

# JAAP | JOSHUA BELL

## 7 & 8 SEP 2018

梵志登與貝爾

7 & 8 SEP 2018  
FRI & SAT  
8PM

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





A SOUND COMMITMENT 弦諾

梵志登與貝爾

JAAP | JOSHUA BELL

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《大學節慶序曲》 *Academic Festival Overture*


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極慢板 Adagio di molto  
不太快的快板 Allegro, ma non tanto

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劉國業，《星島日報》

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鄧蘭，《澳門日報》

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## 布拉姆斯

# JOHANNES BRAHMS

《大學節慶序曲》，op. 80

*Academic Festival Overture, op. 80*

### 作曲家

今晚三位作曲家有個很奇特的共通點：三人的父親都對兒子的音樂事業頗有雄心，但三人都或多或少反抗過。布拉姆斯的情況是：有位美國的音樂會經理人提議帶布拉姆斯到美國，將他捧成鋼琴神童，周遊美國各地演出。父親力勸布拉姆斯接受，但孩子卻把工作推掉，令父親大失所望。

美國人的建議是布拉姆斯首次公開演出後提出的。那時布拉姆斯才十歲，在家鄉漢堡參與演奏貝多芬管樂與鋼琴五重奏，他父親負責法國號聲部。美國人的提議令布拉姆斯陷入兩難：父親著他接受，老師卻想他拒絕。結果布拉姆斯認同老師的見解，日後以創作——而不是鋼琴演奏——成名，更名垂青史。無疑，鋼琴在布拉姆斯的作品裡十分重要，但他真正的成名作卻是四首精湛絕倫的交響曲。第一交響曲1877年出版後更引起轟動，多所頂尖大學紛紛向他頒發榮譽博士學位，希望與這位最新的樂壇巨人拉上關係。

### 背景

第一所打算給布拉姆斯頒發榮譽博士學位的是劍橋大學，卻因為布拉姆斯不想長途跋涉跑到英國去領受學位而婉拒。兩年後，德國布雷斯勞大學也希望給他頒發榮譽博士

### THE COMPOSER

A curious connection between all three composers in today's concert is that each of them rebelled in one way or another against their respective fathers' own ambitions for them as musicians. In the case of Johannes Brahms, his father urged him to accept an offer from an American impresario to tout him around the US as a piano prodigy, but the boy, much to his father's dismay, declined.

The American's offer came following Brahms' public debut in his native Hamburg at the age of ten playing in a performance of Beethoven's Quintet for Winds and Piano in which his father took the horn part. Torn between his father's demand that he accept, and his teacher's that he refuse, Brahms took the teacher's side and went on to find fame and a place in history, not as a concert pianist, but as a composer. The piano did figure largely in Brahms' output, but his real claim to fame lay in his four masterly symphonies, the first of which, published in 1877, created such a strong impression that leading universities clamoured to associate themselves with this latest musical giant by offering him honorary doctorates.

### THE BACKGROUND

The first offer came from the University of Cambridge. Not wishing to travel all the way to England to receive the degree, Brahms turned down the offer, but two years later the

學位，這次布拉姆斯答應了。不過原來他要領受這個學位的話，就要為學位頒授儀式創作新曲。布拉姆斯得悉後不太高興；既然大學方面稱他為「德國嚴肅音樂的頂尖作曲家」，為了鬥氣，他就反其道而行，以多首當時流行的學生歌曲為基礎，寫出一首既輕鬆愉快的雜錦曲，出版時以《大學節慶序曲》為題。布拉姆斯在給朋友的信中，形容樂曲「仿效蘇佩的風格，是首學生歌曲大雜燴，熱鬧非常」。他之所以提及蘇佩，是因為蘇佩的輕歌劇《快活人》(1863)確實將多首學生歌曲串連在一起，包括家傳戶曉的〈何不縱情歡樂〉——現在布拉姆斯正是向《快活人》借鏡。

### 演出歷史

樂曲1880年寫於奧地利度假勝地巴德伊舍，1881年1月4日在布雷斯勞大學學位頒授典禮首演，作曲家親自指揮。在場學生聽到自己喜愛的曲調，而且竟然變得這麼輕快、這麼熱烈，都興奮得高聲歡呼，響徹雲霄；然而該校學者卻顯然認為樂曲不成體統。有位教授告訴布拉姆斯，說似乎在曲中聽到〈狐狸之歌〉，就問布拉姆斯是不是自己聽錯。

### 樂曲

樂曲開始時很嚴肅，但只是裝模作樣而已；未幾，第一首學生歌曲〈我們建立了一個宏偉的家〉化身莊嚴的讚美詩，由木管樂奏出。流動的小提琴響起，那是第二首學生歌曲〈祖宗之地〉。〈祖宗之地〉本身帶有政治意味，樂曲也因而與德意志統一運動扯上關係，因此樂曲在維也納演出時，當地警察擔心學生因反對德意志統一運動而抗議，結果令樂曲的演出有所延誤。〈狐狸之歌〉也

University of Breslau in Germany also offered him an honorary doctorate. This time he did accept, but was unhappy when he learnt that he would need to compose a new work expressly for the degree convocation. In an act of defiance he threw scorn at the University's citation that he was "the chief composer of serious music in Germany" by writing a light-hearted and cheerful medley of student songs which was published as the *Academic Festival Overture*. He described the work, in a letter to a friend, as "a very boisterous potpourri of student songs à la Suppé", taking as his model the overture to Suppé's operetta of 1863, *Flotte Bursche*, which simply stitches together student songs including the well-known "Gaudemus Igitur".

### PERFORMANCE HISTORY

Brahms composed the work during the summer of 1880 at the Austrian resort of Bad Ischl and conducted the first performance in Breslau himself on 4 January 1881 during the convocation at which his honorary degree was awarded. While the students in the audience cheered it to the rafters, delighted at hearing their favourite tunes presented in such a light-hearted and spirited manner, the University's academic community clearly regarded it as an inappropriately frivolous enterprise; one professor asking Brahms whether his ears had deceived him into thinking he had heard the "Fox Song" in the piece.

### THE MUSIC

The *Academic Festival Overture* begins deceptively seriously with an agitated introduction, which leads into the first of the student songs, presented in the guise of a solemn chorale from the winds – "Wir hatten gebauet ein stättliche Haus" ("We have built a stately home"). The second student song – "Der



19世紀的  
德國布雷斯勞大學  
The University  
of Breslau,  
19<sup>th</sup> century  
(Wikimedia Commons)

同樣富爭議性，但原因卻不盡相同。通常學生唱這首歌，都是為了取笑來自全國各地的新生。布拉姆斯也跟學生打成一片，先讓巴松管將曲調奏得有點滑稽，之後才讓整個樂團加入。整個樂團浩浩蕩蕩地奏出〈何不縱情歡樂〉時，正是全曲高潮所在。布拉姆斯傳記作者加爾更以「一撮撮濃密的大鬍子，一隻隻高舉的大啤酒杯」形容這一段。

Landesvater" ("The Land of our Fathers") – is introduced by the flowing violins. There were political connotations in this song which led to a performance of the work in Vienna being delayed because the city's police feared disturbances from students protesting against its associations with the German unification movement. Controversial for other reasons, the "Fox Song" ("Was kommt dort von der Höh") was commonly sung by students ridiculing freshmen raw from the provinces arriving at the University. Brahms joins in the fun by presenting it in slightly ridiculous fashion on the bassoons before allowing the full orchestra to join in the fun. The climax of the work is a triumphant statement from full orchestra of "Gaudeamus Igitur" ("While we are young, let us rejoice") which one of Brahms' biographers, Hans Gal, described as "luxuriant beards and raised tankards".

#### 編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。

Two flutes, piccolo, two oboes, two clarinets, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings.

1865-1957

## 西貝遼士

# JEAN SIBELIUS

D小調小提琴協奏曲，op. 47

Violin Concerto in D minor, op. 47

中庸的快板

極慢板

不太快的快板

*Allegro moderato*

*Adagio di molto*

*Allegro, ma non tanto*

### 作曲家

克利斯蒂安·古斯塔夫·西貝遼士除了在小鎮哈密連拿行醫，更是在當地駐防部隊當軍醫。可是他在1868年7月不幸染上傷寒，未幾與世長辭，這時兒子桑·西貝遼士才兩歲半。西貝遼士自幼沒有父親管教，年輕時更經常借貸玩樂，將錢花在派對、酒精、賭博和放蕩的女人身上，不但浪費了許多青春，長大後的健康更長期欠佳——似乎，他在對抗父親遺留的一切。



### THE COMPOSER

As medical doctor in the town of Hämeenlinna and to the army garrison stationed there, Christian Gustaf Sibelius succumbed to typhoid fever in July 1868, dying when his son was just two-and-a-half. Denied a firm paternal influence, Jean Sibelius wasted much of his youth throwing money he did not have on partying, alcohol, gambling and loose women and, as a consequence, spent most of his adult life suffering from chronic ill-health; rebelling, it would seem, against his father's legacy.

While we might assume that he would have hoped that his son would follow him into the medical profession, Christian Gustaf had also been a keen amateur violinist, so possibly he would not have stood in the way of a career as a concert violinist. As it happened, the boy did at one stage seriously consider a career as an apothecary and failed an audition to join the violin section of the Vienna Philharmonic Orchestra, but psychologically he was ill-suited to both and eventually concentrated his efforts on composition, eventually sealing his reputation to posterity through his Violin Concerto.

### THE BACKGROUND

The Violin Concerto had actually begun life in 1902 during a visit to Berlin. There Sibelius had

西貝遼士 Sibelius

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大家也許以為克利斯蒂安·古斯塔夫希望兒子繼承父業，但他本人也熱衷音樂，是個業餘小提琴手。因此即使兒子想當小提琴演奏家，他大概也不會阻撓。無獨有偶，西貝遼士也真的認真考慮過當藥劑師，也投考過維也納愛樂樂團，希望當小提琴手（不過沒有獲得取錄）——但其實他的心理狀態根本兩種工作都不適合。到頭來，他改為專注創作，終於憑小提琴協奏曲名垂青史。

### 背景

西貝遼士之所以寫作小提琴協奏曲，源於1902年一次柏林之行——他在柏林遇到赫爾辛基樂團前團長布麥斯特，並答應為後者創作新的協奏曲，打算由布麥斯特在柏林首演。1903年的大部分時間，西貝遼士都在寫作這首樂曲；怎料他後來接到委約，邀請他為1904年2月8日赫爾辛基一場音樂會撰寫新曲時，西貝遼士就決定以小提琴協奏曲來交差。

### 演出歷史

由於布麥斯特來不了芬蘭，西貝遼士於是邀請赫爾辛基音樂學院教授維托·諾伐扎克擔任獨奏。然而，不少樂段是西貝遼士特別為布麥斯特而寫，諾伐扎克根本應付不來，結果首演落得一塌糊塗。諾伐扎克更怒斥樂曲「不宜演奏」，也有樂評寫道：「聲音實在太蕪雜，根本無從推測作曲家的用意。」種種劣評令西貝遼士大受打擊，因此先將樂曲全面修訂，再邀請布麥斯特1905年10月19日在柏林首演。可惜這次布麥斯特同樣不能應約，結果作曲家請了捷克小提琴家夏里擔任獨奏。夏里是柏林愛樂樂團團長，也是姚阿辛的舊生（樂曲1904年首演時姚阿

辛曾與前赫爾辛基樂團團長威利·布麥斯特相識，並承諾為他寫一首新協奏曲。原來的計劃是讓布麥斯特在柏林首演，但當西貝遼士被委約為一場在赫爾辛基於1904年2月8日舉行的音樂會寫一首新樂曲時，他決定將這首小提琴協奏曲獻給他們。這首協奏曲是他之前工作期間所寫的。

### PERFORMANCE HISTORY

Burmester was unable to travel to Finland, so Viktor Nováček, professor of violin at the city's Musical Academy, was the soloist. What Sibelius had written for Burmester was far beyond Nováček's abilities and the performance was a disaster, the soloist angrily denouncing it as "unplayable" and one critic writing: "It was impossible to fathom the composer's meaning, so great was the cacophony." Sibelius was so wounded by these criticisms that he completely revised the concerto and invited Burmester to give its premiere in Berlin on 19 October 1905. Unfortunately Burmester was unavailable and the soloist was the Czech violinist Karel Halíř (the leader of the Berlin Philharmonic and a former pupil of Joachim who, after attending the 1904 premiere dismissed the work as "hideous and boring"), and the performance was conducted by Richard Strauss. Critical reaction was muted, but in this revised version the concerto has, over the course of the last century, become one of the most popular in the repertoire. One of its most ardent early advocates was the Hungarian violinist Franz von Vecsey, to whom Sibelius dedicated the revised score.

### THE MUSIC

The solo violin introduces the **first movement** with a desolate theme above an icy, shivering accompaniment, and gradually increases the

辛也在場，卻對樂曲嗤之以鼻，說是「又悶又討厭」；指揮是李察·史特勞斯。樂評這次只是溫和了些；但過去一世紀以來，樂曲卻漸漸成為最受歡迎的小提琴協奏曲之一。首批對樂曲表示欣賞的人當中，包括匈牙利小提琴家菲持——西貝遼士更將修訂版題獻給他。

## 音樂

**第一樂章**先由獨奏小提琴奏出蒼涼的主題，冷冰冰的伴奏彷彿在顫抖似的；獨奏小提琴的張力漸漸增強，直至攀上最高音區為止。樂團然後把音樂推向高潮，獨奏從中冒出，奏起壯麗的長篇華采樂段；孤寂的巴松管示意樂團重新加入，最後以活力四射的獨奏收結。

**第二樂章**由兩支單簧管及兩支雙簧管開始，獨奏主題高貴動人。整個樂章除了一個激情的小插段外，幾乎完全以上述的獨奏主題為基礎。

**第三樂章**的小提琴主題頗有笨拙和結結巴巴之感，更曾被英國音樂學者當奴·托威形容為「明顯是給北極熊跳的波蘭舞曲」；樂團伴奏出奇地笨重，也的確跟熊有點相似。不過整個樂章依然瀟灑著舞曲似的氣氛，樂曲最後也喜氣洋洋地結束。

tension until it has climbed up to its very highest register. The orchestra then builds the music up to a climax, the soloist emerging from this with a breathtaking and lengthy cadenza, following which a solitary bassoon signals the reappearance of the orchestra. The soloist closes the movement with a great outpouring of energy.

Pairs of clarinets and oboes introduce the **second movement** in which the soloist gives out an eloquent, noble main theme on which, with the exception of a brief stormy interlude, the movement is almost wholly based.

The somewhat awkward and jerky violin theme which opens the **third movement** was described by the British musicologist, Donald Tovey, as “evidently a polonaise for polar bears”, and there is certainly something bear-like about the strangely cumbersome orchestral accompaniment. The dancing mood, however, pervades the movement and takes it to its jubilant conclusion.

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## 編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、定音鼓及弦樂組。

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

# 周生生

(how Sang Sang)



認真 讓愛每日如初



PROMESSA

# 莫扎特

## WOLFGANG AMADEUS MOZART

D大調第四十一交響曲，K. 551，「茱比特」

Symphony no. 41 in C, K. 551, *Jupiter*

活潑的快板

如歌的行板

小步舞曲 (小快板)

終曲 (極快板)

*Allegro vivace*

*Andante cantabile*

*Menuetto (Allegretto)*

*Finale (Molto allegro)*

### 作曲家

利奧普·莫扎特本身是首屈一指的小提琴家暨小提琴教師，所寫的小提琴教本更屬首批同類著作，自然望子成龍。可是他把兒子迫得太急、太過分，因此儘管小莫扎特的過人天賦令歐洲的王室貴胄嘖嘖稱奇，孩子自己也很享受在眾人的吹捧和注目下度過童年；但隨著年紀漸



### THE COMPOSER

Himself a leading violinist and teacher (he wrote one of the first significant methods for learning the instrument), Leopold Mozart had huge ambitions for his son. But he pushed him too far too fast, and while the courts of Europe marvelled at the prodigious skills of the young Wolfgang Amadeus Mozart, and the boy himself relished his childhood spent in the limelight of public adulation, as he matured, so he built up a certain resentment against his father for what he saw as his oppressive interference in his life and career.

So when in 1781 the 25-year-old Wolfgang Mozart finally left Salzburg and the direct influence of his father, he was elated. He settled in Vienna, a city he believed held the key to his dreams of fame, fortune and happiness. Against his father's wishes, he married a wife whom he adored, although her personal slovenliness and total inability to organise a family house meant that their marriage was far from ideal. He fathered his first children (two sons, Raimund Leopold who died aged two months, and Carl Thomas who survived his father by almost 70 years). He became a Freemason and was in such demand as a teacher that he could command substantial fees. Concerts he gave in the city

莫扎特 Mozart

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長，也漸漸對父親心生怨懟，認為自己無論生活還是事業，無不受到父親的壓迫和干預。

因此到了1781年，時年25的莫扎特終於離開薩爾斯堡、離開了父親的直接影響時，實在興奮不已。他在維也納定居，深信能在這裡獲得夢寐以求的一切：名、利，還有幸福。他不顧父親反對，與心上人成婚（但妻子既邋遢馬虎又持家無道，意味著兩人婚姻很不美滿）。他還生兒育女（頭兩胎都是兒子：萊蒙特·利奧普及卡爾·湯瑪士。前者才兩個月大就夭折了；後者則在父親逝世後還活了差不多70年）。又加入共濟會，更是炙手可熱的名師（所以可收取高昂學費）。他在維也納舉行的音樂會皆大受歡迎，作品也備受推崇。有次在音樂會過後，莫扎特寫道：「國王陛下也大駕光臨，真令我喜出望外。陛下非常高興、又非常熱烈地向我鼓掌喝彩！只是，陛下習慣進場前將錢送到售票處，不然我猜這筆錢還會大得多呢！」此外莫扎特更能一展胸中抱負，創作受歡迎的歌劇。莫扎特移居維也納後寫的十齣歌劇，好些至今仍膾炙人口，冠絕古今。

### 背景

然而到了1788年，莫扎特卻開始諸事不順：除了健康急轉直下（妻子也一樣），維也納人也開始覺得他的音樂不合時尚。他最新一齣歌劇《唐喬望尼》一年前在布拉格上演時大受歡迎，現在在維也納首演卻賠本收場。一下子，莫扎特債台高築，前路茫茫；急於求財的莫扎特，就寫下了他最後三首交響曲——第三十九、四十及四十一。這三首交響曲在極短時間內

were hugely successful and his music widely admired: as he wrote following one concert, “What pleased me most was that His Majesty the Emperor was present. And how delighted he was, and how loudly he applauded me. It is his custom to send the money to the box office before he enters the theatre, otherwise I could justly have expected much more.” And on top of all that he had achieved his real ambition: to write successful operas. The ten operas he composed while living in Vienna include several of the most successful and popular operas of all time.

### THE BACKGROUND

But by 1788 it had all begun to go sour. His health was deteriorating rapidly (as was that of his wife), his music had begun to fall out of fashion with Viennese audiences, and his latest opera, *Don Giovanni*, introduced with huge acclaim in Prague the previous year, was a financial failure at its Vienna premiere. Suddenly Mozart was faced with crippling debts and an uncertain future. In a desperate bid to generate extra income he wrote what were to be his last three symphonies, numbers 39, 40 and 41. The composition of these three symphonies represents one of the most astonishing examples of rapid artistic creation in all musical history. On 18 June the family moved to a new house on the outskirts of the city. He started work on the 39<sup>th</sup> symphony almost immediately, completing it on 26 June, the 40<sup>th</sup> followed a month later and, according to the catalogue which he himself compiled, Mozart completed his 41<sup>st</sup> symphony in Vienna on 10 August 1788.

### PERFORMANCE HISTORY

We do not know when or where the symphony was first played in public. We do know that

完成，其創作過程之迅速，在音樂史上實在罕有其匹。6月18日，莫扎特一家人搬往維也納市郊居住。之後莫扎特幾乎馬上動筆寫作第三十九交響曲，並於6月26日脫稿；一個月後寫成「第四十」；而且根據莫扎特自己製作的作品目錄，「第四十一」也在1788年8月10日大功告成。

### 演出歷史

至於樂曲在何時、何地首次公演，其實大家都不知道；但大家知道標題「茱比特」並非莫扎特親撰；莫扎特的兒子曾向英國出版商諾威羅說過，那是薩洛曼（倫敦一名音樂會經理人）的主意。可是首個將「茱比特」與第四十一交響曲拉上關係的實證，卻出現在1819年10月愛丁堡音樂節的節目表裡：樂曲被稱為「茱比特交響曲」；有說標題「茱比特」出自德國作曲家克藍瑪（也就是以寫作鋼琴練習曲著名的那位）手筆，但他想到的不是與「茱比特」同名的行星（木星），而是羅馬神話裡的天神、掌管雷電的「茱比特」。

### 樂曲

小號和鼓在第四十一交響曲都非常突出，營造出幾分莊嚴隆重的氣氛。**第一樂章**開始時十分戲劇化，跟莫扎特交響曲的慣常做法大相逕庭。突然併發的樂音猶如閃電一般，經常在樂章中出現。

**第二樂章**清麗迷人，沒有半點狂暴激烈的意味，也沒有隆隆的雷聲；弦樂更配上弱音器演奏。旋律柔和抒情，十分討人歡喜，反映出莫扎特喜歡為人聲譜曲的傾向。



天神茱比特 Jupiter, god of the sky and thunder

© The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1949  
(metmuseum.org)

the title “Jupiter” was not Mozart’s. His son suggested to the English publisher, Vincent Novello, that it had been coined by the London impresario, Salomon, but the first actual evidence of the title being associated with the work came in a concert programme for the Edinburgh Festival held in October 1819, in which it was described as the “Jupiter Symphony”. It is thought that a German-born composer of piano studies, J B Cramer, first suggested the name. He wasn’t thinking of the planet but of the Roman God who was associated with thunder and thunderbolts.

### THE MUSIC

With prominent roles given to trumpets and drums, the symphony has a certain ceremonial character and its **first movement** opens with

第三樂章是典型的維也納小步舞曲，興高采烈的氣氛更是清晰不過。

第四樂章的開端主題由四個音符組成，幾乎整個樂章都建基於這四個音符上。這個主題曾在莫扎特其他幾首樂曲出現（包括兩首較早期的交響曲），在莫扎特作品中的重要性非比尋常。主題的出處可追溯至一套莫扎特既熟悉又欣賞的作品——巴赫《賦格的藝術》。這個樂章也包含了莫扎特一些最複雜的對位樂段，效果強勁有力；加上定音鼓突如其來的雷聲和小提琴的霹靂閃電，綽號「茱比特」實在與樂曲配合得天衣無縫。

樂曲剖析中譯：鄭曉彤

a dramatic gesture, unlike anything else in Mozart's symphonies. Sudden outbursts, the musical equivalents of bolts of lightning, are a prominent feature throughout the movement.

The enchanting **second movement** has nothing remotely angry or thundery about it, a fact reinforced by its scoring for muted strings. Instead it is a gentle, lyrical and immensely endearing melody pointing to Mozart's love of writing for the human voice.

Even more unambiguously cheerful is the **third movement**, a typically Viennese Minuet.

The four-note theme which begins the **fourth movement** and on which most of the music of the movement is based had a special place in Mozart's music; he used it in several other works including at least two earlier symphonies. It can be traced back to Bach's *Art of Fugue* which Mozart both knew and admired, and certainly this movement contains some of the most contrapuntally complex music Mozart ever wrote. This gives it a great sense of power and strength which, reinforced by sudden bursts of thunder from the timpani and lightning flashes from the violins, is fully in keeping with the sobriquet "Jupiter".

Programme notes by Dr Marc Rochester

#### 編制 INSTRUMENTATION

長笛、兩支雙簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

Flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.



## 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 26<sup>th</sup> 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.

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因應指揮要求，  
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## 貝爾 JOSHUA BELL

小提琴 Violin

PHOTO: Lisa-Marie Mazzucco

貝爾是同輩中最享負盛名的小提琴家之一。他的專業演奏生涯至今超過30年，除了獨奏及演奏室樂之外，尚有錄音及指揮。貝爾為新力古典唱片公司的專屬藝人，灌錄了超過40張專輯，屢獲格林美獎、水星音樂獎、留聲機大獎及古典迴聲大獎。2011年，貝爾獲委任為聖馬田室樂團的音樂總監，是自1958年馬連拿爵士成立該樂團以來首位音樂總監。

2018年秋季的演出包括：為諾塞達指揮的美國國家交響樂團，和蘭格里指揮的辛辛那提交響樂團，作樂季開幕演出；另夥拍馬薩雷胡指揮的巴爾的摩交響樂團，以及和德意志交響樂團、蘇黎世市政廳管弦樂團、斯德哥爾摩愛樂合作。他亦與紐約愛樂一同演出獲奧斯卡最佳原創音樂獎的《紅提琴》(1998) 電影音樂。於2018至2019年，貝爾將繼續與聖馬田室樂團巡演，和鋼琴家海伍德作獨奏會巡演，並與鋼琴家登克及大提琴家依瑟利斯在北美十個城市巡演，是他首個鋼琴三重奏巡演。在2019年春季，貝爾將與艾遜巴赫指揮的捷克愛樂、諾塞達指揮的以色列愛樂、曼茨指揮的薩爾茨堡室樂團，以及慕尼黑愛樂、聖西西莉亞學院交響樂團等同台演出。

貝爾最近發行了與聖馬田室樂團所灌錄的布魯赫《蘇格蘭幻想曲》和G小調協奏曲，並參與兩個科研项目。他致力推廣藝術，並參與慈善組織「音樂啟蒙」及「藝術帶來改變」的工作。

With a career spanning more than 30 years as a soloist, chamber musician, recording artist and conductor, Joshua Bell is one of the most celebrated violinists of his era. An exclusive Sony Classical artist, Bell has recorded more than 40 albums garnering Grammy, Mercury, Gramophone and Echo Klassik awards. As of 2011, Bell is the only person to hold the post of Music Director of the Academy of St Martin in the Fields since Sir Neville Marriner formed the orchestra in 1958.

Autumn 2018 performances include season-opening concerts with the National Symphony Orchestra under Gianandrea Noseda and Cincinnati Symphony under Louis Langrée, as well as the Baltimore Symphony under Cristian Măcelaru, Deutsches Symphonie-Orchester, Tonhalle Orchester Zürich and Stockholm Philharmonic. He also performs the 1998 Academy Award-winning film score of *The Red Violin* live with the New York Philharmonic. In 2018-19, Bell continues his tours with the Academy, recital tours with pianist Sam Haywood, and a first-ever trio tour with pianist Jeremy Denk and cellist Steven Isserlis to ten North American cities. In Spring 2019, Bell performs with the Czech Philharmonic under Christoph Eschenbach, Israel Philharmonic under Gianandrea Noseda, Camerata Salzburg under Andrew Manze, the Munich Philharmonic and Santa Cecilia Orchestra, among others.

Bell recently released his recording with the Academy of Bruch's *Scottish Fantasy* and G minor Concerto, and engaged in two tech projects. A dedicated arts advocate, Bell is involved with "Education Through Music" and "Turnaround Arts".

## 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 26<sup>th</sup> 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 20<sup>th</sup> 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

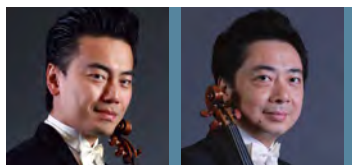
### PRINCIPAL GUEST CONDUCTOR



余隆  
Yu Long

## 第一小提琴

### FIRST VIOLINS



王敬  
樂團首席  
Jing Wang  
Concertmaster

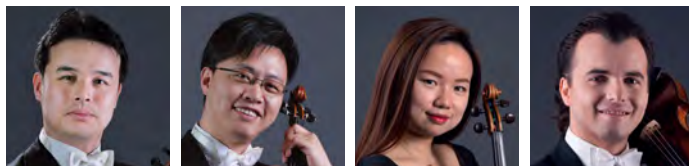
梁建楓  
樂團第一副首席  
Leung Kin-fung  
First Associate  
Concertmaster



許致雨  
樂團第二副首席  
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



把文晶  
Ba Wenjing

程立  
Cheng Li

桂麗  
Gui Li

余思傑  
Domas Juškys



李智勝  
Li Zhisheng

劉芳希  
Liu Fangxi

毛華  
Mao Hua

梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan

徐姮  
Xu Heng

張希  
Zhang Xi

龍希(休假)  
Long Xi  
(On sabbatical leave)

## 第二小提琴 SECOND VIOLINS



●趙滢娜  
Zhao Yingna



▲梁文瑋  
Leslie Ryang Moonsun



艾瑾  
Ai Jin



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



周騰飛  
Zhou Tengfei

## 中提琴 VIOLAS



●凌顯祐  
Andrew Ling



▲熊谷佳織  
Kaori Wilson



蔡書麟  
Chris Choi



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  
Chen Yi-chun



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



李銘蘆  
Li Ming-lu



宋泰美  
Tae-mi Song



宋亞林  
Yalin Song

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

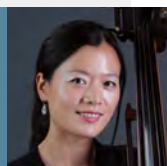
# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

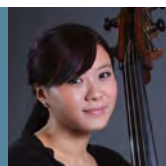
### 低音大提琴 DOUBLE BASSES



●林達僑  
George Lomdaridze



◆姜馨來  
Jiang Xinlai



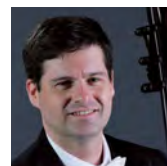
張沛姬  
Chang Pei-heng



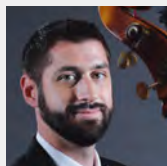
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg

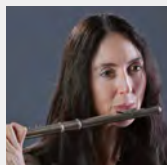


鮑爾菲  
Philip Powell

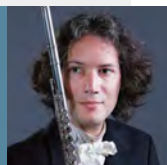


范戴克  
Jonathan Van Dyke

### 長笛 FLUTES



●史德琳  
Megan Sterling



■盧韋歐  
Olivier Nowak



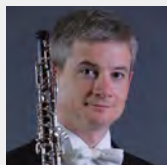
柯布魯  
Ander Erburu

### 短笛 PICCOLO



施家蓮  
Linda Stuckey

### 雙簧管 OBOES



●韋爾遜  
Michael Wilson



■布若芙  
Ruth Bönisch

### 英國管 COR ANGLAIS

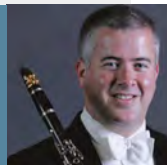


關尚峰  
Kwan Sheung-fung

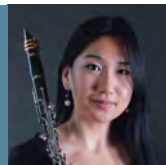
### 單簧管 CLARINETS



●史安祖  
Andrew Simon



■史家翰  
John Schertle



劉蔚  
Lau Wai

### 低音單簧管 BASS CLARINET



艾爾高  
Lorenzo losco

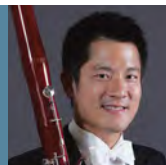
### 巴松管 BASSOONS



●莫班文  
Benjamin Moermond

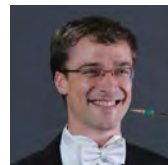


■陳劭桐  
Toby Chan



◆李浩山  
Vance Lee

### 低音巴松管 CONTRA BASSOON



崔祖斯  
Adam Treverton Jones

## 圓號 HORNS



●江蘭  
Jiang Lin



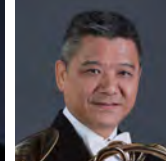
■柏如瑟  
Russell Bonifede



▲周智仲  
Chow Chi-chung



托多爾  
Todor Popstoyanov



李少霖  
Homer Lee



麥迪拿  
Jorge Medina

## 小號 TRUMPETS



■莫思卓  
Christopher Moyse



華達德  
Douglas Waterston



施樂百  
Robert Smith

## 長號 TROMBONES



●韋雅樂  
Jarod Vermette



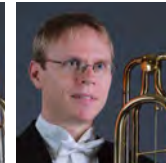
高基信  
Christian Goldsmith



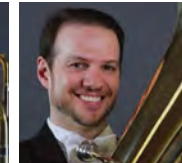
湯奇雲  
Kevin Thompson



韋力奇(休假)  
Maciek Walicki  
(On sabbatical leave)



韋彼得  
Pieter Wyckoff



●雷科斯  
Paul Luxenberg

## 低音長號

## BASS TROMBONE

## 大號 TUBA

## 定音鼓 TIMPANI



●龐樂思  
James Boznos



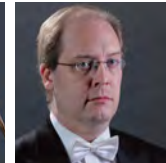
●白亞斯  
Aziz D. Barnard Luce



梁偉華  
Raymond Leung Wai-wa



胡淑徽  
Sophia Woo Shuk-fai



●史基道  
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# HONG KONG PHILHARMONIC ORCHESTRA GALA DINNER AT GOVERNMENT HOUSE "HARMONIOUS CONNECTIONS" 2018

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金鈴女士 Ms Jin Ling

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金鈴女士 Ms Jin Ling

司儀 MISTRESS OF CEREMONY

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艾曼·謝曼明 (1907) 小提琴 · 由冨田中知子小姐使用

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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

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin, played by Mr Wang Liang, Second Associate Concertmaster

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

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
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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

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- 德國轉閥式小號兩支
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#### 劉元生慈善基金安排借出

G. B. 瓜達尼尼 (1760) 小提琴 · 由樂團首席王敬先生使用

#### Donated by The Ladies Committee of the Hong Kong Philharmonic Society

##### Rare instruments donated

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

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

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

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

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

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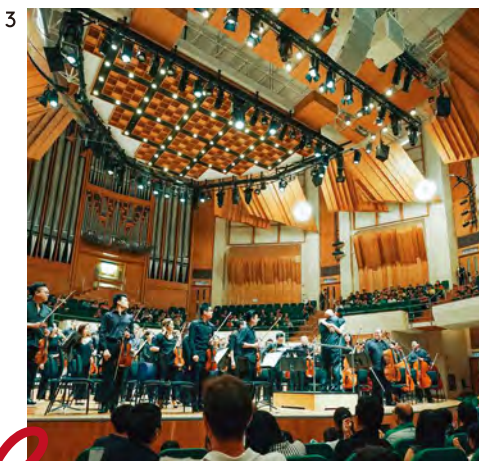
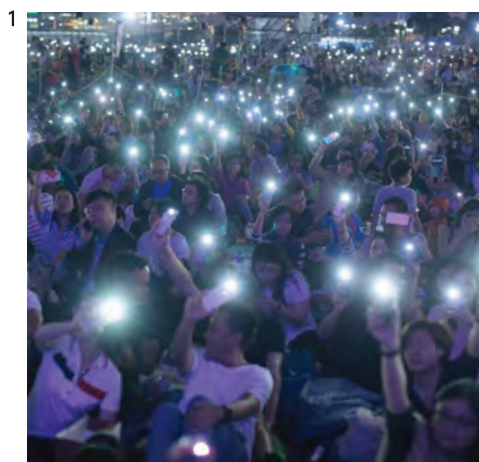
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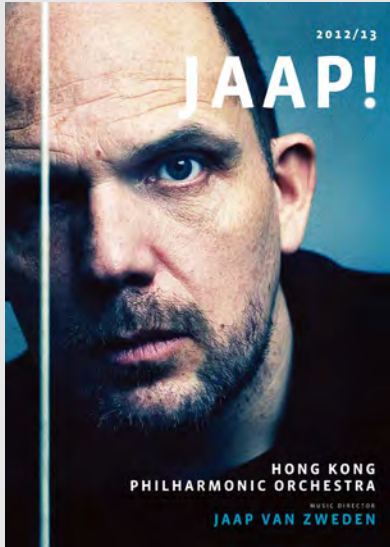
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上述冊子屬「香港管弦樂團第45個職業樂季」展品，展覽已於9月2日圓滿結束。The captioned season brochure was displayed at the “Hong Kong Philharmonic Orchestra 45<sup>th</sup> Season” exhibition, which closed on 2 September 2018.



梵志登就職暨國慶音樂會 Jaap's inaugural concert: “Welcome, Jaap! A National Day Celebration”

## 梵志登就職音樂會

### JAAP VAN ZWEDEN'S INAUGURAL CONCERT

2012/13是第八任音樂總監梵志登大師的第一個樂季，他的就職暨國慶音樂會於2012年9月28及29日假香港文化中心舉行，呈獻了年輕作曲家陶康瑞獲港樂委約的《盤古》的世界首演，以及貝多芬的第七交響曲。他又與著名中國小提琴家寧峰携手，為觀眾送上家傳戶曉的《梁祝》小提琴協奏曲。

2012/13 was the first season for our eighth Music Director, Jaap van Zweden. His inaugural concert “Welcome, Jaap! A National Day Celebration” took place at the Hong Kong Cultural Centre on 28-29 September 2012. Van Zweden led the orchestra in the world premiere of an HK Phil commission, *Pangu*, by young composer Conrad Tao, as well as a performance of Beethoven's seventh symphony. He also conducted the legendary *Butterfly Lovers* Violin Concerto, with Ning Feng as the soloist.

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"Remember Me" from *Coco*

廖國敏, 指揮  
Harry 哥哥, 主持  
Lio Kuok-man, conductor  
Harry Wong, presenter

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香港管弦樂團長號手Maciek Walicki是C.G.Conn的支持者。全因其設計在音量和靈活性之間找到最佳平衡，無論演奏氣勢磅礴的交響樂曲，室樂或獨奏都可揮灑自如。



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