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梵志登 Jaap van Zweden  
音樂總監 Music Director

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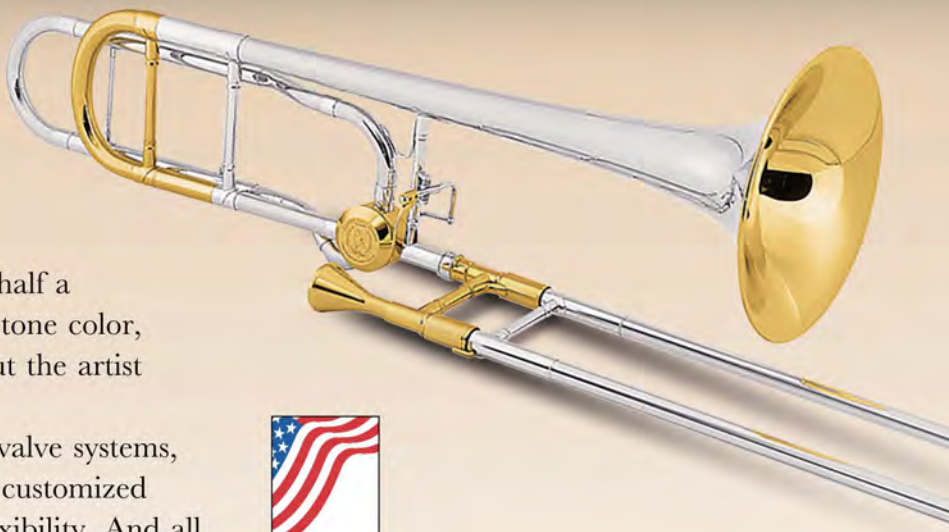


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# 飄泊的法國人



## THE FLYING FRENCHMAN

### BERLIOZ

-43'

白遼士：《哈羅爾德在意大利》，op. 16

P. 9

哈羅爾德在山中  
朝聖者的進行曲  
小夜曲  
強盜的狂歡

*Harold in Italy, op. 16*

Harold in the Mountains  
Procession of pilgrims  
Serenade  
The brigands' Orgies

中場休息 interval

### RAVEL

-16'

拉威爾：《西班牙狂想曲》

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夜之前奏曲  
馬拉加舞曲  
哈巴內拉舞曲  
節慶

*Rapsodie espagnole*

Prélude à la nuit  
Malagueña  
Habañera  
Feria

### ROUSSEL

-20'

盧賽爾：《巴克科斯與阿麗安》，第二組曲

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*Bacchus et Ariane, Suite no. 2*

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懷德納，指揮

P. 16

Johannes Wildner, conductor

凌顯祐，中提琴

P. 17

Andrew Ling, viola



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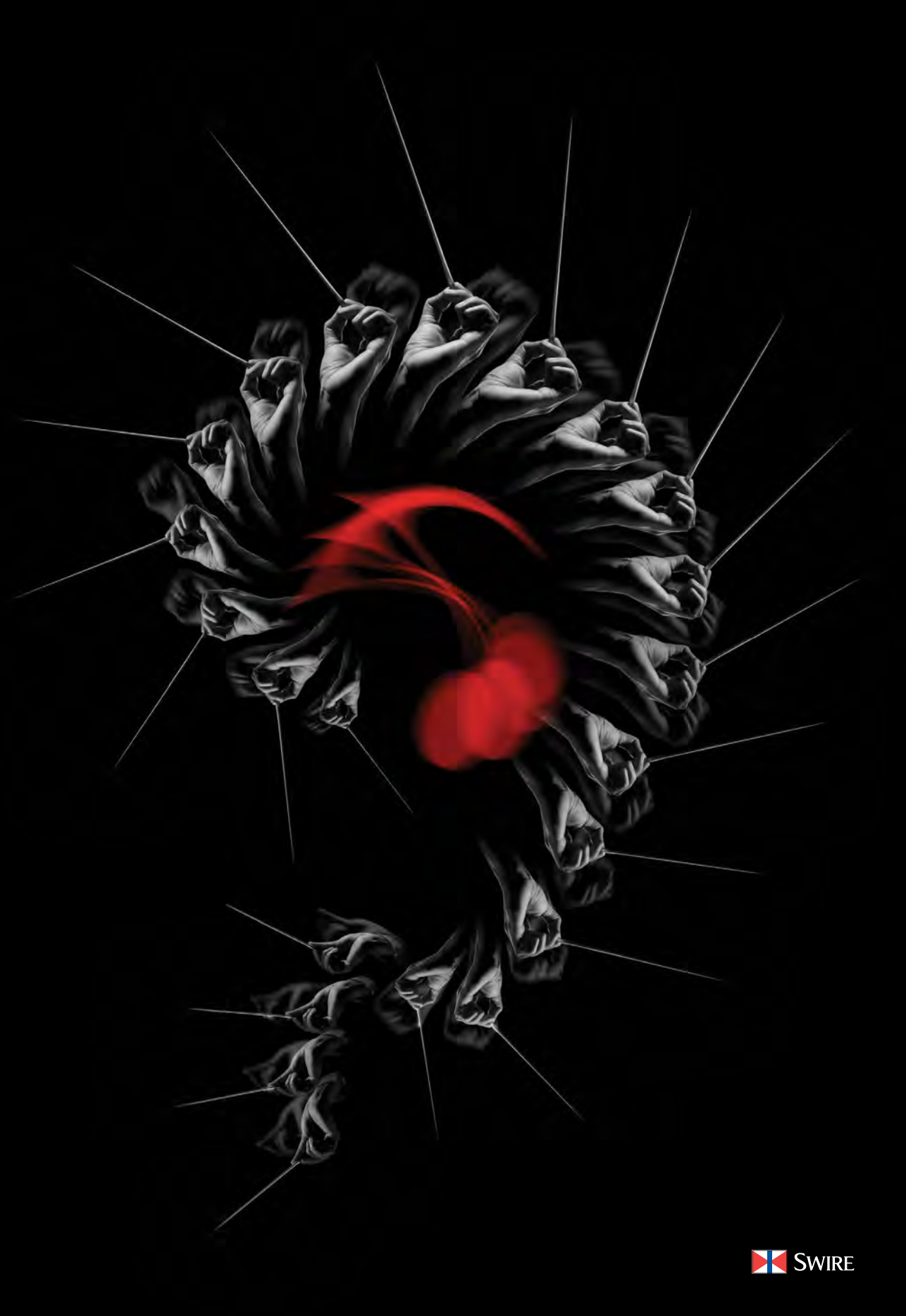


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〔梵志：清淨之志，登：達到〕



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## 白遼士 《哈羅爾德在意大利》，op. 16

HECTOR BERLIOZ (1803-1869)

*Harold in Italy, op. 16*

哈羅爾德在山中  
朝聖者的進行曲  
小夜曲  
強盜的狂歡

Harold in the Mountains  
Procession of pilgrims  
Serenade  
The brigands' Orgies

白遼士在《回憶錄》提到，他曾遇上一個「長頭髮、目光銳利、樣貌古怪但才華橫溢的人。論才華，他是巨人中的巨人，我從來沒有見過的。」這個人自我介紹，說他就是小提琴名家巴格尼尼，又對白遼士說：「我有一把史特拉迪法利中提琴，美妙得很，希望能用來公開演奏。」於是請白遼士寫作合適的樂曲。白遼士雖然對獨奏協奏曲毫無好感（畢竟管弦樂才是他多年來的興趣所在），但「為了令這位大天才高興，我也就試試寫中提琴獨奏——不過我會令伴奏樂團與獨奏結合時，仍能保持完全自主。」白遼士完成第一樂章後把樂譜交給巴格尼尼過目，怎料後者卻說道：「不好。我表現的地方太少了。我應該從頭到尾都在拉琴。」說罷，巴格尼尼一臉不悅的走了，兩人下次相見已是三年後的事——這時樂曲早已完成，而且1834年11月23日已在巴黎音樂學院首演過，由納斯·捷哈指揮，卡力奇安·于洪負責獨奏。

白遼士形容樂曲是首「帶中提琴獨奏的交響曲」，取名《哈羅爾德在意大利》。「哈羅爾德」是拜倫的敘事詩《恰爾德·哈羅爾德遊記》（1812年）的主人翁，原

In his *Memoires* Berlioz described an encounter with “a man with long hair and piercing eyes and a strange, ravaged countenance, a creature haunted by genius, a Titan among giants, whom I had never seen before”. This man introduced himself as Niccolò Paganini, the famous violinist, and went on to tell the composer, “I have a Stradivarius viola, a marvellous instrument, which I wish to play in public.” He asked Berlioz to compose something suitable and, although the concept of a solo concerto repelled Berlioz whose principal interest was in orchestral sonorities, “to please the great man I attempted to write a solo for the viola but a solo combined with orchestral accompaniment in such a way as to leave the orchestra full freedom of action.” Berlioz showed the completed first movement to Paganini who declared, “That’s no good. There’s not enough for me to do here. I should be playing all the time.” Paganini walked away in disgust and it was three more years before the two men met again, by which time Berlioz had completed the work and it had received its first performance under Narcisse Girard at the Paris Conservatoire on 23rd November 1834, on which occasion the soloist was Chrétien Urhan.

Berlioz described the work as a “Symphony with viola solo” and gave it the title *Harold in Italy* after the eponymous hero of Byron’s epic poem, published in 1812, *Childe Harold’s Pilgrimage*, in which the author undertakes a personal journey of discovery through Europe. Berlioz created “a series of orchestral scenes in which the solo viola would be involved like an actual person throughout.”

*Allegro assai.*  $\text{♩} = 80.$



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詩講述拜倫在歐洲各國遊歷。白遼士在樂曲中用管弦樂營造了「一系列情景，獨奏中提琴就像主人翁一樣牽涉其中」。雖然中提琴的「哈羅爾德主題」貫穿全曲，但主題「也疊置在樂團其他聲部之上，兩者無論格調和速度都形成對比，但獨奏卻不會干擾這些聲部發展。」

第一樂章〈哈羅爾德在山中〉開始時神秘深沉，先是大提琴和低音大提琴隆隆作響，其他樂器隨後加入，彷彿雲朵掩映下若隱若現的高山一般。木管樂以八度音奏出的主題，其實是「哈羅爾德主題」的先聲；管弦樂引子的高潮過後，「哈羅爾德主題」才由獨奏中提琴正式奏出，豎琴在底下溫柔地伴奏。

第二樂章〈朝聖者的進行曲〉開始與結尾都非常輕柔，高潮則在樂章中段：黃昏時分，一群朝聖者經過，最後消失在暮色裡；一個孤單的人（中提琴）目睹朝聖者走過，也流露出所思所感。

第三樂章〈小夜曲〉是首鄉村舞曲，靈感來自白遼士在意大利鄉間聽見的流浪樂師。旋律由雙簧管和短笛奏出，底下是持續低音；抒情的英國管主題不時出現，但速度只有一半，底下是彈撥似的伴奏。最後，「哈羅爾德主題」終於在獨奏中提琴再度響起。

第四樂章〈強盜的狂歡〉開端直率魯莽，前幾樂章的樂段稍後重現，但每次總是很快便被突然終止；即使獨奏中提琴溫柔地奏出「哈羅爾德主題」，到頭來也被激動的「強盜音樂」淹沒，一直奔向氣勢如虹的結尾。

中譯：鄭曉彤

While the viola's "Harold" theme recurs throughout the work, it is "superimposed on the other orchestral voices so as to contrast with them in character and tempo but without interrupting their development".

The first movement - "**Harold in the Mountains**" - opens with dark, mysterious rumblings from cellos and basses, to which the rest of the orchestra is added to create an image of mountains as if half seen through the clouds. The woodwind theme given out in octaves is in fact a pre-echo of the "Harold" theme, which, after the orchestral introduction has reached its climax, is officially announced by the solo viola above a gentle harp accompaniment.

The second movement, "**Procession of pilgrims**" begins and ends extremely softly building to a climax in the middle. It represents a procession of pilgrims approaching through the evening landscape and disappearing again into the twilight, and the corresponding impressions of the solitary observer (the viola).

The third movement - "**Serenade**" - was inspired by the strolling musicians Berlioz heard while travelling in rural Italy. It takes the form of a rustic dance performed by oboe and piccolo above a drone bass, interspersed by a lyrical cor anglais theme at half the speed above a strumming accompaniment. To this is eventually added the solo viola with the "Harold" theme.

After a brusque opening, the fourth movement - "**The brigands' Orgies**" - incorporates various passages from the earlier movements which are abruptly dismissed; even the solo viola, gently giving out the "Harold" theme, is eventually overwhelmed by the fury of the Brigands' music and the music hurtles on to its powerful conclusion.

BY DR MARC ROCHESTER

#### 編制

獨奏中提琴、兩支長笛（其一兼短笛）、兩支雙簧管（其一兼英國管）、兩支單簧管、四支巴松管、四支圓號、兩支小號、兩支短號、三支長號、一支大號、定音鼓、敲擊樂器、豎琴及弦樂組

#### INSTRUMENTATION

Solo viola, two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets, four bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, percussion, harp and strings

## 拉威爾 《西班牙狂想曲》

MAURICE RAVEL (1875-1937)

### *Rapsodie espagnole*

夜之前奏曲	Prélude à la nuit
馬拉加舞曲	Malagueña
哈巴內拉舞曲	Habañera
節慶	Feria

拉威爾的出生地接近法西邊界，母親也有點西班牙血統；不僅如此，二十世紀初有幾位西班牙作曲家旅居巴黎，拉威爾不但與他們頗有交情，而且從他們身上學會了許多關於西班牙音樂的知識。拉威爾不少作品都與西班牙有關，要麼靈感來自西班牙，要麼旨在描繪西班牙的種種，包括他第一齣歌劇《西班牙時刻》、數首歌曲和鋼琴曲，還有《西班牙狂想曲》（1908年3月15日在巴黎首演）。

全曲由四大段落組成，演出時一氣呵成，毫無間斷：

**夜之前奏曲**刻劃一個悶熱的晚上。音樂開始時，小提琴奏出一個下行四音音型。這個音型不但經常重現，更連音高也從沒改變，卻能平順地在不同的樂器組之間穿梭，一邊游走一邊幻化，像薄雲在月亮前方飄過一樣。

重複音、反拍節奏、突如其來的速度改變，還有鈴鼓聲和響板的潤飾，令**馬拉加舞曲**洋溢著濃濃的西班牙風情。英國管

Ravel could not only lay claim to having been born near the Spanish border and being part-Spanish on his mother's side, he also developed an extensive knowledge of that country's music from his friendship with several Spanish composers who had settled in Paris around the turn of the century. Among Ravel's works inspired by, or depicting aspects of Spain, were his first opera – *L'heure espagnole* – several songs and piano works, *Boléro* (arguably his most famous composition) and the *Rapsodie espagnole*, which was first performed in Paris on 15th March 1908.

The four sections run continuously:

**Prélude à la nuit** evokes a hot, sultry night. The four-note descending figure played by the violins at the very start continues without changing pitch but is magically transformed as it seamlessly moves from one instrumental group to another, like thin clouds passing over the moon.

The repeated notes, off-beat rhythms, abrupt tempo changes and the added touch of the tambourine and castanets lend a genuinely Spanish flavour to the **Malagueña**. The Cor Anglais reminds us of the sultry mood of the first section, and the descending four-note figure briefly reappears before the section ends with an eerie flourish from the flute.



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重拾第一大段的悶熱氣氛，下行四音音型短暫重現；這一段隨著長笛詭異而華麗的樂句結束。

哈巴內拉舞曲的特色節奏加強了昏昏欲睡的感覺，較好動的樂思偶然閃現，但全都十分短暫，一切都屈服在一片慵懶的氣氛下。

長笛輕快地抖動，節慶開始。拉威爾在此描繪典型的西班牙節慶，既嘈雜又興奮；有人突然跳起舞來，卡嗒卡嗒的響板聲和旋風似的弦樂都加入助興。第一大段的悶熱氛圍偶然重現，但樂曲結束時的管弦樂效果卻如煙花般璀璨。

中譯：鄭曉彤

The characteristic rhythm of the **Habañera** underpins a distinctly sleepy mood, and while there are occasional glimpses of a more energetic idea, these are short-lived and all succumb to the soporific mood of the section.

A briskly fluttering flute heralds the **Feria**, which depicts a typical Spanish festival full of noise, excitement and with outbreaks of dancing supported by clicking castanets and swirling strings. Occasionally we are reminded of the hot, sultry mood of the first movement, but the work ends in a blaze of orchestral fireworks.

BY DR MARC ROCHESTER

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#### 編制

兩支長笛，兩支短笛，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，一支低音巴松管，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，鋼琴及弦樂組

#### INSTRUMENTATION

Two flutes, two piccolos, two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, celesta and strings

## 盧賽爾 《巴克科斯與阿麗安》，第二組曲

ALBERT ROUSSEL (1869-1937)

### *Bacchus et Ariane, Suite no. 2*

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盧賽爾年輕時大部分時間都在法國海軍度過（他曾駐守印度和中國接近十年），對海洋和異國音樂意象情有獨鍾。因此他的音樂風格獨特，其舞台作品格外生動鮮明，頗有別於其他法國作曲家的印象派筆觸。他的芭蕾舞劇《巴克科斯與阿麗安》（1931年5月22日在巴黎歌劇院首演）即使以古希臘神話為題材，但音樂卻處處可見「海洋」的蹤影。劇情講述阿麗安從牛頭人米諾陶手上救出提修斯，與提修斯一起由克里特島逃往拿索斯島。兩人正要慶祝重獲自由，酒神巴克科斯這時來到，施咒令阿麗安沉沉睡去，更命令提修斯離開拿索斯島。

盧賽爾的配樂甚有交響曲效果；舞劇共有兩幕，透過少許改動，他後來將每一幕的配樂都改編成一套音樂會組曲（總共兩套），每套都幾乎包含完整一幕的配樂。《第二組曲》1934年2月2日在巴黎首演時由皮耶·蒙推指揮。

《第二組曲》演出時一氣呵成，毫無間斷。樂曲開始時，阿麗安從沉睡中醒來，發現自己一個人被遺棄在奇石嶙峋的荒島上；她看著提修斯的船駛走，美妙的獨奏中提琴交代出阿麗安的憂鬱之情。傷心之下，她走到懸崖邊，就在音樂到達高潮的一霎那縱身而躍，卻被巴克科斯斯抱著。音樂突然變得風情萬種——這時巴庫斯親了

Having spent much of his early life in the French navy (during which he was stationed for almost a decade around India and China), Albert Roussel had a particular fondness both for the sea and for exotic musical imagery. This gave his music for the stage a unique character quite removed from the Impressionist mood-painting of his musical compatriots; something which gave his music for the stage a singularly vivid character. And while his ballet *Bacchus et Ariane* retells an ancient Greek myth, the sea is ever-present in the music. Premiered in the Paris Opera on 22nd May 1931, it recounts the story of Ariane who, having rescued Theseus from the Minotaur, has fled Crete with him to the Island of Naxos. As they celebrate their freedom, Bacchus arrives, casts a sleeping spell over Ariane, and orders Theseus to leave the island.

Roussel conceived the music very much as a symphonic score which, with the minimum of alteration, he prepared as two concert suites, each containing almost the entire music of each of the ballet's two acts. The Second Suite was given its first performance in Paris directed by Pierre Monteux on 2nd February 1934.

The Suite runs without a break and opens as Ariane, asleep on the rocky and barren island, awakes to find herself alone and abandoned; her melancholy at seeing Theseus's ship sailing away beautifully conveyed by the solo viola. In her distress she makes for the cliff edge and prepares to throw herself off. Just as the music works itself up to a dramatic climax, she jumps and is caught by Bacchus who embraces her. The music suddenly takes on a richly sensuous character, signifying that a kiss from Bacchus has made Ariane immortal. At this, the island springs to life in a welter of instrumental colour, and Ariane begins a flowing





阿麗安，令阿麗安擁有不死之身。一片斑駁的管弦樂色彩中，拿索斯島頓時變得生意盎然。阿麗安流麗優美地跳起舞來，接著巴克科斯也翩翩起舞；酒神之舞變得越來越狂野，最終迎來壯麗的高潮——巴克科斯與阿麗安雙雙站在懸崖上遠眺大海，這時巴克科斯將星星做的王冠戴在阿麗安頭上。

中譯：鄭曉彤

dance. Bacchus joins in, and finally the music turns into a frenzied bacchanale culminating with the glorious passage signifying the point where Bacchus adorns Ariane (both of whom are standing on a high cliff overlooking the sea) with a crown of stars.

BY DR MARC ROCHESTER

#### 編制

三支長笛（其二兼短笛）、兩支雙簧管、一支英國管、兩支單簧管、一支低音單簧管、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、兩座豎琴、鋼片琴及弦樂組

#### INSTRUMENTATION

Three flutes (two doubling piccolos), two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, four trumpets, three trombones, tuba, timpani, percussion, two harps, celesta and strings



## 懷德納 JOHANNES WILDNER

指揮 conductor

懷德納是奧地利首屈一指的指揮家，早年曾在維也納愛樂樂團和維也納國家歌劇院樂團擔任團員，多年的樂團經驗令他的指揮手法帶有獨特的印記。他1997年前出任過布拉格國家歌劇院首席指揮和萊比錫歌劇院首席常駐指揮，1997至2007年擔任德國西伐利亞新愛樂樂團音樂總監，2010至2014年出任倫敦英國廣播公司音樂會樂團首席客席指揮，2014年獲聘為維也納音樂大學指揮學教授。此外懷德納也經常在世界各大歌劇院和樂團擔任客席指揮，包括東京新國家劇院、日內瓦卡羅費雷斯劇院、維羅納露天劇院、萊比錫國家歌劇院、維也納國家歌劇院、巴伐利亞電台交響樂團、倫敦愛樂樂團、倫敦皇家愛樂樂團、聖彼得堡愛樂樂團、東京愛樂樂團、維也納交響樂團、維也納電台交響樂團、卑爾根愛樂樂團以及中國愛樂樂團等。

懷德納灌錄的唱片、數碼影碟及影片合共多達六十餘張，包括歌劇《蝙蝠》〔約翰·史特勞斯〕、《女人心》〔莫扎特〕、《卡門》和《費加洛的婚禮》；管弦樂作品則包括大量名家作品〔如布魯克納、舒曼及貝多芬等〕，以及賽蘇、馬赫斯、大衛、達蘭熱和伯勞恩費斯等作曲家的冷門樂曲。

Johannes Wildner has established himself as one of the foremost Austrian conductors. His years of experience as a member of the Vienna Philharmonic and the Vienna State Opera Orchestra have given his conducting a distinctive stamp. After positions as Chief Conductor of Prague State Opera and First Permanent Conductor of Leipzig Opera, he served as General Music Director of the New Philharmonic Orchestra of Westphalia (Germany) for ten years from 1997. He was also Principal Guest Conductor of the BBC Concert Orchestra in London from 2010 to 2014 and in 2014 was appointed Professor of Conducting at the Vienna University of Music. He has regularly appeared as a guest conductor in major opera houses including Tokyo New National Theatre, Teatro Carlo Felice Genova, Arena di Verona, Leipzig or Vienna State Opera or with major orchestras like the Bavarian Radio Symphony, LPO and RPO London, St. Petersburg and Tokyo Philharmonic, Vienna Symphony, Vienna RSO, the Bergen Philharmonic, the China Philharmonic etc.

Johannes Wildner has recorded over 60 CDs, DVDs and videos, including Johann Strauss's *Die Fledermaus* and Mozart's *Così fan tutte*, as well as *Carmen* and *The Marriage of Figaro*. His discography of orchestral including a great number of works by well-established composers like Bruckner, Schumann, Beethoven and others is completed by recordings of unknown or forgotten repertoire by Zeisl, Marx, David, D'Erlanger or Braunfels.



## 凌顯佑 ANDREW LING

中提琴 viola  
〔港樂首席中提琴 Principal Viola of HK Phil〕

凌顯佑為香港管弦樂團首席中提琴，土生土長。他曾在香港管弦樂團擔任獨奏表演，獲得好評。他曾任印第安納大學樂團及特雷霍特交響樂團團長，以及印第安納大學愛樂樂團首席中提琴手。

他自六歲起隨已故北京中央音樂學院林耀基教授學習小提琴，自小以小提琴獨奏身份巡迴歐洲、北美和亞太區演出，又曾經和香港管弦樂團、香港中樂團及中國廣播愛樂合作，並分別在香港、北美及歐洲舉行獨奏會。

凌顯佑熱愛室樂音樂，曾與林昭亮和拉萊度等小提琴家同台演出，與上海弦樂四重奏合作，又獲邀在香港國際室樂節中演奏。

作為一個熱誠的音樂教育工作者，他曾主持何鴻毅家族基金管弦樂獎學金計劃，接受邀請擔任NTSO台灣青年音樂營的導師。目前，他是香港浸會大學和香港演藝學院的兼任講師。

凌顯佑在美國印第安納大學完成他的本科和研究生課程後，在侯斯頓的萊斯大學繼續進修。他先後師從亨里克·科瓦爾斯基、裴翼煥、阿蘭·華歷德和林昭亮，獲得全面的音樂訓練。

A native of Hong Kong, Andrew Ling is currently the principal violist of the HK Phil. He has performed solo performances with the HK Phil to critical acclaim. In the past, he had assumed the role of concertmaster at the Indiana University (IU) Concert Orchestra, the Terre Haute Symphony Orchestra, and the principal violist of the IU Philharmonic Orchestra.

Ling began studying violin at the age of six under the tutelage of the late Professor Lin Yaoji of the Central Conservatory of Music, Beijing. As a child, he toured around the world as a violin soloist. He has also collaborated with the HK Phil, the Hong Kong Chinese Orchestra and the China Film Philharmonic Orchestra, and has given recitals in Hong Kong, North America and Europe.

He is an active chamber musician, having performed with Cho-Liang Lin, Jaime Laredo, Trey Lee, the Shanghai String Quartet and has been invited as a guest artist at the Chamber Residency of Banff Centre in Canada and the Hong Kong International Chamber Music Festival.

A dedicated music educator, Ling has directed The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme as well as been invited to teach at the NTSO Youth Music Camp in Taiwan. He is currently an adjunct faculty member of the Hong Kong Baptist University and The Hong Kong Academy for Performing Arts.

Ling completed his undergraduate and graduate studies at the Indiana University, and has studied at Rice University in Houston. He has had a broad musical education having studied with Henry Kowalski, Ik-Hwan Bae, Alan de Veritch and Cho-Liang Lin.

## 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA



「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。

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

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.

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

## 第一小提琴 FIRST VIOLINS



王敬 / 樂團首席  
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  
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 Juškys



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)



## 中提琴 VIOLAS



● 凌顯祐  
Andrew Ling



■ 李博  
Li Bo



▲ 熊谷佳織  
Kaori Wilson



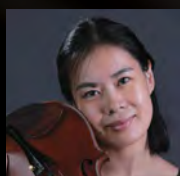
崔宏偉  
Cui Hongwei



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  
Dora Lam



陳屹洲  
Chan Ngat Chau



陳怡君  
Chen Yi-chun



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



李銘蘆  
Li Ming-lu



宋亞林  
Yalin Song

## 低音大提琴 DOUBLE BASSES



● 林達僑  
George Lomdaridze



▲ 姜馨來  
Jiang Xinlai



張沛姬  
Chang Pei-heng



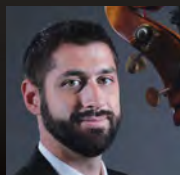
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

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

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 長笛 FLUTES



● 史德琳  
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  
Lau Wai

### 低音單簧管 BASS CLARINET

### 巴松管 BASSOONS



● 莫班文  
Benjamin Moermond



▲ 李浩山  
Vance Lee

### 低音巴松管 CONTRA BASSOON



崔祖斯  
Adam Treverton Jones

### 圓號 HORNS



● 江蘭  
Jiang Lin



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



李少霖  
Homer Lee



李妲妮  
Natalie Lewis

### 小號 TRUMPETS



● 麥浩威  
Joshua MacCluer



▲ 莫思卓  
Christopher Moyse



華達德  
Douglas Waterston

### 長號 TROMBONES



● 韋雅樂  
Jarod Vermette



韋力奇  
Maciek Walicki

### 低音長號 BASS TROMBONE



韋彼得  
Pieter Wyckoff

### 大號 TUBA



● 雷科斯  
Paul Luxenberg





定音鼓  
TIMPANI



● 龐樂思  
James Boznos

敲擊樂器  
PERCUSSION



● 白亞斯  
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  
FREELANCE PLAYERS

小提琴：韋鈴木美矢香  
Violin: Miyaka Suzuki Wilson

中提琴：郭豫雯、楊帆  
Viola: Guo Yuwen, Yang Fan

大提琴：洪嘉儀、李成  
Cello: Shelagh Heath, Li Cheng

長笛：陳子俊  
Flute: Brian Chan

巴松管：廖子皓  
Bassoon: Liu Tsz-ho

圓號：托多爾<sup>^</sup>  
Horn: Todor Popstoyanov<sup>^</sup>

小號：馮嘉興<sup>^</sup>  
Trumpet: Fung Ka-hing<sup>^</sup>

敲擊樂器：何銘恩、勞善雯、王偉文  
Percussion: Jojo Ho, Mandy Lo, Raymond Vong

豎琴：譚懷理  
Harp: Amy Tam

<sup>^</sup> 試行性質  
<sup>^</sup> On trial basis

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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
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- Joseph Gagliano (1788) Violin, played by Mr Jing Wang, Concertmaster
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Heywood Mok  
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Sammy Leung  
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藝術策劃總監

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Director of Artistic Planning

趙桂燕  
教育及外展經理

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Education and Outreach Manager

王嘉瑩  
藝術策劃經理

Michelle Wong  
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林奕榮  
助理教育及外展經理

Lam Yik-wing  
Assistant Education and Outreach Manager

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教育及外展主任

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潘盈慧  
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發展經理

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Development Manager

譚穎敏  
發展經理

Myra Tam  
Development Manager

袁藹敏  
發展助理經理

Yman Yuen  
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市場推廣總監

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Director of Marketing

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市場推廣經理 (編輯)

Anita Lam  
Marketing Manager (Editing)

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Becky Lee  
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市場推廣助理經理

Karin Cho  
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劉淳欣  
市場推廣助理經理

Sharen Lau  
Assistant Marketing Manager

何惠嬰  
客務主任

Agatha Ho  
Customer Service Officer

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客務主任

Carman Lam  
Customer Service Officer

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Daphne Chan  
Marketing Communications Officer

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樂團事務總監

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Director of Orchestral Operations

黎樂婷  
樂團人事經理

Erica Lai  
Orchestra Personnel Manager

陳國義  
舞台經理

Steven Chan  
Stage Manager

何思敏  
樂譜管理

Betty Ho  
Librarian

陳雅穎  
樂團事務主任

Wing Chan  
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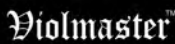
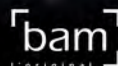
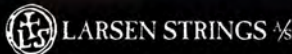
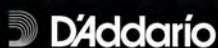


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