

梵志登的剛·柔

VISIONARY SOUNDS –
ZIMMERMANN/VAN ZWEDEN

12 & 13-12-2014

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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梵志登的剛·柔

VISIONARY SOUNDS – ZIMMERMANN/VAN ZWEDEN

SIBELIUS

~31'

西貝遼士：D小調小提琴協奏曲，op. 47

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中庸的快板
極慢板
不太快的快板

Violin Concerto in D minor, op. 47

Allegro moderato
Adagio di molto
Allegro, ma non tanto

中場休息 interval

PROKOFIEV

~46'

浦羅哥菲夫：降B大調第五交響曲，op. 100

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行板
有力的快板
慢板
諧謔的快板

Symphony no. 5 in B flat, op. 100

Andante
Allegro marcato
Adagio
Allegro giocoso

梵志登，指揮

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Jaap van Zweden, conductor

齊默曼，小提琴

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Frank Peter Zimmermann, violin



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12月12日的音樂會由香港電台第四台 (FM97.6-98.9兆赫及www.rthk.hk) 錄音，並將於2015年1月3日 (星期六) 晚上8時播出及2015年1月8日 (星期四) 下午2時重播。The concert on 12th December 2014 is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and www.rthk.hk) and will be broadcast on 3rd January 2015 (Sat) at 8pm with a repeat on 8th January 2015 (Thu) at 2pm.



A SOUND COMMITMENT 弦諾



楊劍騰
AMBROSE YEUNG
(1974-2013)

楊劍騰 (Ambrose) 這位優秀的同事遽然辭世至今已一年。
他為港樂服務長達十五年，一直與樂師及同事緊密合作，敬業樂群。
我們特意把今晚的演出獻給 Ambrose，以表達對他的深切懷念。

A year has passed since the sudden loss of a dear friend and colleague.
Ambrose Yeung spent fifteen years in the service of the Hong Kong Philharmonic Orchestra.
He made the orchestra his life.
We would like to dedicate tonight's performance to Ambrose's memory.

J A A P

VAN ZWEDEN

THE EIGHTH MUSIC DIRECTOR
OF THE HONG KONG PHILHARMONIC ORCHESTRA
香港管弦樂團第八任音樂總監

- 1 *Musical America's* Conductor of the Year for 2012
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達拉斯交響樂團音樂總監
- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic and London Philharmonic orchestras. Recently conducted Berlin Philharmonic and Vienna Philharmonic.

與芝加哥交響樂團、克里夫蘭管弦樂團、費城管弦樂團、紐約愛樂及倫敦愛樂合作。最近受邀指揮柏林愛樂樂團及維也納愛樂樂團。

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

SAM OLLUVER, SOUTH CHINA MORNING POST

HK Phil

- 1 Celebrating its 41st season as a professional orchestra
昂然踏入第四十一個職業樂季
- 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



林凡志登

〔梵志：清淨之志，登：達到〕



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西貝遼士 D小調小提琴協奏曲，op. 47

JEAN SIBELIUS (1865-1957)

Violin Concerto in D minor, op. 47

中庸的快板

Allegro moderato

極慢板

Adagio di molto

不太快的快板

Allegro, ma non tanto

西貝遼士的小提琴協奏曲於1904年2月8日首演，卻落得一塌糊塗；首演的小提琴家諾伐札克怒罵此曲「不宜演奏」。有樂評寫道：「聲音實在太蕪雜，根本無從推測作曲家的用意。」但過去一百年來，此曲漸漸成為最受歡迎的小提琴協奏曲之一。

西貝遼士家中以瑞典語為母語，因此他說得一口流利芬蘭語已經廿來歲。他早年大部分時間在德國和奧地利當小提琴手；直到1892年與一個大力爭取芬蘭獨立的家族結成姻親，才真正開始對祖國的文化遺產產生興趣。

這時，他開始利用自己的音樂技能表達芬蘭人的民族主義訴求；而雖然其作品在國內大受歡迎，但在國外卻要等到1899年第一交響曲（他一生共寫作了七首交響曲）發表後才為人所識。第一交響曲深深打動了業餘音樂家阿克塞爾·卡爾佩蘭，令卡爾佩蘭慷慨解囊，給了西貝遼士一大筆錢，足以讓他辭掉赫爾辛基音樂學院的教席，

The première performance of the violin concerto took place on 8th February 1904 and was a disaster, the soloist angrily denouncing it as 'unplayable' and one critic writing, "It was impossible to fathom the composer's meaning, so great was the cacophony". Over the course of the last century, it has become one of the most popular in the repertoire.

Sibelius's family were Swedish-speaking and he was into his 20s before he could speak Finnish with any fluency. Much of his early career as a violinist was spent in Germany and Austria, and it was only after his 1892 marriage into a family at the forefront of the fight to attain national independence for Finland, that he really began to take an interest in the cultural heritage of his homeland.

He started to use his musical skills as a means of giving voice to Finnish national aspirations, and while his music became very popular at home, his international reputation only developed after the first of his seven symphonies appeared in 1899. That work so impressed Axel Carpelan, an amateur musician, that he gave Sibelius sufficient money to allow him to abandon his teaching duties at the Helsinki Conservatoire and concentrate on composing. In 1901 Sibelius set off with his family to Italy where he wrote his second symphony, which was premièred in March



專心作曲。1901年，西貝遼士與家人到了意大利。旅居期間，西貝遼士寫作了第二交響曲，1902年3月在赫爾辛基首演。幾個月內，西貝遼士就被國際樂壇譽為芬蘭音樂的代言人。他此後經常接獲邀約，包括1902年9月前往柏林指揮其管弦樂曲《傳奇》。他在柏林重遇昔日赫爾辛基管弦樂團的團長韋利·布麥斯特，並答應為布麥斯特創作新協奏曲，打算1904年3月在柏林演出。

回到赫爾辛基後，西貝遼士也很守信用，樂曲準時完成；但這時他突然陷入財困，不得不匆匆籌備一場慈善音樂會演奏自己的作品；而且只要有新作演出，錢就定能到手。他於是決定在這時首演小提琴協奏曲——那是1904年2月8日，布麥斯特卻來不及趕往芬蘭，西貝遼士於是邀請赫爾辛基音樂學院教授維托·諾伐扎克擔任獨奏。然而，西貝遼士原本為布麥斯特所寫的樂段，對諾伐扎克來說根本難以應付，結果首演落得一塌糊塗；諾伐扎克怒罵此曲「不宜演奏」。有樂評寫道：「聲音實在太蕪雜，根本無從推測作曲家的用意。」

布麥斯特得悉樂曲首演失敗，就給西貝遼士寫了封措辭略嫌傲慢的信：「在下二十五年來的所有經驗、洞察力和藝術修養，將為閣下大作效勞。單是這一點，就能令閣下大作生色不少。在下會在赫爾辛基演出此曲，務求令口城都拜服在閣

1902. Within months, Sibelius was being hailed by the international musical community as the voice of Finnish music. Invitations came thick and fast, including one from Berlin to conduct a performance of his own orchestral work, *En Saga*, in September 1902. While there, Sibelius renewed his acquaintance with a former leader of the Helsinki Orchestra, Willy Burmester, and promised to write a new concerto for him, to be premiered in Berlin in March 1904.

Back in Helsinki, Sibelius set to work to finish the concerto in time. But then a drastic shortage of funds compelled him to put on, at short notice, a benefit concert of his own works and, with money on the table for a new work, he decided to include the concerto's première at that concert, which took place on 8th February 1904. Burmester was unable to travel to Finland, so Sibelius called on the services of Viktor Nováček, professor of violin at the city's Musical Academy, to act as soloist. What Sibelius had written for Burmester was far beyond Nováček's abilities and the performance was a disaster, the soloist angrily denouncing it as 'unplayable' and one critic writing, "It was impossible to fathom the composer's meaning, so great was the cacophony".

When news of this débâcle reached Burmester he wrote, somewhat immodestly, to Sibelius, "All my 25 years' experience, my insight and artistry, will be placed at the service of the work. Just this very fact will do much on your work's behalf. I shall play it in Helsinki in such a way that the city will be at your feet". However Sibelius was so wounded by the criticism that he completely revised the concerto and invited Burmester to give its première in Berlin, as originally planned. In the event, Burmester was again unavailable, and the soloist was the Czech violinist Karel Halíř, the leader of the Berlin Philharmonic and a former pupil of Joseph Joachim.

西貝遼士 D小調小提琴協奏曲，op. 47

JEAN SIBELIUS (1865-1957)

Violin Concerto in D minor, op. 47

下足下。」不過西貝遼士已深受樂評打擊，因此先將樂曲全面修訂，再邀請布麥斯特在柏林首演，一如最初的計畫。但這次布麥斯特又不能演出，結果作曲家邀得捷克小提琴家卡萊·夏里擔任獨奏。夏里是柏林愛樂樂團團長，是姚阿辛的舊生——樂評這一次只是溫和了些；但過去一百年來，此曲漸漸成為最受歡迎的小提琴協奏曲之一。

第一樂章先由獨奏小提琴奏出蒼涼的主題，冷冷的伴奏彷彿在顫抖，張力漸漸增強（雖然修訂時已刪去了許多炫技樂段），直至獨奏攀升到最高音區。樂團然後把音樂推進高潮，獨奏從中冒升，奏出一大段壯麗的華彩樂段；孤寂的巴松管示意樂團加入。樂章最後由活力四射的獨奏結束。

第二樂章由兩支單簧管、兩支雙簧管開始，獨奏主題既高貴又感人，整個樂章均以此為基礎，期間只有一個激情的小插段。

第三樂章的小提琴主題頗有笨拙和結結巴巴之感，更曾被英國音樂學者當奴·托威形容為「明顯是給北極熊跳的波蘭舞曲」；樂團伴奏出奇地笨重，也的確跟熊有點相似。但手舞足蹈的氣氛依然瀟灑，樂曲最後也喜氣洋洋地完結。

中譯：鄭曉彤

Critical reaction was muted, but in this revised version the concerto has, over the course of the last century, become one of the most popular in the repertoire.

The solo violin introduces the **first movement** with a desolate theme above an icy, shivering accompaniment, and gradually increases the tension (with his revisions Sibelius expunged much of the work's initial virtuosity) until it has climbed up to its very highest register. The orchestra then builds the music up to a climax, the soloist emerging from this with a breathtaking and lengthy cadenza, following which a solitary bassoon signals the reappearance of the orchestra. The soloist closes the movement with a great outpouring of energy.

Pairs of clarinets and oboes introduce the **second movement** in which the soloist gives out an eloquent, noble main theme on which, with the exception of a brief stormy interlude, the movement is almost wholly based.

The somewhat jerky violin theme which opens the **third movement** was described by the British musicologist, Donald Tovey, as "evidently a polonaise for polar bears", and there is certainly something bear-like about the strangely cumbersome orchestral accompaniment. The dancing mood, however, pervades the movement and takes it to its jubilant conclusion.

BY 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、三支長號、定音鼓及弦樂組。

INSTRUMENTATION

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



浦羅哥菲夫 降B大調第五交響曲，op. 100

SERGEI PROKOFIEV (1891-1953)

Symphony no. 5 in B flat, op. 100

行板	Andante
有力的快板	Allegro marcato
慢板	Adagio
諧謔的快板	Allegro giocoso

浦羅哥菲夫原已離開俄國出逃避禍，於1936年已躋身國際知名作曲家行列之際，卻決定回流祖國。於1944年，他動筆寫作另一首旨在激勵俄人抵禦外侮的作品—第五交響曲。經過漫長的抗戰，這時德軍終於開始撤退，浦羅哥菲夫說他一心「唱出對自由快樂人的讚頌—頌讚其力量、寬宏和純潔的靈魂」。

西班牙內戰令該國藝術家流亡海外，而1917年的布爾什維克革命也迫使俄羅斯多位頂尖藝術家和知識份子出逃避禍，作曲家浦羅哥菲夫也是其中之一。浦羅哥菲夫取道日本到達美國，最後定居巴黎。

但到了1936年，已躋身國際知名作曲家行列的浦羅哥菲夫卻決定回流祖國。他說：「我從前不明白在蘇聯發生的事情有多麼重要，不明白國家需要所有國民共同努力—不單是政治人物，還有藝術家。」他返國時享盡禮遇，既受到熱烈歡迎，又被譽為蘇聯最受人景仰的作曲家，更破例獲准出國演

In 1936, by which time he was a composer of international repute, Prokofiev chose to return permanently to his native land, after seeking refuge away from Russia. In 1944, he worked on another composition designed to inspire the Russian people in time of war, his Fifth Symphony. Written at a time when the German army were, at long last, beginning to be driven back from Russian soil, Prokofiev declared that in the Symphony he was attempting to “sing the praises of the free and happy man – his strength, his generosity and the purity of his soul”.

Just as the Spanish Civil War had seen native artists seeking exile overseas, so the Bolshevik Revolution forced many of Russia’s greatest artists and intellectuals to seek refuge away from the instability of the Bolshevik Revolution in 1917. One such artist was the composer Sergei Prokofiev who went first to Japan and next to the USA before finally settling in Paris.

However, in 1936, by which time he was a composer of international repute, Prokofiev chose to return permanently to his native land, “I had not grasped the significance of what was happening in the USSR. I did not realise that the events there demanded the collaboration of all citizens – not only men of politics but men of art as well.” He was welcomed back with open arms, hailed as the State’s most respected composer and allowed, unlike most, to travel overseas

浦羅哥菲夫 降B大調第五交響曲，op. 100

SERGEI PROKOFIEV (1891-1953)

Symphony no. 5 in B flat, op. 100

奏和指揮自己的作品。第二次世界大戰爆發時，他與其他藝術家一同撤退，到南方幾個較安口的共和國暫避。在南方期間，他寫下多首愛國作品，歌頌蘇聯力抗德軍侵略。他的第七鋼琴奏鳴曲1943年獲頒史大林獎，翌年便動筆寫作另一首旨在激勵俄人抵禦外侮的作品——第五交響曲。經過漫長的抗戰，這時德軍終於開始撤退，浦羅哥菲夫說他一心「唱出對自由快樂人的讚頌——頌讚其力量、寬宏和純潔的靈魂」。

第五交響曲1945年1月13日在莫斯科首演，作曲家親自指揮。首演十分成功——可惜那是浦羅哥菲夫一生中最後的快樂時光了。三星期後他心臟病發，滾下樓梯，令腦部受創，心臟病是挺過來了，但餘生都受腦傷困擾——他再也不能彈琴、指揮自己的樂曲、抽菸、喝酒、駕駛、打排球（他最喜歡的運動之一）和出國了，對作曲也興趣缺缺。

《第五》以慢速的**第一樂章**掀開序幕，開端主題由長笛和巴松管以八度音奏出，充滿睿智，屬典型的浦羅哥菲夫風格。樂章漸趨雄偉，最後壯麗地結束——套用作曲家本人的說法，那是「偉大的人類精神」。

第二樂章既神經質又跳脫，動感強得近乎機械化。有人會認

to perform and direct his music. With the outbreak of the Second World War Prokofiev, along with other artists, was evacuated to the relative safety of the southern republics. From there he wrote patriotic works which celebrated the struggle of the Soviet State against German aggression. His Seventh Piano Sonata was awarded the Stalin Prize in 1943 and the following year he worked on another composition designed to inspire the Russian people in time of war, his Fifth Symphony. Written at a time when the German army were, at long last, beginning to be driven back from Russian soil, Prokofiev declared that in the symphony he was attempting to “sing the praises of the free and happy man – his strength, his generosity and the purity of his soul”.

Its triumphant première in Moscow on 13th January 1945, which Prokofiev himself conducted, was one of his last real moments of personal happiness; three weeks later he had a heart attack, fell down a flight of stairs and was severely concussed. He recovered from the heart attack, but his injuries affected him for the rest of his life and he never again was able to play the piano, conduct his music, smoke, drink, drive, play volleyball (one of his favourite sports) or travel, and his interest in composition waned.

The symphony begins with a slow **first movement**, the opening theme played in octaves by flute and bassoon, a typical piece of Prokofiev wit. It gradually assumes a more majestic character to conclude with a magnificent celebration implying the “greatness of the human spirit”, to echo Prokofiev’s own words.

The nervous and abrupt **second movement**, with its almost mechanical momentum, might be seen as a depiction of the horrors of war complete with the rattle



為這是描繪戰爭的慘狀和槍炮聲，但作曲家不過是襲用了自己的芭蕾舞劇《灰姑娘》而已（而第五交響曲首演時，《灰姑娘》還沒有正式公演）。

俄人為抵禦納粹德軍而付出沉重的代價，作曲家很可能因此寫出氣氛悲傷、旋律哀愁的**第三樂章**，然而他再次從另一戲劇作品取材，樂章部分作品出自他的電影配樂《亞歷山大·涅夫斯基》。

雖然**終樂章**開端與第一樂章風格相似，但現在卻突然自沉吟中醒轉，輝煌而充滿田園氣息的舞曲突然響起，一直鬧哄哄的，十分愉快，旋律短段在各種木管樂器穿插。衝勁一直持續，輕鬆的沉思樂段偶然出現，末了在一記巨響後戛然而止。

中譯：鄭曉彤

of gunfire. It is, however, simply a reworking of music from Prokofiev's ballet, *Cinderella*, which had yet to be publicly performed at the time of the symphony's première.

The sorrowful **third movement** with its plaintive melody may well have been prompted by the terrible price the Russian people had to pay for their heroic resistance to the Nazi invaders, although, once again, some of the material is actually derived from another of Prokofiev's dramatic works, the film-score *Alexander Nevsky*.

Although it opens in the manner of the first movement, the **fourth movement** suddenly wakes out of its reflective mood and breaks into a gloriously bucolic dance which bustles along cheerfully with little flashes of melody from various woodwind instruments. It maintains this bustling momentum with periodic episodes for light-hearted reflection, before it simply stops dead in its tracks with one terminal crash.

BY DR MARC ROCHESTER

編制

一支短笛、兩支長笛、兩支雙簧管、一支英國管、兩支單簧管、一支降E單簧管、一支低音單簧管、兩支巴松管、一支低音巴松管、四支圓號、三支小號、三支長號、一支大號、定音鼓、敲擊樂器、豎琴、鋼琴及弦樂組。

INSTRUMENTATION

One piccolo, two flutes, two oboes, one cor anglais, two clarinets, one E flat clarinet, one bass clarinet, two bassoons, one contra bassoon, four horns, three trumpets, three trombones, one tuba, timpani, percussion, harp, piano and strings.

LANG LANG²

郎朗 | 郎朗

18-12-2014 THU 8pm

MOZART

Piano Concerto no. 24

TCHAIKOVSKY

Symphony no. 4

莫扎特

第二十四鋼琴協奏曲

柴可夫斯基

第四交響曲

19-12-2014 FRI 8pm

TCHAIKOVSKY

Piano Concerto no. 1

TCHAIKOVSKY

Symphony no. 4

柴可夫斯基

第一鋼琴協奏曲

柴可夫斯基

第四交響曲

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12月19日演出贊助
19 Dec performance is sponsored by



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Jaap van Zweden
指揮 conductor



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香港管弦樂團為香港文化中心場地伙伴 The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre



Photo: Cheung Chi-wai



梵志登

JAAP VAN ZWEDEN

指揮 conductor

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，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休指揮。

梵氏曾與世界各頂尖樂團合作，其中包括芝加哥交響樂團、倫敦交響樂團、克里夫蘭樂團、費城樂團、紐約愛樂及倫敦愛樂。他於2013年和2014年分別與柏林愛樂和維也納愛樂首演，大受好評。歌劇是梵氏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、與倫敦愛樂首演的馬勒第五交響曲現場錄音、荷蘭電台愛樂的史特拉汶斯基的《春之祭》和全套布拉姆斯交響曲。近期他已完成錄製全套布魯赫納交響曲，贏得好評如潮。

於1997年，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 has been Music Director of the Hong Kong Philharmonic Orchestra since the 2012/13 season. Maestro van Zweden is currently Music Director of the Dallas Symphony Orchestra, Honorary Chief Conductor of the Netherlands Radio Philharmonic Orchestra and Conductor Emeritus of the Radio Chamber Philharmonic.

Prestigious orchestras with which he has worked include the Chicago Symphony, London Symphony, Cleveland and Philadelphia Orchestras, and the New York and London Philharmonic Orchestras. He has made highly acclaimed débuts with Berlin Philharmonic and Vienna Philharmonic respectively in 2013 and 2014. Opera also plays an important part in his activities. His repertoire includes *La Traviata*, *Fidelio*, *Die Meistersinger von Nürnberg*, *Parsifal* and *Vanessa*.

He has recorded the complete Beethoven symphonies, Shostakovich Symphony no. 5, Mahler's Symphony no. 5 (recorded live at his London Philharmonic début), Stravinsky's *The Rite of Spring* and the Brahms symphonies with the Netherlands Radio Philharmonic, with whom he has recently completed a cycle of Bruckner symphonies, to great critical acclaim.

In 1997, 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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Photo: Klaus Rudolph



齊默曼

FRANK PETER ZIMMERMANN

小提琴 violin

齊默曼生於德國杜伊斯堡，五歲起開始習琴，十歲便與樂團首演，師承格拉多夫、加維爾諾夫及卡爾伯斯。自1983年開始，他一直和全球所有重要的樂團保持合作，並夥拍世界頂尖的指揮一同演出。除此之外，他亦熱衷室樂及獨奏曲目，曾在世界各地舉行無數的音樂會。不論是古典時期或浪漫時期，以至二十世紀的作品，他的演繹均獲媒體和公眾的一致好評。他的獨奏會合作伙伴為鋼琴家彼得·安德塞斯基、安利高·佩斯及艾斯。另外，他亦與中提琴家塔梅斯特、和大提琴家波泰娜組成齊默曼三重奏。

他的錄音繁多，先後為EMI古典唱片、Sony古典唱片，BIS、Ondine、Teldec Classic和ECM唱片錄音，幾乎灌錄了所有主要協奏曲及許多獨奏曲目。

齊默曼所用的小提琴由意大利製琴家史特拉第瓦里於1711年所製，由Portigon AG慷慨贊助。此琴曾為克萊斯勒所擁有。

Born in Duisburg, Germany, Frank Peter Zimmermann started playing the violin when he was five, giving his first concert with an orchestra at the age of 10. Since finishing his studies with Valery Gradov, Saschko Gawriloff and Herman Krebbers in 1983, he has been performing with all major orchestras in the world, collaborating on these occasions with the world's most renowned conductors. Also an avid chamber musician and recitalist, he has given numerous concerts worldwide, and his interpretations of the classical, romantic and 20th Century repertoire are received with great critical acclaim from press and public alike. His regular recital partners are pianists Piotr Anderszewski, Enrico Pace and Emanuel Ax. Together with viola player Antoine Tamestit and cellist Christian Poltéra he forms the Trio Zimmermann.

He has built up an impressive discography for EMI Classics, Sony Classical, BIS, Ondine, Teldec Classics and ECM Records, and has recorded virtually all the major concerto repertoire as well as many works from the recital repertoire.

Frank Peter Zimmermann plays a Stradivarius from 1711, which once belonged to Fritz Kreisler, and which is kindly sponsored by Portigon AG.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

「今天的港樂絕對是世界水準！」 知名樂評人黃牧

香港管弦樂團〔港樂〕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，並於1974年職業化，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。

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，把音樂帶給超過二十萬名觀眾。我們更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。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」。

The Hong Kong Philharmonic Orchestra (HK Phil) is the city's largest and busiest musical organisation and is a vital part of Hong Kong's cultural life. With its roots stretching back well over a century, the HK Phil made its professional debut in 1974. It has now evolved into 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 attracting 200,000 music lovers. Through its acclaimed education programme, over 40,000 young people have learned about orchestral music last year. 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*.



“Today’s HK Phil is absolutely world-class!” Albert Wong, renowned critic

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，致力推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

2012年9月，梵志登正式出任港樂的音樂總監，帶領來自世界每個角落的樂師，結合本港精英，組成這隊音樂勁旅。錄音方面，港樂與拿索斯唱片合作灌錄中國作曲家作品系列，並已推出兩張大碟，亦將灌錄華格納聯篇歌劇《指環》。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。

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The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire also endeavours to promote artistic excellence, foster access to classical music and stimulate cultural participation in Hong Kong, and to enhance Hong Kong’s reputation as one of the great cities of the world.

The HK Phil’s members come from every corner of the globe, with a 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 commenced a multi-CD recording project for Naxos featuring works by Chinese composers and Richard Wagner’s *Ring Cycle*.

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

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港樂
HKPhil



WAGNER: THE DAS RHEINGOLD

《指環》四部曲之

權利與愛慾之爭
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— 《萊茵的黃金》

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《指環》的魅力

The Appeal of the Ring Cycle

13-12-2014 Sat 2:30-5:30pm

香港中央圖書館演講廳

Lecture Theatre, Hong Kong Central Library

講者 Speaker

劉靖之教授，香港大學香港人文社會研究所名譽研究員

Prof. Liu Ching-chih, HON RESEARCH FELLOW OF THE HONG KONG
INSTITUTE FOR THE HUMANITIES AND SOCIAL SCIENCES AT THE
UNIVERSITY OF HONG KONG

嘉賓討論 Panel Discussion

劉偉霖先生，樂評人

譚榮邦先生，民政局、康文署和香港藝術節協會
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Mr. Tam Wing-pong, MEMBER OF A NUMBER OF ADVISORY
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ARTS FESTIVAL SOCIETY

專題研討會 SYMPOSIUM 3

細析《萊茵的黃金》

Exposition of Das Rheingold

24-1-2015 Sat 2:30-5:30pm

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

講者 Speaker

艾略特女士，西雅圖歌劇院教育總監

Ms. Sue Elliott, DIRECTOR OF EDUCATION OF SEATTLE OPERA

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Jing Wang /
Concertmaster



梁建楓 / 樂團第一副首席
Leung Kin-fung / First
Associate Concertmaster



王思恆 / 樂團第二副首席
Wong Sze-hang / Second
Associate Concertmaster



朱蓓 / 樂團第三副首席
Bei de Gaulle / Third
Associate Concertmaster



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐恆
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 范丁
Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



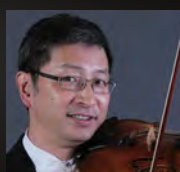
余思傑
Domas Juškys



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



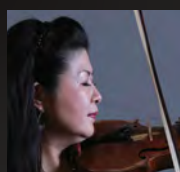
冒異國
Mao Yiguo



潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



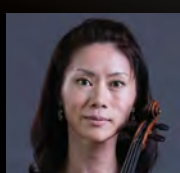
冨田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-ye



周騰飛
Zhou Tengfei



韋鈴木美矢香 (休假)
Miyaka Suzuki Wilson
(On sabbatical leave)



中提琴 VIOLAS



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Andrew Ling



■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



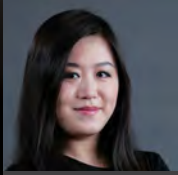
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Damara Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shu-ying

大提琴 CELLOS



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳屹洲
Chan Ngat Chau



陳怡君
Chen Yi-chun



張明遠
Cheung Ming-yuen



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



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
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Jeffrey Lehmberg



鮑爾菲
Philip Powell



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Jonathan Van Dyke

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

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Olivier Nowak



施家蓮
Linda Stuckey

雙簧管 OBOES



● 韋爾遜
Michael Wilson



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關尚峰
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單簧管 CLARINETS



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低音單簧管 BASS CLARINET

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Adam Treverton Jones

圓號 HORNS



● 江蘭
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Russell Bonifede



▲ 周智仲
Chow Chi-chung



李少霖
Homer Lee



李妲妮
Natalie Lewis

小號 TRUMPETS



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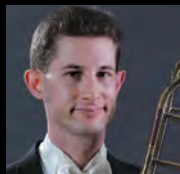


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Oboe: Marrie Rose Kim**

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Clarinet: Jung-hwan Lee^

巴松管：陸依雲^#
Bassoon: Evan Lewis^#

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Horn: Laurence Davies*

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^ 試行性質
^ On trial basis

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The Hong Kong Philharmonic Orchestra's
Education and Community Engagement Projects



1

1 香港管弦樂團社區音樂會—港樂·童遊記 (29-6-2014)
The HK Phil Community Concert - Itty-Bitty Journey

2 太古「港樂·星夜·交響曲」@中環新海濱 (21-11-2014)
Swire Symphony Under The Stars @ The New Central Harbourfront

3 「賽馬會音樂密碼教育計劃」—與港樂同台綵排及演出 (4-11-2014)
Jockey Club Keys to Music Education Programme -
Share the Stage with the HK Phil

4 「賽馬會音樂密碼教育計劃」—學校專場音樂會
Jockey Club Keys to Music Education Programme -
Schools Concerts

5 「賽馬會音樂密碼教育計劃」—室樂小組到校表演
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2

4

3





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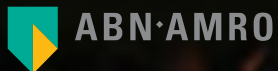
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2014-15

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只要你是全日制香港中、小學生，便可以立即參與我們的計劃，成為HK Phil Junior，
讓古典音樂伴著你成長，成為你終生好友！

由香港管弦樂團主辦，香港董氏慈善基金會贊助的「青少年聽眾」計劃會員 - HK Phil Junior，
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If you are a full-time local primary or secondary school student, come join our scheme and be a
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 - Discounts at designated merchants



『青少年聽眾』計劃參加表格 YOUNG AUDIENCE SCHEME ENROLLMENT FORM

個人資料 PERSONAL DETAILS 請以英文正楷填寫 Please print in English in BLOCK letters.

姓名 Name (英文 English) _____ (中文 Chinese) _____

出生日期 Date of Birth _____ 年 Year _____ 月 Month _____ 日 Day _____ 年齡 Age _____ 性別 Sex _____

電郵地址 Email address _____

*必須填寫至少一個電郵地址，樂團日後將以此電郵發放免費音樂會通訊及活動資料。
You must provide at least one email address so as to receive our latest news about free concerts and events.

地址 Address (英文 English) _____

電話 Tel (住宅 Home) _____ (手提 Mobile) _____

學校名稱 School Name (英文 English) _____ *如非經學校報名，請附上學生證明文件。
Please provide student identification if you are not enrolling via school.

就讀班級 Class _____ 小學 Primary 中學 Secondary

如屬YAS舊會員，請填寫會員編號
If you are already a YAS member, please fill in your membership number: _____

會籍 MEMBERSHIP

會籍有效期 Membership Period: 1/9/2014 – 31/8/2015

新會員 New Member 會費 Membership fee: HK\$60 舊會員 Old Member 會費 Membership fee: HK\$50

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支票付款 By Cheque 支票抬頭：『香港管弦協會』 Payee: "The Hong Kong Philharmonic Society Limited."
銀行 Bank _____ 支票號碼 Cheque No. _____

現金付款 By Cash
 親自前往本樂團辦事處繳交 Make a cash payment at our office during office hours
(辦公時間 Office hours: 星期一至五 Mon-Fri 9:00am – 12:30pm, 2:00 – 5:45pm，公眾假期除外 except public holidays)
 將會費以現金直接存入 / 轉賬至『香港管弦協會』戶口 (匯豐銀行002-221554-001)，請連同轉賬收據副本交回本會。
Deposit the membership fee by cash into the "The Hong Kong Philharmonic Society Limited." account (HSBC Account No. 002-221554-001).
Please enclose the photocopy of ATM customer advice / Pay-in slip to us.

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簽署 Signature _____ 日期 Date _____

* 收到表格後，我們將盡快於四星期內郵寄會員證及有關資料至向上。 Your membership card and information will be sent out within 4 weeks after receipt of enrollment form.
* 所有申請者的個人資料只作是次報名、統計、日後聯絡及宣傳香港管弦樂團活動之用，而填寫此表亦屬自願性質。 The personal data provided in this form will be used by The HK Phil for processing your application and will be held for statistic, correspondence and publicity purposes.

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