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EIN HELDENLEBEN

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梵志登 Jaap van Zweden
音樂總監 Music Director

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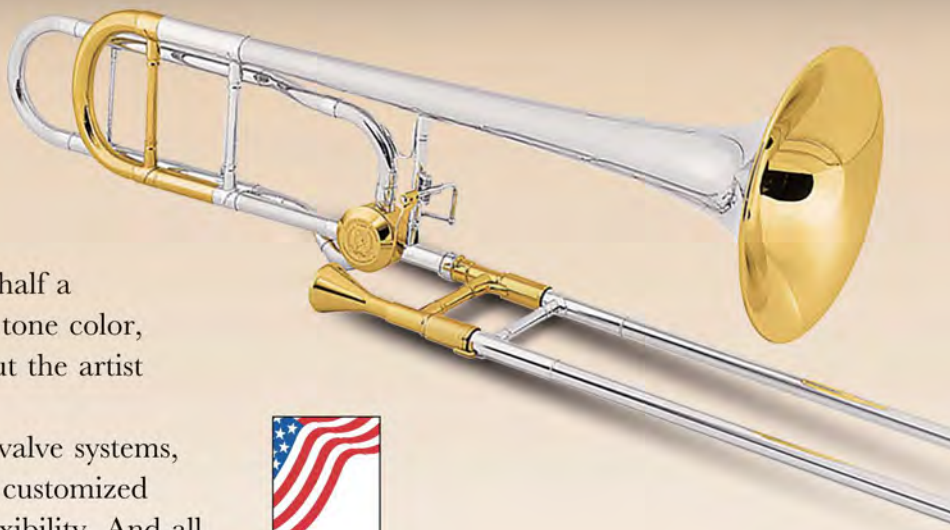


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英雄人生

HEROIC! STRAUSS' *EIN HELDENLEBEN*

MOZART

~35'

莫扎特：G小調第四十交響曲，K. 550

P. 7

極快板

行板

小步舞曲：稍快板—三聲中段

極快板

Symphony no. 40 in G minor, K. 550

Molto allegro

Andante

Menuetto: Allegretto - Trio

Allegro assai

中場休息 interval

R. STRAUSS

~40'

李察·史特勞斯：《英雄的一生》

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Ein Heldenleben (A Hero's Life)

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梵志登，指揮

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Jaap van Zweden, conductor

王敬，小提琴

P. 15

Jing Wang, violin



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林凡志登

〔梵志：清淨之志，登：達到〕



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莫扎特 A大調輪旋曲·K386
MOZART Rondo in A Major, K386

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莫扎特 G小調第四十交響曲，K. 550

WOLFGANG AMADEUS MOZART (1756-1791)

Symphony no. 40 in G minor, K. 550

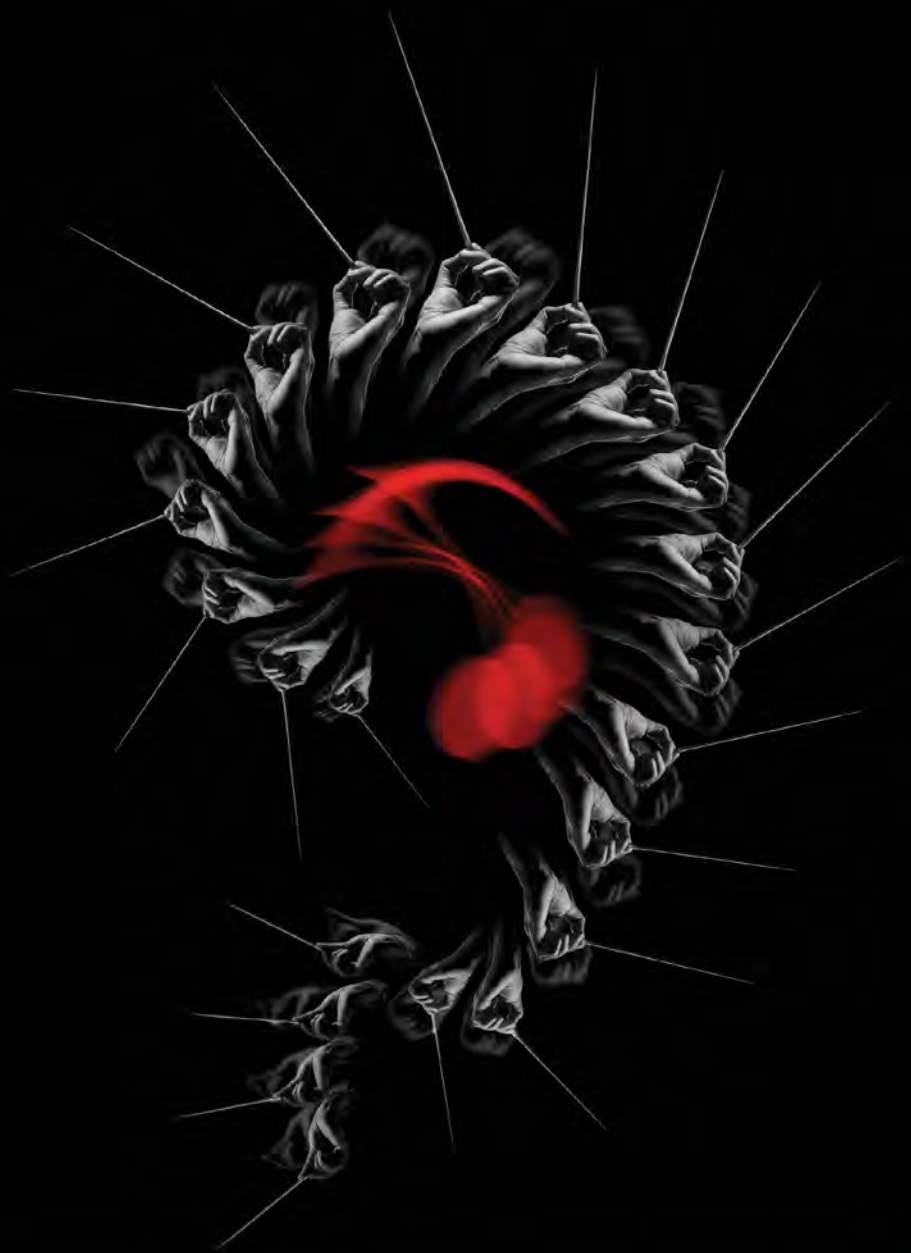
極快板	Molto allegro
行板	Andante
小步舞曲：稍快板—	Menuetto: Allegretto – Trio
三聲中段	Allegro assai
極快板	

莫扎特於1781年在維也納定居，深信這城市會為他帶來他夢寐以求的名利與快樂。開始的一段時間彷彿如他所願。他娶了心上人為妻（雖然她為人懶散，亦完全沒有持家的能力，令二人的婚姻不太圓滿），第一次當父親（兩個兒子—分別是兩個月大就去世的萊蒙特·利奧普，以及在莫扎特去世後活了差不多七十年的卡爾·湯瑪士），加入共濟會，成為很多人爭相邀請的老師，故此可以收取高昂的學費。他在維也納的音樂會亦非常成功，作品廣被欣賞。但是到了1788年，一切漸趨下坡。他的健康急速衰退（他的妻子也是），維也納的觀眾開始認為他的音樂已過時，而前一年他在布拉格大受歡迎的最新歌劇《唐喬望尼》，在維也納首演時卻入不敷支。莫扎特突然負債纍纍，前景一片渺茫。他於絕望中為了爭取多一點收入，寫下他人生最後三首交響曲。

莫扎特創作這三首交響曲的速度之快，是音樂史上有關藝術創作中一個最令人震驚的例子。6月18日，莫扎特一家搬往維也納市郊。莫扎特開始創作第三十九交響曲，於6月26日已差不多完成。第四十交響曲緊隨在其一個月後，而第四十一交響曲

Mozart settled in Vienna in 1781 believing that the city held the key to his dreams of fame, fortune and happiness. And for a time that seemed to be the case. He married a wife whom he adored (although her personal slovenliness and total inability to organise a family house meant that their marriage was far from ideal), he fathered his first children (two sons, Raimund Leopold who died aged two months, and Carl Thomas who survived his father by almost 70 years), he became a Freemason and he was in such demand as a teacher that he could command substantial fees. Concerts he gave in the city were hugely successful and his music widely admired. But by 1788 it had all begun to go sour. His health was deteriorating rapidly (as was that of his wife), his music had begun to fall out of fashion with Viennese audiences, and his latest opera, *Don Giovanni*, introduced with huge acclaim in Prague the previous year, was a financial failure at its Vienna premiere. Suddenly Mozart was faced with crippling debts and an uncertain future. In a desperate bid to generate extra income he wrote what were to be his last three symphonies.

The composition of these three symphonies represents one of the most astonishing examples of rapid artistic creation in all musical history. On 18th June the family moved to a new house on the outskirts of the city. Mozart started work on the 39th Symphony almost immediately completing it on 26th June; the 40th followed a month later and the 41st a month after that. Mozart's decision to return to composing symphonies – since arriving in Vienna he had largely ignored the *genre* – is something of a mystery, especially since there seemed no immediate



A SOUND COMMITMENT 弦諾



莫扎特 G小調第四十交響曲，K. 550

WOLFGANG AMADEUS MOZART (1756-1791)

Symphony no. 40 in G minor, K. 550

緊接在再另一個月後。莫扎特自到達維也納後便忽略了交響曲這樂種，而他決定再次創作交響曲，原因可說是神秘莫測，尤其當時並沒有即將演奏這些作品的計劃。其間，他寫了四封信給一位共濟會成員要求借錢，在其中一封信裏，莫扎特承諾在一個已籌劃的音樂會之後會盡快還錢。但是，這音樂會並沒有在實現——雖然這三首交響曲的其中一首於1791年在維也納獲得演出，而莫扎特在之後的德國及布拉格之旅亦帶著這些手稿。

除了這首第四十交響曲外，莫扎特另外只寫了一首小調交響曲——同為G小調的第二十五交響曲。該作品是他在一位家族世交於1773年去世後創作的，作品固然帶有悲劇暗湧。至於第四十交響曲，雖然創作的環境縈繞著憂傷，但在音樂中只稍微顯露。作品中頑強的目的感比較更明顯。

第一樂章由一個強而有力的第一主題展開，木管樂器為它增添了一抹色彩，之後音樂由小調轉為大調，氣氛亦放鬆起來，為小提琴奏出流暢、優雅的第二主題作鋪排，木管樂同時加入迷人的裝飾。第二樂章一開始的主題最明顯的特點，就是一個不斷重複的單一音符，平順地從一個樂器傳到另一個樂器，而高貴的第二主題無論在音高或配器方面都比較躍動。第三樂章是小步舞曲及三聲中段的曲式。第四樂章回歸到第一樂章的朝氣和活力，第一主題輕鬆活潑、蹦蹦跳跳，第二主題也是充滿能量，但更顯優美，並在樂音之間流動。

plans for their performance. In one of four letters written in as many weeks to a fellow Mason begging for money he promised an early repayment following a planned concert. This concert, though, never materialised, although one of these three symphonies at least, was performed in Vienna in 1791 and Mozart took the manuscripts with him on his subsequent travels to Germany and Prague.

Mozart only wrote one other symphony in a minor key; Symphony no. 25 also in G minor. That work had been composed in the wake of the death of a close family friend in 1773 and certainly possesses an undercurrent of tragedy. But while there was plenty of sadness surrounding the composition of the 40th Symphony, little of this impinges into the music which is notable more for its strong sense of purpose than for any expressions of profound sorrow.

The **first movement** opens with a virile, athletic first theme to which the woodwind adds a touch of colour before the key changes from minor to major, and the mood relaxes for the violins, with charming decorations from the woodwind, to present the suave and elegant second theme. The **second movement** opens with a theme the most obvious characteristic of which is its continually repeating single note passing unobtrusively from one instrument to another, while the elegant second theme is more inclined to jump about both in pitch and instrumentation. The **third movement** takes the form of a Minuet and Trio, while the **fourth movement** returns to the vigour and energy of the first. The main theme here is a jaunty, scampering idea and the second, still full of energy, rather more graceful and inclined to slide easily from note to note.

BY DR MARC ROCHESTER

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李察·史特勞斯 《英雄的一生》

RICHARD STRAUSS (1864-1949)

Ein Heldenleben (A Hero's Life)

大文豪蕭伯納有句名言：「每個成功男人背後都有個女人，而每個失敗男人背後同時有兩個女人」。李察·史特勞斯對蕭伯納的寫作肯定有所認識，但無論他有沒有看過這句子，以此形容史特勞斯就再貼切不過。史特勞斯三十多歲時，跟女高音保蓮·德·安拿結婚。有一位史特勞斯傳記作者寫道：「〔他〕當要感激妻子對他和他的作品熱切奉獻。不少男人會對這種程度的奉獻感到難以忍受，對大部份藝術家而言甚至是致命，因為保蓮是一個百折不撓的女人。」他們唯一的孩子出生時，有人問保蓮他們有否計劃再開枝散葉，德安娜就公開宣稱：「又一個？天啊，你不知道我要他開始這個家庭時有多困難！」她享受其他男人對她的關注，但對於史特勞斯不願意找情婦，她卻大聲抗議，認為這否定了她在家裏發脾氣和公開嘲笑丈夫的權利。難怪，史特勞斯跟這頑強、難以馴服的女人結婚四年後（她在各個方面都比她的丈夫強大），把自己化成他最後一首大型交響詩《英雄的一生》的主角。作品的首演在1899年3月3日於法蘭克福舉行。

《英雄的一生》由六個個性鮮明的段落組成，演出時一氣呵成並無間斷：

「英雄」— 低音弦樂和圓號引領出神采飛揚、樂觀的降E

George Bernard Shaw once famously wrote, "Behind every successful man there is a woman, and behind every unsuccessful man there are two". Strauss was certainly aware of Shaw's writings, but whether or not he had read the above quote, it certainly seems uncannily relevant to Strauss who, having married the soprano Pauline de Ahna while in his mid-30s, had, in the words of one biographer, "cause to be thankful to his wife for her eager devotion to him and to his work. The degree of this devotion was of a kind that would be intolerable to many men and positively murderous to the majority of artists. For Pauline was an indomitable woman". The birth of their only child prompted Pauline to declare publicly when asked if they were planning a larger family, "Another one! Good heavens you don't know what trouble I had getting him to start this one!" She herself enjoyed the attention of other men but objected vociferously to Strauss' refusal to take mistresses, seeing this as a denial of her rights to throw domestic tantrums and to publicly humiliate her husband. Little wonder, then, that after four years of marriage to this Towering Inferno (she was a considerably larger woman in every respect than her husband) he cast himself as the hero in the last of his orchestral tone-poems, *Ein Heldenleben* ("A Hero's Life"), first performed in Frankfurt on 3rd March 1899.

Ein Heldenleben comprises six distinct episodes which run without a break:

"The Hero" - An exultant, gloriously optimistic theme is stirred up by the lower strings and horns in the key of E flat major, deliberately chosen as that in which Beethoven wrote his "Eroica" Symphony. Aspects of the hero's character are depicted in this virile theme -

李察·史特勞斯 《英雄的一生》

RICHARD STRAUSS (1864-1949)

Ein Heldenleben (A Hero's Life)

大調主題，作曲家故意選用降E大調，跟貝多芬的「英雄」交響曲遙遙呼應。這雄渾的主題描繪出英雄不同方面的特質—敏感、驕傲、高深、頑固、富想像力。最後，音樂示意著頑強的抗爭，然後安靜地等候回應。

「英雄的對手」—跟英雄的高貴氣質相反，作曲家以彷彿在雞蛋裏挑骨頭的木管樂和嘲諷般的銅管樂，喜劇性地描繪出英雄的眾多批評者。英雄起初因他們的惡劣批判受到傷害，並試圖跟他們理論，但最終還是控制不了自己的情緒。

「英雄的伴侶」—英雄忽然被一女子〔獨奏小提琴的溫柔主題〕分心。這女子突然變得嬌媚—嚴肅的銅管樂揭示出英雄對她的傾慕日益深厚—其後她在責罵、表現得充滿愛意、俏皮、憤怒，同時銅管樂一直流露出英雄對女人愈來愈深的愛意。此段落以一個扣人心弦的愛情二重奏作結。

「英雄的戰場」—這對愛侶相擁時遭到批評者的聲音衝擊，英雄在這位不肯服輸的伴侶的鼓舞下，回應台下的號召，跟他的批評者全面戰鬥。英雄的主題輝煌地再次出現，標誌著他戰勝逆境。

「英雄的和平工作」—一對大號吐出不快的音符，弦樂加

sensitivity, pride, profundity, inflexibility, imagination – and at the end the music hurls a defiant challenge and waits in silence for a reply.

“The Hero's Adversaries” – In contrast to the hero's nobility, carping woodwind and sneering brass provide almost comical portraits of his many detractors. At first the hero is wounded by their sniping comments, he then attempts to reason with them, but eventually loses his temper.

“The Hero's Helpmate” – The hero is suddenly distracted by a woman (a gentle theme from the solo violin). She suddenly turns flirtatious – solemn brass reveal the hero's growing adoration for the woman – then scolding, amorous, playful and angry, all the time the brass revealing the hero's ever-intensifying love for the woman. It ends with a rapturous love duet.

“The Hero's Battlefield” – Sounds of the detractors impinge on the couple while they are still embracing but now, buoyed up by his indomitable helpmate, the hero answers the off-stage call-to-arms and enters into full-scale battle with his critics. The return of the hero's theme in all its grandeur signifies his triumph over adversity.

“The Hero's Works of Peace” – A sour note is injected by a pair of tubas and some bitter interjections from the strings. To these final, half-hearted critical assaults, the hero catalogues, to the sound of a flowing harp, his own achievements. These are, of course, extracts from Strauss' previous tone poems *Macbeth*, *Don Juan*, *Death and Transfiguration*, *Till Eulenspiegel*, *Thus Spake Zarathustra* and *Don Quixote* as well as two works



入苦澀的感嘆。對於這些無心裝載的最後抨擊，英雄在如流水般的豎琴的襯托下，回顧昔日成就。這個回顧固然由史特勞斯以往的歌劇作品中取材：《馬克白》、《唐璜》、《死與變容》、《狄爾的惡作劇》、《查拉圖斯特拉如是說》、《唐吉訶德》，以及兩首跟妻子保蓮有關的作品——歌劇《貢特拉姆》及其中一首他當作結婚禮物的歌曲作品。

「英雄的退隱」——同一對大號再次出現，並對英雄過往的偉大事蹟無動於衷，其他批評者急不及待加入戰團。英雄怒不可遏，並使他們從此沉默。過去的戰事和爭論的回憶湧現，但在伴侶的安慰下，英雄退下來，並與世長辭。他的靈魂〔獨奏小提琴〕輕輕地向上漂浮，身體〔圓號〕優雅地向下沉降。

中譯：游慧姿

associated with Pauline, *Guntram* and one of the songs he composed as a wedding gift.

“The Hero’s Retreat from the World and his Fulfilment” – The pair of tubas returns, unaffected by the hero’s display of good works, and other detractors are quick to enter the fray. The hero flies into a rage and silences them once and for all. There are memories of past battles and arguments, but soothed by his helpmate he retires and dies, his spirit, represented by the solo violin, floats gently upwards while his physical body (a French horn) declines gracefully.

BY DR MARC ROCHESTER

編制

三支長笛、一支短笛、四支雙簧管（其一兼英國管）、兩支單簧管、一支低音單簧管、一支降E單簧管、三支巴松管、一支低音巴松管、八支圓號、五支小號、三支長號、一支大號、一支中音大號、定音鼓、兩部豎琴、敲擊樂器及弦樂組

INSTRUMENTATION

Three flutes, piccolo, four oboes (one doubling cor anglais), two clarinets, bass clarinet, E flat clarinet, three bassoons, contra bassoon, eight horns, five trumpets, three trombones, tuba, tenor tuba, timpani, two harps, percussion and strings



梵志登 JAAP VAN ZWEDEN

指揮 conductor

梵志登生於阿姆斯特丹，是現今國際古典樂壇最炙手可熱的指揮之一，他榮獲《音樂美國》選為2012年度指揮，自2012/13樂季起正式擔任香港管弦樂團音樂總監一職。梵志登現時擔任達拉斯交響樂團音樂總監、荷蘭電台愛樂樂團榮譽總指揮和電台室樂團的榮休指揮。

梵氏曾與世界各頂尖樂團合作，其中包括芝加哥交響樂團、倫敦交響樂團、克里夫蘭樂團、費城樂團、紐約愛樂及倫敦愛樂。他於2013年和2014年分別與柏林愛樂和維也納愛樂首演，大受好評。歌劇是梵氏指揮生涯的重要一環，他曾參與的歌劇劇目包括：《茶花女》、《費黛里奧》、《紐倫堡的名歌手》、《帕西發爾》及《雲妮莎》。

梵氏曾經與多個樂團合作灌錄大碟，如全套貝多芬交響曲、蕭斯達高維契第五交響曲、與倫敦愛樂首演的馬勒第五交響曲現場錄音、荷蘭電台愛樂的史特拉汶斯基的《春之祭》和全套布拉姆斯交響曲。近期他已完成錄製全套布魯赫納交響曲，贏得好評如潮。

於1997年，梵氏與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症的兒童及其家庭提供協助。

Amsterdam-born Jaap van Zweden is one of today's most sought-after conductors. Named *Musical America's* Conductor of the Year for 2012, he has been Music Director of the Hong Kong Philharmonic Orchestra since the 2012/13 season. Maestro van Zweden is currently Music Director of the Dallas Symphony Orchestra, Honorary Chief Conductor of the Netherlands Radio Philharmonic Orchestra and Conductor Emeritus of the Radio Chamber Philharmonic.

Prestigious orchestras with which he has worked include the Chicago Symphony, London Symphony, Cleveland and Philadelphia Orchestras, and the New York and London Philharmonic Orchestras. He has made highly acclaimed debuts with Berlin Philharmonic and Vienna Philharmonic respectively in 2013 and 2014. Opera also plays an important part in his activities. His repertoire includes *La Traviata*, *Fidelio*, *Die Meistersinger von Nürnberg*, *Parsifal* and *Vanessa*.

He has recorded the complete Beethoven symphonies, Shostakovich Symphony no. 5, Mahler's Symphony no. 5 (recorded live at his London Philharmonic debut), Stravinsky's *The Rite of Spring* and the Brahms symphonies with the Netherlands Radio Philharmonic, with whom he has recently completed a cycle of Bruckner symphonies, to great critical acclaim.

In 1997, Maestro van Zweden and his wife Aaltje established the Papageno Foundation, its objective being to support families with one or more children with autism.



王敬 JING WANG

小提琴 violin
〔港樂首席 Concertmaster of HK Phil〕

生於桂林的王敬三歲起學習小提琴，三年後在法國馬賽首次公開演出，九歲時與加拿大魁北克交響樂團合作，首次演出協奏曲。之後王敬經常在北美洲及歐洲亮相，曾與多個樂團合作演出協奏曲，包括捷克電台愛樂樂團、莫斯科國家交響樂團、蒙特利爾交響樂團以及蒙特利爾大都會管弦樂團等。

王敬2010年起定居美國達拉斯，曾任達拉斯歌劇院樂團首席三年。他活躍於達拉斯古典樂壇，是室樂音樂會系列「合奏團75」的創辦人之一，致力安排德州年輕樂手在達拉斯史坦威音樂廳演出。他擔任過的其他職位還包括達拉斯室樂交響樂團樂團首席、肯薩斯城交響樂團、聖安東尼奧交響樂團以及福華斯歌劇院樂團的客席樂團首席，此外也經常應邀與達拉斯交響樂團攜手演出。

王敬早年考獲約瑟夫·富奇獎學金負笈茱莉亞音樂學院進修，並於萊斯大學雪佛音樂學院完成研究院課程。他在學期間研習小提琴和室樂，曾參加察卡·布朗、慈惠·察林和卞赫斯·蘇嘉文的大師班。2013年9月，王敬應梵志登之邀出任香港管弦樂團的樂團首席。他所用的托諾尼名琴製於1700年，由加拿大藝術協會稀有弦樂器國際特藏慷慨借出。

Born in Guilin, China, Jing Wang began playing violin at the age of three and made his first public appearance three years later in Marseille. He made his concerto debut at the age of nine with the Quebec Symphony Orchestra. Subsequent engagements have taken him across North America and Europe and include concerto appearances with the Czech Radio Philharmonic, Moscow State Symphony, Montreal Symphony and Metropolitan Orchestra of Montreal.

Resident in Dallas since 2010, Jing Wang was Concertmaster for the Dallas Opera for three years. Active on the Dallas music scene he 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 and regular invitations to play with the Dallas Symphony Orchestra.

He studied at the Juilliard School as a Joseph Fuchs Scholar and completed post-graduate studies at the Shepherd School of Music (Rice University). He studied violin and chamber music and participated in masterclasses held by Zakar Bron, Zvi Zeitlin and Pinchas Zukerman. Jing Wang 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.



港樂
HKPhil



香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

JAAP VAN ZWEDEN MUSIC DIRECTOR

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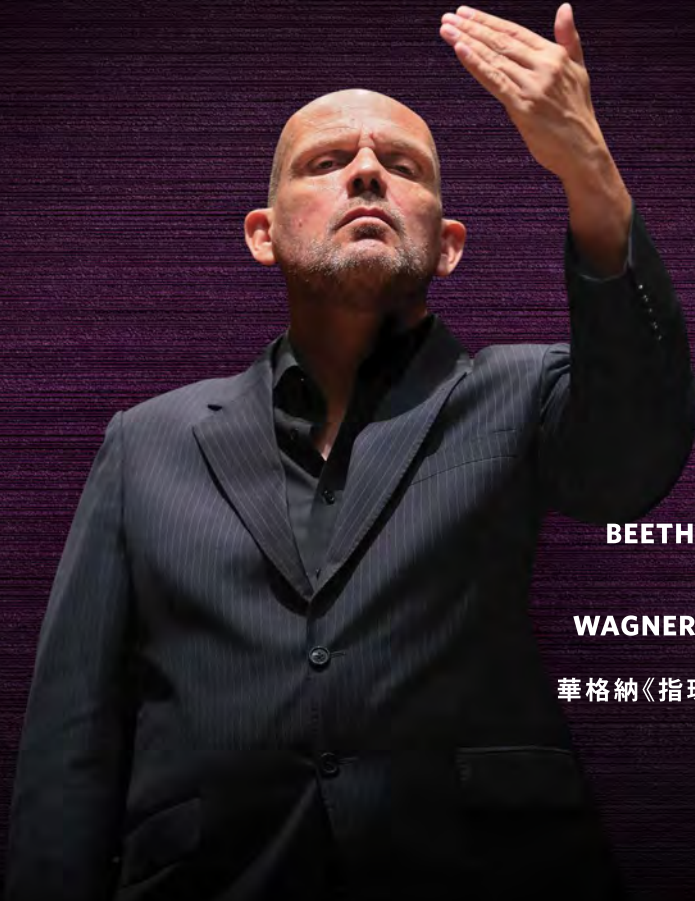
梵志登 Jaap van Zweden
音樂總監 Music Director

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

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

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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



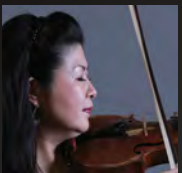
冒異國
Mao Yiguo



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



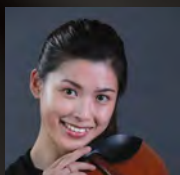
■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



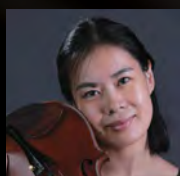
崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



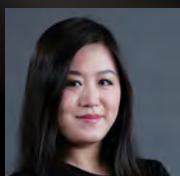
林慕華
Damara Lomdaridze



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



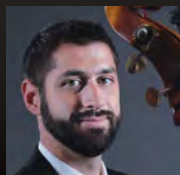
馮榕
Feng Rong



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

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Megan Sterling



▲ 盧韋歌
Olivier Nowak



施家蓮
Linda Stuckey

雙簧管 OBOES



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

單簧管 CLARINETS



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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



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Adam Treverton Jones

圓號 HORNS



● 江蘭
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■ 柏如瑟
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Chow Chi-chung



李少霖
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▲ 莫思卓
Christopher Moyse



華達德
Douglas Waterston

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● 韋雅樂
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韋力奇
Maciek Walicki

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韋彼得
Pieter Wyckoff

大號 TUBA



● 雷科斯
Paul Luxenberg



定音鼓
TIMPANI



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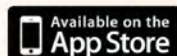
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