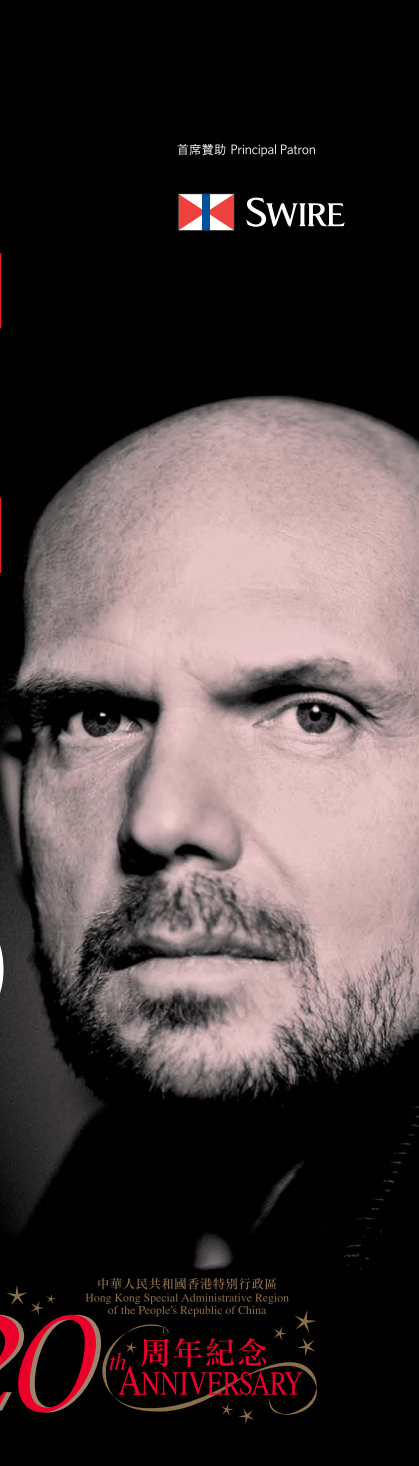


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20th 周年紀念
ANNIVERSARY

9月9日音樂會贊助
9 Sep performance is sponsored by

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貝多芬與馬勒五 BEETHOVEN & MAHLER 5

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

8 & 9 SEP 2017 | FRI & SAT 8PM

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

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獻辭 MESSAGE

蔡冠深 博士、金紫荊星章、太平紳士

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新華集團主席、新華滙富金融集團主席

Chairman, Sunwah Group

Chairman, Sunwah Kingsway Capital Group

蔡冠深

2017年是新華集團成立60周年紀念，亦是中華人民共和國68周年及香港回歸20周年誌慶。為隆重慶祝這極富意義的時刻，新華集團及新華滙富集團誠意呈獻香港管弦樂團（港樂）貝多芬與馬勒五音樂會。

集團透過蔡冠深基金會支持香港、中國內地及世界各地的文化藝術交流。集團在過去十年除贊助港樂國慶音樂會外，亦贊助其他的香港文化活動，包括法國五月節、韓國節、香港話劇團及垂誼樂社等。今年，基金會應法國政府之邀請出任首席戰略贊助商，贊助「第12屆中法文化之春」，在中國的30座城市舉辦，展現65個項目，共計216場文化活動。應邀參加藝術節的法國藝術家們從中國人民的生活和文化題材汲取靈感，呈現中法文化的合作成果。

我們要特別感謝新華集團的合作夥伴、各界友好和音樂朋友，在過去十年與我們同在香港文化中心慶祝國慶。2017年是新華集團及香港特區極富紀念意義的日子。我們透過國際的音樂和文化交流，致力建立美好和諧的社會。我們祝願祖國及香港特區明天更加美好。

The year 2017 marks the 60th anniversary of Sunwah Group, the 68th National Day of the People's Republic of China, and the 20th anniversary of the HKSAR. To celebrate this special year, Sunwah Group and Sunwah Kingsway is sponsoring the Beethoven & Mahler 5 concert presented by the Hong Kong Philharmonic Orchestra (HK Phil).

Under the umbrella of Sunwah, the Jonathan KS Choi Foundation supports various cultural and educational events in Hong Kong, Mainland China and worldwide with the object of promoting international artistic and cultural exchanges. Apart from being the sponsor of the National Day Concert of the HK Phil for the past ten years, we have been supporting other Hong Kong arts events, including Le French May, the Festive Korea, the Hong Kong Repertoire Theatre and the Musicus Society. This year, Sunwah is also the strategic patron of "The 12th edition of the Croisements Festival" organised by the French Republic which features 65 programmes with a total of 216 events in 30 cities across China. The programmes emphasise Franco-Chinese artistic collaborations with invitations to French artists who draw their inspiration from Chinese life and culture.

We are grateful to our co-operative partners, friends and music lovers, who have joined with us for the past years in celebrating the China National Day at the Hong Kong Cultural Centre. The year 2017 is a meaningful and memorable year for Sunwah and the HKSAR. We make every effort through musical and cultural exchanges to create a better and more harmonious society. We wish all the best for China and the HKSAR.

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黃牧

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A SOUND COMMITMENT 弦諾

貝多芬與馬勒五 BEETHOVEN & MAHLER 5

p. 9

貝多芬 BEETHOVEN

28'

第二鋼琴協奏曲

Piano Concerto no. 2

充滿活力的快板

Allegro con brio

慢板

Adagio

輪旋曲 (甚快板)

Rondo (Allegro molto)

中場休息 INTERMISSION

p. 14

馬勒 MAHLER

68'

第五交響曲

Symphony no. 5

第一部分

- I. 葬禮進行曲 (穩定的步伐。嚴格地。如送葬行列般)
- II. (暴風雨似的。極度激烈)

1. Abteilung

- I. Trauermarsch (In gemessenem Schritt. Streng. Wie ein Kondukt)
- II. (Stürmisch Bewegt. Mit größter Vehemenz)

第二部分

- III. 諧謔曲 (有力, 但不太快)

2. Abteilung

- III. Scherzo (Kräftig, nicht zu schnell)

第三部分

- IV. 稍慢板 (很慢)
- V. 輪旋曲—終曲 (快板)

3. Abteilung

- IV. Adagietto (Sehr langsam)
- V. Rondo - Finale (Allegro)

p. 18

梵志登 指揮 Jaap van Zweden Conductor

p. 20

王羽佳 鋼琴 Yuja Wang Piano

COVER PHOTOS: Yuja Wang by Norbert Kniat; Jaap van Zweden by Dallas Symphony Orchestra



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PHOTO: Cheung Wai-lok

引言

在「王羽佳系列」的壓軸音樂會中，我們將呈獻古典主義與後浪漫主義的音樂盛宴。

時光倒流到十八世紀，貝多芬仍是海頓學生的年代。第二鋼琴協奏曲是貝多芬的早期作品，首演時由他本人兼任指揮和獨奏，末段的華采段讓貝多芬聲名大噪；現交到王羽佳手上，肯定是另一場叫觀眾驚喜連連的演出。

下半場我們穿越到二十世紀初，馬勒正值創作事業高峰。他藉着第五交響曲，寫出自己的人生旅程：從死亡中掙扎後，終於找到愛與希望……各種情感逐一迸發，是對指揮和管弦樂團的考驗。梵志登大師首次在港樂舞台指揮這巨著，相信各位樂迷已急不及待。

請各位細心欣賞。

INTRODUCTION

For the closing programme of the "Yuja!" series, we present a memorable musical feast of classicism and post-romanticism!

Back in the 18th century when Beethoven was a student of Haydn, he composed his Piano Concerto no. 2, and gave the premiere as both conductor and soloist. Beethoven "reaped the wholehearted approval of the public" with the cadenza near the end. Tonight, Yuja Wang will also definitely reap the wholehearted approval as well as win the hearts of the audience with her stunning performance.

In the second half, we leap on to the early years of the 20th century when Mahler was at the height of his career. He depicted his life through his stupendous Fifth Symphony, from the despair of death to the search of love and hope.... It is a challenging task for any conductor and orchestra to interpret Mahler's rich emotions. Tonight is the first time for Maestro van Zweden to conduct this major score in Hong Kong. Please enjoy.

貝多芬

LUDWIG VAN BEETHOVEN

降B大調第二鋼琴協奏曲，op. 19

Piano Concerto no. 2 in B flat, op. 19

充滿活力的快板

慢板

輪旋曲(甚快板)

Allegro con brio

Adagio

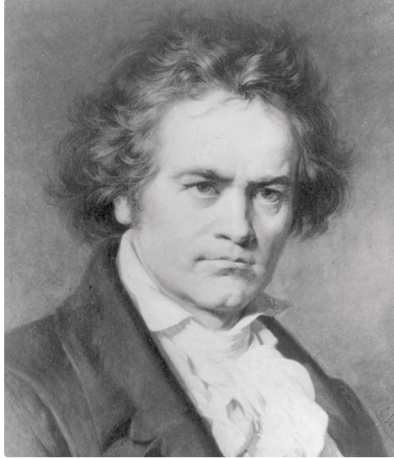
Rondo (Allegro molto)

作曲家

貝多芬的祖父1733年由家鄉比利時移居德國鄉鎮小鎮波恩，到波恩宮廷教堂詩班應聘擔任男低音，日後更晉升為宮廷音樂總監。他在波恩結識了一個本地女子，後來共諧連理。他太太在染上酒癮之前生了個兒子，這個兒子後來也當上宮廷教堂的歌手，1767年還娶了宮中大廚的女兒為妻，八年內生了七名兒女，可是當中能長大成人的只有三個，包括排行第二、1770年12月17日受洗的男孩——那就是貝多芬。貝多芬跟隨家族傳統為宮廷效命，擔任助理管風琴師，不久就顯露出過人的音樂天份：他十一歲時出版第一首作品；十三歲獲委重任，擔任宮廷樂團的古鍵琴手；十七歲時宮廷還出資讓他到維也納隨莫扎特學藝。他兩星期還不到就返回波恩；不久他母親離開人世，父親喪偶後也開始酗酒。波恩貴族華爾斯坦伯爵非常欣賞貝多芬，於是向海頓推薦貝多芬；1792年，海頓收了二十二歲的貝多芬為徒，並把他帶到維也納。貝多芬到達維也納後才五週，就接到父親離世的噩耗。既然如此，他也無

THE COMPOSER

Beethoven's grandfather had moved to the provincial German town of Bonn from his native Belgium in 1733 in order to take up the post of bass singer in the court chapel choir, later becoming the court's Director of Music. He met and married a local girl who, before turning to hard drink, produced a son who, in turn, found employment as a singer in the court chapel. In 1767 he married the daughter of the head chef at the court of the Archbishopric of Trier, and the two of them produced seven children over the course of eight years. Only three survived infancy including their second-born, a boy, who was baptised on 17 December 1770 and given the name Ludwig. He followed in the family tradition and entered the service of the court as assistant organist where he soon began to demonstrate exceptional musical gifts. His first composition was published when he was just 11, at 13 he was appointed to the important post of harpsichordist with the court orchestra, and at 17 the court paid for him to travel to Vienna to have lessons from Mozart. Within two weeks he was back in Bonn where, shortly afterwards his mother died and his father turned to drink. A local aristocrat, Count Waldstein, was so impressed with the young man that he recommended him to the composer Haydn who, in 1792, took the 22-year-old Beethoven to Vienna as a pupil. Five weeks after arriving in Vienna, news reached him that his father



貝多芬 Beethoven

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意再返回波恩了，於是一直住在維也納，直到1827年3月26日逝世為止。

背景

貝多芬1784年獲波恩樂團聘用之後不久，就寫作了一首鋼琴協奏曲，四年後再開始寫作第二首。可是第二首進展非常緩慢，1801年才脫稿，同年在萊比錫出版，稱為第二鋼琴協奏曲，題獻對象是卡爾·尼克拉斯·凡·尼克斯伯格親王——不過這時候，他第三首動筆的鋼琴協奏曲卻早已完成，且已在維也納出版，稱為第一鋼琴協奏曲。所以貝多芬早期鋼琴協奏曲的時序可謂非常混亂；而且「第一」和「第二」都在維也納完成，到底哪一首首先公演，其實也不太肯定（這還不止，雖然貝多芬寫作了六首鋼琴協奏曲，但只有五首能以編號識別；1784年寫的一首，今天被稱為「零號鋼琴協奏曲」）。「第二」的起源弄得不清楚，其實貝多芬本人也有一定責任：因為他曾哄騙海頓，令海頓以為貝多芬第二首鋼琴協奏曲從頭到尾都是在海頓指導下寫作的。

had died, and so, with no reason to return to Bonn, Beethoven settled permanently in Vienna where he died on 26 March 1827.

THE BACKGROUND

Beethoven composed a piano concerto in 1784 shortly after his appointment to the Bonn orchestra, and began a second four years later. However he worked on this second concerto so slowly—it only reached its completed form in 1801 when it was published in Leipzig (as Piano Concerto no. 2) with a dedication to Prince Carl Nicklas von Nickelsberg—that a third work had been started, finished and published (in Vienna) as Piano Concerto no. 1. For this reason much confusion surrounds the chronology of Beethoven's early piano concertos, and it is by no means certain which of the concertos completed in Vienna was the first to be performed publicly. (Add to that the confusion caused by the fact that while Beethoven wrote six piano concertos, only five are identified by numbers; the 1784 work today referred to as "Piano Concerto no. 0".) Beethoven himself was not above muddying the waters to obscure the concerto's origins, and hoodwinked Haydn into believing that the second piano concerto had been written entirely under his guidance.

PERFORMANCE HISTORY

On 29 March 1795 Beethoven made his first appearance on stage before an audience in Vienna. He was not only appearing as a solo pianist but as a composer, and the work he chose to play was probably his own Piano Concerto in B flat. Composers were customarily employed as court or church musicians—the concept of a truly freelance composer had yet to emerge—and while Beethoven clearly had every intention of concentrating his efforts on composing, he realised it was only as a pianist that the Viennese public would ever



第二鋼協相傳是在維也納城堡劇院首演，由貝多芬本人指揮及擔綱獨奏。

Beethoven's second piano concerto was believed to be premiered at Vienna's Burgtheater, with the composer as both conductor and soloist.

by Michael Frankenstein
(Wikimedia Commons)

演出歷史

1795年3月29日，貝多芬首次在維也納登台演出，以鋼琴獨奏兼作曲家的身份亮相，演奏曲目大概是他自己的降B大調鋼琴協奏曲。那年頭，作曲家通常受僱於宮廷或教堂，真正的「自由作曲家」尚未出現；不過雖然貝多芬很清楚自己希望專注創作，但他也知道要令維也納人心甘情願付出可觀費用看他的演出、聽他的作品，則非當鋼琴家不可。要親自演繹自己的鋼琴協奏曲也實在耗時費力：貝多芬要僱用樂團、主持樂團排練，又要抄寫每件樂器的分譜。演出前，他還遇到不少令人洩氣的難題：首先，他在音樂會前幾天病倒；終樂章在演出前兩天還沒有完成；排練時又發現維也納城堡劇院的鋼琴嚴重走音，他要將全曲移調彈奏，才能配合樂團音準。儘管困難重重，當晚的音樂會卻十分成功，《維也納報》樂評人寫道：「貝多芬獲得民眾毫無保留的認同。」

音樂

第一樂章以強勁的號角曲樂段掀開序幕，小提琴的回應則溫柔一些，旋律也婉轉一些。長篇的樂團引子就以這兩個樂思為基礎；鋼琴終於響起——

pay good money to hear him. The decision to perform his own piano concerto was certainly ambitious; Beethoven had to hire and rehearse the orchestra as well as write out all their individual parts. He was also confronted by some pretty daunting obstacles. For a start he was ill in the days leading up to the concert and two days before it was due to take place he still had not completed the final movement. Then, in rehearsal he found the piano in the city's Burgtheater to be so severely out of tune that he had to play the entire work in a different key to accommodate the orchestra's pitch. Despite such problems the concert was a huge success, the critic of the *Wiener Zeitung* wrote "Beethoven reaped the wholehearted approval of the public."

THE MUSIC

The **first movement** begins with strong fanfare-like passages, answered by gentler, more melodious ideas from the violins. These two ideas form the basis of the musical material throughout the lengthy orchestral introduction and when, at last, the piano does enter, it appears on the scene almost unnoticed and with the minimum of fuss. For the rest of the movement the piano and orchestra indulge in graceful dialogue.

不過幾乎是悄悄地、不經不覺地現身。隨後鋼琴與樂團都沉醉於溫文爾雅的對話，直至樂章結束。

第二樂章非常深刻且發人深省。讚美詩似的主題由樂團交代，卻偶然會被鮮明的強音打擾。鋼琴「非常抒情地」加入，一度令樂團靜默無聲；之後，夢幻般的鋼琴獨奏就與樂團緊密地交纏在一起；每逢樂團快要醞釀到激烈的高潮時，鋼琴總會為音樂添上幾分平靜。

喧鬧的**第三樂章**一開始，歡欣的主題就由鋼琴奏出，並且不斷推動音樂前進；有時雖然彷彿走進了陰暗的窄巷，但整個樂章始終瀰漫著歡欣愉快的氣氛。

The **second movement** is deeply reflective in mood, the hymn-like theme announced by the orchestra occasionally interrupted by stark accents. The piano enters “con gran espressione” (“with great expressiveness”), momentarily silencing the orchestra. From then on the soloist dreamily intertwines with the orchestra invariably injecting a note of calm whenever the orchestra seems to be on the verge of building up to some kind of passionate climax.

The boisterous **third movement** is started by the piano whose jolly theme drives the music onwards, and while there are occasional forays into darker alleyways, the sense of joy and light-heartedness pervade the movement.

編制 INSTRUMENTATION

長笛、兩支雙簧管、兩支巴松管、兩支圓號及弦樂組。

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

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梵志登，音樂總監
Jaap van Zweden, Music Director

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The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
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1860-1911

馬勒

GUSTAV MAHLER

升C小調第五號交響曲

Symphony no. 5 in C sharp minor

第一部分

- I. 葬禮進行曲 (穩定的步伐。
嚴格地。如送葬行列般)
- II. (暴風雨似的。極度激烈)

第二部分

- III. 諧謔曲 (有力，但不太快)

第三部分

- IV. 稍慢板 (很慢)
- V. 輪旋曲—終曲 (快板)

1. Abteilung

- I. Trauermarsch (In gemessenem Schritt. Streng. Wie ein Kondukt)
- II. (Stürmisch Bewegt. Mit größter Vehemenz)

2. Abteilung

- III. Scherzo (Kräftig, nicht zu schnell)

3. Abteilung

- IV. Adagietto (Sehr langsam)
- V. Rondo - Finale (Allegro)

作曲家

馬勒1860年7月7日生於波希米亞地區卡利斯特，雙親共有十四名子女，但能長大成人的只有六個；馬勒本來排行第二，但在六人當中排行最長。馬勒雙親雖非音樂家，但父親也確實購置了鋼琴，讓馬勒年幼時隨家鄉一位低音大提琴手學習彈奏。小馬勒進步神速，才十歲已首次舉行公開音樂會。後來父親把他送往布拉格繼續接受普通教育，但後來有人游說他，建議他將兒子送往維也納音樂學院；馬勒父親也從善如流。馬勒主修鋼琴時

THE COMPOSER

The second of 14 children, and the first of just six to survive to maturity, Gustav Mahler was born in Kalište, Bohemia on 7 July 1860. Neither of his parents was musical, but his father did buy a piano on which his son had some lessons from a local double-bass player. He made such remarkable progress that he gave his first public concert when he was just 10. His father sent him to Prague to further his general education but was eventually persuaded to send him to the Vienna Conservatory. He was successful as a piano student, but dropped the instrument after a couple of years in favour of composing, and on graduating in 1878, won the Conservatory's Composer's Prize. Failure to win the Beethoven Prize of 600 gulden two years later prompted Mahler to pursue a career as a conductor culminating in his appointment, in 1897, as conductor of the Vienna Opera. His

heavy conducting schedule left little time for composing, and he wrote mostly during the summer breaks each year. As a result Mahler's output, in purely numerical terms, is one of



馬勒 Gustav Mahler

Photo by Moritz Nähr
(Bibliothèque nationale de France)

成績彪炳，但兩年後卻放棄了鋼琴，專攻作曲；1878年畢業時獲頒校內「作曲家獎」。不過兩年後由於失落了「貝多芬獎」，無法贏得600古爾登幣的獎金，馬勒就改為發展指揮事業。1897年，他獲聘為維也納歌劇院指揮，指揮事業達到顛峰。由於劇院工作繁重，平日無暇創作，因此馬勒通常只能在每年劇院夏休時動筆。正因如此，單論數量，馬勒可謂作品最少的重要作曲家之一，但這些作品對後世音樂發展的影響力卻非同小可，完全不成比例。1911年5月18日，馬勒在維也納英年早逝，但他生前已被譽為浪漫派後期最偉大的作曲家之一。

背景

他第一至第四首交響曲都以「生命」和「大自然」為題材，但「第五」則拓展了新方向，轉向形而上學的領域。樂曲1901年動筆，往後兩年的夏季，馬勒都將時間花在這首交響曲上。他藉著樂團在「第五」裡的炫技樂段表達自己的決心，誓要與生命中的殘酷現實較勁。馬勒之前的四首交響曲，除了第一交響曲以外，其餘三首都以人聲唱出音樂背後的意義，但「第五」卻再次放棄採用人聲。不過雖然「第五」沒有明顯的「非音樂」標題綱領，但正如馬勒的學者當奴·密舒指出，標題綱領其實還在，只是「採用了『內在戲劇性』這種新觀念，沒有將標題綱領公開罷了」。

演出歷史

樂曲1904年10月18日在科隆首演，由作曲家本人親自指揮。首演前，馬勒給妻子寫信道：「新世界誕生了，怎料下一刻卻又變成頹垣敗瓦，周而復始的一片亂象——他們會怎樣理解？面對渾沌的音樂、泛著泡的咆哮怒潮、舞動的星辰、驚心動魄、燦爛閃爍的碎浪——他們會怎麼說？」

the smallest of any major composer, but its significance to the subsequent development of music is out of all proportion to this meagre size. By the time of his premature death in Vienna on 18 May 1911 he was already being hailed as one of the greatest late-Romantic composers.

THE BACKGROUND

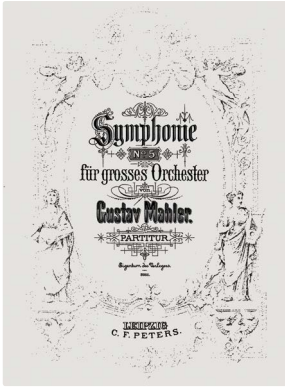
Mahler's first four symphonies were primarily concerned with describing life and nature, but with the fifth, begun in 1901 and worked at over the course of the following two summers, he ventured into more metaphysical territory. The fifth symphony confronts the harsh realities of life through the medium of extreme orchestral virtuosity; it was the first time since his first symphony that he had not used human voices to vocalise the meaning behind the music. But while there is no obvious non-musical programme, as the Mahler scholar Donald Mitchell pointed out, the programme is there "in a new concept of interior drama where the programme has gone underground".

PERFORMANCE HISTORY

Mahler conducted the symphony's premiere in Cologne, Germany, on 18 October 1904. He wrote to his wife shortly before the performance; "What are they to make of this chaos in which new worlds are forever being engendered only to crumble in ruin the moment after? What are they to say to this primeval music, this foaming, roaring, raging sea of sound, to these dancing stars, to these breathtaking, iridescent, and flashing breakers?"

THE MUSIC

While Mahler claimed that the fifth symphony was conceived as "a proper symphony in four movements", it eventually turned into a less conventional one with five movements arranged into three distinct groups. Through



第五交響曲樂譜初版，由萊比錫的C.F. Peters於1904年出版。The first edition of the scores of Symphony no. 5, published by C.F. Peters, Leipzig in 1904. (imslp.org)

音樂

雖然馬勒聲稱「第五」起初的構思是「正規的四樂章交響曲」，到頭來卻用上了偏離傳統的五樂章結構，還要清楚分為三部分，好比一個旅程，由開端的負面情緒走到終樂章的正面情緒。

第一樂章「葬禮進行曲」先以悲切的小號開始，再由樂團接手奏出同一音型。音樂沉寂下去，恍如列隊前進的悽戚旋律自弦樂響起——這就是樂章裡兩個主題中的第一個。木管奏出第二主題，像曙光乍現，卻又被小號音型無情地粉碎，著魔似的陷入一片放浪與狂熱之中，直至小號音型重現時才平靜下來。葬禮進行曲重現，稍後氣氛舒緩了一陣子，但定音鼓隨即奏出原屬小號的音型；下一段流露出迫切、渴望的情懷，卻被漸漸消逝的小號聲止住。最後孤單的長笛在最高音區呼應小號，為樂章畫上句號。**第二樂章**開始時，前一樂章的主題與較柔和的段落交替出現，如同在極力掙扎似的，經過一番擾攘後平靜下來。樂團一同奏出如讚美詩的樂段，暗示無論前路多麼可怕，結局始終樂觀積極。

it, the music charts a course from the negative emotions of the opening to the positive ones of the closing movement.

The **first movement**, “Funeral March”, opens with a harrowing trumpet call which is taken up by the full orchestra before dissolving into the first of the movement’s two principal themes, a mournful procession from the strings. The second theme provides a brief moment of hope from the woodwind, but this is rudely shattered as the music plunges into a wild, almost demonic frenzy which is only calmed by the reappearance of the trumpet call. Again we have the funeral march and the brief moment of respite but this time it is interrupted by the timpani giving their version of the opening trumpet call. A yearning, almost desperate passage follows, which is finally silenced by the fading tone of the trumpet echoed, in its highest register, by a lone flute. The **second movement** opens with a sense of intense struggle in which themes from the first movement alternate with gentler passages. Eventually the tumult subsides and the orchestra coalesces into a chorale-like passage suggesting that, no matter what terrors lie ahead, a positive conclusion is inevitable.

Emotionally, the gargantuan **Scherzo** covers a vast amount of ground, beginning with a boisterous, rustic dance announced by a buoyant horn call, but soon interrupted by strangely bitter and discordant sounds, the horn call taking on a more sinister mien. Between restatements of this dance, often becoming quite aggressive, we have episodes which imply deep sorrow and deep love, unease and contentment.

Movie-buffs who associate the dream-like music of the Adagietto, which forms the symphony’s **fourth movement**, with a desolate composer

第三樂章諧謔曲是宏篇巨著，觸及各式各樣的情緒：愉快的法國號率先響起，然後是喧鬧的鄉村舞曲；鄉村舞曲不久被怪異尖刻的不協和音打斷，法國號也披上陰險邪惡的外衣。這段舞曲多次重現，常常語帶挑釁，插段隱隱透露出深刻的哀愁、深刻的愛、不安與滿足感。

威尼斯利多島上，境況淒涼的作曲家身染霍亂，大限將至，卻又迷戀上一個小男孩（正如維斯康蒂在《威尼斯之死》裡刻劃的一樣）——聽著如夢如幻的**第四樂章**稍慢板，電影迷要是想起這樣的畫面，那可真是會錯意了。馬勒在這個充滿田園風情的樂章只選用了弦樂和豎琴，流露出由衷的快樂與深刻的愛。1902年3月，馬勒動筆寫作這首交響曲後半年，就與艾瑪·舒特拉共諧連理，這個樂章正是他向新婚妻子致意之作。木管質樸的呼聲將觀眾從夢幻中喚醒，**第五樂章**隨即響起：氣氛興高采烈、主題喜氣洋洋、旋律動聽如歌——這是馬勒最有朝氣的音樂。樂章也引用了他的聯篇歌曲《少年魔號》、華格納歌劇《紐倫堡的名歌手》，還有前幾樂章的素材，逐漸推進至讚美詩似的主題——這個讚美詩主題在第二樂章矛盾最強烈的時刻響起；如今重現，卻只覺變得更硬朗。

樂曲剖析中譯：鄭曉彤



第四樂章於電影《威尼斯之死》出現。The fourth movement was featured in the film, *Death in Venice*. (imdb.com)

dying of cholera and obsessed with a young boy seen on the Lido at Venice (as depicted in Luchino Visconti's film *Death in Venice*) are missing the point. This idyllic movement, scored for strings and harp, is an expression of profound happiness and love. In March 1902, six months after starting work on the symphony, Mahler married Alma Schindler and wrote the movement as a homage to her. We awake from this dream to a series of rustic woodwind calls that usher in the **fifth movement**. Here is Mahler at his most exuberant, full of good cheer, jaunty themes and song-like melodies. There are quotes from his own song-cycle *Das Knaben Wunderhorn*, from Wagner's opera *Die Meistersinger von Nürnberg* and from the symphony's other movements. It all culminates in a sturdy version of the chorale-like theme heard at the height of the conflict of the second movement.

Programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

四支長笛（全兼短笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼D單簧管、一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、六支圓號、四支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。

Four flutes (all doubling piccolos), three oboes (one doubling cor anglais), three clarinets (one doubling D-clarinets, one doubling bass clarinet), three bassoons (one doubling contra bassoon), six horns, four trumpets, three trombones, tuba, timpani, percussion, harp and strings.



梵志登 JAAP VAN ZWEDEN

指揮 Conductor

PHOTO: Dallas Symphony Orchestra

香港管弦樂團音樂總監梵志登，於過去十年間享譽國際古典樂壇，成為炙手可熱的世界級指揮家之一。本樂季他將完成達拉斯交響樂團音樂總監的十年任期，並瞬即上任為紐約愛樂候任音樂總監，於2018/19樂季正式上任為該樂團第26位音樂總監。他自2012年起，已出任香港管弦樂團的音樂總監。

梵志登曾為多個世界一流的樂團擔任客席指揮，包括芝加哥交響樂團、克利夫蘭樂團、慕尼黑愛樂、巴黎樂團、鹿特丹愛樂和荷蘭皇家音樂廳樂團。近數個樂季，他曾與柏林愛樂和維也納愛樂首演。2017至19年夏季，梵志登擔任瑞士的格施塔德節日樂團及其指揮學院的首席指揮。

他的多個錄音均大獲好評，包括華格納的《崔斯坦與伊索爾德》、《帕西法爾》，布烈頓的《戰爭安魂曲》，史特拉汶斯基的《春之祭》和《彼得魯斯卡》，以及貝多芬及布拉姆斯的全套交響曲，還有布魯赫納的全套交響曲。目前，他正與香港管弦樂團開展一個四年計劃，由他指揮港樂演奏華格納的聯篇歌劇《指環》，並由拿索斯唱片錄音發行。

梵志登生於阿姆斯特丹，是荷蘭皇家音樂廳管弦樂團史上最年輕的樂團首席。他於1995年開始正式成為指揮，2012年獲《音樂美國》選為年度指揮。1997年，他與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症兒童的家庭提供協助。

Over the last decade, conductor Jaap van Zweden has become an international presence on three continents. This season marks a major milestone as he completes his ten-year tenure as Music Director of the Dallas Symphony Orchestra and simultaneously is Music Director Designate in New York, anticipating his inaugural season (2018/19) as the 26th Music Director of the New York Philharmonic. He continues as Music Director of the Hong Kong Philharmonic, a post he has held since 2012.

Jaap van Zweden is a regular guest conductor with the world's most prestigious ensembles, among them the Chicago Symphony Orchestra, Cleveland Orchestra, Munich Philharmonic, Orchestre de Paris, Rotterdam Philharmonic and Royal Concertgebouw Orchestra. In recent seasons, he has made debuts with the Berlin and Vienna Philharmonics. For the summers of 2017-19, he is the principal conductor of the Gstaad Festival Orchestra & Conducting Academy.

His acclaimed recordings include Wagner's *Tristan und Isolde*, *Parsifal*, Britten's *War Requiem*, Stravinsky's *The Rite of Spring* and *Petrushka*, and the complete symphonic cycles of Beethoven and Brahms, along with a cycle of Bruckner symphonies. Currently, with the HK Phil, he has embarked on a four-year project to conduct and record the complete Wagner *Ring* Cycle for Naxos.

Born in Amsterdam, Jaap van Zweden was the youngest ever concertmaster of the Royal Concertgebouw Orchestra. He began his conducting career in 1995 and in 2012 was named *Musical America's* Conductor of the Year. In 1997, he and his wife Aaltje established the Papageno Foundation. The foundation supports families of children with autism.

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JAAP'S BRUCKNER'S ER

梵志登的布魯赫納八

梵志登的布

梵志登，指揮

JAAP VAN ZWEDEN, conductor

布魯赫納

第八交響曲

BRUCKNER

Symphony no. 8

"[Jaap van Zweden] is now the leading
interpreter of Bruckner's symphonies"

BBC Music Magazine

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梵志登，音樂總監

Jaap van Zweden, Music Director

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王羽佳 YUJA WANG

鋼琴 Piano

PHOTO: Kirk Edwards

王羽佳技藝出眾，對音樂的敏銳洞察力和深厚情感非同凡響，她別樹一幟的把這三者融為一體，令她成為世上最優秀的演奏家之一。她彷彿自然就能投入所演繹的曲目，同時亦愛鑽研箇中細節，加上令人讚歎的表現力，讓她每每在舞台上迸發勢不可擋的力量。她的演出經常獲樂評家形容為「魅力非凡」、「歎為觀止」、「完美無瑕」、「令人心動」。

2017年冬天，王羽佳再度與經常合作的小提琴家卡華高斯在歐洲巡演，聯手演奏室樂。2018年春天，王羽佳將在美國和歐洲多國巡演，在重要音樂廳舉行獨奏會。

王羽佳生於北京一個音樂世家。她自幼在中國內地習琴，期後赴加拿大及美國深造，在費城寇蒂斯音樂學院的格拉夫曼門下學藝，2008年畢業。早在畢業前三年，她已首踏台板，和加拿大渥太華的國家藝術中心樂團合作，演出極為成功亦令她在樂壇上嶄露頭角。2007年，她臨時代替未能演出的阿格麗希，與波士頓交響樂團演出柴可夫斯基第一鋼琴協奏曲，自此她的國際演奏事業急速發展。在過去十年，她曾與多位殿堂級指揮家合作，例如阿巴度、巴倫邦、杜達美、吉格耶夫、湯馬士、巴班奴、杜托華及梅達等。

她獲《音樂美國》選為2017年年度藝術家。

Her singular blend of technical prowess, keen musical insight and emotional depth have established Yuja Wang as one of the world's finest performers. The power of her interpretations emerges from a distinct combination of her exceptional presence on stage and a natural affinity and inquisitive approach to the repertoire. 'Charismatic', 'breathtaking', 'flawless' and 'heartfelt' are just a selection of the superlatives used frequently by critics worldwide.

Winter of 2017 sees Yuja reunite with violinist and frequent collaborator Leonidas Kavakos for a European chamber tour, whilst in the spring of 2018, Yuja will embark on a vast-reaching recital tour at premier venues in the US and Europe.

Yuja was born into a musical family in Beijing. After childhood piano studies in China, she received advanced training in Canada and at Philadelphia's Curtis Institute of Music under Gary Graffman. By the time she graduated from Curtis in 2008, she had already gained momentum following the spectacular success of her debut three years earlier with the National Arts Center Orchestra in Ottawa. Her international breakthrough came in 2007 when she replaced Martha Argerich on short notice in performances of Tchaikovsky's Piano Concerto no. 1 with the Boston Symphony Orchestra. Over the past decade of her career, she has worked with such pre-eminent Maestros as Claudio Abbado, Daniel Barenboim, Gustavo Dudamel, Valery Gergiev, Michael Tilson Thomas, Antonio Pappano, Charles Dutoit and Zubin Mehta.

She has been named as *Musical America's* Artist of the Year for 2017.



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a prodigy who has become a bold
virtuoso, undaunted by the world's
most challenging works. It doesn't
just tell time. It tells history.



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香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA



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。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。

繼歐洲巡演（包括在維也納著名的金色大廳的演出及錄影）的成功後，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立二十週年，香港經濟貿易辦事處資助港樂，於今年四至五月前赴首爾、大阪、新加坡、墨爾本和悉尼歌劇院巡演。

梵志登帶領樂團，與一眾頂尖獨奏家，呈獻了華格納巨著《指環》首三部曲的歌劇音樂會和現場錄音，非凡的演出贏得了本地和海外觀眾、樂評人的讚譽。梵志登和港樂更獲北京國際音樂節邀請，參與今年十月由薩爾斯堡復活節藝術節與北京攜手製作的《女武神》劇場版演出，這是對港樂的成績予以肯定。

近年和港樂合作過（或即將合作）的指揮家和演奏家包括：阿殊堅納西、杜托華、艾遜巴赫、葛納、侯夫、郎朗、馬友友、寧峰和王羽佳等。

THE HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is recognised as Asia's foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil 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 2022. Maestro van Zweden will also be the next Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long was appointed Principal Guest Conductor of the HK Phil for a three-year period commencing with the 2015/16 season.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna's famous Musikverein, the HK Phil has toured extensively within mainland China. In celebration of the 20th anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra recently performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House.

Jaap, the HK Phil, and a superb cast of soloists, have presented concert performances and recordings of the first three operas from Richard Wagner's epic *Ring* cycle. These have been enthusiastically endorsed by both audiences and critics at home and abroad, and in recognition of their quality, the orchestra and Jaap have been invited to perform Wagner's *Die Walküre* in staged performances at the Beijing Music Festival this October in a co-production with the Salzburg Easter Festival.



「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》

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

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，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

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，積極推廣藝術活動，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、香港賽馬會慈善信託基金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和社區計劃，並與香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

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

Conductors and soloists who have recently, or shortly will have, performed with the orchestra include Vladimir Ashkenazy, Charles Dutoit, Christoph Eschenbach, Matthias Goerne, Stephen Hough, Lang Lang, Yo-Yo Ma, Ning Feng and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring music into the hearts of tens of thousands of children and families every year.

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 endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as 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 Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, among others, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a charitable organisation.

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

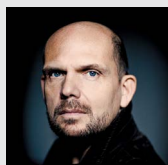
The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

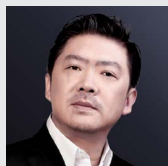
MUSIC DIRECTOR



梵志登
Jaap van Zweden

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

助理指揮

ASSISTANT CONDUCTORS



葉詠嫻
Vivian Ip



莎朗嘉
Gerard Salonga

第一小提琴

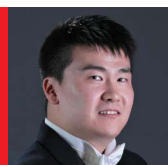
FIRST VIOLINS



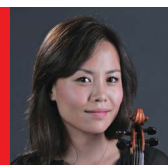
王敬
樂團首席
Jing Wang
Concertmaster



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



王亮
樂團第二副首席 (署理)
Wang Liang
Second Associate
Concertmaster (Acting)



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



徐姮
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



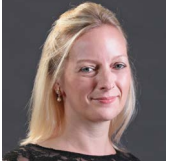
劉博軒
Liu Boxuan



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-ye



周騰飛
Zhou Tengfei

中提琴 VIOLAS



● 凌顯祐
Andrew Ling



● 孫園
Sun Yu



■ 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



張姝影
Zhang Shu-ying

大提琴 CELLOS



● 鮑力卓
Richard Bamping



■ 方曉牧
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Dora Lam



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Chan Ngat Chau



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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

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

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

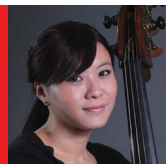
低音大提琴 DOUBLE BASSES



● 林達橋
George Lomdaridze



◆ 姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



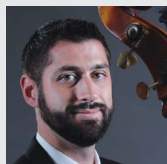
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

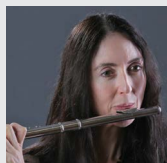


鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

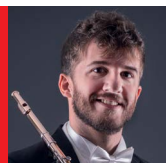
長笛 FLUTES



● 史德琳
Megan Sterling

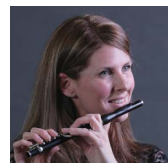


■ 盧韋歐
Olivier Nowak



柯布魯
Ander Erburu

短笛 PICCOLO

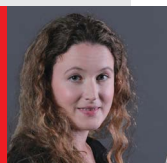


施家蓮
Linda Stuckey

雙簧管 OBOES



● 韋爾遜
Michael Wilson

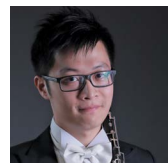


■ 布若芙
Ruth Bull



韋思芸
Vanessa Howells

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

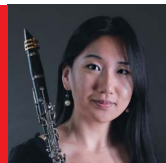
單簧管 CLARINETS



● 史安祖
Andrew Simon



■ 史家翰
John Schertle



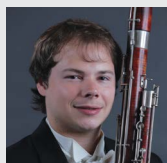
劉蔚
Lau Wai

低音單簧管 BASS CLARINET



艾爾高
Lorenzo losco

巴松管 BASSOONS



● 莫班文
Benjamin Moermond

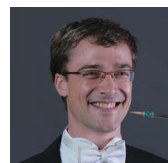


■ 陳劭桐
Toby Chan



◆ 李浩山
Vance Lee

低音巴松管 CONTRA BASSOON



崔祖斯
Adam Treverton Jones

圓號 HORNS



●江蘭
Jiang Lin



■柏如瑟
Russell Bonifede



▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov



李少霖
Homer Lee



麥迪拿
Jorge Medina

小號 TRUMPETS



●麥浩威
Joshua MacCluer



■莫思卓
Christopher Moyse



華達德
Douglas Waterston



施樂百
Robert Smith

長號 TROMBONES



●韋雅樂
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韋力奇
Maciek Walicki



湯奇雲
Kevin Thompson



韋彼得
Pieter Wyckoff

低音長號 BASS TROMBONE

大號 TUBA



●雷科
Paul Luxenberg

定音鼓 TIMPANI 敲擊樂器 PERCUSSION

豎琴 HARP

鍵盤 KEYBOARD



●龐樂思
James Boznos



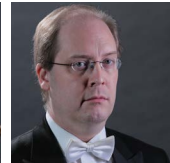
●白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai



●史基道
Christopher Sidenius



●葉幸沾
Shirley Ip

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小提琴：蔡芷穎
Violin: Selena Choi

中提琴：蔡書麟
Viola: Chris Choi

大提琴：賈楠、潘穎芝
Cello: Jia Nan, Letty Poon

圓號：艾馬修*
Horn: Matthew Eckenhoff*

敲擊樂器：王偉文
Percussion: Raymond Vong

*承蒙路易斯安那愛樂樂團允許參與演出
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多尼·哈達 (1991) 大提琴

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Paganini Project

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

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Dawne Haddad (1991) Violoncello

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Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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- 安域高·洛卡 (1902) 小提琴·由程立先生使用
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 - 約瑟·加里亞奴 (1788) 小提琴
 - 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
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為支持港樂首演《指環》四部曲，
以下人士借出一套四支華格納大號

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
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G. B. 瓜達尼尼 (1760) 小提琴·由樂團首席王敬先生使用

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
- Josephn Gagliano (1788) Violin
- 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

A set of Wagner Tubas is loaned by these sponsors in support of the HK Phil premiere of the *Ring Cycle*

- Mr Pascal Raffy
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- Mr Steven Ying

A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin, played by Mr Jing Wang, Concertmaster

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北京國際音樂節 2017 BEIJING MUSIC FESTIVAL 2017

華格納 《女武神》(劇場版)

梵志登 指揮

布魯赫納 第八交響曲

梵志登 指揮

WAGNER *Die Walküre* (STAGED PERFORMANCES)

Jaap van Zweden Conductor

BRUCKNER *Symphony no. 8*

Jaap van Zweden Conductor

BMF 第十九屆北京國際音樂節
bmf.org.cn THE 19TH BEIJING MUSIC FESTIVAL
北京國際音樂節



2017除了是香港回歸二十週年的大日子，亦是北京國際音樂節成立二十週年，以及由卡拉揚於1967年創立的薩爾斯堡復活節藝術節五十週年誌慶。卡拉揚於第一屆藝術節不但指揮《女武神》，更親自導演歌劇，成為他的「薩爾斯堡」版本。在北京國際音樂節藝術總監余隆邀請下，由薩爾斯堡及北京兩地攜手製作、梵志登指揮香港管弦樂團的「薩爾斯堡」版本《女武神》，將於卡拉揚遺孀見證下隆重誕生。

票務及演出詳情，請留意北京國際音樂節的網頁：
www.bmf.org.cn

2017 marks not only the 20th anniversary of the establishment of the HKSAR, it is also the 20th anniversary of the Beijing Music Festival, and the 50th anniversary of the Salzburg Easter Festival, founded by Herbert von Karajan in 1967. In his very first festival, he not only conducted *Die Walküre*, he also directed his own staging of the opera, and it is his "Salzburg" production that—at the invitation of Yu Long—will be presented at the 2017 Beijing Music Festival—a co-production between Salzburg and Beijing, with Karajan's widow scheduled to be in attendance, and with Jaap van Zweden in the pit conducting the Hong Kong Philharmonic Orchestra.

For ticketing and performance details, please refer to the Beijing Music Festival website: www.bmf.org.cn

PHOTO: BMF

2017——別具意義的一年

A YEAR TO REMEMBER

香港管弦樂團成立

【本報訊】香港管絃樂團已正式成立。該團之演奏人員全部為前中英管絃樂團之團員。該團之目的及宗旨在管絃樂及室樂之練習演奏及欣賞。

該團現仍有空額若干，特別在弦樂部分。一九五七至五八年度之練習，決定於今天下午五時半在聖約翰教堂之舊副堂內開始。

該團之執行委員會由下列各位組成：主席百里渠（告羅士打酒店轉），秘書范孟桓（皇帝行渣華郵船公司），指揮富亞教授（堅道教會宿舍），首席巴爾德醫生（香港大學）。委員：傅利莎（教育司音樂科）、黃呈權醫生（東華醫院）、歐克斯（聖佐治行水務局）、司庫李健（香港電話公司）。

HONG KONG PHILHARMONIC ORCHESTRA??

Among the many cultural activities organised by the Sino-British Club is to be added the formation of a music group.

At a meeting held last night in the Catholic Centre, Mr. E. Drown and Mr. Anthony Braga (who had been invited to act as convener) expounded the various objects of the organisation, accentuating the promotion in understanding of European and Oriental music.

The group has also in mind the formation of a Sino-British Philharmonic Orchestra, which, as Mr. Braga said, "is rather an ambitious proposition but nevertheless we'll try."

As one of the results of the meeting, the first concert of mixed European and Chinese music will be given at St. John's Hall on Sept. 24, when items will be provided by a number of local artists.

《大公報》Tai Kung Pao 04-09-1957

《德臣西報》The China Mail 20-08-1947

2017年於香港管弦樂團而言，是充滿歷史意義的一年。在未轉為全職樂團前，我們的前身乃中英管絃樂團，於1947年成立十年後，樂團正式改名為香港管絃樂團，以推動管絃樂及室樂的練習與欣賞為宗旨，樂師就是前中英管絃樂團的團員。換言之，2017年是中英管絃樂團成立70年、改名為「香港管絃樂團」60年的大日子，別具意義，以茲紀念。

2017 is an historic year for the Hong Kong Philharmonic Orchestra. Before we turned fully professional in 1974, we were originally called the Sino-British Orchestra. It was founded in 1947. Ten years later, the orchestra was renamed the Hong Kong Philharmonic Orchestra, with an aim to promote the practice and appreciation of orchestral and chamber music. Players were all from the former Sino-British Orchestra. In other words, 2017 marks not only 70 years since the foundation of the Sino-British Orchestra, and also 60 year since the name "Hong Kong Philharmonic Orchestra" was first used. A year to remember.



STEINWAY & SONS

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