

魔力莫扎特 THE MAGIC OF MOZART

12 & 13-4-2013
Fri & Sat 8pm
Hong Kong City Hall
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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魔力莫扎特

THE MAGIC OF MOZART

全莫扎特節目 An all-Mozart programme

《伊多梅紐斯》：序曲與芭蕾舞音樂 P. 6
Idomeneo: Overture and Ballet Music

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快板
慢板
輪旋曲：快板
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Allegro
Adagio
Rondeau: Allegro

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Andante con moto
Menuetto: Allegretto
Finale: Allegro

戈斯坦，指揮 P. 13
Gérard Korsten, conductor

柳愛莎，小提琴 P. 15
Esther Yoo, violin



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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

"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
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- 3 Busy performance schedule of over 150 performances reaching 200,000+
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- 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

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〔梵志：清淨之志，登：達到〕



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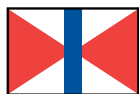
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莫扎特 《伊多梅紐斯》：序曲與芭蕾舞樂

WOLFGANG AMADEUS MOZART (1756-1791)

Idomeneo: Overture and Ballet Music

序曲

夏康舞曲

單人舞

巴瑟比舞曲

嘉禾舞曲

帕薩卡利亞舞曲

Overture

Chaconne

Pas seul

Passepied

Gavotte

Passacaille

莫扎特曾是名滿天下的神童，鋼琴和小提琴造詣令皇室貴冑大為讚嘆，而且十歲不到已踏遍歐洲各地，但長大後卻發現成年人的生活難以適應。過去他靠著「年幼音樂家」的身份吸引注意，當他開始發現自己失去了這個條件時，就被迫在家鄉薩爾茨堡找差事。可是，他去過五光十色的布魯塞爾、巴黎、倫敦和阿姆斯特丹，薩爾茨堡就顯得既細小又沉悶。他既不喜歡薩爾茨堡，也不喜歡當宮廷樂團團長。他一再不自覺地惹怒僱主柯羅雷多王侯大主教，也一再因為脾氣壞和經常長期請假而惹麻煩。他想盡一切辦法逃離薩爾茨堡，有時還未經柯羅雷多大主教批准。1779年，他在曼海姆和巴黎逗留了很久，最後垂頭喪氣地回到薩爾茨堡，懇求柯羅雷多大主教重新聘用他。大主教不但答應了，甚至給他加薪（可見大主教也真有耐性，而且寬宏大量）。可是才廿一個月，莫扎特又要求請假六週，前往慕尼黑監督自己的新歌劇的準備工作，大主教也答應了（雖然事實是，這齣新歌劇由巴伐利亞選侯委約創作，而劇作家也不是別人，正是大主教自己私人牧師，所以他也實在難以拒絕）。這齣歌劇就是《克里特王伊多梅紐斯》，1781年1月29日在慕尼黑首演。

劇情以古希臘神話為藍本。〈序曲〉結束時，舞台已經佈置成克里特島的模樣，迎接從特洛伊戰爭歸來的國王。國王返航時，船曾遇

A famous child prodigy whose piano and violin playing were the marvel of kings and emperors, and who had travelled the length and breadth of Europe before he was ten, Mozart found it difficult to adjust to adult life. When it dawned on him that he had lost his potential to attract attention merely by being a small child musician, he was forced to seek work in his native Salzburg. After the delights of Brussels, Paris, London and Amsterdam, Salzburg seemed both small and unexciting and Mozart resented the place and his job as Concert Master with the Court Orchestra. He continually rubbed his employer, Prince-Archbishop Colloredo, up the wrong way, and was more than once in trouble not only for his surly attitude but also for his prolonged absences. Mozart took every opportunity to escape Salzburg, and did not always receive Colloredo's permission for these absences. In 1779, after a prolonged visit to Mannheim and Paris, Mozart returned to Salzburg with his tail between his legs and begged Colloredo to reinstate him. It says much about Colloredo's generosity and patience that he did, indeed, reappoint Mozart, and even increased his salary, and when, just 21 months later Mozart requested six weeks leave of absence to travel to Munich to oversee preparations for his newest opera, Colloredo obliged (although the fact that the opera had been commissioned by the Elector of Bavaria and that the librettist was none other than Colloredo's personal chaplain, may have made it difficult for him to refuse). That opera was *Idomeneo*, *King of Crete* and was premièred in Munich on 29th January 1781.

The story is based on Ancient Greek mythology and as the Overture ends, the stage is set on the island of Crete which is awaiting the return of its King from his epic battle at Troy. During the voyage the King's ship was in grave danger from a wild tempest which blew up at sea and it was only an oath he made to Neptune that allowed him to survive; that he would offer up as a sacrifice the first living thing he set eyes on once



上風暴，情況危急，國王於是向海王尼普頓許下誓言，答應把回國後見到的第一個生物當成祭品獻給海王，才得以平安歸來。然而，他見到的第一個生物，就是自己的親兒。莫扎特的父親不斷鼓勵兒子寫作《伊多梅紐斯》，顯然是這個有關父愛的故事觸動了老莫扎特。老莫扎特他叮囑兒子：「永遠記住，不要只顧懂音樂的人，也要照顧不懂音樂的人。每十個真正的內行人，就有一百個無知的人，所以不要忽略流行風格。」莫扎特聽從父親的意見；而其中一個出席首演的樂評人就寫道：「劇本和音樂……都令所有人激賞。」

也許《伊多梅紐斯》最令人讚嘆的是莫扎特運用樂團的手法。正如英國音樂學家大衛·卡恩提出：「以樂團作為戲劇的活化劑——從來沒有人這樣做。」話雖如此，這可是莫扎特嘔心瀝血之作，而他口中那「令人困惑的芭蕾舞曲」，則在首演前十一天還沒寫完。十八世紀晚期，歌劇通常在嚴肅的歌劇正文後加插芭蕾舞，輕鬆一下，而當時最流行的表演藝術肯定舞蹈無疑。舞曲標題都是法語（法語是舞蹈界的國際語言，正如意大利語是歌劇的國際語言一樣），而多數舞蹈都特別指明由某些明星舞蹈家演出。《伊多梅紐斯》的芭蕾舞加插在歡欣的合唱曲裡，也正好是歌劇正文的末段。芭蕾舞曲共有五首，其中不少襲用了歌劇的旋律主題，而莫扎特顯然特別喜歡輕盈的〈嘉禾舞曲〉——他五年後還在鋼琴協奏曲裡重用這個旋律呢。

中譯：鄭曉彤

back in Crete. The first thing he saw was his own son. Clearly this story of paternal love struck a chord with Mozart's father, who was distinctly pro-active in the composition of *Idomeneo*; "Always remember", he advised his son, "to consider not only the musical but also the unmusical public. For every 10 real connoisseurs there are 100 ignoramuses; so don't neglect the popular style." Mozart followed his father's advice and a critic at the first performance commented that "the libretto and music.... attracted the admiration of all."

Perhaps the most impressive thing about *Idomeneo* is the way in which Mozart used the orchestra. As the English musicologist David Cairns has suggested; "No one had used the orchestra in this way - as an active agent in the drama." That said, it was not achieved without great effort and Mozart was still working on what he described as "that confounded ballet" just 11 days before the première. It was customary in late 18th century opera performances to include a ballet as a kind of light entertainment after the serious stuff of the opera; dancing being without doubt the most popular of all the performing arts at the time. Titles were in French (the international language of dance, as Italian was the international language of opera) and most of the dances were specifically designated for certain star dancers. In *Idomeneo* Mozart added the ballet after the festive chorus which marks the end of the opera proper. There are five dances, many of which include themes found in the opera itself, while the delicate "Gavotte" clearly pleased Mozart so much he re-used it five years later in one of his piano concertos.

Dr Marc Rochester

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。

INSTRUMENTATION

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

莫扎特 G大調第三小提琴協奏曲

WOLFGANG AMADEUS MOZART (1756-1791)

Violin Concerto no. 3 in G

快板

慢板

輪旋曲：快板

Allegro

Adagio

Rondeau: Allegro

1775年初，莫扎特前往慕尼黑，籌備歌劇《冒牌女園丁》的首演。由於首演十分成功，因此莫扎特決定留在慕尼黑一段時間，希望能在那裏謀份差事—可惜最終還是徒勞無功。因此他不得不回到薩爾茨堡去，同年三月重回崗位，在柯羅雷多王侯大主教的宮庭做著既無挑戰性又無滿足感的工作。自那時起到同年年底，他都留在薩爾茨堡，寫作《牧人王》（一齣為瑪莉亞·特雷莎女皇幼子、馬克西米利大公來訪而寫的歌劇），幾首小兒科的器樂曲、幾首教會音樂和小提琴協奏曲。事實上，他一生共寫作了五首小提琴協奏曲，除了第一首寫於兩年前（那時他在意大利佛羅倫斯求職，但也同樣無功而還），餘下四首都是在這一年完成的。

至於莫扎特為何在短期內寫作四首小提琴協奏曲，至今仍眾說紛紜。而雖然他大概在薩爾茨堡某場合中親自演出過這些樂曲，但文獻記載卻付諸闕如（根據記錄，第三小提琴協奏曲最早一次在薩爾茨堡演出，是其中情感深刻的第二樂章在1777年一齣話劇的兩幕之間演奏，但當時莫扎特並不在場）。第三小提琴協奏曲1775年9月12日脫稿，而且似乎深得莫扎特本人歡心—他1777年底再次踏上漫長的求職旅程時，也把樂曲帶到曼海姆和巴黎演出。

At the start of 1775 Mozart was in Munich preparing for the first performance of his opera, *La finta giardiniera*. It was a huge success and Mozart decided to stay on and seek an appointment in that city. Nothing was forthcoming, so he was obliged to return to Salzburg and, in March, resumed his undemanding and unrewarding duties in the court of Prince-Archbishop Colloredo. The remainder of the year was spent in Salzburg where he composed an opera (*Il re pastore*) for the visit to the city of the Archduke Maximilian, youngest son of Empress Maria Theresa, several inconsequential instrumental pieces, a few pieces of church music and four of his five violin concertos, the first having been written two years earlier for performance by Mozart during another vain search for employment, this time in the Italian city of Florence.

Quite why Mozart composed four violin concertos in quick succession is open to conjecture, and while he would certainly have performed them on some occasion at Salzburg, no records of him doing so exist (the first evidence of the third concerto being performed in Salzburg was in 1777 when the deeply lyrical second movement was played between the acts of a play staged there during Mozart's absence). The third violin concerto, dated 12th September 1775, appears to have been a favourite of Mozart who took it with him to Mannheim and Paris in late 1777 during an extended tour to, once more, seek for a new post.



管弦樂複奏樂段直截了當地為**第一樂章**掀開序幕，圓號為樂曲添上獵場的氣息。小提琴活力迫人，莫扎特定是藉此對薩爾茨堡諸公表示輕蔑。

第二樂章的旋律美妙絕倫，抒情動人，飛騰昂揚，也是全樂章的基礎。主題由獨奏小提琴奏出，底下是配上弱音器的小提琴和柔和地撥奏的大提琴和低音大提琴。

很諷刺，莫扎特明明恨不得逃離薩爾茨堡，但偏偏這首協奏曲的別稱就是「薩爾茨堡人」，並間接令這個城市名垂千古。**第三樂章**共有兩個旋律，其中第二個正是這個別稱的由來。這個旋律是段躍動而充滿鄉土氣息的舞曲，在樂章中段突然出現，又突然消失。此後，這個旋律與一支叫「薩爾茨堡人」的民間舞蹈就成了同義詞。

中譯：鄭曉彤

A forthright orchestral *ritornello* opens the **first movement** with horns giving off a whiff of the hunting field. The violin launches itself into the movement with impressive virility; here is Mozart, surely, making a defiant gesture at his Salzburg masters.

The **second movement** is built around the gorgeously lyrical, soaring melody given out by the soloist above an accompaniment of muted violins and gently chugging *pizzicato* cellos and basses.

Ironically this concerto has earned the nickname “Salzburger” – immortalising the city Mozart wished to escape so much – due to the second of two melodies which suddenly interrupt proceedings mid-way through the **third movement**. This melody, a bouncing, bucolic dance which finishes as abruptly as it begins, has since been identified as a folk dance called “The Salzburger”.

Dr Marc Rochester

編制

獨奏小提琴、兩支長笛、兩支雙簧管、兩支圓號及弦樂組。

INSTRUMENTATION

Solo violin, two flutes, two oboes, two horns and strings.

莫扎特 降E大調第三十九交響曲

WOLFGANG AMADEUS MOZART (1756-1791)

Symphony no. 39 in E flat,

慢板—快板

流暢的行板

小步舞曲：小快板

終曲：快板

Adagio - Allegro

Andante con moto

Menuetto: Allegretto

Finale: Allegro

莫扎特在1781年終於解除了在柯羅雷多王侯大主教宮庭的職務，此事讓他如釋重負，並立即移居維也納，因為他深信維也納就是實現其夢想的鑰匙，他所嚮往的名氣、財富和幸福，統統都可在該處得到。有一段日子，他的確如願以償：與心上人成婚、開枝散葉（先是兩子萊蒙特·利奧普和卡爾·湯瑪士。前者兩個月大時夭折，後者則在父親逝世後差不多活了七十年），又加入了共濟會，更是炙手可熱的名師，收取高昂的學費。他在維也納舉行的音樂會無不大受歡迎，作品也備受推崇。莫扎特在某場音樂會過後寫道：「國王陛下也大駕光臨，實在令我喜出望外。陛下向我鼓掌喝彩時多麼高興、多麼熱烈！只是，陛下習慣進場前把錢送到售票處，不然應該重重有賞！」但他1788年起卻諸事不順：他和太太的健康急轉直下，維也納人也開始覺得他的音樂不夠時尚。他最新的歌劇《唐喬望尼》一年前在布拉格上演時大受歡迎，在維也納首演卻賠本收場。一下子，莫扎特債台高築，前路茫茫，為求賺錢，他就寫下了一生中最後三首交響曲—第三十九、四十和四十一交響曲。

Mozart viewed his eventual dismissal from Colloredo's service in 1781 with huge relief and immediately settled in Vienna, believing that the city held the key to his dreams of fame, fortune and happiness. And for a time that seemed to be the case. He married a wife whom he adored, he fathered his first children (two sons, Raimund Leopold who died aged two months, and Carl Thomas who survived his father by almost 70 years), he became a Freemason and he was able to command substantial fees from a constant stream of pupils. Concerts he gave in the city were hugely successful and his music widely admired; as he wrote to his father following one concert "What pleased me most was that His Majesty the Emperor was present. And how delighted he was, and how loudly he applauded me. It is his custom to send the money to the box office before he enters the theatre, otherwise I could justly have expected much more." But by 1788 it had all begun to go sour. His health was deteriorating rapidly (as was that of his wife), his music had begun to fall out of fashion with Viennese audiences, and his latest opera, *Don Giovanni*, though introduced with huge acclaim in Prague the previous year was a financial failure at its Vienna première. Suddenly Mozart was faced with crippling debts and an uncertain future. In a desperate bid to generate extra income he wrote what were to be his last three symphonies, numbers 39, 40 and 41.



這三首交響曲在極短時間內完成，在逆境中創作得如此迅速，在音樂史上實在罕有其匹。6月18日，莫扎特一家搬往維也納市郊居住後，第三十九交響曲差不多馬上動筆，6月26日脫稿；第四十交響曲一個月後寫成，再一個月後第四十一交響曲也大功告成。縱使莫扎特財政拮据、身體欠安、家宅不寧（第三十九交響曲完成才三天，他年僅半歲的幼女就夭折了），曲中卻不著半點痕跡。第一樂章緩慢壯麗的引子過後，卻是莫扎特最開朗、最愉快的樂段之一。

第一樂章生氣勃勃，而第二樂章則仿如迷人、舒緩的間奏。主題蜿蜒爬升，繼而一躍而下返回原位—好像把「蛇梯棋」的玩法倒轉似的。樂章中段有個較輕快的片段，但僅屬曇花一現而已。

第三樂章的小步舞曲輝煌熱鬧，中段充滿鄉土氣息，清麗迷人。莫扎特在此交響曲以兩支單簧管取代常用的雙簧管，而且單簧管的地位更舉足輕重，在中段尤其突出。這種寫法顯示作曲家希望樂曲由維也納宮廷樂團演出，施塔德勒兄弟是宮廷樂團的團員，在單簧管的發展史上有舉足輕重的地位。

第四樂章閃爍生輝，如躍馬奔騰的小提琴早為樂章定調，被喻為最具海頓風格的樂章，機巧精練的音樂時刻流露著生活的愜意，剛剛和作曲家當時的寫作環境完全相反。

中譯：鄭曉彤

The composition of these three symphonies represents one of the most astonishing examples of rapid creation in the face of personal adversity in all musical history. On 18th June the family moved into a new house and Mozart started work on the 39th Symphony almost immediately completing it on 26th June; the 40th followed a month later and the 41st a month after that. But if Mozart was troubled by financial worries, ill-health and family problems (three days after completing the 39th Symphony his six-month-old daughter died) none of this is evident in the music which, after the slow and pompous introduction to the **first movement**, reveals itself as one of his most openly cheerful and happy works.

After the energy of the preceding movement, the **second movement** comes as a charmingly relaxed interlude, the theme winding itself upwards gradually before hopping back down to where it started – rather like an inverted game of “Snakes and Ladders”. An attempt to introduce something more animated in the middle of the movement is quickly suppressed.

Unusually Mozart dispenses with oboes in this symphony, replacing them with a pair of clarinets. The important role they play, especially in the charmingly rustic trio of the gloriously rumbustious **third movement**, indicates that in all probability Mozart was hoping the work would be played by the Court Orchestra in Vienna, which boasted the two Stadler brothers whose pivotal role in the development of the clarinet.

Scampering violins set the tone for the scintillating **fourth movement** which has been described as Mozart's most Haydnesque movement due to its economy of material, witty gestures and a general sense of joie de vivre: something which seems totally at odds with the circumstances surrounding the work's composition.

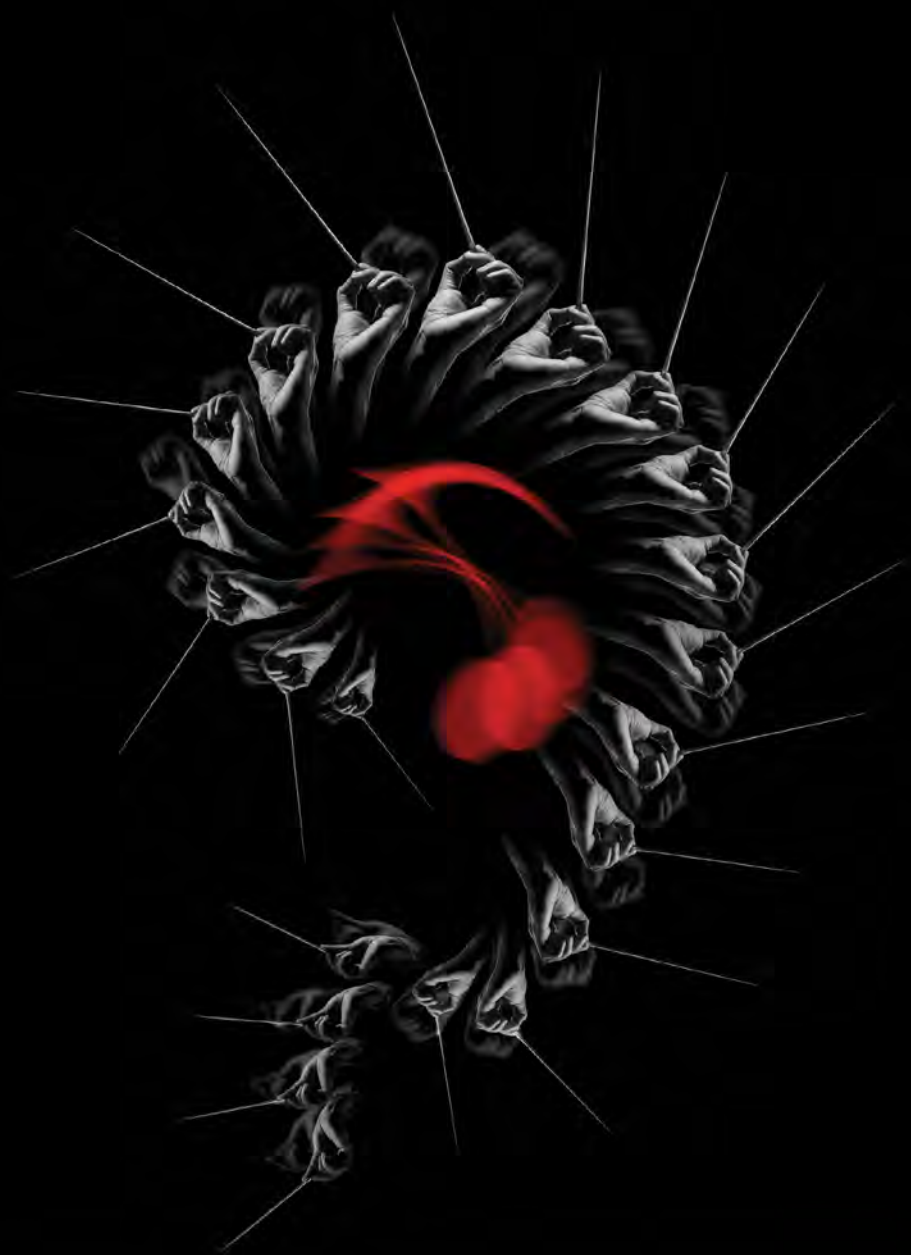
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INSTRUMENTATION

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A SOUND COMMITMENT 弦諾



戈斯坦

GÉRARD KORSTEN

指揮 Conductor

Photo: Marco Borggreve



戈斯坦於南非出生，最先以小提琴開展音樂事業，現為倫敦莫扎特演奏家樂團音樂總監，並任奧地利福拉爾貝格州布雷根茨交響樂團的首席指揮。他曾任南非普利托里亞國家劇院及瑞典烏普薩拉樂團首席指揮，其後出任意大利卡拉里抒情劇院樂團的音樂總監（1999年至2005年）。

戈斯坦曾於各大歌劇院亮相，如米蘭史卡拉歌劇院、佛羅倫斯五月音樂節、帕爾馬皇家劇院、威爾第抒情歌劇院、里昂國家歌劇院、瑞典皇家歌劇院、荷蘭歌劇院、英國國家歌劇院和格蘭堡節慶歌劇團等。曾與他合作的樂團包括：布達佩斯節慶樂團、萊比錫布商管弦樂團、里昂國家樂團、薩爾茨堡莫扎特管弦樂團、歐洲室樂團及蘇格蘭室樂團等。

錄音方面，戈斯坦曾灌錄柴可夫斯基《夜曲》、《佛羅倫斯的回憶》等，由DG唱片發行。他的《費加羅的婚禮》DVD（2006年、史卡拉歌劇院）於2011年發行，榮獲金音叉大獎，又於2012年入選《歌劇新聞》樂評人之選。本季的重要演出有：與德意志電台愛樂的首演，以及與BBC蘇格蘭交響樂團及拉脫維亞國家交響樂團再度合作。

Born in South Africa, Gérard Korsten began his career as a violinist. He is currently Music Director of the London Mozart Players and Principal Conductor of the Symphonieorchester Vorarlberg Bregenz. He held positions of Principal Conductor of the State Theatre in Pretoria and the Uppsala Chamber Orchestra and, between 1999 and 2005, Music Director of the Orchestra del Teatro Lirico di Cagliari in Italy.

Korsten has appeared in La Scala Milan, Maggio Musicale Florence, Teatro Reggio di Parma and Teatro Lirico Verdi Trieste, and appeared with Opéra national de Lyon, Royal Swedish Opera, Netherlands Opera, English National Opera and Glyndebourne Festival Opera. Past symphonic engagements have included concerts with the Budapest Festival Orchestra, Leipzig Gewandhaus, Orchestre National de Lyon, Salzburg Mozarteum, Chamber Orchestra of Europe and Scottish Chamber Orchestra.

He has recorded Tchaikovsky's *Serenade* and *Souvenir de Florence* on Deutsche Grammophon, and his 2011 DVD of *Le Nozze di Figaro* (La Scala 2006) has been awarded a Diapason D'Or and was the Critic Choice in the *Opera News* in 2012. Highlights of the current season include his début with the Deutsche Radio Philharmonie and returns to the BBC Scottish Symphony and the Latvia National Symphony.

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音樂總監 Music Director

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

ESTHER YOO

小提琴 Violin



柳愛莎於2010年以十六歲之齡贏得國際西貝遼士小提琴大賽季軍，是該大賽歷來最年輕的得獎者。她自此備受國際樂壇關注。兩年後，她於伊利沙伯女皇小提琴大賽獲得第四名。

柳愛莎生於美國，四歲開始學琴，六歲起移居比利時，八歲便首度演出協奏曲。她曾與多個樂團合作，包括愛樂樂團、芬蘭電台交響樂團、赫爾辛基愛樂及首爾愛樂。

近期及未來的協奏曲演出包括與洛林國家樂團再度合作，以及BBC蘇格蘭交響樂團、昆士蘭交響樂團和荷蘭國家學生樂團的首演。2012年，她隨愛樂樂團及指揮大師馬捷爾於中國及韓國巡迴演出，並將於2014年在倫敦舉行其協奏曲舉行，於皇家節慶音樂廳與愛樂樂團及馬捷爾再度同台。此外，她亦曾於倫敦皇家節慶音樂廳、特拉維夫歌劇院及紐約卡奈基音樂廳懷爾獨奏廳舉行獨奏會。

Esther Yoo first came to international attention when, at 16 years of age, she was the youngest prize-winner at the International Sibelius Violin Competition in 2010. Two years later she was awarded fourth prize at the Queen Elisabeth Violin Competition.

Born in the United States, Esther began playing the violin at the age of four and has been living in Belgium since she was six, making her concerto début at eight. Esther has performed with many orchestras including the Philharmonia, Finnish Radio Symphony, Helsinki Philharmonic and Seoul Philharmonic.

Recent and upcoming concerto performances include a return appearance with the Orchestra National de Lorraine as well as débuts with BBC Scottish Symphony, Queensland Symphony Orchestras and the Netherlands National Student Orchestra. In 2012 Esther joined the Philharmonia Orchestra and Maestro Lorin Maazel on a tour to China and Korea, and she will make her London concerto début with the Philharmonia Orchestra under Maazel in 2014. She has also performed as a soloist in London's Royal Festival Hall, Tel Aviv Opera House and New York's Carnegie Weill Recital Hall.

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Jaap van Zweden
音樂總監
Music Director

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Leung Kin-fung/
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Concertmaster



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Concertmaster



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Zhu Bei/
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Xu Heng



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Zhang Xi



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Fan Ting



■ 趙潑娜
Zhao Yingna



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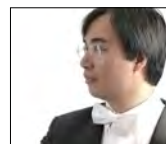


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香港管弦樂團

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逾百年前，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.

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周光業《亞洲週刊》

“The players sounded on fire at times and
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Sam Olluver, *South China Morning Post*

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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
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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
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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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