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SWIRE MAESTRO SERIES

ESCHENBACH & RAY CHEN

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P. 4 孟德爾遜 FELIX MENDELSSOHN 26'

小提琴協奏曲 Violin Concerto

十分熱情的快板

Allegro molto appassionato

行板

Andante

不太快的稍快板—十分活潑的快板

Allegretto non troppo – Allegro molto vivace

中場休息 INTERMISSION

P. 8 布魯赫納 ANTON BRUCKNER 70'

第四交響曲，「浪漫」Symphony no. 4, *Romantic*

活潑地，但不太快

Bewegt; nicht zu schnell

行板，類似小快板

Andante quasi Allegretto

諧謔曲：活潑地

Scherzo: Bewegt

終曲：活潑地，但不要太快

Finale: Bewegt; doch nicht zu schnell

P. 12 艾遜巴赫 指揮 Christoph Eschenbach Conductor

P. 13 陳銳 小提琴 Ray Chen Violin

#### 現場錄音 LIVE RECORDING

2023年3月31日的音樂會由香港電台第四台 (FM97.6-98.9兆赫及radio4.rthk.hk) 現場錄音，並將於2023年4月22日晚上8時播放，4月27日下午2時重播。The concert on 31 Mar 2023 is recorded live by RTHK Radio 4 (FM Stereo 97.6- 98.9 MHz and radio4.rthk.hk), and will be broadcast on 22 Apr 2023 at 8pm and 27 Apr 2023 at 2pm.



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1809-1847

## 孟德爾遜

# FELIX MENDELSSOHN

E小調小提琴協奏曲，op. 64

Violin Concerto in E minor, op. 64

十分熱情的快板

行板

不太快的小快板—十分活潑的快板

Allegro molto appassionato

Andante

Allegretto non troppo – Allegro molto vivace

### 作曲家

要是說孟德爾遜是史上最厲害的神童作曲家，其實理由也十分充分：他十多歲時的作品已經成就斐然。提起神童作曲家，莫扎特固然也是其中之一，可是樂壇普遍認為莫扎特真正的傑作，都寫於18歲之後。但孟德爾遜18歲時，輝煌亮麗的「八重奏」（他16歲時的作品）、活靈活現的《仲夏夜之夢》序曲，還有創意極強的「A小調弦樂四重奏」（op. 13）都已經問世。不過他雖然家境富裕，親人又熱愛藝術，但家裡初時也不肯定應否鼓勵孟德爾遜向音樂發展，幸好他們最終意識到兒子實在是曠世奇才。孟德爾遜19歲時不但發現了巴赫《馬太受難曲》的手稿，更安排了演出——這是《馬太受難曲》百年來的首次演出，而且德意志地區偉大的巴赫復興運動也就此展開——這時孟德爾遜的家人也倍感自豪。有人認為孟德爾遜早年寫下一批傑作之後，風格就再也沒甚麼發展。也許是吧，不過他還是繼續有傑作問世（包括這首美妙絕倫的「小提琴協奏曲」），直到38歲與世長辭為止——他逝世前不久，與他感情要好的姊姊芬妮（同樣是才華橫溢的音樂家）遽然而逝，對孟德爾遜打擊很大，令他的情況急轉直下。

### THE COMPOSER

There's a strong case for viewing Felix Mendelssohn as the most remarkable prodigy composer of all time. By the time he entered his teens he was already writing music of phenomenal accomplishment. So too was Mozart, but it's widely accepted that Mozart's first masterpieces date from his eighteenth year. By then Mendelssohn had already composed his glorious Octet (at just 16), the brilliantly atmospheric *Midsummer Night's Dream Overture* and his stunningly original String Quartet in A minor (op. 13). At first his wealthy and artistic family weren't sure whether to encourage him in music, but eventually they realised they had a genius on their hands. Their pride was increased when, at 19 years old, Mendelssohn discovered the manuscript of Bach's *St Matthew Passion* and staged its first performance in nearly a century, thereby setting in motion the great German Bach Revival. It's been argued that Mendelssohn's style didn't develop much after his early masterpieces. Perhaps not, but he certainly went on producing masterpieces, including this wonderful Violin Concerto, right up to his death at 38, his rapid final decline accelerated by the shockingly early death of his hugely talented and much-loved sister Fanny.

## 背景

孟德爾遜寫作有時快如閃電，有時卻又寸步難行。小提琴協奏曲就花了他六年時間（1838-1844），期間他曾經連番給友人兼小提琴家大衛寫信，希望對方能指點一二。但即使大衛一方面協助孟德爾遜寫作，另一方面又幫忙開解他，孟德爾遜還是覺得不夠，於是不久又向另一位頂尖作曲家嘉德求教。「見笑了，但請不要笑得太狠！我真的很慚愧，但實在無能為力。不過是在摸索罷了。」事實上，大衛的貢獻也不只是提意見。第一樂章小提琴獨奏的華采樂段，也許有部分出自他手筆。可是到頭來還是大衛的鼓勵，加上他承諾會演奏這首樂曲，而且將樂曲演奏得「讓天堂裡的天使都欣喜不已」，才令孟德爾遜安心完成整首作品。小提琴協奏曲1845年3月在萊比錫著名的布業公會音樂廳首演時，馬上引起轟動，自此成為深受小提琴家和觀眾喜愛的作品。

## 音樂

光看樂曲本身，大家怎麼也猜不到原來孟德爾遜寫作時，曾經因為自我懷疑而萬分苦惱。樂曲著名的開端不但優美動人，十分適合小提琴演奏，而且表現出對協奏曲傳統的睥睨。在18世紀以及19世紀大部分時間，協奏曲通常以長篇的樂團段落開始，獨奏者會在主要主題都交代過之後才加入。可是孟德爾遜卻讓獨奏者立刻加入，奏出恍如馳騁天際的綿長旋律。樂曲的第一個高潮十分戲劇化，初時以樂團主導，但小提琴馬上重拾主導權，流暢自然地引入既甜美又像沉思似的第二主題——第二主題先由木管樂奏出，但很快就由獨奏者接手。小提琴總不會沉寂得太久；到了樂章末段，樂

## THE BACKGROUND

Sometimes Mendelssohn composed at lightning speed, at other times it was more a case of hard labour. The Violin Concerto took him six years (1838-44), during which he fired off letter after letter to his friend the violinist Ferdinand David, imploring his advice. Even David's help and reassurance weren't enough: soon Mendelssohn had drawn in another leading composer, the Dane Niels Gade. "Please don't laugh at me too much! I'm truly ashamed of myself, but I can't help it. I'm just groping around here." David's input went further than simply advising Mendelssohn. He may even have composed part of the first movement's solo cadenza. In the end however, David's encouragement, plus his promise to play the new work "so that the angels in heaven will rejoice", gave Mendelssohn the reassurance he needed to finish the score. The concerto's premiere in March 1845, in Leipzig's famous Gewandhaus concert hall, was a sensation, and it has remained a firm favourite with violinists and audiences ever since.

## THE MUSIC

From the music alone, you would never guess that Mendelssohn had suffered such agonies of self-doubt in composing it. The concerto's famous **opening** is not only very beautiful and superbly conceived for the violin, it imperiously scorns concerto tradition. During the 18<sup>th</sup> century, and for quite a lot of the 19<sup>th</sup>, it was usual for a concerto to begin with a substantial introduction for orchestra alone, the soloist making his or her entry once the main themes had been presented. In Mendelssohn's Violin Concerto however the soloist sweeps straight in with a long, soaring melody. The orchestra leads in the dramatic first climax, but the violin quickly returns to



團才搶佔舞台，奏出幾個堅定的和弦，為樂章畫上句號。

或者說，這幾個和弦至少有一陣子「聽」起來像個句號——不過到頭來卻是騙人的。獨奏巴松管奏出一個延綿的長音，然後將這個樂音往上一扭，扭到上級音去，然後木管樂和弦樂馬上進入慢樂章（〈行板〉）。

〈行板〉也以壯麗優美的旋律掀開序幕；雖然小號和定音鼓都彷彿在嚴厲地質問主題，但這首優美如歌的器樂曲卻不斷開展，直到結尾（這就是孟德爾遜所指的「無言歌」，他本人也是擅長寫作這類作品）。最後的和弦響起後，小提琴馬上重新開始，奏出傷感的新樂思，速度稍快一些，變成〈不太快的小快板〉。但這是終曲嗎？還是類似的間奏曲的樂章？這一陣子的含糊有點吊人胃口，然後正式的終曲〈十分活潑的快板〉突然開始，銅管樂號角曲響起，小提琴繼續熱烈地呼應。獨奏者在這裡還是很難安靜下來，更帶頭奏出像煙花般璀璨的炫技樂段，直到歡欣的尾聲（這也是全曲第一個真正正正的結束）——獨奏者現在與樂團合作無間，令人振奮。

lead seamlessly into the sweetly meditative second theme – on the woodwind at first, but quickly taken up by the soloist. The violin is never silent for very long, and only at the very end of the movement does the orchestra seize the stage for the emphatic final chords.

Or at least they *sound* final, for a moment – but this turns out to be a deception. A solo bassoon hangs on to one note, bends it upwards by one step, then the woodwind and strings lead straight into the slow movement, **Andante**. This begins with another glorious long melody, and despite stern challenges from trumpets and timpani, the sense of a continuously unfolding instrumental song is sustained right through to the end. (Mendelssohn was a master of what he called “Songs Without Words.”) No sooner has the last chord sounded than the violin starts again with a wistful new idea, in a slightly faster tempo, **Allegretto non troppo**. Is this the finale, or some kind of intermezzo movement? There’s a moment of teasing uncertainty, then the finale proper races into action, **Allegro molto vivace**, with brass fanfares answered eagerly by the violin. Again the soloist is rarely silent, leading the display of technical fireworks through to a joyous conclusion – the first real ending in the whole concerto – with soloist and orchestra now thrillingly united.

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李斯特  
第二鋼琴協奏曲

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第五交響曲



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1824-1896

## 布魯赫納

# ANTON BRUCKNER

降E大調第四交響曲，「浪漫」

Symphony no. 4 in E flat, *Romantic*

活潑地，但不太快  
行板，類似小快板  
諧謔曲：活潑地  
終曲：活潑地，但不太快

Bewegt, nicht zu schnell [Lively, not too fast]  
Andante, quasi Allegretto  
Scherzo: Bewegt [Lively]  
Finale: Bewegt, doch nicht zu schnell [Lively, but not too fast]

### 作曲家

布魯赫納的光輝之路一點也不尋常。他生於上奧地利一個貧窮的村子裡，原本打算像父親一樣當村校教師。但父親早逝之後，布魯赫納就獲一所美輪美奐的巴洛克修道院（聖弗洛里安修道院）取錄，在修道院內求學——這時他的超卓才華就開始為人所知。後來布魯赫納輕輕鬆鬆就在林茲大教堂當上管風琴師，同時開始研習作曲，不過他從來不承認自己有任何作品，直到40來歲才改變主意。此外布魯赫納是虔誠的天主教徒，初時只對寫作教會音樂有興趣，但聽過貝多芬「第九

### THE COMPOSER

Anton Bruckner's path to glory was far from conventional. Born in a poor village in rural Upper Austria, he originally meant to follow his father and become a schoolteacher. But his exceptional gifts were recognised and encouraged when, after his father's early death, he was accepted as a student at the beautiful baroque monastery of St Florian. He easily won the post of organist at Linz Cathedral, and set about studying composition, but he refused to acknowledge any of his works until he was into his forties. An intensely devout Roman Catholic, Bruckner was originally drawn to composing church music, but after hearing Beethoven's Ninth Symphony he decided that symphonic form was his vocation. He moved to Vienna, but his music was ridiculed and ignored until the Fourth Symphony had its belated premiere in 1881, and the tide at last began to turn in his favour.

### THE BACKGROUND

Bruckner's symphonies are all products of the romantic era, however much they may owe to the counterpoint of Palestrina and



布魯赫納 Bruckner (portrait by Josef Büche)  
(Wikimedia Commons)



交響曲」之後，卻轉而將交響曲視為自己的志業。他後來移居維也納，但作品卻屢遭奚落和忽視，「第四交響曲」也遲至1881年才得以首演；不過樂曲首演過後，形勢終於開始對他有利了。

### 背景

帕拉斯特利納和巴赫的對位法對布魯克納影響甚深；另外，布魯赫納到過不少宏偉的大教堂，在裡面彈過管風琴，也在裡面找到心靈的庇蔭，因此這些教堂的建築也對他影響極深。可是無論對位法也好、教堂建築也好，他的交響曲全都是浪漫時期的產物。那麼他為何特別將「第四」稱為「浪漫」？對很多人來說，「第四交響曲」有種特殊的力量，能勾起各種情緒，或令人想起某些畫面——尤其與德意志（或德奧）浪漫派藝術與文學有關的畫面。1873至1874年布魯赫納寫作「第四交響曲」第一版本時，他仍是鬱鬱不得志的作曲家，經常被冷落、被拒絕。可是這種明顯的內心痛苦，在「第四交響曲」卻幾乎不著痕跡。樂曲充滿超自然的、對神的意識——這種意識半是浪漫派、半是中世紀——至於那是對基督教的神，還是從大自然所見的、更神秘的神靈，則由聽者來決定。

### 音樂

樂曲的開端也十分奇妙，彷彿在刻劃一片廣闊的樹林：獨奏圓號在閃爍的弦樂顫音襯托下，輕柔地呼喚。這裡令人想起韋伯經典民族樂派歌劇《魔彈射手》，還有華格納《齊格菲》裡號稱「森林囁語」的樂段（布魯赫納本身也仰慕華格納）；可是「第四交響曲」開端的氣氛，卻是布魯赫納獨有的。從開端的圓號主題，經過漸強樂段，到以重型銅管樂奏

Bach, or to the architecture of the splendid cathedrals in which Bruckner played the organ and found spiritual sanctuary. So why did he specifically call the Fourth *Romantic*? For many the Fourth Symphony does have a special power to evoke moods or mental pictures, especially the kind of pictures associated with German (or Austro-German) romantic art and literature. At the time the first version was written, in 1873-74, Bruckner was still suffering neglect and dismissal as a composer, and yet the Fourth Symphony gives few hints of the mental distress he clearly felt. It is full of a half-romantic, half-medieval mystical awareness of God – whether the Christian God, or a more mysterious deity as revealed in nature, is for the listener to decide.

### THE MUSIC

The magical **opening**, with solo horn calling softly through quietly shimmering string tremolandos, sounds like spacious woodland music. It recalls Weber's classic nationalist opera *Der Freischütz* and the so-called "Forest Murmurs" from Wagner's *Siegfried* (Bruckner revered Wagner), yet in atmosphere it could be no one but Bruckner. From the initial horn theme, through the long following *crescendo* to the arrival of the second main theme, *fortissimo*, on heavy brass, the music flows forward like a great river. The horn theme returns twice in its original form: about two-thirds of the way through the movement, touchingly embellished by flute, and the very end, where it sounds out thrillingly on massed horns.

Bruckner's slow movements tend to be profound, songful meditations, but this one is more like a nocturnal procession. The composer English Hugh Wood compared

出、音量極強的第二主題，音樂恍如奔流的大河一樣。圓號主題以原本的型態重現兩次：一次約在樂章中後段，配合長笛的點綴，十分動人；另一次是在樂章末段，由多支圓號奏出，感覺震撼。

布魯赫納的慢樂章通常像沉思似的，旋律優美，深刻雋永；但這一首卻像晚間行進的隊伍一樣。英國作曲家胡特將這個慢樂章（〈行板〉）比作中歐廣闊的大森林，會讓身處其中的人覺得，自己無論走得快卻仍像在原地踏步似的。樂曲有時平靜得令人入迷，木管和圓號互相呼應，如同遠方的鳥兒。音樂推進到壯麗的華格納式高潮，但磅薄的氣勢很快消退，剩下定音鼓光禿禿的進行曲節奏，以及圓號、中提琴和單簧管類似哀歌的樂句。「第四交響曲」沒幾處洩露布魯赫納的憂鬱傾向，但這個結尾卻是其中之一——聽起來果然像首悲戚的葬禮進行曲。

〈諧謔曲〉有時會用上綽號「狩獵」：圓號和小號經常模仿狩獵時的吹號聲。但這個樂章感覺有點超凡脫俗，彷彿馬匹是在天上飛馳，而不是在地上奔騰似的。中段是首愜意的、充滿鄉村風情的慢速蘭德勒舞曲（維也納圓舞曲高貴優雅，蘭德勒舞曲與圓舞曲類似，不過充滿鄉郊氣息），與諧謔曲形成令人愉快的對比。稍後諧謔曲重現，之後是全曲四個樂章裡篇幅最長、探索性質最強的樂章——終曲。

布魯赫納花了很大氣力才將樂曲修訂到終定版，也就是今天所見的1880年版，而且有證據顯示，他對終定版仍不甚滿意。關於布魯赫納的交響曲，音樂界有個相當普遍的

this **second movement** beautifully to a big, spacious Central European forest, in which you can gain the impression that however fast your pace, you're not really moving at all. There are moments of mesmerising stillness, in which woodwinds and horns call to each other like distant birds. Eventually this movement builds to a magnificent, Wagnerian climax, but the splendour soon fades, leaving just the bare march rhythm on timpani with lamenting phrases on horn, viola and clarinet. This ending is one of the few passages in the Fourth Symphony where we may sense something of Bruckner's melancholic tendency – it does sound rather like a desolate funeral march.

The **Scherzo** is sometimes nicknamed "The Hunt", and hunting calls abound on horns and trumpets. But there's something cosmic about this music, as though the horses were careering across the skies rather than pounding the earth. The central Trio section is a delicious contrast: a cosy, rustic slow *Ländler* (country cousin of the sophisticated Viennese waltz). The Scherzo is heard again, then begins the longest and most exploratory of the four movements, the Finale.

Arriving at the final form of the **Finale** caused Bruckner a lot of trouble, and there is evidence that he wasn't satisfied even after he'd completed this second revision (1880). There's a widespread consensus that, although there are splendid ideas, there are passages in which Bruckner momentarily seems to lose his way. But he's attempting something radically new here: not a fast classical finale, but a huge summing up that contrasts dramatic assertion with moments of uncertainty or with meditative calm. Stay with him and patience will ultimately be rewarded.

共識，就是雖然樂曲偶有精彩絕倫的樂思，但也有些聽來像作曲家迷路了一陣子似的。但布魯赫納卻在這個樂章作出新嘗試：作曲家寫的不是快速的古典終曲，而是讓戲劇化效果與猶疑或沉思的時刻形成對比，作為宏偉的總結。待在布魯克納身邊，到頭來大家的耐心肯定有回報。最後的漸強持續的時間不短：開始時是小調調性，氣氛陰沉黯淡，第一主題在閃爍的弦樂襯托下浮現，到最後在大調調性結束，既明亮又輝煌——實在是布魯赫納最令人振奮的交響曲收結方式之一。不知怎地，回想一下就會發覺，這一切似乎都十分合理。

樂曲剖析中譯：鄭曉彤

The final long *crescendo*, beginning in minor-key darkness with the first theme sounding softly through shimmering strings, is one of Bruckner's most thrilling symphonic summations, ending in a blaze of major-key glory. Somehow, looking back, it all seems to make sense.

All programme notes by Stephen Johnson

#### 編制 INSTRUMENTATION

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

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



#### 觀眾問卷調查 AUDIENCE SURVEY

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# 艾遜巴赫 CHRISTOPH ESCHENBACH

指揮 Conductor

PHOTO: Jonas Holthaus

身為國際一流指揮中的翹楚，艾遜巴赫憑多元演出曲目及深入透徹的演繹享譽全球，更帶領不少頂尖樂團，並奪得多項樂壇最高殊榮。

現為柏林音樂廳管弦樂團總指揮，艾遜巴赫過去曾出任蘇黎世市政廳樂團的首席指揮兼藝術總監（1982-86）、侯斯頓交響樂團的音樂總監（1988-99）、德國石荷州音樂節的藝術總監（1999-2002），以及為德國北部電台交響樂團（1998-2004）、費城樂團（2003-08）、巴黎樂團（2000-10）與華盛頓國家交響樂團（2010-17）擔任音樂總監。

艾遜巴赫非常重視客席指揮的工作，曾合作的知名樂團包括：維也納愛樂、柏林愛樂、芝加哥交響樂團、德累斯頓國家管弦樂團、米蘭史卡拉歌劇院樂團、倫敦愛樂和東京NHK交響樂團。

培育年輕人才方面，他亦不遺餘力，至今發掘過鋼琴家郎朗、小提琴家費莎，以及大提琴家艾臣布魯克與穆勒－索特等新一代音樂家；艾氏現於德國克隆貝爾格學院擔任藝術顧問及講師。

艾遜巴赫曾獲頒法國榮譽軍團騎士勳章、法國藝術與文學勳章司令勳章、德意志聯邦共和國大十字勳章，以及伯恩斯坦獎。2015年，他憑指揮及鋼琴演奏領域的成就贏得素有「音樂界諾貝爾獎」之稱的安斯特·凡·西門子音樂獎。

Christoph Eschenbach is a phenomenon amongst the top league of international conductors. Renowned for the breadth of his repertoire and the depth of his interpretations, he has held directorships with many leading orchestras and gained the highest musical honours.

Currently Chief Conductor of the Konzerthausorchester Berlin, Eschenbach was Principal Conductor and Artistic Director of the Tonhalle Orchestra (1982-86), Music Director of Houston Symphony (1988-1999), Artistic Director of the Schleswig-Holstein Music Festival (1999-2002), Music Director of the NDR Symphony Orchestra (1998-2004), the Philadelphia Orchestra (2003-08) and the Orchestre de Paris (2000-10) and Music Director of the Washington National Symphony Orchestra (2010-17).

Eschenbach attaches great importance to his extensive activities as a guest conductor, working with top orchestras including the Vienna and Berlin Philharmonic Orchestras, the Chicago Symphony Orchestra, the Staatskapelle Dresden, Scala Milano, the London Philharmonic Orchestra and the NHK Symphony Orchestra, Tokyo.

He is also well-known as a tireless supporter of young talent. His discoveries to date include the pianist Lang Lang, the violinist Julia Fischer and the cellists Leonard Elschenbroich and Daniel Müller-Schott. He holds the position of Artistic Advisor and lecturer at the Kronberg Academy.

Eschenbach has been awarded the Chevalier de la Légion d'Honneur, and is a Commandeur des Arts et des Lettres; he is a holder of the German Federal Cross of Merit and a winner of the Leonard Bernstein Award. In 2015, he received the Ernst von Siemens Music Prize, known as "The Nobel Prize of music", for his achievements as conductor and pianist.

# 陳銳 RAY CHEN

小提琴 Violin

PHOTO: John Mac



小提琴家陳銳於樂壇及網絡均十分活躍，重新定義何謂21世紀的古典音樂家。透過網絡活動，以及聯同國際一流樂團和演出場地的合作，陳銳以出眾的音樂才華與全球幾百萬名觀眾連繫，啟發新一代古典音樂樂迷。演藝事業以外，他亦致力於慈善、流行文化及教育科技的領域作出貢獻。

自從在曼奴軒小提琴大賽（2008）及伊利沙伯女王國際音樂比賽（2009）贏得大獎並嶄露頭角，陳銳的演藝足跡遍及歐洲、亞洲、美國及其家鄉澳洲，參與不少現場演出和唱片錄音。早年在索尼音樂旗下推出過三張唱片，廣獲好評；當中第一張唱片《首張炫技小品》更榮獲古典迴聲大獎。在2017年與迪卡唱片簽約後，同年夏季與倫敦愛樂錄製加盟後首張唱片，亦是好評如潮。曾獲專業提琴雜誌《The Strad》及《留聲機》雜誌評為不可錯過的音樂家，被《福布斯》雜誌列入「30位30歲以下的亞洲精英」之一。此外，他曾參演熱門網絡劇集《叢林中的莫扎特》，與亞曼尼品牌合作多年（後者曾設計陳氏與艾遜巴赫一同錄製的莫扎特唱片的封面）。陳銳曾參與的大型演出包括法國國慶日音樂會（現場觀眾高達80萬名）、瑞典斯德哥爾摩的諾貝爾獎音樂會（在歐洲各地轉播）及BBC逍遙音樂節。

Violinist and online personality, Ray Chen redefines what it means to be a classical musician in the 21<sup>st</sup> century. With a global reach that enhances and inspires a new classical audience, Chen's remarkable musicianship transmits to millions around the world, reflected through his engagements both online and with the foremost orchestras and concert halls around the world. Beyond the performing arts, his work has also contributed to philanthropy, popular culture and educational technology.

Initially coming to attention via the Yehudi Menuhin (2008) and Queen Elizabeth (2009) Competitions, of which he was First Prize winner, he has built a profile in Europe, Asia and the US as well as his native Australia both live and on disc. Signed in 2017 to Decca Classics, the summer of 2017 has seen the recording of the first album of this partnership with the London Philharmonic as a succession to his previous three critically acclaimed albums on SONY, the first of which (*Virtuoso*) received an ECHO Klassik Award. Profiled as “one to watch” by the *Strad* and *Gramophone* magazines, his profile has grown to encompass his featuring in the Forbes list of 30 most influential Asians under 30, appearing in major online TV series *Mozart in the Jungle*, a multi-year partnership with Giorgio Armani (who designed the cover of his Mozart album with Christoph Eschenbach) and performing at major media events such as France's Bastille Day (live to 800,000 people), the Nobel Prize Concert in Stockholm (telecast across Europe) and the BBC Proms.

# 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 20<sup>th</sup> 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 Jing Wang  
樂團首席  
Concertmaster

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

許致兩 Anders Hui  
樂團第二副首席  
Second Associate Concertmaster

王亮 Wang Liang  
樂團第二副首席  
Second Associate Concertmaster

朱蓓 Bei de Gaulle  
樂團第三副首席  
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  
張希 Zhang Xi

## 第二小提琴 SECOND VIOLINS

趙滢娜 Zhao Yingna ●  
余思傑 Domas Juškys ■  
梁文瑄 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 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 Shuying

## 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 Yichun  
霍添 Timothy Frank  
關統安 Anna Kwan Ton-an  
宋泰美 Tae-mi Song  
宋亞林 Song Yalin

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

\* 短期合約 Short-term Contract

## 低音大提琴 DOUBLE BASSES

林達僑 George Lomdaridze ●  
姜馨來 Jiang Xinlai ◆  
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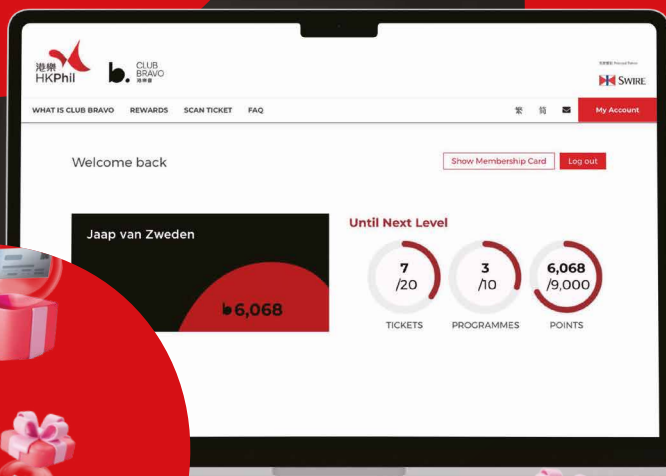
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- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴

##### 為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

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為支持港樂首演《指環》四部曲，  
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- Paul and Leta Lau
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#### 胡百全律師事務所安排借出

李卡多·安東尼亞齊 (1910) 小提琴，  
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#### Paganini Project

This project is initiated and organised by Business for Art Foundation.

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Loaned by Mr Laurence Scofield

Ansaldò 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
- Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wang Liang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin

##### 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*

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- Mr Steven Ying

#### Generously loaned by An Anonymous

G. B. Guadagnini (1757) "Ex-Brodsky" Violin,  
played by Mr Jing Wang, Concertmaster

#### A loan arranged by P. C. Woo & Co.

Riccardo Antoniazzi (1910) Violin,  
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Thank you to

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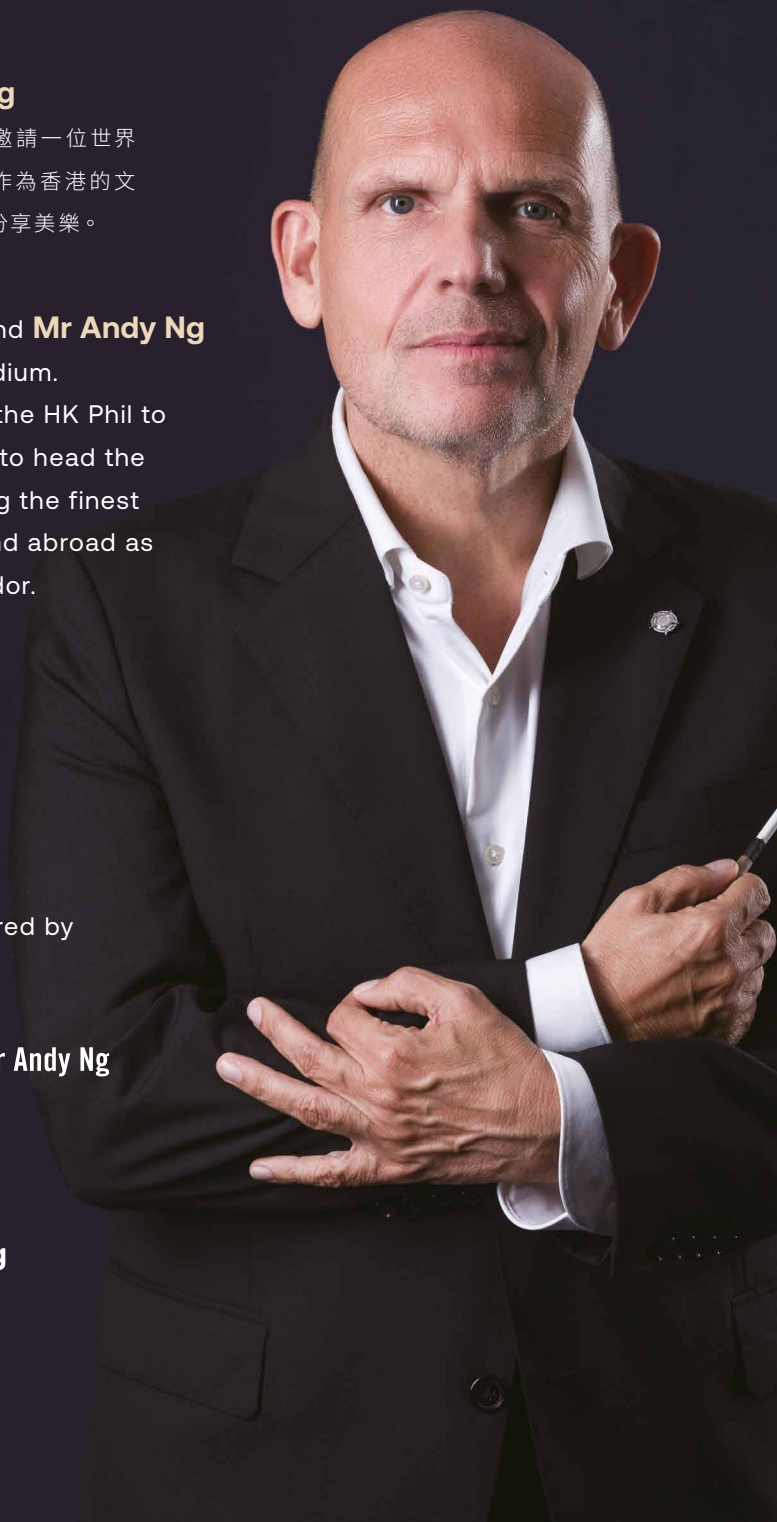
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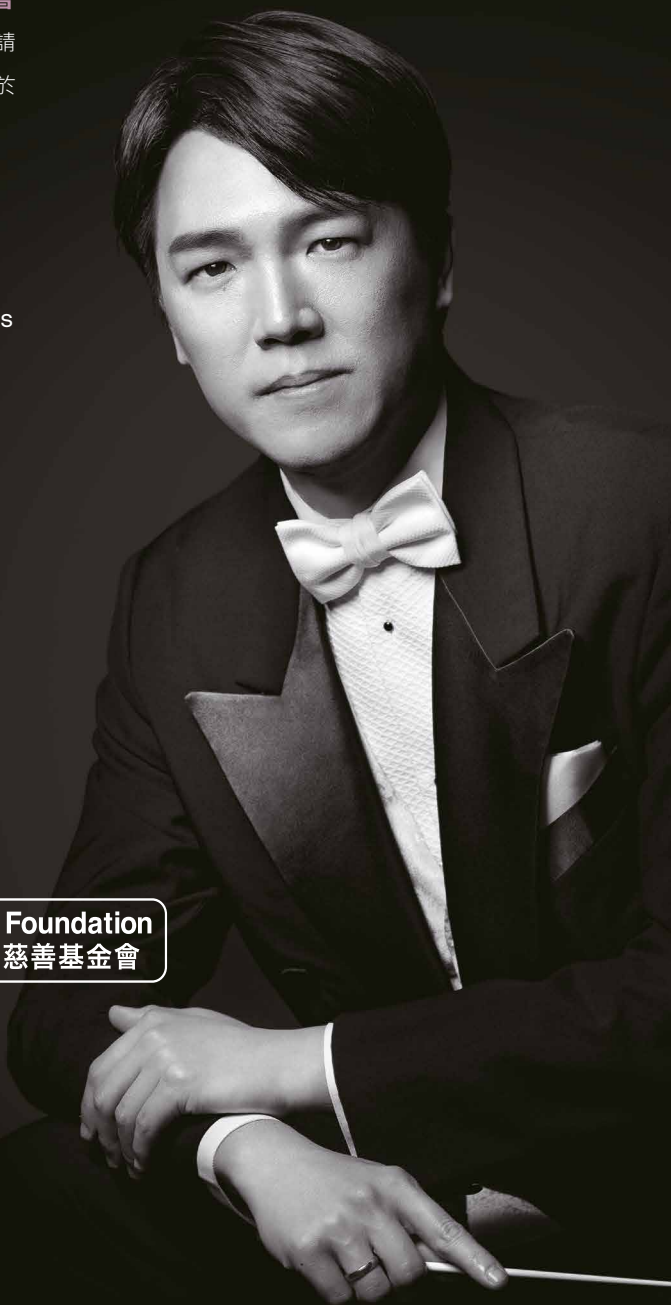
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莫琳 歌手  
Talie Monin  
VOCALIST  
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雷柏熹 鋼琴 / 編曲  
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10&11  
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2023

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Piano Concerto no. 2  
Symphony no. 5

巴孚·約菲，指揮  
左章，鋼琴  
Paavo Järvi, conductor  
Zee Zee, piano

## 10 & 11 APR 2023

MON & TUE 7:30PM  
The Box, Freespace  
\$480 \$380

門票於西九文化區網頁發售  
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## 港樂@自由空間 爵士天后：艾拉·費茲捷羅 HK Phil@Freespace Jazz Diva: Ella Fitzgerald

音樂會透過精選及改編美國爵士樂第一夫人——艾拉·費茲捷羅——最膾炙人口的樂曲，重溫她精彩的一生，向她致敬。

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港樂爵士小組  
Talie Monin, vocalist  
Paulo Levi, saxophone  
Patrick Lui, piano/arranger  
HK Phil Jazz Ensemble

## 14 & 15 APR 2023

FRI 8PM  
SAT 3PM & 8PM  
CC

\$580 \$420 \$280

## 奪寶奇兵音樂會 Raiders of the Lost Ark in Concert

約翰·威廉斯 《奪寶奇兵》  
足本電影播放（英語對白，中文字幕）配現場管弦樂演奏

John WILLIAMS

*Raiders of the Lost Ark*

Complete film screening (English with Chinese subtitles) with live orchestra performance.

羅菲，指揮  
Benjamin Northey, conductor

## 21 & 22 APR 2023

FRI & SAT 8PM  
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\$600 \$500 \$400 \$300

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布拉姆斯

BRAHMS

《德意志安魂曲》  
*A German Requiem*

麥思達，指揮  
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鮑爾，男中音  
香港管弦樂團合唱團  
學士合唱團  
Cornelius Meister, conductor  
Valentina Farcas, soprano  
Thomas E. Bauer, baritone  
Hong Kong Philharmonic Chorus  
The Learners Chorus

## 28 & 29 APR 2023

FRI & SAT 8PM  
ST

\$420 \$320 \$220

## 奧班斯基與王致仁 Urbański & Chiyang Wong

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*Orawa*  
*Indian Fantasy, for Piano and Orchestra*  
Symphony no. 9, *From the New World*

奧班斯基，指揮  
王致仁，鋼琴  
Krzysztof Urbański, conductor  
Chiyang Wong, piano

## 5 & 6 MAY 2023

Fri 9PM  
Sat 5PM & 7:30PM  
CC

\$320

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《穿越雲霧，走進黑暗》（世界首演）  
第一交響曲，「元宇宙」（世界首演）  
*Through the Fog, Into the Darkness (World Premiere)*  
Symphony no. 1, *The Metaverse (World Premiere)*

謝拉特·莎朗嘉，指揮  
朱力行，數碼藝術家  
Gerard Salonga, conductor  
Henry Chu, artist

## 12 & 13 MAY 2023

Fri 8PM  
Sat 3PM & 8PM  
CH

\$580 \$480 \$380

## 港樂 × 王菀之：「The Missing Something」音樂會 HK Phil × Ivana Wong “The Missing Something” Concert

港樂將演奏王菀之全新編寫的管弦樂作品。這次Ivana以作曲家和藝術家身份延續以作品表達和分享，一起遊歷詩般音樂旅程。

This programme features Ivana Wong's new orchestral works. Ivana will take the role of composer and artist to embark on her poetic, musical journey.

陳康明，指揮  
王菀之，作曲/演唱  
Joshua Tan, conductor  
Ivana Wong, composer/vocalist

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CH = 香港大會堂音樂廳 Hong Kong City Hall Concert Hall

ST = 西九文化區藝術公園自由空間大盒 The Box, Freespace, Art Park, West Kowloon Cultural District

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