

馬勒「悲劇」交響曲 MAHLER "TRAGIC" SYMPHONY

22 APR 2017

Sat 8pm

Hong Kong Cultural Centre

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駐團作曲家計劃及委約新作贊助

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馬勒「悲劇」交響曲

MAHLER "TRAGIC" SYMPHONY

Conrad TAO

~15'

陶康瑞：《吞嚥港灣》

(世界首演 · 港樂委約*)

P. 8

swallow harbor (World premiere, HK Phil commission*)

中場休息 interval

MAHLER

~79'

馬勒：第六交響曲，「悲劇」

有活力的快板，但不太快

諧謔曲

中庸的行板

終曲（中庸的行板）

P. 10

Symphony no. 6, Tragic

Allegro energico, ma non troppo

Scherzo

Andante moderato

Finale (Allegro moderato)

梵志登，指揮

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Jaap van Zweden, conductor

陶康瑞，作曲

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Conrad Tao, composer



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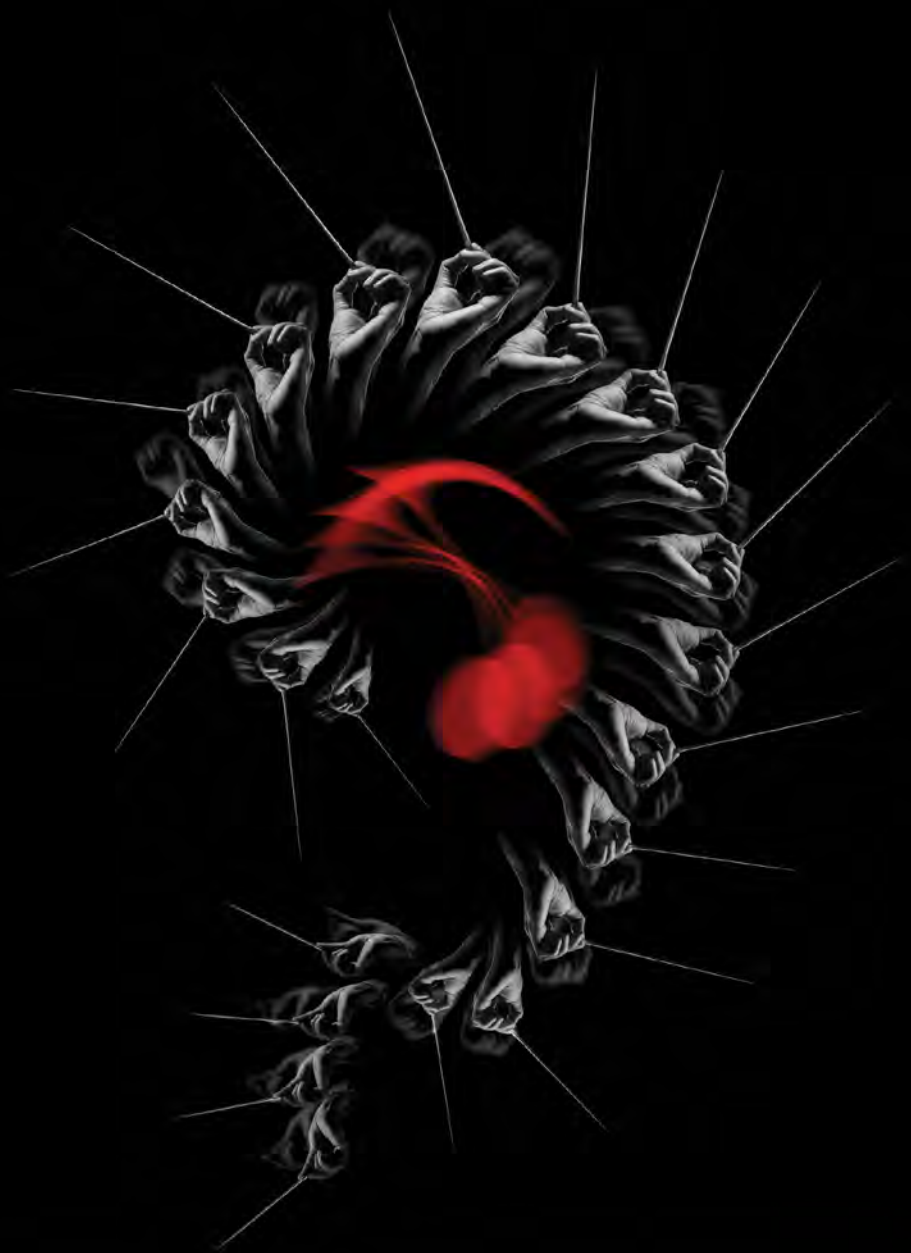
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A SOUND COMMITMENT 弦諾

靈感是所有音樂創作的根源。靈感可以來自四面八方，以不同形式出現；有的作曲家會從自身經歷擷取，有的或會從觀察周遭環境而湧現靈感。

今晚兩首曲目，靈感來源可以說是大相逕庭。馬勒創作第六交響曲的靈感來自妻子，常被視為他最私人和最富情感的作品；而陶康瑞的新作《吞噬港灣》，則是以外來人的角度，以音樂來描畫只偶爾到訪過的城市——香港。

請大家享受今夜的音樂會，看看這兩種截然不同的創作靈感將帶給我們甚麼體會！

林丰
藝術策劃總監

All music compositions need to be inspired at the very beginning. Inspiration comes from a lot of different places and in different forms. Some composers find theirs from their life experience, while others may find theirs from observing the world around us.

The two works in tonight's programme are the result of two rather contrasting inspirations. Mahler's sixth symphony, inspired by his wife Alma, is often considered one of his most deeply personal and emotional works, while Conrad Tao's new work *swallow harbor* began its life as an outsider's musical portrait of Hong Kong—a city that he has only occasionally visited.

I hope you will enjoy the concert and let's see what these very different initial sparks bring us!

Fung Lam
Director of Artistic Planning

陶康瑞 《吞嚙港灣》 (世界首演 · 港樂委約)

CONRAD TAO (b. 1994) *swallow harbor*

(World premiere, HK Phil commission)

從外人的角度來刻劃香港——這就是《吞嚙港灣》的寫作緣起。香港的風景令人讚歎，而且韻味各異，一方面迷人之至，另一方面又令人心生畏懼——迷人與畏懼，兩者程度相若。高高低低的天際線、多種建築風格的混合，又跟這種令人讚歎的自然環境形成張力，十分有趣。也許最重要的，是這個城市雖然表面上矛盾重重，但深處卻潛藏著一些有機的事物，而且會搏動。這座城市的生命力，到底是來自人，還是來自其他神秘力量，我真的不知道。

就是這種難以捉摸的、躍動的精神，構成我筆下《吞嚙港灣》的輪廓。試過採用片段式結構（靈感起碼有部分來自華夏斯《美國》），用音樂來刻劃一個地方；但到頭來還是決定描繪一個幻象，也許是天啟式的幻象：這座城市的島嶼和周圍的海水糾纏不清，彷彿正在掙扎求存。至於誰勝誰負，或者到底有沒有勝利者，我也不願多說，倒不如說說我在樂曲草稿上的一句註解吧。這句註解有點堆砌，說的是全曲的終結：「危險的地方在軌道上運行，耀眼、怪誕，又真實。」

節目介紹由陶康瑞撰寫，鄭曉彤中譯

編制

兩支長笛（其一兼長笛、一兼中音笛）、三支雙簧管、兩支單簧管（其一兼降E單簧管）、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號（其一兼高音小號）、三支長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。

swallow harbor began as a portrait of a place from an outsider's perspective. Hong Kong, with its staggering landscape and diversity of textures, strikes me as alluring and intimidating in roughly equal measure. The city's jagged skyline, a heterogeneous mix of architectural styles, produces an interesting tension with its impressive natural surroundings. Perhaps most importantly, there is something pulsating and organic at the heart of this seemingly impossible city; whether it garners its life-force from humans or from some other mysterious source, I do not know.

It is that elusive, pulsating spirit that came to define *swallow harbor* as I wrote it. Attempts at illustrating a place through music—with a fragmented structure inspired at least in part by Varèse's *Ameriques*—eventually gave way to a hallucinatory, perhaps apocalyptic vision of the city's islands and the water around them wrapped together in some kind of struggle for life. Who the victor in said struggle is—or if there even is one—I am reluctant to say. I'd rather refer to a florid note from the various sketches I laid out for the piece, referring to the piece's very end: "at a precarious place orbiting dazzling, grotesque, and true."

PROGRAMME NOTES BY CONRAD TAO



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INSTRUMENTATION

Two flutes (one doubling piccolo, one doubling alto flute), three oboes, two clarinets (one doubling E flat clarinet), bass clarinet, two bassoons, contra bassoon, four horns, three trumpets (one doubling piccolo trumpet), three trombones, tuba, timpani, percussion, harp and strings.

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馬勒 A小調第六交響曲，「悲劇」

GUSTAV MAHLER (1860-1911)

Symphony no. 6 in A minor, *Tragic*

有活力的快板，但不太快 Allegro energico, ma non troppo
諧謔曲 Scherzo
中庸的行板 Andante moderato
終曲（中庸的行板） Finale (Allegro moderato)

1902年3月9日，馬勒與艾瑪·舒特拉結為夫婦。艾瑪的父親是風景畫家，她自己也是才華橫溢的作曲家（但馬勒要求太太徹底放棄作曲事業，並在音樂問題上完全服從丈夫。這是兩人婚姻協議的一部分）。眾所周知，馬勒並非好丈夫，但他確實愛著艾瑪，更在第六交響曲中流露對太太的感情。樂曲在馬勒婚後一年動筆，往後兩年則在夏季繼續寫作，1906年5月在德國埃森首演。

命運

艾瑪認為丈夫所有作品中，「第六」是最能呈現他內心世界的一首。關於首演當晚情況，她寫道：「『第六』最令他動容，他一切作品都望塵莫及。音樂會開始前他實在太害怕自己會太激動，結果因為羞愧和不安，樂曲指揮得不太好。終樂章太可怕；要揭示內裡的不祥預兆，令他有點顧忌。」

終樂章是全曲的情感核心；副題「悲劇」指的也是這個樂章（「悲劇」是樂曲首演時馬勒認可的副題，但樂譜出版時卻刪掉不用）。無論如

On 9 March 1902 Mahler married Alma Schindler, the daughter of a landscape painter and herself a talented composer (part of their marriage agreement was that Alma should give up all vestiges of her compositional career and submit totally to her husband's will in matters musical). It is widely accepted that he was a bad husband, but he did love his wife and acknowledged his feelings for her in his sixth symphony. He began it the year after their marriage and worked on it over the course of the following two summers.

Fate

Alma herself regarded the sixth symphony as her husband's most personal work: "None of his works moved him so deeply", she wrote on the occasion of the symphony's premiere in Essen, Germany, in May 1906. "Before the concert he was so afraid that his agitation might get the better of him that, out of shame and anxiety, he did not conduct the symphony well. He hesitated to bring out the dark omen behind the terrible last movement".

That last movement forms the emotional core of the work and it was to that movement that Mahler was referring when he described it as "Tragic" (a subtitle he sanctioned at the premiere but did not include when submitting the work for publication). However the entire symphony is the most unequivocally programmatic one Mahler ever wrote—its programme being the hopes and ambitions of



艾瑪與長女瑪莉亞（左，卒於1907年）
和幼女安娜（右）。攝於1905至1906年左右。
Alma Schindler Mahler photographed circa 1905-1906 with
daughter Maria at left (who died in 1907) and Anna at right

(Wikimedia Commons)



何，「第六」都是他所有交響曲裡「標題綱領」最明確的一首——新婚燕爾的年輕作曲家滿懷希望與抱負，然而這一切最終都被命運阻撓，避無可避。這個「標題綱領」的性質跟音樂風馬牛不相及，馬勒為了以音樂表達箇中內涵，用上了規模異常龐大的樂團（在他的純器樂交響曲中，樂團規模要數這首最大），還有各種奇特的樂器——包括牛鈴、樺樹嫩枝和大木槌。

艾瑪

悸動的低音大提琴，來勢洶洶的進行曲，一同為**第一樂章**掀開序幕；進行曲的高潮過後，小鼓咚咚作響，小號同時奏出一個嘹亮的和弦——這時定音鼓重重地敲響「命運」動機。木管平靜地奏出聖詠曲似的樂段，再引入昂揚激情的小提琴主題。馬勒告訴艾瑪這個主題代表她：「我不知道寫得像不像，但你都得忍受。」這個樂章以常規奏鳴曲式寫成，以上的素材全部重複一次之後，音樂就平靜下來，陣陣牛鈴聲隨之響起。作曲家認為牛鈴象徵「塵世僅餘的聲音，在偏遠荒涼的山峰間迴盪。」在山巒度過一陣美妙時光之後，進行曲和欣喜若狂的「艾瑪」主題將大家帶回俗世。樂章最後以英雄式的勝利口吻結束。

the young, recently-married composer, and how they are ultimately thwarted by the inevitability of fate—and in his desire to express in musical terms his very non-musical programme, he brought into what was the largest orchestra he ever employed in a purely instrument symphony, a strange diversity of instruments including cowbells, birch twigs, and a sledgehammer.

Alma

Throbbing basses set the **first movement** off on a menacing march, which reaches a climax. To the rattle of the side drum and a blazing chord from the trumpets, the timpani crash out a motif which represents “fate”. A quieter chorale-like passage from the woodwind leads to the soaring, passionate violin theme which Mahler told Alma represented her: “I’m not sure how well I have succeeded but you’ll have to put up with it”. In conventional sonata form, this is all repeated after which, as the music calms down, we hear the sound of cowbells. Mahler intended these to represent “the last earthly sounds penetrating the remote solitude of the mountain peaks”. After this magical sojourn in the mountains, we are brought back to earth with the return of the march, an ecstatic statement of the “Alma” theme and the movement ends on a note of heroic triumph.

馬勒 A小調第六交響曲，「悲劇」

GUSTAV MAHLER (1860-1911)

Symphony no. 6 in A minor, *Tragic*

定音鼓連番重擊之下，**第二樂章**邁步向前；開端的進行曲令人膽顫心驚，也令人想起第一樂章。怪異的管弦樂效果以及木管樂的厲聲尖叫，與得意洋洋的樂段各不相讓，直至音樂沉寂下去。這時輕盈雅致的舞曲隨即響起（據艾瑪筆述，這一段大概代表「幼童的嬉戲」）；可惜劫數難逃，天真爛漫的舞曲也難以力挽狂瀾。樂章結束時，舞曲漸漸往下沉，沉到樂團音域的深處。

第三樂章是個平靜的插段；牛鈴在樂章高潮再次響起，但激情時刻轉瞬即逝；樂章一直瀰漫著深邃沉著的氣氛，由始至終沒有多大變動。

死亡

第四樂章甫開始，閃爍的弦樂和豪爽的小提琴主題已營造出寬廣的氣氛。輓歌樂段彷彿墮入絕望的深淵似的，但過後音樂卻又變得歡欣；雖然定音鼓重重的鼓聲一度出手阻撓，提醒大家「命運」動機縈繞不去，但樂段表面上仍然勢如破竹；然後就在音樂攀上高潮，洋洋得意的時候，大木槌猛地一敲，像要把這一段硬生生砍掉似的（馬勒寫道，他要「斧頭一砍而下」的效果）。大木槌再敲——樂譜的印刷版上本來還有第三下槌聲（艾瑪說那是「英雄之死」），但馬勒親自指揮時卻總是刪去不演（幾乎肯定

Pounding timpani set the **second movement** off on a terrifying march, strongly reminiscent of that from the first movement. Grotesque orchestral effects and shrill screams from the woodwind vie with more triumphant passages until the music subsides and a delicate, pattering dance starts up (Alma wrote that this was supposed to represent the “play of little children”). This innocent dance is unable to divert the inevitable march of fate and the movement ends with the dance descending down into the depths of the orchestra.

The **third movement** provides a tranquil episode. At the climaxes the cowbells make a re-appearance, but these moments of passion quickly fade and the movement’s overriding sense of profound calm is never seriously disturbed.

Death

The vastness of the **fourth movement** is indicated by the shimmering strings and expansive violin theme of its opening. A funeral dirge seems to plumb the very depths of despair, but it begins a seemingly inexorable rise to triumph, interrupted at one point by the crashing of timpani to remind us of the “fate” motif. However, as it reaches a triumphant climax it is abruptly felled by a devastating blow from the sledge-hammer (Mahler wrote that he wanted this to be “like the stroke of an axe”). This happens a second time. But while Mahler wrote a third hammer blow into the published score (which, Alma said, represented the hero’s death) he always omitted this from performances he directed, almost certainly on grounds of superstition. The music descends back to the depths, there are the gruntings and groanings of low wind instruments and distant echoes of earlier themes, including the ringing of the



是迷信之故)。音樂再度陷入深淵，低音木管在咕噥、在呻吟；此前出現過的幾個主題（包括牛鈴）輕柔地迴響。英雄始終不敵「命運」動機；後者更化身陰森的舞曲慶祝勝利，全曲陰鬱地完結。

樂曲剖析中譯：鄭曉彤

cowbells, but at the end the “fate” motif celebrates its victory over the hero with a grim dance which ends in utter darkness.

PROGRAMME NOTES BY MARC ROCHESTER



第六是他（馬勒）所有作品之中
最具自傳風格的，並且帶有預示意味。

The Sixth is his most personal work of all
and a prophetic one too.

— 艾瑪·舒特拉·馬勒 Alma Schindler Mahler



編制

四支長笛（其二兼短笛）、短笛、四支雙簧管（其二兼英國管）、英國管、三支單簧管、降E單簧管、低音單簧管、四支巴松管、低音巴松管、八支圓號、六支小號、四支長號、大號、定音鼓、敲擊樂器、兩座豎琴、鐘琴及弦樂組。

INSTRUMENTATION

Four flutes (two doubling piccolos), piccolo, four oboes (two doubling cor anglais), cor anglais, three clarinets, E flat clarinet, bass clarinet, four bassoons, contra bassoon, eight horns, six trumpets, four trombones, tuba, timpani, percussion, two harps, celesta and strings.

梵志登

JAAP VAN ZWEDEN

音樂總監 Music Director



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。2016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2015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 *The 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.

陶康瑞

CONRAD TAO

作曲 Composer



2016/17樂季一開始，陶康瑞便參演大衛·朗的新歌劇《the loser》；該劇於2016年9月在紐約布魯克林音樂學院世界首演，劇中陶康瑞與男中音紀飛一同在懸空的高台上演出。他亦監製了新管弦樂作品《I got a wiggle that I just can't shake》的首演，由太平洋交響樂團委約。此外，大西洋古典樂團亦委約他創作新的鋼琴協奏曲。今個樂季的鋼琴演出方面，他分別與米蘭的威爾第交響樂團、納什維爾交響樂團、渥太華的國家藝術中心樂團、羅馬的聖西西莉亞學院、墨西哥國家交響樂團、德國哈雷國家交響樂團、圖森交響樂團及維珍尼亞交響樂團合作。他的獨奏會及室樂演出包括：阿斯本音樂節、克萊本音樂會系列、里斯本的古本江音樂會系列、多倫多皇家音樂學院和華盛頓表演藝術社的演出。

陶康瑞在擔任達拉斯交響樂團的駐團藝術家期間，首演了《The world is very different now》，是紀念甘迺迪總統遇刺身亡50周年的委約創作。費城室樂團近期亦委約他創作《An Adjustment》。該作品是為鋼琴、管弦樂團及電子音樂所作，2015年9月首演時由陶康瑞親自演繹鋼琴部分。

陶康瑞1994年生於美國伊利諾伊州厄巴納，在芝加哥及紐約分別師隨特羅沙尼奧及卡普林斯基習琴，並在費奧樊爾菲門下學習作曲。

Conrad Tao's 2016/17 season began with the world premiere of David Lang's new opera *the loser* at Brooklyn Academy of Music in September, where he joined baritone Rod Gilfry on elevated platforms suspended in the air. From there, he oversaw the premiere of a new orchestral work, *I got a wiggle that I just can't shake*, commissioned by the Pacific Symphony, as well as a new piano concerto commissioned by the Atlantic Classical Orchestra. He also performs this season with the Giuseppe Verdi Orchestra in Milan, the Nashville Symphony, the National Arts Centre Orchestra in Ottawa, the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, the Orquesta Sinfónica Nacional de México, the Staatskapelle Halle, the Tucson Symphony, and the Virginia Symphony Orchestra. Recitals and chamber performances have included appearances at the Aspen Music Festival, Cliburn Concerts, the Gulbenkian in Lisbon, the Royal Conservatory of Music in Toronto and the Washington Performing Arts Society.

While serving as the Dallas Symphony Orchestra's artist-in-residence, Tao premiered his orchestral composition, *The world is very different now*, commissioned in observance of the 50th anniversary of the assassination of President John F Kennedy. More recently, the Chamber Orchestra of Philadelphia commissioned a new work for piano, orchestra, and electronics, *An Adjustment*, which received its premiere in September 2015 with Tao at the piano.

Tao was born in Urbana, Illinois, in 1994 and studied piano with Emilio del Rosario in Chicago and Yoheved Kaplinsky in New York, and composition with Christopher Theofanidis.

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 Principal Guest Conductor with the HK Phil for a three-year period commencing with the 2015/16 season.

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 rave reviews internationally. 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 is undertaking 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, Anne-Sophie



"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、安蘇菲·慕達王羽佳及已辭世的馬捷爾等。

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》以及奧爾波特·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

Mutter, Yuja Wang and the late Lorin Maazel.

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

第一小提琴 FIRST VIOLINS



王敬/樂團首席
Jing Wang/
Concertmaster



梁建楓/樂團第一副首席
Leung Kin-fung/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



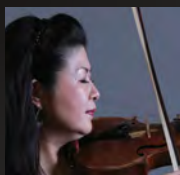
潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



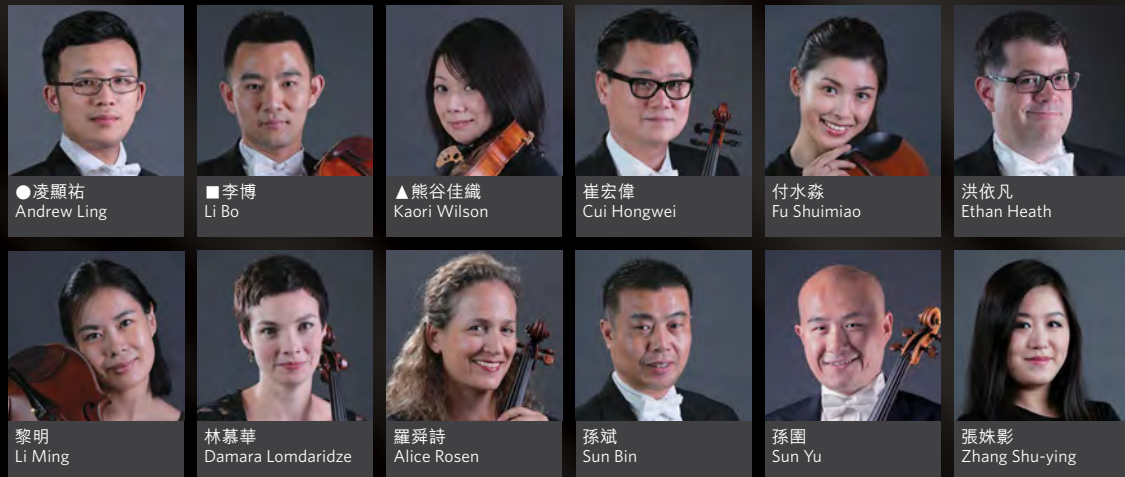
黃嘉怡
Christine Wong Kar-yee



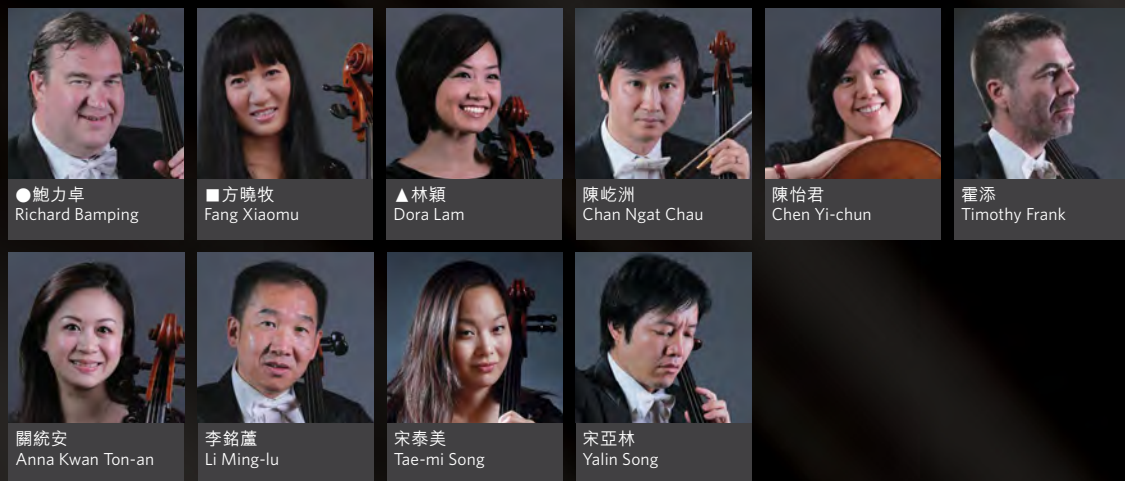
周騰飛
Zhou Tengfei



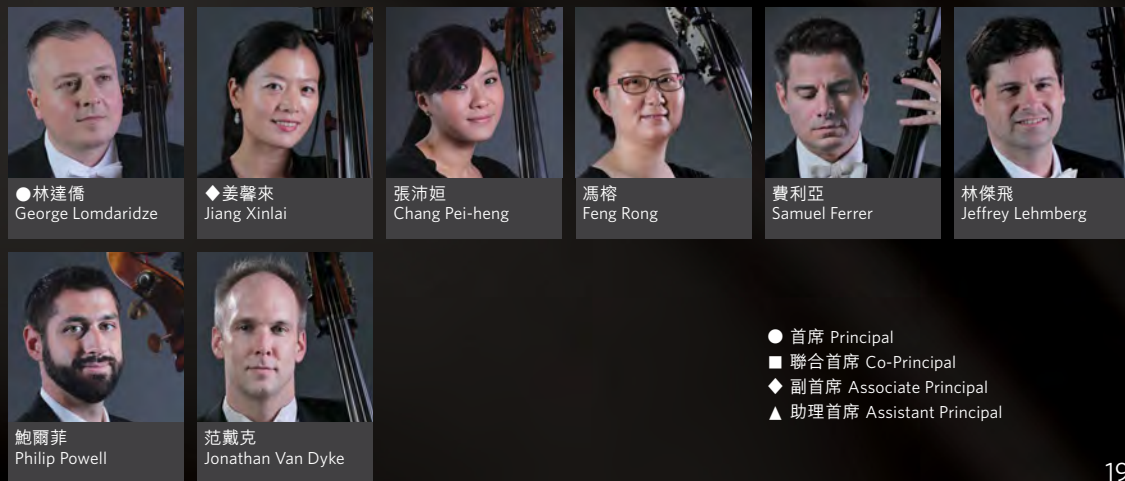
中提琴 VIOLAS



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

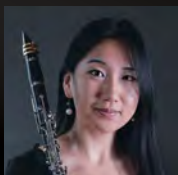
單簧管 CLARINETS



● 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

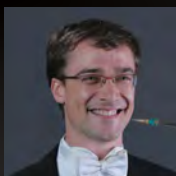


■ 陳劭桐
Toby Chan



◆ 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



圓號 HORNS



托多爾
Todor Popstoyanov



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
Christopher Moyses

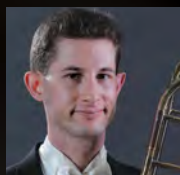


華達德
Douglas Waterston



施樂百
Robert Smith

長號 TROMBONES



● 韋雅樂
Jarod Vermette



章力奇
Maciek Walicki



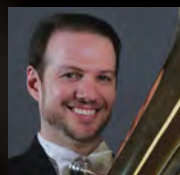
湯奇雲
Kevin Thompson

低音長號 BASS TROMBONE



章彼得
Pieter Wyckoff

大號 TUBA



● 雷科斯
Paul Luxenberg

定音鼓 TIMPANI



● 龐樂思
James Boznos

敲擊樂器 PERCUSSION



● 白亞斯
Aziz D. Barnard Luce

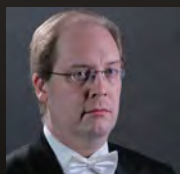


梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

豎琴 HARP



● 史基道
Christopher Sidenius

鍵盤 KEYBOARD



● 葉幸沾
Shirley Ip

助理指揮 ASSISTANT CONDUCTORS



葉詠媛
Vivian Ip



莎朗嘉
Gerard Salonga

特約樂手 FREELANCE PLAYERS

大提琴：張培節[†]、韋白德[†]、魏格利[†]
Cello: Chang Pei-chieh[†], Brad Ritchie^{*}, Jonathan Weigle^{*}

長笛：莊雪華 Flute: Ivy Chuang

雙簧管：莎莉花 Oboe: Jennifer Shark

單簧管：朗頓[#] Clarinet: Fraser Langton[#]

巴松管：塞爾斯⁺ Bassoon: Christopher Sales⁺

圓號：卡卡爾^{*}、德曼勒^o、五十畑勉^o
Horn: Ozan Çakar^{*}, Frank Demmler^o, Tsutomu Isohata^o

小號：馮嘉興、黃山[†] Trumpet: Fung Ka-hing, Huang Shan[†]

敲擊樂器：何銘思、邵俊傑 Percussion: Jojo Ho, Louis Siu

豎琴：譚懷理 Harp: Amy Tam

承蒙以下樂團允許參與演出：
With kind permission of the following orchestras:

[†] 香港小交響樂團 Hong Kong Sinfonietta

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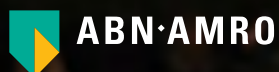
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