

艾遜巴赫  
CHRISTOPH ESCHENBACH

23 & 24-10-2015  
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。  
The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region.  
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A SOUND COMMITMENT 弦諾



艾遜巴赫

CHRISTOPH ESCHENBACH

DVOŘÁK

~10'

德伏扎克：《狂歡節》序曲

*Carnival Overture*

P. 9

GERSHWIN

~31'

歌舒詠：F大調鋼琴協奏曲

快板

慢板—有動感的行板

激動的快板

Piano Concerto in F

Allegro

Adagio - Andante con moto

Allegro agitato

P. 12

中場休息 interval

BRAHMS

~45'

布拉姆斯：C小調第一交響曲，op. 68

稍持續地—快板—快板略少

持續地行板

優雅的稍快板

慢板—略增行板—不太快但輝煌的快板—略增快板

Symphony no. 1 in C minor, op. 68

Un poco sostenuto - Allegro - Meno Allegro

Andante sostenuto

Un poco Allegretto e grazioso

Adagio - Più Andante - Allegro non troppo ma con brio -

Più Allegro

P. 15

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艾遜巴赫，指揮

Christoph Eschenbach, conductor

P. 18

巴圖，鋼琴

Tzimon Barto, piano

P. 19



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# J A A P

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YUJA WANG, JUNE 2015

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SAM OLLUVER, SOUTH CHINA MORNING POST

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林木

志登

〔梵志：清淨之志，登：達到〕



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## 德伏扎克 《狂歡節》序曲

# ANTONÍN DVOŘÁK (1841-1904)

## *Carnival Overture*

1841年9月8日，德伏扎克生於波希米亞（現捷克共和國境內）一條名為內拉霍澤夫斯的小村莊，是旅店老闆的兒子。進入布拉格管風琴學校就讀之前，德伏扎克在肉店當學徒。音樂學院畢業後，他在樂團擔任中提琴手，並開始嘗試作曲。後來，他成功申請到一項國家資助清貧藝術家的助學金，受到偉大的作曲家布拉姆斯賞識。在布拉姆斯的引薦下，出版商西姆洛克買下德伏扎克的部份作品，自此，這位捷克作曲家開始在國內外揚名。憑藉卓越成就，他獲得新成立、位於紐約的美國國立音樂學院邀請，擔任該院首任院長。1904年1月5日，德伏扎克在布拉格逝世，並被認為是他那個時代最重要的作曲家之一。

德伏扎克身為作曲家的國際聲譽，來自創作於1878年、原為鋼琴二重奏而寫的《斯拉夫舞曲》。這作品之所以流行，與德伏扎克把斯拉夫民間音樂活潑歡愉的特質融入作品中，創造出與別不同的音樂風格有關。他對於自己民族的音樂和文化，以至捷克鄉間的風土民情愛得深沉，並從中獲得無窮無盡的音樂創作靈感。

Born on 8th September 1841 in the small village of Nelahozeves, Bohemia (now the Czech Republic), Antonín Dvořák was the son of an inn-keeper and served as an apprentice butcher before enrolling in the Prague Organ School. He worked as an orchestral viola player while trying to get his compositions noticed and it was only after he had successfully applied for a state stipend intended to help poor and needy artists that his music found an influential champion in the great composer Brahms. At Brahms' suggestion the publisher Simrock bought some of Dvořák's compositions and it was with these that the composer's reputation spread both at home and abroad. He achieved such eminence that he was invited to become the first Director of the newly-formed National Conservatory of Music of America in New York and, by the time of his death in Prague on 5th January 1904, he was acknowledged as one of the greatest composers of the age.

Dvořák's international fame as a composer came with his *Slavonic Dances* originally composed for piano duet in 1878. The popularity of these pieces stemmed as much from the vivacious character of the Slavonic folk melodies and rhythms which Dvořák had incorporated into the music as from his own distinctive musical style. He never lost his deep love for the music and culture - as well as for the countryside and people - of his native Bohemia and found there an endless source of inspiration for his own music.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

Jaap van Zweden Music Director



MOZART

*Abduction from the Seraglio Overture*

莫扎特 《後宮誘逃》序曲

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## 德伏扎克 《狂歡節》序曲

# ANTONÍN DVOŘÁK (1841-1904)

## *Carnival Overture*

1891年3月至1892年1月期間，德伏扎克因着對生命與自然的嚮往，著手創作一部三樂章管弦樂作品，試圖用旋律描摹自然、生命以及愛的正反兩面。起初，他以《自然，生命及愛》為這部作品命名。曲目於1892年4月28日首演時，正是採用了這曲名。後來，作曲家將這部作品分成三首獨立的序曲出版，其中歌詠生命活力的第二首，於1894年以《狂歡節》之名出版。《狂歡節》序曲題獻給布拉格查爾斯大學，事緣該大學在1891年3月授予德伏扎克名譽博士學位。

《狂歡節》序曲以熱鬧的旋律開篇，這既可看為是作曲家對於名譽博士這項殊榮的回應，也可看為他在創作期間，得悉獲聘美國國立音樂學院院長一職後激動心情的回響。本質上而論，這首曲目描述了主人公在鄉間歡慶聚會上的亢奮心情。長號令曲目增添了平實、歡騰的味道。然而，在喧鬧的繁華中，作曲家暮然覺悟到生命的真正歡愉源於自然之美。在豎琴的段落中，單簧管重現「大自然」的主題，而這一主題在三首序曲中均有呈現。靜思的時刻畢竟短暫，不久後，主人公又重回熱鬧的歡慶人群當中。

中譯：李夢

He had an almost naive fascination with life and nature and between March 1891 and January 1892 worked on a three-part cycle for orchestra intended as a musical description of both the beautiful and the ugly sides of nature, life and love. Originally he called the work *Nature, Life and Love*, under which title it was first performed on 28th April 1892, but later chose to have it published as three separate concert overtures, the second of which, celebrating the vitality of life, was published in 1894 as *Carnival* and carried a dedication to the Charles University of Prague from which Dvořák had been awarded an honorary doctorate in March 1891.

The boisterous opening of the *Carnival Overture* might well be said to be Dvořák's response not only to the award of the honorary doctorate but also to the highly lucrative invitation to take on the post in National Conservatory of Music of America which he had received during the composition of the work. But in essence the music is here depicting a man swept up in a hectic round of merry-making at a country fair, with the trombones adding a suitably vulgar touch of fairground colour. However amidst all the garishness he realises that the real joy of life comes from the beauty of nature itself; the passage heralded by the harp in which the clarinets recall the "Nature" theme which runs through all three overtures. This moment of reflection is short-lived and before long the man is flung back into the midst of the festivities.

BY DR MARC ROCHESTER

### 編制

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組

### INSTRUMENTATION

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

## 歌舒詠 F大調鋼琴協奏曲

GEORGE GERSHWIN (1898-1937)

### Piano Concerto in F

快板

慢板—有動感的行板

激動的快板

Allegro

Adagio - Andante con moto

Allegro agitato

喬治·歌舒詠生於1898年9月26日，是第一代美國人。他的父母從俄羅斯移民而來，定居在布魯克林貧民區。小時候，他接觸音樂的機會很少。當他父母買了一部二手直立式鋼琴，受好奇心驅使〔多於為滿足內心的音樂理想〕，他開始自學。他曾跟隨幾位導師上過幾堂音樂課，到15歲那年放棄了學業，因為他得到雷米克出版社一份鋼琴師的工作—為潛在客戶演奏最新出版的曲譜。

每天演奏眾多短曲和鋼琴小品〔其中很大部分作品明顯不在水準之上〕的經歷，開啟了歌舒詠音樂創作的動力。很快，他筆下的歌曲引起了僱主和出版社客戶的關注。20歲那年，他已經寫下諸如《斯萬尼》等熱門曲目。阿爾·喬森將《斯萬尼》灌錄成唱片，賣出數十萬張。雖然歌舒詠不斷創作熱門的歌曲和音樂劇，但他一直擁有成為一名「嚴肅」作曲家的夢想。可以說，F大調鋼琴協奏曲的面世，令歌舒詠奠定作為傳統音樂作曲家的地位。

George Gershwin was a first generation American, his parents having emigrated from Russia and settled in a poor ghetto district in Brooklyn, where he was born on 26th September 1898. He was exposed to very little music and when his parents bought an old second-hand upright piano, more out of curiosity than any inner musical yearnings, he taught himself to play. He did take a few formal music lessons with a succession of teachers but quickly abandoned his studies in order to take, at the age of 15, a pianist's job with the publishing company J.H. Remick playing their latest publications to potential customers.

The daily playing of so many short songs and piano pieces (many of them very obviously third and fourth rate) inspired Gershwin to try his hand at writing some himself, and very quickly his songs caught the attention of both his employers and their customers. By the time he was 20 he had several major hits to his name including "Swanee", made famous by Al Jolson's recording which sold in its hundreds of thousands. Although he continued to compose a string of hugely successful hit songs and musicals, he always had ambitions to be a "serious" composer, and with the Piano Concerto in F it can be said that he had found lasting success in the concert hall.



歌舒詠稱不上是一位傑出的鋼琴家（不過據說他可以邊彈奏邊將那些旋律高聲演唱出來，也可以靈巧地演奏鋼琴），卻是擅於宣傳的人，加上他出眾的音樂創作才華，完全切合1920年代美國樂壇的氛圍。樂隊指揮保羅·懷特曼因而邀請歌舒詠為鋼琴和爵士樂隊創作一首「跨界」曲目。這首曲目在1924年2月12日紐約伊奧利亞音樂廳一場名為「現代音樂實驗」的音樂會上首演。歌舒詠為此創作的《藍色狂想曲》大獲成功，這也為他帶來紐約交響樂協會一項重要委約。協會希望歌舒詠為鋼琴和交響樂團創作一首足本協奏曲。

《藍色狂想曲》是一首單樂章曲目，歌舒詠曾請來另一位作曲家將其改寫為管弦樂版本。這次，他不單打算創作一首傳統的三樂章協奏曲，也希望由自己親力完成。歌舒詠試圖拜拉威爾為師，學習管弦樂作曲。那位法國作曲家問了歌舒詠一個問題：「你一年靠作曲可以掙多少錢？」當歌舒詠答道：「大約十萬美元」之後，拉威爾立即回應：「這樣說來，你可來指導我」。

歌舒詠於是轉向苟伯克求助，後者同樣拒絕了他：「我只能將你變成一個不好的苟伯克，而你已經是一個再好不過的歌舒詠了」。最後，歌舒詠買了一本教材（福賽斯的《管弦樂曲寫作規範手冊》），並在

Gershwin was not a brilliant pianist – it was said he could belt out the notes with panache and a certain “sidewalk dexterity” – but he was a brilliant showman and this, combined with his genius for writing songs which perfectly caught the mood of 1920s America, inspired the bandleader Paul Whiteman to invite Gershwin to write a “crossover” piece for solo piano and jazz band to be premiered at a concert billed as “An Experiment in Modern Music” which he was staging on 12th February 1924 at New York’s Aeolian Hall. Gershwin came up with the *Rhapsody in Blue* which was an instant success and prompted a major commission from the New York Symphony Society. They wanted a full-scale concerto for piano and symphony orchestra.

*Rhapsody in Blue* had been a one-movement work for which Gershwin had hired the services of another composer to orchestrate. This time he was determined both to write a conventional three-movement concerto and to write it all himself. He approached Ravel for some lessons in orchestration; the French composer’s response was in the form of a question – “How much do you earn a year from your compositions?” – and when Gershwin answered “around \$100,000”, Ravel’s reaction was instant, “in that case you can give me lessons”.

Gershwin then turned to Schoenberg, who also refused, “I would only make you a bad Schoenberg, and you’re such a good Gershwin”. In the end Gershwin bought a textbook (Forsythe’s *Standard Manual of Orchestration*) which he studied during the sea-voyage to London where he was overseeing his musical *Lady Be Good*, and began work on the concerto in London during May 1925. He completed it back in New York in November and it was first performed in the Carnegie Hall on

## 歌舒詠 F大調鋼琴協奏曲

# GEORGE GERSHWIN (1898-1937)

## Piano Concerto in F

從美國前往倫敦的渡輪上開始自學。1925年5月，他在倫敦監督音樂劇《小姐，對我好點吧》的排演期間，開始著手寫作這首協奏曲。同年11月回到紐約之後，他完成了這首作品。1925年12月3日，F大調鋼琴協奏曲在卡奈基音樂廳首演，由歌舒詠本人擔任鋼琴獨奏，與瓦爾特·達姆羅施指揮的紐約愛樂樂團合作演出。

起初，歌舒詠將這首作品定名為「紐約協奏曲」，以紀念這座生於斯、長於斯的城市。儘管他在作品出版時，將曲目名稱改為比較中立的F大調鋼琴協奏曲，我們仍能從旋律中感受到自第一次世界大戰後冒起的紐約市，當中的動感活力以及繽紛色彩。

第一樂章以敲擊樂號曲開篇，緊隨而來的主題句來自那個時代最受歡迎的舞曲旋律—查爾斯頓。然而，當鋼琴聲部加入後，旋律迅速變成更為感性的模樣。在長約15分鐘的第一樂章中，上述兩個主題的交互呈現推動旋律演進。第二樂章描繪這座城市夜晚的圖景。起初由溫和的小號奏出一段性感的藍調，而鋼琴聲部的加入令氣氛轉變。正如一位樂評人提到的那樣：「紐約的夜晚屬於派對，也屬於炫耀的人群」。第三樂章憑藉活力十足、繽紛閃爍的觸技曲，將聽眾帶回前兩個樂章呈現的主題樂句。

3rd December 1925 with Gershwin taking the solo part and Walter Damrosch conducting the New York Philharmonic Orchestra.

Originally Gershwin called the work the “New York Concerto” in honour of the city in which he was born, grew up and spent most of his working life. And while he changed the title to the rather more sober Piano Concerto in F at the time of the work’s publication, the music is still strongly evocative of the vibrant, colourful, exciting and thrusting city of New York as it emerged to prominence in the years after the First World War.

The **first movement**, after a percussion fanfare, opens with a theme based on one of the popular dances of the day, the Charleston, but when the piano enters it quickly transforms the mood to something more sensuous and it is the contrast of these two ideas which propels the movement along for the best part of 15 minutes. The **second movement** paints a musical portrait of the city at night, first with a sultry blues melody played by a muted trumpet, but again the entry of the piano transforms the mood and we are reminded, as one commentator has put it, that “night in the Big Apple also means party time and show time.” The **third movement** brings back the main themes from the previous movements in a dazzling and vivacious toccata.

BY DR MARC ROCHESTER

### 編制

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組

### INSTRUMENTATION

Two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings

中譯：李夢





# 布拉姆斯 C小調第一交響曲，op. 68

## JOHANNES BRAHMS (1833-1897)

### Symphony no. 1 in C minor, op. 68

稍持續地—快板—快板略少  
 持續地行板  
 優雅的稍快板  
 慢板—略增行板—  
 不太快但輝煌的快板—  
 略增快板

Un poco sostenuto – Allegro – Meno Allegro  
 Andante sostenuto  
 Un poco Allegretto e grazioso  
 Adagio – Più Andante –  
 Allegro non troppo ma con brio –  
 Più Allegro

1833年5月7日，在漢堡岡格維爾特爾區斯貝克大街60號的一所破敗的房舍中，布拉姆斯出生。他父親是一位音樂家，演奏低音大提琴和法國號；母親比父親大17歲，是一位裁縫，艱難地照顧全家起居。據一位到訪者所述：「房舍及其周邊環境顯得破敗和貧窮」。儘管出生時家境困窘，少時的布拉姆斯仍顯露出驕人的鋼琴演奏才華。10歲那年，他首次登台表演，與吹奏圓號的父親合奏貝多芬的降E大調鋼琴及管樂五重奏（op. 16）。

一位美國音樂會策劃人觀看了那場音樂會，對這個小男孩出眾的鋼琴技藝印象深刻。他隨即提出以音樂神童之勢在美國巡演的議案。儘管這個想法得到布拉姆斯父親的支持，但布拉姆斯及其導師卻拒絕了這一提議。天才少年寧願繼續留在國內，接受鋼琴演奏及基本的作曲訓練。

為補家計，從13歲那年起，布拉姆斯時常在晚上去到鄰近港口、滿街都是醉漢和妓女的聖保利區彈琴。在那樣一個充斥著音樂、酒精和性刺激的地

In a dilapidated first floor room at no. 60 Speckstrasse in the Gängeviertel district of Hamburg on 7th May 1833, Johannes Brahms was born. 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." Despite these oppressive surroundings Brahms developed considerable gifts as a pianist and, at the age of 10, made his public debut playing in a performance of Beethoven's Quintet for Piano and Winds in E-flat Major (op. 16) in which his father took the horn part.

This could have proved to be a turning point in Brahms' life for an American impresario 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. Despite his father's protests, Brahms and his teacher refused the offer, preferring instead to continue his training which, by that stage, had included some basic guidance in composition.

In order to help support his family, Brahms, from the age of 13, was obliged to play the piano nightly in the drinking and wenching dives of the notorious St. Pauli area near the harbour. Described as *Animierlokale* (literally "stimulation places" where the stimulation on offer was

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方，少年時的布拉姆斯演奏鋼琴時相當敷衍，且養成了迷戀女色的習慣。這段經歷影響布拉姆斯的一生：他後來因為專心作曲而放棄鋼琴演奏，並且，他終生未婚。1848年3月11日，小提琴家約瑟·姚阿幸造訪漢堡，演奏貝多芬小提琴協奏曲。看過這場演出後，布拉姆斯決意要成為一名作曲家。翌年，他正式以作曲家的身份創作曲目，1852年完成頭兩首鋼琴奏鳴曲後，他開始為作品附加編號。不過，到他完成第一交響曲時，已是30年之後的事情了。在那之前，他已經創作了超過70首作品。

其實，布拉姆斯在完成上述兩首鋼琴奏鳴曲之後的第四年，便著手創作交響曲。1866年，他完成了第一交響曲的前三個樂章。然而，從那時起，他的交響曲寫作停滯不前，直到1876年11月4日該曲首演前數天，最後樂章才最終完成。首演在德國城市卡爾斯魯厄舉行，由奧托·戴索夫指揮。「海頓之後，寫作交響曲不再是兒戲，而是一場穿越生死的儀式。」布拉姆斯曾這樣寫道。該曲首演取得巨大成功，之後又在維也納、布雷斯勞、劍橋和倫敦等城市巡演。之後，作曲家又曾數次修改該曲，尤其是當中的慢板樂章。

這首交響曲經歷漫長的創作歷程，原因是布拉姆斯面對貝多芬同類作品時感到畏懼。作曲家本人對貝多芬的交響曲極盡推崇之能事。當知名樂評人愛

musical, alcoholic and sexual - not necessarily in that order) the experiences the adolescent Brahms gained seemed to put him off playing the piano (and forming close relationships with women) for life and he not only abandoned piano playing in favour of composing, but he also never married. On 11th March 1848 the violinist Joseph Joachim visited Hamburg and gave a performance of Beethoven's violin concerto. This seems to have finally decided Brahms on a career as a composer and the following year he produced his first serious composition. With his first two piano sonatas in 1852 he started appending opus numbers to his works, but it was to take him almost 30 years and 70 more works before he completed his first symphony.

He actually started working on the symphony just four years after those early piano sonatas, and had completed the first three movements by 1866. At that point, however, he faltered and it was just days before the symphony's eventual premiere (in Karlsruhe under Otto Dessoff) on 4th November 1876 that he finished the final movement. "After Haydn, writing a symphony is no longer a joke, but a matter of life and death", he wrote, and while the premiere was a huge success, subsequent performances in cities as far afield as Vienna, Breslau, Cambridge and London convinced Brahms that there were still changes to be made, especially in the slow movement.

The reason for the symphony's exceptionally long gestation period is usually put down to Brahms's dread of it being compared with those of Beethoven, whose music he idolised, but in this he failed. After hearing the symphony the influential critic, Eduard Hanslick wrote that "Brahms' artistic kinship with Beethoven must be plain to every observer."



德華·漢斯立克聽過這首作品後，他寫道：「在藝術表達上，布拉姆斯與貝多芬的相似是顯而易見的」。

第一樂章在陰暗的悲劇氛圍中開篇。鼓聲預示著不祥，緩慢引出主題句。之後，速度漸快，悲傷的情緒流逝，整個樂章顯得沉重，且派頭十足。華格納在面對這段長約20分鐘的樂章時，感到不耐煩。在後來的描述中，華格納聲稱自己一直在「等待一個主題，一段無法抗拒、可以承載宏大與壯觀情緒的旋律」。

第二樂章以一個同樣頗具分量卻較抒情的主題句開篇。弦樂之後，雙簧管奏出一段悲傷的旋律。小提琴和圓號之間感人至深的二重奏將本樂章引向一個平靜安寧的尾聲，同時開啟了輕盈、優雅且歡愉的第三樂章。第三樂章不足五分鐘，是全曲篇幅最短的段落。

第四樂章起始，情緒又重回作品開篇處那種黑暗和悲傷的氛圍中。接著，一段光輝絢爛的圓號段落，像衝破烏雲的陽光般，照亮了整個樂章，也預示出主題句的明亮基調。合唱般的主題句不免讓人聯想貝多芬第九交響曲的最末樂章。最終，作品以宣示勝利的小號樂句作結。

中譯：李夢

The **first movement** opens in a mood of grim tragedy with a slow introduction over an ominous beating drum. The speed increases, the mood of tragedy passes, but the movement retains a sense of weightiness and pomposity. Wagner, attending a performance of the work, later described his impatience with this substantial movement (almost 20 minutes in length) while he waited for “an idea, a melody that irresistibly fills the universe with grandeur and emotion.”

The **second movement** begins with a lyrical, if again rather weighty, theme from the strings before the oboe leads off with a plaintive melody. A touching duet between violin and horn brings the movement to a peaceful close and heralds the start of the light, gentle and deeply happy **third movement** which, at less than five minutes' duration is the shortest of the symphony's movements.

With the opening of the **fourth movement** the mood changes back to the dark and tragic atmosphere of the work's opening. Then a glorious horn melody, like a ray of sunshine blazing through dark clouds, heralds the movement's main theme, a chorale-like melody closely related to the famous theme from the last movement of Beethoven's ninth symphony. The work ends on a note of unequivocal triumph.

BY DR MARC ROCHESTER

#### 編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、兩支小號、三支長號、定音鼓及弦樂組

#### INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, contra bassoon, four horns, two trumpets, three trombones, timpani and strings



## 艾遜巴赫

# CHRISTOPH ESCHENBACH

指揮 conductor

艾遜巴赫2010年9月起出任美國國家交響樂團及華盛頓約翰·甘迺迪演藝中心音樂總監，同時經常在世界各地的頂尖樂團及歌劇院擔任客席指揮，譽滿全球。艾遜巴赫曾在多個樂團擔任音樂總監，包括巴黎管弦樂團（2000-2010）、費城管弦樂團（2003-2008）、德國北部電台交響樂團（1998-2004）以及侯斯頓交響樂團（1988-1999），也時常獲各大知名音樂節邀請演出，包括薩爾茨堡音樂節、布拉格音樂節、鄧肯活音樂節、拉萬尼亞音樂節、石荷州音樂節、萊茵高音音樂節、聖彼得堡音樂節與格林納達音樂節。

半世紀以來，艾遜巴赫一直積極灌錄唱片，無論指揮或鋼琴演奏，都有大量唱片傳世。曲目上起巴赫，下迄當代音樂，反映出他不但熱衷經典之作，還大力支持二十世紀末、廿一世紀初的作品。2014年更憑與小提琴家美島莉及德國北部電台交響樂團灌錄的亨德密特唱片，贏得一項格林美獎。

佐治·蕭和卡拉揚都指導過艾遜巴赫；艾遜巴赫也十分重視音樂知識和經驗的傳承，因此每樂季都抽時間主持大師班和舉辦管弦樂學院，扶掖年輕樂手。艾遜巴赫獲頒發的榮譽多不勝數，包括法國榮譽軍團成員、法國藝術及文學勳章司令勳位、德國傑出貢獻勳章司令十字勳章以及太平洋音樂節伯恩斯坦獎；一生獻身音樂的他本年再獲殊榮，即將領受安斯特·凡·西門子音樂獎。

In demand as a distinguished guest conductor with the finest orchestras and opera houses throughout the world, Christoph Eschenbach began his tenure in September 2010 as Music Director of the National Symphony Orchestra as well as Music Director of the John F. Kennedy Center for the Performing Arts in Washington D.C. He was formerly Music Director of the Orchestre de Paris (2000-2010), the Philadelphia Orchestra (2003-2008), the NDR Symphony Orchestra (1998-2004) and the Houston Symphony (1988-1999). He is regularly invited to perform at prestigious music festivals including Salzburg, Prague, Tanglewood, Ravinia, Schleswig Holstein, Rheingau, St. Petersburg and Granada.

A prolific recording artist over five decades, Eschenbach has an impressive discography as both conductor and pianist. His recordings include works ranging from Bach to music of our time and reflect his commitment to not just canonical works but the music of the late-20th and early-21st century as well. In 2014 he received a Grammy Awards for his Hindemith CD with violinist Midori and the NDR Symphony Orchestra.

Christoph Eschenbach was mentored by George Szell and Herbert von Karajan, and it is very important to him to pass on musical knowledge and experience, dedicating time each season to run master classes and orchestra academies for young performers. His many honours include the Légion d'Honneur, Commandeur dans l'Ordre des Arts et des Lettres, the Commander's Cross of German Order of Merit and the Leonard Bernstein Award from the Pacific Music Festival. This year he will receive the Ernst von Siemens music Award in honour of his life's dedication to music.



Photo: Malcolm Yawm



## 巴圖 TZIMON BARTO

鋼琴 piano

巴圖於佛羅里達州出生成長，五歲時他第一次上鋼琴課，由他的祖母教導。他其後入讀茱莉亞音樂學院，在學期間連續兩年贏得美國珍娜芭侯雅比賽。他曾為美國歌劇中心的指揮及導師。作為一位年輕指揮，其優秀成就為他帶來鄧肯活學院的「最傑出學生獎」。

巴圖的國際演出事業在1980年代中期開始有所突破。當年，卡拉揚邀請他到維也納金色大廳及薩爾茨堡藝術節演出，自此邀約不斷。他幾乎與所有主要樂團都合作過，更是各大音樂節的常客，例如美國拉維尼亞音樂節，聖彼得堡白夜音樂節，石勒蘇益格—荷爾斯泰因音樂節，萊茵高音樂節及琉森音樂節。他經常夥拍指揮家艾遜巴赫演出，兩位好友攜手合作長達25年。

在他最近錄製的巴格尼尼變奏曲中，巴圖展示出他是「一位特別在乎詩意的鋼琴家」（《鋼琴新聞》04/2014）。他的其他錄音尚有：與德累斯頓國家管弦樂團及克里斯蒂·堤勒曼一同灌錄柏費茲納的鋼琴協奏曲（是首較少人演奏的作品），舒曼的音樂會作品及幽靈變奏曲，以及收錄了巴赫、海頓、拉莫、拉威爾、舒伯特和柴可夫斯基作品的專輯等等。他亦熱衷於現代音樂，於2006年創辦了巴圖獎，是為鋼琴獨奏作品而設的國際作曲比賽。

Born and raised in Florida, Tzimon Barto received his first piano lesson from his grandmother at the age of five, and later attended the Juilliard School of Music where he won the Gina Bachauer Competition two years in a row. He was also a conducting fellow and coach for the American Opera Center, and at the Tanglewood Institute he received the “Most Outstanding Student Award” for his achievements as a young conductor.

Tzimon Barto’s international breakthrough came in the mid-1980s, when he appeared at the Vienna Musikverein and the Salzburg Festival at the invitation of Herbert von Karajan. He has since performed with nearly every major international orchestra and is a frequent guest at major festivals such as the Ravinia Festival in the USA, the White Nights Festival in St. Petersburg, the Schleswig-Holstein Musik Festival, the Rheingau Musik Festival as well as the Lucerne Festival. For 25 years he has had a close musical collaboration and friendship with the conductor Christoph Eschenbach.

On his recent recording of Paganini variations, Tzimon Barto shows that he is “a pianist who particularly cares about poetry” (Piano News 04/2014). Other recordings include Hans Pfitzner’s rarely performed piano concerto with the Staatskapelle Dresden under Christian Thielemann, Schumann’s concert pieces and Ghost Variations as well as albums with works by Bach, Haydn, Rameau, Ravel, Schubert and Tchaikovsky. Actively involved in contemporary music, he created an international composition competition for piano solo in 2006 – the Barto Prize.

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## HONG KONG PHILHARMONIC ORCHESTRA



「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 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四個樂季。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，以鞏固香港的國際大都會美譽。

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 *The 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 fourth 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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

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

## 第一小提琴 FIRST VIOLINS

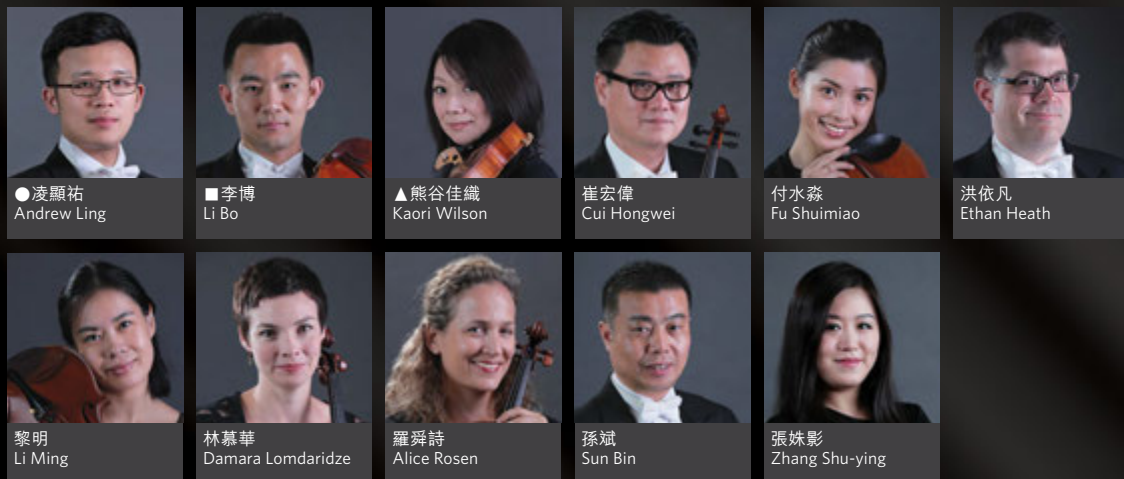
 <p>王敬/樂團首席 Jing Wang/ Concertmaster</p>	 <p>梁建楓/樂團第一副首席 Leung Kin-fung/First Associate Concertmaster</p>	 <p>王思恆/樂團第二副首席 Wong Sze-hang/Second Associate Concertmaster</p>	 <p>朱蓓/樂團第三副首席 Bei de Gaulle/Third Associate Concertmaster</p>	 <p>把文晶 Ba Wenjing</p>	 <p>程立 Cheng Li</p>
 <p>桂麗 Gui Li</p>	 <p>許致雨 Anders Hui</p>	 <p>李智勝 Li Zhisheng</p>	 <p>龍希 Long Xi</p>	 <p>毛華 Mao Hua</p>	 <p>梅麗芷 Rachael Mellado</p>
 <p>倪瀾 Ni Lan</p>	 <p>王亮 Wang Liang</p>	 <p>徐烜 Xu Heng</p>	 <p>張希 Zhang Xi</p>		

## 第二小提琴 SECOND VIOLINS

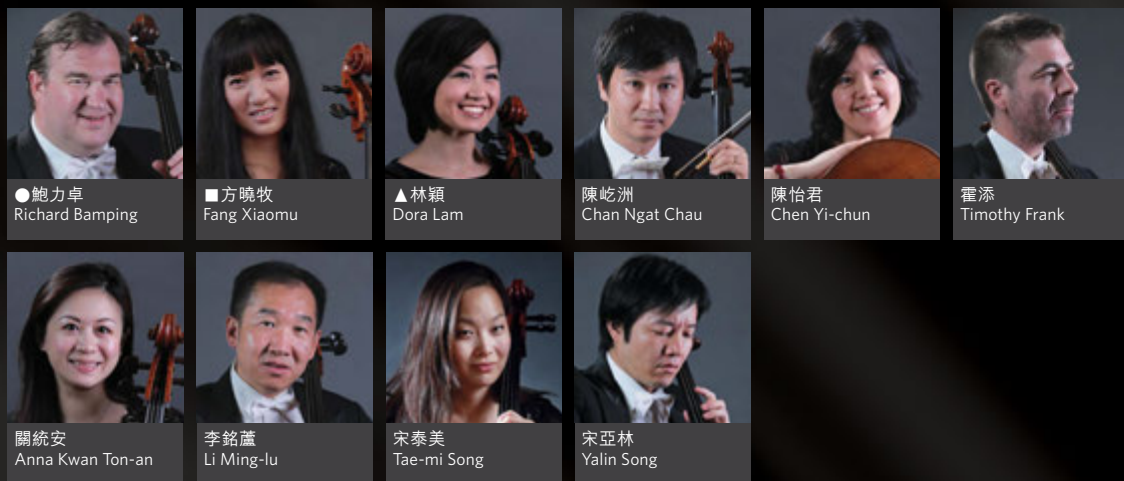
 <p>● 范丁 Fan Ting</p>	 <p>■ 趙瀛娜 Zhao Yingna</p>	 <p>▲ 梁文瑋 Leslie Ryang Moonsun</p>	 <p>方潔 Fang Jie</p>	 <p>何珈樑 Gallant Ho Ka-leung</p>	 <p>余思傑 Domas Jušys</p>
 <p>簡宏道 Russell Kan Wang-to</p>	 <p>劉博軒 Liu Boxuan</p>	 <p>冒異國 Mao Yiguo</p>	 <p>潘廷亮 Martin Poon Ting-leung</p>	 <p>華嘉蓮 Katrina Rafferty</p>	 <p>韋鈴木美矢香 Miyaka Suzuki Wilson</p>
 <p>冒田中知子 Tomoko Tanaka Mao</p>	 <p>黃嘉怡 Christine Wong Kar-yee</p>	 <p>周騰飛 Zhou Tengfei</p>			



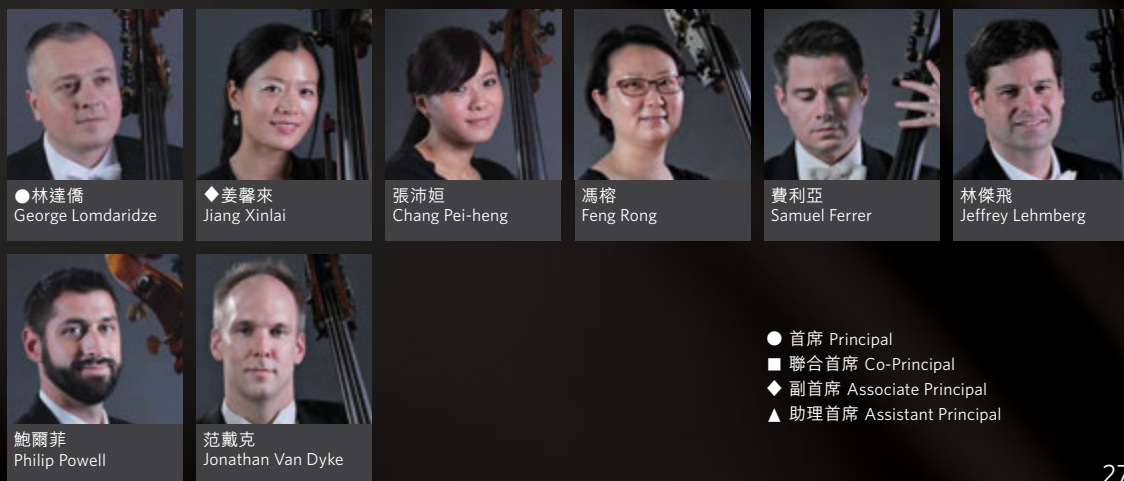
## 中提琴 VIOLAS



## 大提琴 CELLOS



## 低音大提琴 DOUBLE BASSES



- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 長笛 FLUTES



● 史德琳  
Megan Sterling



◆ 盧韋歐  
Olivier Nowak



施家蓮  
Linda Stuckey



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull



關尚峰  
Kwan Sheung-fung

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### 低音單簧管 BASS CLARINET

### 巴松管 BASSOONS

### 低音巴松管 CONTRA BASSOON



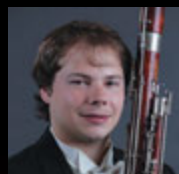
● 史安祖  
Andrew Simon



◆ 史家翰  
John Schertle



劉蔚  
Lau Wai



● 莫班文  
Benjamin Moermond



◆ 李浩山  
Vance Lee

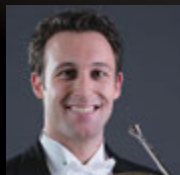


崔祖斯  
Adam Treverton Jones

### 圓號 HORNS



● 江蘭  
Jiang Lin



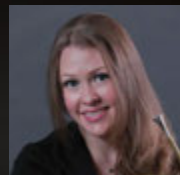
■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



李少霖  
Homer Lee



李妲妮  
Natalie Lewis

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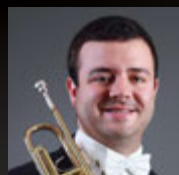
● 麥浩威  
Joshua MacCluer



◆ 莫思卓  
Christopher Moyse



華達德  
Douglas Waterston



施樂百  
Robert Smith

### 長號 TROMBONES

### 低音長號 BASS TROMBONE

### 大號 TUBA



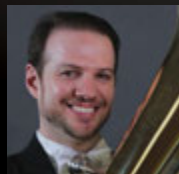
● 韋雅樂  
Jarod Vermette



韋力奇  
Maciek Walicki



韋彼得  
Pieter Wyckoff



● 雷科斯  
Paul Luxenberg



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Shirley Ip

特約樂手  
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中提琴：袁繹晴<sup>^</sup>  
Viola: Yuan Yi-ching<sup>^</sup>

長笛：柯布魯<sup>^</sup>  
Flute: Ander Erburu<sup>^</sup>

圓號：滿燦  
Horn: Man Yi

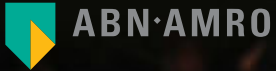
豎琴：譚懷理  
Harp: Amy Tam

<sup>^</sup> 試行性質  
<sup>^</sup> On Trial Basis

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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 Orchestra family.

香港管弦樂團感謝以下機構及贊助人支持樂團席位贊助。

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Zhao Yingna

聯合首席第二小提琴  
Co-Principal Second Violin

趙滢娜的樂師席位由以下機構贊助：

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This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang  
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Lockey Hill (c.1800) Violin, played by Mr Wang Liang  
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Loaned by Mr Laurence Scofield  
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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  - 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓓小姐使用
  - 約瑟·加里亞奴 (1788) 小提琴·由樂團首席王敬先生使用
  - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閩式小號兩支
- 德國華格納大號乙套
- 翼號乙支

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

- Rare instruments donated
- Enrico Rocca (1902) Violin, played by Mr Cheng Li
  - Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
  - Joseph Gagliano (1788) Violin, played by Mr Jing Wang, Concertmaster
  - Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

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- A set of Wagner Tubas
- A Flugelhorn

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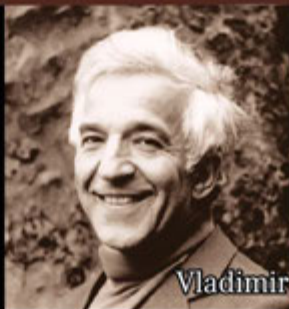
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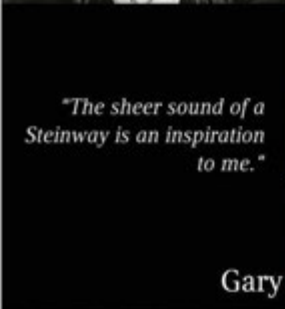
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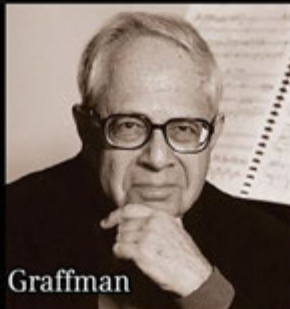
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