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MOZART &
SHOSTAKOVICH

15 & 16-5-2015
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梵志登 Jaap van Zweden
音樂總監 Music Director

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革命 · 樂土

MOZART & SHOSTAKOVICH

THANK YOU
CONCERT

MOZART

~30'

莫扎特：降B大調第十八鋼琴協奏曲，K. 456 P. 9

活潑的快板
略慢的行板
活潑的快板

Piano Concerto no. 18 in B flat major, K. 456

Allegro vivace
Andante un poco sostenuto
Allegro vivace

中場休息 interval

SHOSTAKOVICH

~55'

蕭斯達高維契：第十一交響曲，「1905年」 P. 14

冬宮廣場
一月九日
追思
警鐘

Symphony no. 11, *The Year 1905*

The Palace Square
The Ninth of January
In Memoriam
The Tocsin

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斯卡利安，指揮 P. 20

Case Scaglione, conductor

巴福傑，鋼琴 P. 21

Jean-Efflam Bavouzet, piano



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蘇澤光

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The Hong Kong Philharmonic Society Limited

我謹代表香港管弦樂團感謝各贊助商與捐助者一直以來的慷慨支持，讓港樂能持續為大家帶來水準卓越的音樂會，培育音樂愛好者之餘，並豐富香港的文化生活。

2014/15樂季見證港樂邁向國際舞台。今年，港樂除有幸邀請多位世界知名的音樂家來港同台演出，更於二月前往歐洲七個主要城市作巡迴演出。是次巡迴演出非常成功，贏得各地樂迷與樂評人的擊節讚賞。

今年同時見證港樂與首席贊助太古集團慈善信託基金踏入第十個年頭的合作關係，太古多年來對港樂大力支持，不但支持港樂在社區推廣管弦樂，更為我們提供不少寶貴意見。本樂季的太古「港樂·星夜·交響曲」、「太古音樂大師系列」、「太古輕鬆樂聚」與「太古周日家+賞」深受家庭和普羅大眾的愛戴，為港樂開拓更多的觀眾層。

此外，在香港賽馬會慈善信託基金的支持下，港樂亦竭力提供優質的音樂教育計劃，將音樂帶到社區每一個角落。港樂籌辦的「賽馬會音樂密碼教育計劃」致力推動音樂教育，每年於全港舉辦學生專場音樂會、樂器大師班及室樂小組到校表演等活動，讓四萬名參與學生受惠。

On behalf of the Hong Kong Philharmonic Orchestra, I would like to take this opportunity to thank the continuous contribution of many sponsors and donors who support us in nurturing music audience and enriching cultural life in Hong Kong.

The 2014/15 Season marks another milestone of the orchestra in establishing a remarkable international orchestral status. Apart from our honor in attracting world-class artists to perform in Hong Kong, the orchestra also toured to seven European cities and brought music to the world. The European Tour has been immensely successful with a number of vibrant reviews.

Stepping into the 10th year of our relationship with our Principal Patron, Swire continues to be supportive to the orchestra not only in promoting orchestral music to the community, but also providing invaluable advices on our partnership projects. Under the collaborative effort, the Swire Symphony under the Stars, Swire Maestro series, Swire Denim series and Swire Sunday Family series have been tremendously popular among the families and general public.

The HK Phil has been diligently developing the music education initiatives for the community under the support of the Hong Kong Jockey Club Charities Trust. The Jockey Club Keys to Music Education Programme provided opportunities to about 40,000 young people to attend our acclaimed music education and outreach programmes, like school concerts, instrumental masterclasses and ensemble visits at different schools.



自本樂季起，港樂衷心感謝荷蘭銀行透過大師席位贊助音樂總監梵志登。與此同時，港樂由衷感謝各贊助機構的鼎力支持，使港樂得以為廣大觀眾帶來更多高質素的音樂節目。贊助機構包括利銘澤黃瑤璧慈善基金、鷹君集團有限公司、HABITU、金星珠寶有限公司、香港朗廷酒店、The Macallan、摩根士丹利、香港鐵路有限公司、昆士蘭保險、何鴻毅家族基金、香格里拉酒店集團、華僑永亨銀行、新華集團、香港董氏慈善基金會與永隆銀行。除了節目贊助，我們亦十分感謝邱啟楨紀念基金與蔡博川先生夫人捐助予樂師席位贊助。此外，我們亦十分感謝港樂大師會會員和港樂常年經費與學生票資助基金的善長仁翁對港樂的支持，我們在此表示衷心的謝意。

最後，衷心感謝香港特別行政區政府透過民政事務局的資助與康樂及文化事務署的場地伙伴計劃的支持，讓港樂得以持續發展，為亞洲觀眾帶來更豐富的音樂體驗。

今晚，我謹代表香港管弦樂團感謝各贊助商與捐助者的支持，亦期望各位欣賞今晚的精彩演出。

Starting in 2014/15 season, we are grateful for the sponsorship from ABN-AMRO for their commitment in supporting our Music Director Jaap van Zweden through the Maestro Podium. Throughout the 2014/15 season, the orchestra has also benefited from our honorable sponsors - including Drs Richard Charles & Esther Yewpick Lee Charitable Foundation, Great Eagle Holdings Limited, HABITU, K. S. Sze & Sons Ltd, The Langham Hong Kong, The Macallan, Morgan Stanley, MTR Corporation Ltd., QBE Hong Kong & Shanghai Limited, The Robert H. N. Ho Family Foundation, Shangri-La Hotels and Resorts, OCBC Wing Hang, Sunwah Group, The Tung Foundation and Wing Lung Bank. We are also grateful to the C.C. Chiu Memorial Fund and Mr & Mrs Alex & Alice Chai who are the generous supporters to the Chair Endowment. Special thanks also go to our Maestro Circle members and individual donors for their continuous support.

Last but not least, we would like to express our sincere gratitude to the Government of the Hong Kong SAR for the funding through the Home Affairs Bureau and the Venue Partnership Scheme of the Leisure and Cultural Services Department. The grant and facilities provided ensure the sustainable development of the orchestra and help to promote the music culture of Hong Kong in the Asia's world city.

We are grateful to all of you and invite you to enjoy the masterwork performance tonight.

J A A P

VAN ZWEDEN

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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

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- 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
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林木

志登

〔梵志：清淨之志，登：達到〕



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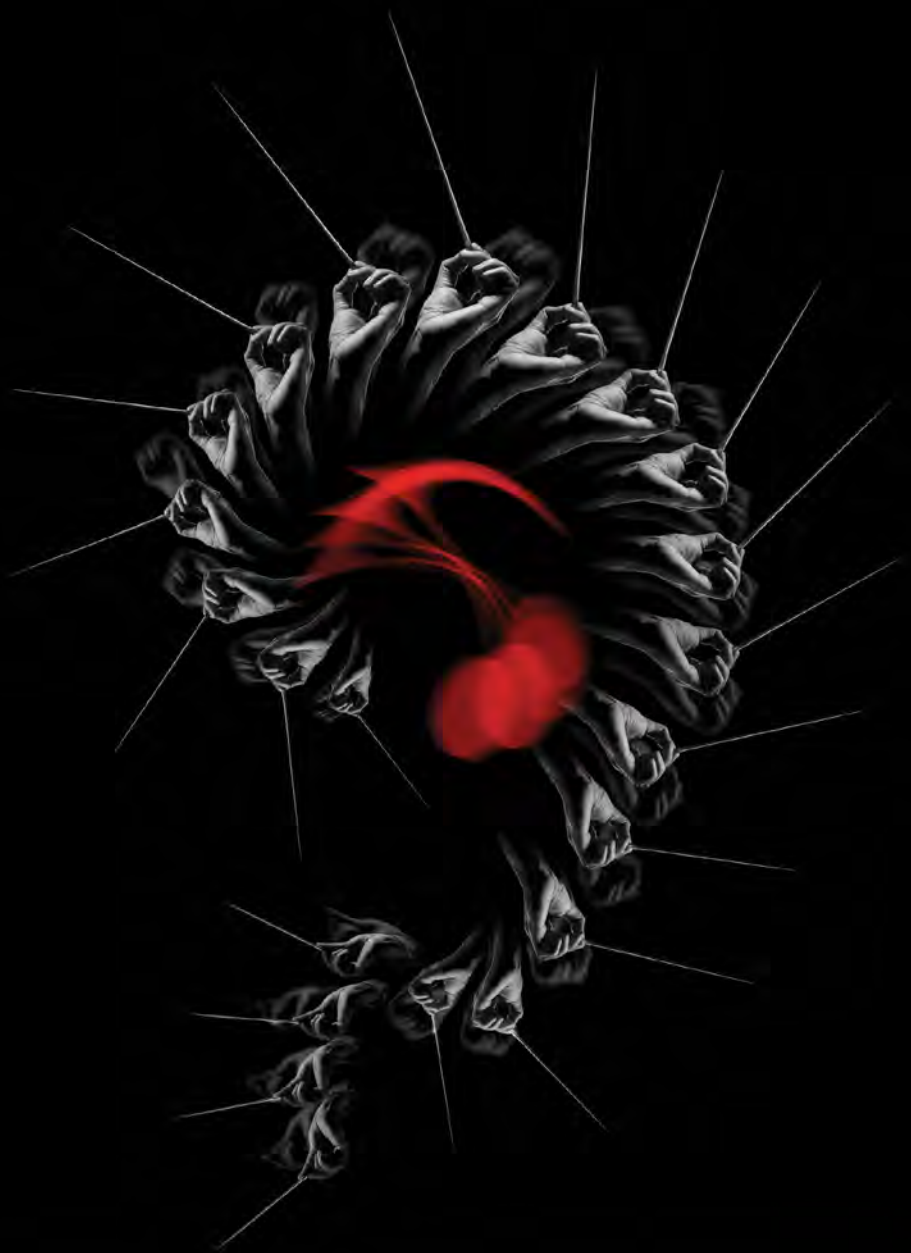
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A SOUND COMMITMENT 弦諾



莫扎特 降B大調第十八鋼琴協奏曲，

WOLFGANG AMADEUS MOZART (1756-1791)

Piano Concerto no. 18 in B flat major, K. 456

活潑的快板

略慢的行板

活潑的快板

Allegro vivace

Andante un poco sostenuto

Allegro vivace

莫扎特的父親在歐洲各地大肆宣傳兒子的音樂天才，手法相當厚顏，故此莫扎特在歐洲多個重要城市出現之前，都能引起當地的熱切期待。倫敦《公眾廣告》1765年3月11日的告示正是典型例子：「諸位紳士淑女可憑手上一票盡情滿足好奇心，不僅可在私人場合聆聽這位年輕的音樂大師演奏，更可帶同任何樂譜請他即席彈奏或為旋律配樂，譜寫低音伴奏，試驗其驚人的音樂才華。」那次到訪倫敦，11歲的莫扎特創作第一首鍵盤協奏曲，其後15年間再寫成10首。當他定居維也納之後〔他形容當地為「鋼琴國度」〕，在1783至1786年間寫下最少15首協奏曲，速度令人驚嘆。

當時他離開了薩爾茨堡安穩的受薪職位，在維也納並無長職，生活頗不穩定，所以這些鋼琴協奏曲創作為他帶來的收入非常重要。他的收入來源有三：音樂會、委約創作以及最重要的出版。這首第18鋼琴協奏曲似乎有希望讓他三者兼得：1784年9月30日，他在維也納親自首演此曲。樂曲亦是

Shamelessly promoted around Europe as a child prodigy by his father, Mozart's arrival in the major European cities was usually anticipated with great excitement. Typical was this notice which appeared in the London *Public Advertiser* on 11th March 1765, "Ladies and Gentlemen may, by taking each a Ticket, gratify their Curiosity and not only hear this young Music Master perform in private; but likewise try his surprising musical capacity, by giving him any Thing to play at Sight, or any music without Bass, which he will write upon the Spot". It was during that stay in London that Mozart, then aged 11, wrote his first keyboard concerto. 10 were to follow over the course of the next 15 years, but it was only after he settled in Vienna - which he once described as "the land of the piano" - that he made the keyboard concerto his own with an astonishing burst of concentrated concerto writing, producing no less than 15 between 1783 and 1786.

Having left a safe, salaried position in Salzburg for the precarious life of a free-lance musician in Vienna, these piano concertos presented a valuable source of income for Mozart. Income was derived in three ways; from concerts, from commissions and, most importantly, from publication. In the case of the Piano Concerto no. 18 (K. 456), it seems he was able to tap all three methods: he premiered the Concerto himself in Vienna on 30th September 1784, and wrote it for the blind piano virtuoso, Maria Theresa von Paradis, who was to perform it during her own concert tour to Paris. Mozart

Allegro assai. $\text{♩} = 80.$



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莫扎特 降B大調第十八鋼琴協奏曲， WOLFGANG AMADEUS MOZART (1756-1791) Piano Concerto no. 18 in B flat major, K. 456

為失明的鋼琴演奏家瑪麗亞·特雷莎·馮·帕拉迪而作，後者打算在巴黎巡迴演出時彈奏此曲。莫扎特希望她會在當地為此曲留下良好印象，吸引法國出版商為其出版。1784年10月2日，她在法國首都演出一首由莫扎特所作的協奏曲（我們並不肯定是否就是本曲）。

第一樂章以精巧細緻的主題以及溫婉柔和的配器作開端，有人以「女性化」形容（他們無疑是先入為主，被樂曲與帕拉迪的淵源影響了印象）。無可否認，這裡的氣質是謹慎矜持的，由鋼琴出場開始，樂曲就彷彿比較適合宅邸客廳多於音樂殿堂。

第二樂章以多段變奏組成，先由弦樂奏出憂傷的主題。第一變奏主要為鋼琴獨奏，第二變奏則以木管樂為焦點。在第三變奏中，戲劇化的合奏段落與精緻琳瑯的鋼琴獨奏裝飾樂段互相輝映。一對雙簧管在第四變奏中呢喃細語，其他木管樂器在旁作伴，鋼琴及弦樂器穿梭往來。最後的第五變奏為小調，為這醉人樂章劃上淒美的句號。

第三樂章的興致含蓄而高昂，氣氛頓然變得明快，以莫扎特本人創作的華彩樂段作結。

中譯：施文慧

hoped that she would create such an impression that the French publishers would quickly snap it up. She performed a Concerto by Mozart (although we are not certain that it was this one) in the French capital on 2nd October 1784.

The opening of the **first movement** with its delicate theme and gentle orchestration has been described as “feminine” (by those no doubt diverted by the association with Paradis), but it is undeniably discreet and with the first entry of the piano the music seems more suited to the drawing room than concert hall.

The **second movement** takes the form of a set of variations on the sorrowful theme given out at the start by the strings. The first variation is principally for piano solo, the second features the woodwind, the third sets dramatic orchestral passages against decorative sections for solo piano, the fourth finds a pair of oboes cooing away, accompanied by other members of the woodwind, interspersed with piano and strings, the fifth and final variation is in the minor key, creating an unusually poignant close to this enchanting movement.

The restrained high spirits of the **third movement** lightens the mood and ends with a flamboyant cadenza by Mozart himself.

BY DR MARC ROCHESTER

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蕭斯達高維契 第十一交響曲，「1905年」

DMITRI SHOSTAKOVICH (1906-1975)

Symphony no. 11, *The Year 1905*

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一月九日

追思

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The Palace Square

The Ninth of January

In Memoriam

The Tocsin

1905年1月9日（星期日），近三十萬罷工群眾及其家人在加蓬神父帶領下，走上聖彼德堡的街道，遊行至冬宮廣場，向沙皇申訴工作環境的惡劣。報告記錄暗示他們手持宗教聖像，歌唱聖詩，並以歌曲讚美沙皇。然而，當遊行隊伍進入皇宮廣場後，軍隊竟向群眾直接開槍，殺傷無數（死亡數字從96至4000不等，受傷者300人以上）。沙皇當時並不在場，但外間將屠殺的罪行歸咎於他，導致人民起義，推翻其統治。數十年過後，布爾什維克從沙皇手上奪得政權，斷定1905年的事件是革命的導火線。

1957年10月30日，莫斯科舉行布爾什維克革命四十週年紀念音樂會，蕭斯達高維契應要求為音樂會創作交響曲，而他亦順理成章，用音樂記載1905年1月的事件，以該時期的革命樂曲及囚犯歌曲入樂。

On Sunday 9th January 1905 a crowd of around 300,000 striking workers and their families led by a priest, Fr Gapon, processed through the streets of St. Petersburg to the Winter Palace to present a petition complaining of their working conditions to the Tsar. Reports suggest that they carried religious icons and sang hymns and songs in praise of the Tsar, but as the procession entered the Palace Square, troops fired shots directly into the crowd killing and maiming an unknown number (reports of casualties range from 96 to 4000 dead and anything from 300 and above injured). The Tsar was not there, but blame for the massacre was placed firmly at his feet, and thus the popular uprising against him began. When, a dozen years later, the Bolsheviks seized power from the Tsar, they recognised the events of 9th January 1905 as being the spark which ignited their Revolution.

Appropriately, therefore, when Shostakovich was asked to write a new symphony for a concert in Moscow on 30th October 1957 marking the 40th anniversary of the Bolshevik Revolution, he chose to depict the events of January 1905, and incorporated into the score revolutionary and prison songs of the period.



全曲共四樂章，樂章名稱描述事件，樂章之間沒有停頓，全曲一氣呵成。

冬宮廣場以壓抑的管弦樂織體構成慢而長的樂段，描繪站於廣場前的群眾。靜止的和聲如在冰封之下，代表苦寒的嚴冬。偶爾傳來定音鼓及裝上弱音器的小號及圓號，是民眾徒然的訴求。長笛在沉思中幽幽地奏起一首囚犯的歌〔《秋夜黑暗如叛逆》〕，大提琴及低音大提琴再奏一曲〔《夜正黑》〕。近乎靜止的音樂維持20多分鐘後，小提琴低音部份出現一個焦躁的身影，顯示群眾在**一月九日**週日上午湧向宮門。他們帶著宗教聖像，在加蓬神父領導之下前進，他們恭敬的態度，以取自《你啊，我們的沙皇，我們的小父親》一曲的主題旋律顯示。他們站在廣場內，等待沙皇的回應〔回到第一樂章的主題〕。蕭斯塔高維契以其作品中最暴力、最令人恐懼的音樂，描述宮廷守衛向人群開火的殘酷。齊奏的音樂令人毛骨悚然，敲擊樂野蠻粗暴，描繪的是被屠殺人民在雪地倒下的慘烈情境。暴烈的樂段突然停止，留下定音鼓哀傷的樂音子然地檢視著滿目的瘡痍。

The four movements each have descriptive titles and run without a break.

The crowd is depicted standing in **The Palace Square** by long, slow passages of subdued orchestral texture, the icy weather by static, almost frozen harmonies, while occasional timpani beats and muted trumpet and horn calls represent their vain petitions. A flute quietly reflects on a prisoners' song, ("The autumn night is as black as treason") and cellos and basses give out another ("The night is dark"). After some 20 minutes of this virtually static music, an agitated figure in the lower strings indicates the crowds surging towards the Palace gates on the morning of Sunday **the Ninth of January**. Carrying their icons, and led by Fr. Gapon, their respectfulness is indicated by a theme taken from the song "O thou our Tsar, our little father". Awaiting the Tsar's response they stand in the Square (a reprise of the music from the first movement) but the Palace guard opens fire, prompting some of Shostakovich's most violent and terrifying music, the harrowing unisons and savage percussion depicting the appalling horror as the massacred peasants fall in the snow. Abruptly it is over and it is left for the sorrowful beats of the timpani to survey the ghastly scene.

In Memoriam reflects on the events of the previous movement. Above pizzicato basses, the violas play a subdued theme – the song "You fell as a sacrifice" – and, in the middle of the movement, the brass intones a solemn funeral march which builds to a climax before the music subsides back into silence to be rudely interrupted by a heroic march as the people rise up in opposition to the brutal crushing of their colleagues. Back in Palace Square a solitary cor anglais plays the song "Bare your heads" against a background of the



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蕭斯達高維契 第十一交響曲，「1905年」

DMITRI SHOSTAKOVICH (1906-1975)

Symphony no. 11, *The Year 1905*

追思是對前段樂章的追悼。中提琴在低音大提琴的撥奏之下，奏出沉重的音樂主題〔樂曲《你們已犧牲了》〕。樂章中段銅管樂奏出莊嚴的喪禮進行曲，漸漸將樂曲推至高潮。然後，逐漸回覆沉默的音樂突然被慷慨激昂的進行曲無禮地打斷，人們為遭受屠殺的同僚奮起抗爭。在宮殿廣場中，英國號孤獨地奏出《袒露你的頭顱吧》，背景是「冬宮廣場」的旋律。然後，低音單簧管將音樂帶回騷亂的情緒，警鐘錯縱敲起，一月九日事件的記憶令復仇的決心更為堅決。

中譯：施文慧

“Palace Square” music, before the bass clarinet sets everything back in a ferment and, to the clanging of **The Tocsin** (an alarm bell) memories of the 9th January instil a steely determination for revenge.

BY 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，一支大號，定音鼓，敲擊樂器，兩部豎琴，鋼片琴及弦樂組

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, percussion, two harps, celesta and strings



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斯卡利安 CASE SCAGLIONE

指揮 conductor

2014/15樂季，斯卡利安將再次指揮紐約愛樂的樂季套票節目，與小提琴家貝爾合作，這是繼其獲樂團音樂總監基爾拔破格擢升為副指揮（該職位原已取消）後的重要演出。斯卡利安於2011年出任該團助理指揮，2012年11月首演樂季套票節目（代替馬素亞演出）。本樂季，他將與琉森交響樂團、羅徹斯特愛樂、克里斯蒂安桑交響樂團及達拉斯交響樂團等合演。

2010年，斯卡利安榮獲阿斯本指揮大獎，隨即舉行專業首演，指揮克里夫蘭樂團。2011年，他再獲美國蘇堤基金會頒發指揮家獎，此後曾與聖路易斯交響樂團、巴爾的摩交響樂團、聖路加樂團、侯斯頓、科羅拉多及傑克遜都等交響樂團合作，擔任客席指揮。2013年9月，他與戴維斯爵士合作，參與芝加哥抒情歌劇院的《深宮情仇》製作。

斯卡利安曾多次於中國大陸及香港演出，曾與上海交響樂團、廣州交響樂團及中國愛樂樂團合作。

斯卡利安於克里夫蘭音樂學院取得學士學位，其後於畢保德音樂學院進修，跟隨名師邁耶學習，此外並曾於阿斯本音樂節的美國指揮學院跟隨洗文學習。

The 2014/15 season saw Case Scaglione return to the New York Philharmonic's subscription series for concerts with Joshua Bell. This followed on from his promotion to Associate Conductor – a position that was revived especially for him by Music Director Alan Gilbert. Scaglione began his tenure as Assistant Conductor with the orchestra in 2011 and made his subscription debut in November 2012, stepping in for Kurt Masur. This season Scaglione has also made debuts with the Luzerner Sinfonieorchester, Rochester Philharmonic, Kristiansand Symphony and Dallas Symphony orchestras.

He made his professional conducting debut with The Cleveland Orchestra in 2010 after being awarded the Aspen Conducting Prize in the same year, and in 2011 he was recipient of the Conductor's Prize from the Solti Foundation US. Since then, he has appeared as a guest conductor with the Saint Louis Symphony, Baltimore Symphony Orchestra, Orchestra of St. Luke's, and the Houston, Colorado and Jacksonville symphony orchestras, as well as many others. In September 2013, he worked with Sir Andrew Davis for a production of *Elektra* at the Lyric Opera of Chicago.

Scaglione is a regular visitor to China and Hong Kong, where he has also given concerts with the Shanghai Symphony, Guangzhou Symphony and China Philharmonic orchestras.

Case Scaglione received his Bachelor's Degree from the Cleveland Institute of Music and his postgraduate studies were spent at the Peabody Institute where he studied with Gustav Meier. He was a student of David Zinman at the American Academy of Conducting at Aspen.



巴福傑 JEAN-EFFLAM BAVOUZET

鋼琴 piano

屢獲殊榮的鋼琴家巴福傑享譽國際樂壇，曾灌錄多張大碟，目前為挪威羅弗敦群島新設的鋼琴雙年節擔任藝術總監。巴福傑為Chandos唱片公司旗下獨家藝人，近年錄音包括與英國廣播公司愛樂及指揮家羅薩德灌錄全套浦羅哥菲夫鋼琴協奏曲，並憑之榮獲2014年留聲機大獎協奏曲獎。其他灌錄計劃包括貝多芬及海頓鋼琴全套奏鳴曲大碟等等。

近期的重要音樂會演出包括與匹茲堡及北京交響樂團、以及巴伐利亞國家樂團、愛樂樂團、曼徹斯特室樂團及華沙愛樂合作，演出全套貝多芬鋼琴協奏曲，經常合作的指揮家包括佩特連科、加提、吉格耶夫、約菲、沙朗倫、卡拉畢茲、尼爾森、奧班斯基、魏特、閻·帕斯卡爾·托替利亞及伊凡·費沙等。

此外，巴福傑亦活躍於獨奏會演出，今季再度於巴黎羅浮宮及倫敦威格摩爾音樂廳演出，並在慕尼黑、布達佩斯、台灣、墨爾本及布里斯本等地演出獨奏會。他曾與多位著名作曲家合作，包括布萊茲、奧哈納及曼托凡尼等，並致力推廣鮮為人知的法國音樂精品，特別是必爾尼及麥納特等作曲家的創作。他經常與威尼斯的布魯贊恩文化中心合作，並編排一套特別室樂音樂節目向麥納特致敬。

Award-winning pianist Jean-Efflam Bavouzet enjoys a prolific recording and international concert career. He is also Artistic Director of a new biennial piano festival in Norway's Lofoten Islands. An exclusive recording artists for Chandos, recent releases have included the complete Prokofiev Piano Concertos with the BBC Philharmonic and Gianandrea Noseda which won the Concerto category of the 2014 *Gramophone Awards*. Ongoing recording projects include Beethoven and Haydn Piano Sonata cycles.

Recent highlights have included concerts with the Pittsburgh and Beijing symphony orchestras as well as the Bavarian State Orchestra, the Philharmonia Orchestra, the Manchester Camerata and the Warsaw Philharmonic orchestra with whom he performed the complete cycle of Beethoven's piano concertos. He regularly collaborates with conductors such as Vasily Petrenko, Daniele Gatti, Valery Gergiev, Neeme Järvi, Esa-Pekka Salonen, Kirill Karabits, Andris Nelsons, Krzysztof Urbanski, Antoni Wit, Yan-Pascal Tortelier and Iván Fischer.

An equally active recitalist, Bavouzet returns this season to the Louvre in Paris and London's Wigmore Hall, and gives recitals in Munich and Budapest as well as Taiwan, Melbourne and Brisbane. He has worked closely with several leading composers including Pierre Boulez, Maurice Ohana and Bruno Mantovani, and is also a champion of lesser-known French music, notably that of Gabriel Pierné and Albéric Magnard. He regularly collaborates with the Palazzetto Bru Zane and has devised a chamber music programme dedicated to the music of Magnard.

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）剛完成歐洲五國七個城市的巡演，凱旋而歸。音樂會在倫敦、維也納、蘇黎世、燕豪芬、伯明翰、柏林和阿姆斯特丹舉行，大部份均全場爆滿，觀眾更站立鼓掌，而樂評人對演出皆給予正面評價。於維也納金色大廳的演出更已被錄製，並安排於稍後作電視廣播。

港樂的歷史可追溯至1895年，樂團前身中英樂團於該年正式成立，1957年易名為香港管弦樂團，1974年職業化。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育計劃，並與香港歌劇院和香港藝術節合作演出歌劇。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、寧峰、葛納、郎朗、余隆、李雲迪、剛辭世的馬捷爾、安蘇菲·慕達、王羽佳以及港樂前任音樂總監艾度·迪華特等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄

The Hong Kong Philharmonic Orchestra (HK Phil) has recently returned from an extremely successful five-country, seven-city tour of Europe, with concerts in London, Vienna, Zurich, Eindhoven, Birmingham, Berlin and Amsterdam. Most concerts were sold out, there were standing ovations, and the reviews were universally positive. The concert in Vienna's Musikverein was filmed for future broadcast on TV.

With a history stretching back to 1895, when it was formed as the Sino-British Orchestra, the HK Phil was re-named in 1957 and became fully professional in 1974.

Thanks to significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li, the late Lorin Maazel, Anne-Sophie Mutter, Yuja Wang and Edo de Waart, the HK Phil's previous Music Director.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring



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

由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的社區推廣計劃一向備受好評，每年將音樂帶給數以萬計兒童，更即將向學童免費派發古典音樂唱片，當中輯錄了布烈頓《青少年管弦樂隊指南》、浦羅哥菲夫《彼得與狼》以及利奧波特·莫扎特《玩具》交響曲。

本樂季是梵志登出任港樂音樂總監的第三個樂季。樂團在梵志登的領導下繼續創新里程，眾多新的演出計劃中，包括演出華格納《尼伯龍的指環》，令港樂成為中港兩地首個演出這齣鉅著的本地樂團。聯篇歌劇《尼伯龍的指環》將以歌劇音樂會形式分四年演出，每年演出一齣。現場錄音將由拿索斯唱片發行。

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，以鞏固香港的國際都會美譽。

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香港管弦樂團為香港文化中心場地伙伴

Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to ten of thousands of children annually. A recording will soon be issued free to schoolchildren throughout Hong Kong of Britten’s *A Young Person’s Guide to the Orchestra*, Prokofiev’s *Peter and the Wolf* and Leopold Mozart’s *Toy Symphony*.

This season is Jaap van Zweden’s third as Music Director of the HK Phil. With him, the orchestra is undertaking major expansion and new projects, including the first-ever performances by a Hong Kong or mainland Chinese orchestra of Wagner’s *The Ring of the Nibelung*. The four operas are being performed, one a year, in concert and recorded live for the Naxos label.

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

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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



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



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Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



余思傑
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Liu Boxuan



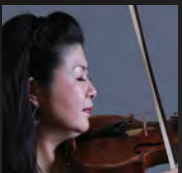
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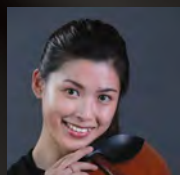
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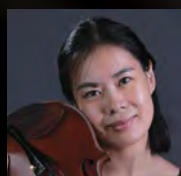
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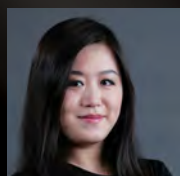
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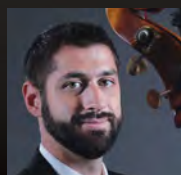
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Oboe: Alasdair Hill[^]

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Harp: Ann Huang^{*}

[^]試行性質
[^]On trial basis

^{*}承蒙香港小交響樂團允許參與演出
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