

SEASON OPENING:
JAAP |
BEETHOVEN 7

樂季揭幕：
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FRI & SAT 8PM
香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall



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CONDUCTOR
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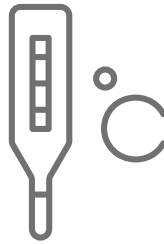
Guidelines for your concert visit under COVID-19

歡迎蒞臨音樂廳。港樂一直把觀眾、客席音樂家、樂團樂師和員工的健康與安全放於首位，並致力為觀眾提供安全的環境，讓您盡情享受音樂會。我們準備好下列防疫措施，敬請遵守，保障自己，守護他人。

Welcome back to the concert hall. We always put the health and well-being of our audience, guest artists, members of the orchestra and staff as our top priority, and we are trying our very best to offer you a safe and enjoyable concert experience. In view of the COVID-19 pandemic, please observe the following safety guidelines to protect yourself and others.



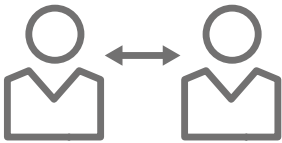
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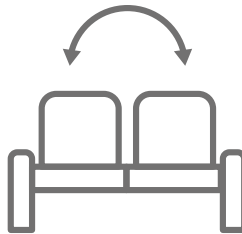
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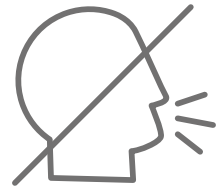
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獻辭 MESSAGE

衷心祝賀香港管弦樂團（港樂）2021/22樂季隆重揭幕，並歡迎享譽國際的音樂總監梵志登重返港樂舞台。

港樂不僅是亞洲頂尖的管弦樂團，還是香港出色的文化大使，疫情期間依然傾力演出，呈獻美樂，鼓舞人心。自2020年以來，樂團已舉辦五次網上音樂會、近80個網上節目，錄得觀看次數逾130萬次。隨著演出場地於3月重新開放，樂團即復辦現場表演。今晚的音樂會為觀眾呈現本港中西薈萃的特色，由一眾音樂名家演繹多首曲目。掀開序幕的是香港作曲家姚恩豪的作品《老貝》，屬世界首演，別具意義；其後樂團會演奏貝多芬兩首名作：小提琴協奏曲和第七交響曲，紀念去年貝多芬250週年誕辰，向這位音樂巨人致敬。

樂季的亮點還包括到中國內地進行大型巡演。我亦樂見國家「十四五」規劃支持香港發展成為中外文化藝術交流中心。深信港樂定會繼續與內地以至世界各地的知名樂團及樂師加強交流合作，迸發創意火花。

香港特區政府向來十分重視藝術文化發展，並會不斷推廣和支援本地藝文團體及藝術人才。藝術文化事業得以蓬勃發展，百花齊放，商界的支持亦非常重要。衷心感謝太古集團未來三年繼續擔任港樂首席贊助，期待日後有更多企業加入支持行列，一同贊助和推廣藝術文化活動。

謹祝港樂新樂季各項節目圓滿成功，在座各位有一個愉快難忘的晚上。



林鄭月娥 Mrs Carrie Lam

香港特別行政區行政長官
Chief Executive
Hong Kong Special Administrative Region

It gives me great pleasure to congratulate the Hong Kong Philharmonic Orchestra (HK Phil) on the opening of its 2021/22 Season, and to welcome the return of Jaap van Zweden, the orchestra's internationally acclaimed Music Director.

Asia's leading orchestra and Hong Kong's pre-eminent cultural ambassador, the HK Phil has remained a visible and inspiring force throughout the pandemic. Since 2020, the orchestra has produced five online concerts and nearly 80 online programmes, reaching more than 1.3 million views. And with the reopening of venues in March, it has returned to live performances. This evening's season-opening concert captures the singular East-West spirit of the city and its celebrated orchestra, opening with the world premiere of Hong Kong composer Raymond Yiu's *Old Bei*. Two acclaimed Beethoven works – the Violin Concerto and Symphony no. 7 – are also featured, in tribute to Beethoven's 250th anniversary in 2020.

Season highlights include a grand tour of Mainland China. I am also pleased to note that the National 14th Five-Year Plan supports Hong Kong's development into a hub for arts and cultural exchange between China and the rest of the world. And I am confident that the HK Phil will continue to expand its creative ties with renowned orchestras, and performers, in the Mainland and around the world.

The Hong Kong Special Administrative Region Government attaches great importance to arts and culture development, and we will continue to promote and assist our arts and cultural groups and artists. The support of business is also vital to a thriving arts and cultural scene. In this regard, I am delighted to thank the Swire Group, which has extended its commitment to the HK Phil, as Principal Patron, for another three years. I hope to see more corporate involvement in arts sponsorship and cultural promotion in future.

I wish the HK Phil an exhilarating season. I know you will all enjoy this memorable evening.

獻辭 MESSAGE

謹代表香港管弦樂團，歡迎各位蒞臨2021/22樂季揭幕音樂會。

今晚音樂總監梵志登大師再次回到台上帶領港樂，將為大家呈獻香港作曲家姚恩豪的新作首演，以及貝多芬兩首鉅著：分別是由樂團首席王敬擔任獨奏的小提琴協奏曲，以及貝多芬認為他個人「最出色」的第七交響曲。

在這個精彩多姿的新樂季，我們將繼續邀請世界頂尖音樂家來港，與本地社區合作，培育香港音樂人才，促使香港成為世界和中國的藝術重鎮。

全賴眾多朋友的相助，這個樂季才得以順利展開。我們對香港特區政府透過民政事務局，以及康樂及文化事務署旗下場地伙伴計劃的長期支持，感激至深。衷心感謝首席贊助太古集團自2006年以來堅定不移的支持。同時鳴謝香港賽馬會慈善信託基金對教育及外展計劃的資助，讓無數香港學童受惠。特此向本場音樂會的冠名贊助大華銀行致上衷心謝意。

由衷感謝大師會會員、一眾贊助商、捐款者，還有廣大樂迷的厚愛，在過去變幻莫測的一年裡，支撐著我們跨越重重挑戰。我們已準備就緒，與您一起展開全新的音樂旅程！

祝您有一個愉快的晚上。



岑明彥 Mr David Cogman

香港管弦協會董事局主席
Chairman, Board of Governors
The Hong Kong Philharmonic
Society Limited

On behalf of the Hong Kong Philharmonic Orchestra, I am delighted to welcome you to our 2021/22 Season Opening concert.

Our Music Director, Maestro Jaap van Zweden, returns to the stage tonight to conduct the premiere of a brand new piece by Hong Kong composer Raymond Yiu, Beethoven's Violin Concerto, with our Concertmaster Jing Wang as soloist, and Beethoven's dramatic Symphony no. 7, which the composer considered his "most excellent symphony".

This exciting and diverse season of music will see us bringing world-class musicians to Hong Kong, working with the local community, developing local musical talent, and promoting the city as a centre for the arts, both abroad and in the Chinese Mainland.

This season is made possible by the help of many friends. We are deeply grateful to the Government of the HKSAR for their steadfast support through the Home Affairs Bureau, and the Leisure and Cultural Services Department's Venue Partnership Scheme. We thank our Principal Patron, Swire, for their unwavering support since 2006. We would also like to thank The Hong Kong Jockey Club Charities Trust for their support of our education and outreach programmes, which allow thousands of Hong Kong children to connect with music. We are very grateful to UOB for sponsoring tonight's concert.

I would like to thank our Maestro Circle members, our many sponsors and patrons, and, above all, our audience which has supported us through the challenges and many changes of the past year. This will be a wonderful season of music, and we look forward to enjoying it together with you.

I wish you all an enjoyable evening.

獻辭 MESSAGE

歡迎蒞臨由大華銀行贊助的香港管弦樂團第四十八個樂季揭幕音樂會。

一場新冠疫情，提醒我們世事無常。要在挑戰中前行，就必須堅守承諾、抓緊機遇，破格創新務求與時並進。

擁有八十多年歷史的大華銀行就是秉持這些信念穩健成長。我們所關注的不只是客戶的未來，還有我們後代的將來。我們視長遠經濟、社會和環境福祉為己任，為客戶、員工以至社區締造可持續發展的未來。

因此，我們透過各類型適切的綠色金融方案協助客戶負責任地發展業務，同時培育專才，並積極透過社區關懷計劃，尤其於藝術、兒童和教育三大領域，去促進社會共融和環境福祉，讓社區受惠。

世事雖無常，但只要齊心協力，目標一致，便能乘風破浪、啟航前行。

我謹代表大華銀行，誠邀各位盡情享受這場音樂會，一同感受梵志登大師以及一眾港樂樂師為大家呈獻的精彩演出。



葉楊詩明 Mrs Christine Ip

大華銀行大中華區行政總裁
CEO – Greater China
UOB

Welcome to the opening concert of the HK Phil's 48th season, sponsored by UOB.

The COVID-19 pandemic reminds us of the impermanence of things in the world. In order to be progressive through the challenges, we must be committed, grasp every opportunity, and be innovative and distinctive.

As a bank with over 80 years of history, UOB has been living up to these beliefs to maintain sustainable growth. We not only focus on the future of our customers, but also on future generations. We take long-term economic, social, and environmental well-being as our responsibility. In this spirit, we forge a sustainable future for the betterment for all.

As such, we provide appropriate green financing solutions for our customers to drive growth responsibly, develop talents and professionals, and foster social inclusiveness and environmental well-being through our community care programme focusing on art, children, and education.

While the world is impermanent, with commitment and unity, we are able to set the sails, surging forward for a better future.

On behalf of UOB, I wish you an enjoyable night with Maestro Jaap van Zweden and the entire Hong Kong Philharmonic Orchestra.



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樂季揭幕

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SEASON OPENING

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P. 8 **姚恩豪 RAYMOND YIU** 11'

《老貝》(2020) (世界首演)
Old Bei (2020) (World Premiere)

P. 12 **貝多芬 LUDWIG VAN BEETHOVEN** 42'

小提琴協奏曲 Violin Concerto

不太快的快板	Allegro ma non troppo
稍緩板	Larghetto
輪旋曲：快板	Rondo: Allegro

中場休息 INTERMISSION


P. 16 **貝多芬 LUDWIG VAN BEETHOVEN** 36'

第七交響曲 Symphony no. 7

稍慢速—極快板	Poco sostenuto – Vivace
小快板	Allegretto
急板—不太快的急板	Presto – Assai meno presto
輝煌的快板	Allegro con brio


P. 20 **梵志登** 指揮 **Jaap van Zweden** Conductor


P. 21 **王敬** 小提琴 **Jing Wang** Violin


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引子

大家經常將「貝多芬」與「英雄氣概」相提並論。他生活的年代，也大致與法國大革命時期英雄人物拿破崙同期。拿破崙的崛起非常耀眼，但最後遇上災難式的沒落。貝多芬早年也很欣賞拿破崙，但後來卻憤怒地否定拿破崙。1827年貝多芬逝世的時候，他自己也成了新式英雄人物的代表：他成了不但能改變自己的命運，更能改變世界的命運的「偉人」（當時通常是男性），但靠的不是政治暴力，而是藝術。

從小時候被生父虐待到民主夢破滅，加上聽力每況愈下所帶來的痛苦、沮喪和孤單，貝多芬內心必須充滿英雄氣概才能熬得過。但從今晚音樂會兩首貝多芬作品看來，他的成就遠遠不止堅毅不屈。華格納形容「第七交響曲」為「舞曲的完美典型」；事實上，樂曲四個樂章都反映出這一點，儘管方式不盡相同。「第七交響曲」首演時一炮而紅，但小提琴協奏曲首演卻是一敗塗地——然而時至今日，兩首樂曲都屬於貝多芬最受歡迎的作品。萬丈光芒與動人的戲劇效果，就以精緻優雅、專注沉思似的慢樂章，以及熱鬧幽默的終樂章來平衡。

貝多芬的成就多種多樣，既深且廣。在中國內地，有時他是個受爭議的人物，但到底主流意見是推崇他的想像力、真摯情感以及人文精神的力量。喜歡貝多芬的人甚為普遍，而且在一個跟貝多芬老家截然不同的國度裡，樂迷竟也如此珍視貝多芬——姚恩豪的《老貝》巧妙地融合了中國音樂元素，一方面向貝多芬的普遍性致敬，另一方面向中國樂迷致敬。

INTRODUCTION

Beethoven's name is most often associated with heroism. His life coincided with the dazzling rise and catastrophic fall of the French Revolutionary hero Napoleon, whom he first admired then angrily repudiated. By the time of his death in 1827, Beethoven himself had come to stand for a new kind of hero: the "great man" (it was usually a man) who could change not only his own destiny, but that of the world, not through political violence, but through art.

It certainly required heroism of the deepest kind to endure horrible abuse at the hands of his father, the shattering of his democratic political hopes, and above all the pain, frustration and isolation of his increasing deafness. But as the two Beethoven works in this programme show powerfully, there is so much more to his achievement than gritty determination. Wagner famously called the Seventh Symphony "the apotheosis of the dance", with dance elements reflected in different ways in all four of its movements. The symphony was a colossal hit at its premiere, the Violin Concerto was an equally colossal flop, but today it stands alongside the symphony as one of his best-loved works. Brilliance and high drama are balanced by exquisite, rapt contemplation in the slow movement, and by boisterous, playful humour in the finale.

The range of Beethoven's achievement is matched by the breadth of his appeal. In China he has sometimes been a controversial figure, and yet in the end his celebration of imagination, emotional truthfulness and of the strength of the human spirit has prevailed. Raymond Yiu's *Old Bei* is a tribute to both to the universality of Beethoven's appeal and, through ingenious interweaving with Chinese musical elements, of the way a nation very different from his own has taken him to its heart.

JAAP | DVOŘÁK 7

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德伏扎克 第七交響曲



余沛霖 鋼琴
Avan Yu
PIANO

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b. 1973 年生

姚恩豪

RAYMOND YIU

《老貝》，為樂隊而寫 (2020)

Old Bei, for Orchestra (2020)

(世界首演 World Premiere)

「貝多芬」這個名字，最初由李叔同 (1880-1942) 介紹給中國觀眾 (後來在觀眾群中變成暱稱「老貝」)。1906年，李叔同發表文章〈樂聖比獨芬傳〉*，令許多投身五四運動 (1919年) 的進步知識分子得到啟發。往後，貝多芬其人其事其樂，都成了「逆境奮鬥」、「克服苦困，終成大器」的同義詞，更成為現代華人文化的重要部分。中國第一個交響樂團「上海市政府交響樂團」 (後來易名為「上海交響樂團」) 經常演出貝多芬的作品；國內教會學校的合唱團唱聖詩〈與所有榮耀之子同唱〉(Sing with All the Sons of Glory) 時，則調寄貝多芬名曲《快樂頌》；另外，百年下來，許多作家的著作都與貝多芬息息相關，如郭沫若、宗璞、傅雷等。

《老貝》的種子正是貝多芬「第五交響曲」開端四個不同的音高 (G-降E-F-D)；初時由長笛奏出民歌似

The name of Ludwig van Beethoven – or Old Bei, as he came to be known affectionately in China – was first introduced to Chinese audiences by Li Shutong (1880-1942). Li's 1906 article "The Sage of Music"* inspired many of the progressive intellectuals involved in the May Fourth Movement (1919). Since then, the story and music of Beethoven – synonymous with struggle against adversity, with success achieved through the overcoming of difficulty and bitterness – have become an integral part of modern Chinese culture. Beethoven's music was a constant fixture in the programming of China's first symphony orchestra, the Shanghai Municipal Orchestra (later renamed Shanghai Symphony Orchestra), while choruses from Chinese missionary schools sing the hymn "Sing with All the Sons of Glory" to the tune of *An die Freude*, Beethoven's famous "Ode to Joy". Guo Moruo, Zong Pu and Fu Lei are just a few of the many writers whose works feature Beethovenian connections over the years.



姚恩豪
Raymond Yiu
©Malcolm Crowthers

作曲家簡介

旅居倫敦的香港作曲家和爵士鋼琴家姚恩豪，2010年曾獲英國歌曲創作人、作曲家及作詞家學會頒發英國作曲家獎，並曾於2004、2012、2013和2018年獲得同一獎項提名。他的早期作品曾受美國作曲家、鋼琴家兼指揮家科斯的推崇。姚氏曾與眾多團體和藝術家合作，包括BBC（英國廣播公司）合唱團、BBC愛樂樂團、Chroma合奏團、愛爾蘭和諧當代音樂合奏團、10/10合奏團、倫敦小交響樂團、朗坦勞合奏團、倫敦交響樂團，以及加拿大新現代室樂團。

《原裝中國魔術師》是英國愛登堡奧美達歌劇團2006年的委約作品，而《毛毛雨》則由倫敦交響樂團委約，為朗朗以及絲弦四重奏編寫。BBC委約他創作的《交響曲》，由假聲男高音沃茨、BBC交響樂團及指揮家加德納於2015年BBC逍遙音樂會中首演，獲英國《衛報》譽為「不同凡響」。香港管弦樂團曾於2017年4月為《倫敦市民異常受傷》作亞洲首演。

2018年，姚氏憑2017年由曼徹斯特國際藝術節委約創作的《世間曾是充滿奇蹟》獲英國皇家愛樂協會音樂大獎提名，2020年再度憑七巧板組合委約創作的《異域一角》獲相同獎項提名。2021年2月，Delphian唱片公司發行了他的首張專輯《世間曾是充滿奇蹟》，廣受好評。

ABOUT THE COMPOSER

The Hong-Kong born, London-based composer, jazz pianist Raymond Yiu is the winner of The Ivors Academy of Music Creators' British Composer Award in 2010, and nominated for the same award in 2004, 2012, 2013 and 2018. His early work received the advocacy of the American composer-pianist-conductor Lukas Foss. He has worked with ensembles and artists including BBC Singers, BBC Philharmonic, Chroma, Concorde Ensemble, Ensemble 10/10, London Sinfonietta, Lontano, London Symphony Orchestra (LSO) and Nouvel Ensemble Moderne.

The Original Chinese Conjurer was commissioned for the 2006 Aldeburgh Almeida Opera, and *Maomao Yü* was commissioned by LSO for Lang Lang and the Silk String Quartet. His "hugely impressive" (*The Guardian*) *Symphony* was commissioned by the BBC, and premiered by countertenor Andrew Watts, BBC Symphony Orchestra and Edward Gardner during the BBC Proms 2015. In April 2017, the HK Phil presented the Asian premiere of *The London Citizen Exceedingly Injured*.

He was nominated for the prestigious Royal Philharmonic Society Music Awards in 2018 (*The World Was Once All Miracle*, commissioned for Manchester International Festival 2017) and 2020 (*Corner of a Foreign Field*, commissioned by Tangram). His critically-acclaimed debut portrait album *The World Was Once All Miracle* was released by Delphian Records in February 2021.

www.raymondyi.com

的樂段，然後這個小單元及其各式各樣的移調與變容漸漸結集，形成樂曲的骨幹；貝多芬作品以及其他與中國有關的樂曲片段，漸漸依附在骨幹上，交錯相扣，就像晶體形成過程一樣。

《老貝》寫於貝多芬誕生250週年，旨在將整個20世紀內中國與貝多芬千絲萬縷的關係娓娓道來，如同一篇以交響樂寫成的文章。樂曲靈感

The seed of my piece is comprised of the first four distinct pitches (G-E \flat -F-D) heard at the opening of Beethoven's Fifth Symphony. Starting with the initial folksong-like presentation on the flute, this cell and various transpositions and transformations of it nucleate to form a backbone on which fragments of Beethoven's works and of music related to China are attached and interlocked in the fashion of a crystal formation.

姚恩豪：《老貝》

來自貝多芬的音樂如何令華人大感興趣，還有這些樂曲支撐著真誠、普世的博愛精神的威力，即使演繹不同、用途不同，也始終絲毫無損。

樂曲剖析由姚恩豪撰寫，鄭曉彤翻譯

*文章1906年刊於中國第一份音樂雜誌《音樂小雜誌》第一期（暨唯一一期），李叔同編輯，東京印刷。

Written in the 250th anniversary year of Beethoven's birth, *Old Bei* is a symphonic essay depicting the complex relationship between China and Beethoven throughout the 20th century. It takes inspiration from the way Beethoven's music captures the imagination of the Chinese people, and its power to sustain a truthful, universal human spirit, in spite of the different interpretations and uses to which it has been put.

Programme notes by Raymond Yiu

* This article was published in the first and only issue of China's first music journal, *The Little Music Magazine*, edited by Li Shutong and printed in Tokyo in 1906.

編制 INSTRUMENTATION

兩支長笛、短笛、雙簧管、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、兩支長號、低音長號、定音鼓、敲擊樂器、豎琴和弦樂組。

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1770-1827

貝多芬

LUDWIG VAN BEETHOVEN

D大調小提琴協奏曲，op. 61

Violin Concerto in D, op. 61

不太快的快板

稍緩板

輪旋曲：快板

Allegro ma non troppo

Larghetto

Rondo: Allegro

現在大家都將貝多芬「小提琴協奏曲」視為協奏曲瑰寶。可是在貝多芬生前身後好一段時間，這首樂曲都乏人問津。事實上，樂曲是在1844年落入技巧大師姚阿辛之手過後，際遇才開始扭轉。樂曲之所以備受冷落，原因之一就是首演失利。首演1806年12月23日在維也納河畔劇院舉行，由原本的題獻對象克萊曼擔任獨奏。可是據說那天克萊曼或多或少是視奏演出的：然而樂曲無論情感還是知性上的內容都相當複雜，所以即使克萊曼本身技藝高超，也肯定不夠時間駕馭。首演後，有樂評人形容：整體結論是樂曲「有些樂段很優美，但上文下理經常支離破碎，無關痛癢的樂段又不斷重複，令人厭倦。」無論如何，克萊曼對這件工作究竟又有多認真？有資料指出，他趁著第一、二樂章之間的停頓，把小提琴上下倒轉，即興奏出一首吉格舞曲！兩年後樂曲出版時，題獻對象已經不是克萊曼，而是貝多芬的老朋友布魯寧，這可真耐人尋味。

即使如此，大家也許應該同情一下那幫摸不著頭腦的樂評人，甚至同情一下克萊曼本人。按古典時期的標準來說，這首協奏曲篇幅很長，而且技巧要求也極高：無遮無掩的極高音樂段之多，可謂前所未見；演奏這

Today Beethoven's Violin Concerto is cherished as one the brightest gems of the concerto repertoire. But in Beethoven's lifetime – and for some time afterwards – it was seriously neglected. In fact it wasn't until the violin virtuoso Joseph Joachim took up the concerto in 1844 that its fortunes began to change. Part of the problem is that it didn't have a lucky start in life. The concerto was premiered by its original dedicatee, Franz Clement, at Vienna's Theater an der Wien on 23 December 1806. It is said that Clement more or less sight-read the violin part: even if he was a phenomenal player that would hardly give him time to master the concerto's emotional and intellectual complexities. The general verdict, said one critic, was that the concerto "contains beautiful passages, but...that the context often seems broken, and that the endless repetition of unimportant passages produces a tiring effect". In any case, how seriously did Clement take his chosen task? According to one source, in the pause between the first two movements he improvised a gig holding the violin upside-down! Significantly, when the Violin Concerto appeared in print, two years later, it bore a dedication, not to Clement, but to Beethoven's old friend Stephan von Breuning.

些樂段需要純淨的音色，手指也要額外施壓。貝多芬曾跟小提琴家舒普茲說道：「我寫這首曲子的時候，覺得那靈感是來自全能上帝的。上帝都在跟我說話了，區區一把小小的提琴，你覺得我還會遷就你？」浪漫派精神當時漸漸形成，這首協奏曲正是浪漫精神的優秀典範，象徵一個奮鬥不懈、充滿熱情的人，也能挑戰命運（也許宏偉的樂團就象徵了「命運」），繼而戰勝命運。此外，樂曲也有溫柔親切的時刻：像個單身漢渴望找到志趣相投的知己當妻子一樣——這個人，失聰問題越來越嚴重了，心靈也越發孤單，渴望有個伴侶可以讓他擺脫這種孤獨；而且他年輕時追求過民主理想，雖然現在已經失敗，但也希望妻子可以鼓勵他堅持下去。可惜，事與願違。

儘管如此，**第一樂章**還是溫柔地開始，定音鼓低聲地敲響主音（D音）五次，然後木管奏出聖詩似的主題。初時鼓聲十分柔和，音型聽來像個簡單的引子，可是後來卻變成獨當一面的重要動機。所有主要主題都由樂團交代，還有兩個突如其來的有力的極強樂段。第二個極強樂段結束後，獨奏者加入，卻彷彿落在樂句中途一樣，接著在更高音區奏起第一主題，既精緻又優雅。樂章餘下部分都將抒情色彩與戲劇化的炫耀平衡得恰到好處，彷彿一再問大家，到底樂曲的重心是甚麼？是安靜的反思，還是戲劇化的舉動？

慢樂章一直瀟灑著抒情色彩。由於弦樂採用了弱音器，樂團伴奏的效果又極為清澈通透，就營造出專心致志、超然物外似的氣氛。可是到最後，弦樂挪用了主題開端的附點節奏，更轉化成棱角分明的極強音。

Even so, perhaps we should have compassion for those bewildered critics, even for Clement himself. Not only is the concerto very long indeed by the standards of the classical era, technically it is hugely demanding, with an unprecedented amount of exposed high writing for the violin, requiring pure tone and extra pressure from the fingers. “When I composed it”, Beethoven told the violinist Ignaz Schuppanzigh, “I was conscious of being inspired by God Almighty. Do you think I can consider your puny little fiddle when He speaks to me?” It is a magnificent monument to the newly emerging Romantic spirit, in which the striving, impassioned individual can take on fate (symbolised perhaps by the might of the orchestra) and emerge victorious. At the same time there is tenderness, intimacy here. This was man who longed for a like-minded wife, a soulmate, who could release him from the spiritual isolation caused by his worsening deafness, and give him courage to persist in spite of the failure of his youthful democratic ideals. Alas, it was never to be.

All the same, the **first movement** begins gently, with a hymn-like theme for woodwinds, preceded by five quiet drum-taps on the tonic, D. At first these drum-taps sound like a simple introductory figure, but they turn out to be a significant motif in their own right. The orchestra presents all the main themes, with two powerful *fortissimo* outbursts. As the second of these subsides the soloist enters, as though in mid-phrase, leading to an exquisite high-pitched version of the first theme. The rest of this movement maintains a fine balance between lyricism and dramatic display. Which is the real heart of the matter, it seems repeatedly to ask us: quiet reflection or dramatic action?

一個短小的獨奏樂段直接接駁至**終樂章**（〈輪旋曲〉）。〈輪旋曲〉的旋律是貝多芬最動聽易記的舞曲旋律之一。樂章大部分時間都充滿動感和愉快的心情；獨奏者的華采樂段將音樂推至高潮過後，卻迎來一個神秘的樂段：獨奏者和樂團靜靜地觸及多個遠系調性，之後才穩穩妥妥地回到主調。尾聲以歡欣鼓舞為主，但最後還是巧妙地流露出點點幽默感。

貝多芬之所以沒有寫第二首小提琴協奏曲，是因為這一首首演失利嗎？也許是吧，不過他不久也完全放棄寫作協奏曲了。法國大革命英雄人物拿破崙最後一役戰敗後，歐洲回復過去的保守主義和鎮壓手法，貝多芬也告別了劇場式的公開演示。他的「晚期」約在1816年開始，這時他變得越來越內向，不斷想尋找心靈上的力量與希望。他晚期的傑作也大多是室樂和鋼琴獨奏曲。在這些作品裡，像「小提琴協奏曲」那種柔和抒情，風趣機敏的效果十分常見。但協奏曲本身卻提醒大家，貝多芬（本身是位超卓的鋼琴家）多麼喜歡在舞台上公開演奏，而且非常明白該如何迷倒大群觀眾。

In the **slow movement** lyricism prevails. The rapt, otherworldly quality of this music is enhanced by the muting of the strings, and the extreme transparency of much of the orchestral accompaniment. But at the very end, strings seize on the main theme's opening dotted rhythm and transform it into a jagged *fortissimo*. A short solo passage leads straight into the **Rondo finale**, and one of Beethoven's most catchy dance tunes. For most of its length the finale is buoyant and good-humoured; but after the climactic solo cadenza, there is a moment of mystery as violinist and orchestra lead quietly through a wide range of distant keys before bringing us safely back home. The coda is mostly a triumphant display, but with one little deft touch of humour left for the very end.

Was it the failure of the concerto's premiere that prevented Beethoven from writing a successor? Perhaps, but soon he had given up on concerto form altogether. After the final defeat of the French Revolutionary hero Napoleon and Europe's regression into old-style conservatism and repression, Beethoven turned away from theatrical public display. His "late" period, beginning around 1816, saw him turning increasingly inward in search of strength and hope. His late masterpieces are mostly chamber and solo piano works, in which it is often the Violin Concerto's tenderness, lyrical intensity and wit that come to the fore. But in itself, the concerto is a reminder of how much Beethoven – superb pianist – loved the public stage, and knew how to hold a large audience captive.

編制 INSTRUMENTATION

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1770-1827

貝多芬

LUDWIG VAN BEETHOVEN

A大調第七交響曲，op. 92

Symphony no. 7 in A, op. 92

稍慢速—極快板

小快板

急板—不太快的急板

輝煌的快板

Poco sostenuto – Vivace

Allegretto

Presto – Assai meno presto

Allegro con brio

貝多芬成年以後時常受病痛煎熬：耳內總是嗡嗡作響（耳鳴），聽力越來越差，還有頭痛、腹痛和風濕，最要命的是有抑鬱傾向。不過他就是有逆境自強的過人能耐。通常是工作救了他；有時則是復原期間的體會，為他帶來創作新動力。創作第七交響曲時正值他的復原期。1811年夏天，貝多芬在波希米亞溫泉小鎮特普利策避暑。雖然當時政局動盪，但這個小鎮倒也平靜（拿破崙當時還在歐洲東征西討，戰爭仍有多年才結束）。貝多芬回到維也納時就計劃寫作兩首交響曲：第一首就是「第七」，這一首他幾乎馬上動筆；不過他的筆記本上還寫著「第二首是D小調的交響曲」——正是12年後那首雄偉壯麗的第九交響曲，「合唱」。

貝多芬在特普利策回來後重拾朝氣，很難想像這種衝勁不會直接在「第七」表現出來——華格納就有句名言形容這首樂曲，說那是「舞曲的完美典型」。樂曲活力充沛，節奏剛勁有力，令人振奮，加上配器十分精彩，因此在某些演奏中甚至會令觀眾有點不知所措。樂曲裡強勁的重複樂段頗多，以至比貝多芬晚一輩的同期作曲家韋伯聽過其中一段後，就宣稱貝多芬「是時候進瘋人院」。不過對很多人來說，樂曲的整

For much of his adult life, Beethoven was tormented by ill health: increasing deafness with persistent ringing in the ears (tinnitus), headaches, abdominal pains, rheumatic attacks, and on top of it all a tendency to depression. But he had a remarkable ability to rise above tribulation. Often it was work that saved him; at other times the experience of recovery gave new energy to composition. It was in just such a period of recuperation that Beethoven wrote his Seventh Symphony. In 1811 Beethoven spent the summer in the Bohemian spa-town of Teplice – a place of relative peace in politically troubled times. (Napoleon's aggressive international campaigns were still far from over.) Beethoven returned to Vienna with plans for two symphonies. He began writing the first of these, his Seventh, almost immediately, while making notes about “a second symphony in D minor”, which 12 years later became the colossal choral Ninth.

It is hard to resist the impression that Beethoven's renewed energy after his stay in Teplice found direct expression in his Seventh Symphony – the symphony Wagner famously described as “the apotheosis of the dance”. Its sheer dynamism, expressed in bracing muscular rhythms and brilliant orchestration, can in some performances border on the unnerving. Confronted with



貝多芬關鍵詞：健康

MORE ABOUT BEETHOVEN: HEALTH

貝多芬很可能是因為兒時患病的後遺症而逐漸失聰，使以音樂為業的他深受打擊。然而事情好像還未夠糟糕：貝多芬亦飽受一大堆各式疾病的煎熬，包括結腸炎、風濕病、斑疹傷寒、膿瘡、黃疸、慢性肝炎等等。久病磨人，我們也許應該體諒他在畫像中擺出不苟言笑的模樣。

申安頌博士撰寫，曾偉奇翻譯

As if it wasn't bad enough for a composer to gradually lose his hearing, likely caused by complications from a childhood illness, Beethoven also suffered from a long list of other conditions. These included: colitis, rheumatism, typhus, abscesses, jaundice, and chronic hepatitis, to name but a few. Perhaps we can forgive him for not smiling when having his portrait taken.

Text by Dr Andrew Sutherland

貝多芬 Beethoven

By Letronne Louis (gallica.bnf.fr)

體效果是心靈的勝利：要概括整首「第七」，可以挪用詩人雪萊一首詩作的標題來形容——那是「生命的勝利」。

樂曲開始時，木管先奏起緩慢的樂句，但樂團和弦卻不時插話，不但甚為唐突，這一段也似乎沒甚麼舞蹈特色。但隨後弦樂奏起稍微快速的音型，音樂也活躍起來。最後剛才的慢速引子在一個樂音上終結，先由木管和弦樂交替奏出，不久卻發展成輕快的附點節奏，〈極快板〉正式開始。這附點節奏由一個明確堅決的長音和兩個短音組成，不但主宰了第一樂章，而且在往後三個樂章也同樣舉足輕重。在第二樂章〈小快板〉開端，木管奏出小調和弦抓住大家注意力，主題接著響起，這裡也可聽見「長—短—短」的節奏。

〈小快板〉充滿奇妙的氛圍，踏著既似催眠又似夢遊的步伐前進；樂

one of the symphony's many driving repetitive passages, Beethoven's younger contemporary Carl Maria von Weber pronounced him "ripe for the madhouse". But for many the overall effect is of spiritual victory: one could steal the title from one of Shelley's poems and sum up the Seventh Symphony as "The Triumph of Life".

At first slow woodwind phrases are brusquely punctuated by full orchestral chords – not much to dance about here, it seems. But then faster string figures galvanise the music into physical action. Eventually this slow introduction settles on a single note, repeated by alternating woodwind and strings, which soon develops into a sprightly dotted rhythm, and the **Vivace** begins. This rhythm – an emphatic long note followed by two short ones – not only dominates this movement but plays a crucial part in the other three. You can

章在首演當日已經大受歡迎，甚至觀眾要求立刻再奏一次。

接著的〈急板〉突然活躍起來，跟典型的貝多芬諧謔曲一樣衝勁十足，只是期間被速度較慢的中段阻礙了兩次（中段的開端也採用了上述「長—短—短」節奏的變化形態）；中段第三次、也是最後一次響起的時候，卻被五個乾淨俐落的管弦樂和弦迫退。之後的〈終曲〉既壯麗又肆無忌憚，重要至極的節奏型（「長—短—短」）這時不斷重槌出擊，彷彿快要發狂似的。最後一段在將氣氛往上推的時候，形成了兩波宏偉如浪潮的聲音，每一波的頂峰都是輝煌的「最強音」（*fff*，這個極端的音量標記，也是頭一次在管弦樂曲裡出現），令樂曲的尾聲既符合音樂邏輯，又能散發出璀璨閃爍、堅定自信的氣息。

引子及樂曲剖析中譯：鄭曉彤

also hear it in main theme of the following **Allegretto**, after the initial minor key wind chord calls us to attention. This magically atmospheric movement, with its hypnotic, sleep-walking tread, was such a success at its first performance that it had to be repeated.

Next, the **Presto** bursts into life. This has all the racing forward momentum of a typical Beethoven Scherzo, twice interrupted by a slower Trio section (led by another version of the LONG, short-short rhythmic pattern). A third and final attempt to resound the slower Trio theme is magnificently dismissed by five crisp orchestral chords. After this is the **finale's** magnificent bacchanal, pounding almost to frenzy at the symphony's seminal rhythmic pattern: LONG, short-short. The final build-up results in two huge waves of sound each culminating in a blazing *fff* (*fortississimo*) – the first time such an extreme marking had been used in orchestral music – forming a conclusion that is both musically logical and dazzlingly affirmative.

Introduction and programme notes of Violin Concerto and Symphony no. 7 by Stephen Johnson

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梵志登 JAAP VAN ZWEDEN

指揮 Conductor

PHOTO: Ka Lam

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。梵志登曾為多個世界一流的樂團擔任客席指揮，包括歐洲的巴黎樂團、荷蘭皇家音樂廳管弦樂團、萊比錫布業大廳樂團、維也納愛樂樂團、柏林愛樂樂團、倫敦交響樂團；美國的芝加哥交響樂團、克里夫蘭交響樂團、洛杉磯愛樂樂團等。

梵志登灌錄了許多錄音，均大獲好評。最新錄音於2020年推出，為紐約愛樂世界首演大衛·朗的《國之囚犯》，由Decca Gold發行。2018年，梵志登與港樂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》，並由拿索斯唱片現場錄音發行。

梵志登於2020年獲香港特區政府頒發銀紫荊星章，以表揚他在推動港樂和本地古典音樂發展的貢獻。他分別獲嶺南大學和香港浸會大學頒授榮譽院士和榮譽大學院士銜。他同時榮獲馳名的荷蘭皇家音樂廳大獎2020。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，協助患有自閉症兒童的家庭。

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. He has appeared as guest conductor with leading orchestras such as, in Europe, the Orchestre de Paris, Amsterdam's Royal Concertgebouw, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic and London Symphony Orchestra, and, in the US, the Chicago Symphony Orchestra, Cleveland Orchestra and Los Angeles Philharmonic.

Jaap van Zweden has made numerous acclaimed recordings, the most recent of which is a 2020 release with the New York Phil of the world premiere of David Lang's *prisoner of the state*, on the Decca Gold label. In 2018 with the HK Phil, he completed a four-year project conducting Wagner's *Der Ring des Nibelungen*, which was recorded live and released on Naxos Records.

Recently, van Zweden has been awarded the Silver Bauhinia Star by the Government of the HKSAR in recognition of his significant contribution to the development of the HK Phil and classical music in Hong Kong. He has been conferred honorary fellowships by Lingnan University and Hong Kong Baptist University. He also received the prestigious 2020 Concertgebouw Prize. 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 which supports families of children with autism.

王敬 JING WANG

小提琴 Violin

PHOTO: Wong Kin-chung



加拿大籍小提琴家王敬，是當代多才多藝及活力充沛的小提琴家。六歲於法國馬賽作個人獨奏首演後，於多項頂尖國際大賽獲得殊榮，其中包括於2007年歐文克萊恩國際弦樂賽獲得首獎。2003年，他獲 Les Radios Francophones Publiques (涵蓋法國、加拿大、瑞士及比利時的廣播聯網) 選為「年度年輕獨奏家」。

王敬以獨奏者身份隨各大樂團於歐洲及北美演出，曾合作的樂團包括捷克廣播愛樂樂團、莫斯科交響樂團、洛林國家樂團、皮卡地交響樂團、蒙特利爾大都會管弦樂團及蒙特利爾交響樂團。他曾在梅塔大師指揮下，與上海交響樂團合作；亦在范斯克大師執棒下，與中國愛樂同台。曾合作的名指揮，包括迪普斯、弗洛、塔密、拉孔、雷辛約、曼森等。王敬曾於渥太華的國家藝術中心及林肯中心等各大演出場地，舉行室樂及獨奏音樂會，獲得擊節讚賞。

2013年王敬出任港樂的樂團首席前，曾任達拉斯歌劇院樂團的樂團首席三年。他演奏的小提琴為瓜達尼尼 (G.B. Guadagnini) 於1760年所製，由劉元生慈善基金安排借出。

Canadian violinist Jing Wang is one of the most versatile and dynamic violinists of his generation. Since his solo recital debut in Marseilles at the age of six, Jing has garnered prizes in top international competitions, including the first prize at the 2007 Irving M. Klein International String Competition. In 2003, Jing was awarded the “Young Soloist of the Year” by Les Radios Francophones Publiques, a broadcast network of four countries including France, Canada, Switzerland and Belgium.

Jing Wang has appeared as a soloist with major orchestras in Europe and North America, including the Czech Radio Philharmonic, the Moscow State Symphony Orchestra, l’Orchestre National de Lorraine, l’Orchestre de Picardie, the Metropolitan Orchestra of Montreal and the Montreal Symphony Orchestra. He has played with maestros Zubin Mehta and Osmo Vänskä with the Shanghai Symphony and China Philharmonic orchestras respectively. He has collaborated with renowned conductors including James DePreist, Claus Peter Flor, Yoav Talmi, Jacques Lacombe, Joseph Rescigno and Anne Manson. His chamber music performances and solo recitals at major venues, including the National Arts Centre in Ottawa and Lincoln Center, received critical acclaim.

Jing Wang was Concertmaster for the Dallas Opera for three years before his appointment as Concertmaster with the HK Phil in 2013. He plays a 1760 G.B. Guadagnini violin, on loan from the YS Liu Foundation.

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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

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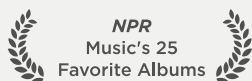
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香港管弦樂團（港樂）獲譽為亞洲最頂尖的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲第一個獲此殊榮的樂團。

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，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 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 was appointed 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 were enthusiastically received by audiences, and the live Naxos recordings were praised by critics, and garnered the *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

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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

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

駐團指揮

RESIDENT CONDUCTOR



廖國敏
Lio Kuokman

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FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster

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



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

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

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

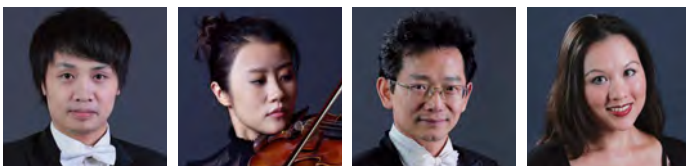


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■余思傑
Domas Juškys



▲梁文瑋
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方潔
Fang Jie



何珈樞
Gallant Ho Ka-leung



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



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Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



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Christine Wong

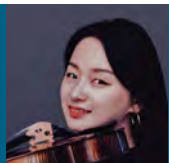


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Zhou Tengfei

中提琴 VIOLAS



●凌顯祐
Andrew Ling



■李嘉黎
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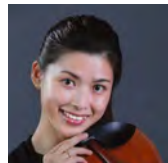
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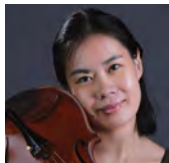
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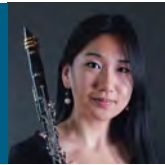
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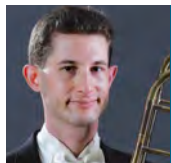


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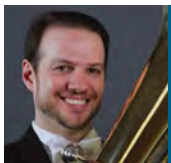
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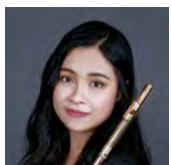
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沈庭嘉, 小提琴
Vivian Shen Ting-chia,
violin



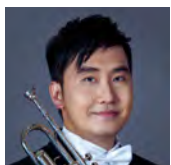
李思熹, 低音大提琴
Victor Lee,
double bass



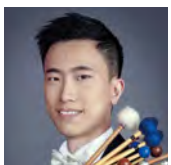
許嘉晴, 長笛
Alice Hui Ka-ching,
flute



陳敬熙, 巴松管
Fox Chan King-hei,
bassoon



陳健勝, 小號
Kinson Chan,
trumpet



陳梓浩, 敲擊樂器
Samuel Chan,
percussion

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Violin: Kitty Cheung, Jia Shuchen* & Zheng Yang

大提琴：潘穎芝
Cello: Letty Poon

圓號：趙展邦
Horn: Harry Chiu

首席客席小號：巴力勛
Guest Principal Trumpet: Nitiphum Bamrungbanthum

豎琴：譚懷理
Harp: Amy Tam

*承蒙香港小交響樂團允許參與演出
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2021/22 樂季 Season



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Kinson Chan, Trumpet

陳梓浩，敲擊樂器
Samuel Chan, Percussion

陳敬熙，巴松管
Fox Chan King-hei, Bassoon

沈庭嘉，小提琴
Vivian Shen Ting-chia, Violin

許嘉晴，長笛
Alice Hui Ka-ching, Flute

李思熹，低音大提琴
Victor Lee, Double Bass

「管弦樂精英訓練計劃」乃首個由香港管弦樂團（港樂）和香港演藝學院（演藝學院）音樂學院共同管理的項目，獲太古集團慈善信託基金（「太古基金」）的「信望未來」計劃贊助約港幣900萬元，為期三年。計劃由「駐團學員培訓」和「音樂新晉管萃」組成，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。

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The programme, consisting of two schemes namely **Fellowship Programme** and **Young Pro Platform**, aims at enhancing professional training for distinguished graduates from HKAPA's School of Music and facilitating their career development in the orchestral field.

The selected six Fellows for the "Fellowship Programme" will undergo an intensive orchestral training with the HK Phil and participate in the mentorship scheme. They will also contribute their talents to society through volunteering opportunities.

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張爾惠先生 捐贈

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鍾普洋先生 捐贈

多尼·哈達 (1991) 大提琴

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Paganini Project

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Lockey Hill (c.1800) Violin

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

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- 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

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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

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G. B. 瓜達尼尼 (1760) 小提琴，由樂團首席王敬先生使用

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"

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- 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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- 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

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

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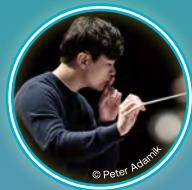
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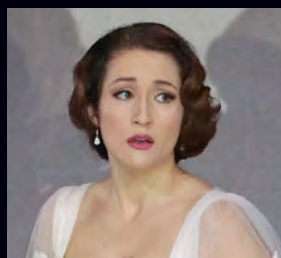
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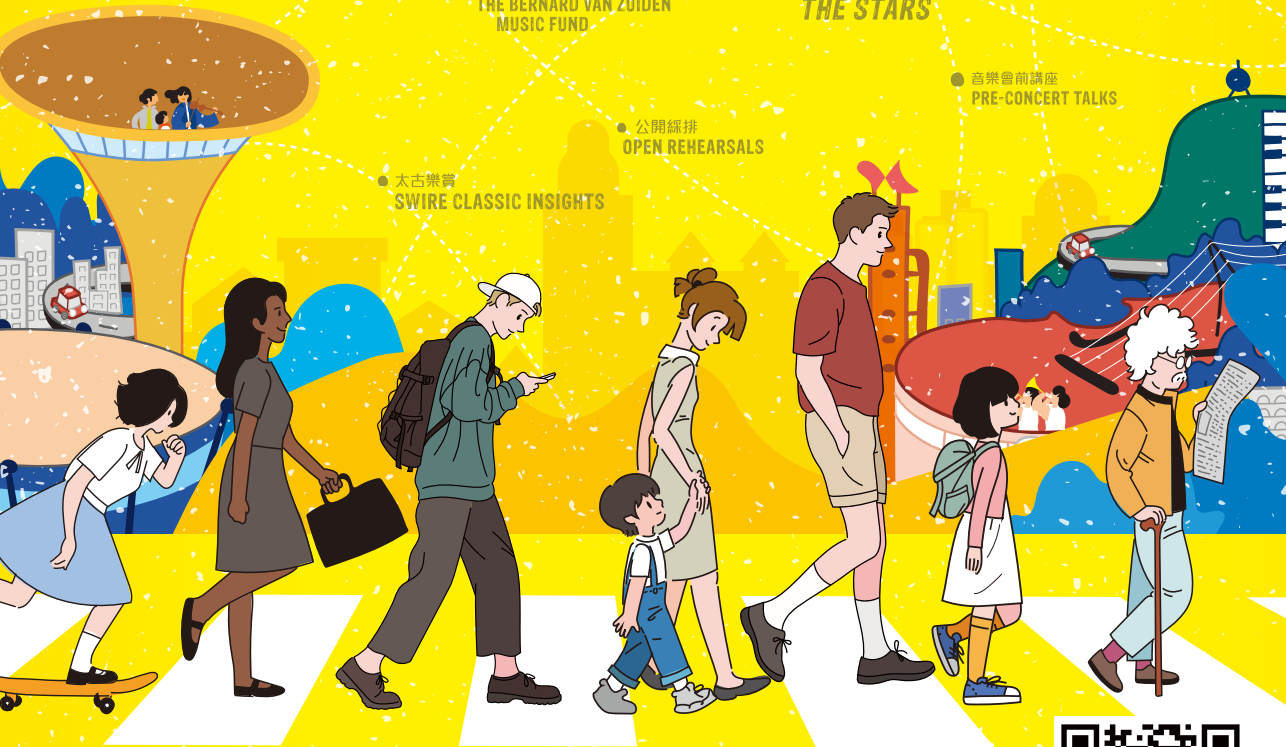
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第十七鋼琴協奏曲
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Escapades
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Pictures at an Exhibition

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