

一千零一夜—《天方夜譚》
1001 NIGHTS - SCHEHERAZADE

27 & 28-5-2016
Fri & Sat 8pm
Hong Kong Cultural Centre
Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

余隆 Yu Long
首席客席指揮 Principal Guest Conductor

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一千零一夜—《天方夜譚》

1001 NIGHTS - SCHEHERAZADE

BORODIN

~14'

鮑羅丁：《伊果王子》：波羅維茲舞曲

P. 7

Prince Igor: Polovtsian Dances

SHOSTAKOVICH

~30'

蕭斯達高維契：降E大調第一大提琴協奏曲，op. 107 P. 11

小快板
中板
華彩樂段
終曲〔稍快的快板〕

Cello Concerto no. 1 in E flat, op. 107

Allegretto
Moderato
Cadenza
Finale (Allegro con moto)

中場休息 interval

RIMSKY-KORSAKOV

~42'

林姆斯基-高沙可夫：《天方夜譚》，op. 35 P. 14

莊嚴的廣板〔大海與仙巴的船〕
緩板〔卡蘭達王子〕
接近小快板的小行板〔年輕的王子與公主〕
甚快板〔巴格達節日—海難〕

Scheherazade, op. 35

Largo e maestoso (The Sea and Sinbad's Ship)
Lento (The Kalender Prince)
Andantino quasi allegretto (The Young Prince and Princess)
Allegro molto (Festival at Baghdad - The Shipwreck)

原定演出的大提琴家趙靜因健康理由辭演，港樂祝她盡早康復。我們十分感激古朗尼於短時間內答應我們的邀請，臨時代替演出。

Our advertised soloist, Jiang Zhao, has withdrawn from this concert for health reasons. We wish her a speedy recovery. We thank Jakob Koranyi for graciously agreeing to step in and perform at short notice.

艾德敦，指揮

P. 18

David Atherton, conductor

古朗尼，大提琴

P. 19

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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- Comprehensive education and outreach programmes to invest in Hong Kong’s musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- Touring around the world to promote Hong Kong as Asia’s World City 巡迴世界各地演出，弘揚香港—亞洲國際都會



林凡

志登

〔梵志：清淨之志，登：達到〕



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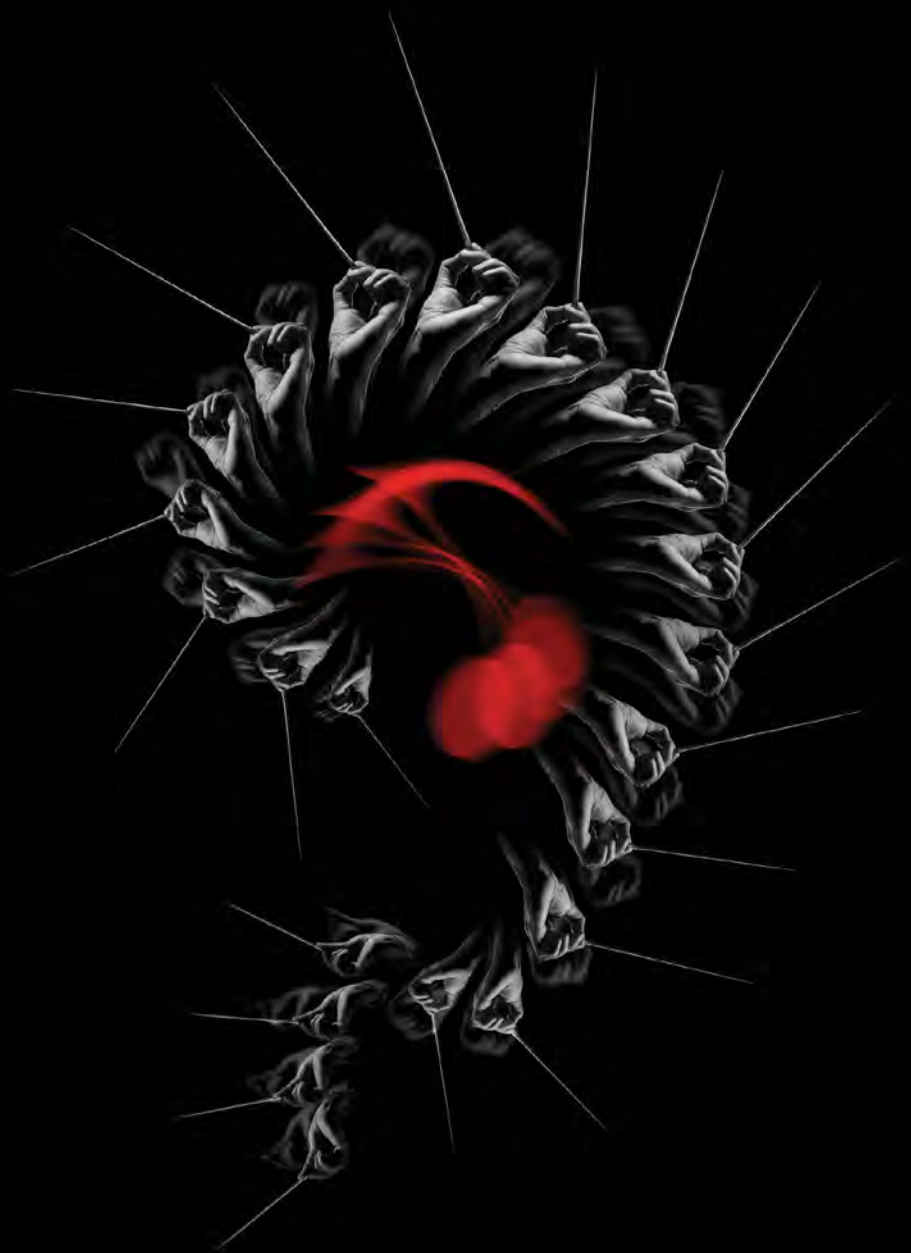
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A SOUND COMMITMENT 弦諾



鮑羅丁 《伊果王子》：波羅維茲舞曲

ALEXANDER BORODIN (1833-1887)

Prince Igor: Polovtsian Dances

鮑羅丁是聖彼得堡醫學外科學院化學教授。他一方面勤於研究，發表過多篇重要論文（關於戊醛、庚醛、乙醛三者分別在縮合反應下的產物），一方面又誨人不倦。此外他雖然身處沙俄時代，但已不辭勞苦地捍衛女權、提倡教育，更集病理學家、植物學家、詩人和作家於一身，結果剩下來作曲的時間實在不多。他作曲生涯的顛峰之作—歌劇《伊果王子》—前後花了十八年時間創作，但也無法在生前完成，到頭來還是林姆斯基-高沙可夫為歌劇「收尾」，並負責監督1890年11月4日在聖彼得堡舉行的首演。

1869年，鮑羅丁動手將十二世紀俄羅斯史詩《伊果大軍敘事詩》譜成歌劇，利用暑假或病假來創作。內容講述康扎可汗帶領遊牧民族波羅維茲人（韃靼人分支）來犯，直闖俄羅斯心臟地帶。康扎可汗聲名狼藉又令人畏懼，讓族人沿途肆意搶掠；彷彿聖人的伊果王子就率領俄羅斯大軍迎戰。波羅維茲舞曲是劇中最著名的場景，當中包括作曲家本人好些最繽紛、最振奮的樂段；此外波羅維茲舞曲也是作曲家最早動筆的段落，1879年3月11日曾在音樂會上首演，由林姆斯基-高沙可夫指揮。

As professor of chemistry at the Medico-Surgical Academy in St. Petersburg, Borodin was both a research chemist, publishing important papers on the products of the condensation of the aldehydes of valerian, enantol and vinegar, and a devoted teacher. He was also a tireless advocate for women's rights and education in Tsarist Russia, a pathologist, botanist, poet and writer. This left little spare time for composing, and the crowning achievement of his composing career, the opera *Prince Igor*, not only took 18 years to write but remained incomplete at his death (it was left to Nikolay Rimsky-Korsakov to put the finishing touches to it and oversee its premiere in St. Petersburg on 4th November, 1890).

Borodin started to set the 12th-century Russian epic *The Lay of the Host of Igor* to music in 1869 and worked on what was to become *Prince Igor* during his summer vacations or while on sick leave. The story deals with the heroic struggle between the forces of Russia, led by the saintly Prince Igor, and the marauding hordes of Polovtsians who are intent on raping and pillaging their way through the Russian heartland under their fearsome and disreputable leader, Khan Konchak. The Polovtsian Dances have become the best-known part of *Prince Igor* and contain some of Borodin's most colourful and exhilarating music. It was the first part of the score to be composed and was first performed in a concert conducted by Rimsky-Korsakov on 11th March, 1879.

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BBC MUSIC MAGAZINE

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鮑羅丁 《伊果王子》：波羅維茲舞曲

ALEXANDER BORODIN (1833-1887)

Prince Igor: Polovtsian Dances

波羅維茲舞曲刻劃康扎可汗宮中景象。劇情講述康扎可汗剛打敗伊果大軍，伊果王子被俘。伊果發誓不會嘗試逃跑，康扎可汗就以上賓之禮相待，沒有把伊果當作戰俘。為表敬意，康扎可汗更大排筵席，席間一群思鄉情切的俄羅斯女奴首先出場〔法國號長音和豎琴伴奏下，木管柔柔奏起流動的音樂〕，然後唱出一個彷彿如俄羅斯民歌的主題。其他奴隸也翩翩起舞；隨著單簧管飛舞似的音樂，起舞的奴隸越來越多。舞曲漸漸沉寂下去，嘹亮的敲擊樂突然響起，引入一段趾高氣揚的凱歌，頌讚康扎可汗〔「巍巍可汗，舉世無匹」〕。奴隸的思鄉之歌與奴隸主人剛烈的歌舞並列，將音樂推向振奮無比的高潮。

The music depicts the scene at the court of Khan Konchak who has defeated Prince Igor's army and is holding Igor, not so much a prisoner but more a respected guest, Igor having vowed not to attempt an escape. In his honour Khan is holding a lavish banquet which opens with Russian slave-women thinking wistfully of their homeland—gently moving woodwind above sustained horn and harp—and singing a theme in the style of a Russian folk song. Other slaves start a dance and, led by a flying clarinet, more and more join in. As this dies away a sudden explosion from the percussion introduces a strutting paean of praise to Khan (“there is none equal in glory to the mighty Khan”). The juxtaposition of the slaves' song of longing and the aggressive dances and songs of their Polovtsian captors builds to a thrilling climax.

編制

兩支長笛、短笛、兩支雙簧管（其一兼英國管）、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、豎琴、敲擊樂及弦樂組

INSTRUMENTATION

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

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

Jaap van Zweden Music Director

梵志登 指揮

JAAP VAN ZWEDEN

conductor

五明佳廉 小提琴

KAREN GOMYO

violin

ROSSINI

La Gazza Ladra Overture

羅西尼 《賊鷲》序曲

BRUCH

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布魯赫 第一小提琴協奏曲

BORSTLAP

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蕭斯達高維契 降E大調第一大提琴協奏曲，op. 107

DMITRI SHOSTAKOVICH (1906-1975)

Cello Concerto no. 1 in E flat, op. 107



蕭斯達高維契
Dmitri Shostakovich

林姆斯基-高沙可夫對近代俄羅斯音樂史進程的影響力極大，大得怎麼說也不為過。沒有他，鮑羅丁的傑作就沒有機會問世；少年蕭斯達高維契之所以對作曲產生興趣，也是拜他所賜。蕭斯達高維契八歲時，父母帶他到聖彼得堡，去看林姆斯基-高沙可夫的歌劇《薩爾丹沙皇的故事》。劇中有個段落（也就是大家口中的《大黃蜂飛行》）令小蕭斯達高維契聽得如癡如醉，甚至立志要當作曲家；他十三歲寫作第一首管弦樂曲時，也明顯以《薩爾丹沙皇的故事》為楷模。他不久就成了蘇聯最舉足輕重的作曲家，寫作歌劇、交響曲、協奏曲、室樂和鋼琴曲——實際上，大家想得到的室樂組合和樂器，他都有作品傳世；不過，他對大提琴異常冷淡。

The influence of Nikolay Rimsky-Korsakov over the course of recent Russian musical history cannot be over-stated. Without him Borodin's *magnum opus* would never have seen the light of day, while it was his influence which first inspired a young Dmitri Shostakovich to compose. At the age of eight, Shostakovich was taken by his parents to see a performance of Rimsky-Korsakov's opera *The Legend of Tsar Sultan* in St. Petersburg, and so captivated was he by the section of the opera we know today as "The Flight of the Bumblebee" that he decided to become a composer. His very first orchestral work, written at the age of 13, was clearly modelled on the Rimsky-Korsakov piece, and he quickly established himself as the most significant composer of the Soviet era in Russia, producing his own operas, symphonies, concertos, chamber works, piano pieces and, indeed, music for just about every conceivable musical ensemble and instrument. But when it came to the cello he seemed uncharacteristically unenthusiastic.

蕭斯達高維契 降E大調第一大提琴協奏曲，op. 107

DMITRI SHOSTAKOVICH (1906-1975)

Cello Concerto no. 1 in E flat, op. 107

蕭斯達高維契的獨奏大提琴作品只有四首早年寫作的短曲（而且其中三首已散佚）、一首奏鳴曲和兩首協奏曲——而兩首協奏曲都是為友人羅斯卓波維契而作的。羅斯卓波維契接受訪問時道：「第一大提琴協奏曲是蕭斯達高維契第一首特地為我而寫的作品。說來有趣，其實我從未開口請他為我寫些甚麼。有一次，我跟蕭斯達高維契太太提起委約創作，她就對我說：『要是你想蕭斯達高維契寫點甚麼給你，竅門只有一個：不要問，不要提。』於是我不幸萬苦地忍著不說。可是雖然我從未說出口，但蕭斯達高維契卻知道我一直很希望他為我撰曲。」蕭斯達高維契第一大提琴協奏曲寫於1959年7月，同年10月4日在列寧格勒首演，羅斯卓波維契負責獨奏，莫拿雲斯基指揮。

一直以來，蘇聯藝術家都要遵守政府訂定的嚴苛指引；到了1950年代中期，隨著史大林離世，赫魯曉夫上台，蘇聯政府才把某些規定放寬。時任莫斯科音樂學院教授的羅斯卓波維契，也是這時才首度獲准出國演奏，得以在國際樂壇建立名聲。至於務求兼顧官方要求與藝術完整性的蕭斯達高維契，即使向來謹慎行事，如履薄冰，這時也覺得日子的確輕鬆了一點。雖然他依舊小心翼翼，避免觸犯當局訂下的種種創作限制，但他最開朗、最輕鬆的音樂也確實寫於這段日子。有

Shostakovich's sum total of works for solo cello amounted to four early short works (three of which have been lost), a sonata and two concertos. Both concertos were written for his friend Mstislav Rostropovich, "The first cello concerto was the first work that Shostakovich wrote specially for me", Rostropovich revealed in an interview: "Interestingly enough, I never asked him to write anything. Once, when talking to Shostakovich's wife I raised the question of a commission. She answered, 'If you want Dmitri to write something for you the only recipe I can give is this—never ask him or talk to him about it.' So, with the greatest difficulty, I managed to restrain myself. But although I never spoke about it, Dmitri knew that I constantly dreamt of his writing a piece for me." Shostakovich wrote his Cello Concerto no. 1 in July 1959, and Rostropovich premiered it in Leningrad on 4th October, 1959 in a performance conducted by Evgeny Mravinsky.

In the mid-1950s, following the death of Stalin, the Soviet government under Nikita Khrushchev relaxed some of the stringent guidelines previously imposed on Soviet artists, and it was during this period that Rostropovich, then a professor at the Moscow Conservatory, was first able to travel outside the Soviet Union and establish his international career. Shostakovich, always conscious of the delicate balancing act he had to perform in satisfying both official demands and artistic integrity, found this a more relaxing time. This was reflected in his output which included some of his most open and relaxed music, although he was always careful not to offend the limitations on composers laid down by the authorities; as one commentator has put it, the first cello concerto "attests to the fact that, when informed by genius, the most Procrustean of limitations can be the mother of invention."



評論寫道：「第一大提琴協奏曲證明只要有才華，哪怕是最無理的限制，也可以孕育出創造力。」

獨奏大提琴率先在**第一樂章**奏出活力充沛的旋律（這個旋律由蕭斯達高維契的姓名衍生而成—D-降E-C-B音，其德文拼法為D-S-C-H，也就是他名字Dimitri首和姓氏其中一種拼法），繼而是神經質又節奏感強勁的活潑樂段。樂章結尾有點滑稽—法國號高喊一通，還有一記鼓聲（作曲家的靈感似乎來自莫斯科愛樂樂團那位傷健定音鼓手。他說過：「那獨腳的打鼓打得這麼粗暴！最後那一下鼓聲之後，甚麼都完蛋了！」）

第二樂章卻截然不同：氣氛哀婉動人，表現出大提琴最深情最憂鬱的一面。樂章完結時，大提琴在其最高音區拉奏，與鐘琴構成一段悲傷的二重奏，旋律則根據俄羅斯一首古老民歌寫成。淒苦之情延綿了好一陣，音樂才直接引入**第三樂章**，沒有停頓。大提琴哀傷地展開**第三樂章**；但整個樂章其實是一段獨奏華彩樂段，全長七分，既採用了第一、二樂章的素材，又漸漸把氣氛扭轉，準備銜接淘氣的**第四樂章**。作曲家隱晦地引用了史大林最喜歡的歌曲《蘇麗珂》；樂曲快要結束時，全曲開端的「蕭斯達高維契」主題再度響起—現在由嘹亮的獨奏法國號奏出。

The cello opens the **first movement** with a vigorous melody derived from Shostakovich's "musical signature" (the notes D-E flat-C-B, which in German notation spell the letters D-S-C-H) and proceeds with much nervous energy and rhythmic momentum to its almost farcical ending—a whooping horn and a single drum beat (inspired, it appears, by the disabled timpanist of the Moscow Philharmonic of whom Shostakovich had commented, "How that one-legged guy thumped his drum! He called an end to everything with that final blow!").

The **second movement** is wholly different; full of heart-wrenching pathos and displaying the cello at its most soulful and melancholic. The movement ends with a desolate duet between cello in its highest register and celesta playing a melody derived from an old Russian folk tune. Leading without a break from this extended outpouring of sadness, the cello dolefully embarks on the **third movement** which takes the form of a seven-minute solo cadenza looking back over some of the material heard in the previous movements, and turning the mood towards the somewhat mischievous **fourth movement**. Apparently Stalin's favourite song was "Suliko", which Shostakovich incorporates (heavily disguised) into this movement, while towards the end a solo horn belts out the "signature" theme with which the concerto began.

編制

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管（其一兼低音巴松管）、圓號、定音鼓、鐘琴及弦樂組

INSTRUMENTATION

Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons (one doubling contra bassoon), horn, timpani, celesta and strings

林姆斯基-高沙可夫 《天方夜譚》，op. 35

NIKOLAY RIMSKY-KORSAKOV (1844-1908)

Scheherazade, op. 35



以《一千零一夜》的故事為藍本，林姆斯基-高沙可夫 寫成這首「一千零一夜交響組曲」。

Based on episodes taken from the *Arabian Nights*, Rimsky-Korsakov wrote this "Symphonic Suite after 1001 Nights".

介紹今晚鮑羅丁和蕭斯達高維契的作品時，都提過林姆斯基-高沙可夫，因此演出一首林姆斯基-高沙可夫的原創作品可說是適合不過一況且這首樂曲更是俄羅斯經典管弦樂曲之一呢！不過，雖然過去一百五十年林姆斯基-高沙可夫的音樂一直主導宰俄國樂壇，但作曲家本人早年卻似乎向著一個截然不同的方向啟航。

林姆斯基-高沙可夫12歲入讀聖彼得堡海軍學院，1862年畢業後卻開始覺得為難：既想投身海軍，又想獻身音樂。但由於他畢業後馬上要到蒸氣船「阿馬斯號」服役，展開長達三年的航程，前往北美、南美和歐洲等地，申請退伍又被他的兄長（即海軍學院總監）拒絕，所以他便有點不情不願地投身海軍。回到俄羅斯後，軍中的職務他每天只要三數小時便

The name of Nikolay Rimsky-Korsakov has cropped up in relation to both the other composers represented in this programme, so it is only right that we should hear an original work by him; a work, in fact, which stands as one of the great classics of the Russian orchestral repertory. For all his dominance of Russian music over the past 150 years, however, Rimsky-Korsakov's early life seemed to be sailing away on a very different tack.

At the age of 12, he had enrolled in the College of Naval Cadets in St. Petersburg and graduated in 1862. By then he was beginning to feel torn between a naval life and one devoted to music and the fact that he was immediately expected to join the steamship *Almaz* about to undertake a three-year cruise, taking in North and South America and Europe, prompted him to apply for a discharge. This was refused by his brother who was Director of the Naval College so he settled, with apparently little reluctance, into navy life. Back in Russia his naval duties only took up a couple of hours each day and he was eventually permitted to



能應付，後來也終於能把軍務與音樂結合，出任一個特別為他而設的職位—海軍樂隊指導員。他一直在這個崗位工作，直至1884年新任海軍大臣削減了這個職位為止。之後他就全心全意投身音樂。航海和音樂都是他的心頭好；而他最著名的管弦樂曲《天方夜譚》，在許多方面都是兩者的結晶。

《天方夜譚》寫於1888年，翌年在萊比錫首演。樂曲既屬於首批以純管弦樂來敘述童話故事的作品（李察·安東尼·里安納度形容這種形式「實際上先例全無」），也屬於林姆斯基—高沙可夫最後一批純管弦樂曲。作曲家本人形容《天方夜譚》「是一個創作階段的終結，我的配器技巧這時已相當爐火純青。」作曲家以《一千零一夜》的故事為藍本，寫成這首四樂章的「一千零一夜交響組曲」。原本每樂章都以音樂詞彙為標題，但後世卻習慣以樂章所述的故事來稱呼。

開端咄咄迫人的銅管主題代表專橫的蘇丹王沙里亞（他認為所有女人都水性楊花，所以與每位妻子都只會共度一宵，翌日就把新婚妻子殺死）；風情萬種的小提琴旋律則代表雪希拉莎德。雪希拉莎德每晚都為蘇丹王講故事，希望為自己留一條生路，因此這個小提琴旋律也就經常重現。林姆斯基—高沙可夫出身海軍，所以筆下的大海尤其生動。**第一樂章描**

combine both interests in a job specially created for him; that of Inspector of Naval Bands, which he held until the post was axed by an incoming Navy Minister in 1884. Thereafter he committed himself wholeheartedly to music. In many ways he was able to combine both interests in what has become his most famous symphonic work, *Scheherazade*.

Composed in 1888, *Scheherazade* was premiered the following year in Leipzig, and while it stands as the first examples of a fairy-tale told in purely orchestral terms (Richard Anthony Leonard has described it as being "a form for which there was practically no precedent"), it was also one of Rimsky-Korsakov's last purely orchestral works. He described it as "closing a period of my work at the end of which my orchestration had attained a considerable degree of virtuosity". Based on episodes taken from the *Arabian Nights*, Rimsky-Korsakov originally gave each of the four movements of this "Symphonic Suite after *1001 Nights*" a purely musical heading; these are customarily replaced by the titles of the various episodes depicted by the music.

The menacing opening brass theme represents the despotic Sultan Shariar (who believes all women to be fundamentally unfaithful and determines to kill each of his wives after just one night with her), while the sensuous violin theme which recurs throughout the work represents Scheherazade as she weaves her nightly tale in a bid to stave off her apparently inevitable fate. Rimsky-Korsakov, the ex-sailor, was particularly vivid in his musical portrayal of the sea and in the **first movement**, above a vastly swelling ocean, Sinbad's ship rises and plunges over the waves as it explores the trading routes around India and Sri Lanka.

林姆斯基-高沙可夫 《天方夜譚》，op. 35

NIKOLAY RIMSKY-KORSAKOV (1844-1908)

Scheherazade, op. 35

繪仙巴的船在探索印度與斯里蘭卡一帶的貿易航道，被洶湧的波濤沖上拋下，浮浮沉沉。

第二樂章以孤獨的巴松管刻劃扮成苦行僧的卡蘭達王子。王子因為身為波斯卡蘭達人的一員，發過誓要不斷周遊列國傳揚伊斯蘭教。第三樂章以美妙溫柔的旋律刻劃英俊王子與年輕公主純真的愛情；公主更一度在王子面前跳起迷人的阿拉伯舞。

雪希拉莎德在第四樂章想起自己仍然身陷險境，於是講出一個十分可怕的故事：音樂先刻劃鬧哄哄的巴格達市集；一位古怪但英俊的青銅騎士這時卻要投奔大海。可惜他的船在風暴中撞向大石，騎士也因此遇難。代表雪希拉莎德的獨奏小提琴奏出輕柔優美的尾聲，一方面哀悼青銅騎士，另一方面也告訴大家：一個又一個晚上，一則又一則引人入勝的故事，已經令蘇丹王殺機全消—雪希拉莎德安全了。

樂曲剖析中譯：鄭曉彤

A solitary bassoon depicts the Kalender Prince of the **second movement** who, as a member of the Persian *Qalendaris* peoples, has made a vow perpetually to travel the world spreading the message of Islam and does so in the disguise of a Holy Man. The **third movement** depicts in its wonderfully tender melody the pure love between a handsome prince and his young princess who, at one point, dances a tantalising Arabian dance before him.

At the start of the **fourth movement**, Scheherazade is reminded of the Sultan's threat and recounts one of her most thrilling stories. First, the bustle and energy of a Baghdad Fair followed by the escape to sea of a strange but handsome Bronze Rider whose ship is dashed against the rocks during a storm. The Bronze Rider has perished and Scheherazade, in the shape of the solo violin, mourns his fate in a soft and beautiful epilogue to the work, which also tells us that her feat of telling such captivating stories night after night has managed to secure her release from the Sultan's death threat.

ALL PROGRAMME NOTES BY DR MARC ROCHESTER

編制

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

INSTRUMENTATION

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



艾德敦 DAVID ATHERTON

指揮 Conductor

艾德敦是當代最出色的指揮之一。亦師亦友的蘇堤爵士委任他為倫敦皇家歌劇院駐團指揮，一直任職十二年。他又常為紐約大都會歌劇院擔任客席指揮，並曾與弗萊明、杜鳴高及巴伐洛堤等國際巨星合作。

艾德敦是倫敦小交響樂團的創辦人之一，帶領樂團首演了多首重要的現代作品。他連續三十年於BBC逍遙音樂節亮相，從未間斷，又曾為布拉格之春音樂節和柏林音樂節指揮柏林愛樂作開幕演出。他常周遊列國巡演，特別在美國定期與北美頂尖樂團演出。他亦與許多享譽國際的獨奏家多次合作，如宓多里、普爾曼、布蘭杜及柏拉亞。

他的過百套錄音曾贏得愛迪生唱片獎、多項格林美獎提名、享譽國際的法國唱片大獎、謝爾蓋·庫塞維茲基樂評人獎、塞西莉亞獎，以及獲公認為世界唱片獎項之首的國際唱片樂評人獎。

他曾任職BBC交響樂團、皇家利物浦愛樂和威爾斯BBC國家交響樂團。艾德敦曾出任香港管弦樂團音樂總監達十一年，卸任後獲委任為港樂的桂冠指揮，並獲英女皇頒授OBE勳銜，以表揚他對香港音樂界的貢獻。

David Atherton is one of the most distinguished conductors of our era. His friend and mentor, Sir Georg Solti, appointed him Resident Conductor of the Royal Opera House in London where he remained for twelve years. As a regular guest with the Metropolitan Opera in New York, he has worked with some of the world's greatest superstars, such as Renée Fleming, Plácido Domingo and Luciano Pavarotti.

He co-founded the London Sinfonietta and gave the premieres of many important contemporary works. He has appeared in 30 consecutive seasons of the BBC Proms and has opened the Prague Spring Festival and the Berlin Festival with the Berlin Philharmonic Orchestra. He travels widely, in particular to the US where he regularly conducts the top North American orchestras. He has worked with many of the world's leading instrumental soloists including, on numerous occasions, Midori, Itzhak Perlman, Alfred Brendel and Murray Perahia.

His 100-plus recordings have gained an Edison Award, many Grammy Award nominations, the sought-after Grand Prix du Disque, the Serge Koussevitsky Critics' Award, the Prix Caecilia and the coveted International Record Critics' Award, generally regarded as the world's top recording prize.

He has held titled positions with the BBC Symphony, Royal Liverpool Philharmonic and BBC National Orchestra of Wales, and, after eleven years as Music Director of the Hong Kong Philharmonic Orchestra, was made the Orchestra's Conductor Laureate and awarded the OBE by Her Majesty The Queen.

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」。

古朗尼現時所用大提琴為1692年於米蘭製造的格蘭奇諾大提琴。

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 2nd 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.

Jakob Koranyi plays on a Giovanni Grancino built 1692 in Milan.

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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.

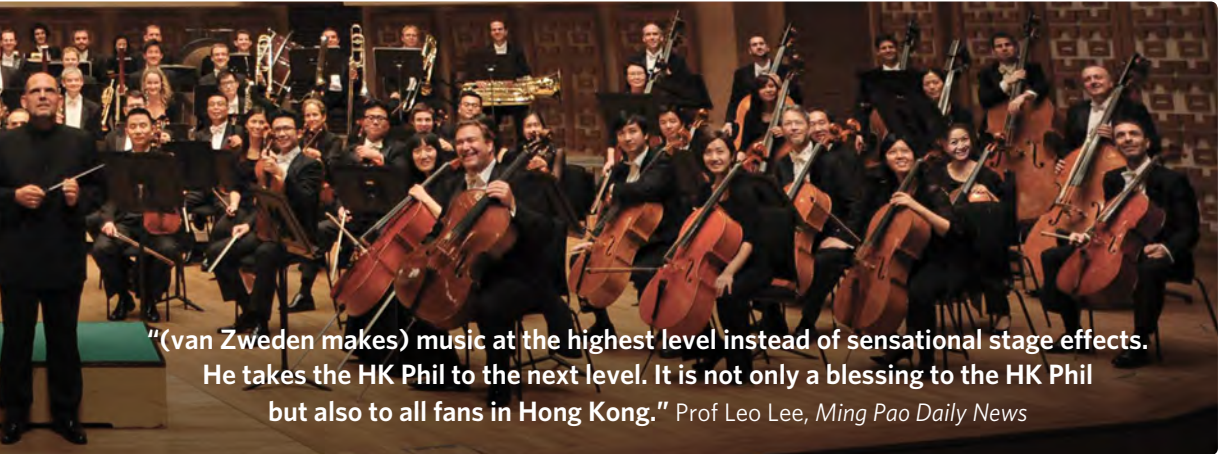
Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias



「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

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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|  <p>桂麗 Gui Li</p> |  <p>許致雨 Anders Hui</p> |  <p>李智勝 Li Zhisheng</p> |  <p>龍希 Long Xi</p> |  <p>毛華 Mao Hua</p> |  <p>梅麗芷 Rachael Mellado</p> |
|  <p>倪瀾 Ni Lan</p> |  <p>王亮 Wang Liang</p> |  <p>徐烜 Xu Heng</p> |  <p>張希 Zhang Xi</p> | | |

第二小提琴 SECOND VIOLINS

| | | | | | |
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|  <p>簡宏道 Russell Kan Wang-to</p> |  <p>劉博軒 Liu Boxuan</p> |  <p>冒異國 Mao Yiguo</p> |  <p>潘廷亮 Martin Poon Ting-leung</p> |  <p>華嘉蓮 Katrina Rafferty</p> |  <p>韋鈴木美矢香 Miyaka Suzuki Wilson</p> |
|  <p>冒田中知子 Tomoko Tanaka Mao</p> |  <p>黃嘉怡 Christine Wong Kar-yee</p> |  <p>周騰飛 Zhou Tengfei</p> | | | |



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Andrew Ling



■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



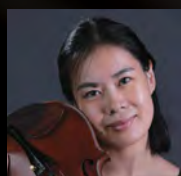
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Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
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林慕華
Damara Lomdaridze



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Richard Bamping



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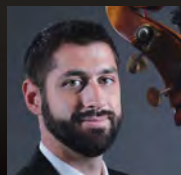
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費利亞
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林傑飛
Jeffrey Lehmborg



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Philip Powell



范戴克
Jonathan Van Dyke

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

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Megan Sterling



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雙簧管 OBOES



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Michael Wilson



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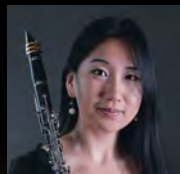
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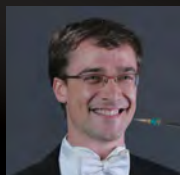
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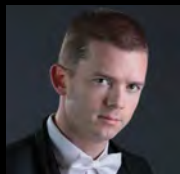


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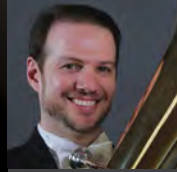
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Cello: Shelagh Heath

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Horn: Laurence Davies

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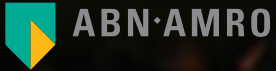
豎琴：黃立雅[^]
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此計劃由「商藝匯萃」發起及組織。

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

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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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- 所捐贈之罕有樂器
- 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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5



2



3



1



4

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- 1 (31-10-2015) 華僑永亨 社區音樂會—幟面人呢? OCBC Wing Hang Community Concert - Masks Everywhere!
- 2 (21-11-2015) 太古「港樂·星夜·交響曲」@中環海濱 Swire Symphony Under The Stars@Central Harbourfront
- 3 (22-10-2015) 「賽馬會音樂密碼教育計劃」—與港樂同台綵排及演出 Jockey Club Keys to Music Education Programme - Share the Stage with the HK Phil
- 4 「賽馬會音樂密碼教育計劃」—學校專場音樂會 Jockey Club Keys to Music Education Programme - Schools Concerts
- 5 「賽馬會音樂密碼教育計劃」—室樂小組到校表演 Jockey Club Keys to Music Education Programme - Ensemble Visits to Schools

2015-16

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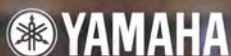
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