

A VIENNESE NEW YEAR

維也納 新年音樂會



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克里斯汀·舒曼 指揮
Christian Schumann
CONDUCTOR

30 & 31 DEC 2018



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TRUMPET

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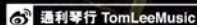
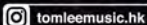
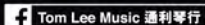
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維也納新年音樂會

A VIENNESE NEW YEAR

- P. 8 **小約翰·史特勞斯 J STRAUSS II** 8'
《吉卜賽男爵》序曲 *The Gypsy Baron Overture*
- 小約翰·史特勞斯 J STRAUSS II** 3'
《常動曲》 *Perpetuum mobile*
- 格魯伯 HK GRUBER** 12'
《笑鬧音樂》(亞洲首演) *Charivari (Asian Premiere)*
- 亨密爾 HUMMEL** 21'
小號協奏曲 *Trumpet Concerto*
- 中場休息 INTERMISSION
- 愛德華·史特勞斯 E STRAUSS** 5'
《卡門方塊舞》 *Carmen-Quadrille**
- 史密塔納 SMETANA** 6'
《被出賣的新娘》：〈喜劇演員之舞〉(為小號及樂團編曲)
The Bartered Bride: "Dance of the Comedians"
(arr. for Trumpet and Orchestra) 4'
- 皮亞佐拉 PIAZZOLLA** 7'
《自由探戈》(為小號及樂團編曲) *Libertango* (arr. for Trumpet and Orchestra)
- 小約翰·史特勞斯 J STRAUSS II**
《維也納氣質》 *Wiener Blut*
- P. 15 **克里斯汀·舒曼 指揮 Christian Schumann** Conductor
- P. 16 **赫爾塞思 小號 Tine Thing Helseth** Trumpet

* 演出樂譜由德國斯特音樂出版社提供租賃。Sheet music is provided by Schott Music GmbH & Co. KG



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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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維也納新年音樂會

A VIENNESE NEW YEAR

1946年，維也納愛樂樂團開始舉辦一年一度的新年音樂會，以演出小約翰·史特勞斯的作品為主；自此，新年、維也納與史特勞斯三者就變得密不可分。時至今日，多虧歐洲廣播聯盟的全球現場直播，新年音樂會在維也納金色大廳演出，已成了全世界觀眾人數最多的古典音樂節目。至於其他已建立新年音樂會傳統的樂團（包括港樂在內），節目則多以維也納為主題，觀眾人數也往往冠絕整個樂季所有音樂會。閃爍輝煌的管弦樂，加上些許新意作點綴，令大批觀眾齊集音樂廳，聽得如癡如醉——面對著如此悅耳動聽，如此色彩繽紛，如此歡欣快樂的音樂，也實在不足為奇！今年也不例外，除了維也納和史特勞斯家族，港樂將為大家獻上遠至南美洲的樂曲，還有一位當代維也納作曲家的作品。

男爵的浪漫

今晚的音樂會當然以**小約翰·史特勞斯** (1825-1899) 掀開序幕。輕歌劇《**吉卜賽男爵**》1885年10月在維也納首演，內容圍繞真愛、久違的愛、強迫的愛、尋寶，還有貪婪，人物則包括目不識丁的豬農、吉卜賽手相術士、一對年輕戀人、一對暮年戀人、一位貴族。史特勞斯的樂譜是個名副其實的寶庫，滿紙盡是一聽難忘的優美主題——作曲家還把其中許多都鑲嵌在**序曲**裡。

New Year's Day, Vienna and Strauss have been linked together ever since the Vienna Philharmonic Orchestra instituted its annual New Year's Concert featuring the music of Johann Strauss II in 1946. Today, thanks to the world-wide live telecast from the European Broadcasting Union, the New Year's Concert from the Vienna Musikverein is the most watched classical music event in the world, and those orchestras, including the HK Phil, which have established their own Vienna-themed New Year concerts, regularly see some of the largest audiences of their entire concert season flocking to hear the heady mixture of glittering orchestral mixture spiced up with a handful of novelties. No wonder, when the music is so tuneful, colourful and genuinely happy! This year is no exception, and alongside the music of Vienna and the Strauss family, we have pieces from as far afield as South America and from one of today's Viennese composers.

ROMANTIC BARON

We open, of course, with music by **Johann Strauss II** (1825-1899). *Der Zigeunerbaron* (*The Gypsy Baron*) was an operetta first staged in Vienna in October 1885 telling of true love, long-lost love, forced love, treasure hunting and greed, and with a mix of characters including an illiterate pig-farmer, a gypsy palm-reader, a pair of young lovers, a pair of old lovers and a nobleman. Strauss put into the score a veritable treasure-trove of fine and instantly memorable



維也納愛樂樂團一年一度的新年音樂會 Vienna Philharmonic Orchestra's annual New Year's Concert
(www.wienerphilharmoniker.at)

史特勞斯寫作了500多首管弦樂舞曲，以圓舞曲和波爾卡為主，但當中有一首卻非常獨特——《常動曲》

(op. 257)。《常動曲》1861年4月4日在維也納首演，展現出「常動」這個工業革命年代大行其道的觀念。當時史特勞斯快要到俄羅斯舉行長期巡迴演出了；《常動曲》正好在他出發前最後一場音樂會首演。之後他在聖彼得堡也以《常動曲》做為加演曲目。然而他之前已將樂曲大幅修訂，新版本1861年6月13日在巴夫洛夫斯克演出，也就是大家今日所知的版本。作曲家明言這是「音樂笑話」，在樂團風馳電逝，活力充沛得令人透不過氣的時候，分別突出各種樂器與不同樂器組別。不過樂團似乎從沒正正經經地結束。

在今晚的音樂會裡，此曲的結尾將轉化為另一首作品《笑鬧音樂》的

themes, many of which he worked into the operetta's **Overture**.

Strauss composed over 500 light orchestral dances, mostly waltzes and polkas. Unique among these, however, is **Perpetuum mobile** (op. 257), first performed in Vienna on 4 April 1861. It celebrates the concept, hugely popular in the days of the Industrial Revolution, of perpetual motion. Its Viennese premiere occurred at the last concert before Strauss embarked on a lengthy tour of Russia, and in St Petersburg, he played the work again as an encore. By that stage, however, he had altered it quite substantially; and it is in that guise, first heard in Pavlovsk on 13 June 1861, that we know the work today. Labelled "a musical joke" it highlights different instruments and sections of the orchestra during the course of an invigorating, breathless orchestral gallop which never properly ends.

開端，120年後由當代維也納作曲家**格魯伯**（1943年生）寫成。《笑鬧音樂》襲用了《常動曲》的一個樂思，改寫成一首管弦樂炫技作品，然而樂曲也不無深意。作曲家自言：「赫斯堡王朝結束後，哪怕鉅變當前（奧地利甚至是某些事件的共謀），奧地利的反應都常常藏在『友好』這副官式面具背後。這副面具在《笑鬧音樂》裡漸漸滑落，更終於在最後一次危機中被扯掉。尾聲雖然急急重拾面具，史特勞斯《維也納氣質》的片段也一閃而過，可是面具的隱藏功已卻無法復原。正如史實既然醜陋，總不能一直文過飾非；況且只顧沉醉於往昔的好日子其實也沒甚麼好處——也許只有旅遊業例外。」

小號的個性

亨密爾（1778-1837）移居維也納時才七歲。他與莫扎特一家同住，時人更認為他即使不比貝多芬優秀，至少兩人也能平起平坐，更普遍認為他是當時最優秀的鋼琴家。不過現在的音樂會觀眾通常只認識他一首作品：**降E大調小號協奏曲**。樂曲1803年12月脫稿，但卻遲至1957年才重見天日。亨密爾之所以寫作小號協奏曲，全拜他與海頓的交情所賜。兩人在倫敦認識；初次見面時，海頓已對亨密爾印象深刻。所以到了1803年年底海頓行將退休時，就邀請亨密爾到艾斯特赫茲親王府工作。1804年1月1日，亨密爾到親王府履新；可以說，新作「小號協奏曲」是他用來顯示自己實力的樂曲。全曲共有三個樂章，每個樂章都展現出小號不同的特性。硬朗的管弦樂引子過後，**第一樂章**先以軍樂似樂段呈現小號令人熟悉的一面。但作曲家在**第二樂章**卻用盡有鍵小號的額外音域，塑造出抒情如歌、感

Instead, in today's concert, it transforms itself into a work written 120 years later by a modern-day Viennese composer, **Heinz Karl Gruber** (b. 1943). *Charivari* takes a musical idea from *Perpetuum mobile* and turns it into an orchestral display piece, but also reflects on, what the composer describes as, "that official mask of *Gemütlichkeit* [friendliness] behind which post-Hapsburg Austria has so often hidden its reactions to even the most drastic changes of fortune, and its complicity with some of them. In *Charivari* the 'mask' is gradually allowed to slip, until, in the final crisis, it is torn off. Although the coda hastily restores it, and adds a fleeting reminder of Strauss's *Wiener Blut*, it no longer fulfils its concealing function. The uglier facts of history cannot always be glossed over; and except perhaps for the tourist trade there's nothing to be gained from obsessively harking back to the good old days."

TRUMPET'S CHARACTER

Johann Nepomuk Hummel (1778-1837) was seven years old when he moved to Vienna. He lodged with the Wolfgang Mozart and his family, was considered Beethoven's equal, if not superior, and was widely regarded as the greatest pianist of the day. Nevertheless most concert-goers today know him for just one work, the **Trumpet Concerto in E flat** which surfaced only in 1957, although Hummel had completed it in December 1803. The Trumpet Concerto owes its existence to Hummel's friendship with Haydn. The two had first met in London and Hummel made such a good impression on the older composer that towards the end of 1803 Haydn, who was nearing retirement age, invited him to join the music staff at the court of Prince Esterházy. Hummel took up duties at Esterházy on 1 January 1804 and presented his credentials, as it were, with the newly-composed



亨密爾 Johann Nepomuk Hummel
(Wikipedia Commons)

情豐富的線條。**第三樂章**緊接著第二樂章響起，兩者之間毫無間斷。本來小號這種樂器在19世紀初已顯得既過時又多餘，但作曲家卻在此特意讓獨奏者展現高超技巧。

愛德華·史特勞斯 (1835-1916) 是小約翰·史特勞斯的弟弟，但他初時似乎像個旅行者多於音樂家，大家都預計他會從事外交工作，直至小約翰說服他改以音樂為業。可是音樂史卻老是詆毀愛德華，說他是將史特勞斯樂團整個樂譜庫燒毀的人——不過這個「美名」也不盡不實。有說他花了七小時，在朋友開的椅子廠裡，將父兄的舞曲作品大部分原稿和樂譜丟進熔爐燒毀。不過他卻保留了自己作品的樂譜，合共295首管弦樂曲，包括《卡門方塊舞》(op. 134)。比才的歌劇《卡門》大受歡迎；歌劇首演翌年(1876年)，愛德華·史特勞斯就根據劇中主題，寫成《卡門方塊舞》。

Trumpet Concerto. Each of the three movements demonstrates a different aspect of the trumpet's character. The **first movement**, after a sturdy orchestral introduction, shows it in its familiar militaristic role, while in the **second movement** Hummel was able to make full use of the keyed trumpet's extra range of notes to produce an almost song-like, lyrical and expressive line. The **third movement**, which follows without a break, was designed to allow the soloist to display true virtuosity on an instrument, which in the early days of the 19th century had become rather old-fashioned and redundant.

Eduard Strauss (1835-1916) was the younger brother of Johann Strauss II and was initially destined to be more of a traveller than a musician – he was expected to join the diplomatic service – until Johann persuaded him to become a musician. Musical history, however, denigrates him with the somewhat specious honour of being the man who burnt the entire library of the Strauss orchestra. In – so we are told – seven hours, he destroyed most of the original manuscripts and scores of his brothers' and father's dances, using the furnace of a chair factory owned by a friend. Nevertheless he preserved his own scores; a total of 295 orchestral pieces including the **Carmen-Quadrille** (op. 134) based on themes from Bizet's popular opera and composed in 1876, a year after the premiere of the opera itself.

ENCHANTING DANCES

We move away from Vienna for our next two dances. The first comes from the opera *The Bartered Bride* by the Czech composer **Bedřich Smetana** (1824-1884). First performed in Prague on 30 May 1866 the opera was not a great success, so, in an attempt to produce a more attractive score, Smetana added a number of dances which, based on genuine

迷人的舞曲

以下兩首舞曲都是維也納以外的作品，第一首選自捷克作曲家**史密塔納** (1824-1884) 歌劇《**被出賣的新娘**》。《被出賣的新娘》1866年5月30日在布拉格首演，但反應只屬不過不失；史密塔納為了令音樂更吸引，就加上多首舞曲。這些舞曲都根據真正的捷克舞蹈寫成，日後更經常成為音樂會選曲，其中包括一首傳統的「斯科奇維舞曲」。樂曲躁動又刺激，動感強勁，像有無限精力似的，可見副題〈**喜劇演員之舞**〉實在貼切非常。第二首舞曲來自「探戈之鄉」阿根廷。作曲家**皮亞佐拉** (1921-1992) 儼然成了探戈舞曲的代名詞，在他接近三百首探戈舞曲中，論受歡迎程度，《**自由探戈**》(1974年) 可謂其中佼佼者；樂曲不斷反覆的節奏型，讓樂團大有發揮機會，精彩萬分。

《自由探戈》問世前100年，小約翰·史特勞斯寫了他第354首管弦樂舞曲。作品這麼多，為樂曲取名也肯定很頭痛；這一次，作曲家就在斯樂高 (1821-1892) 的文集《維也納氣質與維也納風情》裡，找到新作的標題：《**維也納氣質**》。《維也納氣質》1873年4月23日在維也納金色大廳首演，祝賀奧地利女大公姬斯娜·路易斯·瑪麗亞 (奧地利皇帝法蘭茲·約瑟夫長女) 與巴伐利亞利奧普親王大婚之喜。當時有樂評寫道：「身受大家愛戴的圓舞曲之王作品繁多，但要說這(《維也納氣質》) 是當中數一數二的作品，相信並不為過。這首舞曲糅合了許多真正的維也納曲調，充滿悅耳的聲音和激動人心的節奏。觀眾反應非常熱烈，樂團更徇眾要求將樂曲重複一遍。」

樂曲剖析中譯：鄭曉彤

Czech dance-forms, have since developed a life of their own in the concert hall. These include a traditional *Skočná* which, with its almost manic momentum and boundless energy, is given the entirely appropriate subtitle, "**Dance of the Comedians**". The second comes from Argentina, the home of the tango. **Astor Piazzolla** (1921-1992) was the composer whose name became synonymous with the tango, and among the most popular of almost 300 tangos he composed, is *Libertango* which dates from 1974 and with its obsessive, repeated rhythms provides ample opportunities for brilliant orchestral display.

A century before *Libertango*, Johann Strauss II composed what was his 354th orchestral dance. Thinking up titles when you compose so much music must be a problem, and he found the title *Vienna Blut* from a collection of writings called *Wiener Blut und Wiener Luft (Viennese Blood and Viennese Air)* by Friedrich Schögl (1821-1892). It was given its first performance on 23 April 1873 at the Musikverein in Vienna at an event to celebrate the marriage of Emperor Franz Josef's eldest daughter, Archduchess Gisela Louise Maria, to Prince Leopold of Bavaria. A critic at the time wrote: "We do not believe we are overstating our praise if we count this work amongst the best by the beloved Waltz King. This dance piece is a collection of genuine Viennese tunes, full of melody and electrifying rhythm. On tempestuous demand the waltz had to be repeated."

Programme note by Dr Marc Rochester

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克里斯汀·舒曼 CHRISTIAN SCHUMANN

指揮 Conductor

PHOTO: Jorge Cueto

克里斯汀·舒曼在指揮歌劇及交響樂兩方面迅速冒起，同時在國際的當代音樂及電影音樂領域著著領先。2018/19樂季，他有多個重要首演，包括與倫敦的愛樂管弦樂團、倫敦、布魯塞爾愛樂的演出，以及今晚與港樂的合作。

舒曼對電影音樂自然而然的喜愛及獨到了解，致使他帶領多個相關的大型項目。今個樂季，他在德國和奧地利有三個重大巡演，指揮多齣經典電影：《星球大戰》、《蝙蝠俠：黑夜之神》、《占士邦》、《魔幻森林》及《五星級大鼠》。2018年9月，他在荷蘭與當地傳奇搖滾樂隊Di-rect合作，指揮了四場戶外音樂會。

舒曼於布達佩斯的國際指揮大賽勝出後，開始獲國際樂壇注目。其後，他獲得倫敦聯合文化基金國際指揮學院的獎學金，帶來許多重要首演，包括在皇家節日音樂廳分別指揮倫敦愛樂及倫敦的愛樂管弦樂團。自此，他開始與多個重要樂團及現代音樂合奏團合作。

舒曼曾指揮多個電影及電子遊戲的錄音，包括多位作曲家的原創作品：舒勒（電影《我控訴》，與德國西南廣播交響樂團合錄）、帕斯卡·舒密加（電影《L'enigme》，與科隆的德國西部電台廣播大廈樂團合錄）和蘇德烈菲斯（電子遊戲《戰地風雲》1、5及其Expansion版本，分別與倫敦的愛樂管弦樂團及倫敦交響樂團合作）。

Christian Schumann is rapidly establishing a reputation as both an opera and symphonic conductor, as well as a leading international force in the contemporary and film music world. The 2018/19 season features a number of important debuts including engagements with the Philharmonia Orchestra, London and Brussels philharmonics, and tonight's performance with the HK Phil.

Schumann's special affinity for film music has led him to conduct major projects, and this season he embarks on three major tours across Germany and Austria featuring such classics as *Star Wars*, *The Dark Knight*, *James Bond*, *The Jungle Book* and *Ratatouille*. In September 2018 he conducted four open air concerts in the Netherlands featuring legendary Dutch rock band Di-rect.

Schumann first came to international attention when he won first prize at the International Conducting Competition in Budapest. He then went on to secure the International Allianz Academy for Conductors Scholarship, which led to a number of important debuts including appearances with the London Philharmonic Orchestra and the Philharmonia Orchestra at the Royal Festival Hall. Since then he has worked with a number of important orchestras and new music ensembles.

Christian Schumann has conducted a number of recordings for film and video games including the original scores by Philippe Schoeller (*J'accuse* with SWR Sinfonieorchester), Pascal Schumacher (*L'enigme* with WDR Funkhausorchester Köln) and Johan Söderqvist (*Battlefield 1*, *Battlefield 5* & *Battlefield Expansion* with the Philharmonia Orchestra and the LSO respectively).



赫爾塞思

TINE THING HELSETH

小號 Trumpet

PHOTO: Colin Bell

挪威小號演奏家赫爾塞思迅速成為同輩中最出色的小號獨奏家之一，曾與全球多個頂尖樂團和室樂團合作。她定期和她的tenThing女子銅管合奏團巡迴演出。該團始於2007年，是她與音樂上的知心好友攜手合作的特別項目，本樂季tenThing再次在德國、英國、北美巡演。

赫爾塞思曾獲頒多個古典音樂獎項，包括2013年德國古典迴聲獎的「年度新人」、2009年波爾列堤－布依東尼基金獎學金、2006年歐洲青少年音樂家比賽第二名。赫爾塞思於2016年回歸此比賽擔任評判。2007年，她榮獲挪威格林美獎的「年度新人獎」，是首位獲此殊榮的古典音樂家。2012年，她與皇家利物浦愛樂合作灌錄《說故事的人》，由EMI古典發行。另一張以她名字命名的專輯於2013年3月發行，與鋼琴家史托合作，收錄她個人所挑選的原創及改編作品。

赫爾塞思現居於奧斯陸，一直活躍於社區，定期擔任電台及電視台主持，並在挪威音樂學院教授小號。

Norwegian trumpeter Tine Thing Helseth has rapidly established herself as one of the foremost trumpet soloists of our time, and has worked with some of the world's leading orchestras and chamber orchestras. She undertakes regular tours with her 10-piece, all-female brass ensemble, tenThing, an idea that started in 2007 as a fun and exciting project to pursue with her closest musical friends. This season sees tenThing back on tour in Germany, the UK and North America.

Helseth has been the recipient of various awards for her work in classical music, including "Newcomer of the Year" at the 2013 ECHO Klassik Awards, the 2009 Borletti-Buitoni Trust Fellowship, and second prize in the 2006 Eurovision Young Musicians competition, to which she returned to serve as juror for the 2016 competition. In 2007 she had the rare honour of being the first-ever classical artist to win "Newcomer of the Year" at the Norwegian Grammy Awards. In 2012 she recorded *Storyteller* with the Royal Liverpool Philharmonic, released on the EMI Classics label. A further, self-titled CD was released in March 2013 presenting a personal selection of original and transcribed works, accompanied by pianist Kathryn Stott.

Helseth resides in Oslo and maintains an active role in her community as a regular TV and radio presenter, and also teaches trumpet at the Norwegian 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150場音樂會，把音樂帶給超過20萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至少直到2022年。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂第26位音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。

繼歐洲巡演（包括在維也納著名的金色大廳的演出及錄影）取得成功後，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年四至五月前赴首爾、大阪、新加坡、墨爾本和悉尼歌劇院巡演。

梵志登帶領樂團、合唱團與一眾頂尖歌唱家，於2018年1月完成了歷時四年的華格納巨著《指環》四部曲的歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。《指環》第四部曲——《諸神的黃昏》的錄音剛於2018年11月發行。

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

THE HONG KONG PHILHARMONIC ORCHESTRA

(HK Phil) is recognised as Asia's foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today's most sought-after conductors, has been the orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. Maestro van Zweden is the 26th Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long has been Principal Guest Conductor since the 2015/16 season.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna's famous Musikverein, the HK Phil has toured extensively within mainland China. In celebration of the 20th anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House between April and May 2017.

Jaap, the HK Phil, a superb cast of soloists and a chorus successfully completed an epic four-year journey through Wagner's *Ring Cycle* in January 2018. The concert performances and live Naxos recordings have been enthusiastically received by audiences and praised by critics at home and abroad. The recording of *Götterdämmerung* was released in November 2018.



PHOTO: Cheung Wai-lok

「你正在聆賞全球其中一個最佳的華格納交響樂團。」《泰晤士報》

“You’re hearing one of the best Wagner orchestras in the world.”

The Times

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，以拿索斯唱片發行。此外，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Joshua Bell, Charles Dutoit, Christoph Eschenbach, Matthias Goerne, Stephen Hough, Evgeny Kissin, Lang Lang, Yo-Yo Ma, Ning Feng and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as to enhance Hong Kong’s reputation as one of the great cities in the world.

Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

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

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登
Jaap van Zweden

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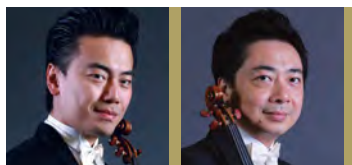
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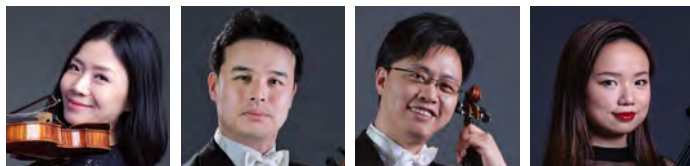
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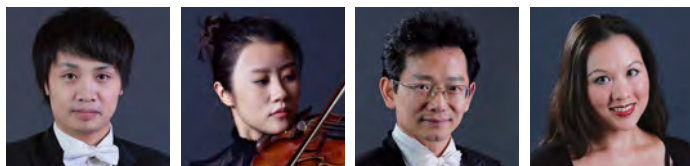


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桂麗
Gui Li

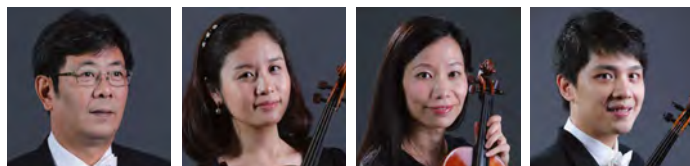


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Li Zhisheng

劉芳希
Liu Fangxi

毛華
Mao Hua

梅麗芷
Rachael Mellado



倪瀾
Ni Lan

徐姮
Xu Heng

張希
Zhang Xi

龍希(休假)
Long Xi
(On sabbatical leave)

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Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑋
Leslie Ryang Moonson



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



冒田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong

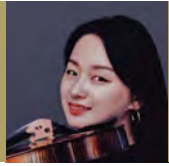


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Zhou Tengfei

中提琴 VIOLAS



●凌顯祐
Andrew Ling



■李嘉黎
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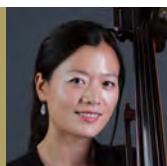
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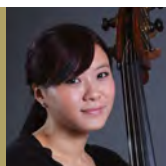
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



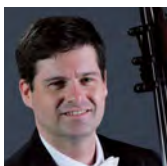
張沛姬
Chang Pei-heng



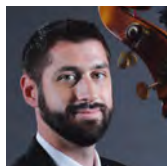
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
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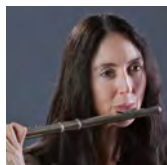


鮑爾菲
Philip Powell

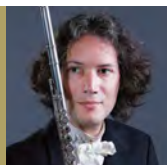


范戴克
Jonathan Van Dyke

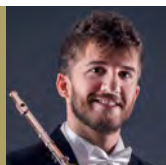
長笛 FLUTES



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Megan Sterling



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Olivier Nowak



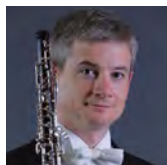
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短笛 PICCOLO



施家蓮
Linda Stuckey

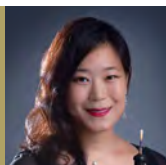
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Michael Wilson



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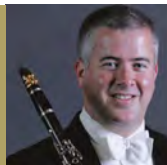


關尚峰
Kwan Sheung-fung

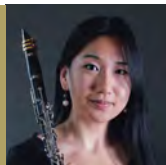
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John Schertle



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低音單簧管 BASS CLARINET



艾爾高
Lorenzo losco

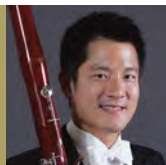
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Benjamin Moermond



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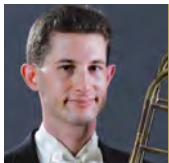
施樂百
Robert Smith

低音長號

BASS TROMBONE

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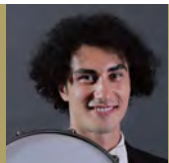
定音鼓 TIMPANI

敲擊樂器 PERCUSSION

豎琴 HARP



●龐樂思
James Boznos



●白亞斯
Aziz D. Barnard Luce



梁偉華
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Paganini Project

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Dawne Haddad (1991) Violoncello

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

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
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G. B. Guadagnini (1760) Violin, played by Mr Jing Wang, Concertmaster

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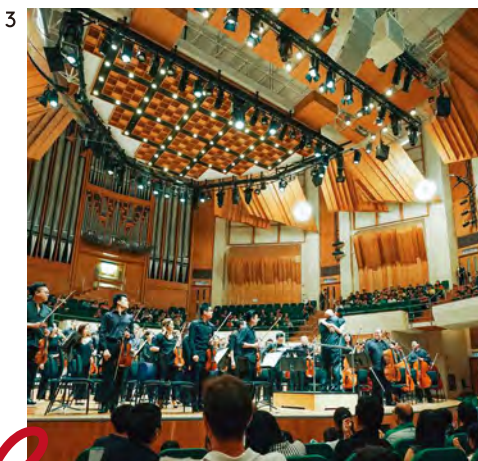
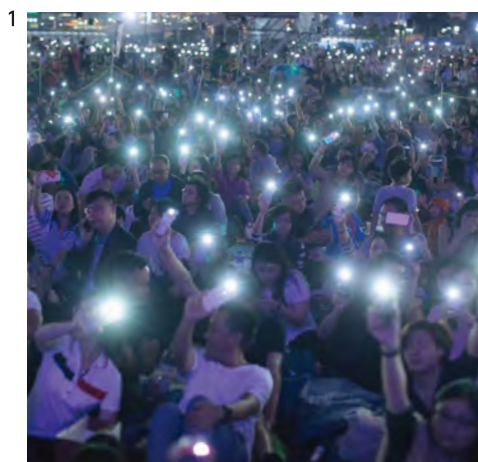
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港樂45年

HK PHIL'S 45TH



上述刊物於「香港管弦樂團第45個職業樂季」展覽中展出。
Exhibits of the "Hong Kong Philharmonic Orchestra 45th Season" exhibition
PHOTO: Cheung Wai-lok

連繫樂迷 MUSIC CONNECTION

香港管弦樂團雜誌《起拍》，於1980年11月創刊，首次出版10,000份。這份雙月刊的前身是月刊《樂訊》，同樣肩負起連繫樂團與樂迷的使命，並介紹古典音樂知識。

The Hong Kong Philharmonic Orchestra's magazine *Upbeat* was first published in November 1980, and had a 10,000 print-run for its debut edition. This bi-monthly magazine follows on from its forerunner, the monthly newsletter, as a bridge between the orchestra and its audience, and features classical music stories aimed at all music lovers.

港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

4 & 5
JAN 2019

Fri & Sat 8pm CC

取消 CANCELLED

奧斯卡配樂大師：亞歷山大·達士勒 The Oscar Maestro: Alexandre Desplat

亞歷山大·達士勒因為突然身體抱恙，未能如期來港演出，音樂會因而取消。觀眾將獲退還票款，查詢：2721 2332 / ticketing@hkphil.org。Due to a short-term medical condition, Alexandre Desplat has unfortunately had to withdraw from these performances, and hence, the concerts will be cancelled. Your ticket(s) will be refunded. For enquiries: 2721 2332/ticketing@hkphil.org.

4
JAN 2019

Fri 8pm CC

免費 FREE

滿額 FULL

港樂2019新年同樂音樂會 HK Phil's Musical Gift for You in 2019! Concert

伯恩斯坦 《錦城春色》：三段舞曲
康高特 小提琴協奏曲
伯恩斯坦 《夢斷城西》：交響舞曲
BERNSTEIN *On The Town*: Three Dance Episodes
KORNGOLD Violin Concerto
BERNSTEIN *West Side Story*: Symphonic Dances

廖國敏，指揮
王敬，小提琴
Lio Kuokman, conductor
Jing Wang, violin

11
JAN 2019

Fri 8pm TW

\$320 \$280 \$180 \$120

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莫扎特 《唐喬望尼》序曲
莫扎特 交響協奏曲，K. 297b
羅特 E大調交響曲
MOZART *Don Giovanni* Overture
MOZART Sinfonia Concertante, K. 297b
ROTT Symphony in E

大衛·史頓，指揮
韋爾遜，雙簧管
史安祖，單簧管
莫班文，巴松管
江蘭，圓號
David Stern, conductor
Michael Wilson, oboe
Andrew Simon, clarinet
Benjamin Moermond, bassoon
Lin Jiang, horn

18 & 19
JAN 2019

Fri & Sat 8pm CC

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

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Van Cliburn International
Piano Competition

太古音樂大師系列：張昊辰的拉赫曼尼諾夫 Swire Maestro Series: Zhang Haochen Plays Rachmaninov

陳其鋼 《五行》
拉赫曼尼諾夫 第一鋼琴協奏曲
拉赫曼尼諾夫 交響舞曲
CHEN Qigang *Five Elements*
RACHMANINOV Piano Concerto no. 1
RACHMANINOV Symphonic Dances

余隆，指揮
張昊辰，鋼琴
Yu Long, conductor
Zhang Haochen, piano

25 & 26
JAN 2019

Fri 8pm

Sat 3pm & 8pm

CC

\$680 \$480 \$380 \$280

門票熱賣中

TICKETS SELLING FAST

港樂x倫永亮—鋼琴後的人交響音樂會 HK Phil x Anthony Lun The Man Behind the Piano Concert

倫永亮經典名曲，包括：〈鋼琴後的人〉、〈靜夜的單簧管〉、〈心仍是冷〉、〈我為何讓你走〉、〈我說過要你快樂〉……，以及精選電影與流行榜上榜作品等。Anthony Lun's greatest hits, including: "The Man Behind the Piano", "A Clarinet in A Quiet Night", "Heart Still Cold", "Why Do I Let You Go", "Said I'd Make you Happy", and his own pick of songs from movies, etc.

倫永亮，創作人/歌手/鋼琴家
陳潔靈，特別演出嘉賓
謝安琪，特別演出嘉賓
梁釗峰，特別演出嘉賓
謝拉特·莎朗嘉，指揮
Anthony Lun, composer/singer/pianist
Elisa Chan, special guest
Kay Tse, special guest
Leung Chiu-fung, special guest
Gerard Salonga, conductor

8 & 9
FEB 2019

Fri & Sat 8pm

CC

\$780 \$580 \$380 \$280

門票熱賣中

TICKETS SELLING FAST

百老匯巨星：莉亞·莎朗嘉 Lea Salonga: The Voice of Broadway

演唱多首來自百老匯音樂劇（《美麗傳奇》、《西貢小姐》、《小島往事》）及動畫電影（《真假公主——安娜塔西亞》、《魔雪奇緣》、《木蘭》等）的首本名曲。Music from Broadway's *Beautiful*, *Miss Saigon*, *Once on the Island*, and animated films *Anatasia*, *Frozen*, *Mulan*, and more.

莉亞·莎朗嘉，歌唱家
謝拉特·莎朗嘉，指揮
Lea Salonga, vocalist
Gerard Salonga, conductor

15 & 16
FEB 2019

Fri & Sat 8pm

TW

\$320 \$280 \$180 \$120

太古輕鬆樂聚系列：格拉斯的大衛寶兒 Swire Denim Series: Philip Glass' David Bowie

格連活特 《黑金風雲》電影配樂（中國首演）
戴斯納 《眼淚》（亞洲首演）
萊許 《三個樂章》（中國首演）
格拉斯 第四交響曲，「世間英雄」（亞洲首演）
Jonny GREENWOOD Music from the movie *There Will Be Blood* (China premiere)
Bryce DESSNER *Lachrimae* (Asian premiere)
Steve REICH *Three Movements* (China premiere)
Philip GLASS Symphony no. 4, *Heroes* (Asian premiere)

迪利德，指揮
André de Ridder, conductor

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香港管弦樂團長號手Maciek Walicki是C.G.Conn的支持者。全因其設計在音量和靈活性之間找到最佳平衡，無論演奏氣勢磅礴的交響樂曲，室樂或獨奏都可揮灑自如。



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