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CONDUCTOR  
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# 13&14 JAN 2023

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P. 3 浦羅哥菲夫 SERGEI PROKOFIEV 27'

第三鋼琴協奏曲 Piano Concerto no. 3

行板—快板  
主題與變奏  
不太快的快板

Andante – Allegro  
Theme and Variations  
Allegro ma non troppo

中場休息 INTERMISSION

P. 8 拉赫曼尼諾夫 SERGEI RACHMANINOV 60'

第二交響曲 Symphony no. 2

緩板—中庸的快板  
極快板  
慢板  
活潑的快板

Largo – Allegro moderato  
Allegro molto  
Adagio  
Allegro vivace

P. 13 佩特連科 指揮

Vasily Petrenko Conductor

P. 14 基特寶 鋼琴

Boris Giltburg Piano



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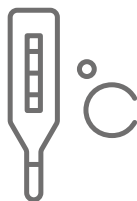
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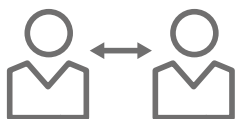
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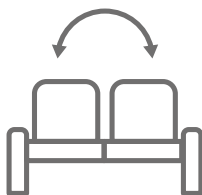
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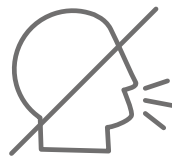
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1891-1953

浦羅哥菲夫

SERGEI PROKOFIEV

C大調第三鋼琴協奏曲，op. 26

Piano Concerto no. 3 in C, op. 26

行板—快板

主題與變奏

不太快的快板

Andante – Allegro

Theme and Variations

Allegro ma non troppo

### 作曲家

浦羅哥菲夫生於烏克蘭一個富裕的中產家庭，母親是相當優秀的業餘鋼琴家。浦羅哥菲夫自小深受母親啟發，對音樂產生興趣，不久更展現出神童般的天賦：四歲已懂彈鋼琴，五歲寫出第一首作品。年僅13歲就考進聖彼得堡音樂學院。

### 背景

浦羅哥菲夫的第三鋼琴協奏曲於1911年動筆，當時他還在求學，但脫稿卻是十年後的事。他1914年畢業時獲頒魯賓斯坦獎，母親便提議出錢讓他旅行當作獎勵。浦羅哥菲夫選擇了倫敦，1914年6月抵步後不久便找到特魯里街劇院與狄亞吉列夫會面。狄亞吉列夫邀請浦羅哥菲夫為他的芭蕾舞團寫作一齣芭蕾舞劇，但隨著第一次世界大戰爆發，一切演出機會頓成泡影。浦羅哥菲夫返回俄羅斯後，為了逃避兵役，就重返聖彼得堡音樂學院進修；1917年布爾什維克上台時，他於翌年出走美國。1920年，原本芝加哥歌劇院打算上演他的歌劇《三橘之戀》，但他卻與芝加哥歌劇院管理層發生激烈爭執，結果院方馬上退出。浦羅哥菲夫之後跑到法國，在布列塔尼海岸一個小村莊專心作曲。

### THE COMPOSER

Born into a wealthy, middle-class Russian family in the Ukraine, Prokofiev's interest in music was inspired by his mother, a very capable amateur pianist, and he quickly developed a prodigious talent for music; at four he was already playing the piano, and he was just five when he composed his first music. And, at the age of 13, he was admitted to the St Petersburg Conservatory.

### THE BACKGROUND

Prokofiev began work on what eventually became his Third Piano Concerto in 1911, but it was a further 10 years before he completed it. In 1914 he graduated and, as a present for winning the Rubinstein Prize, his mother offered to pay for him to take a holiday. He chose London. Arriving there in June 1914 he soon found his way to the Drury Lane Theatre to meet Serge Diaghilev who invited Prokofiev to compose a ballet score for his ballet company, but the First World War which started in August killed off any chances of a performance. Returning to Russia Prokofiev enrolled in the St Petersburg Conservatory again to avoid military service. In 1917, the Bolsheviks swept to power. Prokofiev fled to America the following year. But in 1920 he argued so aggressively with the authorities

浦羅哥菲夫留在布列塔尼期間，重溫了許多與第三鋼琴協奏曲有關的舊草稿，1921年9月完成全曲。他得悉芝加哥歌劇院有意上演《三橘之戀》時就返回美國，第三鋼琴協奏曲的樂譜也帶在身邊。不過他很快便再次捲入糾紛——歌劇院要求他支持一家大型橘子賣商，作為宣傳《三橘之戀》的手段，但浦羅哥菲夫斷然拒絕了這個要求。佔據了道德高地的他，馬上成為芝加哥上流社會的英雄。於是浦羅哥菲夫於1921年12月16日親自與芝加哥交響樂團首演第三鋼琴協奏曲，熱情的聽眾蜂擁而至。

### 音樂

正如浦羅哥菲夫不少作品一樣，**第一樂章**在詼諧與凝重、歡快與感傷之間拉扯，一點不客氣；結尾一個由鋼琴上行平行和弦構成的短段，正是1911年草稿裡唯一保留下來的段落。**第二樂章**主題寫於1913年，先由樂團奏出，過後是五個變奏。**第三樂章**的主題只採用鋼琴上的白鍵。浦羅哥菲夫本來打算以這個主題寫作弦樂四重奏，不過據他後來憶述：「我漸漸覺得這樣寫四重奏的話，聽起來會很單調，於是決定把材料放在協奏曲的終曲裡。」

at the Chicago Opera that they immediately withdrew their offer to stage his opera *The Love for Three Oranges*. Prokofiev went off to France and, eventually, sought refuge in a small village on the Brittany coast where he gave himself over totally to composing.

In Brittany Prokofiev resurrected the various sketches he had been making for the Third Piano Concerto and, in September 1921, completed the work. Having heard that the Chicago Opera had reconsidered and was planning to stage *The Love for Three Oranges*, he returned to the US with the concerto and soon was embroiled in controversy when, learning that he was expected to endorse a major commercial producer of oranges as a means of promoting his opera, he brusquely refused. For this high moral stand he became the hero of Chicago society, and, as a result, enthusiastic crowds flocked to the premiere of the Third Piano Concerto, with Prokofiev as soloist with the Chicago Symphony Orchestra on 16 December 1921.

### THE MUSIC

In typical Prokofiev fashion the **first movement** jerks ungraciously between the comical and the serious, the effervescent and the pathos-laden. The movement ends with a short passage of ascending parallel chords from the piano, all that remains in the finished concerto of those initial sketches of 1911. The theme of the **second movement** was composed in 1913; announced by the orchestra it is followed by five variations. The **third movement** makes use of a theme which uses only the white notes of the piano keyboard and was originally intended for a string quartet. But, as Prokofiev recalled, “I began to think a quartet of this kind would sound monotonous, so I decided to use the material in the finale of the concerto.”

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### 編制 INSTRUMENTATION

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、三支長號、定音鼓、敲擊樂器及弦樂組。  
Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion and strings.

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**27 JAN**

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梵志登 指揮  
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# BLOOM IN HARMONY



PRINCIPAL PATRON SINCE 2006

1873-1943

## 拉赫曼尼諾夫

# SERGEI RACHMANINOV

E小調第二交響曲，op. 27

Symphony no. 2 in E minor, op. 27

緩板—中庸的快板

極快板

慢板

活潑的快板

Largo – Allegro moderato

Allegro molto

Adagio

Allegro vivace

### 作曲家

雖然拉赫曼尼諾夫的父親沉迷賭博，敗壞祖業，跟往日相比算是家道中落；可是後來布爾什維克上台後，開始有計劃地迫害俄羅斯所有貴族，拉赫曼尼諾夫仍屬明顯的對象，因此一家人顯然必須逃亡。他們1918年抵達美國，拉赫曼尼諾夫也在當地終老。在家鄉俄羅斯，國人視他為柴可夫斯基之後最偉大的本國作曲家；但在美國，人人都認為他主要是鋼琴家，至於拉赫曼尼諾夫的作品，卻則被評為老套過時，會令人聯想起另一個年代——一個早被遺忘又飽受抨擊的音樂史年代。



### THE COMPOSER

Although his father had gambled away his inherited fortune, and the family had fallen on comparatively hard times, Sergei Rachmaninov was still an obvious target once the Bolsheviks came to power. With their systematic persecution of all Russia's aristocratic families, it was clear that Rachmaninov and his family had to flee, and in 1918 they arrived in the US, where he was to live for the remainder of his life. Having been regarded in his native Russia as the country's greatest composer since Tchaikovsky, in America he was seen initially as a pianist whose music was both out of fashion and redolent of a long-forgotten and much maligned era in musical history.

### THE BACKGROUND

But even in his homeland, Rachmaninov had his detractors, and his First Symphony was met with an extremely hostile critical reaction at its 1897 premiere in St Petersburg. Whether the conductor had been drunk, the orchestra under-rehearsed or the work simply not well enough written, critics heaped vitriol onto Rachmaninov's work. It was another 10 years before he dared

拉赫曼尼諾夫 Rachmaninov

© Library of Congress Prints and Photographs Division Washington, D.C.

## 背景

然而即使在家鄉，詆毀拉赫曼尼諾夫的人也有不少。他的第一交響曲1897年在聖彼得堡首演時，就曾遭樂評大肆鞭撻。無論是因為當日指揮帶醉上場、樂團排練不足，還是因為樂曲本身真的寫得不夠好，樂評人都非常尖酸刻薄。整整十年後，拉赫曼尼諾夫才鼓起勇氣再度寫作交響曲，而且為了要擺脫第一交響曲的夢魘，就舉家搬到德累斯頓暫住。他寫道：「我們像隱士一樣生活：誰也不見、誰也不認識，哪裡也不去。」他就是在這種隱居似的環境裡寫作第二交響曲。

## 音樂

**第一樂章**先以大提琴和低音大提琴奏出陰沉的樂思。樂思由六個音符組成，不斷演變，貫串全樂章。樂章剛開始便逐步鋪陳，營造那很久以後才來臨的高潮：小提琴彷彿在飛來飛去似的，劃出優雅的大弧形線條（包括一個飛躍似的主題。這個主題在第三樂章重現時更感人肺腑），其他樂器則一直保持張力。樂章最後突然結束，也就是拉赫曼尼諾夫的慣常寫法——僅由大提琴和低音大提琴奏出單一樂音。

**第二樂章**由忙亂的小提琴和圓號激動人心的主題開始。這個主題源自關於死亡的古老素歌《震怒之日》的開端，是全樂章的旋律基礎。《震怒之日》幾乎出現在拉赫曼尼諾夫所有作品裡，面貌多樣，可說是他音樂上的「名片」；至於為何他不斷使用，大家還是毫無頭緒。這首素歌並非俄羅斯式葬禮的一部分，而且似乎作曲家遲至1931年才知道其重要性和出處。有人認為這反映了死亡令拉赫曼尼諾夫著迷；

approach the composition of a symphony again, and keen to exorcise the ghosts of the First Symphony, he moved with his family to Dresden where, as he wrote, “We live here like hermits: we see nobody, we know nobody and we go nowhere.” In that secretive environment, he set about composing his Second Symphony.

## THE MUSIC

The **first movement** begins darkly with the cellos and basses announcing a simple six-note idea which evolves organically throughout the movement. The sense of gradual growth to some long-distant climax is present almost from the start with the violins tracing large, graceful arcs (including a soaring theme which is to return with incredible emotional impact in the third movement) while the rest of the orchestra is in a state of continual tension, the movement eventually closing with one of Rachmaninov’s typically abrupt endings: just a single note from the cellos and basses.

The **second movement** opens with frantic violins and a stirring theme from the horns which forms the melodic basis of the entire movement. This theme is derived from the opening notes of the ancient plainchant associated with death, the *Dies Irae*. It was a theme Rachmaninov used in almost all his music in one form or another and it became something of his musical calling-card. Quite why he used it so extensively is not known; it was not part of the Russian funeral rite and it appears that only in 1931 did he learn its true significance and origins. It has given rise to the perception that Rachmaninov was obsessed with death, but the fact that he built a scherzo (or musical joke) around this theme suggests that his interest in it was

但他用這個主題寫作的卻是〈諧謔曲〉（或曰「音樂玩笑」），看來他只是對這個主題的音樂特色感興趣。

**第三樂章**是全曲情感最深刻的。在流動的中提琴上方，小提琴回到第一樂章的主題，引入單簧管美不勝收、妙不可言的旋律（也隱約與《震怒之日》相似）；整個樂章皆根據這個旋律發展而成。旋律徐徐開展，彷彿徘徊在永恆邊緣，迂迴曲折地走過婉約動人的片片樂音，之後才交給樂團。音樂一度令人以為激情樂段將至，但不久，旋律便先後落在獨奏小提琴和長笛身上，最後還是回到單簧管。

**終樂章**以興高采烈，喜氣洋洋為主。儘管第一至第三樂章痛不欲生，此刻作曲家彷彿明白自己所寫的無疑是首傑作。他沒有忘掉前三樂章的哀愁——幾個樂章的素材都在此重現，宛如湧現的回憶，然後終樂章的歡樂氣氛把這些痛苦回憶一一推開，變得興奮熱烈；最後還是按照拉赫曼尼諾夫的慣常做法，戛然而止。

所有樂曲剖析，編輯自港樂場刊資料庫；  
原文由 Marc Rochester 博士撰寫，  
鄭曉彤翻譯。

purely for its musical properties.

Above flowing violas, the violins return to a theme first heard in the opening movement to introduce the unspeakably lovely clarinet melody (which is itself also loosely related to the *Dies Irae*) around which the **third movement** – and the emotional core of the symphony – is centred. Seeming to hover on the very brink of eternity it winds its leisurely way through soundscapes of immense beauty before being taken up by the rest of the orchestra. For a time, it seems as if it is going to work itself up into something passionate, but it soon finds its way to a solo violin which passes it onto a flute and eventually back to the clarinet.

For most of its length the **fourth movement** is exuberantly celebratory as if Rachmaninov realises that, despite the anguishes of the previous movements, he has penned a real symphonic masterpiece. He does not forget the pain and sorrow we have already experienced, and ideas from the earlier movements reappear in a kind of moment of reminiscence before the pure joy of the movement firmly pushes aside such memories to bring the movement to a rousing and, again typical of Rachmaninov, abrupt conclusion.

All programme notes edited from HK Phil's house programme archive, originally written by Dr Marc Rochester.

#### 編制 INSTRUMENTATION

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

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

# BACH ST MATTHEW PASSION

巴赫  
馬太受難曲



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Jaap van Zweden  
CONDUCTOR



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Nicholas Phan  
TENOR (EVANGELIST)



提內斯 低男中音 (耶穌)  
Davone Tines  
BASS-BARITONE (JESUS)



霍茜芙 女高音  
Amanda Forsythe  
SOPRANO



文繭德 女中音  
Tamara Mumford  
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# 一起譜寫更愛樂的香港 LET'S COMPOSE A PHILHARMONIC HONG KONG TOGETHER



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常年經費基金確保港樂可以繼續邀請世界頂級的音樂家來到香港的音樂廳，並將音樂進一步帶入社區，為更多觀眾呈現頂尖的管弦樂體驗。

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# 佩特連科 VASILY PETRENKO

指揮 Conductor

PHOTO: Mark McNulty



佩特連科於2021/22樂季起擔任英國皇家愛樂樂團的音樂總監，以及從俄羅斯國立模範交響樂團的首席客席指揮（2016-2021）晉升為藝術總監。此前他擔任利物浦皇家愛樂樂團的首席指揮長達15年（2006-2021），備受各界擁戴，於2021/22樂季起轉任為樂團的桂冠指揮，並繼續擔任歐盟青年管弦樂團的首席指揮。他亦曾出任奧斯陸愛樂樂團及英國青年管弦樂團的首席指揮，以及聖彼得堡米克洛夫斯基劇院的首席客席指揮。

佩特連科生於1976年，於俄羅斯歷史最悠久的聖彼得堡男子合唱音樂學校接受教育。他其後入讀聖彼得堡音樂學院，並參加指揮家穆辛、楊遜斯及坦美卡諾夫的大師班。他曾與一眾享負盛名的樂團合作，包括柏林愛樂樂團、巴伐利亞電台交響樂團、萊比錫布業大廳樂團、倫敦交響樂團、倫敦愛樂樂團、倫敦愛樂管弦樂團、羅馬聖西西莉亞學院、聖彼得堡愛樂樂團、法國國家管弦樂團、捷克愛樂樂團、NHK交響樂團、悉尼交響樂團、費城管弦樂團、洛杉磯愛樂樂團、克利夫蘭管弦樂團、三藩市交響樂團、波士頓交響樂團、芝加哥交響樂團及蒙特利爾交響樂團。佩特連科也經常亮相於BBC逍遙音樂會。他在歌劇界同樣如魚得水，曾為多部歌劇擔任指揮，足跡遍及格蘭堡音樂節、巴黎國家歌劇院、蘇黎世歌劇院、巴伐利亞國家歌劇院及紐約大都會歌劇院。

The 2021/22 Season marked the start of Vasily Petrenko's tenures as Music Director of the Royal Philharmonic Orchestra, and as Artistic Director of the State Academic Symphony Orchestra of Russia (where he held the position of Principal Guest Conductor from 2016-21). He became Conductor Laureate of the Royal Liverpool Philharmonic Orchestra, following his hugely acclaimed 15-year tenure as their Chief Conductor (2006-2021), and continues as Chief Conductor of the European Union Youth Orchestra. He also served as Chief Conductor of the Oslo Philharmonic Orchestra, Principal Conductor of the National Youth Orchestra of Great Britain and Principal Guest Conductor of St Petersburg's Mikhailovsky Theatre.

Born in 1976, Petrenko started his music education at the St Petersburg Capella Boys Music School – Russia's oldest music school. He then studied at the St Petersburg Conservatoire where he participated in masterclasses with Ilya Musin, Mariss Jansons and Yuri Temirkanov. He has worked with many prestigious orchestras including the Berlin Philharmonic, Bavarian Radio Symphony, Leipzig Gewandhaus, London Symphony, London Philharmonic, Philharmonia, Accademia Nazionale di Santa Cecilia (Rome), St Petersburg Philharmonic, Orchestre National de France, Czech Philharmonic, NHK Symphony, Sydney Symphony Orchestras, the Philadelphia Orchestra, Los Angeles Philharmonic Orchestra, Cleveland Orchestra, and the San Francisco, Boston, Chicago and Montreal Symphony Orchestras. He has made frequent appearances at the BBC Proms. Equally at home in the opera house, Petrenko has conducted widely on the operatic stage, including at Glyndebourne Festival Opera, the Opéra National de Paris, Opernhaus Zürich, the Bayerische Staatsoper and the Metropolitan Opera, New York.



## 基特寶 BORIS GILTBURG

鋼琴 Piano

PHOTO: Sasha Gusov

以色列鋼琴家基特寶於莫斯科出生，被全球觀眾廣譽為一位觀察入微、琴技細膩動人的鋼琴好手。《華盛頓郵報》形容他的「指觸及音色千姿百態，樂句如歌美妙、活力澎湃」，其熱情洋溢、強調敘事的演奏方式亦叫樂評人讚賞有嘉。

基特寶近年深入鑽研各大作曲家的曲目，展開一系列演奏項目。2020年為慶祝貝多芬的誕辰，他用一年時間灌錄了貝多芬全套32首鋼琴奏鳴曲，並攝錄演奏過程；他又與佩特連科及皇家利物浦愛樂樂團灌錄貝多芬鋼琴協奏曲全集，專輯由拿索斯發行。

2021-23年間，基特寶著手探索拉威爾的鋼琴曲目，於布魯塞爾藝術中心、弗拉熱文化中心及阿姆斯特丹音樂廳演出其獨奏曲目全集，並於倫敦威格摩音樂廳演出全套組曲。他亦與以下樂團及指揮合作演奏拉威爾的協奏曲，包括法國國家管弦樂團與馬塞拉魯、布魯塞爾愛樂樂團與比亞圖，以及海牙管弦樂團與畢美亞。

基特寶獲譽為演繹拉赫曼尼諾夫作品的專家，將於2023年完成灌錄其獨奏曲目全集，並發行協奏曲全集的最新專輯。

基特寶是次來港由香港管弦樂團與飛躍演奏香港合作邀約。基特寶已於1月10日與飛躍演奏香港合作演出獨奏會「比爾斯飛躍演奏音樂節2023：基特寶鋼琴獨奏會」。

The Moscow-born, Israeli pianist is lauded across the globe as a deeply sensitive, insightful and compelling interpreter. Critics have praised his “singing line, variety of touch and broad dynamic palette capable of great surges of energy” (*The Washington Post*) as well as his impassioned, narrative-driven approach to performance.

In recent years Giltburg has engaged in a series of in-depth explorations of major composers. To celebrate the Beethoven anniversary in 2020 he embarked on a unique project to record and film all 32 of Beethoven’s piano sonatas across the year. He also recorded the complete concertos with Vasily Petrenko and the Royal Liverpool Philharmonic Orchestra on Naxos.

From 2021-23 Giltburg explores the complete works of Ravel, performing the solo works across Bozar, Flagey and the Amsterdam Musiekgebouw, and the whole cycle at Wigmore. He also plays Ravel concertos with the Orchestre National de France/Măcelaru at Bozar, Brussels Philharmonic/Prieto at Flagey, and Residentie Orkest/Bihlmaier at the Concertgebouw.

Widely recognised as a leading interpreter of Rachmaninov, Giltburg completes his recording of Rachmaninov’s solo works in 2023 and releases the last disc in his acclaimed concerto cycle.

Boris Giltburg is invited through a special collaboration between the Hong Kong Philharmonic Orchestra and Premiere Performances of Hong Kong. Giltburg performed in a recital with Premiere Performances of Hong Kong on 10 Jan in “Beare’s Premiere Music Festival 2023: Boris Giltburg Piano Recital”.

# JAAP TURANGALÎLA- SYMPHONIE

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圖倫加利拉  
交響曲

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梅湘

《圖倫加利拉交響曲》

梵志登 指揮

Jaap van Zweden  
CONDUCTOR

© Eric Hong

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ONDES MARTENOT

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香港文化中心  
Hong Kong  
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梵志登 音樂總監

Jaap van Zweden Music Director

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 願景 VISION

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To inspire through the finest music-making



香港管弦樂團（港樂）獲譽為亞洲最頂尖的古典管弦樂團之一。在為期44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炙手可熱的指揮，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂的音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

廖國敏於2020年12月正式擔任駐團指揮。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。樂團更因此而勇奪《留聲機》2019年年度樂團大獎。

繼歐洲巡演取得成功，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、墨爾本和悉尼巡演。

「港樂奏此凱歌，的確實至名歸。」

——《留聲機》

“Gramophone is delighted to salute the HK Phil on this much-deserved triumph.”

— Gramophone

### The HONG KONG PHILHARMONIC ORCHESTRA

(HK Phil) is recognised as one of Asia's foremost classical orchestras. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. Recently the HK Phil won the prestigious UK classical music magazine *Gramophone's* 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

Jaap van Zweden, SBS, one of today's most sought-after conductors, has been the orchestra's Music Director since the 2012/13 Season, a position he will hold until the 2023/24 Season. Maestro van Zweden has also been Music Director of the New York Philharmonic since the 2018/19 Season.

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

Lio Kuokman, JP, was appointed Resident Conductor in December 2020.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, receiving international critical acclaim. The orchestra successfully completed a four-year journey through Wagner's *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances were enthusiastically received by audiences, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019.

Following its successful European tour in 2015, the HK Phil has toured extensively across Mainland China. With the support of the Hong Kong Economic and Trade Offices, undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20<sup>th</sup> anniversary of the establishment of the Hong Kong Special Administrative Region.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Joshua Bell, Charles Dutoit, Christoph Eschenbach, Renée Fleming, Stephen Hough, Evgeny Kissin, Katia and Marielle Labèque, Lang Lang, Yo-Yo Ma, Ning Feng, Leonard Slatkin and Yuja Wang.



PHOTO: Cheung Wai-lok

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、弗萊明、侯夫、祈辛、拉貝克姊妹、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。2021年，港樂和香港演藝學院聯合宣布創辦首個共同管理的項目——「管弦樂精英訓練計劃」，由太古集團慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

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

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

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

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

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 recently founded “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts (HKAPA), aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire endeavours to promote artistic excellence, foster access to classical music, 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 Government of the HKSAR and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

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

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

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

## 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

### 音樂總監

#### MUSIC DIRECTOR



梵志登

Jaap van Zweden, SBS

### 首席客席指揮

#### PRINCIPAL GUEST CONDUCTOR



余 隆

Yu Long

### 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

李智勝 Li Zhisheng

劉芳希 Liu Fangxi

毛 華 Mao Hua

梅麗芷 Rachael Mellado

張 希 Zhang Xi

### 第二小提琴 SECOND VIOLINS

趙滢娜

Zhao Yingna ●

余思傑

Domas Juškys ■

梁文瑋

Leslie Ryang Moonsun ▲

方 潔

Fang Jie

何珈樑

Gallant Ho Ka-leung

劉博軒

Liu Boxuan

冒異國

Mao Yiguo

華嘉蓮

Katrina Rafferty

韋鈴木美矢香

Miyaka Suzuki Wilson

田中知子

Tomoko Tanaka

黃嘉怡

Christine Wong

周騰飛

Zhou Tengfei

賈舒晨

Jia Shuchen\*

李 祈

Li Chi\*

\* 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 ▲

蔡書麟

Chris Choi

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

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

\* 短期合約 Short-term Contract

## 低音大提琴 DOUBLE BASSES

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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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盧韋歐 Olivier Nowak ■  
浦翱飛 Josep Portella Orfila

## 短笛 PICCOLO

施家蓮 Linda Stuckey

## 雙簧管 OBOES

韋爾遜 Michael Wilson ●  
王譽博 Wang Yu-Po ■  
金勞思 Marrie Rose Kim

## 英國管 COR ANGLAIS

關尚峰 Kwan Sheung-fung

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史安祖 Andrew Simon ●  
史家翰 John Schertle ■  
劉 蔚 Lau Wai

## 低音單簧管 BASS CLARINET

艾爾高 Lorenzo Iosco

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陳劭桐 Toby Chan ■  
李浩山 Vance Lee ◆

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麥迪拿 Jorge Medina

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莫思卓 Christopher Moyse ■  
華達德 Douglas Waterston  
施樂百 Robert Smith

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高基信 Christian Goldsmith  
湯奇雲 Kevin Thompson

## 低音長號 BASS TROMBONE

區雅隆 Aaron Albert

## 大號 TUBA

雷科斯科 Paul Luxenberg ●

## 定音鼓 TIMPANI

龐樂思 James Boznos ●

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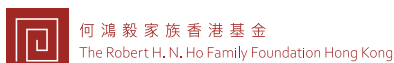
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史葛·羅蘭士先生 借出

安素度·普基 (1910) 小提琴·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

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Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

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

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
- Joseph Gagliano (1788) Violin, played by Mr Wang Liang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin

#### 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 (1757) "Ex-Brodsky" Violin, played by Mr Jing Wang, Concertmaster

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Thank you to

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The Maestro Podium supports the HK Phil to engage a world-class maestro to head the orchestra and continue bringing the finest music to audiences at home and abroad as Hong Kong's cultural ambassador.

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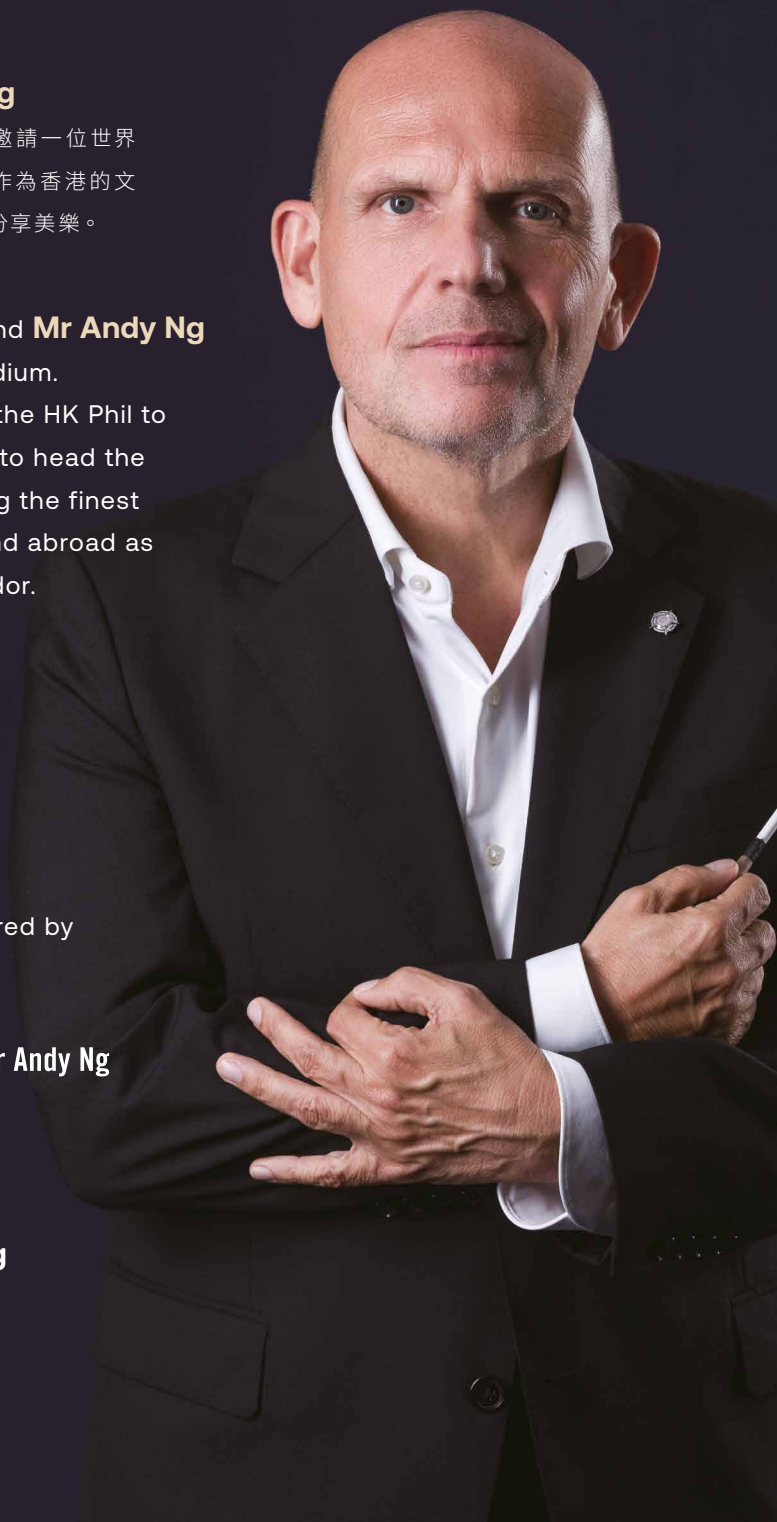
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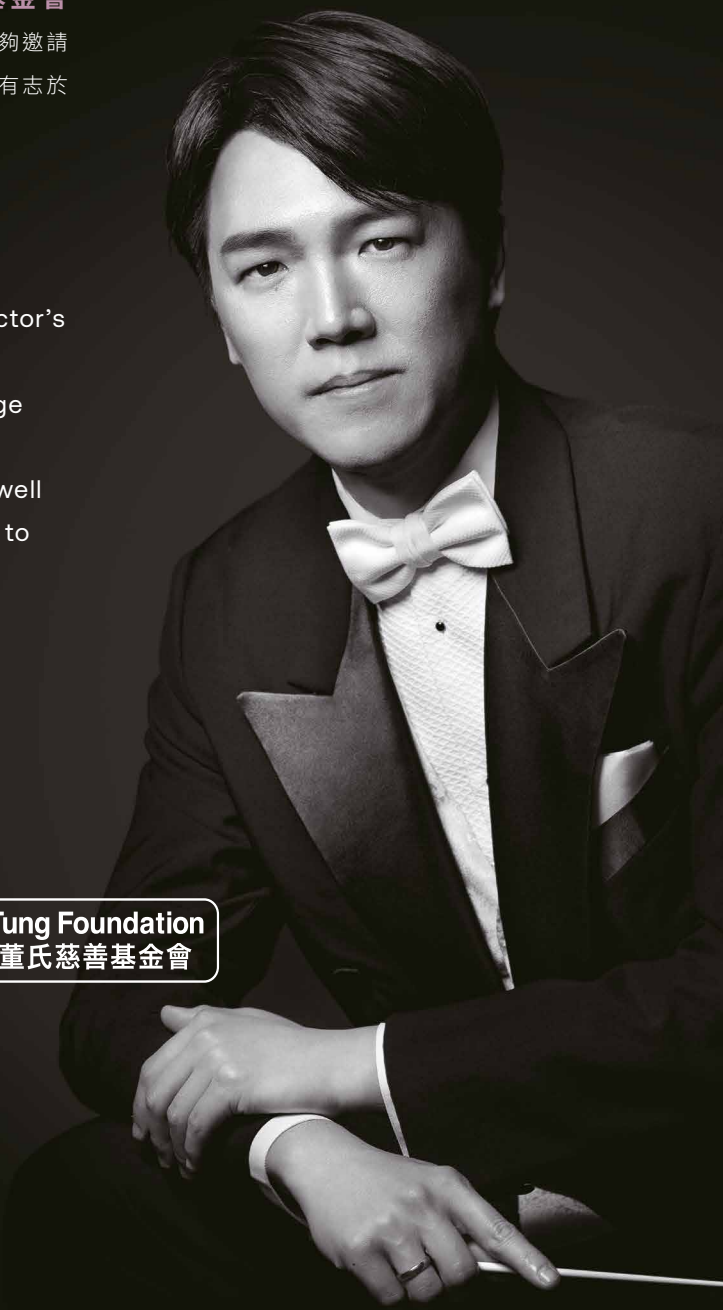
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# 港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

20  
JAN 2023

FRI 8PM  
CH  
\$680 \$480 \$280

梵志登 | 布拉姆斯交響曲全集 I  
JAAP | Brahms Symphony Cycle I

布拉姆斯  
布拉姆斯  
BRAHMS  
BRAHMS  
第二交響曲  
第四交響曲  
Symphony no. 2  
Symphony no. 4

梵志登, 指揮  
Jaap van Zweden, conductor

27  
JAN 2023

FRI 8PM  
CH  
\$680 \$480 \$280

梵志登 | 布拉姆斯交響曲全集 II  
JAAP | Brahms Symphony Cycle II

布拉姆斯  
布拉姆斯  
BRAHMS  
BRAHMS  
第三交響曲  
第一交響曲  
Symphony no. 3  
Symphony no. 1

梵志登, 指揮  
Jaap van Zweden, conductor

3 & 4  
FEB 2023

FRI & SAT 7:30PM  
CC  
\$780 \$620 \$460 \$300

巴赫 | 馬太受難曲  
BACH | St Matthew Passion

巴赫  
BACH  
《馬太受難曲》  
St Matthew Passion

范尼古拉斯·提內斯、霍茜芙、  
文馥德、艾普拔、黃日珩, 歌唱家  
拉脫維亞國家合唱團  
香港管弦樂團合唱團  
香港兒童合唱團  
Nicholas Phan, Davóne Tines,  
Amanda Forsythe,  
Tamara Mumford, Paul Appleby &  
Apollo Wong, vocalists  
State Choir Latvija, HK Phil Chorus  
The Hong Kong Children's Choir

10 & 11  
FEB 2023

FRI 8PM  
CC  
\$580 \$480 \$380 \$280

梵志登 | 圖倫加利拉交響曲  
JAAP | Turangalila-Symphonie

華格納  
梅湘  
WAGNER  
MESSIAEN  
《崔斯坦與伊索爾德》: 前奏曲及愛之死  
《圖倫加利拉交響曲》  
Tristan und Isolde: Prelude & Liebestod  
Turangalila-Symphonie

梵志登, 指揮  
蒂博代, 鋼琴  
米娜·馬特諾音波琴  
Jaap van Zweden, conductor  
Jean-Yves Thibaudet, piano  
Cynthia Millar, ondes martenot

20  
FEB 2023

MON 8PM  
Tea House Theatre,  
Xiqu Centre  
\$250  
門票於西九文化區網頁發售  
Tickets available at  
www.westkowloon.hk

茶館室樂系列: 香港管弦樂團  
旅人心弦  
Tea House Chamber Music Series: HK Phil  
Musical Postcards

何占豪與陳鋼(錢豐改編)  
葛甘濡  
拉威爾  
HE Zhanhao & CHEN Gang  
(arr. Johnny TSIN)  
GE Gan-ru  
RAVEL  
《梁祝》小提琴協奏曲, 為弦樂四重奏改編  
《天使》組曲(弦樂四重奏)  
F大調弦樂四重奏  
Butterfly Lovers' Violin Concerto for  
String Quartet  
Angel Suite for String Quartet  
String Quartet in F

合辦: 西九文化區 Co-presented by: West Kowloon Cultural District

許致雨, 小提琴  
李祈, 小提琴  
李嘉黎, 中提琴  
宋泰美, 大提琴  
Anders Hui, violin  
Li Chi, violin  
Jiali Li, viola  
Tae-mi Song, cello

25  
FEB 2023

SAT 8PM  
TM  
\$420 \$320 \$220

太古輕鬆樂聚系列  
約翰·威廉斯電影音樂  
Swire Denim Series:  
Celebrating John Williams

港樂演奏約翰·威廉斯最受歡迎的電影音樂, 包括《大白鯊》、《舒特拉的名單》、  
《哈利波特: 神秘的魔法石》、《E.T. 外星人》、《侏羅紀公園》、《星球大戰》等。  
港樂首席大號雷科斯更會為威廉斯的大號協奏曲(第三樂章)擔任獨奏。  
A programme dedicated to the greatest of all film-composers –  
John Williams. Music includes Jaws, Schindler's List, Harry Potter and  
the Philosopher's Stone, E.T., Jurassic Park and Star Wars. This concert  
also features HK Phil Principal Tuba Paul Luxenberg in the third  
movement of Williams' Tuba Concerto.

羅菲, 指揮  
雷科斯, 大號  
Benjamin Northey, conductor  
Paul Luxenberg, tuba

26  
FEB 2023

SUN 3PM & 8PM  
CC  
\$480 \$380 \$280

門票於城市售票網公開發售 AVAILABLE AT URBITIX [www.urbitix.hk](http://www.urbitix.hk)

CC = 香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall  
CH = 香港大會堂音樂廳 Hong Kong City Hall Concert Hall  
Tea House Theatre = 西九文化區戲曲中心茶館劇場 Tea House Theatre, Xiqu Centre, West Kowloon Cultural District  
TM = 屯門大會堂演奏廳 Tuen Mun Town Hall Auditorium



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