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28-6-2015 Sun 3pm

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梵志登 Jaap van Zweden
音樂總監 Music Director

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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

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- 1 *Musical America's* Conductor of the Year for 2012
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- 3 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic and London Philharmonic orchestras. Recently conducted Berlin Philharmonic and Vienna Philharmonic.

與芝加哥交響樂團、克里夫蘭管弦樂團、費城管弦樂團、紐約愛樂及倫敦愛樂合作。最近受邀指揮柏林愛樂樂團及維也納愛樂樂團。

"The orchestra (HK Phil) responded to van Zweden's grip on the soul of the piece with an impressively disciplined performance."

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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銅管樂器發展的起源，可追溯至打獵用的號角及小號。它們可以產生響亮的號聲傳到遠處，甚至可以超越戰場上作戰的聲響。管弦樂團裡面通常有四種銅管樂器：圓號、小號、長號及大號。四種樂器都靠樂手將氣吹進圓錐形的金屬小吹嘴，再通過管身發出樂音。音樂會的第一首樂曲、美國作曲家柯普蘭 (1900-1990) 的作品《平民的號角聲》，就將為觀眾展示這四種樂器。1942年，第二次世界大戰戰火正蔓延至美國，為振奮國民士氣，辛辛那提交響樂團音樂總監尤俊·古遜斯邀請柯普蘭創作一首號角曲，作為1942年3月12日一場音樂會的序幕。樂曲為銅管樂器及敲擊樂器而寫，根據柯普蘭解釋，作品的標題是要向「在戰爭及軍隊中一直幹著各種苦差的平民」致敬。

曾經有幾張莫扎特 (1756-1791年) 的手稿讓多位學者搜遍歐洲各處，仍然百尋不獲，原因是手稿在倫敦一間博物館內默默塵封了200年。手稿出自莫扎特的一首作品，其餘所有頁數早已齊全，可是最後幾頁究竟是否存在，多年以來無人知曉，正因如此，後人亦無法將樂曲完整奏出。1980年手稿終被發現，這首由莫扎特為鋼琴及樂團而寫、於1782年創作的A大調輪旋曲亦終於全曲首演。看來，莫扎特原本打算將這部份作為一首鋼琴協奏曲的終樂章，可是最後認為樂章

The brass instruments originated as hunting horns and trumpets; instruments which could produce a loud note audible over long distances and above the noise of battle. In an orchestra you will usually find four types of brass instruments all of which produce a note by the player blowing into them through a small conical metal mouthpiece - French Horns, Trumpets, Trombones and the Tuba - which are showcased at the start of this concert in *Fanfare for the Common Man* by the American composer Aaron Copland (1900-1990). In 1942, just as the Second World War effort reached America, the Music Director of the Cincinnati Symphony Orchestra, Eugene Goossens, asked Copland to write a stirring fanfare for brass and percussion to introduce the orchestra's concert on 12th March 1942 and help raise the country's morale. The title, Copland explained, celebrated "the common man, who was doing all the dirty work in the war and the army".

For 200 years some pages of manuscript by Wolfgang Amadeus Mozart (1756-1791) gathered dust in a London museum while scholars and musicologists scoured Europe for them. The rest of the manuscript had long been in their possession, but nobody knew whether the final pages even existed, and so the complete work could never be performed. When it was finally discovered in 1980, the *Rondo in A Major* for piano and orchestra was performed for the first time since Mozart wrote it in 1782. It seems he originally planned it as the final movement of a piano concerto but decided it was not good enough, so threw it away. I think most of us hearing it today will feel Mozart's judgement was much too harsh!

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並不夠好而將之棄掉。相信大部份在座的觀眾聽過樂曲後，都會認同莫扎特的要求實在太過嚴苛。

巴凱貝爾（1653-1706年）是17世紀下半葉其中一位最重要的德國管風琴家兼作曲家，不過時至今日，則只以一首**卡農曲**聞名。就像剛才聽過的莫扎特作品一樣，這首卡農曲曾經被演奏者及觀眾遺忘兩個世紀之久。作品寫於17世紀80年代，之後幾乎完全被世人遺忘，直至1919年方始重見天日。全曲以一道僅有八個音符的簡單主題旋律為基礎，首先由低音大提琴組奏出，然後小提琴組加入，旋律逐漸添加細節，讓樂曲層層發展。

弦樂組包括小提琴、中提琴、大提琴及低音大提琴四種樂器，是樂團裡面編制最大的一組（即使它不一定是最大聲的那組）。美國作曲家**巴伯**（1910-1981年）的**弦樂慢板**，正可清楚展示弦樂組的特質。1936年，年輕的巴伯在意大利進修，剛剛寫成一首弦樂四重奏（那是所有作曲系學生都要學寫的曲種）。著名的意大利指揮家托斯卡尼尼對作品大為欣賞，更請巴伯將它改編成管弦樂版，為前往美國指揮國家廣播公司交響樂團演出之用。托斯卡尼尼於1938年11月5日在紐約首演此曲，成就一首傳世經典。樂曲除了是美國社會表達舉國哀悼的音樂之外，

Johann Pachelbel (1653-1706) was one of the most important, German organists and composers of the second half of the 17th century, but we remember him today for just one work, his famous **Canon**. Like the piece we have just heard by Mozart, this lay forgotten and unperformed for two centuries. Composed during the 1680s, but almost totally forgotten until 1919, it is founded on a simple eight-note theme first given out in the bass and gradually built up by the increasingly detailed music from the violins.

The string section – Violins, Violas, Cellos and Double Basses – is the biggest section of the orchestra (if not, necessarily, the loudest), and we hear it highlighted now in the **Adagio for Strings** by **Samuel Barber** (1910-1981). In 1936 Barber was a young American composer studying in Italy who had just written a string quartet (as all composition students had to do). The famous Italian conductor, Arturo Toscanini, heard it and was so impressed that he asked Barber to arrange it for a full string orchestra so that Toscanini could perform it when he went to the USA to conduct the NBC Symphony Orchestra. Toscanini conducted the first performance in New York on 5th November 1938 and the rest, as they say, is history; beyond its role as the music of national mourning in American society, it has also found its way into movie soundtracks (most notably David Lynch's *The Elephant Man* and Oliver Stone's *Platoon*).

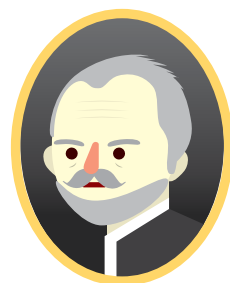
A Polonaise is a formal dance originated in Poland, and while most of the Polonaises we know today were written by Polish composers (Chopin being the most famous) this one was written by a Russian, **Pyotr Ilyich Tchaikovsky** (1840-1893). He chose to write it as part of the final act of his opera **Eugene Onegin** since it was a very popular dance in the gilded



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也是電影配樂的常用樂曲（大衛·連治的《象人》和奧利華·史東的《殺戮戰場》都是著名的例子）。

波蘭舞曲是一種源自波蘭的正規舞蹈，雖然現時最著名的波蘭舞曲多數出自波蘭作曲家之手（最有名的一位是蕭邦），這次演奏的波蘭舞曲卻是由俄羅斯作曲家**柴可夫斯基**（1840-1893年）所創作。波蘭舞曲流行於19世紀期間聖彼得堡金碧輝煌的舞會大廳，而柴可夫斯基的歌劇作品《**尤金·奧涅金**》最後一幕，正是發生於聖彼得堡的一個舞會大廳之中，所以他創作的這首樂曲，也出現於此幕。歌劇於1879年3月29日，由莫斯科音樂學院的學生首演，而這首樂曲華麗動人，描繪場面壯觀，自此亦成為出自歌劇的樂曲之中，最有名的其中一首。

像《尤金·奧涅金》那樣的俄羅斯歌劇作品並不常見，而意大利歌劇則剛好相反，俯拾皆是。現時的歌劇形式，由意大利作曲家在16世紀末期發明，自此，幾乎每一位意大利作曲家都曾寫過歌劇。歌劇是意大利人生活的重要一環，一份報章甚至舉行歌劇創作比賽（你能否想像《星島日報》或《南華早報》在香港舉行這樣的比賽？）**馬斯卡尼**（1863-1945年）以《**鄉村騎士**》參加上述比賽，不但成為73份參賽作品當中的三甲之

ballrooms of 19th century St Petersburg and the action took place at a St Petersburg ball. The opera itself was first performed by students of the Moscow Conservatoire on 29th March 1879, and the exuberant and spectacular Polonaise has since become one of the opera's most famous numbers.

Operas by Russian composers, such as we have just heard, are relatively rare, but with Italians it's a very different matter! Opera as we know it today was invented by the Italians at the very end of the 16th century and just about every Italian composer since then has written operas. Indeed, so important a part of Italian life is opera that one newspaper even used to run a competition for new operas (can you imagine the *Sing Tao Daily News* or the *South China Morning Post* doing that in Hong Kong?). **Pietro Mascagni** (1863-1945) submitted his opera *Cavalleria Rusticana* for the competition and, much to his surprise, it was not only one of the three selected (out of 73) as winners, but its premiere in Rome on 17th May 1890 was an astonishing success, the audience calling for no less than 40 curtain calls. The Intermezzo we hear now has become one of the opera's most popular numbers and, without any words being sung, it creates a powerful impression of deep emotion, religious faith and compassion.

The four seasons of the year – Winter, Spring, Summer and Autumn (or, as the Americans call it, Fall) – have long inspired composers. Vivaldi's *Four Seasons* are by far and away the most famous, but there have been other works by such composers as Haydn, Tchaikovsky and Piazzolla. The Russian composer **Alexander Glazunov** (1865-1936) chose the four seasons of the year as the inspiration behind his ballet *The Seasons* which was premiered on



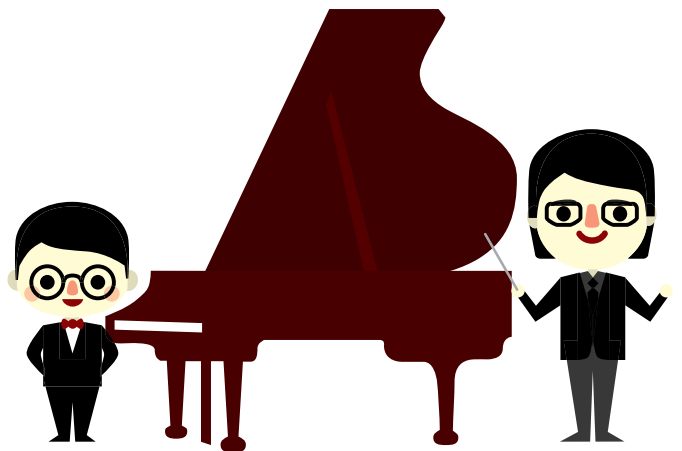
一，而且於1890年5月17日在羅馬舉行的首演更極受歡迎，總共謝幕了至少40次。這次為大家演奏的間奏曲更成為了最受歡迎的歌劇樂曲之一，雖然沒有歌詞，卻能營造出感人的氣氛，蘊藏無限的深情、敬虔與慈悲。

春去夏至，秋往冬藏。長久以來，四時變化一直都是作曲家創作靈感的來源。韋華第的《四季》是最著名的例子，流行程度遠超其他同類作品。不過，其實其他作曲家如海頓、柴可夫斯基及皮亞佐拉也曾以四季為靈感創作音樂。俄羅斯作曲家**格拉祖諾夫**（1865-1936年）的芭蕾舞音樂《四季》於1900年2月23日首演，地點為聖彼得堡馬林斯基劇院。秋季是嚴冬到臨之前，慶祝農作收成的美好時節。格拉祖諾夫這部作品以秋天作結，描繪盛大的酒神節，民眾興致高昂地跳舞，盡情暢飲美酒與伏特加。樂曲帶領觀眾追溯整年的回憶，其他季節情景不時重現，最後的一次酒神節舞蹈驟然被大風捲起的一陣落葉打斷，取而代之的是秋葉落盡的禿樹與收割後空曠的田野，太陽西下，一年來到終結的時刻。

中譯：施文慧

23rd February 1900 at the Mariinsky Theatre in St Petersburg. The last season, Autumn, is known as the time of harvesting and merry-making before the chill of Winter sets in, and Glazunov depicted this with a glorious Bacchanal, 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.



怕怕丑丑 CLOWNIVAL CLOWNIVAL

怕怕丑丑是10年前成立的香港当代马戏团。团员集结各领域的表演艺术人才，包括：杂技、舞蹈或戏剧。揉合各类表演形式，拼发创新的马戏表演艺术，以发展当代马戏艺术为宗旨，是积极推广本地马戏文化新型态的表演团体。

CLOWNIVAL CLOWNIVAL was founded 10 years ago. Members are excelled in various strengths like acrobatics, stunt, dance, or theater. They combine all these art forms and strengths to create a new style of performance; aiming at developing contemporary circus arts and clowning culture in Hong Kong.



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The Hong Kong Philharmonic Orchestra's
Education and Community Engagement Projects

- 1 香港管弦樂團社區音樂會—港樂·童遊記 (29-6-2014)
The HK Phil Community Concert - Itty-Bitty Journey
- 2 太古「港樂·星夜·交響曲」@中環新海濱 (21-11-2014)
Swire Symphony Under The Stars @ The New Central Harbourfront
- 3 「賽馬會音樂密碼教育計劃」—與港樂同台綵排及演出 (4-11-2014)
Jockey Club Keys to Music Education Programme -
Share the Stage with the HK Phil
- 4 「賽馬會音樂密碼教育計劃」—學校專場音樂會
Jockey Club Keys to Music Education Programme -
Schools Concerts
- 5 「賽馬會音樂密碼教育計劃」—室樂小組到校表演
Jockey Club Keys to Music Education Programme -
Ensemble Visits to Schools



1

2

4

3





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

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/
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



■ 趙瀟娜
Zhao Yingna



▲ 梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



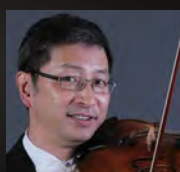
余思傑
Domas Jušys



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



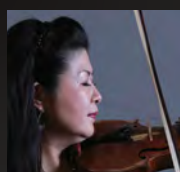
冒異國
Mao Yiguo



潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



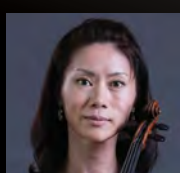
冨田中知子
Tomoko Tanaka Mao



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



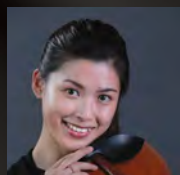
■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



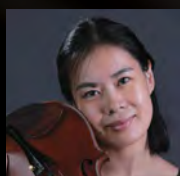
崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



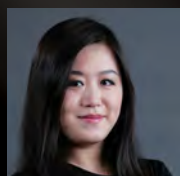
林慕華
Damará Lomdaridze



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



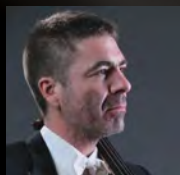
▲ 林穎
Dora Lam



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



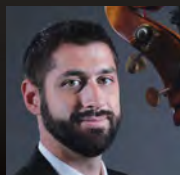
馮榕
Feng Rong



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



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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



● 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

中提琴：陳子信^{*}
Viola: Elvis Chan^{*}

大提琴：葉俊禧^{*}
Cello: Eric Yip^{*}

雙簧管：珍妮莎[^]
Oboe: Jennifer Shark[^]

小號：王仲揚
Trumpet: Edwin Wong

定音鼓：何銘恩
Timpani: Jojo Ho

敲擊樂器：周展彤^{*}、勞普雯、雲維華、韋特森
Percussion: Chau Chin-tung^{*}, Mandy Lo, Ivan Wan, Scott Weatherston

[^]試行性質
[^]On trial basis

^{*}承蒙香港小交響樂團允許參與演出

^{*}With kind permission of the Hong Kong Sinfonietta

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Artistic Planning

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藝術策劃總監

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趙桂燕
教育及外展經理

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教育及外展主任

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發展經理

Jenny Lee
Development Manager

譚穎敏
發展經理

Myra Tam
Development Manager

袁藹敏
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Yman Yuen
Assistant Development Manager

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市場推廣總監

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Director of Marketing

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Marketing Manager (Editing)

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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
Orchestral Operations Officer

李馥丹
樂團事務主任

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Orchestral Operations Officer

蘇近邦
運輸及舞台主任

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立即成為香港董氏慈善基金會
「青少年聽眾」計劃一份子

COME JOIN THE TUNG FOUNDATION -
YOUNG AUDIENCE SCHEME

會員專享：

- 與著名音樂家及港樂樂師近距離接觸
- 音樂會門票折扣優惠 (學生：四五折，同行成人：九折)
- 免費欣賞至少一場港樂精選音樂會
- 音樂導賞工作坊及樂器大師班
- 音樂會公開練排
- 積分獎勵計劃和獎賞
- 電子會員通訊
- 特約商戶購物優惠

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！
讓古典音樂伴著你成長，成為你終生好友！

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，可透過參與不同的音樂活動及精選音樂會，與港樂及世界各地的音樂家作近距離的接觸。除此之外，更可享受有全年港樂音樂會門票折扣，及其他積分獎勵計劃和獎賞。

If you are a full-time local primary or secondary school student, come join our scheme and be an HK Phil Junior. Let Classical music grow with you and be your lifelong buddy!
Presented by the HK Phil and sponsored by The Tung Foundation - Young Audience Scheme offers you exclusive access to your orchestra and world-class musicians. Being an HK Phil Junior, you will enjoy the activities, events organized by us, year-round privileges and discounts as well as our rewards scheme with souvenirs.



MEMBERS WILL ENJOY:

- Exclusive opportunities to meet world-class musicians
- HK Phil concert ticket discounts (Student: 55% off; accompanying adults: 10% off)
- Special invitations to attend at least one HK Phil concert for free
- Music appreciation talks and instrumental masterclasses
- Open rehearsals
- Bonus point system and souvenirs
- E-newsletters
- Discounts at designated merchants



2015-16

『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 _____

會員電郵地址 Member's Email address _____

家長電郵地址 Parent's Email address _____

地址 Address (英文 English) _____

電話 Tel (住宅 Home) _____ (會員手提 Member's Mobile) _____

(家長手提 Parent's Mobile) _____

學校名稱 School Name (英文 English) _____

就讀班級 Class _____ 小學 Primary 中學 Secondary

樂器 Musical Instrument (s) _____

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

* 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.

* 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.

會籍 MEMBERSHIP

會籍有效期 Membership Period: 1/9/2015 – 31/8/2016

新會員 New Member 會費 Membership fee: HK\$60 舊會員 Old Member 會費 Membership fee: HK\$50

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。
Pay 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.

信用卡付款 By Credit Card

VISA 卡 / VISA Card 萬事達卡 / Master Card

請在我的信用卡戶口記賬港幣 Please debit my credit card amount with HK\$ _____

信用卡號碼 Credit Card No. _____ 持卡人姓名 Cardholder's Name _____

有效日期至 Valid Until _____ 發卡銀行 Issuing Bank _____

簽署 Signature _____ 日期 Date _____

* 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府上。 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.

香港九龍尖沙咀香港文化中心行政大樓八樓 Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon, Hong Kong.

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