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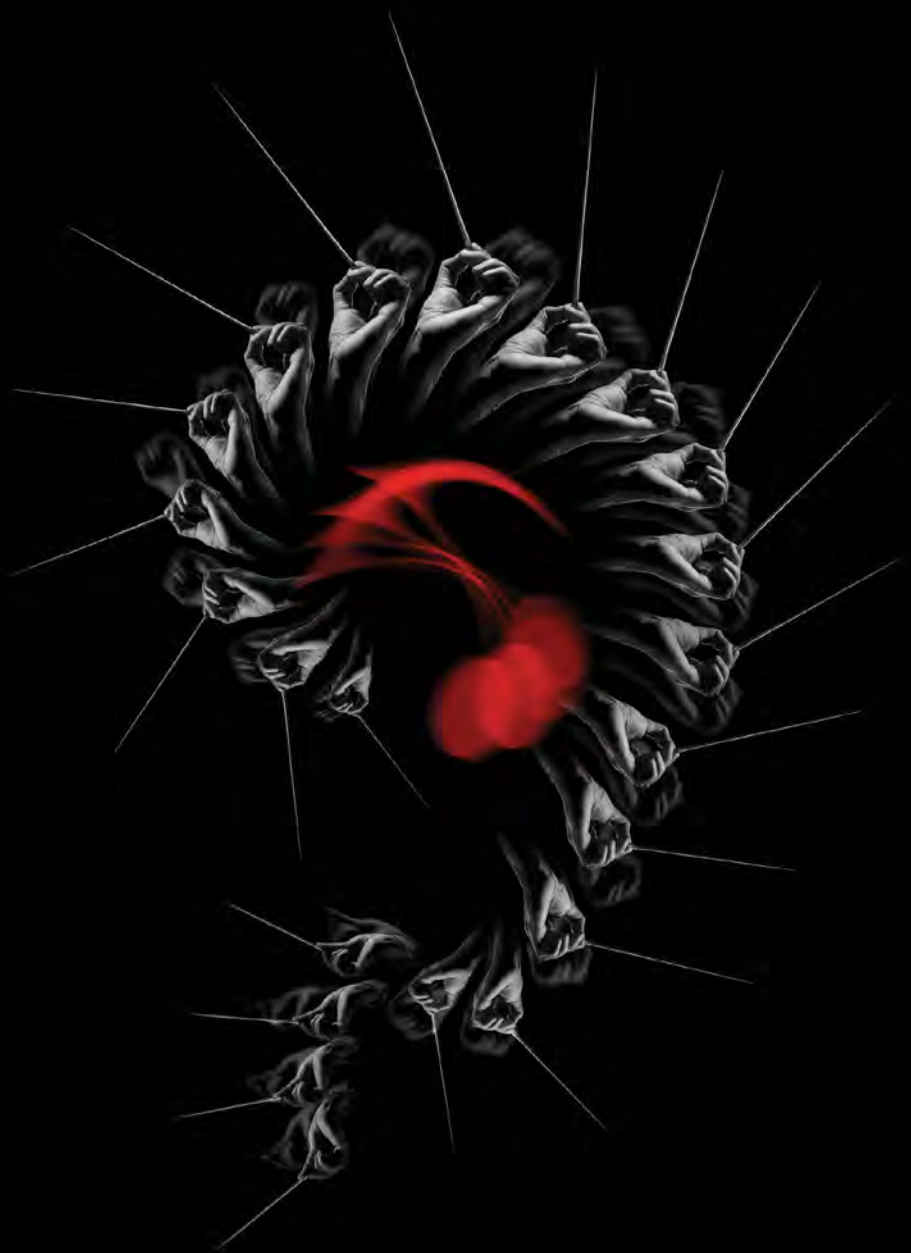
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林凡

志登

〔梵志：清淨之志，登：達到〕



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梵志登 Jaap van Zweden

音樂總監 Music Director

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New Year's Eve – Viennese Treats

香港管弦樂團全人
祝大家新年快樂！

Everyone at the Hong Kong Philharmonic wishes you a happy and wonderful New Year.

舉行橫跨除夕和元旦的音樂會演奏輕鬆愉快的舞曲〔出自史特勞斯家族成員手筆〕，儼然已成港樂的傳統。曲目一般以圓舞曲、波爾卡和方陣舞為主，但近年樂團也加上其他作曲家的音樂，當中不少來自其他地區和其他時代。雖然今晚樂團會演奏一首與某樂壇大事二百週年紀念有關的樂曲，但曲目仍以維也納作品為主，甚至更進一步，大部分樂曲都出自三位史特勞斯兄弟〔小約翰、約瑟夫和艾度活特〕手筆。十九世紀末，就是這三人主宰了維也納的音樂生活。

今晚演出的作品也不是每首都屬於宴會廳的；雖然維也納被譽為「世界圓舞曲之都」，但同時是熱門樂種「輕歌劇」的大本營。輕歌劇事實上並非小約翰·史特勞斯所創，但他的輕歌劇實在太受歡迎，以致一想起輕歌劇就很難不想到他。

《吉卜賽男爵》是小約翰第十齣輕歌劇，1885年10月24日在維也納上演。故事根據真人真事改編，以十八世紀中葉的匈牙利為背景，內容涉及真愛、失去已久的愛、強迫的愛、尋寶和貪婪；角色包括目

It is now a well-established tradition at the HK Phil to celebrate the ending of one year and the beginning of the next with a concert featuring the light, joyous dances by members of the Strauss family. In recent years we have spiced up this heady cocktail of waltzes, polkas and quadrilles with music from other composers, often from other lands and from other eras. This year, however, we focus on Vienna and, including a nod to one of the great musical bicentenaries of 2013, we confine ourselves mostly to music by the three Strauss brothers – Johann II, Josef and Eduard – who, between them, dominated musical life in Vienna towards the end of the 19th century.

Not that everything we hear belongs to the ballroom, for while Vienna was known as the Waltz Capital of the World, it was also home to one of the most popular of all musical genres, operetta. Johann Strauss II didn't actually invent operetta, but his were so hugely successful that it is impossible to think of operetta without thinking of him. *The Gypsy Baron* (*Die Zigeunerbaron*) was his 10th operetta and was first staged in Vienna on 24th October 1885. It is based on a true story of true love, long-lost love, forced love, treasure hunting and greed set in mid-18th century Hungary, and its mix of characters – which include an illiterate pig-farmer, a gypsy palm-reader, a pair of young lovers, a pair of old lovers and a nobleman – affords Strauss ample opportunity to

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不識丁的豬農、吉卜賽相士、一對小情侶、一對老相好和一位貴族，令史特勞斯有充分的發揮機會，將〈序曲〉變成名符其實的管弦樂色彩與效果寶庫〔包括一段艷麗無比的圓舞曲〕，漸漸推進至漩渦似的匈牙利風格舞曲。

約瑟夫·史特勞斯是小約翰·史特勞斯兩名弟弟裡較年長的一位。小約翰曾說：「我們幾個當中，約瑟夫是天分最高的一個；只是我比較受歡迎而已。」1862年，史特勞斯樂團前往俄羅斯巡迴演出；但小約翰卻因為要舉行婚禮，必須留在維也納，所以他親自邀請約瑟夫替他帶領樂團。《前進！》波爾卡是約瑟夫特別為這次巡迴演出而寫，樂曲活潑喧鬧，可謂「名實相符」。約瑟夫本來是學工程的，對機器情有獨鍾，甚至經常作曲歌頌機器。1865年，他獲邀為一次工業家舞會寫作新曲〔舞會在維也納皇宮霍夫堡宮雷杜德廳舉行〕。新曲是首圓舞曲，副題是「神秘的吸引力」，總演出時間長達十分鐘—作曲家藉此營造吸引力，充滿神秘感，令人驚嘆。他按照一位工程師朋友提議，將樂曲命名為〈神秘的吸力〉。

1860年，有位維也納樂評人這樣評價小約翰：「是仔細、卓越和大膽的發展手法，以及迷人的配樂，令史特勞斯的音樂特別吸引。他是處理音樂效果的大師，很清楚如何高

turn the Overture into a veritable treasure-trove of colourful orchestral effects, including a marvellously grandiloquent waltz, all culminating with a whirling Hungarian-style dance.

Johann Strauss II once said of the elder of his two younger brothers, "Josef is the more gifted of us; I am merely the more popular", and personally invited him to lead the Strauss Orchestra on its trip to Russia in 1862 (Johann needing to be in Vienna to get married). For that tour Josef wrote the boisterous, romping Polka aptly called *Forwards!* (*Vorwärts!*). Josef had trained as an engineer and machines fascinated him to the extent that he frequently celebrated them in his own music. In 1865 he was asked to write something for the Industrialists' Ball held in the Redoutensaal at the Imperial Place in Vienna. He subtitled the work "Secret Powers of Attraction" and, in extending the Waltz to almost 10 minutes in length, he evoked the mystery and wonder of magnetism. The actual name of the Waltz, suggested by an engineer friend, is *Dynamiden*.

One Viennese critic observed of Johann II in 1860; "What makes Strauss's compositions even more attractive is the careful, inspired and bold development and charming instrumentation. He is a master of musical effect, and knows how to exploit it with nobility and fine taste. In a word, he has become the reformer of dance music". He certainly reformed the Polka, making it his trademark dance. Altogether he wrote 137, the first presented at a ball held in Dommayer's Casino in Vienna on the evening of 15th October 1844 which laid the foundations for the Polka as one of the great High Society dances. Whether or not the *Peasants' Polka* (*Bauern-Polka*) was written, as Johann himself put it, "specifically with the taste of

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雅和有品味地利用這些效果。簡單來說，他改革了舞曲。」他肯定改革了波爾卡，令波爾卡成為他的招牌舞曲。小約翰共寫作了137首波爾卡，第一首1844年10月15日晚在維也納杜梅耶賭場舉行的舞會上發表，為波爾卡「進軍」上流社會打下基礎。小約翰寫作《農民波爾卡》時，到底是如他自言「特別想迎合普羅大眾的口味」，還是想靠模仿—而且是頗不客氣地模仿—農人步伐沉重的舞蹈來取樂，實在不得而知。樂曲1863年8月29日在俄羅斯首演時大獲好評，連沙皇本人也十分喜歡；然而樂曲三個月後在維也納演出時，維也納人卻覺得樂曲太累贅粗野，不合口味。

1873年夏季，維也納舉辦世界博覽會，各國旅客絡繹不絕。世界博覽會正是為了展示奧地利帝國最優秀的一面而舉辦，因此史特勞斯的音樂自然成了重頭戲。同年8月6日，史特勞斯適時地在新世界舞會廳舉行了一場音樂會，指揮朗根巴赫樂團演出，曲目包括他的圓舞曲新作《在家中》。此曲是獻給瑪利·霍恩洛—舒寧夫斯特公主的作品，也是他篇幅最長的圓舞曲之一。當天演出時，樂團連同男聲合唱團一同演出，合唱團唱出有關奧地利生活的歌詞；但此後演出多是純管弦樂版本，今晚也不例外。

雖然史特勞斯家族稱霸維也納樂壇，但沒有妨礙其他希望幹

the general public in mind”，or as a piece mimicking (not particularly kindly) the heavy-footed dances of rural folk, is not entirely clear. It was first performed in Russia on 29th August 1863 and was a huge success, not least with the Tsar himself. But when it was presented in Vienna exactly three months later, the public found it too cumbersome and rustic for their taste.

During the summer months of 1873 Vienna opened its doors to the international community with a grand World Exhibition. It was intended as a showcase of all that was finest in the Austrian Empire and, of course, the music of Strauss was to be highlighted. Strauss duly conducted a concert on 6th August at the New World Ballroom featuring the Langenbach Orchestra at which he unveiled his latest – and one of his longest – waltz, *At Our Home* (*Bei uns z’Haus*), which he dedicated to Princess Marie Hohenlohe-Schillingfürst. On that occasion a male voice chorus sung words about life in Austria, but the work is more usually heard, as today, in its purely orchestral version.

The dominance of the Strauss family in Vienna did not preclude others from heading to the city in the hope of making their musical mark. One of those was the Croatian Franz von Suppé who took up the position of Musical Director of the newly built Vienna Theatre, where he quickly came to recognise the Viennese public’s seemingly insatiable appetite for operetta. He tried his hand at operetta composition himself and achieved such success with them that over the course of some 40 years he composed almost 300 stage works, including *Light Cavalry* which was first performed in Vienna on 24th March 1866. The enduring popularity of its vivacious Overture is easy

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梵志登 Jaap van Zweden
音樂總監 Music Director

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維也納除夕音樂會

New Year's Eve – Viennese Treats

一番事業的人到維也納來。克羅地亞人蘇佩就是其中之一。蘇佩獲聘為新建的維也納劇院音樂總監後，很快就發現維也納人對輕歌劇的需求甚殷，彷彿怎樣也滿足不了似的。於是他嘗試自行創作輕歌劇，結果大受歡迎，往後四十年間還陸續寫作了超過三百齣劇場作品，包括《輕騎兵》（1866年3月24日在維也納首演）。《輕騎兵序曲》輕鬆活潑，因此不難理解它為何一直深受歡迎——儘管樂曲本來描繪的事物，對當時的維也納聽眾來說是很熟悉的：振奮人心的戰鬥號令響起，然後用音樂描繪騎兵隊在匈牙利平原上策馬奔馳、以期大勝的壯麗景象；可是一段優美絕倫的單簧管獨奏，卻又盛載著騎兵們與家眷分離、前路茫茫的心情。

上文提到的樂壇大事，就是威爾第出生二百週年紀念。也許大家會疑惑，到底威爾第的音樂今晚何時出場呢？「威爾第」就藏在歌劇《假面舞會》多個主題裡（名符其實的「假面」）。小約翰·史特勞斯共寫了59首方陣舞，大部分根據當時的大熱歌劇主題寫成，其中幾首還採用了威爾第的主題（因為威爾第的音樂瘋魔歐洲各地，維也納也不例外）。小約翰有一首方陣舞——《假面舞會》方陣舞——襲用了威爾第《假面舞會》的素材。小約翰將劇中多個旋律串連成集錦曲，旋律彷彿永無休止似的，再巧妙地添上維也納氣

to understand, despite the fact that it was intended to depict something that would have been very vivid to the Viennese audience of the day. After a rousing call-to-arms it paints a magnificent musical picture of the cavalry galloping over the Hungarian Plains to secure a famous victory while, encapsulated in a gorgeous clarinet solo, their loved-ones remain at home, unsure of their fate and future.

Mention at the start of celebrations to mark the 200th anniversary of Verdi's birth may have set you wondering where Verdi featured in today's programme. He appears in disguise in themes from (appropriately enough) his opera *Un ballo in maschera*, which provide the source material for one of the 59 Quadrilles Johann Strauss II composed, most of them based on themes from famous operas of the day. Several of these used Verdi themes – his music was phenomenally popular in Vienna, as elsewhere – and the *Masked Ball Quadrille* gives a wonderfully Viennese twist to a potpourri of Verdi melodies strung together in an endless stream of melody. It was first performed in Pavlovsk on 8th May 1862, just three years after the opera's Italian première, and was presented to the public in Vienna in December 1862, a full four years before the Viennese got to hear Verdi's original.

In May 1874 Johann Strauss II undertook a 21-concert tour of Italy with the Langenbach Orchestra, and for their first concert in Turin, given in the Teatro Regio on 9th May, he composed a new waltz called, appropriately enough, *Beautiful Italy*. When he presented it to the Viennese public the following month (in the Floral Halls of the city's Horticultural Society), he renamed it *Where the Lemon Trees Blossom* (*Wo die Zitronen blühen*), a title derived from

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息。歌劇《假面舞會》在意大利首演後才三年，《假面舞會》方陣舞就在帕夫諾夫斯克首演（1862年5月8日）；同年12月，《假面舞會》在維也納公開發表，但維也納的觀眾卻要整整四年後才有機會聽到威爾第的原作。

1874年5月，小約翰·史特勞斯與朗根巴赫樂團展開意大利巡迴演出，共演出21場音樂會。第一場音樂會5月9日在都靈皇家劇院舉行，小約翰為此寫作了一首新的圓舞曲《美麗的意大利》（這個標題實在適合不過）。一個月後，樂曲在維也納園藝協會「花之廳」發表時，小約翰將樂曲易名為《檸檬樹花開之處》（標題出自歌德小說《威廉·邁斯特的學徒年代》裡的〈迷孃之歌〉）。史特勞斯的樂團連續十一年每年都到俄羅斯巡迴演出，名曲《香檳波爾卡》就是為其中一次俄羅斯之旅而寫的。樂曲1858年8月12日在帕夫諾夫斯克首演；三個多月後，才在維也納人民公園一個大型舞會上演出，慶祝史特勞斯樂團平安歸來。小約翰將這首興高采烈的樂曲題獻給奧地利財政大臣卡爾·佛萊耶·梵·布魯克，大概是因為樂團的海外演出越來越頻密，希望將來能得到政府支持——樂曲中段還引用了當時的流行曲《有錢沒錢，我要在乎嗎？》。

史特勞斯兄弟與史特勞斯樂團經常在歐洲巡迴演出，但他

Mignon's Song in Goethe's novel *Wilhelm Meister's Apprenticeship*. Strauss's own orchestra undertook an annual tour to Russia every year for 11 years and it was for one of those that he composed one of his most famous pieces, the *Champagne Polka*. It was first performed in Pavlovsk on 12th August 1858, and the Viennese heard it just over three months later when it was presented at a grand ball to celebrate the safe return of the Strauss Orchestra held in the Volksgarten. This effervescent piece was dedicated to the then Austrian Finance Minister, Carl Freiherr von Bruck, possibly in the hope of future governmental support for the orchestra's increasing numbers of foreign tours (and the central section of the Polka includes a reference to a popular song of the day "What do I care whether I've money or not!").

An interesting feature of the travels around Europe that the various Strauss brothers made with the Strauss orchestra was their occasional concerts given in railway stations. Their annual concert tours to Russia often began with a performance marking their arrival in Pavlovsk at the Vauxhall Railway Station, and some of the music they performed there had very definite railway connections, the most famous being Eduard's Polka *Make Way! (Bahn Frei)* which was first performed there on 17th February 1869.

The title of Johann II's most famous waltz – possibly the most famous waltz ever written – *The Blue Danube*, might seem to conjure up evocative images of a tranquil river meandering through rich countryside, but the inspiration behind it was far more prosaic. Composed in 1867, the title comes from a poem by Karl Isidor Beck which includes the lines, "On the Danube, on the beautiful, blue Danube". Strauss had chosen that poem as the text for a choral work



們有個很有趣的特色—就是偶然會在火車站舉行音樂會。他們一年一度到俄羅斯巡迴演出時，就經常安排首場演出在帕夫諾夫斯克佛賀火車站舉行，表示他們已經來到。樂團在這個車站演出的好些樂曲與鐵路息息相關，最著名者就是艾度活特的波爾卡《讓路！》，1869年2月17日首演。

《藍色多瑙河》寫於1867年，既是小約翰最著名的圓舞曲，也大概是史上最著名的圓舞曲。樂曲的標題也許會令人想起一條平靜的河流蜿蜒流過豐饒的鄉郊，但其實樂曲的靈感來源卻平凡得多。曲名出自卡爾·伊沙多·貝克的詩句〔「在多瑙河上，在美麗的藍色多瑙河上」〕。史特勞斯接受維也納男聲合唱團委約創作新曲，選用了這首詩作歌詞；怎料歌詞後來卻改為慶祝維也納市安裝電燈，歌詞出自一名任職警隊文員的合唱團團員手筆〔詞中有「維也納，要高興啊！幹嘛還禱告？弧形的亮光！這邊還暗呢！」這等老套的詩句〕。1867年2月15日，演出如期在皇家騎術學校舉行。由於觀眾反應未如理想，史特勞斯就把樂曲拋諸腦後。幾個月後，他到巴黎參加萬國博覽會向拿破崙三世致敬，卻把這首圓舞曲帶了去，為法國觀眾演出刪去合唱的版本，結果大受歡迎，令史特勞斯深信此曲要是當作純管弦樂舞曲的話，會是他名垂青史的作品。

中譯：鄭曉彤

commissioned from him by the Vienna Men's Choir, but the words were changed to celebrate the installation in the city of electric lights and included the immemorial lines "Vienna, be gay! And what for, pray? The light of the arc! Here it's still dark!" penned by a police clerk who sang in the choir. The performance went ahead in the hall of the Imperial Riding School on 15th February 1867 but was not a huge success and Strauss discarded the work. But when he went to Paris later in the year to participate an International Exhibition in honour of Napoléon III he took the music along and performed it, minus chorus, to the French public who loved it and convinced Strauss that, as an orchestral dance, it was one of his most enduring works.

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Photo: Dieter Nagl



懷德納

JOHANNES WILDNER

指揮 conductor

懷德納曾修習指揮、小提琴及音樂學，是奧地利最頂尖的指揮之一。

他曾經是維也納愛樂及維也納國家歌劇院樂團的成員，多年的樂團經驗令他的指揮風格別樹一幟。他曾擔任布拉格國家歌劇院（1994-95）的總指揮，萊比錫歌劇院的駐院指揮（1996-98），以及由1997年起擔任德國北威州新愛樂樂團的音樂總監共十年。2010年9月，他獲倫敦BBC音樂會樂團委任為首席客席指揮。

他經常以客席指揮身份與各大歌劇院及樂團合作，如東京新國家劇院、維羅納露天劇院、維也納人民歌劇院、格拉茨歌劇院、薩爾茨堡歌劇院、布拉格歌劇院、薩格勒布國家歌劇院、巴伐利亞電台交響樂團、倫敦愛樂、皇家愛樂、聖彼得堡愛樂、東京愛樂、萊比錫中德電台交響樂團、德累斯頓愛樂、維也納交響樂團及中國愛樂等。

懷德納曾錄製逾六十張CD、DVD及錄像，包括《蝙蝠》及《女人心》的完整版、《卡門》和《費加羅的婚禮》、布魯赫納第三及第九交響曲，以及三張較冷門的唱片，收錄賽斯、馬克斯、大衛的作品。近期的專輯有和鋼琴家文諾科爾及維也納電台交響樂團合作的全套舒曼鋼琴及樂隊作品。與臺北市立交響樂團的貝多芬大碟於2013由華納唱片發行。

Born in Austria, Johannes Wildner studied conducting, violin and musicology and has established himself as one of the foremost Austrian conductors.

His years of experience as a member of the Vienna Philharmonic and the Vienna State Opera Orchestra have given his conducting a distinctive stamp. After positions as Chief Conductor of Prague State Opera (1994-95) and First Permanent Conductor of Leipzig Opera (1996-98), Johannes Wildner was the General Music Director of the New Philharmonic Orchestra of Westphalia (Germany) for ten years from 1997. He has been appointed Principal Guest Conductor of the BBC Concert Orchestra in London with effect from September 2010.

He regularly appears as a guest conductor in major opera houses such as the Tokyo New National Theatre, Arena di Verona, Volksoper Vienna, Graz, Salzburg, Prague and Zagreb State Opera, and with orchestras such as the Bavarian Radio Symphony, London Philharmonic and Royal Philharmonic London, St. Petersburg Philharmonic, Tokyo Philharmonic, MDR Symphony, Dresden Philharmonic, Vienna Symphony and China Philharmonic.

Johannes Wildner has recorded over 60 CDs, DVDs and videos, including the integral versions of Johann Strauss' *Die Fledermaus* and Mozart's *Così fan tutte*, recordings of *Carmen* and *Nozze di Figaro*, Bruckner's Third and Ninth Symphonies, and three CDs of previously unknown repertoire by Zeisl, Marx and David. His most recent release is Robert Schumann's complete works for piano and orchestra, with pianist Lev Vinocour and the RSO Vienna. A recording with Taipei Symphony Orchestra of Beethoven's works is released with the Warner label in 2013.

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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



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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
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Zhang Xi

第二小提琴 SECOND VIOLINS



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Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang



方潔
Fang Jie



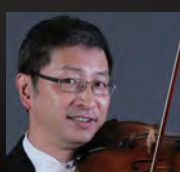
何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



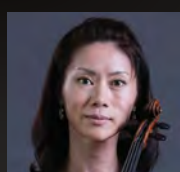
冒異國
Mao Yiguo



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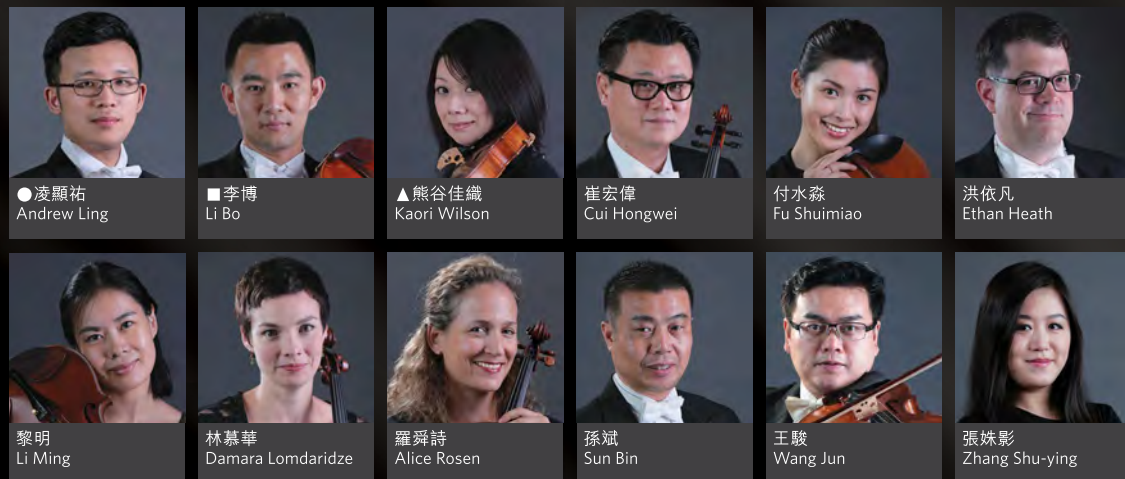
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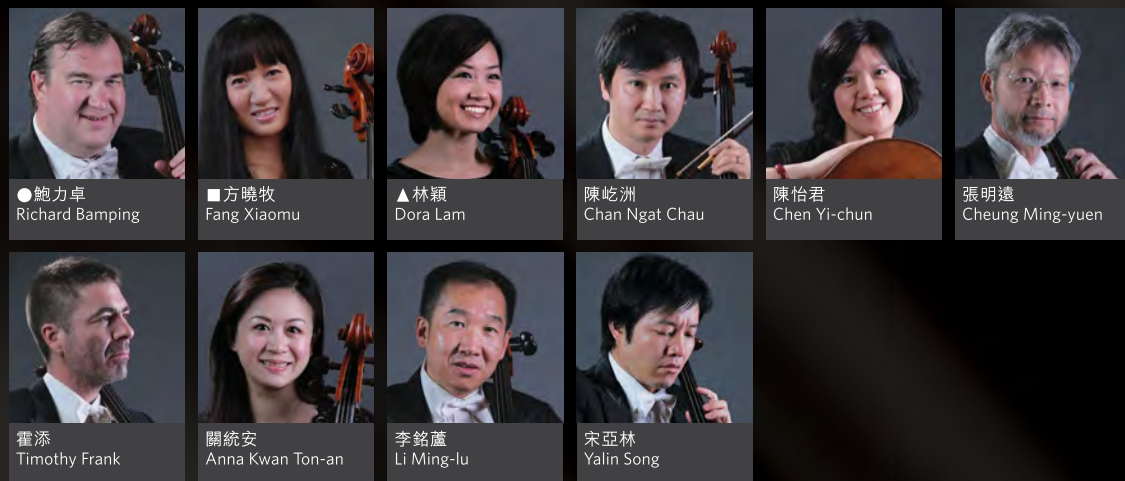
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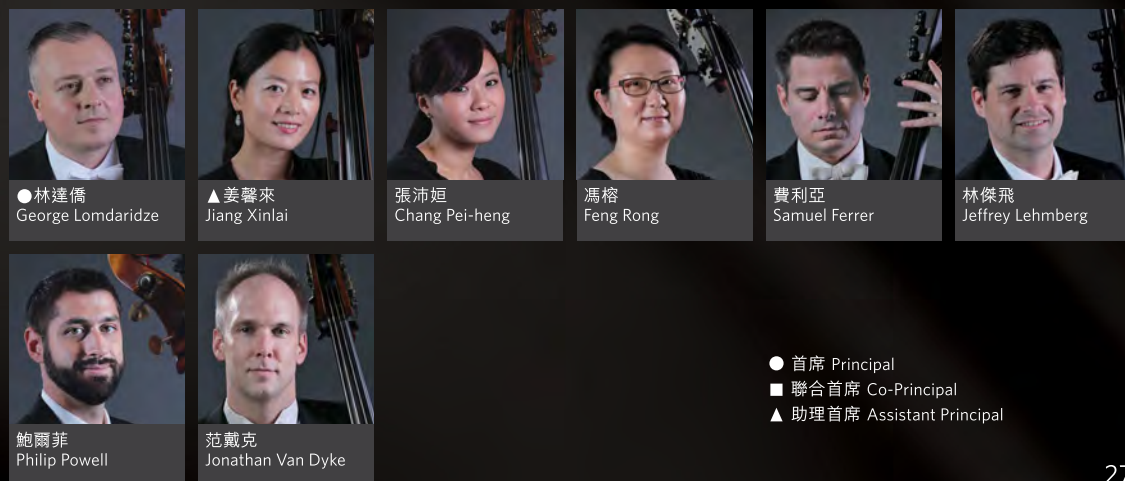
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大提琴 CELLOS



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

HONG KONG PHILHARMONIC

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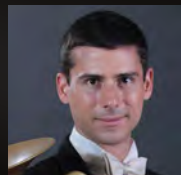
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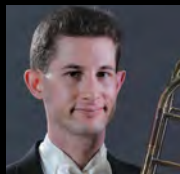


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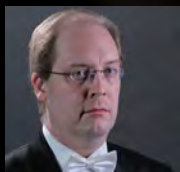


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胡淑徽
Sophia Woo Shuk-fai

豎琴
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● 史基道
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KEYBOARD



● 葉幸沾
Shirley Ip

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Trumpet: Jimmy Tung

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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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趙瀾娜
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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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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