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A VIENNESE NEW YEAR

維也納新年音樂會

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梵志登 Jaap van Zweden
音樂總監 Music Director

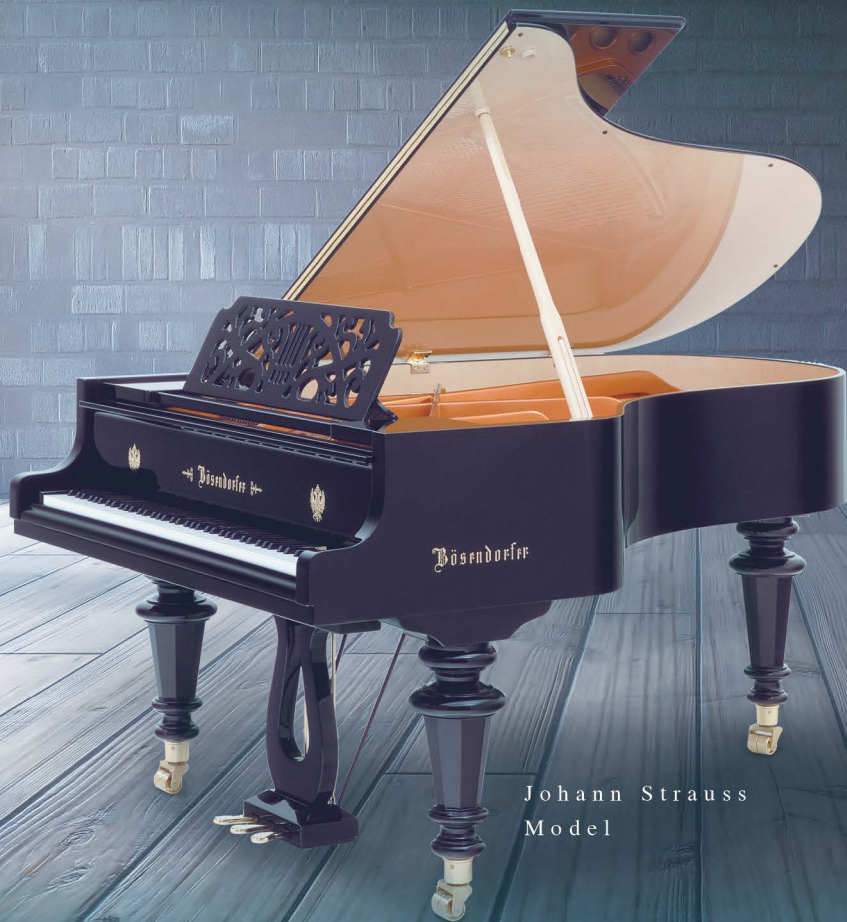
余隆 Yu Long
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A VIENNESE NEW YEAR

p. 8	高大宜 KODÁLY 《嘉蘭塔舞曲》 <i>Dances of Galánta</i>	16'
	巴托 BARTÓK 《羅馬尼亞舞曲》 <i>Romanian Dances</i>	6'
	布拉姆斯 BRAHMS 第五匈牙利舞曲 <i>Hungarian Dance no. 5</i>	3'
	李斯特 LISZT 《匈牙利幻想曲》 <i>Fantasia on Hungarian Folk Melodies</i>	15'
	中場休息 INTERMISSION	
	小約翰·史特勞斯 J STRAUSS II 《蝙蝠》序曲 <i>Die Fledermaus: Overture</i>	9'
	小約翰·史特勞斯 J STRAUSS II 皇帝圓舞曲 <i>Emperor Waltz</i>	10'
	約瑟夫·史特勞斯 JOSEF STRAUSS 撥弦波爾卡 <i>Pizzicato Polka</i>	3'
	里夏 LEHÁR 金銀圓舞曲 <i>Gold and Silver Waltz</i>	8'

p. 14 **安格斯** 指揮 **David Angus** Conductor

p. 16 **王致仁** 鋼琴 **Chiyan Wong** Piano



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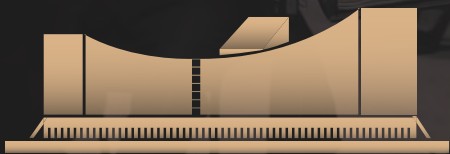
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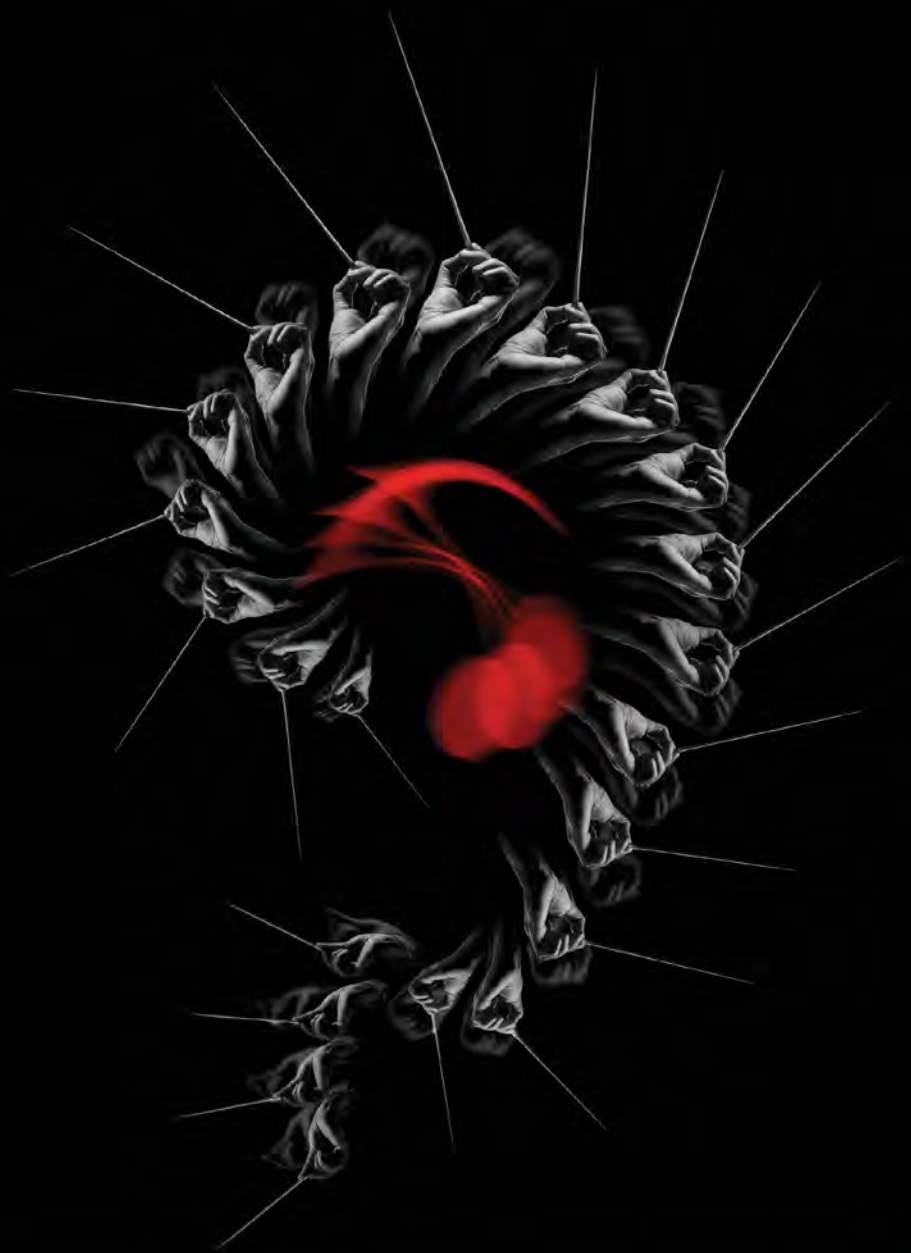
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Csárdás - Hungarian folk dance
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港樂全人恭祝大家新年快樂！

維也納新年音樂會歷史悠久，這個音樂傳統更由世界各地的管弦樂團發揚光大。香港管弦樂團自職業化後，第一個新年音樂會於1977年1月1及2日舉行，上演了《藍色多瑙河》、《皇帝》等經典圓舞曲。在圓舞曲之王小約翰·史特勞斯創作巔峰之時，正值奧匈帝國的時代；今年港樂為大家呈獻的維也納經典舞曲，就添加了濃濃的匈牙利民族風，以歡欣喜慶的樂韻，送走過去一年的煩惱，迎接新年的來臨。

WE WISH YOU A VERY HAPPY 2018!

The Viennese New Year Concert has long been a tradition in the Austrian capital, and orchestras around the globe have made it part of their local traditions too. After it became professional, the Hong Kong Philharmonic Orchestra presented its first New Year Concert on 1 and 2 January 1977 with popular waltzes including the *Blue Danube* and the *Emperor*. Johann Strauss II - the "Waltz King" - reached the height of his fame at the time of the Austro-Hungarian Empire. Reflecting this, the HK Phil's Viennese New Year concert this year includes some joyful Hungarian folk-tunes to help ring out the old year and herald the new.

維也納新年音樂會

A VIENNESE NEW YEAR

今年新年音樂會的焦點在於匈牙利——有些是匈牙利樂曲，有些是關於匈牙利的作品，有些則是充滿匈牙利氣息的音樂。

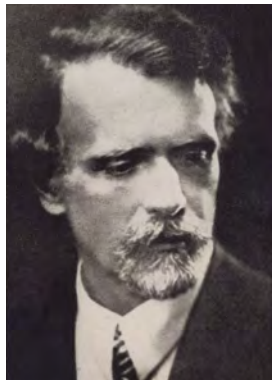
吉卜賽民謠之回憶

高大宜 (1882-1967) 1900年到布達佩斯上大學唸匈牙利語和德語之前，都在匈牙利各地的偏僻火車站度過。他父親在匈牙利國營鐵路公司當站長，1885年被派駐小鎮加蘭塔（位於今日斯洛伐克境內）。高大宜一家在站長宿舍住了七年，期間高大宜參加了教會詩班，又在當地唸小學。儘管家裡的音樂生活較偏重嚴肅音樂（他父親懂拉小提琴，母親也會彈鋼琴），但他的小學同學卻會唱當地的傳統吉卜賽民謠，漸漸令高大宜培養出對民間音樂的熱愛。長大後，高大宜以民間音樂為基礎，為匈牙利音樂開拓了新風格；另一方面，他對匈牙利民間音樂的研究也是同類研究中最重要的一批（他蒐集並出版了4,000多首匈牙利民歌旋律）。不過，雖然高大宜後來成了20世紀最重要的作曲家之一，而且經常在歐洲、俄羅斯和英美各地指揮自己的作品演出，但仍飲水思源：離開加蘭塔小鎮將近半世紀後，以《加蘭塔舞曲》來歌頌他小時候在加蘭塔度過的七年光陰。《加蘭塔舞曲》原是為慶祝布達佩斯愛樂協會成立80周年紀念而寫，也是高大宜最色彩斑斕的管弦樂曲

Hungary is the main focus of attention in this New Year Concert, with music from Hungary, music about Hungary and music with a strong Hungarian accent.

THE MEMORABLE GYPSY FOLK-TUNE

Until 1900, when he went to the university in Budapest to study Hungarian and German, **Zoltán Kodály** (1882-1967) had spent his entire life in remote railway stations across Hungary. His father was a station master for the Hungarian state railways and in 1885 was posted to the small town of Galánta - now situated in Slovakia - where for seven years the family lived in the station-master house and Zoltán sang in the church choir and attended the elementary school. His fellow-pupils at that school would sing the traditional gypsy folk-tunes of the region which instilled in the young boy, whose home-life was surrounded by rather more serious music-making (his father played the violin and his mother the piano), a life-long passion for folk music. He was to become a leading figure in the creation of a new Hungarian musical voice founded on folk music. His



高大宜 Zoltán Kodály
© Bibliothèque nationale de France

之一。全曲只有一個樂章，當中包含五首舞曲，全部一氣呵成，毫無間斷地演出，最後振奮熱鬧地終結。樂曲1933年10月23日在布達佩斯首演，由杜南意指揮。

特蘭西瓦尼亞的插曲

巴托 (1881-1945) 是高大宜的同窗兼好友，兩人1906年至1917年間帶著可攜式愛迪生留聲機走訪匈牙利各地，將沿途所聽到的民間音樂都錄音。至於巴托對匈牙利民間音樂的興趣，則由酒店一位18歲、來自特蘭西瓦尼亞地區的女服務生誘發：1904年夏季，還在唸書的巴托，趁暑假到了匈牙利北部格列茲·普斯托度假村（位於斯洛伐克）小住數月。期間他聽見女服務生唱出一首怪異但繞梁三日的曲調，就請服務員再多唱一些，巴托用紙筆將曲調寫下來。返回布達佩斯後，巴托給姐姐寫信道：「我有個新計劃，打算將匈牙利最優秀的民謠收集起來，盡量配上最好的鋼琴伴奏，將民歌提升至藝術歌曲的水平。」他記錄的民歌包括七個來自特蘭西瓦尼亞地區的旋律，都是他1910年至1912年到該區考察時收集的。1915年，他將這七首旋律改編成鋼琴組曲《羅馬尼亞舞曲》，後來再改編成管弦樂曲。全曲幾個樂章：〈棒舞〉來自梅蘇索博，伴奏像搏動的持續音一樣；之後兩首舞曲同樣來自艾格拉舒——一首是調皮的〈腰帶舞〉，另一首是帶幾分阿拉伯風情的〈原地舞〉；哀傷的〈號角舞〉來自比斯特羅的民間音樂。然後是兩個相連樂章——接近吉卜賽風格的熱鬧舞曲〈羅馬尼亞波爾卡〉，以及緊隨其後的〈蒙農特倫〉，兩首都來自貝利尼斯；最後一首舞曲來自尼亞格洛，令本來已經快速的速度變得更快、更刺激。

researches into Hungarian folk music are among the most important in this field (he published collections of over 4,000 indigenous Hungarian folk melodies). But while Kodály was to become one of the 20th century's most famous composers – appearing regularly conducting his music across Europe, Russia, Britain and America – he never forgot his roots and, almost half-a-century after leaving the town, he celebrated his seven formative years as a young boy in Galánta with one of his most colourful orchestral scores, the *Dances of Galánta*. These were composed for the 80th anniversary of the Budapest Philharmonic Society and comprise five dances arranged as one continuous movement for orchestra, ending with a rousing and boisterous conclusion. It was premiered in Budapest on 23 October 1933 conducted by Ernő Dohnányi.

TREASURES FROM TRANSYLVANIA

Kodály's good friend and fellow-student was **Béla Bartók** (1881-1945), and between 1906 and 1917 the two of them toured Hungary with their portable Edison phonograph recording all the folk music they heard. Bartók's interest in Hungarian folk music had been sparked by an 18-year-old Transylvanian chambermaid. During a summer break in 1904 from his studies he spent several months at the resort village of Gerlice Puszta in northern Hungary (now Ratkó, Slovakia). It was there that he heard the chambermaid singing a strange and haunting tune. He asked her to sing some more, noted them down and, back in Budapest, wrote to his sister that: "I have a new plan. I intend to collect the finest Hungarian folk songs and to raise them, by adding the best possible piano accompaniment, to the level of art-song". Among the folk melodies he recorded were seven collected on field trips to Transylvania between 1910 and 1912. He arranged these as a



小約翰·史特勞斯與布拉姆斯 Johann Strauss II and Brahms
(in Bad Ischl in 1894) © Bibliothèque nationale de France

成名於匈牙利

布拉姆斯 (1833-1897) 雖然生於漢堡 (位於德國北部沿岸)，與匈牙利相距接近1,000公里，但他的成名經過卻與匈牙利有莫大關係。布拉姆斯琴藝高超，20歲時已是相當著名的鋼琴家，因此匈牙利小提琴家拉曼尼計劃在德國北部巡迴演出時，就請布拉姆斯當伴奏。拉曼尼的加演曲目通常是來自家鄉匈牙利的吉卜賽旋律，布拉姆斯則即席彈奏，他的伴奏既有創意又令人振奮，大獲好評，甚至有人遊說他將這些伴奏寫下來出版——但不是小提琴與鋼琴合奏 (因為市場太小)，而是鋼琴二重奏。匈牙利舞曲第一、二冊1869年出版，馬上令「作曲家布拉姆斯」聲名大噪。由於匈牙利舞曲實在太受歡迎，因此布拉姆斯再接再厲，在1880年出版了第三、四冊；全部21首匈牙利舞曲後來也悉數改編成管弦樂曲——現在的觀眾應該對管弦樂版更熟悉。當中最受歡迎的是**第五匈牙利舞曲**，嬉耍愉快的主題出自克勒手筆。

向出生地致敬

李斯特 (1811-1886) 本身是匈牙利人，不過他的出生地杜波利安現在位於奧地利境內，並改名為「萊丁」。成年

suite of *Romanian Dances* for piano in 1915, subsequently arranging them for orchestra. The individual movements are *Jocul cu bâță* ("Stick Dance") with its throbbing drone-like accompaniment. This comes from a place called Mezöszabad. The next two dances - the mischievous *Brâul* ("Sash Dance") and the exotic, vaguely Arabic *Pe loc* ("In-one-place Dance") - both

originate from Egres, while the sorrowful *Buciumeana* ("Horn Dance") was collected from the folk music of Bisztra. The boisterous, gypsy-like *Poarga românească* ("Romanian Polka"), like the energetic *Mănuntelul* into which it leads without a break, come from Belényes, while the hectic pace increases still further for the final dance which originates from Nyágra.

THE HUNGARIAN CONNECTIONS

Although he was born in the city of Hamburg, on the north German coast and almost 1,000 kilometres from Hungary, **Johannes Brahms** (1833-1897) made his name as a composer through his Hungarian connections. At the age of 20 his reputation as a pianist was such that, when the Hungarian violinist Eduard Reményi planned a tour of northern Germany, he invited Brahms to serve as his accompanist. For his encores Reményi usually performed a gypsy melody from his native Hungary for which Brahms made up accompaniments on the spot. These imaginative and invigorating accompaniments were so much admired that he was persuaded to write them down and have them published; not as pieces for violin and piano (for which the market was limited) but as piano duets. The first two books of

後，李斯特逗留在匈牙利的時間雖然不多，但對自己的匈牙利血統卻十分在乎，許多作品也以匈牙利旋律為基礎。為鋼琴與樂團而寫的單樂章作品《匈牙利幻想曲》寫於1849至1852年間；全曲幾乎是鋼琴的天下，有作者甚至形容這是「一首壯觀的鋼琴曲，只是偶然容許樂團闖入」。曲中只選用了一首傳統匈牙利民謠為基礎——《莫哈赤戰場》，也就是1525年匈牙利軍隊被土耳其軍隊打敗的地方。樂曲開始時，鋼琴經常沉醉在遐想之中，樂團也總是陰陰沉沉、昏昏暗暗的。但這種氣氛不久即煙消雲散，鋼琴開始施展渾身解數，最後氣勢如虹地結束，既閃爍燦爛又洋洋得意。

虛構世界的奇想

接著大家來到虛構人物艾森斯坦的世界：他由於稅務罪行被判入獄八天，服刑之前到俄羅斯貴族奧羅夫斯基親王的府第參加化妝舞會；可是艾森斯坦的太太在丈夫不知情下，也扮成匈牙利女伯爵赴會。這時艾森斯坦太太的秘密情人卻被當成艾森斯坦帶到監獄去。翌日，艾森斯坦就假扮律師到監



李斯特 Franz Liszt
by Nadar (Wikimedia Commons)

Hungarian Dances were published in 1869 and instantly rocketed Brahms to fame as a composer. The popularity of these Hungarian Dances was such that Brahms published two further books in 1880 and all 21 were subsequently orchestrated - in which guise they are probably better known to contemporary audiences. The most popular of the set is undoubtedly *Hungarian Dance no. 5* which is based on a rollicking theme by Béla Keler.

TRIBUTE TO BIRTHPLACE

Franz Liszt (1811-1886) was Hungarian by birth, although the town of his birth - Doborján - is now located within Austria and has been renamed Raiding. Liszt may not have spent much of his adult life in Hungary, but he was always very conscious of his Hungarian origins and based many of his works on various Hungarian melodies. Between 1849 and 1852 he worked on a *Fantasia on Hungarian Folk Melodies*, a single-movement piece for piano and orchestra; with the piano so dominant that one writer has described it as "a piano spectacular on which an orchestra is occasionally permitted to intrude". The work is centred largely on just one traditional Hungarian folk tune - *Mohacs Field*, named after the place where the Hungarian army was defeated by Turkish forces in 1525. In the opening section the piano often moves off into moments of reverie while the orchestra maintains a brooding and sombre presence. But that mood does not last long and the piano is put through a whole range of virtuoso hoops before it reaches its glittering and triumphant conclusion.

INSPIRATION FROM A FICTIONAL WORLD

We now move to the fictional world of Gabriel von Eisenstein who, on the eve of an eight-day prison sentence for tax offences, attends

獄調查，誓要查個水落石出，到場後發現自己的太太對「冒牌艾森斯坦」非常關心。最終眾人以香檳祝酒，事情才得以圓滿解決。故事雖然既複雜又不合情理，不過作曲家卻可以趁機加插多首圓舞曲、波爾卡，以及許多一聽難忘的主題（包括一首哀傷的雙簧管獨奏）——**小約翰·史特勞斯**（1825-1899）歌劇《蝙蝠》1874年4月5日在維也納首演，當中的序曲就是這一系列舞曲旋律與主題的大熔爐。

榮耀歸於皇帝

1867至1918年間，維也納是廣大的奧匈帝國的首都，同時是世上最時髦的城市之一，舞會處處，衣香鬢影，而且對舞曲情有獨鍾。市民對舞會音樂需求甚殷，彷彿怎樣也滿足不了似的；史特勞斯家族則努力滿足這需求，其中最著名的家族成員就是**小約翰·史特勞斯**（1825-1899）。關於皇帝圓舞曲，許多人都誤以為樂曲寫於1888年，以慶祝奧匈皇帝法蘭茲·約瑟登基40周年。但樂曲其實寫於一年之後，1889年10月19日首演，當時用的標題是《在柏林手拉手》，在奧匈皇帝向德國國王祝酒時演出。出版商瑟洛克提議將樂曲標題改為皇帝圓舞曲，認為這樣可以滿足兩位君主的虛榮心。法國作家利塔形容「史特勞斯家族的音樂像一棵美妙的樹，皇帝圓舞曲就是75年來樹上最美麗的花朵。」

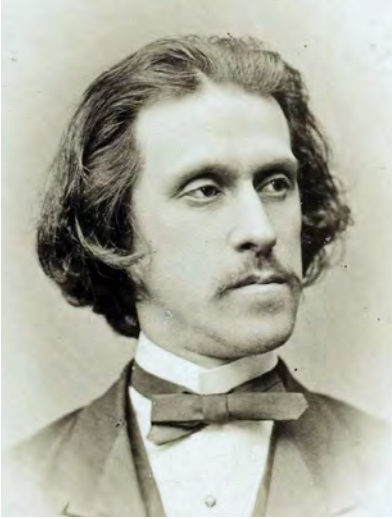
傳奇的撥弦故事

小約翰·史特勞斯的弟弟**約瑟夫·史特勞斯**（1827-1870）也是舞曲作曲家，大受歡迎的撥弦波爾卡就是兩人1870年合寫的作品。標題中的「撥奏」，意指不用琴弓拉弦，而以手指撥弦、啪嗒有聲的效果。小約翰·史特勞斯後來憶述：「我提議約瑟

a masked ball at the home of a Russian nobleman, Prince Orlofsky. Eisenstein's wife is also there, disguised as a Hungarian countess. Her secret lover has been carted off to prison instead of Eisenstein, and when Eisenstein dresses up as a lawyer in order to visit the prison, he finds his wife attending to the prisoner. Things are only resolved when they all drink a toast to King Champagne. This complex and implausible story gives ample opportunities for waltzes, polkas and all manner of memorable themes (including a plaintive oboe solo) most of which appear in the sparkling potpourri which **Johann Strauss II** (1825-1899) wrote as his *Overture to Die Fledermaus* which was first staged in Vienna on 5 April 1874.

HONOURING THE EMPERORS

Between 1867 and 1918, Vienna was the capital of the vast Austro-Hungarian Empire, and became recognised as one of the most fashionable cities in the world, with its glittering balls and passion for dance music. Feeding this insatiable appetite for ballroom dances were members of the Strauss family, the most famous being **Johann Strauss II** (1825-1899). It has often been mistakenly thought that his *Emperor Waltz* was written in 1888 to mark the 40th anniversary of Emperor Franz Josef's coronation, but in fact it dates from the following year when it was first performed with the title *Hand in Hand in Berlin* on 19 October in honour of a toast made by the Austrian Emperor to the German Kaiser. The change of title was instigated by the publisher Simrock who believed that it would satisfy the vanity of both monarchs. The French writer Guillaume Ritter described it as "the most beautiful flower that the incredible tree of Strauss music had produced in 75 years".



約瑟夫·史特勞斯 Josef Strauss
by Fritz Luckhardt
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夫……準備一首『撥弦波爾卡』，但他卻不願意寫——他總是這麼優柔寡斷——於是我提議樂曲由我們兩人合寫。他答應了，看哪：曲名名副其實引起轟動了。」事實的確如此：樂曲1869年6月24日晚上在聖彼得堡首演時，合共加演了八次之多。自此無論何時何地，演出都大受歡迎。

情迷維也納

在維也納，史特勞斯家族經常是眾人焦點所在；這個城市對舞會音樂的著迷很自然地影響著不少人。里夏（1870-1948）在家鄉匈牙利當了14年軍樂樂手，然後於1899年被調派往維也納，出任第26任奧地利步兵團軍樂隊指揮，後來更獲升職但要往別處履新。里夏為求留在維也納不惜辭掉軍職，而以作曲維生。里夏合共寫了65首圓舞曲，最受歡迎的是成名作——金銀圓舞曲（寫於1902年）。

樂曲剖析中譯：鄭曉彤

THE LEGENDARY STRING STORY

Johann's brother, **Josef Strauss** (1827-1870) was also a prolific composer of ballroom dances, and in 1870 the two of them teamed up to compose the popular **Pizzicato Polka** which takes its name from the pattering effect created when strings are plucked with the fingers rather than played with the bow. As Johann later recalled: "I advised Josef to... prepare a *pizzicato* polka. He did not want to do it - he was always indecisive - finally I proposed to him that the polka should be created by the two of us. He agreed, and just look - the polka caused a *furor* in the true sense of the word". It certainly did. It was encored eight times on the evening of its premiere in St Petersburg (24 June 1869) and has been equally popular wherever and whenever it has been performed.

THE VIENNESE ATTRACTION

Naturally enough, with so much focus on the Strauss family in Vienna, others were keen to share the spoils of the city's obsession with ballroom dances. **Franz Lehár** (1870-1948) spent 14 years as a military bandsman in his native Hungary before, in 1899, being transferred to Vienna to work as Bandmaster of the 26th Austrian Infantry Regiment. When he was offered a promotion which would have necessitated a move elsewhere he decided to relinquish his military commission and remain in Vienna making a living as a composer. He composed around 65 waltzes, the most popular of which, and the work which effectively assured Lehár a place in the hearts of the Viennese public, was the **Gold and Silver Waltz** which dates from 1902.

Programme notes by Dr Marc Rochester



安格斯 DAVID ANGUS

指揮 Conductor

PHOTO: Cory Weaver

安格斯現為美國波士頓抒情歌劇院音樂總監。在此之前，他為美國鏡湖歌劇節音樂總監，任內表現卓越。他每個樂季均會指揮倫敦愛樂，及為法蘭德斯交響樂團出任榮譽指揮。他多年來一直為倫敦市政廳音樂及戲劇學校擔任副指揮，及英國奧爾德堡的布烈頓－皮爾斯音樂學院擔任聲樂顧問。

安格斯於英國貝爾法斯特出生，曾為韋郭斯爵士帶領的劍橋大學英皇書院合唱團成員；在奧爾德堡為布烈頓獻唱後，自此與布烈頓的音樂結緣。自從在銀禧大廳指揮布烈頓歌劇《阿爾拔·埃林》後，他和奧爾德堡藝術節一直緊密合作。他於索立大學研習音樂，及後於皇家北方音樂學院繼續研習並獲頒授指揮院士銜，期間憑指揮歌劇三度獲頒利哥迪指揮獎。他的事業始於為北方歌劇院擔任練唱指導，其後成為格蘭堡歌劇藝術節的合唱團團長及指揮。

安格斯曾於都靈指揮布烈頓的《仲夏夜之夢》，並於英國首演柴可夫斯基的《女妖》、艾內姆的《丹東之死》及由蕭斯達高維契配器的穆索斯基作品《鮑里斯·戈杜諾夫》。合作過的歌劇團有巴黎國家歌劇院、加拿大歌劇團、馬爾默歌劇院、丹麥國家歌劇院、英國巡迴歌劇團及冰島歌劇院。這個樂季，他將再次於北方歌劇院登場，並於美國、英國、瑞典及意大利指揮樂團演出。

David Angus is Music Director of Boston Lyric Opera, following on from a very successful period as Music Director of Glimmerglass Opera in the US. He conducts the London Philharmonic Orchestra every season and is Honorary Conductor of the Flanders Symphony Orchestra. He has also been Associate Conductor at London's Guildhall School of Music and Drama and Vocal Consultant to the Britten-Pears School in Aldeburgh.

David Angus was brought up in Belfast. He was a chorister at King's College, Cambridge, under Sir David Willcocks where his affinity with the music of Benjamin Britten began when he sang for the composer at Aldeburgh. He has had a continuing association with the Aldeburgh Festival since, conducting *Albert Herring* at the Jubilee Hall. He read music at Surrey University before being awarded a Fellowship in Conducting at the Royal Northern College of Music where he won three Ricordi prizes for his opera conducting. He began his career as a répétiteur at Opera North and then became Chorus Master and Staff Conductor for Glyndebourne Festival Opera.

David Angus has conducted Britten's *A Midsummer Night's Dream* in Turin, and given the British premieres of Tchaikovsky's *The Enchantress*, Von Einem's *Danton's Tod* and Shostakovich's orchestration of Mussorgsky's *Boris Godunov*. He has worked for the Opéra National de Paris, Canadian Opera Company, Malmö Opera, Den Jyske Opera, English Touring Opera and Icelandic Opera. This season he returns to Opera North and conducts orchestral concerts in the US, UK, Sweden and Italy.

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The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
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王致仁 CHIYAN WONG

鋼琴 Piano

PHOTO: Timothy Tin

定居於英國的鋼琴家王致仁，以真摯的感情和無可置疑的高超技巧，讓聽眾驚歎不已。心思細膩的他，在音樂領域上涉獵甚廣，尤其鍾情於李斯特及布梭尼。王致仁最近獲得傑出表揚，於莫扎特國際夏季學院獲選為其中一位最有前途的新晉藝術家，隨即在薩爾斯堡音樂節2017中演出。

今年，王致仁剛推出首張個人大碟，演奏李斯特的歌劇改編曲，由王致仁改編、LINN唱片公司發行，好評如潮。他說：「這個錄音實在太出色，我無法用言語形容。」（Musicweb International）。2016年，他首次在新加坡交響樂團、香港管弦樂團亮相，今個樂季再次獲邀，重臨港樂舞台。他最近重返新加坡國際鋼琴節，另於曼徹斯特的史都拿音樂廳（國際鋼琴音樂節）演出。

近期的其他首演，包括香港藝術節、威格摩音樂廳、法國迪納爾國際音樂節、第19屆新加坡國際鋼琴節等。致仁曾獲香港電台邀請回港，為一個以李斯特為主題的電台直播節目，作獨奏演出。

生於香港，六歲開始學習鋼琴，12歲移居英國以便在曼徹斯特徹塔姆音樂學校跟隨爾瑪·費殊學習，王致仁是英國皇家音樂學院的榮譽畢業生。

UK-based pianist Chiyan Wong has been astonishing audiences with the sincerity and authority of his playing. He is a broad and thoughtful musician with a special interest in the music of Franz Liszt and Ferruccio Busoni. Wong was recently awarded a prestigious prize as one of the most promising young artists to appear at the International Mozarteum Summer Academy and subsequently performed at the Salzburg Festival in 2017.

Wong released his critically-acclaimed debut CD on LINN Records in 2017 which featured Liszt's operatic transcriptions completed and edited by Wong himself: 'I have run out of superlatives here as this really is a superb recording' (Musicweb International). In 2016, he made debuts with the Singapore Symphony Orchestra and Hong Kong Philharmonic Orchestra where he was immediately re-invited for these performances. He recently returned to the Singapore International Piano Festival and performed at Stoller Hall in the International Piano Summer School, Manchester.

Other recent debuts include Hong Kong Arts Festival, Wigmore Hall, International Music Festival in Dinard, France and the 19th Singapore International Piano Festival. Chiyan was invited to return to Hong Kong for a Liszt live broadcast recital sponsored by RTHK.

Born in Hong Kong, Chiyan began his piano studies at six, and then moved to England at 12 to pursue his studies at the Chetham's School of Music under Norma Fisher. He is an honours graduate of the Royal Academy of Music.



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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，樂團共演出超過一百五十場音樂會，把音樂帶給超過二十萬名觀眾。

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2022年夏季。此外，由2018/19樂季開始，梵志登大師將正式成為紐約愛樂音樂總監。

余隆由2015/16樂季開始被委任為首席客席指揮，任期為三年。

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二十週年，香港經濟貿易辦事處資助港樂，於今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，與一眾頂尖歌唱家，呈獻了華格納巨著《指環》首三部曲的歌劇音樂會和現場錄音，非凡的演出贏得了本地和海外觀眾、樂評人的讚譽。梵志登和港樂更獲北京國際音樂節邀請，參與了今年十月由薩爾斯堡復活節藝術節與北京攜手製作的《女武神》劇場版演出，這是對港樂的成績予以肯定。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、杜托華、艾遜巴赫、葛納、侯夫、郎朗、馬友友、寧峰和王羽佳等。

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 2022. Maestro van Zweden will also be the next Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long was appointed Principal Guest Conductor of the HK Phil for a three-year period commencing with 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 recently performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House.

Jaap, the HK Phil, and a superb cast of soloists, have presented concert performances and recordings of the first three operas from Richard Wagner's epic *Ring* cycle. These have been enthusiastically endorsed by both audiences and critics at home and abroad, and in recognition of their quality, the orchestra and Jaap were invited to perform Wagner's *Die Walküre* in staged performances at the Beijing Music Festival this October in a co-production with the Salzburg Easter Festival.



PHOTO: Cheung Wai-lok

「香港管弦樂團的《指環》四部曲，標誌著這支亞洲優秀樂團已晉成熟。」《今日歌劇》

"The Hong Kong Philharmonic's Ring cycle marks a coming of age for one of Asia's most established orchestras"
Opera Now

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, Charles Dutoit, Christoph Eschenbach, Matthias Goerne, Stephen Hough, 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 of 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, among others, 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

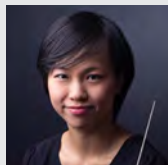
PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

助理指揮

ASSISTANT CONDUCTORS



葉詠嫻
Vivian Ip



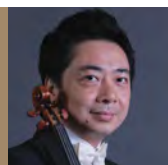
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Gerard Salonga

第一小提琴

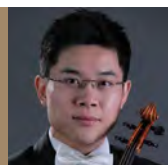
FIRST VIOLINS



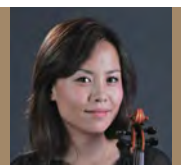
王敬
樂團首席
Jing Wang
Concertmaster



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 (署理)
Anders Hui
Second Associate
Concertmaster (Acting)



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



把文晶
Ba Wenjing



程立
Cheng Li



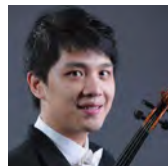
桂麗
Gui Li



余思傑
Domas Juškys



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



徐姮
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



■ 趙滢娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冨田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-ye



周騰飛
Zhou Tengfei

中提琴 VIOLAS



● 凌顯祐
Andrew Ling



● 孫園
Sun Yu



▲ 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



林慕華
Damara Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin

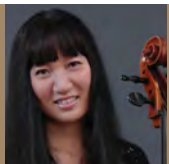


張姝影
Zhang Shu-ying

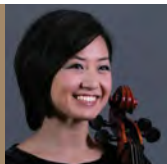
大提琴 CELLOS



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳屹洲
Chan Ngat Chau



陳怡君
Chen Yi-chun



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Timothy Frank



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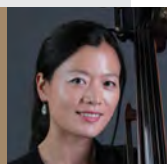
香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

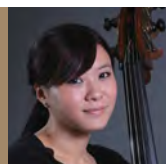
低音大提琴 DOUBLE BASSES



● 林達橋
George Lomdaridze



◆ 姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



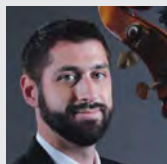
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

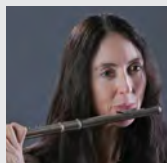


鮑爾菲
Philip Powell

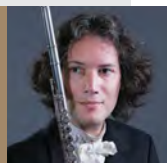


范戴克
Jonathan Van Dyke

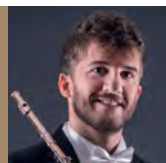
長笛 FLUTES



● 史德琳
Megan Sterling



■ 盧韋歐
Olivier Nowak



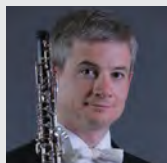
柯布魯
Ander Erburu

短笛 PICCOLO



施家蓮
Linda Stuckey

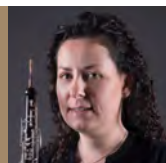
雙簧管 OBOES



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull



韋思芸
Vanessa Howells

英國管 COR ANGLAIS

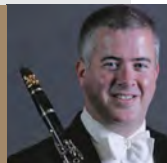


關尚峰
Kwan Sheung-fung

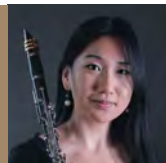
單簧管 CLARINETS



● 史安祖
Andrew Simon



■ 史家翰
John Schertle



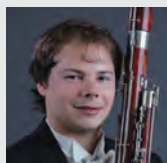
劉蔚
Lau Wai

低音單簧管 BASS CLARINET

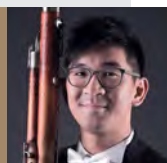


艾爾高
Lorenzo losco

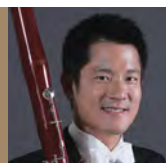
巴松管 BASSOONS



● 莫班文
Benjamin Moermond

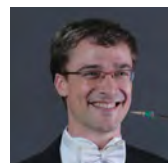


■ 陳劭桐
Toby Chan



◆ 李浩山
Vance Lee

低音巴松管 CONTRA BASSOON

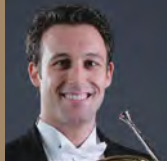


崔祖斯
Adam Treverton Jones

圓號 HORNS



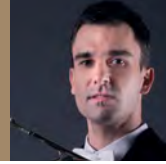
●江蘭
Jiang Lin



■柏如瑟
Russell Bonifede



▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov



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Maciek Walicki



湯奇雲
Kevin Thompson



韋彼得
Pieter Wyckoff

低音長號 BASS TROMBONE

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●雷科斯
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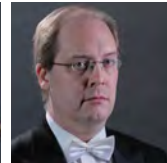
●白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai



●史基道
Christopher Sidenius



●葉幸沾
Shirley Ip

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Violin: Ai Jin

中提琴：蔡書麟
Viola: Choi Shu-lun

大號：李澤森
Tuba: Sam Lee

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Richard Bamping

大提琴首席

PRINCIPAL CELLO

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ANNUAL FUND AND
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戶口號碼 Account number: 004-002-221554-001

銀行名稱 Bank name: The Hong Kong & Shanghai Banking Corporation Ltd.

銀行地址 Bank address: No. 1 Queen's Road Central Hong Kong

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學生票資助基金支持港樂提供半價門票優惠予本港全日制學生，每港幣\$500的捐款便可讓六名學生欣賞到香港專業的管弦樂演出。港樂現時透過此基金每年提供逾12,000張學生優惠票。

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SPECIAL PROJECTS

信託基金 ENDOWMENT TRUST FUND

信託基金於一九八三年由以下機構贊助得以成立。

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樂器捐贈 INSTRUMENT DONATION

商藝匯萃

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈

艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

張爾惠先生 捐贈

洛治·希爾 (c.1800) 小提琴·由王亮先生使用

鍾普洋先生 捐贈

多尼·哈達 (1991) 大提琴

史葛·羅蘭士先生 借出

安素度·普基 (1910) 小提琴·由張希小姐使用

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

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin, played by Mr Wang Liang

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

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

香港管弦協會婦女會 捐贈

所捐贈之罕有樂器

- 安域高·洛卡 (1902) 小提琴·由程立先生使用
 - 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓓小姐使用
 - 約瑟·加里亞奴 (1788) 小提琴
 - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用
- 為支持「提升樂團樂器素質計劃」而捐贈之其他樂器
- 德國轉閥式小號兩支
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為支持港樂首演《指環》四部曲，
以下人士借出一套四支華格納大號

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
- 應琦泓先生

劉元生慈善基金安排借出

G. B. 瓜達尼尼 (1760) 小提琴·由樂團首席王敬先生使用

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
- Josephn Gagliano (1788) Violin
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

A set of Wagner Tubas is loaned by these sponsors in support of the HK Phil premiere of the *Ring Cycle*

- Mr Pascal Raffy
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- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
- Mr Steven Ying

A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin, played by Mr Jing Wang, Concertmaster

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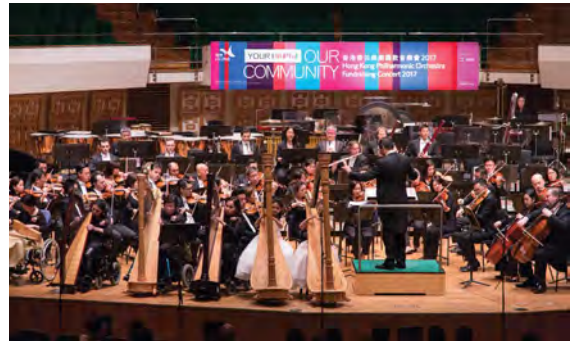
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The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.



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CONCERT TOUR 2018

維也納兒童合唱團

巡迴音樂會2018

3.02.2018 (Sat 星期六) 20:00

4.02.2018 (Sun 星期日) 15:00

Auditorium, Sha Tin Town Hall
 沙田大會堂演奏廳

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 指揮
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青少年聽眾計劃
YOUNG AUDIENCE SCHEME

2017-2018



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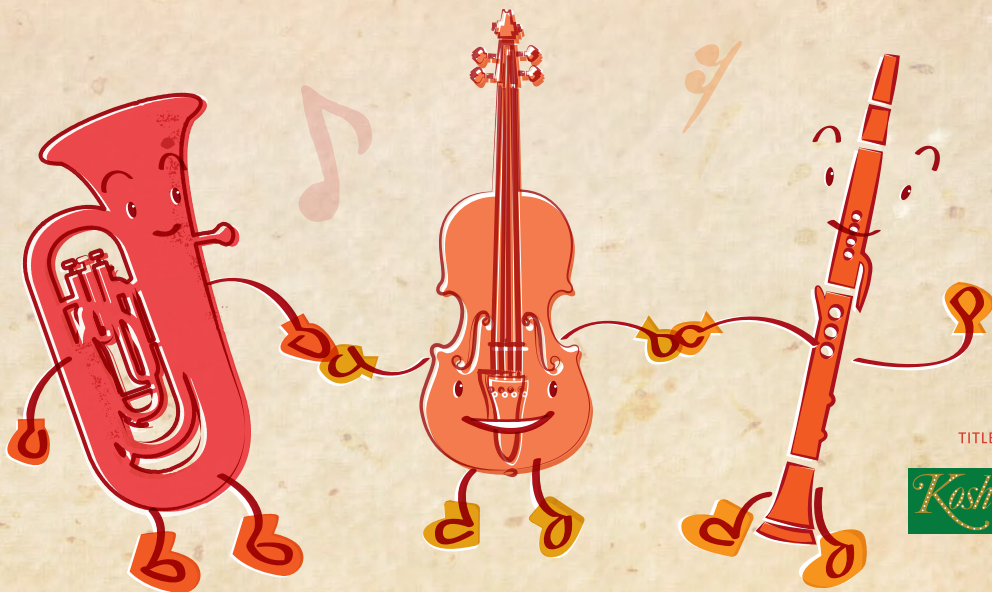
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