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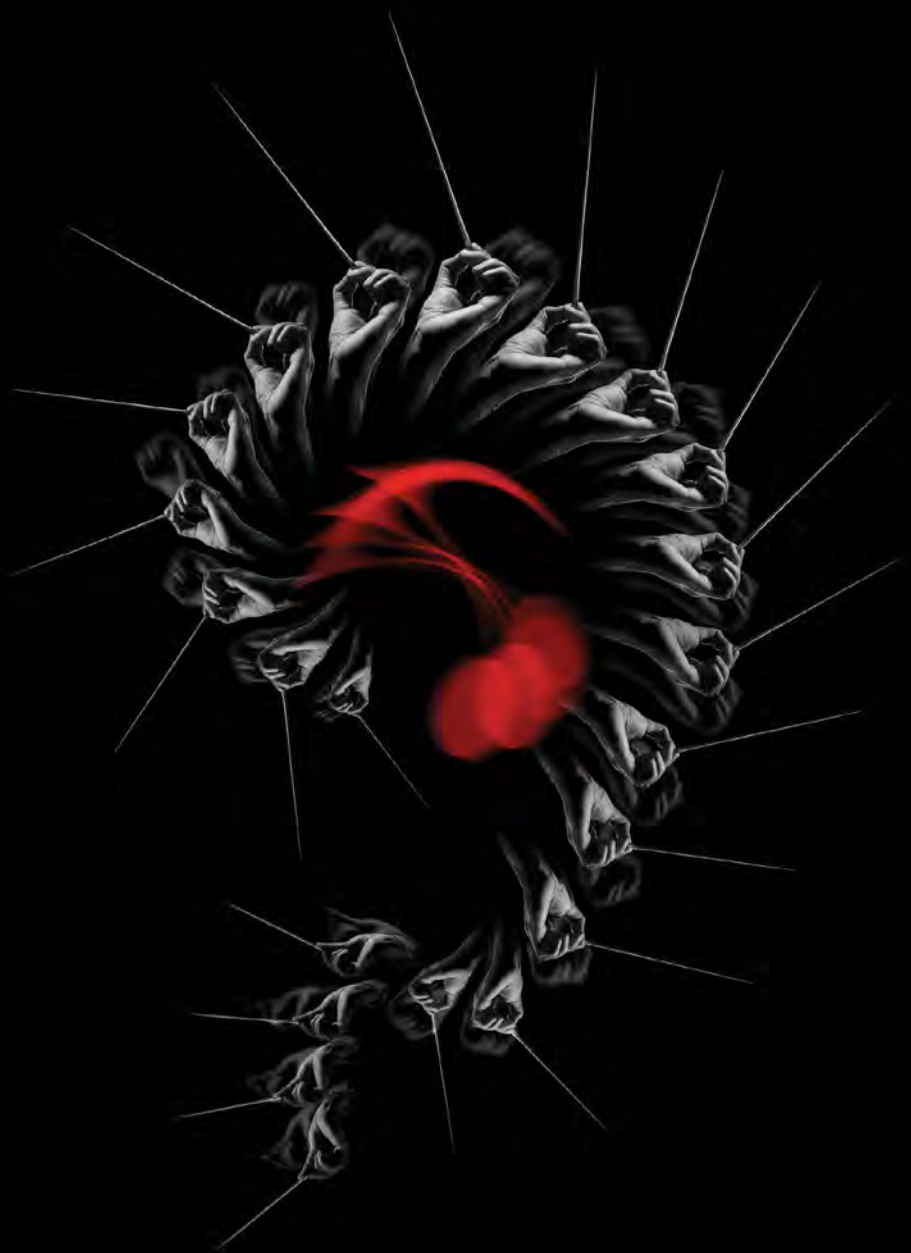
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GLINKA

~5'

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Ruslan and Ludmila: Overture

RACHMANINOV

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拉赫曼尼諾夫：C小調第二鋼琴協奏曲，op. 18

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較慢的慢板
諧謔的快板

Piano Concerto no. 2 in C minor, op. 18

Moderato
Adagio sostenuto
Allegro scherzando

中場休息 interval

BARTÓK

~36'

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不太慢的行板—活潑的快板
詼諧的快板
不太慢的行板
小快板
沉重地—急板

Concerto for Orchestra

Andante non troppo - Allegro vivace
Allegro scherzando
Andante non troppo
Allegretto
Pesante - Presto

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馬卻，指揮

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Jun Märkl, conductor

菲多洛娃，鋼琴

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Anna Fedorova, piano



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林凡

志登

〔梵志：清淨之志，登：達到〕



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格林卡 《魯斯蘭與柳德米拉》：序曲

MIKHAIL GLINKA (1804-1857)

Ruslan and Ludmila: Overture

1731年，意大利作曲家利斯圖利（1692-1753）的《卡蘭德羅》在安娜女皇加冕典禮中上演。一般相信，這就是第一齣在俄羅斯上演的歌劇；自此俄羅斯上流社會對意大利歌劇趨之若鶩。雖然本土創作的歌劇五十年內已經出現，但受歡迎程度卻遠遠不如意大利歌劇；直到一百年後，這個局面才得以扭轉。其中一齣真正大受歡迎的俄羅斯歌劇，正是格林卡的《魯斯蘭與柳德米拉》。

《魯斯蘭與柳德米拉》以普希金1820年的詩作為藍本。故事發生在第九世紀：基輔大公爵的女兒柳德米拉下嫁騎士魯斯蘭，但她卻在婚宴上被邪惡的矮人切諾摩擄走。魯斯蘭尋找柳德米拉期間，不得不與好心的巫師、陰險的仙子和每次呼吸都造成風暴的巨大怪物頭顱搏鬥，還要破解種種魔咒，最終才找到和打敗切諾摩，救出柳德米拉。

《魯斯蘭與柳德米拉》定於1842年11月27日首演；但在歌劇開始排練之後，格林卡才動筆寫作這首閃爍耀眼的序曲。樂曲以風馳電逝似的小提琴掀開序幕，奏出敏捷剛健的開端主題。這個主題選自劇中最後一場，代表充滿英雄氣概的魯斯蘭；大提琴在高音區奏出的抒情旋律則代表柳德米拉。



魯斯蘭與巨大怪物頭顱搏鬥
Ruslan contends with a gigantic head
(by Alexei Konev)

It is believed that the first opera ever to be staged on Russian soil was *Calandro* by the Italian composer Giovanni Alberto Ristori (1692-1753), presented on the occasion of Empress Anna's coronation in 1731. That started a craze for Italian opera among the

Russian elite, and although within 50 years the first operas by native Russian composers began to appear, it was 100 years before any Russian operas started to attract the same popular appeal as the Italian works. One of the first genuinely popular Russian operas was *Ruslan and Ludmila* by Mikhail Glinka.

Based on a poem by Pushkin published in 1820, *Ruslan and Ludmila* is set in the 9th century and concerns Ludmila, daughter of the Grand Duke of Kiev, who is to marry the knight Ruslan. But at the wedding feast she is abducted by the evil dwarf Chernomor. As he goes in search of her, Ruslan has to contend with a kindly wizard, a wicked fairy, a gigantic head whose terrifying breath creates a storm, and magic spells galore before he eventually confronts and defeats Chernomor and rescues Ludmila.

It was only as the opera was being rehearsed for its premiere on 27th November, 1842, that Glinka started work on its scintillating Overture. The virile, athletic opening theme played with almost manic energy by the violins is taken from the opera's last scene and represents the heroic Ruslan; while the more lyrical second theme, played by high cellos, represents Ludmila.



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拉赫曼尼諾夫 C小調第二鋼琴協奏曲，op. 18

SERGEI RACHMANINOV (1873-1943)

Piano Concerto no. 2 in C minor, op. 18

拉赫曼尼諾夫才三歲，母親便開始教他彈鋼琴。母親是聖彼得堡音樂學校校友的拉赫曼尼諾夫進步神速，六年後已能考上該學院了。可是入讀不到三年，他的音樂生涯已遭受第一個挫折—先是父親為了還債把家族物業賣掉，親姊不久死於白喉，然後父母離異。拉赫曼尼諾夫學業成績一落千丈，結果被迫退學。

幸好他表兄、著名鋼琴家兼指揮家西洛提為他穿針引線，讓他在莫斯科隨鋼琴名家兼名師茲弗列夫學習。後者對學生十分嚴格，要求他們穿著制服、學習多種語言，每天從清晨六時開始學習十六小時。拉赫曼尼諾夫日後能躋身當時最傑出鋼琴大師之列，這種嚴格訓練應記一功。拉赫曼尼諾夫熱衷創作，但老師卻不大認同。拉赫曼尼諾夫在老師家中住了四年後，認為那兒的氣氛對創作無益，於是就在1889年離開。三年後，十九歲的拉赫曼尼諾夫畢業於莫斯科音樂學院，鋼琴和作曲成績都非常驕人。

拉赫曼尼諾夫的畢業習作是歌劇《艾利高》和第一鋼琴協奏曲。這些作品令考官大為讚嘆，更將學院的最高榮譽「大金章」頒予拉赫曼尼諾夫—當時莫斯科音樂學院已成立了廿五年，但「大金章」才第三次頒發。這時，拉赫曼尼諾夫希望再接再厲，乘勢令自己晉身「俄羅斯大作曲家」之列，於是開始寫作交響曲。樂曲1897年3月27日在聖彼得堡由格拉祖諾夫首演，不過當日演出卻因種種技術原因而導致惡評如潮。

Sergei Rachmaninov was just three when his mother, a former student of the St. Petersburg Conservatory, gave him his first piano lesson. Six years later he had progressed well enough to enrol at the Conservatory himself, but what was to be a deeply troubled musical career received its first set-back within three years when his father had to sell the family estates in order to pay off debts. Not long after this, his sister died of diphtheria and his parents separated. Rachmaninov's studies suffered and he was obliged to leave the Conservatory.

Luckily his cousin, Alexander Ziloti, a well-known concert pianist and conductor, secured him a place in Moscow with the noted teacher and pianist, Nikolai Zverev. His students had to wear uniform, learn several languages, start their work at 6am and spend 16 hours every day at their studies, but such a strict regime worked on Rachmaninov who became one of the greatest piano virtuosos of the age. Zverev was less sympathetic towards Rachmaninov's desire to compose and, in 1889 after having spent four years living in Zverev's house, Rachmaninov had to leave claiming that the environment was not conducive to composing. Three years later, at the age of 19, he graduated in triumph from both the piano and composition classes of the Moscow Conservatory.

For his graduation he had submitted two works, an opera *Aleko* and the first of his four piano concertos, and so impressed were the examiners that they awarded him the Great Gold Medal, only the third time in the Conservatory's 25-year history that it had been awarded. Keen to build on this early success and seal his place as a major Russian composer, he set out to compose a symphony, but its premiere under Glazunov in St. Petersburg on 27th March, 1897, was a technical and critical disaster.

拉赫曼尼諾夫 C小調第二鋼琴協奏曲，op. 18

SERGEI RACHMANINOV (1873-1943)

Piano Concerto no. 2 in C minor, op. 18



拉赫曼尼諾夫，時約1900年
Sergei Rachmaninov, circa 1900

拉赫曼尼諾夫花掉兩年青春才寫成的作品，首演卻換來這樣的恥辱，令他絕望得幾乎要自尋短見。他後來憶述：「我心裡有些東西崩潰了，自信心蕩然無存。完全提不起勁，終日無所事事，什麼興致都沒有。泰半日子就賴在沙發上長嗟短嘆。」家人於是向專業人士求助。一位女性長輩法維拉·薩汀娜曾患「情緒障礙」，接受尼古拉·達爾醫生治療後康復。達爾醫生對當時法國和維也納精神醫學的最新發展十分熟悉，於是家人就把拉赫曼尼諾夫送到他那裡。達爾醫生的催眠治療奏效了。1901年11月9日，拉赫曼尼諾夫第二鋼琴協奏曲在莫斯科首演，作曲家親自擔任獨奏，觀眾反應異常熱烈。

In the wake of so ignominious a debut for a work into which he had poured two years of his life, Rachmaninov plunged into near-suicidal despair. As he later wrote, "Something in me snapped. All my self-confidence broke down. A paralysing apathy possessed me. I did nothing at all and found no pleasure in anything. Half my days were spent on a couch sighing over my ruined life." His family sought professional help. An aunt, Varvara Satina, had been cured of her "emotional disturbance" by a local doctor, Nikolai Dahl, who was familiar with the latest advances in psychiatric medicine coming from France and Vienna, and it was decided to send Rachmaninov to him. Dahl's hypnotherapy worked and on 9th November, 1901 Rachmaninov's second piano concerto was triumphantly premiered in Moscow, with Rachmaninov himself as soloist.

The **first movement** opens with the piano intoning eight chords, like the mournful tolling of a bell, after which the orchestra launches into a surging, passionate theme supported by rippling piano chords. Throughout the movement the orchestra and soloist ride on increasingly passionate waves of emotion, the climax of which is a huge march-like passage after which the movement draws to a close full of nervous energy.

The **second movement**, beginning with a solemn chorale-like passage from the orchestra, contains, in the words of one commentator, "some of the most beautiful concerted instrumental writing of the 20th century"; and certainly the hauntingly beautiful melody on which the movement is largely based, first heard from flute and clarinet above a gently rippling piano accompaniment, has survived frequent



第一樂章開始時，鋼琴先奏出八個緩慢而莊重的和弦，猶如喪鐘哀鳴；樂團隨後奏出激情澎湃的主題，伴以鋼琴起伏不斷的和弦。樂章的情感如洶湧波濤，樂團與鋼琴彷彿處處乘浪前進；音樂漸趨熾烈，頂峰段落有如宏偉壯麗的進行曲，然後剛勁有力地圓滿結束。

第二樂章先由樂團奏出莊嚴的樂段，風格接近讚美詩；有評論認為，樂章好些樂段「足以躋身二十世紀最優美的器樂合奏之列」——這當然包括樂章的主旋律。這個扣人心弦的優美旋律先由長笛和單簧管奏出，鋼琴輕柔地奏出漣漪似的伴奏。有些流行曲作曲家自己寫不出好曲調，就經常借用這個旋律；儘管如此，旋律本身依然歷久常青。

第三樂章以剛勁的樂團展開序幕，鋼琴隨即奏出活力充沛的樂段。樂章以氣魄與生命力作為基調，不過這種氣氛卻突然受阻：鋼琴這時引入柔和抒情的主題。這個柔和的曲調初時由小提琴奏出，大概也是全曲最著名的主題了。雖然音樂後來也重拾活力，但高潮卻是依靠這個抒情旋律來營造的一抒情旋律現在變得威嚴雄偉，把音樂推向氣勢磅礴的頂峰，最後得意洋洋地結束。

poaching by writers of pop songs unable to think up a good tune of their own.

The energetic orchestral opening of the **third movement** leads into a passage of great vitality from the soloist, and much of the movement is imbued with this sense of vigour and energy. However, it is suddenly interrupted when the piano introduces probably the concerto's most famous theme, a gentle, lyrical tune first played by the violins. Although the energy of the opening is soon restored, it is this lyrical tune, now transformed into something decidedly majestic, that produces the concerto's great climax and brings the work to a truly triumphal conclusion.

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巴托 樂隊協奏曲

BÉLA BARTÓK (1881-1945)

Concerto for Orchestra

巴托以身為匈牙利人而自豪不已。他早年花了很多時間蒐集匈牙利各地的本土音樂，又將這些音樂融入作品中，創造出富匈牙利氣息的獨特音樂語言。可是到了1930年代，法西斯主義在匈牙利抬頭，巴托不得不承認祖國的政局「越來越不像話」，遂於1940年移民美國，1945年9月26日在美國與世長辭。

對巴托來說，美國並非「機會之鄉」。他的音樂具有強烈的民族色彩，但美國人卻不感興趣，結果弄至財政拮据；及後更證實患上白血病。巴托這時已病入膏肓，意志十分消沉，可幸熱心助人的指揮家庫塞威茲基來訪（他經常向倒霉的作曲家伸出援手），更委約巴托創作新曲。這提議令巴托大為振奮，病情也好轉了一點。他在1943年下半年集中寫作這首新曲（樂隊協奏曲）。有位友人探望巴托後寫道：「他體內那股被桎梏的力量彷彿終於有機會抒發出來，內心好像已經恢復和甦醒過來似的一儘管他仍是虛弱地躺在病床上，身體不見得比入院前好。」雖然巴托完成作品後病情再度惡化，卻仍能出席1944年12月1日的首演（庫塞威茲基指揮波士頓交響樂團），目睹自己事業上最成功的一幕。

巴托說樂隊協奏曲「除了鬧著玩的第二樂章外，其他幾個樂章是漸漸由嚴厲的態度（第一樂章）、變成充滿哀思的死亡之歌（第三樂章）、再轉化成對生命的肯定（第五樂章）。」

Bartók was fiercely proud of being Hungarian. He devoted much of his early life to collecting native music from all parts of Hungary and incorporating it into his own works to create a uniquely Hungarian musical language. However, the rise of Fascism in the 1930s forced him to accept that “the political situation in Hungary becomes more and more crooked”, and in 1940 he emigrated to the USA where he remained until his death on 26th September, 1945.

America was not to prove the “Land of Opportunity” for Bartók. The public had no appetite for his music with its strong nationalist flavour, his finances dwindled to nothing and he was admitted to hospital where he was diagnosed with leukaemia. There he was visited by the conductor Serge Koussevitzky who, always eager to help composers who were down on their luck, commissioned a new work from the dying, morose composer. The idea so excited Bartók that his health improved and he devoted the latter part of 1943 to working on the new composition (the Concerto for Orchestra); as one friend wrote, “It seemed as if the obstructed forces within him were released at last, and the entire centre of his being had been restored and re-awakened, even though he was still lying limp on his bed, hardly any stronger than he was before he went into hospital.” After it was finished his health deteriorated again, but he was able to attend the work’s premiere on 1st December, 1944 by the Boston Symphony Orchestra, under Koussevitzky, and witnessed the greatest triumph of his career.

Bartók himself described how his Concerto for Orchestra “represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third to the life-assertion of the finale”.

巴托 樂隊協奏曲

BÉLA BARTÓK (1881-1945)

Concerto for Orchestra

第一樂章〔〈引子〉〕先由大提琴和低音大提琴低聲奏出主題，長笛則發出怪異的聲響，喋喋不休。三支小號和越來越迫切的小提琴迫使速度加快了很多，這時小提琴卻又忽然奏起活潑的舞曲主題。獨奏長號的主題源自一首匈牙利民歌，令氣氛為之一變；獨奏雙簧管的主題則較平靜。一段激動人心的銅管號曲，把樂章帶到突如其來的結束，令人始料不及。

小鼓獨自宣告第二樂章〔《成雙成對的嬉戲》〕開始。兩支巴松管率先隨著輕鬆的曲調起舞，然後是成雙成對的雙簧管、單簧管、長笛和配弱音器的小號。小鼓再度登場後，小號和長號奏出讚美詩似的新主題，四支法國號隨後重複；巴松管再次響起（現在是三支巴松管），雙簧管、單簧管、長笛、配弱音器的小號相繼重現——這時兩台豎琴以滑音伴奏，效果神秘詭異。樂章結束時也與開端遙相呼應，讓小鼓獨自為樂章畫上句號——不過鼓棒還是成對的。

第三樂章〔〈哀歌〉〕反映巴托對夜行昆蟲的鳴聲情有獨鍾。在長笛和單簧管雜亂的古怪伴奏襯托下，詭異的雙簧管旋律響起。短笛加入後，小提琴突然奏起情感澎湃的主題，樂團則以傾瀉而下的音型作配襯。短笛再度響起後，中提琴和木管樂先後奏出充滿匈牙利風格的新旋律，然後小提琴的激情樂段重現。樂章結束時彷彿被黑暗籠

The first movement (“Introduction”) opens with a subdued theme from cellos and basses and eerie chatterings from the flute. A trio of trumpets and ever more urgent violins force the speed to increase dramatically and suddenly the violins leap off into a virile, dancing theme. A solo trombone (playing a theme derived from a Hungarian folk-song) brings a change of mood and a solo oboe introduces a calmer theme. A stirring brass fanfare brings the movement to a surprisingly abrupt conclusion.

A solitary side drum heralds the second movement (“Games of the Pairs”) and the first pair of instruments, bassoons, dances to a jaunty tune. Then it is the turn of pairs of oboes, clarinets, flutes and finally muted trumpets. The side-drum reappears to introduce a new idea—a hymn-like theme from the trumpets and trombones echoed by the four horns—after which the bassoons (now joined by a third) return followed by oboes, clarinets, flutes and muted trumpets, these last instruments accompanied by mysterious glissandi from a pair of harps, and the movement ends, as it began, with a solitary side-drum (played, we should note, with a pair of sticks).

The third movement (“Elegy”) reflects Bartók’s fascination with the sounds of nocturnal insects. A strange oboe melody is accompanied by weird ramblings from the flute and clarinet and the piccolo makes an appearance before the violins burst in with a passionate, emotionally charged theme supported by cascading figures from the entire orchestra. The piccolo re-emerges to introduce a new, Hungarian-style melody from the violas, which is taken over by the woodwinds before the violins return with their passionate outburst and the movement ends shrouded in darkness with just occasional nocturnal stirrings from the woodwinds.



罩似的；夜已深了，只有木管樂偶然傳來陣陣躁動。

第四樂章〔被中斷的間奏曲〕

開始時，雙簧管的旋律節奏搖擺不定，與中提琴的平靜主題形成強烈對比。稍後，獨奏單簧管戰戰兢兢地奏起取自蕭斯達高維契第七交響曲〔「列寧格勒」〕的旋律，但很快變得自信滿滿。巴托認為，無論音樂上還是政治上，此作品都「乏味得令人難以置信」。於是這個主題響起時，他就讓其他樂器爆發狂笑，又〔用音樂〕流露出一不甚客氣的態度，以示鄙視。顫動的長笛音型營造出夜幕低垂的效果，讓樂章安安穩穩地進入夢鄉；可是法國號卻又粗暴地把音樂吵醒，宣告**第五樂章**〔終曲〕來臨。小提琴部分樂段難度極高，最終還是讓了路，迎來木管樂寧靜的插段和更多營造晚間氣氛的效果。然後一個歡樂、積極的主題冒起，一鼓作氣把音樂推向意氣風發的結尾。

樂曲剖析中譯：鄭曉彤

In the **fourth movement** (“**Interrupted Intermezzo**”), a rhythmically unsettled melody, first heard from the oboe, is contrasted with a calm theme announced by the violas. Then, tentatively at first but quickly gaining in confidence, a solo clarinet pipes up with a theme from Shostakovich’s Symphony no. 7 (Leningrad). Bartók regarded this work as “impossibly banal” both musically and politically, and he shows his contempt for it by greeting its appearance here with an explosion of hilarity and rude (musical) gestures from the rest of the orchestra. Some nocturnal flutterings from the flute effectively put this movement to sleep to be rudely awakened by the horns announcing the start of the **fifth movement** (“**Finale**”). Some truly virtuoso writing for the violins here eventually gives way to a tranquil episode for woodwinds and some more nocturnal effects, after which a joyful, most decidedly life-affirming theme emerges and sweeps the music on to its triumphant conclusion.

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、定音鼓、兩部豎琴、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, timpani, two harps, percussion and strings



馬卻 JUN MÄRKL

指揮 Conductor

馬卻一直是演繹德國曲目的名家，尤其是交響樂及歌劇作品。而他近年則以演繹法國印象派作品見稱，手法優雅且揮灑自如。他與維也納、柏林、慕尼黑的國家歌劇院及德國德累斯頓森帕歌劇院長期合作，近年又擔任里昂國家樂團（2005年至2011年）及德國中部萊比錫電台交響樂團（至2012年）的音樂總監。2014/15及2015/16兩個樂季，他獲委任為西班牙巴斯克國家樂團的首席指揮。他經常獲邀與世界頂尖樂團作客席演出，包括克里夫蘭樂團、費城樂團、NHK交響樂團、捷克愛樂、慕尼黑愛樂、奧斯陸愛樂以及蘇黎世大會堂音樂廳樂團等等。

於2014年，拿索斯唱片發行了兩張細川俊夫作品的大碟，由馬卻指揮皇家蘇格蘭國家樂團。此外，他曾和NHK交響樂團灌錄舒曼交響曲作品全集（現場錄音），為Telarc灌錄德伏扎克作品、與德國中部萊比錫電台交響樂團灌錄孟德爾遜及達以伯德的作品，尚有拉威爾和梅湘作品，以及與里昂國家樂團灌錄了的一套九張大碟的德布西作品集，大獲好評。為表揚他於里昂的傑出成就，於2012年他獲法國文化局頒發「法國藝術及文學騎士勳章」。

Jun Märkl has long been known as a highly respected interpreter of the core Germanic repertoire from both the symphonic and operatic traditions, and more recently for his refined and idiomatic explorations of the French impressionists. His long-standing relationships at the state operas of Vienna, Berlin, Munich and Semperoper Dresden have in recent years been complemented by his Music Directorships of the Orchestre National de Lyon (2005-11) and MDR Symphony Orchestra Leipzig (to 2012). He was appointed Principal Conductor of the Basque National Orchestra for the 2014/15 and 2015/16 seasons. His busy schedule takes him to guest conduct the world's leading orchestras including the Cleveland, Philadelphia, NHK Symphony, Czech Philharmonic, Munich Philharmonic, Oslo Philharmonic and Tonhalle Orchester Zürich.

In 2014, Naxos released two Hosokawa discs recorded by Jun Märkl with the Royal Scottish National Orchestra. He has also recorded the complete Schumann symphonies live with the NHK Symphony, Dvořák on Telarc, Mendelssohn and D'Albert with the MDR Sinfonieorchester Leipzig, and Ravel, Messiaen and a highly acclaimed nine-disc Debussy set with the Orchestre National de Lyon. In recognition of his achievements in Lyon, he was honoured by the French Ministry of Culture in 2012 with the "Chevalier de l'Ordre des Arts et des Lettres".



菲多洛娃 ANNA FEDOROVA

鋼琴 Piano

Photo: Jetta Deplazes

菲多洛娃是全球頂尖的青年鋼琴家之一。她自小在音樂方面展示出與生俱來的成熟感及驚人的技巧。她尚是孩童之時已開展職業音樂家生涯，世界各地的觀眾都為她演奏的深度和力量所驚嘆。

她曾經在歐洲、北美、南美和亞洲最享負盛名的音樂廳演奏，包括：阿姆斯特丹皇家音樂廳（表演超過30次）、卡奈基音樂廳、蘇黎世音樂廳、墨西哥城藝術宮、科隆歌劇院、華沙愛樂音樂廳及東京文化會館。她亦曾於多個音樂節中演出，例如：韋爾比耶音樂節、紐約國際鍵盤學院及音樂節、美國拉維尼亞音樂節、魯賓斯坦鋼琴節、瑞士格施塔德曼奴軒音樂節、國際鋼琴藝術節（意大利里雅斯特）、奧菲恩音樂節（瑞士蘇黎世）、瑞士厄嫩音樂村、希臘克基拉島藝術節及蕭邦音樂節（波蘭安東尼）等等。

她能駕馭許多協奏曲曲目，曾和世界各地的樂團合演，包括：荷蘭愛樂樂團、布宜諾斯艾利斯愛樂樂團、洛桑室樂團、海牙愛樂樂團、達拉斯交響樂團、東京新城市管弦樂團、德國西北愛樂樂團及波蘭室樂團等等。本樂季她首度與香港管弦樂團及讀賣日本交響樂團同台演出。下個樂季，她將在倫敦影拍皇家愛樂樂團演繹普羅哥菲夫第三鋼琴協奏曲，是她首次在英國與管弦樂團演出。在網站YouTube上，她在阿姆斯特丹皇家音樂廳演出拉赫曼尼諾夫第二鋼琴協奏曲的YouTube網上現場直播片段，獲超過600萬次觀看次數。

Anna Fedorova is one of the world's premier young pianists. From an early age, she demonstrated an innate musical maturity and astounding technical abilities. Her international concert career took off while she was only a child, and audiences around the world are stunned by the depth and power of her musical expression.

She has performed in some of the most prestigious concert halls of Europe, North and South America, and Asia, including the Amsterdam Concertgebouw where she has performed over 30 times, Carnegie Hall, Zurich Tonhalle, The Palacio de Bellas Artes, Teatro Colon, Warsaw Filharmonia and Tokyo Bunka Kaikan. She has also appeared at numerous music festivals such as the Verbier Festival, International Keyboard Institute & Festival (IKIF), Ravinia Festival, Rubinstein Piano Festival, Gstaad Menuhin Festival, International Piano Festival (Trieste, Italy), Orpheum Music Festival (Zurich, Switzerland), Musikdorf Ernen, Corfu Festival of Arts, Chopin Festival (Antonin, Poland), and others.

Having mastered a formidable concerto repertoire she performs with orchestras around the world, including Nederlands Philharmonic Orchestra, Orquestra Filarmonica de Buenos Aires, Orchestre de Chambre de Lausanne, Residentie Orkest, Dallas Symphony Orchestra, Tokyo New City Orchestra, Nordwestdeutsche Philharmonie, the Polish Camerata and many others. This season she makes debuts with the Hong Kong Philharmonic Orchestra and Yomiuri Nippon Symphony Orchestra. She will make her British orchestral debut in London with the Royal Philharmonic Orchestra next season playing Prokofiev Piano Concerto no. 3. The YouTube livestream of her Rachmaninov Piano Concerto no. 2 from Amsterdam Concertgebouw has received more than 6 million "views".

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.

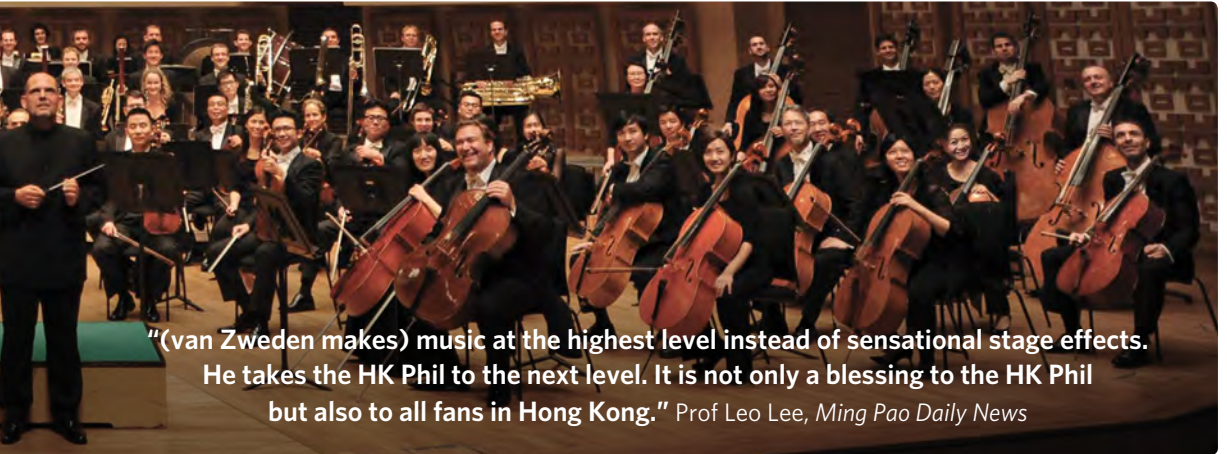
Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias



「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



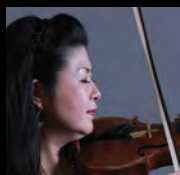
潘廷亮
Martin Poon Ting-leung



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



● 凌顯祐
Andrew Ling



■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



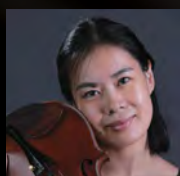
崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damara Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shu-ying

大提琴 CELLOS



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳屹洲
Chan Ngat Chau



陳怡君
Chen Yi-chun



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



李銘蘆
Li Ming-lu



宋泰美
Tae-mi Song



宋亞林
Yalin Song

低音大提琴 DOUBLE BASSES



● 林達僑
George Lomdaridze



◆ 姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



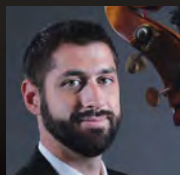
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

- 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

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

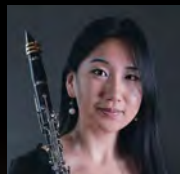
單簧管 CLARINETS



● 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

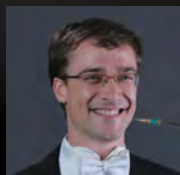
巴松管 BASSOONS



● 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 Moysie



華達德
Douglas Waterston



施樂百
Robert Smith



長號
TROMBONES



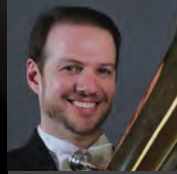
● 韋雅樂
Jarod Vermette



● 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



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James Boznos

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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
FREELANCE PLAYERS

中提琴：黃堯榕[#]
Viola: Huang Yaorong[#]

大提琴：黃家立
Cello: Wong Ka-lap

雙簧管：珍妮莎[^]
Oboe: Jennifer Shark[^]

圓號：丹姆勒^{^^}
Horn: Frank Demmler^{^^}

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

[^] 試行性質
[^] On Trial Basis

[#] 承蒙上海樂隊學院允許參與演出
[#] With kind permission of the Shanghai Orchestra Academy

^{^^} 承蒙柏林國家樂團允許參與演出
^{^^} With kind permission of the Staatskapelle Berlin

^{*} 承蒙香港小交響樂團允許參與演出
^{*} With kind permission of the Hong Kong Sinfonietta

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。

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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."

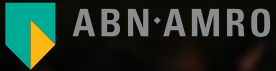
Please mail your cheque with your contact method at the back to **Development Department, The Hong Kong Philharmonic Society Ltd., Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon.** Development staff will contact you accordingly.

如欲以其他方式捐款，請聯絡港樂發展部 For other donation methods, please contact the HK Phil Development Department (Tel: 2721 2030 / E-mail: development@hkphil.org)

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THE MAESTRO PODIUM ENDOWMENT

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成為樂團席位的贊助人，您可以與港樂及樂師建立一個更緊密的連繫，推動港樂的發展，提高樂團的質素，讓才華洋溢的音樂家踏上藝術頂峰。

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。

The Hong Kong Philharmonic Orchestra would like to thank the following sponsor of our Chair Endowment.

鮑力卓

Richard Bamping

大提琴首席
Principal Cello

鮑力卓的樂師席位由以下機構贊助：

The Musician's Chair for Richard Bamping is endowed by the following organisation:

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如需查詢捐款或其他贊助計劃，歡迎致電2721 2030 或電郵至 development@hkphil.org 與我們聯絡。
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大師會

MAESTRO CIRCLE

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：

MAESTRO CIRCLE is established for the business community and individuals who are fond of symphonic music. It aims to support the long-term development of the Hong Kong Philharmonic Orchestra and to enrich cultural life. We are grateful to the following Maestro Circle members:

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香港管弦樂團在此向以下商業機構及熱心人士表達由衷謝意：

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The Musician's Chair for Richard Bamping (Principal Cello) is endowed by the following organisation:

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Mr Iain Bruce

Mrs Evelyn Choi

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Prof David Clarke • 祈大衛教授

Mr Jean-Christophe Clement

Mr Gordon Gao • 高遠先生

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多謝支持

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此計劃由「商藝匯萃」發起及組織。

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Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

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Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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- 安域高·洛卡 (1902) 小提琴·由程立先生使用
- 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"

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



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The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.

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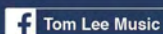
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