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MAXIM VENGEROV violin

YU LONG conductor

18 & 19-12-2015

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梵志登 Jaap van Zweden
音樂總監 Music Director

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梁祝·柴六

MAXIM VENGEROV



CHEN QIGANG 陳其鋼：《京劇瞬間》 P. 10
 ~10' *Instants d'un Opéra de Pékin*

HE/CHEN 何占豪/陳鋼：《梁祝》小提琴協奏曲 P. 11
 ~25' *Butterfly Lovers Violin Concerto*

中場休息 interval

TCHAIKOVSKY 柴可夫斯基：B小調第六交響曲，op. 74，「悲愴」 P. 13
 ~46' 慢板—不太快的快板
 優雅的快板
 非常活潑的快板
 終曲（哀怨的慢板）
Symphony no. 6 in B minor, op. 74, Pathétique
 Adagio - Allegro non troppo
 Allegro con grazia
 Allegro molto vivace
 Finale (Adagio lamentoso)


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余隆，指揮 P. 16
 Yu Long, conductor


雲基洛夫，小提琴 P. 17
 Maxim Vengerov, violin


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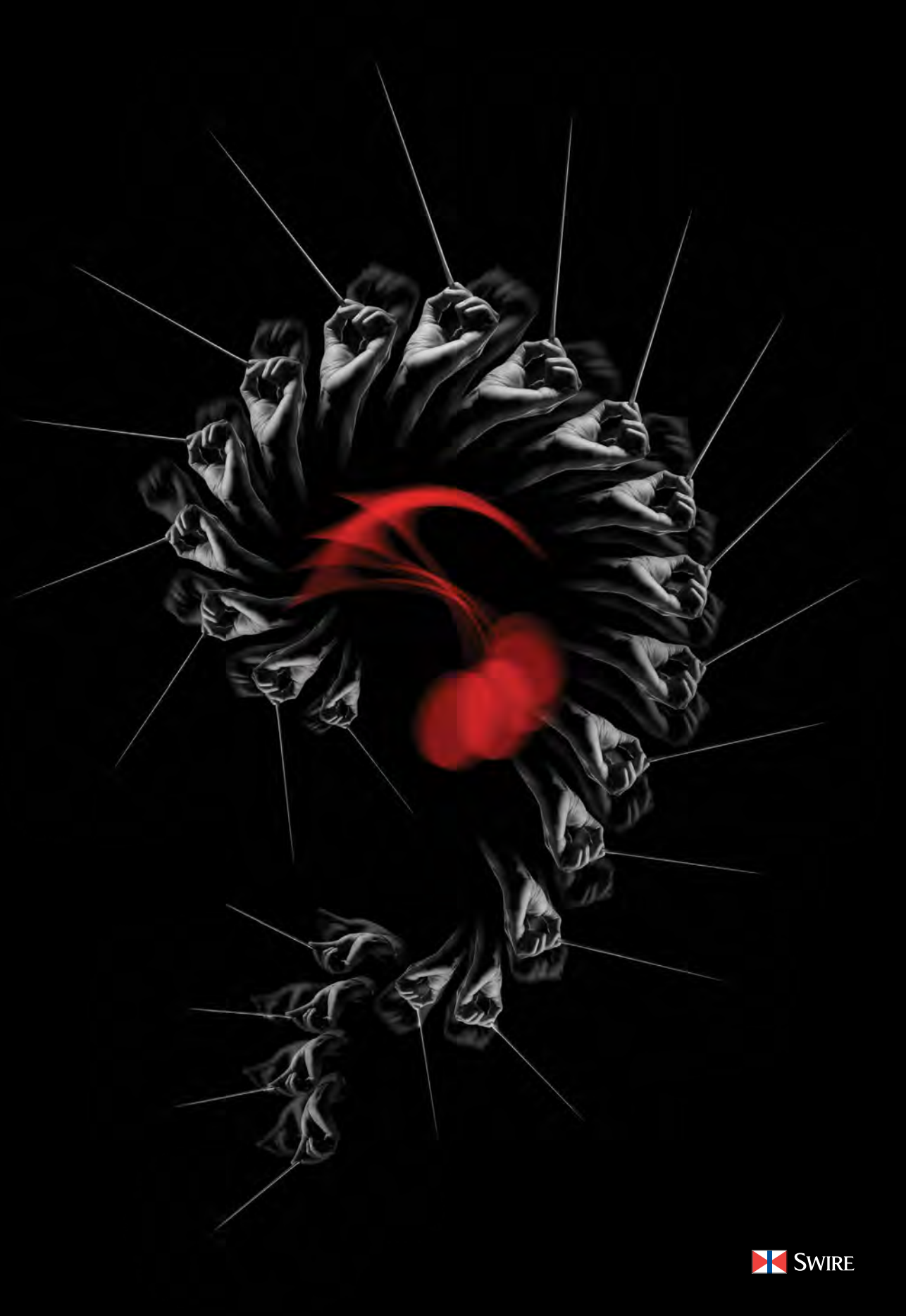
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YUJA WANG, JUNE 2015

"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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陳其鋼 《京劇瞬間》

CHEN QIGANG (b. 1951)

Instants d'un Opéra de Pékin

作為中華民族之國粹的京劇，其無限風韻和特殊形式已在國人心中留下深刻印象，不管是生旦淨醜的角色行當，還是唱念做打的藝術形式，京劇都將我國各地的戲曲以及民間音樂等元素融會貫通，博取眾長，形成極富特色的個性。

或許正是由於這樣海納百川、又不失自我的特質，作曲家陳其鋼使用了京劇元素作為上海交響樂團（簡稱上交）新音樂廳開幕委約作品的核心，在作品中寄予了對上交未來的深厚期望，為新音樂廳的啟用拉開序幕。開場曲《京劇瞬間》選用了京劇中的特色敲擊樂器——大鑼、鑔鈸以及京鑼配合西方管弦樂隊進行演奏。由木管樂器和鋼琴的演奏開篇，悠長緩慢的和弦從遠方傳來，其他樂器逐漸加入，富有層次，象徵著大戲開幕。由弦樂組演奏的波折型旋律是整首樂曲展開的核心素材，這句採自京劇「過門」的旋律由朦朧逐漸轉為清晰，樂曲在各種京劇板式的變換中熱烈起來，速度也由慢變快，節奏也愈發錯綜複雜起來。

京劇「過門」旋律在作曲家手中進行無窮變幻，並依次在各類樂器組中呈現不同變化和組合，伴隨著京劇「武場」的伴奏樂器和其他西方管弦樂隊敲擊樂器的點綴，使得樂曲整體錯落有致，富有變化。樂曲臨近結束時，速度漸緩，情緒也逐漸回歸平靜，豎琴、鋼琴和弦樂組演奏的和弦彷彿逐漸遠去，敲擊樂器的點睛之筆與作品開端首尾呼應，不僅緊扣《京劇瞬間》的主題，同時也充分體現了京劇「散慢快散」的結構。

承蒙上海交響樂團允許使用

As a traditional form of Chinese theatre combining music, vocal performance, mime, dance and acrobatics, Peking Opera has evolved its own style and characteristics which deeply impresses those who experience it. Throughout its development, Peking Opera has absorbed elements from other genres of Chinese opera and Chinese Qu Yi, including Kun Opera, Bang Zi and others.

The composer has attempted to use these characteristics in this work, although it does not include the traditional performers' roles of Sheng, Dan, Jing and Chou. Instead he has recreated its sonic world through the unique melodies and distinctive instrumental colours of Peking Opera. The richly layered opening chord played by the piano and woodwinds leads into the musical magic of *Instants d'un Opéra de Pékin*. The "Guo Men" melody of Peking Opera is at the core of this work and almost every melody and chord derives from it.

The composer uses techniques such as varied orchestrations, tempo changes and rhythmic variations to enrich the work with intricate and fascinating textures. Moreover he makes use of several special instruments – such as the suspend cymbal, medium Chinese tam-tam, small Chinese tam-tam and small Chinese cymbals – which are the main accompanimental features of the Peking Opera. Together with western percussion, the work effectively combines Chinese and Western characteristics as a vision of a multi-cultural future.

PROGRAMME NOTE COURTESY OF SHANGHAI SYMPHONY ORCHESTRA

編制

兩支長笛、短笛、三支雙簧管、兩支單簧管、低音單簧管、三支巴松管(其一兼低音巴松管)、四支圓號、三支小號、三支長號、大號、定音鼓、豎琴、鋼琴、敲擊樂器及弦樂組

INSTRUMENTATION

Two flutes, piccolo, three oboes, two clarinets, bass clarinet, three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, tuba, timpani, harp, piano, percussion and strings



何占豪/陳鋼 《梁祝》小提琴協奏曲

HE (b. 1933)/CHEN (b. 1935)

Butterfly Lovers Violin Concerto

梁山伯與祝英台的故事是流傳最廣的中國民間傳說之一，故事據說發生在東晉時代（四世紀末）。與大多數流行於民間的傳說一樣，「梁祝」故事情節，是經過歷代輾轉的口傳和文本記載，從簡單結構演變成複雜完整的內容。

元代及明代以來，以「梁祝」為題材的戲曲文本早已失傳，再次讓「梁祝」成為主要戲曲劇目的，是二十世紀二、三十年代在浙江、上海等地發展而成的越劇。因為「梁祝」的故事發生在今日的浙江地區，當地的民間樂種早已流傳以「梁祝」為題材的曲目。從二十年代開始，不同的越劇戲班和演員，已經不斷發展以「梁祝」為題材的劇目。1953年，上海電影製片廠推出的戲曲電影《梁山伯與祝英台》，不但是新中國成立後攝製的第一部彩色電影，更把越劇的「梁祝」推向全國。

正是在這片「梁祝」電影的熱潮下，1958年，當時正在上海音樂學院修讀小提琴演奏、並曾經在越劇團擔任演奏員的何占豪，與六位同學組成了一個「小提琴民族化實驗小組」。小組成員包括丁芷諾（即著名作曲家丁善德之女）、俞麗拿等。根據越劇的音樂元素，何占豪創作了一首弦樂四重奏《梁山伯與祝英台》。同年秋天，學院決定以原來的四重奏為基礎，擴展為一首小提琴協奏曲，作為慶祝建國十周年的獻禮。因為

The legend of the Butterfly Lovers, dating back to the Eastern Jin dynasty (late fourth century), is one of the most widely known of all Chinese folktales. As with all folktales, generations of oral and written sources have enriched the story from a skeletal framework to a detailed dramatic romance.

Several operatic scripts based on the legend dating back to the Yuan and Ming dynasties have been lost. The Yue Opera, first developed in Zhejiang and Shanghai during the 1920s and 30s, is the main force that revitalizes the story as the subject in mainstream Chinese opera. Since it is believed that the story is set in areas around Zhejiang, local folk musical has already incorporated the Butterfly Lovers story in their repertoire. Since the 1920s, numerous opera troupes and artists of Yue Opera from Zhejiang and Shanghai have created their own version of the Butterfly Lovers. The release of a film *Butterfly Lovers* by the Shanghai Film Company in 1953, the first colour film produced in the People's Republic of China, made this Yue Opera version of *Butterfly Lovers* a household name nationwide.

In 1958, with the popularity of the film still embedded in people's memory, He Zhanhao, a student studying violin at the Shanghai Conservatory of Music and a former musician in a local Yue Opera troupe, organised a study group with six fellow students, aiming to create violin music with nationalist character. Members of the group included Ding Zhinuo (daughter of the renowned composer Ding Shande) and Yu Lina. Based on musical elements borrowed from Yue Opera, He Zhanhao completed a string quartet entitled *Butterfly Lovers*. In the autumn of the same year, the administration of the conservatory decided to expand this quartet into a violin concerto, presumably to celebrate the tenth anniversary of the new country. Ding Shande was assigned as the supervisor for this project and Chen

何占豪/陳鋼 《梁祝》小提琴協奏曲

HE (b. 1933)/CHEN (b. 1935)

Butterfly Lovers Violin Concerto

這個緣故，除了由丁善德擔任指導以外，還加入丁善德在作曲系的學生陳鋼合力創作，旋律部分由何占豪負責，陳鋼主要負責配器。根據何占豪的自述，其實丁芷諾亦參與了少部分的配器工作，但最後學院仍然決定以何、陳兩位列為作曲。

雖然這首協奏曲與越劇同名，但幾個主題旋律其實分別取材自不同的越劇腔調。例如最著名的愛情主題，便是從尹桂芳在《紅樓夢》的唱腔變化而成；中段的「樓台會」一段的旋律，便結合了《白蛇傳》和《梁祝》兩套劇目的唱腔而成。作品雖然採用單樂章的奏鳴曲式結構，但音樂上仍然以獨奏小提琴為主，敘事的層次十分清晰。「三載同窗」、「十八相送」、「抗婚」、「樓台會」、「哭墳化蝶」等情節，聽眾都可以輕易與旋律連繫起來；婉轉動人的旋律，加上戲曲節奏的戲劇性片段，共同打造了這首家傳戶曉的作品。

白得雲

Gang, a composition student of Ding, was asked to join the project. The two young students joined together as He Zhanhao worked out the main melodic part and Chen Gang completed the orchestration. According to a later recollection of He Zhanhao, Ding Zhinuo actually helped to complete the orchestration of a short section in the concerto. However, the administration of the conservatory concluded that only He Zhanhao and Chen Gang were listed as composers of the work.

Although the concerto bears the same title of the Yue Opera, thematic materials of the concerto are in fact borrowed from more than one operatic work. For example, the famous opening love theme is developed from an excerpt performed by Yin Guifang in the *Dreams of the Red Chamber*, and the melodic part in the middle section, "meeting in the pavilion", combines vocal fragments from the *White Snake Legend* and the *Butterfly Lovers*. Structured as a single-movement work in sonata form, the concerto is dominated by the solo violin with a clear and direct narrative flow. Listeners can easily associate the music with major dramatic events in the story including "studying together for three years", "departing journey", "struggle against arranged marriage", "meeting in the pavilion" and "lament in front of the tomb and incarnation into butterflies". At the end, elegant and moving melodies alongside dramatic rhythm inspired by opera, make this concerto a household favourite.

BY CHRISTOPHER PAK

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、定音鼓、豎琴、鋼琴、敲擊樂器及弦樂組

INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, harp, piano, percussion and string



柴可夫斯基 B小調第六交響曲，op. 74，「悲愴」

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Symphony no. 6 in B minor, op. 74, *Pathétique*

慢板—不太快的快板
優雅的快板
非常活潑的快板
終曲〔哀怨的慢板〕

Adagio - Allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale (Adagio lamentoso)

柴可夫斯基最初把他最後一首交響曲〔第六交響曲〕稱為「標題交響曲」，因為每個樂章都根據具體標題和內容大綱寫成，四樂章構成一個故事。但故事究竟是怎樣的，柴可夫斯基卻從無明言。林姆斯基-高沙可夫在自己的《回憶錄》寫道，此曲1893年10月22日在聖彼得堡首演後，他問柴可夫斯基：「樂曲不是有標題、有內容大綱的嗎？」柴可夫斯基回答說，內容大綱有是有，但不想公開。然而，聽眾聽過此曲後摸不著頭腦，令柴可夫斯基決意另取標題——一個既能明確提示出樂曲的「內容大綱」，又能簡略說明第四樂章的情緒為何如此壓抑（正是這個樂章令首演的觀眾大惑不解）的標題。柴可夫斯基苦思良久仍然毫無頭緒。他跟兄弟莫德斯特提起這件事，後者說：「既然不想把標題和內容大綱公諸於世，那為何還要以『標題交響曲』作為曲名？」莫德斯特最初提議將樂曲改名為「悲劇」，後來猛然想到「悲愴」一詞——這就是後來一直沿用的名稱了。莫德斯特所用的是俄文「pateticheskyy」，相較於英文「pathetic」

Tchaikovsky originally called his sixth and final symphony “Programme Symphony” since the music follows a definite programme with each of the movements telling part of a story. Exactly what that story was Tchaikovsky never explained. Rimsky-Korsakov, attending the symphony’s première in St. Petersburg on 22nd October 1893 wrote in his *Memoirs*, “I asked Tchaikovsky was there not a programme in this work? He replied that indeed there was, but that he didn’t want to reveal it.” It was the audience’s mystified reception of the work that prompted Tchaikovsky to look for a title which would give a clearer indication of the work’s ‘programme’ and in particular go some way to explaining the subdued final movement which so puzzled the first audience. He agonized long and hard over the matter of a title, outlining his predicament to his brother, Modest: “Why call it ‘Programme’ when I don’t want to give the programme?” Modest suggested calling it ‘Tragic’ but then hit on the title *Pathétique* which is how the symphony has been known ever since. The Russian word ‘pateticheskyy’ used by Modest is more indicative of passion, sorrow and deep, personal emotion than the English ‘Pathetic’, so the title has traditionally been given in French. These emotional elements figure largely in the sixth symphony.

柴可夫斯基 B小調第六交響曲，op. 74，「悲愴」

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Symphony no. 6 in B minor, op. 74, *Pathétique*

〔悲慘可憫〕一詞，原文更強調激情、悲傷和個人深刻的情懷，因此傳統上此曲曲名會採用法語；而樂曲也經常瀰漫著這種感情色彩。

首演後九天，柴可夫斯基與世長辭。有評論認為此曲反映出作曲家有感自己大限將至，然而這種論調全屬無稽之談。作曲家寫作此曲時健康極佳，而且心情是多年來最愉快的。據尼安尼德·撒巴貝夫觀察俄國音樂得出的結論，此曲即使流於過份憂鬱，也是源於俄國音樂「要的不是曲式、和聲或符合法度的願景，而是激情、感受、倦怠和痛心。」

第一樂章的引子極為深沉哀痛。曲中有許多奔放激情的旋律，要是大家從中聽出作曲家的苦惱或沉痛情緒，那不過是因為大家都知道後來發生的事而已。中間的銅管樂段引用了俄國東正教會的葬禮讚美詩，但即使如此，一般相信那是作曲家向亡母致意之舉，並非預示作曲家本人命不久矣。柴可夫斯基的芭蕾舞劇之所以令人難忘，優秀的圓舞曲實在功不可沒。**第二樂章**一方面聽來像極了這類既抒情又令人愉快的圓舞曲，一方面卻一反常態以五拍子寫成（圓舞曲一般都是三拍子），令樂章難以配合舞蹈之餘又添上幾分幽默感；即使尚有一絲陰霾縈繞不去，傷感氣氛也減弱了不少。**第三樂章**生氣勃勃，小提琴在樂章前

As Tchaikovsky died just over nine days after the symphony's première, some commentators perceived in the work his own awareness of impending death. But this is manifest nonsense. Tchaikovsky was not only in the very best of health at the time of the symphony's composition, he was also happier than he had been for many years. Any excess of melancholy in the symphony might well be explained by Leonyd Sababeiev's observation about Russian music, "It was not form or harmony or Apollonic vision that was demanded, but passion, feeling, languor and heartache."

There is certainly plenty of passion and heartache in the deeply sorrowful introduction to the **first movement**. If, in the expansive and passionate melodies which abound in this movement, we can identify some anguish or deep sorrow on the composer's behalf, we see it only with the benefit of hindsight. Even the passage given out by the brass in the middle of the movement (a quotation from a Russian Orthodox funeral hymn), is believed to be a tribute to his mother rather than a presentiment of Tchaikovsky's own death. The **second movement** sounds for all the world like one of the lyrical and delightful waltzes which made Tchaikovsky's ballet scores so memorable. But having five beats in each bar (rather than the usual three) not only turns this into an orchestral piece to which it would be difficult to dance, but gives it a touch of humour which does much to alleviate any lingering sense of gloom. The first half of the vivacious **third movement**, with its scampering violins and little fragments of theme, is given over to preparing the way for the big, spectacular march which turns this into one of the most thrilling, spectacular and thoroughly life-affirming of all Tchaikovsky symphonic movements. Audiences who understandably burst



半疾走不停，主題零零碎碎，全是為了後來壯麗的大型進行曲作鋪排。與作曲家所有交響曲樂章相比，這個樂章要算是最壯麗和最令人振奮的，所展現的人生態度也最積極。第三樂章精神煥發，過後觀眾要是情不自禁地鼓掌也無可厚非，但這樣做就會錯過了曲中最戲劇化的時刻之一——事實上氣氛往往在瞬間扭轉，令人嘖嘖稱奇，冠絕古今。洋洋得意的進行曲迴響漸散，小提琴卻奏出**第四樂章**的開端，仿如一串淚珠汨汨而下，悲痛欲絕——那是史上情感最深刻、最真摯的音樂。樂章頗有「塵埃落定」之意，以淒戚的結尾尤甚——大提琴和低音大提琴奏出單一樂音，漸漸消散，最後盡歸寂靜，為首演後不久便離開人世的作曲家添上一分傳奇色彩。

中譯：鄭曉彤

into spontaneous applause after the exciting third movement miss one of the symphony's most dramatic moments; indeed one of the most amazing twists of mood in all music. Even as the echoes of the triumphant march die away, the **fourth movement's** grief-stricken opening pours out of the violins like a flood of tears—some of the most emotionally-charged and passionate music ever written. There is finality about this music, not least in its mournful ending—a single note played by cellos and basses dying away to nothing—which has only added to the legend of Tchaikovsky's own death followed so closely after the work's première.

BY DR MARC ROCHESTER

編制

三支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組

INSTRUMENTATION

Three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion and strings



余隆 YU LONG

指揮 conductor

余隆現為中國愛樂樂團的藝術總監和總指揮。他同時亦為上海交響樂團和廣州交響樂團的音樂總監。這三個樂團經常聯同世界頂尖的獨奏者到世界各地演出。今年他獲委任為香港管弦樂團首席客席指揮。余隆亦是北京國際音樂節的創辦人，以及MISA上海夏季音樂節的聯合總監，將古典音樂帶進上海青年人的生活裡。

2014年，余隆與中國愛樂樂團參與BBC逍遙音樂節，在倫敦皇家艾爾拔音樂廳舉行一場電視直播演出。全英數百萬民眾觀看了這場音樂會。這也是中國指揮家和中國樂團首次在逍遙音樂節上亮相。

他曾經指揮過的著名樂團及歌劇院包括慕尼黑愛樂、巴黎樂團、BBC交響樂團、漢堡國家歌劇院、佛羅倫斯五月音樂節、芝加哥交響樂團、費城樂團、紐約愛樂、洛杉磯愛樂、悉尼交響樂團和新加坡交響樂團。

最近，法國為表揚余隆在積極領導中國與世界各國進行文化交流上作出的貢獻，特別頒授其最高榮譽「法國榮譽軍團騎士勳章」。

Conductor Yu Long is Artistic Director and Chief Conductor of the China Philharmonic Orchestra, Music Director of the Shanghai Symphony Orchestra, Artistic Director of the Guangzhou Symphony Orchestra. All these ensembles are among China's finest and tour actively at home and abroad in addition to regular seasons, featuring the world's top soloists. This year he also became the Principal Guest Conductor of the Hong Kong Philharmonic Orchestra. Maestro Yu is the Founding Artistic Director of the Beijing Music Festival which is the internationally recognised hub of musical life in China's capital. Yu Long shares the position of Artistic Co-Director of the MISA Festival with Charles Dutoit, bringing classical music to the young people of Shanghai.

In 2014, Maestro Yu and the China Philharmonic Orchestra became the first Chinese conductor and the first Chinese orchestra to play the fabled BBC Proms series with a televised performance at London's Royal Albert Hall. The concert was viewed by millions of people across the United Kingdom.

Maestro Yu performs regularly with the world's leading orchestras including the Munich Philharmonic, Orchestre de Paris, BBC Symphony, Hamburg State Opera, Maggio Musicale Fiorentino, Chicago Symphony Orchestra, Philadelphia Orchestra, New York Philharmonic, Los Angeles Philharmonic, Sydney Symphony, and Singapore Symphony.

Recently France has recognised Maestro Yu Long's leadership in strengthening China's cultural connections with other nations around the world by awarding him its highest honour of merit, the fabled "Chevalier de la Légion d'Honneur".



Photo: Ben Elnovega



雲基洛夫 MAXIM VENGEROV

小提琴 violin

雲基洛夫生於1974年，五歲開始學習小提琴，10歲和15歲時相繼贏得維尼奧夫斯基國際音樂比賽和卡爾·福烈希國際音樂比賽。10歲那年，他推出首張唱片，此後不斷與Melodia、Teldec和EMI等知名品牌合作。2002年，他獲《留聲機》雜誌評選為「年度藝術家」；2004年，他獲得格林美獎。

已故俄羅斯大提琴家羅斯卓波維契以及鋼琴家兼指揮家巴倫波音都是雲基洛夫的導師。2007年，為追隨兩位導師，雲基洛夫開始嘗試指揮。2014年6月，他於莫斯科伊凡諾夫音樂學院取得指揮榮譽學位，並開啟為期兩年的歌劇指揮項目。

2013年，「雲基洛夫音樂節」在東京宣佈成立。這是一個以倫敦巴比肯中心為基地的藝術家駐留項目，共分為五部分。音樂節期間，這位多才多藝的藝術家與波蘭室樂團開展世界巡演。2014至2015樂季，雲基洛夫為上海交響樂團新音樂廳揭幕演出。同一樂季，他與指揮余隆合作，為上海交響樂團開季演出，又與指揮巴孚·約菲合作，為巴黎管弦樂團開季演出，並與紐約愛樂樂團同台演出。《紐約時報》稱，雲基洛夫在紐約受到了「英雄般的歡迎」。

雲基洛夫被多個機構授予榮譽頭銜，包括牛津大學三一學院和英國皇家音樂學院。1997年，聯合國兒童基金會授予他「國際親善大使」頭銜，這也是首次有古典音樂家獲此殊榮。

雲基洛夫現在使用的是一把1727年斯特拉迪瓦里製作的小提琴(ex-Kreutzer)。

Born in 1974, Maxim Vengerov began his career as a violinist at the age of five, winning the Wieniawski and Carl Flesch international competitions at 10 and 15 respectively. He made his first recording at the age of 10, and went on to record extensively for a number of high-profile labels including Melodia, Teldec and EMI, earning among others, Gramophone Artist of the Year (2002) and Grammy (2004) awards.

In 2007, following in the footsteps of his mentors the late Mstislav Rostropovich and Daniel Barenboim, he turned his attention to conducting. He graduated as a conductor with a diploma of excellence from the Moscow Institute of Ippolitov-Ivanov in June 2014 and has enrolled in a further two-year programme of opera conducting.

2013 saw the launch of the annual *Vengerov Festival* in Tokyo, an artist residency at the Barbican Centre London with five different programmes showcasing his unique versatility as an artist and a major world tour with the Polish Chamber Orchestra. In 2014/15 Vengerov opened the new concert hall in Shanghai. He also opened the season of the Shanghai Symphony Orchestra with Yu Long and the season of the Orchestre de Paris with Paavo Jarvi, and performed concerts with the New York Philharmonic to which he received a “hero’s welcome” (*New York Times*).

Maxim Vengerov has received prestigious fellowships and honours from a number of institutions, including Trinity College University of Oxford, Royal Academy of Music, and in 1997 became the first classical musician to be appointed “International Goodwill Ambassador” by UNICEF.

Maxim Vengerov plays the ex-Kreutzer Stradivarius (1727).

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Chair of Organising Committee

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，更已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 was 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

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

第一小提琴 FIRST VIOLINS

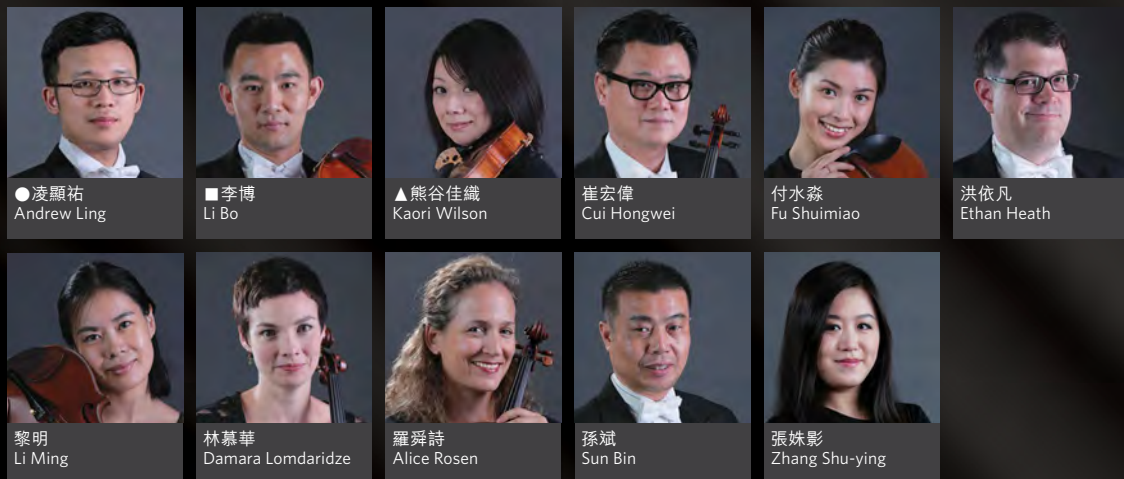
 <p>王敬/樂團首席 Jing Wang/ Concertmaster</p>	 <p>梁建楓/樂團第一副首席 Leung Kin-fung/ First Associate Concertmaster</p>	 <p>王思恆/樂團第二副首席 Wong Sze-hang/ Second Associate Concertmaster</p>	 <p>朱蓓/樂團第三副首席 Bei de Gaulle/ Third Associate Concertmaster</p>	 <p>把文晶 Ba Wenjing</p>	 <p>程立 Cheng Li</p>
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 <p>倪瀾 Ni Lan</p>	 <p>王亮 Wang Liang</p>	 <p>徐烜 Xu Heng</p>	 <p>張希 Zhang Xi</p>		

第二小提琴 SECOND VIOLINS

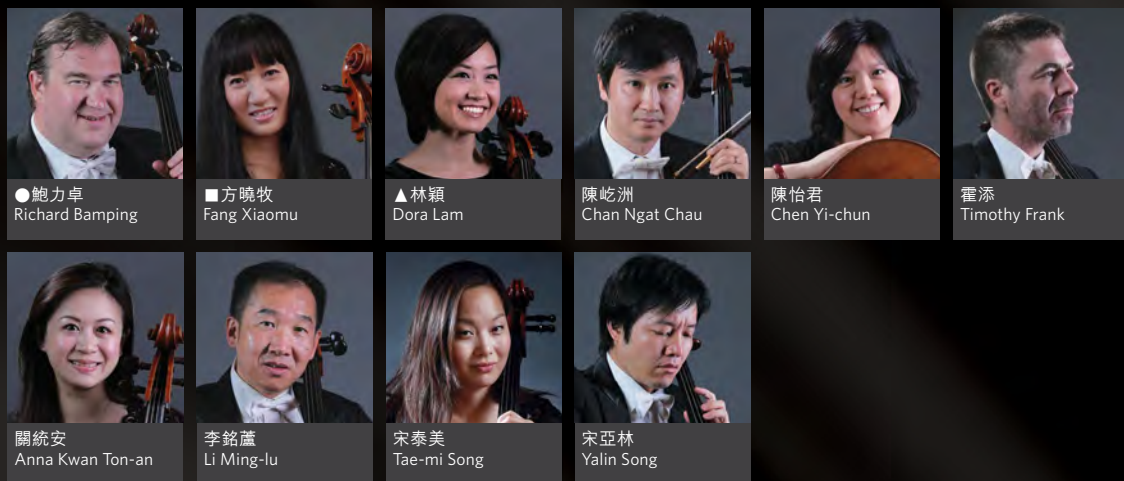
 <p>● 范丁 Fan Ting</p>	 <p>■ 趙瀛娜 Zhao Yingna</p>	 <p>▲ 梁文瑋 Leslie Ryang Moonsun</p>	 <p>方潔 Fang Jie</p>	 <p>何珈樑 Gallant Ho Ka-leung</p>	 <p>余思傑 Domas Juškys</p>
 <p>簡宏道 Russell Kan Wang-to</p>	 <p>劉博軒 Liu Boxuan</p>	 <p>冒異國 Mao Yiguo</p>	 <p>潘廷亮 Martin Poon Ting-leung</p>	 <p>華嘉蓮 Katrina Rafferty</p>	 <p>韋鈴木美矢香 Miyaka Suzuki Wilson</p>
 <p>冒田中知子 Tomoko Tanaka Mao</p>	 <p>黃嘉怡 Christine Wong Kar-yee</p>	 <p>周騰飛 Zhou Tengfei</p>			



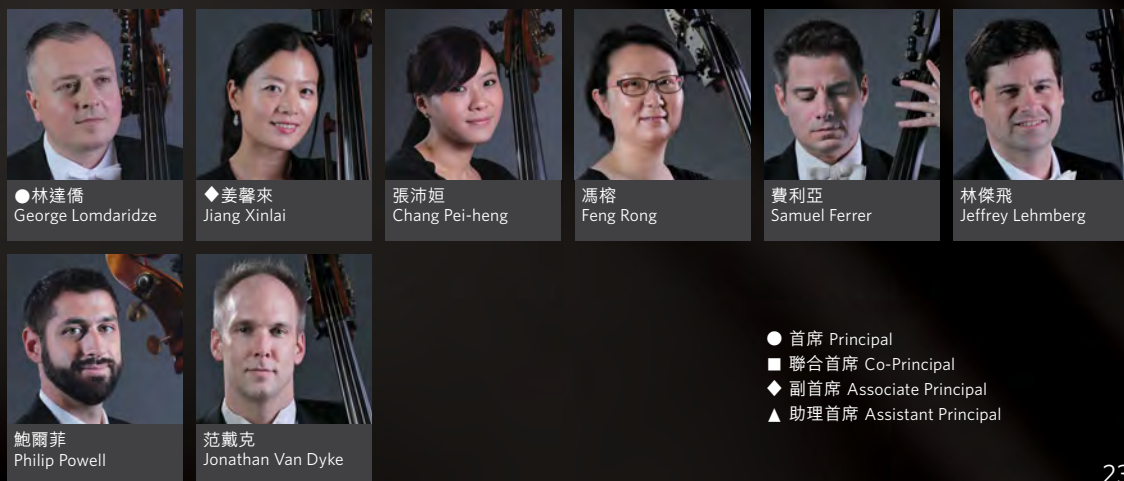
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- 聯合首席 Co-Principal
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◆ 盧韋歐
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Linda Stuckey

雙簧管 OBOES



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Kwan Sheung-fung

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◆ 史家翰
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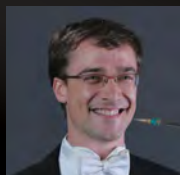
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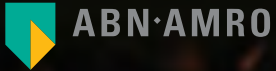
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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

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 - 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

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2015-16

「青少年聽眾」計劃

YOUNG AUDIENCE SCHEME

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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
- 音樂傳習工作坊及樂器大師班
- 音樂會公開探班
- 積分獎勵計劃和獎賞
- 電子會員通訊
- 特約商戶購物優惠

立即成為香港董氏慈善基金會
「青少年聽眾」計劃一分子
COME JOIN THE TUNG FOUNDATION -
YOUNG AUDIENCE SCHEME

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.



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- 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
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