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YUJA WANG TRIPTYCH 3 –
BRAHMS

19 & 20-6-2015

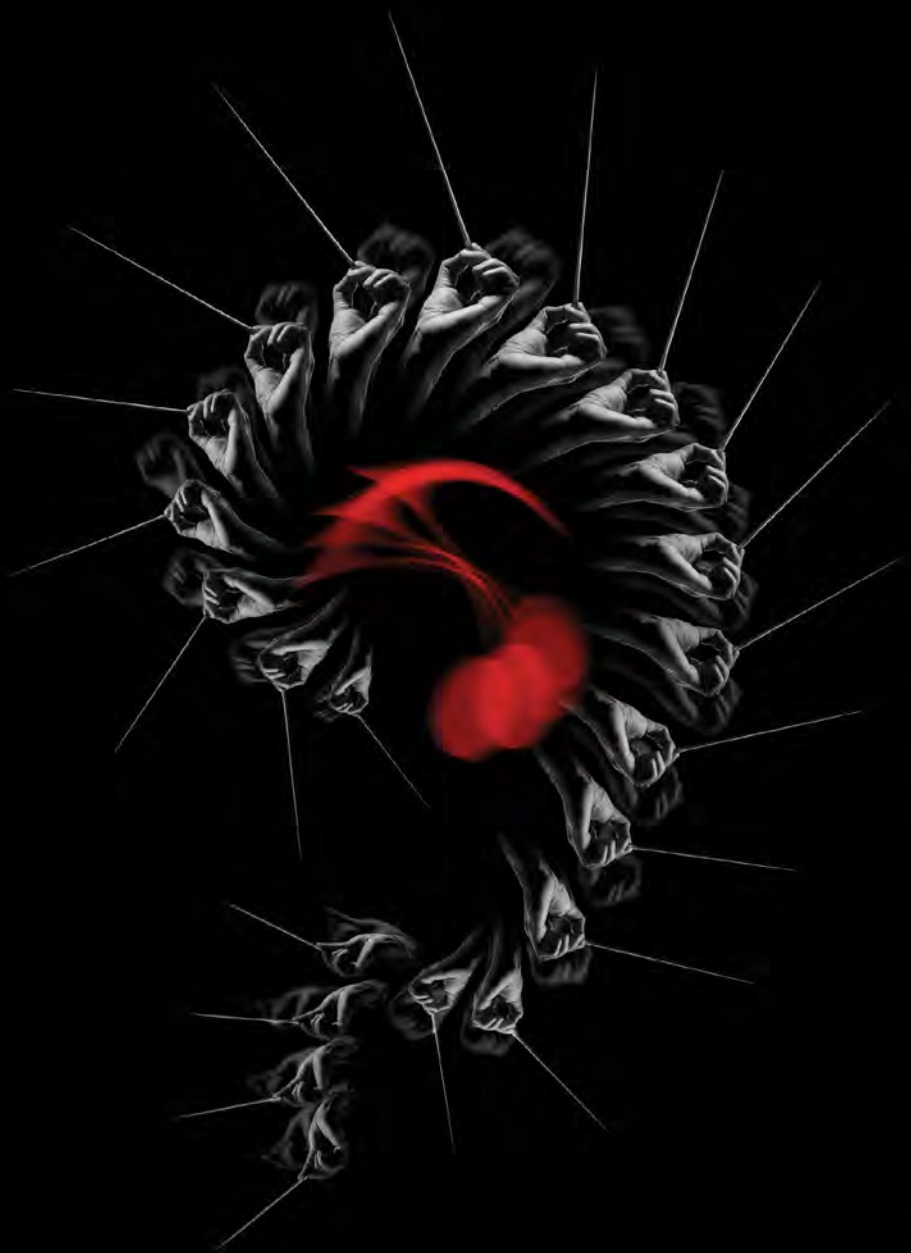
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梵志登 Jaap van Zweden
音樂總監 Music Director

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王羽佳 | 布拉姆斯

YUJA WANG TRIPTYCH 3 – BRAHMS

BRAHMS

~46'

布拉姆斯：降B大調第二鋼琴協奏曲

P. 9

不太快的快板
熱情的快板
行板
優美的稍快板

Piano Concerto no. 2 in B flat

Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso

中場休息 interval

DEBUSSY

~23'

德布西：《大海》

P. 14

海上的日出至正午
浪的嬉戲
風與海的對話

La mer

De l'aube à midi sur la mer
Jeux de vagues
Dialogue du vent et de la mer

RAVEL

~13'

拉威爾：《波萊羅》

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Boléro

梵志登，指揮

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Jaap van Zweden, conductor

王羽佳，鋼琴

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Yuja Wang, piano



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林凡

志登

〔梵志：清淨之志，登：達到〕



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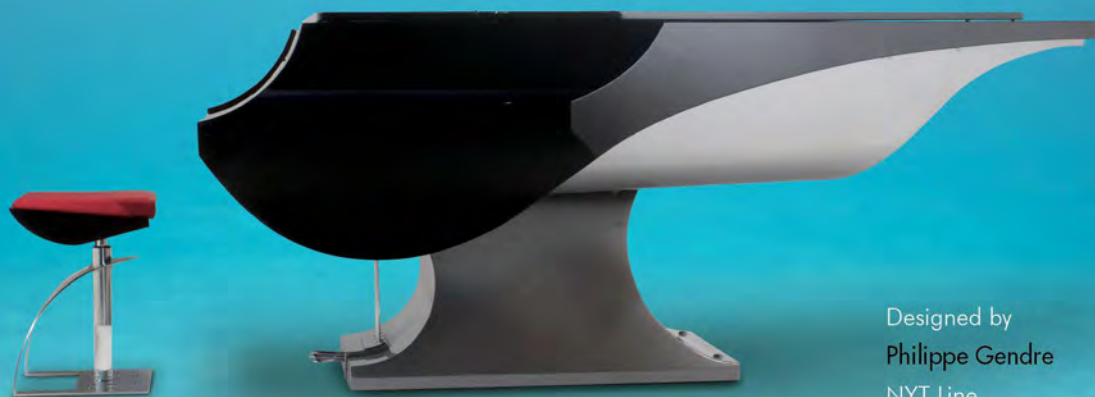
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布拉姆斯 降B大調第二鋼琴協奏曲

JOHANNES BRAHMS (1833-1897)

Piano Concerto no. 2 in B flat

不太快的快板

熱情的快板

行板

優美的稍快板

Allegro non troppo

Allegro appassionato

Andante

Allegretto grazioso

10歲那年，布拉姆斯在家鄉漢堡舉辦了一場鋼琴獨奏會。一位美國經理人試圖與他簽約，希望這位鋼琴神童去美國巡演。只是，布拉姆斯當時的老師馬克森留意到學生在作曲方面的天賦，認為遠離公眾目光有助培育他的才華，便拒絕了那位經理人的提議。或許很多人會以為布拉姆斯會因此而記恨馬克森，認為老師阻攔了他成名的道路。的確，布拉姆斯也曾說過馬克森「是一位庸師」之類的氣話，還說從馬克森那裡「甚麼都沒有學到」。不過，作曲家後來將被權威譽為「布拉姆斯最傑出作品」的第二鋼琴協奏曲曲題，獻給「馬克森—我摯愛的朋友和導師」。不論年輕時的布拉姆斯評價老師時出於何種心態，等到這位享譽世界的作曲家接近知天命之年，他愈發覺自己對當年的導師虧欠良多。

馬克森於第二鋼琴協奏曲首演六年後去世。想必聽過這首作品的他，一定對自己40年前的決定深感欣慰。1881年11月9日，布拉姆斯在該曲於布達佩斯的首演上擔任獨奏，兩

At the age of 10 Brahms gave a piano recital in his native Hamburg following which an American agent immediately tried to sign him up to tour the USA as a child prodigy. Brahms' teacher, Eduard Marxsen, who had identified in the young boy a gift for composition which, he believed, would be best nurtured away from the public gaze, turned the offer down. To many of us it might seem that Brahms would have harboured a certain resentment against Marxsen for denying him a glamorous future surrounded by all the trappings of fame and fortune: all the more so since Brahms described Marxsen as "an uninspiring teacher from whom I learnt nothing". But his second Piano Concerto, described by one leading authority as "the greatest of his works", bears the dedication "to my beloved friend and teacher, Eduard Marxsen". Whatever Brahms had thought as a youngster, as a serious and internationally famous composer in his late 40s he realised he had a debt of gratitude to pay to Marxsen, who died six years after the Concerto's premiere and would surely have felt proud to see his decision of almost four decades earlier so thoroughly vindicated; even if Brahms' decision to perform the piano part himself at both the work's premiere in Budapest on 9th November 1881 and its subsequent first German performance in Stuttgart two weeks later might have been his way of saying to his old teacher "See: I could have made it as a great piano virtuoso!"



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布拉姆斯 降B大調第二鋼琴協奏曲

JOHANNES BRAHMS (1833-1897)

Piano Concerto no. 2 in B flat

周後又在德國斯圖加特重演此曲。他似乎想借此舉對老師說：「你看，我本可以成為一位偉大的鋼琴家。」

鋼琴協奏曲作為一種曲式是由JC巴赫發明，他共創作了14首。莫扎特有20多首鋼琴協奏曲作品傳世，海頓寫過11首（雖然沒有人知道究竟有多少是他的原創，又有多少類似作品被遺忘），貝多芬留下五首，而布拉姆斯只寫過兩首。除了拉赫曼尼諾夫和浦羅哥菲夫分別創作了四和五首鋼琴協奏曲，並曾親自擔任獨奏外，布拉姆斯以後的大部分作曲家只有一至兩首同類曲式。雖然數字顯示貝多芬之後的作曲家對於鋼琴協奏曲的興趣已大不如前，事實卻是這種曲式在發展過程中變得越來越沉重、嚴肅，也越來越接近交響曲。布拉姆斯這首第二鋼琴協奏曲徹底改變作曲家對鋼琴協奏曲的看法。

從1859年首演的第一鋼琴協奏曲起，布拉姆斯已著手推動這種曲式的改革。原本，作曲家意圖寫一首交響曲。經過五年的反覆打磨，最後呈現在觀眾眼前的是一首鋼琴協奏曲。20年後，愈發自信的作曲家僅用三年時間便完成第二鋼琴協奏曲。該曲並未遵循較常見的三個樂章結構，而是採用與傳統交響曲類似的四個樂章結構。與布梭尼那首長達75分鐘、包括男聲合唱樂段

Johann Christian Bach, who effectively invented the *genre*, composed 14, Mozart wrote over 20, Haydn's catalogue lists 11 (although nobody knows how many of these are authentic nor how many genuine ones have been lost), Beethoven composed five and Brahms two. After Brahms, with the exception of composers such as Rachmaninov (four) and Prokofiev (five) who wrote them as personal display pieces, most composers confined their piano concerto output to just one or two. But while these statistics might seem to imply a marked lessening of interest in composing piano concertos after Beethoven, the truth is that the piano concerto had evolved into a *genre* every bit as weighty, serious and musically monumental as the symphony. The work which irrevocably changed composers' approach to piano concertos was Brahms' Second.

Brahms had begun the transformation of the piano concerto with his first, premiered in 1859. At one stage this was intended as a symphony but Brahms decided, after spending five years agonising over the final shape of the work, to turn it into a piano concerto. 20 years later he was far more sure of himself and spent just three years composing his second Piano Concerto going so far as to give it four movements (as in a conventional symphony) rather than the more usual three, and making it, in length and musical substance, every bit the equal of his own heavyweight symphonies. Brahms' Second Piano Concerto is not the biggest piano concerto of all (that honour goes to Busoni whose 75-minute Concerto includes a part for male-voice chorus), but clocking in at almost 50 minutes it is certainly one of the longest and most lavishly scored and requires so much virtuosity from the orchestra that

布拉姆斯 降B大調第二鋼琴協奏曲

JOHANNES BRAHMS (1833-1897)

Piano Concerto no. 2 in B flat

的作品相比，布拉姆斯這首第二鋼琴協奏曲雖然算不上是同類曲目中規模最大的，但肯定是篇幅最長及最華麗的鋼琴協奏曲之一，奏畢四個樂章需時近50分鐘，對於樂團演奏技巧而言是一大考驗，無怪樂評人漢斯力克稱這作品為「附帶鋼琴伴奏的交響曲」。

第二鋼琴協奏曲首演前四個月，布拉姆斯在寫給赫爾佐根堡的信中，提到自己寫了一首「小曲子」，用的是降B大調。不過，他擔心自己過於頻繁地使用這個調式，就像「擠奶時不停按壓母牛的另一邊乳房那樣」。的確，布拉姆斯的經典作品大多是降B大調，在他看來，這一調式意味著冷靜，安寧，以及深沉的歡愉。這種情緒在**第一樂章**便已顯現。當孤獨的圓號聲從遠處傳來，鋼琴奏出若有所思的主題句。之後，鋼琴獨奏和樂隊各自呈現若干暴風驟雨般的段落，並將氣氛帶入至高的歡愉。

第二樂章原本屬於作曲家同期寫作的小提琴協奏曲，是全曲中唯一未使用降B大調的樂章，其色彩和氣氛與其他三個樂章形成鮮明反差。作曲家的熱情和焦灼，也在這個以D小調寫成的樂章中呈現。

第三樂章由一段無比優美的大提琴旋律引出，此樂章中的鋼琴扮演著樂團伴奏多於獨

the noted critic Eduard Hanslick described it as “a symphony with piano obbligato”.

“I want to tell you that I have written a tiny little Piano Concerto. It is written in the key of B flat major, but I fear that I have made too heavy and frequent demand on this udder which has on many other occasions provided such excellent milk.” So wrote Brahms to Elizabeth von Herzogenberg four months before the Second Concerto’s premiere. His worry that he had written too much in the key of B flat was based on the fact that his most popular music to date had been in that key. He associated B flat major with calmness, serenity and deep happiness; emotions which are clearly at the root of the Concerto’s **first movement** when, after a solitary horn call, the piano enters in reflective mood. The piano’s subsequent solo passage has a few stormy passages – as does the following extended orchestral passage – but the overriding impression is of great happiness and joy.

The **second movement** appears to have originally been planned for the Violin Concerto written around the same time, although Brahms eventually decided to adhere to conventional three-movement form for that work. It is the only movement not to be in B flat major and as such provides an essential contrast in colour and atmosphere: its key (D minor) being associated in Brahms’ mind with passion and restlessness.

An intensely beautiful cello theme announces the lyrical **third movement** in which the piano seems to play more of a supporting role to the orchestra than as a soloist in its own right. The music becomes more passionate but is calmed down by some

奏的角色。至中段，音樂漸趨熱烈，最終由一段綿長而寧靜的單簧管旋律，回歸至樂章開篇的大提琴主題句。

第四樂章中，樂觀和自在的味道濃郁。鋼琴牽引出匈牙利吉卜賽式主題句（布拉姆斯特別喜愛的元素），獨奏家與樂團一唱一和，將全曲引向歡愉的尾聲。

中譯：李夢

exquisite long clarinet phrases and a return of the opening cello theme.

Finally, with the **fourth movement**, we find a mood of carefree optimism. The piano introduces a charming little theme owing something to the gypsy music of Hungary – something of which Brahms was singularly fond. Little snippets of themes are taken, tasted and lovingly mulled over by orchestra and soloist in turn before this huge Concerto draws to its joyous conclusion.

BY DR MARC ROCHESTER

編制

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、定音鼓及弦樂組

INSTRUMENTATION

Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings

德布西 《大海》

CLAUDE DEBUSSY (1862-1918)

La mer

海上的日出至正午

浪的嬉戲

風與海的對話

De l'aube à midi sur la mer

Jeux de vagues

Dialogue du vent et de la mer

德布西一生對海洋情有獨鍾；這也許令人意外，因為他的住處距離海邊超過100公里。他曾寫道：「我本來應該成為海員，在海上快樂地過活的，可惜事與願違。不過，我始終不減對海洋的摯誠熱愛。我的腦海中有無數回憶，對我來說，這比現實更有價值。」他形容：「海洋這位舊朋友，永遠寬闊無涯，永遠美麗」，而除了記憶（特別是兒時在康城渡假的日子）之外，他也從文學及繪畫當中尋找創作《大海》的靈感：樂曲分成三部份，第一部份最初受啟發於著名印象派詩人兼作家莫克萊的短篇故事《赤血群島的美麗海洋》，後者寫於德布西動筆創作此曲的10年前，作曲家將對故事的感悟融入曲中；繪畫方面，對本作影響特別為人熟悉的是特納的海景畫作，以及日本畫家葛飾北齋名畫《神奈川沖浪裡》中的富士山圖，德布西更堅持將後者融入樂曲初版的封面設計之中。

他於1903年開始創作《大海》一曲，1905年在英格蘭南部寧靜的海濱小鎮伊斯特本渡假時完成，作曲家形容當地的海洋

Debussy had a life-long fascination with the sea; perhaps surprising in someone who lived over 100 kms from the coast. He once wrote, "I was destined for the happy life of a sailor but this was not to be. Nevertheless I have always retained a sincere passion for the sea. I have an endless store of memories which are, to my mind, worth more than reality." Beyond his own memories (particularly from childhood holidays at Cannes) of what he described as "my old friend the sea, always innumerable and beautiful", Debussy found inspiration for *La mer* both in literature – the first of the three sections began life as his musical response to a short story published a decade earlier by the popular Impressionist poet and writer Camille Mauclair, *Mer belle aux Îles Sanguinaires* – and in painting; notably the seascapes of Turner and the famous image of Mount Fuji by the Japanese painter Hokusai, *The Hollow of the Wave off Kanagawa*, which Debussy insisted should be incorporated into the cover of the first printed edition of the work.

He began work on *La mer* in 1903 and completed it in 1905 whilst vacationing in the genteel English south coast resort of Eastbourne (where Debussy described the sea as behaving "with a strictly British correctness"). Its premiere in Paris on 15th October 1905 by the Lamoureux Orchestra under Camille Chevillard was greeted with a certain amount of hostility, one critic commenting that "I neither hear, nor see, nor feel the sea".

表現「規行矩步，絕對地非常英式」。樂曲於1905年10月15日在巴黎首演，由薛維拉指揮拉姆赫管弦樂團演出，外間反應並不友善，一個樂評人說「我無法聽、見、或看到海洋」。

今時今日，當我們聽到樂曲第一樂章〈海上的日出至正午〉，綿密的弦樂如潮浪湧起時，眼前很難不浮現出起伏連綿的無際海洋景像。深沉神秘的開端過後，音樂描繪海洋在黎明光線下閃爍生輝，美不勝收。一支加上弱音器的小號和一支英國管奏出第一主題，但音樂卻如海洋般一直時刻流動變化。隨著晨光逐漸增強，有條理的旋律線條遠不及整體的海洋音景來得重要。

令人振奮的音樂刻劃海水在正午的日光下大漲，第一樂章結束。第二樂章〈浪的嬉戲〉緊隨其後，作曲家以閃爍的弦樂以及一陣又一陣的木管樂音，模仿翻滾的海浪映照燦爛陽光的情景。兩場風暴過後，和風吹散了最後幾朵嬌柔的浪花。

與第一和第二樂章比較，〈風與海的對話〉遠為變幻莫測。代表海洋的弦樂奔騰高漲，代表海風的銅管樂來勢洶湧，掀起猛烈風暴。在旋轉的弦樂音型包圍之下，強而有力的銅管奏出讚美詩，猛烈響亮的敲擊樂把樂曲帶到令人目眩的輝煌結尾。

中譯：施文慧

Today we find it difficult not to visualize the endlessly undulating vastness of the oceans in the heaving body of string sound in the work's first movement *De l'aube à midi sur la mer* (From Dawn to Noon at Sea). After a deep, mysterious opening there is a magical evocation of the sea shimmering in the early light of dawn. A muted trumpet and a cor anglais announce the first theme but it is continually moving, like the sea itself, and coherent melodic lines are far less important than the overall soundscape of the sea as it reflects the growing intensity of the morning sunlight.

A stirring musical picture of the tide in full flood under the midday sun closes the first movement, which is followed without a break by the second, *Jeux de vagues* (The Waves at Play). Here Debussy imitates the effect of rippling waves catching the bright sunlight with shimmering strings and little flurries from the woodwind. A couple of stormy climaxes occur before the breeze blows away the last delicate spray of seawater.

Dialogue du vent et de la mer (Dialogue between the Wind and the Sea) is altogether more unsettled. The strings (representing the sea) surge and swell as the brass (the wind) whips the work up to a furious storm. A powerful brass hymn, surrounded by swirling strings and pounding percussion brings the work to its dazzling conclusion.

BY DR MARC ROCHESTER

編制

兩支長笛、一支短笛、兩支雙簧管、一支英國管、兩支單簧管、三支巴松管、一支低音巴松管、四支圓號、三支小號、兩支短號、三支長號、一支大號、定音鼓、敲擊樂器、兩部豎琴及弦樂組

INSTRUMENTATION

Two flutes, piccolo, two oboes, cor anglais, two clarinets, three bassoons, contra bassoon, four horns, three trumpets, two cornets, three trombones, tuba, timpani, percussion, two harps and strings

拉威爾 《波萊羅》

MAURICE RAVEL (1875-1937)

Boléro

拉威爾1875年3月7日生於法國境內的巴斯克地區（位於西班牙邊境附近），不過後來卻成了巴黎名人，甚至有大街以他命名，喚作「拉威爾大街」。根據亞比·奧林斯坦的權威拉威爾傳記，雖然巴黎並非拉威爾的出生地，但「他的意念和個性都在巴黎形成」—拉威爾14歲起定居巴黎，之後偶而在巴黎居住，直到1937年12月28日在巴黎布華洛一間診所離世為止。

10年之前，伊達·魯賓斯坦的舞蹈團1928年11月22日有齣芭蕾舞劇新作在巴黎首演，劇情以西班牙一所酒館為背景，音樂由拉威爾撰寫—那就是《波萊羅》。伊達·魯賓斯坦原打算採用改編曲作為《波萊羅》舞劇的配樂，遂邀請拉威爾將西班牙作曲家亞爾班尼斯六首鋼琴曲改編成管弦樂曲，怎料獨家改編權卻已由指揮家亞波取得；拉威爾於是決定撰寫新曲作為配樂（這時亞波又說可以放棄獨家改編權，只是為時已晚）—這首新作魅力迫人兼別樹一幟，面世以來一直大受歡迎，而且毫無疑問是拉威爾最著名、演出次數最多的作品。

1928年夏，拉威爾在海邊小村莊聖桑德露斯度假。一天早上，拉威爾正要去游泳（天天游泳是他的習慣），卻用一根手指在鋼琴上叮叮噹噹地彈出一個旋律，轉頭便向泳友

There is a street in Paris called Avenue Maurice Ravel, named after one of the city's most distinguished residents. Ravel was not a native Parisian - he was born in the Basque region of France near the Spanish border on 7th March 1875 - although, in the words of Arbie Orenstein's authoritative biography of the composer, "it was in Paris that Ravel's ideas and personality were moulded". He was 14 when he first settled in the city and lived there on-and-off until his death on 28th December 1937 at a clinic in the city's Rue Boileau.

A decade earlier, on 22nd November 1928, the Ida Rubinstein Company gave the premiere in Paris of a new ballet, set in a Spanish tavern and with music by Ravel, *Boléro*. Ida Rubinstein had originally asked Ravel to orchestrate six piano pieces by the Spanish composer Albéniz for the new ballet, but on discovering that the conductor Enrique Arbós had secured exclusive rights for the orchestration of these pieces, Ravel chose to write something completely original (at which point Arbós belatedly offered to waive his rights). What he came up with was devastating in its originality and has remained ever since one of the most popular pieces of music of all time: certainly it stands as Ravel's most famous and frequently-performed work.

In the Summer of 1928 Ravel was holidaying in the seaside village of Saint-Jean-de-Luz. One morning, just as he was about to head off for his daily swim, Ravel tapped out a melody with one finger on the piano and asked his swimming companion, "Don't you think this theme has an insistent quality? I'm going to try and repeat it a number of times without any development, gradually increasing the orchestra as best I can." Within five months Ravel had

問道：「你不覺得這主題很堅決嗎？我要試試不斷地重複這個主題，一點發展都沒有，只把配器漸漸加強。」不到五個月，拉威爾就完成了《波萊羅》；他後來自言這是「很現代化的舞曲，旋律、和聲、節奏從頭到尾都一模一樣，唯一的變化就是漸漸增強的音量。」

若以筆墨形容，這首樂曲簡直味如嚼蠟：樂曲全長15分鐘，小鼓持續奏出開端的節奏型，穩重如山；婉轉起伏的長笛旋律共重複了八次，其變化版本（先由巴松管奏出）也重複了八次。每版本重複兩次後由另一版本接替，如是者交替數次；轉調也只在最後（正確點說是最後一分鐘）才出現。

《波萊羅》之所以成為精采絕倫的管弦樂曲，全賴拉威爾別出心裁的配器，而且全曲音量一直漸漸增強，在最後一刻才達到高潮。拉威爾自言《波萊羅》「只是一連串管弦樂音響而沒有音樂—這種管弦樂寫法沒有絲毫炫技成分」；然而大家所聽到的，卻可能完全是另一回事。

中譯：鄭曉彤

編制

兩支長笛、一支短笛、三支雙簧管（其一兼柔音管，一兼英國號）、三支單簧管（其一兼低音單簧管）、兩支巴松管、一支低音巴松管、四支圓號、三支小號、一支高音小號、三支長號、一支大號、定音鼓、敲擊樂器、豎琴、鋼片琴、高音薩克管、次中音薩克管及弦樂組

completed *Boléro* which he subsequently described as “a dance in a very modern movement, completely uniform in melody as well as harmony and rhythm. The only element of diversity is brought into play by a crescendo.”

Described on paper the piece certainly seems a guaranteed recipe for tedium: the side-drum maintains the opening rhythm without faltering for the entire 15-minute duration of the piece, the sinuous flute melody heard at the beginning is played eight times throughout the piece and a slightly modified version of it (first heard from the bassoon) is also played eight times, the two versions of the theme alternating after each has been played twice over, and only at the very end (or, to be precise, a minute before it) is there any change of key. But what makes *Boléro* such a spectacular orchestral showpiece is Ravel’s ingenious use of orchestral instruments and the fact that it spends its entire time working as a *crescendo* reaching its climax only at the very end of the work. Ravel described his music for *Boléro* as “orchestral tissue without music – orchestral writing without the slightest attempt at virtuosity”. Our ears may tell us something very different.

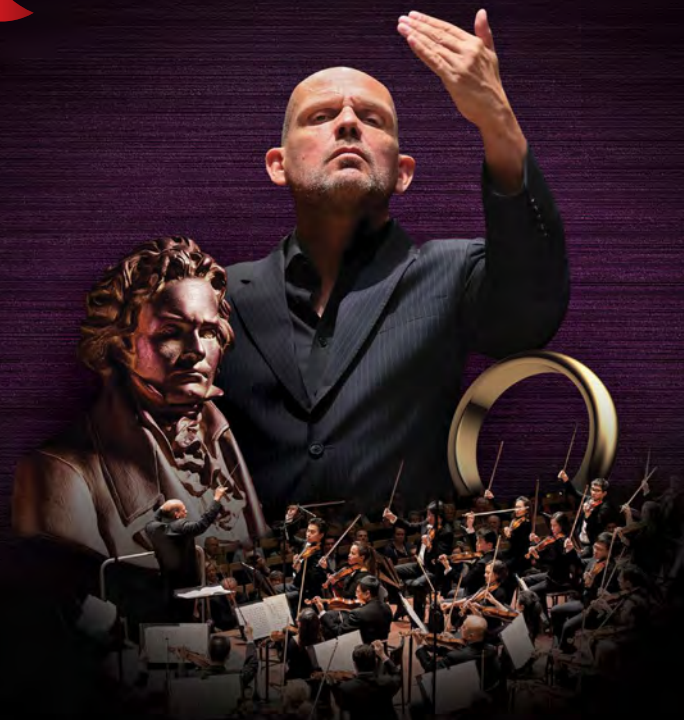
BY DR MARC ROCHESTER

INSTRUMENTATION

Two flutes, piccolo, three oboes (one doubling oboe d’amore/one doubling cor anglais), three clarinets (one doubling bass clarinet), two bassoons, contra bassoon, four horns, three trumpets, piccolo trumpet, three trombones, tuba, timpani, percussion, harp, celesta, soprano saxophone, tenor saxophone and strings

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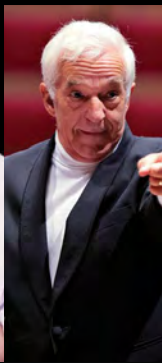
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TAN DUN 譚盾

conductor /
composer



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梵志登 Jaap van Zweden
音樂總監 Music Director



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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 debuts 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 debut), 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: Gan Yuen



王羽佳 YUJA WANG

鋼琴 piano

王羽佳曾與全球大部份知名樂團合作，包括美國的波士頓、芝加哥、克里夫蘭、洛杉磯、紐約、費城、三藩市及華盛頓樂團，以及柏林國家樂團、中國愛樂、米蘭斯卡拉歌劇院愛樂樂團、以色列愛樂、倫敦交響樂團、巴黎樂團、西班牙國家樂團、東京NHK交響樂團、皇家阿姆斯特丹音樂廳樂團、聖特西西莉亞等國際知名樂團。曾經合作演出的指揮家，則包括阿巴度、巴倫邦、杜達梅、杜托華、加提、吉格耶夫、馬捷爾、梅達、馬素爾、巴班奴、沙朗倫、坦美卡諾夫及湯馬士等。

她於本樂季擔任蘇黎世大會堂樂團駐團藝術家，期間將於香港管弦樂團駐團共兩週。此外，她將與柏林愛樂及慕尼黑愛樂合作，演出浦羅哥菲夫第二協奏曲，並與皇家阿姆斯特丹音樂廳樂團再度合作（演出由楊遜斯指揮），更將以獨奏家身份與湯馬士及倫敦交響樂團前往美國巡演。

王羽佳是DG唱片旗下獨家藝人，曾灌錄專輯包括三首奏鳴曲的錄音、與阿巴度及馬勒室樂團灌錄協奏曲，與杜達梅及西蒙·玻利瓦爾青年交響樂團灌錄浦羅哥菲夫和拉赫曼尼諾夫作品。最近期間，她與李安尼達斯·卡華可斯合作，為 Decca Records 灌錄布拉姆斯小提琴奏鳴曲。王羽佳於2010年榮獲艾華利·費沙事業獎，畢業於寇蒂斯音樂學院。

Yuja Wang has performed with many of the world's prestigious orchestras, including those of Boston, Chicago, Cleveland, Los Angeles, New York, Philadelphia, San Francisco, and Washington, in the U.S., and abroad with the Berlin Staatskapelle, China Philharmonic, Filarmonica della Scala, Israel Philharmonic, London Symphony, Orchestre de Paris, Orquesta Nacional de España, the NHK Symphony in Tokyo, Royal Concertgebouw Orchestra, and Santa Cecilia, among others. Conductors with whom she has collaborated include Claudio Abbado, Barenboim, Dudamel, Dutoit, Gatti, Gergiev, Maazel, Mehta, Masur, Pappano, Salonen, Temirkanov, and Tilson Thomas.

This season Yuja is artist-in-residence with Zurich's Tonhalle Orchestra and will also be featured in a two-week residency with the Hong Kong Philharmonic Orchestra. She performs Prokofiev's Concerto no. 2 with both the Berlin and Munich Philharmonics, and returns to the Concertgebouw to work with Mariss Jansons. In the U.S. she is featured soloist on the London Symphony Orchestra tour with Tilson Thomas.

An exclusive recording artist for Deutsche Grammophon, Yuja's catalogue includes three sonata recordings, a concerto recording with Abbado and the Mahler Chamber Orchestra, and a disc of Prokofiev and Rachmaninov with Dudamel and the Simón Bolívar Symphony Orchestra. Most recently, she recorded the Brahms violin sonatas with Leonidas Kavakos for Decca Records. Yuja received the prestigious Avery Fisher Career Grant in 2010. She is a graduate of the Curtis Institute of Music.

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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。

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

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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The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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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



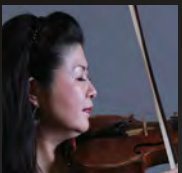
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Mao Yiguo



潘廷亮
Martin Poon Ting-leung



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Tomoko Tanaka Mao



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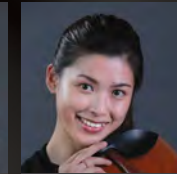
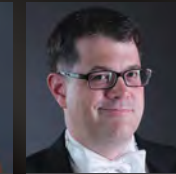



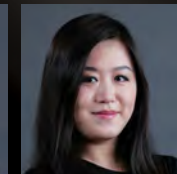


周騰飛
Zhou Tengfei






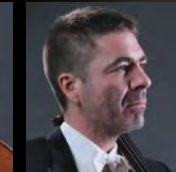





韋鈴木美矢香 (休假)
Miyaka Suzuki Wilson
(On sabbatical leave)



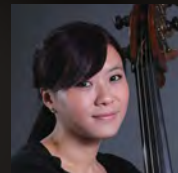
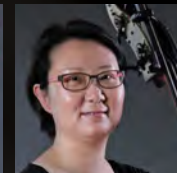


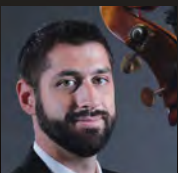

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 ● 凌顯祐 Andrew Ling	 ■ 李博 Li Bo	 ▲ 熊谷佳織 Kaori Wilson	 崔宏偉 Cui Hongwei	 付水淼 Fu Shuimiao	 洪依凡 Ethan Heath
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- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

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Megan Sterling



▲ 盧韋歌
Olivier Nowak



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Linda Stuckey

雙簧管 OBOES



● 韋爾遜
Michael Wilson



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Ruth Bull

英國管 COR ANGLAIS



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Viola: Elvis Chan^{*}, Guo Yuwen

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Cello: Song Tae-mi

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Bassoon: Thomas Schneider[^]

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Horn: Todor Popstoyanov[^]

小號：黃山^{*}、柏迪亞[^]

Trumpet: Huang Shan^{*}, Alexander Pride[^]

長號：胡瀟洋

Trombone: Hu Xiaoyang

敲擊樂器：周展彤^{*}

Percussion: Chau Chin-tung^{*}

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薩克管：賀米高

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[^] 試行性質

[^] On trial basis

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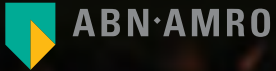
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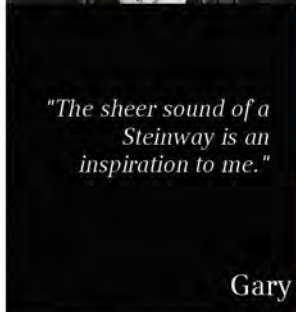
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