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首席客席指揮 Principal Guest Conductor

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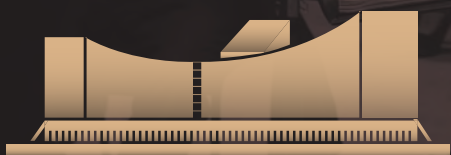
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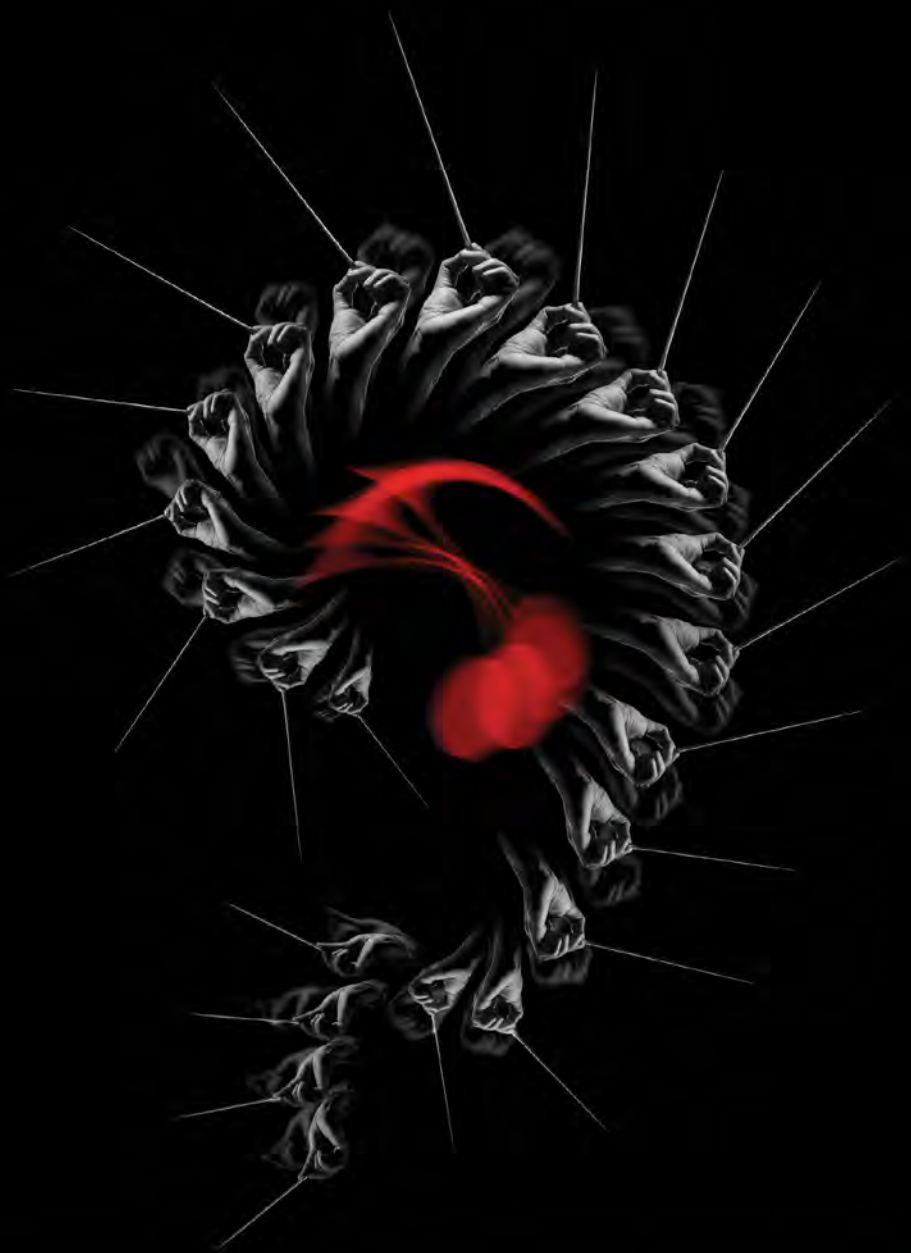
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引言

傳奇瑞士指揮家杜托華，是全球頂尖的指揮大師，今年九月獲頒發古典音樂界最高榮譽的皇家愛樂協會金牌。2007年，他首度踏足港樂舞台，從容優雅的功架、揮灑自如的指揮已讓本地觀眾留下深刻印象。闊別港樂舞台十載，杜托華再度回歸，繼續帶來他最擅長的法國和俄羅斯作品。是夜，他將夥拍當今首屈一指的拉赫曼尼諾夫的詮釋者——魯根斯基，演奏經典、浪漫的第三鋼琴協奏曲。這更是魯根斯基於港樂的首次演出。請大家細心欣賞。

INTRODUCTION

One of the leading conductors of our time, Charles Dutoit has recently been awarded one of classical music's highest honours, the Royal Philharmonic Society Gold Medal. The legendary Swiss conductor made his Hong Kong Philharmonic Orchestra debut in 2007, thrilling the local audience with his elegance and insightful direction. Now, after a 10-year absence from the HK Phil podium, he returns to present his perceptive interpretations of French and Russian repertoire. Tonight, he is joined by Nikolai Lugansky, one of the best Rachmaninov interpreters of our time, in the epic Third Piano Concerto making his first performance with the HK Phil. Enjoy!

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白遼士

HECTOR BERLIOZ

《羅馬嘉年華》序曲 *Roman Carnival Overture*

白遼士的父親是拉科特聖昂德雷（鄰近格勒諾布爾）一位名醫，而且親自教導白遼士讀書識字以及各種知識。白遼士也會吹長笛和彈結他；年少時偶然得到拉莫的《和聲學》和卡蒂的和聲著作，就自修和聲學。他依從父母意願，1821年考進巴黎醫學院唸醫科；但毫無疑問，比起醫學，他對音樂的興趣要大得多了，不久就開始隨勒素約學習作曲，後來更轉到音樂學院唸書，繼續師隨勒素約。然而放棄唸醫科的結果，就是他要自力更生，靠著教授少量學生和為報刊寫文章賺取生活費。他曾四度角逐羅馬大獎，終於在第四次參賽時贏得這項殊榮。他一生中有兩件事影響深遠：第一件，就是他在觀賞莎劇時愛上劇中的英國女演員夏莉逸·史密夫森；第二件，就是在音樂學院聽到貝多芬「第三」和「第五」交響曲。他的《幻想交響曲》1830年問世；雖然這段日子他也安排自己的作品在巴黎演出，但他的作品在其他國家的反應卻好得多。

此外，意大利的事物對他的影響也不少：《哈羅爾德在意大利》、歌劇《本韋努托·徹里尼》以及《羅密歐與茱麗葉》等寫於1830年代的作品，全都與意大利有關。這段日子他主要靠寫樂評維生，而且十分成功。1841年，他開始寫作配器法巨著《現代配器法專論》；1844年寫作《羅馬嘉年華》序曲時，其實也襲用了不少來自《本韋努

The son of a distinguished doctor at La Côte-Saint-André, near Grenoble, Berlioz was educated largely by his father, and learned the flute and guitar. At a young age he came across the *Traité de l'harmonie* by Rameau, and also that of Cartel, teaching himself harmony. He followed his parents' wish that he study medicine, and entered the *École de Médecine* in Paris in 1821. He was, of course, far more interested in music than in medicine, and soon began to have composition lessons with Le Sueur, eventually studying under him at the Conservatoire. As a result of giving up his medical studies he was forced to rely on himself, and supported himself by teaching a few pupils and writing articles



白遼士 Berlioz

by Pierre Petit (Bibliothèque nationale de France)



《本章努托·徹里尼》主角
The title role of *Benvenuto Cellini*
(Wikimedia Commons)

托·徹里尼》的素材。《羅馬嘉年華》序曲1844年2月3日首演。

《羅馬嘉年華》序曲十分壯麗動人。樂曲開端的刺激樂句，便是來自《本章努托·徹里尼》中的薩塔瑞舞；木管提問幾句之後，英國管奏起優美的主題——那原是《本章努托·徹里尼》第一幕中的愛情二重唱。隨著飛快的木管樂響起，刺激的快板也正式開始，嘉年華會的狂歡氣氛呼之欲出。英國管主題在一片玩樂嬉戲聲中重現，音樂也漸漸推進，最後宏偉地結束。

編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、兩支雙簧管（其一兼英國管）、兩支單簧管、兩支巴松管、四支圓號、兩支小號、兩支短號、三支長號、定音鼓、敲擊樂器及弦樂組。

Two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, timpani, percussion and strings.

for the press. At his fourth attempt he won the Prix de Rome. His attendance at performances of Shakespeare plays, and falling in love with the English actress Harriet Smithson had a great effect upon him, as did hearing Beethoven's third and fifth symphonies at the Conservatoire. In 1830 he composed the *Symphonie fantastique*. Although he arranged concerts of his music in Paris, it was in foreign countries that he had the greatest success at this period.

The influence of things Italian can be seen in *Harold en Italie*, his opera *Benvenuto Cellini*, and *Roméo et Juliette*, all composed in the 1830s. At this time he was earning his living mainly as a critic, at which he was highly successful. In 1841 he also began to produce his great work on orchestration, published in 1843 as *Grand traité d'instrumentation at d'orchestration moderne*. In 1844 he used material from *Benvenuto Cellini* for his overture *Le carnaval romain*, which received its first performance on 3 February 1844.

This magnificent piece begins with an exciting phrase from the saltarello from the opera, which, after a few querying phrases from the woodwinds, gives way to a beautiful theme on the cor anglais, the love duet from the first act of the opera. Whirling woodwinds introduce a highly exciting *allegro*, bringing out the carnival atmosphere. The cor anglais theme returns amidst the fun and games, and the overture works towards a terrific finish.

拉赫曼尼諾夫

SERGEI RACHMANINOV

D小調第三鋼琴協奏曲，op. 30

Piano Concerto no. 3 in D minor, op. 30

從容的快板

間奏曲：慢板

終曲：二二拍子

Allegro ma non tanto

Intermezzo: Adagio

Finale: Alla breve

拉赫曼尼諾夫的音樂啟蒙老師就是他母親：初時由母親教他彈鋼琴，後來隨聖彼得堡音樂學院一位畢業生學習。拉赫曼尼諾夫一家搬到聖彼得堡後，他就考進聖彼得堡音樂學院唸書。可是到了1885年，由於父母離異、家中生變，他成績一落千丈，弄得一般科目都不及格，於是轉到莫斯科音樂學院去，1888年入讀該校高等教育部，師隨坦尼耶夫和亞倫斯基。1891年，他以優異成績畢業於鋼琴系，翌年以獨幕歌劇《艾利高》應考作曲系畢業試，分數也高得不能再高。這段日子，他的創作靈感源源不絕。可是他第一交響曲1897年首演時（格祖諾夫指揮）卻一敗塗地，令他沮喪不已，完全無法創作。整個1897/98樂季，他都靠指揮歌劇與演奏度過。到了1899年，他才重拾自信，寫出第二鋼琴協奏曲和大提琴奏鳴曲——此後的創作都十分順利。

拉赫曼尼諾夫在郊外有座莊園，名為「伊凡諾夫卡」；1909年，他就在那裡寫作第三鋼琴協奏曲，準備第

Rachmaninov's musical education began with piano lessons from his mother and then from a graduate of the St Petersburg Conservatory, where he enrolled after the family moved there. However, due to difficult family circumstances (his parents separated) he failed his general subjects in 1885, and so he went to Moscow where in 1888 he transferred to the senior department of the Conservatory, studying with Taneyev and Arensky. In 1891 he graduated as a pianist with honours, and the following year received the highest possible marks in the finals in composition with his one act opera *Aleko*. At this stage composition flowed freely, but in 1897 the first performance of his first symphony, conducted by Glazunov, was a disaster, and the composer became depressed and composition stalled. He spent the 1897/98 season conducting operas, and he continued to perform. In 1899 he regained his confidence, producing his second piano concerto and cello sonata. From this point on composition always came readily to him.

The third piano concerto was written at his country estate, Ivanovka, to be played during his first tour of America, in 1909. It was finished on 23 September, and Rachmaninov used a dummy keyboard during the voyage to New York to prepare for the performances, the first of which was given with Walter Damrosch conducting. A few months later, the composer had a "treasured experience" when the piece was conducted by Mahler, who Rachmaninov described as being

一次到美國巡演時演奏。樂曲同年9月23日完成；拉赫曼尼諾夫乘船前往紐約時，利用模型鍵盤在船上練習，準備抵美後演出。首場演出由達羅舒指揮；幾個月後的演出則由馬勒指揮——對拉赫曼尼諾夫來說，那是「珍貴的經驗」。他形容馬勒是位一絲不苟，力求完美的指揮：排練原本12時半結束，但馬勒要求繼續排練第一樂章，在座眾人也毫無怨言，結果排練超時了不少。

浪漫至極

第三鋼琴協奏曲規模宏大，但開端旋律卻非常簡單，只在狹小的音域內徘徊；可是樂團接過旋律後，鋼琴馬上沉醉在典型的複雜音型裡。第二主題組開始時彷彿猶豫的進行曲，不久卻變得抒情。開端氣氛重現，發展部也隨即展開；華采樂段稍後響起——拉赫曼尼諾夫寫了兩個版本，第一版本以厚重的和弦式段落開始，另一版本則類似觸技曲——華采樂段漸漸安靜下來，只餘裝飾性音型；這時木管再度奏起第一主題。間奏曲的主題最初由樂團奏出，氣氛浪漫至極。作曲家將主題反覆吟詠，當中包括作曲家在織體與表達方式上處理得最巧妙的段落。來自第一樂章的主題重現；強勁聲響突然襲來，恍如戰鬥號令，終樂章正式開始。終樂章也引用了第一樂章多個主題，但這些主題現在都變得快速有力。中段的鋼琴素材與第一樂章的猶豫不決的進行曲似乎息息相關，但這裡的鋼琴寫法卻清新可喜。經過作曲家的神來之筆，抒情旋律漸漸推進至精彩絕倫的結尾，為這首動人的大型作品畫上句號。樂曲一方面對鋼琴家要求極高，同時也要求樂團有相當水準。

out for perfection. The rehearsal was meant to finish at 12.30, but Mahler asked for the first movement to be played again, and, with no complaints the rehearsal went on well beyond the appointed hour.

HIGHLY ROMANTIC

An expansive work, the concerto begins with an initially simple melody that winds around within a small range, but when the orchestra takes this over the piano part immediately indulges in typical complex figuration. The second group begins with a sort of hesitant march, but soon becomes lyrical. A return to the opening atmosphere ushers in the development out of which emerges a cadenza—Rachmaninov left two, one beginning with a massive chordal passage, and the other toccata-like—which quiets down into figuration in which woodwinds bring back the first theme. The Intermezzo is a rumination on a highly romantic theme proposed by the orchestra during which Rachmaninov produces some of his finest textures and turns of phrase. The themes from the first movement appear, and then, with several abrupt calls to arms, the finale begins. This uses themes from the first movement in a quick and vigorous manner. In the central section the pianist's material seems closely related to the tentative march from the first movement in delightful writing for the piano. A magnificent working of the lyrical melody moves towards a terrific finish to a large, powerful work, which makes great demands of the pianist, and expects a high degree of polish from the orchestra.

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、大號、定音鼓、敲擊樂器及弦樂組。

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

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Gershwin

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香港管弦樂團由香港特別行政區政府、香港文化中心及香港政府資助。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.

hkphil.org

史特拉汶斯基 IGOR STRAVINSKY

《夜鶯之歌》 *The Song of the Nightingale*

史特拉汶斯基的父親是位優秀的歌唱家，耳濡目染下，史特拉汶斯基自小對音樂演奏和演唱都十分熟悉。他原本在聖彼得堡大學唸法律，但卻偏愛音樂，學習過鋼琴、和聲和對位法後，將自己一些早期作品交給林姆斯基—高沙可夫過目。林姆斯基—高沙可夫後來成了史特拉汶斯基的老師；在他的指導下，史特拉汶斯基寫作了數首大型作品，包括一首交響曲。他的早期管弦樂作品包括《幻想諧謔曲》和精彩萬分的《煙火》。1909年，他獲得狄亞吉列夫（巴黎「俄羅斯芭蕾舞團」創辦人，舞季的節目都由他統籌）的青睞，為「俄羅斯芭蕾舞團」一些演出用的樂曲配器；同年他獲委約為童話故事《火鳥》寫作音樂。繼《火鳥》大受歡迎後，史特拉汶斯基再接再厲，寫出《彼得魯斯卡》（1911）以及驚人的《春之祭》（1913）兩齣芭蕾舞劇。1909年，他根據安徒生童話寫作歌劇《國王與夜鶯》；後來將劇中音樂改寫成一首獨立作品《夜鶯之歌》，再將《夜鶯之歌》應用在狄亞吉列夫另一齣芭蕾舞劇裡。樂曲1919年12月於日內瓦首演。

故事講述中國有位皇帝十分喜歡夜鶯的歌聲，但當有人獻上一隻機械夜鶯時，真夜鶯卻飛走了。真夜鶯飛走後，皇帝憂傷成疾，不久已病入膏肓；這時真夜鶯卻回來為皇帝唱歌，皇帝的病也就不藥而癒。芭蕾舞劇也按照同一故事演繹，音樂則色彩斑斕，熱情澎湃。

Stravinsky's father was a fine singer, and so he was acquainted with music making from an early age. He studied law at St Petersburg University, but his inclination was towards music, and he studied the piano, harmony and counterpoint before showing some early pieces to Rimsky-Korsakov, who became his teacher. Under his instruction Stravinsky composed some large works, such as a symphony. Amongst his earlier orchestral works were the *Scherzo fantastique* and the brilliant *Fireworks*. In 1909 he came to the attention of Diaghilev, the instigator of the seasons of Ballets Russes in Paris, for whom he made some orchestrations. In the same year he was commissioned to write the music for the fairy tale *The Firebird*. This was an instant success, and was succeeded by *Petrushka* in 1911 and the astonishing *The Rite of Spring* in 1913. In 1909 he had been working on an opera on the subject of a Hans Christian Andersen story, *The Emperor and the Nightingale*. For another ballet for Diaghilev he used music from this opera for a piece called *The Song of the Nightingale*. The music was first performed in concert in Geneva in December 1919.

The story goes as follows. The Emperor of China greatly enjoys the singing of a nightingale, but when he is presented with a mechanical nightingale, the real bird flies off, whereupon the Emperor becomes gravely ill. The real nightingale returns to sing for him, and his health is restored. The ballet follows this same story in music of startling colour and verve.

編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、兩支雙簧管（其一兼英國管）、兩支單簧管（其一兼降E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、敲擊樂器、兩座豎琴、鐘琴及弦樂組。

Two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets (one doubling E flat clarinet), two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, celesta and strings.

拉威爾

MAURICE RAVEL

《達芙妮與克羅埃》第二組曲

Daphnis and Chloe, Suite no. 2

破曉
默劇
全體舞

Lever du jour
Pantomime
Danse générale

拉威爾自小學習鋼琴，年僅12歲已開始作曲。他起初在巴黎音樂學院預備班學鋼琴，在1891年的比賽中奪魁後，轉而入讀巴黎音樂學院正規課程。可是之後他在校內卻平平無奇，1895年還被學校開除，但兩年後重返母校隨佛瑞學習。他曾五度角逐羅馬大獎，但每次都鎩羽而歸——因為他的寫作手法太獨特了，不合當時樂壇權威人士的口味。拉威爾最後一次落敗時惹起軒然大波，結果羅馬大獎的總監被迫辭職，由佛瑞繼任；無怪乎1920年政府希望將法國榮譽軍團勳章頒發給他時，拉威爾也拒絕接受。這段日子，拉威爾一直有優秀的作品面世，演出也很成功。

1909年，狄亞吉列夫委約拉威爾為一齣芭蕾舞新作撰寫劇樂。新作以達芙妮與克羅埃的故事為題材，與拉威爾合作的編舞家則是福金。福金認為這個題材古色古香，但據拉威爾日後憶述，他自己的取向卻是「少理會是否古色古香，反而我要忠於自己夢中的希臘——18世紀法國藝術家想像中的希臘、他們筆下所繪畫的希臘，跟我夢中

Ravel learned the piano at a young age, and began composing when he was only twelve. He studied the piano at the Paris Conservatoire in the preparatory class, gaining first prize in the 1891 competition, when he moved into the Conservatoire proper. After this time, however, he found little success there, and was actually dismissed from the institution in 1895. Two years later he returned to study with Fauré. He attempted the Prix de Rome five times, but was unsuccessful on every occasion, as his individual approach did not meet with the approval of the establishment. His final failure caused a scandal, and the Director was forced to resign, making way for his successor, Fauré. It is not surprising that, when offered the Légion d'Honneur in 1920, he refused it. All this time he had been steadily composing fine music, and performances had been successful.

In 1909 Diaghilev commissioned a ballet from him, on the subject of *Daphnis and Chloé* and he was to work with the choreographer Fokine. Fokine had in mind the archaic nature of the subject, but Ravel's approach was, as he said later, "less concerned with archaism than with fidelity to the Greece of my dreams which is close to that imagined and painted by the French artists of the 18th Century." As a result of this difference of opinion, work progressed slowly, and the first performance did not take place until 8 June 1912. In the meantime he had already produced an orchestral suite of three pieces from



的希臘十分接近」。由於福金與拉威爾意見相左，因此作品進展緩慢，首演遲至1912年6月8日才舉行。同時，拉威爾其實已將《達芙妮與克羅埃》初段的音樂改編好，製作成一套由三個樂章組成的管弦樂組曲；1913年他再製作另一套組曲——這次根據舞劇最後部分改編而成。

第一樂章〈破曉〉美妙絕倫，是史上刻劃「日出」最出色的樂曲之一；〈默劇〉講述達芙妮與克羅埃以默劇傳情，重演牧神潘與河川女神西琳克斯的故事；最後是〈全體舞（酒神的女祭師）〉。其實第二組曲受歡迎也是理所當然的，因為樂曲既迷人又新穎，是拉威爾同類作品中的顛峰之作。

節目介紹由紀大衛教授撰寫，鄭曉彤中譯

《達芙妮與克羅埃》第一幕的舞台設計

Set design for Act I from *Daphnis and Chloé*

1912, by Léon Bakst (MS Thr 414.4 (9), Howard D. Rothschild Collection on Ballets Russes of Serge Diaghilev: Drawings and Prints, 1907-1956, Harvard Theatre Collection, Houghton Library, Harvard University)

the earlier part of the work. In 1913 he made another suite, this time from the final part.

Beginning with the dawn music—one of the most beautiful evocations of sunrise in music—it continues with *Pantomime*, as *Daphnis and Chloé* mime the story of Pan and Syrinx, and ends with the *Danse générale (Bachanale)*. This second suite from the ballet music is deservedly popular as it shows Ravel at the height of his powers in music of entrancing beauty and inventiveness.

Programme notes by Professor David Gwilt

編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、短笛、中音笛、兩支雙簧管、英國管、兩支單簧管、降E單簧管、低音單簧管、三支巴松管、低音巴松管、四支圓號、四支小號、三支長號、大號、定音鼓、敲擊樂器、兩座豎琴、鐘琴及弦樂組。

Two flutes (one doubling piccolo), piccolo, alto flute, two oboes, cor anglais, two clarinets, E flat clarinet, bass clarinet, three bassoons, contra bassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion, two harps, celesta and strings.



杜托華

CHARLES DUTOIT

指揮 Conductor

PHOTO: Aline Paley

足跡遍布全球頂尖管弦樂團舞台的指揮家杜托華，剛於2017年9月獲頒發古典音樂界最高榮譽的皇家愛樂協會金牌。這位81歲的瑞士指揮大師，現時是倫敦皇家愛樂的音樂總監和首席指揮。曾與美國費城樂團合作30載，杜托華獲樂團授予桂冠指揮稱號。1977至2002年間，他在蒙特利爾交響樂團出任藝術總監達25年之久；1991至2001年間，兼任法國國家樂團音樂總監。1996年，獲日本廣播協會交響樂團（東京）委任為首席指揮，後來升任為音樂總監，目前為該樂團的名譽音樂總監。

杜托華對音樂的貢獻良多，獲不少政府、機構表揚，包括費城「榮譽市民」嘉許、魁北克國立高級軍官勳銜、法國藝術及文學軍官勳銜，以及加拿大最高榮譽——「榮譽軍官勳銜」。2007年他獲出生地瑞士洛桑的金牌獎章；2014年獲國際古典音樂大獎的終生成就獎。

今個樂季，杜托華已於英國逍遙、瑞士琉森、蒙特勒、羅馬尼亞艾尼斯高等音樂節中亮相。他隨後將會帶領倫敦皇家愛樂於美國巡迴演出。他亦獲美國各大樂團邀約指揮，包括波士頓、芝加哥、克里夫蘭、三藩市交響樂團，以及紐約和洛杉磯愛樂。歐洲方面，則會與德累斯頓愛樂、聖彼得堡愛樂以及蘇黎世大會堂音樂廳樂團合作。

Having performed with all the major orchestras on most stages of the five continents, Charles Dutoit has been recently awarded one of classical music's highest honours, the Royal Philharmonic Society Gold Medal. Presently Artistic Director and Principal Conductor of the London Royal Philharmonic Orchestra, the 81-year-old maestro recently celebrated his 30-year artistic collaboration with the Philadelphia Orchestra, who in turn, bestowed upon him the title of Conductor Laureate. For 25 years (1977–2002) he was Artistic Director of the Montreal Symphony Orchestra, and from 1991 to 2001 was Music Director of the Orchestre National de France. In 1996 he was appointed Principal Conductor and subsequently Music Director of the NHK Symphony Orchestra (Tokyo). He is today Music Director Emeritus of this orchestra.

He has been awarded as an Honorary Citizen of the City of Philadelphia, Grand Officier de l'Ordre national du Québec, Commandeur de l'Ordre des Arts et des Lettres by the government of France, and Honorary Officer of the Order of Canada. In 2007 he received the Gold Medal of the city of Lausanne, his birthplace, and in 2014 was given the Lifetime Achievement Award from the International Classical Music Awards.

Performances this season include the London Proms, Lucerne Festival, Bucharest Festival, Montreux Festival and a US tour with the Royal Philharmonic Orchestra. He will also guest conduct the Dresden Philharmonic, St Petersburg Philharmonic, Boston Symphony, Chicago Symphony, Cleveland Symphony, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony and the Tonhalle Orchester Zürich.



魯根斯基 NIKOLAI LUGANSKY

鋼琴 Piano

PHOTO: Marco Borggreve

鋼琴家魯根斯基多才多藝又有深度，《留聲機》形容他為「當代最具開創性及流星般閃耀的表演者」。他經常與頂尖指揮家合作，例如范斯克、坦美卡諾夫、柏尼夫、杜托華、諾塞達、尤洛夫斯基等。於2017/18樂季，一同演出協奏曲的樂團，主要包括：倫敦和巴爾的摩交響樂團、聖西西莉亞學院交響樂團、德意志青年愛樂樂團、讀賣日本交響樂團等。他亦將與指揮奧里姆及皇家斯德哥爾摩愛樂，以及俄羅斯國家交響樂團在歐洲巡演。

魯根斯基定期在世界各地作獨奏演出，即將舉行的獨奏會計有：倫敦威格摩音樂廳、巴黎香榭麗舍劇院、紐約第92街Y藝術中心、普羅旺斯、里斯本、東京、里約熱內盧，以及莫斯科音樂學院大廳。他經常在多個舉世知名的音樂節上演出，包括法國拉羅克·昂迪樂、韋爾比耶、鄧肯活和拉維尼亞音樂節。

魯根斯基有多個獲獎錄音。他所灌錄的拉赫曼尼諾夫鋼琴奏鳴曲大碟獲頒法國金音叉大獎和古典迴聲大獎，而與長野健及柏林德意志交響樂團所錄的葛利格和普羅歌夫鋼琴協奏曲則是《留聲機》雜誌的編輯之選。魯根斯基的最新大碟收錄柴可夫斯基的大奏鳴曲及《四季》，剛於今年6月發行並獲得熱烈好評。魯根斯基於2013年獲頒授俄羅斯人民藝術家榮銜。

Described by *Gramophone* as “the most trailblazing and meteoric performer of all” Nikolai Lugansky is a pianist of extraordinary depth and versatility. He regularly works with top level conductors such as Osmo Vänskä, Yuri Temirkanov, Mikhail Pletnev, Charles Dutoit, Gianandrea Noseda and Vladimir Jurowski. Concerto highlights for the 2017/18 season include engagements with the London and Baltimore symphony orchestras, Orchestra dell'Accademia Nazionale di Santa Cecilia, Junge Deutsche Philharmonie and the Yomiuri Nippon Symphony Orchestra. He will also take part in European tours with the Royal Stockholm Philharmonic Orchestra/Sakari Oramo, and the Russian National Orchestra.

A regular recitalist the world over, upcoming performances include London's Wigmore Hall, Paris' Théâtre des Champs-Élysées, New York's 92nd Street Y, Aix-en-Provence, Lisbon, Tokyo, Rio de Janeiro and the Great Hall of the Moscow Conservatoire. Lugansky regularly appears at some of the world's most distinguished festivals, including La Roque d'Anthéron, and the Verbier, Tanglewood and Ravinia festivals.

Lugansky has won a number of awards for his many recordings. His recital CD featuring Rachmaninov's Piano Sonatas won the Diapason d'Or and an ECHO Klassik Award, whilst his recording of concertos by Grieg and Prokofiev with Kent Nagano and the Deutsches Symphonie-Orchester Berlin, was a *Gramophone* Editor's Choice. Lugansky's most recent disc of Tchaikovsky's *Grande Sonata* and *The Seasons*, released in June 2017 met with enthusiastic reviews. Lugansky was awarded the honour of People's Artist of Russia in 2013.

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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

梵志登 音樂總監

Jaap van Zweden Music Director

hkphil.org

「香港《指環》，傲視全球」——《留聲機》

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華格納劇力萬鈞的《指環》——由梵志登帶領港樂展開的四年精彩旅程，音樂會由拿索斯唱片作現場錄音。第一、二部曲《萊茵的黃金》、《女武神》(一套兩碟CD / 藍光碟) 亦已發行，各大唱片店有售 Wagner's epic Ring Cycle with Jaap van Zweden and the HK Phil, performed over four years, recorded live for the Naxos label. Parts 1 and 2 also available on CD/Blu-Ray in local record stores

BE PART OF THE JOURNEY!

港樂《指環》全套聯篇歌劇樂迷召集 Calling all Ring-ers

從2015年起已出席《指環》音樂會，並打算觀賞明年第四部曲《諸神的黃昏》的各位樂迷，我們計劃為您籌備特別活動，以慶祝完成四年指環旅程的創舉。請把您的姓名及聯絡方法電郵至 ring@hkphil.org。我們會在稍後通知有關活動的詳情。謝謝！

Have you attended all three concerts of the HK Phil's Ring Cycle, and do you plan to attend *Götterdämmerung* in 2018? We are planning to host a special event for all Ring-ers to celebrate the completion of this amazing musical journey. Please email ring@hkphil.org with your name and contact details. We will follow up with you soon with the Ring celebration event details. Thank you!

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA



香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過一百五十場音樂會，把音樂帶給超過二十萬名觀眾。

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

余隆由2015/16樂季開始被委任為首席客席指揮，任期為三年。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。

繼歐洲巡演（包括在維也納著名的金色大廳的演出及錄影）取得成功後，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立二十週年，香港經濟貿易辦事處資助港樂，於今年四至五月前赴首爾、大阪、新加坡、墨爾本和悉尼歌劇院巡演。

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

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

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

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

Yu Long was appointed Principal Guest Conductor of the HK Phil for a three-year period commencing with the 2015/16 season.

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

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

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



PHOTO: Cheung Wai-lok

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

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

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

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

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

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

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

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

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

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

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

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

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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

首席客席指揮

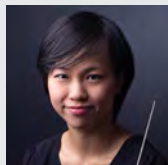
PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

助理指揮

ASSISTANT CONDUCTORS



葉詠嫻
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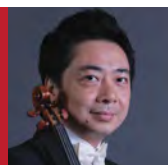
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樂團首席
Jing Wang
Concertmaster



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



許致雨
樂團第二副首席 (署理)
Anders Hui
Second Associate
Concertmaster (Acting)



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



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



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Domas Juškys



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Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐烜
Xu Heng



張希
Zhang Xi

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■ 趙滢娜
Zhao Yingna



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Fang Jie



何珈樑
Gallant Ho Ka-leung



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

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

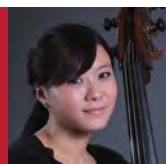
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George Lomdaridze



◆ 姜馨來
Jiang Xinlai



張沛垣
Chang Pei-heng



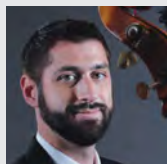
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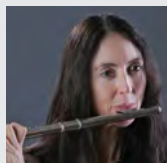


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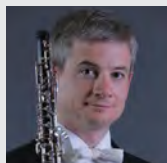
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Ander Erburu

短笛 PICCOLO



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Linda Stuckey

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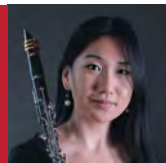
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■ 史家翰
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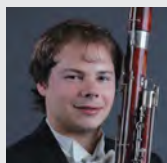
劉蔚
Lau Wai

低音單簧管 BASS CLARINET



艾爾高
Lorenzo losco

巴松管 BASSOONS



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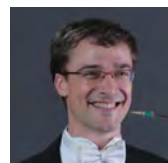


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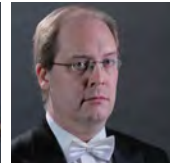
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SPECIAL PROJECTS

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艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

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洛治·希爾 (c.1800) 小提琴·由王亮先生使用

鍾普洋先生 捐贈

多尼·哈達 (1991) 大提琴

史葛·羅蘭士先生 借出

安素度·普基 (1910)·由張希小姐使用

Paganini Project

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

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang

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

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

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

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所捐贈之罕有樂器

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

- Mr Pascal Raffy
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G. B. 瓜達尼尼 (1760) 小提琴·由樂團首席王敬先生使用

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
- Josephn Gagliano (1788) Violin
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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

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

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

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

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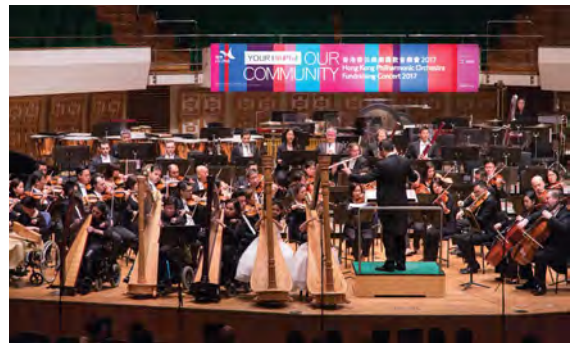
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The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.

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——北京資深樂評王紀宴

"50 years after the original premiere in Salzburg, you [Jaap van Zweden] conveyed Karajan's spirit to Beijing in a deeply moving way. Thank you for joining this with the wonderful HK Phil. Your conducting was so energetic, idiomatic and transparent and you really deserve this triumph!"

Professor Peter Ruzicka, Managing Director and Intendant of the Salzburg Easter Festival

由音樂總監梵志登率領香港管弦樂團（港樂）參與的北京國際音樂節2017，剛於上月底圓滿結束。港樂是次呈獻的兩套精彩節目，皆贏得觀眾熱烈喝采，好評如潮。兩套節目分別是布魯赫納第八交響曲（10月28日），以及與一眾世界級華格納歌唱家、來自薩爾斯堡及北京兩地的製作人員，呈獻「永恆的卡拉揚薩爾斯堡」劇場版本之《女武神》（10月24及27日）。適逢今年是卡拉揚創立的薩爾斯堡復活節音樂節五十周年紀念，此際再演《女武神》的卡拉揚劇場版本，意義尤深。

Music Director Jaap van Zweden and the HK Phil gave highly-acclaimed performances last month at the 20th Beijing Music Festival. Both the audience and critics were unstinting in their praise of our performances in two programmes—Bruckner's Eighth Symphony (28 Oct), and "A Timeless Karajan Version of Wagner" (24 & 27 Oct). This second programme restored Herbert von Karajan's Salzburg Easter Festival staged production of *Die Walküre* with world-class Wagner singers and a production team from Beijing and Salzburg. Presenting the Karajan version of *Die Walküre* in this festival has a special significance since this year marks the 50th anniversary of Salzburg Easter Festival.



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