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PICTURES AT
AN EXHIBITION

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Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

余隆 Yu Long
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圖畫展覽會



PICTURES AT AN EXHIBITION

LIADOV

~17'

利亞多夫：《芭芭亞加》、《魔湖》、《奇奇莫拉》

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Baba Yaga, The Enchanted Lake, Kikimora

PROKOFIEV

~26'

浦羅哥菲夫：G小調第二小提琴協奏曲，op. 63

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中庸的快板

流暢的行板—小快板—流暢的行板

快板，十分清晰地

Violin Concerto no. 2 in G minor, op. 63

Allegro moderato

Andante assai - Allegretto - Andante assai

Allegro, ben marcato

中場休息 interval

MUSSORGSKY

(orch. Ravel)

~35'

穆索斯基（拉威爾配器）：《圖畫展覽會》

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Pictures at an Exhibition

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格拉夫，指揮

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Hans Graf, conductor

馬克汀，小提琴

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Dmitri Makhtin, violin



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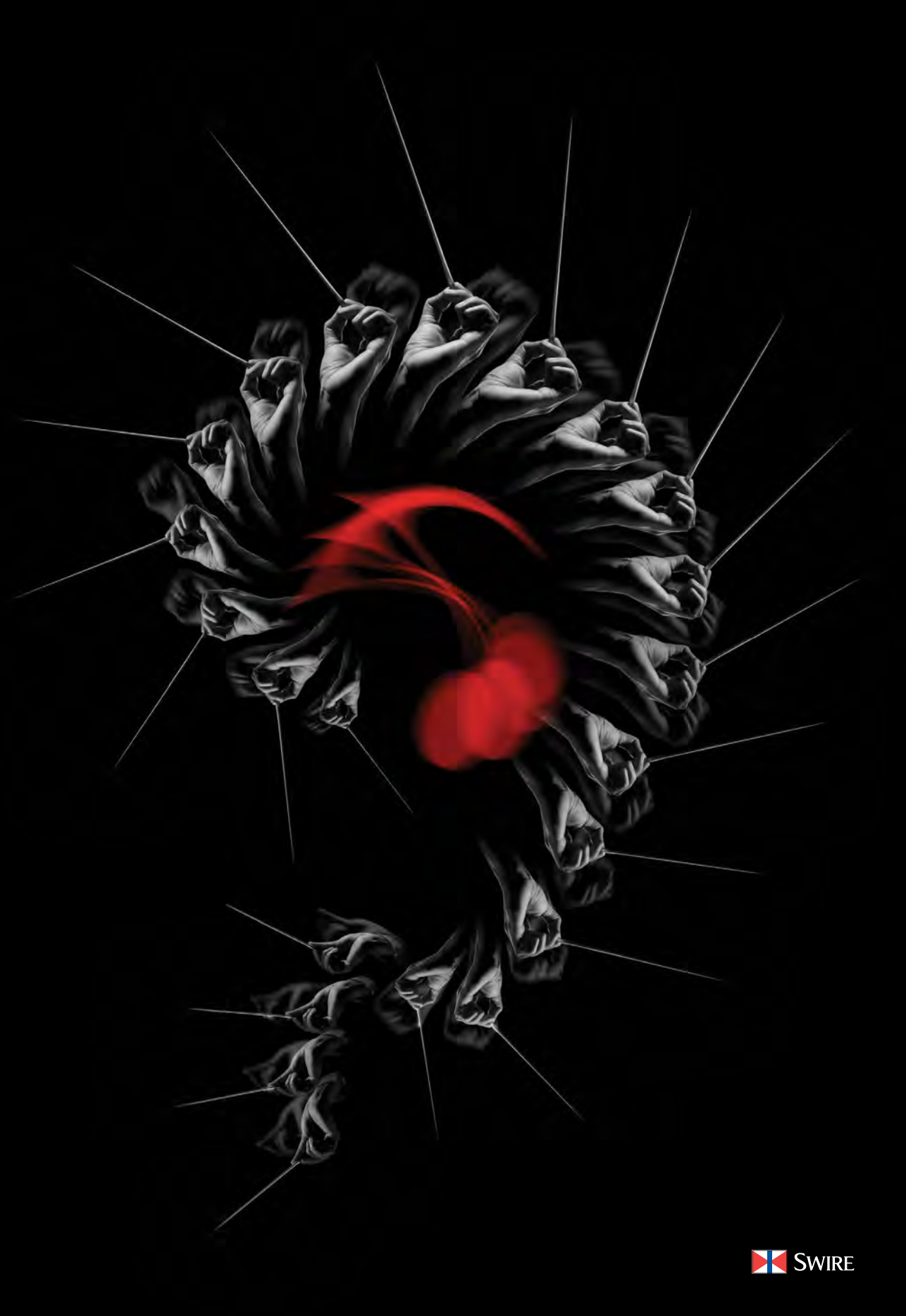


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林凡

志登

〔梵志：清淨之志，登：達到〕



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利亞多夫 《芭芭亞加》、《魔湖》、《奇奇莫拉》

ANATOLY LIADOV (1855-1914)

Baba Yaga, The Enchanted Lake, Kikimora

在影響力巨大的樂評人史達索夫口中，利亞多夫「顯然是新一代創意澎湃的俄羅斯天才少年」；但即使利亞多夫早年看來前途無限，婚後卻變得貪圖安逸，不思進取。他太太出身富裕的地主家庭，於是利亞多夫婚後也繼承了一座諾大的鄉郊莊園，毋須靠工作維持生計，創作也只是偶一為之，不過他接受了帝國地理協會委約，在俄羅斯各地蒐集民間傳說和音樂，致使他後來寫出一生中最成功的三首作品——《芭芭亞加》、《魔湖》和《奇奇莫拉》。

《芭芭亞加》全長才三分鐘，但利亞多夫卻花了十二年來創作這樂曲。作曲家1891年動筆，1904年3月18日才在聖彼得堡首演，由作曲家親自指揮。芭芭亞加是個極其令人討厭的女巫，所住的茅屋背向森林中的道路，屋子下方是一雙雞腿，四周更盡是由人骨築成的籬笆。利亞多夫刻劃芭芭亞加騎在掃帚上，一邊飛翔一邊尋找目標，準備施以毒手。

《魔湖》1909年2月21日在聖彼得堡首演。樂曲似乎並非根據特定故事寫成，利亞多夫純粹旨在描繪一幅音樂圖像。為了將聽眾的注意力由明確的「情節」轉移到樂曲的氣氛上，利亞多夫既棄用輪廓鮮明的旋律，又避開清晰的節奏，結果就像《奇奇莫拉》一樣，營造出豐富流麗的管弦樂色

Although described by the influential critic Vladimir Stasov as “a new, unmistakable, original and Russian young talent”, Anatoly Liadov’s early promise was largely stifled by the sheer comfort of his married life. His wife belonged to a wealthy land-owning family and with his marriage, Liadov inherited a large country estate. With no need to work, he made only sporadic attempts at writing music, but he did accept a commission by the Imperial Geographical Society to collect folk tales and music from around Russia, and this led to the creation of his three most successful compositions—*Baba Yaga, The Enchanted Lake* and *Kikimora*.



芭芭亞加所住的茅屋下是一雙雞腿，四周是由人骨築成的籬笆。
Baba Yaga lived in a hut on Chicken's legs surrounded by a fence made of human bones.

was surrounded by a fence made of human bones. She was a thoroughly nasty piece of work and Liadov portrays her as she flies through the air on her broomstick in search of more victims.

Baba Yaga, at barely three minutes' length, took Liadov over a dozen years to compose. He began work on it in 1891 and directed its first performance in St. Petersburg on 18th March, 1904. *Baba Yaga* was a witch who lived in a hut on chicken's legs which stood with its back to the forest path and



彩，先由低音大提琴奏出深沉的隆隆聲，營造神秘魔湖既平靜又深不見底的圖像。

《奇奇莫拉》1909年12月12日首演。先以深吟的低音大提琴掀開序幕，木管偶然吱嘎作響，孤單的英國管稍後奏出優美的俄羅斯民歌旋律，將幽暗的森林描繪得栩栩如生。這片森林一直延綿到湖邊，傳說中的奇奇莫拉婆婆就住在附近。奇奇莫拉婆婆脾氣暴躁，每次有小男孩捉弄她，她都會勃然大怒。幾個淘氣小男孩（長笛）突然冒出，不但劃破了開端平靜的畫面，更不斷捉弄婆婆；婆婆想抓他們卻偏偏抓不著，於是越來越憤怒；這時刺耳的長笛和短笛響起，彷彿在奚落樂團似的，樂團則發狂似地不斷橫衝直撞，翻來覆去，後來更氣得混身打顫。不過，最終勝利的卻是小男孩——樂曲結尾既率性又壯麗，短笛更響起一陣刺耳的笑聲。

The Enchanted Lake, premiered in St. Petersburg on 21st February, 1909, appears not to be based on any specific story, rather, Liadov is concerned purely with creating a musical picture. To focus the listener's attention on the general mood of the piece rather than any defined "story-line", Liadov dispenses with clearly defined melodies and clean-cut rhythms and produces a rich wash of orchestral colour again, as in *Kikimora*, starting with a low rumbling from the basses to create an impression of immense depth and the stillness of this mysterious body of water.

Kikimora, premiered on 12th December, 1909, opens with deep rumblings from the basses and occasional groans from the woodwinds, before a solitary cor anglais plays a beautiful Russian folk melody—all of which paints a wonderfully evocative picture of the dark forests leading down to the lake beside which the mythical Kikimora had her house. Kikimora was a cantankerous old woman who, whenever small boys came along and teased her, would fly into a mad rage. The tranquillity of the opening picture is rudely interrupted by several such boys—musically transformed into flutes—teasing the old woman. As she becomes increasingly bad tempered in her failure to catch the mischief-makers, the whole orchestra, taunted by shrill calls from flutes and piccolos, swirls and rushes around working itself into a frenzy until, at the end, it is positively shaking with rage. It is the boys who have the last laugh, however, as Liadov ends the work in a gloriously throw-away fashion with a single shrill laugh from the piccolo.

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浦羅哥菲夫 G小調第二小提琴協奏曲，op. 63

SERGEI PROKOFIEV (1891-1953)

Violin Concerto no. 2 in G minor, op. 63

中庸的快板

流暢的行板—小快板—

流暢的行板

快板，十分清晰地

Allegro moderato

Andante assai - Allegretto - Andante assai

Allegro, ben marcato

浦羅哥菲夫寫作芭蕾舞劇《羅密歐與朱麗葉》時，法國小提琴家羅伯特·索頓斯的支持者在巴黎與他接洽，希望浦羅哥菲夫能為偶像索頓斯寫一首新作，樂種由浦羅哥菲夫自行決定。浦羅哥菲夫雀躍得馬上動筆，還把《羅密歐與朱麗葉》擱在一旁，1935年整個夏季都埋首新作。他隨後與索頓斯一同巡迴歐洲多國演出，足跡遍及摩洛哥、阿爾及利亞、突尼西亞和葡萄牙，更在最後一站西班牙首演這首協奏曲。第二小提琴協奏曲剛好趕得及在1935年12月1日首演前完成；西班牙的觀眾聽得如癡如醉，甚至派遣國內最知名的一批音樂家來與浦羅哥菲夫見面，感謝他安排樂曲在西班牙首演。

浦羅哥菲夫早年的作品不協和得令人吃驚，演奏難度也極高。但即使他當初因此落得臭名昭著，到了第二小提琴協奏曲，他的音樂語言已變得溫和得多了。事實上，第二小提琴協奏曲有股簡單直接的吸引力。原因之一可能是他正計劃重返蘇聯（他在布爾什維克革命後就流亡海外），但蘇聯的音樂環境卻保守

While he was still working on his ballet score *Romeo and Juliet*, Prokofiev was approached in Paris by supporters of the French violinist, Robert Soetens. They wanted a new work for their hero to perform, leaving it up to Prokofiev to decide what kind of work it should be. Full of enthusiasm, he launched into the project, laying aside *Romeo and Juliet* while he worked on the new piece through the summer months of 1935. He then set off on an extended concert tour with Soetens which took in Morocco, Algeria, Tunisia, Portugal, and eventually ending in Spain where the concerto was premiered. The concerto was completed just in time for the Madrid premiere on 1st December, 1935, and the Spanish audience was ecstatic, sending a delegation of their most prominent musicians to Prokofiev to thank him for allowing the premiere to take place in their country.

If Prokofiev had gained early notoriety for his outrageously discordant music and its extreme demands on performers, by the time of the second violin concerto, he had evolved a more mellow musical language. Indeed, it might be said that the concerto has a simple, almost direct appeal, which was possibly the consequence of his planned move back to the conservative musical environment of Soviet Russia (he had fled in the wake of the Bolshevik Revolution), but more likely it was due to Soetens' less than dazzling talent (just before the premiere, Prokofiev met the

浦羅哥菲夫 G小調第二小提琴協奏曲，op. 63

SERGEI PROKOFIEV (1891-1953)

Violin Concerto no. 2 in G minor, op. 63

非常；不過更大可能是因為索頓斯實力有限（首演前不久，浦羅哥菲夫遇見鋼琴家阿瑟·魯賓斯坦時，就告訴魯賓斯坦別抱太高期望，因為獨奏者實在有太多缺陷）。

第一樂章開端簡樸的小提琴旋律甚具民歌風情，與利亞多夫四十年前蒐集的傳統俄羅斯民歌有異曲同工之妙。這個以傳統奏鳴曲式寫成的主題，被浦羅哥菲夫官方傳記作者涅斯傑夫形容為「俄羅斯冰封平原的寫照」，而溫暖抒情的第二主題則是「浦羅哥菲夫最令人喜歡的樂段之一」。

第二樂章以「滴答滴答」的典雅伴奏開始，承托著曲折優雅的小提琴旋律；樂章風格十分古典，但又隱約模仿了前人作品。雖然中段歡愉活潑，當中的銅管樂號曲尤其嘹亮剛烈，但樂章整體仍不失柔和親切。最後，大提琴重申開端的小提琴旋律，「滴答」有聲的伴奏改在較高音區，由獨奏小提琴以撥奏奏出。

第三樂章為了明明白白向馬德里觀眾致敬，採用了一種西班牙舞曲作為輪旋曲主題，而且主題每次重現時也加入響板，令西班牙氣息更強烈。

pianist Arthur Rubinstein and warned him not to expect too much in view of the soloist's manifest deficiencies).

The **first movement** opens with a simple violin melody strongly reminiscent of the kind of traditional Russian folk music Liadov had collected 40 years earlier. This theme—the first subject of a traditional sonata-form movement—was described by Prokofiev's official biographer, Israel Nestyev, as being an “image of the snow-covered plains of Russia”, while, in his opinion, the warm, richly lyrical second subject was “one of Prokofiev's most felicitous revelations”.

Opening with an elegant “ticking” accompaniment underpinning a sinuous, graceful violin melody, the **second movement** is again classical in style but is not without its hints of parody. An animated central section, featuring a spiky brass fanfare, does little to deflect from the general mood of geniality. The movement closes with the cellos restating the opening violin melody beneath the soloist's pizzicato ticking accompaniment.

By way of a none-too-subtle homage to the Madrid audience, the **third movement**, following rondo form, uses a decidedly Spanish dance as its principal theme. It's Spanish-ness is reinforced by the clacking of castanets in each of its subsequent appearances.

編制

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穆索斯基〔拉威爾配器〕《圖畫展覽會》

MODEST MUSSORGSKY (orch. Ravel) (1839-1881)

Pictures at an Exhibition

1874年，穆索斯基出席了友人維托·赫特曼的紀念畫展。赫特曼生前是個建築師，當日展品包括其素描、設計圖、水彩畫和旅行寫生約四百幅；穆索斯基靈機一觸，想出以音樂描繪其中十幅畫作，並以重複出現的〈漫步〉主題代表參觀者在幾個展館內走動。這個創作意念令穆索斯基興奮無比，甚至給同僚寫信道：「樂思、旋律自然地湧現，猶如一場音樂盛宴似的一我不斷地吃呀吃，結果就吃太飽了。靈感來得太快，我幾乎趕不及寫下來呢。」的確，穆索斯基身故後，這些樂思和旋律一直保存在一堆凌亂不堪的紙張上；作曲家林姆斯基—高沙可夫花了幾個月才能整理好，並將這些曲子湊成一套鋼琴組曲，1886年以《圖畫展覽會》為標題出版。

《圖畫展覽會》鋼琴組曲是俄羅斯第一批重要鋼琴作品之一；但樂曲的色彩實在豐富，而且十分適合譜寫成管弦樂曲，因此俄裔指揮家哥塞維茲基以一萬法國法郎的報酬，邀請拉威爾將樂曲改編，準備1922年10月19日在巴黎首演。這項任務令拉威爾十分雀躍，因此即使改編版已演出完畢，他仍然繼續加以修訂，直至七年後他認為適宜出版為止。他對原曲作了幾項改動（包括刪掉了幾段〈漫步〉），但一般認為拉威爾版本足以躋身古今最優秀的管弦樂曲之列。

In 1874, Modest Mussorgsky had attended a memorial exhibition for his friend, the architect Viktor Alexandrovich Hartmann. Some 400 of Hartmann's drawings, designs, watercolours and travel sketches were displayed and Mussorgsky hit on the idea of depicting 10 of the pictures in music along with a recurring "Promenade" theme as the viewer moves from one room of the exhibition to another. The concept of the work so excited him that, as he wrote to a colleague, "Ideas, melodies come to me of their own accord, like a banquet of music. I gorge and gorge and overeat myself. I can hardly manage to put them down on paper fast enough." Indeed, after his death, these ideas and melodies remained as a disorganised heap of papers which it took several months for the composer Rimsky-Korsakov to assemble into the piano suite first published in 1886 under the title *Pictures at an Exhibition*.

In that guise it stands as one of the first significant piano works by a Russian composer, but so colourful and full of potential for orchestration was that original suite that the Russian-born conductor, Serge Koussevitzky, paid Maurice Ravel 10,000 French francs to orchestrate it for a performance in Paris on 19th October, 1922. Fired by that initial challenge, Ravel continued to work on *Pictures* until he felt it was ready for publication, some seven years later. He made a number of alterations to Mussorgsky's original (including the omission of several "Promenade" sections) but it is generally accepted that this version ranks as one of the finest orchestral showpieces in the repertoire.

Promenade – announced by solo trumpet, this has been described as "Mussorgsky roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and, at times sadly, thinking of his friend." Different sections of the

穆索斯基〔拉威爾配器〕《圖畫展覽會》

MODEST MUSSORGSKY (orch. Ravel) (1839-1881)

Pictures at an Exhibition

〈漫步〉—先由獨奏小號奏出。有形容這段彷彿「穆索斯基在畫展徘徊，時而悠閒，時而輕快，像快步湊近去看一幅吸引他的畫作似的，時而卻又因為思念故友而感傷。」樂團不同組別接力，之後看見第一件展品：

〈矮人〉—這個造型古怪的矮人娃娃是赫特曼設計、用作裝飾的胡桃夾子，原用以裝飾聖彼得堡藝術家協會的聖誕樹。

〈漫步〉—〈漫步〉主題第二次出現，整體氣氛較沉寂，彷彿那令人不安的矮人娃娃依然縈繞心頭。

orchestra take up the theme before arriving at the first exhibit...

Gnome - Hartmann's design for an ornamental set of nutcrackers to be placed on the Christmas tree in the St. Petersburg Artists' Club. He designed the nutcrackers in the shape of a grotesque gnome-like doll.

Promenade - As if reflecting on the rather disturbing gnome doll, this second appearance of the recurring theme is altogether more reflective.

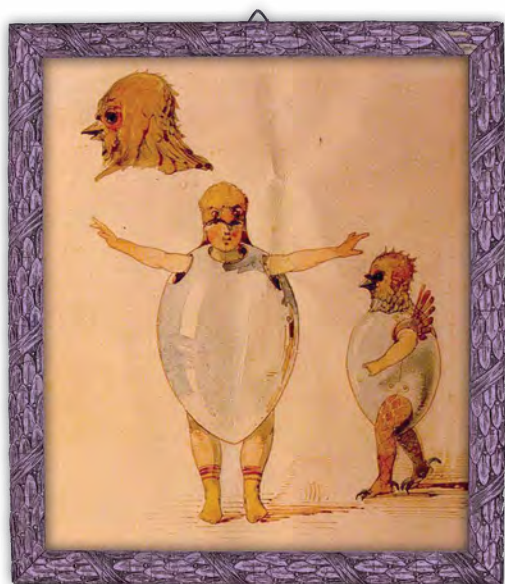
The Old Castle - One of Hartmann's travel sketches from his journeys around Italy depicts an old castle in front of which he has drawn a medieval singer. Mussorgsky's music sums up the strange and mysterious atmosphere while Ravel has given the singer's melancholy song to the saxophone.

Promenade - A much more cheerful frame of mind now, but the gentle walk around the exhibition is suddenly interrupted by the sight of the next exhibit...

Tuileries - A charming picture of children playing in the pretty garden in the centre of Paris called the "Tuileries".

Bydlo - The name given to a Polish ox-cart with enormous wheels. It lumbers along heavily while the driver's song is given out by the tuba.

Promenade - The fourth appearance of the theme is suddenly interrupted by...



赫特曼設計的有趣戲服

Funny costumes designed by Hartmann



〈古堡〉— 赫特曼漫遊意大利時的旅行寫生之一。畫中有幢古堡，古堡前方有個中世紀歌者。穆索斯基的音樂流露出畫中怪誕神秘的氣氛，拉威爾則把歌者憂鬱的歌聲交由薩克管唱出。

〈漫步〉— 現在心情愉快得多了，但主人翁在展館緩步而行之際卻突然停下，因為看見了下一件展品：

〈杜伊勒里花園〉— 孩童在巴黎市中心美輪美奐的「杜伊勒里花園」嬉戲，是幅別有情趣的畫作。

〈拜德羅〉— 意思是波蘭的大輪子牛車；車子笨重地前行，車伏的歌聲以大號奏出。

〈漫步〉— 主題第四次出現，卻忽然被打斷：

〈小雞在蛋殼裡跳芭蕾舞〉— 1871年赫特曼為莫斯科大劇院某次製作而設計的戲服之一，以蛋殼內的小雞為造型，小雞更將纖瘦的腿從蛋殼裡伸出來，到處跳舞。

〈胖子和瘦子〉— 這兩幅鉛筆畫本為穆索斯基所有，這次他慷慨借出以供展覽。一幅是身披毛皮大衣的猶太老人，舉止優閒，說話慢條斯理；一幅是衣衫襤褸的窮人，一副哭喪著臉的飢餓相，不住地哀鳴（拉威爾以小號配上弱音器模仿他發牢騷的聲音，實在維肖維妙）。



赫特曼畫作：巴黎墓穴的內部
Picture of the interior of Paris catacombs (by Hartmann)

Ballet of the Chicks in their Shells - In 1871, Hartmann designed the costumes for a production by the Bolshoi Theatre in Moscow. One design was of eggs dancing around on two little legs.

Samuel Goldenberg and Schmuyle - Mussorgsky himself loaned these two pencil drawings to the exhibition. One is of an old Jew, dressed in furs, leisurely in his movements and slow of speech, while the other is of a poor, ragged man obviously hungry and continually whining (his complaining voice beautifully imitated in Ravel's orchestration on the muted trumpet).

The Market Place at Limoges - This depicts the gossiping, gesticulating women in the market place.

Catacombs: A Roman Sepulchre - The exhibition catalogue described this picture as, "The interior

穆索斯基〔拉威爾配器〕《圖畫展覽會》

MODEST MUSSORGSKY (orch. Ravel) (1839-1881)

Pictures at an Exhibition

〈利莫日市場〉— 描繪市集裡手舞足蹈地閒話家常的婦女。

〈墓穴：羅馬墳墓〉— 展品目錄形容此畫作：「巴黎墓穴內部，人物有赫特曼、建築師克奈爾和一個提著燈的嚮導。」死亡及墓穴的意念，在接下來的〈漫步〉主題中延續：

〈跟亡靈說亡靈的語言〉— 氣氛變得嚴肅。在原稿上，穆索斯基在樂章頁頂寫著：「亡友赫特曼的創作精神，領著我走向一堆骷髏。」拉威爾的配器讓人聯想到作曲家跟著赫特曼走向墳墓的景象。

〈雞腿上的女巫芭芭亞加茅屋〉— 赫特曼的素描上，畫有一個茅屋狀的時鐘，但茅屋下面卻是兩條雞腿；穆索斯基的音樂寫得邪氣迫人，靈感來自俄國民間傳說中的著名女巫芭亞加。

〈基輔的大門〉— 赫特曼設計的巨型拱門，聳立在通往基輔的路上，作為基輔的城門。事實上大門從未動工，但卻為穆索斯基帶來靈感，富麗堂皇地結束全曲。

樂曲剖析中譯：鄭曉彤

of Paris catacombs with figures of Hartmann, the architect Kenel and the guide holding a lamp." And the idea of death and the grave is carried on into the next statement of the Promenade theme...

With the Dead in a Dead Language – where it appears in a more solemn guise. Mussorgsky wrote above this passage in the original score, "The creative spirit of the dead Hartmann leads me towards skulls". Ravel's orchestration evokes the image of Mussorgsky following Hartmann into the grave.

Baba Yaga's Hut on Chicken's Legs – Hartmann had sketched a clock shaped like a hut on legs. Mussorgsky, however, composed a demonic ride inspired by the famous witch from Russian folklore, Baba Yaga.

The Great Gate of Kiev – One of Hartmann's architectural designs was for a massive arch to be cited on the road leading into the city of Kiev. It never got beyond the design stage but inspired Mussorgsky to compose a majestic and triumphant conclusion to his work.

ALL PROGRAMME NOTES BY DR MARC ROCHESTER

編制

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、三支長號、大號、高音薩克管、定音鼓、兩部豎琴、鋼片琴、敲擊樂器及弦樂組

INSTRUMENTATION

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



格拉夫 HANS GRAF

指揮 Conductor

格拉夫於2001年獲委任為美國休斯頓交響樂團的音樂總監，一直執捧至2013年5月，現為該團的桂冠指揮。到休斯頓上任前，格拉夫分別於加拿大卡加利愛樂管弦樂團及法國波爾多國立管弦樂團擔任音樂總監達八年及六年之久。於1984年至1994年間，他曾領導薩爾斯堡莫扎特管弦樂團，亦是北美各大樂團的常客。格拉夫大師指揮歌劇經驗豐富，1981年首次於維也納國家歌劇院獻藝，此後曾於柏林、慕尼黑、巴黎及羅馬的歌劇院指揮歌劇製作。近期的演出包括蘇黎世歌劇院的《帕西發爾》及斯特拉斯堡萊茵國家歌劇院的《鮑里斯》。

格拉夫生於奧地利的林茲附近，先學習小提琴和鋼琴。他在格拉茨音樂學院獲得鋼琴及指揮文憑，其後往意大利深造，師承費拉拉、傑利畢達克，再負笈俄羅斯隨老楊遜斯學藝。他曾獲法國政府頒發「騎士榮譽勳章」，以表揚他於世界各地發揚法國音樂。他又曾獲奧地利頒授「榮譽大金章」。

Appointed as Music Director of the Houston Symphony in 2001, Hans Graf concluded his tenure in May 2013; he currently holds the title of Conductor Laureate. Prior to his appointment in Houston, he was the Music Director of the Calgary Philharmonic for eight seasons and held the same post with the Orchestre National Bordeaux Aquitaine for six years. He also led the Salzburg Mozarteum Orchestra from 1984 to 1994, and is a frequent guest with all the major North American orchestras. An experienced opera conductor, Maestro Graf first conducted the Vienna State Opera in 1981 and has since led productions in the opera houses of Berlin, Munich, Paris and Rome. Recent engagements include *Parsifal* at the Zurich Opera and *Boris Godunov* at the Opera National du Rhin in Strasbourg.

Born near Linz, Hans Graf first studied violin and piano. After receiving diplomas in piano and conducting from the Musikhochschule in Graz, he continued his studies in Italy with Franco Ferrara and Sergui Celibadache, and in Russia with Arvid Jansons. He has been awarded the "Chevalier de l'Ordre de la Legion d'Honneur" by the French government for championing French music around the world, as well as the "Grand Decoration of Honour in Gold" for Services to the Republic of Austria.

馬克汀 DMITRI MAKHTIN

小提琴 Violin

馬克汀於1975年在聖彼得堡出生，四歲開始跟隨父母學習音樂，雙親都是聖彼得堡愛樂樂團的專業小提琴樂師。1981年他入讀專為天賦兒童而設的音樂學院，並在1989年贏得了在俄羅斯新西伯利亞舉行的全國青年小提琴大賽。1997年，他首次在法國登台，與史雲蘭諾夫及俄羅斯國立交響樂團一同演出；美國首演於1998年，與史拉健和克里夫蘭管弦樂團攜手演出。自此以後，他曾與多個樂團合作演出：海牙市立管弦樂團、法國電台愛樂樂團、悉尼電台及電視台的樂團，蒙地卡羅愛樂樂團、法國蒙彼利埃國家樂團、阿姆斯特丹新小交響樂團、日內瓦室樂團、布拉格愛樂樂團、盧森堡歐洲獨奏家樂團及瑞典電台交響樂團。2011年他應邀與法國里爾國家交響樂團巡迴演出，以慶祝該團廿五周年。他亦獲小提琴家列賓邀請表演，並讓馬克汀隨自己喜好決定演奏曲目。

馬克汀是一位活躍的室樂演奏家，他曾在多個音樂節上演出，包括：聖彼得堡藝術廣場、里斯本、法國南特狂歡節、法國拉羅克、昂迪樂、巴斯克海岸音樂節、薩爾茨堡及聖丹尼斯音樂節等。馬克汀與鋼琴家比拉索夫斯基及大提琴家克尼亞澤夫組成三重奏，灌錄柴可夫斯基作品、及拉赫曼尼諾夫「悲歌三重奏」的DVD大碟，榮獲法國金音叉四星評級。其他錄音尚有蕭斯達高維契的第二鋼琴三重奏和拉赫曼尼諾夫「悲歌三重奏」，以及孟德爾遜三重奏和巴赫奏鳴曲及組曲的選段。

Born in St. Petersburg in 1975, Dmitri Makhtin started his musical education at the age of four with his parents, both professional violinists at the St. Petersburg Philharmonic Orchestra. In 1981, he entered the Conservatory for highly talented children and in 1989 won the prize of the National Competition for Young Violinists in Novosibirsk, Russia. He made his French debut in 1997 with Yevgeny Svetlanov and the Russian State Symphony Orchestra, and his American debut in 1998 with Leonard Slatkin and the Cleveland Orchestra. He has since performed with the Residentie Orchestra of the Hague, Orchestre Philharmonique de Radio France, Sydney Radio and TV orchestras, Monte-Carlo Philharmonic Orchestra, Montpellier National Orchestra, New Sinfonietta Amsterdam, Geneva Chamber Orchestra, Prague Philharmonia, Solistes Européens du Luxembourg and the Swedish Radio Symphony Orchestra. In 2011, he was invited to tour with the Orchestre National de Lille for the Orchestra's 25th anniversary, and was also invited by Vadim Repin to play at his *carte blanche*.

An active chamber music player, Dmitri Makhtin has performed at festivals including the Arts Square in St. Petersburg, Lisbon, Folles Journées de Nantes, Roque d'Anthéron, Musique en Côte Basque, Salzburg and Festival de Saint-Denis. The trio Boris Berezovsky, Dmitri Makhtin and Alexander Kniazev, recorded a DVD of Tchaikovsky's music for piano, violin and cello and Rachmaninov's *Trio Élégiaque*, which was awarded four stars by *Diapason* magazine. Other recordings include Shostakovich's Piano Trio no. 2 and Rachmaninov's *Trio Élégiaque*, Mendelssohn trios and a selection of Bach's sonatas and partitas.

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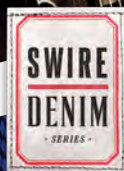
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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



「梵志登對音樂高水準的堅持，而非皆舞台效果嘩眾取寵。他領導港樂更上一層樓，不僅是港樂也是香港所有樂迷之福。」李歐梵，《明報》

香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過一百五十場音樂會，把音樂帶給超過二十萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職。梵志登大師獲紐約愛樂委任為下任音樂總監，此任命並不會影響梵氏在港樂至2019年夏季的任期。

余隆由2015/16樂季開始被委任為首席客席指揮，任期暫為三年。

樂團在梵志登的領導下，正在進行眾多演出計劃，其中包括為期四年的華格納《尼伯龍的指環》旅程，以歌劇音樂會形式，每年演出一齣並灌錄整套聯篇歌劇。港樂剛完成旅程的第二部份，音樂會由拿索斯唱片進行現場錄音及發行，令港樂成為中港兩地首個演出這齣鉅著的本地樂團。

同為在梵志登的領導下，港樂於2014/15樂季完成了歐洲五國七個城市的巡演，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，觀眾對音樂會反應踴躍，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。

The Hong Kong Philharmonic Orchestra (HK Phil) is recognised as Asia's foremost classical orchestra. The Orchestra presents more than 150 concerts over a 44-week season and attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today's most sought-after conductors, is the Orchestra's Music Director, a position he has held since the 2012/13 concert season. Maestro van Zweden was recently announced as the next Music Director of the New York Philharmonic. This appointment will not affect his tenure with the HK Phil; his commitment to the HK Phil extends at least to the summer of 2019.

Yu Long was appointed for an initial three-year term in the 2015/16 season as Principal Guest Conductor .

Under Maestro van Zweden, the HK Phil is undertaking a variety of initiatives including a four-year project to perform and record the complete *Ring of the Nibelung* (Richard Wagner). The Orchestra is in the second of this four-year journey, performing one opera annually in concert. The performances are being recorded live for the Naxos label and mark the first performances by a Hong Kong or mainland Chinese orchestra of the entire *Ring* cycle.

Also under van Zweden, the orchestra undertook a highly successful five-country, seven-city tour of Europe in the 2014/15 season, with concerts in London, Vienna, Zurich, Eindhoven, Birmingham, Berlin and Amsterdam. Performances were met with enthusiasm and universally positive reviews. The concert in Vienna's Musikverein was filmed for broadcast on TV.

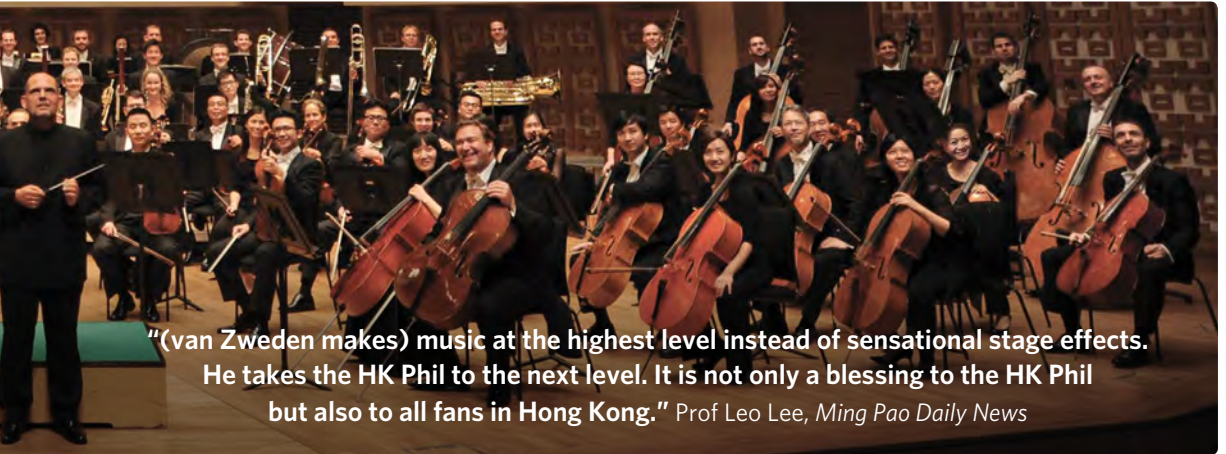
Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias



「許多歐洲樂團都希望他們能奏出這個水平」

“Many European orchestras wish they could play like this”

Thiemo Wind, *De Telegraaf*



“(van Zweden makes) music at the highest level instead of sensational stage effects. He takes the HK Phil to the next level. It is not only a blessing to the HK Phil but also to all fans in Hong Kong.” Prof Leo Lee, *Ming Pao Daily News*

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、已辭世的馬捷爾、安蘇菲·慕達及王羽佳等。

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，更已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。

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。

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。

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。

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

Goerne, Lang Lang, Yu Long, Yundi Li, the late Lorin Maazel, Anne-Sophie Mutter and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to tens of thousands of children annually. A recording was 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*.

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.

Thanks to a 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.

The Orchestra's history stretches back to 1895, when it was formed as the Sino-British Orchestra. It was re-named in 1957 and became fully professional in 1974.

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



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
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



徐烜
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 范丁
Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



余思傑
Domas Juškys



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



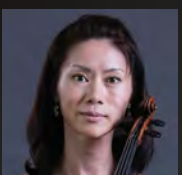
冒異國
Mao Yiguo



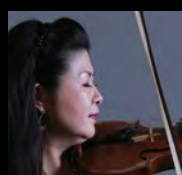
潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



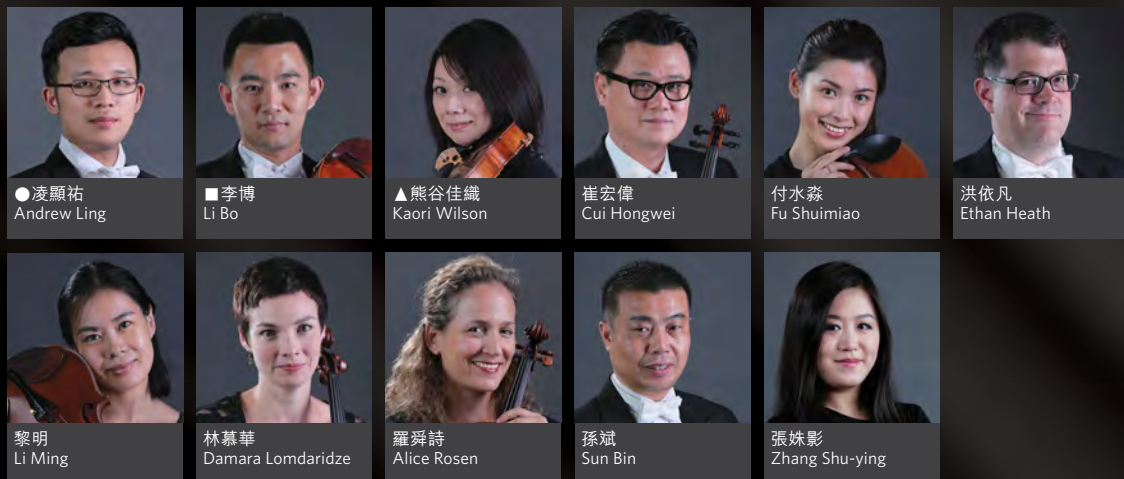
黃嘉怡
Christine Wong Kar-yee



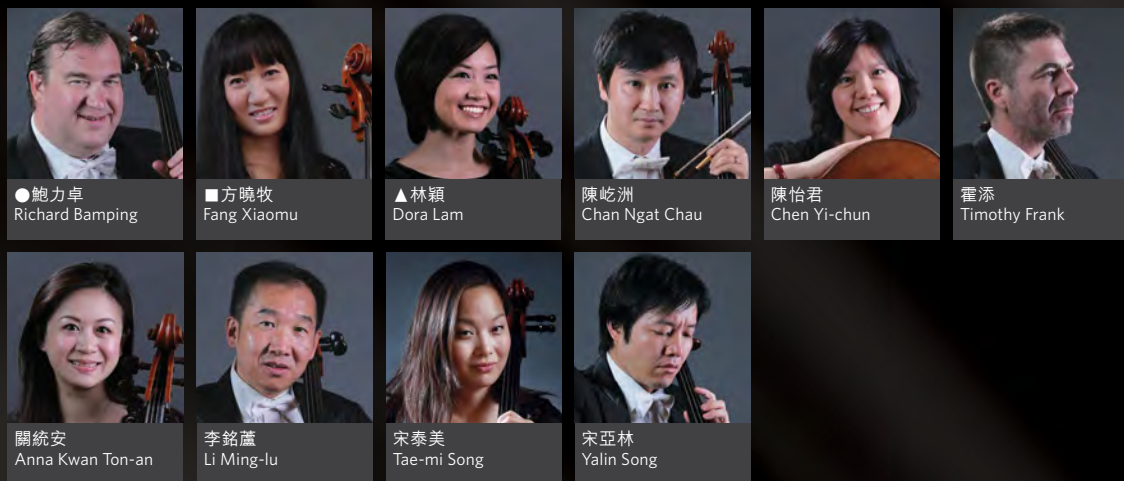
周騰飛
Zhou Tengfei



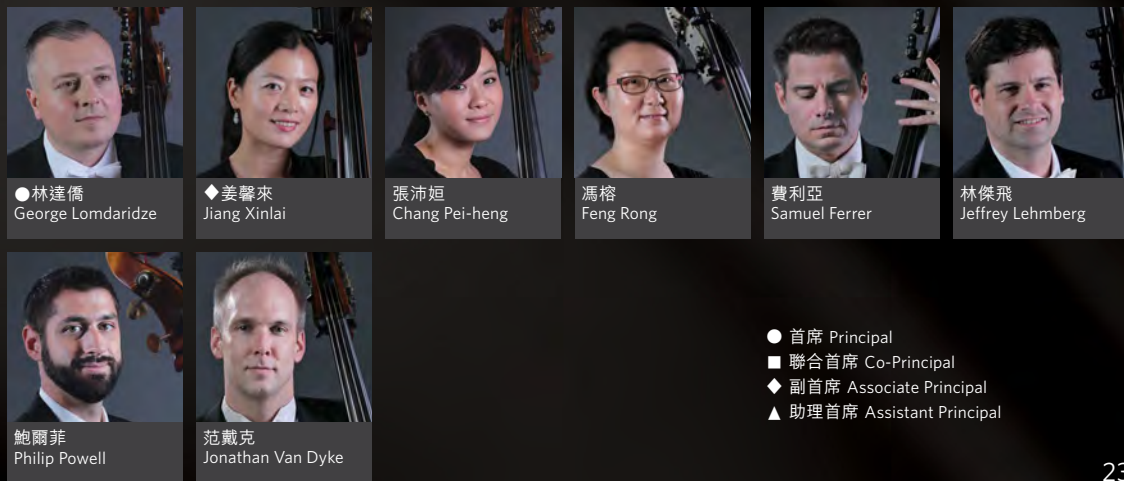
中提琴 VIOLAS



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

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Megan Sterling



◆ 盧韋歐
Olivier Nowak



施家蓮
Linda Stuckey

雙簧管 OBOES



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

單簧管 CLARINETS



● 史安祖
Andrew Simon



◆ 史家翰
John Schertle



劉蔚
Lau Wai

低音單簧管 BASS CLARINET



艾爾高
Lorenzo Iosco

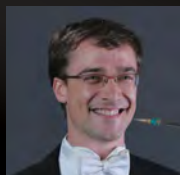
巴松管 BASSOONS



● 莫班文
Benjamin Moermond



◆ 李浩山
Vance Lee



▲ 崔祖斯
Adam Treverton Jones

低音巴松管 CONTRA BASSOON

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

小號 TRUMPETS



● 麥浩威
Joshua MacCluer



◆ 莫思卓
Christopher Moysé



華達德
Douglas Waterston



施樂百
Robert Smith



長號
TROMBONES



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Jarod Vermette



● 韋力奇
Maciek Walicki



● 韋彼得
Pieter Wyckoff



● 雷科斯
Paul Luxenberg

低音長號
BASS TROMBONE

大號
TUBA

定音鼓
TIMPANI



● 龐樂思
James Boznos

敲擊樂器
PERCUSSION



● 白亞斯
Aziz D. Barnard Luce



● 梁偉華
Raymond Leung Wai-wa



● 胡淑徽
Sophia Woo Shuk-fai

鍵盤
KEYBOARD



● 葉幸沾
Shirley Ip

特約樂手
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中提琴：袁繹晴[^]
Viola: Yuan Yi-ching[^]

大提琴：黃家立
Cello: Wong Ka-lap

長笛：柯布魯[^]
Flute: Ander Erburu[^]

圓號：崔允[#]
Horn: Yoon Choi[#]

長號：湯臣[^]
Trombone: Kevin Thompson[^]

敲擊樂器：王偉文、韋特森
Percussion: Raymond Vong, Scott Weatherston

薩克管：林逸君
Saxophone: Jonathan Lim

豎琴：管伊文[^]、黃士倫^{*}
Harp: Kuang Yi-wen[^], Ann Huang^{*}

[^] 試行性質
[^] On Trial Basis

[#] 承蒙首爾愛樂樂團允許參與演出
[#] With kind permission of the Seoul Philharmonic Orchestra

^{*} 承蒙香港小交響樂團允許參與演出
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Support 支持港樂

ANNUAL FUND & STUDENT TICKET FUND

常年經費基金 及 學生票資助基金

香港管弦樂團〔港樂〕是亞洲區內最具領導地位的樂團之一，以推廣高水平的管弦樂為己任。豐富香港文化生活逾四十年，港樂的藝術水平屢創高峰。作為一所註冊非牟利機構，各界慷慨的捐款、贊助、廣告收益與演出門票等收入能使港樂力臻完美，為香港市民提供高質素的音樂節目，並提升香港的國際形象。

The Hong Kong Philharmonic Orchestra (HK Phil) is one of Asia's leading orchestras, dedicated to bringing the finest orchestral music to Hong Kong. Enriching Hong Kong's cultural life for over 40 years, the HK Phil continues to attain new heights in musical accomplishment. As a non-profit organization, we rely on generous donations from the community to sustain the orchestra's operation. Your support means a great deal to us.

港樂常年經費基金

你的支持能令港樂繼續與出色的音樂家同台獻技、為樂迷呈獻精彩非凡的音樂會，並推行音樂教育計劃和主辦大型免費音樂會，如太古「港樂·星夜·交響曲」，讓音樂走進社區。

HK PHIL'S ANNUAL FUND

Donations to our ANNUAL FUND enable us to continue presenting internationally renowned artists, diverse and vibrant programmes, extending our outreach music education programmes and offering free community concerts. Among them, the annual *Swire Symphony Under The Stars* is highly embraced by the general public.

* 捐款港幣一百元或以上可享捐款扣稅。

Tax-deductible for donations over HK\$100.

港樂學生票資助基金

此基金讓本港全日制學生以半價優惠購買港樂音樂會門票。在過去三年，港樂提供了逾五萬張學生優惠票。每港幣500元捐款將可惠及6名學生，請踴躍支持。

HK PHIL'S STUDENT TICKET FUND

Your generosity enables full-time local students to enjoy professional orchestra performances with half-price tickets. Every HK\$500 you donate to the STUDENT TICKET FUND will benefit six students. In the past three years, more than 50,000 student tickets were allotted. We looked forward to your support to cultivate more young music lovers this year.



請於劃線支票〔抬頭「香港管弦協會」〕背頁寫上聯絡資料。

寄回九龍尖沙咀香港文化中心行政大樓八樓香港管弦協會發展部收。稍後將有專人就捐款收據與閣下聯絡。

Cheques should be made payable to "The Hong Kong Philharmonic Society Ltd."

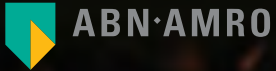
Please mail your cheque with your contact method at the back to **Development Department, The Hong Kong Philharmonic Society Ltd., Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon.** Development staff will contact you accordingly.

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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.

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Richard Bamping

大提琴首席
Principal Cello

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大師會

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大師會特別為熱愛交響樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝：

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30

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Dr M T Geoffrey Yeh • 葉謀遵博士

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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

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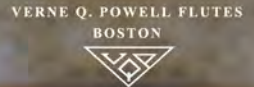
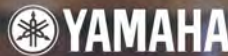
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