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CHRISTOPH ESCHENBACH

## 艾遜巴赫的德伏扎克 ESCHENBACH'S DVOŘÁK

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

6 & 7 OCT 2017 | FRI & SAT 8PM

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# 艾遜巴赫的德伏扎克 ESCHENBACH'S DVOŘÁK

p. 8

## 布拉姆斯 BRAHMS

46'

### 第二鋼琴協奏曲

#### Piano Concerto no. 2

不太快的快板

Allegro non troppo

熱情的快板

Allegro appassionato

行板

Andante

優雅的小快板

Allegretto grazioso

中場休息 INTERMISSION

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## 德伏扎克 DVOŘÁK

34'

### 第八交響曲

#### Symphony no. 8

活潑的快板

Allegro con brio

慢板

Adagio

優雅的小快板

Allegretto grazioso

不太快的快板

Allegro ma non troppo

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艾遜巴赫 指揮 Christoph Eschenbach Conductor

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巴圖 鋼琴 Tzimon Barto Piano

10月6日晚的音樂會由香港電台第四台 (FM 97.6-98.9兆赫及www.rthk.hk) 錄音，並將於2018年1月12日 (星期五) 晚上8時播出及2018年1月17日 (星期三) 下午2時重播。The concert on 6 October is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and www.rthk.hk) and will be broadcast on 12 January 2018 (Fri) at 8pm with a repeat on 17 January 2018 (Wed) at 2pm.



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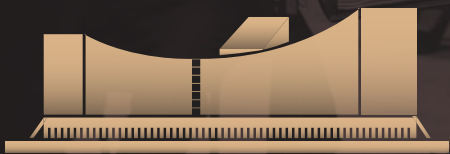
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所有樂迷之福。」

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黃牧

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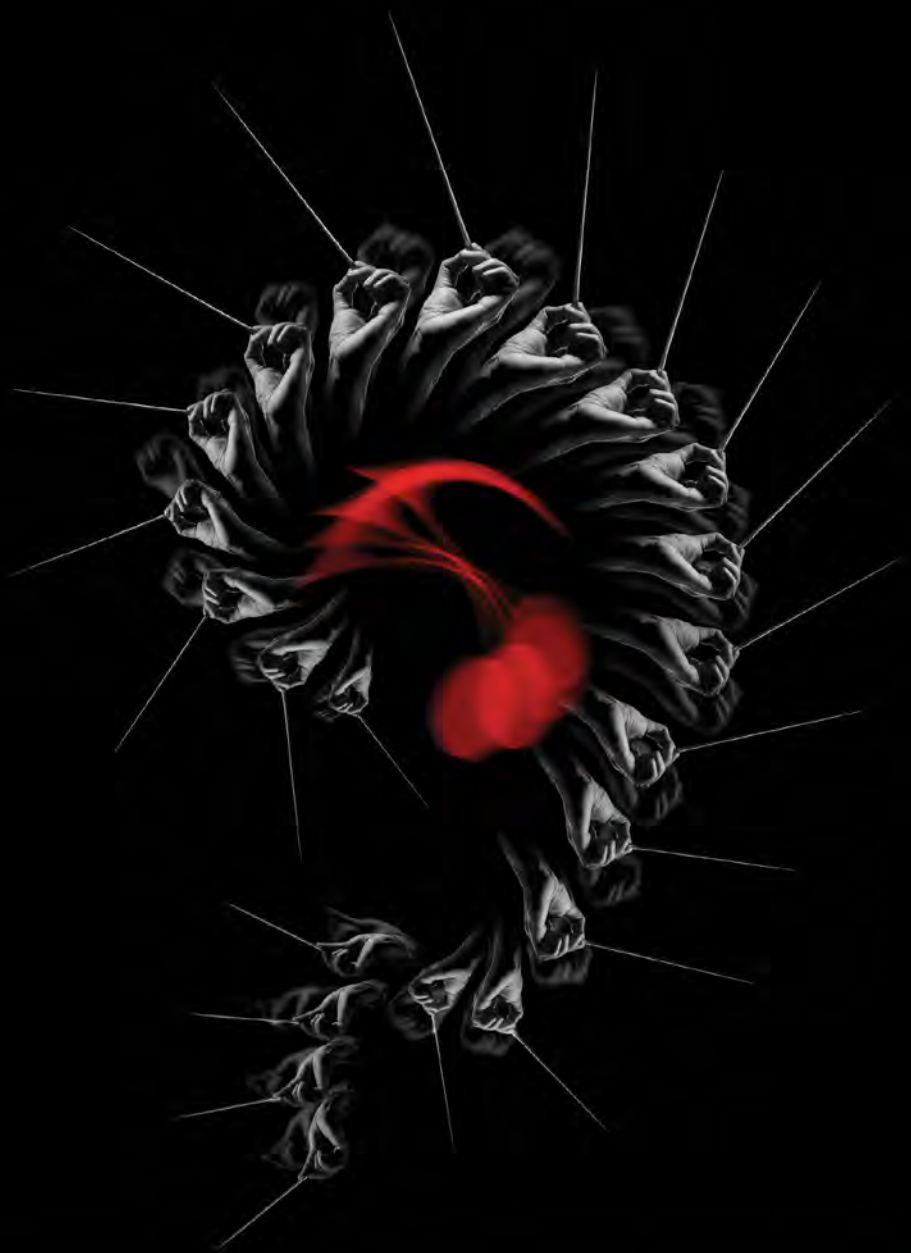


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PHOTO: Luca Piva

## 引言

艾遜巴赫是當今其中一位最偉大的指揮家，不少古典樂迷都珍藏著他灌錄的唱片，是夜樂迷可親睹大師風采。他將與合作無間的鋼琴家巴圖獻上布拉姆斯扣人心弦的第二鋼協。此曲徹底改變了鋼琴協奏曲的創作路向，變得恢宏，足以與交響曲匹敵。

布拉姆斯改變的，還有德伏扎克的人生，前者把年輕的捷克作曲家引薦給出版商，助他事業發展。德伏扎克的第八交響曲，糅合了民歌旋律與戲劇效果，非常特別。相信各位樂迷已很期待艾遜巴赫的演繹吧！

## INTRODUCTION

One of the greatest living conductors, Christoph Eschenbach is known to most classical music fans through his iconic CD recordings. Tonight, music lovers can have a live encounter with the maestro, who is partnered by his close musical collaborator, pianist Tzimon Barto, in Brahms's Piano Concerto no. 2. Brahms changed irrevocably composers' approach to piano concertos by making his Second into a work as musically monumental as a symphony.

Brahms also changed the fortunes of Dvořák by recommending him to his own publisher. Dvořák was very proud of his Eighth Symphony, infused with folk melody and drama. Relish Eschenbach's searing interpretation of Dvořák's Eighth.

## 布拉姆斯

# JOHANNES BRAHMS

降B大調第二鋼琴協奏曲，op. 83

Piano Concerto no. 2 in B flat, op. 83

不太快的快板

熱情的快板

行板

優雅的小快板

Allegro non troppo

Allegro appassionato

Andante

Allegretto grazioso

### 作曲家

布拉姆斯1833年5月7日生於漢堡，十歲時在家鄉舉行了一場鋼琴獨奏會。觀眾席上有位來自美國的經理人，看了小布拉姆斯的演出就馬上想跟他簽約，帶他到美國以神童姿態巡迴演出。可是布拉姆斯的老師馬森看出小布拉姆斯甚有作曲天份，認為這種天份要遠離公眾目光才能好好培育，於是替他推掉了邀請。布拉姆斯自幼家貧，眼睜睜看著名利雙收的大好機會就此溜走，大概多多少少也會心懷怨恨吧——他後來也說過馬森是「毫無啟發性的老師，在他身上我甚麼也沒學到。」可是布拉姆斯卻一直跟馬森保持聯絡，在第二鋼琴協奏曲的獻詞寫上「獻給親愛的友人暨恩師艾杜華·馬森」，又將自己最新的作品交給他過目，希望得到對方認同，到1887年馬森臨終前一直如是；1897年4月3日——也就是馬森逝世十年後——布拉姆斯也在維也納與世長辭。

### THE COMPOSER

At the age of 10 Brahms gave a piano recital in Hamburg, the city in which he was born on 7 May 1833. In the audience was an American agent who immediately tried to sign him up to tour the US as a child prodigy. Brahms's teacher, Eduard Marxsen, who had identified in the young boy a gift for composition, believed it would be best for the boy's skills to be nurtured away from the public gaze, so turned the offer down on Brahms's behalf. Brahms, who had been born and brought up in abject poverty, must surely have resented this early denial of fame and fortune, and he later described Marxsen as "an uninspiring teacher from whom I learnt nothing". Nevertheless, Brahms remained in touch with his old teacher right up until Marxsen's death in 1887, sending him his latest works for approval and dedicating his Second Piano Concerto "to my beloved friend and teacher, Eduard Marxsen". Brahms himself died just a decade later, on 3 April 1897 in Vienna.

### THE BACKGROUND

Johann Christian Bach, who effectively invented the *genre* of the piano concerto, composed 14. Mozart wrote over 20, Haydn's catalogue lists 11 (although nobody knows how many of these are authentic nor how many genuine ones have been lost), Beethoven composed six, but Brahms just two. After Brahms, with the exception of composers such as Rachmaninov (four) and Prokofiev (five) who wrote them

## 背景

「鋼琴協奏曲」這個樂種乃J. C. 巴赫所創，他本人寫作了14首；莫扎特有20首傳世，海頓作品目錄則列出了11首（不過其實沒人知道到底有多少真的出自海頓手筆，也沒人知道真正出自海頓手筆的又有多少已經散佚），貝多芬六首，但布拉姆斯只有兩首。事實上，除了個別以鋼琴協奏曲炫耀個人演奏造詣的作曲家（例如拉赫曼尼諾夫和普羅哥菲夫，就分別寫作了四首和五首鋼琴協奏曲），布拉姆斯之後的大部分作曲家，通常都是一首起、兩首止。從統計數字看來，貝多芬之後的作曲家似乎對鋼琴協奏曲興趣大減，但實情卻是鋼琴協奏曲已演化成一個足與交響曲匹敵的樂種，跟交響曲一樣是宏篇鉅著，一樣認真，音樂上也一樣登峰造極。徹底改變鋼琴協奏曲的創作路向的作品，正是布拉姆斯「第二」。

布拉姆斯1878年動筆寫作第二鋼琴協奏曲，1881年7月7日完成。協奏曲一般由三個樂章組成，但「第二」卻像傳統交響曲一樣有四個樂章，因此樂曲無論長度和音樂內涵，處處都足以媲美他自己的「重量級」交響曲。論規模，「第二」並非史上最大型的鋼琴協奏曲，但樂曲演出時間接近五十分鐘，卻肯定是篇幅最長、配器最奢華的鋼琴協奏曲之一，而且樂曲對樂團的技巧要求也非常高，連知名樂評人漢斯力克也說過這是「一首交響曲，只是鋼琴聲部不可或缺」。

## 演出歷史

「第二」最初在一個私人場合中演出，由畢羅指揮邁寧根樂團，布拉姆斯親自擔任獨奏。1881年11月9日，樂曲的公開首演在布達佩斯舉行，由艾卡指揮國家劇院樂團演出，兩星期後再在



彈琴中的布拉姆斯 *Brahms at the piano*  
by Willy von Beckerath (Wikimedia Commons)

as personal display pieces, most composers confined their output to just one or two. But while these statistics might seem to imply a marked lessening of interest in composing piano concertos after Beethoven, the truth is that the piano concerto had evolved into a *genre* every bit as weighty, serious and musically monumental as the symphony. The work which irrevocably changed composers' approach to piano concertos was Brahms' second.

Brahms started work on the second piano concerto in 1878 and completed it on 7 July 1881. He cast it in four movements (as in a conventional symphony) rather than the more usual three, and made it, in length and musical substance, every bit the equal of his own heavyweight symphonies. It is not the biggest piano concerto of all, but clocking in at almost



布拉姆斯第二鋼琴協奏曲樂譜（初版）封面  
Cover page of Brahms' Piano Concerto  
no. 2, full score first edition (imslp.org)

斯圖加特作德國首演。這幾次演出的獨奏都由布拉姆斯親自擔任——他之所以決定這樣做，也許是想藉此跟恩師說：「看哪！我本來也可以當上技巧超卓的鋼琴大師呢！」

## 音樂

「我想告訴你，我寫了一首小小的鋼琴協奏曲，降B大調的。以前用降B大調寫的曲子效果都很好，就怕用得太多也太密了——就像擠牛奶一樣，從前擠出來的奶都很好，就怕這次擠得太多太密了。」樂曲首演前四個月，作曲家給伊麗莎白·凡·赫佐格寫信道。事實上，他當時最受歡迎的舊作，大部分都以降B大調寫成——這正是他憂慮降B大調用得太多的原因。在布拉姆斯手上，降B大調總是平和靜謐，流露出無比的快樂；顯然，第二鋼琴協奏曲**第一樂章**也同樣源於這幾種情感：孤單的法國號號聲過後，鋼琴加入，營造出發人深省的氣氛。雖然後來無論鋼琴獨奏還是長篇的管弦樂段，都有少量的激烈段落，但總的來說樂章仍然瀟灑著無比快樂與喜悅的情緒。

50 minutes it is certainly one of the longest and most lavishly scored, and requires so much virtuosity from the orchestra that the noted critic Eduard Hanslick described it as “a symphony with piano obbligato”.

## PERFORMANCE HISTORY

Brahms played his second concerto through privately with the Meiningen Orchestra under Hans von Bülow, but the public premiere was actually given in Budapest on 9 November 1881 by the orchestra of the National Theatre under Alexander Erkel, its German premiere taking place in Stuttgart two weeks later. Brahms's decision to play the solo part himself in all these early performances might have been his way of saying to his old teacher: “See: I could have made it as a great piano virtuoso!”

## THE MUSIC

“I want to tell you that I have written a tiny little Piano Concerto. It is written in the key of B flat major, but I fear that I have made too heavy and frequent demand on this udder which has on many other occasions provided such excellent milk.” So wrote Brahms to Elizabeth von Herzogenberg four months before the second concerto's premiere. His worry that he had written too much in the key of B flat was based on the fact that his most popular music to date had been in that key. He associated B flat major with calmness, serenity and deep happiness; emotions which are clearly at the root of the concerto's **first movement** when, after a solitary horn call, the piano enters in reflective mood. The piano's subsequent solo passage has a few stormy passages—as does the following extended orchestral passage—but the overriding impression is of great happiness and joy.

The **second movement** appears is the only movement not to be in B flat major and as such

**第二樂章**以D小調寫成，是全曲唯一不是降B大調的樂章；在布拉姆斯眼中，D小調與激情和不安息息相關，為樂曲添上必要的對比和氣氛變化。

**第三樂章**柔和抒情，開端的大提琴主題美不勝收，鋼琴似乎在襯托樂團多於扮演獨當一面的獨奏。音樂漸趨激情，但幾段精緻的單簧管長句，還有再次響起的大提琴主題，令氣氛漸漸平伏下來。

無拘無束的樂觀態度終於在**第四樂章**出現了。迷人的鋼琴主題小巧精緻，帶點匈牙利吉卜賽音樂的韻味（布拉姆斯對吉卜賽音樂實在情有獨鍾）。樂團和鋼琴輪流接過零碎的主題片段，先是輕酌淺嚐，繼而深情地反覆思量。最後，這樣一首規模宏大的協奏曲就在歡欣愉快的氣氛中結束。

provides an essential contrast in colour and atmosphere: its key (D minor) being associated in Brahms's mind with passion and restlessness.

An intensely beautiful cello theme announces the lyrical **third movement** in which the piano seems to play more of a supporting role to the orchestra than as a soloist in its own right. The music becomes more passionate but is calmed down by some exquisite long clarinet phrases and a return of the opening cello theme.

Finally, with the **fourth movement**, we find a mood of carefree optimism. The piano introduces a charming little theme owing something to the gypsy music of Hungary—something of which Brahms was singularly fond. Little snippets of themes are taken, tasted and lovingly mulled over by orchestra and soloist in turn before this huge concerto draws to its joyous conclusion.

### 艾遜巴赫與巴圖的港樂首演 ESCHENBACH AND BARTO'S DEBUT WITH THE HK PHIL

指揮大師艾遜巴赫與鋼琴家巴圖，自1998年一直合作無間，二人於2015年首度亮相港樂舞台，巴圖彈奏了歌舒詠的F大調鋼琴協奏曲。當年的音樂會由德伏扎克《狂歡節》序曲揭開序幕，以布拉姆斯第一交響曲完結。艾遜巴赫和巴圖合拍非常，加上指揮家非凡的氣度及破格的演繹，讓樂迷印象難忘。

Maestro Christoph Eschenbach and pianist Tzimon Barto have been working closely together since 1998. They first appeared on the stage of the HK Phil in 2015, with Barto performing Gershwin's Piano Concerto in F. Their debut concert began with Dvořák's *Carnival Overture*, and ended with Brahms's Symphony no. 1. The audience very much appreciated the strength of their collaboration as well as the intensity of Eschenbach's interpretations.

PHOTO: Keith Hiro

### 編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、定音鼓及弦樂組。

Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

1841-1904

# 德伏扎克 ANTONÍN DVOŘÁK

G大調第八交響曲，op. 88

Symphony no. 8 in G, op. 88

活潑的快板

慢板

優雅的小快板

不太快的快板

*Allegro con brio*

*Adagio*

*Allegretto grazioso*

*Allegro ma non troppo*

## 作曲家

德伏扎克跟布拉姆斯一樣出身寒微：父親在波希米亞一條小村落（尼拉赫茲維斯村，也就是1841年9月8日德伏扎克出生的地方）經營客棧。當德伏扎克顯露出音樂潛質時，家人卻認為他要學一門技藝，於是將他送往村外當肉販學徒。可是德伏扎克卻將大部分時間花在音樂上，最終父親被人勸服，准許德伏扎克到布拉格管風琴學校進修。不過他家境仍然沒有改善；德伏扎克要當教堂管風琴師、音樂教師，還有在一個劇院樂團當中提琴手，才能勉強維持生活，這樣過了許多年。他下定決心要當個成功的作曲家，於是提交了一份由許多作品組成的作品集，用來申請一項以「奧匈帝國奧地利區內年輕、貧困、有才華的畫家、雕塑家和音樂家」為對象的國家資助。結果他獲批400個金「佛玲」（當時

## THE COMPOSER

Antonín Dvořák, like Brahms, had been brought up surrounded by abject poverty. His father was the inn-keeper in the tiny Bohemian village of Nelahozeves (where Antonín was born on 8 September 1841) and, while the boy showed musical promise, it was decided he should learn a trade. He was sent away to work as an apprentice butcher, but spent most of his time working at music, and eventually his father was persuaded to allow him to study at the Prague Organ School. That did not in any way alleviate his poverty, and for many years Dvořák scraped



德伏扎克 Anton Dvořák

(Bibliothèque nationale de France,  
département Musique)

的奧地利貨幣)；金額雖然不少，但更重要的是獲得評委之一、作曲家布拉姆斯青睞。布拉姆斯非常欣賞德伏扎克，甚至寫信給自己的柏林出版商薛洛克，慫恿對方跟這位年輕捷克作曲家簽約。德伏扎克的作品幾乎馬上成了搶手貨，銷路很好，連帶作曲家本人也名利雙收，晚年家道豐厚，非常富裕。德伏扎克1904年5月1日在布拉格與世長辭。

### 背景

薛洛克希望德伏扎克交來歌曲、舞曲，還有鋼琴短曲（這個最重要），這些作品全很受歡迎，銷路極佳。可是有種樂曲由於市場小、成本高，所以薛洛克也不想要——那就是交響曲。德伏扎克這時其實已經有五首可以出售：1865年寫作的兩首、1873的第三交響曲、1874的第四交響曲，還有1875年第五交響曲（「第四」、「第五」就是放在參賽作品集裡，令布拉姆斯印象深刻的作品）。上述作品沒有一首能出版，但1880年德伏扎克卻成功說服薛洛克出版他的第六交響曲，之後他更憑「第六」成為名揚國際的交響曲作曲家。儘管如此，薛洛克對出版交響曲的態度依舊謹慎，只肯用150美元（相當於今日31,300港元）來購買「第八」。可是以德伏扎克現在的財政實力，已經可以自行出價，待價而沽；最後，倫敦出版商諾維羅出價100英鎊（相當於今日101,700港元），德伏扎克就接受了。

從「第六」及其他作品得來的收益，已令德伏扎克有能力購地建屋：他在維奧斯卡（距布拉格約五十公里的一條小村莊）買下小塊土地，蓋了一所房子；往後差不多每年夏季，他都會到那裡度假，包括1889年夏季——第八交響曲大部分都是這時寫作的，同年

a living as a church organist, music teacher and viola player in a theatre orchestra. Determined to succeed as a composer, he submitted a large portfolio of works by way of application for a state grant for “the young, poor and talented painters, sculptors and musicians from the Austrian half of the Empire”. He received the princely sum of 400 gold Florins, but more importantly, came to the attention of one of the judges on the awards panel, Johannes Brahms. So impressed was Brahms that he wrote to his own publisher, Fritz Simrock of Berlin, urging him to sign up the young Czech composer. Almost immediately, Dvořák’s music became hot property, it sold well. He achieved fame and fortune, and died an extremely wealthy man in Prague on 1 May 1904.

### THE BACKGROUND

What Simrock wanted from Dvořák were songs, dances and, most of all, short piano pieces, all of which were hugely popular and sold well. What he did not want, because the market was small and the production costs high, were symphonies. Dvořák already had five of these to sell; two dating from 1865, a third from 1873, a fourth from 1874 and a fifth from 1875 (the last two were among the portfolio of works which had so impressed Brahms). None of these was published, but eventually he was able to persuade Simrock to publish his sixth symphony in 1880, and with this work he secured his international reputation in this *genre*. All the same, Simrock remained reticent about publishing symphonies, and offered just US\$150 (around HK\$31,300 at today’s rates) for his eighth symphony. Dvořák was now in a financial position to state his own terms, and held out for a higher figure, eventually accepting £100 (the equivalent of HK\$101,700 at today’s values) for the symphony from the London publishing house of Novello.



德伏扎克第八交響曲手稿扉頁  
Title page of the autograph score of  
the eighth symphony  
(Wikimedia Commons)

十一月在布拉格完成全曲。「第八」時而純真，時而壯麗，又糅合了民歌旋律與戲劇效果，如同反映了維奧斯卡周遭的鄉郊風情似的，是德伏扎克最特別的作品之一。此後多年，「第八」與「第九」（「新世界」）都在爭奪「德伏扎克最受歡迎交響曲」的寶座，而且鬥得難分難解。事實上，作曲家本人對「第八」也十分滿意，還把樂曲分別提交給劍橋大學（當作博士論文）和布拉格音樂學院（前身正是布拉格管風琴學院）；1891年，德伏扎克既獲劍橋大學頒發博士學位，又獲布拉格音樂學院委任為總監。

### 演出歷史

德伏扎克與薛洛克還在討價還價，「第八」已經在布拉格首演了——1890年2月2日，樂曲由國家劇院樂團演出，作曲家親自指揮。1890年4月24日，「第八」在倫敦聖雅各音樂廳作英國首演，同樣由作曲家親自指揮。諾維羅出版社眼見當日觀眾反應熱烈，於是馬上接洽德伏扎克，希望出

The proceeds from the sixth symphony, as well as from other works, meant that by 1884 Dvořák was wealthy enough to buy a plot of land in the small village of Vyoská, some 50kms from Prague, and build a house on it. He spent virtually every summer there for the remainder of his life, including the summer of 1889 during which he composed most of his eighth symphony. He completed it back in Prague

that November. Its blend of innocence, folk melody, drama and grandeur seem to reflect the countryside around Vyoská, and the symphony was to become one of Dvořák's most distinctive compositions, for many years vying with the ninth ("From the New World") as his most popular symphony. Indeed, so proud was the composer of the work that he submitted it as his Doctoral thesis to the University of Cambridge (which he was awarded in 1891) as well as to the Prague Conservatory—formerly the Organ School—to which he was appointed Director also in 1891.

### PERFORMANCE HISTORY

Even while financial negotiations were in full swing with Simrock, the eighth symphony had already received its first performance in Prague. That took place on 2 February 1890 and was given by the National Theatre Orchestra conducted by the composer. Dvořák conducted it again for its first English performance in St James's Hall, London, on 24 April 1890. Such was the response of the London audience (one review read: "Dvořák alone—though he, too, like Brahms, has sought to keep to the Beethoven school—has been able to bring a distinctly new element into the symphony"), that Novello



版「第八」。有樂評寫道：「雖然德伏扎克和布拉姆斯一樣，都努力跟隨貝多芬學派，但只有德伏扎克能將獨特的新元素注入交響曲之中。」

## 音樂

大提琴鬱鬱寡歡的小調旋律為**第一樂章**掀開序幕，長笛以快樂的大調旋律回應。音量漸漸變強，速度也漸漸加快，類似歡快進行曲的主題這時突然冒出。

**第二樂章**有個極富傳統捷克風情的旋律，音樂也令人想起山巒環抱、四周都是松樹林，清香撲鼻的維奧斯卡。樂章整體來說平靜祥和，中段卻是充滿鄉村氣息的農民舞曲。

**第三樂章**初段的舞曲則柔和優雅得多；中段可愛迷人，而且旋律特別優美（早在1874年，德伏扎克已經在歌劇《頑固的戀人》用過這個旋律）。較外向的舞曲在樂章結尾時響起；**第四樂章**則根據捷克傳統舞蹈「富利安舞曲」寫成。

樂曲剖析中譯：鄭曉彤

immediately made an offer to publish it.

## THE MUSIC

The **first movement** starts with a sombre cello melody in a minor key answered by a happy little flute in a major one, before the volume and speed increase and the main theme, a kind of jovial march breaks out.

There is something very like a traditional Czech melody in the **second movement** and certainly the music here calls to mind the rolling hills and richly-scented pine forests which surround Vyoská. There is even a typically rustic peasant dance in the middle of this otherwise tranquil movement.

The gentle dance which starts the **third movement** is far more refined, while the charming and delightful central section is a particularly fine melody which Dvořák had used in his opera *The Stubborn Lovers* composed in 1874. A more extrovert dance pops up just before the movement gives way to the **fourth movement** which is built around the traditional Czech dance, the *Furiant*.

Programme notes by Dr Marc Rochester

## 編制 INSTRUMENTATION

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、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓及弦樂組。

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



## 艾遜巴赫

# CHRISTOPH ESCHENBACH

指揮 Conductor

PHOTO: Eric Brissaud

艾遜巴赫2010年起出任美國國家交響樂團及華盛頓約翰·甘迺迪演藝中心音樂總監。艾遜巴赫曾在多個樂團擔任音樂總監，包括巴黎管弦樂團（2000-2010）、費城管弦樂團（2003-2008）、德國北部電台交響樂團（1998-2004）以及侯斯頓交響樂團（1988-1999）。也時常獲各大知名音樂節邀請演出，包括薩爾斯堡音樂節、布拉格音樂節、鄧肯活音樂節、美國拉維尼亞音樂節、石荷州音樂節、萊茵高音樂節、聖彼得堡音樂節與格林納達音樂節。

半世紀以來，艾遜巴赫一直積極灌錄唱片，無論指揮或鋼琴演奏，都有大量唱片傳世，曲目上起巴赫，下迄當代音樂。2014年更憑與小提琴家美島莉及德國北部電台交響樂團灌錄的亨德密特唱片，贏得一項格林美獎。

佐治·蕭和卡拉揚都指導過艾遜巴赫；艾遜巴赫也十分重視音樂知識和經驗的傳承，因此每樂季都抽時間主持大師班和舉辦管弦樂學院，扶掖年輕樂手。艾遜巴赫獲頒發的榮譽多不勝數，包括法國榮譽軍團成員、法國藝術及文學勳章司令勳位、德國傑出貢獻勳章司令十字勳章以及太平洋音樂節伯恩斯坦獎、安斯特·凡·西門子音樂獎。

今個樂季，他與港樂合作後，隨即到首爾和東京表演，下月他再度與巴圖同台，在意大利斯卡拉劇院演出。

Christoph Eschenbach began his tenure as Music Director of the National Symphony Orchestra in 2010 as well as Music Director of the John F Kennedy Center for the Performing Arts in Washington D.C. He was formerly Music Director of the Orchestre de Paris (2000-2010), Philadelphia Orchestra (2003-2008), NDR Symphony Orchestra (1998-2004) and Houston Symphony (1988-1999). He is regularly invited to perform at prestigious music festivals including Salzburg, Prague, Tanglewood, Ravinia, Schleswig-Holstein, Rheingau, St Petersburg and Granada.

A prolific recording artist for over five decades, Eschenbach has an impressive discography as both conductor and pianist. His recordings range from Bach to the music of our time. In 2014 he received a Grammy Award for his Hindemith CD with violinist Midori and the NDR Symphony Orchestra.

Christoph Eschenbach was mentored by George Szell and Herbert von Karajan, and it is very important to him to pass on his musical knowledge and experience, dedicating time each season to run master classes and orchestral academies for young performers. His many honours include the 2015 Ernst von Siemens music Award, Légion d'Honneur, Commandeur dans l'Ordre des Arts et des Lettres, the Commander's Cross of German Order of Merit and the Leonard Bernstein Award from the Pacific Music Festival.

Shortly after his collaboration with the HK Phil, he will perform in Seoul and Tokyo. The conductor will re-unite with Tzimon Barton at the Teatro alla Scala next month.



# 巴圖 TZIMON BARTO

鋼琴 Piano

PHOTO: Malcolm Yawn

巴圖於佛羅里達州出生成長，五歲時他第一次上鋼琴課，由他的祖母教導。其後他入讀茱莉亞音樂學院，在學期間連續兩年贏得美國珍娜芭侯雅比賽。

巴圖的國際演出事業在1980年代中期開始有所突破。當年，卡拉揚邀請他到維也納金色大廳及薩爾斯堡藝術節演出，自此邀約不斷。他幾乎與所有主要樂團都合作過，更是各大音樂節的常客，例如美國拉維尼亞音樂節、聖彼得堡白夜音樂節、石荷州音樂節、萊茵高音樂節，以及琉森音樂節。他經常夥拍指揮家艾遜巴赫演出，兩位好友攜手合作長達25年。

在他錄製的巴格尼尼變奏曲中，巴圖展示出他是「一位特別在乎詩意的鋼琴家」《鋼琴新聞》。他的其他錄音尚有：與德累斯頓國家管弦樂團及克里斯蒂·堤勒曼一同灌錄柏費茲納較少人演奏的鋼琴協奏曲；舒曼的音樂會作品及幽靈變奏曲，以及收錄了巴赫、海頓、拉莫、拉威爾、舒伯特、柴可夫斯基等作品專輯。他亦熱衷於現代音樂，於2006年創辦了巴圖獎，是為鋼琴獨奏作品而設的國際作曲比賽。

2017/18樂季，他將與德國青年愛樂於歐洲展開巡演，由沙華斯達執棒。他亦將會在米蘭，與意大利斯卡愛樂樂團演出歌舒詠的F大調鋼琴協奏曲。

Born and raised in Florida, Tzimon Barto received his first piano lessons from his grandmother at the age of five, and later attended the Juilliard School of Music where he won the Gina Bachauer Competition two years in a row.

Tzimon Barto's international breakthrough came in the mid-1980s, when he appeared at the Vienna Musikverein and the Salzburg Festival at the invitation of Herbert von Karajan. He has since performed with nearly every major international orchestra and is a frequent guest at major festivals such as the Ravinia Festival in the USA, the White Nights Festival in St Petersburg, the Schleswig-Holstein Musik Festival, the Rheingau Musik Festival as well as the Lucerne Festival. For 25 years he has had a close musical collaboration and friendship with the conductor Christoph Eschenbach.

On his recent recording of Paganini Variations, Barto shows that he is "a pianist who particularly cares about poetry" (*Piano News*). Other recordings include Hans Pfitzner's rarely performed Piano Concerto with the Staatskapelle Dresden under Christian Thielemann, Schumann's concert pieces and Ghost Variations as well as albums with works by Bach, Haydn, Rameau, Ravel, Schubert and Tchaikovsky. Actively involved in contemporary music, he created an international composition competition for piano solo in 2006—the Barto Prize.

Barto's season 2017/18 includes a tour with the Junge Deutsche Philharmonie under the baton of Jukka-Pekka Saraste. He will also perform Gershwin's Piano Concerto in F with the Orchestra Filarmonica della Scala in Milan.

# 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）取得成功後，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，與一眾頂尖歌唱家，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 20<sup>th</sup> 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.



PHOTO: Cheung Wai-lok

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「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*

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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



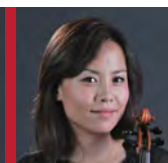
王敬  
樂團首席  
Jing Wang  
Concertmaster



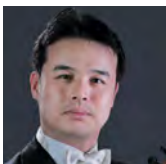
梁建楓  
樂團第一副首席  
Leung Kin-fung  
First Associate  
Concertmaster



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



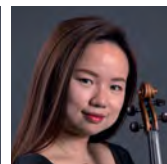
朱蓓  
樂團第三副首席  
Bei de Gaulle  
Third Associate  
Concertmaster



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  
Fang Xiaomu



▲ 林穎  
Dora Lam



陳屹洲  
Chan Ngat Chau



陳怡君  
Chen Yi-chun



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



李銘蘆  
Li Ming-lu



宋泰美  
Tae-mi Song



宋亞林  
Yalin Song

- 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

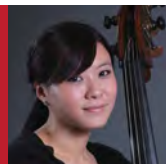
## 低音大提琴 DOUBLE BASSES



● 林達橋  
George Lomdaridze



◆ 姜馨來  
Jiang Xinlai



張沛垣  
Chang Pei-heng



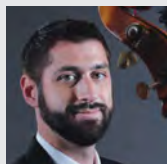
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg

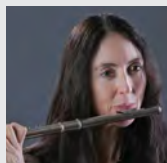


鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

## 長笛 FLUTES



● 史德琳  
Megan Sterling



■ 盧韋歐  
Olivier Nowak



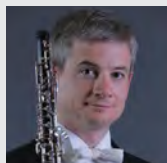
柯布魯  
Ander Erburu

## 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

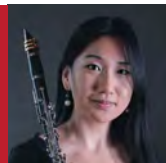
## 單簧管 CLARINETS



● 史安祖  
Andrew Simon



■ 史家翰  
John Schertle



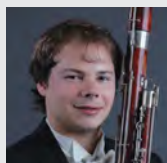
劉蔚  
Lau Wai

## 低音單簧管 BASS CLARINET



艾爾高  
Lorenzo losco

## 巴松管 BASSOONS



● 莫班文  
Benjamin Moermond

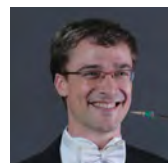


■ 陳劭桐  
Toby Chan



◆ 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  
Jarod Vermette



韋力奇  
Maciek Walicki



湯奇雲  
Kevin Thompson



韋彼得  
Pieter Wyckoff

## 低音長號 BASS TROMBONE

## 大號 TUBA



●雷科斯  
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

## 特約樂手 FREELANCE PLAYER

小提琴：蔡芷穎  
Violin: Selena Choi

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Mrs Stella Lu  
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Bill & Peto Henderson  
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Ms Teresa Hung • 熊芝華老師  
Lance Lan  
Lee Tit Sun  
Mr Jan Leung & Ms Emily Chow • 梁贊先生及周嘉平女士  
Dr Thomas W.T. Leung • 梁惠棠醫生  
Dr Lilian Leong • 梁馮令儀醫生  
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Ms Ming Lie, Barrister-at-law • 李萌大律師  
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## 港樂特別計劃

## SPECIAL PROJECTS

### 贊助基金 ENDOWMENT TRUST FUND

贊助基金於一九八三年由以下機構贊助得以成立。

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### 樂器捐贈 INSTRUMENT DONATION

#### 商藝匯萃

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

#### 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

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

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

#### 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
  - 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
- 德國轉閥式小號兩支
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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
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#### 劉元生慈善基金安排借出

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*

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#### A loan arranged by the Y. S. Liu Foundation

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

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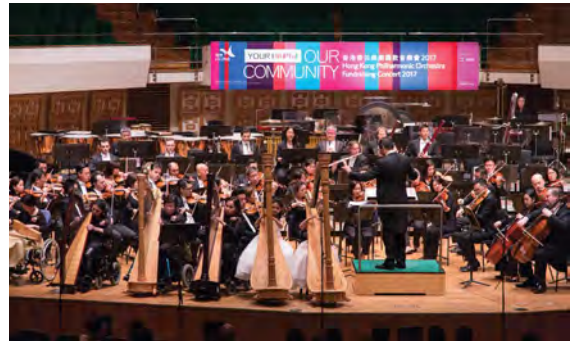
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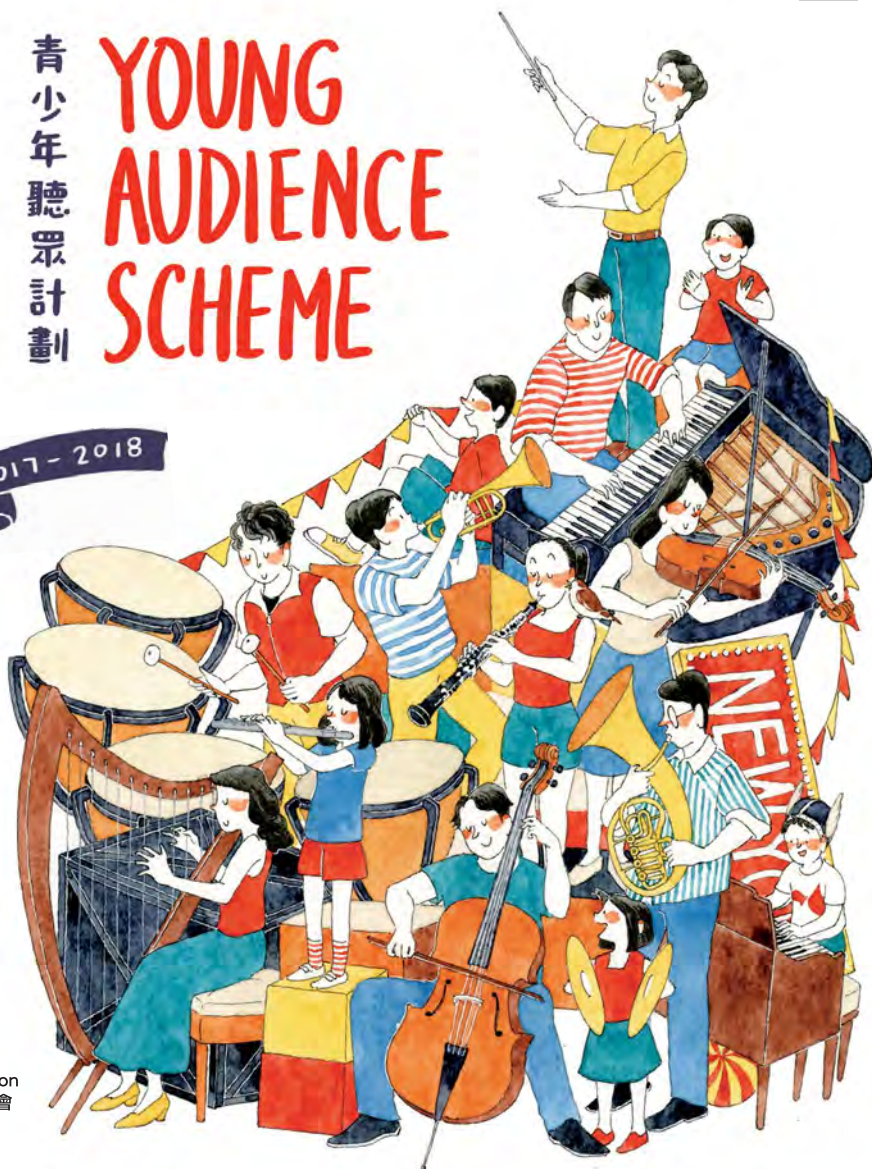
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The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.

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## 懷念郭納智先生

# TRIBUTE TO MR STEPHEN CRABTREE 1936-2017

香港管弦樂團前總經理郭納智於2017年9月30日與世長辭，香港管弦協會致以深切哀悼。

於1986至1996年出任為港樂總經理的郭納智，來港前乃倫敦愛樂樂團執行總監，也曾擔任該樂團的聯合首席低音大提琴。樂團中人匿稱郭納智為「蟹樹」，他與我們的第五任音樂總監艾德敦惺惺相惜。在港樂首席大提琴鮑力卓心中，郭智納是位很好的總經理，對樂師非常關顧，「他以港樂及他的好朋友（當時的音樂總監）艾德敦為傲。」

好友艾德敦懷念故人：「能夠認識到郭納智這麼一段長時間，是我一生的榮幸。他為人專注忠誠、誠實坦率，和他共事令我獲益良多。他專業內行，給予我們無上的支持。沒有他，港樂不可能取得如此卓越的成就。」

對於郭納智的貢獻，香港管弦協會致以崇高敬意。我們將十分懷念他。

The Hong Kong Philharmonic Society expresses its deepest condolences to the family of our former General Manager Stephen Crabtree who passed away peacefully on 30 September 2017.

Before joining the Hong Kong Philharmonic Orchestra, Stephen was Managing Director of the London Philharmonic Orchestra, and had been Co-Principal Double Bass there. Our General Manager between 1986 and 1996, Stephen developed a rhythmic relationship with our fifth Music Director, Maestro David Atherton. Our Principal Cello Richard Bamping worked with Stephen and recalls, "Stephen was such a good manager and looked after the Orchestra players so well. He was fiercely proud of the Philharmonic and also of his great friendship with our Music Director at that time—David Atherton."

David Atherton remembers his colleague and good friend, "I feel it was one of the major privileges of my life to have known Stephen for so long, and to have benefited enormously from his loyalty, devotion and total honesty. His professional support was amazing, and, without him, the orchestra would not have achieved the remarkable gains we were able to procure."

Our profound thanks are due to Stephen for everything he brought to the HK Phil. He will be greatly missed.



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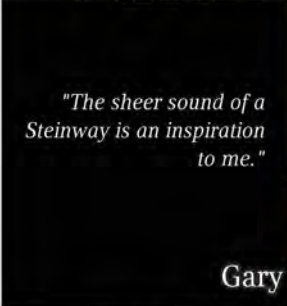
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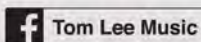
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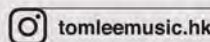


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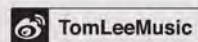
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