

MAHLER \$200 SYMPHONY NO. 9

馬勒 \$200:
第九交響曲

26 & 27
APR
2019

26 & 27 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

馬勒 \$200

馬勒第九交響曲

MAHLER \$200

MAHLER SYMPHONY NO. 9

P. 7

馬勒 MAHLER

81'

第九交響曲 Symphony no. 9

悠閒的行板

從容不迫的蘭德勒舞速度。有點笨拙，非常粗放

輪旋曲。滑稽曲。極快板。很頑固地

慢板。非常緩慢，非常克制

Andante comodo

Im Tempo eines gemächlichen Ländlers. Etwas täppisch und sehr derb

(In a relaxed Ländler-tempo. Rather clumsy and very coarse)

Rondo. Burleske. Allegro assai. Sehr trotzig. (Very defiant)

Adagio. Sehr langsam und noch zurückhaltend (Very slow and held back)

P. 14

梵志登 指揮 Jaap van Zweden Conductor



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鄧蘭，《澳門日報》

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JAAP & HK PHIL APR-MAY 2019

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"The precision of its (HK Phil)
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梵志登 指揮
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19 & 20
APR 2019

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26 & 27
APR 2019

MAHLER \$200
SYMPHONY
NO. 9

馬勒\$200: 第九交響曲

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梵志登 | 馬勒二

馬勒

GUSTAV MAHLER

第九交響曲

Symphony no. 9

悠閒的行板

從容不迫的蘭德勒舞速度。有點笨拙，

非常粗放

輪旋曲。滑稽曲。極快板。很頑固地

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Im Tempo eines gemächlichen Ländlers.

Etwas täppisch und sehr derb (In a relaxed Ländler-tempo. Rather clumsy and very coarse)

Rondo. Burleske. Allegro assai. Sehr trotzig. (Very defiant)

Adagio. Sehr langsam und noch zurückhaltend (Very slow and held back)

與馬勒的交響曲舊作相比——尤其與心態積極的鉅著「第八交響曲」相比——「第九交響曲」在精神內涵方面實在有天淵之別。1906年，馬勒在八週內完成「第八」，寫作速度之快簡直令人震驚。然而到了1907年夏天，馬勒卻遭到連番打擊——而且那大概是他一生中最大的打擊。馬勒太太艾瑪在回憶錄中寫道，那年馬勒承受了「命運之槌的三記重擊」；說來詭異，在馬勒悲壯的「第六交響曲」終樂章裡，竟彷彿預言了這三記重擊似的：先是他疼愛的女兒瑪利亞（「佩芝」）慘死，二是他本人旋即確趁心臟出了問題；僅僅一個月後，由於被陰謀所害，加上受反猶太運動所迫，馬勒不得不辭去維也

A spiritual fault line separates Mahler's Ninth from his earlier symphonies – and especially from the colossally affirmative Eighth, conceived in a staggering eight weeks in 1906. It was in the summer of 1907 that Mahler experienced perhaps the most devastating shock of his entire life. In her memoirs, the composer's wife Alma talks of "three hammer blows of fate" that fell upon him that year, three blows eerily prefigured in the finale of his tragic Sixth Symphony: first, Mahler's adored little daughter Maria, ("Putzi"), died horribly; immediately afterwards he was diagnosed with lesion of the heart; then just a month later, intrigues and anti-Semitic campaigning forced Mahler to resign his post as director of the Vienna Opera. It turns out however that the heart diagnosis wasn't initially the disaster Alma claimed, while the departure from the Vienna Opera, unpleasant though it may have been in some aspects, in fact opened the gates for a potentially rewarding new phase in Mahler's career at the Metropolitan Opera in New York. Surely the devastating hammer blow of 1907 was the death of little Putzi. This, above all other recent events, casts a dark shadow over the Ninth Symphony.

Why stress this? Because Mahler has been accused of "egocentric leave-taking" in his Ninth Symphony, and particularly in the

納歌劇院總監一職。不過，原來馬勒的心臟毛病沒有艾瑪起初說得那麼嚴重。至於離開維也納歌劇院，雖然馬勒相當不快，但事實上卻為事業展開了新一頁，讓他有機會到紐約大都會歌劇院發展，也許長遠更有利。那麼1907年真正令他崩潰的「命運槌擊」，肯定非「喪女之痛」莫屬：他近期縱然經歷了種種不如意，但「第九」之所以陰霾重重，「喪女」一事卻是主因。

為何要強調這一點？因為一直有人批評馬勒「第九」以「自我中心的方式告別」，尤其終樂章結尾——那大概是古今最出色、最悲痛的漸弱，恍如生命漸漸消逝似的。但偏偏在正式結束之前，小提琴奏起既抒情又淒楚的樂句，再緩緩地沉寂下去。原來這一句出自馬勒聯篇歌曲《亡兒之歌》第四首，是曲中的高潮，流露出一切不顧一切的渴望。歌詞曰：「不久，我們就會（與孩子）在高處重聚，那裡陽光普照啊！高處的天氣好得很呢！」即使有人認為這一刻很「自我中心的」，但作曲家心裡至少還惦記著亡兒。

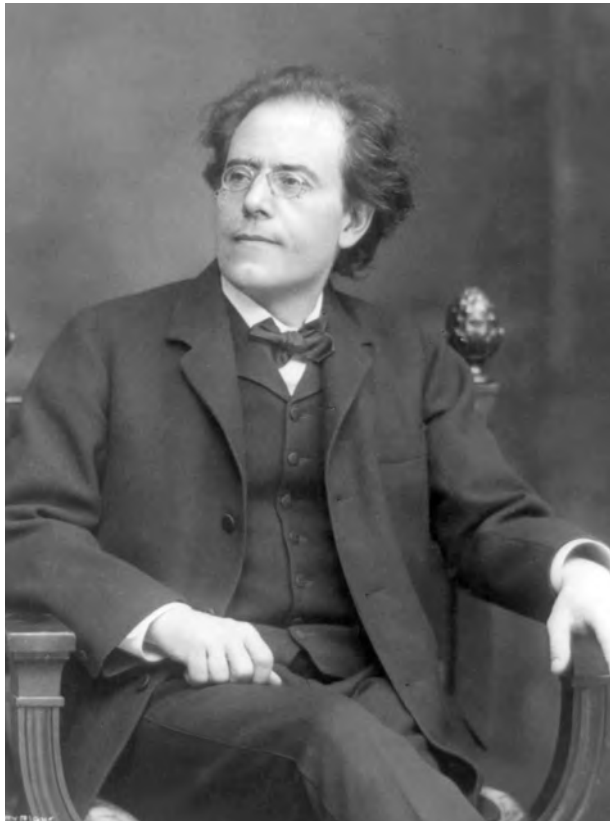
死亡陰影

「死亡陰影」早在馬勒其他交響曲處處迴盪——比方說，「第二」、「第五」兩首交響曲的第一樂章，都是宏大的葬禮進行曲；可是「第九」對人生無常、生命脆弱的覺醒卻更形強烈。作曲家貝爾格形容第一樂章「流露對大地的熱愛，渴望與大地和平共存，深入地享受大自然——就在死神來臨之前。因為無

last movement's final moments – perhaps the most remarkable, heart-rending “dying” diminuendo in all music. But just before the ending a lyrical phrase rises poignantly on violins, then falls slowly. This turns out to be a quotation from Mahler’s song cycle *Kindertotenlieder* (Songs on the Deaths of Children): it’s the phrase that marks the desperately longing climactic utterance of the cycle’s fourth song: “We’ll join (the children) soon on the heights in the sunshine! The day is lovely on the heights!” Even in this allegedly egocentric moment, Mahler evidently had at least one other significant loss on his mind.

ECHOES OF DEATH

Echoes of death had haunted many of Mahler’s earlier symphonies – the first



馬勒 Mahler

(Library of Congress Prints and Photographs
Division Washington, D.C.)

論如何，死神總會來到。」另一方面，終樂章（〈慢板〉）卻有幾處具體的線索。開端的小提琴旋律悲痛萬分，顯然與布魯赫納「第九交響曲」的〈慢板〉息息相關。〈慢板〉正是曲中最後一個完整樂章，布魯赫納更說他藉此「向生命告別」。讚美詩似的主題，令人想起貝多芬「告別」鋼琴奏鳴曲（作品81a）中的下行「告別」動機（馬勒當年投考維也納音樂學院時，試音曲目正是這一首）。另一方面，這一段聽來也與葬禮讚美詩〈求主同住〉非常相似——大概馬勒在紐約聽過這首讚美詩吧。此外，死亡陰影揮之不去、又同樣以慢速樂章作結的著名例子還有一個：柴可夫斯基「悲愴」交響曲〈悲傷的慢板〉（1893年）。

「第九」顯然是傾盡全力與「死亡」決戰，結果卻又無力回天；這與他前一首作品——也就是悲痛欲絕的「歌曲交響曲」《大地之歌》——如出一轍。有人說，「第九」是另一首「與生命告別」之作，但事實又是否如此？馬勒下一首交響曲，就是已有詳細草稿，但未算大功告成的「第十交響曲」；從中可以看出，馬勒似乎進入了新境界，一方面危機漸息，但另一方面新挑戰已近在眼前。

樂曲演出時間近一小時三十分鐘，內容也多姿多采，那麼聽眾又應該如何聆賞，才能理出樂曲的頭緒呢？馬勒將第三樂章稱為「輪旋曲」，但其實全曲四個樂章都是輪旋曲。輪旋曲的主題在樂章開端（或稍後不久）響起，然後在整個樂章多次重現，而且頗見規律。隨著音樂開展，主題可以出現變化，但輪廓必須大同小異，好讓聽眾能夠辨認。

movements of the Second and Fifth Symphonies, for example, are gigantic funeral marches. But there is a heightened awareness of the transience and fragility of human life in the Ninth. The composer Alban Berg described the first movement as “the expression of an exceptional fondness for this earth, the longing to live in peace on it, to enjoy nature to its depths – before death comes. For he comes irresistibly.” The Adagio finale on the other hand contains several quite specific clues. The anguished introductory violin line is clearly indebted to the Adagio (the last complete movement) of Bruckner’s Ninth Symphony, the movement containing what Bruckner called his “Farewell to Life”. The hymn-like main theme invokes the falling “Lebewohl” (Farewell) motif from Beethoven’s Piano Sonata op. 81a, *Les Adieux*, which Mahler played at his audition for the Vienna Conservatory. It also sounds strikingly like the funeral hymn “Abide with me”, which Mahler probably heard during his time in New York. And there was another famous example of a concluding slow movement in a death-haunted symphony: the Adagio lamentoso of Tchaikovsky’s *Pathétique* (1893).

Clearly a colossal showdown with mortality, and with terrible loss, is taking place in this symphony, just as it is the work he wrote before it, the exquisitely sad “Song-Symphony” *Das Lied von der Erde* (The Song of the Earth). But is the Ninth, as some have alleged, another “Farewell to Life”? Mahler’s next symphony, the fully sketched but not quite completed Tenth, suggests that Mahler was moving into new territory. The crisis was passing – there were new issues to be confronted.

「此交響曲（第九） 是馬勒所有交響曲中， 故事最引人入勝。」

梵志登

第一樂章篇幅頗長，主要旋律主題需要一點時間才能成形。初時大家只聽到安靜的動機片段：先是以切分節奏奏出的重複音（大提琴、圓號），結結巴巴的；然後豎琴在低音區奏出三音音型，效果接近鐘聲；接著配弱音器的圓號以稍長的樂句應答。然後小提琴奏起綿長的旋律：旋律以下行二音音型開始，說是由前面的音型提煉而成也並不為過。音樂始於溫暖的大調調性，但不久已變成小調調性，氣氛陰沉幽深——死神偷偷來到這片田園美景裡了。悲傷的高潮隨之而來；嘹亮的小號奏出哀傷的號曲；但長篇旋律卻熱切地重現，彷彿在說：「必須如常生活，時間太少了」。

「生命之歌」與「死亡呼喚」兩種音樂的對比，充滿戲劇效果，既是樂章情感變化的基調，也是這個美妙樂章核心的「圓環舞」（輪旋曲的前身）。響亮的長號奏起切分節奏重複音音型、豎琴動機變成葬禮中人們踏著正步行走的聲音，非常可怕——這些啟示式的死亡意象出現後，終於，一切掙扎開始變得不再那麼絕望迫切，結尾更是既平靜透明又精緻。一個艱辛

So how should a listener make musical sense of this richly eventful hour-and-a-half-long score? Mahler called the third movement “Rondo” (Round Dance), but in fact all four movements are really rondos. In a rondo the main idea, heard at or near the start of the movement, recurs more or less regularly throughout. It may change along the way but its outlines should always be recognisable.

The main melodic idea of the long **first movement** takes a moment or two to materialise. At first hear just hushed motivic fragments: a halting syncopated rhythm on one note (cellos and horn), a bell-like three-note figure on low harp, answered by a slightly longer phrase on muted horn. Then violins enter with a long melody, beginning with a two-note falling figure – partly distilled from what we’ve already heard. At first it is warmly major key, but soon the music turns dark and minor – death stalks into this idyllic landscape. An anguished climax follows, with loudly lamenting trumpet fanfares, but long melody makes an impassioned return: “Life must go on”, it seems to say; “there’s so little time”.

The contrast between these two kinds of music – the song of life and the clamour of death – is the basic drama, the “round dance” at the heart of this wonderful movement. Eventually, after an apocalyptic vision of death – the syncopated repeated-note pattern on blaring trombones with the harp motif transformed into a hideous goose-stepping funeral tread – the struggle begins to lose its desperate urgency, and the ending is calm, transparent, delicate. A long, demanding spiritual journey has reached a seemingly serene conclusion.

而漫長的精神歷程，似乎來到平靜的終點了。

生命之舞

可是生命之舞並未停歇。**第二樂章**中，三種不同的蘭德勒舞曲（奧地利鄉間舞蹈，與高雅的維也納圓舞曲有點相像）交替出現，漸漸變得越來越紛繁，越來越千變萬化。一如「第二交響曲」的〈諧謔曲〉，馬勒如同置身偌大的舞廳（也許是露天啤酒酒店也不定）裡冷眼旁觀，對所見所聞既陶醉又驚慌。尾聲非常詭異，彷彿「皮囊下的骷髏」就在眼前似的。

接著是〈滑稽輪旋曲〉。馬勒說這個樂章是題獻給「阿波羅主內弟兄」的，藉此挖苦那些對他諸多抨擊的維也納樂評人。樂章裡的對位技巧精彩無比，多個主題與動機在各聲部間縱橫交錯，競相輝映，精力充沛。正當各方都鬥得如火如荼，毫無稍歇之勢的時候，鉦聲一響，局面馬上扭轉：一個剛才還在參戰的主題，現在突然變成甜美的小號曲調；小號曲調儘管努力攀升，可憐最後還是掉下來，更惹來單簧管在高音區尖聲恥笑。熱鬧的對位樂段重現，漸漸推進至狂放的結尾，既燦爛又不顧一切。

回歸虛無

現在，**終樂章**（〈慢板〉）試著帶來某種出路。悲痛的小提琴重拾前一樂章那不幸的小號曲調，然後全體弦樂奏出「告別」/〈求主同住〉主題。主題與較簡潔的樂段（其實說是單薄也不為過）交替出現，第一巴松管的低音與陰險的低音巴松管，先後再度令「皮囊下的骷髏」現形。第一樂章裡「生」與「死」之

THE DANCE OF LIFE

But the dance of life continues. The **second movement** alternates three different kinds of *Ländler* – a rustic Austrian dance, country cousin of the sophisticated Viennese waltz – in an increasingly kaleidoscopic whirl. As in the Scherzo of the Second Symphony, Mahler is a spectator at a gigantic dance hall (or perhaps it's a beer garden), half-captivated, half horrified by what he sees and hears. The coda is positively eerie, as though one can now see “the skull beneath the skin”.

After this comes the **Rondo Bursleske**, which Mahler said he intended to dedicate “To my brothers in Apollo” – a sarcastic reference to the music critics who had hounded him in Vienna. This movement is a contrapuntal *tour de force*, setting off themes and motifs in an energetic tumult of contending voices. The muscular strife seems unrelenting, but then a cymbal clash brings a change of scene, and one of the previously competing themes is transformed into a sweet trumpet tune, which strives heavenwards, only to fall back tragically, provoking shrill mockery from high clarinets. The tumultuous counterpoint returns, building to a wild ending, half-brilliant, half-desperate.

FADING INTO NOTHINGNESS

The Adagio **finale** now attempts to bring some kind of resolution. Anguished violins recall the Rondo's doomed trumpet tune, then lead into the “Lebewohl” / “Abide with me” main theme on full strings. This alternates with sparer – it's tempting to say skeletal passages, in which first low bassoon, then sinister contrabassoon again reveal “the skull beneath the skin”. As in the first movement an intense life-death drama seems to be being enacted, though here at

“This (Symphony no. 9) is the one which has the most compelling stories of all of Mahler's symphonies.”

Jaap van Zweden

間的強烈對比，似乎在此重演，雖然現在速度慢得多，而且隨著樂章開展，在平靜但死氣沉沉的樂段裡，「認命」的傾向也變得越來越強。終於，「告別」主題漸漸將音樂推向高潮，龐大、激烈，彷彿希望做到「第八」那種非同凡響的壯麗效果（圓號還引用了「第八」洋洋得意的結尾片段）。不過一切的掙扎也是徒勞，豐滿的織體漸漸變薄，最後幾小節更幾乎空洞無物：平靜緩慢的樂句之間，充斥著沉寂無聲的時刻，就像人（或小孩）彌留時那種斷斷續續的氣息——這裡實在感人得令人難受。最後，音樂消散，一切回歸虛無。

節目介紹由史提芬·莊遜撰寫

史提芬·莊遜是英國作家、節目主持和作曲家，他著有貝多芬、布魯赫納、華格納和馬勒等著作。十五年來，他是BBC電台第三台《發現音樂》的主持。

鄭曉彤翻譯

a much slower tempo, and now the sense of resignation in the still, deathlike passages grows as the movement unfolds. Eventually the “Lebewohl” main theme builds to a massive, desperate climax, which seems to be striving for the transcendent glory of the Eighth Symphony (there is even a quotation from its triumphant ending on horns). The striving is vain however, and the rich textures gradually thin out into the near-emptiness of the final bars: the silences between the slow, quiet phrases are almost unbearably poignant – like the pauses between the breaths of a dying man, or possibly child. At last the music fades into nothingness.

Programme note by Stephen Johnson

Writer, broadcaster and composer Stephen Johnson is the author of books on Beethoven, Bruckner, Wagner and Mahler. For 15 years he presented BBC Radio 3's *Discovering Music*.

編制 INSTRUMENTATION

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

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

香港管弦樂團
Hong Kong Philharmonic Orchestra

JAAP | MAHLER 2

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17 & 18 MAY 2019

梵志登 — 馬勒二

"Magical, masterful Mahler from five-star
Hong Kong Philharmonic and Jaap van Zweden"
— South China Morning Post



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Ying Fang SOPRANO



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BRUCKNER "Christus factus est" "Ave Maria" MAHLER Symphony no. 2, Resurrection

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Hong Kong Philharmonic Chorus



梵志登 JAAP VAN ZWEDEN

指揮 Conductor

PHOTO: Dallas Symphony Orchestra

指揮梵志登於過去十年間享譽國際古典樂壇，成為炙手可熱的世界級指揮家之一。2018/19樂季是他上任為紐約愛樂第26位音樂總監的首個樂季，並同時兼任香港管弦樂團音樂總監（自2012年起擔任）。梵志登於本樂季的客席演出包括：萊比錫布業大廳樂團、慕尼黑愛樂、巴黎樂團、三藩市交響樂團和達拉斯交響樂團。梵志登剛完成達拉斯交響樂團音樂總監的十年任期，現為該樂團的桂冠指揮。梵志登曾為多個世界一流的樂團擔任客席指揮，包括荷蘭皇家音樂廳管弦樂團、芝加哥交響樂團、克利夫蘭樂團、洛杉磯愛樂、維也納愛樂、柏林愛樂、法國國家樂團和倫敦交響樂團。

梵志登灌錄了許多錄音，均大獲好評。最新錄音為紐約愛樂現場演奏的貝多芬第五及第七交響曲。2018年，梵志登與香港管弦樂團完成了為期四年的計劃，首次在香港完成華格納整套聯篇歌劇《尼伯龍的指環》，並由拿索斯唱片錄音發行。他備受讚譽的歌劇演出《羅恩格林》、《紐倫堡的名歌手》及《帕西法爾》已錄製成CD/DVD發行。

梵志登生於阿姆斯特丹，是荷蘭皇家音樂廳管弦樂團史上最年輕的樂團首席。他於1995年開始正式成為指揮，2012年獲《音樂美國》選為年度指揮。1997年，他與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症兒童的家庭提供協助。

Over the past decade, conductor Jaap van Zweden has become an international presence on three continents. The 2018/19 season marks his first as the 26th Music Director of the New York Philharmonic. He continues as Music Director of the Hong Kong Philharmonic Orchestra, a post he has held since 2012. Guest engagements this season include the Leipzig Gewandhausorchester, Munich Philharmonic, Orchestre de Paris, San Francisco Symphony and Dallas Symphony Orchestra where he is Conductor Laureate having just completed a ten-year tenure at its helm. Jaap has appeared as guest conductor with many other leading orchestras, among them the Royal Concertgebouw, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, Vienna and Berlin Philharmonics, Orchestre National de France and London Symphony Orchestra.

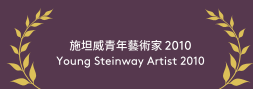
Jaap van Zweden has made numerous acclaimed recordings, the most recent of which are live New York Philharmonic performances of Beethoven Symphonies nos. 5 and 7. In 2018 with the HK Phil, he completed a four-year project conducting the first-ever performances in Hong Kong of Wagner's *Der Ring des Nibelungen*, which have been recorded and released on Naxos Records. His highly praised performances of *Lohengrin*, *Die Meistersinger* and *Parsifal* are available on CD/DVD.

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

香港管弦樂團
Hong Kong Philharmonic Orchestra

JAAP | RACHEL CHEUNG

張緯晴
與
梵志登



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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

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登
Jaap van Zweden

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster

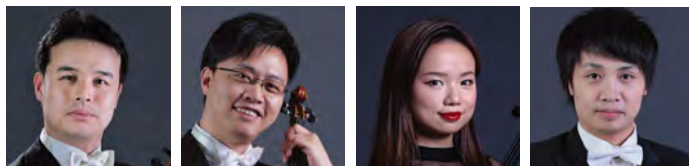
梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



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

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

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



把文晶
Ba Wenjing

程立
Cheng Li

桂麗
Gui Li

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



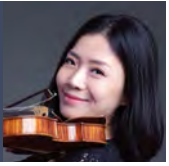
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Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑄
Leslie Ryang Moonson



艾瑾
Ai Jin



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



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中提琴 VIOLAS



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■李嘉黎
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▲熊谷佳織
Kaori Wilson



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Chris Choi



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Cui Hongwei



付水淼
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Ethan Heath



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Li Ming



林慕華
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羅舜詩
Alice Rosen



孫斌
Sun Bin



張殊影
Zhang Shu-ying

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Richard Bamping



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Fang Xiaomu



▲林穎
Dora Lam



陳屹洲
Chan Ngat Chau



陳怡君
Chen Yi-chun



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Anna Kwan Ton-an



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宋泰美
Tae-mi Song



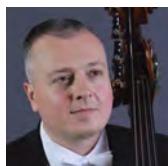
宋亞林
Yalin Song

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

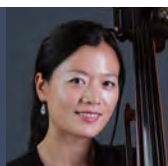
香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

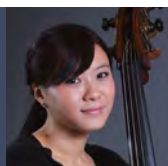
低音大提琴 DOUBLE BASSES



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George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



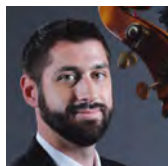
馮榕
Feng Rong



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Samuel Ferrer



林傑飛
Jeffrey Lehmborg

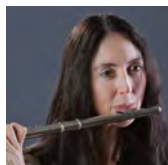


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Philip Powell



范戴克
Jonathan Van Dyke

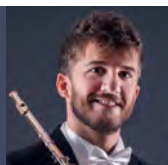
長笛 FLUTES



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Megan Sterling

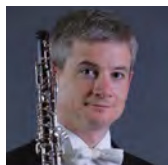


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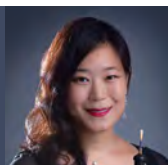
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金勞思
Marrie Rose Kim

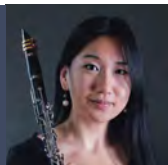
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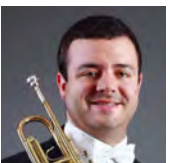
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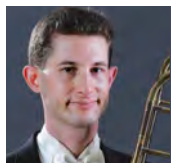
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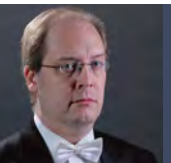
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Violin: Li Quanshuai[^]

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Cello: Jia Nan, Letty Poon, Antonio Roig, Xu Ting

長笛：莊雪華

Flute: Ivy Chuang

單簧管：近藤千花子*

Clarinet: Chikako Kondo*

雙簧管：石珍妮

Oboe: Jennifer Shark

敲擊樂器：王偉文

Percussion: Raymond Vong

豎琴：譚懷理

Harp: Amy Tam

[^]承蒙上海樂隊學院允許參與演出

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*承蒙東京交響樂團允許參與演出

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Paganini Project

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang

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

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Loaned by Mr Laurence Scofield

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

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

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, played by

Mr Wang Liang, Second Associate Concertmaster

• Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

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A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin,
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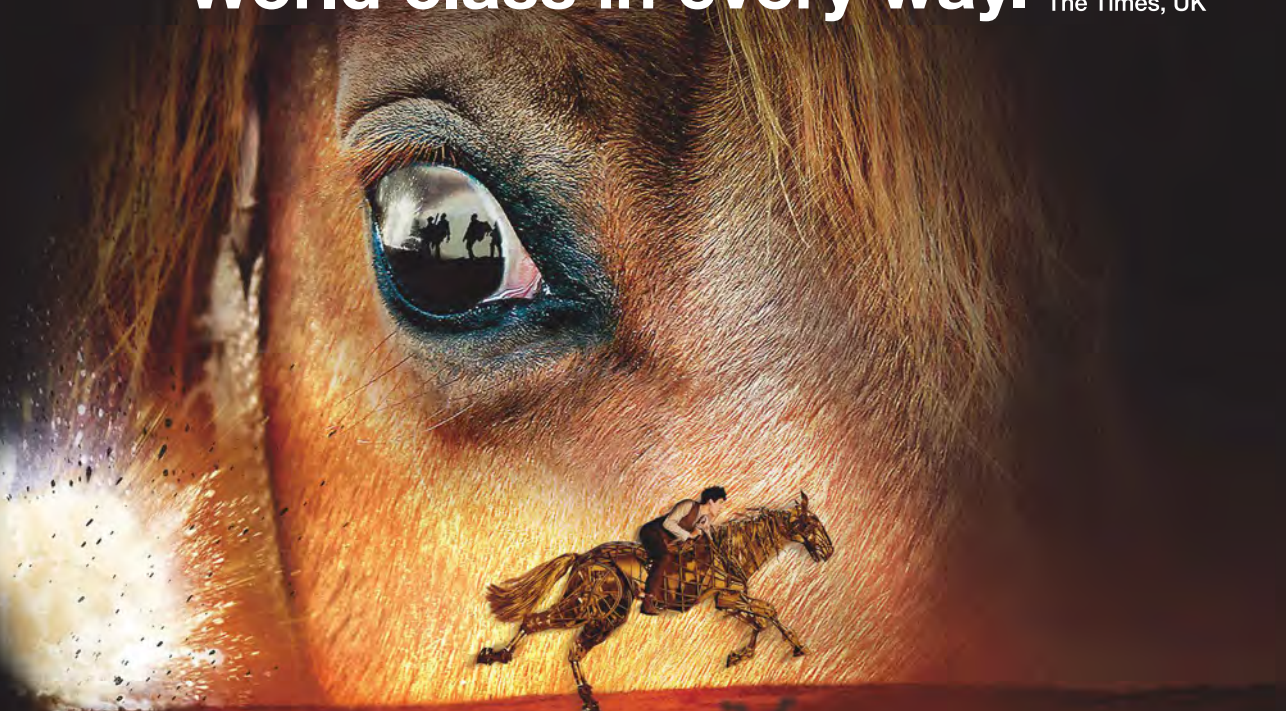
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梵志登與賓尼亞堤菲莉 JAAP | Khatia Buniatishvili

| | |
|----------|-----------------------|
| 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

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|-----------------|---|
| 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 | <i>Labyrinth Collapses</i> (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 MAY 2019

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, <i>Resurrection</i> |

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
Netherlands Radio Choir
Hong Kong Philharmonic Chorus

20 MAY 2019

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JC Cube, Tai Kwun
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港樂 x 大館：室樂音樂會系列 | 夢弦 (混合小組) HK Phil x Tai Kwun: Chamber Music Series | Interpretation of Dream (Mixed Ensemble)

| | |
|--------------|---------------------------------------|
| 譚盾 | 《遙》 |
| 武滿徹 | 《然而我知道, 那是風》 |
| 克蘭姆 | 《牧歌集》第一冊、第二冊 |
| 龐樂思 | 《悠》 |
| 德布西 | 長笛、中提琴與豎琴奏鳴曲 |
| TAN Dun | <i>In Distance</i> |
| TAKEMITSU | <i>And then I knew 'twas Wind</i> |
| George CRUMB | <i>Madrigals Book I & Book II</i> |
| OZNO | <i>Zoon</i> |
| 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
James Boznos, percussion
Yuki Ip, soprano

24 & 25 MAY 2019

Fri & Sat 8pm
CC
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夢諭 Quotation of Dream

| | |
|--------------------|---|
| 武滿徹 | 《日間信號》(中國首演) |
| 德布西 | 《牧神之午後前奏曲》 |
| 吉松隆 | 《夢色モビール》(中國首演) |
| 武滿徹 | 《夢諭》(中國首演) |
| 李察·史特勞斯 | 《玫瑰騎士》組曲 |
| 拉威爾 | 《圓舞曲》 |
| TAKEMITSU | <i>Day Signal</i> (China premiere) |
| DEBUSSY | <i>Prelude to the afternoon of a faun</i> |
| Takashi YOSHIMATSU | <i>Dream Colored Mobile II</i> (China premiere) |
| TAKEMITSU | <i>Quotation of Dream</i> (China premiere) |
| R STRAUSS | <i>Der Rosenkavalier Suite</i> |
| RAVEL | <i>La valse</i> |

馬卻, 指揮
娉婷鋼琴二重奏
韋爾遜, 雙簧管
Jun Märkl, conductor
Ping and Ting Piano Duo
Michael Wilson, oboe

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