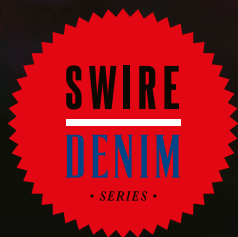


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9 PM! 九點鐘 梵志登 JAAP



3 & 4 MAY 2013
FRI & SAT

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

梵志登 Jaap van Zweden
音樂總監 Music Director

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BRAHMS

~2'

布拉姆斯：第三匈牙利舞曲
Hungarian Dance no. 3

傳媒之選
CRITICS' CHOICES

BRAHMS

~3'

布拉姆斯：第五匈牙利舞曲
Hungarian Dance no. 5

TCHAIKOVSKY

~50'

柴可夫斯基：E小調第五交響曲
行板—生氣勃勃的快板
自由的，如歌的行板
圓舞曲：中庸的快板
終曲：莊嚴的行板—活潑的快板

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Symphony no. 5 in E minor
Andante - Allegro con anima
Andante cantabile, con alcuna licenza
Valse: Allegro moderato
Finale: Andante maestoso - Allegro vivace

梵志登，指揮
Jaap van Zweden, conductor



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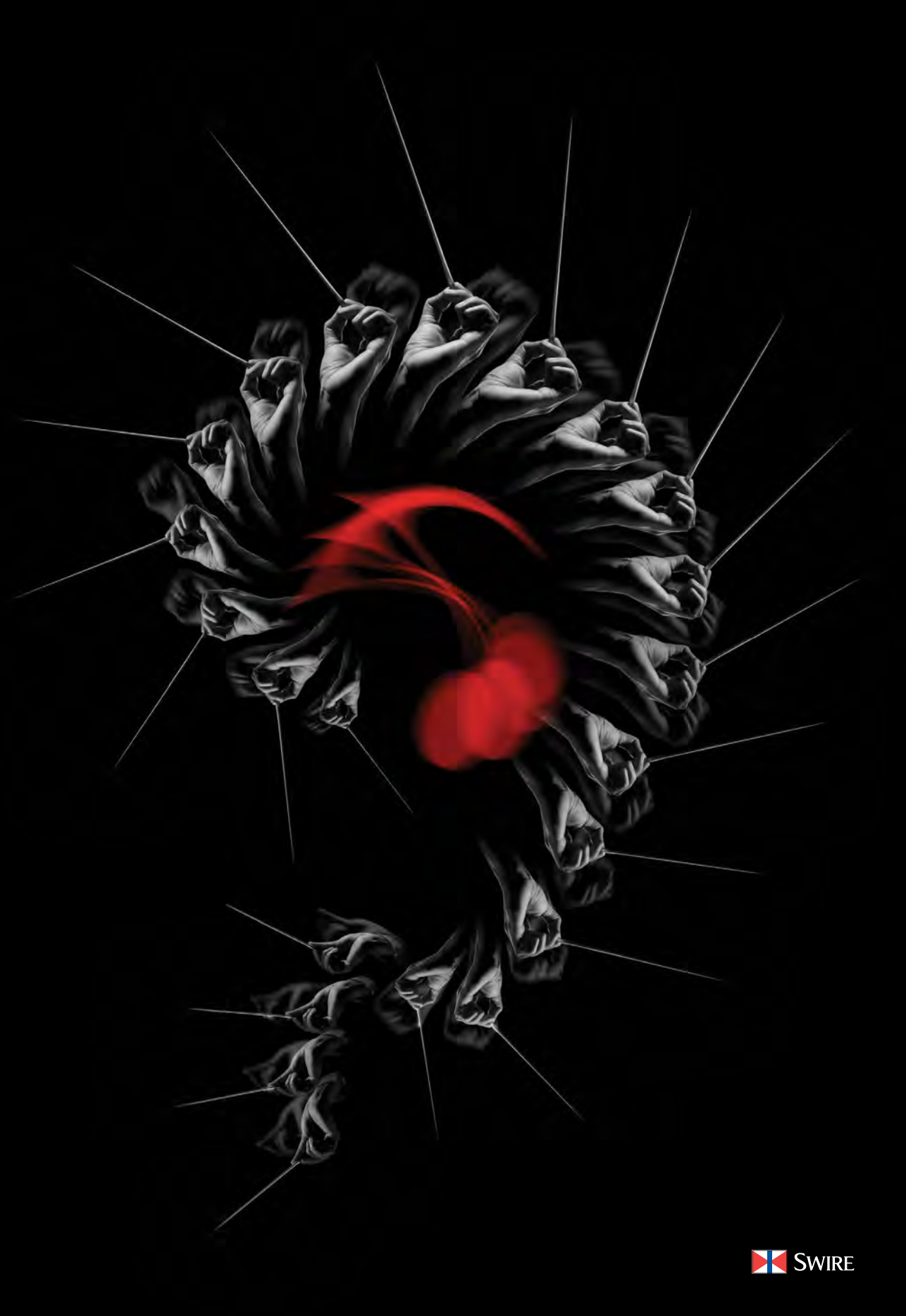


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J A A P

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

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- 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+
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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

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志登

(梵志：清淨之志，登：達到)



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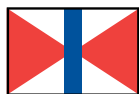
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1833年5月7日，布拉姆斯在漢堡岡格威爾特爾區史碧克大街六十號一樓的破舊房間內出生。他父親是低音大提琴手，又懂吹奏圓號，她母親比父親年長十七歲，是個裁縫。母親雖然努力令家中乾淨整潔，但事實上很困難。有訪客形容：「房子和四周的環境，處處說明了甚麼是令人不忍卒睹的赤貧。那是令人一進門就驚訝得不禁哆嗦的光景。樓梯門的後面是個窄小的空間，半是廚房，半是門廊，廚房雖然可以煮點吃的，但也放了小孩的床鋪。旁邊是小小的睡房，有一扇窗，但實在小得難以稱得上『房間』。」雖然生活迫人，但布拉姆斯自小彈得一手好琴，十歲就在家鄉漢堡舉行鋼琴獨奏會。這次獨奏會幾乎改變了他的命運：觀眾裡有位來自美國的代理人，十分欣賞小布拉姆斯的琴藝，想馬上跟他簽約，帶他到美國以神童姿態巡迴演出。雖然布拉姆斯的父親十分贊成，但這時有更明智的人介入—那就是布拉姆斯的鋼琴老師—因此布拉姆斯往後十年都得以繼續琢磨琴藝。

布拉姆斯下一個機遇，就獲匈牙利小提琴家雷門尼邀請擔任鋼琴伴奏，1853年在德國北部巡迴演出。雷門尼經常以吉卜賽旋律作為加演曲目，布拉姆斯即興彈出伴奏。這些想像馳聘、生動活潑的伴奏廣受青睞，在別人游說下，他把這些音樂寫下來出版，標題是「匈牙利舞曲」。然而匈牙利舞曲卻不是小提琴與鋼琴曲（因為沒甚麼市場），而是鋼琴二重奏（那年頭，鋼琴二重奏的銷量很高呢）。匈牙利舞曲第一冊1869年出版—這就是十九世紀末一位傑出作曲家創作生涯的起點。

Johannes Brahms was born in a dilapidated first floor room at no. 60 Speckstrasse in the Gängeviertel district of Hamburg on 7th May 1833. His father was a musician who played both the double bass and the French horn, while his mother (17 years older than his father) was a seamstress who tried hard to keep the family home clean, but it was difficult. As one visitor commented, "The house and its surroundings testify only to the commonplace reality of a bare and repulsive poverty. On entering it is difficult to repress a shiver of bewilderment and dismay. The staircase door opens on to a diminutive space, half kitchen, half lobby, where some cooking may be done and a child's bed laid up. This communicates with the sleeping-closet, which has its own window, but is so tiny it can scarcely be called a room." Despite these oppressive surroundings Brahms developed considerable gifts as a pianist and, at the age of ten, made his public début in Hamburg. This could have proved to be a turning point in Brahms' life, for an American agent attended the concert and was so impressed with the young boy's piano playing that he immediately offered to tout him around the USA as a child prodigy. Brahms' father was all for the idea, but wiser counsel - in the shape of the boy's piano teacher - intervened and for the next ten years he continued his lessons.

Brahms' next big break came when the Hungarian violinist Eduard Reményi invited him to act as his piano accompanist on a concert tour of north Germany in 1853. For his encores Reményi usually performed a gypsy melody. Brahms' imaginative and invigorating accompaniments - which he made up on the spot - were so much admired that he was persuaded to write them down and have them published, not as pieces for violin and piano (for which the market was limited) but as piano duets (which were, at the time, immensely saleable), under the title *Hungarian Dances*. The first of these appeared in 1869 and so began the career of a man who was to become one of the great composers of the latter half of the 19th century.

九點鐘 · 梵志登

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布拉姆斯前後共出版了廿一首匈牙利舞曲，今天演奏其中兩首的管弦樂改編版。**第三匈牙利舞曲**所採用的旋律原名《托爾瑙婚禮舞曲》（最初由雙簧管奏出），原作者據說是約瑟夫·利茲納。毫無疑問，最受歡迎《匈牙利舞曲》肯定是**第五匈牙利舞曲**，歡欣愉快的主題出自貝拉·凱勒手筆。

比布拉姆斯年輕七歲的**柴可夫斯基**家庭背景截然不同。柴可夫斯基1840年5月7日生於俄羅斯沃特金斯克鎮一個富裕家庭，父親是個礦坑工程師和經理，母親是個才華洋溢的業餘歌手及鋼琴家。柴可夫斯基繼承了母親對音樂的興趣，但母親去世後，父親卻堅持要他入讀聖彼得堡法律學校，柴可夫斯基後來還在俄羅斯政府法律事務部當了四年文員。終於，他在妹妹的鼓勵下冒險一試，放棄了前途一片光明（而且穩定）的事業，入讀新成立的聖彼得堡音樂學院，完全投身音樂（那是他的最愛）。他成績極佳，畢業後馬上獲聘為莫斯科音樂學院教授。然而他的生活卻不甚如意：他那段糟透了的婚姻只維持了幾星期，還弄得他差點自尋短見，另一方面，他健康欠佳，再加上同性戀傾向（當時的社會風氣令他不得不抑壓自己），更加強了他的情緒狀態，於是就把許多激情和不快都傾注在音樂裡。他1893年11月6日與世長辭，然而死因一直眾說紛紜—到底是自殺還是霍亂？但他的作品—尤其六首優秀的交響曲—令他躋身最受歡迎的十九世紀晚期作曲家之一，而且歷久不衰。

Altogether Brahms published 21 Hungarian Dances and today we shall hear two of them in versions for full orchestra. **Hungarian Dance no. 3** features a delightful melody known as the "Tolna Wedding Dance" (first heard from the oboe) which is thought to have been originally composed by József Riszner. The most popular is undoubtedly the **Hungarian Dance no. 5** which is based on a rollicking theme by Kéler Béla.

Seven years Brahms' junior, **Pyotr Il'yich Tchaikovsky** had a very different upbringing. He was born into a wealthy family in the Russian town of Votkinsk on 7th May 1840, where his father was a mining engineer and manager. He inherited his interest in music from his mother who was a talented amateur singer and pianist, but after her death his father insisted that he enter the School of Jurisprudence in St Petersburg. For four years after this education, the young Tchaikovsky worked as a clerk in the legal office of the Russian government. Eventually, his sister encouraged him to take a leap of faith, abandon a promising (and secure) career, and enrol in the newly-formed St Petersburg Conservatoire where he could devote himself to his first love, music. Tchaikovsky did well and immediately on graduating was offered a job as a professor at the Moscow Conservatoire. His life was troubled; a disastrous marriage which collapsed within weeks and which prompted him to contemplate suicide, considerable ill-health and homosexual tendencies which, because of the society norms of the day, he felt he had to suppress, all served to heighten his emotional state, and he poured out much of his passion and unhappiness in his music. Speculation has long surrounded his death on 6th November 1893 - was it suicide or cholera? - but his music, especially his six great symphonies, has earned him a lasting place as one of the most popular composers of the late 19th century.

論者認為柴可夫斯基**第五交響曲**有言外之音，反映他終於接受了自己的同性戀傾向。第一樂章開端氣氛憂鬱〔柴可夫斯基自言那代表了「聽天由命」〕，但稍後速度改變，結結巴巴的小曲調慌慌張張地掠過〔那是「低吟、質疑、責難」〕，隨後弦樂奏出柔和旋律，木管樂則奏出精緻的音型相呼應。第二樂章優美動人的旋律由圓號奏出，是整個樂章的基礎，作曲家更在旋律上方以法語寫著「噢，我多麼愛你！」，如果世上真有一個足以透徹刻劃凡人之愛的旋律，非此莫屬。第三樂章是柴可夫斯基最迷人、最優雅的圓舞曲之一。巴松管在中途奏出新的旋律，夾雜其中的小提琴跑動音型音階像縷縷絲帶迎風搖曳，但樂章始終不失魅力與純真。第一樂章的引子在第四樂章開端重現，但改為大調調性後變得更壯麗、更樂觀，音樂隨後圍繞兩個主題開展：其一是連串宏亮的和弦，雙簧管答句顯得緊張兮兮，其二是木管樂奏出的曲調，氣質優雅流麗。音樂漸漸推進，邁向宏偉瑰麗的高潮，彷彿終於把之前的「低吟、質疑、責難」一掃而空，又不會顯得過分花俏。

中譯：鄭曉彤

Tchaikovsky's **Fifth Symphony** has a hidden agenda which is believed to convey his final coming to terms with his homosexuality. The first movement opens in sombre mood with an idea which, according to Tchaikovsky, represents the "complete resignation before Fate", but after a while the speed changes and a jerky little tune ("murmurs, doubts, reproaches") flurries by. This is balanced by a softer melody played by the strings answered by delicate woodwind figures. The second movement is built around a beautifully lyrical melody played by a single horn. Above this melody Tchaikovsky had written, in French, "O how I love you!", and certainly if ever a musical tune expressed the depth of human love this does. The third movement contains one of Tchaikovsky's most charming and graceful Waltzes. At one point the bassoon offers a new melody while the violins intersperse a few running scales like ribbons fluttering in the breeze, but the movement's charm and innocence is never lost. The fourth movement begins with a restatement of the work's introduction, although this time given more majesty and sounding a lot more optimistic now it has been put into a major key. Much of the remainder of the movement is built around two themes, a strong, punchy set of chords with a rather nervous answer from the oboe, and a graceful flowing tune played by the woodwind. It all builds up to a triumphant climax which, without being too fanciful seems to represent the final dispelling of those earlier "murmurs, doubts, reproaches".

Dr Marc Rochester

太古輕鬆樂聚

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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.

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.

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。」
周光蓁《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*

太古集團慈善信託基金已連續六年
成為樂團的首席贊助，此為樂團史
上最大的企業贊助，太古對樂團的
支持和對藝術的遠見，令港樂邁向
更卓越的藝術成就。

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.

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

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貝多芬 第五交響曲

BEETHOVEN *Symphony no. 5*

13 & 14-12-2013

蕭斯達高維契 第五交響曲

SHOSTAKOVICH *Symphony no. 5*

18 & 19-12-2013

馬勒 第四交響曲

MAHLER *Symphony no. 4*

28 & 29-3-2014

莫扎特 降B大調小夜曲「大組曲」

MOZART *Serenade in B flat Gran Partita*

18 & 19-4-2014

巴赫 《馬太受難曲》

BACH *St Matthew Passion*

13 & 14-6-2014

白遼士 《幻想交響曲》

BERLIOZ *Symphonie Fantastique*

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



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Gui Li



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Rachael Mellado



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Wang Liang



徐恆
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
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Moon-sun



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Violas



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Andrew Ling



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Ethan Heath



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Damara Lomdaridze



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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
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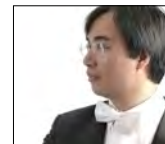


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By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic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

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

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- 所捐贈之罕有樂器
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- Rare instruments donated
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Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

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