

巴赫—布蘭登堡協奏曲全集
BACH -
SIX BRANDENBURG
CONCERTOS

博伊 古鍵琴/領奏

Benjamin Bayl harpsichord/director

5 & 6-2-2016

Fri & Sat 8pm

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梵志登 Jaap van Zweden
音樂總監 Music Director

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BACH - SIX BRANDENBURG CONCERTOS



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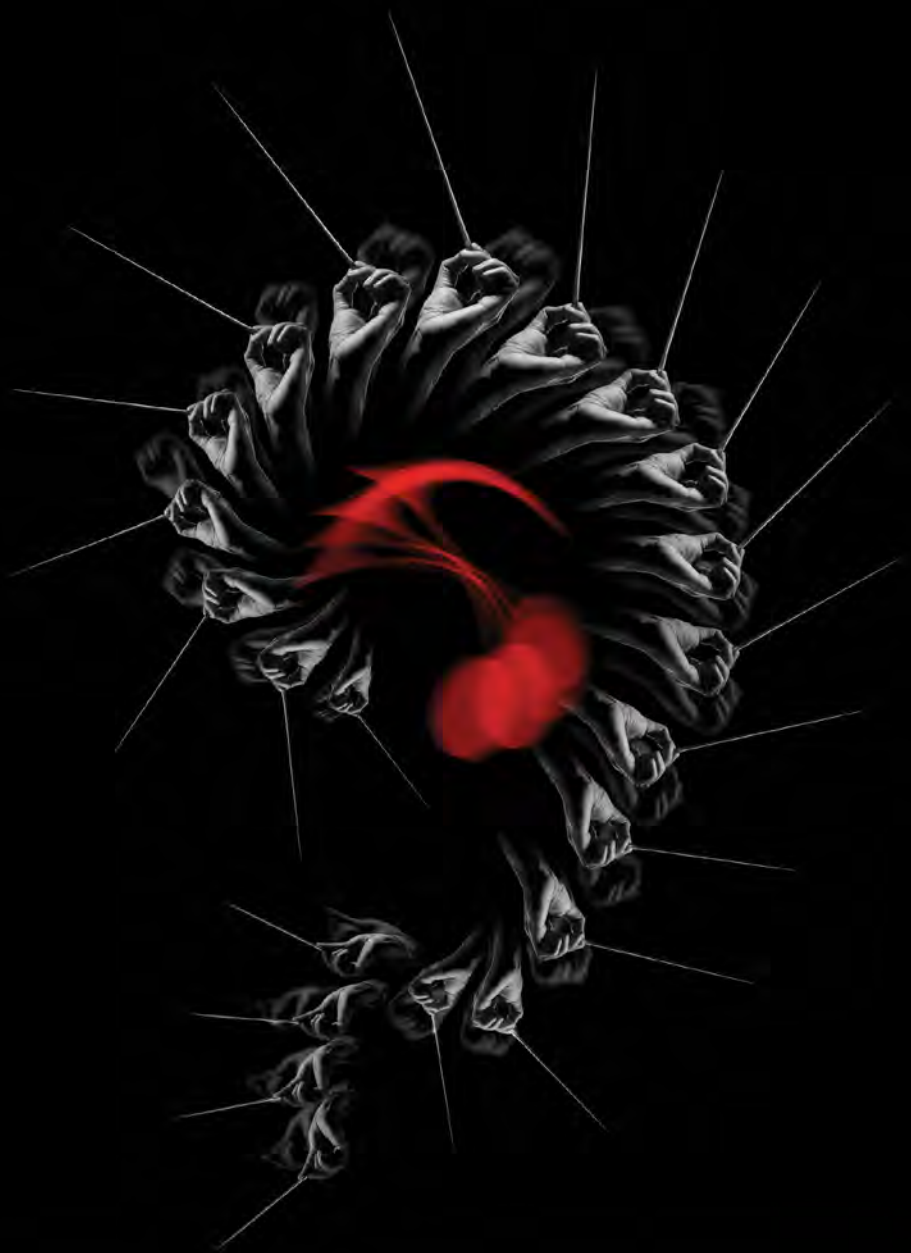
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巴赫

JOHANN SEBASTIAN BACH

(1685-1750)

巴赫家族活躍於十七至十九世紀德國北部樂壇，是史上最重要的音樂王朝之一。巴赫家族中最少七十三人是音樂家，其中十四人更成就超卓。

當然，最出眾的就是約翰·斯巴斯蒂安·巴赫。1685年3月21日約翰·斯巴斯蒂安·巴赫生於德國艾森納赫鎮，幼時由父親傳授小提琴和古鍵琴基本技巧，可是沒到十歲就父母雙亡，於是往奧爾德魯夫（約在家鄉東南面六十公里）投靠長兄約翰·基斯杜化，由他撫養成人。後來剛有家室的長兄認為這個弟弟會令自己家無寧日，於是要把弟弟趕走；幸虧約翰·斯巴斯蒂安的音樂才能一直進步神速，這時已獲頒呂訥堡大教堂的合唱獎學金了。1703年，他獲聘為管風琴師，在阿恩施塔特工作；日後再在不同地方出任同類職位—計有米爾豪森（1707-1708）、威瑪（1708-1717）和萊比錫（1723年起，直到他1750年7月28日逝世為止）—也就是說，他的創作生涯大都獻給教會音樂和管風琴音樂。可是1718至1723年他在科騰利奧普親王宮中擔任樂長期間，就寫成了自己大部分世俗器樂作品，包括六首號稱「布蘭登堡協奏曲」的樂曲。

The Bach family was one of the greatest musical dynasties in history, active in the musical life of northern Germany during the 17th, 18th and 19th centuries. In all, no less than 73 members of the Bach family were musicians, 14 of them achieving considerable eminence in the profession.

Of course, the greatest Bach of all was Johann Sebastian. He was born on 21st March, 1685 in the town of Eisenach in Germany and given basic tuition on the violin and harpsichord by his father. However, his parents both died before he was 10, so he was brought up by his eldest brother, Johann Christoph, in Ohrdruf, some 60kms to the south-east of Eisenach. He continued to make extraordinary progress as a musician and when his brother threw him out of the house for being a disruptive influence over his own young family, Johann Sebastian was given a choral scholarship at the great church in Lüneburg. In 1703, he was appointed organist at Arnstadt and a string of similar appointments – Mühlhausen (1707-1708), Weimar (1708-1717) and Leipzig (1723 until his death on 28th July 1750) – meant that he devoted most of his creative life to writing church and organ music. However, between 1718 and 1723 he served as Director of Music at the court of Prince Leopold at Cöthen, and it was during this time that the bulk of his secular music was written and the six so-called “Brandenburg Concertos” were completed.



F大調第二布蘭登堡協奏曲，BWV 1047

Brandenburg Concerto no. 2 in F, BWV 1047

〔快板〕*

行板

極快板

(Allegro)*

Andante

Allegro assai

*原譜並無註明速度。

*No tempo marking in original score.

獨奏家

長笛：史德琳

雙簧管：韋爾遜

小號：麥浩威

小提琴：王敬

SOLOISTS

Flute: Megan Sterling

Oboe: Michael Wilson

Trumpet: Joshua MacCluer

Violin: Jing Wang

由於工作性質所限，巴赫在職期間鮮有機會寫作世俗音樂。不過他在科騰宮廷樂團擔任樂長時，聖樂佔工作的比重卻少之又少，於是他就在這時鑽研管弦樂寫作。當時科騰人口約二千，但路德教派和改革派教會關係緊張，宗教衝突一觸即發，因此宮廷樂團就以演出純器樂作品為主。

巴赫初到科騰履新時，宮廷樂團的規模很小，只有十八件樂器，樂團只需要幾位樂手已足以支援由小提琴、直笛、雙簧管和小號合共四件高音樂器組成的主奏組，而這種組合從未在其他巴洛克協奏曲出現過。第二協奏曲就是為這樣一個小型樂團而寫的，巴赫更選用了音域特別高又不常用的F調小號（一般來說，巴洛克音樂多選用C調或D調小號，F調小號素來被視為「軍隊」或「戰場」小號，一般用於軍中或陣上）。事實上，小號在整個第二樂章全程靜止，而其餘三件樂器也只以古鍵琴和大提琴伴奏。

The nature of Bach's duties throughout most of his professional life gave little scope for the composition of secular music, but in Cöthen, where he served as Director of Music at the Hofkapell, his involvement with sacred music was necessarily minimal and it was here that he honed his skills in the field of orchestral music. Cöthen was a town of some 2000 inhabitants where religious conflict between the Lutheran and reformed churches was permanently simmering, so the Hofkapell's main function was to perform purely instrumental music.

The second concerto was written for the small 18-piece orchestra of Bach's early days at the Hofkapell with only a few orchestral players needed to support the quartet of high-pitched solo instruments: violin, recorder, oboe and trumpet – a combination which exists in no other Baroque concerto. Unusually Bach calls for the extraordinarily high-pitched trumpet in F (usually in Baroque music trumpet parts call for instruments in C or D, the F trumpet being more commonly known as the "Military" or "Field" trumpet and generally used only in those environments). The trumpet remains silent throughout the second movement where the remaining three instruments are accompanied only by a harpsichord and cello.

G大調第三布蘭登堡協奏曲，BWV 1048

Brandenburg Concerto no. 3 in G, BWV 1048

〔快板〕*

慢板

快板

(Allegro)*

Adagio

Allegro

*原譜並無註明速度。

*No tempo marking in original score.

獨奏家

小提琴：王敬、梁建楓、王思恆

中提琴：凌顯祐、李博、熊谷佳織

大提琴：鮑力卓、方曉牧、林穎

低音大提琴：林達僑

「布蘭登堡」一名來自「布蘭登堡侯爵」：事緣布蘭登堡侯爵有次造訪柏林，聽過巴赫的古鍵琴即興演奏，就對巴赫表示大為欣賞。受寵若驚的巴赫，後來收集了六首毫無關連的協奏曲寄給侯爵，並附上熱情得過份的獻詞：「鄙人斗膽，謹附上數首為數件樂器編寫的協奏曲，向殿下獻上最卑微的敬意。」

每首布蘭登堡協奏曲所選用的獨奏樂器或獨奏樂器組都不一樣。巴赫在第三布蘭登堡協奏曲完全沒有將任何一件樂器當作獨奏處理，反而讓弦樂合奏團裡每件樂器都平分秋色。巴赫將合奏團分為三小組：小提琴、中提琴和大提琴各三把，每組都不時在通奏低音之上獨立演奏。第一樂章精神奕奕，多個樂思在三組樂器之間穿梭遊走。巴赫在第二樂章的手稿上只寫了兩個和弦。在今晚的演出中，我們將會演奏巴赫另一作品的其中一個樂章。★★剛勁有力的終樂章是巴赫的精心傑作，多個樂思再次在三組樂器之間穿插，幾乎連一絲喘息的空間也沒有。

SOLOISTS

Violin: Jing Wang, Leung Kin Fung, Wong Sze Hang

Viola: Andrew Ling, Li Bo, Kaori Wilson

Cello: Richard Bamping, Fang Xiaomu, Dora Lam

Double Bass: George Lomdaridze

These six concertos are named after the Margrave of Brandenburg who, hearing Bach improvise at the harpsichord during a visit to Berlin, expressed admiration. Flattered by such words of praise, Bach later collected together six unrelated concertos and sent them to the Margrave with an effusive dedication, "I have taken the liberty of tendering my most humble respects to Your Royal Highness with the present concertos, arranged for several instruments."

No two of the concertos are scored for the same solo instrument or group of instruments and, in this third concerto, Bach does not highlight any instrument at all in a solo capacity, giving instead equal importance to every member of the string ensemble. This is arranged into groups of three violins, three violas and three cellos, all of which at various times perform as self-contained units above the continuo bass. After an invigorating first movement in which the musical ideas are passed between each trio of instruments, the second movement consists, in Bach's manuscript, of just two chords. In tonight's performance, we will perform a movement from another work by J.S. Bach.★★ The final movement is a vigorous *tour de force* with, again, musical ideas passed from one group of instruments to another with hardly a pause for breath.

★★有獎遊戲 QUIZ

猜猜第二樂章中所奏出的是巴赫那一首作品？讚好我們的Facebook並將答案及電郵地址以私人訊息 (inbox message) 傳送或把答案電郵至marketing@hkphil.org。答中有機會贏取港樂The Beach Boys音樂會 (3月18日) 門票兩張！

Can you guess which J.S. Bach piece is being played for the second movement? Like us on Facebook and message our inbox with the answer and your email address OR send an email to marketing@hkphil.org with your answer. You can win a pair of tickets to The Beach Boys LIVE with the HK Phil, March 18!



D大調第五布蘭登堡協奏曲，BWV 1050

Brandenburg Concerto no. 5 in D, BWV 1050

快板
深情地
快板

Allegro
Affettuoso
Allegro

獨奏家

長笛：史德琳

小提琴：王敬

SOLOISTS

Flute: Megan Sterling

Violin: Jing Wang

巴赫造訪柏林其實有明確目的：試用一台新製的古鍵琴。柏林製造的古鍵琴以聲音飽滿、音色多變和鍵觸輕盈聞名歐洲，用作獨奏樂器遠比平常用作通奏低音為佳。巴赫顯然很渴望在第五協奏曲炫耀這台新製樂器的能耐，因為第五協奏曲將古鍵琴當成獨奏樂器（另外還有一把小提琴和一支長笛），令樂曲成為音樂史上第一首真正的鍵盤協奏曲。

第五協奏曲開始時也緊隨傳統：由一個剛勁有力的樂思響起，小提琴和長笛的獨奏角色都十分出眾。起初古鍵琴為這兩件樂器伴奏，但每次古鍵琴出現都變得更活躍。到了第一樂章結尾，古鍵琴終於偏離傳統角色，奏出令人目眩的炫技樂段。第二樂章雖然為三件獨奏樂器而寫，但大部分樂段都由古鍵琴奏出；在好幾個長篇樂段裡，小提琴和長笛都不過是輕柔的伴奏而已。第三樂章由三件獨奏樂器一同掀開序幕，而且持續了好一陣子，然後樂團其他樂器才逐漸加入。

Bach's visit to Berlin had been undertaken with the express purpose of trying out a new harpsichord. Harpsichords made in Berlin were famous throughout Europe for their full-bodied tone, wide variety of tone-colours and light key-action, making the instrument far more suitable for projection in a solo capacity than its usual use as part of the continuo bass line. With the fifth concerto, Bach was obviously keen to show off the new harpsichord, for this concerto places the harpsichord in the solo ensemble (alongside a violin and flute), and thus makes this one of the first true keyboard concertos in musical history.

The concerto begins traditionally enough with a vigorous idea in which violin and flute are given prominent solo roles. The harpsichord accompanies these two instruments, but on each appearance it seems to become more and more animated until, just before the end of the first movement, it breaks off into a dazzling display of virtuosity entirely on its own. The second movement is for the three solo instruments but here again it is the harpsichord which takes the lion's share of the music with large passages where the other two instruments merely add gentle accompaniments. These three instruments also start off the third movement and continue for some time before the other members of the orchestra gradually join in.

G大調第四布蘭登堡協奏曲，BWV 1049

Brandenburg Concerto no. 4 in G, BWV 1049

快板	Allegro
行板	Andante
急板	Presto

獨奏家

長笛：史德琳、盧韋歐

小提琴：王敬

SOLOISTS

Flute: Megan Sterling, Olivier Nowak

Violin: Jing Wang

六首布蘭登堡協奏曲寫作年份橫跨達十年之久，其中兩首似乎是巴赫特別為題獻給侯爵而寫的，而最遲寫作的第四（1720年完成）就是其中之一。巴赫在1721年3月24日將全套布蘭登堡協奏曲送給侯爵，可是巴赫卻從來不曉得，侯爵根本連裝有布蘭登堡協奏曲樂譜的包裹也沒有打開過，於是樂譜就原封不動的擱了一百五十多年，才由一眾巴赫學者發現，並將作品命名為「布蘭登堡」。

第四協奏曲的獨奏樂器組包括三件高音樂器—兩支直笛和一把小提琴。不過雖然樂譜標題頁特別提及兩支直笛（巴赫將兩支直笛稱為「回音長笛」），而且主宰了第二樂章和第一樂章開端幾小節，但樂曲實際上是首獨奏小提琴協奏曲。在第一樂章，獨奏小提琴最初演奏的是悠閒的琶音；但這不過是故弄玄虛而已。到了小提琴第二個主要獨奏段，聽眾就要在毫無心理準備之下，迎接小提琴如煙火般令人嘆為觀止的炫技樂段。在第三樂章，小提琴也繼續風馳電逝。

The Brandenburg Concertos were written over a period of some 10 years and the last to be composed was the fourth, which dates from 1720. It is one of the two concertos in the group which appears to have been written specifically for the Margrave's gift, which we know to have been sent to him on 24th March, 1721. Bach was never to know that the Margrave never even opened the package of manuscripts and they remained undisturbed for over 150 years when they were finally uncovered by Bach scholars and given the name "Brandenburg".

The fourth concerto uses a trio of high-pitched instruments – two recorders and a violin – as its solo group. But while the two recorders are given special mention on the manuscript's title page (Bach refers to them as *flauti d'Echo* – "Echo Flutes") and dominate both the second movement and the opening bars of the first, this is, to all intents and purposes, a concerto for solo violin. The emergence of the solo violin in deceptively leisurely arpeggios in the first movement does not prepare the listener at all for the stunning pyrotechnic displays of violin virtuosity which mark the instrument's second principal solo passage or much of its frenetic activity in the third movement.



降B大調第六布蘭登堡協奏曲，BWV 1051

Brandenburg Concerto no. 6 in B flat, BWV 1051

〔快板〕*

不太慢的慢板
快板

(Allegro)*

Adagio ma non tanto
Allegro

*原譜並無註明速度。

*No tempo marking in original score.

獨奏家

中提琴：凌顯祐、李博

大提琴：鮑力卓、方曉牧

低音大提琴：林達僑

SOLOISTS

Viola: Andrew Ling, Li Bo

Cello: Richard Bamping, Fang Xiaomu

Double Bass: George Lomdaridze

巴赫轉職到科騰也不是一帆風順的。1717年8月，巴赫向科騰求職，而且一個月內已經獲聘，但他一直沒有通知當時的僱主威瑪公爵。威瑪公爵認為巴赫行徑鬼祟於是下令將他收監，更關押了整整一個月；再在1717年12月2日將他解僱，隨即逐出威瑪。這種情況下，利奧普親王竟然願意懸空職位等待巴赫履新，因此巴赫對親王感激不已（據巴赫後來憶述，利奧普親王是「既懂音樂又愛音樂」）。這首協奏曲就是巴赫向利奧普親王致謝的禮物。

巴赫原本的配器只需要六位弦樂手—兩把中提琴、兩把古大提琴、一把大提琴和一把低音大提琴，以及無處不在的古鍵琴。即使在巴赫的年代，古大提琴已是快要被淘汰的舊式樂器，但利奧普親王卻十分熱衷拉奏古大提琴（雖然他的天份不算很高）。這裡的古大提琴聲部都十分淺易，因此幾乎可以斷定親王當初曾親自演出。不僅如此，由於巴赫沒有選用小提琴，所以儘管合奏組中的大提琴手和兩位中提琴手技高一籌，但古大提琴的聲音仍較容易突顯。大提琴和兩把中提琴構成類似三重奏的效果，伴奏由其他樂器組成，以重複音為主。

Bach's move to Cöthen had not been effected without some problems. He had applied for and accepted the post in August 1717 without ever informing his then employer, the Duke of Weimar. Angered at Bach's underhandedness, the Duke had him arrested and imprisoned for a month, expelling him from Weimar in disgrace on 2nd December, 1717. So Bach had every reason to be grateful to Prince Leopold ("a prince who both knew about music and loved it" as Bach later described him) for keeping the post open for him. This concerto is Bach's gift of gratitude.

The original orchestration calls for just six string players – two violas, two viola da gambas, one cello and one double bass – as well as the omnipresent harpsichord. Even in Bach's day the viola da gamba was considered an archaic instrument rapidly falling out of fashion, but Prince Leopold was a keen, if not particularly talented, gamba player and, from the very easy music given to the gambas, it seems almost certain that the Prince himself would have played in the original performance. Not only that, the absence of violins helps highlight the gambas, although clearly the two viola players and the cellist were the most able musicians in the original ensemble. They act as a kind of solo trio against the accompaniment of the other instruments which, for the most part, merely play along with repeated notes.

F大調第一布蘭登堡協奏曲，BWV 1046

Brandenburg Concerto no. 1 in F, BWV1046

〔快板〕*

慢板

快板

小步舞曲；三聲部中段；

波蘭舞曲；三聲部中段

(Allegro)*

Adagio

Allegro

Menuet; Trio; Polonaise; Trio

*原譜並無註明速度。

*No tempo marking in original score.

獨奏家

雙簧管：韋爾遜、布若芙、關尚峰

圓號：江蘭、周智仲

小提琴：王敬

SOLOISTS

Oboe: Michael Wilson, Ruth Bull, Kwang Sheung Fung

Horn: Jiang Lin, Chow Chi Chung

Violin: Jing Wang

F大調第一協奏曲既是布蘭登堡協奏曲的第一首，也是最富麗堂皇的一首，寫作年份至少可追溯至1713年。很明顯，巴赫本人也很滿意這首樂曲，甚至當中的素材曾在至少六首其他樂曲裡使用。由於巴赫選用了法國號，而當時法國號主要用於狩獵場，此前從未用於管弦樂曲，因此推測樂曲最初可能是為戶外演奏而寫的。

為輕快活潑的第一樂章掀開序幕的，是由法國號模仿的狩獵號聲；隨著樂曲開展，法國號聲部的難度越來越高。最後樂章開端、正中和結尾都是優雅的小步舞曲，中間夾雜連串對比鮮明的舞曲，寫法奇特。第一首舞曲是迷人的三聲部中段〔雙簧管及巴松管〕；舞曲二是較活潑的波蘭舞曲〔小提琴〕；舞曲三則是熱情洋溢的鄉村舞曲〔法國號，對位聲部由雙簧管奏出，活潑跳躍〕，再次證明作曲家刻意沒有將樂曲當成柔和的室內奏樂。

The first of the Brandenburg Concertos is also the grandest, and dates back at least as far as 1713. Bach obviously thought so highly of it that he used its music in a variety of guises on no less than six other occasions. From the presence of horns – an instrument associated primarily with the hunting field and which had never previously been used in an orchestral context – it seems that this concerto may well originally have been intended for an outdoor performance.

The brisk first movement actually begins with imitation hunting calls from the horns, although as the movement progresses the horns take on an ever more virtuoso role. The final movement of the concerto is something of an oddity, made up, as it is, of a series of contrasting dances introduced, interspersed and concluding with an elegant minuet. The first dance is a charming trio for oboe and bassoon, the second a more sprightly polacca for the violins and the third an exuberant country dance for the horns with a bouncing counterpoint supplied by an oboe; another indication that this concerto was not intended originally as a gentle indoor entertainment.

ALL PROGRAMME NOTES BY DR MARC ROCHESTER

樂曲剖析中譯：鄭曉彤



博伊 BENJAMIN BAYL

古鍵琴/領奏 harpsichord/director

博伊1978年生於悉尼，四歲開始習琴。他後來成為劍橋國王學院首位澳洲籍管風琴專家，並前往倫敦皇家音樂學院學習指揮。他之後成為費殊帶領的布達佩斯節慶管弦樂團的助理指揮。他與馬勒室內樂團、皇家愛樂樂團、西班牙皇室交響樂團、法國南錫交響樂團、斯洛文尼亞電台交響樂團、布列頓小交響樂團、漢諾威古樂團、弗羅茨瓦夫巴洛克樂團、柏林古樂學院合奏團、根特合唱團，以及耶夫勒、余默奧、奧胡斯、奧登斯、奧爾堡、南日德蘭郡和皇后島等斯堪的納維亞樂團合作的首演，都十分成功。

歌劇演出方面，他曾指揮澳洲歌劇院演出《奧蘭多》，與柏林國立歌劇院合作《仙后/艾斯切蒙德》，與皇家丹麥歌劇院合作《唐喬望尼》，與奧維耶多歌劇院合作《艾格麗比娜》，指揮丹麥國家歌劇團演出《女人心》，指揮台北交響樂團演出《迪托的仁慈》，帶領意大利薩薩里歌劇院演出《卡門》，並指揮英國巡迴歌劇院演出《阿里奧丹特》。除此之外，博伊也曾在柏林和薩格勒布的夏季音樂節上指揮《狄朵與埃涅阿斯》以及《仙后》，在威格摩大廳指揮韓德爾的《阿吉斯與卡拉底亞》以及阿恩《巴黎的審判》。在倫敦南岸中心，博伊指揮格魯克的《惶惑的阿爾納斯山》；在哥本哈根歌劇院，他指揮蒙特威爾第的《波胚芽的加冕》以及卡瓦利的《阿波羅與達芙妮之戀》。神劇方面，博伊經常與古樂團及現代樂團合作，演出巴赫、韓德爾、海頓以及莫扎特的重要作品。他是澳洲1788樂團的創辦人及指揮。

Born in Sydney in 1978, Benjamin Bayl received his first piano lessons at the age of four. He went on to be the first Australian Organ Scholar of King's College Cambridge, and studied conducting at London's Royal Academy of Music. He then became Assistant Conductor to Iván Fischer and the Budapest Festival Orchestra. He has made highly successful débuts with the Mahler Chamber Orchestra, Royal Philharmonic Orchestra, Orquesta Sinfónica del Principado de Asturias, Orchestre Symphonique et Lyrique de Nancy, RTV Slovenia Symphony Orchestra, Britten Sinfonia, The Hanover Band, Wroclaw Baroque Orchestra, Akademie für Alte Musik Berlin, Collegium Vocale Gent, and the Scandinavian orchestras of Gävle, Umeå, Århus, Odense, Aalborg, Sønderjyllands and Drottningholm.

In the world of opera, he has conducted for Opera Australia (*Orlando*), Staatsoper Berlin (*Fairy Queen/AscheMond*), Wiener Staatsoper (*Fatima oder von den mutigen Kindern*), Royal Danish Opera (*Don Giovanni*), Opera de Oviedo (*Agrippina & Le Nozze di Figaro*), Den Jyske Opera (*Così fan tutte*), Taipei Symphony Orchestra (*La Clemenza di Tito*), Teatro Comunale di Sassari (*Carmen*) and English Touring Opera (*Ariodante*). He also conducted *Dido & Aeneas* and *Fairy Queen* in Berlin and Zagreb Summer Music Festivals, Handel's *Acis & Galatea* and Arne's *Judgement of Paris* at Wigmore Hall, Gluck's *Il parnaso confuso* at London's South Bank Centre, and both Monteverdi's *L'incoronazione di Poppea* and Cavalli's *Gli amori d'Apollino e di Dafne* for the Copenhagen Musiktheater. In the world of oratorio he frequently conducts the major works of Bach, Handel, Haydn and Mozart with both period and modern orchestras. He is also a founder and conductor of Australia's orchestra seventeen88.

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「梵志登對音樂高水準的堅持，而非皆舞台效果嘩眾取寵。他領導港樂更上一層樓，不僅是港樂也是香港所有樂迷之福。」李歐梵，《明報》

香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過一百五十場音樂會，把音樂帶給超過二十萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職。梵志登大師獲紐約愛樂委任為下任音樂總監，此任命並不會影響梵氏在港樂至2019年夏季的任期。

余隆由2015/16樂季開始被委任為首席客席指揮，任期暫為三年。

樂團在梵志登的領導下，正在進行眾多演出計劃，其中包括為期四年的華格納《尼伯龍的指環》旅程，以歌劇音樂會形式，每年演出一齣並灌錄整套聯篇歌劇。港樂剛完成旅程的第二部份，音樂會由拿索斯唱片進行現場錄音及發行，令港樂成為中港兩地首個演出這齣鉅著的本地樂團。

同為在梵志登的領導下，港樂於2014/15樂季完成了歐洲五國七個城市的巡演，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，觀眾對音樂會反應踴躍，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。

The Hong Kong Philharmonic Orchestra (HK Phil) is recognised as Asia's foremost classical orchestra. The Orchestra presents over 150 concerts within a 44-week season and attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today's most sought-after conductors, is the Orchestra's Music Director, a position he has held since the 2012/13 concert season. Maestro van Zweden was recently announced as the next Music Director of the New York Philharmonic. This appointment will not affect his tenure with the HK Phil; his commitment to the HK Phil extends at least to the summer of 2019.

Yu Long was appointed Principal Guest Conductor in the 2015/16 season for an initial three-year term.

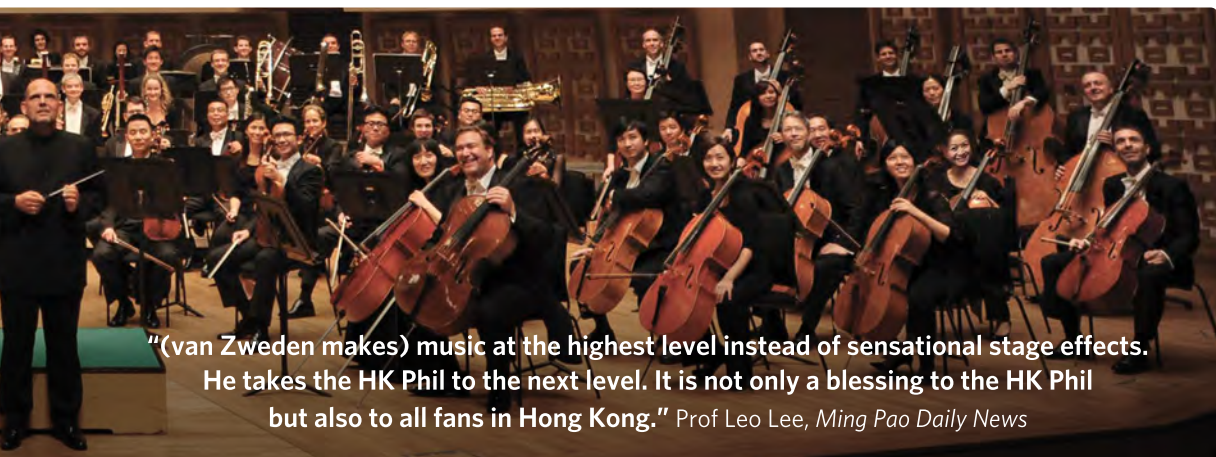
Under Maestro van Zweden, the HK Phil is undertaking a variety of projects including a four-year project to perform and record the complete *Ring of the Nibelung* (Richard Wagner). The Orchestra is in year two of this four-year journey, performing one opera each year in concert. The performances are being recorded live for the Naxos label and mark the first performances by a Hong Kong or mainland Chinese orchestra of the entire *Ring* cycle.

Also under van Zweden, the orchestra undertook a highly successful five-country, seven-city tour of Europe in the 2014/15 season, with concerts in London, Vienna, Zurich, Eindhoven, Birmingham, Berlin and Amsterdam. Performances were met with enthusiasm and universally positive reviews. The concert in Vienna's Musikverein was filmed for broadcast on TV.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias

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“(van Zweden makes) music at the highest level instead of sensational stage effects. He takes the HK Phil to the next level. It is not only a blessing to the HK Phil but also to all fans in Hong Kong.” Prof Leo Lee, *Ming Pao Daily News*

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、已辭世的馬捷爾、安蘇菲·慕達及王羽佳等。

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。

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。

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。

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。

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Goerne, Lang Lang, Yu Long, Yundi Li, the late Lorin Maazel, Anne-Sophie Mutter and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to tens 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*.

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.

Thanks to a 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.

The Orchestra’s history stretches back to 1895, when it was formed as the Sino-British Orchestra. It was re-named in 1957 and became fully professional in 1974.

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

第一小提琴 FIRST VIOLINS



王敬/樂團首席
Jing Wang/
Concertmaster



梁建楓/樂團第一副首席
Leung Kin-fung/First
Associate Concertmaster



王思恆/樂團第二副首席
Wong Sze-hang/Second
Associate Concertmaster



朱蓓/樂團第三副首席
Bei de Gaulle/Third
Associate Concertmaster



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐烜
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



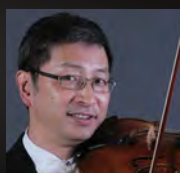
余思傑
Domas Juškys



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



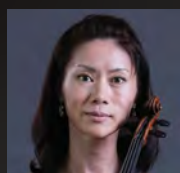
冒異國
Mao Yiguo



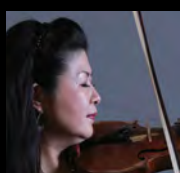
潘廷亮
Martin Poon Ting-leung



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-ye



周騰飛
Zhou Tengfei



中提琴 VIOLAS



● 凌顯祐
Andrew Ling



■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



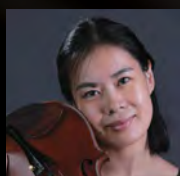
崔宏偉
Cui Hongwei



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



宋泰美
Tae-mi Song



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



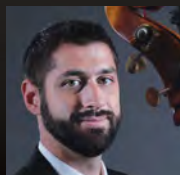
馮榕
Feng Rong



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
- ◆ 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

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

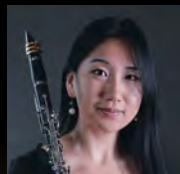
單簧管 CLARINETS



● 史安祖
Andrew Simon



◆ 史家翰
John Schertle



劉蔚
Lau Wai

低音單簧管 BASS CLARINET



艾爾高
Lorenzo Iosco

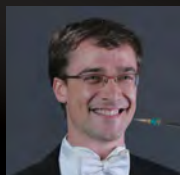
巴松管 BASSOONS



● 莫班文
Benjamin Moermond



◆ 李浩山
Vance Lee



崔祖斯
Adam Treverton Jones

低音巴松管 CONTRA BASSOON

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 Moysie



華達德
Douglas Waterston



施樂百
Robert Smith



長號
TROMBONES



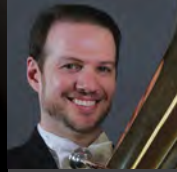
● 韋雅樂
Jarod Vermette



● 韋力奇
Maciek Walicki



● 韋彼得
Pieter Wyckoff



● 雷科斯
Paul Luxenberg

低音長號
BASS TROMBONE

大號
TUBA

定音鼓
TIMPANI

敲擊樂器
PERCUSSION



● 龐樂思
James Boznos



● 白亞斯
Aziz D. Barnard Luce



● 梁偉華
Raymond Leung Wai-wa



● 胡淑徽
Sophia Woo Shuk-fai

鍵盤
KEYBOARD



● 葉幸沾
Shirley Ip

Support 支持港樂

ANNUAL FUND & STUDENT TICKET FUND

常年經費基金 及 學生票資助基金

香港管弦樂團〔港樂〕是亞洲區內最具領導地位的樂團之一，以推廣高水平的管弦樂為己任。豐富香港文化生活逾四十年，港樂的藝術水平屢創高峰。作為一所註冊非牟利機構，各界慷慨的捐款、贊助、廣告收益與演出門票等收入能使港樂力臻完美，為香港市民提供高質素的音樂節目，並提升香港的國際形象。

The Hong Kong Philharmonic Orchestra (HK Phil) is one of Asia's leading orchestras, dedicated to bringing the finest orchestral music to Hong Kong. Enriching Hong Kong's cultural life for over 40 years, the HK Phil continues to attain new heights in musical accomplishment. As a non-profit organization, we rely on generous donations from the community to sustain the orchestra's operation. Your support means a great deal to us.

港樂常年經費基金

你的支持能令港樂繼續與出色的音樂家同台獻技、為樂迷呈獻精彩非凡的音樂會，並推行音樂教育計劃和主辦大型免費音樂會，如太古「港樂·星夜·交響曲」，讓音樂走進社區。

HK PHIL'S ANNUAL FUND

Donations to our ANNUAL FUND enable us to continue presenting internationally renowned artists, diverse and vibrant programmes, extending our outreach music education programmes and offering free community concerts. Among them, the annual *Swire Symphony Under The Stars* is highly embraced by the general public.

* 捐款港幣一百元或以上可享捐款扣稅。

Tax-deductible for donations over HK\$100.



港樂學生票資助基金

此基金讓本港全日制學生以半價優惠購買港樂音樂會門票。在過去三年，港樂提供了逾五萬張學生優惠票。每港幣500元捐款將可惠及6名學生，請踴躍支持。

HK PHIL'S STUDENT TICKET FUND

Your generosity enables full-time local students to enjoy professional orchestra performances with half-price tickets. Every HK\$500 you donate to the STUDENT TICKET FUND will benefit six students. In the past three years, more than 50,000 student tickets were allotted. We looked forward to your support to cultivate more young music lovers this year.

請於劃線支票〔抬頭「香港管弦協會」〕背頁寫上聯絡資料。

寄回九龍尖沙咀香港文化中心行政大樓八樓香港管弦協會發展部收。稍後將有專人就捐款收據與閣下聯絡。

Cheques should be made payable to "The Hong Kong Philharmonic Society Ltd."

Please mail your cheque with your contact method at the back to **Development Department, The Hong Kong Philharmonic Society Ltd., Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon.** Development staff will contact you accordingly.

如欲以其他方式捐款，請聯絡港樂發展部 For other donation methods, please contact the HK Phil Development Department (Tel: 2721 2030 / E-mail: development@hkphil.org)

香港管弦樂團2016籌款音樂會
HK PHIL FUNDRAISING CONCERT 2016

獨樂樂 不如眾樂樂
CALL FOR SUPPORT!



香港管弦樂團2016籌款音樂會將於今年3月28日隆重舉行，
你可以用行動支持樂團，與我們同台演出，創造難忘回憶！

你的支持不但能令音樂會更趨成功，藉活動所籌得的善款，更可以讓我們繼續
推行教育和外展活動，及支持樂團的營運。如欲查詢，請聯絡港樂發展部，
電話：2721 2030 或電郵: development@hkphil.org

HK Phil Fundraising Concert 2016 will be held on 28th March 2016.
WE ARE RECRUITING PERFORMERS OF CLASSICAL MUSIC NOW!
Your support will benefit the success of the show, and the funds raised will help
us to further promote classical music to the youngsters through our education
and outreach programmes, and to continue supporting HK Phil's performers.

For enquiries or details on how to participate, please contact
the HK Phil Development Department at 2721 2030/ development@hkphil.org



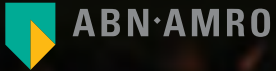
李何芷韻女士
MRS. Amanda Lee

籌備委員會主席
Chair of Organising Committee

大師席位贊助

THE MAESTRO PODIUM ENDOWMENT

由以下機構贊助
Endowed by



樂團席位贊助

CHAIR ENDOWMENT

成為樂團席位的贊助人，您可以與港樂及樂師建立一個更緊密的連繫，推動港樂的發展，提高樂團的質素，讓才華洋溢的音樂家踏上藝術頂峰。

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.

趙滢娜

Zhao Yingna

聯合首席第二小提琴
Co-Principal Second Violin

趙滢娜的樂師席位由以下機構贊助：

The Musician's Chair for Zhao Yingna is endowed by the following organisation:

邱啟楨紀念基金
C. C. Chiu Memorial Fund

如需查詢捐款或其他贊助計劃，歡迎致電2721 2030 或電郵至 development@hkphil.org 與我們聯絡。
Enquiries for donations or other sponsorship schemes, please call 2721 2030 or email development@hkphil.org



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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Hong Kong



菱電發展
RYODEN DEVELOPMENT



新興機構
SUN HING GROUP



多謝支持

THANK YOU FOR YOUR SUPPORT

香港管弦樂團在此向以下商業機構及熱心人士表達由衷謝意：

The Hong Kong Philharmonic Orchestra is grateful to the following corporations and individuals for their generous support:

樂團席位贊助 CHAIR ENDOWMENT

趙瀾娜(聯合首席第二小提琴)的樂師席位由以下機構贊助：

The Musician's Chair for Zhao Yingna (Co-Principal Second Violin) is endowed by the following organisation:

邱啟楨紀念基金 • C. C. Chiu Memorial Fund

常年經費基金 ANNUAL FUND

HK\$100,000 or above 或以上

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Mr Kung Ming Foo Jackson • 龔鳴夫先生

Mr & Mrs S H Wong Foundation Ltd • 黃少軒江文璣基金有限公司

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Scott Engle and Penelope Van Niel

Mr & Mrs Leung Lit On • 梁烈安伉儷

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Mr & Mrs James and Nisa Lin

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Mr Stephen Tan • 陳智文先生

Ms Tse Chiu Ming • 謝超明女士

The Wang Family Foundation • 汪徵祥慈善基金

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Dr & Mrs Robert John Collins

Dr & Mrs Carl Fung

Mr & Mrs Kenneth H C Fung • 馮慶鏘伉儷

Mr & Mrs Patrick Fung • 馮柏棟伉儷

Mr & Mrs Fung Shiu Lam • 馮兆林先生夫人

Dr Affandy Hariman • 李奮平醫生

Mr John Hellinikakis

Mr Edmond Huang and Ms Shirley Liu • 黃翔先生及劉莉女士

Mr & Mrs Ko Ying • 高蔭伉儷

Mr & Mrs Charles and Keiko Lam

Dr Lee Kin Hung • 李健鴻醫生

HK\$10,000 - HK\$24,999

Mr T S Lee

Dr Lilian Leong • 梁馮令儀醫生

Mr Jan Leung and Ms Emily Chow • 梁贊先生及周嘉平女士

Ms Li Shuen Pui Agnes

Candice and Dominic Liang

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Mr & Mrs Gilles Martin

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Barbara and Anthony Rogers

Mr & Mrs Paul Tsang • 曾健鵬先生夫人

Dr Tsao Yen Chow • 曹延洲醫生

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Mr Bryan Cheng

Prof Paul Cheung

Mrs Evelyn Choi

Consigliere Limited

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Mr & Mrs Michael and Angela Grimsdick

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Ms Teresa Hung • 熊芝華老師

Mr & Mrs Jack Leung

Mr Paul Leung • 梁錦輝先生

Ms D Nam

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Mr & Mrs Ivan Ting • 丁天立伉儷

Ms Tse Wai Shun Susan • 謝惠純女士

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Mr & Mrs Matthew Wong and Rachel Lloyd-Wong • 王威遠先生及王羅愛欣女士

Mr Patrick Wu

多謝支持

THANK YOU FOR YOUR SUPPORT

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HK\$100,000 or above 或以上

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Mr & Mrs David Fried

Hang Seng Bank • 恒生銀行

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Mr & Mrs E Chan • 陳建球伉儷

Ms Doreen Lee and Mr Lawrence Mak • 李玉芳女士及麥耀明先生

Shun Hing Education and Charity Fund Limited • 信興教育及慈善基金有限公司

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Mr & Mrs Kenneth H C Fung • 馮慶鏘伉儷

Mr & Mrs Patrick Fung • 馮柏棟伉儷

Mr & Mrs Fung Shiu Lam • 馮兆林先生夫人

Dr Affandy Hariman • 李奮平醫生

Ms Ho Oi Ling

Ms Teresa Hung • 熊芝華老師

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Mr T S Lee

Dr Lilian Leong • 梁馮令儀醫生

Mr Jan Leung and Ms Emily Chow • 梁贊先生及周嘉平女士

Dr Thomas Leung W T • 梁惠棠醫生

Candice and Dominic Liang

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Mr Wong Kin On Thomas • 黃建安先生

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Dr M T Geoffrey Yeh • 葉謀遵博士

HK\$5,000 - HK\$9,999

Anonymous (5) • 無名氏 (5)

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Mr Iain Bruce

Mrs Evelyn Choi

Mr Philip Lawrence Choy

Mr Chu Ming Leong

Prof David Clarke • 祈大衛教授

Mr Jean-Christophe Clement

Mr Gordon Gao • 高遠先生

Dr Ernest Lee • 李樹榮博士

Mr Paul Leung • 梁錦輝先生

Mr Richard Li • 李景行先生

Dr Ingrid Lok and Dr Tim Li

Lok Sze Pui

Mustard Seed Foundation • 芥籽園基金

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Mrs Gertrude Wong • 黃鄭國璋女士

Mr Alan Yue and Ms Vivian Poon

羅紫媚小姐 and Joe Joe



多謝支持

THANK YOU FOR YOUR SUPPORT

贊助基金 ENDOWMENT TRUST FUND

贊助基金於一九八三年由以下機構贊助得以成立。

香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust

置地有限公司
The Hongkong Land Group

怡和有限公司
Jardine, Matheson & Company Ltd

The Endowment Trust Fund was set up in 1983 with these initial sponsors.

滙豐銀行慈善基金
The Hongkong Bank Foundation

花旗銀行
Citibank, NA

香港董氏慈善基金會
The Tung Foundation

商藝匯萃 PAGANINI PROJECT

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈
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.

Donated by Mr Patrick Wang
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

樂器捐贈 INSTRUMENT DONATION

香港管弦協會婦女會 捐贈

- 所捐贈之罕有樂器
- 安域高·洛卡 (1902) 小提琴·由程立先生使用
 - 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

- 德國轉閩式小號兩支
- 德國華格納大號乙套
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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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5



2



3



1



4

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