

莫扎特與史特勞斯 MOZART & STRAUSS

6 & 7-11-2015
Fri & Sat 8pm
Hong Kong Cultural Centre
Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

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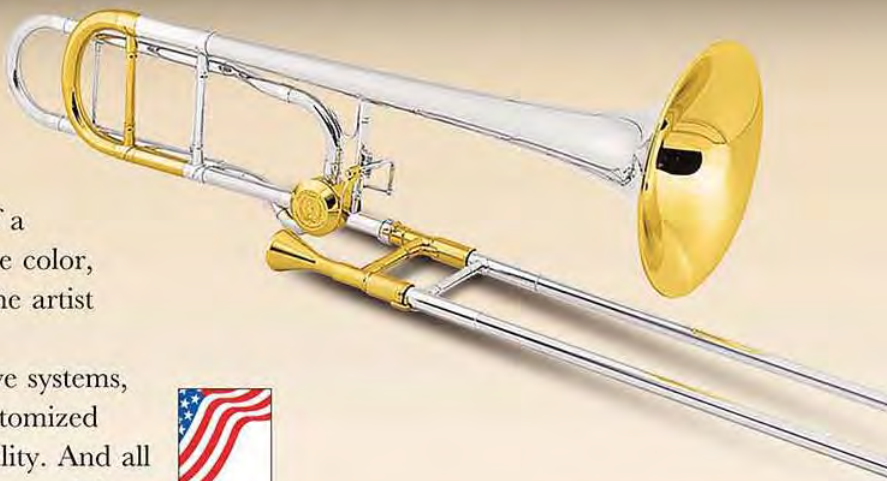


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莫扎特與史特勞斯

MOZART & STRAUSS

MOZART

~6'

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The Abduction from the Seraglio Overture

MOZART

~31'

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空闊的快板

慢板

輪旋曲—小步舞曲速度

Violin Concerto no. 5 in A, K. 219, Turkish

Allegro aperto

Adagio

Rondeau - Tempo di Menuetto

中場休息 interval

R. STRAUSS

~20'

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R. STRAUSS

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Augustin Hadelich, violin



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志登

〔梵志：清淨之志，登：達到〕



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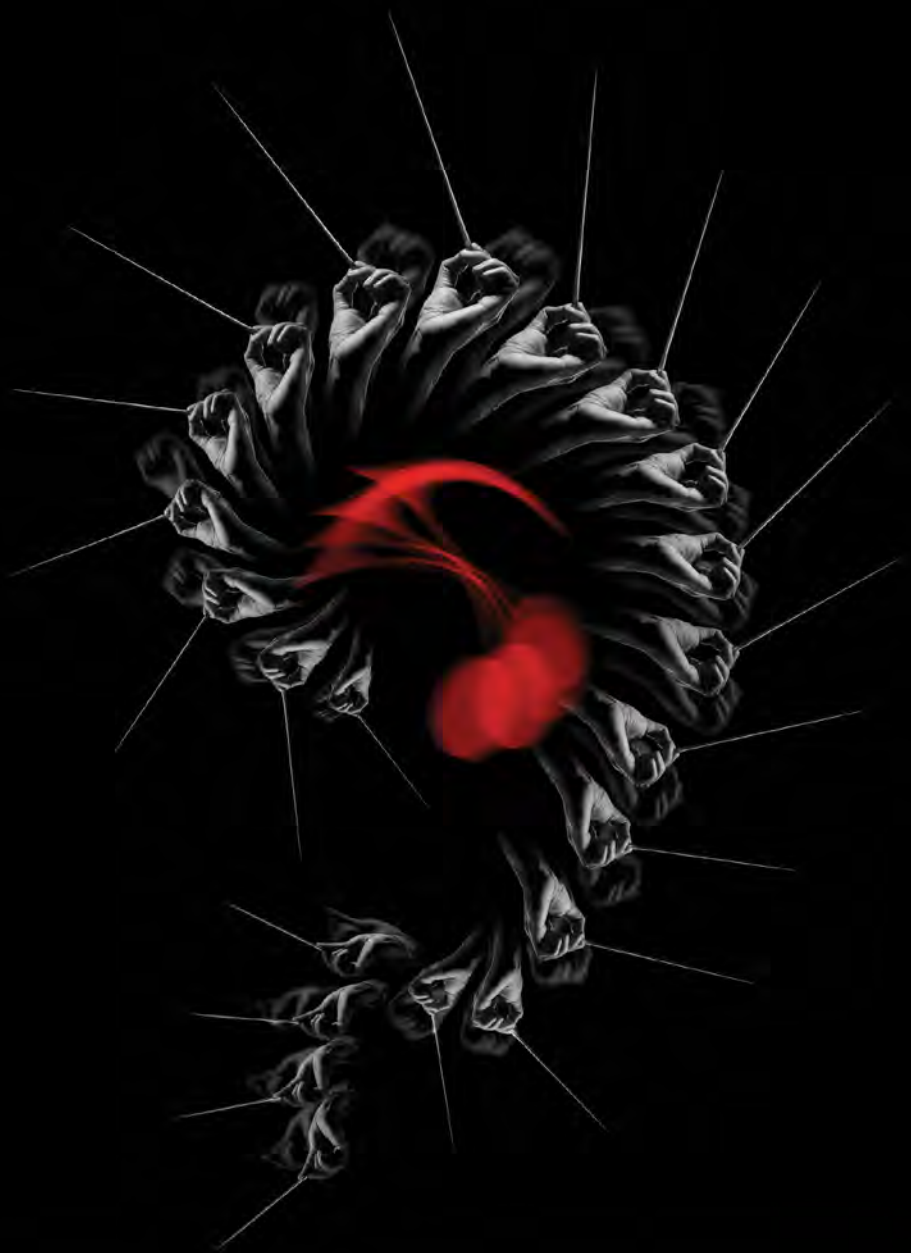
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莫扎特 《後宮誘逃》序曲

WOLFGANG AMADEUS MOZART (1756-1791)

The Abduction from the Seraglio Overture

莫扎特共創作了廿一齣歌劇，《後宮誘逃》是其中第十四齣，也是他花了最長時間創作的一齣：1781年7月30日動筆，卻在翌年5月底才完成。《後宮誘逃》1782年7月16日在維也納首演後大受歡迎。莫扎特給父親寫信說：「觀眾對這齣歌劇簡直狂熱，那種喝采聲，聽著真是有益身心！」故事以十六世紀一名土耳其帕夏的後宮為背景，講述兩名年輕英國女郎被海盜拐賣，囚禁在帕夏的後宮，兩人的男友則前往營救。莫扎特動筆寫作此劇後兩天給父親寫信，說自己的新作：「以土耳其為題材。我會在序曲、第一幕的合唱和最後的合唱採用土耳其風格。」

《後宮誘逃》首演後，奧地利皇帝約瑟夫二世對莫扎特說，序曲「在我們聽來也美得過份了，音符這麼多啊」，莫扎特答道：「陛下，只是該寫多少就多少而已」。無疑序曲開始時小提琴風馳電掣，還有許多精神奕奕的樂段，採用鈸、三角鐵、鼓和短笛等樂器營造「仿土耳其」效果。這種滑稽氣氛卻突然變得沉重灰暗，代表劇中角色奧斯敏的性格。奧斯敏緩慢笨拙但心術不正，身為奴隸卻對後宮眾女有不軌企圖。開端活潑的「仿土耳其」風格重現，為序曲畫上熱鬧的句號。

中譯：鄭曉彤

The Abduction from the Seraglio was the 14th of Mozart's 21 operas and the one which took him the longest to compose: he began it on 30th July 1781 and completed it at the end of the following May. It was first performed in Vienna on 16th July 1782 and was an immediate success. "People are absolutely crazy about this opera," Mozart wrote to his father, "It does one good to hear such applause!" It is set in a 16th century Turkish harem where two young women, abducted by pirates and sold to the harem, are held captive. Its action centres around their boyfriends' attempts to rescue them. Two days after starting work on the opera Mozart wrote to his father describing his new project, "The subject is Turkish. I shall write the overture, the chorus in Act 1 and the final chorus in Turkish style."

After the opera's premiere the Emperor Joseph II commented to Mozart that the overture was "too beautiful for our ears, and with an enormous number of notes"; to which Mozart replied "Only as many as are needed, your Majesty". Certainly the overture begins with some frantic scurrying from the violins and a great deal of high-spirited energy reinforced by mock-Turkish effects - cymbals, triangle, drums and piccolo. Having established the comic mood the overture suddenly breaks into a more sombre passage - representing the slow, ponderous, and malicious character of Osmin, a slave who has bad intentions on the women himself. A return to the vigour and mock-Turkish style of the opening brings the overture to its boisterous close.

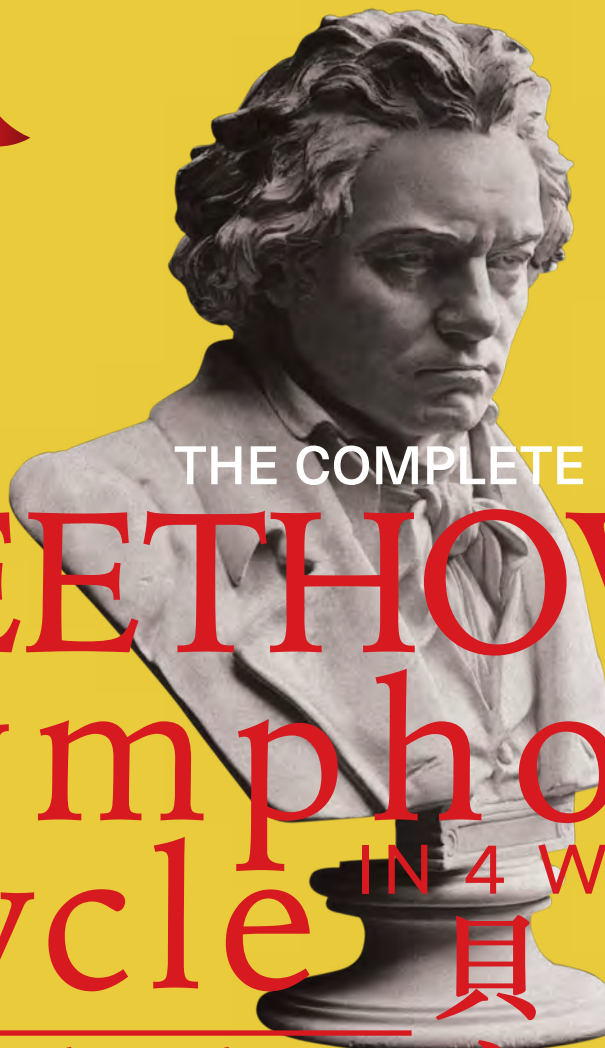
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莫扎特 A大調第五小提琴協奏曲，K. 219，「土耳其」

WOLFGANG AMADEUS MOZART (1756-1791)

Violin Concerto no. 5 in A, K. 219, Turkish

空闊的快板

慢板

輪旋曲—小步舞曲速度

Allegro aperto

Adagio

Rondeau – Tempo di Menuetto

現在大家眼中的土耳其，是個有明確疆界的國家，也是歐亞兩洲之間的橋樑。可是在18世紀，歐洲人卻將土耳其視為遙遠朦朧的國度，與「古怪的習俗」、「富異國情調但不友善的人」是同義詞。今天要是我們會將世界籠統分為「西方」與「東方」，18世紀歐洲人就將世界分為「基督教世界」與「土耳其」，將熟悉、理解的事物，與古怪、難以理解的事物分開。因此每當亞洲樂手、舞者或其他藝人來到奧匈帝國城市時，都會令當地人興致勃勃，如癡如醉；聽到的聲音，見到的樂器（特別是敲擊樂），尤其令歐洲本身的音樂家心生好奇。於是歐洲音樂家開始在作品裡模仿這些異國之聲，將本地慣用樂器以外的一切，統稱為「土耳其」。好些「土耳其」進行曲都很著名（海頓和莫扎特也寫過），甚至有「土耳其」歌劇（就像剛才聽過的樂曲那樣）。可是令「土耳其」元素擺脫「純娛樂」的用途，轉而用作一首嚴肅音樂會作品的核心，卻可謂重大創新，也必須由一個創意非凡的人來動手。雖然莫扎特第五小提琴協奏曲的綽

Turkey is today recognised as a state with clearly defined geographical border, the bridge between Europe and Asia. Back in the 18th century, however, it was seen by Europeans as a vague and remote region synonymous with outlandish practices and exotic but hostile people. If today we are inclined to talk loosely of the West or the East, so 18th century Europeans spoke of Christendom and Turkey; dividing the world into what was familiar and understood, and what was strange and incomprehensible. So whenever musicians, dancers and other performers from Asian lands travelled into the cities of the Austro-Hungarian Empire, they attracted considerable interest and bemusement, not least from the European musicians who were intrigued by the sounds they heard and the instruments – particularly the percussion instruments – they saw. They set about imitating these exotic sounds in their own music, describing just about anything which moved away from the conventional instruments of their environment as “Turkish”. There were notable “Turkish” marches – both Haydn and Mozart wrote them – and even, as we heard just now, a “Turkish” opera. However, taking these “Turkish” elements out of the realms of pure entertainment and placing them in the heart of a serious concert work was a remarkable innovation and it took a remarkable innovator to do it. Yet the innovations found in Mozart’s fifth violin concerto extend far beyond the “Turkish” elements which have given the work its nickname.

莫扎特 A大調第五小提琴協奏曲，K. 219，「土耳其」

WOLFGANG AMADEUS MOZART (1756-1791)

Violin Concerto no. 5 in A, K. 219, Turkish

號正好來自「土耳其」元素，但樂曲的創新之處卻遠不止此。

1772至1781年間，莫扎特主要在薩爾茨堡宮廷樂團擔任小提琴手；但終於得以離開該團並移居維也納後，他失去對小提琴的興趣。因此莫扎特所有重要的小提琴作品都寫於薩爾茨堡年代，包括五首小提琴協奏曲。莫扎特最初寫作小提琴協奏曲，是因為他已向托斯卡尼大公爵提出呈請，希望能加入大公爵在佛羅倫斯的宮廷樂團當團長，第一小提琴協奏曲就是為了贏得大公爵青睞而寫的。到了1773年2月，莫扎特已很清楚大公爵不為所動，遂由意大利返回薩爾茨堡。兩年後，他就在半年內寫作了另外四首小提琴協奏曲，但只有最後一首加插了「土耳其」元素。

第五小提琴協奏曲1775年12月20日完成，論篇幅和原創性都遠超其餘四首小提琴協奏曲，在許多方面為下世紀的傑出小提琴協奏曲（如孟德爾遜、布拉姆斯和柴可夫斯基的作品）奠定基礎。樂曲以強勁的**第一樂章**管弦樂引子掀開序幕（樂章標題中「aperto」一詞原意為「空」。這個詞語幾乎只有莫扎特才會在樂曲裡使用。不過「aperto」所指的顯然是音樂的格調，而不是弦樂器的演奏技法）。獨奏小提琴初次脫離樂團時，奏出的旋律非常抒情，弦樂伴奏彷彿柔和地晃動似的，可謂神來之筆；這時原

Between 1772 and 1781 Mozart was principally employed as a violinist in the court orchestra at Salzburg. When he finally left the orchestra and settled in Vienna, he also left his interest in the violin behind. Virtually all his major works for the instrument date from his Salzburg years. Among these are five concertos for the instrument, the first of which he originally started in the hope that it would so impress the Grand Duke of Tuscany that he would accept Mozart's petition to become Concertmaster of the Court Orchestra in Florence. By February 1773 it was clear that the Grand Duke was not interested, and Mozart returned from Italy to Salzburg where, two years later, he composed his other four violin concertos in the space of just six months. It was into the last of those that he interpolated those "Turkish" elements.

The fifth violin concerto is dated 20th December 1775 and is by far the most extended and original of the five, in many ways laying the groundwork for the great violin concertos which were to come in the next century from such composers as Mendelssohn, Brahms and Tchaikovsky. It opens with a robust **first movement** orchestral introduction (marked "aperto" – a musical term used almost exclusively by Mozart meaning "open" and apparently indicative more of the music's character than of any technical aspect of string playing). In an act of remarkable originality, when the solo violin first breaks off from the orchestra, it is with a richly lyrical melody accompanied by gently swaying strings, the energetic mood having, apparently, been forgotten. However, a contemplative cadenza-like passage brings back the opening material which dominates the remainder of this openly cheerful movement which closes, as is customary, with an extended cadenza.



本活力充沛的氣氛明顯已被淡忘。可是一段既似華采樂段又仿如沉思的音樂響起，不久開端素材重現，主導了樂章餘下部分。作曲家按當時習慣，在樂章接近完結時安排一個長篇華采樂段，為這個歡欣坦率的樂章劃上句號。

齊奏小提琴的輕快旋律就是**第二樂章**的基礎。獨奏小提琴隨後在高音區奏出主題，彷彿高空中唱歌的雲雀一樣。迷人的「滴答聲」伴奏偶然自樂團中冒出，反而加強了樂章的田園風情。與第一樂章一樣，第二樂章也以華采樂段作結。

第三樂章開始時，獨奏小提琴奏出動聽的小步舞曲主題。主題定期重現，貫穿整個樂章，每次出現之間以不同的插段分隔—包括為樂曲帶來綽號「土耳其」的插段。獨奏聲部忽然活躍起來，同時兩支法國號奏出一個持續的和弦，引入模仿「土耳其」音樂的段落（莫扎特為了模仿「土耳其」的特色敲擊樂器，更要求樂團樂手以弓敲打弦線）。這個長篇插段最後轉入獨奏小提琴炫技樂段；小步舞曲主題最後一次重現時，獨奏小提琴卻明顯表現得愛理不理。

中譯：鄭曉彤

Unison violins introduce the lilting melody on which the **second movement** is largely based. The solo violin then takes on the theme in the instrument's upper register, giving it much the character of a lark singing high in the air. The pastoral atmosphere is only enhanced by the charming "ticking" accompaniment which occasionally emerges from the orchestra. Again the movement ends with a cadenza.

The **third movement** opens with the soloist giving out the catchy minuet theme which recurs periodically throughout the movement. Its appearances are separated by various episodes including that which gives the concerto its nickname. A sudden burst of activity from the soloist above a sustained chord from the two horns leads into a passage imitating "Turkish" music (Mozart imitating the characteristic percussion instruments of the "Turkish" bands by asking the orchestral players to hit their strings with their bows). This extended episode is finally wrapped up by a virtuoso passage for solo violin, and the work ends with a last appearance of the minuet theme dismissed with apparent unconcern by the soloist.

BY DR MARC ROCHESTER

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李察 史特勞斯 《沒有影子的女人》：交響幻想曲

RICHARD STRAUSS (1864-1949)

Die Frau ohne Schatten: Symphonic Fantasy

第二次世界大戰前幾年，李察·史特勞斯開始結交納粹黨人。從一些照片可見他與納粹黨頭目有來往；還有一張希特拉主持的群眾集會照片，其中可見史特勞斯坐在第一排，就在戈培爾和戈林身邊。結果，盟軍1945年勝利後，史特勞斯就被懷疑是納粹份子，更被軟禁在他自己的別墅內（位於巴伐利亞阿爾卑斯山區，一個名叫加米施的地方），直至「去納粹化」法庭還他清白為止。當時的共識是，史特勞斯對政治太天真，為了保護有猶太血統的同僚和家人而與納粹黨打交道。儘管政治上他是洗脫了嫌疑，但史特勞斯也意識到自己在音樂界，再也不是完全令人心悅誠服的人物了；同時，他的音樂語言深受偶像華格納影響，以豐富的和聲與濃豔的管弦樂色彩見稱，這一套也不再適合二十世紀中葉的口味。刻意避開情感、避免過火的所謂「第二維也納學派」，冒起過又沒落了；前衛運動才是當時得令的音樂思潮。可是史特勞斯也很清楚自己部份作品多年來一直頗受歡迎，尤其色彩繽紛的歌劇《玫瑰騎士》，還有艷麗的交響詩《狄爾的惡作劇》和《唐璜》。不過他認為自己有些作品其實寫得更好，但地位卻不高，因此引以為憾。也許是為了重振聲威吧，戰後他開始將早年某些歌劇（一些因為各種原因被遺忘了的歌劇）樂譜改寫成交響詩，第一首就是1946年開始改寫的《沒有影子

In the years leading up to the Second World War Richard Strauss became associated with the Nazi party. There are photographs of him rubbing shoulders with the Nazi leaders and one in which he is seated alongside Goebbels and Goering in the front row of a rally addressed by Hitler himself. Consequently, with the Allied victory in 1945, Strauss came under suspicion and was, effectively, put under house arrest in his villa in Garmisch in the Bavarian Alps until he could be cleared by the "De-Nazification" tribunal. The consensus of opinion was that he had shown political naivety by fostering ties with the Nazis in an attempt to protect colleagues and family members who had Jewish connections. Even after his name had been cleared, Strauss was conscious that he was no longer attracting unreserved respect amongst musicians, while his musical language, strongly flavoured by the opulent harmonies and lavish orchestral colours of his great hero, Richard Wagner, no longer suited mid-20th century tastes. The so-called Second Viennese School, with its deliberate avoidance of emotion and excess, had been and gone, and the avant-garde movement was at the forefront of contemporary musical thought. Strauss was well aware, however, that some of his music had secured a measure of enduring popularity - notably the colourful opera *Der Rosenkavalier* and the exuberant symphonic poems *Till Eulenspiegel* and *Don Juan* - and he regretted that works which he regarded as their superior had not established their place in the repertoire. In a bid, perhaps, to relive past glories, he set about turning some of his earlier operatic scores, which for one reason or another had fallen into oblivion, into symphonic poems, starting in 1946 with *Die Frau ohne Schatten* which had been premiered in Vienna on 10th October 1919.



的女人》。原劇1919年10月10日在維也納首演。

古老傳說云「不育的女人沒有影子」—這就是《沒有影子的女人》標題的由來。故事發生在某遠古國度：沒有子嗣的皇后與女巫商量對策，女巫提議皇后將不育問題與一個平民女子的生育能力交換。兩人於是找來巴勒克太太。巴勒克先生雖然對太太非常忠誠，但太太卻總是怨天怨地，牢騷多多。皇后承諾讓巴勒克太太餘生享盡榮華富貴，巴勒克太太就答應將自己的生育能力轉移到皇后身上。可是就在事成之前，怪異且令人不安的幻影頻頻出現，凶兆接踵而來，連皇帝也漸漸變成石頭。皇后最終拒絕了女巫的提議，當下一道強光猛烈照在皇后身上，身後登時出現形狀清晰的影子，而巴勒克太太也突然變得知足。

交響幻想曲不祥的開端很快消失，由代表皇后的優雅主題取代。怪事開始發生，後來皇后雍容優雅地拒絕女巫的提議，從而變成整全的女人。

中譯：鄭曉彤

Die Frau ohne Schatten ("The Woman with No Shadow") derived its name from an old legend that an infertile woman cast no shadow on the ground. Set in an unspecified country in some long distant past, the opera tells of an Empress who, unable to bear her husband an heir, seeks the counsel of a sorceress who is able to exchange the Empress's infertility with that of a fertile common woman, renowned for her perpetual complaining and constant nagging of her loyal husband, Barak. In the return this woman will be assured a life of luxurious living, but before the deal is done, strange and disturbing apparitions and portents are seen. The Emperor himself starts to turn into stone. The Empress ultimately declines the Sorceress's offer and is immediately bathed in a brilliant light which casts a clear shadow behind her, while Barak's wife suddenly becomes satisfied with her lot.

The ominous opening of the symphonic fantasy quickly gives way to a graceful theme which represents the Empress. Weird and strange happenings start to emerge before, with consummate grace and poise, the Empress declines the offer and is thereby transformed into full womanhood.

BY DR MARC ROCHESTER

編制

四支長笛（其二兼短笛）、兩支雙簧管、英國管、兩支單簧管、C調單簧管、巴賽管、低音單簧管、三支巴松管、低音巴松管、四支圓號、四支小號、三支長號、大號、定音鼓、敲擊樂器、兩部豎琴、鐘琴、管風琴及弦樂組

INSTRUMENTATION

Four flutes (two doubling piccolo), two oboes, cor anglais, two clarinets, clarinet in C, basset horn, bass clarinet, three bassoons, contra bassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion, two harps, celesta, organ and strings

李察 史特勞斯 《莎樂美》：七重紗之舞

RICHARD STRAUSS (1864-1949)

Salome: Dance of the Seven Veils

史特勞斯晚年在加米施的別墅終老；而他買別墅的錢，則完全來自他第三齣歌劇《莎樂美》（1905年12月9日首演）的收益。王爾德的《莎樂美》1893年出版後，馬上引來多位作曲家的注意，爭相搶奪改編權，要把王爾德的原著改編成歌劇。史特勞斯是第一人；馬勒（時任維也納國家歌劇院指揮）知道史特勞斯的歌劇已經寫成，就嘗試將首演安排在自己工作的劇院舉行，可是維也納審查官（這人名叫「彼弗」（Piffel），與英語「廢話」（piffle）一詞相近，實在人如其名）不批准。維也納並非唯一禁止《莎樂美》上演的城市；畢竟這則情慾故事本身已下流露骨，而《聖經》竟然是故事的來源，就更令人難以接受。艾倫·捷佛遜在他的史特勞斯傳記中提到，莎樂美是個「淫娃、瘋癲的少女、一個原本正常但最後被迫瘋的少女，或是一個我行我素的純情未婚少女，只是不認為自己做錯了甚麼」。故事講述施洗約翰被莎樂美繼父希律王囚禁，但莎樂美卻迷戀施洗約翰。希律王覬覦繼女美色，遂承諾要是莎樂美為他跳舞，他就答應莎樂美任何要求，莎樂美於是跳起七重紗之舞——但她要的卻是施洗約翰的首級。後來希律的手下向莎樂美奉上一個銀盤子——施洗約翰的首級就放在上面。

The villa at Garmisch, in which Strauss ended his days, had been paid for wholly out of the proceeds from his third opera, *Salome*, premiered in Dresden on 9th December 1905. The publication of Oscar Wilde's *Salomé* in 1893 had quickly attracted the attention of composers who vied with each other to secure the rights to turn it into an opera. Richard Strauss was first, and on hearing that he had done so Gustav Mahler tried to stage the premiere at the Vienna State Opera, of which he was conductor; but the Viennese censor (a man with the appropriate name of Piffel) refused to allow it. Vienna was not the only city in which *Salome* was banned; its sordid tale of undisguised sexual passion was made all the more unpalatable by the fact that its origins were Biblical. It tells of Salome (whom Alan Jefferson in his biography of Strauss suggests is either a "nymphomaniac, a mad adolescent, a normal adolescent driven mad at the end, or a pure virgin who always had her own way and sees no wrong in what she does") and of her infatuation with John the Baptist, who is being held prisoner by her stepfather, King Herod. As Herod himself lusts after Salome, he agrees to give her whatever she wants if she dances for him. In return for dancing the Dance of the Seven Veils she demands (and receives on a silver platter) the head of John the Baptist.



根據歌劇劇本，「樂師奏起狂野的舞曲。莎樂美初時一動不動，走到高處向樂師做手勢。狂野的節奏馬上變成搖搖晃晃的柔和旋律。」沉重的敲擊樂和悸動的低音大提琴引子過後，雙簧管奏出富有東方風情的旋律，背景的弦樂隱約地抖動。長笛翩然而至，然後小提琴接手，奏出風情萬種的樂段。優美又意態撩人的圓舞曲響起，欲拒還迎似的慢慢令音樂升溫；高潮彷彿快要出現，但每次醞釀都不過借勢挑逗而已；連番落空過後，放浪狂歡似的高潮終於來臨，氣勢如虹，難以阻擋。

中譯：鄭曉彤

According to the opera's libretto, "The musicians begin to play a wild dance. Salome, at first motionless, reaches up high and gives the musicians a sign. At once the wild rhythm is succeeded by a gentle, rocking melody". After an introduction of pounding percussion and throbbing basses, the oboe plays a quasi-oriental melody against the subtle flutterings of strings. The flute drifts in and the violins take over in music of barely veiled eroticism. A deliciously seductive waltz follows, raising the musical temperature with tantalizing subtlety until, after many teasing false starts, it reaches its almost overwhelmingly orgasmic climax.

BY DR MARC ROCHESTER

編制

三支長笛（其一兼短笛）、兩支雙簧管、英國管、三支單簧管（其一兼低音單簧管）、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴、鐘琴及弦樂組

INSTRUMENTATION

Three flutes (one doubling piccolo), two oboes, cor anglais, three clarinets (one doubling bass clarinet), two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, celesta and strings



卡內拉琪斯 KARINA CANELLAKIS

指揮 conductor

現時為卡內拉琪斯在達拉斯交響樂團擔任助理指揮的第二個樂季，她已經迅速贏得國際樂壇的認同，公認為最具活力並令人興奮的年輕美國指揮家之一。在2015/16樂季，卡內拉琪斯將與多個樂團首次合作，計有香港管弦樂團、底特律交響樂團、聖地亞哥交響樂團、辛辛那提室樂團，以及格蘭提頓音樂節。

她最近剛完成歐洲首演，與歐洲室樂團在奧地利格拉茨的斯塔莉亞特音樂節亮相。2015年的美國首演包括與侯斯頓、北卡羅來納及沙托華的交響樂團、格蘭特公園音樂節，以及洛杉磯室樂團合作，擔任客席獨奏者/指揮。

2013年，卡內拉琪斯首次在卡奈基音樂廳的桑科爾廳指揮演出，因而獲邀到美國林肯中心的愛麗絲圖麗音樂廳表演。她是2015年蘇提基金會的職業扶助獎得獎者，2013滝富夫康哥迪亞獎指揮獎學金的優勝者，並為2014年波士頓交響樂團鄧肯活音樂中心的指揮。

卡內拉琪斯本身亦是一位技藝超群的小提琴家。當時她是柏林愛樂的樂團學院成員，受她的導師歷圖爵士鼓勵，踏上指揮之路。除了受邀與各大北美樂團作獨奏演出外，她亦定期在柏林愛樂和芝加哥交響樂團中拉奏了多年，並有為挪威卑爾根愛樂擔任客席樂團首席。作為廣受歡迎的室樂演奏家，她曾在萬寶路音樂節演出多年。

卡內拉琪斯從寇蒂斯音樂學院取得學士學位，主修小提琴演奏。她再於茱莉亞音樂學院深造指揮，取得碩士學位。她在紐約市出生成長，能操法語、德語及意大利語。

Currently entering her second season as Assistant Conductor of the Dallas Symphony, Karina Canellakis has rapidly gained international recognition as one of the most dynamic and exciting young American conductors. In 2015/16, Canellakis makes debuts with the Hong Kong Philharmonic Orchestra, Detroit Symphony, San Diego Symphony, Cincinnati Chamber Orchestra, and the Grand Tetons Music Festival.

She recently made her European conducting debut with the Chamber Orchestra of Europe at the Styriarte Festival in Graz, Austria. U.S. debuts in 2015 include the Houston, North Carolina, and Chautauqua Symphonies, Grant Park Music Festival, and Los Angeles Chamber Orchestra as guest soloist/conductor.

Canellakis made her Carnegie Hall conducting debut in Zankel Hall in 2013 and has also led performances in Alice Tully Hall at Lincoln Center. She is a recipient of 2015 Solti Foundation U.S. Career Assistance Award, was the winner of the 2013 Taki Concordia Conducting Fellowship, and was a 2014 Conducting Fellow at Boston Symphony's Tanglewood Music Center.

A virtuoso violinist, Canellakis was encouraged to pursue conducting by her mentor Sir Simon Rattle while a member of the Berlin Philharmonic's Orchester-Akademie. In addition to soloist engagements with various North American orchestras, she played regularly in both the Berlin Philharmonic and the Chicago Symphony Orchestra for several years, and has appeared as guest concertmaster of the Bergen Philharmonic in Norway. Sought after as a chamber musician, she spent many years at the Marlboro Music Festival.

Karina Canellakis holds a Bachelor's degree in violin from the Curtis Institute of Music and a Master's degree in orchestral conducting from The Juilliard School. She was born and raised in New York City and speaks French, German and Italian.



赫德里希

AUGUSTIN HADELICH

小提琴 violin

赫德里希經常與北美各主要樂團合作演出，已獲認定為同輩中最重要的小提琴家之一。他以過人的技巧、如詩的觸角和優美的音色吸引歐、亞各地的樂迷。

赫德里希在2015-16樂季的主要演出包括：於歐洲和倫敦愛樂、英國廣播公司（BBC）愛樂、柏林喜劇歌劇院、挪威電台、下奧地利州樂團和芬蘭電台交響樂團演出。他即將成為伯恩茅斯交響樂團的駐團藝術家，並將與樂團在卡拉畢茲和道斯加德指揮下演奏協奏曲，又將與樂團樂師合演室內樂音樂會，以及獨奏會。此外，他將再次與匹茲堡交響樂團、芝加哥交響樂團、費城管弦樂團、亞特蘭大交響樂團和溫哥華交響樂團合作，並首次與香港管弦樂團及馬來西亞管弦樂團演出。

赫德里希為Avie唱片公司的錄音包括獲留聲機獎項提名、與皇家利物浦愛樂灌錄的西貝流士和亞德斯的小提琴協奏曲；與古典結他手柏布·維勒加斯合作的《探戈的歷史》；收錄法國和俄國作品之《巴黎迴響》和個人小提琴專輯《Flying Solo》。他的最新唱片影拍挪威電台樂團與指揮哈思-貝多亞，灌錄孟德爾遜和巴托的小提琴協奏曲，已於今年發售。

他用以演奏的是一把1723年製造的斯特拉迪瓦里名琴「凱塞威特」，由克萊門特和卡倫·亞里森透過芝加哥斯特拉迪瓦里協會借出。

Multiple performances with almost every major orchestra in North America have confirmed Augustin Hadelich as one of the most important violinists of his generation. An increasingly familiar figure in Europe and Asia, he continues to astonish audiences with his phenomenal technique, poetic sensitivity and gorgeous tone.

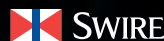
Highlights of his 2015-16 season in Europe include performances with the London Philharmonic, BBC Philharmonic, Komische Oper Berlin, Norwegian Radio, Tonkünstler Orkest and Finnish Radio Symphony. He will be Artist-in-Residence with the Bournemouth Symphony Orchestra performing concertos under the baton of Kirill Karabits and Thomas Dausgaard as well as a recital and chamber music with members of the orchestra. Further afield his performances bring him back to the Pittsburgh Symphony, Chicago Symphony, Philadelphia Orchestra, Atlanta Symphony and Vancouver Symphony, and he will make his debut with the Hong Kong Philharmonic Orchestra and Malaysia Philharmonic Orchestra.

Augustin's recordings on the Avie label include the Gramophone Award-nominated pairing of the violin concertos of Sibelius and Adès with the Royal Liverpool Philharmonic Orchestra/Lintu; *Histoire du Tango*, a program of violin-guitar works in collaboration with Pablo Villegas; *Echoes of Paris*, featuring French and Russian repertoire; and *Flying Solo*, a CD of masterworks for solo violin. His latest recording features the Mendelssohn Violin Concerto and Bartók's Concerto no. 2 with the Norwegian Radio Orchestra under Miguel Harth-Bedoya is released in 2015.

He plays the 1723 "Ex-Kiesewetter" Stradivarius violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.

港樂
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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

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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

第一小提琴 FIRST VIOLINS



王敬/樂團首席
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
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Zhang Xi

第二小提琴 SECOND VIOLINS



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Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑋
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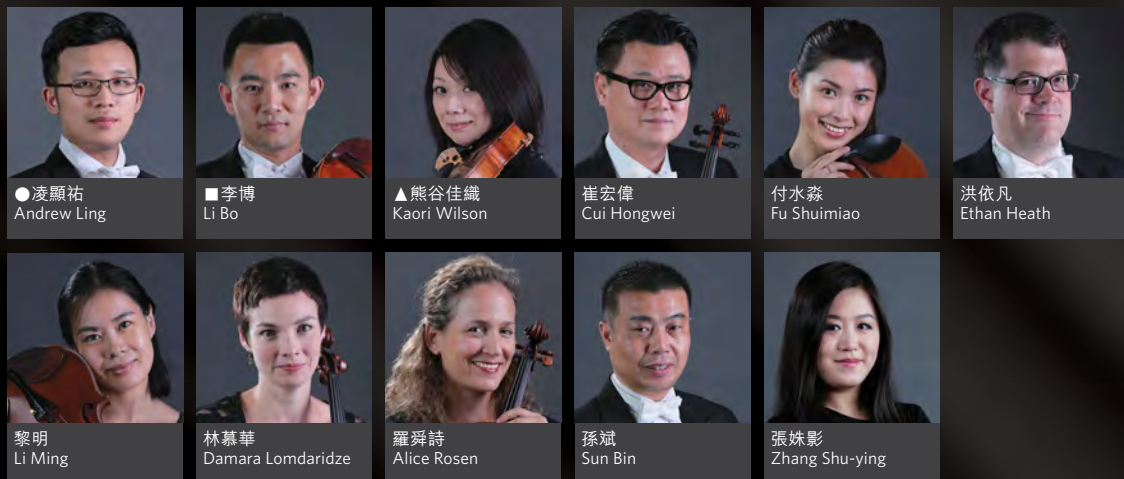
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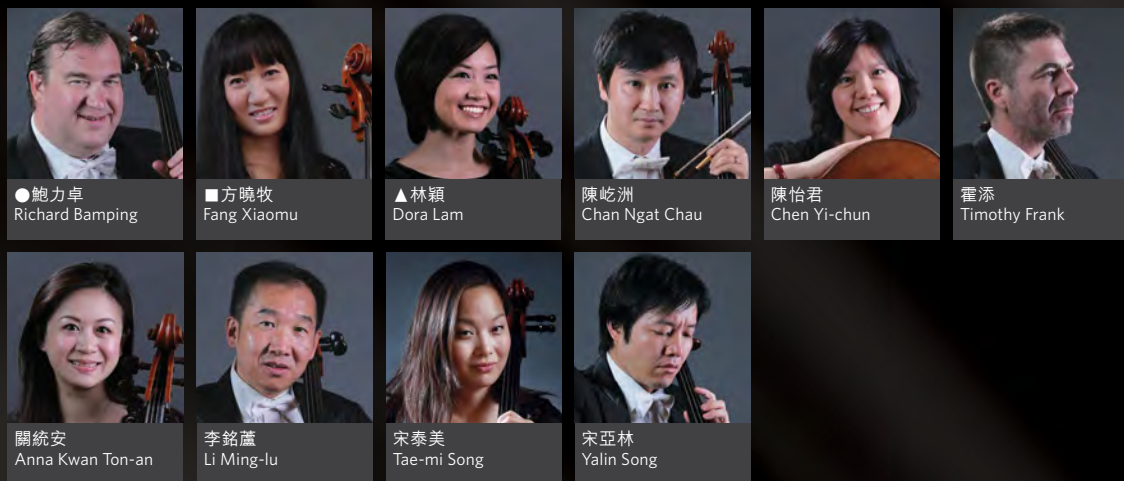
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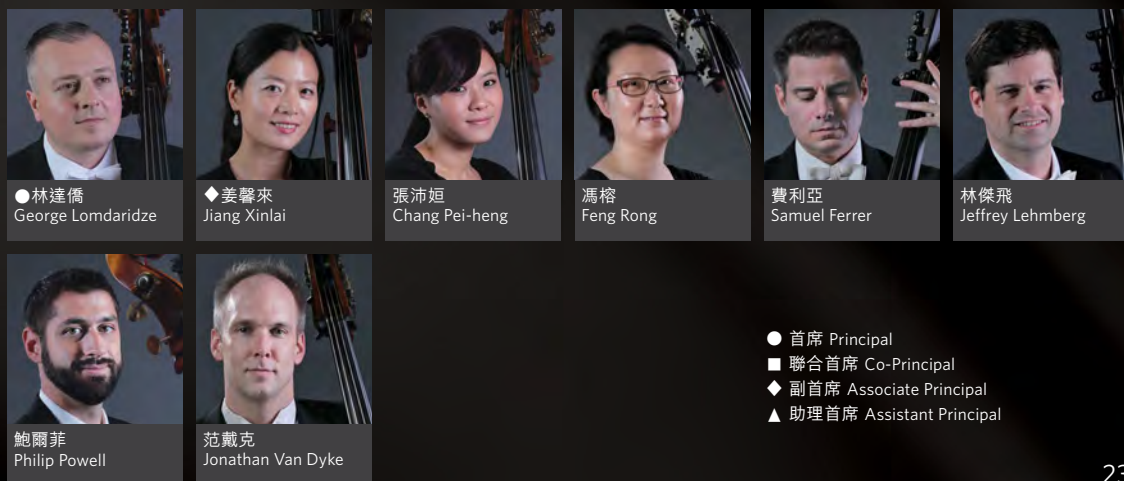
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- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
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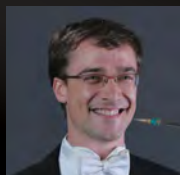
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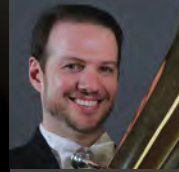
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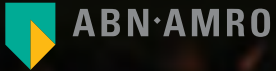
[^]試行性質
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^{*}承蒙香港小交響樂團允許參與演出
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Zhao Yingna

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- 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"

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

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5



2



3



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- 1 (31-10-2015) 香港管弦樂團社區音樂會—儼面人呢? The HK Phil Community Concert – Masks Everywhere!
- 2 (21-11-2015) 太古「港樂·星夜·交響曲」@中環海濱 Swire Symphony Under The Stars@Central Harbourfront
- 3 (22-10-2015) 「賽馬會音樂密碼教育計劃」—與港樂同台綵排及演出 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
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