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BEETHOVEN

~33'

貝多芬：三重協奏曲

P. 8

快板
最緩板
波蘭風格輪旋曲

Triple Concerto

Allegro
Largo
Rondo alla Polacca

中場休息 interval

SHOSTAKOVICH

~61'

蕭斯達高維契：第八交響曲

P. 12

慢板
小快板
不太快的快板
最緩板
小快板

Symphony no. 8

Adagio
Allegretto
Allegro non troppo
Largo
Allegretto

梵志登，指揮

P. 16

Jaap van Zweden, conductor

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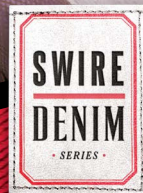
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貝多芬 C大調小提琴、大提琴及鋼琴三重協奏曲，op. 56

LUDWIG VAN BEETHOVEN (1770-1827)

Triple Concerto for Violin, Cello and Piano in C, op. 56

快板

最緩板

波蘭風格輪旋曲

Allegro

Largo

Rondo alla Polacca

對貝多芬來說，1804年正值多事之秋。他本來在維也納劇院當駐團作曲家，住在劇院裡；但那年4月他不但被解僱，連住處也沒了。原定上演的歌劇《雷奧諾拉》（後名《費黛里奧》），已經花了他五個多月來寫作，但演出計劃也突然終止。貝多芬本來打算把第三交響曲獻給拿破崙；但拿破崙卻在1804年5月自立為帝，貝多芬氣憤得把第三交響曲的封面撕掉。同年7月，貝多芬跟室友大吵一場後被趕走，再度流落街頭；12月，熱戀中的愛人（年輕寡婦約瑟芬·梵·布倫斯維克）表示沒打算嫁給貝多芬（但貝多芬沒有放棄，直至1810年約瑟芬嫁作他人婦才作罷）。

沒打算演出

儘管如此，這一年貝多芬也並非事事不順。8月，維也納劇院再度起用貝多芬，C大調小提琴、大提琴及鋼琴三重協奏曲也因此得以完成（曲子其實早已動筆，只是貝多芬4月從劇院住所被攆走時，遺下了未完成的草稿），但說到出版卻是三年後的事了。

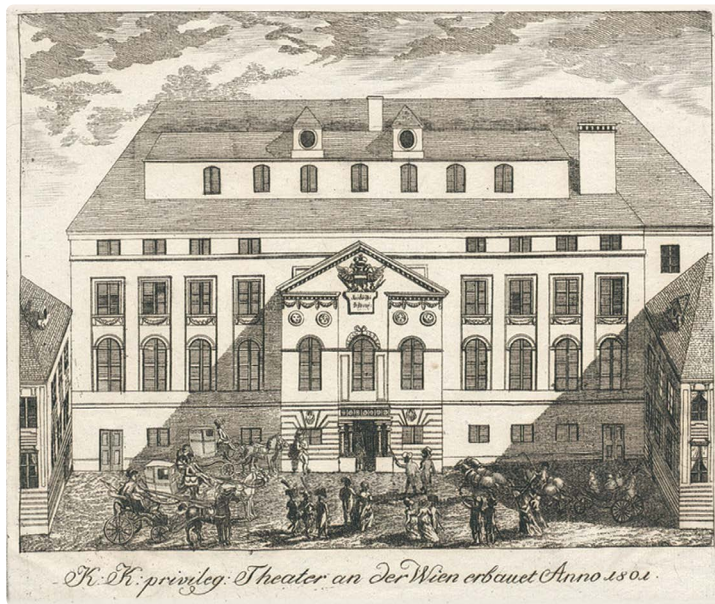
C大調小提琴、大提琴及鋼琴三重協奏曲事實上是貝多芬

1804 was an eventful year for Beethoven. In April he was dismissed from his post as composer to the Theater an der Wien and evicted from his lodgings there. Plans to put on his opera *Leonora* (which he subsequently renamed *Fidelio*), over which he had been working for the previous five months, were abruptly abandoned. In May Napoleon declared himself Emperor, an act which so incensed Beethoven that he destroyed the title page of his third ("Eroica") symphony. In July, following a heated argument with the man with whom he shared lodgings, Beethoven again found himself thrown out on to the street. And in December the young widow Josephine von Brunsvik told Beethoven, who was passionately in love with her, that she was not prepared to marry him (he hung on until 1810 when she married someone else).

No Plan for Performances

But 1804 was not all bad. In August he was given his old job back at the theatre and he was able to complete the Triple Concerto for Violin, Cello and Piano which he had left incomplete in his lodgings when he had been evicted in April. It was, however, another three years before the work was published.

This was actually Beethoven's second concerto for three solo instruments. He had started an earlier one in 1802 for a planned concert to be held in the Theater an der Wien. The theatre's decision to cancel that concert meant that Beethoven never completed the earlier work and only in October



貝多芬在1804年8月再次獲維也納劇院聘為駐團作曲家，可以在此繼續C大調小提琴、大提琴及鋼琴三重協奏曲的創作。
Beethoven regained his post of composer-in-residence at the Theater an der Wien in August 1804, where he could continue composing his second Triple Concerto. (Illustration: www.theater-wien.at)

第二首三重協奏曲。1802年，維也納劇院打算舉辦一場音樂會，貝多芬特別為此寫作一首三重協奏曲；音樂會後來取消了，樂曲到底也沒有完成。到了1803年10月，出版商問貝多芬手上可有新的寫作計劃，他才又突然想起三重協奏曲。他寫這首樂曲的目的，似乎就是靠出版樂譜賺錢，沒有打算讓樂曲演出。事實上，樂曲首演遲至1808年5月才舉行，地點在盧高維茲親王府第（盧高維茲親王正是樂曲的題獻對象）。

偏愛大提琴

大提琴和低音大提琴奏出低迴的主題，為重型的**第一樂章**掀開序幕，並漸漸推進至高潮，然後獨奏大提琴和獨奏小提琴湊成愉快的一對。鋼琴終於加入；往後三件獨奏樂器每次出現時，都是按大提琴—小提琴—鋼琴的次序鋪排。每件獨奏樂器都各師各法，為樂章中各個主題添上精緻的修飾，但貝多芬在此對大提琴有明顯偏愛，也許與一樁舊事有關：1802年，他曾動筆寫過一首大提琴協奏曲，打算讓大提琴名家克拉夫慈演奏，不過樂曲到頭來卻胎死腹中。

短小但詩情畫意

與第一樂章相比，**第二樂章**篇幅顯得很短，總長度只有53小節（第一樂章卻已531小

節），1803年，當他的出版商問他正在工作的新項目是什麼時，貝多芬正在寫作的新的三重協奏曲就浮現出來。似乎靈感來自於出版費和貝多芬沒有計劃演出。事實上，該協奏曲的首次公開演出並未舉行，直到1808年5月，在公爵 Franz Joseph Maximilian von Lobkowitz 的家中演出，該作品是獻給他的。

Preference for the Cello

A low theme from cellos and basses introduces the massive **first movement**. This builds itself up to a majestic climax before the solo cello and solo violin pair off happily. The piano eventually joins in, and this sequence of cello, violin and piano is maintained at each appearance of the solo trio in the movement. In their various ways each of the solo instruments elaborates on the principal themes, but Beethoven's clear preference for the cello probably stems from

貝多芬 C大調小提琴、大提琴及鋼琴三重協奏曲，op. 56

LUDWIG VAN BEETHOVEN (1770-1827)

Triple Concerto for Violin, Cello and Piano in C, op. 56

節)，但包含貝多芬最富詩意的段落之一：悠閒的樂段在大提琴響起，鋼琴加入奏起漣漪似的伴奏，小提琴再為音樂添上一把柔和的聲音。大提琴為樂章畫上句號之後，直接進入**第三樂章**。三件獨奏樂器愉快地你一言我一語，怎料波蘭舞曲這時突然響起。快活的主題不斷重複，音樂也不斷推進，終於到達綿長的尾聲，非常歡快地結束全曲。

樂曲剖析中譯：鄭曉彤

the stillborn 1802 concerto which was intended for the virtuoso cellist Anton Kraft.

Tiny but Poetically Formed

In comparison with what has gone before, the **second movement** is tiny, lasting a mere 53 measures (as opposed to the 531 of the preceding movement), but it contains one of Beethoven's most poetic utterances. This is expounded leisurely by the cello with the piano joining in with a rippling accompaniment and the violin adding a voice of tenderness. The cello has the last word before it moves directly into the **third movement** which, after some light-hearted interplay between the three soloists, breaks into a Polonaise. Through innumerable reiterations of the jaunty theme, the work reaches its long-drawn-out but truly joyous conclusion.

PROGRAMME NOTES BY MARC ROCHESTER

編制

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蕭斯達高維契 C小調第八交響曲，op. 65

DMITRI SHOSTAKOVICH (1906-1975)

Symphony no.8 in C minor, op. 65

慢板	Adagio
小快板	Allegretto
不太快的快板	Allegro non troppo
最緩板	Largo
小快板	Allegretto

蘇聯的作曲家享有不少特權，特別是可以自由使用「休息創作屋」，在幽靜安寧的環境中埋首創作。其中一所「休息創作屋」成立於1943年，位於伊凡諾窩鎮附近，前身是間堂皇的大宅。蘇聯作曲家協會組織委員會副主席哈察都量曾憶述，「住在裡面的音樂家」如何「自由自在，想逗留多久都可以。國家租用了棚屋，又將農舍整修好，讓我們在裡面工作。我的工作間是所小木屋，蕭斯達高維契則在禽舍寫作。」蕭斯達高維契的第八交響曲，就是在俄羅斯農村一所禽舍裡創作。

寧靜的自然 悲痛的作品

據哈察都量所言：「身處令人陶醉的大自然有助創作。」按道理，在這種環境下寫作的作品，應該充滿樂觀安寧的氣氛才對。可是蕭斯達高維契寫於1943年7月至9月的第八交響曲（同年11月在莫斯科首演），卻被形容為他「最悲痛的作品」。那為甚麼作曲家的心境與身處的環境竟然差天共地？這筆賬要算到希特拉頭上。

Composers in the Soviet Union had many privileges, not the least of which was the free use of “Houses of Rest and Creativity” providing them with an environment of peace and tranquillity in which to get on with their work. One was established in 1943 in a former stately home near the town of Ivanovo. Aram Khachaturian, Deputy Chairman of the Organisational Committee of the Union of Soviet Composers, recalled how “the musicians lived there, enjoying great freedom, without any limitations as to how long they stayed. Huts were rented and barns repaired for us to work in. I worked in a little log cabin and Shostakovich worked in a poultry barn”. It was in that poultry barn in rural Russia that Shostakovich wrote his eighth symphony.

Serene Nature, Tragic Work

According to Khachaturian, “the heady atmosphere surrounded by nature was conducive to creative invention”. This should, logically, have resulted in music of great optimism and serenity. Yet the huge symphony which Shostakovich produced there between July and September 1943, and which was first performed in Moscow in November 1943, has been described as his “most tragic work”. So why was Shostakovich so obviously at odds with his environment? We can blame Adolf Hitler.



蕭斯達高維契把戰爭的悲傷寫進第八交響曲裡。

Dmitri Shostakovich

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希特拉入侵

1941年，希特拉下令入侵蘇聯，現代戰爭史上最駭人聽聞的一頁也隨即展開。1941年9月至1944年1月期間，德軍圍攻列寧格勒時發動餓殍戰，企圖迫使城內三百萬居民屈服。到了1943年，城中死亡人數已達百多萬；同年，德軍第六軍團終於在史太林格勒之戰被打敗，損失官兵七萬。蘇聯不少人都認為這一刻值得慶祝；可是列寧格勒被圍困時，蕭斯達高維契在城內擔任輔助消防員，親眼目睹城中慘況，恐怖的記憶始終揮之不去。他嘗試保持樂觀，希望第八交響曲「放眼未來，放眼戰後的新時代。一切黑暗，一切恥辱都會消失。一切美好的事物將凱旋而歸」，但寫出來的卻是首哀痛悲觀的作品。

咄咄迫人的進行曲

第八交響曲**第一樂章**已是宏篇巨著，低音弦樂先奏出疏落的節奏。隨著哀傷綿長的旋律在小提琴浮現，低音弦樂也漸漸消散；作曲家要求小提琴在指板上拉奏，令琴音變得既抑壓又單薄。樂章開始後約十一分鐘，敲擊樂器（小鼓）首次響起，張力突然節節上升，到達無堅不摧的高潮後，音樂卻更形狂熱。尖叫的木管、高不可攀的法國號、咄咄迫人的進行曲（小號、鼓和木琴這時也上陣了），把音樂推進至另一個狂暴的高潮；高潮過後，英國管卻奏起真摯的哀歌。

Hitler's Intervention

In 1941 Hitler gave the order to invade the Soviet Union, and thus began one of the most dreadful episodes in the history of modern warfare. Between September 1941 and

January 1944 German troops besieged Leningrad and attempted to starve the city's three million inhabitants into submission. Over a million died before the Battle of Stalingrad in 1943 saw the German Sixth Army defeated (they lost 70,000 men). Many in the Soviet Union saw this as moment to celebrate, but Shostakovich could not shake off the horror of what he had witnessed as an auxiliary fireman in the city during the siege. He tried to be optimistic and intended the eighth symphony to "look into the future, into the post-war epoch. All that is dark and ignominious will disappear. All that is beautiful will triumph", but the result is a work full of tragedy and pessimism.

An Aggressive March

The symphony's huge **first movement** opens with sparse rhythms from the lower strings which soon fade away as the violins emerge with a long, tragic line, directed to be played over the fingerboard where the sound is much thinner and more subdued. The first appearance of the percussion—a side-drum—some 11 minutes into the movement heralds a sudden build-up of tension reaching a devastating climax which sets the music off on an altogether more manic course. Screeching woodwind, stratospherically high horns and an aggressive march supported by trumpets, drums and xylophone reaches another convulsive climax after which the cor anglais sounds a heartfelt lament.

蕭斯達高維契 C小調第八交響曲, op. 65

DMITRI SHOSTAKOVICH (1906-1975)

Symphony no.8 in C minor, op. 65

頑強而好勇鬥狠的**第二樂章**是五個樂章中最短的一個。弦樂奏起浮誇的進行曲，伴奏的木管則集中在本身音域的兩極。有人認為這一段好比「納粹隊伍荒唐浮誇的步伐，就像戰時新聞片中見到的一樣」。

戰事餘波

第三、四、五樂章一氣呵成地奏出。我們可將**第三樂章**稱為「軍隊眼中的戰爭」。著魔似的鮮明節奏恍如盲目的戰爭衝動，木管斷斷續續地厲聲尖叫，每次都被突然的碰撞聲煞住，顯然令人聯想起砲彈掉下來時的嗖嗖響和爆炸聲。**第四樂章**直視「戰爭中的個人悲劇」。前一樂章以大屠殺作結，弦樂由此引出第四樂章柔弱的主题，往後是一系列變奏。**第五樂章**是「戰事餘波」。巴松管帶頭奏出歡快但諷刺的主题，然後是一系列共十九個變奏。第十四變奏彷彿令時光倒流，將大家帶回戰爭爆發的邊沿。樂團嚇得啞口無言，只有低音單簧管劃破這片死寂，奏出自己的主题變化版，同時獨奏小提琴奏出舞動的伴奏，歡快得近乎庸俗。最後平靜的氣氛還是佔了上風，為樂曲畫上平靜的句號。

樂曲剖析中譯：鄭曉彤

The **second movement**, the shortest of the five, is a stern, war-like piece with a pompous string march accompanied by woodwind playing at the highest and lowest extremities of their range. This has been likened to “the ludicrous pomp of Nazi processions that the wartime newsreels showed”.

Aftermath of War

The final three movements run without a break beginning with, what we might call, the “Military View of War”. The obsessively pointed rhythms of the **third movement** suggest the mindless drive of war, while intermittent abrupt wind shrieks each one terminating with a violent bump is clearly reminiscent of the whine and crash of falling shells. The **fourth movement** looks at the “Personal Tragedy of War” and takes the form of a set of variations over the subdued string theme which leads directly out from the carnage of the preceding movement. And in the **fifth movement** we have the “Aftermath of War”. The bassoon leads with an ironically cheerful theme which is subjected to a series of variations (19 in all) the 14th of which seems to bring us back to the verge of war. A shocked silence comes over the orchestra which the bass clarinet breaks with its version of the theme accompanied by a solo violin dancing with almost vulgar jollity. Finally peace and tranquillity win the day and the symphony ends on a note of unequivocal calm.

PROGRAMME NOTES BY MARC ROCHESTER

編制

四支長笛（其二兼短笛）、兩支雙簧管、英國管、兩支單簧管、降E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、三支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。

INSTRUMENTATION

Four flutes (two doubling piccolos), two oboes, cor anglais, two clarinets, Eb clarinet, bass clarinet, three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, tuba, timpani, percussions and strings.



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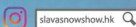
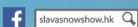
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梵志登

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.

史托里昂尼三重奏 STORIONI TRIO



史托里昂尼三重奏1995年於荷蘭成立，名字來自意大利克里蒙納的著名小提琴工匠洛倫索·史托里昂尼。三重奏成員歐特·科森所用的小提琴便是由史托里昂尼於1794年所製。成員麥克·科森所用的大提琴可追溯至1700年，由名工匠喬望尼·格蘭奇諾製作。三重奏另一名成員為鋼琴家巴特·梵德胡亞。

他們的曲目涵蓋古典到當代——由海頓到亨策均有演奏，亦是當今演繹三重協奏曲（貝多芬、卡塞拉、祖安、馬天奈、莫雅、霍里錫克）的頂尖音樂家之一。他們曾委約並首演當代作曲家科倫斯、華格曼斯、慕尼及恩斯所作的三重協奏曲。他們最近在瑞士及荷蘭演奏貝多芬全套鋼琴三重奏，部分演出更使用了古樂器。此外，他們和荷蘭交響樂團在迪費恩德指揮下灌錄了貝多芬的三重協奏曲，亦是以古樂器演奏。錄音在國際樂壇中大獲好評，是2013年《留聲機》雜誌的「編輯之選」，並為英國BBC電台第三台的「本周錄音」推介。

史托里昂尼三重奏是荷蘭每年舉辦的史托里昂尼音樂節的藝術總監，該節為期十天，他們每年最少委約一首三重協奏曲或鋼琴三重奏作品。三重奏曾獲邀到威格摩音樂廳、卡奈基音樂廳及多個著名的音樂節演出，並曾到印度、中東、澳洲、台灣、日本和美國巡演。

Founded in the Netherlands in 1995, the Storioni Trio derives its name from the Cremonese violin maker Lorenzo Storioni who, in 1794, made the instrument which Wouter Vossen plays. The cello played by Marc Vossen dates from 1700 and was made by Giovanni Grancino. The third member of the trio is pianist Bart van de Roer.

Their repertory ranges the classical to the contemporary—from Haydn to Henze—and is one of the leading performers of the triple concerto repertory (Beethoven, Casella, Juon, Martinu, Moór, Vorísek). They have also commissioned and premiered triple concertos by Kevin Volans, Peter-Jan Wagemans, Nico Muhly and Willem Jeths. They recently performed Beethoven's complete piano trios in Switzerland and the Netherlands, on period and modern instruments. The recording of Beethoven's Triple Concerto on period instruments with the Netherlands Symphony Orchestra (Jan Willem de Vriend) received international critical acclaim, and was an "Editor's Choice" in the 2013 edition of *Gramophone* and "Recording of the Week" on BBC Radio 3.

The Storioni Trio is Artistic Director of an annual, 10-day Storioni Festival in the Netherlands, and presents at least one yearly commission for a new triple concerto or work for piano trio. The trio has been invited to perform at the Wigmore Hall, Carnegie Hall and several notable festivals, and have toured to India, the Middle East, Australia, Taiwan, Japan and the United States.

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

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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



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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



● 凌顯祐
Andrew Ling



■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
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洪依凡
Ethan Heath



黎明
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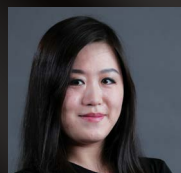
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Alice Rosen



孫斌
Sun Bin



孫園
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大提琴 CELLOS



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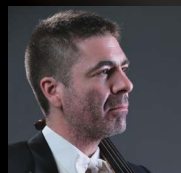
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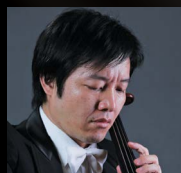
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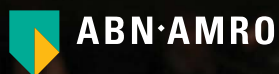
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只要你是全日制香港中、小學生，便可以立即參與我們的計劃，成為HK Phil Junior，讓古典音樂伴著你成長，成為你終生好友！

由香港管弦樂團主辦，香港董氏慈善基金會贊助的「青少年聽眾」計劃會員 - HK Phil Junior，可透過參與不同的音樂活動及精選音樂會，與港樂及世界各地的音樂家作近距離的接觸。除此之外，更可享受有全年港樂音樂會門票折扣，及其他積分獎勵計劃和獎賞。

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!

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

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* 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。
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親自前往本樂團辦事處繳交 Make a cash payment at our office during office hours
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4

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- 2 太古「港樂·星夜·交響樂」@中環海濱 Swire Symphony Under The Stars @ Central Harbourfront (12-11-2016)
- 3 《齊格菲》工作坊：華格納大號演奏示範 Siegfried Workshop: A demonstration of Wagner Tuba (24-09-2016)
- 4 香港管弦樂團社區音樂會 2017 — Boléro HK Phil Community Concert 2017 - Boléro (02-04-2017)
- 5 「賽馬會音樂密碼教育計劃」— 樂小組到校表演 Jockey Club Keys to Music Education Programme - Ensemble Visits to Schools

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港樂巡演 HK Phil *Tour* 2017



港樂於大阪舉行的音樂會 The Symphony Hall, Osaka

香港管弦樂團經已開展五城巡演之旅。我們於首爾（4月16日）和大阪（4月18日）的音樂會取得空前成功，觀眾反應非常熱烈，座無虛席。我們很快便會繼續行程，出發到新加坡（5月1日）、墨爾本（5月4日）和悉尼（5月5日），並期待與當地觀眾見面。想緊貼港樂巡演最新消息，密切留意Facebook專頁。

The HK Phil has embarked on a five-city tour. At our two sold-out concerts in Seoul (16 April) and Osaka (18 April), we received a very warm reception from the local audiences. Next we are undertaking the second leg of the tour, and we look forward to meeting audiences in Singapore (1 May), Melbourne (4 May) and Sydney (5 May). For updates about the HK Phil Tour 2017, follow our Facebook page.



首爾藝術殿堂 Seoul Arts Centre



香港駐東京經濟貿易首席代表翁佩雯（中）與港樂管理層攝於大阪。
The Principal HKETO (Tokyo), Ms Shirley Yung (centre) and the senior management of the HK Phil at The Symphony Hall, Osaka.

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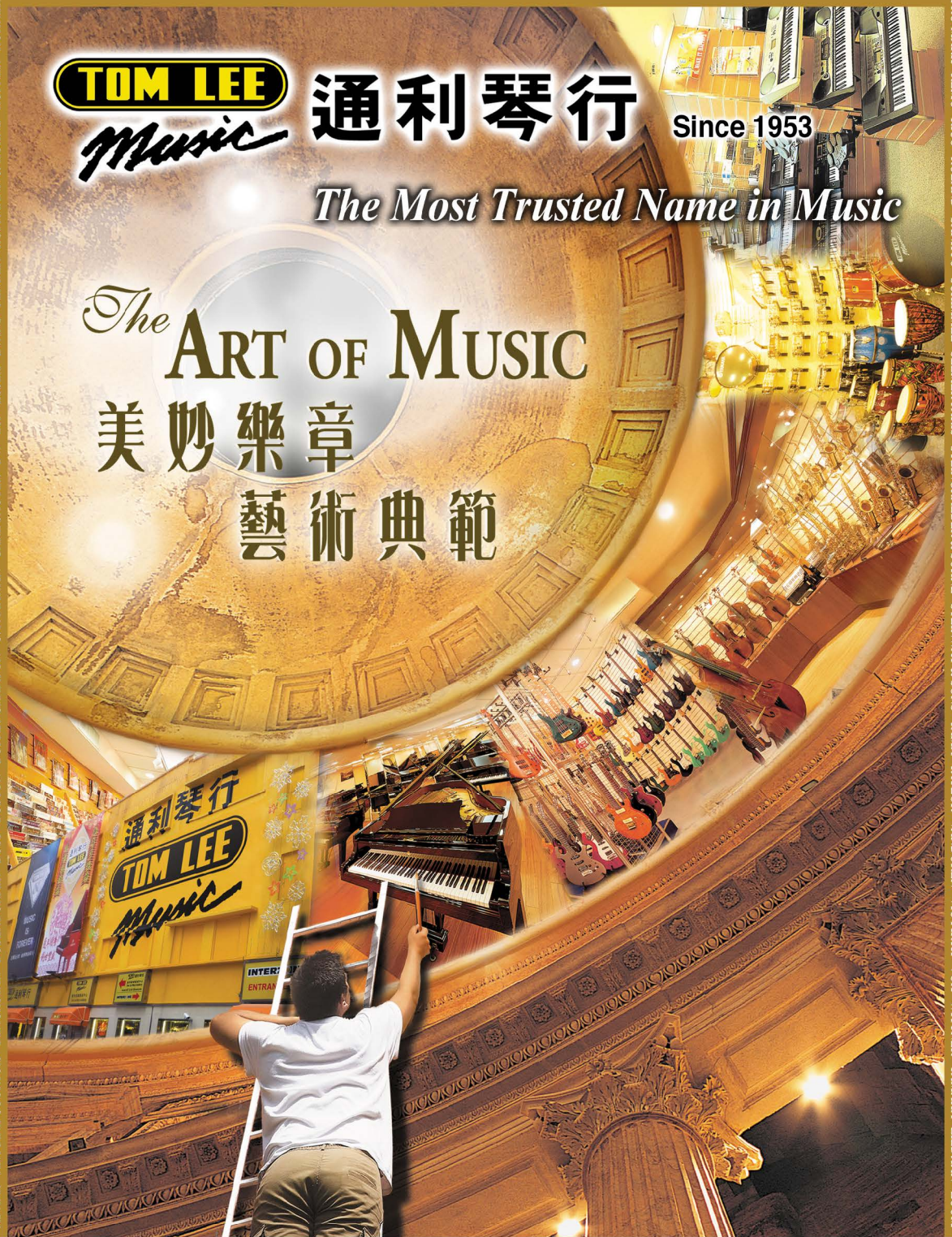
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