

THE 45th
SEASON OPENING:

JAAP | LEILA
JOSEFOWICZ

四十五週年
樂季揭幕：
梵志登與莉拉

冠名贊助首場音樂會
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UOB

31 AUG & 1 SEP
2018

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衷心祝賀香港管弦樂團（港樂）踏入2018/19樂季。

今晚的樂季揭幕音樂會，由港樂音樂總監資深指揮家梵志登執棒，並特別邀請到著名小提琴家莉拉·祖絲科域茲與港樂同台演出，為港樂這個亞洲頂尖管弦樂團的第45個樂季，揭開序幕。新樂季的節目非常豐富，多名享譽國際的音樂家將為大家呈獻不同類型的音樂作品，既有扣人心弦的經典樂曲，亦有活力澎湃的現代作品，我與眾多樂迷一樣，熱切期待各項精彩演出。

上一樂季，港樂的藝術水平再創新高。其中一項創舉，是完成華格納巨著《指環》四部曲音樂會和現場錄音，為歷時四年的系列演出，劃上完美的句號。《指環》四部曲演出成功，在海內外大獲好評，可謂實至名歸。

港樂亦是本港的慈善機構之一，一心把音樂帶到社會各個層面，並積極舉辦多元化的藝術教育和聽眾拓展活動，讓香港這個亞洲國際都會的文化生活更添姿彩。

特區政府同樣重視香港的藝術文化發展。我們致力把香港發展成經濟蓬勃的宜居城市。要實現這個目標，推展藝術文化是重要的一環。因此，由本財政年度開始，政府額外增撥5,500萬元，進一步支持港樂及其他八個主要演藝團體和多個中小藝團的發展。

謹祝香港管弦樂團在新樂季再創佳績，繼續在音樂領域大放異彩。相信港樂今晚的精彩演出定能為一眾樂迷帶來一個奇妙醉人的音樂旅程。

獻辭 MESSAGE

I am pleased to congratulate the Hong Kong Philharmonic Orchestra (HK Phil) on the commencement of its 2018/19 season.

This evening's season-opening concert, under the prolific baton of Jaap van Zweden, Music Director of the HK Phil, puts a deserved spotlight on celebrated violinist Leila Josefowicz. It marks the beginning of what will surely be an exhilarating 45th season for Asia's foremost orchestra. This season, music lovers — and that certainly includes me — look forward to a wealth of stirring classics and powerful contemporary works performed by the world's most acclaimed musicians.

The orchestra hit new heights of artistic excellence last season. Among its highlights was the completion of a remarkably ambitious, four-year programme of concerts and recordings of Wagner's *Ring Cycle*, performed to wide critical acclaim.

The HK Phil is also a charitable organisation dedicated to engaging all sectors in our community, offering arts education and outreach programmes that enrich the cultural life of Asia's world city.

My Government is equally devoted to Hong Kong's arts and cultural progress. Indeed, I am committed to ensuring Hong Kong's rise as both an economically thriving and profoundly livable city. Embracing arts and culture is central to that goal. So from this fiscal year on, an additional grant of \$55 million has been provided to support the orchestra and other eight major performing arts groups, together with a variety of smaller arts groups.

I wish the HK Phil another rewarding season. I know we will all enjoy this special evening.

林鄭月娥

Carrie Lam

香港特別行政區行政長官

Chief Executive

Hong Kong Special Administrative Region



歡迎蒞臨港樂2018/19樂季揭幕音樂會。

今個樂季是港樂第45個職業季度，為隆重慶祝這個重要的里程碑，特別邀請到對港樂貢獻良多的前藝術/音樂總監艾度·迪華特和艾德敦回歸，與現任音樂總監梵志登和首席客席指揮余隆為大家呈獻美樂。

本樂季亦邀請到眾多古典樂界巨星，陣容鼎盛：為今晚揭開序幕的有莉拉·祖絲科域茲，隨後貝爾、祈辛、賓尼亞堤菲莉和沙涵等音樂家亦將獻技。讓人期待的巨星更包括首次於香港亮相的新古典風格作曲家馬克斯·李希特和奧斯卡得獎配樂大師亞歷山大·達士勒。

如此豐盛的樂季實在有賴各界鼎力支持。我們非常感謝持續資助港樂的民政事務局和康樂及文化事務署的場地伙伴計劃。而自2006年起，太古集團慈善信託基金一直為港樂首席贊助，我們衷心致意。我們亦很榮幸得到香港賽馬會慈善信託基金的捐助，讓我們能夠提供優質的教育及外展工作。

最後，我希望藉此感謝本場音樂會的冠名贊助大華銀行。

祝大家有一個愉快的晚上。

獻辭 MESSAGE

It is a great honour to welcome you to the HK Phil's 2018/19 Season Opening.

This season marks the 45th professional season of the HK Phil. To celebrate this milestone, we are thrilled to bring our former Artistic/Music Directors Edo de Waart and David Atherton back to the stage, each of whom contributed greatly to the development of the HK Phil, in addition to our current Music Director Jaap van Zweden and Principal Guest Conductor Yu Long.

Our roster of guest artists once again includes many of the biggest stars in classical music. Starting with Leila Josefowicz tonight, the season continues with Joshua Bell, Evgeny Kissin, Khatia Buniatishvili and Gil Shaham to name a few. We also anticipate the Hong Kong debuts of neoclassical composer Max Richter and the Oscar Maestro Alexandre Desplat.

Such a sensational season would not be possible without the efforts and support of many individuals and organisations. We are deeply grateful for the funding from the Hong Kong SAR Government through the Home Affairs Bureau, and the Venue Partnership Scheme of the Leisure and Cultural Services Department. I must thank the Swire Group, our Principal Patron since 2006, for their continued support. Our sincere thanks also goes to The Hong Kong Jockey Club Charities Trust, for ensuring that our education and outreach programmes continue to grow.

Finally, I would like to express my deepest gratitude to UOB, the title sponsor of the opening night concert.

We wish you all an enjoyable evening.

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



2018/19新樂季，當然不能缺少香港管弦樂團眾多才華洋溢的樂師。

有鑑於此，我們的音樂總監梵志登很高興在這樂季，向各位樂迷展示他們的才華。首先是樂團首席王敬，他將於10月19及20日演奏布拉姆斯小提琴協奏曲；而首席圓號江蘭，將於明年4月19及20日演奏莫扎特著名的圓號協奏曲；1月11日，江蘭更會與韋爾遜（雙簧管）、史安祖（單簧管）和莫班文（巴松管），一起為大家送上莫扎特的交響協奏曲。

我想藉此機會，為大家介紹這個樂季的新成員：小提琴師劉芳希和艾瑾、中提琴師蔡書麟、雙簧管師金勞思、小號首席巴達仁，以及長號師高基信。歡迎！

我亦想向大家推薦嶄新的「馬勒 \$200」特別計劃：於本年11月16及17日舉行的馬勒七，以及明年4月26及27日的馬勒九，均沒有票價類別之分，無論任何位置，劃一定價 \$200。這四場音樂會皆由梵志登指揮，在不到兩星期的時間內，他便正式上任為紐約愛樂的音樂總監。大家不妨趁此機會嘗試新的位置，例如坐在合唱席上正面觀賞世界級指揮的風采。

感謝各位出席今晚的盛會，期待在來季各個音樂會再與您相見。

獻辭 MESSAGE

The 2018/19 season would, of course, not be possible without the extremely talented players who make up the Hong Kong Philharmonic Orchestra.

Our Music Director, Jaap van Zweden, recognises their abilities and this season proudly showcases a number of them: concertmaster Jing Wang will play the Brahms violin concerto on 19 and 20 October; Lin Jiang will play Mozart's famous horn concerto no. 4 on 19 and 20 April; and on 11 January, Lin will be joined by Michael Wilson (oboe), Andrew Simon (clarinet) and Benjamin Moermond (bassoon) for Mozart's Sinfonia Concertante for winds and orchestra.

May I take this opportunity to introduce our new orchestral members: violinists Liu Fangxi and Ai Jin, violist Choi Shu-lun, oboist Marrie Rose Kim, principal trumpet Esteban Batallan and trombonist Christian Goldsmith – welcome!

May I also draw your attention to our “Mahler \$200” initiative: any inkling of a price barrier has been removed from Mahler's symphony no. 7 on 16 and 17 November and from Mahler's symphony no. 9 on 26 and 27 April. These four concerts – all conducted by Jaap who, in two weeks, officially becomes Music Director of the New York Philharmonic – are on sale for only \$200 no matter where you choose to sit. Try a new location – even the choir stalls so that you can watch a world-class conductor from the front, so to speak.

Thank you for joining us this evening, and we look forward to seeing you at many other concerts this season.

麥高德

Michael MacLeod

香港管弦樂團行政總裁

Chief Executive

Hong Kong Philharmonic Orchestra



歡迎蒞臨香港管弦樂團第45個職業樂季揭幕音樂會。

大華銀行十分高興能夠贊助是次2018/19樂季首場音樂會。今晚各位可盡情享受兩首俄國經典作品。首先是史特拉汶斯基火熱粗獷的小提琴協奏曲，緊接隨後是被喻為古今最浪漫的拉赫曼尼諾夫第二交響曲。

大華銀行一直支持推廣藝術，並在這個充滿活力的城市中促進和培養本地藝術文化發展。我們的藝術活動涵蓋不同範疇，包括透過大華銀行「藝·坊」推廣中國水墨藝術，支持Art Central國際性藝術博覽會以及此音樂會，務求能為持份者的生活以及我們營運所在的社區帶來一點改變。正如我們為客戶提供專業財務管理和拓展業務一樣，大華銀行一直致力推動社會發展，尤其於藝術、兒童和教育三大領域。

我謹代表大華銀行，祝各位有一個愉快的晚上。請盡情享受由港樂音樂總監梵志登、小提琴家莉拉·祖絲科域茲和香港管弦樂團為閣下呈獻的精彩演出。

獻辭 MESSAGE

Welcome to the 45th Season Opening Concert of Hong Kong Philharmonic Orchestra.

UOB is pleased to sponsor HK Phil's 2018/19 Season Opening Concert, where you will enjoy two Russian masterpieces – Stravinsky's fierce Violin Concerto and Rachmaninov's hauntingly beautiful Second Symphony.

At UOB, we strive to promote art and make an impact on fostering development and interest in the art scene in this dynamic city. From promoting the quintessence of Chinese ink art through the UOB Art Academy to supporting the leading international art fair Art Central and the concert tonight, we are committed to making a difference in the lives of our stakeholders and in the communities in which we operate. Just as we are dedicated to helping our customers manage their finances wisely and grow their businesses, UOB is steadfast in our support of social development, particularly in the areas of art, children and education.

On behalf of UOB, I wish you an enjoyable night with Jaap van Zweden, Music Director of the HK Phil, violinist Leila Josefowicz and the entire Orchestra.

葉楊詩明
Christine Ip

大華銀行大中華區行政總裁
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“(Götterdämmerung) was van Zweden’s and the orchestra’s show, and they were simply stupendous.”

Robert Markow, *Der neue Merker* (Vienna)

「港樂的演奏精彩、精緻、精妙，梵志登的指揮如痴、如醉、如神。二者相加，達到了極高的融合境地。」

景作人，北京樂評人

「(《諸神的黃昏》) 港樂在梵志登領導之下，已躋身一流樂團之中」

李歐梵，《明報》

“The string playing was...top-notch and the woodwind soloists were superb...”

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to van Zweden's
"refinement..." *The Guardian*

「在梵志登策動下，法國號、小號、小提琴、大提琴、敲擊樂、豎琴等各部都全力以赴，發揮出色，所演繹的馬勒，是本地歷來最佳，Hong Kong Philharmonic at its Best!」

劉國業，《星島日報》

「《指環》的成功展示港樂
已踏入另一層次。」

鄧蘭，《澳門日報》

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香港管弦樂團為非牟利藝術團體，除政府資助及票房收入外，實有賴樂友及贊助機構慷慨捐助以支持樂團營運。港樂為香港及全球各地觀眾帶來媲美世界一流樂團的管弦樂，同時也積極舉辦各項教育活動，將美妙的音樂播種到我們的社區裡。現時我們近四分之一收入須依靠熱愛音樂的您及企業支持。

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樂季揭幕：梵志登與莉拉

SEASON OPENING: JAAP | LEILA JOSEFOWICZ

P. 12 **莫扎特 MOZART** 6'
《後宮誘逃》序曲 *The Abduction from the Seraglio Overture*

P. 16 **史特拉汶斯基 STRAVINSKY** 22'
小提琴協奏曲 *Violin Concerto*

觸技曲	Toccata
詠嘆調 I	Aria I
詠嘆調 II	Aria II
隨想曲	Capriccio

中場休息 INTERMISSION

P. 20 **拉赫曼尼諾夫 RACHMANINOV** 60'
第二交響曲 *Symphony no. 2*

緩板—中庸的快板	Largo – Allegro moderato
極快板—稍慢—速度—	Allegro molto – Meno mosso – Tempo 1
慢板	Adagio
活潑的快板—慢板—速度如前	Allegro vivace – Adagio – Tempo precedente


P. 24 **梵志登** 指揮 **Jaap van Zweden** Conductor


P. 25 **莉拉·祖絲科域茲** 小提琴 **Leila Josefowicz** Violin

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The Abduction from the Seraglio Overture, K. 384

作曲家

今晚的音樂會要是以「流亡作曲家」，甚至更有型的「叛逆作品」為副題，大概也不為過。今晚每首作品都出自被迫離開家鄉的作曲家手筆，不過大多是因為自身的關係而離開。以莫扎特來說，是他求仁得仁，令雇主薩爾斯堡王侯大主教哥羅拉多開除自己，之後被強制離開薩爾斯堡。然而大家卻應該同情哥羅拉多。1772年，哥羅拉多被選為薩爾斯堡的統治者時，前任所聘的樂師也由他接手，包括莫扎特和他父親利奧普。不過兩人卻不斷為哥羅拉多帶來許多麻煩，一方面不斷投訴工作環境欠佳，另一方面又經常要求放大假，長期離開崗位。1781年6月8日，哥羅拉多終於忍無可忍；據莫扎特本人形容，他「被踢走了」——是真真正正被人在屁股踢了一下再被趕走。

背景

離開家鄉後，莫扎特馬上搬到維也納居住，遠離父親吹毛求疵的目光，開始跟康絲坦絲·韋伯談戀愛。不久，他也開始與城中的藝壇大人物來往，包括國家歌唱劇團總監史提芬尼。兩人在這時認識實在適逢其會。當時俄羅斯大公爵快要到訪，史提芬尼有搬演新作的壓力，於是將一齣不久前在柏林上演過的歌唱劇（這種舞台表演形式念白與歌唱兼

THE COMPOSER

We might have sub-titled this concert “Composers in Exile” or, more tantalisingly, “Music from Rebels”. Each of the works was written by a composer forced away from his native surroundings largely by his own actions. In Mozart’s case, he managed to get dismissed from the service of Prince-Archbishop Colloredo of Salzburg and was obliged to leave the city. One sympathises with Colloredo. On his election as ruler of Salzburg in 1772 he had inherited a member of musical staff which included both Mozart and his father, Leopold. The pair of them were to be a constant thorn in Colloredo’s side, complaining about their working conditions and demanding extended periods of absence. Colloredo’s patience finally snapped on 8 June 1781 when Wolfgang was, as he described it, booted out with a “kick up the arse”.

THE BACKGROUND

Mozart immediately took up residence in Vienna and, away from his father’s censorious gaze, began a love affair with Constanze Weber. He also quickly set about making contact with the leading figures in the city’s artistic community. Among these was Gottfried Stephanie, Director of the National Singspiel. Their meeting could not have been better timed. Under pressure to put on a new work for the visit of the Russian Grand Duke, Stephanie had re-written the libretto of a *singspiel* (a generally light-hearted stage performance involving both speech and singing) which had just been staged in Berlin



莫扎特 Mozart

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with music by Johann André. Called *Belmonte und Constanze*, it concerns a young man who, with the aid of his servant, rescues his beloved Constanze from a North African harem. Stephanie urgently needed a composer for his libretto – retitled *Die Entführung aus dem Serail* (“The Abduction from the Seraglio”) – and Mozart was quick to take up the offer, starting work on it on 30 June, just three weeks after his departure from Salzburg. Mozart’s eagerness was understandable; he was being asked by a high-ranking Viennese official to write an opera for a regal occasion, while the story of a young man emboldened by love to rescue a beautiful young woman called Constanze must have caused him some inner excitement.

PERFORMANCE HISTORY

Sadly, the Grand Duke’s visit was postponed, and the planned performance was cancelled. However, Stephanie was anxious not to have his work wasted, so he persuaded Mozart to carry on. Between them they made several very significant revisions to the libretto to give the work greater musical substance and move it beyond the modest limitations of *singspiel* and into the realms of *opera buffa*. The first performance took place in Vienna’s Burgtheater on 16 July 1782, just three weeks before Mozart’s wedding to Constanze. It was to become Mozart’s most popular work amongst Viennese audience, staged 34 times over the next three years.

THE MUSIC

Much of the attraction of *The Abduction from the Seraglio* for the Viennese audience lay in its “Turkish” flavour. During the late 18th century, a common sight on the streets of Vienna was groups of itinerant musicians from the east; from Arabia, India and China. With their strange

備，以輕鬆愉快為主)的唱詞劇本重寫。原劇劇名是《貝蒙特與康絲坦絲》，由安德里譜曲，講述一個年輕人在僕人幫助下，把自己的愛人康絲坦絲從北非的後宮裡救走。現在，史提芬尼急需一位作曲家為他的唱詞劇本(已易名為《後宮誘逃》)譜曲，莫扎特也爽快答應，6月30日動筆寫作——那時他離開薩爾斯堡才三星期。莫扎特之所以這麼積極也不難理解：一來是維也納高官開口相邀，讓他為一個隆重的場合寫作歌劇；二來是故事的主人翁為了愛情，鼓起勇氣營救一個年輕漂亮、名叫「康絲坦絲」的女子，也肯定令莫扎特內心有點激動。

演出歷史

可惜，俄羅斯大公爵的訪問延期了，原先計劃的演出也取消了。然而史提芬尼卻不想浪費自己的心血，因此說服莫扎特繼續寫作。兩人也對

唱詞劇本作出幾次重大修訂，提高了音樂的比重，令作品衝破歌唱劇的種種局限，論類型更接近喜歌劇。

《後宮誘逃》1782年7月16日在維也納城堡劇院首演，三星期後莫扎特就與康絲坦絲結婚。此外《後宮誘逃》是莫扎特最受維也納觀眾歡迎的作品，往後三年間搬演了34次。

音樂

《後宮誘逃》對維也納觀眾的吸引力，主要來自其土耳其風情。在18世紀末的維也納，街頭巷尾都經常可見來自東方的江湖樂手賣藝，包括阿拉伯、印度和中國的樂手。他們奇裝異服，所用樂器又十分奇特，例如鈸、三角鈴、鑼和鼓，維也納人就認為那是異國情調的化身，而且無論這些樂手來自何地，也一律統稱「土耳其」——因為在當時的奧地利人心目中，「土耳其」已是最遙遠的東方國度。除了這些充斥全曲的「土耳其」元素，突如其來的大小調轉變也令異國風情更強烈。大約到了樂曲中段，步伐輕柔的主題突然響起——這個主題與劇中一首詠嘆調息息相關，正是男主角貝蒙特向女主角盡訴心中愛意的時刻。

costumes and unusual instruments – including cymbals, triangles, gongs and drums – the Viennese saw these as the very epitome of the exotic, and labelled them all, irrespective of their true origins, “Turkish” (that being a land as far to the east as any Austrian could perceive). We hear those “Turkish” elements throughout the Overture, as well as a further exotic feel through some sudden shifts from major to minor. Towards the middle of the Overture, there is an abrupt change to a delicately stepping theme which looks forward to an aria in the opera in which Belmonte sings of his love for Constanze.

編制 INSTRUMENTATION

長笛（兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓、敲擊樂器及弦樂組。
Flute (doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, percussion and strings.

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史特拉汶斯基

IGOR STRAVINSKY

D大調小提琴協奏曲

Violin Concerto in D

觸技曲
詠嘆調 I
詠嘆調 II
隨想曲

Toccata
Aria I
Aria II
Capriccio

作曲家

史特拉汶斯基1882年6月17日生於奧蘭尼安保（位於聖彼得堡市郊）。他第一個重要老師，正是19世紀末俄羅斯音樂的靈魂人物林姆斯基-高沙可夫。往後幾年，史特拉汶斯基擺脫了19世紀的音樂傳統，寫出卓越不凡的芭蕾舞音樂，震驚音樂界，包括《春之祭》。《春之祭》1913年5月29日在巴黎香榭麗舍劇院首演時甚至惹起騷亂，這件事更是人盡皆知。那年頭有群志同道合的作曲家，同樣希望叛離19世紀浪漫主義，史特拉汶斯基這時已成了他們心目中的寶貝；偏偏他這時卻遇上快將上台的俄羅斯布爾什維克政府：新政權反對怪裡怪氣又惹爭議的音樂，但史特拉汶斯基正是靠這類音樂在國際樂壇闖出名堂。於是他先後移居法國和瑞士，最後在美國定居，而且每次移居都會出現風格轉變。1920至30年代，他的作品以控制有度、優雅精煉為特色，通常被稱為「新古典派」；到了1940年代卻改以尖刻的無調性序列音樂手法寫作。

THE COMPOSER

Born in the St Petersburg suburb of Oranienbaum on 17 June 1882, Stravinsky's first important teacher was Rimsky-Korsakov, the leading figure in late 19th century Russian music. In the following years he broke away from 19th century traditions and shocked the musical world with his great ballet scores, one of which, *The Rite of Spring*, caused a notorious riot at its premiere in the Théâtre des Champs-Élysées in Paris on 29 May 1913. Now the darling of those composers who wanted to rebel against 19th century romanticism, Stravinsky ran up against the incoming Bolshevik government in Russia who objected to the outrageously provocative music which had established his international reputation. He moved to France, Switzerland and subsequently the US, each time changing his compositional style. In the 1920s and 30s his music was characterised by a degree of restraint and refinement which is usually described as "neo-classicism", while from the 1940s he began to produce music which adopted the acerbic, atonal language of serialism.

THE BACKGROUND

As Stravinsky recalled in his conversations with Robert Craft published in *Dialogues and a Diary*, an "American gentleman, Blair Fairchild, had discovered [Samuel] Dushkin and his talent for the violin at an early age, and had sponsored his education and career thereafter". In 1930 Fairchild approached Willy Strecker, the director of the publishing house Schott, to

背景

根據《對話與日記》，史特拉汶斯基曾跟克拉夫特憶述，有位「名叫富爾察的美國紳士，在德斯健年紀很小的時候就發現這位小提琴奇才，此後出資贊助他接受教育以及發展事業。」1930年，富爾察去找朔特出版社的負責人史特勒卡，希望委約一首新的協奏曲讓德斯健演奏。史特勒卡將委約交給史特拉汶斯基。寫作以小提琴為獨奏樂器的作品，令史特拉汶斯基對小提琴有點憂慮，於是他向身兼中提琴家及作曲家亨德密特問意見，但對方也認為史特拉汶斯基應及早接受委約。當時50歲的史特拉汶斯基，在別人的引薦下與40歲的德斯健見面，之後終於被說服；兩人更一見如故，自此建立了深厚的友誼，直至史特拉汶斯基與世長辭為止（到了1976年——也就是史特拉汶斯基逝世之後五年——德斯健也撒手塵寰）。

演出歷史

在整個創作過程中，德斯健一直與史特拉汶斯基緊密合作，既提議史特拉汶斯基修改部分構思，他自己也有很多想法：正如史特拉汶斯基所言，「我寫好一段，然後交給德斯健看。樂段深深打動了他，也令他大為振奮，但數天之後他竟然要我修改！」史特拉汶斯基正式動筆之前，曾埋首鑽研莫扎特、貝多芬和布拉姆斯的小提琴協奏曲，但他聲稱「靈感並非來自任何前人作品，也沒有將這些作品奉為圭臬。我這首小提琴協奏曲的副標題——觸技曲、詠嘆調和隨想曲——也許會令人想到巴赫，因此表面上，也許連音樂本身也會令人想到巴赫。但我的協奏曲……幾乎從頭到尾都像室樂作品多於管弦樂曲。」這首協奏曲1931年10月23日



史特拉汶斯基
Stravinsky

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commission a new concerto for his protégé, and it was Strecker who offered the commission to Stravinsky. Uneasy in writing for the violin as a solo instrument, Stravinsky sought advice from viola player and composer Paul Hindemith, who urged him to accept the commission. The 50-year-old composer was finally convinced when he was introduced to the 40-year-old Dushkin; they immediately took to each other and established a friendship which lasted right up to the composer's death (Dushkin died in 1976, five years after Stravinsky).

PERFORMANCE HISTORY

Dushkin worked closely with Stravinsky throughout the composing process, suggesting modifications to Stravinsky's original ideas and coming up with many of his own; as Stravinsky remarked, "When I show Sam a new passage, he is very moved and deeply excited – then a few days later he asks me to make changes!" Stravinsky had immersed himself in the violin concertos of Mozart, Beethoven and Brahms before embarking on the project, but claimed that it "was not inspired or modelled on any example. The subtitles of my Concerto – Toccata, Aria, Capriccio – may suggest Bach, and so, in a superficial way, might the musical substance. But my concerto...is almost always more characteristic of chamber music than of orchestral music". Dushkin premiered the concerto in Berlin on 23 October 1931 with Stravinsky conducting the Berlin Radio Symphony Orchestra.

由德斯健在柏林首演，史特拉汶斯基親自指揮柏林電台交響樂團。

音樂

每個樂章開始時，小提琴都奏出一個幾乎一模一樣的和弦，史特拉汶斯基形容那是「這首協奏曲的通行證」。據德斯健憶述，這個和弦是作曲家在巴黎一所咖啡廳吃午餐時想到的；「史特拉汶斯基拿了一張紙，在上面寫下這個和弦，問我小提琴能否拉奏。我從未見過跨度這麼大的和弦，由E音到高個多八度的A，於是答『不行』。史特拉汶斯基傷心地說道：『可惜啊。』回家後我試試拉奏，竟然發現在那個音區，11度相對來說還算容易，令我十分驚訝。」**觸技曲**是首愉快的恆動曲，大跨度和弦過後，銅管樂率先響起，然後是小提琴獨奏，整個樂章的形式恍如獨奏者不斷與各個樂器組別對話似的。

史特拉汶斯基以兩首詠嘆調取代一個慢速樂章。開端的「通行證和弦」過後，淒涼的**詠嘆調 I**響起，小提琴經常只有一兩件樂器襯托，疏落的織體令孤單的感覺更強烈。中段非常活潑，從中可見少量為獨奏者而寫的炫技樂段，但不久就沉寂下去。**詠嘆調 II**的哀傷氣氛似乎更深刻，「通行證和弦」突然多次重現，幾乎像不受控制的飲泣那樣不請自來。小提琴的樂音像傾瀉而下似的，將一切哀傷都驅散。終樂章是首閃爍耀目的**隨想曲**，氣氛以輕鬆愉快為主，但間中也會浮現《春之祭》的片段。

THE MUSIC

Each of the movements begins with an almost identical chord for the soloist, which Stravinsky described as “the passport to the concerto”. The chord itself, as Dushkin recalled, was conceived over lunch in a Paris café; “Stravinsky took out a piece of paper and wrote down this chord and asked me if it could be played. I had never seen a chord with such an enormous stretch, from the E to the top A, and I said ‘No’. Stravinsky said sadly, ‘What a pity’. After I got home I tried it, and to my astonishment, I found that in that register, the stretch of the 11th was relatively easy to play.” In the **Toccata** that widely-stretched chord sets off the brass and subsequently the soloist in a jovial *moto perpetuo*, the whole movement taking the form of a series of dialogues between the soloist and various instrumental groups.

In place of a single slow movement come two “Arias”. **Aria I**, after the initial “passport” chord, possesses a desolate character, emphasised by the sparse texture, often with the violin joined by just one or two other instruments. A highly animated central section offers a glimpse of virtuoso writing for the soloist, but it soon subsides. **Aria II** seems to deepen the sorrowful mood, sudden reappearances of the “passport” chord breaking into the music almost as unrestrained sobs. Cascading notes from the violin dispel any feelings of sorrow, and with the **Capriccio**, snatches of *The Rite of Spring* are thrown into this sparkling, but essentially light-hearted finale.

編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、英國號、三支單簧管（其一兼降E調單簧管）、三支巴松管（其一兼低音巴松管）、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, piccolo, two oboes, cor anglais, three clarinets (one doubling E flat clarinet), three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion and strings.

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Hong Kong Philharmonic Orchestra

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William Tell Overture
John ADAMS
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拉赫曼尼諾夫

SERGEI RACHMANINOV

E小調第二交響曲，op. 27

Symphony no. 2 in E minor, op. 27

緩板—中庸的快板

極快板—稍慢—速度—

慢板

活潑的快板—慢板—速度如前

Largo - Allegro moderato

Allegro molto - Meno mosso - Tempo 1

Adagio

Allegro vivace - Adagio - Tempo precedente

作曲家

雖然拉赫曼尼諾夫的父親沉迷賭博，敗壞祖業，跟往日相比算是家道中落；可是後來布爾什維克上台後，開始有計劃地迫害俄羅斯所有貴族，拉赫曼尼諾夫仍屬明顯的對象，因此一家人顯然必須逃亡。他們1918年抵達美國，拉赫曼尼諾夫也在當地終老。在家鄉俄羅斯，國人視他為柴可夫斯基之後最偉大的本國作曲家；但在美國，人人都認為他主要是鋼琴家，至於拉赫曼尼諾夫的作品，卻則被評為老套過時，會令人聯想起另一個年代——一個早被遺忘又飽受抨擊的音樂史年代。

背景

然而即使在家鄉，詆毀拉赫曼尼諾夫的人也有不少。他的第一交響曲1897年在聖彼得堡首演時，就曾遭樂評大肆鞭撻。無論是因為當日指揮帶醉上場、樂團排練不足，還是因為樂曲本身真的寫得不夠好，樂評人都非常尖酸刻薄。整整十年後，拉赫曼尼諾夫才鼓起勇氣再度寫作

THE COMPOSER

Although his father had gambled away his inherited fortune, and the family had fallen on comparatively hard times, Sergei Rachmaninov was still an obvious target once the Bolsheviks came to power. With their systematic persecution of all Russia's aristocratic families, it was clear that Rachmaninov and his family had to flee, and in 1918 they arrived in the US, where he was to live for the remainder of his life. Having been regarded in his native Russia as the country's greatest composer since Tchaikovsky, in America he was seen primarily as a pianist whose music was both out of fashion and redolent of a long-forgotten and much maligned era in musical history.

THE BACKGROUND

But even in his homeland, Rachmaninov had his detractors, and his first symphony was met with an extremely hostile critical reaction at its 1897 premiere in St Petersburg. Whether the conductor had been drunk, the orchestra under-rehearsed or the work simply not well enough written, critics heaped vitriol onto Rachmaninov's work. It was another 10 years before he dared approach the composition of a symphony again, and keen to exorcise the ghosts of the first symphony, he moved with his family to Dresden where, as he wrote, "We live here like hermits: we see nobody, we know nobody and we go nowhere." In that secretive environment, he set about composing his second symphony.

交響曲，而且為了要擺脫第一交響曲的夢魘，就舉家搬到德累斯頓暫住。他寫道：「我們像隱士一樣生活：誰也不見、誰也不認識，哪裡也不去。」他就是在這種隱居似的環境裡寫作第二交響曲。

演出歷史

事實證明，拉赫曼尼諾夫自我放逐到德國寫作是值得的。1908年2月8日，作曲家親自指揮第二交響曲在聖彼得堡首演時非常成功；往後幾星期再到莫斯科和華沙演出，同樣是親自指揮。樂曲不但很快就在常規曲目裡穩佔一席，而且本身也好評如潮。雖然大部分樂評都注意到第二交響曲篇幅特長，但另一個常見的評論卻是：觀眾聆賞時要對樂曲保持專注毫無困難。有樂評寫道：「一直全神貫注地聽完四個樂章，才驚覺手錶上的指針已經走了65分鐘。」

音樂

第一樂章先以大提琴和低音大提琴奏出陰沉的樂思。樂思由六個音符組成，不斷演變，貫串全樂章。樂章剛開始便逐步鋪陳，營造那很久以後才來臨的高潮：小提琴彷彿在飛來飛去似的，劃出優雅的大弧形線條（包括一個飛躍似的主題。這個主題在第三樂章重現時更感人肺腑），其他樂器則一直保持張力。樂章最後突然結束，也就是拉赫曼尼諾夫的慣常寫法——僅由大提琴和低音大提琴奏出單一樂音。

第二樂章由忙亂的小提琴和法國號激動人心的主題開始。這個主題源自古老素歌《震怒之日》的開端，是全樂章的旋律基礎。《震怒之日》幾乎出現在拉赫曼尼諾夫所有作品裡，面貌多樣，可說是他音樂上的

PERFORMANCE HISTORY

Writing the work in exile in Germany certainly paid off, and the symphony's premiere in St Petersburg on 8 February 1908 conducted by the composer was a great success. He directed performances of it over the following weeks in Moscow and Warsaw, and it quickly gained a foothold in the repertory. It received much critical praise, and while most observed that it was unusually long for a symphony, a recurrent comment made was that audiences had no difficulty maintaining their concentration. One critic wrote how, "After listening with unflagging attention to its four movements, one notes with surprise that the hands of the watch have moved 65 minutes forward."

THE MUSIC

The **first movement** begins darkly with the cellos and basses announcing a simple six-note idea which evolves organically throughout the movement. The sense of gradual growth to some long-distant climax is present almost from the start with the violins tracing large, graceful arcs (including a soaring theme which is to return with incredible emotional impact in the third movement) while the rest of the orchestra is in a state of continual tension, the movement eventually closing with one of Rachmaninov's typically abrupt endings; just a single note from the cellos and basses.

The **second movement** opens with frantic violins and a stirring theme from the horns which forms the melodic basis of the entire movement. This theme is derived from the opening notes of the ancient plainchant associated with death, the *Dies Irae*. It was a theme Rachmaninov used in almost all his music in one form or another and it became something of his musical calling-card. Quite why he used it so extensively is not known; it was not part of the Russian funeral rite and it appears that only in 1931 did he learn its true

「名片」；至於為何他不斷使用，大家還是毫無頭緒。這首素歌並非俄羅斯式葬禮的一部分，而且似乎作曲家遲至1931年才知道其重要性和出處。有人認為這反映了死亡令拉赫曼尼諾夫著迷；但他用這個主題寫作的卻是《諧謔曲》（或曰「音樂玩笑」），看來他只是對這個主題的音樂特色感興趣。

第三樂章是全曲情感最深刻的。在流動的中提琴上方，小提琴回到第一樂章的主題，引入單簧管美不勝收、妙不可言的旋律（也隱約與《震怒之日》相似）；整個樂章皆根據這個旋律發展而成。旋律徐徐開展，彷彿徘徊在永恆邊緣，迂迴曲折地走過婉約動人的片片樂音，之後才交給樂團。音樂一度令人以為激情樂段將至，但不久，旋律便先後落在獨奏小提琴和長笛身上，最後還是回到單簧管。

終樂章以興高采烈，喜氣洋洋為主。儘管第一至第三樂章痛不欲生，此刻作曲家彷彿明白自己所寫的無疑是首傑作。他沒有忘掉前三樂章的哀愁——幾個樂章的素材都在此重現，宛如湧現的回憶，然後終樂章的歡樂氣氛把這些痛苦回憶一一推開，變得興奮熱烈；最後還是按照拉赫曼尼諾夫的慣常做法，戛然而止。

樂曲剖析中譯：鄭曉彤

significance and origins. It has given rise to the perception that Rachmaninov was obsessed with death, but the fact that he built a *scherzo* (or musical joke) around this theme suggests that his interest in it was purely for its musical properties.

Above flowing violas, the violins return to a theme first heard in the opening movement to introduce the unspeakably lovely clarinet melody (which is itself also loosely related to the *Dies Irae*) around which the **third movement** – and the emotional core of the symphony – is centred. Seeming to hover on the very brink of eternity it winds its leisurely way through soundscapes of immense beauty before being taken up by the rest of the orchestra. For a time, it seems as if it is going to work itself up into something passionate, but it soon finds its way to a solo violin which passes it onto a flute and eventually back to the clarinet.

For most of its length the **fourth movement** is exuberantly celebratory as if Rachmaninov realises that, despite the anguishes of the previous movements, he has penned a real symphonic masterpiece. He does not forget the pain and sorrow we have already experienced, and ideas from the earlier movements reappear in a kind of moment of reminiscence before the pure joy of the movement firmly pushes aside such memories to bring the movement to a rousing and, again typical of Rachmaninov, abrupt conclusion.

Programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國號）、兩支單簧管、低音單簧管、兩支巴松管、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。

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

周生生

(how Sang Sang)



認真 讓愛每日如初

PROMESSA



梵志登 JAAP VAN ZWEDEN

指揮 Conductor

PHOTO: Dallas Symphony Orchestra

指揮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。2018/19樂季是他上任為紐約愛樂第26位音樂總監的首個樂季，並同時兼任香港管弦樂團音樂總監（自2012年起擔任）。梵志登於本樂季的客席演出包括：萊比錫布業大廳樂團、慕尼黑愛樂、巴黎樂團、三藩市交響樂團和達拉斯交響樂團。梵志登剛完成達拉斯交響樂團音樂總監的十年任期，現為該樂團的桂冠指揮。梵志登曾為多個世界一流的樂團擔任客席指揮，包括荷蘭皇家音樂廳樂團、芝加哥交響樂團、克利夫蘭樂團、洛杉磯愛樂、維也納愛樂、柏林愛樂、法國國家樂團和倫敦交響樂團。

梵志登灌錄了許多錄音，均大獲好評。最新錄音為紐約愛樂現場演奏的貝多芬第五及第七交響曲。2018年，梵志登與香港管弦樂團完成了為期四年的計劃，首次在香港完成華格納整套聯篇歌劇《尼伯龍的指環》，並由拿索斯唱片錄音發行。他備受讚譽的歌劇演出《羅恩格林》、《紐倫堡的名歌手》及《帕西法爾》已錄製成CD/DVD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 past decade, conductor Jaap van Zweden has become an international presence on three continents. The 2018/19 season marks his first as the 26th Music Director of the New York Philharmonic. He continues as Music Director of the Hong Kong Philharmonic Orchestra, a post he has held since 2012. Guest engagements this season include the Leipzig Gewandhausorchester, Munich Philharmonic, Orchestre de Paris, San Francisco Symphony and Dallas Symphony Orchestra where he is Conductor Laureate having just completed a ten-year tenure at its helm. Jaap has appeared as guest conductor with many other leading orchestras, among them the Royal Concertgebouw, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, Vienna and Berlin Philharmonics, Orchestre National de France and London Symphony Orchestra.

Jaap van Zweden has made numerous acclaimed recordings, the most recent of which are live New York Philharmonic performances of Beethoven Symphonies nos. 5 and 7. In 2018 with the HK Phil, he completed a four-year project conducting the first-ever performances in Hong Kong of Wagner's *Der Ring des Nibelungen*, which have been recorded and released on Naxos Records. His highly praised performances of *Lohengrin*, *Die Meistersinger* and *Parsifal* are available on CD/DVD.

Born in Amsterdam, 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 to support families of children with autism.



莉拉·祖絲科域茲

LEILA JOSEFOWICZ

小提琴 Violin

PHOTO: Chris Lee

莉拉·祖絲科域茲熱切支持當代音樂，特別是為小提琴所創的新音樂。從她多樣化的曲目，以及演奏新作品的熱忱便可見一斑。2008年，她獲頒著名的麥克阿瑟獎，多位對當代有獨特貢獻的傑出的科學家、作家及音樂家都曾獲此榮譽。

身為多位當世作曲家最喜愛的樂手，祖絲科域茲首演了許多特地為她創作的協奏曲，包括沙羅倫、哥連·馬富士及史提芬·麥奇等的作品。她與身兼指揮的作曲家阿德斯（作品《同心軌道》）和賓殊（作品《美景》）定期合作，與已故的奴遜更是合作無間，同台演出30多次，一同演奏不同的協奏曲，包括奴遜自己的小提琴協奏曲。

2018/19 樂季的主要演出包括與紐約愛樂、克利夫蘭樂團、德國西部電台交響樂團、蘇黎世市政廳管弦樂團、奧斯陸愛樂，以及侯斯頓、聖路易斯、多倫多和巴爾的摩交響樂團合作的音樂會。

祖絲科域茲有多個錄音，主要由DG、飛利浦/環球和華納古典等唱片公司發行。Touch Press 廣受好評的 iPad 應用程式「The Orchestra」亦能收聽她的錄音。她最近的錄音為《天方夜譚·2》，與羅拔遜指揮的聖路易斯交響樂團合錄，已於2016年發行並獲提名格林美獎。她的沙羅倫小提琴協奏曲錄音，由作曲家親自指揮芬蘭電台交響樂團，則於2014年獲提名格林美獎。

Leila Josefowicz's passionate advocacy of contemporary music for the violin is reflected in her diverse programmes and enthusiasm to perform new works. In 2008 she was awarded a prestigious MacArthur Fellowship, joining prominent scientists, writers and musicians who have made unique contributions to contemporary life.

A favourite of living composers, Josefowicz has premiered many new concertos including those by Esa-Pekka Salonen, Colin Matthews and Steven Mackey, all written especially for her. She collaborates regularly with composer conductors Thomas Adès (on his *Concentric Paths*) and Matthias Pintscher (*Mar'eh*). Josefowicz enjoyed a close working relationship with the late Oliver Knussen performing various concerti, including his own violin concerto, together over 30 times.

Highlights of her 2018/19 season include concerts with the New York Philharmonic, Cleveland Orchestra, WDR Sinfonieorchester, Tonhalle-Orchester Zürich, Oslo Philharmonic Orchestra, Houston, St Louis, Toronto and Baltimore symphony orchestras.

Josefowicz has released several recordings, notably for Deutsche Grammophon, Philips/Universal and Warner Classics and was featured on Touch Press' acclaimed iPad app, The Orchestra. Her latest recording, featuring *Scheherazade.2* with the St Louis Symphony conducted by David Robertson, was released in 2016 and nominated for a Grammy Award. Her recording of Esa-Pekka Salonen's Violin Concerto with the Finnish Radio Symphony Orchestra conducted by the composer, was nominated for a Grammy Award in 2014.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest music-making



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，至少直到2022年。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂第26位音樂總監。

余隆由2015/16樂季開始被委任為首席客席指揮。

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、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 at least 2022. Maestro van Zweden is the 26th Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long has been appointed Principal Guest Conductor since 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 an epic four-year journey through Wagner's "Ring Cycle" 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

第一小提琴

FIRST VIOLINS



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樂團首席
Jing Wang
Concertmaster

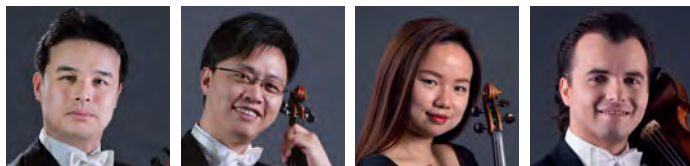
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樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster

王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster

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

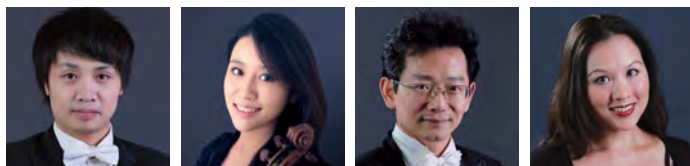


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Ba Wenjing

程立
Cheng Li

桂麗
Gui Li

余思傑
Domas Juškys

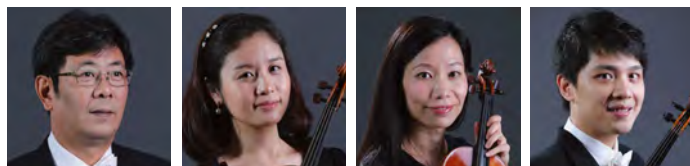


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Long Xi
(On sabbatical leave)

第二小提琴 SECOND VIOLINS



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Zhao Yingna



▲梁文瑋
Leslie Ryang Moonsun



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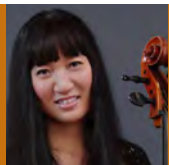


張殊影
Zhang Shu-ying

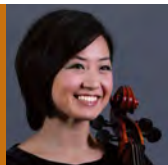
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Richard Bamping



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Fang Xiaomu



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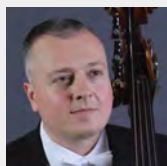
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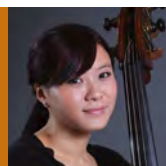
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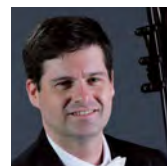
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Chang Pei-heng



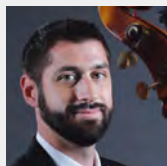
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林傑飛
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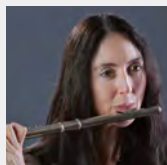


鮑爾菲
Philip Powell

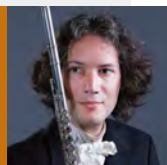


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Megan Sterling



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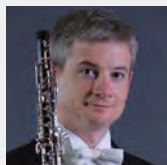
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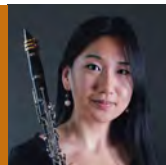
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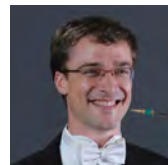


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Rare instruments donated

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- Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
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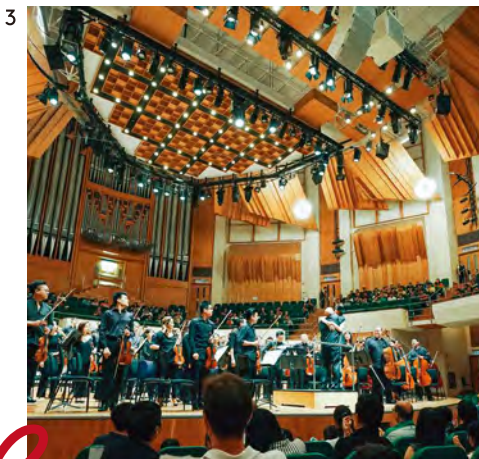
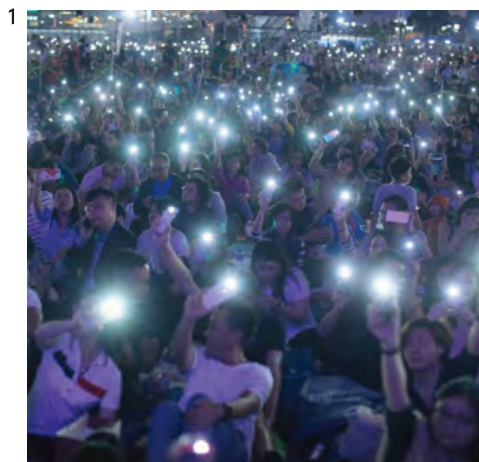
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港樂45年

HK PHIL'S 45TH



場刊屬「香港管弦樂團第45個職業樂季」展品之一，展覽由2018年8月8日至9月2日在香港文化中心大堂舉行。

The captioned house programme is one of the exhibits of the "Hong Kong Philharmonic Orchestra 45th Season" at the foyer of the Hong Kong Cultural Centre from 8 August to 2 September 2018.



時任港督麥理浩為首個職業樂季音樂會致以賀辭。
Former Governor Murray MacLehose sent a message for the programme of our first professional season.

第一個職業樂季的第一場音樂會場刊 FIRST-EVER HOUSE PROGRAMME OF OUR FIRST PROFESSIONAL SEASON

我們於1974年1月11日假大會堂舉行第一個職業樂季的音樂會，由第一任音樂總監林克昌指揮，開場曲是貝多芬的「艾格蒙」序曲，然後是他的「帝皇」鋼琴協奏曲，獨奏家為西菲亞·卡撒貝姆；最後以柴可夫斯基的第五交響曲完結。

The Hong Kong Philharmonic Orchestra's first professional season concert opened on 11 January 1974 with a concert at the Hong Kong City Hall conducted by our first Music Director, Lim Kek-tjiang. The programme began with Beethoven's *Egmont* Overture, followed by his Piano Concerto no. 5 "Emperor" with pianist Sylvia Kersenbaum, and ended with Tchaikovsky's Symphony no. 5.

港樂即將上演的音樂會

HK PHIL UPCOMING CONCERTS

7 & 8 SEP 2018

Fri & Sat 8pm CC
\$880 \$680 \$480 \$380

梵志登與貝爾 JAAP | Joshua Bell

布拉姆斯	《大學節慶序曲》
西貝廸士	小提琴協奏曲
莫扎特	第四十一交響曲，「茱比特」
BRAHMS	<i>Academic Festival Overture</i>
SIBELIUS	Violin Concerto
MOZART	Symphony no. 41, <i>Jupiter</i>

梵志登，指揮
貝爾，小提琴
Jaap van Zweden, conductor
Joshua Bell, violin

14 & 15 SEP 2018

Fri & Sat 8pm CC
\$580 \$480 \$380 \$280

艾度·迪華特 | 亞當斯與布拉姆斯 EDO DE WAART | John Adams & Brahms

羅西尼	《威廉·泰爾》序曲
約翰·亞當斯	薩克管協奏曲 (中國首演)
布拉姆斯	第二交響曲
ROSSINI	<i>William Tell Overture</i>
John ADAMS	Saxophone Concerto (China premiere)
BRAHMS	Symphony no. 2

艾度·迪華特，指揮
麥雅利士達，薩克管
Edo de Waart, conductor
Timothy McAllister, saxophone

21 & 22 SEP 2018

Fri & Sat 8pm TW
\$380 \$320 \$280 \$220

弊傢伙！作曲家死咗！ The Composer is Dead!

曼西尼	《復豹》主題音樂
漢斯·森馬	《神探福爾摩斯》電影音樂 (亞洲首演)
阿諾與普利斯	BBC 劇集《新福爾摩斯》組曲
史圖基	《作曲家已死》(香港首演) 及更多
Henry MANCINI	<i>The Pink Panther Theme</i>
Hans ZIMMER	Music from <i>Sherlock Holmes</i> (Asia premiere)
David ARNOLD & Michael PRICE	<i>Sherlock Suite</i> from BBC Series
Nathaniel STOOKEY	<i>The Composer is Dead</i> (Hong Kong premiere) and more

雷夫，指揮
莫森，旁述
Christian Reif, conductor
Eric Monson, narrator

28 & 29 SEP 2018

Fri & Sat 8pm CC
\$380 \$280 \$180 \$120

國慶音樂會：梁祝與長征 A National Day Concert: Butterfly Lovers and Long March

葉浩堃	《破繭》
陳鋼與何占豪	《梁祝》小提琴協奏曲
丁善德	《長征》交響曲
Austin YIP	<i>Metamorphosis</i>
CHEN Gang & HE Zhanhao	<i>Butterfly Lovers Violin Concerto</i>
DING Shande	<i>Long March Symphony</i>

黃屹，指揮
王之炅，小提琴
Huang Yi, conductor
Wang Zhijong, violin

19 & 20 OCT 2018

Fri & Sat 8pm CC
\$580 \$480 \$380 \$280

太古音樂大師系列：梵志登 | 布拉姆斯與柴可夫斯基 Swire Maestro Series: JAAP | Brahms & Tchaikovsky

布拉姆斯	小提琴協奏曲
柴可夫斯基	第四交響曲
BRAHMS	Violin Concerto
TCHAIKOVSKY	Symphony no. 4

梵志登，指揮
王敬，小提琴
Jaap van Zweden, conductor
Jing Wang, violin

門票於城市售票網公开发售

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

TW = 荃灣大會堂演奏廳 Tsuen Wan Town Hall Auditorium

Face by Joelle Ho Aiwen,
a winning artwork of
2017 UOB Art in Ink Award



Let art flow through the lives of young people

We believe not only in feeding the mind but also feeding the soul. Our involvement in art started in the 1970s. Today, the UOB Art Collection has more than 2,300 pieces of art. Since 1982, we have been holding the longest-running art competition in Singapore, the UOB Painting of the Year, which has developed into one of the most prestigious art contests in Southeast Asia.

In Hong Kong, we established the UOB Art Academy in 2015 with an aim to make art more accessible to the community, nurture local young artists and promote cross-cultural dialogues through art outreach programmes, annual art competitions and partnerships.

For further details, please visit www.UOBArtAcademy.com.hk