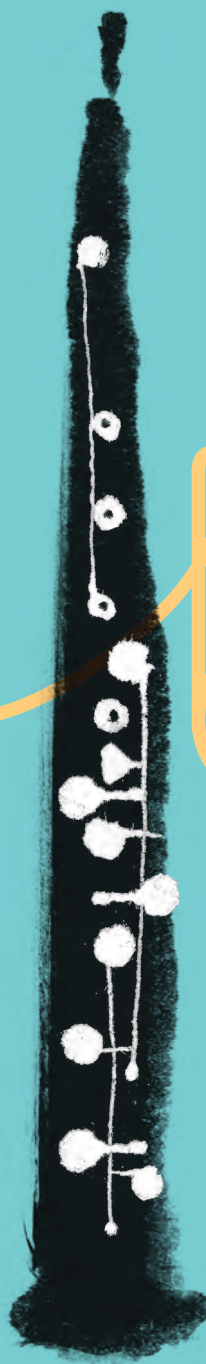


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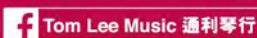


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p. 10 **貝多芬 BEETHOVEN** 34'

第四交響曲 *Symphony no. 4*

慢板—活潑的快板	Adagio – Allegro vivace
慢板	Adagio
小步舞曲 (活潑的快板)	Menuetto (Allegro vivace)
終曲 (不太快的快板)	Finale (Allegro ma non troppo)

p. 14 **盧適卡 Peter RUZICKA** 20'

《奧洛斯歌謠》(雙簧管協奏曲) *Aulodie (oboe concerto)*

中場休息 **INTERMISSION**

p. 16 **莫扎特 MOZART** 13'

《魔笛》詠嘆調四首 (為雙簧管而編曲)

Four arias from *The Magic Flute* (arranged for oboe)


我是捕鳥者	Der Vogelfänger bin ich, ja!
多美麗的畫像	Dies Bildnis ist bezaubernd schön
一位少女還是女人	Ein Mädchen oder Weibchen
我的心燃燒著地獄般的仇恨	Der hölle Rache kocht in meinem Herzen


p. 19 **史特勞斯 STRAUSS** 15'


《狄爾愉快的惡作劇》*Till Eulenspiegel's Merry Pranks*


p. 24 **盧適卡** 指揮 **Peter Ruzicka** Conductor


p. 25 **利樂斯** 雙簧管 **François Leleux** Oboe


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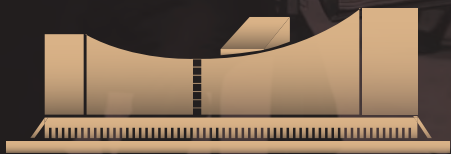
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* Figures as at June 30, 2017



PHOTO: Cheung Wai-lok

引言

歡迎出席今晚的音樂會。我相信這個音樂會將會令所有雙簧管愛好者（其實是所有木管樂演奏者）著迷、雀躍，因為全球頂尖的雙簧管大師——利樂斯——會為大家獻藝。

由於雙簧管聲音的特質，此樂器時常與人聲相比。下半場，由利樂斯演奏莫扎特《魔笛》的詠嘆調，便能清楚地展現這個特點。

管弦樂曲目盡是抒情旋律，多屬憂傷曲調；每當一首樂曲達至最深情之時刻，它們便會恬然出現。許多偉大的作曲家都愛用雙簧管來表達音樂情感的交匯。截然不同的音樂段落的過渡角色，通常都由雙簧管來擔當。對我來說，雙簧管是管弦樂團裡其中一個最刺激的崗位了。

韋爾遜

首席雙簧管

INTRODUCTION

Welcome to tonight's concert. I'm quite sure it will dazzle and delight any oboe-lover - indeed, any kind of woodwind player - because it features one of the world's leading ambassadors for the instrument, François Leleux.

Because of the nature of the oboe's sound, the instrument is often compared with the human voice. I am sure this will be demonstrated in the arrangements of Mozart arias for oboe in the second half of tonight's concert.

The orchestral repertoire is full of lyrical and often melancholic melodies which come at some of the most profound moments in a particular piece of music. Composers of the great symphonic repertoire tended to use the oboe at a certain juncture between one mood or character of music and that of another. Often the oboe is the transition point between contrasting sections of music. For me that is one of the most exciting roles the oboe has in an orchestra.

MICHAEL WILSON

Principal Oboe

貝多芬

LUDWIG VAN BEETHOVEN

降B大調第四交響曲，op. 60

Symphony no. 4 in B flat major, op. 60

慢板—活潑的快板

慢板

小步舞曲 (活潑的快板)

終曲 (不太快的快板)

Adagio - Allegro vivace

Adagio

Menuetto (Allegro vivace)

Finale (Allegro ma non troppo)

作曲家

約翰·貝多芬與太太瑪莉亞·瑪達蓮娜有兩個兒子叫「路德維」：長子「路德維」出生才一星期就夭折了，次子「路德維」（也就是大家認識的貝多芬）1770年12月17日在波恩受洗，而且一直留在波恩直至1792年才定居維也納。大約五年後，他的聽力開始出問題了，十年後更完全失聰；這十年間他一直飽受耳鳴所苦，哨子聲和嗡嗡聲揮之不去——面對這樣的折磨，任誰也會瘋掉。事實上他成了維也納最有名的怪人：他經常流連酒館和咖啡館，無論甚麼話題，都會扯著嗓門、自顧自的大發偉論；年紀大了，更變得既憤世嫉俗又尖酸刻薄，動輒破口大罵。不過，也有人不但喜歡跟貝多芬一起，更主動找他作伴。當中有些不但財雄勢大，更樂意資助貝多芬和委約他譜寫新曲。因此，貝多芬也大概不會拒絕里斯諾夫斯基親王的邀請，在1806年夏秋兩季到親王位於特洛寶（地處斯利西亞郊區）的城堡作客。

THE COMPOSER

The composer was actually the second son of Johann and Maria Magdalena Beethoven to be called Ludwig, the first having died within a week of his birth. The second Ludwig was baptised on 17 December 1770 in Bonn and remained in that city until 1792, when he settled permanently in Vienna. Around five years later the first sign of deafness appeared, and for a decade until he went totally deaf, he was subjected to continually high-pitched whistling and buzzing in his ears; the kind of thing guaranteed to drive anyone mad. Indeed he became one of Vienna's best-known eccentrics, frequenting the taverns and coffee houses, giving vent to his opinions on all manner of topics to nobody in particular at the top of his voice, and becoming, in old age, angry, vitriolic and abusive. Nevertheless there were those who not only seemed to relish his company, but actively sought it out. And some of those were not just wealthy and influential but were willing to fund Beethoven and commission new music from him. Beethoven was hardly likely, therefore, to turn down an invitation to stay as a house guest for the summer and autumn months of 1806 at the castle of Prince Lichnowsky in Troppau in rural Silesia.

THE BACKGROUND

As a guest Beethoven clearly gave the Prince innumerable headaches; one evening the General commanding the French troops then



利斯諾夫斯基親王 Prince Lichnowsky
by Leinwand von Goedel (Wikimedia Commons)

背景

作為客人，貝多芬肯定令主人家大為頭痛。一天晚上，親王邀請當時駐奧地利法軍的總司令到城堡來聽貝多芬演奏鋼琴。貝多芬卻認為總司令其中一位副官出言不遜，不但賭氣拒絕演奏，更收拾行裝怒氣沖沖地離開城堡，在滂沱大雨下大步大步地走到最近的小鎮，在一個醫生家裡借宿。第二天，親王要親身前來懇求貝多芬，貝多芬方肯回城堡去。至於親王另一位客人奧普斯多夫伯爵所受的「待遇」倒友善些。貝多芬之所以跟他投契，不但因為奧普斯多夫伯爵表現得很欣賞貝多芬第二交響曲，還因為伯爵願意以350弗羅林幣為報酬，邀請貝多芬寫作新的交響曲。這時，貝多芬已經差不多完成了一首交響曲（也就是著名的「第五」），也考慮過把這首曲子當成新作交給伯爵。不過，此前他已答應把這首曲子獻給利斯諾夫斯基親王，更在親王面前演奏過不少段落，

occupying Austria had been invited to the castle to hear Beethoven play the piano. Upset by something he believed one of the General's aides to have said, Beethoven refused to play and stormed out of the castle, taking his belongings with him and strode, through heavy rain to the nearest town where he put up for the night at a doctor's house. The following day the Prince himself had to come and beg Beethoven to return. A somewhat friendlier reception was granted to another visitor to the Prince's castle, Count Oppersdorff. Beethoven took a liking to him not only because the Count expressed admiration for his second symphony, but also because he offered him 350 florins to write a new one. At that time Beethoven had almost finished a symphony (the famous fifth) and he considered giving this to the Count as his new work. Unusually for Beethoven tact and decency prevailed; he had not only promised this new symphony to Prince Lichnowsky but had played so much of it to the Prince that he could never have hoped to pass it off as a work specially written for the Count. So he put the fifth to one side and concentrated all his energies on the new one (which was to become his fourth).

PERFORMANCE HISTORY

Composed towards the end of 1806, Beethoven's fourth symphony was given a private performance in March 1807 at the home of another Viennese nobleman, Prince Franz Joseph von Lobkowitz. On the same occasion Beethoven also presented his fourth piano concerto and the Overture to *Coriolan*. The fourth symphony's first public performance took place on 13 April 1808 at Vienna's Burgtheater.

THE MUSIC

That the fourth symphony was written at much the same time as the fifth is immediately apparent with the [first movement's](#) opening

根本沒可能當作特別為奧普斯多夫伯爵而寫的新曲。這次貝多芬一反常態地圓滑得體，把「第五」暫時擱下，集中精力寫作另一首（也就是後來的「第四」）。

演出歷史

貝多芬第四交響曲寫於1806年年底，1807年3月首先在一場私人音樂會中演出，地點在維也納另一位貴族約瑟·凡·羅高維茲親王的府第；同場演出的樂曲還有貝多芬第四鋼琴協奏曲以及《柯利奧蘭》序曲。第四交響曲於1808年4月13日在維也納城堡劇院首次公開演出。

音樂

第一樂章開端以弦樂主題掀開序幕，木管在上方吹奏持續的長音——這裡已可見第四、第五兩首交響曲的確是同期作品。「第五」開端的四音動機既扣人心弦又無人不識；「第四」主題開始時的四個音符，其實跟「第五」的四音動機一模一樣——只是速度變得緩慢，聲音變得柔弱，節奏也沒有那麼惹人注意。不過這種陰沉、不祥的氣氛，卻持續了差不多三分鐘才得以緩和，然後音樂一下子變得興高采烈，生氣勃勃。

第一樂章開端陰沉，其他樂段則精力充沛；但第二樂章卻與第一樂章形成強烈對比：平靜柔和，一如貝多芬的其他交響曲樂章。不錯，這裡有一兩個激動人心的時刻，但大部分時間，即使樂手正忙於演奏自己譜上的大量音符，整體效果卻始終閑息靜謐：有人形容貝多芬「能結合安寧的意緒與活躍的手指，技巧超卓，絕對是箇中大師」，這個樂章正好引證了這一點。圓號、小提琴、一支單簧管和一支長笛

theme, given out by the strings under a sustained wind note. The first four notes of this theme are virtually the same as the famous four-note figure which so dramatically starts the fifth. Here, however, the music is slow, subdued and less rhythmically arresting. Nevertheless this sets a dark and forbidding mood to the movement, which is only alleviated after about three minutes when the music suddenly bursts into vigorous and exuberant life.

In marked contrast both to the first movement's dark opening and its vigorous main section, the **second movement** is as calm and gentle as any of Beethoven's symphonic movements. True it has one or two moments of drama, but for the most part while the players have to work hard dealing with the large numbers of notes in their respective parts the overall effect is of



貝多芬 Beethoven

by Joseph Willibrord Mähler (Wikimedia Commons)

輪流作主，音樂也漸漸走向工整的結尾。

貝多芬在第三樂章運用了大量棘手的切分音（也就是出人意表的反拍節奏，爵士樂常用）。當時的作曲家習慣將交響曲中間的輕快樂章稱為「小步舞曲」，但現在這個樂章正式來說卻是「諧謔曲」（「以音樂開玩笑」）；中段表面上溫文爾雅，但實際上又是另一個玩笑——貝多芬在這裡拿舊式鄉村舞曲來取笑，效果彷彿業餘管樂隊在演奏似的，一眾小提琴手又分明喝得醉醺醺，不時打擾管樂隊。

第四樂章屬貝多芬所有管弦樂作品裡最熱鬧、最有活力的一批，明明白白地流露出幽默感。似乎樂曲脫稿後就會到手的350弗羅林幣，已令貝多芬重燃心中的幽默感和對生命的熱愛——哪怕這種心態只能維持一陣子。

ease and tranquillity: justifying the description of Beethoven as “an absolute master of the technique of combining tranquillity of the spirit with activity of the fingers”. A horn, some violins, a clarinet and a flute take their turn to lead this movement to its neat conclusion.

The **third movement** is full of tricky syncopations—surprising off-beat rhythms of a type more usually associated with jazz. It was the convention to describe the brisk inner movement of a symphony as a *Menuetto*, but in actual fact this is properly a *Scherzo* (musical joke), and despite the superficial gentility of the central trio this is yet another joke. Poking fun at the old-style country dance Beethoven seems to be imitating the sound of an amateur wind-band being interrupted by a bunch of apparently inebriated violinists.

The **fourth movement** is as exuberant and energetic a piece of orchestral music as Beethoven ever wrote. Again full of thinly-disguised humour it seems as if the prospect of 350 florins for the completed symphony re-kindled in Beethoven, albeit only temporarily, his good humour and love of life.

編制 INSTRUMENTATION

長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

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

b. 1948 出生

盧適卡

PETER RUZICKA

《奧洛斯歌謠》(雙簧管協奏曲)
Aulodie (oboe concerto)

作曲家

盧適卡生於德國杜塞爾多夫，1963至1968年間在漢堡音樂學院研習鋼琴、雙簧管及作曲，隨後八年在慕尼黑黑唸研究院，鑽研法律及音樂學。他第一批作品寫於1960年代末，風格明顯受他兩位老師亨策和奧特的影響，儘管他跟隨兩位老師學習的時間並不長。這批樂曲當中包括好些得獎作品，包括清唱劇《今夜》(斯圖加特市獎，1969)、弦樂四重奏《……片段……》(布達佩斯巴托大賽，1970)、管弦樂曲《梅塔斯特羅夫》(巴黎國際作曲家講壇，1971)，另外又在1972年獲頒自由漢薩同盟漢堡市巴赫獎獎學金。盧適卡1999年起出任巴伐利亞戲劇學院院長，2001至2006年接任薩爾斯堡音樂節藝術總監一職。此外他1996年起接替亨策擔任慕尼黑雙年藝術節的藝術總監，2014年才卸任；2015年開始執掌薩爾斯堡復活節音樂節。

背景

過去十年，盧適卡不斷有新作問世。這些新作均反映出他對劇場和戲劇情有獨鍾，且經常流露出他對馬勒作品的熱愛。2008年，他的音樂劇場作品《詩人荷爾德林》在柏林首演；大型管弦樂作品《退出》則在2010年由維也納愛樂樂團首演，提勒曼指揮。此外他為獨奏樂器及室樂團寫作了一系列協奏曲，第一首是大提琴協奏曲

THE COMPOSER

Born in Düsseldorf, Germany, Peter Ruzicka studied piano, oboe and composition at the Hamburg Conservatory between 1963 and 1968, following this up with a further eight years pursuing post-graduate studies in law and musicology in Munich. His first compositions, dating from the late 1960s, show the influence of Hans Werner Henze and Hans Otte, with whom he studied for a brief period. Several of these earned awards – a City of Stuttgart award for the cantata *Esta Noche* in 1969, a Bartók Competition (Budapest) award in 1970 for the string quartet *...fragment...*, the 1971 International Rostrum of Composers (Paris) for the orchestral work *Metastrofe*, and, in 1972, the Bach Prize scholarship of the Free and Hanseatic City of Hamburg. In 1999 he was named President of the Bavarian Theatre Academy, and from 2001 to 2006 took over the Artistic Directorship of the Salzburg Festival. In 2014 he stepped down as Artistic Director of the Munich Biennale, which he took over from Hans Werner Henze in 1996, and in 2015 started his current term as Intendant of the Salzburg Easter Festival.

THE BACKGROUND

Over the past decade, Ruzicka has been producing a steady stream of works which show his particular interest in the theatrical and dramatic, often revealing his fascination with the music of Mahler. In 2008 his musical theatre work, *Hölderlin* was first staged in Berlin,

《越界》，2010年在波恩首演，由大提琴家穆勒—索特與德意志愛樂室樂團合作，作曲家親自指揮。翌年，同系列的第二首作品《奧洛斯歌謠》面世，此曲為雙簧管和室樂團而寫，是石荷州音樂節的委約作品。

演出歷史

《奧洛斯歌謠》世界首演於2011年8月5日在沙薩烏舉行，是石荷州音樂節的節目之一，由雙簧管演奏家邁雅與石荷州音樂節樂團合作，作曲家親自指揮。

音樂

作曲家在親撰的介紹中這樣形容《奧洛斯歌謠》：「我的雙簧管協奏曲《奧洛斯歌謠》由七個場景組成，無論密度、長度和樂器平衡都不同，但段落與段落也互相融合。為獨奏樂器伴奏的室樂團由20位弦樂手、三位敲擊樂手、豎琴、鋼琴和鐘琴組成。這七個場景都以一模一樣的音樂型態開始，為『聲音語段』開拓了空間。這些『聲音語段』一邊響起，一邊像在吸收推動力，令語段得以延續。

「標題取自一種古老的希臘樂器——『奧洛斯』。奧洛斯一般會在特殊場合演奏：好勇鬥狠的勞動歌、悼念歌、婚禮音樂、武器之舞，或在撒特劇裡（撒特劇的結尾可以很狂野瘋癲）。同樣，在《奧洛斯歌謠》裡，情感的交集決定了曲中的七個場景。因此，音樂彷彿時常要停下來，聆聽自我、回望過去，並指出之前已經在樂曲裡發生過的事。」

編制 INSTRUMENTATION

定音鼓、敲擊樂器、豎琴、鋼琴/鐘琴及弦樂組。
Timpani, percussion, harp, piano/celesta and strings.

and in 2010 his large-scale orchestral work *Zürücknehmen* was premiered by the Vienna Philharmonic Orchestra conducted by Christian Thielemann. That same year saw the first of a number of concertos for solo instrument with chamber ensemble - ...*Über Die Grenze* - premiered by cellist Daniel Müller-Schott with the Deutsche Kammerphilharmonie conducted by the composer in Bonn. The following year Ruzicka wrote the second work in that series, *Aulodie* for oboe and chamber ensemble, which had been commissioned by the Schleswig-Holstein Festival.

PERFORMANCE HISTORY

The world premiere of *Aulodie* was given on 5 August 2011 in Salzau as part of the Schleswig-Holstein Music Festival. The soloist was Albrecht Mayer with the composer conducting the orchestra of the Schleswig-Holstein Music Festival.

THE MUSIC

The composer has written his own note describing *Aulodie*: "My oboe concerto *Aulodie* is made up of seven scenes merging into each other of various densities, durations and instrumental balance. The ensemble which accompanies the solo instrument consists of 20 strings, three percussionists, harp, piano and celesta. All seven scenes begin with an identical musical shape. This opens up the space for 'sound discourses' which only seem to receive the impulse for their continuation whilst they are actually sounding. The title derives from 'Aulos', an ancient Greek instrument that was played at special occasions: as a pugnacious working song, mourning song, wedding music, dance of weapons or at satyr plays that could end up in a wild frenzy. In *Aulodie*, too, emotional borderline situations determine the seven scenes of the composition. In so doing, the music often seems to pause, listening to itself in retrospect, pointing out events that have sounded previously."

莫扎特

WOLFGANG AMADEUS MOZART

《魔笛》詠嘆調四首 (為雙簧管而編曲)

Four arias from *The Magic Flute* (arranged for oboe)

我是捕鳥者
多美麗的畫像
一位少女還是女人
我的心燃燒著地獄般的仇恨

Der Vogelfänger bin ich, ja!
Dies Bildnis ist bezaubernd schön
Ein Mädchen oder Weibchen
Der hölle Rache kocht in meinem Herzen

作曲家

莫扎特1756年1月27日生於奧地利薩爾斯堡。他毫無疑問是個音樂神童，年紀小小已精通小提琴及鍵琴，五歲更開始作曲。可是成名太早卻對成長不利——他原本在薩爾斯堡宮廷任職，可是其乖張言行卻令僱主震怒，結果1781年被開除。莫扎特稍後定居維也納，在當地結婚生子，又加入了共濟會，而且十分投入。在我們眼中他可謂英年早逝，但其實與當時維也納人的平均壽命相若。終其一生，莫扎特都對歌劇情有獨鍾，第一齣寫於1767年他11歲時，最後一齣則寫於臨終前幾個月，中間還有約21齣歌劇。他1791年12月5日與世長辭，享年35歲；之後按維也納當時的慣例，被葬在沒有墓碑的墳地裡，入土前也沒有盛大的葬禮。

背景

莫扎特1784年12月14日加入共濟會「『慈悲』會堂」。當時這個會堂才成立了一年——之前共濟會在奧地利被禁，直至瑪利亞·特烈莎女皇

THE COMPOSER

Johann Chrysostom Wolfgang Amadeus Mozart was born in the Austrian city of Salzburg on 27 January 1756. There is no doubt that he was a prodigiously gifted musical child – a brilliant violinist and keyboard player who had started composing at the age of five – but such early fame did have a detrimental effect on his subsequent development as a human being. His personal behaviour was such that he angered his employer and was eventually sacked from his post in the Salzburg court in 1781. He moved to Vienna where he married, raised a family and became an enthusiastic Freemason. Throughout his life – which seems short to us but was around the average life-expectancy for a Viennese citizen at the time – his abiding musical passion was opera, and between his first (written in 1767 when he was aged 11) and last (completed just months before his death) he wrote some 21 operas. He died on 5 December 1791 at the age of 35 and, as was the practice in the Vienna of the time, was buried without great ceremony in an unmarked grave.

THE BACKGROUND

Mozart had become a Freemason on 14 December 1784, joining the “Benevolence” Lodge which itself had been founded just the previous year – Freemasonry having been banned from the Austrian Empire up until the death of Empress Maria Theresa in 1780 (she had objected to the fact that her husband had



《魔笛》舞台設計之布景畫，由申克爾為1815年之演出設計。Painting for a stage design to *The Magic Flute*. Stage set by Karl Friedrich Schinkel for an 1815 production. (Wikimedia Commons)

1780年駕崩，禁令才得以撤銷（女皇之所以要取締共濟會，是因為她皇夫曾以共濟會來掩飾自己在外地的風流韻事）。莫扎特為共濟會聚會寫作了約十首不同的作品，但他所有與共濟會有關的作品裡，最著名的要數他最後一齣歌劇《魔笛》（1791年9月28日完成）。《魔笛》劇本出自斯卡奈達手筆——他與莫扎特早在薩爾斯堡時已認識，而且斯卡奈達也是共濟會會員。《魔笛》充斥著共濟會的象徵，有部分人甚至相信，由於莫扎特此舉嚴重違反共濟會會規，因此惹來殺身之禍——不過這個說法完全沒有證據支持。

演出歷史

《魔笛》1791年9月30日在維也納威登劇院首演。

音樂

〈我是捕鳥者〉是莫扎特所有歌劇

used lodge meetings overseas as an excuse to carry on a string of extra-marital affairs). Mozart composed some 10 distinct works for lodge meetings, but the best-known of all his works associated with Freemasonry was his final opera, *The Magic Flute*, completed on 28 September 1791. The libretto was by Emanuel Schikaneder who had known Mozart since his days in Salzburg and was a fellow-freemason. The opera is full of masonic symbolism; to the extent that some believed Mozart had so far transgressed the rules of freemasonry that he has brought on his own death; although there is no evidence at all to support this.

PERFORMANCE HISTORY

Die Zauberflöte ("The Magic Flute") was first staged on 30 September 1791 at the Theater an der Wieden in Vienna.

THE MUSIC

Der Vogelfänger bin ich, ja! ("I am the Bird-Catcher, Yes!"). As the great music scholar

裡最迷人的詠嘆調之一。正如傑出音樂學者HC羅賓斯·蘭頓所言：「《魔笛》實在老少咸宜，雅俗共賞，無論外行內行都喜歡，關於動物的情節也深得小孩歡心。劇中帶出有關『美麗與智慧』的莊嚴訊息——也就是歌詞的最後一句——令男男女女都大為感動。帕帕基諾的笑話也令全場笑聲爆發。」帕帕基諾出場時，一個鳥籠揹在身後，手上拿著一組排笛，唱出〈我是捕鳥者〉來介紹自己。

〈多美麗的畫像〉選自第一幕。塔米諾王子被大蛇襲擊，眼看就要被大蛇咬到，千鈞一髮之際卻被三個女子救出——這三人原來是夜女王手下。她們將帕米娜的肖像拿出來讓塔米諾看，並告訴他這是夜女王的女兒，現在正被邪惡的大祭司薩拉斯特羅劫持。當下塔米諾就愛上畫中人了。

帕帕基諾在〈一位少女還是女人〉懇請一眾祭司為他達成心願：找個年輕妻子；不過對方卻給他找了個老婦。《魔笛》首演時，飾演捕鳥者帕帕基諾的正是斯卡奈達本人。

〈我的心燃燒著地獄般的仇恨〉是莫扎特最膾炙人口的歌劇詠嘆調之一，也是他專誠為小姨約瑟法·賀伐而寫的唱段——因為賀伐的最高音區向來以純淨有力聞名。歌曲內容講述夜女王將一把匕首交給帕米娜，要她殺死薩拉斯特羅。

H C Robbins Landon has written, "There was something in *The Magic Flute* for everyone: for the connoisseur; for the man or woman in the street; for children, who loved the animal scenes. Its solemn message of 'beauty and wisdom' - the last lines of the text - touched men's and women's hearts. People roared with laughter over Papageno's jokes." And it is Papageno, the bird catcher, who appearing on stage with a bird cage on his back and a set of pan-pipes in his hand introduces himself in one of the most enchanting of all Mozart's operatic arias.

Dies Bildnis ist bezaubernd schön ("This vision is enchantingly lovely") comes from the first act of the opera. Prince Tamino has been saved from a snake bite by three women in the service of the Queen of the Night. They present him with a portrait of Pamina, the Queen's daughter who, they tell him, has been kidnapped by an evil High Priest called Sarastro. Tamino immediately falls in love with the portrait.

Ein Mädchen oder Weibchen ("A Girl or a Little Wife") sung by the bird catcher Papageno who, in the original production, was Emanuel Schikaneder himself. Here he asks the priests to grant him his wish for a young wife; they respond with an old woman.

Der Hölle Rache kocht in meinem Herzen ("Hell's revenge boils in my heart") is one of Mozart's most famous operatic arias, written for his own sister-in-law, Josepha Hofer who was renowned for the purity and strength of her very top register. Here the Queen of the Night hands Pamina a knife and demands that she kill Sarastro.

編制 INSTRUMENTATION

兩支雙簧管、兩支圓號及弦樂組。

Two oboes, two horns and strings.

史特勞斯

RICHARD STRAUSS

《狄爾愉快的惡作劇》，op. 28

Till Eulenspiegel's Merry Pranks, op. 28

作曲家

李察·史特勞斯1864年6月11日生於一個富裕家庭，母親娘家是著名釀酒商，父親則是音樂家，集著名法國號演奏家、備受推崇的指揮家和教師於一身，既技藝高超又事業有成。史特勞斯本人則是布拉姆斯以後最偉大的德國作曲家；不過由於史特勞斯熱愛寫作歌劇，音樂風格又偏好大型樂團和華麗的和聲效果，自然常常被看作華格納的繼承人。的確，指揮家畢羅（畢羅曾在著名的邁寧根宮廷樂團擔任指揮，史特勞斯21歲時接替畢羅，在同一樂團擔任指揮）更形容史特勞斯是「李察三世」——他眼中「李察一世」和「李察二世」都是華格納。可是無論華格納還是布拉姆斯，在作品種類方面皆有所偏廢；但史特勞斯的作品卻涵蓋室樂、管弦樂、聲樂及歌劇作品；此外他也是最後一位寫作交



李察·史特勞斯 Richard Strauss

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THE COMPOSER

Richard Georg Strauss was born into a wealthy family in Munich on 11 June 1864. His mother was from a prominent brewing family while his father was an exceptionally skilled and successful musician, a famous horn-player and respected conductor and teacher. As a composer, Richard Strauss stands as the greatest German composer after Brahms, although his penchant for opera and his musical style, which employs lavish orchestras and opulent harmonic effects, have led to Strauss often being regarded as the natural successor to Wagner; indeed the conductor Hans von Bülow (whom the 21-year-old Strauss succeeded as conductor of the famous Meiningen Court Orchestra) described him as “Richard III” (Wagner having been, in von Bülow’s eyes, both Richard I and Richard II). Unlike Wagner or Brahms, Strauss’s output encompassed chamber, orchestral, vocal and operatic works, and he stands as the last major composer of a genre created by Liszt, the tone poem. Strauss composed seven genuine tone poems, all during the final years of the 19th century, and then abandoned the genre in favour of opera. He was working on his 17th opera – *Des Esels Schatten* – at the time of his death in his villa at Garmisch in the Bavarian Alps on 8 September 1949.

THE BACKGROUND

The exploits of the real-life German peasant, Till Eulenspiegel, were first immortalised in print in

響詩的重要作曲家（第一位則是李斯特）。史特勞斯共寫作了七首真正的交響詩，全部寫於19世紀末，之後他就將這個樂種拋諸腦後，寧可寫作歌劇。1949年9月8日，他在自己的別墅（位於巴伐利亞阿爾卑斯山區，一個叫「加米舒」的地方）與世長辭，臨終前還在寫作他第17齣歌劇《驢子之影》。

背景

《狄爾愉快的惡作劇》原是真人真事：德國農夫狄爾的事跡最初在1515年刊行，自此流傳後世，成為德國民間傳說。史特勞斯大概從查爾·德·卡斯達的著作（1866年出版）中讀到部分故事；1889年又看了基斯特拉（1848-1907）的歌劇《狄爾》——後者似乎燃起了史特勞斯的想像力，打算根據同一題材寫作獨幕歌劇，還聯絡了與基斯特拉合作的劇作家赫曼·利維，看看能否請對方撰寫新劇本。可是中途史特勞斯卻改變主意，決定以純管弦樂作品——交響詩——刻劃故事中某些情節。

演出歷史

樂曲寫於1894至1895年間，1895年11月5日在科隆首演，于納指揮。樂曲氣氛以嬉戲幽默為主，史特勞斯為了反映這種整體氣氛，就跟首演當晚的觀眾開了個玩笑，採用了一個華麗無比的標題——《狄爾愉快的惡作劇，根據其調皮行為，為大型樂團而寫的輪旋曲式樂曲》。樂團規模也真的很大，採用八支法國號和六支小號，而且敲擊樂組（包括一個大棘輪）的地位也舉足輕重。

音樂

小提琴奏出簡短引子後，大家會聽到兩個代表狄爾的主題，而且這兩個主題在樂曲裡會以不同的面貌出現：第一個是



狄爾，14世紀德國國家傳戶曉的笑匠。

Till Eulenspiegel, legendary 14th century German prankster.

Woodcut from an edition of 1515, Straßburg. (Wikimedia Commons)

1515 and have been part of German folk-lore ever since. Strauss would have known some of the tales well from

the 1866 book written by Charles De Coster, and in 1889 saw an opera *Eulenspiegel* by Cyrill Kistler (1848-1907). This seems to have sparked his imagination, and he planned his own one-act opera on the subject, contacting the librettist of Kistler's opera, Hermann Levi, to see about the possibility of getting him to prepare a new libretto. However, somewhere along the line, Strauss decided instead to write a purely orchestral tone poem depicting various episodes from the tales.

PERFORMANCE HISTORY

Strauss composed *Till Eulenspiegel* during 1894 and 1895 and it was premiered in Cologne on 5 November 1895 conducted by Franz Wüllner. Reflecting, if you like, the general playfulness and humour of the work, Strauss played something of a prank on the first night audience by giving it a decidedly extravagant title - *Till Eulenspiegels lustige Streiche, nach alter Schelmenweise-in Rondeauform-für grosses Orchester gesetzt* ("Till Eulenspiegel's merry pranks, after the roguish manner, in Rondeau form for large orchestra"). The orchestra certainly is large, with eight horns, six trumpets and a prominent role in the percussion section of a large ratchet.

THE MUSIC

After a short introduction from the violins we hear the two themes which represent Till and which crop up in various guises throughout the work. The first is a mischievous horn call - Till showing his contempt for authority - the second

佻皮的法國號短句，代表狄爾藐視權威；第二個則是單簧管口哨聲似的活潑主題，代表狄爾無拘無束的生活態度。

狄爾第一件惡作劇就是騎馬（恍如馬匹快步走似的弦樂主題，十分精彩）衝向市集內三五成群的婦女（木管模仿婦女談笑的聲音），製造混亂（棘輪響起，令人難忘），之後就如原作者德·卡斯達所言，「一溜煙似的」跑掉。他確定岸邊沒有人之後，就搖身一變，換作「牧師打扮，還散發出熱忱和高尚道德」（虔敬莊重的主題響起），只是淘氣的一面始終藏不住；不過「可怕的預感」突然來襲，「嘲弄宗教所帶來的後果」令他憂心忡忡。

然後狄爾扮作風度翩翩的朝臣，「與一眾美女打情罵俏（迷人的小提琴獨奏）」。他愛上其中一位美女卻被拋棄，於是發誓報仇。狄爾又混入一群學者裡，說出幾個駭人聽聞的提議後就走開了；一眾學者被他弄得既激動又疑惑。

終於，狄爾要為自己的惡行付出代價了：他被控以褻瀆罪，但受審時「仍自顧自的吹著口哨，一臉不在乎的樣子」，結果被定罪處死（小鼓激昂的滾奏響起）。「他走上了梯子！他就吊在那裡；氣息已離開他的身體；最後一下抽搐……狄爾這副血肉之軀也就完蛋了。」可是故事卻大團圓結局：史特勞斯加了一句結語，彷彿向大家保證，這一切不過是個娛樂性豐富的故事而已。

樂曲剖析中譯：鄭曉彤

編制 INSTRUMENTATION

三支長笛、短笛、三支雙簧管、英國管、兩支單簧管、降E單簧管、低音單簧管、三支巴松管、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。

Three flutes, piccolo, three oboes, cor anglais, two clarinets, E flat clarinet, bass clarinet, three bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings.

a jaunty whistling theme from the clarinet - representing his carefree attitude to life.

In the first adventure Till rides on horseback (a wonderfully trotting string theme) straight through the crowds of women assembled in the market-place (the woodwind mimicking their gossiping), creating confusion (here the ratchet makes a memorable appearance) and escaping, as De Coster puts it, "off and away in seven-league boots." He checks to see if the coast is clear then reappears "dressed as a priest oozing unction and morality" (a stately, pious theme). Yet the roguish side of his nature is never far away. Suddenly he is seized with "a horrid premonition about the outcome of his mockery of religion."

Next he appears as a gallant courtier "exchanging sweet courtesies (a charming violin solo) with beautiful girls", until he falls in love with one of them and is jilted. He vows to take his revenge. Next he finds himself among a group of academics. After he has posed them a few outrageous suggestions he leaves them in a state of agitated bewilderment.

Finally his bad deeds catch up with him and he finds himself on trial for blasphemy during which he is "still whistling to himself with indifference." Sentence is passed and he is executed (accompanied by a dramatic roll from the side drum). "Up the ladder with him! There he dangles; the breath leaves his body; the last convulsion and Till's mortal self is finished." But the story has a happy ending. Strauss adds an epilogue as if to reassure us that this has been merely an entertaining tale.

Programme notes by Dr Marc Rochester

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梵志登 音樂總監

Jaap van Zweden Music Director

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「香港《指環》，傲視全球」——《留聲機》

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Have you attended all three concerts of the HK Phil's Ring Cycle, and do you plan to attend *Götterdämmerung* in 2018? We are planning to host a special event for all Ring-ers to celebrate the completion of this amazing musical journey. Please email ring@hkphil.org with your name and contact details. We will follow up with you soon with the Ring celebration event details. Thank you!



盧適卡 PETER RUZICKA

指揮 Conductor

PHOTO: Salzburg Festival

指揮盧適卡於1948年在德國杜塞爾多夫出生，並在漢堡音樂學院受訓（鋼琴、雙簧管和作曲）。他的音樂創作繁多，包括大量管弦樂及室樂作品，以及歌劇（2001年在德累斯頓首演的《詩人策蘭》和2008年在柏林國家歌劇院首演的《詩人荷爾德林》）。盧適卡於1990年獲漢堡音樂及戲劇學院聘任為教授，並為慕尼黑黑巴伐利亞美術學院及漢堡自由藝術學院的成員。

盧適卡於1979年至1987年期間擔任柏林電台交響樂團的藝術總監；1988年至1997年期間為漢堡國家歌劇院和漢堡國家愛樂樂團的總監。1997年至1999年，他成為阿姆斯特丹皇家音樂廳樂團的藝術顧問，1999年獲任命為巴伐利亞戲劇學院院長。2001年到2006年期間，盧適卡接任薩爾斯堡藝術節的藝術總監。於1996年他接替德國作曲家亨策，擔任慕尼黑雙年藝術節的藝術總監一直到2014年。自2015年起，他出任薩爾斯堡復活節藝術節的總監。

2017/18樂季的主要演出包括：由他所創作的歌劇《班傑明》在漢堡國家歌劇院的首演，以及與馬賽愛樂樂團、不來梅德意志室樂團、林茲布魯赫納樂團、漢堡國家愛樂樂團、斯圖加特室樂團、薩爾斯堡莫扎特樂團等的音樂會演出。

Peter Ruzicka was born in Düsseldorf in 1948 and received his early musical training (piano, oboe and composition) at the Hamburg Conservatory. The list of his compositions includes numerous orchestral and chamber works as well as the operas *Celan*, premiered in Dresden in 2001, and *Hölderlin*, premiered at the Berlin State Opera in 2008. Ruzicka was appointed professor at the Hochschule für Musik und Theater Hamburg in 1990, and is a member of the Bavarian Academy of Fine Arts in Munich and of the Free Academy of Arts in Hamburg.

Ruzicka was Artistic Director of the Berlin Radio Symphony Orchestra from 1979 to 1987 and Director of the Hamburg State Opera and the State Philharmonic Orchestra from 1988 to 1997. From 1997 to 1999 he was Artistic Advisor to the Royal Concertgebouw Orchestra in Amsterdam, and in 1999 was named President of the Bavarian Theatre Academy. From 2001 to 2006 Ruzicka took over the Artistic Directorship of the Salzburg Festival. Until 2014 he was Artistic Director of the Munich Biennale having succeeded Hans Werner Henze in 1996. Since 2015 he has served as Intendant of the Salzburg Easter Festival.

Highlights of the 2017/18 season include the premiere of his opera *Benjamin* at the Hamburg State Opera, as well as concerts with Orchestre Philharmonique de Marseille, Deutsche Kammerphilharmonie Bremen, Bruckner Orchestra Linz, Philharmonic State Orchestra Hamburg, Stuttgart Chamber Orchestra and Mozarteum Orchestra Salzburg.



利樂斯 FRANÇOIS LELEUX

雙簧管 Oboe

PHOTO: Uwe Arens/Sony Classical

利樂斯經常以獨奏家、指揮及樂手/總監的身份與國際頂尖的樂團合作，並於音樂節、音樂會系列中亮相。他以其鮮明個性融入演出而見稱（《芝加哥古典音樂評論》）。他是國際公認的優秀雙簧管樂手，地位無容置疑。在近幾個樂季，利樂斯更成功建立指揮事業，與多個樂團合作，包括法蘭克福電台樂團、薩爾斯堡室樂團、下奧地利州音樂家樂團、悉尼交響樂團、瑞典電台交響樂團及科隆西德電台交響樂團。

2017/18年樂季的演出涵蓋了利樂斯演藝生涯的所有範疇。他將以指揮兼獨奏樂手的身份，帶領悉尼交響樂團、蘇格蘭室樂團、巴黎室樂團演奏，並與匈牙利國家愛樂一同巡演。在指揮方面，他將與英國廣播公司（BBC）蘇格蘭交響樂團及葡萄牙的古本江樂團首度合作，又獲奧爾堡交響樂團再度邀請擔任指揮。協奏演出則包括與羅馬的聖西西里亞學院樂團的首演。他擔任斯特拉斯堡愛樂樂團的駐團藝術家期間，將以獨奏家、指揮及室樂樂手的身份於該樂團的演出中登場。

在以往的樂季，利樂斯曾任法蘭克福電台樂團的駐團藝術家（2016/17）、挪威室樂團的客席藝術領導（2014/15）及巴黎室樂團的客座藝術家（2012-14）。

François Leleux, renowned for bringing “bigger-than life personality” to his performances (*Chicago Classical Review*), regularly appears as soloist, conductor and player/director with the world's leading orchestras, festivals and concert series. His pre-eminence as an oboist is internationally recognised, but in recent seasons Leleux has in parallel established a significant reputation as a conductor, working with orchestras such as Frankfurt Radio, Camerata Salzburg, Tonkünstler-Orchester Niederösterreich and Sydney, Swedish Radio and WDR symphony orchestras.

The 2017/18 season reflects every aspect of Leleux's performing life. As conductor-and-soloist, he will appear with Sydney Symphony Orchestra, Scottish Chamber Orchestra, Orchestre de chambre de Paris and on tour with the Hungarian National Philharmonic. He will make conducting debuts with BBC Scottish Symphony Orchestra and Gulbenkian Orchestra and is reinvited to Aalborg Symphony Orchestra as conductor. Concerto performances include a debut with Orchestra dell'Accademia Nazionale di Santa Cecilia. In his residency with Orchestre Philharmonique de Strasbourg he will appear as soloist, conductor and chamber musician.

In previous seasons Leleux has been Artist-in-Residence with Frankfurt Radio Symphony Orchestra (2016/17), Guest Artistic Leader of the Norwegian Chamber Orchestra (2014/15) and Artist in Association with the Orchestre de chambre de Paris (2012-14).

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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）取得成功後，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，與一眾頂尖歌唱家，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，參與了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 were 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，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Conductors and soloists who have recently, or shortly will have, 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 registered charitable organisation.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

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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

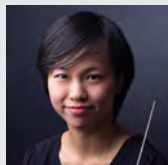
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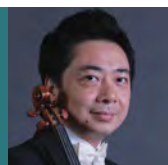
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許致雨
樂團第二副首席 (署理)
Anders Hui
Second Associate
Concertmaster (Acting)



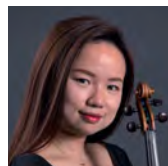
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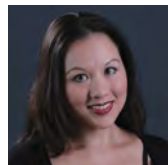
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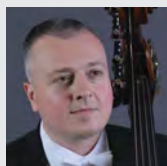
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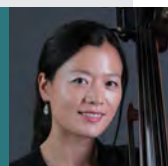
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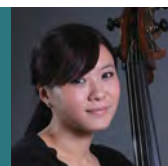
低音大提琴 DOUBLE BASSES



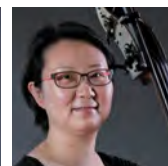
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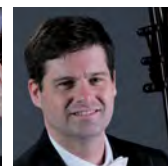
張沛姬
Chang Pei-heng



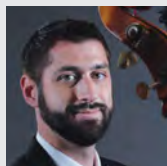
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林傑飛
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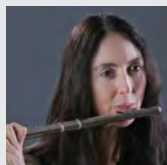


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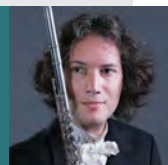


范戴克
Jonathan Van Dyke

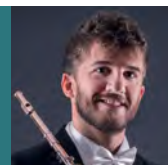
長笛 FLUTES



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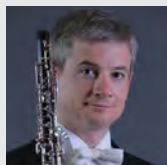
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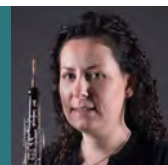
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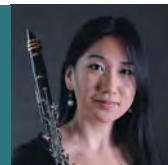
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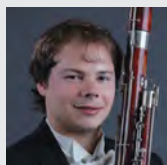
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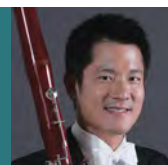
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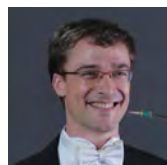


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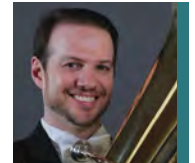
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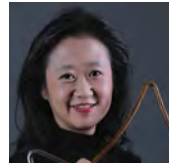
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大提琴：賈楠
Cello: Jia Nan

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PLEASE SUPPORT HK PHIL
ANNUAL FUND AND
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ANNUAL FUND

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樂器捐贈 INSTRUMENT DONATION

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安素度·普基 (1910) 小提琴·由張希小姐使用

Paganini Project

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang

Lockey Hill (c.1800) Violin, played by Mr Wang Liang

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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蓓小姐使用
 - 約瑟·加里亞奴 (1788) 小提琴
 - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用
- 為支持「提升樂團樂器素質計劃」而捐贈之其他樂器
- 德國轉閥式小號兩支
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為支持港樂首演《指環》四部曲，
以下人士借出一套四支華格納大號

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

劉元生慈善基金安排借出

G. B. 瓜達尼尼 (1760) 小提琴·由樂團首席王敬先生使用

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
- Josephn Gagliano (1788) Violin
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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

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

A set of Wagner Tubas is loaned by these sponsors in support of the HK Phil premiere of the *Ring Cycle*

- Mr Pascal Raffy
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- Mr Steven Ying

A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin, played by Mr Jing Wang, Concertmaster

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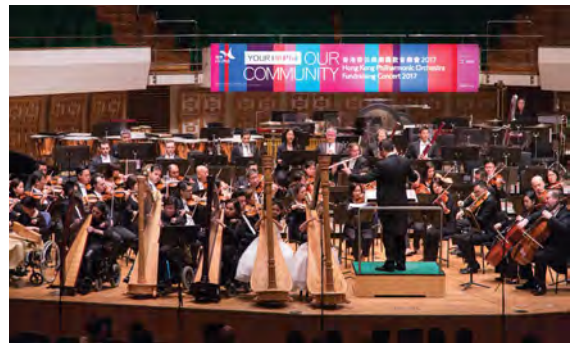
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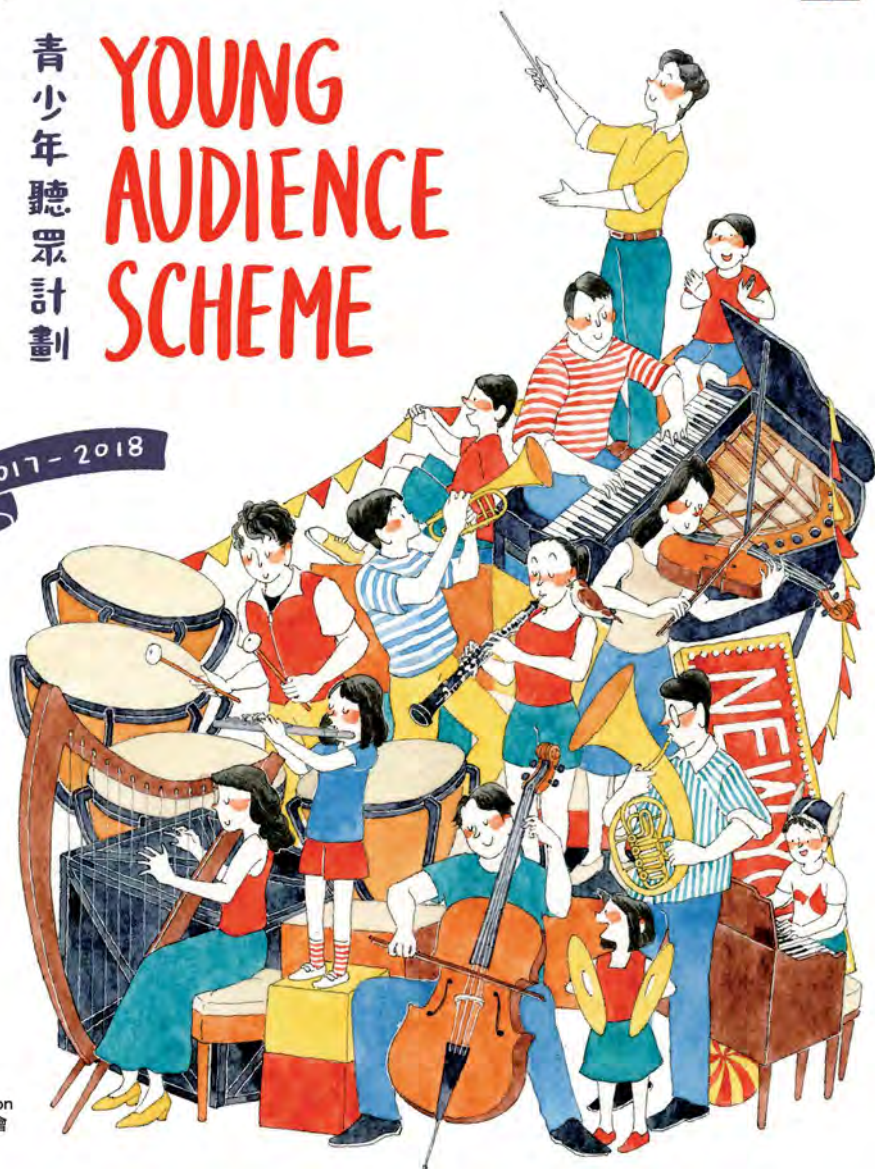
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The HK Phil would like to express heartfelt gratitude to all those who have supported this fundraising concert. Owing to the large number of supporters, we are unable to list them all here.

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2017-2018



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出生日期 Date of Birth	年 YY	月 MM	日 DD	年齡 Age	性別 Sex
電郵地址 Email Address	必須填寫一個電郵地址，樂團將以此電郵發放通訊及活動資料。 You must provide an email address to receive our latest news.				
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學校名稱 School Name (英文 English)	如非經學校報名，請附上學生證明文件。 Please provide student identification if you are not enrolling via a school.				
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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Thibaudet

陳其鋼 《二簧》，為鋼琴和管弦樂團而作 (香港首演)

歌舒詠 《我有節奏》變奏曲

艾爾加 「謎語」變奏曲

plays

蒂博代的歌舒詠

Gershwin

余隆 Yu Long

指揮 Conductor

蒂博代

Jean-Yves Thibaudet

鋼琴 Piano

CHEN Qigang

Er Huang, for piano and orchestra (Hong Kong premiere)

GERSHWIN Variations on "I Got Rhythm"

ELGAR

Variations on an Original Theme
Enigma

15 & 16 DEC 2017 Fri & Sat 8pm

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梵志登 音樂總監 Jaap van Zweden Music Director
余隆 首席客席指揮 Yu Long Principal Guest Conductor

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