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SCOTTISH
蘇格蘭幻想曲
FANTASY

蘇格蘭幻想曲
SCOTTISH FANTASY

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

6 & 7 APR 2018 | FRI & SAT 8PM

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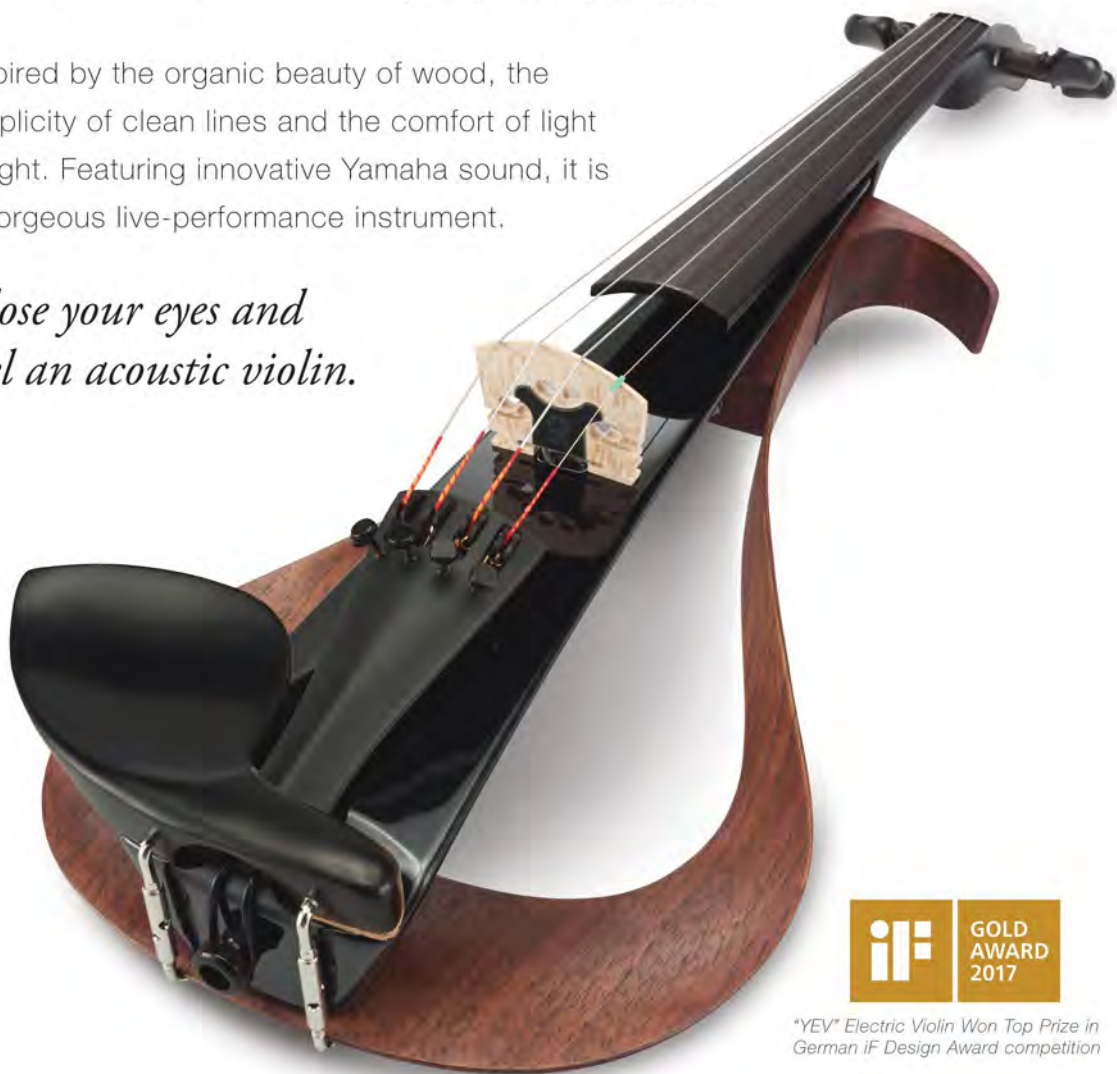
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蘇格蘭幻想曲

SCOTTISH FANTASY

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An Orkney Wedding, with Sunrise

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Scottish Fantasy

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諧謔曲 (快板)
稍慢的行板
終曲 (威武的快板)

Introduction - Adagio cantabile
Scherzo (Allegro)
Andante sostenuto
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非常活潑地—回到最初的速度
不太快的甚快板
如歌的慢板
非常活潑的快板—非常莊嚴的快板

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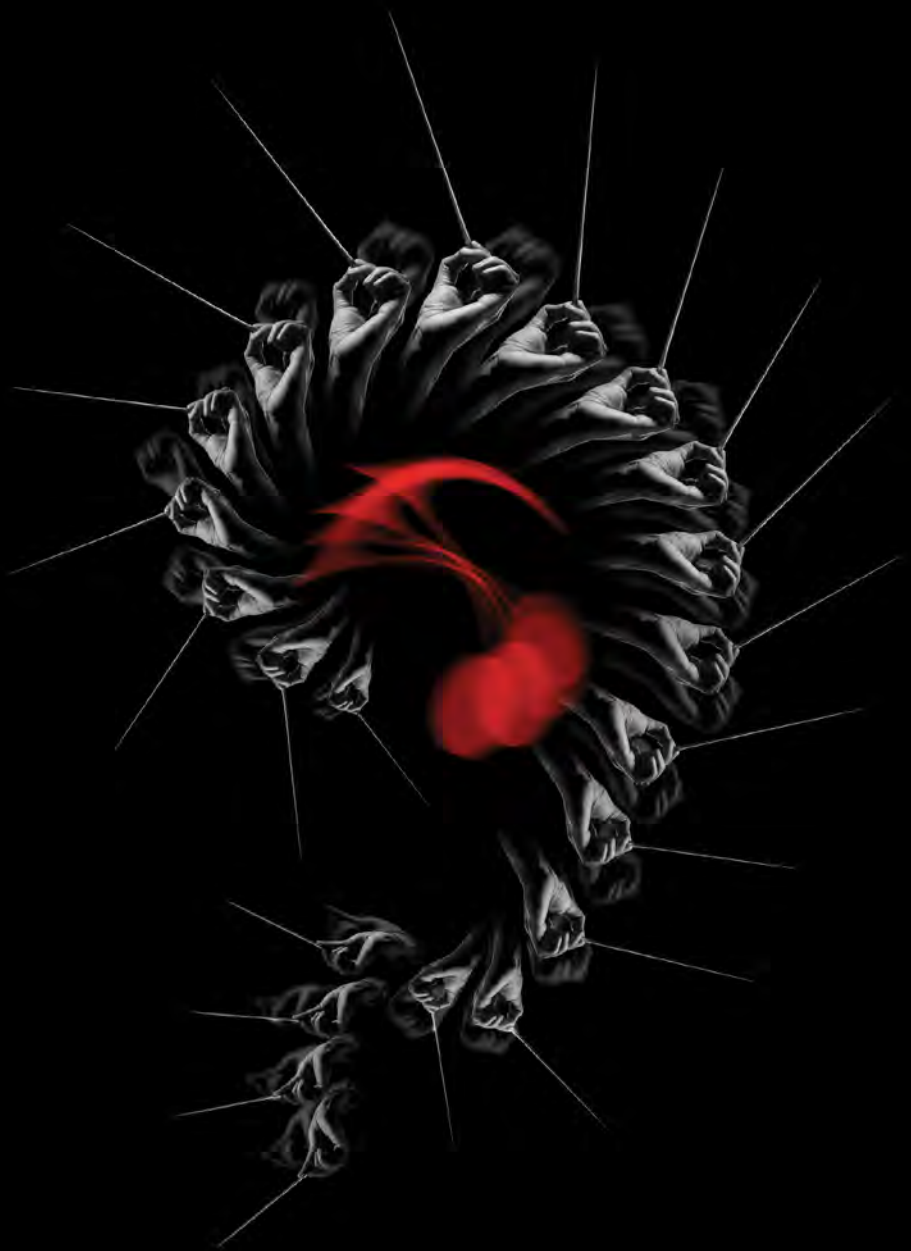
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引言

蘇格蘭——英國最北部——擁有超凡的美麗與氛圍，千百年來都是無數藝術家的靈感之泉。

儘管面積細小（只得30,000平方英里），地貌卻是極之豐富多姿（低地高山和超過700個大大小小的島嶼），因而造成蘇格蘭社會分化和引起部落間激烈爭奪。

今晚的音樂會，開場曲可以是孟德爾遜受到蘇格蘭西北部對出的群島所啟發而寫成的《赫布里底群島》；那基本上是麥高德家族的領土，特朗普的母親（瑪莉·安·麥高德）在那裡出生，也是我祖父的出生地。不過我們選了奧克尼群島——位處蘇格蘭東北面——彼得·麥斯威爾·戴維士的第二故鄉；他的音樂散發著濃厚的蘇格蘭氣息，當中少不了最具特色的蘇格蘭「樂器」——風笛。

雖然布魯赫從未踏足蘇格蘭，孟德爾遜也只是短暫逗留，我誠意推介你來一趟蘇格蘭之旅，最好是七八月避開了香港的暑熱，若幸運的話，還可遇上溫柔的蘇格蘭天氣。

請享受這個音樂會，以及（若你決定起行）蘇格蘭之旅！

麥高德

行政總裁

香港管弦樂團

INTRODUCTION

Scotland - the most northerly part of the United Kingdom - has an extraordinary beauty and aura about it that has inspired creative minds in all art forms for centuries.

In spite of its small size (only 30,000 square miles), there is extreme variation in its geography - a mixture of lowlands, highlands, and islands (over 700!) - which has played its part in creating divisions in Scottish society and 'clan' rivalries of legendary proportion.

We could have opened the concert with Mendelssohn's overture *The Hebrides*, inspired by a group of islands off the north-west of mainland Scotland - essentially Clan MacLeod territory, where Donald Trump's mother was born (Mary Anne MacLeod) and, indeed, where my grandfather was also born - but we chose instead the Orkney Islands - north-east of the mainland - where Peter Maxwell Davies made his adopted home and from where he imbued his music with genuine Scottish sonorities including the most nationalistic Scottish "instrument": the bagpipes.

Even though Bruch never visited Scotland, and Mendelssohn spent little time there, I recommend it unreservedly for a holiday - preferably in July or August when you might wish to escape the heat of Hong Kong and when, if you are lucky, the Scottish weather might be kind to you.

Enjoy the concert and, if you decide to go, your visit to Scotland!

MICHAEL MACLEOD

Chief Executive

Hong Kong Philharmonic Orchestra

彼得·麥斯威爾·戴維士

PETER MAXWELL DAVIES

《伴著日出的奧克尼婚禮》, op. 120
An Orkney Wedding, with Sunrise, op. 120



彼得·麥斯威爾·戴維士
Peter Maxwell Davies
(Creative Commons)

作曲家

今晚音樂會主題圍繞「蘇格蘭」，雖然全部三位作曲家都並非蘇格蘭人，但至少其中一位曾在蘇格蘭居住過。彼得·麥斯威爾·戴維士生於英格蘭（就在曼徹斯特

附近），與當地一群年輕的前衛作曲家過從甚密，他們的作品不斷衝擊音樂的界限。1959年，他移居英格蘭西南面西倫斯特鎮，到鎮上的文法學校當教師，被迫寫作較易理解的樂曲；自此他就對寫作兒童音樂（尤其音樂劇場）產生興趣，而且終身不輟；這些樂曲都充滿創意，且有相當難度。及後他也曾到美國和澳洲當教師，不過時間不長。1971年，他為了找一個寧靜的環境讓他隱居避世，專心作曲，就搬到海伊島定居。海伊島是奧克尼群島其中一個島嶼，位於蘇格蘭北岸海面。他很喜歡海伊島，也很喜歡當地獨特的文化傳統、民間舞蹈與民歌。麥斯威爾·戴維士後來成了奧克尼群島其中一位最著名的居民，2004年獲英女皇委任為「女皇樂長」。他作品極多，有編號的作品共有329首（包括十首交響曲），此外還有大量無編號的作品，幾乎涵蓋所有樂種，其中不少都以某種方式歌頌蘇格蘭——也就是他的第二故鄉。

THE COMPOSER

None of the three composers featured in this musical celebration of Scotland was Scottish, but one of them, at least, did live there. Peter Maxwell Davies was born in England (near Manchester), where he became associated with a group of young avant-garde composers whose music pushed the boundaries. He was forced to write music of a more accessible character when, in 1959, he moved to Cirencester in the south west of England to take up a teaching post at the town's grammar school. This began a lifelong interest in writing original and demanding music for children, and especially in the power of musical theatre. Short periods teaching in the US and Australia followed, but seeking peace and solitude to pursue his composing career, he settled, in 1971, on the remote island of Hoy, a part of the Orkney Islands chain off the north coast of Scotland. He loved the place and especially its unique cultural traditions, folk dances and songs. Maxwell Davies became one of Orkney's most famous residents, was appointed Master of the Queen's Music in 2004, and composed 329 works with opus numbers (including 10 symphonies) as well as a great many without, which encompass almost every musical genre. Many of those works celebrate, in one way or another, his adopted homeland of Scotland.

THE BACKGROUND

When we think of Scotland we may think of

背景

提起蘇格蘭，大家或會想起哥爾夫球（蘇格蘭正是哥爾夫球的發源地）、威士忌（大部分人甚至以Scotch（蘇格蘭威士忌）作為威士忌的代名詞）和風笛。雖然風笛絕非蘇格蘭獨有，但風笛與蘇格蘭的關係極為密切：一個身披花格圖案裝飾的風笛手，站在人跡罕至的石楠花高沼上——一眼就可以認出這是蘇格蘭的象徵，大概沒有哪個國家的象徵物會同樣著名了。風笛一般在露天場合和軍事場合演出，在音樂廳裡使用的例子可謂絕無僅有。可是麥斯威爾·戴維士顯然認為，這件象徵蘇格蘭的樂器理應走進音樂廳，登上大雅之堂，於是就在小型交響詩《伴著日出的奧克尼婚禮》裡，安排以風笛營造高潮。《伴著日出的奧克尼婚禮》寫得色彩繽紛，生動活潑，而且除了風笛，作曲家還加入了幾種常見的蘇格蘭音樂特色，包括傳統的斯特拉斯比舞曲，連同極富蘇格蘭色彩的「蘇格蘭促音」節奏。

演出歷史

純粹從學術角度來說，風笛和斯特拉斯比舞都不是奧克尼文化的產物，反而主要是蘇格蘭本土的物事，但麥斯威爾·戴維士旨在為蘇格蘭營造「藝術明信片」似的、理想化的形象，不是符合史實的奧克尼生活印象。畢竟，他的目標觀眾對任何太認真、太難懂的東西一律興趣缺缺。1985年正是波士頓流行音樂會系列百周年紀念。這些音樂會由波士頓流行樂團演出，既輕鬆又不拘禮節，特色是音樂會期間，觀眾都在餐桌就坐，一邊看演出，一邊吃吃喝喝。《伴著日出的奧克尼婚禮》就是該團百周年紀念音樂會的委約作品，1985年5月10日舉行，指揮是著名電影音樂作曲家約翰·威廉士。首演當晚，有人親眼目睹「席上杯盤

golf (where the game was invented), whisky (so closely associated with it, that most people refer to whisky as “Scotch”) and bagpipes. Not unique to Scotland, by any means, the bagpipes have become indelibly associated with the country and the depiction of a tartan-bedecked piper standing on a lonely heather moor is possibly one of the most iconic images associated with any nation. More associated with the open air and the military arena, the presence of bagpipes in a concert hall is exceedingly rare. However Maxwell Davies clearly felt that such an icon of Scotland was worth honouring in a concert setting, and he introduced the pipes to create a vivid climax to his highly colourful and evocative mini-tone-poem, *An Orkney Wedding, with Sunrise*. He also included several other familiar Scottish musical devices into the work, including the traditional “Strathspey” dance with its characteristic “Scotch Snap” rhythm.

PERFORMANCE HISTORY

On a purely academic point, neither the bagpipes nor the Strathspey are rooted in Orkney culture – they belong more to the mainland of Scotland – but Maxwell Davies’s aim was to create an idealised picture-postcard image of Scotland, not a historically correct impression of Orkney life. He was, after all, writing for an audience who were not interested in anything too serious or intellectually challenging. 1985 marked the centenary of the light, causal concerts which became known as the Boston Pops, and a feature of their concerts is that the audience sits at tables, eating and drinking while the music is being performed. *An Orkney Wedding, with Sunrise* was commissioned for their centenary concert, held on 10 May 1985, when it was conducted by the famous film-score composer, John Williams. An eye-witness account of that first performance observed that: “There was much tinkling of cups and glasses but this

碗碟不斷叮叮噹噹，即使音樂響起後也未完全停止」，並表示「這首13分鐘的音樂令我很震撼，但我敢說，當晚的觀眾肯定沒有同樣的感覺。他們看來在乎自己吃甚麼、喝甚麼，多於留意樂團在演奏甚麼。」

音樂

標題所提及的「奧克尼婚禮」並非虛構，而是真有其事——那是積克·蘭杜與桃樂菲·蘭杜在海伊島舉行的婚禮，麥斯威爾·戴維士也有出席。作曲家
在樂曲註釋裡親自說明了一些細節：「開始時，外頭天氣很差；我們聽到賓客冒著壞天氣來到禮堂。然後是列隊行進；新郎新娘嚴肅地招待來賓，並向來賓敬以第一杯威士忌。樂隊調好音準，大家正式開始跳舞。漸漸地，威士忌的酒力開始發作，大家跳舞也跳得越來越狂放，直至樂隊完全亂了套，領班的提琴手也無法力挽狂瀾。我們離開禮堂，走進寒冷的黑夜，列隊行進的音樂依然在腦中縈繞。我們走路回家時要從島的一端走到另一端；走著走著，不覺太陽已經升起——就在卡薩尼斯那邊，輝煌壯麗。太陽以高地風笛代表，充滿傳統的威嚴與氣勢。」首演那天，風笛手穿上整套傳統禮服走到舞台中央，波士頓的觀眾竟然可以視若無睹——大家只能讚歎當晚的餐飲實在太誘人了吧。

did not entirely cease when the music started. The thirteen minutes had a shattering effect on me, although, I must say, not on that particular audience, who appeared to be giving more attention to what they were eating and drinking than to the music that was playing."

THE MUSIC

The wedding of the title was a real wedding between Jack and Dorothy Rendall which Maxwell Davies had attended on Hoy. In his own note on the piece, he explained the music in some detail: "At the outset, we hear the guests arriving, out of extremely bad weather, at the hall. This is followed by the processional, where the guests are solemnly received by the bride and bridegroom, and presented with their first glass of whisky. The band tunes up, and we get on with the dancing proper. This becomes ever wilder, as all concerned feel the results of the whisky, until the lead fiddle can hardly hold the band together any more. We leave the hall into the cold night, with echoes of the processional music in our ears, and as we walk home across the island, the sun rises, over Caithness, to a glorious dawn. The sun is represented by the highland bagpipes, in full traditional splendour." We can only marvel at the allure of the refreshments provided at that first performance that the Boston audience remained unaffected by this brilliant piece of theatre as the piper, in full ceremonial dress, proceeds towards the centre of the stage.

編制 INSTRUMENTATION

兩支長笛、兩支雙簧管、兩支單簧管（其一兼低音單簧管）、兩支巴松管、四支圓號、兩支小號、兩支長號、大號、定音鼓、敲擊樂器、風笛及弦樂組。

Two flutes, two oboes, two clarinets (one doubling bass clarinet), two bassoons, four horns, two trumpets, two trombones, tuba, timpani, percussion, bagpipes and strings.

1838-1920

布魯赫

MAX BRUCH

《蘇格蘭幻想曲》，op. 46
Scottish Fantasy, op. 46

引子—如歌的慢板
諧謔曲（快板）
稍慢的行板
終曲（威武的快板）

Introduction - Adagio cantabile
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Finale (Allegro guerriero)

作曲家

英國作曲家彼得·麥斯威爾·戴維士之外，今天音樂會另外兩首樂曲的作者都是德國人，不過布魯赫真的在英國居住了三年。他的第一小提琴協奏曲1866年首演後大受歡迎，令他的作品得到國際樂壇注意。但其實他生前以指揮著名，作曲反是其次。1880至1883年間，他在英國西北部城市利物浦出任當地愛樂樂團總監。雖然工作地點在利物浦，但大家知道他到過倫敦，並在那裡認識了當時英國樂壇翹楚查理斯·史丹福爵士（據史丹福爵士所言，布魯赫看來「像個來自美國中西部的小店東似的」）；可是這段時間內，卻沒有紀錄顯示他曾經從利物浦北上，或曾經越過英蘇邊界踏足蘇格蘭。之後他就返回德國長住，再也沒有離開過。布魯赫的作品種類繁多，數量也不少，但大部分都無人問津，只有少數至今仍屬保留曲目，當中大多是獨奏弦樂器與樂團的合奏作品。

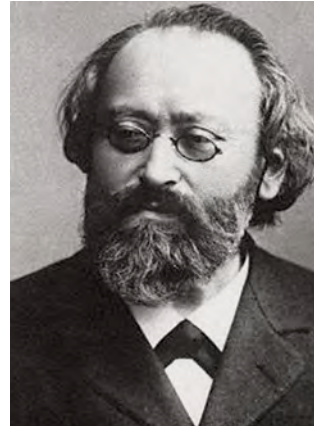
背景

偉大的西班牙小提琴名家薩拉莎蒂

THE COMPOSER

After the English Peter Maxwell Davies, the other two composers in today's concert were both German. However, Max Bruch did live for around three years in England. His first Violin Concerto, premiered in 1866, had become hugely popular and brought his name to international attention.

But in his own day his reputation was more as a conductor than a composer, and from 1880 to 1883 he was Director of the Philharmonic Orchestra in the north-western English city of Liverpool. We know that while he was based there Bruch visited London, where he met the leading figure in British music of the time, Sir Charles Stanford (who described Bruch as looking "like a store-keeper from the Middle West"), but there is no record of him ever having gone north from Liverpool or crossed the border into Scotland before he returned permanently to Germany, where he remained for the rest of his life. His output as a composer was wide-ranging and extensive, but much of it has fallen out of fashion, and only a handful of works, particularly those featuring solo string instrument and orchestra, have established themselves in the repertory.



布魯赫 Bruch
(Wikimedia Commons)

演奏布魯赫第一小提琴協奏曲時，深深打動了布魯赫，作曲家更決定要為薩拉莎蒂創作新曲：其一是第二小提琴協奏曲，其二則是《蘇格蘭幻想曲》。其實《蘇格蘭幻想曲》只是樂曲的常用名稱，「《幻想曲》，為小提琴、樂團與豎琴而寫，兼自由運用蘇格蘭民歌旋律」才是完整標題。《蘇格蘭幻想曲》由四個樂章組成，創作靈感來自民歌選集《蘇格蘭音樂博物館》。《蘇格蘭音樂博物館》由羅拔·伯恩斯編選，全書六冊，合共收錄民歌600首，1787至1803年間由愛丁堡樂譜商人詹士·莊遜出版。不少作曲家都襲用過書中的旋律，包括知名作曲家如海頓和貝多芬；海頓更改編了其中400多首民歌，大概正是這些改編版令布魯赫對歌集本身產生興趣。但在19世紀的德國，華特·史葛爵士的小說曾經風靡一時，書中將蘇格蘭的景致刻劃得既陰沉又浪漫，也令布魯赫對蘇格蘭產生某些印象。史葛的著作將蘇格蘭渲染得浪漫非常；布魯赫為了保持這種格調，就刻意模仿風笛的聲音。此外他也可能從書中描述，得知豎琴和小提琴兩種樂器都與蘇格蘭民間音樂息息相關。

演出歷史

《蘇格蘭幻想曲》1880年在漢堡巴赫音樂節首演，薩拉莎蒂擔任小提琴獨奏；可是觀眾反應卻僅屬過得去而已。1881年2月22日，樂曲移師利物浦作英國首演，由另一位小提琴名家姚阿辛擔任獨奏。這次觀眾的反應要比樂評人好得多。布魯赫後來給出版商寫信道：「我的《蘇格蘭幻想曲》深得布拉姆斯和姚阿辛此等人物歡心，卻到處被那群混蛋樂評踐踏。一個人能忍辱多年不足為奇，但創作人總有被厭惡和痛苦壓垮的時候。這時他就會對自己說：『這種對牛彈琴的日子還有

THE BACKGROUND

The great Spanish virtuoso violinist, Pablo Sarasate, had deeply impressed Bruch with his playing of the first Violin Concerto, and the composer was determined to provide him with something new. In addition to writing a second Violin Concerto for him, Bruch also wrote a four movement "Fantasy for Violin with Orchestra and Harp, making free use of Scottish folk melodies" for Sarasate. His inspiration for this latter work, usually referred to as the *Scottish Fantasy*, came from a six-volume anthology of 600 folk songs selected by Robert Burns and published between 1787 and 1803 by an Edinburgh music-seller, James Johnson, called *The Scots Musical Museum*. Haydn and Beethoven were among the more notable composers to use melodies from Johnson's book, Haydn arranging no less than 400 of them, and it seems this fired Bruch's own interest in the anthology. However, the novels of Sir Walter Scott, with their dark and romantic depiction of the Scottish landscape, were very popular in 19th-century Germany, and Bruch had gathered some impressions of Scotland from these. In keeping with this much romanticised idea of Scotland, Bruch imitates the sound of the bagpipes, while he would have read that both the harp and the violin had close associations with Scottish folk music.

PERFORMANCE HISTORY

Sarasate gave the first performance of the *Scottish Fantasy* in 1880 at the Bach Festival in Hamburg. It was not a great success, but its UK premiere, given by another great virtuoso violinist, Joseph Joachim, in Liverpool on 22 February 1881, went down rather better with the audience than with the critics. As Bruch later wrote to his publisher, "My *Scottish Fantasy*, which even gives pleasure to people like Brahms and Joachim, is torn apart everywhere by the mob of critics. One can bear all this for many

多久？」我應該退回自己的世界、退回家中、退回親人和日常工作上去，偶然才想起自己也曾曾在競技場的煙塵中與正邪相搏。我不是一時衝動；那些吵吵鬧鬧實在惱人，我早就想洗手不幹了。」

音樂

《蘇格蘭幻想曲》以陰沉的樂團引子掀開序幕，小提琴則在上方唱出憂鬱的主題。據布魯赫自言，這個小提琴主題的靈感來自華特·史葛著作中的一段，形容「一個年邁的遊吟詩人，凝望著破敗的城堡，憑吊輝煌的過去。」引子過後，第一樂章隨即開始。樂曲共由四個樂章組成，每個樂章分別襲用《蘇格蘭音樂博物館》中的一個旋律：第一樂章選用〈老人羅賓·摩里斯〉，第二樂章則選用活潑的舞曲〈滿身灰塵的磨坊主人〉（樂團伴奏頗有風笛效果）。第二、三樂章之間的短小間奏根據〈老人羅賓·摩里斯〉寫成，並直接引入第三樂章。第三樂章襲用的旋律名為〈我很失落，因為失去了莊尼〉。終曲的速度標記「威武的快板」非常特別，可謂獨步古今；樂章本身則選用了豪邁激烈的歌曲〈蘇格蘭人〉。原曲相傳是1314年班諾克伯恩之戰中，由蘇格蘭民族英雄羅伯特一世所唱。

years, but there comes a time when disgust and bitterness overpowers a creator, and one says to oneself, 'how much longer do I cast pearls before swine?' I shall withdraw into myself, my house, my loved ones, and my daily duty, and only now and then will I dream that there was once a time when I fought with Good and Evil in the dust of the arena. This is more than a passing mood; I have for a long time had no other desire than to withdraw from this miserable commotion."

THE MUSIC

The *Scottish Fantasia* opens with a sombre orchestral introduction above which the violin sings a melancholy theme which, according to Bruch, was inspired by a passage from Sir Walter Scott describing "an old bard who contemplates a ruined castle and laments the glorious times of old." This leads directly into the first of the work's four movements, each of which is based on a different melody from *The Scots Musical Museum*. The first is "Auld Robin Morris", and the second the lively dance "Hey, the Dusty Miller" (with a hint of bagpipes in the orchestral accompaniment). A brief interlude returning to "Auld Robin Morris" leads directly into the third movement, based on "I'm down for lack o' Johnnie", while the final movement, bearing what appears to be a unique designation *allegro guerriero* ("fast and war-like"), is built around the boisterous "Scots wha hae" which was, according to legend, sung by Robert the Bruce at the Battle of Bannockburn in 1314.

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、大號、定音鼓、敲擊樂器、豎琴及弦樂組。
Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp and strings.

孟德爾遜

FELIX MENDELSSOHN

A 小調第三交響曲，op. 56，「蘇格蘭」

Symphony no. 3 in A minor, op. 56, *Scottish*

稍快的行板—稍激動的快板—非常活潑地—

回到最初的速度

不太快的甚快板

如歌的慢板

非常活潑的快板—非常莊嚴的快板

Andante con moto - Allegro un poco

agitato - Assai animato - Tempo 1

Vivace non troppo

Adagio cantabile

Allegro vivacissimo -

Allegro maestoso assai

作曲家

據說孟德爾遜只要有興趣，無論任何志業都能幹得非常出色；他不但是天份最高的音樂神童之一，後來更成為天才橫溢的音樂家，兼擅鋼琴、管風琴、指揮與作曲——能取得這種成就，固然是拜他既生於大富之家，家中又大力支持藝術所賜。他在柏林度過童年，當時家裡已經是個熱鬧的藝術、文學和音樂活動中心，家人也鼓勵他發展對藝術的興趣（孟德爾遜12歲時，他父親為了搬演孟德爾遜寫作的第一齣歌劇，甚至在家中花園建造了一所專用歌劇院）。此外家人也鼓勵他出門外遊；他一方面對意大利情有獨鍾，另一方面也與英國關係密切：他與維多利亞女皇及其德裔皇夫艾菲列親王私交甚篤，也跟女皇伉儷表示過自己對史葛爵士筆下的蘇格蘭非常著迷。孟德爾遜的作品在英格蘭非常受歡迎，尤以他的大型合唱作品為最（特別是神劇《以利亞》），但他

THE COMPOSER

It has been said of Felix Mendelssohn that he excelled in any activity to which he was attracted and stands not only as one of the most prodigiously gifted of all musical prodigies, but one who, blessed by his family's immense fortune and strong support of the arts, became an extraordinarily gifted musician - pianist, organist, conductor and composer. His childhood home in Berlin was a hive of artistic, literary and musical activity, and he was given every encouragement to pursue his interest in the arts. (His father even built a special opera house in the garden for the performance of the 12-year-old Mendelssohn's first opera.) He was also encouraged to travel, and while he fell in love with Italy, he developed very close ties with Britain. He became a close friend of Queen Victoria and her German husband, Prince Alfred, and shared with them a fascination for the Scotland depicted in the novels of Sir Walter Scott. Mendelssohn's music became very popular in England, not least his major choral works (notably the oratorio *Elijah*), but he never lived anywhere else than his native Germany, where he was closely associated with the musical life of Leipzig and did much to spread the reputation of an earlier and then largely forgotten Leipzig composer, J. S. Bach.

THE BACKGROUND

Mendelssohn had first set foot on Scottish soil on 25 July 1829. He spent a week in Edinburgh,



Mendelssohn: Symphony no. 3

孟德爾遜第三交響曲手稿
Mendelssohn's autograph
manuscript of Symphony no. 3
(imslp.org)

attended a massed gathering of bagpipers, and, a week later, travelled a little south of the city in the hope of

其實從未在家鄉德國以外的地方長住。在德國，他與萊比錫的音樂活動關係密切，也曾大力推廣一位年代較早、但當時幾乎完全被遺忘的萊比錫作曲家——巴赫。

背景

孟德爾遜1829年7月25日首度踏足蘇格蘭，先在愛丁堡逗留一星期，參加了一次非常熱鬧的風笛手聚會；之後從愛丁堡南下，拜訪心目中的文學英雄史葛爵士。可是這次會面卻乏善足陳——孟德爾遜在日記寫道：「那不過是半小時的膚淺對話而已。」然而，他對蘇格蘭的印象卻稍微正面。這裡的景致經由長年被凜冽氣候侵蝕而形成，荒蕪、險要但令人讚歎，而且民風倔強含蓄，處處都能激發他的想像力。他給父親寫信道：「這裡一切看來也十分陰鬱粗獷。今天黃昏，我們到一所教堂去——那是瑪利·斯圖亞特被加冕為蘇格蘭女王的地方。教堂的屋頂沒有了，野草叢生，蔓藤滿佈。一切都破落不堪，四周盡是頹垣敗瓦，任由日曬雨淋。在這裡，我想我找到『蘇格蘭交響曲』的開端了。」

演出歷史

孟德爾遜整整12年後才完成蘇格蘭交響曲。樂曲1842年3月3日在萊比錫首演，孟德爾遜親自指揮。1842年6月13日樂曲在倫敦演出時，維多利亞女皇也親臨觀賞，更對樂曲讚賞有加，於是孟德爾遜就將樂曲題獻給女皇。

meeting his great literary hero, Sir Walter Scott. He went away decidedly unimpressed, writing in his diary that the visit comprised "half an hour's superficial conversation". However his impressions of Scotland were slightly more positive. His imagination was fired not only by the awe-inspiring, barren, almost hostile scenery frequently buffeted by the most severe weather, but also by the somewhat dour and reserved people. As he wrote to his father "Everything here looks so stern and robust. In the twilight today we went to the chapel where Mary Stuart was crowned Queen of Scotland. It has lost its roof, it is overgrown with grass and ivy. Everything is ruined, decayed and open to the sky. I believe that I have found there the beginning of my *Scottish Symphony*."

PERFORMANCE HISTORY

It took a further 12 years for Mendelssohn to complete the *Scottish Symphony*, and it was premiered on 3 March 1842 in Leipzig with Mendelssohn conducting. It was subsequently performed in London on 13 June 1842 with Queen Victoria in the audience. She admired it so much that Mendelssohn dedicated the work to her.

THE MUSIC

Although the symphony follows no written programme, nor does it contain any genuine Scottish folk melodies, it does evoke many of the sensations Mendelssohn experienced during his visit to Scotland. The hymn-like opening of the **first movement** (which reappears in the

音樂

雖然作曲家沒有以文字寫下標題綱領，也沒有引用任何真正的蘇格蘭民歌旋律，但仍能重現他遊覽蘇格蘭時的種種感受。第一樂章宛如讚美詩的開端（這一段將在樂章最後幾小節再次響起），是他遊覽過蘇格蘭瑪利女王那所破落教堂後，回到酒店房間就馬上寫下的；此外，樂章不少段落也把蘇格蘭高地的暴風雨刻劃得活靈活現。

第二樂章的單簧管獨奏輕鬆活潑，像民歌似的，彷彿在刻劃作曲家眼中蘇格蘭高地人民的特質：矯健、豪邁、好動——他曾形容當地人「蓄著長長的紅色鬍鬚，搭著彩格披肩，頭戴無邊呢帽和羽毛，光著雙膝」。

第三樂章中段像首憂鬱的進行曲，當中的附點節奏更借助定音鼓加以凸顯，恍如步步進逼似的。這一段的靈感也許來自作曲家遊覽聖十字宮的所見所聞：「今天我們去了瑪利女王住過的宮殿。女王很喜歡這個地方。那裡有個小房間，有道彎彎曲曲的樓梯通往一道門。敵人就是沿著這條路找到利茲奧，將他抓走；再經過三個房間，有個黑暗的角落——那就是利茲奧遇害的地方。」

第四樂章彷彿一下子變成軍樂似的，威武有力，結尾的讚美詩也毫不掩飾洋洋得意之情。至於樂曲到底在描寫古時蘇格蘭軍隊傲然捍衛國家獨立性，還是刻劃這個國家世世代代與大自然搏鬥、因而鍛鍊出花崗岩似的剛毅，作曲家卻沒有留下線索，反而希望觀眾欣賞樂曲時，不要被任何不屬於音樂本身的事物（也就是標題綱領）分散注意力。

樂曲剖析中譯：鄭曉彤

movement's closing bars) was written down immediately on returning to his hotel room after visiting Mary Queen of Scots' ruined chapel, the bulk of the movement providing a wonderful depiction of a violent Highland storm.

The **second movement**, with its jaunty, folk-song like clarinet solo, possibly depicts the virile displays of rugged athleticism he saw amongst the Highlanders; whom he described as having "long red beards, tartan plaids, bonnets and feathers, naked knees".

The sombre march-like passage in the middle of the **third movement** with its menacing dotted rhythms reinforced by timpani, could have been inspired by Mendelssohn's visit to Holyrood House: "We went today to the palace where Queen Mary lived and loved. A little room is shown there with a winding staircase leading up to a door. Up this way they came and found Rizzio, pulled him out, and three rooms from there is a dark corner where they murdered him."

The **fourth movement** plunges immediately into music of almost militaristic might and strength, and closes with a hymn of undisguised triumph. Whether this depicts the glory of ancient Scottish forces proudly asserting their independence, or the granite-like strength of a country, forever battling against the elements, Mendelssohn gave no clue, preferring instead that his music be heard without the distraction of any extra-musical programme.

Programme notes by Dr Marc Rochester

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、定音鼓及弦樂組。

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



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指揮 Conductor

余隆現為北京國際音樂節及中國愛樂樂團的藝術總監、上海交響樂團和廣州交響樂團的音樂總監，也是MISA上海夏季音樂節的聯合總監，以及香港管弦樂團的首席客席指揮。

余隆經常為世界各地知名的樂團及歌劇院指揮，包括紐約愛樂、芝加哥交響樂團、費城樂團、洛杉磯愛樂、蒙特利爾交響樂團、華盛頓國家交響樂團、辛辛那提交響樂團、巴黎樂團、班貝格交響樂團、漢堡國家歌劇院、柏林廣播交響樂團、萊比錫廣播交響樂團、漢堡廣播北德交響樂團、慕尼黑愛樂、悉尼交響樂團、BBC交響樂團、東京愛樂和新加坡交響樂團。

生於1964年上海一個音樂世家，余隆自幼隨外祖父、著名作曲家及教育家丁善德學習，後來入讀上海音樂學院和德國柏林高等藝術大學。2002年，德國萬寶龍文化基金會向余隆頒發年度萬寶龍卓越藝術成就獎；2003年獲法國政府特別授予法國藝術及文學騎士勳章；2005年獲意大利總統頒發共和國騎士勳章，以表揚他在音樂和文化上的貢獻。2010年獲中央音樂學院頒發榮譽院士證書，以表彰他對中國音樂發展和對外交流所作出的貢獻。

The pre-eminent Chinese conductor Yu Long is currently Artistic Director of the Beijing Music Festival and the China Philharmonic Orchestra, Music Director of the Shanghai and Guangzhou Symphony Orchestras, the co-director of MISA Shanghai Summer Festival, and the Principal Guest Conductor of the HK Phil.

Yu Long frequently conducts the leading orchestras and opera companies around the world, including the New York Philharmonic, Chicago Symphony Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic Orchestra, Montreal Symphony Orchestra, Washington National Symphony, Cincinnati Symphony Orchestra, Orchestre de Paris, Bamberg Symphony Orchestra, Hamburg State Opera, Rundfunk-Sinfonieorchester Berlin, MDR Sinfonieorchester Leipzig, NDR Sinfonieorchester, Munich Philharmonic Orchestra, Sydney Symphony Orchestra, BBC Symphony Orchestra, Tokyo Philharmonic and Singapore Symphony Orchestra.

Born in 1964 into a music family in Shanghai, Yu received his early musical education from his grandfather Ding Shande, a composer and educator of great renown, and went on to study at the Shanghai Conservatory and the Hochschule der Kunst in Berlin. He was the recipient of the 2002 Arts Patronage Award of the Montblanc Cultural Foundation. He was also awarded the Chevalier dans L'Ordre des Arts et des Lettres in 2003, and the title of L'onorificenza di commendatore by President Berlusconi in 2005 for his outstanding contribution in the field of music and culture. In 2010, Yu received an Honorary Academician from the Central Conservatory of Beijing for his great dedication to cultural exchange and music development in China.



寧峰 NING FENG

小提琴 Violin

PHOTO: Felix Broede

寧峰已成為中國最出色的音樂家，現以柏林為根據地。寧峰定期返回祖國與國際及當地的樂團合演，舉行獨奏會，又與他於2012年創立的「龍四重奏」演出。他的國際聲譽與日俱增，以清澈優雅的情感表達和令人驚歎的炫技演繹，令觀眾留下深刻印象。

寧峰近期大獲好評的演出包括：於布達佩斯再度與布達佩斯節日樂團及指揮費沙爾合作，並於中國巡演中演奏《樹之夢》；繼與香港管弦樂團非常成功的2015年歐洲巡演後，再次與樂團和梵志登到首爾、大阪、新加坡、墨爾本和悉尼巡演。此外，他和洛杉磯愛樂、法蘭克福電台交響樂團和皇家愛樂等的多個首演亦好評如潮。獨奏會和室樂方面，他經常與鋼琴家列維特等合作，並在德國及其他國家的各大音樂節中亮相。

寧峰2017/18樂季的重要首演包括：與伯明翰市立交響樂團及年輕立陶宛女指揮葛辛—泰勒，首演布魯赫《蘇格蘭幻想曲》和布拉姆斯小提琴協奏曲；和皇家蘇格蘭國家樂團演出康高特；與BBC蘇格蘭交響樂團和約翰威爾遜演出伯因斯坦小夜曲；及與新澤西交響樂團和斯洛布尼渥合作。寧峰亦再次與下列樂團和指揮合作，分別是：畢爾巴鄂交響樂團與古阿瑞羅、中國愛樂與米高史頓，以及廣州交響樂團與余隆。

寧峰使用的是1721年製的史特拉瓦里名琴「MacMillan」，由飛躍演奏香港安排借用。他所用的弦線為維也納 Thomastik-Infeld 所製。

Established at the highest level in China, Ning Feng performs regularly in his native country with major international and local orchestras, in recital and with the Dragon Quartet which he founded in 2012. Ning has developed a reputation internationally as an artist of great lyricism and emotional transparency, displaying tremendous bravura and awe-inspiring technical accomplishment.

Recent successes included a return to Budapest Festival Orchestra with Iván Fischer in Budapest and on tour to China performing *Dutilleux L'arbre des songes*, and on tour with Hong Kong Philharmonic Orchestra and van Zweden which included performances in Seoul, Osaka, Singapore, Melbourne and Sydney, following his critically-acclaimed European tour with the orchestra in 2015, as well as successful debuts with Los Angeles Philharmonic, Frankfurt Radio Symphony and Royal Philharmonic Orchestra. In recital and chamber music he performs regularly with Igor Levit, amongst others, in many of the major festivals in Germany and elsewhere.

Highlights of Ning's 2017/18 season include debuts with City of Birmingham Symphony with Gražinytė-Tyla playing Bruch *Scottish Fantasy* and Brahms Violin Concerto, with Royal Scottish National Orchestra performing Korngold, with BBC Scottish Symphony performing Bernstein's *Serenade* with John Wilson and with New Jersey Symphony/Slobodeniouk. Ning also returns to Bilbao Symphony Orchestra with Giancarlo Guerrero, China Philharmonic with Michael Stern, and Guangzhou Symphony under Yu Long.

Ning plays a 1721 Stradivari violin, known as the 'MacMillan', on private loan, kindly arranged by Premiere Performances of Hong Kong, and plays on strings by Thomastik-Infeld, Vienna.

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest
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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150場音樂會，把音樂帶給超過20萬名觀眾。

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20週年，香港經濟貿易辦事處資助港樂，於2017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，完成了華格納巨著《指環》四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，參與了去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 performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House between April and May 2017.

Jaap, the HK Phil, and a superb cast of soloists, have completed concert performances and recordings of four 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 last October in a co-production with the Salzburg Easter Festival.



「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 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, amongst 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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

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

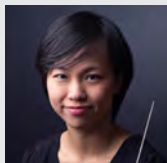
PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

助理指揮

ASSISTANT CONDUCTORS



葉詠媛
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



王亮
樂團第二副首席 (署理)
Wang Liang
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



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



徐烜
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 趙滢娜 (署理)
Zhao Yingna (Acting)



▲ 梁文瑋
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



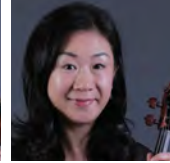
華嘉蓮
Katrina Rafferty



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



▲ 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
Damara Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張殊影
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

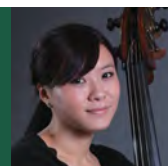
低音大提琴 DOUBLE BASSES



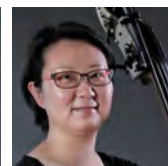
● 林達僑
George Lomdaridze



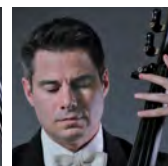
◆ 姜馨來
Jiang Xinlai



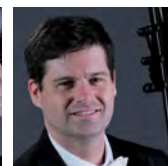
張沛姬
Chang Pei-heng



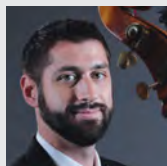
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

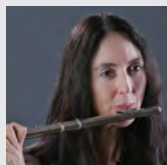


鮑爾菲
Philip Powell

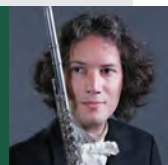


范戴克
Jonathan Van Dyke

長笛 FLUTES



● 史德琳
Megan Sterling



■ 盧韋歐
Olivier Nowak



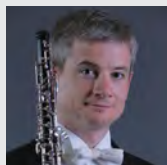
柯布魯
Ander Erburu

短笛 PICCOLO



施家蓮
Linda Stuckey

雙簧管 OBOES



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull



韋思芸
Vanessa Howells

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

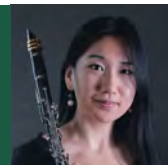
單簧管 CLARINETS



● 史安祖
Andrew Simon



■ 史家翰
John Schertle



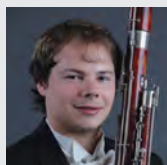
劉蔚
Lau Wai

低音單簧管 BASS CLARINET



艾爾高
Lorenzo losco

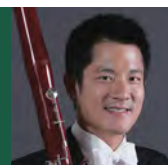
巴松管 BASSOONS



● 莫班文
Benjamin Moermond

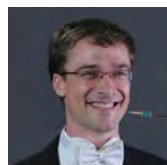


■ 陳劭桐
Toby Chan



◆ 李浩山
Vance Lee

低音巴松管 CONTRA BASSOON



崔祖斯
Adam Treverton Jones

圓號 HORNS



●江蘭
Jiang Lin



■柏如瑟
Russell Bonifede



▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov



李少霖
Homer Lee



麥迪拿
Jorge Medina

小號 TRUMPETS



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Joshua MacCluer



■莫思卓
Christopher Moyse



華達德
Douglas Waterston



施樂百
Robert Smith

長號 TROMBONES



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Jarod Vermette



韋力奇
Maciek Walicki



湯奇雲
Kevin Thompson



韋彼得
Pieter Wyckoff

低音長號 BASS TROMBONE

大號 TUBA



●雷科斯
Paul Luxenberg

定音鼓 TIMPANI 敲擊樂器 PERCUSSION

豎琴 HARP

鍵盤 KEYBOARD



●龐樂思
James Boznos



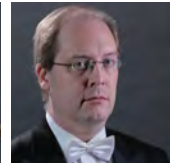
●白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai



●史基道
Christopher Sidenius



●葉幸沾
Shirley Ip

特約樂手 FREELANCE PLAYERS

小提琴：蔡芷穎
Violin: Selena Choi

中提琴：蔡書麟
Viola: Choi Shu-lun

大提琴：羅安同
Cello: Antonio Roig

敲擊樂器：鄭敏蔚、王偉文
Percussion: Eugene Kwong, Raymond Vong

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ANNUAL FUND

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艾曼·謝曼明 (1907) 小提琴·由冨田中知子小姐使用

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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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Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

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

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- 安域高·洛卡 (1902) 小提琴·由程立先生使用
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 - 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
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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

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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
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- Mr Pascal Raffy
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A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin,
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4

2



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