

FAREWELL TO OUR MUSIC DIRECTOR

歡送梵志登音樂會



梵志登 指揮
Jaap van Zweden CONDUCTOR © Keith Hiro

25&26 JUN 2024

TUE & WED
8PM

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梵志登大師出任香港管弦樂團（港樂）音樂總監一職將圓滿完成。在臨別依依之際，讓我們總結他在過去十多年來對港樂以至香港文藝發展方面舉足輕重的影響，並對他的貢獻致敬。

梵志登大師自2012年起接任音樂總監以來，港樂呈獻了無數精彩絕倫的演出，蜚聲國際，藝術水平日益提高。2019年，港樂榮獲《留聲機》雜誌年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團，躋身於頂尖的古典樂團之列。梵志登大師對本港的表演藝術發展竭盡心力，政府於2020年向他頒授銀紫荊星章，以茲表揚。

在過去十多年，在梵志登大師的帶領下，港樂除了在香港及遠赴世界各地巡演和灌錄悅耳的專輯外，還舉行戶外音樂會和線上、線下外展項目，將古典音樂帶給更多本港及海外樂迷，同時鞏固香港作為中外文化藝術交流中心的地位，貢獻良多，我謹此向他衷心致謝。

相信梵志登大師今晚最後一次以音樂總監身份為港樂執棒，必定會為大家帶來美妙難忘的一夜。我謹祝音樂會圓滿成功，大家盡興而歸。

Maestro Jaap van Zweden will soon conclude his tenure as Music Director of the Hong Kong Philharmonic Orchestra (HK Phil). At this bittersweet moment of departure, we should reflect on the indelible mark he has left on the highly esteemed ensemble and the arts and cultural landscape in Hong Kong and express our sincere appreciation on his work during the past decade or so.

Under the masterful baton of Maestro van Zweden since 2012, the HK Phil has earned international acclaim for many fantastic performances, elevating its artistic standard and its position as a beacon of excellence in the world of classical music. Notably, the HK Phil was the first orchestra in Asia to receive the prestigious *Gramophone* Orchestra of the Year Award in 2019. In recognition of his unwavering commitment to the development of Hong Kong's performing arts, Maestro van Zweden was awarded the Silver Bauhinia Star by the Government in 2020.

Over a decade or so, the Hong Kong's flagship orchestra under his leadership has launched successful local concerts and world tours, sensational recordings, diverse outdoor concerts and outreach programmes, with a view to promoting classical music to a wider audience and strengthening Hong Kong's status as an East-meets-West centre for international cultural exchange. I would like to express my sincerest gratitude to Maestro van Zweden for his instrumental contribution on this front.

I am sure that the swan song of the Maestro as Music Director of the HK Phil promises an evening for everyone to enjoy and remember. I wish the concert a resounding success and everyone an enjoyable evening.



PRINCIPAL PATRON SINCE 2006



RESOUND IN SYMPHONY



獻辭 MESSAGE

岑明彥
Mr David Cogman

香港管弦協會董事局主席
Chairman, Board of Governors
The Hong Kong Philharmonic Society Limited

十二年前，我們非常榮幸迎來了梵志登大師成為樂團的音樂總監。當時我們還未預料到他將為樂團帶來如此深遠的影響。今晚，他將指揮其任期內最後一場音樂會，在此我們隆重表彰他的功績，由衷感謝他為樂團所做的一切。在大家享受音樂會之前，我謹代表樂團，向梵志登歷年所帶來的奉獻精神、藝術造詣和真摯友誼表達謝忱。

梵志登在2012年接手了這支亞洲區內實力雄厚的樂團。到2024年，經過他悉心栽培，樂團已躍升為國際一流樂團，足以與歐美最頂尖的樂團並駕齊驅。樂團與世界知名獨奏家合作演出，並在梵志登帶領下走訪了歐洲和亞洲各大音樂廳，共完成11場巡演。梵志登任期內最輝煌的成就，莫過於2015至2018年間演出華格納《指環》四部曲，這部恢宏巨作的錄音更為我們贏得2019年《留聲機》年度管弦樂團大獎殊榮。

梵志登取得這些斐然成就，靠的是勤勉努力和遠見卓識。任何與梵志登合作過的人都知道，他對於藝術卓越的追求一絲不苟。他要求每一場演出皆達致最高水平。每個樂季，他都以全新曲目挑戰自己和樂團，而且從不迴避最艱鉅的作品。

梵志登在過去十年為樂團取得的成就，令我們感激不盡。他將永遠是樂團和香港的珍貴摯友，而樂團亦對於在他帶領下所獲得的成績感到無比自豪。現在他要卸任難免使我們傷感，但我們殷切期待未來再度歡迎他回來指揮樂團，一同譜寫新的篇章。

Almost twelve years ago, we welcomed Maestro Jaap van Zweden as our new Music Director. None of us knew at the time just how significant his work here would be. Tonight, as he conducts his last concert with us as Music Director, we celebrate his work, and thank him for all he has done for us. But before we enjoy the concert, I wanted to say a few words to express our deep gratitude for the commitment, artistry and friendship he has brought to us over the years.

Jaap inherited a strong regional orchestra in 2012. He leaves it in 2024 as a leading international orchestra, one that rightfully compares itself to the best orchestras in Europe and the Americas, one that performs with the best soloists in the world, one that he has led on eleven tours through the great concert halls of Europe and Asia. The crowning achievement of his career with us was his performance of Wagner's *Ring* cycle between 2015 and 2018, a monumental effort the recording of which won us the 2019 *Gramophone* Orchestra of the Year award.

He achieved all this through a combination of hard work and vision. Anyone who has worked with Jaap will tell you of his uncompromising pursuit of artistic excellence. He holds every performance to the highest standards. Every season he challenges himself and the orchestra with new repertoire, and he does not shy away from the most demanding pieces.

We cannot thank Jaap enough for what he has achieved here over the past decade: he will always be a treasured friend of the orchestra and of Hong Kong, and the orchestra is tremendously proud of everything they have accomplished under his leadership. Though we are very sad to see him leave, we look forward to welcoming him back to conduct us in the years to come.

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獻辭 MESSAGE

梵志登

Mr Jaap van Zweden, SBS

香港管弦樂團音樂總監

Music Director

Hong Kong Philharmonic Orchestra

今晚是我擔任香港管弦樂團音樂總監的最後一場音樂會。過去十二年與這個傑出的樂團合作，著實讓我心滿意足。

這段旅程，毫無疑問需要所有人的努力付出。然而，我們共同取得的藝術成就，正是我們集體努力的成果之見證。在此，我要特別感謝作曲家龐樂思，為這惜別的場合創作了開場曲《龍之因子》。

我要由衷感謝港樂首席贊助太古集團，以及香港特別行政區政府，歷年來給予樂團堅定不移的支持。同時，特別感謝港樂董事局主席岑明彥和前任主席劉元生盡心竭力，一直信任和支持我的理念。我也要誠摯感謝我的私人助理王嘉瑩、樂團行政總裁霍品達，以及樂團前任行政總裁麥高德——沒有他的鼎力支持，《指環》四部曲的演出不可能成事。

當然，我也要向在座各位觀眾致以最衷心的謝意。你們從我的指揮曲目中，投選了你們最喜愛的管弦樂作品，讓今晚這場音樂會別具意義。一路走來，是你們每一位觀眾陪伴我踏上這趟非凡旅程，共同分享了偉大音樂所帶來的深厚的喜悅。

This evening marks the end of my time as Music Director of the Hong Kong Philharmonic Orchestra. It's been a source of immense personal satisfaction to collaborate with this magnificent orchestra for the past twelve unforgettable years.

The journey has undoubtedly demanded great dedication from everyone involved, but the artistic achievements we've accomplished together stand as a testament to our collective efforts. A special thank you to OZNO for composing the opening piece, *Dragon Factors*, especially for this occasion.

I would like to express my sincere gratitude to the HK Phil's Principal Patron, the Swire Group, and the HKSAR government for their unwavering support throughout the years. Special thanks also go to our Chairman, David Cogman, and former Chairman, Y. S. Liu, for their steadfast dedication and firm belief in my vision. I would also like to extend my thanks to Michelle Wong, my invaluable personal assistant, to our Chief Executive, Benedikt Fohr, and to our former Chief Executive, Michael MacLeod. The *Ring Cycle* wouldn't have been possible without his support.

And of course, a huge thank you to all of you in the audience. You've voted for your favourite pieces from the repertoire I have conducted in Hong Kong, making tonight's concert truly special. Throughout it all, you – the audience – have been companions on this remarkable voyage, sharing in the profound joy that great music can bring.

歡送梵志登音樂會

Farewell to Our Music Director

梵志登 | 指揮

Jaap van Zweden | Conductor

龐樂思

《龍之因子》, op. 30 (2024)

香港管弦樂團委約作品, 世界首演

- I. 布雨神龍
- II. 神龍出獵
- III. 龍火舞數
- IV. 黃金
- V. 園中之事

OZNO

Dragon Factors, op. 30 (2024)

Commissioned by the Hong Kong Philharmonic Orchestra,
World Premiere

- I. Bringer of Rain
- II. Riding the Hunt
- III. Fire Dance with Math
- IV. Gold
- V. What Happened in the Garden

10'

貝多芬

第五交響曲: 第一樂章

- I. 有活力的快板

LUDWIG VAN BEETHOVEN

Symphony no. 5: movement I

- I. Allegro con brio

7'

拉赫曼尼諾夫

第二交響曲: 第三樂章

- III. 慢板

SERGEI RACHMANINOV

Symphony no. 2: movement III

- III. Adagio

14'

華格納

《女武神》: 女武神的騎行

中場休息

RICHARD WAGNER

Die Walküre: Ride of the Valkyries

5'

INTERMISSION



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演奏期間請保持安靜
Please keep noise to a minimum
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請留待整首樂曲完結後才報以掌聲
Please reserve your applause until
the end of the entire performance



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請與同行者共享場刊
Please share your programme
with your companion



請勿飲食
No eating or drinking

蕭斯達高維契 第九交響曲：第一樂章 I. 快板	DMITRI SHOSTAKOVICH Symphony no. 9: movement I I. Allegro	5'
柴可夫斯基 第六交響曲，「悲愴」：第二樂章 II. 優雅的快板	PYOTR ILYICH TCHAIKOVSKY Symphony no. 6, <i>Pathétique</i> : movement II II. Allegro con grazia	8'
小約翰·史特勞斯 《藍色多瑙河》	JOHANN STRAUSS II <i>The Blue Danube</i>	9'
布拉姆斯 第一交響曲：第四樂章 IV. 慢板—稍快的行板— 不太快但有活力的快板	JOHANNES BRAHMS Symphony no. 1: movement IV IV. Adagio – Più andante – Allegro non troppo, ma con brio	17'

電台錄音 RADIO RECORDING

2024年6月25日及26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2024年7月5日晚上8時播放，7月11日下午3時重播。The concerts on 25 & 26 Jun 2024 will be recorded live by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 5 Jul 2024 at 8pm and 11 Jul 2024 at 3pm.



觀眾問卷調查 AUDIENCE SURVEY

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龐樂思 (1969年生)

《龍之因子》，op. 30 (2024)

香港管弦樂團委約作品，世界首演

- I. 布雨神龍
- II. 神龍出獵
- III. 龍火舞數
- IV. 黃金
- V. 園中之事

作曲家的話

《龍之因子》由香港管弦樂團委約創作，為樂團第五十樂季誌慶，同時也是我擔任樂團首席定音鼓手廿五周年紀念。樂曲題獻給我們的音樂總監梵志登，一方面感謝他令樂團水準大幅提升，另一方面也特別感謝他對我的音樂修養與作品的支援。

中國十二生肖中的龍是祥瑞，象徵權力、魅力、智慧、才華與幸運。在東方文化裡，龍還有其他特質，包括帶來雨水與舞蹈。在西方傳說中，龍聚藏黃金，靠拍動雙翼騰飛空中。在東西方文化裡，龍都會狩獵、會噴火。樂曲第一至第四樂章就以上述特質為題，終樂章則以伊甸園為背景；所有樂章一氣呵成地奏出：

布雨神龍—神龍出獵—龍火舞數—黃金—園中之事

我在西班牙走上朝聖之路時，聽見一隻鳥兒唱出無調性旋律，從而得到靈感，寫下樂曲開端的小號動機和節奏；完成樂曲初稿時，我剛好走到朝聖之路的葡萄牙路段。樂曲的聲響世界以節奏動感、突出的獨奏段落以及對位法為主：我把整個敲擊樂組當爵士鼓應用，營造節奏動感；寫作獨奏段落時，心中所想的則是個別同事；對位法則包括賦格和卡農。

樂曲介紹由龐樂思撰寫，鄭曉彤翻譯

編制

兩支長笛（其一兼短笛）、短笛、雙簧管、單簧管、低音單簧管、兩支巴松管、四支圓號、三支小號（其一兼柔音號）、兩支長號、低音長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。



龐樂思 OZNO
Photo: Keith Hiro

龐樂思 OZNO

龐樂思身兼表演者、作曲家及指揮，1969年出生於芝加哥，自2000年起擔任香港管弦樂團首席定音鼓。

除了擔任樂師，龐樂思同時也是一位作曲家，以筆名OZNO撰寫管弦樂、室樂、獨奏、聲樂、電子音樂及劇場音樂作品。近年首演作品包括：與香港巴赫合唱團合演的四首清唱劇；為電鋼琴名家劉語創作的《22.4》；以及與中國愛樂樂團和廣州交響樂團合演的第二定音鼓協奏曲。他與港樂演出的作品包括《家庭》、短笛協奏曲、《社交距離》等。他目前正為上海交響樂團創作一個重要項目。

OZNO (b. 1969)

Dragon Factors, op. 30 (2024)

Commissioned by the Hong Kong Philharmonic Orchestra, World Premiere

- I. Bringer of Rain
- II. Riding the Hunt
- III. Fire Dance with Math
- IV. Gold
- V. What Happened in the Garden

In the Composer's Words

Dragon Factors was commissioned by the Hong Kong Philharmonic Orchestra for its 50th anniversary season, which also marks my silver anniversary serving as their Principal Timpani. It is dedicated to our Music Director, Jaap van Zweden, with gratitude in general for elevating the standard of our orchestra, and in particular for his support of my musicianship and compositions.

The Dragon in the Chinese Zodiac is auspicious sign, symbolising power, charisma, intelligence, talent, and good luck. Other factors associated with dragons in Eastern culture include bringing rain and dancing. In Western folklore they hoard gold and fly with

wings. In both they hunt and breath fire. These are the themes of the first four movements, played without pause to the last movement, which is set in the Garden of Eden:

Bringer of Rain – Riding the Hunt – Fire Dance with Math – Gold – What Happened in the Garden.

Walking the Camino de Santiago, in Spain, I heard a bird singing an atonal melody which inspired the opening trumpet motives and rhythms. I finished the first draft while again walking the Camino in Portugal. The sound world of this piece is dominated by the rhythmic drive of the percussion section serving as a drum set, prominent solos written with my specific colleagues in mind, and contrapuntal devices, such as fugue and canon.

Programme notes by OZNO

Instrumentation

Two flutes (one doubling piccolo), piccolo, oboe, clarinet, bass clarinet, two bassoons, four horns, three trumpets (one doubling flugelhorn), two trombones, bass trombone, tuba, timpani, percussion, harp and strings.

A versatile musician, James Boznos (b. 1969, Chicago) has been the Principal Timpani of the Hong Kong Philharmonic Orchestra since 2000.

As a composer, James Boznos uses the pen name OZNO. He has written music for orchestral, chamber, solo, vocal, electronic genres, and for the theatre. Recent premieres include Cantata nos. 1–4 with The Hong Kong Bach Choir, *22.4* for the vibraphone virtuoso Matthew Lau, and Concerto no. 2 for extended timpani with the China Philharmonic Orchestra and Guangzhou Symphony Orchestra. With the HK Phil he has performed *Oikogeneia*, Piccolo Concerto and *Social Distancing*. He is currently working on a major project for the Shanghai Symphony Orchestra.

貝多芬 (1770–1827)

C小調第五交響曲，op. 67： 第一樂章

I. 有活力的快板

音樂總監梵志登在任內最後一套音樂會送上觀眾最喜愛的樂曲，這些作品均出自他十二年任期內指揮過的曲目。今年年初，樂團舉行了公開票選讓樂迷投選心水曲目。不出所料，古今最著名的交響曲最著名的樂章也名列其中。

貝多芬第五交響曲1808年12月22日在維也納首演；此後人人都對這首樂曲有自己的看法；樂曲也自成神話。有人說，貝多芬提過「那是命運在敲門」——的確，這四個音符（或者說這樣起筆）不但與勁道十足的後段配合得天衣無縫，而且在前人的交響曲可謂前所未見。

但樂曲表達的不止於憤怒，還有人類靈魂與風暴對抗的聲音；音樂顯得猶疑的時刻不多，但其中一次卻悄然奏起一段短小的雙簧管獨奏，令人悲傷不已。正如貝多芬所說：「發自內心——也希望能感動人心。」

編制

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

LUDWIG VAN BEETHOVEN

(1770–1827)

Symphony no. 5 in C minor, op. 67: movement I

I. Allegro con brio

For his final concerts as Music Director, Jaap van Zweden has selected a celebratory programme featuring the audience's favourite orchestral works from among those he conducted during his 12-year tenure with the HK Phil. Earlier this year, a public poll was held to determine these beloved pieces. Naturally, the most famous movement of the most famous symphony was one of the works selected.

Since the day of its first performance in Vienna on 22 December 1808, everyone has had an opinion of Beethoven's Symphony no. 5. It even acquired its own myth. "Thus Fate knocks at the door," Beethoven is supposed to have observed, and it's true: there'd never been a symphonic opening like those first four notes, or music that matched the sheer elemental power of what follows.

But it's not just rage: this is the sound of a human soul battling the storm. Listen out for the tiny, heartbroken oboe solo that Beethoven slips into one of the music's few moments of hesitation. "From the heart – may it go to the heart," as Beethoven once said.

Instrumentation

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

拉赫曼尼諾夫 (1873–1943)**E小調第二交響曲，op. 27：
第三樂章****III. 慢板**

1907年，有俄羅斯報章透露拉赫曼尼諾夫有交響曲新作面世，不過這個消息令不少人（包括作曲家的好友在內）都大為詫異。今次，拉赫曼尼諾夫所寫的也實在是首傑作。在第二交響曲裡，拉赫曼尼諾夫無論在靈感的流露與發揮方面，都比一眾舊作更奔放、更自由；高貴大方的旋律，在宏大但布局精密的樂段裡輕鬆開展。

第三樂章是全曲重心。弦樂的上行動機熱情洋溢，過後就是音樂史上數一數二的單簧管旋律，優美而綿長。精緻輕柔而錯綜複雜的伴奏、隨後的疑問語氣與激情，還有陶醉而平靜的結尾，無不令人確信：這是來自作曲家心靈深處的歌聲。

編制

三支長笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、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。

SERGEI RACHMANINOV

(1873–1943)

**Symphony no. 2 in E minor,
op. 27: movement III****III. Adagio**

When, in 1907, a Russian newspaper reported that Sergei Rachmaninov had completed a new symphony even his close friends were surprised. In fact, he'd created a masterpiece. Rachmaninov's inspiration breathes and expands more freely in his Second Symphony than in any of his previous works, with big, noble melodies unfurling effortlessly over the space of huge but perfectly measured musical paragraphs.

The third movement is the heart of the symphony. An ardent rising motif for the strings introduces one of the longest and loveliest melodies ever written for the clarinet. The exquisitely soft and intricate accompaniment, the questions and the passion that follows and the rapturous peace in which the movement ends leave no possible doubt: this is a composer singing from his soul.

Instrumentation

Three flutes, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings.

華格納 (1813–1883)

《女武神》：女武神的騎行

華格納大型歌劇系列《尼伯龍的指環》(1876) 由四齣歌劇組成，《女武神》是其中第二齣。《尼伯龍的指環》根據德意志和北歐神話寫成，是個關於諸神、英雄、善惡的史詩式故事。華格納相信所有藝術形式（音樂、詩歌、演戲和最先進的視覺效果）應當共治一爐，以情感征服觀——為了引證自己的想法，他甚至在巴伐利亞拜羅伊特建造自己的劇院。

在場景〈女武神的騎行〉中，一眾女武神（全是諸神之神胡坦的女兒，也全是戰士）騎著飛馬，穿過風暴，將戰死的將士帶到諸神之殿「法哈拉宮」。她們聚集在風雨交加的山巔，發出令人毛骨悚然的吶喊，茫然不知大禍將至——諸神連想也沒有想過，一場前所未見的恐怖災難即將降臨天界。

編制

兩支長笛、短笛、兩支雙簧管、英國管、三支單簧管、低音單簧管、三支巴松管、六支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。

RICHARD WAGNER

(1813–1883)

Die Walküre: Ride of the Valkyries

Die Walküre is an opera – the second instalment of the series of four colossal operas that Richard Wagner called *Der Ring des Nibelungen*, and completed in 1876. It's an epic tale of gods and heroes, good and evil, based on the ancient myths of Germany and Scandinavia. Wagner believed that all the arts should work together to overwhelm the audience with emotion – music, poetry, acting and state-of-the-art visual effects – and he built his very own theatre in Bayreuth in Bavaria to prove it.

In this scene, the Valkyries – the warlike daughters of Wotan, king of the gods – gallop through the storm on flying horses, carrying warriors who've been slain in battle to Valhalla, the hall of the gods. As they gather on a storm-lashed mountain top, they give blood-curdling war cries: unaware that a terror greater than anything even they have ever witnessed is about to be released upon an unsuspecting cosmos.

Instrumentation

Two flutes, piccolo, two oboes, cor anglais, three clarinets, bass clarinet, three bassoons, six horns, three trumpets, three trombones, tuba, timpani, percussion and strings.

蕭斯達高維契 (1906–1975)
降E大調第九交響曲，op. 70：
第一樂章

I. 快板

蕭斯達高維契總喜歡讓驚喜乍現。二戰結束後，觀眾（以及蘇聯當局）都以為他會寫作宏偉的勝利交響曲。可是，1945年11月3日首演的第九交響曲卻十分活潑風趣。作曲家預計：「樂師會演得很高興，樂評人也會罵得很起勁」——他猜中了。

樂曲開始時雖然安靜，但速度很快，旋律十分清脆活潑，說是像古典風格也不為過；然而第四小節還未結束，旋律就「呲呲」連聲，不久還變得更滑稽。長號威風凜凜地重複一組兩個音符，但之後卻停滯不前。同時軍鼓響起，短笛奏出得意洋洋的進行曲。獨奏小提琴把笑話都說白了，音樂也一直熙熙攘攘，直到結束——雖然陰沉至極的烏雲也會偶然飄過。在蕭斯達高維契看來，「笑」從來都是嚴肅的事情。

編制

兩支長笛、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。

DMITRI SHOSTAKOVICH

(1906–1975)

Symphony no. 9 in E flat,
op. 70: movement I

I. Allegro

Shostakovich liked to spring surprises. At the end of the Second World War, audiences (and the Soviet authorities) expected him to write a grand victory symphony. Instead, on 3 November 1945, he premiered a symphony – his Ninth – filled with playfulness and wit. “Musicians will like to play it, and critics will delight in damning it,” predicted Shostakovich, and he was right.

It begins quietly and quickly, with a melody so crisp and playful that it might almost be called classical. But it blows a raspberry even before the end of its fourth bar, and soon it becomes almost facetious. A trombone pompously repeats the same two notes; then gets stuck. Meanwhile martial drums strike up and the piccolo whistles a jaunty march. A solo violin rams the joke home as the movement bustles to its close – though there are some very dark clouds along the way. For Shostakovich, laughter was always a serious matter.

Instrumentation

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

柴可夫斯基 (1840–1893)
B小調第六交響曲，op. 74，
「悲愴」：第二樂章

II. 優雅的快板

柴可夫斯基第六交響曲1893年10月28日在聖彼得堡首演。第二天早上，他問兄弟莫德斯特，會為樂曲取甚麼名字？「我忽然想到『Pathétique』（在法語中，意為「感人」或「可悲」）一詞。」莫德斯特憶述。「『妙啊妙啊！莫德斯特！棒極了，Pathétique！』——然後他就在我面前，將曲名寫在樂譜上。」第六交響曲是柴可夫斯基最精彩、最直抒胸臆的交響曲，以「Pathétique」命名簡直是神來之筆，按照原文字面意思，可解作「充滿感情的交響曲」。

樂曲中每個音符都充滿情感。第二樂章是首圓舞曲——對柴可夫斯基來說，曾幾何時，這種優雅的舞蹈代表著快樂與解脫。但現在，音樂卻脫軌了：舞曲變成五拍子，一瘸一拐的像缺了一隻腳，感覺很不平衡；雖然優雅與美感猶在，但傷痛也同樣常伴左右。

編制

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、定音鼓及弦樂組。

**PYOTR ILYICH
TCHAIKOVSKY** (1840–1893)

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

II. *Allegro con grazia*

On the morning after the premiere of his Sixth Symphony in St Petersburg, on 28 October 1893, Tchaikovsky, asked his brother Modest what he might call the new work. “Suddenly, the word *Pathétique* came into my head,” remembered Modest. “Brilliant, Modest, bravo, *Pathétique!* – and in my presence he wrote the name on the score.” It was the perfect name for Tchaikovsky’s most extraordinary, and most personal symphony. *Symphonie Pathétique* literally means a “Symphony full of emotion”.

Every note of the music is charged with feeling. The second movement is a waltz – a graceful dance that had once meant happiness and escape for Tchaikovsky. But now something has broken and the dance limps along, one foot missing, in a lopsided 5 beats to a bar. The elegance and beauty are still there – but the sorrow, too, is inescapable.

Instrumentation

Three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and strings.

小約翰·史特勞斯 (1825–1899)
《藍色多瑙河》，op. 314

1866年，奧地利與普魯士開戰。隨著奧地利戰敗，維也納人也不太想跳舞作樂了。所以當維也納男聲合唱協會（也就是男聲合唱團）邀請史特勞斯為他們創作新曲，準備在1867年2月的舞會上演出時，史特勞斯就盡力改善氣氛。這首新作原是男聲合唱曲，歌詞還包括這麼一句：「維也納，振作起來！為甚麼不？」

在1867年4月巴黎世界博覽會上，樂曲以純器樂的面貌再現人前——《藍色多瑙河》日後就成了最著名的維也納圓舞曲。靠著閃爍的弦樂與圓號三個簡單的上行音符，史特勞斯營造出強烈的期待感與純淨的詩意，令人屏息。節奏慢慢開始運轉，一個個優美動人的舞曲旋律翩然而過；在最後的華麗樂句之前，音樂再度靜止——彷彿作曲家在斑駁的夕陽下回想昔日的快樂時光。

編制

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

JOHANN STRAUSS II

(1825–1899)

The Blue Danube, op. 314

In 1866, after Austria's disastrous war with Prussia, few citizens of Vienna felt much like dancing. When the Wiener Männergesang-Verein – a Viennese male voice choir – asked Strauss to write something for their February 1867 ball, he did his best to lift the mood. The new waltz was originally intended to be sung by the men of the choir; the choral parts included the words “Viennese, cheer up! Why not?”

Relaunched as a purely instrumental work at the April 1867 Paris Exposition, *The Blue Danube* would become the most famous of all Viennese waltzes. With a shimmer of violins and three simple rising notes on the horn, Strauss conjures a breathless sense of anticipation and an atmosphere of pure poetry. The rhythm slowly starts to spin, the great procession of dance melodies flows past, and then – before the final flourish – Strauss pauses one last time, amid sunset colours, to reflect on happiness past.

Instrumentation

Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, bass trombone, tuba, timpani, percussion, harp and strings.

布拉姆斯 (1833–1897)

C小調第一交響曲，op. 68： 第四樂章

IV. 慢板—稍快的行板—
不太快但有活力的快板

很少作品可以像布拉姆斯第一交響曲那樣讓人熱切期待。而且二十年來，為了寫出與貝多芬並駕齊驅的交響曲，布拉姆斯也可謂費煞思量。他向友人說：「那種感覺你不懂——我經常聽見那巨人[貝多芬]在我身後踱步。」終於，他在1876年夏季宣布第一交響曲大功告成。

第四樂章正是這場漫長奮鬥的成果。樂曲開端十分陰沉：大家甚至可以聽見布拉姆斯在尋覓前路。然後雲層漸散，獨奏圓號奏出悠遠的號聲，恍如從阿爾卑斯山山峰傳出似的。為終曲掀開序幕的旋律高貴優美，靈感來自貝多芬第九交響曲中的〈歡樂頌〉——但布拉姆斯隨後就說「那是人人都看得出來的」。在全曲最後幾小節，一首寬廣歡快的聖詩響起，作曲家的用意至此也一清二楚：今晚大家凱旋而歸；布拉姆斯找到自己獨有的喜樂之路了。

樂曲介紹由Richard Bratby撰寫，鄭曉彤翻譯

編制

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

JOHANNES BRAHMS

(1833–1897)

Symphony no. 1 in C minor, op. 68: movement IV

IV. Adagio – Più andante –
Allegro non troppo, ma con brio

Few piece of music have been more keenly awaited than Johannes Brahms's first symphony, and for two decades, Brahms struggled to craft a symphony worthy of Beethoven. "You don't know what it's like," he told a friend, "always to hear that giant [Beethoven] marching along behind me". At last, in the summer of 1876, he announced that his First Symphony was complete.

The fourth movement crowns the whole epic struggle. It opens in gloom: you can almost hear Brahms searching for a way forward. And then the clouds part, and as if from some alpine summit, a solo horn gives a long ringing call. Brahms launches his finale with a great, noble theme inspired by the "Ode to Joy" from Beethoven's Ninth Symphony. But then, "anyone can see that," said Brahms. And the broad, jubilant hymn that crowns the symphony's final bars makes his point unmistakably clear: Tonight we end in triumph; Brahms has found his own, very personal, path to joy.

All programme notes by Richard Bratby

Instrumentation

Two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, two trombones, bass trombone, timpani and strings.

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，同時是紐約愛樂樂團音樂總監，2024年成為首爾愛樂樂團的音樂總監。梵志登曾為多個世界一流的樂團擔任客席指揮，包括巴黎樂團、阿姆斯特丹皇家音樂廳樂團、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、芝加哥交響樂團、克里夫蘭樂團，以及洛杉磯愛樂樂團。

梵志登灌錄了許多錄音，均大獲好評，包括與紐約愛樂樂團合作的大衛·朗《國家的囚犯》世界首演（2020）及禾夫獲格林美獎提名的《Fire in my mouth》（2019），兩張專輯均由環球音樂旗下的 Decca Gold 唱片發行。梵志登與港樂合作灌錄了華格納整套聯篇歌劇《尼伯龍的指環》（2015–18），以及馬勒第十交響曲與蕭斯達高維契的第五、第九及第十交響曲，皆由拿索斯唱片錄音發行；此外，亦與環球旗下的 Decca 唱片錄製了柴可夫斯基的新專輯。

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年獲香港演藝學院授予榮譽博士。梵志登亦榮獲馳名的2023年荷蘭皇家音樂廳大獎。1997年，他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 became Music Director of the Seoul Philharmonic in 2024. 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.

Jaap 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 label. With the HK Phil, he recorded Wagner's complete *Ring Cycle*, and recently Mahler's Symphony no. 10 and Shostakovich's Symphonies nos. 5, 9 and 10, all for the Naxos label, in addition to a new Tchaikovsky album on Universal's Decca label.

In 2020, Jaap van Zweden was awarded the Silver Bauhinia Star by the HKSAR Government. 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 2023 Concertgebouw Prize.

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

OUR GREAT JOUR



9.9.2023

樂季揭幕：梵志登與貝爾

Season Opening: Jaap & Joshua Bell

Photos by Desmond Chan, Christine Cheuk, Cheung Chi-wai, Cheung Wai-lok, Keith Hiro, Ka Lam, Dieter Nagl, Keith Saunders, and 甘源.

我們的第八任音樂總監梵志登大師，自2012年帶領港樂展開音樂之旅，迄今共歷12個樂季，多年來精耕細作，碩果纍纍，給大家帶來一幕幕精湛難忘的演出。港樂在他掌舵下與多位國際巨星同台獻藝，藝術水平更上層樓，更創下演奏華格納全套聯篇歌劇《指環》的壯舉，並踏足亞洲、澳洲、歐洲及中國大陸各地完成共11次巡演。為此我們輯錄歷年珍貴相片以作紀念，衷心向我們的音樂總監送上祝福。

JOURNEY WITH JAAP 2024



Our esteemed Music Director, Maestro Jaap van Zweden, embarked on a musical journey with the HK Phil in 2012. Over the past 12 seasons, he has meticulously cultivated the orchestra, achieving remarkable results and bringing us unforgettable performances. Under his leadership, the HK Phil has shared the stage with numerous international stars, elevating its artistic level to unprecedented heights. The orchestra has also made history by performing Wagner's complete *Ring Cycle* and has embarked on 11 tours across Asia, Australia, Europe and Mainland China.

To commemorate these extraordinary achievements, we have compiled a collection of photographs from over the years. We extend our heartfelt gratitude to our Music Director and wish him every success in his future endeavours.



28.9.2012 港樂音樂總監就職暨國慶音樂會 Welcome, Jaap! A National Day Celebration



13.6.2014 港樂四十周年音樂會——幻想交響曲
HK Phil 40th Anniversary Gala – Symphonie Fantastique



2.12.2016 港樂首席薈萃：梵志登指揮龐樂思《家庭》的世界首演。
Starring Principals of Your HK Phil: Jaap conducted the world premiere of OZNO's *Oikogeneia*.



21.4.2019 復活節音樂會：梵志登邀請兩位小朋友上台體驗與樂團互動的樂趣。
Happy Easter Concert: Jaap invited two children to the stage to experience the enchanting encounter with the orchestra.

Jaap van Zweden

OUR GREAT JOURNEY WITH JAAP



9.11.2019 梵志登與弗萊明：音樂會上和大家分享榮獲《留聲機》年度管弦樂團大獎的喜悅。
Jaap | Renée Fleming: Sharing the joy of winning the prestigious Gramophone Orchestra of the Year Award at the concert.



16.2.2024 梵志登與康特洛夫 I：與樂團首席王敬。Jaap & Alexandre Kantorow I: With Concertmaster Jing Wang.



22.1.2015 《指環》四部曲之一《萊茵的黃金》 The Ring Cycle Part 1 – Das Rheingold



21.1.2016 《指環》四部曲之二《女武神》 The Ring Cycle Part 2 – Die Walküre



19.1.2017 《指環》四部曲之三《齊格菲》 The Ring Cycle Part 3 – Siegfried



18.1.2018 《指環》四部曲之四《諸神的黃昏》 The Ring Cycle Part 4 – Götterdämmerung



12.6.2015 王羽佳 | 莫扎特：慶回歸音樂會

Yuja Wang Triptych 1 – Mozart: A Celebration of the 18th Anniversary of the Establishment of the HKSAR



14.4.2017 梵志登與寧峰 Jaap & Ning Feng



16.6.2017 舒伯特「偉大」交響曲：與小提琴家卡普森。

Schubert Great Symphony: With Violinist Renaud Capuçon.

港樂 HKPhil

JAAP | RENÉE FLEMING
梵志登與弗萊明

GRAMOPHONE
2019 ORCHESTRA OF THE YEAR WINNER

30
ANNIVERSARY

首席贊助 Principal Patron
SWIRE



8.11.2019 梵志登與弗萊明 Jaap | Renée Fleming



16.1.2020 梵志登的貝一 郎朗
Jaap's Beethoven 1 | Lang Lang



10.9.2021 梵志登 | 德伏扎克七: 與鋼琴家余沛霖。
Jaap | Dvořák 7: With pianist Avan Yu.



10.2.2023 梵志登 | 圖倫加利拉交響曲：與鋼琴家蒂博代和馬特諾音波琴演奏家米娜。
Jaap | Turangalila-Symphonie: With pianist Jean-Yves Thibaudet and Ondes Martenot player Cynthia Millar.



16.12.2022 牛牛的柴可夫斯基
Niu Niu Plays Tchaikovsky



4.2.2023 巴赫 | 馬太受難曲：與男高音范尼古拉斯、低男中音提內斯、女高音霍茜芙、女中音文馥德、男高音艾普拔和低男中音黃日珩。
Bach | St Matthew Passion: With tenor Nicholas Phan, bass-baritone Davóne Tines, soprano Amanda Forsythe, mezzo-soprano Tamara Mumford, tenor Paul Appleby and bass-baritone Apollo Wong.

Jaap van Zweden

OUR GREAT JOURNEY WITH JAAP



8.11.2023 香港中文大學60周年呈獻：馬友友與港樂 CUHK 60th Anniversary: Yo-Yo Ma & HK Phil



9.9.2023 樂季揭幕：梵志登與貝爾
Season Opening: Jaap & Joshua Bell



15.9.2023 梵志登與畢比達 | Jaap & Rudolf Buchbinder |



2. 2015 歐洲巡演：維也納，與小提琴家寧峰。Europe Tour: Vienna. Featuring violinist Ning Feng.



3. 2014 中國內地巡演：北京。Mainland China Tour: Beijing.



4. 2017 港樂巡演2017：首爾。HK Phil Tour 2017: Seoul.



11. 2019 香港節2019——藝匯上海：與鋼琴家張緯晴。
Festival Hong Kong 2019 – A Cultural Extravaganza @
Shanghai. Featuring pianist Rachel Cheung.



5. 2017 港樂巡演2017：悉尼。HK Phil Tour 2017: Sydney.



2.2024 新加坡及歐洲巡演：蘇黎世。Singapore and Europe Tour: Zurich.



9.2023 南京及上海巡演：上海，與小提琴家楊天媧。
Nanjing & Shanghai Tour: Shanghai.
Featuring violinist Tianwa Yang.



3.2024 新加坡及歐洲巡演：布魯塞爾，與鋼琴家康特洛夫。
Singapore and Europe Tour: Brussels. Featuring
pianist Alexandre Kantorow.



3.2024 新加坡及歐洲巡演：鹿特丹音樂會前講座。
Singapore and Europe Tour: Pre-concert Talk in Rotterdam.

香港管弦樂團
第五十一個樂季

HONG KONG PHILHARMONIC
ORCHESTRA 51ST SEASON

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25

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美樂憶往 MUSICAL MEMORIES OF YESTERYEAR

Hong Kong Philharmonic Orchestra 50th Anniversary



適逢港樂50周年，本樂季的音樂會場刊特設欄目「美樂憶往」——
讓我們欣賞當下的精彩演出之餘，也一同回顧港樂昔日演出的音樂會和曲目。

*For our 50th anniversary season house programmes, we have created this special column,
“Musical Memories of Yesteryear”, to look back on musical remembrances over the past decades
related to our current exciting performances.*

梵志登第一場以港樂音樂總監身份登場的音樂會，於2012年9月28日舉行。這場音樂會涵蓋中西、貫穿古今，曲目包括貝多芬第七交響曲、極受歡迎的《梁祝》小提琴協奏曲，以及由港樂委約陶瑞康創作的新作《盤古》，真箇是「以音樂開天闢地」。這也是大師首度以譯名「梵志登」示人的音樂會；此前音樂會宣傳使用的名字為「范瑞韋頓」。

The inaugural concert of Maestro Jaap van Zweden as Music Director of the Hong Kong Philharmonic Orchestra took place on 28 September 2012. The programme spanned East and West, old and new: from Beethoven's Seventh Symphony to the hugely popular *Butterfly Lover's* Violin Concerto. It opened with a HK Phil commissioned work by Conrad Tao, *Pangu*, which is based on the Chinese myth of creation.



2012年梵志登的音樂總監就職音樂會的海報。
Poster for the inaugural concert of
Jaap van Zweden as Music Director in 2012.
(HK Phil Archive)



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周的樂季中，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，成為亞洲首個獲此殊榮的樂團。

梵志登是現今樂壇最炙手可熱的指揮之一，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，梵志登正式成為紐約愛樂樂團音樂總監。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，非凡演出贏得了觀眾及樂評的讚譽。樂團更因此勇奪《留聲機》年度管弦樂團大獎。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特別行政區成立20周年，港樂於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。於2023/24樂季，港樂將會到訪超過18個城市作世界巡演。

「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. 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 end of the 2023/24 Season. He has also been Music Director of the New York Philharmonic since the 2018/19 Season. Long Yu 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 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 well received, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019.

The HK Phil has toured extensively across Mainland China. The orchestra 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. In the 2023/24 Season, the orchestra will embark on global tours to more than 18 cities.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Tarmo Peltokoski, Vasily Petrenko, Krzysztof Urbanski, Ning Feng, Boris Giltburg, Leonidas Kavakos, Olivier Latry and Akiko Suwanai. The HK Phil promotes the work of Hong Kong and Chinese composers



Photo: Cheung Wai-lok

近年和港樂合作的指揮家和演奏家包括：畢美亞、丹尼夫、艾遜巴赫、巴孚·約菲、奧羅斯科-埃斯特拉達、佩多高斯基、佩特連科、奧班斯基、寧峰、基特寶、卡華高斯、拉特里、諏訪內晶子等。港樂積極推廣華裔作曲家的作品，除了委約新作，更灌錄了由作曲家譚盾和盛宗亮親自指揮作品的唱片，由拿索斯唱片發行。

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「管弦樂精英訓練計劃」，由太古慈善信託基金「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。

港樂獲香港特別行政區政府慷慨資助，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

through an active commissioning programme, and it has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions.

The HK Phil runs diverse education and community programmes in schools, hospitals and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year. Founded in 2021, “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, stimulate cultural participation in Hong Kong, and 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

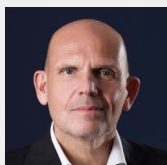
Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR

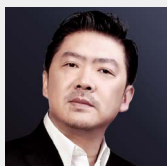


梵志登

Jaap van Zweden, SBS

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆

Long Yu

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

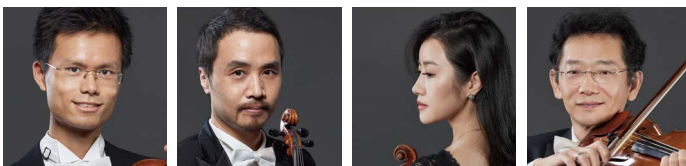
Ba Wenjing

程立

Cheng Li

桂麗

Gui Li



李祈

Li Chi

李智勝

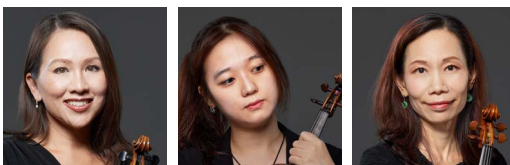
Li Zhisheng

劉芳希

Liu Fangxi

毛華

Mao Hua



梅麗芷

Rachael Mellado

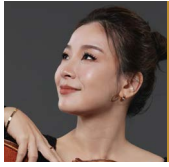
尹守廷

Soojeong Yoon

張希

Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



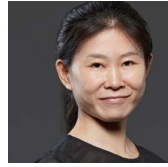
▲梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



劉博軒
Liu Boxuan



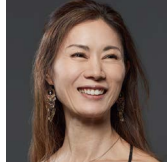
冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



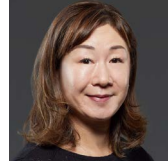
沈庭嘉
Vivian Shen



章鈴木美矢香
Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka



黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



周騰飛
Zhou Tengfei



賈舒晨**
Jia Shuchen**

* 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



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 Yi-chun



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



李希冬
Haedeun Lee



宋泰美
Tae-mi Song



宋亞林
Song Yalin

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

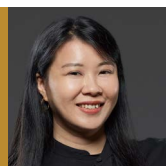
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



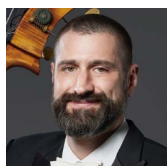
馮榕
Feng Rong



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



浦翱飛
Josep Portella Orfila

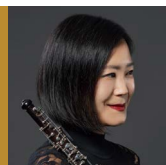
雙簧管 OBOES



●韋爾遜
Michael Wilson



■王譽博
Wang Yu-po



金勞思
Marrie Rose Kim

單簧管 CLARINETS



●史安祖
Andrew Simon

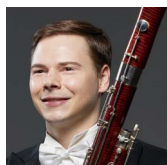


■史家翰
John Schertle



劉蔚
Lau Wai

巴松管 BASSOONS



●莫班文
Benjamin Moermond



■陳劭桐
Toby Chan



◆李浩山
Vance Lee

短笛 PICCOLO



◆施家蓮
Linda Stuckey

英國管 COR ANGLAIS



◆關尚峰
Kwan Sheung-fung

低音單簧管 BASS CLARINET



◆艾爾高
Lorenzo losco

低音巴松管 CONTRABASSOON

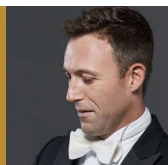


◆崔祖斯
Adam Treverton Jones

圓號 HORNS



●江簡
Lin Jiang



■柏如瑟
Russell Bonifede



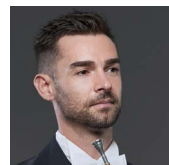
▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov

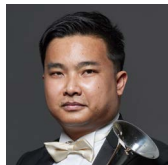


李少霖
Homer Lee



麥迪拿
Jorge Medina

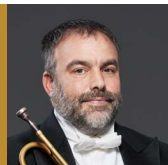
小號 TRUMPETS



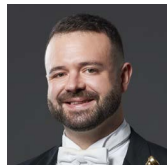
●巴力助
Nitiphum
Bamrungbanthum



■莫思卓
Christopher Moyses



華達德
Douglas Waterston



施樂百
Robert Smith

長號 TROMBONES



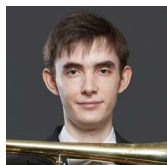
●韋雅樂
Jarod Vermette



高基信
Christian Goldsmith



湯奇雲
Kevin Thompson

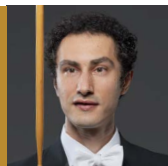


◆區雅隆
Aaron Albert

定音鼓 TIMPANI 敲擊樂器 PERCUSSION



●龐樂思
James Boznos



●白亞斯
Aziz D. Barnard Luce

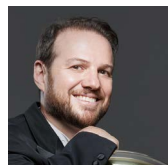


梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

大號 TUBA



●雷克斯
Paul Luxenberg

豎琴 HARP



●卡嫦*
Louise Grandjean*

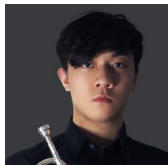
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圓號：趙展邦
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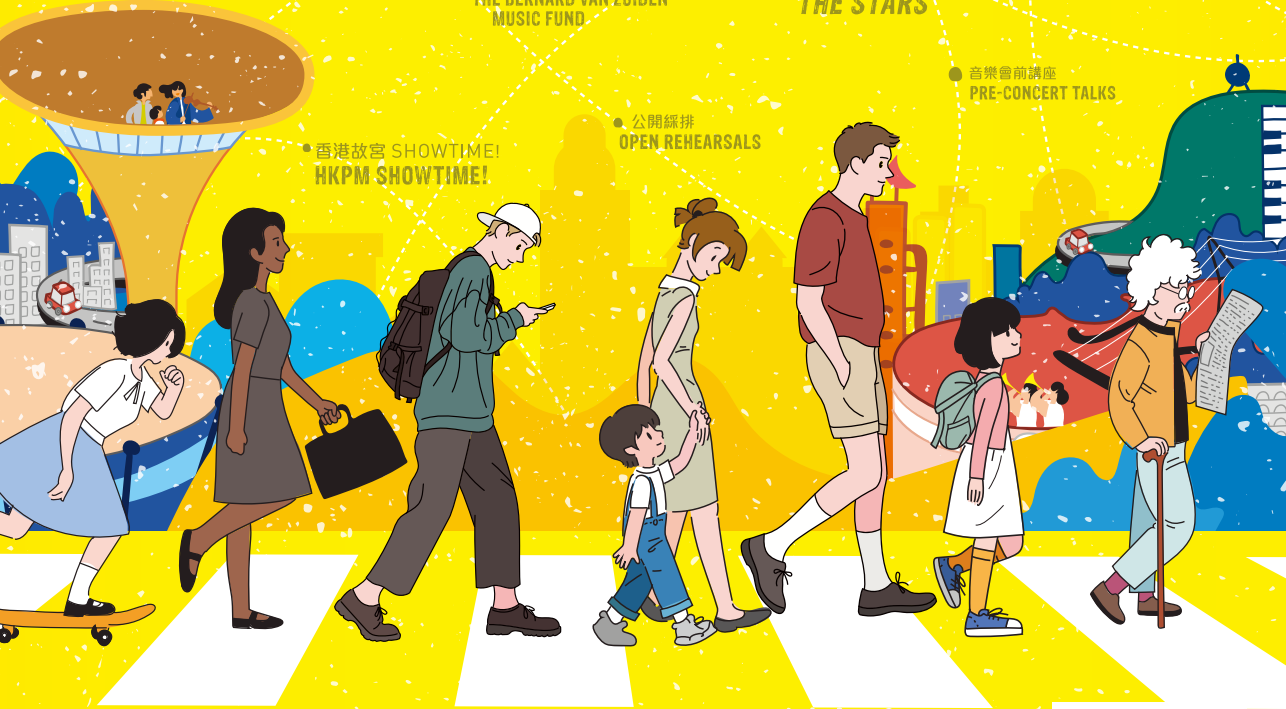
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11&12^{*}
JAN 2025

SAT 7:30PM
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Hong Kong Cultural Centre
Concert Hall

* 歡迎表演者參與籌款音樂會系列的其中一場演出
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FRI & SAT
8PM

趙成珍 鋼琴
Seong-Jin Cho
PIANO

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