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梵志登的蕭五 JAAP'S SHOSTAKOVICH 5

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Hong Kong Cultural Centre
Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

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梵志登的蕭五

JAAP'S SHOSTAKOVICH 5

BEETHOVEN

-40'

貝多芬：D大調小提琴協奏曲，作品61

P. 8

不太快的快板
甚緩板
輪旋曲〔快板〕

Violin Concerto in D, op. 61

Allegro ma non troppo
Larghetto
Rondo (Allegro)

中場休息 interval

SHOSTAKOVICH

-44'

蕭斯達高維契：D小調第五交響曲，作品47

P. 13

中板
小快板
廣板
不太快的快板

Symphony no. 5 in D minor, op. 47

Moderato
Allegretto
Largo
Allegro non troppo

梵志登，指揮

P. 17

Jaap van Zweden, conductor

寧峰，小提琴

P. 20

Ning Feng, violin



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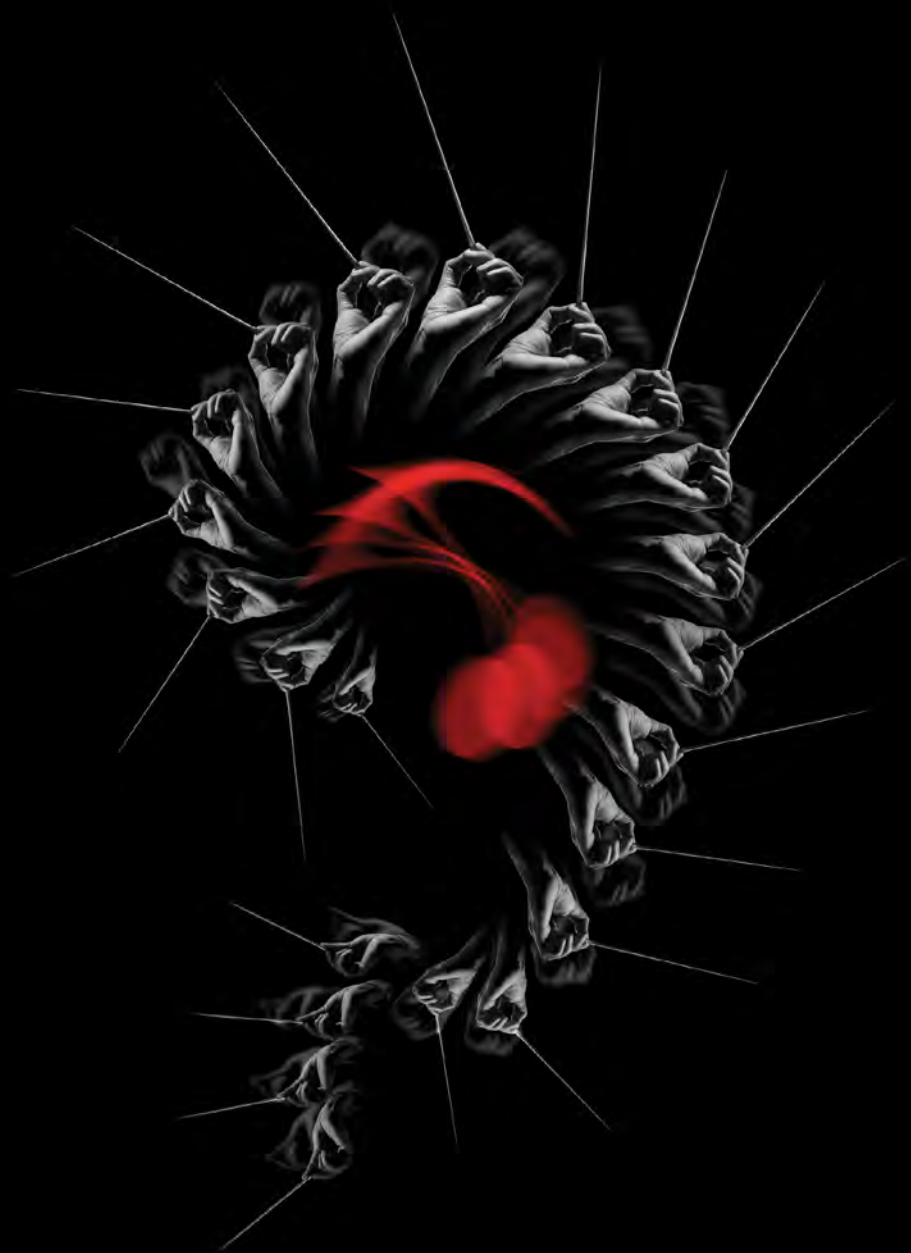
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梵志登的蕭五

JAAP'S SHOSTAKOVICH 5

今晚音樂會將演出兩首宏篇巨作：

一首成了後世典範的小提琴協奏曲，
以及一首很大可能救了作者一命的交響曲。
港樂很榮幸能在音樂總監梵志登的領導下
演出這兩首傑作。

**Two monumental works stand side by side
on tonight's programme:**

a violin concerto which became the benchmark
for all which followed, and a symphony
whose triumph may well have saved its creator's life.
The HK Phil is proud to perform this great music
under our Music Director,
Jaap van Zweden.



J A A P

VAN ZWEDEN

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- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Orchestre de Paris and the Royal Concertgebouw Orchestra. 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。

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SAM OLLUVER, *SOUTH CHINA MORNING POST*

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林木

志登

〔梵志：清淨之志，登：達到〕



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貝多芬 D大調小提琴協奏曲，作品61

LUDWIG VAN BEETHOVEN (1770-1827)

Violin Concerto in D, op. 61

不太快的快板

甚緩板

輪旋曲〔快板〕

Allegro ma non troppo

Larghetto

Rondo (Allegro)

貝多芬小提琴協奏曲於1806年12月23日在維也納劇院首演，由劇院樂團團長兼當時最優秀的小提琴家法蘭斯·克萊曼特擔任小提琴獨奏。

這是貝多芬自1806年起計，唯一一首完整的小提琴協奏曲，而事實上他在1790年寫過另外一首，當時貝多芬還在波恩宮廷樂團任中提琴手。他把樂曲獻給格赫·凡·布洛寧，而D大調「第二」小提琴協奏曲，即今晚演出的曲目，則獻給格赫·凡·布洛寧的兒子史提芬，一位貝多芬的畢生摯友。1792年，海頓路經波恩時認識貝多芬，驚覺貝多芬的天份，便邀他前往維也納。對此大好良機興奮莫名的貝多芬，似乎已把第一協奏曲完全拋諸腦後。第一協奏曲肯定沒有在貝多芬生前出版，也沒有任何演出紀錄，現僅存第一樂章光輝的快板其中二百五十九個小節。

BEETHOVEN'S VIOLIN CONCERTO WAS FIRST PERFORMED IN THE THEATER AN DER WIEN ON 23RD DECEMBER 1806. THE SOLOIST ON THAT OCCASION WAS THE LEADER OF THE THEATRE ORCHESTRA, FRANZ CLEMENT, HAILED AS THE FINEST VIOLINIST OF THE DAY.

This is Beethoven's only completed violin concerto, dating from 1806, but in fact he began another in 1790 while he was still living in Bonn and working as a viola player with the court orchestra there. He dedicated it to Gerhard von Breuning whose son, Stephan, was not only a lifelong friend of Beethoven but also the dedicatee of the "second" violin concerto (the work we hear this evening). In 1792 Haydn passed through Bonn, recognised Beethoven's talents, and invited him to Vienna. With all the excitement associated with such a major change in his fortunes, Beethoven appears to have forgotten all about completing the first concerto. Certainly it was never published in his lifetime, no contemporary record of any performance exists and only 259 bars of an allegro con brio first movement have survived.



小提琴協奏曲作品61是首全新作品，1806年12月23日在維也納劇院首演，劇院樂團團長法蘭斯·克萊曼特擔任小提琴獨奏。克萊曼特被譽為當時最優秀的小提琴家，也幸虧如此一因為根據貝多芬學生徹爾尼的說法，「此曲寫得極倉卒，想好好排練也不行」。克萊曼特演出時，大概是臨場視奏。然而，克萊曼特仍有心情在第一、二樂章間突然停住〔這是當時的演奏習慣〕，把小提琴反過來〔非當時演奏習慣〕，奏出一首技驚四座的曲子，緩和一下。一份報章報道：「造詣超群的小提琴家克萊曼特奏出多首佳作，其一為貝多芬小提琴協奏曲。此曲美妙絕倫，贏得觀眾激賞。」

可是另一篇報道就沒那麼客氣了：「要是貝多芬長此下去，不論他還是觀眾都要倒楣了。」這種論調跟當時主流意見一致，很多人認為此曲太長、太嘮叨。1808年8月此曲在維也納出版時，就發行了兩個版本，一是小提琴版，一是鋼琴版。有趣的是，鋼琴版〔獻給史提芬第二任妻子茱莉〕無疑在貝多芬生前是最流行的，而貝多芬也似乎對鋼琴版情有獨鍾，為鋼琴獨奏寫了不下四個炫技華采樂段一小提琴版卻一個也沒有。

The Violin Concerto op. 61 was an entirely new work and was first performed in the Theater an der Wien on 23rd December 1806. The soloist on that occasion was the leader of the theatre orchestra, Franz Clement, hailed as the finest violinist of the day; which was just as well since, according to Carl Czerny; "The concerto was composed in a very short space of time and was not finished soon enough to allow for proper rehearsal." It seems that Clement may have been playing the work at sight, although he was relaxed enough to break off between the first and second movements (as was then the custom), turn his violin upside down (which was not) and perform a virtuoso piece on it for light relief. According to a press report, "The admirable violinist Clement played, among other excellent pieces, a violin concerto by Beethoven, which was received with considerable applause because of its manifest beauties."

Another press report after the premiere was considerably less complimentary, however; "We fear that if Beethoven continues along this path, both he and his audience will fare ill." This seemed to be more in tune with the general consensus of opinion at the time, many regarding the work as over-long and repetitive, and when, in August 1808, it was published in Vienna, it appeared in two guises, one for violin and one for piano. Interestingly it was the latter version (dedicated, to Stephan von Breuning's second wife, Julie) which became far and away the most popular in Beethoven's lifetime and which Beethoven himself seemed to prefer, writing no less than four virtuoso cadenzas in the solo piano part but leaving none in the violin version.

貝多芬 D大調小提琴協奏曲，作品61

LUDWIG VAN BEETHOVEN (1770-1827)

Violin Concerto in D, op. 61

四下莊嚴的定音鼓聲展開了**第一樂章**的序幕。木管、弦樂先後加入，音樂漸漸開展，鋪排出光芒四射的主題。至於獨奏小提琴，則在樂曲最初四分鐘，等待良久才自主題脫穎而出，奏出溫暖、抒情的樂段——有說這正是克萊曼特的演奏特色。**第二樂章**是首變奏曲，沒有引子，主題由加弱音器的小提琴奏出。獨奏小提琴為每個變奏提供精緻可喜的修飾，但極其量只是主題的片段。突然，在毫無先兆、毫無停頓的情況下，獨奏小提琴引入喧鬧的**第三樂章**。第三樂章的主題被譽為「音樂史上最愉快的曲調」，包圍著三個插段：第一、三插段技巧難度極高，第二插段則較含蓄內斂。

中譯：鄭曉彤

Four solemn strokes from the timpani introduce the **first movement**. The wind joins in, followed by the strings, and gradually the music unfolds, building up to a glorious statement of the main theme, out of which the soloist, who has been kept waiting the best part of four minutes, emerges with a warm, lyrical passage which, it is said, reflects the essential character of Clement's playing. The **second movement** takes the form of a set of variations on the gentle theme announced at the outset by muted violins. During the course of these variations the soloist is forever supplying delicate and delightful decorations but never actually plays more than hints of the theme itself. Suddenly, without warning and without any break, the soloist launches into the boisterous **third movement**. Described as "the happiest tune ever written" the movement's main theme frames three episodes, the first and third of which offer real scope for virtuosity while the second is altogether more restrained and reflective.

BY DR MARC ROCHESTER

編制

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、弦樂組及獨奏小提琴。

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Flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings and solo violin.

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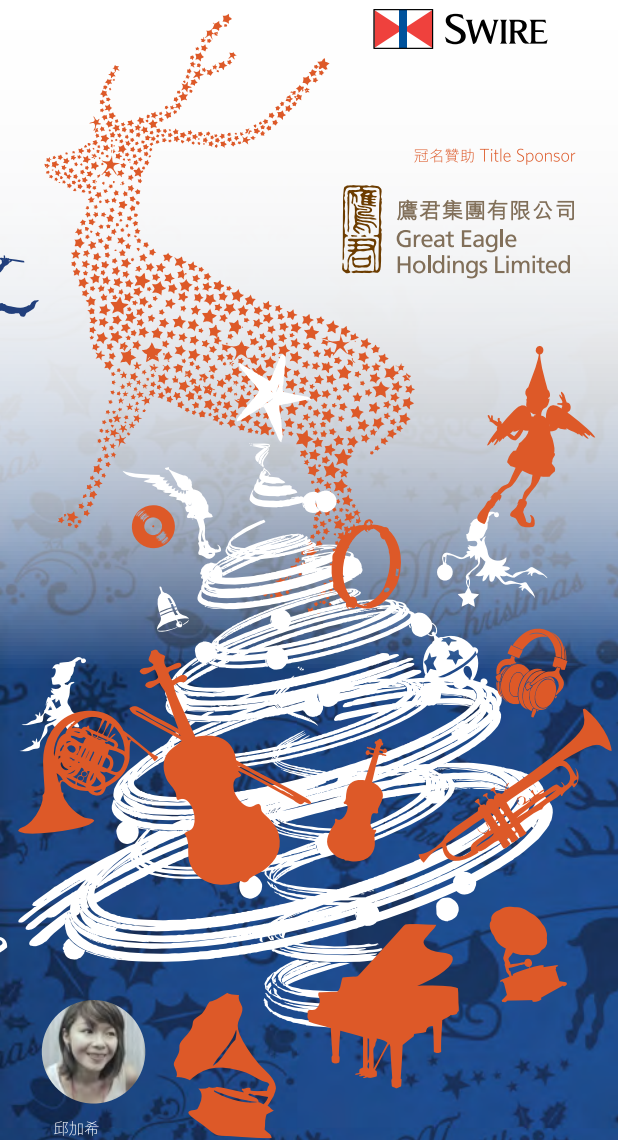
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蕭斯達高維契 D小調第五交響曲，作品47

DMITRI SHOSTAKOVICH (1906-1975)

Symphony no. 5 in D minor, op. 47

中板	Moderato
小快板	Allegretto
廣板	Largo
不太快的快板	Allegro non troppo

也許從末有任何樂曲像蕭斯達高維契的第五交響曲那樣，引起那麼多關於作曲家意圖的爭論。

蕭斯達高維契動筆寫作第五交響曲之前十五個月，他的歌劇《姆欽斯克縣的麥克白夫人》被《真理報》譴責為「不是音樂，而是一塌糊塗」。

獨裁者史達林掌權的年代，不理會共產黨的觀點的人，可能要付出很大的代價。蕭斯達高維契知道有些人結果「不知所蹤」。蘇聯當局明令反現代化藝術，1937年11月21日在列寧格勒首演的第五交響曲，許多年來都被視為作曲家向當局妥協的作品〔即使妥協也情有可原〕一時人認為，「一個蘇聯藝術家對合理批評的回應」就是作曲家本人為樂曲而起的副標題。

可是，科高夫所著的《證言》〔1979〕將作曲家刻劃成至少是個「被動進取」〔套用心理學詞彙〕的人；他知道怎樣將自己的觀點傳開去，而又同時能瞞過那些知覺稍弱的人。雖然後來有評論人很鄙視科高

POSSIBLY THERE HAS NEVER BEEN AS MUCH DEBATE OVER A COMPOSER'S INTENTIONS AS WITH THIS SYMPHONY.

Shostakovich began the work some fifteen months after his opera *Lady Macbeth of the Mtsensk District* had been condemned in *Pravda* as 'muddle instead of music'.

The price to be paid for ignoring the views of the Communist Party during Stalin's dictatorship could be high. Shostakovich knew of people 'disappearing'. And the Fifth Symphony, first performed in Leningrad on 21st November 1937, was therefore seen for many years as Shostakovich's completely understandable compliance with the anti-modernist artistic precepts of Soviet officialdom - 'A Soviet artist's reply to just criticism', assumed at the time to be Shostakovich's own subtitle for the work.

Solomon Volkov's 1979 book *Testimony*, however, painted a portrait of a composer who was at least, to use a psychological term, 'passive-aggressive'; who knew how to get his views across in ways less perceptive people could never detect. Though subsequent commentators scorned Volkov's claim to have ghostwritten Shostakovich's memoirs, the contents of the book have not been entirely debunked: Maxim Shostakovich has said that the book depicted the father he knew.

蕭斯達高維契 D小調第五交響曲，作品47

DMITRI SHOSTAKOVICH (1906-1975)

Symphony no. 5 in D minor, op. 47

夫一因為科高夫聲稱蕭斯達高維契的回憶錄由他代筆—but書中的內容也並非全部被證明虛構：馬克森·蕭斯達高維契（蕭斯達高維契的長子）就說過，書中的蕭斯達高維契與他眼中的父親很吻合。

在科高夫和其他作者筆下，蕭斯達高維契是個即使遭受官方欺壓卻不會讓步的人，而且將對政治的批評寫成密碼隱藏在音樂裡。可是，唱反調的人認為音樂從來不會如此明確地表達顯然是音樂以外的課題。樂曲裡有甚麼證據？

第五交響曲**第一樂章**採用了清晰可辨的古典奏鳴曲式，第一主題崎嶇不平，第二主題則較抒情；鋼琴暴躁的頑固低音和低音大提琴撥奏，清楚顯示「發展部」正式開始。相較於第四交響曲第一樂章，第五交響曲的第一樂章顯得井井有條。第四交響曲開始時，主題都像爆發出來似的，將觀眾扔進第一樂章裡。蕭斯達高維契寫作第四交響曲時正是《真理報》猛烈抨擊他的時候；他完成這首交響曲後卻決定收回不發表（直至1960年代才改變初衷），大概是覺得反正樂曲已不能代表他的風格了。

第二樂章是傳統的諧謔曲，中段像嬉戲似的；但首演當晚，聽眾卻在**廣板**淚流滿面。許多人都說，當整個社會都疑神疑

What Volkov and a number of other writers reveal is a composer who did not buckle under official bullying, and encoded political criticism in his music. Yet, pitted against those writers are also those who claim that music is never so obviously about any overt external subject. What evidence does the music provide?

The Fifth's **first movement** is in a clearly recognisable classical sonata form, with jagged first and lyrical second themes; angry-sounding ostinati on the piano and pizzicato basses clearly begin the 'development section'. This first movement is a far more orderly state of affairs than the explosion of themes which catapults the listener into the opening movement of the Fourth Symphony, composed at the time of the Pravda attack. But possibly Shostakovich withdrew the Fourth from circulation until the 1960s because it was no longer representative of his style anyway.

The **second movement** of the Fifth is a traditional scherzo with a playful trio, but listeners at the first performance wept during the **Largo**. Many said how extraordinary it was to be able to experience emotion when the whole society was built on a paranoid secreting of thoughts and feelings.

Much of the debate about the meaning of this symphony revolves around the **finale**. Officials were quick to hail it as an expression of triumph. But *Testimony* has Shostakovich say:

... The rejoicing is forced, created under threat ... it's as if someone were beating you with a stick saying, "Your business is rejoicing, your business is rejoicing," and you rise, shaky, and go marching off,



鬼，只願隱藏思想和感受時，能體驗情感就是很奇特的經歷。

關於第五交響曲的爭論主要圍繞終樂章。官員很快就大讚終樂章，認為它代表「勝利」。但《證言》卻引述蕭斯達高維契說：

……那歡欣是被迫的，是在威嚇下產生的……就好像有人一邊用棍打你，一邊說「你的職責就是歡欣，你的職責就是歡欣」，你站起來，發著抖走出去，口中念念有詞，說「我們的職責就是歡欣，我們的職責就是歡欣。」

最初有人質疑《證言》時，基斯杜化·諾里斯等作者嘲笑西方自由主義者，嘲笑他們自以為在音樂發現了「有關命運和絕望的隱藏訊息」，這些訊息「聽起來，對單純的人來說，彷彿簡單的社會樂觀主義。」可是，與蕭斯達高維契有深厚交情的羅斯卓波維契卻說：「任何認為終樂章是勝利的人都是傻瓜。」

然而，像交響曲這類「絕對音樂」，其「聲音」的內容卻可以一直爭論下去。

muttering "Our business is rejoicing, our business is rejoicing."

When doubts about *Testimony* first surfaced, writers such as Christopher Norris mocked Western liberals who thought they had discovered 'cryptic messages of doom and despair' in music which 'sounds, to the innocent ear, like straightforward Socialist Optimism'. Yet such a close friend of Shostakovich as Mstislav Rostropovich said, "Anyone who thinks the finale is triumph is an idiot."

With a piece of absolute music such as a symphony, however, it will always be up for debate what's in the *sound* of the music.

GORDON KALTON WILLIAMS© 2000/2009

編制

三支長笛（其一兼短笛）、兩支雙簧管、三支單簧管（其一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、兩座豎琴、鋼琴、鋼片琴及弦樂組。

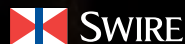
INSTRUMENTATION

Three flutes (one doubling piccolo), two oboes, three clarinets (one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion, two sets of harps, piano, celesta and strings.

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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。近期他已完成錄製全套布魯赫納交響曲，贏得好評如潮。

於1997年，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 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 has recently completed a cycle of Bruckner symphonies, to great critical acclaim.

In 1997, Maestro van Zweden and his wife Aaltje established the Papageno Foundation, its objective being to support families with one or more children with autism.

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寧峰 NING FENG

小提琴 violin

寧峰生於中國成都，曾於四川音樂學院及倫敦皇家音樂學院學習。他曾獲漢諾威國際小提琴大賽、伊麗莎白女皇音樂大賽及曼奴軒國際小提琴大賽的獎項，以及2005紐西蘭希爾國際小提琴大賽首獎，更於2006年贏得國際巴格尼尼小提琴大賽首獎。

他在國內進行定期演出，其中最為人樂道的，是與布達佩斯節日樂團及名指揮家費殊於2010年的中國巡演。寧峰的國際聲譽亦與日俱增，以清澈優雅的情感表達和令人驚嘆的炫技演繹令觀眾留下深刻印象。近期的重要演出包括：於德國史列維-霍爾斯坦音樂節首度亮相；於莫斯科大廳首演、由尤洛夫斯基指揮俄羅斯國家交響樂團演出；於維也納金色大廳首演、與中國國家交響樂團合作；以及於著名的溫哥華獨奏會系列首演等。

寧峰為荷蘭 Channel Classics 錄音，最近期的專輯《Solo》收錄巴格尼尼、克萊斯勒、貝利奧、舒尼特克等作曲家的作品。《發燒音響》雜誌高度評價：「你會為這張大碟的藝術成就驚嘆不已。沒有幾個小提琴家能夠擔此重任，但寧峰就正是其中一位。他的演奏出類拔萃，選曲睿智過人，整張大碟裡沒有一首樂曲不是扣人心弦，有些更可說是登峰造極。」

他現由飛躍演奏香港安排，借用一把斯特拉迪瓦裡1721年製小提琴（MacMillan）。

Born in Chengdu, China, Ning Feng studied at the Sichuan Conservatory of Music and the Royal Academy of Music, London. The recipient of prizes at the Hanover International, Queen Elisabeth and Yehudi Menuhin International violin competitions, Ning Feng was first prize winner of the 2005 Michael Hill International Violin Competition (New Zealand), and in 2006 he won first prize in the International Paganini Competition.

Ning Feng performs regularly in his native country, most notably with the Budapest Festival Orchestra and Ivan Fischer in 2010. He is developing a reputation internationally as an artist of great lyricism and emotional transparency, displaying tremendous bravura and awe-inspiring technical accomplishment. Recent highlights include his debuts at the Schleswig-Holstein Festival, at Moscow's Great Hall with the Russian State Symphony and Jurowski, at the Vienna Konzerthaus with the China National Symphony, and at the prestigious Vancouver Recital Series.

Ning Feng records for Channel Classics in the Netherlands. His most recent recording, *Solo*, featuring works by Paganini, Kreisler, Berio, Schnittke and others, received a raving review by *Audiophile Audition*: "You will be blown away by the artistry of this album... there are really few violinists who are able to pull it off. Ning Feng is one of those who can, not only for his sterling playing but also because of the rabid intelligence behind the selection of pieces here. None of these works is anything less than enthralling, and a few approach the incandescent."

Ning Feng plays a 1721 Stradivari violin, known as the 'MacMillan', on private loan, arranged by Premiere Performances of Hong Kong.

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香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Cheung Chi-wai

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.



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

香港管弦樂團

HONG KONG PHILHARMONIC

第一小提琴 FIRST VIOLINS



王敬/團長
Jing Wang/
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
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Associate Concertmaster



把文晶
Ba Wenjing



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梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐烜
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 范丁
Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang



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
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Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



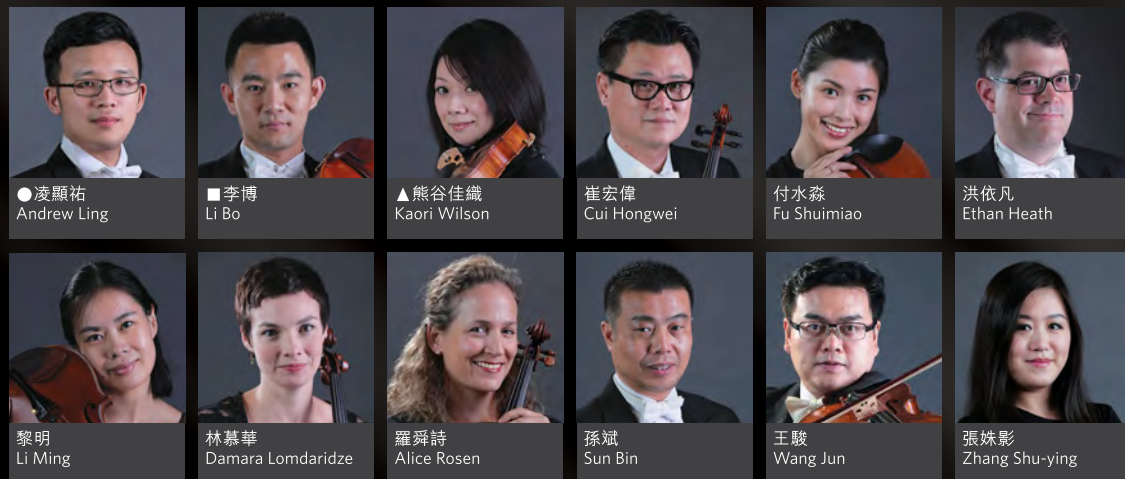
黃嘉怡
Christine Wong Kar-ye



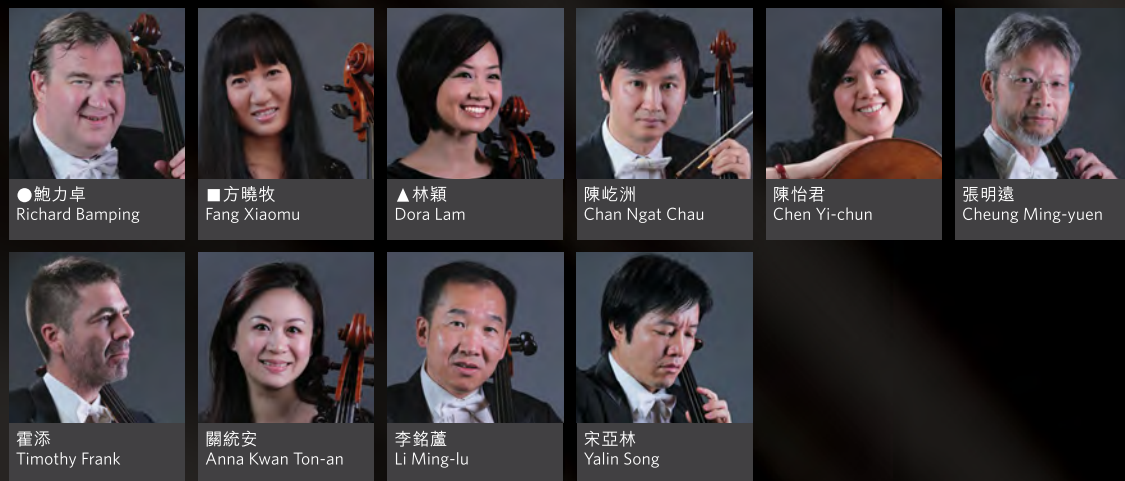
周騰飛
Zhou Tengfei



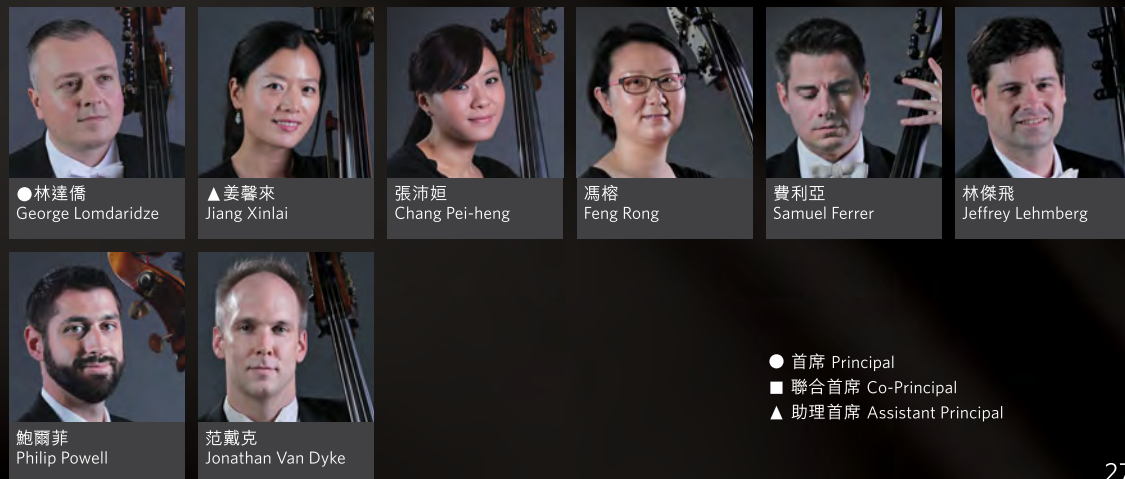
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大提琴 CELLOS



低音大提琴 DOUBLE BASSES



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

香港管弦樂團

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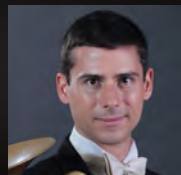
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Viola: Otto Kwan

大提琴：張倍節*、洪韋嘉儀
Cellos: Chang Peichieh*, Shelagh Heath

小號：馮嘉興*
Trumpet: Fung Ka-hing*

敲擊樂器：何銘恩
Percussion: Jojo Ho

豎琴：黃士倫*
Harp: Ann Huang*

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

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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.

香港管弦樂團感謝以下機構及贊助人支持樂團席位贊助基金。

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Zhao Yingna

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此計劃由「商藝匯萃」發起及組織。

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艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

張爾惠先生 捐贈
洛治·希爾 (c.1800) 小提琴·由王亮先生使用

鍾普洋先生 捐贈
多尼·哈達 (1991) 大提琴·由張明遠先生使用

史葛·羅蘭士先生 捐贈
安素度·普基 (1910) 小提琴·由張希小姐使用

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

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

Donated by Mr Po Chung
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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香港管弦協會婦女會 捐贈

- 所捐贈之罕有樂器
- 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
 - 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
- 德國華格納大號乙套
- 翼號乙支

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

- Rare instruments donated
- Enrico Rocca (1902) Violin, played by Mr Cheng Li
 - Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei De Gaulle, Third Associate Concertmaster
 - 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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