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BEETHOVEN 1

JAAP'S

梵志登的貝一——郎朗

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Jaap van Zweden CONDUCTOR
Lang Lang PIANO

16 & 18 JAN 2020
THU & SAT
8PM

香港文化中心音樂廳
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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

LANG

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JAAP'S BEETHOVEN 1 | LANG LANG

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電台廣播 RADIO BROADCAST

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Jaap van Zweden Music Director

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A SOUND COMMITMENT 弦諾



序

說起貝多芬，大家會聯想到甚麼畫面？也許是他那些「招牌」肖像畫之一吧：一臉怒容，既嚴肅又決斷，一頭亂糟糟的黑髮，背景則是團團轉的烏雲。至於配合這種畫面的音樂，也不難想像。在《艾格蒙》序曲裡，大家見到貝多芬令人震撼的一面——浪漫派革命與奮鬥的化身、一個以立志「扼着命運咽喉」聞名的作曲家。可是**第二鋼琴協奏曲**卻截然不同：格調優雅，旋律動人，詼諧有趣，甚有莫扎特風範。「詼諧有趣」有時會變得有點暴烈，可是美妙的慢速樂章卻提醒各位，貝多芬身為傑出的鋼琴演奏家，擅長令鋼琴在他手上「歌唱」，令觀眾嘆為觀止。有人以為貝多芬毫無幽默感——但這種誤解卻被下一首樂曲**第一交響曲**粉碎。樂曲語帶嘲諷，趣味盎然：終樂章以小提琴掀開序幕，奏出短小的三音音型；然後這個音型卻變成四音、五音、六音——彷彿小孩第一天上學，緊張兮兮地在大門外張望似的；但不消一會，卻高興得一溜煙直往前跑。要是大家期望貝多芬第一首交響曲既宏偉壯麗又深沉凝重，那肯定會大吃一驚。然而貝多芬是位「驚喜大師」，即使時至今日，他的音樂依然能挑戰常規，也能鼓舞人心、令人愉快。

INTRODUCTION

At the mention of “Beethoven”, what image comes to mind? Perhaps it’s one of those iconic portraits: the grimly determined scowl, wild black hair, dark storm clouds circling in the background. It’s easy to imagine the music to go with it. Indeed, in the **Egmont Overture** we find Beethoven the heaven-stormer, the embodiment of Romantic revolutionary striving, the composer who famously set out to “take fate by the throat”.

The **Second Piano Concerto**, however, is something else entirely: elegant, melodically seductive, playful, Mozartean. The playfulness can get a bit tiger-ish, but the beautiful slow movement is a reminder that, as an outstanding concert pianist, Beethoven could astonish his audiences with the way he could make his instrument sing.

And if audiences were expecting Beethoven’s symphonic debut to be grand and profoundly serious, they were in for a shock. His **Symphony no. 1** shatters the misconception that he had no sense of humour. It’s full of teasing fun: the finale begins with a tiny three-note violin figure that becomes four notes, then five, then six—like a child peering nervously through the gates on their first day at school. A moment later and all is forward-racing joy. Beethoven was always a master of surprise, and even today he can still challenge as well as stir and delight.

貝多芬的意義——

蔡寬量教授的非常規講學

2020年是貝多芬誕生250週年紀念，世界各地將會為他慶生。貝多芬無疑是舉世知名的一個現象，每個地方都會以自己的方式紀念他。這顆巨星在多個文化層面上都閃爍耀眼。

縱觀西洋音樂史，貝多芬可說是最具影響力的作曲家。在19世紀，無人能超越他的影響力：他的交響曲、四重奏、鋼琴協奏曲，都讓其他作曲家在作曲時感到無比壓力。為甚麼會如此？

貝多芬，音調詩人

貝多芬改變了音樂的本質，他開創了一種新的音樂思維。他不以作曲家自居，反而自稱為「音調詩人」(tone-poet)。那即是甚麼呢？這是個浪漫主義的概念，它暗示了音樂中蘊含着詩意。換言之，音樂不再是簡單地美化宮廷中的國王或教堂內的上帝，而是發出屬於自己的聲音，這在貝多芬的器樂作品中尤為明顯。作為音調詩人，貝多芬想證明音樂有如神諭，它的音調可以揭示我們人類究竟是誰、在宇宙中的位置，以及在歷史長河中的歸宿。那麼，這天籟般的音樂究竟要表達甚麼呢？

貝多芬，超越世界

貝多芬每天作曲的案頭上，擺放了兩件特別的物件。第一件是布魯圖斯 (Lucius Junius Brutus) 的小型半身像，他是羅馬共和國的第一任執政官，象徵著「英雄」，尤其是在法國大革命時期。這個小型半身像就在貝多芬的案頭，觀看著作曲家的創作過程。布魯圖斯為人堅守原則，十分自律，泰然自若，是一位以意志克服情感的人。貝多芬遵從布魯圖斯的道德準則，因為他的音樂也洋溢著英雄精神，以無比意志克服逆境（當然包括戰勝自身的失聰）。他的音樂紀律嚴明，結構堅決果斷，激烈卻又克制，這種音樂建基於定律與原則，這些特色一一勾勒了英勇的貝多芬。



貝多芬關鍵詞：年齡

貝多芬的確實出生日期不詳。多年來，他一直相信自己生於1772年，然而他的領洗紀錄顯示他於1770年12月17日受洗。在那嬰兒夭折率高企的時代，嬰兒出生後儘快進行洗禮是慣常的做法。據音樂學者推測，此處謬誤大概源於貝多芬的父親，以扭曲大眾對其兒子作為音樂天才的印象。

申安頌博士撰寫，曾偉奇翻譯

年青貝多芬

(Johann Neidl, gallica.bnf.fr)

另一樣在他案頭的物件則較神秘。它其實是一張紙，紙上寫著古埃及菲萊神殿的一節刻文，大意是：「我是過去、現在、未來的一切。從沒有凡夫俗子可以揭開我的面紗。」這引文在當時的浪漫派之間非常流行。我想貝多芬想表達的意思是：他的音樂超越文字。這是一個玄妙的奧秘。在18世紀，音樂比文字遜色，需要用文字清楚說明。但貝多芬的音樂則比文字優勝，不可言喻。那便回歸到關於音樂的一個意念：它是神諭，是天啟；它揭示了文字所不能揭示的，是表達無限渴望的媒介。

相信貝多芬

所以，當你在傾聽貝多芬時，某程度上你需要相信他的音樂。他的音樂把你帶往另一個世界。你要相信他的音樂是向著你說話，走進你心坎。這是一種富詩意、富哲理的音樂；它直指人心。從這方面看，貝多芬把音樂變得非常嚴肅。每一次演奏，他都要給你一個很深刻的體驗，而你必須去理解它，所以請全神貫注！在貝多芬之前，人們習慣在音樂會中間談，音樂會只是用作閒聽。但在貝多芬之後，人們在音樂廳裡變得安靜，尤其是在傾聽貝多芬的交響曲時。貝多芬創造了現代觀眾，他創造了你！當你坐在音樂廳內，想像一下他的音樂自高處與你神交，你滿懷驚歎之情傾聽。這正是貝多芬現象。

因此當我們慶祝貝多芬250歲壽辰時，這真是一大盛事，因為貝多芬不止創作了偉大的音樂，他實際上是改寫了音樂。

蔡寬量教授（英語講授），余寶茵翻譯

蔡寬量教授

蔡寬量教授獲香港大學頒發孔慶熒梁巧玲基金明德教授席（藝文），現為香港大學音樂系主任，曾任香港大學人文學院院長。蔡教授於劍橋大學取得其學士及音樂學博士學位。加入港大前，曾出任劍橋大學聖約翰學院主任、倫敦英皇學院音樂理論分析教授。蔡教授曾是耶魯大學的資深客座研究員（2014–2015）、哈佛大學的 Henry Fellow（1992–1993）及劍橋大學的 Junior Research Fellow（1993–1997）。榮獲 2004 Royal Musical Association's Dent Medal，身列 American Musicological Society 通訊院士，並為現任國際音樂學協會會長。他撰寫的音樂文章範疇甚廣，出版著作包括：《貝多芬與自由》（牛津，2017）、《絕對音樂及結構的意義》（劍橋，1999）及《貝多芬的加利欽弦樂四重奏》（普林斯頓，1994）。

蔡寬量教授同時是香港管弦樂團董事局成員及聽眾拓展委員會主席。

此文轉載及翻譯自蔡寬量教授《貝多芬的意義》(The Significance of Beethoven) 的錄像教學，由香港大學 MUSE 製作，並與香港管弦樂團共同委約。請掃描以下 QR 碼收看 (以英語進行)：

This Chinese article has been translated from *The Significance of Beethoven* by Prof Daniel KL Chua, a video produced by HKU MUSE and jointly commissioned by the Hong Kong Philharmonic Orchestra. Scan the QR code for the video (in English).



貝多芬

《艾格蒙》序曲

18世紀末、19世紀初，歐洲興起巨大的民族主義浪潮。詩人暨劇作家歌德一方面捕捉了這種時代精神，另一方面也推動了民族主義發展。他的著作講述人民戰勝外族壓迫，對當時的藝術家影響至巨，反映出德國人的心願，為19世紀多位頂尖作曲家帶來寫作靈感，包括舒伯特、舒曼、李斯特、華格納和白遼士——當然還有貝多芬。

歌德不少劇作都活靈活現地刻劃出時代氛圍，《艾格蒙》便是其中之一。16世紀時，法蘭德斯（位於北部）被西班牙（位於遙遠的南方）統治，西班牙人派來的總督對待法蘭德斯人既苛刻又殘暴；故事主人翁艾格蒙子爵則是法蘭德斯貴族。所有法蘭德斯人都對艾格蒙寄予厚望，希望他能為民請命。可是艾格蒙卻被捕、判死；深愛艾格蒙的少女克拉臣嘗試煽動眾人出手營救，但人們卻因為害怕西班牙政權而不敢造次；艾格蒙被拉去處決，絕望的克拉臣於是服毒自殺。艾格蒙雖然被殺，但他的浩氣卻激發法蘭德斯人起義，推翻壓迫他們的西班牙人。

《艾格蒙》序曲的開端聲色俱厲，象徵西班牙人的高壓統治，低吟的主題首先在雙簧管響起，代表溫柔的克拉臣，而速度較快的中段則描繪人民的絕望。作曲家以一整小節的休止代表艾格蒙的死，然後突然歡喜若狂（那就是「勝利交響曲」），象徵受壓迫的人民戰勝暴政。

- 1770年12月17日於波恩受洗
- 1827年3月26日在維也納與世長辭
- 於1809年10月至1810年6月期間創作《艾格蒙》
- 序曲於1810年6月15日首演

編制

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、定音鼓及弦樂組。

LUDWIG VAN BEETHOVEN

Egmont Overture, op. 84

Johann Wolfgang von Goethe wrote his play *Egmont* in 1786, a time when revolution was a hot and controversial topic. America had declared independence from Britain in 1776, and in 1789 the French began the process of overthrowing their monarchy. Goethe's play is set in the Netherlands in the 16th century, where the hero, Count Egmont, leads a revolt against brutal Spanish tyranny. But it all goes wrong – Egmont is arrested and an attempt to rescue him, led by his lover Klärchen, fails. Egmont is executed but at the last minute he has a vision of Klärchen as the personification of freedom.

Despite the play's profoundly subversive message, *Egmont* was staged by the Viennese Imperial Court Theatre in 1810, and it was for this production that Beethoven composed his *Egmont* Overture along with nine other shorter pieces. Beethoven's impassioned sympathy for Egmont's cause blazes at every stage of this powerfully dramatic Overture. The slow introduction, alternately stern and plaintive, leads to an urgent, obsessive Allegro that could easily be the first movement of a tragic symphony. As the music seems to be preparing for a grim final climax, it suddenly cuts off. Silence follows, a few plaintive chords for woodwind are heard, and then the music suddenly catapults into a bright F major and the Overture hurtles to an ecstatic conclusion. In Egmont's own words, "Forward! Brave people! The Goddess of Liberty leads you on!"

- Baptised 17 December 1770, Bonn
- Died 26 March 1827, Vienna
- Composed *Egmont* between October 1809 and June 1810
- The Overture was premiered on 15 June 1810

INSTRUMENTATION

Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

貝多芬

降B大調第二鋼琴協奏曲，op. 19

充滿活力的快板

慢板

輪旋曲：甚快板

貝多芬1784年獲波恩樂團聘用之後不久，就寫作了一首鋼琴協奏曲，四年後再開始寫作第二首。可是第二首進展非常緩慢，1801年才脫稿，同年在萊比錫出版，稱為第二鋼琴協奏曲——不過這時候，他第三首動筆的鋼琴協奏曲卻早已完成，且已在維也納出版，稱為第一鋼琴協奏曲。所以貝多芬早期鋼琴協奏曲的時序可謂非常混亂；而且「第一」和「第二」都在維也納完成，到底哪一首首先公演？這還不止，雖然貝多芬寫作了六首鋼琴協奏曲，但只有五首能以編號識別；1784年寫的一首，今天被稱為「零號鋼琴協奏曲」。

貝多芬第二鋼琴協奏曲可以說很有莫扎特影子，例如，採用了18世紀典型的編制，沒有小號、鼓或單簧管，而只用一支長笛；鋼琴部分比起貝多芬成熟的協奏曲作品溫柔得多。不過，我們亦可以聽到貝多芬努力建立自己的風格。

第一樂章以強勁的號角曲樂段掀開序幕，小提琴的回應則溫柔一些，旋律也婉轉一些。長篇的樂團引子就以這兩個樂思為基礎；鋼琴終於響起——不過幾乎是悄悄地、不經不覺地現身。隨後鋼琴與樂團都沉醉於溫文爾雅的對話，直至樂章結束。**第二樂章**非常深刻且發人深省。讚美詩似的主題由樂團交代，卻偶然會被鮮明的強音打擾。鋼琴「非常抒情地」加入，一度令樂團靜默無聲；之後，夢幻般的鋼琴獨奏就與樂團緊密地交纏在一起；每逢樂團快要醞釀到激烈的高潮時，鋼琴總會為音樂添上幾分平靜。喧鬧的**第三樂章**一開始，歡欣的主題就由鋼琴奏出，並且不斷推動音樂前進；有時雖然彷彿走進了陰暗的窄巷，但整個樂章始終瀰漫著歡欣愉快的氣氛。

- 早於1788年就開始創作，大致上於1794-95年間完成；但於1798-1801年間又作修改
- 1795年於維也納城堡劇院首演，由作曲家本人指揮及擔綱獨奏

編制

長笛、兩支雙簧管、兩支巴松管、兩支圓號及弦樂組。

LUDWIG VAN BEETHOVEN

Piano Concerto no. 2 in B flat, op. 19

Allegro con brio

Adagio

Rondo: Molto allegro

The Piano Concerto known as “Beethoven’s Second” was a work Beethoven had actually started composing long before his official “First”, possibly as early as 1788 when he was just 18 years old. This means it would have taken around 13 years to reach its final form. Why so long? One answer is that he was struggling to come to terms with a major influence – that of his youthful hero Mozart.

There are many ways in which this Concerto could be described as “Mozartean”. The orchestral line-up is typically 18th-century classical: no trumpets, drums or clarinets, and only one flute. The piano writing is also far gentler than in Beethoven’s more mature concertos; indeed, the piano’s first entry, emerging elegantly, almost coyly, from the end of the orchestral entry, is truly Mozartian.

But that very sense of stylistic struggle, of a composer finding his own voice, is part of the charm and fascination of Beethoven’s Second Piano Concerto, especially in the **first movement**. The orchestral introduction is full of ideas that could be by Mozart, but also changes of key, dynamics and other harmonic surprises that are unmistakably Beethovenian touches. There are several more throughout the course of this substantial movement.

The **Adagio** continues in the first movement’s Mozart-with-an-edge vein, gently lyrical one moment, more daring and surprising the

- Composed as early as 1788, provisionally completed in 1794–95, and revised in 1798 and 1801
- First performed in 1795, at Vienna’s Burgtheater, with the composer as soloist and conductor

INSTRUMENTATION

Flute, two oboes, two bassoons, two horns and strings.

next. However the piano writing grows more romantically expressive towards the end: the orchestra stops on a powerful, sonorous chord, then the piano's right hand delivers an almost vocal cadenza marked *con gran espressione* (with great expression). Some years later the writer and musician J.F. Reichardt remembered how, when Beethoven played in concert, he "truly sang on his instrument with deep melancholy feeling". To have heard him play this passage must have been spellbinding.

The finale is a **Rondo**, in other words the main theme recurs regularly, giving a kind of circling feeling to the form. Surviving sketches reveal that Beethoven was unsure at first how to write the first theme's muscular off-beat pattern: da-DA, da-DA. Should the emphatic "DA" go on the first beat of the bar, or after it? Eventually he opted to put the weak "da" on the first beat, which means that the ear is constantly being thrown off balance. Beethoven's adventures with rhythm would become more complex in later works, but in this finale in particular, we can already hear his authentic voice emerging fully.



MORE ABOUT BEETHOVEN: TRANSITION

The central figure in the transitional period between the Classical and Romantic eras in music was undoubtedly Beethoven. His early compositions reflected the influence of Mozart and Haydn with whom he took some lessons. The clean structures and textures of his absolute music quickly gave way to the longer, more complex work in his final period. The programmatic titles used for many of his later works pointed to the emotional drama of the ensuing Romantic era and music would never be the same.

Dr Andrew Sutherland

Mozart's influence can be heard in Beethoven's Second Piano Concerto. (gallica.bnf.fr)

BEETHOVEN 2

JAAP'S
梵志登的貝二——畢比達



梵志登 指揮
畢比達 鋼琴

Jaap van Zweden CONDUCTOR
Rudolf Buchbinder PIANO

31 JAN
& 1 FEB
2020

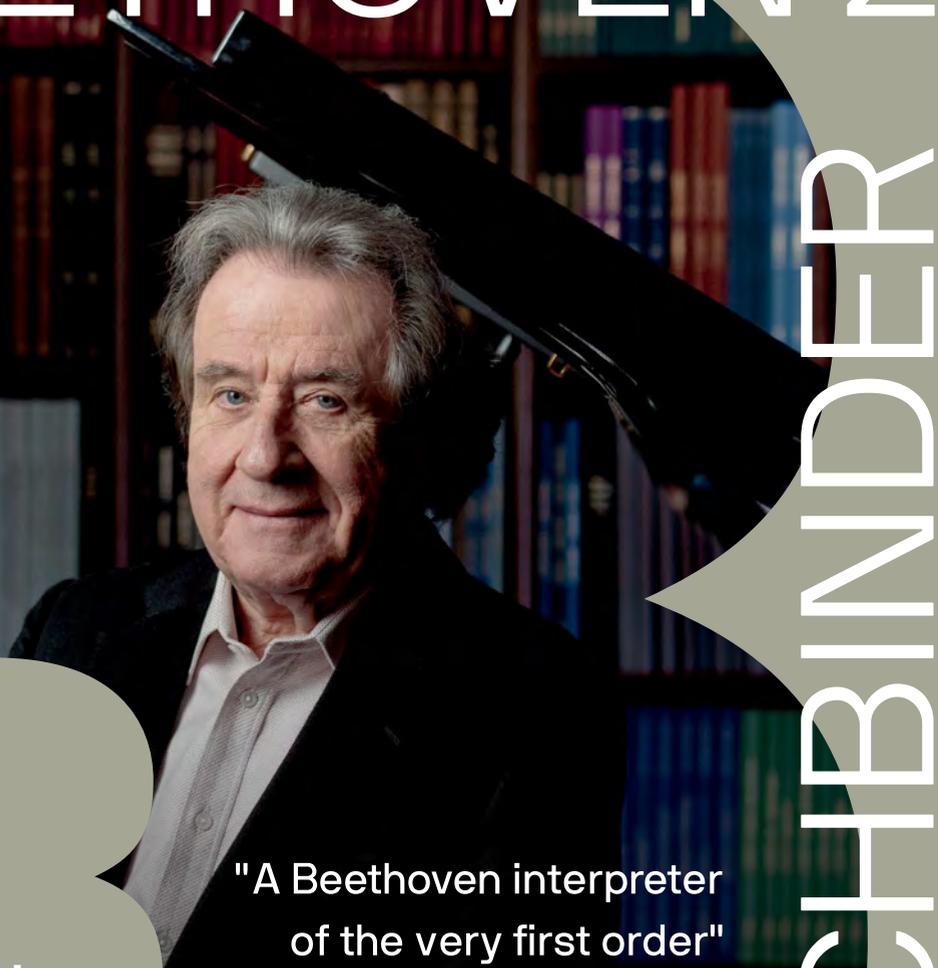
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BEETHOVEN
Ruins of Athens Overture
Piano Concerto no. 4
Symphony no. 2

貝多芬
《雅典的廢墟》序曲
第四鋼琴協奏曲
第二交響曲

RUDOLF BUCHBINDER

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貝多芬

C大調第一交響曲，op. 21

甚慢板—有活力的快板

如歌而稍快的行板

小步舞曲：活潑的甚快板

終曲：慢板—活潑的甚快板

十五歲那年，貝多芬決意創作一首交響曲——在他看來最崇高的曲式。他甚至寫下一個頗為醒目的C小調主題，以及一個名為「急板小交響曲」的標題。然而，此計劃未能繼續。作曲家之後將這一主題用在一首鋼琴四重奏作品中。直到1794年，貝多芬又重新著手創作交響曲。重新動筆的一年內，他又再次放棄，直到1797年再度提筆，完成了曲目的前三個樂章。不過，作曲家發覺自己無法寫出一個足夠悅耳的終樂章，於是就把手稿放在一旁。1799年，作曲家終於考慮清楚該如何從第一樂章過渡到最末樂章，便將之前所寫內容完全丟掉，從頭開始創作。這次，他只用了很短的時間便完成。曲目題獻給馮·斯威騰伯爵。伯爵是莫扎特密友，也是貝多芬移居維也納後的最早幾位贊助人之一。

鑒於這段漫長而複雜的孕育期，貝多芬首部交響曲已能見出創新的跡象。這一嘗試，在他之後創作的八部同類型作品中，均有體現。當海頓和莫扎特用相對輕快的筆調寫作交響曲最末樂章的時候（他們作品的第一樂章通常顯得分量十足），貝多芬則將更多精力投入在最末樂章的寫作上。這一做法，在第九交響曲最末的合唱樂章，達到登峯造極的地步。

第一樂章緩慢的引子由一個和弦開始導向令人意想不到的方向，直至小號和鼓朗朗地奏響「正確」的主調。**第二樂章**雖說是慢板，其實一點不慢、大致上輕鬆愉快，充滿幽默。**第三樂章**貝多芬以明朗有勁、動感十足、氣勢澎湃的小步舞曲代替一般優雅的宮廷舞曲。**終樂章**開始，貝多芬像跟觀眾開玩笑似的，小提琴奏出短小的三音音型，然後變成四音、五音、六音……，起初像戰戰兢兢，突然變得華麗奪目。貝多芬交出第一首的交響曲，令人賞心悅目，平反了他予人幽默欠奉的形象。而更莊嚴的作品將陸續登場。

- 寫於1799-1800年間
- 1800年4月2日在維也納城堡劇院首演

編制

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

LUDWIG VAN BEETHOVEN

Symphony no. 1 in C, op. 21

Adagio molto – Allegro con brio

Andante cantabile con moto

Menuetto: Allegro molto e vivace

Finale: Adagio – Allegro molto e vivace

Beethoven waited until he was nearly 30 years old before giving the world his official “Symphony no. 1”. His cautiousness (if that’s what it was) was understandable. By the beginning of the 19th century, the symphony had become the prestige orchestral form, and composers making their debut as symphonists had to be sure they would strike the right tone. By now, Beethoven had more experience writing works of symphonic scale and complexity, including at least three of his Opus 18 string quartets. Surely the time was ripe for him to display his mastery of the Classical era’s supreme orchestral genre.

Beethoven began sketching the first movement of a symphony as early as 1795, but somehow it didn’t seem quite right – not imposing enough, perhaps? When he looked at the sketches again four years later, Beethoven had one of those artistic “light-bulb” moments: the nimble first theme was fine in itself, but in reality it was much more suitable for a racing, jubilant finale. Once he came to this realisation, the ideas cascaded. Nevertheless, Beethoven also seemed to have realised that springing something totally new on his audience, something as stylistically and formally daring as his *Pathétique* Sonata (published in 1799), might be pushing things a bit too far. Audiences at large public concerts tended to be more conservative than the connoisseurs of piano sonatas. In any case, his caution paid off. Twenty years after the

- Composed from 1799-1800
- Premiered on 2 April 1800 at Vienna’s Burgtheater

INSTRUMENTATION

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

First Symphony's publication in 1801, one critic would still describe it as "one of his earlier, more comprehensible instrumental works" – a judgement apparently held by many of the writer's contemporaries who still found the heaven-storming daring of Symphony no. 3 (*Eroica*) and Symphony no. 5 challenging to say the least. In contrast, the First Symphony is full of vigour and touches of Beethovenian tiger-ish playfulness.

The **first movement**'s slow introduction begins with a chord that seems to point in an unexpected direction: for a moment or two there is uncertainty – what key are we in? – until trumpets and drums loudly assert the "correct" home key. Beethoven's teacher Haydn had done things like this before, but Beethoven's opening gesture has a force of its own. The *Allegro con brio* main movement that emerges follows the familiar patterns of classical sonata form. But the energy of the thematic material, and the intensity of the argument that follows from it, is quite new. The slow **second movement** isn't really slow, and despite its elegant, quasi-fugal opening (the theme enters by stages in imitation) is generally light and good-humoured – not much profound soul-searching here. The really original movement is the **Menuetto**, which in this case is not an elegant courtly dance but a brilliant, athletic, rapid stomp, driving forward with tremendous élan. The **Finale** begins with a lovely Beethovenian tease: a tiny three-note violin figure that grows to four, five, then six notes... It sounds terribly tentative, then suddenly springs forward in glorious, exuberant life. Any notion of Beethoven as humourless is demolished in this delightful symphonic debut. The serious stuff would come later.



MORE ABOUT BEETHOVEN: AGE

The exact date of Ludwig van Beethoven's birth is unknown. For years, he believed he was born in 1772, although there is a record of his baptism on 17 December 1770 and it was standard practice to baptise babies as soon as possible in the event of infant mortality. Musicologists speculate that this error stems from an effort by his father to create a distorted sense of his son's prodigious talents.

Dr Andrew Sutherland

Beethoven
(gallica.bnf.fr)

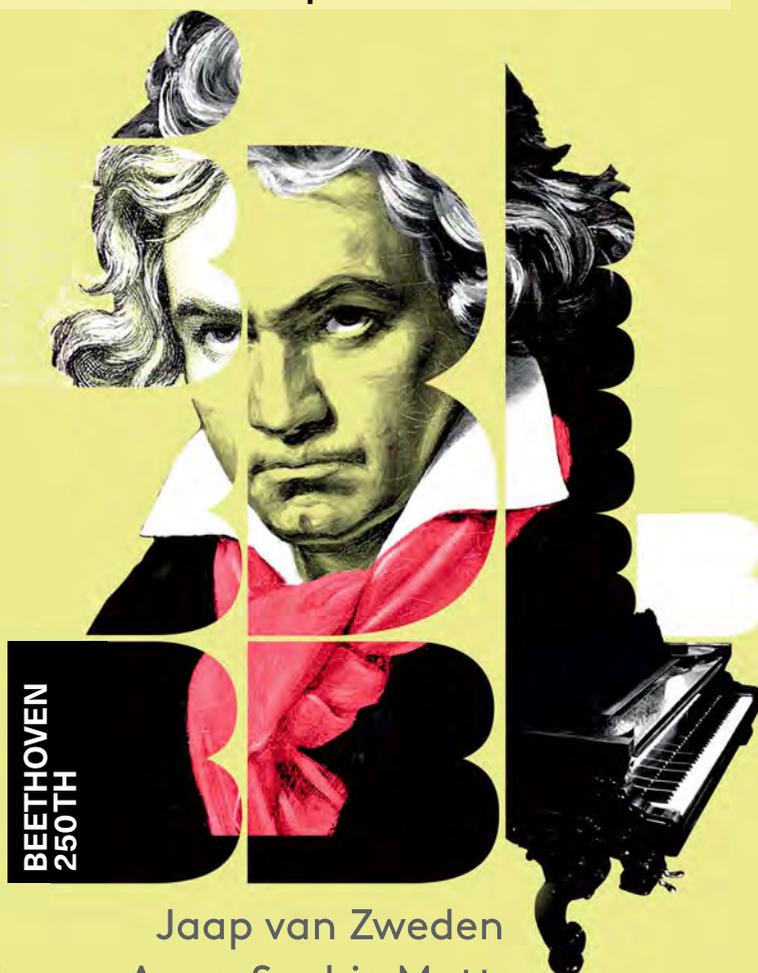
Introduction and programme notes by Stephen Johnson

Writer, broadcaster and composer Stephen Johnson is the author of books on Beethoven, Bruckner, Mahler and Wagner. For 16 years he has presented BBC Radio 3's *Discovering Music*.

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梵志登

JAAP VAN ZWEDEN

指揮 Conductor

PHOTO: Dallas Symphony Orchestra

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之一。他現為香港管弦樂團音樂總監，同時是紐約愛樂音樂總監（由2018/19樂季開始擔任）。梵志登大師於本樂季的客席演出計有：芝加哥交響樂團、克里夫蘭交響樂團、荷蘭電台愛樂樂團、上海交響樂團、荷蘭皇家音樂廳管弦樂團等。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、萊比錫布業大廳樂團、洛杉磯愛樂、維也納愛樂、柏林愛樂，以及倫敦交響樂團。

梵志登灌錄了許多錄音，均大獲好評。最新錄音於2019年9月推出，為紐約愛樂世界首演禾夫的《Fire in my mouth》，繼續由環球唱片旗下的Decca Gold品牌發行。2018年，梵志登與香港管弦樂團完成了為期四年的計劃，首次在香港完成華格納整套聯篇歌劇《尼伯龍的指環》，並由拿索斯唱片錄音發行。

梵志登大師榮獲2020荷蘭皇家音樂廳大獎，以表揚他長期對荷蘭皇家音樂廳的藝術貢獻。梵志登生於阿姆斯特丹，是荷蘭皇家音樂廳管弦樂團史上最年輕的樂團首席。他於1996年開始正式成為指揮，2012年獲《音樂美國》選為年度指揮。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 – a post he has held since the 2018/19 season. Guest engagements this season include the Chicago Symphony, Cleveland Orchestra, Netherlands Radio Philharmonic, Shanghai Symphony and Amsterdam's Royal Concertgebouw Orchestra. Maestro van Zweden has appeared as guest conductor with many other leading orchestras around the globe, among them the Orchestre de Paris, Leipzig Gewandhausorchester, Los Angeles Philharmonic, Vienna Philharmonic, Berlin Philharmonic and the London Symphony Orchestra.

Jaap van Zweden has made numerous acclaimed recordings, the most recent of which is a September 2019 release with the New York Phil of the world premiere of Julia Wolfe's *Fire in my mouth*, continuing the New York Phil's partnership with Universal Music Group's Decca Gold label. In 2018 with the HK Phil, he completed a four-year project conducting the first ever performances in Hong Kong of Wagner's *Der Ring des Nibelungen*, which have been recorded and released on Naxos Records.

Maestro van Zweden was awarded the prestigious 2020 Concertgebouw Prize, given to musicians who have contributed to the artistic profile of the Concertgebouw over an extended period of time. Born in Amsterdam, van Zweden was the youngest ever concertmaster of the Royal Concertgebouw Orchestra. He began his conducting career in 1996 and in 2012 was named *Musical America's* Conductor of the Year. In 1997, he and his wife Aaltje established the Papageno Foundation. The foundation supports families of children with autism.



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郎朗 LANG LANG

鋼琴 Piano

PHOTO: Gregor Hohenberg / Deutsche Grammophon



郎朗是當今古典樂界的領軍人物，作為鋼琴家、教育家和慈善家，他已成為21世紀最具影響力和最堅定的藝術大使之一。無論是在2008年北京奧運會開幕典禮為數十億觀眾演奏，還是於公立學校為數百名孩子演奏，郎朗都同樣高興，他的確是透過音樂溝通交流的大師。

郎朗獲《紐約時報》譽為「古典音樂星球上最炙手可熱的音樂家」，他在世界各地的音樂會均全場爆滿。他與歷圖爵士、杜達美、巴倫邦和艾遜巴赫等指揮大師合作無間，並與全球頂尖樂團攜手演出。郎朗以創意思維聞名，經常涉足不同的音樂領域。他在格林美獎頒獎典禮上與Metallica、Pharrell Williams、傳奇爵士樂手Herbie Hancock的表演，獲數百萬觀眾收看。

這十年間，郎朗在世界各地積極投身音樂教育。他於2008年成立郎朗國際音樂基金會，旨在培養鋼琴明日之星和培育年輕聽眾。郎朗因其對文化的貢獻和成就，獲得無數獎項和榮譽，並因而得到國際最高的認可。

更多資料請瀏覽：

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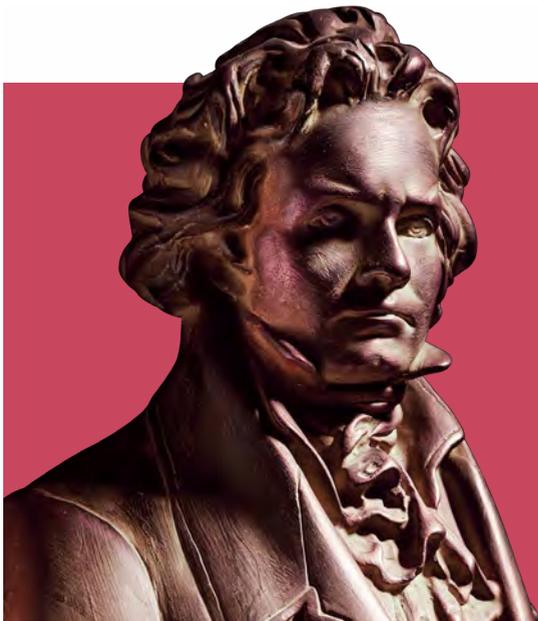
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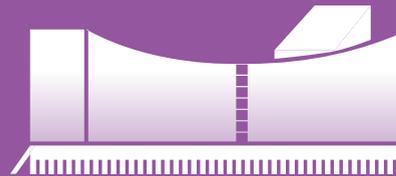
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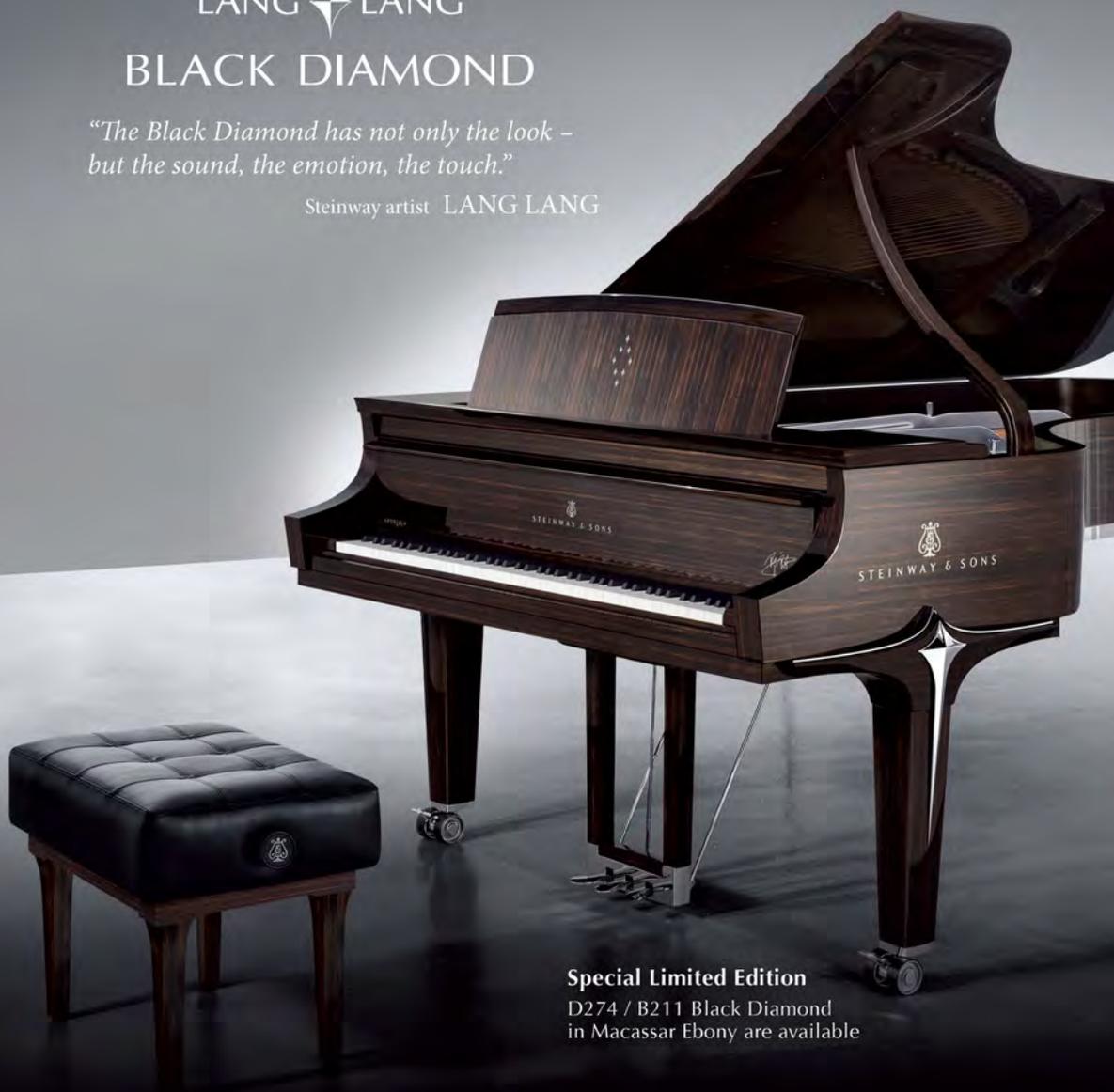
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香港管弦樂團（港樂）獲譽為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲第一個獲此殊榮的樂團。

梵志登是現今國際古典樂壇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年前赴首爾、大阪、新加坡、墨爾本、悉尼巡演。

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，

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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. Recently the HK Phil has won the prestigious UK classical music magazine *Gramophone’s* 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

Jaap van Zweden, 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 also the 26th Music Director of the New York Philharmonic, a post he has held since 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 the success of its 2015 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 Sydney in 2017.

Jaap, the HK Phil, a superb cast of soloists and a 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 full box-set of the entire cycle was released in November 2018.



非凡的演出贏得了本地和海外觀眾、樂評的讚譽。《指環》四部曲CD套裝全集的錄音亦於2018年11月發行。

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

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

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, Stephen Hough, Evgeny Kissin, Lang Lang, Yo-Yo Ma, Ning Feng, Leonard Slatkin 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

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Jaap van Zweden

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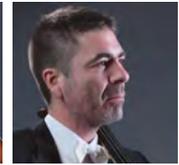
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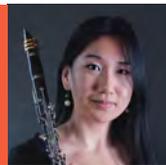
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Our flagship project, Project *WeCan*, adopts a unique model by pairing each corporate partner with a secondary school to encourage cross-sector collaboration. It is widely recognised by the society. Currently, Project *WeCan* is supported by 68 partners with 76 schools participating, benefitting over 70,000 underprivileged students.

The Group remains a Constituent Member of "Hang Seng Corporate Sustainability Index" in 2019, an index that covers the top 30 corporate sustainability leaders in Hong Kong. The Group has also been awarded "CSR Index Plus Mark" by Hong Kong Quality Assurance Agency, in recognition of our continuous efforts in promoting corporate social responsibility.



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Alvin TAM Lok-hei *A Madman's Diary** (World Premiere)
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*作品由香港管弦樂團
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梵志登, 指揮
Jaap van Zweden, conductor

31 JAN &
1 FEB 2020

Fri & Sat 8pm
CC
\$680 \$580 \$480 \$380

梵志登的貝二 | 畢比達
JAAP's Beethoven 2 | Rudolf Buchbinder

貝多芬 《雅典的廢墟》序曲
貝多芬 第四鋼琴協奏曲
貝多芬 第二交響曲
BEETHOVEN *Ruins of Athens Overture*
BEETHOVEN Piano Concerto no. 4
BEETHOVEN Symphony no. 2

BEETHOVEN
25TH
B
梵志登, 指揮
畢比達, 鋼琴
Jaap van Zweden, conductor
Rudolf Buchbinder, piano

8
FEB 2020

Sat 8pm

9
FEB 2020

Sun 3pm

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葛利格 《皮爾金》: 在山妖大王宮中
羅西尼 《賊鷗》序曲
穆索斯基 《荒山之夜》
John WILLIAMS *Jurassic Park Main Theme*
SAINT-SAËNS *Carnival of the Animals: Fossils*
GRIEG *Peer Gynt: In the Hall of the Mountain King*
ROSSINI *La gazza ladra Overture*
MUSSORGSKY *Night on Bald Mountain*

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Mariano Chiacchiarini,
conductor
Dr Michael Pittman,
dinosaur expert
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HK Phil x Tai Kwun: Chamber Music Series
Beethoven Meets Mozart (Piano & Wind Quintet)

莫扎特 降E大調五重奏, 為鋼琴和木管而作, K. 452
貝多芬 升C小調鋼琴奏鳴曲, 「月光」
貝多芬 降E大調五重奏, 為鋼琴和木管而作, op. 16
MOZART Quintet for Piano & Winds in E-flat, K. 452
BEETHOVEN Piano Sonata in C-sharp minor, no. 2, *Moonlight*
BEETHOVEN Quintet for Piano & Winds in E-flat, op. 16

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史安祖, 單簧管
莫班文, 巴松管
江蘭, 圓號
李偉安, 鋼琴
Michael Wilson, oboe
Andrew Simon, clarinet
Benjamin Moermond, bassoon
Lin Jiang, horn
Warren Lee, piano

26 & 27 FEB
2020

Wed & Thu 8pm
TW
\$680 \$580 \$480 \$380

梵志登的貝五 | 張緯晴
JAAP's Beethoven 5 | Rachel Cheung

貝多芬 《蕾奧諾拉》第二號序曲
貝多芬 《啊, 不忠的人》, 為女高音和樂團而作
貝多芬 輪旋曲, 為鋼琴和樂團而作
貝多芬 第五交響曲
BEETHOVEN *Leonore Overture no. 2*
BEETHOVEN "Ah perfido!" for Soprano and Orchestra
BEETHOVEN Rondo for Piano and Orchestra
BEETHOVEN Symphony no. 5

BEETHOVEN
5TH
B
梵志登, 指揮
鄺勳齡, 女高音
張緯晴, 鋼琴
Jaap van Zweden, conductor
Louise Kwong, soprano
Rachel Cheung, piano

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