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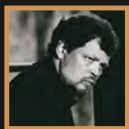
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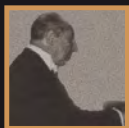


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永遠懷念林克昌大師

IN MEMORY OF MAESTRO LIM KEK-TJIANG

(1928-2017)

香港管弦樂團的首任音樂總監林克昌大師於2017年6月15日在墨爾本與世長辭，香港管弦協會致以深切哀悼。

林大師1928年生於印尼的一個華裔家庭，於阿姆斯特丹和巴黎學習小提琴；1969年起出任香港管弦樂團的首席指揮，直至港樂1974年職業化後擔任港樂首位音樂總監。

香港管弦協會董事局主席劉元生先生感謝林克昌大師的遠見和努力，為樂團發展奠下重要基石。首席第二小提琴范丁是1974年樂師團隊中唯一仍留任的成員，他憶述恩師對他的啟蒙：「記得港樂於1974年職業化後第一個音樂會中演奏柴可夫斯基第五交響曲，林大師曾要求所有弦樂樂師背譜，對樂師的要求非常嚴格。因為有林克昌大師的不懈堅持，帶領一群滿腔熱誠的樂師們渡過各種困難及經濟困境，港樂才能一直走到今天。」對於林大師的非凡貢獻，香港管弦協會致以崇高的敬意，以及最誠摯的感謝。


我們將永遠懷念林克昌大師。

The Hong Kong Philharmonic Society wishes to express its deepest condolences to the family of Maestro Lim Kek-tjiang, who passed away peacefully on 15 June 2017 in Melbourne.

Born into an Indonesian-Chinese family in 1928, Maestro Lim had trained as a violinist in Amsterdam and Paris. He was the HK Phil's Principal Conductor from 1969 until early 1974, and was the HK Phil's first Music Director after its establishment as a professional orchestra in 1974.

Y.S. Liu, the Chairman of the Board of Governors of the Hong Kong Philharmonic Society, acknowledges his gratitude to Maestro Lim's vision and hardwork which helped turn the HK Phil into what it is today. Fan Ting, our Principal Second Violin and the only remaining member from the 1974 roster, recalls how "at the first concert in 1974 after the orchestra launched into its professional era, Maestro Lim asked all string players to memorise the score to Tchaikovsky's Symphony no. 5. Maestro set a high bar for the orchestra, and thanks to his persistence, the orchestra overcame difficulties and financial crises, and laid a solid foundation for the HK Phil to achieve what it has today".

Our sincere gratitude and profound respect to the Maestro for everything he brought to the HK Phil. He will be sorely missed.



1970年代中，第一任音樂總監林克昌大師與當時港樂樂師。

In the mid-1970s, Maestro Lim Kek-tjiang, the first Music Director of the HK Phil.

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李歐梵
《明報》



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精選莫扎特



MOZART DELIGHT

MOZART

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莫扎特：《魔笛》序曲
The Magic Flute Overture

P. 10

MOZART

~26'

莫扎特：第二十三鋼琴協奏曲
快板
慢板
極快板
Piano Concerto no. 23
Allegro
Adagio
Allegro assai

P. 12

中場休息 interval

MOZART

~29'

莫扎特：第三十九交響曲
慢板；快板
流暢的行板
小步舞曲與中段
快板
Symphony no. 39
Adagio; Allegro
Andante con moto
Menuetto e Trio
Allegro

P. 15

大衛·史頓，指揮
David Stern, conductor

P. 18

巴納坦，鋼琴
Inon Barnatan, piano

P. 19



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莫扎特 《魔笛》序曲

WOLFGANG AMADEUS MOZART (1756-1791)

The Magic Flute Overture

1780年，莫扎特在薩爾斯堡認識了斯勤尼達；斯勤尼達除了是演員、作家和劇團經理人之外，還是位歌唱家。六年後，斯勤尼達的劇團在維也納搬演博馬舍話劇《費加洛的婚禮》，兩人再次碰面，更令莫扎特興起將《費加洛的婚禮》改編成歌劇的念頭。可是就音樂史來說，兩人最重要的共通點，則是同為熱心的共濟會會員。莫扎特學者威廉·奧博寫道：「共濟會令莫扎特發揮出自身許多美好特質，也啟發他創作了好些感人肺腑的作品——這些樂曲目標崇高，又能充實心靈，不但精緻優美（事實上他所有作品都很美），更流露出高尚情操。」

共濟會會員聚首

莫扎特1784年12月14日加入「善行會堂」時，「善行會堂」才成立一年左右——之前奧地利共濟會被德蕾莎女皇禁制了許久，原因是她皇夫曾以到國外參加共濟會聚會為名，外出勾三搭四為實，搞出一連串婚外情，於是共濟會被女皇下令取締，直到女皇1780年駕崩後禁令才撤銷。莫扎特前後共有十首特別為共濟會聚會而作的樂曲，但與共濟會有關的作品中，卻以他二十一齣歌劇中倒數第二齣最為著名——也就是1791年9月首演的《魔笛》。至於斯勤尼達，他自己在維也納北部郊區有一幢劇院，名叫「維登劇院」，《魔笛》

The actor, writer, impresario and singer Emanuel Schikaneder first met Mozart in Salzburg in 1780. The two men renewed their acquaintanceship six years later when Schikaneder's acting troupe staged a performance of Beaumarchais' *The Marriage of Figaro* in Vienna. That performance had inspired Mozart to set the work as an opera. But the most important connection between the two—so far as musical history is concerned—is the fact that both men were dedicated Freemasons. According to the Mozart scholar William Ober, "Mozart's association with Freemasonry brought out many of the best qualities in his character and inspired some of his most touching music, music of high purpose and moral enrichment, to be enjoyed not only for its beauty—as all Mozart's music is—but for its noble values as well".

A Meeting of Freemasons

Mozart had become a Freemason on 14 December 1784, joining the "Benevolence" Lodge which itself had been founded just the previous year—Freemasonry having been banned from the Austrian Empire up until the death of Empress Maria Theresa in 1780 (she had objected to the fact that her husband had used lodge meetings overseas as an excuse to carry on a string of extra-marital affairs). Mozart composed some 10 distinct works for lodge meetings, but the best-known of all his works associated with Freemasonry was the penultimate of his 21 operas, *Die Zauberflöte* ("The Magic Flute"), first staged in September 1791. Schikaneder not only wrote the libretto for *Die Zauberflöte*—with Mozart's connivance incorporating copious references to Masonic symbols and rites—but also took the part of Papageno in the first performance and paid for the production, which took place in his own theatre, the



斯勤尼達是首位在莫扎特歌劇《魔笛》飾演帕帕基諾的演員。

圖為初版《魔笛》劇本首頁。

Emanuel Schikaneder as the first Papageno in Mozart's *The Magic Flute*.

Front page of the original edition of the libretto.

(Wikimedia Commons)



首演就在那裡舉行。斯勤尼達不但親自撰寫《魔笛》劇本（莫扎特也默許他把許多共濟會的象徵和儀式加插在內）和支付製作費，首演時更粉墨登場飾演捕鳥人帕帕基諾。《魔笛》大概是莫扎特和斯勤尼達兩人生平最成功的作品，才一個月已經演出了二十多場，且場場滿座。1811年，《魔笛》首次在倫敦演出；1833年中更橫越大西洋到紐約搬演，同樣大為成功。

「三」的象徵意義

共濟會的種種象徵不但在《魔笛》劇本裡俯拾即是，在音樂裡也同樣蹤影處處。數字「三」在共濟會的象徵意義實在不可小覷——因此序曲以降E大調寫成（調號是三個降記號）也並非巧合。莊嚴而優雅的開端過後，弦樂奏出蹦蹦跳跳的「賦格樂段」。木管和銅管響起，徐徐吟誦象徵共濟會第二等級（中級會員）的節奏（一組三個和弦，前後三組），立刻降低了音樂的氣勢。序曲繼續開展，原來身處荒涼曠野的塔米諾王子正被妖蛇追趕；「第二等級節奏型」暗示塔米諾王子還要經過第三關、也是最後的入會儀式，才能晉身第三等級（高級會員）。

Theater auf der Wieden, on the northern outskirts of Vienna. It was without doubt the greatest success of both Mozart's and Schikaneder's career and within a month had been staged to full houses no less than 20 times. In 1811 it was first staged in London and by the middle of 1833 had crossed the Atlantic and achieved huge success in New York.

Symbolic Meaning of "Three"

It is not just in the libretto of *The Magic Flute* that Masonic references abound. The symbolism of the number three in Freemasonry cannot be overstated and it is no coincidence that the Overture is in the key of E flat major (key-signature of three flats), while, after a majestically statuesque opening and scampering string *fugato*, the momentum is suddenly arrested by wind and brass solemnly intoning the rhythmic sign—three groups of three chords—of the Second Degree of Freemasonry, implying that Prince Tamino, who is, as the Overture unfolds, being chased by a snake in a wild and rocky landscape, has yet to undergo the third and final part of the initiation process to become a Master Mason.

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、三支長號、定音鼓及弦樂組。

INSTRUMENTATION

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莫扎特 A大調第二十三鋼琴協奏曲，K. 488

WOLFGANG AMADEUS MOZART (1756-1791)

Piano Concerto no. 23 in A, K. 488

快板

Allegro

慢板

Adagio

極快板

Allegro assai

莫扎特的人生正好與動盪的歷史時代重疊，不僅歐洲戰火連天，世界各地也同樣不得安寧。莫扎特出生那一年(1756年)，英法兩國在印度和北美洲的殖民地出現爭拗；奧地利也捲入一場戰爭，企圖在普魯士手上重奪西里西亞，這場戰爭一打七年（史稱「七年戰爭」）。1788年，奧地利和普魯士再度開戰；此仗只打了四年，就在莫扎特辭世那年結束(1791年)。

Mozart's life coincided with a prolonged period of political upheaval and military aggression not just in Europe but around the world. The year in which he was born (1756) saw conflicts over British and French colonial possessions in India and North America as well as a war involving Austria who wished to repossess Silesia from Prussia. This lasted seven years (it has become known as the "Seven Years' War"). Austria and Prussia went to war again in 1788; this time it lasted just four years ending the same year that Mozart died (1791).

鋼琴協奏曲隨和平而生

七年戰爭既已結束（莫扎特當時八歲），在歐洲列國走動便通行無阻。莫扎特一家充分利用這種新得來的自由，在同年開始巡迴演出，足跡遍及巴伐利亞、瑞士、荷蘭、法國和英國。莫扎特在父母和姐姐陪同下，在倫敦逗留了差不多一年半，還在那裡結識了J·C·巴赫——就是他向莫扎特介紹鋼琴協奏曲這種事物。莫扎特日後共寫作了不下二十七首鋼琴協奏曲，當中第二十三首1786年3月在維也納首演。由於他打算將樂曲留給自己在特定場合演奏，因此生前未有打算出版；直至出版商約翰·安德烈從莫扎特遺孀手上買下一堆莫扎特遺稿後，A大調第二十三鋼琴協奏曲才連同該批作品在1800年出版。

Peace Brings Piano Concertos

With the end of the Seven Years' War (Mozart was then aged eight), it was possible to travel freely throughout much of Europe and the Mozart family took full opportunity of this new freedom, embarking that very year on a tour which took in Bavaria, Switzerland, the Netherlands, France and Britain. Wolfgang, accompanied by his parents and sister, spent almost 18 months in London. There he met Johann Christian Bach who introduced him to the concept of writing piano concertos. Mozart went on to write no less than 27, the 23rd of which was first performed in Vienna in March 1786. Since he wrote it for his own use on a particular occasion, Mozart never sought to have the work published during his lifetime, and it remained in manuscript until 1800 when it was published along with a number of other works which had been bought by the publisher Johann André in a job lot from Mozart's widow.

Mozart often started to write a work only to put it aside for a while until a suitable commission came



莫扎特第二十三首鋼琴協奏曲手稿的首頁。
The opening page of the manuscript of Mozart's
Piano Concerto no. 23. Image scanned by the
Bibliothèque nationale de France.

(Wikimedia Commons)



莫扎特經常動筆寫作一首樂曲，但寫了點點卻又擱在一旁，等待合適的委約出現，才繼續寫下去。A大調協奏曲正是一例——樂曲雖然1786年寫成，但其實兩年前已經動筆；不過作曲家1786年重拾樂曲時，卻決定把原先的雙簧管改成單簧管，還親自寫下第一樂章的華采樂段——就協奏曲這個樂種而言，上述兩項都是重大革新；莫扎特名副其實是第一協奏曲大師。

陰暗房間的陽光

第一樂章以討人歡喜的旋律展開，高音木管樂在此非常矚目。雙簧管、小號和定音鼓都默不作聲，但作曲家選用了長笛和兩支單簧管，令音樂特別柔和；鋼琴精美的音階和發人深省的沉思樂段，令柔和親切的感覺更形強烈。全曲的情感重心在於**第二樂章**。鋼琴奏出的主題樸素而動人；莫扎特權威阿弗烈·愛因斯坦（他堂親就是科學家愛因斯坦）認為這個主題結合了「無奈與絕望」；但「這種印象卻隨著輪旋曲主題（**第三樂章**）響起一掃而空；這刻，莫扎特簡直像耍魔術一樣。」主題同樣先由鋼琴交代，但這次卻是活潑愉快的，彷彿是「一綫陽光」透進「又陰暗又有霉味的房間」。

along which
it could fulfil.

This concerto
was one
such—he had

started work on it some two years previously. When he returned to it in early 1786 he decided to replace the oboes of the original orchestration with clarinets and to write down in the score his own cadenza for the first movement. Both of these represented significant innovations in a genre of which Mozart can rightly be regarded as the first true master.

Sunlight into a Dark Room

The **first movement** opens with an ingratiating melody in which high woodwind is given much prominence. The absence of oboes, trumpets and timpani and the presence of a flute and two clarinets gives a particularly gentle, almost intimate feel to the music, a feeling which is only enhanced by the delicate scales and introspective musings of the piano. It is the piano which introduces the simple but intensely lovely theme of the **second movement** which is very much the emotional heart of the work. The important Mozart scholar Alfred Einstein (a cousin of the great scientist Albert Einstein) suggests that this theme combines both “resignation and hopelessness”, and when Mozart “overcomes this impression with the entrance of the rondo theme [**third movement**] he is a true magician”. Again it is the piano which introduces the theme, this time one of great cheerfulness and energy (introducing “a ray of sunlight into a dark and musty room” according to Einstein).

編制

長笛、兩支單簧管、兩支巴松管、兩支圓號及弦樂組。

INSTRUMENTATION

Flute, two clarinets, two bassoons, two horns and strings.

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



莫扎特 降E大調第三十九交響曲，K. 543

WOLFGANG AMADEUS MOZART (1756-1791)

Symphony no. 39 in E flat, K. 543

慢板；快板

流暢的行板

小步舞曲與中段

快板

Adagio; Allegro

Andante con moto

Menuetto e Trio

Allegro

1781年，莫扎特移居維也納，深信自己能在城中獲得夢寐以求的名氣、財富和幸福。有一段日子，他的確如願以償：與心上人成婚（但妻子邋邋馬虎、持家無道，意味兩人婚姻並不美滿）、開枝散葉（先有兩子萊蒙特·利奧普及卡爾·湯瑪士。前者兩個月大時夭折，後者則在父親逝世後還活了差不多七十年），又加入共濟會，更是炙手可熱的名師，收取高昂的學費。他在維也納舉行的音樂會無不大受歡迎，作品也備受推崇。莫扎特在某場音樂會過後寫道：「國王陛下也大駕光臨，實在令我喜出望外。陛下向我鼓掌喝彩時多麼高興、多麼熱烈！只是，陛下習慣進場前把錢送到售票處，不然應該重重有賞！」莫扎特更能一展抱負，創作成功的歌劇——他在維也納寫的十齣歌劇，好些至今仍膾炙人口，歷久不衰。

為紓財困而寫的歌劇

可惜好景不常，1788年起他開始諸事不順：他和太太的健康都急轉直下，維也納觀眾也開始覺得他的音樂落伍過時。他最新的歌劇《唐喬萬尼》一年前在布拉格上演時大受歡迎

Mozart settled permanently in Vienna in 1781 believing that the city held the key to his dreams of fame, fortune and happiness. And for a time that seemed to be the case. He married a wife whom he adored (although her personal slovenliness and total inability to organise a family house meant that their marriage was far from ideal), he fathered his first children (two sons, Raimund Leopold who died aged two months, and Carl Thomas who survived his father by almost 70 years), he became a Freemason and he was in such demand as a teacher that he could command substantial fees. Concerts he gave in the city were hugely successful and his music widely admired: as he wrote following one concert "What pleased me most was that His Majesty the Emperor was present. And how delighted he was, and how loudly he applauded me. It is his custom to send the money to the box office before he enters the theatre, otherwise I could justly have expected much more". And on top of all that he had achieved his real ambition; to write successful operas. The 10 operas he composed while living in Vienna include several of the most successful and popular operas of all time.

A Symphony to Stave Off Poverty

But by 1788 it had all begun to go sour. His health was deteriorating rapidly (as was that of his wife), his music had begun to fall out of fashion with Viennese audiences, and his latest opera, *Don Giovanni*, introduced with huge acclaim in Prague

莫扎特 降E大調第三十九交響曲，K. 543

WOLFGANG AMADEUS MOZART (1756-1791)

Symphony no. 39 in E flat, K. 543

迎，在維也納首演卻賠本收場。一下子，莫扎特債台高築，前路茫茫；為求賺錢，就寫下最後三首交響曲——「第三十九」、「第四十」和「第四十一」。1788年6月，莫扎特一家搬往維也納市郊居住後，差不多馬上動筆寫作「第三十九」，八日後完成。莫扎特在幾星期內寫了四封信向一個共濟會會友借錢，他在其中一封信內聲稱自己籌備一場音樂會，承諾在音樂會後盡快償還欠款。音樂會最終雖未能成事，但這三首交響曲中，最少有一首曾在1791年在維也納演出。之後莫扎特前往德國和布拉格時，也把樂譜帶在身邊。

無憂無慮

縱使莫扎特財政拮据、身體欠佳、家宅不寧（「第三十九」完成才三天，他年僅半歲的幼女就夭折了），曲中卻不著半點痕跡。**第一樂章**緩慢壯麗的引子過後，是莫扎特最開朗、最愉快的樂段之一。**第一樂章**生氣勃勃，**第二樂章**則恍如迷人徐徐的間奏。主題蜿蜒爬升，繼而一躍而下返回原位——好像把「蛇梯棋」的玩法倒轉似的。樂章中段有個較輕快的片段，但僅屬曇花一現。

單簧管兄弟二人組

第三樂章輝煌熱鬧，「中段」則充滿鄉土氣息，清麗迷人。莫扎特在「第三十九」以兩支單簧管取代常用的雙簧管，而且單簧管的地位更舉足輕重。

the previous year was a financial failure at its Vienna premiere. Suddenly Mozart was faced with crippling debts and an uncertain future, and in a desperate bid to generate extra income he wrote what were to be his last three symphonies, numbers 39, 40 and 41. In June 1788 the family moved to a new house on the outskirts of the city. Mozart started work on the 39th symphony almost immediately, completing it eight days later. In one of four letters written in as many weeks to a fellow Mason begging for money, he promised an early repayment following a planned concert. This concert did not take place, although one of the three symphonies, at least, was performed in Vienna in 1791 and Mozart took the manuscripts with him on his subsequent travels to Germany and Prague.

No Worries

If Mozart was troubled by financial worries, ill-health and family problems (three days after completing the 39th symphony his six-month-old daughter died) none of this is evident in the music which, after the slow and pompous introduction to the **first movement**, reveals itself as one of his most openly cheerful and happy works. After the energy of the preceding movement, the **second movement** comes as a charmingly relaxed interlude, the theme winding itself upwards gradually before hopping back down to where it started—rather like an inverted game of “Snakes and Ladders”. An attempt to introduce something more animated in the middle of the movement is quickly suppressed.

Clarinet-Playing Brothers

Unusually Mozart dispenses with oboes in this symphony, replacing them with a pair of clarinets. The important role they play, especially in the



這一點在第三樂章的「中段」尤其突出。這種寫法，處處顯示作曲家希望樂曲由維也納宮廷樂團演出——因為史特拉兄弟正是該團團員。過去單簧管只用於木管樂隊，史特拉兄弟當時正努力使單簧管擺脫木管樂隊的羈絆，希望這件樂器能在交響樂團佔一席位。**第四樂章**閃爍生輝，小提琴如躍馬奔騰，一開始即為樂章定調。莫扎特將素材物盡其用，音樂妙趣橫生，整體上充滿「生活之樂」，因此有人形容這是他最具「海頓風格」的樂章，與樂曲的實際寫作背景完全不符。

樂曲剖析中譯：鄭曉彤

charmingly rustic Trio of the gloriously rumbustious **third movement**, indicates that in all probability Mozart was hoping the work would be played by the Court Orchestra in Vienna where the two Stadler brothers were busily emancipating the clarinet from its place in a wind band to a position of stature in a symphony orchestra. Scampering violins set the tone for the scintillating **fourth movement** which has been described as Mozart's most Haydnesque movement due to its economy of material, witty gestures and a general sense of *joie de vivre*: something which seems totally at odds with the circumstances surrounding the work's composition.

PROGRAMME NOTES BY DR MARC ROCHESTER

音樂，即使在最恐怖的環境下，都不應該令耳朵受罪，
反而是要安撫它、吸引它，這才是音樂之道。

Music, even in situations of the greatest horror, should never be painful to the ear but should flatter and charm it, and thereby always remain music.

— 莫扎特 Mozart

編制

長笛、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

Flute, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

大衛·史頓

DAVID STERN

指揮 Conductor



大衛·史頓是烈火歌劇院的創辦人及藝術總監，該歌劇團體以巴黎為根據地，並有專屬的古樂器樂團。他亦是上海巴洛克藝術節的藝術顧問及首席指揮，同時兼任美國佛羅里達州的棕櫚灘歌劇院首席指揮及科羅拉多州的科斯特布特音樂節的歌劇藝術總監。

在擔任以色列及聖加崙歌劇院藝術總監期間，他呈獻多齣18世紀歌劇及不拘一格的作品，如梅爾的《美狄亞》、貝爾格的《沃采克》、布烈頓的《碧廬冤孽》及懷爾的《馬哈哥尼城的興衰》，均為人津津樂道。自2010年起，他首演了四齣新歌劇，包括在以色列歌劇院上演的舒克爾《孩子的夢想》、由烈火歌劇院委約巴奇創作並於巴黎的香榭麗舍劇院上演的《所以兒童》、棕櫚灘歌劇院的賓·摩亞《冤家，一個愛情故事》及2016年6月於瑞典卓寧霍姆宮上演的山斯特朗《洛可可機器》。他亦曾帶領烈火歌劇院，於萊比錫、巴黎、維也納及馬爾他灌錄J·C·巴赫的歌劇《撒奈達》，並與女中音迪希灌錄了法國浪漫時期清唱劇的大碟。

史頓自1998年創辦艾克斯藝術節國際學院起，一直致力培育年輕歌唱家。他於2003年創立的烈火歌劇院就是一個訓練年輕法國歌唱家的平台，讓他們演出由蒙台威爾弟至約翰·基治多個不同時期的作品。2016年，他於茱莉亞音樂學院指揮《魔笛》。

David Stern is the founder and director of the Paris-based opera company and period-instrument ensemble, Opera Fuoco, and artistic advisor and principal conductor of the Shanghai Baroque Festival. He is chief conductor of the Palm Beach Opera in Florida and music director of opera at the Crested Butte Music Festival in Colorado.

In his time as music director of the Israel and the St Gallen Opera houses he championed 18th century opera and eclectic works such as Simone Mayr's *Medea*, Berg's *Wozzeck*, Britten's *Turn of the Screw* and Weill's *Rise of Fall of the City of Mahagonny*. He has premiered four new operas since 2010: Gil Shohat's *The Child Dreams* at the Israel Opera, Nicolas Bacri's *Così Fanciulli* commissioned by Opera Fuoco and performed at the Théâtre des Champs-Élysées in Paris, Ben Moore's *Enemies, A Love Story* in Palm Beach and Jan Sandström's *The Rococo Machine* in Drottningholm, Sweden in June 2016. With Opera Fuoco, he has recorded J. C. Bach's opera *Zanaida* in Leipzig, Paris, Vienna and Malta and released a CD of *French Romantic Cantatas* with the mezzo-soprano Karine Deshayes.

Since launching the Aix Festival International Academy in 1998, Stern has been committed to developing young voices. He created Opera Fuoco in 2003 as a platform to train young French singers in repertoire ranging from Monteverdi to John Cage. In 2016 he conducted *The Magic Flute* at The Juilliard School.

巴納坦 INON BARNATAN

鋼琴 Piano



以色列鋼琴家巴納坦現為紐約愛樂樂團的首名客座藝術家。在三個樂季的任期內，他既在樂季音樂會中擔任獨奏者，又參與定期的室樂表演，更是樂團的大使。近期的演出包括：和三藩市新世紀室樂團合作演出莫扎特的第十三鋼琴協奏曲，擔任獨奏的同時帶領樂團；首度與芝加哥、巴爾的摩、西雅圖、納什維爾、聖地牙哥及沃夫茲堡交響樂團合作；及在馬賽演出全套貝多芬鋼琴協奏曲。

於2009年，巴納坦獲頒艾菲力·費殊職業大獎。他曾與多個頂尖樂團同台演出，計有克里夫蘭樂團、洛杉磯、紐約、費城、三藩市交響樂團，聖馬田室樂團、柏林德意志交響樂團、瑞士諾曼第管弦樂團，以及耶路撒冷和上海交響樂團等。曾合作的傑出指揮家則包括羅拔圖·阿巴度、加菲根、賓殊、大衛·羅拔遜、迪華特及蘇嘉文等。他熱衷現代音樂，最近更首演了賓殊及庫爾埃為他創作的樂曲。

《留聲機》雜誌形容巴納坦是「天生的舒伯特音樂演繹者」，他的許多錄音均獲好評，當中包括分別為Avie唱片及Bridge唱片灌錄的舒伯特鋼琴獨奏作品；另一張為「Darknesse Visible」大碟，在《紐約時報》的2012年最佳大碟名單上亦佔一席位。他與大提琴家維麗斯坦合作灌錄的蕭邦及拉赫曼尼諾夫奏鳴曲大碟，已由迪卡唱片發行。

Israeli pianist Inon Barnatan currently serves as the first Artist-in-Association of the New York Philharmonic. This three-season appointment sees him appear as soloist in subscription concerts, take part in regular chamber performances, and act as ambassador for the orchestra. Recent appearances have included playing and leading Mozart's Concerto no. 13 with San Francisco's New Century Chamber Orchestra, debuts with the Chicago, Baltimore, Seattle, Nashville, San Diego and Fort Worth Symphony Orchestras, and a complete Beethoven piano concerto cycle in Marseilles.

Awarded the Avery Fisher Career Grant in 2009, Barnatan has performed extensively with many of the world's foremost orchestras, including those of Cleveland, Los Angeles, New York, Philadelphia, San Francisco, the Academy of St Martin in the Fields, Deutsches Symphonie-Orchester Berlin, the Orchestre de la Suisse Romande and the Jerusalem and Shanghai Symphony Orchestras. He has worked with such distinguished conductors as Roberto Abbado, James Gaffigan, Matthias Pintscher, David Robertson, Edo de Waart and Pinchas Zukerman. Passionate about contemporary music, he recently premiered new pieces composed for him by Pintscher and Sebastian Currier.

"A born Schubertian" (*Gramophone*), Barnatan's critically acclaimed discography includes Avie and Bridge recordings of the Austrian composer's solo piano works, as well as *Darknesse Visible*, which scored a coveted place on the *New York Times*' "Best of 2012" list. His Chopin and Rachmaninov duo sonatas album, recorded with cellist Alisa Weilerstein, was released on Decca Classics.

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，更於2017年4至5月期間完成亞洲五城（首爾、大阪、新加坡、墨爾本、悉尼）巡演之旅，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、寧峰、葛納、郎朗、余隆、李雲迪、

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 Principal Guest Conductor with the HK Phil for a three-year period commencing with the 2015/16 season.

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 rave reviews internationally. 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 just completed 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, Anne-Sophie Mutter, Yuja Wang and the late Lorin Maazel.



安蘇菲·慕達王羽佳及已辭世的馬捷爾等。

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》以及奧利波特·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。

港樂最初名為中英管弦樂團，1957年易名為香港管弦樂團，並於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

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 was originally called the Sino-British Orchestra. It was renamed as the Hong Kong Philharmonic Orchestra 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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The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

第一小提琴 FIRST VIOLINS



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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



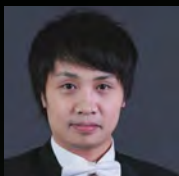
桂麗
Gui Li



許致雨
Anders Hui



余思傑
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Li Zhisheng



龍希
Long Xi



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Mao Hua



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Rachael Mellado



倪瀾
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Xu Heng



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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



冨異國
Mao Yiguo



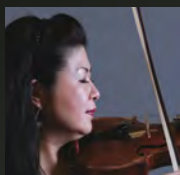
潘廷亮
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華嘉蓮
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Miyaka Suzuki Wilson



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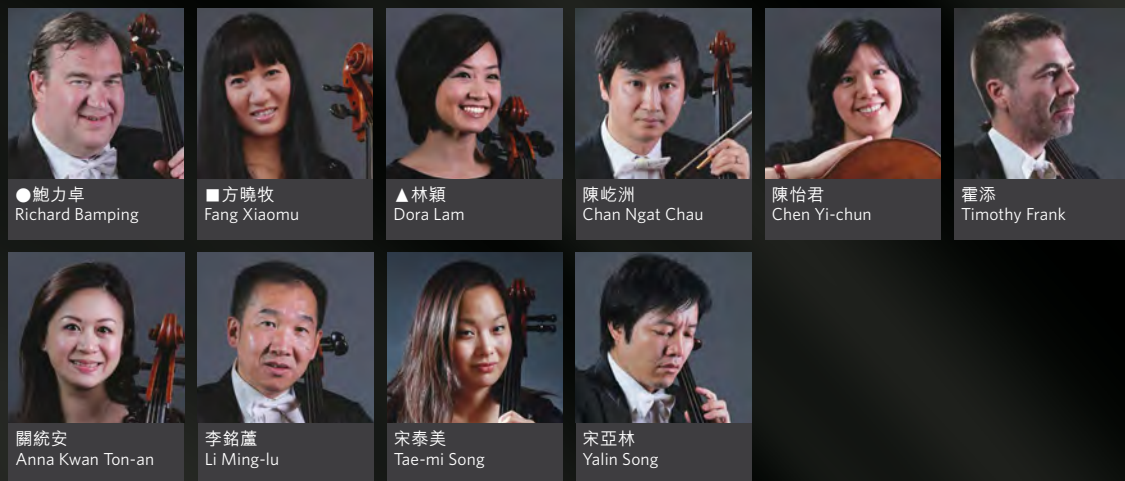
周騰飛
Zhou Tengfei



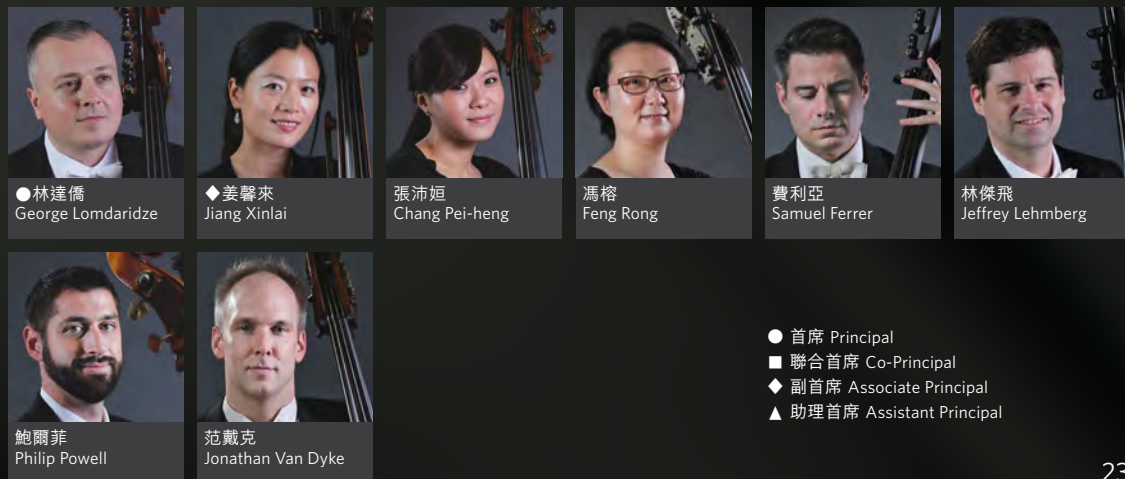
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大提琴 CELLOS



低音大提琴 DOUBLE BASSES



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- 聯合首席 Co-Principal
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HONG KONG PHILHARMONIC ORCHESTRA

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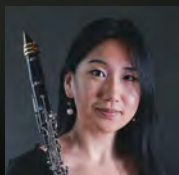
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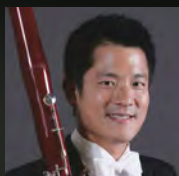
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● 莫班文
Benjamin Moermond

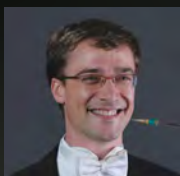


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Jorge Medina



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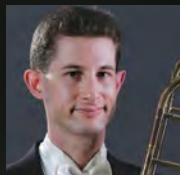


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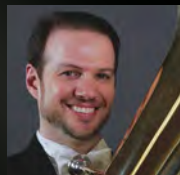
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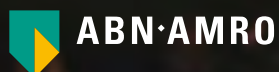
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香港管弦樂團感謝荷蘭銀行支持大師席位贊助，透過計劃贊助音樂總監梵志登的席位，肯定梵志登大師及樂團的藝術成就，並協助港樂續創高峰。

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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商藝匯萃 PAGANINI PROJECT

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈
艾曼·謝曼明 (1907) 小提琴·由冨田中知子小姐使用

張爾惠先生 捐贈
洛治·希爾 (c.1800) 小提琴·由王亮先生使用

鍾普洋先生 捐贈
多尼·哈達 (1991) 大提琴

史葛·羅蘭士先生 借出
安素度·普基 (1910)·由張希小姐使用

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

Donated by Mr Patrick Wang
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

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

Donated by Mr Po Chung
Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield
Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

樂器捐贈 INSTRUMENT DONATION

香港管弦協會婦女會 捐贈

- 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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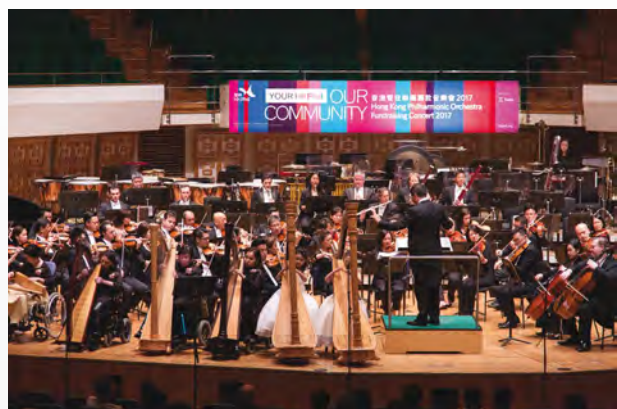
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The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.



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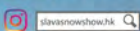
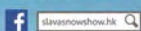
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2 太古「港樂·星夜·交響樂」@ 中環海濱 (12-11-2016)
Swire Symphony Under The Stars @ Central Harbourfront

3 《齊格菲》工作坊：華格納大號演奏示範 (24-09-2016)
Siegfried Workshop: A demonstration of Wagner Tuba

4 「賽馬會音樂密碼教育計劃」— 學校專場音樂會
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1

2

5



3



2

5





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樂團事務助理經理

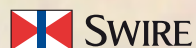
Fanny Li
Assistant Orchestral Operations Manager

蘇近邦
運輸及舞台主任

So Kan-pong
Transportation and Stage Officer

港樂
HKPhil

首席贊助 Principal Patron



Painting with Sound

聽見映像

MOZART Piano Concerto no. 19
(arranged for harp)

DEBUSSY *Sacred and Profane Dances*

RAVEL Introduction and Allegro

DEBUSSY *Images*

莫扎特 第十九鋼琴協奏曲
(為豎琴而編曲)

德布西 《聖舞與俗舞》

拉威爾 序曲及快板

德布西 《意象》

合作夥伴 Partner



Jun Märkl, conductor
馬卻, 指揮



Xavier de Maistre, harp
梅斯特, 豎琴

Isabelle Moretti, harp
莫雷蒂, 豎琴

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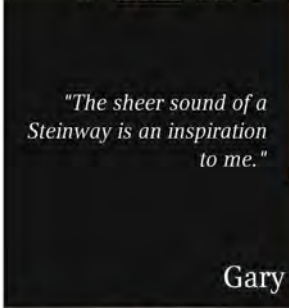
Martha Argerich

"Sometimes a Steinway has a very strange magic - It plays better than the pianist and it is then a marvellous surprise!"



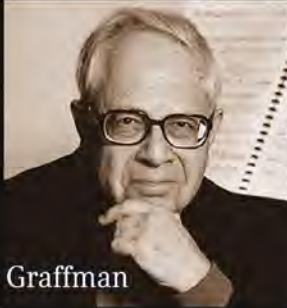
Vladimir Ashkenazy

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Gary Graffman

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Mitsuko Uchida

"The Steinway is the most versatile instrument I know."



Inon Barnatan

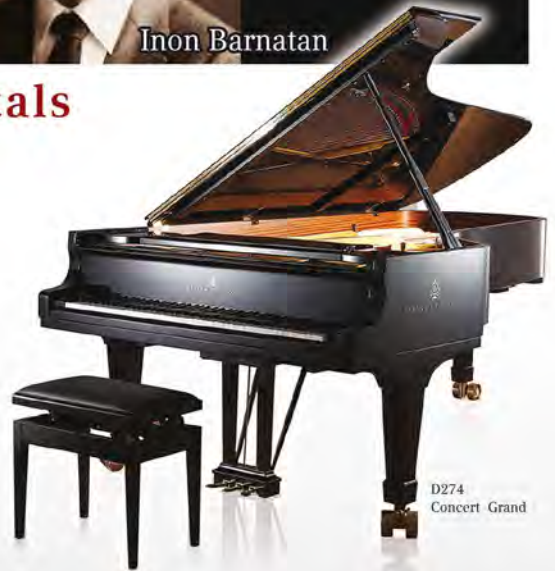
"They say you don't choose your family, yet the Steinway family is one that I am happy to choose, and proud to belong to."

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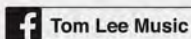
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