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ROSSINI 羅西尼：《賊鵲》：序曲 P. 9
~10' *La Gazza Ladra Overture*

BRUCH 布魯赫：G小調第一小提琴協奏曲，op. 26 P. 11
~24' 序曲〔中庸的快板〕
慢板
終曲〔活力充沛的快板〕
Violin Concerto no. 1 in G minor, op. 26
Vorspiel (Allegro moderato)
Adagio
Finale (Allegro energico)

中場休息 interval

BORSTLAP 博斯立：《莊嚴夜樂》〔委約新作，亞洲首演〕 P. 15
~12' *Solemn Night Music* (New commission, Asian premiere)

RESPIGHI 雷史碧基：《羅馬之松》 P. 16
~23' *Pines of Rome*

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梵志登，指揮 P. 18
Jaap van Zweden, conductor

五明佳廉，小提琴 P. 19
Karen Gomyo, violin



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我謹代表香港管弦樂團（港樂）感謝各贊助商與捐助者一直以來的慷慨支持，讓我們可以把高水平的音樂會帶給香港甚至世界各地。

作為在亞洲頂尖管弦樂團，港樂在2015/16樂季經歷了收穫豐碩的一年，不僅在各場音樂會與多位世界聞名的音樂家合作，我們亦很高興得悉音樂總監梵志登獲委任為紐約愛樂候任音樂總監，藉此送上祝賀。由如此出色的指揮家帶領港樂，實為榮幸，尤其紐約愛樂的任命並不會影響梵氏與港樂的合作，我們期待他繼續帶領樂團再創高峰。

太古集團慈善信託基金自2006年開始，一直以港樂首席贊助的身份全力支持我們，致力在社區推廣優質的交響樂及推動大眾參與文化活動。除了提供資金上的支持，我們亦非常感謝太古就雙方合作推行之各項計劃所提供的寶貴意見，如「港樂·星夜·交響曲」、「太古音樂大師系列」、「太古輕鬆樂聚系列」及「太古周日家+賞系列」。

在香港賽馬會慈善信託基金的支持下，港樂舉辦的教育及聽眾拓展活動每年惠及四萬名學生。而「賽馬會音樂密碼教育計劃」第二階段已於2015/16樂季展開，繼續提供多元化的教育及聽眾拓展項目，如每年於港、九及新界舉行的學生專場音樂會、樂器大師班、室樂小組到校表演及音樂教師講座等。

On behalf of the Hong Kong Philharmonic Orchestra (HK Phil), I would like to take this opportunity to thank the generous contribution of the many sponsors and donors who support us in fulfilling first-class artistic aspirations and expanding music appreciation in Hong Kong and beyond.

The 2015/16 Season bears witness to another fruitful year for the HK Phil, Asia's foremost classical orchestra. Not only did we have the honour of attracting some of the world's most remarkable and distinguished artists to perform with us, we were also thrilled to congratulate our Music Director, Jaap van Zweden, on being appointed the next Music Director of the New York Philharmonic. Our orchestra is privileged to have a conductor of this calibre. This prestigious appointment has no effect on his current engagement with us, so we shall look forward to reaching even higher standards in this orchestra.

Having been our Principal Patron since 2006, Swire continues to be tremendously supportive in promoting excellent orchestral music in the community and stimulating cultural participation in Hong Kong. Swire, being not only our key financial supporter, is also committed to giving us invaluable professional expertise and advice across our collaborative projects like the annual Swire Symphony Under the Stars, Swire Maestro Series, Swire Denim Series and Swire Sunday Family Series. We are truly grateful for this visionary sponsor.

Under the support of The Hong Kong Jockey Club Charities Trust, the HK Phil has been able to contribute to the community through our education and outreach initiatives, reaching 40,000 students annually. The Jockey Club Keys to Music Education Programme embarked on its second phase this year, implementing our diverse music and education outreach programmes such as school concerts, masterclasses, ensemble visits and music teacher seminars.



今晚我們很高興邀請到五明佳廉再度訪港，演奏深受大家喜愛的布魯赫小提琴協奏曲，還有博斯立所寫的委約新作，以及由音樂總監梵志登親自執棒的羅西尼《賊鵲》序曲和雷史碧基《羅馬之松》。有賴各位贊助商的鼎力支持，我們才得以舉辦多場像今晚一樣成功的音樂會。我們衷心感謝中國銀行（香港）有限公司、利銘澤黃瑤璧慈善基金、Lawry's The Prime Rib, Hong Kong、The Macallan、馬爹利、香港鐵路有限公司、華僑永亨銀行、巴黎之花、實惠集團、昆士蘭保險、中國開元、何鴻毅家族基金、新華集團、香港董氏慈善基金會、維特健靈、吳守基SBS太平紳士及永隆銀行。我們亦感謝《女武神》的合作伙伴，包括周生生、中國建設銀行（亞洲）及建行私人銀行、香港國際機場及思奧（香港）有限公司。除了節目贊助，我們非常感謝荷蘭銀行透過大師席位贊助音樂總監梵志登及邱欣楨紀念基金支持樂團席位贊助。當然，不可不提港樂大師會會員和所有善長仁翁對我們無間斷的支持，謹此表示由衷的謝意。

最後，衷心感謝香港特別行政區政府，每年透過民政事務局的資助與康樂及文化事務署場地伙伴計劃的支持，讓港樂持續發展，為豐富本港的音樂文化獻出一分力。

我謹代表香港管弦樂團再次向各贊助商與捐助者致謝，希望各位享受今晚的演出！

Tonight we are thrilled to present an exciting programme featuring the stunning Karen Gomyo who returns to perform Bruch's violin concerto. What comes after is the breathtaking newly-commissioned work by composer John Borstlap. The programme will spark off with Rossini's enchanting *La Gazza Ladra* Overture and ends with Respighi's *Pines of Rome*, all conducted by our very own Music Director. Our honourable sponsors play an integral role in underpinning the success of programmes like tonight's, and the HK Phil is truly grateful to have their support. Our sincere thanks goes to Bank of China (Hong Kong) Limited, Drs Richard Charles & Esther Yewpick Lee Charitable Foundation, Lawry's The Prime Rib, Hong Kong, The Macallan, Martell, MTR Corporation Limited, OCBC Wing Hang, Perrier-Jouët, Pricerite, QBE Insurance Group, Quantum, The Robert H. N. Ho Family Foundation, Sunwah Group, The Tung Foundation, Vita Green, Mr. Wilfred Ng, SBS, JP and *Wing Lung Bank*. We are grateful for our *Die Walküre* partners, including Chow Sang Sang, China Construction Bank and CCB Private Banking, Hong Kong International Airport and Spacio Limited. We are very thankful to ABN AMRO for their commitment in supporting our Music Director Jaap van Zweden through the Maestro Podium. We are also grateful for C. C. Chiu Memorial Fund who has been a generous donor to the Chair Endowment Fund. Special gratitude also goes to our Maestro Circle members and individual donors for their continuous support.

Last but not least, we would like to express our sincere gratitude to the Government of the Hong Kong SAR for the funding through the Home Affairs Bureau and the Venue Partnership Scheme of the Leisure and Cultural Services Department. The grant and facilities ensure a sustainable development of the orchestra and the music culture of Hong Kong.

Tonight we salute you all and we trust that you will enjoy the performance!

J A A P

van ZWEDEN

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- Comprehensive education and outreach programmes to invest in Hong Kong’s musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- Touring around the world to promote Hong Kong as Asia’s World City 巡迴世界各地演出，弘揚香港—亞洲國際都會



林凡

志登

〔梵志：清淨之志，登：達到〕



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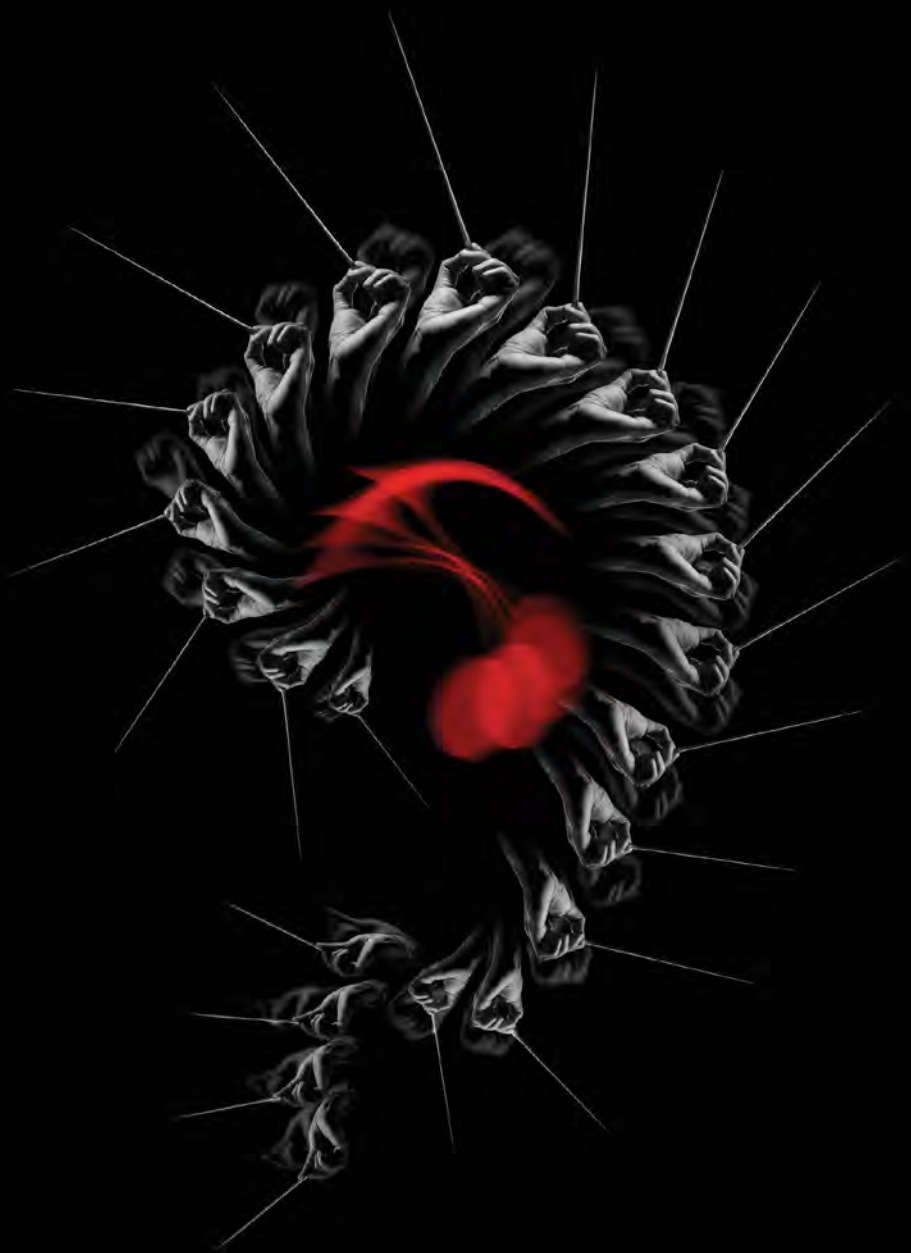
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羅西尼 《賊鵲》：序曲

GIOACHINO ROSSINI (1792-1868)

La Gazza Ladra Overture

若要在今晚演出的三首樂曲之間找些關聯，那就是三首作品在意大利都大受歡迎，而且那大概是始料不及的。羅西尼歌劇《賊鵲》1817年5月31日首演；根據第一位為羅西尼撰寫傳記的作者記載，歌劇《賊鵲》於1817年5月31日首演乃米蘭卡拉斯歌劇院歷來「最熱烈、最一面倒的成功」。至於序曲，他則寫道：「米蘭觀眾初次聆聽這首傑作時興奮若狂，簡直非筆墨所能形容。」

此序曲能受觀眾的熱烈喜愛實屬意外收穫，皆因寫作的過程其實並不太順利。據說，羅西尼於歌劇首演的前夕還未有動筆譜寫此序曲！因此作曲家把自己關在房裡，每寫好一頁就把樂譜從窗戶遞給抄譜員，好讓抄譜員準備第二天早上排練時需要的抄本。

樂曲先以小鼓滾奏開始，充滿軍樂色彩的進行曲隨即響起；一個來自主題的片段在各種管樂器之間穿插，營造出靈巧可愛的回響效果。經常運用「漸強」是羅西尼歌劇序曲的一大特色，這首序曲自然也不例外。序曲裡出現了多個「漸強」樂段；小鼓再次響起時是第一段，小提琴快速而高亢的曲調是第二段；迷人的雙簧管旋律引入圓舞曲，一邊翩翩起舞，一邊漸漸變成全面的「漸強」。音樂就這樣繼續下去，幾個天真可愛的曲調動感越來越強，加入的樂器也越來越多，營造出豐富燦爛的管弦樂效果。

If a link needed to be forged between the three established works in this concert, it can be found in Italy where all three were received with extraordinary, and possibly unexpected, enthusiasm. The Milan premiere on 31st May 1817 of Rossini's opera *La Gazza Ladra* ("The Thieving Magpie") was, according to Rossini's first biographer, "one of the most glittering, most single-minded triumphs" La Scala had ever witnessed, while of the Overture he wrote; "it would be almost impossible to describe the near delirium of the Milanese audience on first hearing this masterpiece".

The Overture's success might seem surprising given the circumstances under which it is alleged to have been written. The night before the premiere, Rossini had not still composed the overture, so (the story goes) he was locked into a room from the window of which he passed each completed page to the copyists who prepared it for the following morning's rehearsal.

Snare drum rolls lead into a military march with a fragment of the theme passed around the wind instruments in a clever little echo effect. The snare drums reappear to herald the first of the many *crescendos* which are such a feature of Rossini overtures. The chattering violin tune which follows is nothing other than the start of another, while a charming oboe melody leads into a waltz which swirls around until it, too, becomes a full-scale *crescendo*. And so it continues, with delightfully innocent tunes gathering momentum and collecting instruments in a wonderful display of orchestral exuberance.

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Jaap van Zweden, Music Director



布魯赫 G小調第一小提琴協奏曲，op. 26

MAX BRUCH (1838-1920)

Violin Concerto no. 1 in G minor, op. 26

序曲〔中庸的快板〕

慢板

終曲〔活力充沛的快板〕

Vorspiel (Allegro moderato)

Adagio

Finale (Allegro energico)

雷史碧基〔今晚下半場有他的作品〕曾經在柏林隨布魯赫學習了一段短時間，可是兩人卻不太合得來，似乎最大隔閡源自布魯赫對意大利音樂的鄙夷。布魯赫1903年底至1904年初到意大利遊覽期間，赫然發現自己的第一小提琴協奏曲裡的主題，竟然落入街頭音樂家和筒風琴手手中，成為熱門曲目。「每個街角，都有人隨時準備為我演奏我的第一協奏曲，真混帳！」

其實不單在意大利，第一小提琴協奏曲在世界各地都大受歡迎；可是布魯赫卻不很高興——大概是他未能全心全意認同樂曲百分百出自他的手筆。樂曲1864年寫成，但首演卻待到兩年後〔1866年4月24日〕才在德國科布倫茲福音婦女會舉行。當晚演出由作曲家親自指揮，肯尼格史羅擔任獨奏，可是也算不上十分成功。為了改良樂曲，布魯赫把樂譜交給姚阿辛過目，姚阿辛於是建議他修改某些地方。事實上，姚阿辛的提議十分全面，布魯赫又實在從善如流，對方的意見他大部分都照單全收。不過布魯赫卻把兩人之間的書信藏起，企圖貶

For a brief time, the composer Ottorino Respighi (whose music we hear in the second half of this concerto) studied with Bruch in Berlin. The two did not get on, and it seems the biggest barrier between them was Bruch's dismissive attitude to Italian music. He visited Italy in the winter of 1903/4, and was appalled at how the themes from his First Violin Concerto had become popular tunes amongst Italian street musicians and organ grinders; "There they all are at every street corner, ready to play me my first Concerto. The devil with the lot of them!"

Bruch's reservations at the popularity of the Concerto, not just in Italy but around the world, may well have been due to the fact that he could not in all good conscience claim it entirely as his own work. Completed in 1864, it had to wait two years for its premiere—on 24th April 1866 at an Evangelical Women's Society concert in Koblenz, Germany with the composer himself conducting and Otto von Königslöw as the soloist—and that was not an unqualified success. In a bid to improve it, Bruch sent the score to Joseph Joachim, who advised him to make a number of revisions. In fact so extensive were Joachim's suggestions, and so willing was Bruch to incorporate them that he suppressed the correspondence between them in an attempt to play down Joachim's involvement. We can understand Bruch's bitterness, but the fact remains that as soon as Joachim had premiered the revised version of the work (in Bremen on 5th January 1868) it entered the popular repertoire, where it has remained ever since.



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MAX BRUCH (1838-1920)

Violin Concerto no. 1 in G minor, op. 26

低姚阿辛在樂曲的角色。雖然布魯赫的苦衷我們可以理解，但事實歸事實：樂曲改頭換面之後，姚阿辛於1868年1月5日在不萊梅首演，旋即成為炙手可熱的音樂會曲目，至今未變。

樂曲的成功原因也不難看出。全曲三樂章一氣呵成；**第一樂章**初時很柔和，短短的引子仿如讚美詩，小提琴從引子中浮現，然後主題響起，激越澎湃的旋律由獨奏小提琴以雙弦音奏出，樂團在低音區輔以激昂的伴奏。既夢幻又感人肺腑的〈慢板〉（**第二樂章**）展現了小提琴中音區的圓潤音色，旋律美不勝收。極短暫的停頓過後是活潑有力的**第三樂章**。樂團首先奏出令人興奮的漸強樂段，獨奏小提琴隨後加入，奏出剛健而稜角分明的吉卜賽風格旋律；一直蹦蹦跳跳的獨奏小提琴更不時鞭策樂團，令樂團變得豪邁奔放。



布魯赫 Max Bruch

The reasons for the Concerto's success are not hard to find. The three movements run without a break, the **first movement** opening in a subdued manner, the violin emerging from the briefest of hymn-like introductions, which then leads into the principal theme, a melody of real emotional power, given out by the soloist in double-stopping above a dramatic accompaniment in the low register of the orchestra. The deeply-moving, dreamlike **second movement** sees the solo violin exhibiting its rich middle register in a melody of unusual beauty. A barely perceptible pause precedes the **third movement**, an energetic Finale beginning with a thrilling orchestral crescendo leading up to the soloist's entry: a virile, angular Gypsy-style theme which hops and skips about occasionally, whipping the orchestra up into a kind of benign frenzy.

編制

獨奏小提琴、兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、定音鼓及弦樂組。

INSTRUMENTATION

Solo violin, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

以心 Building Homes with Heart 建家

新鴻基地產發展有限公司秉承「以心建家」的信念，堅持追求卓越，精益求精，是香港最具領導地位的發展商之一。集團用心發展優質項目，興建多項地標物業，彰顯香港國際大都會的地位；其中位於九龍站的環球貿易廣場，為全港最高的建築物，與對岸的中環國際金融中心二期組成宏偉壯麗的香港新標誌「維港門廊」。

The Sun Hung Kai Properties Limited's spirit of 'Building Homes with Heart' and constant pursuit of excellence have made it a leading Hong Kong property developer. It has built many distinctive landmarks over the years and helped define the city as a major international metropolis. International Commerce Centre at Kowloon Station is the tallest building in Hong Kong and a new focal point on the skyline forming the stunning Victoria Harbour Gateway with Two IFC on the opposite shore.



新鴻基地產
Sun Hung Kai Properties



博斯立 《莊嚴夜樂》〔委約新作，亞洲首演〕

JOHN BORSTLAP (b. 1950)

Solemn Night Music (Feierliche Abendmusik)

(New commission, Asian premiere)

《莊嚴夜樂》是首單樂章冥想曲，象徵思想與相關情感的演化和發展方式，就如短小的音組衍生出主題和動機，期間型態和特質都有所改變。樂曲吸收了二十世紀初的音樂風格，相關樂思不斷變化，即使重複也幾乎不會完全相同，因此大家會聽到相同的東西不斷以新型態出現，就如我們不斷思量，但思考角度也不斷改變。

樂曲由達拉斯交響樂團及香港管弦樂團共同委約創作，並由兩團的音樂總監梵志登發起此委約計劃。

關於作曲家：

博斯立是歐洲首批嘗試復興古典傳統的作曲家之一。復興音樂古典傳統，就像繪畫中的具象寫實主義復興及建築中的古典主義復興一樣。

博斯立雖然是荷蘭人，但音樂卻植根於鄰國德國的傳統。他的室樂作品經常被演奏，管弦樂曲則在英國、荷蘭、美國和法國演出過；維也納和柏林也快要演出他的作品。

Solemn Night Music is a one-movement meditation, a metaphor for the way in which thoughts and the associated emotions evolve and develop, as themes and motifs grow from smaller cells, changing their form and character along the way. The music, which absorbs the musical styles of the early 20th century, presents related ideas which are constantly varied and almost never repeated literally, so that we hear the same things in ever new forms—as if we are pondering ideas and looking at them from continually changing angles.

The work was jointly commissioned by the Dallas Symphony Orchestra and the Hong Kong Philharmonic Orchestra in a project initiated by their music director Jaap van Zweden.

About the composer:

John Borstlap is one of the first composers in Europe to explore the possibilities of a revival of the classical tradition. This idea can be compared with the re-emergence of figurative realism in painting and classicism in architecture.

Although Dutch by nationality, Borstlap's music is rooted in the German traditions, the countries being very close. His chamber music has been performed regularly, and his orchestral music has been heard in England, the Netherlands, USA and France. Future performances are due in Vienna and Berlin.

雷史碧基 《羅馬之松》

OTTORINO RESPIGHI (1879-1936)

Pines of Rome

意大利的純器樂傳統被忽視已久，於是雷史碧基的寫作生涯泰半就以復興這種傳統為務。儘管意大利人素來對純器樂相當冷淡，但雷史碧基最終還是憑「羅馬三連畫」（三首以羅馬今昔為題材的交響詩，每首都獨立成篇）贏得國人歡心。不僅如此，其中第二首《羅馬之松》更令作曲家政治上得到不少支持，因為樂曲將古羅馬帝國的輝煌歲月刻畫得絲絲入扣，令墨索里尼十分振奮。

其實雷史碧基也預料國人不會喜歡這首樂曲。樂曲1924年12月14日在羅馬首演之前，他還說：「第一段大概不會輕易過關，他們會喝倒采的。」事實也的確如此；不過到了第四段，觀眾就完全被折服了，甚至興奮若狂地熱烈喝采。樂曲此後一直大受歡迎，更是繼韋華第《四季》以後最受歡迎的意大利音樂會作品。

樂曲實在華麗無比。樂團規模龐大，包括三管制木管樂組、一台鋼琴、一台鐘琴、一座管風琴，還有大批敲擊樂器，更指明在樂曲第三段播放特定的78轉唱片，是史上首次在嚴肅管弦樂作品裡播放預先錄製的聲音。談到寫作意圖，雷史碧基自言他「從大自然出發，希望喚起回憶和憧憬。在羅馬隨處可見的百歲大樹，既是這裡的獨特風光，也是羅馬人生活中各種大事的見證。」樂曲跟隨一個清晰的內容大綱寫成，全曲四大段一氣呵成地奏出。

For most of his career Respighi's principal interest lay in reviving the long forgotten tradition of Italian instrumental music. With his "Roman Triptych", three stand-alone symphonic poems depicting images of Rome past and present, he finally captured the hearts of Italians who had hitherto shown little enthusiasm for purely instrumental music. More than that, with the second part of the trilogy, *The Pines of Rome*, he also attracted considerable political support in the guise of Benito Mussolini who was thrilled by Respighi's powerful evocation of the glorious days of the ancient Roman Empire.

Respighi did not expect an Italian audience to like the work, suggesting before its premiere in Rome on 14th December 1924; "You'll see that the first part won't have a smooth passage and they will boo". They certainly did, but were so completely won over by the fourth part that they gave it an ecstatic ovation, and it has remained hugely popular to this day—the most popular piece of Italian concert music since Vivaldi's *Seasons*.

It is a truly lavish score, demanding a huge orchestra including triple woodwind, a piano, celesta and organ as well as a vast battery of percussion instruments. It also calls for a specific gramophone record to be played in the third part, making it the first serious orchestral work in history to involve a pre-recorded sound. Respighi described his intentions in the work as using "nature as a point of departure, in order to recall memories and visions. The centuries-old trees which dominate so characteristically the Roman landscape become testimony for the principal events in Roman life." Its four sections, which run without a break, follow a vivid programme.

The Pine-Trees of the Villa Borghese. "Children are at play in the pine groves of Villa Borghese: they dance round in circles, they play at soldiers, marching and



〈波吉斯別墅之松〉：「孩童在波吉斯別墅的松樹林玩耍：圍圈跳舞、扮士兵步操打鬥，活像傍晚的燕子一樣興奮地叫叫嚷嚷，大群的來、大群的去。情景倏地一轉……」

〈墓地之松〉：「……我們看見松樹的影子圍著墓地入口。誦唱詩篇的聲音從地底深處傳來，悲切淒涼，像莊嚴的聖詩一般在空氣中飄過，漸漸神秘地消散。」

〈哲尼古倫山之松〉：「一陣顫抖劃破夜空：哲尼古倫山（羅馬郊區一座草木茂密的小山）的松樹，在滿月清輝的映照下顯得輪廓分明。夜鶯在歌唱。」

〈亞壁古道上之松〉：「亞壁古道多霧的破曉。」〔「亞壁古道」是由羅馬至希臘的第一條幹道，公元前312年由羅馬監察官亞壁·克勞狄·卡古下令修建。〕「疏落的松樹守衛著魔幻般的景致：沒完沒了的腳步聲，形成若隱若現、持續不斷的節奏。對於過去的輝煌，詩人也有天馬行空的想像：小號聲響起，在晨曦的燦爛陽光裡，執政官的部隊突然蜂湧而出，朝著那神聖的道路走去，得意洋洋地走進眾神之王朱彼特的神殿。」

樂曲剖析中譯：鄭曉彤

fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms. Suddenly the scene changes and..."

Pine-Trees near a Catacomb. "...we see the shades of the pine-trees fringing the entrance to a catacomb. From the depth rises the sound of mournful psalm-singing, floating through the air like a solemn hymn, and gradually and mysteriously dispersing."

The Pine-Trees of the Janiculum. "A quiver runs through the air: the pine trees of the Janiculum [a wooded hill on the outskirts of the city] stand distinctly outlined in the clear light of a full moon. A nightingale is singing."

The Pine-Trees of the Appian Way. "Misty dawn on the Appian Way." [The Appian Way was the first of the great trunk roads leading to Greece from Rome and was built in 312BC by the Roman Censor Appius Claudius Caecus.] "Solitary pine-trees guarding the magic landscape: the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly-risen sun, a consular army bursts forth towards the sacred road, mounting in triumph to the Capitol."

ALL PROGRAMME NOTES BY DR MARC ROCHESTER

編制

三支長笛（其一為短笛）、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、弦樂組、六支古羅馬圓號（由兩支圓號、兩支小號及兩支長號組成）、豎琴、鐘琴、鋼琴及管風琴。

本曲目亦引用了夜鶯的預錄鳴聲。

INSTRUMENTATION

Three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, strings, six buccine (covered by two horns, two trumpets and two trombones), harp, celesta, piano and organ.

This piece also calls for recorded nightingale song.

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。

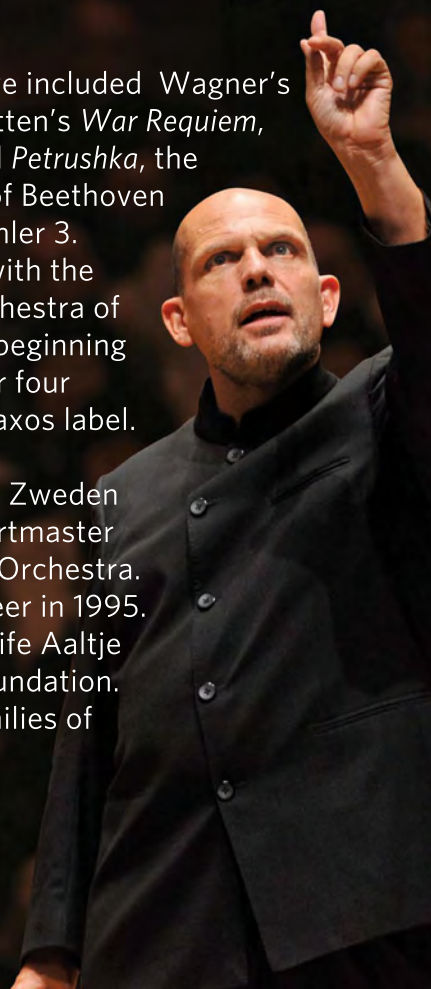
梵志登生於阿姆斯特丹，是荷蘭皇家音樂廳管弦樂團史上最年輕的樂團首席。他於1995年開始正式成為指揮，兩年後與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症兒童的家庭提供協助。

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.



五明佳廉 KAREN GOMYO

小提琴 Violin

五明佳廉近年已成為炙手可熱的小提琴獨奏家，曾與紐約愛樂、洛杉磯愛樂、三藩市交響樂團、費城樂團、克里夫蘭樂團、丹麥國家交響樂團、薩爾斯堡莫扎特音樂學院樂團、皇家利物浦愛樂樂團、蘇格蘭室樂團、伯明翰市交響樂團、東京交響樂團和悉尼交響樂團合作。

她不論獨奏或室樂均游刃有餘，曾在全美國及歐洲多個音樂節中亮相，例如：挪威里瑟爾音樂節、德國布辛根音樂節、奧地利月湖音樂節等，合作的音樂家包括托姆特、利夫·奧維·阿斯涅斯、克蘭·卡姆、波泰娜、鮑亞等。五明佳廉亦曾在紀錄片《頂級小提琴的奧秘》中演奏並擔任導覽和旁白，引領觀眾探索小提琴製作巨匠斯特拉迪瓦里的世界，並於2013年12月由日本NHK世界台作全球播放。

她對皮亞佐拉的新探戈深感興趣，並與跟皮亞佐拉長年合作的鋼琴家及傳奇探戈奇才齊格勒、班多紐手風琴手古托、電結他手華格斯和低音大提琴手知亞度持續進行一項特別計劃。

她現正使用史特拉迪瓦里 Aurora, ex-Foulis名琴，於1703年製造，由一位私人贊助者送贈予她專用。

Karen Gomyo has established herself in recent years as a much in demand soloist, performing with orchestras such as the New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony Orchestra, The Philadelphia Orchestra, Cleveland Orchestra, The Danish National Symphony Orchestra, Mozarteum Orchester Salzburg, The Royal Liverpool Philharmonic Orchestra, The Scottish Chamber Orchestra, The City of Birmingham Symphony Orchestra, Tokyo Symphony Orchestra and Sydney Symphony Orchestra.

In recital and chamber music, Gomyo has performed in festivals throughout the US and Europe, and has appeared at the Risør Festival (Norway), Büsingen Festival (Germany) and Musiktage Mondsee (Austria), performing with Lars Anders Tomter, Leif Ove Andsnes, Christian Ihle Hadland, Sharon Kam, Christian Poltéra and Lawrence Power. In December 2013 a documentary film about Stradivarius called *The Mysteries of the Supreme Violin*, in which Gomyo was violinist, navigator and narrator, was broadcast worldwide on NHK World.

She is deeply interested in the Nuevo Tango of Astor Piazzolla, and has an ongoing special project with Piazzolla's longtime pianist and tango legend Pablo Ziegler and his partners Hector del Curto (bandoneon), Claudio Ragazzi (electric guitar), and Pedro Giraud (double bass).

Gomyo plays the "Aurora, ex-Foulis" Stradivarius violin of 1703 that was bought for her exclusive use by a private sponsor.



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的任期，而梵氏則剛與港樂續約至2022年夏季。

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 to 2022.

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.

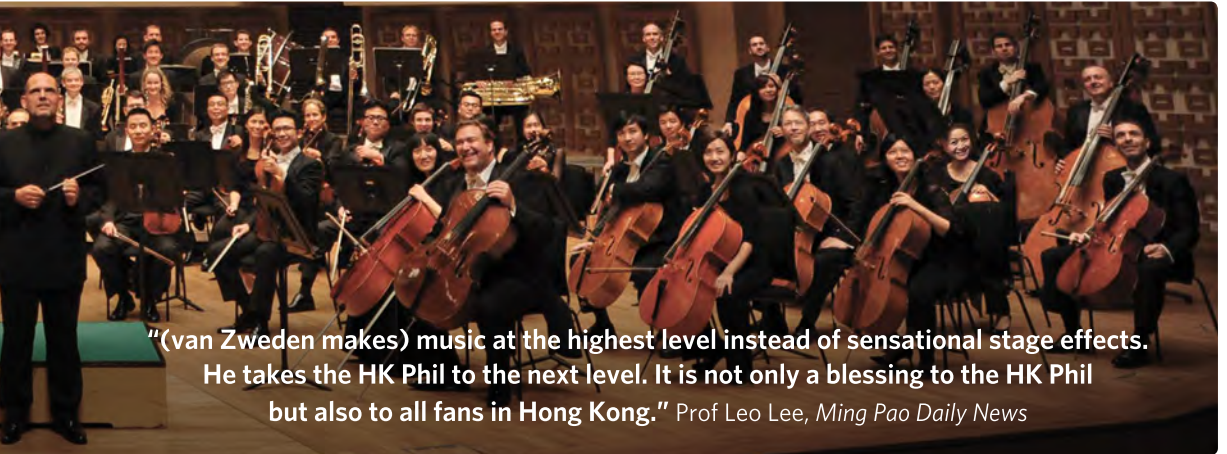
Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias



「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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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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



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Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑄
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



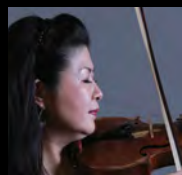
潘廷亮
Martin Poon Ting-leung



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



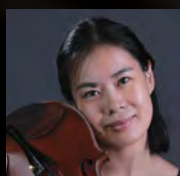
崔宏偉
Cui Hongwei



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

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



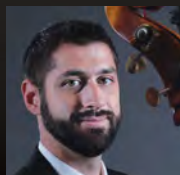
馮榕
Feng Rong



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

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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

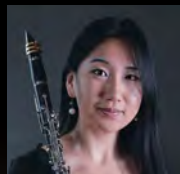
單簧管 CLARINETS



● 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 Moyse



華達德
Douglas Waterston



施樂百
Robert Smith

長號
TROMBONES



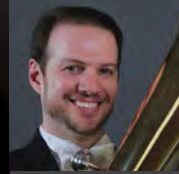
● 韋雅樂
Jarod Vermette



● 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



● 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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● 葉幸沾
Shirley Ip

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Viola: Yang Fan[^]

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Cello: Chang Pei-chieh^{*}, Wong Ka-lap

雙簧管：珍妮莎[^]
Oboe: Jennifer Shark[^]

圓號：艾蒂安·戈尼、凱莉[#]
Horn: Etienne Godey, Haley Hoops[#]

小號：馮嘉興
Trumpet: Fung Ka-hing

長號：胡灝洋、湯臣[^]
Trombone: Hu Xiaoyang, Kevin Thompson[^]

敲擊樂器：邵俊傑、王偉文
Percussion: Louis Siu, Raymond Vong

豎琴：黃立雅[^]
Harp: Huang Li-ya[^]

鐘琴：嚴翠珠
Celesta: Linda Yim

管風琴：唐展煌
Organ: Gary Tong

[^] 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

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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。

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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."

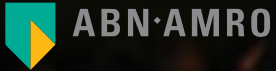
Please mail your cheque with your contact method at the back to **Development Department, The Hong Kong Philharmonic Society Ltd., Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon.** Development staff will contact you accordingly.

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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.

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.

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Richard Bamping

大提琴首席
Principal Cello

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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:

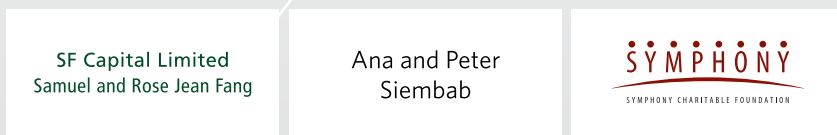
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- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

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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

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- Two German Rotary Trumpets
- A set of Wagner Tubas
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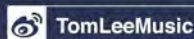
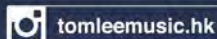
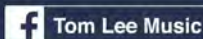
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