

德伏扎克與柴可夫斯基 DVOŘÁK AND TCHAIKOVSKY

25 & 26-11-2016

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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德伏扎克與柴可夫斯基

DVOŘÁK AND TCHAIKOVSKY

DVOŘÁK

~40'

德伏扎：B小調大提琴協奏曲，op. 104

P. 8

快板
慢板但不要太慢
終曲（中庸的快板）

Cello Concerto in B minor, op. 104

Allegro
Adagio ma non troppo
Finale (Allegro moderato)

中場休息 interval

TCHAIKOVSKY

~57'

柴可夫斯基：《曼費德》交響曲，op. 58

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哀痛的緩板
精神奕奕的甚快板
稍快的行板
熱烈的快板

Manfred Symphony, op. 58

Lento lugubre
Vivace con spirito
Andante con moto
Allegro con fuoco

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辛奈斯基，指揮

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Vassily Sinaisky, conductor

傑哈特，大提琴

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Alban Gerhardt, cello



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performance



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Please reserve your applause
until the end of the entire work



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的音樂會
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「整個演出散發著
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周凡夫
《大公報》

「香港人
引以為傲的
樂團」

張灼祥
《星島日報》

「登峰造極……
(梵志登) 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》



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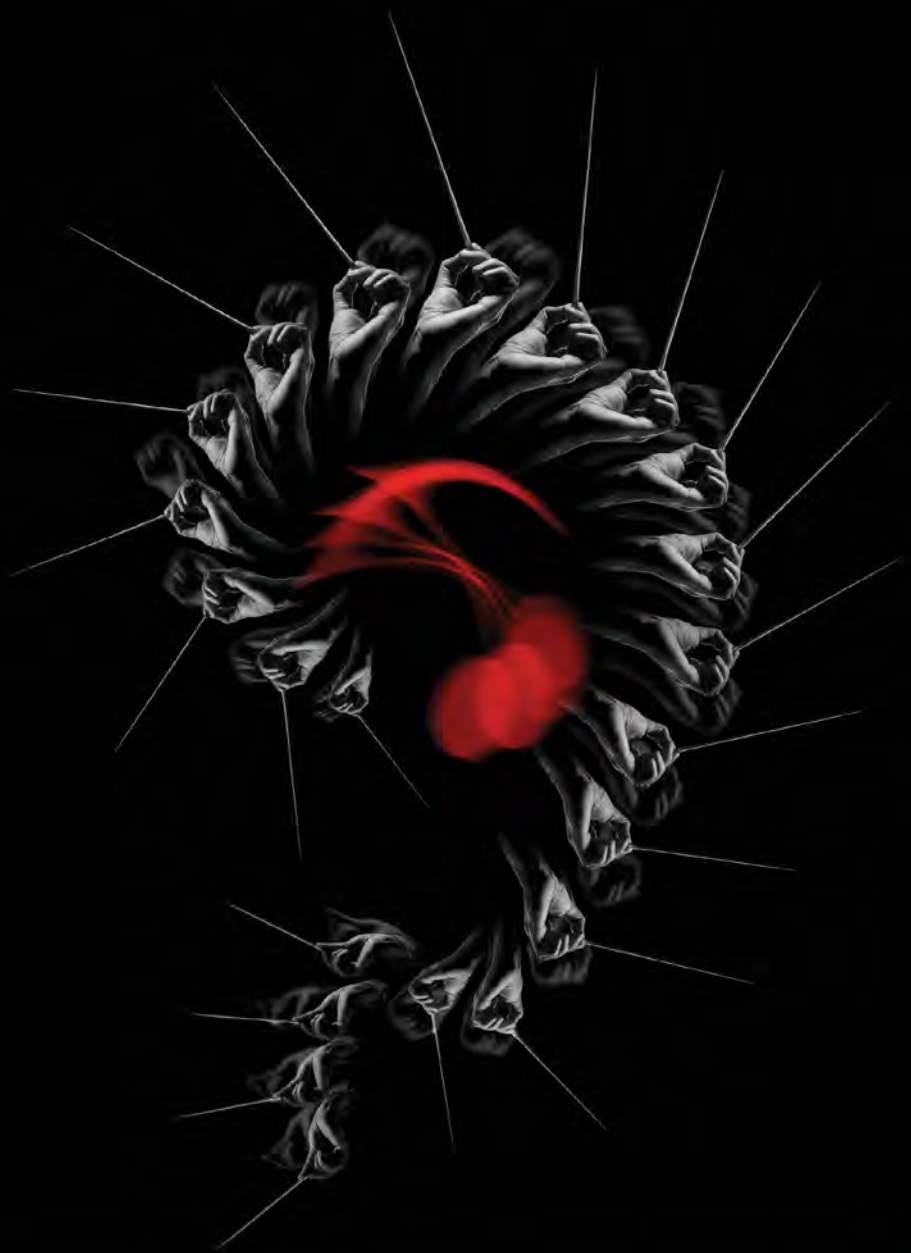
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A SOUND COMMITMENT 弦諾



前言 FOREWORD

德伏扎克與柴可夫斯基

DVOŘÁK AND TCHAIKOVSKY

英國詩人拜倫筆下的「曼費德」，是浪漫主義時代的典型人物：憂鬱、孤僻、極之情緒化。這些性格特質或會讓我們以為浪漫主義時期的作曲家是以下模樣：一個飽受折磨的孤獨者借音樂抒發一己之情。

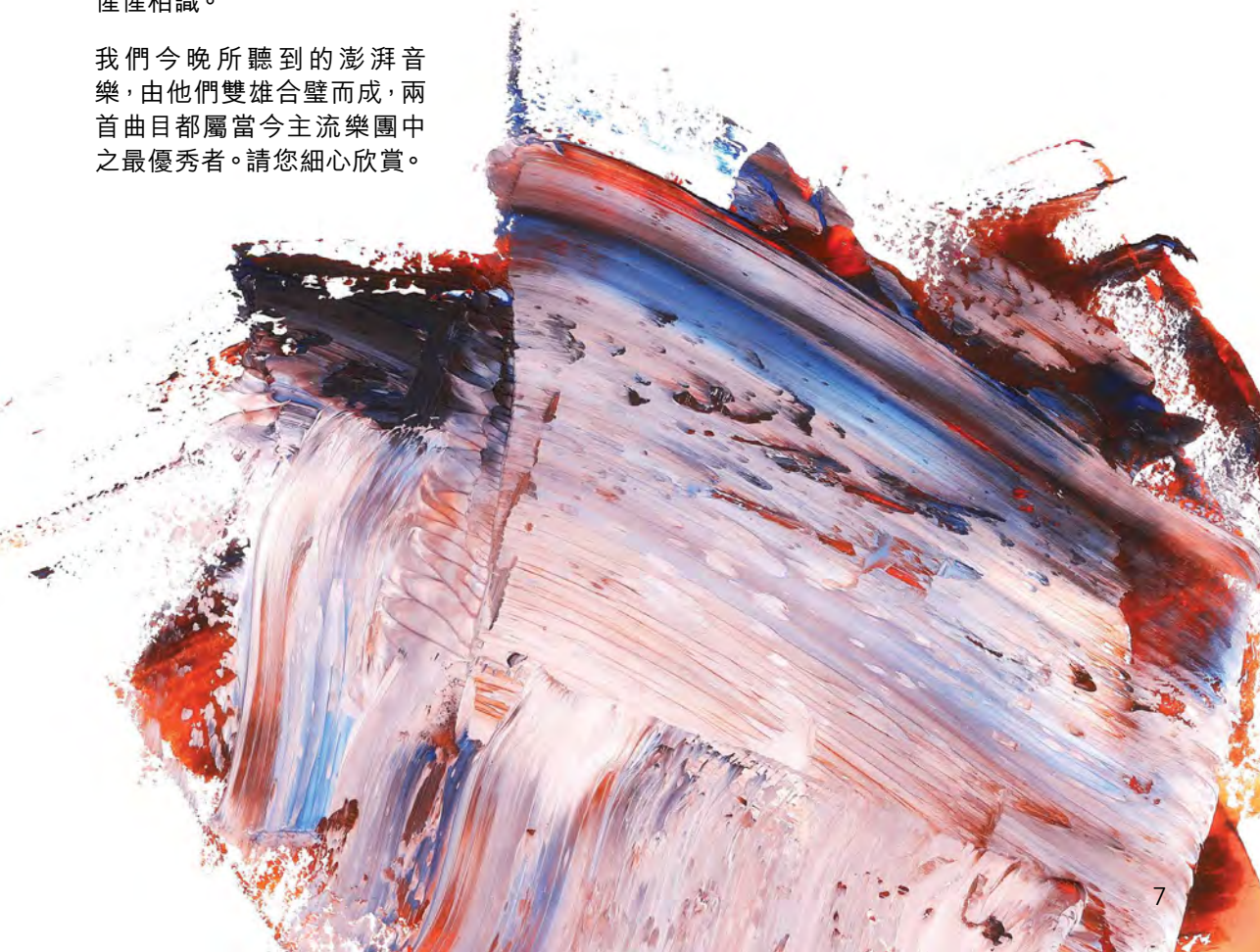
事實果真如此？德伏扎克，一個白鴿與火車愛好者，擁有幸福家庭，膝下有六名子女。柴可夫斯基，生性異常敏感，但也擅於交際，並大受歡迎。兩位作曲家私下更是好朋友，惺惺相識。

我們今晚所聽到的澎湃音樂，由他們雙雄合璧而成，兩首曲目都屬當今主流樂團中之最優秀者。請您細心欣賞。

“Manfred” by Lord Byron is the archetypal Romantic character: melancholy, isolated, and intensely emotional. This idea informs our image of the Romantic composer—a tortured, lonely figure expressing himself through passionate music.

Does the image match reality? Dvořák, an enthusiast of pigeons and steam trains, was happily married with six children. Tchaikovsky, a very sensitive man, was also sociable and popular. These two composers were great friends and mutual supporters.

Yet they conjured up the ardent music we hear tonight—two of the finest works in the repertoire. We hope you enjoy.



德伏扎克 B小調大提琴協奏曲，op. 104

ANTONÍN DVOŘÁK (1841-1904)

Cello Concerto in B minor, op. 104

快板

慢板但不太慢

終曲（中庸的快板）

Allegro

Adagio ma non troppo

Finale (Allegro moderato)

1891年11月，德伏扎克答應為大提琴家朋友漢斯·韋漢寫作一首協奏曲。同年12月，德伏扎克還沒打算動筆，就跟新成立的美國國立音樂學院簽下兩年合約，到紐約出任該院院長。直到1894年德伏扎克才動筆寫作大提琴協奏曲，並在1895年2月完成。

帶傑作回鄉

可是，兩個月後德伏扎克就離開美國了，而且此後未嘗再踏足美國國境——由於1893年美國發生「大恐慌」，股市暴跌，令學院贊助人面臨破產，於是院方無力給德伏扎克發薪水，等同毀約。德伏扎克返回布拉格時也許荷包空空，但身上卻帶著一首了不起的傑作，而且經得起歲月考驗。

這首傑作就是B小調大提琴協奏曲。樂曲1896年3月19日在倫敦女王大廳首演；但首演前一段時間，韋漢、德伏扎克和英國愛樂協會之間有過一連串書信來往，但內容卻不太和氣：韋漢已告知英國愛樂協會，3月19日他實在沒法來到英國，可是協會卻不願意更改音樂會日期。結果首演當天由德伏扎克親自指揮，但獨奏者改為英國大提琴家利奧·斯頓。

In November 1891 Dvořák promised to compose a concerto for a cellist friend, Hanuš Wihan. Before he had even thought about starting work on the concerto, Dvořák signed a contract to serve as Director of the newly-formed American National Conservatory in New York beginning in 1892. In December 1894, he finally began the cello concerto and completed it in February 1895.

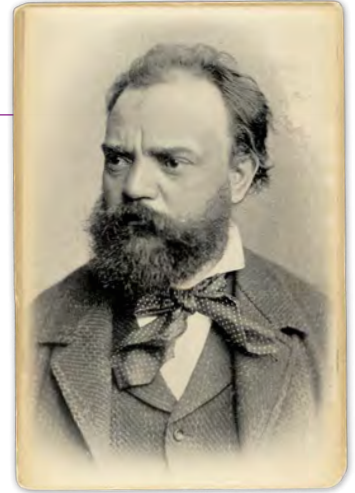
Returning Home with a Masterpiece

Two months later Dvořák left the USA for good. His contract had effectively been broken by the conservatory whose financial backers, facing bankruptcy in the wake of the Panic of 1893 which saw the value of US stocks plummet, were unable to pay his salary. Dvořák may have returned to Prague with an empty wallet, but he carried with him the score of a true and enduring masterpiece.

That masterpiece, the Cello Concerto in B minor, was first performed in public on 19th March 1896 at the Queen's Hall, London. In the run-up to the premiere there had been a flurry of ill-tempered correspondence between Wihan, Dvořák and the London Philharmonic Society. The society was unwilling to change the date of the concert to accommodate Wihan, who had told them it would be impossible for him to be in the UK on that day. Dvořák was there to conduct, but the soloist for the premiere was the English cellist Leo Stern.



德伏扎克
Antonín Dvořák



布拉姆斯大表欣賞

《音樂時報》樂評認為當日的演奏不過爾爾，抱怨樂團音量太大，掩蓋了大提琴。樂評續說：「我們也不能肯定，這首大提琴協奏曲能否成為受歡迎的作品；也許將樂曲當作『三個管弦樂樂章，配搭不可或缺的大提琴』更好。」不過這大概是樂團的錯。B小調大提琴協奏曲首演不幸與該團另一場演出同日舉行，大部分樂器首席都在另一場音樂會演出，結果只剩下造詣較差的副手替代。樂曲重演時，席上的布拉姆斯大表欣賞，還表示如果早知道大提琴協奏曲可以寫得這麼出色，他自己也會寫一首。日後的事實證明，布拉姆斯判斷準確，是英國樂評人看錯了。

美國元素與波希米亞情懷

德伏扎克在美國寫作的第一首作品是「新世界」交響曲，並在樂曲中糅合了他眼中獨特的美國元素。這首大提琴協奏曲也不例外：最明顯的是第一樂章，當中的第二主題似乎以黑人靈歌《到山嶺上去傳揚》為藍本。不過德伏扎克家鄉波希米亞的氣息也同樣濃厚。

曲中另一旋律以他一首舊作為基礎——那是他1887年為初戀對象約瑟芬娜（即妻子安娜的姐姐）而寫的歌曲。他寫作大提琴協奏曲期間，

Brahms' Full Admiration

The Musical Times reviewing the performance was less than impressed, complaining that the orchestra drowned out the cello. It went on to suggest that "We are by no means sure that, as a Violoncello Concerto, this work will become a favourite, and it had better be regarded, perhaps, as three orchestral movements with violoncello obbligato". However this was probably the fault of the orchestra. Due to an unfortunate clash of dates, most of the principal players were involved in another concert and their places were taken by less capable deputies. At a subsequent performance, the composer Brahms was full of admiration, and claimed that had he known it was possible to write a cello concerto of this quality he would have written one himself. Posterity has proved Brahms right and the English critics wrong.

America Spirit and Bohemia Emotion

The first work Dvořák had composed on American soil was the symphony "From the New World" which had incorporated elements he identified as being uniquely American. There are again American elements in the cello concerto, notably the second principal theme of the first movement which seems to be derived from the Negro spiritual "Go, tell it on the mountain". But the flavour of Dvořák's native Bohemia is equally strong.

Another melody in the concerto is based on a song Dvořák had originally composed in 1887 for his first love, Josefina (his wife, Anna's sister). News of her

德伏扎克 B小調大提琴協奏曲, op. 104

ANTONÍN DVOŘÁK (1841-1904)

Cello Concerto in B minor, op. 104

傳來約瑟芬娜的死訊，於是他就第二樂章和全曲最後幾小節，引用這個旋律以作紀念。

death during the work's composition prompted him to include it in the second movement as well as in the concerto's closing bars.

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、三支圓號、兩支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。

INSTRUMENTATION

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

兩雄相遇 惺惺相惜

1888年柴可夫斯基到布拉格指揮，認識了德伏扎克，二人一見如故，臨別時德伏扎克題贈自己的作品第四交響曲予柴可夫斯基；而柴可夫斯基則送贈第三號管弦樂組曲。同年年底，柴可夫斯基再赴布拉格指揮自己的歌劇《尤金·奧尼金》（俄羅斯境外的首演）。德伏扎克是座上客，1889年1月他寫信給他的好朋友：

「我得承認你的歌劇令我刻骨銘心……這是部奇妙的作品，充滿閃亮的情感和詩意，每個細節都精雕細琢，簡言之，音樂扣人心弦，深深地滲入心房以致無法忘懷。」

柴可夫斯基於兩星期後回覆：

「你無法想像你的來信令我何等高興。你對我歌劇作品的意見，我極為重視，不止因為你是位偉大的藝術家，也因為你是非常真誠的人！我深感自豪，喜不自勝，因為我獲得了你真誠的讚賞，而你是一位如此仁慈，而我又如此尊敬的朋友！」

COMPOSERS' LETTERS

When Tchaikovsky visited Prague in February 1888 he asked to meet with Dvořák, and the two quickly developed a strong degree of mutual respect. Tchaikovsky heard Dvořák conduct his own Seventh Symphony and the two composers exchanged scores of their own works—in Tchaikovsky's case this was Suite no. 3, in Dvořák's, Symphony no. 4.

After hearing Tchaikovsky's *Eugene Onegin* at its first Prague performance later that year, Dvořák wrote to Tchaikovsky:

*"I confess with joy that your opera made a profound impression on me...It is a wonderful creation, full of glowing emotion and poetry, and finely elaborated in all its details; in short, this music is captivating, and penetrates our hearts so deeply that we cannot forget it. Whenever I go to hear it I feel myself transported into another world."**

Tchaikovsky replied:

"You cannot imagine how glad your letter made me. Your opinion about my opera is especially valuable to me not just because you are a great artist, but also because you are a truthful and sincere person! I am proud, I am happy to the utmost that I have succeeded in winning a word of sincere approval precisely from you, my kind, much esteemed friend!" #

* Extract from *Life and letters of Tchaikovsky*, by Modest Tchaikovsky and Rosa Newmarch (Vienna House Inc., 1973)
P. I. Tchaikovsky Complete Works: literacy works and correspondence, vol 15a (Moscow, 1976)



柴可夫斯基 《曼費德》交響曲，op. 58

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Manfred Symphony, op. 58

哀痛的緩板

精神奕奕的甚快板

稍快的行板

熱烈的快板

Lento lugubre

Vivace con spirito

Andante con moto

Allegro con fuoco

十年左右才能演出一次

《曼費德》交響曲的樂譜，是柴可夫斯基免費交給出版社的。他解釋道：「由於樂曲非常複雜艱深，因此可能十年左右才能演出一次。」他也曾向一位友人詳述《曼費德》的難處：「結果這首交響曲規模很大，又嚴肅、又難，用盡了我所有時間……但心裡卻有把聲音告訴我，這番心血不會白費，樂曲或許是我最優秀的交響作品呢。」樂曲1886年3月11日在莫斯科首演。

1884年，柴可夫斯基初次讀到拜倫詩作《曼費德》；翌年，他在瑞士阿爾卑斯山名勝達沃斯度假期間，開始著手寫作《曼費德》交響曲。他似乎很快就為了這首樂曲而廢寢忘餐，「我坐下來寫作《曼費德》——可以說一直坐在那裡沒起來過——寫了將近四個月。」說來諷刺，雖然柴可夫斯基創作《曼費德》時如此全情投入，但其實寫作《曼費德》最初也不是他的主意。

創作意念經過三人之手

1867年，白遼士在莫斯科指揮自己的作品《哈羅德在意大利》，座上客中有位對樂壇甚有影響力的樂評人弗拉迪米亞·

“It is likely to be performed only once in 10 years or so”

Tchaikovsky offered his publisher the score of his *Manfred* Symphony free of charge, explaining that “owing to its unusual complication and difficulty, it is likely to be performed only once in 10 years or so”. He expanded on those difficulties to a friend: “The symphony has turned out vast, serious, difficult, swallowing up all my time...but an inner voice tells me I am not labouring in vain and that the work will be, perhaps, the best of my symphonic compositions”. It was first performed in Moscow on 11th March 1886.

Tchaikovsky had first read Lord Byron’s poem *Manfred* in 1884. He started work on the symphony the following year while staying in the Swiss Alpine resort of Davos. He seems to have become quickly obsessed with the work: “I’ve sat over *Manfred*, one might say without getting up from my seat, for almost four months”. In the light of such wholehearted devotion to the *Manfred* Symphony, it seems ironic that it was not even his idea to write it in the first place.

An Idea Passed between Three Men before Reaching Tchaikovsky

In 1867 the influential critic Vladimir Stasov attended a performance of Berlioz’s symphony *Harold in Italy*. He marvelled at how Berlioz had translated into purely symphonic terms from Byron’s narrative poem *Childe Harold*. Stasov, a Byron fan, decided that someone should write a symphony based on another Byron poem, *Manfred*. He sketched out a programme and gave it to the Russian composer

柴可夫斯基 《曼費德》交響曲，op. 58

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Manfred Symphony, op. 58

史塔索夫。《哈羅德在意大利》以拜倫敘事詩《兒童哈羅德》為藍本，白遼士將敘事詩轉化成純管弦樂，效果令史塔索夫歎為觀止。本身也是拜倫迷的史塔索夫，認為應該有作曲家可以根據拜倫另一詩作《曼費德》撰寫樂曲，於是親自草擬了樂曲的內容大綱，交給俄羅斯作曲家巴拉基列夫；巴拉基列夫按照這個大綱構思了一首四樂章交響曲、做好詳細寫作計劃之後，卻又覺得要白紙黑字寫下來太費心機，就把自己的創作意念告訴白遼士；可是這時白遼士已經病入膏肓，已沒法籌備新的寫作計劃了。巴拉基列夫於是將自己的構思，連同長度、速度、調性和旋律主題等具體指示，全部交給柴可夫斯基。

乞求遺忘之法 最後找到死亡

《曼費德》交響曲第一樂章以史塔索夫草擬的內容大綱為基礎：「曼費德在阿爾卑斯山流浪。他的生活已經崩潰。除了回憶，甚麼也沒剩下來。他乞求遺忘之法，但沒人可以告訴他。」

至於其他樂章，柴可夫斯基將內容大綱修改過，而且每樂章都附有短小的描述性標題——

第二樂章：〈瀑布水花濺出彩虹，阿爾卑斯山的仙子在曼費德面前現身〉；

第三樂章：〈田園曲。阿爾卑斯山獵戶簡單、自由而平靜的生活〉；

Mily Balakirev who mapped out a detailed plan for a four-movement symphony. Balakirev then decided that writing the notes down was too much effort and passed his ideas on to Berlioz. But Berlioz was terminally ill and could not contemplate embarking on a new project. Balakirev then passed his ideas to Tchaikovsky along with specific instructions regarding length, speeds, keys and themes.

Seeking Oblivion and Eventually Death

Stasov's original programme forms the basis for the first movement of Tchaikovsky's symphony; "Manfred, wandering in the Alps. His life is shattered. Nothing remains but memories. He seeks and begs for oblivion, but no one can give it him."

For the remainder of the symphony, Tchaikovsky adapted the programme giving each movement a short, descriptive heading—

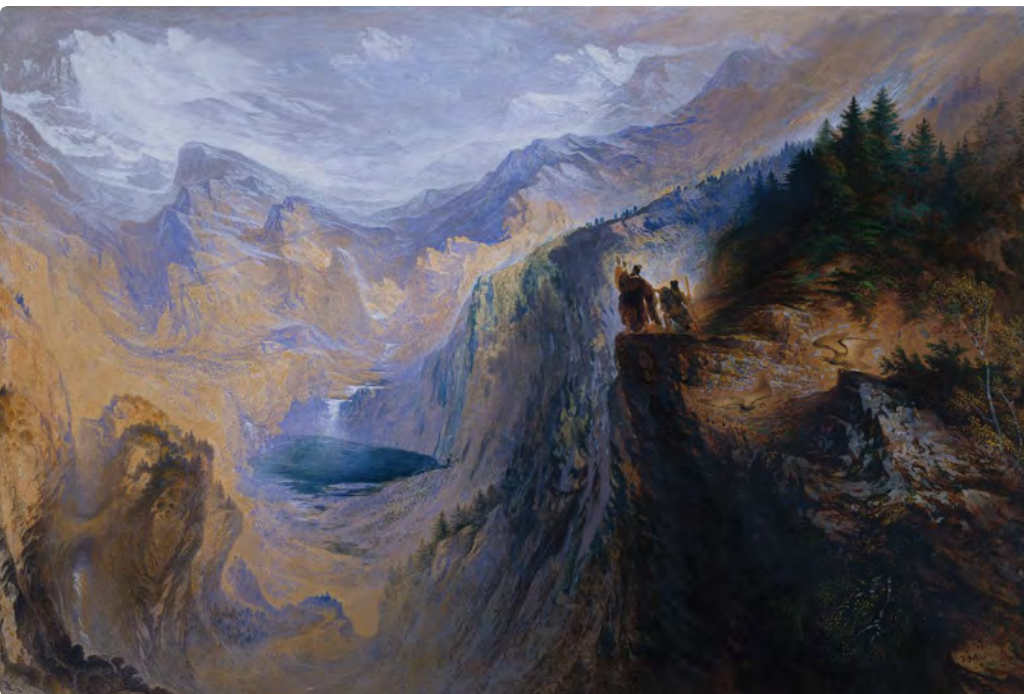
Second movement: "The Fairy of the Alps appears before Manfred through the rainbow of spray from a waterfall."

Third movement: "Pastorale. The simple, free and peaceful life of the Alpine hunters."

Fourth movement: "The subterranean palace of Arimanes. Manfred appears in the centre of an orgy. The appearance of the spirit of Astarte who predicts the end of Manfred's earthly life. Manfred's death."

Controversy surrounds the symphony's ending. Tchaikovsky specifically called for a harmonium (a small keyboard instrument sounding like an accordion), but this is almost always ignored in modern-day performances. Soviet-era conductors cut the ending completely and inserted a passage from earlier in the work to create a louder, more celebratory conclusion. Today, however, we hear it as it is usually heard in the concert hall, with a large pipe organ preceding the quiet wind chords.

PROGRAMME NOTES BY DR MARC ROCHESTER



19世紀英國畫家馬丁根據拜倫詩作《曼費德》而創作的水彩畫。

Manfred on the Jungfrau by John Martin (1837)

© Birmingham Museums and Art Gallery

第四樂章：〈阿利曼宮的地下宮殿。一群人在狂歡作樂；曼費德就出現在他們中間。阿斯達德的幽靈出現，預言曼費德陽壽將盡。曼費德死去〉

可是交響曲的結尾卻不無爭議：柴可夫斯基指明用簧風琴（一種細小的鍵盤樂器，聲音類似手風琴），不過現在的演奏幾乎完全置之不理。蘇聯時代的指揮家則會刪掉整個尾聲，以曲中另一樂段取代，令全曲結束時更響亮，更歡快。一般來說，樂曲在音樂廳演出時會採用大型管風琴；管風琴聲過後，是一系列寧靜的管樂和弦——今晚的演出也不例外。

樂曲剖析中譯：鄭曉彤

“...And you, ye crags upon whose extreme edge
I stand, and on the torrent's brink beneath
Behold the tall pines dwindled as to shrubs
In dizziness of distance, when a leap,
A stir, a motion, even a breath, would bring
My breast upon its rocky bosom's bed
To rest for ever—wherefore do I pause?
...Thou winged and cloud-cleaving minister,
Whose happy flight is highest into heaven,
Well may'st thou swoop so near me...
...How beautiful is all this visible world!
How glorious in its action and itself!”

— Lord Byron

編制

三支長笛（其一兼短笛）、兩支雙簧管、英國管、兩支單簧管、低音單簧管、三支巴松管、四支圓號、兩支小號、兩支號角、三支長號、大號、定音鼓、敲擊樂器、兩支豎琴、管風琴及弦樂組。

INSTRUMENTATION

Three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, percussion, two harps, organ and strings.



辛奈斯基 VASSILY SINAISKY

指揮 Conductor

辛奈斯基於1973年贏得柏林卡拉揚國際指揮大賽金獎後踏入國際樂壇。他早年於莫斯科愛樂跟隨康德拉辛工作，又於列寧格勒音樂學院跟隨慕辛，為他打下扎實的基礎。獲得金獎後，他隨即獲委任為拉脫維亞國家交響樂團首席指揮，任期由1976年到1987年。他其後出任莫斯科愛樂的音樂總監及首席指揮，成功帶領樂團於俄羅斯及海外演出。

辛奈斯基現為英國廣播公司（BBC）愛樂的榮休指揮，曾帶領樂團演出「蕭斯達高維契與他的音樂英雄」藝術節，在歐洲及中國巡演，亦多次於BBC逍遙音樂會中亮相。此外，他曾擔任荷蘭愛樂首席客席指揮和俄羅斯國家樂團音樂總監。於出任莫斯科波修瓦劇院總指揮及音樂總監期間，他指揮了多個大獲好評的歌劇演出，計有林姆斯基－高沙可夫的《金公雞》及李察·史特勞斯的《玫瑰騎士》。

辛奈斯基有許多錄音，包括與瑞典馬爾默交響樂團灌錄施舒密特交響曲，以及由BBC愛樂演奏的多套作品，包括蕭斯達高維契、柴可夫斯基、林姆斯基－高沙可夫、蕭卓倫、格林卡、利亞多夫、舒烈卡和史曼諾夫斯基的音樂。他最新的專輯與科祖健及柏林廣播交響樂團合作，為Pentatone唱片灌錄柴可夫斯基及葛利格的鋼琴協奏曲。他現為聖彼得堡音樂學院的指揮教授。

Vassily Sinaisky's international career was launched in 1973 when he won the Gold Medal at the prestigious Karajan Competition in Berlin. His early work with Kirill Kondrashin at the Moscow Philharmonic and with Ilya Musin at the Leningrad Conservatoire provided him with an incomparable grounding. Soon after his success at the Karajan Competition, Sinaisky was appointed Chief Conductor of the Latvian National Symphony Orchestra, a post he held from 1976 to 1987. He then became Music Director and Principal Conductor of the Moscow Philharmonic, leading numerous high-profile projects with the Orchestra both in Russia and on tour.

He currently holds the position of Conductor Emeritus of the BBC Philharmonic, with which he has led the 'Shostakovich and his Heroes' festival, tours to Europe and China, and does many appearances at the BBC Proms. He has also held the positions of Principal Guest Conductor of the Netherlands Philharmonic and Music Director of the Russian State Orchestra. As Chief Conductor and Music Director of the Bolshoi Theatre, Moscow, Sinaisky conducted many acclaimed productions including Rimsky-Korsakov's *The Golden Cockerel* and Richard Strauss' *Der Rosenkavalier*.

Vassily Sinaisky's recordings include the symphonies of Franz Schmidt for Naxos with the Malmö Symphony Orchestra, and many with the BBC Philharmonic including works by Shostakovich, Tchaikovsky, Rimsky-Korsakov, Shchedrin, Glinka, Lyadov, Schreker and Szymanowski, while his most recent recording is of the Tchaikovsky and Grieg Concerti with Denis Kozhukhin and the Rundfunk-Sinfonieorchester Berlin for Pentatone. He is Professor of Conducting at the St Petersburg Conservatoire.

傑哈特 ALBAN GERHARDT

大提琴 Cello



過去25年以來，大提琴家傑哈特憑藉出眾的音樂感、台上攝人的演出及對音樂無盡的追求，以獨有的方式感動全球觀眾。他擅長在耳熟能詳的作品中添加新意念，且鍾情鑽研新曲目，涵蓋多個世紀以前至現代的創作，讓他在同儕中別樹一幟。

他即將參與的主要演出包括：分別與明尼蘇達樂團、聖路易交響樂團、愛樂樂團及首爾愛樂合作的音樂會。他亦將於墨爾本及珀斯演出，並於倫敦、蒙特利爾及溫哥華舉行獨奏會。

傑哈特早年贏得大賽後已聲名鵲起，其國際音樂事業隨著1991年在比哥夫指揮下與柏林愛樂首演而開展。他往後多次與著名樂團同台演出，計有荷蘭皇家音樂廳樂團、倫敦愛樂和日本NHK交響樂團，以及克里夫蘭、費城及芝加哥交響樂團和蘇黎世大會堂音樂廳樂團等。曾合作的指揮家則包括馬素爾、杜南意、提勒曼、艾遜巴赫、鄭明勳、狄遜·湯馬士、沙羅倫、尤洛夫斯基、佩欽科及尼爾森斯等。

Alban Gerhardt has, for twenty-five years, made a unique impact on audiences worldwide with his intense musicality, compelling stage presence and insatiable artistic curiosity. His gift for shedding fresh light on familiar scores, along with his appetite for investigating new repertoire from centuries past and present, truly set him apart from his peers.

Forthcoming highlights include concerts with the Minnesota Orchestra, St Louis Symphony, Philharmonia Orchestra and Seoul Philharmonic. Gerhardt will also perform in Melbourne and Perth as well as giving recitals in London, Montreal and Vancouver.

Following early competition success, Gerhardt's international career was launched by his debut with Berliner Philharmoniker and Semyon Bychkov in 1991. Notable orchestra collaborations since include Royal Concertgebouw, London Philharmonic, Philharmonia, NHK Symphony, the Cleveland, Philadelphia and Chicago Symphony orchestras and Tonhalle-Orchester Zürich; under conductors such as Kurt Masur, Christoph von Dohnányi, Christian Thielemann, Christoph Eschenbach, Myung-Whun Chung, Michael Tilson-Thomas, Esa-Pekka Salonen, Vladimir Jurowski, Kirill Petrenko and Andris Nelsons.

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》

Photo: Cheung Wai-lok

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.



"(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



王敬/樂團首席
Jing Wang/
Concertmaster



梁建楓/樂團第一副首席
Leung Kin-fung/First
Associate Concertmaster



朱蓓/樂團第三副首席
Bei de Gaulle/Third
Associate Concertmaster



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



許致雨
Anders Hui



余思傑
Domas Juškys



李智勝
Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐垣
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 范丁
Fan Ting



■ 趙潑娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



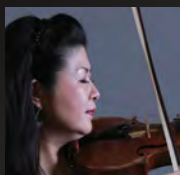
潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-yee



周騰飛
Zhou Tengfei



中提琴 VIOLAS

 ● 凌顯祐 Andrew Ling	 ■ 李博 Li Bo	 ▲ 熊谷佳織 Kaori Wilson	 崔宏偉 Cui Hongwei	 付水淼 Fu Shuimiao	 洪依凡 Ethan Heath
 黎明 Li Ming	 林慕華 Damara Lomdaridze	 羅舜詩 Alice Rosen	 孫斌 Sun Bin	 孫園 Sun Yu	 張殊影 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				

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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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與港樂和梵志登的四年精彩旅程〔現場錄音由拿索斯唱片發行〕
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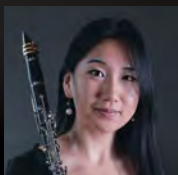
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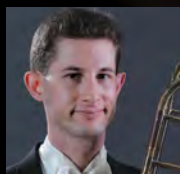


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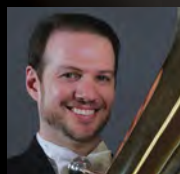
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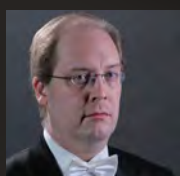


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只要你是全日制香港中、小學生，便可以立即參與我們的計劃，成為HK Phil Junior，讓古典音樂伴著你成長，成為你終生好友！

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請以英文正楷填寫 Please print in English in BLOCK letters.

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* 必須填寫至少一個電郵地址。樂團日後將以此電郵發放免費音樂會通訊及活動資料。
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Pay the membership fee by cash into the "The Hong Kong Philharmonic Society Limited." account (HSBC Account No. 002-221554-001).
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5



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3



1



4

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- 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
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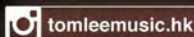
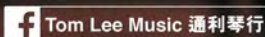
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