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SERIES

# 19 & 20 OCT 2018

太古音樂大師系列  
梵志登 |  
布拉姆斯與柴可夫斯基



19 & 20 OCT 2018  
FRI & SAT  
8PM

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詳情 Details



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梵志登 | 布拉姆斯與柴可夫斯基

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P. 9 **布拉姆斯 BRAHMS** 38'

小提琴協奏曲 Violin Concerto

不太快的快板	Allegro non troppo
慢板	Adagio
詼諧的快板，但不過分活潑	Allegro giocoso; ma non troppo vivace

中場休息 INTERMISSION

P. 13 **柴可夫斯基 TCHAIKOVSKY** 44'

第四交響曲 Symphony no. 4

較慢的行板	Andante sostenuto
歌曲一樣的行板	Andante in modo di canzona
諧謔曲：持續以撥弦演奏	Scherzo: Pizzicato ostinato
終曲：火熱的快板	Finale: Allegro con fuoco


P. 16 **梵志登** 指揮 **Jaap van Zweden** Conductor

P. 18 **王敬** 小提琴 **Jing Wang** Violin

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景作人，北京樂評人

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李歐梵，《明報》

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to van Zweden's  
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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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梵志登與海廷克，攝於1988年 Jaap and Haitink, 1988

(© Nationaal Archief, photo by Croes, Rob C./Anefo)

## 前言

柴可夫斯基的第四交響曲一向迷人。今晚，你將會品嚐到一場由細緻撥弦至樂團澎湃合奏的音樂饗宴，而指揮這樂曲也肯定是令人興奮的經驗吧。

我思忖，今晚的獨奏家有否想過要成為指揮呢？當梵志登仍是荷蘭皇家音樂廳管弦樂團的樂團首席時，時任音樂總監海廷克（正是他委任梵志登為樂團首席）就指揮了布拉姆斯的小提琴協奏曲，由梵志登擔任獨奏。事隔多年後，梵志登（正是他委任王敬為港樂的樂團首席）現正指揮布拉姆斯的小提琴協奏曲，而王敬則擔任獨奏。

這是音樂上最高層次的協同效應。無論王敬的未來志向如何，今晚肯定是叫人難忘的時刻。請細心欣賞！

## 麥高德

香港管弦樂團行政總裁

## FOREWORD

Tchaikovsky's fourth symphony always thrills, so you're in for a sonic treat this evening, ranging from delicate pizzicatos to the might of a symphony orchestra at full blast. It must be exciting to conduct.

I wonder if our soloist this evening is ever tempted to eventually become a conductor? In Jaap's early days as concertmaster of the Royal Concertgebouw Orchestra in Amsterdam, the then Music Director Bernard Haitink (who personally appointed Jaap to the concertmaster position) conducted the Brahms violin concerto with Jaap as soloist. A generation later, Jaap (who personally appointed Jing to his position as concertmaster of the HK Phil) is this time conducting the Brahms violin concerto with Jing as soloist.

This is musical synergy of the highest order, and whatever Jing's future aspirations are, tonight is a moment for all of us to treasure. Enjoy!



王敬與梵志登  
Jing and Jaap

## Michael MacLeod

Chief Executive, Hong Kong Philharmonic Orchestra

1833-1897

## 布拉姆斯

# JOHANNES BRAHMS

D大調小提琴協奏曲，op. 77

Violin Concerto in D, op. 77



小提琴家姚阿辛  
Joseph Joachim  
(source: gallica.bnf.fr)

不太快的快板

慢板

詼諧的快板，但不過分活潑

*Allegro non troppo*

*Adagio*

*Allegro giocoso; ma non troppo vivace*

### 作曲家

布拉姆斯其實大可當鋼琴技巧大師，但他沒有；早年反而以指揮女子合唱團、指導聽話受教的女學生為主（其實這些學生大都只顧以仰慕的眼神，目不轉睛地看著這位英俊的老師）。布拉姆斯之所以開始作曲，可以說是無心插柳。著名匈牙利小提琴家雷曼尼在歐洲巡迴演出時，伴奏由布拉姆斯擔任。雷曼尼經常以高超技巧演奏匈牙利旋律，布拉姆斯則即興彈出伴奏。豈料這些即興伴奏大受青睞，於是有人游說他白紙黑字寫下，當作鋼琴二重奏出版——這批「匈牙利舞曲」正是他作曲事業正式開始的標誌。布拉姆斯和雷曼尼到處演出時，1853年6月到達哥廷根，在那裡認識了另一知名小提琴家姚阿辛。羅曼尼不久自行上路，但布拉姆斯幾星期後卻返回哥廷根；他與姚繼而展開一段深厚的友誼。二十多年後，這段友誼就帶來今晚演出的作品——小提琴協奏曲。

### 背景

雖然姚阿辛經常提出要布拉姆斯為他寫作小提琴協奏曲，但布拉姆斯

### THE COMPOSER

The promise of a career as a virtuoso pianist beckoned, but Brahms did not follow that path and forged an early career conducting ladies' choirs and teaching impressionable females who largely occupied themselves gazing adoringly at their handsome tutor. His career as a composer came about almost, as it were, by accident when he toured Europe as accompanist to the noted Hungarian violinist Ede Reményi. The improvised accompaniments Brahms provided for Reményi's virtuoso accounts of Hungarian melodies attracted so much attention that he was persuaded to write them down and publish them as piano duets, and it was with these *Hungarian Dances* that his composing career properly began. His travels with Reményi took him in June 1853 to Göttingen where the pair of them met up with another noted violinist, Joseph Joachim, and while Reményi soon went his own way, Brahms returned a few weeks later to Göttingen where a deep personal friendship grew up between Joachim and himself which was to result, some 20 years later, in the work we hear tonight.

### THE BACKGROUND

Although Joachim had often asked Brahms to write him a concerto, Brahms was clearly reluctant, claiming his poor understanding of the instrument prevented him from embarking on such a project: "It is a very different matter writing for instruments whose nature and sound one only knows in passing or hears in one's mind,

顯然不情不願，說自己對小提琴認識不深，所以遲遲不肯動筆。他說：

「如果對所選樂器的特質和聲音，都只有少許認識或只能憑空想像，與為一件自己瞭如指掌的樂器寫作——例如鋼琴之於我——完全是兩碼子事。」另一個令他卻步的原因，也許是他自問會將作品與心目中的音樂偶像貝多芬比較。布拉姆斯「第一交響曲」寫作過程曠日持久，兩年前才寫成，正是因為希望寫得像貝多芬一樣出色。布拉姆斯寫作自己的小提琴協奏曲以前，也顯然鑽研過貝多芬的小提琴協奏曲，更跟貝多芬一樣選用了D大調。

### 演出歷史

至於獨奏聲部，布拉姆斯就請教姚阿辛。姚阿辛告訴他：「大部分素材都宜於演奏——有些樂段還十分符合小提琴特性——至於能不能在熱辣辣的音樂廳裡舒暢地演出，那就很難說了。」然後姚阿辛提了幾點意見，莫非是想將難度奇高的獨奏部分簡化一點（這些樂段也實在艱深得令人咋舌。維也納小提琴家海默斯貝格甚至稱之為「跟小提琴作對的協奏曲」）。可是除了幾個多弦音樂段外，布拉姆斯對姚阿辛大部分提議都置若罔聞——直至1879年1月1日在萊比錫首演過後。首演由作曲家親自指揮萊比錫布業大廳樂團演出，姚阿辛擔任獨奏，但觀眾反應不算好（有評論甚至斥之為「垃圾」）；樂曲兩星期後將在維也納演出，現在布拉姆斯終於採納了姚阿辛幾項提議。要是說維也納首演未至於大受樂評讚賞，起碼觀眾對樂曲非常受落；不久更成為古今最受歡迎的協奏曲之一。

### 音樂

小提琴協奏曲是布拉姆斯在珀特沙

and writing for an instrument that one knows as thoroughly as I know the piano." He may also have been daunted by the prospect of putting himself up for comparison with his great musical hero, Beethoven. Only two years earlier his first symphony had been completed, its lengthy gestation the result of his anxiety to live up to the example set by Beethoven, and he clearly studied Beethoven's great concerto for the instrument before setting out on his own, which he cast in the same key.

### PERFORMANCE HISTORY

When it came to the solo part, Brahms sought the advice of Joachim, who told him: "Most of the material is playable – some of it, in fact, quite originally violinistic – but I wouldn't care to say whether it can be comfortably played in an overheated concert hall." He went on to make several suggestions aimed at simplifying the demanding solo part (the monstrous difficulties in the solo part prompting one famous Viennese violinist – Joseph Hellmesberger – to describe the work as "a concerto against the violin"). But, with the exception of the passages of multi-stopping, Brahms ignored most of Joachim's suggestions for the work's premiere, which was given in Leipzig on 1 January 1879 by the city's Gewandhaus Orchestra conducted by Brahms and with Joachim as soloist. However, this was not deemed a great success (one critic dismissing it as "rubbish"), and for the work's Vienna debut a fortnight later, he incorporated several of Joachim's ideas. That was a public (if not a critical) success and the concerto soon went on to become one of the most popular in the repertory.

### THE MUSIC

Composed during a summer vacation in Pörtschach on the shores of the beautiful Lake Wörth the Violin Concerto exudes lyricism and

赫烏特湖邊避暑期間的作品。那裡風景優美，樂曲也幾乎每小節都散發著詩情畫意。開始時的素材再也簡單不過——就是上行和下行D大調和弦（加上六度音）而已。樂團引子篇幅頗長，勾勒出四個主題的輪廓——這四個對比強烈的主題就是整個**第一樂章**的基礎。獨奏小提琴接著奏出輝煌的華麗樂句，一鳴驚人；獨奏與樂團隨即洋洋灑灑地展開對話，朝著出自姚阿辛手筆的華彩樂段邁進。

英國作家荷健士說**第二樂章**是「管弦樂裡最優美的雙簧管獨奏樂段」；不過布拉姆斯本人可沒那麼肯定。他本來構思在第一樂章和終樂章之間加入兩個樂章，但最後只寫了一個，更說那是「可憐的慢板」。第二樂章分為三部分，結構直截了當。雙簧管先在管樂伴奏下奏出抒情的主題；弦樂其後加入，鋪排一番後，主題在獨奏小提琴響起，但現在卻帶有種種修飾。張力偶然提高，然而不久又回復平和寧靜，就像樂章開始時一樣——這時獨奏小提琴和雙簧管構成二重奏，實在妙不可言。

**第三樂章**遵照協奏曲的慣常做法，以輪旋曲式寫成；沸騰澎湃的雙弦音主題充滿匈牙利色彩，反映出布拉姆斯與姚阿辛兩人對匈牙利音樂共同體驗。樂章末段的華彩樂段出自布拉姆斯手筆。此樂章的速度記號本為「詼諧的快板」，後來布拉姆斯採納了姚阿辛的建議，把速度標記改為「詼諧的快板，但不過分活潑」。

beauty from almost every bar. Beginning with a simple ascending and descending sequence of the notes of a D major triad (with an added sixth), the **first movement** is based on the four contrasting themes outlined in the extended orchestral introduction. The gloriously exuberant flourish with which the soloist enters heralds the start of a substantial dialogue between soloist and orchestra culminating in a cadenza composed by Joachim.

“The most beautiful oboe solo in the whole of orchestral music”, is how the British writer Antony Hopkins described the concerto’s **second movement**. Brahms himself was less sure, describing it as a “poor adagio” taking the place of the two middle movements he had originally planned. In a straightforward, three-part structure, the movement’s lyrical theme is given out by the oboe accompanied by wind instruments, the strings entering to set the scene for the appearance of the soloist in an ornamented version of the theme. After some momentary increase in tension the movement reverts to the calm, tranquil beauty of its opening bars with a delectable duet between solo violin and oboe.

The **third movement** is in the customary Rondo form and celebrates in its ebullient double-stopped theme both Brahms’ and Joachim’s shared experiences of Hungarian music. The brief cadenza at the end of this movement was composed by Brahms: the modification of the original speed indication (from “Allegro giocoso”) was one of the changes requested by Joachim.

#### 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、定音鼓及弦樂組。

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香港管弦樂團  
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*Les Éléments*

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## 柴可夫斯基

# PYOTR ILYICH TCHAIKOVSKY

F小調第四交響曲，op. 36

Symphony no. 4 in F minor, op. 36

較慢的行板

歌曲一樣的行板

諧謔曲：持續以撥弦演奏

終曲：火熱的快板

*Andante sostenuto*

*Andante in modo di canzone*

*Scherzo: Pizzicato ostinato*

*Finale: Allegro con fuoco*

### 作曲家

柴可夫斯基原本的就業計劃是當公務員，甚至真的在司法部當了四年文員，之後才決定放棄文職投身音樂。然而由始至終，他都沒有任何一件樂器演奏得特別出色，只專攻作曲。1865年畢業後，他就獲延攬到新成立的莫斯科音樂學院教授和聲，翌年完成「第一交響曲」，往後陸續完成了另外五首交響曲。交響曲的傳統本質是抽象音樂，但柴可夫斯基的交響曲卻打破了這種觀念。他給一位同僚寫信道：「我不想筆下只有空洞和弦而無內涵的交響曲。難道交響曲不應交代那些無法言傳、卻有需要表達的東西嗎？」

### 背景

至於「第四交響曲」，柴可夫斯基就曾向梅克夫人詳述樂曲含義。梅克夫人的丈夫生前是個工程師，乘俄羅斯鐵路急速發展而發跡，1876年去世（有人說，那是因為梅克先生發現自己的秘書與梅克太太有染）；夫人孀居全情投入音樂。由於她對柴

### THE COMPOSER

The career path along which Tchaikovsky originally set out was that of a government servant. He spent four years as a clerk in the Ministry of Justice before deciding to abandon that and turn to music. He was never particularly proficient as a performer on any instrument, his sole focus as a musician being composition. On graduating in 1865 he was appointed to the staff of the newly-created Moscow Conservatory where he taught harmony and, the following year, completed his first symphony. He went on to write five more symphonies with which he broke away from the conventional idea of a symphony being an essentially abstract musical idiom. As he wrote to a colleague, "I should not wish for a symphony to come from my pen which expresses nothing and consisted only of empty chords. Should not a symphony express those things for which there are no words but which still need to be expressed?"

### THE BACKGROUND

In the case of his fourth symphony, he expounded at length over its inner message to Nadezhda von Meck. She had been the wife of an engineer who had made a fortune out of the rapid development of Russia's railways, and, following her husband's death in 1876 (caused, it was claimed, by his discovering that she was having an affair with his secretary), devoted herself to music. She was greatly attracted to Tchaikovsky's music and when she learnt that he was chronically short of

可夫斯基的音樂情有獨鍾，因此在得悉後者生活長期捉襟見肘時，就開始委約他創作新曲。兩人雖然只見過兩次面，但隨後13年間兩人互通書信卻達數千次；梅克夫人更定期發放豐厚津貼予柴可夫斯基。

### 演出歷史

這種抽離、完全沒有親身接觸的關係，對柴可夫斯基而言來得正合時宜。1877年中，他已大致完成第四交響曲第一至三樂章，正準備寫作第四樂章。這時他收到一位年輕女士來信示愛，還說要是柴可夫斯基無動於衷，她就會自尋短見云云。儘管柴可夫斯基堅拒與她有任何身體接觸，1877年7月18日兩人還是結成夫婦。同年9月，柴可夫斯基已經受不了這個女人，甚至企圖自殺；10月，他前往徵詢專家意見，連專家也認為他應該跟妻子各走各路，以後別再相見。這次危機令他完全無法寫作，惟有梅克夫人才能扭轉乾坤。梅克夫人的確成功了——柴可夫斯基重拾活力與熱誠，1878年1月7日完成全曲，並特意在樂譜上寫上「獻給最要好的摯友」，將樂曲獻給梅克夫人。樂曲1878年2月10日在聖彼得堡首演。

### 樂曲

**第一樂章**以激烈、震撼的號角曲掀開序幕。作曲家跟梅克夫人詳細說明樂曲內容時，明言這就是「『命運』」。大家都渴求快樂，而『命運』正是阻礙我們實現願望的元兇……像達摩克利斯的劍、眾人頭上的刀，永遠在侵害我們的靈魂」。作曲家認為生命是「黯淡現實與一時夢想兩雙交替，週而復此」——樂章餘下的段落也正好反映出這種信念。

money, began to commission new works from him. They met just twice but over the course of the next 13 years they wrote literally thousands of letters to each other and Nadezhda paid him a generous regular allowance.

### PERFORMANCE HISTORY

This de-personalised, totally un-physical relationship came at just the right time for Tchaikovsky. In mid-1877 when he was poised to start work on the fourth symphony's last movement, having already largely completed the other three, Tchaikovsky received a letter from a young woman declaring her love for him and threatening suicide if he chose to ignore her. Despite Tchaikovsky's insistence that there should be no physical contact between them, they married on 18 July 1877. In September, unable to stand the company of his wife any longer, Tchaikovsky attempted suicide, and in October the same year he consulted a specialist who instructed him never to see his wife again. The result of this crisis was a total creative block which only Nadezhda von Meck was able to clear. But clear it she did, and with renewed vigour and enthusiasm Tchaikovsky completed the fourth symphony on 7 January 1878 dedicating it to Nadezhda with the words, "To my best Friend". It was premiered in St Petersburg on 10 February 1878.

### THE MUSIC

The **first movement** begins with a dramatic, battering fanfare. In the detailed description of the symphony Tchaikovsky gave to Nadezhda, he described this as "Fate, the fatal force which prevents our hopes of happiness from being realised... which, like the Sword of Damocles, is suspended over the head and perpetually poisons the soul", while the rest of the movement reflects his stated belief that life was

至於**第二樂章**，柴可夫斯基則解說道：「那種憂鬱感覺，常在夜闌人靜、對影獨坐時來襲。悻悻然回首，感慨時光飛逝，前塵往事空餘恨；卻又不願重頭活一次。有快樂的時光……也有愁苦的片段，還有錯過卻無法補救的種種。埋首回望，傷感中也不無淒美。」

充滿幽默感的**第三樂章**氣氛卻截然不同：弦樂撥弦演奏時，木管樂卻逕自插入一段充滿鄉土風情的農民舞曲；不消一會，昂首闊步似的閱兵式樂段也老實不客氣，將農民舞曲攔下來。

第三樂章的結尾似乎已將氣氛漸漸提升，適合迎接歡欣愉快的**第四樂章**開端了。作曲家自言這是「大眾歡度佳節的情景」，更引用了一首傳統俄羅斯民歌〈田野裡有棵白樺樹〉。可是第一樂章開端壓迫感強烈的號角曲再現，音樂頓時變得情感澎湃；不過這段號角曲看來已無法扭轉大局，全曲明確地在歡欣中結束。

樂曲剖析中譯：鄭曉彤

“a perpetual alternation between grim reality and transient dreams”.

He described the mood of the **second movement** as “that melancholy feeling which comes in the evening when one sits alone. One is sad because so much is gone and one regrets the past, yet has no wish to live all over again. There were happy moments... there were gloomy moments too and irreplaceable losses. It is sad and somehow sweet to bury oneself in the past”.

In marked contrast the **third movement** finds a great deal of humour when energetic *pizzicato* strings are interrupted by a rustic peasant dance played by the woodwind instruments which, in turn, are rudely interrupted by a strutting military parade.

This seems to have lifted the symphony's mood sufficiently for the **fourth movement** to start with a real sense of rejoicing. In Tchaikovsky's own words, it is “a picture of festive popular rejoicing”, and it includes the traditional Russian folk song “In the fields there stood a birch”. The reappearance of the menacing opening fanfare is a particularly dramatic moment in the middle of this movement, but it seems to have lost its power to poison the mood: the symphony ends on an unambiguously joyful note.

All programme notes by Dr Marc Rochester

## 編制 INSTRUMENTATION

兩支長笛、短笛、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、大號、定音鼓、敲擊樂器及弦樂組。  
Two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion 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管弦樂團、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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# 王敬 JING WANG

小提琴 Violin

PHOTO: Wong Kin-chung

加拿大籍小提琴家王敬，是當代最多才多藝及活力充沛的小提琴家之一。他六歲於法國馬賽作個人獨奏首演後，於多項頂尖國際大賽獲得殊榮，其中包括於2007年歐文克萊恩國際弦樂賽獲得首獎。2003年，他獲Les Radios Francophones Publiques（涵蓋法國、加拿大、瑞士及比利時的廣播聯網）選為「年度年輕獨奏家」。

王敬以獨奏者身份隨各大樂團於歐洲及北美演奏，曾合作的樂團包括捷克廣播愛樂樂團、莫斯科國家交響樂團、洛林國家樂團、皮卡地交響樂團、蒙特利爾大都會管弦樂團及蒙特利爾交響樂團。他曾在梅塔大師指揮下，與上海交響樂團合作；11月他即將在范斯克大師執棒下，與中國愛樂同台。他又曾與多位名指揮合作，包括迪普斯、弗洛、塔密、拉孔、雷辛約、曼森等。王敬曾於各大主要表演場地，如位於渥太華的國家藝術中心及林肯中心演出室樂及獨奏音樂會，獲得擊節讚賞。

2013年王敬出任香港管弦樂團的樂團首席前，曾任達拉斯歌劇院樂團的樂團首席三年。他演奏的小提琴為瓜達尼尼 (G.B. Guadagnini) 於1760年所製，由劉元生慈善基金安排借出。

Canadian violinist Jing Wang is one of the most versatile and dynamic violinists of his generation. Since his solo recital debut in Marseilles, France, at the age of six, Jing has garnered prizes in top international competitions, including the first prize at the 2007 Irving M. Klein International Strings Competition. In 2003, Jing was awarded the “Young Soloist of the Year” by Les Radios Francophones Publiques, a broadcast network of four countries including France, Canada, Switzerland and Belgium.

Jing Wang has appeared as a soloist with major orchestras in Europe and North America, including Czech Radio Philharmonic, the Moscow State Symphony Orchestra, l’Orchestre National de Lorraine, l’Orchestre de Picardie, the Metropolitan Orchestra of Montreal and the Montreal Symphony Orchestra. He has played with the Shanghai Symphony Orchestra under the baton of Zubin Mehta and in November will perform with the China Philharmonic under Osmo Vanska. He has collaborated with renowned conductors such as James DePreist, Claus Peter Flor, Yoav Talmi, Jacques Lacombe, Joseph Rescigno and Anne Manson. His chamber music performances and solo recitals at major venues, such as National Arts Centre in Ottawa and Lincoln Center, received critical acclaim.

Jing Wang was Concertmaster for the Dallas Opera for three years before taking up his appointment as Concertmaster with the HK Phil in 2013. He plays a 1760 G.B. Guadagnini violin, a loan arranged by the Y. S. Liu Foundation.

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# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 願景 VISION

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香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過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、貝爾、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 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, Joshua Bell, 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

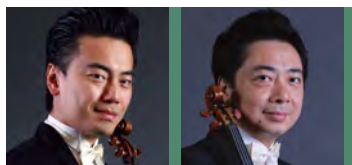
### PRINCIPAL GUEST CONDUCTOR



余隆  
Yu Long

## 第一小提琴

### FIRST VIOLINS



王敬  
樂團首席  
Jing Wang  
Concertmaster

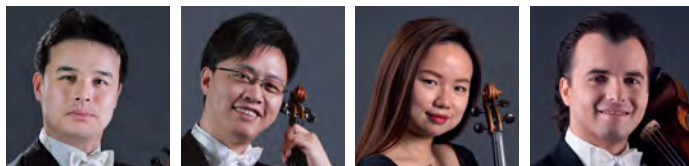
梁建楓  
樂團第一副首席  
Leung Kin-fung  
First Associate  
Concertmaster



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

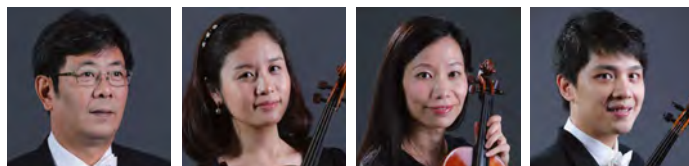


李智勝  
Li Zhisheng

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)



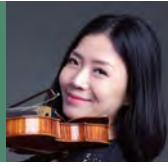
## 第二小提琴 SECOND VIOLINS



●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

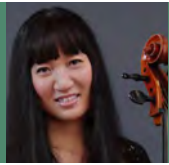


張殊影  
Zhang Shu-ying

## 大提琴 CELLOS



●鮑力卓  
Richard Bamping



■方曉牧  
Fang Xiaomu



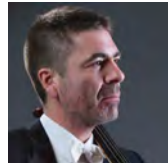
▲林穎  
Dora Lam



陳屹洲  
Chan Ngat Chau



陳怡君  
Chen Yi-chun



霍添  
Timothy Frank



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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

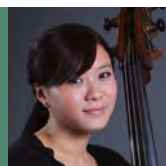
### 低音大提琴 DOUBLE BASSES



●林達僑  
George Lomdaridze



◆姜馨來  
Jiang Xinlai



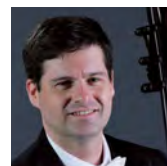
張沛姬  
Chang Pei-heng



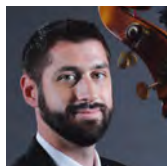
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg

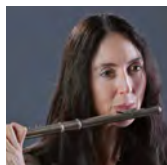


鮑爾菲  
Philip Powell

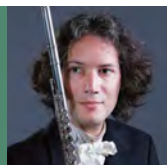


范戴克  
Jonathan Van Dyke

### 長笛 FLUTES



●史德琳  
Megan Sterling



■盧韋歐  
Olivier Nowak



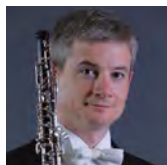
柯布魯  
Ander Erburu

### 短笛 PICCOLO



施家蓮  
Linda Stuckey

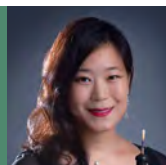
### 雙簧管 OBOES



●韋爾遜  
Michael Wilson



■布若芙  
Ruth Bönisch



金勞思  
Marrie Rose Kim

### 英國管 COR ANGLAIS

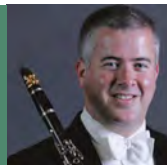


關尚峰  
Kwan Sheung-fung

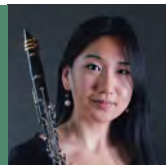
### 單簧管 CLARINETS



●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 Iosco

### 巴松管 BASSOONS



●莫班文  
Benjamin Moermond

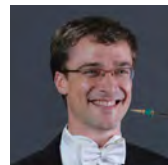


■陳劭桐  
Toby Chan



◆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



●巴達仁  
Esteban Batallán



■莫思卓  
Christopher Moysé



華達德  
Douglas Waterston



施樂百  
Robert Smith

## 低音長號

## BASS TROMBONE

## 大號 TUBA

## 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  
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## 敲擊樂器 PERCUSSION

## 豎琴 HARP



●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  
Christopher Sidenius

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小提琴：賈舒晨\*  
Violin: Jia Shuchen\*

中提琴：陳子信\*  
Viola: Elvis Chan\*

大提琴：張培節\*、洪東尼  
Cello: Chang Pei-chieh\*, Antonio Roig

\*承蒙香港小交樂團允許參與演出  
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為支持港樂首演《指環》四部曲，  
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- Mr Pascal Raffy
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Donated by Mr Patrick Wang

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

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Lockey Hill (c.1800) Violin, played by  
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#### Rare instruments donated

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A loan arranged by the Y. S. Liu Foundation

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

A loan arranged by P. C. Woo & Co.

Riccardo Antoniazzi (1910) Violin,  
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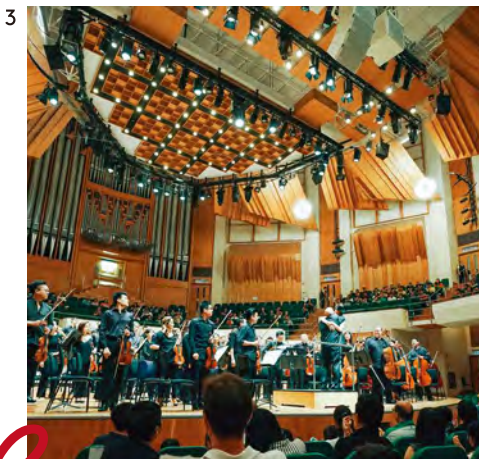
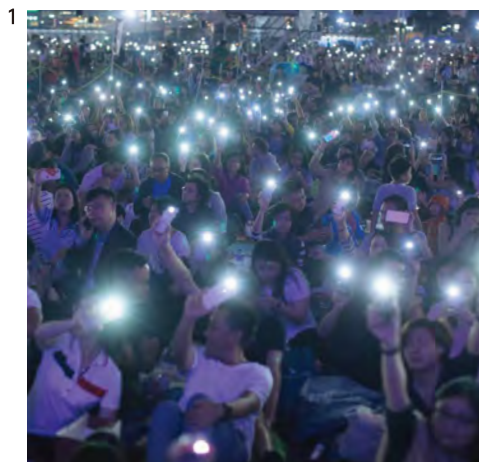
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港樂45年

# HK PHIL'S 45<sup>TH</sup>



奧地利政府頒予港樂羅斯托因獎  
Rosthorn Medal awarded by  
the Austrian government  
PHOTO: Cheung Wai-lok

港樂於維也納金色大廳演出  
The HK Phil at the Musikverein, Vienna  
PHOTO: Dieter Nagl

## 2015年歐洲巡演 2015 EUROPEAN TOUR

相隔十年後，香港管弦樂團於2015年再度展開歐洲巡演，在音樂總監梵志登帶領下，聯同著名中國小提琴家寧峰，先後到七個城市演出：倫敦、維也納、蘇黎世、燕豪芬、伯明翰、柏林、阿姆斯特丹。在是次歐洲巡演中，港樂獲奧地利政府頒予羅斯托因獎，以表揚港樂於中奧兩國雙邊關係的貢獻，儀式於維也納國會大樓舉行。

In 2015 the HK Phil made its first Europe tour for more than a decade under the baton of Music Director Jaap van Zweden and joined by renowned Chinese violinist Ning Feng. The tour began in London and continued to Vienna, Zürich, Eindhoven, Birmingham, Berlin and Amsterdam. During this tour, we were awarded Austria's Rosthorn Medal for our special contribution to the bilateral relationship between China and Austria. The ceremony took place in the parliament building in Vienna.



# 港樂即將上演的音樂會

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Sat 8pm &  
Sun 3pm TW  
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### 哈囉，Harry哥哥！哈囉喂！ Hello Harry, Halloween!

約翰·威廉斯	《哈利波特》：嘿美的主題音樂
古諾	《木偶葬禮進行曲》
葛利格	《皮爾金》：艾思之死、在山妖大王宮中
穆索斯基	《荒山之夜》
杜卡	《魔法師的門徒》
Kristen ANDERSON-LOPEZ & Robert LOPEZ	《玩轉極樂園》主題曲 (Remember Me)
John WILLIAMS	Harry Potter: Hedwig's Theme
GOUNOD	Funeral March of a Marionette
GRIEG	Peer Gynt: Death of Ase
GRIEG	In the Hall of the Mountain King
MUSSORGSKY	Night on Bald Mountain
DUKAS	The Sorcerer's Apprentice
Kristen ANDERSON-LOPEZ & Robert LOPEZ	"Remember Me" from Coco

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

**9 & 10  
NOV 2018**

Fri & Sat 8pm ST  
\$320 \$280 \$180 \$120

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泰利文	F大調木笛協奏曲、降B大調組曲
韋華第	C大調木笛協奏曲
巴赫	第三組曲：G弦之歌
薩馬天尼	F大調木笛協奏曲
雷貝爾	《元素》
TELEMANN	Concerto for recorder in F, Suite in B flat
VIVALDI	Recorder Concerto in C
BACH	Air on G String from Suite no. 3
SAMMARTINI	Recorder Concerto in F
REBEL	Les Éléments

博伊，指揮  
賀詩，木笛  
Benjamin Bayl, conductor  
Lucie Horsch, recorder

**16 & 17  
NOV 2018**

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\$200

### 馬勒 \$200：第七交響曲 Mahler \$200: Symphony no. 7

馬勒	第七交響曲
MAHLER	Symphony no. 7

梵志登，指揮  
Jaap van Zweden, conductor

**30 NOV &  
1 DEC 2018**

Fri & Sat 8pm CC  
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	《記憶之屋》(亞洲首演)
Max RICHTER	Recomposed (Hong Kong premiere)
	Memoryhouse (Asian premiere)

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戴格麗思，女高音  
Robert Ziegler, conductor  
Max Richter, piano & keyboard  
Mari Samuelsen, violin  
Grace Davidson, soprano

**5 DEC 2018**

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LISZT	Piano Concerto no. 1
R STRAUSS	Thus Spake Zarathustra

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祈辛，鋼琴  
Andris Poga, conductor  
Evgeny Kissin, piano

**14 & 15  
DEC 2018**

Fri & Sat 8pm CC  
\$480 \$380 \$280 \$180

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郭文景	《御風萬里》
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GUO Wenjing	Riding the Wind
BARBER	Cello Concerto
RIMSKY-KORSAKOV	Scheherazade

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