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# 經典美樂

# DENIM CLASSICS



## COPLAND

-3'

柯普蘭：《平民的號角聲》  
*Fanfare for the Common Man*

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## MOZART

-10'

莫扎特：A大調輪旋曲，K. 386  
*Rondo in A Major, K. 386*

## PACHELBEL

-5'

巴凱貝爾：D大調卡農曲  
*Canon in D Major*

## BARBER

-8'

巴伯：弦樂慢板  
*Adagio for Strings*

## TCHAIKOVSKY

-4'

柴可夫斯基：《尤金·奧涅金》：波蘭舞曲  
*Eugene Onegin: Polonaise*

## MASCAGNI

-3'

馬斯卡尼：《鄉村騎士》：間奏曲  
*Cavalleria Rusticana: Intermezzo*

## GLAZUNOV

-11'

格拉祖諾夫：《四季》：秋天  
*The Seasons: Autumn*

廖國敏，指揮  
Lio Kuokman, conductor

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李仲欣，鋼琴  
Johnson Li, piano

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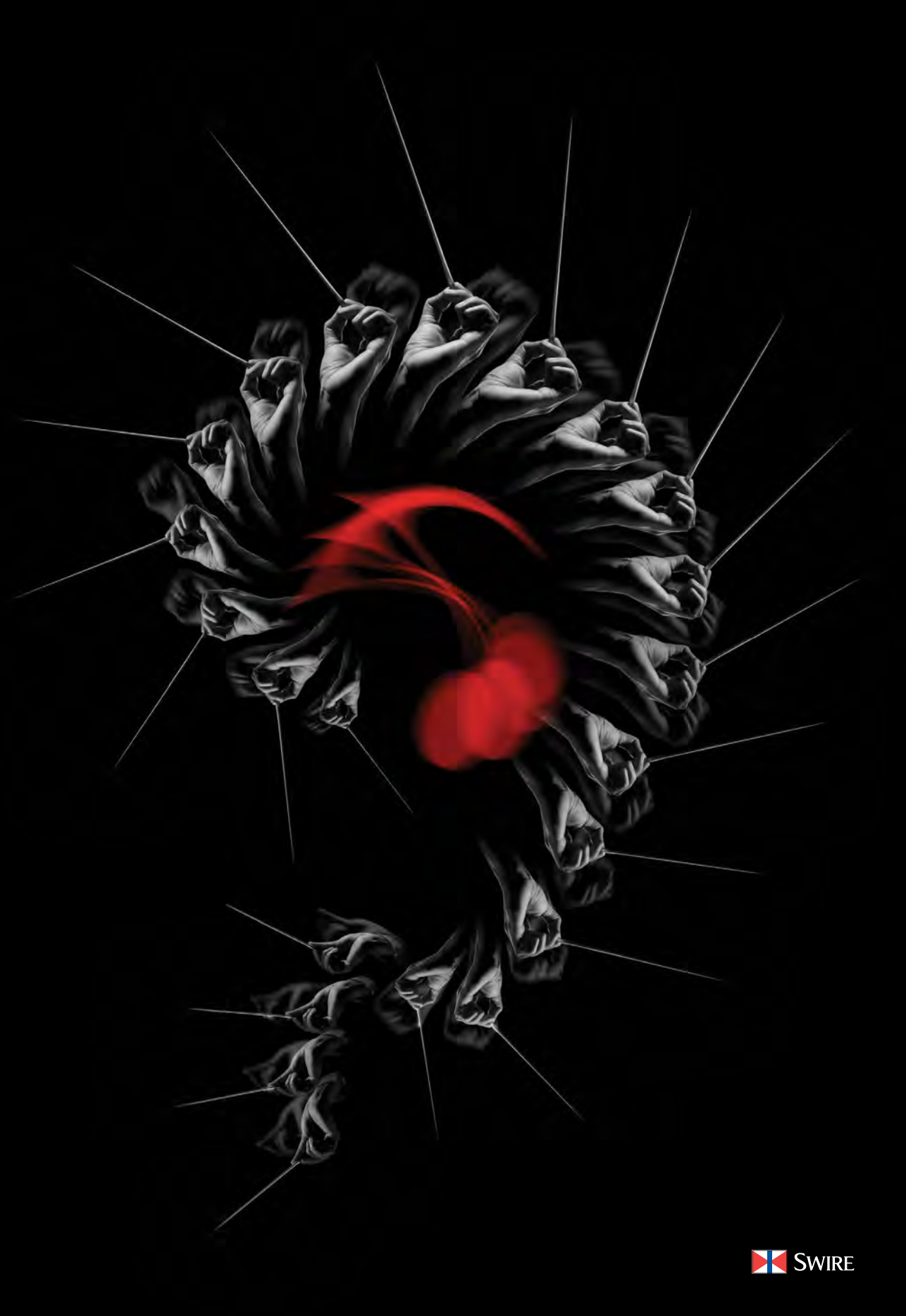


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## 經典美樂

### Denim Classics

1942年，第二次世界大戰終於波及美國。時任辛辛那提交響樂團音樂總監的尤俊·古遜斯遂向18位作曲家發出邀請，請他們各自為銅管樂及敲擊樂寫作一首號角曲，旨在「振奮人心，讓作品為戰爭作出重要貢獻」。每首號角曲都獲安排在1942/43年樂季由該團首演，作為每場音樂會的第一首樂曲；雖然其中17首或多或少在首演過後就被遺忘，但1942年3月12日首演的一首卻流傳至今〔不少人對這位作曲家的認識，也只限於這首號角曲〕。柯普蘭（1900-1990）為自己的號角曲構思過不少標題—當中包括《民主精神號角聲》、《莊嚴儀式號角聲》、《勝利日號角聲》、《吾國英雄號角聲》、《傘兵部隊號角聲》、《四種自由號角聲》—到頭來卻靈機一觸，想出《平民的號角聲》。他解釋說：「這是因為軍中和戰爭中一切苦差，到底還是靠平民來幹的。理應有一首獻給平民的號角曲。」

這年頭，許多音樂作品一脫稿，便能馬上以印刷和錄音媒體長期保存，於是大家很容易忘記音樂史上許多傑出作品都經過長時間演化，因此大家今時今日聆聽的作品，已與首演時大相逕庭。這種演化，有時是因為作品公演過後，作曲家聽著發現當中有些地方自己不喜歡，有時是因為作品將由不同的音樂家（當然技能也有所不同）演出，有時是

In 1942, as the Second World War effort finally reached America, the then Music Director of the Cincinnati Symphony Orchestra, Eugene Goossens, asked 18 composers to write fanfares for brass and percussion with the aim, as he put it, “to make these fanfares stirring and significant contributions to the war effort”. Each fanfare was premiered at the start of each of the orchestra’s concerts during the 1942-43 season, but while 17 of them have more-or-less passed into obscurity, the one premiered at the concert on 12th March 1942 has survived and, for many, represents the only work by which they know of the composer. [Aaron Copland](#) (1900-1990) toyed with various titles for his fanfare – *Fanfare for the Spirit of Democracy*, *Fanfare for a Solemn Ceremony*, *Fanfare for the Day of Victory*, *Fanfare for our Heroes*, *Fanfare for the Paratroops*, *Fanfare for Four Freedoms* – but finally hit on the title [Fanfare for the Common Man](#) since, as he explained, “It was the common man, after all, who was doing all the dirty work in the war and the army: He deserved a fanfare.”

In an age when so much music, almost as soon as it is created, is committed to permanency through print and recording media, it is easy to forget that many of the great works in musical history evolved over a period of time and, as we hear them today, are very different from how they were heard at their first performances. Sometimes, this evolution took place because a composer disliked an aspect of his work once he heard it performed in public, sometimes because different musicians with different skills were going to perform the work, sometimes because an audience reaction persuaded him to make changes, and, most usually, because he himself was dissatisfied with it. This seems to be the case with



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## 經典美樂

### Denim Classics

觀眾的反應促使作曲家修改樂曲，但更常見的是作曲家本人不滿意自己的作品。莫扎特（1756-1791）為鋼琴與樂團而寫的A大調輪旋曲似乎屬於後者。樂曲本應是第十二鋼琴協奏曲（1782）的第三樂章，據傑出的莫扎特學者阿佛列·艾恩斯坦推測：「莫扎特摒棄這個樂章，無疑是因為其中一些旋律片段與第一樂章相同。」莫扎特在1780年代已將整首輪旋曲拋諸腦後；後世學者經過很長時間、花了很多功夫，到了1980年才在倫敦大英圖書館尋獲這首樂曲。

巴凱貝爾（1653-1706）是17世紀下半葉一位極重要的管風琴家暨作曲家；有學者形容，他是「德高望重的老師、管風琴名家和對位法大師，既醉心聖詠曲（他臨終前還唱著聖詠曲），又熱愛意大利曲式，更是巴赫的開路先鋒和尊敬的前輩。」他擔任過的要職包括維也納聖斯德望大教堂助理管風琴師（莫扎特後來也當過此職）；牛津大學也曾邀請他出任音樂講座教授，卻遭他婉拒，原因是他希望全情投入家鄉德國的教會音樂。巴凱貝爾生前已蜚聲國際（JS巴赫卻從來沒有這種際遇），不論才華或作品數量，都遠超大家從音樂會節目表和唱片目錄中所得的印象。大部分樂迷會將巴凱貝爾與卡農曲劃上等號——而這首卡農曲也幾乎是他現在唯一為人所識的作品了。樂曲寫於

Wolfgang Amadeus Mozart (1756-1791) and his *Rondo in A Major* for piano and orchestra, which appears to have been the original final movement of the Piano Concerto no. 12 composed in 1782. The great Mozart scholar, Alfred Einstein, hypothesized, “No doubt the reason for abandoning it was that it repeated certain melodic turns of phrase that had appeared in the first movement.” The complete work, discarded by Mozart in the 1780s, was only rediscovered after an intense and lengthy search, in the British Library in London in 1980.

Johann Pachelbel (1653-1706) was one of the most important organists and composers during the second half of the 17th century; as one recent scholar has described him, he was a “Revered teacher, organ virtuoso, master of counterpoint, devotee of the chorale – one of which he sang as he lay on his death bed, enthusiast for the Italian forms, pathfinder and worthy predecessor of Bach.” Among the important posts he held was that of Assistant Organist at St Stephen's Cathedral in Vienna (a post Mozart was later to hold), and he turned down an invitation to become Professor of Music at Oxford University in order to devote himself to church music in his native Germany. Internationally respected during his own lifetime (something the great JS Bach could never boast), Pachelbel was a much greater genius and far more productive composer than concert programmes and record catalogues might imply. To the vast majority of music-lovers, Pachelbel is synonymous with his *Canon* by which work he is almost exclusively remembered by music lovers today. Composed during the 1680s, but almost totally forgotten until 1919, it is founded on a simple eight-note figure first given out in the bass and gradually built up by the increasingly detailed music from the violins.

1680年代，但在1919年之前幾乎完全被遺忘。全曲以一個八音音型為基礎，先由低音聲部奏出，隨後幾把小提琴漸次加入，音樂也變得越來越複雜。

20世紀美國音樂經典《平民的號角聲》應指揮家之邀寫成，寫作緣起與另一首美國經典音樂相近，不過兩者在音樂本身卻截然不同。1936年，年輕美國作曲家巴伯（1910-1981）正在意大利求學，意大利指揮家托斯卡尼尼就在這時首次聽見巴伯的弦樂四重奏。托斯卡尼尼雖然不算很熱衷美國音樂，卻很欣賞這首弦樂四重奏，便提議巴伯將樂曲改編成較大型的弦樂作品，還說要是巴伯完成了改編，日後托斯卡尼尼到美國指揮國家廣播公司交響樂團時，會考慮演出改編版。於是巴伯馬上動筆；托斯卡尼尼也信守諾言，1938年11月5日在紐約指揮樂曲的首演，當時用的標題是弦樂慢板。至於往後的事，套用一句成語，已是「眾所周知」的了；在美國，樂曲除了經常用於哀悼紀念會（通常會配合《羔羊頌》的歌詞演唱），也常常在電影原聲帶中出現（最著名的例子是大衛·連治的《象人》及奧利華·史東的《殺戮戰場》）。

1877年5月，柴可夫斯基（1840-1893）收到安東妮娜·米露高娃來信。後者要求跟柴可夫斯基結婚（但柴可夫斯基與她素未謀面），並威脅說要

Just as one 20th century American classic – the *Fanfare for the Common Man* – was the result of an invitation from a conductor, so was another, very different, American Classic. In 1936 the Italian conductor Arturo Toscanini first heard a string quartet by a [Samuel Barber](#) (1910-1981), a young American composer then studying in Italy. Not the greatest fan of American music, Toscanini was impressed and suggested that Barber could arrange it for a larger string orchestra, and that if he did so, Toscanini might think about performing it when he went to the USA to conduct the NBC Symphony Orchestra. Barber immediately set to work to prepare the arrangement and, good as his word, Toscanini conducted the first performance of what was then billed as the [Adagio for Strings](#) in New York on 5th November 1938. The rest, as they say, is history; beyond its role as the music of national mourning in American society (for which the words of the *Agnus Dei* are often added), it has also found its way into movie soundtracks (most notably David Lynch's *The Elephant Man* and Oliver Stone's *Platoon*).

In May 1877 [Pyotr Ilyich Tchaikovsky](#) (1840-1893) received, through the post, an offer of marriage from one Antonina Milyukova (whom he had not even met) with a threat of suicide if she was refused. He decided to travel to see Antonina in person to explain why he could not marry her. However as he set off to meet her he was reading Pushkin's [Eugene Onegin](#) in which there is a moving scene as Onegin cruelly spurns the love of Tatyana and, within a week of meeting Antonina for the first time, Tchaikovsky had a change of heart and proposed to her. Their marriage lasted three months, caused Tchaikovsky a near-suicidal collapse, and ended with his doctor



是被拒絕就自殺。柴可夫斯基於是決定拜訪米露高娃，面對面向她解釋為何不能答應這樁婚事。可是他出發時正在閱讀普希金的《尤金·奧涅金》，讀到當中一個感人情節：奧涅金狠心拒絕達齊安娜。柴可夫斯基與米露高娃初次見面後一星期，他就改變初衷，轉而向米露高娃求婚；這段婚姻只維持了三個月，卻把柴可夫斯基弄得精神崩潰，幾乎要自尋短見；後來醫生堅持要他永遠不再與米露高娃見面，婚姻也就此終結。由於普希金的故事與柴可夫斯基本人的遭遇十分相似，令他興起將整個故事寫成歌劇的念頭。歌劇《尤金·奧涅金》1879年3月29日由莫斯科音樂學院的學生首演。第三幕以剛勁有力的波蘭舞曲掀開序幕一提起波蘭舞曲免不了想起蕭邦，但在19世紀的聖彼得堡，波蘭舞的確是瘋魔上流社會舞場的舞蹈。

不同的太太……就有不同的作曲家！**馬斯卡尼**（1863-1945）沒有繼承父業經營麵包店，1882年入讀米蘭音樂學院，跟普契尼份屬同窗。可是馬斯卡尼在校表現毫不突出（到頭來還因為懶散被開除），後來隨另一位當時有名的歌劇作曲家阿米卡利·龐基耶利學習過一段時間。馬斯卡尼在米蘭劇院樂團當過幾年散工，拉奏低音大提琴，後來加入一個巡迴輕歌劇團當指

insisting that he should never see her again. Struck by the parallel between Pushkin's story and his own personal situation, Tchaikovsky was inspired to set the whole story to music as an opera, which was premiered by the students of the Moscow Conservatoire on 29th March 1879. Act three opens with the vigorous and virile Polonaise, a dance inescapably associated with Chopin but actually very popular in the society ballrooms of St Petersburg during the 19th century.

Another wife...another composer! Going against his father's wishes that he should become a baker, **Pietro Mascagni** (1863-1945) entered the Milan Conservatoire in 1882 where, among his fellow-students, was Puccini. He hardly distinguished himself there (he was eventually dismissed for laziness) and later took some lessons from another renowned opera composer of the day, Amilcare Ponchielli. He spent some years as a jobbing double-bass player in a Milan theatre orchestra before joining a travelling light opera company as its conductor. Marriage changed all that, but not the way Mascagni expected. Looking forward to a comfortable life of leisure, largely supported by his wife's wealth, Mascagni kept his musical interests alive by working as an occasional music teacher and conducting a local opera company. Mascagni may not have had much in the way of ambition, but his wife certainly did and it was she who persuaded him to enter a competition which had been set up by a newspaper in 1889 for a one-act opera by a young Italian opera composer. With her persistent pressure on him, Mascagni managed to finish the opera in a matter of weeks and, according to some sources, his wife took it personally to Rome and handed it in to the newspaper office just minutes before the

揮。但婚姻改變了一切—只是與馬斯卡尼原先預料的有所不同而已。由於太太出身富有，馬斯卡尼最初希望可以舒適悠閒地過日子，但他也沒有完全放下對音樂的興趣，偶然教教學生，指揮一下當地的歌劇團。他本人也許沒甚麼野心，但太太卻不然。1889年，有所報館舉辦獨幕歌劇創作比賽，參賽者必須是年輕意大利歌劇作曲家；馬斯卡尼被太太說服參賽，而且在太太不斷鞭策下，幾星期內已完成整齣歌劇。有資料顯示，他太太還親自將樂譜帶到羅馬，就在截止時間前幾分鐘交到報館。出乎馬斯卡尼所料，他的作品成為三齣入選作品之一（參賽作品共73齣），1890年5月17日在羅馬舉行的首演也空前成功，演出後徇眾要求不斷謝幕，總共不下40次—這齣歌劇就是集愛情、背叛、嫉妒與謀殺於一身的《鄉村騎士》。故事講述西西里一條小村莊正慶祝復活節，教堂裡慶祝活動的聲音就構成戲劇的背景；這時商人艾費奧在教堂外等待彌撒結束，遇到農村少女薩陶莎。薩陶莎這時已與圖利杜訂婚（而且懷有未婚夫的骨肉），卻絕望地告訴艾費奧，在他離家經商時，艾費奧的年輕妻子蘿拉搭上了圖利杜。艾費奧聞言匆匆離去，發誓要報仇，丟下哀傷的薩陶莎。教堂內的復活節彌撒接近尾聲，這時馬斯卡尼插入間奏曲，巧妙地將情慾、聖潔與

closing deadline. To Mascagni's surprise it was one of the three selected (out of 73) and its premiere in Rome on 17th May 1890 was an astonishing success, the audience calling for no less than 40 curtain calls. That opera, *Cavalleria Rusticana*, is a tale of love, betrayal, jealousy and murder, set in a small Sicilian village on Easter Day with the celebrations going on in church forming a kind of backdrop to the drama on stage. As the merchant, Alfio, waits outside the church for the Mass to end, he meets a young peasant girl, Santuzza, who is engaged to be married to – and is carrying the baby of – Turridu. In her desperation she tells Alfio that his young wife, Lola, has been carrying on an affair in his absence with Turridu. He rushes off swearing revenge leaving Santuzza alone with her sorrow while, inside the church, the Easter Mass is concluding, and at this point Mascagni interposes the Intermezzo, music that ingeniously combines the sensual, the sacred, and the soothing in one of the finest purely orchestral moments from all Italian opera.

By the time he was appointed to the staff of the St Petersburg Conservatoire, [Alexander Glazunov](#) (1865-1936) had already composed two major ballet scores and, in 1899, he joined up with choreographer Marius Petipa on what was to be his third and final ballet score, *The Seasons*. It was premiered on 23rd February 1900 at the Mariinsky Theatre in St Petersburg by the Imperial Russian Ballet with Mathilda Kschessinka as the principal dancer, and portrayed the mythological character of the seasons of the year in a series of four tableaux which run with the kind of seamless, unbroken continuity which is nature itself. The last part, *The Seasons: Autumn*, celebrates a time of harvesting following which there is much merrymaking before winter once again takes





安慰共冶一爐，是所有意大利歌劇中最美妙的純管弦樂片段之一。

格拉祖諾夫 (1865-1936) 獲聘為聖彼得堡音樂學院員工時，已經完成了兩齣大型芭蕾舞劇的配樂，1899年更與編舞家馬利斯·佩提帕攜手，完成他第三齣、也是最後一齣芭蕾舞劇《四季》。1900年2月23日，《四季》在聖彼得堡馬林斯基劇院由俄羅斯帝國芭蕾舞團首演，首席舞蹈員是馬迺達·慈仙卡。全劇共由四個場景組成，演繹代表一年四季的神話人物，四個場景一氣呵成、毫無間斷地演出，就像大自然季節更迭一樣。最後一場《四季》：秋天歌頌收割的季節，眾人尋歡作樂，冬季隨後重臨。活潑喧鬧酒神節之舞為秋天掀開序幕，彷彿喝了大量伏特加酒和美酒似的。過去一年的回憶、冬春夏三季的片段閃過，酒神節之舞最後一次響起時被紛飛的落葉中斷；樹木光禿禿的，田野都變得荒蕪，日落西山，一年將盡。

中譯：鄭曉彤

a hold. The Bacchanal which opens this tableau is a boisterous and exuberant dance associated with the consumption of considerable quantities of vodka and wine. Memories of the year gone by and the preceding seasons intervene and the final appearance of the Bacchanal is cut short by a deluge of falling leaves. The trees are left bare, the fields barren, the sun has gone and the year has come to its end.

BY DR MARC ROCHESTER



## 廖國敏 LIO KUOKMAN

指揮 conductor

廖國敏獲美國《費城詢問報》譽為「令人矚目的指揮奇才」。他指揮交響樂及歌劇的經驗豐富，費城樂團最近更聘任他為助理指揮。他於2014年6月巴黎舉行的國際史雲蘭諾夫指揮大賽一舉勇奪最高獎項，獲頒獎金之外，更獲得與法國國家電台管弦樂團在2014年9月演出的機會，亦是他首次和該樂團合作。

他最近曾為多個樂團擔任客席指揮，包括：美國費城樂團、位於渥太華的加拿大國家藝術中心樂團、韓國首爾愛樂、丹麥國家交響樂團、香港管弦樂團、香港小交響樂團、泛亞交響樂團、香港名家樂友、台北愛樂管弦樂團及澳門樂團等。

他多次在亞洲及美國指揮歌劇，曲目一直遞增，曾指揮歌劇有《唐喬望尼》、《費加羅的婚禮》、《卡門》，並為香港非凡美樂指揮《愛情甘露》、《軍團的女兒》、《嵐嶺痴盟》、《鄉村騎士》及《小丑》。

廖氏生於澳門，香港演藝學院開始學藝，並以鋼琴演奏一級榮譽學士學位畢業。他其後赴美國茱莉亞音樂學院深造，獲碩士學位，再於寇蒂斯音樂學院及新英格蘭音樂學院深造指揮，獲研究生文憑。他獲香港特區政府民政事務局長頒授嘉許獎狀及澳門特區政府頒授文化功績勳章，以表揚他對藝術及文化發展的貢獻。

Praised by the *Philadelphia Inquirer* as a “startling conducting talent”, Lio Kuokman has worked extensively as conductor in both the symphonic and operatic genres. Recently appointed Assistant Conductor for the Philadelphia Orchestra, Maestro Kuokman was also the top prize winner in the June 2014 Evgeny Svetlanov Conducting Competition in Paris for which he received a cash prize and a September 2014 debut appearance with the Orchestre Philharmonique de Radio France.

Recent appearances as guest conductor included, the Philadelphia Orchestra, the National Arts Center Orchestra in Ottawa, Seoul Philharmonic Orchestra, Danish National Symphony Orchestra, Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta, Pan Asia Symphony, Hong Kong Virtuosi, Taipei Philharmonic, and the Macau Orchestra.

Throughout Asia and the U.S., his opera repertoire flourishes having conducted productions of *Don Giovanni*, *Le nozze di Figaro*, *Carmen*, and for Musica Viva Hong Kong, *L'elisir d'amore*, *La fille du régiment*, *Lucia di Lammermoor*, *Cavalleria rusticana* and *Pagliacci*.

Born in Macau, he began his musical training at The Hong Kong Academy for Performing Arts from which he graduated with first class honors in piano performance. He continued his graduate studies receiving a Masters degree from the Juilliard School followed by diplomas in conducting from the Curtis Institute and the New England Conservatory of Music. For his contributions to the development of arts and culture, Lio has received a Certificate of Commendation from the Hong Kong government and an Honorary Diploma from the government of Macau.



## 李仲欣 JOHNSON LI

鋼琴 piano

少年鋼琴家李仲欣（12歲）現就讀於香港演藝學院青少年音樂課程，師從鋼琴教育家黃懿倫教授。近幾年多次應邀與國際鋼琴家郎朗合作並得到郎朗的悉心指導和鼓勵。2011年8月李仲欣獲得「郎朗音樂獎學金」，表彰其「卓越鋼琴造詣和音樂才華」。

2013年6月他首次亮相紐約卡耐基音樂廳，在《郎朗與他的朋友們》慈善音樂會，與郎朗四手聯奏貝多芬雙鋼琴奏鳴曲 op. 6，獲得極大成功。中國中央電視臺、美國FOX電視臺、《紐約時報》、《華爾街日報》等主流媒體對音樂會進行了相關報導。

李仲欣八歲開始與廈門愛樂樂團、深圳交響樂團、香港管弦樂團、廣州交響樂團進行協奏曲合作。2014年6月應香港管弦樂團的邀請，他在樂季音樂會中與Jun Märkl連續兩場演奏貝多芬第一鋼琴協奏曲，獲得高度讚賞。

2014年12月李仲欣首次與余隆領銜的廣州交響樂團進行合作，演出莫扎特D小調第二十鋼琴協奏曲，同月又隨廣州交響樂團赴海南三亞參加2014財經論壇慶典音樂會，演出同一曲目並獲得極大成功。2015年2月他應邀隨余隆參加在加拿大多倫多舉行的2015華人新春音樂會，並與多倫多交響樂團進行首次合作；給樂團和觀眾留下深刻印象。

Johnson Li, now 12, is currently studying with Professor Eleanor Wong and is attending the Junior Music Programme at the Hong Kong Academy for Performing Arts. In the past few years he has played with the international pianist Lang Lang, who has given him a few lessons and much encouragement, and in August 2011 received the Lang Lang music scholarship for “demonstrating exceptional talent and promise as a great pianist”.

In June 2013 he performed Beethoven’s Sonata op. 6 for two pianos with Lang Lang at the Carnegie Hall as part of the “Lang Lang and Friends” concert. The media, including CCTV, FOX News, New York Times and the Wall Street Journal, all reported on this concert.

Johnson Li has performed with numerous professional orchestras, including the Xiamen Philharmonic, the Shenzhen Symphony, the Hong Kong Philharmonic Orchestra, the Guangzhou Symphony and the Toronto Symphony. In June 2014 the Hong Kong Philharmonic Orchestra invited Johnson to play Beethoven’s Piano Concerto no. 1 with conductor Jun Märkl .

In December 2014 Johnson Li performed Mozart’s Piano Concerto no. 20 with conductor Yu Long and the Guangzhou Symphony Orchestra, and in the same month played the Concerto again with the Guangzhou Symphony in Sanya, Hainan, as part of the 2014 Finance Forum celebration concert. In February 2015 he travelled to Toronto with conductor Yu Long as part of the 2015 Chinese New Year concert with the Toronto Symphony Orchestra.



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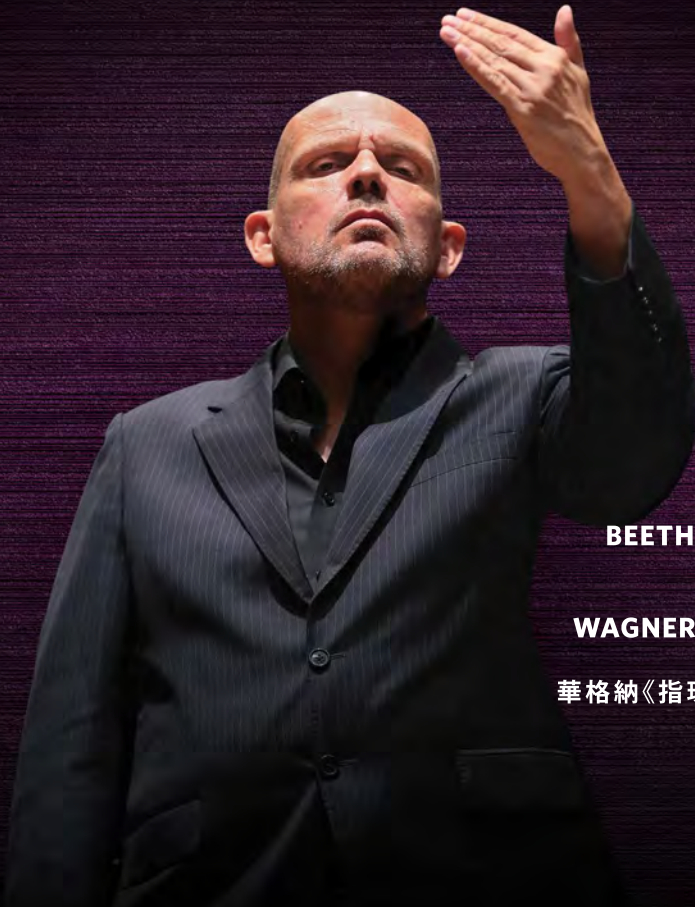
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## 香港管弦樂團

# 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  
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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/  
Associate Concertmaster



王思恆/樂團第二副首席  
Wong Sze-hang/  
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



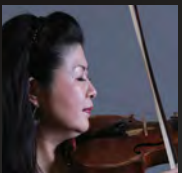
冒異國  
Mao Yiguo



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



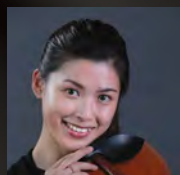
■ 李博  
Li Bo



▲ 熊谷佳織  
Kaori Wilson



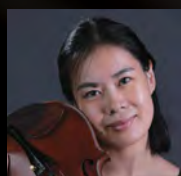
崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



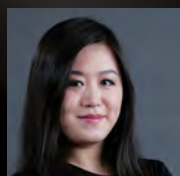
林慕華  
Damara Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張姝影  
Zhang Shu-ying

## 大提琴 CELLOS



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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



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Anna Kwan Ton-an



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George Lomdaridze



▲ 姜馨來  
Jiang Xinlai



張沛姬  
Chang Pei-heng



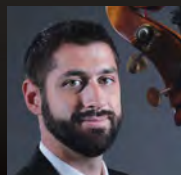
馮榕  
Feng Rong



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

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● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull

### 英國管 COR ANGLAIS



關尚峰  
Kwan Sheung-fung

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Andrew Simon



▲ 史家翰  
John Schertle

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劉蔚  
Lau Wai

### 巴松管 BASSOONS



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Benjamin Moermond



▲ 李浩山  
Vance Lee

### 低音巴松管 CONTRA BASSOON



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Adam Treverton Jones

### 圓號 HORNS



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Jiang Lin



■ 柏如瑟  
Russell Bonifede



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李少霖  
Homer Lee



李妲妮  
Natalie Lewis

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Joshua MacCluer



▲ 莫思卓  
Christopher Moyse



華達德  
Douglas Waterston

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Jarod Vermette



韋力奇  
Maciek Walicki

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HARP



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Christopher Sidenius

鍵盤  
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Shirley Ip

特約樂手  
FREELANCE PLAYERS

中提琴：陳子信<sup>\*</sup>  
Viola: Elvis Chan<sup>\*</sup>

大提琴：葉俊禧<sup>\*</sup>  
Cello: Eric Yip<sup>\*</sup>

雙簧管：珍妮莎<sup>^</sup>  
Oboe: Jennifer Shark<sup>^</sup>

小號：王仲揚  
Trumpet: Edwin Wong

定音鼓：何銘恩  
Timpani: Jojo Ho

敲擊樂器：周展彤<sup>\*</sup>、勞普雯、雲維華、韋特森  
Percussion: Chau Chin-tung<sup>\*</sup>, Mandy Lo, Ivan Wan, Scott Weatherston

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

<sup>\*</sup> 承蒙香港小交響樂團允許參與演出

<sup>\*</sup> With kind permission of the Hong Kong Sinfonietta



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# CHEVIGNON

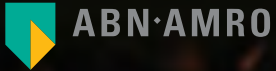
FRANCE

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THE MAESTRO PODIUM ENDOWMENT

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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.

香港管弦樂團感謝以下機構及贊助人支持樂團席位贊助。

The Hong Kong Philharmonic Orchestra would like to thank the following sponsors of our Chair Endowment.

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

Zhao Yingna

聯合首席第二小提琴  
Co-Principal Second Violin



# 大師會

## MAESTRO CIRCLE

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

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

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贊助基金於一九八三年由以下機構贊助得以成立。

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艾曼·謝曼明 (1907) 小提琴·由冨田中知子小姐使用

張爾惠先生 捐贈

洛治·希爾 (c.1800) 小提琴·由王亮先生使用

鍾普洋先生 捐贈

多尼·哈達 (1991) 大提琴

史葛·羅蘭士先生 借出

安素度·普基 (1990)·由張希小姐使用

This project is initiated and organised by Business for Art Foundation.

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Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin, played by Mr Wang Liang

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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- 桑·巴蒂斯·維爾翁 (1866) 小提琴·由樂團第三副首席朱蓓小姐使用
- 約瑟·加里亞奴 (1788) 小提琴·由樂團首席王敬先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
- 德國華格納大號乙套
- 翼號乙支

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by 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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# THANK YOU FOR YOUR SUPPORT

## 香港管弦樂團籌款音樂會 2015

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The HK Phil Fundraising Committee Chair)

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The above names of sponsors are provided or confirmed by the relevant persons or organisations. Owing to the large number of supporters, the Hong Kong Philharmonic Orchestra is unable to name them all here and would therefore like to express heartfelt gratitude to all those who have supported this fundraising concert.

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