

香港管弦樂團 | HONG KONG PHILHARMONIC ORCHESTRA

MOZART'S OBOE &

KODALY'S DANCES

莫扎特
的雙簧管與
高大宜的民族舞

Mozart



吳懷世 指揮
Wilson Ng CONDUCTOR



韋爾遜 雙簧管
Michael Wilson OBOE

FRI 8:15PM

香港大會堂音樂廳
Hong Kong City Hall
Concert Hall

hkphil.org

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。
The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
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26
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2021

梵志登 音樂總監
Jaap van Zweden Music Director

同心抗疫 音樂會禮儀

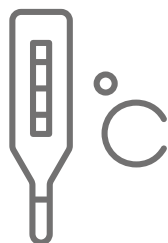
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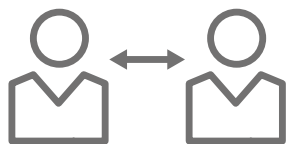
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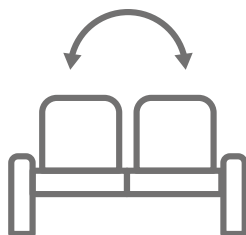
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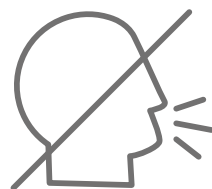
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接觸者，請勿出席音樂會
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have been in contact with
COVID-19 patients within the
last 14 days may not attend
the performance

莫扎特的雙簧管與高大宜的民族舞 MOZART'S OBOE & KODÁLY'S DANCES

- P. 2 莫扎特 MOZART 26'**
第三十六交響曲，「林茲」 Symphony no. 36, *Linz*
慢板——精神奕奕的快板 Adagio – Allegro spiritoso
稍慢板 Poco adagio
小步舞曲 Menuetto
急板 Presto
- P. 4 莫扎特 MOZART 21'**
雙簧管協奏曲 Oboe Concerto
坦率的快板 Allegro aperto
不太慢的慢板 Adagio non troppo
輪旋曲：小快板 Rondo: allegretto
- P. 6 高大宜 KODÁLY 16'**
《嘉蘭塔舞曲》 *Dances of Galánta*
- P. 10 吳懷世 指揮 Wilson Ng Conductor**
- P. 11 韋爾遜 雙簧管 Michael Wilson Oboe**

電台錄音 RADIO RECORDING

音樂會由香港電台第四台 (FM 97.6-98.9 兆赫及radio4.rthk.hk) 錄音；播放日期及時間將稍後公布。
The concert on 26 March 2021 is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk). The broadcast date is to be announced.



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until the end of the entire work



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莫扎特

WOLFGANG AMADEUS MOZART

C大調第三十六交響曲，K. 425，「林茲」

Symphony no. 36 in C, K. 425, *Linz*

慢板——精神奕奕的快板
稍慢板
小步舞曲
急板

Adagio – Allegro spiritoso
Poco adagio
Menuetto
Presto

作曲家

莫扎特 1756 年 1 月 27 日生於薩爾斯堡。他父親利奧波特野心大得過分，所以莫扎特早年大部分時間都在周遊歐洲列國，彷彿被兜售似的。莫扎特八歲寫成他第一首交響曲時，正身在倫敦。自幼舟車勞頓對莫扎特的心理毫無益處，而且他也開始嫌棄家鄉的人思想狹隘，渴望離開。1781 年 6 月他被僱主解僱，離開了在薩爾斯堡的工作崗位，然後永久移居維也納。

背景

一年多後（1782 年 8 月 4 日），莫扎特與康斯坦斯·韋伯結婚；十個月後誕下長子，但孩子兩個月大的時候便夭折。但莫扎特夫婦卻懵然不知：孩子出生後不久，兩人就跑到薩爾斯堡去了，好讓利奧波特有機會了解一下媳婦。兩人在薩爾斯堡逗留了三個月，而且顯然不急著回家，回程時更繞道前往林茲探望老朋友兼贊助人圖恩伯爵。莫扎特 1783 年 10 月 30 日到達林茲後，獲得伯爵「殷勤款待」，令他高興得答應與伯爵的私人樂團演出一場音樂會。他給父親寫信道：「我手上一首交響曲也沒有，所以要飛快地寫出一首新的。」

THE COMPOSER

Born in Salzburg on 27 January 1756, Mozart spent much of his early life touring around Europe with his exceedingly ambitious father, Leopold, and it was on a visit to London that the eight-year-old Mozart wrote what was to be the first of his symphonies. All that travelling did psychologically affected Mozart, and he came to despise what he regarded as the narrow, provincial attitudes of his hometown, and longed to move away. In June 1781 he was dismissed from his post in Salzburg and moved permanently to Vienna.

THE BACKGROUND

Just over a year later, on 4 August 1782, Mozart married Constanze Weber, 10 months after that their first son was born, and just two months later the baby suddenly died. But the parents were unaware of this; shortly after the birth, they travelled without their son to Salzburg so that Leopold could get to know Constanze. They spent three months in Salzburg and, apparently in no great hurry to return home, extended their absence by visiting Mozart's old friend and patron, Count Johann Anton Thun, at his home in Linz. The Mozarts arrived in Linz on 30 October 1783 and were so delighted to be received with "much courteousness" by Thun that Mozart agreed to give a concert with the Count's private orchestra. He wrote

演出歷史

作曲家花了四天寫作這首交響曲；1783年11月4日在林茲劇院首演，同場還演出了米高·海頓一首交響曲；曲中的慢速引子出自莫扎特手筆。

音樂

樂曲選用了雙簧管、巴松管、圓號、小號（以上每種樂器各二），還有定音鼓和弦樂（圖恩伯爵的樂團沒有長笛），是莫扎特所有交響曲中最受海頓影響的一首。最具「海頓特色」的是**第一樂章**慢速而親切的引子——雖然隨後的奏鳴曲式樂章頑皮嬉鬧，仍屬典型的莫扎特風格（不過再現部很少這麼規矩了）。**第二樂章**採用西西里舞曲柔和輕盪的節奏；齊奏弦樂啪嗒啪嗒地引入小調插段，靈感似乎來自同場演出的米高·海頓交響曲。著名莫扎特學者埃爾伯特·愛因斯坦指出「第三、四樂章要不是每小節皆充滿莫扎特式的半音變化、激動情緒和柔韌特性，則大有可能被誤認是海頓的作品。」**第三樂章**精緻迷人的中段滲入了蘭德勒舞曲（一種盛行於奧地利的舞蹈）的特色，為樂曲添上點點地方色彩，妙趣橫生；**第四樂章**活躍奔忙、精力充沛，對林茲樂團的小提琴手來說肯定是一大技術考驗。

編制 INSTRUMENTATION

兩支雙簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

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

to his father, “Because I do not have a single symphony with me, I am writing a new one at breakneck speed.”

PERFORMANCE HISTORY

Mozart spent four days composing the symphony, and it was first performed in the theatre at Linz on 4 November 1783, along with a symphony by Michael Haydn to which Mozart had added a slow introduction.

THE MUSIC

Scored for pairs of oboes, bassoons, horns and trumpets as well as timpani and strings (Thun’s Linz orchestra had no flutes) the *Linz Symphony* shows more strongly than any other Mozart symphony the influence of Joseph Haydn. The most obvious Haydnesque feature is the **first movement’s** slow and genial introduction, although the subsequent sonata-form romp (with an unusually regular recapitulation) is typical Mozart. The **second movement** makes use of the gently rocking rhythm of a *siciliana* while the minor-key episode introduced by pattering unison strings appears to have been inspired by a passage from the Michael Haydn Symphony performed in the same concert. In the words of the great Mozart scholar, Albert Einstein, the final two movements could be mistaken for Haydn “if it were not that they contain in every bar typically Mozartean chromaticism, agitation and pliancy.” The **third movement** includes a charming Trio which adds a delicious touch of local flavour by being somewhat in the nature of a popular Austrian dance, the *Ländler*, while the **fourth movement** is a bustling and energetic finale which would certainly have tested the virtuosity of the Linz violinists.

莫扎特

WOLFGANG AMADEUS MOZART

C大調雙簧管協奏曲，K. 314

Oboe Concerto in C, K. 314

坦率的快板

不太慢的慢板

輪旋曲：小快板

Allegro aperto

Adagio non troppo

Rondo: allegretto

作曲家

莫扎特之所以對薩爾斯堡不滿，主要源於他在宮廷樂團的經歷。僱主哥羅拉多王侯大主教，對處理薩爾斯堡社會運作的見解，在時人看來甚有遠見；不過，莫扎特對於自己身為音樂家的社會地位如何，想法卻經常與大主教相左。儘管如此，哥羅拉多大主教確實十分喜歡音樂，而且經常邀請歐洲一些頂尖器樂演奏家到來，與薩爾斯堡樂團合奏。

背景

一般來說，莫扎特都是看不起其他同行的，包括應大主教之邀來到薩爾斯堡的意大利雙簧管手費李安迪斯。費李安迪斯1777年4月1日到達，莫扎特不得不為他寫作一首協奏曲。可是不到四個月，莫扎特就辭掉了薩爾斯堡的工作到曼海姆去，而且帶着這首當時仍未演出的協奏曲手稿在身。莫扎特花了五個月時間在曼海姆求職，希望靠著向當地大人物提出請求、舉行音樂會演出自己的作品等，能夠找到新的差事，可惜最終未能如願以償。1777年11月4日，莫扎特給仍留在薩爾斯堡的父親寫信道：「樂團有位雙簧管手，名字我忘了，但演奏得非常好，音色很純淨很令人愉快。我把雙簧管協奏曲送給他了，現時正

THE COMPOSER

Mozart's frustration with Salzburg stemmed largely from his experiences with the court orchestra. His employer was Prince-Archbishop Colloredo, and while the archbishop had what was then regarded as very forward-looking views on how society in Salzburg should be managed, many of these came into conflict with Mozart's own perception of his place in society as a musician. Nevertheless, Colloredo certainly appreciated music, and often invited some of Europe's finest instrumentalists to perform with the Salzburg orchestra.

THE BACKGROUND

Generally, Mozart regarded his fellow-musicians with contempt, and that seems to have included an Italian oboist by the name of Giuseppe Ferlendis, who had been invited to Salzburg by Colloredo. He arrived on 1 April 1777, and Mozart was obliged to compose a concerto for him. But within four months Mozart had resigned from his post at Salzburg and travelled to Mannheim taking the manuscript of the as-yet unperformed concerto with him. He spent five months in Mannheim trying, unsuccessfully, to find a new post both by petitioning various important people there and by putting on concerts of his own music. On 4 November 1777 Mozart wrote to his father, who had stayed back in Salzburg, "In the orchestra here is an oboist, whose name I have forgotten but who plays very well and has a delightfully pure tone. I have made him a present

在卡納比舒家中一個房間裡製作抄寫，那傢伙高興得瘋了。」

演出歷史

這位雙簧管手就是費德烈舒·藍。莫扎特仍在曼海姆的時候，他就演出過這首協奏曲不下五次。莫扎特給父親寫信道：「藍先生第五次演奏我的雙簧管協奏曲……在這兒引起很大的轟動。樂曲現在成了藍先生的首本名曲。」藍後來成了莫扎特的好友，還跟莫扎特一起到巴黎去。兩人1781年初也有幾個月一起在慕尼黑度過，這時莫扎特也為他寫作了一首雙簧管四重奏。

音樂

雙簧管協奏曲**第一樂章**的速度標記（「坦率的快板」）幾乎只有莫扎特採用，雖然字面意思看來有點難以捉摸，但長篇樂團引子氣氛豪爽直率又興高采烈，所以「坦率的快板」的含意也就十分清晰了。突突有聲的伴奏偶然出現，營造出美妙的動感；在伴奏之上，雙簧管彷彿振翅而飛似的不斷舞動，既美妙優雅又調皮風趣。**第二樂章**卻呈現了雙簧管截然不同的一面，綿長而從容的旋律明顯有歌劇詠嘆調的影子。樂曲與歌劇的關聯在**第三樂章**更明顯：雙簧管那迷人的主旋律，四年後在莫扎特歌劇《後宮誘逃》再度出現，成了詠嘆調〈何等喜悅〉。每個樂章都有華采樂段，今天獨奏家演奏的華采樂段來自自己故倫敦交響樂團首席雙簧管——樂和傑先生。

編制 INSTRUMENTATION

兩支雙簧管、兩支圓號及弦樂組。
Two oboes, two horns and strings.

of my oboe concerto, which is now being copied in a room in Cannabich's house, and the fellow is quite crazy with delight.”

PERFORMANCE HISTORY

That oboist was Friedrich Ramm who performed the Concerto in Mannheim no less than five times during Mozart's sojourn there. Mozart wrote to his father, “Herr Ramm played for the fifth time my oboe concerto...which is making a great sensation here. It is now Ramm's *cheval de bataille*.” Ramm became a good friend of Mozart and the two spent several months in early 1781 in Munich where Mozart wrote an oboe quartet for him.

THE MUSIC

The Oboe Concerto's **first movement** carries a tempo marking (“*allegro aperto*”) almost unique to Mozart, and while its literal meaning (“fast and open”) might seem elusive, its implication is clear from the very forthright, cheerful and open-hearted character of the lengthy orchestral introduction. The chugging accompaniment continues off and on throughout, creating a marvellous sense of momentum above which the oboe flutters and dances away with wonderful gracefulness and a real sense of impish wit. An altogether different face of the oboe is revealed in the **second movement** with its long, languid melody with more than a hint of an operatic aria. The opera connection is more obvious in the **third movement** in which the oboe's charming principal melody was to turn up four years later as the aria “*Welche Wonne*” in Mozart's opera *Die Entführung aus dem Serail*. All three movements have cadenzas – free unaccompanied virtuosic passages. The cadenzas played in today's performance were composed by the late Roger Lord, Principal Oboe of London Symphony Orchestra.

1882-1967

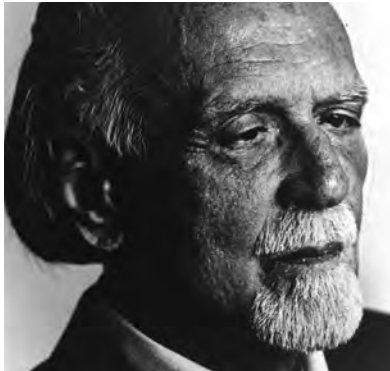
高大宜 ZOLTÁN KODÁLY

《嘉蘭塔舞曲》

Dances of Galánta

作曲家

高大宜1900年到布達佩斯大學研習前，一直都在匈牙利境各地的偏遠火車站生活：因為在高大宜出生前一年，他父親被指派為匈牙利國家鐵路的站長。1885年，父親被派駐到小鎮嘉蘭塔；往後七年，一家人就住在當地火車站的站長宿舍。高大宜小時候在教堂詩班唱歌，也在當地小學唸書。他在家裡接觸到的音樂比較嚴肅（父親會拉小提琴，母親也懂彈鋼琴），但同學卻會唱當地的傳統吉卜賽民歌，讓高大宜自小對民間音樂產生濃厚興趣，而且終其一生熱情不減。日後匈牙利音樂根據民間音樂塑造新聲音時，高大宜正是這種新聲音的代表人物；而且他對匈牙利民間音樂的研究，也是這個領域裡極重要的成果——他出版了一本民歌曲集，收錄4,000多首匈牙利本土民歌旋律。



THE COMPOSER

Until 1900, when he went to the University in Budapest, Kodály had spent his entire life in remote railway stations across Hungary. His father had been appointed a Station Master for the Hungarian State Railways the year before Zoltán was born, and in 1885 was posted to the small town of Galánta where for seven years, the family lived in the station-master's house and where Zoltán sang in the church choir and attended the elementary school. His fellow-pupils at that school would sing the traditional gypsy folk-tunes of the region which instilled in the young boy's heart – whose home-life was surrounded by rather more serious music-making (his father played the violin and his mother the piano) – a life-long passion for folk music. He was to become a leading figure in the creation of a new Hungarian musical voice founded on folk music and his research into Hungarian folk music is among the most important in this field. He published collections of over 4,000 indigenous Hungarian folk melodies.

THE BACKGROUND

While Kodály was to become one of the 20th century's most famous composers – appearing regularly conducting his music

高大宜 Zoltán Kodály © Archives Universal Edition

背景

雖然高大宜後來成為20世紀數一數二的名作曲家，而且定期在歐洲、俄羅斯、英國和美國各地指揮自己的作品，不過他沒有忘本：離開嘉蘭塔近50年後寫成《嘉蘭塔舞曲》，歌頌小時候在鎮上度過的七年光陰。這首樂曲更是他最色彩繽紛的管弦作品之一。1933年，布達佩斯愛樂協會委約高大宜創作新曲，慶祝該會成立80週年。高大宜記起在嘉蘭塔唸小學時，校內朋友們所唱所跳的曲調和舞蹈，於是找來一本有關匈牙利吉卜賽舞蹈的著作（1800年在維也納出版），當中收錄了一些舞曲，出處是「幾位來自嘉蘭塔的吉卜賽人」。

演出歷史

他從中選取了五首舞曲，改編成一首一氣呵成的單樂章管弦樂曲，1933年10月23日在布達佩斯首演，由杜南意指揮。高大宜共創作了十多首管弦樂曲傳世，《嘉蘭塔舞曲》向來屬於最受歡迎的一批。

音樂

大提琴奏出宣敘調似的開端（弦樂卻飛奔似的追趕著大提琴），稍後圓號、雙簧管和長笛模仿同一旋律，再陸續由其他樂器承接，直至獨奏單簧管裝飾性質的華麗樂句

across Europe, Russia, Britain and America – he never forgot his roots and, almost half-a-century after leaving the town, he celebrated his seven formative years as a young boy in Galánta with one of his most colourful orchestral scores, the *Dances of Galánta*. The work came about following a commission from the Budapest Philharmonic Society in 1933 for a new work to celebrate their 80th anniversary. Remembering the songs and dances of his school friends at Galánta he turned to a book of Hungarian gypsy dances published in Vienna in 1800 which included some dances “after several gypsies from Galánta”.

PERFORMANCE HISTORY

He took five of these and arranged them in one continuous movement for orchestra. It premiered in Budapest on 23 October 1933 conducted by Ernő Dohnányi. Of Kodály's dozen or so works for orchestra, it remains one of the most popular.

THE MUSIC

A recitative-like opening from the cellos (chased by scampering strings) is imitated by the horn, the oboe and flute and gradually taken up by other members of the orchestra until the first dance is announced with a decorative flourish by a solo clarinet. The second dance is a more animated, rhythmically

響起，第一舞曲正式開始。第二舞曲比前一首活潑，節奏也更引人入勝。旋律初時由獨奏長笛奏出，但隨後的管弦樂色彩與效果卻千變萬化。可是第一舞曲在弦樂重現，帶來異常激情的一刻，然後輕盈靈巧的雙簧管為第三舞曲掀開序幕。高音木管樂和打擊樂營造出奇幻的效果，接著小提琴和全樂團先後成為主導，動感也漸漸增強，為第四、第五舞曲作準備。第四舞曲活力充沛，最先響起的是小提琴。隨著動感越來越強，似乎樂曲的高潮也快要來臨了。可是音樂卻突然停下來；然後一個由小提琴、中提琴和長笛分享的旋律又突然響起——原來第五舞曲已經闖進來了。往後有些寫法顯然十分幽默，動感也再次增強，甚至持續更長時間，直至音樂再次突然停頓；隨後單簧管奏出抒情而綿長的華采樂段，令人想起全曲的開端。全樂團再度加入，讓這首極盡耀眼的管弦樂曲結束時既振奮又熱鬧。

樂曲剖析中譯：鄭曉彤

arresting one, and is initially played by a solo flute followed by a rich variety of instrumental colours and effects. Nevertheless the first dance reappears in the strings to provide a moment of intense passion before the third dance is announced by a light and nimble oboe. Some magical effects from high woodwinds and percussion follow, and then the violins, followed by the full orchestra take over this dance. The violins announce the energetic fourth dance, and as the momentum continues to increase, it seems that the work is building to a climax. Suddenly the music stops and the fifth dance, a melody shared between violins, violas and flute, breaks in. Some decidedly humorous writing ensues and once again the momentum builds up, this time carrying on even further until another abrupt break brings to mind the work's opening with a long and richly expressive clarinet cadenza. The entire orchestra returns and brings this most dazzling of orchestral showpieces to a rousing and boisterous conclusion.

All programme notes by Dr Marc Rochester

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、定音鼓、打擊樂器及弦樂組。

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



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奧斯卡配樂大師：
漢斯·森瑪與譚盾



吳懷世 指揮
Wilson Ng CONDUCTOR



李垂誼 大提琴
Trey Lee CELLO

HANS ZIMMER & TAN DUN

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TAN Dun
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吳懷世 WILSON NG

指揮 Conductor

PHOTO: Peter Adamik

備受國際樂壇矚目的香港指揮家吳懷世，自28歲起獲任為韓國首爾愛樂樂團首位外籍副指揮，是該樂團史上最年輕的指揮家。他曾於多個國際重要賽事脫穎而出，包括德國馬勒指揮大賽、德國蘇堤爵士國際指揮大賽、法國史雲蘭諾夫國際指揮大賽、美國阿斯本音樂節指揮大賽。他亦是香港馬勒樂團的創辦人及藝術總監。

吳懷世與首爾愛樂樂團的樂季音樂會首演獲得一致好評，《韓國聯合新聞社》形容他指揮蕭斯達高維契交響曲「恍若指揮家為蕭斯達高維契本人」。他隨即獲首爾愛樂樂團邀請指揮多個樂季音樂會，更於2019年和2020年帶領樂團在首爾藝術中心音樂節作開幕演出。他又於疫情期間帶領樂團首次呈獻網上直播音樂會，以及參與一系列錄影演出。韓國一流樂團亦頻常邀請他作客席指揮。

吳懷世亦與歐洲多個著名樂團合作，包括蘇黎世市政廳樂團、法蘭克福電台交響樂團、法國電台愛樂樂團、丹麥國家交響樂團、BBC蘇格蘭交響樂團等。

吳懷世於11歲開始學習長笛，曾與法國里昂歌劇院芭蕾舞團以客席長笛獨奏身份合作。及後，他獲蘇格蘭皇家音樂學院頒發全額獎學金取得指揮碩士學位，並獲推薦到柏林藝術大學深造指揮。

Internationally sought-after conductor Wilson Ng is currently the Associate Conductor of the Seoul Philharmonic Orchestra, appointed at the age of 28 as the youngest conductor in the orchestra's history. He has swept coveted prizes at globally renowned competitions, including the Mahler Competition in Bamberg, the Sir Georg Solti International Conductors' Competition in Frankfurt, and the Svetlanov International Conducting Competition in Paris. He is also the Artistic Director of the Gustav Mahler Orchestra Hong Kong.

Following his debut performance of Shostakovich's Symphony no. 1 with the Seoul Philharmonic Orchestra (SPO), Ng was praised by *Yonhap News* "as if he had become Shostakovich himself". He was immediately engaged by SPO to conduct subsequent events, including the Seoul Arts Center Orchestra Festival's opening concerts in 2019 and 2020. He led SPO's first live-streamed online concerts and executed a series of virtual reality experience recordings during the COVID-19 pandemic. His success has led him to conduct other major Korean orchestras.

He has also worked with many leading European orchestras, including Tonhalle-Orchester Zürich, Frankfurt Radio Symphony, Philharmonique de Radio France, Danish National Symphony and BBC Scottish Symphony orchestras.

Ng began his musical journey at the age of 11 by learning the flute. He performed as a guest solo flautist with the Lyon National Opera Ballet prior to specialising in conducting, and advanced his conducting studies at the Universität der Künste Berlin and the Royal Conservatoire of Scotland.



韋爾遜

MICHAEL WILSON

雙簧管 Oboe

PHOTO: Cheung Wai-lok

韋爾遜2005年起獲聘為香港管弦樂團（港樂）聯合首席雙簧管，於2009年起擢升為首席雙簧管。移居香港前，他經常與倫敦多個樂團合作，包括倫敦愛樂樂團，更跟隨當時的首席指揮馬素爾往德國巡演。他亦與英國其他樂團合作，演出韋華第雙簧管與小提琴協奏曲，由尼高·甘迺迪指揮。

韋爾遜早年就讀於倫敦市政廳音樂及戲劇學院，以一級榮譽畢業之餘，更獲頒木管樂系「菲臘·鍾斯獎」；之後獲邀加入新成立的倫敦南岸交響樂團。

韋爾遜自八歲起就接觸音樂，當時他在教堂唱詩班詠唱，每天均需要綵排和崇拜，直到14歲為止，從而養成對音樂的深入理解，對合唱曲目的廣泛認識。

韋爾遜曾獲西澳洲交響樂團、馬來西亞愛樂、伯明翰城市交響樂團邀請擔任客席首席雙簧管。

閒暇時，韋爾遜常常陪伴他的兩個兒子（奧利弗和查理）嬉戲玩耍。

Michael Wilson was appointed Principal Oboe of the Hong Kong Philharmonic Orchestra (HK Phil) in 2009. Prior to this he was Co-Principal Oboe from 2005. Before moving to Hong Kong, he was working regularly with London-based orchestras including the London Philharmonic Orchestra with which he toured extensively in Germany under the direction of then Chief Conductor, Kurt Masur. He also worked with other UK orchestras, which gave rise to the opportunity to play Vivaldi's Concerto for Oboe and Violin, with Nigel Kennedy.

Michael studied at the Guildhall School of Music and Drama in London where he graduated with First Class Honours and received the Philip Jones prize for woodwind. He was then awarded a place in the newly founded orchestra, the Southbank Sinfonia, based in London.

Michael's introduction to music started at eight years old when he began singing as a chorister in a cathedral choir. Attending rehearsals and services every day until the age of 14, he developed a keen musical understanding and acquired a broad knowledge of choral repertoire.

He has been invited to play Guest Principal Oboe with orchestras including the Western Australian Symphony Orchestra, the Malaysian Philharmonic Orchestra and the City of Birmingham Symphony Orchestra.

Michael spends any free time having fun with his two sons, Oliver and Charlie.

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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，涵蓋2020/21至2021/22兩個樂季。

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 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, SBS, 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 through to the end of 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 has been appointed as Resident Conductor, effective December 2020 and covering the 2020/21 and 2021/22 seasons.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering 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 and live Naxos recordings were enthusiastically received by audiences, praised by critics at home and abroad, and garnered *Gramophone* Orchestra of the Year Award 2019.

The HK Phil has toured extensively across Mainland China and, 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 20th 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, 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 Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

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

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

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監 MUSIC DIRECTOR



梵志登
Jaap van Zweden, 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

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

許致兩 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
倪瀾 Ni Lan
徐姮 Xu Heng
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
簡宏道 Russell Kan Wang-to
劉博軒 Liu Boxuan
冒異國 Mao Yiguo
華嘉蓮 Katrina Rafferty
韋鈴木美矢香 Miyaka Suzuki Wilson
冒田中知子 Tomoko Tanaka Mao
黃嘉怡 Christine Wong
周騰飛 Zhou Tengfei

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
李銘蘆 Li Ming-lu
宋泰美 Tae-mi Song
宋亞林 Song Yalin

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

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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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施家蓮 Linda Stuckey

雙簧管 OBOES

韋爾遜 Michael Wilson ●
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 ●
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SPECIAL PROJECTS

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The Hong Kong Jockey Club Charities Trust

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The Tung Foundation

樂器捐贈 INSTRUMENT DONATION

商藝匯萃

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈

艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

張爾惠先生 捐贈

洛治·希爾 (c.1800) 小提琴

鍾普洋先生 捐贈

多尼·哈達 (1991) 大提琴

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 Mao

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

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

香港管弦協會婦女會 捐贈

所捐贈之罕有樂器

- 安域高·洛卡 (1902) 小提琴·由程立先生使用
- 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓓小姐使用
- 約瑟·加里亞奴 (1788) 小提琴·由樂團第二副首席王亮先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
- 華格納大號乙套
- 翼號乙支

為支持港樂首演《指環》四部曲，

以下人士借出一套四支華格納大號

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
- 應琦泓先生

劉元生慈善基金安排借出

G. B. 瓜達尼尼 (1760) 小提琴，由樂團首席王敬先生使用

胡百全律師事務所安排借出

李卡多·安東尼亞齊 (1910) 小提琴，由樂團第一副首席梁建楓先生使用

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, played by Mr Ni Lan

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*

- Mr Pascal Raffy
- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
- Mr Steven Ying

A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin, played by Mr Jing Wang, Concertmaster

A loan arranged by P. C. Woo & Co.

Riccardo Antoniazzi (1910) Violin, played by Mr Leung Kin-fung, First Associate Concertmaster

樂團席位贊助 CHAIR ENDOWMENT

您也可以像**邱啟楨紀念基金**般贊助樂團席位，邀請樂師參與活動，從而建立緊密聯繫。贊助人同時可獲贈音樂會門票及中休酒會券，時刻享受精彩美樂。請即支持港樂席位贊助計劃。

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香港管弦樂團教育及社區活動

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1 復活節音樂會 (共融音樂會)

2 何鴻毅家族基金作曲家計劃公開工作坊及演出

3 「賽馬會音樂密碼教育計劃」—— 到校指導音樂小組

4 太古「港樂·星夜·交響曲」

5 香港管弦樂團社區音樂會2019《我係邊個?》

6 「賽馬會音樂密碼教育計劃」—— 樂器大師班

Happy Easter Concert (Inclusive Concert)

The Robert H. N. Ho Family Foundation Composers Scheme Public Working Session & Showcase

Jockey Club Keys to Music Education Programme – Focused Ensemble Visit to schools

Swire Symphony Under The Stars

The HK Phil Community Concert 2019 – “Who Am I?”

Jockey Club Keys to Music Education Programme – Instrumental Masterclass

港樂致力以多元的音樂表演和活動培育香港下一代的音樂家和觀眾，每年為超過40,000名學童、老師和大眾送上精彩多姿的教育及外展活動，豐富其音樂體驗。

The HK Phil places great importance on nurturing local musicians, developing audiences and enriching their musical experiences through a wide range of activities. Each season, more than 40,000 students, teachers and citizens benefit from our education and outreach concerts and activities.



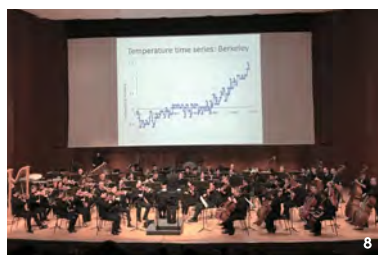
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7 香港文化中心30週年活動

8 太古樂賞：全球暖化I@香港大學

9 「賽馬會音樂密碼教育計劃」——
室樂系列音樂會@大館

10 「賽馬會音樂密碼教育計劃」—— 學校專場音樂會

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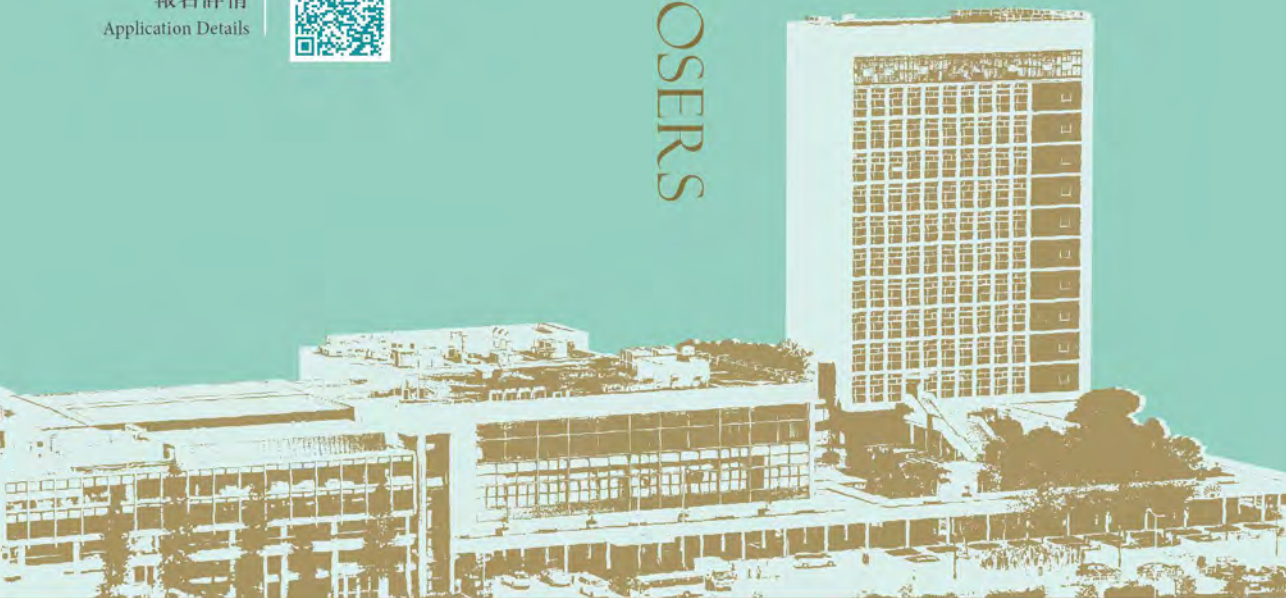
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A commissioned work to be
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截止報名日期
Application Deadline

26.4.2021

報名詳情
Application Details



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作為香港的文化大使，港樂希望能跨越時空地域所限，為香港以及世界各地的樂迷繼續演奏，在網上平台及代表香港於國際舞台呈獻動人的演出。請支持全新的音樂大使基金，讓港樂繼續前行。

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港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

2 APR 2021

FRI 8PM
CC
\$420 \$320 \$220

奧斯卡配樂大師：漢斯·森瑪與譚盾 Oscar Maestros: Hans Zimmer & Tan Dun

漢斯·森瑪 《星際啟示錄》組曲
譚盾 《臥虎藏龍》協奏曲
蕭斯達高維契 第一交響曲
蕭斯達高維契 第二爵士組曲：第二圓舞曲
(尤洛夫斯基改編)
Hans ZIMMER *Interstellar Suite*
TAN Dun *Crouching Tiger, Hidden Dragon Concerto*
SHOSTAKOVICH *Symphony no. 1*
SHOSTAKOVICH *Suite no. 2 for Jazz Orchestra: Waltz no. 2*
(arr. Jurowski)

吳懷世，指揮
李垂誼，大提琴
Wilson Ng, conductor
Trey Lee, cello

10 APR 2021

SAT 8PM
CC
\$380 \$280 \$180

精彩布拉姆斯 Best of Brahms

布拉姆斯 第一匈牙利舞曲
韋伯 巴松管協奏曲
布拉姆斯 第四交響曲
BRAHMS *Hungarian Dance no. 1*
WEBER *Bassoon Concerto*
BRAHMS *Symphony no. 4*

齊亞齊亞尼尼，指揮
莫班文，巴松管
Mariano Chiacchiarini, conductor
Benjamin Moermond, bassoon

11 APR 2021

SUN 3PM
CC
\$380 \$280 \$180
歡迎三歲及以上大小朋友
For ages three and above

太古週日家 + 賞系列：動物嘉年華 Swire Sunday Family Series: Carnival of the Animals

米堯 《屋頂上的牛》選段
佛漢威廉士 《黃蜂》序曲
林姆斯基-高沙可夫 《大黃蜂的飛行》
海頓 第八十二交響曲，「熊」：第四樂章
聖桑 《動物嘉年華》
MILHAUD *The Ox on the Roof* excerpt
VAUGHAN WILLIAMS *The Wasps Overture*
RIMSKY-KORSAKOV *Flight of the Bumble Bee*
HAYDN *Symphony no. 82, The Bear: 4th movement*
SAINT-SAËNS *The Carnival of the Animals*

齊亞齊亞尼尼，指揮
張緯晴，鋼琴
王應淳，鋼琴
阿V，主持
Mariano Chiacchiarini, conductor
Rachel Cheung, piano
Anson Wong, piano
Vivek Mahbubani, presenter

16 & 17 APR 2021

FRI & SAT 8PM
CC
\$420 \$320 \$220

太古輕鬆樂聚系列：皮亞佐拉百歲誕辰 Swire Denim Series: Piazzolla at 100!

皮亞佐拉 《大探戈》
皮亞佐拉 《布宜諾斯艾里斯的四季》
珍納舒特拿 《牧場》：舞曲四首
皮亞佐拉 《自由探戈》
及更多
PIAZZOLLA *Tangazo*
PIAZZOLLA *The Four Seasons of Buenos Aires*
GINASTERA *Estancia: Four Dances*
PIAZZOLLA *Libertango*
and more

齊亞齊亞尼尼，指揮
王敬，小提琴
鄭勵及朱永康，探戈舞者
Mariano Chiacchiarini, conductor
Jing Wang, violin
Lily Cheng & Raymond Chu, tango dancers

26 APR 2021

MON 7:30PM
JC Cube, Tai Kwun
\$200

港樂×大館：室樂音樂會系列 美洲的夏夜（木管五重奏） HK Phil × Tai Kwun: Chamber Music Series Summer Nights in the Americas (Woodwind Quintet)

狄里維拉 《艾里斯的熱帶風情》
依華森 《呼嚕的叉子》五重奏
巴伯 《夏樂》
Paquito D'RIVERA *Aires Tropicales*
Eric EWAZEN *Roaring Fork Quintet*
BARBER *Summer Music*

盧韋歐，長笛
關尚峰，英國管
劉蔚，單簧管
陳邵桐，巴松管
柏如瑟，圓號
Olivier Nowak, flute
Kwan Sheung-fung, cor anglais
Lau Wai, clarinet
Toby Chan, bassoon
Russell Bonifede, horn

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