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梵志登的馬勒 JAAP'S MAHLER

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梵志登 Jaap van Zweden
音樂總監 Music Director

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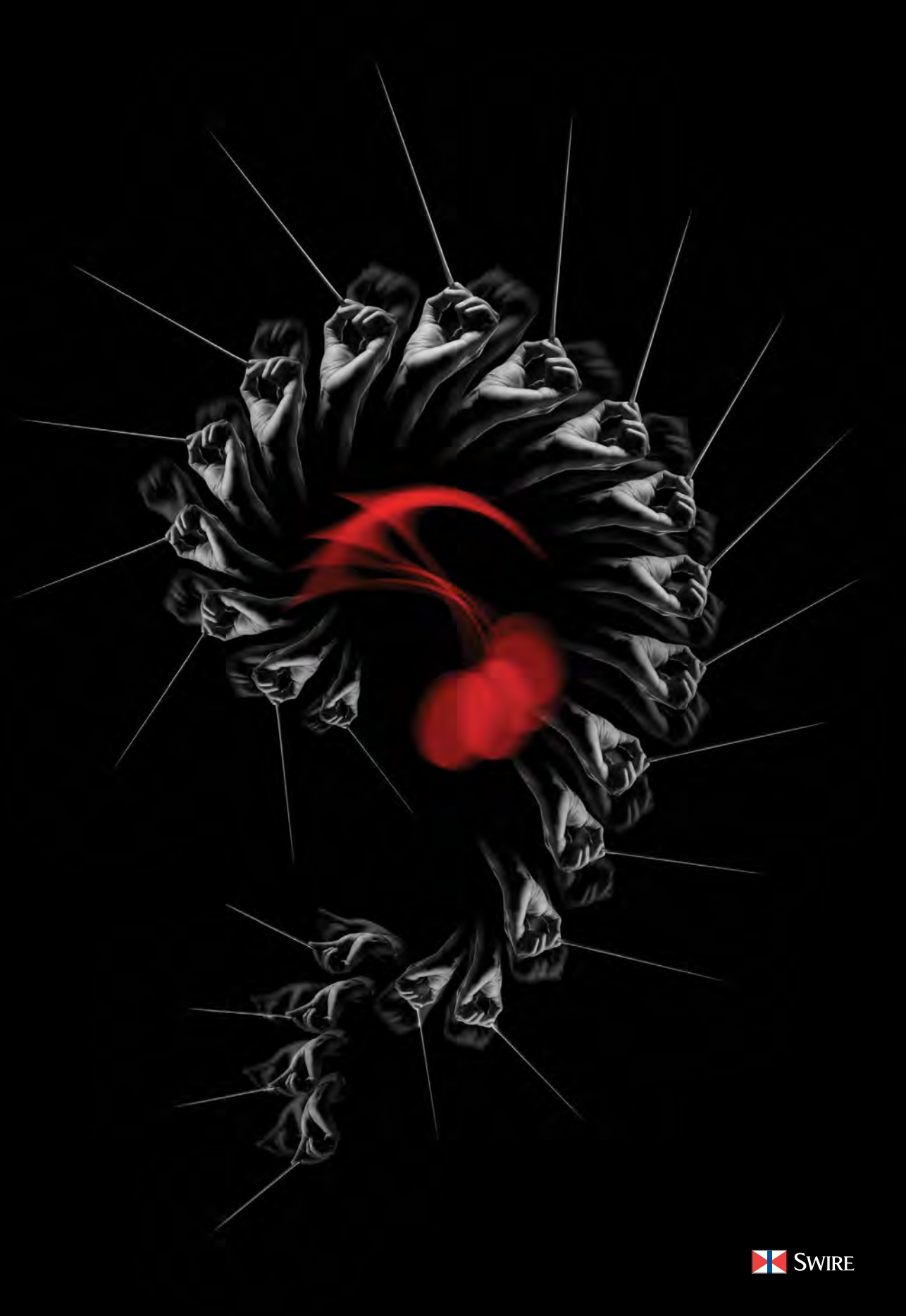
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梵志登的馬勒



JAAP'S MAHLER

MOZART

~29'

莫扎特：C大調第廿一鋼琴協奏曲，K467

P. 10

雄偉的快板

行板

非常活潑的快板

Piano Concerto No.21 in C, K467

Allegro maestoso

Andante

Allegro vivace assai

中場休息 interval

MAHLER

~53'

馬勒：D大調第一交響曲

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緩慢。慵懶

流暢但不太快

莊嚴精準但不拖沓

暴風雨般

Symphony No.1 in D

Langsam. Schleppend

Kräftig bewegt, doch nicht zu schnell

Feierlich und gemessen, ohne zu schleppen

Stürmisch bewegt

梵志登，指揮

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Jaap van Zweden, conductor

陶康瑞，鋼琴

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Conrad Tao, piano



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J A A P

VAN ZWEDEN

[🗣️ Yaap fun Zvay-den]

Definitions of JAAP VAN ZWEDEN

- 1 The eighth Music Director of the Hong Kong Philharmonic
香港管弦樂團第八任音樂總監
- 2 One of today's most sought-after conductors
當今最炙手可熱的指揮家之一
- 3 *Musical America's* Conductor of the Year for 2012
《音樂美國》二零一二年度指揮家
- 4 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 5 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra
荷蘭皇家音樂廳樂團史上最年輕團長
- 6 Born in Amsterdam on 12 December 1960. Married with a daughter and three sons 一九六零年十二月十二日生於荷蘭阿姆斯特丹，已婚，育有一女三子

"The orchestra (HK Phil) responded to van Zweden's grip on the soul of the piece with an impressively disciplined performance."

Sam Olliver, *South China Morning Post*

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〔梵志：清淨之志，登：達到〕

志登



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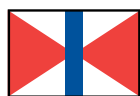
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莫扎特 C大調第廿一鋼琴協奏曲，K467

WOLFGANG AMADEUS MOZART (1756-1791)

Piano Concerto No.21 in C, K467

雄偉的快板

行板

非常活潑的快板

Allegro maestoso

Andante

Allegro vivace assai

專研莫扎特的學者奧博指出：「莫扎特與共濟會的交往，使他發揮了個性中許多優點，也啟發他寫出好些最感人的作品。但這些作品不僅優美—反正莫扎特的作品全都很美—更包含崇高理想和高尚情操。作品令人嚮往之處不單在於美感，更在於高尚的價值觀。」共濟會發源於英國，1717年英國共濟會總會所創辦後，迅速在歐洲各地萌芽，連德蕾莎女王的王夫也在1731年加入荷蘭共濟會會所。可是女王卻下令取締奧地利共濟會—主因是王夫曾以共濟會為藉口從事不法勾當。女王1780年駕崩後，其子約瑟二世就撤銷了禁令，於是奧地利共濟會第一個正式會所得以在維也納成立，創辦人是凡格明根。

凡格明根邀請莫扎特加入，莫扎特遂於1784年12月14日加入共濟會。翌年1月，莫扎特寫出首批直接跟共濟會有關的作品—A大調弦樂四重奏〔K464〕及C大調弦樂四重奏〔K465〕。一個月後，他完成了第廿一鋼琴協奏曲〔K467〕，其中〈行板〉所指的是共濟會第三等級〔即高級共濟會會員，莫扎特於1月13日晉身此等級〕。1785年3月10日，莫扎特在維也納為自己舉辦了一個籌款音樂會，在會上親自首演第廿一鋼琴協奏曲。

老莫扎特利奧波特2月11日抵達維也

According to the Mozart scholar William Ober, "Mozart's association with Freemasonry brought out many of the best qualities in his character and inspired some of his most touching music, music of high purpose and moral enrichment, to be enjoyed not only for its beauty – as all Mozart's music is – but for its noble values as well." Freemasonry originated in England where, in 1717, the Grand Lodge of British Freemasons was founded. It rapidly spread across Europe and in 1731 Empress Maria Theresa's husband joined a Dutch Freemasons' lodge. However Maria Theresa banned Freemasonry from Austria largely because her husband had used it as an excuse to carry on illicit affairs. Her death in 1780 paved the way for Otto Heinrich von Gemmingen to found the first official Austrian Freemasons' lodge in Vienna.

He invited Mozart to join, and on 14th December 1784 Mozart was admitted. The following January he composed the first of many works directly related to freemasonry, the string quartets in A (K464) and C (K465). A month later he completed his Piano Concerto in C (K467), the *Andante* of which refers to the Third Degree of Freemasonry (to which Mozart had been elevated on 13th January). Mozart premièred the C major concerto at a fundraising concert (or 'academy') he organised for himself in Vienna on 10th March 1785. His father was present and wrote to his daughter, Nannerl; "At his academy your brother made 559 gulden, which was more than we had hoped for."

納，莫扎特之姊娜娜於上一年的八月結婚並搬離薩爾茨堡，莫扎特恐怕老父感到寂寞。莫扎特寫信給娜娜，提到這個憂慮：「我們唯一的擔憂就是親愛的父親，現在剩下他獨自一人，是何等寂寞。當我回去時我會懇請大主教批准他請假到維也納，我寫信給妳則主要是想要妳盡力說服老父，我今天也給他寫信作了相同的請求。」大主教答允讓利奧波特請假三個月，但如果利奧波特認為薩爾茨堡清靜，則維也納的生活節奏也讓他感到吃不消。莫扎特一家似乎待人闊綽豪爽，而利奧波特也肯定十分滿意兒子在維也納的身份地位，而這份派頭很大程度和共濟會有關。所以，利奧波特對自己兒子於4月6日獲確認為正式成員深感榮幸。沒多久，利奧波特就離開維也納，怎料一訣就是永別。

第一樂章先奏出進行曲節奏，鋼琴不著痕跡地加入。若有所思的鋼琴樂段，聽來彷彿是華彩樂段提早出現一般，儘管如此，進行曲節奏由始至終一直籠罩整個第一樂章。第二樂章是莫扎特最著名的樂章之一，在簡樸的滴答聲伴奏下，先由小提琴唱出妙趣橫生的優雅旋律，然後輕柔地交給鋼琴，「在調與調之間蜿蜒而行，既精緻又樸素」（德普拉斯語）。輕盈跳躍的小提琴主題開啟第三樂章，此樂章以標準的輪旋曲式寫成，小提琴主題多次重現，期間由插段分隔開，不少插段都有讓鋼琴家大顯身手的機會，連老莫扎特也認為這些段落「難度驚人」。

中譯：鄭曉彤

Leopold had been in Vienna since 11th February. Nannerl had married and left Salzburg the previous August and Mozart was concerned that his father might be feeling lonely. In a letter he wrote to Nannerl, Wolfgang addressed the problem; "Our only regrets are for our dear father, who will now be left so utterly alone. Were I in his place I would ask the Archbishop for my discharge and go to my son in Vienna. And what I chiefly want to ask you is - to do your best to persuade him to act thus! I have suggested the same thing in my letter to him today." In the event the Archbishop granted Leopold leave of absence for three months, but if Leopold had found Salzburg quiet, the pace of life in Vienna proved to be a very rude shock. The Mozart household must have seemed awash with people, and from the letters he sent to Nannerl, it was obvious that Leopold was deeply impressed with his son's standing in the city; a standing he realised owed much to his association with the freemasons. So Leopold was deeply honoured when he himself was admitted to the Freemasons on 6th April, shortly before his departure from the city. He was destined never to see his son again.

The concerto opens with a march rhythm which pervades the entire **first movement**, although the pianist's unobtrusive - almost reflective - entry seems more in the spirit of a premature cadenza. The **second movement** has become one of Mozart's most celebrated creations. Above a simple, ticking accompaniment, the violins sing out a deliciously graceful melody which the piano gently takes over and "winds through key after key with delicacy allied to simplicity" (to quote Adélaïde de Place). The light, scampering violin theme opens the **third movement** and, in accordance with traditional Rondo form, recurs throughout separated by episodes, many of which display the pianist's virtuosity in music which, according to Mozart's father, is "astoundingly difficult".

Dr Marc Rochester

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馬勒 D大調第一交響曲

GUSTAV MAHLER (1860-1911) Symphony No.1 in D

緩慢。慵懶

流暢但不太快

莊嚴精準但不拖沓

暴風雨般

Langsam. Schleppend [Slow. Dragging]

Kräftig bewegt, doch nicht zu schnell

[With strong movement, but not too fast]

Feierlich und gemessen, ohne zu schleppen

[Solemn and measured, without dragging]

Stürmisch bewegt [Stormy]

1889年，馬勒第一交響曲在布達佩斯首演時，大部份觀眾都會覺得樂曲太新奇，甚至令人摸不著頭腦。對時人來說，「現代音樂」就是華格納，而雖然華格納1883年已與世長辭，但人們對其音樂理想的熱情仍絲毫沒有減退。不過，時人多以布拉姆斯的交響曲為標準，把交響曲新作都與布拉姆斯比較——而布拉姆斯第四交響曲首演不過是四年前的事。對很多人來說，布拉姆斯就是「古典—浪漫」的典範。布拉姆斯所用的曲式和樂團規模，大致上與七十多年前的貝多芬和舒伯特交響曲相同，而在布拉姆斯交響曲裡，沒有容納華格納那種令人心蕩神馳的和聲或管弦樂新色彩的空間。

所以對於聽慣布拉姆斯交響曲（還有模仿布拉姆斯的交響曲）的觀眾來說，聽馬勒第一交響曲就彷彿踏進新世界。樂曲的開端，即使時至今日也會令觀眾倒抽口氣：光一個音，A，以極弱音量擴散到弦樂組的整個音域，由深沉的低音大提琴，到鬼魅似的小提琴高音泛音。其他「非布拉姆斯式」聲音陸續有來：配弱音器的小號號角曲仿如遠方傳來，還有單簧管在高音區奏出布穀鳥鳴聲、哀傷的英國管和仿如鐘聲的豎琴最低音區。所有這些在1880年代末都是新奇得令人不知所措的。雖然這是馬勒第一首交響曲，但一切都不是實驗性或試驗性的：才廿四歲的馬勒，已經很清楚他要的是甚麼聲音，也準確知道該如何營造這種聲音。

When Gustav Mahler's First Symphony had its premiere in Budapest in 1889, most of its audience would have found it startlingly, bafflingly new. At that time 'modern music' meant Wagner, whose death in 1883 had done nothing to dampen enthusiasm for his ideals. And the standard by which new symphonies were judged was that of Brahms, whose Fourth Symphony had been premiered just four years earlier. For many Brahms was the archetypal 'classical-romantic'. The forms and orchestral forces Brahms employed were largely the same as those used by Beethoven and Schubert in their symphonies, three-quarters of a century earlier; and there was little room in a Brahmsian symphony for lush, erotic Wagnerian harmonies or sensational new orchestral colours.

So for audiences accustomed to Brahms and his many imitators, encountering Mahler's First Symphony would have been like stepping into a new world. The opening can still make one catch one's breath even today: one note, an A, is spread *pianissimo* through almost the entire range of the string section, from deep basses to ghostly high violin harmonics. Other very un-Brahmsian sounds follow: distant muted trumpet fanfares, high clarinet cuckoo-calls, a plaintive cor anglais, the bell-like bass notes of the harp. All this would have been disconcertingly new in the late 1880s. And there's nothing tentative or experimental about this symphonic debut: at twenty four, Mahler knows precisely the sound he wants, and precisely how to get it.

馬勒 D大調第一交響曲

GUSTAV MAHLER (1860-1911) Symphony No.1 in D

另一方面，馬勒第一交響曲的原創性不限於創新的管弦樂色彩與效果。樂曲首演時原以「巨人」為標題。標題出自「尚·保羅」（「尚·保羅」是費德烈·利希特的筆名，是位一度大受歡迎的德國浪漫派作家）的小說。對利希特來說，「巨人」（亦即「真正的天才」）是「搖撼天國的人」——是個執迷不悔、熱情得不顧一切的理想主義者。馬勒既喜歡這個意念，也喜愛利希特筆下的自然景物。首演時，馬勒提供了說明性質的節目介紹，講述這首交響曲如何由「黎明時分，大自然悠悠醒轉」，經過青春的歡欣與愛情，到葬禮進行曲的譏諷陰沉，到副題為「從地獄到天堂」的終樂章。馬勒也曾告訴友人，曲中也包含對一段戀情的追憶——戀情大約在他動筆寫作此曲時結束，令他十分痛苦。

可是，馬勒不久就對樂曲的內容大綱失去信心，不論是文學性質的也好、還是自傳性質的也好。他寫道：「即使那樁情事是樂曲的基礎，但我想強調樂曲本身比那件事更重要。情事是寫作緣起，但完全不是樂曲真正的內涵。」好幾年後，有人在黃昏酒會上提起這個話題，據說馬勒霍然而起，大叫：「內容大綱都去死吧！」儘管如此，對大部分聽眾來說，音樂本身如此激情、如此戲劇化，大自然和人類生活中的聲音又處處可聞，以「純粹」的抽象音樂分析來看，確實難以圓滿解釋。幸好第一交響曲在音樂上有種種蛛絲馬跡，暗示出音符以外的其他可能意義。**第一樂章**以氤氳曖昧的緩慢引子掀開序幕，刻劃「黎明」，這一段消退後，大提琴和低音大提琴奏出的主題。主題取自馬勒四首《旅人之歌》的第二首（同樣是馬勒「紀念」那段戀情的作品）：春天，一個被拋棄的年輕人，在一個明媚的早晨出發，希望讓大自然來治療他的情傷。第一樂章結尾似乎充滿希

Still, the originality of Mahler's First Symphony is reflected in more than innovative orchestral colours and effects. When the symphony was first performed it had a title, 'Titan' – taken from a novel by the once widely-read German romantic writer Jean Paul (the pen name of Johann Paul Richter). For Richter the 'Titan', the true genius, is a 'Heaven-Stormer' (*Himmelsstürmer*) – an obsessive, recklessly passionate idealist. The idea appealed strongly to Mahler, but so too did Richter's descriptions of natural landscapes. For the première, Mahler provided an explanatory programme note, which told how the symphony progressed from 'the awakening of nature at early dawn', through youthful happiness and love, to the sardonic gloom of the funeral march, and then to the finale, subtitled 'From Inferno to Paradise'. At the same time, Mahler told friends, there was also the memory of a love affair that had ended, painfully, at about the time he began work on the symphony.

It wasn't long however before Mahler began to lose faith in programmes, whether literary or autobiographical. "I would like it stressed that the symphony is greater than the love affair it is based on", he wrote. "The real affair became the reason for, but by no means the true meaning of, the work". Some years later, when someone broached the subject at an evening drinks party, Mahler is said to have leapt to his feet and shouted, "Perish all programmes!" Even so, for most listeners, music that is so passionate, dramatic and so full of the sounds of nature and human life cannot be fully explained in terms of 'pure' abstract musical analysis. Fortunately the First Symphony is full of musical pointers to possible meanings beyond the notes. The main theme of the **first movement** – heard on cellos and basses after the slow, intensely atmospheric 'dawn' introduction has faded – is taken from the second of Mahler's four *Lieder eines fahrenden Gesellen* ('Songs of a Wayfarer'), also written as a 'memorial' to Mahler's failed love affair. In the song, a young man, jilted in love, sets out on a beautiful spring morning, hoping that nature will help his own heart to heal. The first movement's ending seems hopeful enough. But at the heart of the movement comes a darkly introspective passage, echoing the 'dawn' introduction, but adding sinister new sounds: the low, quiet growl of a tuba, ominous drum-beats, and a repeated sighing figure for cellos. Here Mahler seems to echo the final words of the 'Wayfarer' song: "So will my joy blossom too? No, no; it will never, never bloom again."

望，但樂章中間卻響起陰沉的反思樂段，一方面呼應「黎明」引子，一方面添上不祥的聲音：大號低迴安靜的轟鳴、不祥的鼓聲，還有大提琴重複又重複的嘆息音型。這裡馬勒似乎想呼應《旅人之歌》的最後數句歌詞：「那麼我心中會再度歡欣起來嗎？不，不。我的心，永永遠遠不會再歡欣起來。」

第二樂章〔諧謔曲〕以舞曲為主，尤其喧鬧活潑又充滿鄉土氣息的蘭德勒舞曲〔維也納圓舞曲精緻優雅，蘭德勒舞曲就是其鄉村版本〕。但速度較慢又發人深省的中段卻變成諷刺：依戀情懷卻又遇上嘲諷〔尖刻的高音木管樂響起〕。**第三樂章**的對比則更鮮明。這首葬禮進行曲既怪誕又語帶諷刺，部份靈感來自雅克·卡羅的畫作《獵人的葬禮》〔畫中由動物為獵人送葬〕。樂團中的樂器逐一加入，奏出古老兒歌《雅克神父》〔也就是粵語兒歌《打開蚊帳》〕。馬勒在樂章的中心引用了最後一首《旅人之歌》其中一大段。原曲以輕柔的語氣，述說一個年輕人因為失去所愛女孩而悲傷不已，想到以死解憂。這是第一交響曲裡的陰鬱深意，而喜歡諷刺的馬勒一度刻意不動聲色，可是詭異的葬禮進行曲再次響起，反而變本加厲。

可是，正如馬勒的內容大綱所言，「但求一死」並非故事的終結：「但求一死」只是可能性而已，但最終也被否決。馬勒在**終樂章**邁步向前——他的內容大綱（雖然這個內容大綱後來被廢棄不用）寫道：「從地獄到天堂」。最初一切都亂糟糟，但暴風雨停止後，弦樂奏出熱情但較慢的旋律（這個主題肯定是描繪愛情的）。第一樂章的「黎明」樂段曇花一現，之後掙扎繼續。結果數支圓號奏出充滿盼望的新主題，很容易令人聯想到韓德爾《彌賽亞》的「他要作王，直到永永遠遠」。接著是更多的聯想，更多的激烈掙扎，直至陰沉的反思與情感波動全都被攔在一旁。第一樂章歡欣的號角曲再次響起，數支圓號再奏出「他要作王，直到永永遠遠」，只是現在更活力充沛。樂曲歡欣地完結。馬勒筆下的主人翁結果也活下來——就像作曲家本人——去生活、去愛，又是新一天。

中譯：鄭曉彤

Dance music dominates the scherzo **second movement**, especially the robust, earthy vigour of the *Ländler* (country cousin of the sophisticated Viennese Waltz). But the slower, more reflective Trio turns ironic: nostalgia meets with sarcasm (shrill high woodwind). The **third movement** provides even more extreme contrast. This is an eerie, sardonic funeral march, partly inspired by a painting by Jacques Callot, *The Huntsman's Funeral*, in which a procession of animals carry the hunter to his grave. One by one, the orchestral instruments enter quietly, playing an old nursery tune, *Frère Jacques*. At the heart of this movement, Mahler makes a lengthy quotation from the last of the *Lieder eines fahrenden Gesellen*. The song tells in soft, gentle tones of how a young man, stricken with grief at the loss of the girl he loves, finds consolation in the thought of death. This is the dark heart of the First Symphony, and for once, Mahler the ironist keeps tactfully silent. He returns with a vengeance however as the funeral march begins its ghostly tread again.

But, as Mahler's programme indicated, this vision of death is not the end of the story. It is held up as a possibility, but one which is ultimately rejected. In the **finale** Mahler strives onward – in the words of that discarded programme, 'From Inferno to Paradise'. At first all is turbulence, but when the storm has died down, strings present an ardent, slower melody – unmistakably a love theme. There's a brief memory of the first movement's 'dawn' music, then the struggle begins afresh. Eventually massed horns introduce a new, radiantly hopeful theme, strongly reminiscent of 'And He shall reign' from Handel's *Messiah*. More reminiscences and still more heroic struggles follow, until dark introspection and emotional turmoil are finally cast aside. The joyous fanfares from the first movement break out again, and massed horns sound 'And He shall reign' with renewed vigour. The symphony ends in jubilation. Mahler's hero has survived – like the composer himself – to live, and love, another day.

Stephen Johnson

編制

四支長笛（其三兼短笛）、四支雙簧管（其一兼英國管）、四支單簧管（其二兼降E單簧管、其一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、七支圓號、四支小號、三支長號、大號、兩套定音鼓、大鼓、鈸、懸鈸、三角鐵、鑼、豎琴及弦樂組。

INSTRUMENTATION

Four flutes (three doubling piccolos), four oboes (one doubling cor anglais), four clarinets (two doubling E flat clarinets, one doubling bass clarinet), three bassoons (one doubling contra bassoon), seven horns, four trumpets, three trombones, tuba, two timpani, bass drum, cymbals, suspended cymbal, triangle, tam-tam, harp and strings.

梵志登

JAAP VAN ZWEDEN

香港管弦樂團音樂總監 Music Director, Hong Kong Philharmonic



"Mahler marks the opening of the finale *With violent movement*, and for that, the kinetic Mr van Zweden is your man. He drew blazing playing from the orchestra, which contrasted with the dreamy beauty of the lyrical midsection."

The New York Times

梵志登生於阿姆斯特丹，是現今國際古典樂壇最炙手可熱的指揮之一，他榮獲《音樂美國》選為2012年度指揮家，自2012/13樂季起正式擔任香港管弦樂團音樂總監一職。梵志登現時擔任達拉斯交響樂團音樂總監、荷蘭電台愛樂樂團榮譽總指揮和電台室樂團的榮譽指揮。

梵氏曾與世界各頂尖樂團合作，其中包括芝加哥交響樂團、波士頓交響樂團、紐約愛樂、慕尼黑愛樂、倫敦愛樂及法國國家管弦樂團。歌劇是梵氏的指揮生涯的重要一環，他曾參與的歌劇劇目包括：《茶花女》、《費黛里奧》、《紐倫堡的名歌手》、《帕西發爾》及《雲妮莎》。

梵氏曾經與多個樂團合作灌錄大碟，如全套貝多芬交響曲、蕭斯達高維契第五交響曲、馬勒第五交響曲、與荷蘭電台愛樂合作的史特拉汶斯基《春之祭》、全套布拉姆斯交響曲，以及現已完成第二、四、五、七、及第九、廣獲好評的全套布魯赫納交響曲（Octavia）。

十四年前，梵氏與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症的兒童及其家庭提供協助。

Amsterdam-born Jaap van Zweden is one of today's most sought-after conductors. Named *Musical America's* Conductor of the Year for 2012, he is the new Music Director of the Hong Kong Philharmonic Orchestra. Maestro van Zweden is currently Music Director of the Dallas Symphony Orchestra, Honorary Chief Conductor of the Netherlands Radio Philharmonic Orchestra and Honorary Conductor of the Radio Chamber Philharmonic.

Prestigious orchestras he works with regularly include the Chicago Symphony, the Boston Symphony, the New York, Munich and London Philharmonic Orchestras, and the Orchestre National de France. Opera also plays an important part in his activities. His repertoire includes *La Traviata* and *Fidelio*, *Die Meistersinger von Nürnberg*, *Parsifal* and *Vanessa*.

He has recorded the complete Beethoven symphonies, Shostakovich Symphony No.5, Mahler's Symphony No.5, Stravinsky's *Rite of Spring* and the Brahms symphonies with the Netherlands Radio Philharmonic, with whom he is currently recording a Bruckner cycle for the Octavia label, with symphonies 2, 4, 5, 7 and 9 already released to great critical acclaim.

Fourteen years ago, Maestro van Zweden and his wife Aaltje established the Papageno Foundation, its objective being to support families with one or more children with autism.

陶康瑞

CONRAD TAO

鋼琴 Piano

Photo: Ruiming Wang



“At 17, the musician Conrad Tao is already impressively accomplished. That Mr Tao... is hugely gifted was evident from the outset. [...] Mr Tao spoke eloquently about the work [Prokofiev] and played it with fiery panache.”

The New York Times

十八歲美籍華裔鋼琴家兼作曲家陶康瑞被《音樂美國》雜誌樂評人盛讚為「我所見過的天才兒童當中，最令人振奮的一位」，去年九月，他獲港樂委約為音樂總監梵志登就職音樂會創作《盤古》一曲。

陶康瑞四歲首次舉行獨奏會、八歲演出協奏曲音樂會，是2011年吉爾摩藝術家大獎得主，也是唯一一位獲選為《福布斯》「30Under30」青年領袖的古典音樂家。他的首張EMI大碟收錄三首由他創作的新曲，於2012年發行。

2012/13樂季，他將兩次巡迴歐洲演出，到訪阿姆斯特丹皇家音樂廳演出協奏曲，以及第三次重訪巴黎的羅浮宮演出。其他演出包括：參與主要莫扎特音樂節和阿斯本音樂節、到加拿大國家藝術中心首演，以及在美國演出全套五首貝多芬鋼琴協奏曲。2011年，陶康瑞在只有一天時間準備的情況下，代替洛提演出獨奏會，表現廣獲好評。他與底特律交響樂團合演的聖桑第二協奏曲，同樣獲得極高評價。

陶康瑞現於哥倫比亞大學及茱莉亞音樂學院攻讀，於茱莉亞接受鋼琴訓練、於耶魯大學學習作曲，又曾於茱莉亞學習小提琴。

Hailed by a *Musical America* critic as “the most exciting prodigy to ever come my way”, 18-year-old Chinese-American pianist and composer Conrad Tao was commissioned by the HK Phil to write *Pángǔ*, a fanfare to open the inaugural concert last September of Jaap van Zweden’s tenure as Music Director.

Conrad gave his first piano recital at the age of four, and at the age of eight made his concerto debut. In 2011 the Gilmore Young Artist award winner was the only classical musician to make *Forbes*’ “30 Under 30” list. His first album for EMI, which includes three of his own compositions, was released in 2012.

Highlights of his 2012/13 season include two more tours of Europe, including a concerto debut at the Concertgebouw in Amsterdam and a third reengagement at the Louvre in Paris, appearances at the Mostly Mozart and Aspen Music Festivals, debuts with the National Arts Centre Orchestra in Canada and performances of all five Beethoven piano concertos in the United States. Conrad’s solo recital (standing in for Louis Lortie on one day’s notice) in 2011, and Saint-Saëns’ Concerto No.2 with the Detroit Symphony in 2012, both received great acclaim.

Conrad currently attends the Columbia University-Juilliard School and studies piano at The Juilliard, composition at Yale University and studied violin at The Juilliard.

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HONG KONG PHILHARMONIC



梵志登
Jaap van Zweden
音樂總監
Music Director

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First Violins



尤瑟夫維奇/團長
Igor Yuzefovich/
Concertmaster



梁建楓/第一副團長
Leung Kin-fung/
First Associate
Concertmaster



王思恒/第二副團長
Wong Sze-hang/
Second Associate
Concertmaster



朱蓓/第三副團長
Zhu Bei/
Third Associate
Concertmaster



毛華
Mao Hua



程立
Cheng Li



把文晶
Ba Wenjing



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



龍希
Long Xi



梅羅芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐烜
Xu Heng



張希
Zhang Xi

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Fan Ting



■ 趙潑娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang
Moon-sun



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
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Yalin Song

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馮榕
Feng Rong



費利亞
Samuel Ferrer



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Jonathan Van Dyke

長笛
Flutes



● 史德琳
Megan Sterling



▲ 盧韋歐
Olivier Nowak

短笛
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雙簧管
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簡博文
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▲ 李浩山
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低音巴松管 Contra Bassoon



崔祖斯
Adam Trevorton
Jones

圓號 Horns



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Douglas Waterston

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長號 Trombones



● 韋雅樂
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韋力奇
Maciek Walicki

低音長號 Bass Trombone



韋彼得
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定音鼓 Timpani



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敲擊樂器 Percussion



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Raymond Leung
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Christopher Sidenius

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● 葉幸沾
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單簧管：劉蔚

圓號：史葛[#]、霍本[#]、愛德華[#]

小號：馮嘉興^{*}、杜洛詩[#]

長號：韋健思^{*}

定音鼓：村本曉洋^{*}

FREELANCE PLAYERS

Guest Principal Horn: Lin Jiang

Flute: Ivy Chuang

Oboe: Kwan Sheung Fung

Clarinet: Lau Wai

Horns: Scott Holben[#], Edward Deskur[^]

Trumpets: Fung Ka Hing^{*}, Rosie Turner^{*}

Trombone: Jonathan Watkins^{*}

Timpani: Akihiro Muramoto^{*}

[#] 承蒙澳門樂團允許參與演出

[^] 承蒙蘇黎世歌劇院樂團允許參與演出

^{*} 承蒙香港小交響樂團允許參與演出

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香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Keith Hio

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季將見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil will celebrate its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.

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歡迎蒞臨欣賞港樂的音樂會，我們很想聽到你的寶貴意見，好讓我們做得更好！即上www.hkphil.org/survey填寫問卷，成功完成的觀眾有機會贏取港樂音樂會門券兩張。

「在梵志登棒下港樂
更上層樓……發出一
把像歐洲一級樂團那
豐富溫純之聲。」
周光蓁《亞洲週刊》

“The players sounded on fire at times and
were at one with the podium technically
and conceptually. More, please, maestro.”
Sam Olluver, *South China Morning Post*

太古集團慈善信託基金已連續六年
成為樂團的首席贊助，此為樂團史
上最大的企業贊助，太古對樂團的
支持和對藝術的遠見，令港樂邁向
更卓越的藝術成就。

來自世界每個角落的樂師，結合
本港精英，組成港樂這隊音樂勁
旅。2012年9月，梵志登正式出任
其音樂總監。在未來的日子，港樂
將繼續創新里程，籌劃國際巡演、
與本地精英更緊密合作及舉辦大型
音樂節目。港樂與拿索斯唱片合作
灌錄一系列中國作曲家的作品，首
張大碟現已推出。

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

The Swire Group Charitable Trust has been the Principal Patron
of the HK Phil for six years. Swire's enlightened support, the
most generous in the orchestra's history, continues to enable the
orchestra to reach towards high artistic goals.

The HK Phil's members come from every corner of the globe,
joining its strong core of Hong Kong musicians. In September
2012, Jaap van Zweden became the orchestra's Music Director.
Future years will see an ambitious series of new projects, with
major international tours, renewed local partnerships, and
large-scale concert events. The HK Phil has recently commenced
a multi-CD recording project for Naxos, featuring works by
Chinese composers.

The Hong Kong Philharmonic is financially supported by the Government of
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It's our great pleasure to have you at this HK Phil performance; it would
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關統安
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大提琴
cello

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2月15日的音樂會由香港電台錄音及錄影，香港電台第四台（FM97.6-98.9兆赫）現場直播，並於2月20日（星期三）下午2時重播。電視節目於2月23日（星期六）晚上9時50分，於香港電台網上廣播站（rthk.hk）及亞洲電視國際台播出。

香港電台製作人員

電台製作/錄音監製 鍾子豪/電台節目主持

李嘉盈、彭禮傑/電視製作/監製 倪秉郎/

編導 蕭婉棠/助理編導 蔡玉婷/

樂譜顧問 胡銘堯/實地錄影統籌 鄧美蘭/

電台及電視製作工程 電訊盈科廣播工程

The concert on 15th Feb is recorded by the RTHK and broadcast live by the RTHK Radio 4 (FM Stereo 97.6-98.9 MHz) with a repeat on 20th Feb (Wed) at 2pm. The TV programme will be broadcast via RTHK's website (rthk.hk) and ATV World on 23rd Feb (Sat) at 9:50pm.

RTHK PRODUCTION TEAM

Radio Production/Recording Producer Raymond Chung/Radio Presenters Jenny Lee, Ben Pelletier/ TV Production/Executive Producer Simon Ngai/Producer Cynthia Siu/ Assistant Producer Candy Choi/Music Score Advisor Dennis Wu/Mobile Production Unit Jolly Tang/Radio and TV Outdoor Broadcast Engineering PCCW Broadcasting Section

The background of the entire page is a complex, abstract pattern of concentric circles. These circles are drawn in thin lines of yellow, blue, and purple, creating a sense of depth and movement. The circles overlap and intersect, forming a series of smaller, more intricate patterns. The overall effect is a vibrant, almost hypnotic visual that draws the eye towards the center.

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