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Hong Kong Special Administrative Region
of the People's Republic of China
20th 周年紀念
ANNIVERSARY

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樂季揭幕：梵志登與王羽佳
SEASON OPENING: JAAP & YUJA

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

1 & 2 SEP 2017 | FRI & SAT 8PM
香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall

香港管弦樂團由香港特別行政區政府資助，香港管弦樂團為香港文化中心場地伙伴
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

港樂
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9月9日音樂會贊助
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新華滙富

YUJA'S BEETHOVEN & MAHLER 5

王羽佳的貝多芬與馬勒五

Photo Credit: Dallas Symphony Orchestra

貝多芬 第二鋼琴協奏曲
馬勒 第五交響曲

BEETHOVEN

Piano Concerto no. 2

MAHLER

Symphony no. 5

梵志登, 指揮 王羽佳, 鋼琴

Jaap van Zweden, conductor

Yuja Wang, piano

Photo Credit: Norbert Kniat

8 & 9 SEP 2017 Fri & Sat 8PM
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梵志登, 音樂總監
Jaap van Zweden, Music Director

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獻辭 MESSAGE

林鄭月娥
Carrie Lam

香港特別行政區行政長官
Chief Executive
Hong Kong Special Administrative Region

香港管弦樂團（港樂）2017/18樂季正式展開，我謹此致以衷心祝賀。

今年，指揮大師梵志登將夥拍著名鋼琴家王羽佳，為港樂的第四十四個樂季揭開序幕，並為樂迷呈獻多首精彩動人的樂章。港樂匯聚多名才華橫溢的樂手，人才之眾，肯定有助鞏固其地位，成為亞洲最優秀的管弦樂團之一。港樂除了送上美樂以饗知音外，還會一如以往，為本地年輕音樂新秀舉辦各種藝術教育和拓展活動，使社會各階層均有機會接觸音樂。

港樂成就卓越，屢創佳績，商界的慷慨襄助絕對功不可沒。為慶祝香港特別行政區成立二十周年及對港樂表示大力支持，政府於今年資助港樂前赴首爾、大阪、新加坡、墨爾本和悉尼進行巡迴演出；演出不但取得空前成功，更為香港作為區內別樹一格、充滿活力文化之都的美譽增添不少光彩。

謹此祝願香港管弦樂團在新樂季百尺竿頭，更進一步，並祝各位在一片悠揚樂韻中，度過一個愉快的晚上。

It gives me great pleasure to extend my heartiest congratulations to the Hong Kong Philharmonic Orchestra (HK Phil) on the opening of its 2017/18 season.

The HK Phil, under the capable baton of Maestro Jaap van Zweden, teaming up with virtuoso pianist Yuja Wang, begins its 44th season this year with a series of impressive performances for music lovers. Comprising a host of talented musicians of this calibre, the HK Phil will surely reinforce its position as one of the finest orchestras in Asia. Apart from bringing enjoyment to music fans, the HK Phil continues to offer various arts education and outreach programmes to local young musicians, making music accessible to all sectors of the community.

We are pleased to see the generous patronage from the commercial sector to the HK Phil, which is definitely a factor conducive to the continued success enjoyed by the Orchestra. In celebration of the 20th Anniversary of the establishment of the Hong Kong Special Administrative Region and as a strong vote of support to the HK Phil, the Government sponsored the HK Phil's tour to Seoul, Osaka, Singapore, Melbourne and Sydney this year. The highly successful tour of last season has added lustre and vibrant colours to Hong Kong as a unique and dynamic cultural hub in the region.

I wish the new season of the Hong Kong Philharmonic Orchestra another resounding success and everyone a very pleasant evening.



獻辭 MESSAGE

劉元生
Y. S. Liu, MH

香港管弦協會董事局主席
Chairman, Board of Governors
The Hong Kong Philharmonic Society Limited

歡迎蒞臨港樂2017/18樂季揭幕音樂會。

港樂今個樂季陣容鼎盛，邀約多位世界知名的音樂家同台演出。今晚，國際鋼琴巨星王羽佳載譽歸來，聯同港樂音樂總監梵志登，為新樂季揭開序幕。舉世聞名的指揮家艾遜巴赫及杜托華亦將於十月、十一月在港樂舞台獻技。當然不能錯過《指環》四部曲之最終章——《諸神的黃昏》，為首次在香港呈獻的《指環》系列畫上完美句號。

如此盛大的樂季實在有賴各界善長仁翁及機構的鼎力支持。我希望藉此機會感謝本場音樂會的冠名贊助昆士蘭保險，以及持續資助港樂的民政事務局和康樂及文化事務署的場地伙伴計劃。這些支持不僅有助港樂將世界級的演奏帶給香港市民，並帶到世界各地，包括歐洲、亞洲和澳洲。

衷心感謝首席贊助太古集團慈善信託基金的支持，致力在社區推廣卓越的管弦樂及推動大眾參與文化活動。我們亦很榮幸得到香港賽馬會慈善信託基金的捐助，讓我們為公眾提供高質素的教育及外展活動。

很高興能在是次音樂會見到各位，祝大家有一個愉快的晚上。

It is a great honour to welcome you to the HK Phil's 2017/18 Season Opening.

In this season, we are presenting some of classical music's greatest names, starting tonight with the incomparable performance of Yuja Wang and our Music Director Jaap van Zweden. The season continues with the sensational performance of world famous conductors Christoph Eschenbach and Charles Dutoit. Then we have the epic finale of Wagner's *Ring Cycle*—*Götterdämmerung* to wrap up Hong Kong's first *Ring Cycle* project.

A season of this magnitude takes the efforts and support of many individuals and organisations. I would like to thank tonight's title sponsor QBE Insurance. Our deepest gratitude also goes to the Home Affairs Bureau, and the Venue Partnership Scheme of the Leisure and Cultural Services Department, for their ongoing financial support. Their support not only allows us to provide world-class performances for the people of Hong Kong, but also to share our music-making in different parts of the world including Europe, Asia and Australia.

I would also like to thank our Principal Patron, The Swire Group Charitable Trust, for their continued support in stimulating cultural excellence and participation in Hong Kong. I am grateful for the contributions of The Hong Kong Jockey Club Charities Trust, which enables us to bring high quality education and outreach programmes to our community.

Thank you for joining us and I wish you all a very enjoyable evening.



獻辭 MESSAGE

麥高德
Michael MacLeod

香港管弦協會行政總裁
Chief Executive
The Hong Kong Philharmonic Society Limited

香港管弦樂團全人歡迎您蒞臨
2017/18樂季。

我們很榮幸能夠在香港呈獻豐富精采的曲目，將音樂的喜悅帶給每一位——無論從未接觸過管弦樂的朋友，又或是港樂多年的忠實訂戶。我們在每一場音樂會，都竭盡所能追求卓越，作為香港的文化大使，我們獲邀前赴海外演出，並得到各界讚許，實在令我們高興不已。

2017年不僅是香港特別行政區成立20周年，也是北京國際音樂節的20周年誌慶，更是由著名指揮家卡拉揚於1967年創立的薩爾斯堡復活節藝術節的金禧紀念。卡拉揚於首屆藝術節不但指揮華格納的歌劇《女武神》，更親自導演這歌劇鉅著，成為他的「薩爾斯堡」版本。在我們的首席客席指揮余隆邀請下，由北京與薩爾斯堡兩地攜手製作、梵志登指揮香港管弦樂團的「薩爾斯堡」版本，將於十月的北京國際音樂節隆重上演，屆時卡拉揚的遺孀會親臨欣賞。

多謝各位出席今晚盛會，新樂季得以展開實有賴各位的支持。期望在本季度的音樂會與您再會。

The members of the orchestra and administration welcome you to the 2017/18 season!

We are proud to share a broad selection of repertoire for our concerts here in Hong Kong. We try to bring the joy of music to everyone, whether they have never heard an orchestra before or whether they have been loyal subscribers for many years. With every project we undertake, we constantly strive for distinction and are delighted when our hard work is recognised with invitations to represent the cultural excellence of Hong Kong abroad.

2017 marks not only the 20th anniversary of the establishment of the HKSAR, it is also the 20th anniversary of the Beijing Music Festival, and the 50th anniversary of the Salzburg Easter Festival, founded by the famous conductor Herbert von Karajan in 1967. In his very first festival, he not only conducted Richard Wagner's opera, *Die Walküre*, he also directed his own staging of this masterpiece, and it is his "Salzburg" production that—at the invitation of our Principal Guest Conductor, Yu Long—will be presented at the 2017 Beijing Music Festival this October—a co-production between Salzburg and Beijing, with Karajan's widow scheduled to be in attendance, and with Jaap in the pit conducting the Hong Kong Philharmonic Orchestra.

Thank you for coming this evening, and thank you to all the many supporters who have made this season possible. We look forward to seeing you at many more concerts this season.

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獻辭 MESSAGE

湯德信
David Fried

昆士蘭保險集團新興市場行政總裁
Chief Executive Officer, Emerging Markets
QBE Insurance Group

昆士蘭保險非常高興能夠贊助香港管弦樂團2017/18樂季的首場音樂會。今晚，大家可以盡情陶醉於兩首經典音樂名曲。先以柴可夫斯基廣受歡迎的第一鋼琴協奏曲揭開序幕，下半場史特拉汶斯基大膽創新的《春之祭》，將為觀眾帶來澎湃震撼的一夜。

我謹代表昆士蘭保險，祝各位有一個愉快的晚上，請盡情享受由國際鋼琴巨星王羽佳、港樂音樂總監梵志登及香港管弦樂團攜手呈獻的精彩演出。

昆士蘭保險作為香港最具領導地位的保險公司之一，致力貢獻本地的經濟及社會民生，我們很樂意繼續支持港樂。

Welcome to the Hong Kong Philharmonic Orchestra's Season Opening Concert.

QBE is delighted to sponsor this first concert of the HK Phil's 2017/18 season, as tonight you will have an opportunity to witness two musical masterpieces. Piano Concerto no. 1 is one of the most popular and most well-known works of Tchaikovsky, and it remains as powerful as it does timeless. Stravinsky's *The Rite of Spring* is a stunning score in its own right and has been captivating audiences for more than a century.

On behalf of all my QBE colleagues, I wish you an enjoyable evening as we bring together the musical talents of Yuja Wang, HK Phil Music Director Jaap van Zweden and the entire Hong Kong Philharmonic Orchestra.

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樂季揭幕：梵志登與王羽佳

SEASON OPENING: JAAP & YUJA

p. 14 **柴可夫斯基 TCHAIKOVSKY** 32'
第一鋼琴協奏曲
Piano Concerto no. 1

非常莊嚴但不太快的快板— 精神奕奕的快板	Allegro non troppo e molto maestoso - Allegro con spirito
質樸的小行板—極急板—回復原速 熱烈的快板	Andantino semplice - Prestissimo - Tempo I Allegro con fuoco

中場休息 INTERMISSION

p. 19 **史特拉汶斯基 STRAVINSKY** 33'
《春之祭》
The Rite of Spring

p. 25 **梵志登** 指揮 **Jaap van Zweden** Conductor

p. 27 **王羽佳** 鋼琴 **Yuja Wang** Piano



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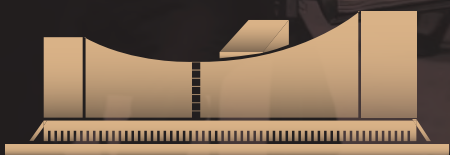
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neither the musicians nor their
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周凡夫《大公報》

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JAAP VAN ZWEDEN

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《指環》第四部曲
chapter of *Ring Cycle*

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orchestra to complete Wagner's epic *Ring Cycle* in Hong Kong

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「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》

「今天的港樂團絕對是
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黃牧

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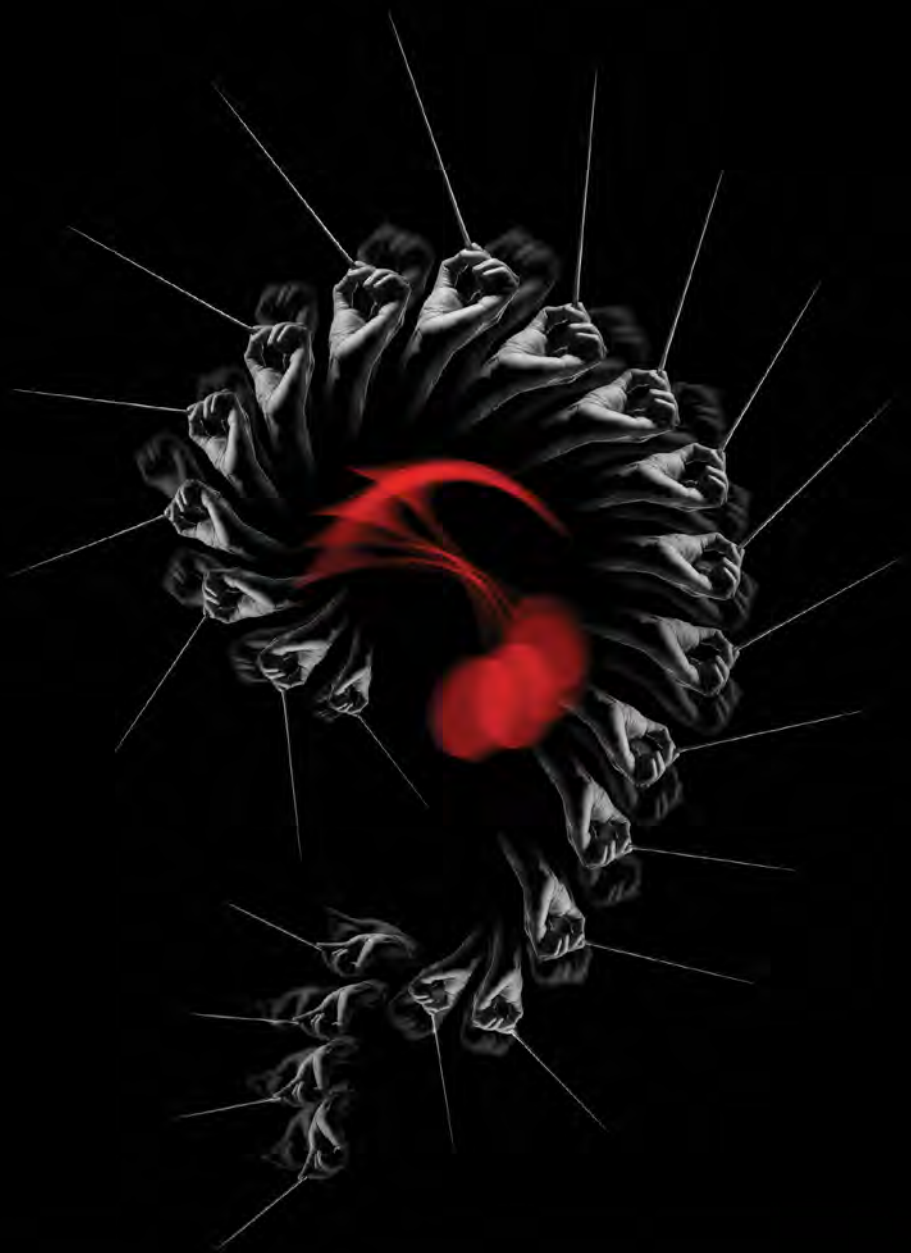
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A SOUND COMMITMENT 弦諾



引言

港樂2017/18樂季揭幕音樂會，由《音樂美國》2017年度藝術家王羽佳與我們的音樂總監梵志登，攜手呈獻璀璨難忘的俄羅斯之夜。二人自2012年於紐約愛樂的成功首演後，便合作無間；王羽佳繼2015年叫好叫座的演出後，載譽重臨，再度與梵志登同台。是夜，琴藝超卓的王羽佳將再次演出柴可夫斯基最受歡迎的第一鋼協，這是十年前讓她在國際舞台上——鳴驚人的作品；梵志登將引領各位觀眾投入原始狂野的《春之祭》，寫在20世紀初，史特拉汶斯基筆下的澎湃狂熱、前衛破格，依然叫百年後的觀眾津津樂道。

INTRODUCTION

Superstar pianist Yuja Wang teams up with our Music Director Jaap van Zweden to launch our 2017/18 season. The pair have worked closely together since the huge success of their New York Phil debut in 2012. Three years later, they won critical acclaim following their joint appearance on the stage of the HK Phil. Tonight, Yuja, *Musical America's* 2017 Artist of the Year, returns with the Maestro to present Tchaikovsky's spectacular Piano Concerto no. 1—a piece that gained her international reputation ten years ago. This evening of dazzling Russian masterpieces reaches its climax with Stravinsky's striking score to *The Rite of Spring*. Famously setting the worlds of music and dance alight at the dawn of the 20th century, this seminal work still excites and stimulates audiences today with its amazing raw power and primal rhythms.

柴可夫斯基

PETER ILYICH TCHAIKOVSKY

降B小調第一鋼琴協奏曲，op. 23

Piano Concerto no. 1 in B flat minor, op. 23

非常莊嚴但不太快的快板—精神奕奕的快板
質樸的小行板—極急板—回復原速
熱烈的快板

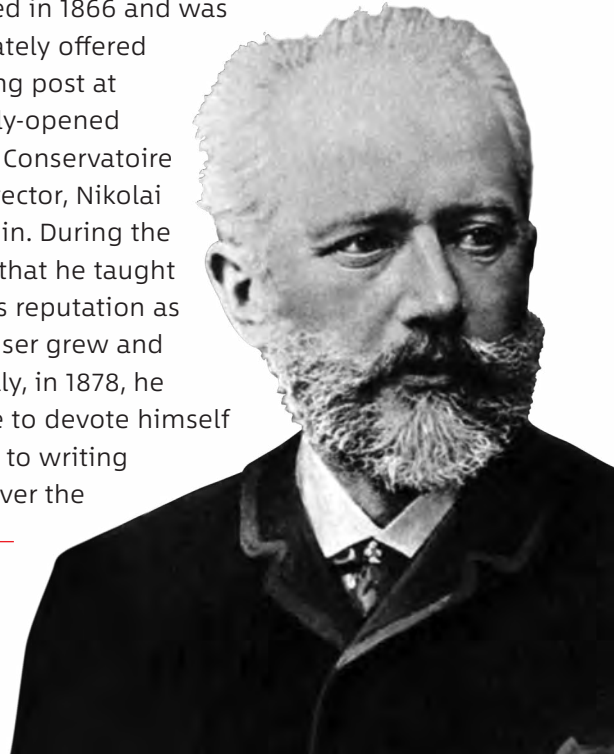
*Allegro non troppo e molto maestoso -
Allegro con spirito*
*Andantino semplice - Prestissimo -
Tempo I*
Allegro con fuoco

作曲家

柴可夫斯基1840年5月7日生於威卡省邊緣的霍建斯卡。他母親既教他彈鋼琴，又啟發他創作音樂；1854年母親離世，令柴可夫斯基更醉心音樂，希望從中得到慰藉。可是在十九世紀中葉的俄國，學音樂沒有甚麼出路，所以父親就要他念法律、當公務員。1859年，他入職司法部當文員，實實在在地工作了三年，也升遷過幾次。可是當他聽聞會有一所音樂學院在聖彼得堡開辦時，就決定辭掉工作唸書去；1866年畢業後馬上獲尼古拉·魯賓斯坦招攬，到新成立的莫斯科音樂學院任教（魯賓斯坦正是該校總監）。柴可夫斯基在莫斯科音樂學院任教了十二年，期間他的名氣越來越大；1878年乾脆辭掉教席，全身投入創作。在他數十年創作生涯中，問世的作品包括歌劇、交響曲、協奏曲、室內樂、器樂作品以及幾百首歌曲。

THE COMPOSER

Tchaikovsky was born in Votkinsk on the border of the Vyatka Province on 7 May 1840. His mother taught him the piano, inspired him to write his first music and her death in 1854 prompted him to seek solace in music, but since music itself offered no opportunities for employment in mid-19th century Russia, Tchaikovsky's father instructed him to study law and enter government service. He joined the Ministry of Jurisprudence as a clerk in 1859 and worked solidly in his post for three years, attaining several promotions. However, when he heard of the opening of a music conservatoire in St Petersburg, he decided to abandon government service and enrol as a student. He graduated in 1866 and was immediately offered a teaching post at the newly-opened Moscow Conservatoire by its director, Nikolai Rubinstein. During the 12 years that he taught there, his reputation as a composer grew and eventually, in 1878, he was able to devote himself full-time to writing music. Over the



柴可夫斯基 Peter Ilyich Tchaikovsky

by Edwin Evans (Wikimedia Commons)

1893年11月6日他與世長辭時正值事業的巔峰。由於他身體一向健壯，他的死因也惹來諸多揣測。他兄弟莫德斯聲稱當時出現霍亂疫症，柴可夫斯基喝了未燒開的水，差不多馬上就染病死了。不過近年的研究指出他死於砒霜中毒，而且是自行服毒——事緣有人威脅要將他的同性戀情公諸於世。姑勿論真相如何，柴可夫斯基一走，世人就失去了一位大受歡迎的作曲家。

背景

柴可夫斯基合共寫作了三首鋼琴協奏曲，其中第一首最為受歡迎，是演出機會最多的音樂會作品之一。柴可夫基於1874年11月動筆，據作曲家憶述，往後幾星期，他都要「絞盡腦汁……將樂段擠壓出來」，寫作靈感要「在房間踱來踱去好幾小時」才出現。及1875年1月底，他對曲子也蠻滿意，就私下為尼古拉·魯賓斯坦彈奏一次。這時柴可夫斯基已經將樂曲題獻給尼古拉，也預計尼古拉會為樂曲的世界首演擔任獨奏。不過據柴可夫斯基後來複述，魯賓斯坦反應欠佳：「（他）一言不發——完全沉默……我從琴椅站起來。『怎麼樣？』我問。然後他就連珠炮似的……說我的協奏曲一文不值，無法演奏……差勁、瑣碎、庸俗。只有一兩頁有點價值。」柴可夫斯基既憤怒又失望，就將魯賓斯坦的名字從題獻詞中刪去，改為將樂曲交給德裔指揮家暨鋼琴家畢羅。反而畢羅對作品讚賞有加，認為樂曲「高尚、有力又新穎」。他先將這首協奏曲帶到波士頓演出，幾天後再在紐約重演，兩次演出都大獲美國觀眾好評，反應非常熱烈。此後，柴可夫斯基第一鋼琴協奏曲就成為最重要的鋼琴協奏曲之一。

course of his composing career he produced operas, symphonies, concertos, chamber and instrumental works and several hundred songs, and died in St Petersburg on 6 November 1893 when he was at the very height of his powers. He was also in robust good health, and this has led to much speculation about his death. His brother, Modest, claimed that the composer had drunk unboiled water during a cholera epidemic and died of the disease almost immediately, but recent scholarship has suggested that his death was the consequence of arsenic poisoning, self-administered after having been threatened with exposure for a homosexual affair. Whatever the cause, Tchaikovsky's death robbed the world of one of its most popular composers.

THE BACKGROUND

The first of Tchaikovsky's three piano concertos ranks as one of the best loved and frequently performed of all concert works. He began work on it in November 1874, and over the next few weeks, as he later recalled, had to "hammer passages...out of my brain" and "walk up and down the room for hours" before ideas came. But towards the end of January 1875 he felt happy enough with the result that he played it through privately to Nikolai Rubinstein to whom he had dedicated the concerto and who was expected to be the soloist at the work's premiere. As Tchaikovsky later reported Rubinstein's reaction was not good: "Not one word was said—absolute silence...I got up from the piano. 'Well?' I said. Then a torrent burst from Rubinstein... My concerto was worthless and unplayable... bad, trivial, vulgar. Only one or two pages had any value." Angry and disillusioned, he expunged Rubinstein's name from the dedication and, instead, handed it to the German pianist and conductor, Hans von Bülow who was shortly to embark on a concert tour of the US. Von Bülow had no



指揮家暨鋼琴家畢羅 Hans von Bülow
by E. Bieber (Wikimedia Commons)

演出歷史

樂曲1875年10月25日在美國波士頓音樂廳首演，由畢羅擔任鋼琴獨奏，樂團由一群專業樂手臨時組合而成（這種做法在當時頗常見），本哲明·莊生·朗指揮。

音樂

家傳戶曉的法國號號聲配合震撼的鋼琴和弦，構成**第一樂章**氣勢如虹的開端，但這些素材隨即消失得無影無蹤，在整首樂曲中未嘗重現。下一樂段根據烏克蘭民歌寫成，氣氛輕鬆得多。樂章的兩個主題分別由單簧管（配合巴松管和法國號伴奏）和配上弱音器的弦樂奏出，各有千秋，特別值得留意。這個樂章長達20分鐘（佔全曲總長度三分二），因此作曲家有充裕的時間，既可以將多個主題擴充和修飾，觸及各式各樣的情緒和色彩，又能容納多個難度極高的華采樂段。

第二樂章先由長笛掀開序幕，迷人的主題輾轉由長笛、鋼琴及兩把大提琴奏出；中段速度加快（樂譜上指明

reservations about the work describing it as “lofty, strong, and original”, and his performance of the concerto in first Boston and, a few days later, New York received rousing ovations from the American audiences. It has been at the forefront of the piano concerto repertory ever since.

PERFORMANCE HISTORY

The concerto was first performed in the Music Hall, Boston, US, on 25 October 1875. The pianist was Hans von Bülow and the orchestra, an ad hoc band formed (as was quite customary at the time) from a pool of professional players, was conducted by Benjamin Johnson Lang.

THE MUSIC

The powerful opening of the **first movement** with its famous horn call and sledge-hammer chords from the piano lays something of a false trail, since this material does not feature again in the concerto. It gives way to rather lighter and considerably more nimble music based on a folk melody from the Ukraine. Two contrasting themes to listen out for come from the clarinet (with an accompaniment from bassoons and horns) and from muted strings, and at over 20 minutes (almost two-thirds of the concerto's overall length) Tchaikovsky allows himself ample time to expand and elaborate on these themes, producing music which passes through the whole gamut of emotions, moods and colours and includes several truly virtuoso cadenzas for the soloist.

The **second movement** is introduced by a charming flute theme which is quickly taken over by the piano which, in turn, passes it on to a pair of cellos. The central section provides a contrast in speed (it is marked “as fast as possible”) but a short rhapsodic passage for the piano brings the movement back to the gentle mood of the opening.

OUR HISTORY IN THIS PROGRAMME

港樂首個演出

1978年1月27日：由第二任音樂總監蒙瑪指揮、美國鋼琴家柯吉斯汀·安里伐斯擔任獨奏，在香港大會堂音樂廳舉行。

HK PHIL FIRST PERFORMANCE

27 January 1978: conducted by our second Music Director Hans Günter Mommer, with American pianist Agustin Anievas the soloist, which took place in the Hong Kong City Hall Concert Hall.

「能多快就多快」)，與前段形成對比；但經過鋼琴的狂想曲式短段，樂章卻重拾開始時的柔和氣氛。

第三樂章主題根據另一首烏克蘭民歌寫成，初時恍如熱烈的舞曲，但樂團的步伐漸漸變得沉重，稍後小提琴含羞答答地引入新主題——新主題儘管初時平平無奇，後來卻演變成全曲最壯觀、最輝煌的高潮樂段。

Another Ukrainian folk song provides the material for the fiery dance-like theme with which the **third movement** opens. This turns into a stamping dance from the orchestra before the violins tentatively introduce a theme which, innocuous as it might seem at first, is going to produce the grandiose, glittering climax to the concerto.

編制 INSTRUMENTATION

兩支長笛、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。

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.



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1882-1971

史特拉汶斯基

IGOR STRAVINSKY

《春之祭》

The Rite of Spring

作曲家

1882年6月17日，史特拉汶斯基在聖彼得堡市郊一個叫奧蘭尼安保的地方出生，父親是馬林斯基歌劇院一位著名男低音。他生平第一重要老師，就是林姆斯基-高沙可夫——1907年，他在其指導下完成了一首交響曲；兩年後就獲狄亞捷列夫委約，為俄羅斯芭蕾舞團寫作音樂，準備在巴黎演出；此後史特拉汶斯基陸續為少量芭蕾舞劇譜寫音樂，但風格被視為脫離浪漫派理念（也就是那種自貝多芬以後一直雄踞樂壇的理念）。史特拉汶斯基不久卻厭倦了這種大起大落的戲劇化手法；隨著布爾什維克革命爆發，他也離

THE COMPOSER

The son of an eminent bass singer in the Mariinsky opera, Igor Stravinsky was born in the St Petersburg suburb of Oranienbaum on 17 June 1882. His first important teacher was Rimsky-Korsakov, under whose guidance he produced a symphony in 1907. Two years later he was commissioned by Serge Diaghilev to write music for his Russian ballet troupe's annual season in Paris, and went on to write a handful of ballet scores which were seen as breaking away from the romantic ideals which had held sway in music since the time of Beethoven. But Stravinsky soon tired of such big and dramatic gestures and, following his departure from Russia in the wake of the Bolshevik Revolution, his music began to be characterised by a degree of restraint and refinement which is usually described as "neo-classicism"; a fine example being his 1920 ballet score *Pulcinella* based on

史特拉汶斯基 Igor Stravinsky

from George Grantham Bain Collection
(Wikimedia Commons)



開了俄羅斯，這時風格開始變得較克制、較精煉，也就是一般稱為「新古典派」的風格，例如根據多個十八世紀曲調寫成的芭蕾舞劇《普切內拉》（1920年）。史特拉汶斯基1939年定居美國後風格再度轉變，改為採用序列音樂尖刻的無調性音樂語言，例如管弦樂曲「變奏曲（悼念赫胥黎）」（1964年）。

1971年4月6日他與世長辭，爾後家人按照他的遺囑，將他的遺體運到威尼斯，葬在狄亞捷列夫墓地附近。雖然史特拉汶斯基的後期作品遠不及早年的芭蕾舞音樂受歡迎，但他適應能力驚人，能因應時代趨勢調整創作風格，因此美國評論人大衛·伊雲也將他形容為「立足二十世紀樂壇逾半世紀的大人物」。

創作背景

《春之祭》源於史特拉汶斯基一個奇想。1910年，他還在為狄亞捷列夫另一齣舞劇《火鳥》寫作音樂。有次他「幻想出一個莊嚴的異教祭典：幾名年邁的智者繞圈坐下，看著一個少女跳舞至死，將她當作祭品奉獻給春之神」。後來史特拉汶斯基承蒙狄亞捷列夫厚愛，得以將一己異想變成芭蕾舞劇《春之祭》。《春之祭》是他最後一齣在俄國寫作的舞劇，處處瀰漫著真正的俄國異教風情（作品副題正是「俄羅斯異教風情畫」）。作曲家選用了幾個俄國民歌旋律，連開端的著名巴松管樂段，其實也是根據一首立陶宛民歌寫成的。可是作曲家後來承認，有些意念他初時還想不出如何利用傳統記譜法，恰當地寫下心中所想。後來隨著作品演出機會增多，他也多次修訂樂曲，為方便演奏者而簡化樂譜（可是巴松管手卻要注意了：作曲家本人提議開端主題的音高

various 18th century tunes. Settling in the US in 1939, Stravinsky changed his style yet again, producing works which adopted the acerbic, atonal language of serialism; perhaps most vividly shown in his orchestral Variations, "Aldous Huxley in memoriam" of 1964.

In accordance with the wishes expressed in his will, following his death in New York on 6 April 1971, his body was transported to Venice where it was interred in a cemetery close to that of Diaghilev. Although much of his subsequent work never achieved the same widespread popularity as his early ballet scores, Stravinsky's astonishing ability to adapt his style to the changing trends of the time led to him being described by the American commentator David Ewen as "a colossus, straddling the world of 20th century music for more than half a century".

THE BACKGROUND

The Rite of Spring came about as the result of a vision Stravinsky had experienced in 1910 while working on another ballet for Diaghilev—*The Firebird*. "I saw in my imagination a solemn pagan rite: wise elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of spring". With Diaghilev's blessing, Stravinsky set about turning his vision into a ballet. It was to be the last score he ever composed on Russian soil, and to give it an authentic air of Russian paganism (the work's subtitle is "Pictures from Pagan Russia"), Stravinsky made use of several Russian folk melodies, one of the most famous being the opening bassoon tune, derived from a Lithuanian folk melody. But, as he later confessed, he was initially unable to find a suitable way of writing down in conventional notation some of the ideas which came into his head, and as the score became more widely performed he made several revisions aimed

《春之祭》首演的舞者，服裝和背景由俄國民俗學專家兼畫家利列設計。A posed group of dancers in the original production of *The Rite of Spring*, showing costumes and backdrop by Nicholas Roerich.

(Wikimedia Commons)

可以逐年提升，「既然樂手習慣了吹奏高音，就必須繼續製造繃緊的感覺」。他請來俄國民俗學專家兼畫家利列和編舞家尼遜斯基；前者負責擬定貼切生動的場景，後者則重現古老異教祭典中所用的姿勢和動作，務求營造出原始純樸的效果。

演出歷史

《春之祭》1913年5月29日在巴黎香榭麗舍劇院首演，但當晚演出卻鬧出醜聞，事情經多年流傳之下已成傳奇，被視為「史上大型音樂騷亂之一」。據報當晚有人大叫，輕蔑的嘲笑聲不絕於耳，又有人胡亂向舞台扔東西。反對者起身要走，但支持者卻與他們對峙。無論正反，兩批人的反應都同樣強烈。好些設備被毀，有人大打出手；作曲家經側門逃跑，監製則走上台企圖控制局面。最終當晚指揮莫圖還能繼續演出，但不出數小時，騷亂的消息就傳遍世界各地。近年有研究認為，這場所謂「騷亂」多半是劇院精心安排的，旨在博取免費宣傳。如果說法屬實，那麼這個策略的確十分成功：時至今日，幾乎所有人都是因為那場騷亂而認識《春之祭》。

音樂

《春之祭》分為兩部分，每部分的音樂都一氣呵成地貫穿多個場景。

第一部分：崇拜大地

引子—孤伶伶的巴松管在低音區吹奏，聲音怪異；然後其他樂器加入，彷彿早春初臨，大地漸漸甦醒。



at simplifying the work for the performers (although bassoonists should note that he also suggested the opening theme should be raised higher each year since “as they get used to the high pitch, a sense of strain is essential”). He asked the painter and expert in Russian folklore, Nicholas Roerich, to draw up a suitably vivid scenario, and Nijinsky to devise choreography which recreated the primitive gestures and movements of ancient Pagan rites.

PERFORMANCE HISTORY

The Rite of Spring was first staged at the Théâtre des Champs-Élysées in Paris on 29 May 1913. It provoked something of a scandal at the time, and this has, over the years, gone down in legend as one of the great musical riots of all time. It is reported that during the performance there were shouts, hoots of derisory laughter and objects thrown at the stage. Those who objected to the ballet took to their feet and were confronted by those who were equally fervent in their support of it. Furniture was damaged, physical violence broke out, the composer fled through a side door and the producer went on stage to try to calm things down. Eventually Pierre Monteux, the conductor of the performance, was able to continue, but within hours news of the riot had traversed the globe. Recent research has suggested that this so-called riot had been largely stage-managed by the theatre in order to get some free



圖中描繪了被選中少女於「獻祭之舞」的舞蹈。
Drawing of Marie Piltz in the
"Sacrificial Dance".

(Wikimedia Commons)

春之預兆；少女之舞—撥奏弦樂引入強勁的異教舞蹈，反拍重音砰碎作響。

掠奪競賽—不斷繞圈的弦樂、漩渦似的木管；定音鼓猛擊，法國號狂號；一切快速而激烈。

春天的輪舞—突然氣氛一轉，高音單簧管與低音單簧管一同奏出柔和的俄國民歌旋律（這個場景也以同一旋律作結），邁向意態撩人的舞曲，踱步似的四音符低音線條經常重複。

部落爭端與長老登場—法國號歡欣起舞，但樂團其他樂器似乎執意要破壞氣氛。音樂越來越快，也越來越激烈。

崇拜大地—輕柔、簡短而神秘。

大地之舞—氣氛迫切，樂器經常突然高聲插話，舞曲突然的結束也令人吃驚。

publicity. If so, it worked and to this day almost everyone knows *The Rite of Spring* because of that first-night riot.

THE MUSIC

The Rite of Spring is in two parts, the music of each running continuously from scene to scene.

Part 1: The Adoration of the Earth

Introduction—a lone bassoon playing in an eerily high register is joined by other instruments suggesting the gradual awakening of the earth as spring unfolds.

Auguries of Spring; Dances of Adolescent Girls—Pizzicato strings introduce a powerful, pagan dance with thudding off-beat accents.

Game of Capture—fast and furious with swirling strings, whirling woodwind, crashes from the timpani and frantic horn calls.

Round-dances of Spring—suddenly the mood changes, a gentle Russian folk melody played by high and bass clarinets (which also ends this scene) introduces a sultry dance with a repeated, stepping four-note bass line.

Games of Rival Tribes and Procession of the Wise Men—the horns dance cheerfully while the rest of the orchestra seems determined to sour the mood. Gradually the speed and intensity of the music increase.

The Consecration of the Earth—soft, short and mysterious.

Dance of the Earth—violent and unexpected instrumental interjections characterise this urgent dance which ends with alarming abruptness.

Part 2: The Sacrifice

Introduction—a haunting evocation of night.

Mysterious Circles of Adolescent Girls—dawn

OUR HISTORY IN THIS PROGRAMME

港樂最近演出

2013年5月31日及6月1日：由卡塔尼指揮，以紀念《春之祭》首演一百周年。

HK PHIL'S MOST RECENT PERFORMANCE

31 May and 1 June 2013: conducted by Oleg Caetani, to celebrate the centenary of the premiere of *The Rite of Spring*.



第二部分：獻祭

引子—描繪詭異的夜晚。

少女的神祕環舞—晨曦初現，映照著一群少女；其中一人將會被選中，不斷跳舞直至氣絕。少女們互相圍繞，曲折舞動，最終包圍著中選者。

讚美中選者—十一個少女（場景開始時由十一響重重的節拍代表）包圍著中選者，強勁地跳起舞來。

召喚祖靈—銅管號角曲和響亮的定音鼓召喚祖靈來看獻祭。

祖靈的祭舞—在抑壓、催眠似的節拍陪襯下，由各種木管樂器代表的祖靈顯現，奏出強勁的進行曲，步步進迫。

獻祭之舞—少女不斷跳舞，直致力盡而亡；音樂也越來越瘋狂，最後以一記猛烈的爆發聲，硬生生地結束全曲。

樂曲剖析中譯：鄭曉彤

breaks on a group of young girls; one of whom will be chosen to dance to the death. The girls snake around each other eventually encircling the one who will perform the sacrifice.

Glorification of the Chosen One—11 girls (represented by the 11 pounding beats which introduce this scene) dance aggressively around the chosen one.

Evocation of the Ancestors—a brass fanfare and crashing timpani summon the ancestors to witness the sacrifice.

Ritual Dance of the Ancestors—to subdued, hypnotic beats, the ancestors appear, represented by a variety of woodwind instruments, and perform a march of great menace and power.

Sacrificial Dance of the Chosen One—the music works itself up into a frenzy as the young girl dances herself to death, and with a final outburst the work reaches its violent, uncompromising conclusion.

Programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、短笛、中音笛、四支雙簧管（其一兼英國管）、英國管、三支單簧管（其一兼低音單簧管）、降E單簧管、低音單簧管、四支巴松管（其一兼低音巴松管）、低音巴松管、八支圓號（其二兼華格納大號）、高音小號、四支小號（其一兼低音小號）、三支長號、兩支大號、兩組定音鼓、敲擊樂器及弦樂組。

Three flutes (one doubling piccolo), piccolo, alto flute, four oboes (one doubling cor anglais), cor anglais, three clarinets (one doubling bass clarinet), E flat clarinet, bass clarinet, four bassoons (one doubling contra bassoon), contra bassoon, eight horns (two doubling Wagner tubas), piccolo trumpet, four trumpets (one doubling bass trumpet), three trombones, two tubas, two sets of timpani, percussion and strings.

港樂
HKPhil

首席贊助 Principal Patron



JAAP'S BRUCKNER'S ER

梵志登的布魯赫納八

梵志登的布

梵志登，指揮

JAAP VAN ZWEDEN, conductor

布魯赫納

第八交響曲

BRUCKNER

Symphony no. 8

"[Jaap van Zweden] is now the leading
interpreter of Bruckner's symphonies"

BBC Music Magazine

13 OCT 2017 Fri 8PM

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梵志登，音樂總監

Jaap van Zweden, Music Director

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The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
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梵志登

JAAP VAN ZWEDEN

指揮 Conductor

PHOTO: Dallas Symphony Orchestra

香港管弦樂團音樂總監梵志登，於過去十年間享譽國際古典樂壇，成為炙手可熱的世界級指揮家之一。本樂季他將完成達拉斯交響樂團音樂總監的十年任期，並瞬即上任為紐約愛樂候任音樂總監，於2018/19樂季正式上任為該樂團第26位音樂總監。他自2012年起，已出任香港管弦樂團的音樂總監。

梵志登曾為多個世界一流的樂團擔任客席指揮，包括芝加哥交響樂團、克利夫蘭樂團、慕尼黑愛樂、巴黎樂團、鹿特丹愛樂和荷蘭皇家音樂廳樂團。近數個樂季，他曾與柏林愛樂和維也納愛樂首演。2017至19年夏季，梵志登擔任瑞士的格施塔德節日樂團及其指揮學院的首席指揮。

他的多個錄音均大獲好評，包括華格納的《崔斯坦與伊索爾德》、《帕西法爾》，布烈頓的《戰爭安魂曲》，史特拉汶斯基的《春之祭》和《彼得魯斯卡》，以及貝多芬及布拉姆斯的全套交響曲，還有布魯赫納的全套交響曲。目前，他正與香港管弦樂團開展一個四年計劃，由他指揮港樂演奏華格納的聯篇歌劇《指環》，並由拿索斯唱片錄音發行。

梵志登生於阿姆斯特丹，是荷蘭皇家音樂廳管弦樂團史上最年輕的樂團首席。他於1995年開始正式成為指揮，2012年獲《音樂美國》選為年度指揮。1997年，他與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症兒童的家庭提供協助。

Over the last decade, conductor Jaap van Zweden has become an international presence on three continents. This season marks a major milestone as he completes his ten-year tenure as Music Director of the Dallas Symphony Orchestra and simultaneously is Music Director Designate in New York, anticipating his inaugural season (2018/19) as the 26th Music Director of the New York Philharmonic. He continues as Music Director of the Hong Kong Philharmonic, a post he has held since 2012.

Jaap van Zweden is a regular guest conductor with the world's most prestigious ensembles, among them the Chicago Symphony Orchestra, Cleveland Orchestra, Munich Philharmonic, Orchestre de Paris, Rotterdam Philharmonic and Royal Concertgebouw Orchestra. In recent seasons, he has made debuts with the Berlin and Vienna Philharmonics. For the summers of 2017-19, he is the principal conductor of the Gstaad Festival Orchestra & Conducting Academy.

His acclaimed recordings include Wagner's *Tristan und Isolde*, *Parsifal*, Britten's *War Requiem*, Stravinsky's *The Rite of Spring* and *Petrushka*, and the complete symphonic cycles of Beethoven and Brahms, along with a cycle of Bruckner symphonies. Currently, with the HK Phil, he has embarked on a four-year project to conduct and record the complete Wagner *Ring Cycle* for Naxos.

Born in Amsterdam, Jaap van Zweden was the youngest ever concertmaster of the Royal Concertgebouw Orchestra. He began his conducting career in 1995 and in 2012 was named *Musical America's* Conductor of the Year. In 1997, he and his wife Aaltje established the Papageno Foundation. The foundation supports families of children with autism.



WHEN YOU
REDEFINE
AN ART FORM,
YOU'VE MADE
HISTORY.

This watch is a witness to rare skill,
and boundless passion. Worn by
a prodigy who has become a bold
virtuoso, undaunted by the world's
most challenging works. It doesn't
just tell time. It tells history.



OYSTER PERPETUAL LADY-DATEJUST 28





王羽佳 YUJA WANG

鋼琴 Piano

PHOTO: Kirk Edwards

王羽佳技藝出眾，對音樂的敏銳洞察力和深厚情感非同凡響，她別樹一幟的把這三者融為一體，令她成為世上最優秀的演奏家之一。她彷彿自然就能投入所演繹的曲目，同時亦愛鑽研箇中細節，加上令人讚歎的表現力，讓她每每在舞台上迸發勢不可擋的力量。她的演出經常獲樂評家形容為「魅力非凡」、「歎為觀止」、「完美無瑕」、「令人心動」。

2017年冬天，王羽佳再度與經常合作的小提琴家卡華高斯在歐洲巡演，聯手演奏室樂。2018年春天，王羽佳將在美國和歐洲多國巡演，在重要音樂廳舉行獨奏會。

王羽佳生於北京一個音樂世家。她自幼在中國內地習琴，期後赴加拿大及美國深造，在費城寇蒂斯音樂學院的格拉夫曼門下學藝，2008年畢業。早在畢業前三年，她已首登台板，和加拿大渥太華的國家藝術中心樂團合作，演出極為成功亦令她在樂壇上嶄露頭角。2007年，她臨時代替未能演出的阿格麗希，與波士頓交響樂團演出柴可夫斯基第一鋼琴協奏曲，自此她的國際演奏事業急速發展。在過去十年，她曾與多位殿堂級指揮家合作，例如阿巴度、巴倫邦、杜達美、吉格耶夫、湯馬士、巴班奴、杜托華及梅達等。

她獲《音樂美國》選為2017年年度藝術家。

Her singular blend of technical prowess, keen musical insight and emotional depth have established Yuja Wang as one of the world's finest performers. The power of her interpretations emerges from a distinct combination of her exceptional presence on stage and a natural affinity and inquisitive approach to the repertoire. 'Charismatic', 'breathtaking', 'flawless' and 'heartfelt' are just a selection of the superlatives used frequently by critics worldwide.

Winter of 2017 sees Yuja reunite with violinist and frequent collaborator Leonidas Kavakos for a European chamber tour, whilst in the spring of 2018, Yuja will embark on a vast-reaching recital tour at premier venues in the US and Europe.

Yuja was born into a musical family in Beijing. After childhood piano studies in China, she received advanced training in Canada and at Philadelphia's Curtis Institute of Music under Gary Graffman. By the time she graduated from Curtis in 2008, she had already gained momentum following the spectacular success of her debut three years earlier with the National Arts Center Orchestra in Ottawa. Her international breakthrough came in 2007 when she replaced Martha Argerich on short notice in performances of Tchaikovsky's Piano Concerto no. 1 with the Boston Symphony Orchestra. Over the past decade of her career, she has worked with such pre-eminent Maestros as Claudio Abbado, Daniel Barenboim, Gustavo Dudamel, Valery Gergiev, Michael Tilson Thomas, Antonio Pappano, Charles Dutoit and Zubin Mehta.

She has been named as *Musical America's* Artist of the Year for 2017.

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA



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。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。

繼歐洲巡演（包括在維也納著名的金色大廳的演出及錄影）的成功後，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立二十週年，香港經濟貿易辦事處資助港樂，於今年四至五月前赴首爾、大阪、新加坡、墨爾本和悉尼歌劇院巡演。

梵志登帶領樂團，與一眾頂尖獨奏家，呈獻了華格納巨著《指環》首三部曲的歌劇音樂會和現場錄音，非凡的演出贏得了本地和海外觀眾、樂評人的讚譽。梵志登和港樂更獲北京國際音樂節邀請，參與今年十月由薩爾斯堡復活節藝術節與北京攜手製作的《女武神》劇場版演出，這是對港樂的成績予以肯定。

近年和港樂合作過（或即將合作）的指揮家和演奏家包括：阿殊堅納西、杜托華、艾遜巴赫、葛納、侯夫、郎朗、馬友友、寧峰和王羽佳等。

THE HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is recognised as Asia's foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil 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 2022. Maestro van Zweden will also be the next Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long was appointed Principal Guest Conductor of the HK Phil for a three-year period commencing with the 2015/16 season.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna's famous Musikverein, the HK Phil has toured extensively within mainland China. In celebration of the 20th anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra recently performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House.

Jaap, the HK Phil, and a superb cast of soloists, have presented concert performances and recordings of the first three operas from Richard Wagner's epic *Ring* cycle. These have been enthusiastically endorsed by both audiences and critics at home and abroad, and in recognition of their quality, the orchestra and Jaap have been invited to perform Wagner's *Die Walküre* in staged performances at the Beijing Music Festival this October in a co-production with the Salzburg Easter Festival.



PHOTO: Cheung Wai-lok

「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》

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

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，港樂的教育及社區推廣計劃一向致力將
音樂帶到學校、醫院、戶外等不同場所，每
年讓數以萬計兒童和家庭受惠。

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，積極推廣藝術活動，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、香港賽馬會慈善信託基金和其
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和社區計劃，並與香
港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957
年改名為香港管弦樂團，並於1974年職
業化。港樂是註冊慈善機構。

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

Conductors and soloists who have, or shortly will have, recently performed with the orchestra include Vladimir Ashkenazy, Charles Dutoit, Christoph Eschenbach, Matthias Goerne, Stephen Hough, Lang Lang, Yo-Yo Ma, Ning Feng and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring music into the hearts of tens of thousands of children and families every year.

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 endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as 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 Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, among others, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a charitable organisation.

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

音樂總監

MUSIC DIRECTOR



梵志登
Jaap van Zweden

首席客席指揮

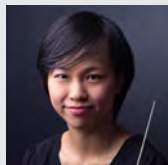
PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

助理指揮

ASSISTANT CONDUCTORS



葉詠嫻
Vivian Ip



莎朗嘉
Gerard Salonga

第一小提琴

FIRST VIOLINS



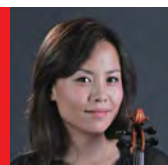
王敬
樂團首席
Jing Wang
Concertmaster



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



許致雨
樂團第二副首席 (署理)
Anders Hui
Second Associate
Concertmaster (Acting)



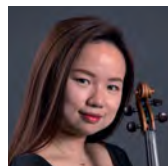
朱蓓
樂團第三副首席
Bei de Gaulle
Third Associate
Concertmaster



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



余思傑
Domas Juškys



李智勝
Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



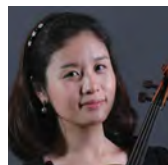
梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐烜
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-ye



周騰飛
Zhou Tengfei

中提琴 VIOLAS



● 凌顯祐
Andrew Ling



● 孫園
Sun Yu



■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damará Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shu-ying

大提琴 CELLOS



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳屹洲
Chan Ngat Chau



陳怡君
Chen Yi-chun



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



李銘蘆
Li Ming-lu



宋泰美
Tae-mi Song



宋亞林
Yalin Song

- 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

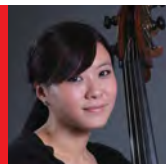
低音大提琴 DOUBLE BASSES



● 林達橋
George Lomdaridze



◆ 姜馨來
Jiang Xinlai



張沛垣
Chang Pei-heng



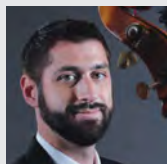
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

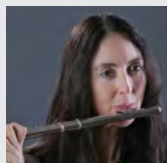


鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

長笛 FLUTES



● 史德琳
Megan Sterling



■ 盧韋歐
Olivier Nowak



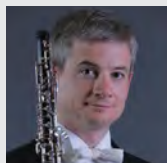
柯布魯
Ander Erburu

短笛 PICCOLO



施家蓮
Linda Stuckey

雙簧管 OBOES



● 韋爾遜
Michael Wilson



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Ruth Bull



韋思芸
Vanessa Howells

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關尚峰
Kwan Sheung-fung

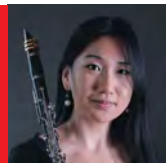
單簧管 CLARINETS



● 史安祖
Andrew Simon



■ 史家翰
John Schertle



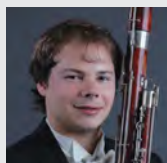
劉蔚
Lau Wai

低音單簧管 BASS CLARINET



艾爾高
Lorenzo Iosco

巴松管 BASSOONS



● 莫班文
Benjamin Moermond

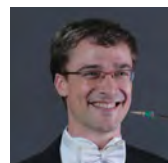


■ 陳劭桐
Toby Chan



◆ 李浩山
Vance Lee

低音巴松管 CONTRA BASSOON



崔祖斯
Adam Treverton Jones

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Russell Bonifede



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Violin: Ai Jin

大提琴：張培節[^]、葉俊禧[^]
Cello: Chang Pei-chieh[^], Eric Yip[^]

長笛/短笛：莊雪華
Flute/Piccolo: Chuang Suet-wah

雙簧管：芭葛
Oboe: Claire Bagot

單簧管/低音單簧管：高華之[†]
Clarinet/Bass Clarinet: Dario Goracci[†]

巴松管/低音巴松管：羅馬士^{*}
Bassoon/Contra Bassoon: Mark Romatz^{*}

圓號：五十畑勉[†]、滿熒
Horn: Tsutomu Isohata[†], Man Yi

圓號/華格納大號：艾馬修^{*}
Horn/Wagner Tuba: Matthew Eckenhoff^{*}

小號：馮嘉興
Trumpet: Fung Ka-hing

大號：史丹普
Tuba: Brett Stemple

定音鼓：舒迪拿[○]
Timpani: Christian Schiøler[○]

敲擊樂器：何銘恩
Percussion: Jojo Ho

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

[#] 聖西西莉亞學院管弦樂團
Orchestra dell'Accademia Nazionale di Santa Cecilia

^{*} 大都會歌劇院樂團
Metropolitan Opera Orchestra

[†] 東京都交響樂團
Tokyo Metropolitan Symphony Orchestra

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Louisiana Philharmonic Orchestra

[○] 新加坡交響樂團
Singapore Symphony Orchestra

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戶口號碼 Account number: 004-002-221554-001

銀行名稱 Bank name: The Hong Kong & Shanghai Banking Corporation Ltd.

銀行地址 Bank address: No. 1 Queen's Road Central Hong Kong

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ANNUAL FUND

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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

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

香港管弦協會婦女會 捐贈

所捐贈之罕有樂器

- 安域高·洛卡 (1902) 小提琴。由程立先生使用
- 桑·巴蒂斯·維爾翁 (1866) 小提琴。由樂團第三副首席朱禧小姐使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴。由倪瀾先生使用

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- 德國轉閥式小號兩支
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以下人士借出一套四支華格納大號

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- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong, Mrs Rebecca Whitehead, Ms Angela Yau, Mrs Catherine Wong
- 應琦泓先生

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
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

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- Paul and Leta Lau
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就讀班級 Class	<input type="checkbox"/> 小學 Primary		<input type="checkbox"/> 中學 Secondary		<input type="checkbox"/> 大專院校 Tertiary

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