

JAAP |
MOZART
19 & 20
APR
2019

梵志登 — 莫扎特

19 & 20 APR 2019
FRI & SAT
8PM

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

hkphil.org

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梵志登 音樂總監

Jaap van Zweden Music Director



A SOUND COMMITMENT 弦諾

梵志登 | 莫扎特

JAAP | MOZART

P. 8 莫扎特 MOZART 13'

第一交響曲 Symphony no. 1

極快板	Allegro molto
行板	Andante
急板	Presto

P. 10 莫扎特 MOZART 16'

第四圓號協奏曲 Horn Concerto no. 4

中庸的快板	Allegro moderato
浪漫曲 (行板)	Romanza (Andante)
輪旋曲 (活潑的快板)	Rondo (Allegro vivace)

中場休息 INTERMISSION

P. 12 莫扎特 MOZART 35'

第四十交響曲 Symphony no. 40

甚快板	Molto allegro
行板	Andante
小步舞曲與中段	Menuetto & Trio
終曲 (極快板)	Finale (Allegro assai)

P. 16 梵志登 指揮 Jaap van Zweden Conductor

P. 17 江蘭 圓號 Lin Jiang Horn



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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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JAAP & HK PHIL APR-MAY 2019

梵志登與港樂

"The precision of its (HK Phil)
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— South China Morning Post

梵志登 指揮
Jaap van Zweden CONDUCTOR

19 & 20
APR 2019

JAAP |
MOZART

梵志登 | 莫扎特

26 & 27
APR 2019

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莫扎特

WOLFGANG AMADEUS MOZART

降E大調第一交響曲，K. 16

Symphony no. 1 in E flat, K. 16

極快板	Allegro molto
行板	Andante
急板	Presto

作曲家

根據萊比錫大學宏觀經濟學系最近的研究，18世紀末維也納成年男性的平均壽命是28歲左右。由是觀之，莫扎特在這個飽受戰爭、革命、瘟疫和疾病蹂躪的城市裡活到35歲，其實已經比平均壽命高了不少。誠然，不是沒有大作曲家比莫扎特更早逝、幼年天賦比他更驚人、作品數量比他多得多，不過莫扎特能在極短時間內，甚至時常在非常惡劣的環境下，創作出大量才氣橫溢的作品，這一點其他作曲家也實在難以匹敵。他寫作一首樂曲時的個人際遇，在音樂裡往往不留一點痕跡——今晚演出的三首作品也不例外。

背景

莫扎特的創作生涯中，差不多一直都寫作交響曲。今晚會為大家演奏其中兩首：一首寫於1764年他八歲的時候，公認是他第一首交響曲；另一首則寫於1788年，那是他逝世前三年——當時他一口氣寫作了一生中最後三首交響曲，今晚演出的正是其中之一。莫扎特寫作第一交響曲時，家中生了變故，令小莫扎特不能彈琴。他姊姊憶述：「在倫敦時，父親病得很重，我們連鋼琴都不許碰。弟弟為了打發時間，就寫了

THE COMPOSER

Recent research undertaken by the Department of Macroeconomics at the University of Leipzig calculated life expectancy among adult males in Vienna at the end of the 18th century to be around 28 years of age. In that context, Mozart's death at the age of 35 meant that he lived well beyond what might have been expected in a city ravaged by war, revolution, plague and disease. Certainly other great composers died younger, were more prodigiously gifted as children and wrote far more music than Mozart, but Mozart stands out as exceptional because of the sheer number of works of great genius he produced in a very short space of time and often under the most difficult of circumstances. Mozart's music hardly ever reflects the personal circumstances under which he wrote it, and that is certainly true of the three works in today's concert.

THE BACKGROUND

Mozart wrote symphonies virtually throughout his entire working life. Today we will hear what is widely accepted as the very first he wrote (in 1764 at the age of eight) and one of the last three he wrote as a group in 1788 (three years before his death). The composition of the first symphony was occasioned by a domestic crisis which saw Mozart forbidden from playing the piano. As his sister recalled, "In London, where our father lay dangerously ill, we were forbidden to touch the piano. And so, in

他第一交響曲，還用上樂團所有樂器——尤其小號和定音鼓。我就坐在他身旁替他抄寫。他一邊寫，一邊跟我說：『提提我寫點有意思的東西給圓號啊。』」

演出歷史

1765年2月21日，第一交響曲與莫扎特另外兩首交響曲（寫於1764年底或1765年初）在倫敦首次公演，那時作曲家還有一個月才滿九歲。樂曲要是真有小號和定音鼓的話，那麼這些聲部都肯定已經散佚了；不過今晚演出的版本中，兩支圓號的樂段也的確有點意思。

音樂

第一樂章以華麗的齊奏號角曲掀開序幕，更彷彿是他日後作品的先聲（莫扎特成熟歌劇《魔笛》裡有個著名樂段，與這裡的號角曲非常相似）；號角曲過後的答句卻柔和得多，伴奏聲部還在整整齊齊地滴答作響。樂章以強弱樂段的對比營造氣氛，弦樂的「哆嗦」效果更彷彿提醒聽眾：樂曲寫作時正值英倫寒冬。至於父親病重一事，似乎可在嚴肅凝重的**第二樂章**略見端倪——主題由圓號緩慢、莊嚴地奏出（這個主題後來在莫扎特最後一首交響曲重現），並以步伐沉重的低音線條陪襯。**第三樂章**清楚反映出一個八歲男孩實在無法長時間板著臉——那倒不是因為莫扎特的風格有欠圓熟，而是因為音樂一方面盡情喧嘩嬉鬧，但同時筆法簡潔所致。

order to occupy himself, Mozart composed his first symphony for all the instruments of the orchestra – but especially for trumpets and kettledrums. I had to copy it out as I sat at his side. Whilst he composed he said to me, ‘Remind me to give the horns something worthwhile to do’.”

PERFORMANCE HISTORY

The symphony (along with two others Mozart wrote in late 1764/early 1765) was given its first public performance in London on 21 February 1765, less than a month after the composer’s ninth birthday, and if it did have parts for trumpets or kettledrums, they have since been lost. But as we hear it today, a pair of horns certainly does have something worthwhile to do.

THE MUSIC

The **first movement** opens with an exuberant unison fanfare – anticipating a famous passage from Mozart’s great mature opera, *The Magic Flute* – which is answered by a gentler, passage above a neatly ticking accompaniment. The contrast of loud and soft passages provides the principal character of the movement, while shivering strings remind us that this was written during an English winter. Leopold’s serious illness is perhaps reflected in the grave **second movement**. Here the horns toll out a theme (which was to reappear in Mozart’s very last symphony) above a ponderously treading bass line. The **third movement** is an unashamedly exuberant romp which in character and brevity, rather than through any immaturity of style, is strongly reflective of an eight-year-old boy unable to stay serious for long.

編制 INSTRUMENTATION

兩支雙簧管、兩支圓號、古鍵琴及弦樂組。Two oboes, two horns, harpsichord and strings.

莫扎特

WOLFGANG AMADEUS MOZART

降E大調第四圓號協奏曲，K. 495

Horn Concerto no. 4 in E flat, K. 495

中庸的快板 *Allegro moderato*
 浪漫曲（行板） *Romanza (Andante)*
 輪旋曲（活潑的快板） *Rondo (Allegro vivace)*

作曲家

舒拉頓巴赫伯爵齊格蒙特1753年起出任薩爾斯堡王侯大主教，直至1771年與世長辭為止，之後由哥羅拉多伯爵西羅尼姆斯接任。起初莫扎特與新任大主教關係甚佳，可惜好景不常。大主教帶同隨員前往維也納時，莫扎特由於舉止傲慢，終於令大主教忍無可忍。莫扎特認為自己位階「介乎貼身男僕與廚子之間」，在宮廷編制裡實在太低，因此不斷提出抗議，大主教結果在1781年6月將他辭退。之後莫扎特定居維也納當自由音樂家。

背景

勒格伯（1732-1811，又名「拉格伯」）是時人眼中最超卓的圓號演奏家。1760年代初，大主教舒拉頓巴赫伯爵委任勒格伯當他的「首席獵號手」；1777年，勒格伯離開薩爾斯堡返回故鄉維也納，一面從商賣芝士，一面兼任自由音樂家。莫扎特在維也納安頓下來後，不久便與勒格伯聯絡，1783年為他寫作第一首圓號協奏曲，之後還陸續多寫了幾首。在第一圓號協奏曲的獻詞中，兩人的交情可謂躍然紙上：「萊格伯你這個傻瓜笨蛋小丑，讓胡夫岡·阿瑪迪·莫扎特來可憐一下你吧」；這還不止，下一首圓號

THE COMPOSER

Siegmund, Count von Schrattenbach, reigned as Prince-Archbishop of Salzburg from 1753 until his death in 1771. He was succeeded by Hieronymus, Count von Colloredo, with whom Mozart initially enjoyed good relations. But those amicable relations did not last and Colloredo's frustration with Mozart's arrogant behaviour finally boiled over during a visit of Colloredo and his retinue to Vienna. Mozart objected so strongly to his lowly position in the court's hierarchy – “between the valets and the cooks” – that Colloredo dismissed Mozart in June 1781. From then on Mozart lived in Vienna mostly as a freelance musician.

THE BACKGROUND

Archbishop Schrattenbach had appointed Joseph Leutgeb (1732-1811) – sometimes referred to as Ignaz Leutgeb – as his “first hunting-horn player” in the early 1760s. Regarded as the greatest horn player of the age, Leutgeb left the Salzburg orchestra in 1777 and started a business as a cheesemonger in Vienna while still working as a freelance musician. Once established in the city, Mozart was quick to renew his acquaintanceship with Leutgeb and, in 1783, wrote the first of several horn concertos for him. The friendly relations between the two men is clearly shown by the concertos' dedication – “Wolfgang Amadé Mozart has taken pity on Leutgeb, ass, blockhead and buffoon” – and by the fact that the next one –

協奏曲 (K. 495) 更以藍、綠、紅、黑四種不同顏色的墨水寫成！

演出歷史

根據莫扎特本人的日記，圓號協奏曲 (K. 495) 1786年6月26日完成，但大家卻不知道首演何時舉行。雖然 K. 495 通常稱為第四圓號協奏曲，但論寫作日期該是第二或第三首才對，而且幾乎可以肯定是第二首特別為勒格伯寫作的協奏曲。

音樂

K. 495 在莫扎特四首圓號協奏曲裡，十分獨特：**第一樂章**開端嘹亮得近乎吵鬧，樂團將主題演奏一遍以後，到圓號獨奏加入。這時獨奏樂段應該與剛才的樂團主題類似，但這裡圓號卻只奏出樂團主題的輪廓，聽起來根本就像個新主題。這還不止，圓號不久就開始一邊吹奏快速音型，一邊攀升至高音區。無論對現代圓號還是當時的原始圓號來說，技巧要求都非常高，可見莫扎特對勒格伯的技巧欣賞不已。**第二樂章**以圓號掀開序幕，奏出非常抒情的主題。樂章結束時，圓號柔和地奏出一小段半音音階，這對勒格伯來說是真正的挑戰：用當時的圓號演奏時，演奏者右手動作必須非常敏捷，才能將如此細微的音高變化演奏得乾淨俐落。莫扎特與勒格伯的愉快情誼瀰漫著全曲，歡快的**第三樂章**也反映得恰到好處。這裡的曲調開心快活，每小節都可見莫扎特與勒格伯多麼投契。樂章經英國歌唱喜劇孖寶「夫蘭達斯與史旺」改編演唱後，成了永垂不朽的長青金曲。

K. 495 – was written in four different coloured inks: blue, green, red and black.

PERFORMANCE HISTORY

The Horn Concerto K. 495 was completed, according to Mozart's own diary, in Vienna on 26 June 1786, but we do not know when it was first performed. Although usually referred to as no. 4, this was either the second or third horn concerto Mozart wrote, and almost certainly the second he wrote specifically for Leutgeb.

THE MUSIC

Op. K. 495 is unique among Mozart's four horn concertos in that the **first movement** opens loudly, almost boisterously, while the first solo entry is not with the main theme as the orchestra has just presented it, but with a decidedly skeletal version which seems like an altogether new theme. More than that, Mozart's admiration for Leutgeb's technical skill is quickly revealed as the horn passes up into its higher register with rapid figurations which are as demanding today on a modern horn as they were on the decidedly primitive instruments of Leutgeb's day. The richly lyrical theme from the horn which opens the **second movement** was a particular favourite of Mozart's. The gentle little chromatic scale with which the horn ends the movement was a real challenge for Leutgeb on an instrument on which such a passage needed rapid movement of the right hand to effect a clean passage between such closely pitched notes. The jovial **third movement** – immortalised in song by the British duo of Michael Flanders and Donald Swann – is as perfect a reflection of a happy friendship as exists in the whole of music, Mozart's fondness for Leutgeb shining out of every bar of this essentially happy tune.

編制 INSTRUMENTATION

兩支雙簧管、兩支圓號、古鍵琴及弦樂組。Two oboes, two horns, harpsichord and strings.

莫扎特

WOLFGANG AMADEUS MOZART

G小調第四十交響曲，K. 550

Symphony no. 40 in G minor, K. 550

甚快板	Molto allegro
行板	Andante
小步舞曲與中段	Menuetto & Trio
終曲（極快板）	Finale (Allegro assai)

作曲家

長久以來，莫扎特的死因一直是許多學術研究的課題，也引來不少學術推測。莫扎特的死亡證上寫的是「急性粟粒疹熱」；莫扎特死後不久，有個姓哥魯瑟的醫生檢查過他的屍首，發現莫扎特「頭部有沉積物」——根據現代醫學研究，那是末期風濕熱的癥狀。廿年前有報章報導（標題可謂色香味俱全：「豬排可能就是殺死莫扎特的元兇」），華盛頓大學醫學院一位研究員，將莫扎特的臨終癥狀（發熱和四肢腫脹）與他給太太康斯坦思寫的信聯繫起來——1791年10月7日，也就是莫扎特逝世前兩個月，他在信中寫道：「我嗅到甚麼？……豬排！味道真好啊！人家說乾杯，我就說清碟！清碟！祝你身體健康！」甚至有個無稽說法，認為有敵對作曲家因妒忌而毒殺莫扎特（這主要是拜電影《莫扎特傳》所賜）。大家現在都知道，雖然莫扎特在36歲生辰前兩個月離世，但其實跟時人平均壽命差不多；不過知道歸知道，由於他臨終時創造力異常澎湃，甚至前無古人、後無來者，因此有個浪漫想法一直縈繞不散，總覺得他是死於積勞成疾。

THE COMPOSER

The causes of Mozart's death have long been the subject of extensive academic research and scholarly speculation. His death certificate cites "heated military fever", a Dr Closset who inspected Mozart's body shortly afterwards noticed a "deposit in the head" which modern medical research identifies as the terminal phase of a rheumatic fever, while 20 years ago a newspaper ran a report (under the tasty headline; "Pork cutlets may have killed Mozart") that a researcher at the medical faculty of the University of Washington had drawn a link between the well-documented symptoms of Mozart's final illness (fever and swollen limbs) and a letter sent to Constanze on 7 October 1791, two months before his death, in which the composer had written, "What do I smell?...Pork cutlets! Che gusto! Now I am eating to your health!" There was even a baseless story put about (and propounded in the movie *Amadeus*) that Mozart was poisoned by a jealous rival composer. However, while we now know that Mozart's death two months short of his 36th birthday, was much in line with average life-expectancy at the time, since it followed one of the most astonishing bursts of creativity ever recorded, the romantic notion has long been that he simply burnt himself out.

THE BACKGROUND

That sudden burst of creative activity followed



背景

1788年6月18日，莫扎特一家人搬往維也納市郊居住，隨後突然在短期內有多首作品問世。他幾乎馬上動筆寫作第三十九交響曲，並於6月26日脫稿；7月25日完成「第四十」，8月10日連「第四十一」也大功告成。其實莫扎特定居維也納後已經鮮有寫作交響曲，因此這時決定重拾交響曲，也頗令人費解。音樂學者艾恩斯坦形容，作曲家想藉這幾首作品「名垂青史」，但更合理的原因是莫扎特當時急於求財。他在四星期內寫了四封信向一個共濟會會友借錢，又在其中一封信內聲稱自己籌備了一場音樂會，承諾在音樂會後盡快償還欠款；似乎他那陣子也真的在籌備一系列音樂會，打算幾個月內在維也納舉行。

演出歷史

1788年的套票音樂會系列最終雖然未能成事，但莫扎特翌年確實到過德意志地區，5月12日在萊比錫布業大廳指揮過一場音樂會。關於那天演出的資料很零碎，但音樂會的廣告提到有「一首交響曲」；1791年4月16及17日，薩里耶利在維也納指揮兩場音樂會，相關廣告也提及演出莫扎特「一首華麗交響曲」。事實

莫扎特 Mozart
(Source: gallica.bnf.fr)

the move Mozart and his family made on 18 June 1788 to new lodgings on the outskirts of Vienna. Almost immediately he started work on the 39th symphony, which he completed on 26 June. The 40th was completed on 25 July and the 41st on 10 August. Mozart's decision to return to composing symphonies – since arriving in Vienna he had largely ignored the genre – is something of a mystery. Alfred Einstein described them as Mozart's "appeal to eternity", but a more likely reason is that Mozart needed to earn money quickly. In one of four letters written in as many weeks to a fellow Mason begging for money he promised an early repayment following a planned concert, and it seems he did start to plan a series of concerts in Vienna for later that year.

PERFORMANCE HISTORY

Although the projected subscription series of 1788 never took place, Mozart did tour Germany the following year, when he conducted a concert at the Leipzig Gewandhaus on 12 May. We have only sketchy details of what was performed then, but the concert billing made mention of "A Symphony", and back in Vienna, Antonio Salieri conducted two concerts on 16 and 17 April 1791 which were advertised as featuring a "grand symphony" by Mozart. The fact that Symphony no. 40 exists in two versions – one with and the other without clarinets – suggests that Mozart revised the score for a specific performance.

THE MUSIC

The symphony's **first movement** opens with an archetypical example of "Sonata Form", the structural template, devised only during the latter half of the 19th century, on which music theorists suggest the vast majority

上，「第四十」現存版本有兩個：一個採用單簧管，另一個則沒有。看來莫扎特曾為特定演出而將樂譜修訂。

音樂

第一樂章以典型的奏鳴曲式寫成——這種結構樣板其實要到19世紀下半葉才成型，根據音樂理論家的說法，許多交響曲的第一樂章都採用這種曲式。熙熙攘攘的伴奏襯托下，小提琴奏出矯健敏捷的第一主題；音樂由小調轉到大調後，小提琴奏出溫婉典雅的第二主題。作曲家把這兩個對比鮮明的主題加以發展，後來重現時卻與初次出現十分相似，短小的尾聲則令樂章結束得工整勻稱。

第二樂章同樣以奏鳴曲式寫成，這就很不尋常。第一主題最明顯的特徵，就是一個重複音不斷在樂器間平順地穿來插去；第二主題則音高起伏較大、配器變化也較突然。

莫扎特寫作第一首交響曲時，交響曲通常由三樂章組成，每樂章都以舞曲為基礎。到了最後三首交響曲，他已採用了四樂章結構，但**第三樂章**仍可見舞曲痕跡——這個樂章根據「小步舞曲與中段」曲式寫成。

第四樂章，不但第一樂章的活力與朝氣再現，連曲式也前後一致——兩者同為奏鳴曲式。輕鬆愉快、跳脫靈巧的第一主題由小提琴奏出；第二主題的旋律經常在樂音之間滑動，既典麗優雅又不失活力。

樂曲剖析中譯：鄭曉彤

of symphonic first movements were based. Above an accompaniment of bustling energy, the violins introduce the first main theme, a virile, athletic melody, after which the key changes from minor to major, and the violins present the suave and elegant second principal theme. These two fundamentally contrasting themes are then developed before being recapitulated in much the same guise as they were introduced, while a brief Coda supplies the movement's neat ending.

Unusually the **second movement** is also in Sonata Form. The first theme's most obvious characteristic is its continually repeating single note passing unobtrusively from one instrument to another, while the second theme is altogether more inclined to jump about both in terms of pitch and instrumentation.

When Mozart wrote his first symphony the convention was for a symphony to possess three movements, each of which was based around a dance. By the time he wrote his last three symphonies, Mozart had adopted the four-movement form, but still made use of the old dances in the **third movement** which here takes the form of a Minuet and Trio.

With the **fourth movement** we return not only to the vigour and energy of the first movement, but also to Sonata Form. The first theme is a jaunty, scampering idea introduced by the violins while the second, still full of energy, is more graceful and inclined to slide easily from note to note.

All programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

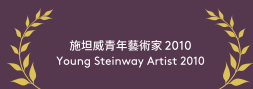
一支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號及弦樂組。

Flute, two oboes, two clarinets, two bassoons, two horns and strings.

香港管弦樂團
Hong Kong Philharmonic Orchestra

JAAP | RACHEL CHEUNG

張緯晴
與
梵志登



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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.



江藺 LIN JIANG

圓號 Horn

PHOTO: Cheung Wai-lok

港樂首席圓號江藺，是同輩圓號演奏家中獲公認為最具才華的其中一位。1986年生於上海，五歲移居澳洲，十歲開始學習圓號。江藺是澳洲最炙手可熱的圓號獨奏家之一，曾與墨爾本交響樂團、悉尼交響樂團、馬來西亞愛樂、澳洲青年樂團等合作。

他曾於多個國際大賽屢獲殊榮，並於著名的費特民獎學金選拔中入圍總決賽。

2008年，21歲的江藺獲馬來西亞愛樂委任為首席圓號，成為該團有史以來最年輕的首席樂手；他後來轉投港樂為首席圓號手，並開始與世界各地著名樂團合作演出，包括澳洲室樂團、悉尼交響樂團、墨爾本交響樂團、首爾交響樂團、維也納交響樂團、達拉斯交響樂團等；曾合作過的指揮大師包括梅狄、馬捷爾、梅塔、梵志登等。

教學方面，江藺曾於新加坡楊秀桃音樂學院、香港演藝學院、浸會大學、中文大學當客席講師。

江藺曾與指揮塔克威爾和西澳洲交響樂團，合作灌錄莫扎特圓號協奏曲大碟；另為Melba唱片灌錄獨奏作品大碟，兩者皆廣獲好評。

Principal Horn of the HK Phil, Lin Jiang is considered an extraordinarily gifted horn player of his generation. Born in Shanghai in 1986, he moved to Australia at the age of five and began playing the horn at the age of ten. Being one of Australia's most sought-after horn soloists, he has performed solos with the Melbourne and Sydney Symphony orchestras, Malaysian Philharmonic Orchestra and Australian Youth Orchestra.

Lin has won prizes in international competitions and was a finalist in the prestigious Freedman Fellowship Program.

In 2008, at the age of 21, he won the Principal Horn position of the Malaysian Philharmonic Orchestra, making him the youngest principal in the history of the orchestra. Since then he has won and accepted the Principal Horn position of the HK Phil and performed around the world with top orchestras that include the Australian Chamber, and Sydney, Melbourne, Seoul, Vienna and Dallas Symphony orchestras. He has worked with renowned conductors such as Riccardo Muti, Lorin Maazel, Zubin Mehta and Jaap van Zweden.

As a pedagogue, Lin has held guest faculty positions in the Yong Siew Toh Conservatory of Music Singapore, Hong Kong Academy for Performing Arts, Hong Kong Baptist and Chinese Universities.

Lin has released a CD of the Mozart Horn Concertos with the West Australian Symphony Orchestra conducted by Barry Tuckwell and a CD of solo works under the Melba Recordings label, both to critical acclaim.

香港管弦樂團

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、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

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香港管弦樂團

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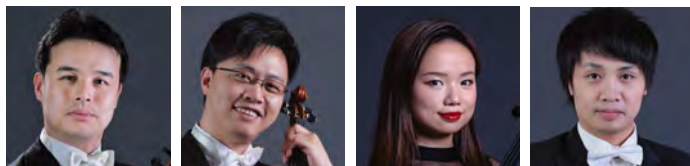
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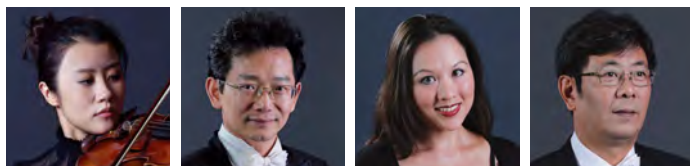


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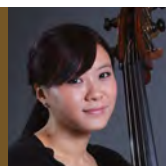
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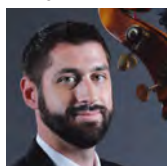
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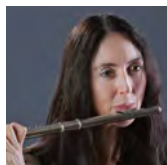


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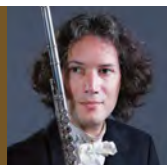


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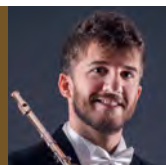
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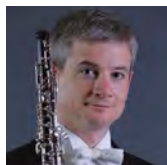


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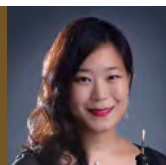
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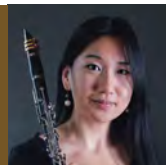
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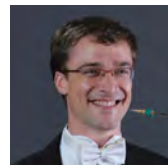
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Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

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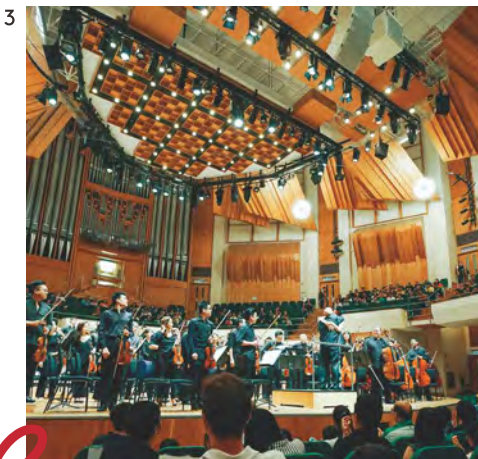
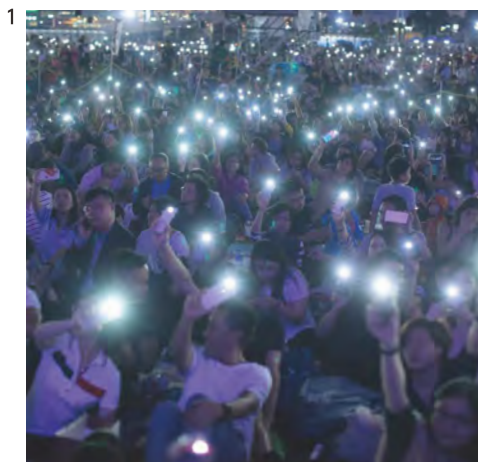
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港樂45年

HK PHIL'S 45TH



海報於「香港管弦樂團第45個職業樂季」展覽中展出。

The poster was exhibited in the "Hong Kong Philharmonic Orchestra 45th Season" exhibition.

PHOTO: Cheung Wai-lok

英女皇壽辰音樂會

THE QUEEN'S BIRTHDAY CONCERT

四十年前的這個時候，港樂為慶祝英女皇53歲壽辰，假香港大會堂舉辦兩場音樂會，邀得華裔指揮家陳亮聲、鋼琴家傅聲首次和樂團合作，加上香港聖樂團，為觀眾獻上布烈頓的《築廈》序曲、海頓D大調鋼琴協奏曲，以及貝多芬第九交響曲。

This weekend 40 years ago, the HK Phil celebrated Queen Elizabeth II's 53rd birthday with Hong Kong citizens at the Hong Kong City Hall in two concerts. We invited Chinese conductor Chen Liangsheng, pianist Fou Ts'ong and the Hong Kong Oratorio Society to join with the orchestra in Britten's *The Building of the House* Overture, Haydn's Piano Concerto in D and Beethoven's Symphony no. 9.

香港管弦樂團

Hong Kong Philharmonic Orchestra

JAAP | KHATIA BUNIATISHVILI

梵志登與
賓尼亞堤菲莉



2012年榮獲
德國古典迴聲大獎
2012 ECHO Klassik Award
winner for Franz Liszt



2016年榮獲
德國古典迴聲大獎
2016 ECHO Klassik Award
winner for Kaleidoscope

3 & 4 MAY 2019

"Khatia is a young pianist of extraordinary talent. I was impressed by her exceptional pianistic gift, natural musicality, imagination and her brilliant virtuosity." — Martha Argerich



梵志登 指揮

賓尼亞堤菲莉 鋼琴

Jaap van Zweden CONDUCTOR

Khatia Buniatishvili PIANO

MOZART Piano Concerto no. 20 BRUCKNER Symphony no. 7

莫扎特 第二十鋼琴協奏曲

布魯赫納 第七交響曲

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FRI & SAT
8PM

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Mahler \$200 | Symphony no. 9

馬勒 第九交響曲
MAHLER Symphony no. 9

梵志登, 指揮
Jaap van Zweden, conductor

**3 & 4
MAY 2019**

Fri & Sat 8pm

CC

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梵志登與賓尼亞堤菲莉
JAAP | Khatia Buniatishvili

莫扎特 第二十鋼琴協奏曲
布魯赫納 第七交響曲
MOZART Piano Concerto no. 20
BRUCKNER Symphony no. 7

梵志登, 指揮
賓尼亞堤菲莉, 鋼琴
Jaap van Zweden, conductor
Khatia Buniatishvili, piano

**10 & 11
MAY 2019**

Fri & Sat 8pm

CC

\$480 \$380 \$280 \$180

梵志登與張緯晴
JAAP | Rachel Cheung

黃俊謙 《迷宮崩塌》(世界首演)
拉威爾 G大調鋼琴協奏曲
柯利吉亞諾 第一交響曲(香港首演)
WONG Chun-wai *Labyrinth Collapses* (World premiere)
RAVEL Piano Concerto in G
John CORIGLIANO Symphony no. 1 (Hong Kong premiere)

梵志登, 指揮
張緯晴, 鋼琴
Jaap van Zweden, conductor
Rachel Cheung, piano

**17 & 18
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Fri & Sat 8pm

CC

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梵志登 | 馬勒二
JAAP | Mahler 2

布魯赫納 〈道成肉身〉
布魯赫納 〈聖母頌〉
馬勒 第二交響曲, 「復活」
BRUCKNER "Christus factus est"
BRUCKNER "Ave Maria"
MAHLER Symphony no. 2, *Resurrection*

梵志登, 指揮
方穎, 女高音 • 卡基爾, 女中音
荷蘭廣播合唱團
香港管弦樂團合唱團
Jaap van Zweden, conductor
Ying Fang, soprano
Karen Cargill, mezzo-soprano
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龐樂思 《悠》
德布西 長笛、中提琴與豎琴奏鳴曲
TAN Dun *In Distance*
TAKEMITSU *And then I knew 'twas Wind*
George CRUMB *Madrigals Book I & Book II*
OZNO *Zoon*
DEBUSSY *Sonata for Flute, Viola & Harp*

施家蓮, 長笛/中音長笛/短笛
洪依凡, 中提琴 • 鮑爾菲, 低音大提琴
史基道, 豎琴 • 龐樂思, 敲擊樂
葉葆菁, 女高音
Linda Stuckey, flute/alto flute/piccolo
Ethan Heath, viola
Philip Powell, double bass
Christopher Sidenius, harp
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