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JAAP & NING FENG

梵志登與寧峰



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梵志登與寧峰

JAAP & NING FENG

Fung LAM

~10'

林丰：《蘊》

Quintessence

P. 8

BARTÓK

~36'

巴托克：第二小提琴協奏曲

不太快的快板
平靜的行板
甚快板

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Violin Concerto no. 2

Allegro non troppo
Andante tranquillo
Allegro molto

中場休息 interval

BRAHMS

~45'

布拉姆斯：第一交響曲

稍慢—快板—比快板慢
遲緩的行板
優雅的小快板
慢板—行板—不太快的快板—有活力地—更快

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Symphony no. 1

Un poco sostenuto—Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio—Allegro non troppo, ma con brio

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Jaap van Zweden, conductor

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Fung Lam, composer

寧峰，小提琴

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Ning Feng, violin



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《大公報》

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引以為傲的
樂團」

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《星島日報》

「登峰造極……
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更上一層樓，不僅
是港樂也是香港所有
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李歐梵
《明報》



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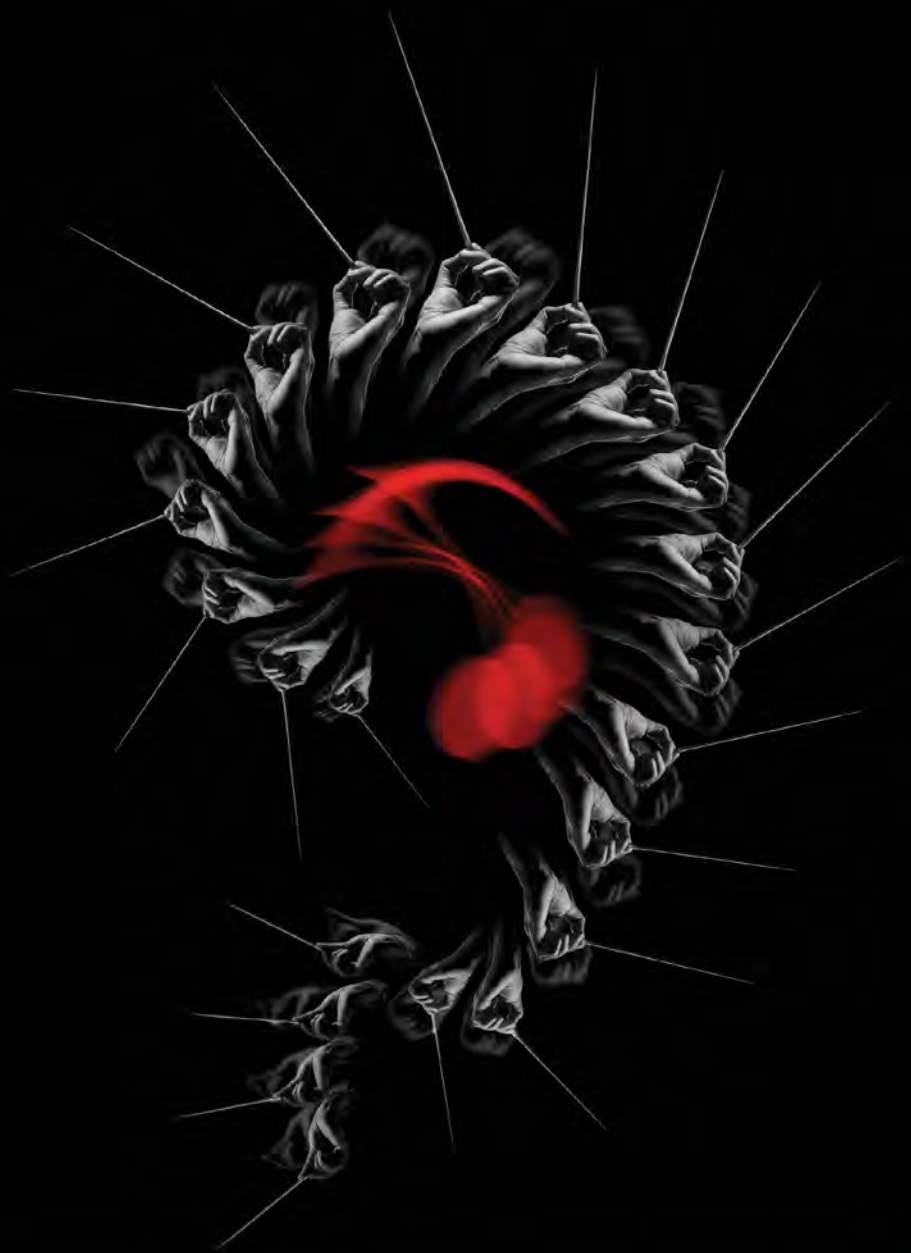
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港樂巡演 HK Phil *Tour* 2017

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為慶祝香港特別行政區成立二十週年，香港管弦樂團很榮幸能夠代表香港，於明天開展國際五城巡演之旅——首爾、大阪、新加坡、墨爾本，並以赫赫有名的悉尼歌劇院作最後一站。

今晚演出的三首作品，將會是巡演首兩站的曲目。樂團將渾身解數演繹布拉姆斯磅礴與莊嚴的第一交響曲。在此之前，中國頂尖音樂家寧峰為我們演奏巴托小提琴第二協奏曲，這是最偉大的小提琴協奏曲之一。掀幕曲目有香港作曲家林丰的《蘊》，這首多姿多采的作品曾於2014年港樂四十周年晚會首演，並於港樂歐洲（2015）和中國（2016）巡演中亮相。

祝大家有一個愉悅盡興的晚上。

The HK Phil is proud to be representing Hong Kong on a five-city international tour, which begins tomorrow. In celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region, we will be performing in Seoul, Osaka, Singapore and Melbourne, before concluding our tour at the prestigious Sydney Opera House.

Tonight's programme features the three works that we will be performing on the first leg of our tour. We will showcase the orchestra at our very best in the powerful and majestic first symphony by Brahms. Before then, we are joined by the wonderful Ning Feng as soloist in Bartók's violin concerto no. 2, one of the great violin concertos. At the beginning of the concert, you will have the chance to experience again Hong Kong composer Fung Lam's multifaceted composition *Quintessence* which, following its premiere at our 40th Anniversary Gala concert in 2014, has already been taken on our tours in Europe (2015) and China (2016).

Enjoy and have a great evening!

林丰 《蘊》

FUNG LAM (b. 1979) *Quintessence*

此曲的中文命名為《蘊》，名字有著雙重意思。顧名思義，是「蘊藏」之意。而另一較深層的意思，可說是直接影響了我這次的創作，則是佛學中的「五蘊」：色、受、想、行、識，代表著所有有情眾生，不論以甚麼形式或形態存在，都共同擁有的基本元素。

英文名稱 *Quintessence*，則與古希臘神話中「上空」的概念呼應。它是繼地、水、火、風之後的第五個，也是最高的元素，可以說是蘊藏於諸神與眾生的奧妙元素。

我特地用上這個充滿潛力和生命力的概念來創作，以紀念香港管弦樂團四十週年。作品以一連串短小對比強烈分段組成，雖然表面上不盡相同，但其實它們是由同一組獨特的核心音樂元素構成。其中最重要和最有意思的，是一個鋸齒形的旋律線，標誌朝著目標進發的征途。

《蘊》為港樂委約作品，由何鴻毅家族基金贊助

樂曲剖析由林丰撰寫

The Chinese title of the work (蘊) has two layers of meaning. It literally means 'contain', which refers to something of positive potential. The deeper meaning relates to the concept of the Five Aggregates in Buddhism, namely form, sensation, perception, mental formations and consciousness, which are the core aspects shared by sentient beings of all shapes and forms.

The English title corresponds to a similar concept in ancient Greek philosophy. *Quintessence* is the fifth and the highest essence after the four elements of earth, air, fire and water, and thought to be the magical substance of gods and latent in all living things.

This concept, with its lively and positive character, served perfectly as the starting point of this work, written in celebration of HK Phil's 40th anniversary. The composition consists of a series of short and contrasting sections which share the same handful of distinctive core musical elements, the most significant of which being the zigzag shaped melodic line, signifying the journey towards one's goals.

Quintessence was commissioned by the HK Phil, and sponsored by The Robert H. N. Ho Family Foundation

PROGRAMME NOTES BY FUNG LAM

編制

兩支長笛、短笛、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、敲擊樂器、豎琴及弦樂組。

INSTRUMENTATION

Two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings.



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巴托 第二小提琴協奏曲

BÉLA BARTÓK (1881-1945)

Violin Concerto no. 2

不太快的快板
平靜的行板
甚快板

Allegro non troppo
Andante tranquillo
Allegro molto

巴托是民族音樂學先驅之一。1934年，他獲匈牙利科學學院撥款，令他可以放棄全職教席，專攻民歌研究。之前他已走遍匈牙利及鄰近地區的每個角落，蒐集了一萬三千個民歌旋律；這時終於可以專注為這些民歌編纂目錄及出版了。此外他糅合民歌元素與傳統西洋樂種的手法也越見創新，《小提琴協奏曲》(1938年)更成功將匈牙利民間音樂精粹融入曲中，但實際上卻連一首真正的民歌旋律也沒有引用。

「我覺得很羞恥」

國族身份在巴托音樂中的表現，不但是他研究家鄉音樂之後的產物，更是他對政治事件的反應。1934年，希特拉自封德國最高領導人，匈牙利很快就與納粹德國結盟。這令巴托非常反感：「這幫人都是強盜，都是殺人兇手。最可怕的是匈牙利很快會臣服，實在不堪切想。那幫『受過教育的』基督徒幾乎全都投入納粹德國那一套。我覺得很羞恥。」那些「受過教育的」人也開始迴避巴托的音樂。他絕望地寫道：「一眾最著名的指揮家，對我的音樂毫無興趣。想要推廣我的管弦樂作品，簡

Bartók was one of the early pioneers in the field of ethnomusicology. In 1934 he was awarded a grant by the Hungarian Academy of Sciences which allowed him to give up his full-time teaching post and concentrate on cataloguing and publishing the 13,000 individual folk melodies he had already collected from all corners of Hungary and its neighbours. He also found increasingly inventive ways to combine these folk elements with traditional western musical genres, and with the Violin Concerto of 1938 he successfully infused the music with the Hungarian folk spirit without using a single authentic folk melody.

“I am Really Ashamed”

This manifestation of national identity in Bartók's music was not just a product of his study of the music of his homeland, but his reaction against political events. Adolf Hitler had declared himself supreme ruler of Germany in 1934, and Hungary, much to Bartók's disgust, quickly forged a close alliance: "What is most appalling is the imminent danger that Hungary too will surrender to this system of robbers and murderers. The 'educated' Christian people are almost exclusively devoted to the Nazi system. I am



巴托，約1927年
Béla Bartók, circa 1927
(Wikimedia Commons)



捷克農民一邊唱出民歌，
巴托一邊用留聲機錄音。
Bartók used a gramophone to
record folk songs sung by
Czech peasants.
(Wikimedia Commons)

直浪費精力。」可是有位朋友卻對他不離不棄——那就是比他年輕22歲的小提琴家斯奇。1936年，斯奇邀請巴托為他寫作一首小提琴協奏曲。

按布拉姆斯與貝多芬傳統寫作的協奏曲

其實巴托早在1907年寫過一首小提琴協奏曲，只是完成後卻又收回不發表。所以斯奇的邀請令巴托有點為難，後者於是提議改為小提琴與樂團的大型變奏曲；斯奇不肯，最終巴托想出一個折衷辦法：一首真正的協奏曲，遵循貝多芬與布拉姆斯的傳統，但樂曲核心卻是變奏曲。樂曲1938年完成的時候，斯奇已經離開了匈牙利，在荷蘭定居，因此1939年3月23日的首演在荷蘭舉行，由斯奇擔任獨奏，與曼高伯指揮的阿姆斯特丹音樂廳樂團合作。

really ashamed". Those 'educated' people also began to shun Bartók's music. He wrote despairingly: "The most famous conductors show no interest at all in my works. It is a waste of energy to attempt any promotion of my orchestral works". However one friend did remain loyal, the violinist Zoltán Székely, 22 years Bartók's junior. In 1936 he asked Bartók to write him a concerto.

A Concerto in the Tradition of Brahms & Beethoven

Having composed and then withdrawn one earlier in his career (in 1907), Bartók was reluctant and suggested instead that he should compose a large-scale set of variations for violin and orchestra. Székely insisted on a concerto and in the end Bartók came up with a compromise; a true concerto rooted in the tradition of Beethoven and Brahms, but with a set of variations at its core. By the time the concerto was completed in December 1938 Székely had left Hungary and settled in Holland, where he premiered the work with the Amsterdam Concertgebouw Orchestra under Willem Mengelberg on 23 March 1939.

巴托 第二小提琴協奏曲

BÉLA BARTÓK (1881-1945)

Violin Concerto no. 2

呼應荀伯格

豎琴與撥奏弦樂為**第一樂章**掀開序幕，獨奏小提琴奏出豐富抒情的主題；較舒緩的第二主題自獨奏小提琴的較高音區響起，稍後由樂團小提琴重複。這個主題是巴托對荀伯格十二音列技巧的回應：第二主題包含半音音階全部十二個音名，以上行微分音結束；最後由一個難度極高的華采樂段為樂章畫上句號。

「二十世紀最美麗的旋律之一」

第二樂章開端的小提琴主題平靜祥和，獲巴托專家拉奇譽為「二十世紀最美旋律之一」；經過六個變奏之後，最後反而與開端一樣。**第三樂章**則是第一樂章主題的變奏——音高相同，但套用了全新的節奏，原本抒情的旋律，此刻卻化為活潑的舞曲。

樂曲剖析中譯：鄭曉彤

A Response to Schoenberg

Harp and strumming *pizzicato* strings set the scene at the start of the **first movement** as the soloist announces the richly lyrical main theme. A slower secondary theme given by the violin in a higher register and echoed by the orchestral violins was Bartók's response to the serial techniques of Schoenberg; it incorporates all 12 notes of the chromatic scale and ends with a passage in ascending micro-tones. An extremely virtuosic cadenza brings the movement to its close.

“One of the Most Beautiful Melodies Written in the 20th Century”

The calm violin theme which opens the **second movement** has been described (by Bartók specialist, Peter Laki) as “one of the most beautiful melodies written in the 20th century”. It goes through a set of six variations before ending as it began, while the **third movement** takes the form of a variation of the first movement's main theme—same pitches but a totally new rhythm, transforming this once lyrical melody into a vivacious dance.

PROGRAMME NOTES BY MARC ROCHESTER

編制

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

INSTRUMENTATION

Two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets (one doubling bass clarinet), two bassoons (one doubling contra bassoon), four horns, two trumpets, three trombones, timpani, percussion, harp, celesta and strings.



布拉姆斯 C小調第一交響曲，op. 68

JOHANNES BRAHMS (1833-1897)

Symphony no. 1 in C minor, op. 68

稍慢—快板—比快板慢
 遲緩的行板
 優雅的小快板
 慢板—行板—
 不太快的快板 —
 有活力地—更快

Un poco sostenuto—Allegro
 Andante sostenuto
 Un poco allegretto e grazioso
 Adagio—Allegro non troppo, ma con brio

在1867至1872年間，布拉姆斯創作了許多聲樂作品，當中包括《德意志安魂曲》、《女低音狂想曲》和《命運之歌》；室樂方面亦毫不遜色，代表作有F小調雙鋼琴奏鳴曲。然而，在交響曲創作方面，布拉姆斯的產量遠遠不如聲樂和室樂。直到四十歲，他仍未能譜出屬於自己的旋律。

Brahms enjoyed several fruitful years from 1867 to 1872 composing vocal works, as he produced classics including *Ein Deutsches Requiem*, the *Alto Rhapsody*, and *Schicksalslied*. Brahms was equally prolific as a composer of chamber music, having written the *Sonata for Two Pianos*. When it came to symphonies, however, he ran into significant hurdles, as he reached the age of forty without successfully establishing his own symphonic sonority.

遲來的第一交響曲

不少作曲家都會在二十來歲時，發表自己第一首交響曲。1876年第一交響曲完成之時，四十三歲的布拉姆斯已經創作了近七十首作品，是一位步入中年的作曲家。但原來布拉姆斯早在1856年，就已萌生創作第一交響曲的念頭。當時他正為自己的雙鋼琴奏鳴曲創作其中三個樂章。同年欣賞過舒曼的第四交響曲後，他便打算將前者改為共四個樂章的交響曲。但為何一首交響曲，需要花上十年以上光陰來完成？

A Perfectionist

While many composers would have published their first symphonies early on in their twenties, by the time he finished the *Symphony no. 1* in 1876, the forty-three-year-old Brahms was well into his composing career, with close to seventy works under his belt. However, his conception of the *Symphony no. 1* dates back to 1856, when he was working on three movements which he subsequently used for his *Sonata for Two Pianos*. After hearing Schumann's *Symphony no. 4*, he got the idea to rewrite sketches of the sonata into a four-movement symphony. Why, then, did the final product take over a decade to complete?

布拉姆斯一直嚴謹對待創作，總不惰於修改作品。若然作品稍有瑕疵，甚至會馬上重新譜寫。謹慎的作風或許拖慢了作

Brahms had always composed rigorously, and he constantly revised his works until all flaws, however minor, had been eliminated. Although this

布拉姆斯 C小調第一交響曲，op. 68

JOHANNES BRAHMS (1833-1897)

Symphony no. 1 in C minor, op. 68



布拉姆斯
Brahms by Fritz Luckhardt
(Wikimedia Commons)

曲的進度，但布拉姆斯的每一首創作，都因經過精雕細琢，方能成為完美無瑕的藝術傑作。布拉姆斯的D小調第一鋼琴協奏曲，其實就是第一交響曲的雛形。這就是為何布拉姆斯明明早在二十多歲時開始構思第一交響曲，卻待年近半百時才正式完成創作。

貝多芬，是導致第一交響曲遲未完成的另一原因。當時的樂壇，布拉姆斯被譽為「貝多芬的繼承者」。兩者的樂曲風格有異曲同工之妙，例如兩人都喜歡採用戲劇性的轉變：由開首的煎熬，到苦痛沉澱，繼而奮起，最終獲得勝利（例子：貝多芬的第五交響曲和布拉姆斯的《悲劇序曲》）。五十年前，貝多芬的第九交響曲問世，震撼歐洲樂壇。世人都對布拉姆斯寄予厚望，盼其筆下作品可以承先啟後，為德意志音樂寫下新一頁。然而，來自四方八面的期望如泰山壓頂，

perfectionism took a toll on his composing speed, the meticulous refinements allowed each of his compositions to evolve as a flawless work of art. The Symphony no. 1 is no exception; with the Piano Concerto no. 1 in D minor as its prototype, it was conceived by Brahms in his early twenties but not completed until well into his middle age.

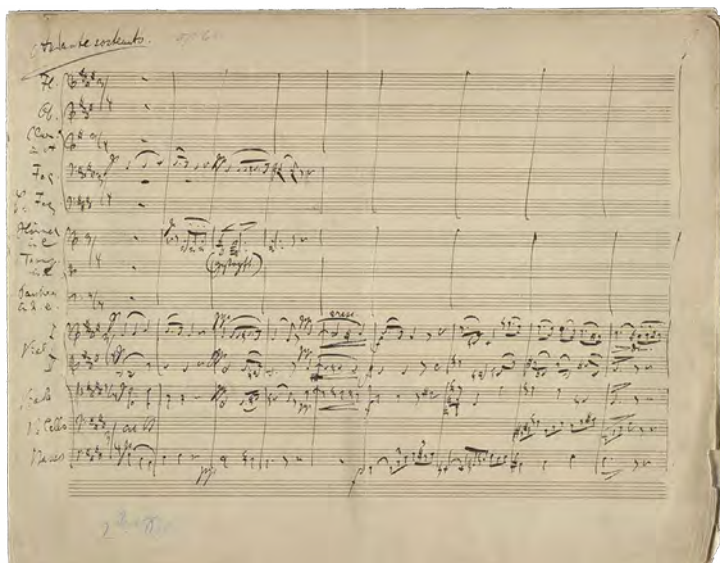
Another reason for the delay in completing the Symphony no. 1 was the late great Beethoven. Brahms was hailed by some contemporaries as the successor to Beethoven, with his style echoing that of the classical master, including hallmarks like a dramatic arc from a tormented opening, a struggle against pain to an uprising, and a final victory (as seen in Beethoven's Symphony no. 5 and Brahms' *Tragic Overture*). After Beethoven's ground-breaking Symphony no. 9, high expectations were being placed on Brahms to continue this legacy and push German music forward. Unfortunately, the immense pressure, compounded with Brahms' own reverence for Beethoven, only imposed stumbling blocks to his creative output. How could he ever compose a work that could match or even surpass Beethoven's Symphony no. 9, while also establishing a personal style? This was probably one of Brahms' greatest struggles at his working desk.

Rivaling Beethoven's no. 9

Brahms casts a dark shade on the beginning of the symphony, where the thumping of the timpani, like a staggering giant, leads in the basic motif played by the mellow strings and woodwinds, which is to be modulated later in the movement. In the exposition, marked *allegro*, woodwinds and violins present the first theme. Shortly after the oboe plays the second theme in E flat major, the violas follow with a jagged,



布拉姆斯寫作第一交響曲
的手稿 (1876年9月)
Brahms' manuscript for
the second movement of his
first symphony
(imslp.org)



加上作曲家自己對貝多芬大力推崇，種種因素成為布拉姆斯的創作枷鎖。那麼，他究竟如何寫出能與貝多芬第九交響曲並駕齊驅而不失個人色彩、甚至青出於藍的作品？當此難題，必使布拉姆斯每逢下筆都深思一番。

媲美貝九

樂曲在一片陰暗中展開序奏，定音鼓的沉重敲擊，猶如巨人的步伐，帶出弦樂和木管的蒼鬱主題。這個主題，是本樂章動機的基本形態。主部的速度指示為快板，第一主題由木管和小提琴有力地奏出。由雙簧管奏出降E大調第二主題後，中提琴旋即奏出銳利的新動機，繼而進入小結尾。至於發展部，則皆圍繞著第一主題進行，經過再現部後，在結尾處放慢速度，最後以C大調的第一主題作結。

第二樂章以E大調三段曲式呈現，一洗首樂章的悲傷氣氛，使聽眾得以平靜。小提琴和巴松管以詠歌似的主題拉開樂章序幕。在中段，主題加上了附點節奏，由小提琴和雙簧管奏出。不久，圓號和小提琴以獨奏形式，重複先前由雙簧管演奏的旋律，為本樂章作最後點綴。

比起第一和第二樂章，同樣是三段曲式的第三樂章短得多。布拉姆斯以間奏曲取代了貝多芬常用的詠諧曲，令中段優雅

new motif, leading to a codetta. A development section based on the first theme precedes the recapitulation, which, finally relaxing the tempo, ends on the first theme in C major.

The gravity of the opening movement is washed away by the tranquility of the second movement in E major. The violins and bassoon open the ternary form movement with a *cantabile* theme. The middle section, featuring the violins and the oboe, contrasts this by embellishing its theme with dotted rhythms, which is soon taken over by the horn and a solo violin to close off the movement serenely.

The third movement, also in a three-section form, is much shorter and swifter than the previous ones. Replacing the scherzo typical of Beethoven with an intermezzo, Brahms presents us with a middle section that is graceful, romantic, and yet no less lively. We even get a peek into his typical descending-thirds motif, and in the closing section, a glimpse into the first theme of the finale.

A Birthday Gift to Clara

A slow introduction in C minor, akin to that of the first movement, opens the finale by recreating the previous gloomy atmosphere with a focused orchestral sound, followed by a rhythmic *pizzicato*

布拉姆斯 C小調第一交響曲，op. 68

JOHANNES BRAHMS (1833-1897)

Symphony no. 1 in C minor, op. 68

浪漫之餘亦充滿活力。在此，我們更可以聽到布拉姆斯常用的三度下行動機，而終樂章的第一主題則在尾段若隱若現。

給克拉拉的生日禮物

終樂章以C小調的慢板引子作開首，與第一樂章相呼應。序奏先由樂團凝聚力度，令陰暗的氣氛再現，隨之而來的是節奏巧妙的撥奏樂句。不久，由圓號奏出阿爾卑斯號的動機，撥開烏雲，燃亮新的希望，彷彿在經歷一切苦難後得到救贖。這段阿爾卑斯號旋律，其實是布拉姆斯在1868年9月送給摯友克拉拉舒曼的生日禮物，歌詞為「山高水長，我為你獻上千個祝福」。樂曲隨即進入C大調，而主部以小提琴所奏的第一主題最為矚目，其爽朗的旋律，精神奕奕地推進著曲子。在首演中，有人表示此作品與貝多芬的第九交響曲非常相似，但有關說法都被布拉姆斯一口否定。尾段節奏轉為二分之二拍，並以第一主題為主軸，以極快的速度將樂曲推向高潮，然後再放慢速度，由序奏中的長號激昂地奏出樂句，再於一片雄厚氣勢中結束。

樂曲剖析撰寫：GUSTAV

passage. In the midst of the subsiding storm, light shines through in the form of the horn's Alphon motif, evoking the imagery of salvation from suffering. The tune, a birthday gift from Brahms to his confidant Clara Schumann in September 1868, originally bore the words: 'High on the mountain, deep in the valley, I send you many thousand greetings' (*'Hoch, auf'm Berg, tief im Tal, grüß' ich dich viel tausendmal'*). Now settled in C major, energetic violins lead into the exposition with the brisk and memorable main theme. The finale's resemblance to Beethoven's Symphony no. 9 was quickly pointed out at its premiere, even though Brahms adamantly denied it. The last section shifts the metre to cut time, building up to a climax with a hastened passage centred on the main theme, only to slow down for the trombones from the introduction to bring the symphony to a heroic close.

PROGRAMME NOTES BY GUSTAV @ *Die Musikzeitung*

Gustav是本地網上音樂平台《撰樂》的創辦人 and 主編，此網站以分享音樂的喜悅和向年輕人推廣古典音樂為使命。

Gustav is the founder and editor-in-chief of *Die Musikzeitung*, a Hong Kong based website which aims to share the joy brought by music, and to promote classical music to youngsters.

www.diemusikzeitung.com

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、四支圓號、兩支小號、三支長號、定音鼓及弦樂組。

INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, contra bassoon, four horns, two trumpets, three trombones, timpani and strings.

梵志登

JAAP VAN ZWEDEN

音樂總監 Music Director

Photo: Cheung Chi-wai

生於阿姆斯特丹，梵志登在過去十年迅速崛起，成為現今國際古典樂壇最炙手可熱的指揮家之一。自2012/13樂季起正式擔任香港管弦樂團音樂總監一職，最少至2022年夏季。2016年初，紐約愛樂宣布梵志登將自2018/19樂季起出任樂團的新音樂總監，並於2017/18樂季期間擔任候任音樂總監。梵氏自2008年起出任達拉斯交響樂團音樂總監，並繼續服務樂團至2017/18樂季，其後將成為樂團的桂冠指揮。

梵志登於2016/17樂季，將再度指揮紐約愛樂、芝加哥交響樂團、克利夫蘭樂團、洛杉磯愛樂、美國國家交響樂團、巴黎樂團、荷蘭皇家音樂廳樂團，並將首次指揮上海交響樂團。

自2015年起，梵志登聯同達拉斯交響樂團推出了一年一度的日月國際音樂及藝術節。同年，他與港樂展開了一個為期四年的計劃，首次在港演出華格納整套聯篇歌劇《尼伯龍的指環》，並由拿索斯唱片錄音發行。其他灌錄曲目包括史特拉汶斯基的《春之祭》及《彼得魯斯卡》、布烈頓的《戰爭安魂曲》、全套貝多芬交響曲和全套布拉姆斯交響曲。

梵氏與妻子於1997年成立帕帕堅奴基金會，為患有自閉症的兒童及其家庭提供協助。基金更為音樂治療師及音樂家提供額外培訓，令他們能更有效以音樂幫助自閉症兒童及與他們共奏美樂。

Jaap van Zweden has risen rapidly in the past decade to become one of today's most distinguished conductors. He is Music Director of the HK Phil, a post he has held since 2012, and will continue to hold until at least 2022. In January 2016 the New York Philharmonic announced that Jaap van Zweden will be their new Music Director starting with the 2018/19 season, and will act as Music Director Designate during 2017/18. He has been Music Director of the Dallas Symphony Orchestra since 2008 and will continue in that role through the 2017/18 season, after which he becomes Conductor Laureate.

Highlights of the 2016/17 season include return visits to the New York Philharmonic, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, Orchestre de Paris, Royal Concertgebouw Orchestra, as well as a debut performance with the Shanghai Symphony Orchestra.

With the Dallas Symphony he launched the annual SOLUNA International Music & Arts Festival in 2015, and in that same year with the HK Phil embarked on a four-year project to conduct the first ever performances in Hong Kong of Wagner's *Der Ring des Nibelungen*, which is being recorded for release on Naxos Records. Other recordings include Stravinsky's *The Rite of Spring* and *Petrushka*, Britten's *War Requiem* and the complete Beethoven and Brahms symphonies.

In 1997 Jaap and his wife established the Papageno Foundation to support families of children with autism. That support has taken shape through a number of programmes in which professional music therapists and musicians receive additional training in using music as a major tool for working with autistic children.

林丰 FUNG LAM

作曲 Composer



林丰被英國《獨立報》形容為「擁有獨特的聲音」的一位作曲家，作品《明》十多年前由英國廣播公司（BBC）愛樂樂團作世界首演，自此在國際樂壇上聲名鵲起。他是亞洲首屈一指的當代青年作曲家，先後獲得多個本地及國際著名團體委約創作。林丰是有史以來獲BBC委約的最年輕華人作曲家及首位香港作曲家。林丰於2013/14樂季曾任香港管弦樂團何鴻毅家族基金駐團作曲家。

林丰獨特而出眾的音樂語言，深具表現力。他的創作範疇涵蓋多方面：由音樂會樂曲、多媒體創作，到與不同藝術家的跨界別合作，然而管弦樂始終是他創作活動的主軸。至今已創作超過十首管弦樂作品，當中包括：由港樂委約的兩首作品《融》及《蘊》。後者是為慶祝樂團成立四十週年而創作，更曾於多個歐洲和中國主要城市巡迴演出。

生於香港，林丰於英國修咸頓及蘇塞克斯大學研習作曲，受教於畢特勒、芬尼斯及斯夫·哥頓門下，於2012年獲蘇塞克斯大學頒發博士學位，同年獲香港藝術發展局頒發2011年度藝術新秀獎。林丰現為香港管弦樂團藝術策劃總監。

Fung Lam first attracted international attention over a decade ago when the BBC Philharmonic gave the world premiere of his *Illumination*. Since then he has quickly established himself as one of the foremost Asian composers of his generation, with commissions from significant music organisations both at home and abroad. He has the distinction of being the youngest Chinese composer and the first Hong Kong composer ever to have been commissioned by the BBC. Lam was the Robert H. N. Ho Family Foundation Composer-in-Residence with the Hong Kong Philharmonic Orchestra for the 2013/14 season.

Lam's music features a unique and unmistakable musical language that is profoundly expressive. While his musical output ranges from original concert and multimedia works to collaboration with artists from different arts disciplines, orchestral composition is at the core of his output. To date he has written over 10 orchestral works, including two commissions from the Hong Kong Philharmonic Orchestra (*Rong* and *Quintessence*). The latter, written in celebration of the orchestra's 40th anniversary, has been taken on tour and performed in major cities in Europe and China.

Born in Hong Kong, Lam studied composition with Martin Butler, Michael Finnissy and Michael Zev Gordon at the universities of Southampton and Sussex in UK, and was awarded a doctoral degree in composition from the latter in 2012. In the same year he received the Young Artist Award 2011 from the Hong Kong Arts Development Council. He is currently Director of Artistic Planning for the HK Phil.

www.funlam.com



寧峰

NING FENG

小提琴 Violin

寧峰已成為中國頂尖的音樂家，現以柏林為根據地。寧峰定期返回祖國與國際及當地的樂團合演，舉行獨奏會，又與他於2012年創立的「龍四重奏」演出。他的國際聲譽與日俱增，以清澈優雅的情感表達和令人驚歎的炫技演繹，令觀眾留下深刻印象。

寧峰近期大獲好評的演出包括：分別與洛杉磯愛樂及柏林音樂廳樂團（費沙爾指揮）首度演出，再次和新加坡交響樂團及澳門交響樂團合作，與皇家利物浦愛樂（佩特連科指揮）在中國巡演，以及與港樂（梵志登指揮）的歐洲巡演。獨奏會和室樂方面，他經常在德國及其他國家的主要音樂節中亮相，包括每年的基辛格夏季音樂節。他為該節2014年的駐節藝術家。

2016/17樂季的重要演出包括：再度與布達佩斯節日樂團及指揮費沙爾合作，在布達佩斯及中國演出；並與港樂及指揮梵志登巡演，在首爾、大阪、新加坡、墨爾本和悉尼演奏巴托第二小提琴協奏曲及莫扎特第四小提琴協奏曲。此外，他首度與倫敦的皇家愛樂合作，並再次與斯特拉斯堡愛樂、澳門交響樂團及皇家利物浦愛樂合作。

寧峰使用的是1721年製的史特拉瓦里名琴「MacMillan」，由飛躍演奏香港安排借用。他所用的弦線為維也納 Thomastik-Infeld 所製。

Established at the highest level in China, Ning Feng performs regularly in his native country with major international and local orchestras, in recital and with the Dragon Quartet which he founded in 2012. Now based in Berlin and enjoying a global career, Ning Feng has developed a reputation internationally as an artist of great lyricism and emotional transparency, displaying tremendous bravura and awe-inspiring technical accomplishment.

Recent successes for Ning Feng have included debuts with the LA Philharmonic and Berlin Konzerthaus Orchester/Iván Fischer, returns to Singapore and Macao Symphony orchestras, a tour of China with the Royal Liverpool Philharmonic Orchestra/Vasily Petrenko and a major European tour with the Hong Kong Philharmonic Orchestra/van Zweden. In recital and chamber music he performs regularly at many of the major festivals in Germany and elsewhere, including every year at Kissinger Sommer Festival where he was an Artist-in-Residence in 2014.

Highlights of Ning's 2016/17 season include a return to Budapest Festival Orchestra/Iván Fischer with concerts in Budapest and China, and a major tour with the HK Phil and van Zweden, performing in Seoul, Osaka, Singapore, Melbourne and Sydney, where he will perform Bartok Violin Concerto no. 2 and Mozart Violin Concerto no. 4. Elsewhere, he makes his debut with the Royal Philharmonic Orchestra in London playing and returns to the Orchestre Philharmonique de Strasbourg, Macao Orchestra, the Royal Liverpool Philharmonic.

Ning plays a 1721 Stradivari violin, known as the 'MacMillan', on private loan, kindly arranged by Premiere Performances of Hong Kong, and plays on strings by Thomastik-Infeld, Vienna.

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

「香港管弦樂團的《指環》四部曲，標誌著這支亞洲優秀樂團已晉成熟。」
《今日歌劇》

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，令港樂成為中港兩地首個演出整齣鉅著的本地樂團。港樂已完成旅程的第三部份，音樂會由拿索斯唱片進行現場錄；第一和第二部份唱片已經發行，並獲得國際上廣泛的正面評價。

同為在梵志登的領導下，港樂完成了台灣、歐洲和中國大陸的海外巡演，更將於2017年4至5月期間開展亞洲五城（首爾、大阪、新加坡、墨爾本、悉尼）巡迴之旅，以慶祝香港特區成立二十週年。

近年和港樂合作過的指揮家和演奏家包括：馬友友、阿殊堅納西、

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.

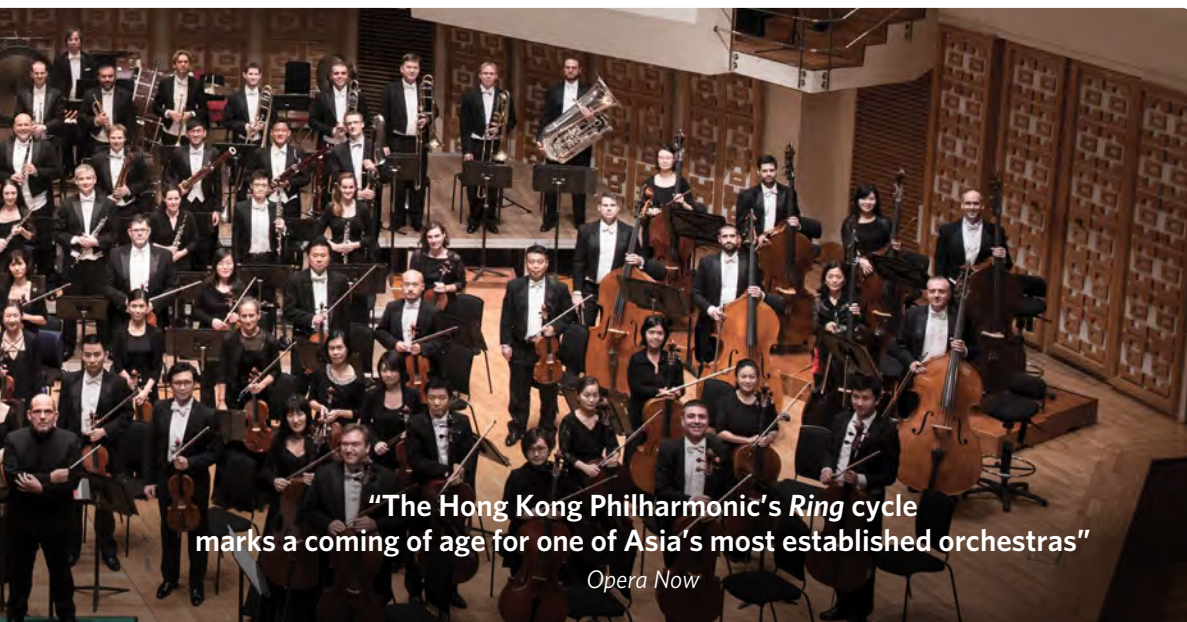
Jaap van Zweden, one of today's most sought-after conductors, has been the Orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. In addition, Maestro van Zweden will also be the next Music Director of the New York Philharmonic starting with 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 third of this four-year journey, performing one opera annually in concert. The performances are being recorded live for the Naxos label and are winning widespread international rave reviews. This project marks the first performances by a Hong Kong or mainland Chinese orchestra of the entire *Ring* cycle.

Also under van Zweden, the orchestra has toured to Taiwan, Europe and Mainland China. The orchestra will undertake an ambitious five-city tour to Seoul, Osaka, Singapore, Melbourne and Sydney in April and May 2017 in celebration of the 20th anniversary of the establishment of the HKSAR.

Conductors and soloists who have recently performed with the orchestra include Yo-Yo Ma, Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li,



"The Hong Kong Philharmonic's Ring cycle marks a coming of age for one of Asia's most established orchestras"

Opera Now

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》以及奧爾波特·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 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 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

The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre

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Jing Wang/
Concertmaster



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



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Bei de Gaulle/Third
Associate Concertmaster



把文晶
Ba Wenjing



程立
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Fang Jie



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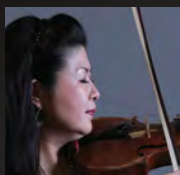
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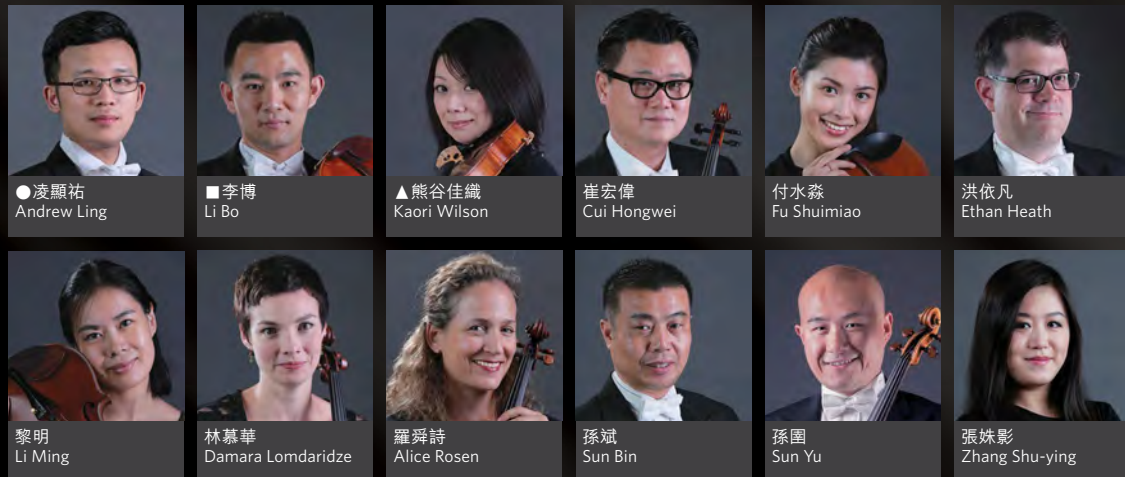
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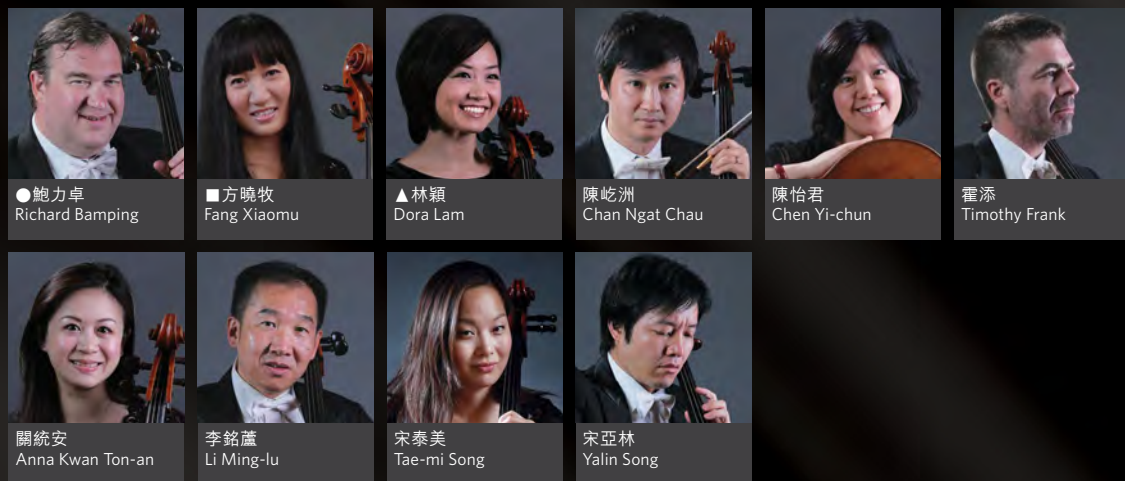
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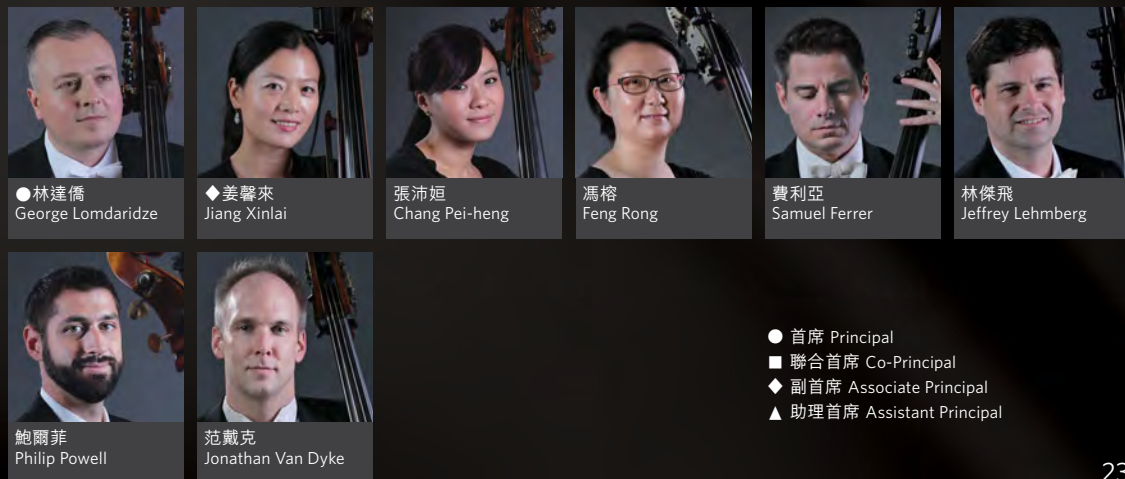
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(On sabbatical leave)

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關尚峰
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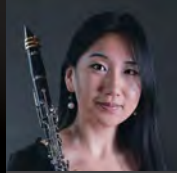
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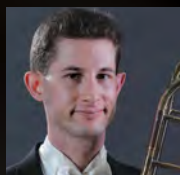


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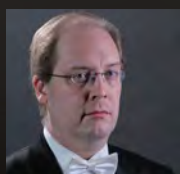


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The Maestro Podium supports the position of HK Phil's Music Director Jaap van Zweden. Through this endowment, ABN AMRO is embracing excellence and recognising our Maestro's artistic standing as well as the fine quality of our orchestra.



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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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第六交響曲, 「悲劇」

Conrad TAO
MAHLER

swallow harbor (HK Phil commission, world premiere)
Symphony no. 6, *Tragic*

22 APR 2017 Sat 8pm

香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall

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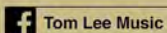
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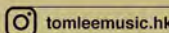
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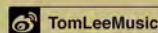
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