

LEONARD SLATKIN | ETON COLLEGE CHAPEL CHOIR

史拉健與
伊頓公學聖詩合唱團

5 & 6
APR
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史拉健與伊頓公學聖詩合唱團 LEONARD SLATKIN | ETON COLLEGE CHAPEL CHOIR

P. 8 勞斯 Christopher ROUSE 5'
《地獄機器》* *The Infernal Machine** (東南亞首演 Southeast Asia Premiere)

P. 10 巴伯 BARBER 8'
弦樂慢板 Adagio for Strings

P. 12 伯恩斯坦 BERNSTEIN 19'
《卓切斯特詩篇》 *Chichester Psalms*
詩篇第108篇：第二節；詩篇第100篇 Psalm 108:2; Psalm 100
詩篇第23篇；詩篇第2篇：第一至四節 Psalm 23; Psalm 2:1-4
詩篇第131篇；詩篇第133篇：第一節 Psalm 131; Psalm 133:1

中場休息 INTERMISSION

P. 16 柴可夫斯基 TCHAIKOVSKY 44'
第五交響曲 Symphony no. 5
行板—生氣勃勃的快板 Andante – Allegro con anima
較自由的、如歌的行板 Andante cantabile con alcuna licenza
圓舞曲：中庸的快板 Valse: Allegro moderato
終曲：莊嚴的行板—活潑的快板 Finale: Andante maestoso – Allegro vivace

P. 20 史拉健 指揮 Leonard Slatkin Conductor

P. 21 伊頓公學聖詩合唱團 Eton College Chapel Choir

加利雅華森 童聲獨唱 Sanuda Kariyawasam Treble Soloist

*演出樂譜由德國朔特音樂出版社中國總代理歐藝視界（北京）提供租賃。

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景作人，北京樂評人

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劉國業，《星島日報》

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鄧蘭，《澳門日報》

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b. 1949年生

勞斯

CHRISTOPHER ROUSE

《地獄機器》(東南亞首演)

The Infernal Machine (Southeast Asia Premiere)

作曲家

很少美國作曲家能像勞斯那樣，有本事說服當代觀眾，令他們相信古老的樂種（如協奏曲和交響曲等）仍大有可為，甚至對這些樂種興致勃勃——在這方面，勞斯實在居功至偉。他以家鄉巴爾的摩為根據地，作品演出機會繁多，幾乎冠絕美國所有在世的作曲家；指揮家史拉健更是他的忠實支持者。

背景

今晚是《地獄機器》首次在東南亞演出。樂曲寫於1981年，屬作曲家的早期作品。當時勞斯在密歇根大學教授作曲，在課程尾聲時，就為該校交響樂團寫下這首作品。由於作品是為該團的歐洲巡迴演出而寫，因此就在1981年5月9日法國艾菲安音樂節上首演，同時令作曲家聲名大噪——樂曲色彩繽紛，有時又詭異不已，管弦樂寫法又精彩絕倫，作曲家因此備受矚目，也實在不難理解。

音樂

樂曲標題《地獄機器》取自法國文壇鬼才考克多的同名話劇。考克多身兼詩人、劇作家、電影人及設計師，話劇《地獄機器》寫於1934年，內容以古希臘神話人物伊底帕斯的故事為基礎。可是勞斯既沒有受原本的神話情節影響，也沒

THE COMPOSER

Few American composers have played as important a role as Christopher Rouse in making contemporary audiences excited about the potential of such age-old genres as the concerto and symphony. Based in his native Baltimore, Rouse ranks among the most frequently performed living American composers, and Leonard Slatkin has been his steadfast champion.

THE BACKGROUND

The Infernal Machine, which received its Southeast Asia premiere on this programme, is an early work dating from 1981. It was composed for the University of Michigan Symphony Orchestra when Rouse was completing a period there as a composition teacher. Because it was composed for the ensemble's European tour, *The Infernal Machine* had its premiere at the Evian Festival in France on 9 May 1981, helping put the composer on the map. With its richly colourful, at times downright spooky orchestral ingenuity, it's not hard to understand why.

THE MUSIC

Rouse took his title from *La Machine Infernale*, a play by the poet, playwright, filmmaker and designer Jean Cocteau from 1934 that retells the ancient Greek myth of Oedipus. But Rouse was not influenced by the actual narrative of the myth itself or its treatment in Cocteau.



《地獄機器》插畫

Illustration of *La Machine Infernale*

(Source: gallica.bnf.fr)

有受考克多的處理手法左右。勞斯的首要目標，是「寫作一首短小精采的管弦樂曲。樂曲的靈感來自一個意象：一台自給自足的巨大機器，漫無目的地運轉，永永遠遠運轉下去。可是，雖然這台機器並非明確與魔鬼有關，但也非常邪惡。」樂曲一開始已經風馳電逝，延伸成一段冷漠無情的恆動曲。在這個背景下，作曲家寫道：「這台怪物有時不斷發出颼颼聲，一副反覆無常、漠不關心的樣子；時而劈啪作響，時而噴出點點地獄火光，變速時又偶然會發出刺耳的磨擦聲。」

《地獄機器》完成後幾年，勞斯又接受了聖路易斯交響樂團委約，寫作管弦樂三部曲《幻象》。他將〈地獄機器〉用作《幻象》第二樂章，又在前後各加上一個樂章（〈凌晨三點，胡安德拉克勞斯靈魂出竅漫游聖家堂〉、〈碰撞〉），刻劃一次幻覺中的旅程，走進噩夢的世界裡。史拉健當時執掌聖路易斯交響樂團，《幻象》1986年的世界首演正好由他指揮。

Rouse's primary aim, in his words, was "to compose a brief orchestral showpiece inspired by the vision of a great self-sufficient machine eternally in motion for no particular purpose. But while this machine is not specifically satanic, it *is* more than a little sinister." The music starts off at a furious pace, spinning out in a merciless perpetual motion (*perpetuum mobile*). Against this backdrop, writes the composer, "the monster sometimes whirs along in mercurially unconcerned fashion, while at others it sputters or throws off slightly hellish sparks, occasionally grinding as it changes gears."

A few years after *The Infernal Machine*, Rouse responded to a commission from the St Louis Symphony Orchestra with an orchestral triptych, *Phantasmata*, placing *The Infernal Machine* at the centre and framing it with two outer movements (*The Evestrum of Juan de la Cruz in the Sagrada Familia*, *3 A.M.* and *Bump*). The entire work traces an hallucinogenic journey into a nightmare world. Leonard Slatkin, who headed the St Louis Symphony at the time, led the world premiere of *Phantasmata* in 1986.

編制 INSTRUMENTATION

三支長笛（全兼短笛）、三支雙簧管、兩支單簧管、降E調單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、敲擊樂器、豎琴、鐘琴及弦樂組。

Three flutes (all doubling piccolos), three oboes, two clarinets, E-flat clarinet, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, percussion, harp, celesta and strings.

巴伯

SAMUEL BARBER

弦樂慢板

Adagio for Strings

作曲家

巴伯小時候是個音樂神童，而且很快就成為頂尖的年輕作曲家。他的單樂章交響曲1937年在薩爾斯堡音樂節演出時，是破天荒第一次有美國作品出現在這個音樂節裡。不僅如此，樂曲也令巴伯得到傳奇指揮家托斯卡尼尼的青睞，後者更邀請這位美國年輕人創作幾首新曲，讓托斯卡尼尼新辦的電台交響樂團演奏——這個樂團就是NBC交響樂團。當年托斯卡尼尼為了逃避意大利法西斯政權而流亡海外，NBC交響樂團就是電台特別為他而成立的。

背景

巴伯交給托斯卡尼尼的作品中，包括一首為弦樂團而寫的慢板。慢板出自他的舊作弦樂四重奏（1936），是原作三個樂章裡的第二樂章，也是全曲的情感重心。巴伯一直對這首四重奏的結尾不甚滿意，但慢板獨立成篇的效果卻非常好；事實上，慢板後來更成為20世紀數一數二最受歡迎的作品。1938年11月，慢板在電台節目中首演，由托斯卡尼尼指揮；令巴伯馬上聲名大噪。

音樂

根據巴伯專家所言，原作弦樂四重奏有個隱藏的靈感來源——那就是古羅馬詩人維吉爾詩歌中的異教特

THE COMPOSER

Starting out as a prodigy, Samuel Barber rose quickly to the top as a young composer. His *Symphony in One Movement* was the first piece by an American to be performed at the Salzburg Festival in 1937. It caught the attention of the legendary Arturo Toscanini, who asked the young American for some pieces for his new radio orchestra, the NBC Symphony (an undertaking that had been founded for the conductor after he went into exile from fascist Italy).

THE BACKGROUND

One of the pieces Barber submitted was a version for string orchestra of the slow movement from his 1936 *String Quartet*. In its original context as part of the earlier work, the *Adagio* occurs as the middle of three movements. Barber was never satisfied with his conclusion to that quartet, whose emotional weight is so clearly centred in the middle. But the *Adagio* by itself is highly effective and in fact has become one of the best-loved compositions of the 20th century. Toscanini's premiere of the *Adagio* took place as a broadcast over the radio waves in November 1938 and boosted Barber's fame.

THE MUSIC

According to Barber experts, a hidden inspiration for the original string quartet was the pagan nature poetry of Virgil. Still, the



巴伯 Samuel Barber
(Source: G. Schirmer Archive)

質。儘管如此，樂曲氣氛嚴肅哀傷，因此在國殤紀念活動上，弦樂慢板都會成為必備曲目。樂曲本身雖是世俗作品，卻又充滿靈性，既真摯又質樸。事實上，作曲家後來也製作了一個無伴奏合唱版本，歌詞是拉丁文禱文《羔羊頌》。

樂曲真正的速度標記並非單單兩個字「慢板」，而是「如歌而感情豐富的極慢板」。音樂一邊開展，弦樂音區一邊攀升，張力漸漸提高，織體也越來越厚。全曲都是根據開端的級進旋律動機發展而成，採用的元素既簡單又熟悉，但成品一方面構思綿密，另一方面又感人肺腑，音樂走到哀慟不已的高潮後漸漸退卻，沒入麻木的寂靜裡；開端柔和地重現時，也彷彿變得逆來順受似的。

gravity and mournful quality of the Adagio for Strings have made it the default choice to commemorate national tragedies. It offers music that is secular and yet conveys a sense of spirituality with unadorned authenticity. In fact, the composer later made an a cappella arrangement set to the Latin prayer "Agnus Dei".

Barber's actual tempo indication is not simply "Adagio" but *molto adagio espressivo cantando*, which means "very slowly and with a singing expressiveness." The music progressively builds in intensity and textural density as it ascends through the registers of the strings. The entire piece develops from the stepwise melodic motif we hear at the opening. Barber uses simple and familiar elements to construct a well-calculated but emotionally compelling design. It builds towards a wrenching climax – and then the music gives way to a numbed silence. A gentle reprise then recasts the opening in a new attitude of stoic resignation.

編制 INSTRUMENTATION

弦樂組 Strings

伯恩斯坦

LEONARD BERNSTEIN

《卓切斯特詩篇》

Chichester Psalms

詩篇第108篇：第二節；詩篇第100篇
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詩篇第131篇；詩篇第133篇：第一節

Psalm 108:2; Psalm 100

Psalm 23; Psalm 2:1-4

Psalm 131; Psalm 133:1

作曲家

2018年是伯恩斯坦百歲冥壽，因此他好些一直受忽視的傑作也有幸重獲重視，例如極其大膽又創意澎湃的《彌撒曲》。《彌撒曲》是作曲家為華盛頓甘迺迪中心開幕典禮而寫的作品。甘迺迪中心是美國國家交響樂團的根據地，1996至2008年間的音樂總監正是史拉健。早於《彌撒曲》寫成的《卓切斯特詩篇》彷彿前者的試筆之作，而且兩者都包含作曲家最優秀的合唱樂段。

背景

《卓切斯特詩篇》自1965年7月在紐約首演後，一直屬於伯恩斯坦數一數二的名作。伯恩斯坦希望人人都感受得到音樂的威力，這一點在興高采烈的《卓切斯特詩篇》裡可見一斑。但這種興高采烈的感覺其實得來不易。伯恩斯坦喜歡將「音樂危機」與「信仰危機」相提並論：20世紀種種暴行與戰爭，令「信仰危機」越演越烈；在伯恩斯坦眼中，時人失去對共同音樂語言的信仰，同樣造成「音樂危機」。《卓切斯特詩篇》則

THE COMPOSER

2018 marked the 100th anniversary of Leonard Bernstein's birth, and some aspects of his achievement as a composer that had been overlooked received welcome attention, such as his wildly inventive and bold *Mass*, composed for the opening of the Kennedy Center in Washington, D.C. (home of the National Symphony Orchestra, where Leonard Slatkin was Music Director from 1996 to 2008). The earlier *Chichester Psalms* is like a study for *Mass*, and both works contain the composer's greatest choral writing.

THE BACKGROUND

Chichester Psalms has remained one of Bernstein's best-known achievements since its premiere in New York in July 1965. Bernstein had a democratic passion for communicating the power of music, which is clear in the exuberance of *Chichester Psalms*. But this exuberance was hard-won. Bernstein likened what he referred to as "the crisis in music" – basically, the loss of belief in a shared musical language – with a "crisis in faith" that had been exacerbated by the atrocities and wars of the 20th century. *Chichester Psalms* shows one of the ways the artist found to respond to both crises at once – if only for a brief time. Bernstein came back to these issues repeatedly in his own compositions – especially in *Mass*.

In December 1963, Walter Hussey, the Dean



卓切斯特座堂
Chichester Cathedral
(1890-1900)
Photochrom Print Collection
(Wikimedia Commons)

是他同時回應這兩種危機的方法之一——即使只是短暫的回應也好。「信仰危機」與「音樂危機」，是伯恩斯坦經常在作品裡處理的問題，這在《彌撒曲》尤其清楚。

1963年12月，薩塞斯（位於英國東南部）卓切斯特座堂主任牧師賀斯向伯恩斯坦發出邀請，請他為1965年夏季的南方座堂音樂節（一個由英國多個座堂詩班聯合演出的盛事）創作新曲一首。賀斯寫道：「要是樂曲有點《夢斷城西》的影子，我們很多人都會高興不已。」時任紐約愛樂音樂總監的伯恩斯坦，就利用學術假期寫作這首新的委約作品。原本的委約要求是將《詩篇》其中一篇譜曲，可是伯恩斯坦卻決定寫作一首三樂章組曲，歌詞取材自《詩篇》其中六篇。

音樂

《詩篇》原文是希伯來文，因此伯恩斯坦就採用希伯來文經文譜曲，所選經文以年輕人的觀點為主。他在樂譜序言寫道：「我寫女高音和女低音聲部時，心裡想的是男童聲。」又指出第二樂章的獨唱「應由

of the Cathedral of Chichester in Sussex (in South East England), asked Bernstein to write a piece for the Southern Cathedrals Festival – an event for combined English cathedral choirs to be held in the summer of 1965. “Many of us would be very delighted if there was a hint of *West Side Story* about the music,” the Dean wrote. At the time, Bernstein was Music Director of the New York Philharmonic. He took a sabbatical during which he wrote the newly commissioned piece. The commission had been to set just one Psalm, but Bernstein decided to write a suite of three movements (using texts from a total of six Psalms).

THE MUSIC

He set the texts in the original Hebrew, emphasising the youthful perspective that emerges from the texts. “The soprano and alto parts are written with boys’ voices in mind,” Bernstein wrote in the preface to the score, while the solo in the middle movement should be sung “by a boy or a countertenor” (the vocal representation of a young David) – although Bernstein allowed for women’s voices to be used instead. The importance of the harp music in the score is another image associated with David.

男童或假聲男高音演唱」（演繹年輕的大衛）——不過用女聲演唱也可以。豎琴在樂曲裡舉足輕重，這同樣與《聖經》中大衛的形象有關。

伯恩斯坦在休學術假期間，試過調整自己的風格，遷就「現代音樂」的原則——也就是採用「後調性」音樂語言。第二次世界大戰後，許多作曲家都認為自己必須採用這種音樂語言，認為音樂要是仍有可辨識的旋律，就是「守舊老套」。可是伯恩斯坦卻敵不過自己內心的聲音。他後來憶述：「寫了六個月之後，我把曲子全丟了。那根本不是我的音樂；這樣很不老實。到頭來我寫出《卓切斯特詩篇》。與我的舊作相比，這首是最容易接受、降B大調感覺最強的調性樂曲。」

伯恩斯坦經常面對「嚴肅音樂」與「流行音樂」之間的衝突，《卓切斯特詩篇》正是兩者的大和解。賀斯說希望聽到百老匯式的獨特活力；大家在《卓切斯特詩篇》也會馬上聽出爵士樂色彩（尤其第二樂章合唱團突然唱出「外邦為何爭鬧？」的時候）。

樂曲中每個樂章都比前一個長。**第一樂章**篇幅短小，但卻暗指一位伯恩斯坦推崇備至的人物——馬勒。**第二樂章**的獨唱旋律非常平靜，彷彿信仰的呼聲，排拒暴力，照亮前路。但幽深的暗湧卻在**第三樂章**器樂前奏重現；作曲家稍後卻令大家安下心來，感覺就像聽著巴赫聖詠曲一般；最後以祝願世界和平的禱文作結。

During his sabbatical, Bernstein tried to adapt his style to the principles of “modern music” – that is, the “post-tonal” language that many composers after the Second World War felt compelled to use. They regarded music with recognisable melodies as “old-fashioned”. But Bernstein could not resist his inner voice: “After about six months of work, I threw it all away. It just wasn’t my music; it wasn’t honest,” he later recalled. “The end result was the *Chichester Psalms* which is the most accessible, B-flat majorish tonal piece I’ve ever written.”

Chichester Psalms also reconciles the conflict between “serious” and “popular” music that Bernstein continually faced. You can immediately hear jazz-infused references to the unique energy of Broadway that Walter Hussey had wished would be present (especially in the second movement, when the chorus bursts in: “Why do the nations rage?”).

Each movement is longer than the preceding one. The **first movement** is brief and alludes to one of Bernstein’s heroes, Gustav Mahler. The serene melody of the soloist in the **second movement** suggests the voice of faith, lighting the way beyond violence. Yet darker currents come back in the instrumental prelude to the **third movement**. Bernstein then echoes the reassurance we might encounter in a Bach chorale, ending *Chichester Psalms* with a prayer for universal peace.

編制 INSTRUMENTATION

三支小號、三支長號、定音鼓、敲擊樂器、兩座豎琴及弦樂組。

Three trumpets, three trombones, timpani, percussion, two harps and strings.

香港管弦樂團

Hong Kong Philharmonic Orchestra

JAAP | MAHLER 2

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梵志登 — 馬勒二

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BRUCKNER
“Christus factus est”
“Ave Maria”
MAHLER
Symphony no. 2, *Resurrection*

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Hong Kong Philharmonic Chorus

1840-1893

柴可夫斯基

PYOTR ILYICH TCHAIKOVSKY

第五交響曲，op. 64

Symphony no. 5, op. 64

行板—生氣勃勃的快板

較自由的、如歌的行板

圓舞曲：中庸的快板

終曲：莊嚴的行板—活潑的快板

Andante—Allegro con anima

Andante cantabile con alcuna licenza

Valse: Allegro moderato

Finale: Andante maestoso—

Allegro vivace

作曲家

柴可夫斯基跟一個舊生結過婚，可是這段婚姻簡直形同災難，最後失敗收場（只是多年來，基於對女性公然的厭惡與偏見，女方的故事一直無人重視）。事過境遷，作曲家重拾強勁的創作力，完成了第四交響曲，更向他的新贊助人梅克夫人解釋說，這首交響曲「將『命運』對人類幸福的影響力」戲劇化地表現出來。柴可夫斯基將「第四」題獻給梅克夫人，將對方視為樂曲的共同創造者（甚至以「我們的交響曲」來稱呼「第四」）。作曲家在「第四」闡述過的意念，不少也在第五交響曲繼續發揮。

背景

事實上，「命運黑暗不祥、避無可避」這個意念，經常在柴可夫斯基的作品中出現，包括最後三首編號交響曲、《曼弗德》交響曲（根據拜倫的詩劇寫成）、歌劇《尤金·奧

THE COMPOSER

In the wake of Tchaikovsky's disastrous attempt at marriage with one of his former students—her own story has long been overshadowed by a frankly misogynistic bias—the composer embarked on a powerful creative phase, completing his fourth symphony and interpreting it for his new patroness, Nadezhda Filaretovna von Meck, as a dramatisation of the power that “fate” holds over human happiness. He dedicated the fourth to Madame von Meck as a co-creator (referring to the fourth as “our symphony”). Many of the concerns it addresses continued to preoccupy Tchaikovsky in his fifth symphony.

THE BACKGROUND

Indeed, the idea of a darkly ominous, inescapable Fate appears in the last three of Tchaikovsky's numbered symphonies, as well as in the *Manfred* Symphony (based on Lord Byron's verse play) and in such operas as *Eugene Onegin* and *The Queen of Spades*. Following the fourth and *Manfred*, Tchaikovsky composed his fifth symphony at a rapid pace, between May and August 1888.

THE MUSIC

This time, in contrast to his fourth symphony, the composer declined to provide a programmatic description beyond a few brief remarks he noted in a sketch: a “complete bow before Fate” or “Providence” for the slow

涅金》以及《黑桃皇后》。第五交響曲寫於第四交響曲和《曼弗德》交響曲之後，而且創作速度非常快：1888年5月才動筆，同年8月就脫稿了。

音樂

作曲家完成「第四」之後，曾將標題綱領清楚說明；但到了「第五」他卻不肯多言，只在草稿寫下寥寥數語：「在命運面前完全低頭」或「天意」（指慢速引子），至於第一樂章，則是「發牢騷、質疑、埋怨、責難……一個人不投身到信仰的懷抱裡怎麼行呢？這個標題綱領棒極了，要是做得到該多好。」

然而，「第五」也採用了重複出現的格言主題，因此整體設計也與「第四」和《曼弗德》相似。據傳記作者威利觀察，「柴可夫斯基寫作這些樂曲時，經常想著『生命有限』，因此在作品中提及命運和信仰，也與這種想法互相呼應……這是通往他後期作品的門戶。」柴可夫斯基給梅克夫人寫的信中，也承認自己對「第五」的評價有點矛盾，無論寫作期間還是首演之後也如是——有時他會認為「第五」及不上「第四」。

第一樂章的引子為主題埋下伏筆——主題最初由單簧管及巴松管奏出，以附點節奏為主。到了樂章尾聲，眼看主題快要威風凜凜地重現，作曲家卻將音量降低，將織體調暗，聽來像個反高潮似的，彷彿要回到憂傷深沉的開端一樣。柴可夫斯基讓大家一直等，等到第四樂章才把這種張力化解。

第一樂章開始時深沉憂鬱，**行板**的開端其實氣氛雷同，彷彿前者的另



柴可夫斯基 Tchaikovsky

Photo by Zezenberg & Co., St. Petersburg
(Library of Congress Prints and Photographs Division
Washington, D.C. 20540 USA)

introduction and, for the first movement, “grumbling, doubt, complaint, reproaches... Can one not throw oneself into the embrace of *faith*? A marvellous programme, if only it can be executed.”

Yet the fifth symphony’s overall design, with its use of a recurring motto idea, resembles that of the fourth and *Manfred*. Biographer John Wiley observes that “references to fate and faith resonate with Tchaikovsky’s preoccupation with mortality at the time of composition ... It is the gateway to his late period.” In his letters to Madame von Meck, the composer confessed his contradictory assessments of the fifth symphony, both while it was in progress and following its first performances – at times comparing it unfavourably to the fourth.

The introduction foreshadows the main theme of the **first movement** proper, an idea in dotted rhythm first played by clarinets

一個變體。威利指出，圓號旋律衍生自街頭香腸攤販的叫賣聲；1930年代，美國大熱歌曲〈月亮之愛〉也襲用了這個旋律。篇幅短小的**第三樂章**一反常態，取圓舞曲而棄諧謔曲，在如幻似真的情景中探索，為交響曲添上幾分純真，讓一切敵意煙消雲散。

終曲借鑒了第一樂章的整體結構，同樣以慢速引子掀開序幕，樂章然後才正式開始。第一樂章的反高潮結尾，現在卻被宏偉張揚、得意洋洋的樂段衝破，音樂則由小調變成大調。重重的定音鼓聲下，引子終於讓路，活力非凡的活潑的快板隨即響起。樂章有一刻完全停頓下來——這個「假結束」非常著名，總令人以為樂章快要完結；但這時作曲家卻無意收筆，反而讓興奮歡騰的氣氛延續下去，直至樂曲的最後一刻。

樂曲剖析中譯：鄭曉彤

and bassoons. Just when he seems ready to present a powerful restatement of the theme in the coda, Tchaikovsky dims the volume and darkens the texture. It sounds almost like an anti-climax – as if to indicate a return to the brooding depths where we began. Tchaikovsky makes us wait for the finale to resolve this tension.

The **Andante** begins with another variation on the deep melancholy of the opening. Wiley reports that the horn melody derived from a sausage vendor's street cry. In the 1930s, it was used as a popular American song called "Moon Love". Instead of a scherzo, Tchaikovsky explores a dreamscape in the brief **third movement**, which takes the form of a waltz, introducing a disarming naïvete into the symphonic context.

The **finale** mirrors the overall structure of the first movement, with a slow introduction leading to the main movement. But here the anti-climactic ending is reversed by a triumphant breakthrough of majestic bravado as the key turns from minor to major. With emphasis from the timpani, the introduction gives way to an Allegro vivace of dazzling energy. A famous false stop seems to signal the end. But Tchaikovsky is not yet finished, and the music continues in a mood of excited jubilation to the finish line.

All programme notes by Thomas May

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、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、定音鼓及弦樂組。
Three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and strings.

香港管弦樂團

Hong Kong Philharmonic Orchestra

JAAP | MOZART 19 & 20 APR 2019

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史拉健 LEONARD SLATKIN

指揮 Conductor

PHOTO: Nico Rodamel

史拉健是蜚聲國際的指揮家，現為底特律交響樂團的桂冠音樂總監，以及里昂國家樂團的榮譽音樂總監。他頻繁往來世界各地作客席指揮，在作曲、寫作及教育方面亦相當活躍。2018/19樂季的主要演出包括：紀念第一次世界大戰結束一百週年的卡斯塔斯基安魂曲巡演項目，在華沙舉行的作曲家彭德雷茨基85歲生日慶典，在亞洲五個星期分別指揮廣州、北京、大阪、上海、香港的樂團，以及於卡內基音樂廳舉行的曼克頓音樂學院100週年音樂會。他亦將指揮匹茲堡交響樂團、聖路易斯交響樂團、愛爾蘭電台國家交響樂團、蒙地卡羅交響樂團、底特律交響樂團等。

史拉健曾六度獲頒格林美獎，獲提名33次。他近期為拿索斯唱片公司灌錄了以下作曲家的作品：聖桑、拉威爾、白遼士、柯普蘭、拉赫曼尼諾夫、博爾佐娃、麥蒂及約翰·威廉斯。他亦灌錄了布拉姆斯、貝多芬和柴可夫斯基的全套交響曲。他指揮過近乎全球所有頂尖樂團，並曾在新奧爾良、聖路易斯、華盛頓、倫敦（與BBC交響樂團）、底特律和里昂擔任音樂總監。

史拉健為備受尊崇的美國國家藝術獎得主，並獲法國榮譽軍團騎士勳章、奧地利的榮譽銀獎章和美國交響樂團聯盟的金指揮棒獎。

Internationally acclaimed conductor Leonard Slatkin is Music Director Laureate of the Detroit Symphony Orchestra and Honorary Music Director of the Orchestre National de Lyon. He maintains a rigorous schedule of guest conducting throughout the world and is active as a composer, author and educator. Highlights of the 2018/19 season include the Kastalsky Requiem project commemorating the World War I Centennial, Penderecki's 85th birthday celebration in Warsaw, five weeks in Asia leading orchestras in Guangzhou, Beijing, Osaka, Shanghai and Hong Kong, and the Manhattan School of Music's 100th anniversary gala concert at Carnegie Hall. He will also conduct the Pittsburgh Symphony, St Louis Symphony, RTÉ National Symphony in Ireland, Monte Carlo Symphony and Detroit Symphony.

Slatkin has received six Grammy awards and 33 nominations. His recent Naxos recordings include works by Saint-Saëns, Ravel and Berlioz, and music by Copland, Rachmaninov, Borzova, McTee and John Williams. In addition, he has recorded the complete Brahms, Beethoven and Tchaikovsky symphonies. He has conducted virtually all the leading orchestras in the world, and has held Music Directorships in New Orleans, St Louis, Washington, London (with the BBC Symphony Orchestra), Detroit and Lyon.

A recipient of the prestigious National Medal of Arts, Slatkin also holds the rank of Chevalier in the French Legion of Honour, and has received Austria's Decoration of Honour in Silver and the League of American Orchestras' Gold Baton Award.



伊頓公學聖詩合唱團 ETON COLLEGE CHAPEL CHOIR

PHOTO: Gillman & Soame

伊頓公學是一所全男子寄宿學校，由國王亨利六世於1440年成立，以紀念聖母瑪利亞。他同時也創立了伊頓公學的姊妹學院，劍橋大學國王學院，並以宏偉的歌德式垂直式風格興建了兩所學院的教堂。伊頓公學基金會為教堂的彌撒服務提供10名成年男性和16名男孩獻唱，雖然曾幾經中斷，但合唱團至今仍一直為伊頓公學教堂演唱。

雖然於學院教堂作聖詩演唱仍然是伊頓公學聖詩合唱團的主要職責，但公眾現在越來越多機會可以欣賞到合唱團的曼妙歌聲。合唱團每年都會作國際巡演，近期的目的地包括南非、中國、美國、日本、印度等地。2016年3月，合唱團造訪了萊比錫，並於聖多馬教堂和聖尼古拉教堂為聖週服務獻唱。合唱團剛探訪拉脫維亞，並在首都里加及周邊城市舉行了五場音樂會。

除了於海外巡演，合唱團還定期在英國演出，包括最近於溫莎的聖佐治教堂、史密斯廣場的聖約翰教堂、皇家節日音樂廳的音樂會等。合唱團曾與各著名樂團如倫敦愛樂樂團、愛樂管弦樂團、古樂名家合奏團等合作，以及與較小規模的古琴合奏團Fretwork等合作。

Eton College is an all-boys boarding school founded in 1440 by King Henry VI in honour of the Blessed Virgin Mary. At the same time he founded its sister college, King's College Cambridge, and gave each its chapel in magnificent Perpendicular style. The Foundation of Eton College provided 10 men and 16 boys to sing the services, and, with a few breaks, the choir has been singing in Eton College Chapel from then until the present day.

Although singing for services in the College Chapel remains the choir's principal duty, increasingly the choir can be heard further afield. Each year the choir embarks on an international tour, with recent destinations including South Africa, China, US, Japan and India. In March 2016 the choir visited Leipzig, where they sang for Holy Week services in the Thomaskirche and Nikolaikirche. The choir has recently returned from Latvia, where they gave five concerts in and around Riga.

As well as concerts abroad, the choir performs regularly in the UK, with recent concert venues including St George's Chapel Windsor, St John's Smith Square and the Royal Festival Hall. The choir has performed with leading orchestras such as the London Philharmonic Orchestra, the Philharmonia and the Academy of Ancient Music, as well as smaller instrumental groups such as the viol consort, Fretwork.

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

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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，至少直到2022年。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂第26位音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

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、合唱團與一眾頂尖歌唱家，於2018年1月完成了歷時四年的華格納巨著《指環》四部曲的歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。《指環》第四部曲——《諸神的黃昏》的錄音剛於2018年11月發行。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、貝爾、杜托華、艾遜巴赫、葛納、侯夫、祈辛、郎朗、馬友友、寧峰、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 at least 2022. Maestro van Zweden is the 26th Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long has been Principal Guest Conductor since 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, a superb cast of soloists and a chorus successfully completed an epic four-year journey through Wagner's *Ring Cycle* in January 2018. The concert performances and live Naxos recordings have been enthusiastically received by audiences and praised by critics at home and abroad. The recording of *Götterdämmerung* was released in November 2018.



PHOTO: Cheung Wai-lok

「你正在聆賞全球其中一個最佳的華格納交響樂團。」《泰晤士報》

“You’re hearing one of the best Wagner orchestras in the world.”

The Times

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，以拿索斯唱片發行。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，並與香港芭蕾舞團、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, Joshua Bell, Charles Dutoit, Christoph Eschenbach, Matthias Goerne, Stephen Hough, Evgeny Kissin, 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 in 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, Hong Kong Ballet, 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

第一小提琴

FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster

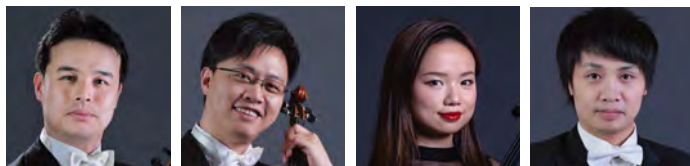
梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



許致雨
樂團第二副首席
Anders Hui
Second Associate
Concertmaster

王亮
樂團第二副首席
Wang Liang
Second Associate
Concertmaster

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



把文晶
Ba Wenjing

程立
Cheng Li

桂麗
Gui Li

李智勝
Li Zhisheng

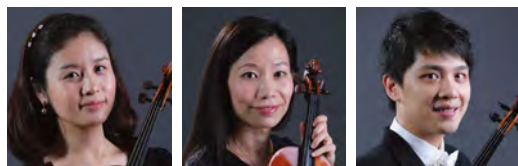


劉芳希
Liu Fangxi

毛華
Mao Hua

梅麗芷
Rachael Mellado

倪瀾
Ni Lan



徐姮
Xu Heng

張希
Zhang Xi

龍希(休假)
Long Xi
(On sabbatical leave)

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■梁思傑
Domas Juškys



▲梁文瑄
Leslie Ryang MoonSun



艾瑾
Ai Jin



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



尊鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong



周騰飛
Zhou Tengfei

中提琴 VIOLAS



●凌顯祐
Andrew Ling



■李嘉黎
Li Jiali



▲熊谷佳織
Kaori Wilson



蔡書麟
Chris Choi



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

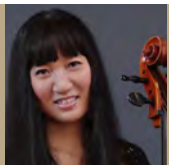


張殊影
Zhang Shu-ying

大提琴 CELLOS



●鮑力卓
Richard Bamping



■方曉牧
Fang Xiaomu



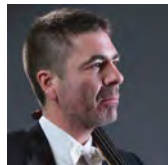
▲林穎
Dora Lam



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

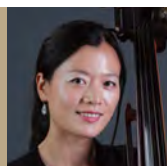
香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

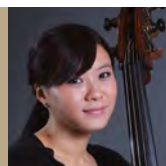
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



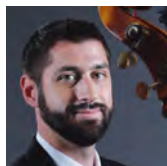
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

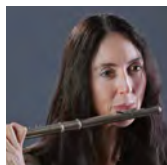


鮑爾菲
Philip Powell

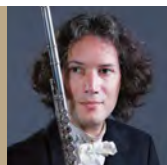


范戴克
Jonathan Van Dyke

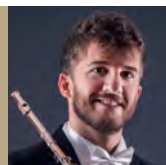
長笛 FLUTES



●史德琳
Megan Sterling

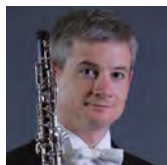


■盧韋歐
Olivier Nowak



柯布魯
Ander Erburu

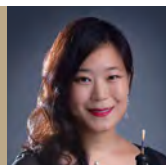
雙簧管 OBOES



●韋爾遜
Michael Wilson



■布若芙
Ruth Bönisch

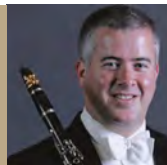


金勞思
Marrie Rose Kim

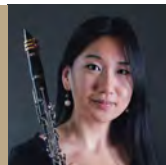
單簧管 CLARINETS



●史安祖
Andrew Simon



■史家翰
John Schertle



劉蔚
Lau Wai

巴松管 BASSOONS



●莫班文
Benjamin Moermond



■陳劭桐
Toby Chan



◆李浩山
Vance Lee

短笛 PICCOLO



施家蓮
Linda Stuckey

英國管 COR ANGLAIS



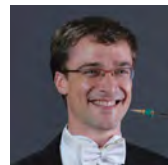
關尚峰
Kwan Sheung-fung

低音單簧管 BASS CLARINET



艾爾高
Lorenzo losco

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

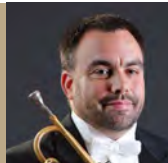
小號 TRUMPETS



●巴達仁
Esteban Batallán



■莫思卓
Christopher Moysé



華達德
Douglas Waterston



施樂百
Robert Smith

低音長號

BASS TROMBONE

大號 TUBA

長號 TROMBONES



●韋雅樂
Jarod Vermette



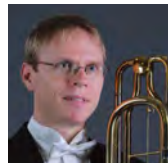
高基信
Christian Goldsmith



湯奇雲
Kevin Thompson



韋力奇(休假)
Maciek Walicki
(On sabbatical leave)



韋彼得
Pieter Wyckoff



●雷科斯
Paul Luxenberg

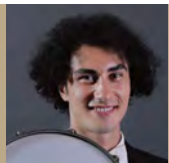
定音鼓 TIMPANI

敲擊樂器 PERCUSSION

豎琴 HARP



●龐樂思
James Boznos



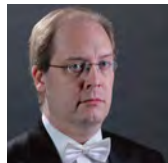
●白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai



●史基道
Christopher Sidenius

特約樂手 FREELANCE PLAYERS

小提琴：張文蕊
Violin: Kitty Cheung

大提琴：洪東尼
Cello: Antonio Roig

雙簧管：石珍妮
Oboe: Jennifer Shark

長號：龐錫偉
Trombone: Zachary Bond

敲擊樂器：周展彤*、何銘恩、許莉莉、小山理惠子*
Percussion: Chau Chin-tung*, Jojo Ho, Lily Hoi, Rieko Koyama*

豎琴：黃士倫*
Harp: Ann Huang*

鐘琴：鍾學進
Celesta: Chung Hok-chun

* 承蒙香港小交響樂團允許參與演出
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- 呈獻多元精彩的節目，邀請國際知名指揮家及音樂家合作，更臻卓越
- 舉辦各項教育及外展活動，拓展美妙音樂至社區
- 支持其他營運開支，例如音樂會的舞台設備、邀請音樂會前講座講者及知名演奏家舉行大師班，以至印刷此場刊的成本

學生票資助基金

- 提供半價門票優惠予本港全日制學生，培養年輕一代對音樂的熱忱
- 每港幣500元可讓6名學生以半價欣賞香港專業管弦樂演出
- 基金每年讓超過12,000位學生受惠

WHERE DOES MY DONATION GO?

Donate today and help us access the Art Development Matching Grant Pilot Scheme (Home Affairs Bureau), where funds raised from the private sector are matched dollar-for-dollar, doubling the impact of your support. Every Gift Inspires. Act Now!

ANNUAL FUND

- Present diverse and vibrant programmes, collaborate with internationally renowned conductors and soloists, and maintain the highest standard of our orchestra
- Bring orchestral music into the community through education and outreach programmes
- Support operational costs like staging for concerts, inviting speakers for pre-concert talks, presenting masterclasses by renowned artists, as well as printing this programme

STUDENT TICKET FUND

- Subsidies half-price tickets for local full-time students and nurtures the passion of the next generation for the orchestra
- Every \$500 donation enables 6 students to experience the finest orchestral performances in Asia
- Over 12,000 students benefit from the fund every year

請即填妥下頁表格，或到 hkphil.org/give 送上您的心意。



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 A Father's Day Concert — Maestro Jaap van Zweden led the HK Phil to perform a free concert sharing beautiful music with the Hong Kong community including people with special needs

香港管弦樂團「常年經費基金」及「學生票資助基金」捐款表格 THE HK PHIL — ANNUAL FUND & STUDENT TICKET FUND DONATION FORM

本人/本公司現捐款予 I am/our company is pleased to make a one-off donation to:

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HK\$5,000 HK\$10,000

捐款為港幣 Donation amount HK\$ _____

「學生票資助基金」 STUDENT TICKET FUND

HK\$5,000 HK\$10,000

捐款為港幣 Donation amount HK\$ _____

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The HK Phil is a registered charitable organisation. Official receipt will be issued for donation over HK\$100 for tax-deduction.

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Donation of HK\$5,000 or above will be acknowledged in house programme and website.

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請將填妥的捐款表格連同支票寄回香港九龍尖沙咀香港文化中心行政大樓八樓 Please mail the completed form with cheque to Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon, Hong Kong

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戶口名稱 Account name: The Hong Kong Philharmonic Society Limited

戶口號碼 Account number: 匯豐銀行 HSBC (004)002-221554-001

信用卡 Credit card American Express VISA MasterCard

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港樂特別計劃

SPECIAL PROJECTS

信託基金 ENDOWMENT TRUST FUND

信託基金於一九八三年由以下機構贊助得以成立。

香港賽馬會慈善信託基金

The Hong Kong Jockey Club Charities Trust

置地有限公司

The Hongkong Land Group

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The Endowment Trust Fund was set up in 1983 with these initial sponsors.

滙豐銀行慈善基金

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The Tung Foundation

樂器捐贈 INSTRUMENT DONATION

商藝匯萃

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈

艾曼·謝曼明 (1907) 小提琴 • 由冨田中知子小姐使用

張爾惠先生 捐贈

洛治·希爾 (c.1800) 小提琴

鍾普洋先生 捐贈

多尼·哈達 (1991) 大提琴

史葛·羅蘭士先生 借出

安素度·普基 (1910) 小提琴 • 由張希小姐使用

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·由樂團第二副首席王亮先生使用
- 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
- 華格納大號乙套
- 翼號乙支

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

胡百全律師事務所安排借出

李卡多·安東尼亞齊 (1910) 小提琴，
由樂團第一副首席梁建楓先生使用

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

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

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

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
- Joseph Gagliano (1788) Violin, played by Mr Wang Liang, Second Associate Concertmaster
- 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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- Ms Wincey Lam, Mr Raymond Wong,
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A loan arranged by the Y. S. Liu Foundation

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

A loan arranged by P. C. Woo & Co.

Riccardo Antoniazzi (1910) Violin,
played by Mr Leung Kin-fung, First Associate Concertmaster

香港管弦樂團
Hong Kong Philharmonic Orchestra

YOUNG AUDIENCE SCHEME

青少年聽眾計劃



贊助 Sponsored by

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由香港管弦樂團主辦，「青少年聽眾計劃」是為本地6至25歲全日制學生而設的音樂教育及觀眾拓展計劃。

The Young Audience Scheme is a music education and audience development programme for local full-time students aged from 6 to 25.

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YOUNG AUDIENCE SCHEME ENROLMENT FORM

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



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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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電話 Telephone (住宅 Home) _____ (手提 Mobile) _____

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 _____ 小學 Primary 中學 Secondary 大專院校 Tertiary

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會籍有效期 Membership Period: 1/9/2018 – 31/8/2019

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會員編號 Membership Number: _____

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親自前往本樂團辦事處繳交。 Make a cash payment at our office during office hours.
(辦公時間 Office hours: 星期一至星期五 Mon - Fri 9:00am - 12:30pm, 2:00pm - 5:45pm, 公眾假期除外 except public holidays)

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收到表格後，我們將於四個星期內郵寄會員證及有關資料至府上。
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所有申請者的個人資料只作是次報名、統計、日後聯絡及香港管弦樂團宣傳之用，而填寫此表亦屬自願性質。
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Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon, Hong Kong



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港樂45年

HK PHIL'S 45TH



因著「音樂欣賞報紙課程」而出版的（右起）《管弦天地》、《古典音樂欣賞入門——浪漫時期》、《古典音樂欣賞入門——俄羅斯風情》，和隨書附送的CD或卡式錄音帶，於「香港管弦樂團第45個職業樂季」展覽中展出。

The Newspaper Course publications: (from right) *The Enjoyment of Orchestral Music*, *Romantic Period* and *Russian Music*, together with relevant CDs/cassettes (From the "Hong Kong Philharmonic Orchestra 45th Season" exhibition) PHOTO: Cheung Wai-lok

音樂欣賞報紙課程

NEWSPAPER COURSE TO PROMOTE CLASSICAL MUSIC APPRECIATION

為推廣古典音樂，香港管弦樂團於90年代初與《星島日報》、《星島晚報》、《明報》合辦多個系列的「音樂欣賞報紙課程」，由蕭樹勝、何兆華、周美華等人執筆，報章刊登後輯錄成書，並隨書附送相關CD或卡式錄音帶。

To promote the appreciation of classical music, the HK Phil launched "The Newspaper Course" in collaboration with *Sing Tao Daily*, *Sing Tao Evening Paper* and *Ming Pao* in the early 1990s. Contributed by Jimmy Shiu, Albert Ho and Maria Chow, these newspaper columns were subsequently turned into books with a CD/cassette.

萬瑞庭音樂基金 BERNARD VAN ZUIDEN MUSIC FUND

接受二〇一九/二〇二〇年度獎學金申請
Scholarships For Music Studies
2019/2020

背景 BACKGROUND

萬瑞庭音樂基金由已故荷蘭裔商人萬瑞庭先生於一九八三年成立。萬氏生前長居香港，慷慨捐出港幣一百萬元正成立基金，資助本港青年音樂家到海外深造，於學成後回饋香港音樂界。基金之信託人為匯豐信託（香港）有限公司及香港管弦協會有限公司。

The Bernard van Zuiden Music Fund was established in 1983. A generous bequest of HK\$1,000,000.00 was donated by Mr van Zuiden a late Hong Kong resident and businessman who was very active in the Dutch Community. He wished that young musicians of Hong Kong could receive further training abroad through sufficient financial aid and eventually would contribute their talent to the music field of Hong Kong. The Trustees of the Fund are the HSBC Trustee (Hong Kong) Limited and the Hong Kong Philharmonic Society Limited.

基金目的 AIM OF THE FUND

基金旨在提供獎學金，支持表現卓越並有經濟需要之香港青年音樂家深造音樂演藝課程。獲取獎學金之學生須於學成後返回香港，將其所學貢獻本港音樂界。

The aim of the Fund is to provide scholarships and prizes to young Hong Kong musicians who, in the opinion of the Trustees, will benefit from further musical studies. He/she is expected to return to Hong Kong and serve in the music field after his/her studies abroad.

截止申請日期 Application Deadline

3 May 2019

申請資格及辦法，請瀏覽

For application criteria and procedure,
please visit

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2721 0846

過往得獎者包括李嘉齡、王致仁等。
Past awardees include Colleen Lee,
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港樂即將上演的音樂會

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APR 2019**

Wed & Thu 8pm
CC

\$480 \$380 \$280 \$220

太古輕鬆樂聚系列：古典樂棟篤笑之獨奏家打大交

Swire Denim Series:

Igudesman & Joo: Clash of the Soloists

意高文與朱亨基

《Clash of the Soloists——獨奏家打大交》
(亞洲首演) 及更多

IGUDESMAN & JOO *Clash of the Soloists* (Asia Premiere)
and more

意高文與朱亨基，演出

卡勞爾，指揮

Igudesman & Joo, comedy act
Thomas Carroll, conductor

**14
APR 2019**

Sun 3pm
ST

\$480 \$380 \$280 \$220

太古週日家+賞系列：古典樂棟篤笑之獨奏家打大交

Swire Sunday Family Series:

Igudesman & Joo: Clash of the Soloists

意高文與朱亨基

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IGUDESMAN & JOO *Clash of the Soloists* (Asia premiere)
and more

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**15
APR 2019**

Mon 7:30pm
JC Cube, Tai Kwun
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MOZART

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FINZI

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史安祖，單簧管 · 王敬，小提琴

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鮑力卓，大提琴

Andrew Simon, clarinet

Jing Wang, violin

Anders Hui, violin

Andrew Ling, viola

Richard Bamping, cello

**19 & 20
APR 2019**

Fri & Sat 8pm
CC

\$480 \$380 \$280 \$180

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JAAP | Mozart

莫扎特

第一交響曲

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MOZART

Symphony no. 1

MOZART

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MOZART

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梵志登，指揮

江蘭，圓號

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APR 2019**

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馬勒 \$200 | 第九交響曲

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