

MAINLAND PRE-TOUR CONCERT

# BUTTERFLY LOVERS VIOLIN CONCERTO

內地巡演前音樂會

梁祝  
Butterfly Lovers  
祝



梁祝小提琴協奏曲

余隆 指揮  
Long Yu CONDUCTOR

4  
MAY 2024

SAT  
8PM

香港文化中心音樂廳  
Hong Kong Cultural Centre  
Concert Hall

蘇千尋 小提琴  
Paloma So  
VIOLIN



王健 大提琴  
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CELLO



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內地巡演前音樂會

# 梁祝小提琴協奏曲

MAINLAND PRE-TOUR CONCERT

## Butterfly Lovers Violin Concerto

余隆 | 指揮

蘇千尋 | 小提琴

王健 | 大提琴

Long Yu | Conductor

Paloma So | Violin

Jian Wang | Cello

何占豪 / 陳鋼  
《梁祝》小提琴協奏曲 (1959)

HE ZHANHAO / CHEN GANG  
*Butterfly Lovers Violin Concerto* (1959)

27'

柴可夫斯基  
《洛可可主題變奏曲》

PYOTR ILYICH TCHAIKOVSKY  
*Variations on a Rococo Theme*

18'

中場休息

INTERMISSION

德伏扎克  
第九交響曲，「自新世界」

ANTONÍN DVOŘÁK  
*Symphony no. 9, From the New World*

40'

- I. 慢板—甚快板
- II. 廣板
- III. 甚快板
- IV. 熱情的快板

- I. Adagio – Allegro molto
- II. Largo
- III. Molto vivace
- IV. Allegro con fuoco



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何占豪 (1933年生) / 陳鋼 (1935年生)  
《梁祝》小提琴協奏曲 (1959)

1950年代末，上海音樂學院兩名學生（一個主修作曲，一個主修小提琴）以歷史悠久的傳說為題材，合作撰寫新曲，作品日後更成為現代管弦樂名作。「梁祝」故事圍繞一對少年男女的愛情：兩人即使在社會習俗與外部環境壓迫下，依舊矢志不渝，青春愛情的威力令人難忘。故事本身是中國民間傳說中的佼佼者，而且與「羅密歐與茱麗葉」的浪漫悲劇呼應之處也不少——同樣，早在莎士比亞寫成他這齣最受歡迎的名作之前，「羅密歐與茱麗葉」的故事已經流傳了幾百年，而且出現了多個版本。

陳鋼和何占豪兩位作曲家仍健在。當年兩人都有共同興趣，致力將中國音樂傳統與西方古典管弦樂的音響與形式結合，於是合力創作了一首標題小提琴協奏曲，將梁山伯與祝英台淒美動人的故事娓娓道來。

《梁祝》小提琴協奏曲1959年作世界首演時，小提琴獨奏由年僅18歲的小提琴家俞麗拿擔任，為中華人民共和國成立十周年誌慶。可是儘管樂曲極為成功，在文化大革命期間卻因為當局禁止西方音樂而被禁演數年，直至1970年代末上海音樂學院重開才重見天日。在華人圈子裡，《梁祝》已成為大受歡迎的典型古典管弦樂作品。

樂曲題材本身已是中華文化裡千古傳誦的故事，其歷史甚至可追溯至三世紀；而且經過漫長歲月，梁祝的故事也不斷演變擴

充。獨奏小提琴代表深情而堅決的富家小姐祝英台，獨奏大提琴代表她的心上人梁山伯。祝英台與梁山伯份屬同窗，但由於當時不許女性外出求學，所以祝英台唯有像花木蘭一樣，女扮男裝。

兩人起初是同窗好友，但主人翁祝英台（畢竟樂曲是小提琴協奏曲）愛上了梁山伯。後來父母將她許配他人，祝英台不得不回鄉完婚。梁山伯上門拜訪祝英台時，才知道對方真正身份，也同時發現自己已深深愛上她。可是祝英台必須聽從父母之命，唯有拒絕梁山伯。梁山伯傷心不已，不久鬱鬱而終，臨終要求埋葬在祝英台出嫁的必經之路上。祝英台的迎親隊伍經過梁山伯的墳墓時，風暴突然來襲。祝英台走下花轎到梁山伯墓前祭拜，墳墓卻突然裂開，祝英台縱身躍入深淵殉情。這時墓中飛出一對彩蝶，雙雙飛舞而去，永不分離。

關於陳鋼與何占豪的分工，一般說法是基本音樂內容出自何占豪手筆，陳鋼則利用自己對西方作曲技巧與配器的知識，充實何占豪的樂思——可是兩人真正的分工也有不同說法。無論如何，《梁祝》都是以單樂章寫成，但開展過程中，靠著速度和氣氛的轉變，讓各大段落清晰分明。緩慢的引子突出了獨奏小提琴飄逸飛揚的樂音，刻劃祝英台的性格與快樂無憂的童年；大提琴加入則預告她對梁山伯的情意如何改變自己。



一如大家心目中的西方協奏曲，《梁祝》部分段落需要高超的小提琴技巧；但音樂素材卻又瀟灑著中國民歌旋律優雅的特質以及上海越劇的手法。獨奏者有時模仿古老的中國樂器二胡。其他地方則深受柴可夫斯基標題音樂的敘事手法影響（尤其《羅密歐與茱麗葉》幻想序曲，倒也十分合適）。但樂曲仍是以華夏清歌的神韻為主，但帶有一絲柔和的憂鬱——尤其位處協

奏曲首尾的「如歌的慢板」樂段；樂曲結尾彷彿在刻劃小提琴在高空翱翔，與嚶嚶鳥語互相呼應的景象。

#### 編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、定音鼓、敲擊樂器、豎琴、鋼琴及弦樂組。



港樂首張唱片收錄了《梁祝》協奏曲，指揮為第二任音樂總監蒙瑪，獨奏家是林克漢，由寶麗多唱片於1978年發行。This recording of *Butterfly Lovers* is the HK Phil's debut album. It features Lim Kek-han as the soloist and is conducted by our second Music Director, Hans Günter Mommer. Released by Polydor in 1978.

Photo: Cheung Wai-lok

**HE ZHANHAO** (b. 1933)/  
**CHEN GANG** (b. 1935)  
*Butterfly Lovers Violin  
Concerto* (1959)

At the end of the 1950s, a pair of students at the Shanghai Conservatory – one focusing on composition, the other on violin – teamed up to create what would become a legendary orchestral work in modern times by drawing on an already much older legend. The story of the *Butterfly Lovers* presents an unforgettable image of the power of young love enduring despite the obstacles of social conventions and external circumstances. This masterpiece of Chinese folklore therefore resonates in many ways with the tragic romance of Romeo and Juliet (which likewise existed for centuries in a variety of versions before Shakespeare made it the subject of his beloved play).

Chen Gang and He Zhanhao – both of whom are still alive – joined together over their shared interest in combining aspects of Chinese musical tradition with the sound and formal dimensions of Western orchestral classical music. They composed a programmatic violin concerto that recounts the moving story of Liang Shanbo and Zhu Yingtai – the couple known in

the English-speaking world as the *Butterfly Lovers*.

The 18-year-old violinist Yu Lina was the soloist for the world premiere in 1959, which took place as part of celebrations commemorating the tenth anniversary of the founding of the People's Republic of China. But in spite of its enormous initial success, the *Butterfly Lovers* Concerto fell victim to the Cultural Revolution's ban on Western music for several years, only to emerge again when the Shanghai Conservatory reopened in the late 1970s. The work has established itself among the Chinese people as one of the definitive, best-loved examples of orchestral classical music.

For its part, the story on which the concerto is based has been universally revered in Chinese culture for many centuries. With origins pointing back as far as the 3<sup>rd</sup> century CE, the tale of the *Butterfly Lovers* has been further shaped and expanded in ensuing eras. The solo violin represents the voice of the soulful, determined young Zhu, daughter of a wealthy family, while the solo cello stands for her beloved Liang. They meet as students, but Zhu must keep up her disguise, *Mulan*-style, as a man (women being forbidden in this society to seek out education).

The pair first bond as friends, but Zhu, around whom the story revolves (for this is a violin concerto), falls in love with her companion before

being compelled to return home for an arranged marriage. When Liang comes to visit and discovers Zhu's true identity, he recognises that he, too, is passionately in love. But he despairs when Zhu must reject him to obey her family's wishes and soon dies of grief, requesting to be buried along the path where her wedding party will pass. On the fateful day, a storm breaks out as Zhu's procession appears and she stops to grieve privately. Liang's grave opens and Zhu commits suicide by jumping into the abyss. It is at this point that the two lovers are transformed into a pair of butterflies, escaping together into the distance, forevermore united.

He Zhanhao is usually given credit for writing the basic musical content, while Chen Gang is described as drawing on his knowledge of Western compositional technique and orchestration to flesh out these ideas – though there are varying accounts of the actual division of labour. In any case, the *Butterfly Lovers* Concerto unfolds in a single long movement, but changes of tempo and mood make each shift of episode easy to recognise. A slow, introductory section foregrounds the soaring voice of the solo violin to suggest Zhu's character and idyllic childhood, while the entrance of the solo cello as Liang foreshadows the profound change her love will make her undergo.

Parts of the work call for the virtuosic violin technique we expect from a

Western concerto, but the musical material is steeped in the melodic grace of Chinese folk song and the idioms of the Shanghai-based Yue opera genre, whose repertoire included a famous retelling of the same story. The soloist at times even imitates the sound of the ancient Chinese Erhu or spiked fiddle. Elsewhere, a debt to Tchaikovsky's programmatic musical storytelling is apparent (particularly, and appropriately, to his *Romeo and Juliet* Fantasy Overture). But it is the Chinese spirit of pure song, tinged with gentle melancholy, that predominates – above all in the Adagio cantabile sections that frame the Concerto and end it with a musical image of the violin still soaring, echoed by birdsong.

#### Instrumentation

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion, harp, piano and strings.

## 柴可夫斯基 (1840–1893) 《洛可可主題變奏曲》，op. 33

柴可夫斯基曾寫道：「感謝莫扎特。因為他，我才投身音樂。」雖然大家大致認為他是俄國浪漫主義化身，但他某些作品卻特別接近莫扎特時代，《洛可可主題變奏曲》就是一例。另一著名例子，就是後來為紀念莫扎特歌劇《唐喬望尼》誕生百周年而寫的第四管弦樂組曲（1887）——樂曲甚至以「莫扎特風格」為題。這些樂曲生動的木管樂寫法以及整體創作態度，會讓部分聽眾覺得是後世寫作風格的預告，與另一位俄國作曲家史達拉汶斯基的新古典派寫法有異曲同工之妙。

柴可夫斯基1876年動筆寫作《洛可可主題變奏曲》時，正在新成立的莫斯科音樂學院任教。樂曲1877年首演，大提琴獨奏由作曲家在音樂學院的同事、德國大提琴家費茲哈根（Wilhelm Fitzenhagen）擔任。可是費茲哈根卻在沒有得到作曲家同意下，對樂譜作出多項改動，連變奏段的次序都與原作有出入。

雖說樂曲以「洛可可主題」為題，但主題其實是柴可夫斯基原創，只是模仿了18世紀流行的洛可可風格，華麗裝飾俯拾即是。主題分為兩部分，每部分各自重複，對稱而優美；合奏團的半音變化則令情感更豐富。柴可夫斯基採用恍如新古典派的精簡配器，讓樂團音色更透明。他彷彿在回顧想像中的古代，嘗試塑造莫扎特時代那個已消失的音響世界。輕盈的風格讓獨奏大提琴與

合奏團達致合適的平衡。因此《洛可可主題變奏曲》實際上是首大提琴協奏曲——至於德伏札克那首劃時代大提琴協奏曲，也要約二十年後才問世。

有點懷舊的短篇管弦樂引子過後，獨奏大提琴奏出主題。往後每段變奏均有獨特個性：從迷人的華麗裝飾，到令人目眩的炫技，再到優雅親切的情懷（例如大提琴與長笛的對話）。末段風馳電逝，令人大為振奮，至今仍是大提琴炫技代表作品之一。

### 編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號及弦樂組。



**PYOTR ILYICH  
TCHAIKOVSKY** (1840–1893)  
*Variations on a Rococo  
Theme, op. 33*

“It is thanks to Mozart that I have devoted myself to music,” Tchaikovsky once wrote. *Variations on a Rococo Theme* belongs to a part of his output that shows how close he felt to this period of music history, although in general Tchaikovsky is often viewed as the epitome of Russian Romanticism. Another famous example is the later *Orchestral Suite no. 4* of 1887, which is actually known as “Mozartiana”, as it was written to commemorate the centennial of his opera *Don Giovanni*. Some listeners perceive a foreshadowing of fellow Russian Igor Stravinsky’s neoclassical style in the vivid woodwind writing and overall attitude of these works.

*Variations* originated in 1876, when Tchaikovsky was teaching at the recently founded Moscow Conservatory. The German cellist Wilhelm Fitzenhagen, a colleague on staff at the Conservatory, gave the premiere in 1877 (altering some aspects of the score and even the order of the variations in the process, without the composer’s consent).

Despite the title, Tchaikovsky invented the theme himself, though it does mimic the decorative rococo style in vogue in the 18<sup>th</sup> century. The theme complements its pleasing symmetry (bisecting into two parts, each of which is repeated) with a chromatic intervention by the ensemble as an expressive wrapping. Tchaikovsky’s reduced, neoclassical orchestration allows for a transparency of colour. Gazing backward at what he imagined of the past, the composer tries to fabricate a vanished sound world from Mozart’s time. This lightness of touch allows for an effective balance of the solo cello with the ensemble. *Variations* can thus be viewed as a cello concerto in disguise – nearly two decades before Dvořák’s landmark contribution to the genre.

Following a brief, quasi-nostalgic orchestral introduction, the cellist gives the theme. Each variation that follows has a distinctive character, from charmingly ornamented to dizzyingly virtuosic or exquisitely intimate (as in the dialogue between cello and flute). The thrilling ride of the closing section remains one of the great showpieces of the cello repertoire.

**Instrumentation**

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

## 德伏扎克 (1841–1904) E小調第九交響曲， 「自新世界」，op. 95

- I. 慢板—甚快板
- II. 廣板
- III. 甚快板
- IV. 熱情的快板

德伏扎克對於美洲民歌令歐洲古老樂種（交響曲、弦樂四重奏及其他來自古典傳統的作品）重拾活力的潛能很有興趣。早在高瞻遠足的美國慈善家霍博夫人（Jeannette Thurber）邀請德伏扎克赴美之前，他已經開始探索捷克民歌的威力。霍博夫人邀請德伏扎克留美幾年，出任位於紐約市曼哈頓下東區、新成立的國家音樂學院總監。霍博夫人的丈夫是位百萬富翁，靠經營超市生意累積了不少財富，霍博夫人因此得以成立新的音樂學院以及其他同類項目，推動一項偉大的實驗。

霍博一直有個夢想，希望推動真正的美國音樂，其創作靈感來自美國，而不是倚賴歐洲中心主義文化價值。霍博的遠見延伸至成立音樂學院，而且歡迎女性、非裔美國人以及其他少數族裔入讀，並提供支援。有機會在新世界逗留一段時間重塑自我，不但讓當時已晉身國際級作曲家的德伏扎克欣然接受這份工作，更讓他克服對航海的恐懼，1892年登船展開漫長的旅程。直至1895年，德伏扎克基本上都待在美國，期間只有五個月時間返回歐洲。

留美數年，的確令德伏扎克脫胎換骨。《新世界交響曲》寫於1893年，同年12月16日在新落成的卡奈基音樂廳首演，由紐約愛樂樂團的前身演奏，而且演出極為成功。樂曲還沒完成的時候，德伏扎克曾經接受訪問，

宣稱「將來在美國發展的作曲學派，只要是認真的、原創性高的，必定以非裔美國人的靈歌音樂為真正基礎」；為此，他認為對美洲原住民的音樂也應該加以探索。很多人指「自新世界」無論在音樂或社會性方面，都是作曲家身處美國這新環境的產物。不過大家也別忘了，全曲也同樣瀟灑著德伏扎克獨特的波希米亞風格。

德伏扎克身為捷克人，在奧匈帝國裡也屬於少數民族；所以他認同霍博夫人讓邊緣族群以音樂表達自己這個進步觀念，而且對她眼中美洲土著音樂所呈現的精神面貌特別有共鳴。然而正如音樂學者沙杜（Douglas Shadle）觀察所得：「在德伏扎克來到美國之前，美國作曲家已經在國族身份問題上思索良久。」事實上，德伏扎克所認識的非裔美國人靈歌，不少都是由他在音樂學院的黑人學生貝利（Harry Burleigh）提供的。

例如，第一樂章有個感人的長笛旋律，聽起來像引用了靈歌〈輕輕搖吧，可愛的馬車〉，但事實卻是從樂章主題發展而來——這個主題最初以圓號奏出，然後在之後每個樂章都重現，是樂曲裡十分重要的元素。德伏扎克還說，雖然自己沒有明確引用美洲原住民的歌曲，但有位朋友送來很多印第安旋律，然後德伏扎克「研究了好些印第安旋律」，結果「滿腦子都是印第安音樂的特色——事實上，是印第安音樂的精神。我在這首交響曲裡，就是想重現這種精神。」

至於美洲原住民元素，德伏扎克對一首以虛構的美洲原住民為題材的史詩——朗費羅（Henry Wadsworth Longfellow）1855年發表的《海華沙之歌》（*The Song of Hiawatha*）情有獨鍾；全曲最著名的英國管獨奏樂段則在廣板出現（後來被改編成靈歌）。德伏扎克指出，他計劃將《海華沙之歌》改編成戲劇，廣板就是其中一場的草稿（不過到頭來這個計劃還是不了了之，無論歌劇還是清唱劇都沒有問世）。有學者相

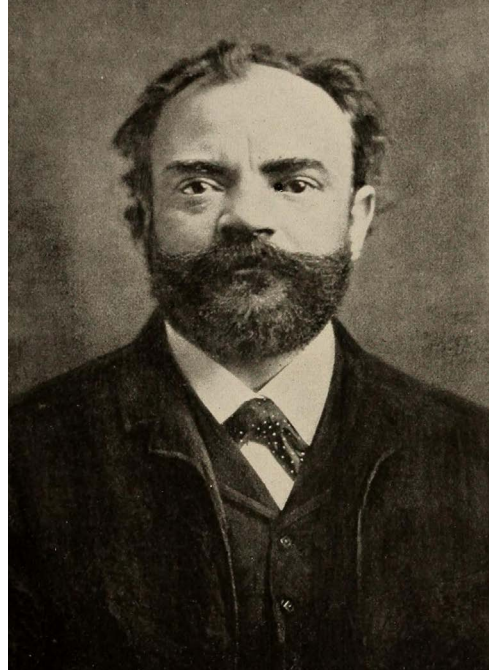
信，這一場刻劃的也許是海華沙向心上人明妮赫赫 (Minnehaha) 的求愛，甚至是明妮赫赫的第一次喪禮。

德伏扎克暗示諧謔曲的靈感亦來自《海華沙之歌》——這次是詩中一個包含印第安舞蹈的場景。諧謔曲以活潑的節奏推動；第一樂章的主題在中段和結尾都有重現。終曲以銅管樂號角曲似的激情主題掀開序幕，然後前面三個樂章的主題都在這裡匯合，將《新世界交響曲》推上令人振奮的高潮。

樂曲介紹由 Thomas May 撰寫，鄭曉彤翻譯

#### 編制

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



德伏扎克  
Antonín Dvořák  
(Wikimedia Commons)



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## ANTONÍN DVOŘÁK

(1841–1904)

### Symphony no. 9 in E minor, *From the New World*, op. 95

I. *Adagio – Allegro molto*

II. *Largo*

III. *Molto vivace*

IV. *Allegro con fuoco*

Antonín Dvořák was intrigued by the potential for using music from American folk sources to rejuvenate the old European forms of the symphony, string quartet and similar works from the classical tradition. He had already been exploring the power of folk sources from his own Czech culture when he was invited by a visionary American philanthropist, Jeannette Thurber, to come to New York City for a few years and direct the newly established National Conservatory of Music located in Manhattan's Lower East Side. Thurber's millionaire husband had amassed a fortune from his success in the grocery business, which allowed her to try out a noble experiment with the new conservatory and similar undertakings.

It was Jeannette Thurber's dream to encourage an authentically American music that would be inspired by domestic sources instead of relying on Eurocentric cultural

values. Thurber's forward-looking ideas extended to opening up the Conservatory to welcome and support women, African Americans, and other minorities as students. Dvořák was already an internationally celebrated composer, and he welcomed the opportunity to reinvent himself by spending some time in the New World. He overcame his fear of ocean travelling and made the lengthy voyage in 1892. Aside from a five-month trip back home in Europe, Dvořák stayed until 1895.

The experience proved transformative. He composed his *New World Symphony* in 1893, and the triumphant world premiere was given at the newly built Carnegie Hall on 16 December 1893 (by the forerunner of the New York Philharmonic). While the work was still in progress, Dvořák gave an important interview in which he declared that the music of African American spirituals "must be the real foundation of any serious and original school of composition to be developed in the United States", and he also believed that the music of Native Americans was a source that should be explored for this purpose. The *New World Symphony* is often described as a product of the composer's new American surroundings, both musically and socially. However, it is important to note that Dvořák's uniquely Bohemian style is also present throughout the score.



As a Czech minority within the Austro-Hungarian Empire, Dvořák shared Jeannette Thurber's progressive vision of using music as a means of giving a voice to those who had been marginalised. He was particularly attuned to the spirit of what he saw as indigenous American folk music. Yet, as the musicologist Douglas Shadle observes, "American composers were wrestling with national identity long before Dvořák's arrival." Indeed, it was one of the composer's Black students at the Conservatory, Harry Burleigh, who introduced Dvořák to a range of African American spirituals.

There is, for instance, a touching flute melody in the first movement that seems to quote the spiritual "Swing Low, Sweet Chariot", but this is in fact derived from the main theme, a key element of the work that is first played by the horns and returns in each movement. Dvořák additionally noted that, although he doesn't quote a specifically Native American source, he had "studied a certain number of Indian melodies" given to him by a friend and became "thoroughly imbued with their characteristics – with their spirit, in fact. It is this spirit which I have tried to reproduce in my Symphony."

With regard to Native American elements, Dvořák was captivated by Henry Wadsworth Longfellow's 1855 epic poem about fictional Native American characters, *The Song of Hiawatha*. The Largo contains

the work's famous solo for cor anglais, which was later adapted as a spiritual. Dvořák remarked that the Largo was a sketch for a future dramatic adaptation of the poem (although neither an opera nor a cantata was ever completed). Some scholars believe that it may refer to the scene depicting the Hiawatha's courtship of his lover Minnehaha or perhaps even her first funeral.

Dvořák also suggested that the Scherzo was inspired by a scene in the poem featuring an Indian dance. This movement is propelled by animated rhythmic energy. In the middle and again at the close of the Scherzo, the first movement's main theme returns. Dvořák begins the finale with a fiery, fanfare-like theme in the brass and combines the main themes from the previous movements to bring the *New World Symphony* to its thrilling climax.

All programme notes by Thomas May

#### Instrumentation

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



PRINCIPAL PATRON SINCE 2006



# RESOUND IN SYMPHONY

# 余隆 LONG YU

指揮 Conductor

Photo: Liu Hui



獲《紐約時報》譽為「中國古典樂壇最具影響力的人物」，指揮家余隆致力於引領中國古典音樂事業的發展，同時推動中國傑出的作曲家和演奏家登上國際舞台。

余隆現於中國最著名的樂團擔任要職：北京的中國愛樂樂團藝術總監和上海交響樂團音樂總監；同時身兼香港管弦樂團首席客席指揮。他也是上海夏季音樂節聯合總監和北京國際音樂節藝術委員會主席，後者由他於1998年創辦並擔任藝術總監至2017年。在執掌達20年後，余隆於2023年卸任廣州交響樂團音樂總監一職，並將繼續擔任終身榮譽音樂總監和藝術委員會主席。此外，余隆還擔任中國音樂家協會副主席及中國音樂家協會交響樂團聯盟主席。

在2023/24樂季，余隆受邀執棒費城樂團和紐約愛樂樂團；在國內，他將與鋼琴家侯夫、小提琴家卡華高斯、拉克林等著名藝術家合作演出。2023年11月，余隆執棒由上海交響樂團與紐約愛樂樂團聯合委約，亞倫齊格曼、馬克甘寶創作的清唱劇《上海！上海！》的世界首演。

Hailed by *The New York Times* as “the most powerful figure in China’s classical music scene,” the conductor Long Yu has devoted his career to steering China’s growing connection to classical music while familiarising international audiences with the country’s most eminent musicians and composers. Maestro Yu currently holds the top position in China’s most prominent orchestras – Artistic Director of the China Philharmonic Orchestra in Beijing and Music Director of Shanghai Symphony Orchestra – as well as Principal Guest Conductor of the Hong Kong Philharmonic Orchestra. He is also co-director of Shanghai’s Music in the Summer Air (MISA) festival and Chair of the Artistic Committee of the Beijing Music Festival, an annual autumn event that he founded in 1998 and served as Artistic Director until 2017. After 20 years at the helm, Yu recently stepped down as Music Director of Guangzhou Symphony Orchestra and now holds the position of honorary Music Director and the Chair of the Artistic Committee. He is currently Vice President of the China Musicians Association and Chairman of its recently established League of China Orchestras.

In the 2023/24 season, international guest appearances bring Yu together with The Philadelphia Orchestra and New York Philharmonic. At home, he performs with renowned artists including pianist Stephen Hough, violinist Leonidas Kavakos and Julian Rachlin, among others. In November 2023, he gave the world premiere of Aaron Zigman and Mark Campbell’s *Émigré* with the Shanghai Symphony Orchestra (SSO), co-commissioned by the SSO and New York Philharmonic.



# 蘇千尋 PALOMA SO

小提琴 Violin

現年18歲的小提琴手蘇千尋被樂評家評價為「小提琴界的一顆冉冉升起的新星」，鑑於她豐富的演出經驗，她的演奏被權威雜誌《Strad》描述為「有感染力、引人注目和扣人心弦……非常精彩」。她從九歲起跟隨享譽國際的俄羅斯小提琴教育家布朗教授學習小提琴，去年畢業於茱莉亞音樂學院預科學校，師從 Catherine Cho 和韋萊斯坦教授。她目前是哈佛-新英格蘭音樂學院雙學位課程一年生，隨韋萊斯坦教授學習，並獲得全額獎學金。她同時在胡夫森教授指導下學藝。

蘇千尋於2014年首次與香港管弦樂團合作演出。2015年，十歲的她，在波蘭盧布林榮獲第13屆維尼亞夫斯基國際青少年小提琴大賽亞軍，並在翌年以史上最年輕參賽者身份榮獲第八屆新西伯利亞國際小提琴比賽少年組冠軍。此後，蘇千尋受邀與倫敦愛樂樂團、柏林交響樂團、中國愛樂樂團、上海交響樂團和香港管弦樂團等世界知名樂團合作擔任獨奏；並曾在馬林斯基劇院、白金漢宮、柏林愛樂音樂廳和東京三得利音樂廳演出。

2023年11月，蘇千尋作為哈佛-雷蒂克里夫樂團的2023/24協奏曲比賽獲勝者，在哈佛大學桑德斯劇院拉奏布拉姆斯小提琴協奏曲。她將於6月與廣州交響樂團再次演奏此作品。在港樂演出中，她使用1707年製造的史特拉底瓦里名琴「大教堂」。

18-year-old Paloma So is perceived by music critics as a “rising star of the violin world” in view of her significant performance history, with her playing described as being “powerful, dramatic, and compelling . . . awfully good” by *The Strad Magazine*. Paloma has studied with Russian pedagogue Zakhar Bron since the age of nine, and graduated last year from the Juilliard School Pre-College Programme, under the tutelage of Catherine Cho and Donald Weilerstein. She is currently in her first year studying at the Harvard-New England Conservatory Dual Degree Programme with Professor Weilerstein, where she received a full merit scholarship; and is also under the artistic mentorship of Professor Eduard Wulfson.

Paloma made her debut with the Hong Kong Philharmonic Orchestra in 2014. At the age of 10, Paloma was the Second Prize winner at the prestigious International Wieniawski Competition for Young Violinists in Lublin, Poland in 2015, and in the following year the Gold Prize winner at the 8<sup>th</sup> International Violin Competition in Novosibirsk, Russia as the youngest participant in the competition’s history. Since then Paloma has been invited to perform as soloist with globally renowned ensembles including the London Philharmonic Orchestra, Berlin Symphony Orchestra, China Philharmonic Orchestra, Shanghai Symphony Orchestra, and the Hong Kong Philharmonic; and has performed at esteemed venues including the Mariinsky Theater, Buckingham Palace, the Philharmonie at Berlin, and Tokyo’s Suntory Hall.

In November 2023 Paloma performed the Brahms Violin Concerto at Harvard’s Sanders Theater as the 2023–24 Winner of the Harvard-Radcliffe Orchestra’s Concerto Competition; and is scheduled to perform the work again with the Guangzhou Symphony Orchestra in June. Paloma plays the “Cathedral”, a 1707 Stradivari violin, at these HK Phil concerts.





# 王健 JIAN WANG

大提琴 Cello

王健曾與眾多世界頂尖的樂團合作，包括倫敦交響樂團、克里夫蘭樂團、蘇黎世音樂廳樂團、德國北部電台易北愛樂樂團、斯德哥爾摩愛樂樂團、巴黎樂團和NHK交響樂團；並與多位著名指揮於以上音樂會合作，包括鄭明勳、杜達美、艾爾達、艾遜巴赫、基爾拔、哈丁、尼米·約菲、蘭格里、梵志登、威格斯沃和舒普士-司奈達。

近期和將來的重要演出包括與紐約愛樂樂團、荷蘭電台愛樂樂團和首爾愛樂樂團；波士頓交響樂團、芝加哥交響樂團、多倫多交響樂團和新加坡交響樂團；以及柏林音樂廳樂團和愛樂樂團合作的音樂會。他在中國參與了多個備受關注的音樂會，當中包括為中國愛樂樂團、上海交響樂團和澳門樂團的新樂季揭幕，並與中國國家交響樂團和杭州交響樂團合作。王健曾是上海交響樂團和北京國家大劇院的首位駐團藝術家。

他為DG唱片公司灌錄多張唱片，包括與柏林愛樂樂團、阿巴度及沙咸合作的巴赫大提琴組曲和布拉姆斯雙協奏曲；以及與皮耶絲和指揮杜美合作灌錄的室樂專輯。

王健現為上海音樂學院的教授。他在該校就讀時，曾於著名紀錄片《樂韻繽紛》中亮相，在小提琴家史頓的鼓勵和支持下得以赴美進修。他於1985年入讀耶魯大學音樂學院的特別課程，師隨知名大提琴家柏利索。王健所用的大提琴由已故的林壽榮先生家人慷慨借出。

Jian Wang has performed with many of the world's leading orchestras including the London Symphony, Cleveland, Zurich Tonhalle, NDR Elbphilharmonie, Stockholm Philharmonic, Orchestre de Paris and NHK Symphony. These concerts have been with many of the greatest conductors, including Chung, Dudamel, Elder, Eschenbach, Gilbert, Harding, Neeme Jarvi, Langrée, van Zweden, Wigglesworth and Szeps-Znaider.

Recent and future highlights include concerts with the New York, Netherlands Radio and Seoul Philharmonic Orchestras; Boston, Chicago, Toronto and Singapore Symphony Orchestras, the Konzerthausorchester Berlin and Philharmonia. Amongst his many high-profile concerts in China, he has opened the season for the China Philharmonic, Shanghai Symphony and Macau Orchestras as well as performing with the China National Orchestra and Hangzhou Symphony. Jian was the first ever Artist in Residence for both the Shanghai Symphony Orchestra and the National Centre for Performing Arts in Beijing.

He has an extensive discography with Deutsche Grammophon, including the Bach Cello Suites and the Brahms Double Concerto with the Berliner Philharmoniker, Claudio Abbado and Gil Shaham, and chamber music with Maria João Pires and Augustin Dumay.

Jian is a Professor at the Shanghai Conservatory. Whilst studying there as a student he was featured in the celebrated documentary film *From Mao to Mozart: Isaac Stern in China*. Mr Stern's encouragement and support paved the way for him to go to the United States and in 1985 he entered the Yale School of Music under a special programme where he studied with the renowned cellist Aldo Parisot. His instrument is graciously loaned to him by the family of the late Mr Lam Sau-wing. 15

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as The Dutchman

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Jennifer Holloway  
SOPRANO as Senta

舒哥夫 男高音 (艾里克)  
Nikolai Schukoff  
TENOR as Erik

安格 男低音 (達倫)  
Ain Anger  
BASS as Daland

史馬戈 男高音 (舵手)  
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# 美樂憶往 MUSICAL MEMORIES OF YESTERYEAR

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適逢港樂50周年，本樂季的音樂會場刊特設欄目「美樂憶往」——  
讓我們欣賞當下的精彩演出之餘，也一同回顧港樂昔日演出的音樂會和曲目。

*For our 50<sup>th</sup> anniversary season house programmes, we have created this special column, "Musical Memories of Yesteryear", to look back on musical remembrances over the past decades related to our current exciting performances.*

七、八十年代的香港管弦樂團，演過不少中國管弦作品、民歌、甚至是電視劇的管弦樂，其中不少錄音依然在市面流通。要數最受歡迎的一曲，莫過於陳鋼與何占豪的《梁山伯與祝英台》小提琴協奏曲。1986年的亞洲藝術節節目，指揮湯沐海與港樂送上了一套中國管弦樂經典節目。當年的音樂會在香港體育館演出三場，陣容龐大。

In the 1970s and 80s, the Hong Kong Philharmonic Orchestra performed many Chinese orchestral works, folk songs, and even recorded television series soundtracks, many of which are still commercially available. *The Butterfly Lovers* Violin Concerto composed by Chen Gang and He Zhanhao remains one of the most popular Chinese orchestral works. At the 1986 Festival of Asian Arts, conductor Tang Mu-hai and the HK Phil performed an all-Chinese orchestral work programme on three epic concerts at the Hong Kong Coliseum.



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亞洲藝術節節目

門票分十元(學生票)、二十元、三十元、四十五元及六十元。由六六年八月廿二日起在大會堂、灣仔伊利沙伯體育館、太古戲院、香港體育館及各劇院發行。團體票、查詢電話：九六九九九六、或致電(區區區區)查詢。  
郵購訂票及電話訂票由一九八六年八月廿二日至十一月一日。  
電話服務於每晚由下午七時至十一時。  
由市政局及香港管弦樂團聯合主辦。  
\*香港管弦樂團成員  
香港管弦樂團獲得由市政局及香港旅遊發展局的財政資助。



黃河 大合唱  
何占豪 作曲  
陳鋼 協奏  
湯沐海 指揮  
香港管弦樂團  
一九八六年十月卅一日及十一月一日

梁山伯與祝英台 小提琴協奏曲  
何占豪 作曲  
陳鋼 協奏  
湯沐海 指揮  
香港管弦樂團  
一九八六年十月卅一日及十一月一日

中華頌  
湯沐海 指揮  
香港管弦樂團

1986年「中華頌」音樂會海報。  
Poster for the "A Tribute to Chinese Orchestral Music" concert in 1986.  
(HK Phil Archive)



# 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周的樂季中，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，成為亞洲首個獲此殊榮的樂團。

梵志登是現今樂壇最炙手可熱的指揮之一，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。完成音樂總監任期後，梵志登將以桂冠指揮身份繼續與樂團合作。此外，由2018/19樂季開始，梵志登正式成為紐約愛樂樂團音樂總監。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，非凡演出贏得了觀眾及樂評的讚譽。樂團更因此勇奪《留聲機》年度管弦樂團大獎。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特別行政區成立20周年，港樂於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。於2023/24樂季，港樂將會到訪超過18個城市作世界巡演。

「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. 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 end of the 2023/24 Season. Following his tenure as Music Director, he will hold the title of Conductor Laureate. He has also been Music Director of the New York Philharmonic since the 2018/19 Season. Long Yu 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 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 well received, 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. The orchestra 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. In the 2023/24 Season, the orchestra will embark on global tours to more than 18 cities.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Tarmo Peltokoski, Vasily Petrenko, Krzysztof Urbanski, Ning Feng, Boris Giltburg, Leonidas Kavakos, Olivier Latry and Akiko Suwanai. The HK Phil



Photo: Cheung Wai-lok

近年和港樂合作的指揮家和演奏家包括：畢美亞、丹尼夫、艾遜巴赫、巴孚·約菲、奧羅斯科-埃斯特拉達、佩多高斯基、佩特連科、奧班斯基、寧峰、基特寶、卡華高斯、拉特里、諏訪內晶子等。港樂積極推廣華裔作曲家的作品，除了委約新作，更灌錄了由作曲家譚盾和盛宗亮親自指揮作品的唱片，由拿索斯唱片發行。

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「管弦樂精英訓練計劃」，由太古慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

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

港樂獲香港特別行政區政府慷慨資助，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

promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and it has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions.

The HK Phil runs diverse education and community programmes in schools, hospitals and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year. Founded in 2021, “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, stimulate cultural participation in Hong Kong, and 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

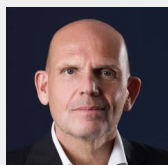


# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 音樂總監

### MUSIC DIRECTOR

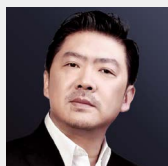


梵志登

Jaap van Zweden, SBS

## 首席客席指揮

### PRINCIPAL GUEST CONDUCTOR



余隆

Long Yu

## 駐團指揮

### RESIDENT CONDUCTOR



廖國敏

Lio Kuokman, JP

## 第一小提琴

### 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



艾瑾

Ai Jin

把文晶

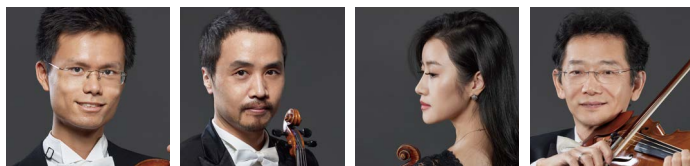
Ba Wenjing

程立

Cheng Li

桂麗

Gui Li



李祈

Li Chi

李智勝

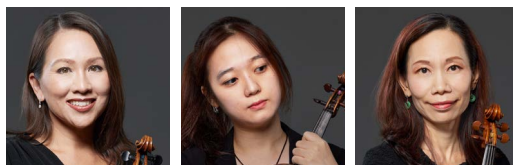
Li Zhisheng

劉芳希

Liu Fangxi

毛華

Mao Hua



梅麗芷

Rachael Mellado

尹守廷

Soojeong Yoon

張希

Zhang Xi

## 第二小提琴 SECOND VIOLINS



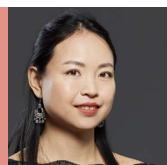
●趙滢娜  
Zhao Yingna



■余思傑  
Domas Juškys



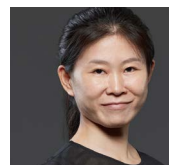
▲梁文瑋  
Leslie Ryang Moonsun



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



沈庭嘉  
Vivian Shen



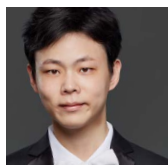
韋鈴木美矢香  
Miyaka Suzuki Wilson



田中知子  
Tomoko Tanaka



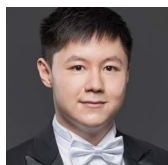
黃嘉怡  
Christine Wong



張雨辰  
Zhang Yuchen



周騰飛  
Zhou Tengfei



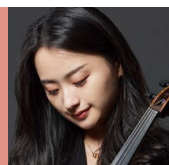
賈舒晨\*\*  
Jia Shuchen\*\*

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

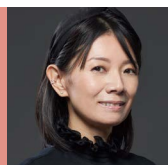
## 中提琴 VIOLAS



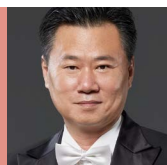
●凌顯祐  
Andrew Ling



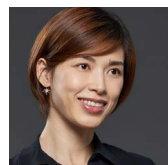
■李嘉黎  
Li Jiali



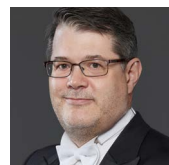
▲熊谷佳織  
Kaori Wilson



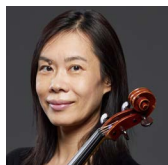
崔宏偉  
Cui Hongwei



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

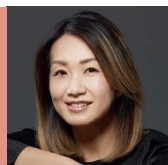
## 大提琴 CELLOS



●鮑力卓  
Richard Bamping



■方曉牧  
Fang Xiaomu



▲林穎  
Dora Lam



陳屹洲  
Chan Ngat-chau



陳怡君  
Chen Yi-chun



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



李希冬  
Haedeun Lee



宋泰美  
Tae-mi Song



宋亞林  
Song Yalin

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

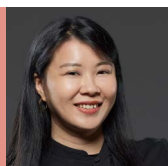
### 低音大提琴 DOUBLE BASSES



●林達僑  
George Lomdaridze



◆姜馨來  
Jiang Xinlai



張沛姬  
Chang Pei-heng



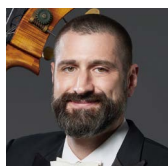
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

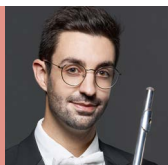
### 長笛 FLUTES



●史德琳  
Megan Sterling



■盧韋歐  
Olivier Nowak

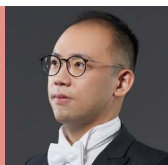


浦翱飛  
Josep Portella Orfila

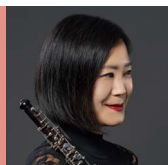
### 雙簧管 OBOES



●韋爾遜  
Michael Wilson



■王譽博  
Wang Yu-po



金勞思  
Marrie Rose Kim

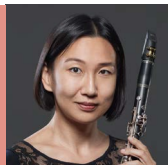
### 單簧管 CLARINETS



●史安祖  
Andrew Simon



■史家翰  
John Schertle



劉蔚  
Lau Wai

### 巴松管 BASSOONS



●莫班文  
Benjamin Moermond



■陳劭桐  
Toby Chan



◆李浩山  
Vance Lee

### 短笛 PICCOLO



◆施家蓮  
Linda Stuckey

### 英國管 COR ANGLAIS



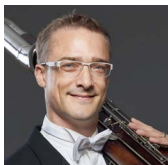
◆關尚峰  
Kwan Sheung-fung

### 低音單簧管 BASS CLARINET



◆艾爾高  
Lorenzo losco

### 低音巴松管 CONTRABASSOON



◆崔祖斯  
Adam Treverton Jones

## 圓號 HORNS



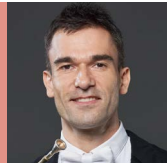
●江簡  
Lin Jiang



■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



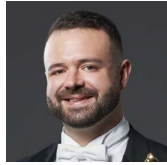
●巴力助  
Nitiphum  
Bamrunghanthum



■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



◆區雅隆  
Aaron Albert

## 定音鼓 TIMPANI 敲擊樂器 PERCUSSION



●龐樂思  
James Boznos



●白亞斯  
Aziz D. Barnard Luce



梁偉華  
Raymond Leung Wai-wa



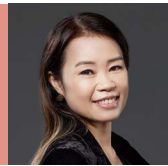
胡淑徽  
Sophia Woo Shuk-fai

## 豎琴 HARP



●卡嫦<sup>#</sup>  
Louise Grandjean<sup>#</sup>

## 鍵盤 KEYBOARD



●嚴翠珠<sup>#</sup>  
Linda Yim<sup>#</sup>

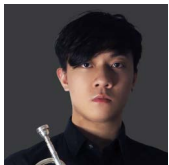
## 「管弦樂精英訓練計劃」駐團學員 THE ORCHESTRA ACADEMY HONG KONG (TOA) FELLOWS



雙簧管：溫畧祖  
Oboe: Julian Wan  
Leuk-jo



單簧管：方誠  
Clarinet: Fong Shing



小號：余朗政  
Trumpet: Bowie Yu  
Long-ching



長號：胡皓霆  
Trombone: Anson  
Woo Ho-ting

## 特約樂手 FREELANCE PLAYERS

小提琴：馮卓賢  
Violin: Jason Fung

中提琴：楊善衡  
Viola: Andy Yeung

大提琴：林孝煌  
Cello: Alexander Ling

板鼓：梁正傑  
Bangu: Leung Ching-kit

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

<sup>#</sup>短期合約  
Short-term Contract



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- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴

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#### Paganini Project

This project is initiated and organised by  
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Emile Germain (1907) Violin, played by Ms Tomoko Tanaka

#### 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

#### 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

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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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萬瑞庭音樂基金  
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截止日期

Application Deadline

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Jaap van Zweden CONDUCTOR © Kath Hiro

25&26  
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25 & 26  
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TUE & WED  
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