

SWIRE  
DENIM  
SERIES

# MOZART MEETS JOHN WILLIAMS

太古輕鬆樂聚系列  
莫扎特遇上  
約翰·威廉斯



孫穎麟 薩克管  
Timothy Sun  
SAXOPHONE

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17&18  
SEP  
2021

FRI & SAT 8PM

荃灣大會堂演奏廳

Tsuen Wan Town Hall  
Auditorium



格拉斯曼 指揮 / 鋼琴  
David Greilsammer  
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# 莫扎特遇上約翰·威廉斯

SWIRE DENIM SERIES



## MOZART MEETS JOHN WILLIAMS

### P. 3 莫扎特 WOLFGANG AMADEUS MOZART 18'

第三十五交響曲，「哈夫納」 Symphony no. 35, *Haffner*

精神奕奕的快板	Allegro con spirito
行板	Andante
小步舞曲	Menuetto
終曲：急板	Finale: Presto

### P. 6 約翰·威廉斯 JOHN WILLIAMS 14'

《冒險》 *Escapades* (2002)

靠近	Closing In
倒影	Reflections
愉快的旅程	Joy Ride
孫穎麟，薩克管	Timothy Sun, saxophone
白亞斯，電顫琴	Aziz D. Barnard Luce, vibraphone
林傑飛，低音大提琴	Jeffrey Lehmberg, double bass

中場休息 INTERMISSION

### P. 8 約翰·威廉斯 JOHN WILLIAMS

《星球大戰》：帝國進行曲 *Star Wars: The Imperial March* (1979) 3'

《奪寶奇兵》：奇兵進行曲 *Raiders of the Lost Ark: Raiders March* (1981) 3'

### P. 10 莫扎特 WOLFGANG AMADEUS MOZART 30'

第十七鋼琴協奏曲 Piano Concerto no. 17

快板	Allegro
行板	Andante
小快板—急板	Allegretto – Presto

P. 13 格拉斯曼 指揮/鋼琴 **David Greilsammer** Conductor/Piano

P. 14 孫穎麟 薩克管 **Timothy Sun** Saxophone

# 同心抗疫 音樂會禮儀

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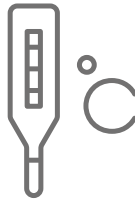
歡迎蒞臨音樂廳。港樂一直把觀眾、客席音樂家、樂團樂師和員工的健康與安全放於首位，並致力為觀眾提供安全的環境，讓您盡情享受音樂會。我們準備好下列防疫措施，敬請遵守，保障自己，守護他人。

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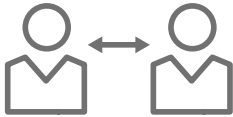
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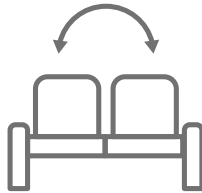
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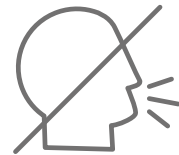
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# 莫扎特

## WOLFGANG AMADEUS MOZART

D大調第三十五交響曲，K. 385，「哈夫納」

Symphony no. 35 in D, K. 385, *Haffner*

精神奕奕的快板

行板

小步舞曲

終曲：急板

Allegro con spirito

Andante

Menuetto

Finale: Presto

即使到了2021年，「西蒙·哈夫納」這個名字，在奧地利薩爾斯堡仍是無人不曉的。有條穿過市中心的街道就以他命名，街道兩旁盡是時裝店和咖啡館，還有一所棒極了的音樂書店（這所店一直營運了差不多400年，直至去年11月停業搬遷）。可是在莫扎特時代，哈夫納家族卻更是中歐一個顯赫的商人家族。老西蒙·哈夫納（1699-1772）曾任薩爾斯堡市長（1768-1772）；兒子（名字同樣叫「西蒙」）不但繼承了豐厚遺產，更在1782年7月獲封為貴族，冊封典禮還非常隆重。典禮自然需要音樂；同樣，哈夫納也自然會找當地資深作曲家利奧普·莫扎特，希望能聯絡上他那時年26的天才兒子莫扎特。

不過時機其實不太好：莫扎特歌劇《後宮誘逃》剛剛在維也納首演了。他給爸爸回信道：「我忙極了。下星期日之前，要將歌劇精華選段的管樂版本改編好——現在你卻要我寫一首新的交響曲！嗯，不過既然是爸爸你的要求，那我惟有通宵達旦將曲子寫好吧。」一星期後，莫扎特將第一樂章寄到薩爾斯堡去。「我真是沒時間寫更多的了——星期三（31日）那天，我會把兩首小步舞曲、〈行板〉和〈終曲〉寄給你；有時間的話，會多寫一首進行曲。」

到了8月7日，莫扎特竟然奇蹟似的把

Even in 2021, everyone in the Austrian city of Salzburg knows the name of Sigmund Haffner. A street named after him runs through the very middle of the city, lined with boutiques, cafés and (for nearly 400 years until last November) a fabulous music shop. But in Mozart's time the Haffners were one of Central Europe's great merchant families. Sigmund Haffner the elder (1699-1772) was Mayor of Salzburg from 1768 to 1772. His son (another Sigmund) inherited immense wealth and was ennobled in a lavish ceremony in July 1782. Naturally enough, this required music, and equally naturally, Haffner asked the senior local composer Leopold Mozart to approach his brilliant 26-year old son Wolfgang.

As it turned out, it was a bad moment: Wolfgang had just premiered his opera *Die Entführung aus dem Serail* in Vienna. "I'm extremely busy," he wrote back to Leopold. "By Sunday week, I've got to get the highlights of the opera arranged for winds – and now you want me to write a new symphony! Well, since it's you, father, I'll just have to work through the night." A week later, he despatched the first movement to Salzburg. "There simply wasn't enough time to do more – on Wednesday 31<sup>st</sup>, I'll send you the two minuets, the *Andante* and the *finale*, and if I have time, a march."

樂曲完成了，樂譜寄出的時候還附上一張便條，寫上演奏提示：「第一樂章要演得很激情；至於終樂章，速度越快越好！」大家都不知道首演情況如何，不過六個月後（1783年2月）樂譜從薩爾斯堡寄返維也納，莫扎特就將樂曲刪節一下，成了四樂章的交響曲，加上長笛和單簧管……然後還有點喜出望外：「新作『哈夫納』交響曲令我有點驚喜。因為本來我已經把曲子徹底忘記了，一音不剩。這首曲子效果肯定很好。」

那是毫無疑問的吧！「哈夫納」交響曲是年輕莫扎特的創作頂峰，華麗的開端不但大搖大擺，威風凜凜，還有活潑的進行曲節奏（暗示作品原本是首小夜曲），為活力充沛的**第一樂章**奠下基調。號角曲式的小號、歌劇式的華麗樂句、火箭似的漸強、昂首闊步似的低音主題，配合上方賽跑似的小提琴——這一切招數，全部一氣呵成地在這裡使出。

相比之下，〈行板〉就簡樸得多了；不過古典小夜曲並非旨在探討理念；這個樂章是一眾慶祝活動中的反省時刻，非常優雅。莊重的〈小步舞曲〉過後，是柔和地搖晃的中段：莫扎特根據個人經驗，知道薩爾斯堡人肯定喜歡舞曲旋律（他自己也是薩爾斯堡人，所以也很喜歡）。作曲家在精彩萬分的〈終曲〉裡，將自己最新大熱作品《後宮誘逃》選段（奧思敏的喜劇詠嘆調〈噢！我一定會贏！〉）循環再用。音樂也一股勁兒往前衝，一直維持喜慶熱鬧的氣氛。聽到這裡大家也很難不發出會心微笑吧：莫扎特自信滿滿，而且完全有資格自信滿滿。

Miraculously, Wolfgang got the job done by 7 August, and sent it off to Salzburg with a brief note of advice: “The first movement must be played with great fire, and the last, as fast as possible!” We don’t know how that first performance went, but six months later in February 1783 Mozart retrieved the score from Salzburg, cut it down to a four-movement symphony, added flutes and clarinets...and was pleasantly surprised. “My new *Haffner* Symphony has positively amazed me, for I had forgotten every single note of it. It must surely produce a good effect.”

There’s no question about that! The *Haffner* Symphony is Mozart at the peak of his youthful powers, and its flamboyant opening – with its majestic swagger and bustling march rhythm (a hint at the symphony’s origin as a serenade) – sets the tone for an energetic **first movement**. Mozart throws down every trick in the book – fanfaring trumpets, operatic flourishes, rocketing crescendos, and striding bass themes below racing violins – in one exuberant sweep. The **Andante** is modest by comparison, but classical serenades were no place for philosophy; this is a movement of graceful reflection amid the festivities. A stately **Menuetto** yields to a gently swaying central trio section: Mozart knew from personal experience how Salzburg loved its dance tunes (and as a son of Salzburg, he loved them too). And for a brilliant **finale**, Mozart recycles Osmin’s comic aria from his brand new smash hit *Die Entführung* – O, wie will ich triumphieren: “Oh, how I shall triumph!” It’s impossible not to smile at such thoroughly justified self-confidence, as the symphony speeds to its finish in a sunburst of celebration.

#### 編制 INSTRUMENTATION

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

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

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b. 1932年生

## 約翰·威廉斯

# JOHN WILLIAMS

《冒險》，為中音薩克管和樂團而寫 (2002)

*Escapades for Alto Saxophone and Orchestra* (2002)

靠近  
倒影  
愉快的旅程

Closing In  
Reflections  
Joy Ride

1963年，紐約：小法蘭克·阿貝尼是個非常平凡的美國少年，不過「裝模作樣」的天份極高。就在他父母離婚、生活變得一團糟的時候，卻漸漸發現只要多點創意（還有將臉皮加厚一呎），事情就不一定那麼糟了。早在大家說得出「跟我～一起～飛去」之前，他已經過著60年代的奢華生活：免費乘飛機環遊世界，身邊美女如雲。事實是，機票都是他偽造的，支票也是偽造的，但他一點也不在意：他不過是個孩子吧，而且實際上有傷害誰沒有？可是負責追捕他的聯邦調查局探員漢力蒂卻不以為然；但漸漸地，連漢力蒂也開始欣賞阿貝尼了，甚至有點喜歡這個總能逃出他五指山的對手。阿貝尼總是領先一步。然而命運也終歸會趕上來——結果，阿貝尼雖然一直與欺詐瞞騙相依為命，但真正的友情卻是無法偽裝的。

大導演史提芬·史匹堡在拍攝罪案片《捉智雙雄》(2002)時，覺得好像回到那個遠比現在更無拘無束的世界：那是噴射機時代的夢——制服筆挺的機師、魅力四射的空姐、豪華酒店，還有飛往拉斯維加斯的夜機。里安納度·狄卡比奧飾演阿貝尼，湯漢斯飾演漢力蒂探員，配樂自然是由約翰·威廉斯寫的。一如其他偉大的配樂作

New York, 1963: Frank Abagnale Jr is a very ordinary American teenager with a gift for make-believe. When his parents divorce and his life falls apart, he gradually discovers that with a little creativity – and a lot of nerve – it doesn't have to be that way. Before you can say "Come Fly With Me" he's living the high-life, 60s-style: hitching lifts on airliners, travelling the world and getting the pick of the girls. The fact that he's doing it by forging airline tickets and cheques doesn't bother him: he's just a kid, and after all, who is he really hurting? But it bothers Carl Hanratty, the FBI agent assigned to track him down, and who gradually begins to admire and even like his elusive adversary. Frank is always one step ahead. But fate has a habit of catching up with you – and it turns out that in a life of deception, true friendship is the one thing that can't be faked.

When Steven Spielberg directed his crime caper *Catch Me if You Can* (2002) it felt like a throwback to a more carefree world: a Jet Age dream of sharp-suited airline captains, glamorous stewardesses, luxury hotels and night flights to Vegas. Leonardo DiCaprio played Frank, Tom Hanks was Agent Hanratty, and naturally John Williams wrote the score. Like any great film composer, Williams is a chameleon.



曲家，威廉斯也像變色龍一樣。他生於紐約，1960年代入行，最初在荷里活製片廠當樂手，之後才為幾齣大熱電影寫配樂（包括《大白鯊》、《星球大戰》、《超人》、《E.T.外星人》、《奪寶奇兵》），於是成了世界上最著名的電影配樂作曲家。現在說回1961年：那時他在曼切尼所寫的《珠光寶氣》配樂彈鋼琴；現在他又輕易回到「搖擺六十年代」的世界裡、回到老練的「沙發樂團」世界裡。那是瘦皮猴仙納杜拉和布魯伯的聲音：文雅、風趣、又酷又瀟灑。威廉斯打趣道：「像《傻豹》那樣的作品，大家等了很久還未出現，但現在又平白出現了。」

然後，他也緊隨其他配樂大師的腳步，將配樂改編成音樂會作品。中音薩克管協奏曲《冒險》分為三個樂章，以低音大提琴和電鋼琴伴奏。薩克管就是戲裡那位出去犯法冒險的孤單主角：聰明機智、巧舌如簧，有時又寂寞得可以。〈靠近〉主要與偵查情節有關，不過經常十分幽默惹笑；主角來自破碎家庭，〈倒影〉指的是家人之間危如累卵的關係；最後是〈愉快的旅程〉，那是刻劃主角那些狂野的夢幻航班的配樂：在執法人員成功制止之前，就是這些航班將他帶到世界各地去。

Born in New York, he began his career in the 1960s as a Hollywood studio musician, before scoring the blockbuster movies – *Jaws*, *Star Wars*, *Superman*, *E.T.*, *Raiders of the Lost Ark* – that made him one of the most famous film composers on the planet. Back in 1961, though, he'd played piano on Henry Mancini's score for *Breakfast at Tiffany's*, and now he slid effortlessly back into that swinging, sophisticated lounge-orchestra world. It's the sound of Frank Sinatra and Dave Brubeck, suave, playful and effortlessly cool. "A long awaited relative of *The Pink Panther* has surprisingly emerged," joked Williams.

And then, following in the footsteps of many great film composers, he turned it into a concert piece. *Escapades* is a three-part concerto for alto saxophone, supported by its own rat-pack of bass and vibraphone. The sax is our solitary hero, off on his illegal adventures: quick-witted, smooth-talking, sometimes deeply lonely. John Williams describes its three movements without wasting a word. "In **Closing In** we have music that relates to the often humorous sleuthing which took place in the story," he says, "followed by **Reflections**, which refers to the fragile relationships in [the hero's] broken family. Finally, in **Joy Ride**, we have the music that accompanied his wild flights of fantasy, that took him all around the world before the law finally reined him in."

#### 編制 INSTRUMENTATION

三支長笛（其一兼短笛）、兩支雙簧管（其一兼英國管）、兩支單簧管（其一兼低音單簧管）、低音單簧管、兩支巴松管（其一兼低音巴松管）、四支圓號、三支小號、兩支長號、低音長號、大號、定音鼓、敲擊樂器、次中音薩克管、豎琴、鋼琴（兼銅片琴）及弦樂組。

Three flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets (one doubling bass clarinet), bass clarinet, two bassoons (one doubling contrabassoon), four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion, tenor saxophone, harp, piano (doubling celesta) and strings.

b. 1932年生

## 約翰·威廉斯

# JOHN WILLIAMS

《星球大戰》：帝國進行曲 (1979)

*Star Wars: The Imperial March* (1979)

1977年，佐治·魯卡斯拍攝《星球大戰IV：新的希望》時，就想在電影中重塑荷里活黃金時代（也就是1930年代）的感覺：既浪漫壯麗，又充滿冒險色彩的震撼感。魯卡斯說：「我希望配樂像史坦納式愛情片的風格」（史坦納是《北非諜影》和《亂世佳人》的配樂作曲家），還用布魯赫納、德伏扎克和史特拉汶斯基的音樂，製作了一輯臨時原聲帶，顯示基本配樂意念。然後他給約翰·威廉斯打電話；據威廉斯憶述，魯卡斯「不要那些未來世界常用的陳腔濫調、那些外太空的聲音」——然後威廉斯就將配樂寫得像歌劇般豐富又劇力萬鈞，選用特大樂團演出，主題既多又感情充沛，還有橫掃千軍之勢；這種氣魄，連他本人也未嘗再超越。

不過威廉斯的《星球大戰》配樂也不僅旋律精彩而已。電影中人物眾多（而且到頭來連同本傳前傳後傳，《星戰》共有九齣電影），要寫作一整套連貫一致、藝術效果又令人滿意的配樂，需要仔細計劃。所以，正如1930年代那批令他深受啟發的配樂作曲家一樣，威廉斯也採用了華格納的主導動機技巧——也就是以個別旋律象徵特定的意念或人物，貫穿整個故事。強勁有力的〈帝國進行曲〉[選自《帝國反擊

In 1977, when George Lucas made *Star Wars: Episode IV – A New Hope*, he wanted to recreate the romance, spectacle and swashbuckling thrills of Hollywood’s golden age – the 1930s. “We wanted a very Max Steiner-type of romantic movie score” says Lucas (referring to the composer of *Casablanca* and *Gone With the Wind*), and he devised a temporary soundtrack using recordings of orchestral music by Bruckner, Dvořák and Stravinsky, to give the basic idea. And then he phoned John Williams. “He didn’t want futuristic cliché, outer space noises” remembers Williams – who went on to compose a score of operatic richness and drama for a super-sized orchestra, filled to bursting with themes of an exuberance and sweep that even he has yet to surpass.

But John Williams’ *Star Wars* scores aren’t just great tunes. Writing a consistent, artistically satisfying score for a film with so many characters (and, as it would eventually turn out, eight more sequels and prequels) needs careful planning. So, like the 1930s composers who’d inspired him, John Williams adopted Richard Wagner’s technique of “leitmotifs” – melodies that symbolise a particular idea or character throughout the story. The thunderous “Imperial March”, from *The Empire Strikes*

戰》(1980) ] 就以音樂刻劃軍事壓迫。威廉斯說道：「銅管樂是不二之選，因為黑武士的言行舉止根本就是個軍人，而且外表散發著不祥預感。」還說「採用小調調性，是因為黑武士本身很有威脅性」。毫無疑問這些都是壞人。正如一位老絕地武士提過：「你一旦走上黑暗之路，黑暗力量就會永遠主宰你的命運。」

*Back* (1980) is the musical embodiment of militaristic oppression. “Brass suggests itself because of [Darth Vader]’s military bearing and ominous look,” comments Williams, adding that he wrote the music “in a minor mode, because he’s threatening”. There’s no doubt at all that these are the bad guys. Once you start down the Dark path, forever will it dominate your destiny – as an old Jedi once put it.

#### 編制 INSTRUMENTATION

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

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

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1756-1791

## 莫扎特

# WOLFGANG AMADEUS MOZART

G大調第十七鋼琴協奏曲，K. 453

Piano Concerto no. 17 in G, K. 453

快板

行板

小快板—急板

Allegro

Andante

Allegretto – Presto

1784年5月27日，已定居維也納的莫扎特買了一隻寵物椋鳥，並在出納簿上草草記帳：「椋鳥」花了他34克羅茲幣。不久，他就讓這隻小毛孩學會唱新曲子——那是莫扎特新作「G大調鋼琴協奏曲」（K. 453）的選段，只是毛孩唱的是古怪走音版。他將鳥兒唱的版本用音符記下，又寫下愉快的評論：「很可愛喔！」

這真的很「莫扎特」：喜歡自然率真的音樂性，哪怕是嘲笑自己的作品也毫不介意。幾星期前（4月12日）他才完成了「G大調鋼琴協奏曲」，還給父親寫信說這首作品是近期寫的「三首大協奏曲」之一，還說其中兩首會「令人冒汗」，但K. 453卻不然：因為樂曲並非為親自演奏而寫的（這對莫扎特來說頗不尋常），而是為鋼琴學生芭芭拉·凡·普萊耶（暱稱「芭貝」）而寫。當時她年僅18歲，是宮廷委員葛菲列特·易納斯·凡·普萊耶的姪女。莫扎特認為，理想的獨奏聲部應該「像剪裁精美的套裝一樣稱身」；莫扎特也說到做到，樂曲就是為了盡量發揮芭芭拉特定的技巧而寫，但也不會超越她的能力範圍。

1784年6月10日，芭芭拉這位叔伯舉辦了一場私人音樂會，地點在他

On 27 May 1784, in Vienna, Mozart bought himself a pet starling. He scribbled in his cash book that “Vogel Star” (“starling bird”) had cost him 34 kreuzers, and shortly afterwards he taught his feathered companion to whistle a quirky off-key version of a tune from his new G major piano concerto, K. 453. *Das war schön!* he scribbled, gleefully, under his transcription – “that was lovely!”

That’s Mozart all over: his delight in natural musicality, and his willingness to laugh even at his own music. He’d completed the G major concerto a few weeks earlier on 12 April, and referred to it in a letter to his father Leopold as one of “three Grand Concertos” that he’d composed recently. Two of them, he said, were “concertos that make you sweat”. But not K. 453. That’s because (unusually for Mozart) he hadn’t written it for himself to play. It was composed for his piano student Barbara (“Babette”) von Ployer, the 18-year old niece of Court Councillor Gottfried Ignaz von Ployer. True to Mozart’s ideal of making a solo part “fit like a well-cut suit”, it’s written to stretch – but never exceed – Barbara’s very particular skills.

And Barbara gave its first performance, on 10 June 1784, in a private concert given by the Court Councillor at his villa in Döbling – “out

位於杜布靈的別墅。芭芭拉就在音樂會上首演了「G大調鋼琴協奏曲」——前一天，莫扎特已在信中跟父親提及，那場演出在「郊外」舉行：

芭貝小姐將演奏她那首G大調協奏曲新作——我會演奏五重奏（鋼琴與木管，K. 452），我們兩個還會合奏我的「雙鋼琴大奏鳴曲」（K. 448），我會乘馬車去接培西耶羅，因為我想他既聽我的作品，也聽聽我學生演出。

莫扎特的說法，洋溢著自豪得惹人喜愛：他對學生的判斷，就像所有好老師一樣精明，而且顯然對芭芭拉評價甚高；同時又帶點謙遜——他很想意大利作曲家培西耶羅聽聽他的作品——培西耶羅那時正要從聖彼得堡前往拿坡里，這時剛好途經維也納。

莫扎特覺得自豪的理由也很充分。第一樂章〈快板〉開始時很輕柔，乾淨俐落的進行曲節奏，配上連串裝飾性的木管音型，效果就變得輕盈了許多；後來木管和弦樂一唱一和，奏出嘆息似的樂句；這時音樂似乎有點憂鬱，然後才重返午後豔陽的情境。即使在鋼琴響起前，莫扎特經已營造出整個幻想世界。同樣，〈行板〉也以寬廣的管弦樂引子開始，但在樂團的氣氛隱隱變得陰暗幽深時，獨奏鋼琴卻稍一停頓，然後突然變得熱情如火、感情豐富——這種感覺只能以「浪漫」來形容。不止一位論者認為這個樂章猶如偉大歌劇的詠嘆調。

同樣，不止一位論者聽出，〈終曲〉那恍如嘉禾舞曲的開端主題（也就是莫扎特飼養的鳥兒所唱的），有點像莫扎特歌劇《魔笛》裡捕鳥人

in the country”，as Mozart described it in a letter to Leopold the previous day:

*Fräulein Babette will play her New Concerto in G – I will play the Quintet [for piano and winds K. 452] and together we'll play my grand sonata for two pianos [K.448]. I shall fetch Paisiello in my carriage, for I want him to hear my compositions as well as my pupils.*

There's an endearing pride in Mozart's description: he judged his students as shrewdly as any good teacher and clearly rated Barbara highly. There's humility too, in his eagerness to have his compositions heard by Giovanni Paisiello – an eminent Italian composer who was passing through Vienna *en route* from St Petersburg to Naples.

Mozart's pride was certainly justified. The first movement (**Allegro**) opens softly, its crisp march rhythm lightened by decorative flurries of woodwinds; later, the woodwinds and strings exchange sighing phrases as the music seems to slip briefly towards melancholy, before stepping back into the afternoon sunshine. Even before the piano has entered, Mozart has created a whole imaginative world. The **Andante**, too opens with a broad orchestral introduction. But where the orchestra hints at shadows, the solo piano, after a pause, dives into an impassioned, richly emotional exploration whose sensibility can only be described as Romantic. More than one commentator has compared this movement to an aria from a great opera.

And more than one has also heard, in the Gavotte-like opening theme of the **finale** (the tune that was whistled by Mozart's pet starling), a resemblance to the song

帕帕基諾的歌曲。可是莫扎特後來將這個舞曲似的曲調應用得調皮有趣，怎麼也令人想不到，在往後的五段變奏裡，作曲家會以變化多端的手法，展示芭芭拉的靈活度和木管樂手的能耐；音樂在此再次流露出淡淡的哀愁（與甜蜜）——莫扎特的處理手法十分優雅，令音樂加倍迷人。

莫扎特顯然跟芭芭拉很熟絡，但也想對方令人留下好印象，於是在協奏曲最後一段，圓號響起，如軍樂般。樂曲的結尾非常精采，大概和普萊耶和一眾貴賓的心意一樣。三年後，芭芭拉的父親出訪維也納，在莫扎特的備忘錄上題了字，寫道：「閣下在太陽神阿波羅掌管的藝術裡舉世無匹，更為小女帶來榮耀——謹以此文，永誌謝意與友誼。」

樂曲剖析中譯：鄭曉彤

that Mozart would give to the bird-catcher Papageno in his opera *The Magic Flute*. But the playful way in which Mozart later used this dance-like tune gives no indication of the variety he brings to it over five variations that embrace Barbara's dexterity, showcase the woodwind players, and once again hint at a gentle sadness (as well as a sweetness) that's all the lovelier for being so gracefully handled.

Mozart clearly knew Barbara well. But he wanted her to make a good impression, too, and a tucket of horns launches the concerto's final section. The finish is as brilliant as Herr Ployer and his distinguished guests can possibly have wished. Three years later, visiting Vienna, Barbara's father inscribed the following tribute in Mozart's commonplace book: "To thee, who surpassing everyone in the art of heavenly Apollo, brought glory to my daughter – as a perpetual token of gratitude and friendship."

All programme notes by Richard Bratby

#### 編制 INSTRUMENTATION

長笛、兩支雙簧管、兩支巴松管、兩支圓號及弦樂組。

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



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# 格拉斯曼 DAVID GREILSAMMER

指揮/鋼琴 Conductor/Piano

PHOTO: Yannick Perrin

格拉斯曼是古典音樂界公認為前衛的音樂家，以極具冒險精神的舞台演出著稱。他的一些當今最大膽和不拘一格的演繹，曾為他贏得來自《紐約時報》、《星期日泰晤士報》、法國古典音樂大獎等眾多媒體的殊榮。

格拉斯曼的破格演出涵蓋巴洛克以至當代的音樂，尤以詮釋莫扎特的作品為人稱頌。他曾在巴黎一天內馬拉松式演奏莫扎特所有鋼琴奏鳴曲，更曾在一個樂季內演奏同時指揮莫扎特全部27首鋼琴協奏曲。

格拉斯曼以鋼琴家和指揮家身份於Vanguard、Sony Classical以及Naïve等品牌發行的專輯，已為他贏得多個國際獎項。他的唱片曾五度獲得《紐約時報》的佳評，當中包括獲選為古典音樂界「年度十大重要音樂事件」之一的獨奏錄音「史格拉第：凱治：奏鳴曲」。

格拉斯曼現擔任日內瓦室樂團的音樂及藝術總監，該團是國際上最具創意的樂團之一。他曾以客席指揮/獨奏家身份與BBC愛樂樂團、三藩市交響樂團、薩爾斯堡莫扎特學院樂團、漢堡交響樂團、米蘭威爾第交響樂團、法國電台愛樂樂團、北京交響樂團、香港小交響樂團、墨西哥國家交響樂團、耶路撒冷交響樂團以及東京都交響樂團合作演出。

David Greilsammer is recognised as one of the most audacious and adventurous artists in the classical musical world. Praised as a musician who is never afraid of taking risks on stage, he has created some of today's most eclectic and daring musical projects, winning distinctions from *The New York Times*, *The Sunday Times*, The French Music Awards (Victoires de la musique classique), and many others.

In addition to presenting ground-breaking performances, ranging from Baroque to Contemporary music, Greilsammer has also been celebrated for his Mozart interpretations. He has performed all of Mozart's piano sonatas in a one-day "marathon" in Paris, and he has also played and conducted all of Mozart's 27 piano concertos in one season.

Greilsammer's albums, as pianist and conductor, have been released by Vanguard, Sony Classical and Naïve, and have won numerous international prizes and awards. His recordings have received five distinctions from *The New York Times*, including one for "Scarlatti:Cage:Sonatas", a bold solo recital that was selected among the ten most important events in the world of classical music.

Greilsammer is Music and Artistic Director of the Geneva Camerata, one of the most innovative orchestras internationally. As guest conductor/soloist he has performed with the BBC Philharmonic, San Francisco Symphony, Salzburg Mozarteum Orchestra, Hamburg Symphony, La Verdi Orchestra di Milano, Orchestre Philharmonique de Radio France, Beijing Symphony, Hong Kong Sinfonietta, Mexico National Symphony, Jerusalem Symphony and the Tokyo Metropolitan Symphony.



孫穎麟

TIMOTHY SUN

薩克管 Saxophone

PHOTO: Ricky Lo

孫穎麟七歲開始接受音樂訓練，後來赴筴英國衛甘遜藝術中學學習薩克管和單簧管；2001年獲全額獎學金入讀倫敦市政廳音樂及戲劇學院進修，老師包括世界著名薩克管演奏家哈爾及霍梭。孫氏畢業回港後活躍於本地及國際樂壇，曾於紐約卡內基音樂廳、倫敦威格摩音樂廳、巴比肯藝術中心、上海音樂廳等地舉行室樂音樂會。作為獨奏家，他曾與香港小交響樂團、澳門樂團、貴陽交響樂團、澳門中樂團，以及港澳兩地青年樂團合作，同時為多個本地樂團及音樂團體獻藝。

孫氏致力與本地作曲家合作，曾演出張貝芝、葉浩堃、葉劍國、郭品文、鄺展維、林丰、羅健邦、伍卓賢、鄧慧中等人作品。他亦參與多項跨媒體演出，與不同舞蹈家、攝影師、編舞家以及多媒體製作人合作。他創辦的薩克管、小提琴及鋼琴三重奏Contrast於2017-18年度成為中文大學的駐校樂團。他也是由口琴、鋼琴及薩克管組合Smash Trio成員之一，該樂團於2020年發布了首張原創大碟。孫氏現為法國 Buffet Crampon及Vandoren Paris 品牌的藝術家。孫氏也熱衷於教學，分別於澳門演藝學院、香港大學及香港浸會大學任教。

Timothy Sun began his music studies at the age of seven, studying saxophone and clarinet at the Ellen Wilkinson High School of Art in England and subsequently at London's Guildhall School of Music and Drama, where his tutors included John Harle and Christian Forshaw. Since completing his studies, he has gone on to become a fixture of the Hong Kong music scene as one of its internationally recognised musical talents. He has performed at Carnegie Hall, Wigmore Hall, Barbican Centre and Shanghai Concert Hall as a chamber musician. As a soloist he has performed with the Macau Chinese Orchestra, the Hong Kong Sinfonietta, the Zhejiang Symphony and the Guiyang Symphony Orchestras, and has also collaborated as principal soloist with numerous other regional and youth orchestras.

Sun has worked with numerous Hong Kong composers including Joyce Cheung, Austin Yip, Ip Kim-kuok, Julie Kuok, Charles Kwong, Fung Lam, Pong Law, Yin Ng and Joyce Tang and has taken part in many cross-genre performances. From 2017-18 Timothy performed at The Chinese University of Hong Kong (CUHK) as Ensemble-in-Residence with the group he founded, Contrast Trio, featuring violin, saxophone and piano. He is an artist of Buffet Crampon and Vandoren Paris, and is additionally a founding member of the music group Smash, featuring harmonica, piano and saxophone, and released an original CD with the group in 2020. He currently serves as saxophone lecturer coach at the Macau Conservatory, the University of Hong Kong and the Hong Kong Baptist University.





# 白亞斯 AZIZ D. BARNARD LUCE

電頭琴 Vibraphone

PHOTO: Phil Shek

白亞斯來自美國華盛頓，於2011年加入香港管弦樂團（港樂），擔任首席敲擊。白亞斯畢業於波士頓大學及新英格蘭音樂學院，成績優異，並兩度考獲鄧肯活音樂中心獎學金。在加入港樂之前，白亞斯是佛羅里達州傑克遜維爾交響樂團的首席敲擊，又跟波士頓交響樂團和波士頓流行樂團合作演出。

A native of Washington D. C., Aziz D. Barnard Luce joined the Hong Kong Philharmonic Orchestra (HK Phil) as Principal Percussion in 2011. Aziz holds degrees from Boston University as well as the New England Conservatory, graduating with academic honours, and has twice been awarded a Tanglewood Music Center fellowship. Before joining the HK Phil, Aziz was the Principal Percussion of the Jacksonville Symphony Orchestra in Florida and has performed with the Boston Symphony and Boston Pops Orchestras.



# 林傑飛 JEFFREY LEHMBERG

低音大提琴 Double Bass

PHOTO: Chilee Cheung

林傑飛於2005年加入香港管弦樂團。隨後於香港小交響樂團擔任首席低音大提琴，為期一個樂季；其後於2007年重返港樂。除了活躍於古典樂壇，林傑飛也是位自由爵士貝斯手，定期與本地不同團體演出。林傑飛於美國新墨西哥州出生、肯薩斯州長大。他在紐約市哥倫比亞大學攻讀哲學，同時於茱莉亞音樂學院研習低音大提琴；及後於曼尼斯音樂學院修讀低音大提琴演奏課程。

Jeffrey Lehmberg joined the HK Phil in 2005. He then served as Principal Bass of the Hong Kong Sinfonietta for one season before returning to the HK Phil in 2007. Besides his classical work, he is also a freelance jazz bassist, and plays regularly with several groups around Hong Kong. Jeffrey was born in New Mexico, US, and grew up in Kansas. He received his Bachelor's degree in Philosophy at Columbia University in the City of New York while also studying double bass at The Juilliard School and later at Mannes College of Music.





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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, receiving international critical acclaim. The orchestra successfully completed a four-year journey through Wagner's *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances were enthusiastically received by audiences, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019.

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 20<sup>th</sup> anniversary of the establishment of the Hong Kong Special Administrative Region.

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



PHOTO: Cheung Wai-lok

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

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。2021年，港樂和香港演藝學院聯合宣布創辦首個共同管理的項目——「管弦樂精英訓練計劃」，由太古集團慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

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

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

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

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces bring music into the hearts of tens of thousands of children and families every year. The recently founded “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts (HKAPA), aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as to enhance Hong Kong’s reputation as one of the great cities in the world.

Thanks to a significant subsidy from the Government of the HKSAR and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

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

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 音樂總監 MUSIC DIRECTOR



梵志登  
Jaap van Zweden, SBS

## 首席客席指揮 PRINCIPAL GUEST CONDUCTOR



余 隆  
Yu Long

## 駐團指揮 RESIDENT CONDUCTOR



廖國敏  
Lio Kuokman

## 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

趙滢娜 Zhao Yingna ●  
余思傑 Domas Juškys ■  
梁文瑄 Leslie Ryang Moonsun ▲  
方 潔 Fang Jie  
何珈樑 Gallant Ho Ka-leung  
劉博軒 Liu Boxuan  
冒異國 Mao Yiguo  
華嘉蓮 Katrina Rafferty  
韋鈴木美矢香 Miyaka Suzuki Wilson  
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  
宋泰美 Tae-mi Song  
宋亞林 Song Yalin

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

## 低音大提琴 DOUBLE BASSES

林達僑 George Lomdaridze ●  
姜馨來 Jiang Xinlai ◆  
張沛烜 Chang Pei-heng  
馮 榕 Feng Rong  
費利亞 Samuel Ferrer  
林傑飛 Jeffrey Lehmborg  
鮑爾菲 Philip Powell  
范戴克 Jonathan Van Dyke

## 長笛 FLUTES

史德琳 Megan Sterling ●  
盧韋歐 Olivier Nowak ■

## 短笛 PICCOLO

施家蓮 Linda Stuckey

## 雙簧管 OBOES

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

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史家翰 John Schertle ■  
劉 蔚 Lau Wai

## 低音單簧管 BASS CLARINET

艾爾高 Lorenzo losco

## 巴松管 BASSOONS

莫班文 Benjamin Moermond ●  
陳勁桐 Toby Chan ■  
李浩山 Vance Lee ◆

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柏如瑟 Russell Bonifede ■  
周智仲 Chow Chi-chung ▲  
托多爾 Todor Popstoyanov  
李少霖 Homer Lee  
麥迪拿 Jorge Medina

## 小號 TRUMPETS

(空 缺 Vacant) ●  
莫思卓 Christopher Moyses ■  
華達德 Douglas Waterston  
施樂百 Robert Smith

## 長號 TROMBONES

韋雅樂 Jarod Vermette ●  
高基信 Christian Goldsmith  
湯奇雲 Kevin Thompson

## 低音長號 BASS TROMBONE

區雅隆 Aaron Albert

## 大號 TUBA

雷科斯 Paul Luxenberg ●

## 定音鼓 TIMPANI

龐樂思 James Boznos ●

## 敲擊樂器 PERCUSSION

白亞斯 Aziz D. Barnard Luce ●  
梁偉華 Raymond Leung Wai-wa  
胡淑徽 Sophia Woo Shuk-fai

## 「管弦樂精英訓練計劃」駐團學員 THE ORCHESTRA ACADEMY HONG KONG (TOA) FELLOWS

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

## 特約樂手 FREELANCE PLAYERS

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

長號：譚永健  
Trombone: Kenneth Tam

薩克管：梁國章  
Saxophone: Jacky Leung

豎琴：譚懷理  
Harp: Amy Tam

鋼琴/鋼片琴：嚴翠珠  
Piano/Celesta: Linda Yim

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## 駐團學員培訓 FELLOWSHIP PROGRAMME

2021/22 樂季 Season



陳健勝，小號  
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。

六名入選「駐團學員培訓」的學員將會跟隨港樂接受密集式訓練及參與師友計劃，亦會透過不同的義工計劃，以音樂貢獻社區。

The Orchestra Academy Hong Kong is the first joint programme co-directed by the Hong Kong Philharmonic Orchestra (HK Phil) and the School of Music of The Hong Kong Academy for Performing Arts (HKAPA), funded by "TrustTomorrow" of The Swire Group Charitable Trust (Swire Trust) with a promising sponsorship of approximately HK\$9 million over a 3-year period.

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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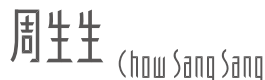


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Mr Jan Leung & Ms Emily Chow ·  
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## 港樂特別計劃

## SPECIAL PROJECTS

### 信託基金 ENDOWMENT TRUST FUND

信託基金於一九八三年由以下機構贊助得以成立。

香港賽馬會慈善信託基金

The Hong Kong Jockey Club Charities Trust

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The Hongkong Land Group

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Jardine, Matheson & Company Ltd

The Endowment Trust Fund was set up in 1983 with these initial sponsors.

滙豐銀行慈善基金

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### 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

## 駐團指揮席位贊助 RESIDENT CONDUCTOR PODIUM SPONSOR

衷心感謝**香港董氏慈善基金會**贊助駐團指揮席位。贊助港樂的指揮席位能有效、直接地支持樂團邀請優秀人才合作，在藝術水平上更臻卓越，以及為有志於音樂發展的年輕一代樹立榜樣。

We are deeply grateful to **The Tung Foundation** for sponsoring the Resident Conductor Podium. Sponsorship of our conductors assists the HK Phil to engage outstanding conducting talent, helping the orchestra reach new heights of artistic excellence, as well as providing exemplary examples to aspiring young musicians.

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The Resident Conductor Podium for **Lio Kuokman** is sponsored by

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## 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。

The **C. C. Chiu Memorial Fund** forged a relationship with one of our musicians by supporting our Chair Endowment programme. You can do the same, and enjoy unique benefits, including inviting your supported musician to your events, and complimentary concert tickets.

以下席位由**邱啟楨紀念基金**贊助：

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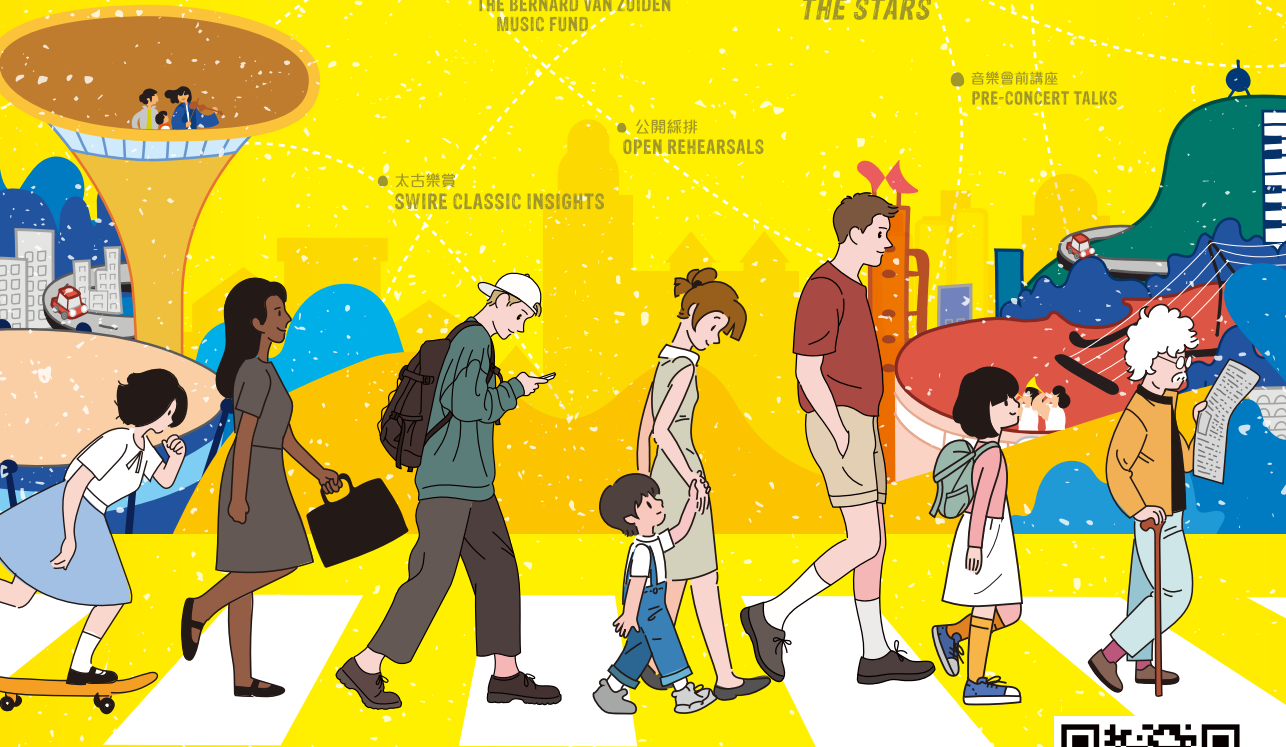
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Concert Hall

\$580 \$480 \$380

折扣優惠請瀏覽香港樂網 For discount schemes, please visit hkphil.org

門票現於城市售票網公开发售  
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22&23  
OCT  
2021

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

## 24 & 25 SEP 2021

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

### 國慶音樂會：廖國敏 | 梁祝 National Day Concert: Lio Kuokman | Butterfly Lovers

陳其鋼	《五行》
何占豪與陳鋼	《梁祝》小提琴協奏曲
穆索斯基 (拉威爾配器)	《圖畫展覽會》
CHEN Qigang	<i>The Five Elements</i>
HE Zhanhao & CHEN Gang	<i>Butterfly Lovers Violin Concerto</i>
MUSSORGSKY (orch. RAVEL)	<i>Pictures at an Exhibition</i>

廖國敏, 指揮  
周穎, 小提琴  
Lio Kuokman, conductor  
Nancy Zhou, violin

## 11 OCT 2021

Mon 7:30pm  
JC Cube, Tai Kwun  
\$200

### 港樂 × 大館：室樂音樂會系列 狂弦俄羅斯 (弦樂四重奏) HK Phil × Tai Kwun: Chamber Music Series Rapturous Russian Quartets (String Quartet)

格拉斯	第二弦樂四重奏, 「伴」
蕭斯達高維契	C小調第八弦樂四重奏, op. 110
浦羅哥菲夫	B小調第一弦樂四重奏, op. 50
Philip GLASS	String Quartet no. 2, <i>Company</i>
SHOSTAKOVICH	String Quartet no. 8 in C minor, op. 110
PROKOFIEV	String Quartet no. 1 in B minor, op. 50

梅麗芷, 小提琴  
張希, 小提琴  
林慕華, 中提琴  
陳怡君, 大提琴  
Rachael Mellado, violin  
Zhang Xi, violin  
Damara Lomdaridze, viola  
Chen Yi-chun, cello

## 22 & 23 OCT 2021

FRI 8PM  
SAT 3PM & 8PM  
CC  
\$580 \$480 \$380

電影屬第IIA級別, 建議家長提供指引。This film is classified as Category IIA, parental guidance recommended.

### 侏羅紀公園音樂會 Jurassic Park in Concert

約翰·威廉斯 《侏羅紀公園》(香港首演)  
John WILLIAMS *Jurassic Park* (Hong Kong Premiere)

足本電影播放 (英語對白, 中文字幕), 配現場管弦樂演奏。  
Complete film screening (English with Chinese subtitles) with live orchestra performance.



陳康明, 指揮  
Joshua Tan, conductor

## 5 & 6 NOV 2021

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

### 太古音樂大師系列：梵志登 | 貝三 Swire Maestro Series: JAAP | Beethoven 3

貝多芬	第二小提琴浪漫曲
龐樂思	短笛協奏曲 (世界首演)
貝多芬	第三交響曲, 「英雄」
BEETHOVEN	Romance no. 2
OZNO	Piccolo Concerto (World Premiere)
BEETHOVEN	Symphony no. 3, <i>Eroica</i>

梵志登, 指揮  
申知兒, 小提琴  
施家蓮, 短笛  
Jaap van Zweden, conductor  
Zia Shin, violin  
Linda Stuckey, piccolo

## 26 NOV 2021

FRI 8PM  
TW  
\$380 \$280 \$220

適合三歲以上大小朋友  
Suitable for ages 3  
and above

### 跟小不點一起飛翔 Come Fly with Happy Gabby

華格納	《女武神》: 女武神的騎行
霍爾斯特	《行星》組曲: 海王星
小約翰·史特勞斯	《藍色多瑙河》
布烈頓	《彼得·格林姆斯》: 四首海之間奏曲——〈風暴〉
薩替	《裸體舞曲》
奧芬巴赫	《地獄中的奧爾菲斯》: 肯肯舞曲
史特勞斯	《狄爾愉快的惡作劇》
WAGNER	<i>Die Walküre: Ride of Valkyries</i>
HOLST	<i>The Planets: Neptune</i>
J STRAUSS II	<i>The Blue Danube</i>
BRITTEN	<i>Peter Grimes: Four Sea Interludes – Storm</i>
SATIE	<i>Gymnopédie no. 1</i>
OFFENBACH	<i>Orpheus in the Underworld: Infernal Galop</i>
STRAUSS	<i>Till Eulenspiegel's Merry Pranks</i>

凌顯祐, 指揮  
Andrew Ling, conductor

門票於城市售票網公开发售 AVAILABLE AT URBITX [www.urbtix.hk](http://www.urbtix.hk)

CC = 香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall  
TW = 荃灣大會堂演奏廳 Tsuen Wan Town Hall Auditorium



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