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梵志登 Jaap van Zweden
音樂總監 Music Director

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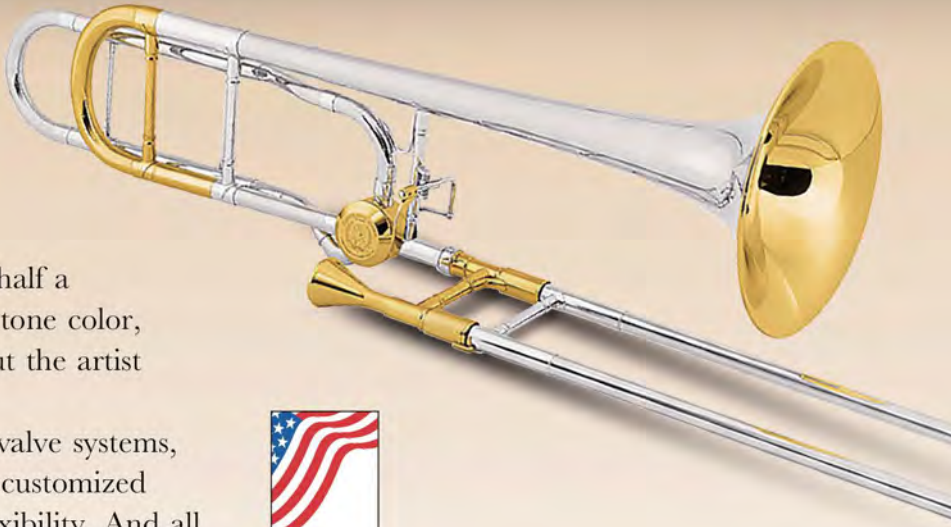


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馬勒五 MAHLER 5



TCHAIKOVSKY

~25'

柴可夫斯基：G大調第四組曲，op. 61，「莫扎特風格」 P. 8

吉格舞曲〔快板〕
小步舞曲〔中板〕
聖體頌〔不太慢的行板〕
主題與變奏〔適度的快板〕

Suite no. 4 in G, op. 61, *Mozartiana*

Gigue (Allegro)
Menuet (Moderato)
Pregheira (Andante non tanto)
Thème et variations (Allegro giusto)

中場休息 interval

MAHLER

~68'

馬勒：升C小調第五交響曲

P. 12

第一部分
I. 葬禮進行曲
II. 洶湧的動態。極度激烈
第二部分
III. 諧謔曲
第三部分
IV. 稍慢板
V. 輪旋曲—終曲

Symphony no. 5 in C sharp minor

ERSTER TEIL (PART 1)
I. Trauermarsch (Funeral March)
II. Stürmisch bewegt. Mit größter Vehemenz
(In turbulent motion. With greatest vehemence)

ZWEITER TEIL (PART 2)

III. Scherzo

DRITTER TEIL (PART 3)

IV. Adagietto
V. Rondo-Finale

辛奈斯基，指揮

P. 17

Vassily Sinaisky, conductor

港樂十分感激指揮辛奈斯基於短時間內答應我們的邀請，指揮今晚的音樂會，並希望音樂總監梵志登早日康復。

The HK Phil family wishes our Music Director Jaap van Zweden a speedy recovery, and is very grateful to Vassily Sinaisky for stepping in at such short notice to conduct tonight's concert.



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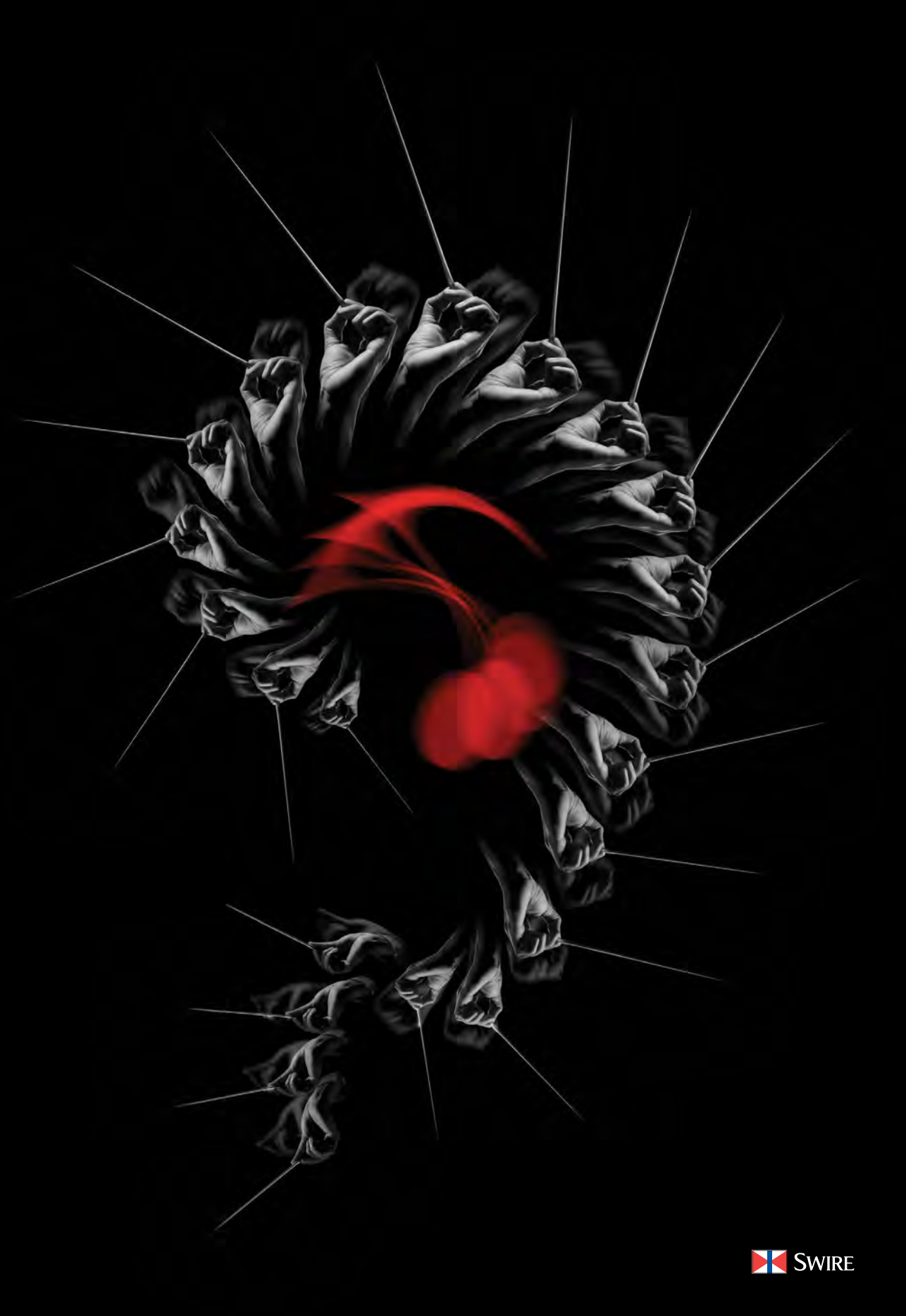


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SAM OLLUVER, SOUTH CHINA MORNING POST

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林 凡

志登

〔梵志：清淨之志，登：達到〕



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柴可夫斯基 G大調第四組曲，op. 61，「莫扎特風格」

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Suite no. 4 in G, op. 61, *Mozartiana*

吉格舞曲〔快板〕	Gigue (Allegro)
小步舞曲〔中板〕	Menuet (Moderato)
聖體頌〔不太慢的行板〕	Pregheira (Andante non tanto)
主題與變奏〔適度的快板〕	Thème et variations (Allegro giusto)

第一個對柴可夫斯基產生影響、而影響也最深遠的作曲家是莫扎特。他在樂譜解釋：「不知何解，莫扎特許多很優秀的小型作品都寂寂無聞，不但對公眾如是，連音樂家也一樣。這首由改編曲組成的組曲以『莫扎特風格』為題，作者希望這些珠玉之作能得到更多演出機會。這些寂寂無聞的作品形式上難度不高，但卻美不勝收。」

柴可夫斯基在俄羅斯佛特金斯克的老家裡，有一台自動風琴，家人都為此自豪，而柴可夫斯基小時候也是靠著這台自動風琴發現音樂的喜悅。他當上作曲家以後作品甚豐，計有過百首歌曲、歌劇、芭蕾舞劇、各式各樣的劇場作品、鋼琴曲、室內樂作品和大量管弦樂曲〔包括幾首交響曲、組曲以及受文學作品啟發寫成的音詩〕；可是第一個對他產生影響、而且影響也最深遠的作曲家，卻是莫扎特—柴可夫斯基初次聽到莫扎特的音樂，就是家中那台自動風琴奏出的莫扎特歌劇《唐喬望尼》選段。柴可夫斯基十歲時看過《唐喬望尼》現場演出，據他後來憶述：「那是第一首將我完口征服的作品，之後我就立志投身音樂。」

Tchaikovsky's first and most lasting influence as a composer was Mozart. He explained in the score, "A large number of Mozart's excellent small compositions are, for inexplicable reasons, little known not only to the public but to many musicians. The author of the suite of arrangements entitled *Mozartiana* wishes to see new cause for more frequent performance of these pearls of musical composition, undemanding in form but filled with incomparable beauty."

The Tchaikovsky family home in Votkinsk, Russia, boasted a mechanical (self-playing) organ on which the young composer first discovered the joys of music. His subsequent career as a composer saw him produce well over 100 songs as well as operas, ballets and assorted stage works, piano and chamber works and a large body of orchestral music including several symphonies, suites and tone poems inspired by literature, but his first and most lasting influence as a composer was Mozart whom he had first encountered on that mechanical organ, which played extracts from Mozart's opera *Don Giovanni*. At the age of 10, Tchaikovsky had attended a live production of *Don Giovanni* and later recalled, "It was the first music that really overwhelmed me, and I decided then to devote myself to music".



1877年，柴可夫斯基開始從富有的贊助人梅克夫人那裡獲得穩定的資助，此後實際上已成為「職業」作曲家。在兩人早期的書信中，柴可夫斯基多次透露自己非常欣賞莫扎特，甚至令梅克夫人暗示他有盲目崇拜英雄之嫌。可是柴可夫斯基卻回信說：「閣下說我對莫扎特的崇拜有違我的音樂本質，但也許是因為我小時候消沉、道德敗壞，於是就在莫扎特的音樂裡找尋生命的超凡喜悅。這種喜悅本是大自然的一部分，既渾然一體又不會因為自我反省而受干擾，還有就是為了尋找平靜與安慰。」

柴可夫斯基本身固然經常「因為自我反省而受干擾」，尤其在1887年6月他因為肝臟出毛病而到亞琛溫泉區休養的時候。他在溫泉區遇到老朋友尼古拉·康德拉捷夫，不過康德拉捷夫這時已經命不久矣。老友聚首，卻令柴可夫斯基陷入絕望的深淵。他在日記寫道：「我就坐在這裡，把套餐的食物平靜地塞進肚子裡。百無聊賴，把錢花在無聊的東西上——但同時，其他人需要的卻是維生必需品。」就是在這種自我反省的心境裡，他發現自己已經四十七歲，比莫扎特逝世時的年齡長了十二歲。適逢1887年10月29日是《唐喬望尼》首演百周年紀念，柴可夫斯基為走出意志消沉的狀態，於是決定將一首幾個月前動筆的組曲完成。這首組曲根據莫扎特作品中的主題寫成，而且柴可夫斯基刻意選擇較冷門的旋律，正如他在樂譜解釋：「不知何解，莫扎特許多很優秀的小型作品都寂寂

Tchaikovsky effectively became a “professional” composer when, in 1877, he started to receive a regular income from a wealthy patroness, Nadezhda von Meck. In their earliest correspondence, Tchaikovsky so frequently expressed his admiration for Mozart that Nadezhda suggested he was guilty of blind hero worship. He wrote back, “You say that my worship of him is contrary to my musical nature, but perhaps it is just because as a child of my time I am broken, morally sick, and I search Mozart’s music for that exceptional joy in life which was part of nature, unified and not disrupted by introspection, and for calm and consolation”.

Certainly Tchaikovsky was himself frequently “disrupted by introspection”, not least in June 1887 when, suffering from a liver complaint, he visited the spa at Aachen. There he encountered an old friend, Nikolay Kondratyev, who was clearly close to death, which only served to throw Tchaikovsky into the Slough of Despond; as he wrote in his diary, “I sit here calmly stuffing myself at the table d’hôte, doing nothing, spending my money on trifles, when others are in need of the plain necessities of life”. It was in this mood of introspection that he realised he was already 12 years older than Mozart had been when he died. With the centenary of the first performance of *Don Giovanni* coming up on 29th October 1887, Tchaikovsky decided to shake off his despondency by completing a suite of pieces based on themes from Mozart he had begun earlier in the year. He deliberately selected less familiar melodies; as he explained in the score, “A large number of Mozart’s excellent small compositions are, for inexplicable reasons, little known not only to the public but to many musicians. The author of the suite of arrangements entitled *Mozartiana* wishes to see new cause for more frequent performance of these

柴可夫斯基 G大調第四組曲，op. 61，「莫扎特風格」

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Suite no. 4 in G, op. 61, *Mozartiana*

無聞，不但對公眾如是，連音樂家也一樣。這首由改編曲組成的組曲以『莫扎特風格』為題，作者希望這些珠玉之作能得到更多演出機會。這些寂寂無聞的作品形式上難度不高，但卻美不勝收。」柴可夫斯基第四首（也是最後一首）管弦樂組曲「莫扎特風格」1887年11月26日在莫斯科首演。

吉格舞曲（**第一樂章**）原是首賦格曲式小品。1789年5月16日，莫扎特在萊比錫宮廷管風琴師訪客留言簿裡寫下這首小曲，柴可夫斯基為此配器，放入組曲中。篇幅較長的小步舞曲（**第二樂章**）同樣寫於1789年。雖然對很多人來說，**第三樂章**與經文歌《聖體頌》很相似，但柴可夫斯基卻是從李斯特的鋼琴改編版找尋素材。豎琴抖動似的效果和纏綿的弦樂，無疑營造出美妙動人的效果，但在我們聽來卻似乎與莫扎特原作的樸素色彩格格不入。樂章標題「*Preghiera*」常見於十九世紀歌劇，用以形容劇中人在祈求上帝指引。

第四樂章是首色彩繽紛又經常逗趣的變奏曲，長度差不多是第一至三樂章加起來的雙倍。原曲是莫扎特根據格魯克作品《我們愚蠢的群眾》寫成的鋼琴變奏曲（K. 455，1784年），全曲共有十段變奏。在《莫扎特風格》裡，獨奏小提琴在〈第九變奏〉之前奏出令人愉快的華采樂段；到了〈第十變奏〉，還有兩個更華麗的單簧管華采樂段。

中譯：鄭曉彤

pearls of musical composition, undemanding in form but filled with incomparable beauty." Tchaikovsky's fourth and final orchestral Suite - *Mozartiana* - was premièred in Moscow on 26th November 1887.

The opening *Gigue* (**first movement**) is an orchestration of a fugal trifle Mozart wrote in the visitors' book of the court organist at Leipzig on 16th May 1789, while the slightly more extended *Menuet* (**second movement**) also dates from 1789. Although the **third movement** will be familiar to many as the motet *Ave verum corpus*, Tchaikovsky actually drew this material from Liszt's keyboard arrangement of the piece, and, complete with fluttering harp and saccharine strings, seems to our ears quite at odds with the simplicity of Mozart's original, even if it does make for some wonderfully atmospheric listening. The title of this movement, *Preghiera*, was commonly used in 19th century operas to describe a character's prayer for divine guidance.

The **fourth movement**, almost twice as long as the other three combined, is a colourful and often entertaining set of 10 variations on a theme by Gluck (*Unser dumme Pobel meint*) which Mozart used as the basis for his 10 keyboard variations (K. 455) in 1784. A delightful cadenza for solo violin precedes the ninth variation while two far more flamboyant ones for clarinet figure in the final variation.

BY DR MARC ROCHESTER

編制

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violin

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馬勒 升C小調第五交響曲

GUSTAV MAHLER (1860-1911)

Symphony no. 5 in C sharp minor

第一部分

- I. 葬禮進行曲。穩定的步伐。
嚴格地。如送葬行列般—
突然加快。激情地。狂野地—
最初的速度
- II. 洶湧的動態。極度激烈—
減慢許多—突然回復最初的速度

第二部分

- III. 諧謔曲。有力地，但不太快

第三部分

- IV. 稍慢板。很慢
- V. 輪旋曲—終曲。
快板—詼諧的快板。精力充沛

ERSTER TEIL (PART 1)

- I. Trauermarsch. In gemessenem Schritt. Streng. Wie ein Kondukt -
Plötzlich schneller. Leidenschaftlich. Wild - Tempo I
(Funeral March. In measured step. Strict. Like a procession -
suddenly faster. Passionately. Wild - Tempo I)
- II. Stürmisch bewegt. Mit größter Vehemenz - Bedeutend langsamer -
Tempo I subito
(In turbulent motion. With greatest vehemence - significantly
slower - suddenly Tempo I)

ZWEITER TEIL (PART 2)

- III. Scherzo. Kräftig, nicht zu schnell
(Scherzo. With strength, but not too fast)

DRITTER TEIL (PART 3)

- IV. Adagietto. Sehr langsam
(Adagietto. Very slowly)
- V. Rondo-Finale. Allegro - Allegro giocoso. Frisch
(Rondo-Finale. Allegro - Allegro giocoso. Fresh)

對古典樂派作曲家而言，交響曲主要是用來滿足贊助人的管弦樂曲。到了貝多芬和浪漫樂派作曲家手上，交響曲則變成抒懷詠物的工具。馬勒則更進一步，藉交響曲來尋找有關生命、宇宙與存在等大問題的答案。他的第一至第四首交響曲以生命和大自然為題材，但第五首則拓展了新方向。

可以說，這種新方向側重樂團炫技，較少跟隨與音樂無關的內容大綱，前幾首交響曲的神秘主義與赤子之心在此蕩然無存，反而要與殘酷現實較勁。連馬勒本人也顧慮觀眾會有甚麼反應。馬勒在科隆準備首演（1904年10月18日舉行，由他親自指揮）時，給妻子寫信道：「新世界誕生了，怎料下一刻卻又變成頹垣敗瓦，周而

For Classical composers, a symphony was essentially an orchestral piece written to satisfy their patrons. For Beethoven and composers of the Romantic period, it became a means of expressing personal emotions or painting vivid musical pictures. Mahler took the symphony a stage further and used it as a vehicle to find answers to the great questions about Life, the Universe and Existence. His first four dealt with Life and Nature, but with the Fifth he took a new approach.

This new approach could be said to concern itself more with orchestral virtuosity and less with following a specific non-musical programme, with confronting the harsh realities of life rather than looking back to the naïvety of childhood or outwards into the realms of mysticism. Certainly Mahler was far from certain that his public would appreciate this new approach to symphonic writing. In Cologne preparing for its première (which he conducted on 18th October 1904) Mahler wrote to his wife, "What are they to make of this chaos in which new worlds are forever



復始的一片亂象 — 他們會怎樣理解？面對渾沌的音樂、泛著泡的咆哮怒潮、舞動的星辰、驚心動魄、燦爛閃爍的碎浪 — 他們會說甚麼？」

即時的答案不多。有樂評寫道：「可以說，主題很細碎，東一點、西一片的，我要咬緊牙關才能捕捉」，另一樂評認為此曲是「嚴謹與散亂的混合體。」無疑，馬勒雖然聲稱起初的構思是首「正規的四樂章交響曲」，到頭來卻是偏離傳統的五樂章結構，還要清楚分為三部分。可以說，這仿如一個旅程，由開端的負面情緒走到終樂章的正面情緒，像貝多芬劃時代的第五交響曲一樣，由黑暗走到光明。

然而，貝多芬常把交響曲的重心由第一樂章（古典交響曲的慣常做法）移到終樂章，但馬勒第五交響曲卻以位處全曲正中的第三樂章為重心，是前無古人的做法。第三樂章雖以諧謔曲（原文為scherzo，原意是玩笑）為題，但篇幅宏大，強勁有力，與一般諧謔曲愉快、活潑的舞曲風格大相逕庭。

第一樂章〈葬禮進行曲〉先以悲切的小號開始，樂團接手奏出同一音型。音樂漸漸消散，引入第一主題（整個樂章共有兩個主題）— 弦樂奏出仿如列隊行進的悽戚

being engendered only to crumble in ruin the moment after? What are they to say to this primeval music, this foaming, roaring, raging sea of sound, to these dancing stars, to these breathtaking, iridescent, and flashing breakers?

The immediate answer was not much. One critic wrote that he had “to cling by one’s teeth, so to speak, to a shred of theme here and there”, while another called it a “mixture of strictness and incoherence”. Certainly, while Mahler claimed it was conceived as “a proper symphony in four movements”, it eventually turned into a less conventional one with five movements which, moreover, were arranged into three distinct groups. Through it, the music can be said to chart a course from the negative emotions of the opening to the positive ones of the closing movement, much as Beethoven passed from darkness to light in his seminal Fifth Symphony.

But while Beethoven tended to move the symphony’s centre of gravity from the first movement (where it was firmly placed in the Classical symphony) to the finale, in Mahler’s Fifth it is the hitherto inconsequential third movement which is at the core of the whole Symphony, Far from being the light-hearted or lively dance which is implied by the word “scherzo” (which literally means “a joke”), this one is astonishingly powerful and long.

The **first movement**, Funeral March, opens with a harrowing trumpet call which is taken up by the full orchestra before dissolving into the first of the movement’s two principal themes, a mournful procession from the strings. The second theme provides a brief moment of hope from the woodwind, but this is rudely shattered by the opening trumpet call which plunges the music into a wild, almost daemonic frenzy which is only calmed by the

馬勒 升C小調第五交響曲

GUSTAV MAHLER (1860-1911)

Symphony no. 5 in C sharp minor

旋律。木管奏出第二主題，曙光乍現，但卻又被小號音型無情地粉碎，陷入一片放任、著魔似的狂熱中，直至小號音型重現時才平靜下來。葬禮進行曲重現，稍後氣氛舒緩了一陣子，但定音鼓隨即奏出原屬小號的音型，下一段流露出迫切、渴望的情懷，卻被小號止住，最後以孤單的長笛在最高音區呼應小號作結。

第一樂章這種拼命掙扎的情緒延續至**第二樂章**開端，前一樂章的主題與較柔和的段落交替出現。音樂強勁有力，暗示大衝突即將來臨，但一番擾攘後還是沉寂下去，樂團奏出仿如讚美詩的樂段，暗示無論前路多麼可怕，結局始終樂觀積極。

第三樂章〈諧謔曲〉長達八百多小節，不但是全曲最長的樂章，也是馬勒作品中最長的樂章之一，更大概是古今所有交響曲裡最長的諧謔曲。樂章情緒多樣：愉快的圓號率先響起（論難度，本樂章的圓號聲部在管弦樂曲裡數一數二），然後是喧鬧的鄉村舞曲，鄉村舞曲不久被怪異尖刻的不協和音打斷，圓號也變得陰險。這段舞曲多次重現，常常語帶挑釁，插段隱隱透露出刻骨銘心的愛、深深的哀愁、不安和滿足。

reappearance of the trumpet call. Again we have the funeral march and the brief moment of respite but this time it is interrupted by the timpani giving their version of the opening trumpet call. A yearning, almost desperate passage follows, which is finally silenced by the fading tone of the trumpet echoed, in its highest register, by a lone flute.

The **second movement** opens with a sense of intense struggle in which themes from the first movement alternate with gentler passages. The music's forceful character hints at a great conflict, but eventually the tumult subsides and the orchestra combines into a chorale-like passage suggesting that, no matter what terrors lie ahead, a positive conclusion is inevitable.

At over 800 bars the **Scherzo** is certainly the longest movement in the Symphony, one of the longest movements in any Mahler work and possibly the longest Scherzo in the whole symphonic literature. Emotionally, it covers a vast amount of ground, beginning with a boisterous, rustic dance announced by a buoyant horn call. The horn part of this movement stands as one of the most demanding in all orchestral literature. It is soon interrupted by strangely bitter and discordant sounds, the horn call taking on a more sinister mien. Between restatements of this dance, often becoming quite aggressive, we have episodes which imply deep sorrow and deep love, unease and contentment.

Movie-buffs might associate the dream-like music of the *Adagietto*, which forms the Symphony's **fourth movement**, with Luchino Visconti's film *Death in Venice*. After a hesitant start this idyllic movement, scored for strings and harp, which leads up to ever more expressive heights before subsiding to a gentle conclusion, is more in fact an expression of profound happiness and love. In March 1902, six months after



第四樂章〈稍慢板〉如夢如幻，電影迷大概會聯想起維斯康蒂電影《威尼斯之死》。這個充滿田園風情的樂章只選用了弦樂和豎琴，音樂經過猶疑的開端後，變得越來越感人，最後溫柔地完結，流露出由衷的快樂與愛。1902年3月，也就是此曲動筆後半年，馬勒與艾瑪·舒達勒結婚，而這個樂章則是他向新婚妻子致意之作。

木管發出質樸的呼聲，觀眾夢醒之際，**第五樂章**也就開始了。氣氛興高采烈、主題喜氣洋洋、旋律如歌動聽——這是馬勒最有朝氣的音樂。這裡也引用了他的聯篇歌曲《少年魔號》、華格納歌劇《紐倫堡的名歌手》和前幾樂章的素材，逐漸推進至讚美詩似的主題——這個讚美詩主題在第二樂章最激烈的時候響起，現在這一主題重現，但風格更硬朗。

中譯：鄭曉彤

starting work on the Symphony, Mahler married Alma Schindler and wrote the movement as a tender homage to her.

We awake from this dream to a series of rustic woodwind calls that usher in the **fifth movement**. Here is Mahler at his most exuberant, full of good cheer, jaunty themes and song-like melodies. There are quotes from his own song-cycle *Des Knaben Wunderhorn*, from Wagner's opera *Die Meistersinger von Nürnberg* and from the Symphony's other movements. It all culminates in a sturdy version of the chorale-like theme heard at the height of the conflict of the second movement.

BY DR MARC ROCHESTER

編制

四支長笛（全部兼短笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼降E單簧管、其一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、六支圓號、四支小號、三支長號、一支大號、定音鼓、敲擊樂器、豎琴及弦樂組。

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辛奈斯基 VASSILY SINAISKY

指揮 conductor

辛奈斯基於1973年贏得卡拉揚國際指揮大賽金獎後晉身國際樂壇，隨即獲委任為拉脫維亞國家交響樂團首席指揮，任期由1976年到1987年。他其後出任莫斯科愛樂音樂總監及首席指揮，成功帶領樂團於俄羅斯及海外演出。

作為客席指揮家，辛奈斯基曾指揮克里夫蘭管弦樂團、洛杉磯愛樂、倫敦愛樂、柏林電台交響樂團、斯圖加特電台交響樂團和捷克愛樂等頂尖樂團。來季的重點節目包括：指揮阿姆斯特丹皇家音樂廳樂團、萊比錫布商管弦樂團、漢堡北德電台交響樂團、法國電台交響樂團和日本NHK交響樂團。辛奈斯基同時為英國廣播公司愛樂樂團的榮休指揮和瑞典馬爾默交響樂團的榮譽指揮。他與英國廣播公司愛樂樂團過往的重要演出包括：「蕭斯達高維契與他的音樂英雄」藝術節、前往歐洲及中國演出、以及多次於英國廣播公司逍遙音樂會亮相。而他與馬爾默交響樂團的重要演出則有：英國巡演及到訪阿姆斯特丹皇家音樂廳，以及一套四碟、備受各方好評的馬舒密特交響曲系列專輯。

此外，辛奈斯基也是荷蘭愛樂首席客席指揮，以及俄羅斯國家樂團音樂總監。於2010年至2013年，他出任莫斯科大劇院總指揮及音樂總監。

辛奈斯基有許多錄音，其中多套均由英國廣播公司愛樂樂團演奏。辛奈斯基秉承歌劇指揮傳統，除了與莫斯科大劇院的合作外，他亦曾經指揮維也納劇院、三藩市歌劇院、英國國家歌劇院、柏林喜歌劇院等等。

Vassily Sinaisky's international career was launched in 1973 when he won the Gold Medal at the prestigious Karajan Competition. Soon afterwards, he was appointed Chief Conductor of the Latvian National Symphony Orchestra, a post he held from 1976 to 1987. He then became Music Director and Principal Conductor of the Moscow Philharmonic, leading numerous high-profile projects with the Orchestra both in Russia and on tour.

As a guest conductor, Sinaisky has worked with such prestigious orchestras as Cleveland Orchestra, Los Angeles Philharmonic, London Philharmonic, Berlin Radio Symphony, Stuttgart Radio Symphony and Czech Philharmonic. Recent seasons have also seen him conduct the Royal Concertgebouw Orchestra, Gewandhausorchester Leipzig, NDR Sinfonieorchester Hamburg, Orchestre Philharmonique de Radio France and NHK Symphony. Sinaisky additionally holds the positions of Conductor Emeritus of the BBC Philharmonic and Honorary Conductor of the Malmö Symphony Orchestra, Sweden. Memorable projects with the BBC Philharmonic have included the "Shostakovich and his Heroes" festival, tours to Europe and China, and many appearances at the BBC Proms. With the Malmö Symphony, Sinaisky has toured to the UK and to Amsterdam's Concertgebouw, and recorded an acclaimed four-disc series of the symphonies of Franz Schmidt.

Sinaisky has also held the positions of Principal Guest Conductor of the Netherlands Philharmonic and Music Director of the Russian State Orchestra. From 2010 to 2013, Sinaisky held the position as Chief Conductor and Music Director of the Bolshoi Theatre, Moscow.

Sinaisky has many recordings with the BBC Philharmonic and has a distinguished pedigree as an operatic conductor. In addition to his projects at the Bolshoi Theatre, he also conducted Theater an der Wien in Vienna, the San Francisco Opera, English National Opera, the Komische Oper Berlin, among others.

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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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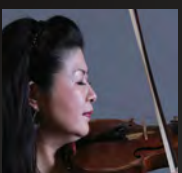
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● 凌顯祐
Andrew Ling



■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



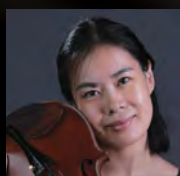
崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damara Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shu-ying

大提琴 CELLOS



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
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陳屹洲
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Cheung Ming-yuen



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宋亞林
Yalin Song

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● 林達僑
George Lomdaridze



▲ 姜馨來
Jiang Xinlai



張沛姮
Chang Pei-heng



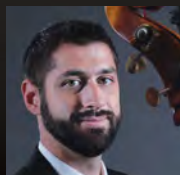
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Feng Rong



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

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施家蓮
Linda Stuckey

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Michael Wilson



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Ruth Bull

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

單簧管 CLARINETS



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巴松管 BASSOONS



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大提琴：洪嘉儀
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長笛：莊雲華[^]
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Trumpet: Stuart Essenhigh[^]

敲擊：王偉文
Percussion: Raymond Vong

[^]試行性質
[^]On trial basis

SHARE & TOUCH...

香港管弦樂團教育及社區活動

The Hong Kong Philharmonic Orchestra's
Education and Community Engagement Projects

- 1 29-6-2014 香港管弦樂團社區音樂會—港樂·童遊記
The HK Phil Community Concert - Itty-Bitty Journey
- 2 29-11-2013 太古「港樂·星夜·交響曲」@中環新海濱
Swire Symphony Under The Stars @ The New Central Harbourfront
- 3 賽馬會「音樂密碼」教育計劃—與馬捷爾同台綵排及演出 (28-10-2013)
Jockey Club Keys to Music Education Programme -
Share the Stage with Lorin Maazel & the HK Phil
- 4 賽馬會「音樂密碼」教育計劃—學校專場音樂會
Jockey Club Keys to Music Education Programme -
Schools Concerts
- 5 賽馬會「音樂密碼」教育計劃—室樂小組到校表演
Jockey Club Keys to Music Education Programme -
Ensemble Visits to Schools



1

3

2

4





樂團席位贊助基金

CHAIR ENDOWMENT FUND

成為樂團席位的贊助人，您可以與港樂及樂師建立一個更緊密的連繫，推動港樂的發展，提高樂團的質素，讓才華洋溢的音樂家踏上藝術頂峰。

By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic Orchestra family.

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李博的樂師席位由以下人士贊助：

The Musician's Chair for Li Bo is endowed
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李博
Li Bo

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Co-Principal Viola

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趙瀾娜
Zhao Yingna
聯合首席第二小提琴
Co-Principal Second Violin



大師會

MAESTRO CIRCLE

大師會特別為熱愛交響樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝：

MAESTRO CIRCLE is established for the business community and individuals who are fond of symphonic music. It aims to support the long-term development of the Hong Kong Philharmonic Orchestra and to enrich cultural life. We are grateful to the following Maestro Circle members:

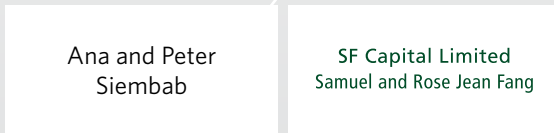
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此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈
艾曼·謝曼明 (1907) 小提琴·由冨田中知子小姐使用
張爾惠先生 捐贈
洛治·希爾 (c.1800) 小提琴·由王亮先生使用
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This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao
Donated by Mr Lowell Chang
Lockey Hill (c.1800) Violin, played by Mr Wang Liang
Donated by Mr Po Chung
Dawne Haddad (1991) Violoncello, played by Mr Cheung Ming-yuen
Loaned by Mr Laurence Scofield
Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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香港管弦協會婦女會 捐贈

所捐贈之罕有樂器

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- 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第一副首席梁建楓先生使用
- 約瑟·加里亞奴 (1788) 小提琴·由樂團首席王敬先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
- 德國華格納大號乙套
- 翼號乙支

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Mr Leung Kin-fung, First Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Jing Wang, Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn



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