

# 阿殊堅納西 ASHKENAZY & BEHZOD

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梵志登 Jaap van Zweden  
音樂總監 Music Director

余隆 Yu Long  
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PROKOFIEV

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浦羅哥菲夫：C大調第三鋼琴協奏曲，op. 26

P. 7

行板—快板  
主題與變奏  
不太快的快板

Piano Concerto no. 3 in C, op. 26

Andante - Allegro  
Theme and Variations  
Allegro ma non troppo

中場休息 interval

ELGAR

~50'

艾爾加：降A大調第一交響曲，op. 55

P. 10

行板，高貴及質樸—快板  
甚快板  
慢板  
緩板—快板

Symphony no. 1 in A flat, op. 55

Andante, nobilmente e semplice - Allegro  
Allegro molto  
Adagio  
Lento - Allegro

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阿殊堅納西，指揮

P. 13

Vladimir Ashkenazy, conductor

阿貝都萊默，鋼琴

P. 15

Behzod Abduraimov, piano



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〔梵志：清淨之志，登：達到〕



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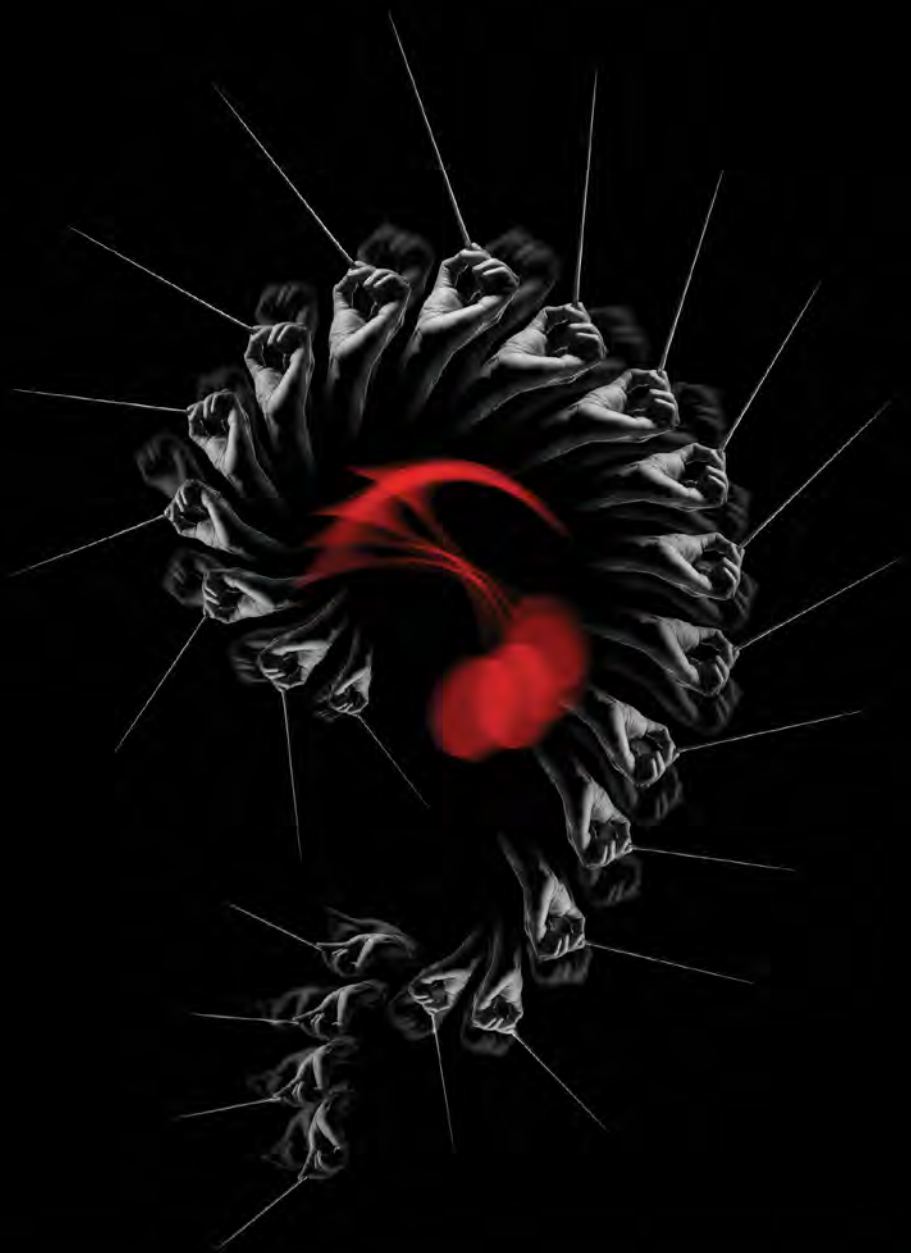
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# 浦羅哥菲夫 C大調第三鋼琴協奏曲，op. 26

## SERGE PROKOFIEV (1891-1953)

### Piano Concerto no.3 in C, op. 26

行板—快板  
主題與變奏  
不太快的快板

Andante - Allegro  
Theme and Variations  
Allegro ma non troppo

浦羅哥菲夫的第三鋼琴協奏曲於1911年動筆，當時他還在求學，但脫稿卻是十年後的事。他1914年畢業時獲頒魯賓斯坦獎，母親便提議出錢讓他旅行當作獎勵，而且地點任擇。浦羅哥菲夫選擇了倫敦，1914年6月抵步後不久便找到特魯里街劇院—狄亞吉列夫和他的芭蕾舞團剛好在這所劇院展開第二舞季。狄亞吉列夫邀請浦羅哥菲夫寫作一齣芭蕾舞劇，但隨著第一次世界大戰爆發，一切演出機會頓成泡影。浦羅哥菲夫回到俄羅斯後，為了逃避兵役，就進入聖彼得堡音樂學院進修管風琴；1917年布爾什維克上台的時候，他也在聖彼得堡，翌年出走美國。1920年，原本芝加哥歌劇院打算上演他的歌劇《三橘之戀》，但他卻與芝加哥歌劇院管理層發生激烈爭執，結果院方馬上退出。浦羅哥菲夫於是跑到法國，找上狄亞吉列夫，游說他搬演那齣從前無緣上演的芭蕾舞劇。舞劇是上演了，但在巴黎和倫敦兩地都失敗收場。結果，浦羅哥菲夫跑到布列塔尼海岸一個小村莊散心，在那裡專心作曲。



浦羅哥菲夫 Serge Prokofiev

Prokofiev began work on what eventually became his Third Piano Concerto in 1911, but it was a further 10 years before he completed it. In 1914 he graduated and, as a present for winning the Rubinstein Prize, his mother offered to pay for him to take a holiday wherever he chose. He chose London. Arriving there in June 1914 he soon found his way to the Drury Lane Theatre where Serge Diaghilev and his ballet company had just embarked on their second season in the English capital. Diaghilev invited Prokofiev to compose a ballet score, but the First World War which started in August killed off any chances of a performance. Returning to Russia Prokofiev enrolled in the organ class at the St. Petersburg Conservatory to avoid military service, and he was there when, in 1917, the Bolsheviks swept to power. The following year Prokofiev fled to America, but in 1920 argued so aggressively with the authorities at the Chicago Opera that they immediately withdrew their offer to stage his opera *The Love for Three Oranges*. Prokofiev went off to France where he caught up with Diaghilev, persuaded him to revive his earlier ballet score, saw it fail in both Paris and London and, eventually, sought refuge in a small village on the Brittany coast where he gave himself over totally to composing.

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## 浦羅哥菲夫 C大調第三鋼琴協奏曲，op. 26

### SERGE PROKOFIEV (1891-1953)

### Piano Concerto no.3 in C, op. 26

浦羅哥菲夫留在布列塔尼期間，重溫了許多與第三鋼琴協奏曲有關的舊草稿，1921年9月28日完成全曲。他得悉芝加哥歌劇院有意上演《三橘之戀》時就返回美國，第三鋼琴協奏曲的樂譜也帶在身邊。不過他很快便再次捲入糾紛—歌劇院要求他支持一家大型賣商，作為宣傳《三橘之戀》的手段，但浦羅哥菲夫斷然拒絕了這個要求。佔據了道德高地的他，馬上成為芝加哥上流社會的英雄。於是浦羅哥菲夫於1921年12月16日親自首演第三鋼琴協奏曲，熱情的聽眾蜂湧而至。

正如浦羅哥菲夫不少作品一樣，**第一樂章**在詼諧與凝重、歡快與感傷之間拉扯，一點不客氣；結尾一個由鋼琴上行平行和弦構成的短段，正是1911年草稿裡唯一保留下來的段落。**第二樂章**主題寫於1913年，先由樂團奏出，過後是五個變奏。**第三樂章**的主題只採用鋼琴上的白鍵。浦羅哥菲夫本來打算以這個主題寫作弦樂四重奏，不過據他後來憶述：「我漸漸覺得這樣寫四重奏的話，聽起來會很單調，於是決定把材料放在協奏曲的終曲裡。」

In Brittany Prokofiev resurrected the various sketches he had been making for the Third Piano Concerto and, on 28<sup>th</sup> September 1921, completed the work. Having heard that the Chicago Opera was planning to stage *The Love for Three Oranges*, he returned to the US with the Concerto in his luggage and soon was embroiled in controversy when, learning that he was expected to endorse a major commercial producer of oranges as a means of promoting his opera, he brusquely refused. For this high moral stand he became the hero of Chicago society, and, as a result, enthusiastic crowds flocked to the premiere of the Third Piano Concerto, which Prokofiev gave in the city on 16<sup>th</sup> December 1921.

In typical Prokofiev fashion the **first movement** jerks ungraciously between the comical and the serious, the effervescent and the pathos-laden. The movement ends with a short passage of ascending parallel chords from the piano, all that remains in the finished Concerto of those initial sketches of 1911. The theme of the **second movement** was composed in 1913; announced by the orchestra it is followed by five variations. The **third movement** makes use of a theme which uses only the white notes of the piano keyboard and was originally intended for a string quartet. But, as Prokofiev recalled, "I began to think a quartet of this kind would sound monotonous, so I decided to use the material in the finale of the Concerto."

#### 編制

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、定音鼓、敲擊樂器及弦樂組。

#### INSTRUMENTATION

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

# 艾爾加 降A大調第一交響曲，op. 55

## EDWARD ELGAR (1857-1934)

### Symphony no.1 in A flat, op.55

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艾爾加不少作品都毫無掩飾地流露出愛國情懷，即使完全抽象的音樂裡，也難免帶有「不列顛風情」與民族自豪感。事實上，他本來打算用第一交響曲來紀念已故的戈登將軍（戈登將軍是大英帝國軍事英雄之一。無獨有偶，戈登將軍鞏固中英關係有功，甚至獲同治皇帝賞識，1864年獲封為「提督」。）不過，艾爾加最終決定把作品獻給奧匈指揮家漢斯·李希特。樂曲1908年12月3日在曼徹斯特首演，由哈雷管弦樂團演奏，指揮正是李希特。

學者華卡在其著作《英國音樂史》（1907年出版）中表示，艾爾加當時只有大型宗教合唱曲才受廣大聽眾歡迎，不過他也補充道：「以他（艾爾加）的才華，不會走不出這種惱人的困局。」艾爾加的第一交響曲在曼徹斯特城首演當晚，華卡的預言就應驗了。演出極為成功，李希特宣稱樂曲是「最偉大的現代交響曲」，其他樂評馬上也將此曲譽為「不列顛最出色的交響曲」。與其他英國作曲家的交響曲相比，艾爾加的第一交響曲至今仍然冠絕古今，即使晚輩作曲家的作品規模更大、數量更多，依然無出其右。

隆隆低鳴的定音鼓為**第一樂章**掀開序幕。莊嚴的主題由中提琴和木管奏出，大提琴和低音大提琴的伴奏仿如昂首闊步似的。這個引子主題是全曲所有主要旋律素材的基礎，先以壯麗雄偉的姿態出現

Elgar's music was often openly patriotic but even when writing purely abstract music, he could not expunge entirely a sense of Britishness and national pride. Elgar originally intended to dedicate his First Symphony to the memory one of the British Empire's most heroic military figures, General Charles Gordon (who, coincidentally, also played such a key role in cementing close relations between the British and Chinese that he was honoured by the Chinese Emperor in 1864 and granted the high military rank of *titu*). In the event, however, Elgar chose to dedicate the Symphony to the Austro-Hungarian conductor Hans Richter who directed the Hallé Orchestra in the work's premiere on 3<sup>rd</sup> December 1908.

The previous year Ernest Walker had published his book *A History of Music in England* in which he noted that only Elgar's large-scale religious choral works were then popular with massed audiences, but added; "Elgar is too great a composer not to be able to come out at the other side of his trying experiences". That prophecy turned to reality with the triumphant premiere in the city of Manchester of Elgar's First Symphony. Richter declared it "the greatest symphony of modern times", while other critics immediately hailed it as the "Greatest British Symphony". Since then, Elgar's First has remained uncontested as the greatest Symphony ever composed by an Englishman, even if many of Elgar's successors have written bigger and more numerous symphonies.

Heralded by deep rumbling timpani, the **first movement** opens with a solemn theme played by the violas and woodwinds above a stalking accompaniment from cellos and basses. This opening theme provides the main melodic material of the Symphony and appears throughout the work in a wide variety of guises, but not before it has been stated in a gloriously grandiose manner which perfectly sums up Elgar's own invented musical term, "nobilmente". After this slow introduction the work bursts out full of nervous energy complete with



（這一段可真是艾爾加自創新詞「nobilmente」〔「高貴」〕的最佳寫照），繼而在曲中多次反覆，變化萬千。慢速引子過後，音樂突然變得剛勁有力，小提琴在盤旋飛躍，銅管聲聲嘹亮，法國號振奮高亢；待矛盾和激情都過去後，開端主題重現；片刻的寧靜，仿如為樂章最後幾個小節披上偽裝。

**第二樂章**開始時，低音聲部穩步前進之際，小提琴卻焦躁地東奔西跑。殺伐之聲隱約可聞，令人想起樂曲本是向戈登將軍致敬之作。第一樂章主題閃現過後，音樂就靠著小提琴的一個持續音，引入情感豐富、既平靜又妙趣橫生的**第三樂章**，實在不可思議〔音樂學者高思認為這是「古今所有交響曲中最出色的慢樂章之一」〕。首演當晚，樂章完結時觀眾不由自主地鼓掌喝采；而且不止一位論者都曾指出，要以筆墨形容如此華美的樂章，評述也有顯得無用武之地的時候。

**第四樂章**開始時緩慢而克制，然後逐步增強，期間偶然引用引子主題，漸漸形成一個扣人心弦的激烈樂段，更將第一至第三樂章多個主題共治一爐，而且型態千變萬化，令人歎為觀止。可是這一段卻不是高潮：到主題再度重現，作曲家加上強勁的反拍伴奏，令主題變得振奮人心的時候，方是真正的高潮；高潮過後不久，全曲歡欣愉快地完結。

樂曲剖析中譯：鄭曉彤

swirling violins, blazing brass and whooping horns, but after much conflict and passion have been spent, the opening theme re-emerges to spread a veneer of calm over the movement's closing bars.

The **second movement** opens with chugging bass notes above which the violins scamper frantically around. Hints of battle and militaristic gestures remind us of the intended homage to General Gordon. An echo of the Symphony's opening theme appears before a sustained violin note magically transforms the music into the richly expressive, deliciously tranquil **third movement** ("one of the great slow movements of the symphonic repertoire" according to music scholar David Cox). At the work's premiere the audience burst into spontaneous applause at the conclusion of this movement and, as more than one commentator has suggested when attempting to describe this sumptuous movement, there are times when commentary should beat a discrete retreat.

The slow and subdued opening to the **fourth movement** only gradually builds itself up, occasionally quoting the main theme, into a stormy and breathless conglomeration of many of the Symphony's earlier themes, here magnificently transformed. But the real climax comes with the thrilling restatement of the main theme accompanied by powerful off-beat acclamations, after which the work rapidly reaches its triumphant conclusion.

ALL PROGRAMME NOTES BY DR MARC ROCHESTER

#### 編制

三支長笛（其一兼短笛）、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、兩座豎琴及弦樂組。

#### INSTRUMENTATION

Three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps and strings.



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## 阿殊堅納西 VLADIMIR ASHKENAZY

指揮 Conductor

阿殊堅納西過去30年的主要音樂活動為指揮樂團。他是倫敦愛樂樂團的桂冠指揮，在2015年6月帶領樂團在中國巡演，更在2014年領導樂團進行歷史性的拉丁美洲巡演。他同時為冰島交響樂團及NHK交響樂團兩個樂團的桂冠指揮，亦是瑞士意大利語區樂團的首席客席指揮。2009年至2013年，他出任悉尼交響樂團首席指揮和藝術顧問，與樂團展開一連串大型錄音項目及國際巡演。阿殊堅納西不久前卸任歐盟青年樂團的音樂總監，長達15年的合作成果豐盛。他與多個主要樂團長期維持緊密合作，包括克里夫蘭樂團、三藩市交響樂團和柏林的德意志交響樂團，以及為全球多個頂尖合奏團作客席演出。

阿殊堅納西對鋼琴演奏的投入程度一直不減，近期則專注於灌錄唱片，曲目極其廣泛。2013年春天發行了《阿殊堅納西與迪卡50周年》，一套包含50張唱片的套裝，以紀念他與唱片公司一直保持長期合作關係。2014年迪卡唱片公司亦推出阿殊堅納西的拉赫曼尼諾夫鋼琴音樂精選，當中包括他過往所有拉赫曼尼諾夫鋼琴作品的錄音曲目及他親自指揮作曲家管弦樂作品的錄音曲目。

Conducting has formed the larger part of Vladimir Ashkenazy's activities for the past 30 years. As Conductor Laureate of the Philharmonia Orchestra, he led them on a major tour of China in June 2015 and on a ground-breaking tour of Latin America in 2014. He is also Conductor Laureate of both the Iceland and NHK Symphony orchestras and Principal Guest Conductor of the Orchestra della Svizzera Italiana. Between 2009 and 2013 he was Principal Conductor and Artistic Adviser to the Sydney Symphony Orchestra, with whom he has collaborated on a number of significant recording projects and major international tours. He has recently stepped down from the Music Directorship of the European Union Youth Orchestra, a post he has held with great satisfaction for 15 years. He maintains strong links with major orchestras including The Cleveland Orchestra, San Francisco Symphony and Deutsches Symphonie-Orchester Berlin, and makes guest appearances with leading ensembles all over the world.

Ashkenazy maintains his devotion to the piano, these days mostly in the recording studio where he continues to build his extraordinarily comprehensive catalogue. Spring 2013 saw the release of 'Ashkenazy: 50 Years on Decca' – a 50-CD box-set celebrating Ashkenazy's long standing relationship with Decca Classics. In 2014 Decca also released a milestone collection of Ashkenazy's vast catalogue of Rachmaninov's piano music, which also includes all of his recordings as a conductor of the composer's orchestral music.



新閱會 SHKP Reading Club

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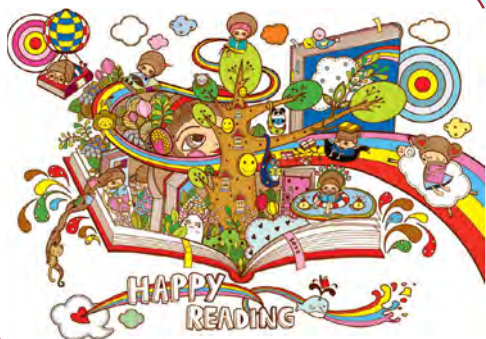
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## 阿貝都萊默 BEHZOD ABDURAIMOV

鋼琴 Piano

阿貝都萊默1990年生於烏茲別克的塔什干，五歲開始習琴，在塔什干的烏斯賓斯基國家中央學院師隨波波維契。他在美國柏克大學國際音樂中心師承尤頓尼奇，這位校友現時更為母校擔任駐校藝術家。

最近幾個樂季中，阿貝都萊默多次與全球頂尖的樂團合作，當中包括洛杉磯愛樂、波士頓交響樂團、萊比錫布業大廳樂團、慕尼黑愛樂，NHK交響樂團及捷克愛樂，同時夥拍首屈一指的指揮大師演出，包括阿殊堅納西、佳吉耶夫、迪華特、洪那克、佩欽科、加菲根及尤洛夫斯基。他繼續與馬林斯基交響樂團及指揮佳吉耶夫合作，在斯德哥爾摩、維也納及多蒙特演出全套浦羅哥菲夫鋼琴協奏曲，又一同在美國巡演，並在卡奈基音樂廳首次演出協奏曲。未幾他再度在該音樂廳的威爾獨奏廳參與「優秀首演音樂會系列」，進行首次獨奏演出，隨後旋即再獲邀在卡奈基音樂廳的史頓廳表演。

阿貝都萊默的錄音曾多次獲獎，他的首張獨奏錄音贏得法國古典雜誌Choc大獎及《音叉》雜誌推介新晉音樂家。2014年，他的首張協奏曲錄音由迪卡唱片出版，在弗曹赫指揮下與杜林意大利國家廣播公司管弦樂團灌錄了浦羅哥菲夫第三鋼琴協奏曲及柴可夫斯基第一鋼琴協奏曲。

Born in Tashkent, Uzbekistan, in 1990, Behzod began to play the piano at the age of five as a pupil of Tamara Popovich at Uspensky State Central Lyceum in Tashkent. He is an alumnus of Park University's International Center for Music (ICM), where he studied with Stanislav Ioudenitch and now serves as the ICM's artist-in-residence.

Recent seasons have seen Behzod work with leading orchestras worldwide, including the Los Angeles Philharmonic, Boston Symphony, Leipzig Gewandhaus, Munich Philharmonic, NHK Symphony and the Czech Philharmonic, and prestigious conductors including Vladimir Ashkenazy, Valery Gergiev, Edo de Waart, Manfred Honeck, Vasily Petrenko, James Gaffigan and Vladimir Jurowski. Continuing his collaboration with the Mariinsky Orchestra and Valery Gergiev, last season Behzod performed in their Prokofiev Piano Concerto cycle at concerts in Stockholm, Vienna and Dortmund. This was followed by a major tour of the US with them, which included his concerto debut at Carnegie Hall. Shortly afterwards he gave his recital debut in the Weill Hall as part of the "Distinctive Debuts" series which resulted in an immediate re-invitation to the Stern Auditorium.

An award-winning recording artist—his debut recital CD won both the Choc de Classica and the Diapason Découverte—Behzod released his first concerto disc in 2014 on Decca Classics which features Prokofiev's Piano Concerto no. 3 and Tchaikovsky's Concerto no. 1 with the Orchestra Sinfonica Nazionale della Rai under Juraj Valčuha.

## 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.

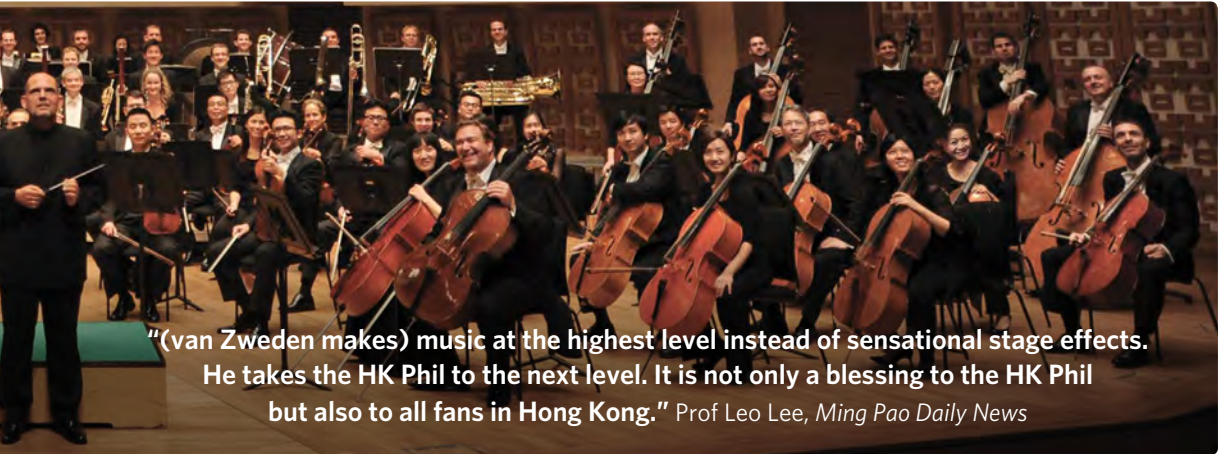
Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng,



「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

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

|  |   |   |   |   |  |
|--|---|---|---|---|--|
|  <p>王敬/樂團首席<br/>Jing Wang/<br/>Concertmaster</p> |  <p>梁建楓/樂團第一副首席<br/>Leung Kin-fung/First<br/>Associate Concertmaster</p> |  <p>王思恆/樂團第二副首席<br/>Wong Sze-hang/Second<br/>Associate Concertmaster</p> |  <p>朱蓓/樂團第三副首席<br/>Bei de Gaulle/Third<br/>Associate Concertmaster</p> |  <p>把文晶<br/>Ba Wenjing</p> |  <p>程立<br/>Cheng Li</p>         |
|  <p>桂麗<br/>Gui Li</p>                            |  <p>許致雨<br/>Anders Hui</p>   |  <p>李智勝<br/>Li Zhisheng</p>  |  <p>龍希<br/>Long Xi</p>   |  <p>毛華<br/>Mao Hua</p>     |  <p>梅麗芷<br/>Rachael Mellado</p> |
|  <p>倪瀾<br/>Ni Lan</p>                            |  <p>王亮<br/>Wang Liang</p>  |  <p>徐烜<br/>Xu Heng</p>   |  <p>張希<br/>Zhang Xi</p>  |   |  |

## 第二小提琴 SECOND VIOLINS

|   |  |   |   |  |  |
|---|--|---|---|--|--|
|  <p>范丁<br/>Fan Ting</p>             |  <p>趙瀛娜<br/>Zhao Yingna</p>           |  <p>梁文瑋<br/>Leslie Ryang Moonsun</p> |  <p>方潔<br/>Fang Jie</p>                |  <p>何珈樑<br/>Gallant Ho Ka-leung</p> |  <p>余思傑<br/>Domas Juškys</p>            |
|  <p>簡宏道<br/>Russell Kan Wang-to</p> |  <p>劉博軒<br/>Liu Boxuan</p>            |  <p>冒異國<br/>Mao Yiguo</p>            |  <p>潘廷亮<br/>Martin Poon Ting-leung</p> |  <p>華嘉蓮<br/>Katrina Rafferty</p>    |  <p>韋鈴木美矢香<br/>Miyaka Suzuki Wilson</p> |
|  <p>冒田中知子<br/>Tomoko Tanaka Mao</p> |  <p>黃嘉怡<br/>Christine Wong Kar-ye</p> |  <p>周騰飛<br/>Zhou Tengfei</p>         |   |  |  |



## 中提琴 VIOLAS



● 凌顯祐  
Andrew Ling



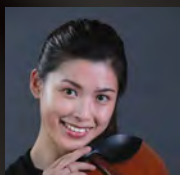
■ 李博  
Li Bo



▲ 熊谷佳織  
Kaori Wilson



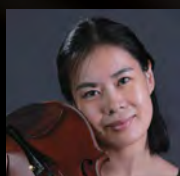
崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



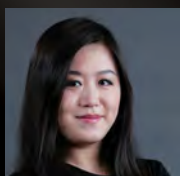
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Damara Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張姝影  
Zhang Shu-ying

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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

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George Lomdaridze



◆ 姜馨來  
Jiang Xinlai



張沛姬  
Chang Pei-heng



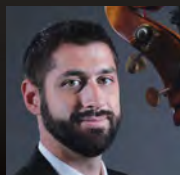
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Feng Rong



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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● 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

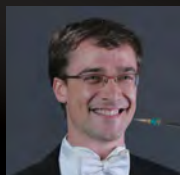
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● 莫班文  
Benjamin Moermond



◆ 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



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Joshua MacCluer



◆ 莫思卓  
Christopher Moysie



華達德  
Douglas Waterston



施樂百  
Robert Smith



長號  
TROMBONES



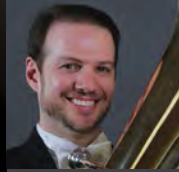
● 韋雅樂  
Jarod Vermette



● 韋力奇  
Maciek Walicki



● 韋彼得  
Pieter Wyckoff



● 雷科斯  
Paul Luxenberg

低音長號  
BASS TROMBONE

大號  
TUBA

定音鼓  
TIMPANI



● 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  
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：洪嘉儀、黃家立  
Cello: Shelagh Heath, Wong Ka-lap

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

圓號：戴羅倫  
Horn: Laurence Davies

敲擊樂器：王偉文  
Percussion: Raymond Vong

豎琴：管伊文<sup>^</sup>、譚懷理  
Harp: Kuang Yi-wen<sup>^</sup>, Amy Tam

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

# 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.

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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。

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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.



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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.

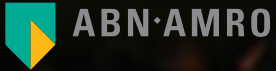
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THE MAESTRO PODIUM ENDOWMENT

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Richard Bamping

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Principal Cello

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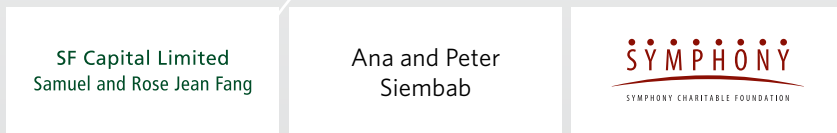
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贊助基金於一九八三年由以下機構贊助得以成立。

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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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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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- 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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# THANK YOU FOR YOUR SUPPORT

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由於支持者眾多，未能在此盡錄，港樂在此謹對所有支持此籌款音樂會的人士及機構致以謝意。

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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