

梵志登與班娜德蒂 JAAP AND BENEDETTI

7 & 8-2-2013
Thu & Fri 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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梵志登與班娜德蒂

JAAP AND BENEDETTI

WAGNER

~8'

華格納：《羅恩格林》：第一幕前奏曲
Lohengrin: Prelude to Act I

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TCHAIKOVSKY

~33'

柴可夫斯基：D大調小提琴協奏曲，Op.35
中庸的快板
短歌：行板
終曲：極活潑的快板

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Violin Concerto in D, Op.35

Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo

中場休息 interval

BARTÓK

~36'

巴托：樂隊協奏曲

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引子：不太慢的行板—活潑的快板
成雙成對的嬉戲：談諧的快板
哀歌：不太慢的行板
被中斷的間奏曲：小快板
終曲：沉重地—急板

Concerto for Orchestra

Introduzione: Andante non troppo - Allegro vivace
Giuoco delle coppie: Allegro scherzando
Elegia: Andante non troppo
Intermezzo interrotto: Allegretto
Finale: Presto

梵志登，指揮

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Jaap van Zweden, conductor

班娜德蒂，小提琴

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Nicola Benedetti, violin



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The concert on 7th Feb is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz) and will be broadcast on 8th Mar (Fri) at 8pm with a repeat on 13th Mar (Wed) at 2pm.

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

"The orchestra (HK Phil) responded to van Zweden's grip on the soul of the piece with an impressively disciplined performance."

Sam Olliver, *South China Morning Post*

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 —
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- 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
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志登

(梵志：清淨之志，登：達到)



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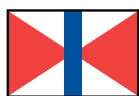
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節目贊助 Programme Sponsors



華格納 《羅恩格林》：第一幕前奏曲

RICHARD WAGNER (1813-1883)

Lohengrin: Prelude to Act I

祥和的音樂營造出
「魔幻、超自然的
感覺」……

...the music is utterly peaceful,
summoning up “magical, supernatural
feelings”...

1842年，鋼琴大師暨大作曲家李斯特受聘為威瑪大公爵的宮庭樂長。他決心要把威瑪打造成德國藝術之都，放棄了鋼琴演奏事業，專注指揮音樂會及歌劇。李斯特指揮過的歌劇製作多不勝數，其中包括1850年8月28日在威瑪首演的華格納歌劇《羅恩格林》。

華格納沒有出席首演——他因為參與1849年德累斯頓革命（法國大革命時歐洲各地的貴族統治者紛紛遭子民推翻，這次革命就是其副產品）而被當局通緝，被迫逃離德國。他之所以與革命份子同一陣線，很大程度上是因為德累斯頓國王和國會拒絕讓《羅恩格林》在州立歌劇院上演。令國王和國會不安的是華格納的音樂：雖然這些人肯定還未聽過，但他們覺得華格納的音樂會令歌劇院那些有頭有面的富豪贊助人不快。當時在德累斯頓流傳著這樣一則故事：有個出版商跟華格納住在同一幢樓房，他發行了華格納三齣歌劇的樂譜，卻完全找不到買家，結果華格納動筆寫作《黎恩濟》時，他被迫由一樓搬到二樓，寫《湯豪舍》時則由二樓搬到三樓，到了1846至1847年華格納寫作《羅恩格林》時，更被迫搬到閣樓居住。

In 1842 the great piano virtuoso and composer Franz Liszt had been appointed the Grand Ducal Director of Music Extraordinary at Weimar. He was determined to make Weimar the arts capital of Germany so he decided to abandon his piano playing career and concentrate on conducting concerts and operas in Weimar. Among the many productions Liszt directed in Weimar was the première on 28th August 1850 of Wagner's opera *Lohengrin*.

Wagner was not present. He had been obliged to flee Germany where a warrant had been issued for his arrest following his involvement in the 1849 Dresden Revolution. Wagner's sympathies for the revolution (a by-product of the French Revolution which had resulted in aristocratic rulers across Europe being forcibly deposed by their subjects) were largely aroused by the refusal of the King and his parliament to allow *Lohengrin* to be staged in the state opera house. What so stirred the king and his parliament was the suspicion that Wagner's music (which, in all probability, none of them had ever heard) would upset the opera's wealthy and influential patrons. There was a story going about Dresden at the time that a publisher, who had been unable to find any buyers for Wagner's three operas and who lived in the same apartment block as the composer, had been forced to move up from the first to the second floor as Wagner started work on *Rienzi*, from the second to the third when he began work on *Tannhäuser*, and that *Lohengrin*, which Wagner had composed between 1846 and 1847, had forced him to take up residence in the attic.

可以肯定的是，出版商愈搬愈高並不是因為《羅恩格林》第一幕前奏曲太吵耳。祥和的音樂營造出「魔幻、超自然的感覺」〔意大利傳奇指揮大師托斯卡尼尼語〕。前奏曲根據單一主題寫成—是在劇中代表聖杯崇高、聖潔的主題〔雖然後世有美國流行小說作者另有見解，但對華格納來說，聖杯就是用來盛載基督在十架上流下寶血的高腳杯〕。悠長的小提琴樂段過後，音樂漸漸推進至妙不可言的高潮，但幾乎在到達高潮的同時，馬上沉寂下去，回復開始時的深刻與寧靜。

中譯：鄭曉彤

It certainly was not the noise of the Prelude to Act 1 of *Lohengrin* which drove the publisher upstairs; the music is utterly peaceful, summoning up “magical, supernatural feelings” in the words of the legendary Italian maestro, Arturo Toscanini. It is entirely based on the single theme which throughout the opera represents the elevated sanctity of the Holy Grail – for Wagner (even if subsequent American authors of popular fiction had it differently) the chalice into which Christ’s blood drained whilst he was on the cross. After a long-drawn-out passage for violins, the music builds to a magnificent climax which, almost as soon as it has been reached, dies back to the profound tranquillity of the opening.

Dr Marc Rochester

編制

三支長笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、三支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、鈸及弦樂組。

INSTRUMENTATION

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

柴可夫斯基 D大調小提琴協奏曲，Op.35

PYOTR IL'YICH TCHAIKOVSKY (1840-1893)

Violin Concerto in D, Op.35

中庸的快板

短歌：行板

終曲：極活潑的快板

Allegro moderato

Canzonetta: Andante

Finale: Allegro vivacissimo

尤斯夫·高特克是柴可夫斯基在莫斯科音樂學院任教樂理時的學生，經柴可夫斯基的引薦，高特克獲梅克夫人聘請，為其家中舉行的室樂演出合奏。高特克也是其中一位見證柴可夫斯基那段不幸婚姻的人，1878年，他到瑞士克拉倫斯度假村探訪正和弟弟一起散心的柴可夫斯基，原先只是純粹想去為好友打打氣，但此行不但令柴可夫斯基的聲名大受影響，也對一部關於小提琴的文獻影響深遠（當時高特克正在柏林跟姚阿幸研究此作）。

高特克的到訪促使柴可夫斯基決定寫一首小提琴協奏曲，梅克夫人得悉後還提議他向高特克徵求技術意見。柴可夫斯基只花了十一天就完成這首協奏曲。1878年4月3日，兩人在克拉倫斯一場私人音樂會上演奏此曲，觀眾是幾位相熟友人。大家都認為第一、第三樂章的確出類拔萃，但第二樂章卻未如人意。柴可夫斯基把第二樂章重寫一遍，原先的樂章後來則以小提琴和鋼琴版本出版，名為《冥想》。柴可夫斯基另外花了三天為新的第二樂章配器，不過此時高特克卻認為自己著實無力演奏此曲。柴可夫斯基於是邀請奧亞擔任獨奏，豈料連奧亞也宣稱此曲技術要求太高，無法演奏，並拒絕演出，到最後，柴可夫斯基終於找到布魯德斯基擔任獨奏，1881年12月4日在維也納首演。

In 1878 Yosif Kotek, who had been one of the witnesses at Tchaikovsky's ill-fated wedding, visited the composer in the Swiss resort of Clarens. A former theory pupil of Tchaikovsky's at the Moscow Conservatory, he had, on Tchaikovsky's recommendation, been employed by Nadezhda von Meck to accompany her in performances of chamber music at her home. He had heard that Tchaikovsky was staying in Clarens with his brother while he came to terms with the effects of his disastrous marriage; and while his intention was merely to raise his friend's spirits, Kotek's visit was to have far more significant ramifications not just to Tchaikovsky's reputation, but to the literature of the violin, which Kotek was studying with Joseph Joachim in Berlin.

Kotek's arrival prompted Tchaikovsky to decide to write a violin concerto. When Nadezhda learnt Tchaikovsky was about to start work on one, she suggested that Kotek could offer technical advice to Tchaikovsky. It took just 11 days for Tchaikovsky to compose the entire work and on 3rd April 1878 the two of them played it to a few friends at a private concert at Clarens. All were agreed on the excellence of the first and last movements, but the second was deemed unsatisfactory. Tchaikovsky replaced it with a completely new one; later publishing the discarded movement as his *Méditation* for violin and piano. It took another three days for Tchaikovsky to orchestrate the concerto, by which time Kotek had decided he was not able to play it. So the initial dedication went to another violinist, Leopold Auer, who also declared the concerto's technical demands impossible and refused to play it. Tchaikovsky eventually dedicated it to Adolf Brodsky who premièred the work in Vienna on 4th December 1881.

然而，觀眾的反應卻壞透了。他們在演奏廳內吵鬧叫囂，著名樂評漢斯力克更批評協奏曲「傳出臭味」。柴可夫斯基非常失望。他給梅克夫人寫道：「漢斯力克說，我所有作品都是『不平均、粗糙、野蠻、品味差』。至於小提琴協奏曲，開始還可以，但後面愈來愈差。他說，第一樂章開始時，獨奏小提琴並沒有演奏，只是咆哮吵鬧、大喊大叫。行板開始時還討好些，不久卻突然出現俄羅斯的節慶氣氛，彷彿人人醉酒，面貌粗魯，令人噁心。」這樣批評不是很奇怪嗎？」

聽著這首被譽為音樂史上最偉大小提琴協奏曲之一的樂曲，我們也唯有這樣問。第一樂章開始時弦樂主題柔和溫婉，隨後音量大幅加強，迎接獨奏小提琴優雅平穩的樂段。獨奏小提琴先奏出即興風格樂段，第一主題出現。第一主題風韻迷人，優美如歌，結尾突然筆鋒一轉，逗趣可喜。第二主題語調略帶懇求之意，卻又隱隱流露出滿足、愜意之感。華采樂段璀璨奪目，樂章結尾閃爍耀眼，第二主題的滿足感覺，也在這兩段表露無遺。

第二樂章先由木管樂奏出接近讚美詩的樂段，再進入沉鬱頓挫、扣人心弦的主。木管樂再奏出讚美詩樂段時，大提琴和低音大提琴低聲回應。正當大提琴和低音大提琴漸漸消散的當兒，卻被樂團一下巨響猛然打斷，獨奏小提琴繼而綻放煙火般的異彩，第三樂章正式開始。第三樂章是活潑的舞曲，偶爾夾雜幾處沉思的片段，結尾則震撼無比。

中譯：鄭曉彤

It was greeted with horror. There was uproar in the hall and the noted critic Eduard Hanslick wrote that Tchaikovsky's Violin Concerto "gave off a bad smell". Tchaikovsky was bitterly disappointed, writing to Nadezhda; "All my compositions, Hanslick says, are 'uneven, coarse, savage and in bad taste'. As for the Violin Concerto, the beginning is tolerable, but the further it goes on the worse it gets. At the beginning of the first movement, he says, the violin does not play but roars, shouts and bellows. The *andante* begins pleasantly but soon plunges into the atmosphere of a Russian feast where everybody is drunk and the faces of the people are brutal and revolting.' Isn't this strange criticism?"

We can only echo Tchaikovsky's question when, with the gentle string theme which introduces the **first movement** and the subsequent dramatic *crescendo* leading to the gracefully poised entry of the soloist, we listen to what stands today as one of the greatest violin concertos in the history of music. After the soloist's opening improvisatory passage comes the first theme proper; a charming, song-like melody with a delightfully playful twist in its tail. Despite its somewhat pleading character the second principal theme possesses an underlying sense of contentment which comes to the fore in the dazzling cadenza and in the glittering closing bars of the movement.

A hymn-like passage from the woodwind introduces the **second movement's** pathos-laden, soul-baring theme. The reappearance of the woodwind hymn and fading echoes from basses and cellos are interrupted by an orchestral explosion which sets the soloist off on a veritable display of pyrotechnics marking the start of the **third movement**. This takes the form of a vigorous dance with several short-lived moments of reflection and leading to a truly breathtaking conclusion.

Dr Marc Rochester

編制

獨奏小提琴、兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、定音鼓及弦樂組。

INSTRUMENTATION

Solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.



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巴托 樂隊協奏曲

BÉLA BARTÓK (1881-1945) Concerto for Orchestra

引子：不太慢的行板—
活潑的快板

成雙成對的嬉戲：詼諧的快板

哀歌：不太慢的行板

被中斷的間奏曲：小快板

終曲：急板

Introduzione: Andante non troppo - Allegro vivace

Giuoco delle coppie: Allegro scherzando

Elegia: Andante non troppo

Intermezzo interrotto: Allegretto

Finale: Presto

1930年代，法西斯主義在匈牙利抬頭，巴托不得不承認祖國的政局「愈來愈不像話」，並於1940年移民美國。可是對巴托來說，美國卻並非「機會之鄉」：美國人對他充滿民族色彩的音樂不感興趣，坐食山空的他最後落得一貧如洗，1943年入醫院後證實患上不治之症。就在這時，指揮家庫塞威茲基委約巴托創作新曲，讓這位病入膏肓、死氣沉沉的作曲家振奮起來。一位友人探望過巴托後寫道：「他體內那股被桎梏的力量彷彿終於有機會抒發似的，整個人的核心好像恢復過來、復甦過來似的一儘管他仍是萎靡無力地躺在病床上，入院前後沒有兩樣，一點起色也沒有。」巴托完成應約作品樂隊協奏曲後病情再度惡化，卻仍憑著無比的意志力出席了1944年12月1日的首演，目睹自己事業上最成功的一刻。

巴托說樂隊協奏曲「除了鬧著玩的第二樂章外，其他幾個樂章分別象徵了由嚴厲的態度〔第一樂章〕、演變成哀傷至極的死亡之歌〔第三樂章〕、再轉化為對生命的肯定〔第五樂章〕。」

With the rise of Fascism in his homeland during the 1930s, Bartók was forced to concede that “the political situation in Hungary becomes more and more crooked”, and in 1940 he emigrated to the USA. America was not to prove the Land of Opportunity for Bartók. The public had no appetite for his music with its strong nationalist flavour, his finances dwindled to nothing and in 1943 he was admitted to hospital where his illness was diagnosed and declared incurable. A timely commission from the conductor Serge Koussevitzky so excited the dying, morose composer that, as one friend who visited him wrote; “It seemed as if the obstructed forces within him were released at last, and the entire centre of his being had been restored and re-awakened, even though he was still lying limp on his bed, hardly any stronger than he was before he went into hospital.” After completing the Koussevitzky commission – the Concerto for Orchestra – Bartók’s health again relapsed, but by a supreme effort of will he was able to attend the première on 1st December 1944 and witnessed the greatest triumph of his career.

Bartók himself described how his Concerto for Orchestra “represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third to the life-assertion of the finale”.

巴托 樂隊協奏曲

BÉLA BARTÓK (1881-1945) Concerto for Orchestra

大提琴和低音大提琴在〈引子〉的開端低聲奏出主題，長笛則喋喋不休地發出怪異的聲響。三支小號迫使速度大幅加快，小提琴忽然奏出剛健的舞曲主題。氣氛隨著獨奏長號響起〔所奏的主題以一首匈牙利民歌為基礎〕而改變，獨奏雙簧管的主題則較為平靜。

小鼓孤單地宣告〈成雙成對的嬉戲〉開始。舞曲似的輕鬆曲調先由兩支巴松管交代，繼而是兩支雙簧管、兩支單簧管、兩支長笛和兩支加上弱音器的小號。小鼓再度登場後，小號和長號奏出讚美詩似的新主題，然後由四支圓號重複；巴松管聲再度響起(數量加至三支)，雙簧管、單簧管、長笛相繼重現，最後是加上弱音器的小號——這時兩台豎琴以滑音伴奏，效果神秘詭異。樂章以孤單的小鼓作結，與樂章開端遙相呼應〔因為演奏小鼓也是用兩根鼓棒〕。

〈哀歌〉反映巴托對夜出性昆蟲的鳴聲情有獨鍾。詭異的雙簧管旋律響起，長笛和單簧管奏出散漫而奇特的音型。短笛加入後，小提琴突然奏起熱情激越的主題，樂團奏出傾瀉而下的音型作配襯。短笛再次響起，充滿匈牙利風格的新旋律先後由中提琴和木管交代，然後小提琴的激情樂段重現。樂章結束時，陰霾密布。

The *Introduzione* (Introduction) opens with a subdued theme from cellos and basses and eerie chatterings from the flute. A trio of trumpets forces the speed to increase dramatically and suddenly the violins leap off into a virile, dancing theme. A solo trombone (playing a theme derived from a Hungarian folk song) brings a change of mood and a solo oboe introduces a calmer theme.

A solitary snare drum heralds the *Giuoco delle coppie* (Games of the Pairs) and the first pair of instruments, bassoons, dances to a jaunty tune. Then it is the turn of pairs of oboes, clarinets, flutes and finally muted trumpets. The snare drum reappears to introduce a new idea – a hymn-like theme from the trumpets and trombones echoed by the four horns – after which the bassoons (now joined by a third) return followed by oboes, clarinets, flutes and muted trumpets, these last instruments accompanied by mysterious *glissandi* from a pair of harps, and the movement ends, as it began, with a solitary snare drum (played, we should note, with a pair of sticks).

Elegia (Elegy) reflects Bartók's fascination with the sounds of nocturnal insects. A strange oboe melody is accompanied by weird ramblings from the flute and clarinet and the piccolo makes an appearance before the violins burst in with a passionate, emotionally charged theme supported by cascading figures from the entire orchestra. The piccolo re-emerges to introduce a new, Hungarian-style melody from the violas, which is taken over by the woodwind before the violins return with their passionate outburst and the movement ends shrouded in darkness.

〈被中斷的間奏曲〉先讓雙簧管交代節奏搖擺不定的旋律，與中提琴的平靜主題形成強烈對比。獨奏單簧管稍後奏出的旋律取自蕭斯達高維契的「列寧格勒」交響曲，初時雖然戰戰兢兢，後來卻變得高亢。巴托認為「列寧格勒」交響曲無論音樂上還是政治上都「陳腐得令人難以想像」，巴托看不過眼，便讓其他樂器在這個主題響起時突然變得歡天喜地。長笛顫動的音型營造出夜幕低垂的效果，讓音樂安安穩穩地進入夢鄉，可是圓號卻不客氣地把音樂弄醒，宣告〈終曲〉來臨。小提琴部分樂段難度極高，稍後是木管寧靜的插段和更多描繪晚上的樂段。歡樂、積極的主題冒起，一口氣把音樂推向意氣風發的結束。

中譯：鄭曉彤

In the *Intermezzo interrotto* (Interrupted Intermezzo) a rhythmically unsettled melody, first heard from the oboe, is contrasted with a calm theme announced by the violas. Then, tentatively at first, a solo clarinet pipes up with a theme from Shostakovich's *Leningrad Symphony*. Bartók regarded this work as "impossibly banal" both musically and politically, and he shows his contempt for it by greeting its appearance here with an explosion of hilarity from the rest of the orchestra. Some nocturnal flutterings from the flute effectively put this movement to sleep to be rudely awakened by the horns announcing the start of the *Finale*. Some truly virtuoso writing for the violins here eventually gives way to a tranquil episode for woodwind and some more nocturnal effects. After which a joyful, most decidedly life-affirming theme emerges and sweeps the music on to its triumphant conclusion.

Dr Marc Rochester

編制

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、三支長號、大號、定音鼓、大鼓、鈸、懸鈸、小鼓、三角鐵、鑼、兩座豎琴及弦樂組。

INSTRUMENTATION

Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet), three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, suspended cymbals, snare drum, triangle, tam-tam, two harps and strings.

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梵志登

JAAP VAN ZWEDEN

香港管弦樂團音樂總監 Music Director, Hong Kong Philharmonic



“Mahler marks the opening of the finale *With violent movement*, and for that, the kinetic Mr van Zweden is your man. He drew blazing playing from the orchestra, which contrasted with the dreamy beauty of the lyrical midsection.”

The New York Times

梵志登生於阿姆斯特丹，是現今國際古典樂壇最炙手可熱的指揮之一，他榮獲《音樂美國》選為2012年度指揮家，自2012/13樂季起正式擔任香港管弦樂團音樂總監一職。梵志登現時擔任達拉斯交響樂團音樂總監、荷蘭電台愛樂樂團榮譽總指揮和電台室樂團的榮譽指揮。

梵氏曾與世界各頂尖樂團合作，其中包括芝加哥交響樂團、波士頓交響樂團、紐約愛樂、慕尼黑愛樂、倫敦愛樂及法國國家管弦樂團。歌劇是梵氏的指揮生涯的重要一環，他曾參與的歌劇劇目包括：《茶花女》、《費黛里奧》、《紐倫堡的名歌手》、《帕西發爾》及《雲妮莎》。

梵氏曾經與多個樂團合作灌錄大碟，如全套貝多芬交響曲、蕭斯達高維契第五交響曲、馬勒第五交響曲、與荷蘭電台愛樂合作的史特拉汶斯基《春之祭》、全套布拉姆斯交響曲，以及現已完成第二、四、五、七、及第九、廣獲好評的全套布魯赫納交響曲（Octavia）。

十四年前，梵氏與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症的兒童及其家庭提供協助。

Amsterdam-born Jaap van Zweden is one of today's most sought-after conductors. Named *Musical America's* Conductor of the Year for 2012, he is the new Music Director of the Hong Kong Philharmonic Orchestra. Maestro van Zweden is currently Music Director of the Dallas Symphony Orchestra, Honorary Chief Conductor of the Netherlands Radio Philharmonic Orchestra and Honorary Conductor of the Radio Chamber Philharmonic.

Prestigious orchestras he works with regularly include the Chicago Symphony, the Boston Symphony, the New York, Munich and London Philharmonic Orchestras, and the Orchestre National de France. Opera also plays an important part in his activities. His repertoire includes *La Traviata* and *Fidelio*, *Die Meistersinger von Nürnberg*, *Parsifal* and *Vanessa*.

He has recorded the complete Beethoven symphonies, Shostakovich Symphony No.5, Mahler's Symphony No.5, Stravinsky's *Rite of Spring* and the Brahms symphonies with the Netherlands Radio Philharmonic, with whom he is currently recording a Bruckner cycle for the Octavia label, with symphonies 2, 4, 5, 7 and 9 already released to great critical acclaim.

Fourteen years ago, Maestro van Zweden and his wife Aaltje established the Papageno Foundation, its objective being to support families with one or more children with autism.



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梵志登

Jaap van Zweden

指揮 conductor

梵志登 Jaap van Zweden

音樂總監 Music Director

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NICOLA BENEDETTI

小提琴 Violin



“Her approach to the Tchaikovsky is both full-blooded and sensitive. She rides the first movement’s emotional storms with utter confidence and complete command of old Romantic tricks – the portamento glide, the cliff-edge hesitations of rubato.”

The Times

生於蘇格蘭、擁有意大利血統的班娜德蒂以動人的舞台風采及出眾的音樂造詣，吸引全球樂迷及樂評人的廣泛關注，她一直希望透過多樣化的曲目吸引開拓觀眾層，是英國最具創新意念的小提琴家之一。

2012/13樂季，她在BBC逍遙音樂會上夥拍貝勞拿域和BBC交響樂團壓軸演出，其他演出包括：與紐西蘭交響樂團巡迴演出，以及與皇家蘇格蘭國家交響樂團和新加坡交響樂團合作。

榮獲全英古典音樂大獎2012年最佳女藝術家及2008年最佳青年演奏家的班娜德蒂，曾與環球/DG唱片合共推出五張大碟，最新與Decca Classics合作的大碟《銀提琴》，收錄康高特小提琴協奏曲和一系列從電影獲得啟發的作品（蕭斯達高維契、康高特和馬勒等）。

剛獲頒發MBE員佐勳章的班娜德蒂熱心參與年青人事務，2010年投入參與委內瑞拉國立青少年管弦樂團系統（El Sistema）於蘇格蘭的姊妹計劃「Big Noise」。班娜德蒂演奏用的是1717年的史特拉第瓦里名琴「加利爾」，由莫爾德斯贊助。

Born in Scotland of Italian heritage, violinist Nicola Benedetti has captivated audiences and critics alike with her musicality and poise. Her desire to perform a broad variety of repertoire and reach a wide audience has shown her to be one of Britain’s most innovatively and creative violinists.

Nicola Benedetti’s 2012/13 season was immediately preceded by a performance at the BBC’s Last Night of the Proms with the BBC Symphony Orchestra and Jirí Belohlávek. Other highlights of the season include a tour with the New Zealand Symphony Orchestra, as well as appearances with the Royal Scottish National Orchestra, and Singapore Symphony Orchestra.

Winner of Best Female Artist at the 2012 Classic BRIT Awards, as well as the Young British Classic Performer Award in 2008, Nicola Benedetti has released five CDs with Universal/Deutsche Grammophon. Her most recent recording for Decca Classics, *The Silver Violin*, was released in Autumn 2012 and features the Korngold Violin Concerto along with cinematic-inspired pieces by Shostakovich, Korngold, Mahler, and others.

Appointed a Member of the Most Excellent Order of the British Empire (MBE) in the 2013 New Year Honours, Nicola Benedetti is widely respected for her commitment to working with young people. In 2010, she became involved in Sistema Scotland’s Big Noise project, a music initiative partnered with Venezuela’s El Sistema. Nicola Benedetti plays the Gariel Stradivarius (1717), courtesy of Jonathan Moulds.

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

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- 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
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陳怡君
Chen Yi-chun



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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



張沛姮
Chang Pei-heng



馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
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鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

長笛
Flutes



● 史德琳
Megan Sterling



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Olivier Nowak

短笛
Piccolo



施家蓮
Linda Stuckey

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Oboes



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單簧管
Clarinets



● 史安祖
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John Schertle

低音單簧管
Bass Clarinet



簡博文
Michael Campbell



巴松管
Bassoons



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Benjamin
Moermond



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Vance Lee

低音巴松管
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Adam Treverton
Jones

圓號
Horns



■ 柏如瑟
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Chow Chi-chung



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Marc Gelfo



李少霖
Homer Lee Siu-lam



李妲妮
Natalie Lewis

小號
Trumpets



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Joshua MacCluer



▲ 莫思卓
Christopher Moyse



華達德
Douglas Waterston

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Tuba



● 雷科斯
Paul Luxenberg

長號
Trombones



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韋力奇
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低音長號
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韋彼得
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定音鼓
Timpani



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Shuk-fai

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Keyboard



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Shirley Ip

特約樂手
大提琴：洪章嘉儀
豎琴：黃士倫*

FREELANCE PLAYERS
Cello: Shelagh Heath
Harp: Ann Huang*

* 承蒙香港小交響樂團允許參與演出

* With kind permission of the Hong Kong Sinfonietta

香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Keith Hio

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，至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。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。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。

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 conductors and soloists, 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.

「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。」
周光業《亞洲週刊》

“The players sounded on fire at times and
were at one with the podium technically
and conceptually. More, please, maestro.”
Sam Olluver, *South China Morning Post*

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The Swire Group Charitable Trust has been the Principal Patron of the HK Phil for six years. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

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大型
音樂節目。港樂與拿索斯唱片合作
灌錄一系列中國作曲家的作品，首
張大碟現已推出。

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.

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