

40TH
ANNIVERSARY

港樂
HKPhil

首席贊助 Principal Patron



40TH ANNIVERSARY SEASON OPENING

周年樂季揭幕音樂會

6 & 7-9-2013
Fri & Sat 8pm

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

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

hkphil.org



政務司司長獻辭

我謹代表特區政府祝賀香港管弦樂團踏入第40個職業季度。港樂有過百年的歷史，如今已是亞洲首屈一指的國際級管弦樂團，誠然是香港人的驕傲。港樂多年來的發展反映了香港銳變成一個國際大都會的過程。特區政府欣見樂團的進步成長。

在音樂總監梵志登的帶領下，港樂為香港的文化生活增添無盡姿采。作為本地歷史最悠久的樂團，港樂不斷在節目和演出上推陳出新，讓音樂融入我們的生活當中，孕育無數管弦音樂愛好者。香港擁有豐富多元的文化面貌，不但融匯中西，包羅現代與古典，更結合創新與傳統的元素。港樂的多元化節目亦具備同樣特質，多年來不斷帶領我們探索新的音樂境界。

我祝願港樂四十周年樂季演出成功，並祝大家有一個愉快的晚上！

A MESSAGE FROM THE CHIEF SECRETARY FOR ADMINISTRATION

On behalf of the Hong Kong Special Administrative Region Government, I would like to congratulate the Hong Kong Philharmonic on its 40th professional season. With a history spanning over a century, HK Phil has grown into one of the leading orchestras in Asia and a source of pride for the people of Hong Kong. HK Phil's development over the years mirrors the city's growth into an international metropolis and the Government is pleased to witness in its continued development.

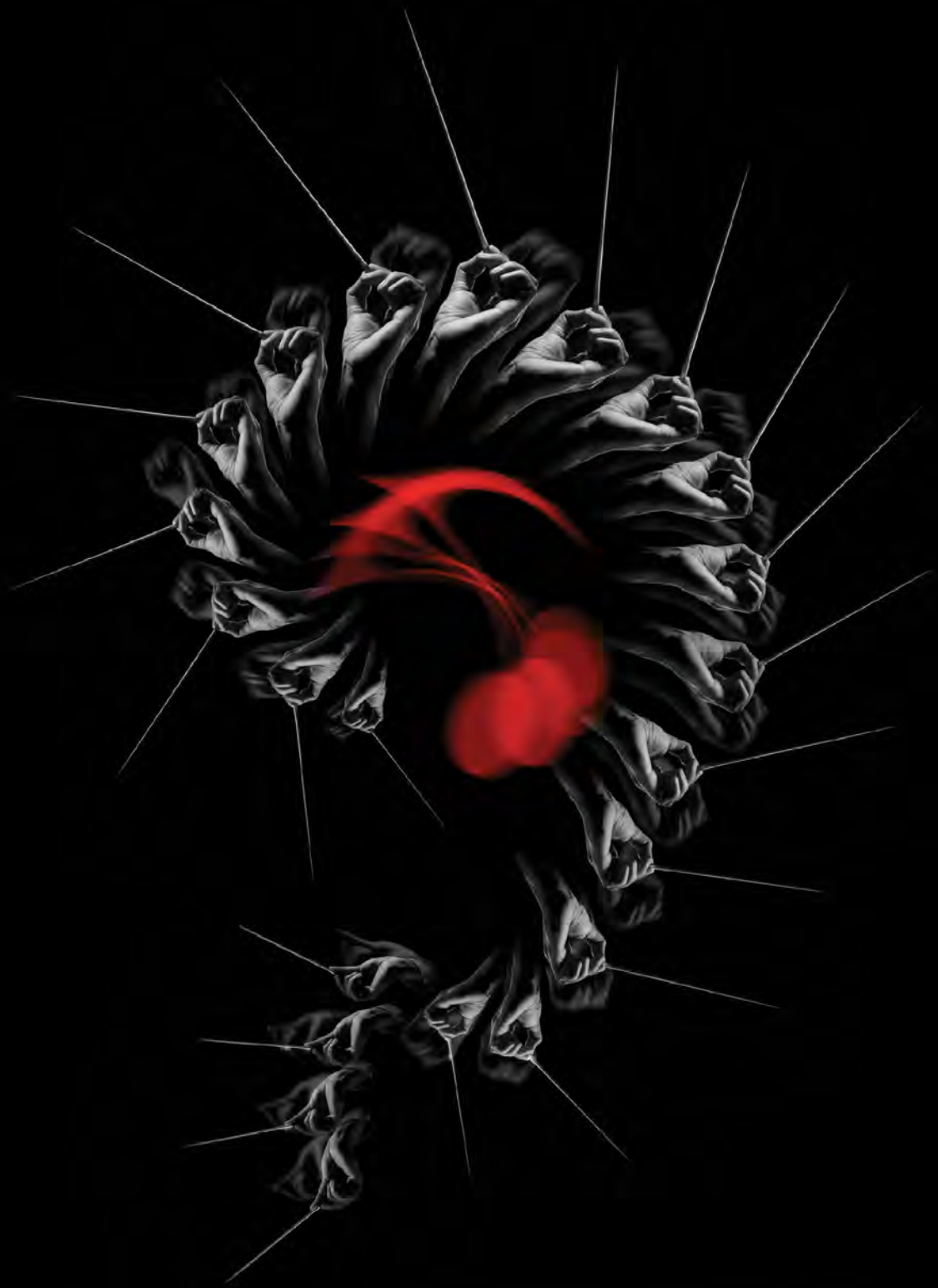
HK Phil greatly enriches the cultural life of this city under the leadership of Maestro Jaap van Zweden. As the philharmonic orchestra in the city with the longest history, HK Phil is constantly breaking new grounds in its programming and performance, thereby weaving music into the thread of our lives and nurturing a love of orchestral music among many of us. A broad mix of Chinese and Western traditions, avant-garde and classical influences, innovative and conservative elements is what gives Hong Kong's cultural scene its richness and diversity. The same unique quality is also reflected in HK Phil's varied offerings which have served to expand our musical horizons over the years.

May I wish HK Phil a very successful season and everyone a most enjoyable evening!



林鄭月娥
Mrs Carrie Lam

香港特別行政區 政務司司長
Chief Secretary for Administration
Hong Kong Special Administrative Region



A SOUND COMMITMENT 弦諾



香港管弦樂團 主席獻辭

我謹代表香港管弦樂團董事局、各樂手及職員歡迎各位蒞臨港樂四十周年樂季揭幕音樂會。

港樂在百多年前開始聚集各方古典音樂愛好者，至1974年，港樂開始了第一個職業樂季，現已成為亞洲首屈一指的國際級管弦樂團。自2012年梵志登大師為港樂掌舵後，樂團成績引以為傲，我們熱切期待梵志登與樂團再創藝術高峰。

港樂能夠擁有今日的成就，全賴一班和我們有共同理念的朋友一直以來的支持。我們十分感謝香港特區政府透過民政事務局每年的資助，令港樂得以穩定地持續發展。

同時，我們十分榮幸太古集團繼續以首席贊助的身份支持港樂，與我們攜手把古典音樂推廣至更闊的觀眾層。

此外，由香港賽馬會慈善信託基金贊助的賽馬會音樂密碼教育計劃，讓港樂能培育下一代認識和欣賞古典音樂。

我希望藉此機會感謝過去多年來的音樂總監、各位樂手和同事。藉著大家一直以來的努力和付出，港樂才得以擁有今天的成功。

最後，感謝各位蒞臨今晚樂季揭幕音樂會。今晚不少觀眾在過去四十年來默默支持港樂，多謝大家與我們共享美好時光。一場成功的音樂會，不只因為台上樂手精彩的演出，亦因有你們台下的支持和鼓勵。

今晚我們慶祝港樂四十周年樂季揭幕，期待樂團的藝術水平繼續提升，並把音樂融入大家的生活。祝大家有一個愉快的晚上，並希望在本季的音樂會再次和各位碰面。

A MESSAGE FROM THE CHAIRMAN OF THE HONG KONG PHILHARMONIC

On behalf of the Board of Governors, musicians and staff of the Hong Kong Philharmonic Orchestra, I would like to extend a warm welcome to you all at our 40th Anniversary Season Opening.

HK Phil has grown from a gathering of music lovers over a century ago. Since becoming a professional orchestra in 1974, HK Phil has now evolved to become an orchestral powerhouse in the region. Since Maestro Jaap van Zweden joined us as Music Director last season, the Orchestra has garnered even more critical acclaim—we are confident that we can reach great artistic heights under Maestro van Zweden's vision.

For HK Phil to have achieved its status today, I must thank our many partners who share in our beliefs and who have given us generous support along the way. We are deeply grateful for the annual funding from the Hong Kong SAR Government through the Home Affairs Bureau, which ensures a stable development of the Orchestra.

The Swire Group Charitable Trust, our Principal Patron, continues to be our generous partner, especially in our common goal to promote classical music to a wider community.

The Hong Kong Jockey Club Charities Trust is another generous partner in the *Jockey Club Keys to Music Education Programme*, helping us inspire music appreciation in future generations.

I would also like to thank all the Music Directors, musicians, staff and volunteers, whose devoted efforts for all these years have collectively shaped the Orchestra into what it is today.

Last but not least, thank you for attending our Season Opening Gala tonight. Many of you have been supportive and loyal audience members for many years. Thank you for giving us your time; our concerts would have been less without you.

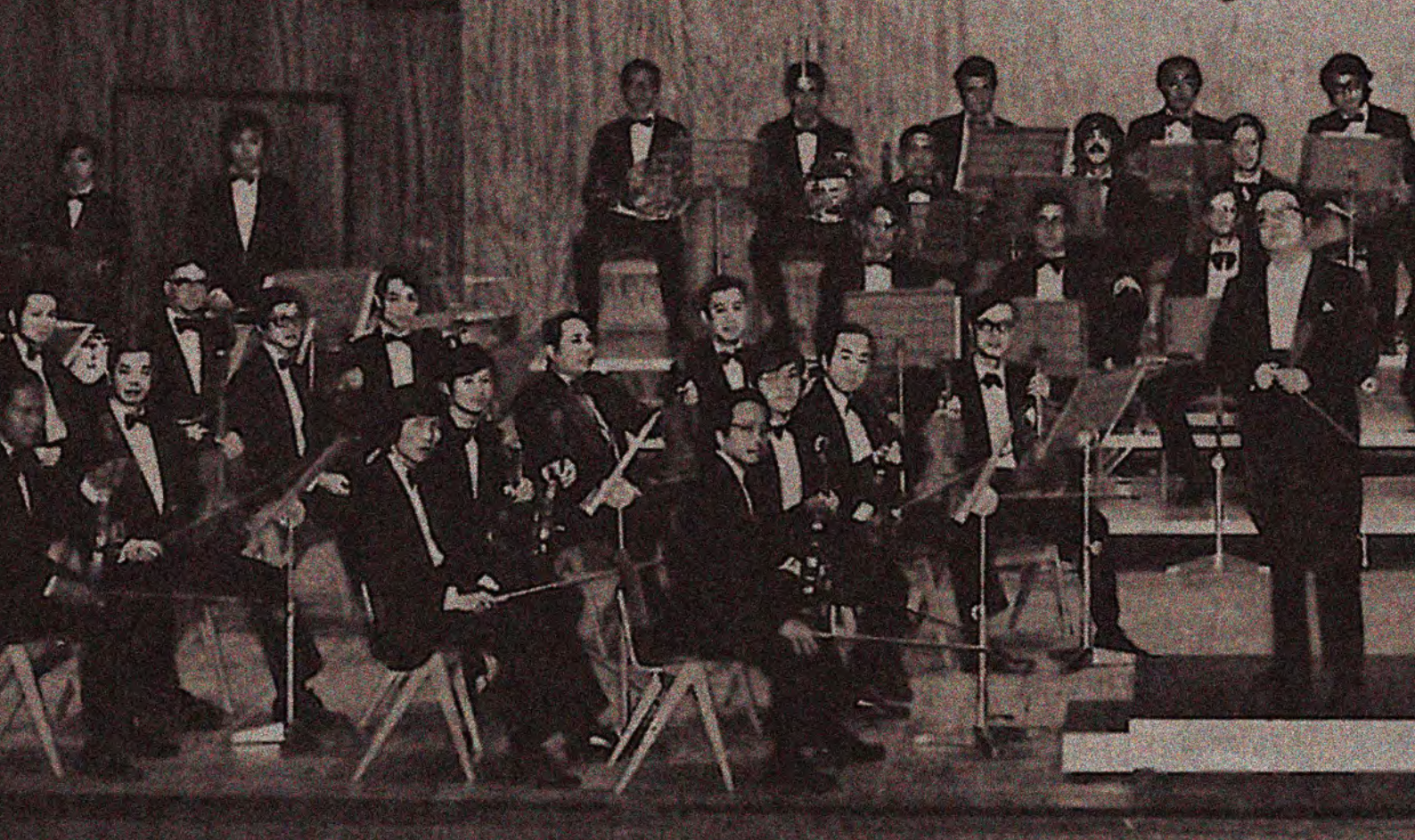
Tonight as we celebrate the beginning of our 40th Anniversary Season, we look forward to further enhancing our artistic standing, and continuing to inspire music appreciation in our community. I wish you all a wonderful evening, and look forward to seeing you often this season.



劉元生
Y. S. Liu

香港管弦樂團 董事局主席
Chairman, Board of Governors
Hong Kong Philharmonic





香港管弦樂團音樂總監獻辭

歡迎大家蒞臨今晚港樂四十周年樂季揭幕音樂會。

為慶祝港樂四十歲生辰這個重要的里程碑，港樂今年將為大家帶來多個精彩節目與慶祝活動，部分標誌著港樂的歷史旅程、部分探索不同的新方向。新樂季將標誌著港樂的成長歷程，向著更宏大的發展邁進。

今晚我們會以三首非凡的樂曲為四十周年樂季揭幕。先以盛宗亮的《上海序曲》演奏出中西文化融合的美妙交會。鋼琴家蒂博代與港樂一同演奏貝多芬第五鋼琴協奏曲「帝皇」。壓軸的是德伏扎克令人怦然心動的第九交響曲「新世界」—此曲既有對未知的探求，也是對往事的回首。

今個樂季，我將首次帶領樂團出訪台灣與中國內地不同城市演出。港樂樂師與我皆期待與不同地域的觀眾見面，並深信能開展更多海外演出和交流的機會。

在此希望大家喜歡港樂四十周年樂季的演出與慶祝活動，並祝大家有一個愉快的晚上。



七十年代中，第一任音樂總監林克昌大師率領港樂展開樂團職業化後新一頁。
In the mid 1970s, Maestro Lim Kek-Tjiang, the first Music Director of the HK Phil, led the orchestra to turn a new leaf.

A MESSAGE FROM THE MUSIC DIRECTOR OF THE HONG KONG PHILHARMONIC

I am delighted to welcome you to HK Phil's 40th Anniversary Season.

As befits a milestone birthday, we have programmed many exciting concerts to celebrate this special occasion. There will be events that celebrate the HK Phil's history, and projects where we explore new directions. This season will be a statement of the HK Phil's journey, and of good things to come.

Tonight we open the season with three great works. We begin with Bright Sheng's *Shanghai Overture*, a piece which draws inspiration from both China and the West. Pianist Jean Yves-Thibaudet will join me for Beethoven's *Emperor* concerto - a towering piece. And lastly, we present Dvořák's *New World* symphony. This is a masterpiece that captures the excitement of novelty and the value of tradition.

Later in the season, I will be traveling with the orchestra to visit mainland China and Taiwan. These tours will be the first I undertake with the orchestra. I look forward to exploring these Asian cities with my colleagues, and I hope these concerts will mark the successful start of many more tours in the future.

As we look forward to a fulfilling year of celebrations and new projects, I hope you will enjoy what we have in store for you, and wish you all a very wonderful evening.



梵志登
Jaap van Zweden

香港管弦樂團 音樂總監
Music Director
Hong Kong Philharmonic



40周年樂季揭幕音樂會：帝皇與新世界

40TH ANNIVERSARY SEASON OPENING: EMPEROR AND NEW WORLD

BRIGHT SHENG

-10'

盛宗亮：《上海序曲》
Shanghai Overture

P. 12

BEETHOVEN

-38'

貝多芬：降E大調第五鋼琴協奏曲，op. 73，「帝皇」 P. 14
快板
稍快的慢板
輪旋曲：快板

Piano Concerto no. 5 in E flat, op. 73, *Emperor*
Allegro
Adagio un poco mosso
Rondo: Allegro

中場休息 interval

DVOŘÁK

-40'

德伏扎克：E小調第九交響曲，op. 95，「新世界」 P. 16
慢板—甚快板
緩板
極快板
熱情的快板

Symphony no. 9 in E minor, op. 95,
From the New World
Adagio-Allegro molto
Largo
Molto vivace
Allegro con fuoco

梵志登，指揮 P. 18
Jaap van Zweden, conductor

蒂博代，鋼琴 P. 19
Jean-Yves Thibaudet, piano



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No eating or drinking



請勿拍照、錄音或錄影
No photography, recording
or filming



請關掉手提電話及其他電子裝置
Please turn off your mobile phone
and other electronic devices



演奏期間請保持安靜
Please keep noise to
a minimum during the
performance



請留待整首樂曲完結後
才報以掌聲鼓勵
Please reserve your applause
until the end of the entire work



如不欲保留場刊，請於完場後放回
場地入口以便回收
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programme home, please return it to
the admission point for recycling



梵志登選了三首充滿象徵意義的作品在揭幕音樂會演出。

盛宗亮《上海序曲》以獨特的方式揉合中國音樂與西方的結構和色彩；

德伏扎克在「新世界」交響曲裡也取得類似的平衡，

既緬懷故鄉波希米亞，

又捕捉了「新世界」美國的幹勁。

兩首作品都圍繞「舊與新」和「昔日的生活與遙遠的他方」寫成。

法軍包圍維也納期間，內心躁動不安的貝多芬卻寫下劃時代的傑作「帝皇」協奏曲。

港樂很榮幸請到殿堂級鋼琴家蒂博代擔任獨奏。

**Maestro van Zweden has chosen
three richly symbolic works to open our 40th season.**

In Bright Sheng's *Shanghai Overture* we hear a distinctive melding of Chinese music with western structure and colours.

Dvořák's *From the New World* Symphony strikes a similar balance, between nostalgic longing for his Bohemian homeland and the 'new' energy of America. The old and the new, past life and far horizons link these works.

To complement them, Beethoven's *Emperor* concerto, a transcendent work, born in the midst of the siege of Vienna.

These turbulent times for Beethoven brought about a revolutionary, majestic work. We are proud to welcome a truly great pianist to perform it - Jean-Yves Thibaudet.



J A A P

VAN ZWEDEN

THE EIGHTH MUSIC DIRECTOR
OF THE HONG KONG PHILHARMONIC

香港管弦樂團第八任音樂總監

- 1 *Musical America's* Conductor of the Year for 2012
《音樂美國》二零一二年度指揮家
- 2 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
- 3 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Orchestre de Paris and the Royal Concertgebouw. Recently conducted the Berlin Philharmonic.
與芝加哥交響樂團、克里夫蘭管弦樂團、費城管弦樂團、紐約愛樂、倫敦愛樂、巴黎樂團及荷蘭皇家音樂廳樂團合作。最近受邀指揮柏林愛樂樂團。

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

SAM OLLUVER, *SOUTH CHINA MORNING POST*

HK Phil

- 1 Hong Kong's first professional orchestra since 1974
自一九七四年起香港的首個職業樂團
- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
- 3 Busy performance schedule of over 150 performances reaching 200,000+ listeners each season 演出頻繁，每季上演逾一百五十場音樂會，吸引聽眾達二十多萬人
- 4 Large-scale symphonic event *Swire Symphony Under The Stars*, bringing classical music to the community 年度大型交響演奏 — 太古「港樂·星夜·交響曲」將音樂帶到社區
- 5 Comprehensive education and outreach programmes to invest in Hong Kong's musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City 巡迴世界各地演出，弘揚香港—亞洲國際都會



林木 志登

〔梵志：清淨之志，登：達到〕



感謝伙伴

SALUTE TO OUR PARTNERS

香港管弦樂團衷心感謝以下機構的慷慨贊助和支持

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盛宗亮 《上海序曲》 獻給上海音樂學院

BRIGHT SHENG (b.1955)

Shanghai Overture TO THE SHANGHAI CONSERVATORY OF MUSIC

我總在思考，如果自己也採用這種類似的理念及新古典主義的創作技巧，並將其運用到傳統的中國古典或民間音樂中間的話，將會產生何種效果。

I always wondered what the result would be if I would adopt a similar concept and some of the techniques of the neo-Classical style and apply them to traditional Chinese classical or folk music.

《上海序曲》是為上海音樂學院80周年校慶所作的委約作品。由湯沐海指揮上海音樂學院青年交響樂團，於2007年11月27日首演。

SHANGHAI OVERTURE IS A COMMISSION FROM THE SHANGHAI CONSERVATORY OF MUSIC IN CELEBRATION OF ITS EIGHTIETH ANNIVERSARY. IT WAS PREMIÈRED ON 27 NOVEMBER 2007 BY THE YOUTH SYMPHONY ORCHESTRA OF THE SHANGHAI CONSERVATORY OF MUSIC, CONDUCTED BY MUHAI TANG.

在西方音樂當中，「新古典主義」這一術語主要是指在二十世紀二十、三十年代音樂創作中風行一時的運動。這一風格的主要審美意識是強調織體清晰、配器純淨、形式與結構平衡。而其中一些作品與這個時期之前的特殊的作曲家有著直接關聯。在這一創作運動中最著名的作曲家當屬伊戈·史特拉汶斯基，他創作了大量作品，包括一首新巴赫風格的協奏曲，一首新佩爾格萊西風格的組曲《普爾欽奈拉》，以及一首新莫扎特風格的歌劇《浪子的歷程》。

In Western music the term neo-Classicism primarily refers to a movement in composition prevalent during the 1920s and 1930s. While the main aesthetics of the style emphasize textural clarity, light orchestration and formal balance, some of the compositions were directly linked to specific composers from earlier periods. The most well-known composer of the movement was Igor Stravinsky who wrote a number of works including a neo-Bachian piano concerto, a neo-Pergolesian suite (*Pulcinella*), and a neo-Mozartian opera (*The Rake's Progress*).

我總在思考，如果自己也採用這種類似的理念及新古典主義的創作技巧，並將其運用到傳統的中國古典或民間音樂中間的話，將會產生何種效果。儘管我的創作方式與史特拉汶斯基有些不同，但是在受邀為上海音樂學院創作這個小型作品時，我利用此次機會探索了這個理念。

I always wondered what the result would be if I would adopt a similar concept and some of the techniques of the neo-Classical style and apply them to traditional Chinese classical or folk music. Although my approach is somewhat different from Stravinsky, I took the opportunity to explore the idea when I was asked to write a short composition for The Shanghai Conservatory of Music.

港樂推薦音樂會 HK PHIL'S CONCERT RECOMMENDATIONS

垂誼 • 鄉思—國慶音樂會 Trey Lee • Nostalgia - A National Day Celebration
27 & 28-9-2013 • Fri & Sat 8pm





《上海序曲》的創作靈感來自於兩首著名的中國作品：《將軍令》和《紫竹調》。儘管這兩首作品都來自於鄰近上海的地區，在風格和色彩方面卻有很大區別，一首富於雄威，另一首則清新典雅。

這首作品獻給上海音樂學院，我的母校。我在這裡接受了堅實的音樂基礎教育。

盛宗亮



Shanghai Overture is inspired by two well-known traditional Chinese compositions, *General's Degree* and *Purple Bamboo*. Whereas both came from the same region near Shanghai, they differ vastly in character and colour; one is grand and powerful while the other is light and elegant.

This work is dedicated to The Shanghai Conservatory of Music, my Alma Mater, where I received a firm foundation in basic music training.

BRIGHT SHENG

盛宗亮 BRIGHT SHENG

作曲家/指揮家/鋼琴家
Composer/Conductor/Pianist

盛宗亮被譽為當代最優秀的作曲家之一，在北美、歐洲及亞洲均有定期的舞台表演、管弦樂演出、室內表演及聲樂演出。他是位活躍的指揮家及鋼琴家，也是每年一度由香港科技大學舉辦的「創意間的親暱」之創始人及藝術總監。2013年5月他指揮港樂錄製了一張他的三首協奏曲唱碟，由Naxos International公司2014年初全球推出。

Bright Sheng is respected as one of the foremost composers of our time whose stage, orchestral, chamber and vocal works are performed regularly throughout North America, Europe and Asia. An active conductor and pianist, Sheng is the Founder and Artistic Director of The Intimacy of Creativity, an annual two-week workshop with new approaches to creativity hosted by Hong Kong University of Science and Technology. In May 2013 he conducted and recorded a disc of his three concertos with the Hong Kong Philharmonic, to be released worldwide by Naxos International in early 2014.

編制

兩支短笛、長笛、兩支雙簧管、英國管、降E調單簧管、兩支降B調單簧管、兩支巴松管、低音巴松管、四支F調圓號、兩支C調小號、C調與降B調小號、兩支高音長號、低音長號、大號、定音鼓、四位敲擊樂演奏員演奏：京中鈸、京小鈸、京大鑼、京小鑼、小堂鼓、大小木魚、風鑼、滾輪器、三角鐵、鋼片琴、黃銅定音鈴（用低音提琴弓演奏）、低音大鼓、低音大鑼、豎琴及弦樂組。

INSTRUMENTATION

Two piccolos, flute, two oboes, English horn, clarinet in Eb, two clarinets in Bb, two bassoons, contrabassoon, four French horns in F, two trumpets in C, trumpet in C and Bb, two tenor trombones, bass trombone, tuba, timpani, four percussionists playing: Peking Opera cymbals, small Peking Opera cymbals, Peking Opera gong, small Peking Opera gong, small Chinese tom-tom or large bango, two temple-blocks-high and low, wind-gong, ratchet, triangle, glockenspiel, crotales with a bass bow, large bass drum, low tam-tam, harp, and strings.

貝多芬 降E大調第五鋼琴協奏曲，op. 73，「帝皇」

LUDWIG VAN BEETHOVEN (1770-1827)

Piano Concerto no. 5 in E flat, op. 73, *Emperor*

快板
稍快的慢板
輪旋曲：快板

Allegro
Adagio un poco mosso
Rondo: Allegro

他在第五協奏曲作了一項劃時代的舉措：把華采樂段完完整整地寫下來。1811年11月28日在萊比錫舉行的首演大獲好評，報刊把樂曲形容為「古今所有協奏曲原創性最強、想象力最豐富、效果最好、難度也最高的協奏曲之一。」

貝多芬最初以鋼琴家的姿態在維也納上流社會闖出名堂，而其作曲才華初期也是憑藉高超的鋼琴造詣來展現——而鋼琴協奏曲則是以自己的作品打動公眾的理想樂種。但從他六首完整協奏曲（其中一首是他13歲時於波恩完成的作品，在他逝世後重新發現，這首作品今日稱之為「0號鋼琴協奏曲」），不難發現他愈來愈關注作曲造詣，而犧牲炫耀鋼琴技巧的機會。他在第五協奏曲（1809年脫稿）作了一項劃時代的舉措：把華采樂段完完整整地寫下來。事實上，首演時由於不是貝多芬親自演出，便要百分百確保當日的獨奏者弗德烈克·施奈德不會加插自創的華采樂段；於是貝多芬在鋼琴聲部上方寫道：「別彈華采樂段，馬上彈奏以下樂段。」寥寥數語，就把音樂歷史的大趨勢扭轉——此後絕大多數協奏曲的華采樂段都是作曲家本人親撰。

第五鋼琴協奏曲1809年1月動筆；同年4月9日奧地利向法國宣戰。4、5月期間，維也納幾乎被圍攻整整兩個月，而且已是四年內的第二次了。貝多芬甚至被迫跑到兄弟家中的地下室，用枕頭蓋著頭，希望可以逃避法軍的槍砲聲。這時，貝多芬的學生、朋友暨闊綽的贊助人魯道夫大公爵也被迫離開維也納；魯道夫大公

WITH THE FIFTH CONCERTO, BEETHOVEN TOOK THE UNPRECEDENTED STEP OF WRITING OUT THE CADENZA IN FULL. ITS PREMIÈRE IN LEIPZIG ON 28TH NOVEMBER 1811 WAS A GREAT SUCCESS, THE PRESS DESCRIBING IT AS "ONE OF THE MOST ORIGINAL, IMAGINATIVE, MOST EFFECTIVE BUT ALSO ONE OF THE MOST DIFFICULT OF ALL EXISTING CONCERTOS".

It was as a pianist that Beethoven first made his mark in Viennese society, and it was through his pianistic skills that he was first able to display his genius as a composer. The piano concerto provided him with the ideal musical genre to impress the public with his compositions, and over the course of the six he completed (one composed in Bonn when he was 13 was re-discovered only after his death and is today described as the "Piano Concerto No.0") it is easy to detect his growing interest in composition at the expense of pianistic display. With the fifth concerto in 1809, his last essay in the genre, Beethoven took the unprecedented step of writing out the cadenza in full; indeed, since Beethoven did not play the solo part in the Concerto's first performance, he made doubly sure that the pianist on that occasion – Friedrich Schneider – did not insert his own cadenza by writing in the score above the piano part, "Do not play a cadenza, but immediately proceed to the following." Words which changed the whole course of musical history; after them most concerto cadenzas have been written out in full by the composer.

Beethoven began work on the fifth concerto in January 1809. On 9th April Austria declared war on France, and throughout much of April and May Vienna was under siege for the second time in four years – at one point Beethoven was forced to take refuge in his brother's cellar with his head covered by pillows to block out the noise of the French bombardment – and Beethoven's pupil, friend and generous patron, the Archduke Rudolf, was forced to flee the city. On Rudolf's return the following January Beethoven dedicated the finished Concerto to him and on 4th February 1810 submitted the manuscript to the publisher Breitkopf & Härtel.



編制

鋼琴、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

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

爵翌年1月返回維也納，貝多芬就把已完成的協奏曲題獻給他，同年2月4日把手稿送到布賴特科夫與阿泰爾出版社。

此曲雖然別稱「帝皇」，但起名的既非貝多芬本人，也非出版社；事實上這個別號由來不詳——雖然似乎跟樂曲創作期間的政局有關。也正正因為政局動盪，結果首演不但要延期，也不能在維也納舉行。可是無論如何，1811年11月28日在萊比錫舉行的首演大獲好評，報刊把樂曲形容為「古今所有協奏曲原創性最強、想象力最豐富、效果最好、難度也最高的協奏曲之一。」

第一樂章規模宏大，開端氣魄不凡。樂團奏出三個莊嚴而優雅的和弦，鋼琴在每個和弦之間加插連串排山倒海似的琶音。第三串琶音過後，樂團奏出幾個重要主題，鋼琴則要在95小節後才再次響起——先是簡單的上行音階，然後把樂團已交代過的主題柔和地奏出。鋼琴和樂團稍後展開長篇對話，氣氛變化多端。有一陣子，鋼琴以厚重的和弦呼應木管和銅管——靈感似乎來自奧法兩軍在維也納的戰事。最後以洋洋得意的口吻、清楚明白的音符（或者按典型的貝多芬式風格來說：一大堆音符）作結。

第二樂章響起，弦樂配上弱音器，奏出類似讚美詩的平和樂段，營造夜靜更深的氣氛，瀟灑著整個樂章。鋼琴加入，奏出迷人的下行旋律，伴奏樸素至極；其後，作曲家主力以精細雅緻的樂段圍繞讚美詩主題，細膩的伴奏偶然自樂團傳出。鋼琴似乎沉沉睡去，兩把圓號在旁注視；鋼琴朦朦朧朧地在幾個和弦上沉吟著，卻又突然活躍起來——生氣勃勃的**第三樂章**開始了，徹頭徹尾的歡欣愉快。

Neither he nor they ever gave the Concerto its nickname "The Emperor". The reasons for the nickname are unclear, although it seems likely to have been inspired by the political events surrounding its composition. Those same events both delayed the Concerto's first performance and prevented it from being held in Vienna. Nevertheless its première in Leipzig on 28th November 1811 was a great success, the press describing it as "one of the most original, imaginative, most effective but also one of the most difficult of all existing concertos".

The gigantic **first movement** begins in a truly heroic manner with three statuesque chords from the full orchestra each separated by cascades of arpeggios from the pianist. After the third of these pianistic displays the orchestra presents the main themes of the movement and it is 95 bars before the pianist plays again, this time with a simple ascending scale leading into a gentle statement of one of the themes given out by the orchestra. A lengthy dialogue between pianist and orchestra follows with much changing of moods, at one point thick piano chords answering the wind and brass in a passage which seems to have been inspired by the battles fought over Vienna by French and Austrian troops. However the movement ends on a note (or rather, in true Beethovenian style, a very substantial number of notes) of unequivocal triumph.

The second movement opens with muted strings playing a gentle, hymn-like passage which established the nocturnal mood which pervades the movement. The piano enters with a magical, descending melody over the simplest of accompaniments and for most of the remainder of this movement weaves intricate and delicate passages around the hymn-like theme, the orchestra providing the most subtle and sparing support. The piano appears to sink down into a deep sleep, a pair of horns keeping watch as it dreamily ponders a few chords which suddenly burst into life as the exuberant **third movement**, which maintains throughout an overriding sense of fun and jollity.

港樂推薦音樂會

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梵志登的貝五 Jaap's Beethoven 5

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德伏扎克 E小調第九交響曲，op. 95，「新世界」

ANTONÍN DVOŘÁK (1841-1904)

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

慢板— 甚快板
緩板
極快板
熱情的快板

Adagio - Allegro molto
Largo
Molto vivace
Allegro con fuoco

第九交響曲雖沒借用真正的原居民或黑人民族旋律，但德伏扎克自言：「我只是按著這些民族旋律的神髓寫作罷了。」他說第九交響曲標題的意思是「來自美國的印象和問候」，但樂曲無疑也充滿愁緒與思鄉之情。

1892年適逢哥倫布抵達新大陸、歐洲人踏足美洲四百周年紀念，美國人計劃舉行多項慶祝活動，包括邀請德伏扎克出任新成立的國家音樂學院總監，並身負重任——德伏扎克自言，那就是「為這個國家引路；為這塊應許之地、嶄新而自主的藝術之地引路；換言之，我是來創造美國音樂的！」國家音樂學院的創辦人塞伯是個百萬富翁，在紐約從事食品雜貨生意；他太太塞伯夫人寫給德伏扎克的邀請信中，列明聘用條件是年薪15,000美金、每年在八個月內指揮十場音樂會(演出德伏扎克自己的作品)，餘下四個月則是有薪假期。1892年9月15日，德伏扎克攜同妻兒四人出發赴美，10月1日正式上任，三星期後首度在美國指揮並大獲好評。可是興奮儘管興奮，他也想家想得要命：祖國的音樂、祖國的人民、祖國的鄉間。在美國，唯有在中央車站看著笨重的蒸氣火車頭、或是聽著黑人靈歌和印第安民歌的時候，他才真正覺得快樂——在他最後一首交響曲第九交響曲，兩者都隱約可聞。1893年1月10日（也就是德伏扎克抵美後三個月），他動筆撰寫第九交響曲，同年5月24日完成。

DVOŘÁK DID NOT ACTUALLY BORROW ANY AUTHENTIC FOLK MELODIES FOR THE SYMPHONY BUT, IN HIS OWN WORDS, "I TRIED ONLY TO WRITE IN THE SPIRIT OF THOSE NATIONAL MELODIES". THE TITLE, HE EXPLAINED, WAS MEANT TO CONVEY "IMPRESSIONS AND GREETINGS FROM AMERICA", BUT THERE IS LITTLE DOUBT THAT FEELINGS OF MELANCHOLY AND HOMESICKNESS FLAVOUR MUCH OF THE SYMPHONY.

In 1892 the Americans planned a series of celebrations to mark the 400th anniversary of Christopher Columbus's discovery of the "New World" and of European involvement in their country. It was decided to invite Dvořák to become the Director of the newly-formed National Conservatory of Music with a brief, as he himself put it, "to show them the way to the promised land, a land of new and autonomous art; in short, I'm to create a national American music!" Mrs Jeanette M. Thurber, wife of the millionaire New York grocer who had founded the National Conservatory, wrote offering him an annual salary of US\$15,000 for conducting 10 concerts of his music over eight months, with the remaining four months as paid vacation. On 15th September 1892 Dvořák set sail with his wife and three of his children. He began his work at the National Conservatory on 1st October and made his American conducting début to huge acclaim three weeks later. But despite all the euphoria he became desperately homesick. He longed for the music, the people and the countryside of his homeland, and the only real happiness he ever seemed to find in America was watching the massive steam locomotives at Grand Central Station and hearing the spirituals and folk songs of the black and native Indian communities. Something of the flavour of both found their way into his ninth and final Symphony, which he began on 10th January 1893 (three months after first arriving on American soil) and completed on 24th May the same year.

Dvořák believed that it was from the black and indigenous peoples that any uniquely American music originated and he was keen to show that such music deserved serious consideration. He did not actually borrow any authentic



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、三角鐵、鈸和弦樂組。

INSTRUMENTATION

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

德伏扎克認為，要能令樂曲流露獨特的美國風情，必須向黑人和原居民借鏡；此外他也力證黑人和原居民的音樂值得認真對待。第九交響曲雖沒借用真正的原居民或黑人民族旋律，但他自言：「我只是按著這些民族旋律的神髓寫作罷了。」他說第九交響曲標題的意思是「來自美國的印象和問候」，但樂曲無疑也充滿愁緒與思鄉之情。

第一樂章開端已流露憂鬱之情。堅定而接近舞曲的樂思營造出激動的高潮，圓號先奏出活躍主題，而稍後的長笛主題實在令人難忘（靈感也許源自黑人靈歌《歡樂的馬車搖搖晃》）。

莊嚴、讚美詩似的銅管和弦為**第二樂章**掀開序幕。稍後的英國管旋律是史上最優美的獨奏英國管樂段之一：和弦漸漸淡出，弦樂配上弱音器奏出的動人聲音仿如軟墊，英國管旋律在其上徐徐開展。雖然德伏扎克堅稱旋律純屬原創，但也承認靈感來自印第安傳說（有關偉大的紅印第安酋長海華沙在愛人明尼哈哈墳前的情景）。

第三樂章是首活力充沛的舞曲，明顯受德伏扎克祖國波希米亞音樂影響（雖然有一位論者竟認為樂章的靈感來自「紅印第安人的帕瓦儀式」）之餘，也與貝多芬第九交響曲第二樂章有異曲同工之妙。貝多芬第九交響曲對此曲的另一影響，就是第一至第三樂章均有主題在第四樂章重現。多個主題爭相出現，樂段生氣勃勃、幹勁十足地層層推進，直至銅管得意洋洋地奏出**第四樂章**開端主題，配以定音鼓滾奏—但樂章還未結束。全曲最後的和弦依依不捨地在邊消散，彷彿大家兜兜轉轉又回到原處；而且雖然新大陸既新奇又刺激，但德伏扎克心中仍然嚮往舊世界。

中文翻譯：鄭曉彤

folk melodies for the Symphony but, in his own words, “I tried only to write in the spirit of those national melodies”. The title, he explained, was meant to convey “impressions and greetings from America”, but there is little doubt that feelings of melancholy and homesickness flavour much of the Symphony.

Those feeling are immediately evident with the subdued start of the **first movement**. A stern, dance-like idea builds to an agitated climax after which comes an athletic theme introduced by the horns before the flute plays a memorable theme possibly inspired by the Negro Spiritual *Swing Low, Sweet Chariot*.

Solemn, hymn-like brass chords open the **second movement** and gradually subside to give room for the muted strings to provide a lovely cushion of sound above which one of the most gorgeous solos ever written for the cor anglais unfolds with total tranquillity. Dvořák, while confirming that this melody was entirely original, did concede that it had been inspired by the legend of the great Red Indian chief, Hiawatha, beside the grave of his beloved Minnehaha.

The **third movement** is a vigorous dance which has its origins firmly rooted in the music of Dvořák’s native Bohemia (despite one commentator having suggested it was inspired by a “red-Indian pow-wow”), but at the same time has strong affinities with the second movement of Beethoven’s Ninth Symphony.

Also showing the influence of Beethoven’s Ninth, the **fourth movement** harks back to various themes from the earlier movements all wrapped up in an exuberant outpouring of fiery energy culminating in a triumphant statement from the brass (above rolling timpani) of the movement’s opening theme. But that’s not quite the end of it; the final chord drifts away longingly as if we have gone full circle and despite all the excitement and novelty of the New World, Dvořák still hankers after the Old.

MARC ROCHESTER

港樂推薦音樂會

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梵志登

JAAP VAN ZWEDEN

指揮 Conductor

梵志登生於阿姆斯特丹，是現今國際古典樂壇最炙手可熱的指揮之一，他榮獲《音樂美國》選為2012年度指揮，自2012/13樂季起正式擔任香港管弦樂團音樂總監一職。梵志登現時擔任達拉斯交響樂團音樂總監、荷蘭電台愛樂樂團榮譽總指揮和電台室樂團的榮譽指揮。

梵氏曾與世界各頂尖樂團合作，其中包括芝加哥交響樂團、波士頓交響樂團、紐約愛樂、慕尼黑愛樂、倫敦愛樂及法國國家管弦樂團。歌劇是梵氏的指揮生涯的重要一環，他曾參與的歌劇劇目包括：《茶花女》、《費黛里奧》、《紐倫堡的名歌手》、《帕西發爾》及《雲妮莎》。

梵氏曾經與多個樂團合作灌錄大碟，如全套貝多芬交響曲、蕭斯達高維契第五交響曲、與倫敦愛樂首演的馬勒第五交響曲現場錄音、荷蘭電台愛樂的史特拉汶斯基的《春之祭》和全套布拉姆斯交響曲。現時他正為Octavia廠牌錄製全套布魯赫納交響曲，並已完成第二、四、五、七及第九交響曲，贏得好評如潮。

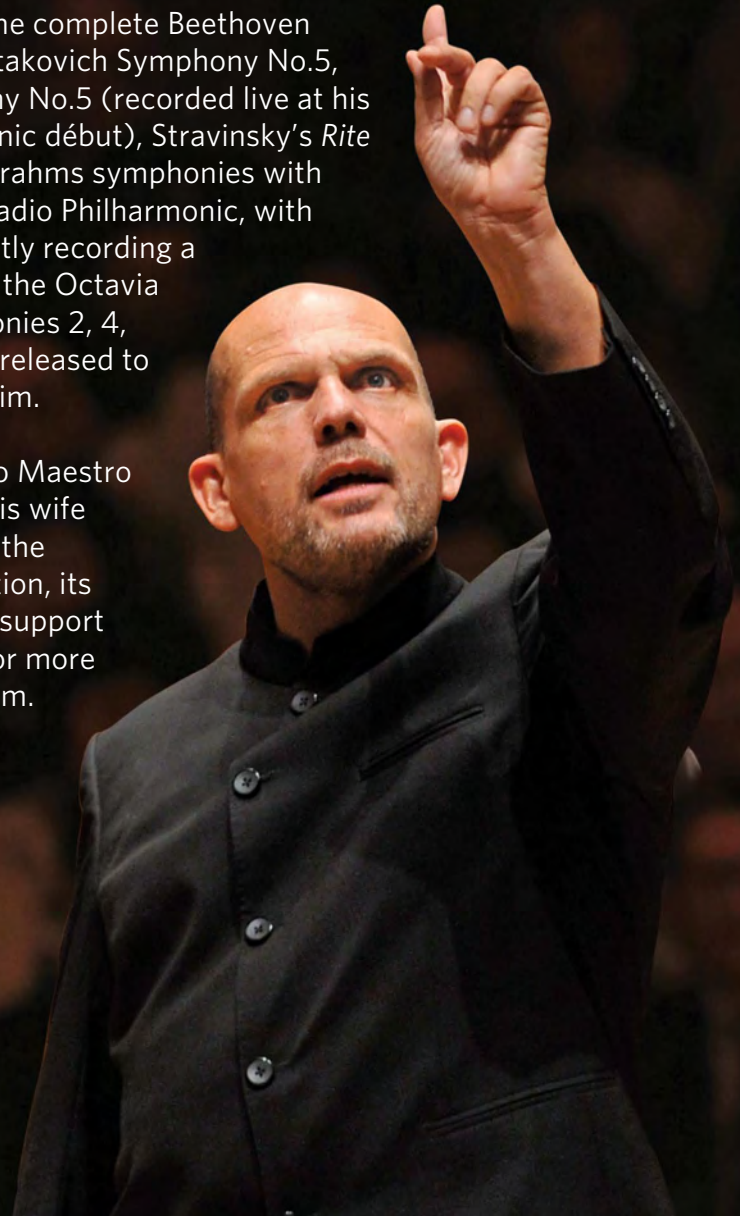
十四年前，梵氏與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症的兒童及其家庭提供協助。

Amsterdam-born Jaap van Zweden is one of today's most sought-after conductors. Named *Musical America's* Conductor of the Year for 2012, he has been Music Director of the Hong Kong Philharmonic Orchestra since last season. Maestro van Zweden is currently Music Director of the Dallas Symphony Orchestra, Honorary Chief Conductor of the Netherlands Radio Philharmonic Orchestra and Honorary Conductor of the Radio Chamber Philharmonic.

Prestigious orchestras with which he works regularly include the Chicago Symphony, the Boston Symphony, the New York, Munich and London philharmonics and the Orchestre National de France. Opera also plays an important part in his activities. His repertoire includes *La Traviata*, *Fidelio*, *Die Meistersinger von Nürnberg*, *Parsifal* and *Vanessa*.

He has recorded the complete Beethoven symphonies, Shostakovich Symphony No.5, Mahler's Symphony No.5 (recorded live at his London Philharmonic debut), Stravinsky's *Rite of Spring* and the Brahms symphonies with the Netherlands Radio Philharmonic, with whom he is currently recording a Bruckner cycle for the Octavia label, with symphonies 2, 4, 5, 7 and 9 already released to great critical acclaim.

Fourteen years ago Maestro van Zweden and his wife Aaltje established the Papageno Foundation, its objective being to support families with one or more children with autism.





蒂博代

JEAN-YVES THIBAUDET

鋼琴 Piano

「每一個他塑造的琴音，猶如一夥珍珠……其令人愉悅、精湛出色、洋溢美妙樂韻的演奏，又豈能錯過。」《紐約時報》

蒂博代集精湛琴藝與音樂演繹於一身，彈奏樂迷耳熟能詳的經典作品同樣顯出獨到理解，《紐約時報》盛讚其「琴音字字珠璣……蒂博代的演奏滿載喜悅、光華與樂感。」他曾推出逾50張專輯，在過去30年以來足跡遍達全球各地，以深刻的音樂理解和天賦的魅力在各大樂團、指揮和音樂節大受歡迎。

2012年至2013年樂季的演出包括於美國巡迴演出全德布西作品獨奏會，歐洲巡演、亮相琉森音樂節、以及與波士頓交響樂團、奧斯陸愛樂、紐約愛樂、巴伐利亞電台交響樂團、費城樂團、洛杉磯愛樂和芝加哥交響樂團等等合作。此外，他又將參與家鄉里昂為期三周的駐團計劃，以及伯恩斯坦「焦慮的年代」西班牙巡演。

蒂博代是Decca唱片品牌專屬藝人，曾經獲得多個獎項，包括：德國唱片大獎、法國金音叉大獎、法國古典音樂世界大獎、英國留聲機大獎、兩個德國迴聲獎和阿姆斯特丹愛迪生獎。2007年，他獲法國音樂之光大獎頒發最高榮譽的終身成就獎。2010年，為表揚他的音樂成就，荷里活碗型劇場正式將蒂博代加入劇場名人之列。以台風優雅卓越見稱的蒂博代，舞台服裝由時裝設計大師Vivienne Westwood主理。

“EVERY NOTE HE FASHIONS IS A PEARL...THE JOY, BRILLIANCE AND MUSICALITY OF HIS PERFORMANCE COULD NOT BE MISSED.” *THE NEW YORK TIMES*

Jean-Yves Thibaudet has the rare ability to combine poetic musical sensibilities with dazzling technical prowess. His talent at coaxing subtle and surprising colours and textures from even the old familiar favourites led the New York Times to exclaim “...every note he fashions is a pearl...the joy, brilliance and musicality of his performance could not be missed”. Thibaudet, who has performed around the world for more than 30 years and recorded more than 50 albums, has a depth and natural charisma that have made him one of the most sought-after soloists by today’s foremost orchestras, conductors and festivals.

Highlights of the 2012-2013 season included a recital tour in the US performing an all-Debussy programme, a European tour, engagements at the Lucerne Festival and with the Boston Symphony, Oslo Philharmonic, New York Philharmonic, Bavarian Radio Symphony, Philadelphia, Los Angeles Philharmonic and Chicago Symphony, as well as a three-week residency in his native town, Lyon, and an “Age of Anxiety” Bernstein tour in Spain.

A recording artist for Decca, he has won the Schallplattenpreis, the Diapason d’Or, Choc du Monde de la Musique, a Gramophone Award, two Echo Awards, and the Edison Prize. In 2007 he was awarded the Victoire d’Honneur, a lifetime career achievement award and the highest honour given by France’s Victoires de la Musique. In 2010 the Hollywood Bowl honoured him for his musical achievements by inducting him into its Hall of Fame. Known for his style and elegance, Thibaudet wears a concert wardrobe designed by Vivienne Westwood.



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If you are a full-time local primary or secondary school student, come join our scheme and be an HK Phil Junior. Let Classical music grow with you and be your lifelong buddy!

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梵志登 Jaap van Zweden
音樂總監 Music Director

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與新團長王敬對談

MEET OUR NEW CONCERTMASTER, JING WANG

在哪個階段你清楚了解自己成為一個專業樂師？有沒有特別的事件激勵你作出這個決定？

猶記得我三歲時，有一天我看到我的表哥正在開始學習彈奏小提琴，當我首次聽到小提琴的樂韻，自此便深深著迷，並渴望可接觸小提琴，但表哥從來沒有容許我這樣做。我回家後利用一雙筷子，仿做彈奏小提琴的模樣。這可說是一個開始。直至九歲時，我在加拿大魁北克省與魁北克省交響樂團演奏卡巴列夫斯基小提琴協奏曲，獲得第一個獎項。自那一刻起，我清楚知道自己渴望在舞台上演出。

你從哪些途徑加入演奏行業？

我除了不斷練習，以及父母鄭重地安排我在各音樂學院之最優秀教授和學者面前表演之外，就沒有依循什麼特定途徑入行。能有機會在公眾場合表演，我想自己確實是一位相當幸運的學生。我總相信人的才能，有五成是基於努力、五成是基於良好的教導。

我剛從懷斯大學修畢音樂碩士後，第一份從事的專業工作是於達拉斯歌劇院擔任團長。三年後（即現在），我成為了港樂的一份子。

在你的音樂事業和生涯當中，哪一首樂曲對你有著深刻的影響？為什麼？

著實有不少樂曲對我的音樂事業帶來深遠影響。記憶中或許有一首我特別喜愛—布拉姆斯的小提琴協奏曲—這只是純屬個人喜好。我在很多國際性的表演場合演奏過這首協奏曲，這首曲亦是我於音樂大師梵志登面前演奏的第一首樂曲。

你曾經出席過或聽過什麼最難忘的音樂會？

在卡內基音樂廳舉行的一場全演奏蕭斯達高維契作品的音樂會，由羅斯卓波維契指揮、雲格洛夫演奏小提琴協奏曲。演奏會一年後羅斯卓波維契便離世，我再沒有機會欣賞他的音樂會。

At what age did you know you wanted to be a professional musician? Was there a particular event that prompted this decision?

When I was 3 years old, my cousin started taking the violin and that's when I first heard the instrument's sound. I was so fascinated by it I always wanted to touch his violin, but he would never let me. I went home and took 2 chopsticks and imitated playing the violin with it. That is how I started. By the age of 9 I had won my first competition in Quebec, Canada, and played my first concerto with an orchestra - the Kabalevsky Violin Concerto with the Quebec Symphony Orchestra. By then I knew I just wanted to perform on stage.

What path did you take to join the industry?

Not any particular path that is so different from anyone else. Besides practising and a strong commitment from both of my parents to send me to play before the best professors and pedagogues in various music institutions, I guess I had been very blessed as a student, already having performed in public. I have always believed that talent is 50% work and 50% good tutoring.

I landed my first professional job as Concertmaster of the Dallas Opera Orchestra the year after I graduated with my Master's of Music from Rice University. After three years, here I am joining the HK Phil.

Which piece of music has had the greatest impact on your career and life and why?

There are so many pieces. Perhaps the one I have the most fond memories - on a purely personal level - is the Brahms Violin



自那一刻起，我清楚知道自己渴望在舞台上演出。 ...BY THEN I KNEW I JUST WANTED TO PERFORM ON STAGE.

你最喜愛接觸哪一位音樂家（無論在世與否）？為什麼呢？

我喜愛小提琴大師凱費茲，就像其他95%的小提琴樂手都會這樣想罷。這位大師培育樂手的才華是獨一無二的，能有機會認識他，著實是難能可貴的體驗，能讓我上寶貴的一課。

最近你透過ipod或MP3收聽什麼？

我想有兩種不同收聽音樂的途徑：第一種是「主動地」收聽，這是我們樂師經常做的事，你只需坐下來，滿心期望地收聽音樂；主動聽音樂可以令人十分疲倦。第二種是「被動地」收聽音樂，你可以在乘搭地鐵時利用ipod收聽一首交響樂，只要你喜歡，隨時也可全情投入音樂的國度內。作為一個主動聽音樂的人，透過ipod聽音樂並不會是完全放鬆的一回事。收聽古典音樂就像收看一套電影，你必須要百分百專注，務求徹底了解。

對於渴望投入古典音樂演奏事業的年青一輩，你有什麼忠告？

盡量多聽古典音樂演奏會，無論錄製或現場表演也可；嘗試聽最優秀的演奏者。我們的耳朵是最重要的工具，它們必須要比手指還要靈敏。

踏出了音樂廳以外，日常生活中你最喜愛做什麼？

我喜歡烹飪。來自德州的我，最喜愛煎牛排和嘗試煮不同類型的意大利菜式。

在香港生活，你最喜愛什麼？

這個城市澎湃的活力、多元性特質，還有豐富的美食，這些都是我所喜愛的。

Concerto. I have taken this Concerto on many international stages and it was also the first piece that Maestro van Zweden heard me play!

What is the most memorable concert you have attended or heard?

Rostropovich conducting an all-Shostakovich concert with Maxim Vengerov in the Violin Concerto in Carnegie Hall; it was one year before Rostropovich passed away. It is a concert I can never see again.

Which musician (living or dead) would you most like to meet and why?

Jascha Heifetz, like 95% of the other violinists out there. The man's discipline is unparalleled. Getting to know him would be one of the greatest lessons and experience.

What are you currently listening to on your ipod/MP3?

I think there are 2 kinds of listening. The "active" listening which us musicians do the most, where you sit down and engage yourself into the music, by having expectations. Active listening is very tiring. And the other kind being "passive" listening, where you can play a symphony on your ipod in the MTR and let the music take you over whenever you feel like it. Being an active listener, sometimes listening to an ipod is not entirely relaxing for me. Listening to classical music is almost like watching a movie, you have to be 100% attentive to understand it.

What advice would you give to a young performer wishing to have a career in classical music?

Listen to a LOT of classical music performances. Either recorded or live, and try to listen to the best. Our ears are the most important tools. They need to be even sharper than our fingers.

Outside of the concert hall what are you most likely to be found doing?

I love cooking. Being from Texas, I love grilling steaks and practising different recipes for Italian food.

What is your favourite part of Hong Kong life?

The energy of the city, the diversity, and the food.

香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Keith Hiro

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 celebrates 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.



「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。」周光業《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



太古集團慈善信託基金自2006年起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。

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 Swire Group Charitable Trust has been the Principal Patron of the HK Phil since 2006. 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.

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

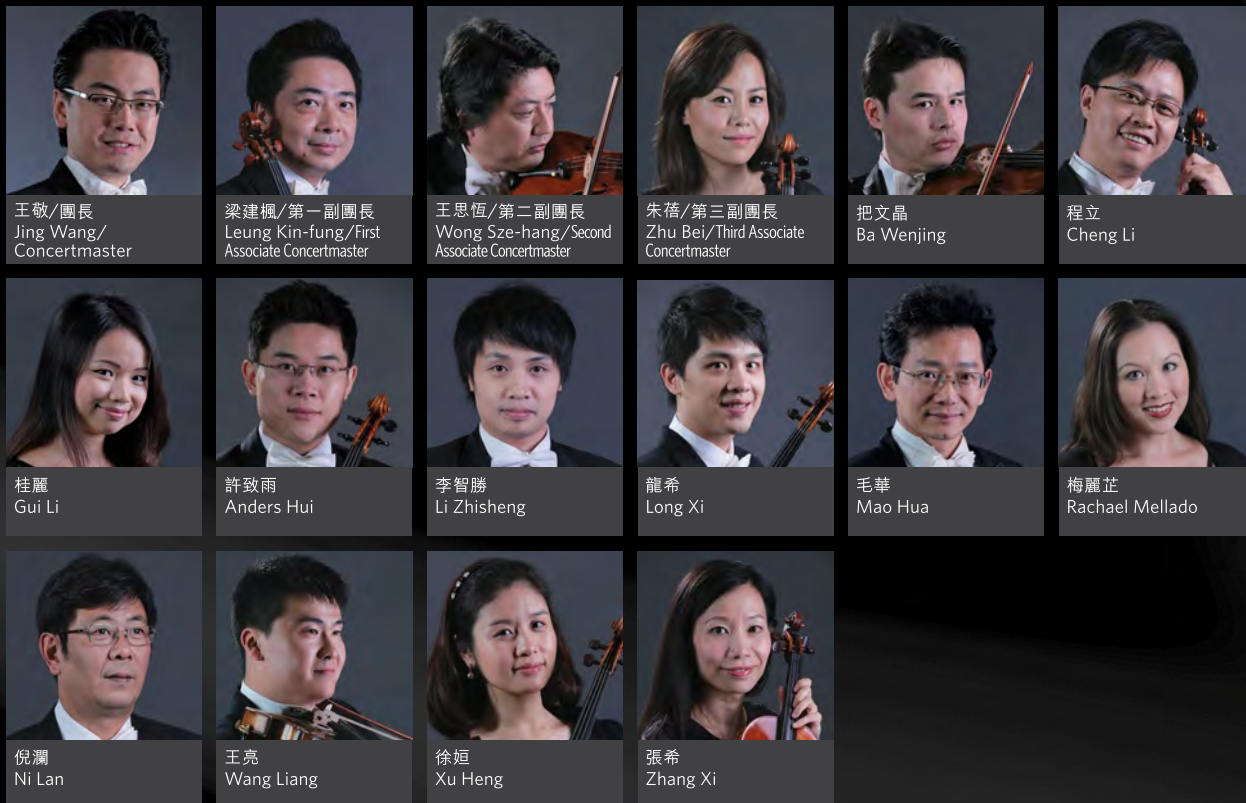
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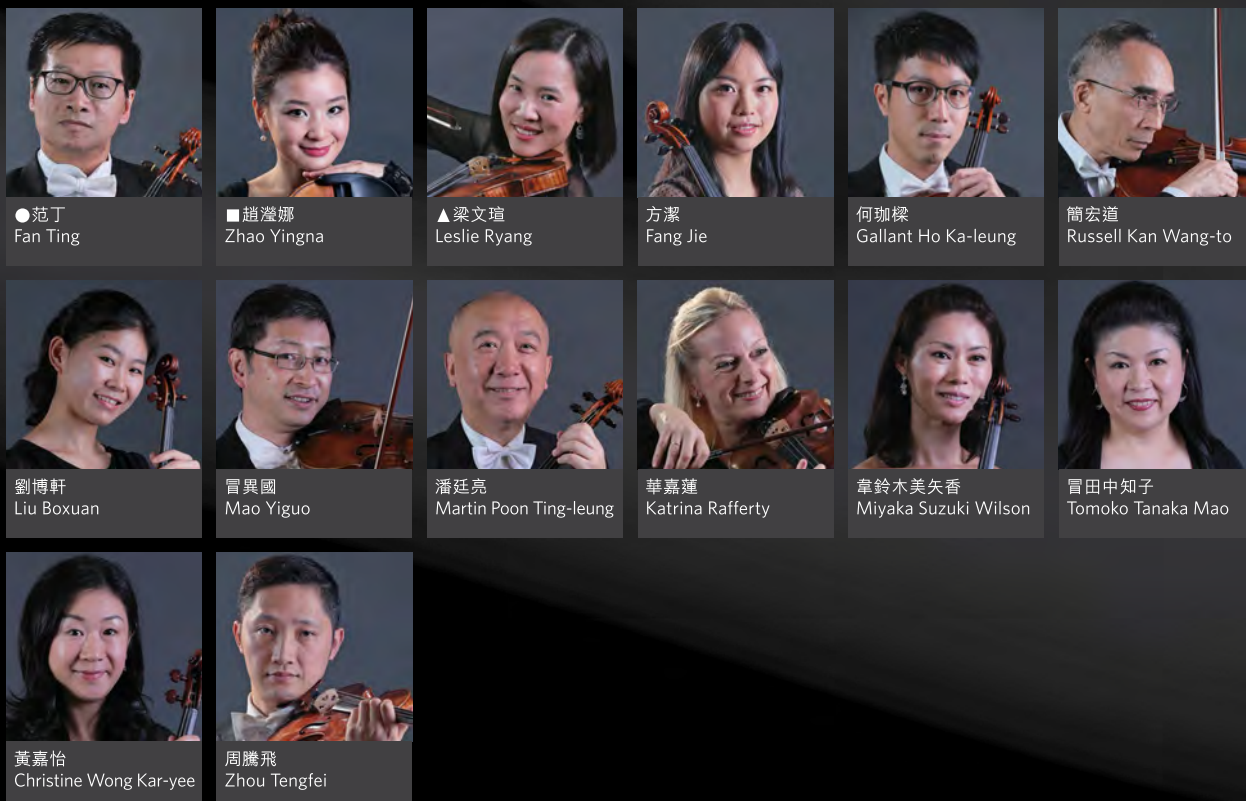
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HONG KONG PHILHARMONIC

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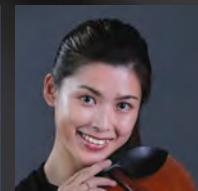
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▲ 熊谷佳織
Kaori Wilson



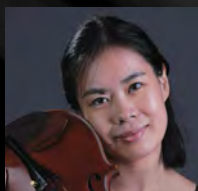
崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damara Lomdaridze



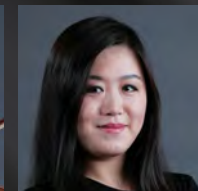
羅舜詩
Alice Rosen



孫斌
Sun Bin



王駿
Wang Jun

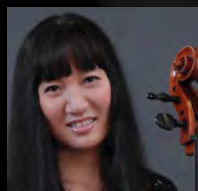


張妹影
Zhang Shu-ying

大提琴 CELLOS



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Richard Bamping



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Fang Xiaomu



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陳屹洲
Chan Ngat Chau



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Chen Yi-chun



張明遠
Cheung Ming-yuen



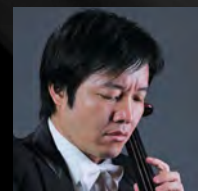
霍添
Timothy Frank



關統安
Anna Kwan Ton-an



李銘蘆
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宋亞林
Yalin Song

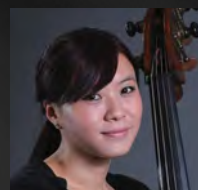
低音大提琴 DOUBLE BASSES



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George Lomdaridze



▲ 姜馨來
Jiang Xinlai



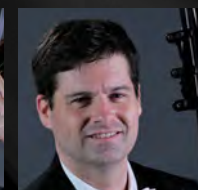
張沛恒
Chang Pei-heng



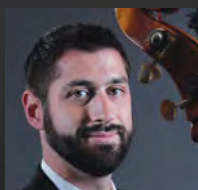
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費利亞
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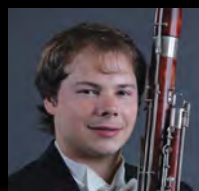
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John Schertle

低音單簧管 BASS CLARINET



劉蔚
Lau Wai

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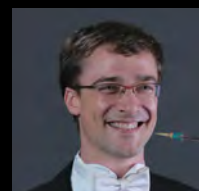


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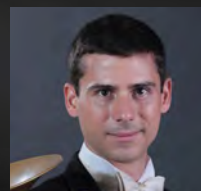
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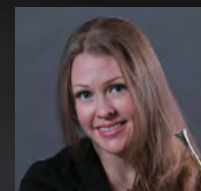
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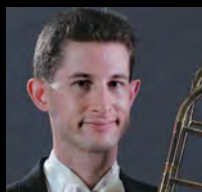


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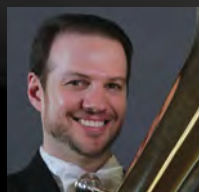
韋力奇
Maciek Walicki

低音長號 BASS TROMBONE



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Zhao Yingna
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：

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- 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

- 德國轉閥式小號兩支
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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"

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

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此計劃由「商藝匯萃」發起及組織。

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多年以來，伍博士積極參與港樂董事局的工作，並慷慨捐輸，讓港樂得以為市民舉辦更多音樂會，豐富香港的藝術生命。

伍博士對音樂和生命的熱忱一直以不同方式啟發著大家。
我們將會深深地懷念著他。



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A T R I B U T E T O D R D A N I E L N G

Dr Daniel Ng, Treasurer and member of the Board of Governors of the Hong Kong Philharmonic,
and Chairman of the Board of Trustees of HK Phil's Endowment Trust Fund,
passed away peacefully at home on 23 August 2013.

Through Dr Ng's devoted contributions to the orchestra, both financially and at the governance level,
the HK Phil has been able to enrich the cultural life of the Hong Kong community through its music-making.

His love of music and life had inspired us at one time or another.
He will be dearly missed.



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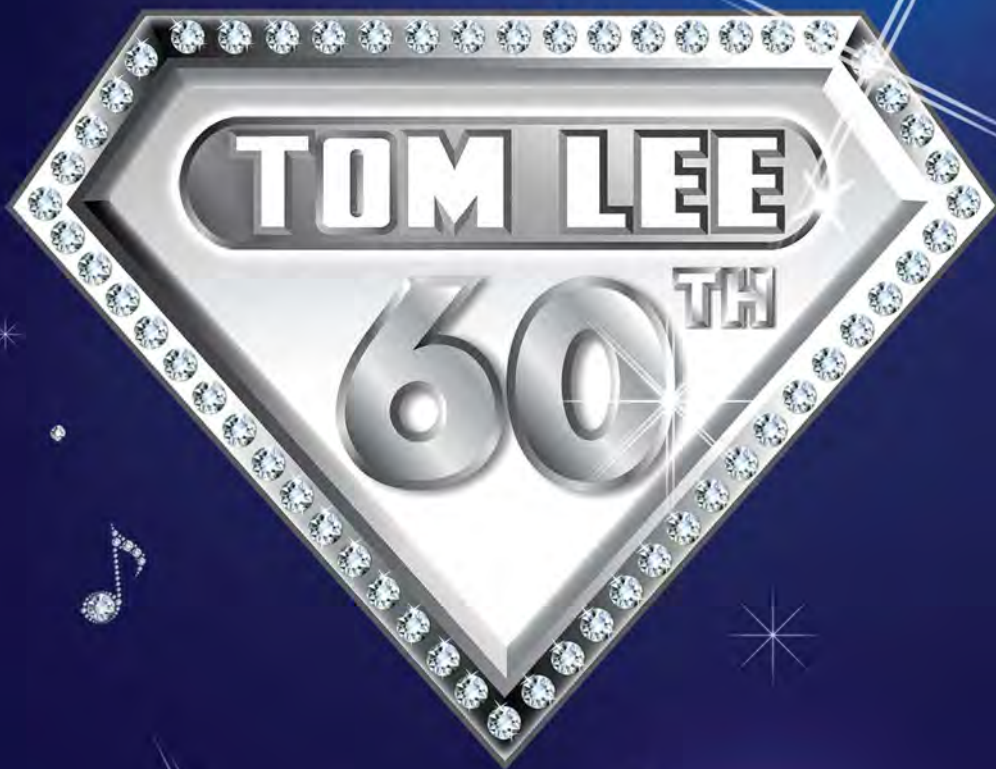
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