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# 托替利亞

## TORTELIER

### RAVEL

-16'

拉威爾：《高貴和傷感的圓舞曲》

P. 7

*Valses nobles et sentimentales*

### SAINT-SAËNS

-19'

聖桑：A小調第一大提琴協奏曲，op. 33

P. 11

不太快的快板  
速度加快的稍快板  
以最初速度

Cello Concerto no. 1 in A minor, op. 33

Allegro non troppo  
Allegretto con moto  
Tempo primo

中場休息 interval

### DEBUSSY

-10'

德布西：《牧神之午後》前奏曲

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*Prelude to the Afternoon of a Faun*

### R. STRAUSS

-23'

李察·史特勞斯：《死與變容》

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*Death and Transfiguration*

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托替利亞，指揮

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**Yan Pascal Tortelier, conductor**

古朗尼，大提琴

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**Jakob Koranyi, cello**



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# J A A P

## van ZWEDEN

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SAM OLLUVER, SOUTH CHINA MORNING POST

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# 林凡

## 志登

〔梵志：清淨之志，登：達到〕



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## 拉威爾 《高貴和傷感的圓舞曲》

MAURICE RAVEL (1875-1937)

### *Valses nobles et sentimentales*

開場與結尾的兩首作品，均來自這樣一群作曲家：在父輩的一番「好意」影響下，他們仍能成功。拉威爾的父親是一位富有的工程師（車迷或許會感到驚訝，原來他是首位以汽油為動力驅動汽車的人），志向遠大，一心想將擁有彈琴天份的拉威爾培養成技藝精湛的鋼琴家，為此不惜用盡心力為兒子尋求最出色的訓練方法。

然而，他忽視了一個事實：拉威爾的身體條件，註定他無法成為偉大鋼琴家。即便如此，在巴黎音樂學院長達十五年的密集訓練並沒有白費。當拉威爾決定轉去作曲的時候，他的作品發掘鋼琴這件樂器的潛能，令其創造出萬花筒般的效果，蘊含着溫和的色澤與含蓄的情緒。觀眾困惑於鋼琴作品為何缺乏炫技段落，或許正因為這個原因，拉威爾隨後將大部分鋼琴作品改編為管弦樂版本，包括這首《高貴和傷感的圓舞曲》。

1911年5月9日，獨立音樂協會在巴黎舉辦一場音樂會，以匿名方式演出數首新作，企圖迷惑樂評人，公眾只可以憑藉他們聽到的旋律作出判斷。《高貴和傷感的圓舞曲》是演出曲目之一，由鋼琴家奧貝爾首演。根據一篇報道，拉威爾「沉默地坐在協會一群外行成員中間，他並沒有告訴他們節目包括自己的作品。這群人素來癡迷拉威爾的音樂，以為這作品是別人寫的便嘲笑它，以取悅拉威

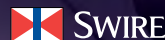
We begin and end our concert with composers who succeeded despite the well-intentioned efforts of their respective fathers. In Ravel's case, his father, a wealthy engineer (who, car fanatics in the audience may be thrilled to learn, was the first man ever to operate a gas-powered automobile), was so ambitious that evidence of a childhood pianistic ability should translate itself into a career as a virtuoso concert pianist, that he did everything in his power to secure the best training possible.

But he overlooked one thing; Maurice was just not physically capable of ever becoming a great pianist. Nevertheless, 15 years intensive study at the Paris Conservatoire were not wasted as Ravel took to composing instead, writing piano pieces which exploited the instrument's ability to create a kaleidoscopic array of gentle colours and subtle moods. Audiences were puzzled by piano music with little virtuoso display, and it was possibly because of this reluctance of listeners to respond that Ravel subsequently re-arranged much of it for orchestra, including the *Valses nobles et sentimentales* ("Noble and Sentimental Waltzes").

In a bid to confuse the critics, the Société Musicale Independante staged a concert in Paris on 9<sup>th</sup> May, 1911 in which several new works were presented anonymously; it was then up to the public to form their judgement based solely on what they heard. Included in the programme was the premiere (given by the pianist Louis Aubert) of *Valses nobles et sentimentales* and one report tells how Ravel sat silently "in the middle of a group of society dilettantes who habitually swooned when they heard the sounds of Ravel's music. Ravel had not told them that his work was included in the programme and when they heard it they jeered in the hope of pleasing Ravel by

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The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region. The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre.



# 拉威爾 《高貴和傷感的圓舞曲》

## MAURICE RAVEL (1875-1937)

### *Valses nobles et sentimentales*

爾」。作品受到19世紀維也納的圓舞曲啟發而寫成。它的管弦樂版本於1912年4月22日在巴黎夏特萊劇院首演，以芭蕾舞劇（名為《阿德萊德》，又名《花的語言》）的形式演出。

曲目由詩人瑞尼耶的一句話引出：「……無用的消遣經常令人快樂」。樂曲由七首短小華爾茲舞曲與一段較長的尾聲組成，中間並無停頓。

1. 溫和的快板，但非常大膽
2. 相當緩慢，兼具強烈表現力
3. 溫和的快板—美麗而輕柔，典型的拉威爾風格
4. 異常活潑的
5. 幾乎是緩慢的，一種親暱的情緒
6. 生動地
7. 略快
8. 尾聲—慢，第一首圓舞曲的迴響

assailing the composition which they believed to be by someone else". Inspired by the Viennese waltzes of 19<sup>th</sup> century, *Valses nobles et sentimentales*, in its orchestral version, was first performed as the ballet *Adelaide, or The Language of Flowers* at Le Châtelet in Paris on 22<sup>nd</sup> April, 1912.

Headed by a quotation from the poet Henri de Régnier, "...the delightful and ever-fresh pleasure of a useless pastime", the work comprises seven short waltzes and a longer epilogue played without a break.

1. Moderately fast, but very bold
2. Fairly slow and with intense expression
3. Moderately fast (a beautifully light and fluffy movement typical of Ravel)
4. Fairly animated
5. Almost slow, in an intimate mood
6. Lively
7. Less fast
8. Epilogue—slow (in which echoes of the first waltz can be heard)

#### 編制

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## 聖桑 A小調第一大提琴協奏曲，op. 33

CAMILLE SAINT-SAËNS (1835-1921)

Cello Concerto no. 1 in A minor, op. 33

不太快的快板

速度加快的稍快板

以最初速度

Allegro non troppo

Allegretto con moto

Tempo primo

聖桑曾為不同種類的樂器創作十首協奏曲，第一大提琴協奏曲是當中的第六首，也是兩首大提琴協奏曲中的第一首。該曲完成於1872年，由大提琴家托爾貝克於1873年1月19日在巴黎音樂學院首演。該曲以極其緊湊的結構寫成，三個樂章合而為一。主題句貫穿全曲，以不同形態呈現。獨奏家佔據異乎尋常的主導角色，令到這首作品在當時顯得頗具革命意味。這正是聖桑的意圖所在。

1871年，聖桑與一眾年輕法國音樂家創立國家音樂協會，意圖推廣法國新音樂，改變公眾偏重德國作曲家（特別是華格納）的音樂口味。這不單是一項針對藝術的決定，也受到當時政治事件（法國在1870年普法戰爭中慘敗）的推動。因為戰爭失敗，法國民族主義情緒高漲，民眾急於擺脫德國影響。聖桑這首三樂章協奏曲深受德國音樂影響，結構一早已決定，且主題清晰。但後來，他改變了主意。這首協奏曲即便沒有特別明顯的法式風格，也絕對未延續德國的音樂模式。

This is the sixth of Saint-Saëns' ten concertos for various instruments, and the first of two he wrote for the cello. It dates from 1872 and was first performed on 19<sup>th</sup> January, 1873 by Auguste Tolbecque at the Paris Conservatoire. The cello concerto's highly concentrated form, the three movements merging into one and with all the principal themes appearing in various guises throughout the work, not to mention the unusually dominant role of the soloist, made it something of a revolutionary work in its day, which was very much Saint-Saëns' intention.

In 1871 he had, along with some other young Parisian musicians, founded the Société Nationale de Musique with the express intention of promoting new French music as a means of converting public tastes away from Germanic composers, notably Wagner. This was not just an artistic decision, it was prompted by recent political events which had seen, in 1870, the French suffer a humiliating defeat in the Franco-Prussian War. With this defeat came a growing nationalism and a desire to move away from the German influence. Saint-Saëns saw the conventional three-movement concerto form with its pre-determined structural designs and its clearly defined themes as an example of German influence, and set out to produce a concerto which, if not distinctly French, was certainly not in the German mould.



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## 聖桑 A小調第一大提琴協奏曲，op. 33

**CAMILLE SAINT-SAËNS (1835-1921)**

### Cello Concerto no. 1 in A minor, op. 33

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樂團開場時合力奏出一個出人意料的和弦後，大提琴在弦樂組顫音的映襯下，奏出洶湧的旋律。此處極富戲劇性，大提琴毫無顧忌地展示超凡的獨奏技巧。這種炫技傾向，是拉威爾寫作鋼琴旋律時，竭盡全力想避免的。該曲的第二部分聽上去相對輕快且精緻。它由弦樂在高音區奏出的一小段舞曲引出，聽起來像一場足尖舞。獨奏家呈現出一個平滑溫和卻對比鮮明的主題，兩個樂思緊密交織。之後，簡短卻優雅的華爾茲段落出現。在大提琴一段下行的獨奏段落（聽起來像蜜蜂發出的嗡嗡聲）後，足尖舞旋律重現。不經意間，曲目開篇處的音樂素材重現，不過初時缺少了戲劇性，有時更變得淒婉。不久後，強烈的戲劇性及炫技獨奏段落再現舞台之上，呼應早前的主題，直至結束在強而有力的、對開篇旋律的重述中。

An abrupt chord from the orchestra immediately sets the cello off with a surging melody against tremolando strings. This is all highly dramatic, with the cello straightaway exhibiting the kind of extremely virtuoso tendencies Ravel was so studiously to avoid in his piano music. The second part of the work is altogether lighter and more delicate. It is introduced by a neat little dance for the higher orchestral strings, playing as if on tiptoe. The soloist provides a contrasting theme, smooth and gentle and the two ideas dovetail neatly together. It turns itself into a brief but graceful waltz, and, after a descending solo passage for the cello—rather like the buzzing of a bumble bee—the tiptoeing music returns. Almost without noticing it, we find that the material of the opening section has returned, but at first it not only lacks drama but, at times, becomes almost soulful. High drama and extreme virtuosity soon re-take the centre stage and, with references to earlier themes, this action-packed concerto culminates in a powerful restatement of the opening material.

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#### 編制

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

#### INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings

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## 德布西 《牧神之午後》前奏曲

CLAUDE DEBUSSY (1862-1918)

Prelude to the *Afternoon of a Faun*

1876年，法國詩人馬拉美發表詩歌《牧神之午後》，試圖以糅合不同藝術類型的公開誦讀方式，將此作品呈現出來。他邀請德布西為其中三個部分—前奏，數段間奏和釋義終曲—寫作配樂，可惜演出並未如願舉行。馬拉美曾設想，這首詩歌如大聲朗讀出來，將產生明顯的音樂效果。當他聽說德布西為其中的前奏曲譜寫了一首獨立的音樂會曲目時，他評價說：「我以為已經這樣做了。」詩人聽罷曲目後，陷入一種暈眩狀態中，給德布西帶來這樣幾句話：

「哦，森林之精靈，  
伴隨著你的呼吸，你的長笛  
悠揚奏起，  
聽，那光輝出現，  
當德布西演奏音樂的時候」

馬拉美的詩，受牧神潘恩和森林女神席琳的故事啟發而作。半人半鹿的牧神在森林中一座長滿草的土丘上休息，玩弄一串葡萄。他看見幾位森林女神，便朝她們走去。女神四散，只有一位留下。她小心翼翼地接近牧神，忽而又跑開，掉落頸巾。牧神撿起頸巾，返回土丘，在午後熱浪中打盹。馬拉美意圖營造一股夢幻氛圍，而這種精緻微妙的感覺被德布西敏銳地捕捉到。



序曲描摹悶熱午後牧神的慾望與夢境。

The prelude describes how the desires and dreams of the faun move in the heat of the afternoon.

The French poet Stéphane Mallarmé published *L'Après-midi d'un Faune* ("The Afternoon of a Faun") in 1876 with the intention of performing it as a public recitation encompassing all areas of the arts. He invited Debussy to write incidental music in three sections—a Prelude, several Interludes and a "Paraphrase Finale"—but the performance never took place. On hearing that Debussy had published the Prelude as a stand-alone concert piece, Mallarmé, who had devised the poem so that, when read aloud, it created a distinctly musical effect, commented "I thought I had done that already", but he subsequently fell under its spell and sent Debussy the following lines:





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德布西將《牧神之午後》前奏曲形容為「一系列描摹心情的圖畫，呈現出悶熱午後牧神的慾望與夢境。」長笛在開篇獨奏一段慵懶的旋律，豎琴為其增添閃閃發光的聲效，進而樂團加入，呈現出熾熱的色彩與精緻的和聲。「這種如打磨珠寶般精細且澄澈的觀感，此前從未在音樂中出現。」一位樂評人如此評價。

*“Spirit of the forest,  
If with your primal breath your flute sounds well,  
Listen now to the radiance  
Which comes when Debussy plays.”*

Mallarmé's poem, inspired by the legend of the god Pan and the wood-nymph Syrinx, tells of a faun (half man, half deer) resting on top of a grassy knoll in a forest playing with a bunch of grapes. He spots a group of nymphs and heads towards them, but all except one run away. She tentatively makes for the faun, but then her nerve fails and she, too, runs off, dropping her scarf. The faun picks up the scarf and returns to the knoll where he settles down with the scarf to doze in the afternoon heat. Mallarmé's intention had been more to create a dream-like mood than to tell a story and it is the delicate subtlety of his poem which is so atmospherically captured by Debussy.

Debussy described his Prelude to *L'Après-midi d'un Faune* as “a sequence of mood paintings throughout which the desires and dreams of the faun move in the heat of the afternoon”. A solo flute opens the work with a languid melody. The harp adds its glittering effects, while the orchestra joins in to create an array of glowing colours and exquisite harmonies which, in the words of one critic, “are combined with a jeweller's precision to produce a limpid sensuality that has never before been broached in music”.

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#### 編制

三支長笛、兩支雙簧管、英國管、兩支單簧管、兩支巴松管、四支圓號、兩部豎琴、敲擊樂器及弦樂組

#### INSTRUMENTATION

Three flutes, two oboes, cor anglais, two clarinets, two bassoons, four horns, two harps, percussion and strings

## 李察·史特勞斯 《死與變容》

### RICHARD STRAUSS (1864-1949)

#### *Death and Transfiguration*

年輕的作曲家史特勞斯受其父親指導，將莫扎特、海頓和舒伯特等偉大古典作曲家視作偶像。在早期的作品中，史特勞斯嚴格遵照父親意見。他與年輕的小提琴家兼作曲家萊特迅速發展的友誼，卻遭到其父反對。萊特與華格納的姪女之一結婚，頗熱衷於當時的新音樂。這無可避免地感染了年輕的史特勞斯。他後來寫道：「萊特促使我關注意樂（特別是李斯特、華格納和白遼士作品）中詩性的表達。」萊特的鼓勵引領史特勞斯踏上作曲生涯的第一個里程碑：1889年11月11日，他第一首音詩《唐璜》首演。幾乎一夜之間，史特勞斯躍升為德國最傑出的年輕作曲家之一。僅僅一周後，他完成第二部音詩代表作《死與變容》。

後來，史特勞斯就這作品寫下詳盡的評語：「一個將死之人，或者準確地說是一位藝術家，生前曾為至高理想而努力，這啟發我寫下這首音詩。病人躺在床上，睡著，呼吸粗重且不均勻；美夢令這位奄奄一息病人的臉上浮現笑容；他醒來；曾飽受痛苦折磨；他發燙的四肢在顫抖。當來自疾病的疼痛稍為緩和，他回顧一生；童年片段重現眼前，接著是努力奮鬥又充滿熱情的青年時期。當疼痛又再返回，他人生過往的成就歷歷在目。他曾想要實現的藝術理想尚未如願，因為單憑人類的力量無法達至彼處。生命進入倒數時，靈魂離開軀殼，去尋找那光輝永恆之所，那裡有塵世無法滿足之物。」

Richard Strauss had, as a young composer, been instructed by his father to take as his ideals the music of the great classical composers, Mozart, Haydn and Schubert. He duly obliged in his first works, but his father had bargained without his son's burgeoning friendship with a young violinist and composer called Alexander Ritter. Married to one of Wagner's nieces, Ritter's enthusiasm for the new music of the time proved to be irresistibly contagious to the young Strauss who later wrote, "Ritter urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner, and Berlioz". Ritter's encouragement led to the first great success of his composing career—the premiere, on 11<sup>th</sup> November, 1889, of his first tone-poem *Don Juan*. With this, Strauss was quite literally catapulted overnight into prominence as one of Germany's most brilliant young composers, and barely a week later he completed his second major tone-poem, *Tod und Verklärung* ("Death and Transfiguration").

Subsequently Strauss wrote his own detailed commentary on the work: "It occurred to me to present in the form of a tone-poem the dying hours of a man who had striven towards the highest idealistic aims, maybe indeed those of an artist. The sick man lies in bed, asleep, with heavy irregular breathing; friendly dreams conjure a smile on the features of the deeply suffering man; he wakes up; he is once more racked with horrible agonies; his limbs shake with fever. As the attack passes and the pains subside, his thoughts wander through his past life; his childhood passes before him, his youth with its strivings and passions and then, as the pains return, there appears to him the fruit of his life's path, the conception, the ideal which he has sought to realise, to present artistically, but which he has



李察·史特勞斯，時約1886年  
Richard Strauss, circa 1886

正如標題所示，《死與變容》分作兩部分。緩慢延展的開篇描述藝術家臨終時躺在病床上的痛楚。他身體虛弱，當人生片段重現，他的理想與意志仍保持高昂。他與病魔搏鬥，最終被擊垮。此時，作曲家引進代表藝術家創造力及理想的主題句。起初，主題句以相對簡單的樣貌呈現，反覆出現時變得愈發熱烈，意味著當藝術家接近死亡時，他的理想越來越清晰。不規律的心跳預示著他的軀體即將腐朽。之後，史特勞斯以主題句呈現其靈魂升天的光輝景象。

六十年後，史特勞斯躺在病床上，滿面愁苦。他告訴兒媳：「死亡正如同我在《死與變容》中描寫的那樣！」

樂曲剖析中譯：李夢

not been able to complete, since it is not for man to be able to accomplish such things. The hour of death approaches, the soul leaves the body in order to find gloriously achieved in everlasting space those things which could not be fulfilled here below."

As the title suggests, *Death and Transfiguration* is in two parts, the extended slow introduction depicting the final agonies of the artist as he lies on his death-bed. He is physically weak but his ideals and character remain strong as the episodes from his life appear before him. He fights against his illness and eventually collapses, at which point Strauss introduces the main theme of the work, representing the artist's creativity and idealism. This is heard only briefly at first, but it returns in ever-more glowing guise suggesting that the artist's vision is growing more precise and clear even as he approaches the moment of death. The irregular heartbeat signals his mortal passing after which Strauss depicts his soul gloriously transformed with themes which soar heaven-ward.

Sixty years later as Strauss himself lay dying in bed, a troubled and sad man, he told his daughter-in-law, "Death is just as I composed it in *Tod und Verklärung!*"

ALL PROGRAMME NOTES BY DR MARC ROCHESTER

#### 編制

三支長笛、兩支雙簧管、英國管、兩支單簧管、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、兩部豎琴、敲擊樂器及弦樂組

#### INSTRUMENTATION

Three flutes, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, two harps, percussion and strings



## 托替利亞 YAN PASCAL TORTELIER

指揮 Conductor

托替利亞的音樂生涯隨著他在巴黎音樂學院贏得小提琴首獎開始，時年14歲。其後不久，他夥拍倫敦愛樂樂團首次作獨奏演出。他曾師隨娜布朗卓學習音樂，後於意大利錫耶納的齊吉爾納音樂學院隨費那拉學習指揮。1974年至1983年，他是法國圖盧茲首都交響樂團的副指揮。他亦曾擔任阿爾斯特樂團的首席指揮和藝術總監（1989-1992）和匹茲堡交響樂團的首席客席指揮（2005-2008），在2009年至2011年間出任巴西聖保羅交響樂團的首席指揮，目前為該團榮譽客座指揮。從2016/17樂季開始，托替利亞將出任冰島交響樂團的首席指揮。

他在1992年至2003年間擔任BBC愛樂首席指揮，每年指揮樂團為倫敦逍遙音樂節演出，更曾帶領樂團到美國成功巡演，以慶祝該團成立六十周年。他其後獲該團頒授榮休指揮名銜。他現為倫敦皇家音樂學院的首席客席指揮。

托替利亞長期與Chandos唱片合作，錄音繁多，特別是與BBC愛樂和阿爾斯特樂團的錄音，尚有德布西、拉威爾（包括他自己配器的拉威爾鋼琴三重奏）、法朗克、羅素及杜迪耶的全套管弦樂作品錄音，並獲多個獎項。

Yan Pascal Tortelier began his musical career as a violinist winning first prize for violin, at the age of 14, at the Paris Conservatoire and made his solo debut with the London Philharmonic Orchestra shortly afterwards. Following general musical studies with Nadia Boulanger, Tortelier studied conducting with Franco Ferrara at the Accademia Chigiana in Siena, and from 1974 to 1983 he was Associate Conductor of the Orchestre National du Capitole de Toulouse. Further positions since then have included Principal Conductor and Artistic Director of the Ulster Orchestra (1989-1992) and Principal Guest Conductor of the Pittsburgh Symphony Orchestra (2005-2008). He was also Principal Conductor of the Sao Paulo Symphony Orchestra (2009-2011), and currently holds the position of Guest Conductor of Honour. From the 2016/17 season, Pascal will take up the position of Principal Conductor of the Iceland Symphony Orchestra.

Following his outstanding work as Chief Conductor of the BBC Philharmonic between 1992 and 2003, including annual appearances at the BBC Proms and a very successful tour of the US to celebrate the Orchestra's 60<sup>th</sup> anniversary season, he was given the title of Conductor Emeritus. He also holds the position of Principal Guest Conductor at the Royal Academy of Music in London.

Tortelier has enjoyed a long association with Chandos Records, resulting in an extensive catalogue of recordings, notably with the BBC Philharmonic and Ulster Orchestra, and including award-winning cycles of the orchestral music of Debussy, Ravel (featuring his own orchestration of Ravel's Piano Trio), Franck, Roussel and Dutilleux.





## 古朗尼 JAKOB KORANYI

大提琴 Cello

瑞典大提琴家古朗尼經常巡迴歐洲，作獨奏會演出及擔任協奏曲獨奏樂手。這位熱愛室樂的演奏家曾與多位傑出音樂家合奏，而他跟美國林肯中心室樂社的合作，更造就他與世界頂尖室樂手同台演出，在今個樂季拉奏巴赫六首《布蘭登堡協奏曲》。他參與跨界別藝術演出亦為人津津樂道，包括與舞蹈家華雅共同創作的《巴赫一動作中的劇作》，以及由拉納和露班娜編舞、配以譚盾大提琴樂曲的《六月雪》之巡演等等。

古朗尼為2011/12年度歐洲音樂廳聯盟的「新晉之星」，並於同一樂季榮獲挪威獨奏家獎。2009年，他於巴黎的羅斯卓波維契大賽中奪得第二名。他仍然在學時，已於瑞典所有國內大賽中贏得冠軍，包括享負盛名由瑞典皇家音樂學院頒發的獨奏獎。此獎項為他帶來灌錄唱片的機會，包括布烈頓、利格第及布拉姆斯作品的獨奏唱片《古朗尼，大提琴》，獲專業提琴雜誌《The Strad》形容為「不容忽視」。

Swedish cellist Jakob Koranyi has toured Europe extensively performing in recital and as a concerto soloist. A committed chamber musician, he has collaborated with several distinguished musicians and his exciting collaboration with The Chamber Music Society of the Lincoln Centre will see his return for performances with some of the world's leading chamber musicians, this season playing Bach's six Brandenburg Concertos. Also well known for his interdisciplinary collaboration work, he has teamed up with dancer Heather Ware in creating the piece *Bach - A Play in Motion*, and has toured with the show *Snow in June* by choreographers Andrea Leine and Harijono Roebana, which features cello music by Tan Dun.

Koranyi was a "Rising Star" of the European Concert Hall Organization in 2011/12 and during that season was also awarded the Norwegian Soloist Prize. In 2009 he received the 2<sup>nd</sup> Grand Prix at the Rostropovich Competition in Paris. While still a student, he won first prizes in all national music competitions in Sweden, most notably the prestigious Soloist Prize awarded by the Royal Swedish Academy of Music. Part of the award was the recording and release of his critically acclaimed recital CD "Jakob Koranyi, cello" featuring works by Britten, Ligeti and Brahms. On the strength of this recording, Jakob was labelled "a force to be reckoned with" by *The Strad* Magazine.

請注意：原定於5月27及28日演出「一千零一夜—《天方夜譚》」的大提琴家趙靜因健康理由辭演，港樂十分感激古朗尼於短時間內答應我們的邀請，更改行程以作演出。

Please notice: Cellist Jing Zhao has to withdraw from her advertised performances in 1001 Nights - *Scheherazade* which will be held on 27 & 28 May for health reasons. HK Phil is grateful that Jakob Koranyi has graciously agreed at very short notice to rearrange his schedule for these performances.

## 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.

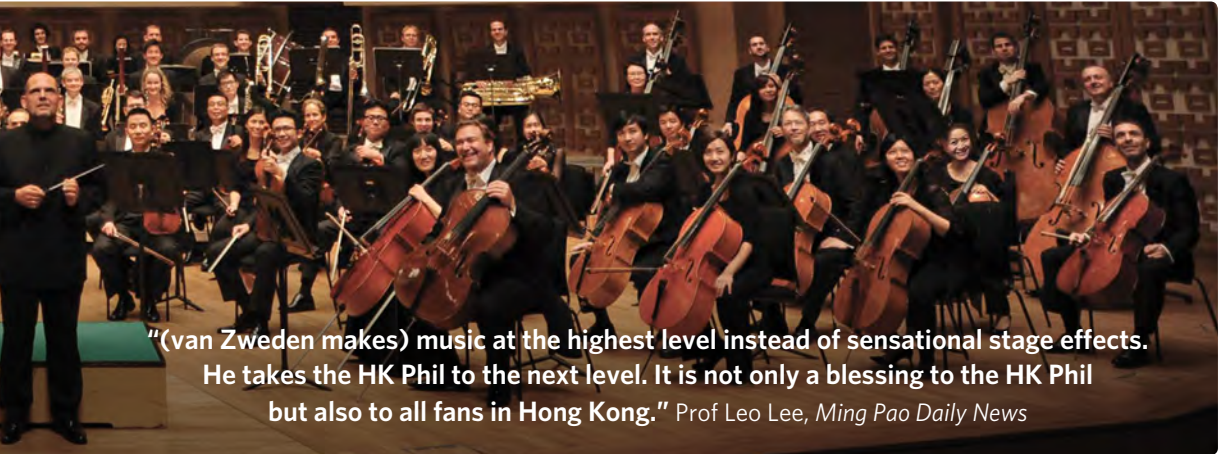
Also under van Zweden, the orchestra undertook a highly successful five-country, seven-city tour of Europe in the 2014/15 season, with concerts in London, Vienna, Zurich, Eindhoven, Birmingham, Berlin and Amsterdam. Performances were met with enthusiasm and universally positive reviews. The concert in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

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

## 第二小提琴 SECOND VIOLINS

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





## 中提琴 VIOLAS



● 凌顯祐  
Andrew Ling



■ 李博  
Li Bo



▲ 熊谷佳織  
Kaori Wilson



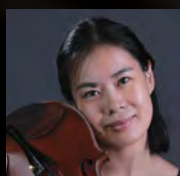
崔宏偉  
Cui Hongwei



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



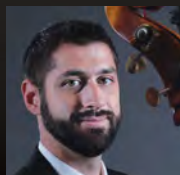
馮榕  
Feng Rong



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

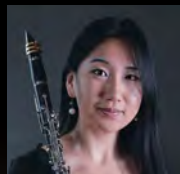
### 單簧管 CLARINETS



● 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 Moysse



華達德  
Douglas Waterston



施樂百  
Robert Smith



長號  
TROMBONES



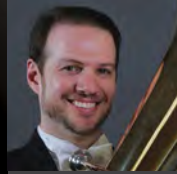
● 韋雅樂  
Jarod Vermette



● 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



● 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  
FREELANCE PLAYERS

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

大提琴：洪嘉儀  
Cello: Shelagh Heath

雙簧管：侯雅歷<sup>^</sup>  
Oboe: Alasdair Hill<sup>^</sup>

圓號：戴羅倫  
Horn: Laurence Davies

敲擊樂器：勞善雯、王偉文、韋特森  
Percussion: Mandy Lo, Raymond Vong, Scott Weatherson

豎琴：黃立雅<sup>^</sup>、黃士倫<sup>\*</sup>  
Harp: Huang Li-ya<sup>^</sup>, Ann Huang<sup>\*</sup>

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

<sup>\*</sup> 承蒙香港小交響樂團允許參與演出

<sup>\*</sup> 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。

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."

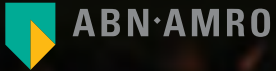
Please mail your cheque with your contact method at the back to **Development Department, The Hong Kong Philharmonic Society Ltd., Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon.** Development staff will contact you accordingly.

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](mailto:development@hkphil.org))

大師席位贊助

THE MAESTRO PODIUM ENDOWMENT

由以下機構贊助  
Endowed by





## 樂團席位贊助

# CHAIR ENDOWMENT

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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Enquiries for donations or other sponsorship schemes, please call 2721 2030 or email [development@hkphil.org](mailto:development@hkphil.org)





# 大師會

## MAESTRO CIRCLE

港樂大師會特別為熱愛音樂的工商界企業而成立，以支持推動港樂的長遠發展和豐富本港市民的文化生活。港樂謹此向下列各大師會會員致謝：

THE HK PHIL'S MAESTRO CIRCLE is an exclusive corporate membership club for the business community. The Circle ensures the long-term development of Hong Kong's homegrown orchestra, and enriches the cultural life of Hong Kong. We are grateful to the following Maestro Circle members:

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# THANK YOU FOR YOUR SUPPORT

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：

The Hong Kong Philharmonic Orchestra is grateful to the following corporations and individuals for their generous support:

### 樂團席位贊助 CHAIR ENDOWMENT

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

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Mr John Hellinikakis

Mr Edmond Huang and Ms Shirley Liu • 黃翔先生及劉莉女士

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Ms D Nam

Mr John & Mrs Coralie Otoshi

Rotary Club of City Northwest Hong Kong • 港城西北扶輪社

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Mr Patrick Wu

永芳堂



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Tin Ka Ping Foundation • 田家炳基金會

Mrs Yu Hu Miao Florence

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### 商藝匯萃 PAGANINI PROJECT

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈

艾曼·謝曼明 (1907) 小提琴·由冨田中知子小姐使用

張爾惠先生 捐贈

洛治·希爾 (c.1800) 小提琴·由王亮先生使用

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多尼·哈達 (1991) 大提琴

史葛·羅蘭士先生 借出

安素度·普基 (1990)·由張希小姐使用

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

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin, played by Mr Wang Liang

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

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

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- 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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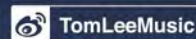
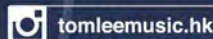
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