

CLASSICS FOR THE MODERN ERA

# STRAVINSKY & BRAD LUBMAN

現代經典

## 史達拉汶斯基與陸博文

29 & 30  
NOV

2024

Fri 8pm & Sat 5pm

香港文化中心音樂廳  
Hong Kong Cultural Centre  
Concert Hall



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Brad Lubman  
conductor

香港管弦樂團合唱團  
Hong Kong  
Philharmonic Chorus



PRINCIPAL PATRON SINCE 2006



# RESOUND IN SYMPHONY

現代經典

# 史達拉汶斯基與陸博文

CLASSICS FOR THE MODERN ERA

## Stravinsky & Brad Lubman

陸博文 | 指揮  
香港管弦樂團合唱團

Brad Lubman | Conductor  
Hong Kong Philharmonic Chorus

**陸博文** **BRAD LUBMAN** 18'  
《倒影》(2016) *Reflections* (2016)  
(亞洲首演) (Asia Premiere)

**史達拉汶斯基** **IGOR STRAVINSKY** 21'  
《詩篇交響曲》 *Symphony of Psalms*  
I. 上主啊，求你聽我的禱告  
II. 我曾耐性等候上主  
III. 哈利路亞！你們要讚美上主  
I. Exaudi orationem meam, Domine  
II. Expectans expectavi Dominum  
III. Alleluia. Laudate Dominum

中場休息

INTERMISSION

**史達拉汶斯基** **IGOR STRAVINSKY** 12'  
《管樂交響曲》(1947) *Symphonies of Wind Instruments* (1947)

**貝多芬** **LUDWIG VAN BEETHOVEN** 32'  
第二交響曲 *Symphony no. 2*  
I. 慢板—精神奕奕的快板  
II. 小緩板  
III. 諧謔曲：快板  
IV. 甚快板  
I. Adagio molto – Allegro con brio  
II. Larghetto  
III. Scherzo: Allegro  
IV. Allegro molto



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演奏期間請保持安靜  
Please keep noise to a minimum  
during the performance



請留待整首樂曲完結後才報以掌聲  
Please reserve your applause until  
the end of the entire performance



請勿拍照、錄音或錄影  
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## 陸博文 (1962年生)

### 《倒影》(2016)

(亞洲首演)

#### 作曲家的話

《倒影》由奧地利格拉費內格音樂節委約創作，在2017年夏季演出，當時我也正在該音樂節擔任駐節作曲家。2017年，樂曲由奧地利音樂藝術家樂團作世界首演，由我親自指揮。

樂曲旨在探索前後不一的敘事，就像身處怪異的夢境之中。原文標題「Reflection」本身可以有多种詮釋，例如當成動詞「to reflect」（「反映」），就像一個人回望自己的人生、或者回望歷史上不同的時代；另一種詮釋是鏡中或水中的倒影——這種詮釋在樂曲裡顯然易見：當中的幾個作曲意念有



「倒影」特性，將素材以卡農、逆行或轉位處理，彷彿倒影就在對面出現。由於樂曲的敘事前後不一，因此也採用了多種表達方式和寫作手法，時而前後並列，時而同步出現，並以此貫穿全曲。所以《倒影》不是完全有調性，也不是完全無調性，也沒有跟隨任何特定風格，大概是我自己想像力的反映吧。

歸根結底，我認為無論作曲家是誰、無論樂曲甚麼時候寫作，接觸一首樂曲時一定要盡量虛心。我的提議是，大家不應該將聆聽中的樂曲與其他任何東西比較；反而應該嘗試接收，接收樂曲本身正在發生的事情。就《倒影》來說，我也希望提提聽眾，我的主要用意之一，就是寫出一首無法跟隨任何典型故事情節的樂曲。相反，大家可以想像一個怪夢，例如夢裡的你準備喝咖啡，但咖啡卻變成氣球；你以為自己坐在咖啡廳裡，但其實是在一艘船上，而且船正在機場跑道上準備起飛，之後又變成一個大枕頭；那個跟你約好一起喝咖啡的朋友，原來是隻長頸鹿，正在騎單車……諸如此類！

樂曲介紹由陸博文撰寫，鄭曉彤翻譯

#### 編制

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

陸博文  
Brad Lubman

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**BRAD LUBMAN** (b. 1962)***Reflections*** (2016)

(Asia Premiere)

**In the Composer's Words**

*Reflections* was commissioned by the Grafenegg Festival for the summer of 2017 when I was the Composer In Residence there. I conducted the world premiere in 2017 with the Tonkünstler Orchestra.

The piece explores incongruous narratives such as one might experience in very strange dreams. The title itself can be taken in a number of ways. For example, one meaning could be the verb (to reflect) as when a person thinks back on his or her own life or thinks about various times in history. The title also refers to the concept of reflection as in a mirror or a body of water. This meaning is reflected in the piece itself because there are several compositional ideas where material is used in canon or manipulated in retrograde or inversion, thereby giving a reflection of the material appearing opposite itself. Because of the incongruous narrative used in the piece, there are various manners of expression or various styles of writing that are juxtaposed or occur simultaneously throughout the piece. Therefore, *Reflections* is not entirely tonal or atonal, or in any particular style, rather it might be a reflection of my imagination.

Ultimately, I feel that no matter who the composer is, or when a piece was written, you must approach any piece of music with your mind as open as possible. My suggestion is that one shouldn't compare what they're listening to with anything else; rather, try to receive what the piece is doing on its own terms. In the case of *Reflections*, I would also remind the listener that one of my main intentions was to offer a piece whose narrative can't be followed according to any typical storyline. Instead, think of a very weird dream in which, for example, the coffee that you are about to drink turns into a balloon, and the cafe in which you thought you were seated is actually a boat trying to take-off on an airport runway, but then it turns into a large pillow, whereupon the friend you thought you were meeting for coffee turns out to be a giraffe seated on a bicycle...and so on!

[Programme notes by Brad Lubman](#)

**Instrumentation**

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

## 史達拉汶斯基 (1882-1971) 《詩篇交響曲》

- I. 上主啊，求你聽我的禱告
- II. 我曾耐性等候上主
- III. 哈利路亞！你們要讚美上主

終其一生，史達拉汶斯基與祖國俄羅斯的關係都很複雜。他在聖彼得堡長大，家人甚有學識，不過他卻嚮往西方世界。史達拉汶斯基早年與狄亞吉列夫的俄羅斯芭蕾舞團合作，連續多齣作品都在巴黎大受歡迎，於是他越來越將法國視為真正的家園。1917年俄羅斯革命以後，史達拉汶斯基更公然背離祖國；然而流亡生活始終令他十分難受，所以俄羅斯民歌和宗教音樂的影響，也繼續在他幾首重要作品裡清晰可聞。

當中以《詩篇交響曲》(1930) 尤為矚目。當初高謝維斯基（時任波士頓交響樂團指揮）委約史達拉汶斯基寫作一首合唱配合樂團的作品時，史達拉汶斯基打算根據聖經《詩篇》俄語譯本譜曲——其實那是「古斯拉夫語」，當時仍在東正教會禮拜儀式上使用（他不久前才重返俄國東正教會）。可是正如他後來憶述：「『我心中的流亡語言』，『音樂上』已變得『不可行』。」——這句話說得十分有力，言內言外皆有深意。

到頭來，史達拉汶斯基決定採用拉丁文，從經典的四世紀聖經拉丁文譯本選取三段經文：從《詩篇》第38篇選取兩節、從《詩篇》第39篇選取三節（在新教聖經裡，經文則分佈在第39及第40篇），還有《詩篇》第150篇全篇（內容以音樂與舞蹈勸戒世人要讚美上帝，能激動人心，素來深受歡迎）。可是有種感覺卻揮之不去：樂曲彷彿要平衡「東」與「西」，也許甚至被兩者撕裂——這正是樂曲非凡力量與美感的泉源之一。

合唱以外，樂曲的樂器組合其實很不尋常：沒有小提琴、沒有中提琴，有兩台鋼琴，龐大的銅管組和木管組（但沒有柔和甜美的單簧管）聽起來可以很像管風琴——儘管史達拉汶斯基本人不太喜歡管風琴（他說過：「這台龐然巨物從不呼吸。」）但樂曲卻充滿表現力；然而大家感受到的，卻不是史達拉汶斯基個人對上帝的侍奉，而是會眾對上帝的侍奉；箇中常規往往植根於古老禮儀。在迫切地祈求上主拯救之後，希望也隨即來臨：那是一首新巴洛克風格賦格曲，既平靜又莊重，由兩支獨奏木管樂器率先奏出。之後的「哈利路亞」像一聲長嘆，嚴肅地步向刺激的快板：史達拉汶斯基對個別音節的聲音尤其著迷，有時看來甚至忘記了字詞本身。隨後平靜出神的聖詩響起，底下是規律地重複的低音，由鋼琴、豎琴和定音鼓奏出。最後純淨的C大調和弦，如同輕柔但實在地敲響教堂的大鐘。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

### 編制

五支長笛（其一兼短笛）、四支雙簧管、英國管、三支巴松管、低音巴松管、四支圓號、四支小號、高音小號、兩支長號、低音長號、大號、定音鼓、打擊樂器、豎琴、兩座鋼琴及弦樂組（小提琴及中提琴除外）。

## IGOR STRAVINSKY (1882–1971)

### *Symphony of Psalms*

- I. Exaudi orationem meam, Domine
- II. Exspectans exspectavi Dominum
- III. Alleluia. Laudate Dominum

Throughout his life, Igor Stravinsky had a complex relationship with his mother country, Russia. Brought up in St Petersburg, in an educated family, his imagination strained westwards, and after a series of triumphs with Serge Diaghilev's *Ballets Russe* in Paris, he increasingly came to see France as his true home. After the Russian Revolution of 1917, Stravinsky publicly turned his back on his homeland, yet exile was hard for him, and echoes of Russian folk and religious music continued to be heard in several of his major works.

*Symphony of Psalms* (1930) is a particularly striking example. When a commission for a choral-orchestral work came through from Serge Koussevitzky, conductor of the Boston Symphony Orchestra, Stravinsky initially thought of setting Biblical Psalms in Russian – or rather in the “Old Slavonic” form of the language still used in Orthodox services. (He had recently re-joined the Russian Orthodox Church.) But, as he later put it, Russian, “the exiled language of my heart”, had become “musically impracticable” – a telling sentence for what it both reveals and doesn't reveal.

Eventually Stravinsky settled on Latin, choosing three texts from the classic Fourth Century Latin translation of The

Bible: two verses from Psalm 38 and three from Psalm 39 (Psalms 39 and 40 in Protestant Bibles), and the whole of the much-loved Psalm 150, with its stirring exhortation to praise God in music and dance. But there remains a sense in which *Symphony of Psalms* is poised, perhaps even torn, between West and East, and that is one of the sources of its extraordinary power and beauty.

Apart from the chorus, the forces are unusual: no violins or violas, two pianos, and the large brass and woodwind sections (with no mellow clarinets) can be remarkably organ-like; though Stravinsky had no liking for the organ itself – as he put it, “the monster never breathes”. The music is highly expressive, but what we sense is not so much Stravinsky's private devotion as that of a congregation. Its practise rooted in ancient rite. After an urgent prayer for deliverance comes hope, in a quietly dignified neo-baroque fugue introduced by solo woodwinds. Then an “Alleluia” like a great sigh leads, via an austere processional, to an exciting allegro: sometimes Stravinsky even seems to forget the words themselves in his fascination with sounds of the individual syllables. But then comes a quietly ecstatic hymn over a regular repeating bass for pianos, harp and timpani. The final pure C major chord is like a soft but firm stroke upon a huge bell.

Programme notes by Stephen Johnson

#### Instrumentation

Five flutes (one doubling piccolo), four oboes, cor anglais, three bassoons, contrabassoon, four horns, four trumpets, piccolo trumpet, two trombones, bass trombone, tuba, timpani, percussion, harp, two pianos and strings (no violin & viola).

## 《詩篇交響曲》歌詞

## Text of Symphony of Psalms

### I. 上主啊，求你聽我的禱告

上主啊，求你聽我的禱告，  
側耳聽我的呼求！  
我流淚，求你不要靜默無聲！  
因為在你面前我是客旅，  
是寄居的，  
像我列祖一般。  
求你寬容我，  
使我在去而不返之先  
可以喜樂。

### I. Exaudi orationem meam, Domine

Exaudi orationem meam, Domine,  
et deprecationem meam;  
auribus percipe lacrimas meas.  
Ne sileas, quoniam advena ego  
sum apud te,  
et peregrinus sicut omnes patres mei.  
Remitte mihi, ut refrigerer priusquam  
abeam  
et amplius non ero.

Hear my prayer, O Lord,  
and my supplication:  
give ear to my tears.  
Be not silent:  
for I am a stranger with thee,  
and a sojourner as all my fathers were.  
O forgive me, that I may be refreshed,  
before I go hence, and be no more.

### II. 我曾耐性等候上主

我曾耐性等候上主；  
他垂聽我的呼求。  
他從泥坑裏，  
從淤泥中，  
把我拉上來，  
使我的腳立在磐石上，  
使我腳步穩健。

### II. Exspectans expectavi Dominum

Exspectans expectavi Dominum,  
et intendit mihi.  
Et exaudivit preces meas,  
et eduxit me de lacu miseriae  
et de luto faecis.  
Et statuit super petram pedes meos,  
et direxit gressus meos.

With expectation I have waited for the Lord,  
and he was attentive to me.  
And he heard my prayers,  
and brought me out of the pit of misery  
and the mire of dregs.  
And he set my feet upon a rock,  
and directed my steps.

他使我口唱新歌，  
就是讚美我們上帝的話。  
許多人必看見而懼怕，  
並要倚靠上主。

Et immisit in os meum canticum novum,  
carmen Deo nostro.  
Videbunt multi, et timebunt,  
et sperabunt in Domino.

And he put a new canticle into my mouth,  
a song to our God.  
Many shall see, and shall fear:  
and they shall hope in the Lord.

### III. 哈利路亞！你們要讚美上主

哈利路亞！  
你們要在上帝的聖所讚美他！  
在他顯能力的穹蒼讚美他！  
要因他大能的作為讚美他，  
因他極其偉大讚美他！  
要用角聲讚美他！  
擊鼓跳舞讚美他！  
用絲弦的樂器和籥的  
聲音讚美他！  
用大響的鈸讚美他！  
用高聲的鈸讚美他！  
凡有生命的都要讚美上主！  
哈利路亞！

### III. Alleluia. Laudate Dominum

Alleluia.  
Laudate Dominum in sanctis ejus;  
laudate eum in firmamento virtutis ejus.  
Laudate eum in virtutibus ejus;  
laudate eum secundum  
multitudinem magnitudinis ejus.  
Laudate eum in sono tubae.  
Laudate eum in tympano et choro;  
laudate eum in chordis et organo.  
Laudate eum in cymbalis  
benesonantibus;  
laudate eum in cymbalis jubilationis.  
Omnis spiritus laudet Dominum!  
Alleluia.

Alleluia.  
Praise ye the Lord  
in his holy places:  
praise ye him in the firmament of  
his power.  
Praise ye him for his mighty acts:  
praise ye him according to  
the multitude of his greatness.  
Praise him with sound of trumpet.  
Praise him with timbrel and choir:  
praise him with strings and organs.  
Praise him on high sounding cymbals:  
praise him on cymbals of joy:  
let every spirit praise the Lord.  
Alleluia.



## 史達拉汶斯基 (1882–1971) 《管樂交響曲》(1947)

其實樂曲標題有個巧妙之處：作曲家將標準音樂詞彙「Symphony」（「交響曲」）稍微改動，採用複數型態「Symphonies」。換言之，是「眾交響曲」而非「交響曲」——一字之差。作曲家的用意之一，就是與浪漫派交響曲傳統分開：浪漫派交響曲傳統源自貝多芬，史達拉汶斯基不想自己的作品與之混為一談；馬勒和李察·史特勞斯的交響樂作品感情豐富至極、艷麗華美、悅人感官，史達拉汶斯基卻尤其不希望與這些作品相提並論。雖然他第一首大獲好評的作品——芭蕾舞劇《火鳥》(1910)——植根於林姆斯基-高沙可夫的俄羅斯浪漫派晚期風格，但這種風格史達拉汶斯基不久就背離，強調音樂本身「甚麼也不能表達」（不過他日後某些言論，也跟這種率直的主張自相矛盾）。

然而，儘管史達拉汶斯基背離了俄羅斯浪漫主義，但要背離俄羅斯本身卻困難得多。俄羅斯東正教禮拜儀式，他一生都銘記於心，1920年代末還能把他引領回教會去。此外，史達拉汶斯基也非常欣賞好友兼同儕德布西；可是後者卻在1918年與世長辭。之後，史達拉汶斯基就萌生了一個大膽的構思，想以「樸素的儀式」紀念德布西。新作只採用管樂（沒有溫暖而感情豐富的弦樂，也沒有色彩斑斕的敲擊樂），營造出抽象的音樂儀式效果；其中所有自我主義的表現，也要納入集體經驗之中，正如許多莊嚴的宗教儀式一樣。

《管樂交響曲》1920年完成，翌年在倫敦首演。然而觀眾似乎完全理解不到樂曲所傳遞的訊息，席間甚至傳來笑聲和噓聲；連指

揮高謝維斯基也一點都指望不上。據史達拉汶斯基友人、鋼琴家魯賓斯坦說，高謝維斯基「笑容也帶著惡意，回頭看見正在大笑的觀眾時，甚至眼神放光。」

不過，音樂界之後就將《管樂交響曲》視為史達拉汶斯基最有創意的作品之一。古希臘文「Symphony」的意思是「一起發聲」——這正是作曲家的目標，希望樂曲中的樂器都能做到。樂器一組一組地演奏（所以是「眾交響曲」），每組有本身獨特的樂思，一直大致不變，沒有古典交響曲中的「發展部」。最後，莊嚴的聖詩從安靜的銅管樂響起，直到所有樂器團結一致，為這首令人難忘的短曲畫上美妙平靜的句號。

樂曲介紹由 [Stephen Johnson](#) 撰寫，鄭曉彤翻譯

### 編制

三支長笛、兩支雙簧管、英國管、三支單簧管、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、兩支長號、低音長號及大號。

## IGOR STRAVINSKY (1882–1971) *Symphonies of Wind Instruments*

“Symphonies” not “Symphony”. One of the reasons for that deft tweak to the standard musical term was that Stravinsky emphatically did not want to identify with the romantic symphonic tradition following on from Beethoven, and particularly not with the hyper-expressive, opulently sensuous symphonic works of Mahler and Richard Strauss. Although his first major success, the ballet *The Firebird* (1910), had been rooted in the Russian late-romanticism of Nikolai Rimsky-Korsakov, he had soon turned his back on that, insisting that music, of itself, “could express nothing” (though some of his later comments contradict that blunt assertion).

Although Stravinsky had turned his back on Russian romanticism, turning his back on Russia itself was much

harder. Russian Orthodox liturgy had left an impression on him that would last for the rest of his life, drawing him back to the church in the late 1920s. And following the death of his friend and much-admired colleague Claude Debussy in 1918, Stravinsky conceived the bold idea of creating an “austere ritual” in his memory. It would be for wind instruments alone (no warmly expressive strings or colourful percussion), and would create the effect of an abstract musical rite, in which all egoistic expression would be subsumed in a collective experience – just as it is in a solemn religious ritual.

Stravinsky finished *Symphonies of Wind Instruments* in 1920, and it had its premiere in London the following year. It seems the audience completely failed to get the message. Instead there was laughter and hissing. And the conductor, Serge Koussevitzky, didn’t make things any easier. According to Stravinsky’s friend, the pianist Arthur Rubinstein, he “smiled maliciously and even had a twinkle in his eye as he looked over his shoulder at the laughing audience.”



### 觀眾問卷調查 AUDIENCE SURVEY

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But since then, *Symphonies of Wind Instruments* has come to be seen as one of Stravinsky's most original works. The Ancient Greek word "symphony" means "sounding together", and that is exactly what Stravinsky wants his instruments to do. They address us in groups ("symphonies"), each formation with its own distinctive musical ideas which remain more or less the same – there is no "development" in the classical symphonic sense. Eventually a solemn hymn emerges on hushed brass, until the full forces unite, bringing this short but very memorable work to a wonderfully peaceful conclusion.

Programme notes by Stephen Johnson

#### Instrumentation

Three flutes, two oboes, cor anglais, three clarinets, three bassoons (one doubling contrabassoon), four horns, three trumpets, two trombones, bass trombone and tuba.

## 貝多芬 (1770–1827)

### D大調第二交響曲，op. 36

- I. 慢板—精神奕奕的快板
- II. 小緩板
- III. 諧謔曲：快板
- IV. 甚快板

貝多芬1792年定居維也納之後，無論作曲還是鋼琴演奏事業都似乎蒸蒸日上。他吸引了一群通情達理的富裕贊助人，而且雖然有些作品惹來爭議，但這只會令他在許多音樂愛好者眼中，變得更刺激、更富魅力。可是私生活方面，命運正準備給貝多芬重重一擊：他不久就發現自己聽力衰退。1802年，就在「第二交響曲」差不多完成的時候，貝多芬寫下了著名的《海利根斯塔遺言》（但之後他就一直將文章藏起，直至與世長辭）。那時作曲家內心痛苦萬分，於是發而為文：失聰問題迫在眉睫，他苦苦掙扎，想與失聰本身、還有因失聰造成的孤單感覺共存。他承認自己差點沮喪得要尋死：「唯一阻止我走到那一步的，就是我的藝術。噢！我很想創作；在這些樂曲全部完成之前，似乎我還是很難離開這個世界。」

也許這種情緒是突然來襲，但更大機會是念頭其實已經醞釀了好一陣子；倘若如此，這種念頭至少在他寫作「第二交響曲」時已隱隱存在。不過，雖然貝多芬的音樂經常與個人經歷息息相關，但「第二交響曲」卻壓根兒不是音樂版的《海利根斯塔遺言》。的確，有時大家會聽出掙扎與動盪（尤其第一樂章那令人振奮的「尾聲」（末段））。但在貝多芬的音樂裡，往往是生命的力量佔上風，這一首也不例外。此外樂曲也有歡欣、極富幽默感的時刻。看來我們在這裡聽到的，就是貝多芬親身示範：自己「很想創作」的意願，如何給他力量和決心繼續活下去，不管命運還要怎麼對付自己。

「第一交響曲」大體上十分古典；雖然「第二交響曲」的大輪廓跟「第一」類似，但說到情感變化幅度及曲式大膽創新，「第二」都已經昂首闊步走進新領域了。慢速引子篇幅比「第一」長得多，也刺激得多；明亮的大調開端，不久就轉到較陰沉的小調去，管弦樂的寫法也漸趨緊張激烈。由引子發展而來的〈精神奕奕的快板〉，清楚營造出英勇果敢的氣氛——有時甚至迫近《英雄》交響曲（「第三」）那種翻天覆地似的宏偉氣魄與膽量。回到1803年（樂曲首演的年份）——樂曲中突然的靜默與織體錯置，當年哪怕是鑑賞力極高的觀眾，也會覺得十分震撼。

貝多芬不少交響曲的慢樂章都十分出色；當中成曲最早的就是「第二」的第二樂章〈小緩板〉。在白遼士看來，這個樂章「刻劃天真無邪的快樂，那少數憂鬱的強音也無甚影響」；此外，〈小緩板〉也顯然令與貝多芬同期的年輕作曲家舒伯特印象深刻——舒伯特幾首大型作品的慢樂章，也明顯以〈小緩板〉為楷模。從開端可愛的主題，到後來的圓號號聲，大家也許會覺得貝多芬這個城市人十分喜愛廣闊的郊外——以至他日後的「田園」交響曲（「第六」）同樣歌頌郊外。之後強而有力的〈諧謔曲〉充滿強烈而瞬息萬變的力度對比。中間的〈中段〉起初似乎與前段形成對比，但弦樂突然厲聲響起，後來管樂和定音鼓也有同類做法，令人憶起第一樂章尾聲時那片殘酷的戰場。

樂曲早年演出時，觀眾許多都感到困惑不安，主要原因似乎是最後的〈甚快板〉。有樂評認為這個樂章「龐大」、「狂暴」、「野性」——大家也許會以為說得也不錯，然而樂評原意並非褒義。唐突的開端動機包括下行大跳，也許足夠引人注目，但這不過像個發射台而已。樂章動感強勁，勢不可擋；可是臨近結尾時，貝多芬卻使上多個小把戲，並且以此為樂——例如，音樂突然走

走停停、極端的力度對比；還有看來正在邁向結束的漸強樂段，到頭來卻再次戛然而止。真正的結尾狂暴而熱情，在交響樂裡前所未見，彷彿貝多芬在迫自己高興起來——一如六年後「第五交響曲」的結尾一樣，只是「第五交響曲」效果更為壯觀。在所謂的「古典時期」（大約1740至1815年）交響曲裡，第一樂章通常最有份量，但這裡的終樂章尾聲卻冠絕全曲，彷彿之前種種都只為這一刻作鋪墊似的。之後也沒有回頭路了：從此貝多芬的聽眾只能跟上他的步伐。

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、兩支圓號、兩支小號、定音鼓及弦樂組。

## LUDWIG VAN BEETHOVEN

(1770–1827)

### Symphony no. 2 in D major, op. 36

- I. *Adagio molto – Allegro con brio*
- II. *Larghetto*
- III. *Scherzo: Allegro*
- IV. *Allegro molto*

After Beethoven settled in Vienna in 1792, his career as composer and concert pianist seemed to go from strength to strength. He attracted wealthy, understanding patrons, and although some of his works stirred up controversy, that only made him the more glamorous and exciting to many music lovers. But behind the scenes, fate was preparing a dreadful blow. Soon Beethoven realised that his hearing was beginning to fail. Around the time he was finishing his Second Symphony, in 1802, Beethoven also wrote his famous *Heiligenstadt Testament*. In this anguished literary outpouring, which the composer kept hidden for the rest of his life, Beethoven struggles to come to terms with encroaching deafness, and with the sense of painful isolation that comes with it. He confesses that despair brought him close to ending his life, “The only thing that held me back was my art. Oh, it seemed to me impossible to leave the world until I had produced all the works that I felt the urge to compose.”

It is possible that this mood came upon Beethoven suddenly, but it’s

more likely to have been brewing for some time, in which case it would have been at least in the background while he was composing his Second Symphony. Although Beethoven’s music often seems weighted with intense personal experience, Symphony no. 2 is far from being a *Heiligenstadt Testament* in music. Granted, there are moments when one may sense struggle and turmoil, especially in the first movement’s thrilling coda (final section). But as so often in Beethoven it is the life force that triumphs in this music, and there also moments of joy, and also of terrific humour. What we seem to be hearing here is a demonstration of how what Beethoven called “the urge to compose” gave him the strength and determination to go on living, in spite of all that fate could throw at him.

Though the broad outlines of the Second Symphony are similar to those of the broadly classical First, in emotional range and formal daring it strides confidently into new territory. The slow introduction is significantly longer and richer in drama, its bright major-key opening soon turning to the darker minor side, with the orchestral writing becoming increasingly nervous and stormy. The *allegro con brio* that develops from this establishes a mood of heroic resolution – at times the heaven-storming grandeur and audacity of the *Eroica* Symphony (no. 3) seem close at hand. Beethoven’s use of abrupt silences and sudden dislocations in

texture would have been especially startling even to connoisseur audiences in 1803, the year of the first performance.

The larghetto that follows is the first of Beethoven's great symphonic slow movements. For Hector Berlioz it was "a delineation of innocent happiness hardly clouded by a few melancholy accents". It clearly left a deep imprint on Beethoven's younger contemporary Schubert, who used it as a model in several of his large-scale works. In the lovely opening theme, and in the horn calls later on, we can perhaps sense something of the love of the open countryside the city-dweller Beethoven was to celebrate in his Sixth Symphony, the *Pastoral*. After this the muscular Scherzo is full of intense quick-fire dynamic contrasts. The central Trio section seems to offer contrast at first, but stern intrusions on the strings, and later on winds and timpani, recall the fierce battleground of the first movement's coda.

It is the final allegro molto that appears to have caused the most perplexity and discomfort at its first performances. One critic found it "colossal", "tumultuous" and "untamed" – fair enough, one might say, except that he was not being flattering. The wide downward leap in the brusque opening motif would have been arresting enough, but this is only the launch pad. The momentum of this movement seems unstoppable, yet towards the end Beethoven

delights in hurling musical spanners into his own works – sudden jolting pauses, extreme dynamic contrasts, crescendos that seem to promise an ending only to come to a dead stop all over again. The real ending has a fierce exuberance unprecedented in symphonic music, as though Beethoven is forcing himself to rejoice – as he would do still more spectacularly at the end of the Fifth Symphony, completed six years later. In symphonies of the so-called "Classical Era" (roughly 1740-1815), the first movement was usually the weightiest, but here the coda of the finale caps the whole work, as though everything so far has been a preparation for this. After this there could be no turning back: from now on Beethoven's audiences must keep pace with him.

[Programme notes by Stephen Johnson](#)

#### **Instrumentation**

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

# 陸博文 BRAD LUBMAN

指揮 Conductor

Photo: Peter Serling



陸博文是著名美國指揮家與作曲家，憑其廣博才藝、精湛技術及深刻的音樂詮釋，在過去20多年贏得廣泛認可。他備受歐洲及美國各大樂團青睞，曾與多個知名樂團及合奏團合作，包括巴伐利亞電台交響樂團、德國西部電台交響樂團及柏林德意志交響樂團等。除了忙於在德國演出外，他還經常獲邀指揮世界頂尖樂團，如阿姆斯特丹皇家音樂廳樂團、洛杉磯愛樂樂團、丹麥國家交響樂團、斯卡拉愛樂樂團及上海交響樂團等。

此外，陸博文亦曾與歐美最重要的當代音樂合奏團合作，包括現代合奏團、倫敦小交響樂團、維也納聲響論壇室樂團、音樂工廠合奏團、法國現代樂集、共鳴合奏團、洛杉磯愛樂新音樂團，以及萊許與音樂家等。

他是紐約合奏團 Ensemble Signal 的創始聯合藝術總監與音樂總監，該團錄製的萊許作品《為18位音樂家而作的音樂》，由harmonia mundi唱片發行，於2015年6月獲得金音叉獎，並登上Billboard古典跨界榜。在2019年春季，他領導該團於紐約藝術空間 The Shed 開幕禮上首演萊許的《萊許/李希特》，這是「萊許-李希特-帕特」藝術項目的一部分。

此外，他亦擔任羅徹斯特伊士曼音樂學院的指揮與合奏教授，同時於Bang on a Can 夏季學院擔任教職。

Brad Lubman, American conductor and composer, has gained widespread recognition for his versatility, commanding technique and insightful interpretations over the course of more than two decades. He is much in demand with major orchestras in Europe and the United States and has been successful in building regular partnerships with several well-known orchestras and ensembles, including the Bavarian Radio Symphony Orchestra, WDR Symphony Orchestra, and Deutsches Symphonie-Orchester Berlin. Alongside his busy schedule in Germany, he is also frequently asked to conduct some of the world's leading orchestras, including the Royal Concertgebouw Orchestra, Los Angeles Philharmonic, Danish National Symphony Orchestra, Filarmonica della Scala, and Shanghai Symphony Orchestra.

In addition, he has worked with some of the most important European and American ensembles for contemporary music, including the Ensemble Modern, London Sinfonietta, Klangforum Wien, Ensemble MusikFabrik, Ensemble intercontemporain, Ensemble Resonanz, Los Angeles Philharmonic New Music Group, and Steve Reich and Musicians.

Lubman is Founding Co-Artistic and Music Director of the New York-based Ensemble Signal. Their recording of Reich's *Music for 18 Musicians* on harmonia mundi was awarded a Diapason d'Or in June 2015 and appeared on the Billboard Classical Crossover charts. In Spring 2019, he led the ensemble in the premiere of Steve Reich's *Reich/Richter* as part of the Reich Richter Pärt project at the opening of the New York art space, *The Shed*.

He is also Professor of Conducting and Ensembles at the Eastman School of Music in Rochester, as well as on the faculty at the Bang on a Can Summer Institute.



## 香港管弦樂團合唱團

香港管弦樂團合唱團早於1980年成立，現有超過150位團員，為港樂的專屬合唱團。港樂合唱團歷年來在馬捷爾、梵志登、余隆、廖國敏等傑出指揮的棒下，與樂團演出巴赫、貝多芬、布拉姆斯、布烈頓、海頓及馬勒等重要合唱作品。港樂合唱團由2020/21樂季起設立合唱訓練計劃，為有志成為專業歌唱家的團員提供演出及培訓機會。



黃日珩為香港土生土長指揮家及男低中音歌唱家。他曾贏得棕櫚泉歌劇協會聲樂比賽冠軍及柏薩迪納歌劇協會獎學金，並於2019年香港合唱指揮比賽中贏得冠軍及亞太青年合唱團大獎。現為香港管弦樂團合唱團團長、學士合唱團及學士管弦樂團音樂總監、香港兒童合唱團及聖保羅男女中學高級組合唱團指揮。

## HK PHIL CHORUS

The Hong Kong Philharmonic Chorus (HK Phil Chorus) has been delighting audiences since its inception in 1980. Over the years, it has showcased a diverse range of choral masterpieces in exclusive collaboration with the HK Phil. With more than 150 current members, HK Phil Chorus has gone on to sing major works by Bach, Beethoven, Brahms, Britten, Haydn, and Mahler, under the direction of renowned conductors like Lorin Maazel, Jaap van Zweden, Long Yu, and Lio Kuokman. Notably, the Chorus' Fellowship programme was inaugurated in the 2020/21 season, setting the stage for aspiring professional singers to join this distinguished ensemble.

### 黃日珩

## APOLLO WONG

合唱團團長 Chorusmaster

A native of Hong Kong, Apollo Wong is a conductor and operatic bass-baritone. Winner of the Palm Springs Opera Guild Vocal competition and the Pasadena Opera Guild Vocal Scholarship, Apollo won first place at the Hong Kong Choral Conducting Competition and the Asia Pacific Youth Choir Award in 2019. He is currently Chorusmaster of the HK Phil Chorus, Music Director of The Learners Chorus and The Learners Orchestra, and conductor of The Hong Kong Children's Choir and of St Paul's Co-educational College senior choirs.



## 合唱團團長

黃日珩

## 合唱團經理

林穎芝

## 鋼琴伴奏

嚴翠珠

卜心歌

## 香港管弦樂團合唱團

### HK PHIL CHORUS

#### 女高音

陳姿霖

陳基望\*

鄭罡宜

周曉晴\*

高艾思

劉傲山\*

羅康怡

廖穎琛

文賜安

譚曉晴

曾影晴

蔡可芸

徐可人

彭梓瑜

閻宇明

楊逸晴

#### 女低音

陳穎琳

陳嘉杰

朱愷雯

方諾恩

何宗怡

何妙芝

劉頌欣

李海欣

李思滢

梁卓淇

梁子瑛\*

李黃楚蘭

柯家慧

彭式

譚樂誼

譚詠嫻

#### SOPRANOS

Chan Chi-lam

Chen Chi-wang\*

Connie Cheng

Lora Chow Hiu-ching\*

Alice Ko

Claudia Lau\*

Connie Law

Cheryl Liu Wing-sum

Angel Man

Maggie Tam

Claudia Tsang Ying-ching

Sammi Tsoi

Amy Tsui

Natalie Tyrwhitt-Drake

Julia Yan

Victoria Yeung Yat-ching

#### ALTOS

Phoebe Chan Wing-lam

Yoyo Chen Jia-jie

Rita Chu Hoi-man

Christy Fong Lok-yan

Laverne Ho Chung-yee

Ho Miu-chi

Bonnie Lau Chung-yan

Hoiyan Lee

Sharon Lee Sze-ho

Leung Cheuk-ki

Angel Leung Tsz-ying\*

Nancy Li

Or Ka-wai

Prisca Peng

Loritta Tam

Winnie Tam

## CHORUSMASTER

Apollo Wong

## CHORUS MANAGER

Gigi Lam

## ACCOMPANISTS

Linda Yim

Bu Xinge

#### 男高音

鄭希文

張子鋒

周栢瑜

傅郎歌\*

何尚軒

郭文豪

黎遨行\*

盧國軒

吳智明

曾可正

王詠國

黃伊韜^

#### 男低音

童俊熹

劉智霖

盧卓健

馬肇麟

吳子謙

沈博文\*

成耀華

鄧臬康

許德

黃鎮國

葉永茂

虞有成

#### TENORS

Canis Cheng Hei-man

Cheung Tsz-fung

Yannick Chow Pak-yu

Francisco Javier Fernández Díez\*

Jimmy Ho Sheung-hin

Eric Kwok Man-ho

Rover Lai\*

John Lo Kwok-hin

Aaron Ng Chi-ming

Michael Tsang Ho-ching

Keith Wong Wing-kwok

Sheldon Wong Yi-tou^

#### BASSES

Dong Chun-hei

Edwin Lau Che-lam

Lo Cheuk-kin

Anshel Ma

Dennis Ng Tsz-him

Ximple Shum Pok-man\*

Sing Yiu-wah

Thomas Tang

Hugh Tyrwhitt-Drake

Jamie Wong Chun-kwok

Yip Wing-mau

David Yu Yau-sheng

以字母順序排列 Listed in alphabetical order

\*香港管弦樂團合唱團合唱訓練計劃團員 HK Phil Chorus Fellow

^客席團員 Guest Singer

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 願景 VISION

呈獻美樂 啟迪心靈

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香港管弦樂團（港樂）獲譽為亞洲最頂尖的管弦樂團之一。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。

佩多高斯基將由2026/27樂季起出任港樂音樂總監，並於2025/26樂季擔任港樂候任音樂總監。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。加蒂於2024/25樂季擔任藝術伙伴。

過去二十年，港樂在音樂總監梵志登（2012-2024）和藝術總監兼總指揮艾度·迪華特（2004-2012）帶領下屢創高峰。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。其他近年灌錄的專輯包括馬勒第十交響曲、蕭斯達高維契第十交響曲，以及柴可夫斯基第六交響曲和第一鋼琴協奏曲。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特區成立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。港樂於2023/24樂季慶祝五十周年，

「港樂奏此凱歌，的確至名歸。」

— 《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 regarded as one of the leading orchestras in Asia. 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.

Tarmo Peltokoski will become the HK Phil's Music Director beginning in the 2026/27 season, after serving as Music Director Designate in 2025/26. Currently, Long Yu serves as Principal Guest Conductor, Lio Kuokman is Resident Conductor, and Daniele Gatti is Artistic Partner.

The HK Phil has flourished in the last two decades under Jaap van Zweden (Music Director, 2012–2024) and Edo de Waart (Artistic Director and Chief Conductor, 2004–2012). 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. Other recent recording projects include Mahler's Symphony no. 10, Shostakovich's Symphony no. 10, and Tchaikovsky's Symphony no. 6 and Piano Concerto no. 1.

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 20<sup>th</sup> anniversary of the establishment of the Hong Kong Special Administrative Region. The HK Phil celebrated its 50<sup>th</sup> anniversary in the 2023/24 season, touring Europe, Asia, and Mainland China, performing in 22 cities across ten countries.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Vasily Petrenko, Krzysztof Urbanski, Joshua Bell, Ning Feng, Boris Giltburg, Lang Lang, Leonidas Kavakos, Olivier Latry, Yo-Yo Ma and Akiko



Photo: Nathan King

並在歐洲、亞洲及中國內地各地巡演，到訪十個國家的22個城市。

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、佩特連科、奧班斯基、貝爾、寧峰、基特寶、郎朗、卡華高斯、拉特里、馬友友、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、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

太古集團自2006年起成為港樂的首席贊助，本屆亦為港樂史上最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，推動香港和中國內地的文化參與和發展，尤其注重提升社區和青年對音樂的參與；藉此促進藝術水平精益求精，並鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，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。

港樂的歷史可追溯至1947年成立的中英樂團。香港管弦樂團1957年正式註冊，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

Suwani. The HK Phil 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 and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this current sponsorship donation, the largest in the orchestra's history, Swire endeavours to foster access to classical music and stimulate cultural participation in Hong Kong and the Chinese Mainland. A critical aspect of this is engaging with the community, especially young people. The sponsorship also helps promote local artistic excellence and enhances 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.

The history of the HK Phil dates back to the establishment of the Sino-British Orchestra in 1947. In 1957, the orchestra was officially registered as the Hong Kong Philharmonic Orchestra 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

(自 2026/27 樂季起 from Season 2026/27)



佩多高斯基  
Tarmo Peltokoski

## 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

邱啟楨紀念基金及  
香港董氏慈善基金會席位贊助  
The C. C. Chiu Memorial Fund  
& The Tung Foundation  
Resident Conductor

## 藝術伙伴

### ARTISTIC PARTNER



加蒂  
Daniele Gatti

## 第一小提琴

### FIRST VIOLINS



王敬  
樂團首席  
Jing Wang  
Concertmaster

新鴻基慈善基金席位贊助  
The Sun Hung Kai & Co.  
Foundation Chair



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



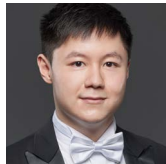
把文晶  
Ba Wenjing



程立  
Cheng Li



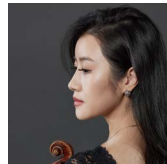
桂麗  
Gui Li



賈舒晨\*  
Jia Shuchen\*



李智勝  
Li Zhisheng



劉芳希  
Liu Fangxi



毛華  
Mao Hua



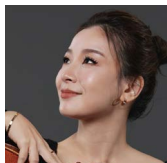
梅麗芷  
Rachael Mellado



張希  
Zhang Xi

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

## 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



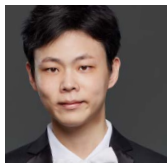
章鈴木美矢香  
Miyaka Suzuki Wilson



田中知子  
Tomoko Tanaka



黃嘉怡  
Christine Wong



張雨辰  
Zhang Yuchen



周騰飛  
Zhou Tengfei

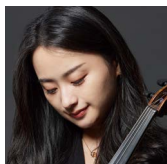
包陪麗及凌仲一郎伉儷  
席位贊助  
The Cissy Pao and  
Shin Watari Chair

## 中提琴 VIOLAS

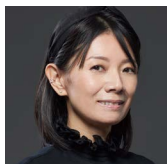


●凌顯祐  
Andrew Ling

萬花筒慈善基金席位贊助  
The Kaleidoscope  
Charitable Foundation Chair



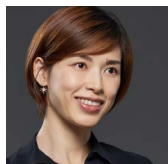
■李嘉黎  
Li Jiali



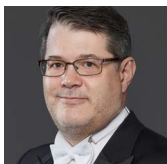
▲熊谷佳織  
Kaori Wilson



崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damará Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張姝影  
Zhang Shuying

## 大提琴 CELLOS



●鮑力卓  
Richard Bamping

邱啟楨紀念基金席位贊助  
The C. C. Chiu Memorial  
Fund Chair



■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



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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



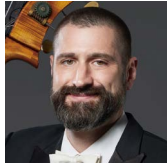
馮榕  
Feng Rong



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



■盧韋歐  
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

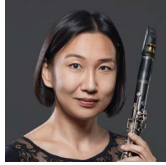
### 單簧管 CLARINETS



●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  
(休假 On sabbatical leave)

### 低音巴松管 CONTRABASSOON



陳敬熙<sup>#</sup>  
Fox Chan King-hei<sup>#</sup>

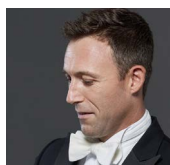


◆崔祖斯  
Adam Treverton Jones

## 圓號 HORNS



●江簡  
Lin Jiang



■柏如瑟  
Russell Bonifede



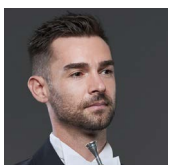
▲周智仲  
Chow Chi-chung



托多爾  
Todor Popstoyanov



李少霖  
Homer Lee



麥迪拿  
Jorge Medina

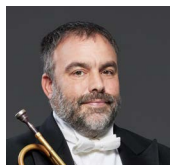
## 小號 TRUMPETS



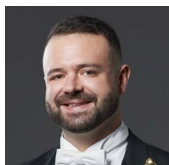
●巴力助  
Nitiphum  
Bamrungbanthum



■莫思卓  
Christopher Moyse



華達德  
Douglas Waterston



施樂百  
Robert Smith

## 長號 TROMBONES



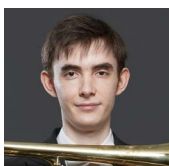
●韋雅樂  
Jarod Vermette



高基信  
Christian Goldsmith



湯奇雲  
Kevin Thompson

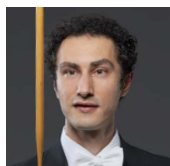


◆區雅隆  
Aaron Albert

## 定音鼓 TIMPANI 敲擊樂器 PERCUSSION



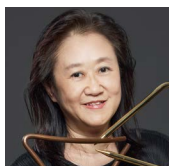
●龐樂思  
James Boznos



●白亞斯  
Aziz D. Barnard Luce



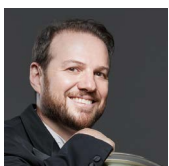
梁偉華  
Raymond Leung Wai-wa



胡淑徽  
Sophia Woo Shuk-fai

## 低音長號 BASS TROMBONE

## 大號 TUBA



●雷克斯  
Paul Luxenberg

## 鍵盤 KEYBOARD



●嚴翠珠<sup>#</sup>  
Linda Yim<sup>#</sup>

## 特約樂手

### FREELANCE PLAYERS

小提琴：沈庭嘉  
Violin: Vivian Shen

中提琴：楊善衡  
Viola: Andy Yeung

長笛：許樂鏗  
Flute: Bob Hui

雙簧管：林嘉奇  
Oboe: Kelvin Lam

小號：王仲楊  
Trumpet: Edwin Wong

敲擊樂器：盧德晉  
Percussion: Jovi Lo

豎琴：譚懷理  
Harp: Amy Tam

鋼琴：張頌欣  
Piano: Ronald Cheung

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

<sup>#</sup>短期合約  
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### 榮譽顧問 Honorary Advisor

邱聖音女士 Ms Angela Yau

### 委員 Members

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由於支持者眾多，未能在此盡錄，港樂在此謹對所有支持此籌款音樂會的人士及機構致以謝意。

The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.

# 港樂弦樂器薈萃圈

## THE HK PHIL STRING INSTRUMENTS CIRCLE

「港樂有幸借用這批新收藏的樂器，令我們在追求世界級藝術水平的路上如虎添翼，使港樂之聲更獨特精緻。」— 王敬，港樂樂團首席

“HK Phil is very fortunate to have this new collection of instruments. This will bring our signature sound to a more unique and refined world-class quality.”

— Jing Wang, HK Phil's Concertmaster

港樂弦樂器薈萃圈由一群弦樂器收藏家組成，旨在把罕有且珍貴的樂器借予港樂，供樂師使用。此善舉將有助港樂吸引並保留頂尖音樂人才，提升樂團和香港的國際聲譽，促進本港音樂文化。

港樂弦樂器薈萃圈現時擁有超過10把由意大利和法國名匠於18及19世紀製作的小提琴及大提琴，當中包括一把由G.B. 瓜達尼尼製作的名琴。

The HK Phil String Instruments Circle is an instrument lending programme for high-quality string instruments which are typically inaccessible to musicians due to their high value. The Circle is formed by members who own, or would like to own, fine string instruments and who want to support the HK Phil by lending them to the orchestra through a professionally managed programme. This initiative allows the HK Phil to attract and retain the best musicians, raise the orchestra's and Hong Kong's international profile and enhance music culture in Hong Kong.

The Circle currently comprises a selection of over 10 violins and a cello by renowned Italian and French luthiers made in the XVIII and XIX centuries, including a striking example by Giovanni Battista Guadagnini.



由意大利帕爾馬知名匠G. B. 瓜達尼尼於約1760年制作的小提琴，目前由The Postscript Collection借出予港樂。

A violin by Giovanni Battista Guadagnini of Parma, Italy, dating from c. 1760, on loan from The Postscript Collection.

(照片提供 Photo: Tarisio)

港樂很榮幸與倫敦知名的高級樂器專家J & A Beare合作；擔任薈萃圈主要樂器顧問，為借用樂器的樂師提供最佳的樂器保養服務及支援。

The HK Phil is pleased to have partnered with well-known fine instrument experts J & A Beare of London as Principal Instrument Advisor to provide lenders with the best possible maintenance service and support.

加入薈萃圈及查詢  
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## 港樂特別計劃 (樂器)

# SPECIAL PROJECTS (Instruments)

### 港樂弦樂器薈萃圈 THE HK PHIL STRING INSTRUMENTS CIRCLE

#### The Postscript Collection 慷慨借出

G. B. 瓜達尼尼 (c.1760) 小提琴  
· 由樂團首席王敬先生使用  
喬凡尼·格蘭奇諾 (c.1715) 小提琴  
卡洛·安東尼奧·狄斯多尼 (c.1740) 小提琴  
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安域高·洛卡 (1902) 小提琴  
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約瑟·加里亞奴 (1788) 小提琴  
· 由樂團第二副首席王亮先生使用  
卡洛·安東尼奧·狄斯多尼 (1736) 小提琴

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李卡多·安東尼亞齊 (1910) 小提琴  
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G. B. Guadagnini (c.1760) Violin  
· played by Mr Jing Wang, Concertmaster  
Giovanni Grancino (c.1715) Violin  
Carlo Antonio Testore (c.1740) Violin  
Pietro Giovanni Mantegazza (c.1760) Violin  
Jean-Baptiste Vuillaume (c.1867) Violin

#### Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Enrico Rocca (1902) Violin · played by Mr Cheng Li  
Jean-Baptiste Vuillaume (1866) Violin  
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Carlo Antonio Testore (1736) Violin

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Riccardo Antoniazzi (1910) Violin  
· played by Mr Leung Kin-fung, First Associate Concertmaster

#### Loaned by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin · played by Ms Zhang Xi

#### Loaned by Stretton Society

Luigi Fabris (c.1870) Cello

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為支持「提升樂團樂器素質計劃」  
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為支持港樂首演《指環》四部曲，  
以下人士借出一套四支華格納大號

- Mr Pascal Raffy
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A set of Wagner Tubas is loaned by these sponsors  
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### 常年經費基金 ANNUAL FUND

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駐團指揮廖國敏的席位贊助  
The Resident Conductor's Podium  
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衷心感謝邱啟楨紀念基金及香港董氏慈善基金會贊助駐團指揮席位。駐團指揮席位讓港樂能夠邀請一位優秀的指揮家與樂團緊密合作，為有志於音樂發展的年輕一代樹立榜樣。

We are deeply grateful to **C. C. Chiu Memorial Fund** and **The Tung Foundation** for sponsoring the Resident Conductor's Podium. The Resident Conductor Podium assists the HK Phil to engage an outstanding conductor to work closely with the orchestra as well as providing an exemplary example to aspiring young musicians.





# 樂團席位贊助 CHAIR ENDOWMENT

樂團首席王敬的席位贊助  
The Concertmaster Chair Endowment  
for **Jing Wang** is sponsored by



**新鴻基有限公司**  
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via Sun Hung Kai & Co. Foundation

王敬自2013年出任香港管弦樂團首席。  
作為樂團首席，負責帶領第一小提琴部，  
並為樂團的整體協調性和凝聚力作出重大貢獻。

港樂衷心感謝 **新鴻基慈善基金**  
對樂團首席席位的鼎力支持。

**Jing Wang** was appointed  
Concertmaster of the HK Phil in 2013.  
As Concertmaster, Jing is leader of the  
first violins and contributes to the overall  
unity and cohesiveness of the orchestra.

The HK Phil is grateful to the  
**Sun Hung Kai & Co. Foundation** for  
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# 樂團席位贊助 CHAIR ENDOWMENT

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The Principal Viola Chair Endowment  
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## **Kaleidoscope** Charitable Foundation 萬花筒慈善基金

凌顯祐自2010年出任香港管弦樂團的首席中提琴。他是香港土生土長的音樂家，因其卓越的管弦樂演奏及獨奏會而享譽國際。

港樂衷心感謝 **萬花筒慈善基金**  
慷慨支持首席中提琴的席位。

**Andrew Ling** has served as the HK Phil's Principal Viola since 2010. A native of Hong Kong, Andrew enjoys critical acclaim for his orchestral playing and solo recitals worldwide.

The HK Phil appreciates the generous contribution from the **Kaleidoscope Charitable Foundation** for supporting the Principal Viola position.



## 樂團席位贊助 CHAIR ENDOWMENT

首席大提琴鮑力卓的席位贊助  
The Principal Cello Chair Endowment  
for **Richard Bamping** is sponsored by

### 邱啟楨紀念基金 C. C. Chiu Memorial Fund

鮑力卓自1993年出任香港管弦樂團的首席大提琴。他是來自英國的卓越音樂家，曾與遠東至歐洲的樂團合演多首重要的大提琴獨奏作品。

港樂衷心感謝 **邱啟楨紀念基金**  
慷慨支持首席大提琴的席位。

**Richard Bamping** has been Principal Cellist of the HK Phil since 1993. Originally from the UK, Richard has performed many of the staples of the solo cello repertoire with orchestras from Europe to the Far East.

The HK Phil gives thanks to the **C. C. Chiu Memorial Fund** for sponsoring the Principal Cello position.



## 樂團席位贊助 CHAIR ENDOWMENT

第二小提琴**田中知子**的席位贊助  
The Second Violin Chair Endowment  
for **Tomoko Tanaka** is sponsored by

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**田中知子**來自日本熊本，於1997年加入香港管弦樂團小提琴部。  
她經常與日本駐香港總領事館合作舉辦日港友誼音樂會。

港樂衷心感謝**包陪麗及渡伸一郎**伉儷贊助此樂團席位。

**Tomoko Tanaka**, from Kumamoto, Japan, joined the HK Phil violin section in 1997. Tomoko regularly organises Japan-Hong Kong friendship concerts with the Consulate-General of Japan in Hong Kong.

The HK Phil is deeply grateful to **Ms Cissy Pao and Mr Shin Watari** for sponsoring this chair.



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# 香港管弦樂團亞洲協會晚宴：郎朗夢幻之夜

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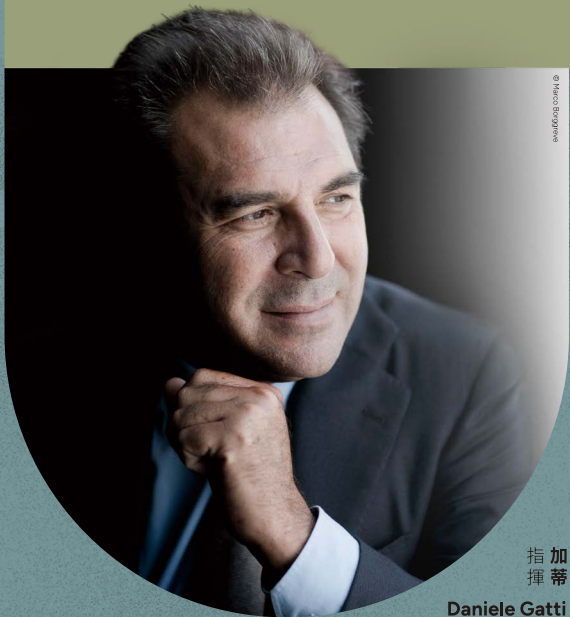
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Fazil SAY *Grand Bazaar*  
SAINT-SAËNS Piano Concerto no. 5, *Egyptian*  
BERLIOZ *Symphonie Fantastique*

12 DEC 2024

太古輕鬆樂聚系列  
廖國敏與  
侯夫

侯夫 鋼琴  
Stephen Hough  
piano



廖國敏 指揮  
Lio Kuokman  
conductor  
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# NEW YEAR CELEBRATION: VIENNA, CITY OF DREAMS

曲目包括小約翰·史特勞斯的華爾滋  
舞曲、莫扎特的歌劇選曲、康高特精  
妙絕倫的電影配樂，還有由女高音施  
塔格獻唱的經典歌劇和輕歌劇選段。

With waltzes by **Strauss**, opera from **Mozart**, and  
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**Siobhan Stagg** will grace the stage with her luminous  
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29 & 30 DEC 2024

中國人壽(海外)  
榮譽呈獻  
新年  
音樂會：  
維也納  
夢中之城

羅菲 指揮  
Benjamin Northey  
conductor  
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# BAYREUTH: SCENES FROM THE RING

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《齊格菲》及《諸神的黃昏》  
歌劇場景

WAGNER  
Scenes from  
*Siegfried and Götterdämmerung*

17 & 18 JAN 2025

恩紀寧 指揮  
Pietari Inkinen  
conductor





# SPANISH FIESTA

## 狂西 歡班 夜牙

拉威爾《小丑的晨歌》  
拉威爾《西班牙狂想曲》  
法雅《人生朝露》：間奏曲及舞曲  
法雅《愛情是魔術師》：芭蕾舞曲

RAVEL *Alborada del gracioso*  
RAVEL *Rapsodie espagnole*  
FALLA *La vida breve: Interlude and Dance*  
FALLA *El amor brujo: Ballet Suite*



多莉多 佛蘭明哥歌手  
María Toledo  
flamenco singer



龐斯 指揮  
Josep Pons  
conductor  
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### 24 & 25 JAN 2025

# DANIELE GATTI MAHLER 3

## 加蒂 勒三

馬勒 第三交響曲

MAHLER Symphony no. 3



加蒂 指揮  
Daniele Gatti  
conductor  
© Marco Borggreve

### 13 MAR 2025

# PAAVO JÄRVI & BOMSORI KIM

## 巴孚·約菲與 金本索里

帕特《晚歌》  
浦羅哥菲夫 第二小提琴協奏曲  
浦羅哥菲夫 第四交響曲

Arvo PÄRT *Swansong*  
PROKOFIEV Violin Concerto no. 2  
PROKOFIEV Symphony no. 4



巴孚·約菲 指揮  
Paavo Järvi  
conductor  
© Kauko Kikkas

金本索里 小提琴  
Bomsori Kim  
violin  
© Kyulka Shim

### 4 APR 2025

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AUSTRALIAN CHAMBER ORCHESTRA

The participation of ACO is supported by  
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大館監獄操場  
PRISON YARD, TAI KWUN

\$480

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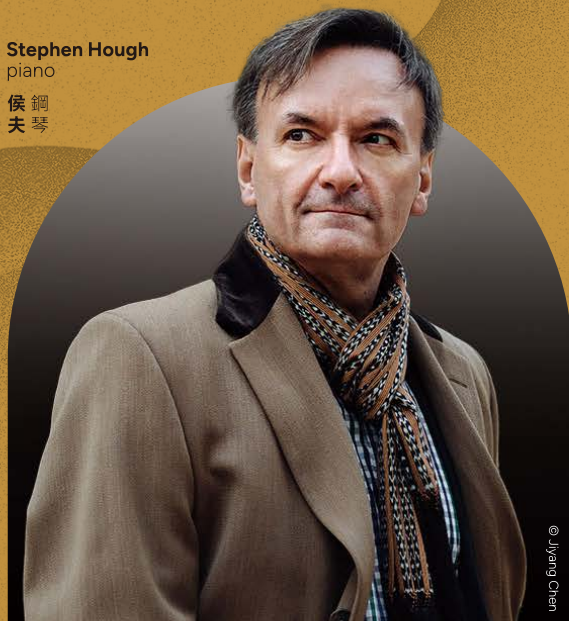


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廖國敏與侯夫



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廖  
國  
敏  
指  
揮

Lio Kuokman  
conductor

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SAINT-SAËNS  
BERLIOZ

《大市集》  
第五鋼琴協奏曲，「埃及人」  
《幻想交響曲》

Grand Bazaar  
Piano Concerto no. 5, Egyptian  
Symphonie fantastique

12 DEC

2024  
Thu 8pm

香港文化中心音樂廳  
Hong Kong Cultural Centre  
Concert Hall

節目詳情 Programme Details



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Daniele Gatti & Mao Fujita

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MOZART  
BEETHOVEN

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第二十三鋼琴協奏曲  
第六交響曲，「田園」

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Piano Concerto no. 23  
Symphony no. 6, *Pastoral*

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藤田真央，鋼琴  
Daniele Gatti, conductor  
Mao Fujita, piano

8  
DEC 2024

Sun 3pm  
HKU  
\$320 \$220

港樂 × 港大繆思樂季  
藤田真央與港樂管樂首席  
HK PHIL × HKU MUSE  
Mao Fujita & HK Phil Winds

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MOZART

24 首前奏曲  
降 E 大調五重奏，為鋼琴和木管而作，K. 452

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韋爾遜，雙簧管  
史安祖，單簧管  
莫班文，巴松管  
江蘭，圓號  
Mao Fujita, piano  
Michael Wilson, oboe  
Andrew Simon, clarinet  
Benjamin Moermond, bassoon  
Lin Jiang, horn

12  
DEC 2024

Thu 8pm  
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《大市集》  
第五鋼琴協奏曲，「埃及人」  
《幻想交響曲》

*Grand Bazaar*  
Piano Concerto no. 5, *Egyptian*  
*Symphonie fantastique*

廖國敏，指揮  
侯夫，鋼琴  
Lio Kuokman, conductor  
Stephen Hough, piano

20 & 21  
DEC 2024

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Sat 5pm  
CC  
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\$180 \$50

拉德曼 | 韓德爾 / 莫扎特彌賽亞  
Hans-Christoph Rademann |  
Handel/Mozart Messiah

韓德爾 (莫扎特改編)

HANDEL (arr. MOZART)

《彌賽亞》

*Messiah*

拉德曼，指揮  
法克絲，女高音  
莫利森，女中音  
范尼古拉斯，男高音  
鮑爾，男低音  
香港管弦樂團合唱團  
學士合唱團  
Hans-Christoph Rademann,  
conductor  
Valentina Farcas, soprano  
Catriona Morison, mezzo-soprano  
Nicholas Phan, tenor  
Thomas E. Bauer, bass  
Hong Kong Philharmonic Chorus  
The Learners Chorus

29 & 30  
DEC 2024

Sun 3pm  
Mon 8pm  
CC  
\$520 \$420 \$320 \$220

中國人壽 (海外) 榮譽呈獻  
新年音樂會：夢中之城維也納  
China Life (Overseas) Proudly Sponsors  
New Year Celebration: Vienna, City of Dreams

在「夢中之城」維也納，旋律彷彿瀰漫於空氣之中。齊來以維也納新年音樂會的方式迎接新的一年，曲目包括小約翰·史特勞斯的華爾滋舞曲、莫扎特的浪漫樂章、康高特精妙絕倫的電影配樂，還有由女高音施塔格獻唱的經典歌劇和輕歌劇選段，為你送上一場如夢似幻的醉人音樂盛宴。

They call Vienna the "city of dreams" – a place where melody fills the very air. The HK Phil celebrates the New Year in traditional Viennese style, with waltzes by Strauss, opera from Mozart, and fabulous film scores by Korngold. Australian soprano Siobhan Stagg will grace the stage with her luminous voice, performing opera and operetta favourites. Join us for a concert that sparkles like champagne!

羅菲，指揮  
施塔格，女高音  
Benjamin Northey, conductor  
Siobhan Stagg, soprano

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HKU = 香港大學李兆基會議中心大會堂 Grand Hall, HKU