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梵志登的布魯赫納 4
JAAP'S BRUCKNER 4



MOZART

~32'

莫扎特：降E大調第廿二鋼琴協奏曲，K. 482

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快板
行板
快板

Piano Concerto no. 22 in E flat, K. 482

Allegro
Andante
Allegro

中場休息 interval

BRUCKNER

~70'

布魯赫納：降E大調第四交響曲「浪漫」

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活躍地，不要太快
近乎於小快板的行板
諧謔曲與三重奏
終曲：活躍地，但不要太快

Symphony no. 4 in E flat, *Romantic*

Bewegt, nicht zu schnell
Andante quasi allegretto
Scherzo and Trio
Finale (bewegt, doch nicht zu schnell)

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梵志登，指揮

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Jaap van Zweden, conductor

洛蒂，鋼琴

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Louis Lortie, piano



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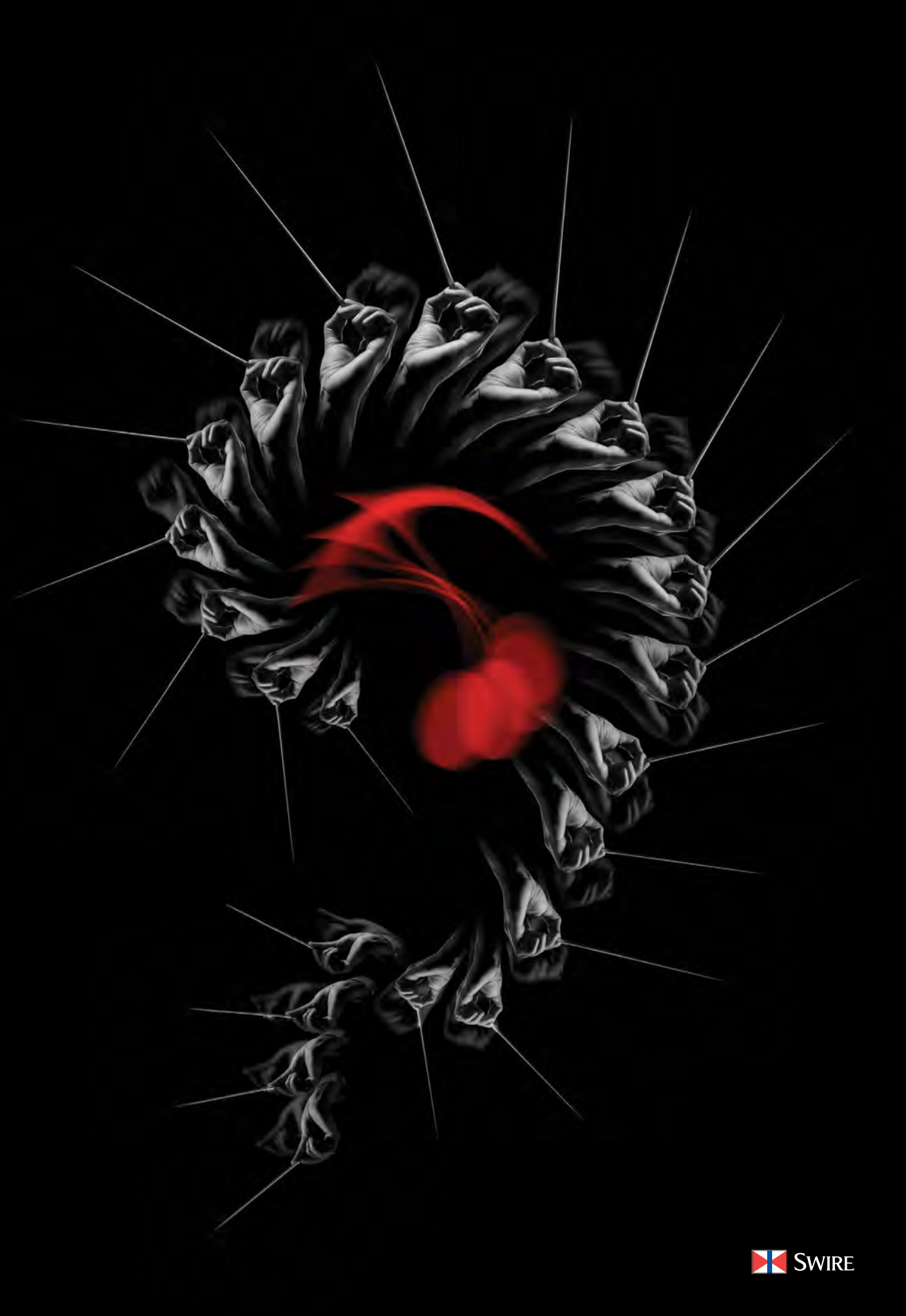


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林凡

志登

〔梵志：清淨之志，登：達到〕



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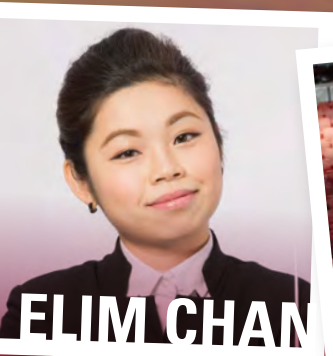
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結他天后楊雪霏將演奏盧狄高熱情如火的西班牙旋律；同場英國指揮謝利將帶來兩首經典的歌舒詠作品，以慵懶的爵士旋律敘述著巴黎和美國南部關於戀愛、心碎與希望的故事。

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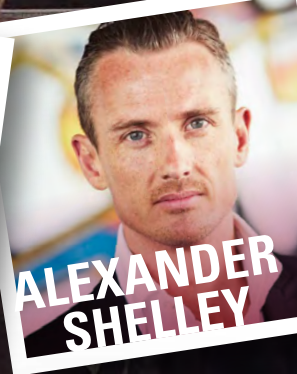
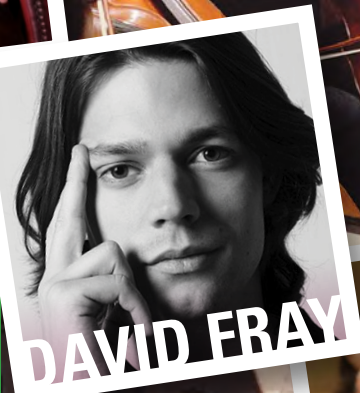
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莫扎特 降E大調第廿二鋼琴協奏曲，K. 482

WOLFGANG AMADEUS MOZART (1756-1791)

Piano Concerto no. 22 in E flat, K. 482

快板	Allegro
行板	Andante
快板	Allegro

1781年12月24日，約瑟夫皇帝為莫扎特及意大利裔英國鋼琴演奏家金文泰舉辦了一場鋼琴比賽。當時，金文泰訪問維也納，作為他歐洲巡演的一部分。或許是被金文泰的勇氣吸引，皇帝想讓參與聖誕宮廷宴會的賓客知道，維也納擁有最出色的鋼琴家。然而，莫扎特並未全然佔據上風，皇帝最後宣佈比賽以平局收場。莫扎特在那場比賽中未能給人留下深刻印象，他寫信向父親抱怨鋼琴的質量，還說「金文泰是個騙子，像所有意大利人那樣，在樂譜上標示『急板』，卻以快板速度演奏。」

那是莫扎特以鋼琴家身份，首次在維也納亮相。兩個月後，他又在那座城市演奏自己創作的鋼琴協奏曲。曲目包括1773年寫於薩爾斯堡的第五鋼琴協奏曲（也是他第一首原創鍵盤協奏曲），以及由其他作曲家改變成鍵盤作品的、更早期的曲目。然而，這首鋼琴協奏曲原本為管風琴而作，莫扎特於是將原曲結尾替換為一個全新的迴旋曲樂章，以適應新式鋼琴的音域。是次改編獲得空前成功，

On 24th December 1781 Emperor Joseph staged a piano playing competition between Mozart and the Italian born English piano virtuoso, Muzio Clementi who was visiting Vienna as part of an extended European tour. Possibly attracted by the extravagant claims of Clementi's prowess, the Emperor wanted to show to his guests, assembled at court for Christmas celebrations, that Vienna boasted its own exceptional pianist. In the event, the contest did not go entirely Mozart's way, and the Emperor declared it a tie. For his part, Mozart was unimpressed, complaining about the quality of the piano and writing to his father that "Clementi is a charlatan, like all Italians. He marks a piece presto but plays only allegro".

This had been one of Mozart's first appearances in Vienna as a pianist, and two months later, he made his first appearance in the city playing one of his own Concertos. On that occasion he chose what was, in effect, his first original keyboard concerto—the Concerto no. 5 composed in Salzburg in 1773, the earlier ones having been reworkings of keyboard works by other composers—but, as that Concerto had been designed for the organ, he replaced the original finale with a new Rondo movement which took into account the range and scope of the new piano. It was a huge hit, and for many years this single movement became the most popular of all Mozart's piano works.



以至於這個樂章一直以來都是莫扎特鋼琴作品中最受歡迎的旋律。

第五協奏曲的成功，鼓勵莫扎特繼續為維也納聽眾寫作更多原創鋼琴協奏曲。在1784年2月及1786年12月其間，他創作出超過12首鋼琴協奏曲，包括於1785年12月16日首演的降E大調第廿二協奏曲。此協奏曲於首演當日才正式完成，並於迪特斯多夫清唱劇《艾斯特》演出的中場休息期間首演。一周之後，莫扎特於一個純管弦樂音樂會中再奏此曲。當時，觀眾掌聲異常熱烈，以至於第二樂章結束後，莫扎特不得不重複演奏這一樂章。

第一樂章以堂皇的鼓聲與小號展開，並迅速轉向一個更迷人的、由長笛、單簧管、巴松管和圓號奏出的主題句。當鋼琴聲部進入的時候，旋律愈發顯得愜意歡快。**第二樂章**開篇處，弱化的弦樂奏出近乎葬禮進行曲的旋律，此後，這段旋律經過一系列變奏，在不同情緒間遊走，悲傷的意味深埋其中。**第三樂章**又是歡鬧喧騰的模樣，充滿精靈鬼馬的觸鍵。主題句歡鬧意味濃郁，似在呈現狩獵場景。

The success of that Concerto inspired Mozart to go on and compose original piano concertos for the Viennese audience, and between February 1784 and December 1786, he produced no less than 12 including the E flat Concerto no. 22 which he first performed on 16th December 1785—the very day on which he had completed the work—during the interval of a performance of the oratorio *Esther* by Carl Ditters von Dittersdorf. A week later Mozart played it in a purely orchestral concert, on which occasion the audience applauded so vigorously after the second movement that he was obliged to repeat it.

A truly regal fanfare, complete with trumpets and drums, opens the **first movement** quickly followed by a rather more winsome theme announced in turn by flute, clarinets, bassoons and horns. When the piano eventually enters, however, the mood is more easy-going and openly cheerful. The **second movement** opens with muted strings playing an almost funereal march which is then subjected to a series of variations, passing through a range of emotions but with an underlying hint of tragedy. The **third movement** is an openly cheerful romp, with plenty of mischievous touches and a rollicking main theme with more than a hint of the hunting field.

編制

獨奏鋼琴、長笛、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

INSTRUMENTATION

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'Technically remarkable – the perfectly weighted evenness of much of his playing was a marvel.' *The Guardian*

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舒曼	蝴蝶，作品二
布拉姆斯	三首間奏曲，作品一一七
舒伯特	A大調第二十鋼琴奏鳴曲，D九五九
Schumann	Papillons, Op. 2
Brahms	Three Intermezzos, Op. 117
Schubert	Piano Sonata No. 20 in A, D. 959

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Cultural Presentations Section 文化節目組



布魯赫納 降E大調第四交響曲「浪漫」

ANTON BRUCKNER (1824-1896)

Symphony no. 4 in E flat, *Romantic*

活躍地，不要太快
近乎於小快板的行板
諧謔曲與三重奏
終曲：活躍地，
但不要太快

Bewegt, nicht zu schnell
Andante quasi allegretto
Scherzo and Trio
Finale (bewegt, doch nicht zu schnell)

彼得·布朗在其研究交響曲的宏大著作中，提及「布魯赫納或許是十九世紀被誤解最深的作曲家」。他顯然是受到最多嘲弄的作曲家，不單被樂評人，甚至被那些心懷善意的支持者所誤解。對此，布魯赫納本人都覺得十分困惑。因此，當他寫下11首有編號的交響曲（其中的九首按數字序列編號，另外兩首，一首編號為0，另一首編為00）後，有不同的版本衍生出來，再修改出不同的版本。一位出色的布魯赫納研究學者從這些不斷被修改的交響曲版本中，找到18首不同的作品。

第四交響曲即是典型一例，圍繞這首作品有眾多不同版本。在進一步討論之前，對此感興趣的觀眾應該知道，今晚我們聽到的這首第四交響曲，前三樂章來自1878年版本，最後一個樂章來自1880年的版本。儘管布魯赫納在創作該曲的六年裡，準備了超過四個不盡相同的版本，但由羅伯特·漢斯從布魯赫納原始手稿的基礎上再彙集而成的這個版本，更被認同為該交響曲最可靠的版本。

“Bruckner”, writes Peter Brown in his mammoth survey of symphonies, “is perhaps the most misunderstood composer of the 19th century”. He was certainly one of the most ridiculed, not least by the critics, and undoubtedly the most badly served by his supporters who managed, albeit with the best of intentions, to create such confusion over what he intended to write that even Bruckner became muddled. The consequence is that, while he wrote 11 numbered symphonies (nine in numerical sequence and two others, one numbered “0” and the other “00”), there are so many different versions that one leading Bruckner scholar identifies 18 distinct symphonies within these various revised versions.

The Fourth Symphony is typical in that it exists in various alternative versions and, before going on any further, those with a passion for such things should know that tonight we hear the first three movements presented in the version which first appeared in 1878 with the fourth from a version which appeared in 1880. Compiled from Bruckner’s original manuscripts by Robert Haas, this is generally regarded as the most reliable version of the symphony; although it should be said that Bruckner himself prepared no less than four different versions of the Symphony over a period of some six years.

布魯赫納 降E大調第四交響曲「浪漫」

ANTON BRUCKNER (1824-1896)

Symphony no. 4 in E flat, *Romantic*

1874年，布魯赫納開始寫作第四交響曲，1878年再度動筆，1880年重寫該曲最末樂章。該曲1881年2月20日在維也納首演時，布魯赫納的其中一位學生對原譜作出若干改動，並獲得指揮漢斯·李希特接受，這些改動似乎得到作曲家本人的同意。首演獲得空前成功，確切來說，是布魯赫納在交響曲寫作生涯中的首次成功。不論觀眾或樂團，都對這首曲目頗感興趣。在構思曲目的最初階段，布魯赫納為其取了一個副標題，名為「浪漫」。這個副標題並非用來描述曲目樣式，其意涵是從一個古老的中世紀故事中得來。布魯赫納曾在致友人的信中，特別提到此事。

布魯赫納將**第一樂章**描述成一座「中世紀小鎮」。開篇處的圓號，像是清晨的起床號。澎湃激昂的銅管合奏，如同「騎士在馬上昂首闊步前行」。忽然，林中聲響及鳥鳴出現，且在本樂章餘下部分中，「此浪漫情景不斷展開」。此樂章遵循傳統奏鳴曲樣式，開篇處圓號的再度出現（像是某種摘要重述），被漂浮其上的長笛聲響，賦予田園般愉悅的意味。樂章結尾處，熾烈的圓號以勝利之姿重複開篇旋律，宛若正午陽光。

大提琴奏出的莊嚴主題句，為**第二樂章**揭開序幕。葬禮進行曲式的嚴肅感，被作曲家用來描摹「得不到回應的愛」。中提琴奏出的第二主題句，在弦樂

Bruckner first wrote the Fourth Symphony in 1874, returned to it in 1878 and rewrote the final movement in 1880. However, for the work's premiere, in Vienna on 20th February 1881, the conductor Hans Richter accepted various modifications made by one of Bruckner's pupils but with, it would seem, the composer's approval. It was a great success—indeed the first real success of Bruckner's career as a symphonist—both the audience and the orchestra relishing its emotional appeal. From early in the Symphony's gestation Bruckner referred to it as “The Romantic”, a subtitle which derives not from the use of the word to describe a descriptive style of music, but from the old meaning of the word indicating a medieval story; something which Bruckner specifically alluded to in a letter to a friend.

He suggested that the **first movement** depicted a “medieval town”, the opening horn call acting as the “veille” to the description of “dawn” which follows. It culminates in a stirring brass fanfare where “knights burst into the open astride proud steeds”. They are quickly enthralled by “woodland sounds and birdsong” and for the remainder of the movement this “Romantic scene continues to unfold”. In traditional sonata form the reappearance of the opening horn call (marking the start of the recapitulation) is given a delightfully pastoral character by the addition of a flute descant. It ends with the horns triumphantly blazing out their opening call in the full light of the noonday sun.

The **second movement** opens with a stately cello theme above the solemn tread of a funereal march which Bruckner said was a declaration of “unrequited love”. He described a second theme given out by the violas against a delicate string *pizzicato* (which might be said to signify teardrops) as a “Serenade”. It builds



撥奏〔有人說撥奏樂音象徵淚滴〕映襯下，以夜曲的樣式呈現。其後，旋律推進至一個積極的高潮，但連續擊打的鼓聲又將此樂章帶回開篇處葬禮式的氛圍中。

第三樂章將我們帶入鄉村情境中，作曲家將其描述為「狩獵場景」。生機勃勃的開篇明顯呈現出追逐的刺激場面。圓號自始至終處在主導位置上，將狩獵場面描摹得愈發清晰。中段的三重奏以安寧愉悅的民歌曲式展開，用布魯赫納自己的話說，是「用餐時分狩獵者在手風琴伴奏下的舞蹈」。

1878版本的最末樂章，有一副標題取名「人民慶典」。但是從1880年至今，我們聽到的第四樂章中，布魯赫納都並未解釋這一標題的特質，顯然是忘記了當初曾將這一標題添加至曲目中。有人認為，這一樂章象徵「最後審判」。然而，不論其音樂之外的意義為何，這一樂章與龐大的第一樂章極為相似。數個宏大的漸強樂句，將旋律帶入各聲部合奏的爆裂般聲響中。轟鳴的定音鼓之上，高而明亮的圓號重複奏出第一樂章的起床號旋律。數幅描摹自然的溫和圖景緊隨其後，間以若干較為莊重的段落，直到迎來結尾處燦爛奪目的高潮。

樂曲剖析中譯：李夢

to a somewhat optimistic climax, but a beating drum leads the movement back to its funereal.

We are in the countryside with the **third movement**. Bruckner said it depicted a “Hunting Scene”. Certainly the exuberant opening has all the thrill of the chase, while the dominance given to the horns throughout is clearly indicative of the hunt. The central Trio section takes the form of a quiet, leisurely, swaying folk-song which, again to quote Bruckner, is “a dance played by a hunter on a hurdy-gurdy during mealtime”.

The 1878 Finale was sub-titled “People’s Festival”, but for the **fourth movement** we hear today (dating from 1880) Bruckner offered no such descriptive character; indeed, he appeared to have forgotten all about the earlier programme when he added it to the Symphony. Some have suggested it signifies the “Last Judgement” but, whatever its extra-musical significance, it is every bit as long as the gargantuan first movement, some indication of its scale given by the extended opening which builds up through several vast *crescendos* to a huge explosion of orchestral sound with, above rolling timpani, the horns blaring out a version of their very opening call from the first movement. Gentler images of nature follow, interspersed with more monumental passages, and in the end the music blazes out in a dazzling climax.

ALL PROGRAMME NOTES BY DR MARC ROCHESTER

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梵志登 JAAP VAN ZWEDEN

指揮 Conductor

梵志登在過去十年迅速崛起，成為現今古典樂壇最炙手可熱的指揮之一。在2018/19樂季開始，他將成為紐約愛樂的音樂總監。他自2008年開始擔任達拉斯交響樂團的音樂總監，於2012年同時兼任香港管弦樂團的音樂總監至今，同年梵志登榮獲《音樂美國》選為年度指揮。

梵志登經常為世界各頂尖樂團擔任客席指揮，其中包括芝加哥交響樂團、克里夫蘭管弦樂團、慕尼黑愛樂、巴黎樂團、鹿特丹愛樂和荷蘭皇家音樂廳管弦樂團。近幾個樂季中，他分別與柏林愛樂和維也納愛樂首演。

他的多個錄音均大獲好評，包括華格納的《崔斯坦與伊索爾德》、《帕西發爾》，布烈頓的《戰爭安魂曲》，史特拉汶斯基的《春之祭》、《彼得魯斯卡》，貝多芬及布拉姆斯的全套交響曲及最近灌錄的馬勒第三交響曲。他與香港管弦樂團所錄的華格納《萊茵的黃金》已由拿索斯唱片發行，開展四年內完成聯篇歌劇《指環》的計劃。

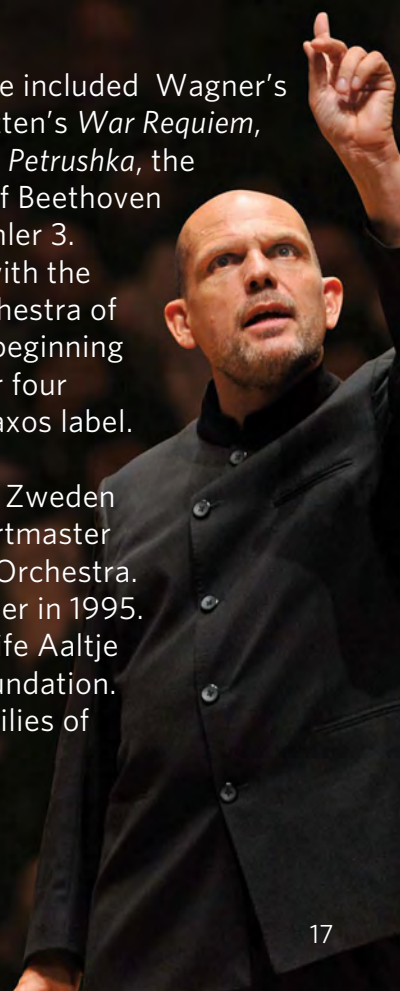
梵志登生於阿姆斯特丹，是荷蘭皇家音樂廳管弦樂團史上最年輕的樂團首席。他於1995年開始正式成為指揮，兩年後與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症兒童的家庭提供協助。

Jaap van Zweden has risen rapidly in the past decade to become one of today's most sought-after conductors. Starting with the 2018-19 season, he becomes the Music Director of the New York Philharmonic. Currently, he is Music Director of the Dallas Symphony Orchestra since 2008, and has been Music Director of the Hong Kong Philharmonic Orchestra since 2012. Jaap van Zweden was named *Musical America's* 2012 Conductor of the Year.

Jaap van Zweden is a regular guest conductor with the world's most prestigious ensembles, among them the Chicago Symphony Orchestra, Cleveland Orchestra, Munich Philharmonic, Orchestre de Paris, Rotterdam Philharmonic and Royal Concertgebouw Orchestra. In recent seasons, he made his debuts with the Berlin Philharmonic and the Vienna Philharmonic.

His acclaimed recordings have included Wagner's *Tristan und Isolde*, *Parsifal*, Britten's *War Requiem*, Stravinsky's *Rite of Spring* and *Petrushka*, the complete symphonic cycles of Beethoven and Brahms and a recent Mahler 3. Also recently, his recording with the Hong Kong Philharmonic Orchestra of Wagner's *Das Rheingold*, the beginning of a complete Ring Cycle over four years, was released on the Naxos label.

Born in Amsterdam, Jaap van Zweden was the youngest ever concertmaster of the Royal Concertgebouw Orchestra. He began his conducting career in 1995. Two years later, he and his wife Aaltje established the Papageno Foundation. The Foundation supports families of children with autism.



香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

Jaap van Zweden Music Director

梵志登 指揮

JAAP VAN ZWEDEN

conductor

五明佳廉 小提琴

KAREN GOMYO

violin

ROSSINI

La Gazza Ladra Overture

羅西尼 《賊鷲》序曲

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The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region. The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre.



洛蒂 LOUIS LORTIE

鋼琴 Piano

法裔加籍鋼琴家洛蒂於歐洲、亞洲及美國享譽盛名。他不侷限自己於一種特定風格，致力令自己在演繹各種曲目時都能發揮得淋漓盡致。洛蒂曾身兼鋼琴家與指揮，與蒙特利爾交響樂團一同演出貝多芬及莫扎特的全套協奏曲。他亦分別於倫敦及蒙特利爾為英國廣播公司和加拿大廣播公司演出拉威爾的全套作品，並以演繹全套蕭邦練習曲聞名於世。2011年，他於多個國際音樂之都及著名音樂節演出全套《巡禮之年》，以慶祝李斯特誕辰二百周年。而他為Chandos唱片灌錄此作品的專輯，更被《紐約人》雜誌選為2012年十大最佳專輯之一。他曾為Chandos唱片灌錄超過40張專輯，涵蓋莫扎特至史達拉汶斯基、魯杜斯拉夫斯基等眾多作曲家的樂曲。

洛蒂早年於蒙特利爾師隨胡伯特（傳奇鋼琴家柯爾托的學生），於維也納時則曾分別跟從專研貝多芬的迪搭·韋伯，以及舒納堡的弟子費爾沙學習。他年僅13歲時便與蒙特利爾交響樂團首演，三年後，他首度與多倫多交響樂團同台演出，及後在中國及日本進行歷史性巡演。他亦經常於里茲國際鋼琴大賽中演出。

French-Canadian pianist Louis Lortie has attracted critical acclaim throughout Europe, Asia and the United States. He has extended his interpretative voice across a broad range of repertoire rather than choosing to specialize in one particular style. As both pianist and conductor with the Montreal Symphony, he has performed all five Beethoven concertos and all of the Mozart concertos. He performed the complete works of Ravel in London and Montreal for the BBC and CBC, and is renowned all over the world for his performances of the complete Chopin etudes. He celebrated the bicentenary of Liszt's birth in 2011 by performing the complete *Années de pèlerinage* at international music capitals and festivals. His Chandos recording of this monumental work was named one of the ten best of 2012 by the *New Yorker* magazine. He has made more than 40 recordings for the Chandos label, covering repertoire from Mozart to Stravinsky and Lutoslawski.

Louis Lortie studied in Montreal with Yvonne Hubert (a pupil of the legendary Alfred Cortot), in Vienna with Beethoven specialist Dieter Weber, and subsequently with Schnabel disciple Leon Fleisher. He made his debut with the Montreal Symphony at the age of 13, and three years later his first appearance with the Toronto Symphony Orchestra led to an historic tour of the People's Republic of China and Japan. He regularly performs with the Leeds International Competition.

六月十日及六月十一日演出用的FAZIOLI鋼琴，由柏斯琴行提供。

The FAZIOLI piano in the concerts of 10th June and 11th June is provided by Parsons Music.

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.

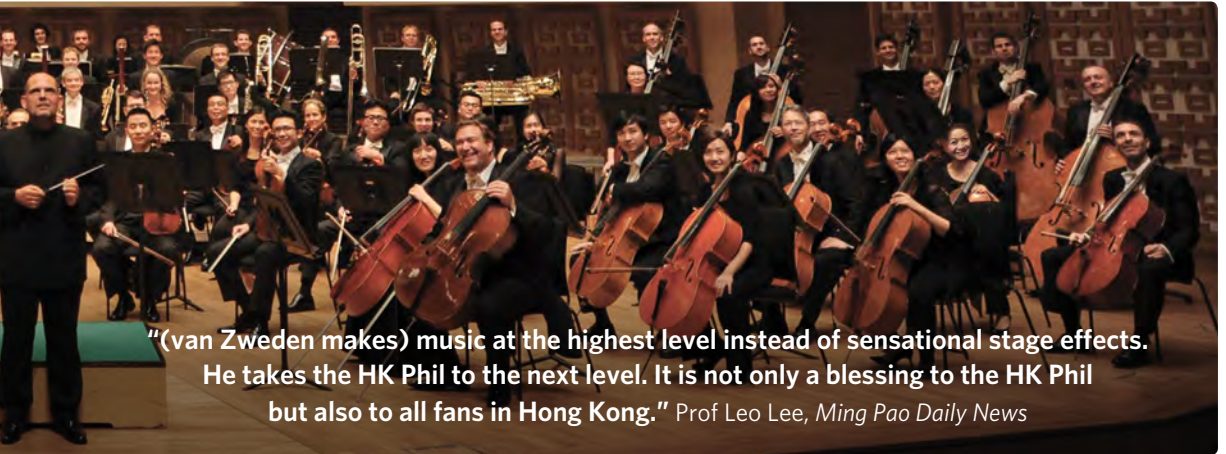
Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias



「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.

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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

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Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



余思傑
Domas Juškys



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



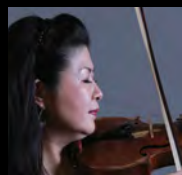
潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao





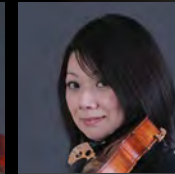

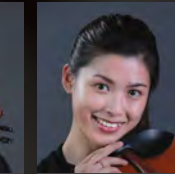




黃嘉怡
Christine Wong Kar-yee





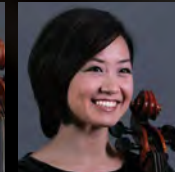
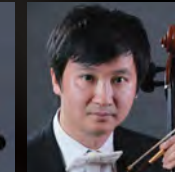






周騰飛
Zhou Tengfei





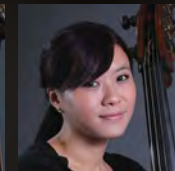
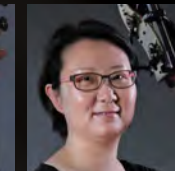


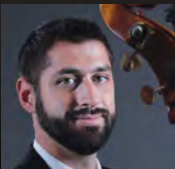

中提琴 VIOLAS

 ● 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	

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 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
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- 聯合首席 Co-Principal
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- ▲ 助理首席 Assistant Principal

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Megan Sterling



◆ 盧韋歐
Olivier Nowak



施家蓮
Linda Stuckey

雙簧管 OBOES



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Michael Wilson



■ 布若芙
Ruth Bull

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

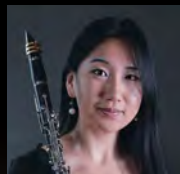
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Andrew Simon



◆ 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



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Homer Lee



李妲妮
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Raymond Leung Wai-wa



● 胡淑徽
Sophia Woo Shuk-fai

鍵盤
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● 葉幸沾
Shirley Ip

特約樂手
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Viola: Yuan Yi-ching[^]

大提琴：葉俊禧^{*}
Cello: Eric Yip^{*}

雙簧管：珍妮莎[^]
Oboe: Jennifer Shark[^]

圓號：凱莉[#]
Horn: Haley Hoops[#]

[^] 試行性質
[^] On Trial Basis

^{*} 承蒙香港小交響樂團允許參與演出
^{*} With kind permission of the Hong Kong Sinfonietta

[#] 承蒙達拉斯交響樂團允許參與演出
[#] With kind permission of the Dallas Symphony Orchestra

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。

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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."

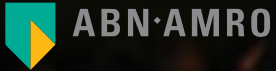
Please mail your cheque with your contact method at the back to **Development Department, The Hong Kong Philharmonic Society Ltd., Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon.** Development staff will contact you accordingly.

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)

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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 sponsor of our Chair Endowment.

鮑力卓

Richard Bamping

大提琴首席
Principal Cello

鮑力卓的樂師席位由以下機構贊助：

The Musician's Chair for Richard Bamping is endowed by the following organisation:

邱啟楨紀念基金
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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。
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大師會

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港樂大師會特別為熱愛音樂的工商界企業而成立，以支持推動港樂的長遠發展和豐富本港市民的文化生活。港樂謹此向下列各大師會會員致謝：

THE HK PHIL'S MAESTRO CIRCLE is an exclusive corporate membership club for the business community. The Circle ensures the long-term development of Hong Kong's homegrown orchestra, and enriches the cultural life of Hong Kong. We are grateful to the following Maestro Circle members:

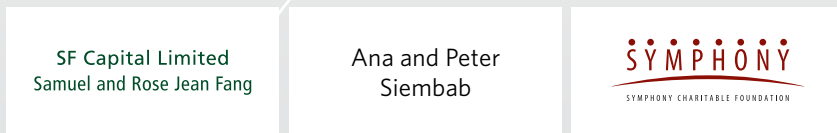
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The Endowment Trust Fund was set up in 1983 with these initial sponsors.

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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

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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
- 翼號乙支

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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THANK YOU FOR YOUR SUPPORT

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