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TELEMANN

-25'

泰利文：《田園》組曲，TWV 55: Es2

P. 8

序曲—小步舞曲 1、2—薩拉班德舞曲—布雷舞曲 1、2—
巴斯比舞曲—嘉禾舞曲—基格舞曲

Suite *Pastorelle*, TWV 55: Es2

Overture—Menuet 1 & 2—Sarabande—Bourrée 1 & 2—
Passepied—Gavotte—Gigue

BACH

-15'

巴赫：D小調協奏曲，BWV 1059

快板—慢板—急板

Concerto in D minor, BWV 1059

Allegro—Adagio—Presto

中場休息 interval

TELEMANN

-19'

泰利文：木笛及巴松管雙協奏曲，TWV 52: F1

廣板—快板—極緩板—快板行板

Double Concerto for Recorder & Bassoon, TWV 52: F1

Largo—Allegro—Grave—Allegro Andante

VIVALDI

-11'

韋華第：C大調高音木笛協奏曲，RV 443

快板—廣板—甚快板

Sopranino Recorder Concerto in C, RV 443

Allegro—Largo—Allegro molto

波斯葛拉夫，指揮及木笛

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Erik Bosgraaf, conductor & recorder

比亞奴，古鍵琴

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Alessandro Pianu, harpsichord

莫班文，巴松管

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Benjamin Moermood, bassoon

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《大公報》

「香港人
引以為傲的
樂團」

張灼祥
《星島日報》

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李歐梵
《明報》



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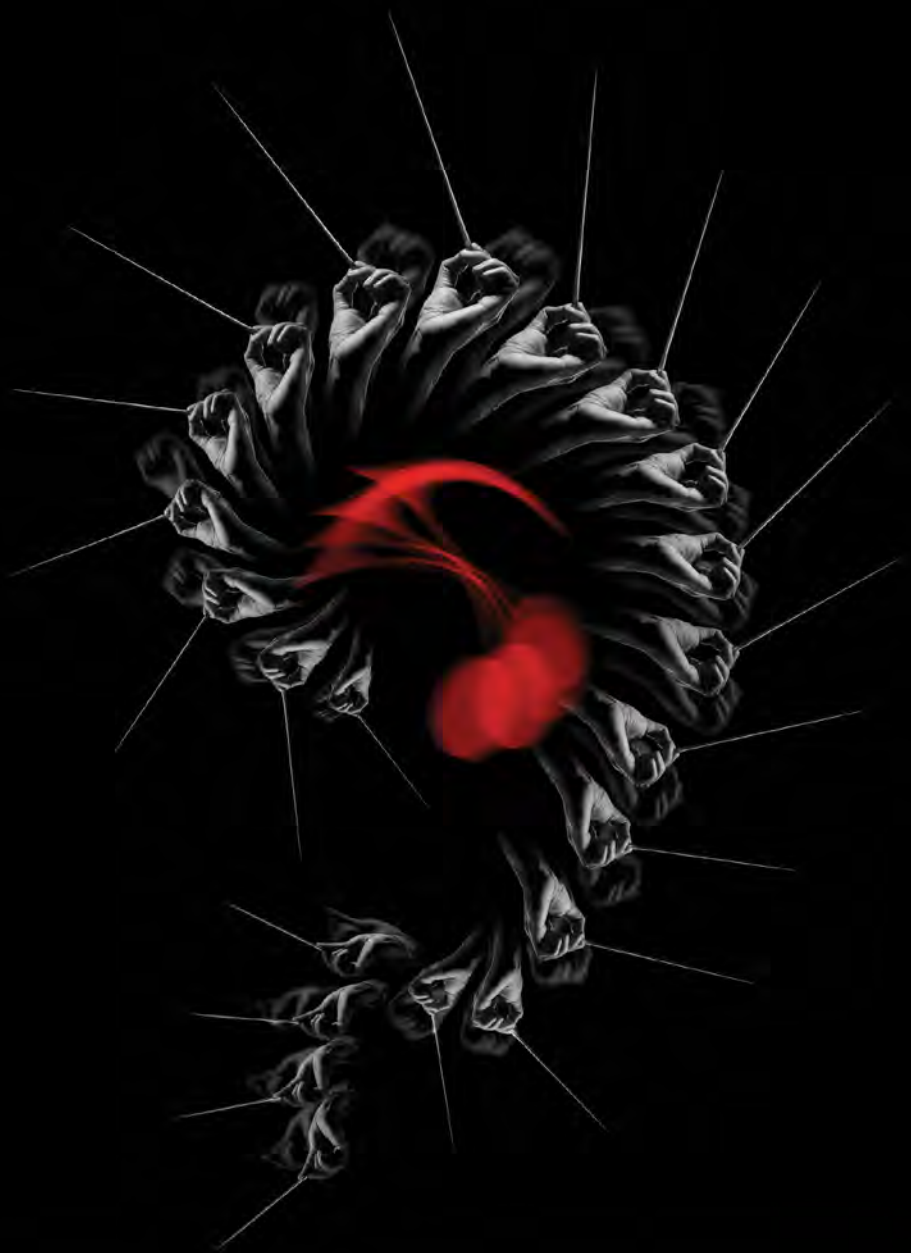
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前言 FOREWORD
發現「巴洛克」

REDISCOVER BAROQUE

隨著社會文化和風格的轉變，不少學者認為十七至十八世紀初的建築、藝術和音樂風格過於浮誇和矯飾，因此採用了葡萄牙文中代表著不圓滑和不完美珍珠的「巴洛克」一詞來形容這時期的創作。

歷史的轉捩點由法籍音樂學者杜米茲引發，他在二十世紀初開始大力提倡古樂復興運動。在杜米茲和其他先鋒的帶領下，重新「發現巴洛克」很快便成為二十世紀樂壇的一大潮流。時至今天，演奏家已不再滿足於只演奏「巴洛克」作品；他們甚至複製博物館中的「巴洛克」樂器藏品，並深入研究當時的演奏法，務求能再次展現當代的音樂演奏。

As styles and perception of beauty varied with time, some 18th-century historians considered that the architecture, art and music between the 17th and the first half of the 18th centuries were too highly exaggerated. Hence they used the Portuguese term *barroco*, meaning pearls with an irregular non-spherical shape, to describe the styles of the works from this period.

A turning point occurred, however, at the turn of the 20th century, when musicians and scholars started the revival of Baroque music. Led by Arnold Dolmetsch and other pioneers, "Rediscover Baroque" soon became one of the biggest movements of the century. Nowadays, performers are no longer satisfied with simply performing music composed in Baroque period. Besides carrying out in-depth research on the performance practices of the period, they play instruments copied from museum exhibits, aiming to rediscover the genuine sound and style from that golden era.

「巴洛克」器樂曲

Baroque Instrumental Music

十七世紀皇權的興起令音樂變得不再屬於教廷的專屬藝術，各地的王公貴冑爭相擁有屬於自己家族的樂團和作曲家。這些世俗權貴並不滿足於聆聽嚴肅的宗教聲樂作品；他們更希望能欣賞到既具吸引力、又符合自己身份和興趣的音樂，器樂曲便是一個不錯的選擇。在眾多巴洛克時期流行的器樂曲種中，以「協奏曲」和管弦樂「組曲」（或稱為「序曲」）最受歡迎。

泰利文：《田園》組曲， TWV 55: Es2

「組曲」這名稱最早在1557年出版的樂曲中出現，後來被用以統稱宮廷中伴舞用的「舞曲」系列。隨著社會發展，巴洛克後期的組曲中伴舞的功能逐漸淡化，進而演變成一種只供聆聽和欣賞的作品，**泰利文 (1681-1767)** 的《田園》組曲便是這類型的創作。對於《田園》這個名稱的來由，其中一個說法是它只為聽眾提供樂曲的整體氣氛；另有說法指這樂曲原為一種被稱為「田園長笛」的樂器而作。至於這是一件什麼樣的樂器，現代音樂學者便眾說紛紜了。有人說這是指巴洛克長笛，亦有學者認為這該是排簫的一種；然而，現在的演出一般都是以木笛作獨奏樂器。作品由一首序曲和六首不同快慢的簡短舞曲組成，曲中各段舞曲由富節奏感的樂句組成，並加入富

The rise of imperial power in the 17th century resulted in music being no longer the privilege of the church. Many rich noblemen were interested in forming their own orchestras and becoming patrons of composers. These wealthy aristocrats were no longer satisfied with serious religious vocal music, but yearned for more lively and light-hearted pieces which could at the same time match their identities. Instrumental music seemed to be the right choice. Concerto and orchestral suites (sometimes called “overtures”) were among the most popular genres of instrumental music from the Baroque period.

Telemann: *Suite Pastorelle*, TWV 55: Es2

The term “suite” was first used in a series of courtroom dances published in 1557. As time went by, suites of the late Baroque no longer served the purpose of accompanying dances, and became absolute music for appreciation. The *Suite Pastorelle*, TWV 55: Es2 by **Georg Philipp Telemann (1681-1767)** is a good example of this category. There are two differing views as to the origin of the term “pastorelle” in the title. One points out that it is used to suggest the mood of the music, the other claims it refers to an instrument called the flute pastorelle.

Modern scholars again have diverse opinions on what kind of instrument it was: some consider it the Baroque traverso, and others believe it to have been a kind of panpipe. Most modern-day



泰利文 Telemann

(Engraving by Georg Lichtensteger, c. 1745)



17世紀後期的古鍵琴。 Harpichord in the late 17th century.

(<http://metmuseum.org/art/collection/search/503625>)



技巧性的獨奏樂段，不啻是一首能為茶餘飯後提供娛樂的優秀作品。

除組曲外，協奏曲也是極受當代貴族歡迎的器樂曲種。

「巴洛克協奏曲」的創作理念是透過作品來展現各類樂器組合的不同合奏效果，正好充分發揮巴洛克藝術那著重表現「對比」的意念。獨奏和伴奏之間巧妙地運用了「和諧」與「對抗」相輔相成的關係，跟我們熟悉的古典時期或浪漫時期協奏曲中伴奏跟獨奏只處於「從屬」關係的理念大相逕庭。巴洛克協奏曲可分為「獨奏協奏曲」、「大協奏曲」和「樂隊協奏曲」三大類。

「獨奏協奏曲」以表現獨奏樂器的特色為大前提；「大協奏曲」則包含了一組獨奏群和一隊由弦樂器組成的伴奏樂團；至於「樂隊協奏曲」，由於沒有真正的獨奏者，樂團不同聲部的成員便輪流負起獨奏者的責任。在交響曲還未出現前，協奏曲可說是最能發揮管弦樂器優勢的曲種。

巴赫：D小調協奏曲， BWV 1059

巴赫（1685-1750）原為古鍵琴、雙簧管及弦樂而創作的D小調協奏曲（BWV 1059）現存手稿只有樂曲開首的九個小節。是否樂譜丟失了？或是巴赫忘記了完成這首作品？這些我們便不得而知。大家可能會覺得奇怪：為什麼手稿只剩

performances feature the recorder. This suite comprises an overture and six short dances in various fast and slow tempi. Each of the dances consists of simple melodies with lively rhythmic patterns interspersed with highly technical solo passages, which made this suite particularly suitable for banquet entertainment purposes.

Apart from the suite, the concerto was another genre of instrumental music most welcomed by Baroque listeners. The Baroque concerto features the idea of contrast through different combinations of musical instruments, and perfectly reflects the essence of creative arts in the era. While the accompanying orchestra of the Classical and Romantic concertos are mostly subordinate to the soloist, here in the Baroque concerto, the soloist(s) and the orchestra actually share the limelight, sometimes in harmony, other times in contrast. The Baroque concerto comprises three categories: the solo concerto, which highlights the features of the solo instrument; the *concerto grosso*, with a group of soloists called the *concertino* and the *ripieno* orchestra; and the *ripieno* concerto, in which members or sections of the orchestra take turns to play the solo parts. Before the development of the symphony, the concerto was certainly the best means to showcase the characteristics of various musical instruments.

「巴洛克」器樂曲

Baroque Instrumental Music



巴赫 Bach
(Engraving by August Weger)

下九個小節，最後卻能成為一首三個樂章的協奏曲？當中的實情是，巴赫在二十世紀搖身一變，成為偉大的「音樂之父」後，樂壇自然不可以接受他這一段未臻完美的歷史。由於這九個小節的旋律曾在清唱劇 (BWV 35) 裡作為主旋律出現，所以後世音樂家自然便把這兩首作品串連起來，把這首清唱劇裡的兩個交響曲樂章變為D小調協奏曲裡的第一和第三樂章。至於中間的「慢板」，不同改編者便依據自己的喜好加入巴赫的其他作品。在眾多改編版本中，以D小調雙簧管協奏曲最為人熟悉，它的慢板來自清唱劇 (BWV 156) 裡開首的交響曲，當中那段耳熟能詳的優美旋律更盡顯巴赫柔情的一面。木笛演奏家波斯葛拉夫在2011年曾為這首雙簧管協奏曲灌錄鐳射唱片，大獲好評。

Bach: Concerto in D Minor, BWV 1059

Originally scored for harpsichord, oboe and strings, the surviving manuscript of **Johann Sebastian Bach (1685-1750)**'s **Concerto in D minor, BWV 1059** shows only the first nine bars. Was the original score lost, or did Bach simply forget to finish the piece? While the answer still remains a mystery, there is another question—How come the nine bars can eventually evolve into a full scale three movement concerto? The fact is, when Bach acquired the halo of “The Father of Music” in the 20th century, the musical world just couldn't accept even a flaw of such a giant figure. As the melody in these nine bars also appears as the main theme in Bach's Cantata BWV 35, musicians use two *sinfonias* from the cantata as the two outer movements of the D minor concerto. For the slow movement, other works of Bach's are adopted according to the arranger's own preferences. Among the many arrangements, the Oboe Concerto in D minor is surely one of the most popular. The slow movement of this concerto comes from the first *sinfonia* of Cantata BWV 156, with a beautiful melody which shows the melancholy face of Bach. In 2011 recorder virtuoso Erik Bosgraaf recorded this oboe concerto, and the album was well received by the public.



德國紐倫堡木匠大師 Johann Benedikt Gahn
(約於1700年) 製造的中音象牙木笛。
Alto Recorder in F by Johann Benedikt Gahn (circa 1700).
(<http://metmuseum.org/art/collection/search/501520>)



18世紀時期的巴松管，
出自德國人Wolfgang Thomae之手。
Bassoon by Wolfgang Thomae (circa 1750)
(<http://metmuseum.org/art/collection/search/503660>)



泰利文：木笛及巴松管雙協奏曲，TWV 52: F1

巴松管在巴洛克木管樂器中地位超然，它既能在樂團和小組合奏中擔任數字低音的演奏，亦能以獨奏者的姿態在舞台上出現。泰利文便是其中一位喜歡為巴松管創作樂曲的巴洛克作曲家，在他的木笛及巴松管雙協奏曲（TWV 52: F1）裡，碩大的巴松管所展現的吹奏技巧跟小巧的木笛不相伯仲，完全沒有因龐大的體積而予人笨拙的感覺。有別於一般「巴洛克協奏曲」的「快—慢—快」三樂章結構，泰利文這首協奏曲以較近似「巴洛克奏鳴曲」的「慢—快—慢—快」四個樂章組成。當中出現不少兩件獨奏樂器時而合作，時而相互對答或追逐的場面，盡顯獨奏者超卓的功力。

韋華第：C大調高音木笛協奏曲，RV 443

韋華第（1678-1741）多年來在威尼斯一所女子孤兒院任教小提琴，後來更升任音樂總監，為該院的管弦樂團提供演出的音樂。這裡收容了不少當地權貴的私生女，在這些貴人的秘密資助下，該樂團名聞歐洲，更經常到訪不同國家和城市。樂團成員自幼便接受嚴格的音樂訓練，擁有相當高的音樂造詣；韋華第一生所創作的七百多首協奏曲，大都是為這些女孩而作。我們有理由相信樂團裡必定有一位技術精

Telemann: Double Concerto for Recorder & Bassoon, TWV 52: F1

The bassoon enjoys a special status among Baroque woodwind instruments. On the one hand it can play the bass part of the *basso continuo* in orchestral and chamber performances, while on the other hand it can also perform as a solo instrument. Telemann was one of the Baroque composers who wrote extensively for the bassoon.

In this *Double Concerto for Recorder & Bassoon, TWV 52: F1*, the technical requirements on the gigantic bassoon is no less than that of the petite recorder. Rather than the popular fast-slow-fast three-movement concerto form, Telemann has employed a slow-fast-slow-fast four-movement form, a structure much closer to that of a Baroque sonata. When listening to the piece, it is highly rewarding to find the two solo instruments playing a game of chasing and interaction, showing the virtuosity of the two soloists.

Vivaldi: Sopranino Recorder Concerto in C, RV 443

For years, Antonio Vivaldi (1678-1741) was violin teacher at the *Pio Ospedale della Pietà* in Venice. He was later promoted to the post of music director with a major duty of providing music for the orchestra of the orphanage. The orphanage accommodated quite a lot of illegitimate daughters of the royalties. With secret financial help from these noble patrons, the orchestra remained one

「巴洛克」器樂曲

Baroque Instrumental Music



韋華特 Vivaldi

(Engraving by François Morellon la Cave, 1725)

湛的木笛演奏家，因為韋華特的協奏曲作品中不乏技巧超卓的木笛作品。以C大調高音木笛協奏曲 (RV 443) 為例，當中所運用的吹奏技術如快速音階、爬音、三連音和跳躍音符等都能媲美小提琴的超卓拉奏技巧，絕非一般木笛吹奏者所能駕馭。這首協奏曲由傳統的「快—慢—快」三個樂章組成，第一和第三樂章都採用了當時極為流行，由獨奏和樂團互相追逐的「回轉曲式」；慢樂章則展現一段極富情感、充滿田園味道的優美獨奏旋律。

節目介紹由李國麒撰寫

of the best in Europe, enjoying frequent tours to different countries and cities. Members of the orchestra started receiving serious musical training from a young age, which eventually led to their supreme competence.

Most of the 700 concertos by Vivaldi were believed to be written for these girls. As seen in the technical requirements of his recorder concertos, we are quite sure that there must have been some very adept recorder players among the members of the orchestra. The rapid scales, arpeggios, triplets and highly technical disjunct passages found in the [Sopranino Recorder Concerto in C, RV 443](#) are as demanding as the virtuoso techniques of violin playing, and require a virtuoso player. The concerto is constructed in a fast-slow-fast three-movement structure, with the outer movements employing the then popular *ritornello* form; while a sentimental and pastoral-like melody prevails in the middle slow movement.

PROGRAMME NOTES BY JOSEPH LEE

李國麒為古樂團「匠心齋」的音樂總監，擅長演奏木笛及古長號等多類早期管樂及敲擊樂器；多年來並一直為香港管弦樂團及其他機構主持音樂講座及撰寫專題文章。

Joseph Lee is a longtime writer and speaker for the HK Phil and other institutions. Joseph specialises in playing early music instruments, especially the recorder and the sackbut. As the music director of the early music group *L'Artiste*, he has been actively giving performances and lectures on music from 11th to 18th centuries.

編制

弦樂組、持續低音、木笛和巴松管*

*只於泰利文的木笛及巴松管雙協奏曲，
TWV 52: F1 出現

INSTRUMENTATION

Strings, continuo, recorder & bassoon*

*Only appear in Telemann's Double Concerto for Recorder & Bassoon TWV 52: F1

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

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波斯葛拉夫

ERIK BOSGRAAF

指揮及木笛 Conductor and Recorder

波斯葛拉夫被公認為全球最佳木笛演奏家之一，演奏的曲目廣泛，由韋華弟的《四季》到當代音樂。他灌錄了凡艾克的《笛之樂園》，在演繹該樂曲時超越前人，從而在國際上取得突破成就。自此，他為 Brilliant Classics 灌錄其他唱片，皆獲得暢銷佳績。他所演奏的曲目中，大概有一百首是作曲家專為他而創作，其中有十二首為協奏曲。2011年，貴為二十世紀其中一位最偉大的作曲家布列茲，准許波斯葛拉夫改編他的單簧管作品《兩個影子的對話》，成為木笛吹奏的版本。全新版本於阿姆斯特丹的皇家音樂廳作全球首演，全場座無虛席，波斯葛拉夫於2015年把這首作品灌錄成唱片。

作為獨奏樂師，波斯葛拉夫曾在梵志登的指揮下，與達拉斯交響樂團合作演出，並與海牙市立管弦樂團、荷蘭北部交響樂團、南荷蘭愛樂樂團、荷蘭室樂團及赫爾辛基巴洛克樂團合作。他亦曾與頂尖的爵士樂手如薩克管樂師漢寧及大提琴家雷耶賽格爾合作演出。此外，亦曾為荷索、保羅與門諾父子等電影製作人灌錄電影配樂。

波斯葛拉夫現時於阿姆斯特丹音樂學院任教，並為克拉科夫音樂學院擔任客席教授。曾榮獲的獎項包括：波爾列堤－布依東尼基金藝術家大獎（2009）、荷蘭最高音樂成就獎（2011）、ECHO 新星獎（2011/2012）及北荷蘭音樂金小提琴獎（2012）。

Erik Bosgraaf is generally considered to be one of the world's best recorder players. His repertoire extends from Vivaldi's *Four Seasons* to tomorrow's music. His recording of Jacob van Eyck's *Der Fluyten Lust-hof* sets a new standard and has led to his international breakthrough. Since then, he has recorded other bestsellers, mainly for Brilliant Classics. Around a hundred pieces have been composed for him, among which are twelve concertos. In 2011 Pierre Boulez, one of the greatest composers of the twentieth century, gave him permission to adapt his clarinet composition *Dialogue de l'ombre double* for recorder. The world premiere of this new version took place in the sold-out main auditorium of the Amsterdam Concertgebouw; the CD was recorded in 2015.

As a soloist, Bosgraaf has worked with the Dallas Symphony Orchestra under Jaap van Zweden, the Residentie Orkest The Hague, Noord Nederlands Orkest, Philharmonie Zuidnederland, the Netherlands Chamber Orchestra and the Helsinki Baroque Orchestra. He has performed with leading jazz musicians, including saxophone player Yuri Honing and cellist Ernst Reijseger, and is also known for his recordings for film-makers Werner Herzog, Paul and Menno de Nooijer.

Bosgraaf teaches at the Conservatory of Amsterdam and is a visiting professor at the Cracow Music Academy. He has received the Borletti-Buitoni Trust Award (2009), Nederlandse Muziekprijs (2011), ECHO Rising Star (2011/2012) and the Northern Dutch music prize Het Gouden Viooltje (2012).

比亞奴 ALESSANDRO PIANU

古鍵琴 Harpsichord



生於意大利撒丁島的比亞奴於薩薩里音樂學院學習音樂，1992年以優異成績於鋼琴系畢業；其後於威尼斯音樂學院師從維多利亞·桂蒂學習古鍵琴，1998年以優異成績畢業後，再到阿姆斯特丹音樂學院學習，師從亞斯培倫，並於2003年取得碩士學位。比亞奴於2000年布達佩斯國際古鍵琴大賽中獲獎，翌年更奪得第九屆波隆那古鍵琴大賽冠軍。

他曾於不少主要表演場地、音樂節及歌劇院演出，包括巴黎歌劇院、巴登節慶劇院、荷蘭國家歌劇院、巴黎香榭麗舍歌劇院、因斯布魯克古樂音樂節、烏特勒支早期音樂節及巴塞隆拿古樂音樂節。比亞奴亦曾與眾多樂團及樂手合作，包括巴爾塔隆－諾伊曼樂團、蒙多維皇家學院樂團、和風樂團（伯納迪尼）、麥法登、亨格布洛克、迪瑪奇、胡薩、庫依肯及薩巴爾。

比亞奴與木笛家波斯葛拉夫及結他手艾利亞斯組成柯迪凡托室內樂團，並擔任聯合創辦人，樂團曾於歐洲及亞洲各演奏廳及音樂節表演。2014年，他們應邀香港藝術節首次來港演出。2006年起，比亞奴為荷蘭阿姆斯特丹音樂學院早期音樂系擔任聲樂指導。

Born in Sardinia (Italy), Alessandro Pianu began his musical studies at the Conservatory of Sassari, where he graduated with distinction as a pianist in 1992. He studied harpsichord at the Conservatory of Venice with Maria Vittoria Guidi, graduating *cum laude* in 1998, and afterwards with Bob van Asperen at the Conservatory of Amsterdam, where he received his master's degree in 2003. Prize-winner at the International Harpsichord Competition in Budapest in 2000, he was awarded the first prize at the Ninth Harpsichord Competition of Bologna the following year.

Alessandro Pianu has played in major venues, festivals and opera houses, including the Opéra National de Paris, the Festspielhaus Baden-Baden, the Dutch National Opera (Amsterdam), the Théâtre des Champs-Élysées (Paris), the Innsbrucker Festwochen der Alten Musik, the Utrecht Early Music Festival and the Festival de Música Antiga de Barcelona, alongside the Balthasar-Neumann Ensemble, Academia Montis Regalis, Zefiro (Alfredo Bernardini), Claron McFadden, Thomas Hengelbrock, Alessandro De Marchi, Christophe Rousset, Barthold Kuijken and Jordi Savall.

Together with Erik Bosgraaf (recorder) and Izhar Elias (guitar), Pianu is a co-founder of Ensemble Cordevento, which performs in concert halls and festivals in Europe and Asia. They made their Hong Kong debut at the Arts Festival in 2014. Since 2006 Alessandro Pianu has been the répétiteur at the Early Music Department of the Conservatorium van Amsterdam.



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，以及於2016/17樂季中演奏泰利文的木笛及巴松管雙協奏曲 (TWV 52: F1)。

莫班文來自美國辛辛那提。在加入港樂前，他就讀茱莉亞音樂學院，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 also includes a performance of Telemann's Double Concerto for Bassoon and Recorder, TWV 52: F1.

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.

港樂
HKPhil

首席贊助 Principal Patron



港樂巡演 HK PHIL TOUR

梵志登, 指揮 寧峰, 小提琴

JAAP VAN ZWEDEN, CONDUCTOR
NING FENG, VIOLIN

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香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

「香港管弦樂團的《指環》四部曲，標誌著這支亞洲優秀樂團已晉成熟。」
《今日歌劇》

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，令港樂成為中港兩地首個演出整齣鉅著的本地樂團。港樂已完成旅程的第三部份，音樂會由拿索斯唱片進行現場錄；第一和第二部份唱片已經發行，並獲得國際上廣泛的正面評價。

同為在梵志登的領導下，港樂完成了台灣、歐洲和中國大陸的海外巡演，更將於2017年4至5月期間開展亞洲五城（首爾、大阪、新加坡、墨爾本、悉尼）巡迴之旅，以慶祝香港特區成立二十週年。

近年和港樂合作過的指揮家和演奏家包括：馬友友、阿殊堅納西、

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 third of this four-year journey, performing one opera annually in concert. The performances are being recorded live for the Naxos label and are winning widespread international rave reviews. This project marks the first performances by a Hong Kong or mainland Chinese orchestra of the entire *Ring* cycle.

Also under van Zweden, the orchestra has toured to Taiwan, Europe and Mainland China. The orchestra will undertake an ambitious five-city tour to Seoul, Osaka, Singapore, Melbourne and Sydney in April and May 2017 in celebration of the 20th anniversary of the establishment of the HKSAR.

Conductors and soloists who have recently performed with the orchestra include Yo-Yo Ma, Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li,



"The Hong Kong Philharmonic's Ring cycle marks a coming of age for one of Asia's most established orchestras"

Opera Now

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。

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

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 celebrated its 40th 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

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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



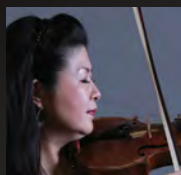
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冒田中知子
Tomoko Tanaka Mao



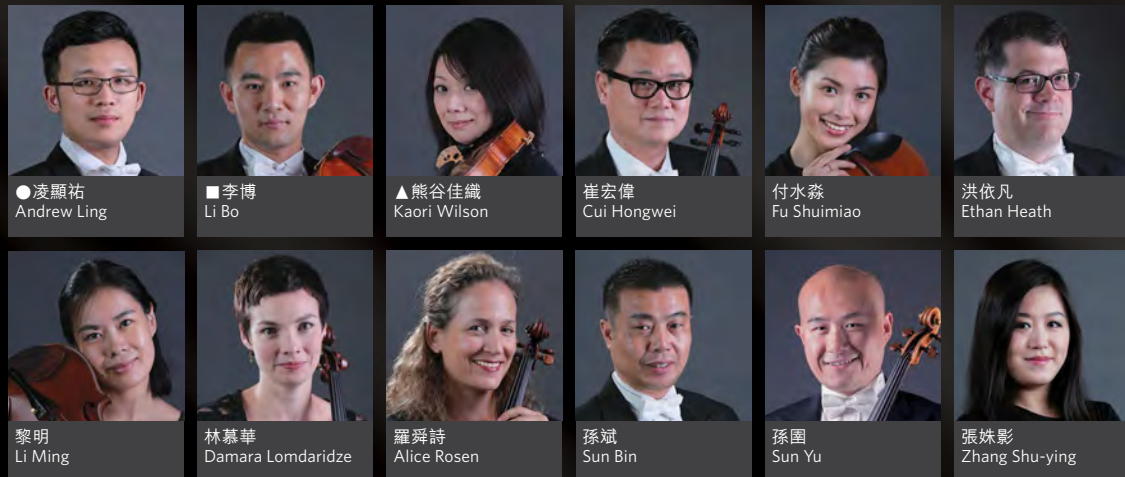
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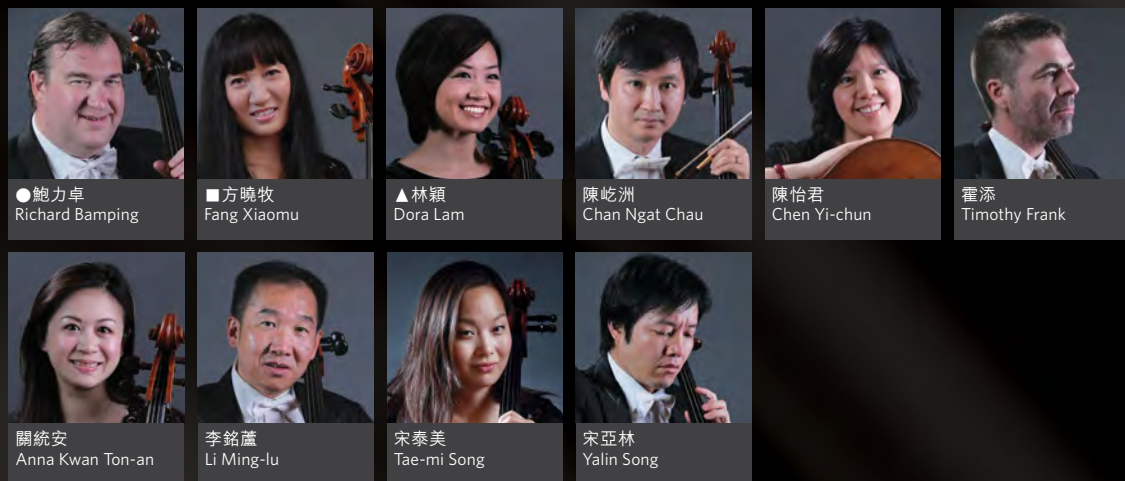
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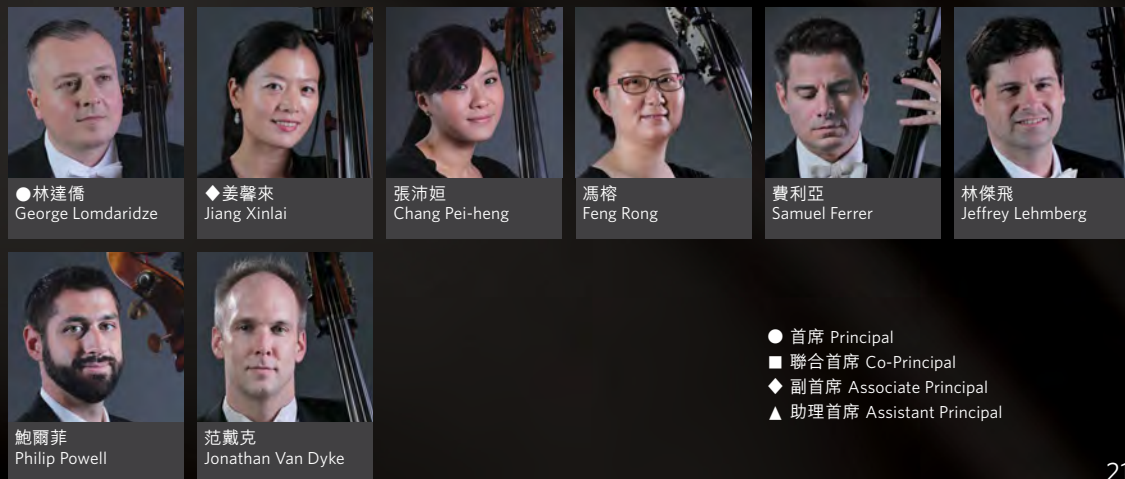
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- ◆ 副首席 Associate Principal
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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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Ander Erburu



施家蓮
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短笛 PICCOLO

雙簧管 OBOES



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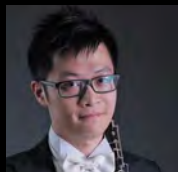


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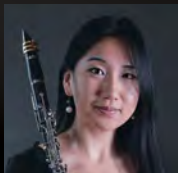
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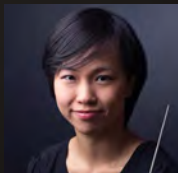
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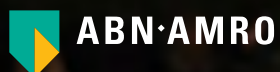
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- Rare instruments donated
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 - Joseph Gagliano (1788) Violin, played by Mr Jing Wang, Concertmaster
 - Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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