

維也納之聲新年音樂會 NEW YEAR IN VIENNA

30 & 31-12-2014
Tue & Wed 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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維也納之聲新年音樂會

NEW YEAR IN VIENNA

FIRST HALF

~40'

蕭斯達高維契：《節日序曲》，op. 96
SHOSTAKOVICH: Festive Overture, op. 96
 蕭斯達高維契：《第一梯隊》組曲，op. 99a：圓舞曲
SHOSTAKOVICH: The First Echelon Suite, op. 99a: Waltz
 薩拉沙替：《卡門幻想曲》，op. 25
SARASATE: Carmen Fantasy, op. 25
 貝多芬：《威靈頓的勝利》，op. 91
BEETHOVEN: Wellington's Victory, op. 91

中場休息 interval

SECOND HALF

~33'

小約翰·史特勞斯：《蝙蝠》序曲
J. STRAUSS II: Die Fledermaus Overture
 小約翰·史特勞斯及約瑟夫·史特勞斯：《撥弦》波爾卡
J. STRAUSS II & Josef STRAUSS: Pizzicato Polka
 小約翰·史特勞斯：《皇帝》圓舞曲，op. 437
J. STRAUSS II: Emperor Waltz, op. 437
 約瑟夫·史特勞斯：《無憂無慮！》快速波爾卡，op. 271
Josef STRAUSS: Ohne Sorgen! Polka schnell, op. 271
 小約翰·史特勞斯：《藍色多瑙河》圓舞曲，op. 314
J. STRAUSS II: The Blue Danube Waltz, op. 314

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彼得·彼崙，指揮 P. 17
Peter Biloen, conductor

王敬，小提琴（港樂樂團首席） P. 19
Jing Wang, violin (Concertmaster of HK Phil)



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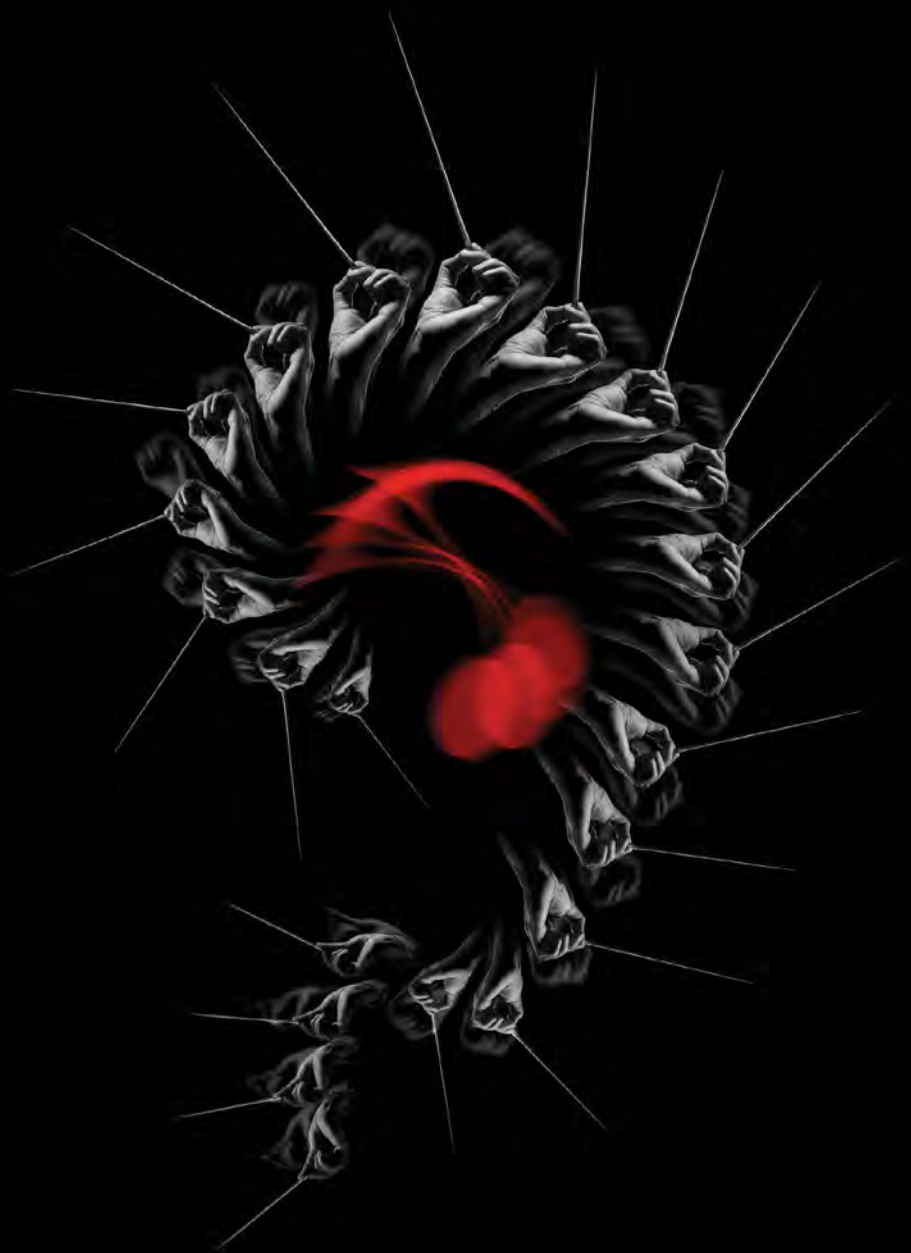
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梵志登 Jaap van Zweden
音樂總監 Music Director

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J A A P

VAN ZWEDEN

THE EIGHTH MUSIC DIRECTOR
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- 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.
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SAM OLLUVER, *SOUTH CHINA MORNING POST*

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林木

志登

〔梵志：清淨之志，登：達到〕



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維也納之聲新年音樂會

NEW YEAR IN VIENNA

香港管弦樂團仝人
祝大家新年快樂！

Everyone at the Hong Kong
Philharmonic Orchestra wishes you
a happy and prosperous new year!

舊年將盡，新年將至，大家心中大概會想起煙花吧！現在，我們也以璀璨得像煙花的音樂慶祝新年。

六十年前，蕭士達高維契（1906-1975）寫作了壯麗奪目的《節日序曲》，慶祝布爾什維克革命三十七週年。據他友人憶述，當年蕭士達高維契寫作《節日序曲》時，家中正在舉行聯歡會，而作曲家的寫作速度簡直驚人：「他能一邊談天說笑一邊寫作，就像傳奇作曲家莫扎特一樣。他時而大笑時而暗笑，但一直在創作，還寫下音符來呢。」樂曲顯然沾染了聯歡會的歡樂氣氛。作曲家的同事利柏定斯基出席首演後說道：「樂曲興高采烈，精采絕倫，活力就像香檳一樣，一旦拔去瓶塞就不斷地湧出來。」大家在2015年還有很多機欣賞蕭斯達高維契的作品，因為明年是他逝世四十周年紀念。蕭斯達高維契的作品大多嚴肅凝重，不過現在我們集中在他輕鬆的一面，再為大家帶來一首短曲——首圓舞曲。樂曲選自1956年一齣喜劇電影《第一梯隊》配樂，主題頗令人難忘。如果大家聽著覺得有點耳熟，那可能是因為大家看電影《大開眼戒》的時候聽過。

With fireworks very much in mind, we launch into our festive celebration of the passing of one year and the beginning of the next with musical fireworks of our own.

Dmitri Shostakovich (1906-1975) composed his spectacular and dazzling *Festive Overture* sixty years ago to mark the 37th anniversary of the Bolshevik Revolution. A friend recalled how Shostakovich had written it at great speed during a party in his apartment, "He was able to talk, make jokes and compose simultaneously, like the legendary Mozart. He laughed and chuckled, and in the meanwhile work was underway and the music was being written down". That party mood clearly rubbed off on to the music for, as Shostakovich's colleague, Lev Lebedinsky, commented after attending the first performance, "I heard this brilliant, effervescent work, with its vivacious energy spilling over like uncorked champagne". We will be hearing a lot more Shostakovich during 2015 since it marks the 40th anniversary of his death. Much of his music is grim and serious, but we celebrate his lighter side with another short piece, the Waltz from his score to the 1956 comedy film *The First Echelon*; and if this somewhat haunting theme is strangely familiar to you, it may be through its appearance in the soundtrack to another, later, movie *Eyes Wide Shut*.

One of the most popular operas of all time is Bizet's *Carmen*, a tale of love, jealousy, bull-fighting and murder set in Spain. So popular was the opera that immediately after Bizet's premature death in 1875,



比才《卡門》是古今最受歡迎的歌劇之一，故事發生在西班牙，劇情將愛情、妒忌、鬥牛和兇殺共冶一爐。1875年比才英年早逝，不久其他作曲家已一窩蜂似的根據劇中的音樂主題寫作改編曲，樂器組合包羅萬有，可見《卡門》多麼受歡迎。西班牙小提琴大師薩拉沙替〔1844-1908〕顯然對《卡門》的題材情有獨鍾，於是在1883年寫作了精采絕倫的《卡門幻想曲》，用以表現自己非凡的演奏技巧。《卡門幻想曲》開端的素材來自歌劇最後一幕的引子〔比才這一段改編自一首真正的西班牙歌曲，原作者是加西亞〕。管弦樂引子篇幅極短，然後小提琴沉醉於複雜的雙音〔同一時間拉奏兩條弦線〕，偶然飛到九霄雲外的高音區去，間或朝著萬丈深淵裡的最低音區俯衝。然後一段真正的西班牙舞曲哈巴奈拉舞曲響起。哈巴奈拉舞曲選自歌劇第一幕，這時卡門唱出「愛情像隻叛逆的小鳥」，譏笑一眾愛慕她的人；薩拉沙替認為這正好讓小提琴模仿雀鳥的拍翼和鳴叫的聲音。往後的插段比較柔和、比較發人深省：這就是卡門被捕時唱出的曲調〔卡門早前與另一女孩發生爭執，後來因為用刀刺傷對方而被捕〕。比才的主題被薩拉沙替改寫成華麗的小提琴樂段，有時候原主題已變得難以辨認。下一段也是真正的西班牙舞曲塞拉第拉舞曲。小提琴音樂裡好些難度最高、最令人嘆為觀止的炫技樂段都在這裡出現，包括以極快速度在運弓與用手指撥奏之間交替。不過好戲還在後頭：全曲最後一段是首令人讚嘆的吉卜賽舞曲〔歌劇第二幕的引子〕，獨奏者奏出刺激萬分的雙音，音

there was a mad scramble to rework themes from it into various new pieces for all manner of musical ensembles. Being Spanish, the great violin virtuoso Pablo de Sarasate (1844-1908) clearly felt some sort of affinity with the subject matter of *Carmen* and in 1883 produced his spectacular *Carmen Fantasy* as a showpiece for his own phenomenal playing skills. The work begins with music from the introduction to the opera's final act (which is itself an arrangement of a genuine Spanish song by Manuel Garscía). After the briefest of orchestral introductions the violin indulges in some complicated double-stopping (playing on two strings simultaneously) and flies off periodically into stratospheric heights as well as occasionally swooping down into the earthy heart of the instrument's lowest notes. Next comes a genuine Spanish dance - the "Habañera" from the opera's first act in which Carmen teases her admirers with the words "Love is like a rebellious bird". Sarasate takes this as a cue to allow the violin much bird-like fluttering and chirping. A more gentle and reflective interlude follows, based on a song Carmen sings as she is taken off to gaol for stabbing another girl during a quarrel. Bizet's original theme is sometimes barely recognizable under the bursts of Sarasate's florid violin writing. This gives way to another genuine Spanish dance, the "Seguidilla". Here is some of the most technically difficult and stunningly virtuoso music in the violin's entire repertoire - including a part where the violinist must play with the bow and pluck the strings with the fingers (pizzicato) in terrifyingly quick succession. But it gets even more dazzling. The final section is a breathtaking Gypsy Dance (the introduction to the opera's second act) in which the soloist goes into a frenzy of double-stopping. In the true style of a gypsy dance this gets faster and faster and faster and faster...

Getting faster and faster is something musicians do not like to do unless the music they are playing specifically demands it, and to help them keep to a regular speed they have long made use of a mechanical device known as a Metronome. It was the most famous invention of a German pianist with a fascination for machines, Johann



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樂還按照真正的吉卜賽舞曲風格，變得越來越快，越來越快……

除非樂曲指明，否則音樂家都不喜歡將音樂演得越來越快的。為了幫助自己保持穩定的速度，多年來許多音樂家都採用一件稱為拍子機的機器。拍子機由德國鋼琴家約翰·梅捷發明。這位鋼琴家對機器情有獨鍾，而拍子機也不是他唯一的發明。差不多剛好在101年前，他在維也納一個展覽會〔宣稱「有許多科學化或奇趣的展品」〕展出自己的最新發明——百音琴。百音琴集整個軍樂隊的樂器於一身，一切都裝在一個盒子裡，由風箱驅動，靠著金屬滾筒旋轉而自動演奏。當時他已經在百音琴裡內置了幾首海頓作品，但希望有專誠為百音琴而寫的音樂，用來展現樂器的特點，好吸引維也納展覽會裡的潛在顧客。幾個月後，維也納收到消息，說威靈頓將軍率領英軍，在維多利亞戰役大敗法軍。梅捷深知百音琴適宜演奏軍樂，同時民眾又因為宿敵受挫而心情大好，於是他就找上了貝多芬（1770-1827）。梅捷提議寫作一首交響曲，包含「英法兩軍所有軍鼓進行曲和小號華麗樂段、刻劃戰事的恐怖、英軍出現時奏起《統治不列顛》、改編《天佑吾王》時加上代表群眾喝采聲的音響效果。」貝多芬於是寫出管弦樂序曲《威靈頓的勝利》，1813年12月8日在維也納首演。貝多芬之後不得

Maelzel, but it was by no means his only one, and almost exactly 101 years ago to the day, he exhibited at a Viennese show (billed as featuring “a variety of contributions, scientific or curious”) his latest, which he called a Panharmonicon. This combined all instruments of a military band in a single box powered by bellows and played automatically by means of a revolving metal cylinder. He had already programmed some works by Haydn into the machine, but wanted something written specially for it to show it off to potential customers at the Viennese exhibition. A few months earlier, news had reached Vienna of the victory of English troops led by Wellington over the French at the Battle of Vitoria, and Maelzel, recognising both the militaristic character of his Panharmonicon and the public’s delight at the defeat of their great French adversary, approached Ludwig van Beethoven (1770-1827). Maelzel suggested a symphony incorporating the following: “All the drum-marches and the trumpet-flourishes of the French and English armies; herald the English army by the tune of ‘Rule Britannia’; depict the horror of the battle and arrange ‘God save the King’ with effects of representing the hurrahs of a multitude.” Beethoven responded with an orchestral overture which he called *Wellington’s Victory* which was given its first performance in Vienna on 8th December 1813. He subsequently had to reduce its large orchestral forces in order for it to be accommodated on to the Panharmonicon’s cylinder roll, but it also lost some of the visual attraction to contemporary audiences of seeing part of the orchestra divided to represent the opposing armies.

For the second half of the concert we stay in 19th century Vienna where, in the last half of the century, the city’s musical life was dominated by two brothers; Johann Strauss II (1825-1899) and Josef Strauss (1827-1870) who between them wrote well over 800 light orchestral dances which, immensely popular in Vienna,

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NEW YEAR IN VIENNA

不將樂團規模縮小，讓所有樂器都能放在百音琴的滾筒裡；當時的觀眾，也因此無緣親睹樂團模仿兩軍對壘的有趣場面。

下半場我們將逗留在十九世紀的維也納。十九世紀下半葉，當地的音樂活動都由小約翰·史特勞斯（1825-1899）和約瑟夫·史特勞斯（1827-1870）兩兄弟作主導，兩人合共寫作了差不多八百首輕鬆愉快的管弦樂舞曲。這些舞曲瘋魔維也納之餘，在世界各地也廣受樂迷追捧，一直是任何新年音樂會傳統上必奏的樂曲。

除了管弦樂舞曲外，小約翰·史特勞斯也有輕歌劇傳世。輕歌劇源自法國，1860年代由奧芬巴赫引入維也納，據說說服史特勞斯嘗試寫作輕歌劇的人，正是奧芬巴赫。結果史特勞斯一生人寫作了十八齣輕歌劇，其中以《蝙蝠》最膾炙人口。《蝙蝠》1874年4月5日首演後馬上大受歡迎，先在維也納上演了差不多五十場，然後移師柏林，再走遍歐洲、美洲、以至澳洲各地，包括馬勒1894年在漢堡指揮的一次，還有1876年在倫敦上演（這也是史特勞斯的輕歌劇首次在英國境內演出）。《蝙蝠》劇情既複雜又不合情理，但加插圓舞曲、波爾卡和各類美妙主題機會比比皆是。劇中許多主題都令人一聽難忘（包括雙簧管獨奏的哀傷主題），當中大部分都在《序曲》裡出現過，令《序曲》仿如一首燦爛的集錦曲。

had a keen following across the world and continue to be a traditional feature of any musical celebration of New Year.

In addition to these orchestra dances, Johann also wrote operettas, a genre originating from France but introduced to Viennese audiences in the 1860s by Jacques Offenbach who, it is said, persuaded Strauss to try his hand at writing one. Strauss ended up writing 18, the most popular of which is undoubtedly *Die Fledermaus* ("The Bat") which was first staged on 5th April 1874. So popular did it become that there were almost 50 performances in Vienna, before it travelled to Berlin and thence across Europe, America and Australia. Gustav Mahler conducted a performance in Hamburg in 1894, while a staging of the work in London in 1876 marked the first time a Strauss operetta had been heard on English soil. The story is complex and implausible, but gives ample opportunities for waltzes, polkas and all manner of memorable themes (including a plaintive oboe solo) most of which appear in the sparkling potpourri of its Overture.

Despite their busy lives as orchestral directors and composers in their own right, both Joseph and Johann II found time to collaborate on four works, the most famous of which, the *Pizzicato Polka*, dates from 1870 and makes effective use of the pattering effect created when strings are plucked with the fingers rather than played with the bow. For those unacquainted with the basic differences between a Polka and a Waltz, the latter has three beats in each bar while the former, two, and you can recognise the difference now as we first hear a Polka then a Waltz.



雖然約瑟夫和小約翰都忙於指揮樂團和創作樂曲，但兩人各有各忙之餘仍抽空合作。兩人合力寫成的作品共有四首，其中最有名的是《撥弦》波爾卡（1870年）。樂曲好些樂段棄用琴弓，反而巧妙地利用手指撥弦，造出急速輕拍的效果。要是大家不清楚波爾卡和圓舞曲的基本分別，那就可以留意一下：圓舞曲每小節有三拍，但波爾卡每小節只有兩拍。這首波爾卡之後就是一首圓舞曲，大家可以聽聽兩者的分別。

《皇帝》圓舞曲是小約翰·史特勞斯篇幅最長的圓舞曲之一，演出時間約十分鐘。樂曲引子本身已經不短，加上小鼓凸顯了急速輕拍似的節奏，再配合柔和的小號和戲劇化的漸強，預告軍樂似的戲劇化音樂即將出現（可會是呼應《威靈頓的勝利》嗎？）。獨奏大提琴奏起發人深省的短樂段，這時氣氛也鬆弛下來。雖然主要的圓舞曲主題十分清晰明確，但較平靜的插段卻不斷出現。樂曲由始至終緊緊扣著圓舞曲節拍，營造出強勁的感染力；曲中氣氛千變萬化，主題多姿多采（全曲最少由四首不同的圓舞曲組成），管弦樂色彩繽紛斑斕，的確是史特勞斯的管弦樂圓舞曲之王。很多人都以為《皇帝》圓舞曲寫於1888年，是慶祝奧地利皇帝法蘭茲·約瑟夫登基四十週年的作品，但事實上樂曲寫於一年後（1889年）。1889年10月19日，奧地利皇帝與德國國王會面，奧地利皇帝向德王祝酒時，史特勞斯就奏起這首樂曲致賀。當日所用的標題是《攜手》，而將樂曲標題改成《皇帝》圓舞曲是出版商西姆羅克的主意——他認為這樣做能滿足兩位君主的虛榮心。

At around 10 minutes in length the “*Emperor*” Waltz is one of Johann II’s longest; indeed the long, drawn-out introduction with its pattering rhythms reinforced by the side drum, its subdued trumpet calls and its dramatic crescendo seems to herald something both militaristic and dramatic (memories of *Wellington’s Victory*?). However the mood is relaxed by a brief reflective cello solo and while the main Waltz theme is sturdy enough it is continually interrupted by more reflective episodes. Indeed in its range of moods, variety of musical themes (it comprises no less than four separate waltzes) and extensive use of orchestral colour – although underpinning it all is the incessant and infectious Waltz pulse – this is the very Emperor of Strauss’ orchestral Waltzes. It has often been mistakenly thought that this was written in 1888 to mark the 40th anniversary of Emperor Franz Josef’s coronation, but in fact it dates from the following year when it was first performed with the title *Hand in Hand* in Berlin on 19th October in honour of a toast made by the Austrian Emperor to the German Kaiser. The change of title was instigated by the publisher Simrock who believed that it would satisfy the vanity of both monarchs.

Josef composed his delightful Polka *Ohne Sorgen!* (“Without a Care!”) in 1870; and the title should speak for itself, unlike that of Johann II’s most famous waltz – and possibly the most famous waltz of all time, composed three years’ earlier. Whether the River Danube which flows through Vienna is, or has ever been “beautiful” or “blue” is not the point; the title of this Waltz – *The Blue Danube* – comes from a poem by Karl Isidor Beck which includes the lines, “On the Danube, on the beautiful, blue Danube”. Strauss had chosen that poem as the text for a choral work commissioned from him by the Vienna Men’s Choir, but the words were changed to celebrate the installation in the city of electric lights and included the immemorial lines “Vienna, be gay! And what for, pray? The light of the arc! Here it’s still dark!” penned by a police clerk who sang in the choir. The performance went ahead in the hall of the Imperial Riding School

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維也納之聲新年音樂會 NEW YEAR IN VIENNA

約瑟夫·史特勞斯的《無憂無慮！》是首令人愉快的波爾卡，寫於1870年，標題與樂曲配合得天衣無縫。小約翰·史特勞斯一首三年前寫作的名曲卻剛好相反。這首名曲大概是古今最家喻戶曉的圓舞曲了；不過多瑙河到底是否流經維也納，或者顏色是否「藍色」，全都不是重點。《藍色多瑙河》標題來自卡爾·伊沙多·貝克的詩句「在多瑙河上，在美麗的藍色多瑙河上」。史特勞斯接受維也納男聲合唱團委約創作新曲，選用了這首詩作歌詞；怎料歌詞後來卻改為慶祝維也納市安裝電燈，新歌詞出自一名任職警隊文員的合唱團團員手筆（詞中有「維也納，你要歡天喜地啊！幹甚麼哪，祈禱？弧形的亮光啊！這邊還是黑暗的呢！」這等老套詩句）。1867年2月15日，演出如期在皇家騎術學校（名種馬利比扎馬的家就是這兒）舉行。由於觀眾反應未如理想，史特勞斯就把樂曲拋諸腦後。幾個月後，他到巴黎參加萬國博覽會向拿破崙三世致賀時，把這首圓舞曲帶了去，為法國觀眾演出刪去合唱的版本，結果大受歡迎，令史特勞斯深信此曲要是當作純管弦樂舞曲的話，足以讓他名垂青史。樂曲引子很安靜，閃爍的弦樂配合兩支圓號，是十九世紀維也納精緻與優雅的典範。

(home of the famous Lippizaner stallions) on 15th February 1867 but was not a huge success and Strauss discarded the work. But when he went to Paris later in the year to participate an International Exhibition in honour of Napoléon III he took the music along and performed it, minus chorus, to the French public who loved it and convinced Strauss that, as an orchestral dance, it was one of his most enduring works. Its hushed introduction with shimmering strings and a pair of horns is the very epitome of the elegance and grace of 19th century Vienna.

BY DR MARC ROCHESTER

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Photo: Martin Bosker



彼得·彼崙 PETER BILOEN

指揮 conductor

彼得·彼崙是首位成功晉身多娜泰拉·弗里克國際指揮大賽決賽的荷蘭指揮，於比賽中領導倫敦交響樂團，表現出眾。他同時也是安東·蓋舍斯基金荷蘭全國指揮大獎得主，以及著名的美國阿斯本音樂節的指揮獎學金得主。彼崙演繹古典及現代作品同樣揮灑自如，並以富冒險性及創新的演奏曲目備受傳媒稱許。

2006年至2008年，彼崙跟隨音樂總監梵志登擔任荷蘭電台愛樂樂團助理指揮，隨後於美國達拉斯、芝加哥和香港等地與多個樂團合作。2007年，他臨危受命，代替梵志登於音樂殿堂阿姆斯特丹音樂廳演出，這也是他於該音樂廳的首演，指揮佛瑞的《安魂曲》。

其他近期演出包括：指揮荷蘭國家交響樂團、比利時皇家法蘭德斯愛樂、盧森堡愛樂和法國蒙彼利埃國家歌劇樂團等。彼崙醉心歌劇藝術，曾於比利時奧德彼聖夏季歌劇節指揮莫扎特名作《後宮誘逃》、於海牙皇家劇院指揮亨柏狄的《韓賽兒與葛麗特》，以及於阿姆斯特丹運河藝術節演出海頓、馬舒納和巴西凱維奇等作曲家的歌劇作品。此外，他又以客席指揮家身份領導阿斯克|苟伯克樂團、荷達斯愛樂樂團、海牙市樂團、莫斯科交響樂團和意大利托斯卡尼樂團等演出。

彼崙畢業於波士頓新英格蘭音樂學院及海牙皇家音樂學院，曾師隨巴奴拿、西蒙諾夫、洗文、馮克等名家。

Peter Biloen was the first Dutch conductor to reach the finals of London's International Donatella Flick LSO Conducting Competition, directing the London Symphony Orchestra in concert. He was awarded the Anton Kersjes Foundation's national Dutch conducting prize and the prestigious Academy Conductor Fellowship at the Aspen Music Festival. An expert interpreter of both classic and modern repertoire, Biloen has been hailed by the press for his adventurous and groundbreaking programming.

Between 2006 and 2008, Biloen assisted Music Director Jaap van Zweden at the Radio Philharmonic Orchestra in The Netherlands and subsequently at many orchestras across the world including Dallas, Chicago and Hong Kong. In 2007 he made his début at the Amsterdam Concertgebouw, conducting Fauré's *Requiem* as a last minute replacement for van Zweden.

Recent engagements include appearances with the National Symphony of the Netherlands, the Royal Flemish Philharmonic Orchestra in Antwerp, Orchestre Philharmonique Luxembourg and Opéra Orchestre National of Montpellier. Passionate about opera, Biloen conducted Mozart's *Die Entführung aus dem Serail* at the Summer Opera of Alden Biesen, Humperdinck's *Hänsel und Gretel* at the Royal Theater in the Hague, and operas by Haydn, Marschner and Pashkevich in the Grachten Festival of Amsterdam. As a guest conductor he has led the AskolSchönberg Ensemble, the Gelders Orchestra, the Residentie Orchestra in the Hague, the Moscow Symphony Orchestra and the Orchestra della Toscana, among others.

After earning degrees at the New England Conservatory of Music in Boston and the Royal Conservatory in the Hague, Biloen continued to study with Jorma Panula, Yuri Simonov, David Zinman and Hans Vonk.

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王敬 JING WANG

小提琴 violin
〔港樂樂團首席 Concertmaster of HK Phil〕

於桂林出生的加拿大籍小提琴手王敬三歲開始拉奏小提琴，九歲時與加拿大魁北克交響樂團作協奏曲首演。其後以獨奏者身份與捷克廣播交響樂團、莫斯科國立交響樂團及蒙特利爾交響樂團等合作。王敬亦活躍於各大音樂殿堂作獨奏及室樂演奏，當中於渥太華國立藝術中心的演出最為矚目。

他曾榮獲2007年歐文克萊恩國際弦樂賽首獎、2000年布拉格協奏曲比賽首獎、1998年蒙特利爾交響樂團比賽首獎及1997年加拿大口國音樂比賽首獎。2003年他更獲得Les Radios Francophones Publiques〔涵蓋法國、加拿大、瑞士及比利時的廣播聯網〕的「年度年青獨奏家」獎項，並獲得獎項贊助推出首張唱片，收錄貝多芬、拉威爾及歌舒詠的作品。

王敬於過去曾任職達拉斯歌劇院樂團樂團首席三年。他是室樂系列Ensemble75的創辦人之一，主力安排德州年輕樂手於達拉斯的史坦威音樂廳中演出。其他職務包括達拉斯室樂交響樂團樂團首席、堪薩斯城及聖安東尼奧交響樂團的客席樂團首席，並與福華斯歌劇院合作等。

於茱利亞音樂學院就讀期間，王敬取得約瑟夫·富奇獎學金。他其後於萊斯大學Shepherd音樂學院完成研究生課程。他曾跟隨小提琴家Zakar Bron、Zvi Zeitlin及Pinchas Zukerman學習並參與他們的大師班。王敬應梵志登大師邀請於2013/14樂季開始擔任港樂樂團首席。他現正使用由Canada Council of Arts Rare Strings International Collection 借出的1700年 Giovanni Tononi小提琴。

Born in Guilin, China, Jing Wang began playing violin at the age of three and made his concerto debut aged nine with the Quebec Symphony Orchestra, Canada. Subsequent engagements include concerto appearances with the Czech Radio Philharmonic, Moscow State Symphony and Montreal Symphony. Wang has given solo recitals and chamber music performances at prestigious venues including the National Arts Center in Ottawa.

Wang has been the recipient of the Irving M. Klein International String Competition (First Prize - 2007), Concertino Praga (First Prize - 2000), Montreal Symphony Competition (First Prize - 1998) and the Canadian Music Competition (First Prize - 1997). In addition, he was awarded the "Young Soloist of the Year" (2003) by Les Radios Francophones Publiques, a broadcast network of four countries including France, Canada, Switzerland and Belgium. This award sponsored the release of his first CD album including works by Beethoven, Ravel and Gershwin.

He held the position of Concertmaster for the Dallas Opera for three years and co-founded *Ensemble75* - a chamber music series featuring young Texas artists at the Steinway Hall, Dallas. Other commitments included Concertmaster for the Dallas Chamber Symphony, Guest Concertmaster for the Kansas City and the San Antonio Symphony Orchestras as well as Fort Worth Opera.

Wang studied at the Juilliard School as a Joseph Fuchs Scholar and completed postgraduate studies at the Shepherd School of Music (Rice University). He studied violin and chamber music as well as participating in masterclasses held by Zakar Bron, Zvi Zeitlin and Pinchas Zukerman. He took up the position of Concertmaster with the HK Phil in September 2013 at the invitation of Maestro Jaap van Zweden. He plays a 1700 violin by Giovanni Tononi on loan from the Canada Council of Arts Rare Strings International Collection.



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1 香港管弦樂團社區音樂會—港樂·童遊記 (29-6-2014)
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2 太古「港樂·星夜·交響曲」@中環新海濱 (21-11-2014)
Swire Symphony Under The Stars @ The New Central Harbourfront

3 「賽馬會音樂密碼教育計劃」—與港樂同台綵排及演出 (4-11-2014)
Jockey Club Keys to Music Education Programme -
Share the Stage with 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



3



2

4





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，亦將灌錄華格納聯篇歌劇《指環》。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。

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

The Swire Group 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, foster access to classical music 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 and Richard Wagner’s *Ring Cycle*.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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Jing Wang/
Concertmaster



梁建楓/樂團第一副首席
Leung Kin-fung/First
Associate Concertmaster



王思恆/樂團第二副首席
Wong Sze-hang/Second
Associate Concertmaster



朱蓓/樂團第三副首席
Bei de Gaulle/Third
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Ba Wenjing



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Wang Liang



徐烜
Xu Heng



張希
Zhang Xi

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Fan Ting



■ 趙瀟娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



余思傑
Domas Juškys



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



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Katrina Rafferty



冨田中知子
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黃嘉怡
Christine Wong Kar-yee



周騰飛
Zhou Tengfei



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



中提琴 VIOLAS



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Andrew Ling



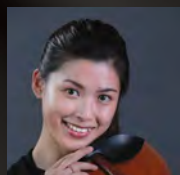
■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



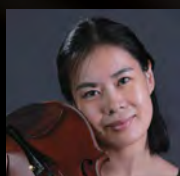
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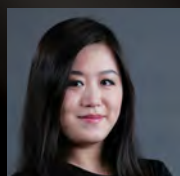
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Damara Lomdaridze



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Alice Rosen



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Sun Bin



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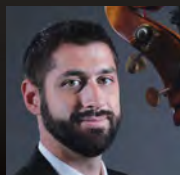
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鮑爾菲
Philip Powell



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

香港管弦樂團

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Olivier Nowak



施家蓮
Linda Stuckey

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大提琴：卞祉恆
Cello: Stephen Bin

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Oboe: Jennifer Shark[^]

單簧管：李政桓[^]
Clarinet: Junghwan Lee[^]

巴松管：陳劭桐[^]
Bassoon: Toby Chan[^]

小號：馮嘉興、文曦、顏熾權、董煒樂
Trumpet: Fung Ka-hing, Man Hay, Joseph Ngan, Jimmy Tung

大號：黎得駿
Tuba: Lai Tak-chun

敲擊：勞善雯、史葛·韋特森
Percussion: Mandy Lo, Scott Weathersen

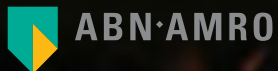
豎琴：施盈琳
Harp: Barbara Sze

[^]試行性質
[^]On trial basis

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

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趙潒娜
Zhao Yingna
聯合首席第二小提琴
Co-Principal Second Violin

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

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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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為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閩式小號兩支
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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

- Rare instruments donated
- Enrico Rocca (1902) Violin, played by Mr Cheng Li
 - Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
 - 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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