

拉赫曼尼諾夫的激情 RACH 3

9 & 10-1-2015
Fri & Sat 8pm
Hong Kong Cultural Centre
Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

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拉赫曼尼諾夫的激情

RACH 3

MENDELSSOHN

~10'

孟德爾遜：《赫布里底》〔芬格爾洞窟〕
The Hebrides (Fingal's Cave)

P. 8

RACHMANINOV

~39'

拉赫曼尼諾夫：D小調第三鋼琴協奏曲，op. 30 P. 10
從容的快板
間奏曲〔慢板〕
終曲〔二二拍子〕

Piano Concerto no. 3 in D minor, op. 30
Allegro ma non tanto
Intermezzo (Adagio)
Finale (Alla breve)

中場休息 interval

ELGAR

~29'

艾爾加：「謎語」變奏曲，op. 36
Variations on an Original Theme
Enigma, op. 36

P. 14

道斯加德，指揮

Thomas Dausgaard, conductor

P. 17

阿貝都萊默，鋼琴

Behzod Abduraimov, piano

P. 19



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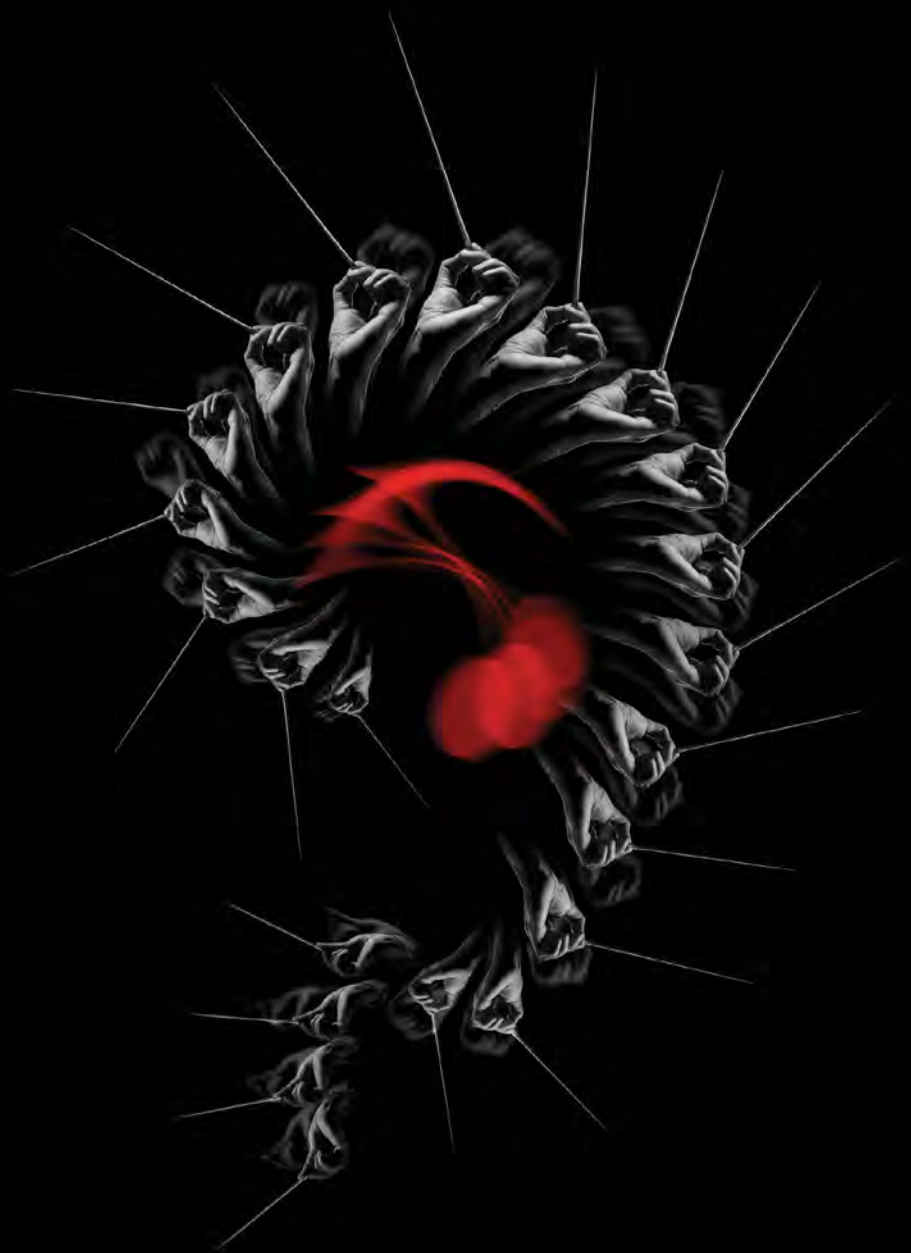
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林凡志登

〔梵志：清淨之志，登：達到〕



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孟德爾遜 《赫布里底》〔芬格爾洞窟〕

FELIX MENDELSSOHN (1809-1847)

The Hebrides (Fingal's Cave)

跟孟德爾遜的先前所作的管弦樂序曲不同，《赫布里底》獨自成篇，並非較大型的舞台作品或歌劇的引子。

Unlike previous orchestral overtures, *The Hebrides* was designed to stand alone and not to introduce some larger stage or operatic work.

最意想不到的事物，也可以觸發創作靈感；最出人意料時刻，靈感也會不請自來。今晚的音樂會裡正好有這樣的樂曲：英國鄉郊一所寧靜的村屋裡，兩夫婦在舒適的客廳玩起文質彬彬的遊戲來，竟然造就了一首新作；另一位作曲家則因為想起可以賺錢買新車、可以造訪美國各大繁華城市，創作靈感源源不絕。不過現在先為大家獻上另一首作品：蘇格蘭西岸的海上，風高浪急，一艘小船，一次驚心動魄的旅程，驅使作曲家寫下這首作品。

1829年7月至8月，德國作曲家孟德爾遜到蘇格蘭避暑，看過宏偉的愛丁堡，看過綠油油的田野，看過中部低地蔚藍的湖泊，然後出發到地勢險要的西岸，一睹壯麗的海岸風光。根據古老的愛爾蘭傳說，兩個敵對的巨人分別在愛爾蘭海的兩岸，互相將巨石扔過海峽，擲向對方。他讀過這則傳說以後，一心要看傳說中其中一個巨人〔芬加爾〕的藏身之所。但孟德爾遜面對的困難〔其實任何一個想看芬加爾洞窟的遊

For a composer, inspiration can be triggered by the most unlikely things and come at the most unexpected times. In today's programme we hear music which owes its origins to a gentle game played by a husband and wife in the comfortable drawing room of their quiet house in rural England, and music inspired by the thought of buying a new motor car and visiting the bustling cities of the United States. But first we have a work inspired by a nerve-wracking trip in a tiny boat on the rough and violent seas off the west coast of Scotland.

Taking a summer holiday in Scotland during July and August 1829, the German composer Mendelssohn visited the majestic city of Edinburgh, saw the green fields and blue lakes of the central lowlands and then set out to experience the rugged and spectacular coastal scenery off the country's west coast. Having read the ancient legend about two warring giants who threw great stones at each other across the Irish Sea, he was keen to see the cave where, by legend, one of them – Fingal – had lived. The trouble for Mendelssohn (and any other traveller determined to see Fingal's Cave) is that it is situated in one of the bleak and rocky islands known as The Hebrides where the Irish Sea meets the Atlantic Ocean, and is only accessible by small boat. Even at the height of summer the seas there are exceptionally turbulent and, as one of his companions wrote, "Mendelssohn is on better terms with the sea as a musician than



人也面對同樣困難)，就是這個洞窟的位置：洞窟在赫布里底島上，赫布里底島則位於愛爾蘭海與大西洋的交會處，島上荒涼一片，地勢又崎嶇不平，只能划小船前往。即使是盛夏，海面都是波濤洶湧，正如孟德爾頌的同伴所寫：「孟德爾遜作為音樂家時與大海的關係比較好，而他本人或他的胃就跟大海不太咬弦了。」可是他執意要去這個充滿傳奇色彩的地方，於是自掏腰包請船夫帶他和同行友人去看看。儘管孟德爾遜暈船暈得厲害，洞窟之旅還是啟發他寫作了一首管弦樂曲——這首樂曲也是他最有名的管弦樂曲之一。

跟他的先前所作的管弦樂序曲不同，《赫布里底》序曲獨自成篇，並非較大型的舞台作品或歌劇的引子。由第一個音符開始，赫在里底群島蒼涼的景象已活現眼前，狂風怒號，驚濤拍岸。海面一直波濤滾滾，但暴風雨似乎一度停止，陽光乍現。但平靜轉瞬即逝——這在赫布里底群島很常見——暴風雨驟然而至，為樂曲寫上荒蕪孤寂的句號。

中譯：鄭曉彤

he is as an individual or a stomach". However the composer was so determined to visit this legendary place that he paid a boatman to take him and his friends out to see it. Mendelssohn was sufficiently inspired – despite the sea-sickness – that he recalled that journey in what is one of his most famous orchestral works.

Unlike previous orchestral overtures, *The Hebrides* overture was designed to stand alone and not to introduce some larger stage or operatic work. From its very first note the bleakness of the Hebridean seascape is vividly portrayed with the howling wind and the waves dashing themselves against the rocks. The sea remains restless but for a time it seems the storm has subsided and the sunlight emerges. But in true Hebridean fashion this is only a temporary respite and another storm erupts to bring the work to a bleak and desolate conclusion.

BY DR MARC ROCHESTER

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

拉赫曼尼諾夫 D小調第三鋼琴協奏曲，op. 30

SERGEI RACHMANINOV (1873-1943)

Piano Concerto no. 3 in D minor, op. 30

從容的快板

間奏曲〔慢板〕

終曲〔二二拍子〕

Allegro ma non tanto

Intermezzo (Adagio)

Finale (Alla breve)

拉赫曼尼諾夫在1909年6月至9月間為美國之行寫作第三鋼琴協奏曲，並在橫渡大西洋的船上用無聲鍵盤模型練習鋼琴部分。樂曲1909年11月28日由紐約交響樂團首演，達姆羅舒指揮，而且十分成功。

Between June and September 1909 Rachmaninov wrote his Third Piano Concerto expressly for the American tour, learning the piano part during the trans-Atlantic voyage using a dummy keyboard in his cabin. The première on 28th November 1909 with the New York Symphony Orchestra under Walter Damrosch, was a huge success.

拉赫曼尼諾夫二十來歲的時候，已被譽為俄羅斯首屈一指的作曲家，更被視為柴可夫斯基的當然繼承者（而柴可夫斯基正是他的偶像）。可是在國外，樂迷卻欣賞他高超的鋼琴造詣多於欣賞他的音樂；雖然他經常埋怨為了演奏而被迫丟下創作，但來自世界各地的演出邀請卻越來越多，最終令他不得不理會。其中一個邀請，就是請他1909年到美國巡迴演出二十二場音樂會。當時拉赫曼尼諾夫的創造力達到頂峰，根本不想犧牲寶貴的創作時間，也不想離開家鄉俄羅斯，可是由於報酬實在豐厚，豐厚得能讓他購買新汽車（當時在俄國根本買不到這種奢侈品），終於令他動心，並決定同時以卓越作曲造詣和高超琴藝令美國人嘆服。他在

While still in his 20s Rachmaninov was hailed in Russia as one of the country's leading composers and the natural successor to his great musical hero, Tchaikovsky. His music, however, was not so much admired outside his homeland as his renowned virtuosity as a pianist, and while he often resented having to abandon composing in order to devote himself to performing, he could not afford to ignore the growing number of requests that poured in for him to give concert tours around the world. One such request came in 1909 when he was invited to give a 22-concert tour of the United States. Then at the very height of his creative powers, Rachmaninov had no wish either to lose valuable composing time or to leave his native Russia, but the promise of a large enough fee to enable him to purchase a new motor car – a luxury then unavailable in Russia – persuaded him to accept, and he decided to impress the Americans as much with his composing prowess as with his pianistic virtuosity. Between June and September 1909 he wrote his Third Piano Concerto



1909年6月至9月間為美國之行寫作第三鋼琴協奏曲，並在橫渡大西洋的船上用無聲鍵盤模型練習鋼琴部分。樂曲1909年11月28日由紐約交響樂團首演，達姆羅舒指揮，而且十分成功。

拉赫曼尼諾夫把第三鋼琴協奏曲題獻給鋼琴家約瑟夫·荷夫曼（1876-1957），生於波蘭的荷夫曼在美國定居，被視為當代最出色的鋼琴家之一。有人說，大多數鋼琴家都渴望能像荷夫曼那樣，把浪漫派作品演繹得出神入化，演出時無懈可擊，而拉赫曼尼諾夫主要是想吸引美國觀眾的注意力，因為美國人大概不知道拉赫曼尼諾夫是何方神聖，卻肯定知道荷夫曼是誰。然而荷夫曼從未彈奏過這首協奏曲。荷夫曼聲稱那是因為樂曲結構有缺憾，外界卻估計真正的原因是荷夫曼雙手太小，難以應付拉赫曼尼諾夫的鋼琴聲部寫法，但第三鋼琴協奏曲無疑是浪漫派協奏曲的巔峰之作。

第一樂章開端的美妙旋律似乎脫胎自俄國東正教會的讚美歌—拉赫曼尼諾夫童年時代大概也聽過不少同類讚美歌。簡樸無華的開端不過是個幌子而已，隨著樂曲漸漸開展，其情感之激越，技巧要求之高，古今所有鋼琴協奏曲無出其右，在宏偉的華彩樂段達到高峰。第二樂章深沉憂鬱的旋律先由樂團奏出，繼而是一系

expressly for the American tour, learning the piano part during the trans-Atlantic voyage using a dummy keyboard in his cabin. The première on 28th November 1909 with the New York Symphony Orchestra under Walter Damrosch, was a huge success.

Rachmaninov had dedicated the Concerto to Josef Hofmann (1876-1957), a Polish-born pianist who had settled in America where he was regarded as one of the greatest pianists of his day. It was said that most pianists aspired to his skill as both an interpreter of the Romantic repertoire and a faultless performer, and it seems likely that the dedication was intended more to attract the attention of the American audience who might not yet have heard of Rachmaninov, but would certainly have heard of Hofmann. However, Hofmann was never to play the Concerto – he claimed it was structurally flawed while others have suggested his hands simply were not large enough to cope with the physical demands of Rachmaninov's writing for the instrument – and certainly the Third Concerto is regarded as the pinnacle of Romantic concertos.

The lovely melody, simply stated at the outset of the **first movement**, seems to have its roots in the chants of the Russian Orthodox Church which Rachmaninov would have heard in his childhood. This deceptively simple opening develops into some of the most musically impassioned and technically demanding of all piano concerto movements, culminating in a mighty cadenza. The **second movement** is a set of variations on the deeply sorrowful melody given out at the start by the orchestra. The mood ranges from the deep melancholy of the oboe in the opening bars, through the ecstatic glory of the piano's central cadenza-like outburst and the

拉赫曼尼諾夫 D小調第三鋼琴協奏曲，op. 30

SERGEI RACHMANINOV (1873-1943)

Piano Concerto no. 3 in D minor, op. 30

列變奏，氣氛千變萬化：由初時深沉憂鬱的雙簧管到中段突然綻放璀璨華彩樂段的鋼琴，由慷慨激昂地重申主題的樂團到頗具幽默感的精緻段落，愁腸百結的一霎過後，再由靈巧舞動的鋼琴把音樂帶進第三樂章。第三樂章採用了前兩樂章的樂思，另外一些樂思則有林姆斯基－高沙可夫《俄國復活節》序曲的影子。氣氛以歡欣熱鬧為主，情感深刻的樂段轉瞬即逝，仿如晴空中飄過的一片雲。鋼琴炫技樂段把音樂不斷往前推，燦爛的音型令人目不暇給，連串強勁的和弦也令人瞠目結舌。

中譯：鄭曉彤

orchestra's impassioned restatement of the theme, to a passage of almost humorous delicacy, before, via a moment of the most profound sadness, the piano dances nimbly into the **third movement**. Much of the material is derived from the previous movements, while some have pointed to connections with Rimsky-Korsakov's *Russian Easter Festival Overture*. Certainly the mood is largely celebratory and festive, with only momentary passages of deeper emotional involvement, like passing clouds on a sunny day. Driving the music always onwards is the tirelessly virtuoso piano writing, dazzling in its brilliant figurations and breathtaking in its powerful fistfuls of chords.

BY DR MARC ROCHESTER

編制

獨奏鋼琴、兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、打擊樂器及弦樂組。

INSTRUMENTATION

Solo piano, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one tuba, timpani, percussion and strings.



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艾爾加 「謎語」變奏曲，op. 36

EDWARD ELGAR (1857-1934)

Variations on an Original Theme *Enigma*, op. 36

「謎語」變奏曲是艾爾加最著名、演出機會最多的管弦樂曲。他正是憑著這首作品在國際樂壇上打響名堂。

This is Edward Elgar's most famous and most frequently-performed orchestral work, through which his international reputation was finally made.

一首令作曲家揚名立萬，甚至令整個國家能在樂壇國際上吐氣揚眉的作品，靈感似乎不會來自舒適的家庭生活吧！可是現在為大家演奏的正是這樣一首樂曲。英國西密德蘭郡是個寧靜的鄉郊地區，艾爾加和太太愛麗絲就住在那裡，還會在家中玩音樂遊戲：艾爾加在鋼琴上彈出好些小曲子，每首刻劃一個朋友或熟人，愛麗絲要猜猜每首曲子所刻劃的人物。這個遊戲既有趣又正氣，兼且無傷大雅，只要大家保守秘密，不讓當事人知道就行了。不過艾爾加卻沒有保守秘密，還把這些小曲擴充成一首大型管弦樂曲，結果不但樂曲大受歡迎，時至今日更成了艾爾加最著名、演出機會最多的管弦樂曲。事實上，時年四十二歲的艾爾加，正是憑著這套「音樂肖像畫」在國際樂壇上打響名堂。

在公開發表的版本裡，這套親切的音樂肖像畫將描繪對象的名字隱去，每段開端只保留一串縮寫或綽號，其中一個更只有三個星號，令人摸不著頭腦。樂曲共由主題與十四段變

Comfortable domesticity may seem an unlikely source of inspiration for a work which not only elevated a composer but a whole nation to international musical prominence; but that is precisely what happened here. At his home in a quiet rural part of the English west midlands, Edward Elgar would play musical games with his wife, Alice. He would sit making up short pieces at the piano while Alice decided which of their friends or acquaintances his music depicted. Good, clean, harmless fun, provided you keep it to yourselves and do not let it reach the ears of those whose character traits you mimic in the music. As it happened, Elgar did not keep it to himself but rather turned it into a major orchestral score which not only achieved huge popularity but stands today as his most famous and most frequently-performed orchestral work. Indeed, it was through this set of musical portraits that, at the age of 42, his international reputation was finally made.

In its public form, this collection of affectionate musical portraits maintained the anonymity of its subjects by prefixing each with a set of initials, a nickname, or in one case, enigmatically, just three asterisks. Elgar scholars have long since unearthed the identities of the individuals depicted; what they have yet to unearth is the origins of the theme on which each of the character portraits is based, the work being in the form of a theme and 14 variations.



奏組成；研究艾爾加的學者多年前已辨認得到曲中所描繪的人物，但主題本身的出處卻久久未能辨認。雖然艾爾加說主題是「原創的」，但也暗示一個較著名的曲調與這個主題息息相關。正是因為主題出處成謎，才令淘氣的艾爾加以「謎語」為副題，不過1899年6月19日樂曲在倫敦首演時〔德國指揮家漢斯·里赫特指揮〕，採用的是正式標題「原創主題變奏曲」。

這次演出亦是英國音樂史的轉捩點。自1695年浦賽爾逝世以後，也沒有土生土長的英國作曲家能在國際樂壇上立足；樂壇中人都視英國為一個讓作曲家〔例如孟德爾遜〕遊覽和找尋靈感的地方，而不是一個孕育創作人才的地方。可是「謎語」變奏曲在首演後幾天，已經吸引到世界各地的指揮和樂團的注意，不久艾爾加更被譽為二十世紀初的頂尖作曲家之一，不但自己名留青史，也無心插柳地令曲中所描繪的十三個人物名垂千古。

變奏一。C.A.E. 描繪愛麗絲。

變奏二。H.D.S-P. (H. D. Steurt-Powell) 他們的朋友，是一位鋼琴家。

變奏三。R.B.T. (R. B. Townsend) 一位業餘演員，其嗓音的高低變化技巧令人嘖嘖稱奇。

變奏四。W.M.B. (W. M. Baker) 一位居於鄉郊的朋友，性格率直坦誠。

變奏五。R.P.A. (R. P. Arnold) 一位既有涵養又極有幽默感的朋友，亦是一位才華過人的業餘鋼琴家。

變奏六。Ysobel (Isabel Fitton) 艾爾加的一位中提琴學生。

While Elgar described it as “an original theme”, he suggested that it was closely related to another, more famous tune. It is this enigma which prompted Elgar mischievously to subtitle the work “Enigma” Variations, although at its première in London on 19th June 1899 in a performance conducted by the German Hans Richter it went under the official title of *Variations on an Original Theme*.

That performance was to mark a turning point in the entire history of music in Britain. Since the death of Henry Purcell in 1695, no native-born British composer had achieved anything more than faint success on the international stage; Britain seen more as a place for composers (like Mendelssohn) to visit and seek inspiration, than as a breeding ground for true creative talent. Yet, within weeks of its première the “Enigma” Variations had attracted the attention of conductors and orchestras across the world, and very soon its composer was being heralded as one of the leading composers at the dawn of the 20th century, achieving an immortality not only for himself, but, entirely by accident, for the 13 other characters depicted in this splendid music.

Variation 1. C.A.E. portrays Alice herself.

Variation 2. H.D.S-P (H. D. Steurt-Powell) a pianist friend.

Variation 3. R.B.T. (R. B. Townsend) an amateur actor with a voice capable of surprising changes in pitch.

Variation 4. W.M.B. (W. M. Baker) a straightforward, simple variation depicting a straightforward, openly honest countryman.

Variation 5. R.P.A. (R. P. Arnold) a highly cultured man with a keen sense of humour and also an extremely talented amateur pianist.

Variation 6. Ysobel (Isabel Fitton) was one of Elgar’s viola pupils.

Variation 7. Troyte (Arthur Troyte Griffiths) mimics his energetic attempts to play the piano.

Variation 8. W.N. (Winifred Norbury) lived in an 18th century house, which is what Elgar depicts in this variation.

艾爾加 「謎語」變奏曲，op. 36

EDWARD ELGAR (1857-1934)

Variations on an Original Theme *Enigma*, op. 36

變奏七。Troyte (Arthur Troyte Griffiths) 艾爾加的朋友。此變奏是模仿他拼命嘗試彈琴的情況。

變奏八。W.N. (Winifred Norbury) 此變奏靈感來自這位朋友的十八世紀大宅。

變奏九。Nimrod (A.E. Jaeger) 顯然是十四個變奏中最著名的一個。Jaeger是艾爾加的樂譜出版商顧問和摯友，他的名字在德文中為獵人的意思，而聖經中的King Nimrod曾被稱為「全能的獵人」。

變奏十。Dorabella (Dora Penny) 是一位口吃的女子。

變奏十一。G.R.S. (G. R. Sinclair) 希福大教堂的風琴師。舉凡外出，他的鬥牛犬必定伴隨在側。此變奏描寫Sinclair將長棒拋到河中著愛犬撿回來的情景——它也不負所托，還得意洋洋地大吠一聲。

變奏十二。B.G.N. (Basil G. Nevinson) 這位大提琴家後來成為艾爾加的靈感泉源，寫成了大提琴協奏曲。

變奏十三。*** 相信是艾爾加的摯友Mary Trefusis。艾爾加譜寫此曲時，她正身處海上的旅程，而此變奏中有一段取自孟德爾遜作品《風平浪靜及一帆風順》的旋律，以單簧管奏出。兩者似乎遙相呼應。

變奏十四。E.D.U. 這是艾爾加對自己的稱呼。此變奏是他個人的寫照。

中譯：鄭曉彤

Variation 9. Nimrod (A. E. Jaeger) is certainly the best-known of all the variations and is often heard on its own, especially at solemn state occasions in Britain. Jaeger was an adviser to Elgar's publisher and a close friend. His name - Jaeger - is the German word for a hunter and the Biblical King Nimrod was described as "the Mighty Hunter".

Variation 10. Dorabella (Dora Penny) had a stutter in her speech.

Variation 11. G.R.S. (G. R. Sinclair) was organist of Hereford Cathedral. He was rarely seen without his pet bulldog and the music here describes how Sinclair throws a stick in to the river for his dog to retrieve - which he does with a triumphant bark.

Variation 12. B.G.N. (Basil G. Nevinson) a cellist who later inspired Elgar to write his famous Cello Concerto.

Variation 13. ***. This variation is believed to be dedicated to Mary Trefusis, a close friend of Elgar. She was on a sea voyage at the time of the work's composition; a fact alluded to by the clarinet which quotes a melody from Mendelssohn's *Calm Sea and Prosperous Voyage*.

Variation 14. E.D.U. This was Elgar's private name for himself and he chose to end the work with something of a personal self-portrait.

BY DR MARC ROCHESTER

編制

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、（管風琴）及弦樂組。

INSTRUMENTATION

Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoon, one contra bassoon, four horns, three trumpets, three trombones, one tuba, timpani, percussion, (organ) and strings.



Photo: Ulla-Carin Ekblom



道斯加德 THOMAS DAUSGAARD

指揮 conductor

道斯加德現為瑞典室樂團總指揮、西雅圖交響樂團首席客席指揮、托斯卡樂團榮譽指揮及丹麥國家交響樂團榮譽指揮。他曾於2004至2011年間擔任丹麥國家交響樂團首席指揮。

道斯加德以充滿創意的嶄新節目、刺激的現場演出以及多張大受好評的唱片聞名於世。他曾與歐洲、北美、亞洲和澳洲各大頂尖樂團合作過，當中包括德累斯頓國家樂團、巴伐利亞電台交響樂團、倫敦交響樂團、克利夫蘭樂團、洛杉磯愛樂樂團、香港管弦樂團以及悉尼交響樂團等；參演過的音樂節包括英國廣播公司逍遙音樂節、薩爾茲堡音樂節、主要莫扎特音樂節以及鄧肯活音樂節。

道斯加德是演繹蘭戛爾和尼爾遜作品的權威，而且大力推廣當代音樂，曾為多位作曲家首演過新作，包括班德維斯基、狄恩、霍蘭斯、維恩、舒奈薩及諾嘉。從他的節目安排和種種活動，可見他也熱心教育，致力向兒童推廣音樂。

道斯加德長期與唱片品牌BIS和Da Capo合作，灌錄過的唱片超過五十張，包括貝多芬交響曲全集、舒曼交響曲全集以及蘭戛爾交響曲全集。他近期為BIS灌錄新唱片系列「打開大門」，與瑞典室樂團演繹多首慣常以交響樂團演出的十九世紀作品，也大受好評。

道斯加德獲丹麥女王頒發十字騎士勳章，並獲委任為瑞典皇家音樂學院院士。

Thomas Dausgaard is Chief Conductor of the Swedish Chamber Orchestra, Principal Guest Conductor of the Seattle Symphony, Honorary Conductor of the Orchestra della Toscana, and Honorary Conductor of the Danish National Symphony Orchestra, having previously served as its Principal Conductor from 2004–2011.

He is renowned for his creativity and innovation in programming, the excitement of his live performances, and his extensive catalogue of critically-acclaimed recordings. He has appeared with many of the world's leading orchestra across Europe, North America, Asia and Australia, including Staatskapelle Dresden, Bavarian Radio Symphony, London Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, Hong Kong Philharmonic Orchestra and Sydney Symphony, among others. Festival appearances have included the BBC Proms, the Salzburg Festival, Mostly Mozart and Tanglewood.

He is an authority on the music of Rued Langgaard and Nielsen and is a keen exponent of contemporary music, premièring works by Penderecki, Dean, Volans, Vine, Albert Schnelzer and Per Nørgård. His commitment to education and children is prevalent in his programming and activities.

As a recording artist, he enjoys long-standing relationships with the BIS and Da Capo labels and has made well over 50 CDs, including complete cycles of symphonies by Beethoven, Schumann and Rued Langgaard. "Opening Doors", his new series for BIS with the Swedish Chamber Orchestra, has recently won praise for performances of 19th-century repertoire more usually associated with symphony orchestras.

Thomas Dausgaard has been awarded the Cross of Chivalry by the Queen of Denmark, and elected to the Royal Academy of Music in Sweden.

梵志登與王羽佳

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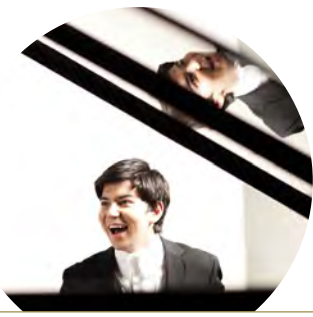
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阿貝都萊默 BEHZOD ABDURAIMOV

鋼琴 piano

阿貝都萊默現為Decca唱片公司專屬藝人，以令人如癡如醉的演出傲視同儕。

在2014/15年樂季，阿貝都萊默將在貝洛勒維克指揮下，首度與捷克愛樂樂團合作，另外又與倫敦愛樂樂團及指揮大衛·辛曼於皇家節日音樂廳再度攜手，更與辛奈斯基在中國巡迴演出。他亦夥拍佳吉耶夫指揮的馬林斯基交響樂團，在維也納和多蒙特演出浦羅哥菲夫鋼琴協奏曲全集，並首次與赫爾辛基愛樂樂團合作（范斯克指揮），又在雅閣賓鋼琴音樂節舉行獨奏會及演出協奏曲。阿貝都萊默分別重返威格摩音樂廳和羅浮宮舉行獨奏會，另外又在意大利和西班牙的獨奏會中亮相。北美洲方面，他首次與底特律交響樂團合作（包列伊科指揮），又與馬林斯基交響樂團在美國巡迴演出（吉格耶夫指揮），演出地點包括卡奈基音樂廳。隨後他會再度在卡奈基音樂廳演出，參與卡奈基音樂廳「優秀首演音樂會」系列，是他首次在該音樂廳舉行的獨奏會。除了在阿斯本音樂節及溫哥華獨奏會系列亮相外，阿貝都萊默更遠渡重洋，來港與香港管弦樂團首度合作（道斯加德指揮）。

阿貝都萊默1990年生於烏茲別克的首都塔什干，五歲習琴，早年肄業於塔什干烏斯賓斯基國家中央學院，師承波波維契；現就讀於美國肯薩斯城柏克大學國際音樂中心，師承尤頓尼奇。

An exclusive Decca artist, Behzod Abduraimov's captivating performances are rapidly establishing him as one of the forerunners of his generation.

During 2014/15 Abduraimov makes his début with the Czech Philharmonic Orchestra under Jiří Bělohlávek and returns to the London Philharmonic Orchestra for a performance at the Royal Festival Hall under David Zinman, and a tour of China with Vassily Sinaisky. He takes part in the Mariinsky Orchestra's Prokofiev piano concerto cycle in Vienna and Dortmund under Valery Gergiev, débuts with the Helsinki Philharmonic Orchestra under Osmo Vänskä and features in recital and concerto appearances at the Festival Piano aux Jacobins. Other recitals include returns to the Wigmore Hall and the Louvre in addition to appearances in Italy and Spain. In North America he makes his début with the Detroit Symphony Orchestra under Andrey Boreyko and tours the United States with the Mariinsky Orchestra/Gergiev, including Carnegie Hall. He returns to the hall to make his recital début as part of their "Distinctive Débuts" series and performs at the Aspen Music Festival and the Vancouver Recital Series. Further afield, he makes his début with the Hong Kong Philharmonic Orchestra under Thomas Dausgaard.

Behzod Abduraimov was born in Tashkent in 1990 and began to play the piano at the age of five. He was a pupil of Tamara Popovich at the Uspensky State Central Lyceum in Tashkent, and is currently at the International Center for Music at Park University, Kansas City, studying with Stanislav Ioudenitch.



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「今天的港樂絕對是世界水準！」 知名樂評人黃牧

香港管弦樂團（港樂）被譽為亞洲頂尖樂團之一。樂團的歷史可追溯到1895年，樂團前身中英樂團於該年正式成立，1957年易名為香港管弦樂團，1974年職業化。

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計劃，並與香港歌劇院和香港藝術節合作演出歌劇。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、寧峰、葛納、郎朗、余隆、李雲迪、剛辭世的馬捷爾、安蘇菲·慕達、王羽佳以及港樂前任音樂總監艾度·迪華特等。

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，由拿索斯唱片發行。此外，港樂的社區推廣計劃一向備受好評，每年將音樂帶給數以萬計兒童，更即將向學童免費派發古典音樂唱片，當中輯錄了布烈頓《青少年管弦樂隊指南》、浦羅哥菲夫《彼得與狼》以及利奧波特·莫扎特《玩具》交響曲。

The Hong Kong Philharmonic Orchestra is regarded as one of the leading orchestras in Asia. With a history stretching back to 1895, when it was formed as the Sino-British Orchestra, the HK Phil was re-named in 1957 and became fully professional in 1974.

Thanks to significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li, the late Lorin Maazel, Anne-Sophie Mutter, Yuja Wang and Edo de Waart, the HK Phil's previous Music Director.

The HK Phil promotes the work of Chinese composers through an active commissioning programme, and has released recordings featuring Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to ten of thousands of children annually. A recording will soon be issued free to schoolchildren throughout Hong Kong of Britten's *A Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf* and Leopold Mozart's *Toy Symphony*.



“Today’s HK Phil is absolutely world-class!” Albert Wong, renowned critic

於2013/14樂季，港樂在北京、上海、廣州、廈門、台北等地巡迴演出，備受好評；樂團亦正籌劃到美國、日本、南韓作巡迴演出。2015年，港樂將遠赴歐洲，在倫敦、維也納、柏林、阿姆斯特丹、蘇黎世、伯明翰以及荷蘭燕豪芬舉行音樂會。

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，致力推廣藝術活動，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。

本樂季是梵志登出任港樂音樂總監的第三個樂季。樂團在梵志登的領導下繼續創新里程，眾多新的演出計劃中，包括演出華格納《尼伯龍的指環》，令港樂成為中港兩地首個演出這齣鉅著的本地樂團。聯篇歌劇《尼伯龍的指環》將以歌劇音樂會形式分四年演出，每年演出一齣。現場錄音將由拿索斯唱片發行。

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

In 2013/14 season, the orchestra made critically-acclaimed tour performances in Beijing, Shanghai, Guangzhou, Xiamen and Taipei. Future plans include tours to the USA, Japan and Korea. The orchestra’s 2015 European tour includes concerts in London, Vienna, Berlin, Amsterdam, Zurich, Birmingham and Eindhoven.

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 also endeavours to promote artistic excellence, foster access to classical music and stimulate cultural participation in Hong Kong, and to enhance Hong Kong’s reputation as one of the great cities of the world.

This season is Jaap van Zweden’s third as Music Director of the HK Phil. With him, the orchestra is undertaking major expansion and new projects, including the first-ever performances by a Hong Kong or mainland Chinese orchestra of Wagner’s *The Ring of the Nibelung*. The four operas are being performed, one a year, in concert and recorded live for the Naxos label.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra
The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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



王思恆/樂團第二副首席
Wong Sze-hang/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



許致雨
Anders Hui



李智勝
Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐恆
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 范丁
Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



余思傑
Domas Jušys



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



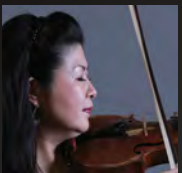
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Mao Yiguo



潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



冨田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-ye



周騰飛
Zhou Tengfei



韋鈴木美矢香 (休假)
Miyaka Suzuki Wilson
(On sabbatical leave)



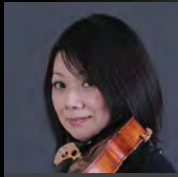
中提琴 VIOLAS



● 凌顯祐
Andrew Ling



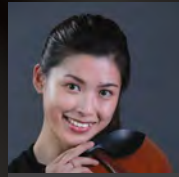
■ 李博
Li Bo



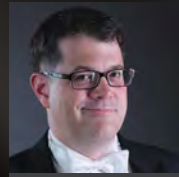
▲ 熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



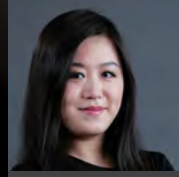
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Damara Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shu-ying

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● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



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Chan Ngat Chau



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Cheung Ming-yuen



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宋亞林
Yalin Song

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● 林達僑
George Lomdaridze



▲ 姜馨來
Jiang Xinlai



張沛姮
Chang Pei-heng



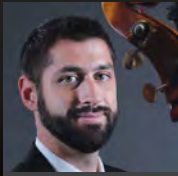
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Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmberg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

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- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

香港管弦樂團

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Megan Sterling



▲ 盧韋歐
Olivier Nowak



施家蓮
Linda Stuckey

雙簧管 OBOES



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

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● 史安祖
Andrew Simon



▲ 史家翰
John Schertle



劉蔚
Lau Wai

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巴松管 BASSOONS



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▲ 李浩山
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Russell Bonifede



▲ 周智仲
Chow Chi-chung



李少霖
Homer Lee



李妲妮
Natalie Lewis

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Joshua MacCluer



▲ 莫思卓
Christopher Moyse



華達德
Douglas Waterston

長號 TROMBONES



● 韋雅樂
Jarod Vermette



韋力奇
Maciek Walicki

低音長號 BASS TROMBONE



韋彼得
Pieter Wyckoff

大號 TUBA



● 雷科斯
Paul Luxenberg



定音鼓
TIMPANI



● 龐樂思
James Boznos

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PERCUSSION



● 白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

豎琴
HARP



● 史基道
Christopher Sidenius

鍵盤
KEYBOARD



● 葉幸沾
Shirley Ip

特約樂手
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Viola: Elvis Chan*, Yang Fan

大提琴：張培節*
Cello: Chang Pei-chieh*

雙簧管：大衛·柏普^#
Oboe: David Papp^#

巴松管：陳勁桐^
Bassoon: Toby Chan^

圓號：史葛·霍本+
Horn: Scott Holben+

長號：布勒特^§
Trombone: Denson Paul Pollard^§

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^試行性質
^On trial basis

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香港管弦樂團教育及社區活動

The Hong Kong Philharmonic Orchestra's
Education and Community Engagement Projects



1

1 香港管弦樂團社區音樂會—港樂·童遊記 (29-6-2014)
The HK Phil Community Concert - Itty-Bitty Journey

2 太古「港樂·星夜·交響曲」@中環新海濱 (21-11-2014)
Swire Symphony Under The Stars @ The New Central Harbourfront

3 「賽馬會音樂密碼教育計劃」—與港樂同台綵排及演出 (4-11-2014)
Jockey Club Keys to Music Education Programme -
Share the Stage with the HK Phil

4 「賽馬會音樂密碼教育計劃」—學校專場音樂會
Jockey Club Keys to Music Education Programme -
Schools Concerts

5 「賽馬會音樂密碼教育計劃」—室樂小組到校表演
Jockey Club Keys to Music Education Programme -
Ensemble Visits to Schools



3



2

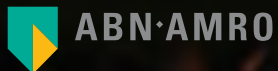
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Zhao Yingna
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Co-Principal Second Violin

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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

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

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