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梵志登 Jaap van Zweden
音樂總監 Music Director

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KABALEVSKY: *Colas Breugnon*: Overture

DEBUSSY: Suite Bergamasque – *Clair de Lune* (Aerial Silks – Christine Van Loo)

RIMSKY-KORSAKOV: *Capriccio Espagnol*, op. 34, parts IV & V
(Tango Duo – Aloysia Gavre & Andrey Moraru)

BIZET: *Carmen*: Suite no. 2 – Gypsy Song, Act II (Ring Juggling – Vladimir Tsarkov)

BIZET: *Carmen*: Suite no. 1 – Toreador Song (Spinning Frame & Cube – Alexander Streltsov)

TCHAIKOVSKY: *Sleeping Beauty* Suite op. 66a – II: Valse
(Contortion & Dance – Elena Tsarkova)

SAINT-SAËNS: *Samson and Delilah*: Bacchanale (Aerial Hoop – Aloysia Gavre)

中場休息 interval

ABREU: *Tico Tico No Fubá* (Dragon) (Quick Change – Vladimir & Elena Tsarkov)

CHABRIER: *España*

WILLIAMS: *Witches of Eastwick*: Devil's Dance (Hand Balance – Andrey Moraru)

KABALEVSKY: *Comedians*: Galop (Electric Juggler – Vladimir Tsarkov)

OFFENBACH: *Orpheus in the Underworld*: Can-Can (Ribbon Dance – Elena Tsarkova)

ANTHEIL: *Hot Time Dance*

TCHAIKOVSKY: *Swan Lake*: Valse (Aerial Duo – Alexander Streltsov & Christine Van Loo)

SIBELIUS: *Finlandia* (Strongmen – Jarek & Darek)

J. STRAUSS II: Thunder and Lightning Polka, op. 324

上半場及下半場分別長約40及46分鐘，節目介紹刊於 P. 9

First half and second half of the concert run for approximately 40 and 46 minutes respectively.

For programme notes, please turn to p.9

勞寶，指揮

P. 16

Guy Noble, conductor

Cirque de la Symphonie

P. 17



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YUJA WANG, JUNE 2015

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林木

志登

〔梵志：清淨之志，登：達到〕



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TCHAIKOVSKY

Mazeppa: Cossack Dance 《馬采巴》: 哥薩克舞曲
Queen of Spades: Lisa's Aria 《黑桃皇后》: 麗莎的詠嘆調

FOLK SONGS 民歌

Si Iian 《思戀》(Trad./arr. LO HAU-MAN 民歌/盧厚敏編)
Four Seasons of our Country:
Pamir - how lovely is my hometown
《祖國四季》: 帕米爾, 我的家鄉多麼美 (ZHENG QIUFENG 鄭秋楓)

ZHU JIAN-ER 朱踐耳

A Wonder of Naxi 《納西一奇》

TCHAIKOVSKY

Piano Concerto no. 1
柴可夫斯基 第一鋼琴協奏曲

Rachel Jiemin Zhang

張潔敏 指揮 conductor

Louise Kwong 鄺勵齡 女高音 soprano

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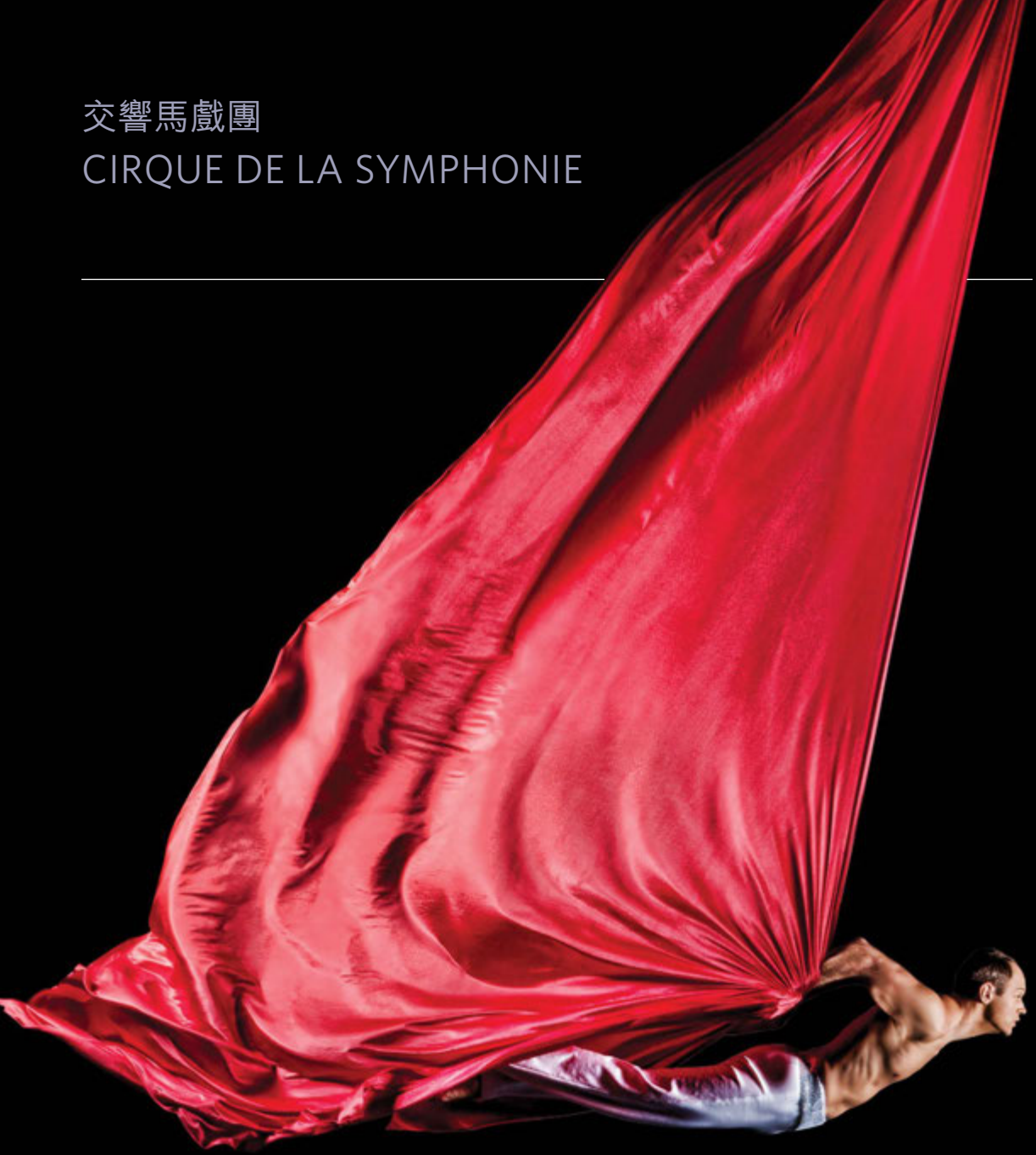
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交響馬戲團

CIRQUE DE LA SYMPHONIE



"STUNNING... DID THINGS THAT
HUMANS SHOULDN'T BE ABLE TO DO"

ST. PETERSBURG TIMES

話說有個少男或少女厭倦了日復一日的刻板生活，離家出走加入馬戲團——這類故事大家都耳熟能詳！

大家常聽到的，還有原本被〔父母〕安排當律師、醫生、軍人或公務員的青年，放棄一切追求音樂的故事。今晚驚險刺激的音樂馬戲團節目，就由這樣一個青年掀開序幕。卡巴賴夫斯基本應像父親一樣當公務員，以驚人的數學天賦效力蘇聯國家保險署。可是他卻選擇當鋼琴家，在默片上映時彈奏鋼琴配樂、為不同的歌唱家和器樂家伴奏、作誨人不倦的鋼琴教師，還為自己的學生寫下無數短篇練習曲和樂曲。大部分認識卡巴賴夫斯基作品的人〔尤其在座各位鋼琴學生和鋼琴教師〕，都是從這些短曲認識他的。事實上，卡巴賴夫斯基多年來能衝出蘇聯、受外國觀眾青睞的作品只有一首——那就是歌劇《古拉·布魯朗》的序曲。《古拉·布魯朗》的主人翁是16世紀法國勃根地地區一位木刻家古拉·布魯朗。色彩繽紛的序曲充滿朝氣與幹勁，辛辣的切分音又帶點爵士風情，將主人翁活潑機智、熱愛生命、不畏強權的性格，刻劃得活靈活現。

本來德布西是注定要做海員的，而且他也常說很遺憾自己沒有入行。但他父親〔曾是海員但後來開了家瓷器店〕早年被捕下獄，無法養妻活兒，就

It's a familiar story! The young boy or girl, tired of the routine of their daily lives, running away to join the circus.

Almost as familiar is the young man who, set (by his parents) on a career as a lawyer, doctor, soldier or civil servant, gives it all up in the pursuit of music. We begin today's exciting musical circus adventure with just such a man. Dmitry Kabalevsky was expected to follow in his father's footsteps and become a Civil Servant, using his undoubted gift for mathematics in the Soviet Union's Office of National Insurance. But he chose instead to pursue a career as a pianist. He played the piano in silent movies, accompanied a variety of singers and instrumentalists and was a tireless piano teacher who wrote countless short exercises and pieces for his students; and it is through these pieces that most people, especially the young pianists and piano teachers in today's audience, have come to know Kabalevsky's music. In fact for many years the only orchestral work of Kabalevsky's which found any measure of favour in outside the Soviet Union was the overture to his opera *Colas Breugnon*. This opera tells a story is set in the 16th century in the Burgundy region of France about a wood-carver (Colas Breugnon) whose wit and energy, love of life and contempt of authority are admirably encapsulated in this colourful, vivacious and jazzy Overture, full of energy and biting syncopations.

Claude Debussy was originally destined to be a sailor, and often expressed regret that he had not pursued that way of life. But when his father (who had been a sailor but latterly ran a china shop) was thrown into prison and unable to support his family, the young Claude was put into the care of a female



把年幼的德布西交給一位女友人照顧。這位養母認為航海不適合德布西—事實上，她甚至認為「做個尋常的小朋友」也不適合德布西，於是費盡心力栽培他的音樂才華；德布西長大後成了一位與別不同的法國作曲家。他最廣為人知的作品大概也是鋼琴曲，包括《月光》〔1890〕〔情況就如卡巴賴夫斯基一樣〕。《月光》的靈感來自友人〔養母女婿〕的詩句：「靜止的月光，哀傷又美麗，/令樹上的鳥兒造著美夢，/令噴泉狂喜啜泣，/大理石像之間，那又高又細的噴泉」。

有一陣子，林姆斯基-高沙科夫在俄羅斯海軍服役，生活也蠻愜意；直至返回岸上，被派去當海軍樂隊領班時，才決定投身音樂。他的作品許多都與在外地的所見所聞有關，其中《西班牙隨想曲》刻劃的就是西班牙風情與活力。激動人心的滾奏鼓聲和銅管號角曲，預示「吉卜賽之歌」〔以獨奏小提琴為主〕的來臨；一段誘人的舞曲過後，全樂團奏起精力充沛的佛蘭明哥舞曲；佛蘭明哥舞曲到達高潮後，華麗的方丹戈舞曲隨即展開，大家

friend of the family. She decided he was not cut out for life as a sailor. In fact she decided he was not cut out for life as an ordinary child and devoted all her energies into promoting his musical gifts. He was to become one of France's most distinctive composers, probably best known (as was Kabalevsky) for his piano music which included a piece called *Clair de Lune* which dates from 1890. It was inspired by a poem by his friend (the son-in-law of the woman who brought Debussy up) which included the words, "With the still moonlight, sad and beautiful,/ That sets the birds dreaming in the trees/ And the fountains sobbing in ecstasy,/ The tall slender fountains among marble statues".

Nikolai Rimsky-Korsakov was, for a time, a sailor in the Russian navy, and seemed quite content with the life until, back on shore, he was appointed to a position as a naval band-master and he decided to devote himself to music. Much of what he wrote reflected the exotic and exciting things he had seen on foreign shores, and *Capriccio Espagnol* portrays the colour and vivacity of Spain. A dramatic side-drum roll and a brass fanfare herald the "Gypsy Song" (featuring a solo violin), a seductive dance follows before the entire orchestra breaks into an energetic Flamenco dance which, as it reaches its climax, leads into an exuberant Fandango complete with clicking castanets. We remain in Spain with two pieces from the opera *Carmen* composed in 1875 by

還可以聽到咿嗒咿嗒的響板聲。這時，大家繼續在西班牙多留一會兒，欣賞兩首選自法國作曲家比才（他可是一心一意要當音樂家）歌劇《卡門》（1875）的樂曲——吉卜賽之歌和鬥牛勇士。

柴可夫斯基曾在俄羅斯當了好幾年公務員，之後才在兄弟姊妹游說下放棄正職，轉投音樂。他最家喻戶曉的作品是三齣芭蕾舞劇樂——《天鵝湖》、《胡桃夾子》和《睡美人》。現在請大家欣賞《睡美人》裡斯文優雅的圓舞曲。

雖然「斯文」、「優雅」兩個形容詞都能用在作曲家聖桑身上，但下一首舞曲卻是既不斯文也不優雅的醉狂之舞（選自歌劇《參孫與大利拉》）。聖桑沒當過專業海員，但很喜歡旅遊，途中所見的奇異事物和生動景象，也經常反映在樂曲裡。《參孫與大利拉》以達貢廟為背景，講述非利士人正在廟內慶祝打敗希伯來人。希伯來英雄參孫被大利拉美色所迷，向她透露了自己天生神力的秘密——原來盡在他一把長髮。結果參孫不但被剪掉所有頭髮，神力盡失，雙眼慘遭挖去，還被迫參加達貢廟的祝捷會。正當非利士人醉意漸濃之際，參孫祈求上帝最後一次賜他神力，並游說押解兵帶他走到支撐廟頂的巨柱旁邊。參孫挨著柱子把它壓斷，廟宇隨即崩塌；廟內眾人，無一倖免。

the French composer Georges Bizet (who, it must be said, was never intended for any other career than as a musician), the Gypsy Song and Toreador Song.

Pyotr Ilyich Tchaikovsky worked for some years as a clerk in the Russian civil service before he was persuaded by his sister and brother to abandon that career and turn to music. Among his best-known works were three ballet scores – *Swan Lake*, *The Nutcracker* and *Sleeping Beauty* – and it is from the last of those that we hear the refined and elegant Valse.

A dance which is neither refined nor elegant – although both adjectives could apply to its composer, Camille Saint-Saëns – is the Bacchanale which comes from his opera *Samson and Delilah*. Saint-Saëns was never a professional sailor, but he loved travelling around the world and often depicted the exotic and colourful images he encountered on his trips abroad in his music, and this opera is set in the Temple of Dagon where the Philistines are celebrating their victory over the Hebrews. Samson, who has been tricked by the seductive Delilah into revealing the secret of his superhuman strength – his long hair – and, having had all his hair cut off and his eyes gouged out into the bargain, is forced to join in the Philistines' celebrations. But while the Philistines are getting more and more drunk Samson prays that God will restore his strength just one more time, persuades his captors to lead him between the two great pillars supporting the roof of the Temple, and leaning on them, brings the whole edifice crashing down and destroying everybody inside.



巴西作曲家薩奇·狄亞布遼現在只有《雀鳥》〔原為歌舞片《桃源風月》〔1947〕而寫〕一曲廣人所知。同樣，雖然夏布里耶寫作了10齣歌劇、許多歌曲、合唱曲和大量鋼琴曲，但大部分樂迷對他的印象，卻只限於將西班牙描繪得栩栩如生的管弦樂曲《西班牙》而已。可是另一邊廂，約翰·威廉士的作品卻多得令他成為現時知名度最高的在世作曲家之一。1987年，他為三齣截然不同的電影《太陽帝國》、《超人IV》和《衰鬼捉伊人》創作配樂，現在演奏的魔鬼之舞選自《衰鬼捉伊人》。

今晚第一首樂曲出自卡巴賴夫斯基手筆，現在再聽聽他為劇場作品《喜劇演員》所寫的劇樂。加洛普以木琴與小提琴的「迷你號角曲」掀開序幕，喧鬧的舞曲突然闖進，伴以輕快的小鼓。除了木琴不時奏起炫技樂段，樂曲接近結束時，高難度樂段也在小提琴和小號出現；最後音樂突然停下來，令人喘不過氣。

The Brazilian composer Zequinha de Abreu is remembered today for just one work, the unforgettably catchy *Tico Tico*, which was written for the 1947 movie, *In Copacabana*, while the French composer Emmanuel Chabrier is similarly associated in most people's minds with just one work, the colourful orchestral evocation of Spain, *España*, although he also wrote 10 operas, songs, choral works and a large body of piano music. On the other hand, John Williams has written so much music that he stands today as one of the most frequently-heard of all living composers. In 1987 alone he scored the music for three very different movies, *Empire of the Sun*, *Superman IV* and *Witches of Eastwick*. From the third of those movies comes the *Devil's Dance*.

The first music we heard in this programme was by Dmitry Kabalevsky and now we hear a piece he included in the incidental music for a theatrical production called *The Comedians*. The *Galop* opens with a "mini-fanfare" from the xylophone and violins before bursting out into a boisterous, tumbling dance accompanied by rattling snare drum. The xylophone has a virtuoso part throughout the piece but there is also some tremendously challenging music for violins and trumpet before the music comes to a sudden, breathless stop.

作曲家奧芬巴赫逝世後50年，俄羅斯編舞家萊奧民德·馬仙為了編寫芭蕾舞劇《快活巴黎》，利用奧芬巴赫的作品併湊出該劇的配樂。《快活巴黎》以19世紀末巴黎咖啡館名流的文化 and 奢華生活為題材，劇中最著名的舞段是熱情奔放的肯肯舞——樂曲選自奧芬巴赫歌劇《地獄中的奧爾菲斯》，原著以一則古老神話為題，但音樂與劇情看來也頗不匹配。美國作曲家安泰奧擅長剪裁他人作品的片段，再拼湊成自己的作品。他的《火熱時光之舞》〔1948〕，令歌曲《古老小鎮今晚的火熱時光》〔原作者為狄奧多·梅斯，1896年發表〕成了鬧哄哄的管弦樂曲，充滿動感。安泰奧原本打算加上其他的舞曲，湊成一套美國流行舞曲組曲；不過他的心力在完成這一首以後就耗盡了；大家會怪責他嗎？

大家欣賞過柴可夫斯基《天鵝湖》裡的圓舞曲過後，接下來是芬蘭古今最著名的旋律之一——《芬蘭頌》。《芬蘭頌》是西貝遼士為了一次籌款演出而作的，表面上是為芬蘭報業協會籌集退休金，實際上是爭取芬蘭新聞自由；音樂配以一連串舞台造型演繹芬蘭歷史事件；到了最後一組舞台造型時，激動人心的愛國讚美詩《覺醒吧！芬蘭》響起，演出也達到高潮。結果，音樂比舞台上呈現的一切都更有感染

The ballet *Gaité Parisienne* was cobbled together over 50 years after the death of Jacques Offenbach by the Russian choreographer Leonide Massine who wanted a new ballet which depicted the culture and high life of Parisian café society of the late 19th century. The most famous dance from this is the exuberant Can-Can which Offenbach originally included, somewhat incongruously, in the opera retelling the ancient myth of *Orpheus in the Underworld*. The American composer George Antheil was renowned for cobbling together fragments from other composers' music to create his own original pieces and his *Hot Time Dance* of 1948 turns the song *A Hot Time in the Old Town Tonight* which was originally composed by Theodore Metz in 1896 into a driving orchestral melee. Antheil had intended to add some other dances to create a suite of popular American dances, but his energy seemed to run out after writing just this one; can we blame him?

Another Waltz by Pyotr Ilyich Tchaikovsky follows, this time from the ballet *Swan Lake*, after which comes one of the most famous melodies ever to come out of Finland. Jean Sibelius composed his *Finlandia* for a fund-raising gala – ostensibly to boost the pension fund of the Finnish Press Association, but in reality to build up support for a free Finnish press – in which episodes from Finland's history were to be presented as a series of tableaux, the last of which reached a climax with the stirring patriotic hymn, "Finland Awakes!". It was this piece, more than anything they saw on the stage, which excited the audience and the press, and the following year Sibelius revised it and had it published as an orchestral tone-poem bearing the unequivocally patriotic title *Finlandia*. It opens with a brass theme which, as the original tableau described it, evokes



力，令觀眾和報界大為振奮；翌年西貝遼士將樂曲改編成交響詩，並開宗明義以愛國標題《芬蘭頌》出版。音樂由銅管主題掀開序幕，原作的舞台造型以這一段形容「召喚黑暗的力量」；沉思、歡騰和勝利等多種情緒一一湧現過後，讚美詩似的主題突然響起。讚美詩開始時虔誠恭敬，但漸漸變得自信滿滿，威嚴雄偉。

今晚最後一首樂曲的作者來自音樂世家：他父親和三位兄弟都是音樂家，即使其中一位兄弟在工程和發明方面成績斐然，幾乎將他的音樂成就比了下去。雷電波爾卡是小約翰·史特勞斯為1868年維也納藝術家協會夏季舞會而寫，靈感來自維也納七月天的一大特色——雷雨。樂曲本身是典型充滿活力的波爾卡，再加插隆隆雷聲（定音鼓）和閃電，並以尖銳的短笛來加強閃電效果。

中譯：鄭曉彤

the “power of darkness”. The music then passes through moods of reflection, jubilation and triumph before breaking out into the hymn-like theme which first appears in a deeply reverent guise and gradually transforms itself into a majestic statement of self-confidence.

We end with music by a composer from a family who had music in their blood; his father and all three of his brothers were musicians, even if one of the brothers became almost better known as an engineer and inventor. Johann Strauss II wrote his *Thunder and Lightning Polka* for a Summer ball held in 1868 in honour of the Artists' Association of Vienna, Strauss acknowledged one aspect of July Viennese weather; thunderstorms. Rolling thunder, from the timpani, and sudden flashes of lightning, often reinforced by a piercing piccolo, are set among a typically energetic Polka.

BY DR MARC ROCHESTER



勞寶 GUY NOBLE

指揮 conductor

指揮家勞寶是多個澳洲樂團的常客（包括阿德萊德交響樂團、悉尼交響樂團、墨爾本交響樂團、西澳洲交響樂團、塔斯曼尼亞交響樂團和昆士蘭交響樂團），也曾與坎培拉交響樂團、奧克蘭愛樂樂團和馬來西亞愛樂樂團合作過。此外，他曾任多齣音樂劇的總監及監製，包括《歌聲魅影》、《日落大道》、《南太平洋》、《夢幻騎士》、《吉卜賽人》和《韋伯音樂之旅》。

1999至2001年間，勞寶是美國廣播公司古典音樂台清晨節目主持人，現時仍經常擔任該台客席節目主持。除了在《聚光燈雜誌》定期撰寫專欄，他也曾與多位藝人合作過，包括小哈利·康力克、賓·福斯、海灘男孩、威林士樂隊、指針姊妹合唱團、人性樂隊、戴安·利夫、格蘭·費利、蘭迪·紐曼、米高·波頓、名廚瑪姬·比爾、名廚西門·布賴恩及作家克里夫·詹姆斯。勞寶近期的演出包括《歌劇金曲》（在悉尼歌劇院與澳洲歌劇團合作）、《漫步音樂會的最後一夜》（悉尼交響樂團）以及《拆開古典音樂》（阿德萊德交響樂團）。

勞寶共灌錄了12張唱片，而澳洲唱片品牌ABC古典也剛發行了他最新的短趣劇CD《勞寶電台節目》；另一方面，他也在各大航空公司古典音樂音頻節目擔任主持，包括澳洲航空、海灣航空、中國國際航空及中華航空。

Cirque de la Symphonie上次在澳洲巡迴演出時勞寶也有參與，因此他十分期待與這群技驚四座的表演者再度攜手——他從來未試過一邊指揮柴可夫斯基，一邊看見成年男子在頭上飛過呢！

Guy Noble regularly conducts the Adelaide, Sydney, Melbourne, West Australian, Tasmanian and Queensland Symphony orchestras and has worked with the Canberra Symphony, the Auckland Philharmonia and the Malaysian Philharmonic orchestras. He has been Musical Director and Musical Supervisor for musicals including *Phantom of the Opera*, *Sunset Boulevard*, *South Pacific*, *Man of La Mancha*, *Gypsy* and the *Music of Andrew Lloyd Webber*.

He was the host of the *Breakfast* show on ABC Classic FM from 1999 to 2001 and is still a regular guest presenter on the network. He writes a regular column for *Limelight Magazine* and has worked with a wide variety of artists including Harry Connick Jr., Ben Folds, The Beach Boys, The Whitlams, The Pointer Sisters, Human Nature, Dianne Reeves, Glenn Frey, Randy Newman, Michael Bolton, Maggie Beer and Simon Bryant and Clive James. Recent performances include *Great Opera Hits* for Opera Australia (Sydney Opera House), *The Last Night of The Proms* (Sydney Symphony Orchestra) and *Classics Unwrapped* (Adelaide Symphony Orchestra)

He has recorded 12 CDs and ABC Classics in Australia has just released his new comedy sketch CD entitled *The Guy Noble Radio Show*. Guy also presents the classical audio programmes on Qantas, Gulf Air, Air China and China Airlines.

Guy worked with *Cirque de la Symphonie* on its last Australian tour and is excited to meet again with this amazing group of performers. It is the only time he has ever conducted Tchaikovsky and seen a fully-grown man fly overhead.



CIRQUE DE LA SYMPHONIE

Cirque de la Symphonie是一個把馬戲團的奇幻魅力帶到音樂廳的精彩製作。它優雅地把一些最引人入勝的馬戲雜技改編，讓世界頂尖表演者，與整隊交響樂團同台演出。空中飛人、雜技演員、軟體舞師、舞者、拋接雜耍大師、平衡高手、大力士等等的演出，全都驚心動魄，如魔法般把觀眾迷住。這些成就非凡的表演家，當中有的是世界紀錄保持者、有的是國際大賽的金牌得主、或奧林匹克參賽者，有著獨一無二的才華。

馬戲團每個表演都依據古典名曲精心編排，與音樂配合得天衣無縫，讓觀眾坐在音樂廳裡享受到聽覺和視覺的雙重震撼，把馬戲藝術昇華至更高境界。交響樂團傾力演奏，空中飛人展示爐火純青的技藝，雜技表演家施展渾身解數，攜手呈獻一個叫人目不暇給、驚嘆不已的立體娛樂盛會。

Cirque de la Symphonie是世界上唯一一個與交響樂團作現場演出的馬戲團，美妙地糅合現場交響樂之澎湃感染力和最上乘的馬戲藝術。超過一百個樂團曾與Cirque de la Symphonie合作，為傳統的音樂會經驗加上無限的新鮮感，演出經常爆滿。

Cirque de la Symphonie is an exciting production designed to bring the magic of cirque to the music hall. It is an elegant adaptation of some of the most amazing cirque acts performed on a stage shared with the full symphony orchestra, showcasing many of the best artists in the world. The audience is thrilled and bedazzled by aerial flyers, acrobats, contortionists, dancers, jugglers, balancers, and strongmen. These accomplished veterans include world record holders, gold-medal winners of international competitions, Olympians and some of the most original talent ever seen.

Each performance is perfectly choreographed to classical masterpieces, raising cirque artistry to a fine arts level. Adding a stunning visual element to the concert experience, these aerialists and acrobats provide a three-dimensional entertainment extravaganza. Orchestras play with enhanced enthusiasm, while patrons marvel at the jaw-dropping spectacle of aerialists flying overhead and astonishing acrobatic feats.

Fusing the power and majesty of the live orchestra with the best of cirque artistry, Cirque de la Symphonie is the only cirque company in the world that performs exclusively with symphony orchestras. Over one hundred orchestras worldwide have featured Cirque de la Symphonie in sold-out venues, adding energy and excitement to the concert experience.

演出者 PERFORMERS

Aloisia Gavre
Jaroslaw Marciniak
Andrey Moraru
Alexander Streltsov
Elena Tsarkova
Vladimir Tsarkov
Dariusz Wronski
Christine Van Loo

藝團經理 COMPANY MANAGER

William Allen

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 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四個樂季。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，以鞏固香港的國際大都會美譽。

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 *The 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 fourth 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



徐烜
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



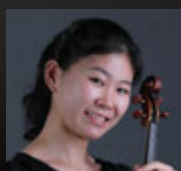
何珈樑
Gallant Ho Ka-leung



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



韋鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



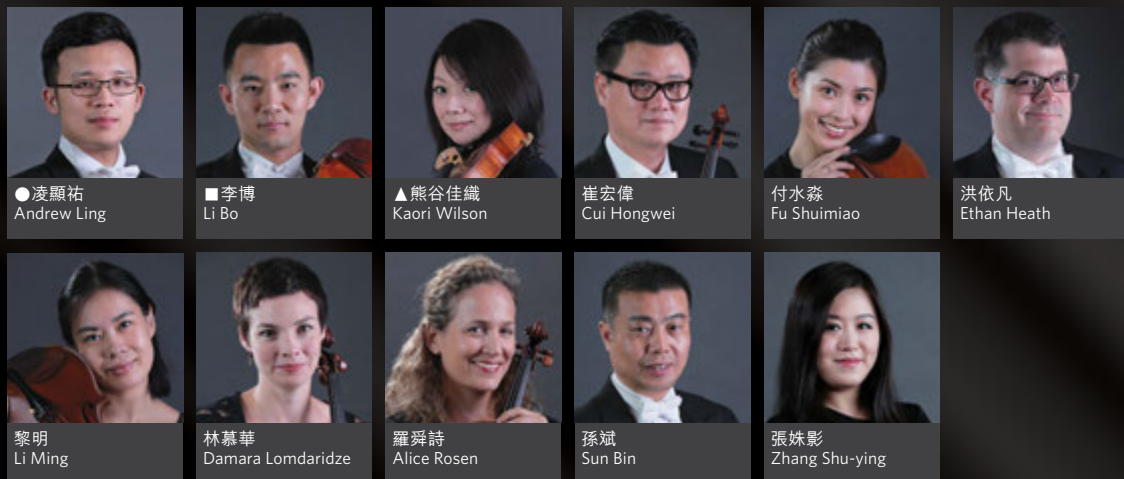
黃嘉怡
Christine Wong Kar-yee



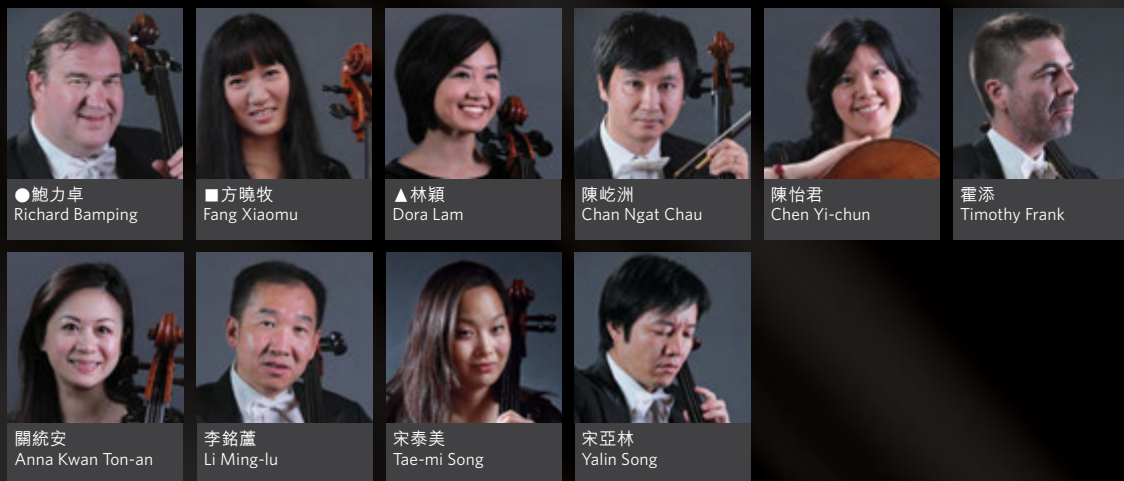
周騰飛
Zhou Tengfei



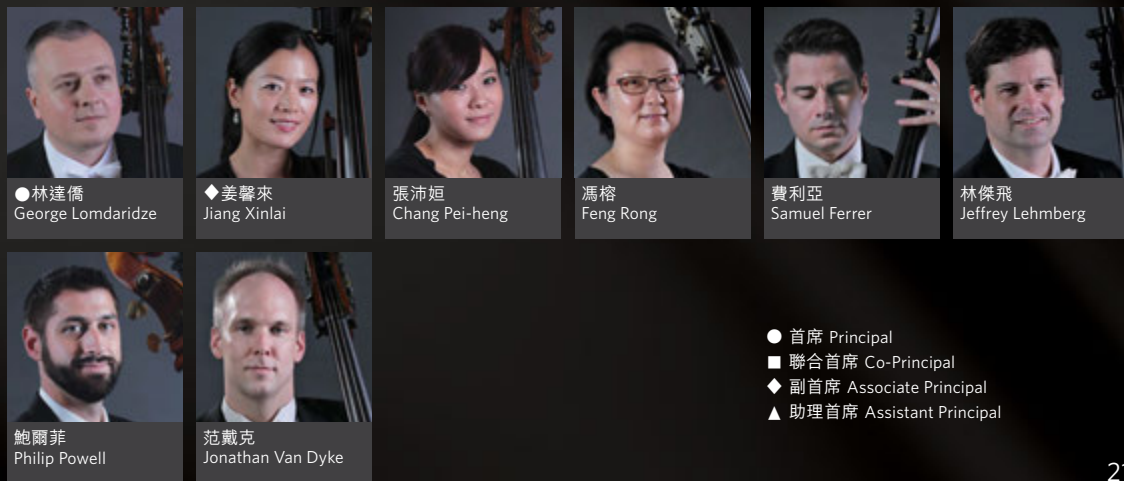
中提琴 VIOLAS



大提琴 CELLOS



低音大提琴 DOUBLE BASSES



- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

長笛 FLUTES



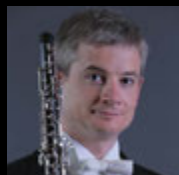
● 史德琳
Megan Sterling



◆ 盧韋歐
Olivier Nowak



施家蓮
Linda Stuckey



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull



關尚峰
Kwan Sheung-fung

短笛 PICCOLO

雙簧管 OBOES

英國管 COR ANGLAIS

單簧管 CLARINETS

低音單簧管 BASS CLARINET

巴松管 BASSOONS

低音巴松管 CONTRA BASSOON



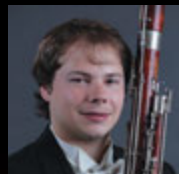
● 史安祖
Andrew Simon



◆ 史家翰
John Schertle



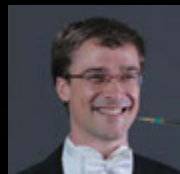
劉蔚
Lau Wai



● 莫班文
Benjamin Moermond



◆ 李浩山
Vance Lee

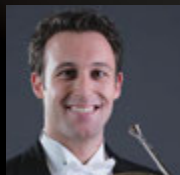


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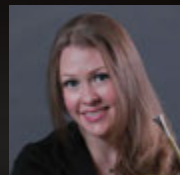
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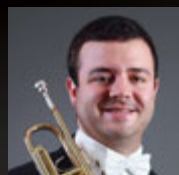
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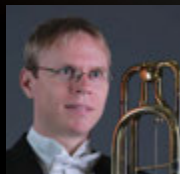
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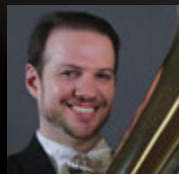
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[^]試行性質
[^]On Trial Basis

^{*}承蒙香港小交響樂團允許參與演出

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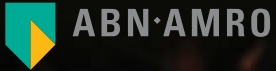
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Photo by: Luca Piva

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