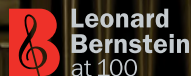


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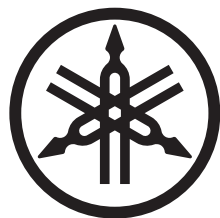
梵志登 Jaap van Zweden
音樂總監 Music Director

余隆 Yu Long
首席客席指揮 Principal Guest Conductor

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

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梵志登的管風琴交響曲 ORGAN SYMPHONY WITH JAAP



p. 10 **艾菲斯 IVES** 9'
《黑夜中的中央公園》 *Central Park in the Dark*

p. 13 **伯恩斯坦 BERNSTEIN** 31'
《小夜曲》 *Serenade*

斐德若; 泡賽尼阿斯 (慢板; 快板)	Phaedrus; Pausanias (Lento; Allegro)
阿里斯托芬 (小快板)	Aristophanes (Allegretto)
厄里什馬克 (急板)	Eryximachus (Presto)
阿伽通 (慢板)	Agathon (Adagio)
蘇格拉底; 亞爾西巴德 (非常延綿的持音; 非常活潑的快板)	Socrates; Alcibiades (Molto tenuto; Allegro molto vivace)

中場休息 INTERMISSION

p. 16 **聖桑 SAINT-SAËNS** 36'
第三交響曲, 「管風琴」 *Symphony no. 3, Organ*

慢板—中庸的快板: 稍慢板	Adagio - Allegro moderato: Poco adagio
中庸的快板: 莊嚴地—快板	Allegro moderato: Maestoso - Allegro

p. 21 **梵志登** 指揮 **Jaap van Zweden** Conductor

p. 22 **艾尼斯** 小提琴 **James Ehnes** Violin

p. 23 **凡都斯拿** 管風琴 **Leo van Doeselaar** Organ



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獻辭 MESSAGE

劉元生
Y. S. Liu, MH

香港管弦協會董事局主席
Chairman, Board of Governors
The Hong Kong Philharmonic Society Limited

我謹代表香港管弦樂團（港樂）感謝各贊助商與捐助者一直以來的慷慨支持及對港樂的信任，讓我們可以為香港的文化藝術作出貢獻。

於2017/18樂季，港樂在音樂總監梵志登大師的領導下繼續成為香港以至亞洲的驕傲。樂團完成歷時四年的華格納《指環》四部曲歌劇音樂會，藉此讓國際音樂界瞥見港樂的卓越水平。最近的久石讓音樂會更在本港掀起熱潮。港樂致力為廣大市民帶來美樂，而今晚的演出亦不例外。小提琴家艾尼斯將演奏伯恩斯坦的《小夜曲》，而荷蘭皇家音樂廳管風琴家凡都斯拿則會喚醒全東南亞最大的管風琴，為大家演奏聖桑的管風琴交響曲。

港樂非常榮幸得到太古集團繼續以首席贊助的身份全力支持。太古與港樂在社區拓展的合作為本地社區帶來非同凡響的體驗。我們非常感謝太古就雙方合作之各項計劃如太古「港樂·星夜·交響曲」、「太古音樂大師系列」、「太古輕鬆樂聚系列」、「太古週日家+賞系列」及「太古樂賞」，提供專業知識及意見。

「賽馬會音樂密碼教育計劃」讓港樂透過舉辦室樂小組到校表演、樂器大師班、音樂教師講座及學校專場音樂會等音樂教育活動，將音樂帶到學校和醫院裡去，自2012年至今已經有超

On behalf of the Hong Kong Philharmonic Orchestra (HK Phil), I would like to express my sincere gratitude to our generous sponsors and donors for their support and trust in the HK Phil. This has enabled us to contribute to and enrich the cultural life of Hong Kong.

In the 2017/18 season, the HK Phil has continued to be a source of pride for Hong Kong and Asia under the leadership of our Music Director, Maestro Jaap van Zweden. The completion of Richard Wagner's epic, four-year *Ring Cycle*, has earned the HK Phil an international reputation for artistic excellence. More recently, HK Phil's "Joe Hisaishi in Concert" resonated with the Hong Kong community. It has always been a great pleasure for the HK Phil to share the beauty of music with the wider public, and tonight is no exception, with violinist James Ehnes performing Leonard Bernstein's lustrous *Serenade*. This will be followed by the official organist of the Concertgebouw, Leo van Doeselaar, awakening the largest pipe organ in Southeast Asia to bring us Saint-Saëns's *Symphony no. 3*.

The HK Phil is proud to have Swire as our long-standing Principal Patron supporting the finest music-making. Swire's commitment to community engagement and the HK Phil has been a transformative force in the local community. We are thankful to Swire for sharing their professional expertise and insights across collaborative projects like the annual *Swire Symphony Under The Stars*, the Swire Maestro Series, Swire Denim Series, Swire Sunday Family Series and Swire Classic Insights.

過180,000名師生參與計劃之各項活動。承蒙香港賽馬會慈善信託基金的慷慨贊助，港樂才能夠恆常舉行優質的音樂教育活動。

本樂季獲得空前成功，實在有賴各位贊助商的信任及鼎力支持。謹此衷心向杜葉錫恩教育基金、The Macallan、三菱UFJ銀行、Natixis、昆士蘭保險、信興集團、新華集團、香港董氏慈善基金會、永隆銀行，以及參與橫越四年《指環》之旅的黃金指環伙伴周生和和「指環匯韻計劃」會員致意。我們亦非常感謝邱啟楨紀念基金，透過樂團席位贊助基金贊助首席大提琴鮑力卓先生。當然，不可不提港樂大師會會員和每一位於不同籌款活動、常年經費、學生票資助基金中支持本樂團的善長仁翁，以上的捐款都令港樂於民政事務局的藝術發展配對試驗計劃獲得一對一額外配對撥款，為我們帶來雙倍效益。

最後，衷心感謝香港特別行政區政府，每年藉民政事務局的資助與康樂及文化事務署場地伙伴計劃的支持，讓港樂持續發展，揚威海外。

再一次衷心感謝各位，並希望大家享受今晚的演出。

The Jockey Club Keys to Music Education Programme has channelled music into schools and hospitals through an array of activities, including Ensemble Visits, Instrumental Masterclasses, Teachers Seminars and Schools Concerts presented by the HK Phil. These programmes have reached more than 180,000 students and educators since 2012. All these valuable community projects are made possible by the full support of The Hong Kong Jockey Club Charities Trust.

Our honourable sponsors play an essential part in underpinning the success of our season, and the HK Phil is grateful to have their trust and support. Our sincere thanks goes to Elsie Tu Education Fund, The Macallan, MUFG Bank, Natixis, QBE, Shun Hing Group, Sunwah Group, The Tung Foundation and Wing Lung Bank. We would also like to express our gratitude to our Gold Ring Partner Chow Sang Sang and *Ring Circle* members who took on the ambitious *Ring Cycle* journey with us and realised this cultural milestone. Further thanks goes to the C. C. Chiu Memorial Fund for their commitment in supporting our Principal Cello Mr Richard Bamping through our Chair Endowment Programme and Maestro Circle members for associating their prestigious brands with the HK Phil. Finally our deepest gratitude goes to our individual donors whose support of the Orchestra at various fundraising events and via donations to the Orchestra's Annual Fund and Student Ticket Fund is critical to our success. All these contributions have helped us access the Art Development Matching Grant Pilot Scheme of the Home Affairs Bureau, where funds raised from the private sector are matched dollar-for-dollar.

Last but not least, the HK Phil deeply appreciates the Government of the HKSAR for its crucial support through the Home Affairs Bureau and Venue Partnership Scheme of the Leisure and Cultural Services Department. The grant and facilities ensure the long-term development of the Orchestra, and allow it to flourish locally and internationally.

Once again thank you, and I wish you all an enjoyable evening.

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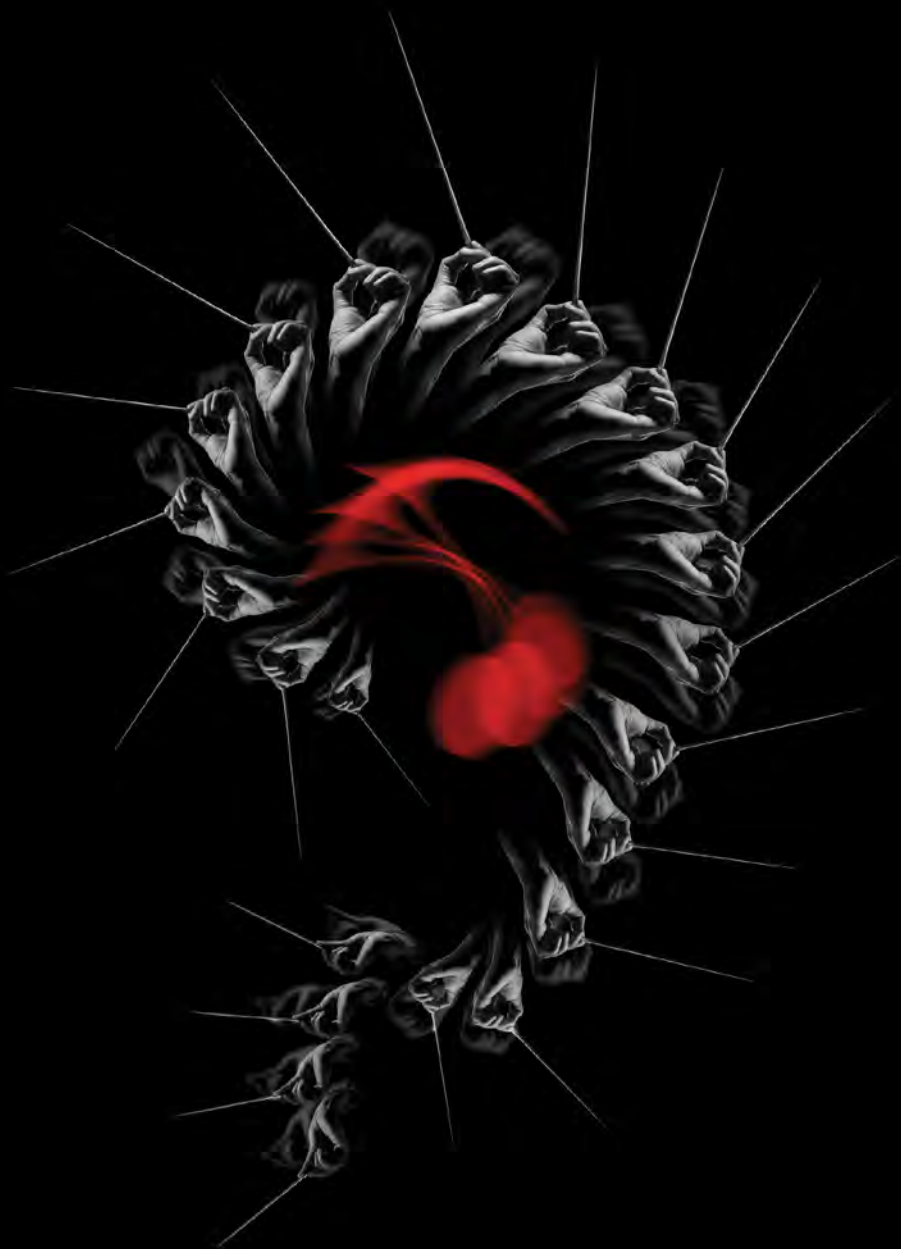
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前言

今年是伯恩斯坦的百周年誕辰紀念，他是近代一位極具影響力的音樂家。為了慶祝伯恩斯坦誕生百周年，港樂很榮幸能透過四個節目，為你呈獻伯恩斯坦部分最重要的作品。在今晚的音樂會裡，你將會聽到哲學味濃的《小夜曲》。當梵志登仍是荷蘭皇家音樂廳管弦樂團首席時，曾在伯恩斯坦的指揮棒下，擔任獨奏，演繹此曲。而梵志登更是因為伯恩斯坦而開啟其指揮事業；伯恩斯坦在另一次與皇家音樂廳管弦樂團綵排時，為了想從觀眾席的不同角度聆賞馬勒一，突然間讓樂團首席梵志登指揮。其餘的，眾所周知，不必贅述。在不足三個月後，梵志登將跟隨馬勒和伯恩斯坦的足印，肩負紐約愛樂藝術總監一職。請細心欣賞今晚音樂會的「協同效應」。

麥高德

行政總裁
香港管弦樂團

梵志登與伯恩斯坦
Jaap and Bernstein

PHOTO: www.jaapvanzwen.com

FOREWORD

This year marks the centenary of the birth of Leonard Bernstein, one of the most influential musicians of modern times. The HK Phil is proud to present some of Bernstein's most significant music in four programmes which are part of the "Bernstein at 100" celebratory project. In tonight's concert, you will hear the Plato-inspired *Serenade*, a piece that Bernstein once conducted with the Royal Concertgebouw Orchestra with, as soloist, our Music Director Jaap van Zweden who, at that time, was still Concertmaster of the Royal Concertgebouw Orchestra. It was also Bernstein who, on a separate occasion, triggered Jaap's conducting career: Bernstein, rehearsing the Royal Concertgebouw Orchestra with Jaap leading, wanted to hear what Mahler's first symphony sounded like from different seating areas in the hall and, completely by surprise, asked Jaap to conduct some of the rehearsal. The rest, as they say, is history, and in less than three months from now, Jaap takes on the mantle of Music Director of the New York Philharmonic in the illustrious footsteps of Mahler and Leonard Bernstein himself. Enjoy the musical "synergy" tonight!

MICHAEL MACLEOD

Chief Executive
Hong Kong Philharmonic Orchestra

艾菲斯

CHARLES IVES

《黑夜中的中央公園》 *Central Park in the Dark*

作曲家

今晚演出的作品，作者全都多才多藝。因此，以一位才藝多元化到極點的作曲家來開場，就非常恰當——這位作曲家除了音樂，還在其他風馬牛不相及的領域大有成就。艾菲斯生於康涅狄格州，父親出身樂隊，但是艾菲斯後來卻成了非常成功的保險推銷員。跟伯恩斯坦一樣，艾菲斯的事業非常多元化，作曲只是其中一小部分，但論作品數量和種類，他甚至能將聖桑比下去。不過，由於他本身經商致富，無需靠作曲賺錢，喜歡寫甚麼就寫甚麼，完全不理會作品有沒有演出機會。所以他許多作品都是完成後多年才公開演出，只有少數例外。而且雖然他今時今日獲譽為美國最重要的作曲家之一，但他生前幾乎沒有人知道他是作曲家；反而他所撰的保險銷售指南卻是業界權威著作，令他在當時的美國也頗有名氣。

背景

1910年代，艾菲斯嘗試在幾首作品裡將不相干的樂音組合，形成多層次的聲音，《黑夜中的中央公園》就是其中最著名的一首。樂曲寫於1906年7至12月間；作曲家說明樂曲時寫道：「樂曲標榜的是『聲中有畫』，描繪30年前（也就是上天下地都被引擎和大氣電波壟斷之前）一個炎熱的夜晚，大家坐在中央公園的長椅上會聽見的種種聲音，有大自然的，也有人為的。」

THE COMPOSER

It seems entirely appropriate that we open this concert of music by composers renowned for their talents with a work by a man whose extreme versatility went far beyond the world of music. Charles Ives was the son of a Connecticut bandsman who went on to become a highly successful insurance salesman. As with Bernstein, composition for Ives was only a small part of an immensely multifaceted career, while he outshone even Saint-Saëns in terms of the sheer volume and variety of his output. However, since his business interests provided him with a comfortable income, Ives had no need to make money out of his compositions and was, therefore, free to write whatever he wanted, regardless of whether it would ever be performed. For that reason very few of his works were heard in public until long after they had been composed, and while he is today recognised as one of America's most important composers, he was virtually unknown as a composer in his own lifetime; indeed he was much better known in contemporary American society as the author of an authoritative guide to selling insurance.

THE BACKGROUND

In the first decade of the 20th century, Ives experimented with creating multiple layers of not necessarily connected musical sounds in a number of works, the most famous of which was *Central Park in the Dark*, composed between July

演出歷史

《黑夜中的中央公園》1946年5月11日首演時，已是樂曲寫成40年後的事了——這時已開始有人注意艾菲斯，認為他是充滿創意又自成一格的作曲家。負責首演的室樂團由茱莉亞音樂學院的研究生組成，布朗菲指揮。

樂曲

弦樂奏出隱隱約約的和弦，營造出一片延綿不絕的背景，令人想起夜間各種聲音，包括沙沙作響的樹木，以及艾菲斯口中「其他自然界的聲音」。木管與鋼琴奏出多首流行曲調的片段（這些片段來自幾首熱門歌曲，例如〈Ben Bolt〉、〈The Campbell's are Comin〉、〈Hello! Ma Baby〉、〈Violets〉以及蘇沙〈華盛頓郵報進行曲〉），時而單獨出現，時而並列使用——代表從中央公園外圍的酒吧傳來的聲音，或是人們歸家途中匆匆經過公園、邊走邊吹的口哨曲調。突然，這些聲音靠近了一點似的——也許是酒吧的門打開了——更傳來迪西蘭爵士樂隊的聲音。這時聲音開始變得混雜：樂隊與鋼琴距離雖遠，但兩者的聲音卻像摻雜在一起似的；這還不止，有匹失控的馬突然咚咚的在鵝卵石路上走過。這些「人為」聲響突然停下——再次套用艾菲斯的話：「大家聽見黑暗——那是水池上的迴響——我們也就徒步踏上歸途」。

編制 INSTRUMENTATION

長笛、短笛、雙簧管、兩支單簧管（其一兼降E單簧號）、巴松管、小號、長號、敲擊樂器、兩座鋼琴及弦樂組。

Flute, piccolo, oboe, two clarinets (one doubling E flat clarinet), bassoon, trumpet, trombone, percussion, two pianos and strings.

and December 1906. About this work Ives wrote: "This piece purports to be a picture-in-sounds of the sounds of nature and of happenings that men would hear some 30 years ago (before the combustion engine and radio monopolized the earth and air), when sitting on a bench in Central Park on a hot summer night."

PERFORMANCE HISTORY

Central Park in the Dark was never performed until 40 years after it had been composed, by which time Ives was beginning to attract attention as an innovative and highly original composer. On 11 May 1946 a chamber orchestra comprising graduate students from The Juilliard School performed the work conducted by Theodore Bloomfield.

THE MUSIC

The strings set up a continual backdrop of distant chords which evoke the nocturnal sounds of trees rustling and, what Ives himself described as "other natural sounds". Woodwind instruments and piano give snatches of popular tunes (identified as "Ben Bolt", "The Campbell's are Comin'", "Hello! Ma Baby", "Violets" and Sousa's "Washington Post") sometimes singly and sometimes in juxtaposition, which represents music coming from the bars around the park's perimeter or whistled by those hurrying past on their way home. Suddenly it seems to come closer - perhaps the door to the bar has been opened - and a Dixieland jazz band is heard. There is a confusion of sounds as these different bands and the piano seem, from a distance, to be competing with each other. To add to the confusion a runaway horse suddenly pounds across the cobbled streets. Abruptly these "human" noises cease and, again to quote Ives, "darkness is heard - an echo over the pond - and we walk home".

演出樂譜由德國塑特音樂出版社提供租賃。

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伯恩斯坦

LEONARD BERNSTEIN

《小夜曲》 *Serenade*

斐德若；泡賽尼阿斯（慢板；快板）
阿里斯托芬（小快板）
厄里什馬克（急板）
阿伽通（慢板）
蘇格拉底；亞爾西巴德（非常延綿的持音；
非常活潑的快板）

Phaedrus; Pausanias (Lento; Allegro)
Aristophanes (Allegretto)
Eryximachus (Presto)
Agathon (Adagio)
Socrates; Alcibiades (Molto tenuto;
Allegro molto vivace)

作曲家

今年是美國一位極為多才多藝的傑出音樂家百歲冥壽——史達拉汶斯基更形容這人是「音樂百貨公司」。伯恩斯坦1918年8月25日生於麻省勞倫斯市，十歲開始學習鋼琴，長大後成為技巧精湛的優秀鋼琴家。此外他也是非常出色的天才指揮家，首次演出已一鳴驚人：德高望重的指揮家華爾特抱恙辭演，伯恩斯坦臨危受命代華爾特出場，結果一夜成名。自1958年起到他逝世之前，伯恩斯坦一直擔任紐約愛樂音樂總監，許多錄音都是錄音史上的巔峰之作。另一方面，他也是個鼓舞人心的老師。他屬於第一代由電視和大眾傳播媒陪伴成長的人，自然理解兩者在音樂教育和傳遞資訊的威力。除此，他更熱衷作曲；作品雖以音樂劇場為主，但也有少量音樂會作品，包括三首交響曲，以及為小提琴與樂團而寫的《小夜曲》。

THE COMPOSER

This year marks the centenary of the birth of one of America's most remarkable and versatile musicians – a man described by Stravinsky as “a department store of music”. Leonard Bernstein was born in Lawrence, Massachusetts on 25 August 1918. He started piano lessons at ten and went on to become a brilliant and accomplished pianist. He was also a remarkably gifted conductor, making a spectacular debut when the revered conductor Bruno Walter fell ill and Bernstein stood in at very short notice. He went on to hold the post of Music Director of the New York Philharmonic from 1958 until his death, and many of the recordings he made remain pinnacles in the history of recording. He was a truly inspirational teacher, and one of the first generation brought up in the age of television and mass communication. He had an instinctive understanding of its power to educate, inform and broaden interest in music. And alongside all of this, he pursued an active career as a composer primarily for the musical theatre, but he also composed a handful of concert works including three symphonies and the *Serenade* for violin and orchestra.

THE BACKGROUND

The Greek poet and philosopher Plato wrote his *Symposium* in 360BC. It takes the form of a dialogue in which a group of male friends attending a banquet each propounds his personal view on the power and nature of love.

背景

希臘詩人暨哲學家柏拉圖的《會飲篇》寫於公元前360年，講述幾個男性友人參加宴會，席間各人談及自己對愛情的威力與本質的看法，言談間也自然會表現出自己的個性。1951年，伯恩斯坦獲高沙維斯基基金委約，創作新的小提琴與樂團協奏曲。就在收到這份委約前後，他剛好正在閱讀《會飲篇》。不過雖然委約要求的是「協奏曲」，但作曲家卻棄用「協奏曲」一名，改用「小夜曲」，原因有二：第一，「小夜曲」習慣上由幾個樂章組成，但協奏曲通常只有三個樂章；第二，「小夜曲」一詞本來就與求愛、戀愛息息相關，不但與《會飲篇》的主題非常吻合，更與作曲家的私生活相呼應：他與智利女演員蒙妮雅莉格莉正好在這一年結婚。

演出歷史

《小夜曲》1954年8月7日在威尼斯完成，1954年9月12日在威尼斯鳳凰劇院首演，是威尼斯節的節目之一，史頓擔任獨奏，並由伯恩斯坦親自指揮以色列愛樂樂團演出。作曲家在1940年代初期，曾為指揮家高沙維斯基當過助理；這時就將完整的樂曲題獻給高沙維斯基，以示紀念。

樂曲

《會飲篇》以轉述形式表達人物之間的對話，《小夜曲》每一樂章都以柏拉圖原著中的人物為題，有時一個樂章一個人物，有時一個樂章多個人物。全曲共由五樂章組成；就像原著所載的對話般，每一樂章雖然獨立成篇，其實都是由前一樂章的某些元素演變而來。伯恩斯坦對每一樂章有如下註解：

斐德若；泡賽尼阿斯。「斐德若以抒情的演說讚美愛神愛洛斯，討論由此展開（賦格式樂段，最初由獨奏小提琴奏

Naturally each speaker also reveals some of his own personality in his speech. Bernstein had been reading Plato's *Symposium* around the time he received a commission for a new concerto for violin and orchestra from the Koussevitzky Foundation. He chose to call it *Serenade* rather than *Concerto* for two reasons. Firstly, a serenade customarily is made up of several movements rather than just the three of a conventional concerto, and secondly, the word serenade was originally associated with wooing and love. While this certainly fitted into the theme of Plato's work, a more personal resonance came from the fact that in the year he received the original commission - 1951 - he married the Chilean actress, Felicia Montealegre.

PERFORMANCE HISTORY

The *Serenade* was completed in Venice on 7 August 1954 and premiered on 12 September 1954 at the Teatro la Fenice as part of the Venice Festival by Isaac Stern with the Israel Philharmonic Orchestra conducted by Bernstein. The completed score was dedicated to the memory of Serge Koussevitzky, whose assistant Bernstein had been during the early 1940s.

THE MUSIC

Each of the five movements in the *Serenade* is headed by the name of one or more of Plato's original participants and, like the conversation recounted in the *Symposium*, each movement, while a self-contained piece in its own right, has actually evolved out of certain elements of the preceding one. Bernstein provided his own comments on each of the movements:

Phaedrus; Pausanias. "Phaedrus opens the symposium with a lyrical oration in praise of Eros, the god of love (*fugato*, begun by the solo violin). Pausanias continues by describing the duality of lover and beloved. This is expressed in



伯恩斯坦與小提琴家史頓在灌錄《小夜曲》。Leonard Bernstein and Isaac Stern, recording session for *Serenade*, 1955.

© Library of Congress, Music Division

出)。泡賽尼阿斯接話，說明「情人」與「愛人」的二元對立。這段演說以古典快板奏鳴曲式表達，素材來自開端的賦格式樂段。」

阿里斯托芬。「在這段對話裡，阿里斯托芬沒有扮小丑，反而像說睡前故事般，引述一則童話似的愛情神話。」

厄里什馬克。「這位醫生說身體和諧，就是解釋『愛』如何運作的科學模型。這是篇幅極短的賦格式諧謔曲，由神秘感與幽默感混合而成。」

阿伽通。「也許是整輯對話裡最感人的一段。阿伽通頌讚愛情：愛情的威力、魅力和功能。是首簡單的三部歌曲。」

蘇格拉底；亞爾西巴德。「蘇格拉底說自己拜訪預言家第俄提瑪，又引用第俄提瑪所述的愛情神話。這個慢速引子分量十足，比之前任何一個樂章濃重，事實上是〈阿伽通〉樂章中段的重現，只是經過大量發展，因此隱隱約約暗示出奏鳴曲式。席間，亞爾西巴德和一幫醉酒的尋歡者闖入（這個情節可非常著名），打斷上述眾人的對話，這時音樂也進入快板。快板是首輪旋曲，篇幅相當長，而且情緒多變：氣氛由焦慮，到接近吉格舞曲，再到歡欣喜慶。如果歡欣的樂段有爵士樂的影子，希望大家不要以為這段希臘派對音樂與時代不符；希望大家明白，這場宴會的精神歷久常新，深深影響了一個當代美國作曲家——淡淡的爵士樂風格正是他自然的表達方式。」

a classical *sonata-allegro*, based on the material of the opening *fugato*."

Aristophanes. "Aristophanes does not play the role of clown in this dialogue, but instead that of bedtime storyteller, invoking the fairy-tale mythology of love."

Eryximachus. "The physician speaks of bodily harmony as a scientific model for the workings of love-patterns. This is an extremely short *fugato scherzo*, born of a blend of mystery and humour."

Agathon. "Perhaps the most moving speech of the dialogue, Agathon's panegyric embraces all aspects of love's powers, charms, and functions. This movement is a simple three-part song."

Socrates; Alcibiades. "Socrates describes his visit to the seer Diotima, quoting her speech on the demonology of love. This is a slow introduction of greater weight than any of the preceding movements, and serves as a highly developed reprise of the middle section of the **Agathon** movement, thus suggesting a hidden sonata form. The famous interruption by Alcibiades and his band of drunken revellers ushers in the *Allegro*, which is an extended rondo ranging in spirit from agitation through jig-like dance music to joyful celebration. If there is a hint of jazz in the celebration, I hope that it will not be taken as anachronistic Greek party music, but rather as the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner-party."

編制 INSTRUMENTATION

定音鼓、敲擊樂器、豎琴及弦樂組。

Timpani, percussion, harp and strings.

聖桑

CAMILLE SAINT-SAËNS

C小調第三交響曲，「管風琴」，op. 78

Symphony no. 3 in C minor, *Organ*, op. 78

慢板—中庸的快板：稍慢板

中庸的快板：莊嚴地—快板

Adagio - Allegro moderato: Poco adagio

Allegro moderato: Maestoso - Allegro

作曲家

伯恩斯坦也許是「音樂百貨公司」，精通各類音樂活動；但法國作曲家聖桑卻另有過人之處，甚至比伯恩斯坦天份更高，更多才多藝，影響力也更大。聖桑是音樂史上數一數二的神童，兩歲起學習鋼琴，四歲寫出第一首作品，十歲首次以專業鋼琴家身份演出，演奏莫扎特和貝多芬的協奏曲，加演曲目是讓觀眾點選任何一首貝多芬奏鳴曲，他背譜演奏。聖桑也是天才科學家、考古學家、天文學家和建築歷史學家，出版過關於古羅馬建築的專著和一本詩集，還寫過幾齣話劇。演奏方面，他也是公認的優秀鋼琴家，作曲家李斯特更說聖桑是「世上最優秀的管風琴家」。

這還不止——聖桑也是個天才作曲家。從1839年3月22日（他第一首作品的完成日期）到1921年（最後一首作品的年份），聖桑一直保持創作，完成了四百多首作品（其中169首有正式作品編號，學者莎比娜·泰勒·拉納曾製作較全面的作品目錄，列出樂曲計有394首，但坦言「工作仍未完成」），而且涵蓋的樂種多得幾乎難以分類。他寫過歌劇、協奏曲、室內

THE COMPOSER

Leonard Bernstein may have been “a department store of music”, gifted in so many areas of musical activity, but in his own way the French composer Camille Saint-Saëns was even more gifted, versatile and influential. One of the most prodigiously gifted children in musical history, he started learning the piano at the age of two, produced his first serious composition at the age of four, and made his professional debut as a pianist at ten, playing concertos by Beethoven and Mozart and offering to play from memory any Beethoven sonata as an encore. He was also a talented scientist, archaeologist, astronomer and architectural historian, who published books on ancient Roman buildings, a volume of poems and wrote several plays. As a performing musician he was universally acknowledged as a brilliant pianist and was described by the composer Liszt as “the finest organist in the world”.

On top of all that, he was a gifted composer: from the date of his first composition (22 March 1839) to that of his last (1921), he was continually writing music. Among the more than 400 works he completed (169 have opus numbers, and Sabina Teller Ratner attempted a more comprehensive catalogue which reached 394, but admitted it was “a work in progress”) is such a range of genres as to be almost beyond categorisation. He wrote operas, concertos, and chamber, instrumental, vocal and choral music.



聖桑 Saint-Saëns

By Nadar (Source: gallica.bnf.fr)

樂、器樂、聲樂以及合唱作品；也是第一位寫作電影音樂的重要作曲家（《吉斯公爵被刺記》，1908年），還有七首交響曲。

背景

聖桑的作品非常著名，連倫敦愛樂協會也委約他創作一首新的交響曲，希望在該會1886年的定期音樂會系列上演出，地點是聖雅各伯音樂廳。聖雅各伯音樂廳1905年拆卸前，是倫敦最令然讚歎的音樂廳，座位超過二千，更配備一座大型管風琴，位置在樂團演奏台的正後方（近似今日大家見到這一座）。聖桑見識過這座管風琴，而且十分欣賞。他形容這座管風琴像「大大小小的牧神之笛，小的像孩童玩意，大的卻像神廟支柱。」於是決定在新作中用管風琴，既不把它當作獨奏樂器，也不讓它與樂團平等對話，而是當成樂團不可或缺的部分。此外他還採用了兩台鋼琴，將傳統的交響樂團編制加以擴充。樂曲完成後，他把樂譜和一封信交給倫敦愛樂協會幹事，信中寫道：「別說沒提醒你，這曲子可嚇壞人呢。指揮這首曲子真是賞心樂事。問題是：聽眾會否覺得是否賞心樂事？」

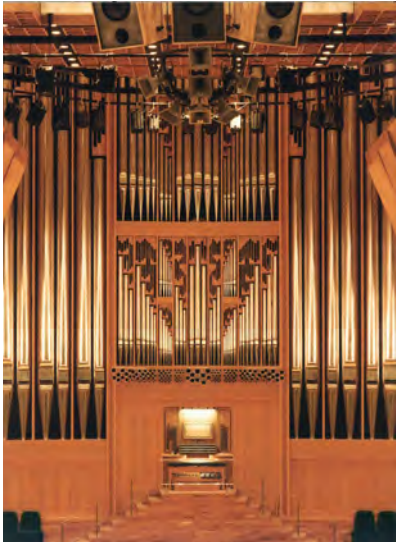
He was the first major composer to write film music (*L'Assassinat du Duc de Guise* in 1908) and wrote seven symphonies.

THE BACKGROUND

Such was Saint-Saëns's fame as a composer that the Philharmonic Society of London commissioned a new symphony from him for their regular concert series held in London's St James's Hall during 1886. Demolished in 1905 (a hotel now stands on the site), St James's Hall was the most impressive concert hall in London with a seating capacity of over 2,000 and a large organ placed centrally behind the orchestral platform (not dissimilar to the position of the organ as you see it here today). Saint-Saëns knew and admired this organ - he had once described it as "a collection of Pan's pipes of every size, from those as small as a child's plaything to those as gigantic as temple columns" - and decided to make use of it in his new symphony, treating it not as a solo instrument nor in a dialogue of equals, but as an integral part of the orchestra. He also expanded the conventional symphony orchestra by adding a part for piano duet. As he wrote in a letter to the Secretary of the Philharmonic Society accompanying the completed manuscript, "It will be terrifying, I warn you. It will be a treat to conduct it. The question is: will it be a treat for the people to hear it?"

PERFORMANCE HISTORY

Disaster struck, however, when Saint-Saëns arrived at St James's Hall a few days before the scheduled premiere of the symphony, which he was due to conduct on 19 May 1886. Much to his horror he discovered that the organ had been removed and replaced by a considerably



東南亞最大的管風琴就坐落於香港文化中心的音樂廳內。
The concert hall at the Hong Kong Cultural Centre houses the largest pipe organ in Southeast Asia.

演出歷史

可惜事與願違。就在1886年5月19日首演前幾天，聖桑來到聖雅各伯音樂廳，一看之下卻大吃一驚：原本的管風琴不知所蹤，換了一座體積小得多、音量也弱得多的。這樣一來樂曲中管風琴的效果必然大打折扣。但事到如今，要修改樂曲為時已晚，因此他讓樂曲按計劃演出，宣稱：「該做的我都做了。沒有下次。」即使首演時管風琴的聲音微弱得幾乎聽不見，樂曲仍非常成功，而且一直是聖桑最受歡迎的作品之一。

樂曲

與傳統交響曲曲式相比，聖桑「第三」有幾項創新之處，當中不少創新的靈感都來自李斯特。首先聖桑以一個主題貫串全曲，期間不斷演變，令樂曲幾乎所有重要主題都衍生自開端樂思。然後作曲家將傳統的四樂章結構分為前後兩部分，各由兩個樂章組成。第一部分以弦樂的哀傷旋律柔和地掀開序幕；這個哀傷的旋律以悲傷的雙簧管獨奏告終。然後音樂步伐加快，弦樂奏起激動的主題——這正是後來將以種種面貌重現、主宰

smaller and less powerful instrument which seriously undermined the effect of the organ's involvement in the symphony. With no time to revise the work, he decided to let the performance go ahead declaring: "I have given all that I had to give. What I have done I shall never do again." With the organ barely audible in the performance, the third symphony was still a resounding success and has remained one of Saint-Saëns's most popular creations.

THE MUSIC

Saint-Saëns made several innovations to conventional symphonic form, many of them inspired by Liszt. Firstly, he took a single theme and let it evolve over the course of the work so that nearly all the major themes are based on that one idea. Then he reorganised the traditional four-movements into pairs to form two distinct parts to the work. The first part begins in a subdued manner with a plaintive string melody rounded off by a sorrowful oboe solo before the pace quickens and the strings announce their agitated theme. This is the one theme which will, in various guises, dominate the work. What is, in effect, the second movement follows straight on from the first and is announced almost unobtrusively by the first appearance of the organ; using just its quietest and deepest tones.

The second part opens with a stern, vigorous violin theme, and features some lively dialogue between the string and woodwind sections of the orchestra. The mood changes abruptly to something much more sprightly and cheerful with the piano periodically

全曲的主題。管風琴採用最低沉、最微弱的聲音，不經不覺地加入——這時，「第二樂章」實際上已經開始，與「第一樂章」毫無間斷。

第二部分以既嚴肅又有力的小提琴主題開始，後來弦樂與木管展開活潑的對話。氣氛突然變得明亮輕快，鋼琴不時借助活力充沛的音階上下奔走。重拾樂章開始時的嚴肅氣氛後，新的樂思在小提琴響起，可是才幾小節已經不了了之——彷彿重要時刻即將來臨似的。

果然。

一個管風琴和弦（用上了管風琴最低沉的樂音）預示終樂章來臨。管風琴在此壯麗無比，與樂團時而對話，時而並肩；鋼琴起伏不斷的音型，則令人想起〈水族館〉[出自聖桑同年（1886）寫作的另一名曲《動物嘉年華》]；只是「第三」完結時，全曲開端的主題最後一次重現，樂團和管風琴都全力以赴，聲勢浩大。

樂曲剖析中譯：鄭曉彤

running away in energetic scales. After a return to the stern mood of the movement's opening, the violins begin a new idea, but this seems to hang in the air after a few bars; something momentous seems about to happen.

It is.

A single organ chord, featuring the lowest note on the instrument, heralds the start of the final movement. Here the organ is heard in all its magnificence, sometimes in dialogue with the orchestra, sometimes in partnership with it. Rippling figures from the piano remind us of the "Aquarium" movement of Saint-Saëns's other famous work composed in 1886, *The Carnival of the Animals*, but the symphony ends in a blaze of glory as full orchestra and full organ join in to blast out the final manifestation of the theme first heard at the start of the symphony.

Programme notes by Marc Rochester

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、兩支雙簧管、英國號、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、管風琴、四手鋼琴及弦樂組。

Three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, organ, four-hand piano and strings.

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JAAP, TO THE NEW WORLD 梵志登 · 新世界

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柯普蘭 單簧管協奏曲
德伏扎克 第九交響曲·「新世界」

BERNSTEIN *Candide Overture*
COPLAND *Clarinet Concerto*
DVOŘÁK *Symphony no. 9,
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梵志登
Jaap van Zweden

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梵志登 音樂總監
Jaap van Zweden Music Director

香港愛樂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。
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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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。他剛與港樂完成一個四年計劃，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. Recently, with the HK Phil, he has accomplished 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.



艾尼斯 JAMES EHNES

小提琴 Violin

PHOTO: B Ealovega

艾尼斯獲公認為同輩中最出色的小提琴家之一。除了與樂團演奏協奏曲外，他亦經常舉行獨奏會。他定期於威格摩音樂廳、卡內基音樂廳、芝加哥交響樂中心、阿姆斯特丹荷蘭皇家音樂廳，以及芝加哥拉維尼亞音樂節、瑞士蒙特勒音樂節、法國拉謝斯迪約音樂節、聖彼得堡白夜音樂節、普羅旺斯艾克斯區的復活音樂節等獻藝。他2009年於薩爾斯堡藝術節演出巴格尼尼隨想曲成為樂壇佳話。

艾尼斯的錄音繁多，並屢獲殊榮，其中與戴維斯爵士及英國愛樂樂團合作、艾爾加小提琴協奏曲的現場錄音，為他帶來「留聲機大獎」。他的康果特、巴伯及華爾頓小提琴協奏曲大碟，獲格林美獎的「最佳器樂獨奏」及朱諾獎的「年度古典音樂專輯」。他近期灌錄的大碟，包括貝多芬、德布西、艾爾加及雷史碧基的奏鳴曲，以及布烈頓、蕭斯達高維契及浦羅哥菲夫的協奏曲。而收錄與指揮曼茨及皇家利物浦愛樂合演貝多芬小提琴協奏曲的錄音，已於2017年10月發行。

艾尼斯四歲開始學習小提琴，13歲與蒙特利爾交響樂團合作，是他首次與樂團同台演出。1997年，他從茱莉亞音樂學院畢業，並憑音樂方面的出色表現及領導能力，獲頒彼得·曼寧校長紀念獎。他是加拿大皇家學會的院士，並於2010年獲頒加拿大勳章。

他用以演奏的小提琴，為1715年製造的史特拉瓦里名琴「馬思克」。

James Ehnes has established himself as one of the foremost violinists of his generation. Alongside his concerto work, he maintains a busy recital schedule. He performs regularly at the Wigmore Hall, Carnegie Hall, Symphony Center Chicago, Amsterdam Concertgebouw, Ravinia, Montreux, Chaise-Dieu, the White Nights Festival in St Petersburg, Festival de Pâques in Aix, and in 2009 he made a sensational debut at the Salzburg Festival performing the Paganini Caprices.

Ehnes has an extensive discography and has won many awards for his recordings including a Gramophone Award for his live recording of the Elgar Concerto with Sir Andrew Davis and the Philharmonia Orchestra. His recording of the Korngold, Barber and Walton violin concertos won a Grammy Award for 'Best Instrumental Soloist Performance' and a JUNO award for 'Best Classical Album of the Year'. Recent releases include sonatas by Beethoven, Debussy, Elgar and Respighi, and concertos by Britten, Shostakovich and Prokofiev, as well as the Beethoven Violin Concerto with the Royal Liverpool Philharmonic Orchestra and Andrew Manze, which was released in October 2017.

Ehnes began violin studies at the age of four, made his orchestral debut with Orchestre Symphonique de Montréal aged 13 and graduated from The Juilliard School in 1997, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music. He is a Fellow of the Royal Society of Canada and in 2010 was appointed a Member of the Order of Canada.

James Ehnes plays the "Marsick" Stradivarius of 1715.



凡都斯拿

LEO VAN DOESELAAR

管風琴 Organ

PHOTO: Marco Borggreve

凡都斯拿經常以獨奏者的身份，與不同樂團及指揮家同台演出，並為多個巴洛克合奏團擔任通奏低音樂手。此外，他亦活躍於室內樂演出，演奏用的樂器涵蓋古鋼琴和現代鋼琴。他還與另一位鋼琴家約丹組成鋼琴二重奏組合，他們古代與現代樂器並用的演出，大獲好評。凡斯都拿曾為多個唱片品牌灌錄管風琴音樂大碟，包括首張包括 W. F. 巴赫及韓爾德全套管風琴作品的大碟，用古風琴灌錄多位音樂家如雪德曼（2014年德國古典迴聲獎及2013年德國唱片大獎）、莫扎特、克萊布斯、J. S. 巴赫、凡諾特及史韋琳克所創作的樂曲，以及李斯特和法朗克的管風琴作品。

1993年，荷蘭皇家音樂廳為廳內完成復修的管風琴特設活動，由凡都斯拿在演出中擔任獨奏者，在沙爾指揮下與荷蘭皇家音樂廳管弦樂團同台。他亦曾在荷蘭皇家音樂廳世界首演古拜杜麗娜、多納托尼、庫瑞斯及里姆的管風琴協奏曲。他自1995年起出任柏林藝術大學的管風琴教授，亦為荷蘭皇家音樂廳及荷蘭格羅寧根的聖馬天尼教堂（內裡有一座著名的Schnitger管風琴）的榮譽管風琴師。2007年，凡都斯拿獲頒極具聲望的斯韋林克獎，以表揚他於阿姆斯特丹老教堂（Oude Kerk）宣弘管風琴文化。

Leo van Doeselaar has performed as a soloist with various orchestras and conductors, and appeared as a continuo player with many baroque ensembles. In addition to these activities, he is a dedicated chamber music performer on both historic and modern pianos. He also partners Wyneke Jordans in a widely acclaimed duo-piano team, using both historical and modern instruments. As an organist, van Doeselaar has made CD recordings for various labels, including the first complete recording of the organ works of Wilhelm Friedemann Bach and Handel, and recorded on historic organs music by Scheidemann (Echo KLASSIK 2014 and 'Preis der Deutschen Schallplattenkritik 2013'), Mozart, Krebs, Johann Sebastian Bach, van Noordt, Sweelinck and organ works by Franz Liszt and César Franck.

In 1993, on the occasion of the dedication of the restored Concertgebouw organ, Leo van Doeselaar was the soloist with the Royal Concertgebouw Orchestra and Maestro Chailly. At the Concertgebouw he has played the world premieres of Organ Concertos by Sofia Gubaidulina, Franco Donatoni, Tristan Keuris and Wolfgang Rihm. Since 1995 he has been professor of organ at the Universität der Künste in Berlin. He is also titular organist of the famous Schnitger-organ of the Martinikerk in Groningen as well as titular organist of the Concertgebouw Amsterdam. In 2007 Leo van Doeselaar received the prestigious "Jan Pieterszoon Sweelinck Prize" for his services to organ culture at the Oude Kerk in Amsterdam.

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

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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150場音樂會，把音樂帶給超過20萬名觀眾。

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20週年，香港經濟貿易辦事處資助港樂，於2017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、合唱團與一眾頂尖歌唱家，於2018年1月完成了歷時四年的華格納巨著《指環》四部曲的歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。《指環》第四部曲——《諸神的黃昏》的錄音將於2018年年底發行。

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 performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House between April and May 2017.

Jaap, the HK Phil, a superb cast of soloists and a chorus successfully completed the four-year epic "Ring Cycle" journey in January 2018. The concert performances and live Naxos recordings have been enthusiastically received by audiences and praised by critics at home and abroad. The recording of *Götterdämmerung* will be released towards the end of 2018.



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, amongst 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

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



葉詠媛
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



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



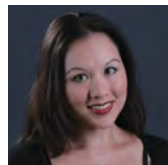
李智勝
Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐烜
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 趙滢娜 (署理)
Zhao Yingna (Acting)



▲ 梁文瑋
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



▲ 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



張殊影
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
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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

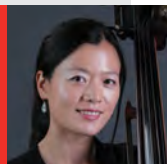
香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

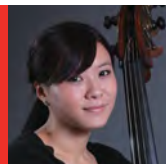
低音大提琴 DOUBLE BASSES



● 林達僑
George Lomdaridze



◆ 姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



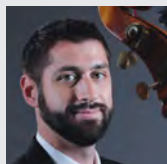
馮榕
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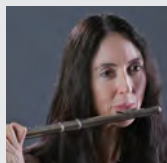


鮑爾菲
Philip Powell

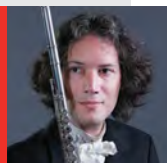


范戴克
Jonathan Van Dyke

長笛 FLUTES



● 史德琳
Megan Sterling



■ 盧韋歐
Olivier Nowak



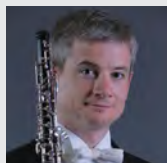
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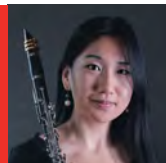
單簧管 CLARINETS



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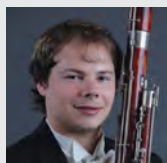
劉蔚
Lau Wai

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艾爾高
Lorenzo Iosco

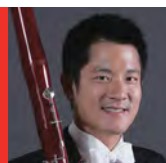
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Benjamin Moermond

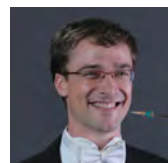


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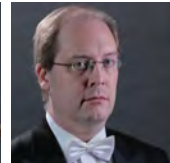


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Trumpet: Esteban Batallán^

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Trombone: Zachary Bond

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Piano: Linda Yim

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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
 - 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
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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

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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

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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
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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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