

# 港樂首席薈萃 STARRING PRINCIPALS OF YOUR HK PHIL

2 & 3-12-2016

Fri & Sat 8pm

Hong Kong Cultural Centre

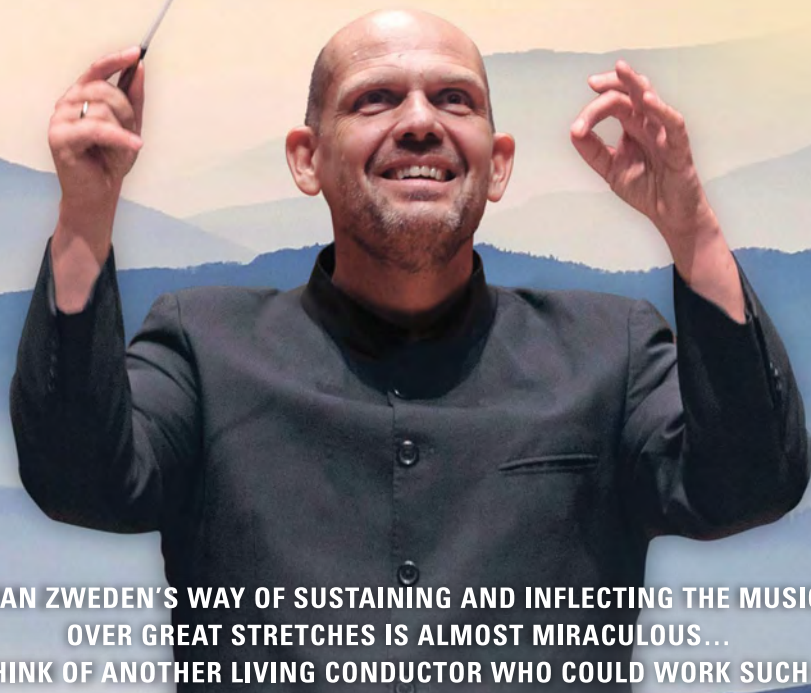
Concert Hall

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

港樂  
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*Dallas Morning News*

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指揮 Conductor

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梵志登，音樂總監

Jaap van Zweden, Music Director

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# 港樂首席薈萃

## STARRING PRINCIPALS OF YOUR HK PHIL

**OZNO** 龐樂思：《家庭》，第一冊，op. 14a P. 8  
 ~14' *Oikogeneia*, Book 1, op. 14a

**HAYDN** 海頓：降B大調交響協奏曲，Hob. I: 105 P. 12  
 ~14' 快板  
 行板  
 精神奕奕的快板  
 Sinfonia Concertante in B flat, Hob. I: 105  
 Allegro  
 Andante  
 Allegro con spirito

中場休息 interval

**DVOŘÁK** 德伏扎克：D小調第七交響曲，op. 70 P. 15  
 ~35' 莊嚴的快板  
 稍慢板  
 諧謔曲（活潑地—速度稍慢）  
 終曲（快板）

Symphony no. 7 in D minor, op. 70  
 Allegro maestoso  
 Poco adagio  
 Scherzo (Vivace - poco meno mosso)  
 Finale (Allegro)

聆聽首席（管樂篇）Ask the Principal (Wind Section) P. 17

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

龐樂思，作曲 ▪ **OZNO**, composer P. 19

韋爾遜，雙簧管 ▪ **Michael Wilson**, oboe P. 20

莫班文，巴松管 ▪ **Benjamin Moermond**, bassoon P. 21

王敬，小提琴 ▪ **Jing Wang**, violin P. 22

鮑力卓，大提琴 ▪ **Richard Bamping**, cello P. 23



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演奏期間請保持安靜  
Please keep noise to  
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performance



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Your

HKPh

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7

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29

套音樂會節目  
concert  
programmes

57

場主要音樂會  
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concerts

100

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and teachers

96

位港樂樂師  
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members



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# 樂季 2016/17 SEASON

# 10

位香港音樂家  
Hong Kong  
artists

# 4

位新晉香港作曲家  
emerging Hong  
Kong composers

# 16

場由梵志登指揮  
的音樂會  
HK Phil concerts  
conducted by  
Jaap van Zweden

# 第 43<sup>RD</sup>

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黃牧

「整個演出散發著  
唯美般的光彩」


周凡夫  
《大公報》

「香港人  
引以為傲的  
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》



**SUPPORT YOUR HK PHIL**  
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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，  
令港樂切切實實地成為一個國際知名的樂團。」

梵志登

“I am so proud of this great ensemble. Through our concerts, touring and recordings,  
the HK Phil has truly become an internationally renowned orchestra.”

JAAP VAN ZWEDEN



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香港管弦樂團（港樂）是亞洲最具領導地位的樂團，致力推廣高水平的管弦樂。作為一所非牟利機構及註冊慈善團體，各界慷慨的捐款可讓港樂持續製作高質素的節目。

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The HK Phil is dedicated to presenting the finest orchestral music in Hong Kong. As a non-profit organisation and a registered charity, your generous personal donations ensure that we are able to maintain the very highest standards within the Orchestra.

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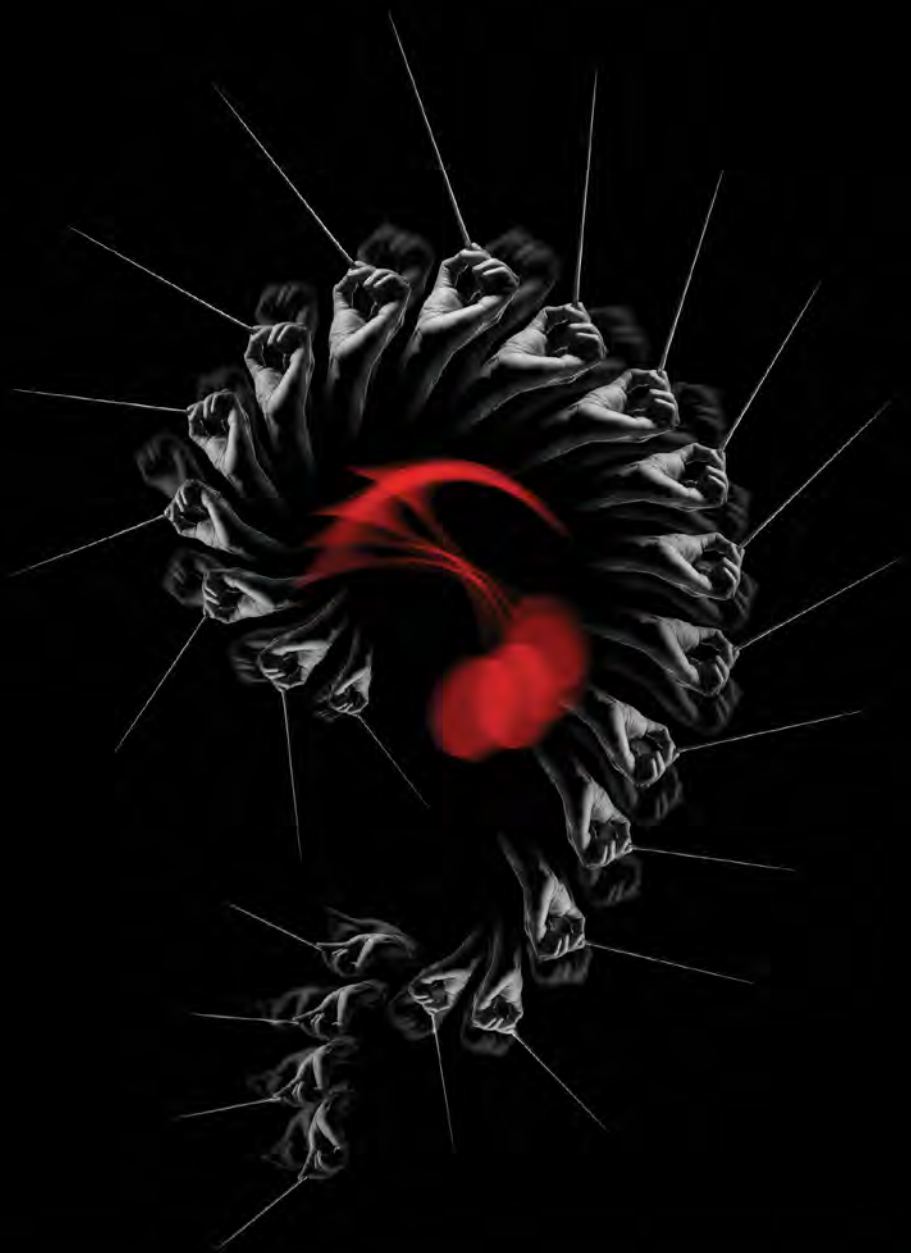
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A SOUND COMMITMENT 弦諾



前言 FOREWORD

首席薈萃

## STARRING PRINCIPALS

今晚的音樂會，展現了港樂五位成員的天賦才華——四位是領銜演奏家，一位是作曲家。與他們同台演出的是我們整個交響樂團，當中每位樂手都身居此城，日復日努力練習，務求在技藝上精益求精。

他們很多位都透過「賽馬會音樂密碼教育計劃」，教授樂器和主持大師班，傳授他們的知識。另有多位則以小樂團的形式表演——不但在全港各地不同學校，還在各家醫院中，而對象尚包括特殊教育學童和行動不便人士。一個交響樂團與它所屬城市的生活息息相關——此音樂會由多位跟我們同行的卓越樂手擔綱演出，請各位細心欣賞，享受其中。

Tonight's concert celebrates the talents of five members of the HK Phil—four as featured performers, and one as composer. Alongside them is our whole orchestra, living in this city and working to perfect their art, day by day.

Many impart their knowledge by teaching and giving masterclasses through our Jockey Club Keys to Music programme. Others perform in small ensembles in schools around Hong Kong—also in hospitals, to children with special educational needs, and to those less mobile. An orchestra is a living part of its city—we hope you'll enjoy this concert highlighting the special musicians who walk among us.



## 龐樂思 《家庭》第一冊，op. 14a

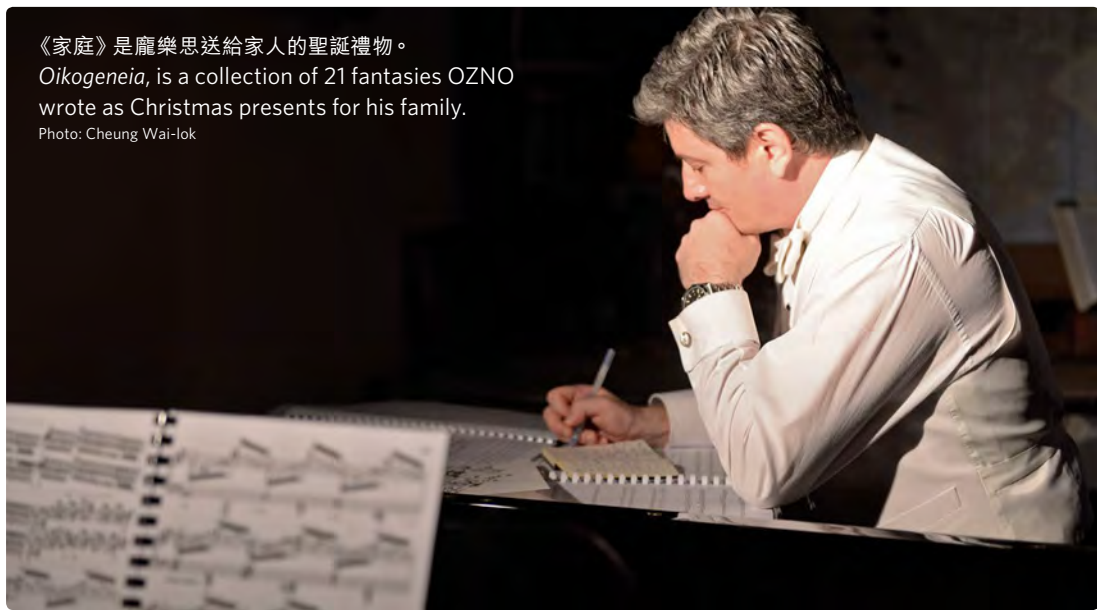
OZNO (b. 1969)

*Oikogeneia*, Book 1, op. 14a

《家庭》是龐樂思送給家人的聖誕禮物。

*Oikogeneia*, is a collection of 21 fantasies OZNO wrote as Christmas presents for his family.

Photo: Cheung Wai-lok



Photos: Cheung Wai-lok

《家庭》是一套由廿一首幻想曲組成的曲集，原是我為親人所寫的聖誕禮物，每一首送給一位親人。《家庭》就像音樂剪貼簿，每首幻想曲的標題和特性，都源自特定的地點、事物、感受，或者特定人物生命中具有特殊意義的事件。這批聖誕禮物的對象有老有少，由一歲到八十多歲不等；為了令樂曲更容易讓對方明白，因此這套作品有別於我過去的十二音列風格。

### **Oiko = 族, Ogeneia = 生於**

希臘語「Oikogeneia」意思是「家庭」：「Oiko」解「族」，「geneia」則是「生於」、「生產」的意思。「Oikogeneia」正好道出了我所採用的創作手法。所有曲子都沒有轉調，只選用鋼琴上的白鍵，象徵基本的DNA——或者一個家庭

*Oikogeneia*, is a collection of 21 fantasies I wrote as Christmas presents for each member of my family. A musical scrapbook; the title and character of each fantasy are evocations of a particular place, thing, feeling or meaningful event in that particular person's life. The style of this work differs from my usual use of 12 tones in order to be better understood by the recipients of these Christmas gifts (one-year-olds to octogenarians).

### **Oiko = house, Geneia = born of**

The Greek word for "family", *Oiko* = house, and *geneia* = born of, or produced, describes the compositional approach I've used. All of the pieces are non-modulating, and use only the white notes of the piano to symbolize a basic DNA—or "house" of a family. I wanted the challenge of writing a 45-minute work that uses only seven notes, but creates different personalities with great diversity. In these kinds of large-scale works I am interested in giving homage to the rock music albums of the seventies. Songs that work together making a



的「族」。我想挑戰自己寫一首45分鐘的作品，只採用七個音符，但要刻畫不同的人物性格，還要千變萬化。而且我希望藉著這類大型作品，向七十年代的搖滾音樂唱片致敬：歌曲數量多，但效果卻像一個整體。《家庭》就像「三LP黑膠唱片套裝」；可以全部演奏、個別演奏或者分為三「冊」，每冊七首樂曲。

原本的MIDI版本（作品14）以「合成樂團」演奏，每首樂曲都設計成「音樂盒」似的，會一直播放，直至發條放鬆為止。選用的樂器本身已經天馬行空：像管弦樂自動鋼琴似的，用上電結他、管風琴、拇指琴、日本箏等等，最初並打算由真人演出。用合成樂團，就可以用音域達六個八度的拇指琴或小號、毋須呼吸的管樂器，而且速度和複雜節奏對人類的限制也消失了。這首MIDI樂曲就這樣過了十年——因為我不覺得自己可以將樂曲配器讓真人演奏。作曲家譚盾鼓勵我嘗試，於是我就在作品14a試著將原曲的神髓移師到音樂廳去。

### 獻給梵志登

謹將此曲題獻給梵志登以示感激。我的作品《預言》演出時梵志登不但來捧場，而且很喜歡——就這樣，梵志登將指揮港樂為《家庭》第一冊作世界首演。

七個樂章一氣呵成：

whole. *Oikogeneia* is a “three LP set”. The work may be performed in its entirety, individually, or in three “books” of seven pieces each.

In the original MIDI version (op. 14) for “synthetic orchestra”, each of these pieces was designed as a “music box” that could continue to play on until unwound. The instrumentation was itself a fantasy; a kind of orchestral Pianola, comprised of electric guitars, organs, kalimbas, kotos, etc. and was not intended for live performance. I liked the idea that a kalimba or trumpet could have a six-octave range, wind instruments didn’t need to take breaths or limits of human restrictions to tempo and complex rhythms didn’t exist. The piece stayed in its original format for ten years because I didn’t think I could orchestrate these pieces to be played by live musicians. Composer Tan Dun encouraged me to try, and I have found a way in op. 14a to transform the spirit of the originals to the concert hall.

### Dedicated to Jaap van Zweden

The work is dedicated with gratitude to Jaap van Zweden. Jaap came to hear a performance of my piece *Nevu’ah* and he liked it. This has led to him conduct these premiere performances of Book 1 with the HK Phil.

The seven movements are played attacca:

1. **Vegas:** My brother Dean lived for a while in Las Vegas, an amazing, exciting city of fountains and lights in the desert. This music’s repeating melody and percussion is hypnotically deceiving. What one hears as the pulse is in fact an illusion—not unlike Vegas itself. The music is like a windowless casino, which tries to keep you in.

## 《家庭》第一冊，op. 14a

### OZNO (b. 1969)

### Oikogeneia, Book 1, op. 14a

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1. **拉斯維加斯**：我兄長阿鼎在拉斯維加斯住了一段時間。那是座令人讚歎又刺激的城市，坐落於荒漠當中，卻又噴泉處處，五光十色。樂曲重複又重複的旋律和敲擊樂不斷故弄，像催眠一樣。聽眾以為是脈搏的聲音其實只是幻覺——這與拉斯維加斯本身不無相似之處。音樂本身像一所無窗的賭場，就想你一直留在裡面不要離開。
2. **一桿入洞**：我親眼看見舅仔阿添一桿入洞。曾經一桿入洞的人少之又少，他就是其中一個。樂曲恍如甘美朗放克音樂；當中的寂靜時刻彷彿哥爾夫球掉進洞杯的一瞬。
3. **看飛機**：我太太琳達從來沒見過外公和外婆。外公患上多發性硬化症，終日與輪椅作伴。不過他顯然後喜歡到機場去看飛機升降。敲擊樂規則與不規則的拍子象徵外公身體狀況的限制，外婆平靜溫柔的性格就在上方盤旋，飛翔。
4. **蝴蝶效應**是為我姨仔維納莎而寫，意思是微小的事物也足以引發巨大的影響：遠方一隻蝴蝶拍動翅膀，已可以影響/造成颶風。不同的線條都能輕推翅膀，互相影響，甚至令單簧管響起龍捲風似的樂段。
2. **Hole in One**: I witnessed my brother-in law Tim hit a hole in one. He is one of those rare hole in one characters. This music is like gamelan funk. The silences are like the golf ball dropping into the cup.
3. **Watching Planes**: My wife Linda never met her maternal grandparents, Ted and Rose Pearson. Ted suffered from Multiple Sclerosis and was confined to a wheelchair. Evidently he really enjoyed going to the airport to watch the planes take off and land. The regular and irregular percussion beats symbolize the confines of Ted's physical condition, while Rose's calm and gentle personality hovers above the beats—flying.
4. **The Butterfly Effect** was written for my sister in-law, Vanessa Atwood. The butterfly effect is the concept that small causes can have large effects. The flapping of the wings of a distant butterfly could influence/cause a hurricane. The different lines nudge wings and influence each other, which causes a tornado in the clarinets.
5. **Sakura** was written for my niece Lauren. Japan has a history of gifting cherry blossom trees to countries the world over. Lauren is like that. The music depicts falling blossoms by the sequential falling of the musical themes. Music from “Vegas” might be heard in the high voices and twinkle-twinkle as a *cantus firmus*.
6. **Descartes** was written for my nephew Liam. Descartes said, “I think therefor I (Liam)”. This music is reminiscent of bagpipes and ceilidhs.



“When I am actually scoring it, I can't help thinking of my colleagues on stage too because I know a particular line is going to be played by a particular person. That's exciting to have that happened. — OZNO

當我譜曲時，自不然想起我的同事在台上的情景，因為我知道某一旋律會由某一同事演奏。可以讓此實現令人興奮莫名！ — 龐樂思

5. 櫻花是為姪女勞蘭而寫。日本有將櫻花樹當禮物送給世界各國的傳統。勞蘭也一樣。音樂藉著主題的下行模進，刻畫飄落而下的櫻花。大家大概聽到〈拉斯維加斯〉的片段在高聲部重現；而《小星星》則用作固定曲調。
7. *Krupa's Cataphracted Lion Dance* was written for myself. Some scaffolding for this piece was taken from the movement of the same name in my first symphony. Music from my father's piece as well as my children's pieces are quoted as well. The timpanists think it's a solo...

PROGRAMME NOTES BY OZNO

6. 笛卡兒是為外甥阿來而寫的。笛卡兒說：「我思故我（來）。」樂曲令人聯想到風笛和西里茲遊藝會。
7. 卡路柏的甲冑舞獅是我為自己而寫的。樂曲部分骨幹取自我第一交響曲的同名樂章；此外我還引用了與我父親和我兒女相關樂曲的選段。定音鼓手還以為這是獨奏曲……

樂曲介紹由龐樂思撰寫

#### 編制

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

#### INSTRUMENTATION

Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), three clarinets, bass clarinet, three bassoons (one doubling contra bassoon), four horns, two trumpets, piccolo trumpet, two trombones, bass trombone, tuba, timpani, percussion, harp, piano and strings.

# 海頓 降B大調交響協奏曲，Hob. I: 105

**FRANZ JOSEPH HAYDN** (1732-1809)

Sinfonia Concertante in B flat, Hob. I: 105

快板

行板

精神奕奕的快板

Allegro

Andante

Allegro con spirito

1790年12月15日，海頓在音樂會主辦人薩路曼陪同下，由維也納出發前往倫敦。旅程共花了十七天，之後海頓埋怨說「很累，睡得不好又水土不服，結果瘦了一圈。」可是當他到達倫敦後得到的熱情招待，卻令他將旅途中一切不快拋諸腦後：「我來到倫敦令全城都鬧哄哄，連續三天所有報紙也報導我。人人都想結識我。由第一天到現在（1月8日），我已經上了六次館子——要是我喜歡，每天上館子也行。但我首要考慮的是健康，其次是工作。」

## 舊生竟成敵手

海頓與薩路曼簽訂合約，協議寫作一齣歌劇、二十首其他樂曲和六首交響曲，完成後全部



On 15<sup>th</sup> December 1790 Haydn set off from Vienna to London in the company of the impresario, Johann Peter Salomon. The journey took 17 days, after which Haydn complained that he was “somewhat thinner owing to fatigue, irregular sleep and unaccustomed diet”. But all was forgotten with the reception he received when he arrived in London. “My arrival caused a great sensation throughout the whole city. I went the rounds of all the newspapers for three successive days. Everyone wants to know me. I had to dine out six times up to now [8<sup>th</sup> January], and if I wanted, I could dine out every day; but first I must consider my health, and second my work”.

## Rivalry from Former Student

The contract he had signed for Salomon required him to compose an opera, 20 miscellaneous pieces and six symphonies, all of which he himself would direct in weekly performances in the English capital. So popular were these weekly concerts that a rival organisation imported another Austrian composer in an attempt to siphon off some of the huge profits being made by Salomon. This plan backfired somewhat when the man invited, Ignace Pleyel (a former pupil of Haydn), attempted to attract an audience with a performance (on 27<sup>th</sup> February 1792) of a Sinfonia Concertante only to find that, within 10 days, Haydn had come up with his own, infinitely superior one.

海頓 Joseph Haydn

By Thomas Hardy (1757-circa 1805), via Wikimedia Commons



在倫敦由海頓親自指揮演出，每週一場。由於海頓每週舉行的音樂會實在太受歡迎，令主辦人賺個滿堂紅，競爭對手於是把另一位奧地利作曲家請來迎戰，希望搶點生意。可惜事與願違，對手請來的作曲家——也就是海頓的舊生伊納斯·普列耶——希望憑一首交響協奏曲吸引觀眾（1792年2月27日演出），卻發現不出十日，海頓已寫出另一首交響協奏曲；而與普列耶的相比，簡直小巫見大巫。

海頓的交響協奏曲1792年3月9日首演，觀眾反應奇佳。有報導寫道：「（樂曲）深刻、優美、感人又有創意，演出與創作同樣精采。」

### 優雅、平靜、興高采烈

**第一樂章**先由優雅的樂團引子掀開序幕，四件獨奏樂器輪流響起。音樂漸漸加強，獨奏樂器你一言我一語似的，越來越興奮；小提琴奏出短小的華彩樂段；臨近樂章結尾，四件獨奏樂器奏出錯綜複雜的華彩樂段，最後以活潑的巴松管樂段作結，十分奇特。

巴松管和小提琴在溫柔的弦樂撥奏襯托下，奏出平靜的主題，為**第二樂章**掀開序幕；主題稍後交由大提琴和雙簧管奏出。樂章大部分時間由四件獨奏樂器為主，每件樂器幾乎每次加入時都以短小的上行音階作開端。



Photos: Cheung Wai-tok

交響協奏曲先由優雅的樂團引子掀開序幕，四件獨奏樂器輪流響起，其中一位獨奏家——港樂的大提琴首席鮑力卓（右二）說：「我們嘗試令到每次演出都是最精采的。」所以今晚的音樂會將會是他們歷來最好的演奏。

The Sinfonia Concertante opens with an elegant orchestral introduction during which the four soloists emerge in turn. Our principal cellist, Richard Bamping (second right) is one of the soloists. He says, “To be honest, we try to make every single time we play the biggest highlight.” So the concert tonight will be the best they’ve ever done.

Haydn’s Sinfonia Concertante was first performed on 9<sup>th</sup> March 1792 and was a huge success. One press report wrote: “It was profound, airy, affecting and original and the performance was in unison with the merit of the composition.”

### Elegant, Serene and Exuberant

The work’s **first movement** opens with an elegant orchestral introduction during which the four soloists emerge in turn. The music becomes gradually more forceful and the soloists indulge in ever more animated discussion. There is a brief cadenza for the violin and, just before the movement concludes, a complex cadenza for all four soloists which ends with a curious burst of energy from the bassoon.

Above a gentle string *pizzicato* accompaniment, the **second movement** opens with bassoon and violin stating a serene theme. This is then taken over by cello and

# 海頓 降B大調交響協奏曲，Hob. I: 105

## FRANZ JOSEPH HAYDN (1732-1809)

### Sinfonia Concertante in B flat, Hob. I: 105

海頓在第三樂章含蓄地提醒觀眾他也有寫作歌劇的本領。短小活潑的樂團引子過後，一段完美的歌劇宣敘調在小提琴響起；然而樂團卻一點反應也沒有，這時小提琴更急著要將樂曲變成歌劇一般。可是模仿歌劇的念頭終於還是被遏止了，小提琴和其他獨奏樂器也先後屈服於樂團的意願，為全曲畫上精力充沛、興高采烈的句號。

oboe. The bulk of the movement is given to the solo quartet, each of whom seems to feel the need to preface almost every appearance with a brief upward scale.

In the **third movement** Haydn gently reminds his audience of his operatic credentials. After a short, sharp orchestral introduction, the violin expounds a perfect operatic recitative. When the orchestra fails to respond, the violin tries with even greater urgency to turn this into a pastiche opera. In the end operatic intentions are thwarted and the violin, followed by the remaining soloists, succumbs to the orchestra's wish to end the work in sprightly and exuberant fashion.

#### 編制

長笛、兩支雙簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

#### INSTRUMENTATION

Flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

#### 海頓交響協奏曲 樂團首席如是說

#### Our Concertmaster on Sinfonia Concertante

海頓這首交響協奏曲，是首了不起的作品，它包含四個獨奏樂器：小提琴、大提琴、巴松管和雙簧管。對我來說，有趣的是你與你的同僚合作……但很少有機會與管樂器演奏者合作。這次合作精采之處，是可以學習到雙簧管家是如何演奏、巴松管家是如何演奏，這樣給了我很多音樂上的啟迪。海頓這首作品非常典型、高貴、經典和優美。希望您享受。

Haydn's Sinfonia Concertante is a wonderful piece, which involves four solo instruments: violin, cello, bassoon and oboe. For me, it's interesting that you rarely get the chance to work with wind players. What's great about this experience is that you get to learn so much from how an oboist plays, a bassoonist plays, and it really gives you musical ideas. This piece by Haydn is very typical, noble, classy and beautiful too. I hope you enjoy.

樂團首席王敬 Concertmaster Jing Wang

Photos: Cheung Wai-lok





# 德伏扎克 D小調第七交響曲，op. 70

## ANTONÍN DVOŘÁK (1841-1904)

### Symphony no. 7 in D minor, op. 70

莊嚴的快板

稍慢板

諧謔曲

(活潑地—速度稍慢)

終曲(快板)

Allegro maestoso

Poco adagio

Scherzo (Vivace – poco meno mosso)

Finale (Allegro)

看在可觀報酬份上而遠赴倫敦的作曲家，海頓也不是唯一一位。1884年3月，德伏扎克由布拉格起程前往倫敦，前後花了三天，最後一程由多佛乘火車到倫敦維多利亞車站。這段火車旅程看來是英國此行的重點之一——因為他是個火車迷。另一重點則是3月20日倫敦愛樂協會演出他的第六交響曲。演出十分成功，協會甚至馬上委約德伏扎克為下一樂季寫作新交響曲一首。

#### 「轟動世界」的交響曲

新曲（也就是他的第七交響曲）1884年12月動筆。他給朋友寫信道：「我現在忙著（為倫敦）寫作新的交響曲。新作必定要能轟動世界，願神讓這首捷克作品做得到！」樂曲翌年3月17日脫稿。一個月後，德伏扎克再度赴英，在第七交響曲首演前三天抵維多利亞車站。1885年4月22日首演，席上客包括愛丁堡公爵伉儷和愛爾蘭劇作家兼樂評人蕭伯納。蕭伯納寫道：「由愉快到悲傷的迅速轉變、千變萬化的節奏和音型、活潑的動態、偶然襲來又帶點傷感的停頓，還有波希米亞音樂的特色和聲進行，全

Haydn was by no means the only composer to be lured to London by the prospect of healthy financial gains. In March 1884 Antonín Dvořák undertook the journey from Prague. It took three days and ended with a train ride from Dover to London's Victoria Railway Station. This appears to have been a highlight of his time in England, for he loved trains. Another highlight was the performance of his own sixth symphony given by the Philharmonic Society on 20<sup>th</sup> March. So successful was this that the society immediately commissioned a new symphony from him for their next season.

#### “Stirring the world” Symphony

Dvořák began work on what was to become his seventh symphony in December 1884, writing to a friend, “I am occupied at present with my new symphony (for London) which must be capable of stirring the world, and may God grant that this Czech music will!” He completed it in March, and the following month set off once again for England. He arrived at Victoria Station three days before the triumphant premiere of the seventh symphony, which took place on 22<sup>nd</sup> April 1885 in the presence of the Duke and Duchess of Edinburgh. The Irish playwright and critic, George Bernard Shaw, was also in the audience. He wrote, “The quick translations from liveliness to mourning, the variety of rhythm and figure, the spirited movement, the occasional abrupt and melancholy pauses and the characteristic harmonic progressions of Bohemian music, are all coordinated with rare success.”

# 德伏扎克 D小調第七交響曲，op. 70

## ANTONÍN DVOŘÁK (1841-1904)

### Symphony no. 7 in D minor, op. 70

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部配合得天衣無縫，實在難能可貴」。

#### 靈感來自火車

在布拉格，德伏扎克習慣每天走路到主要火車站，看著偌大的火車頭載著各地旅客遠道而來。他寫作第七交響曲時適逢國家節慶，經常有列車由帕斯特開出，接載乘客前來參加節慶活動。顯然，這輛列車就是第一樂章開端主題的靈感來源。第一樂章氣氛雖然莊嚴，但充滿希望和滿足感，且傳統波希米亞音樂元素也清晰可聞：包括首先在法國號響起的活潑主題，以及節奏稜角分明的弦樂；至於單簧管與長笛清麗迷人的鄉土主題，更是波希米亞氣息最強烈的素材。宛如讚美詩的單簧管主題為第二樂章掀開序幕。這個主題也似乎源自波希米亞民間音樂。

第三樂章採用了傳統波希米亞舞曲「富利安舞曲」。交叉節奏起初還顯得猶豫不決，可是不久落到銅管樂和敲擊樂手上之後，馬上變得氣勢如虹；音樂漸見沉寂，進入心緒不寧的中段。第四樂章開始時，彷彿一股暴烈的力量即將傾瀉而出似的；可是到了主題浮現的時候，音樂卻變得堅定剛毅，毫無咄咄迫人之感。激動人心的主題旋律帶有強烈的波希米亞風格；大提琴奏出溫文爾雅的旋律時，樂團其他樂器也馬上配合其愉快氣氛，將樂曲帶到歡欣壯麗才結束。

樂曲剖析中譯：鄭曉彤

#### Inspired by a Railway Train

Back home in Prague Dvořák would walk each day to the main railway station and spend time looking at the great locomotives as they arrived with their passengers from far and wide. It was one of these trains—arriving from Pest with passengers planning to attend a festival of national celebration—which, apparently, suggested to him the opening theme of the [first movement](#). The mood, although solemn, is full of hope and contentment, and elements of traditional Bohemian music are much in evidence; in the lively theme first heard from a horn, the jagged rhythmic edge in much of the string writing, and most of all in the charming, rural theme given out by the clarinets and flutes. The hymn-like theme from the clarinet which opens the [second movement](#) also seems to have its roots in the folk music of Bohemia.

For the [third movement](#) Dvořák made use of a traditional Bohemian dance, the Furiant. Cross rhythms, which begin a little tentatively, are soon taken up with extreme force by brass and percussion which later dissolve into a somewhat uneasy Trio. With the start of the [fourth movement](#) there is a feeling that violent forces are about to be unleashed. However, when the main theme emerges—a stirring, strongly Bohemian-style melody—it is stern rather than aggressive. And when the cellos introduce a more gentle melody, the rest of the orchestra is quick to adopt this new mood of happiness to take the symphony on to its gloriously triumphant conclusion.

PROGRAMME NOTES BY DR MARC ROCHESTER

#### 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、定音鼓及弦樂組。

#### INSTRUMENTATION

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



## 聆聽首席（管樂篇）

## Ask the Principal (Wind Section)

### 你如何準備音樂會？

### How do you prepare for a concert?

#### 韋爾遜，雙簧管

我們的正常程序是：星期三四綵排，星期五六演出，所以我們在星期一二要研究音樂、準備簧片，對我來說，最重要是有足夠時間為即將演奏的曲目去調整簧片……。通常，在家調整簧片時我會聽那首曲目，好讓自己熟悉音樂如何開展，也讓我熟知身邊每一位會怎樣演奏。

#### Michael Wilson, oboe

In a normal week, you have Wednesday, Thursday rehearsals; Friday, Saturday concerts. So we have Monday and Tuesday to learn the music and prepare the reeds. Having enough preparation time for the particular repertoire that's coming up is key to what I do... Often when I'm making reeds at home, I will have music on of the repertoire that we are doing the following week, just to remind myself

how the music goes, and how it actually helps me in my preparation to know what everybody is doing around me as well.



#### 莫班文，巴松管

可以有幾個層次。首先身為專業樂師，你總會不斷努力改善最基本的演奏技巧。而身為管樂吹奏者，我必須十分自律，肯定自己有準備好的簧片而可以隨時上台演奏任何曲目。為預備新的曲目，我們會研習樂譜，學習相關部分，然後是練習。

#### Benjamin Moermond, bassoon

It can happen on separate levels. As a professional musician, you are always looking to find basic improvement (fundamental playing ability). In addition, being a double wind player, I have to be very well disciplined, and make sure I have reeds that are ready to go for any sort of concert that may be coming up. To prepare a new piece, we study scores.

We study parts and also have to practice the parts.



# 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.



# 龐樂思 OZNO

作曲 Composer

身兼表演者、作曲家及指揮的龐樂思，1969年出生於芝加哥，活躍於亞洲、北美洲及歐洲表演舞台。2000年他加入港樂成為首席定音鼓前，定期與芝加哥交響樂團合作演出。龐樂思在香港大學及香港演藝學院任職，並經常為日本金澤市管弦樂團、國立台灣交響樂團及新加坡交響樂團擔任客席首席。

他曾參與一些重要演出，其中包括：港樂的三場協奏曲音樂會；聯同芝加哥室樂團於十個歐洲城市作巡迴演出，演奏布魯杜域茲的馬林巴琴協奏曲；在希臘德里的古代圓形露天劇場演奏史拿加斯的敲擊樂獨奏曲《沙菲亞》；為慶祝布烈茲七十五歲壽辰於柏林國家歌劇院演奏《形成 I》及《形成 II》，由布烈茲親自指揮。此外，他為於美國及亞洲首演的施托克豪森作品《星期四的問候》擔任指揮。

龐樂思以OZNO為筆名，撰寫管弦樂、室樂、獨奏樂、聲樂、電子音樂及劇場音樂，近期在香港首演的作品包括：薩克管四重奏曲《沙丘話語》、敲擊樂獨奏及iPod音樂《悠》、由十六種對應樂器演奏的第一首交響樂作品《天王的階梯》、為管弦樂團撰寫的合成器管弦樂及錄音帶音樂作品《Google》，以及由六種樂器、六部混聲及合成器管弦樂組合的第一首清唱劇作品《復活》。龐樂思的第二首清唱劇作品《預言》，由六部合唱、十九位樂器演奏者及錄音帶音樂組成，2015年於香港巴赫合唱團首演。

A performer, composer and conductor, James Boznos performs throughout Asia, North America and Europe. Prior to his appointment as Principal Timpanist of the HK Phil in 2000, Boznos worked regularly with the Chicago Symphony. James is on staff with Hong Kong University and The Academy for the Performing Arts, and has also been a frequent guest principal with the Orchestra Ensemble Kanazawa, National Taiwan Symphony Orchestra and the Singapore Symphony.


Some highlights of his performing career include: three concerto appearances with the HK Phil; a ten-city European tour with the Chicago Chamber Orchestra performing Brudowicz's Marimba Concerto; performing Iannis Xenakis' *Psappha* for solo percussion in the ancient amphitheatre in Delphi, Greece; and playing *Derive I and II* at the Berlin Staatsoper for Pierre Boulez' 75<sup>th</sup> birthday, with Boulez himself conducting. He has conducted the US and Asia premieres of *Donnerstags Gruss* by Stockhausen.

OZNO (*nom de plume*) has written music for orchestra, chamber, solo, vocal, electronic genres as well as for the theatre. Recent premieres in Hong Kong have included: *Locutions of Dune*, for saxophone quartet; *Zoon*, for solo percussionist and iPod; his first symphony *Staircase of the Tian-Wang*, for 16 antiphonal instruments, synthetic orchestra and tape; *Google*, for orchestra; and his first cantata, *Anesti*, for six instruments, six voices and synthetic orchestra. His second cantata, *Nevu'ah*, for six-part chorus, 19 instrumentalists and tape, was premiered by the Hong Kong Bach Choir last year.

[www.oznomusic.com](http://www.oznomusic.com)



Photo: Cheung Man-ik



## 韋爾遜 MICHAEL WILSON

雙簧管 Oboe

韋爾遜2005年起獲聘為港樂聯合首席雙簧管，於2009年起擢升為首席雙簧管。加盟港樂前，他經常與倫敦多個樂團合作，包括倫敦愛樂樂團，更隨團巡迴德國演出（指揮是該團當時的首席指揮馬素爾）；此外，他曾與英國其他地區樂團合作，演出韋華第雙簧管與小提琴協奏曲，由尼高·甘迺迪指揮。

韋爾遜早年就讀於倫敦市政廳音樂及戲劇學院，以一級榮譽畢業之餘，更獲頒木管樂系「菲臘·鍾斯獎」。他之後獲邀加入新成立的倫敦南岸交響樂團。

來港後，韋爾遜也獲邀往伯明翰城市交響樂團以及西澳洲交響樂團擔任雙簧管首席。

閒暇時間，韋爾遜常常陪伴他的兩個兒子——奧利弗和查理——嬉戲玩耍。

Michael Wilson was appointed Principal Oboe of the HK Phil in 2009. Prior to this he was Co-Principal Oboe from 2005. Before moving to Hong Kong, he was working regularly with London-based orchestras including the London Philharmonic Orchestra with which he toured extensively in Germany under the direction of then Chief Conductor, Kurt Masur. He also worked with other UK orchestras, which gave rise to the opportunity to play Vivaldi's Concerto for Oboe and Violin, with Nigel Kennedy.

Michael studied at the Guildhall School of Music and Drama in London where he graduated with First Class Honours and received the Philip Jones prize for woodwind. He was then awarded a place in the newly founded orchestra, the Southbank Sinfonia, based in London.

Since moving to Hong Kong he has been invited to play Principal Oboe with the City of Birmingham Symphony Orchestra and the Western Australian Symphony Orchestra.

Any free time Michael has, he spends having fun with his two sons, Oliver and Charlie.



# 莫班文 BENJAMIN MOERMOND

巴松管 Bassoon

莫班文自2010年起加盟港樂擔任首席巴松管，並活躍於香港及區內的表演和教學。他的獨奏表演包括海頓交響協奏曲和莫扎特巴松管協奏曲。2016/17樂季他將演奏泰利文為牧童笛及巴松管而寫的F大調協奏曲。

莫班文來自美國辛辛那提。在加入港樂前，他就讀茱利亞音樂學院師隨莉卡萊爾，並活躍於PUFF!木管四重奏的室樂演奏。他曾參與太平洋音樂節、琉森音樂節夏令營、美國青年樂團歐洲巡演及於意大利盧卡參加歌劇院及音樂節的駐團訓練。

Benjamin Moermond has been principal bassoonist with the HK Phil since 2010 and is an active teacher and performer in Hong Kong and throughout the region. Previous solo engagements include the Haydn Sinfonia Concertante and Mozart Bassoon Concerto. The 2016/17 season will also include a performance of Telemann's double concerto for Bassoon and Recorder in F major.

Prior to joining the HK Phil Benjamin completed his studies at The Juilliard School under the tutelage of Judith LeClair. He was an active chamber musician with the PUFF! woodwind quintet and toured extensively in the summers with festivals including Pacific Music Festival, Lucerne Festival Academy, Youth Orchestra of the Americas, and Opera Theatre and Music festival of Lucca, Italy. Ben is originally from Cincinnati, USA.





# 王敬 JING WANG

小提琴 Violin

備受讚譽的加拿大籍小提琴家王敬，是當代最多才多藝及活力充沛的小提琴家之一。他六歲於法國馬賽作個人獨奏首演後，於多項頂尖國際大賽獲得殊榮，其中包括於2007年歐文克萊恩國際弦樂賽獲得首獎。2003年，他獲Les Radios Francophones Publiques（涵蓋法國、加拿大、瑞士及比利時的廣播聯網）選為「年度年輕獨奏家」。

王敬以獨奏者身份隨各大樂團於歐洲及北美演奏，曾合作的樂團包括捷克廣播愛樂樂團、莫斯科交響樂團、洛林國家樂團、皮卡地交響樂團、蒙特利爾大都會管弦樂團及蒙特利爾交響樂團。此外，他亦曾與著名指揮如迪普斯、弗洛、塔密、拉孔、雷辛約及曼森等合作。王敬曾於各大主要表演場地，如位於渥太華的國家藝術中心及林肯中心演出室樂及獨奏音樂會，獲得擊節讚賞。

2013年王敬出任香港管弦樂團的樂團首席前，曾任達拉斯歌劇院樂團的樂團首席三年。他所用的托諾尼名琴製於1700年，由加拿大藝術協會稀有弦樂器國際特藏慷慨借出。

Critically acclaimed Canadian violinist Jing Wang is one of the most versatile and dynamic violinists of his generation. Since his solo recital debut in Marseilles, France at the age of six, Wang has garnered prizes in top international competitions, including the first prize at the 2007 Irving M. Klein International Strings Competition. In 2003, Wang was awarded the “Young Soloist of the Year” by Les Radios Francophones Publiques, a broadcast network of four countries including France, Canada, Switzerland, and Belgium.

Wang has appeared as a soloist with major orchestras in Europe and North America, including Czech Radio Philharmonic, the Moscow State Symphony Orchestra, l’Orchestre National de Lorraine, l’Orchestre de Picardie, the Metropolitan Orchestra of Montreal, and the Montreal Symphony Orchestra. Wang has collaborated with renowned conductors such as James DePreist, Claus Peter Flor, Yoav Talmi, Jacques Lacombe, Joseph Rescigno and Anne Manson. Wang’s chamber music performances and solo recitals at major venues, such as National Arts Centre in Ottawa, and Lincoln Center, received critical acclaim.

Wang was Concertmaster for the Dallas Opera for three years before taking up his appointment as Concertmaster with the HK Phil in 2013. He plays a 1700 violin by Giovanni Tononi on loan from the Canada Council of Arts Rare Strings International Collection.





# 鮑力卓 RICHARD BAMPING

大提琴 Cello

鮑力卓自1993年起擔任港樂的大提琴首席。他曾與多位傑出的音樂家同台表演，包括曼紐因爵士、卡華高斯、羅斯托波維奇、朱利尼、格爾吉耶夫、伯恩斯坦、馬捷爾、戴維斯爵士和阿巴度等等。

鮑力卓曾與遠東至歐洲的樂團合演過多首重要的大提琴獨奏作品，他亦熱衷於室樂作品，有機會便經常與朋友和樂團同事合奏。

鮑力卓所用的大提琴由安德里亞·瓜奈里於1674年在意大利克里蒙納所製，全球僅餘八把，極為罕有。

Richard Bamping has been the Principal Cellist of the HK Phil since 1993. He has performed with many of the finest musicians of recent history—Lord Yehudi Menuhin, Leonidas Kavakos, Mstislav Rostropovich, Carlo Maria Guilini, Valery Gergiev, Leonard Bernstein, Lorin Maazel, Sir Colin Davis and Claudio Abbado, to name but a few.

Bamping has performed many of the staples of the solo cello repertoire with orchestras from Europe to the Far East. He has a great passion for playing chamber music with friends and colleagues whenever he gets the chance.

Bamping's cello, dated 1674 was made in Cremona by Andrea Guarneri and is one of only nine surviving examples of his work.



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梵志登，音樂總監  
Jaap van Zweden, Music Director

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與港樂和梵志登的四年精彩旅程〔現場錄音由拿索斯唱片發行〕  
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# 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》

Photo: Cheung Wai-lok

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，港樂完成了台灣和歐洲的海外巡演，更剛於本年十月第二次到訪中國大陸，於上海、天津和北京演出。

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

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 has undertaken tours to Taiwan, Europe and, for a second time to mainland China, with recent concerts in Shanghai, Tianjin and Beijing.

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.



**"(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*

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。

香港管弦樂團由香港特別行政區政府資助  
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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.

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# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 第一小提琴 FIRST VIOLINS



王敬/樂團首席  
Jing Wang/  
Concertmaster



梁建楓/樂團第一副首席  
Leung Kin-fung/First  
Associate Concertmaster



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



余思傑  
Domas Juškys



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



徐垣  
Xu Heng



張希  
Zhang Xi

## 第二小提琴 SECOND VIOLINS



● 范丁  
Fan Ting



■ 趙潑娜  
Zhao Yingna



▲ 梁文瑄  
Leslie Ryang Moonsun



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



簡宏道  
Russell Kan Wang-to



劉博軒  
Liu Boxuan



冒異國  
Mao Yiguo



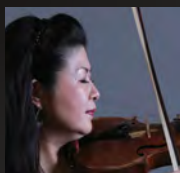
潘廷亮  
Martin Poon Ting-leung



華嘉蓮  
Katrina Rafferty



韋鈴木美矢香  
Miyaka Suzuki Wilson



冒田中知子  
Tomoko Tanaka Mao



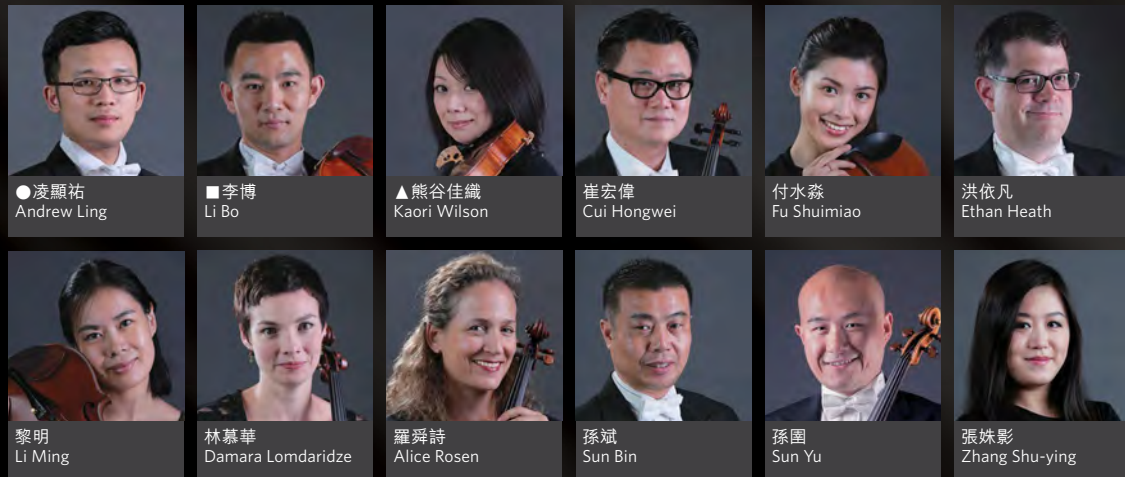
黃嘉怡  
Christine Wong Kar-yee



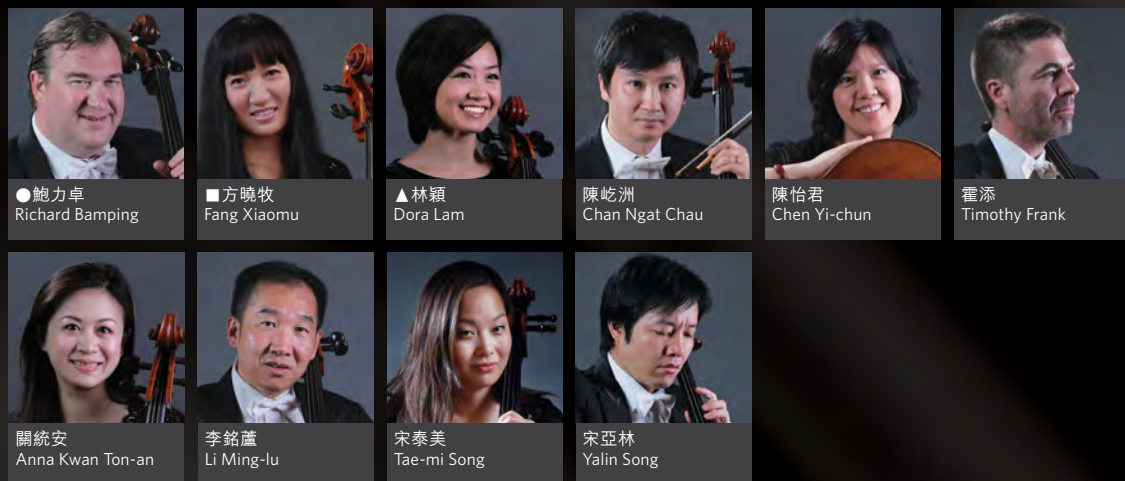
周騰飛  
Zhou Tengfei



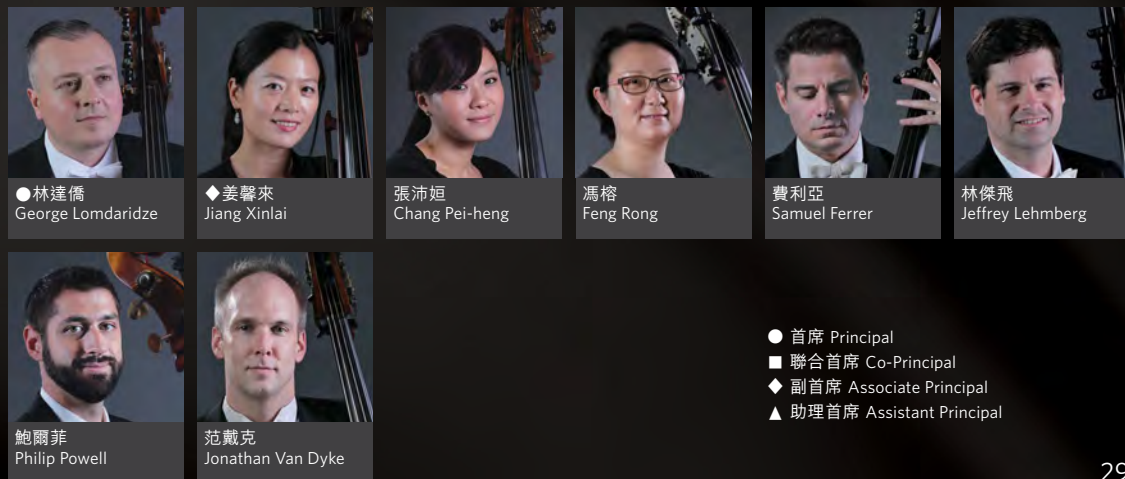
## 中提琴 VIOLAS



## 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)

## 英國管 COR ANGLAIS



關尚峰  
Kwan Sheung-fung

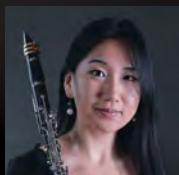
## 單簧管 CLARINETS



● 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 losco

## 巴松管 BASSOONS



● 莫班文  
Benjamin Moermond

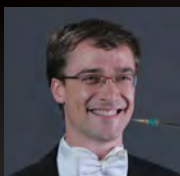


■ 陳劭桐  
Toby Chan



◆ 李浩山  
Vance Lee

## 低音巴松管 CONTRA BASSOON



崔祖斯  
Adam Treverton Jones

## 圓號 HORNS



● 江蘭  
Jiang Lin



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



李少霖  
Homer Lee



麥迪拿  
Jorge Medina

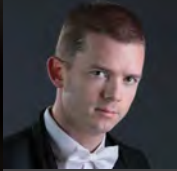


李坦妮 (休假)  
Natalie Lewis  
(On sabbatical leave)





小號  
TRUMPETS



● 麥浩威  
Joshua MacCluer



■ 莫思卓  
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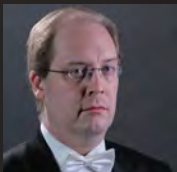
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胡淑徽  
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PERCUSSION

豎琴  
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Cello: Iris Regev, Steven Retallick<sup>^</sup>, Wong Ka-lap

圓號：德曼勒<sup>\*</sup>  
Horn: Frank Demmler<sup>\*</sup>

定音鼓：何銘恩  
Timpani: Jojo Ho

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<sup>\*</sup> 承蒙柏林國立歌劇院管弦樂團允許參與演出

<sup>\*</sup> With kind permission of the Staatskapelle Berlin

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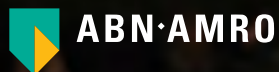
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香港管弦樂團感謝荷蘭銀行支持大師席位贊助，透過計劃贊助音樂總監梵志登的席位，肯定梵志登大師及樂團的藝術成就，並協助港樂續創高峰。

The Maestro Podium supports the position of HK Phil's Music Director Jaap van Zweden. Through this endowment, ABN AMRO is embracing excellence and recognising our Maestro's artistic standing as well as the fine quality of our orchestra.



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Donations to our ANNUAL FUND enable us to continue to present diverse and vibrant music with local and internationally renowned artists. They help us programme imaginatively and bring the most exciting conductors and soloists to Hong Kong. Supporting our Annual Fund also ensures that we can bring orchestral music into the community through our Education and Outreach activities.

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此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈  
艾曼·謝曼明 (1907) 小提琴·由冨田中知子小姐使用  
張爾惠先生 捐贈  
洛治·希爾 (c.1800) 小提琴·由王亮先生使用  
鍾普洋先生 捐贈  
多尼·哈達 (1991) 大提琴  
史葛·羅蘭士先生 借出  
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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  
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Dawne Haddad (1991) Violoncello  
Loaned by Mr Laurence Scofield  
Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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  - 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
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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

- Rare instruments donated
- Enrico Rocca (1902) Violin, played by Mr Cheng Li
  - Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
  - Joseph Gagliano (1788) Violin, played by Mr Jing Wang, Concertmaster
  - Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

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- 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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1822  
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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

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HKPhil

梵志登，音樂總監  
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「青少年聽眾」計劃

# YOUNG AUDIENCE SCHEME



電郵 Email :  
[yas@hkphil.org](mailto:yas@hkphil.org)

查詢 Enquiries :  
2312 6103

[yas.hkphil.org](http://yas.hkphil.org)

贊助 Sponsored by  
The Tung Foundation  
香港董氏慈善基金會

## 會員專享：

- 與著名音樂家及音樂樂師近距離接觸
- 音樂會門票折扣優惠 (學生：四五折，同行成人：九折)
- 免費欣賞至少一場港樂精選音樂會
- 音樂導賞工作坊及樂器大師班
- 音樂會公開練排
- 積分獎勵計劃和獎賞
- 電子會員通訊
- 特約商戶購物優惠

## MEMBERS WILL ENJOY:

- Exclusive opportunities to meet world-class musicians
- HK Phil concert ticket discounts (Student: 55% off; accompanying adults: 10% off)
- Special invitations to attend at least one HK Phil concert for free
- Music appreciation talks and instrumental masterclasses
- Open rehearsals
- Bonus point system and souvenirs
- E-newsletters
- Discounts at designated merchants

立即成為香港董氏慈善基金會

「青少年聽眾」計劃一份子

## COME JOIN THE TUNG FOUNDATION YOUNG AUDIENCE SCHEME

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。

If you are a full-time local primary or secondary school student, come join our scheme and be an HK Phil Junior. Let Classical music grow with you and be your lifelong buddy!

Presented by the HK Phil and sponsored by The Tung Foundation - Young Audience Scheme offers you exclusive access to your orchestra and world-class musicians. Being an HK Phil Junior, you will enjoy the activities, events organized by us, year-round privileges and discounts as well as our rewards scheme with souvenirs.





# 『青少年聽眾』計劃參加表格 YOUNG AUDIENCE SCHEME ENROLLMENT FORM

## 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) \_\_\_\_\_

(家長手提 Parent's Mobile) \_\_\_\_\_

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: \_\_\_\_\_

## 會籍 MEMBERSHIP

會籍有效期 Membership Period: 1/9/2016 – 31/8/2017

新會員 New Member 會費 Membership fee: HK\$60  舊會員 Old Member 會費 Membership fee: HK\$50

## 付款方法 PAYMENT

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

銀行 Bank \_\_\_\_\_ 支票號碼 Cheque No. \_\_\_\_\_

現金付款 By Cash

親自前往本樂團辦事處繳交 Make a cash payment at our office during office hours  
(辦公時間 Office hours: 星期一至五 Mon-Fri 10:00am – 12:30pm, 2:00 – 5:45pm · 公眾假期除外 except public holidays)

將會費以現金直接存入 / 轉賬至『香港管弦協會』戶口 (匯豐銀行002-221554-001)，請連同轉帳收據副本交回本會。  
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.

信用卡付款 By Credit Card

VISA 卡 / VISA Card  萬事達卡 / Master Card

請在我的信用卡戶口記賬港幣 Please debit my credit card amount with HK\$ \_\_\_\_\_

信用卡號碼 Credit Card No. \_\_\_\_\_ 持卡人姓名 Cardholder's Name \_\_\_\_\_

有效期至 Valid Until \_\_\_\_\_ 發卡銀行 Issuing Bank \_\_\_\_\_

簽署 Signature \_\_\_\_\_ 日期 Date \_\_\_\_\_

\* 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.

香港九龍尖沙咀香港文化中心行政大樓八樓 Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon, Hong Kong.  
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# 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



5



2



3



1



4

[yas.hkphil.org](http://yas.hkphil.org)

- 1 (31-10-2015) 華僑永亨 社區音樂會—幟面人呢? OCBC Wing Hang Community Concert - Masks Everywhere!
- 2 (21-11-2015) 太古「港樂·星夜·交響曲」@中環海濱 Swire Symphony Under The Stars@Central Harbourfront
- 3 (22-10-2015) 「賽馬會音樂密碼教育計劃」—與港樂同台綵排及演出 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





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*Blue Danube Waltz, Radetzky March* and more Viennese waltzes and polkas

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Hong Kong Cultural Centre Concert Hall  
\$480 \$380 \$280 \$180

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Sara Domjanic, violin 小提琴

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