

SEASON OPENING CONCERTS

conducted by Music Director

JAAP VAN ZWEDEN

with YEFIM BRONFMAN, piano

5 & 6-9-2014
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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獻辭 MESSAGE

曾德成
民政事務局局長
Tsang Tak-sing
Secretary for Home Affairs

今晚是香港管弦樂團2014/15樂季的揭幕音樂會。作為亞洲首屈一指的樂團，港樂將在梵志登大師的領導下，聯同國際著名鋼琴家布朗夫曼，展開令人振奮的新樂季。

梵志登大師剛踏入於港樂的第三個樂季。在他的領導下，港樂上季度前赴內地四個城市及台北巡迴演出，備受好評，令香港作為世界級文化大都會的聲譽更上層樓。在此謹祝港樂來年的歐洲巡演能續創佳績。

欣逢今年香港文化中心二十五周年誌慶，港樂作為場地伙伴亦將參與慶祝。香港特區政府一直支持本地的文化藝術發展，亦喜見港樂多年來獲得本地企業大力支持，使樂團得以持續發展，並體現本地企業與文化共融的互惠關係。

謹祝香港管弦樂團新樂季演出成功，並希望大家今晚能盡興而歸。

Tonight's concert marks the opening of the Hong Kong Philharmonic Orchestra's 2014/15 season. With Maestro Jaap van Zweden at the helm, and a programme featuring renowned pianist Yefim Bronfman, the HK Phil once again embarks on an exciting season as a leading orchestra in Asia.

This is Maestro Jaap van Zweden's third season as the HK Phil's Music Director. Under his baton, the HK Phil has garnered critical acclaim abroad with its highly successful tours to Mainland China and Taipei last season. HK Phil's artistic achievements strengthen Hong Kong's reputation as a world-class cultural hub. I wish the orchestra even greater success in its Europe tour in 2015.

This year, the HKPhil, as a venue partner, will also celebrate the 25th anniversary of the Hong Kong Cultural Centre. The Hong Kong Government is committed to promoting the development of arts and culture. We are very pleased to see the strong corporate support given to HK Phil, which is a vital factor behind the continued success enjoyed by the orchestra. It is an excellent example of the mutually beneficial relationship between business and culture in this vibrant city.

I wish the Hong Kong Philharmonic Orchestra a very successful season, and wish you all a wonderful evening.



獻辭 MESSAGE

劉元生
香港管弦協會董事局主席

Y. S. Liu
Chairman, Board of Governors
The Hong Kong Philharmonic Society Limited

歡迎各位蒞臨港樂2014/15樂季揭幕音樂會。

踏入梵志登大師於港樂的第三個樂季，我們為大家準備了許多精彩節目。除了邀約了世界頂級的音樂家獻技，也會於2015年1月呈獻華格納的《萊茵的黃金》，拉開港樂《指環》四部曲的序幕。另外，繼上季成功到內地四個城市及台北巡迴演出，港樂將再次出埠，到歐洲巡演。

港樂能夠擁有今日的成就，全賴一班和我們有共同理念的伙伴一直以來的支持。我們十分感謝香港特區政府透過民政事務局每年的資助，令港樂得以穩定地持續發展，今季樂團更能增添成員，是樂團有史以來最具規模的樂季。

同時，我們十分榮幸太古集團慈善信託基金繼續以首席贊助的身份支持港樂，與我們攜手把古典音樂推廣至更多的聽眾。亦衷心感謝香港賽馬會慈善信託基金的支持，讓港樂能舉辦「賽馬會音樂密碼教育計劃」，培育下一代認識和欣賞古典音樂。此外，也藉此機會向各贊助機構和善長仁翁一直以來的支持表示由衷謝意。

最後，感謝各位蒞臨今晚樂季揭幕音樂會，期望各位享受今晚的演出，亦會喜歡港樂今季的節目。

祝願大家有一個愉快的晚上。

I would like to extend a warm welcome to you at our 2014/15 Season Opening.

For Maestro Jaap van Zweden's third season as Music Director, we are going to present many exciting programmes in 2014/15. Our roster of guest artists once again includes many of the biggest stars in classical music. We also bring our multi-year celebration of Wagner's Ring Cycle, beginning with *Das Rheingold* in January 2015. After the successful tours to Mainland China and Taipei last season, the HK Phil will once again embark on a tour, this time to Europe.

For the HK Phil to continue its many projects, I must thank our partners who share in our beliefs and who have given us generous support along the way. We are deeply grateful for the funding from the Hong Kong SAR Government through the Home Affairs Bureau, which not only ensures a stable development of the Orchestra but also allows the hiring of additional musicians in this season possible, making the HK Phil the biggest in our history.

The Swire Group Charitable Trust, our Principal Patron, has been a visionary partner in our common goal to promote classical music to a wider community. The Hong Kong Jockey Club Charities Trust is another generous partner in the *Jockey Club Keys to Music Education Programme*. Also I would like to thank all the corporate sponsors, foundations and individual donors for their continuous support to the HK Phil over the years.

Last but not least, thank you for being with us tonight. I wish you all a very enjoyable evening – the first of many superb programmes in the HK Phil's 2014/15 season.



獻辭 MESSAGE

梵志登
香港管弦樂團音樂總監

Jaap van Zweden
Music Director
Hong Kong Philharmonic Orchestra



歡迎大家蒞臨2014/15樂季揭幕音樂會——這是港樂第四十一個職業樂季，也是我第三年擔任港樂音樂總監。

去年是港樂職業化四十周年誌慶，我們有許多大型演出：我十分榮幸帶領港樂在內地和台北巡演，此外還與郎朗、葛納、蒂博代，以及許多傑出音樂家聯手獻藝，更舉行了像四十周年音樂會和《馬太受難曲》那樣盛大的音樂會。港樂達到前所未有的頂峰！

然而我看著未來一年為大家、為港樂準備的節目，實在十分興奮：《指環》演出計畫正式展開；亦有重要的巡迴演出，我會指揮港樂在歐洲好些最頂尖的音樂廳表演；另外，多位卓越的音樂家親臨香港與港樂合作：齊默曼、郎朗、王羽佳只是其中三位。而今晚，為各位獻藝的正是鋼琴詣藝無與倫比的大師布朗夫曼。

希望大家也跟我同樣雀躍，並繼續與港樂同行。

Welcome to our Season Opening Concert for 2014/15 – our 41st season and my third as Music Director.

The past year saw us celebrate forty years in style, with many major projects. I was proud to conduct the orchestra in Mainland China and Taipei. We worked with Lang Lang, Matthias Goerne, Jean-Yves Thibaudet, and many more great musicians. And there were concerts like our 40th Anniversary Gala and the *St Matthew Passion*. It might be hard to see how we could surpass our achievements in this past season!

But when I look at what is in store for you and your orchestra in the coming year, I am really excited. We begin our Ring Cycle project. I will be conducting the orchestra on a major tour including some of Europe's finest concert halls. Great artists will be joining us in Hong Kong: Frank Peter Zimmermann, Lang Lang, Yuja Wang to name but three. And tonight you will hear Yefim Bronfman, an unsurpassed master of the piano.

I hope that you too feel this excitement, and will continue with us on our journey – beginning tonight.



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2014/15 樂季揭幕音樂會

SEASON OPENING



BRAHMS

-44'

布拉姆斯：D小調第一鋼琴協奏曲，op. 15

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莊嚴地

慢板

輪旋曲〔不太快的快板〕

Piano Concerto no. 1 in D minor, op. 15

Maestoso

Adagio

Rondo (Allegro non troppo)

中場休息 interval

WAGNER

-17'

華格納：《崔斯坦與伊索爾德》：前奏曲及愛之死

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Tristan und Isolde: Prelude and Liebestod

R. STRAUSS

-24'

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Der Rosenkavalier Suite

梵志登，指揮

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Jaap van Zweden, conductor

布朗夫曼，鋼琴

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Yefim Bronfman, piano



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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 and London Philharmonic Orchestras. Recently conducted Berlin Philharmonic and Vienna Philharmonic.

與芝加哥交響樂團、克里夫蘭管弦樂團、費城管弦樂團、紐約愛樂及倫敦愛樂合作。最近受邀指揮柏林愛樂樂團及維也納愛樂樂團。

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

SAM OLLUVER, SOUTH CHINA MORNING POST

HK Phil

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



林凡

志登

〔梵志：清淨之志，登：達到〕



感謝伙伴

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布拉姆斯 D小調第一鋼琴協奏曲，op. 15

JOHANNES BRAHMS (1833-1897)

Piano Concerto no. 1 in D minor, op. 15

莊嚴地

慢板

輪旋曲〔不太快的快板〕

Maestoso

Adagio

Rondo (Allegro non troppo)

第一鋼琴協奏曲是布拉姆斯第一次寫作的大型管弦樂作品，當時他除了鋼琴曲和獨唱曲，還沒有其他作品。樂曲初時反應不算好，但今天則被視為曠古爍今的鋼琴與樂團傑作。

The Piano Concerto no. 1 was Brahms's first attempt at writing an extended work for orchestra; his compositional efforts up to that time had been confined to music for piano and solo voice. Though not immediately successful, the Concerto in its final form as heard today stands as one of the most monumental works in the entire literature for piano and orchestra.

1853年9月，剛剛二十出頭的布拉姆斯到杜塞道夫去拜訪舒曼，手上拿著小提琴家姚阿幸寫的介紹信。有作者在舒曼傳記中寫道：「這一刻在音樂史上極為重要。」舒曼夫婦（舒曼太太就是傑出鋼琴家克拉拉·舒曼）與布拉姆斯一見如故；布拉姆斯更在杜塞道夫逗留了差不多兩個月才回漢堡老家。可是到了1854年2月27日，舒曼卻突然離家，身上僅僅穿著晨褸和臥室拖鞋，在滂沱大雨裡走到萊茵河的橋上一躍而下；雖然性命得保，餘生卻要在波恩附近的療養院度過。

In September 1853 Brahms, then just 20 years old, travelled to Düsseldorf with a letter of introduction from the violinist Joseph Joachim to pass on to Robert Schumann. As one of Schumann's biographers put it, "it was one of the great moments of musical history". An immediate and close friendship grew up between Brahms and both Schumann and his wife, Clara, a brilliant concert pianist, and Brahms stayed in Düsseldorf for almost two months before returning to his parents' home in Hamburg. But on 27th February 1854, Schumann walked out of his house in the pouring rain dressed only in his dressing gown and bedroom slippers, and made his way to a bridge from which he jumped into the River Rhine. He was rescued but spent the remainder of his days in an asylum near Bonn.

這時克拉拉正懷著舒曼的第八個孩子，而且臨盆在即，便連忙聯絡布拉姆斯。布拉姆斯丟下所有事情趕到杜塞道夫，直

Clara, expecting the birth of their eighth child, contacted Brahms who dropped everything and rushed to Düsseldorf, remaining there until Schumann died in July 1856. He was clearly passionately



到1856年7月舒曼過世後才離開。克拉拉是眾所周知的大美人，雖然比布拉姆斯年長十四年，但後者顯然對她癡心一片。學者蓋爾指出：「兩人持續的親密關係對布拉姆斯來說肯定是危險的，特別是他還十分年輕。有一次，克拉拉去了鹿特丹巡迴演出。布拉姆斯受不了沒有她的日子，沒幾天就跟著跑到鹿特丹去了。」雖然布拉姆斯對克拉拉似乎一直維持著柏拉圖式的感情，但他的創作原動力看來已大打折扣：雙鋼琴奏鳴曲在他到達杜塞道夫一個月後動筆，但其後兩年卻無甚進展，直到返回漢堡後才再認真寫作：他還試過把雙鋼琴奏鳴曲改寫成交響曲，到頭來又覺得寫成鋼琴協奏曲效果更佳——也就是後來的D小調第一鋼琴協奏曲了。D小調第一鋼琴協奏曲1859年1月在萊比錫首演，布拉姆斯親自擔任獨奏。

寫作大型管弦樂作品，布拉姆斯還是第一次；樂曲初時反應也不算好。正如他自言：「對於這首曲子，人人都一言不發。這次失敗對我可沒影響，只要改良一下結構，曲子還是討人歡喜的。畢竟我還在試驗，還在摸索。」當時布拉姆斯除了鋼琴曲和獨唱曲，就沒有其他作品了。寫作此曲期間，他曾向音樂家奧圖·格林姆討教。兩人在杜塞道夫認識；雖然格林姆的作曲才華僅屬平庸，但他寫管弦樂曲的經

devoted to Clara who, although 14 years his senior, was by all accounts a very beautiful woman. As the writer Hans Gal has pointed out, “Their constant, intimate nearness must have been dangerous for him, especially because of his extreme youth. When she had to go to Rotterdam on a concert tour, for example, he followed her within a few days because he could not stand her absence”. It seems that Brahms’s devotion to Clara Schumann remained on an entirely platonic level, but it certainly appeared to stifle his creative impulses and although he started work on a Sonata for Two Pianos just a month after arriving in Düsseldorf, he did little more than tinker with it over the course of the next two years. Only when he was back in Hamburg did he settle down to work seriously on it, deciding first of all to convert it into a symphony and finally realising that it would work better as a piano concerto. The work was eventually premièred by Brahms himself in Leipzig during January 1859 as his Piano Concerto no. 1 in D minor.

This was Brahms’s first attempt at writing an extended work for orchestra, and it was not immediately successful; as Brahms himself wrote, “Nobody breathed a word about the composition. This failure leaves me completely unaffected, but once I have improved its anatomy the Concerto will please. After all I am still experimenting and groping my way”. In his experiments Brahms had sought the advice of Otto Grimm, a musician he had met in Düsseldorf. Although Grimm was only a mediocre talent so far as composing went, he did have more experience of writing for orchestra than Brahms, whose compositional efforts up to that time had been confined to music for piano and solo voice. Having completed the work’s first movement (although at that time it was still intended to be a symphony) Brahms sent the manuscript to Joachim with a covering letter, “Whatever may be good in it is

布拉姆斯 D小調第一鋼琴協奏曲，op. 15

JOHANNES BRAHMS (1833-1897)

Piano Concerto no. 1 in D minor, op. 15

驗確實比布拉姆斯豐富。第一樂章〔當時仍是「交響曲」〕完成後，布拉姆斯就把樂譜寄給姚阿辛，請他過目，附信上寫道：「寫得好的，都是格林姆的功勞；寫得不好的，要麼是他看漏了眼，要麼是因為我固執。」大家今天聽到的是樂曲的最終面貌——曠古爍今的鋼琴與樂團傑作一首。

第一樂章開始時的英雄式主題既激情又充滿戲劇性，也許反映出布拉姆斯決意與身邊發生的種種不幸鬥爭到底。鋼琴很遲才加入，音樂一下子變得發人深省；後來出現的主題不但像首讚美詩，而且極具舒曼風範；法國號奏出的主題優雅而令人欣慰，可說表達出布拉姆斯對克拉拉的感情。

布拉姆斯自言第二樂章是「克拉拉的肖像」，開端主題上方的題詞婉言提及克拉拉的亡夫。樂章情意綿綿，與前一樂章的傷痛形成強烈對比；激情偶然迸發，既克制又短暫，總數也不過一兩次。

第三樂章以鋼琴活力充沛地開始；樂章既有力又熱鬧，跟舒曼夫婦都沒有明顯的情感關聯，只是鋼琴卻有大量華麗輝煌的炫技機會。

中譯：鄭曉彤

entirely due to Grimm. That which is faulty or bad was either overlooked by Grimm or else left in because of my own stubbornness." Nevertheless in its final form, as heard today, the Concerto stands as one of the most monumental works in the entire literature for piano and orchestra.

The **first movement** opens with an heroic theme full of drama and passion, possibly signifying Brahms's defiant reaction to the tragic events surrounding him at the time, but with the soloist's long-delayed appearance, the mood becomes momentarily more introspective. Later in the movement a hymn-like theme emerges, strongly reminiscent of Schumann, while an elegant yet comforting theme given to the horn might be said to express Brahms's feelings for Clara.

Brahms himself described the **second movement** as "a portrait of Clara Schumann", while an inscription above the opening theme refers obliquely to Clara's deceased husband. It is certainly a movement full of tenderness, in marked contrast to the traumas that have gone before, and its one or two small outbursts of passion are both restrained and short-lived.

The forceful and robust **third movement** has no obvious emotional link with either of the Schumanns, it merely provides the soloist, who opens the movement in energetic fashion, with an opportunity for brilliant virtuosity.

BY DR MARC ROCHESTER

編制

獨奏鋼琴、兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、定音鼓及弦樂組。

INSTRUMENTATION

Solo piano, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.



華格納 《崔斯坦與伊索爾德》：前奏曲及愛之死

RICHARD WAGNER (1813-1883)

Tristan und Isolde: Prelude and Liebestod

德國各歌劇院最初認為《崔斯坦與伊索爾德》的音樂太前衛，相繼拒絕上演。華格納為了令聽眾接受他劃時代的音樂語言，把第一幕前奏曲及愛之死改編成為獨立演奏的音樂會樂曲。歌劇最終在創作完成後六年上演。

Opera houses in Germany at first refused to perform *Tristan und Isolde*, considering it far too advanced for public consumption. In an attempt to train audiences to accept his revolutionary musical language, Wagner arranged the Prelude and Liebestod for concert performance. The first production finally took place six years after its completion.

在很多人眼中，《崔斯坦與伊索爾德》是華格納最精彩的作品。故事以一個古老傳奇為藍本，主人翁崔斯坦是里昂乃斯王子（「里昂乃斯」是個傳說中的國度，位於英國西南端康沃爾西岸，已被大西洋淹沒），也是康沃爾國王馬克王的姪兒。崔斯坦（Tristan）的名字源自法文 *tristesse*（哀傷）一詞——崔斯坦自出娘胎便父母雙亡，其父在他出生前戰死沙場，其母則在分娩時殞命，由馬克王撫養成人。康沃爾與愛爾蘭交戰時，崔斯坦殺死了一個愛爾蘭密使，將首級送返都柏林。密使遺孀伊索爾德誓報夫仇，但崔斯坦來都柏林療傷時，她卻又心生憐憫，讓崔斯坦平安返回康沃爾。後來伊索爾德改嫁馬克王時，已與崔斯坦互生情愫。兩人在夜幕的掩護下幽會；但兩人的好事最終難免被撞破，一番血腥殺戮後，剩下馬克王在點算屍體——其中包括崔斯坦和伊索爾德。迴光返照的伊索爾德告訴馬克王，她與崔斯坦在死後終成眷屬（順帶一提，都柏林近郊有個地方叫「恰佩利佐德」，正是愛爾蘭語「伊索爾德的禮拜堂」之意）。

Tristan und Isolde is based on the ancient legend of Tristan, son of the King of Lyonesse – a mythical region believed to lie submerged beneath the Atlantic Ocean off the west coast of Cornwall in the extreme south-western part of Britain – and nephew to King Mark of Cornwall. He was called Tristan (derived from the French word *tristesse* – sadness) since his father was killed in battle before he was born and his mother died giving birth to him. He was brought up by King Mark and, during a war between Cornwall and Ireland, murdered an Irish emissary and then sent his head back to Dublin. The emissary's wife, Isolde (after whom, incidentally, the Dublin suburb of Chapelizod is named), promised revenge on Tristan, but when Tristan himself arrived in Dublin to seek healing for a wound, she had pity on him and allowed him to return safely to Cornwall. King Mark himself later married Isolde but by that time she and Tristan had fallen in love and were meeting secretly under cover of darkness. Inevitably they are discovered, a certain amount of bloodshed ensues and eventually King Mark is left surveying numerous dead bodies, including Tristan's and Isolde's. Isolde recovers just long enough to tell the King that, at last in death, she and Tristan are united as lovers.

Wagner empathised with Tristan. As he composed the music-drama – which many believe to be his greatest work – he was carrying on an affair with the wife of the work's financial sponsor under their very roof and, indeed, at the time of the work's première had already

華格納同情崔斯坦。他在此劇創作期間與贊助人的太太偷情（地點就在贊助人家中），首演前又搭上了首演指揮的妻子。此劇寫得很勤快，1859年8月脫稿後華格納就把樂譜送到德國每一所歌劇院，但卻相繼遭拒絕——理由是劇中音樂太前衛，院方認為普羅大眾接受不來。因此華格納便把劇中第一首和最後一首樂曲（第一幕前奏曲及愛之死）改編成獨立樂曲，好讓聽眾漸漸接受他劃時代的音樂語言。巴伐利亞國王路德維希二世聽過此曲後，決定提供贊助，並批准此劇1865年6月10日在慕尼黑上演。

樂壇一致公認《崔斯坦與伊索爾德》是繼貝多芬第九交響曲後最革命性的音樂作品，連第一個和弦也煥發著嶄新意念——和弦既不屬小調調性，也不屬大調調性，完全沒有先例。新寡的伊索爾德由愛爾蘭出發，乘船前往陌生國度康沃爾，準備嫁予陌生的國王；身邊是自己的殺夫仇人，卻又情根深種。華格納把悲劇元素、沖天激情和最後的歡欣都濃縮在前奏曲裡，刻劃伊索爾德在旅途中的所思所感：她很清楚，自己有朝一日必然為愛人送命。接近劇終時，伊索爾德唱出激情的愛之死，是古今最精彩的歌劇樂段之一。伊索爾德吞下毒藥；被馬克王發現她呆呆地待在崔斯坦的屍首旁邊，唱歌讚嘆已死的崔斯坦俊美動人，而且只待自己毒發身亡，就能與愛人團聚，到時兩人皆會歡喜若狂。

中譯：鄭曉彤

begun an affair with the conductor's wife. He worked hard and fast on *Tristan und Isolde* and on its completion in August 1859 offered it to every opera house in Germany. One by one they refused, considering it musically far too advanced for public consumption. So in an attempt to train audiences to accept his revolutionary musical language Wagner arranged the very first and the very last numbers from the opera (the Prelude to Act 1 and Isolde's Liebestod) for concert performance and it was hearing this that persuaded King Ludwig II of Bavaria to finance Wagner's work and to allow the first stage production of *Tristan und Isolde* to take place in Munich on 10th June 1865.

Tristan und Isolde is universally regarded as the most revolutionary musical work since Beethoven's Ninth Symphony. The musical revolution it sparked comes with the very first chord of the Prelude. For the first time in music a composer had devised a chord which was neither in a major nor a minor key. Depicting the thoughts of Isolde as she takes the sea voyage from Ireland to Cornwall – recently widowed, heading for a strange land to marry an unknown Monarch and travelling in the company of her husband's murderer with whom she has fallen in love and for whom, as she already knows, she must kill herself – the Prelude gloriously encapsulates the tragedy, the soaring passion and the ultimate ecstasy of the entire opera. One of the greatest of all operatic moments, Isolde sings her passionate Liebestod at the very close of the opera. She has taken poison and is discovered by King Mark transfixed by the body of Tristan and singing of his beauty in death and of the ecstasy they will share once she, too, has succumbed to the poison.

BY DR MARC ROCHESTER

編制

三支長笛（其一兼短笛）、兩支雙簧管、一支英國管、兩支單簧管、一支低音單簧管、三支巴松管、四支圓號、三支小號、三支長號、一支大號、定音鼓、豎琴及弦樂組。

INSTRUMENTATION

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



李察·史特勞斯 《玫瑰騎士組曲》

RICHARD STRAUSS (1864-1949)

Der Rosenkavalier Suite

由於歌劇《玫瑰騎士》大受歡迎，因此史特勞斯擷取劇中好些樂段，改編了好幾個宜於音樂會演出的版本。1944年，他在美國指揮家羅金斯基協助下完成《玫瑰騎士組曲》。當中熱鬧的尾聲是史特勞斯特別為組曲所撰寫的。

So popular was *Der Rosenkavalier* that Strauss made several concert versions of numbers from the work and, in 1944, produced, with the assistance of the American conductor Arthur Rodzinski, *Der Rosenkavalier Suite*. The boisterous coda was newly composed for the Suite.

1885年，布拉姆斯去看邁寧根宮廷樂團排練自己第四交響曲時，認識了該團的助理指揮李察·史特勞斯。史特勞斯於是趁機把自己的交響曲拿給布拉姆斯過目。當時布拉姆斯的反應有點傲慢，說曲子「頗迷人」，但接著就勸告史特勞斯不要跟隨新潮流寫作；而布拉姆斯口中的「新潮流」，其實就是華格納那一套。往後幾年，史特勞斯也聽從布拉姆斯的勸告，自言這時的作品顯露出自己「對布拉姆斯的崇拜」。可是史特勞斯的友人亞歷山大·里特（同時是華格納的姻親）卻十分推崇華格納的音樂，不久就令史特勞斯改變主意。事實上，史特勞斯對華格納佩服得五體投地，因此基本上放棄了純器樂音樂（這正是布拉姆斯喜歡的樂種），轉而將全副精神用於寫作歌劇（也就是華格納的拿手絕活。華格納的歌劇成就超卓，但布拉姆斯卻連歌劇也欠奉）。史特勞斯的十五齣歌劇，當時自然被視為華格納的繼承者，而且這種看法至今未變。

大家可猜猜到底布拉姆斯或華格納對《玫瑰騎士》有甚麼看

Brahms met Richard Strauss when, in 1885, he attended rehearsals for his Fourth Symphony given by the Meiningen Court Orchestra of which Strauss was assistant conductor. Strauss took the opportunity to show the older man his own Symphony, which Brahms described somewhat patronisingly as “quite charming”, but then went on to advise Strauss against following new trends in his compositions. Those new trends were, specifically, those being championed by Wagner, and for a few years Strauss followed this advice and wrote music which he himself described as his “Brahms adoration”. However, this was not to last long, and the eager enthusiasm of his friend Alexander Ritter to the music of Wagner (the two were related by marriage) soon won Strauss over. Indeed, so all-consuming was Strauss’ admiration for Wagner that he largely abandoned the purely instrumental genres favoured by Brahms and concentrated his composing energies on opera; a genre in which Wagner was pre-eminent and Brahms did not figure at all. His 15 operas were seen then, as now, as the natural successors to Wagner’s.

Quite what either Brahms or Wagner would have made of *Der Rosenkavalier* (“The Knight of the Rose”) is open to conjecture. It largely inhabits a musical world which neither seemed inclined towards, immersing itself unashamedly in the opulence of the ballrooms of late 19th century Vienna. Wagner might have seen it as celebrating an appallingly shallow society and Brahms might have seen it as dreadfully

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法。十九世紀末維也納的舞會文化以富足綺麗為主，劇中的音樂世界肆無忌憚地沉浸其中，然而布拉姆斯和華格納兩人都似乎不太認同。華格納也許認為《玫瑰騎士》所歌頌的社會膚淺得可怕，而布拉姆斯也可能認為此劇極其淺薄輕挑。可是此劇1911年1月26日在德累斯頓的首演時，觀眾卻完全受落；今天《玫瑰騎士》的受歡迎程度，與一百多年前也不相伯仲。

故事以十八世紀中葉的維也納為背景，內容圍繞四位主角錯綜複雜的情愛。四位主角分別是：元帥夫人（美艷貴婦一名，可惜歲月不饒人）、奧塔維安（貪戀美色的英俊青年）、奧克斯·馮·李赫諾男爵（元帥夫人的同輩親戚，但笨手笨腳兼呆頭呆腦）和蘇菲（奧克斯男爵的未婚妻）。故事開始時適逢元帥夫人與奧塔維安經過一夜纏綿，奧克斯男爵卻突然來訪，令兩人狼狽不堪。奧克斯表示想追求蘇菲，請求元帥夫人助他一臂之力。元帥夫人才轉過身，奧克斯就出言挑逗元帥夫人的「侍女」——事實上這個「侍女」正是奧塔維安所扮。奧塔維安伺機逃脫；正當奧塔維安不在場的時候，元帥夫人決定派遣奧塔維安充當「玫瑰騎士」，負責把奧克斯的定情信物——一朵銀玫瑰——交給蘇菲。可是奧塔維安對蘇菲一見傾心，蘇菲又懇求奧塔維安阻撓她與奧克斯的

light-weight, but the audience at its première in Dresden on 26th January 1911 had no reservations, and the work remains as popular today as it did around a hundred years ago.

The story of *Der Rosenkavalier* is actually set in mid-18th century Vienna and centres around the shifting romantic attachments of four principal characters, the Marschallin (a noblewoman whose visual charms are quickly succumbing to the aging process), Octavian (a handsome young man with an eye for a beautiful woman), Baron Ochs von Lerchenau (the Marschallin's bumbling and foolish cousin) and Sophie (to whom Baron Ochs is engaged). The opera opens with the Marschallin and Octavian having spent the night together being disturbed by the arrival of Baron Ochs who has come to seek the Marschallin's assistance in courting Sophie. However, when her back is turned, Ochs makes a pass for what he believes to be her chambermaid but is actually Octavian in disguise. Octavian escapes and in his absence he is appointed a "Rosenkavalier", whose duty is to carry the Baron's love-token – a silver rose – to Sophie. But as soon as he sets eyes on Sophie, Octavian falls in love with her, and she begs him to help her avoid marrying Ochs. After the kind of convoluted plot twists which would have delighted Mozart, Sophie and Octavian are united, Ochs is abandoned and the Marschallin, who knew Octavian would eventually leave her for a younger woman, is left alone.

So popular was *Der Rosenkavalier* that Strauss made several concert versions of numbers from the work and, in 1944, produced, with the assistance of the American conductor Arthur Rodzinski, *Der Rosenkavalier Suite* which begins with the opera's orchestral prelude, depicting the night of passion (vividly portrayed by whooping horns) between



婚事。幾經波折後〔這種峰迴路轉的劇情莫扎特肯定會喜歡〕，奧塔維安與蘇菲有情人終成眷屬，奧克斯被拋棄；至於明知情人遲早嫌棄自己人老珠黃的元帥夫人，最後落得形單影隻。

由於《玫瑰騎士》大受歡迎，因此史特勞斯擷取劇中好些樂段，改編了好幾個宜於音樂會演出的版本。1944年，他在美國指揮家羅金斯基協助下完成《玫瑰騎士組曲》。這首《玫瑰騎士組曲》第一段取自歌劇的管弦樂前奏曲，描繪元帥夫人和奧塔維安激情的一夜〔激動的法國號實在維肖維妙〕。然後柔和的音樂刻劃「玫瑰騎士」奧塔維安。奧塔維安的青春氣息，令元帥夫人領悟到情人不久將離她而去，追求年輕女性。奧塔維安與蘇菲的二重唱〔雙簧管及法國號〕緊隨其後，兩人互相傾慕之情溢於言表；但旋即被不協和樂段打斷，笨手笨腳的奧克斯就在這時出現。隨後是數首圓舞曲〔靈感來自十九世紀維也納的圓舞曲〕；第一首由猶豫的小提琴開始，下一首由獨奏小提琴負責，然後全體樂團一同奏起圓舞曲來。經過總休止和小提琴獨奏，充滿依戀的音樂響起一元帥夫人發現奧塔維安已經變心，傷心不已。接著是奧塔維安與蘇菲激情的愛情二重唱，兩人欣喜若狂，音樂高潮迭起。最後是喧鬧的圓舞曲樂段，刻劃自大至極的奧克斯。熱鬧的尾聲是史特勞斯特別為組曲撰寫的。

中譯：鄭曉彤

the Marschallin and Octavian. Next comes the appearance of Octavian as the Rosenkavalier, which is depicted in tender music; the sight of him looking so young makes the Marschallin realise that he will soon leave her for a younger woman. The duet between Octavian and Sophie (oboe and horn) reveals their growing love, but this is abruptly interrupted by the discordant music associated with the clumsy arrival of Ochs. Next the violins tentatively introduce the first of several waltzes (inspired by the waltzes of 19th century Vienna), which is followed by another given out by the solo violin, before the whole orchestra settles into waltz mode. A general pause and a violin solo leads into the nostalgic music where the Marschallin sadly realises she has lost Octavian. A passionate love-duet between Octavian and Sophie reaches its ecstatic climax before the work closes with a singularly robust Waltz, depicting Ochs at his most pompous, and a boisterous coda newly composed for the Suite.

BY DR MARC ROCHESTER

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〔其一兼降E單簧管〕、一支低音單簧管、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、一支大號、定音鼓、敲擊樂器、兩座豎琴、鋼片琴及弦樂組。

INSTRUMENTATION

Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling E flat clarinet), one bass clarinet, three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, one tuba, timpani, percussion, two harps, 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休指揮。

梵氏曾與世界各頂尖樂團合作，其中包括芝加哥交響樂團、倫敦交響樂團、克里夫蘭樂團、費城樂團、紐約愛樂及倫敦愛樂。他於2013年和2014年分別與柏林愛樂和維也納愛樂首演，大受好評。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 since the 2012/13 season. Maestro van Zweden is currently Music Director of the Dallas Symphony Orchestra, Honorary Chief Conductor of the Netherlands Radio Philharmonic Orchestra and Conductor Emeritus of the Radio Chamber Philharmonic.

Prestigious orchestras with which he has worked include the Chicago Symphony, London Symphony, Cleveland and Philadelphia Orchestras, and the New York and London Philharmonic Orchestras. He has made highly acclaimed débuts with Berlin Philharmonic and Vienna Philharmonic respectively in 2013 and 2014. 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 *The 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.

港樂
HKPhil



WAGNER
THE RING CYCLE PART I
DAS RHEINGOLD

《指環》四部曲之一《萊茵的黃金》

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JAAP VAN ZWEDEN

WITH AN INTERNATIONAL CAST LED BY

MATTHIAS GOERNE as WOTAN & **MICHELLE DEYOUNG** as FRICKA



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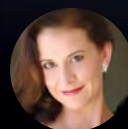
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as FROH



Oleksandr
Pushniak
as DONNER



David
Cangelosi
as MIME



Deborah
Humble
as ERDA



Peter
Sidhom
as ALBERICH

梵志登 Jaap van Zweden
音樂總監 Music Director

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as FASOLT



**Stephen
Milling**

as FAFNER



**Eri
Nakamura**

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布朗夫曼 YEFIM BRONFMAN

鋼琴 piano

布朗夫曼的2014/15樂季始於各大夏季音樂節，包括鄧肯活音樂節、亞斯本音樂節、范爾音樂節、拉荷亞音樂節和聖達菲音樂節，稍後將在美國與各大樂團合作，包括芝加哥交響樂團、聖路易斯交響樂團、三藩市交響樂團、達拉斯交響樂團、西雅圖交響樂團、亞特蘭大交響樂團、匹茲堡交響樂團、新世界交響樂團、大都會管弦樂團、紐約愛樂及洛杉磯愛樂樂團。作曲家維德曼專誠為布朗夫曼所作的鋼琴協奏曲，已安排在2014年12月與柏林愛樂樂團作世界首演。另外，布朗夫曼將與瑞典哥特堡交響樂團及倫敦愛樂樂團合作，演繹林伯格第二鋼琴協奏曲，又將與克里夫蘭管弦樂團及指揮家威爾瑟-莫斯特攜手，演出並灌錄布拉姆斯兩首鋼琴協奏曲——他在米蘭史卡拉歌劇院將聯同指揮吉格耶夫，演出相同曲目。

布朗夫曼將重訪日本，舉行獨奏會及與沙羅倫指揮的倫敦愛樂樂團一同演出，也會重訪新加坡、香港、台北、北京、悉尼和墨爾本。2015年春季，布朗夫曼將與慕達和夏里奧一同作首次美國巡迴演出。

1991年，布朗夫曼獲頒艾菲力費殊獎，2010年又獲頒美國西北大學詹甘寶連鋼琴演奏獎。布朗夫曼曾獲三項格林美獎提名，並憑與沙羅倫指揮洛杉磯愛樂樂團一同灌錄的巴托鋼琴協奏曲獲頒格林美獎。

布朗夫曼1958年4月10日生於蘇聯塔什干，1973年與家人移居以色列。

Yefim Bronfman's 2014-15 season will begin with summer festivals at Tanglewood, Aspen, Vail, La Jolla and Santa Fe, and will include United States performances with the symphonies of Chicago, St. Louis, San Francisco, Dallas, Seattle, Atlanta, Pittsburgh, New World Symphony, Metropolitan Orchestra and the New York and Los Angeles Philharmonics. The world première of a concerto written for him by Jörg Widmann is scheduled with the Berlin Philharmonic in December as well as performances of Magnus Lindberg's Concerto no. 2 with the Göteborgs Symfoniker and the London Philharmonic. With the Cleveland Orchestra and Franz Welser-Möst, he will play and record both Brahms concerti, repertoire he will also take to Milan's La Scala with Valery Gergiev.

He will return to Japan for recitals and orchestral concerts with London's Philharmonia Orchestra and Esa-Pekka Salonen and to Singapore, Hong Kong, Taipei, Beijing, Sydney and Melbourne. In the spring he will join Anne-Sophie Mutter and Lynn Harrell for their first United States tour together.

Bronfman was awarded the Avery Fisher Prize in 1991, and the Jean Gimbel Lane Prize in piano performance from Northwestern University in 2010. He has been nominated for three Grammy Awards, one of which he won with Esa-Pekka Salonen and the Los Angeles Philharmonic for their recording of the three Bartók Piano Concerti.

Born in Tashkent in the Soviet Union on 10 April 1958, Yefim Bronfman immigrated to Israel with his family in 1973.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

「今天的港樂絕對是世界水準！」 知名樂評人黃牧

香港管弦樂團（港樂）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上世紀，並於1974年職業化，如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。

港樂認為一個優秀的城市必須擁有一隊優秀的樂團，我們每年透過逾一百五十場音樂會，把音樂帶給超過二十萬名觀眾。我們更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。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」。

The Hong Kong Philharmonic Orchestra (HK Phil) is the city's largest and busiest musical organisation and is a vital part of Hong Kong's cultural life. With its roots stretching back well over a century, the HK Phil made its professional debut in 1974. It has now evolved into 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 attracting 200,000 music lovers. Through its acclaimed education programme, over 40,000 young people have learned about orchestral music last year. 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*.



“Today’s HK Phil is absolutely world-class!” *Albert Wong, renowned critic*

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，致力推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

2012年9月，梵志登正式出任港樂的音樂總監，帶領來自世界每個角落的樂師，結合本港精英，組成這隊音樂勁旅。錄音方面，港樂與拿索斯唱片合作灌錄中國作曲家作品系列，並已推出兩張大碟。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精彩大型音樂節目。

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire also endeavours to promote artistic excellence, provide access and stimulate cultural participation in Hong Kong, and to enhance Hong Kong’s reputation as one of the great cities of the world.

The HK Phil’s members come from every corner of the globe, with a 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 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



▲ 梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



余思傑
Domas Jušys



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



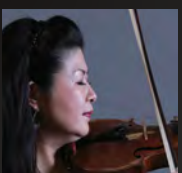
冒異國
Mao Yiguo



潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



冨田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-ye



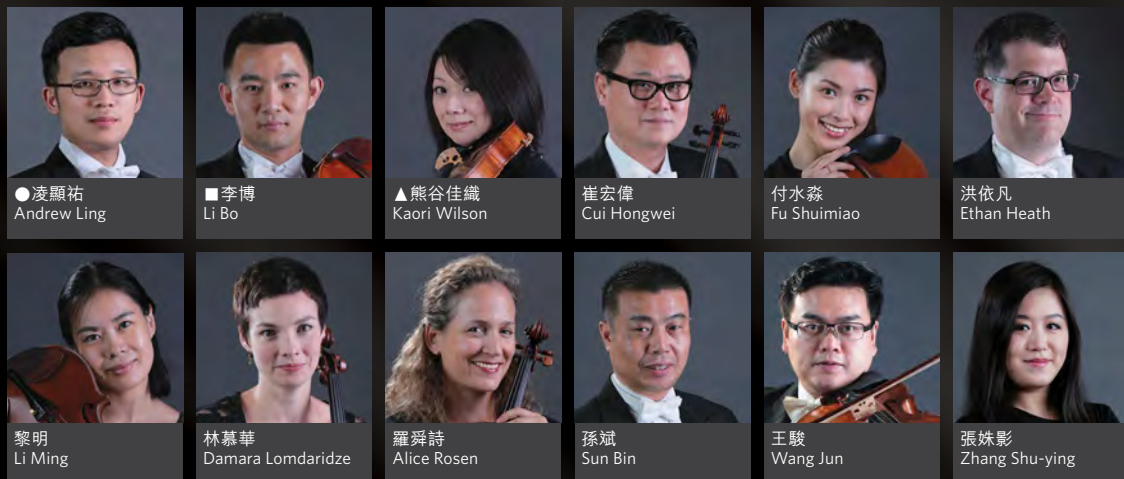
周騰飛
Zhou Tengfei



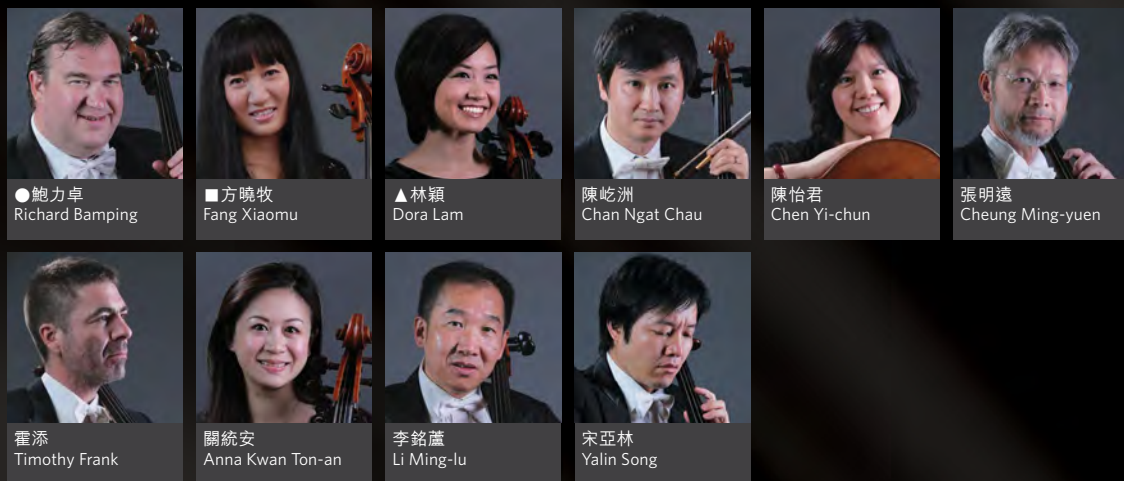
韋鈴木美矢香 (休假)
Miyaka Suzuki Wilson
(On sabbatical leave)



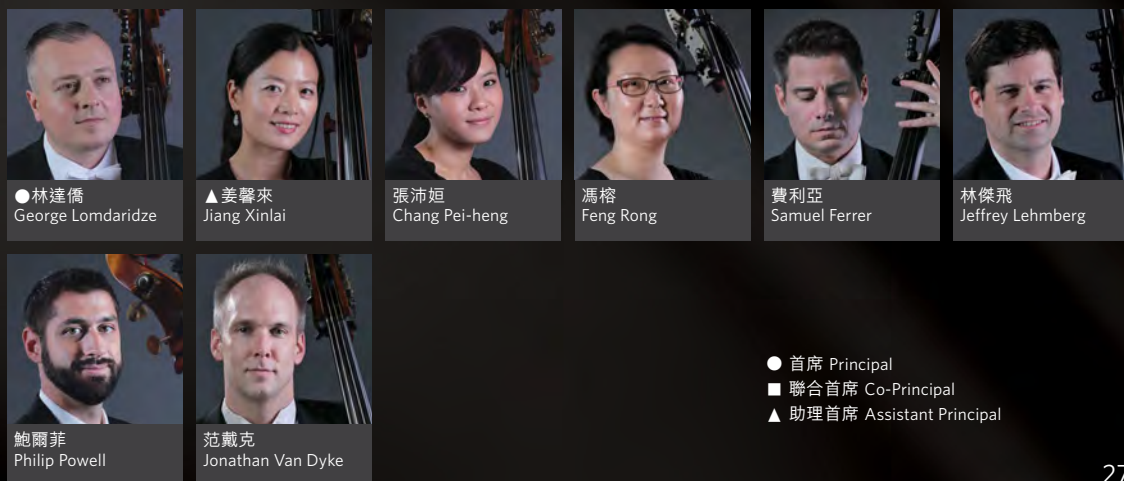
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大提琴 CELLOS



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 ORCHESTRA

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Megan Sterling



▲ 盧韋歌
Olivier Nowak



施家蓮
Linda Stuckey

雙簧管 OBOES



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

單簧管 CLARINETS



● 史安祖
Andrew Simon



▲ 史家翰
John Schertle



劉蔚
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巴松管 BASSOONS



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▲ 李浩山
Vance Lee

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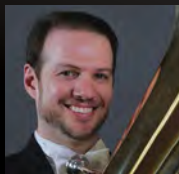
韋力奇
Maciek Walicki

低音長號 BASS TROMBONE



韋彼得
Pieter Wyckoff

大號 TUBA



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Paul Luxenberg



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Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

豎琴
HARP



● 史基道
Christopher Sidenius

鍵盤
KEYBOARD



● 葉幸沾
Shirley Ip

特約樂手
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Violin: Jia Shuchen^{*}

中提琴：陳子信^{*}
Viola: Elvis Chan^{*}

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Cello: Joe Chan, Shelagh Heath, Juanita Wong

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Flute: Ander Erburu[^]

單簧管：麥費利[^]
Clarinet: Michael Maccaferri[^]

巴松管：史尼達^{*}
Bassoon: Thomas Schneider^{*}

圓號：戴羅倫[#]
Horn: Laurence Davies[#]

小號：賀布克[^]
Trumpet: Jeffrey Holbrook[^]

敲擊：何銘恩、王偉文
Percussion: Jojo Ho, Raymond Vong

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

[#]承蒙馬來西亞愛樂樂團允許參與演出
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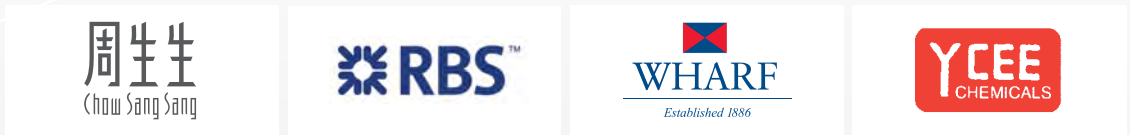
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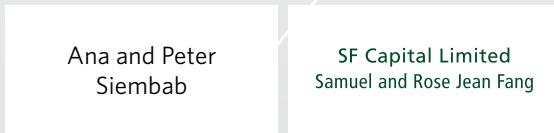
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Rare instruments donated

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樂團事務主任

Wing Chan
Orchestral Operations Officer

李馥丹
樂團事務主任

Fanny Li
Orchestral Operations Officer

蘇近邦
運輸及舞台主任

So Kan-pong
Transportation and Stage Officer

2014-15

「青少年聽眾」計劃

YOUNG AUDIENCE SCHEME

yas.hkphil.org

電郵 Email :
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贊助 Sponsored by

The Tung Foundation
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查詢 Enquiries :
2312 6103

會員專享：

- 與著名音樂家及港樂樂師近距離接觸
- 音樂會門票折扣優惠 (學生：四五折，同行成人：九折)
- 免費欣賞至少一場港樂精選音樂會
- 音樂導賞工作坊及樂器大師班
- 音樂會公開練排
- 積分獎勵計劃和獎賞
- 電子會員通訊
- 特約商户購物優惠

立即成為香港董氏慈善基金會
「青少年聽眾」計劃一分子

COME JOIN THE TUNG FOUNDATION - YOUNG AUDIENCE SCHEME

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 a
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 a 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



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



個人資料 PERSONAL DETAILS

請以英文正楷填寫 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 _____

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.

就讀班級 Class _____ 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: 1/9/2014 – 31/8/2015

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』 Payee: "The Hong Kong Philharmonic Society Limited."
銀行 Bank _____ 支票號碼 Cheque No. _____

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, 2:00 – 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』戶口 (匯豐銀行002-221554-001)，請連同轉賬收據副本交回本會。
Deposit the membership fee by cash into the "The Hong Kong Philharmonic Society Limited." 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

VISA 卡 / VISA Card 萬事達卡 / Master Card

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 _____

有效日期至 Valid Until _____ 發卡銀行 Issuing Bank _____

簽署 Signature _____ 日期 Date _____

* 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.
* 所有申請者的個人資料只作是次報名、統計、日後聯絡及宣傳香港管弦樂團活動之用，而填寫此表亦屬自願性質。 The personal data provided in this form will be used by The HK Phil for processing your application and will be held for statistic, correspondence and publicity purposes.

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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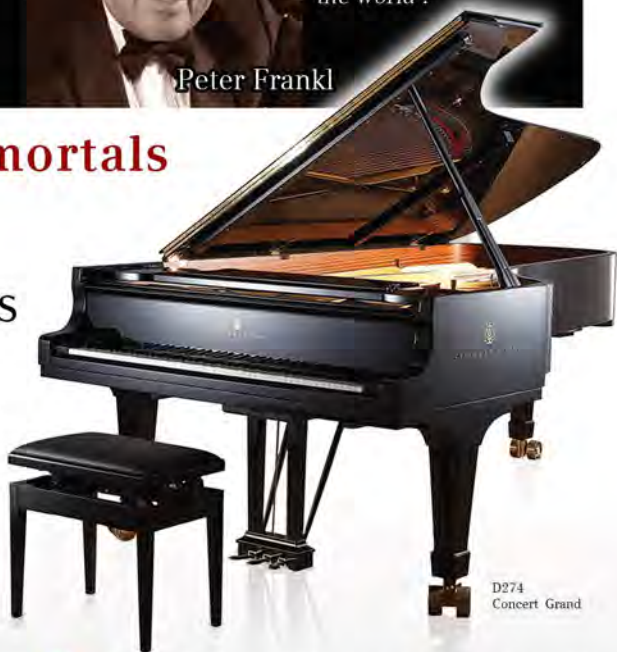
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