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5 DEC 2018

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祈辛的李斯特 KISSIN PLAYS LISZT

- P. 8 **李斯特 LISZT** 16'
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李斯特

FRANZ LISZT

第三交響詩，《前奏曲》，S. 97

Symphonic Poem no. 3, *Les Préludes*, S. 97



李斯特 Franz Liszt

By Nadar (Wikimedia Commons)

作曲家

1811年10月22日晚上，有顆彗星在匈牙利小鎮杜波因（現稱「萊丁」，位於奧地利境內）上空劃過。相傳吉卜賽人有預言，說如果這顆「巨星」在空中閃耀，所有在這時出生的小孩都必成大器。碰巧當晚鎮上有個小男孩出生——費令茲（Ferencz），父親名叫亞當·李斯特（Adam List），在艾斯特赫茲親王那裡當秘書，本身也是個業餘大提琴手。費令茲無疑應驗了吉卜賽人的預言：才六歲，他就獲譽為神童；作曲家薩里耶利知道他天生異稟，免費收他為徒；貝多芬最喜愛的學生車爾尼也給他上鋼琴課。費令茲八歲時首次公開演出，而且名字改用德語拼法「Franz Liszt」（譯音變成「法蘭茲·李斯特」）之後，不久已成了當時最超卓的鋼琴家，不但在世界各地演出，更吸引了一大群非常景仰他的樂迷。

背景

可是到了1848年，李斯特卻從音樂會舞台上退下來，到威瑪出任宮廷樂長。這個轉變很不尋常，特別是一來會令收入大幅減少，二來要寫作管弦樂曲——但他從來不見得對這個樂種有甚麼興趣。他在威瑪逗留了十年，期間不斷鑽研管弦樂寫作，更開創出一個嶄新的管弦樂樂種，後來稱為「交響詩」。有位傳記作者寫道，交響詩「讓他得以探索人生目

THE COMPOSER

On the night of 22 October 1811 a comet appeared in the skies above the Hungarian town of Doborján (now called Raiding and situated in Austria). Legend has it that gypsies prophesied that any child born while the “great star” shone overhead was destined for greatness. As it happened a child was born in the town that night: Ferencz, son of one Adam List, secretary to Prince Nikolaus Esterházy and an amateur cellist. Ferencz certainly fulfilled the gypsies’ prophecy. By the age of six he was being hailed as a child prodigy, the composer Salieri recognising his genius and taking him on as a pupil free-of-charge, while Beethoven’s favourite pupil, Czerny, gave him piano lessons. He gave his first public performance at the age of eight and under the German version of his name – Franz Liszt – he quickly established a reputation as the greatest pianist of the age, performing around the world and attracting hordes of admiring fans.

THE BACKGROUND

But in 1848 Liszt retired from the concert platform to take up the post of Court Kapellmeister at Weimar. It was an unusual move, not least because it both represented a substantial drop in earnings and involved him in an area in which he had hitherto shown little interest, orchestral music. He remained in Weimar for 10 years during which time he developed his own skills as an orchestral composer, devising an entirely new orchestral

標與音樂表達的關聯：兩者不但息息相關，而且之間的關聯也很令人著迷」。在李斯特眼中，這不是以音樂來繪畫，而是畫作或文學作品本身流露的情緒，作曲家以音樂來表達。他在威瑪當樂長的十年間，寫作了12首交響詩，其中九首的靈感來自文學作品；《前奏曲》是他第三首交響詩，創作靈感來自法國詩人拉馬丁的著作。

演出歷史

樂譜的序頁引用了拉馬丁《沉思集》的詩句：「人生彷彿一首首前奏曲，千帆過盡之後那歌謠卻是未知之數，只知第一個莊嚴凝重的音符，正是死神所奏——生命不就是這樣嗎？」樂曲1854年2月28日在威瑪首演。然而樂曲大部分素材，不但早在正式首演前多年已出現，連作曲家對拉馬丁的作品產生興趣，也不過是後來的事：原曲1844年已成形，最初的構思是首鋼琴與男聲合唱曲，歌詞出自歐特蘭手筆。

音樂

最終，李斯特《前奏曲》保留了原曲多個主題，包括在原曲刻劃的「星辰」（引子）、「洪水」（反覆出現的英雄式主題）、「大地」（主要的抒情主題）、「北風」（中間的激烈樂段）等，但李斯特將各個主題改頭換面，令主題與一系列「前奏曲」配合得天衣無縫，再推進至拉馬丁原著的主題——「死亡」，只是「死亡」在這裡來得既宏大又洋洋得意。

genre which became known as the Symphonic Poem. As one biographer put it, the symphonic poem “allowed him to explore the tantalising connections between the objects of life and musical expression”. For Liszt it was not a question of painting musical pictures but of expressing the mood engendered by a picture or piece of literature. Of the 12 symphonic poems Liszt composed during his decade as Weimar Kapellmeister, nine were inspired by some literary source, the third (*Les Préludes*) being inspired by the writings of Alphonse de Lamartine.

PERFORMANCE HISTORY

The score is prefaced with these lines from Lamartine’s *Méditations poétiques*: “What is our life but a series of preludes to that unknown song of which the first solemn note is sounded by death?”, and the work was premiered in Weimar on 28 February 1854. Much of the music, however, both pre-dates its official premiere and Liszt’s interest in the writings of Lamartine; it was originally conceived as a setting for piano and male chorus of texts by Joseph Autran composed in 1844.

THE MUSIC

In its final form, Liszt’s *Les Préludes* retains the related themes which originally depicted “Stars” (the introduction), “Floods” (the returning heroic theme), “Earth” (the main lyrical theme) and “North Winds” (the central stormy passage). However, Liszt has so transformed them that they accord perfectly with the various “preludes” leading up to the heroic and triumphant theme of Lamartine’s work, which is “Death”.

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、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、豎琴及弦樂組。

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

李斯特

FRANZ LISZT

降E大調第一鋼琴協奏曲，S. 124

Piano Concerto no. 1 in E flat, S. 124

作曲家

李斯特可說是鋼琴界第一位天王巨星。他技藝超群，而且到處巡迴演出，所確立的樂壇身份廣獲後人效法，很多也藉此蜚聲國際——尤其祈辛和郎朗。賀斯曼1846年畫了一幀著名漫畫：畫中的李斯特在彈鋼琴，一眾仰慕他的年輕女子將他重重包圍。畫中眾女亂哄哄的顯然快要失控，個個神魂顛倒，不斷伸出手來，拼命想要觸摸李斯特似的。但其實這幀漫畫與實情也相去不遠，因為李斯特所到之處，總會惹來公眾大力吹捧，簡直鋪天蓋地。而且公開的鋼琴獨奏會之所以出現，也是拜李斯特所賜。昔日的鋼琴家要表現一己造詣，一般只限於與樂團演奏協奏曲，因此適合在獨奏會上展現獨門秘技的作品少之又少。李斯特之所以向創作方面發展，也主要是為了寫作炫技性質的獨奏曲。他的作品多達1,300首，其中大部分是鋼琴獨奏曲，但也有十來首鋼琴與樂團的合奏作品，當中協奏曲佔了三首。

背景

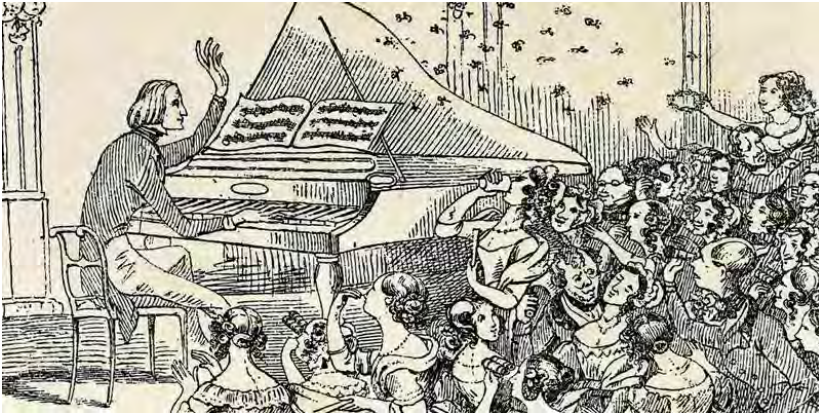
李斯特把第一鋼琴協奏曲題獻給生於英國的鋼琴家暨作曲家亨利·利托爾夫，1857年出版。然而如果說樂曲完全出自李斯特手筆，卻未免有點失實。1845年，李斯特在瑞士邊境城市巴塞爾舉行演奏會。蘇

THE COMPOSER

It can be said that Liszt was the very first true star of the piano world, a touring virtuoso who established a musical role in which many others – notably Evgeny Kissin and Lang Lang – have since risen to international fame. Theodor Hosemann's famous 1846 cartoon of Liszt playing the piano surrounded by adoring young women apparently on the verge of riot, swooning and reaching out as if trying to touch the great man, is probably no real exaggeration of the widespread public adulation which followed Liszt wherever he went. He is also credited with having invented the idea of solo public piano recital; pianists before him usually having been confined to displaying their skills in the context of a concerto performance alongside an orchestra. As a result, repertory which could show off his unique virtuosity in a solo recital was sparse, and Liszt developed his own talents as a composer mostly in order to write virtuoso solo showpieces. The vast majority of his 1,300 compositions is for solo piano, but it does include around a dozen works for piano and orchestra of which three are concertos.

THE BACKGROUND

Liszt's first piano concerto was published in 1857 with a dedication to the British-born pianist and composer Henry Litolff. However, it might not be totally correct to describe it entirely as Liszt's own work. In 1845 a 23-year-



李斯特在彈琴的漫畫
Liszt playing the piano Cartoon by Theodor Hosemann (Wikimedia Commons)

黎世有個年僅23、事業平平的作曲家約阿希姆·拉夫，特意來到巴塞爾「朝見」李斯特。拉夫深深打動了李斯特，因此李斯特告別演奏生涯、與卡洛琳·斯恩——維根斯坦王妃移居威瑪後，便聘請拉夫當自己的抄譜員和私人編輯。在威瑪，李斯特每年有三個月的時間應邀指揮宮廷樂團；渴望嘗試寫作管弦樂的他，便向拉夫請教配器技巧。李斯特的作品中有多少是拉夫的功勞，各方至今仍莫衷一是。拉夫本人當然聲稱自己對李斯特影響很大，但最少第一鋼琴協奏曲的配器是拉夫負責的。

演出歷史

樂曲早在1830年已經動筆，但多年仍未成形，到了1849年才以雙鋼琴版本問世。1853年，李斯特把這個雙鋼琴版本交給拉夫編輯和配器，1855年2月17日在威瑪首演，白遼士指揮。但李斯特把樂曲大刀闊斧修改過後，才交給出版商；至於拉夫的心血，即使不是付諸流水，也被刪除了好些。

音樂

然而，第一鋼琴協奏曲在曲式、結構上採用了革命性的新手法，這一點則肯定是李斯特原創的。樂曲摒棄

old struggling composer called Joachim Raff made a pilgrimage from his home in Zurich to the Swiss border city of Basel where Liszt was giving a concert. He so impressed the older man that when Liszt withdrew from his virtuoso life and settled in Weimar with Princess Carolyne von Sayn-Wittgenstein, he invited Raff to work as his copyist and personal editor. In Weimar Liszt was invited to direct the court orchestra for three months each year and, eager to expand his composing to embrace orchestral music, he sought Raff's guidance in the technique of orchestration. Quite how extensive was Raff's involvement in Liszt's compositions remains open to conjecture – certainly Raff himself claimed to have had a powerful influence on Liszt's music – but he was responsible at least for the orchestration of the first piano concerto.

PERFORMANCE HISTORY

Begun as early as 1830, it was not until 1849 that the concerto approached any kind of completion when Liszt drew up a version for two pianos. It was this that he presented to Raff in 1853 to edit and orchestrate. It was given its first performance in Weimar on 17 February 1855 (the performance conducted by Berlioz) but before submitting the work for publication Liszt made extensive revisions and expunged some, if not all, of Raff's contributions.

了傳統的三樂章結構，改為單樂章曲式，期間快慢段落接連出現，卻又水乳交融，渾然一體，效果巧妙絕倫，素有「鋼琴音樂史上真正的劃時代作品」之稱。

轟動的引子由弦樂齊奏交代，鋼琴突然響起，放肆如恐怖片奸角。有說李斯特曾為第一樂句配上歌詞，德語原文是「Das versteht ihr alle nicht!」，意謂「你們全都看不穿！」（粵語可配「你是不會猜得透！」唱出）；後面兩個和弦大概就是感歎語：「哈哈！」。音樂冷靜下來，開端的弦樂主題變得更溫柔，哄得鋼琴也變得和順，甚至一度與單簧管深情地唱和。開端的弦樂主題一直都很突出。一串音階直奔高音區，把樂曲第一部分送走後，配上弱音器的弦樂為第二部分掀開序幕。鋼琴陷入沉思，既奔放又經常發人深省，樂團偶然插話。顫音在鋼琴高音區響起，為出人意表的三角鈴作鋪排（樂評人漢斯力克卻認為這一刻很可笑，還為樂曲起了別名「三角鈴協奏曲」），引入第三部分——相當於諧謔曲樂章。鋼琴在低音區奏出許多精緻華麗的音型，頻頻響起的三角鈴更為樂曲添上火花。開端主題最後重現，音樂也彷彿無堅不摧似的，直奔極盡炫技之能事的璀璨尾聲。

THE MUSIC

What is certainly authentic Liszt is the revolutionary innovations in form and structure. This concerto has been described as a “truly seminal work in the history of piano literature”. It dispensed with the traditional three-movement structure and opted instead for a single movement which, with its succession of fast and slow sections, provided an exceptional level of integration.

It opens with a melodramatic introduction from unison strings into which the piano bursts with all the extravagance of a horror-movie villain. (Liszt is said to have provided words to fit the opening phrase – “Das versteht ihr alle nicht!” [“That, none of you understands”] – while the two chords which come next might be said to offer the interjection “Ha ha!”.) Things calm down, the opening string theme in ever calmer guises coaxing gentleness from the piano which, at one point, enters into a loving partnership with a clarinet. The opening string theme remains very much in the foreground as scampering upward scales send the first section away, allowing muted strings to introduce the second section; a rhapsodic and often deeply reflective meditation from the soloist with occasional interludes from the orchestra. High piano trills set the scene for the surprising appearance of the triangle (the critic Eduard Hanslick found this such a laughable moment that he nicknamed the work “the triangle concerto”) and the equivalent of a Scherzo movement with lots of delicate filigree work from the piano in its higher register and plenty of triangle to add a further touch of sparkle to the proceedings. The opening theme eventually reappears and the concerto romps home to its dazzling virtuoso conclusion.

編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、三支長號、定音鼓、敲擊樂器及弦樂組。
Two flutes, piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, percussion and strings.

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1864-1949

李察·史特勞斯

RICHARD STRAUSS

《查拉圖斯特拉如是說》，op. 30

Also sprach Zarathustra, op.30



李察·史特勞斯 Richard Strauss

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作曲家

「交響詩」這個樂種的壽命其實不算長，李察·史特勞斯十首交響詩（1886-1915年）則是箇中的巔峰之作——《葛洛夫音樂辭典》形容這批作品「將寫實主義帶到前所未有的領域；而且，雖然音樂表達事物時並不嚴密，但這些作品也加強了音樂的表達功能」。然而，經過殘酷的第一次世界大戰，交響詩此後再無立足之地：李察·史特勞斯擅長以華麗的管弦樂描繪音畫，但戰後仍醉心於這種手法的作曲家實在寥寥可數。

背景

李察·史特勞斯第六首交響詩以德國大哲學家尼采的著作為題材。1885年，尼采出版了一本根據瑣羅亞斯德教（又稱「祆教」）觀點寫作的書，名為《查拉圖斯特拉如是說》。當時德國人民族自豪感高漲，民眾遂把查拉圖斯特拉視為德國精神的化身，因此作品出版後立刻大受歡迎，而且《查拉圖斯特拉如是說》出版後才十年，李察·史特勞斯就寫出一首同名交響詩。作曲家還苦心地指出樂曲不過是個人讀後感而已：「我沒想過寫哲學音樂，也沒想過用音樂描繪尼采這本傑作。我只是一心要向尼采的曠世才華致敬而已。」

THE COMPOSER

The Symphonic Poem was to be a short-lived genre effectively culminating with Richard Strauss, whose 10 symphonic poems, written between 1886 and 1915, in the words of *Groves Dictionary*, took “realism to unprecedented lengths as well as widening the imprecisely expressive functions of music”. It was the harsh reality of the First World War which killed off the symphonic poem, and few composers since have indulged in the opulent orchestral picture-painting at which Strauss excelled.

THE BACKGROUND

For his sixth symphonic poem, Strauss turned to the writings of the great German philosophical writer, Friedrich Nietzsche. In 1885 Nietzsche had published a work based on the concepts of Zoroastrianism, which he called *Also sprach Zarathustra* (“According to Zarathustra”). Its popularity was immediate and immense. At a time of growing national pride, the German public saw in the character of Zarathustra the personification of their own national aspirations, and just 10 years after it appeared, Strauss produced his symphonic poem of the same name. He was at pains to point out that his work was no more than his personal response to the book: “I did not intend to write philosophical music or to portray in music Nietzsche’s great work. The whole thing is intended as a homage to Nietzsche’s genius”.

演出歷史

樂曲1896年11月27日在法蘭克福首演，作曲家親自指揮。他顯然很滿意這首作品，曾寫信跟妻子說：

「《查拉圖斯特拉》輝煌壯麗；幾段高潮寫得澎湃激昂，配器也無懈可擊」。1968年，寇比利克將樂曲開端應用在電影《2001太空漫遊》原聲帶裡，令樂曲得以接觸一批截然不同的觀眾。

音樂

這個膾炙人口的開端象徵萬物之始；隨著音樂漸漸增強，小號傳來一個三音旋律——史特勞斯稱之為「世界之謎」主題。這一段結尾的C大調和弦十分震撼，再加上管風琴，效果不但壯麗無比，也是全段高潮所在——查拉圖斯特拉步向陽光照耀之處，象徵人類崛興。現在查拉圖斯特拉的使命，就是破解「世界之謎」。下一段是〈落在世界後方的人〉，大提琴和低音大提琴在沉吟，零碎的旋律片段從木管樂器和管風琴傳出，然後法國號奏起古老的素歌旋律《我信唯一的天主》。弦樂和管風琴的主題流露期盼之情，代表無知凡人渴望解答一道永恆的難題：「我們為何存在？」。在下一段〈熱切的渴求〉，查拉圖斯特拉先從「宗教」入手——管風琴奏出另一首素歌（《尊主頌》），法國號馬上以《我信唯一的天主》應答。但他認為那等同盲從古老迷信，深惡痛絕之餘更勃然大怒，音樂也進入下一段〈歡愉與激情〉。這段以澎湃激越為主，查拉圖斯特拉在塵世找到的歡愉，一概被激情所蠶食，由此引入下一段〈輓歌〉；絕望之際，他轉投〈科學〉。科學能否破解「世界之謎」？作曲家以最講求精密計算的體裁——賦格曲——刻劃科學

PERFORMANCE HISTORY

Strauss conducted the work's premiere himself in Frankfurt on 27 November 1896 and was clearly proud of his achievement, writing to his wife "*Zarathustra* is glorious. The climaxes are immense and faultlessly scored". In 1968 it reached a whole new audience when Stanley Kubrick included its opening section in the soundtrack to his movie *2001: A Space Odyssey*.

THE MUSIC

That famous opening passage represents the dawn of the world and, as it builds up, a three-note melody is proclaimed by the trumpets which Strauss himself described as the "World Riddle" theme. The stunning climax at the end of this opening episode, a dazzling chord of C major crowned by the organ, represents the emergence of man in the shape of Zarathustra stepping out into the presence of the sun. It is now Zarathustra's mission to solve the "World Riddle". First comes a passage headed "*Of Those at the Back of the World*". Dark rumblings from cellos and basses, small glimpses of melodies from woodwind and organ, and then the horns intone the ancient plainchant melody *Credo in Unum Deum* ("I believe in one God"). A yearning theme from strings and organ indicates the desire of ignorant man to find an answer to the eternal question: why do we exist? An answer to that question is sought in religion, characterised in the next section ("*Of the Great Longing*") by another plainchant melody (the *Magnificat*) intoned by the organ and answered immediately by the horns with the *Credo in Unum Deum*. But Zarathustra is disgusted with what he sees as slavish adherence to ancient superstitions and, in a fit of musical rage we pass on to the next section "*Of Joys and Passions*". The section is dominated by stormy passions, undermining whatever joy Zarathustra



發展。大提琴和低音大提琴先奏出「世界之謎」主題；主題在樂器間迴環往復，走遍整個樂團；小提琴響起陣陣歡樂高亢的樂音，彷彿科學真的掌握了答案。只是這時謎題重現，破解之法仍不可得。

下一段是〈恢復〉。長號、大提琴和低音大提琴奏起「世界之謎」主題，木管慌張地東奔西跑。小提琴接過主題，再交給小號（大家應該記得率先提出「世界之謎」的正是小號），彷彿答案快將揭曉。氣勢磅礴的高潮響起，開端宏偉的C大調和弦再度出現；接著的長篇樂段先後表達不解、敬畏和歡樂三種情緒；〈舞之歌〉突然響起，借圓舞曲講述查拉圖斯特拉慶祝自己悟出真理。抒情的「夜之歌」突然出現，圓舞曲因而中斷；然後低沉的鐘聲響起，標誌著午夜來臨，引入〈夜遊者之歌〉。神秘的氣氛籠罩著樂曲末段，寓意人類的靈魂邁向天國——大家這時才發現，「世界之謎」其實仍未破解。

樂曲剖析中譯：鄭曉彤

《2001太空漫遊》 2001: A Space Odyssey

(Source: www.imdb.com)

is to find in human existence, so we come to “The Dirge”. Here Zarathustra seems on the brink of despair but then he turns to “Science”. Does science give the answer to the riddle? The development of science is represented by the most mathematically precise of all musical structures, a Fugue – starting with the “World Riddle” theme deep down in the cellos and basses, it is passed across the entire range of the orchestra – and it certainly seems, when the violins break into their high bouts of jollity, that science does indeed hold the answer. But the riddle returns unsolved.

In the next section, “The Convalescent”, trombones, cellos and basses proclaim the “World Riddle” theme as the woodwind scurry about in panic. Violins take over the theme and when it passes to the trumpets (who, you will remember, first asked the question), it seems an answer is at hand. A huge climax is reached; a restatement of the big C major chord heard at the start. An extended period of first puzzlement, then awe, then joy follows before the music breaks out in to a joyous “Dance Song” as Zarathustra celebrates his revelation in the guise of a waltz. This is interrupted by a lyrical night song before the strike of midnight from a low bell heralds the “The Night Wanderer’s Song” and the work ends shrouded in mystery as the spirit of man drifts up to Heaven leaving the “World Riddle” unsolved.

All programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、短笛、三支雙簧管、英國號、兩支單簧管、降E調單簧管、低音單簧管、三支巴松管、低音巴松管、六支圓號、四支小號、三支長號、兩大大號、定音鼓、敲擊樂器、兩座豎琴、管風琴及弦樂組。

Three flutes (one doubling piccolo), piccolo, three oboes, cor anglais, two clarinets, E flat clarinet, bass clarinet, three bassoons, contra bassoon, six horns, four trumpets, three trombones, two tubas, timpani, percussion, two harps, organ and strings.

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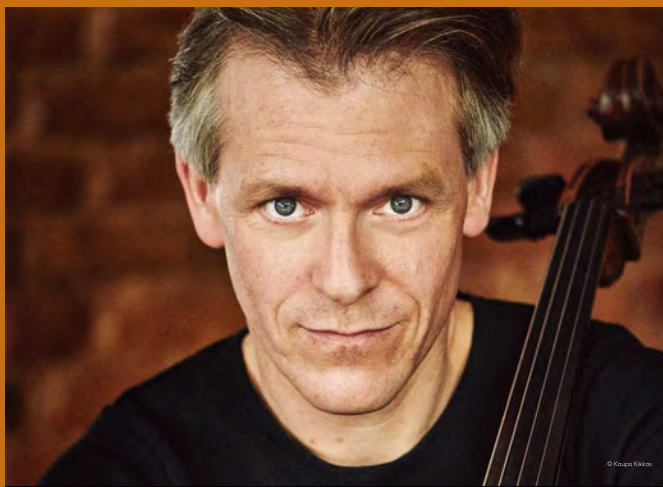
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普加 ANDRIS POGA

指揮 Conductor

PHOTO: Noslegums Kvadr

普加自2013/14樂季起一直擔任拉脫維亞國家交響樂團的音樂總監。

最近幾個樂季的主要演出，包括與德國、法國、意大利、日本和其他國家的頂尖樂團合作。多個樂團與他成功首演後，均再度邀請他合作，計有漢堡的德國北部電台易北愛樂樂團、科隆的德國西部電台交響樂團、慕尼黑愛樂、柏林德意志交響樂團、德累斯頓愛樂及萊比錫布業大廳管弦樂團。他亦曾指揮法蘭克福電台交響樂團、斯圖加特的德國西南部電台交響樂團、丹麥國家交響樂團、聖彼得堡愛樂、羅馬的聖西西利亞樂團、蘇黎世市政廳樂團、法國國家樂團、悉尼交響樂團等。上個樂季，他與奧斯陸愛樂、維也納交響樂團、上海交響樂團及都靈電視電台國家交響樂團首度演出。

為慶祝拉脫維亞立國100週年，他於2018年10月與拉脫維亞國家交響樂團一起到德國、法國和瑞士巡演。

普加於2010年贏得史雲蘭諾夫國際指揮大賽冠軍，自此踏上國際舞台。於2011年至2014年期間，他在巴黎樂團擔任巴孚·約菲的助手，而2012年至2014年，他同時兼任波士頓交響樂團的助理指揮。

Andris Poga has been the Music Director of the Latvian National Symphony Orchestra since the 2013/14 season.

Highlights of recent seasons have included concerts with leading orchestras in Germany, France, Italy, Japan and other countries. After successful first collaborations, he has been invited back to the NDR Elbphilharmonie Orchester Hamburg, WDR Symphony Cologne, Munich Philharmonic, Deutsches Symphony-Orchester Berlin, Dresden Philharmonic and Gewandhausorchester Leipzig. He has also conducted the Frankfurt Radio Symphony, SWR Symphony Orchestra in Stuttgart, Danish National Symphony Orchestra, St Petersburg Philharmonic, Accademia Nazionale di Santa Cecilia in Rome, Tonhalle-Orchester Zurich, Orchestre National de France and the Sydney Symphony Orchestra, among others. Last season marked his debuts with the Oslo Philharmonic, Vienna Symphony, Shanghai Symphony and RAI National Symphony orchestras.

For the 100th anniversary of Latvia, he toured Germany, France and Switzerland with the Latvian National Symphony Orchestra in October 2018.

Poga won the First Prize of the Evgeny Svetlanov International Conducting Competition in 2010, which thrust him onto the international scene. He became an assistant to Paavo Järvi at the Orchestre de Paris, working with him from 2011 to 2014, and from 2012 to 2014 he worked as an assistant conductor for the Boston Symphony Orchestra.



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祈辛 EVGENY KISSIN

鋼琴 Piano

PHOTO: Felix Broede/EMI

祈辛於1971年生於莫斯科。六歲時入讀莫斯科專為具有特別天賦兒童而開辦的學校——格尼辛音樂學院，師隨坎特爾，也是祈辛唯一的老師。十歲時，他首次演出協奏曲，並在一年後於莫斯科舉行了他首個獨奏音樂會。1984年3月，12歲的祈辛在莫斯科音樂學院大音樂廳與莫斯科國立愛樂樂團和指揮家齊塔顏柯，演奏蕭邦第一和第二鋼琴協奏曲，引起了國際關注。

1985年，祈辛首次在俄羅斯以外的東歐演出，1986年首次到日本巡演，並於1988年12月與卡拉揚和柏林愛樂樂團一起在作國際廣播的新年音樂會上演出。1990年，他首次亮相於倫敦BBC逍遙音樂會，並於同年在北美首演，與指揮家梅塔和紐約愛樂演奏兩首蕭邦鋼琴協奏曲。

2018/19樂季，祈辛於溫哥華和三藩市舉辦獨奏音樂會，然後開展亞洲的巡演之旅，於台北、香港、首爾、橫濱、東京、大阪舉行獨奏音樂會，以及與指揮楊遜斯和巴伐利亞電台交響樂團作日本巡演。

Evgeny Kissin was born in Moscow in 1971. At six years old, he entered a special school for gifted children, the Moscow Gnessin School of Music, where he was a student of Anna Pavlovna Kantor, who has been his only teacher. At the age of ten, he made his concerto debut and gave his first solo recital in Moscow one year later. He came to international attention in March 1984 when, at the age of 12, he performed Chopin's Piano Concertos nos. 1 and 2 in the Great Hall of the Moscow Conservatory with the Moscow State Philharmonic under Dmitri Kitayenko.

Kissin's first appearances outside Russia were in 1985 in Eastern Europe, his first tour of Japan in 1986, and in December 1988 he performed with Herbert von Karajan and the Berlin Philharmonic in a New Year's concert broadcast internationally. In 1990 he made his first appearance at the BBC Proms in London and, in the same year, made his North American debut, performing both Chopin piano concertos with the New York Philharmonic conducted by Zubin Mehta.

During the 2018/19 season, Kissin gave solo recitals in Vancouver and San Francisco before embarking on an extensive tour of Asia which includes recitals in Taipei, Hong Kong, Seoul, Yokohama, Tokyo and Osaka as well as a tour of Japan with the Bavarian Radio Symphony Orchestra under Mariss Jansons.

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港樂感謝以下機構支持「祈辛的李斯特」音樂會
For their support of the "Kissin Plays Liszt"
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小提琴
VIOLIN
大提琴
CELLO

13 JAN
(SUN)

RACHEL CHEUNG 張緯晴
GUEST ARTIST 客席表演者

鋼琴
PIANO

19 JAN
(SAT)

MEGAN STERLING 史德琳
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HONG KONG PHILHARMONIC ORCHESTRA

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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 the 2015/16 season.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna's famous Musikverein, the HK Phil has toured extensively within mainland China. In celebration of the 20th anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House between April and May 2017.

Jaap, the HK Phil, a superb cast of soloists and a chorus successfully completed 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.



PHOTO: Cheung Wai-lok

「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.”

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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

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監 MUSIC DIRECTOR



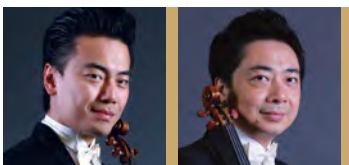
梵志登
Jaap van Zweden

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

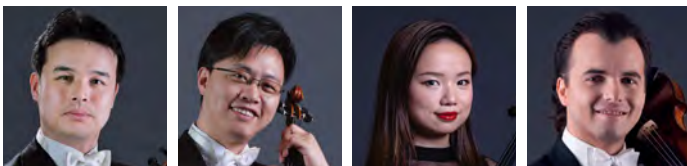
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樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



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

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

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

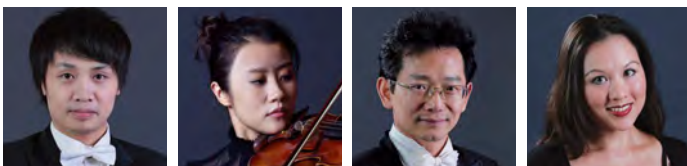


把文晶
Ba Wenjing

程立
Cheng Li

桂麗
Gui Li

余思傑
Domas Juškys

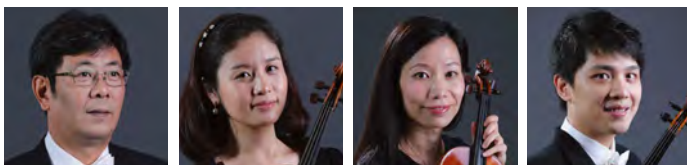


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Li Zhisheng

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



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Damara Lomdaridze



羅舜詩
Alice Rosen



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Sun Bin

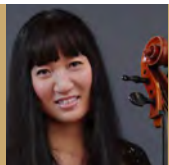


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Zhang Shu-ying

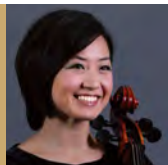
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Richard Bamping



■方曉牧
Fang Xiaomu



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Dora Lam



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Chan Ngat Chau



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霍添
Timothy Frank



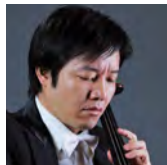
關統安
Anna Kwan Ton-an



李銘蘆
Li Ming-lu



宋泰美
Tae-mi Song



宋亞林
Yalin Song

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

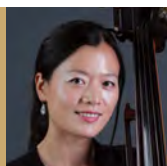
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HONG KONG PHILHARMONIC ORCHESTRA

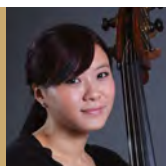
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George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



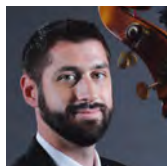
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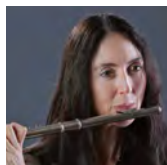


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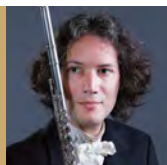


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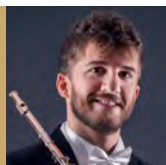
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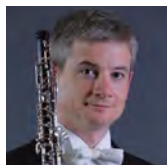
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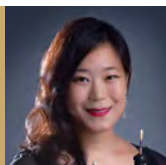
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●韋爾遜
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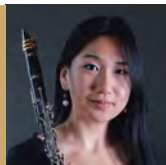
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劉蔚
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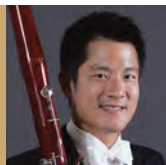
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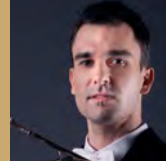
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Kevin Thompson



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



韋彼得
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●雷科斯
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*承蒙香港小交樂團允許參與演出
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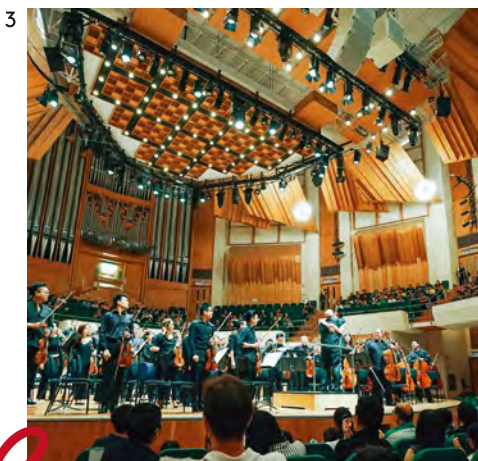
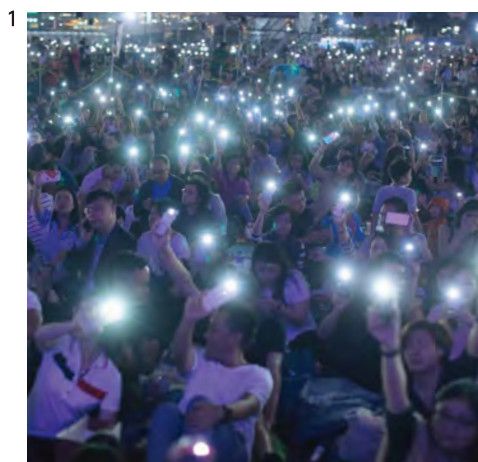
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港樂45年

HK PHIL'S 45TH



音樂百萬行傳單於「香港管弦樂團第45個職業樂季」展覽中展出。
 “Walk for the Phil” leaflet was displayed at the “Hong Kong Philharmonic Orchestra 45th Season” exhibition. PHOTO: Cheung Wai-lok



港樂銅管樂小組為音樂百萬行的參加者演奏打氣。
 The HK Phil's brass ensemble performed for the participants during the charity walk.

(摘自《愛與音樂同行——香港管弦樂團30年》Extract from *Music with Love: 30th Anniversary of Hong Kong Philharmonic Orchestra*)

音樂百萬行 WALK FOR THE PHIL

1985年11月10日，香港管弦樂團舉行了「音樂百萬行」的籌款活動，由山頂柯士甸遊樂場出發，以鰂魚涌為終點。全長15公里的音樂旅程，由當時首席客席指揮甄健豪和常務委員會主席郭志權，向參加者講解港樂趣聞和西洋音樂歷史。活動有近一萬人參與，籌得款項40萬元。

A fundraising walk for the orchestra took place on 10 November 1985. Starting from the Mount Austin Playground at the Peak and finishing at Quarry Bay, it was led by then Principal Guest Conductor Kenneth Jean and Chairman of General Committee Philip Kwok. The 15-km route was complemented with interesting facts about the HK Phil and a music journey from the Baroque to popular music. Almost ten thousand people participated and 40 thousand dollars were raised.

港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

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	<i>Riding the Wind</i>
BARBER	Cello Concerto
RIMSKY-KORSAKOV	<i>Scheherazade</i>

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 by 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	<i>Gypsy Baron Overture, Perpetuum Mobile</i>
HK GRUBER	<i>Charivari (Asian premiere)</i>
HUMMEL	Trumpet Concerto
E. STRAUSS	<i>Carmen-Quadrille</i>
SMETANA	<i>The Bartered Bride: "Dance of the Comedians"</i>
PIAZZOLLA	<i>Libertango</i>
J STRAUSS II	<i>Wiener Blut</i>

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*, *Harry Potter* etc.

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

11
JAN 2019

Fri 8pm TW
\$320 \$280 \$180 \$120

發現浪漫古典 Discover Classical Romance

莫扎特	《唐喬望尼》序曲
莫扎特	交響協奏曲, K. 297b
羅特	E大調交響曲
MOZART	<i>Don Giovanni Overture</i>
MOZART	<i>Sinfonia Concertante, K. 297b</i>
ROTT	<i>Symphony in E</i>

大衛·史頓, 指揮
韋爾遜, 雙簧管
史安祖, 單簧管
莫班文, 巴松管
江蘭, 圓號
David Stern, conductor
Michael Wilson, oboe
Andrew Simon, clarinet
Benjamin Moermond, bassoon
Lin Jiang, horn

18 & 19
JAN 2019

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

太古音樂大師系列: 張昊辰的拉赫曼尼諾夫 Swire Maestro Series: Zhang Haochen Plays Rachmaninov

陳其鋼	《五行》
拉赫曼尼諾夫	第一鋼琴協奏曲
拉赫曼尼諾夫	交響舞曲
CHEN Qigang	<i>Five Elements</i>
RACHMANINOV	<i>Piano Concerto no. 1</i>
RACHMANINOV	<i>Symphonic Dances</i>

余隆, 指揮
張昊辰, 鋼琴
Yu Long, conductor
Zhang Haochen, piano

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It has an excellent sound and an action capable of giving joy to any true pianist.
Nikita Magaloff

Its superbly musical qualities resonate with my heart.

Aldo Ciccolini



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