

# 王健的海頓

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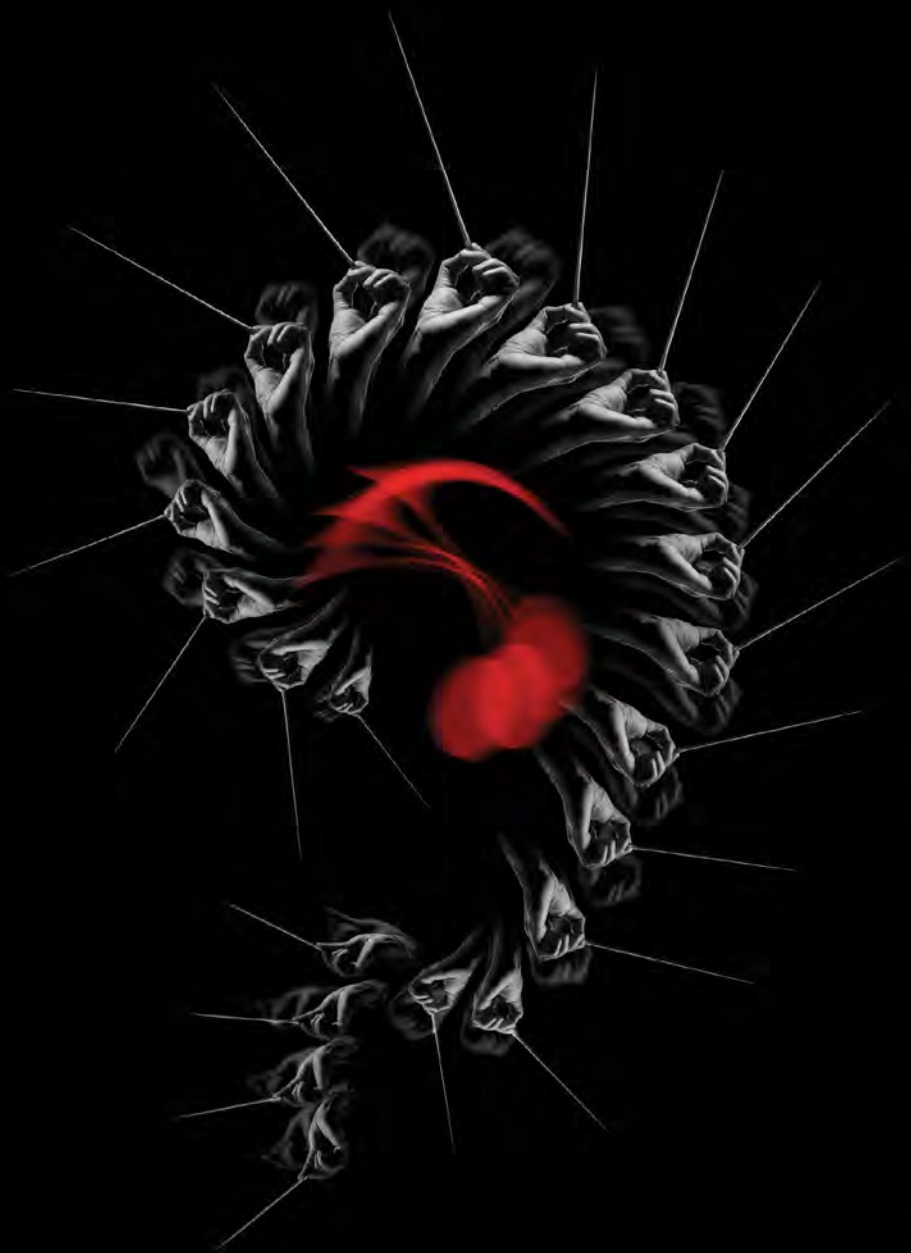
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# THUS SPAKE ZARATHUSTRA

吳守基 SBS 太平紳士  
Mr. Wilfred Ng, SBS, JP

**DU WEI**

~10'

杜薇：《七夜》〔港樂委約\*，世界首演〕

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*Seven Nights* (HK Phil commission\*, World Premiere)

**HAYDN**

~24'

海頓：C大調第一大提琴協奏曲，Hob.VIIb/1

P. 8

中板

慢板

甚快板

Cello Concerto no. 1 in C, Hob.VIIb/1

Moderato

Adagio

Allegro molto

中場休息 interval

**R. STRAUSS**

~32'

李察·史特勞斯：《查拉圖斯特拉如是說》，op. 30 P. 11

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**Du Wei, composer**

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# J A A P

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# 林凡

## 志登

〔梵志：清淨之志，登：達到〕



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Jaap van Zweden Music Director

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conductor 指揮

David Jones

drum kit 鼓

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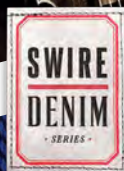
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# 杜薇 《七夜》 (港樂委約\*，世界首演)

## DU WEI (b. 1978)

### *Seven Nights* (HK Phil commission\*, World Premiere)

寫作《七夜》時，我在讀博爾赫斯。他那句「噩夢，夜的寓言」深得我心。我經常研究自己那些千奇百怪的「恐懼」，努力想挖掘出藏在噩夢背後的源頭。於是寫作，成了最理想的治癒。生命與世界，歸根結底都是一個人的戰爭。無論引子中牧神般的出場，抑或是中段「古怪的舞曲」，都是我難以言說的釋懷。

翩娜·包殊用纖細的手指伸向未知的絕望，伯格曼的長鏡頭裡溢滿無聲的淚水，以及那些關於男人與女人的曖昧與虛偽……都在《七夜》中不期而至。還好，音樂是最安全的秘密樹洞。

杜薇

While I was composing *Seven Nights*, I was reading a book by Jorge Luis Borges. His words “The nightmare may be the fable of the night” are particularly close to my heart. I often study closely my various bizarre “phobias”, and I try hard to uncover the hidden sources of these nightmares. Composition has thus become the best form of therapy—after all, both life and the world are one person’s battles. Whether it is the faun-like appearance in the Introduction or the Bizarre Dance in the middle, I find within the music a kind of emotional relief that cannot be explained with words.

Pina Bausch’s slender fingers that reach towards hopelessness of the future, Ingmar Bergman’s long take filled with silent tears, the ambiguity and hypocrisy of relationships between men and women...all these have turned up unexpectedly in *Seven Nights*. Luckily, music is the safest secret tree hole of all.

英譯 ENGLISH TRANSLATION: SHERYL SZE

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#### 編制

兩支長笛 (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、豎  
琴、敲擊樂器及弦樂組

#### INSTRUMENTATION

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

# 海頓 C大調第一大提琴協奏曲，Hob.VIIb/1

## FRANZ JOSEPH HAYDN (1732-1809)

### Cello Concerto no. 1 in C, Hob.VIIb/1

中板

慢板

甚快板

Moderato

Adagio

Allegro molto

海頓的C大調大提琴協奏曲1961年才在一座偏僻的古堡裡被發現。古堡位處當時的捷克斯洛伐克境內，原是貴族哥羅費勒—克拉哥夫斯基家族的祖屋。一般相信，樂曲乃海頓為大提琴家懷格（於1761至1769年在艾斯特赫茲親王府第樂團任職大提琴手）而寫。

匈牙利最富有、勢力最大的世家就是艾斯特赫茲家族。1734年，保羅·安東·艾斯特赫茲親王（1711-1762）繼承爵位，成為家族之首。他同時也以喜愛贊助藝術聞名，本身熱衷音樂，很希望在位於艾森斯塔特村的祖居舉行更多音樂活動。他的宮廷樂長威納1728年由親王的母親聘用，但這時威納年事已高，親王要求的改變又多又急，威納實在難以應付。海頓原本在莫展伯爵府第當音樂總監，但莫展伯爵面臨破產，再也無力負擔私人樂團，這時海頓已遭遣散，所以威納與海頓有機會認識對方，對兩人來說都是很幸運的。

其實後世樂迷也很興幸兩人能相遇。無疑，艾斯特赫茲親王府

Haydn's Cello Concerto in C was discovered in 1961 at a remote castle, the ancestral home of the noble Kolovrat-Krakovsky family, in what was then Czechoslovakia. It is believed to have been for Joseph Weigl, who played the cello in Prince Esterházy's orchestra from 1761 until 1769.

Prince Paul Anton Esterházy (1711-1762) had become head of one of the most wealthy and powerful of all Hungarian noble families in 1734. He was a noted patron of the arts and a passionate music lover, and was eager to expand musical activities at his ancestral home in the village of Eisenstadt. His kapellmeister, Gregor Joseph Werner, appointed in 1728 by the Prince's mother, was too old to accept change at the speed and of the magnitude the Prince demanded, so a chance meeting with Haydn, who had recently been released from his post as Music Director to Count Karl Joseph Franz von Morzin (who faced bankruptcy and could no longer afford to keep a private orchestra), was immensely fortuitous to both men.

It was also immensely fortuitous to posterity. There seems little doubt that the security and discipline of the Esterházy court enabled Haydn to devote himself to composition in a way which would have been impossible otherwise. Haydn entered the service of Prince Esterházy in 1761 as deputy to Werner and found a creditable orchestra of around 10 to



既安穩又有紀律，令海頓可以專注創作，這是其他僱主無法比擬的。1761年，海頓獲艾斯特赫茲親王聘請擔任威納的副手時，艾森斯塔特已經有個水平不俗的樂團，樂手約有十至十五人，個別樂手更特別優秀。幾星期內，海頓已說服親王增聘樂手，懷格就是其中之一；而海頓在當地寫作的第一批作品，就包括兩首大提琴協奏曲。

C大調協奏曲**第一樂章**以既壯麗又富宮廷氣派的管弦樂引子開始。大提琴隨後奏出華麗樂句及舞曲似的歡樂主題；附點節奏與切分音俯拾皆是，海頓還處處營造他特有的宮廷式氣氛，而且極盡富麗堂皇之能事。從海頓的作法可見，懷格顯然技巧高超；從抒情的**第二樂章**可見，懷格同樣能令大提琴奏出美不勝收的音色，即使在大提琴最高音區也不例外。**第三樂章**以海頓特有的調皮旋律掀開序幕，處處是出人意表、活力充沛的跳躍和突如其來的力度變化。獨奏者的弓在弦線上飛馳，而且經常走到大提琴的最高音區，靈巧敏捷，衝勁無限，更幾乎毫無間斷。樂曲既奔放又興高采烈，可是大家為之著迷以前，也值得想想海頓權威羅賓斯-蘭登的話：「其實，大家幾乎永遠失掉這首偉大崇高的作品一想到這一點，就足以發人深省。」

樂曲剖析中譯：鄭曉彤

15 players, boasting some singularly accomplished performers, was already established at Eisenstadt. Within weeks he had persuaded to Prince to appoint yet more players, including Joseph Weigl, and among the first works he composed at Eisenstadt were two cello concertos.

The C major concerto's **first movement** begins with a grand, courtly orchestral introduction before, with a flourish, the cello bursts in with a happy, dancing theme. The music is full of dotted rhythms, syncopations and the courtly atmosphere typical of Haydn at his most grandiose. From the writing here, it is plain that Weigl possessed a remarkable technique, while from the lyrical **second movement** it would seem he also possessed the ability to make the instrument sing with a truly beautiful tone even at its highest register. The **third movement** begins with one of Haydn's typically cheeky melodies complete with unexpected athletic leaps and sudden changes of dynamic. The soloist's bow has to fly over the strings at lightning speed, often moving up into the instrument's very highest register, in an almost unrelenting display of boundless energy and agility. But before getting too carried away with this ebullient and effervescent music, it is worth recalling the words of the great Haydn authority H C Robbins-Landon, "It is sobering to think that this great and noble work was almost lost to us forever."

BY DR MARC ROCHESTER

#### 編制

兩支雙簧管、兩支圓號及弦樂組

#### INSTRUMENTATION

Two oboes, two horns and strings

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# 李察 史特勞斯 《查拉圖斯特拉如是說》，op. 30

## RICHARD STRAUSS (1864-1949)

### *Thus Spake Zarathustra*, op. 30



查拉圖斯特拉約3000年前生於今日伊朗和亞塞拜疆一帶。他創立了瑣羅亞斯德教（又稱「祆教」），親撰該教派聖典《伽泰》（意為「神聖的歌」）宣揚一己信念。德國大作家尼采讀過《伽泰》後，1885年根據該教教義寫出哲學著作《查拉圖斯特拉如是說》。《查拉圖斯特拉如是說》發表後馬上大受歡迎，更啟發好幾位作曲家創作樂曲，其中最有名的莫過於李察·史特勞斯第六首交響詩《查拉圖斯特拉如是說》（1896年）。

李察·史特勞斯總是不厭其煩地指出樂曲不過是他的讀後感而已：「我沒想過寫哲學音樂，也沒想過用音樂描繪尼采這本名著。我只想向尼采的才華致敬。」樂曲1896年11月27日在法蘭克福首演，作曲家親自指揮。他給太太寫信道：「《查拉圖斯特拉》輝煌壯麗；幾段高潮澎湃激昂，寫得無懈可擊」，顯然很滿意這首作品。樂譜上的引語正是書中選段：「查拉圖斯特拉30歲時，離開了家鄉、離開了家鄉的湖泊，跑到山上隱居修行十年而不倦；有天他終於改變主意，在破曉時分起身走到陽光照耀的地方。」

Spitama Zarathustra was born some 3000 years ago in the region now covered by modern-day Iran and Azerbaijan. He founded a religion, Zoroastrianism, and propounded his beliefs through a set of scriptures called *Gathas* ("Divine Songs"). The great German writer, Friedrich Nietzsche read the *Gathas* and in 1885 produced his own philosophical work based on the concepts of Zoroastrianism, which he called *Also Sprach Zarathustra* ("According to Zarathustra"). Its popularity was immediate and immense, and inspired several musical works, the most famous coming from Richard Strauss who, in 1896 completed the sixth of his orchestral tone poems, *Thus Spake Zarathustra*.

Strauss was at pains to point out that his work was no more than a personal response to the impact reading the book had on him: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. The whole thing is intended as a homage to Nietzsche's genius." Strauss conducted the work's premiere himself in Frankfurt on 27<sup>th</sup> November, 1896 and was clearly proud of his achievement as he wrote to his wife: "*Zarathustra* is glorious. The climaxes are immense and faultlessly scored". The score is prefaced by a passage from the book, "When Zarathustra was 30 years old he left his homeland

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上圖：「世界之謎」是《查拉圖斯特拉如是說》的主題。  
Top: "World Riddle" is the main theme of *Thus Spake Zarathustra*.

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# 李察 史特勞斯 《查拉圖斯特拉如是說》，op. 30

## RICHARD STRAUSS (1864-1949)

### *Thus Spake Zarathustra, op. 30*



李察·史特勞斯  
Richard Strauss

這就是樂曲的起點—管風琴最低最沉的樂音，象徵萬物之源。音樂漸漸開展，小號奏出一個三音旋律—史特勞斯稱之為〈世界之謎主題〉。這一段結尾的C大調和弦十分震撼，再加上管風琴，效果壯麗無比，也是全段高潮所在—意味著查拉圖斯特拉步向陽光照耀之處，象徵人類崛起。現在，查拉圖斯特拉的使命就是破解「世界之謎」。

第一段是〈落在世界後方的人〉，大提琴和低音大提琴在沉吟，木管樂器和管風琴奏出旋律片段，然後法國號奏起古老的素歌旋律《我信唯一的天主》。小提琴和管風琴奏出的主題流露期盼之情，代表無知凡人渴望解答一道永恆的難題：「我們為何存在？」。在下一段〈熱切的渴求〉，查拉圖斯特拉先從宗教入手—管風琴奏出另一首素歌〔《頌歌》〕，法國號馬上以《我信唯一天主》應答。但

and the lake of his homeland and went up into the mountains. Then he enjoyed his intelligence and his solitude and for 10 years did not grow weary of them. But at last his heart changed, and one morning he got up with the dawn and stepped into the presence of the sun."

And that is where the music begins, deep down on the lowest note of the organ. This music represents the origins of all things and, as it builds up, a three-note melody is proclaimed by the trumpets; which Strauss himself described as the "World Riddle Theme". The stunning climax at the end of this opening episode, a dazzling chord of C major crowned by the organ, represents the emergence of man in the shape of Zarathustra stepping out into the presence of the sun. It is now Zarathustra's mission to solve the world riddle.

First comes a passage headed "Of Those at the Back of the World". Dark rumblings from cellos and basses, small glimpses of melodies from woodwinds and organ, and then the horns intone the ancient plainchant melody *Credo in Unum Deum* (I believe in One God). A yearning theme from strings and organ indicates the desire of ignorant man to find an answer to the eternal question; Why do we exist? An answer to that question is sought in religion, characterised in the next section, "Of the Great Longing" by another plainchant melody (*Magnificat*) intoned by the organ and answered immediately by the horns with the *Credo in Unum Deum*. But Zarathustra is disgusted with what he sees as slavish adherence to ancient superstitions and, in a fit of musical rage we pass on to the next section "Of Joys and Passions". The section is dominated by stormy passions, undermining whatever joy Zarathustra is to find in human existence, so we come to "The Dirge". Here Zarathustra seems on the brink of despair but then he



他認為那等同盲從附和古老迷信，深惡痛絕之餘更勃然大怒，音樂也進入下一段〈歡愉與激情〉。這段以澎湃激情為主—查拉圖斯特拉在塵世找到的歡愉，一概被激情所蠶食，由此引入下一段〈輓歌〉；絕望之際，他轉投〈科學〉。科學能否破解「世界之謎」？作曲家以最講求精密計算的音樂體裁—賦格曲—來刻劃科學發展。大提琴和低音大提琴先奏出「世界之謎」主題；主題在樂器間環迴往復，走遍整個樂團；小提琴響起陣陣歡樂高亢的樂音，彷彿科學真的掌握了答案。只是謎題這時又再重現，破解之法仍不可得。

下一段是〈恢復〉。長號、大提琴和低音大提琴奏起「世界之謎」主題，木管慌張地東奔西跑。小提琴接過主題，再交給小號（大家大概記得率先奏出「世界之謎」主題的正是小號），彷彿答案已經到手。音樂來到氣勢磅礴的高潮，開端宏偉的C大調再次出現；接著的長篇樂段先後表達不解、敬畏和歡樂三種情緒；〈舞之歌〉響起，借圓舞曲講述查拉圖斯特拉慶祝自己悟出真理。抒情的「夜之歌」突然出現，圓舞曲因而中斷；然後低沉的鐘聲響起，標誌著午夜來臨，引入〈後來者之歌〉。神秘的氣氛籠罩著樂曲末段，寓意人類的靈魂邁向天國。這時大家才發現，「世界之謎」其實仍未破解。

樂曲剖析中譯：鄭曉彤

turns to “Science”. Does science give the answer to the riddle? The development of science is represented by the most mathematically precise of all musical structures, a Fugue – starting with the “World Riddle” theme deep down in the cellos and basses, it is passed across the entire range of the orchestra – and it certainly seems, when the violins break into their high bouts of jollity, that science does indeed hold the answer. But the riddle returns unsolved.

In the next section, “The Convalescent”, trombones, cellos and basses proclaim the “World Riddle” theme as the woodwinds scurry about in panic. Violins take over the theme and when it passes to the trumpets (who, you will remember, first asked the question), it seems an answer is at hand. A huge climax is reached; a restatement of the big C major chord heard at the start. An extended period of first puzzlement, then awe, then joy follows before the music breaks out into a joyous “Dance Song” as Zarathustra celebrates his revelation in the guise of a waltz. This is interrupted by a lyrical night song before the strike of midnight from a low bell heralds “The Song of those who came Later” and the work ends shrouded in mystery as the spirit of man drifts up to Heaven leaving, we realise ultimately, the “World Riddle” remains unsolved.

BY DR MARC ROCHESTER

#### 編制

四支長笛（其二兼短笛）、三支雙簧管、英國管、兩支單簧管、低音單簧管、降E單簧管、三支巴松管、低音巴松管、六支圓號、四支小號、三支長號、兩支大號、定音鼓、兩部豎琴、管風琴、敲擊樂器及弦樂組

#### INSTRUMENTATION

Four flutes (two doubling piccolos), three oboes, cor anglais, two clarinets, bass clarinet, E flat clarinet, three bassoons, contra bassoon, six horns, four trumpets, three trombones, two tubas, timpani, two harps, organ, 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全球各地演出。2015/16樂季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，在倫敦皇家阿爾伯特堂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, and 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. He also became the Principal Guest Conductor of the Hong Kong Philharmonic Orchestra in the 2015/16 season. 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 Music in Summer Air (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 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".





## 王健 JIAN WANG

大提琴 Cello

王健四歲開始隨父親學習大提琴。他在上海音樂學院就讀時，曾於著名紀錄片《樂韻繽紛》中亮相，在史頓的鼓勵和支持下得以赴美學習。1985年，他入讀耶魯大學音樂學院一個特別課程，師隨知名大提琴家柏利索。

於2015/16樂季，王健將與柏林音樂廳、科隆西德電台交響樂團、哈雷樂團及瑞典室內樂團合作，演奏協奏曲。上個樂季，他首度與慕尼黑愛樂和洛杉磯愛樂演出，並於阿姆斯特丹皇家音樂廳獻藝，以及再度與伯明翰市交響樂團、首爾愛樂及大阪愛樂合作。

他在中國的多個重要演出包括：為國家主席獻藝，以及為中國愛樂、上海交響樂團及澳門交響樂團作樂季揭幕演出，並擔任2015/16北京國家大劇院的駐院藝術家，為大劇院演出全套巴赫大提琴組曲。

王健的錄音繁多，最新出版的大碟為艾爾加大提琴協奏曲，是與悉尼交響樂團及阿殊堅納西合作的現場錄音 (Decca/ABC Classics)。他為德意志唱片公司灌錄的多張大碟包括：與柏林愛樂、阿巴度及沙咸錄音的布拉姆斯雙協奏曲，以及巴赫大提琴組曲專輯。他所用的大提琴由已故的林壽榮先生家人慷慨借出。

Jian Wang began to study the cello at the age of four with his father. While a student at the Shanghai Conservatoire, he was featured in the documentary film *From Mao to Mozart: Isaac Stern in China*. Issac Stern's encouragement and support paved the way for him to go to the United States, and in 1985, he entered the Yale School of Music under a special programme where he studied with the renowned cellist Aldo Parisot.

During the 2015/16 season, Jian will perform concertos with the Berlin Konzerthaus, WDR Cologne, Hallé and Swedish Chamber orchestras. Last season he made his debut with the Munich Philharmonic and Los Angeles Philharmonic orchestras, he also performed at the Concertgebouw in Amsterdam and returned to the City of Birmingham Symphony, Seoul and Osaka Philharmonic orchestras.

Among his many high profile concerts in China, he has played for the President and has opened the season for the China Philharmonic, Shanghai Symphony and Macau Symphony orchestras. He has also played with the China National Orchestra, Hangzhou Symphony Orchestra and performed the complete Bach Cello Suites at the National Centre for Performing Arts in Beijing, where he is Artist-in-Residence for the 2015/16 season.

The most recent release in his extensive discography is the Elgar Concerto, recorded live with the Sydney Symphony and Ashkenazy (Decca/ABC Classics). On the DGG label, recordings include the Brahms Double Concerto with the Berliner Philharmoniker, Abbado and Gil Shaham, and the Bach Cello Suites. His instrument is graciously loaned to him by the family of the late Mr. Sau-Wing Lam.



## 杜薇 DU WEI

作曲 Composer

作曲家杜薇那些極富創造力的作品，大多是由詩歌和文學中汲取養分。她喜歡並擅長把詩中的意象、色彩，甚至節奏韻律透過歌唱性的旋律線條、細密多變的音響織體呈現出來，從而令其音樂充滿了戲劇性與畫面感。

2011年她的作品《梟晴絲·驚夢》獲得中國國家大劇院首屆「青年作曲家計劃」一等獎、民族室內樂《染》榮獲2003年「TMSK劉天華獎中國民族室內樂作品比賽」三等獎、民族管弦樂隊作品《天眼》榮獲2014年中國民族管弦樂學會「新繹杯」青年作曲家民族管弦樂作品評獎銀獎。

她的作品已在世界各地演出，合作過的樂團包括指揮大師夏爾·迪圖瓦執棒的美國費城交響樂團、克利斯蒂安·雅爾維執棒的德國萊比錫廣播交響樂團、法國國家廣播交響樂團、丹麥皇家芭蕾舞團管弦樂隊、中國國家大劇院管弦樂團、荷蘭新音樂室內樂團、韓國TIMF室內樂團等。

此外，她還創作了大量影視音樂，其中包括《狼災記》（導演田壯壯）、新版《紅樓夢》（導演李少紅）、《唐山大地震》片尾歌「心經」（王菲主唱）等。

1996年杜薇考入中央音樂學院作曲系，先後跟隨知名作曲家施萬春、范乃信和郭文景學習作曲；2005年獲得作曲碩士學位，導師郭文景。

Poetry and literature together serve as the main inspiration for Du Wei's creative output. She has always been fascinated with imagery, hue and rhythm in poetry and has the ability to transform these elements into her musical language.

In 2011, her work *Niao Qing Si-The Interrupted Dream* was crowned the top honour at the Young Composer Programme organised by National Centre of Performing Arts in Beijing. Her piece *Tinge* was awarded in the TMSK Chinese Chamber Music Composition Competition in 2003. *Requiem* for Chinese orchestra received the silver award in the Young Composer of Chinese Orchestra competition presented by the China National Orchestra Society in 2014.

Her works have been performed all over the world, including performances by The Philadelphia Orchestra with Charles Dutoit, MDR Leipzig Radio Orchestra with Kristjan Järvi, L'Orchestre Philharmonique de Radio France, Orchestra of Royal Danish Ballet, National Centre for the Performing Arts Orchestra, Nieuw Ensemble (Netherlands) and TIMF Ensemble (Korea).

In addition, she has also composed for screen and TV productions such as *The Warrior And The Wolf*, a film directed by Tian Zhuangzhuang; *A Dream in Red Mansions* (2010), the TV drama series directed by Li Shaohong; and *Heart Sutra* (sung by Faye Wong).

Du Wei was admitted to the Central Conservatory of Music in Beijing to study composition in 1996, and she obtained her Master's Degree in Composition in 2005. Her principal teachers include renowned composers Guo Wenjing, Shi Wanchuan and Dr. Fan Nanxing.

# 萬瑞庭音樂基金 BERNARD VAN ZUIDEN MUSIC FUND

接受二〇一六/二〇一七年度獎學金申請  
Scholarships For Music Studies  
2016/2017

## 背景 BACKGROUND

萬瑞庭音樂基金於一九八三年成立。萬瑞庭先生是一位長居香港之已故荷蘭富商，萬氏於去世前，慷慨捐出港幣一百萬元正，作為鼓勵本港青年音樂家到海外深造，並將來學成後回饋香港音樂界。此基金之信託委員為匯豐信託（香港）有限公司及香港管弦協會有限公司。

The Bernard van Zuiden Music Fund was established in 1983. A generous bequest of HK\$1,000,000.00 was donated by Mr van Zuiden a late Hong Kong resident and businessman who was very active in the Dutch Community. He wished that young musicians of Hong Kong could receive further training abroad through sufficient financial aid and eventually would contribute their talent to the music field of Hong Kong. The Trustees of the Fund are the HSBC Trustee (Hong Kong) Limited and the Hong Kong Philharmonic Society Limited.

## 成立基金之目的 AIM OF THE FUND

此基金成立之目的，旨在提供獎學金給一些基金委員會認為有需要而又表現卓越之香港青年音樂家繼續深造音樂演藝課程。委員會希望獲贈獎學金之學生能於學成後返回香港，將其所學貢獻予本港音樂界。

The aim of the Fund is to provide scholarships and prizes to young Hong Kong musicians who, in the opinion of the Trustees, will benefit from further musical studies. He/she is expected to return to Hong Kong and serve in the music field after his/her studies abroad.

## 截止申請日期 Application Deadline

**4th May 2016**

申請資格及辦法，請瀏覽

For application criteria and procedure, please visit

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## 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA



「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 more than 150 concerts over 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 for an initial three-year term in the 2015/16 season as Principal Guest Conductor .

Under Maestro van Zweden, the HK Phil is undertaking a variety of initiatives including a four-year project to perform and record the complete *Ring of the Nibelung* (Richard Wagner). The Orchestra is in the second of this four-year journey, performing one opera annually 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.

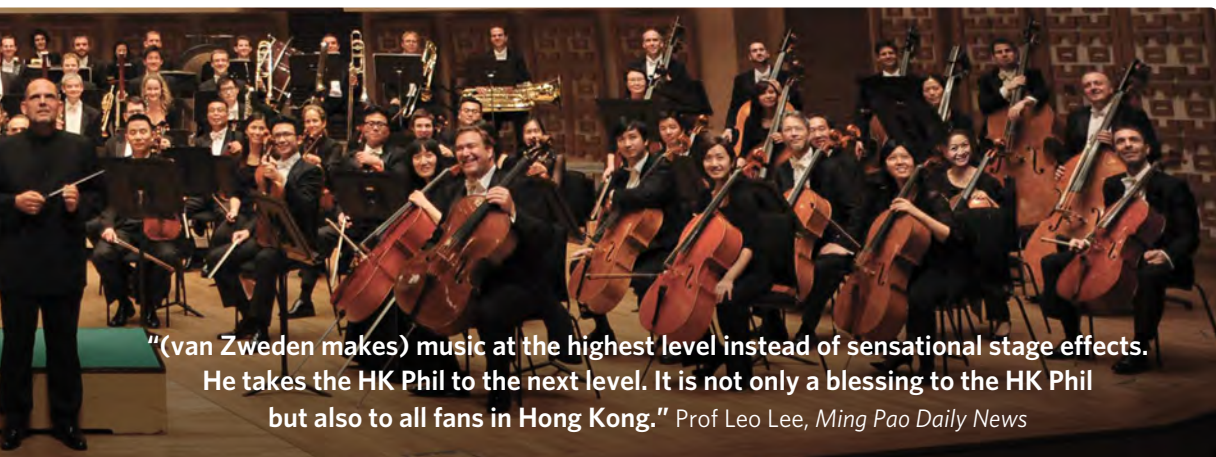
Also under van Zweden, the orchestra undertook a highly successful five-country, seven-city tour of Europe in the 2014/15 season, with concerts in London, Vienna, Zurich, Eindhoven, Birmingham, Berlin and Amsterdam. Performances were met with enthusiasm and universally positive reviews. The concert in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

「許多歐洲樂團都希望他們能奏出這個水平」

“Many European orchestras wish they could play like this”

Thiemo Wind, *De Telegraaf*



**“(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。

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

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.

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>
 <p>桂麗 Gui Li</p>	 <p>許致雨 Anders Hui</p>	 <p>李智勝 Li Zhisheng</p>	 <p>龍希 Long Xi</p>	 <p>毛華 Mao Hua</p>	 <p>梅麗芷 Rachael Mellado</p>
 <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>何珈樛 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>			





## 中提琴 VIOLAS



● 凌顯祐  
Andrew Ling



■ 李博  
Li Bo



▲ 熊谷佳織  
Kaori Wilson



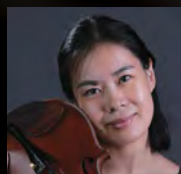
崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damara Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張姝影  
Zhang Shu-ying

## 大提琴 CELLOS



● 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



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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



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George Lomdaridze



◆ 姜馨來  
Jiang Xinlai



張沛姬  
Chang Pei-heng



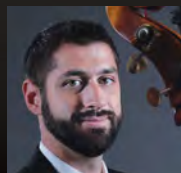
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 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

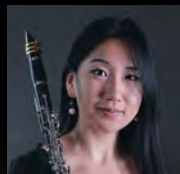
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● 史安祖  
Andrew Simon



◆ 史家翰  
John Schertle



劉蔚  
Lau Wai

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艾爾高  
Lorenzo Iosco

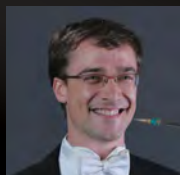
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Benjamin Moermond



◆ 李浩山  
Vance Lee



崔祖斯  
Adam Treverton Jones

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李妲妮  
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Joshua MacCluer



◆ 莫思卓  
Christopher Moysse



華達德  
Douglas Waterston



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Robert Smith



長號  
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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



● 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

鍵盤  
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Shirley Ip

特約樂手

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Viola: Yuan Yi-ching<sup>^</sup>

大提琴：黃家立  
Cello: Wong Ka-lap

長笛：柯布魯<sup>^</sup>  
Flute: Ander Erburu<sup>^</sup>

雙簧管：侯雅歷<sup>^</sup>  
Oboe: Alasdair Hill<sup>^</sup>

巴松管：薩爾斯<sup>#</sup>  
Bassoon: Christopher Sales<sup>#</sup>

圓號：丹姆勒<sup>^^</sup>、艾蒂安·戈尼  
Horn: Frank Demmler<sup>^^</sup>, Etienne Godey

長號：湯臣<sup>^</sup>  
Trombone: Kevin Thompson<sup>^</sup>

大號：關朗  
Tuba: Kwan Long

敲擊樂器：周展彤<sup>\*</sup>  
Percussion: Chau Chin-tung<sup>\*</sup>

豎琴：史基道、施盈琳  
Harp: Christopher Sidenius, Barbara Sze

管風琴：唐展煌  
Organ: Gary Tong

<sup>^</sup> 試行性質  
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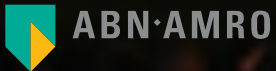
<sup>^^</sup> 承蒙柏林國家樂團允許參與演出  
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By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic Orchestra family.

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Richard Bamping

大提琴首席  
Principal Cello

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Donated by Mr Patrick Wang  
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- 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
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  - Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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