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牛牛的柴可夫斯基

NIU NIU PLAYS TCHAIKOVSKY

P. 3 柴可夫斯基 PYOTR ILYICH TCHAIKOVSKY 32'

第一鋼琴協奏曲

Piano Concerto no. 1

非常莊嚴但不太快的快板

質樸的小行板

熱烈的快板

Allegro non troppo e molto maestoso

Andantino semplice

Allegro con fuoco

中場休息 INTERMISSION

P. 7 柴可夫斯基 PYOTR ILYICH TCHAIKOVSKY 46'

第六交響曲，「悲愴」

Symphony no. 6, *Pathétique*

慢板—不太快的快板

優雅的快板

非常活潑的快板

終曲：哀怨的慢板

Adagio – Allegro non troppo

Allegro con grazia

Allegro molto vivace

Finale: Adagio lamentoso

P. 11 梵志登 指揮

Jaap van Zweden Conductor

P. 13 牛牛 鋼琴

Niu Niu Piano



觀眾問卷調查

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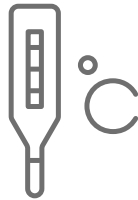
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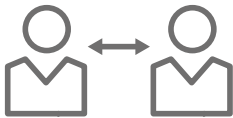
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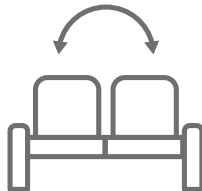
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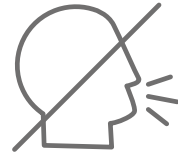
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1840-1893

柴可夫斯基

PYOTR ILYICH TCHAIKOVSKY

降B小調第一鋼琴協奏曲，op. 23

Piano Concerto no. 1 in B flat minor, op. 23

非常莊嚴但不太快的快板

質樸的小行板

熱烈的快板

Allegro non troppo e molto maestoso

Andantino semplice

Allegro con fuoco

作曲家

柴可夫斯基1840年5月7日生於威卡省邊緣的霍建斯卡。他母親既教他彈鋼琴，又啟發他創作音樂；1854年母親離世，令柴可夫斯基更醉心音樂，希望從中得到慰藉。可是在19世紀中葉的俄國，學音樂沒有甚麼出路，所以父親就要他唸法律、當公務員。1859年，他入職司法部當文員，實實在在地工作了三年，也升遷過幾次。可是當他聽聞會有一所音樂學院在聖彼得堡開辦時，就決定辭掉工作唸書去；1865年畢業後馬上獲魯賓斯坦招攬，到新成立的莫斯科音樂學院任教（魯賓斯坦正是該校總監）。柴可夫斯基在莫斯科音樂學院任教了12年，期間他的名氣越來越大；1878年乾脆辭掉教席，全身投入創作。在他數十年創作生涯中，問世的作品包括11部歌劇、六首交響曲、多部協奏曲、室內樂、器樂作品以及幾百首歌曲。1893年11月6日他與世長辭時正值事業的巔峰。

背景

柴可夫斯基合共寫作了三首鋼琴協奏曲，其中第一首最受歡迎，是演出機會最多的音樂會作品之一。柴可夫斯基於1874年11月動筆，據作曲家憶述，往後幾星期，他都要「絞盡腦

THE COMPOSER

Tchaikovsky was born in Votkinsk on the border of the Vyatka Province on 7 May 1840. His mother taught him the piano, inspired him to write his first music and her death in 1854 prompted him to seek solace in music. But since music itself offered no opportunities for employment in mid-19th century Russia, Tchaikovsky's father instructed him to study law and enter government service. He joined the Ministry of Justice as a clerk in 1859 and worked solidly in his post for three years, attaining several promotions. However, when he heard of the opening of a music conservatoire in St Petersburg, he decided to abandon government service and enrol as a student. He graduated in 1865 and was immediately offered a teaching post at the newly-opened Moscow Conservatory by its director, Nikolai Rubinstein. During the 12 years that he taught there, his reputation as a composer grew and eventually, in 1878, he was able to devote himself full-time to writing music. Over the course of his lifetime Tchaikovsky composed 11 operas, three ballets, six numbered symphonies, many concertos, chamber and instrumental works, and several hundred songs. He died in St Petersburg on 6 November 1893 at the very height of his career.



柴可夫斯基 Tchaikovsky

by Nikolai Dimitriyevich Kuznetsov
(Wikimedia Commons)

汁……將樂段擠壓出來」，寫作靈感要「在房間踱來踱去好幾小時」才出現。及1875年1月底，他對曲子也蠻滿意，就私下為魯賓斯坦彈奏一次。這時柴可夫斯基已經將樂曲題獻給魯賓斯坦，也預計他會為樂曲的世界首演擔任獨奏。不過據柴可夫斯基後來複述，魯賓斯坦反應欠佳：「（他）一言不發——完全沉默……我從琴椅站起來。『怎麼樣？』我問。然後他就連珠炮似的……說我的協奏曲一文不值，無法演奏……差勁、瑣碎、庸俗。只有一兩頁有點價值。」柴可夫斯基既憤怒又失望，就將魯賓斯坦的名字從題獻詞中刪去，改為將樂曲交給德裔指揮家暨鋼琴家畢羅。反而畢羅對作品讚賞有加，認為樂曲「高尚、有力又新穎」。他先將這首協奏曲帶到波士頓演出，幾天後再在紐約重演，兩次演出都大獲美國觀眾好評，反應非常熱烈。此後，柴可夫斯基第一鋼琴協奏曲就成為最重要的鋼琴協奏曲之一。

THE BACKGROUND

The first of Tchaikovsky's three piano concertos ranks as one of the best loved and frequently performed of all concerto works. He began work on it in November 1874, and over the next few weeks, as he later recalled, had to "hammer passages... out of my brain" and "walk up and down the room for hours" before ideas came. But towards the end of January 1875 he felt happy enough with the result that he played it through privately to Nikolai Rubinstein to whom he had dedicated the concerto and who was expected to be the soloist at the work's premiere. As Tchaikovsky later reported Rubinstein's reaction was not good: "Not one word was said – absolute silence... I got up from the piano. 'Well?' I said. Then a torrent burst from Rubinstein... My concerto was worthless and unplayable... bad, trivial, vulgar. Only one or two pages had any value." Angry and disillusioned, he expunged Rubinstein's name from the dedication and, instead, handed it to the German pianist and conductor, Hans von Bülow who was shortly to embark on a concert tour of the US. Von Bülow had no reservations about the work describing it as "lofty, strong and original", and his performance of the concerto in first Boston and, a few days later, New York received rousing ovations from the American audiences. It has been at the forefront of the piano concerto repertory ever since.

THE MUSIC

The powerful opening of the **first movement** with its famous horn call and sledge-hammer chords from the piano lays something of a false trail, since this material does not feature again in the concerto. It gives way to rather lighter and considerably more nimble music based on a folk melody from the Ukraine. Two

音樂

家傳戶曉的圓號號聲配合震撼的鋼琴和弦，構成**第一樂章**氣勢如虹的開端，但這些素材隨即消失得無影無蹤，在整首樂曲中未嘗重現。下一樂段根據烏克蘭民歌寫成，氣氛輕鬆得多。樂章的兩個主題分別由單簧管（配合巴松管和圓號伴奏）和配上弱音器的弦樂奏出，各有千秋，特別值得留意。這個樂章長達20分鐘（佔全曲總長度三分二），因此作曲家有充裕的時間，既可以將多個主題擴充和修飾，觸及各式各樣的情緒和色彩，又能容納多個難度極高的華采樂段。

第二樂章先由長笛掀開序幕，迷人的主題輾轉由長笛、鋼琴及兩把大提琴奏出；中段速度加快（樂譜上指明「能多快就多快」），與前段形成對比；但經過鋼琴的狂想曲式短段，樂章卻重拾開始時的柔和氣氛。

第三樂章主題根據另一首烏克蘭民歌寫成，初時恍如熱烈的舞曲，但樂團的步伐漸漸變得沉重，稍後小提琴含羞答答地引入新主題——主題儘管初時平平無奇，後來卻演變成全曲最壯觀、最輝煌的高潮樂段。

contrasting themes emerge from the clarinet (with an accompaniment from bassoons and horns) and from muted strings, and at over 20 minutes (almost two-thirds of the concerto's overall length) Tchaikovsky allows himself ample time to expand and elaborate on these themes, producing music which passes through the whole gamut of emotions, moods and colours and includes several truly virtuoso cadenzas for the soloist.

The **second movement** is introduced by a charming flute theme which is quickly taken over by the piano which, in turn, passes it on to a pair of cellos. The central section provides a contrast in speed (it is marked "as fast as possible") but a short rhapsodic passage for the piano brings the movement back to the gentle mood of the opening.

Another Ukrainian folk song provides the material for the fiery dance-like theme with which the **third movement** opens. This turns into a stamping dance from the orchestra before the violins tentatively introduce a theme which, innocuous as it might seem at first, is going to produce the grandiose, glittering climax to the concerto.

編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、定音鼓及弦樂組。

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

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IN HARMONY

1840-1893

柴可夫斯基

PYOTR ILYICH TCHAIKOVSKY

B小調第六交響曲，op. 74，「悲愴」

Symphony no. 6 in B minor, op. 74, *Pathétique*

慢板—不太快的快板

優雅的快板

非常活潑的快板

終曲：哀怨的慢板

Adagio – Allegro non troppo

Allegro con grazia

Allegro molto vivace

Finale: Adagio lamentoso

作曲家

柴可夫斯基原本的就業計劃是當公務員，甚至真的在司法部工作，之後才決定放棄文職投身音樂。然而由始至終，他都沒有任何一件樂器演奏得特別出色，只專攻作曲。1865年畢業後，他就獲延攬到新成立的莫斯科音樂學院教授和聲，翌年完成「第一交響曲」，往後陸續完成了另外五首交響曲。交響曲的傳統本質是抽象音樂，但柴可夫斯基的交響曲卻打破了這種觀念。他給一位同僚寫信道：「我不想筆下只有空洞和弦而無內涵的交響曲。難道交響曲不應交代那些無法言傳、卻有需要表達的東西嗎？」

背景

柴可夫斯基最初把他最後一首交響曲（第六交響曲）稱為「標題交響曲」，因為每個樂章都根據具體標題和內容大綱寫成，四樂章構成一個故事。但故事究竟是怎樣的，柴可夫斯基卻從無明言。然而，聽眾聽過此曲後摸不著頭腦，令柴可夫斯基決意另取標題——一個既能明確提示樂曲的「內容大綱」，又能簡略說明第四樂章的情緒為何如此壓抑（正是這個樂章令首演的觀眾大惑不解）的標題。柴可夫斯基苦思良久仍然毫無頭緒。他跟前弟莫德斯特提起這件事，後者說：

THE COMPOSER

The career path along which Tchaikovsky originally set out was that of a government servant. He worked in the Ministry of Justice before deciding to abandon that and turn to music. He was never particularly proficient as a performer on any instrument, his sole focus as a musician being composition. On graduating in 1865 he was appointed to the staff of the newly-created Moscow Conservatory where he taught harmony and, the following year, completed his first symphony. He went on to write five more symphonies with which he broke away from the conventional idea of a symphony being an essentially abstract musical idiom. As he wrote to a colleague, “I should not wish for a symphony to come from my pen which expresses nothing and consists only of empty chords. Should not a symphony express those things for which there are no words but which still need to be expressed?”

THE BACKGROUND

Tchaikovsky originally called his sixth and final symphony “Programme Symphony” since the music follows a definite programme with each of the movements telling part of a story. Exactly what that story was Tchaikovsky never explained. It was the audience’s mystified reception of the work that prompted Tchaikovsky to look for a

「既然不想把標題和內容大綱公諸於世，那為何還要以『標題交響曲』作為曲名？」莫德斯特最初提議將樂曲改名為「悲劇」，後來猛然想到「悲愴」一詞——這就是後來一直沿用的名稱了。莫德斯特所用的是俄文「patetichesky」，相較於英文「pathetic」（悲慘可憫）一詞，原文更強調激情、悲傷和個人深刻的情懷，因此傳統上此曲曲名會採用法語；而樂曲也經常瀰漫著這種感情色彩。

首演後九天，柴可夫斯基與世長辭。有評論認為此曲反映出作曲家有感自己大限將至，然而作曲家寫作此曲時健康極佳，而且心情是多年來最愉快的。據音樂學家撒巴貝夫觀察俄國音樂得出的結論，此曲即使流於過分憂鬱，也是源於俄國音樂「要的不是曲式、和聲或符合法度的願景，而是激情、感受、倦怠和痛心。」

音樂

第一樂章的引子極為深沉哀痛。曲中有許多奔放激情的旋律，要是大家從中聽出作曲家的苦惱或沉痛情緒，那不過是因為大家都知道後來發生的事而已。中間的銅管樂段引用了俄國東正教會的葬禮讚美詩，但即使如此，一般相信那是作曲家向亡母致意之舉，並非預示作曲家本人命不久矣。

柴可夫斯基的芭蕾舞劇之所以令人難忘，優秀的圓舞曲實在功不可沒。**第二樂章**一方面聽來像極了這類既抒情又令人愉快的圓舞曲，一方面卻一反常態以五拍子寫成（圓舞曲一般都是三拍子），令樂章難以配合舞蹈之餘又添上幾分幽默感；即使尚有一絲陰霾縈繞不去，傷感氣氛也減弱了不少。

title which would give a clearer indication of the work's "programme" and in particular go some way to explaining the subdued final movement which so puzzled the first audience. He agonised long and hard over the matter of a title, outlining his predicament to his brother, Modest: "Why call it 'Programme' when I don't want to give the programme?" Modest suggested calling it "Tragic" but then hit on the title *Pathétique* which is how the symphony has been known ever since. The Russian word "patetichesky" used by Modest is more indicative of passion, sorrow and deep, personal emotion than the English "Pathetic", so the title has traditionally been given in French. These emotional elements figure largely in the sixth symphony.

As Tchaikovsky died just over nine days after the symphony's premiere, some commentators perceived in the work his own awareness of impending death. But Tchaikovsky was not only in the very best of health at the time of the symphony's composition, he was also happier than he had been for many years. Any excess of melancholy in the symphony might well be explained by musicologist Leonyd Sababeiev's observation about Russian music, "It was not form or harmony or Apollonic vision that was demanded, but passion, feeling, languor and heartache."

THE MUSIC

There is certainly plenty of passion and heartache in the deeply sorrowful introduction to the **first movement**. If, in the expansive and passionate melodies which abound in this movement, we can identify some anguish or deep sorrow on the composer's behalf, we see it only with the benefit of hindsight. Even the passage given out by the brass in the middle of the movement (a quotation from a Russian Orthodox funeral hymn), is believed to be a tribute to his mother rather than a presentiment of Tchaikovsky's own death.

第三樂章生氣勃勃，小提琴在樂章前半疾走不停，主題零零碎碎，全是為了後來壯麗的大型進行曲作鋪排。與作曲家所有交響曲樂章相比，這個樂章算是最壯麗和最令人振奮的，所展現的人生態度也最積極。第三樂章精神煥發，過後觀眾要是情不自禁地鼓掌也無可厚非，但這樣做就會錯過了曲中最戲劇化的時刻之一——事實上氣氛往往在瞬間扭轉，令人嘖嘖稱奇，冠絕古今。洋洋得意的進行曲迴響漸散，小提琴卻奏出**第四樂章**的開端，恍如一串淚珠汨汨而下，悲痛欲絕——那是史上情感最深刻、最真摯的音樂。樂章頗有「塵埃落定」之意，以淒戚的結尾尤甚——大提琴和低音大提琴奏出單一樂音，漸漸消散，最後盡歸寂靜，為首演後不久便離開人世的作曲家添上一分傳奇色彩。

所有樂曲剖析，編輯自港樂場刊資料庫；
原文由 Marc Rochester 博士撰寫，
鄭曉彤翻譯。

The **second movement** sounds for all the world like one of the lyrical and delightful waltzes which made Tchaikovsky's ballet scores so memorable. But having five beats in each bar (rather than the usual three) not only turns this into an orchestral piece to which it would be difficult to dance, but gives it a touch of humour which does much to alleviate any lingering sense of gloom.

The first half of the vivacious **third movement**, with its scampering violins and little fragments of theme, is given over to preparing the way for the big, spectacular march which turns this into one of the most thrilling, spectacular and thoroughly life-affirming of all Tchaikovsky symphonic movements. Audiences who understandably burst into spontaneous applause after the exciting third movement miss one of the symphony's most dramatic moments; indeed one of the most amazing twists of mood in all music. Even as the echoes of the triumphant march die away, the **fourth movement's** grief-stricken opening pours out of the violins like a flood of tears – some of the most emotionally-charged and passionate music ever written. There is finality about this music, not least in its mournful ending – a single note played by cellos and basses dying away to nothing – which has only added to the legend of Tchaikovsky's own death following so closely after the work's premiere.

All programme notes by Dr Marc Rochester, edited from HK Phil's house programme archive.

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、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、敲擊樂器及弦樂組。
Three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion and strings.

專輯發行 Album Release 收錄世界首演版本 Includes World Premiere Recording of the Edition

梵志登的
蕭斯達高維契
和馬勒

JAAP CONDUCTS SHOSTAKOVICH AND MAHLER

梵志登 指揮
Jaap van
Zweden
CONDUCTOR



SHOSTAKOVICH • MAHLER: Tenth Symphonies

8.574372



SHOSTAKOVICH

Symphony No. 10

MAHLER

Symphony No. 10 (Concert version ed. Mengelberg/Dopper)

Hong Kong Philharmonic Orchestra • Jaap van Zweden



梵志登 JAAP VAN ZWEDEN

指揮 Conductor

PHOTO: Eric Hong



梵志登於過去十年間享譽國際古典樂壇，成為炙手可熱的世界級指揮家。他現為香港管弦樂團音樂總監，同時是紐約愛樂音樂總監以及達拉斯管弦樂團的桂冠指揮。梵志登曾為多個世界一流的樂團擔任客席指揮，包括歐洲的巴黎樂團、阿姆斯特丹皇家音樂廳管弦樂團、萊比錫布業大廳樂團、維也納愛樂樂團、柏林愛樂樂團、倫敦交響樂團；美國的芝加哥交響樂團、克里夫蘭交響樂團、洛杉磯愛樂樂團等。

梵志登灌錄了許多錄音，均大獲好評。繼2019年禾夫獲格林美獎提名的《Fire in my mouth》後，梵志登於2020年推出大衛·朗的《國家的囚犯》世界首演的錄音，兩張專輯皆與紐約愛樂合作、由環球唱片旗下的Decca Gold品牌發行。梵志登與港樂完成了為期四年的計劃——華格納整套聯篇歌劇《尼伯龍的指環》，以及最近灌錄的馬勒第十交響曲與蕭斯達高維契第十交響曲，皆由拿索斯唱片發行。

梵志登於2020年獲香港特區政府頒發銀紫荊星章。他於2020及2021年分別獲嶺南大學和香港浸會大學頒授榮譽院士銜和榮譽大學院士；2021年香港演藝學院授予他榮譽博士。梵志登亦榮獲馳名的阿姆斯特丹皇家音樂廳大獎2020。1997年，梵志登大師與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症兒童的家庭提供協助。

Over the past decade, conductor Jaap van Zweden has become an international presence on three continents. Currently Music Director of the Hong Kong Philharmonic Orchestra, he is also Music Director of the New York Philharmonic (NY Phil) and Conductor Laureate of the Dallas Symphony Orchestra. He has appeared as guest conductor with leading orchestras such as, in Europe, the Orchestre de Paris, Amsterdam's Royal Concertgebouw, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic and London Symphony Orchestra, and, in the US, the Chicago Symphony Orchestra, The Cleveland Orchestra and Los Angeles Philharmonic.

Maestro van Zweden's numerous recordings include the world premiere of David Lang's *prisoner of the state* (2020) and Julia Wolfe's Grammy-nominated *Fire in my mouth* (2019), both recorded with the NY Phil and released on Universal Music Group's Decca Gold. With the HK Phil, he recorded Wagner's complete *Ring Cycle*, and recently Mahler's Symphony no. 10 and Shostakovich's Symphony no. 10, for the Naxos label.

Recently, van Zweden has been awarded the Silver Bauhinia Star by the HKSAR Government in recognition of his significant contribution to the development of the HK Phil and classical music in Hong Kong. He was conferred Honorary Fellowship by Lingnan University in 2020, and Honorary University Fellowship by Hong Kong Baptist University and an Honorary Doctorate by The Hong Kong Academy for Performing Arts in 2021. He also received the prestigious 2020 Concertgebouw Prize.

Maestro van Zweden and his wife Aaltje established the Papageno Foundation in 1997 to support families of children with autism.

RAINING PETALS— AN ORCHESTRAL RE-IMAGINING

FLORAL PRINCESS 65TH ANNIVERSARY CROSSOVER CREATION

合作機構 Collaboration



帝女花
65週年
跨界創意

落花滿天·
管弦光影之旅



管弦樂演奏
配以影像放映
ORCHESTRAL
PERFORMANCE WITH
SCREEN PROJECTION

以唐滌生創作的《帝女花》為主題，全新編寫成大型管弦樂作品，
融合粵劇名伶任劍輝與白雪仙當年絕色的演繹

Based on the classic *Floral Princess* created by Tong Tik-sang, this brand new orchestral re-imagining is complemented by the exquisite on-screen interpretation by renowned acting duo Yam Kim-fai and Pak Suet-sin

23&24
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2022



廖國敏 指揮
Lio Kuokman
CONDUCTOR
Photo © Jane Cheung
Creation © Centus Ltd



陳善之 總監
Joseph Chan Sinn-gi
DIRECTOR-GENERAL



葉家寶 總監
Ip Ka-po
DIRECTOR-GENERAL



李哲藝 作曲
Lee Che-yi
COMPOSER



吳國亮 導演、文本、剪接
Rex Ng
DIRECTOR, SCRIPTWRITER & FILM-EDITOR



黎宇文 監製
Maurice Lai
PRODUCER
Photo © Utopia

部分座位主與樂機構可能受限。詳情請參閱售票時提供的座位表。
Some seats may have restricted sightlines to the main screen. Please refer to the seating plan shown when purchasing tickets.

設計圖片只供參考，演出時之畫屏顯示大小會有機會作出調整。
The image shown is for reference only, the size of the projection screen may be adjusted during the concerts.

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SAT 3PM & 8PM
香港文化中心音樂廳
Hong Kong Cultural Centre Concert Hall

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香港管弦樂團由香港特別行政區政府資助

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region



香港文化中心
Hong Kong
Cultural Centre



牛牛 NIU NIU

鋼琴 Piano

PHOTO: Paul Tsang@UN Workshop



牛牛，原名張勝量，生於廈門的音樂世家。八歲獲上海音樂學院附屬小學破格取錄，成為創校以來最年輕的學生。2014年獲全額獎學金赴紐約茱莉亞音樂學院升學，並於2018年畢業。

牛牛九歲簽約EMI Classics，成為國際知名古典音樂唱片公司旗下最年輕的合約鋼琴家，至今推出八張專輯。最新一輯為迪卡唱片公司發行的《命運與希望》，當中收錄其首部原創鋼琴作品《希望》。

2007年，牛牛應邀與其恩師兼指揮霍華德合作，在倫敦皇家節日音樂廳演奏蕭斯達高維契的第一鋼琴協奏曲，席上貴賓包括威爾斯親王查理斯王子。2009年，牛牛成為在東京三得利音樂廳和北京國家大劇院音樂廳舉行獨奏音樂會的最年輕鋼琴家，並於2010年成為德國萬寶龍傑出青年音樂家大獎最年輕的得獎者。

牛牛為日本放送協會於2018至2019年製作的動畫《琴之森》擔任幕後鋼琴演奏，該動畫以多國語言及字幕在全球串流平台Netflix播出。牛牛於2022/23樂季將攜新專輯《Lifetime》於中國、日本、美國、歐洲等地展開全球巡演。

Niu Niu is the stage name of Zhang Shengliang, who was born into a musical family in Xiamen in 1997. At the age of eight, he became the youngest student ever enrolled in the affiliated primary school of the Shanghai Conservatory of Music. In 2014, he was admitted to New York's Juilliard School with a full scholarship and graduated in 2018.

Niu Niu signed to EMI Classics at the age of nine, making him the youngest pianist ever signed to an international classical label. Since then, he has released eight albums. *Fate & Hope*, his latest album released by Decca Classics in 2021, includes his debut composition *Hope*.

In 2007 Niu Niu performed Shostakovich's Piano Concerto no. 1 under his mentor Leslie Howard in the presence of HRH The Prince of Wales at London's Royal Festival Hall. Two years later he was the youngest pianist to give a solo recital at Tokyo's Suntory Hall and the National Centre for the Performing Arts in Beijing. In October 2010 Niu Niu was named the youngest laureate of the 2010 Prix Montblanc in Berlin.

In 2018-19 Niu Niu dubbed the piano part in NHK's animated version of *Piano no Mori* (Forest of Piano), broadcast by Netflix worldwide. As part of the campaign in support of his new album *Lifetime*, Niu Niu embarked on a nationwide tour of Japan in 2022, followed by the 2022/23 season's world concert tour in China, Japan, America and Europe.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest music-making



香港管弦樂團（港樂）獲譽為亞洲最頂尖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。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲第一個獲此殊榮的樂團。

梵志登是現今國際古典樂壇炙手可熱的指揮，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂的音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

廖國敏於2020年12月正式擔任駐團指揮。

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。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。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。樂團更因此而勇奪《留聲機》2019年年度樂團大獎。

繼歐洲巡演取得成功，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年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。

「港樂奏此凱歌，的確實至名歸。」

— 《留聲機》

“Gramophone is delighted to salute the HK Phil on this much-deserved triumph.”

— Gramophone

The HONG KONG PHILHARMONIC ORCHESTRA

(HK Phil) is recognised as one of Asia's foremost classical orchestras. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. Recently the HK Phil won the prestigious UK classical music magazine *Gramophone's* 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

Jaap van Zweden, SBS, one of today's most sought-after conductors, has been the orchestra's Music Director since the 2012/13 Season, a position he will hold until the 2023/24 Season. Maestro van Zweden has also been Music Director of the New York Philharmonic since the 2018/19 Season.

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

Lio Kuokman, JP, was appointed Resident Conductor in December 2020.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, receiving international critical acclaim. The orchestra successfully completed a four-year journey through Wagner's *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances were enthusiastically received by audiences, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019.

Following its successful European tour in 2015, the HK Phil has toured extensively across Mainland China. With the support of the Hong Kong Economic and Trade Offices, undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Joshua Bell, Charles Dutoit, Christoph Eschenbach, Renée Fleming, Stephen Hough, Evgeny Kissin, Katia and Marielle Labèque, Lang Lang, Yo-Yo Ma, Ning Feng, Leonard Slatkin and Yuja Wang.



PHOTO: Cheung Wai-lok

近年和港樂合作的指揮家和演奏家包括：阿殊堅納西、貝爾、杜托華、艾遜巴赫、弗萊明、侯夫、祈辛、拉貝克姊妹、郎朗、馬友友、寧峰、史拉健、王羽佳等。

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。2021年，港樂和香港演藝學院聯合宣布創辦首個共同管理的項目——「管弦樂精英訓練計劃」，由太古集團慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

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。

港樂獲香港特區政府慷慨資助，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

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 recently founded “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts (HKAPA), aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

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

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

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

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登

Jaap van Zweden, SBS

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆

Yu Long

駐團指揮

RESIDENT CONDUCTOR



廖國敏

Lio Kuokman, JP

第一小提琴

FIRST VIOLINS



王敬

樂團首席
Jing Wang
Concertmaster

梁建楓

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



許致雨

樂團第二副首席
Anders Hui
Second Associate
Concertmaster

王亮

樂團第二副首席
Wang Liang
Second Associate
Concertmaster

朱蓓

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



艾瑾

Ai Jin

把文晶

Ba Wenjing

程立

Cheng Li

桂麗

Gui Li



李智勝

Li Zhisheng

劉芳希

Liu Fangxi

毛華

Mao Hua

梅麗芷

Rachael Mellado



徐姮

Xu Heng

張希

Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



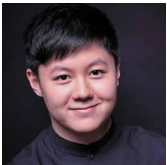
田中知子
Tomoko Tanaka



黃嘉怡
Christine Wong



周騰飛
Zhou Tengfei



賈舒晨*
Jia Shuchen



李祈*
Li Chi

* 樂師輪流於第一及第二聲部演出
Players may rotate between the First and Second Violin sections.

中提琴 VIOLAS



●凌顯祐
Andrew Ling



■李嘉黎
Li Jiali



▲熊谷佳織
Kaori Wilson



蔡書麟
Chris Choi



崔宏偉
Cui Hongwei



付水淼
Fu Shumiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damará 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



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



宋泰美
Tae-mi Song



宋亞林
Yalin Song

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛恒
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

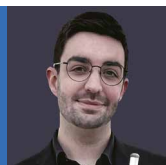
長笛 FLUTES



●史德琳
Megan Sterling



■盧卓歐
Olivier Nowak



浦翱飛[#]
Josep Portella Orfila[#]

短笛 PICCOLO



施家蓮
Linda Stuckey

雙簧管 OBOES



●韋爾遜
Michael Wilson



■王譽博
Wang Yu-Po



金勞思
Marrie Rose Kim

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

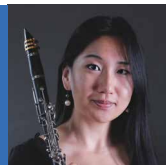
單簧管 CLARINETS



●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

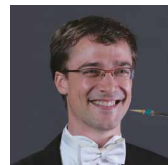


■陳劭桐
Toby Chan



◆李浩山
Vance Lee

低音巴松管 CONTRABASSOON



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



李少霖
Homer Lee



麥迪拿
Jorge Medina

小號 TRUMPETS



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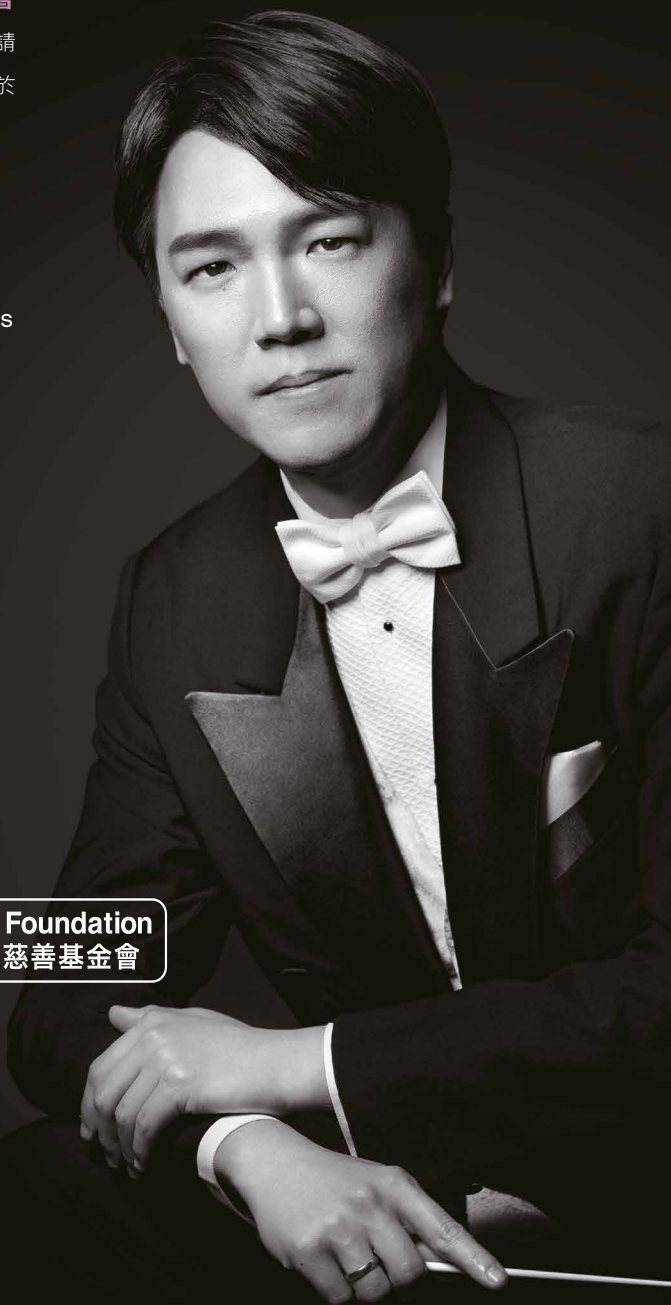
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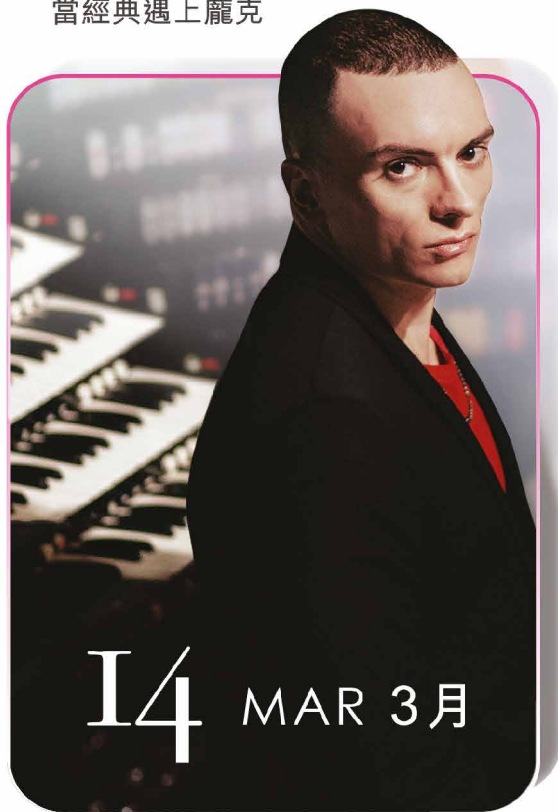
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落花滿天·管弦光影之旅： 帝女花65週年跨界創意

Raining Petals – An Orchestral Re-imagining: Floral Princess 65th Anniversary Crossover

以唐滌生創作的《帝女花》為主題，全新編寫成大型管弦樂作品，融合粵劇名伶任劍輝與白雪仙當年絕色的演繹。

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Joseph Chan Sinn-gi & Ip Ka-po, directors-general
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按維也納的新年傳統，以小約翰·史特勞斯的圓舞曲迎新年，經典舞曲伴隨柴可夫斯基、克萊斯勒、李察·史特勞斯、安納斯古的優美樂章。

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SIBELIUS *Violin Concerto*
R. STRAUSS *Ein Heldenleben*

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基特寶，鋼琴

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Boris Giltburg, piano

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布拉姆斯 第二交響曲
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BRAHMS *Symphony no. 2*
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梵志登，指揮
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27 JAN 2023

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布拉姆斯 第三交響曲
布拉姆斯 第一交響曲
BRAHMS *Symphony no. 3*
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Jaap van Zweden, conductor

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