

邂逅浪漫
THREE GLORIOUS
ROMANTICS

4 & 5-11-2016
Fri & Sat 8pm
Hong Kong City Hall
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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邂逅浪漫

THREE GLORIOUS ROMANTICS

WAGNER

~24'

華格納：《帕西法爾》

P. 8

第一幕前奏曲
耶穌受難日音樂

Parsifal

Prelude to Act I
Good Friday Music

SCHUMANN

~31'

舒曼：A小調鋼琴協奏曲，op. 54

P. 11

深情的快板
間奏曲（優雅的小行板）
活潑的快板

Piano Concerto in A minor, op. 54

Allegro affettuoso
Intermezzo (andantino grazioso)
Allegro vivace

中場休息 interval

MENDELSSOHN

~27'

孟德爾遜：D小調第五交響曲，op. 107，「宗教改革」P. 14

行板—火熱的快板
活潑的快板
行板
稍快的行板—活潑的快板

Symphony no. 5 in D minor, op. 107, *Reformation*

Andante - Allegro con fuoco
Allegro vivace
Andante
Andante con moto - Allegro vivace

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特林克斯，指揮

P. 16

Constantin Trinks, conductor

費里，鋼琴

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David Fray, piano



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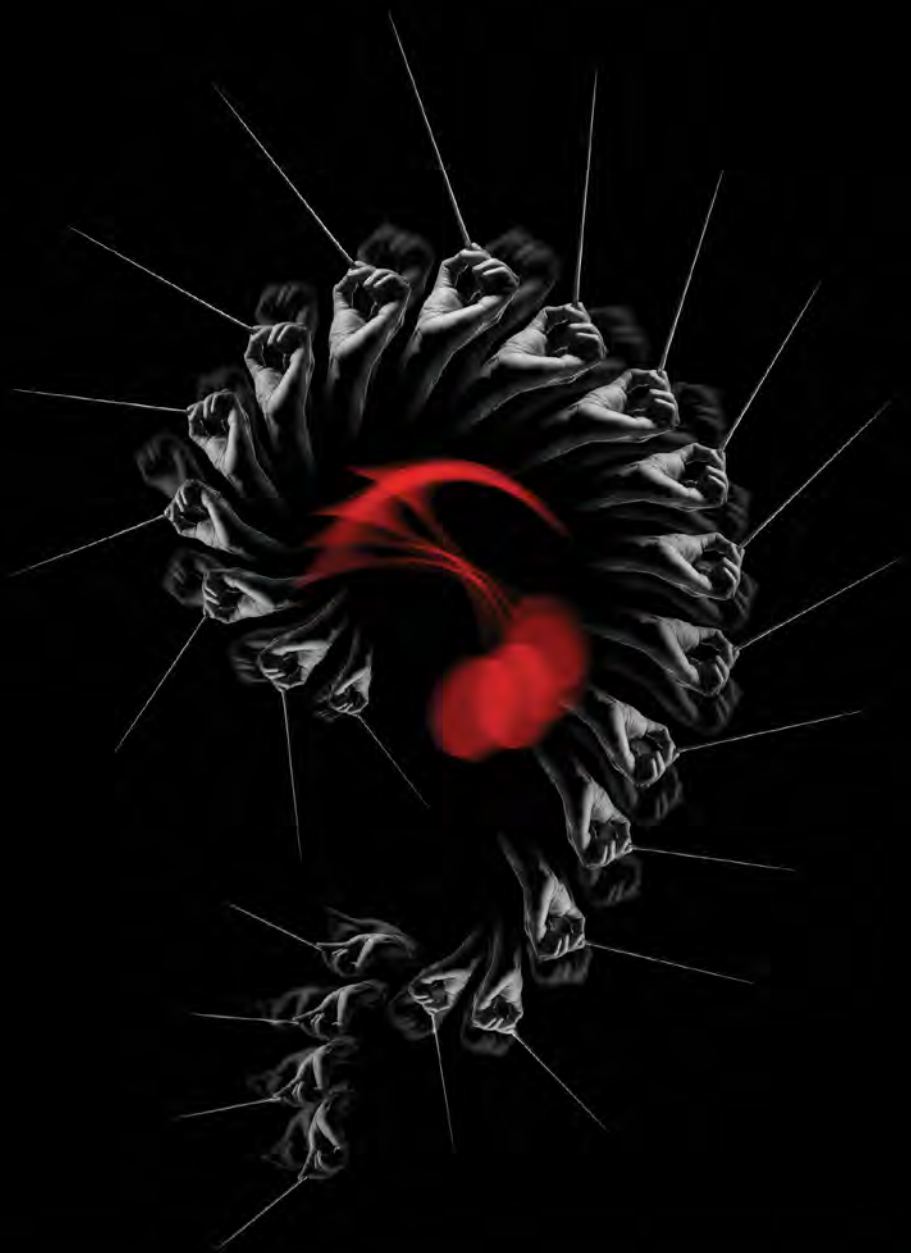
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A SOUND COMMITMENT 弦諾



前言 FOREWORD

浪漫根源 ROMANTIC ROOTS

今晚的音樂會，觀眾將穿梭時光，返回浪漫主義時期德國的薩克森，與孟德爾遜、舒曼和華格納相會。五百年前，當「宗教改革」在那裡扎根，大大改變了歐洲的文化，孟德爾遜就在萊比錫創作了曠世傑作第五交響曲，慶祝宗教改革。

同樣在萊比錫，年輕的克拉拉初遇在鄰鎮茨維考成名的舒曼，譜寫了音樂史上為人津津樂道的愛情戀曲，他們的愛情結晶可見於舒曼唯一的鋼琴協奏曲。

而年輕的華格納初聽聖詩「德累斯頓·阿門頌」，就烙印在心坎，並把這首旋律寫進他最後一部歌劇《帕西法爾》中——這旋律恰巧也在「宗教改革」交響曲出現。那個年代，德累斯頓等同於戰火之可怖；今天遊客所見到的是一個浴火重生的巴洛克城市，象徵著和解，它也是藝術和歌劇中心。

希望你能享受這趟浪漫時空之旅。

The illustrious history of Saxony in eastern Germany influenced all the works in tonight's concert. 500 years ago, the Protestant Reformation found early support there, transforming the face of European culture. Mendelssohn's towering fifth symphony, composed in Leipzig, celebrates that tradition.

Also in Leipzig, the young Clara Zwick first met Robert Schumann, who hailed from the nearby town of Zwickau. This was the beginning of a legendary musical love story, one fruit of which was Schumann's only piano concerto.

As a boy, Wagner would first have heard the "Dresden Amen", a choral cadence which he would explore in his final opera, *Parsifal*—and which also features in the *Reformation* symphony. For decades, Dresden was synonymous with the horrors of war. Visitors today find a Baroque city rebuilt, a symbol of reconciliation, and a centre of art and opera.

We hope you enjoy this radiant music.

華格納 《帕西法爾》

RICHARD WAGNER (1813-1883)

Parsifal

第一幕前奏曲
耶穌受難日音樂

Prelude to Act I
Good Friday Music

在華格納眼中，他是命中註定要以自己的歌劇（被他重新定義成「樂劇」）令人類生活得更豐盛，而且認為這件事的重要性等同宗教。這種做法當然惹來猛烈抨擊。他第十四齣（也是最後一齣）歌劇《帕西法爾》首演後，著名樂評人漢斯力克就發文貶斥：「他的詩作和音樂，都流於病態、過度精細而且腐敗。（世人）不久就會看清這些特質。」

神聖大事

那麼待會兒演奏的音樂，又如何流於病態、如何腐敗呢？首先，漢斯力克不認同《帕西法

In his own eyes, Wagner's destiny was to enrich mankind's existence through his operas (redefined by Wagner as "music-dramas"), which he believed to be as important as religion. In so doing, of course, he attracted vehement criticism. Following the première of his 14th and final opera, *Parsifal*, the famous music critic Eduard Hanslick denounced Wagner's work in print: "A time not too distant from now will clearly recognize the unhealthy, over-refined, and corrupting qualities of his poetry and his music".

A Sacred Event

What can be unhealthy and corrupting about the music we are about to hear? For a start, Hanslick objected to the subject matter of *Parsifal*: redemption through suffering as revealed in the events which followed the Last Supper. Hanslick also objected to Wagner's labelling *Parsifal* not as an opera or a music-drama, but as a "Stage Dedication Festival". This was, in Wagner's eyes, a sacred event, not mere entertainment, in which philosophy, religion and ideals were consecrated through words and music.

Completed in 1879 and first staged on 26 July 1882 at Wagner's own theatre in Bayreuth, *Parsifal* is set in the Spanish castle where the Knights of the Grail guard both the Holy Grail (the cup used at the Last Supper) and the spear with which Christ was wounded on the Cross on the first Good Friday. However, Amfortas, their leader,



《帕西法爾》的1882年首演海報。
Poster for the premiere production of *Parsifal*—1882.



爾》的主題——通過吃苦受難來獲得救贖，正如「最後的晚餐」後發生的事情一樣。而且，華格納沒有將《帕西法爾》歸類為「歌劇」或「樂劇」，而是「舞台奉獻節」；在華格納眼中，《帕西法爾》不是娛樂，而是神聖大事——他以歌詞與音樂，把哲學、宗教和理想奉為神聖——這樣做也很惹漢斯力克反感。

《帕西法爾》1879年脫稿，1882年7月26日在拜羅伊特華格納自己的劇院首演。故事發生在西班牙：聖杯騎士在城堡內守護兩件聖物——聖杯（最後的晚餐所用的杯）和聖矛（耶穌在十字架上受難時，兵丁用來刺戳耶穌身體的矛）。可是騎士首領岩方達斯被美女昆德莉迷惑，竟然讓聖矛落入魔法師克靈梭之手，還被對方用聖矛刺傷。岩方達斯的傷無藥可治，要痊癒就必須奪回聖矛，讓聖矛重返騎士手上妥善保管。在森林長大的少年帕西法爾樸鈍單純，也就是「純潔的傻瓜」，眼見岩方達斯痛苦不已，決意重奪聖矛。昆德莉嘗試色誘他，但帕西法爾不為所動，於是憤怒的克靈梭就將聖矛用力擲向帕西法爾。這時奇蹟出現了——聖矛竟然停留在帕西法爾頭頂上方，克靈梭的城堡也隨即崩塌。

前奏曲、聖杯及耶穌受難日

《帕西法爾》規模宏大，這一點在樂團的〈前奏曲〉已見端

while tempted by the bewitching Kundry, allows the spear to fall into the hands of the magician Klingsor who uses it to inflict a wound on Amfortas which can only be healed when the spear is returned into the Knights' safe-keeping. Seeing Amfortas' agony, Parsifal, a youth who has been brought up in the forests as a "pure fool", determines to retrieve the spear. Kundry tries to seduce him and, as Parsifal rejects her advances, an angry Klingsor hurls the spear at him. Miraculously, it stays poised above Parsifal's head and Klingsor's castle collapses in ruins.



華格納 Richard Wagner

The Prelude, the Holy Grail and the first Good Friday

Something of the epic scale of *Parsifal* is revealed in the orchestral Prelude in which we hear the main themes which symbolise both physical and metaphysical elements in the opera. It opens with a unison theme for strings which evokes early dawn in the forest near the castle of Monsalvat. Over an extended period, this opens up to shimmering music which represents first the Sacrament of the Communion and the Holy Grail itself, before the brass solemnly intone the "Dresden Amen", which for Wagner—like Mendelssohn—represented a musical expression of religious faith.

In the opera's third act, Parsifal, who has spent several years searching for the Knights, finds them in their castle on Good Friday. He is baptized, cures Amfortas with the spear, and is appointed leader of their congregation. It is these momentous events which are encapsulated in the "Good Friday Music" which begins with Parsifal's own theme, a brass fanfare. At the climax, the whole orchestra quotes the "Dresden Amen".

華格納 《帕西法爾》

RICHARD WAGNER (1813-1883)

Parsifal

倪。劇中以各個主題象徵實物與抽象元素，其中多個重要主題都在〈前奏曲〉出現。樂曲先以一個弦樂齊奏主題，刻劃清晨時分的森林——不遠處就是蒙薩法城堡。齊奏主題慢慢開展成閃爍的樂段，代表聖體聖事和聖杯本身；之後銅管莊嚴地吟誦「德累斯頓·阿門頌」——華格納也像孟德爾遜一樣，以音樂表達宗教信仰。

到了第三幕，已經花了幾年尋找騎士所在的帕西法爾，終於在耶穌受難日在騎士的城堡與他們重逢。帕西法爾受洗、用聖矛治好岩方達斯的傷、被任命為新首領——連串的大事都概括在〈耶穌受難日音樂〉裡。帕西法爾本身的銅管號角曲主題為樂曲掀開序幕；全樂團奏出「德累斯頓·阿門頌」的時候，也將音樂推向高潮。



1882年，第三幕結束時的原裝場景。
End of Act III in the original 1882 production.

編制

第一幕前奏曲

三支長笛、三支雙簧管、英國管、三支單簧管、三支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓及弦樂組。

耶穌受難日

三支長笛、三支雙簧管、英國管、三支單簧管、低音單簧管、三支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓及弦樂組。

INSTRUMENTATION

Prelude to Act I

Three flutes, three oboes, cor anglais, three clarinets, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani and strings.

Good Friday Music

Three flutes, three oboes, cor anglais, three clarinets, bass clarinet, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani and strings.



舒曼 A小調鋼琴協奏曲，op. 54

ROBERT SCHUMANN (1810-1856)

Piano Concerto in A minor, op. 54

深情的快板

間奏曲（優雅的小行板）

活潑的快板

Allegro affettuoso

Intermezzo (andantino grazioso)

Allegro vivace

討厭淺薄浮誇的炫技

舒曼除了是作曲家，還是《新音樂雜誌》的編輯；由於這份藝術期刊頗有影響力，因此他對音樂和音樂家的意見可謂舉足輕重。他對淺薄浮誇的炫技歪風（尤其鋼琴家）特別反感，而且在自己的作品裡也言行一致，《A小調鋼琴協奏曲》就是好例子，此曲與時人所寫的協奏曲大相逕庭，既沒有賣弄技巧，也不以獨奏者為中心。

丈夫向新婚妻子示愛

舒曼起初無意寫作完整的協奏曲：「我知道自己寫不出炫技派的協奏曲，要想出別的東西」。「別的東西」就是1841年他為鋼琴和樂團而寫的單樂章《幻想曲》，作為送給新婚妻子克拉拉的禮物（克拉拉本身是優秀鋼琴家，甚至被譽為當時最出色的鋼琴家之一）。可是舒曼卻找不到出版商，即使兩度更改標題（先改為《深情的快板》，後來再改成《音樂會快板》）也於事無補，於是他就任由樂譜放在架子上塵封；差不多五年後，他才加上另外兩個樂章，組成傳統的三樂章協奏曲。

1845年12月，樂曲首演於德累斯頓，克拉拉擔任獨奏，但觀眾反應卻強差人意。有樂評說克

A Reaction Against Shallow Virtuosity

As editor of the influential arts periodical *Neue Zeitschrift*, Schumann's opinions on the music and musicians of his time carried a great deal of weight. Something which he particularly disliked was the fondness for overt displays of shallow virtuosity, especially from pianists. He worked against these in his own music. The Piano Concerto is one of the best examples, moving unequivocally away from the flamboyant, soloist-dominated concertos of his contemporaries.

An Act of Love from a New Husband

It was not originally Schumann's intention to compose a fully-fledged concerto; "I realise I cannot write a concerto for a virtuoso, so I must think up something else". That something else was a single movement *Fantasia* for piano and orchestra written in 1841 as a gift to his new wife, Clara, who was considered one of the finest pianists of the age. But Schumann could find no publisher willing to accept this piece, even after two title changes (first to *Allegro Affettuoso* and then *Concert Allegro*), so he put it away on a shelf to gather dust. It was almost five years before he returned to it and, by adding two more movements, created a traditional three-movement concerto.

The first performance was given by Clara in Dresden in December 1845 and did not meet with any great measure of success. One critic commented on Clara's "praiseworthy efforts to make her husband's curious rhapsody pass for music". But if the 19th century taste for

舒曼 A小調鋼琴協奏曲，op. 54

ROBERT SCHUMANN (1810-1856)

Piano Concerto in A minor, op. 54



舒曼與妻子克拉拉合照，攝於1847年。Schumann and Clara (1847). © Eduard Kaiser

拉拉「盡力令她丈夫那些稀奇古怪的狂想能被人當成音樂，努力可嘉」。要是說，十九世紀的人鍾情俗艷的炫技，因此不曾認真看待這首平靜樸素的協奏曲，那麼近代人的偏好較開明，就令樂曲不論受歡迎程度和聲望都節節上升；而且樂曲對後世作曲家影響甚深，尤以葛利格和拉赫曼尼諾夫為最。

坦率抒情又悅耳

舒曼這一首無疑是最坦率抒情也最悅耳的鋼琴協奏曲之一。極短的號角曲為**第一樂章**

flashy displays of virtuosity meant that audiences could not take this calm and simple concerto seriously, more enlightened modern tastes have seen the concerto rise in both popularity and esteem, while it has exerted a powerful influence over later composers, most notably Grieg and Rachmaninov.

Openly Lyrical and Tuneful

Schumann's is certainly one of the most openly lyrical and tuneful of all piano concertos, the **first movement** beginning, after the briefest of fanfares, with a gentle hymn-like melody played by the woodwind and subsequently taken up by the piano. According to Michael Steinberg, this theme (comprising the notes which are in German notation C, H, A, A) was designed



掀開序幕，木管接著奏出恍如讚美詩的旋律，不久就將旋律交給鋼琴。根據美國樂評人Michael Steinberg，這個C、B（德文的H）、A、A的旋律，四個音符串成了Chiara，即舒曼對克拉拉的暱稱。整個樂章幾乎都以這個抒情主題為基礎，中間是發人深省的長篇插段，可見樂章本來是首獨立成篇的樂曲。華采樂段在樂章末段出現，但卻與當時觀眾期望的華采樂段相距甚遠。舒曼沒有採用常見的機械化炫技寫法，反而以讚美詩似的主題為基礎，以模仿式對位法寫成一個憂鬱的華采樂段。

雖然第二樂章比第一樂章遲數年才寫成，但兩者卻配合得天衣無縫。舒曼以音樂風格（同是和弦式、恍如讚美詩的風格）與實際旋律型態（第二樂章的主題根據第一樂章主題其中一個音型寫成），令兩個樂章聽來息息相關。悠閒平靜的樂章結束，馬上進入第三樂章，樂章之間沒有停頓。第三樂章活力充沛但絕不炫技，既包含跳躍的節奏型，也出現了一些有趣的複雜節奏，但更重要的是樂曲首尾兩段如出一轍，把抒情風格發揮得淋漓盡致。

as a coded message to Clara, implying his pet-name for her, Chiara. Almost the entire movement is based on this one lyrical theme, and with an extended slow and reflective episode in the middle, the movement's origins as a single, self-contained work are clear. Towards the end there is a cadenza, but this one is very different from what the audiences of the day would have expected. Instead of the usual mechanical bravura display, Schumann composed a sombre piece of imitative counterpart based on the hymn-like theme.

While the **second movement** was written several years after the first, it seems to fit perfectly alongside. Schumann provides a link both by the style of the music—again it is in chords, rather like a hymn—and by actual melodic connections—the main theme is built on a figure found in the first movement's theme. This relaxed and tranquil movement gives way, without a break, to the energetic, but by no means virtuoso, **third movement**. There is a characteristic skipping rhythm and some interesting rhythmic complexities, but above all the concerto ends as it began, in an outpouring of pure lyricism.

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.

孟德爾遜 D小調第五交響曲，op. 107，「宗教改革」

FELIX MENDELSSOHN (1809-1847)

Symphony no.5 in D minor, op. 107, *Reformation*

行板—火熱的快板

Andante - Allegro con fuoco

活潑的快板

Allegro vivace

行板

Andante

稍快的行板—活潑的快板

Andante con moto - Allegro vivace

1829年，孟德爾遜到英國作長期旅行，8月22日到達陰沉的威爾斯城市班戈。他本來打算乘第一班船到愛爾蘭去，可是行程卻因為天氣受阻。他給待在柏林的姐姐寫信道：「夏季剛過，但這裡卻沒有一天是『夏日』。昨天天氣不錯——意思是，我（淋雨）濕身才三次，披風仍在肩上，又有幾次可以從雲縫中瞥見太陽。猛烈的暴風雨一直吹，已經不斷吹了四星期。於是原定到愛爾蘭的旅程在班戈就泡湯了。雖然下雨，但我還是想到愛爾蘭玩幾天；汽船到了，但航程卻不是六小時，而是十五小時；暈船的乘客跌跌撞撞地下船，個個渾身濕透、有氣無力，口中罵聲不絕……。連日來，我與天氣搏鬥時雖然佔了上風，但也真的到此為止了。」苦悶、思鄉和令人沮喪環境，促使孟德爾遜動筆創作《宗教改革》交響曲。樂曲翌年4月在德國完成。

On 22nd August 1829, as part of an extended tour of the UK, Mendelssohn arrived in the dismal Welsh city of Bangor. His intention was not to stay there, but to take the first ship over to Ireland. But he was thwarted by the Welsh weather. As he wrote to his sister back in Berlin, "Summer's gone, and we haven't had a single summer's day. Yesterday was a good day; that is to say, I got wet only three times, kept my cloak around my shoulders, and several times saw the sun through the clouds. A furiously driving storm has been blowing almost without interruption for four weeks. The trip to Ireland dissolved in Bangor. In spite of the rain, I kept thinking I'd go over for a few days; then the steamers arrived, having been 15 hours at sea instead of six, and when the seasick passengers came tottering off, wet, weak and swearing... I've fought a good fight against the weather, but that's the end of it". It was a combination of boredom, homesickness and depressing surroundings that prompted Mendelssohn to start work on his *Reformation* Symphony. He completed it in Germany the following April.

政局動盪與宗教偏執

《奧斯堡信條》是德意志路德教會宗教改革的起點，1830年6月則是《奧斯堡信條》頒布300周年紀念。孟德爾遜1825年已在路德教會行過堅振禮；他知道柏林計劃舉行《奧斯堡信條》300周年慶典後，就很想為紀念活動寫點

Political Turmoil and Religious Bigotry

June 1830 marked the 300th anniversary of the Augsburg Confession which set in motion the Lutheran Reformation in Germany. Mendelssohn had been confirmed into the Lutheran Church in 1825 and was keen to compose something for the tercentenary celebrations planned for Berlin. Political turmoil in Europe conspired to prevent those celebrations from taking place and the symphony had to wait until November



「宗教改革」交響曲是孟德爾遜為紀念《奧斯堡信條》頒發三百周年而創作。

Reformation was composed in honor of the 300th anniversary of the Presentation of the Augsburg Confession.



甚麼。可是當時歐洲政局動盪不安，慶典最後不了了之，是以這首交響曲也遲至1832年11月才在柏林首演（樂曲較早安排的巴黎首演，又因為樂團樂手之間的宗教偏執而告吹）。宗教爭議也令樂曲無法出版，直至1868年才能刊行——這已是孟德爾遜身故後二十多年的事了。

1832 for its first performance in Berlin (an earlier Paris premiere had been called off in the face of religious objections amongst the orchestral musicians). Religious controversy also prevented its publication until 1868, over two decades after Mendelssohn's death.

平靜、宏偉與高貴

《宗教改革》交響曲曾被批評為「對位法用得太多，旋律不夠」，但樂曲本身卻見證了孟德爾遜堅定的宗教信念。**第一樂章**尤反映出德意志新教正經凝重的特徵，採用了「德累斯頓·阿門頌」（大家已在華格納《帕西法爾》聽到），將「阿門頌」營造的平靜氣氛與宏偉、高貴的時刻共冶一爐。木管樂帶領樂團其他樂器，奏出**第二樂章**的輕快舞曲。**第三樂章**實際上是首《無詞之歌》，憂鬱的旋律由第一小提琴奏出，樂章結尾一氣呵成地轉入第四樂章。**第四樂章**以讚美詩旋律《上帝是我們堅固的堡壘》（相傳為馬丁路德親撰）為基礎：旋律先由長笛奏出，其他樂器漸漸加入。「活潑的快板」雖然突然響起，但實際上同樣根據《上帝是我們堅固的堡壘》寫成。讚美詩旋律強而有力地重現，為全曲畫上句號。

樂曲剖析中譯：鄭曉彤

Serenity, Grandeur and Nobility

The *Reformation* Symphony bears witness to Mendelssohn's solid religious convictions. The **first movement** in particular reflects the stolidity and seriousness of German Protestantism and combines the serenity of the "Dresden Amen" (which we have encountered in Wagner's *Parsifal*) with moments of grandeur and nobility. The woodwinds lead the rest of the orchestra in the **second movement's** sprightly dance. The **third movement** is, in effect, a *Song Without Words*, the pensive melody given out by the first violins, and leads without a break into the **fourth movement**. Here Mendelssohn uses a melody attributed to Martin Luther himself—*Ein' feste Burg ist unser Gott* ("A Safe Stronghold is our God")—introduced by the flute. Gradually the rest of the orchestra joins in and breaks into a lively *Allegro vivace* built around Luther's melody. The Symphony ends with a powerful statement of this great chorale theme.

PROGRAMME NOTES BY DR MARC ROCHESTER

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、兩支圓號、兩支小號、三支長號、大號、定音鼓及弦樂組。

INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, contrabassoon, two horns, two trumpets, three trombones, tuba, timpani and strings.

特林克斯 CONSTANTIN TRINKS

指揮 Conductor

特林克斯生於德國卡爾斯魯爾，他曾在德國拜萊特擔任提勒曼的助理並深受其影響，指揮手法糅合現代見解及參照歷史的演奏方式，同時帶有強烈的浪漫風格。

特林克斯於2002年加入德國薩爾布魯根國家歌劇院，並於2006/09年出任署任音樂總監。特林克斯紮根於德國宮廷樂師傳統，曲目廣泛，當中包括諾諾的《偏狹的1960年》、《波希米亞生涯》、《唐喬望尼》、《魔笛》、《萊茵的黃金》、《羅恩格林》、《沙樂美》、《卡門》、《卡洛王子》、《茶花女》、《鄉村騎士》、《小丑情淚》、《古勒里佛》，以及譚盾的歌劇作品《秦始皇》。2009年，特林克斯獲任命為德國達姆斯塔特國家歌劇院的音樂總監，並首次指揮全套華格納《指環》。其後，亦指揮了《紐倫堡的名歌手》、《帕西法爾》、《費黛里奧》、《阿依達》，以及奧爾夫早期作品《犧牲》的世界首演，該次演出亦同時上演《世界末日之劇》。

作為指揮華格納作品的權威，他曾在華格納誕辰二百周年之際，於德累斯頓指揮《漂泊的荷蘭人》，又於東京、斯特拉斯堡、柏林德意志歌劇院及法蘭克福指揮《湯豪舍》，以及在拜萊特音樂節指揮《禁戀》。他是少數曾指揮華格納全套歌劇及樂劇作品舞台演出的指揮家，亦是出色的交響樂作曲家。本樂季中，他將首次與慕尼黑愛樂合作，並與不萊梅愛樂、斯圖加特愛樂、巴塞隆拿交響樂團、馬來西亞愛樂及港樂一同演出。

Constantin Trinks studied conducting at the conservatory in his native Karlsruhe, Germany. Strongly influenced by Christian Thielemann, for whom he worked as assistant in Bayreuth, his approach combines important insights into historically informed performance practice as well as a strong romantic line.

Trinks joined the Saarländisches Staatstheater in 2002, serving as interim music director from 2006 to 2009. Deeply rooted in the German Kapellmeister tradition, he embraces a wide-ranging repertory which has included Nono's *Intolleranza 1960*, *La bohème*, *Don Giovanni*, *Die Zauberflöte*, *Das Rheingold*, *Lohengrin*, *Salome*, *Carmen*, *Don Carlo*, *La traviata*, *Cavalleria rusticana*, *I pagliacci*, *Kullervo* (Sallinen) and the European premiere of *The First Emperor* by Tan Dun. In 2009 Trinks was appointed Music Director at the Staatstheater Darmstadt, conducting his first *Ring* cycle, followed by *Die Meistersinger von Nürnberg*, *Parsifal*, *Fidelio*, *Aida* as well as the world première of Orff's early work *Gisei* (available on DVD) in combination with *De temporum fine comoedia*.

A well-respected Wagner conductor, he celebrated the Wagner Bicentenary with *Der fliegende Holländer* in Dresden, *Tannhäuser* in Tokyo, Strasbourg, Deutsche Oper Berlin and Frankfurt, as well as *Das Liebesverbot* at the Bayreuth Festival. He is one of the few conductors to have conducted productions of Wagner's entire theatrical output. He is also a refined symphonist, and this season makes his debut with the Münchner Philharmoniker followed by concerts with Bremen Philharmonic, Stuttgarter Philharmoniker, Barcelona Symphony, Malaysian Philharmonic and the HK Phil.

費里 DAVID FRAY

鋼琴 Piano



費里生於法國塔布，是活躍於國際舞台的獨奏家及室樂家。他曾與多位傑出指揮家合作，包括阿爾索普、布萊茲、比契柯夫、艾遜巴赫、費殊、加堤、約菲、馬素亞、穆提、沙羅倫、聶澤賽甘和梵志登。他於歐洲與樂團的重要演出包括：荷蘭皇家音樂廳樂團、巴伐利亞廣播電台樂團、布達佩斯節慶管弦樂團、愛樂樂團、聖馬田室樂團、倫敦愛樂、不萊梅德意志室樂團、柏林德意志交響樂團、薩爾茨堡莫扎特樂團、米蘭史卡拉歌劇院樂團、巴黎樂團、法國國家管弦樂團及巴黎歌劇院樂團等。費里在2009年於美國首度演出，與克里夫蘭樂團合作；其後與波士頓交響樂團、三藩市交響樂團、紐約愛樂、芝加哥交響樂團和洛杉磯愛樂等同台演出。接著他在卡奈基音樂廳、紐約主要莫扎特音樂節、芝加哥交響樂團音樂廳等首次舉行獨奏會。這個樂季他將首度與港樂合作。

費里的大碟《幻想曲》收錄了多首舒伯特晚期作品，曾獲《留聲機》雜誌評為「編輯之選」。其他大獲好評的大碟包括：由梵志登指揮、與愛樂樂團合作灌錄的莫扎特鋼琴協奏曲，以及收錄巴赫第二、第六組曲及C小調觸技曲的大碟。

費里於四歲開始學習鋼琴，並於法國巴黎國家高級音樂學院，隨雅克·魯維耶深造。

Born in Tarbes, France, David Fray maintains an active international career as a recitalist, soloist and chamber musician. He has collaborated with distinguished conductors including Marin Alsop, Pierre Boulez, Semyon Bychkov, Christoph Eschenbach, Asher Fisch, Daniele Gatti, Paavo Järvi, Kurt Masur, Riccardo Muti, Esa-Pekka Salonen, Yannick Nézet-Séguin and Jaap van Zweden. Orchestral highlights in Europe have included performances with the Royal Concertgebouw, Bayerische Rundfunk, Budapest Festival Orchestra, Philharmonia Orchestra, Academy of St. Martin in the Fields, London Philharmonic, Deutsche Kammerphilharmonie Bremen, Deutsche Sinfonie Orchester, Salzburg Mozarteum, Orchestra del Teatro alla Scala, Orchestre de Paris, Orchestre National de France and Orchestre de l'Opéra national de Paris. Fray made his US debut in 2009 with the Cleveland Orchestra which was followed by performances with the Boston Symphony, San Francisco Symphony, New York Philharmonic, Chicago Symphony and the Los Angeles Philharmonic. Recital debuts followed in Carnegie Hall, at the Mostly Mozart Festival in New York and the Chicago Symphony Hall. This season he makes his debut with the HK Phil.

Fray's CD, *Fantaisie*, comprising Schubert's late piano works, was a *Gramophone* Editor's Choice. Other critically acclaimed CDs include Mozart piano concerti with the Philharmonia Orchestra and Jaap van Zweden and Bach Partitas nos. 2 and 6 along with the Toccata in C minor.

David Fray began piano lessons at the age of four, furthering his studies with Jacques Rouvier at the Conservatoire National Supérieur in Paris.

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，至最少2022年夏季。此外，由2018/19樂季開始，梵志登大師將正式成為紐約愛樂音樂總監。

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，港樂完成了台灣和歐洲的海外巡演，更剛於本年十月第二次到訪中國大陸，於上海、天津和北京演出。

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

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, has been the Orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. In addition, Maestro van Zweden will also be the next Music Director of the New York Philharmonic starting with the 2018/19 season.

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 has undertaken tours to Taiwan, Europe and, for a second time to mainland China, with recent concerts in Shanghai, Tianjin and Beijing.

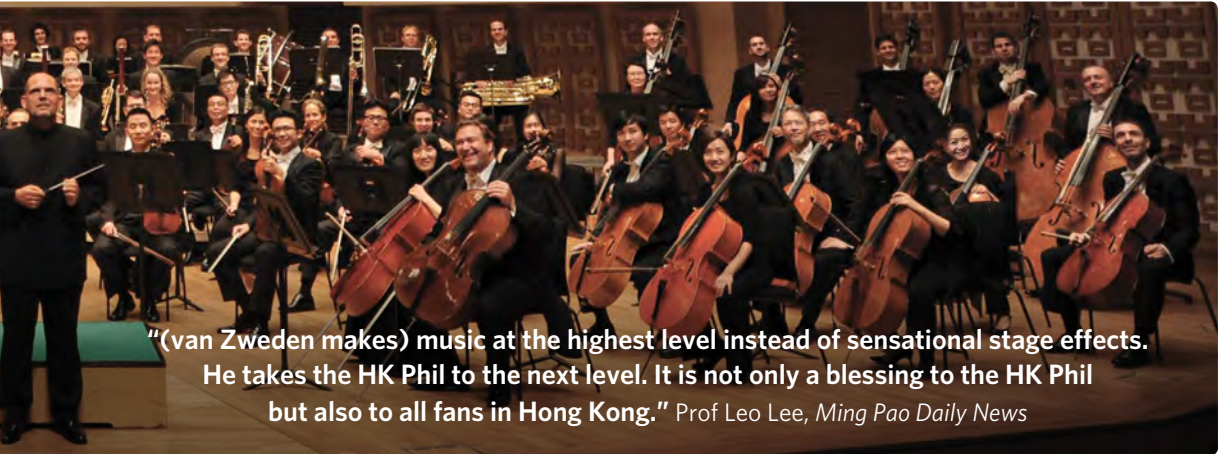
Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li, the late Lorin Maazel, Anne-Sophie Mutter and Yuja Wang.



「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*

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。

港樂於2013/14樂季慶祝其第四十個職業季度。

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

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 celebrated its 40th season as a professional orchestra in 2013/14.

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

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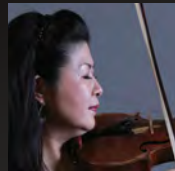


香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

第一小提琴 FIRST VIOLINS

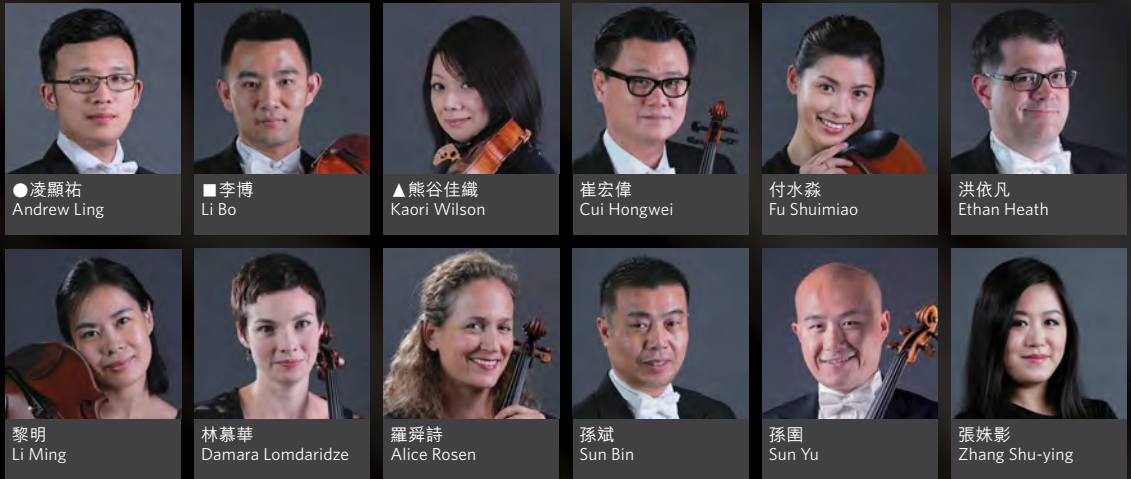
 <p>王敬/樂團首席 Jing Wang/ Concertmaster</p>	 <p>梁建楓/樂團第一副首席 Leung Kin-fung/First Associate Concertmaster</p>	 <p>朱蓓/樂團第二副首席 Bei de Gaulle/Third Associate Concertmaster</p>	 <p>把文晶 Ba Wenjing</p>	 <p>程立 Cheng Li</p>	 <p>桂麗 Gui Li</p>
 <p>許致雨 Anders Hui</p>	 <p>余思傑 Domas Juškys</p>	 <p>李智勝 Li Zhisheng</p>	 <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

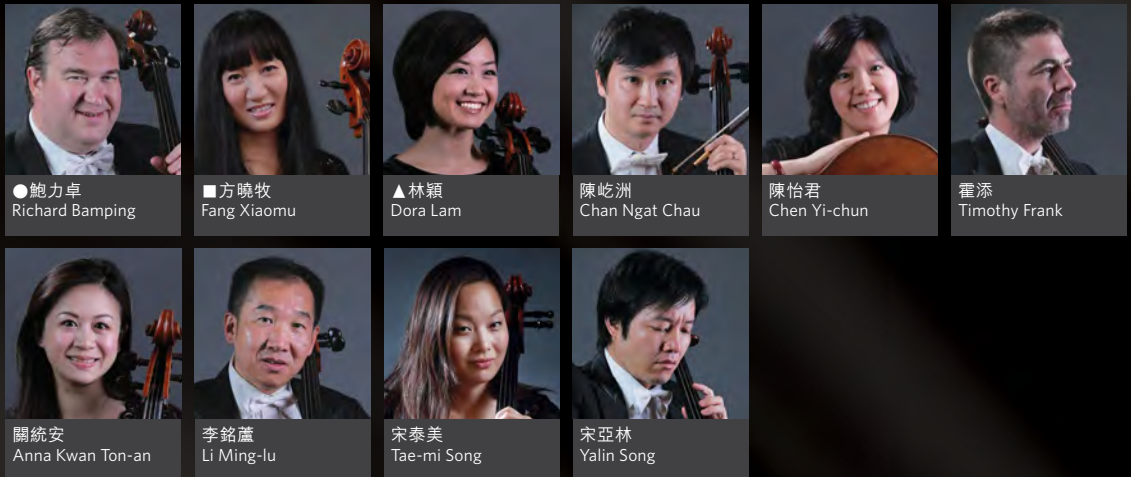
 <p>● 范丁 Fan Ting</p>	 <p>■ 趙瀛娜 Zhao Yingna</p>	 <p>▲ 梁文瑋 Leslie Ryang Moonsun</p>	 <p>方潔 Fang Jie</p>	 <p>何珈樑 Gallant Ho Ka-leung</p>	 <p>簡宏道 Russell Kan Wang-to</p>
 <p>劉博軒 Liu Boxuan</p>	 <p>冒異國 Mao Yiguo</p>	 <p>潘廷亮 Martin Poon Ting-leung</p>	 <p>華嘉蓮 Katrina Rafferty</p>	 <p>韋鈴木美矢香 Miyaka Suzuki Wilson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



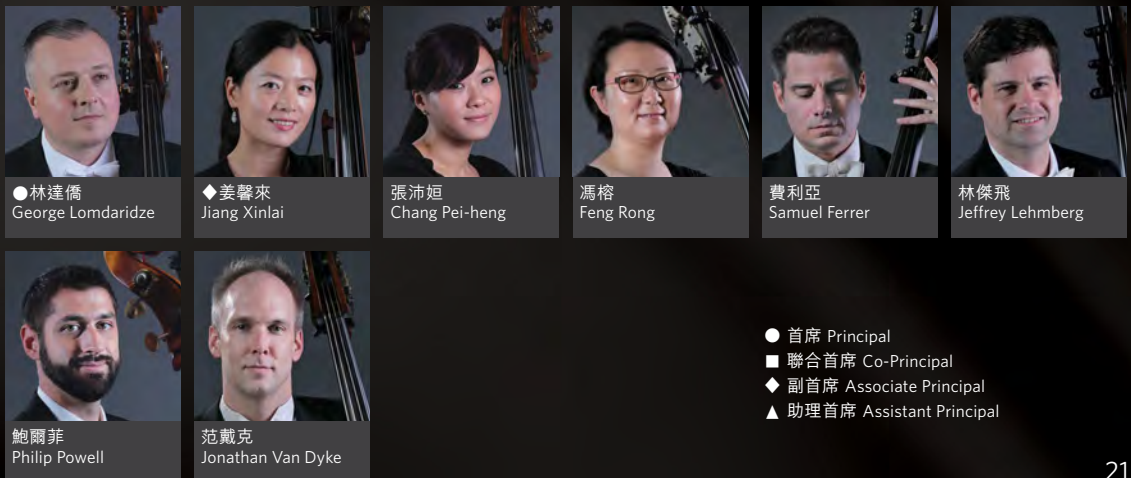
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HONG KONG PHILHARMONIC ORCHESTRA

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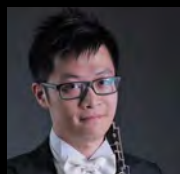


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Vanessa Howells



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Ruth Bull
(On sabbatical leave)

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Kwan Sheung-fung

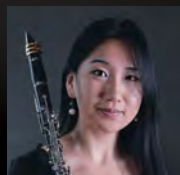
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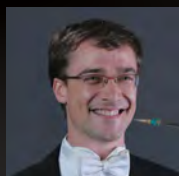


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Toby Chan



◆ 李浩山
Vance Lee

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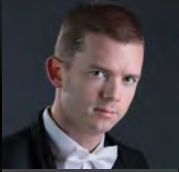
麥迪拿
Jorge Medina



李妲妮 (休假)
Natalie Lewis
(On sabbatical leave)



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Christopher Moyse



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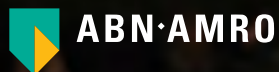
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The Maestro Podium supports the position of HK Phil's Music Director Jaap van Zweden. Through this endowment, ABN AMRO is embracing excellence and recognising our Maestro's artistic standing as well as the fine quality of our orchestra.



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- 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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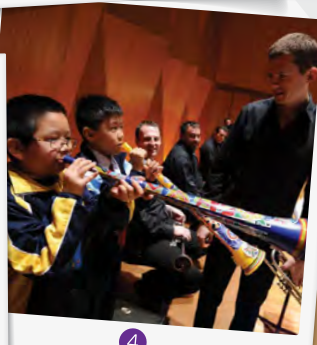
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- 3 (22-10-2015) 「賽馬會音樂密碼教育計劃」—與港樂同台綵排及演出 Jockey Club Keys to Music Education Programme - Share the Stage with the HK Phil
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