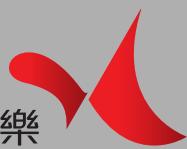


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Thibaudet plays Gershwin

蒂博代的歌舒詠

蒂博代的歌舒詠

THIBAUDET PLAYS GERSHWIN

梵志登 Jaap van Zweden
音樂總監 Music Director

余隆 Yu Long
首席客席指揮 Principal Guest Conductor

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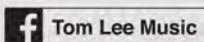
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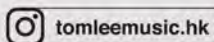


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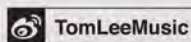
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蒂博代的歌舒詠

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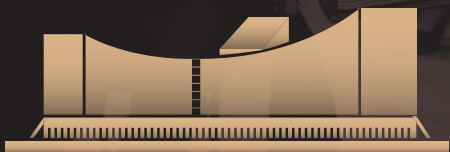
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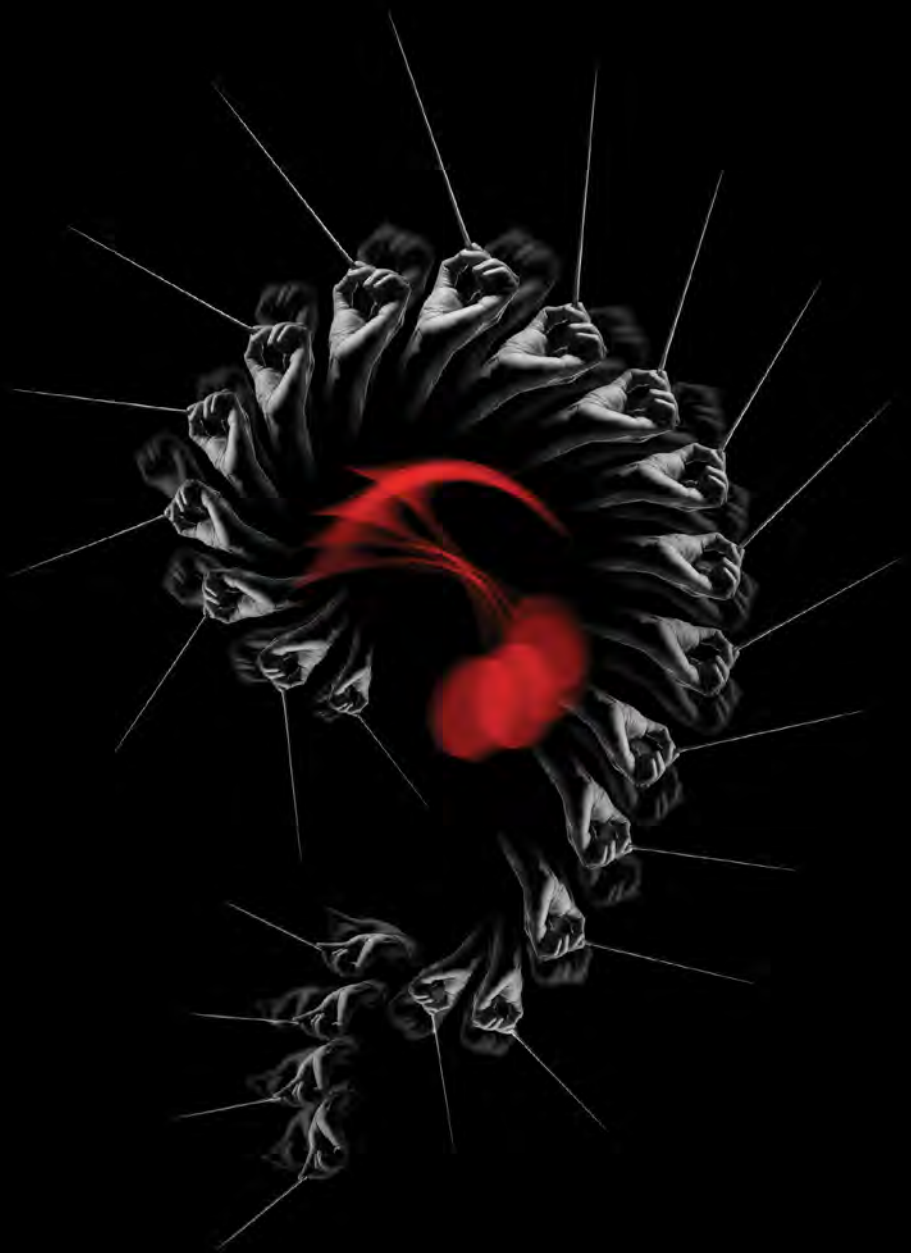
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余隆與陳其鋼 (右)
Yu Long and Chen Qigang (Right)
(www.chenqigang.com)

引言

很高興今晚能為大家呈獻陳其鋼《二簧》的香港首演。著名中國作曲家陳其鋼與我相識逾廿載，是一位我十分尊重與欣賞的朋友。繼2010年《失樂園》、2015年《京劇瞬間》，這是我第三次與港樂演繹陳其鋼的作品；今次還夥拍鋼琴大師蒂博代，由法國人演繹旅法中國作曲家筆下的《二簧》，想必為取材自京劇的鋼琴協奏曲注入濃濃的法式情懷。蒂博代接著為大家送上他拿手的歌舒詠作品，《我有節奏》變奏曲交到他手上，肯定叫大家驚喜不絕。下半場，繼續變奏，艾爾加經典的「謎語」變奏曲，以音樂歌頌友情與愛，為這個音樂會畫上美妙的最後變奏。

余隆
指揮

INTRODUCTION

Welcome to the Hong Kong premiere of *Er Huang* by the renowned Chinese composer Chen Qigang, a close friend of mine for whom I have great respect. Following *Enchantements oubliés* (2010) and *Instants d'un Opéra de Pékin* (2015), this is the third time that the HK Phil and I have presented Chen's work. This time we are joined by virtuoso pianist Jean-Yves Thibaudet as our soloist. It will be exciting to witness the French pianist portraying the Beijing-opera-influenced piano concerto by the France-based Chinese composer. I am sure that the audience will also be fascinated by Thibaudet's distinctive interpretation of Gershwin's "I Got Rhythm" Variations. In the second half, the theme of variations is further highlighted by Elgar's signature "Enigma" Variations, celebrating friendship and love through music. What a wonderful set of variations to close this concert!

YU LONG
Conductor

b. 1951 出生

陳其鋼

CHEN QIGANG

《二簧》，為鋼琴和管弦樂團而作（香港首演）

Er Huang, for piano and orchestra (Hong Kong premiere)

生於上海的陳其鋼跟許多人一樣經歷過文革，也因此多年未能學習音樂。可是當北京中央音樂學院1977年重開以後，他就再次認真地學習音樂了。陳其鋼以班上最優秀的成績畢業，因此得到負笈海外深造的機會。他選擇到法國留學，成為了梅湘的學生。陳其鋼曾說道：「梅湘是第一個鼓勵我創作時忠於自己、尋找自我的人。漸漸地，我發現身為華人，自己的傳統音樂充滿特色，與西方文化任何東西都南轅北轍。」不少華裔作曲家都致力在作品裡發掘華夏文化的優點，但同時採納西方音樂文化的優點——陳其鋼的音樂正是其中佼佼者。

帶轉折的主題與變奏

《二簧》2009年10月28日由郎朗和茱莉亞音樂學院樂團首演，狄遜多瑪士指揮。作曲家形容樂曲是「帶轉折的主題與變奏」，根據著名京劇旋律二簧原板（一種戲曲的聲腔，相傳源於安徽；特色是旋律動聽，腔調深沉）寫成；曲中出現的中樂旋律則是「帶著依戀之情的回憶」。

樂曲以既溫柔又深情的鋼琴掀開序幕，霎那間營造出夢幻的氣氛。隨著樂團加入，音樂也漸漸變得激烈，步伐加快，既有激動的木管，也有閃爍的鋼琴，一步步將音樂推進至拉赫曼尼諾夫式的高潮。速度在高潮過

Born in Shanghai, Chen Qigang was one of the many who lived through the cultural revolution in China and so was for years unable to study music. However, as soon as the Central Conservatory in Beijing reopened in 1977 he started to study in earnest again. Graduating at the top of his class, he was given the opportunity to further his education overseas, and chose to travel to France. There he eventually became a pupil of Messiaen. Chen has said, "Messiaen was the first person who encouraged me to compose truthfully and find myself. Gradually, I discovered that as a Chinese person, my own traditional music is full of character and completely different from anything in the Western culture." Chen's music is amongst the finest examples of Chinese composers finding the strengths of Chinese culture but making use of the musical culture of the West.

A THEME AND VARIATIONS WITH A TWIST

Er Huang was first performed on 28 October 2009 by Lang Lang and the Juilliard Orchestra conducted by Michael Tilson Thomas. The composer has described the work as "a theme and variations with a twist" based on a well-known Beijing opera melody "Er Huang Yuan Ban," one of the principal arias from the Anhui province characterised by a strong melody and contemplative mood. The Chinese melodies that appear in the work have been "nostalgically recollected."



陳其鋼與老師梅湘，攝於1989
Chen Qigang and
teacher Messiaen, 1989
(www.chenqigang.com)

後放緩，但另一波高潮卻接踵而至，之後樂曲才在沉吟中完結。樂曲整體效果既柔和又發人深省，而且全曲配器都非常出色。

The piano sets things going with great tenderness and affection, at once creating a dreamy atmosphere. Gradually, as the orchestra enters, things heat up, and the pace becomes faster, with fluttering woodwinds, and glittering moments from the piano. This moves towards an almost Rachmaninovian climax, after which the tempo slackens, but there is another climax to come before the ruminative ending. The effect is generally gentle and introspective, and the instrumentation always beautifully wrought.

編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支單簧管（其一兼降E單簧管）、兩支巴松管（其一兼低音巴松管）、兩支圓號、兩支小號、長號、低音長號、大號、定音鼓、敲擊樂器、鐘琴及弦樂組。

Two flutes, two oboes, two clarinets (one doubling E flat clarinet), two bassoons (one doubling contra bassoon), two horns, two trumpets, trombone, bass trombone, tuba, timpani, percussion, celesta and strings.

歌舒詠

GEORGE GERSHWIN

《我有節奏》變奏曲

Variations on "I Got Rhythm"

歌舒詠父母是在紐約定居的俄羅斯移民。1908年，他家裡添置了一台鋼琴，小歌舒詠就馬上開始彈奏，也開始上鋼琴課。才14歲，他就在叮砰巷當歌曲示範員，不久即開始自行創作，20歲已經為百老匯寫作歌曲，30歲更以音樂會作品躋身著名作曲家之列。他的音樂會作品包括《藍色狂想曲》、F大調鋼琴協奏曲、《一個美國人在巴黎》以及《古巴序曲》；而且音樂界普遍認為，在爵士樂登上演奏廳大舞台的過程中，歌舒詠與樂隊領班保羅·威特曼居功至偉——事情發生在1924年2月12日，也就是《藍色狂想曲》在紐約首演的日子。

《我有節奏》出自1930年百老匯音樂劇《瘋狂女郎》第一幕結尾，由歌手伊索摩曼演唱，是歌舒詠最膾炙人口的歌曲之一。歌舒詠演繹自己的作品也非常出色，他根據《我有節奏》而寫的變奏曲（1934年）更是為自己度身訂造。主題即使經過種種變化，但旋律本身的幽默感和趣味卻一點不減，無論對作曲家、觀眾或演奏者來說都充滿樂趣。

George Gershwin was the son of Russian immigrants who settled in New York. When a piano was bought for the family in 1908 he immediately began playing, and having lessons. By the age of 14 he was engaged as a song plugger in Tin Pan Alley. Soon he was writing his own songs, and by the age of 20 he was already producing songs for Broadway shows. At 30 years of age he was famous, and widely accepted as a composer of concert music. His music in this genre includes the *Rhapsody in Blue*, the Piano Concerto in F, *An American in Paris*, and the *Cuban Overture*. He was credited, together with Paul Whiteman, the bandleader, with bringing jazz onto the concert platform. This was in New York on 12 February 1924, with the first performance of *Rhapsody in Blue*.

"I Got Rhythm" became one of his most popular songs, first appearing sung by Ethel Merman at the end of Act I in the Broadway show *Girl Crazy* of 1930. Gershwin was a great performer of his own music, and the variations he subsequently made on the tune in 1934 were tailor-made for himself. The humour and zest of the tune is maintained as it is led through various different scenes, and there's plenty of fun for all concerned.

蒂博代與港樂 THIBAUDET AND THE HK PHIL

著名鋼琴家蒂博代是香港管弦樂團的「常客」，早於1996年，他已在香港文化中心音樂廳，在指揮葉詠詩帶領下，演奏葛利格的A小調鋼琴協奏曲。自此，他在港樂舞台與提雅（1999）、迪華特（2003、2009）、馬卻（2012）、梵志登（2013）等多位指揮名家合作。他上一次與港樂合作在2013年9月，以貝多芬「帝王」協奏曲為第40個職業樂季揭開序幕。

The renowned pianist is a regular guest of the Hong Kong Philharmonic Orchestra. Back in 1996, Thibaudet performed Grieg's Piano Concerto in A minor under the baton of Yip Wing-sie in the Hong Kong Cultural Centre Concert Hall. Since then, he has performed with conductors Robert Tear (1999), Edo de Waart (2003 & 2009), Jun Märkl (2012) and Jaap van Zweden (2013) on the HK Phil stage. His last performance with us was in September 2013, in which he played Beethoven's *Emperor* Concerto at the 40th season opening gala.

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Double Delight			
Sibelius	<i>Rakastava</i>	<i>Conductor</i>	Wing-Sie Yip
Grieg	Piano Concerto in A Minor, Op 16	<i>Piano</i>	Jean-Yves Thibaudet
Walton	<i>Belshazzar's Feast</i>	<i>Baritone</i>	David Wilson-Johnson
			HKPO Chorus
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Surely one of the most memorable openings to any piano concerto, Grieg's moves from song to dance with its piquant harmonies and hints of Norwegian folk music. Walton's biblical oratorio reveals a deep emotional stream and nobility of design that has seldom been matched in English choral music.

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 - San Francisco Examiner
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節錄自九六春夏套票節目小冊子
 Extract from the Subscription Programmes of 96 Spring & Summer



PHOTO: Cheung Chi-wai

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 Flute, piccolo, oboe, cor anglais, three clarinets, bass clarinet, bassoon, three horns, three trumpets, three trombones, tuba, timpani, percussion, four saxophones and strings.

蒂博代於港樂第40個樂季的揭幕音樂會
 Thibaudet at the HK Phil 40th season opening gala

艾爾加

EDWARD ELGAR

「謎語」變奏曲，op. 36

Variations on an Original Theme "Enigma", op. 36

變奏一	Variation I	"C.A.E."
變奏二	Variation II	"H.D.S-P."
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變奏五	Variation V	"R.P.A."
變奏六	Variation VI	"Ysobel"
變奏七	Variation VII	"Troyte"
變奏八	Variation VIII	"W.N."
變奏九	Variation IX	"Nimrod"
變奏十	Variation X	"Dorabella"
變奏十一	Variation XI	"G.R.S."
變奏十二	Variation XII	"B.G.N."
變奏十三	Variation XIII	"* * *"
變奏十四	Variation XIV	"E.D.U."

艾爾加的父親既是英國胡斯特市一家樂譜樂器店東主，也是當地聖喬治羅馬天主教教堂管風琴師，更是鋼琴家、小提琴家和鋼琴調音師。然而艾爾加除了小提琴課以外就沒有受過正規音樂訓練了，可是他的鋼琴即興演奏造詣也備受讚賞。音樂路上，這樣的「起跑線」似乎是遜色了點，不過他後來卻成為英國最重要的作曲家——他事業的轉捩點正是「謎語」變奏曲。「謎語」變奏曲寫於1898至1899年，1899年6月19日在倫敦首演，利達指揮；艾爾加自此聲譽日隆。首演後，作曲家採納了友人耶加的意見，將最後一段（「終曲」）大幅擴充；新版本同年9月13日在胡斯特音樂節演出，作曲家親自指揮。

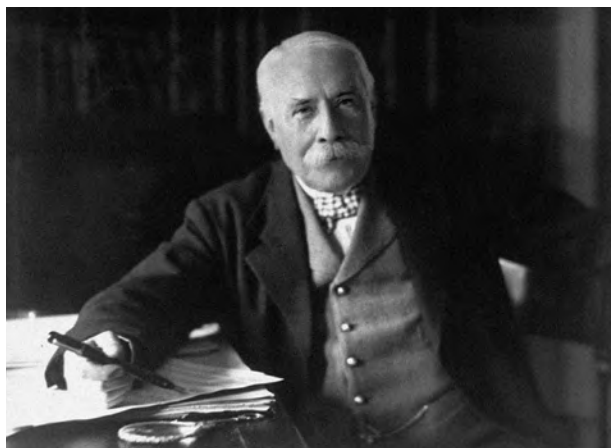
英式幽默

「謎語」變奏曲問世前，艾爾加一直靠教學和在樂團當小提琴手才能勉

Elgar's father was the owner of a music shop in Worcester, the organist at St George's Roman Catholic Church there, and a pianist, violinist and piano tuner. Elgar had no formal training in music, save for violin lessons, but also was praised for his improvisations on the piano. From these perhaps slightly unpromising beginnings he rose to be England's foremost composer, and this reputation was won on the back of performances of the "Enigma" Variations, written in 1898 and 1899. These were first performed in London with Hans Richter conducting, on 19 June 1899. On 13 September Elgar conducted the work at the Worcester Festival, with the finale noticeably extended on the advice of his friend Augustus Jaeger.

BRITISH HUMOUR

Up till this time Elgar had eked out a living by teaching and playing the violin in orchestras. Several of his works had already been performed in Worcester, but he had had no successes in London before the "Enigma" Variations. After that time his music began to be played and he received commissions for important works, and his fame soon spread. The variations had their beginning on one evening when, returning from work, he improvised at the piano in the manner of some of his friends, and as he said later, the work started "in a spirit of humour and continued in deep seriousness."



艾爾加 Sir Edward Elgar

by Herbert Lambert (National Portrait Gallery)
(Wikimedia Commons)

“The Enigma I will not explain—its ‘dark saying’ must be left unguessed... further, through and over the whole set another and a larger theme ‘goes’ but is not played.” Thus Elgar wrote of the work. Since its first appearance many

強度日。他有幾首作品曾在胡斯特市演出，但從未在倫敦成功過——直至「謎語」變奏曲才將局面扭轉。此後音樂界才開始演出他的樂曲，他本人也獲委約寫作重要作品，名氣也漸漸建立起來。其實「謎語」變奏曲最初不過是作曲家的即興彈奏：有一晚他下班回到家裡，就在鋼琴上即興一番，一邊模仿自己幾位朋友的舉止。正如他後來所說，樂曲「始於幽默，但後面卻認真得可以」。

艾爾加寫道：「我不會解開謎底——內裡的「隱語」一定要保持神祕……而且，貫穿全曲還有一個更大型的主題——這個主題一直藏在樂曲裡，但沒有明確奏出。」樂曲問世以來，一直有許多人嘗試找出上述的「大主題」；在艾爾加生前，許多這類猜想（例如說大主題是「友誼萬歲」或者「天佑女皇」）都被作曲家斷然否認。儘管謎底可能永無解開之日，但其實即使謎底未解，對欣賞音樂本身也沒有影響。

誰是誰？

除了變奏十三只冠以三個星號以外，樂曲每段變奏開端都會冠以一個姓名的首字母或一個名字。樂曲「裡面描寫的」人的身份很快揭曉。變奏一是

people have tried to fathom what this larger theme could be, and many of the ideas put forward during his lifetime, such as that it was *Auld lang syne*, or *God Save the Queen*, were peremptorily dismissed. The answer to the riddle will probably never be known, and of course is unnecessary for the enjoyment of the music itself.

WHO'S WHO

Each variation is headed by initials, or by a name, except for number 13, which has three asterisks only. The identities of those “pictured within” quickly become known. The first variation is his wife Alice and the second Hew Davis Steuart-Powell, an amateur pianist. An Oxford don fond of depicting old men in amateur theatricals, Richard Townsend, follows, and William Baker’s way of expressing himself energetically is portrayed next. Richard Penrose, the son of the poet Matthew Arnold, of variation 5 was also an amateur pianist, while the “Ysobel” of the 6th variation was a viola pupil of Elgar’s, and the variation begins with a string-crossing exercise. The “enthusiastic incompetence” of the architect Arthur Troyte Griffin’s piano playing is outlined next, followed by the portrayal of the 18th-century house in which Winifred Norbury,

他太太愛麗絲，變奏二是業餘鋼琴家史多亞-包奧；下一位是在牛津大學任教、喜歡在業餘劇場扮演老人的唐申；總是積極地表達自己的貝克緊隨其後。變奏五中的李察·潘羅斯·阿諾是詩人馬太·阿諾的兒子，也是業餘鋼琴家；變奏六中的伊莎貝則是艾爾加的中提琴學生——這一段以跨弦練習掀開序幕。下一變奏刻劃了建築師格列夫「很熱衷但很差」的鋼琴演奏，之後是胡斯特市音樂協會秘書諾布利的住處——一幢18世紀大宅。全曲最著名的變奏是「寧錄」，刻劃對象是「耶加」（「獵人」）。耶加是諾威洛出版社的音樂編輯，既與艾爾加有深厚交情，也非常支持他和他的作品。

變奏十的木管取笑佩妮口吃，但點到即止；變奏十一則以音樂寫活了管風琴師仙克拉的鬥牛犬——狗兒掉進威河裡，不斷逆流而上游回陸地，上岸之後就高興地吠叫。下一段的尼雲遜是位業餘大提琴手，曾與艾爾加一起演奏室樂——這一段以大提琴獨奏開始和結束。下一變奏標題的三個星號很可能代表瑪莉·拉岡夫人。拉岡夫人是胡斯特音樂節的贊助人，由於當時她正在遠洋船上，艾爾加就引用了孟德爾遜《風平浪靜及一帆風順》。最後一段（終曲）寫的正是艾爾加自己——標題是「艾杜」（E.D.U），也就是太太愛麗絲對艾爾加的暱稱。

雖然樂曲刻劃的對象包括艾爾加本人、他太太，以及好些朋友，每段變奏都凸顯了刻劃對象的某些側面，但全曲結構依然嚴謹，恍如生命般自然而然地朝著最後幾個優美的樂段進發，即使不理會曲中描繪的人物，「謎語」變奏曲仍是效果絕佳的大型音樂作品。這首樂曲精采絕倫，難怪首演過後馬上大受歡迎，也為艾爾加日後更傑出的作品鋪路。

secretary to the local music society, lived. The most famous variation is "Nimrod", which refers to Augustus Jaeger (hunter), who was a music editor at Novello's, and was a great friend and supporter of Elgar and his music.

Dora Penny is gently teased by the woodwinds over her stutter in variation 10, and an incident in which the organist George Sinclair's bulldog fell into the river Wye, paddled valiantly back upstream and barked on achieving dry land again, is expertly clad in music in variation 11. Basil Nevinson was an amateur cellist with whom Elgar played chamber music, and his variation begins and ends with a cello solo. The three asterisks of the next variation belong most likely to Lady Mary Lygon, a sponsor of the local music festival, and as she was on a sea voyage at the time, Elgar quotes from Mendelssohn's "A Calm Sea and Prosperous Voyage." The finale belongs to Elgar himself, titled E.D.U, after his wife's nickname for him - Edo.

Although each variation is a portrait of some aspect of each of his friends, his wife and himself, the work is so organised as to grow organically towards the final fine passages, and makes a highly satisfactory musical edifice without reference to any individual. There is no wonder that this splendid work became so instantly successful, paving the way for even greater things to come.

Programme notes by Professor David Gwilt

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、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。
Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion 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 and is a Venue Partner of the Hong Kong Cultural Centre

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余隆 YU LONG

指揮 Conductor

余隆現為北京國際音樂節及中國愛樂樂團的藝術總監、上海交響樂團和廣州交響樂團的音樂總監，也是MISA上海夏季音樂節的聯合總監，以及香港管弦樂團的首席客席指揮。

余隆經常為世界各地知名的樂團及歌劇院指揮，包括紐約愛樂、芝加哥交響樂團、費城樂團、洛杉磯愛樂、蒙特利爾交響樂團、華盛頓國家交響樂團、辛辛那提交響樂團、巴黎樂團、班貝格交響樂團、漢堡國家歌劇院、柏林廣播交響樂團、萊比錫廣播交響樂團、漢堡廣播北德交響樂團、慕尼黑愛樂、悉尼交響樂團、BBC交響樂團、港樂、東京愛樂和新加坡交響樂團。

生於1964年上海一個音樂世家，余隆自幼隨外祖父、著名作曲家及教育家丁善德學習，後來入讀上海音樂學院和德國柏林高等藝術大學。2002年，德國萬寶龍文化基金會向余隆頒發年度萬寶龍卓越藝術成就獎，2003年獲法國政府特別授予法國藝術及文學騎士勳章，2005年獲意大利總統頒發共和國騎士勳章，以表揚他在音樂和文化上的貢獻。2010年獲中央音樂學院頒發榮譽院士證書，以表彰他對中國音樂發展和對外交流所作出的貢獻。

The pre-eminent Chinese conductor Yu Long is currently Artistic Director of the Beijing Music Festival and the China Philharmonic Orchestra, Music Director of the Shanghai and Guangzhou Symphony Orchestras, the co-director of MISA Shanghai Summer Festival, and the Principal Guest Conductor of the HK Phil.

Yu Long frequently conducts the leading orchestras and opera companies around the world, including the New York Philharmonic, Chicago Symphony Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic Orchestra, Montreal Symphony Orchestra, Washington National Symphony, Cincinnati Symphony Orchestra, Orchestre de Paris, Bamberg Symphony Orchestra, Hamburg State Opera, Rundfunk-Sinfonieorchester Berlin, MDR Sinfonieorchester Leipzig, NDR Sinfonieorchester, Munich Philharmonic Orchestra, Sydney Symphony Orchestra, BBC Symphony Orchestra, HK Phil, Tokyo Philharmonic and Singapore Symphony Orchestra.

Born in 1964 into a music family in Shanghai, Yu received his early musical education from his grandfather Ding Shande, a composer and educator of great renown, and went on to study at the Shanghai Conservatory and the Hochschule der Kunst in Berlin. He was the recipient of the 2002 Arts Patronage Award of the Montblanc Cultural Foundation. He was also awarded the Chevalier dans L'Ordre des Arts et des Lettres in 2003, the title of L'onorificenza di commendatore by President Berlusconi in 2005 for his outstanding contribution in the field of music and culture. In 2010, Yu received an Honorary Academician from the Central Conservatory of Beijing for his great dedication to cultural exchanging and music development in China.



蒂博代 JEAN-YVES THIBAUDET

鋼琴 Piano

PHOTO: Decca/Kasskara

鋼琴家蒂博代在世界各地演出超過30年，錄製逾50張專輯，公認為當今最優秀鋼琴家之一。他的曲目涵蓋獨奏、室樂及管弦樂——由貝多芬到當代作曲家陳其鋼和麥美倫的作品均有演奏。在其職業生涯剛開始之時，他已突破常規，彈奏其他樂種的音樂，由爵士樂到歌劇，樂譜更是他自己所改編。他與全球不同界別人士相知相識的情誼，引發出與電影、時裝設計及視覺藝術的精彩合作。

本樂季的演出將蒂博代帶到14個國家，當中包括在亞洲舉行的多個音樂會，分別與新加坡、NHK及廣州交響樂團，馬來西亞及中國愛樂樂團合作。作為波士頓交響樂團的駐團藝術家，他與阿德斯和嘉斯坦一起演奏巴赫的三重協奏曲、拉威爾的左手鋼琴協奏曲，與樂團樂師一同演奏室樂，以及在波士頓及卡奈基音樂廳演出伯恩斯坦《焦慮的年代》。

蒂博代有許多錄音，曾兩度獲提名格林美獎，更獲德國唱片大獎、法國金音叉大獎、法國古典音樂世界大獎、阿姆斯特丹愛迪生獎、英國留聲機大獎、德國迴聲獎等獎項。他為備受讚譽的奧斯卡得獎電影《愛·誘·罪》，以及《傲慢與偏見》、《響在耳邊近在眼前》、《韋克菲爾德》的電影音樂作鋼琴獨奏演出。蒂博代早前已獲頒法國藝術及文學騎士勳章，於2012年再獲法國文化部頒發軍官勳章。

For over three decades, Jean-Yves Thibaudet has performed world-wide, recorded more than 50 albums, and built a reputation as one of today's finest pianists. He plays a range of solo, chamber and orchestral repertoire—from Beethoven through to contemporary composers Qigang Chen and James MacMillan. From the very start of his career, he delighted in music beyond the standard repertoire—from jazz to opera—which he transcribed himself. His profound professional friendships criss-cross the globe and have led to spontaneous and fruitful collaborations in film, fashion and visual arts.

This season takes Thibaudet to 14 countries, including extensive concerts in Asia with the Singapore, NHK and Guangzhou symphony orchestras and the Malaysian and China philharmonics. As Artist-in-Residence at the Boston Symphony Orchestra, he plays the Bach Triple Concerto with Thomas Adès and Kirill Gerstein, Ravel's Piano Concerto for the Left Hand, chamber music with symphony musicians and Bernstein's *Age of Anxiety* both in Boston and at Carnegie Hall.

Thibaudet's recording catalogue has received two Grammy nominations, the Preis der Deutschen Schallplattenkritik, the Diapason d'Or, the Choc du Monde de la Musique, the Edison Prize, as well as Gramophone and Echo awards. He was the soloist on the Oscar-winning film *Atonement*, as well as *Pride and Prejudice*, *Extremely Loud & Incredibly Close* and *Wakefield*. Previously a Chevalier dans L'Ordre des Arts et des Lettres, Thibaudet was awarded the title Officier by the French Ministry of Culture in 2012.

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

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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，參與了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 were 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

「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，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Conductors and soloists who have recently 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 registered charitable organisation.

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

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《指環》四部曲之四 《諸神的黃昏》



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Have you attended all three concerts of the HK Phil's Ring Cycle, and do you plan to attend *Götterdämmerung* in 2018? We are planning to host a special event for all Ring-ers to celebrate the completion of this amazing musical journey. Please email ring@hkphil.org with your name and contact details. We will follow up with you soon with the Ring celebration event details. Thank you!

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

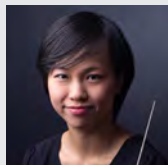
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余隆
Yu Long

助理指揮

ASSISTANT CONDUCTORS



葉詠嫻
Vivian Ip



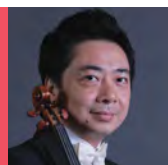
莎朗嘉
Gerard Salonga

第一小提琴

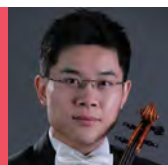
FIRST VIOLINS



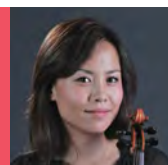
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樂團首席
Jing Wang
Concertmaster



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



許致雨
樂團第二副首席 (署理)
Anders Hui
Second Associate
Concertmaster (Acting)



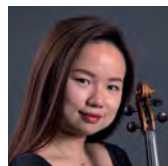
朱蓓
樂團第三副首席
Bei de Gaulle
Third Associate
Concertmaster



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



余思傑
Domas Juškys



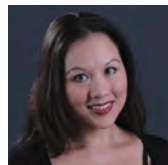
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Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



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Wang Liang



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Xu Heng



張希
Zhang Xi

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Zhao Yingna



▲ 梁文瑄
Leslie Ryang Moonsun



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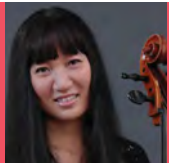


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Zhang Shu-ying

大提琴 CELLOS



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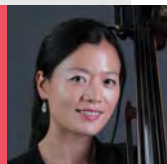
香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

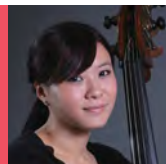
低音大提琴 DOUBLE BASSES



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George Lomdaridze



◆ 姜馨來
Jiang Xinlai



張沛垣
Chang Pei-heng



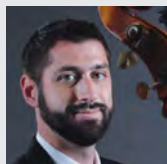
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

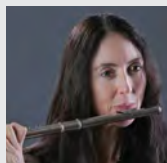


鮑爾菲
Philip Powell

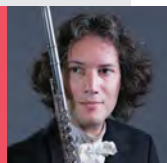


范戴克
Jonathan Van Dyke

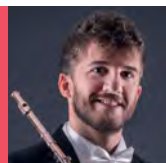
長笛 FLUTES



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Megan Sterling



■ 盧韋歐
Olivier Nowak



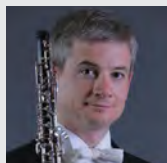
柯布魯
Ander Erburu

短笛 PICCOLO



施家蓮
Linda Stuckey

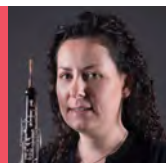
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Michael Wilson



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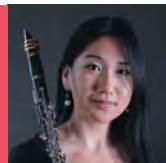
單簧管 CLARINETS



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Andrew Simon



■ 史家翰
John Schertle



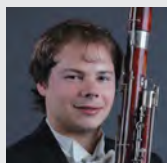
劉蔚
Lau Wai

低音單簧管 BASS CLARINET



艾爾高
Lorenzo losco

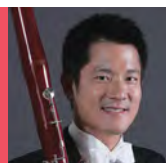
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Benjamin Moermond

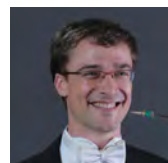


■ 陳劭桐
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◆ 李浩山
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Donations to our **ANNUAL FUND** enable us to continue to present diverse and vibrant music with local and internationally renowned artists. They help us programme imaginatively and bring the most exciting conductors and soloists to Hong Kong. Supporting our Annual Fund also ensures that we can bring orchestral music into the community through our education and outreach activities.

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學生票資助基金支持港樂提供半價門票優惠予本港全日制學生，每港幣\$500的捐款便可讓六名學生欣賞到香港專業的管弦樂演出。港樂現時透過此基金每年提供逾12,000張學生優惠票。

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SPECIAL PROJECTS

信託基金 ENDOWMENT TRUST FUND

信託基金於一九八三年由以下機構贊助得以成立。

香港賽馬會慈善信託基金

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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·由冒田中知子小姐使用

張爾惠先生 捐贈

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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) 小提琴·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
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
- 應琦泓先生

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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- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
- 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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香港管弦樂團籌款音樂會

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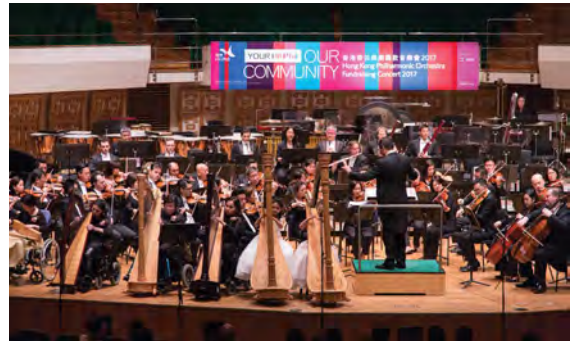
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由於支持者眾多，未能在此盡錄，港樂在此謹對所有支持此籌款音樂會的人士及機構致以謝意。

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.

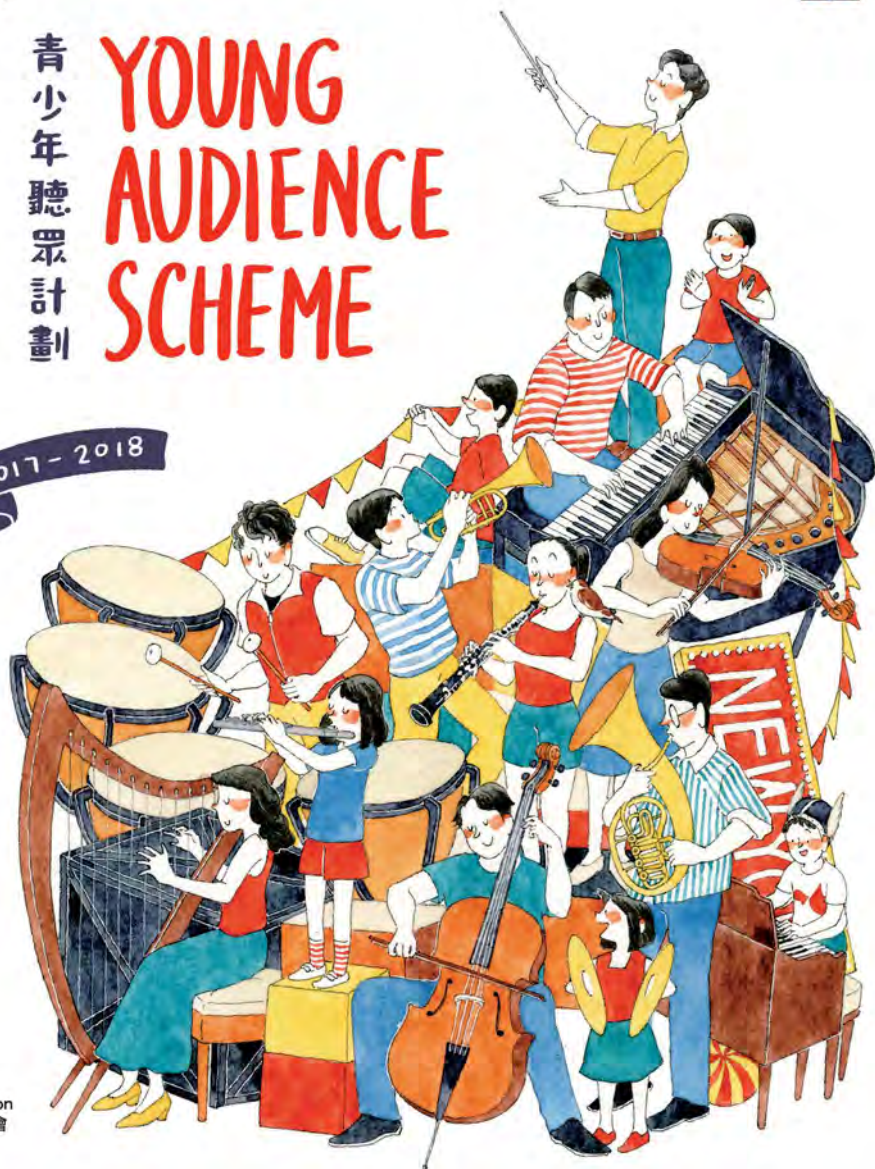


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青少年聽眾計劃
YOUNG AUDIENCE SCHEME

2017-2018



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Presented by the HK Phil and sponsored by The Tung Foundation, the Young Audience Scheme is a music education and audience development programme for local full-time students aged from 6 to 25.

YOUNG AUDIENCE SCHEME ENROLMENT FORM

青少年聽眾計劃參加表格



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

個人資料 Personal Details

姓名 Name (英文 English)				(中文 Chinese)	
出生日期 Date of Birth	年 YY	月 MM	日 DD	年齡 Age	性別 Sex
電郵地址 Email Address	必須填寫一個電郵地址，樂團將以此電郵發放通訊及活動資料。 You must provide an email address to receive our latest news.				
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學校名稱 School Name (英文 English)	如非經學校報名，請附上學生證明文件。 Please provide student identification if you are not enrolling via a school.				
就讀班級 Class	<input type="checkbox"/> 小學 Primary		<input type="checkbox"/> 中學 Secondary		<input type="checkbox"/> 大專院校 Tertiary

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收到表格後，我們將於四星期內郵寄會員證及有關資料至府上。

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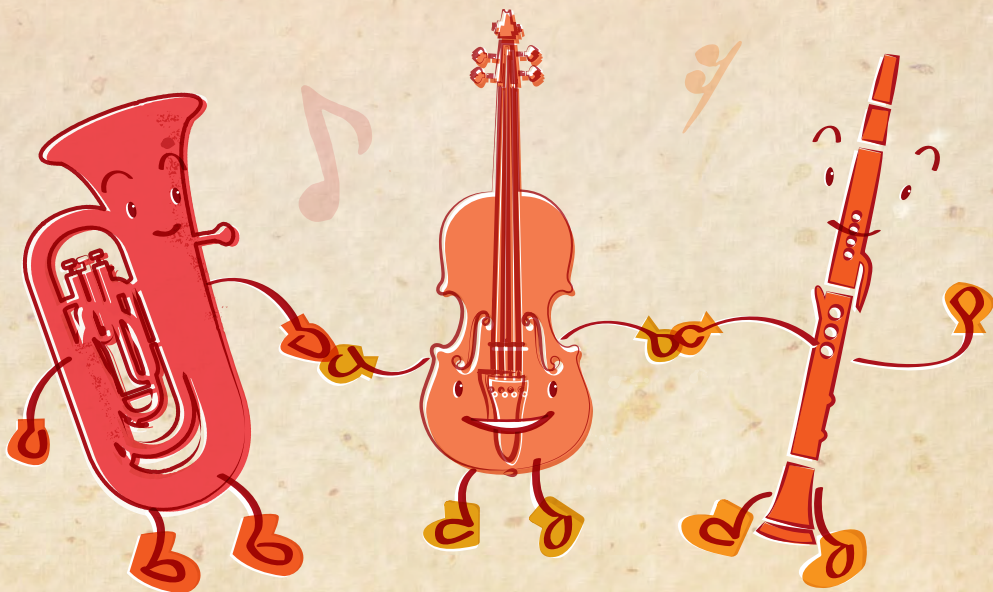
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HONG KONG PHILHARMONIC ORCHESTRA
FUNDRAISING CONCERT 2018

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SAT 6:30PM

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