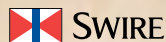


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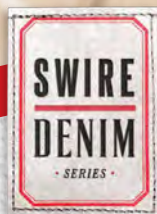
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# 巴赫之後

## BACH & BEYOND



### REBEL

-7'

雷布：《元素》：混沌

*Les Elements: Chaos*

P. 8

### PÄRT

-12'

帕特：《兄弟》

*Fratres*

### BACH

-10'

巴赫：第五協奏曲，BWV 1056

*Concerto no. 5 in F minor, BWV 1056*

### PURCELL

-7'

浦賽爾：G小調夏康舞曲

*Chaconne in G minor*

### LIGETI

-29'

利格第：小提琴協奏曲

*Violin Concerto*

### BACH (arr. Webern)

-8'

巴赫〔韋伯恩改編〕：《音樂的獻禮》：尋求曲

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斯卡利安，指揮

**Case Scaglione**, conductor

P. 16

卡洛林·顧爾汀，小提琴

**Caroline Goulding**, violin

P. 17

李嘉齡，鋼琴

**Colleen Lee**, piano

P. 19



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# 林凡

## 志登

〔梵志：清淨之志，登：達到〕



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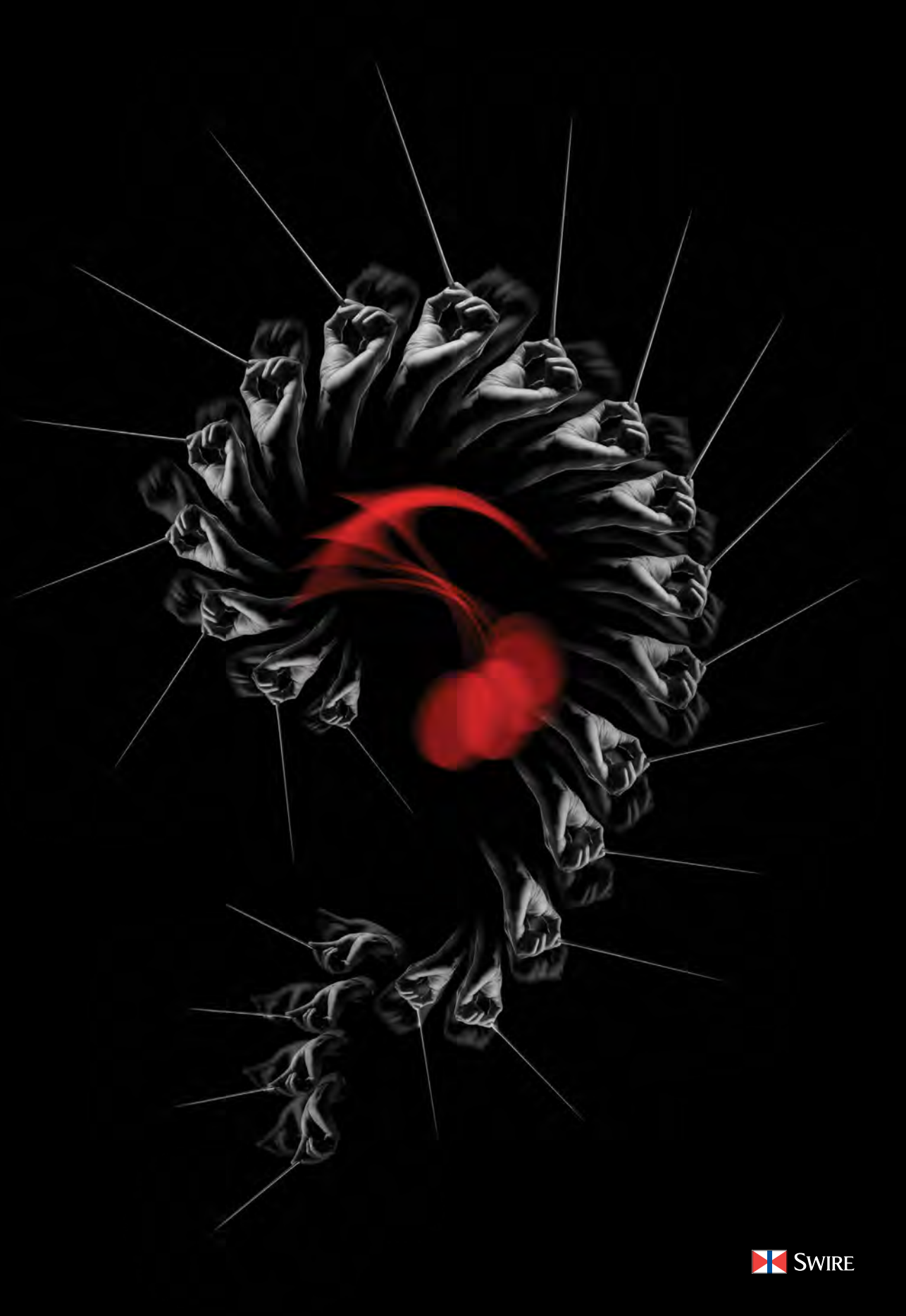
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A SOUND COMMITMENT 弦諾



## 巴赫之後 Bach & Beyond

今時今日，大家都將巴赫視為十八世紀上半葉最重要的作曲家，於是忽略了许多同期的作曲家。例如「雷布」(1666-1747) 這個名字對現在的觀眾來說十分陌生，但他其實是巴赫時代法國樂壇的主要人物之一。雷布八歲時已經拉得一手好琴，令人目眩的琴藝令他深受法王路易十四青睞，並獲法王延攬，在凡爾賽宮的音樂機關任職，後來更晉升為宮廷樂團「法王24小提琴手」的總監及「心靈音樂會系列」的指揮。雷布1737年退休後按捺不住手癢，執筆寫作芭蕾舞劇《元素》，今晚演出的就是其中開端部分。專研早期音樂的美國學者卡達認為，「《元素》第一小節的不協和音像雷聲似的，其震撼力和原創性大概前無古人。尤其這位高齡71的退休老人的音樂，向來以『充滿智慧、品味和親切感』與避免『驚嚇怪異』見稱，這一段也就更顯得奇特非凡。」雷布自言，〈混沌〉刻劃的是「太初，土、水、氣、火四行都亂作一團。直至無可改變的定律出現，令四行服膺於大自然的秩序，各就各位。」1738年，法國文藝雜誌《法國信使》報道：「最頂尖的鑑賞家認為，樂壇大老雷布先生在3月17日和22日演出的〈混沌〉，是同類作品中最優美的交響樂作品，既沒有舞蹈，也沒有默劇，是一首純交響曲。」

Bach is now seen as the dominant composer of the first half of the 18<sup>th</sup> century, and as a result history has tended to overlook many of his contemporaries. For example, the name of [Jean-Féry Rebel \(1666-1747\)](#) is largely unknown to audiences today, yet he was one of the leading figures in French music at the time of Bach. As an eight-year-old, Rebel had so impressed King Louis XIV with his dazzling violin playing that he was admitted into the musical establishment at the Palace of Versailles, advancing to become Director of the 24 Violons du Roy and Conductor of the Concerts Spirituel. He retired in 1737 but was tempted to return to composing with the ballet [Les Elemens](#), the opening part of which we hear today. The American specialist in early music, William Carter, suggests that “the thunderous dissonance which opens *Les Elemens* is probably the most shocking and original single bar of music composed up to that time. How much more extraordinary to reflect that it was written by a 71-year-old pensioner whose music had been previously praised for its ‘Wisdom, Taste and Tenderness’ and its avoidance of the ‘Frightening and Monstrous’.” Rebel himself described *Le Cahos* as “That confusion which reigned among the Elements before the moment when, subject to immutable laws, they assumed their prescribed places within the natural order”. In 1738 the *Mercure de France* reported; “On the 17<sup>th</sup> and 22<sup>nd</sup> of March there were performances of ‘Chaos’ by M. Rebel Senior, the which, in the judgment of the greatest Connoisseurs, is one of the most beautiful symphonic works in this genre...a pure symphony without dance or pantomime”.



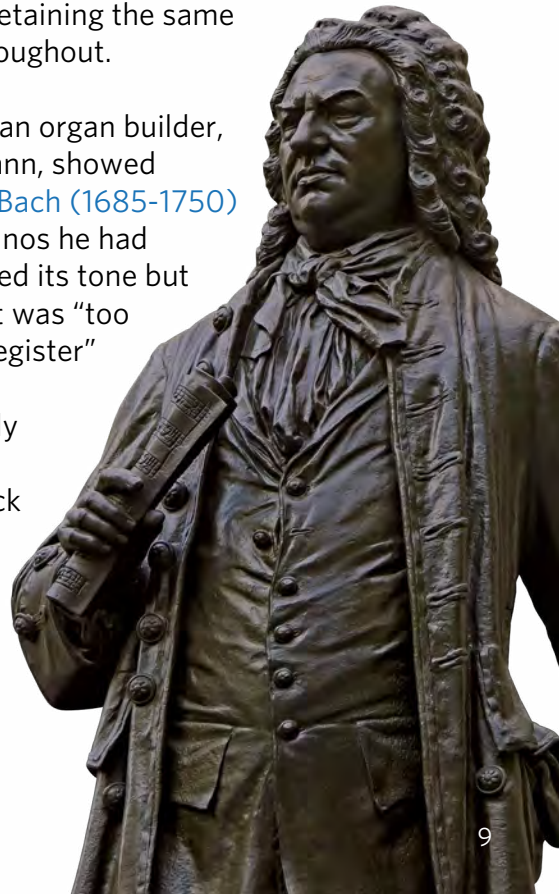


帕特（1935年生）的音樂與「亂」這個字風馬牛不相及。他早年涉足前衛風格與序列音樂，結果惹來蘇聯當局譴責，於是就將自己的音樂風格徹底改變，改以持續的協和和弦、移動緩慢的旋律和鐘聲似的柔和樂音（他稱之為「鐘鳴作曲法」）為主。他首批以「鐘鳴作曲法」寫作的作品之一就是《兄弟》，1977年由愛沙尼亞早期音樂合奏團首演。樂曲根據一首修道院聖詩，寫成一系列變奏曲（基督教修士習慣上被稱為「弟兄」—這也就是樂曲標題的由來）。聖詩在華麗的開端過後響起，底下是延綿的持續長音，然後不斷出現細膩迷人的變化，期間調性和速度一直保持不變。

知名德國管風琴製琴師蕭伯曼曾向巴赫（1685-1750）展示自己所造的早期鋼琴。巴赫對這件新樂器的音質表示欣賞，但認為「高音區太弱」，而且觸鍵不良，因此完全不能彈奏。（英國鋼琴家吉本斯認為，蕭伯曼將巴赫的評語牢牢記住，再經自己兩個學徒，傳到英國鋼琴製造商布洛活那裡。「因此在鋼琴史上的關鍵時刻，巴赫也影響了鋼琴的發展」。）此外巴赫專家威廉士發現了一張1749年5月簽發的單據，顯示巴赫大概曾將一台早期鋼琴賣給白俄羅斯一位買家。威廉士承認：「巴赫的商業活動，尤其其他很可能是早期鋼琴的銷售代理，令巴赫的浪漫

Chaos is something with which the music of [Arvo Pärt \(b. 1935\)](#) most certainly does not concern itself. Denounced by the Soviet authorities for his early ventures into the worlds of avant-garde and serialism, Pärt completely revised his music style and evolved something based on long-held consonant chords, slowly moving melodies and gentle bell-like tones which he dubbed “Tintinnabuli”. One of the first works of his “Tintinnabuli” style was [Fratres](#) (“Brothers”) which was premiered by the Estonian Early Music group in 1977. It presents a series of variations on a monastic hymn (the title reflects the practice of referring to Christian monks as brothers). After an initial flourish, that hymn is first heard over a continuous drone before it undergoes a continuing series of subtle, often hypnotic transformations, retaining the same key and speed throughout.

The notable German organ builder, Gottfried Silbermann, showed [Johann Sebastian Bach \(1685-1750\)](#) one of the fortepianos he had made; Bach admired its tone but commented that it was “too weak in the high register” and that its touch rendered it virtually unplayable. (The English pianist, Jack Gibbons, suggests that Silbermann took note of Bach’s comments and passed them on, through two of his apprentices,



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## 巴赫之後 Bach & Beyond

形象大受衝擊。」就是這份單據，令人推測巴赫1749年修訂七首鍵盤協奏曲舊作，其實是出於商業考量，希望有助自己的賣琴生意。可是這七首鍵盤協奏曲全都是1737至1739年間拿舊作拼湊而成，以原創鍵盤協奏曲問世的一首也沒有。F小調第五協奏曲（BWV 1056）的三個樂章，則分別取自他的小提琴協奏曲及雙簧管協奏曲舊作。

巴赫出生時，英國樂壇正經歷所謂的「黃金時代」，而浦賽爾（1659-1695）毫無疑問就是當時最重要的作曲家。他既是教會音樂的核心人物（1679年獲聘為西敏寺管風琴師），也是王政復辟後首批為劇場寫作配樂的作曲家之一。英國觀眾不喜歡歌劇，但喜歡配合音樂的話劇，於是浦賽爾就為約50齣話劇作品譜寫劇樂。G小調夏康舞曲約寫於1680年前後，原本很可能是《狄奧多西》，又名《愛情的力量》劇樂的一部分。浦賽爾十分擅長寫作「夏康舞曲」，G小調夏康舞曲就是其中很有名的一首：樂曲開始時，低音線條在小提琴下方響起，支撐著小提琴聲部。然後這個低音線條就在樂曲裡原封不動地重複了約17次。

縱觀所有主要樂種，協奏曲是既經得起時間與品味轉變的考驗，基本面貌又保存得最完好的一個。的確，匈牙利作

to the English piano manufacturer Broadwood; “Thus J. S. Bach was able to help shape the development of the piano at a crucial time in its history”.) On top of that, Bach expert Peter Williams has unearthed a receipt, dated May 1749, in which Bach appears to have sold a fortepiano to a buyer in White Russia. As he confesses; “Bach’s business activities and, in particular, the very possibility that he was an agent for the sale of fortepianos jars against many a Romantic picture of him”. This all raises the very distinct possibility that when, in 1749, Bach revised the seven harpsichord concertos first assembled between 1737 and 1739, he was actually doing so as a commercial venture to support his side-line as a piano-seller. None of the seven was actually an original keyboard concerto, however, the [Concerto no. 5 in F minor, BWV 1056](#) comprising three movements taken from earlier concertos for violin and for oboe.

At the time of Bach’s birth, music in England was celebrating its so-called “Golden Age”, and its leading composer was, without a doubt, [Henry Purcell \(1659-1695\)](#). An important figure in church music—he was appointed organist of Westminster Abbey in 1679 —Purcell was also one of the first post-Restoration English composers to write music for the theatre. English audiences did not like opera, preferring plays with incidental music, and Purcell responded with incidental music for around 50 plays. Probably dating from 1680, the [Chaconne in G minor](#) was quite possibly part of the incidental music for *Theodosius* or *The Force of Love*. The Chaconne was a musical form in which Purcell excelled, and in this famous example the bass line, heard underpinning the violins at the outset, reappears unchanged some 17 times over the course of the work.



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## 巴赫之後 Bach & Beyond

曲家利格第(1923-2006)的小提琴協奏曲儘管充斥著二十世紀末的口吻，但樂曲仍深深紮根於協奏曲傳統，一種可以追溯到巴赫的傳統。樂曲寫於1990年，起初甚至採用了巴赫協奏曲的傳統三樂章格式；不過作曲家後來不甚滿意，往後兩年都在重寫；到了樂曲1992年10月8日首演時，已成為一首五樂章的作品了。粗略聆聽之下，大家也會發現作品與巴赫有些共通點，但事實上共通點絕不止此。首先，利格第和巴赫都對樂器調律法非常著迷。巴赫年代盛行「十二平均律」〔將鍵盤上所有半音調成等距，巴赫也以名作《十二平均律鍵盤曲集》來頌揚這種調律法〕；而利格第則素來對不平均律情有獨鍾。這首小提琴協奏曲裡的樂器都以反常方式調律，於是大家經常會覺得樂器走音。此外其中三個樂章的標題也很「巴赫式」：第一樂章稱為〈前奏曲〉，第二樂章是〈合唱〉，而第四樂章則是〈帕薩卡利亞舞曲〉。

1747年初，巴赫到波斯坦謁見費德烈克大帝。當日他獲邀根據國王創作的主題即興演奏賦格曲。巴赫自言：「不久我就覺得，由於必要的準備一一欠奉，所以當日我沒能發揮主題的超卓之處。因此我馬上下定決心，要將這個真正的王者主題發揮得淋漓盡致，令這個主題可以廣為世人所識。」巴赫回到萊比錫以後

Of all the major musical genres, the concerto has survived the tests of time and changing tastes with the fewest fundamental changes. Indeed, the [Violin Concerto](#) by the Hungarian composer [György Ligeti \(1923-2006\)](#) is, for all its late 20<sup>th</sup> century musical accents, firmly rooted in the concerto tradition which stretches back to Bach and beyond. Composed in 1990, it even began life in the traditional three-movement form of a Bach concerto; although dissatisfied with this, Ligeti spent the next two years re-writing the work which was eventually premiered with five movements on 8<sup>th</sup> October 1992. The parallels with Bach are more numerous than might, at a superficial hearing, appear. For a start Ligeti, like Bach, was fascinated by the tuning of instruments, and while in Bach's day the concept of "equal temperament" (where each of the chromatic notes of the keyboard is an equal distance apart) was all the rage (and Bach celebrated this in his famous *Well-Tempered Clavier*), for Ligeti, the idea of unequal temperament was an enduring fascination. In the Violin Concerto instruments are tuned otherwise than normal and often sound to our ears as if they are out of tune. Additionally, Ligeti gave Bach-like titles to three of the Concerto's movements; the first is called "Praeludium", the second "Choral", and the fourth "Passacaglia".

Early in 1747 Bach visited the court of King Frederick the Great in Potsdam, on which occasion he was invited to improvise a fugue on a theme composed by the King himself. In Bach's own words, "I very soon perceived that because of the lack of necessary preparation the execution was not doing justice to the excellence of the theme. I resolved therefore and promptly pledged myself to work out this right Royal Theme fully and thereafter make it known



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# 巴赫之後

## Bach & Beyond

就動筆了，1747年7月10日將《音樂的獻禮》呈獻給國王。作品由多個樂章組成，其中包括兩首賦格曲——一首三聲部，一首六聲部，兩首都根據國王的主題寫成。巴赫所挑選的標題「尋求曲」〔Ricercar〕其實是個頗巧妙的文字遊戲：「尋求曲」一方面是既有的音樂詞彙，意指是任何器樂對位作品，同時也是〔Regis Iussu Cantio Et Reliqua Canonica Arte Resoluta〕〔「奉國王之命，將歌曲及餘下部分以卡農藝術處理」〕的首字母縮寫。六聲部的〈尋求曲〉被形容為「西洋音樂對位法的額菲爾士峰，是音樂家仔細研究的對象」。差不多二百年後，韋伯恩（1883-1945）在1935年1月將巴赫原作改編成與別不同的版本，利用各種對比鮮明的樂器音色，配合詳細準確的力度、發聲法、速度漸變和造句標記，利用不同的樂器音色和音區，將對位線條分割成細微的小單元。但這樣做並非為了將主題瓦解，他自言那「只是為了呈現動機連貫性」。

樂曲剖析中譯：鄭曉彤

to the world.” Back in Leipzig Bach set to work and on 10<sup>th</sup> July 1747 presented his *Musical Offering* to the King. Among the work’s movements were two fugues, one for three voices the other for six, all based on the King’s theme. Bach described the fugues as Ricercars in a rather clever piece of word play; while a Ricercar is an accepted musical term referring to any contrapuntal piece of instrumental music, it is also an acronym “Regis Iussu Cantio Et Reliqua Canonica Arte Resoluta (“At the King’s command, the song and the remainder resolved with canonic art”). The six-voice Ricercar has been described as “the Everest of counterpoint in Western music, an object of deep contemplation for musicians”. So it was that almost 200 years later, in January 1935, Anton Webern (1883-1945) made his own distinct re-working of Bach’s original. Using a variety of contrasting instrumental timbres and with precisely detailed dynamics, articulation, tempo gradations and phrasing, Webern dismembers the contrapuntal lines into tiny cells using different instrumental timbres and registers, a device designed not to cause the disintegration of the theme but, in Webern’s own words, “merely to reveal the motivic coherence”.

PROGRAMME NOTES BY DR MARC ROCHESTER



# 斯卡利安 CASE SCAGLIONE

指揮 Conductor

Photo: Chris Lee



2015/16樂季，斯卡利安首度與底特律交響樂團、盧森堡愛樂樂團，以及與紐約愛麗絲·桃麗音樂廳與茱莉亞樂團合作。他亦獲邀回南美再度指揮哥倫比亞國家交響樂團，並與法國樂團首演，一同巡演了五場音樂會。其他歐洲的演出包括土耳其比爾肯特交響樂團、捷克布爾諾愛樂樂團及楊納傑克愛樂樂團。

無論是屬於ReMix系列還是常規樂季的音樂會，他與達拉斯交響樂團的音樂會大獲好評。

斯卡利安近期指揮了巴爾的摩交響樂團、琉森交響樂團、克里斯蒂安桑交響樂團及羅徹斯特愛樂樂團。他自2010年與克利夫蘭交響樂團作職業首演後，曾為多個樂團作客席指揮，繼有聖路易斯交響樂團、聖路加樂團，以及侯斯敦、科羅拉多及傑克遜威爾等交響樂團。他曾出任紐約愛樂樂團的副指揮，在此之前為洛杉磯青年音樂家基金會首演樂團的音樂總監。斯卡利安定期到訪亞洲，曾指揮上海交響樂團、廣州交響樂團及中國愛樂樂團演出，並連續第三年回到香港與港樂合作。

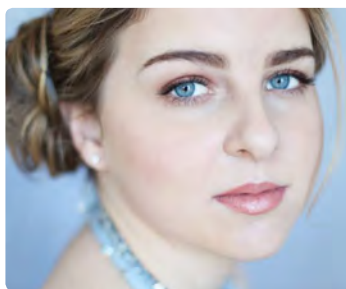
他曾於阿斯本音樂節的美國指揮學院跟隨冼文學習，更在那兒贏得詹姆斯·剛倫大獎；並分別於2010年及2011年獲頒阿斯本指揮大獎及美國蘇提基金會頒發的指揮大獎。

The 2015/16 season has seen Case Scaglione make debuts with the Detroit Symphony Orchestra and Orchestre Philharmonique du Luxembourg, as well as with the Juilliard Orchestra at New York's Alice Tully Hall. He returned to South America to work with Orquesta Sinfónica Nacional de Colombia and made his French debut with Orchestre National d'Île de France on a five-concert tour. Other European engagements have included the Bilkent Symphony, Brno Philharmonic and Janáček Philharmonic orchestras.

He received high critical acclaim for his concerts with the Dallas Symphony in both the orchestra's ReMix and subscription series last season.

Scaglione has recently conducted the Baltimore Symphony, Luzerner Sinfonieorchester, Kristiansand Symphony and Rochester Philharmonic orchestras. Since his professional conducting debut with The Cleveland Orchestra in 2010, he has also appeared as guest conductor with the St. Louis Symphony, Orchestra of St. Luke's, and the Houston, Colorado and Jacksonville symphony orchestras. He was formerly Associate Conductor with the New York Philharmonic Orchestra and, before that, Music Director of the Young Musicians Foundation Debut Orchestra in Los Angeles. A regular visitor to Asia, Scaglione has conducted concerts with the Shanghai Symphony, Guangzhou Symphony and China Philharmonic orchestras, and returns to the Hong Kong Philharmonic Orchestra for a third consecutive year.

He studied under David Zinman at the American Academy of Conducting at Aspen, where he won the James Conlon Prize. He was awarded the Aspen Conducting Prize in 2010 and in 2011 received the Conductor's Prize from the Solti Foundation US.



## 卡洛琳·顧爾汀 CAROLINE GOULDING

小提琴 Violin

獲《留聲機》雜誌形容為「早慧的奇才」的小提琴家卡洛琳·顧爾汀，曾與全球多個主要樂團同台演出，擔任獨奏樂手，包括克里夫蘭管弦樂團、法蘭克福廣播交響樂團、多倫多交響樂團、荷蘭愛樂樂團、美國國家交響樂團、納什維爾交響樂團、密爾沃基交響樂團、科羅拉多交響樂團、達拉斯交響樂團、侯斯頓交響樂團及底特律交響樂團等。她曾在卡奈基音樂廳、林肯中心、甘迺迪中心、北京紫禁城音樂廳、蘇黎世音樂廳、羅浮宮及波士頓伊莎貝拉嘉納藝術博物館舉行獨奏會。

2015/16年度樂季，她應邀於亞洲、歐洲及北美洲，與港樂、多特蒙德愛樂樂團、侯斯頓交響樂團、沃斯堡交響樂團、奧馬哈交響樂團、哈特福交響樂團、塔科馬交響樂團及新西交響樂團合作演出。

顧爾汀曾獲頒艾華利·費沙事業獎，她為Telarc唱片灌錄的首張唱片榮獲格林美獎提名。曾在美國NBC電視台的清談節目《Today》、瑪莎·史超域主持的節目《Martha》，以及費亞松主持的德國節目《Stars von Morgen》中亮相，在美國國家公共電台的《Performance Today》及天狼星衛星廣播公司的節目中，也可聽到她的演奏。

顧爾汀目前於德國克隆貝爾格學院師隨特茨拉夫學藝，定期往來德國克隆貝爾格及麻省波士頓兩地。其音樂路上的導師，尚有韋拿斯坦、簡杜、史密爾諾夫及古遜嘉。

她曾為斯特拉迪瓦里協會成員，現時用以演奏的小提琴為斯特拉迪瓦里名琴General Kyd（約於1720年製造），由Jonathan Moulds慷慨捐出。

Described as “precociously gifted” by Gramophone magazine, violinist Caroline Goulding has appeared as a soloist with many of the world’s major orchestras including The Cleveland, Frankfurt Radio Symphony, Toronto Symphony, Netherlands Philharmonic, National Symphony, Nashville Symphony, Milwaukee Symphony, Colorado Symphony, Dallas Symphony, Houston Symphony and Detroit Symphony, among others. She has appeared in recital at Carnegie Hall, Lincoln Center, the Kennedy Center, Beijing’s Forbidden City Concert Hall, the Tonhalle-Zurich, the Louvre Museum and the Isabella Stewart Gardner Museum.

The 2015-2016 season brings forth engagements in Asia, Europe and North America with the Hong Kong Philharmonic Orchestra, Dortmunder Philharmoniker, Houston Symphony, Fort Worth Symphony, Omaha Symphony, Hartford Symphony, Tacoma Symphony and New West Symphony.

Caroline is the recipient of an Avery Fisher Career Grant, a Grammy nomination for her debut album on the Telarc label and has appeared on NBC’s Today, MARTHA hosted by Martha Stewart, Germany’s Stars von Morgen hosted by Rolando Villazón, and can be heard on NPR’s Performance Today and SiriusXM Satellite Radio.

Currently studying with Christian Tetzlaff at the Kronberg Academy, Caroline splits her time between Kronberg, Germany, and Boston, Massachusetts. Other musical mentors have included Donald Weilerstein, Paul Kantor, Joel Smirnoff and Julia Kurtyka.

A past member of the Stradivari Society, Caroline currently plays the General Kyd Stradivarius (c. 1720), courtesy of Jonathan Moulds.



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李嘉齡

COLLEEN LEE

鋼琴 Piano

李嘉齡於2005年在華沙勇奪第十五屆蕭邦國際鋼琴大賽第六名，並曾於美國珍娜芭候雅國際鋼琴大賽及西班牙桑坦德國際鋼琴大賽獲獎，足跡遍踏世界各地。合作過的樂團包括英國廣播公司威爾斯國家樂團、加利西亞愛樂、以色列愛樂、華沙愛樂、日本仙台愛樂及香港管弦樂團等。2010/11年樂季，李嘉齡獲香港小交響樂團邀請出任駐團藝術家，同赴阿根廷、巴西及烏拉圭巡迴演出。

她是大型音樂節常客，參與過的音樂節包括波蘭蕭邦國際音樂節、德國麥森鋼琴音樂節及紐約國際鍵盤音樂節。她在第四十二屆香港藝術節動畫節目《魔法鋼琴與蕭邦短篇》的現場演出也廣獲樂評人擊節讚賞。

李嘉齡就讀香港演藝學院期間師承黃懿倫，畢業後負笈漢諾威音樂、戲劇及媒體學院深造，師隨雅利·法迪。她的錄音作品包括一張全蕭邦唱片及一張全史格拉蒂奏鳴曲唱片。她分別於2006年及2008年獲香港特別行政區頒發社區服務獎狀及香港藝術發展局頒發藝術新秀獎。

李嘉齡現任教於香港演藝學院，並擔任香港教育學院榮譽駐校藝術家。

Colleen Lee won the sixth-place prize at the 15<sup>th</sup> International Chopin Piano Competition in Warsaw in 2005, and is also a prize-winner and laureate of the Gina Bachauer and Santander International Piano Competitions. She has collaborated with the BBC National Orchestra of Wales, the Real Filharmonia de Galicia, and the Philharmonic orchestras of Israel, China, Warsaw, Sendai and Hong Kong. She was Artist Associate of Hong Kong Sinfonietta for the 2010/11 season and was featured in the Orchestra's tour to Italy and South America.

Major festival appearances have included International Chopin Festivals in Duszynki and Gdansk, Germany's Meissen Pianoforte Festival and New York's International Keyboard Festival. Her performance of the *Magic Piano and Chopin Shorts* animation series at the 42<sup>nd</sup> Hong Kong Arts Festival received rave reviews.

Colleen studied with the celebrated pedagogue Eleanor Wong at the Hong Kong Academy for Performing Arts and furthered her study at Hochschule fur Musik, Theater und Median in Hannover with Arie Vardi. Her discography includes albums of all-Chopin and all-Scarlatti Sonatas. She was awarded the Commendation for Community Service by the Hong Kong Government in 2006 and Young Artist Award by the Hong Kong Arts Development Council in 2008.

Currently Colleen is the Honorary Artist-in-Residence of the Hong Kong Institute of Education and a piano faculty member of the Hong Kong Academy for Performing Arts.



## 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.

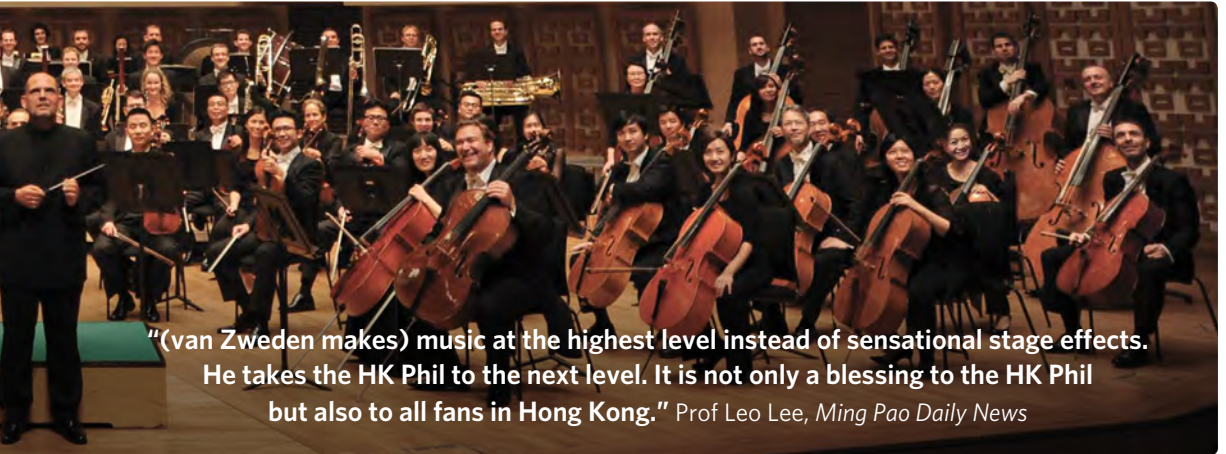
Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng,



「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*



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

Matthias 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

## 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/  
Associate Concertmaster



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



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



把文晶  
Ba Wenjing



程立  
Cheng Li



桂麗  
Gui Li



許致雨  
Anders Hui



李智勝  
Li Zhisheng



龍希  
Long Xi



毛華  
Mao Hua



梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



王亮  
Wang Liang



徐烜  
Xu Heng



張希  
Zhang Xi

## 第二小提琴 SECOND VIOLINS



● 范丁  
Fan Ting



■ 趙瀛娜  
Zhao Yingna



▲ 梁文瑋  
Leslie Ryang Moonsun



方潔  
Fang Jie



何珈樛  
Gallant Ho Ka-leung



余思傑  
Domas Juškys



簡宏道  
Russell Kan Wang-to



劉博軒  
Liu Boxuan



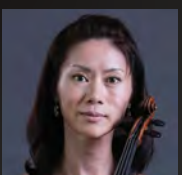
冒異國  
Mao Yiguo



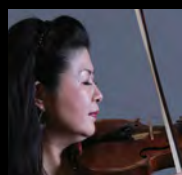
潘廷亮  
Martin Poon Ting-leung



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



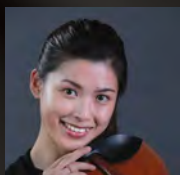
■ 李博  
Li Bo



▲ 熊谷佳織  
Kaori Wilson



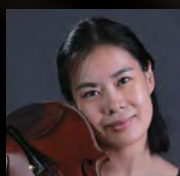
崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



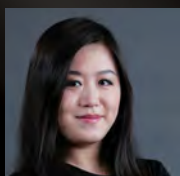
林慕華  
Damara Lomdaridze



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



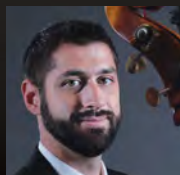
馮榕  
Feng Rong



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

### 長笛 FLUTES



● 史德琳  
Megan Sterling



◆ 盧韋歐  
Olivier Nowak



施家蓮  
Linda Stuckey

### 雙簧管 OBOES



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull

### 英國管 COR ANGLAIS



關尚峰  
Kwan Sheung-fung

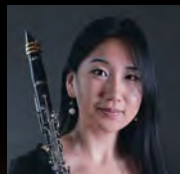
### 單簧管 CLARINETS



● 史安祖  
Andrew Simon



◆ 史家翰  
John Schertle



劉蔚  
Lau Wai

### 低音單簧管 BASS CLARINET



艾爾高  
Lorenzo Iosco

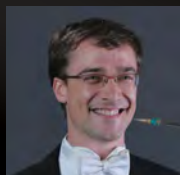
### 巴松管 BASSOONS



● 莫班文  
Benjamin Moermond



◆ 李浩山  
Vance Lee



崔祖斯  
Adam Treverton Jones

### 低音巴松管 CONTRA BASSOON

### 圓號 HORNS



● 江蘭  
Jiang Lin



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



李少霖  
Homer Lee



李妲妮  
Natalie Lewis

### 小號 TRUMPETS



● 麥浩威  
Joshua MacCluer



◆ 莫思卓  
Christopher Moysé



華達德  
Douglas Waterston



施樂百  
Robert Smith



長號  
TROMBONES



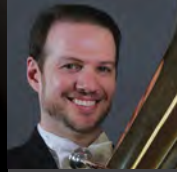
● 韋雅樂  
Jarod Vermette



● 韋力奇  
Maciek Walicki



● 韋彼得  
Pieter Wyckoff



● 雷科斯  
Paul Luxenberg

低音長號  
BASS TROMBONE

大號  
TUBA

定音鼓  
TIMPANI

敲擊樂器  
PERCUSSION



● 龐樂思  
James Boznos



● 白亞斯  
Aziz D. Barnard Luce



● 梁偉華  
Raymond Leung Wai-wa



● 胡淑徽  
Sophia Woo Shuk-fai

鍵盤  
KEYBOARD



● 葉幸沾  
Shirley Ip

特約樂手  
FREELANCE PLAYERS

中提琴：楊帆<sup>^</sup>  
Viola: Yang Fan<sup>^</sup>

大提琴：黃家立  
Cello: Wong Ka-lap

豎琴：管伊文<sup>^</sup>  
Harp: Kuang Yi-wen<sup>^</sup>

<sup>^</sup> 試行性質  
<sup>^</sup> On Trial Basis

港樂多謝你！因為有你借出的拍子機和慷慨的支持，  
港樂才可隆重呈獻利格第《節拍交響詩》。

The HK Phil is proud to perform

Ligeti's *Poème Symphonique for 100 Metronomes*.

Thank you for lending us your Metronome and support!

Individual

Alexis Chow

Fei Fei

Laura Tong

Roseline Chan

Alice Chan

Fiona Sit

Gloria Law

Rouella Chan

Allen Cheung

Fiona Wang

Letitia Li

Sammy Tang

Aneurin Chow

Flora Chan

Leung Mei Ting

Sarah Ho

Angie Seto

Sonia Fung

Linde Lee

Serena Tam

Anne Simpson

Gloria So

Jet Ling

Sharen Lau

Annie Ng

Hayley Kong

Liu Zhi Ling

Shirley Lee

Becky Lee

Heywood Mok

Ricky Lo

Sien Gurr

Brian Wong

Mimi Hon

Louis Lui

Tang Cheuk Chi

Carmen Lam

Hugh Wan

Ma Chi U

Timothy Frank

Carol Tong

Zoe Hui

Mark Leung

To Kin

Cathrine Chan

Hung Wing

Martin Chow

Toby Kong

Chan Chin Pik

Jackson Choi

Megan Ho

Venus Chu

Celine Chan

Jamie Chan

Miranda Lee

Vina Ng

Chau Yik Ki

Janus Lee

Mr. Leung

Vincent Ip

Cheng Lan Yan

Jason Kai

Nathan Poon

Vivian Chau

Cheung Wai Hong

Joey Ip

Nicole Cheng

Wong Peng Kin

Chow Kwan Chun

Jovia Hau

Polly Yan

Wong Peng Sam

Christine So

Karen Leung

Queenie Chau

Wong So Sum

Cliff Ng

Kate Chong

Rachael Cheung

Wong Yuen Mei

Conny Souw

Katrien Zondag

Raff Wilson

Yeung Ka Man

Crystal Chui

Katrina Sin

Randolph Yau

Yolanda Sun

Daphne Chan

Kelvin Chan

Renee Tsang

Yuki Kwok

Dawn Shiu

Kristy Wong

Rita Leung

Deborah Hennig

Ku Ka Wai

Ronald Kam

Elise Ching

Kwok Wai Lun

Ronald Yeung

Emily Siu

Lam Chung Yan

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*The Orch Academy*

*Thank You!*



# SHARE & TOUCH...

香港管弦樂團教育及社區活動

The Hong Kong Philharmonic Orchestra's  
Education and Community Engagement Projects

- 1 華僑永亨銀行社區音樂會—幪面人呢？ (31-10-2015)  
OCBC Wing Hang Community Concert - Masks Everywhere!
- 2 太古「港樂·星夜·交響樂」@ 中環海濱 (21-11-2015)  
Swire Symphony Under The Stars @ Central Harbourfront
- 3 「賽馬會音樂密碼教育計劃」—與港樂同台綵排及演出 (22-10-2015)  
Jockey Club Keys to Music Education Programme -  
Share the Stage with the HK Phil
- 4 「賽馬會音樂密碼教育計劃」—學校專場音樂會  
Jockey Club Keys to Music Education Programme -  
Schools Concerts
- 5 「賽馬會音樂密碼教育計劃」—室樂小組到校表演  
Jockey Club Keys to Music Education Programme -  
Ensemble Visits to Schools









# Support 支持港樂

ANNUAL FUND & STUDENT TICKET FUND

常年經費基金 及 學生票資助基金

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

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

## 港樂常年經費基金

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

## HK PHIL'S ANNUAL FUND

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

\* 捐款港幣一百元或以上可享捐款扣稅。

Tax-deductible for donations over HK\$100.



## 港樂學生票資助基金

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

## HK PHIL'S STUDENT TICKET FUND

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

請於劃線支票〔抬頭「香港管弦協會」〕背頁寫上聯絡資料。

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

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

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

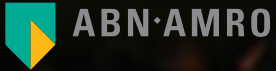
如欲以其他方式捐款，請聯絡港樂發展部 For other donation methods, please contact the HK Phil Development Department (Tel: 2721 2030 / E-mail: development@hkphil.org)



大師席位贊助

THE MAESTRO PODIUM ENDOWMENT

由以下機構贊助  
Endowed by



## 樂團席位贊助

# CHAIR ENDOWMENT

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

By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic Orchestra family.

香港管弦樂團感謝以下機構及贊助人支持樂團席位贊助。

The Hong Kong Philharmonic Orchestra would like to thank the following 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**  
**C. C. Chiu Memorial Fund**

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



# 大師會

## MAESTRO CIRCLE

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:

### 白金會員 Platinum Members



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### 珍珠會員 Pearl Members



菱電發展  
RYODEN DEVELOPMENT



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## 多謝支持

# THANK YOU FOR YOUR SUPPORT

香港管弦樂團在此向以下商業機構及熱心人士表達由衷謝意：

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

### 樂團席位贊助 CHAIR ENDOWMENT

鮑力卓（大提琴首席）的樂師席位由以下機構贊助：

The Musician's Chair for Richard Bamping (Principal Cello) is endowed by the following organisation:

邱啟楨紀念基金 • C. C. Chiu Memorial Fund

### 常年經費基金 ANNUAL FUND

HK\$100,000 or above 或以上

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Hsin Chong International Holdings Ltd • 新昌國際集團有限公司

Mr Kung Ming Foo Jackson • 龔鳴夫先生

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Mr & Mrs Patrick Fung • 馮柏棟伉儷

Mr & Mrs Fung Shiu Lam • 馮兆林先生夫人

Dr Affandy Hariman • 李奮平醫生

Mr John Hellinikakis

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

Mr & Mrs Ko Ying • 高膺伉儷

Mr & Mrs Charles and Keiko Lam

Dr Lee Kin Hung • 李健鴻醫生

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

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### 商藝匯萃 PAGANINI PROJECT

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈

艾曼·謝曼明 (1907) 小提琴·由冨田中知子小姐使用

張爾惠先生 捐贈

洛治·希爾 (c.1800) 小提琴·由王亮先生使用

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多尼·哈達 (1991) 大提琴

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安素度·普基 (1990)·由張希小姐使用

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin, played by Mr Wang Liang

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

### 樂器捐贈 INSTRUMENT DONATION

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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

- 德國轉閥式小號兩支
- 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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The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.

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運輸及舞台主任

So Kan-pong  
Transportation and Stage Officer

2016-17

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只要你是全日制香港中、小學生，便可以立即參與我們的計劃，  
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由香港管弦樂團主辦，香港董氏慈善基金會贊助的「青少年聽眾」計劃會員  
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- Young Audience Scheme offers you exclusive access to your orchestra and  
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- 與著名音樂家及港樂樂師近距離接觸
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- 免費欣賞至少一場港樂精選音樂會
- 音樂工作坊及樂器大師班
- 音樂會公開探排
- 積分獎勵計劃和獎賞
- 電子會員通訊
- 特約商戶購物優惠

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- Exclusive opportunities to meet world-class musicians
- HK Phil concert ticket discounts (Student: 55% off; accompanying adults: 10% off)
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