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梵志登的「大組曲」 JAAP'S GRAN PARTITA

28 & 29-3-2014
Fri & Sat 8pm
Hong Kong City Hall
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
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梵志登的「大組曲」

JAAP'S GRAN PARTITA

SHOSTAKOVICH

(orch. Barshai)

~34'

蕭斯達高維契 (巴斯卡爾配器):

室樂交響曲, op. 110a

最緩板

甚快板

小快板

最緩板

最緩板

Chamber Symphony, op. 110a

Largo

Allegro molto

Allegretto

Largo

Largo

P. 8

中場休息 interval

MOZART

~43'

莫扎特: 降B大調小夜曲, K. 361, 「大組曲」

P. 10

最緩板 – 甚快板

小步舞曲

慢板

小步舞曲 (小快板)

浪漫曲 (慢板 – 小快板 – 慢板)

主題與變奏

終曲 (甚快板)

Serenade in B flat, K. 361, *Gran Partita*

Largo - Molto allegro

Menuetto

Adagio

Menuetto (Allegretto)

Romance (Adagio - Allegretto - Adagio)

Tema con variazioni

Finale (Molto allegro)

梵志登, 指揮

P. 15

Jaap van Zweden, conductor



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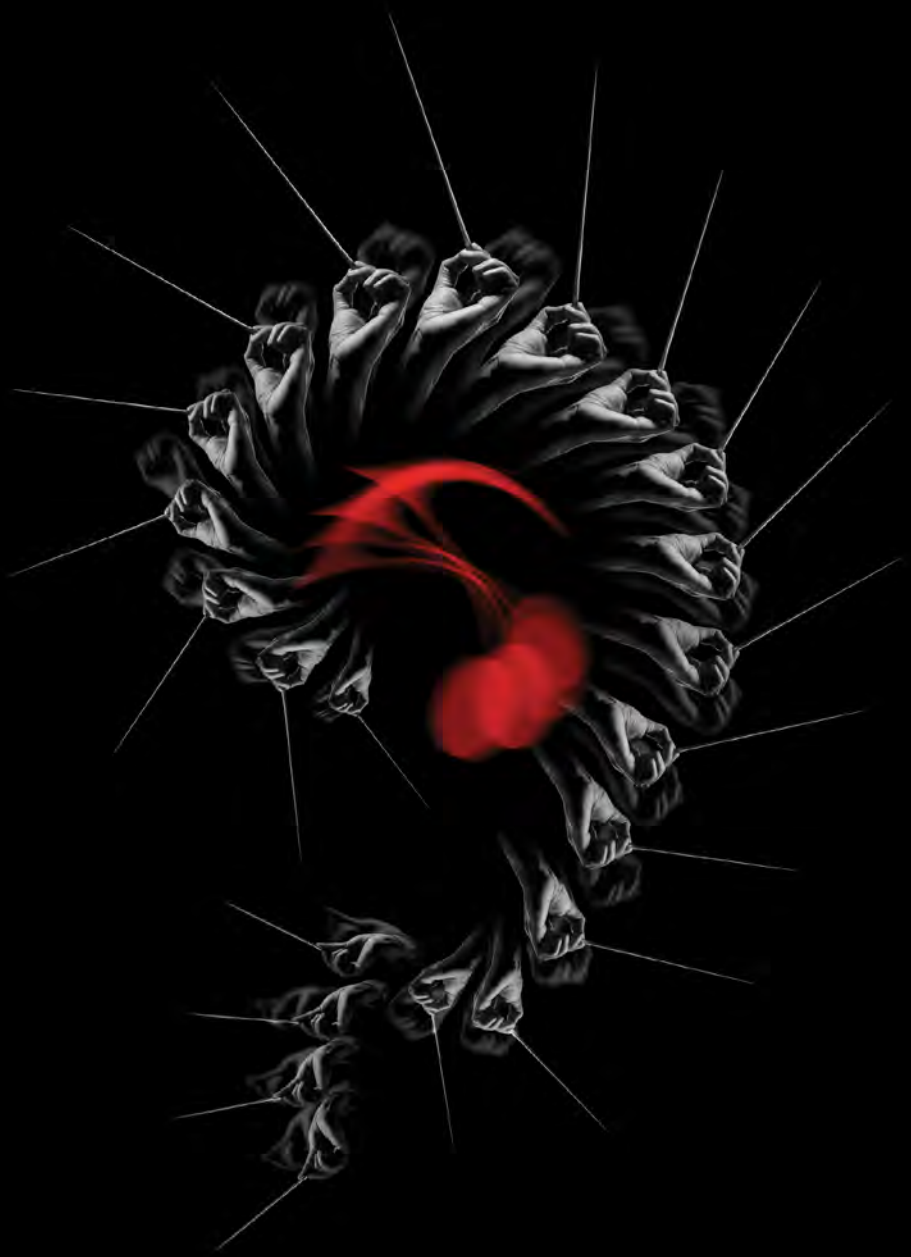
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A SOUND COMMITMENT 弦諾



梵志登的「大組曲」 JAAP'S GRAN PARTITA

今晚我們首次欣賞到梵志登

分別指揮港樂各聲部的樂師。

我們的木管樂師、圓號及首席低音大提琴
會演奏莫扎特令人神往之「大組曲」，

至於弦樂組樂師則演奏

蕭斯達高維契之室樂交響曲。

雖然兩部作品都屬於「室樂」，

但概念上卻同樣「規模宏大」—

展現了管弦樂不同聲部之美妙樂韻。

**Tonight for the first time we hear Jaap van Zweden
conducting the HK Phil in sections.**

Our woodwind players, horns and principal double bass
play Mozart's beguiling *Gran Partita*,
while the full string section features
in Shostakovich's Chamber Symphony.
Both works are 'chamber' music but
'grand' in their conception -
a showcase for the different orchestral departments.



J A A P

VAN ZWEDEN

THE EIGHTH MUSIC DIRECTOR
OF THE HONG KONG PHILHARMONIC ORCHESTRA
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 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。

"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
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- 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



林凡

志登

〔梵志：清淨之志，登：達到〕



感謝伙伴

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蕭斯達高維契〔巴斯卡爾配器〕室樂交響曲，op. 110a

DMITRI SHOSTAKOVICH (1906-1975)

Chamber Symphony, op. 110a (orch. BARSHAI)

最緩板	Largo
甚快板	Allegro molto
小快板	Allegretto
最緩板	Largo
最緩板	Largo

蕭斯達高維契似乎想以第八弦樂四重奏〔其後名為室樂交響曲〕作為音樂上的遺言，原因是他對自己加入共產黨一事感到厭惡。因此樂曲有強烈的自傳色彩，包括引用舊作和採用四音旋律 D - 降E - C - B〔這四個音名要是用德語來拼，就會變成 DSCH，也就是蕭斯達高維契姓名的縮寫〕。

蘇聯政府完全不能容忍任何人以任何形式批評其政策或領導人。而幾乎在蘇聯統治下度過了一生的蕭斯達高維契，隨著年紀漸長，就越發不滿國家的政治制度—只是他沒有宣之於口，連私下談論也沒有。他發展出一套把「暗碼訊息」融入樂曲的技巧，而這套技巧在他身故後才漸漸為人所知。大概「隱藏訊息」最豐富的樂曲，就是他的第八弦樂四重奏〔他共創作了十五首弦樂四重奏〕。莫斯科室樂團創辦人巴斯卡爾〔1924-2010〕後來把這首樂曲改編為管弦樂曲。蕭斯達高維契十分欣賞巴斯卡爾的處理手法，甚至親自將改編版命名為室樂交響曲。

1960年，蕭斯達高維契要為蘇聯政府一齣宣傳片寫作音樂，

Despite the fact that Shostakovich “hated and despised” the Communist Party, he had been obliged to sign up. Certainly he was sufficiently disgusted with his actions, that he appears to have intended the Eighth Quartet (entitled Chamber Symphony afterwards) as his musical suicide note. As a result it is full of autobiographical references, including quotations from his previous works and the four-note melody D - E flat - C - B (which, in German notation, spells out an abbreviated form of Dmitri Shostakovich's name - DSCH).

The Soviet state under which Shostakovich lived for virtually his entire life was utterly intolerant of those who criticised in any form its policies or personalities. As he grew older, so Shostakovich began to find more and more at fault with the political system at home, but prevented from voicing his thoughts even in private, he developed a technique of incorporating “coded messages” into his music which have only really begun to be disseminated since his death. Possibly no work included so many of those “hidden messages” as the eighth of his 15 string quartets, which was subsequently orchestrated by Rudolf Barshai (1924-2010), founder of the Moscow Chamber Orchestra. Shostakovich thoroughly approved of Barshai's work and even went so far as to suggest the title, Chamber Symphony.

In 1960 the Soviet government sent Shostakovich to Dresden to find ideas for some music to accompany a propaganda film about the slaughter of innocent civilians in the British fire-bombing of the city in



政府於是派他到德累斯頓去尋找創作意念。宣傳片內容關於1945年英國轟炸德累斯頓時濫殺平民的舊事，而蕭斯達高維契在當地的所見所聞令他大為感慨，於是寫作了一首弦樂四重奏，哀悼「法西斯主義和戰爭的受害者」。時至今日，大家普遍認為作曲家同時在曲中流露出對史太林政權的憎惡。

同年，蕭斯達高維契也加入了共產黨。據蕭斯達高維契傳記作者利柏定斯基所言，雖然蕭氏「憎恨和鄙視」共產黨，卻不得不申請成為黨員——可以說，他是被一群黨幹部灌醉後被騙入黨的。他對自己入黨一事極度厭惡，甚至想過一死了之，也似乎想以第八弦樂四重奏作為音樂上的遺言。因此樂曲有強烈的自傳色彩，包括引用舊作（包括第一大提琴協奏曲、第一交響曲、第五交響曲、第十交響曲和歌劇《莫桑斯克的馬克白夫人》）和採用四音旋律D—降E—C—B（這四個音名要是用德語來拼，就會變成DSCH，也就是蕭斯達高維契姓名的縮寫）。

DSCH動機除了在樂曲開端和結尾出現外，也在中間幾個樂章響起。狂亂的第二樂章是首觸技曲，氣氛越來越澎湃，直至主題（取自他的第二鋼琴三重奏中富有希伯來色彩的第三樂章）歇斯底里地響起。第四樂章則以嘲弄的口吻處理歌曲《你因苦獄而死》——據稱這正是列寧最喜愛的歌曲。

中譯：鄭曉彤

1945. So moved was Shostakovich by what he saw that, instead, he composed a string quartet which he dedicated “to the memory of victims of fascism and war”. It is generally accepted now that Shostakovich was also expressing his hatred for the Stalinist regime.

That same year he had joined the Communist Party; as Lev Lebedinsky (Shostakovich’s biographer) suggested, despite the fact that Shostakovich “hated and despised” the Party, he had been obliged to sign up after being plied with alcohol and effectively forced into a trap by party officials. Certainly Shostakovich was sufficiently disgusted with his actions, that he contemplated suicide and appears to have intended the Eighth Quartet as his musical suicide note. As a result it is full of autobiographical references, including quotations from his previous works, including the First Cello Concerto, the First, Fifth and Tenth Symphonies, and the opera *Lady Macbeth of the Mtsensk District*, as well as the four-note melody D – E flat – C – B (which, in German notation, spells out an abbreviated form of Dmitri Shostakovich’s name – DSCH).

The DSCH motif both opens and closes the work, and appears in several of the inner movements. The second movement is a frenzied toccata culminating in a hysterical statement of the Hebrew-inspired theme from the third movement of his second Piano Trio, while the fourth movement is a mocking view of what was allegedly Lenin’s favourite song, *You Perished from the Hardships of Prison*.

BY DR MARC ROCHESTER

編制
弦樂組

INSTRUMENTATION
Strings

莫扎特 降B大調小夜曲，K. 361，「大組曲」

WOLFGANG AMADEUS MOZART (1756-1791)

Serenade in B flat, K. 361, *Gran Partita*

最緩板—甚快板

小步舞曲

慢板

小步舞曲〔小快板〕

浪漫曲〔慢板—小快板—慢板〕

主題與變奏

終曲〔甚快板〕

Largo - Molto allegro

Menuetto

Adagio

Menuetto (Allegretto)

Romance (Adagio - Allegretto - Adagio)

Tema con variazioni

Finale (Molto allegro)

莫扎特的「大組曲」共有七個長篇樂章，第一樂章開端還有慢速引子，曲中的兩個小步舞曲樂章也各自包含兩個中段。「大組曲」的樂器組合十分特別，共選用了十三件樂器，包括四支法國號〔分別屬於兩個不同調的法國號，每個調兩支〕，令樂曲色彩更豐富，音域更廣。

莫扎特與蕭斯達高維契很不同：蕭斯達高維契的作品含有「隱藏訊息」，但莫扎特「大組曲」卻是首坦蕩蕩的樂曲，是作曲家為了吸引當時的統治階層注意而寫的。1780年代的維也納人認為管樂比較庸俗，只適宜在酒館或閱兵場演出，沒有人會認為上流社會的文人雅士會喜歡這種音樂。可是施亞岑貝格親王這時卻打算在維也納成立自己的木管合奏團。莫扎特知道消息後，馬上寫了一首木管六重奏，希望能獲得親王賞識，聘請他當宮廷音樂家—那是1781年11月。翌年4月，莫扎特終於把樂譜帶到維也納，這時卻發現親王的合奏團共有八位樂師〔兩支雙簧管、兩支單簧管、兩支法國

Mozart's *Gran Partita* is certainly one of the most extensive, comprising seven large-scale movements with a slow introduction to the first and two trios added to both of the Minuet movements. Uniquely it also calls for 13 instruments with two pairs of horns in different keys to add greater colour and range to the work.

A far cry from the "hidden messages" of Shostakovich, the *Gran Partita* is music to be taken at face value, designed specifically to attract the attention of those who governed the society in which Mozart lived. In that society - the Vienna of the 1780s - wind music was considered something slightly vulgar, belonging to the tavern or the military parade-ground, and certainly not usually intended as the sort of thing cultured people liked to hear in polite company. But when Mozart learnt that Prince Schwarzenberg was planning to form his own wind ensemble in Vienna, he quickly composed a wind sextet in the hope of persuading the Prince to employ him as court musician. That was in November 1781, but when he eventually took it to Vienna the following April he discovered that the Prince had actually created a wind band of eight players (comprising pairs of oboes, clarinets, horns and bassoons) so his Sextet was hurriedly converted to an Octet. Even then Mozart wasn't able to impress the Prince who



號，兩支巴松管)；於是他趕快將六重奏改寫成八重奏。不過，親王寧願要他的管樂合奏團(德語稱為「Harmonie」)演奏歌劇改編曲，也不要原創作品(德語稱為「Harmoniemusik」，「管樂合奏音樂」)，因此莫扎特還是沒能打動親王，沒有當上他的宮廷作曲家。可是莫扎特在1781至1782年間寫作了許多「管樂合奏音樂」，其中有一首才氣橫溢的作品—那就是《降B大調小夜曲》(「大組曲」)。

有論者形容「大組曲」是「古今所有『管樂合奏音樂』裡最優秀的一首」。論規模，「大組曲」肯定屬於最大型的一批，全曲共有七個長篇樂章，第一樂章開端還有慢速引子，曲中的兩個小步舞曲樂章也各自包含兩個中段。「大組曲」的樂器組合十分特別，共選用了十三件樂器，包括四支法國號(分別屬於兩個不同調的法國號，每個調兩支)，令樂曲色彩更豐富，音域更廣。選用樂器中有一件並非管樂器(低音大提琴)，乍看之下似乎很奇怪；但莫扎特寫作這首樂曲的時候，還沒有一件管樂器能奏出深沉的低音線條，於是莫扎特也不得不採用低音大提琴。有件事很有趣：1785年，有個名叫西奧多·洛茲的人，帶著他新發明的低音巴松管來到維也納。要是莫扎特寫作「大組曲」時有低音巴松管可用的話，他很可能會用低音巴松管代替低音大提琴。

preferred his wind ensemble (known as a *Harmonie*) to play arrangements of music from operas rather than original compositions (known, obviously, as *Harmoniemusik*) so Mozart never did become the Prince's court composer. However among the spate of *Harmoniemusik* Mozart composed during 1781 and 1782 was one work of absolute genius, the Serenade in B flat major known as the *Gran Partita*.

In the words of one commentator, the *Gran Partita* is "the finest piece of *Harmoniemusik* ever written". It is certainly one of the most extensive, comprising seven large-scale movements with a slow introduction to the first and two trios added to both of the Minuet movements. Uniquely it also calls for 13 instruments with two pairs of horns in different keys to add greater colour and range to the work. At first sight it might seem odd that one of the instruments is not a wind instrument at all, but there was no wind instrument available to provide a deep bass line when Mozart composed the work so he was obliged to call a single double bass into service. Interestingly in 1785 a certain Theodor Lotz arrived in Vienna bringing with him his new invention, the contra-bassoon, which Mozart would in all likelihood have used in place of the double-bass had it been available to him at the time.

Although the title *Gran Partita* is found at the head of the original manuscript of the work, it is not written in Mozart's handwriting and appears to have been added at a later date. In fact the actual date of the work's composition is shrouded in mystery. Mozart himself made no mention of when or where he completed the Serenade (although there is a reference to his having considered writing such a work in late 1780), but a scientific analysis of the paper and ink used for Mozart's original manuscript undertaken in 1987 shows it to date from either 1781 or 1782. Similarly there is no firm evidence of

莫扎特 降B大調小夜曲，K. 361，「大組曲」

WOLFGANG AMADEUS MOZART (1756-1791)

Serenade in B flat, K. 361, *Gran Partita*

雖然樂曲手稿頁頂的標題位置寫著「大組曲」，但這幾個字卻不是莫扎特的筆跡，而且似乎是後來寫上的。事實上「大組曲」連真正的寫作日期也未有定論。莫扎特本人沒有提過這首小夜曲寫於何時何地（雖然他在1780年代末曾經提過打算寫作這樣一首作品），但1987年有人用科學方法分析樂曲手稿的紙張和墨水，推測樂曲應該寫於1781年或1782年。同樣，沒有證據顯示樂曲在1784年3月23日以前曾經演出過。1784年3月23日，維也納城堡劇院舉行了一場慈善音樂會（這場音樂會是為單簧管演奏家安東·史達勒而舉行的），會上演奏了「大組曲」的一部分。（另外，似乎「大組曲」在莫扎特的婚禮上（1782年8月4日）也演奏過。）根據記載，即使樂曲最初面世時，已被視為如假包換的傑作—史達勒慈善音樂會裡的一位觀眾寫道：「今天我聽了一首管樂合奏曲，是莫扎特先生寫的。實在太美了！樂曲用了十三件樂器，每位樂手都是大師。效果宏偉壯麗，簡直非筆墨所能形容。」

第一樂章以富麗堂皇的引子掀開序幕，所有樂器一同演奏，聲音堅實穩重；活潑精煉的主題隨後響起，集愉快和優雅於一身。

全曲共有兩首小步舞曲，**第二樂章**就是當中的第一首。在小

a performance before 23rd March 1784 when part of the work was played at a benefit concert for the clarinettist Anton Stadler in Vienna's Burgtheater (although, again, there are some indications that it was played at his own wedding on 4th August 1782), but there is evidence that from the start it was regarded as a genuine masterpiece: a member of the audience at the Stadler benefit concert wrote, "I have heard a piece for wind instruments by Herr Mozart today. Magnificent! It employed 13 instruments and playing every instrument was a master. The effect was grand and magnificent beyond description."

The lively, snappy main theme of the **first movement** combines gaiety with a certain elegance, and comes after a stately introduction in which all the instruments combine to create a decidedly robust sound.

The **second movement** is the first of the two Minuets in the work and comprises a long-breathed passage with the clarinet often taking centre stage while its two associated trios feature a delightful quartet for the clarinets and a sprightly figure for oboe above a dancing bassoon.

A solemn unison idea opens the **third movement** in which oboes and clarinets intertwine in music of great lyrical beauty.

The **fourth movement** is a more sprightly Minuet than the first with a dramatic first Trio countered by a second which would not sound out of place on the fairground.



步舞曲的長篇段落裡，單簧管十分突出；兩個中段裡，既能聽見單簧管四重奏，也能聽見活潑的雙簧管音型響起，由舞動的巴松管音型襯托。

第三樂章始於一個莊嚴的齊奏樂思，然後雙簧管和單簧管交織出優美抒情的音樂。

第四樂章的小步舞曲較活潑，第一中段充滿突如其來的變化，第二中段輕鬆愉快，即使在遊樂場演奏也不怕格格不入。

第五、六樂章幾乎可以各自獨立成篇。**第五樂章**由三部分組成，泰然自若的獨奏和合奏樂段在首尾兩部分俯拾即是，中間部分活潑嬉鬧，令人愉快。**第六樂章**是主題與變奏，優美迷人的主題在樂章開始時由單簧管奏出。

第七樂章主題輕快活潑，簡單的二音音型反覆出現，反覆次數多得幾乎有點過火。樂章的多個插段雖然算不上莫扎特最精彩的樂段，卻可見作曲家對這個不平凡（但並非「不祥」）的十三人組合，掌握得得心應手。

中譯：鄭曉彤

Both the **fifth movement** and the **sixth movement** are almost self-contained works in their own right, the former in the three sections, the outer ones full of poised solo and ensemble passages framing a delightfully bubbly romp, the latter a set of variations on the enchanting theme given out at the start of the movement by the clarinet.

The main theme of the **seventh movement** is a brisk idea making almost tiresome use of a simple two-note figure. Not in itself Mozart at his best, but the intervening episodes reveal masterly handling of this unusual but far from unlucky 13-member ensemble.

BY DR MARC ROCHESTER

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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 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 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.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

港樂2014年3月中國內地巡演之樂評

「毫無疑問是亞洲最前列的交響樂團之一」 樂評人王紀宴

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 Orchestra 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.



Critical Acclaim from the HK Phil's tour to Mainland China in March 2014

“no doubt one of Asia's best” Wang Jiyan, renowned critic

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。

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.

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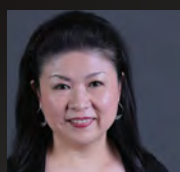
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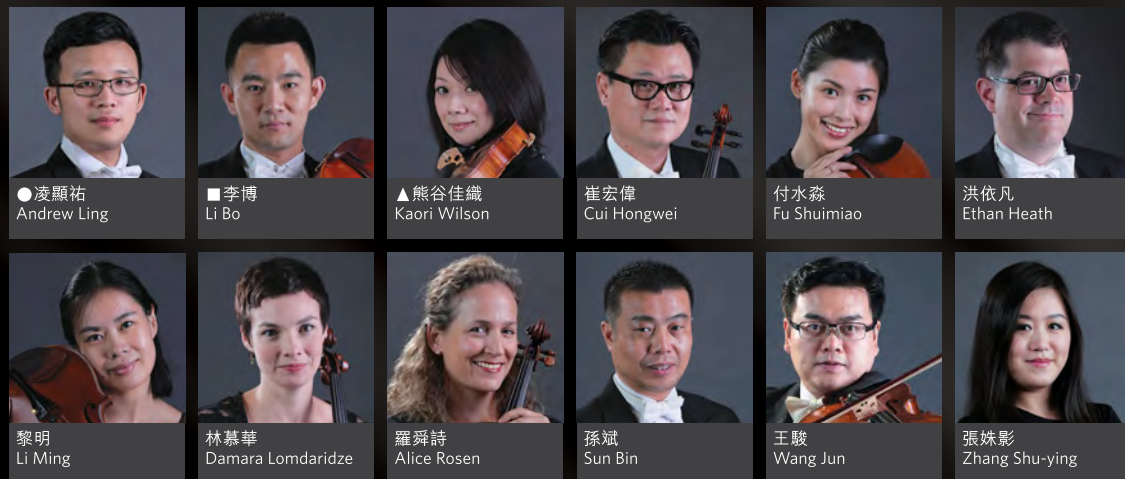
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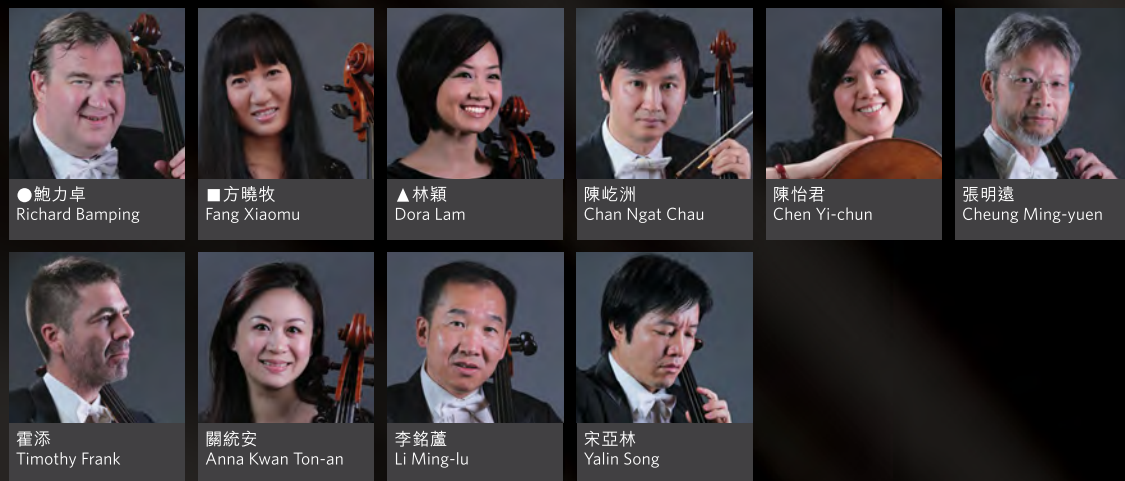
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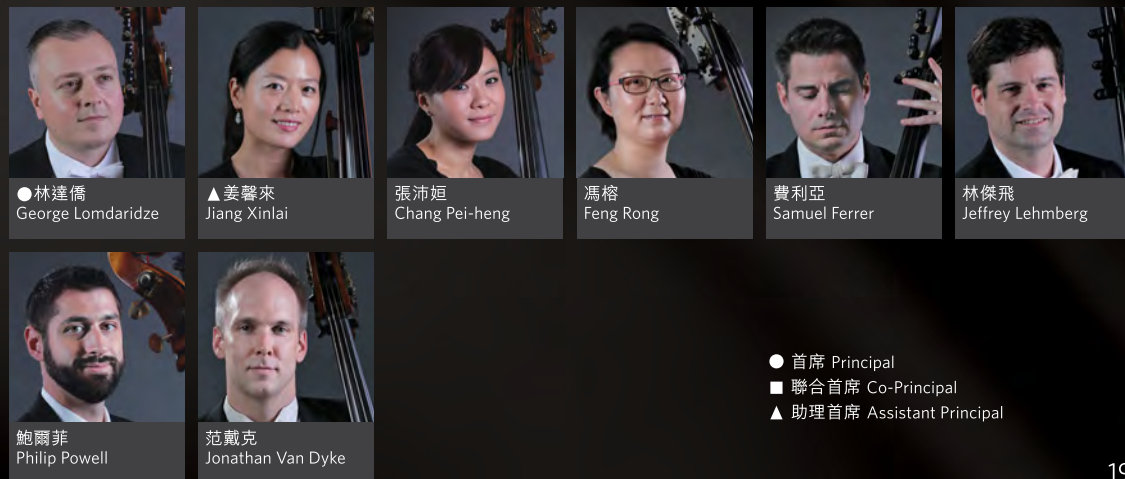
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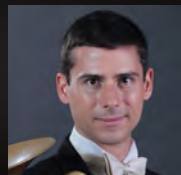
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