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梵志登 Jaap van Zweden
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Dr Jonathan Koon-shum Choi, GBS, JP
Chairman, Sunwah Group
Chairman, Sunwah Kingsway Capital Group

歡迎蒞臨國慶音樂會。

今年，新華滙富金融集團承接母公司新華集團贊助香港管弦樂團首場國慶音樂會。新華滙富是香港交易所主板上市的金融服務供應商，專責經營企業融資，經紀業務及資產管理等業務，於大中華區建立雄厚根基，並透過加拿大的聯屬公司和遍佈全球的機構分銷網絡連繫環球資本市場。集團於2014及2015年，連續兩年獲特許金融策略師協會頒授傑出商業領域大獎一證券公司（香港）。

新華滙富秉承母公司的企業社會責任熱心社會公益事務，集團長期贊助香港管弦樂團藝術文化項目，支持年青音樂家各類表演機會。今年香港管弦樂團推薦三名中國年青天才音樂家包括鋼琴家牛牛、指揮家張潔敏及女高音鄺勵齡，他們均是在國際音樂舞台上榮獲多個獎項冒起的音樂界新星，為國慶表演精彩的中西經典名曲。

我要特別感謝新華集團的各界友好和音樂朋友，在過去七年與我們同在香港文化中心慶祝國慶。今晚是修念心神欣賞美妙樂章的最佳時刻。

讓我們祝願祖國及香港特區明天更加美好。

Welcome to the National Day Celebration Concert.

We are happy to introduce to you Sunwah Kingsway Capital Holdings Ltd, a member of Sunwah Group and a Hong Kong-listed financial company which leads the sponsorship of the Opening Performance of the National Day Celebration Concert this year. Sunwah Kingsway is a financial services provider offering a wide range of corporate finance, brokerage and asset management services with a strong presence in Greater China and the global capital market through affiliate operations in Canada and network worldwide. For two consecutive years in 2014 and 2015, Sunwah Kingsway was awarded the "Business Excellence Award of Brokerage Firm (HK)" by the Association of International Certified Financial Consultants.

Sunwah Kingsway bears the same corporate social responsibility as its mother company. As a long term enthusiastic supporter to Hong Kong Phil, Sunwah has been making every opportunity to support young artists. This year, Hong Kong Phil introduces three young Chinese artists - pianist Niu Niu, conductor Rachel Zhang and soprano Louise Kwong who are talented emerging stars and award winners in the international music arena.

Thanks to our business partners, friends and music lovers who have been with us for the past seven years in celebrating the China National Day at the Hong Kong Cultural Centre. Tonight is a precious moment to tune up for a harmonious mind and spirit and enjoy the wonderful music.

Wishing all the best for China and HKSAR!

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NIE ER	聶耳：中華人民共和國國歌 National Anthem of the People's Republic of China	
TCHAIKOVSKY ~5'	柴可夫斯基：《馬采巴》：哥薩克舞曲 Mazeppa: Cossack Dance	P. 9
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Folk Song ~3'	民歌：《思戀》(盧厚敏編) Si Lian (arr. Lo Hau-Man)	P. 12
ZHENG QIUFENG ~4'	鄭秋楓：《祖國四季》：帕米爾，我的家鄉多麼美 Four Seasons of our Country: Pamir - How Lovely is my Hometown	P. 13
ZHU JIAN-ER ~18'	朱踐耳：《納西一奇》 A Wonder of Naxi	P. 14

中場休息 interval

TCHAIKOVSKY ~32'	柴可夫斯基：第一鋼琴協奏曲 極莊嚴而不太快的快板 樸素的小行板 熱情如火的快板 Piano Concerto no. 1 Allegro non troppo e molto maestoso Andantino semplice Allegro con fuoco	P. 17
9月25日的音樂會由香港電台第四台 (FM97.6-98.9兆赫及www.rthk.hk) 錄音，並將於2015年10月17日(星期六)晚上8時播出及2015年10月22日(星期四)下午2時重播。The concert on 25th Sep 2015 is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and www.rthk.hk) and will be broadcast on 17th Oct 2015 (Sat) at 8 pm with a repeat on 22nd Oct 2015 (Thu) at 2 pm.		
	張潔敏，指揮 ▪ Rachel Jiemin Zhang, conductor	P. 23
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	牛牛，鋼琴 ▪ Niu Niu, piano	P. 25



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YUJA WANG, JUNE 2015

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SAM OLLUVER, SOUTH CHINA MORNING POST

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林木

志登

〔梵志：清淨之志，登：達到〕



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A SOUND COMMITMENT 弦諾



柴可夫斯基 《馬采巴》：哥薩克舞曲

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Mazeppa: Cossack Dance

柴可夫斯基憑藉其管弦樂作品，特別是協奏曲、交響曲和芭蕾舞音樂，建立起名氣和聲望。他一生共寫下12部歌劇，只有為數不多的幾部仍然在今天的舞台上全本演出。不過，這些歌劇大多都被改編為管弦樂作品，成為音樂會上的常演曲目。他的第八部歌劇《馬采巴》即是一例。1884年2月15日，《馬采巴》在莫斯科首演，由普希金的長詩改編而成，講述18世紀烏克蘭民間英雄馬采巴的故事。與普希金重點講述政治爭鬥不同，柴可夫斯基在其作品中更多聚焦主人公彼此之間的恩怨。這部歌劇最核心的段落是年輕的瑪利亞違抗父命，拒絕了年輕而忠心耿耿的安德烈，與年邁且桀驁不馴的哥薩克領袖馬采巴相愛。馬采巴因憤怒和嫉妒，殺死了瑪利亞的父親和槍擊安德烈。瑪利亞因喪失至親而神經錯亂。

充滿愛慾、激情和戲劇化的故事情節，為柴可夫斯基筆下的旋律賦予豐富色彩。這部歌劇中最為人熟知的選段非哥薩克舞曲（又名：荷帕克）莫屬。舞曲出現在歌劇開篇處，呈現一群民間舞者為馬采巴表演的場景。起初，小提琴奏起歡愉的鄉村舞曲旋律，不間斷的、活潑嬉鬧的樂隊合奏緊隨其後。飛翔在這段神采奕奕的舞曲之上的，是旋律優美的主題句。用柴可夫斯基自己的話說，這一主題句「不無優點」。

Tchaikovsky's popular reputation rests on his orchestral music, particularly his concertos, symphonies and ballet scores. Of the 12 operas he wrote, only a small handful are regularly staged in their entirety today, but most contain at least one purely orchestral number which has become a staple of the concert repertoire. Such is the case with his eighth opera, *Mazeppa*, premiered in Moscow on 15th February 1884. Based on a story by Alexander Pushkin concerning the real-life leader of Ukrainian separatists in the 18th century, Tchaikovsky focused his opera more on the personal relationships among the protagonists than on the political struggles at the heart of Pushkin's work. At the core of the opera is young Maria who, much against her father's wishes, rejects the love of the youthful and loyal Andrei for that of the elderly and unruly Cossack leader (the eponymous Mazeppa). Angered at Maria's father's opposition and jealous of Andrei, Mazeppa murders the former and shoots the latter, all of which drives Maria out of her mind.

All this love, passion and drama gave Tchaikovsky wonderful scope for colourful music, but the best-known extract from the opera is the exuberant Cossack Dance (or "Hopak") which occurs at the start of the opera when a group of folk dancers have been called in to entertain Mazeppa. Vigorous violins start the dance off with a rustic-style repeated drone which quickly bursts into a breathless orchestral romp. Soaring above this energetic dancing music, a fine theme emerges which Tchaikovsky himself described as being "not without merit".

BY DR MARC ROCHESTER

港樂
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柴可夫斯基 《黑桃皇后》：麗莎的詠嘆調

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

The Queen of Spades: Lisa's Aria

《黑桃皇后》是柴可夫斯基的第10部歌劇，根據普希金的同名小說改編，1890年12月19日在聖彼得堡首演。與《馬采巴》的劇情相似，《黑桃皇后》講述的也是發生在年輕女子和年長男子之間的不倫之戀。與祖母同住的年輕女子麗莎同耶列斯基公爵訂婚。男主人公佐爾曼是一個狂熱賭徒，為了得到麗莎祖母手中致勝的三張王牌，向麗莎大獻殷勤。麗莎火速與佐爾曼墜入愛河。當她在房內獨坐的時候，她意識到自己固然敬仰耶列斯基，卻並不真正愛他。她與佐爾曼初次邂逅，已經深深被這個男人吸引了。

中譯：李夢

Also based on a work by Pushkin, *La Pique Dame* (*The Queen of Spades*) was Tchaikovsky's 10th opera and was first staged in St. Petersburg on 19th December 1890. Again the theme is an unsuitable liaison between a young girl and a much older man; in this case the young girl is called Lisa who lives with her grandmother and is engaged to Prince Yeletsky, while the man, German, is a compulsive gambler who, in a bid to learn the grandmother's three-card trick which is said to bring success to everyone who employs it, courts Lisa. She falls for him almost immediately and, alone in her room, realises that, while she admires Yeletsky she does not truly love him. Yet, her heart has been deeply moved by her first sight of German.

BY DR MARC ROCHESTER

民歌 《思戀》

Folk Song *Si Lian*

維吾爾族是新疆人口最多的少數民族，由生活在中國北方草原地區和中亞地區的多個部族，經長期融合而成。維吾爾族的先民曾經信奉多種宗教，但自從伊斯蘭教於十一世紀逐步傳入新疆以後，到十六世紀時伊斯蘭教已經成為維吾爾族人所信奉的唯一宗教。由於這些歷史因素，維吾爾族不同的藝術形式吸收了不同地區的文化特色。它的音樂除了融合北方草原和中亞地區的音樂風格以外，還吸收了漢族、印度、波斯和阿拉伯等地的音樂元素，形成了鮮明的特色。

《思戀》是維吾爾族民歌，原來的旋律採用維吾爾族的「羽調式」音階。現在我們聽到這首民歌時，大多數已經加以藝術處理，音階結構與小調相似。樂曲的結構十分簡潔，由三個基本樂句發展而成。波浪式的旋律線條、樂曲後半部出現的旋律高潮、下行旋律的終止式等幾個特點，都具有維吾爾族民間音樂的典型風格。

白得雲

The Uighur people are the ethnic minorities with the largest population in Xinjiang Province. Their ethnic origin can be traced back to various tribal groups lived in the northern grassland of China and central Asia. The ancestors of the Uighurs practiced different religions. However, the spread of Islam to the region during the eleventh century finally led to the total domination of the religion among the Uighurs in the sixteenth century. These historical factors have influenced different artistic forms of the Uighurs that have assimilated cultural elements from various regions. The vivid artistic quality of the music of the Uighurs demonstrate a style that has incorporated music characteristics from the northern grassland and central Asia, as well as musical styles from the Han people, Indian, Persian and Arabian cultures.

Si Lian is a Uighur folksong in the traditional 'yue' mode. The song performed today is often a modified version adopting a scale similar to the minor scale. The simple structure of the song is derived from three short phrases. The undulating melodic contour, climax in the latter half of the song and cadence with a descending melodic line are all typical of Uighur folk music.

BY CHRISTOPHER PAK



鄭秋楓 《祖國四季》：帕米爾，我的家鄉多麼美

ZHENG QIUFENG *Four Seasons of Our Country:* Pamir – How Lovely is my Hometown

軍旅作曲家鄭秋楓，曾擔任廣州軍區戰士歌舞團的總藝術指導，創作了大量描寫新中國風貌的歌曲，他最為人熟悉的歌曲是1979年為電影《海外赤子》所寫的插曲《我愛你，中國》。他的歌曲風格曲調鮮明，情感豐富，具有濃厚的民族色彩。

同樣於1979年創作的《祖國四季》是一部聲樂套曲，分為春、夏、秋、冬四首歌曲。整個套曲以不同的音樂素材，描繪中國不同地域的四季風光。例如第一首《祖國的春天》，採用了具有西南地區苗族特色的二度疊置和聲及「中音—降中音」交替旋律線條，使到樂曲具有鮮明的少數民族色彩。

套曲的第三首《帕米爾，我的家鄉多麼美》把聽眾帶到新疆西北部帕米爾塔吉克族聚居的邊區。樂曲從4/4拍的節奏開始，再轉到7/8拍的舞蹈節奏，展示了典型的塔吉克民間音樂風格。歌詞中出現的“鷹笛”，是塔吉克族獨有的特色樂器，以鷲鷹的翅膀骨製作，常見於節日、婚禮等慶祝活動之中。

白得雲

Zheng Qiufeng is a composer with a military background and served as the Chief Artistic Director of the Warriors Song and Dance Troupe of the Guangzhou Military Regional Command. Most of his compositions depict various landscapes of modern China. His most well-known work is the song *I love You, China!* composed in 1979 for the film *A Loyal Overseas Chinese Family*. His musical style is marked by memorable melodic lines, expressive quality and rich national colours.

Four Seasons of Our Country is a vocal suite composed in 1979 with four songs referring to the four seasons of Spring, Summer, Autumn and Winter. The set employs different musical materials to portray the seasonal changes in landscapes of China. “Spring of the Fatherland,” the first of the set, features a musical style of ethnic minorities through the use of harmonic intervals in seconds and the alternating of mediant and sub-mediant notes in the melodic lines. Both are typical of the music of the Miao ethnic minorities in southwestern part of China.

The third song of the suite, “Pamir – How Lovely is my Hometown,” brings the audience to the northwestern part of Xinjian Province in the country of the Tajik people. The song begins in 4/4 time and later shifts to a dance rhythm in 7/8, a change that is typical of Tajik music. The lyrics refer to a musical instrument named “hawk flute.” It is an instrument of the Tajik people that is made with the wing-bone of a hawk, usually featured in activities celebrating festivals and wedding.

BY CHRISTOPHER PAK

朱踐耳 《納西一奇》

ZHU JIAN-ER *A Wonder of Naxi*

朱踐耳是當代最重要的中國管弦樂作曲家之一，但早年朱踐耳的創作，則充滿著革命色彩。從1945年參加新四軍文工團開始，他大部分創作，與共產主義革命和社會主義建設新中國的歷史進程緊密相連。五十年代他獲選派到蘇聯學習作曲後，這種創作路向並沒有改變。這時期他最為人認識的作品是為紀錄片《偉大的土地改革》所寫的配樂《翻身的日子》(1953) 和歌曲《唱支山歌給黨聽》(1963)。

1976年文化大革命結束以後，朱踐耳開始大量運用十二音列、多調性、微型複調、微分音、拼貼、即興自由演奏等現代音樂創作手法。運用現代手法的同時，他的作品內容也展示了深刻的民族內涵。他所創作的多部管弦樂作品，其中包括了十首交響曲及一首小交響曲，有些採用不同少數民族的音樂作為素材，有些則展示了作曲家對當代中國歷史發展的哲理反思。

主要聚居於雲南省的納西族，有一種「男吹蘆笙，女彈口弦」的民俗音樂形式，音樂內容反映了納西族的傳統生活方式，例如〈銅盆滴漏〉反映了農耕時期的生活形態，〈母女夜話〉展示了母系社會時期的社會狀況，〈蜜蜂過江〉和〈狗追馬鹿〉則反映了游獵的原始生活方式。

Zhu Jian-er is one of the most prolific contemporary composers of Chinese orchestral music. However, his early career was closely linked to the communist revolution. He joined the Chinese New Fourth Army in 1945 as a cadre working in the song and dance troupe. His early compositions were mostly expressions of the communist revolution and the socialist reconstruction of the nation. This essential approach in writing music changed little even after he was selected to complete formal training in music composition in Moscow during the 1950s. His most notable works during this period include *Days of Emancipation*, a work written for the 1953 documentary film *The Great Land Reform*, and the song *To Praise the Party with my Song* (1963).

After the end of the Cultural Revolution in 1976, Zhu began to employ contemporary compositional techniques in writing music, including the use of twelve-tone technique, polytonality, micropolyphony, microtone, collage, and indeterminacy. This shift to contemporary approach is also deeply marked by national characteristics. His numerous orchestral works, including ten symphonies and one sinfonietta, include works that demonstrate the use materials borrowed from music of the ethnic minorities in China, as well as music that expresses a philosophical reflection on the history of contemporary China.

Naxi people mainly live in Yunnan Province. One of the typical folk traditions shared among Naxi people is males playing the mouth organ and females playing the jew's harp in communal gatherings. Music played with this combination often depicts ancient daily life of the Naxi people. For examples, "Water dropping in brass basin" refers to livelihood of farmers, "Private night chat between the mother and daughter" reflects the social condition of a matrilineal society, and "Bees



朱踐耳在八十年代初曾經多次到中國西南少數民族聚居的地區進行採風，發現當地少數民族的音樂特色，與一些西方現代音樂創作語言有不少共通點，讓他找到「中西音樂文化的結合點」。交響音詩《納西一奇》完成於1984年，是作曲家在這個時期的代表曲目。樂曲四個樂章的內容，便是從上述四個口弦音樂標題得到啟發寫成，結構上參考了交響曲的佈局形式。第一樂章〈銅盆滴漏〉是一首夜曲，開始的音樂主題取材自納西族一種音階結構與全音階相似的「谷氣調」；第二樂章〈蜜蜂過江〉是一首諧謔曲，代表蜜蜂和大江的主題同時以不同調性演奏，到樂曲結束時兩個主題的調性出現對調的情況；第三樂章〈母女夜話〉是一首優美的二重唱，作曲家再運用多調性的手法表現代表母親和女兒的主題；終章〈狗追馬鹿〉是一段風格粗獷的樂章，作曲家同樣以不同的多調性組合，表現圍獵時的驚險場面。

白得雲

crossing the river” and “The red deer hunting” depicts daily scenes in a hunter-gatherer community.

During the early 1980s, Zhu had played several field trips to the southwestern part of China, and discovered many similarities shared between the music of the ethnic minorities and contemporary music. In his words, he realised “the link between Chinese and Western cultures.” The tone poem *A wonder of Naxi*, a representative work from this period, was completed in 1984. The four movements in the work are inspired by the four titles of jew’s harp music mentioned above, with an overall formal design that resembles a symphony. The first movement “Water dropping in brass basin” is a nocturne that uses a scale comparable to the whole-tone scale featured in folk tunes of the Naxi people. The second movement “Bees crossing the river” is a scherzo. The two themes representing the bees and the river start in two different tonalities and each theme shifts to the tonal centre of the other at the end of the movement. The third movement “Private night chat between the mother and daughter” is a lyrical duet. Here the composer employs polytonal technique again to express the subject. “The red deer hunting” is a wild finale that also features the use of polytonal technique to depict the exciting scenes during hunting.

BY CHRISTOPHER PAK

編制

兩支長笛、短笛、兩支雙簧管（其一兼英國管）、兩支單簧管、兩支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、降E薩克管、豎琴、鋼琴/鐘琴及弦樂組

INSTRUMENTATION

Two flutes, piccolo, two oboes (one doubling cor anglais), two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, E flat saxophone, harp, piano/celesta and strings

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柴可夫斯基 第一鋼琴協奏曲

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Piano Concerto no. 1

極莊嚴而不太快的快板

樸素的小行板

熱情如火的快板

Allegro non troppo e molto maestoso

Andantino semplice

Allegro con fuoco

除了貝多芬第五交響曲和巴赫D小調觸技曲及賦格曲，恐怕再沒有哪首曲目的開篇像柴可夫斯基第一鋼琴協奏曲那樣為人熟知。樂隊合奏出下行的四音音型以及一系列強而有力的鋼琴和弦，每每能夠迅速引起聽眾關注。澳洲鋼琴怪傑兼作曲家帕西·格蘭傑將這首協奏曲形容為自己的「戰馬」：演奏它，宛若馳騁在戰場上，輕易征服台下聽眾。儘管人們很難由這首曲目的開篇想像出它之後呈現出的模樣，但這並不妨礙它位列最受歡迎以及最常被演奏的鋼琴協奏曲之一。

頗具諷刺意味的是，柴可夫斯基堅信這首曲目在俄羅斯並不會得到好評，於是將它的首演安排在美國舉行。1875年10月25日，降B小調第一鋼琴協奏曲在波士頓首演。儘管當時美國和俄羅斯尚未處於20世紀時的政治敵對狀態，但一位俄羅斯人的作品在美國首演的意義，與在西伯利亞首演並無分別。那裡是一片文化沙漠，彼處觀眾的想法並不會引起任何俄羅斯人的興趣。

With the possible exceptions of Beethoven's fifth symphony and Bach's Toccata and Fugue in D minor the opening of no other musical work has become so familiar, so parodied and so frequently used out of context as the pattern of four descending notes from the orchestra followed by a succession of crashing piano chords with which Tchaikovsky's first piano concerto seeks to grab the listener's attention. The great Australian pianist, composer and eccentric, Percy Grainger, described this as his "War-Horse" on which he rode into battle countless of times to subdue an audience, and while only a tiny fraction of the people for whom the opening is familiar have any idea of what follows, it still ranks as one of the best loved and frequently performed of all piano concertos.

Ironically, though, Tchaikovsky was so convinced that the work would receive a hostile reception in Russia that he sent it to America where it was premiered in Boston on 25th October 1875. While Russia and America were not then the deadly political enemies they became for much of the 20th century, there was a feeling that for a Russian to send his work to America to be premiered was much like being sent to Siberia: a cultural desert where the opinions of the ignorant natives would be of little concern to anyone back in Moscow.

柴可夫斯基 第一鋼琴協奏曲

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Piano Concerto no. 1

柴可夫斯基對首演失敗的擔憂，絕非來源於某種不安全感。相反地，當完成這首曲目的時候，他堅信自己創作了一部傑作。寫作此曲的過程十分艱辛。用作曲家自己的話說，他不得不「反覆錘鍊那些從腦中湧出的樂思」，「在房間裡來來回回走動數小時」以求獲得靈感。1875年1月底，他在聖彼得堡音樂學院向鋼琴家魯賓斯坦試演此曲，結果令他相當滿意。按照作曲家原意，這首協奏曲題獻給魯賓斯坦，而魯賓斯坦亦會是首演時的獨奏者。

當柴可夫斯基詢問魯賓斯坦對此曲的意見時，鋼琴家「一個字也不說，用完全的沉默作為回應」。柴可夫斯基從鋼琴處站起來，問一句：「您覺得怎麼樣？」接著，魯賓斯坦完全爆發了，稱這首協奏曲「毫無價值且完全無法演奏」，太過平庸、粗俗且微不足道，「只有一、兩頁樂譜還算有些價值」。一氣之下，柴可夫斯基劃去了樂譜上魯賓斯坦的名字，改將該曲題獻給偉大的德國指揮家兼鋼琴家漢斯·馮·布羅。不久之後，布羅在美國巡演此曲。他讚美柴可夫斯基這首作品，稱其「崇高，有力，且富原創性」。他在波士頓和紐約演出此曲，美國觀眾反應熱烈。接下來，布羅又在歐洲音樂會上演出此曲，當年共演出139次之多。

Tchaikovsky's fear of the work's rejection did not stem from any misguided feelings of insecurity. Quite the reverse, when he completed the work he was utterly convinced he had composed a masterpiece. It had been a hard struggle; as he wrote at the time he had to "hammer passages...out of my brain" and "walk up and down the room for hours" before ideas came. But towards the end of January 1875 he felt happy enough with the result that he played through it privately at the St. Petersburg Conservatory to Nikolai Rubinstein to whom he had dedicated the Concerto and who was expected to be the soloist at the work's premiere.

As Tchaikovsky later reported Rubinstein's reaction was not good: "Not one word was said - absolute silence...I got up from the piano. 'Well?' I said. Then a torrent burst from Rubinstein... My concerto was worthless and unplayable... bad, trivial, vulgar. Only one or two pages had any value." In anger, he crossed Rubinstein's name off the title page and re-dedicated the work to the great German conductor and pianist Hans von Bülow who was shortly to embark on a concert tour of the USA. Von Bülow had no reservations about the work describing it as "lofty, strong, and original", and his performance of the concerto in first Boston and, a few days later, New York, received rousing ovations from the American audiences. He also presented it to European audiences during a subsequent tour, performing it no less than 139 times before the end of that year.



第一樂章的開篇強而有力，伴隨著那段著名的圓號樂段以及錘子般有力的鋼琴和弦。儘管此後再無出場，但這一序奏為之後的鋼琴段落做足鋪墊。緊接著出現的，是一段充滿烏克蘭民間音樂風味的輕柔樂段。由單簧管（在巴松管和圓號襯托下）奏出的主題，以及由溫柔舒緩弦樂聲部奏出的另一主題交替呈現，兩相呼應。第一樂章長達20分鐘，幾乎佔去整個協奏曲篇幅的三分之二。作曲家在第一樂章中有充足時間鋪排樂思並細心雕琢主題句，令到該樂章充滿激情和色彩。其中包含的數個炫技華彩樂段，予獨奏家充分的發揮空間。

第二樂章甫開篇，長笛奏出迷人的主題句，鋼琴和大提琴相繼跟上，鋪排出動人旋律。中段速度對比鮮明（有一處樂譜標示「儘可能快地演奏」），還有一段神秘樂思。研究柴可夫斯基的音樂史權威大衛·布朗將這一主題視為一首情歌《它應該是歡樂的，有笑有舞》，認為此處的旋律是受比利時女高音德西里·阿爾托的啟發創作而成。1868至1869年間，阿爾托與作曲家往來頻密。究竟應該將此段音樂看作對於逝去戀情的追憶，還是僅僅從實用主義角度出發，將其視作承上啟下的過渡段？我們不得而知。在一段寫給鋼琴、近乎狂想曲的段落之後，樂章末段又重回開篇的溫煦情緒中。

The powerful opening of the **first movement** with its famous horn call and sledge-hammer chords from the piano lays something of a false trail, since this material never again appears in the Concerto. It gives way to rather lighter and considerably more nimble music based on a folk melody from the Ukraine. Two contrasting themes to listen out for come from the clarinet (with an accompaniment from bassoons and horns) and from muted strings, and at over 20 minutes (almost two-thirds of the Concerto's overall length) Tchaikovsky allows himself ample time to expand and elaborate on these themes, producing music which passes through the whole gamut of emotions, moods and colours and includes several truly virtuoso cadenzas for the soloist.

The **second movement** is introduced by a charming flute theme, quickly taken over by the piano which, in turn, passes it on to a pair of cellos. The central section provides a contrast in speed (it is marked "as fast as possible") and also a curious enigma. David Brown, a leading authority on Tchaikovsky, identifies this theme as being a song (*Il faut s'amuser, danser et rire*) associated with the Belgian soprano Désirée Artôt with whom the composer had a brief liaison during 1868-1869; are we, perhaps, to take this music as a nostalgic portrait of a lost love or merely a practical composer's willingness to make use of another's idea? A short rhapsodic passage for the piano brings the movement back to the gentle mood of the opening.

柴可夫斯基 第一鋼琴協奏曲

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

Piano Concerto no. 1

另一首充滿火熱舞曲元素的烏克蘭民歌，為第三樂章揭開序幕。開篇處樂隊呈現出歡愉的舞曲節奏，繼而小提琴奏出乍聽之下略為平淡的主題句，經過反覆醞釀，最終將這首協奏曲推向一個光輝燦爛的高潮。

中譯：李夢

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

BY DR MARC ROCHESTER

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、定音鼓及弦樂組

INSTRUMENTATION

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



《黑桃皇后》：*The Queen of Spades*：
午夜將至〔麗莎的詠嘆調〕 *Midnight is near (Lisa's Aria)*

午夜將至，
但佐爾曼不在此。
我知他會來，
他向我保證。
他是命運的受害者，
他不可能做壞事，
不可能的。
我既疲倦又悲傷……

我被悲傷折騰。
日以繼夜
我為他思憶成狂。
我的快樂在何方？
我既悲傷又疲倦。
人生承諾的只有歡欣，
但烏雲來到，帶來風暴。
它奪去我所有希望
又奪走我所親愛的。
我既悲傷又疲倦。
日以繼夜
我為他思憶成狂。
我的快樂在何方？
烏雲來到，帶來風暴。
它奪去我所有希望
我既疲倦又悲傷。
憂傷正在把我吞噬。

The midnight is near,
But German is not here.
I know he will come,
and reassure me.
He is a victim of chance,
and he is not capable
Of crime, not capable.
I am tired, I am woeful...

I am tormented by woe.
Day and night
I torture myself thinking about him.
Where is my happiness?
I am woeful, I am tired.
Life promised me only joy,
But a dark cloud came and
brought storms.
It took away all my hopes
And all that was dear to me.
I am woeful, I am tired.
Day and night
I torture myself thinking about him.
Where is my happiness?
A dark cloud came and
brought storms.
It took away all my hopes
I am tired, I am woeful.
Sorrow is eating me alive.

Uzh polnoch' blizitsya,
A Germana vsyo net, vsyo net.
Ya znayu, on pridyot,
rasseyet podozren'ye.
On zhertva sluchaya,
i prestuplen'ya
Ne mozhet, ne mozhet sovershit'.
Ah, istomilas', isstradalas' ya...

Ah, istomilas' ya gorem.
Noch'yu i dnyom tol'ko o nyom
Dumoy sebya isterzala ya
Gde zhe ti radost' byvalaya?
Ah, istomilas', ustala ya.
Zhin' mne lish' radost' sulila,
Tucha nashla, grom prinesla.
Vsyto chto ya v mire lyubila
Schast'ye nadezhdi razbila.
Ah, istomilas', ustala ya
Noch'yu i dnyom, tolko o nyom
Dumoy sebya isterzala ya,
Gde zhe ti radost' bivalaya?
Tucha prishla i grozu prinesla.
Schast'ye nadezhdi razbila.
Ya istomilas', ya isstradalas'.
Toska grizyot menya i glozhet.

《思戀》

百靈鳥在花叢中
歌唱多委婉
我唱著憂鬱的歌兒
把你思念

心已隨著歌聲
飛到了你身邊
清晨醒來
把你思戀

風兒輕輕吹拂著
我的髮辮
我唱著憂鬱的歌兒
把你思戀

心已隨著微風
吹到了你身邊
夢中醒來
把你思戀

啊……

《祖國四季》： 帕米爾，我的家鄉多麼美

雲雀唱著歌在天上飛
帕米爾啊 我的家鄉多麼美
我的家鄉多麼美
雲雀唱著歌在天上飛
帕米爾啊 我的家鄉多麼美
牧場青青牛羊肥
青稞飄香惹人醉
卡拉蘇清水
月亮湖 紅玫瑰
鷹笛聲聲吹 駿馬草上飛
啊...彈起熱瓦甫唱起歌
豐收的日子多甜美

十五的月亮這般明媚
帕米爾啊 我的家鄉多麼美
巍巍的冰峰閃銀輝
寂靜的山谷晚風吹
塔合曼明月朗
雪松林情人會
水是幸福酒
山是白玉杯
啊……帕米爾秋色無限美
怎不叫我的心陶醉

原文歌詞由演出者提供

Si Lian

Among the blossoms a lark is singing
How sweet is her song!
But the song I sing is melancholic
As I am thinking of you.

My song takes wing
And carries my heart to you
I wake up in the morning
And think of you.

The gentle breeze
Is caressing my hair
The song I sing is melancholic
As I am thinking of you.

The gentle breeze ruffles across
And brings my heart to you
I wake up from a dream
And think of you.

Ah...

Four Seasons of our Country: Pamir - How Lovely is my Hometown

The singing skylark soars on high
O Pamir, my beautiful homeland
My beautiful homeland
The singing skylark soars on high
O Pamir, my beautiful homeland
The green pasture, the fat livestock
The intoxicating fragrance of hulless barley
The clear fountain of Kalasu
The moon, the lake, the red roses
The music from the eagle flute, the galloping horses
O... strum the rawap and sing
To celebrate the good harvest.

The enchanting full moon is riding high
O Pamir, my beautiful homeland
The ice capped mountains shines like silver
The evening breeze, the quiet valleys
The clear, bright moon over Taheman
The cedar forest where lovers meet
The stream flowing with wine of bliss
And the mountains that look like cups of white jade
O... autumn in Pamir, such unrivaled beauty
How can I not be charmed?

ENGLISH TRANSLATION: EOS CHENG



張潔敏

RACHEL JIEMIN ZHANG

指揮 conductor

張潔敏是史上首位在鳳凰劇院及聖卡羅歌劇院指揮歌劇的女指揮，與後者合作、由RAI廣播的《鄉村騎士》歌劇光碟於2008年面世。她七歲開始學習鋼琴及敲擊樂，1995年畢業於上海音樂學院，主修樂團指揮及作曲，同年獲委任為上海歌劇院駐團指揮。1998年，張潔敏於佛羅倫斯五月音樂節擔任指揮大師梅達的助理，為於北京紫禁城演出《杜蘭朵》作準備。張潔敏自2002年起一直與上海交響樂團合作，並經常為北京國際音樂節、上海之春國際音樂節及澳門國際音樂節等擔任客席指揮。

2006年，她在威尼斯鳳凰劇院指揮匯演節目，展開在歐洲的事業，同年與鳳凰劇院樂團合作指揮多場音樂會，亮相意大利各音樂節。次年，她首次在西班牙演出，於馬德里體育館指揮《茶花女》，2008年指揮羅馬交響樂團於薩勒諾歌劇院演出音樂會系列。2001-2002年間，她曾於法國圖盧茲國家樂團擔任助理指揮。

Jiemin was the first woman to conduct operas in both La Fenice and San Carlo opera houses, and her Opera DVD *Cavalleria Rusticana* with San Carlo opera was released in 2008 and broadcast by RAI. She first studied piano and percussion from the age of seven and graduated in orchestral conducting and composition from the Shanghai Conservatory of Music in 1995. That same year she was appointed as Resident Conductor of the Shanghai Opera House, and in 1998 worked at Maggio Musicale Fiorentino in Florence as assistant to Maestro Zubin Mehta for the production of *Turandot* in the Forbidden City in Beijing. Since 2002 Jiemin has worked with Shanghai Symphony Orchestra and has been a regular guest conductor at the Beijing International Music Festival, Shanghai Spring Music Festival and the Macau International Festival.

Her career in Europe began in 2006 with a gala concert at the Teatro La Fenice in Venice, and in the same season Jiemin conducted several concerts with La Fenice orchestra at various music festivals across Italy. The following year she made her debut in Spain with *La traviata* at the Palazzo dello Sport in Madrid, and in 2008 conducted the Symphony of Rome in a series of concerts at the Salerno opera house. In the 2001-2002 she worked as assistant conductor at Orchestre National du Capitole de Toulouse in France.



鄺勵齡 LOUISE KWONG

女高音 soprano

鄺勵齡考獲荷蘭皇家歌劇學校歌劇碩士，荷蘭音樂學院音樂碩士，香港中文大學音樂學士及英國皇家音樂學院研究生文憑。

鄺氏曾獲多個國際歌唱獎項，包括意大利柳金國際聲樂比賽第一名，意大利以賽奧國際聲樂比賽第一名，比利時第七屆美藝國際聲樂比賽第二名，奧地利第十八屆泰利亞雲尼國際聲樂比賽第二名、觀眾獎及最佳女高音獎。

獲香港藝術發展局頒授2014年度藝術新秀獎（音樂）的鄺氏，曾在本地及國際舞台擔任不同歌劇主角，包括浦契尼歌劇《杜蘭朵》中的柳兒，馬斯卡尼歌劇《鄉村騎士》中的薩陶莎，莫扎特歌劇《女人心》中的費奧迪麗姬，唐尼采蒂歌劇《安娜·布連娜》中的安娜及莫扎特歌劇《費加羅的婚禮》中的伯爵夫人等。

鄺氏曾獲邀參與不同國際音樂節，其中包括香港藝術節中擔演歌劇《蕭紅》中的蕭紅及歌劇《大同》中的康同壁，荷蘭格克頓音樂節中擔演莫扎特歌劇《女人心》中的費奧迪麗姬。

Louise obtained her Master of Opera Degree at the Dutch National Opera Academy and the Master of Music Degree at the Conservatory of Amsterdam, the Netherlands. She obtained her Bachelor of Arts Degree at the Chinese University of Hong Kong and Post-graduate Diploma with distinction at the Royal College of Music, London.

Louise Kwong is the prize winner of numerous singing competitions, such as 1st prize in the Singing Competition “Salice d’oro” in Italy; 1st prize in the Singing Competition “Città di Iseo” in Italy; 2nd prize in the 7th International Singing Competition “Bell’arte” in Belgium; 2nd prize, Audience prize and the Best Soprano prize in the 18th International Singing Competition “Ferruccio Tagliavini” in Austria.

As the recent recipient of the Young Artist Award 2014 by the Hong Kong Arts Development Council, Louise has sung title roles in several local and overseas opera productions, such as Liù in Puccini’s *Turandot*, Santuzza in Mascagni’s *Cavalleria Rusticana*, Fiordiligi in Mozart’s *Così fan tutte*, Anna in Donizetti’s *Anna Bolena* and La Contessa in Mozart’s *Le Nozze di Figaro*.

She is often invited to perform in different music festivals such as, locally, the Hong Kong Arts Festival as Xiao Hong and Tong-bi Kang in new opera *Heart of Corals* and *Datong* respectively, and internationally, at the Grachten Festival in the Netherlands as Fiordiligi in *Così fan tutte*.



牛牛 NIU NIU

鋼琴 piano

牛牛，原名張勝量，生於福建廈門的一個音樂世家。2003年8月，牛牛六歲生日後數週首次正式公開演奏，曲目包括莫扎特奏鳴曲及蕭邦練習曲，八歲進入上海音樂學院，成為該學院85年歷史以來最年輕之學生。

2007年，牛牛與 EMI Classics（現為華納古典唱片）簽約，成為該品牌旗下的獨家藝人，2008年7月推出首張大碟「牛牛—莫扎特作品」，2010年灌錄「牛牛—蕭邦練習曲全集」，2012年再推出「牛牛：李斯特鋼琴改編曲」。他最近期的錄音計劃，是與華沙愛樂樂團合作（亞采克·卡斯奇克指揮），灌錄拉赫曼尼諾夫第二鋼琴協奏曲以及巴格尼尼變奏曲，該次合作隨即為他帶來與華沙愛樂同台演出音樂會的機會。

過往的重要演出包括與貝勞拿域及捷克愛樂樂團合作、於德伏扎克布拉格音樂節演奏德伏扎克鋼琴協奏曲；2014年與貝爾格萊德愛樂首演，由湯沐海指揮演出布拉姆斯第一鋼琴協奏曲，於日本巡迴演出；獲邀請前往倫敦皇家節日大廳，於2007年的伯樂獎演出蕭斯達高維契第一鋼琴協奏曲，在座嘉賓包括威爾斯親王查理斯王子。

Niu Niu is the nickname and performing identity of Zhang Shengliang, born into a musical family in Xiamen. He made his concert debut in August 2003, a few weeks after his sixth birthday, with a programme that included a Mozart sonata and a Chopin étude. At the age of eight, he became the youngest student in the 85-year history of the Shanghai Conservatory of Music.

In 2007 Niu Niu signed an exclusive recording contract with EMI Classics – now Warner Classics – and in July 2008 released his debut album, “Niu Niu plays Mozart”, followed by “Niu Niu plays Chopin – The Complete Études” in 2010 and “Niu Niu Liszt Transcriptions” in 2012. His latest project, a recording of Rachmaninov’s Piano Concerto no. 2 and *Paganini Variations* with the Warsaw Philharmonic Orchestra and Jacek Kasprzyk, led to immediate invitations to perform concerts with the Warsaw Philharmonic Orchestra.

Career highlights have included performing the Dvořák piano concerto with Jiří Bělohlávek and the Czech Philharmonic Orchestra at the Dvořák Prague Festival, his debut with the Belgrade Philharmonic Orchestra under Muhai Tang performing Brahms Piano Concerto no. 1, performing in Japan for a series of tours in 2014, and an invitation to London’s Royal Festival Hall to perform Shostakovich’s Piano Concerto no. 1 at the 2007 Pearl Awards in the presence of H.R.H. The Prince of Wales.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

Jaap van Zweden Music Director



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conductor 指揮

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港樂
HKPhil

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

Jaap van Zweden *Music Director*

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

「今天的港樂絕對是世界水準！」 知名樂評人黃牧

香港管弦樂團〔港樂〕剛完成歐洲五國七個城市的巡演，凱旋而歸。音樂會在倫敦、維也納、蘇黎世、燕豪芬、伯明翰、柏林和阿姆斯特丹舉行，大部份均全場爆滿，觀眾更站立鼓掌，而樂評人對演出皆給予正面評價。於維也納金色大廳的演出更已被錄製，並安排作電視廣播。

港樂的歷史可追溯至1895年，樂團前身中英樂團於該年正式成立，1957年易名為香港管弦樂團，1974年職業化。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育計劃，並與香港歌劇院和香港藝術節合作演出歌劇。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、寧峰、葛納、郎朗、余隆、李雲迪、剛辭世的馬捷爾、安蘇菲·慕達、王羽佳以及港樂前任音樂總監艾度·迪華特等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄

The Hong Kong Philharmonic Orchestra (HK Phil) has recently returned from an extremely successful five-country, seven-city tour of Europe, with concerts in London, Vienna, Zurich, Eindhoven, Birmingham, Berlin and Amsterdam. Most concerts were sold out, there were standing ovations, and the reviews were universally positive. The concert in Vienna's Musikverein was filmed for broadcast on TV.

With a history stretching back to 1895, when it was formed as the Sino-British Orchestra, the HK Phil was re-named in 1957 and became fully professional in 1974.

Thanks to significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li, the late Lorin Maazel, Anne-Sophie Mutter, Yuja Wang and Edo de Waart, the HK Phil's previous Music Director.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring



“Today’s HK Phil is absolutely world-class!” Albert Wong, renowned critic

由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的社區推廣計劃一向備受好評，每年將音樂帶給數以萬計兒童，更即將向學童免費派發古典音樂唱片，當中輯錄了布烈頓《青少年管弦樂隊指南》、浦羅哥菲夫《彼得與狼》以及利奧波特·莫扎特《玩具》交響曲。

本樂季是梵志登出任港樂音樂總監的第四個樂季。樂團在梵志登的領導下繼續創新里程，眾多新的演出計劃中，包括演出華格納《尼伯龍的指環》，令港樂成為中港兩地首個演出這齣鉅著的本地樂團。聯篇歌劇《尼伯龍的指環》將以歌劇音樂會形式分四年演出，每年演出一齣。現場錄音將由拿索斯唱片發行。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，致力推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to ten of thousands of children annually. A recording will soon be issued free to schoolchildren throughout Hong Kong of Britten’s *The Young Person’s Guide to the Orchestra*, Prokofiev’s *Peter and the Wolf* and Leopold Mozart’s *Toy Symphony*.

This season is Jaap van Zweden’s fourth as Music Director of the HK Phil. With him, the orchestra is undertaking major expansion and new projects, including the first-ever performances by a Hong Kong or mainland Chinese orchestra of Wagner’s *The Ring of the Nibelung*. The four operas are being performed, one a year, in concert and recorded live for the Naxos label.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire also endeavours to promote artistic excellence, foster access to classical music and stimulate cultural participation in Hong Kong, and to enhance Hong Kong’s reputation as one of the great cities of the world.

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre

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Jing Wang/
Concertmaster



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



王思恆/樂團第二副首席
Wong Sze-hang/
Associate Concertmaster



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



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



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Zhang Xi

第二小提琴 SECOND VIOLINS



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Fan Ting



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Zhao Yingna



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Leslie Ryang Moonsun



方潔
Fang Jie



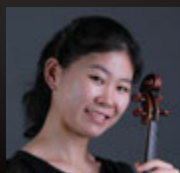
何珈樑
Gallant Ho Ka-leung



余思傑
Domas Juškys



簡宏道
Russell Kan Wang-to



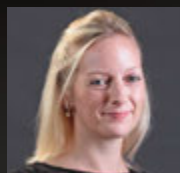
劉博軒
Liu Boxuan



冒異國
Mao Yiguo



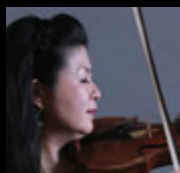
潘廷亮
Martin Poon Ting-leung



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-yee



周騰飛
Zhou Tengfei



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● 凌顯祐
Andrew Ling



■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



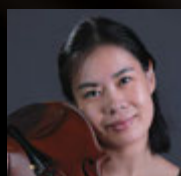
崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



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Li Ming



林慕華
Damará Lomdaridze



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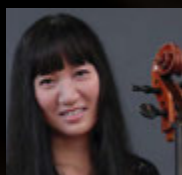


張姝影
Zhang Shu-ying

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Richard Bamping



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Fang Xiaomu



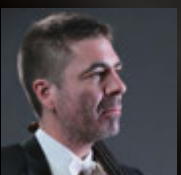
▲ 林穎
Dora Lam



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
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Tae-mi Song



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Yalin Song

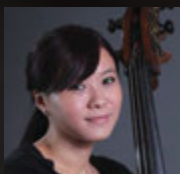
低音大提琴 DOUBLE BASSES



● 林達喬
George Lomdaridze



◆ 姜馨來
Jiang Xinlai



張沛姮
Chang Pei-heng



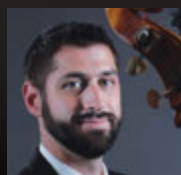
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

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Megan Sterling



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施家蓮
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Michael Wilson



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Ruth Bull



關尚峰
Kwan Sheung-fung

短笛 PICCOLO

雙簧管 OBOES

英國管 COR ANGLAIS

單簧管 CLARINETS

低音單簧管 BASS CLARINET

巴松管 BASSOONS

低音巴松管 CONTRA BASSOON



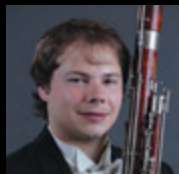
● 史安祖
Andrew Simon



◆ 史家翰
John Schertle



劉蔚
Lau Wai



● 莫班文
Benjamin Moermond



◆ 李浩山
Vance Lee

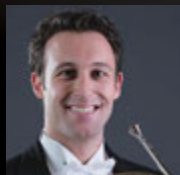


崔祖斯
Adam Treverton Jones

圓號 HORNS



● 江蘭
Jiang Lin



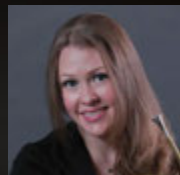
■ 柏如瑟
Russell Bonifede



▲ 周智仲
Chow Chi-chung



李少霖
Homer Lee



李妲妮
Natalie Lewis

小號 TRUMPETS



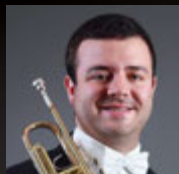
● 麥浩威
Joshua MacCluer



◆ 莫思卓
Christopher Moyse



華達德
Douglas Waterston



施樂百
Robert Smith

長號 TROMBONES

低音長號 BASS TROMBONE

大號 TUBA



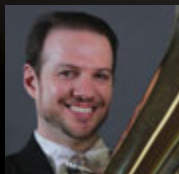
● 韋雅樂
Jarod Vermette



韋力奇
Maciek Walicki



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Paul Luxenberg



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Shirley Ip

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Oboe: Chanannat Menanan

單簧管：區淑儀
Clarinet: Rita Au

圓號：森瑪斯
Horn: Tim Summers

長號：胡瀟洋
Trombone: Hu Xiaoyang

薩克管：張智勇
Saxophone: Zhang Zhi Yong

豎琴：管伊文[^]
Harp: Kuang Yiwen[^]

[^]試行性質
[^]On Trial Basis

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The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region.
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Photo by: Luca Piva

梵志登 Jaap van Zweden
音樂總監 Music Director

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節目 Programme : 拉威爾《圓舞曲》

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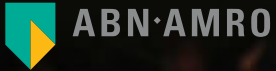


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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

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

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5



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3



1



4

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- 1 (29-6-2014) 香港管弦樂團社區音樂會—港樂·童遊記 The HK Phil Community Concert - Itty-Bitty Journey
- 2 (21-11-2014) 太古「港樂·星夜·交響曲」@中環新海濱 Swire Symphony Under The Stars@The New Central Harbourfront
- 3 (4-11-2014) 「賽馬會音樂密碼教育計劃」— 與港樂同台採排及演出 Jockey Club Keys to Music Education Programme - Share the Stage with the HK Phil
- 4 「賽馬會音樂密碼教育計劃」— 學校專場音樂會 Jockey Club Keys to Music Education Programme - Schools Concerts
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2015-16

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