

列寧格勒交響曲 LENINGRAD SYMPHONY

19 & 20-10-2012 Fri
& Sat 8pm
Hong Kong Cultural Centre
Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

香港管弦樂團由香港特別行政區政府資助・香港管弦樂團為香港文化中心場地伙伴
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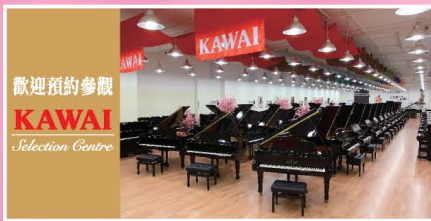
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The logo graphic consists of two red, curved, teardrop-like shapes that meet at a point, resembling a stylized 'X' or a pair of wings. One shape is on the left, pointing towards the right, and the other is on the right, pointing towards the left.

港樂 HKPhil

踏進第三十九個職業樂季，香港文化藝術界的旗艦樂團劃出新的時代。

首先，我們歡迎新任音樂總監兼《音樂美國》二零一二年度指揮家梵志登就職。

其次，我們藉此隆重宣佈樂團的全新形象。

樂團的新標誌勾勒出指揮的動作，指揮提起指揮棒時，猶如揮動着魔法棒一樣，創造和建構出無數令人振奮、富足和沉醉的音樂體驗。

由今日起，**香港管弦樂團**邁向新的明天，在交響世界裏翱翔馳騁。

hkphil.org



港樂

HKPhil

Our 39th professional season celebrates the renewal of one of Hong Kong's pre-eminent creative forces and a foundation of its arts culture.

Firstly, we welcome the arrival of our new music director and 2012 *Musical America's* Conductor of the Year, Jaap van Zweden.

And secondly, we introduce our new brand identity.

The new identity represents the swinging movements of the baton in the hand of the conductor as if it were a wand in the hand of a wizard, creating and orchestrating magical experiences that are at once elevating, enriching and enchanting.

From today, the **Hong Kong Philharmonic** steps into a new tomorrow, and promises new movements in symphonic endeavour.

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列寧格勒交響曲

LENINGRAD SYMPHONY

MOZART
~34'

莫扎特：降E大調第廿二鋼琴協奏曲
Mozart: Piano Concerto No.22 in E flat

6

中場休息 interval

SHOSTAKOVICH
~69'

蕭斯達高維契：C大調第七交響曲
Shostakovich: Symphony No.7 in C

8

ARTISTS

雲尼斯，指揮
Lawrence Renes, conductor

13

陳萬榮，鋼琴
Melvyn Tan, piano

15



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J A A P

VAN ZWEDEN

[🗣️] Yaap fun Zvay-den]

Definitions of JAAP VAN ZWEDEN

- 1 The eighth Music Director of the Hong Kong Philharmonic
香港管弦樂團第八任音樂總監
- 2 One of today's most sought-after conductors
當今最炙手可熱的指揮家之一
- 3 *Musical America's* Conductor of the Year for 2012
《音樂美國》二零一二年度指揮家
- 4 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 5 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra
荷蘭皇家音樂廳樂團史上最年輕團長
- 6 Born in Amsterdam on 12 December 1960. Married with a daughter
and three sons 一九六零年十二月十二日生於荷蘭阿姆斯特丹，
已婚，育有一女三子

Synonyms of JAAP VAN ZWEDEN

- 1 Kinetic... 躍動 *New York Times* 《紐約時報》
- 2 Hyper-dynamic... 活力非凡 *Financial Times* 《金融時報》
- 3 Swift... 機敏 *The Guardian* 《衛報》

HK Phil

Definitions of HK Phil

- 1 Hong Kong's first professional orchestra since 1974
自一九七四年起香港的首個職業樂團
- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
- 3 Busy performance schedule of over 150 performances reaching 200,000+
listeners each season 演出頻繁，每季上演逾一百五十場音樂會，
吸引聽眾達二十多萬人
- 4 Large-scale symphonic event *Swire Symphony Under The Stars*, bringing
classical music to the community 年度大型交響演奏 —
太古「港樂·星夜·交響曲」將音樂帶到社區
- 5 Comprehensive education and outreach programmes to invest in Hong Kong's
musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City
巡迴世界各地演出，弘揚香港—亞洲國際都會

林木
凡
faan⁶

志登

〔梵志：清淨之志，登：達到〕



莫扎特 降E大調第廿二鋼琴協奏曲，K482

WOLFGANG AMADEUS MOZART (1756-1791)

Piano Concerto No.22 in E flat, K482

快板
行板
快板

Allegro
Andante
Allegro

1781年12月24日，奧地利皇帝約瑟夫讓莫扎特和克萊曼第（英國鋼琴名家，但生於意大利）比試琴藝。克萊曼第當時因為巡迴歐洲各地演奏而來到維也納，其造詣也被說得天花龍鳳，或許因此吸引了皇帝注意。時值聖誕，宮中賓客雲集，約瑟夫為了向眾人展示維也納本地也有非凡的鋼琴大師，就安排了這次比試。當日賽情並非完全對莫扎特有利，最後皇帝宣佈兩人不分勝負。

莫扎特不久前才初次以鋼琴家身份在維也納亮相，比試的兩個月後，他首次在當地演出自己的鋼琴協奏曲。事實上，這次演奏的是他第一首原創的協奏曲—第五鋼琴協奏曲（1773年寫於薩爾茨堡）—他以前的鋼琴協奏曲都是根據別人的作品改寫而成。第五鋼琴協奏曲十分成功，激勵他繼續為維也納的觀眾寫作原創的鋼琴協奏曲。通常莫扎特會親自演奏獨奏部份，既讓他多賺點錢，也省下把鋼琴部分完整寫出的功夫。降E大調第廿二鋼琴協奏曲也不例外，協奏曲於1785年12月16日首演當天才寫好，這次演出安排在迪特斯多夫神劇《以斯帖》的休息時間內，至於真正在純管弦樂音樂會首演，則在一星期後，這一次，觀眾在第二樂章後熱烈鼓掌，令莫扎特不得不把第二樂章再奏一次，令他大為驚喜。

這是莫扎特第一次在第一首鋼琴協奏曲裡採用單簧管。1780年代，莫

On 24th December 1781 Emperor Joseph staged a piano playing completion between Mozart and the Italian born, English piano virtuoso, Muzio Clementi who was visiting Vienna as part of an extended European tour. Possibly attracted by the extravagant claims of Clementi's prowess, the Emperor wanted to show to his guests, assembled at court for Christmas celebrations, that Vienna boasted its own exceptional pianist. In the event, the contest did not go entirely Mozart's way, and the Emperor declared it a tie.

This had been one of Mozart's first appearances in Vienna as a pianist, and two months later, he made his first appearance in the city playing one of his own concertos. On that occasion he chose what was, in effect, his first original keyboard concerto – the Concerto No.5 composed in Salzburg in 1773, the earlier ones having been reworkings of keyboard works by other composers. The success of that concerto inspired him to go on and compose original piano concertos for the Viennese audience. In most instances he played the solo part himself, which allowed him to earn a larger fee and saved him the effort of writing out the piano part in full. Such was the case with the Piano Concerto No.22 in E flat which he first performed on 16th December 1785 – the very day on which he had completed the work – during the interval of a performance of the oratorio *Esther* by Carl Ditters von Dittersdorf. The work's real première at a purely orchestral concert was one week later when, much to Mozart's surprise, the audience applauded so vigorously after the second movement that he was obliged to repeat it.

This is the first of Mozart's piano concertos to include parts for clarinets. During the 1780s Mozart was particularly intrigued by the clarinet and was beginning to involve it more and more in his music. His growing friendship with his fellow-freemasons, Anton and Johann Stadler, had brought him into close contact

莫扎特 降E大調第廿二鋼琴協奏曲，K482

WOLFGANG AMADEUS MOZART (1756-1791)

Piano Concerto No.22 in E flat, K482

扎特對單簧管情有獨鍾，採用次數越來越多。當時最出色的單簧管演奏家是安東·史特勒和約翰·史特勒，兩人都是共濟會會員，而且與莫扎特過從甚密。而在與第廿二鋼琴協奏曲同年問世的《共濟會葬禮音樂》裡，莫扎特也採用了四支單簧管，另外又寫作了一套廿五首單簧管三重奏（三支單簧管合奏）——所以說他老是想著單簧管也並不為過。

第廿二協奏曲也是莫扎特篇幅最長的鋼琴協奏曲。當時莫扎特財政緊絀，無疑希望此曲能帶來收入，以解燃眉。因此，樂曲少了含蓄，多了坦率，整體上更壯麗。事實上，莫扎特學者格多史東形容此曲是「他的鋼琴協奏曲中最有女皇威儀的一首，糅合優雅與權威，仿如女皇的儀仗隊經過。樂思充分展延，又以豐富的配器和從容的對位法發展。」儘管如此，他的財政狀況越來越差，靠此曲賺到的錢對他來說簡直杯水車薪。

小號聲和鼓聲響起，富麗堂皇的號角曲為**第一樂章**掀開序幕，不久，較快活的主題由長笛、單簧管、巴松管和圓號奏出。鋼琴終於加入，但這時氣氛已變得較隨和、坦率和愉快。**第二樂章**是莫扎特協奏曲裡情感最深刻的慢樂章之一。開始時由配弱音器的弦樂奏出，風格接近葬禮進行曲，接著是一連串變奏，縱使情緒多變，但悲劇色彩始終揮之不去。**第三樂章**愉快喧鬧，佻皮的時刻經常出現，嬉鬧的主題無疑令人想起狩獵場面。

中譯：鄭曉彤

with two of the finest exponents on the instrument. In the same year as he composed this Concerto, Mozart had also composed his *Masonic Funeral Music* which involved four clarinets. As well, he composed a set of 25 pieces for three clarinets; so it would be fair to say that the instrument was very much on his mind at the time.

This is also the longest piano concerto Mozart ever wrote. With his finances in a very parlous state Mozart clearly hoped the Concerto would bring in a much-needed injection of funds. To this end he made it less personal, more expansive, and altogether more magnificent. Indeed Mozart scholar Cuthbert M. Girdlestone has described it as “the queenliest of all his piano concertos. Combining grace and majesty the music unfolds like a sovereign in progress. Thoughts are here spread out with breadth and developed with rich orchestration and easy counterpoint”. For all that, the income derived from the work had no effect at all on Mozart’s rapidly diminishing funds.

A truly regal fanfare, complete with trumpets and drums, opens the **first movement** quickly followed by a rather more winsome theme announced in turn by flute, clarinets, bassoons and horns. When the piano eventually enters, however, the mood is more easy-going and openly cheerful. The **second movement** opens with muted strings playing an almost funereal march which is then subjected to a series of variations, passing through a range of emotions but with an underlying hint of tragedy which makes this one of Mozart’s most profound concerto slow movements. The **third movement** is an openly cheerful romp, with plenty of mischievous touches and a rollicking main theme with more than a hint of the hunting field.

Dr Marc Rochester

編制

獨奏鋼琴、長笛、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。

INSTRUMENTATION

solo piano, flute, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

蕭斯達高維契 C大調第七交響曲，Op.60「列寧格勒」

DMITRI SHOSTAKOVICH (1906-1975)

Symphony No.7 in C, Op.60 *Leningrad*

小快板	Allegretto
中板〔稍快的小快板〕	Moderato (poco allegretto)
慢板	Adagio
不太快的快板	Allegro non troppo

蕭斯達高維契《列寧格勒》交響曲的寫作環境極為特殊，藝術史上只有少數作品能與之相比。1941年6月22日，希特勒侵略蘇聯，俄羅斯完全措手不及：蘇聯領袖史大林兩年前與希特勒簽訂了「互不侵犯協議」，而史大林無疑對這份協議信心滿滿。納粹德軍這次侵略最初看來易如反掌，不消兩個月就把列寧格勒〔也就是現在的「聖彼得堡」〕重重包圍了。這時希特勒自然認為列寧格勒很快便會投降。他錯了。儘管市內糧食短缺兼正值百年一遇的嚴冬〔溫度一度跌至零下四十五度〕，但俄國人卻死守列寧格勒達兩年半之久一兩年半後，戰況已然大變，俄羅斯已穩佔上風。

《列寧格勒》交響曲幾乎是列寧格勒被圍後立刻開始寫作的。儘管蕭斯達高維契德軍入侵前可能已開始構思此曲，但列寧格勒受襲無疑是新的推動力。儘管形勢險峻，時常受空襲警報打擾，又要充當消防員〔有一張照片是他戴著消防頭盔，身處著火的列寧格勒音樂學院屋頂，後來成了美國《時代》雜誌封面〕，但他卻能在六週內完成規模宏大的第一樂章。

Few works of art have been born under more dramatic conditions than Shostakovich's *Leningrad* Symphony. On 22nd June 1941 Hitler invaded the Soviet Union. Russia was totally unprepared: the Soviet leader Joseph Stalin apparently had complete faith in the 'non-aggression pact' he had drawn up with Hitler's Germany two years earlier. At first the invasion of Russia looked like a walkover. Within two months the Nazi troops had encircled the city of Leningrad (now St Petersburg). With Leningrad totally cut off Hitler naturally expected that the city would soon capitulate. He was wrong. Despite desperately dwindling food supplies and the dire effects of the worst winter for over a century (at one point temperatures reached minus 45), Leningrad held out for two and a half years, by which time the tide of the war had turned irreversibly in Russia's favour.

Shostakovich started writing the *Leningrad* Symphony almost immediately after the siege began. He may have had ideas in his head before the invasion, but the assault on the city clearly gave new impetus to the creative process. Despite arduous conditions, and frequent interruption from air raids, not to mention the demands of Shostakovich's new role as fireman (a picture of him in fireman's helmet, on the roof of a flaming Leningrad Conservatory, later appeared on the cover of America's *Time* magazine), the composer managed to compose the Symphony's huge first movement in six weeks.

蕭斯達高維契 C大調第七交響曲，Op.60「列寧格勒」

DMITRI SHOSTAKOVICH (1906-1975)

Symphony No.7 in C, Op.60 *Leningrad*

國內最優秀的作曲家身處圍城仍在寫作交響曲—蘇聯當局知道這是很有效的宣傳工具。蕭斯達高維契寫完《列寧格勒》交響曲首三樂章後，終於在1941年10月安全撤退到莫斯科東面的古比雪夫。樂曲同年12月在古比雪夫首演，翌年3月又在莫斯科演出。然後，當局把樂譜製成微型膠卷空運到美國，在紐約由托斯卡尼尼演出。1942年8月13日，《列寧格勒》交響曲在當時仍然被圍的列寧格勒演出，負責演出的是列寧格勒電台管弦樂團。該團許多團員已死於低溫症或營養不良，這時才補充新血不久—如此險峻的環境下能有如許成就，簡直奇蹟。

可是，作曲家1975年去世後，一本書叫《證言》的書令《列寧格勒》交響曲的「含意」引起極大爭議。此書聲稱是蕭斯達高維契的回憶錄，「由所羅門·沃爾科夫轉述並編輯」。書中關於《列寧格勒》交響曲內容題材的說法含糊不清，一時蕭斯達高維契似乎認同別人說此曲回應納粹入侵的作品，但後來我們讀到的資料顯示，樂曲其實是關於「毀於史大林手上的列寧格勒，希特勒只是送這個城市一程而已」。

The Soviet authorities realised that the fact that their greatest composer was still able to work on a symphony in besieged Leningrad could be a major propaganda weapon. With three movements of the *Leningrad* Symphony already completed, Shostakovich was eventually evacuated in October 1941 to Kuibyshev, safely east of Moscow. The Symphony was premièred there in December, in Moscow the following March, and the score was then flown to the United States in microfilm form for a performance under Arturo Toscanini in New York. And on 13th August, 1942, the Leningrad Symphony was played by a freshly augmented *Leningrad* Radio Orchestra (many members of the orchestra had died of hypothermia or malnutrition) in the still-besieged city – an achievement which in the conditions at that time seemed little short of miraculous.

Since Shostakovich's death in 1975 however controversy has grown over the 'meaning' of the *Leningrad* Symphony. The flames were fanned spectacularly by remarks in *Testimony*, the book which claims to be Shostakovich's memoirs, 'as related to and edited by Solomon Volkov. *Testimony* is ambiguous on the subject of the *Leningrad* Symphony. At one point 'Shostakovich' appears to endorse the view that the Symphony was a response to Nazi aggression, but later we read that it is really "about the Leningrad that Stalin destroyed and that Hitler merely finished off".

蕭斯達高維契 C大調第七交響曲，Op.60「列寧格勒」

DMITRI SHOSTAKOVICH (1906-1975)

Symphony No.7 in C, Op.60 *Leningrad*

單就音樂而言，最低限度很難說樂曲的「對象」是希特勒還是史大林——要是音樂真的可以如此明確的話。但無論如何，也很難聽不出第一樂章開端那種堅定的反抗氣氛。安靜而抒情的樂段發人深省，似乎在描繪一個較單純的年代（短笛獨奏暗示孩童的玩具笛？），但小鼓奏出持續不斷的節奏，一連串軍樂似的變奏在上方響起，劃破了和平的氣氛。曲調（初時由小提琴和中提琴撥奏奏出）本來還是得意洋洋的，現在漸漸變得嚇人。長號和大號一度奏出極響亮的滑奏音型，像極了空襲警報。大災難來到了，然後滿目倉夷——「對抗」主題（也就是第一主題）現在變成憂傷巴松管獨奏，一拐一拐的，下面是鋼琴和弦樂金屬聲似的低音和弦。此後音樂一直沉吟低鳴，按《證言》的說法，似乎暗示城市「被摧毀」多於繼續勇武抵抗。

〈中板〉較輕盈，初段似乎不大符合「列寧格勒」這個內容大綱。獨奏雙簧管未幾響起，與柴可夫斯基《天鵝湖》遙相呼應，而《天鵝湖》則與列寧格勒馬林斯基劇院息息相關——也許又在緬懷美好時光？這種依戀氣氛被尖銳、快速的中段粉碎——自樂曲首演以來，這段一直被稱為「死亡之舞」。結尾寂寥寧靜，作曲家以中音長笛奏出低音，加上豎琴和深沉的低音單簧管，配器華麗，更顯神傷。

儘管蕭斯達高維契並非虔誠教徒，但《證言》指出第七交響曲部分靈感來自《聖經》：

「《大衛的詩篇》深深打動了我，就動筆寫作（《列寧格勒》交響曲）。這首交響曲要說的不止於此，但《詩篇》卻刺激了我……關於流血，大衛有些詩句很棒：上帝會為流血的復仇。上帝不會忘記受害者的呼喊……想起《詩篇》，我就會很激動。」

From the music alone, it is hard – to say the least – to decide whether its 'target' is Hitler or Stalin, if music of itself can ever be so specific. But it is equally difficult to miss the mood of stern defiance that animates the opening section of the **first movement**. Quieter lyrical reflection seems to convey a sense of more innocent times (a solo piccolo suggesting a child's toy flute?); but peace is gradually shattered by a sequence of martial variations over a sustained snare-drum rhythm. Initially perky, the tune (presented first by pizzicato violins and violas) gradually turns horrific. At one point trombones and tuba provide a sliding *fortissimo* figure that does sound very like an air-raid siren. Catastrophe follows, then devastation – the 'defiant' first theme is now reduced to a limping, dolorous bassoon solo, above metallic low piano and string chords. After this the movement remains subdued, more suggestive of a city 'destroyed', in *Testimony's* words, than still heroically defiant.

The lighter *Moderato* that follows is at first harder to fit into a 'Leningrad' programme, though before long a solo oboe distantly echoes Tchaikovsky's *Swan Lake* (strongly associated with the city's Mariinsky Theatre) – another memory of happier times? These are shattered by the acid-toned, much faster-paced middle section, which since the Symphony's première has come to be known as the 'dance of death'. The ending is hushed, with gorgeous scoring for low flutes, harp and deep bass clarinet, now more clearly elegiac.

Shostakovich was not a religious man, but according to *Testimony* the Symphony also had a Biblical inspiration:

'I began writing [the Leningrad Symphony] having been deeply moved by the Psalms of David. The symphony deals with more than that, but the Psalms were the impetus... David has some marvellous words on blood: God takes revenge for blood. He doesn't forget the cries of victims... When I think of the Psalms, I become agitated.'

蕭斯達高維契 C大調第七交響曲，Op.60「列寧格勒」

DMITRI SHOSTAKOVICH (1906-1975)

Symphony No.7 in C, Op.60 *Leningrad*

木管和豎琴奏出讚美詩為〈慢板〉掀開序幕，而痛苦不已的「宣敘調」由全體小提琴奏出，兩者交替出現，似乎真能表達出這種情懷。豎琴尤其令人想起精通音律的大衛王。這個樂章也甚有史特拉汶斯基《詩篇交響曲》的影子—《詩篇交響曲》是蕭斯達高維契十分欣賞的作品，還曾經把它改編成以鋼琴伴奏的合唱曲。

這種陰沉而無邊無際的沉思（作曲家私底下把它比作俄羅斯一望無際的景色）終於瓦解：弦樂奏出氣氛迫切的長線條，在第一樂章描繪「入侵」的小鼓和額外的銅管樂再次響起。可是，〈慢板〉開端的讚美詩也戲劇性地重現，在鈸的撞擊聲之後，由全體銅管樂奏出，令音樂平靜下來。人人期待的寧靜終於出現，而終樂章也開始奮發。掙扎更趨激烈，音樂同時邁向緊張刺激的高潮。高潮過後是個長篇的三拍子慢速段落，充滿葬禮似的氣氛。音樂再次激動起來—這是最後一次。也許有人認為強有力的結尾果敢甚至得意洋洋，但低音銅管樂堅持小調調性（最後連定音鼓也如是），暗示無從解決的悲劇元素。無論聽者的政治立場如何，樂曲都彷彿在高呼「我會活下去！」，同時表達出所要付出人命代價多麼可怕。

中譯：鄭曉彤

The wind and harp chorale that opens the *Adagio*, alternating with anguished 'recitatives' for full violins, does seem to bear this out. The harps in particular suggest the musician-king David, and there is a strong echo of Stravinsky's *Symphony of Psalms*, which Shostakovich admired intensely and arranged for chorus and piano.

This dark, spacious meditation (privately Shostakovich compared it to the vastness of the Russian landscape) is eventually disrupted: a long urgently striving string line leads to the return of the snare drum and extra brass from the first movement's 'invasion' sequence. But a dramatic return of the *Adagio*'s opening chorale theme on full brass (heralded by clashed cymbals) eventually has a calming effect. At length the movement comes to an expectant hush, and the *finale* begins to rouse itself. More intense struggles follow as the music gradually builds to a fraught central climax. After this comes a long slow section, unmistakably funereal in character, in three beats to a bar. Then the symphony rouses itself for the last time. The thunderous ending may be heard as resolute, even triumphant, but the persistence of the minor key on bass brass, and finally on timpani, suggests a tragic element that refuses to be resolved. Whatever the listener's political take, it is music that seems to shout 'I will survive!', whilst at the same time registering the appalling human cost.

Stephen Johnson

編制

三支長笛（其一兼中音長笛、其一兼短笛）、兩支雙簧管、英國管、三支單簧管（其一兼降E單簧管）、低音單簧管、兩支巴松管、低音巴松管、八支圓號、六支小號、六支長號、大號、定音鼓、木琴、小鼓、三角鐵、鈴鼓、鑼、鈸、大鼓、兩座豎琴、鋼琴及弦樂組。

INSTRUMENTATION

Three flutes (one doubling alto flute, one doubling piccolo), two oboes, cor anglais, three clarinets (one doubling E flat clarinet), bass clarinet, two bassoons, contra bassoon, eight horns, six trumpets, six trombones, tuba, timpani, xylophone, snare drum, triangle, tambourine, tam-tam, cymbals, bass drum, two harps, piano, and strings.



A SOUND COMMITMENT 弦諾

雲尼斯

LAWRENCE RENES

指揮 Conductor



“In Shostakovich’s massive Eighth Symphony Renes galvanised the BBC Symphony Orchestra into playing with palpable passion, flamboyance and driving energy. Let’s see more of him!”

The Times, April 2010

雲尼斯於2012/13樂季起擔任皇家瑞典歌劇院的音樂總監，他曾為歌劇院指揮無數精彩劇目，彼此合作無間，當中包括不少當代歌劇作品。

雲尼斯近年來與歐洲多個享負盛名的樂團合作，如德累斯頓樂團、法國電台愛樂樂團、柏林德意志交響樂團、BBC交響樂團、哥德堡交響樂團及丹麥國家交響樂團等。

於美國，雲尼斯曾與洛杉磯愛樂於荷里活碗型劇場亮相，並與明尼蘇達樂團、西雅圖、休斯敦、底特律、聖路易斯交響樂團合作，並參與阿斯本音樂節。他曾指揮紐西蘭、墨爾本和西澳交響等樂團。

雲尼斯於2001年至2006年間，擔任不萊梅劇院及不萊梅愛樂樂團的音樂總監。1998年至2003年間，則是阿納姆愛樂樂團首席指揮及藝術總監。

雲尼斯於阿姆斯特丹市史韋琳克音樂學院主修小提琴，1993年於海牙皇家音樂學院指揮系榮譽畢業。1994年至1996年間，於荷蘭電台愛樂擔任迪華特的助理。

2012/13 marks Lawrence Renes’ first season as Music Director of Royal Swedish Opera, having previously gained an excellent operatic reputation with a broad range of repertoire including a number of contemporary operas.

In recent years, Lawrence Renes has conducted many of Europe’s most prestigious orchestras, including Staatskapelle Dresden, Orchestre Philharmonique de Radio France, Deutsches Sinfonie-Orchester Berlin, BBC Symphony and the Gothenburg and Danish National Symphony orchestras.

In the United States, he has performed with the Los Angeles Philharmonic at the Hollywood Bowl, the Minnesota Orchestra, the Seattle, Houston, Detroit, and St Louis Symphony orchestras, and at the Aspen Music Festival. Further afield he has worked with the New Zealand, Melbourne, and West Australian Symphony orchestras.

During the period 2001 to 2006, Lawrence Renes held the post of Generalmusikdirektor of Bremer Theater and the Bremer Philharmoniker. From 1998 to 2003 Renes was Chief Conductor and Artistic Director of Het Gelders Orkest, Arnhem.

Having studied violin at the Sweelinck Conservatory in Amsterdam, Lawrence Renes went on to study conducting at the Royal Conservatory of The Hague, where he graduated with honours in 1993. During 1994 to 1996, Renes was assistant to Edo de Waart at the Netherlands Radio Philharmonic.

我愛莫扎特! I Love Mozart!



蘇柏軒 Perry So
指揮 conductor



史安祖 Andrew Simon
巴塞單簧管 basset clarinet

節目 PROGRAMME

莫扎特	《魔笛》：序曲
莫扎特	A大調單簧管協奏曲 · K622
柴可夫斯基	G大調第四組曲 · Op.61「莫扎特風格」
莫扎特	D大調第三十八交響曲 · K504「布拉格」
MOZART	<i>Magic Flute: Overture</i>
MOZART	Clarinet Concerto in A, K622
TCHAIKOVSKY	Suite No.4 in G, Op.61 <i>Mozartiana</i>
MOZART	Symphony No.38 in D, K504 <i>Prague</i>

6-11-2012 Tue 8pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

\$180 \$150 \$120 \$90

梵志登 Jaap van Zweden
音樂總監 Music Director

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The Hong Kong Philharmonic is financially supported by the Government of the
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陳萬榮

MELVYN TAN

鋼琴 Piano



Photo: Sheila Rock

“Tan is, of course, among the most thoughtful, elegant and refined of pianists... Tan played it all with faultless grace, and the audience adored every second of it.”
The Guardian, August 2011

鋼琴家陳萬榮1956年於新加坡出生，現居倫敦，早年於曼奴軒音樂學院和皇家音樂學院接受訓練。

陳萬榮在國際樂壇享負盛名，是一位多才多藝的鍵盤演奏家。他為重新認識他的樂器，不惜遠赴發源地作考察，以推動古鋼琴演奏及早期音樂復古演奏享譽樂界。他與諾靈頓爵士經常合作，其中最具代表性的要數由EMI發行的貝多芬及莫扎特鋼琴協奏曲大碟，以及與由諾靈頓爵士創辦的倫敦古典演奏家樂團巡迴歐洲演出，該次演出所用的是貝多芬的1817年「樂活」鋼琴。

陳萬榮現以古鋼琴及現代鋼琴演奏，對法國鋼琴作品特別鍾情，並為古典及早期浪漫派曲目的專家。他演繹的全套貝多芬協奏曲及奏鳴曲、莫扎特奏鳴曲、德布西前奏曲及蕭邦前奏曲廣獲好評。由海頓到梅湘等不同時期的室樂及藝術歌曲，在陳萬榮的曲目中亦佔重要地位。

他的足跡遍及世界各音樂殿堂，如倫敦威格摩音樂廳和皇家節慶音樂廳、紐約林肯中心、維也納音樂廳、金色大廳和阿姆斯特丹皇家音樂廳等。

Born in Singapore in 1956, Melvyn Tan lives in London, his home since he arrived at an early age to study at the Yehudi Menuhin School and Royal College of Music.

Tan has built a formidable international reputation as a versatile keyboard player. He travelled to the origins of his instrument to rediscover it, and in doing so he earned worldwide acclaim as a leading exponent of the fortepiano and the broader 'early music movement'. His collaboration with Sir Roger Norrington produced a number of landmark recordings and performances, including the Beethoven and Mozart piano concertos for EMI, and a European tour with the London Classical Players on Beethoven's very own 1817 'Broadwood' piano.

Today, Melvyn Tan performs on both the fortepiano and modern piano. Passionate about the French repertoire and an expert in the Classical and pre-Romantic periods, he has won critical acclaim for his complete cycles of the Beethoven concertos and sonatas, Mozart sonatas, Debussy préludes and Chopin préludes. Chamber music and Lieder, from Haydn to Messiaen, hold an important place in Tan's repertoire.

A well-travelled musician, his visits have frequently brought him to world class venues including London's Wigmore Hall and Royal Festival Hall, New York's Lincoln Centre, Vienna's Konzerthaus and Musikverein, and Amsterdam's Concertgebouw.

劃新時代 A NEW DAWN

"The players sounded on fire at times and were at one with the podium technically and conceptually. More, please, maestro." Sam Olliver, *South China Morning Post*
(Review of Maestro Jaap van Zweden's inaugural concert with the HK Phil on 28 September)

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Jaap's Mendelssohn

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艾爾加 《海的面貌》

孟德爾遜 第三交響曲「蘇格蘭」

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梵志登 Jaap van Zweden
音樂總監 Music Director

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The Hong Kong Philharmonic is financially supported by
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A close-up portrait of a man with a shaved head, blue eyes, and a dark beard. He is wearing a dark, high-collared garment. The background is dark with a white triangular shape in the top left corner. The bottom of the image features a curved, bright green-to-yellow gradient.

eden

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香港管弦樂團

HONG KONG PHILHARMONIC



梵志登
Jaap van Zweden
音樂總監
Music Director

第一小提琴 First Violins



尤瑟夫維奇/團長
Igor Yuzefovich/
Concertmaster



梁建楓/第一副團長
Leung Kin-fung/
First Associate
Concertmaster



王思恆/第二副團長
Wong Sze-hang/
Second Associate
Concertmaster



朱蓓/第三副團長
Zhu Bei/
Third Associate
Concertmaster



毛華
Mao Hua



程立
Cheng Li



把文晶
Ba Wenjing



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



龍希
Long Xi



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐姮
Xu Heng



張希
Zhang Xi

第二小提琴
Second Violins



● 范丁
Fan Ting



■ 趙潑娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang
Moon-sun



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki
Wilson



冒田中知子
Tomoko Tanaka Mao



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



潘廷亮
Martin Poon
Ting-leung



黃嘉怡
Christine Wong
Kar-ye



周騰飛
Zhou Tengfei

中提琴
Violas



● 凌顯祐
Andrew Ling



■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



黎明
Li Ming



羅舜詩
Alice Rosen



崔宏偉
Cui Hong-wei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



林慕華
Damara Lomdaridze



孫斌
Sun Bin



王駿
Wang Jun



張殊影
Zhang Shu-ying

- 首席 Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳怡君
Chen Yi-chun



關統安
Anna Kwan Ton-an



陳屹洲
Chan Ngat Chau



張明遠
Cheung Ming-yuen



霍添
Timothy Frank



李銘蘆
Li Ming-lu



宋亞林
Yalin Song

低音大提琴
Double Basses



● 林達僑
George Lomdaridze



▲ 姜馨來
Jiang Xinlai



張沛垣
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

短笛
Piccolo



施家蓮
Linda Stuckey

雙簧管
Oboes



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull

英國管
Cor Anglais



史志安
Kenny Sturgeon

單簧管
Clarinets



● 史安祖
Andrew Simon



▲ 史家翰
John Schertle

低音單簧管
Bass Clarinet



簡博文
Michael Campbell



巴松管
Bassoons



● 莫班文
Benjamin
Moermond



▲ 李浩山
Vance Lee

低音巴松管
Contra Bassoon



崔祖斯
Adam Treverton
Jones

圓號
Horns



■ 柏如瑟
Russell Bonifede



▲ 周智仲
Chow Chi-chung



高志賢
Marc Gelfo



李少霖
Homer Lee Siu-lam



李珍妮
Natalie Lewis

小號
Trumpets



● 麥浩威
Joshua MacCluer



▲ 莫思卓
Christopher Moyse



華達德
Douglas Waterston

大號
Tuba



● 雷科斯
Paul Luxenberg

長號
Trombones



● 韋雅樂
Jarod Vermette



韋力奇
Maciek Walicki

低音長號
Bass Trombone



韋彼得
Pieter Wyckoff

定音鼓
Timpani



● 龐樂思
James Boznos

敲擊樂器
Percussion



● 白亞斯
Aziz D. Barnard
Luce



梁偉華
Raymond Leung
Wai-wa



胡淑徽
Sophia Woo
Shuk-fai

豎琴
Harp



● 史基道
Christopher Sidenius

鍵盤
Keyboard



● 葉幸沾
Shirley Ip

特約樂手

中提琴：凌威廉

單簧管：區淑儀

圓號：沈曼思、詹金斯、戈尼[#]、霍本[#]

小號：莊力傑、胡歐[#]、杜洛詩[#]、文曦

長號：高德史密斯[#]、彭禮傑、蔡秀賢

敲擊樂：何銘恩、蔡立德、王偉文、邵俊傑[#]

豎琴：譚懷理

[#]承蒙澳門樂團允許參與演出

FREELANCE PLAYERS

Viola: William Lane

Clarinet: Rita Au

Horns: Timothy Summers, Huw Jenkins, Etienne Godey[#], Scott Holben[#]

Trumpets: Lertkiat Chongjirajitra, David Rouault[#], Rosie Turner[#], Man Hey

Trombones: Christian Goldsmith[#], Ben Pelletier, Donald Choi

Percussion: Jojo Ho, Choy Lap Tak, Raymond Vong, Louis Siu[#]

Harp: Amy Tam

[#]With kind permission of the Macao Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Keith Hiro

「在梵志登棒下港樂更上層樓……發出一把像歐洲一級樂團那豐富溫純之聲。」

周光蓁 《亞洲周刊》
2012年10月

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至上世紀，如今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季將見證港樂第四十個職業季度。

港樂認為一個優秀的城市必須擁有一隊優秀的樂團，我們每年透過逾一百五十場音樂會，把音樂帶給二十萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

來自世界每個角落的樂師，結合本港精英，組成港樂這隊音樂勁旅。2012年9月，梵志登正式出任其音樂總監。在未來的日子，港樂將繼續創新里程，籌劃國際巡演、與本地精英更緊密合作及舉辦精彩大型音樂節目。錄音方面，港樂與拿索斯唱片合作收錄中國作曲家作品系列的首張大碟，現已推出。

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil will celebrate its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international and local artists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region

SWIRE is the Principal Patron of the Hong Kong Philharmonic

The Hong Kong Philharmonic is a Venue Partner of the Hong Kong Cultural Centre

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CHAIR ENDOWMENT FUND

成為樂團席位的贊助人，您可以與港樂及樂師建立一個更緊密的連繫，推動港樂的發展，提高樂團的質素，讓才華洋溢的音樂家踏上藝術頂峰。

By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic family.

香港管弦樂團感謝以下機構及贊助人支持樂團席位贊助基金。
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Enquiries for donations or other sponsorship schemes, please contact Miss Judy Chu in our Development Department.

電話 TEL • 2721 0312
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關統安

Anna Kwan Ton-an

大提琴
cello



Playing for Kenzo



A Fundraising Concert and Donation Drive

Kenzo Wilson 籌款音樂會

Sunday, October 21, 6:30pm

香港大學陸佑堂

Loke Yew Hall, The University of Hong Kong

免費入場

Free Admittance

Please join the Musicians of the Hong Kong Philharmonic, with special Guest Artists **Metro** and **Shaolin Fez, featuring Sybil Thomas**, as they come together to present a Fundraising Concert for Kenzo Wilson. Kenzo, the son of Kaori and Ron Wilson (*HK Phil Assistant Principal Viola and former HK Phil cellist, respectively*), was diagnosed with Leukemia in November of 2011 and continues to battle for his life.

All funds raised will go directly towards Kenzo's treatments through the Y. S. Liu Foundation. Donations and gifts over HK\$100 in value are eligible for a tax exemption receipt. **For more information or to get involved, please visit** <http://playingforkenzo.wordpress.com>

誠邀閣下參與「Kenzo Wilson籌款音樂會」，音樂會由香港管弦樂團樂手、特別嘉賓**Metro**及**Shaolin Fez, featuring Sybil Thomas**演出。Kenzo是港樂助理首席中提琴熊谷佳織及前大提琴手衛信德的兒子，他於2011年11月確診白血病以來至今一直努力抗病。

音樂會所籌得的善款將經劉元生慈善基金，全數捐助Kenzo作醫療之用。港幣100元或以上的捐贈可獲發正式收據以扣減稅項。**如希望得到更多音樂會資料或參與相關活動，請瀏覽網址：**
<http://playingforkenzo.wordpress.com>





感謝伙伴

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大師會

MAESTRO CIRCLE

大師會特別為熱愛交響樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝：

MAESTRO CIRCLE is established for the business community and individuals who are fond of symphonic music. It aims at supporting the long-term development of the Hong Kong Philharmonic and enriching cultural life. We heartily thank the following Maestro Circle members:




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艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

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This project is initiated and organised by Business for Art Foundation.

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 - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閩式小號兩支
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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 Ms Bei Zhu, Third Associate Concertmaster
 - Joseph Gagliano (1788) Violin, played by Mr Igor Yuzefovich, Concertmaster
 - Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

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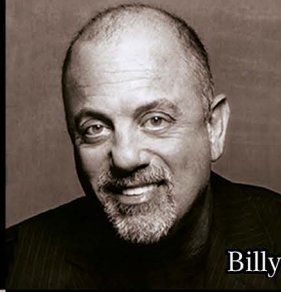
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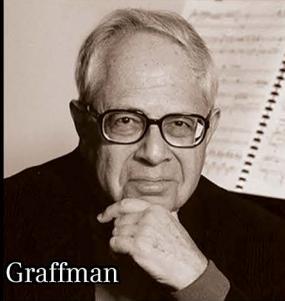
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