethovenian. But the ending is pure Brahms: the tempo drops and the pulsating bass notes of the introduction return, now hushed, leading to a conclusion that is neither clamorous triumph nor black tragedy, rather an ambiguous major key calm.

Heroic struggle is put on one side for the next two movements. The Andante sostenuto has its troubled moments,

but now melody carries the argument, finally flowering in a ravishing violin solo. The *Un poco Allegretto e grazioso* is relaxed and beguiling – a long way from the elemental dance energy of the typical Beethovenian scherzo.

But it's back to serious business in the finale: this to be an effective counterweight to the first movement, as well as finally resolving its tragic tensions. A sudden darkening is followed by music which seems to be groping for something definitive, then comes a moment of vision: trombones, silent up till now, warmly support a noble horn theme, sounding through a veil of shimmering strings. Writing to Robert Schumann's widow Clara (his lifelong confidante, and possibly his lover) in 1868, Brahms claimed he'd heard it played by a shepherd on an Alphorn (unlikely, but it's a lovely image), adding the words, "High on the mountain, deep in the valley, I send you a thousand greetings". A confident, forward striding tune begins the Allegro non troppo ma con brio – Brahms's response to Beethoven's "Ode to Joy" theme. Something of the first movement's sense of struggle is recaptured, but this time the outcome is unambiguous, as a warmly affirmative brass chorale leads to a final exultant dance of victory.

All programme notes by Stephen Johnson

Instrumentation

Two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, two trombones, bass trombone, timpani and strings.





BLOOM IN HARMONY



PRINCIPAL PATRON SINCE 2006

盧定彰 (1986 年生) 《星群之舞》(2024)

香港管弦樂團委約作品，世界首演

盧定彰談《星群之舞》

《星群之舞》是一首為管弦樂團而寫的幻想諧謔曲 (scherzo fantastique)，充滿躍躍欲動的節奏感。自古以來，當人們仰望天空，自然會透過想像和連結，把原來相互之間並無實際關係的恆星，幻化成一系列誘人的星座。2018年諾貝爾文學獎得主、波蘭作家奧爾嘉·朵卡萩 (Olga Tokarczuk) 亦曾以天空中的星系比喻自己的寫作風格。朵卡萩擅長把風格迥異的文本共冶一爐，期望讀者根據小說鋪墊的線索，能夠把形形色色的文本拼湊成一部錯綜複雜的小說。

《星群之舞》的創作概念與朵卡萩的寫作風格有異曲同工之妙。樂曲沒有採用古典音樂常用的格式，而是把一系列各具特色的音樂素材以非線性的形式展開（所有素材其實都是由一個基本動機演變而成）。一系列

素材遊走於樂團的不同器樂部分，猶如恆星散落天上。隨著樂曲推進，音樂素材不斷改變形態，並且以多種方法變奏、鋪展、重疊，編織成一段如星系般縱橫交錯的管弦樂之舞。

《星群之舞》由香港管弦樂團委約，為慶祝港樂五十金禧而作。

樂曲介紹由盧定彰撰寫，陳嘉惠翻譯

編制

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、定音鼓、打擊樂器及弦樂組。



盧定彰
Daniel Lo Ting-cheung

盧定彰 DANIEL LO TING-CHEUNG

盧定彰是近年最炙手可熱的香港作曲家之一，其作品深受各地藝團和觀眾的愛戴。盧氏近年致力創作揉合文學和音樂的演出，特別是以華語演唱的聲樂作品，包括室內歌劇《兩個女子》(2020/2023)、室內歌劇《A Woman Such as Myself》(2018)、多媒體音樂劇場《幸福家庭與狗》(2021)、聯篇歌曲《疫托邦之歌》(2022)、清唱劇《艾布爾的夜宴》(2020) 及合唱作品《瑪麗個案》(2017)。

除了以文學為靈感的聲樂作品，盧定彰創作的音樂類型多元，涵蓋管弦樂、室樂、以至聲音裝置。盧氏近年獲不同樂團委約，創作管弦樂和室樂作品於本地和海外演出，包括為香港小交響樂團2019年亞洲巡演（日本及台灣）創作管弦樂《秋色若舞》；以及為香港創樂團2019年亞洲巡演（台灣及韓國）創作室樂《重若鴻毛》。2020至2021年間，盧氏再次獲香港小交響樂團委約，為其歐洲（法國及葡萄牙）巡演創作管弦樂《秋色若舞II》。

盧定彰的作品曾在世界各地演出，包括捷克奧斯特拉瓦新歌劇節、法國拉羅克·昂迪樂國際鋼琴音樂節、葡萄牙馬爾旺國際音樂節、韓國統營國際音樂節、日本亞洲樂團節、台灣衛武營當代音樂平台、台灣香港週及香港藝術節。

DANIEL LO TING-CHEUNG

(b. 1986)

Asterismal Dance (2024)

Commissioned by the Hong Kong Philharmonic Orchestra, World Premiere

DANIEL LO on *Asterismal Dance*

Asterismal Dance is a scherzo fantastique brimming with a sense of eager and energetic rhythm. Since ancient times, when people gazed at the starry night, they naturally transformed isolated stars into an alluring collection of constellations through imagination and association. 2018 Nobel Prize in Literature laureate and Polish writer Olga Tokarczuk described her writing as “constellation novels”. Tokarczuk excels at blending disparate writing styles, hoping that readers, guided by the clues laid out in her novels, can piece together the diverse texts into an intricate narrative.

The creative concept of *Asterismal Dance* is akin to Tokarczuk’s writing style. The composition does not adhere to the common forms of classical music but unfolds a series of musical materials of distinct characteristics nonlinearly (all of which are derived from a basic motif). These materials traverse different instrumental sections of the orchestra, like the scattered stars in the sky. As the music progresses, the musical materials constantly conjure up different forms, varying, expanding and overlapping in many ways, intertwining an orchestral dance as complex as the galaxy.

Asterismal Dance is commissioned by the Hong Kong Philharmonic Orchestra in celebration of its 50th anniversary season.

Programme notes by Daniel Lo Ting-cheung

Instrumentation

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

Daniel Lo Ting-cheung is one of the most active composers in Hong Kong. One of Lo’s current compositional interests is to seek ways to integrate music with literature. Recent works inspired by contemporary writers include a chamber opera *Women Like Us* (2020/2023); a chamber opera *A Woman Such as Myself* (2018); a multimedia music theatre *The Happy Family* (2021); a song cycle *Songs of Virotopia* (2022); a semi-staged cantata *The Banquet at elBulli* (2020); and a choral work *Mary’s Chalk Circle* (2017) for narration, unaccompanied choir and video.

Lo’s music has been internationally performed in festivals such as New Opera Days Ostrava (Czech Republic), Festival International de Piano La Roque d’Anthéron (France), Marvão International Music Festival (Portugal/Spain), Tongyeong International Music Festival (Korea), Asia Orchestra Week (Japan), Weiwuying TIFA Contemporary Music Platform (Taiwan), Hong Kong Week (Taiwan) and the Hong Kong Arts Festival.

Lo’s works cover a wide range of musical genres, from orchestral pieces to sound installations. The last few years saw the premieres of *Autumn Rhythm* for orchestra, commissioned by Hong Kong Sinfonietta for their Asian tour in autumn 2019; *Poids* for 10 instruments, written for Hong Kong New Music Ensemble’s tour to Korea and Taiwan in spring 2019; and violin concerto *YouHuang (II)*, composed as part of Lo’s residency at the Ostrava Days Contemporary Music Festival in summer 2017.

貝多芬 (1770-1827)

G大調第四鋼琴協奏曲, op. 58

- I. 中庸的快板
- II. 稍快的行板
- III. 輪旋曲: 甚快板

貝多芬1770年出生，那時作曲家的地位跟後來浪漫時期很不一樣。許多作曲家的身份都是僕人，要穿制服，創作上也要對有權有勢的貴族或皇室成員唯命是從。可是到了1827年，當貝多芬與世長辭，作曲家的形象卻變成浪漫派英雄，成了有能力改變世界的革新者——但靠的不是政治，而是藝術。後來，隨著理想幻滅與失聰問題日益嚴重，貝多芬被迫變得越來越深沉內省，但無論這對他來說有多麼痛苦，對我們來說都是一種祝福。貝多芬晚期作品裡，有好些最優美動人的音樂，堪稱西方所有藝術作品中，最能證明人類內心力量強大的作品。

貝多芬除了是作曲家，也是出色的鋼琴演奏家。不過，雖然他寫了五首鋼琴協奏曲，第四鋼琴協奏曲卻是他最後一首公開演出的協奏曲。當時失聰問題已令他十分艱難。第四鋼琴協奏曲的首演，則是1808年12月在貝多芬定居的城市維也納舉行。那場音樂會曲目十分可觀：除了第四協奏曲，還有兩首交響曲、大半首宏偉的C大調彌撒曲，以及其他篇幅不短的樂曲。可是表演者排練不足，貝多芬又忘了安排暖氣，偏偏那又是全年最冷的夜晚之一。演出差不多是場災難；但即使如此，至少有一位觀眾被貝多芬彈奏的第四協奏曲深深感動：樂評人萊卡特 (J. F. Reichardt)。據他憶述，慢樂章「旋律優美延綿，實屬箇中傑作」，貝多芬「真的能讓樂器唱歌，還能唱出深刻的憂鬱感。」

第四鋼琴協奏曲的開端已極具創意，但表達得十分平靜，甚至近乎羞怯，跟宏偉而充滿英雄氣概的第五協奏曲（後來以「帝皇」為綽號）截然不同。從韋華第時代到貝多芬在生時，協奏曲都習慣由樂團開始，交代主題；獨奏者加入後即成為焦點，將主題加以發展。但現在鋼琴不僅悄悄地開始，連樂團伴奏也欠奉，靜靜地沉吟著第一主題，之後到達半終止——彷彿鋼琴家在自彈自娛一般。這一段，還有樂團回應鋼琴的方式——以極弱音奏出完全出人意外表的和弦——構成協奏曲曲目裡最迷人的開端之一。主題裡的「短-短-短-長」節奏，跟著名的「命運」動機相同（第五交響曲既悲壯又有壓迫感的第一樂章，正是以「命運」動機掀開序幕。無獨有偶，它跟第四鋼琴協奏曲都是1808年在同一場音樂會上首演）。可是氣氛卻大相逕庭：整體上，第四協奏曲以溫柔的旋律為主，而不是燦爛的炫技樂段。

之後是美妙的慢樂章，也就是上文提到旋律「優美延綿」的「傑作」。事實上，這旋律也算不上「延綿」。在稍快的行板裡，齊奏弦樂（初時來勢洶洶，然後漸漸平伏）與抒情的鋼琴展開一段戲劇化的對話，但到頭來勝出的是抒情色彩。李斯特有句名言，將這個樂章與古希臘神話相提並論，形容樂章有如神界樂手奧菲斯在地府馴服復仇女神一樣；《聖經》〈箴言〉中也說「回答柔和，使怒消退」，這個樂章正是最佳示範。

精彩萬分又興高采烈的終曲是首輪旋曲：那是一種環形曲式，無論樂章中途如何演變，主題總是經常重現。現在，獨奏者有機會在輝煌的炫技樂段發揮一番了，而且一直炫技到尾，跟一般古典協奏曲不一樣。因此樂曲開始時儘管羞怯得很，而且一直旨在以柔制剛，現在卻坦然請求聽者大力鼓掌。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

編制

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。

LUDWIG VAN BEETHOVEN

(1770–1827)

Piano Concerto no. 4 in G, op. 58

- I. *Allegro moderato*
- II. *Andante con moto*
- III. *Rondo: Vivace*

When Ludwig van Beethoven was born in 1770, the status of the composer was rather different from what it became in the Romantic era. Many were still servants, in uniform, creatively at the beck-and-call of a powerful aristocratic or royal employer. By the time Beethoven died in 1827, the image of the composer had been transformed into a type of Romantic hero: a revolutionary, who could change the world, not through politics, but with art. In later years disillusionment and worsening deafness forced Beethoven increasingly to look within, but however painful this may have been for him, it was a blessing for us. Beethoven's late works contain some of the most beautiful and moving testimonials to human inner strength in all western art.

As well as a composer, Beethoven was also an outstanding concert pianist. But although he wrote five piano concertos, the Fourth Concerto was the last that Beethoven played in public. Already his deafness was making things painfully difficult for him. The Concerto had its premiere at a spectacular concert Beethoven put on in his home city, Vienna, in December 1808, which also

included two symphonies, most of the grand Mass in C and several other substantial pieces. The concert was poorly rehearsed, and Beethoven forgot to arrange for heating on what turned out to be one of the coldest nights of the year. The concert was more or less a disaster, but even so, at least one listener was deeply moved by Beethoven's playing of the Fourth Concerto. The critic J. F. Reichardt recalled the slow second movement as "a masterpiece of beautiful sustained melody", in which Beethoven "truly sang on his instrument with deep melancholy feeling".

Beethoven's Fourth Piano Concerto proclaims its originality right from the start. But unlike the grand, heroic Fifth Concerto (later nickname the "Emperor"), it does so in a remarkably quiet, almost modest kind of way. From Vivaldi's time right up to Beethoven's day, the convention was for the orchestra to come in first and introduce the main themes before the soloist takes centre stage and develops them. But here, the piano steals in unaccompanied, musing quietly on the first theme before coming to a half close, almost as though the pianist were just playing to him – or herself. This, and the orchestra's response, on a completely unexpected chord, pianissimo, constitutes one of the most magical beginnings in the concerto repertoire. The main theme's da-da-da-DA rhythm is the same as that of the famous "Fate" motif that launches the driven, tragic first movement of the Fifth Symphony (1808, premiered in that same concert

alongside the Fourth Piano Concerto), yet the mood is utterly different: on the whole it is tender melody, rather scintillating virtuosity, that dominates.

Then comes the wonderful slow movement – the “masterpiece of beautiful sustained melody” mentioned above. In fact it isn’t quite “sustained” melody. This *Andante con moto* unfolds as a dramatic dialogue between unison strings (initially aggressive, but gradually calmer) and the lyrical piano, and in the end, it is lyricism that wins. Franz Liszt famously compared this movement to the Ancient Greek legend of Orpheus, the divine musician, taming the furies in Hades. It’s a perfect demonstration of a famous verse from the Book of Proverbs in the Bible: “A soft answer turns away wrath.”

The wonderful high-spirited finale is a Rondo: a circular form, in which the main theme keeps returning, whatever happens in between. Now is the chance for the soloist to show off with some brilliant virtuoso display. Unusually for a classical concerto, the soloist keeps up his firework display right through to the finishing line. And so, a concerto that began with a gesture of breath-taking modesty, and which contains at its heart a demonstration of how gentleness can subdue strength, now ends with an unashamed appeal for thunderous applause.

Programme notes by Stephen Johnson

Instrumentation

Flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

馬勒 (1860–1911)

D大調第一交響曲

- I. 緩慢，拖沓地——一直保持非常悠閒的步伐
- II. 流暢但不太快
- III. 莊嚴穩重但不拖沓
- IV. 激烈地

馬勒1884年動筆寫作第一交響曲時，仍是個熱衷於華格納式現代主義的年輕人，深信純粹的絕對音樂——就是沒有描繪式標題、也沒有內容綱領的作品——已經不合時宜。他想過將這首樂曲稱為「交響詩」，並襲用德國浪漫派作家尚·保羅（約翰·保羅·李希特〔Johann Paul Richter〕的筆名）小說標題《巨人》。在李希特看來，真正的天才「巨人」挑戰權威，執著得近乎魯莽，但同時是充滿熱忱的理想主義者——換句話說，那是個跟馬勒很相似的人。

一個作曲家的第一交響曲，向來都是重要的里程碑；但在馬勒看來，第一交響曲卻可能是個突破口：當時他很想證明自己既是認真的作曲家，也是才華橫溢的惹火指揮家；同時，他也正在應付一些私人問題：大約在第一交響曲動筆的時候，他失戀了，正在面對失戀之痛。馬勒的問題，是他總會將心上人當偶像崇拜：日後他與太太艾瑪的婚姻，也因此出現嚴重問題。

1889年，第一交響曲準備在布達佩斯首演，馬勒決定撰寫樂曲介紹，解釋樂曲背後的意念和情感，說明樂曲如何從「破曉時分，大自然甦醒」，經歷青蔥歲月的快樂與情愛，到葬禮進行曲那種輕蔑與陰沉，最後到終樂章——樂章副題是「從地獄到天堂」。不過，馬勒不久就整體上對內容綱領失去信心。他寫道：「我希望強調的是交響曲本身。樂曲雖然根據一段情事寫成，但音樂本

身卻比那段情事重要。那段情事是樂曲的寫作緣起，但絕非樂曲的真正意義。」樂曲也不止於以音樂講故事。馬勒當指揮時，已經將配器技巧掌握得出神入化。第一交響曲採用色彩豐富的龐大樂團（後來修訂樂曲時，樂團規模甚至變得更大），作曲家處理起來游刃有餘，對塑造情節背景和營造氣氛方面非常重要。在1889年的觀眾看來，聆聽馬勒第一交響曲大概跟置身新的世界沒有兩樣。即使時至今日，樂曲的開端也仍然出人意料：一個音符——A音——幾乎散布在弦樂組整個音域裡，最上方是小提琴詭異的泛音；與別不同的各種音色陸續響起：遙遠的小號號角曲、高亢的單簧管模仿布穀鳥的叫聲、哀傷的英國管，還有鐘聲似的豎琴低音。這種音響魔法，反而接近20世紀多於19世紀末葉。

馬勒第一交響曲處處暗示出言外之意、弦外之音。第一樂章主題——就在慢速而充滿氣氛的「破曉」引子過後，由大提琴和低音大提琴奏出——旋律取自馬勒《旅人之歌》第二首。原曲講述一個青年被情人拋棄，於是出門旅遊散心，希望大自然會協助他治療情傷。結尾看似相當高興，但樂曲核心卻是一段既深沉又神秘的樂段，還有邪惡的新聲音響起：大號低沉微弱的吼聲、不祥的鼓聲，還有大提琴重複出現的嘆息等。歌詞有云：「那麼我的歡欣之花能開花嗎？不，不會的；永遠不會，永永遠遠都不會再開花。」

第二樂章以舞曲為主，尤其強勁樸實又充滿活力的蘭德勒舞（蘭德勒舞與華爾滋十分相像，分別在於華爾滋是優雅的都市舞，蘭德勒則是鄉村舞）。速度較慢的中段一方面發人深省，一方面又流露出年輕人較少體會的情感：懷舊，以及後來的譏諷（刺耳的高音木管）。第三樂章與前一樂章形成鮮明對比：第三樂章根據古老童謠〈打開蚊帳〉寫成，是首既詭異又語帶輕蔑的葬禮進行曲。樂章的靈感來源似乎來自一幅名為《獵人的葬禮》的畫作或版畫，當中描繪森林動物

列隊而行，將獵人送到墓地去。馬勒在樂章中心引用了《旅人之歌》另一首歌曲，內容關於主人翁因求愛不遂而萌生死意，希望從中得到慰藉。

但在終樂章馬勒卻繼續奮鬥——按照原本的內容綱領，那是「從地獄到天堂」。起初一切都非常動盪，但風暴過後弦樂卻奏起熱烈但較慢的旋律。有關第一樂章「破曉」的回憶閃現，之後奮鬥繼續；然後是更多的回憶，更多的奮鬥，更多的英勇事蹟，直到樂曲歡騰地結束——結尾圓號的主題跟韓德爾《彌賽亞》「祂要作王」一句有點相似；但即使沒有這個大提示，樂曲的寓意也已經清楚不過了。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

編制

四支長笛（其三兼短笛）、四支雙簧管（其一兼英國管）、四支單簧管（其一兼降E調單簧管及低音單簧管、其一兼降E調單簧管）、三支巴松管（其一兼低音巴松管）、七支圓號、五支小號、四支長號、大號、兩組定音鼓、敲擊樂器、豎琴及弦樂組。

GUSTAV MAHLER

(1860–1911)

Symphony no. 1 in D

- I. **Langsam, schleppend – Immer sehr gemächlich**
- II. **Kräftig bewegt, doch nicht zu schnell**
- III. **Feierlich und gemessen, ohne zu schleppen**
- IV. **Sturmisch bewegt**

When Gustav Mahler began work on his First Symphony in 1884, he was an ardent young Wagnerian modernist, convinced that purely abstract music, without titles or programmes, was a thing of the past. He thought of calling the work “tone poem”, and of giving it a title, *Titan*, taken from the novel by the German romantic writer Jean Paul (the pen name of Johann Paul Richter). For Richter the “Titan”, the true genius, is a “Heaven-Stormer” (Himmelsstürmer), an obsessive, almost recklessly passionate idealist – in other words, a man just like Mahler.

First symphonies are always an important milestone, but for Mahler, keen to prove to the world that he was a serious composer as well as a brilliant, firebrand conductor, this was a potential breakthrough. At the same time, he was working through something highly personal: the after-effects of a love affair that had ended, painfully, at about the time he began work on the symphony. The problem with Mahler is that he had a strong tendency to idolise women he loved: later this was to cause big problems in his relationship with his wife, Alma.

For the premiere, in Budapest in 1889, Mahler decided to explain the ideas and emotions behind the symphony in a programme note, which told how the symphony progressed from “the awakening of nature at early dawn”, through youthful happiness and love, to the sardonic gloom of the funeral march, and then to the finale, subtitled “From Inferno to Paradise”. But Mahler soon began to lose faith in programmes. “I would like it stressed that the symphony is greater than the love affair it is based on,” he wrote. “The real affair became the reason for, but by no means the true meaning of, the work.” But there is more here than musical story-telling. Through his work as a conductor, Mahler was already acquiring exceptional technical skill in orchestration. His handling of a very large, colour-enhanced orchestra in his First Symphony (it got even bigger when he revised it) is remarkable enough in itself, and it plays a big part in scene-setting and creating moods. For an audience in 1889, hearing Mahler’s First Symphony would have been like stepping into a new world. The opening can still surprise even today: one note, an A, is spread through almost the entire range of the string section, topped with ghostly violin harmonics. Other unusual colours follow: distant trumpet fanfares, high clarinet cuckoo-calls, a plaintive cor anglais, the bell-like bass notes of the harp. The sheer sound-wizardry is more typical of the 20th century than even the very late 19th.

Mahler's First Symphony is full of pointers to meanings beyond the notes. The main theme of the first movement – heard on cellos and basses after the slow, intensely atmospheric “dawn” introduction – is taken from the second of Mahler's *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer). In the song, a young man, jilted in love, sets out on a journey hoping that nature will help his own heart to heal. The ending seems cheerful enough, but at the heart of the movement comes a darkly mysterious passage, with sinister new sounds: the low, quiet growl of a tuba, ominous drum-beats, and a repeated sighing figure for cellos. In the words of the song: “So will my joy blossom too? No, no; it will never, never bloom again.”

Dance music dominates the second movement, especially the robust, earthy vigour of the Ländler (the country cousin of the sophisticated urban Waltz). But the slower, more reflective Trio brings more adult expression: nostalgia and, later, sarcasm (shrill high woodwind). The third movement is in complete contrast: an eerie, sardonic funeral march, based on the old nursery tune “Frère Jacques”. It seems to have been inspired by a painting or engraving called *The Huntsman's Funeral*, depicting a procession of animals carrying the hunter to his grave. At the heart of this movement, Mahler quotes another of the *Lieder eines fahrenden Gesellen*, which tells how the rejected lover finds consolation in the thought of death.

But in the finale Mahler strives ever onward – in the words of the discarded programme, “From Inferno to Paradise”. At first all is turbulence, but when the storm has died down, strings present an ardent, slower melody. A brief memory of the first movement's “dawn” music, and the struggle begins again. More reminiscences and still more heroic struggles follow, until the symphony ends in jubilation, with a horn theme recalling “And he shall reign” from Handel's *Messiah*. But even without that massive hint, the message would be clear enough.

Programme notes by Stephen Johnson

Instrumentation

Four flutes (three doubling piccolo), four oboes (one doubling cor anglais), four clarinets (one doubling E-flat clarinet and bass clarinet, one doubling E-flat clarinet), three bassoons (one doubling contrabassoon), seven horns, five trumpets, four trombones, tuba, two sets of timpani, percussion, harp and strings.

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.



康特洛夫 ALEXANDRE KANTOROW

鋼琴 Piano

Photo: Sasha Gusov

康特洛夫榮獲2024年吉爾摩藝術家大獎，成為該獎項最年輕的得主，也是首位獲此殊榮的法國鋼琴家。四年前，他在22歲時成為首位在柴可夫斯基大賽中勇奪金獎的法國鋼琴家，同時獲得該比賽史上僅頒發過三次的Grand Prix大獎。如今，他在全球頂尖舞台上備受青睞，以其天生的詩意魅力、清晰透徹的音色和令人驚嘆的技藝而廣受讚譽。

康特洛夫曾於各大音樂廳舉行獨奏音樂會，包括阿姆斯特丹皇家音樂廳、倫敦伊莉莎白女王音樂廳和巴黎愛樂音樂廳。2023年，他在卡奈基音樂廳和東京歌劇城首次登台。他經常參與全球最著名的音樂節，包括拉維尼亞音樂節、韋爾比耶音樂節和BBC逍遙音樂節。他同時喜愛室內樂演出，曾與小提琴家雷諾·卡普桑、中提琴家塔梅斯蒂，大提琴家哥提耶·卡普桑，以及男中音葛納合作演出。

康特洛夫未來樂季的精彩演出包括與匹茲堡交響樂團、柏林愛樂樂團、巴黎樂團、愛樂樂團、鹿特丹愛樂樂團合作的音樂會，以及與慕尼黑愛樂樂團和香港管弦樂團的巡演音樂會。合作指揮包括漢力克、嘉狄拿爵士、梵志登、羅夫和麥克勒。此前，他曾與波士頓交響樂團、布達佩斯節日樂團和以色列愛樂樂團合作，並與巴班奴爵士和格吉耶夫等指揮演出。

Alexandre Kantorow is the winner of the 2024 Gilmore Artist Award, the youngest pianist and the first French artist to receive this accolade. Four years ago, at the age of 22, he was the first French pianist to win the Gold Medal at the Tchaikovsky Competition, also receiving the Grand Prix, previously awarded only three times in the competition's history. Now in demand at the highest level worldwide, he is applauded for his innate poetic charm, luminous clarity, and stunning virtuosity.

In recital, Mr Kantorow appears at major concert halls such as the Concertgebouw Amsterdam, Queen Elizabeth Hall in London and Philharmonie de Paris, and in 2023 he made his debut at Carnegie Hall and Tokyo Opera City. He performs regularly at the most prestigious festivals around the globe, including the Ravinia Festival, Verbier Festival and BBC Proms. Chamber music is one of his great pleasures, and he performs with artists such as violinist Renaud Capuçon, violist Antoine Tamestit, cellist Gautier Capuçon, and baritone Matthias Goerne.

Highlights of Mr Kantorow's upcoming seasons include concerts with the Pittsburgh Symphony, Berliner Philharmoniker, Orchestre de Paris, Philharmonia, Rotterdam Philharmonic and tours with the Munich Philharmonic and Hong Kong Philharmonic orchestras amongst others, and with conductors including Manfred Honeck, Sir John Eliot Gardiner, Jaap van Zweden, Francois-Xavier Roth and Klaus Mäkelä. Past highlights have included performances with the Boston Symphony, Budapest Festival and Israel Philharmonic orchestras, and with conductors such as Sir Antonio Pappano and Valery Gergiev.

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適逢港樂50周年，本樂季的音樂會場刊特設欄目「美樂憶往」——
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*For our 50th anniversary season house programmes, we have created this special column,
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related to our current exciting performances.*

1983年4月18日至19日，港樂由施明漢率領，在第25屆大阪國際音樂節演出兩場音樂會，是為樂團首次外訪演出。同一音樂節更有馬捷爾指揮維也納愛樂樂團、羅斯卓波維契指揮美國國家交響樂團及沙華利殊指揮NHK交響樂團，陣容鼎盛。

On 18 and 19 April 1983, the Hong Kong Philharmonic Orchestra performed two concerts at the 25th Osaka International Festival under the baton of Kenneth Schermerhorn, marking the orchestra's first overseas tour. The same music festival featured Lorin Maazel conducting the Vienna Philharmonic Orchestra, Mstislav Rostropovich conducting the National Symphony Orchestra (US), and Wolfgang Sawallisch conducting the NHK Symphony Orchestra, creating a star-studded lineup.



第25屆大阪國際音樂節海報。
Poster for the 25th Osaka International Festival.
(HK Phil Archive)



HONG KONG PHILHARMONIC ORCHESTRA

50TH ANNIVERSARY INTERNATIONAL TOUR

20.2 – 8.3
2024

Daniel LO

Asterismal Dance

BEETHOVEN
RACHMANINOV

Piano Concerto no. 4 /
*Rhapsody on a
Theme of Paganini*

BRAHMS
MAHLER
SHOSTAKOVICH

Symphony no. 1 /
Symphony no. 1 /
Symphony no. 9

ORCHESTRA OF THE YEAR 2019
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KERRY
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SINGAPORE FEB 20

21

22

23

DRESDEN 24

25

ZÜRICH 26

27

TOULOUSE 28

AIX-EN-PROVENCE 29

MAR

1

ROTTERDAM 2

BASEL 3

4

ROME 5

6

7

BRUSSELS 8

ALEXANDRE KANTOROW
PIANO

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JAAP VAN ZWEDEN
CONDUCTOR

@KalthiHiro

For details



香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest music-making



香港管弦樂團（港樂）獲譽為亞洲最頂尖的古典管弦樂團之一。在為期44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

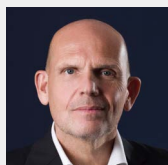
Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR

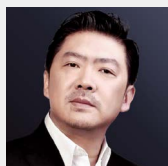


梵志登

Jaap van Zweden, SBS

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆

Long Yu

駐團指揮

RESIDENT CONDUCTOR

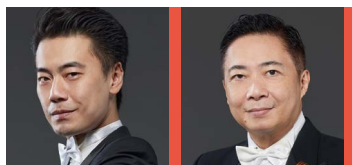


廖國敏

Lio Kuokman, JP

第一小提琴

FIRST VIOLINS



王敬

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

樂團第三副首席
Bei de Gaulle
Third Associate
Concertmaster



艾瑾

Ai Jin

把文晶

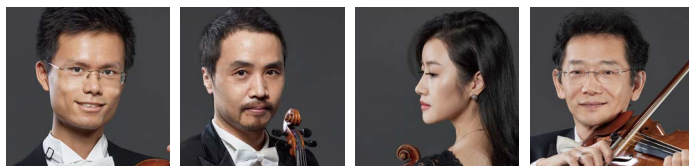
Ba Wenjing

程立

Cheng Li

桂麗

Gui Li



李祈

Li Chi

李智勝

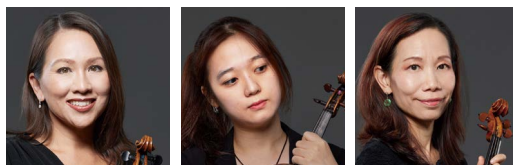
Li Zhisheng

劉芳希

Liu Fangxi

毛華

Mao Hua



梅麗芷

Rachael Mellado

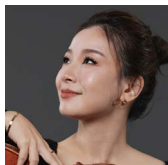
尹守廷

Soojeong Yoon

張希

Zhang Xi

第二小提琴 SECOND VIOLINS



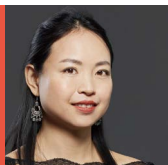
●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑄
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



沈庭嘉
Vivian Shen



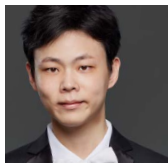
章鈴木美矢香
Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka



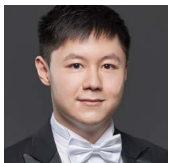
黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



周騰飛
Zhou Tengfei



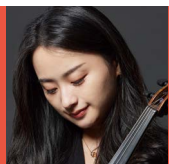
賈舒晨**
Jia Shuchen**

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

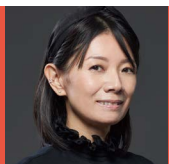
中提琴 VIOLAS



●凌顯祐
Andrew Ling



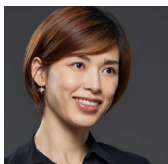
■李嘉黎
Li Jiali



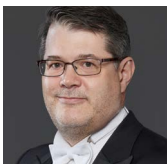
▲熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damara Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shuying

大提琴 CELLOS



●鮑力卓
Richard Bamping



■方曉牧
Fang Xiaomu



▲林穎
Dora Lam



陳屹洲
Chan Ngat-chau



陳怡君
Chen Yi-chun



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

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

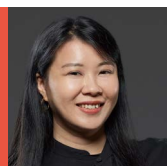
低音大提琴 DOUBLE BASSES



● 林達僑
George Lomdaridze



◆ 姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



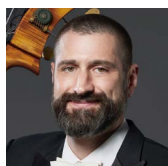
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

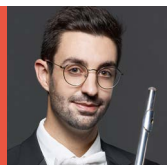
長笛 FLUTES



● 史德琳
Megan Sterling



■ 盧卓歐
Olivier Nowak



浦翱飛
Josep Portella Orfila

短笛 PICCOLO



◆ 施家蓮
Linda Stuckey

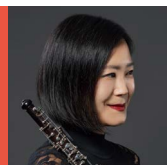
雙簧管 OBOES



● 韋爾遜
Michael Wilson



■ 王譽博
Wang Yu-po



金勞思
Marrie Rose Kim

英國管 COR ANGLAIS



◆ 關尚峰
Kwan Sheung-fung

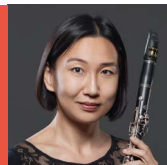
單簧管 CLARINETS



● 史安祖
Andrew Simon



■ 史家翰
John Schertle



劉蔚
Lau Wai

低音單簧管 BASS CLARINET

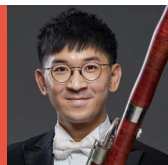


◆ 艾爾高
Lorenzo losco

巴松管 BASSOONS



● 莫班文
Benjamin Moermond



■ 陳劭桐
Toby Chan



◆ 李浩山
Vance Lee

低音巴松管 CONTRABASSOON

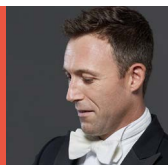


◆ 崔祖斯
Adam Treverton Jones

圓號 HORNS



●江簡
Lin Jiang



■柏如瑟
Russell Bonifede



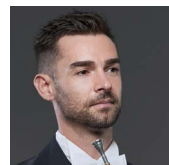
▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov



李少霖
Homer Lee

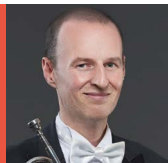


麥迪拿
Jorge Medina

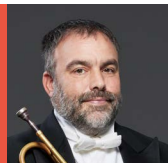
小號 TRUMPETS



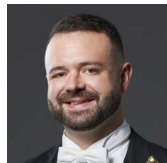
●巴力助
Nitiphum
Bamrungbanthum



■莫思卓
Christopher Moyses



華達德
Douglas Waterston

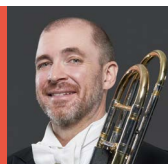


施樂百
Robert Smith

長號 TROMBONES



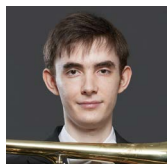
●韋雅樂
Jarod Vermette



高基信
Christian Goldsmith



湯奇雲
Kevin Thompson

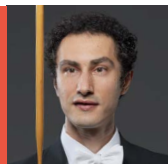


◆區雅隆
Aaron Albert

定音鼓 TIMPANI 敲擊樂器 PERCUSSION



●龐樂思
James Boznos



●白亞斯
Aziz D. Barnard Luce

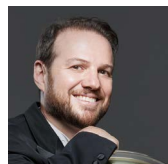


梁偉華
Raymond Leung Wai-wa



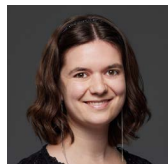
胡淑徽
Sophia Woo Shuk-fai

大號 TUBA



●雷科斯
Paul Luxenberg

豎琴 HARP



●卡嫦[#]
Louise Grandjean[#]

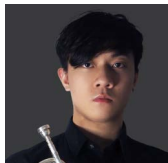
「管弦樂精英訓練計劃」駐團學員 THE ORCHESTRA ACADEMY HONG KONG (TOA) FELLOWS



雙簧管：溫畧祖
Oboe: Julian Wan
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

特約樂手 FREELANCE PLAYERS

小提琴：李俊霖、王粵^{*}
Violin: James Li Chun-lam
& Wang Yue^{*}

中提琴：楊善衡
Viola: Andy Yeung

大提琴：梁卓恩
Cello: Vincent Leung

客席首席巴松管：屈斯
Guest Principal Bassoon:
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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, played by Mr Domas Juškys, Co-Principal Second Violin

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G. B. Guadagnini (1757) "Ex-Brodsky" Violin, played by Mr Jing Wang, Concertmaster

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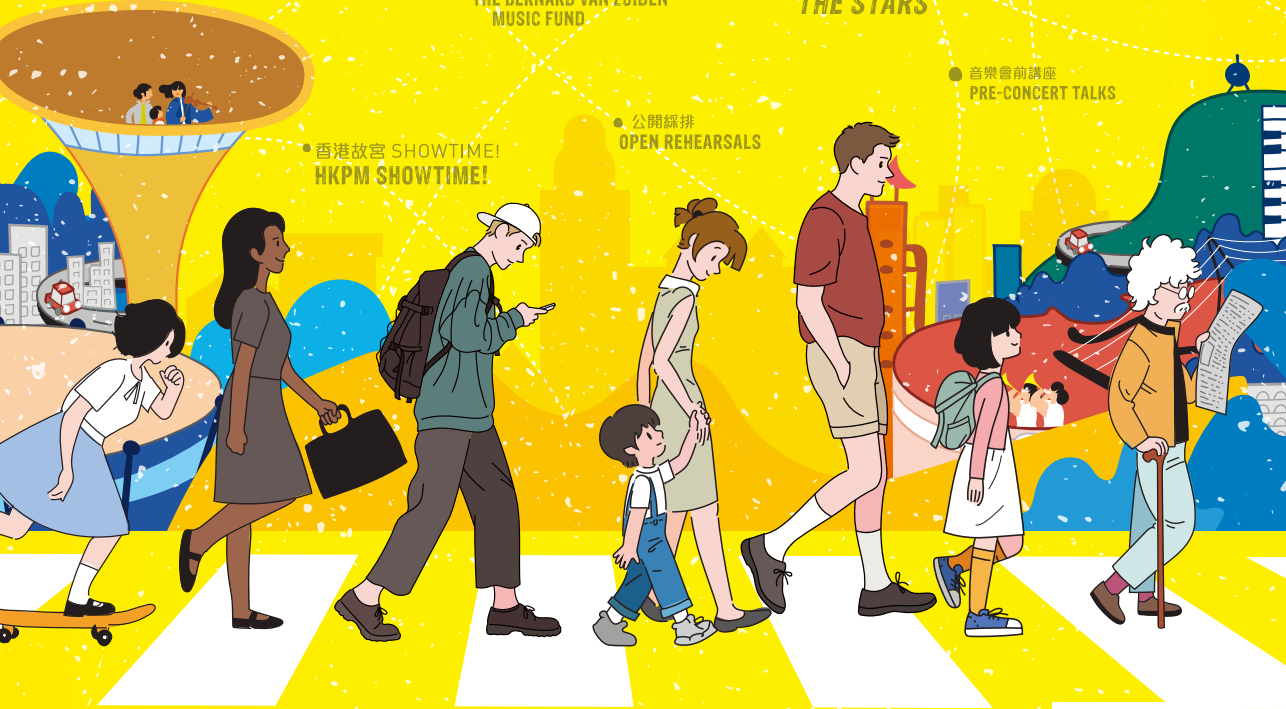
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