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16 & 17 NOV 2018
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A SOUND COMMITMENT 弦諾

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MAHLER SYMPHONY NO. 7

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馬勒 MAHLER

77'

第七交響曲 Symphony no. 7

慢板—火熱的快板

夜之樂一：中庸的快板

諧謔曲：幽暗地

夜之樂二：溫柔的行板

輪旋曲—終曲：平常的快板

Langsam (Adagio) – Allegro con fuoco

Nachtmusik [Night Music]: Allegro moderato

Scherzo: Schattenhaft [Shadowy]

Nachtmusik: Andante amoroso

Rondo-Finale: Allegro ordinario

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梵志登 指揮 Jaap van Zweden Conductor



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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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劉國業，《星島日報》

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鄧蘭，《澳門日報》

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「馬勒迷之福」李歐梵，《明報》
“...sheer magic” Scott Cantrell,
Dallas News on van Zweden’s Mahler

梵志登 指揮
Jaap van Zweden CONDUCTOR

MAHLER \$200
Symphony no. 9
馬勒 \$200: 第九交響曲

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因應指揮要求，音樂會的節目已更改，
此為已更新的資料。
At the request of the conductor,
the original repertoire of
the programme
has been changed and
the information reflects the change.



馬勒

GUSTAV MAHLER

第七交響曲

Symphony no. 7

慢板—火熱的快板

夜之樂一：中庸的快板

諧謔曲：幽暗地

夜之樂二：溫柔的行板

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Allegro moderato

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Nachtmusik: Andante amoroso

Rondo-Finale: Allegro ordinario

長久以來，馬勒「第七」都是他交響曲裡的「灰姑娘」，恍如家中一個被忽視、被誤解的可憐成員。但近年情況卻有所不同：演出與錄音的機會增多，現在更成了馬勒迷談論得最起勁、爭論得最激烈的一首，甚至冠絕他全部九首完整交響曲。不過，「第七」對初接觸的人來說始終是個考驗。比起引人入勝、結構勻稱的馬勒「第六」，或者欣喜若狂又難得直截了當的「第八」，要在初次聆賞「第七」時就能好好理解實在難得多。的確，1909年（也就是樂曲首演後一年），年輕的現代派作曲家荀伯格聽過馬勒「第七」後，曾以熱情的口吻寫道：「完美的和聲，帶來完美的從容」；不過很少人會用「完美的從容」這類字眼形容馬勒「第七」。第二、三、四樂章彷彿自成天地一樣：氣氛有如夜曲，卻又荒誕不經，時而詭異隱晦，時而極盡陰險之能事。第一、

For a long time Mahler's Seventh was the "Cinderella" of his symphonic output – the neglected, sadly misunderstood member of the family. In recent times that has changed significantly: performances and recordings have increased, and amongst Mahler-devotees it is now one of the most enthusiastically discussed and argued-over of the nine complete symphonies. And yet it remains a challenge for the newcomer. Mahler's Seventh is far less easy to grasp on one hearing than the instantly compelling and clearly proportioned Sixth, or the ecstatic and unusually direct Eighth. Granted, when the young modernist composer Arnold Schoenberg heard the symphony in 1909 (the year after the first performance), he wrote enthusiastically of its "perfect repose based on perfect harmony". But few others have used phrases like "perfect repose" to describe the Seventh Symphony. The middle three movements can seem to belong to a world of their own: nocturnal, fantastic, sometimes weirdly ambiguous, sometimes vividly sinister. They project a world (or is it worlds?) from which the outer movements, impressive as they are, can appear radically divergent. The Finale in particular has caused some musicians and listeners problems. Apparently when Mahler rehearsed the Seventh Symphony, he would introduce the final movement by shouting, "And now comes the day!" But that sudden burst of daylight, after so many long shadows and moments of pitch darkness, can come as a shock.



五樂章雖然令人讚歎不已，但與中間三個樂章展現的世界（還是「幾個世界」？）相比，卻顯得風馬牛不相及。終樂章尤其令不少音樂家和聽眾摸不著頭腦。馬勒即將排練到「第七」的終樂章時，顯然會高呼「現在天亮了！」然而走過這許多長長的陰影、經歷過許多漆黑的時刻之後，突然迸發的陽光也實在會令人吃驚。

馬勒1910年在給太太愛瑪的信中，提過寫作「第七」的艱辛過程。有些作者參考這篇書信後，希望藉此解釋「第七」內部的明顯分歧：

「我本來打算去年夏天（1905年）完成『第七』，兩個行板樂章〈夜之樂〉都寫好了。然而整整兩週都在瞎折騰，弄得心神不定，你也記得吧——直至我跑到多羅米提山脈為止！到了那裡我還是苦苦掙扎，最終決定不寫了，回家去吧，深知這個夏天是白白浪費了。到了克倫彭多夫……我登上小艇，讓人載我到湖的對岸。船槳下水一划，我就想出第一樂章引子的主題（說確實點是主題的節奏和格調）……四星期之內，第一、三、五樂章已完完整整地寫好了！」

馬勒 Mahler

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Some writers, looking to explain the apparent dividedness of the Seventh Symphony, refer to a letter Mahler wrote to his wife, Alma, in 1910, describing the work's difficult birth:

"In the summer before [1905], I had planned to finish the Seventh, of which the two Andante [Nachtmusik] movements were already completed. Two weeks long I tortured myself to distraction, as you'll well remember – until I ran away to the Dolomites! There the same struggle, until finally I gave up and went home convinced that the summer had been wasted. At Krumpendorf... I climbed into the boat to be rowed across the lake. At the first stroke of the oars I found the theme (or rather the rhythm and the character) of the introduction to the first movement... and in four week's time the first, third and fifth movements were absolutely complete!"

But the story a piece of music tells in itself is often very different from the story of how it came into being. Many of the finest works in the symphonic repertoire have had difficult births. Sibelius's magnificent Fifth Symphony took nearly seven years to arrive at its final familiar form; and yet the music feels so organic in its growth that it's hard to believe it wasn't conceived in a single flash of inspiration. Mahler's Seventh Symphony may be enigmatic, but performed with conviction it can also be uniquely fascinating – uncomfortable sometimes, but far more compelling than many more conventionally "perfect" symphonies. As Beethoven wrote, on the manuscript of one of his songs, "Sometimes the opposite is also true"; and of no composer is that truer than Gustav Mahler.

IMAGINATIVE ORCHESTRATION

But there are other reasons to be fascinated by Mahler's Seventh. There is no work of Mahler's in which the orchestral imagination is more highly charged. It isn't simply that

可是樂曲本身所說的故事，與有關樂曲來歷的故事卻往往截然不同。古今不少最優秀的交響曲都險些難產。西貝遼士壯麗不凡的第五交響曲幾乎寫了七年，才變成現在大家熟悉的樣子。然而樂曲發展手法聽起來卻渾然天成，很難相信樂曲並非出自剎那間的靈感。馬勒「第七」也許令人費解，但要是演奏得有說服力的話，實在非常獨特迷人——雖然有時會令人感覺不自在，但比起許多傳統的「完美」交響曲卻引人入勝得多。貝多芬在一首歌曲的手稿寫道：「有時相反的一面也是實情。」這句說話套用在任何作曲家身上，都不及馬勒那麼貼切。

配器天馬行空

不過馬勒「第七」之所以迷人，還是有其他原因的。論配器的想像力，馬勒沒有一首作品比得上「第七」。那不單是因為作曲家在交響樂團用上了極罕見的樂器——次中音號（類似上低音號）、曼陀羅琴、結他、牛鈴和低音管鐘；即使是常見的樂器，也要有出人意表的新色彩與新效果：例如邪惡地尖叫的單簧管；大提琴與低音大提琴在〈諧謔曲〉裡奏出咄咄有聲的敲擊樂式撥奏（靠的是猛力撥動弦線，令弦線反彈撞到指板上）；〈夜之樂一〉開始後不久，木管樂的震音及花俏音型交織成密麻麻的複調合唱，這種壁毯一樣的效果實在前所未見。豎琴在〈夜之樂二〉奏出管鐘似的聲音，既陰沉又不祥；終樂章則以獨奏定音鼓奏出迅猛的號角曲掀開序幕。至於演奏，「第七」也是非常困難的，每個樂器組別都有成為焦點的時刻。如果說馬勒哪首交響曲堪稱「樂隊協奏曲」的話，肯定非「第七」莫屬。

the score includes instruments rarely seen in the symphony orchestra – tenor horn (a relative of the euphonium), mandolin, guitar, cowbells and deep-pitched bells; even the familiar instruments are made to produce surprising new colours and effects: the clarinets shriek demonically, cello and bass produce percussive “snap” pizzicatos (the strings are plucked so hard that they spring back and hit the fingerboard) in the Scherzo, while the dense polyphonic chorus of woodwind trills and arabesques near the start of the first *Nachtmusik* (“Night Music”) produces a sound tapestry like nothing created in music before. Then there are the deep, ominous bell-like harp tones in the second *Nachtmusik*, and the headlong fanfare for solo timpani that sets the Finale in motion. The Seventh is also extremely challenging to play, with every section of the orchestra given its moment in the spotlight. If any of Mahler’s symphonies deserves to be described as a “Concerto for Orchestra”, it is the Seventh.

GRIPPING SOUND PICTURE

The **first movement** begins with one of Mahler’s most unforgettable sound-pictures: a slow, dragging rhythm (the “stroke of the oars” in the letter quoted above) for low strings, wind and bass drum, then the shout of the tenor horn –

“...if you dig into movement by movement, you see that [Mahler Symphony no. 7] there is some absolutely beauty to discover in this piece.”

Jaap van Zweden

引人入勝的音畫

第一樂章伊始，就是馬勒最令人難忘的音畫之一：低音弦樂、木管、大鼓奏出緩慢拖曳的節奏（也就是「划動的船槳」，上述信件中提及過的），然後是嘹亮的次中音號——馬勒形容這是「大自然的咆哮！」這幅引人入勝的音畫速度非常緩慢，帶點葬禮進行曲的韻味。音樂越來越強烈，終於加速至「火熱的快板」。「火熱的快板」昂首闊步似的第一主題充滿活力；進行曲性質的樂段又來了，但現在卻堅決得像發了瘋似的。小提琴奏起優美如歌的第二主題，既與第一主題形成鮮明對比，也與「第六交響曲」的「愛瑪主題」遙相呼應。「第六」的「愛瑪主題」明顯是作曲家為愛妻所繪的音樂肖像畫；但「第七」的「愛瑪主題」卻猶豫不決，心緒不寧。樂章中央的平靜樂段對比更強烈。這類「阿爾卑斯山插曲」經常出現在馬勒的音樂裡：夏天他休假時經常到山上走走，特別喜歡山上寧靜超脫的氣氛，以及美得令人眼花撩亂的景致，「第七」正好將這種氛圍刻劃得活靈活現，是所有「阿爾卑斯山插曲」中的佼佼者。但隨著開端的葬禮進行曲響起，像回憶一般湧現，阿爾卑斯山景象被硬生生撕破。結果，第一樂章聽起來還是激烈而活力充沛，最後更奮力衝向以大調寫成的喧鬧尾聲，耀武揚威似的。

夜樂之誘惑

〈夜之樂一〉開始時沉醉在晚間寂靜無聲的世界裡。漸漸，隨著奇特的鳥語響起，音樂越來越強勁響亮，但到頭來速度竟然像首慢速進行曲。音樂搖擺不定，一時是詭異的列隊行進，一時是首悠然自得

“Nature roars!” was how Mahler described it. It is a gripping sound picture, with something of the character of a very slow funeral march. A steady build-up in intensity follows, eventually accelerating into the *Allegro con fuoco*, with its energetically striding first theme – more march music, but now with an almost crazily determined character. A contrasting song-like second theme led by violins echoes the “Alma” theme in the Sixth Symphony, apparently a portrait of the composer’s adored wife; but this Alma theme is more hesitant and troubled. Still more strikingly contrasted is the magical still section at the heart of the movement: this is one of Mahler’s most vivid “Alpine interludes”, evoking the ethereal stillness and dizzying views Mahler loved on his mountain walks during his summer holidays. But this Alpine vision is suddenly, tragically cut off by memories of the funeral music from the start of the symphony. In the end, the impression left by the first movement is of fierce, driving energy, ultimately powering its way through to raucous major-key triumph.

SEDUCTIVE NIGHT MUSIC

The *first Nachtmusik* begins in rapt nocturnal stillness. Gradually strange bird-calls mix in a powerful *crescendo*, but eventually a slow march tempo emerges. The music swings from ghostly processional to cosy, folksy songs and back-again, haunted by distant fanfares and memories of the woodwind birdcalls. Mahler claimed that this music was inspired partly by Rembrandt’s painting *The Night Watch*, in which the assembled human figures are surrounded by a background of impenetrable darkness. Next, the compact central *Scherzo* passes through still more disturbing territory. This is unmistakably a dance of death, with schmaltzy Viennese waltz-figures bizarrely or horrifically distorted: these, one senses,



的民歌，然後還是回到詭異的列隊行進；遠處的號角曲聲，還有木管樂所奏的鳥鳴聲，始終縈繞不散。馬勒聲稱這個樂章的靈感來源包括林布蘭的畫作《夜巡》：畫面上聚集的人物眾多，但背景卻漆黑一片。往下就是位處全曲中央的〈諧謔曲〉，但仍然令人不安，無疑是首死神之舞：維也納圓舞曲的音型在這裡不但極為傷感，更扭曲變形，變得既怪異又可怕，令人覺得舞者都是邪魔所變。〈諧謔曲〉充滿對死亡的迷戀，〈夜之樂二〉初時似乎反其道而行，散發出從容不迫的魅力。曼陀羅琴和結他的聲音，令人想到在溫暖月夜裡響起的地中海小夜曲；然而微笑的面具下卻潛藏著惡意。如果說這裡語帶誘惑，那麼這種「誘惑」就是獵食者所佈的陷阱，一如古老童謠的歌詞：「『你要到我的客廳來嗎？』蜘蛛對蒼蠅說。」

馬勒聲稱〈夜之樂一〉的靈感來源包括林布蘭的畫作《夜巡》。 Mahler claimed that the first *Nachtmusik* was inspired partly by Rembrandt's painting *The Night Watch*.
(Wikimedia Commons)

are demonic dancers. At first the **second *Nachtmusik*** seems utterly removed from all this mortality-fixated thinking. It radiates easy charm, the sound of mandolin and guitar suggesting a warmly moonlit Mediterranean serenade; but there are hints of malice lurking behind the smiling mask. If there is an element of seduction in this music, it is the allure of the predator. One may be reminded of the words of the old nursery rhyme, "'Will you walk into my parlour?' said the spider to the fly."

The **Finale** then strives to banish all these shadows. As Mahler himself strove to explain, this is the glare of day after the disquieting dreams of night. But this is perhaps the most divided movement in the whole symphony. One moment it seems determined to rejoice

「……當你細聽每一個樂章，
你會發現此曲〔馬勒第七交響曲〕一些美絕的地方。」

梵志登

隨後的終樂章極力驅散這些陰影。馬勒本人也用心解釋，說經過了不安的夜夢過後，這就是大白天的耀目陽光。但終樂章大概是全曲分歧最大的樂章。這一刻下定決心盡情慶祝，下一刻舞曲曲調卻似乎變得俗艷，也許還帶點嘲弄的口吻——或許歡欣有點過頭了吧：黑暗真的已經絕跡了嗎？樂章結束時，第一樂章的「快板」主題再度響起：現在變成大調調性，氣魄恢弘，聲音嘹亮；經過鏗鏘的管鐘聲、牛鈴聲和閃爍的敲擊樂，「第七」的最後幾頁更與第五交響曲歡騰的結束遙相呼應。然而，樂曲也不無神秘莫測的餘韻，尤其樂曲結束前的一剎那，一切突然沉寂下來，之後才奏出堅定的結束和弦。有時相反的一面也是實情？樂曲結束的一刻，正是馬勒「第七」全曲最令人費解的地方。

樂曲剖析由史提芬·莊遜撰寫，鄭曉彤翻譯

energetically, the next the dance tunes seem to take on a lurid, possibly mocking quality. Perhaps too there is something manic about all this elation: has darkness really been banished after all? At the end the first movement's *Allegro* theme returns in brassy major key splendour, through a clangour of bells, cowbells and glittering percussion, and the final pages echo the jubilant conclusion of the Fifth Symphony. And yet it can leave a curiously ambiguous aftertaste, not least in the sudden hush just before the emphatic final chord. Sometimes the opposite is also true? Mahler's Seventh Symphony is never more inscrutable than in its close.

Programme note by Stephen Johnson

編制 INSTRUMENTATION

四支長笛（其一兼短笛）、短笛、三支雙簧管、英國號、三支單簧管、降E調單簧管、低音單簧管、三支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、中音號、定音鼓、敲擊樂器、兩座豎琴、結他、曼陀羅琴及弦樂組。
Four flutes (one doubling piccolo), piccolo, three oboes, cor anglais, three clarinets, E flat clarinet, bass clarinet, three bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, tenor horn, timpani, percussion, two harps, guitar, mandolin and strings.

香港管弦樂團
Hong Kong Philharmonic Orchestra

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BARBER
Cello Concerto
RIMSKY-KORSAKOV
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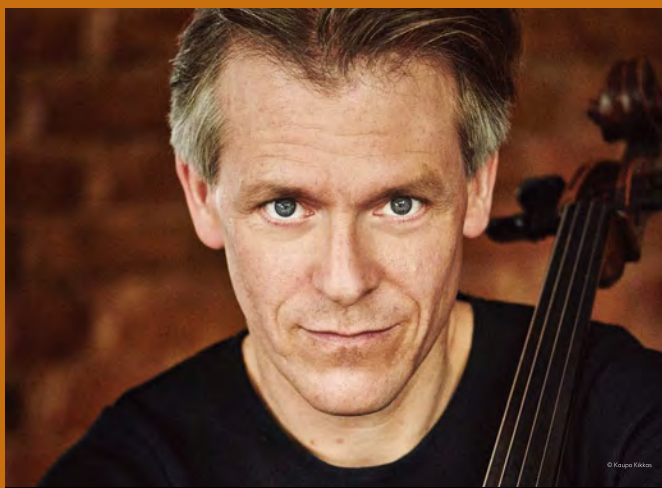
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梵志登 JAAP VAN ZWEDEN

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 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, Jaap van Zweden was the youngest-ever concertmaster of the Royal Concertgebouw Orchestra. He began his conducting career in 1995 and in 2012 was named Musical America's Conductor of the Year. In 1997, he and his wife Aaltje established the Papageno Foundation to support families of children with autism.

香港管弦樂團

Hong Kong Philharmonic Orchestra

A VIENNESE NEW YEAR

維也納
新年音樂會



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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樂季開始擔任首席客席指揮。

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》的錄音剛於2018年11月發行。

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 26th 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 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* was released in November 2018.



「你正在聆賞全球其中一個最佳的華格納交響樂團。」《泰晤士報》

“You’re hearing one of the best Wagner orchestras in the world.”

The Times

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，以拿索斯唱片發行。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，並與香港芭蕾舞團、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, Hong Kong Ballet, 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

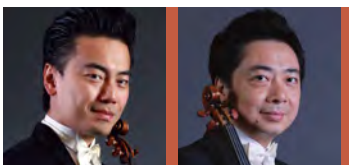
PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster

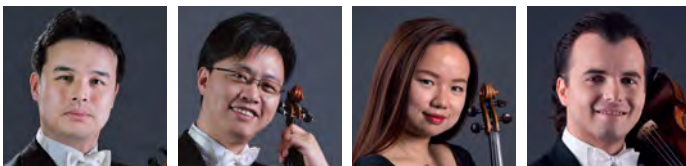
梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



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

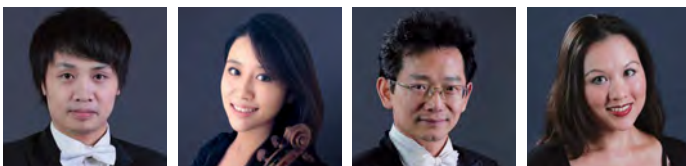


把文晶
Ba Wenjing

程立
Cheng Li

桂麗
Gui Li

余思傑
Domas Juškys

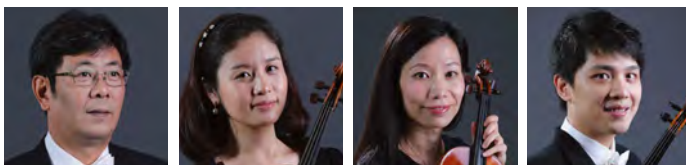


李智勝
Li Zhisheng

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

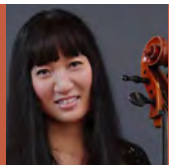


張殊影
Zhang Shu-ying

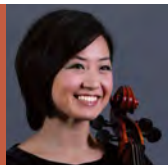
大提琴 CELLOS



●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

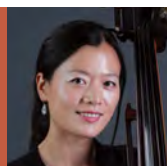
香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

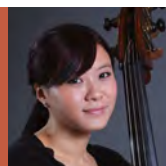
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



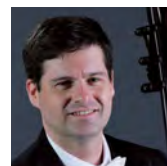
張沛姬
Chang Pei-heng



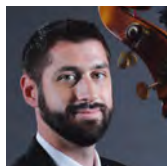
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

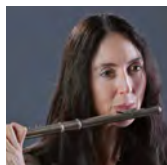


鮑爾菲
Philip Powell

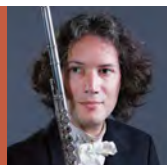


范戴克
Jonathan Van Dyke

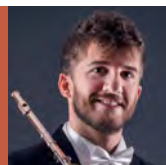
長笛 FLUTES



●史德琳
Megan Sterling



■盧韋歐
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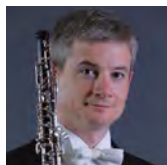
柯布魯
Ander Erburu

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Linda Stuckey

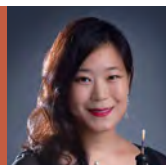
雙簧管 OBOES



●韋爾遜
Michael Wilson



■布若芙
Ruth Bönisch



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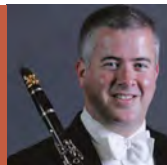


關尚峰
Kwan Sheung-fung

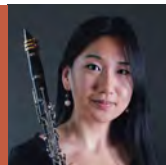
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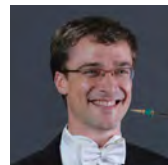


■陳劭桐
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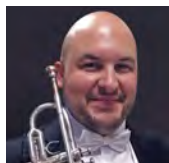


李少霖
Homer Lee

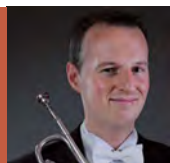


麥迪拿
Jorge Medina

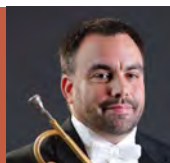
小號 TRUMPETS



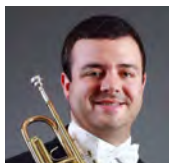
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Esteban Batallán



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Christopher Moysé



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Douglas Waterston



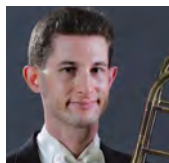
施樂百
Robert Smith

低音長號

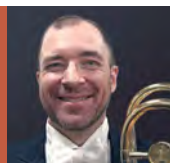
BASS TROMBONE

大號 TUBA

長號 TROMBONES



●韋雅樂
Jarod Vermette



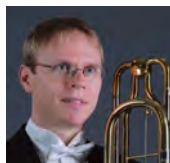
高基信
Christian Goldsmith



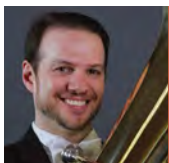
湯奇雲
Kevin Thompson



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Flute: Ivy Chuang

單簧管: 維巴富
Clarinet: Pavel Vinnitsky

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豎琴: 譚懷理
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*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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Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

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太古「港樂·星夜·交響曲」 SWIRE SYMPHONY UNDER THE STARS

廣受市民歡迎的年度音樂盛事——太古「港樂·星夜·交響曲」，最初可追溯至1979年12月。音樂會今年將於11月24日假中環海濱舉行，由音樂總監梵志登帶領香港管弦樂團以及多位港樂首席為大家送上膾炙人口的古典金曲。2006年起太古集團成為港樂的首席贊助，並由2007年開始冠名贊助這音樂盛會。另一方面，市政局於1992年首次主辦相若的露天免費音樂會——萬眾樂聚管弦夜，港樂亦獲邀演出。

The popular annual music extravaganza *Symphony Under The Stars* can be traced back to December 1979. This year it will be held on 24 November at the Central Harbourfront. Music Director Jaap van Zweden will lead the orchestra and some of our Principals in a programme of popular classics. The Swire Group started its generous support of the HK Phil as Principal Patron in 2006 and has become the title sponsor of the event since 2007. In 1992, Urban Council first organised a similar free outdoor concert with the same title in which the HK Phil was invited to perform.

港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

30 NOV &
1 DEC 2018

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

風格配樂大師：馬克斯·李希特 Max Richter Plays Max Richter

馬克斯·李希特 重譜韋華第「四季」(香港首演)
《記憶之屋》(亞洲首演)
Max RICHTER *Recomposed* (Hong Kong premiere)
Memoryhouse (Asian premiere)

齊格勒, 指揮
馬克斯·李希特, 鋼琴與鍵盤
珊姆森, 小提琴
戴格麗思, 女高音
Robert Ziegler, conductor
Max Richter, piano & keyboard
Mari Samuelsen, violin
Grace Davidson, soprano

5 DEC 2018

Wed 8pm CC
\$780 \$580 \$380 \$280

祈辛的李斯特 售罄

Kissin Plays Liszt **SOLD OUT**

李斯特 《前奏曲》
李斯特 第一鋼琴協奏曲
李察·史特勞斯 《查拉圖斯特如是說》
LISZT *Les Préludes*
LISZT Piano Concerto no. 1
R STRAUSS *Thus Spake Zarathustra*

普加, 指揮
祈辛, 鋼琴
Andris Poga, conductor
Evgeny Kissin, piano

14 & 15
DEC 2018

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

余隆 | 天方夜譚 YU LONG | Scheherazade

郭文景 《御風萬里》
巴伯 大提琴協奏曲
林姆斯基-高沙可夫 《天方夜譚》
GUO Wenjing *Riding the Wind*
BARBER Cello Concerto
RIMSKY-KORSAKOV *Scheherazade*

余隆, 指揮
傑哈特, 大提琴
Yu Long, conductor
Alban Gerhardt, cello

23 & 24
DEC 2018

Sun 3pm & 8pm
Mon 8pm CC
\$420 \$380 \$280 \$220

Harry哥哥的快樂聖誕 A Harry Little Christmas

〈平安夜〉、〈齊來, 宗主信徒〉等多首聖誕頌歌外, 還有《胡桃夾子》選段, 以及巴赫、白遼士、布烈頓、韓德爾、希斯、勳達等作品。This family programme features popular Christmas carols such as "Silent Night" and "O come, all ye faithful", selections from *Nutcracker*, and works from BACH, BERLIOZ, BRITTEN, HANDEL, Nigel HESS, John RUTTER, etc.

廖國敏, 指揮
Harry哥哥, 主持
香港管弦樂團合唱團
Lio Kuokman, conductor
Harry Gor Gor, presenter
Hong Kong Philharmonic Chorus

30 & 31
DEC 2018

Sun & Mon 8pm CC
\$480 \$380 \$280 \$220

維也納新年音樂會 A Viennese New Year

小約翰·史特勞斯 《吉卜賽男爵》: 序曲、常動曲
格魯伯 《Charivari》(亞洲首演)
亨密爾 小號協奏曲
史密塔納 《被出賣的新娘》: 喜劇演員之舞
艾度活特·史特勞斯 《卡門——方陣舞》
皮亞佐拉 《自由探戈》
小約翰·史特勞斯 《維也納氣質》
J STRAUSS II *Gypsy Baron Overture, Perpetuum Mobile*
HK GRUBER *Charivari* (Asian premiere)
HUMMEL Trumpet Concerto
E. STRAUSS *Carmen-Quadrille*
SMETANA *The Bartered Bride: "Dance of the Comedians"*
PIAZZOLLA *Libertango*
J STRAUSS II *Wiener Blut*

克里斯汀·舒曼, 指揮
赫爾塞思, 小號
Christian Schumann, conductor
Tine Thing Helseth, trumpet

4 & 5
JAN 2019

Fri & Sat 8pm CC
\$680 \$580 \$480 \$380

奧斯卡配樂大師：亞歷山大·達士勒 The Oscar Maestro: Alexandre Desplat

亞歷山大·達士勒電影音樂, 包括《忘形水》、《布達佩斯大酒店》、《皇上無話兒》、《解碼遊戲》、《色, 戒》、《哈利波特》等。Alexandre DESPLAT's original scores for *The Shape of Water*, *The Grand Budapest Hotel*, *King's Speech*, *The Imitation Game*, *Lust*, *Caution*, etc.

亞歷山大·達士勒, 指揮
Alexandre Desplat, conductor

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