

SWIRE COMMUNITY CONCERT

太古樂在社區音樂會：夏日派對

SUMMER TIME PARTY TIME



梵志登 指揮
Jaap van Zweden
CONDUCTOR
© Eric Hong



李少霖 主持
Homer Lee
PRESENTER
© Eric Hong



15
JUN
2024

SAT 3PM & 5PM

香港文化中心音樂廳
Hong Kong Cultural Centre Concert Hall



香港管弦樂團由香港特別行政區政府資助

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

梵志登 音樂總監

Jaap van Zweden Music Director

太古的話 MESSAGE FROM SWIRE

很高興大家今天參與最新一場的太古樂在社區音樂會。一如以往，我們特別歡迎有特殊需要的家庭及人士。

太古集團自2006年起成為港樂的首席贊助，並很高興於今年4月與港樂續約，在未來三年繼續擔任港樂的首席贊助。我們攜手合作，希望向廣大的社區推廣古典音樂。多年來，我們一同開創不同類型的音樂節目，大部分是在音樂廳和本地各社區舉辦的音樂會、網上音樂節目，以及在太古旗下商場的演出，讓途人亦可享受美樂。這些音樂節目吸引了不同類型的觀眾，除了音樂會的常客外，還包括管弦樂的「初哥」。

今天是第三次的太古樂在社區音樂會，我們邀請大家與港樂及音樂總監梵志登一同慶祝夏天的來臨。音樂會上將演奏一些深受歡迎的經典曲目，讓所有觀眾皆樂在其中，請大家準備好踏上一場開啟感官的音樂之旅。

我們衷心感謝港樂為音樂會作出的細心安排，並照顧到每一個細節，包括選擇合適的樂曲，以及作出特別的調整，確保所有觀眾都可以放鬆自在欣賞古典美樂。我們亦歡迎所有盡心盡力的照顧者和義工，以及各非牟利機構夥伴代表蒞臨參與。

太古樂在社區音樂會體現了太古在推動文化普及所作的努力。音樂可以傳遞正能量，讓我們凝聚在一起，希望大家今天亦能深受音樂能量帶來的感動。

請大家細心欣賞這次精彩演出！

We're delighted you can join us for the latest Swire Community Concert. As usual, we extend a special welcome to families and people with special needs.

Since 2006, Swire has been the Principal Patron of the HK Phil, and in April we were delighted to renew our partnership for another three-year term. By working together, we hope to introduce as many people in Hong Kong as possible to classical music. Over the years, we've collaborated to create diverse musical programmes, many of which have been performed in concert halls, in local neighbourhoods around the city, online and in our shopping malls – much to the delight of passers-by. These programmes bring together a wide range audiences, including seasoned concert-goers and those experiencing orchestral music for the first time.

Today marks our third Swire Community Concert, and we invite you all to celebrate the beginning of summer with the HK Phil and Music Director Jaap van Zweden. This performance will feature favourite classics that everyone can appreciate, so get ready for a musical journey that will thrill your senses.

We would like to offer a heartfelt thank you to the HK Phil for arranging this event so thoughtfully. Every detail has been carefully considered – from the choice of music to special adjustments that ensure the audience's comfort. We also give a warm welcome to all the dedicated carers and volunteers who are here, as well as to our NGO partners who are also in attendance.

The Swire Community Concert represents our commitment to helping people from all walks of life take part in cultural events. Music has the power to bring us together through positive energy, and we hope some of that energy touches you today.

Please enjoy the performance!

香港管弦樂團的話

MESSAGE FROM THE HK PHIL

歡迎蒞臨香港管弦樂團太古樂在社區音樂會：夏日派對。

在這場音樂會中，港樂與太古集團以大受歡迎的經典樂曲與你一同迎接盛夏的來臨。由港樂及音樂總監梵志登策劃，是次夏日音樂會為一個共融節目，適合任何人士包括特殊需要的社群，於友善的環境欣賞美樂，透過音樂推動一個共融和諧的社會。

港樂特別為是次音樂會調較音樂廳燈光，並放寬出入場限制，讓所有觀眾都可以放鬆自在地欣賞古典美樂。樂團的員工及義工亦於音樂會前參加了工作坊，了解特殊社群的需要，務求為每位觀眾帶來美好的聆賞經驗。港樂衷心感謝香港文化中心及各義工的全力支持，使今次別具意義的音樂會得以順利進行。

讓我們一起在音樂會中體驗音樂的力量吧！

Welcome to the Hong Kong Philharmonic Orchestra – Swire Community Concert: Summertime Party Time.

In this delightful concert, the HK Phil and Swire celebrate the onset of summer with a programme of favourite classics. Conducted by Music Director Jaap van Zweden, this programme invites families and individuals with special needs to enjoy music in a welcoming atmosphere. Let's harness the transformative power of music to foster harmony and inclusivity!

To ensure a comfortable experience for the audience, the HK Phil has implemented special arrangements, including adjusted lighting and relaxed entry rules. Staff and volunteers have also participated in workshops to better understand the special needs community, ensuring a pleasurable time for all attendees. The HK Phil extends heartfelt gratitude to the Hong Kong Cultural Centre and all the dedicated volunteers whose support is vital to the concert's success.

Join us now and experience the magic of music!

鳴謝 Acknowledgement

香港交易所義工隊
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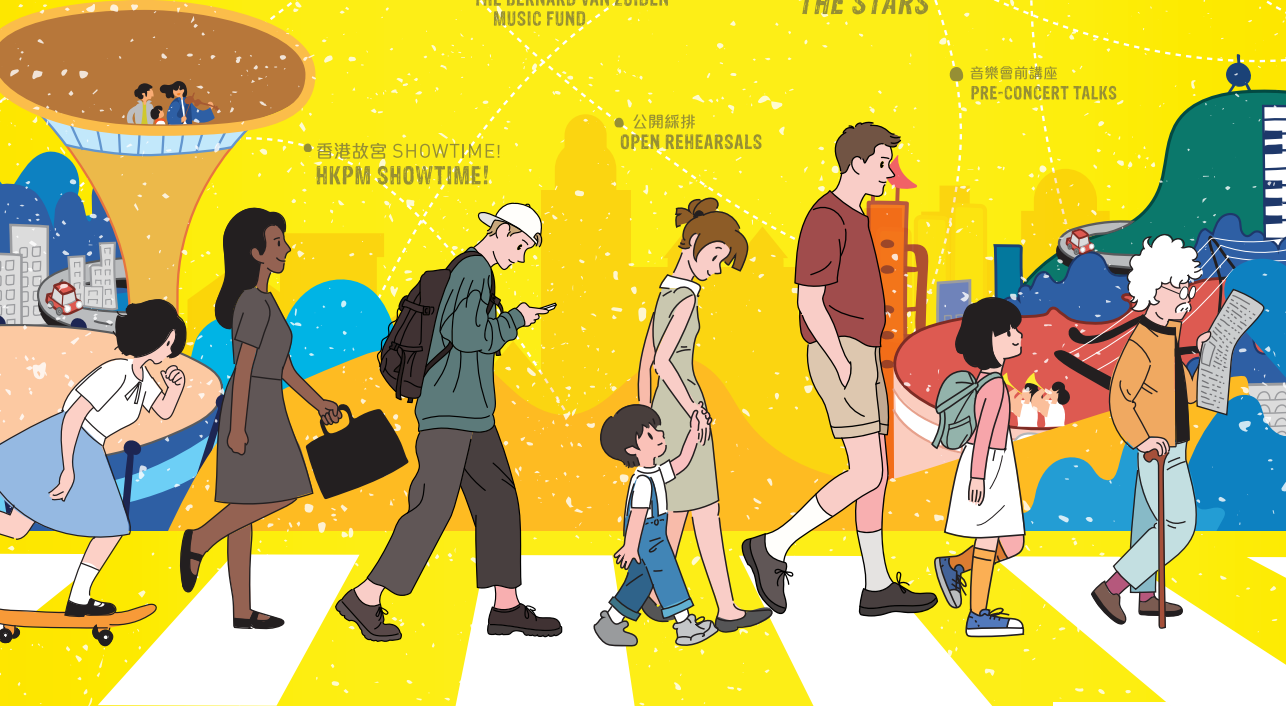
● 太古「港樂·星夜·交響曲」
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太古樂在社區音樂會

夏日派對

SWIRE COMMUNITY CONCERT

Summertime, Party Time

梵志登 | 指揮

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Homer Lee | Presenter

貝多芬

第五交響曲：第一樂章

LUDWIG VAN BEETHOVEN

Symphony no. 5: movement I

7'

華格納

《漂泊的荷蘭人》序曲

RICHARD WAGNER

The Flying Dutchman Overture

11'

柴可夫斯基

第六交響曲，「悲愴」：第二樂章

PYOTR ILYICH TCHAIKOVSKY

Symphony no. 6, *Pathétique*: movement II

8'

華格納

《女武神》：女武神的騎行

RICHARD WAGNER

Die Walküre: Ride of the Valkyries

5'

小約翰·史特勞斯

《藍色多瑙河》

JOHANN STRAUSS II

The Blue Danube

9'



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Please turn off your mobile phone
and other electronic devices



請勿拍照、錄音或錄影
No photography, recording or filming



請勿飲食
No eating or drinking



演奏期間請保持安靜
Please keep noise to a minimum
during the performance



場刊源自樹木，惠及環境，請與同行者共享場刊
Help us be environmentally responsible by
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請留待整首樂曲結束後才報以掌聲
Please reserve your applause until
the end of the entire performance



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香港管弦樂團



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場地規則
HOUSE RULES

為了讓大家享受演出，請注意：
To make this performance an enjoyable experience for all:

1 請關掉手提電話、其他發聲或發光的裝置。
Please switch off your mobile phones and any other sound and light emitting devices.

2 節目全長約1小時，不設中場休息。
The performance is around 1 hour without intermission.

3 場內不可飲食。
Eating and drinking are not allowed in the concert hall.

4 場內不可拍照、錄音或錄影。
Photo taking, audio and video recording are not allowed in the concert hall.

5 如果不想留在音樂廳，可以離開休息一下，在適當時再返回音樂廳。
If you want to leave the concert hall at any time, please do so. Take a break and return at a suitable time.

6 演出期間音樂廳的燈光會維持在適當水平。
The house lights in the concert hall will remain on a suitable level throughout the performance.

貝多芬 (1770-1827)

C小調第五交響曲， op. 67：第一樂章

貝多芬的C小調第五交響曲是我們稱之為「交響曲」體裁當中，一個最有名的例子，特別是其第一樂章，它是地球上最為人熟悉的古典音樂之一。然而，當「第五」（人們慣常的簡稱）於1808年在維也納首演時，演奏的是一個排練得很差勁的樂團，觀眾亦因為缺乏供暖設備而冷得發抖。

事實上，這場音樂會不僅有一首，而是兩首全新的貝多芬交響曲（包括第六交響曲），另外還有第四鋼琴協奏曲——三首樂曲都是世界首演——以及其他幾首作品。

也許觀眾能夠從聆聽激昂緊湊的「第五」第一樂章而感到一絲暖意，貝多芬要求樂手以「精神奕奕的快板」演奏——即快速但「充滿活力」。這首樂曲並沒有用作掀起序幕的引子部分：主題一開始就出現，由三個快速的音符和一個較長的音符組成，然後停頓，再以不同的音高重複。

這個短 - 短 - 短 - 長的主題是這段音樂的引擎，它一而再、再而三地出現，並以許多不同的面貌呈現——如用圓號奏出

來鋪墊到另一較為溫柔的旋律主題。縱使被移到伴奏中，開端的主題仍然堅持被聽見，並在整個樂章中再三被強調。許多人將其想像成命運「敲門」的象徵，但你也可以當作純音樂來欣賞——一個簡單的意念，逐漸無限擴展，歌頌著人文精神無盡的創造力。

LUDWIG VAN BEETHOVEN

(1770–1827)

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

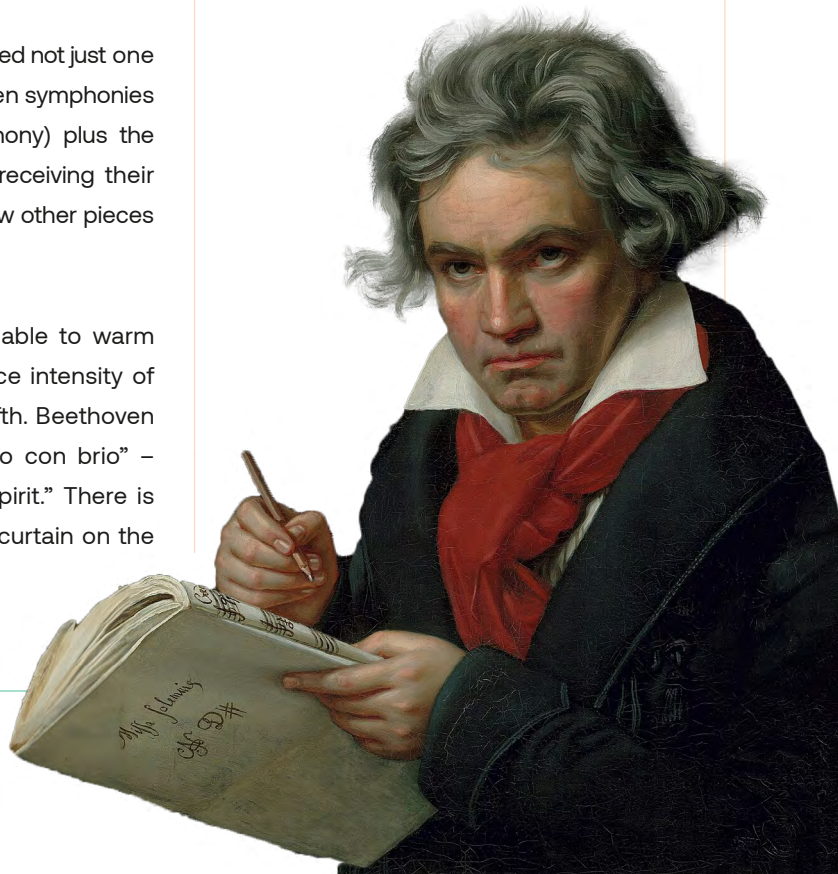
Ludwig van Beethoven's Symphony no. 5 in C minor is the single most-famous example of the genre we call the "symphony". Its first movement in particular is one of the best-known pieces of classical music on the planet. But when the Fifth (as it is often called) was played for the very first time in 1808 in Vienna, it was on a concert with a poorly rehearsed orchestra. The audience shivered from the lack of heat.

In fact, the programme contained not just one but two brand-new Beethoven symphonies (it included the Sixth Symphony) plus the Fourth Piano Concerto – all receiving their world premieres (!) – and a few other pieces as well.

Perhaps the audience was able to warm up from listening to the fierce intensity of the first movement of the Fifth. Beethoven asks it to be played "Allegro con brio" – at a quick pace but "with spirit." There is no introduction to raise the curtain on the

drama: just the main theme right at the outset, made up of three quick notes and a much longer one, then a pause, then a repeat at different pitches.

This short-short-short-long motif is the engine that sets this music in motion. It returns over and over, but in many different disguises – such as the horns, which prepare the way for a different, more tenderly lyrical theme. Even here, the opening motif insists on being heard by moving to the accompaniment, and it pounds away throughout the movement. Many have imagined it as the symbol of Fate "knocking at the door". But you can enjoy it as pure music – a simple idea that takes hold and expands into infinity and celebrates the endless creativity of the human spirit.



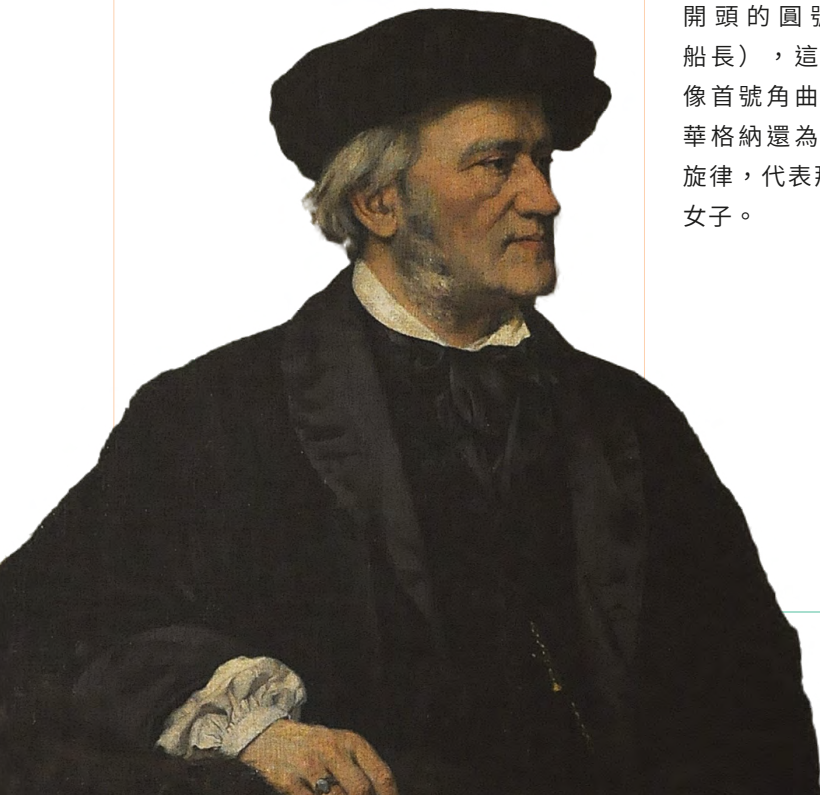
華格納 (1813–1883)

《漂泊的荷蘭人》序曲

鬼故事可以造就絕妙的歌劇。《漂泊的荷蘭人》是一部取材於民間傳說的歌劇，講述了一位船長被詛咒，要永遠在海上航行，他徒勞地尋找一位不會背叛他的女人，並且要得到她的愛。華格納是西方音樂史上最偉大和最重要的歌劇作曲家之一，他透過學習前輩的榜樣來開展其職業生涯，但當他選擇了《漂泊的荷蘭人》的故事作為他早期同名歌劇的題材時，他便找到了自己獨特的聲音。這部歌劇於1843年首演，那年華格納才剛剛30歲。

華格納對選擇歌劇故事題材非常謹慎，總是自己寫歌詞和音樂。被詛咒的幽靈船長只能被愛拯救的這個題材深深打動了他。關於愛的救贖這種主題也出現在他後來的歌劇。華格納曾有過被困船上、在暴風雨中航行的可怕經歷，所以他對暴怒海洋的場景設定有深切的個人感受。

有位指揮曾宣稱：「每當你打開樂譜時，風就會吹出來」，這個講法相當出名，當你聽到華格納描繪海洋翻騰那種動蕩不安的音樂時，你便會明白這位指揮的意思。開頭的圓號象徵荷蘭人（被詛咒的船長），這個簡單的音樂主題，聽起來像首號角曲，在不同的場景反覆重現。華格納還為木管樂寫了一個優美如歌的旋律，代表那位讓荷蘭人擺脫詛咒的年輕女子。



RICHARD WAGNER

(1813–1883)

The Flying Dutchman Overture

Ghost stories can make wonderful operas. *The Flying Dutchman* is an opera based on a folk legend about the captain of a ship who is cursed to sail the seas forever as he vainly seeks the love of a woman who will not betray him. Richard Wagner, one of the greatest and most important opera composers in Western music, began his career by learning from the models he knew. But he found his original voice when he chose a version of the Flying Dutchman story as the subject for his early opera by that name. It was premiered in 1843, when Wagner turned 30 years old.

Wagner chose the stories for his operas with great care. He always wrote both the librettos and the music. Something in the drama of the ghostly sea captain who is doomed and can only be redeemed by love moved him deeply. This idea of redemption by love in fact is a theme shared by his later operas. Wagner also felt a personal connection to the setting of stormy seas because of a terrifying experience he had had when traveling in a ship that was stalled by violent weather.

One conductor famously declared that “the wind blows out at you whenever you open the score”. You can hear what he meant in Wagner’s turbulent, restless music depicting the churning of the sea. The opening horn call symbolises the Dutchman (the cursed captain), and this simple musical idea, which sounds like a fanfare, comes back again and again in different contexts. Wagner also writes a beautiful, songlike melody for the woodwinds that represents the young woman who will in fact allow the Dutchman to break free of his curse.



柴可夫斯基 (1840–1893)

B小調第六交響曲，op. 74， 「悲愴」：第二樂章

柴可夫斯基1840年出生於俄羅斯，於1893年離世，當時只有53歲。在他去世前的九天，他指揮了他最後一部交響曲——第六交響曲「悲愴」的世界首演。柴可夫斯基的標題反映樂曲強烈的情感特質。

「毫不誇張地說，我將我整個靈魂都投入到這部交響曲中。」柴可夫斯基解釋道。幾代人試圖解讀隱藏在「悲愴」中的秘密。柴可夫斯基受貝多芬（以及華格納）的影響，他特別對音樂能夠表現命運的不可抗力這一意念深感興趣。

縱使「悲愴」充滿了作曲家的悲劇想像，作品整體結構上仍需要有較輕鬆的片段。「悲愴」包含四個樂章，是古典交響曲的常規。我們聽到的第二樂章，猶如一個充滿歡樂觀情緒的綠洲，雖然在中間部分仍帶有幾分憂鬱，形成了對比。但整體上，這個樂章和一些在柴可夫斯基著名芭蕾舞音樂中可找到的情緒互相呼應。

這段音樂是一個極好的例子，用來說明作曲家如何利用節拍來塑造旋律和情緒。節拍是以具有規律的模式和重音建構而成的節奏。例如，我們將在這場音樂會的

最後一首作品《藍色多瑙河》中聽到的圓舞曲，就是以三拍子寫成：每小節有三拍，這種經典的節奏組合模仿了舞者的腳步運動（一二三，一二三）。但柴可夫斯基將這個模式轉換為每小節五拍，給圓舞曲增添了一抹不尋常的色彩。這種旋律的魅力就是專屬於柴可夫斯基的芭蕾舞音樂。



PYOTR ILYICH TCHAIKOVSKY

(1840–1893)

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

Pyotr Ilyich Tchaikovsky died at a tragically young age in 1893, when he was only 53. Just nine days before his death, he conducted the world premiere of his final symphony, Symphony no. 6, which he titled *Pathétique*. Tchaikovsky's title refers to the intensely emotional quality of this music.

“Without exaggeration, I have put my entire soul into this symphony,” Tchaikovsky explained. Generations have tried to decode secrets thought to be hidden away in the *Pathétique*. Tchaikovsky was influenced by Beethoven (so was Wagner, for that matter), and he was specifically impressed by the idea that music could portray the inescapable power of fate.

But even though the *Pathétique* is steeped in the composer's tragic vision, lighter moments of relief are necessary for the structure of the whole work. The *Pathétique* contains four movements, which is the convention for a classical symphony. The second movement, which we hear, offers an oasis of cheerful optimism, even

though there is a reminder of melancholy in the contrasting music in the middle of the movement. But the movement overall echoes the exuberant mood we find in Tchaikovsky's famous ballet scores.

This music offers a wonderful example of how composers can use metre to shape melody and mood. Metre refers to the way rhythm is structured into regular patterns and accents. A waltz for example, as we will hear in the final piece by Strauss on this concert, famously relies on triple metre: three beats in each bar, with the rhythmic pattern mirrored by the movements of the dancers' feet (one-two-three, one-two-three). But Tchaikovsky turns this pattern into FIVE beats per bar, which gives the waltz feeling an unusual touch. The charm of the melody is pure balletic Tchaikovsky.

關於演出 AT THE PERFORMANCE

1 觀賞前可先了解曲目內容，提高興趣。
Learn about the music before the performance.

2 觀眾可能喜歡這個演出，也可能不喜歡這個演出。觀賞演出後感到開心或不開心，都是有可能的。

Some people might love all the music, and some might not like some pieces. It's alright to feel happy or sad after listening to different music.

4 欣賞演出後，可以與同行朋友討論節目內容，更可畫出或寫出觀後感想。
After the performance, feel free to share your thoughts and feelings with your friends. You can also draw or write down your views and feelings.

3 演出完結後，大家會拍掌。如果喜歡這個演出，可以一起拍掌。
At the end of the performance, people will clap. If you enjoy the performance, clap along!

華格納 (1813–1883)

《女武神》：女武神的騎行

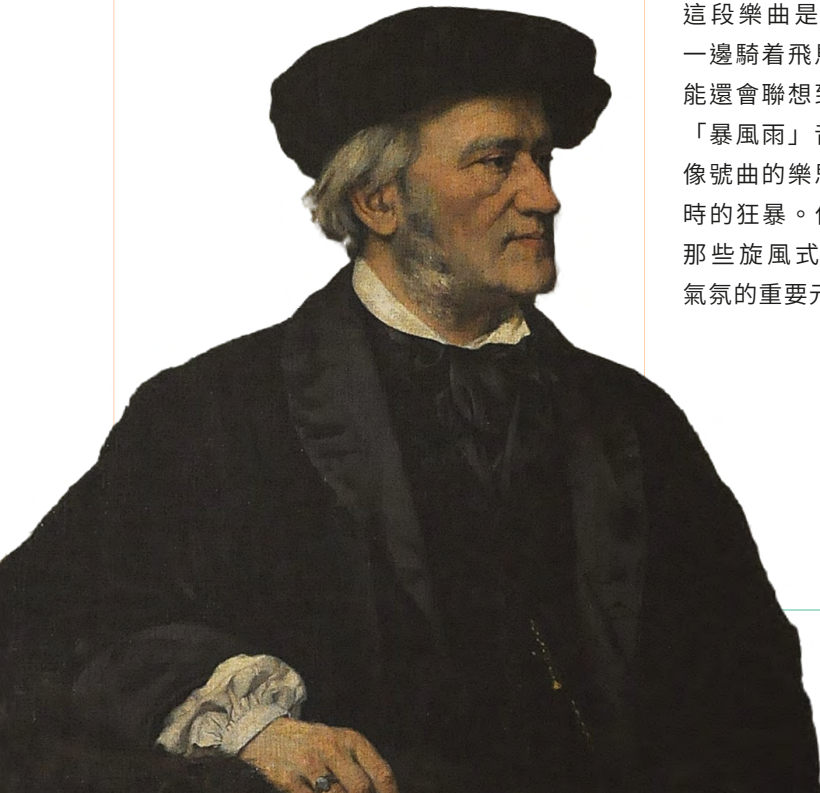
我們現在來欣賞華格納的晚期作品。《漂泊的荷蘭人》讓他走上了極原創的道路，他繼續挑戰當時的歌劇慣例——實際上可說是音樂的慣例——以追求他心目中一種獨特歌劇的理念，華格納相信這種歌劇可以改變社會。

華格納受這一理念啟發的最大計劃不是一部歌劇，而是一個由四部連貫作品組成的巨構歌劇或聯篇歌劇：《尼伯龍的指環》。這個故事太複雜，在此不贅。

華格納描繪的神話角色為了擁有統治世界的力量而爭奪指環，啟發了《魔戒》和《權力遊戲》之類的史詩式作品。

「女武神的騎行」來自《指環》四部曲中的第二部歌劇。其標題「女武神」指的是其中的一個主要角色布倫曉特。她和她的八個姐妹是女武神：主神胡坦的女兒。她們的使命是收集戰死的戰士，將他們帶回胡坦的城堡——法哈拉宮——以協助保護神祇免受指環的邪惡力量威脅。

這段樂曲是一場混戰的配樂，女武神們一邊騎着飛馬，一邊抓起新的屍體。你可能還會聯想到《漂泊的荷蘭人》中的一些「暴風雨」音樂。華格納再次使用了一個像號曲的樂思，這代表女武神們執行任務時的狂暴。他對樂隊的巧妙運用——且聽那些旋風式的音型！——是營造出緊張氣氛的重要元素，還可能令你脈搏飆升。



RICHARD WAGNER

(1813–1883)

Die Walküre: Ride of the Valkyries

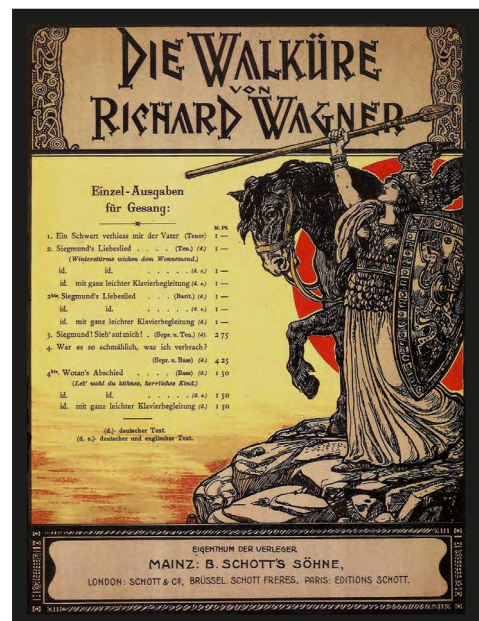
Here we come back to Wagner at a later stage in his career. *The Flying Dutchman* got him started on his extraordinarily original path, and he went on to challenge the opera conventions of his time – in fact, its musical conventions in general – to pursue his vision of a special kind of opera that Wagner believed could transform society.

Wagner's biggest project inspired by this vision was not one opera but a mega-opera or cycle consisting of four connected works: *The Ring of the Nibelung*. The story is far too complicated to even try to summarise here. Wagner's portrayal of mythic characters who struggle to own the Ring, which gives power over the world, anticipates such epics as *The Lord of the Rings* and *Game of Thrones*.

“Ride of the Valkyries” comes from the second of the four operas that make up the *Ring* cycle. Its title, *The Valkyrie* (*Die Walküre* in the original German), refers to one of the main characters, Brünnhilde.

She and her eight sisters are Valkyries: daughters of the chief god Wotan. Their purpose is to gather human warriors who have died in battle to bring them back to Wotan's fortress-castle of Valhalla – where they will help protect the gods from the threat of evil powers in control of the Ring.

This piece accompanies a turbulent situation of battle, during which the Valkyries appear on their flying horses to snatch up the fresh corpses. You might also be reminded of some of the “stormy” music from *The Flying Dutchman*. Wagner again uses a fanfare-like musical idea. It represents the frenzied energy of the Valkyries as they go about their task. His brilliant use of the resources of the orchestra – all those swirling figures! – is also essential to the thrilling effect of this passage. It may send your pulse soaring.



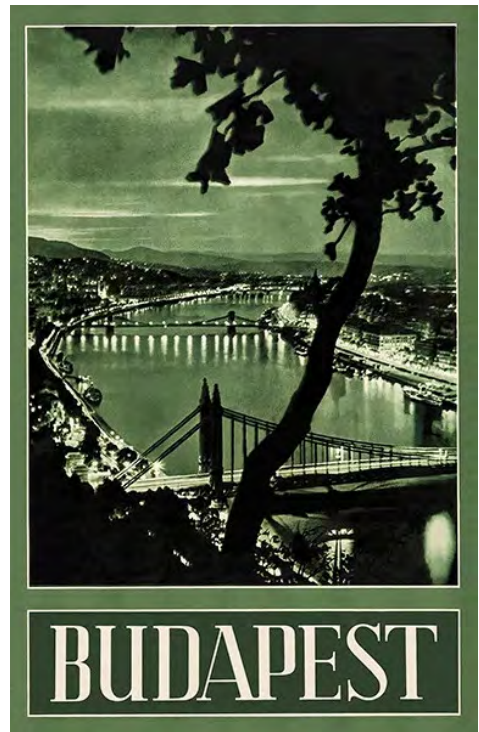
小約翰·史特勞斯 (1825–1899)
《藍色多瑙河》，op. 314

我們較早前聽過柴可夫斯基在「悲愴」交響曲中對圓舞曲節奏的巧妙變奏，現在我們以或許是有史以來最受歡迎的圓舞曲為音樂會劃上句號。小約翰·史特勞斯來自一個音樂世家，事實上，「史特勞斯」這個名字喚起了19世紀貴族娛樂的整個時代，當時圓舞曲的熱潮不止在史特勞斯家族居住的大都會維也納盛行。

小約翰·施特勞斯將圓舞曲提升為一種精練的藝術形式——一種融合難忘旋律和華麗配器的小型交響曲。《藍色多瑙河》（原名為《在美麗的藍色多瑙河上》）是他最著名的圓舞曲。史特勞斯於1866年創作了這首作品，最初的版本實際上包括一個男聲合唱團，歌詞讚美流經維也納的多瑙河，而今天風行全球的純管弦樂版本，則是史特勞斯在1867年為巴黎世界博覽會而準備的。

《藍色多瑙河》有豐富的曲調，史特勞斯開展了五組不同的旋律，每組都各有特色，又和諧並存，即使音樂會結束，這些旋律仍會在你的心靈舞動，餘味不絕。

樂曲介紹由 Thomas May 撰寫，陳嘉惠翻譯



JOHANN STRAUSS II

(1825–1899)

The Blue Danube, op. 314

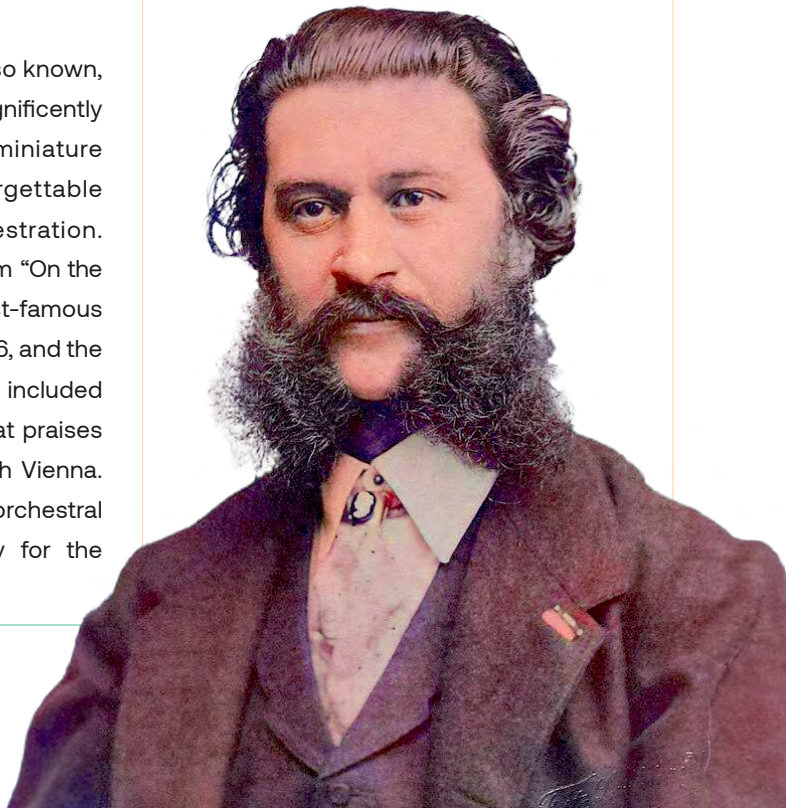
We earlier heard Tchaikovsky's clever variation on the waltz pattern in his *Pathétique* Symphony. And now we end our concert with what is perhaps the best-loved example of the waltz of all times. Johann Strauss II came from a musical family. In fact, the family name "Strauss" evokes a whole era of sophisticated entertainment in the 19th century, when the craze for waltzing spread far beyond the cosmopolitan Vienna that was home to the Strausses.

Johann Strauss Junior, as he is also known, elevated the waltz into a magnificently crafted art form – a kind of miniature symphony that fuses unforgettable melodies and gorgeous orchestration. *The Blue Danube* (shortened from "On the Beautiful Blue Danube") is his most-famous waltz. Strauss composed it in 1866, and the first version of the piece actually included a men's chorus singing a text that praises the Danube River flowing through Vienna. But Strauss prepared the purely orchestral version the world knows today for the

World's Fair held in Paris in 1867.

The Blue Danube offers an abundance of tunes. Strauss unfolds five different melodies, each with its own character, but they flow together gracefully. They will leave your heart and spirit dancing long after the concert.

All programme notes by Thomas May



OPERA IN CONCERT
JAAP
THE FLYING
DUTCHMAN

歌劇音樂會
梵志登
——
漂泊的荷蘭人



WAGNER

華格納

The Flying Dutchman
(opera in concert)

《漂泊的荷蘭人》(歌劇音樂會)

21&23
JUN 2024

FRI 7:30PM
SUN 3PM

梵志登 指揮
Jaap van Zweden
CONDUCTOR

梅力根 低男中音(荷蘭人)
Brian Mulligan
BASS-BARITONE
as The Dutchman

賀洛慧 女高音(珊塔)
Jennifer Holloway
SOPRANO as Senta

舒哥夫 男高音(艾里克)
Nikolai Schukoff
TENOR as Erik

安格 男低音(達倫)
Ain Anger
BASS as Daland

史馬戈 男高音(舵手)
Richard Trey Smagur
TENOR as Steuermann

戈雅 女低音(瑪麗)
Maya Yahav Gour
CONTRALTO as Mary

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Hong Kong Philharmonic
Chorus

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梵志登 JAAP VAN ZWEDEN

指揮 Conductor



Photo: Sophie Zhai

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 becomes 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.

李少霖 HOMER LEE

主持 Presenter



Photo: Eric Hong

李少霖在1987年加入香港管弦樂團。自1988年起在香港演藝學院任教，亦曾任該校的青年交響樂團指揮。

李氏自少年時代已活躍於香港樂壇，1978年加入香港青年交響樂團，於1979及1980年兩個夏天隨團到英國、法國和澳洲獻藝。他一直擔任該團的圓號首席，直至1983年入讀香港演藝學院才離任。他曾贏過不少獎項，包括在1983至1985年連續三年取得皇家香港賽馬會獎學金，並於1985年獲麥理浩夫人獎，到加拿大的班夫藝術學院深造。

李氏是亞太區內甚活躍的圓號手和教師。他曾有過多次輝煌的演出，其中一次是於聖馬田室樂團訪港時加入表演；又於1994至1995年代表港樂，到日本福岡參與亞洲友誼音樂會的演出。他經常參與錄音室的音樂錄音，並為電台和電視台錄製音樂欣賞節目。澳門文化部曾邀請他到澳門主理圓號大師班、工作坊，演出五重奏音樂會，並為澳門青年音樂節擔任青年音樂比賽的評判。

Homer Lee joined the Hong Kong Philharmonic Orchestra in 1987 and has been on the faculty of the Hong Kong Academy for Performing Arts (HKAPA) since 1988. In addition to his teaching duties there, he also conducted the HKAPA's Junior Symphony Orchestra.

Homer has long been active in Hong Kong's music circles, even in his teens. He joined the Hong Kong Youth Symphony Orchestra (HKYSO) in 1978 with whom he toured the UK, France and Australia in the summers of 1979 and 1980. He was Principal Horn with the HKYSO until he began studying at the HKAPA in 1983. He soon won many major prizes, such as the Royal Hong Kong Jockey Club Scholarship from 1983 to 1985 and the Lady MacLehose Prize to study at the Banff School of Fine Arts in 1985.

Being one of the region's most active horn players and teachers, Homer's highlight performances include with the Orchestra of the Academy of St Martin-in-the-Fields during their Hong Kong visit and participating in the Asian Friendly Concerts in Fukuoka, Japan, in 1994 and 1995, as a representative of the HK Phil. He records extensively in the studio as well as for many music appreciation programmes on the television and radio. The Macau Culture Department has invited him to give horn masterclasses, workshops, wind quintet concerts and to be an adjudicator for the Youth Music Competition as part of the Macau Youth Music Festival.



香港管弦樂團

願景 呈獻美樂 啟迪心靈

香港管弦樂團（港樂）獲譽為亞洲最頂尖的管弦樂團之一。港樂於1974年職業化，於2023/24踏入金禧，為第五十個樂季。樂團從世界各地邀請指揮和演奏家合作，每年演出超過150場音樂會，把音樂帶給超過20萬名觀眾。港樂積極推廣華裔作曲家的作品，更委約新作，亦培育本地新秀，並推行廣泛而全面的教育及社區推廣計劃，致力將音樂帶到不同場所。灌錄的主要專輯包括梵志登指揮的華格納全套《指環》歌劇四部曲、馬勒第十交響曲、蕭斯達高維契第十交響曲，以及柴可夫斯基第六交響曲。音樂總監梵志登自2012年上任後，曾先後帶領港樂到歐洲、亞洲、澳洲，以及中國各地巡演。余隆由2015/16樂季起擔任首席客席指揮。廖國敏於2020年12月獲委任為駐團指揮。2019年港樂榮獲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。2021年，港樂創辦「管弦樂精英訓練計劃」，和香港演藝學院共同管理，促進學院畢業生在管弦樂領域的事業發展。

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

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The **Hong Kong Philharmonic Orchestra** (HK Phil) is regarded as one of the leading orchestras in Asia. Professionalised in 1974, the orchestra celebrates its 50th anniversary during the 2023/24 season. Collaborating with internationally renowned conductors and soloists, the orchestra presents more than 150 concerts and attracts more than 200,000 music lovers annually. The HK Phil promotes the work of Hong Kong and Chinese composers, commissions new works, nurtures local talent and runs extensive education and community programmes. With Music Director Jaap van Zweden since 2012, the HK Phil has toured Europe, Asia, Australia and extensively across Mainland China. Long Yu has been Principal Guest Conductor since the 2015/16 Season, and Lio Kuokman was appointed Resident Conductor in December 2020. 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. Recent recording projects with Jaap include the complete *Ring Cycle* by Richard Wagner, Mahler's Symphony no. 10, Shostakovich's Symphony no. 10, and Tchaikovsky's Symphony no. 6. In 2021, the HK Phil founded The Orchestra Academy Hong Kong (co-directed with The Hong Kong Academy for Performing Arts), aimed at offering professional training and facilitating orchestral careers for its participants.

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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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 Jing Wang
樂團首席
Concertmaster

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

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

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

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

艾瑾 Ai Jin
把文晶 Ba Wenjing
程立 Cheng Li
桂麗 Gui Li
李祈 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

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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
韋鈴木美矢香 Miyaka Suzuki Wilson
田中知子 Tomoko Tanaka
黃嘉怡 Christine Wong
張雨辰 Zheng 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 Yichun
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

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

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低音大提琴 DOUBLE BASSES

林達橋 George Lomdaridze ●
姜馨來 Jiang Xinlai ◆
張沛烜 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

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史德琳 Megan Sterling ●
盧韋歐 Olivier Nowak ■
浦翱飛 Josep Portella Orfila

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施家蓮 Linda Stuckey ◆

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韋爾遜 Michael Wilson ●
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金勞思 Marrie Rose Kim

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關尚峰 Kwan Sheung-fung ◆

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艾爾高 Lorenzo Iosco ◆

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李少霖 Homer Lee
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湯奇雲 Kevin Thompson

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雷科斯 Paul Luxenberg ●

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Oboe: Julian Wan Leuk-jo

單簧管：方誠
Clarinet: Fong Shing

小號：余朗政
Trumpet: Bowie Yu Long-ching

長號：胡皓霆
Trombone: Anson Woo Ho-ting

定音鼓 TIMPANI

龐樂思 James Boznos ●

敲擊樂器 PERCUSSION

白亞斯 Aziz D. Barnard Luce ●
梁偉華 Raymond Leung Wai-wa
胡淑徽 Sophia Woo Shuk-fai

豎琴 HARP

卡嫦 Louise Grandjean ●*

特約樂手 FREELANCE PLAYERS

小提琴：李俊霖*、魯賓
Violin: James Li Chun-lam* & Henk Rubingh

中提琴：楊善衡
Viola: Andy Yeung

圓號：李慧怡
Horn: Lee Hui-yi

豎琴：譚懷理
Harp: Amy Tam

* 承蒙香港小交響樂團允許參與演出。
With kind permission from the Hong Kong Sinfonietta.



PRINCIPAL PATRON SINCE 2006



RESOUND IN SYMPHONY



BRAVO

掃 門票
SCAN

賺 積分
EARN

換 里數
REDEEM

● 500

迎新獎賞
Welcome Reward

只需填妥會員個人資料，即可獲贈迎新獎賞——港樂會積分 ● 500
Complete your membership profile to earn Club Bravo Points ● 500 as a welcome reward

● 4 = A1

兌換「亞洲萬里通」里數
Asia Miles Conversion

每 ● 4 可兌換 A1「亞洲萬里通」里數
Convert Club Bravo Points to Asia Miles at a rate of ● 4 = A1



正價門票優惠
Concert Ticket Discounts

紅卡及金卡會員於城市售票網購買港樂指定音樂會正價門票，可獲全年 85 折優惠
Enjoy a year-round discount of 15% upon purchasing standard tickets

\$ 1 = ● 1

立即掃描手上門票！
Scan Your Ticket Now!

掃描並登記合資格港樂音樂會門票，消費港幣 1 元可賺取 ● 1 港樂會積分，兌換「亞洲萬里通」里數、心水音樂會門票、現金券或禮品。
Earn ● 1 Club Bravo point for every \$1 spent on eligible ticket purchase.
Scan your HK Phil tickets now to redeem rewards!

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For more membership privileges, please refer to the Club Bravo webpage

bravo.hkphil.org