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孟德爾遜小提琴協奏曲  
MENDELSSOHN  
VIOLIN CONCERTO

19 & 20-4-2013

Fri & Sat 8pm

Hong Kong Cultural Centre  
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梵志登 Jaap van Zweden  
音樂總監 Music Director

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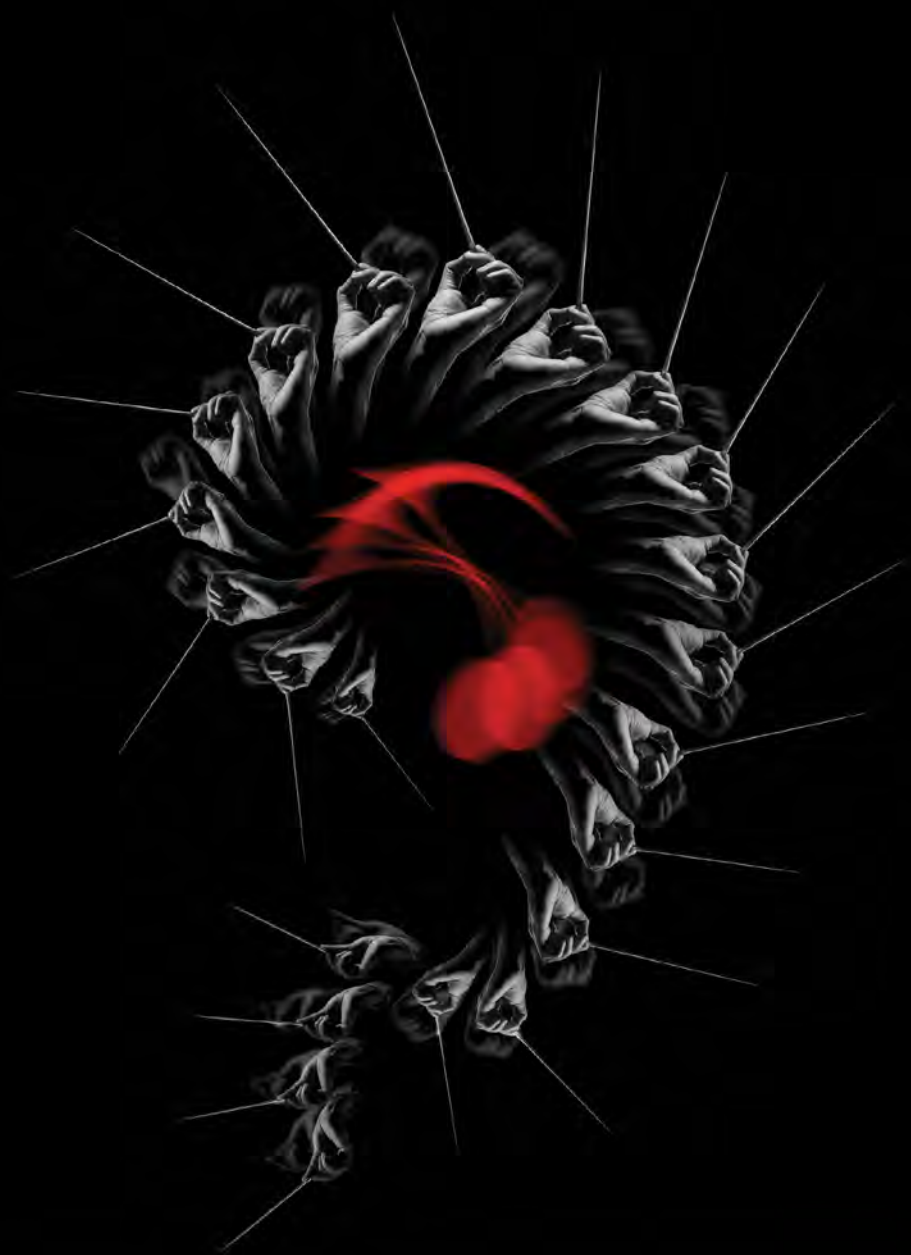


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# THE MACALLAN BRAVO SERIES

## 孟德爾遜小提琴協奏曲

## MENDELSSOHN VIOLIN CONCERTO

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### STRAUSS

~15'

史特勞斯：《狄爾的惡作劇》，op. 28

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*Till Eulenspiegel's Merry Pranks*, op. 28

### MENDELSSOHN

~26'

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熱情的極快板

行板

不太快的小快板—活潑的極快板

Violin Concerto in E minor, op. 64

Allegro molto appassionato

Andante

Allegretto non troppo – Allegro molto vivace

中場休息 interval

### SCHUMANN

~28'

舒曼：D小調第四交響曲，op. 120

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甚慢板—活潑地

浪漫曲：甚慢板

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Romanze: Ziemlich langsam

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Andreas Delfs, conductor

五明佳廉，小提琴

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Karen Gomyo, violin



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# J A A P

## VAN ZWEDEN

[ 🗣️ ] Yaap fun Zvay-den]

### Definitions of JAAP VAN ZWEDEN

- 1 The eighth Music Director of the Hong Kong Philharmonic  
香港管弦樂團第八任音樂總監
- 2 One of today's most sought-after conductors  
當今最炙手可熱的指揮家之一
- 3 *Musical America's* Conductor of the Year for 2012  
《音樂美國》二零一二年度指揮家
- 4 Music Director of the Dallas Symphony Orchestra  
達拉斯交響樂團音樂總監
- 5 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra  
荷蘭皇家音樂廳樂團史上最年輕團長
- 6 Born in Amsterdam on 12 December 1960. Married with a daughter  
and three sons 一九六零年十二月十二日生於荷蘭阿姆斯特丹，  
已婚，育有一女三子

"The orchestra (HK Phil) responded to van Zweden's grip on the soul of the piece with an impressively disciplined performance."

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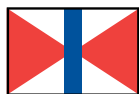
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## 史特勞斯 《狄爾的惡作劇》，op. 28

RICHARD STRAUSS (1864-1949)

### *Till Eulenspiegel's Merry Pranks, op. 28*

《狄爾的惡作劇》原是真人真事，德國農夫狄爾的事跡最初在1515年刊行，自此流傳後世，成為德國民間傳說。

The exploits of the real life German peasant, Till Eulenspiegel, were first immortalised in print in 1515 and have been part of German folklore ever since.

李察·史特勞斯原本打算根據《狄爾的惡作劇》寫作獨幕歌劇，但中途卻改變初衷，決定以交響詩刻劃故事中某些情節。樂曲寫於1894至1895年間，1895年11月5日在科隆首演。原著氣氛以嬉戲、幽默為主，交響詩《狄爾的惡作劇》也反映出這種整體氣氛，此外史特勞斯也跟觀眾開了個玩笑，用了一個華麗無比的標題——《根據狄爾淘氣的惡作劇，為大型樂團而寫的輪旋曲》。

Richard Strauss had originally intended to compose a one-act opera based around Till Eulenspiegel but somewhere along the line decided instead to write a tone poem depicting various episodes from the tales. He wrote it during 1894 and 1895 and it was premièred in Cologne on 5th November 1895. Reflecting the general playfulness and humour of the work, Strauss played something of a prank on audiences by giving it a decidedly extravagant title – *Till Eulenspiegels lustige Streiche, nach alter Schelmenweise, in Rondeauform für grosses Orchester gesetzt* (Till Eulenspiegel's merry pranks, after the roguish manner, in Rondeau form for large orchestra).

小提琴奏出簡短引子後，大家會聽到兩個代表狄爾的主題。這兩個主題在曲中會以不同的面貌出現：第一個是佻皮的圓號短句，描繪狄爾對權威的藐視；第二個則是吹口哨似的、輕鬆活潑的單簧管主題，代表狄爾無拘無束的生活態度。

After a short introduction from the violins we hear the two themes which represent Till and which crop up in various guises throughout the work. The first is a mischievous horn call – Till showing his contempt for authority – the second a jaunty whistling theme from the clarinet – representing his carefree attitude to life.

狄爾第一件惡作劇就是騎馬〔彷彿如馬匹快步走似的弦樂主題，精彩絕倫〕衝向市集內三五成群的婦女〔木管模仿婦女談笑的聲音〕，製造混亂〔棘輪響起，令人難忘懷〕，之後就如原著所言，「一溜煙似的」跑掉。

In the first adventure Till rides on horseback (a wonderfully trotting string theme) straight through the crowds of women assembled in the market place (the woodwind mimicking their gossiping), creating confusion (here the rattle makes a memorable appearance) and escaping, as the original tale put it, “off and away in seven-league boots”.



他確定沒有「追兵」之後，就搖身一變，改作「牧師打扮，還散發出熱忱和高尚道德」〔莊重、虔誠的主題響起〕，然而還是藏不住自己淘氣的一面。但他突然產生「可怕的預感」，預感「自己嘲弄宗教所帶來的後果」。

然後狄爾扮作氣派不凡的朝臣，「與美女們打情罵俏〔迷人的小提琴獨奏〕」。他愛上其中一位美女，但卻被拋棄，於是發誓報仇。

狄爾又混入一群學者裡，說出幾個犯眾憎的意見後就走開了。學者們被他搞得既激動又不解。

最後，狄爾的所作所為終於要算帳了。他被捕並被控以褻瀆罪，但受審時「仍自顧自的吹著口哨，一臉不在乎的樣子。」他被定罪處死〔小鼓充滿戲劇性的滾奏響起〕。「他走上了梯子！他就懸掛在那裡，氣息已離開他的身體，最後的抽搐過後，狄爾的血肉之軀就完蛋了。」

但故事卻大團圓結局。史特勞斯採用代表狄爾的輕鬆圓號短句作為結語，彷彿向大家保證，這一切不過是娛樂性豐富的故事而已。

中譯：鄭曉彤

He checks to see if the coast is clear then reappears “dressed as a priest oozing unction and morality” (a stately, pious theme). Yet the roguish side of his nature is never far away. Suddenly he is seized with “a horrid premonition about the outcome of his mockery of religion”.

Next he appears as a gallant courtier “exchanging sweet courtesies (a charming violin solo) with beautiful girls”, until he falls in love with one of them and is jilted. He vows to take his revenge.

Next he finds himself among a group of academics. After he has posed them a few outrageous suggestions he leaves them in a state of agitated bewilderment.

Finally his bad deeds catch up with him and he finds himself on trial for blasphemy during which he is “still whistling to himself with indifference”. Sentence is passed and he is executed (accompanied by a dramatic roll from the side drum). “Up the ladder with him! There he dangles; the breath leaves his body; the last convulsion and Till’s mortal self is finished”.

But the story has a happy ending. Strauss adds an epilogue, courtesy of Till’s jaunty horn call, as if to reassure us that this has been merely an entertaining tale.

Dr Marc Rochester

#### 編制

短笛、三支長笛、三支雙簧管、英國管、兩支單簧管、低音單簧管、降E單簧管、三支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、大鼓、鈸、棘輪、小鼓、三角鐵及弦樂組。

#### INSTRUMENTATION

Piccolo, three flutes, three oboes, cor anglais, two clarinets, bass clarinet, E flat clarinet, three bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, ratchet, snare drum, triangle and strings.

## 孟德爾遜 E小調小提琴協奏曲，op. 64

FELIX MENDELSSOHN (1809-1847)

Violin Concerto in E minor, op. 64

熱情的極快板

行板

不太快的小快板—

活潑的極快板

Allegro molto appassionato

Andante

Allegretto non troppo -

Allegro molto vivace

孟德爾遜十歲起開始學習小提琴，當時他已是個薄有名氣的鋼琴家，毫無疑問，他是音樂史上最偉大的音樂神童之一。他擁有令柏林文藝界嘆為觀止的造詣，同時亦有拉奏小提琴的天賦，不久已晉身一流小提琴家之列。可是他真正的音樂天分還是在作曲方面，首批作品1820年問世時他才不過十一歲。這些早期作品主要是鋼琴曲和小提琴曲，然後在兩年內他又寫作了第一批協奏曲（一首小提琴、一首鋼琴），1823年則完成了兩首雙協奏曲（一首小提琴和鋼琴，一首雙鋼琴）。他一生共創作了八首協奏曲（三首鋼琴、兩首雙鋼琴、兩首小提琴、一首小提琴和鋼琴），但1844年的E小調小提琴協奏曲卻普遍被認為是最優秀的一首。

1844年對孟德爾遜來說是忙碌的一年：他家住柏林，在柏林身兼大教堂風琴師及詩班指揮、柏林音樂會交響樂團聯席指揮等職位，但又為開辦當時德國第一所音樂學院—萊比錫音樂學院忙了多個月，同時擔任萊比錫布業公會樂團指揮。要是說經常往返兩地（相距150公里）還嫌不夠的話，同年五月至七月德國音樂活動稍歇，他去了英國（已經是第八次了）指揮皇家愛樂協會樂團前後共六場音樂會，演奏自己的作品。工作繁重加上舟車勞頓，終於令他筋疲力盡，於是返抵德國後馬上休假，前往法蘭克福附近郊區歇歇氣，九月在當地寫下他最後一首純管弦樂作品—E小調小提琴協奏曲。

Mendelssohn started to play the violin at the age of ten, by which time he had already shown prodigious skill as a pianist. He was, undoubtedly, one of the great prodigies in musical history, however, and it wasn't long before his natural abilities on the violin began to attract the attention and admiration of Berlin's cultural elite. His true musical genius, however, was as a composer and his first compositions appeared in 1820, just a year after he had started to learn the violin. Naturally enough the piano and violin featured prominently in these early works and within two years he had composed his first concertos - one each for violin and piano - while 1823 saw the composition of two double concertos, one for violin and piano and one for two pianos. Altogether he wrote a total of eight concertos - three for piano, two for two pianos, two for violin and one for violin and piano - but it is generally accepted that the Violin Concerto in E minor composed in 1844 is the finest of them all.

1844 was a very busy year for Mendelssohn. For several months he had been building up the new academy of music in Leipzig while at the same time working as conductor of the city's Gewandhaus Orchestra. He was, however, living in Berlin where he was cathedral organist and choirmaster and co-conductor of the Berlin Symphony Concerts. If such frequent commuting between two cities almost 150km apart was not enough, between May and July, when there was something of a respite from musical activity in Germany, Mendelssohn paid his eighth visit to England where he conducted six concerts of his own music with the Royal Philharmonic Society. Exhausted by all this musical activity, as well as from so much travelling, Mendelssohn took time off once back in Germany to recuperate in the countryside near Frankfurt. It was here in September that he wrote his Violin Concerto in E minor which was to be his last orchestral work.



樂曲1845年3月13日在萊比錫首演，由基德指揮萊比錫布業公會樂團，樂團團長兼孟德爾遜的好友大衛擔任小提琴獨奏。樂曲一開始獨奏小提琴就優雅地在低調的樂團上方馳騁，從這一刻起，樂曲大受歡迎的原因已顯而易見。抒情悅耳的旋律俯拾即是，其中以第二樂章主題尤其精緻。終樂章充滿嬉戲玩樂的氣氛，跟孟德爾遜早期的諧謔曲樂章一樣活潑輕盈。孟德爾遜在樂曲中開創先河，既把華采樂段安插在第一樂章中段，又用以銜接樂段連結起第一、二樂章，使兩個樂章一氣呵成地奏出，但其他方面則跟隨浪漫派協奏曲的慣常做法。貝多芬和布拉姆斯把浪漫派協奏曲形式發揮得淋漓盡致，若論受歡迎程度，孟德爾遜這一首與貝多芬和布拉姆斯的小提琴協奏曲實在不相伯仲。

中譯：鄭曉彤

The concerto's première was given at Leipzig on 13th March 1845 by the Leipzig Gewandhaus Orchestra conducted by Niels Gade. Ferdinand David, the orchestra's concertmaster and a close friend of Mendelssohn, was the soloist. From the very start of the concerto, as the solo violin soars gracefully above the subdued orchestra, the reasons for the work's popularity are obvious. It is full of rich, lyrical melodies, none more so than the exquisite theme of the second movement. The playful, buoyant finale is strongly reminiscent of the light, bubbly scherzo movements which characterise Mendelssohn's youthful works. The inclusion of the cadenza in the very middle of the first movement as well as the linking of the first two movements so that they run without a break were innovations introduced by Mendelssohn, but otherwise this a concerto firmly in the Romantic tradition as perfected by Beethoven and Brahms; alongside whose violin concertos Mendelssohn's ranks in terms of popularity.

Dr Marc Rochester

#### 編制

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

#### INSTRUMENTATION

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

## 舒曼 D小調第四交響曲，op. 120

ROBERT SCHUMANN (1810-1856)

Symphony no. 4 in D minor, op. 120

甚慢板—活潑地

浪漫曲：甚慢板

諧謔曲：活潑地

慢板—活潑地

Ziemlich langsam - Lebhaft

Romanze: Ziemlich langsam

Scherzo: Lebhaft

Langsam - Lebhaft

舒曼交響曲的編號頗為混亂。他最早的兩首（分別寫於1833及1841年）沒有編號，所以他的《第一交響曲》其實是第三首，此外，1841年他又另外寫了一首，卻遲至1853年才出版—但這個時候，他又早已有另外兩首交響曲問世（分別在1847年和1851年出版）。最後這兩首（也就是第五、第六首）出版時的編號是第二和第三，於是大家今天聽到的、寫於1841年的一首，出版時就變成第四交響曲。

對交響曲的編號如此漫不經心似乎很奇怪—因為自貝多芬以降，作曲家們都細心記錄自己的交響曲號數，不想因為超過神奇數字「九」而遭厄運。可是最重要的一點，是舒曼本來是鋼琴手，頭十年的作品都只有鋼琴曲，而且在他超過一百五十首的已出版作品裡，沒採用鋼琴的樂曲還不夠二十首。舒曼曾計劃當鋼琴演奏家，後來即使清楚知道心願難了，卻依然繼續鋼琴課。他愛上了鋼琴老師的女兒克拉拉·韋克（比他年輕九歲），因而受到鼓舞。雖然克拉拉的父親極力反對女兒跟年輕的舒曼交往，甚至訴諸法律，然而經過十年的糾纏，舒曼終於如願以償，1840年與克拉拉結婚。為慶祝自己新婚之喜，他寫作了大量樂曲，包括他第一批管弦樂作品。1841年1月至9月間（克拉拉期間生下第一個孩子。夫婦兩人共育有八個孩子），舒曼完成了三首交響曲，鋼琴協奏曲也完成了大半。

There is something approaching chaos surrounding the numbering of Schumann's symphonies. The first two he wrote (in 1833 and 1841) were not given numbers at all so his "First" Symphony was actually the third he wrote. He wrote another in 1841, but that was not published until 1853, by which time two further symphonies had appeared in 1847 and 1851 respectively. These last two (the fifth and sixth he had composed) were published as nos 2 and 3, so the 1841 symphony, which we hear today, was published as Symphony no. 4.

Such a careless attitude to the numbering of symphonies might seem strange given that many composers after Beethoven were at pains to keep a close tally on their symphonic output to avoid tempting fate by exceeding the magical number of nine. Schumann was, first and foremost, a pianist and for the first ten years of his composing career he wrote only for that instrument; out of almost 150 published works less than 20 do not involve the piano in some way or another. Schumann had designs on becoming a concert pianist but even after it became manifestly obvious that he would never achieve this ambition, he continued with his piano lessons. He was spurred on by love for his piano teacher's daughter, Clara Wieck, nine years his junior. Clara's father objected strongly to any liaison between his daughter and the young Schumann, even to the extent of taking the matter to law. Nevertheless after 10 years of acrimony Schumann eventually got his way and married Clara in 1840. He celebrated this with a great burst of composing activity and the production of his first music for orchestra. In the first nine months of 1841 (during which Clara gave birth to the first of the couple's eight children) Schumann completed three symphonies and the greater part of his piano concerto.



1841年3月，舒曼第一交響曲首演大獲好評，於是馬上計劃寫作下一首交響曲。他當時打算以「克拉拉」為題，告訴太太：「我會用長笛、雙簧管及豎琴來描繪你。」不過，無論這首新曲有沒有用任何方式描繪克拉拉（但肯定沒有豎琴），樂曲都突破了傳統交響曲的規格：這是第一首採用德文（而不是意大利文）為樂章標題的重要作品，全曲四個樂章幾乎一氣呵成，沒有間斷，而且完全圍繞樂曲開端寥寥數個主題寫成。樂曲1841年12月在萊比錫首演，但觀眾都大惑不解，令舒曼將樂曲收回。1850年（他女兒尤金妮出生後不久），他才重拾此曲，修訂後再出版—主要是把配器加厚，令樂曲感覺「浪漫」一些。他甚至想過把標題改為「交響幻想曲」，但最終出版時還是採用了《第四交響曲》為題。新版本1853年3月3日在杜塞多夫首演。

莊嚴的開端份量十足，定音鼓隆隆作響，但不久氣氛就突然變得輕快活潑，像跳舞似的，緊湊而有活力，樂章的主題大多關係密切，許多都由莊嚴的引子衍生而成。〈浪漫曲〉開始時，雙簧管和大提琴奏出哀傷動人的新主題，而隨後的獨奏小提琴樂段更感人至深，優雅的下行音型源自此曲最初幾小節。這個主題後來在〈諧謔曲〉裡上下顛倒，幻化成笨重的舞曲。中段直接引用〈浪漫曲〉的小提琴獨奏，與諧謔曲樂段對比強烈。第一樂章的開端突然重現—終樂章開始了。音樂狂亂喧鬧，弦樂矯健敏捷，高潮在銅管樂協助下顯得得意洋洋。

中譯：鄭曉彤

#### 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、定音鼓及弦樂組。

It was in March 1841, hot on the heels of the huge success of the première of Symphony no. 1 that Schumann began to plan this next symphony. He intended at that stage to give it a title, *Clara*, and, as he told his wife, "I will portray you with flutes, oboes and harps." Whether or not the work as it exists in its final published form portrays Clara in any way - there are certainly no harps - it did break new ground in the traditional design of a symphony. It was the first major orchestral work to have movement titles in German rather than the usual Italian, its four movements run almost without a break and it is entirely based on just a handful of themes mostly heard in the opening section. So puzzled was the audience at its Leipzig première in December 1841 that Schumann withdrew it until 1850 when, shortly after the birth of his daughter Eugenie, he revised it and submitted it for publication, most notably adding weight to the orchestration to give it a more overtly 'romantic' feel; he even toyed with renaming it "Symphonic Fantasy", but it eventually appeared in print as Symphony no. 4. In this form it was première'd in Düsseldorf on 3rd March 1853.

The solemn opening is certainly weighty, with its rumbling timpani, but it soon breaks into a more light and lively - almost dance-like - character, full of nervous energy, most themes having a close relationship to each other and many derived from ideas first mooted in the solemn introduction. The plaintive idea given out by oboe and cello at the start of the *Romanze* is a new one, and very appealing too, and even more appealing is the gracefully descending solo violin passage which follows, although this has its origins in the very first bars of the symphony. This theme is then transformed again - effectively it's inverted - for the *Scherzo*, which takes the form of a somewhat cumbersome dance with a contrasting trio section referring directly to the solo violin passage of the *Romanze*. A dramatic return to the very opening of the symphony heralds the *final movement*, a frantic romp full of athletic strings and leading to a triumphant climax, reinforced by the brass.

Dr Marc Rochester

#### INSTRUMENTATION

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

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音樂總監 Music Director



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## 德爾弗斯

# ANDREAS DELFS

指揮 Conductor



指揮家德爾弗斯，現任密爾沃基交響樂團的桂冠指揮，過去他曾領導多個傑出的樂團：聖保羅室樂團音樂總監（2001-2004）及藝術顧問（2004-2006）、漢諾威樂團及歌劇院音樂總監（1995-2000）、巴黎伯恩歌劇院音樂總監、匹茲堡交響樂團駐團指揮（於馬捷爾領導樂團的年代）、以及於早年領導著名的瑞士青年樂團。

作為客席指揮，德爾弗斯曾指揮多個知名樂團。歐洲樂團包括：法蘭克福電台交響樂團、柏林電台交響樂團、皇家愛樂樂團、倫敦愛樂樂團、萊比錫布商管弦樂團、德累斯頓愛樂、蘇黎世大會堂樂團、荷蘭愛樂和德意志室樂團（曾指揮此團為Decca錄音）。在美國，他曾與費城樂團、三藩市交響樂團和洛杉磯愛樂合作。

德爾弗斯曾經與多位著名音樂家合作，如艾斯、貝爾、馬友友、宓多里、普爾文和弗萊明等巨星。他曾與弗萊明合作錄製《聖歌選集》（Decca出品）。2005年，他更帶領密爾沃基成為首個於iTunes發佈現場錄音的美國樂團。

Andreas Delfs currently holds the position of Conductor Laureate of the Milwaukee Symphony Orchestra. He has previously served as Music Director (2001-2004) and Artistic Consultant (2004-2006) with the Saint Paul Chamber Orchestra, and as General Music Director of Hannover, Germany (1995-2000), where he conducted the symphony orchestra and opera company. He has also been Music Director of the Bern Opera, Resident Conductor of the Pittsburgh Symphony (during the tenure of Lorin Maazel) and Music Director, at an early age, of the celebrated Orchestre Suisse des Jeunes.

Andreas Delfs has led numerous distinguished ensembles over the years. In Europe he has conducted the Frankfurt Radio Symphony Orchestra, Berlin Radio Symphony Orchestra, Royal Philharmonic, London Philharmonic, Leipzig Gewandhaus Orchestra, Dresden Philharmonic, Tonhalle Orchestra of Zurich, Netherlands Philharmonic and Deutsche Kammerphilharmonie, with whom he has recorded an album for Decca. In the USA he has performed with orchestras including the Philadelphia, San Francisco Symphony and Los Angeles Philharmonic.

Andreas Delfs is also a frequent partner to many of the world's most renowned solo artists including Emanuel Ax, Joshua Bell, Yo-Yo Ma, Midori, Itzhak Perlman and Renée Fleming, with whom he made a collection of sacred songs with for Decca. In 2005 he led Milwaukee to become the first American orchestra to distribute live recordings through iTunes.

# 萬瑞庭音樂基金 BERNARD VAN ZUIDEN MUSIC FUND

接受二〇一三/二〇一四年度獎學金申請  
Scholarships For Music Studies  
2013/2014

## 背景 BACKGROUND

萬瑞庭音樂基金於一九八三年成立。萬瑞庭先生是一位長居香港之已故荷蘭富商，萬氏於去世前，慷慨捐出港幣一百萬元正，作為鼓勵本港青年音樂家到海外深造，並將來學成後回饋香港音樂界。此基金之信託委員為匯豐信託（香港）有限公司及香港管弦協會。

The Bernard Van Zuiden Music Fund was established in 1983. A generous bequest of HK\$1,000,000.00 was donated by Mr Van Zuiden a late Hong Kong resident and businessman who was very active in the Dutch Community. He wished that young musicians of Hong Kong could receive further training abroad through sufficient financial aid and eventually would contribute their talent to the music field of Hong Kong. The Trustees of the Fund are the HSBC Trustee (Hong Kong) Limited and the Hong Kong Philharmonic Society Limited.

## 成立基金之目的 AIM OF THE FUND

此基金成立之目的，旨在提供獎學金給一些基金委員會認為有需要而又表現卓越之香港青年音樂家繼續深造音樂演藝課程。委員會希望獲贈獎學金之學生能於學成後返回香港，將其所學貢獻予本港音樂界。

The aim of the Fund is to provide scholarships and prizes to young Hong Kong musicians who, in the opinion of the Trustees, will benefit from further musical studies. He/she is expected to return to Hong Kong and serve in the music field after his/her studies abroad.

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## 五明佳廉

# KAREN GOMYO

小提琴 Violin



Photo: Gabrielle Revera



五明佳廉於東京出生，在加拿大蒙特利爾及紐約成長。她是2008年艾華利·費沙獎事業獎得主，曾以獨奏身份與多個樂團演出：如克里夫蘭樂團、紐約愛樂、洛杉磯愛樂、費城樂團、明尼蘇達樂團、三藩市、達拉斯、休斯頓、蒙特利爾、多倫多、溫哥華及東京交響樂團。在歐洲，她曾與伯明翰市交響樂團、皇家蘇格蘭國家樂團、里爾國家交響樂團、蘇格蘭室樂團、皇家利物浦愛樂、貝爾根愛樂、挪威歌劇樂團及海牙樂團等合作。

獨奏會及室內音樂會方面，她曾於美國阿斯本音樂節、拉維尼亞音樂節、卡拉摩音樂節和主要莫扎特音樂節中亮相，又於奧地利、德國、法國、挪威、烏克蘭、荷蘭、西班牙、意大利、日本和加拿大等地，與包括舒爾夫、夏里奧、波泰娜、韋拿斯坦、范可倫、塔梅斯提特及史托等音樂家合作。

她近期的重要演出包括：與悉尼交響樂團、丹麥國家交響樂團、維也納室樂團、薩爾斯堡莫扎特樂團和慕尼黑巴赫古樂團合作，以及再次與挪威歌劇樂團、科羅拉多交響樂團及卡加利愛樂合作。她所用是一把獲私人贊助的史特拉瓦里名琴。

Born in Tokyo, violinist Karen Gomyo grew up in Montreal and New York. Recipient of the prestigious Avery Fisher Career Grant in 2008, her engagements as soloist have included those with the Cleveland Orchestra, New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, Minnesota Orchestra, San Francisco, Dallas, Houston, Montreal, Toronto, Vancouver and Tokyo symphonies. In Europe she has performed with the City of Birmingham Symphony Orchestra, the Royal Scottish National Orchestra, Orchestre National de Lille, Scottish Chamber Orchestra, the Royal Liverpool Philharmonic, Bergen Philharmonic, Norwegian Opera Orchestra and Den Haag Residentie Orkest.

In recital and chamber music, Gomyo has performed in festivals in the USA (Aspen, Ravinia, Caramoor, Mostly Mozart), Austria, Germany, France, Norway, Ukraine, Holland, Spain, Italy, Japan and Canada, collaborating with such artists as Heinrich Schiff, Lynn Harrell, Christian Poltéra, Donald Weilerstein, Isabelle van Keulen, Antoine Tamestit and Kathryn Stott.

Upcoming and recent highlights include performances with the Sydney Symphony, Danish National Symphony, Vienna Chamber Orchestra, Mozarteum Orchester Salzburg and Munich Bach Collegium, as well as return visits to the Norwegian Opera Orchestra, Colorado Symphony and Calgary Philharmonic. Karen Gomyo plays on a Stradivarius violin that was bought for her exclusive use by a private sponsor.



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Programme 節目

**SCHIFRIN** *Enter the Dragon*  
**HERMAN** *Hello, Dolly!*  
**ELLINGTON** *It Don't Mean a Thing if  
it Ain't Got That Swing*

**ELLINGTON** *Don't Get Around  
Much Anymore*

**ALPERT** *Tijuana Taxi*  
**ALPERT** *Spanish Flea*  
**ELLINGTON** *Mood Indigo*  
**ELLINGTON** *C Jam Blues*  
**CARMICHAEL** *Up a Lazy River*  
**ELLINGTON** *Take the A Train*  
**ELLINGTON** *El Gato*  
**ELLINGTON** *Satin Doll*  
**SCHIFRIN** *Mission  
Impossible*

Anthony  
Fernandes

DRUM 鼓

James  
Morrison

莫里森

TRUMPET

小號

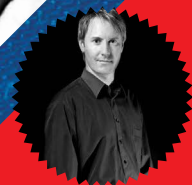
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音樂總監 Music Director

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Benjamin Northey 羅菲  
CONDUCTOR  
指揮

CHEVIGNON

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Sylvain Gagnon

DOUBLE BASS 低音大提琴

Eugene Pao

包以正

GUITAR 結他



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# HONG KONG PHILHARMONIC



梵志登  
Jaap van Zweden  
音樂總監  
Music Director

## 第一小提琴 First Violins



尤瑟夫維奇/團長  
Igor Yuzefovich/  
Concertmaster



梁建楓/第一副團長  
Leung Kin-fung/  
First Associate  
Concertmaster



王思恆/第二副團長  
Wong Sze-hang/  
Second Associate  
Concertmaster



朱蓓/第三副團長  
Zhu Bei/  
Third Associate  
Concertmaster



毛華  
Mao Hua



程立  
Cheng Li



把文晶  
Ba Wenjing



桂麗  
Gui Li



許致雨  
Anders Hui



李智勝  
Li Zhisheng



龍希  
Long Xi



梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



王亮  
Wang Liang



徐姮  
Xu Heng



張希  
Zhang Xi



第二小提琴  
Second Violins



● 范丁  
Fan Ting



■ 趙潑娜  
Zhao Yingna



▲ 梁文瑄  
Leslie Ryang  
Moon-sun



華嘉蓮  
Katrina Rafferty



韋鈴木美矢香  
Miyaka Suzuki  
Wilson



冒田中知子  
Tomoko Tanaka Mao



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



簡宏道  
Russell Kan Wang-to



劉博軒  
Liu Boxuan



冒異國  
Mao Yiguo



潘廷亮  
Martin Poon  
Ting-leung



黃嘉怡  
Christine Wong  
Kar-ye



周騰飛  
Zhou Tengfei

中提琴  
Violas



● 凌顯祐  
Andrew Ling



■ 李博  
Li Bo



▲ 熊谷佳織  
Kaori Wilson



黎明  
Li Ming



羅舜詩  
Alice Rosen



崔宏偉  
Cui Hong-wei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



林慕華  
Damara Lomdaridze



孫斌  
Sun Bin



王駿  
Wang Jun



張殊影  
Zhang Shu-ying

- 首席 Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

大提琴  
Cellos



● 鮑力卓  
Richard Bamping



■ 方曉牧  
Fang Xiaomu



▲ 林穎  
Dora Lam



陳怡君  
Chen Yi-chun



關統安  
Anna Kwan Ton-an



陳屹洲  
Chan Ngat Chau



張明遠  
Cheung Ming-yuen



霍添  
Timothy Frank



李銘蘆  
Li Ming-lu



宋亞林  
Yalin Song

低音大提琴  
Double Basses



● 林達僑  
George Lomdaridze



▲ 姜馨來  
Jiang Xinlai



張沛垣  
Chang Pei-heng



馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

長笛  
Flutes



● 史德琳  
Megan Sterling



▲ 盧韋歐  
Olivier Nowak

短笛  
Piccolo



施家蓮  
Linda Stuckey

雙簧管  
Oboes



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull

單簧管  
Clarinets



● 史安祖  
Andrew Simon



▲ 史家翰  
John Schertle

低音單簧管  
Bass Clarinet



簡博文  
Michael Campbell





巴松管  
Bassoons



●莫班文  
Benjamin  
Moermond



▲李浩山  
Vance Lee

低音巴松管  
Contra Bassoon



崔祖斯  
Adam Treverton  
Jones

圓號  
Horns



●江蘭  
Jiang Lin



■柏如瑟  
Russell Bonifede



▲周智仲  
Chow Chi-chung



高志賢  
Marc Gelfo



李少霖  
Homer Lee Siu-lam



李妲妮  
Natalie Lewis

小號  
Trumpets



●麥浩威  
Joshua MacCluer



▲莫思卓  
Christopher Moysé



華達德  
Douglas Waterston

大號  
Tuba



●雷克斯  
Paul Luxenberg

長號  
Trombones



●韋雅樂  
Jarod Vermette



韋力奇  
Maciek Walicki

低音長號  
Bass Trombone



韋彼得  
Pieter Wyckoff

定音鼓  
Timpani

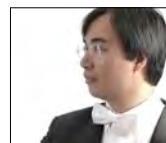


●龐樂思  
James Boznos

敲擊樂器  
Percussion



●白亞斯  
Aziz D. Barnard  
Luce

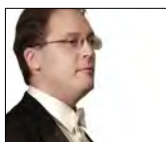


梁偉華  
Raymond Leung  
Wai-wa



胡淑徽  
Sophia Woo  
Shuk-fai

豎琴  
Harp



●史基道  
Christopher Sidenius

鍵盤  
Keyboard



●葉幸沾  
Shirley Ip

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## 香港管弦樂團

# HONG KONG PHILHARMONIC



Photo: Keith Hio

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季將見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil will celebrate its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.



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「在梵志登棒下港樂  
更上層樓……發出一  
把像歐洲一級樂團那  
豐富溫純之聲。」  
周光蓁《亞洲週刊》

“The players sounded on fire at times and  
were at one with the podium technically  
and conceptually. More, please, maestro.”  
Sam Olluver, *South China Morning Post*

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太古集團慈善信託基金已連續六年  
成為樂團的首席贊助，此為樂團史  
上最大的企業贊助，太古對樂團的  
支持和對藝術的遠見，令港樂邁向  
更卓越的藝術成就。

來自世界每個角落的樂師，結合  
本港精英，組成港樂這隊音樂勁  
旅。2012年9月，梵志登正式出任  
其音樂總監。在未來的日子，港樂  
將繼續創新里程，籌劃國際巡演、  
與本地精英更緊密合作及舉辦大型  
音樂節目。港樂與拿索斯唱片合作  
灌錄一系列中國作曲家的作品，首  
張大碟現已推出。

The Swire Group Charitable Trust has been the Principal Patron of the HK Phil for six years. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

香港管弦樂團由香港特別行政區政府資助  
香港管弦樂團首席贊助：太古集團  
香港管弦樂團為香港文化中心場地伙伴

The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region

SWIRE is the Principal Patron of the Hong Kong Philharmonic

The Hong Kong Philharmonic is a Venue Partner of the Hong Kong Cultural Centre

With the compliments of



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YOUNG AUDIENCE SCHEME 計劃  
2012/13

贊助 Sponsored by  
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由香港管弦樂團主辦，香港董氏慈善基金會贊助的「青少年聽眾」計劃專為本港全日制中、小學生而設。立即成為香港董氏慈善基金會「青少年聽眾」計劃一份子，盡享特別為學生而設的精彩活動！

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梵志登 Jaap van Zweden

音樂總監 Music Director

香港管弦樂團由香港特別行政區政府資助·香港管弦樂團為香港文化中心場地伙伴  
The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region  
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成為樂團席位的贊助人，您可以與港樂及樂師建立一個更緊密的連繫，推動港樂的發展，提高樂團的質素，讓才華洋溢的音樂家踏上藝術頂峰。

By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic family.

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The Hong Kong Philharmonic would like to thank the following sponsors of our Chair Endowment Fund.

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史德琳  
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首席長笛  
Principal Flute

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趙瀟娜  
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聯合首席第二小提琴  
Co-Principal Second Violin



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大師會特別為熱愛交響樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝：

MAESTRO CIRCLE is established for the business community and individuals who are fond of symphonic music. It aims to support the long-term development of the Hong Kong Philharmonic and to enrich cultural life. We are grateful to the following Maestro Circle members:





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此計劃由「商藝匯萃」發起及組織。

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洛治·希爾 (c.1800) 小提琴·由王亮先生使用

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

Donated by Mr Patrick Wang  
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

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Lockey Hill (c.1800) Violin, played by Mr Wang Liang

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EDawne Haddad (1991) Violoncello, played by Mr Cheung Ming-yuen

Donated by Mr Laurence Scofield  
Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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- 安域高·洛卡 (1902) 小提琴·由程立先生使用
  - 桑·巴蒂斯·維爾翁 (1866) 小提琴·由第三副團長朱蓓小姐使用
  - 約瑟·加里亞奴 (1788) 小提琴·由團長尤瑟夫維奇先生使用
  - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閩式小號兩支
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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 Ms Bei Zhu, Third Associate Concertmaster
  - Joseph Gagliano (1788) Violin, played by Mr Igor Yuzefovich, Concertmaster
  - Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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

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- A Flugelhorn

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