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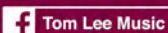
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梵志登與王健 JAAP & JIAN WANG

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柴可夫斯基 TCHAIKOVSKY

18'

《洛可可變奏曲》

Variations on a Rococo Theme

中場休息 INTERMISSION

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蕭斯達高維契 SHOSTAKOVICH

69'

第七交響曲·「列寧格勒」

Symphony no. 7, Leningrad

| | |
|-------------|----------------------------|
| 小快板 | Allegretto |
| 中板 (稍快的小快板) | Moderato (poco allegretto) |
| 慢板 | Adagio |
| 不太快的快板 | Allegro non troppo |

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梵志登 指揮 Jaap van Zweden Conductor

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王健 大提琴 Jian Wang Cello



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柴可夫斯基

PYOTR ILYICH TCHAIKOVSKY

《洛可可變奏曲》，為大提琴及管弦樂團而寫

Variations on a Rococo Theme, for cello and orchestra

到了1876年年底，柴可夫斯基已經完成了交響詩《里米尼的弗蘭切斯卡》。《里米尼的弗蘭切斯卡》根據但丁《神曲》（地獄篇）裡一個特別感人的故事寫成：年輕的意大利貴婦由於陷入噩夢般的婚姻，以致難敵誘惑而紅杏出牆，結果賠上性命；豈料到了地獄，即使她的罪行情有可原，也要在地獄裡受苦。柴可夫斯基的樂曲既表現出極度的痛苦，也流露出強烈的憐憫之情。

進入莫扎特世界

柴可夫斯基稍後顯然覺得要寫點截然不同的音樂。於是他就從莫扎特入手（其實他經常如是），轉投純淨、安寧的古典主義精神（柴可夫斯基認為莫扎特正好體現了這些特點），以做調劑。不過新作卻並非以莫扎特的音樂為基礎，而是一首完全原創的樂曲——是作曲家嘗試進入莫扎特的世界裡創作的樂曲。

這首變奏曲根據「洛可可」主題寫成，但這個「洛可可」主題本身也並非取自真正的古典時期的作品，而是柴可夫斯基親自撰寫的——大家眼前的是19世紀俄羅斯，身上披著18世紀的外衣，又參考了莫扎特嬉遊曲和意大利喜歌劇，從當中優美（有時也不無誇張）的描繪裡，學到溫文爾雅的舉止。

Towards the end of 1876, Tchaikovsky finished his tone poem *Francesca da Rimini*, based on a particularly moving episode in Dante's *Inferno*. Tchaikovsky was deeply stirred by the story of the young Italian noblewoman, caught in a nightmare marriage, who is drawn into an adulterous affair, and pays with her life - only to find herself tormented in Hell for her all-too-understandable crime. The music Tchaikovsky composed in response radiates anguish and searing compassion.

ENTERING THE WORLD OF MOZART

After this, Tchaikovsky clearly felt he needed a complete change. For relief he turned - as he often did - to Mozart, and to the spirit of pure, serene classicism which he felt Mozart embodied. But what he came up with was not, in fact, a Mozart-based work, but an entirely original attempt to enter Mozart's world creatively. The "Rococo" theme on which he based this set of variations is not taken from a genuine classical era piece; rather it is Tchaikovsky's own composition. What we have here is a 19th century Russian in 18th century costume, adopting the exquisite courtly manners so beautifully evoked (and sometimes caricatured) in Mozart's divertimentos and his Italian comic operas.

EMOTIONALLY STEADYING

Tchaikovsky wrote the *Variations on a Rococo Theme* for the German cellist Wilhelm

讓情緒穩定下來

《洛可可變奏曲》是柴可夫斯基為德國大提琴家費珍哈根而寫的作品。費珍哈根是莫斯科音樂學院教授，也就是作曲家的同僚。乍看之下，柴可夫斯基棄大提琴協奏曲而取變奏曲似乎有點奇怪，但其實當時大提琴協奏曲非常罕見（連舒曼的大提琴協奏曲也沒多少人認識）。1895年，布拉姆斯初次看到德伏扎克大提琴協奏曲的樂譜。面對這首精湛的作品，布拉姆斯的反應是：「為甚麼我從來就沒想過大提琴協奏曲可以是這個模樣？要是我知道，很久以前就會親自寫一首了！」變奏曲這種比較簡潔的形式，也許對柴可夫斯基來說有實際用途——因為樂曲有較大機會獲獨奏者和音樂會籌辦人接納。同時變奏曲也很符合柴可夫斯基的「古典」大計：傳統上，變奏曲較整齊、較平衡，沒有浪漫協奏曲那般誇張。無論設計還是風格，《洛可可變奏曲》都與交響詩《里米尼的弗蘭切斯卡》形成鮮明對比：《里米尼的弗蘭切斯卡》極盡激烈之能事，狂亂、變化無常，更包括作曲家非常強烈的個人感受；換句話說，《洛可可變奏曲》就是讓作曲家情緒穩定下來的活動，也正是他需要的。

純粹的快樂

然而《洛可可變奏曲》本身也充滿對比：這一分鐘優雅迷人，下一分鐘無拘無束，生氣勃勃，甚至能瞥見作曲家憂鬱的一面。不過獨奏者一直忙個不停（一般協奏曲總有較長的樂團段落，讓獨奏者可以輕鬆一下），樂段本身技巧難度也可以很高。樂團的木管和法國號只採用雙管編制，也沒有定音鼓（這種陣容正

Fitzenhagen, who at the time was a fellow-professor of Tchaikovsky's at the Moscow Conservatoire. It may initially seem strange that he chose this format, rather than composing a cello concerto. But concertos for cello were rare at this time (even Schumann's Concerto was more or less unknown). When Brahms first saw the score of Dvořák's great Cello Concerto in 1895, his reaction was telling: "Why on earth didn't I realise that one could write a cello concerto like this? If I had only known, I would have written one long ago!" Casting the work in this more concise form probably made practical sense to Tchaikovsky - it was more likely taken up by soloists and concert promoters. But at the same time variation form was well suited to Tchaikovsky's "classical" agenda: sets of variations were traditionally much more orderly, balanced, less theatrical than romantic concertos. In design as much as in style, *Variations on a Rococo Theme* forms a strong contrast to the convulsive, volatile, intensely personal drama of *Francesca da Rimini* - in other words exactly the kind of emotionally steadying exercise he needed.

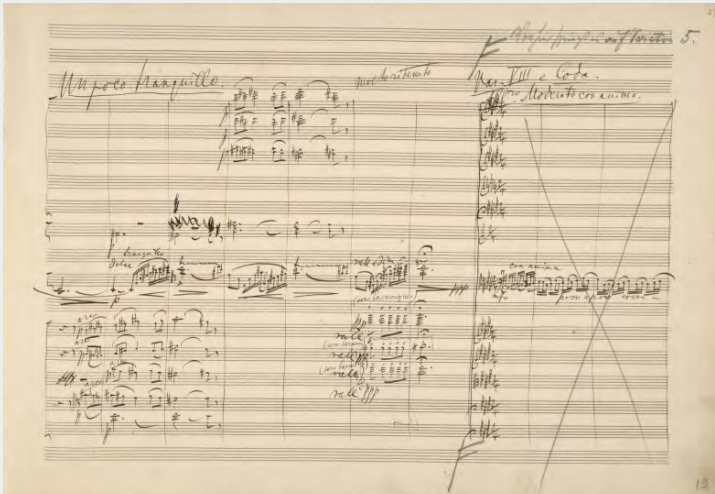
PURE JOY

There is however plenty of contrast in Tchaikovsky's variations: elegant charm one minute, carefree exuberance the next, even a passing glimpse of the more melancholy side of Tchaikovsky's nature. Nevertheless, the soloist is kept pretty busy throughout - in a concerto there would normally be longish orchestral passages to provide rest and relief - and the writing can certainly be technically challenging. Although the orchestra is small, with pairs of woodwind and horns and no timpani (exactly the kind of forces Mozart might have used), Tchaikovsky makes sure that the cello is clearly audible by having the solo instrument spend quite a lot of its time in its higher register, where it tends to

是莫扎特會採用的)；不過樂團規模雖然小，但作曲家為了確保大提琴能清楚突出，就讓獨奏大提琴集中在較高音區拉奏，令聲音更清澈、更銳利——但這樣一來，獨奏大提琴的難度就更高了。然而對觀眾來說，《洛可可變奏曲》卻可謂「輕音樂」：主題的種種變化形態都很討人歡喜，而且易聽易懂；大提琴與樂團的對話既溫馨又誘人；樂曲結束時，氣氛近乎純粹的快樂，與柴可夫斯基其他作品不遑多讓。

sound clearer and more penetrating - though that poses an added challenge for the soloist. For the audience though, *Variations on a Rococo Theme* is in the best sense "easy listening": the transformations of the theme delightful and always easy to follow, the dialogues between cello and orchestra warm and beguiling, and the ending is as near to pure joy as anything penned by Tchaikovsky.

樂譜大幅修改 DRASTICALLY MODIFIED SCORE



柴可夫斯基《洛可可變奏曲》原手稿，但經大提琴家費珍哈根大幅修改。
Tchaikovsky's manuscript of *Variations on a Rococo Theme*, heavily edited by cellist Wilhelm Fitzenhagen. (imslp.org)

今天所演奏的《洛可可變奏曲》版本，並非完全出自柴可夫斯基之手。事緣作曲家把樂譜交給獨奏家費珍哈根，想聽取他對大提琴獨奏部分的意見。費珍哈根不僅大幅度修改獨奏部分，還重組部分變奏，並刪去整個第八個變奏等。但這個修改的版本卻很受歡迎，已經成為各地音樂會常演的大提琴曲目。

The version of *Rococo Variations* performed today is not solely penned by Tchaikovsky. The composer asked the cellist Wilhelm Fitzenhagen for his advice on the solo cello part. Not only did Fitzenhagen make drastic modifications to the solo cello line, he re-ordered the variations, in the process cutting Tchaikovsky's original eighth variation entirely. It is in this revised version that the *Rococo Variations* has become one of the most famous works in the cello repertoire.

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DMITRI SHOSTAKOVICH

C大調第七交響曲「列寧格勒」, op. 60
Symphony no. 7 in C, op. 60, *Leningrad*

小快板

中板 (稍快的小快板)

慢板

不太快的快板

Allegretto

Moderato (poco allegretto)

Adagio

Allegro non troppo

哲學家尼采提過，有些藝術作品「帶著時代的印記，像個未癒合的傷口。」這句話用來形容蕭斯達高維契第七交響曲「列寧格勒」實在貼切不過，其他樂曲望塵莫及。1941年6月22日，希特勒侵略蘇聯；儘管樂曲可能在德軍入侵前已開始構思，但之後種種事件顯然令作曲家寫作時更感迫切。納粹德軍入侵蘇聯後，不消兩個月就把列寧格勒（也就是現在的「聖彼得堡」，那是蕭斯達高維契的家鄉）重重包圍。希特勒滿以為列寧格勒不久就會投降：事實上，他早就準備在城中的亞斯托里亞酒店舉行舞會慶祝勝利，甚至連門票都印好。然而近乎奇蹟的事情發生了：儘管市內糧食短缺兼正值百年一遇的嚴冬，但蘇聯人卻死守列寧格勒達兩年半之久；兩年半後，德軍已被趕離史太林格勒，蘇聯軍隊已開始西進，漸漸收復失地。

這些人我們永遠打不贏

儘管形勢險峻，時常受空襲警報打擾，不久前又開始充當消防員（有一

The philosopher Friedrich Nietzsche wrote of works of art that they “bear the imprint of their times like an open wound.” There is no symphony in the repertoire of which that is truer than Shostakovich’s seventh, the *Leningrad* Symphony. It’s possible that Shostakovich had ideas for the work in his head before Hitler’s army invaded the Soviet Union in June 1941. But subsequent events clearly gave the creative impulse new impetus. Just two months after the invasion, Nazi troops had completely encircled Shostakovich’s home city of Leningrad (now St Petersburg). Hitler expected that the city would soon surrender: in fact he even had tickets printed in advance for a victory ball in the city’s Astoria Hotel. But what ensued was close to miraculous. Despite catastrophically dwindling food supplies and on the onset of the worst winter in Russian history for around a century, Leningrad held out for two and a half years, by which time the Germans had been routed at Stalingrad and the Soviet Army’s push westwards had begun.

WE’LL NEVER BEAT THESE PEOPLE!

Despite the dreadful conditions, and the frequent threat air raids, not to mention the demands of Shostakovich’s new role as fireman (a picture of him in fireman’s helmet, on the roof of a fire-racked Leningrad Conservatory, appeared on the cover of America’s *Time* magazine), the *Leningrad* Symphony took shape quickly: the huge first movement was completed

戰火中的列寧格勒 [Siege of Leningrad](#)
(Wikimedia Commons)

張圖片是他戴著消防頭盔，身處著火的列寧格勒音樂學院屋頂，成了美國《時代》雜誌封面)，但「列寧格勒」交響曲卻進展神速：規模宏大的第一樂章只消六星期已經完成。蘇聯當局知道消息後，決定徵用「列寧格勒」交響曲抗戰。蕭斯達高維契完成第一至第三樂章後，安全撤退到莫斯科東面的古比雪夫；樂曲同年12月在古比雪夫首演，隨後更陸續有其他演出：翌年3月先在莫斯科演出，之後更遠赴紐約，由飲譽國際的明星指揮家托斯卡尼尼演出；為了將樂譜送到紐約，當局要先將樂譜製成微型膠卷，再在武裝人員護送下空運到美國。到了1942年8月13日，樂曲在列寧格勒由列寧格勒電台管弦樂團演出——這天剛好是希特拉原定舉行「勝利舞會」的日期——即使當時列寧格勒仍然被圍，即使樂團原本的團員許多都已死於低溫症或營養不良，也無礙樂曲在當地演出。當局更在列寧格勒邊沿安放多個大型揚聲器，對著德軍廣播這次演出，以示抵抗外侮的決心，氣勢磅礴。據說有位德國軍官聽到樂曲之後，凝重地說：「這些人我們永遠打不贏！」

活下來

筆者讀過列寧格勒保衛戰倖存者的描述，也跟其中一些倖存者傾談過，結論是當日出席首演的列寧格勒居民裡，多數認為樂曲最重要的主題就是「活下來」。可是作曲家1975年去世後，「列寧格勒」交響曲的「含意」卻引起爭議。1979年，有一本叫《證言》的書出版，聲稱是蕭斯達高維契的回憶錄，「由所羅門·沃爾科夫轉述並編輯」。據書中所言，對於有人



in just six weeks. When news reached the Soviet authorities they were determined to draft the *Leningrad Symphony* into the war effort. With three movements already completed, Shostakovich was evacuated safely behind the enemy lines to the east of Moscow, to the city of Kuibyshev, where the symphony was premiered in December. More performances followed quickly: in Moscow the following March, and then - remarkably in New York, under the international star conductor Arturo Toscanini - the score was flown to the US on microfilm with armed protection. Then, on 13 August 1942 - the day Hitler had so prematurely booked for his grand victory ball - the *Leningrad Symphony* was played by the Leningrad Radio Orchestra in the still-besieged city - this despite the fact that many of the original members of the orchestra had died of hypothermia or malnutrition. In an act of spectacular defiance the performance was broadcast at the German troops through huge loudspeakers placed at the edge of the city. It is said that on hearing this, one German officer observed grimly, "We'll never beat these people!"

ABOUT SURVIVAL

Talking to, and reading accounts of, survivors of the Siege of Leningrad has convinced this writer that for most Leningraders at the



蕭斯達高維契登上《時代》雜誌封面 (1942年7月20日)
Shostakovich on the cover of *Time* magazine (20 July 1942)
Cover by Boris Artzybasheff (www.time.com)

說「第七」是回應納粹入侵的作品，蕭斯達高維契（如果真是他本人的話）起初看來認同；但幾段之後，卻說樂曲其實關於「毀於史太林手上的列寧格勒，希特勒只是送這個城市一程而已」，但有關係嗎？有些人當然覺得茲事體大，但作曲家寫作「第七」期間，每天都下定決心要活下來，這些會是他心裡想得最多的事情嗎？

無論如何，觀眾也很難聽不出第一樂章開端那種堅定的反抗氣氛。接下來的長篇樂段抒情而發人深省，似乎在描繪一個較單純的年代（尤其短笛獨奏暗示，聽起來很像孩童的玩具笛）；但小鼓奏出重複的節奏，一連串進行曲似的變奏在上方響起，和平的氣氛漸漸消散。主題起初還是得意洋洋的（大家可以想像士兵上戰場時，一邊齊步走一邊吹口哨），後來漸漸變得嚇人：長號和大號一度奏出半音滑奏音型，像極了空襲警報。大難臨頭了；然後是滿目瘡痍——「對抗」主題（也就是第一主題）現在變成憂傷的巴松管獨奏，一拐一拐的；弦樂撥奏和鋼琴奏出低沉的和弦，聲音像金屬

symphony's premiere, this was music that spoke above all about survival. But since Shostakovich's death in 1975, a controversy has developed about the "meaning" of the *Leningrad* Symphony. In *Testimony* (published 1979), the book which claims to be Shostakovich's memories, "as related to and edited by Solomon Volkov", Shostakovich (if it is Shostakovich) appears initially to endorse the view that the symphony was a response to Nazi aggression, but only a few paragraphs later we read that the music is really "about the Leningrad that Stalin destroyed and that Hitler merely finished off." Does this matter? For some it clearly matters a great deal, but were such thoughts likely to have been uppermost in Shostakovich's mind as he worked on the score, intent above all on surviving from day to day?

Whatever the case, it is hard to mistake the mood of stern defiance that animates the opening section of the [first movement](#). Later, a long episode of reflective lyrical music suggests innocent times (especially the solo piccolo, so like a child's toy flute); but then peace is gradually expunged by a sequence of march-like variations over a repeated side-drum rhythm. Initially perky (one can imagine troops whistling as they march off to battle), the main theme gradually turns horrific: at one point chromatically sliding trombones and tuba intone what sounds very like an evocation of an air-raid siren. Catastrophe follows, then devastation - the "defiant" first theme is now reduced to a limping, dolorous bassoon solo, above low metallic piano and plucked string chords. After this the movement

似的。樂章隨後模稜兩可地結束：列寧格勒是「被摧毀」了嗎？就像《證言》所說的一樣？還是仍有一線希望、有一絲抵抗的機會閃過？

妙不可言的慢板

〈中板〉起初彷彿來自另一個世界：較輕盈、較溫柔，與柴可夫斯基芭蕾舞劇《天鵝湖》遙相呼應；《天鵝湖》則與列寧格勒馬林斯基劇院息息相關。如果這些代表對美好日子、純真時光的緬懷，那麼速度快得多的中段就將這一切突然粉碎——不久俄羅斯人就稱這一段為「死亡之舞」。可是樂章結尾寂寥平靜——不過長笛奏出偏低音，配合豎琴和深沉的低音單簧管，聲音陰森可怖，令人毛骨悚然。這下大家來到「列寧格勒」交響曲的核心：妙不可言的〈慢板〉樂章。據與蕭斯達高維契有交情的人所言，蕭斯達高維契是個無神論者，但宗教意象卻對他十分重要：俄羅斯東正教的音樂與儀式跟俄羅斯人息息相關，同時蕭斯達高維契對國人也有深重的責任感。據《證言》所說，「第七」交響曲部分靈感來自《聖經》，尤其這個慢速樂章：

「《大衛的詩篇》深深打動了我，就動筆寫作〔列寧格勒〕交響曲」。這首交響曲要說的不止於此，但《詩篇》卻刺激了我……關於流血，大衛有些詩句很棒：上帝會為流血的復仇。上帝不會忘記受害者的呼喊……想起《詩篇》，我就會很激動。」

木管和豎琴奏出讚美詩似的和弦，為〈慢板〉掀開序幕；痛苦不已的「宣敘調」由全體小提琴奏出，兩者交替出現，似乎真能表達出上文提及的情懷：豎琴令人想起精通音律的《聖經》人物大衛王，還有史達拉汶斯基《詩篇交響曲》（蕭斯達高維契

ends ambiguously: is the city “destroyed”, as *Testimony's* has it, or are there still glimmers of hope, flickers of defiance?

THE GREAT ADAGIO

At first the *Moderato* that follows seems to come from a different world: lighter, gentler, with distant echoes of Tchaikovsky's ballet *Swan Lake* (strongly associated with the city's Maryinsky Theatre). If these are more memories of happier, more innocent times they are violently shattered by the much faster-paced middle section, which soon came to be known in Russia as the “Dance of Death”. But the ending is calm – eerily so, with ghostly scoring for low flutes, harp and deep bass clarinet. This brings us to the heart of the *Leningrad Symphony*: its great Adagio. According to many of those who knew him, Shostakovich was an atheist, but religious imagery was very important to him: the music and rituals of the Russian Orthodox Church were strongly associated with its people, and Shostakovich's sense of responsibility to his people went deep. According to *Testimony*, the symphony, and this slow movement in particular, drew its inspiration partly from the Bible:

“I began writing [the Leningrad Symphony] having been deeply moved by the Psalms of David. The symphony deals with more than that, but the Psalms were the impetus... David has some marvellous words on blood: God takes revenge for blood. He doesn't forget the cries of victims... When I think of the Psalms, I become agitated.”

The hymn-like wind and harp chords that open the *Adagio*, alternating with anguished “recitatives” for full violins, fit very well with these words: harps evoking the Biblical

十分欣賞這首樂曲)。不過蕭斯達高維契也暗地裡將這段寬廣而陰沉的音樂，比作俄羅斯一望無際的景色。這一切，最終還是被氣氛迫切、速度快得多的樂段入侵；小鼓與額外銅管樂器加入（兩者都在第一樂章描繪過「入侵」），效果更強烈。

終於，一切轟動都平靜下來，〈慢板〉也以開端的讚美詩主題告終：現在主題由全體弦樂奏出，煥發出燦爛的光芒——是希望重燃了嗎？之後直接進入終樂章；初時安靜但不祥，然後漸漸邁向樂章中段的高潮。這個焦慮的高潮過後，慢速樂段響起，充滿葬禮似的氣氛。這時音樂振作起來，準備作最後一擊。就在最激烈的一刻，額外的銅管樂再度響起，以恢弘的C大調奏出樂曲最初的主題，然而小調調性卻仍在低音銅管樂持續，最後更連定音鼓也如是，暗示出無從解決的悲劇元素。活下來、抵抗、毀滅？到最後還是觀眾自行決定——不過無論觀眾如何選擇，那都是個令人震撼的結局。

節目介紹由史提芬·莊遜撰寫

史提芬·莊遜是英國作家、節目主持和作曲家，他著有貝多芬、布魯赫納、華格納、馬勒、蕭斯達高維契等著作。十四年來，他是BBC電台第三台《發現音樂》的主持。

鄭曉彤翻譯

musician-king David, and also Stravinsky's *Symphony of Psalms*, which Shostakovich admired intensely. But he also compared this spacious, dark-hued music privately to the immensity of the Russian landscape. This – and again this fits the “war” programme well – is eventually invaded by much faster, urgently striving music, enhanced by the martial side drum and extra brass from the first movement's “invasion” section.

At length the furore calms down, and Adagio culminates in a radiantly transfigured version of the hymn-like opening theme on full strings – hope again? This leads straight into the *finale*, hushed and ominous at first, then gradually building to a fraught central climax. After this comes a slow elegiac section, from which the symphony rouses itself for one last heroic effort. At its height the extra brass return, sounding out the symphony's original theme in a massive C major, yet the minor key persists on bass brass, and finally on timpani, suggesting a tragic element that refuses to be resolved. Survival, defiance, devastation? Ultimately it is up to the listener to decide – but whatever way one takes it, it's a thrilling conclusion.

Programme notes by Stephen Johnson

Writer, broadcaster and composer Stephen Johnson is the author of books on Beethoven, Bruckner, Wagner, Mahler and Shostakovich. For 14 years he presented BBC Radio 3's *Discovering Music*.

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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。本樂季他剛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 *Petruška*, 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.



王健 JIAN WANG

大提琴 Cello

PHOTO: Xu Bin

王健在上海音樂學院就讀時，於著名紀錄片《樂韻繽紛》中亮相，在史頓的鼓勵和支持下得以赴美學習。1985年，他入讀耶魯大學音樂學院。

王健近期和未來的重要演出如下，於紐約愛樂、多倫多交響樂團、新加坡交響樂團、柏林音樂廳、巴黎室樂團獻藝。他亦定期與哈雷樂團合作，曾與樂團於英國和中國演出。今個樂季，他與鋼琴家金善旭於首爾及其他地方舉行演奏會。王健經常亮相於世界各地頂尖樂團的舞台，例如荷蘭皇家音樂廳管弦樂團、倫敦交響樂團、蘇黎世大會堂音樂廳、北德廣播交響樂團、斯德哥爾摩愛樂、巴黎樂團、NHK交響樂團等。他在中國有許多重要演出，包括：為國家主席獻藝，以及為中國愛樂、上海交響樂團及澳門交響樂團作樂季揭幕演出。他又與中國國家交響樂團和杭州愛樂樂團合作，並於北京演出全套巴赫大提琴組曲。

王健為德意志唱片公司灌錄了多張大碟，包括：與柏林愛樂、阿巴度及沙涵錄音的布拉姆斯雙協奏曲，以及巴赫大提琴組曲專輯；與鋼琴家皮耶絲和指揮杜美合作灌錄的室樂專輯。王健所用的大提琴由已故的林壽榮先生家人慷慨借出。

While a student at the Shanghai Conservatoire, Jian Wang was featured in the celebrated documentary film *From Mao to Mozart: Isaac Stern in China*. Mr Stern's encouragement and support paved the way for him to go to the United States and in 1985 he entered the Yale School of Music.

Recent and future highlights include concerts with the New York Philharmonic, Toronto and Singapore Symphony Orchestras, the Konzerthausorchester Berlin and Orchestre de Chambre de Paris. He has a regular relationship with the Hallé Orchestra with whom he has performed in the UK and China. This season Jian performed recitals with pianist Sunwook Kim, including a performance in Seoul. Jian has performed with many of the world's leading orchestras including the Royal Concertgebouw, London Symphony, Zurich Tonhalle, NDR Hamburg, Stockholm Philharmonic, Orchestre de Paris and NHK Symphony. Amongst his many high profile concerts in China, he has played for the President and opened the season for the China Philharmonic, Shanghai Symphony and Macau Symphony Orchestras. He has also played with the China National Orchestra, Hangzhou Philharmonic Orchestra and performed the complete Bach Cello Suites in Beijing.

He has an extensive discography with DGG, including the Bach Cello Suites and the Brahms Double Concerto with the Berlin Philharmonic, Claudio Abbado and Gil Shaham, and chamber music with Maria João Pires and Augustin Dumay. His instrument is graciously loaned to him by the family of the late Mr Lam Sau-wing .

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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



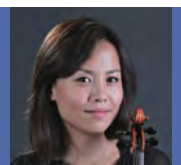
王敬
樂團首席
Jing Wang
Concertmaster



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



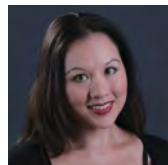
李智勝
Li Zhisheng



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



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Alice Rosen



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Zhang Shu-ying

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Richard Bamping



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Tae-mi Song



宋亞林
Yalin Song

- 首席 Principal
- 聯合首席 Co-Principal
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- ▲ 助理首席 Assistant Principal

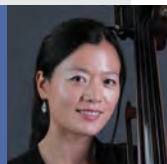
香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

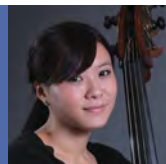
低音大提琴 DOUBLE BASSES



● 林達僑
George Lomdaridze



◆ 姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



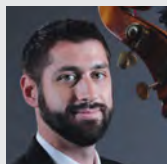
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

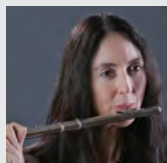


鮑爾菲
Philip Powell

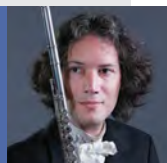


范戴克
Jonathan Van Dyke

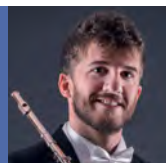
長笛 FLUTES



● 史德琳
Megan Sterling



■ 盧韋歐
Olivier Nowak



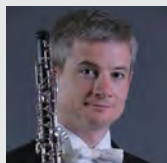
柯布魯
Ander Erburu

短笛 PICCOLO

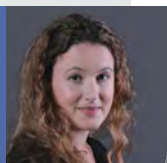


施家蓮
Linda Stuckey

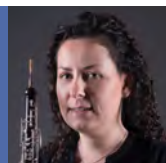
雙簧管 OBOES



● 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

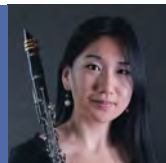
單簧管 CLARINETS



● 史安祖
Andrew Simon



■ 史家翰
John Schertle



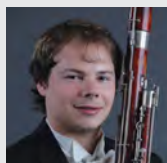
劉蔚
Lau Wai

低音單簧管 BASS CLARINET

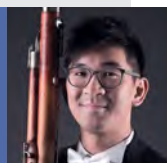


艾爾高
Lorenzo losco

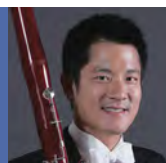
巴松管 BASSOONS



● 莫班文
Benjamin Moermond

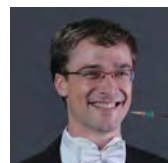


■ 陳劭桐
Toby Chan



◆ 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



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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 Moyses



華達德
Douglas Waterston



施樂百
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Violin: Selena Choi

中提琴：蔡書麟
Viola: Choi Shu-lun

大提琴：潘穎芝、洪東尼
Cello: Letty Poon, Antonio Roig

圓號：許頓*、五十畑勉#、昆伯納^
Horn: Stef van Hertem*, Tsutomu Isohata#, Bernhard Krug^

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Trombone: Zachary Bond, Christian Goldsmith, Hu Xiaoyang

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Paganini Project

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

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

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- 安域高·洛卡 (1902) 小提琴·由程立先生使用
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 - 約瑟·加里亞奴 (1788) 小提琴
 - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用
- 為支持「提升樂團樂器素質計劃」而捐贈之其他樂器
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為支持港樂首演《指環》四部曲，
以下人士借出一套四支華格納大號

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G. B. 瓜達尼尼 (1760) 小提琴·由樂團首席王敬先生使用

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by
Mrs Bei de Gaulle, Third Associate Concertmaster
- Josephn Gagliano (1788) Violin
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
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G. B. Guadagnini (1760) Violin,
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2 《諸神的黃昏》探索日：牧號演奏示範 (13-01-2018)
Götterdämmerung Discovery Day: demonstration of a steerhorn

3 太古「港樂·星夜·交響樂」@中環海濱 (11-11-2017)
Swire Symphony Under The Stars @ Central Harbourfront

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