

張弦的羅馬節日 ZHANG XIAN'S ROMAN FESTIVALS

17 & 18-4-2015
Fri & Sat 8pm
Hong Kong Cultural Centre
Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

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張弦的羅馬節日

ZHANG XIAN'S ROMAN FESTIVALS

QIGANG CHEN

~22'

陳其鋼：《亂彈》〔世界首演〕

Luan Tan (World Premiere)

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RESPIGHI

~24'

雷史碧基：《羅馬節日》

尼祿萬歲節

大赦節

十月豐收節

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TCHAIKOVSKY

~32'

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稍慢的行板—活潑的快板

威武的小行板，接近中板

諧謔曲—活潑的甚快板

終曲—稍慢的中板—活潑的快板

Symphony no. 2 in C minor, op. 17, Little Russian

Andante sostenuto - Allegro vivo

Andantino marziale, quasi moderato

Scherzo - Allegro molto vivace

Finale - Moderato assai - Allegro vivo

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張弦，指揮

Zhang Xian, conductor

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陳其鋼，作曲

Qigang Chen, composer

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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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陳其鋼 《亂彈》〔世界首演〕

QIGANG CHEN (b. 1951)

Luan Tan (World Premiere)

「亂彈」一詞原指出現於明清之交（約1600年）的戲曲音樂風格。與當時的主流劇種崑劇相比，「亂彈」顯然較大膽直率，也較重炫耀。現時觀眾熟悉的風格如秦腔、河北梆子、河南梆子或早期京劇，全都可歸類作「亂彈」風格。如果在行家眼中崑劇代表高雅精緻，那麼「亂彈」風格則反其道而行，與民間音樂淵源甚深。

不知怎地，多年來常常有人說我的音樂「憂鬱」、「傷感」、「精緻」，所以這次我想挑戰自己，寫作與自己過去音樂形象大異其趣的作品，看看自己能不能享受箇中樂趣。這麼說來，寫作《亂彈》的過程幾乎是場內心交戰。我作品中經常出現的元素，例如綿長的花唱線條、動人的旋律主題或氣勢迫人的和聲都幾乎絕跡，取而代之的是持續不斷的節奏型、短小主題的躍動，還有將素材重複，藉此漸漸累積力量。

由於樂曲靈感來自「亂彈」，自然帶有傳統中國戲曲的音色和特色，例如木魚與中國鈸構成近乎不和諧的對位，就在曲中十分突出。

'Luan Tan' ('chaotic music' or 'random notes') was a musical style in Chinese drama that originated in the 1600s, around the time of the dynastic succession from Ming to Qing. Compared with the established traditions of Kun opera at the time, the music in the 'Luan Tan' style was remarkably bolder, blunter, and tended to be more virtuosic. Various musical traditions now well known to the Chinese audience, such as Qin Qiang, Hebei Bangzi, Henan Bangzi, or even earliest forms of the now-prominent Peking Opera, could all be categorised under the 'Luan Tan' style. If, for Chinese connoisseurs, Kunqu Opera symbolises elegance and refinement, then 'Luan Tan' would stylistically be its opposite, very much rooted in folk traditions.

Somehow, my music has frequently been described as 'melancholic', 'sentimental' and 'refined' over the years. Therefore I wanted to set a challenge for myself this time, to see if I might enjoy producing something that could be quite a departure from my usual musical images. In this way, the process of composing *Luan Tan* was almost a battle with myself. Elements that usually appear in my works, such as long melismatic lines, attractive melodic themes or imposing harmonies are almost completely absent, replaced by ceaseless rhythmic pattern, leaps of tiny motifs, and gradually accumulated force through repetitions.

Since the stylistic inspiration was from the traditional form of 'Luan Tan', timbres and characters from traditional Chinese musical drama make an inevitable appearance in the work, for instance (among other things) in the shape of the important role played by the temple block, with the almost cacophonous counterpoint of the Chinese cymbals.



我2010年動筆創作《亂彈》，但過程中卻多次為私事所阻；其中吾兒陳雨黎去世後，有12個月我完全無法創作。2015年1月，樂曲的雙縱線終於寫下。在此我謹向共同委約這首樂曲的樂團——香港管弦樂團、法國電台愛樂樂團和皇家利物浦愛樂樂團一致謝，感謝他們的耐心和體諒。

陳其鋼

中國浙江省遂昌縣躬耕書院

I started to work on the piece in 2010, but the composing process was interrupted a number of times by major events that have occurred in my personal life in the intervening years, including the passing of my son Yuli, after which I could not write any music for 12 months. The double bar was finally set on paper in January 2015, and I would hereby like to thank the work's joint commissioners, the Hong Kong Philharmonic Orchestra, l'Orchestre Philharmonique de Radio France and the Royal Liverpool Philharmonic Orchestra, for their patience and understanding.

BY QIGANG CHEN

Gonggeng College, Suichang, Zhejiang Province, China

編制

三支長笛、一支短笛、三支雙簧管、三支單簧管、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、敲擊樂器、弦樂組、豎琴及鋼琴

INSTRUMENTATION

Three flutes, piccolo, three oboes, three clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, strings, harp and piano

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雷史碧基 《羅馬節日》

OTTORINO RESPIGHI (1879-1936)

Roman Festivals

尼祿萬歲節

大赦節

十月豐收節

顯現節

Circuses

Jubilee

October Festival

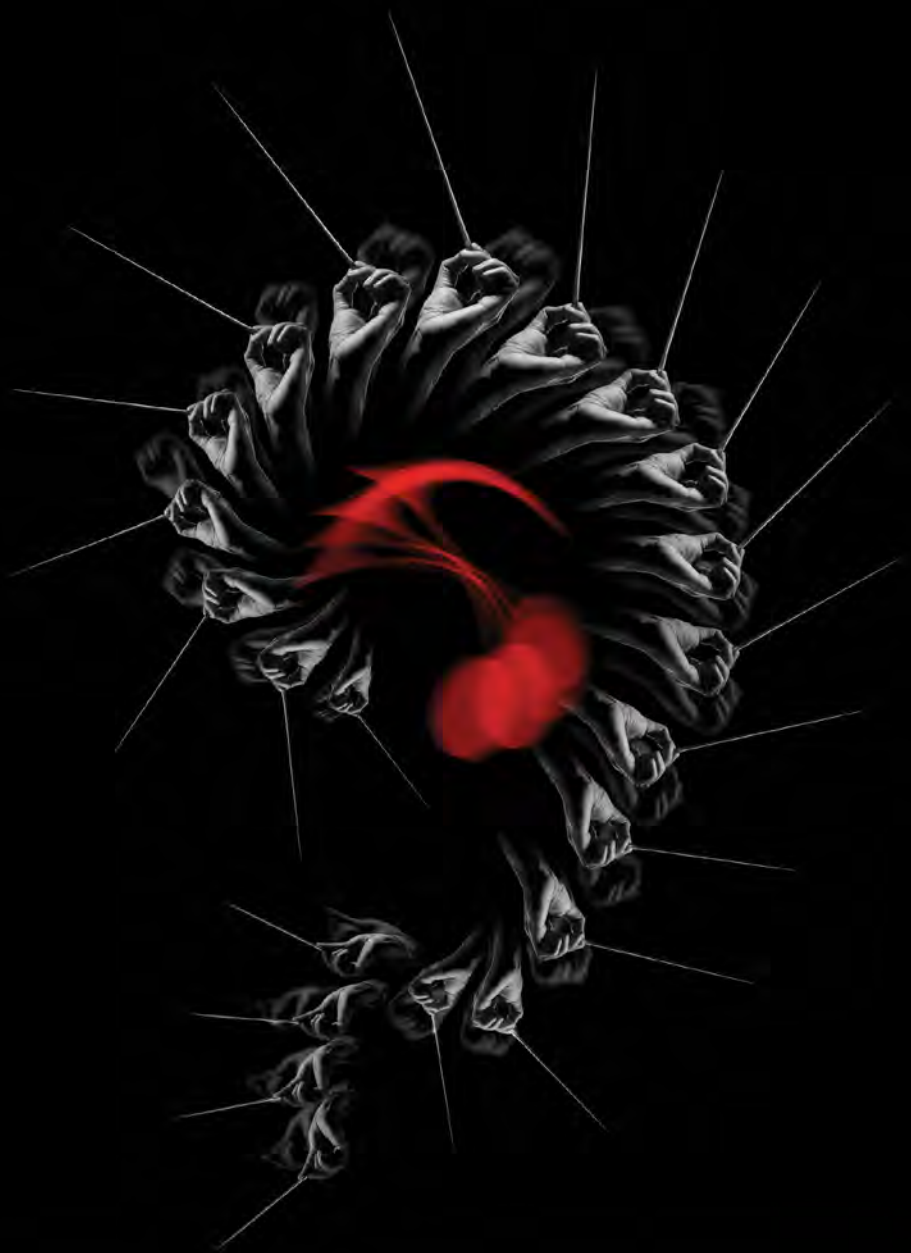
The Epiphany

《羅馬節日》是「羅馬三部曲」最後一部，而且是篇幅最長、表達最直接、配器也最華麗的一部樂曲。除了用上完整的交響樂團外，還加上一把曼陀林琴、一台管風琴、兩台鋼琴、兩塊木匾〔用槌子敲打發聲的空心小木板〕，還有三把古羅馬圓號〔古羅馬一種彎曲的小號，吹奏時管口擱在樂手肩上；現在樂曲演出時一般以普通小號代替〕。不過論演出機會，也以《羅馬節日》最少，主要因為演出所耗的人力物力實在驚人。就連雷史碧基本人也承認樂曲配器鋪張豪華，已接近當時的極限。「我已經用盡了現時樂團的編制，也不覺得自己應該寫更多類似的樂曲。現在我覺得小型合奏團和小型樂團有趣得多。」話雖如此，樂曲1929年2月21日在卡內基廳首演〔托斯卡尼尼指揮紐約愛樂樂團〕後，有段日子確實在美國相當受歡迎。

尼祿萬歲節一咄咄迫人的天空，高高掛在馬西穆斯競技場上方，但這天是人民的節日：「尼祿萬歲！」鐵閘門打開了，宗教歌曲在風中飄蕩，野

The third part of the Roman Trilogy is not only the longest and least subtle, but also the most lavishly scored, calling for a full symphony orchestra complemented a mandolin, an organ, two pianos, two tavolette (small hollow boards struck by hammers) and three buccine (ancient Roman curved trumpets with the bell resting on the player's shoulders; and usually replaced by conventional trumpets in performance). Largely because of its physical demands it is the least frequently performed of the three in the concert hall, Respighi himself acknowledging that the work's extravagant orchestration reached the bounds of what was then practicable, "Within the present constitution of the orchestra it is impossible to achieve more, and I do not think I shall write any more scores of this kind. Now I am much more interested in small ensembles and the small orchestra". The work did achieve considerable popularity for a time in America, however, where it was first performed at the Carnegie Hall by the New York Philharmonic Orchestra under Arturo Toscanini on 21st February 1929.

Circuses – A threatening sky hangs over the Massimo Circus, but it is the people's holiday: "Hail Nero!" The iron doors are unlocked, the strains of a religious song and the howling of wild beasts float on the air. The crowd rises in agitation. Unperturbed the song of the martyrs emerges, conquers and then is lost in the tumult.



A SOUND COMMITMENT 弦諾

雷史碧基 《羅馬節日》

OTTORINO RESPIGHI (1879-1936)

Roman Festivals

獸的嚎叫在空中迴響。群眾紛紛緊張地站起來。殉道者鎮定的歌聲響起，繼而掩蓋一切，最後在群眾騷動聲中淹沒。

大赦節—疲憊的朝聖者在大道上祈禱。(自單簧管和巴松管的曲調響起—這其實是古老素歌《震怒之日》的變化版本。)最後，他們來到馬里奧山山頂；一個個喘著氣的朝聖者，一雙雙目光熱切的眼睛，終於看見了聖城：「羅馬！羅馬！」讚美詩突然響起，教堂所有大鐘叮叮噹噹的和應著。

十月豐收節—滿佈藤蔓的羅馬城堡裡正歡慶十月豐收節；狩獵的迴響、叮噹的鐘聲、悠悠的情歌。然後，在溫柔的夜空裡，響起一首浪漫的小夜曲（既有曼陀林琴，也有獨奏小提琴）。

顯現節—顯現節前夕（1月5日）的拿霍納廣場。這番狂歡喧鬧以小號的特色節奏為主；鄉村歌曲偶然在一片喧囂裡浮現一輕快的薩塔列羅舞曲、攤檔的手搖風琴、表演者的呼喚、醉漢凌厲的喊叫，還有表達大眾感受的活潑歌謠：「我們是羅馬人，讓我們過去！」

中譯：鄭曉彤

Jubilee – The pilgrims trail wearily along the highway, praying. [The tune heard from clarinet and bassoon is actually a version of the ancient plainchant “Dies Irae”.] At last they reach the summit of Monte Mario and before their ardent eyes and gasping souls the holy city appears: “Rome! Rome!” A hymn of praise bursts forth, all the church bells ring out their reply.

October Festival – The October Festival celebrated in Roman castles covered in vines; echoes of the hunt, tinkling of bells, songs of love. Then, in the tender evening, a romantic serenade arises [featuring the mandolin and a solo violin].

The Epiphany – The Eve of Epiphany [January 5th] in the Piazza Navona. A characteristic rhythm of trumpets dominates the frantic clamour: above the swelling noise rustic songs float occasionally – the lilt of the saltarello, the strains of a barrel-organ in a booth, the call of the showman, the harsh cries of the drunkard, and the lively stornello expressing the popular feeling, “We are Romans, let us pass!”

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、一支降E單簧管、兩支巴松管、一支低音巴松管、四支圓號、四支小號、三支長號、一支大號、定音鼓、敲擊樂器、弦樂組、鋼琴、管風琴、曼陀林琴及三支古羅馬圓號或額外小號

INSTRUMENTATION

Three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, E flat clarinet, two bassoons, contra bassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion, strings, piano, organ, mandolin, and three buccine or extra trumpets



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柴可夫斯基 C小調第二交響曲，op. 17，「小俄羅斯」

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Symphony no. 2 in C minor, op. 17, *Little Russian*

稍慢的行板—活潑的快板 Andante sostenuto – Allegro vivo
 威武的小行板，接近中板 Andantino marziale, quasi moderato
 諧謔曲—活潑的甚快板 Scherzo – Allegro molto vivace
 終曲—稍慢的中板—活潑的快板 Finale – Moderato assai – Allegro vivo

安東·魯賓斯坦《F大調交響曲》(1850年)被譽為俄羅斯本土第一首真正的交響曲。1865年，魯賓斯坦創辦莫斯科音樂學院時，聘請柴可夫斯基擔任教授；柴可夫斯基於是覺得有責任寫作一首交響曲，希望令這位前輩對他另眼相看。柴可夫斯基寫作這首交響曲時所耗費的時間和心力，比他任何一首舊作要多，可是安東·魯賓斯坦卻完全不為所動。不過柴可夫斯基下定決心要將這個樂種寫好，因此1872年6月他在烏克蘭〔又稱「小俄羅斯」〕度假時，就開始寫作第二首交響曲。樂曲1873年2月7日在莫斯科首演，由尼古拉·魯賓斯坦〔安東·魯賓斯坦的兄弟〕指揮。首演過後，柴可夫斯基給父親寫信說：「我上星期演出的交響曲十分成功。觀眾多次要求我到台前謝幕，而且不斷喝采。」1879年，柴可夫斯基毀掉原本的樂譜，將樂曲大幅修訂；到了1896年，俄羅斯樂評人尼古拉·卡舒建聽過修訂版演出後，認為柴可夫斯基在樂曲裡採用了多個烏克蘭民歌旋律，於是將《第二交響曲》稱為「小俄羅斯交響曲」—這個標題自此沿用至今。

The very first genuinely home-grown Russian symphony is said to be Anton Rubinstein's Symphony in F of 1850, and when, in 1865, Rubinstein offered Tchaikovsky a teaching position in the newly-created Moscow Conservatoire, Tchaikovsky felt it almost his duty to write a symphony to impress the older man. It cost him more time and effort than any previous composition, but Rubinstein was utterly unimpressed. However Tchaikovsky was determined to master the art and in June 1872, during a holiday in the Ukraine (sometimes known as "Little Russia") set to work on his second. The première was given under Nikolai Rubinstein (Anton's brother) in Moscow on 7th February 1873 after which Tchaikovsky wrote to his father, "My symphony was played last week with great success. I was called for many times and cheered repeatedly." It was after hearing a performance of it in 1896 (in the substantially revised version Tchaikovsky had made in 1879, having destroyed the original score) that the Russian critic, Nikolay Kashkin, dubbed it the "Little Russian Symphony", on account of the Ukrainian folk melodies Tchaikovsky had incorporated into the work. The name has stuck to this day.

It is one of those Ukrainian folk melodies – "Down by the Mother Volga" – that the horns intone at the start of the Symphony's **first movement**. This is taken up by the bassoon over soft pizzicato strings, but once this introduction has worked itself up to a climax, the *allegro vivo* section is built on two entirely different themes; the

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柴可夫斯基 C小調第二交響曲，op. 17，「小俄羅斯」

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Symphony no. 2 in C minor, op. 17, *Little Russian*

第一樂章甫開始，法國號馬上奏起烏克蘭民歌《隨著伏爾加河漂流》，巴松管隨後接過旋律，弦樂在底下輕柔地撥弦伴奏。引子到達高潮後，「活潑的快板」卻以兩個截然不同的主題為基礎。第一主題由生氣勃勃的木管奏出，而首先由雙簧管奏出的第二主題則較抒情。樂章最後首尾呼應，讓法國號和巴松管再次奏出烏克蘭旋律。

柴可夫斯基歌劇《水精靈》（1869年）被聖彼得堡劇院退回（不過劇中某些選段翌年卻在莫斯科上演）；之後他將大部分樂譜都毀掉了，只剩下一首婚禮進行曲——這首進行曲後來就成了《第二交響曲》的**第二樂章**。步行似的樂段彷彿悠閒的進行曲，之後單簧管奏出主題；主題由兩個插段分隔——第一插段是深情優雅的小提琴主題（接近樂章結尾時重現），第二插段則是民歌《紡紗工，紡啊紡》，首先由木管樂奏出。

第三樂章生氣勃勃，風馳電逝的弦樂、閃爍的木管，還有銅管和敲擊樂爆炸似的聲響，無不令人想起鮑羅丁《第一交響曲》裡一個類似的樂章；中段的木管舞曲歡欣愉快，即使本身不是真正的俄羅斯民間舞曲，也極富民間音樂特色。

真正的民間音樂在**第四樂章**再次出現：柴可夫斯基根據烏克蘭歌曲《鶴》寫作了一連串變奏。引子深具王者風範，卻不過虛張聲勢而已——因為無論主題本身或柴可夫斯基的處理手法，也一樣愉快俏皮，活潑開朗。

first introduced by perky woodwind, the second a more lyrical idea first heard from the oboe. Finally the movement is brought full circle with the horn and bassoon restating the Ukrainian melody with which it began.

In 1869 Tchaikovsky had composed an opera, *Undine*, which was rejected by the St Petersburg theatre (although some excerpts were performed in Moscow the following year). Tchaikovsky destroyed most of the score, but retained a Wedding March which he then turned into the Symphony's **second movement**. Above a relaxed march-like tread, the clarinets give out the principal theme which is separated by two episodes; the first an affectionate and graceful violin theme (heard again towards the end of the movement), while the second is another folk song, "Spin, O my Spinner", introduced by the woodwind.

The vivacious **third movement** with its scampering strings, flashing woodwind and explosive outbursts from brass and percussion recalls a similar movement from Borodin's First Symphony, while the jaunty woodwind dance in the central section owes much to Russian folk music, even if it is not actually authentic.

Authentic folk music resurfaces in the **fourth movement** which takes the form of a set of variations on the Ukrainian song "The Crane". The regal introduction offers something of a false trail since the theme itself, and Tchaikovsky's treatment of it, is almost wholly light-hearted and playful.

BY DR MARC ROCHESTER

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Photo: Nora Rothberg



張弦 ZHANG XIAN

指揮 conductor

張弦2009年9月起擔任米蘭威爾第交響樂團音樂總監，精采演出包括2013年9月在英國廣播公司逍遙音樂節演繹威爾第詠嘆調（與約瑟·卡列加合作）以及柴可夫斯基《曼弗雷德交響曲》，是次音樂會更由電視廣播。本樂季，張弦與該樂團將在2015年米蘭世界博覽會上擔當重要任務。

張弦曾在多個歐洲頂尖樂團擔任客席指揮，也經常與倫敦交響樂團和阿姆斯特丹皇家音樂廳樂團合作。將會與她合作的樂團包括鹿特丹愛樂樂團、荷蘭電台愛樂樂團、英國廣播公司威爾斯樂團以及哥德堡交響樂團。此外她將於2015年8月率領歐盟青年交響樂團，在歐洲各大音樂節巡迴演出。

北美洲方面，張弦已安排的演出包括與新澤西交響樂團、洛杉磯愛樂樂團和渥太華國家藝術中心樂團合作。本樂季她將返回家鄉中國，與上海交響樂團、中國愛樂樂團和廣州交響樂團合作演出。

身為享負盛名的歌劇指揮家，張弦以《命運之力》作為威爾第紀念年的開季演出，該劇與華盛頓國家歌劇團及導演贊比路合作，季末演出則是《拿布果》。《拿布果》是張弦首次與威爾斯國家歌劇團合作，而這齣歌劇分別在卡迪夫和薩凡連納歌劇節上演，皆大獲好評。張弦去年的精采舞台演出包括2014年秋季與斯卡拉歌劇院演繹的《羅密歐與茱麗葉》；短期內的重要演出則包括2015年秋季與英國國家歌劇院再度攜手，以及2016年1月與挪威國家歌劇院首次合作。

Zhang Xian has served as Music Director of Orchestra Sinfonica di Milano Giuseppe Verdi since September 2009. During her tenure, highlights have included a televised BBC Proms concert in September 2013 featuring a programme of Verdi arias (with Joseph Calleja) and Tchaikovsky's *Manfred* Symphony. This season, Zhang and the orchestra will play an important part in EXPO 2015 in Milan.

Zhang guest conducts at the highest level in Europe, appearing regularly with the London Symphony and Royal Concertgebouw orchestras. Future engagements include the Rotterdam Philharmonic Orchestra, Netherlands Radio Philharmonic Orchestra, BBC National Orchestra of Wales, Gothenburg Symphony Orchestra and European Union Youth Orchestra, with whom she will tour to major European festivals in August 2015.

In North America, forthcoming appearances include New Jersey Symphony Orchestra, Los Angeles Philharmonic and Ottawa's National Arts Centre Orchestra. In her native China, she appears this season with Shanghai Symphony, China Philharmonic and Guangzhou Symphony orchestras.

An established opera conductor, Zhang opened the Verdi anniversary season with Francesca Zambello's production of *La forza del destino* for Washington National Opera and closed the season in a hugely successful debut for Welsh National Opera conducting *Nabucco*, both in Cardiff and at the Savonlinna Opera Festival. Current and future highlights on the stage include *Romeo and Juliet* for Teatro alla Scala in autumn 2014, a return to English National Opera in autumn 2015 and her debut with Den Norske Opera in January 2016.

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陳其鋼 QIGANG CHEN

作曲 composer

1966年文化大革命爆發時，十多歲的陳其鋼正在中央音樂學院就讀。文革期間，他被迫接受三年「思想改造」；不過即使面對社會及政治壓力，他仍堅持學習作曲。中央音樂學院1977年重新招生時，陳其鋼返回學院繼續學業，師隨羅忠鎔，五年後畢業。

1983年，陳其鋼贏得一項研究生比賽，得以負笈海外，到巴黎隨梅湘學習；當時梅湘已從巴黎音樂學院退休，陳其鋼就是他退休後唯一的學生。陳其鋼隨梅湘學習四年，據梅湘形容，從陳其鋼的作品可見「真正的創意與卓越的才華，且能將東方思想與西方音樂概念融會貫通。」陳其鋼獲多個團體委約創作，計有法國電台、德國商會愛樂樂團、斯圖加特電台交響樂團、蒙特利爾交響樂團以及高謝維斯基音樂基金會，並於2004至2006年出任史特拉斯堡愛樂樂團駐團作曲家。

2008年，陳其鋼出任北京奧運會開幕禮音樂總監，當晚節目除了現場約十萬名觀眾外，還有全球數十億觀眾在電視收看。他的鋼琴與樂團作品《二黃》2009年在卡內基廳首演，由郎朗擔任獨奏，2013年再由賀比·漢墜在林肯中心載譽重演。2014年7月，陳其鋼特別為艾莉森·寶森所寫的小號協奏曲《永恆的喜悅》在北京（余隆指揮中國愛樂樂團）、上海和倫敦英國廣播公司逍遙音樂節首演；萊比錫MDR電台交響樂團和阿姆斯特丹「週六日場音樂會系列」稍後將分別演出《永恆的喜悅》。他的管弦樂新作《亂彈》本年4月由香港管弦樂團首演。

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允許轉載

Qigang Chen was studying music as a teenager at the Central Conservatory of Music at the outbreak of the Cultural Revolution in 1966. He was confined for three years and underwent “ideological re-education”, yet went on learning composition despite social and political anti-cultural pressures. In 1977 the state reopened entry the Conservatory and he studied there for five years with Luo Zhongrong.

In 1983 Chen won a postgraduate contest to travel abroad, and for four years was Messiaen’s only student after the master’s retirement from the Paris Conservatoire. He described how Chen’s compositions “show real inventiveness, very great talent and a total assimilation of Chinese thinking with European musical concepts.” Chen has received commissions from Radio France, Deutsche Kammerphilharmonie, Stuttgart RSO, Orchestre Symphonique de Montréal and the Koussevitzky Foundation. He was composer-in-residence at the Orchestre Philharmonique de Strasbourg from 2004 to 2006.

In 2008 Chen worked as Director of Music for the Beijing Olympics Opening Ceremony, watched by 100,000 in the stadium with several billion watching worldwide on TV. His work for piano and orchestra, *Er Huang*, was premiered by Lang Lang at Carnegie Hall in 2009 and performed by Herbie Hancock at Lincoln Center in 2013. His new trumpet concerto for Alison Balsom, *Joie Eternelle*, received first performance in July 2014 with the China Philharmonic Orchestra and Long Yu in Beijing, Shanghai and at the BBC Proms in London, with future performances by the MDR Symphony in Leipzig and in the Zaterdag Matinee series in Amsterdam. His new variations for orchestra, *Luan Tan*, are premiered by the Hong Kong Philharmonic Orchestra in April 2015.

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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）剛完成歐洲五國七個城市的巡演，凱旋而歸。音樂會在倫敦、維也納、蘇黎世、燕豪芬、伯明翰、柏林和阿姆斯特丹舉行，大部份均全場爆滿，觀眾更站立鼓掌，而樂評人對演出皆給予正面評價。於維也納金色大廳的演出更已被錄製，並安排於稍後作電視廣播。

港樂的歷史可追溯至1895年，樂團前身中英樂團於該年正式成立，1957年易名為香港管弦樂團，1974年職業化。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育計劃，並與香港歌劇院和香港藝術節合作演出歌劇。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、寧峰、葛納、郎朗、余隆、李雲迪、剛辭世的馬捷爾、安蘇菲·慕達、王羽佳以及港樂前任音樂總監艾度·迪華特等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄

The Hong Kong Philharmonic Orchestra (HK Phil) has recently returned from an extremely successful five-country, seven-city tour of Europe, with concerts in London, Vienna, Zurich, Eindhoven, Birmingham, Berlin and Amsterdam. Most concerts were sold out, there were standing ovations, and the reviews were universally positive. The concert in Vienna's Musikverein was filmed for future broadcast on TV.

With a history stretching back to 1895, when it was formed as the Sino-British Orchestra, the HK Phil was re-named in 1957 and became fully professional in 1974.

Thanks to significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li, the late Lorin Maazel, Anne-Sophie Mutter, Yuja Wang and Edo de Waart, the HK Phil's previous Music Director.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring



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

由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的社區推廣計劃一向備受好評，每年將音樂帶給數以萬計兒童，更即將向學童免費派發古典音樂唱片，當中輯錄了布烈頓《青少年管弦樂隊指南》、浦羅哥菲夫《彼得與狼》以及利奧波特·莫扎特《玩具》交響曲。

本樂季是梵志登出任港樂音樂總監的第三個樂季。樂團在梵志登的領導下繼續創新里程，眾多新的演出計劃中，包括演出華格納《尼伯龍的指環》，令港樂成為中港兩地首個演出這齣鉅著的本地樂團。聯篇歌劇《尼伯龍的指環》將以歌劇音樂會形式分四年演出，每年演出一齣。現場錄音將由拿索斯唱片發行。

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，以鞏固香港的國際都會美譽。

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Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to ten of thousands of children annually. A recording will soon be issued free to schoolchildren throughout Hong Kong of Britten’s *A Young Person’s Guide to the Orchestra*, Prokofiev’s *Peter and the Wolf* and Leopold Mozart’s *Toy Symphony*.

This season is Jaap van Zweden’s third as Music Director of the HK Phil. With him, the orchestra is undertaking major expansion and new projects, including the first-ever performances by a Hong Kong or mainland Chinese orchestra of Wagner’s *The Ring of the Nibelung*. The four operas are being performed, one a year, in concert and recorded live for the Naxos label.

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.

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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
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Domas Juškys



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Russell Kan Wang-to



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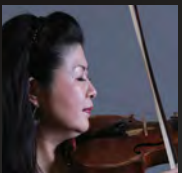
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潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



冨田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-ye

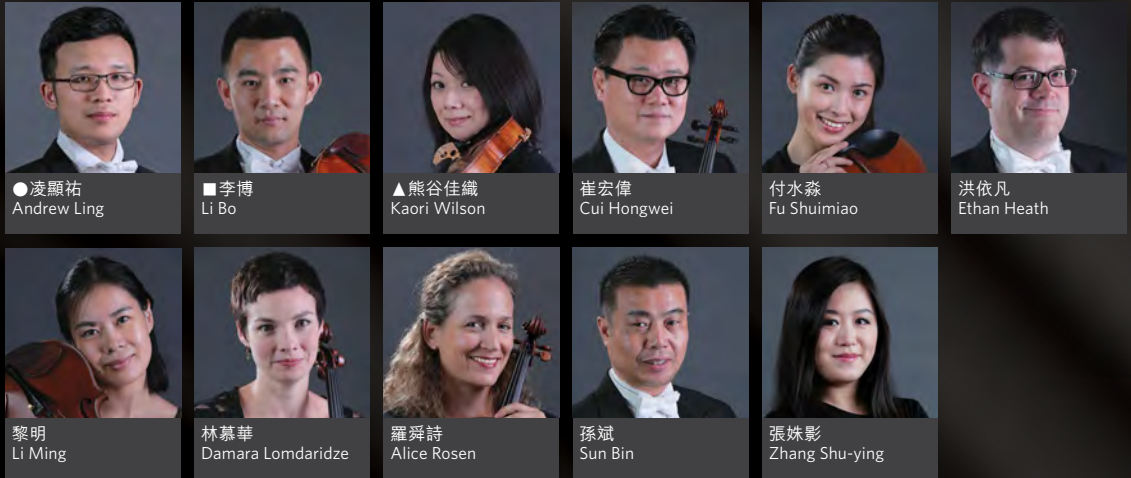


周騰飛
Zhou Tengfei

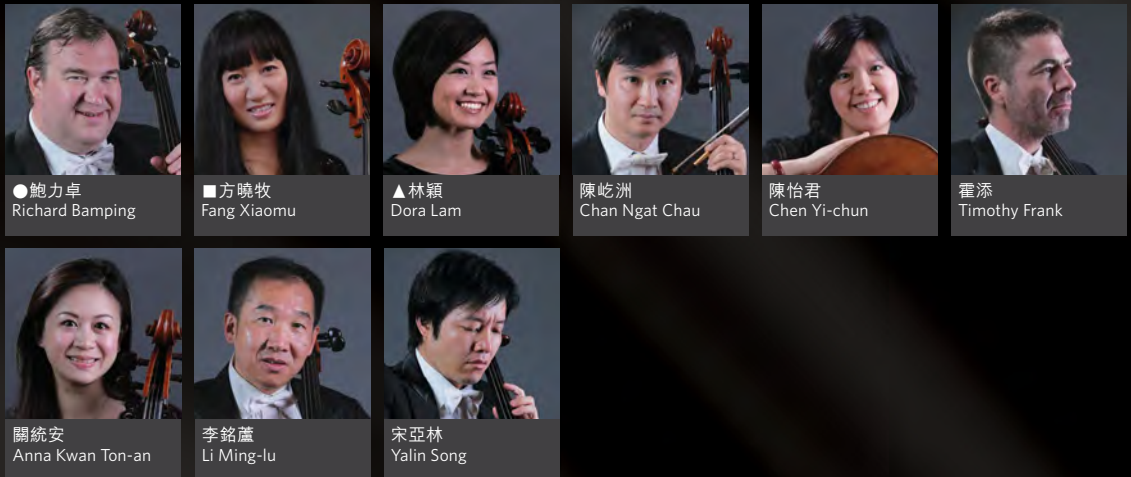


韋鈴木美矢香 (休假)
Miyaka Suzuki Wilson
(On sabbatical leave)

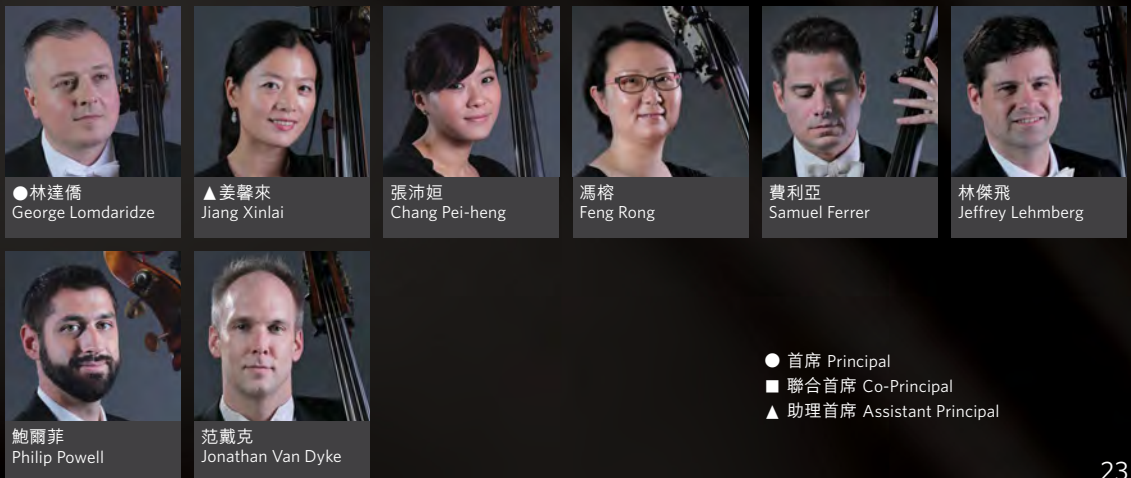
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只要你是全日制香港中、小學生，便可以立即參與我們的計劃，成為HK Phil Junior，
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由香港管弦樂團主辦，香港董氏慈善基金會贊助的「青少年聽眾」計劃會員 - HK Phil Junior，
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If you are a full-time local primary or secondary school student, come join our scheme and be a
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『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.

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如屬YAS舊會員，請填寫會員編號
If you are already a YAS member, please fill in your membership number: _____

會籍 MEMBERSHIP

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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.

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* 收到表格後，我們將盡快於四星期內郵寄會員證及有關資料至向上。 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.

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