

# 馬勒「巨人」交響曲 MAHLER "TITAN" SYMPHONY

20 & 21-10-2016  
Thu & Fri 8pm  
Hong Kong Cultural Centre  
Concert Hall

梵志登 Jaap van Zweden  
音樂總監 Music Director

余隆 Yu Long  
首席客席指揮 Principal Guest Conductor



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# 馬勒「巨人」交響曲

## MAHLER "TITAN" SYMPHONY

### MOZART

~26'

莫扎特：D大調第四小提琴協奏曲，K. 218

P. 8

快板

如歌的行板

輪旋曲（優雅的行板—不太快的快板）

Violin Concerto no. 4 in D, K. 218

Allegro

Andante Cantabile

Rondeau (Andante grazioso - Allegro ma non troppo)

中場休息 interval

### MAHLER

~53'

馬勒：D大調第一交響曲

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緩慢·慵懶—一直保持從容

流暢但不太快

莊嚴穩重但不拖沓

激烈地

Symphony no. 1 in D

Langsam. Schleppend - Immer sehr gemächlich

Kräftig bewegt, doch nicht zu schnell

Feierlich und gemessen, ohne zu schleppen

Stürmisch bewegt

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梵志登，指揮

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Jaap van Zweden, conductor

楊天媧，小提琴

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Tianwa Yang, violin



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樂團」

張灼祥  
《星島日報》

「登峰造極……  
(梵志登) 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》



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「我為港樂深感自豪，透過本地及海外的演出和錄音，  
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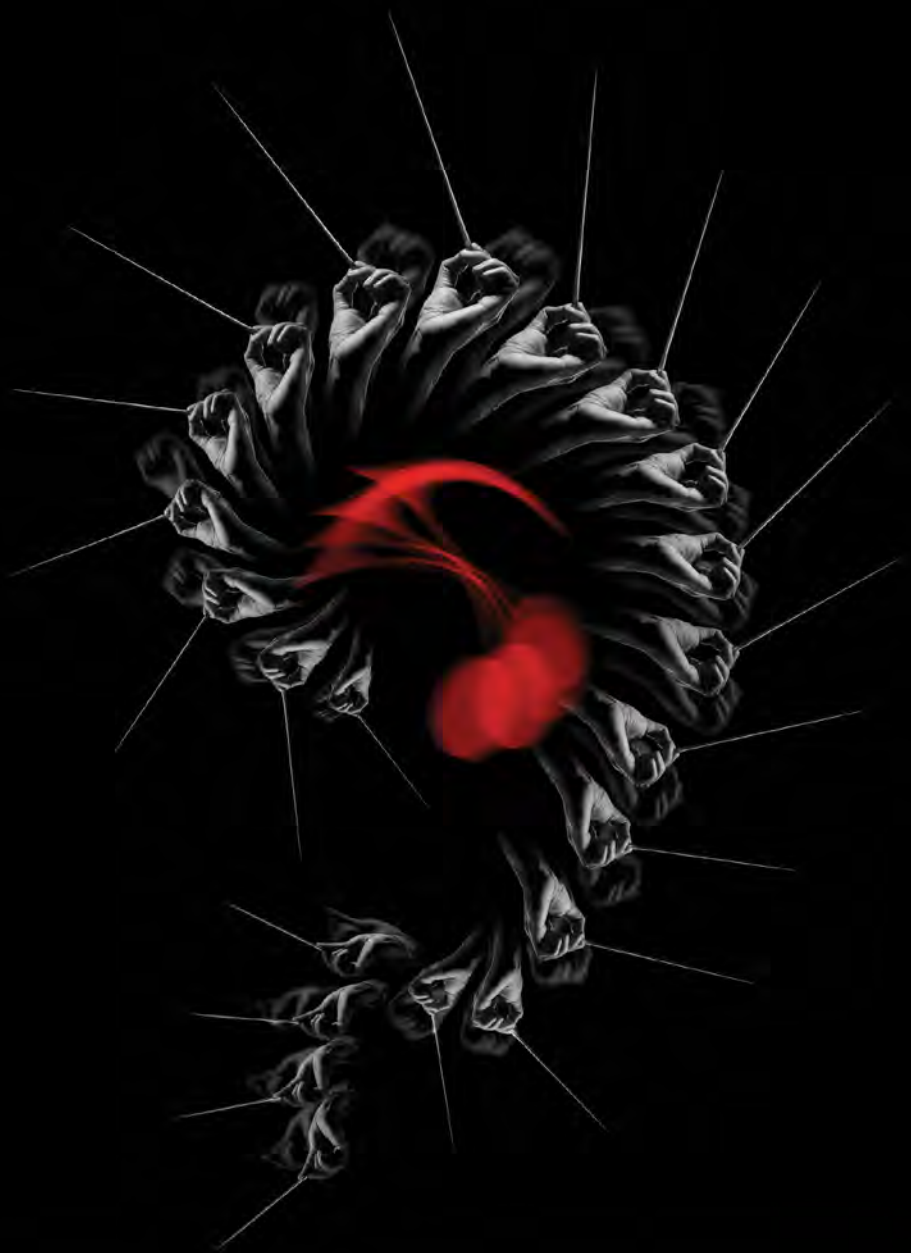
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前言 FOREWORD

## 莫扎特與馬勒——完美組合

# MOZART AND MAHLER, THE PERFECT MATCH

下星期，港樂很榮幸能代表香港到國內巡演，我們會在上海、天津，以及為北京音樂節的閉幕禮演奏今晚音樂會的兩首曲目。

為甚麼本地與海外巡演都選擇了莫扎特和馬勒的作品？原來許多音樂會都愛把這兩位作曲家的作品一起演奏，首先因為兩者配合得天衣無縫：莫扎特是和諧、平衡和理性的，一言蔽之曰「古典」；馬勒則如脫韁野馬，躁動不安，有時暴烈，即使從他的第一交響曲也能感受得到。然而，莫扎特竟是馬勒最欣賞的作曲家。

對於音樂總監梵志登來說，這個「莫馬配」有多重意義：「莫扎特為小提琴（即我演奏的樂器）所譜出的樂曲，真是精采上品。至於馬勒這首交響曲——我在荷蘭皇家音樂廳樂團曾多次演奏，直到目前也於不同地方多次指揮。這是堪可伴隨一生的音樂！正如馬勒所說，這首交響曲包羅了整個世界。」

Next week the HK Phil is proud to represent Hong Kong on tour to China. We will perform the two works on tonight's programme in Shanghai, Tianjin, and to close the Beijing Music Festival.

Why Mozart and Mahler, both here and on tour? These composers often are performed together, firstly because of the unique equilibrium between them. Mozart is harmonious, balanced, reasoned: in a word, 'Classical'. Mahler on the other hand seems unbridled, restless, at times violent, even in this, his first symphony. And yet Mahler admired Mozart above all other composers.

For Jaap, the combination holds many resonances: "Mozart's writing for violin, my instrument, is a miracle. As for Mahler—I played this symphony many times in the Concertgebouw, and have now conducted it also many times and in many places. It is music for a lifetime—a symphony which, as Mahler said, contains the whole world."

## 莫扎特 D大調第四小提琴協奏曲，K. 218

# WOLFGANG AMADEUS MOZART (1756-1791)

## Violin Concerto no.4 in D, K. 218

快板

如歌的行板

輪旋曲（優雅的行板—  
不太快的快板）

Allegro

Andante cantabile

Rondeau (Andante grazioso – Allegro ma  
non troppo)

莫扎特出生那年，父親利奧普出版了一冊小提琴教材。這冊教材當時被譽為前無古人的重要小提琴文獻，利奧普在書中提出許多創新觀念，也將這些觀念傳授給兒子，難怪莫扎特七歲已是天才小提琴家。有關小莫扎特的文獻都盛讚他的小提琴造詣，而莫扎特第一個受薪職位就是薩爾茲堡宮廷樂團首席小提琴手（團長）。1772年，他的年薪才150古特幣（約今天的2,500美元/19,000港元），可說十分微薄。翌年他就寫作了第一首小提琴協奏曲（大概是為當地一位名叫「高布」的教師寫的）；兩年後更一口氣創作了另外四首小提琴協奏曲。

### 提高獨奏難度

莫扎特的第四小提琴協奏曲是1775年10月的作品；儘管缺乏文獻證明，但所有證據均令人相信首演時的獨奏者正是莫扎特本人。後來薩爾茲堡樂團來了個名叫布魯涅第的意大利小提琴家；這時莫扎特便把第四小提琴協奏曲修改一番，大大提高了小提琴獨奏的難度。利奧普認為布魯涅第把這首協奏曲修訂版演奏得很好，覺得十分滿意。但利奧普心裡其實看不起布魯涅第，布魯涅第生性風流，剛剛

In the year that Mozart was born, his father, Leopold, published a tutor on violin playing which was regarded as the most important written for the instrument up to that time. Many of the revolutionary ideas he promoted in his book he passed on to his son so that, by the time he was seven, the young Mozart was already a gifted violinist. Early reports of the young Mozart poured praise on his violin playing, and the first salaried position he secured was that of principal violinist (*konzertmeister*) in the court orchestra at Salzburg. In 1772, he was offered a small annual salary of 150 gulden (at today's value that amounts to around US\$2,500/HK\$19,000). The following year he wrote his first violin concerto—probably for a local teacher by the name of Kolb—and two years later he wrote four more in quick succession.

### Expanding the virtuoso demands of the solo part

The fourth Violin Concerto is dated October 1775. While there is no documentary evidence that Mozart performed the solo part at the work's first performance, all the evidence points that way. However, when an Italian violinist, Antonio Brunetti, joined the Salzburg orchestra, Mozart revised the fourth Concerto, considerably expanding the virtuoso demands of the solo part. Leopold greatly admired Brunetti's playing of this revised version, although he despised the man himself. Brunetti was a notorious womanizer who had got Haydn's sister-in-law pregnant while carrying on with another woman (for the record, he later married Haydn's sister-in-law). Mozart subsequently changed the date of the manuscript of the Concerto to 1780 but, in fact, the revised version was



令海頓小姨懷有他的孩子，復又一腳踏兩船（特此聲明，他後來也真的娶了海頓那位小姨為妻）。莫扎特後來把原稿上的寫作日期改為1780年，但其實修訂版早在1777年10月已經寫好——這也是他最後一次花時間在小提琴協奏曲上。

### 延綿的琴音，愛的表白

愛因斯坦的莫扎特專著認為，與莫扎特另外幾首小提琴協奏曲相比，第四小提琴協奏曲的「音響效果更顯得風情萬種」。這一點在**第一樂章**開端已十分清晰：樂章精神奕奕，管弦樂引子不但氣氛愉快，更加上小巧迷人的修飾和突然的強音。**第二樂章**像首歌劇詠嘆調：小提琴唱出優雅的旋律，底下是樂團諧協的伴奏。愛因斯坦形容這個樂章「實際上是首延綿的小提琴之歌，是愛的表白」。莫扎特曾經將這首小提琴協奏曲暱稱為「史特拉斯堡人」；而由於風笛似的持續音在**第三樂章**中段響起，為樂章添上幾分民間風味，因此多年來大家都誤以為第四小提琴協奏曲就是「史特拉斯堡人」協奏曲；不過現在就知道第三小提琴協奏曲才是「史特拉斯堡人」的真身，但第四小提琴協奏曲兩個對比強烈的樂思依然風采不減：嘉禾舞曲樂段（「優雅的行板」）與活潑得多的風笛舞曲（「不太快的快板」）交替出現，不同風格的並列帶來了幽默效果。

made in October 1777. It was the last time Mozart worked in the genre of solo violin concerto.

### An uninterrupted song for violin, an avowal of love

Alfred Einstein in his book on Mozart suggests that this Concerto is “much more sensuous in sonority” than the others. This is very evident from the very outset of the spirited **first movement**, with its jovial orchestral introduction spiced up with charming little decorations and abrupt accents. The **second movement** takes the form of an operatic aria, the violin singing a graceful melody above a sympathetic orchestral accompaniment. Again to quote from Einstein, this is “in reality an uninterrupted song for violin, an avowal of love”. For many years it was thought that this was the concerto Mozart affectionately described as the “Strasbourg” because of the folksy moment in the middle of the **third movement** with its bagpipe-like drone. We now believe this nickname referred to the previous concerto (no. 3), but there is no denying the charming quality of the two strongly contrasting ideas—a graceful Andante grazioso Gavotte and an Allegro ma non troppo Musette—which alternate throughout the movement to create an often humorous juxtaposition of styles.



莫札特 Wolfgang Amadeus Mozart

### 編制

兩支雙簧管、兩支圓號及弦樂組。

### INSTRUMENTATION

Two oboes, two horns and strings.

## 馬勒 D大調第一交響曲

# GUSTAV MAHLER (1860-1911)

## Symphony no. 1 in D

緩慢·慵懶——一直保持從容  
流暢但不太快  
莊嚴穩重但不拖沓  
激烈地

Langsam. Schleppend – Immer sehr gemächlich  
Kräftig bewegt, doch nicht zu schnell  
Feierlich und gemessen, ohne zu schleppen  
Stürmisch bewegt

馬勒的第一交響曲歷時多年才脫稿，可是樂曲1889年11月20日在布達佩斯首演時，觀眾反應並不十分熱烈。29歲的馬勒當時已是公認的出色指揮家，才華橫溢，充滿魅力，時人更稱「他能靠著指揮棒使舞台活起來」。不過，雖然他的指揮技巧廣受稱頌，但很少人認真看待他的創作；許多人甚至像傑出指揮家畢羅一樣，認為馬勒的第一交響曲「太古怪」。

### 從「古怪」到「巨人」

1893年，馬勒的第一交響曲在漢堡和威瑪演出。為了使觀眾易於理解，馬勒為每個樂章加上標題，又將樂曲稱為《巨人》（與德國作家費德烈·利希特以筆名「尚·保羅」於1803年寫的小說同名）。可是觀眾依然無動於衷。後來有人勸服馬勒將樂曲縮短15分鐘，由原先的五個樂章減為四個樂章，才終於為人接受——四個樂章版本1899年首次出版，也就是今天演出的版本。

Mahler struggled for years over his First Symphony, but its premiere, in Budapest on 20<sup>th</sup> November 1889, was not a great success. At the time, Mahler was 29 years old and widely recognized as a brilliant, charismatic conductor who could, as one contemporary put it, “bring the stage to life by the strength of his baton”. But few took him seriously as a composer and many agreed with the great conductor, Hans von Bülow, when he described Mahler’s First Symphony as “much too strange”.

### From “Strange” to “Titan”

In a bid to make it more accessible for audiences at performances in Hamburg and Weimar in 1893, Mahler gave each of the movements descriptive titles and called the work *Titan*, after the novel completed in 1803 by



## 波希米亞鄉村樂隊

第一交響曲內有不少樂段出自馬勒1884年舊作《旅人之歌》（他完成《旅》後，第一交響曲就在同年動筆）。**第一樂章**（1893年版的副題是〈春天，沒有終結的春天〉）神祕的開端代表破曉，接著天真的旋律突然響起，配合這個旋律的歌詞是「今早我在田野走過，露水仍掛在青草上；愉快的鳥兒對我說：『嗨！早安啊！』」**第二樂章**（1893年版的副題是〈全速前進〉）極具奧地利農民舞曲的特色，充滿鄉村風情，輕鬆愉快。

第二樂章過後，馬勒指示要靜止好一陣，皆因**第三樂章**氣氛與前章大相逕庭。馬勒的副題是〈海難·葬禮進行曲，像卡洛的畫〉。「卡洛的畫」應是個誤會，應該是史文德的木刻版畫《獵人的葬禮》啟發了馬勒：獵人的

the German writer Friedrich Richter (who wrote under the *nom de plume* Jean Paul). This still failed to impress audiences. It was only after he had been persuaded to shave 15 minutes off its length and remove one of the original five movements—turning it into the four-movement work we hear today which first appeared in print in 1899—that it finally found favour.

## “Village musicians from Bohemia, accompanied by cats, toads, crows and other assorted animals”

Much of the music in the First Symphony is drawn from the song cycle *Songs of a Wayfarer* (1884) which Mahler completed the same year that he started work on the Symphony. After a mysterious opening representing dawn, the **first movement** (which, in his 1893 programme, Mahler subtitled “Spring and no end to it”) breaks into a childlike melody which in the song cycle is sung to the words “As I walked this morning through the field, the dew still hung upon the grass; the merry finch called out to me ‘Hey there! Good day to you!’.” The **second movement** (“Set with full sails” in



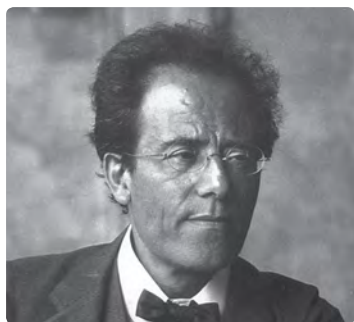
馬勒第一交響曲的第三樂章，靈感就是來自史文德這幅木刻版畫《獵人的葬禮》（1850）。

*The Hunter's Funeral Procession*, woodcut by Moritz von Schwind (1850), was possibly the inspiration for the third movement of Mahler's Symphony no. 1.

## 馬勒 D大調第一交響曲

# GUSTAV MAHLER (1860-1911)

## Symphony no. 1 in D



馬勒 Gustav Mahler

棺木正運往墓地，森林裡的動物為他送行；兔子舉著旗，前面是波希米亞鄉村樂隊，還有貓、蟾蜍、烏鴉及其他各式各樣的動物同奏樂器。樂章開端根據法國兒歌《雅克神父》（即是粵語兒歌《打開蚊帳》的旋律）寫成，但氣氛變得陰沉沉，接著是《旅人之歌》的另一段（「沒人跟我說再見，只剩愛與痛相隨。」）

**第四樂章**（1893年版的副題是〈從地獄到天堂〉）充滿強烈對比。開端是絕望的尖叫聲（馬勒形容為「受創的心突然大叫」），結尾卻由法國號奏出樂觀堅定的讚美詩主題（馬勒在此要求樂手將喇叭口高舉）——同時為第一交響曲畫上歡快無比的句號。

樂曲剖析中譯：鄭曉彤

### 編制

四支長笛（其一兼短笛）、三支雙簧管、英國管、三支單簧管、低音單簧管、兩支巴松管、低音巴松管、七支圓號、五支小號、四支長號、大號、兩組定音鼓、敲擊樂器、豎琴及弦樂組。

the 1893 programme) is a rollicking, bucolic dance full of the spirit of Austrian peasant dances.

After the second movement Mahler directs that there should be a long pause. The reason for this is obvious, for there is an extraordinarily violent mood swing as we embark on the **third movement**. Mahler labelled this “Shipwrecked. A funeral march in the manner of Callot”, referring to a picture by Callot—*Des Jaegers Leichenbegängnis* (“The Huntsman’s Funeral”). It is likely that Mahler wrongly attributed the wood-cut by Moritz von Schwind as being a creation of the printmaker Jacques Callot. In Schwind’s depicting, forest animals follow the coffin of a dead hunter to its grave; rabbits carrying a flag, preceded by a band of village musicians from Bohemia, accompanied by cats, toads, crows and other assorted animals playing instruments. The movement opens with a morose version of the popular French children’s song *Frère Jacques* and moves into another of the *Songs of a Wayfarer* (“No one said goodbye to me, my companions were love and grief.”).

The **fourth movement** (“From Hell to Paradise” in Mahler’s 1893 commentary) is full of radical contrasts. It opens with a scream of despair (“The sudden cry of a wounded heart”, according to Mahler) and ends with a life-affirming theme from the horns (which Mahler directed should stand at this point with the bells of their instruments pointing upwards). Mahler’s first venture into symphonic composition finishes on a note of unqualified joy and happiness.

PROGRAMME NOTES BY DR MARC ROCHESTER

### INSTRUMENTATION

Four flutes (one doubling piccolo), three oboes, cor anglais, three clarinets, bass clarinet, two bassoons, contrabassoon, seven horns, five trumpets, four trombones, tuba, two sets of timpani, percussion, harp and strings.

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Jaap van Zweden, Music Director

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

# 梵志登 JAAP VAN ZWEDEN

指揮 Conductor

生於阿姆斯特丹，梵志登在過去十年迅速崛起，成為現今國際古典樂壇最炙手可熱的指揮家之一。自2012/13樂季起正式擔任香港管弦樂團音樂總監一職，最少至2022年夏季。本年初，紐約愛樂宣布梵志登將自2018/19樂季起出任樂團的新音樂總監，並於2017/18樂季期間擔任候任音樂總監。梵氏自2008年起出任達拉斯交響樂團音樂總監，並繼續服務樂團至2017/18樂季，其後將成為樂團的桂冠指揮。

梵志登於2016/17樂季，將再度指揮紐約愛樂、芝加哥交響樂團、克利夫蘭樂團、洛杉磯愛樂、美國國家交響樂團、巴黎樂團、荷蘭皇家音樂廳樂團，並將首次指揮上海交響樂團。

自去年起，梵志登聯同達拉斯交響樂團推出了一年一度的日月國際音樂及藝術節。同年，他與港樂展開了一個為期四年的計劃，首次在港演出華格納整套聯篇歌劇《尼伯龍的指環》，並由拿索斯唱片錄音發行。其他灌錄曲目包括史特拉汶斯基的《春之祭》及《彼得魯斯卡》、布烈頓的《戰爭安魂曲》、全套貝多芬交響曲和全套布拉姆斯交響曲。

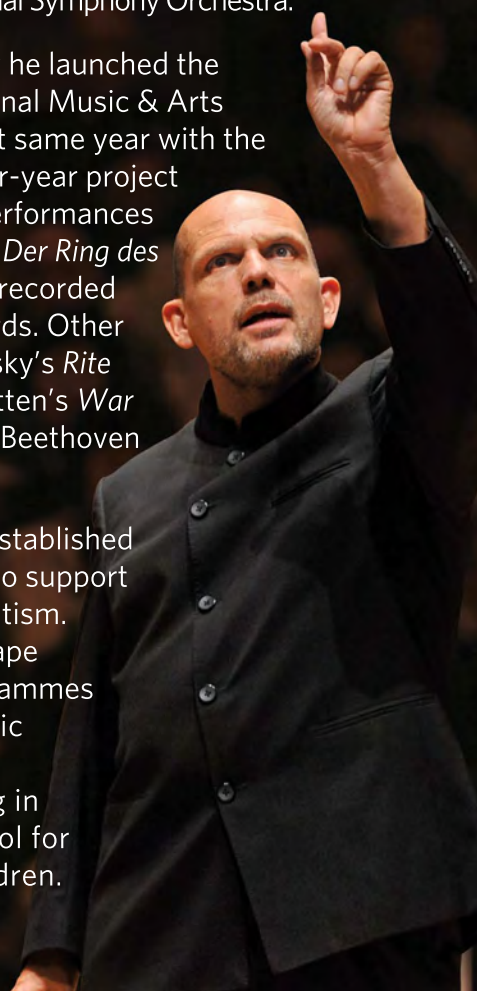
梵氏與妻子於1997年成立帕帕堅奴基金會，為患有自閉症的兒童及其家庭提供協助。基金更為音樂治療師及音樂家提供額外培訓，令他們能更有效以音樂幫助自閉症兒童及與他們共奏美樂。

Jaap van Zweden has risen rapidly in the past decade to become one of today's most distinguished conductors. He is Music Director of the HK Phil, a post he has held since 2012, and will continue to hold until at least 2022. In January 2016 the New York Philharmonic announced that Jaap van Zweden will be their new Music Director starting with the 2018-19 season, and will act as Music Director Designate during 2017-18. He has been Music Director of the Dallas Symphony Orchestra since 2008 and will continue in that role through the 2017-18 season, after which he becomes Conductor Laureate.

Highlights of the 2016-17 season include return visits to the New York Philharmonic, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, Orchestre de Paris, Royal Concertgebouw Orchestra, as well as a debut performance with the Shanghai Symphony Orchestra.

With the Dallas Symphony he launched the annual SOLUNA International Music & Arts Festival in 2015, and in that same year with the HK Phil embarked on a four-year project to conduct the first ever performances in Hong Kong of Wagner's *Der Ring des Nibelungen*, which is being recorded for release on Naxos Records. Other recordings include Stravinsky's *Rite of Spring* and *Petrushka*, Britten's *War Requiem* and the complete Beethoven and Brahms symphonies.

In 1997 Jaap and his wife established the Papageno Foundation to support families of children with autism. That support has taken shape through a number of programmes in which professional music therapists and musicians receive additional training in using music as a major tool for working with autistic children.





# 楊天媧 TIANWA YANG

小提琴 Violin

生於北京，現居德國，楊天媧被譽為「這個時代最重要的新秀小提琴家」，憑藉專輯《易沙意六首獨奏奏鳴曲》及《孟德爾遜小提琴協奏曲》，分別榮獲德國古典回聲獎之「2015年度演奏家/小提琴獎」及「2014年度新人獎」；另以《薩拉沙泰小提琴作品全集》勇奪2014年德國唱片評審大獎。

楊天媧曾與歐美各大樂團同台演出，包括：底特律、西雅圖、巴爾的摩、納許維爾、肯薩斯城、西南德廣播、萊比錫電台等交響樂團；亦曾與科隆歌辛尼茲、巴伐利亞廣播、法國國家等樂團，以及英國廣播公司、倫敦、赫爾辛基、英國皇家利物浦、波蘭華沙、史特拉斯堡等愛樂樂團合作。她的演奏版圖已拓展至亞洲，曾與港樂、香港小交響樂團、馬來西亞愛樂樂團及新西蘭交響樂團合作。亦曾於紐約林肯中心、倫敦威格摩爾音樂廳、巴黎百樂葉廳、德國萊比錫布業大廳及柏林愛樂音樂廳舉行獨奏音樂會；並於德國施威琴根和法國蒙彼利埃音樂節獻藝。

楊氏以13歲之齡灌錄24首柏格尼尼隨想曲全集，成為史上灌錄該曲的最年輕演奏家。最近她為拿索斯灌錄作品，包括：史特拉汶斯基的《士兵的故事》、拉羅的《西班牙交響曲》及馬能斯的「西班牙協奏曲」。

楊天媧演奏的名琴為「瓜乃利·德爾·吉蘇1730」，由林啟明夫婦（新加坡）借出。

Born in Beijing, Tianwa Yang won the prestigious ECHO Klassik Instrumentalist of the Year (Violin) 2015 Award for her Naxos recording *Ysaÿ's 6 Sonatas for Solo Violin*, the Best Up-and-Coming Artist 2014 Award and the Annual Prize of the German Record Critics 2014 for her Naxos recordings of the *Mendelssohn Violin Concertos* and *Complete Music for Violin by Sarasate*.

She has performed with orchestras including the Detroit, Seattle, Baltimore, Nashville, Kansas City, SWR-Baden Baden-Freiburg, New Zealand symphonies, Gürzenich Orchester of Cologne, MDR-Sinfonieorchester-Leipzig, Bayerisches Staatsorchester, Orchestre National d'Île de France, Orchestre Philharmonique de Strasbourg, Hong Kong Sinfonietta and the Hong Kong, London, Helsinki, Malaysia, Buffalo, BBC, Warsaw and Royal Liverpool philharmonics. Other international engagements have included the Lincoln Centre New York, Wigmore Hall London, Salle Pleyel Paris, the Gewandhaus Leipzig and the Berliner Philharmonie as well as appearances at the Schwetzingen and Montpellier festivals.

She recorded the 24 Paganini Caprices at the age of 13, making her the youngest artist to release these works, while more recent recordings for Naxos have included Stravinsky's *The Soldier's Tale* with JoAnn Falletta and the Virginia Arts Festival Chamber Players, and Lalo's *Symphonie espagnole* and Manén's "Concierto español" with the Barcelona Symphony Orchestra and Darrell Ang.

Yang plays a Guarneri del Gesu violin from 1730, on loan from the Rin Collection in Singapore.

Photo: Friedrun Reinhold



## 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，至最少2022年夏季。此外，由2018-19樂季開始，梵志登大師將正式成為紐約愛樂音樂總監。

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, has been the Orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. In addition, Maestro van Zweden will also be the next Music Director of the New York Philharmonic starting with the 2018-19 season.

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.

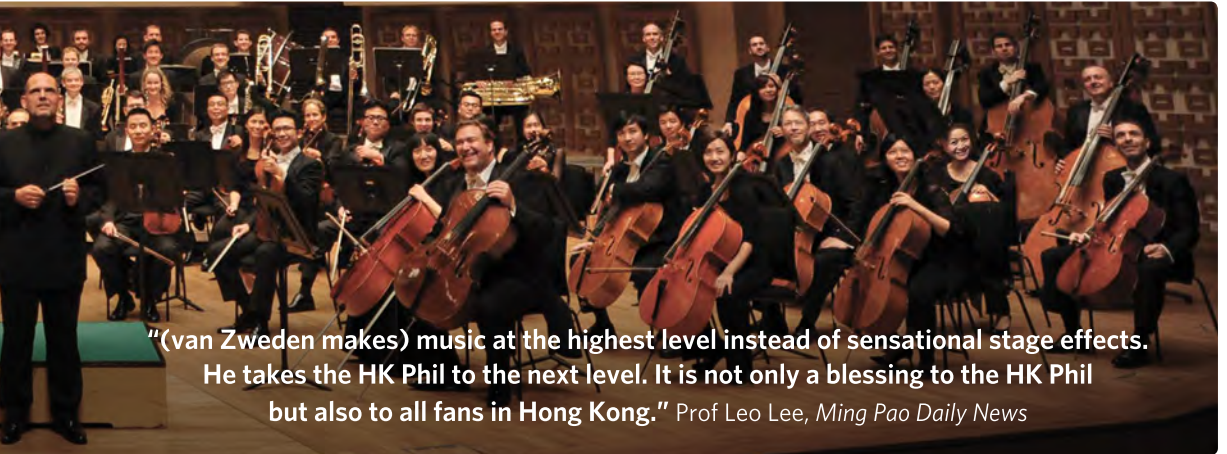
Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li, the late Lorin Maazel, Anne-Sophie Mutter and Yuja Wang.



「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。

港樂於2013/14樂季慶祝其第四十個職業季度。

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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

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 celebrated its 40<sup>th</sup> season as a professional orchestra in 2013/14.

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

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# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 第一小提琴 FIRST VIOLINS

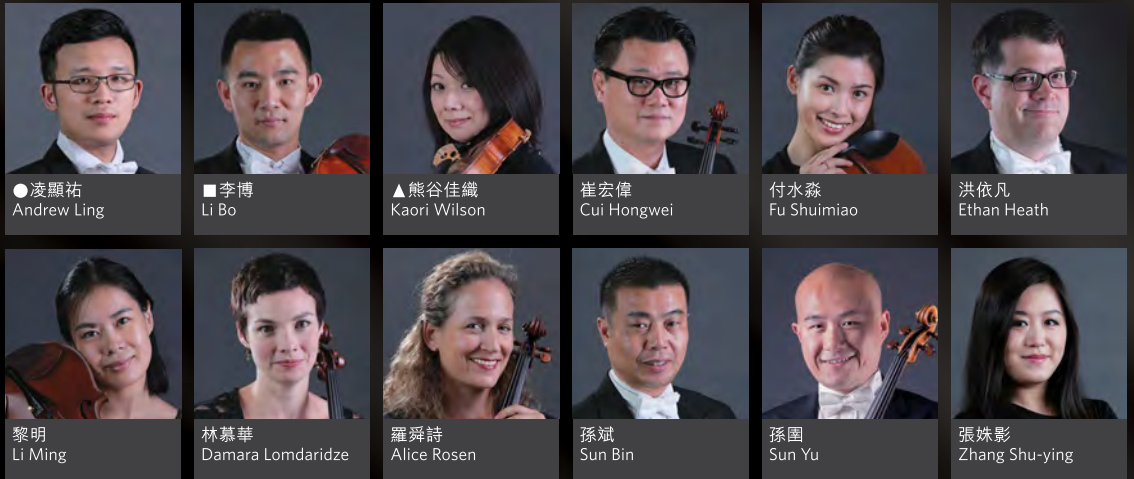
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|  <p>王敬/樂團首席<br/>Jing Wang/<br/>Concertmaster</p> |  <p>梁建楓/樂團第一副首席<br/>Leung Kin-fung/First<br/>Associate Concertmaster</p> |  <p>朱蓓/樂團第二副首席<br/>Bei de Gaulle/Third<br/>Associate Concertmaster</p> |  <p>把文晶<br/>Ba Wenjing</p> |  <p>程立<br/>Cheng Li</p> |  <p>桂麗<br/>Gui Li</p>           |
|  <p>許致雨<br/>Anders Hui</p>                       |  <p>余思傑<br/>Domas Juškys</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

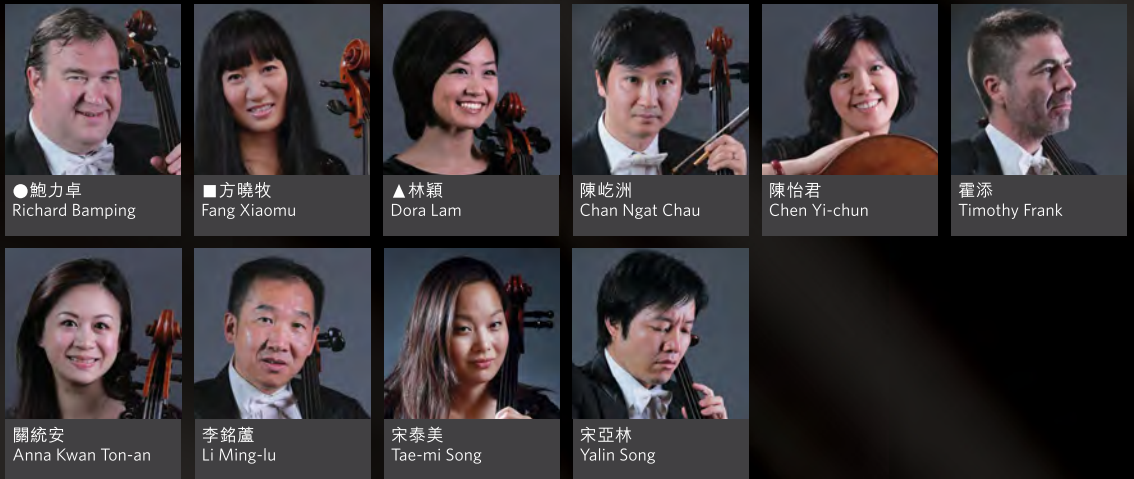
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|  <p>● 范丁<br/>Fan Ting</p>             |  <p>■ 趙瀾娜<br/>Zhao Yingna</p> |  <p>▲ 梁文瑄<br/>Leslie Ryang Moonsun</p> |  <p>方潔<br/>Fang Jie</p>          |  <p>何珈樑<br/>Gallant Ho Ka-leung</p>     |  <p>簡宏道<br/>Russell Kan Wang-to</p> |
|  <p>劉博軒<br/>Liu 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>  |   |   |  |  |



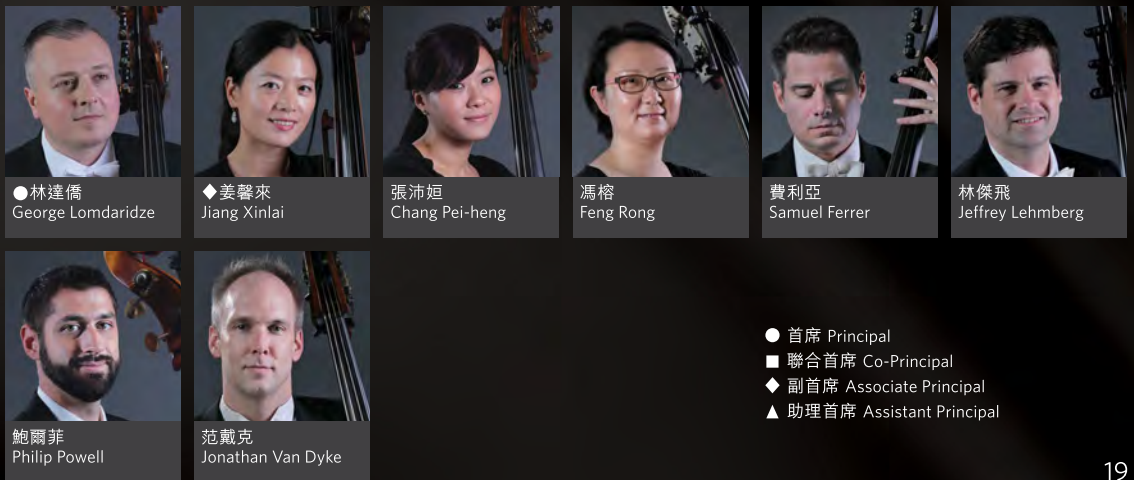
## 中提琴 VIOLAS



## 大提琴 CELLOS



## 低音大提琴 DOUBLE BASSES



- 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



柯布魯  
Ander Erburu



施家蓮  
Linda Stuckey

### 短笛 PICCOLO

### 雙簧管 OBOES



● 韋爾遜  
Michael Wilson



■ 芭葛  
Claire Bagot



韋思芸  
Vanessa Howells



■ 布若芙 (休假)  
Ruth Bull  
(On sabbatical leave)

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Kwan Sheung-fung

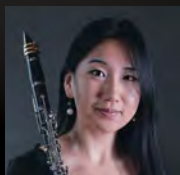
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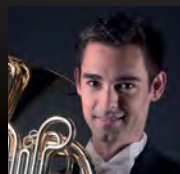
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<sup>#</sup> 承蒙科隆室樂樂團允許參與演出

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Dawne Haddad (1991) Violoncello  
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Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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  - Joseph Gagliano (1788) Violin, played by Mr Jing Wang, Concertmaster
  - Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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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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- 韓德爾 Handel 選自《凱撒大帝》的詠嘆調及器樂曲, 以及包括洛克《暴風雨》的器樂曲 Arias and instrumental music from *Giulio Cesare*, interspersed with instrumental music from *The Tempest* by Locke

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「青少年聽眾」計劃一份子

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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，成為HK Phil Junior，讓古典音樂伴著你成長，成為你終生好友！

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 - HK Phil Junior，可透過參與不同的音樂活動及精選音樂會，與港樂及世界各地的音樂家作近距離的接觸。除此之外，更可享受有全年港樂音樂會門票折扣，及其他積分獎勵計劃和獎賞。

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## 個人資料 PERSONAL DETAILS

請以英文正楷填寫 Please print in English in BLOCK letters.

姓名 Name (英文 English) \_\_\_\_\_ (中文 Chinese) \_\_\_\_\_

出生日期 Date of Birth \_\_\_\_\_ 年 Year \_\_\_\_\_ 月 Month \_\_\_\_\_ 日 Day \_\_\_\_\_ 年齡 Age \_\_\_\_\_ 性別 Sex \_\_\_\_\_

會員電郵地址 Member's Email address \_\_\_\_\_

\* 必須填寫至少一個電郵地址。樂團日後將以此電郵發放免費音樂會通訊及活動資料。  
You must provide at least one email address so as to receive our latest news about free concerts and events.

家長電郵地址 Parent's Email address \_\_\_\_\_

地址 Address (英文 English) \_\_\_\_\_

電話 Tel (住宅 Home) \_\_\_\_\_ (會員手提 Member's Mobile) \_\_\_\_\_

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學校名稱 School Name (英文 English) \_\_\_\_\_

\* 如非經學校報名，請附上學生證明文件。  
Please provide student identification if you are not enrolling via school.

就讀班級 Class \_\_\_\_\_ 小學 Primary  中學 Secondary

樂器 Musical Instrument (s) \_\_\_\_\_

如屬YAS舊會員，請填寫會員編號  
If you were a YAS member, please fill in your membership number: \_\_\_\_\_

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支票付款 By Cheque 支票抬頭：『香港管弦協會』 Payee: "The Hong Kong Philharmonic Society Limited."

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親自前往本樂團辦事處繳交 Make a cash payment at our office during office hours  
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Pay the membership fee by cash into the "The Hong Kong Philharmonic Society Limited." account (HSBC Account No. 002-221554-001).  
Please enclose the photocopy of ATM customer advice / Pay-in slip to us.

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\* 收到表格後，我們將盡快於四星期內郵寄會員證及有關資料至府上。 Your membership card and information will be sent out within 4 weeks after receipt of enrollment form.  
\* 所有申請者的個人資料只是作報名、統計、日後聯絡及宣傳香港管弦樂團活動之用，而填寫此表亦屬自願性質。 The personal data provided in this form will be used by The HK Phil for processing your application and will be held for statistic, correspondence and publicity purposes.

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- 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  
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