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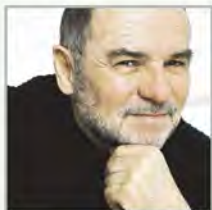
梵志登與
賓尼亞堤菲莉

3 & 4 MAY 2019



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梵志登與賓尼亞堤菲莉

JAAP | KHATIA BUNIATISHVILI

P. 8 **莫扎特 MOZART** 30'

第二十鋼琴協奏曲 Piano Concerto no. 20

快板 Allegro
浪漫曲 Romance
輪旋曲 (甚快板) Rondo (Allegro assai)

中場休息 INTERMISSION

P. 12 **布魯赫納 BRUCKNER** 64'

第七交響曲 Symphony no. 7

中庸的快板 Allegro moderato
慢板 (非常莊嚴, 非常緩慢) Adagio: Sehr feierlich und sehr langsam (Very solemn and slow)
諧謔曲 (極快) Scherzo: Sehr schnell (Very fast)
終曲 (流暢但不太快) Finale: Bewegt, doch nicht schnell (Lively, but not fast)

P. 16 **梵志登** 指揮 **Jaap van Zweden** Conductor

P. 17 **賓尼亞堤菲莉** 鋼琴 **Khatia Buniatishvili** Piano



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Robert Markow, *Der neue Merker* (Vienna)

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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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香港管弦樂團
Hong Kong Philharmonic Orchestra

JAAP & HK PHIL APR-MAY 2019

梵志登與港樂

"The precision of its (HK Phil)
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梵志登 | 莫扎特

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莫扎特

WOLFGANG AMADEUS MOZART

D小調第二十鋼琴協奏曲，K. 466

Piano Concerto no. 20 in D minor, K. 466

快板

浪漫曲

輪旋曲 (甚快板)

Allegro

Romance

Rondo (Allegro assai)

1785年2月10日，莫扎特的父親利奧波特·莫扎特到達維也納探望兒子和媳婦——其實這次見面真是可大可小。父子二人一向感情不佳，即使最融洽的時候也稱不上「要好」。1781年，莫扎特蓄意讓薩爾斯堡王侯大主教開除自己（莫扎特自言，當時還有人「踢了他屁股一下」），再到維也納當自由作曲家和鋼琴演奏家；這些事情令父子關係瀕臨破裂邊沿。這時莫扎特更不顧父親反對，娶了歌手康絲坦斯為妻，令利奧波特怒不可遏，父子關係更是雪上加霜。從莫扎特的家書可見，他十分渴望得到父親的祝福；因此父親收回祝福時，莫扎特實在痛苦不已。然而到了1785年，經過大量游說之後，莫扎特終於成功說服父親到維也納探望他，並親臨他的新作D小調鋼琴協奏曲 (K. 466) 首演。接下來的事，就寫在利奧波特給莫扎特姐姐瑪利亞·安娜（小名「娜娜」）的信中：

「我們一點鐘到達……那時抄譜員仍在抄寫那首協奏曲。你弟弟

On 10 February 1785, Mozart's father Leopold arrived in Vienna to stay with his son and daughter-in-law. A great deal depended on this visit. Mozart's relations with his father (uneasy at the best of times) had been strained to breaking point since he had engineered his dismissal (in Mozart's own words, "with a kick in the arse") from the services of the Archbishop of Salzburg in 1781 and set himself up in the Austrian capital as a freelance composer and concert pianist. To make matters worse Mozart had then married the singer Constanze Weber, an act of defiance that incensed Leopold. Mozart's letters show how deeply he yearned for his father's blessing, and how painful it was for him when this was withdrawn. Nevertheless, in 1785, after a great deal of diplomatic effort, Mozart did manage to persuade Leopold to visit him in Vienna and hear him give the first performance of his new Piano Concerto in D minor, K. 466. Leopold takes up the story in a letter to Mozart's sister, Maria Anna ("Nannerl"):

"We arrived at one o'clock... The copyist was still copying the Concerto when we arrived, and your brother did not even have time to play through the Rondo, as he had to supervise the copying... On the same evening we drove to the subscription concert, at which a great many members

連將輪旋曲彈一遍的時間也沒有，因為他要監督抄譜員……同一天晚上，我們乘馬車到音樂會去。那是一場套票音樂會，許多皇室貴胄都在……音樂會實在棒極了，樂團也非常出色。除了交響曲，還有位演意大利歌劇的女歌手唱了兩首詠嘆調；然後就是這首優秀非常的協奏曲新作。」

大獲全勝

在莫扎特看來，這場音樂會在公在私都大獲全勝：人在維也納，成了當地貴族的寵兒（那會令利奧波特多麼感動呢！），創作時也從未試過這樣才思澎湃，膽識過人。那肯定沒法再錦上添花了吧？非也。第二天，父子倆一同演奏莫扎特三首弦樂四重奏新作，連當時的樂壇大紅人海頓也是座上貴賓。演出過後，海頓私下對利奧波特說：「上帝面前，絕無虛言。老實告訴你，我所知的作曲家裡，無論風聞還是親見，你兒子都是最偉大的一個。」

年輕的浪漫主義者

今天大家經常將莫扎特說成所謂「古典時期」的產物，不過那年頭「浪漫主義」已在德國文壇興起，所以當時有人認為，莫扎特其實是年輕的浪漫主義者——箇中原因，在D小調協奏曲可見一斑。**第一樂章**充滿憂思與紛擾，旋律與和聲都

of the aristocracy were present... The concert was magnificent and the orchestra played splendidly. In addition to the symphonies, a female singer from the Italian theatre sang two arias. Then we had the new and very fine Concerto."

A TRIUMPH

For Mozart it was a personal as well as a professional triumph. Here he was, the darling of the Viennese aristocracy (how deeply that would have impressed Leopold!), and composing with a brilliance and daring he'd never shown before. Surely it couldn't get any better? But it did: the following day Leopold took part with his son in performances of three of Mozart's new string quartets. The guest of honour was Joseph Haydn, a stellar figure in the music of his time. Afterwards Haydn confided in Leopold, "Before God and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name."

A YOUNG ROMANTIC

Today Mozart is often labelled as a product of the so-called "Classical Era", but in German literature the Age of Romanticism had already dawned, and for some of Mozart's contemporaries he was really a young romantic. The D minor Concerto shows why.



莫扎特之父利奧波特
Mozart's father Leopold
By Pietro Antonio Lorenzoni
(Wikimedia Commons)

充滿強烈、尖銳的半音變化。與其他偉大作曲家相比，莫扎特較少採用小調調性；可是要麼不用，要麼就將小調的戲劇效果和感染力發揮得淋漓盡致，產生很特別的效果。第一樂章就是絕佳的例子。即使第二樂章（〈浪漫曲〉）開端主題流露出沉著的古典格調（或者至少是洛可可式優雅），但到了樂章中段，激動的小調調性都會將這一切一掃而空；因此這種拜倫式的壓迫感與痛苦，在終樂章突然重現的時候，也就不足為奇了。可是在最後一刻，調性卻變成D大調，明亮歡快得像喜劇似的。有些浪漫派樂評人對此頗有微言，但貝多芬卻顯然欣賞有加，甚至自己第三鋼琴協奏曲的結尾也依樣畫葫蘆，在最後一刻變得陽光普照。時至今日，似乎人人都會認同貝多芬的看法了。

The **first movement** is brooding, turbulent, its melodies and harmonies full of intense, searching chromatic expression. Mozart used minor keys more rarely than any other great composer, but when he did, he exploited the drama and pathos of the minor mode to special effect, and this first movement is an outstanding example. If the opening theme of the following **Romance** suggests classical poise, or at least rococo elegance, this is swept aside by the agitated minor-key middle section, and it's no surprise when this almost Byronic urgency and anguish breaks out again in the **finale**. But at the last minute the mode switches to a bright, cheerful, almost comedic D major. Some romantic critics protested at this, but Beethoven was clearly impressed, imitating this final turn to pure sunlight at the end of his own Third Piano Concerto. Today, it seems, just about everybody agrees with Beethoven.

編制 INSTRUMENTATION

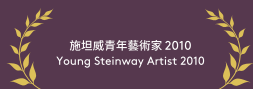
長笛、兩支雙簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。
Flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

香港管弦樂團

Hong Kong Philharmonic Orchestra

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布魯赫納

ANTON BRUCKNER

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Symphony no. 7 in E

中庸的快板

慢板（非常莊嚴，非常緩慢）

諧謔曲（極快）

終曲（流暢但不太快）

Allegro moderato

Adagio: Sehr feierlich und sehr langsam

(Very solemn and slow)

Scherzo: Sehr schnell (Very fast)

Finale: Bewegt, doch nicht schnell

(Lively, but not fast)

在布魯赫納看來，寫作第七交響曲前的幾年，無論是發展作曲事業的信念，還是一直以來的宗教信仰，都面臨嚴峻的考驗。布魯赫納的家鄉位於上奧地利；1868年，時年44的他決定離開家鄉，滿懷希望地移居維也納。可是，儘管他得到指揮家賀伯的鼓勵（賀伯不久前指揮過舒伯特《未完成》交響曲首演），也儘管他的管風琴造詣漸為人所識，但他的作品卻遭維也納樂壇權威排斥和嘲笑。賀伯幾經努力，說服了維也納愛樂樂團在1877年演出布魯赫納的第三交響曲；原本樂團答應演奏也只是勉為其難，但演出當日簡直一敗塗地。先是賀伯突然與世長辭，布魯赫納惟有硬著頭皮親自上陣——但他根本沒甚麼指揮樂團的經驗。結果場內觀眾越來越少，之後樂手甚至起身離去，到頭來只剩布魯赫納獨自站在指揮台上。可是低處未算低：新聞界之後不斷對他窮追猛打。人們常說布魯赫納缺乏自信；可是從他堅持寫作、尤其堅持

For Bruckner, the years leading up to the composition of the Seventh Symphony were a severe test of his belief in his vocation as a composer, and of his lifelong religious faith. In 1868, at the age of 44, Bruckner had left his Upper Austrian homeland for Vienna, full of hope. But despite the encouragement of the conductor Johann Herbeck (who had recently given the world premiere of Schubert's *Unfinished Symphony*), and despite his growing reputation as an organist, Bruckner the composer experienced rejection and mockery from the Viennese musical establishment. Herbeck did eventually manage to persuade a reluctant Vienna Philharmonic to perform the Third Symphony in 1877, but it was a catastrophe. First Herbeck died suddenly, and Bruckner had to step in and conduct the performance himself, even though he had little previous experience with orchestras. The hall gradually emptied, then the orchestra walked off and left Bruckner alone on the platform. As if that wasn't bad enough, he was then subjected to a hideous mauling in the press. Bruckner is often said to have lacked confidence; the very fact that he kept going at all – and, moreover, kept writing symphonies – suggests that at a deeper level he must have had great reserves of strength. For some listeners that inner strength is evident in his music – the Seventh Symphony very much included.

寫作交響曲可見，他內心其實很堅強。有聽眾認為，布魯赫納的作品流露出剛毅不屈的精神——第七交響曲也當然不例外。

雖然姍姍來遲，鼓舞還是出現了。1881年（也就是第七交響曲動筆的年份），他的第四交響曲終於首演，由利斯特指揮；演出後，維也納部分報章對樂曲讚賞有加。布魯赫納高興極了。為了上述演出的排練，有次布魯赫納將一枚硬幣塞到利斯特手上，告訴他「去喝杯啤酒吧，就當敬我一杯。」（他向來都是這樣，熱情得有點唐突）利斯特大為感動，後來還將那枚硬幣攜在錶鍊上留念。布魯赫納不久開始寫作他最大型、最正面的作品之一——《頌歌》，更自豪地將樂曲獻給「上帝，因為上帝帶領我走過在維也納的苦日子。」幾個月後，布魯赫納在9月23日記下第七交響曲的初步構思。樂曲美妙不已的開端旋律，顯然是來自夢中：他夢見老朋友暨指揮家多恩，用中提琴奏出一個旋律，說：「有了這個旋律，你就會成功。」到第七交響曲在萊比錫首演時（這裡比較開明進步，沒維也納那麼保守），果真是布魯赫納一生中數一數二成功的時刻。有樂評更寫道：「為何我們竟然一直不認識這位作曲家？」

大自然的恩賜

第一樂章綿長的第一主題像拱型般起伏（大提琴及中提琴，初時還有圓號），美得很容易令人以為那是渾然天成，直接從潛意識中冒出來一樣——是大自然的恩賜，或者上帝的恩賜（布魯赫納大概會相信後者）。主題一邊重複一邊漸強，音樂的形象也越來越強烈；之後漸漸消退。第二主題（雙簧管及單簧管）

Encouragement did eventually come. In 1881, the year Bruckner began the Seventh Symphony, the belated premiere of the Fourth under Hans Richter drew praise from some quarters of the Viennese press. Bruckner was overjoyed. It was at a rehearsal for that performance that – with typically gauche enthusiasm – he pressed a coin into Richter’s hand and told him to “drink my health in a glass of beer”. Richter was so touched that he had the coin attached to his watch chain in remembrance. Soon afterwards, Bruckner began work on one of his most grandly affirmative works, the *Te Deum*, which he dedicated proudly “to God, for having brought me through so much anguish in Vienna.” Then a few months later, on 23 September, Bruckner set down his first ideas for the Seventh Symphony. Apparently the symphony’s wonderful opening melody came to Bruckner in a dream: the conductor Ignaz Dorn, a friend from Bruckner’s younger days, appeared to him and played the theme on a viola, with the words, “This will bring you success”. As it turned out, the first performance of the Seventh Symphony – significantly, not in conservative Vienna, but in much more progressive Leipzig – was one of the greatest successes of Bruckner’s life. One critic wrote, “How is it possible that he could remain so long unknown to us?”

GIFT OF NATURE

It is easy to believe that the long arching first theme (cellos and violas, with horn at first) in the **first movement** could have come straight from the unconscious mind – a gift of nature or, as Bruckner would have believed, from God. The vision intensifies as the theme is repeated, *crescendo*, then it fades. A more melancholy second theme (oboe and clarinet) aspires to recover lost

比較憂鬱，卻也希望重拾過去的光輝；長時間的漸強、低音聲部的重複音，還有上面的銅管樂號曲，有一刻聽來彷彿成功在望了。可是這一切突然中斷（這是布魯赫納常用手法，令人心癢難耐），隨後響起的第三主題較活潑，格調有點像樸實的舞曲（弦樂齊奏，木管及銅管陪襯）。之後布魯赫納重拾原本的音樂形象；但主調要重新確立，卻要待到樂章結尾，定音鼓首次響起，奏出極弱音的時候；樂曲開端的動機在各種樂器之間穿梭，隨著音量漸強，這個動機也穩步上揚，越攀越高，底下是綿長的大三和弦。華格納《萊茵的黃金》也是以基本的單和弦漸強開始，布魯赫納寫作時也許會想起這點；但這裡的效果卻不盡相同：無論如何，在「第七」這是個結束，但不是開端。

向華格納致敬

布魯赫納寫作〈慢板〉時，據說已知道華格納命不久矣。第一主題雖然高貴優雅，但哀悼的氣氛卻清楚不過，更採用了四支「華格納大號」（華格納大號其實像圓號多過大家熟悉的大號。這種樂器布魯赫納還是第一次選用）。布魯赫納對華格納推崇備至，誇張得連華格納也覺得有點難為情；然而布魯赫納的音樂聽起來與華格納卻鮮有雷同。就在優美的第二主題（弦樂，三四拍子）之前，圓號與大號就引用了《崔斯坦與伊索爾德》開端；不過除非事先言明，否則聽眾也很難察覺：因為那是百分百布魯赫納風格。兩個主題都重現過以後，第一主題再次出現，配合旋轉似的小提琴音型，展開樂曲裡最長、最強的漸強樂段。有些演奏會在高潮來臨時加入鈸、三角鈴和定音鼓。無論如何，這是令

glory, and eventually it sounds as though it might succeed, in a long *crescendo* over a repeated bass note, topped with brass fanfares. But this is suddenly cut off – a typical Brucknerian tantalising effect – and a more animated third theme follows, now with an earthy dance character (strings in unison, with woodwind and brass support). After this, Bruckner allows us memories of his original vision; but it is only at the end of the movement, as the timpani enter for the first time, *pianissimo*, that the home key is fully regained, and the symphony's opening motif rises steadily through the orchestra, *crescendo*, above a long-held major triad. Bruckner may have had the elemental one-chord *crescendo* that opens Wagner's *Das Rheingold* at the back of his mind, but the impact here is quite different – in any case this is an ending, not a beginning.

TRIBUTE TO WAGNER

It is said that Bruckner composed the **Adagio** in the knowledge that Wagner hadn't long to live. There is an unmistakable note of mourning in the noble first theme, in which Bruckner uses – for the first time – a quartet of so-called “Wagner tubas” (more like horns than the familiar bass tuba). Bruckner idolised Wagner – to an extent that seems to have embarrassed even Wagner himself – yet his music rarely *sounds* like Wagner. Just before the lovely second theme (strings, 3/4), horn and tubas introduce a reference to the opening of *Tristan und Isolde*, but unless it's pointed out, you'd hardly notice it: the effect is pure Bruckner. After both main themes have returned, the first is brought back again, with swirling violin figures, to initiate the symphony's longest and mightiest *crescendo*. In some performances the climax is crowned by a cymbal clash, with triangle and timpani. Either

人震撼的時刻：純淨的光芒出現，隨後大號和圓號一同唱出小調哀歌，宏偉壯麗；最終走進大調調性，平和地結束。

始終如一

布魯赫納不少諧謔曲舊作中，處處都是鄉間音樂的影子，第七交響曲第三樂章也不例外，不過這裡的主要節奏型不斷重複，不但像著了魔似的，更帶強烈衝勁。中段氣氛遠較剛才溫和，婉約如歌，彷彿在氣氛迫切的舞蹈慶典中，傳來一段充滿田園風情的插曲。諧謔曲重現後，終樂章正式開始。終樂章是全曲四個樂章裡最輕鬆的（通常也是演奏時間最短的）——這種編排在布魯赫納的作品裡並不常見。終樂章同樣有三個主題：充滿附點節奏的舞動主題（小提琴）；不太嚴肅的聖詠曲主題（小提琴和中提琴，下方是「步行似的」撥奏低音聲部）；還有第一主題的變化版，變得崎嶇不平，起伏不定（完整樂團）。音樂朝著尾聲推進時，氣氛越來越刺激；然後作曲家終於向聽眾明示，上述舞動主題原來衍生自全曲最初的動機。這樣，樂曲完結時與第一樂章開端的音樂形象遙相呼應。終即是始，始即是終。

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、馬勒、蕭斯達高維契等著作。十五年來，他是BBC電台第三台《發現音樂》的主持。

鄭曉彤翻譯

way, it's a thrilling moment: a revelation of pure light, after which tubas, joined by horns, sing a magnificent minor key elegy leading, at last, to major key peace.

A CIRCLE HAS BEEN CLOSED

Like many of Bruckner's earlier scherzos, the **third movement** of the Seventh Symphony reveals its rustic roots at almost every turn; but there is an elemental drive in its obsessively repeated main rhythm. The central Trio section is much gentler, more song-like – a pastoral interlude in the middle of the driven dancefest. The Scherzo returns, then comes the **Finale**. Unusually for Bruckner this is the lightest (and in most performances, the shortest) of the four movements. Again there are three themes: a dancing, dotted theme (violins); a not-too-solemn chorale on violins and violas above a "walking" pizzicato bass; and a jagged version of the first theme for full orchestra. Excitement builds towards the coda; then Bruckner at last reveals that the finale's dancing first theme is simply the opening motif of the symphony in disguise. Thus the symphony closes with a splendid confirmation of the first movement's opening vision. A circle has been closed.

All programme notes by Stephen Johnson

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

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、三支小號、三支長號、大號、四支華格納大號、定音鼓、敲擊樂器及弦樂組。

Two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, four Wagner tubas, timpani, percussion and strings.



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.



賓尼亞堤菲莉

KHATIA BUNIATISHVILI

鋼琴 Piano

PHOTO: Julia Wesley

法國-格魯吉亞鋼琴家賓尼亞堤菲莉於1987年出生於格魯吉亞巴統，六歲時與第比利斯室樂團合作，舉辦了她的首場音樂會。賓尼亞堤菲莉深信所有藝術源於慈悲，因此積極參與社會權益項目，如在慕尼黑舉行的2013數字、生活、設計女性大會 (DLDwomen13)；2013年在柏林舉行的「送愛到俄羅斯」音樂會，以反對俄羅斯侵犯人權；2015年為在反恐行動區受傷人員而舉辦的「基輔慈善音樂會」；聯合國氣候變化大會-馬拉喀什氣候展；以及2015年在日內瓦舉行的聯合國70週年人道主義音樂會，惠及敘利亞難民。她是國際培幼會的大使，該機構爭取兒童權利和女性平權，以及是總部設於巴黎、主要進行心血管研究的心臟研究基金的大使。

賓尼亞堤菲莉是Sony古典音樂旗下的專屬藝術家，出版唱片包括《李斯特》(2011)、《蕭邦》(2012)、《故鄉》(2014)和《萬花筒》(2016)，以及與克雷默和德瓦瑙斯凱的鋼琴三重奏(2011)和與小提琴家卡普森的小提琴奏鳴曲(2014)。她還與搖滾樂隊Coldplay於大碟《A Head Full of Dreams》中合作。賓尼亞堤菲莉的最新錄音，與兩組音樂老拍檔再次聚首，分別與梅塔和以色列愛樂樂團灌錄貝多芬和李斯特協奏曲(2016)，以及與約菲和捷克愛樂樂團演奏拉赫曼尼諾夫第二和第三鋼琴協奏曲(2017)。

Born in 1987 in Batumi (Georgia) French-Georgian pianist Khatia Buniatishvili gave her first concert with Tbilisi Chamber Orchestra when she was six. Following her belief that humanity is at the centre of all art, Buniatishvili is involved in numerous social rights projects such as the DLDwomen13 Conference (2013) in Munich, "To Russia with Love" (2013) a concert in Berlin to speak out against the violation of human rights in Russia, "Charity Concert in Kiev" (2015) for wounded persons in the Anti-Terrorist Operation Zone, the United Nations Climate Change Conference - Marrakech Climate Show, and the United Nation's 70th Anniversary Humanitarian Concert (2015) in Geneva to benefit Syrian refugees. She is an ambassador of Plan International, an organisation for children's rights and equality for girls, and the Paris-based "Fondation Cœur et Recherche" for cardiovascular research.

An exclusive Sony Classical artist, her discography includes *Franz Liszt* (2011), *Chopin* (2012), *Motherland* (2014) and *Kaleidoscope* (2016), as well as piano trios with Gidon Kremer and Giedrė Dirvanauskaitė (2011) and violin sonatas (2014) with violinist Renaud Capuçon. She also collaborated with rock group Coldplay on their album *A Head Full of Dreams*. Buniatishvili's most recent recordings unite her with two close musical partners, Zubin Mehta and the Israel Philharmonic in concertos by Beethoven and Liszt (2016) and Paavo Järvi and the Czech Philharmonic in Rachmaninov Piano Concertos nos. 2 and 3 (2017).

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

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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.



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“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

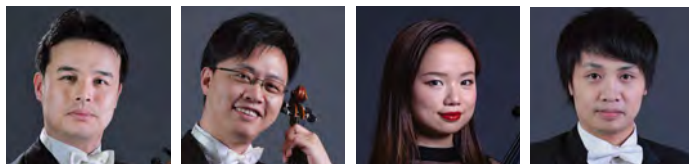
梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



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



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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



▲梁文瑄
Leslie Ryang Moonsoon



艾瑾
Ai Jin



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
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HONG KONG PHILHARMONIC ORCHESTRA

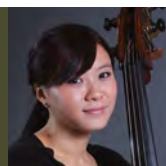
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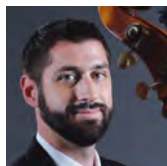
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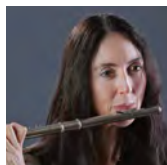


鮑爾菲
Philip Powell

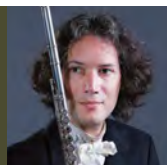


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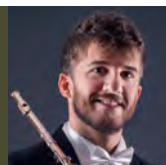
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Megan Sterling

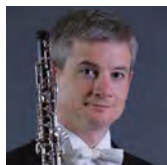


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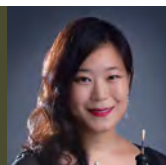
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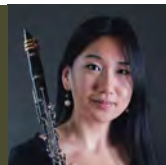
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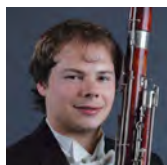


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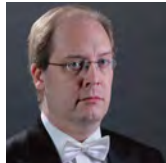
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Violin: Li Quanshuai[^]

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Cello: Chang Pei-chieh*, Jia Nan, Letty Poon, Antonio Roig

長號：皮雅士

Trombone: Faustino Núñez Pérez

華格納大號：德曼勒#、華恩特▲、史法蘭克◎

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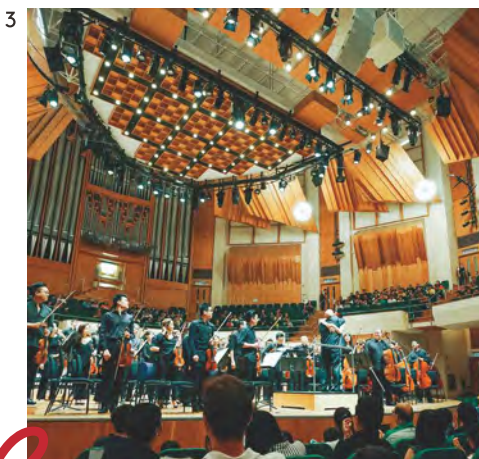
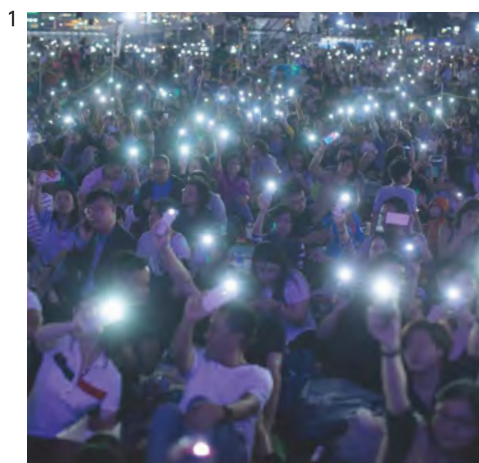
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港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

10 & 11
MAY 2019

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

梵志登與張緯晴 JAAP | Rachel Cheung

黃俊諱	《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
\$680 \$580 \$480 \$380

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

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

折扣優惠#
DISCOUNT OFFER#

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

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

7 & 8
JUN 2019

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

艾德敦 | 行星組曲 DAVID ATHERTON | The Planets

狄伯特	為銅管樂、鐘及敲擊樂而寫的序曲 (亞洲首演)
布烈頓	小提琴協奏曲
霍爾斯特	《行星》組曲
TIPPETT	Praeludium for brass, bells and percussion
BRITTEN	Violin Concerto (Asia premiere)
HOLST	<i>The Planets Suite</i>

艾德敦, 指揮
赫德里希, 小提琴
David Atherton, conductor
Augustin Hadelich, violin

門票於城市售票網公開發售 AVAILABLE AT URB TIX www.urbtix.hk

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

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DISCOUNT OFFER

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可享下列音樂會門票9折:
范斯克 | 芬蘭之旅 2019年6月28及29日

10% off for the following concerts when purchase any of
the Tai Kwun chamber concerts:
OSMO | Finnish Adventure 28 & 29 JUN 2019

2019/20 SUBSCRIPTION WILL BE REVEALED NEXT WEEK! STAY TUNED!

下星期宣布2019/20樂季陣容!
密切注意!

50+ Guest Artists 客席藝術家

16 Premieres 部首演作品

3 HK Phil New Commissions 港樂委約作品

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PHILHARMONIC ORCHESTRA
46th SEASON

香港
管弦樂團
第四十六個樂季

2019 20