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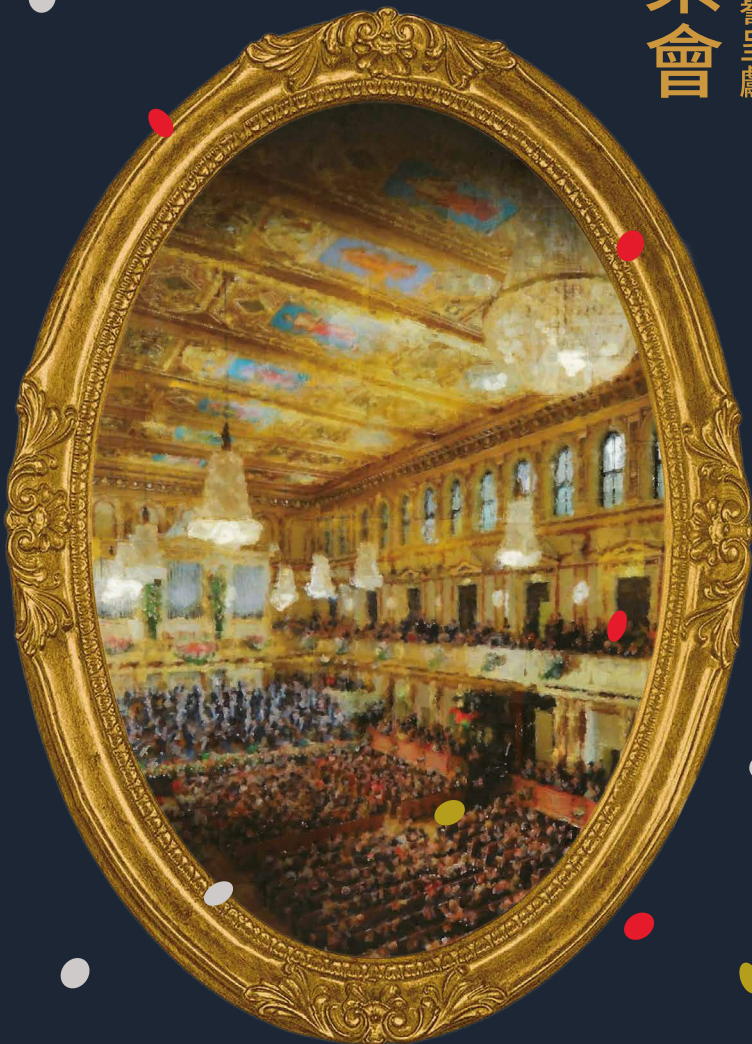
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NEW YEAR CELEBRATION

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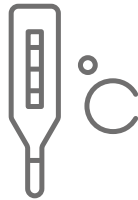
歡迎蒞臨音樂廳。港樂一直把觀眾、客席音樂家、樂團樂師和員工的健康與安全放於首位，並致力為觀眾提供安全的環境，讓您盡情享受音樂會。我們準備好下列防疫措施，敬請遵守，保障自己，守護他人。

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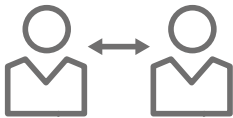
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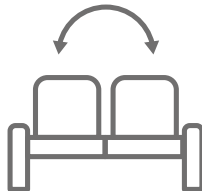


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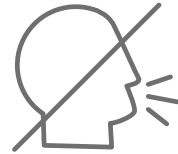
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1840-1893

柴可夫斯基

PYOTR ILYICH TCHAIKOVSKY

《羅密歐與茱麗葉》幻想序曲

*Romeo and Juliet, Fantasy-Overture*

莎劇《羅密歐與茱麗葉》是個發生在暴力世界中的激情故事，一雙小情人也注定劫數難逃。這個故事彷彿非常適合柴可夫斯基似的：短短兩個月間（1869年10至11月），他就完成了「幻想序曲」《羅密歐與茱麗葉》。正如標題「幻想序曲」暗示，樂曲並非旨在將原著故事娓娓道來，而是受劇中主題得到靈感，激發而為新作——這些主題就是「暴力」、「和好」，當然還有「愛情」。莊嚴的引子描繪既聰明又富同情心的勞倫斯神父。他希望帶來和平，但願望卻被序曲的主要部分〈快板〉粉碎——這一段既猛烈又快速，代表蒙太古和卡普列家族的戰爭。

羅密歐與茱麗葉扣人心弦的愛情主題，就在這種情況下漸漸浮現，初時還怯生生的，但後來越發激情。（柴可夫斯基的同輩作曲家巴拉基列夫稱讚道：「這個旋律我常常演奏。就是這一段，真的令我想親吻你……音樂所流露的愛情，很溫柔，也很甜蜜」。）愛情主題過後，平靜的音樂恍如輕柔地搖晃，令人想起意大利夏季的夜晚。兩大家族再起衝突之前，愛情主題變得更激情，然後悲劇終於來臨。兩個家族站在小情人的屍首旁邊，悲痛欲絕；音樂再次減慢，勞倫斯神父說出最後的幾句話，安慰眾人。

A passionate story of doomed love in a violent world, Shakespeare's *Romeo and Juliet* could have been made for Tchaikovsky and he composed his "Fantasy Overture" *Romeo and Juliet* in barely two months – October and November 1869. As the title implies, the overture isn't a blow-by-blow re-telling of Shakespeare's story, but a fantasy inspired by the main themes of the drama – violence, reconciliation, and, of course, love. The solemn introduction depicts the wise and compassionate character of Friar Laurence, whose pleas for peace are shattered by the main *Allegro* of the overture – a savage and fast-moving portrayal of the war between Montagues and Capulets.

Out of this emerges – at first tentatively, and then with growing passion – the great sweeping love-theme of *Romeo and Juliet*. (Tchaikovsky's colleague Balakirev approved: "I play it often, and just want to kiss you for it...here is the very tenderness and sweetness of love.") Its hushed, gently rocking continuation evokes the Italian summer night. Before the conflict resumes, the love theme rises to an even more passionate height, and the final tragedy unfolds. As both families stand, stricken, around the dead lovers, the music slows once more and Friar Laurence speaks his final, consoling words.

1875-1962

克萊斯勒

FRITZ KREISLER

《愛之悲》與《愛之喜》

*Liebesleid and Liebesfreud*

卓越的奧地利小提琴家克萊斯勒寫旋律很有一手，也最喜歡寫作曲調優美的短曲，演出時用作加奏；但他卻不太喜歡樂評人拿著自己的作品吹毛求疵，於是訛稱自己發現了一批已故作曲家的散佚之作，這批「已故作曲家」包括狄托斯多夫、普格納尼、庫普蘭和 W.F. 巴赫等。這是 20 世紀樂壇最重大的惡作劇之一，而且直到 1935 年克萊斯勒本人將事情和盤托出之前，也沒有被人識破。

不過其實早在 1910 年，克萊斯勒已經將《愛之悲》與《愛之喜》的真相交代清楚：1905 年，克萊斯勒出版「三首古老的維也納舞曲」，聲稱是蘭納 (1801-1843，維也納圓舞曲作曲家，老約翰·史特勞斯的對手之一) 的作品，《愛之悲》和《愛之喜》就是其中兩首。兩首樂曲雖然一首憂鬱、一首熱情，但都清楚瀟灑著如假包換的維也納式風格，既優雅又輕快。這兩首令人垂涎欲滴的短曲深受各地小提琴家青睞。事實上，無論標題頁寫的是甚麼名字，樂曲仍舊那麼動聽。

The great Austrian violinist Fritz Kreisler, had a knack for a good tune, and he enjoyed nothing more than writing short tuneful pieces to play as encores. But he didn't much care for having critics pick his music apart, so he pretended that his compositions were actually rediscovered "lost" works by dead composers. He attributed his compositions to (among others) Dittersdorf, Pugnani, Couperin and W.F. Bach. It was one of 20<sup>th</sup> century music's greatest practical jokes, and no-one rumbled it until 1935, when Kreisler finally came clean.

But he'd confessed the truth about *Liebesleid* (Love's Sorrow) and *Liebesfreud* (Love's Joy) as early as 1910. He'd originally published them in 1905 as two of "Three Old Viennese Dance Tunes" and had passed them off as the work of the Viennese waltz-composer Joseph Lanner (1801-1843) – a rival of Johann Strauss I. One is melancholy, one is exuberant, but both have a graceful, unmistakably Viennese lilt that simply can't be faked. Violinists around the world have taken these two mouthwatering miniatures to their hearts, and it turns out that they sound just as delicious no matter which composer is credited on the title page.

1825-1899

## 小約翰·史特勞斯 JOHANN STRAUSS II

### 《蝙蝠》序曲

#### *Die Fledermaus Overture*

三個突如其來的和弦、「咻咻咻」三個應聲打開的瓶子——小約翰·史特勞斯就此為終極香檳歌劇掀開序幕——飲宴派對、惡作劇、調情挑逗與化妝舞會服飾，充斥著三幕歌劇《蝙蝠》。那是1870年初維也納一個週末的晚上。艾森斯坦早陣子因為侮辱警察，被判監一週；一個英俊的意大利男高音看上了艾森斯坦的太太羅莎琳德；她的侍女艾德勒正準備與幾個女孩外出消遣。艾森斯坦有次喝醉後捉弄友人霍克，害得打扮成蝙蝠的霍克在市中心呆了很久，霍克現在要還以顏色。這還不止，有個少年億萬富豪在維也納設宴，規模之大，在市內也實屬前無古人。於是這個晚上，這些人碰頭了，展開糾纏不清的感情瓜葛——最後眾人唯有歸咎香檳誤人。

在「圓舞曲大王」小約翰·史特勞斯眼中，這種素材可謂求之不得；序曲也已經將故事背景營造完備。樂曲開端的聲音恍如冒著氣泡似的，之後就預告了全劇最精采的場面：清晨六時的鐘聲，代表奧羅夫斯基的派對圓滿結束；優雅的波爾卡、第二幕旋渦似的圓舞曲，還有羅莎琳德的哀傷旋律——假裝因為丈夫快要服刑而傷心。小約翰·史特勞斯額外讓這些旋律再度響起，然後催促樂曲快快結束，而且結尾也像開端一樣活潑——然後帷幕徐徐升起。

Three chords shoot out, three bottles pop open, and Johann Strauss II launches the ultimate champagne operetta – three acts of parties, practical jokes, flirtation and fancy dress. It's Saturday night in Vienna in the early 1870s. Gabriel von Eisenstein is preparing to spend a week in gaol for insulting a policeman. His wife Rosalinde has caught the eye of a dishy Italian tenor. Her maid Adèle is planning a night out with the girls. Eisenstein's friend Falke is out for revenge after one of Eisenstein's drunken pranks left him stuck in the middle of town dressed as a bat (*Fledermaus*). And a teenage billionaire is throwing the biggest party Vienna has ever seen. One night brings them all crashing together in a romantic tangle so chaotic that all anyone can do is blame it on the champagne.

It's ideal material for Johann Strauss II, and the overture set it all up to perfection. After that fizzing start, it previews the show's highlights – the 6am chimes that end Orlofsky's party, an elegant polka, the whirling second-act waltz, and the sad melody with which Rosalinde pretends to lament her husband's imminent departure. Johann Strauss II plays them once more for good measure, before hurrying the overture to a finish as lively as its start. And then the curtain rises.

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# IN HARMONY



1864-1949

李察·史特勞斯

RICHARD STRAUSS

《玫瑰騎士》組曲，op. 59

*Der Rosenkavalier Suite*, op. 59

18世紀一個夏日的早上，在眾人夢想中的維也納：床上躺著美艷的元帥夫人和她那20歲不到的情人奧塔維安。經過一夜纏綿，即使俗不可耐的奧克斯男爵突然來訪，也無法破壞氣氛。奧克斯密謀靠一場政治婚姻賺大錢，迎娶毫無戒心的少女蘇菲。這時奧克斯需要一位年輕貴族充當「玫瑰騎士」，將信物玫瑰送到未婚妻手上。奧塔維安看來是理想人選……

於是詩人荷夫曼斯圖和作曲家李察·史特勞斯就推出歌劇《玫瑰騎士》(1911)。《玫瑰騎士》是齣既富麗堂皇又令人著迷的浪漫喜劇，樂譜華麗無比，隨著一首又一首圓舞曲開展——這些圓舞曲雖然與時代不符，卻又非常吸引。這套音樂會組曲如同沒有歌詞的精選之旅——旅程始於興奮無比的前奏曲，然後跳到第二幕：奧塔維安到達，將信物銀玫瑰交給蘇菲。但兩人四目交投的當兒，空氣也彷彿為之震動，時間也彷彿停止。但這畢竟是喜劇：一片混亂中，奧克斯男爵那琅琅上口的圓舞曲旋律響起。音樂越來越澎湃，進入馳騁的中段（故事也以這一段作結）。然後柔和的童謠二重唱響起，年輕戀人終成眷屬。但今天的結尾卻不是這個樣子——漩渦似的響亮圓舞曲重現，為組曲畫上熱情洋溢的句號。

樂曲剖析中譯：鄭曉彤

On a summer morning in the 18<sup>th</sup> century, in the Vienna of everyone's dreams, the beautiful Marschallin is in bed with her teenage lover Octavian – where, after a night of bliss, even an unexpected visit from the vulgar Baron Ochs can't spoil the mood. Ochs is planning a lucrative marriage of convenience, and he needs a young nobleman to act as rose-bearer – or *Rosenkavalier* – to Sophie, his unsuspecting young bride. Octavian seems like the perfect candidate...

And so the poet Hugo von Hofmannsthal and the composer Richard Strauss launch their opera *Der Rosenkavalier* (1911) – a gorgeous, sensuous romantic comedy, set to a score of unsurpassed lushness, and swept along on a stream of anachronistic but seductive waltz tunes. This concert suite is a sort of wordless highlights tour. We begin at the beginning, with the opera's orgasmic prelude and then jump to Act Two: where Octavian arrives to present the ceremonial silver rose to Sophie. The air itself seems to tingle as their eyes meet and time stands still. But this is a comedy, after all: and out of mayhem comes Baron Ochs' infectiously hummable waltz-song. The music swells into the soaring Trio that ends the story; followed by a gentle nursery-rhyme duet as the young sweethearts find themselves together at last. That's not quite the end today, though – and a whirling, whooping reprise of the waltz brings the Suite to an exuberant close.

All programme notes by Richard Bratby, except *The Blue Danube*

1825-1899

## 小約翰·史特勞斯

# JOHANN STRAUSS II

《藍色多瑙河》，op. 314

*The Blue Danube*, op. 314

《藍色多瑙河》(1867年)既是最家傳戶曉的維也納圓舞曲，也是任何新年音樂會的必備曲目。安靜的引子由閃爍的弦樂和兩支圓號奏出，格調優雅，充滿19世紀的維也納風情。究竟多瑙河維也納段是否或曾否「美麗」、是否或曾否是「藍色」都不重要；因為樂曲標題其實出自卡爾·伊沙多·貝克的詩句（「在多瑙河上，在美麗的藍色的多瑙河上」）。

小約翰·史特勞斯接受維也納男聲合唱團委約創作新曲，選用了上述詩句作為歌詞；怎料歌詞後來卻改為慶祝維也納市安裝電燈，由一名任職警隊文員的合唱團團員所撰（詞中有「維也納，要高興啊！幹嘛還禱告？弧形的亮光！這邊還暗呢！」）。樂曲1867年2月15日在皇家騎術學校禮堂演出。由於觀眾反應未如理想，小約翰·史特勞斯就把樂曲拋諸腦後。不久，他到巴黎參加萬國博覽會向拿破崙三世致敬，卻把這首圓舞曲帶了去，為法國觀眾演出刪去合唱的版本，結果大受歡迎，令小約翰·史特勞斯相信《藍色多瑙河》是首成功的純管弦樂舞曲。

樂曲剖析中譯：鄭曉彤

By far and away the most famous of all Viennese waltzes – no New Year celebration would be complete without it – is *The Blue Danube*. Composed in 1867 its hushed introduction with shimmering strings and a pair of horns is the very epitome of the elegance and grace of 19<sup>th</sup> century Vienna. Whether the River Danube which flows through Vienna is, or has ever been “beautiful” or “blue” is not the point; the title comes from a poem by Karl Isidor Beck which includes the lines, “On the Danube, on the beautiful, blue Danube”. Johann Strauss II had chosen that poem as the text for a choral work commissioned by the Vienna Men’s Choir, but the words were changed to celebrate the installation in the city of electric lights and included the immemorial lines “Vienna, be gay! And what for, pray? The light of the arc! Here it's still dark!” penned by a police clerk who sang in the choir. The performance went ahead in the hall of the Imperial Riding School (home of the famous Lipizzaner stallions) on 15 February 1867 but was not a huge success and Strauss discarded the work. But when he went to Paris later in the year to participate an International Exhibition in honour of Napoléon III he took the music along and performed it, minus chorus, to the French public who loved it and convinced Strauss that, as an orchestral dance, it was a success.

Programme note by Dr Marc Rochester

# VASILY PETRENKO & NING FENG

佩特連科與  
寧峰

艾爾加

《安樂鄉》序曲

西貝遼士

小提琴協奏曲

李察·史特勞斯

《英雄的一生》

ELGAR

*Cockaigne Overture*

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R. STRAUSS

*Ein Heldenleben*



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中國人壽保險（海外）股份有限公司（「中國人壽（海外）」）是中國最大國有金融保險集團——中國人壽保險（集團）公司的全資子公司。母公司中國人壽連續19年入選《財富》世界500強，2021年排名躍升至**32**位，品牌價值高達**4,366.72**億元人民幣<sup>1</sup>。

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- 中國人壽集團國際化戰略的橋頭堡和拓展境外市場的排頭兵
- 立足港澳、聯結內地、積極開拓東南亞業務
- 參與「一帶一路」倡議，支持當地經濟繁榮發展

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穆迪評級<sup>2</sup>      標準普爾評級<sup>3</sup>

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### 實力卓然、發展穩健

連續**三年**香港壽險市場期

繳保費排名

**第一**

**第一**

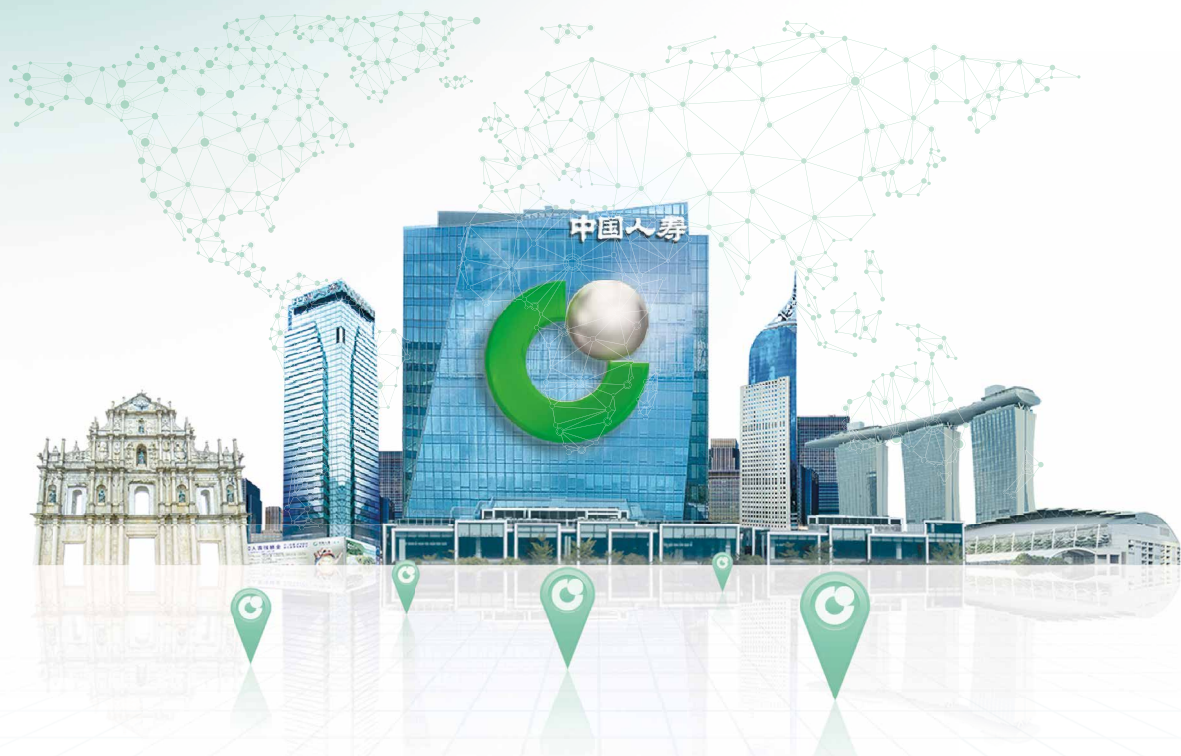
連續**八年**澳門  
壽險市場總保費

1. 截至 2021 年 12 月 31 日

2. 截至 2021 年 12 月 31 日，穆迪將保險財務實力「A1」評級授予中國人壽保險（海外）股份有限公司

3. 截至 2021 年 12 月 19 日，標準普爾將本地貨幣長遠保險公司財務實力評級及發行人信用評級「A」授予中國人壽保險（海外）股份有限公司





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# 黎志華

## JASON LAI

指揮 Conductor

PHOTO: Alan Lim



黎志華現任新加坡國立大學楊秀桃音樂學院樂團的首席指揮、英國天鵝樂團首席客席指揮，曾分別擔任新加坡交響樂團和香港小交響樂團的副指揮。黎志華是新加坡音樂界的領軍人物，同時活躍國際樂壇，於多地指揮及舉行大師班。獲邀約合作的樂團包括：港樂、阿德萊德交響樂團、新日本愛樂樂團、波蘭波德拉謝省歌劇與愛樂樂團、澳門樂團、大阪交響樂團。

為了向廣大觀眾推廣古典音樂，黎志華憑著強大的親和力與了得的口才，經常參與英國及亞洲的電視節目演出，包括擔任BBC年度青年音樂家大賽及BBC《古典音樂之星》的評判，又於《騷文化》、《解構合唱團》、《Clash》等BBC電視節目中亮相。

父母來自香港的黎志華，在英國出生，於牛津大學修讀大提琴及作曲，及後考獲獎學金於倫敦市政廳音樂及戲劇學院深造指揮。黎志華自從於2002年英國BBC青年指揮家工作坊勝出後，就獲BBC愛樂委任助理指揮，並在2003年首度於BBC逍遙音樂會演出。

Jason Lai is the Principal Conductor at the Yong Siew Toh Conservatory, Principal Guest Conductor of the Orchestra of the Swan, and former Associate Conductor of the Singapore Symphony Orchestra and Hong Kong Sinfonietta. He is a prominent figure in Singapore's musical life and also active internationally, conducting and giving masterclasses. He has guest conducted the Hong Kong Philharmonic Orchestra, Adelaide Symphony Orchestra, New Japan Philharmonic, Podlasie Opera Philharmonic (Poland), Macao Orchestra and the Osaka Symphony.

Intent on broadening the appeal of classical music, Lai is also building a unique reputation as a communicator with mass appeal through his television appearances in both the UK and Asia. He frequently appears on BBC television as a judge in both the BBC Young Musician of the Year competition and the classical talent show *Classical Star*. Other BBC television appearances include *How a Choir Works*, *The Culture Show* and *Clash*.

While Lai's roots lie in Hong Kong, he was born in the UK and studied both cello and composition at Oxford University before continuing his studies at the Guildhall School of Music and Drama in London where he was awarded a Fellowship in Conducting. After winning the BBC Young Conductors Workshop in 2002, he was appointed Assistant Conductor of the BBC Philharmonic with which he made his BBC Proms debut in 2003.



# 王敬 JING WANG

小提琴 Violin

PHOTO: Keith Hiro



加拿大籍小提琴家王敬，是當代多又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、比利時的廣播聯網) 選為「年度年輕獨奏家」。憑藉這個獎項，王敬得以灌錄個人首張專輯，演繹貝多芬、拉威爾、歌舒詠作品，於歐洲發行。

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、莫斯科國家交響樂團、洛林國家樂團、皮卡地管弦樂團、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紐約林肯中心等各大演出場地，演出室樂及獨奏音樂會，獲得擊節讚賞。王敬亦是德薩斯州達拉斯室樂系列 Ensemble 75 的創辦人之一。

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「Ex-Brodsky」，於1757年所製，由無名氏慷慨借出。

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 Strings 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. As a part of the award, Wang’s first CD album including works by Beethoven, Ravel and Gershwin was released in Europe.

Jing Wang has appeared as a soloist with major orchestras in Europe and North America, including 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 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. Wang’s chamber music performances and solo recitals at major venues, such as National Arts Centre in Ottawa, and Lincoln Center, received critical acclaim. He is one of the founding members of Ensemble75, a chamber music series based in Dallas.

Wang was Concertmaster for the Dallas Opera for three years before his appointment as Concertmaster with the HK Phil in 2013. He plays a 1757 G.B. Guadagnini “Ex-Brodsky” violin, loaned generously by an anonymous benefactor.

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest music-making



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

梵志登是現今國際古典樂壇炙手可熱的指揮，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂的音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

廖國敏於2020年12月正式擔任駐團指揮。

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

繼歐洲巡演取得成功，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。

「港樂奏此凱歌，的確實至名歸。」

— 《留聲機》

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

— Gramophone

### The HONG KONG PHILHARMONIC ORCHESTRA

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

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

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

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

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

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

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





PHOTO: Cheung Wai-lok

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

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

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

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

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

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

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

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

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

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

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

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 音樂總監 MUSIC DIRECTOR



梵志登  
Jaap van Zweden, SBS

## 首席客席指揮 PRINCIPAL GUEST CONDUCTOR



余隆  
Yu Long

## 駐團指揮 RESIDENT CONDUCTOR



廖國敏  
LIO Kuokman, JP

## 第一小提琴 FIRST VIOLINS

王敬 Jing Wang  
樂團首席  
Concertmaster

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

許致兩 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  
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  
田中知子 Tomoko Tanaka  
黃嘉怡 Christine Wong  
周騰飛 Zhou Tengfei  
賈舒晨 Jia Shuchen\*  
李祈 Li Chi\*

\* 樂師輪流於第一及第二聲部演出  
Players may rotate between the First and Second Violin sections.

## 中提琴 VIOLAS

凌顯祐 Andrew Ling ●  
李嘉黎 Li Jiali ■  
熊谷佳織 Kaori Wilson ▲  
蔡書麟 Chris Choi  
崔宏偉 Cui Hongwei  
付水淼 Fu Shuimiao  
洪依凡 Ethan Heath  
黎明 Li Ming  
林慕華 Damara Lomdaridze  
羅舜詩 Alice Rosen  
孫斌 Sun Bin  
張姝影 Zhang Shuying

## 大提琴 CELLOS

鮑力卓 Richard Bamping ●  
方曉牧 Fang Xiaomu ■  
林穎 Dora Lam ▲  
陳屹洲 Chan Ngat-chau  
陳怡君 Chen Yichun  
霍添 Timothy Frank  
關統安 Anna Kwan Ton-an  
宋泰美 Tae-mi Song  
宋亞林 Song Yalin

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

\* 短期合約 Short-term Contract

## 低音大提琴 DOUBLE BASSES

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 ■  
浦翔飛 Josep Portella Orfila #

## 短笛 PICCOLO

施家蓮 Linda Stuckey

## 雙簧管 OBOES

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

## 英國管 COR ANGLAIS

關尚峰 Kwan Sheung-fung

## 單簧管 CLARINETS

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

## 低音單簧管 BASS CLARINET

艾爾高 Lorenzo Iosco

## 巴松管 BASSOONS

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

## 低音巴松管 CONTRABASSOON

崔祖斯 Adam Treverton Jones

## 圓號 HORNS

江蘭 Lin Jiang ●  
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

巴力勳 Nitiphum Bamrunbanthum ●  
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 ●

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

小提琴：沈庭嘉  
Violin: Vivian Shen Ting-chia

中提琴：姚詠瑜  
Viola: Winnie Yiu Wing-yue

大提琴：梁卓恩  
Cello: Vincent Leung Cheuk-yan

長笛：許嘉晴  
Flute: Alice Hui Ka-ching

雙簧管：區可怡  
Oboe: Holly Ao Ho-I

單簧管：溫子俊  
Clarinet: Ryan Wan Tsz-chun

巴松管：陳敬熙  
Bassoon: Fox Chan King-hei

小號：陳健勝  
Trumpet: Kinson Chan

長號：趙漢權  
Trombone: Jimmy Chiu Hon-kuen

敲擊樂器：陳梓浩  
Percussion: Samuel Chan

## 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  
胡淑微 Sophia Woo Shuk-fai

## 豎琴 HARP

卡嫦 Louise Grandjean #

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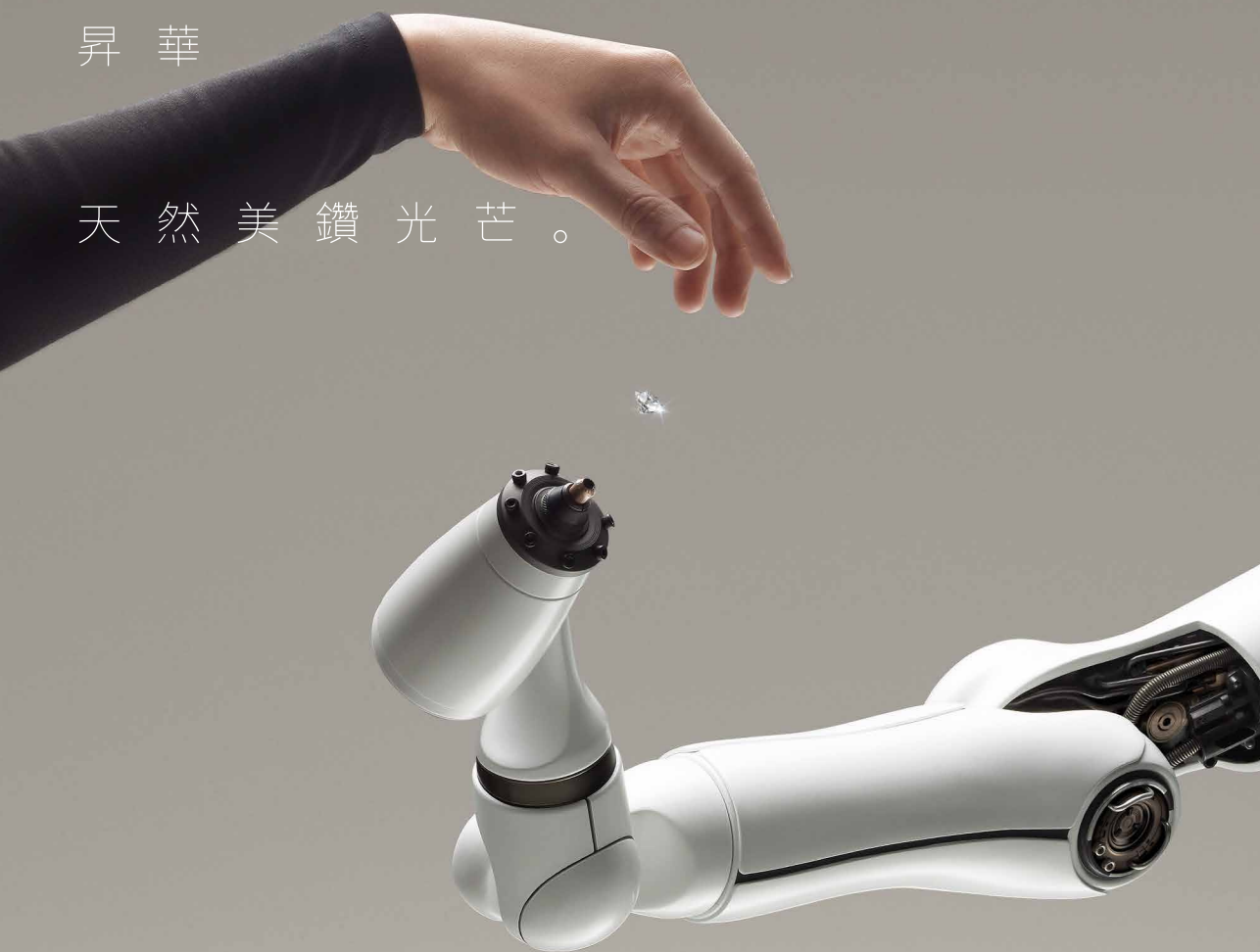
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- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴

#### 為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

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為支持港樂首演《指環》四部曲，  
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- Mr Pascal Raffy
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#### Paganini Project

This project is initiated and organised by Business for Art Foundation.

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Emile Germain (1907) Violin, played by Ms Tomoko Tanaka

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Loaned by Mr Laurence Scofield

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

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

#### Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wang Liang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin

#### Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

A set of Wagner Tubas is loaned by these sponsors in support of the HK Phil premiere of the Ring Cycle

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#### Generously loaned by An Anonymous

G. B. Guadagnini (1757) "Ex-Brodsky" Violin,  
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#### A loan arranged by P. C. Woo & Co.

Riccardo Antoniazzi (1910) Violin,  
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Thank you to

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

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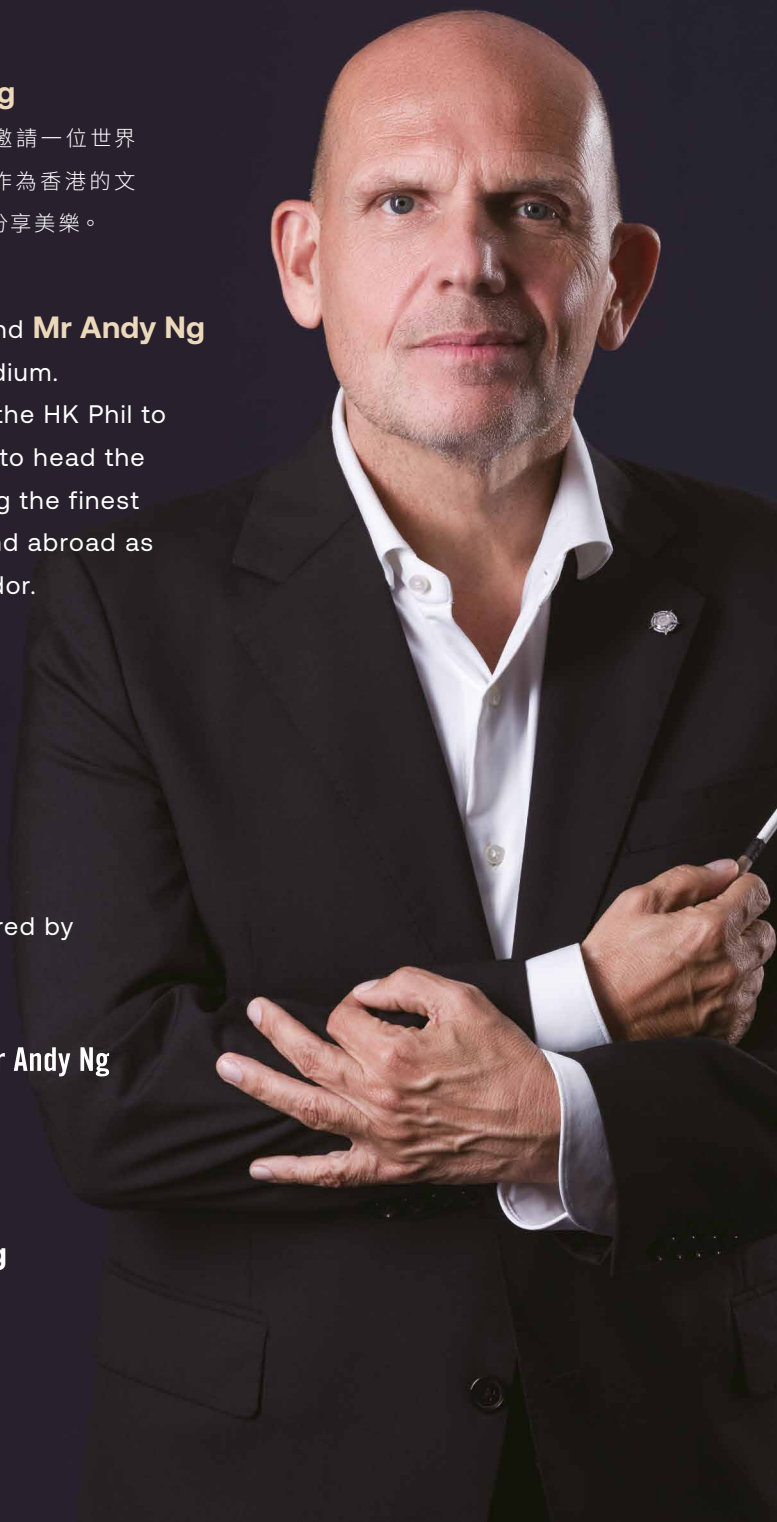
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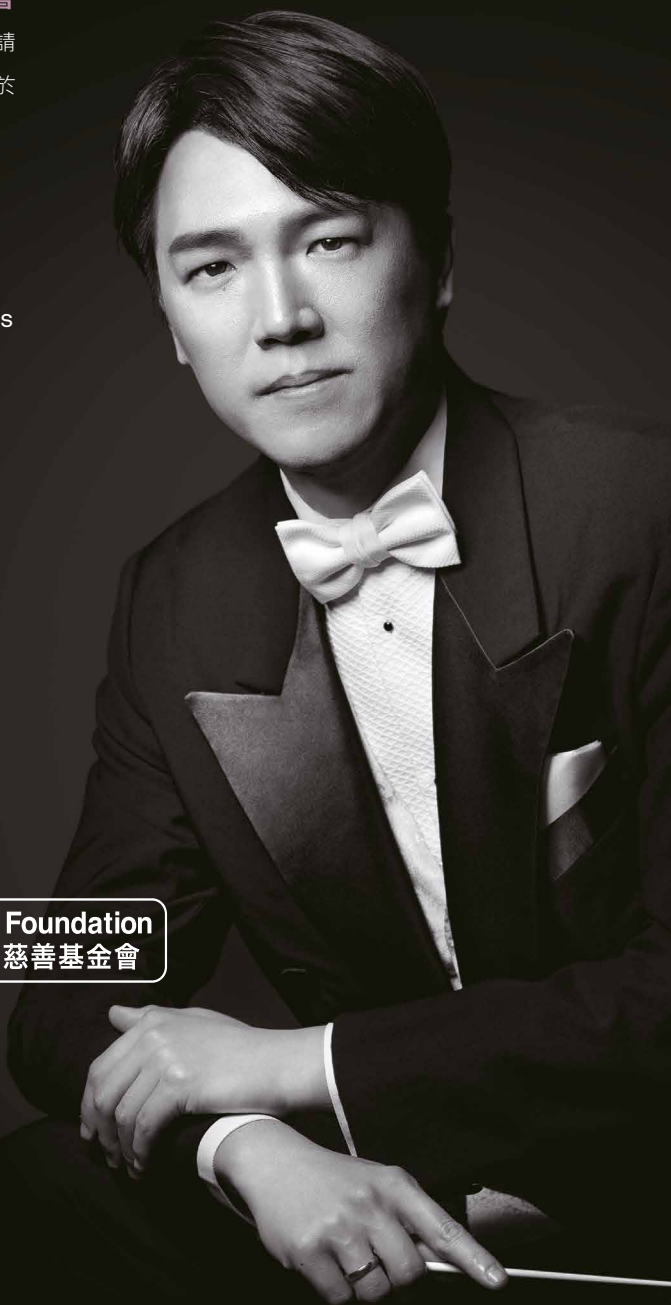
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西貝遼士	小提琴協奏曲
史特勞斯	《英雄的一生》
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9  
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\$250

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高思嘉，琵琶  
黃乃威，鋼琴  
Wang Liang, violin  
Gui Li, violin  
Ethan Heath, viola  
Timothy Frank, cello  
Gao Sija, pipa  
Huang Naiwei, piano

14 & 15  
JAN 2023

FRI & SAT 8PM  
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浦羅哥菲夫	第三鋼琴協奏曲
拉赫曼尼諾夫	第二交響曲
PROKOFIEV	Piano Concerto no. 3
RACHMANINOV	Symphony no. 2

佩特連科，指揮  
基特寶，鋼琴  
Vasily Petrenko, conductor  
Boris Giltburg, piano

20  
JAN 2023

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

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

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

梵志登，指揮  
Jaap van Zweden, conductor

27  
JAN 2023

FRI 8PM  
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梵志登 | 布拉姆斯交響曲全集 II  
JAAP | Brahms Symphony Cycle II

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

梵志登，指揮  
Jaap van Zweden, conductor

3 & 4  
FEB 2023

FRI & SAT 7:30PM  
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BACH | St Matthew Passion

巴赫	《馬太受難曲》
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Amanda Forsythe, Tamara  
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The Hong Kong Children's Choir

10 & 11  
FEB 2023

FRI 8PM  
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梵志登 | 圖倫加利拉交響曲  
JAAP | Turangalila-Symphonie

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梅湘	《圖倫加利拉交響曲》
WAGNER	Tristan und Isolde: Prelude & Liebestod
MESSIAEN	Turangalila-Symphonie

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