

GIL SHAHAM PLAYS DVOŘÁK

沙涵的
德伏扎克

30
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Hong Kong Cultural Centre

21 & 22 JUN 2019



余隆 指揮
Yu Long CONDUCTOR



21 & 22 JUN 2019
FRI & SAT
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沙涵的德伏扎克

GIL SHAHAM PLAYS DVOŘÁK

P. 3 德伏扎克 ANTONÍN DVOŘÁK 15'
《奧賽羅》序曲 *Othello Overture*

P. 8 楊納傑克 LEOŠ JANÁČEK 23'
《塔拉斯·布爾巴》，樂隊狂想曲
Taras Bulba, Rhapsody for Orchestra
安德里之死 The Death of Andrij
奧斯塔之死 The Death of Ostap
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懷念韋彼得

(1978-2019)

香港管弦樂團低音長號

香港管弦樂團對於低音長號韋彼得 (Pieter Vance Wyckoff) 的離世深表哀痛。港樂謹此向他的妻子珍妮花和他的親友致以衷心慰問，並將今晚的演出獻給 Pieter。

Pieter自2011年起加入港樂，與我們一起度過了許多寶貴時光，包括2015年歐洲巡演、2017年五城巡演及為期四年的《指環》旅程。他擁有豐富的國際演出經驗，曾與韋爾比耶音樂節樂團、馬來西亞愛樂、塔科瑪交響樂團、新加坡交響樂團等合作。Pieter於2006至2011年間為澳門樂團樂師，在那裡認識了珍妮花。他曾就讀於萊斯大學和奧柏林音樂學院，並取得學位資格。

2018年3月，Pieter獲確診患有膠質母細胞瘤 (GBM)，一種常見的腦癌，但他堅持勇敢、積極面對病魔。尤其是當今個樂季初，他返回舞台與我們演出時所展現的意志和力量，令我們動容不已。我們會非常懷念Pieter的善良、處處為人著想的個性，以及世界級的音樂造詣。

IN MEMORY OF PIETER WYCKOFF (1978-2019)

HK Phil Bass Trombone

The Hong Kong Philharmonic Orchestra is heartbroken to announce the passing of our beloved Bass Trombonist, Pieter Vance Wyckoff. We extend our deepest condolences to his wife, Jen Shark, and to his family and friends. We dedicate this evening's concert to Pieter's memory.

Pieter joined the HK Phil in 2011 and shared many notable moments with us including our 2015 European Tour, 2017 Five-City Tour and our four-year *Ring Cycle* journey. He had extensive international experience and had worked with ensembles including the Verbier Festival Orchestra, Malaysian Philharmonic, Tacoma Symphony and Singapore Symphony Orchestras. Between 2006 and 2011, Pieter was a member of the Macao Orchestra and it was there that he met Jen. Pieter held degrees from Rice University and Oberlin Conservatory.

In March 2018, Pieter was diagnosed with Glioblastoma multiforme (GBM), a condition he fought heroically. The strength and dedication he showed by returning to play with us earlier this season remain an inspiration to us all. Pieter's loving heart, caring nature and world-class musicianship will be greatly missed.

德伏扎克

ANTONÍN DVOŘÁK

《奧賽羅》序曲，op. 93

Othello Overture, op. 93

作曲家

德伏扎克生於波希米亞（現今捷克共和國境內）一條名為納拉浩薩維斯的村莊，父親是村內一所客棧的老闆。德伏扎克六歲時，村中學校的校長（也是村中教堂的管風琴師）開始教他基本音樂知識；同時又開始學彈鋼琴，而且到了主要瞻禮日，還會在教堂當小提琴獨奏。他12歲離開學校，家人將他送到附近的茲羅尼茲鎮，到當地的肉店學師，可是他對這個行業一點興趣也沒有。後來有人說服他父親，讓兒子到布拉格管風琴學校唸書；德伏扎克1859年畢業後決定留在布拉格，為波希米亞的音樂生活作出貢獻。他造夢也沒想過，到頭來自己的貢獻遠比想像中大；到了1890年代，德伏扎克已獲譽為世界頂尖作曲家之一了。

背景

德伏扎克《奧賽羅》序曲的創作靈感來自莎士比亞名劇《奧賽羅》，樂譜上也提及莎翁原作，說明樂曲如何以不同的樂思，呼應劇中的人物與情節。作曲家原本的構思是以大自然為題材，寫一首大型管弦樂曲，刻劃大自然既能帶來生命，但也能帶來毀滅；全曲共由三部分組成，《奧賽羅》序曲就是最後一部分。據卡拉芬（其中一位德伏扎克傳記作者）所言，《奧賽羅》是「德伏扎克最優秀的音樂會序曲」。

THE COMPOSER

Antonín Dvořák was the son of the inn-keeper at the village of Nelahozeves in Bohemia (now the Czech Republic). From the age of six he was given basic music lessons from the schoolmaster (who was also the village church organist), learnt the piano and played a violin solo in the church on a major feast day. At the age of 12 he left school and was sent to the nearby town of Zlonice to become an apprentice butcher, an occupation in which he showed no interest whatsoever. His father was persuaded to send him to the Prague Organ School from which he graduated in 1859 with the determination to remain in Prague and contribute to the musical life of Bohemia. His contribution was to go far beyond all his dreams, and by the 1890s Dvořák was being hailed as one of the world's leading composers.

BACKGROUND

Inspired by Shakespeare's *Othello* – the score contains references to the play to illustrate how various musical ideas correspond to its characters and episodes – Dvořák's *Othello Overture* was originally intended as the third and final part of a large orchestral work entitled which concerned itself with nature both as a life-giving and a destructive force. John Clapham, one of Dvorak's biographers, describes *Othello* as "the finest of the composer's overtures".

演出歷史

《大自然、生命與愛》1892年4月在布拉格首演。當時德伏扎克已經非常受歡迎，樂曲發表後，英國各大樂團馬上爭相來函，希望獲准負責樂曲的英國首演。但接著爭拗就來了：到底哪位指揮、哪位音樂會籌辦人最有說服力呢？結果作曲家決定將三個樂章，改為三首獨立成篇的音樂會序曲——主因就是作曲家為免得失英國人，畢竟那是他作品的最佳市場之一。樂曲1894年初出版後（由布拉姆斯編輯），樂譜就送到英國各個音樂會籌辦人手上。獨立成篇的《奧賽羅》首演，1894年3月24日在倫敦舉行，由曼斯爵士指揮水晶宮樂團演出。

音樂

《奧賽羅》開始時十分平靜，先奏出類似讚美詩的主題，風格非常接近華格納。事實上，樂曲裡真的引用了華格納的作品，還有德伏扎克自己的舊作（出自《安魂曲》），暗示了往後的悲劇情節。音樂有時突然響亮起來，代表奧賽羅妒火中燒；然後，在弦樂和弦與閃爍的豎琴襯托下，長笛奏出「大自然」主題——那是原作裡用以貫穿三大部分的手法。此外，迪斯蒙妮亞（奧賽羅的妻子）、迪斯蒙妮亞懇求丈夫相信自己沒有紅杏出牆、令奧賽羅妒火中燒的邪惡耳語，還有奧賽羅為了報復而弑妻等人與事，都各有主題代表。樂曲結尾非常強勁，代表奧賽羅最終後悔不已，自殺身亡。

PERFORMANCE HISTORY

Nature, Life and Love was first performed in Prague in April 1892. Such was Dvořák's popularity that he was immediately inundated with requests from British orchestras to be allowed to give the British premiere. Arguments ensued over which conductor and concert promoter had the strongest claim, so, largely to avoid antagonising one of the best markets for his music, Dvořák decided to produce the three movements as separate concert overtures which, following publication in early 1894 (edited by Brahms), were then sent to various British concert promoters. *Othello* was given its first performance as a stand-alone concert work in London by the Crystal Palace Orchestra conducted by Sir August Manns on 24 March 1894.

THE MUSIC

Othello begins calmly with a hymn-like theme very much in the style of Wagner; indeed, there is an actual quotation from Wagner, as well as a self-quotation (from the *Requiem*) which hints at the tragedy ahead. Occasional outbursts represent Othello's burning jealousy and then, above string chords and a glistening harp, flutes announce the "Nature" theme which links all three sections of the original work. There are themes representing Desdemona (Othello's wife), her pleading to her husband that she is innocent of any infidelity, the evil whispers which whip up Othello's rage, and, of course, Othello's act of revenge in killing his wife. The powerful ending to the Overture represents Othello's overwhelming sense of remorse and his suicide.

編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、兩支雙簧管、英國管、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、豎琴及弦樂組。

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

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《塔拉斯·布爾巴》，樂隊狂想曲

Taras Bulba, Rhapsody for Orchestra

安德里之死
奧斯塔之死
預言與塔拉斯·布爾巴之死

The Death of Andrij
The Death of Ostap
The Prophecy and Death of
Taras Bulba

作曲家

摩拉維亞位於今日捷克共和國東部，主要城鎮是布爾諾。在布爾諾東北面約百公里，在山巒樹林深處有個村莊，名叫胡法第村，附近的山上就是胡法第城堡遺址所在。在19世紀中期，這條小村莊人口還不到600，只有一座稍大的教堂、幾排小屋、一所旅館和一家細小的村校。這家村校，就是楊納傑克的出生地——他是這村校校長的第十個孩子。楊納傑克11歲時，家人就將他送到布爾諾，加入修道院詩班。除了在布拉格、萊比錫和維也納唸過一陣子書以外，楊納傑克終其一生都逗留在布爾諾。

背景

當時，摩拉維亞政府是用德語的，布爾諾就是當地行政中心；可是摩拉維亞鄉郊地區人民卻主要說捷克語。捷克語人口對德語政府越來越不滿，於是寄望俄羅斯能讓他們擺脫德意志統治者，因此一陣「俄羅

THE COMPOSER

On the eastern side of the present-day Czech Republic is Moravia whose principal town is Brno. Nestled deep in the hills and woodlands 100 kilometres to the north east of Brno is the village of Hukvaldy. In the mid-19th century Hukvaldy had a population of less than 600 and the tiny village, dominated by the ruins of Hukvaldy Castle, boasted little more than a church, a few rows of houses, an inn and a school-house. It was in that school-house that Leoš Janáček was born, the tenth child of the village schoolmaster. At the age of 11 he was sent to Brno to join the monastery choir, and, apart from brief periods of study in Prague, Leipzig and Vienna, he remained in Brno for the rest of his life.

THE BACKGROUND

Brno was, at that time, the centre of the German-speaking administration, and this led to growing resentment amongst the predominantly Czech-speaking population of rural Moravia, who looked towards Russia to free them from their German rulers. A mood of fervent admiration for the Russians was sweeping the country, which Leoš Janáček was eager to reflect. He once declared his own admiration for the Russians: "There is no fire or suffering in the world which can break the strength of the Russian people." The reference to

位處胡法第村的楊納傑克紀念館 Janáček Memorial, Hukvaldy

Photo by Palickap [CC BY-SA 4.0 (creativecommons.org/licenses/by-sa/4.0)]



斯熱」橫掃全國，國人對俄羅斯人欣賞得不得了，連楊納傑克也急不及待要說出口。有一次，他說自己非常欣賞俄羅斯人：「俄羅斯人強悍無比，世上沒有任何火焰或苦難能令他們屈服。」楊納傑克之所以提到火，大概是因為古柯戈一本小說的主人翁塔拉斯·布爾巴：布爾巴是烏克蘭哥薩克人，1628年在戰爭中被波蘭人活活燒死。作曲家從小說選取了三段情節，作為管弦樂狂想曲《塔拉斯·布爾巴》的基礎；每段情節都以要角慘死收場，而且一段比一段殘暴、一段比一段恐怖。

演出歷史

《塔拉斯·布爾巴》寫成後，作曲家將樂曲題獻給捷克軍隊，認為他們「不但保護我們的財物，更保衛我們整個知識世界」。樂曲1921年10月9日在布爾諾首演。

音樂

英國管首先奏出憂傷的旋律，為樂曲掀開序幕。這一段刻劃波蘭城鎮杜諾被哥薩克人圍攻，城內民眾身處水深火熱，人人都在捱餓。管風琴和管鐘代表民眾的禱告聲——安德里的情人也在其中。布爾巴有兩個兒子，安德里雖是他的長子，卻選擇站在波蘭人那邊。安德里進城與情人團聚，兩人相擁，可是卻被布

fire probably had been inspired by the inflammatory death of the Ukrainian Cossack, Taras Bulba, at the hands of the Poles during the war of 1628, as described in a novel by Nikolai Gogol. Janáček selected three gory episodes from Gogol's novel, each one culminating with an increasingly violent and sickening death, as the basis for his orchestral rhapsody, *Taras Bulba*.

PERFORMANCE HISTORY

Janáček dedicated the completed work to the Czech armed forces who “do not merely defend our earthly goods but also our whole intellectual world”, and *Taras Bulba* was premiered in Brno on 9 October 1921.

THE MUSIC

The work opens with a sad melody from the cor anglais depicting the starving people of the Polish town of Dubno, besieged by the Cossacks. Organ and bells represent the prayers of the suffering people, among whom is the girlfriend of Andrij, one of Taras Bulba's two sons, who has sided with the Poles. Andrij enters the town, finds his beloved and embraces her, but is discovered by a furious Taras Bulba who promptly executes him.

Next it's the turn of Ostap, Taras Bulba's second son, to suffer. Ostap has been captured and tortured by the Poles who are to execute him amidst much festivity and celebration in a Warsaw public square (the festivities indicated by a traditional Polish dance, a Mazurka). Taras Bulba mingles with the crowd and offers his son support, but after witnessing his execution, slips away unnoticed.

楊納傑克：《塔拉斯·布爾巴》，樂隊狂想曲

《塔拉斯·布爾巴》小說插畫

Illustration of the novel *Taras Bulba*

by Pyotr Fyodorovich Sokolov

(Wikimedia Commons)

爾巴發現。結果布爾巴一怒之下，馬上將兩人處決。

下一個吃盡苦頭的人是奧斯塔，也就是布爾巴次子。奧斯塔被波蘭人抓到，飽受折磨；到華沙公共廣場舉行各種慶祝活動時（以波蘭的傳統舞曲「馬祖卡舞曲」代表），波蘭人還打算趁機處死奧斯塔。布爾巴混進群眾，希望幫幫兒子；但他親眼目睹兒子被處決後，就無聲無息地溜走了。

布爾巴替奧斯塔報仇後被抓住，在牢房裡等待行刑。這時他流露出對自由的渴望，又盡情宣洩自己的憤怒，有時又似乎陷入沉思。敵人然後將他帶走，釘在樹上，再點一把火要將他活活燒死；可是就在烈焰升起的時候，他看見自己的人民成功逃脫，臨終一刻更預言自己的人民必會得勝。



Taras Bulba has avenged Ostap's death but is himself taken prisoner. As he awaits his own execution he yearns for freedom, vents his anger and occasionally seems decidedly reflective. He is then taken, nailed to a tree, and burnt alive but, as the flames rise, he sees his men escape, and as he dies prophesies his people's triumph.

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、兩支雙簧管、英國管、兩支單簧管（其一兼降E調單簧管）、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴、管風琴及弦樂組。

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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.

德伏扎克

ANTONÍN DVOŘÁK

A小調小提琴協奏曲，op. 53

Violin Concerto in A minor, op. 53

快板，但不太快

慢板，但不太慢

終曲（談諧的快板，但不太快）

Allegro, ma non troppo

Adagio, ma non troppo

Finale (Allegro giocoso, ma non troppo)

作曲家

德伏扎克畢業後，在樂團當了幾年中提琴手，同時也試著令作品得到賞識——1874年終於出現了突破。當時奧匈帝國奧地利區會頒發資助，鼓勵年輕貧困的作曲家創作。這年，德伏扎克申請獲批，每年獲頒400古登金幣（當時的奧地利貨幣）津貼。審視這項津貼的評委之一，就是布拉姆斯；布拉姆斯非常欣賞德伏扎克，於是寫信給自己的出版商瑟洛克，說：「德伏扎克甚麼都寫過了：歌劇、交響曲、四重奏、鋼琴作品。這人無論怎麼說都天才橫溢。」不過現時為止，他還未完成過任何協奏曲（雖然早年寫過一首大提琴協奏曲，不過也只是草稿而已）；但到了1879年，出版商瑟洛克卻向他提議，為偉大的小提琴家姚阿辛寫一首協奏曲。

背景

19世紀小提琴協奏曲發展史上，「姚阿辛」三個字可謂赫赫有名。不但絕大部分傑出作曲家都決定為他寫作協奏曲，而且似乎都很渴望徵求他的意見；更不可思議的是，儘管姚阿辛經常出言不遜兼不留情面，但作曲家

THE COMPOSER

After graduating Dvořák spent several years working as an orchestral viola player while trying to gain recognition as a composer. The big break came in 1874 when he was awarded an annual stipend of 400 gulden offered by the Austrian state to encourage young and impecunious composers. One of the panel appointed to oversee the award of the stipend, Brahms, was impressed and sent a letter to his own publisher, Fritz Simrock: “Dvořák has written all manner of things: operas, symphonies, quartets, piano pieces. In any case, he is a very talented man.” Up to that point, Dvořák had not produced any concertos (although he had drafted an early one for cello), but in 1879 Simrock suggested he produce a concerto for the great violinist, Joseph Joachim.

THE BACKGROUND

The name Joseph Joachim figures prominently in the history of the violin concerto in the 19th century. Not only did most of the great composers choose to write a concerto for him, but they also seemed curiously eager to seek his advice, and were strangely unperturbed by his often dismissive and patronising comments; Brahms seemed almost proud of Joachim’s condescending comment that “most of the material is playable – some of it, in fact, quite originally violinistic”, while Bruch, obviously won over by Joachim’s words of praise, happily

們卻不以為忤。像「大部分素材也算是奏得出——事實上，有些本身還頗順手，頗合小提琴法度」這種不客氣的評語，看來已令布拉姆斯有點沾沾自喜。另外，姚阿辛只靠幾句美言，就說服了布魯赫，令對方欣然接受提議：將第一小提琴協奏曲大幅修改。不過布拉姆斯和布魯赫始終不是弦樂演奏家——但德伏扎克就不同。然而連德伏扎克也似乎很想討這位小提琴大師歡心，甚至因姚阿辛已著手逐步修改樂曲，推遲了小提琴協奏曲的脫稿日期。德伏扎克當時寫道：「姚阿辛整整修改了兩年！他甚至有能力改動小提琴獨奏部分。」

演出歷史

樂曲寫於1879年7月至9月間，可是首演卻遲至1883年10月14日才在布拉格舉行，但獨奏者不是姚阿辛，而是捷克小提琴家安德烈傑克，由捷克國家劇院樂團伴奏。

音樂

樂團以華麗而戲劇化的樂段為**第一樂章**掀開序幕，小提琴從中浮現，經常以炫技樂段與樂團對話。華麗的小提琴寫法俯拾即是，姚阿辛的手筆隱約可聞，儘管從現存記錄中，仍看不出姚阿辛到底改動過甚麼、怎樣改動。但德伏扎克決定一反協奏曲的慣常做法，不在第一樂章加插華采樂段。優美抒情的**第二樂章**緊接第一樂章開始；然後漩渦似的**第三樂章**響起，作曲家採用跳躍的節奏和反拍重音（兩者都是傳統捷克舞曲「富里安舞曲」的特色），藉此緬懷自己童年時代的音樂；中段則採用了另一種捷克舞曲「杜姆卡」的特色節奏，整體較平靜。

樂曲剖析中譯：鄭曉彤

acceded to the violinist's suggestions for substantial and extensive changes to his first Violin Concerto. But neither Brahms nor Bruch were string players. Dvořák, on the other hand, was, yet he, too, seemed so eager to please the great virtuoso that he delayed the completion of his Violin Concerto while Joachim set about systematically altering it. Dvořák wrote at the time: "The revision was in Joachim's hands for two whole years! He was even good enough to amend the principal part."

PERFORMANCE HISTORY

Dvořák composed the concerto between July and September 1879, but it was not until 14 October 1883 that it was first performed, and then not by Joachim but by the Czech violinist František Ondříček with the Czech National Theatre Orchestra in Prague.

THE MUSIC

The **first movement** opens with a dramatic orchestral flourish out of which the violin emerges and for most of the movement is involved in a virtuoso dialogue with the orchestra. One detects the hand of Joachim in much of the flamboyant violin writing here (although no record exists of precisely what and where Joachim altered Dvořák's original) but that both he and Simrock objected to Dvořák's decision of excluding the customary cadenza from the movement. The lyrical and intensely beautiful **second movement** follows without a break, while for the whirlwind **third movement** Dvořák recalls the music of his childhood with the bouncing rhythms and off-beat accents typical of the traditional Czech dance, the "Furiant", while the calmer central section uses the characteristic rhythm of another Czech dance, the "Dumka".

All programme notes by Dr Marc Rochester

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、定音鼓及弦樂組。

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



余隆 YU LONG

指揮 Conductor

PHOTO: Shen Qiang

被《紐約時報》譽為「中國古典樂壇最具影響力的人物」，中國指揮家余隆現任北京國際音樂節藝術委員會主席、中國愛樂樂團藝術總監、上海和廣州交響樂團音樂總監、上海夏季音樂節聯合總監，以及香港管弦樂團首席客席指揮。

除了與世界各地知名交響樂團和歌劇團緊密合作，余隆於1998年創辦北京國際音樂節，並連續20年擔任藝術總監。2008年他帶領中國愛樂樂團締造歷史，成為首支在梵蒂岡保羅六世禮堂為教宗演出的中國樂團。2018年，簽約德意志留聲機並在全球發行唱片。

余隆1964年出生於上海的音樂世家，自幼隨外祖父、著名作曲家丁善德學習音樂，後求學於上海音樂學院和德國柏林高等藝術大學。2016年當選美國藝術與科學學院外籍榮譽院士；並於同年被授予德意志聯邦共和國十字勳章。在國內，他於2013年獲頒國家級學術機構的最高藝術大獎「中華藝文獎」，以及中央音樂學院頒發的榮譽院士證書。余隆現擔任中國音樂家協會副主席職務。

Hailed as the “most powerful figure in China’s classical music scene” by *The New York Times*, Chinese conductor Yu Long holds positions as Chairman of the Artistic Committee of the Beijing Music Festival (BMF), Artist Director of the China Philharmonic Orchestra, Music Director of the Shanghai and Guangzhou Symphony orchestras, Co-Director of MISA Shanghai Summer Festival and Principal Guest Conductor of the HK Phil.

Frequently conducting leading orchestras and opera companies around the world, Yu Long founded the BMF in 1998, and was its Artistic Director for two decades. He made history with the China Philharmonic Orchestra which became the first Chinese orchestra to perform at the Vatican in the Paul VI Auditorium in 2008. Recently Yu has signed a recording deal with Deutsche Grammophon and started global release and distribution partnership.

Born in 1964 into a musical family in Shanghai, Yu Long received his early musical education from his grandfather Ding Shande, a composer of great renown, and went on to study at the Shanghai Conservatory of Music and the Hochschule der Künste in Berlin. In 2016, Yu was elected a Foreign Honorary Member of the American Academy of Arts and Sciences, and awarded the Order of Merit of the Federal Republic of Germany. In the mainland, having received the 2013 China Arts Award and an Honorary Academician from the Central Conservatory of Beijing, he is currently Vice President of the Chinese Musicians Association.



沙涵 GIL SHAHAM

小提琴 Violin

PHOTO: Luke Ratray

沙涵是當今最重要的小提琴家之一，琴技無可挑剔，演出洋溢暖意，高尚優雅，堪稱美國巨匠，地位穩如泰山。他是炙手可熱的音樂家，獲全球各大樂團和指揮爭相邀請合作演奏協奏曲；又定期舉行獨奏會及室樂音樂會，穿梭世界各地享負盛名的音樂廳及音樂節。

近年完成了下列重要錄音和演出：J.S.巴赫協奏曲全集、為小提琴而寫的帕蒂塔舞曲，以及與長期合作夥伴——鋼琴家江口玲——的演奏會。他定期獲各大樂團邀約演出，包括柏林、以色列、洛杉磯、紐約愛樂、波士頓、芝加哥、三藩市交響樂團及巴黎樂團。他亦是蒙特利爾交響樂團、斯圖加特德國西南電台交響樂團和新加坡交響樂團多年的駐團音樂家。

沙涵曾錄製廿多張協奏曲及獨奏唱片，為他贏得多項殊榮，如多個格林美獎、法國唱片大獎、金音叉大獎、《留聲機》雜誌編輯之選等。他最近的專輯是《1930年代小提琴協奏曲》系列的第二集，已獲格林美獎提名。

沙涵分別於1990年和2008年獲頒艾菲力·費殊獎金及艾菲力·費殊獎。2012年他獲《音樂美國》選為「年度器樂家」。他所用的是1699年製的斯特拉迪瓦里名琴「Countess Polignac」。

Gil Shaham is one of the foremost violinists of our time: his flawless technique combined with his inimitable warmth and generosity of spirit has solidified his renown as an American master. He is sought after throughout the world for concerto appearances with leading orchestras and conductors, and regularly gives recitals and appears with ensembles on the world's great concert stages and at the most prestigious festivals.

Highlights of recent years include a recording and performances of J.S. Bach's complete sonatas and partitas for solo violin and recitals with his long time duo partner pianist, Akira Eguchi. He regularly appears with the Berlin, Israel, Los Angeles and New York philharmonics; Boston, Chicago and San Francisco symphonies; Orchestre de Paris, and in multi-year residencies with the orchestras of Montreal, Stuttgart and Singapore.

Shaham has more than two dozen concerto and solo CDs to his name, earning multiple Grammys, a Grand Prix du Disque, Diapason d'Or and *Gramophone* Editor's Choice. His most recent recording in the series *1930s Violin Concertos Vol. 2* was nominated for a Grammy Award.

Shaham was awarded an Avery Fisher Career Grant in 1990, and in 2008, received the coveted Avery Fisher Prize. In 2012, he was named "Instrumentalist of the Year" by *Musical America*. He plays the 1699 "Countess Polignac" Stradivarius.



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Robert Markow, *Der neue Merker* (Vienna)

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景作人，北京樂評人

「(《諸神的黃昏》) 港樂在梵志登領導之下，已躋身一流樂團之中」

李歐梵，《明報》

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劉國業，《星島日報》

「《指環》的成功展示港樂
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鄧蘭，《澳門日報》

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香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

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香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。

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

余隆由2015/16樂季開始擔任首席客席指揮。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。

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

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

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

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

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

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

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

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

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



PHOTO: Cheung Wai-lok

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

The Times

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

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

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

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

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

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

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

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

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

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

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

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登
Jaap van Zweden

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster

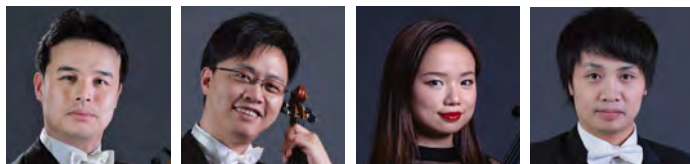
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樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



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



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倪瀾
Ni Lan



徐姮
Xu Heng

張希
Zhang Xi

龍希(休假)
Long Xi
(On sabbatical leave)

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑋
Leslie Ryang Moonson



艾瑾
Ai Jin



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



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●凌顯祐
Andrew Ling



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- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



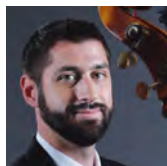
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Feng Rong



費利亞
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林傑飛
Jeffrey Lehmborg

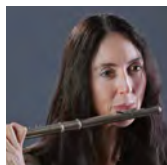


鮑爾菲
Philip Powell

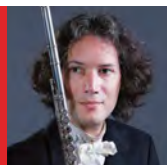


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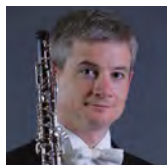
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Ander Erburu

短笛 PICCOLO



施家蓮
Linda Stuckey

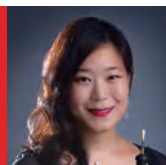
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金勞思
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英國管 COR ANGLAIS



關尚峰
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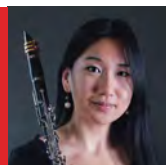
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艾爾高
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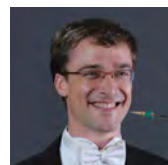


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 A Father's Day Concert — Maestro Jaap van Zweden led the HK Phil to perform a free concert sharing beautiful music with the Hong Kong community including people with special needs

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• Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster

• Joseph Gagliano (1788) Violin, played by

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• Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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港樂即將上演的音樂會

HK PHIL UPCOMING CONCERTS

**23
JUN 2019**

Sun 3pm
CC
\$380 \$280 \$220 \$180

太古週日家+賞系列：莎士比亞的音樂故事 Swire Sunday Family Series: Ode to Shakespeare

德伏扎克	《奧賽羅》序曲
孟德爾遜	《仲夏夜之夢》：序曲、結婚進行曲
柴可夫斯基	《羅密歐與茱麗葉幻想序曲》
DVOŘÁK	Othello Overture
MENDELSSOHN	A Midsummer Night's Dream: Overture & Wedding March
TCHAIKOVSKY	Romeo & Juliet Fantasy Overture

余隆，指揮
Yu Long, conductor

**24
JUN 2019**

Mon 7:30pm
JC Cube, Tai Kwun
\$200

折扣優惠#
DISCOUNT OFFER#

港樂 x 大館：室樂音樂會系列 北歐回憶（木管五重奏） HK Phil x Tai Kwun: Chamber Music Series Nordic Memoria (Wind Quintet)

尼爾森	木管五重奏
費恩斯特倫	木管五重奏
沙羅倫	《回憶》
卡梵德爾	木管五重奏，op. 34
NIELSEN	Wind Quintet
FERNSTRÖM	Wind Quintet
Esa-Pekka SALONEN	Memoria
KVANDAL	Wind Quintet, op. 34

柯布魯，長笛
關尚峰，雙簧管
劉蔚，單簧管
陳劭桐，巴松管
柏如瑟，圓號
Ander Erburu, flute
Kwan Sheung-fung, oboe
Lau Wai, clarinet
Toby Chan, bassoon
Russell Bonifede, horn

**28 & 29
JUN 2019**

Fri & Sat 8pm
CC
\$580 \$480 \$380 \$280

太古音樂大師系列：范斯克 | 芬蘭之旅 Swire Maestro Series: OSMO VÄNSKÄ | Finnish Adventure

西貝遼士	《芬蘭頌》
連寶格	單簧管協奏曲（中國首演）
西貝遼士	第二交響曲
SIBELIUS	Finlandia
Magnus LINDBERG	Clarinet Concerto (China Premiere)
SIBELIUS	Symphony no. 2

范斯克，指揮
基里古，單簧管
Osmo Vänskä, conductor
Kari Kriikku, clarinet

**4 & 6
JUL 2019**

Thu 8pm & Sat 3pm
CC
\$780 \$580 \$480 \$380

星球大戰：新的希望音樂會 Star Wars: A New Hope in Concert

足本電影播放（英語對白，中文字幕）
配現場管弦樂演奏
Complete film screening (English with Chinese subtitles)
with live orchestra.

羅菲，指揮
Benjamin Northey, conductor

**5 & 6
JUL 2019**

Fri & Sat 8pm
CC
\$780 \$580 \$480 \$380

星球大戰：帝國反擊戰音樂會 Star Wars: The Empire Strikes Back in Concert

足本電影播放（英語對白，中文字幕）
配現場管弦樂演奏
Complete film screening (English with Chinese subtitles)
with live orchestra.

羅菲，指揮
Benjamin Northey, conductor

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可享下列音樂會門票9折：
范斯克 | 芬蘭之旅 2019年6月28及29日

10% off for the following concerts when purchase any of
the Tai Kwun chamber concerts:
OSMO | Finnish Adventure 28 & 29 JUN 2019