

ZHANG HAOCHEN PLAYS RACHMANINOV

太古音樂大師系列
張昊辰的
拉赫曼尼諾夫

SWIRE
MAESTRO
SERIES

18 & 19
JAN
2019



18 & 19 JAN 2019
FRI & SAT
8PM

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Hong Kong Cultural Centre
Concert Hall

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張昊辰的拉赫曼尼諾夫

SWIRE MAESTRO SERIES

ZHANG HAOCHEN PLAYS
RACHMANINOV

P. 8 **陳其鋼 CHEN Qigang** 11'
《五行》 *Wu Xing* (The Five Elements)

P. 12 **拉赫曼尼諾夫 RACHMANINOV** 27'
第一鋼琴協奏曲 *Piano Concerto no. 1*

活潑地	Vivace
行板	Andante
活潑的快板	Allegro vivace

中場休息 INTERMISSION

P. 16 **拉赫曼尼諾夫 RACHMANINOV** 35'
《交響舞曲》 *Symphonic Dances*

不是快板	Non allegro
稍快的行板 (圓舞曲速度)	Andante con moto (Tempo di Valse)
甚緩板—活潑的快板	Lento assai - Allegro vivace

P. 20 **余隆 指揮 Yu Long** Conductor

P. 21 **張昊辰 鋼琴 Zhang Haochen** Piano

2019年1月18日晚的音樂會由香港電台第四台 (FM 97.6-98.9兆赫及www.rthk.hk) 現場直播，並將於2019年1月23日 (星期三) 下午2時重播。The concert on 18 January 2019 is broadcast live on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and www.rthk.hk) and with a repeat on 23 January 2019 (Wed) at 2pm.



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“(Götterdämmerung) was van Zweden’s and the orchestra’s show, and they were simply stupendous.”

Robert Markow, *Der neue Merker* (Vienna)

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景作人，北京樂評人

「(《諸神的黃昏》) 港樂在梵志登領導之下，已躋身一流樂團之中」

李歐梵，《明報》

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to van Zweden's
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劉國業，《星島日報》

「《指環》的成功展示港樂
已踏入另一層次。」

鄧蘭，《澳門日報》

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b. 1951年出生

陳其鋼

CHEN QIGANG

《五行》

Wu Xing (The Five Elements)

作曲家

陳其鋼1951年8月28日生於上海；14歲時文化大革命爆發，其父由於是北京藝術學院資深教師和著名書畫家，馬上被打成「小資產階級」和「反革命分子」拉去勞改，陳其鋼自己則被關在一個軍營裡，被迫接受三年「思想改造」。但他不僅熬過那三年，對音樂的激情更絲毫不減。1977年，他在約2,000名考生中脫穎而出，成為26個獲北京中央音樂學院取錄修讀作曲的學生之一。後來陳其鋼獲頒發獎學金出國留學，1984至1988年間負笈巴黎，師從梅湘（梅湘認為陳其鋼的音樂「風格上，將西方與亞洲的樂思和諧地共治一爐」，因此大為賞識）。其他生於中國、在文革期間長大的作曲家都定居海外（以美國最多），但陳其鋼卻在2007年返國，長駐一所位於浙江省一個偏遠山村的學校——躬耕書院。

THE COMPOSER

Born in Shanghai on 28 August 1951, Chen Qigang was 14 at the outbreak of the Cultural Revolution. His father, a senior teacher at the Beijing Academy of Fine Arts and a famous calligrapher and painter, was immediately condemned as “bourgeois” and “anti-revolutionary”, and sent to a labour camp. For his part, Chen Qigang was incarcerated in a military barrack and forced to undertake a three-year period of “ideological re-education”. But he emerged from this with his passion for music as strong as ever and in 1977 he was one of 26 students (out of around 2,000) selected to study composition at the Central Conservatory in Beijing. He was awarded a scholarship to study overseas, and between 1984 and 1988 he studied in Paris with Olivier Messiaen (who commended his music for its “harmonious stylistic union of Western and Asian musical ideas”). Other Chinese-born composers who were brought up during the Cultural Revolution



位於浙江省的
躬耕書院
Gonggeng College,
Zhejiang
(www.chenqigang.com)

背景

《五行》1998年由法國電台委約創作。作曲家自言，這次委約「適逢一段自我尋找的時期。這份委約我視之為挑戰，因為我要應付新的限制，特別是要寫作短曲。於是我就想出寫作五首短曲，每首兩分鐘，各以不同的事物為象徵。就這樣，以音樂描繪『五行』的想法就誕生了。」

演出歷史

樂曲1999年5月21日在法國電台錄音室首演，由班尼迪指揮法國國家樂團演出。

音樂

漢代（公元前206年至公元220年）士人以「五行」來解釋萬物的本質。

「五行」並非物質，而是象徵，代表組成宇宙萬物的循環運行型態，概括成「木」、「火」、「土」、「金」和「水」。陳其鋼在《五行》表達他對五行之間關係的看法，以音樂演繹每種型態。

〈水〉是最強的型態，但以平靜為特色。樂章以馬林巴琴、豎琴和木管掀開序幕，營造水波蕩漾的效果。整個樂團也延續了這種流動的感覺，不但刻劃出寧靜的水態，更描繪了川流不息的動態。

一記響亮的木魚突然傳出，〈木〉隨即開展。作曲家形容「木」是最豐富的型態，但卻變化萬千：不但有木質敲擊樂器和木管，還有以弓木敲擊演奏的弦樂。

〈火〉代表生命和溫暖，但不具侵略性。貫穿整個樂章銅管樂和弦雖然以強音奏出，但這些和弦都延綿

have settled overseas (mostly in the US), but Chen Qigang returned to China in 2007, since when he has mostly been based at Gonggeng College in a remote part of Zhejiang Province.

THE BACKGROUND

Wu Xing (The Five Elements) was commissioned by Radio France in 1998 and, as Chen has written, the commission “coincided with a period of personal quest. I took it up as a challenge since I had to cope with new constraints, especially the requirement for a work of short duration. I came to the idea of writing five pieces of about two minutes each and to characterise each piece by a different symbol. From there the idea of representing the Five Elements musically was born.”

PERFORMANCE HISTORY

The first performance took place at the studios of Radio France on 21 May 1999 by the Orchestre Nationale de France conducted by Didier Benetti.

THE MUSIC

The theory of the Five Elements was adopted by scholars of the Han dynasty (206 BC–220 AD) as the fundamental nature of the universe. The Five Elements are not physical substances so much as symbols representing the cyclic movements which constitute the universe, and are generally listed as Wood, Fire, Earth, Metal and Water. In *Wu Xing* Chen expresses his own view of the relationship between these elements, interpreting each one in musical terms.

“Shui” (Water) is the strongest element but is characterised by calmness. The movement opens with rippling marimbas, harp and woodwind, and the whole orchestra continue with these fluid effects, evoking not just the tranquillity of water but also its endless movement.



陳其鋼與
今晚的指揮余隆
Chen and tonight's
conductor Yu Long
(www.chenqigang.com)

持續，令樂章感覺暖和而不熾熱。中間插段都像突如其來的火焰，既突然又短暫，一時間火光紅紅，卻又轉瞬減弱。

作曲家形容〈土〉「就是矩陣，生成萬物的原則」。馬林巴琴、豎琴和低音弦樂交織出持續不斷的背景音響，樂團各個樂器組別漸漸冒起，彷彿幼嫩的生命在萌芽。

〈金〉既帶來力量與光明，也為樂曲畫上突然而強勁的句號。

A sudden explosion with woodblocks heralds “Mu” (Wood), which Chen describes as being the richest element but with many variations. Those variations include not just wooden percussion instruments and the woodwind, but also strings played with the wood of the bow.

“Huo” (Fire) represents life and warmth but it is not aggressive, and while the brass chords which persist throughout the movement are heavily accented, they are sustained to give the movement warmth rather than heat.

The intervening passages are in the nature of sudden, short-lived flare-ups, blazing for a moment and then subsiding.

“Tu” (Earth), according to Chen, “is the matrix, a generative principle”, and here marimba, harp and low strings provide a constant backdrop to the gentle shoots of life emerging from the various sections of the orchestra.

“Jin” (Metal) gives both strength and light, and brings the work to a sudden and strong close.

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼降E單簧管、其一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、三支長號、大號、敲擊樂器、豎琴、鋼琴/鐘琴及弦樂組。
Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling E flat clarinet, one doubling bass clarinet), three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, tuba, percussion, harp, piano/celesta and strings.

香港管弦樂團
Hong Kong Philharmonic Orchestra

PHILIP GLASS' DAVID BOWIE

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Philip Glass' *Heroes* Symphony is a sincere tribute to David Bowie

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拉赫曼尼諾夫

SERGEI RACHMANINOV

升F小調第一鋼琴協奏曲，op. 1

Piano Concerto no. 1 in F sharp minor, op. 1

活潑地

行板

活潑的快板

Vivace

Andante

Allegro vivace

作曲家

拉赫曼尼諾夫生於大富之家，在奧涅格（位於古城諾夫哥羅德附近）一個大莊園裡出世，只可惜父親揮金如土，敗壞家業；拉赫曼尼諾夫才九歲，奧涅格的莊園已落入他人之手。一家人於是搬到聖彼得堡，之後他就以九歲之齡考上名校聖彼得堡音樂學院。然而家庭問題卻令他大受困擾，12歲時更退學收場，轉到莫斯科音樂學院繼續學業，最初隨茲弗列夫研習鋼琴，後來隨亞倫斯基學習作曲。他1890年暑假動筆的作品，就是後來的第一鋼琴協奏曲。

背景

布爾什維克革命對拉赫曼尼諾夫影響很大。1917年4月，他得悉家中在伊凡諾夫卡的莊園被搶掠，這時已意識到由於自己有貴族背景，因此無意中成了革命的敵人，於是開始準備逃離俄羅斯。1917年9月，他在也爾達一場音樂會之後，就躲在莫斯科家中等候簽證，準備與家人一同出國，同時拿出第一鋼琴協奏曲原稿重新審訂。簽證要三個月才能

THE COMPOSER

Sergei Rachmaninov came from an extremely wealthy background. Unfortunately, his father squandered most of the family fortune, and when Sergei was just nine the family lost their large country estate of Oneg near Novgorod, where he had been born. They moved to St Petersburg where, aged nine, he enrolled in the famous conservatory. However, family troubles unsettled him to the extent that he was withdrawn from the conservatory at the age of 12 and sent to study at the Moscow Conservatory, first with the piano teacher Nikolai Zverev and subsequently in Anton Arensky's composition class. During the 1890 summer vacation, Rachmaninov began work on what was to become his first piano concerto.

THE BACKGROUND

Rachmaninov was seriously affected by the Bolshevik Revolution. In April 1917 he learnt that his family estate at Ivanovka had been looted, and realising that his aristocratic background had made him an unwitting enemy of the revolution, he set about preparing to escape



聖彼得堡音樂學院
St Petersburg
Conservatory
(Wikimedia Commons)

批出，期間革命軍已將他在伊凡諾夫卡的莊園一把火夷為平地；至於第一鋼琴協奏曲，拉赫曼尼諾夫實際上是重寫全曲。他1917年12月逃離俄羅斯，先到斯德哥爾摩再到哥本哈根。到哥本哈根後，拉赫曼尼諾夫得到一份美國演出合約，而且待遇優厚。

演出歷史

1892年3月29日，第一鋼琴協奏曲第一樂章在莫斯科音樂學院一場學生音樂會上演出。校內師生無不大為讚賞，尤其是拉赫曼尼諾夫的老師亞倫斯基；但作曲家本人卻不太滿意，甚至把樂曲收回。1918年11月，他第一次到紐約時還遭移民局留難，但順利入境以後，二話不說就馬上聯絡幾個流亡美國的俄羅斯人——也就是俄羅斯交響樂團的創辦人。1919年1月28日，第一鋼琴協奏曲修訂版的首演在紐約舉行，作曲家親自擔任獨奏，俄羅斯交響樂團伴奏。今晚演出的就是這個修訂版。



Russia. Holed up in his Moscow apartment after a concert in Yalta in September 1917 while waiting for a visa to allow him and his family to travel abroad, he revisited the original manuscript of the first piano concerto. It took three months for a visa to be issued, during which time the revolutionaries burnt Ivanovka to the ground and Rachmaninov effectively re-wrote the concerto. He fled Russia in December 1917, making first of all for Stockholm, and then on to Copenhagen from where he was able to secure a lucrative performing contract in the US.

PERFORMANCE HISTORY

At a students' concert in the Moscow Conservatory on 29 March 1892, Rachmaninov presented the first movement of his first piano concerto. Both the students and staff were impressed, none more so than Arensky, but Rachmaninov was not and withdrew it. When he first arrived in New York in November 1918 he experienced hostility from the immigration authorities there, but once allowed through, he lost no time in making contact with several other Russian émigrés who had formed the Russian Symphony Orchestra, and it was with them that he gave the premiere of the revised version of the first piano concerto in New York on 28 January 1919. This is the version of the concerto we hear this evening.

THE MUSIC

The concerto retains its original early opus number, but in no sense is this a youthful work and most of the material was actually written after the second and third piano concertos. The **first movement** opens in heroic fashion with an ominous brass fanfare (actually just

拉赫曼尼諾夫 Rachmaninov

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音樂

雖然第一鋼琴協奏曲保留了原本的作品編號，表面上是很早期的作品，卻絕非青澀之作。事實上，「第一」的素材大部分寫於「第二」、「第三」兩首鋼琴協奏曲之後。宏亮的銅管號角曲為**第一樂章**掀開序幕：音高雖然只有一個，但充滿不祥預感，鋼琴連隨以排山倒海的音型回應。典型的拉赫曼尼諾夫式主題接著出場，激動之中深藏著痛苦與悲情；儘管氣氛依然沉重，但鋼琴再次奏出閃耀的音型，確實令音樂輕鬆了些。音樂回復平靜，小提琴奏出另一個美妙的拉赫曼尼諾夫式旋律，鋼琴則圍繞著旋律飛舞飄動。樂曲開端激情澎湃，兩個主題則瀟灑發人深省的氣氛，兩者繼續交替出現；華彩樂段像精神分裂似的，時而艷麗無比，時而在滾燙的激情裡泥足深陷。如燦爛煙火的鋼琴，還有突如其來的樂團和弦，最終為樂章畫上句號。

在圓號的引領下，**第二樂章**的鋼琴主題徐徐響起。樂評人威廉·曼說這是「沉靜的旋律，輕而易舉地開展，大有綿綿不息之勢」。主題最終歸於沉寂；這個樂章恍如一關魔咒，但魔咒卻被突然闖入的**第三樂章**破解。第三樂章活力四射，充滿棘手的複雜節奏，獨奏者與樂團還不斷的你一言我一語。小提琴在樂章中段奏出輝煌的主題，鋼琴在每個樂句都略作回應。然而這個主題卻並非壓軸好戲——到了最後，是樂團與鋼琴鬥活力、鬥璀璨、鬥炫耀，各自施展渾身解數，誓要與對方一較高下。

a single note) to which the soloist responds with cascading figurations eventually giving way to one of Rachmaninov's typically emotionally-charged themes, full of lurking pathos and tragedy. The music, if not the mood, becomes slightly lighter with, again, glittering piano figurations, before a sense of calm again pervades and the violins produce another wonderful Rachmaninov melody around which the piano flies and flutters. The movement continues to alternate between the high drama of the opening and the more reflective, introspective mood of the two main themes, and after a characteristically schizophrenic cadenza, sometimes spectacularly flamboyant, sometimes totally wrapped up with a deep, burning passion, the movement ends in a blaze of piano pyrotechnics and an abrupt orchestral chord.

The horns usher in the **second movement** before the piano takes over with what the famous music critic William Mann described as a "cool melody which unfolds at ease, seeming quite capable of prolonging itself forever". This eventually sinks to its rest in utter tranquillity, the spell being broken by the orchestra bursting in with the energetic **third movement**, full of tricky rhythmic complexities, continual give-and-take between soloist and orchestra and with a glorious main theme, introduced in the middle of the movement by the violins, the piano adding its tiny commentary on each phrase. The movement ends, however, not with this theme but in a blaze of exuberance, the orchestra and pianist attempting to outdo each other in energy and dazzling virtuosity.

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、兩支長號、低音長號、定音鼓、敲擊樂器及弦樂組。
Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, bass trombone, timpani, percussion and strings.

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Hong Kong Philharmonic Orchestra

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1873-1943

拉赫曼尼諾夫

SERGEI RACHMANINOV

《交響舞曲》，op. 45

Symphonic Dances, op. 45

不是快板

稍快的行板（圓舞曲速度）

甚緩板—活潑的快板

Non allegro

Andante con moto (Tempo di Valse)

Lento assai - Allegro vivace

作曲家

拉赫曼尼諾夫到達紐約後不到四個月，已經演出了40多場音樂會、接受了一份優厚的錄音合約（還有一輛車和一台新鋼琴），1921年決定申請成為美國公民。然而他雖然在美國定居，卻始終對祖國念念不忘：他的房子刻意仿照自己年輕時在俄國郊區的住處來興建，家中清一色聘用俄裔傭人，招呼的大多是俄裔賓客，生活習慣和方式跟在俄國毫無二致。儘管如此，拉赫曼尼諾夫對美國也感激萬分，而且即使健康越來越差，也不辭勞苦堅持每年在美國各地巡迴演出；1943年3月28日在加州比華利山與世長辭。

背景

緊迫的日程終於令他吃不消。1939年8月，他自歐洲巡迴演出回來後（那是他最後一次在歐洲巡迴演出了），就在長島租了一座莊園居

THE COMPOSER

Within four months of arriving in New York, Rachmaninov had given no less than 40 concerts, had accepted a generous recording contract (as well as a car and a new piano), and in 1921 decided to become an American citizen. But Rachmaninov never really left Russia behind when he settled in America. His house was deliberately modelled on the Russian country residence of his youth, he employed only Russian servants, he entertained mostly Russian guests, and the customs and lifestyle within the household were totally Russian. But for all that, Rachmaninov acknowledged that he owed the US a huge debt of gratitude and, despite his rapidly deteriorating health, insisted on making exhaustive annual concert tours across the country. He died in Beverly Hills on 28 March 1943.



THE BACKGROUND

The strain of all this playing eventually told on him and in August 1939, having returned from what was to be his last European tour, he rented an estate on Long Island and, suffering from painful lumbago, crippling arthritis

拉赫曼尼諾夫 Rachmaninov

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住。這時他雖已深受腰痛、嚴重關節炎和全身疲勞困擾，仍決定創作新曲。拉赫曼尼諾夫起初形容這首新作是三首《幻想舞曲》，送給跟他合作過的美國指揮家與樂團，感謝對方在自己去國流亡時仍大力支持。這首樂曲，後來成了他最後一首作品。

演出歷史

尤金·奧曼迪和費城管弦樂團當時正在籌備「拉赫曼尼諾夫回顧展」，慶祝拉赫曼尼諾夫首次在美國演出30週年紀念。拉赫曼尼諾夫就將三首舞曲交給奧曼迪和費城管弦樂團。可是拉赫曼尼諾夫完成配器後（1939年10月），卻將標題改為《交響舞曲》；樂曲1941年1月3日由奧曼迪首演時，所用標題正是《交響舞曲》。

音樂

拉赫曼尼諾夫起初為每個樂章都起了標題——分別是〈中午〉、〈日暮〉和〈午夜〉——可是樂曲出版前他卻把標題全部刪去，希望聽眾欣賞音樂本身的特質，毋須依靠額外的內容綱領。打從樂曲開端，作曲家就流露出對樂團各種樂器不同音色的迷戀。**第一舞曲**大量運用木管樂；開端的短小樂思由三個音符組成，先在雙簧管響起，然後單簧管、巴松管和低音單簧管相繼緊密交接；樂曲中段，中音薩克管奏起哀婉的旋律，恍如盡訴內心鬱結似的。樂曲接近結束時，陽光似乎出現了一陣子——從許多方面看，這一段都代表作曲家終於讓第一交響曲的幽靈安息（這首交響曲1897年首演時一塌糊塗，一度將他推向自殺邊緣）。第一交響曲結尾與這一段幾乎一模一樣，都是根據古老的聖詠〈震怒

and general fatigue, decided to write what was to be his last work, which he initially described as three *Fantastic Dances* as a gift to the American conductors and orchestras who had been supportive of him during his years in exile.

PERFORMANCE HISTORY

Rachmaninov offered these dances to Eugene Ormandy and the Philadelphia Orchestra, who were preparing a “Rachmaninov Retrospective” to mark the 30th anniversary of his first concert appearance in the US, but once he had completed the orchestration (in October 1939), he renamed them *Symphonic Dances* and it was under this title that Ormandy premiered them on 3 January 1941.

THE MUSIC

Originally Rachmaninov gave each of the movements titles – respectively “Midday”, “Twilight” and “Midnight” – withdrawing them before publication so that the music could be appreciated in its own right, without extra-musical programmes. From the very start Rachmaninov reveals his fascination with the different sounds created by the individual instruments of an orchestra. The **First Dance** makes much use of the different members of the woodwind family, the oboe, clarinet, bassoon and bass clarinet introducing in quick succession at the very outset a tiny three-note idea, and the alto saxophone pouring its heart out in a mournful melody about halfway through. Just before the end of the dance it seems as if the sun briefly shines in a passage which represents, in many ways, Rachmaninov finally laying to rest the ghost of his first symphony, the disastrous reception of which back in 1897 had driven him to the brink of suicide. The first symphony ends with an almost identical passage which, itself, seems to tempt fate since it is based on the ancient “Dies irae” chant traditionally associated with death.

之日》寫成；只是這種寫法也許有點「玩命」，因為〈震怒之日〉傳統上正好與死亡有關。

第二舞曲先由配弱音器的銅管樂奏出號角曲，弦樂陰鬱的圓舞曲隨即響起，「〈震怒之日〉主題」若隱若現。弦樂翩翩起舞，木管一陣風似的圍繞著弦樂旋轉，偶然也跟著舞動起來。舞曲的情緒漸漸高漲；然而銅管突然插話，迫使圓舞曲失去原本形體，變成鬼魅似的陰影。音樂變得越發狂熱，最後在管樂及弦樂微微地顫抖聲下終結。

第三舞曲開始時氣氛陰沉，但在遙遠的鐘聲和有力的節奏驅使下，音樂卻顯得緊張、激動。中間的長篇樂段充滿依戀，偶然變得激越，彷彿作曲家在回望那失落的國度、失落的光陰。小提琴閃閃生輝的主題，原來也不過是「〈震怒之日〉主題」的化身。這一刻，大家都確實體會到《交響舞曲》真是作曲家的「天鵝之歌」了。激動的樂段突然響起；但〈震怒之日〉自此出現得越發頻密。雖然他開始創作以來，一直對〈震怒之日〉情有獨鍾，可是〈震怒之日〉在這裡變得越來越意氣風發，最後甚至化為凱歌似的進行曲，大家也不會察覺不到作曲家的用意了：拉赫曼尼諾夫自知時日無多——起碼，創作生涯是走到盡頭了，他正在自己的死亡證上簽字。這，就是絕筆之作。

樂曲剖析中譯：鄭曉彤

In the **Second Dance**, after a muted brass fanfare, the strings embark on a morose waltz which again hints from time to time at the "Dies irae" theme. Flurries of woodwind swirl around the waltzing strings and occasionally join in the dance, which begins to cheer itself up until an abrupt brass interjection sends the waltz into an almost ghostly shadow of its former self, before it works itself up into a frenzy to end with little shivers from winds and strings.

The sombre mood prevails at the start of the **Third Dance**, but against distant bells and a thrusting rhythmic momentum, the music takes on a nervous, agitated character. There is a long and, at times, passionate passage of pure nostalgia in the middle of the dance, as Rachmaninov seems to be looking back to a lost land and a lost time, and when the violins introduce a shimmering theme, which is none other than yet another manifestation of the "Dies irae", we realise that this is, indeed, a composer's swansong. The agitated music springs back, but from now on the appearances of the "Dies irae" become more frequent, and it is impossible not to identify in this increasingly fervent use – not least in its final manifestation as a triumphant march – of a chant which seemed to obsess Rachmaninov throughout his creative life, the realisation that, as a composer at least, he was signing his own death warrant. This was the last music he ever composed.

All programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、中音薩克管、豎琴、鋼琴及弦樂組。

Two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, alto saxophone, harp, piano and strings.

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余隆 YU LONG

指揮 Conductor

PHOTO: Shen Qiang

被《紐約時報》譽為「中國古典樂壇最具影響力的人物」，中國指揮家余隆現任北京國際音樂節藝術委員會主席、中國愛樂樂團藝術總監、上海和廣州交響樂團音樂總監、上海夏季音樂節聯合總監，以及香港管弦樂團首席客席指揮。

除了與世界各地知名交響樂團和歌劇團緊密合作，余隆於1998年創辦北京國際音樂節，並連續20年擔任藝術總監。2008年他帶領中國愛樂樂團締造歷史，成為首支在梵蒂岡保羅六世禮堂為教宗演出的中國樂團。2018年，簽約德意志留聲機並在全球發行唱片。

余隆1964年出生於上海的音樂世家，自幼隨外祖父、著名作曲家丁善德學習音樂，後求學於上海音樂學院和德國柏林高等藝術大學。2016年當選美國藝術與科學學院外籍榮譽院士；並於同年被授予德意志聯邦共和國十字勳章。在國內，他於2013年獲頒國家級學術機構的最高藝術大獎「中華藝文獎」，以及中央音樂學院頒發的榮譽院士證書。余隆現擔任中國音樂家協會副主席職務。

Hailed as the “most powerful figure in China’s classical music scene” by *The New York Times*, Chinese conductor Yu Long holds positions as Chairman of the Artistic Committee of the Beijing Music Festival (BMF), Artist Director of the China Philharmonic Orchestra, Music Director of the Shanghai and Guangzhou Symphony orchestras, Co-director of MISA Shanghai Summer Festival, and Principal Guest Conductor of the HK Phil.

Frequently conducting the leading orchestras and opera companies around the world, Yu Long founded the BMF in 1998, and was its Artistic Director for two decades. He made history with the China Philharmonic Orchestra which became the first Chinese orchestra to perform at the Vatican in the Paul VI Auditorium in 2008. Recently Yu has signed a recording deal with Deutsche Grammophon and started global release and distribution partnership.

Born in 1964 into a musical family in Shanghai, Yu Long received his early musical education from his grandfather Ding Shande, a composer of great renown, and went on to study at the Shanghai Conservatory of Music and the Hochschule der Kunst in Berlin. In 2016, Yu was elected a Foreign Honorary Member of the American Academy of Arts and Sciences, and awarded the Order of Merit of the Federal Republic of Germany. In the mainland, having received the 2013 China Arts Award, and an Honorary Academician from the Central Conservatory of Beijing, he is currently Vice President of the Chinese Musicians Association.



張昊辰 ZHANG HAOCHE

鋼琴 Piano

PHOTO: Ben Ealovega

鋼琴家張昊辰自2009年獲第13屆范·克萊本國際鋼琴大賽金獎後，多次到歐美、亞洲各地演出，憑藉對音樂深刻敏銳的見解、大膽想像、精湛技藝，贏得樂迷愛戴。

他曾經和世界各地多個知名音樂節及樂團合作，包括在余隆指揮下於BBC逍遙音樂節中亮相，以及夥拍已故指揮大師馬捷爾和慕尼黑愛樂，於慕尼黑和中國巡演，門票全部售罄。2018/19樂季的主要演出包括：首度與琉森音樂節樂團合作、與費城樂團亞洲巡演，以及與美國國家愛樂、聖安祖洛交響樂團、廣州交響樂團、中國愛樂、上海交響樂團、斯波肯交響樂團等同台演出。此外尚有在柏林、巴黎、馬德里、琉森、布魯塞爾等地舉行的獨奏會。張昊辰也是一位活躍的室樂演奏家，曾與上海弦樂四重奏、東京弦樂四重奏、布蘭塔諾弦樂四重奏等合作，並聯同青年獨奏家一同演奏室樂，包括小提琴家貝文、大提琴家帕斯卡爾等。他經常獲美國室樂音樂節邀請，計有聖達菲室樂音樂節、拉荷亞夏季音樂節等。

張昊辰畢業於費城寇蒂斯音樂學院，師隨著名鋼琴家格拉夫曼，並定期在維也納受希夫利格指導。此前，他在上海音樂學院及深圳藝術學院受訓，師隨但昭義教授。

Since his gold medal win at the 13th Van Cliburn International Piano Competition in 2009, Zhang Haochen has captivated audiences in the US, Europe and Asia with a unique combination of deep musical sensitivity, fearless imagination and spectacular virtuosity. He has already appeared at many of the world's leading festivals and with orchestras including the BBC Proms with Yu Long and the Munich Philharmonic with the late Lorin Maazel in a sold-out tour in Munich and China. Highlights of the 2018/19 season include his debut with the Lucerne Festival Orchestra, an Asian tour with the Philadelphia Orchestra, and performances with the National Philharmonic, San Angelo Symphony, Guangzhou Symphony, China Philharmonic, Shanghai Symphony and Spokane Symphony orchestras, as well as recitals in Berlin, Paris, Madrid, Lucerne and Brussels. He is also an avid chamber musician, collaborating with the Shanghai Quartet, Tokyo String Quartet and Brentano String Quartet, and with young soloists including violinist Benjamin Beilman and cellist Aurélien Pascal. He is frequently invited by chamber music festivals in the US including the Santa Fe Chamber Music Festival and La Jolla Summerfest.

Zhang is a graduate of the Curtis Institute of Music in Philadelphia where he studied under Gary Graffman. He has also been studying periodically with Andreas Haefliger in Vienna. He was previously trained at the Shanghai Conservatory of Music and the Shenzhen Arts School where he studied with Professor Dan Zhaoyi.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

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To inspire through the finest music-making



香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至少直到2022年。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂第26位音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

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、祈辛、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.”

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, Evgeny Kissin, 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 in 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

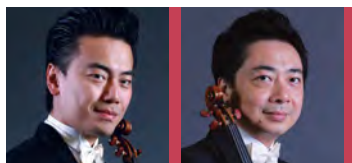
PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster

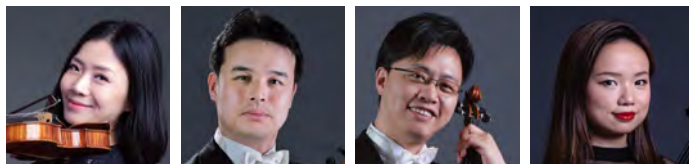
梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



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

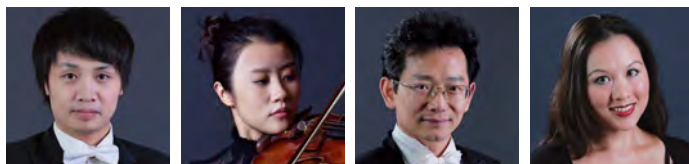


艾瑾
Ai Jin

把文晶
Ba Wenjing

程立
Cheng Li

桂麗
Gui Li

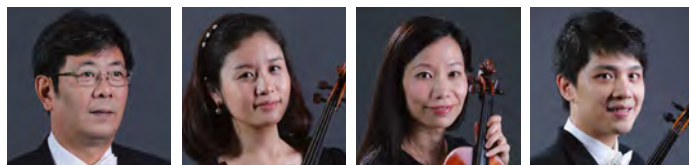


李智勝
Li Zhisheng

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



■余思傑
Domas Juškys



▲梁文瑋
Leslie Ryang Moonson



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

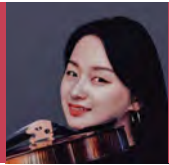


周騰飛
Zhou Tengfei

中提琴 VIOLAS



●凌顯祐
Andrew Ling



■李嘉黎
Li Jiali



▲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
Damará Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin

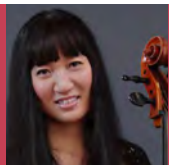


張姝影
Zhang Shu-ying

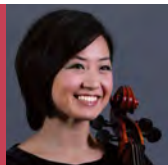
大提琴 CELLOS



●鮑力卓
Richard Bamping



■方曉牧
Fang Xiaomu



▲林穎
Dora Lam



陳屹洲
Chan Ngat Chau



陳怡君
Chen Yi-chun



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



李銘蘆
Li Ming-lu



宋泰美
Tae-mi Song



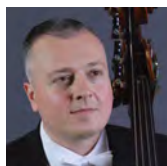
宋亞林
Yalin Song

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

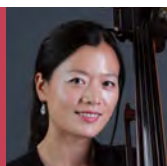
香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

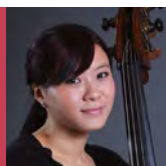
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



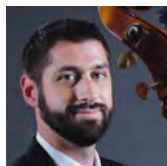
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

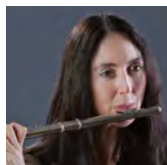


鮑爾菲
Philip Powell

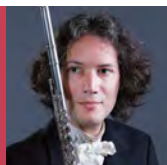


范戴克
Jonathan Van Dyke

長笛 FLUTES



●史德琳
Megan Sterling



■盧韋歐
Olivier Nowak



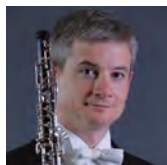
柯布魯
Ander Erburu

短笛 PICCOLO



施家蓮
Linda Stuckey

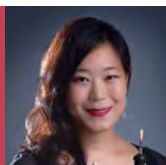
雙簧管 OBOES



●韋爾遜
Michael Wilson



■布若芙
Ruth Bönisch



金勞思
Marrie Rose Kim

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

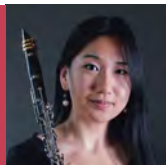
單簧管 CLARINETTS



●史安祖
Andrew Simon



■史家翰
John Schertle



劉蔚
Lau Wai

低音單簧管 BASS CLARINET



艾爾高
Lorenzo losco

巴松管 BASSOONS



●莫班文
Benjamin Moermond



■陳劭桐
Toby Chan



◆李浩山
Vance Lee

低音巴松管 CONTRA BASSOON



崔祖斯
Adam Treverton Jones

圓號 HORNS



●江蘭
Jiang Lin



■柏如瑟
Russell Bonifede



▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov



李少霖
Homer Lee



麥迪拿
Jorge Medina

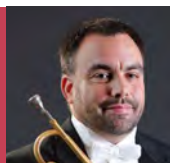
小號 TRUMPETS



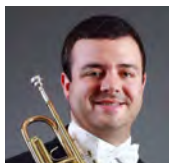
●巴達仁
Esteban Batallán



■莫思卓
Christopher Moyses



華達德
Douglas Waterston



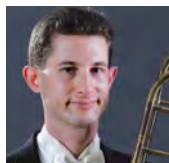
施樂百
Robert Smith

低音長號

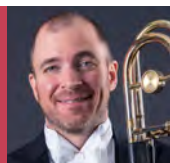
BASS TROMBONE

大號 TUBA

長號 TROMBONES



●韋雅樂
Jarod Vermette



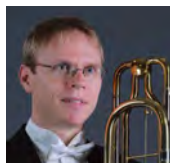
高基信
Christian Goldsmith



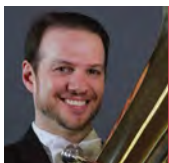
湯奇雲
Kevin Thompson



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



韋彼得
Pieter Wyckoff



●雷科斯
Paul Luxenberg

定音鼓 TIMPANI 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

特約樂手 FREELANCE PLAYERS

中提琴：呂宛霓*
Viola: Lu Wan-ni*

長笛：莊雪華
Flute: Ivy Chuang

敲擊樂器：何銘恩、王偉文
Percussion: Jojo Ho, Raymond Vong

薩克管：梁國章
Saxophone: Jacky Leung

鍵盤：嚴翠珠
Keyboard: Linda Yim

*承蒙上海樂隊學院允許參與演出

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Phil Shek

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金鈴女士 Ms Jin Ling

司儀 MISTRESS OF CEREMONY

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Rare instruments donated

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

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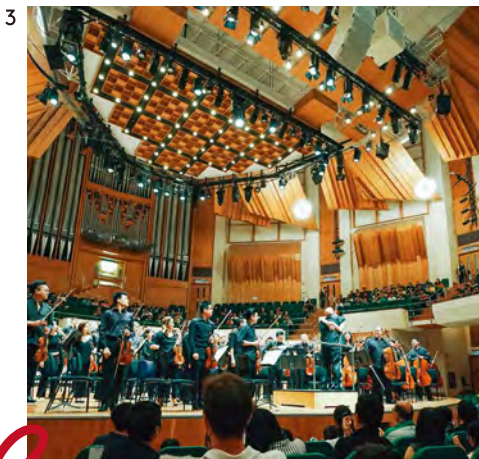
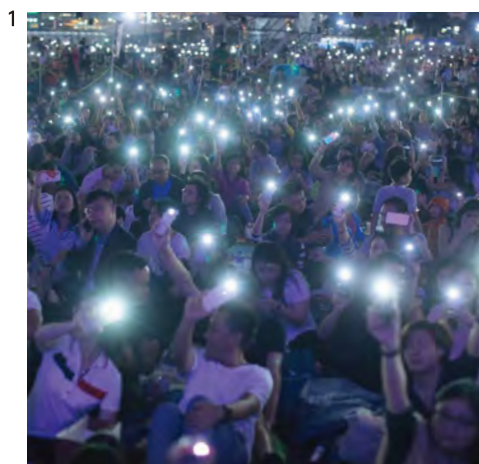
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HK PHIL'S 45TH



樂團首度往中國內地巡演，由施明漢帶領，更登上長城（上）拍照留念。宣傳海報（右）則於「香港管弦樂團第45個職業樂季」展覽中展出。

Our first tour to China under the leadership of Kenneth Schermerhorn. The orchestra took photographs at the Great Wall (above), and the poster for this tour was displayed at the "Hong Kong Philharmonic Orchestra 45th Season" exhibition.

PHOTO: Cheung Wai-lok



中國巡演 CHINA TOUR

香港管弦樂團剛在上週日（13/1）於珠海演出，並於3月出訪廣州。樂團往國內表演可追溯至1986年2月，在第四任音樂總監施明漢帶領下，首度前赴中國上海、杭州、北京，作為期11天的巡迴訪問演奏，不僅為港樂刻下歷史性的里程碑，也為往後的中港音樂文化交流開啟重要大門。

The Hong Kong Philharmonic Orchestra (HK Phil) performed in Zhuhai last Sunday (13 Jan), and will visit Guangzhou in March. We have been performing on the mainland since February 1986 when, under the leadership of our fourth Music Director Kenneth Schermerhorn, the orchestra embarked on its first-ever visit to China, making its debuts in Shanghai, Hangzhou and Beijing. The 11-day tour not only marked a historic milestone for the HK Phil but also paved an important path for subsequent musical exchanges between Hong Kong and China.

港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

25 & 26
JAN 2019

Fri 8pm
Sat 3pm & 8pm
CC
\$680 \$480 \$380 \$280
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TICKETS SELLING FAST

港樂x倫永亮—鋼琴後的人交響音樂會 HK Phil x Anthony Lun The Man Behind the Piano Concert

倫永亮經典名曲，包括：〈鋼琴後的人〉、〈靜夜的單簧管〉、〈心仍是冷〉、〈我為何讓你走〉、〈我說過要你快樂〉……，以及精選電影與流行榜上榜作品等。Anthony Lun's greatest hits, including: "The Man Behind the Piano", "A Clarinet in A Quiet Night", "Heart Still Cold", "Why Do I Let You Go", "Said I'd Make you Happy", and his own pick of songs from movies, etc.

倫永亮，創作人/歌手/鋼琴家
陳潔靈，特別演出嘉賓
謝安琪，特別演出嘉賓
梁釗峰，特別演出嘉賓
謝拉特·莎朗嘉，指揮
Anthony Lun, composer/singer/pianist
Elisa Chan, special guest
Kay Tse, special guest
Leung Chiu-fung, special guest
Gerard Salonga, conductor

8 & 9
FEB 2019

Fri & Sat 8pm
CC
\$780 \$580 \$380 \$280
門票熱賣中
TICKETS SELLING FAST

百老匯巨星：莉亞·莎朗嘉 Lea Salonga: The Voice of Broadway

演唱多首來自百老匯音樂劇（《美麗傳奇》、《西貢小姐》、《小島往事》）及動畫電影（《真假公主—安娜塔西亞》、《魔雪奇緣》、《木蘭》等）的首本名曲。Music from Broadway's *Beautiful*, *Miss Saigon*, *Once On This Island*, and animated films *Anatasia*, *Frozen*, *Mulan*, and more.

莉亞·莎朗嘉，歌唱家
謝拉特·莎朗嘉，指揮
Lea Salonga, vocalist
Gerard Salonga, conductor

15 & 16
FEB 2019

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

太古輕鬆樂聚系列：格拉斯的大衛寶兒 Swire Denim Series: Philip Glass' David Bowie

格連活特	《黑金風雲》電影配樂 (中國首演)
戴斯納	《眼淚》(亞洲首演)
萊許	《三個樂章》(中國首演)
格拉斯	第四交響曲，「世間英雄」(亞洲首演)
Jonny GREENWOOD	Music from the film <i>There Will Be Blood</i> (China premiere)
Bryce DESSNER	<i>Lachrimae</i> (Asian premiere)
Steve REICH	<i>Three Movements</i> (China premiere)
Philip GLASS	Symphony no. 4, <i>Heroes</i> (Asian premiere)

迪利德，指揮
André de Ridder, conductor

18
FEB 2019

Mon 7:30pm
JC Cube, Tai Kwun
\$200

港樂x大館：室樂音樂會系列 | 萬花銅 (銅管樂五重奏) HK Phil x Tai Kwun: Chamber Music Series Fantasia of Brass (Brass Quintet)

魯道斯拉夫斯基	迷你序曲
卡德	《浦賽爾單音幻想曲之幻想曲》
依和德	第三五重奏
馬文麒	《黑暗中的盼望》
阿諾	第一銅管五重奏
基斯普	《美洲組曲》
馬特蘭	《單音幻想曲》
卡維	《蒙德萊根山脈》組曲
Witold LUTOSLAWSKI	Mini Overture
Elliott CARTER	<i>A Fantasy About Purcell's Fantasia Upon One Note</i>
Victor EWALD	Quintet no. 3
MA Man-ki	<i>Aspirations in Darkness</i>
Malcolm ARNOLD	Brass Quintet no. 1
Enrique CRESPO	<i>Americana Suite</i>
Steve MARTLAND	<i>One note fantasy...</i>
Morley CALVERT	<i>Monteregian Hills Suite</i>

巴達仁，小號
莫思卓，小號
麥迪拿，圓號
湯奇雲，長號
雷科，大號
Esteban Batallán, trumpet
Christopher Moyses, trumpet
Jorge Medina, horn
Kevin Thompson, trombone
Paul Luxenberg, tuba

4
MAR 2019

Mon 7:30pm
JC Cube, Tai Kwun
\$200

港樂x大館：室樂音樂會系列 | 木管之夜 (木管小組) HK Phil x Tai Kwun: Chamber Music Series A Night in the Woods (Wind Ensemble)

圖爾	《建築主音一》
莫扎特	第十四嬉遊曲
利格第	六首小品
范斯克斯	木管五重奏，「紀念一位友人」
楊納傑克	《青春》組曲
Erkki-Sven TÜR	<i>Architectonics I</i>
MOZART	<i>Divertimento no. 14</i>
György LIGETI	<i>Six Bagatelles</i>
Péteris VASKS	Wind Quintet no. 2, <i>In Memory of a Friend</i>
JANÁČEK	<i>Mládí (Youth) Suite</i>

史德琳，長笛·韋爾遜，雙簧管
史家翰，單簧管·艾爾高，低音單簧管
柏如瑟，圓號·崔祖斯，巴松管
Megan Sterling, flute
Michael Wilson, oboe
John Schertle, clarinet
Lorenzo Iosco, bass clarinet
Russell Bonifede, horn
Adam Treverton Jones, bassoon

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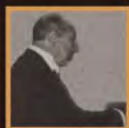
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providing more than any
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Nikolai Demidenko

They are a joy to play and will continue
to give me enormous pleasure!
Angela Hewitt



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and creativity of the human spirit.
Herbie Hancock

I hope in the future to find
your pianos everywhere.
Louis Lortie



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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