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# 阿殊堅納西與嘉貝蒂 ASHKENAZY AND GABETTA RETURN

4 & 5-4-2014  
Fri & Sat 8pm  
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  
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# 阿殊堅納西與嘉貝蒂

## ASHKENAZY AND GABETTA RETURN

ELGAR

~20'

艾爾加：《在南方》〔阿拉索〕

*In the South* (Alassio)

P. 8

ELGAR

~30'

艾爾加：E小調大提琴協奏曲，op. 85

慢板－中板  
緩板－極快板

慢板

快板－中板－不太快的快板

Cello Concerto in E minor, op. 85

Adagio-Moderato

Lento-Allegro molto

Adagio

Allegro-Moderato-Allegro, ma non troppo

P. 10

中場休息 interval

MUSSORGSKY  
(orch. Ashkenazy)

~29'

穆索斯基〔阿殊堅納西配器〕：《圖畫展覽會》

*Pictures at an Exhibition*

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阿殊堅納西，指揮

Vladimir Ashkenazy, conductor

P. 19

嘉貝蒂，大提琴

Sol Gabetta, cello

P. 23



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4月4日的音樂會由香港電台錄音及錄影，香港電台第四台〔FM97.6-98.9兆赫〕現場直播，並於4月9日〔星期三〕下午2時重播。電視節目將於5月31日〔星期六〕晚上8時30分由港台電視31播出，並於6月1日〔星期日〕下午1時重播。

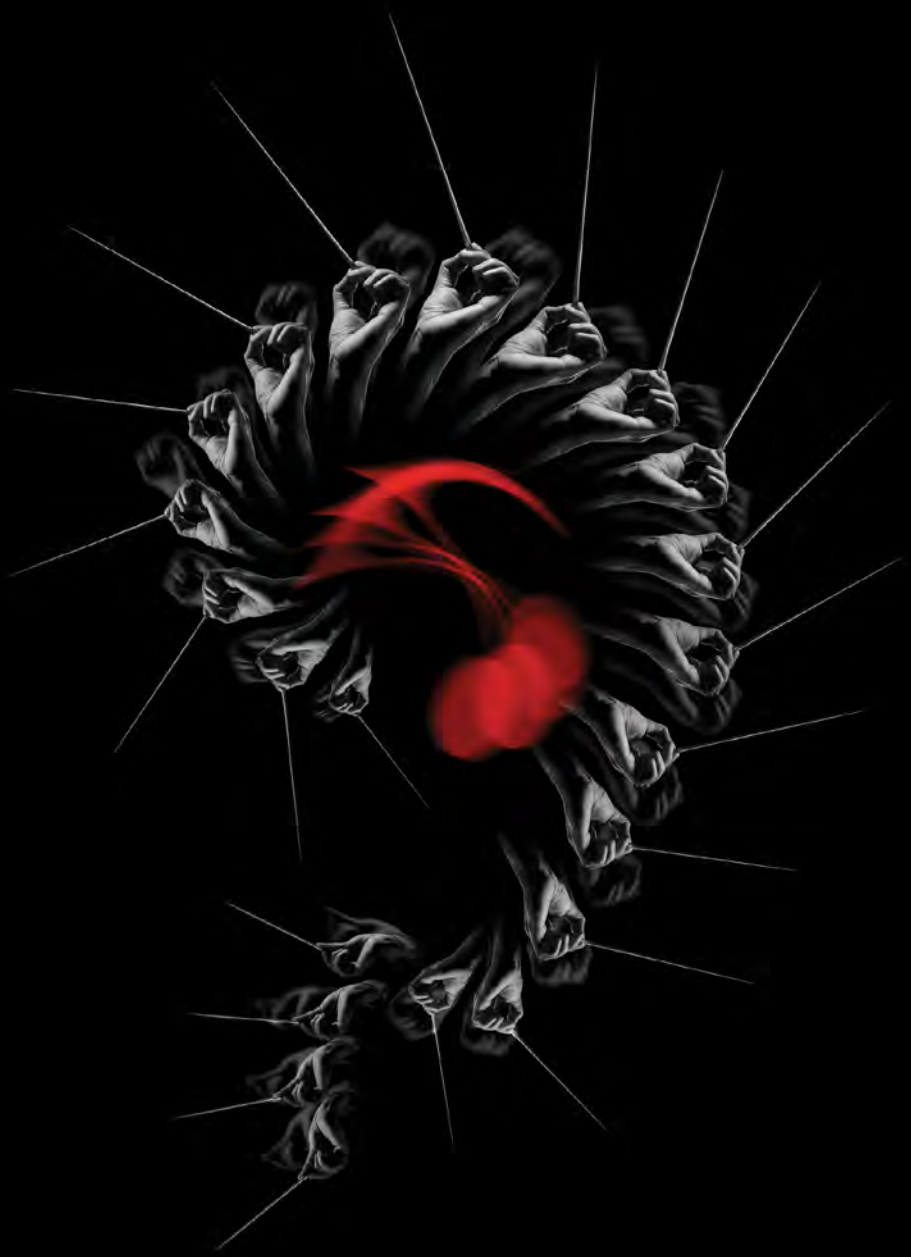
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The concert on 4th April is recorded by RTHK TV and RTHK Radio 4. The audio recording is broadcast live by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz) with a repeat broadcast on 9 April (Wed) at 2pm. The audio-visual recording will be broadcast via RTHK TV 31 on 31 May (Sat) at 8:30pm with a repeat broadcast on 1 June (Sun) at 1pm.

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# 阿殊堅納西與嘉貝蒂 ASHKENAZY AND GABETTA RETURN

艾爾加事業頂峰時期之作《在南方》，  
洋溢著樂觀及地中海陽光般的氣息。

相較之下，他最後的重要作品大提琴協奏曲則陰沉憂鬱，

彷彿傷感地告別人生。

音樂會以阿殊堅納西親自配器的《圖畫展覽會》作結，

把俄羅斯管弦樂的豐富洪亮音色呈現眼前。

***In the South* dates from the height of Elgar's public success,  
and shines with optimism and Mediterranean sunlight.**

Darker and more sombre is the Cello Concerto, his last major work,  
in which many hear a melancholy farewell to life.

Vladimir Ashkenazy finishes the concert with his own  
orchestration of *Pictures at an Exhibition*,  
which brings rich Russian orchestral sonorities  
to the fore.



# 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  
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- 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

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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



# 林木

## 志登

〔梵志：清淨之志，登：達到〕



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## 艾爾加 《在南方》〔阿拉索〕

### EDWARD ELGAR (1857-1934)

#### *In the South* (Alassio)

「那是你與我的時刻啊  
那片長著棕櫚樹和南方松的  
土地上  
那片長著棕櫚樹、橙花、  
橄欖、蘆薈、玉米和葡萄樹  
的土地上。」

丁尼生《雛菊》

“What hours were thine and mine  
In lands of palm and southern pine  
In lands of palm, of orange-blossom,  
Of olive, aloe, and maize and vine.”

– TENNYSON's *The Daisy*

1903至1904年，艾爾加在意大利旅遊，曾在里維耶拉地區一個叫阿拉索的地方逗留一段時間，樂曲就是這時創作的。艾爾加認為意大利的空氣也瀰漫著音樂，他說這種音樂「你要多少就有多少」—《在南方》自然也吸收了這種音樂空氣。

艾爾加說《在南方》是音樂會序曲，暗示樂曲與孟德爾遜、布拉姆斯和德伏扎克的序曲同類，但事實上卻與李察·史特勞斯一類的交響詩更相似，即使沒有說故事，樂曲的音樂語言和處理手法都很接近交響詩。這就解釋了為何艾爾加早年在德國較受人賞識—連史特勞斯亦稱許艾爾加為「英國第一位進步主義作曲家」—而英國人卻比較冷淡。

《在南方》是首優秀的作品，但不知何解演出機會不算多，即使說標題略嫌誤導也難以完全解釋。1903至1904年，艾爾加在意大利旅遊，曾在里維耶拉地區一個叫阿拉索的地方逗留一段時間，樂曲就是這時創作的。艾爾加認為意大利的空氣也瀰漫著音樂，他說這種音樂「你要多少就有多少」—《在南方》自然也吸收了這種音樂空氣。

Written in 1903-04 when Elgar was travelling in Italy, and settled for a while at Alassio on the Riviera, *In the South* absorbed the music which the composer found in the air in Italy – “you have only to take as much of it as you need,” he observed.

Elgar called this a concert overture, suggesting affinities with the overtures of Mendelssohn, Brahms and Dvořák. But *In the South* is closer to being a symphonic poem of the Richard Strauss kind, if not in story-telling then in musical language and treatment. This shows why Elgar in his early years was more appreciated in Germany, where Strauss called him ‘the first English progressivist composer’, than in England.

The misleading title alone hardly explains why this fine piece is not more often played. Written in 1903-04 when Elgar was travelling in Italy, and settled for a while at Alassio on the Riviera, *In the South* absorbed the music which the composer found in the air in Italy – “you have only to take as much of it as you need,” he observed.

The brilliant opening, and the languorous second episode, carry inscriptions in the manuscript, one from Byron's *Childe Harold*:



樂譜上有兩個地方引用了詩句，分別是樂曲輝煌的開端和慵懶的第二插段。其中一段詩句出自拜倫《恰爾德·哈羅爾德遊記》：

……這片土地  
古時是最強大的國度  
這片土地現在是最可愛的  
地方……  
這片土地孕育了……  
……羅馬人！  
這片土地就是世界的花園。

另一段詩句出自丁尼生《雛菊》，總結了艾爾加對安道爾河谷的印象：

那是你與我的時刻啊  
那片長著棕櫚樹和南方松的土地上  
那片長著棕櫚樹、橙花、  
橄欖、蘆薈、玉米和葡萄樹的土地上。

樂曲以奏鳴曲式寫成，篇幅也不短，情緒雖然變化萬千，但鋪排嚴謹。中間插段宏偉壯麗，靈感來自古羅馬人所建的高架橋。艾爾加以大膽的和聲告訴大家，他「致力刻劃古時那種無日無之、尊橫霸道的力量，以聲音描繪後世的紛爭與戰爭，那些『鼓聲、踐踏聲』」。

在獨奏中提琴奏出的抒情民歌裡，艾爾加既表達出對拜倫筆下那位意大利旅人的認同，也向白遼士筆下拜倫式的《哈羅爾德在意大利》致敬。艾爾加後來將這個溫柔的插段寫成獨立樂曲，稱為《月光中》。但這個樂段融合在《在南方》效果卻更好——表示再現部即將展開。作曲家將緩慢優雅的引子（標示為高貴地）旋律以新手法處理，與其他主題結合，將音樂推進至令人振奮的高潮。

中譯：鄭曉彤

... a land  
Which was the mightiest in its old command  
And is the loveliest ...  
Wherein were cast ...  
... the men of Rome!  
Thou art the garden of the world.

The other inscription is from Tennyson's *The Daisy*, summing up Elgar's impressions of the Vale of Andorra:

What hours were thine and mine  
In lands of palm and southern pine  
In lands of palm, of orange-blossom,  
Of olive, aloe, and maize and vine.

An extraordinary variety of mood is firmly held together in this work by an expanded sonata structure. The middle episode is grandiose, prompted by the sight of an ancient Roman viaduct. In bold harmonies, Elgar tells us, he "endeavoured to paint the relentless and domineering onward force of the ancient day, and to give a sound picture of the strife and wars, the 'drums and tramlings' of a later time".

Elgar's identification with Byron's Italian traveller merges, in the lyrical *canto popolare* given to the solo viola, with a tribute to Berlioz's *Byronic Harold in Italy*. This tender episode was later detached as a separate piece called *In Moonlight*. In context it is far more effective – just giving the signal for the recapitulation. This includes a new treatment of a slow, gentle melody from the introduction, *nobilmente*, combined with the other themes to reach a thrilling climax.

BY DAVID GARRETT © 1993

#### 編制

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、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、豎琴及弦樂組。

#### INSTRUMENTATION

Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings.

# 艾爾加 E小調大提琴協奏曲，op. 85

## EDWARD ELGAR (1857-1934)

### Cello Concerto in E minor, op. 85

慢板－中板

緩板－極快板

慢板

快板－中板－

不太快的快板

Adagio - Moderato

Lento - Allegro molto

Adagio

Allegro - Moderato -

Allegro, ma non troppo

艾爾加之E小調大提琴協奏曲首演於1919年10月27日在倫敦女皇廳舉行。有人說此曲是「一個優秀的人畢生憂鬱地思索大地的美好」—樂曲幾星期內就被譽為最出色的大提琴協奏曲之一。

The premiere of Elgar's Cello Concerto in E minor took place in the Queen's Hall, London on 27th October 1919. One critic wrote that it was "a fine spirit's lifelong wistful brooding upon the loveliness of earth" - and within weeks it was being hailed as one of the greatest of all concertos for the instrument.

第一次世界大戰的種種巨變似乎嚇著了艾爾加，令他完全沒有新作問世，他給西德尼·柯爾文爵士（大英博物館印刷與繪畫館主任）寫信道：「那可怕的陰影在我們頭上，我幹不了實事。」1918年3月，也就是大戰結束前八個月，艾爾加接受了扁桃腺切除手術。手術後他在倫敦一所療養院休養，大提琴協奏曲就在這時萌芽。他女兒憶述：「現在我們有鎮靜劑，那時沒有，但他有天早上醒來就跟人要了紙筆，寫下大提琴協奏曲的開端主題。」為了繼續休養，艾爾加和太太愛麗斯離開倫敦到英格蘭南岸的薩西克斯郡去，住在一幢平靜的別墅裡。身處安寧與美景當中的艾爾加，這時再度執筆寫作。

The cataclysmic events of the First World War seemed to shock Elgar into compositional silence; as he wrote to Sir Sidney Colvin (the Keeper of Prints and Drawings at the British Museum), "I cannot do any real work with the awful shadow over us." In March 1918, eight months before the end of the War, Elgar underwent surgery to remove his tonsils, and it was whilst recuperating in a London nursing home that the seeds of the cello concerto were born. As his daughter recalled, "There was not anything like the sedatives we have now, but nevertheless he woke up one morning and asked for pencil and paper and wrote down the opening theme of the cello concerto." To continue his recuperation, Elgar and his wife, Alice, left London for the tranquillity of a small cottage in Sussex, on England's south coast, and, surrounded by peace and beauty, Elgar began to compose again.



在薩西克斯郡的別墅裡，艾爾加要為一個合奏團寫作幾首室樂作品，而大提琴家薩蒙德是該合奏團的成員之一。薩蒙德特別由倫敦家中來到薩西克斯，看看這批作品進展如何。有次兩人會面時，艾爾加拿出大提琴協奏曲的草稿給薩蒙德看。艾爾加採納了薩蒙德（樂曲首演時正是由薩蒙德負責拉奏大提琴）所提的意見，翌年完成全曲。他把樂曲題獻給柯爾文爵士夫婦，樂譜上寫著：「兩位對在下的情誼實在很真誠、很寶貴，在下理應留下些許紀錄。」

首演於1919年10月27日在倫敦女皇廳舉行。大概由於同場都是艱澀難懂的樂曲，所以音樂廳裡空蕩蕩的，而且指揮那些作品的寇提斯（大提琴協奏曲由艾爾加親自指揮）幾乎霸佔了所有綵排時間，所以倫敦交響樂團也不幸地要倉促上陣。儘管如此，樂評還是意識到樂曲的內在美，有人寫此曲是「一個優秀的人畢生憂鬱地思索大地的美好」—樂曲幾星期內就被譽為最出色的大提琴協奏曲之一。但這時厄運降臨—1920年4月7日，愛麗斯去世，雖然艾爾加還活了十四年，但實際上已放棄了創作。大提琴協奏曲遂成為他最後一首重要的完整作品。

In that Sussex cottage Elgar produced a number of chamber works for an ensemble which included the cellist Felix Salmond, who travelled from his home in London to Sussex to see how these new pieces were progressing. It was on one of his visits that Elgar showed him the sketches he had drawn up for the cello concerto. With advice from Salmond, who was to be the soloist at the work's premiere, Elgar completed it the following year and dedicated it to Sir Sidney and Lady Colvin with the inscription; "Your friendship is such a real and precious thing that I should like to leave some record of it."

The premiere took place in the Queen's Hall, London on 27th October 1919. The hall was virtually empty - largely due to the inaccessible music performed in the rest of the concert - while Eric Coates, who conducted everything except the concerto (which Elgar conducted), poached nearly all the rehearsal time, with the result that the London Symphony Orchestra were dolefully under-prepared. Nevertheless the critics recognised the work's inherent quality - one writing that it was "a fine spirit's lifelong wistful brooding upon the loveliness of earth" - and within weeks it was being hailed as one of the greatest of all concertos for the instrument. But then tragedy struck. On 7th April 1920 Alice died, and although Elgar lived on for a further 14 years, he effectively abandoned composing; the cello concerto stands as his last significant completed work.



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# 艾爾加 E小調大提琴協奏曲，op. 85

## EDWARD ELGAR (1857-1934)

### Cello Concerto in E minor, op. 85

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艾爾加把樂曲四個樂章分成兩組，分別由首兩樂章和後兩樂章組成。**第一樂章**由獨奏大提琴掀開序幕，奏出熱情的宣敘調，單簧管隨後呼應。主題旋律優雅地晃動，由齊奏弦樂奏出，旋律交給大提琴後攀上其最高音區，再讓樂團把音樂推進至第一個高潮，然後大提琴令氣氛冷靜下來。木管奏出第二主題，氣氛漸見明亮。**第二樂章**充滿薩西克斯郊區特色。開端的大提琴宣敘調以顫抖的弓法和撥弦奏出，在此化身輕快旋律，有人形容為「仿如飛鳥般自由自在」，由大提琴逐句交給樂團。

**第三樂章**由大提琴奏出感情奔放的旋律，配以豐富的管弦樂伴奏，然而樂團氣氛突變，第四樂章隨即開始。**第四樂章**初時十分活潑，但大提琴很快就把速度減慢。最後大提琴同意帶領樂團奏起活潑的舞曲，然而不久卻變得悲傷。大提琴最終還是回到開端的宣敘調，樂團短時間內把樂曲帶到活躍但極傷感的結束。

中譯：鄭曉彤

Elgar groups the concerto's four movements into pairs, the **first movement** opening with an impassioned solo cello recitative answered by the clarinet. The main theme is a gracefully swaying melody introduced by unison strings before the cello takes it over and, after passing up into the instrument's very highest register, allows the orchestra to build the music up to its first great climax. The cello calms things down and the woodwind gives out the second main theme, which gradually lightens the mood. The **second movement** is full of the spirit of the Sussex countryside. The opening cello recitative, with its shivering bowing and pizzicato, turns into an airy melody which has been described as having "all the freedom of birds in flight" and, is passed one phrase at a time from the cello to the orchestra.

The **third movement** is an emotionally-charged melody from the cello with rich orchestral accompaniment. The orchestra then abruptly changes the mood for the **fourth movement**, which begins briskly enough, but is quickly slowed down by the cello. Eventually the cello agrees to lead the orchestra in a lively dance but before long a sense of tragedy impinges and, at last, the cello reverts to its opening recitative, after which the orchestra rapidly leads the concerto to its brisk but deeply sad conclusion.

BY DR MARC ROCHESTER

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#### 編制

獨奏大提琴、兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓及弦樂組。

#### INSTRUMENTATION

Solo cello, two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and strings.

## 穆索斯基〔阿殊堅納西配器〕《圖畫展覽會》

### MODEST MUSSORGSKY (1839-1881)

#### *Pictures at an Exhibition* (orch. ASHKENAZY)

「樂曲以深沉色彩為主，我只是隨著那深藏的陰沉情緒走。」

阿殊堅納西

“I have been guided by the deeper undercurrents of this predominantly dark-coloured piece.” – ASHKENAZY

《圖畫展覽會》是穆索斯基最著名的作品—或者正確點說，是「穆索斯基/拉威爾」最著名的作品。穆索斯基原作是鋼琴曲，拉威爾改編的管弦樂版本充滿法國色彩和光芒。可是這個版本雖是珠玉之作，但卻算不上是俄羅斯音樂。如果穆索斯基想像過管弦樂效果的話，那麼阿殊堅納西的版本應該更接近作曲家心中所想。阿殊堅納西為樂曲添上較深較濃的色調，突出原作獨特的俄羅斯色彩。

《圖畫展覽會》鋼琴曲從未在穆索斯基生前演出，樂曲1886年出版後也一直乏人問津；直到二十世紀，樂曲得到鋼琴家霍洛維茲和里赫特大力推崇，才漸受歡迎。

許多音樂家都認為《圖畫展覽會》理應以管弦樂團演出—包括指揮家亨利·伍德、史托哥夫斯基、哥恰科夫及哥塞維茲基〔委約拉威爾將《圖畫展覽會》改編成管弦樂曲的人就他〕。到了1980年代，阿殊堅納西也深有同感：

「把樂曲由鋼琴換到交響樂團這塊大畫布上的過程中，我對樂曲應該營造怎樣的結果，漸漸有了自己的看法……無論某一樂段的聲音多麼新穎、多麼輝煌，但營造效果不是為了效果本身；樂曲以深沉色彩為

*Pictures at an Exhibition* is Mussorgsky's best-known work. Or perhaps it's more accurate to say that it's Mussorgsky-and-Ravel's best-known work. Maurice Ravel's orchestration of Mussorgsky's original piano version abounds with French colour and brilliance. It's great music, but it's not Russian. Ashkenazy's own orchestration brings us closer to the kind of sound that Mussorgsky himself might have imagined. It colours in the pictures anew with darker, richer hues and brings to the foreground the distinctively Russian sound of the original.

The original piano version of *Pictures* was not performed in Mussorgsky's lifetime, and even after its publication in 1886 it did not become popular until it was championed by the 20th century pianists Vladimir Horowitz and Sviatoslav Richter.

Many musicians have felt that this music called for orchestral colours – including conductors Henry Wood, Leopold Stokowski and Sergei Gorchakov, as well as Serge Koussevitzky, who commissioned Ravel's orchestration. In the 1980s Vladimir Ashkenazy felt the same call. He writes:

“I developed my own personal vision of how the piece should sound when transposed from the piano to the larger canvas of the symphony orchestra....I have not been concerned with effect for its own sake, however inventive or brilliant a certain passage might sound, but instead I have





主，我只是隨著那深藏的陰沉情緒走。」

大家要是熟悉拉威爾配器的《圖畫展覽會》，那麼今晚的演出就能讓大家以全新角度欣賞穆索斯基這首名作，而且原汁原味。兩個版本有許多細節上的出入（下文會指出其中部分）；但主要的分別，在於拉威爾版本是華麗壯觀的管弦樂曲，而阿殊堅納西的版本卻充滿獨特的俄羅斯風情，「較沉也較暗」。

## 圖畫與樂曲

標題所提及的「展覽會」是穆索斯基友人、建築師兼藝術家赫特曼的紀念畫展。赫特曼在畫展之前一年去世，遺下數以百計的畫作。穆索斯基為了向友人致意，選取了其中十幅作為創作題材，寫成的樂曲令聽眾仿如置身展覽會之中，由一幅畫「漫步」至另一幅畫似的。

### 漫步 I

拉威爾以一支小號為〈漫步I〉掀開序幕，但阿殊堅納西卻用上三支小號（這也反映出他的配器整體來說偏重銅管樂），然後全體樂團加入。木管和弦樂要麼演奏旋律、要麼演奏低音線條，和聲由銅管樂來填滿。

### 矮人

赫特曼設計的胡桃夾子，造型是個細小的矮人拖著變了形的雙腿蹣跚而行。

〈矮人〉是幅諷刺畫—既怪誕又悲傷，既有壓迫感又怪可憐的—穆索斯基的原作誘使配器者採用有趣的管弦樂效果。拉威爾版本利用弦樂奏出長笛似的滑奏，效果神秘詭異；阿殊堅納西版本則

been guided by the deeper undercurrents of this predominantly dark-coloured piece.”

If you know Ravel's orchestration of *Pictures* then this performance offers a chance to hear the Mussorgsky's music anew and with its original vigour. There are many differences in the details (some of which are highlighted in the following notes). But the principal difference is the contrast between Ravel's spectacular orchestral showpiece and the distinctively Russian character - 'heavier and darker' - of Ashkenazy's version.

## THE PICTURES AND THE MUSIC

The 'exhibition' of the title was a memorial for Mussorgsky's friend, the architect and artist Viktor Hartmann, who had died the year before. From the hundreds of drawings, Mussorgsky chose ten for his musical tribute, assembled in a musical structure that places us at the exhibition itself, 'promenading' from picture to picture.

### Promenade I

Where Ravel begins the first Promenade with a single trumpet, Ashkenazy uses three trumpets - already suggesting the overall 'brassier' character of his orchestration - and then brings in the full orchestra. Woodwinds and strings are assigned either to the melody or the bass line, and it's the brass section that fills in the harmonies.

### Gnomus (Gnome)

*A design for a nutcracker showing a small gnome walking awkwardly on deformed legs.*

The Gnome is a caricature - grotesque and tragic, menacing and pitiful - and Mussorgsky's music for it invites intriguing orchestral effects. In Ashkenazy's version the eerie effect of Ravel's flute-like sliding sounds in the strings are replaced by muted double basses, whizzing up and down.

## 穆索斯基〔阿殊堅納西配器〕《圖畫展覽會》

### MODEST MUSSORGSKY (1839-1881)

#### *Pictures at an Exhibition* (orch. ASHKENAZY)

改用配弱音器的低音大提琴，飛快地走上走落。

#### 漫步 II

##### 古堡

中世紀古堡前方，有個唱著歌的吟遊詩人。

吟遊詩人所唱的歌帶有柔和輕快的意大利節奏，但旋律卻兼有哀婉的俄羅斯特色。拉威爾把這個旋律交給薩克管，令人一聽難忘；阿殊堅納西改用柔音雙簧管，令吟遊詩人的聲線更深沉，少了甜美，多了憂鬱。

#### 漫步 III

在杜伊勒里花園，小孩玩耍時爭吵。

在巴黎杜伊勒里花園散步；園內有群小孩，還有他們的保姆。

穆索斯基很喜歡小孩，將孩童的尖叫聲和說話聲刻劃得活靈活現。阿殊堅納西的配器纖體輕盈，而且彷如風馳電逝似的，反映出鋼琴家的觀點。

#### 拜德羅

用牛拉動的波蘭運貨車，車輪很大。

拉威爾讓大號奏出柔和、笨重的獨奏，低音弦樂和木管低聲襯托，彷彿遠遠看著運貨車似的。因此大家要做好心理準備了：阿殊堅納西安排了四支法國號，按照穆索斯基原譜所寫的「極強」音量演奏，震耳欲聾。

#### 漫步 IV

##### 小雞在蛋殼裡跳芭蕾舞

一幅細小的圖畫，是赫特曼為芭蕾舞劇《特里伊比》其中一個場景所畫的。

#### Promenade II

##### Il vecchio castello (The Old Castle)

*A medieval castle before which stands a singing troubadour.*

The minstrel sings in a gently lilting Italian rhythm, but his melody has a mournful Russian character and Ravel memorably gave it to the saxophone. Ashkenazy assigns it to the oboe d'amore, giving the minstrel's voice a darker character, less sweet and even more melancholy.

#### Promenade III

##### Tuileries. Dispute d'enfants après jeux (Tuileries. Children quarrelling at play)

*A walk in the gardens of the Tuileries in Paris with a group of children and their nurse.*

Mussorgsky liked children and he captures perfectly their childish shrieking and the shapes of their speech. In his orchestration, Ashkenazy reflects a pianist's view of the music, rapid and lightly textured.

#### Bydło (Oxen)

*A Polish wagon on enormous wheels drawn by oxen.*

In Ravel's orchestration, this is where the tuba enters with a gentle, lumbering solo over subdued lower strings and woodwinds – as if the wagon is being observed from a distance. So be prepared for a surprise: Ashkenazy has four horns blare forth with Mussorgsky's original marking of *fortissimo* (very loud!).

#### Promenade IV

##### Ballet des poussins dans leurs coques (Ballet of the Unhatched Chicks)

*A little picture by Hartmann for a scene in the ballet Trilby.*

Mussorgsky's tiny, imaginary ballet uses ornamental, fluttering woodwind lines and plucked strings to suggest the tapping of the chicks at their shells.



穆索斯基想像中的短小芭蕾舞曲一悸動似的木管樂線條採用了許多裝飾音型，再配合撥奏弦樂，刻劃出小雞敲打蛋殼的情景。

### 胖子和瘦子

兩個波蘭的猶太人，一貧一富。

1868年，赫特曼送了兩幅素描給穆索斯基，描繪桑多梅日鎮上兩個猶太人，一貧一富。這一段音樂將兩幅素描共治一爐：窮人向富人乞討。首先登場的是自信、威風的富人高登堡，由全體弦樂代表，加上高雅的法國號點綴。拉威爾用大家熟悉的小號配弱音器代表窮人舒穆勒，但阿殊堅納西則將這個結結巴巴、牙齒打顫的聲部交給獨奏小提琴。

### 漫步 V

拉威爾的版本刪除了多段〈漫步〉，阿殊堅納西把其中一段還原。〈漫步〉主題變得較雄渾，小號再次成為主角。

### 利莫日市場

市集裡的法國婦女。

根據穆索斯基的大綱，這群婦女正在說東家長西家短：牛走失啦、鄰居的假牙啦、某人的鼻子又大又紅啦。音樂急急忙忙的好不興奮——大家都知道，「大新聞」總是不等人的！

### 墓穴：羅馬墳墓

#### 跟亡靈說亡靈的語言

畫中人就是赫特曼本人，靠著燈籠的光探看巴黎的墓穴。

這兩個相連的樂章靈感來自同一意象。配器十分簡樸，銅管樂奏出緩慢、持續的音符，描繪地

### 'Samuel' Goldenberg und 'Schmuyle'

*Two Polish Jews, rich and poor.*

In 1868 Hartmann had given Mussorgsky two sketches, those of the rich and the poor Jew from the town of Sandomierz. The two sketches are combined in music: the poor man begging from a rich one. Goldenberg appears first – assertive and powerful – with the full strings punctuated by the noble horns. And instead of the familiar muted trumpet that Ravel uses for Schmuyle's voice, Ashkenazy gives the stuttering, teeth-chattering part to a solo violin.

### Promenade V

Ashkenazy here restores one of the Promenades that Ravel omitted. Again, the trumpets lead the way in one of the heavier statements of this theme.

### Limoges. Le marché (Limoges Market)

*French women in the market place.*

Mussorgsky's outline for the music suggests these women are gossiping: about a lost cow, a neighbour's dentures, someone's big red nose. The music races about excitedly – as everyone knows, the big news cannot wait!

### Catacombs. Sepulcrum romanum (Catacombs. A Roman Sepulchre)

#### Con mortuis in lingua mortua (With the Dead in a Dead Language)

*Hartmann's picture shows the artist himself looking at the catacombs in Paris by the light of a lantern.*

This pair of linked movements was inspired by a single image. The underground tombs and faintly glowing skulls are depicted with a stark scoring of slow, sustained notes for the brass section. The mood of sombre introspection is sustained with an evocation of the *Promenade* theme, which Ashkenazy assigns to horns and trumpet against trembling high strings and the nervous ringing of the celesta's bell-like sounds.

## 穆索斯基〔阿殊堅納西配器〕《圖畫展覽會》

# MODEST MUSSORGSKY (1839-1881)

## *Pictures at an Exhibition* (orch. ASHKENAZY)

下墓穴和隱隱發光的骷髏。〈漫步〉主題響起；阿殊堅納西安排法國號和小號演奏主題，由不斷抖動的高音弦樂、彷彿焦慮鐘聲的鐘琴襯托，瀰漫著一片憂鬱內省的情緒。

### 女巫芭比亞加（雞腿上的茅屋）

赫特曼的素描，畫了一個造型時鐘—造型是女巫芭比亞加建在雞腿上的茅屋。穆索斯基還加上芭比亞加坐在鉢裡飛行的情景。

俄羅斯小孩都是聽著女巫芭比亞加的故事長大的。女巫芭比亞加是會把小孩抓來吃的魔頭，住的房子建在雞腿上。芭比亞加跟西方女巫不同：芭比亞加坐在鉢裡飛行，靠杵來驅動；掃帚只有一個用途—用來清理自己路過的痕跡。音樂驚心動魄，無堅不摧。

### 基輔的大門

赫特曼的素描，畫了他設計的基輔城門。城門按照舊俄羅斯風格設計，有個頭盔似的拱頂。

這個城門是赫特曼1869年的參賽設計。事實上大門從未動工，但赫特曼卻認為那是自己的得意之作。阿殊堅納西以木管、法國號和兩座豎琴漣漪似的音型掀開序幕。作曲家引用了一首俄羅斯東正教聖歌的選段，第一段由憂鬱的弦樂奏出，第二段由法國號在高音區奏出。俄羅斯特色的嘹亮鐘聲響起，〈漫步〉主題重現。作曲家在此營造出宏偉洪亮的高潮；即使曲中沒有其他宏偉的樂段，至少這段音樂需要相應的配器來配合作曲家壯麗的構思。

中譯：鄭曉彤

### Baba Yaga (The Hut on Hen's Leg)

*Hartmann's drawing shows a clock in the form of Baba Yaga's Hut on Hen's Legs. Mussorgsky has added the ride of Baba Yaga in her mortar.*

Russian children grow up with the fairytale of Baba Yaga, the witch who lives in a hut mounted on hen's legs and eats children. Unlike Western witches, Baba Yaga travels in a mortar propelled by a pestle - her broomstick is strictly for sweeping over her tracks. The music is terrifying and inexorable.

### The Great Gate of Kiev

*Hartmann's drawing shows his design for a gate in the city of Kiev. The gate is in the old Russian style, with a cupola in the form of a helmet.*

Hartmann designed his gate for a competition in 1869. It was never built but he considered it his masterpiece. Ashkenazy begins with woodwinds, horns and a pair of rippling harps. A quotation from a Russian Orthodox chant is introduced with sombre strings, and a second chorale is given to the high horns. Then there is a characteristically Russian peal of bells, and the *Promenade* theme rings out. Here, if nowhere else, *Pictures* demands an orchestral sound in the spirit of Mussorgsky's mighty and sonorous climax.

ABRIDGED FROM A NOTE BY YVONNE FRINDLE © 2008

### 編制

三支長笛〔其一兼短笛〕、三支雙簧管〔其一兼英國管〕、四支單簧管〔其一兼低音單簧管〕、兩支巴松管〔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、兩座豎琴、鋼片琴及弦樂組。

### INSTRUMENTATION

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



## 阿殊堅納西 VLADIMIR ASHKENAZY

指揮 conductor

阿殊堅納西出生於俄羅斯，是少數在鋼琴演奏和指揮事業上同樣擁有傑出成就的音樂家。他於1955年蕭邦國際大賽及1956年伊麗莎白女王國際大賽勝出後開展國際事業，非凡造詣啟發全球無數音樂愛好者。

指揮樂團是阿殊堅納西過去二十年來主要的音樂活動。他與愛樂管弦樂團緊密合作多年，由2000年起擔任桂冠指揮。他同時也是歐盟青年樂團音樂總監，以及冰島交響樂團和NHK交響樂團兩個樂團的桂冠指揮。於2009-13年，他出任悉尼交響樂團首席指揮和藝術顧問。之前曾擔任捷克愛樂首席指揮及日本NHK交響樂團音樂總監。他與多個知名樂團長期緊密合作，包括克里夫蘭樂團和柏林的德意志交響樂團等，同時為不少世界頂尖的樂團擔任客席指揮。

阿殊堅納西對鋼琴藝術的投入程度多年來一直不減，近期則專注錄音工作，曲目極其廣泛，包括於1999年贏得格林美獎的蕭斯達高維契《前奏曲與賦格曲》、巴赫《十二平均律曲集》和貝多芬《迪阿貝利變奏曲》。Decca唱片於2013年春天期間發行《阿殊堅納西與Decca五十周年》一套五十隻CD套裝，以紀念他與唱片公司多年的合作關係。2014年，Decca亦推出阿殊堅納西之拉赫曼尼諾夫鋼琴音樂精選專輯，包羅了龐大的作品目錄。

One of the few artists who has combined a successful career as a pianist and conductor, Russian born Vladimir Ashkenazy first came to prominence on the world stage in the 1955 Chopin Competition in Warsaw and as first prize winner of the Queen Elisabeth Competition in Brussels in 1956. His extraordinary career encompasses a vast range of activities and offers inspiration to music-lovers worldwide.

Conducting has formed the larger part of his activities for the past 20 years. He continues his longstanding relationship with the Philharmonia Orchestra, of which he was appointed Conductor Laureate in 2000. Additionally, Ashkenazy holds the titles of Music Director of the European Union Youth Orchestra and Conductor Laureate of both the Iceland and NHK Symphony orchestras. He has also previously held posts as Principal Conductor and Artistic Advisor to the Sydney Symphony Orchestra (2009-13), Chief Conductor of the Czech Philharmonic Orchestra and Music Director of NHK Symphony Orchestra. He maintains strong links with a number of other major orchestras including The Cleveland Orchestra and Deutsches Symphonie-Orchester Berlin, as well as making guest appearances with leading orchestras all over the world.

Ashkenazy maintains his devotion to the piano, these days mostly in the recording studio, where he continues to build his extensive recording catalogue with releases such as the 1999 Grammy award-winning Shostakovich *Preludes and Fugues*, Bach's *Wohltemperierte Klavier* and Beethoven's *Diabelli Variations*. Spring 2013 saw the release of *Ashkenazy: 50 Years on Decca* - a box-set comprised of 50 CDs to celebrate Ashkenazy's long standing relationship with Decca Classics. In 2014, Decca also releases a milestone collection of Ashkenazy's vast catalogue of Rachmaninov's piano music.

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梵志登 Jaap van Zweden  
音樂總監 Music Director

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年輕的莫扎特

# THE YOUNG MOZART

梵志登 Jaap van Zweden

音樂總監 Music Director

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## 嘉貝蒂 SOL GABETTA

大提琴 cello

自2004年與維也納愛樂首度合作，並獲得瑞信青年藝術家大獎開始，大提琴家嘉貝蒂即於國際樂壇打響名堂。曾與她合作的頂尖樂團包括法國國家管弦樂團、倫敦愛樂樂團及皇家阿姆斯特丹音樂廳樂團等等，並與安東尼尼、溫力高斯、艾拉斯-卡薩多、亨格布洛克等著名指揮經常合作。

今個樂季的重要演出包括：夥拍歷屆爵士指揮的柏林愛樂樂團，分別在巴登-巴登及柏林愛樂常規樂季中演出，和帕帕諾及羅馬聖西西利亞音樂學院樂團巡演，以及與華盛頓國家交響樂團演出。嘉貝蒂對室樂演奏充滿熱忱，常與知名音樂家合作，此外又於瑞士創辦「素斯堡」室樂音樂節。她於2007年榮獲首個古典迴聲大獎後，再兩度獲獎，包括她廣獲好評的艾爾加大提琴協奏曲錄音。

嘉貝蒂生於阿根廷，十歲便已獲得首個音樂獎項，旋即再於莫斯科柴可夫斯基大賽及慕尼黑ARD國際音樂大賽中獲獎。她曾獲格林美獎提名，並獲頒2010留聲機年度青年藝術家獎。於2013年，嘉貝蒂獲頒古典迴聲年度器樂家大獎。

嘉貝蒂用以演奏的是一把極為珍貴的1759年瓜達尼尼名琴，由拉恩文化基金慷慨資助。

Internationally acclaimed since her 2004 debut with the Wiener Philharmoniker and Valery Gergiev and winner of the Crédit Suisse Young Artist Award, cellist Sol Gabetta has worked with ensembles including Orchestre National de France, London Philharmonic Orchestra, and Royal Concertgebouw Orchestra. Gabetta works regularly with conductors including Giovanni Antonini, Mario Venzago, Pablo Heras-Casado and Thomas Hengelbrock, among others.

Highlights this season include Gabetta's debut with the Berliner Philharmoniker and Sir Simon Rattle in Baden-Baden in April 2014 as well as an invitation to perform in the orchestra's season in May 2014, a tour with the Accademia Nazionale di Santa Cecilia and Antonio Pappano and performances with the National Symphony Orchestra Washington.

A devoted chamber musician, Gabetta performs with distinguished partners. She also founded her own chamber music festival, 'Solsberg', in Switzerland. Following her first ECHO Klassik Award in 2007, Gabetta won the prize for the second time in 2009 and a third for her celebrated recording of Elgar's cello concerto.

Born in Argentina, Gabetta won her first competition at the age of ten, and was soon followed by commendations at Moscow's Tchaikovsky Competition and the ARD International Music Competition in Munich. A Grammy Award nominee, Gabetta received the Gramophone Young Artist of the Year Award in 2010. In 2013, Gabetta was named Instrumentalist of the Year at the ECHO Klassik Awards.

Thanks to a generous private stipend by the Rahn Kulturfonds, Gabetta performs on one of the very rare and precious cellos by G.B. Guadagnini from 1759.

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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# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

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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  
Wong Sze-hang/Second  
Associate Concertmaster



朱蓓/第三副團長  
Bei De Gaulle/Third  
Associate Concertmaster



把文晶  
Ba Wenjing



程立  
Cheng Li



桂麗  
Gui Li



許致雨  
Anders Hui



李智勝  
Li Zhisheng



龍希  
Long Xi



毛華  
Mao Hua



梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



王亮  
Wang Liang



徐恆  
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 Moonsun



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



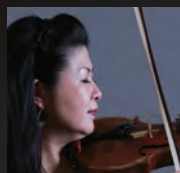
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Martin Poon Ting-leung



華嘉蓮  
Katrina Rafferty



韋鈴木美矢香  
Miyaka Suzuki Wilson



冨田中知子  
Tomoko Tanaka Mao



黃嘉怡  
Christine Wong Kar-ye



周騰飛  
Zhou Tengfei



## 中提琴 VIOLAS



● 凌顯祐  
Andrew Ling



■ 李博  
Li Bo



▲ 熊谷佳織  
Kaori Wilson



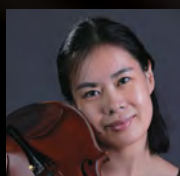
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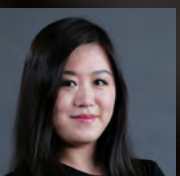
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Wang Jun



張姝影  
Zhang Shu-ying

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Richard Bamping



■ 方曉牧  
Fang Xiaomu



▲ 林穎  
Dora Lam



陳屹洲  
Chan Ngat Chau



陳怡君  
Chen Yi-chun



張明遠  
Cheung Ming-yuen



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



李銘蘆  
Li Ming-lu



宋亞林  
Yalin Song

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George Lomdaridze



▲ 姜馨來  
Jiang Xinlai



張沛姬  
Chang Pei-heng



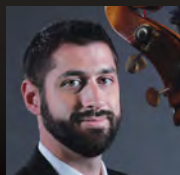
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Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

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

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 長笛 FLUTES



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Megan Sterling



▲ 盧韋歐  
Olivier Nowak



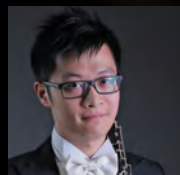
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Linda Stuckey



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull



關尚峰  
Kwan Sheung-fung

### 短笛 PICCOLO

### 雙簧管 OBOES

### 英國管 COR ANGLAIS

### 單簧管 CLARINETS

### 低音單簧管 BASS CLARINET

### 巴松管 BASSOONS

### 低音巴松管 CONTRA BASSOON



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Andrew Simon



▲ 史家翰  
John Schertle



劉蔚  
Lau Wai



● 莫班文  
Benjamin Moermond



▲ 李浩山  
Vance Lee



崔祖斯  
Adam Treverton Jones

### 圓號 HORNS



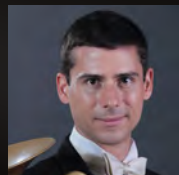
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Jiang Lin



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



高志賢  
Marc Gelfo



李少霖  
Homer Lee



李旭妮  
Natalie Lewis

### 小號 TRUMPETS



● 麥浩威  
Joshua MacCluer



▲ 莫思卓  
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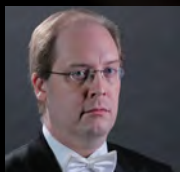


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「青少年聽眾」計劃



# YOUNG AUDIENCE SCHEME



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### 會員專享：

- 與著名音樂家及世界樂壇  
近距離接觸
- 音樂會門票折扣優惠  
(學生：四五折，成人：九折)
- 免費欣賞至少一場港樂精選音樂會
- 音樂博賞工作坊及樂隊大師班
- 音樂會公開試演
- 積分獎勵計劃和榮譽
- 電子會員通訊
- 特別節目邀請優惠

只要你是全日制香港中、小學生，便可以立即參與我們的計劃，成為HK Phil Junior，讓古典音樂伴著你成長，成為你終生好友！

由香港管弦樂團主辦，香港董氏慈善基金會贊助的「青少年聽眾」計劃會員 - HK Phil Junior，可透過參與不同的音樂活動及精選音樂會，與港樂及世界各地的音樂家作近距離的接觸。除此之外，更可享受有全年港樂音樂會門票折扣，及其他積分獎勵計劃和獎賞。

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!

Presented by the HK Phil and sponsored by The Tung Foundation - Young Audience Scheme offers you exclusive access to your orchestra and world-class musicians. Being an HK Phil Junior, you will enjoy the activities, events organized by us, year-round privileges and discounts as well as our rewards scheme with souvenirs.

### Members will enjoy:

- Exclusive opportunities to meet world-class musicians
- HK Phil concert ticket discounts (Student: 55% off, accompanying adults: 10% off)
- Special invitations to attend at least one HK Phil concert for free
- Music appreciation talks and instrumental masterclasses
- Open rehearsals
- Bonus point system and souvenirs
- E-newsletters
- Discounts at designated merchants

梵志登 Jaap van Zweden  
音樂總監 Music Director

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# 『青少年聽眾』計劃參加表格 YOUNG AUDIENCE SCHEME ENROLLMENT FORM

# 2013-2014

## 個人資料 PERSONAL DETAILS 請以英文正格填寫 Please print in English in BLOCK letters.



姓名 Name (英文 English) \_\_\_\_\_ (中文 Chinese) \_\_\_\_\_

出生日期 Date of Birth \_\_\_\_\_ 年 Year \_\_\_\_\_ 月 Month \_\_\_\_\_ 日 Day \_\_\_\_\_ 年齡 Age \_\_\_\_\_ 性別 Sex \_\_\_\_\_

身份證 / 出生證明書號碼 HKID or Birth Certificate No. \_\_\_\_\_ ( )

電郵地址 Email address \_\_\_\_\_

\*必須填寫至少一個電郵地址，樂團日後將以此電郵發放免費音樂會通訊及活動資料。  
You must provide at least one email address so as to receive our latest news about free concerts and events.

地址 Address (英文 English) \_\_\_\_\_

電話 Tel (住宅 Home) \_\_\_\_\_ (手提 Mobile) \_\_\_\_\_

學校名稱 School Name (英文 English) \_\_\_\_\_ \*如非經學校報名，請附上學生證明文件。  
Please provide student identification if you are not enrolling via school.

9月升讀班級 Class in September \_\_\_\_\_ 小學 Primary  中學 Secondary

如屬YAS舊會員，請填寫會員編號  
If you were a YAS member, please fill in your membership number: \_\_\_\_\_

## 會籍 MEMBERSHIP

會籍有效期 Membership Period: 1/9 – 31/8

新會員 New Member 會費 Membership fee: HK\$60  舊會員 Old Member 會費 Membership fee: HK\$50



## 付款方法 PAYMENT

支票付款 By Cheque 支票抬頭：『香港管弦協會有限公司』 Payee: "The Hong Kong Philharmonic Society Ltd."  
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### 現金付款 By Cash

- 親自前往本樂團辦事處繳交 Make a cash payment at our office during office hours  
(辦公時間 Office hours: 星期一至五 Mon-Fri 9:00am – 12:30pm, 1:30 – 5:45pm，公眾假期除外 except public holidays)
- 將會費以現金直接存入 / 轉賬至『香港管弦協會有限公司』戶口 (匯豐銀行002-221554-001) · 請連同轉賬收據副本交回本會。  
Pay the membership fee by cash into the "The Hong Kong Philharmonic Society Ltd." account (HSBC Account No. 002-221554-001).  
Please enclose the photocopy of ATM customer advice / Pay-in slip to us.

### 信用卡付款 By Credit Card

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請在我的信用卡戶口記賬港幣 Please debit my credit card amount with HK\$ \_\_\_\_\_

信用卡號碼 Credit Card No. \_\_\_\_\_ 持卡人姓名 Cardholder's Name \_\_\_\_\_

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\*收到表格後，我們將盡快於四星期內郵寄會員證及有關資料至府上。 Your membership card and information will be sent out within 4 weeks after receipt of enrollment form.  
個人資料將用於寄發會員及樂團資訊，若不欲接收，請致函通知本會。 Your personal information will be used for sending member and HK Phil news; if you do not want to receive our information, please inform us in writing.

香港九龍尖沙咀香港文化中心行政大樓八樓 Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon, Hong Kong.  
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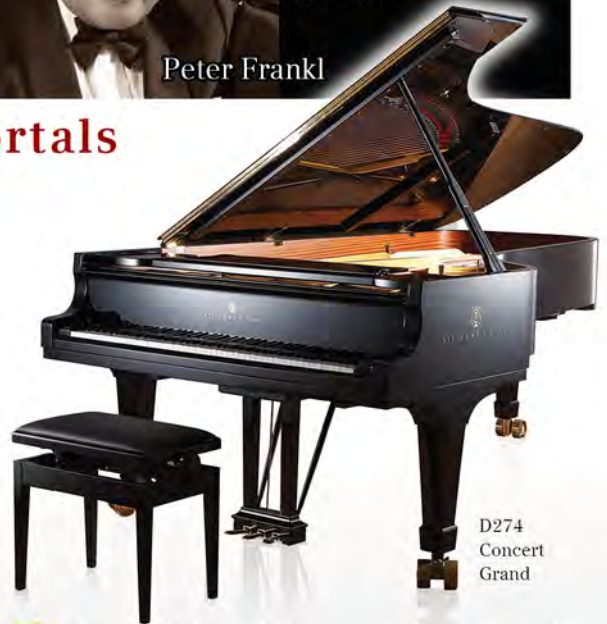
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