

NATIONAL DAY CONCERT

VASILY  
PETRENKO &  
LI-WEI QIN



中華人民共和國成立七十五周年  
75th Anniversary of the Founding of  
the People's Republic of China

Li-Wei Qin  
cello

秦立巍  
大提琴



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國慶音樂會

佩特連科與秦立巍



@Mark McNulty

佩特連科  
指揮

Vasily Petrenko  
conductor

20 & 21 SEP 2024

Fri & Sat 8pm

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

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# RESOUND IN SYMPHONY

# 佩特連科與秦立巍

NATIONAL DAY CONCERT

## Vasily Petrenko & Li-Wei Qin



佩特連科 | 指揮

Vasily Petrenko | Conductor

秦立巍 | 大提琴

Li-Wei Qin | Cello

### 黃若

《交響民謠》(2012)

- I. 鳳陽花鼓
- II. 康定情歌
- III. 蘭花花
- IV. 達坂城的姑娘

### HUANG RUO

*Folk Songs for Orchestra* (2012)

- I. Flower Drum Song from Feng Yang
- II. Love Song from Kang Ding
- III. Little Blue Flower
- IV. The Girl from Daban City

10'

### 海頓

第一大提琴協奏曲

- I. 中板
- II. 慢板
- III. 甚快板

### JOSEPH HAYDN

Cello Concerto no. 1

- I. Moderato
- II. Adagio
- III. Allegro molto

24'

中場休息

INTERMISSION

### 戴遼士

《春天初聞杜鵑啼》

### FREDERICK DELIUS

*On Hearing the First Cuckoo in Spring*

7'

### 史達拉汶斯基

《春之祭》

- 第一部分：崇拜大地  
第二部分：獻祭

### IGOR STRAVINSKY

*The Rite of Spring*

- Part I: Adoration of the Earth  
Part II: The Sacrifice

33'

#### 現場直播與錄音 LIVE BROADCAST AND RECORDING

2024年9月20日的音樂會由香港電台第四台 (FM 97.6-98.9兆赫及radio4.rthk.hk) 現場錄音，並將於2024年10月2日下午8時播放，10月8日下午3時重播。The concert on 20 Sep 2024 will be recorded live by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 2 Oct 2024 at 8pm, with a repeat on 8 Oct 2024 at 3pm.



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此音樂會為香港文化中心三十五周年誌慶節目之一  
This concert is one of the Hong Kong Cultural Centre 35<sup>th</sup> Anniversary Celebration Programmes



黃若 (1976年生)

## 《交響民謠》(2012)

- I. 鳳陽花鼓
- II. 康定情歌
- III. 蘭花花
- IV. 達坂城的姑娘

《交響民謠》作者黃若認為：「民歌反映生活、文化，還有文明之魂」。這位作曲家生於海南，父親既是作曲家，也是兒子的啟蒙音樂老師。黃若先後畢業於上海音樂學院及紐約茱莉亞音樂學院，現於紐約曼尼斯音樂學院任教，作品靈感來自中國民歌，但同時也深受西方前衛音樂影響。非自然聲響、搖滾、爵士以及荷里活電影音樂傳統，通通在他的作品中共冶一爐，塑造出極具個人特色的聲響語言，他稱之為「次元主義」。他最新的歌劇《蝴蝶君》2022年春季在聖達菲首演。

《交響民謠》是作曲家在2012年開始的創作計畫（計畫現時仍未完結），準備寫作一系列以中國民歌為基礎的西洋管弦樂曲，第一首撰寫的就是〈鳳陽花鼓〉。作曲家說：「我的目標不僅是保存與復興民歌原作，更希望將民歌加以轉化、潤飾和發展，寫成新的原創作品……這批管弦樂曲並非改編曲，而是以民歌曲調為基礎、受民歌曲調啟發而寫的原創新作。」作曲家更親自撰寫樂曲解說：

〈鳳陽花鼓〉：鳳陽花鼓歷史悠久，演唱曲目有近百首之多。在安徽省鳳陽縣，結合了歌唱與舞蹈的「鳳陽花鼓」已流傳達數百年之久。

〈康定情歌〉：這首四川民歌是最受歡迎的中國民歌之一，歌詞圍繞一個永恆的主題——愛情。

〈蘭花花〉：這首不朽的陝北民歌簡樸優美。交響樂版以獨奏小提琴與樂團的對話來呈現。

〈達坂城的姑娘〉：這首新疆民歌又名〈馬車夫之歌〉，原為吐魯番馬車夫所唱。活潑的音樂充滿維吾爾民歌既熱情又繽紛的特色，反映維吾爾人民對「歌舞之鄉」新疆的衷心欣賞。

### 編制

三支長笛、三支雙簧管、三支單簧管、三支巴松管、四支圓號、三支小號、三支長號、大號、敲擊樂器及弦樂組。

**HUANG RUO** (b. 1976)

## *Folk Songs for Orchestra*

(2012)

- I. Flower Drum Song from Feng Yang
- II. Love Song from Kang Ding
- III. Little Blue Flower
- IV. The Girl from Daban City

“Folk songs reflect the life, culture, and soul of a civilisation,” says the Chinese-born composer Huang Ruo. He was born in Hainan and received his first tuition in music from his father (a composer himself), completing his musical education at Shanghai Conservatory of Music and The Juilliard School in New York. Today he teaches at the Mannes School of Music in New York, while his compositions are inspired by Chinese folk music as well as the Western avant-garde. Processed sound, rock, jazz and the Hollywood film score tradition all merge in his music to create a very personal sonic language that he calls “dimensionalism”. His most recent opera *M. Butterfly* was premiered in Santa Fé in spring 2022.

He commenced work on his *Folk Songs for Orchestra* in 2012, with “Flower Drum Song from Feng Yang” – the first of a planned (and ongoing) series of works inspired by Chinese folk songs for a western orchestra. “The goal,” he says, “is not only to preserve and renew the original folk songs, but also to transform, elaborate, and develop them into new

original pieces of art . . . they are not arrangements, but are original new compositions based on, and inspired by, folk tunes.” The composer has supplied his own descriptions:

*Flower Drum Song from Feng Yang: Almost one hundred different songs are performed in Fengyang Flower Drum, which boasts a long history. At performances that include singing and dancing in Fengyang County of Anhui Province, “Fengyang Flower Drum” has been passed down over the centuries.*

*Love Song from Kang Ding: This tune is one of the most popular Chinese folk songs, and its lyrics tell of a timeless theme – love. This song is from the Sichuan province.*

*Little Blue Flower: A simple, beautiful, and timeless folk song from the northern part of Shaanxi province. The symphonic version is a dialogue between a solo violin and the orchestra.*

*The Girl from Daban City: Also known as “Carriage Driver’s Song”. It is from Xinjiang province and is sung by carriage drivers in Turpan. The lively music shows the enthusiastic and colourful characteristics of Uyghur folk song, reflecting its people’s heartfelt admiration for Xinjiang, the “hometown of songs and dances”.*

### **Instrumentation**

Three flutes, three oboes, three clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, percussion and strings.



© Wenjun Miakoda Liang

## 黃若 HUANG RUO (b. 1976)

作曲家黃若被《紐約時報》譽為「風格獨樹一幟」。他充滿活力和富於創意的音樂語言，從中國古樂和民間音樂、西方前衛音樂、實驗音樂、噪音音樂、自然與非自然聲響、搖滾樂和爵士樂中獲取靈感，運用其「維度主義」創作技巧，實現了天衣無縫的融合。黃若的作品形式多樣，從管弦樂、室樂、歌劇、戲劇和舞蹈配樂，到跨體裁音樂如聲音裝置和建築裝置音樂、多媒體音樂、即興實驗音樂、民謠搖滾和電影配樂等。他的音樂作品多由世界著名樂團首演與演出，其中包括紐約愛樂樂團、費城樂團、波士頓交響樂團、克里夫蘭樂團、三藩市交響樂團、BBC交響樂團、荷蘭電台愛樂樂團、波蘭國家電台交響樂團、丹麥皇家歌劇院、聖達菲歌劇院、華盛頓國家歌劇院、侯斯頓大歌劇院、西雅圖歌劇院、聖路易斯歌劇院、Asko | Schönberg、Ensemble Modern、倫敦小交響樂團等。多位世界級指揮家，如沙華利殊、艾爾梭、安德魯·戴維斯、狄遜、湯馬士、剛倫等都曾執棒其作品。黃若與劇作家黃哲倫聯合創作的歌劇《一個美國士兵》於2018年6月在美國聖路易斯歌劇院舉行了世界首演，並被《紐約時報》評為2018年度最佳古典音樂事件之一。他新近與劇作家黃哲倫再度聯合創作的歌劇《蝴蝶君》在聖達菲歌劇院舉行世界首演。(www.huangruo.com)

Composer Huang Ruo has been lauded by *The New York Times* for having “a distinctive style”. His vibrant and inventive musical voice draws equal inspiration from Chinese ancient and folk music, Western avant-garde, experimental, noise, natural and processed sound, rock, and jazz to create a seamless, organic integration using a compositional technique he calls “Dimensionalism”. Huang Ruo’s diverse compositional works span from orchestra, chamber music, opera, theatre, and dance, to cross-genre, sound installation, architectural installation, multimedia, experimental improvisation, folk rock, and film. His music has been premiered and performed by the New York Philharmonic, Philadelphia Orchestra, Boston Symphony Orchestra, Cleveland Orchestra, San Francisco Symphony, BBC Symphony Orchestra, Netherlands Radio Philharmonic, National Polish Radio Orchestra, Santa Fe Opera, Washington National Opera, Houston Grand Opera, LA Opera, Seattle Opera, Opera Theatre of St Louis, Royal Danish Opera, Asko | Schönberg, Ensemble Modern, London Sinfonietta, and conductors such as Wolfgang Sawallisch, Marin Alsop, Andrew Davis, Michael Tilson Thomas, and James Conlon. His opera *An American Soldier* (with libretto by David Henry Hwang) recently had its world premiere at the Opera Theatre of St Louis in June 2018, and was named one of the best classical music events in 2018 by *The New York Times*. His recent new opera *M. Butterfly* (with libretto by David Henry Hwang) received its world premiere with the Santa Fe Opera in 2022.

For more information about the composer and his music, please visit:  
[www.huangruo.com](http://www.huangruo.com)



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海頓 (1732–1809)

## C大調第一大提琴協奏曲， Hob. VIIb:1

- I. 中板
- II. 慢板
- III. 甚快板

大家記憶中，海頓已知的大提琴協奏曲只有一首。可是1961年，捷克音樂學者普卡 (Oldřich Pulkert) 卻在布拉格國家博物館裡發現了一批手稿，而且手稿開端幾小節，正好對得上海頓親編的作品目錄：海頓約在1765年錄入「為大提琴而寫的協奏曲」一項（海頓當時仍受聘於艾斯特赫茲親王，所以目錄中所載都是他為親王撰寫的樂曲）。無疑，這不光是音樂史趣聞而已，那可是海頓已散佚的協奏曲：一首冠絕其他十八世紀中期大提琴協奏曲的傑作，宏偉、壯麗，而且處處神來之筆。

這樣也合情合理。海頓1761年5月1日與艾斯特赫茲家族簽約受聘，那年他29歲。一個月後，親王的樂團招攬了一位新的大提琴手——20歲的懷格 (Joseph Franz Weigl)。大家無從得知懷格是否海頓提議聘請，但無可否認，兩人早在維也納時已經認識，日後也是一生好友（海頓更是懷格兩個兒子的教父）。大家也不難想像，海頓會和懷格一同謀劃，商量怎樣能證明兩人的實力。

由於這首協奏曲的創作日期欠奉（只知是1761至1765年間），這樣的想像就很誘人了。懷格想要一首能充分展現自己藝術造詣的樂曲；親王想要一首能展現新延攬的大提琴手和作曲家的高超技藝的作品；同時，海頓也想露一手，展示自己最新最精彩的作曲技法——但同時不忘宮廷生活的習慣。協奏

曲第一樂章優雅莊重，步伐寬廣，再配合宏偉的巴洛克節奏，也正好做到這一點。

慢板的重點就是讓大提琴歌唱。海頓總說很遺憾沒能在意大利學歌劇，但從這裡優美如歌的大提琴聲部可見，他根本就沒甚麼還要學的；往後徐徐開展的精美修飾，為詩意盎然的造句留下廣闊的空間。至於結尾：匆忙的終曲基本上是首恆動曲。樂團一邊飛奔，一邊保持流麗優雅的古典風格；懷格連串長音翱翔一番之後，卻突然風馳電逝起來，令人目眩。然後古今相遇：豐富宏偉的音響，遇上優雅抒情的樂段。無疑，作曲家和獨奏者能互相祝賀——恭喜對方能將工作幹得如此漂亮。

### 編制

兩支雙簧管、兩支圓號及弦樂組。

## JOSEPH HAYDN (1732–1809) Cello Concerto no. 1 in C, Hob. VIIb:1

- I. *Moderato*
- II. *Adagio*
- III. *Allegro molto*

Within living memory, there was only one known Haydn cello concerto. Then, in 1961, the Czech musicologist Oldřich Pulkert discovered a set of manuscript parts in the Prague National Museum. The opening bars corresponded directly to the excerpt of a “concerto per il violoncello” that Haydn had noted down in the catalogue of his works that he wrote for his employer Prince Nikolaus Esterházy around 1765. There was no doubt about it – this was no mere historical curiosity, but the missing Haydn concerto: a work of an inspiration and grandeur unsurpassed by any other mid-18<sup>th</sup> century cello concerto.

As well it might be. Haydn had signed his contract with the Esterházy family on 1 May 1761, at the age of 29. One month later, the Prince’s orchestra signed a new cellist, the 20 year old Joseph Franz Weigl. Weigl may or may not have been hired at Haydn’s suggestion; certainly, the two young musicians had known each other in Vienna and remained lifelong friends (Haydn went on to be godfather to Weigl’s two sons). It’s easy to imagine Haydn and Weigl putting their heads

together and deciding to prove what they could both do.

And in the absence of any known date for the concerto’s composition (other than the period 1761–1765), it’s decidedly tempting. Weigl will have wanted a piece that showed his artistry to advantage; the Prince will have expected a work that demonstrated the full prowess of both his new cellist and the new composer. Haydn, meanwhile, will have hoped to demonstrate his own thoroughly up-to-date mastery – while remaining mindful of the conventions of court life. The concerto’s stately opening movement, with its expansive pace and majestic baroque rhythms does exactly that.

The Adagio is all about the cellist as singer. Haydn always regretted that he never had the chance to study opera in Italy, but the cello’s song here shows that he had little to learn, and the blossoming musical embroidery that follows gives glorious scope for poetic phrasing. And to finish: a racing finale that’s practically a *moto perpetuo*. The orchestra hurtles along in sleek classical style, while Weigl’s long notes soar briefly before breaking into dazzling high-speed display. Ancient meets modern; exuberant sonic spectacle meets expressive elegance. And both composer and soloist, no doubt, could congratulate each other on a job superbly done.

### Instrumentation

Two oboes, two horns and strings.



## 戴遼士 (1862–1934) 《春天初聞杜鵑啼》

盧萬河畔格雷位於法國楓丹白露附近——這裡怎麼看都是個平凡鄉鎮，但對個別英國人（還不止一個）來說卻是個奇妙地帶——包括英國小說家史蒂文森（Robert Louis Stevenson）。1870年代，史蒂文森在當地逗留良久，似乎還察覺到四周瀰漫著某種氛圍：「（格雷）位於森林外，房屋成群，有一條古橋和一幢破落城堡，還有一座古色古香的古老教堂。對岸的大片平原有點像英國景致，長滿柳樹和楊樹。兩者之間就是河道，又清又深，長滿蘆葦和睡蓮……蜿蜒流經小島時，厚厚的蘆葦叢覆蓋了河面，還攔截了水流，就像柔軟堅韌的長春藤纏繞著古老的建築物一樣。」

1897年，戴遼士與新婚妻子耶卡移居格雷，隨後多年兩人形同自我流放。戴遼士生於英國，但父母都是德裔，他也漸漸成為（英國樂評人米高·肯尼迪〔Michael Kennedy〕口中）英國樂壇裡「最擅長捕捉遺憾的詩人，善於表達對時光消逝、享樂不再的惋惜之情」——其實用來形容《兩首小型樂團樂曲》也不壞。這套作品乃作曲家應友人格蘭傑之邀而寫，同時也向兩人的友誼致敬。《春天初聞杜鵑啼》是當中第一首，以古老挪威民歌〈奧拉山谷，奧拉湖〉為基礎——這也是兩人的共同友人葛利格最喜愛的曲調。樂曲1912年完成，描繪一個春日之夢；但夢裡是回憶中的春日，不是期望中的春日；而且從來沒有杜鵑啼叫得這般既傷感又詩意盎然。作曲家自言：「我定居格雷多年才找回自己。冥想就像作曲一樣，是沒法教的。」

### 編制

長笛、雙簧管、兩支單簧管、兩支巴松管、兩支圓號及弦樂組。

## FREDERICK DELIUS

(1862–1934)

### *On Hearing the First Cuckoo in Spring*

Grez-sur-Loing, near Fontainebleau, is in many ways a very ordinary French country town. But it had a magical effect on more than one Englishman. Robert Louis Stevenson lingered there in the 1870s, and he seemed to sense something in the air: “It lies out of the forest, a cluster of houses with an old bridge and a castle in ruin, and a quaint old church. On the opposite bank there is a reach of English-looking plain, set thickly with willows and poplars. And between the two lies the river, clear and deep, and full of reeds and floating lilies . . . [it] wanders hither and thither among the islets and is smothered and broken up by the reeds, like an old building in the lithe, hardy arms of the climbing ivy.”

Frederick Delius moved to Grez with his new wife Jelka in 1897, and over the long years of his voluntary exile, this English-born son of German parents gradually became (in Michael Kennedy’s words) English music’s supreme “poet of regret for the vanished hour and hedonistic delight”. It’s not a bad description of the *Two Pieces for Small Orchestra* that Delius composed in response to a request from his friend Percy Grainger. In homage to their friendship, Delius based the first piece, *On Hearing the First Cuckoo in Spring* on the old Norwegian folksong “In Ola Valley, in

Ola Lake” – a favourite of their mutual friend Edvard Grieg. Completed in 1912, it’s a dream of a spring remembered, rather than anticipated; no cuckoo ever sounded quite so wistfully poetic. “It was not until years after I had settled at Grez that I really found myself,” Delius recalled. “Contemplation, like composition, cannot be taught.”

#### Instrumentation

Flute, oboe, two clarinets, two bassoons, two horns and strings.

## 史達拉汶斯基 (1882–1971) 《春之祭》

第一部分：崇拜大地

第二部分：獻祭

1913年5月29日，巴黎：狄亞基列夫芭蕾舞劇新作《春之祭》晚上首演，音樂由年輕俄羅斯作曲家史達拉汶斯基創作。樂池傳出巴松管怪異的聲音；古怪的和弦在底下響起。然後，開始了；初時的笑聲變成怒吼，繼而變成大混亂，一發不可收拾。當晚的指揮蒙杜 (Pierre Monteux) 憶述道：「許多男士頭上的帽子，無論是擦得亮晶晶的高帽還是軟呢帽，都被敵對者屈辱地扯下來蓋著眼睛和耳朵。劇院到處可見有人將手杖當成武器揮動，步步進逼。」那是騷亂，名符其實的騷亂。1913年5月29日，狄亞基列夫旗下俄羅斯芭蕾舞團新作《春之祭》在巴黎首演——這件事已經載入史冊，成了二十世紀樂壇的重大醜聞之一——也許還是最重要的醜聞。

關於《春之祭》首演當日的「騷亂」，也有許多不同的記載。有人說，現場嘈雜不已，幾乎完全聽不到音樂——其實舞台上粗獷的民間藝術風設計，還有刻意粗豪的野獸風舞姿（編舞家是大舞蹈家尼金斯基〔Vaslav Nijinsky〕，但他其實沒甚麼編舞經驗），雙管齊下，已足夠嚇壞觀眾有餘。但真正經得起考驗的卻是史達拉汶斯基的音樂；隨著時代變遷，世人漸漸將《春之祭》的音樂視為轉捩點：認為《春之祭》是激進創新，結構嚴密的傑作，既將節奏的爆發力徹底釋放，又重新思考西洋和聲，甚至在現代交響樂團裡找到驚人的新色彩。

史達拉汶斯基早在1910年左右就開始構思《春之祭》。他憶述：「我想像一個莊嚴的異

教祭典：幾名年邁的智者繞圈坐下，看著一個少女跳舞至死，將她當作祭品奉獻給春之神。」作品分為兩部分，所描述的故事也清晰可辨：念咒與舞蹈，建立起一個又一個的高潮，而且越來越激烈：

## 第一部分：崇拜大地

**引子：**文明誕生前的俄羅斯。一支巴松管唱出曲折緊繃的曲調：春天在冰封之地蔓延，其他樂器也逐一加入。

**春之預兆：**弦樂率先奏出強勁的節奏，這時族人開始聚集，慶祝春天來臨。

**掠奪競賽：**全樂團彷彿早知後事如何似的，充滿興奮與緊張的氣息，閃閃生輝。然而音樂卻戛然而止。

**春天的輪舞：**單簧管平靜地吟唱古怪的聖詠。部落中的少女圍成一圈，不情不願地開始舞動。銅管樂在吼叫呼喊。單簧管聖詠平靜地重現，然後……

**部落爭端：**族人分成兩組，舞蹈也越來越狂野；銅管樂在大聲嘲弄，高聲挑釁。

**長老登場：**一切突然靜下來。弦樂器旋轉似的音型流露著期盼。圓號響起，小號尖叫——族中長老登場。

**大地之舞：**鼓聲隆隆，鑼聲鏗鏘，人人跳舞歌頌大地：速度越來越快，然後——就沒有了。

## 第二部分：獻祭

**引子：**族人仍在聚會，但這時平靜得有點詭異。

**少女的神祕環舞：**眾少女來來回回繞圈而



史達拉汶斯基 Igor Stravinsky  
(Wikimedia Commons)

行，音樂雖然平靜，但也令人心神不寧。鼓聲隆隆，銅管叫囂：中選少女被抓住。

**讚美中選者：**另一段強勁而粗暴的舞蹈；短笛明亮的聲音讓樂團彷彿在持續尖叫似的。

**召喚祖靈—祖靈的祭舞：**中選少女被帶到長老跟前。長老一邊吟唱，一邊召喚祖靈，讓中選少女準備好面對自己的命運。族人將中選少女推到中央，迫她開始**獻祭之舞**。

中選少女無法逃脫，唯有為春天之神跳舞：初時很慢，然後持續加快，而且越來越粗暴；到頭來越來越快，越來越狂野。少女在最後一聲嘆息過後終於虛脫，倒地身亡。祭典大功告成。

樂曲介紹由Richard Bratby撰寫，鄭曉彤翻譯

### 編制

三支長笛（其一兼短笛）、短笛、中音長笛、四支雙簧管（其一兼英國管）、英國管、三支單簧管（其一兼低音單簧管）、降E調單簧管、低音單簧管、四支巴松管（其一兼低音巴松管）、低音巴松管、八支圓號（其二兼華格納大號）、高音小號、四支小號（其一兼低音小號）、三支長號、兩支大號、兩套定音鼓、敲擊樂器及弦樂組。

## IGOR STRAVINSKY

(1882–1971)

### *The Rite of Spring*

**Part I: Adoration of the Earth**

**Part II: The Sacrifice**

Paris, 29 May 1913: the first night of Serge Diaghilev's new ballet *The Rite of Spring* (*Le Sacre de printemps*), with music by the young Russian composer Igor Stravinsky. A bassoon warbled weirdly in the orchestra pit; strange chords chimed beneath it. And then it started; first laughter, then angry shouts; then mayhem. "Many a gentleman's shiny top hat or fedora was ignominiously pulled down by an opponent over his eyes and ears," recalled the conductor that night, Pierre Monteux. "Canes were brandished like menacing implements of combat all over the theatre." It was a riot: literally. The premiere of *The Rite of Spring* by Diaghilev's Ballets Russes in Paris on 29 May 1913 has gone down as one of the great defining scandals – perhaps the defining scandal – of 20<sup>th</sup> century music.

There are many different accounts of the "riot" at the premiere of the *Rite*. According to some, the music was all-but inaudible over the hubbub – and with the coarse, folk-art inspired designs and the deliberately crude, animalistic choreography by the great dancer (but inexperienced choreographer) Vaslav Nijinsky, there was plenty to shock the audience.

But it was Stravinsky's score that endured, and with time it has come to be seen as a turning point: the radically inventive, tightly structured masterpiece that liberated the full, explosive power of rhythm at the same time as rethinking western harmony, and finding startling new colours in the modern symphony orchestra.

Stravinsky had first conceived the work around 1910. "I saw in imagination a solemn pagan rite: wise elders, seated in a circle watching a young girl dance herself to death," he recalled. "They were sacrificing her to the god of spring." The ballet's narrative is still clearly audible in its two sections: as ritual incantations and dances build to successively more violent climaxes:

#### **Part I: Adoration of the Earth**

**Introduction** – Russia before the dawn of civilisation. A bassoon sings a straining, snaking tune: spring is spreading through the frozen land, and one by one, the other instruments join in.

**Signs of Spring** – The strings begin a pounding rhythm, as the tribesmen begin to gather to celebrate the coming of Spring.

**Game of Abduction** – The whole orchestra seems to bristle and shimmer with excitement at what is to come. Suddenly, the music slams to a halt.

**Spring Round-dance** – A clarinet quietly sings a strange chant. The tribe's teenage girls form a circle and reluctantly begin

to dance. The brass instruments snarl and shout. Quietly, the clarinet's chant returns, and then . . .

**Games of the Rival Tribes** – The tribes break in two and dance wildly; the brass instruments yell taunts and challenges.

**Procession of the Wise Man** – There's a sudden hush. The string instruments whirl in anticipation, a horn calls and trumpets shriek as the tribal elder makes his entrance.

**Dance of the Earth** – With a pounding of drums and the shimmer of the tam-tam, everyone joins in a dance in praise of the Earth: it gets faster and faster, and then – it's gone.

## Part II: The Sacrifice

**Introduction** – An eerie calm has fallen over the tribal gathering.

**Mysterious Circles of the Young Girls** – The girls walk slowly back and forth in circles; the music is quiet but also uneasy. The drums thunder, the brass instruments shout: and one of the girls is chosen and grabbed.

**Celebration of the Chosen One** – Another brutal, driving dance; the brilliant sound of the piccolo makes it sound as if the orchestra is squealing.

**Summoning of the Ancestors – Ritual of the Ancestors** – The Chosen One is handed over to the tribe's Wise Men. Chanting, they summon the spirits of

the ancestors, and prepare her for her fate. Finally the Chosen One is pushed into the centre and forced to begin her **Sacrificial Dance**.

Unable to escape, the Chosen One dances for the spirit of Spring. First slowly, then steadily faster and more brutal, the final dance gathers speed and force until, with a final sigh, she falls dead of exhaustion. The ritual is complete.

All programme notes by Richard Bratby

### Instrumentation

Three flutes (one doubling piccolo), piccolo, alto flute, four oboes (one doubling cor anglais), cor anglais, three clarinets (one doubling bass clarinet), E-flat clarinet, bass clarinet, four bassoons (one doubling contrabassoon), contrabassoon, eight horns (two doubling Wagner tubas), piccolo trumpet, four trumpets (one doubling bass trumpet), three trombones, two tubas, two sets of timpani, percussion and strings.

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# Belt and Road: Vasily Petrenko & Anna Fedorova

Anna Fedorova  
piano

菲  
多  
洛  
娃  
鋼  
琴



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太古榮譽呈獻

## 一帶一路： 佩特連科與菲多洛娃



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佩  
特  
連  
科  
指  
揮  
棒

Vasily Petrenko  
conductor

拉瑪迪耶夫  
葛利格  
布魯赫納

《庫達沙—杜曼》  
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# 佩特連科 VASILY PETRENKO

指揮 Conductor

Photo: Mark McNulty



佩特連科現為皇家愛樂樂團的音樂總監和利物浦皇家愛樂樂團的桂冠指揮，曾擔任後者的首席指揮長達十五年（2006–2021），廣受好評。他也是歐盟青年管弦樂團的首席指揮和卡斯提拉-萊昂交響樂團的副指揮。他曾出任奧斯陸愛樂樂團（2013–2020）和英國青年管弦樂團（2009–2013）的首席指揮。他於2021年卸任俄羅斯國立模範交響樂團的藝術總監，此前他從2016年開始擔任首席客席指揮，並於2020年成為藝術總監。

佩特連科生於1976年，於俄羅斯歷史最悠久的聖彼得堡男子合唱音樂學校接受教育。他其後入讀聖彼得堡音樂學院，並參加指揮家穆辛、楊遜斯及坦美卡諾夫的大師班。

他曾與多支著名樂團合作，包括柏林愛樂樂團、巴伐利亞電台交響樂團、萊比錫布業大廳樂團、倫敦交響樂團、倫敦愛樂樂團、愛樂樂團、羅馬聖西西莉亞學院、聖彼得堡愛樂樂團、法國國家樂團、捷克愛樂樂團、NHK交響樂團、悉尼交響樂團、費城樂團、洛杉磯愛樂樂團、克利夫蘭樂團、三藩市交響樂團、波士頓交響樂團、芝加哥交響樂團及蒙特利爾交響樂團。佩特連科曾亮相於愛丁堡音樂節、格拉費內格音樂節，也是BBC逍遙音樂節常客。他在歌劇界同樣如魚得水，曾為多部歌劇擔任指揮，足跡遍及格蘭堡音樂節、巴黎國家歌劇院、蘇黎世歌劇院、巴伐利亞國家歌劇院及紐約大都會歌劇院。

Vasily Petrenko is Music Director of the Royal Philharmonic Orchestra and Conductor Laureate of the Royal Liverpool Philharmonic, following his hugely acclaimed fifteen-year tenure as their Chief Conductor from 2006–2021. He is also Chief Conductor of the European Union Youth Orchestra and Associate Conductor of the Orquesta Sinfónica de Castilla y León. He served as Chief Conductor of the Oslo Philharmonic Orchestra (2013–2020) and Principal Conductor of the National Youth Orchestra of Great Britain (2009–2013). He stood down as Artistic Director of the State Academic Symphony Orchestra of Russia “Evgeny Svetlanov” in 2021, after serving as their Principal Guest Conductor from 2016 and Artistic Director from 2020.

Born in 1976, Vasily Petrenko started his music education at the St Petersburg Capella Boys Music School – Russia’s oldest music school. He then studied at the St Petersburg Conservatoire where he participated in masterclasses with Ilya Musin, Mariss Jansons and Yuri Temirkanov.

He has worked with many prestigious orchestras including the Berlin Philharmonic, Bavarian Radio Symphony, Leipzig Gewandhaus, London Symphony, London Philharmonic, Philharmonia, Accademia Nazionale di Santa Cecilia (Rome), St Petersburg Philharmonic, Orchestre National de France, Czech Philharmonic, NHK Symphony, Sydney Symphony Orchestras, the Philadelphia Orchestra, Los Angeles Philharmonic Orchestra, Cleveland Orchestra, and the San Francisco, Boston, Chicago and Montreal Symphony Orchestras. He has appeared at the Edinburgh Festival, Grafenegg Festival and made frequent appearances at the BBC Proms. Equally at home in the opera house, Petrenko has conducted widely on the operatic stage, including at Glyndebourne Festival Opera, the Opéra National de Paris, Opernhaus Zürich, the Bayerische Staatsoper, and the Metropolitan Opera, New York.

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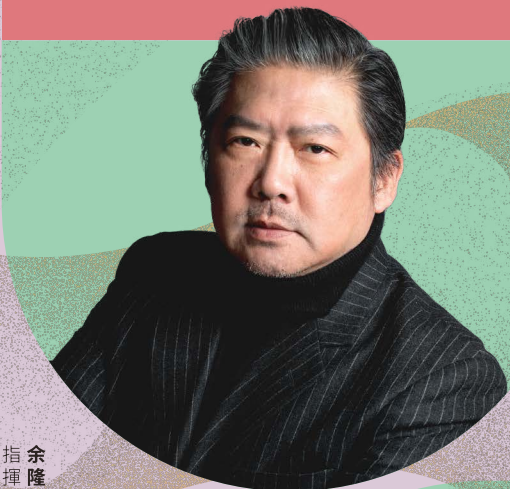
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余  
揮  
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conductor



Jing Wang  
violin  
小王敬  
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# 秦立巍

## LI-WEI QIN

大提琴 Cello

Photo: Hans Goh



炙手可熱的澳籍華裔大提琴家秦立巍，以獨奏家及室樂音樂家身份活躍於世界各地。曾於第11屆柴可夫斯基國際大賽贏得銀獎，後於2001年奪得紐約著名的南堡格大賽首獎。

《留聲機》雜誌於2015年盛讚他與倫敦愛樂樂團合作的艾爾加及華爾頓的大提琴協奏曲錄音，形容他為「風格鮮明、直覺敏銳的演奏家」。

他曾兩度擔任BBC逍遙音樂會的獨奏家，登上倫敦皇家阿爾伯特音樂廳的舞台獻藝，亦與全球多個頂尖樂團合作，包括所有BBC交響樂團、洛杉磯愛樂樂團、倫敦愛樂樂團、柏林電台交響樂團、德國北部電台易北愛樂樂團、柏林音樂廳樂團、米蘭威爾第樂團、芬蘭赫爾辛基電台交響樂團、維也納電台交響樂團、布拉格交響樂團、大阪愛樂樂團、香港管弦樂團、中國愛樂、悉尼交響樂團和墨爾本交響樂團。合作過的知名指揮包括阿殊堅納西、戴維斯爵士、楊諾夫斯基、梵志登、諾塞達、楊格、格拉夫、余隆、呂嘉、譚盾，以及已故的維奧提、貝勞拿域和曼紐因爵士。室樂方面，曾與波羅的海室樂團、華沙交響樂團，以及慕尼黑、曼徹斯特、蘇黎世和澳洲室樂團合奏。

秦立巍於2018年創辦青島國際大提琴藝術節，並擔任藝術總監。他演奏一把1780年製的約瑟夫·瓜達尼尼名琴，由吳毓遜博士夫婦慷慨借出。

As one of the most sought-after cellists of his generation, Chinese Australian Li-Wei Qin has appeared all over the world as a soloist and as a chamber musician. After being awarded the Silver Medal at the 11<sup>th</sup> Tchaikovsky International Competition, Li-Wei won First Prize in the prestigious 2001 Naumburg Competition in New York. “A superbly stylish, raptly intuitive performer” (*Gramophone Magazine*, January 2015) was the description of the cellist’s Elgar and Walton concerti recording with the London Philharmonic.

Two times soloist at the BBC Proms in London’s Royal Albert Hall, Li-Wei has enjoyed successful artistic collaborations with many of the world’s great orchestras including all the BBC symphony orchestras, Los Angeles Philharmonic, London Philharmonic, Rundfunk-Sinfonieorchester Berlin, NDR Elbphilharmonie Orchestra Hamburg, Konzerthaus Orchester Berlin, La Verdi Orchestra Milan, Finnish Radio orchestra Helsinki, Vienna Radio Orchestra, Prague Symphony, Osaka Philharmonic, Hong Kong Philharmonic, China Philharmonic, Sydney Symphony and Melbourne Symphony among many others. Leading conductors with whom he has worked include Vladimir Ashkenazy, Sir Andrew Davis, Marek Janowski, Jaap van Zweden, Gianandrea Noseda, Simone Young, Hans Graf, Long Yu, Lü Jia, Tan Dun, the late Marcello Viotti, the late Jiří Bělohlávek and the late Lord Menuhin. Li-Wei has also appeared with chamber orchestras such as the Kremerata Baltica, Sinfonia Varsovia, the Munich, the Manchester, the Zurich, the Australian Chamber Orchestras.

As artistic director, Li-Wei successfully founded the annual Qingdao International Cello festival in 2018. Li-Wei plays a 1780 Joseph Guaragnini cello, generously loaned by Dr and Mrs Wilson Goh.

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香港管弦樂團（港樂）獲譽為亞洲最頂尖的管弦樂團之一。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。

佩多高斯基將由2026/27樂季起出任港樂音樂總監，並於2025/26樂季擔任港樂候任音樂總監。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。加蒂於2024/25樂季擔任藝術伙伴。

過去二十年，港樂在音樂總監梵志登（2012-2024）和藝術總監兼總指揮艾度·迪華特（2004-2012）帶領下屢創高峰。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。其他近年灌錄的專輯包括馬勒第十交響曲、蕭斯達高維契第十交響曲，以及柴可夫斯基第六交響曲和第一鋼琴協奏曲。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特區成立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。港樂於2023/24樂季慶祝五十周年，

「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 regarded as one of the leading orchestras in Asia. 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.

Tarmo Peltokoski will become the HK Phil's Music Director beginning in the 2026/27 season, after serving as Music Director Designate in 2025/26. Currently, Long Yu serves as Principal Guest Conductor, Lio Kuokman is Resident Conductor, and Daniele Gatti is Artistic Partner.

The HK Phil has flourished in the last two decades under Jaap van Zweden (Music Director, 2012–2024) and Edo de Waart (Artistic Director and Chief Conductor, 2004–2012). 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. Other recent recording projects include Mahler's Symphony no. 10, Shostakovich's Symphony no. 10, and Tchaikovsky's Symphony no. 6 and Piano Concerto no. 1.

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. The HK Phil celebrated its 50<sup>th</sup> anniversary in the 2023/24 season, touring Europe, Asia, and Mainland China, performing in 22 cities across ten countries.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Vasily Petrenko, Krzysztof Urbanski, Joshua Bell, Ning Feng, Boris Giltburg, Lang Lang, Leonidas Kavakos, Olivier Latry, Yo-Yo Ma and Akiko



Photo: Nathan King

並在歐洲、亞洲及中國內地各地巡演，到訪十個國家的22個城市。

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、佩特連科、奧班斯基、貝爾、寧峰、基特寶、郎朗、卡華高斯、拉特里、馬友友、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、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

太古集團自2006年起成為港樂的首席贊助，本屆亦為港樂史上最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，推動香港和中國內地的文化參與和發展，尤其注重提升社區和青年對音樂的參與；藉此促進藝術水平精益求精，並鞏固香港的國際大都會美譽。

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

港樂的歷史可追溯至1947年成立的中英樂團。香港管弦樂團1957年正式註冊，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

Suwani. The HK Phil 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 and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this current sponsorship donation, the largest in the orchestra's history, Swire endeavours to foster access to classical music and stimulate cultural participation in Hong Kong and the Chinese Mainland. A critical aspect of this is engaging with the community, especially young people. The sponsorship also helps promote local artistic excellence and enhances 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.

The history of the HK Phil dates back to the establishment of the Sino-British Orchestra in 1947. In 1957, the orchestra was officially registered as the Hong Kong Philharmonic Orchestra and became fully professional in 1974. The HK Phil is a registered charitable organisation.

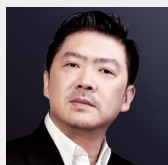
The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 首席客席指揮 PRINCIPAL GUEST CONDUCTOR



余隆  
Long Yu

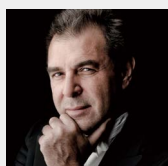
## 駐團指揮 RESIDENT CONDUCTOR



廖國敏  
Lio Kuokman, JP

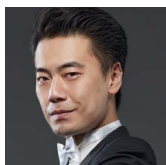
邱啟楨紀念基金及  
香港董氏慈善基金會席位贊助  
The C. C. Chiu Memorial Fund  
& The Tung Foundation  
Resident Conductor

## 藝術伙伴 ARTISTIC PARTNER



加蒂  
Daniele Gatti

## 第一小提琴 FIRST VIOLINS



王敬  
樂團首席  
Jing Wang  
Concertmaster

新鴻基慈善基金會席位贊助  
The Sun Hung Kai & Co.  
Foundation Chair



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



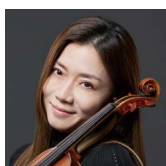
許致雨  
樂團第二副首席  
Anders Hui  
Second Associate  
Concertmaster



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



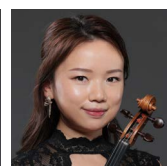
艾瑾  
Ai Jin



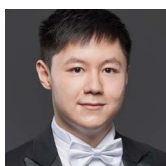
把文晶  
Ba Wenjing



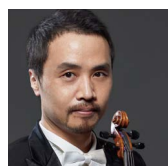
程立  
Cheng Li



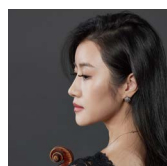
桂麗  
Gui Li



賈舒晨\*  
Jia Shuchen\*



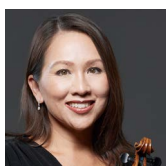
李智勝  
Li Zhisheng



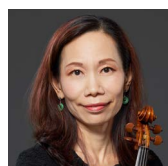
劉芳希  
Liu Fangxi



毛華  
Mao Hua



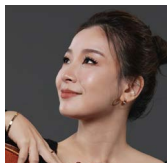
梅麗芷  
Rachael Mellado



張希  
Zhang Xi

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

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



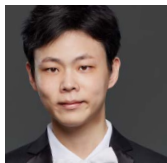
章鈴木美矢香  
Miyaka Suzuki Wilson



田中知子  
Tomoko Tanaka



黃嘉怡  
Christine Wong



張雨辰  
Zhang Yuchen



周騰飛  
Zhou Tengfei

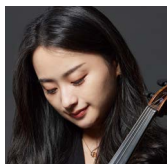
包陪麗及凌仲一郎伉儷  
席位贊助  
The Cissy Pao and  
Shin Watari Chair

中提琴 VIOLAS

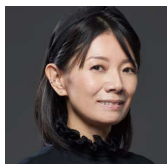


●凌顯祐  
Andrew Ling

萬花筒慈善基金席位贊助  
The Kaleidoscope  
Charitable Foundation Chair



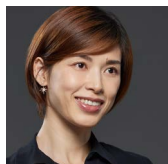
■李嘉黎  
Li Jiali



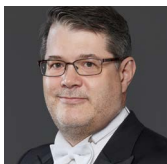
▲熊谷佳織  
Kaori Wilson



崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪伊凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damará Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張姝影  
Zhang Shuying

大提琴 CELLOS



●鮑力卓  
Richard Bamping

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■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



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Haedeun Lee



宋泰美  
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Song Yalin

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

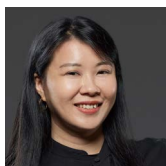
### 低音大提琴 DOUBLE BASSES



●林達橋  
George Lomdaridze



◆姜馨來  
Jiang Xinlai



張沛恒  
Chang Pei-heng



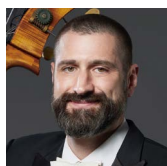
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

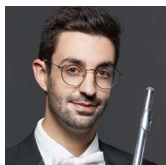
### 長笛 FLUTES



●史德琳  
Megan Sterling

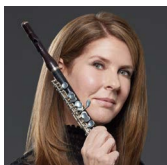


■盧韋歐  
Olivier Nowak



浦翱飛  
Josep Portella Orfila

### 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 losco

### 巴松管 BASSOONS



●莫班文  
Benjamin Moermond



■陳劭桐  
Toby Chan



◆李浩山  
Vance Lee  
(休假 On sabbatical leave)

### 低音巴松管 CONTRABASSOON



陳敬熙<sup>#</sup>  
Fox Chan King-hei<sup>#</sup>



◆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



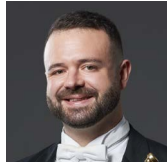
●巴力助  
Nitiphum  
Bamrungbanthum



■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

## 低音長號 BASS TROMBONE

## 大號 TUBA



●雷科斯  
Paul Luxenberg

## 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

## 特約樂手

### FREELANCE PLAYERS

小提琴：羅莎莉\*、李俊霖\*、沈庭嘉  
Violin: Sally Law\*, James Li Chun-lam\*  
& Vivian Shen

中提琴：陳子信\*、郭子銘  
Viola: Elvis Chan\* & Martin Kuo

長笛 / 短笛：許樂鏗  
Flute / Piccolo: Bob Hui

雙簧管：林嘉奇  
Oboe: Kelvin Lam

低音單簧管：維尼茨基  
Bass clarinet: Pavel Vinnitsky

低音巴松管 / 巴松管：趙映雪  
Contrabassoon / Bassoon: Zhao Yingxue

圓號：陳珈文\*、趙展邦  
Horn: Cheryl Chan\* & Harry Chiu

圓號 / 華格納大號：艾曼諾夫斯基、艾雲斯  
Horn / Wagner Tuba: Michal Emanovsky  
& David Evans

小號：陳健勝\*  
Trumpet: Kinson Chan\*

大號：陳耀榮\*  
Tuba: Chan Yiu-wing\*

定音鼓：鄭敏蔚  
Timpani: Eugene Kwong

敲擊樂器：陳梓浩  
Percussion: Samuel Chan

\*承蒙香港香港小交響樂團允許參與演出。  
With the kind permission of  
the Hong Kong Sinfonietta.

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

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首席中提琴凌顯祐席位贊助  
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Chair Endowment Sponsor  
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由於支持者眾多，未能在此盡錄，港樂在此謹對所有支持此籌款音樂會的人士及機構致以謝意。

The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.

# 港樂弦樂器薈萃圈

## THE HK PHIL STRING INSTRUMENTS CIRCLE

「港樂有幸借用這批新收藏的樂器，令我們在追求世界級藝術水平的路上如虎添翼，使港樂之聲更獨特精緻。」— 王敬，港樂樂團首席

“HK Phil is very fortunate to have this new collection of instruments. This will bring our signature sound to a more unique and refined world-class quality.”

— Jing Wang, HK Phil's Concertmaster

港樂弦樂器薈萃圈由一群弦樂器收藏家組成，旨在把罕有且珍貴的樂器借予港樂，供樂師使用。此善舉將有助港樂吸引並保留頂尖音樂人才，提升樂團和香港的國際聲譽，促進本港音樂文化。

港樂弦樂器薈萃圈現時擁有超過10把由意大利和法國名匠於18及19世紀製作的小提琴及大提琴，當中包括一把由G.B. 瓜達尼尼製作的名琴。

The HK Phil String Instruments Circle is an instrument lending programme for high-quality string instruments which are typically inaccessible to musicians due to their high value. The Circle is formed by members who own, or would like to own, fine string instruments and who want to support the HK Phil by lending them to the orchestra through a professionally managed programme. This initiative allows the HK Phil to attract and retain the best musicians, raise the orchestra's and Hong Kong's international profile and enhance music culture in Hong Kong.

The Circle currently comprises a selection of over 10 violins and a cello by renowned Italian and French luthiers made in the XVIII and XIX centuries, including a striking example by Giovanni Battista Guadagnini.



由意大利帕爾馬知名匠G. B. 瓜達尼尼於約1760年制作的小提琴，目前由The Postscript Collection借出予港樂。

A violin by Giovanni Battista Guadagnini of Parma, Italy, dating from c. 1760, on loan from The Postscript Collection.

(照片提供 Photo: Tarisio)

港樂很榮幸與倫敦知名的高級樂器專家 J & A Beare 合作；擔任薈萃圈主要樂器顧問，為借用樂器的樂師提供最佳的樂器保養服務及支援。

The HK Phil is pleased to have partnered with well-known fine instrument experts J & A Beare of London as Principal Instrument Advisor to provide lenders with the best possible maintenance service and support.

加入薈萃圈及查詢  
TO JOIN THE CIRCLE & ENQUIRIES

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## 港樂特別計劃 (樂器)

# SPECIAL PROJECTS (Instruments)

### 港樂弦樂器薈萃圈 THE HK PHIL STRING INSTRUMENTS CIRCLE

#### The Postscript Collection 慷慨借出

- G. B. 瓜達尼尼 (c.1760) 小提琴  
· 由樂團首席王敬先生使用
- 喬凡尼·格蘭奇諾 (c.1715) 小提琴  
卡洛·安東尼奧·狄斯多尼 (c.1740) 小提琴  
彼得羅·喬凡尼·梅塔岡薩 (c.1760) 小提琴  
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- 安域高·洛卡 (1902) 小提琴  
· 由程立先生使用
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· 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

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- 李卡多·安東尼亞齊 (1910) 小提琴  
· 由樂團第一副首席梁建楓先生使用

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- 安素度·普基 (1910) 小提琴 · 由張希小姐使用

#### Stretton Society 慷慨借出

- 路易吉·法布里西 (c.1870) 大提琴

#### Loaned by The Postscript Collection

- G. B. Guadagnini (c.1760) Violin  
· played by Mr Jing Wang, Concertmaster
- Giovanni Grancino (c.1715) Violin  
Carlo Antonio Testore (c.1740) Violin  
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Jean-Baptiste Vuillaume (c.1867) Violin

#### Donated by The Ladies Committee of the Hong Kong Philharmonic Society

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

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

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

#### Loaned by Mr Laurence Scofield

- Ansaldo Poggi (1910) Violin · played by Ms Zhang Xi

#### Loaned by Stretton Society

- Luigi Fabris (c.1870) Cello

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#### 香港管弦協會婦女會 捐贈

為支持「提升樂團樂器素質計劃」  
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- 德國轉閥式小號兩支
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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
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### 常年經費基金 ANNUAL FUND

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The Resident Conductor's Podium  
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衷心感謝邱啟楨紀念基金及香港董氏慈善基金會贊助駐團指揮席位。駐團指揮席位讓港樂能夠邀請一位優秀的指揮家與樂團緊密合作，為有志於音樂發展的年輕一代樹立榜樣。

We are deeply grateful to **C. C. Chiu Memorial Fund** and **The Tung Foundation** for sponsoring the Resident Conductor's Podium. The Resident Conductor Podium assists the HK Phil to engage an outstanding conductor to work closely with the orchestra as well as providing an exemplary example to aspiring young musicians.



# 樂團席位贊助 CHAIR ENDOWMENT

樂團首席王敬的席位贊助  
The Concertmaster Chair Endowment  
for **Jing Wang** is sponsored by



**新鴻基有限公司**  
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via Sun Hung Kai & Co. Foundation

王敬自2013年出任香港管弦樂團首席。  
作為樂團首席，負責帶領第一小提琴部，  
並為樂團的整體協調性和凝聚力作出重大貢獻。

港樂衷心感謝 **新鴻基慈善基金**  
對樂團首席席位的鼎力支持。

**Jing Wang** was appointed  
Concertmaster of the HK Phil in 2013.  
As Concertmaster, Jing is leader of the  
first violins and contributes to the overall  
unity and cohesiveness of the orchestra.

The HK Phil is grateful to the  
**Sun Hung Kai & Co. Foundation** for  
supporting this important position.

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# 樂團席位贊助 CHAIR ENDOWMENT

首席中提琴凌顯祐的席位贊助  
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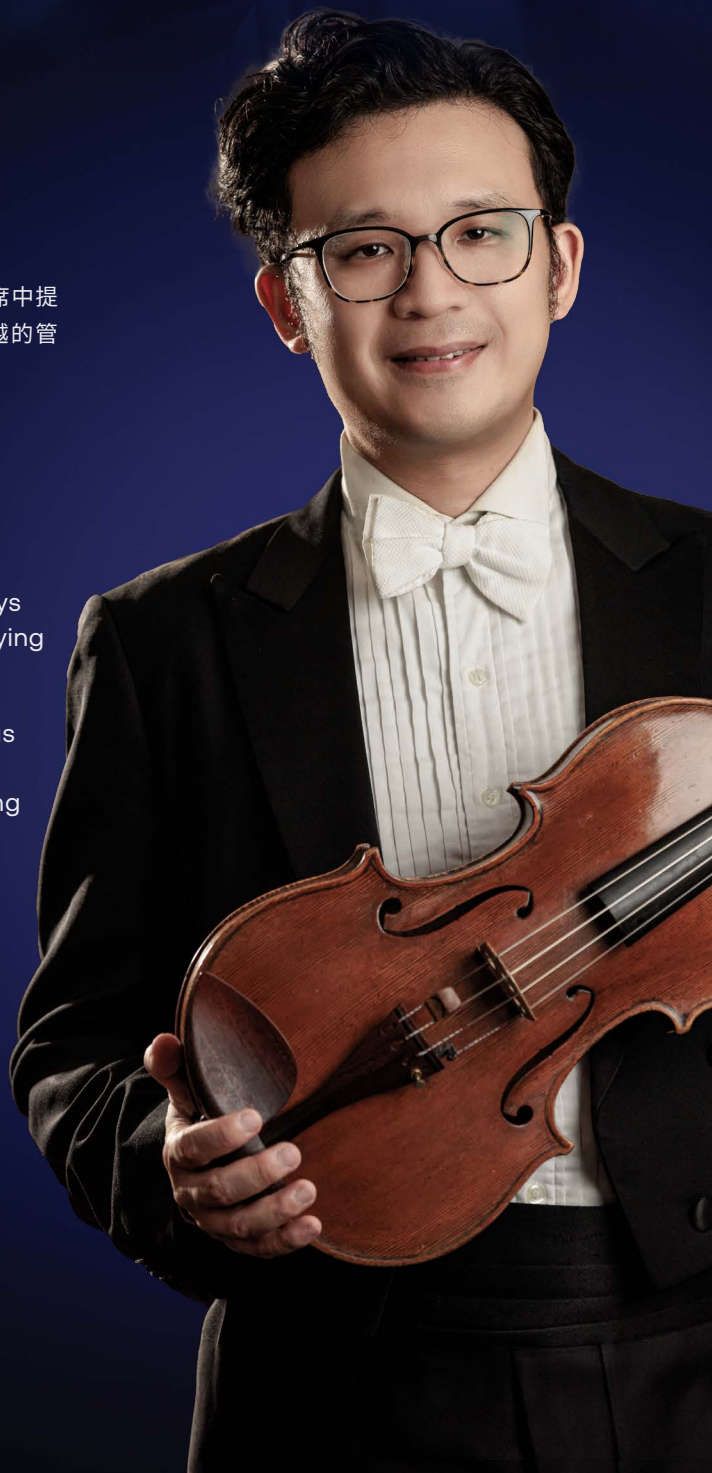
## **Kaleidoscope** Charitable Foundation 萬花筒慈善基金

凌顯祐自2010年出任香港管弦樂團的首席中提琴。他是香港土生土長的音樂家，因其卓越的管弦樂演奏及獨奏會而享譽國際。

港樂衷心感謝 **萬花筒慈善基金**  
慷慨支持首席中提琴的席位。

**Andrew Ling** has served as the HK Phil's Principal Viola since 2010. A native of Hong Kong, Andrew enjoys critical acclaim for his orchestral playing and solo recitals worldwide.

The HK Phil appreciates the generous contribution from the **Kaleidoscope Charitable Foundation** for supporting the Principal Viola position.



## 樂團席位贊助 CHAIR ENDOWMENT

首席大提琴鮑力卓的席位贊助  
The Principal Cello Chair Endowment  
for **Richard Bamping** is sponsored by

### 邱啟楨紀念基金 C. C. Chiu Memorial Fund

鮑力卓自1993年出任香港管弦樂團的首席大提琴。他是來自英國的卓越音樂家，曾與遠東至歐洲的樂團合演多首重要的大提琴獨奏作品。

港樂衷心感謝 **邱啟楨紀念基金**  
慷慨支持首席大提琴的席位。

**Richard Bamping** has been Principal Cellist of the HK Phil since 1993. Originally from the UK, Richard has performed many of the staples of the solo cello repertoire with orchestras from Europe to the Far East.

The HK Phil gives thanks to the **C. C. Chiu Memorial Fund** for sponsoring the Principal Cello position.



## 樂團席位贊助 CHAIR ENDOWMENT

第二小提琴**田中知子**的席位贊助  
The Second Violin Chair Endowment  
for **Tomoko Tanaka** is sponsored by

**包陪麗及渡伸一郎**  
**Cissy Pao and Shin Watari**

**田中知子**於1997年加入香港管弦樂團小提琴部。她出生於日本名古屋，經常與日本駐香港總領事館合作舉辦日港友誼音樂會。

港樂衷心感謝**包陪麗及渡伸一郎**伉儷贊助此樂團席位。

**Tomoko Tanaka** joined the HK Phil violin section in 1997. Born in Nagoya, Japan, Tomoko regularly organises Japan-Hong Kong friendship concerts with the Consulate-General of Japan in Hong Kong.

The HK Phil is deeply grateful to **Ms Cissy Pao and Mr Shin Watari** for sponsoring this chair.



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# 香港管弦樂團亞洲協會晚宴：郎朗夢幻之夜

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拉瑪迪耶夫 《庫達沙-杜曼》  
葛利格 鋼琴協奏曲  
布魯赫納 第七交響曲  
RAKHMADIYEV *Kudasha-Duman*  
GRIEG Piano Concerto  
BRUCKNER Symphony no. 7

佩特連科，指揮  
菲多洛娃，鋼琴  
Vasily Petrenko, conductor  
Anna Fedorova, piano

17  
OCT 2024

Thu 8pm  
CC  
\$420 \$340 \$260  
\$180 \$50

余隆 | 布拉姆斯雙重協奏曲  
Long Yu | Brahms Double Concerto

布拉姆斯 小提琴與大提琴雙重協奏曲  
布拉姆斯 (荀伯格改編) 第一鋼琴四重奏  
BRAHMS Double Concerto for Violin and Cello  
BRAHMS (arr. SCHOENBERG) Piano Quartet no. 1

余隆，指揮  
王敬，小提琴  
鮑力卓，大提琴  
Long Yu, conductor  
Jing Wang, violin  
Richard Bamping, cello

1 & 2  
NOV 2024

Fri & Sat 8pm  
CC  
\$680 \$540 \$400  
\$260 \$50

漢力克 | 德伏扎克第八交響曲  
Manfred Honeck | Dvořák 8

德伏扎克 (漢力克與艾廬改編) 《水仙女》幻想曲  
塞伊 大提琴協奏曲，「永不放棄」  
德伏扎克 第八交響曲  
DVOŘÁK (arr. HONECK & ILLE) *Rusalka Fantasy*  
Fazil SAY Concerto for Cello and Orchestra,  
*Never Give Up*  
DVOŘÁK Symphony no. 8

漢力克，指揮  
馮瑪斯，大提琴  
Manfred Honeck, conductor  
Camille Thomas, cello

4  
NOV 2024

Mon 7:30pm  
JC  
\$250  
票務詳情容後公布。  
Ticketing information  
to be announced.

港樂×大館：室樂音樂會系列  
塞伊和德伏扎克作品選  
HK Phil × Tai Kwun: Chamber Music Series  
Music by Fazil Say & Antonín Dvořák

塞伊 《太空跳傘》  
塞伊 《拉克酒桌前的阿列維長老》  
德伏扎克 第四鋼琴三重奏，「悲歌」  
Fazil SAY *Space Jump*  
Fazil SAY *Alevi Fathers at the Raki Table*  
DVOŘÁK Piano Trio no. 4, *Dumky*

梁建楓，小提琴  
方曉牧，大提琴  
李明哲，鋼琴  
浦翹飛，長笛  
王譽博，雙簧管  
艾爾高，單簧管  
江蘭，圓號  
崔祖斯，巴松管  
Leung Kin-fung, violin  
Fang Xiaomu, cello  
Sheryl Lee, piano  
Josep Portella Orfila, flute  
Wang Yu-po, oboe  
Lorenzo losco, clarinet  
Lin Jiang, horn  
Adam Treverton Jones, bassoon

8  
NOV 2024

Fri 8pm  
CC  
\$520 \$420 \$320  
\$220 \$50

賽馬會音樂巨匠系列  
艾遜巴赫 | 德伏扎克聖母悼歌  
Jockey Club Masters Series  
Christoph Eschenbach | Dvořák Stabat Mater

塞伊 第二小提琴協奏曲，「隔離日子的春天早晨」  
德伏扎克 《聖母悼歌》  
Fazil SAY Violin Concerto no. 2, *Spring mornings*  
DVOŘÁK *Stabat Mater*

艾遜巴赫，指揮  
伊希豪恩，小提琴  
札莫絲卡，女高音  
羅貝格，女中音  
桑恩，男高音  
沈洋，低男中音  
布拉格愛樂合唱團  
Christoph Eschenbach, conductor  
Friedemann Eichhorn, violin  
Aleksandra Zamojska, soprano  
Sarah Romberger, mezzo-soprano  
Peter Sonn, tenor  
Shenyang, bass-baritone  
Prague Philharmonic Choir

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JC = 大館賽馬會立方 JC Cube, Tai Kwun