

香港管弦樂團
管樂小組社區音樂會

HK PHIL

WIND ENSEMBLE COMMUNITY CONCERT

大埔文娛中心重開精選節目
PROGRAMME HIGHLIGHTS FOR THE REOPENING
OF THE TAI PO CIVIC CENTRE

齊來參加一場

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亨特 指揮
Gordon Hunt conductor



韋爾遜 雙簧管
Michael Wilson oboe



二月
FEB
2026

28
六 Sat 15:00

大埔文娛中心演藝廳
Tai Po Civic Centre
Auditorium



香港管弦樂團由香港特別行政區政府資助

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香港文化中心
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貝托祺
Tarmo Peltoski

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Music Director Designate

香港管弦樂團管樂小組社區音樂會

HK Phil Wind Ensemble Community Concert

亨特 | 指揮
韋爾遜 | 雙簧管

Gordon Hunt | Conductor
Michael Wilson | Oboe

亨密爾

(皮爾遜改編)

慢板、主題與變奏，為雙簧管及
管樂小組而作，op. 102

韋爾遜，雙簧管

史德琳、浦翱飛，長笛
史家翰、劉蔚，單簧管
陳劭桐、李浩山，巴松管
江蘭、周智仲，圓號
林達僑，低音大提琴

JOHANN NEPOMUK HUMMEL

(arr. LESLIE PEARSON)

Adagio, Theme and Variations,
for oboe and winds, op. 102

Michael Wilson, oboe

Megan Sterling & Josep Portella Orfila, flutes
John Schertle & Lau Wai, clarinets
Toby Chan & Vance Lee, bassoons
Jiang Lin & Chow Chi-chung, horns
George Lomdaridze, double bass

13'

德伏扎克

D小調管樂小夜曲，op. 44

- I. 中板，接近進行曲
- II. 小步舞曲
- III. 流暢的行板
- IV. 終曲：甚快板

韋爾遜、金勞思，雙簧管
史安祖、劉蔚，單簧管
陳劭桐、李浩山，巴松管
江蘭、周智仲、李少霖，圓號
鮑力卓，大提琴
林達僑，低音大提琴

ANTONÍN DVOŘÁK

Serenade for Wind Instruments in D minor,
op. 44

- I. Moderato, quasi Marcia
- II. Minuetto
- III. Andante con moto
- IV. Finale: Allegro molto

Michael Wilson & Marrie Rose Kim, oboes
Andrew Simon & Lau Wai, clarinets
Toby Chan & Vance Lee, bassoons
Jiang Lin, Chow Chi-chung & Homer Lee, horns
Richard Bamping, cello
George Lomdaridze, double bass

24'

中場休息

INTERMISSION

李察·史特勞斯

降E大調第二小奏鳴曲，為16支管樂器而作，TrV 291，「快樂工作坊」

- I. 精神奕奕的快板
- II. 小行板，甚為從容
- III. 小步舞曲
- IV. 引子與快板

史德琳、浦翱飛，長笛
韋爾遜、金勞思，雙簧管
史安祖、劉蔚，單簧管
史家翰，C調單簧管
艾爾高，巴塞管
溫子俊*，低音單簧管
陳勁桐、李浩山，巴松管
崔祖斯，低音巴松管
柏如瑟、周智仲、托多爾、李少霖，圓號

RICHARD STRAUSS

36'

Sonatina no. 2 in E flat major, for 16 Wind Instruments, TrV 291, *Fröhliche Werkstatt*

- I. Allegro con brio
- II. Andantino, sehr gemächlich
- III. Menuet
- IV. Einleitung und Allegro

Megan Sterling & Josep Portella Orfila, flutes
Michael Wilson & Marrie Rose Kim, oboes
Andrew Simon & Lau Wai, clarinets
John Schertle, C clarinet
Lorenzo losco, basset horn
Ryan Wan*, bass clarinet
Toby Chan & Vance Lee, bassoons
Adam Treverton Jones, contrabassoon
Russell Bonifede, Chow Chi-chung,
Todor Popstoyanov & Homer Lee, horns

*特約樂手
Freelance player



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亨密爾 (1778-1837)

(皮爾遜改編)

慢板、主題與變奏，為雙簧管 及管樂小組而作，op. 102

今日，亨密爾的名字也許未必家喻戶曉，但他曾備受一眾音樂名家推崇。這位鋼琴神童曾師從莫扎特，其後又隨海頓學習。海頓對他賞識有加，甚至將他推薦給自己的僱主艾斯特赫茲親王。亨密爾與貝多芬相交既久，亦時有齟齬，他晚年更成為歐洲最負盛名的鋼琴教師，曾指導年輕的孟德爾遜。舒曼則因學費昂貴而無緣門下。

亨密爾亦是一位精明的生意人，1818年，他定居於威瑪，過着舒適安逸的生活，以園藝與郊遊為樂。無論在音樂創作抑或生活上，他都不拘泥於身段。他曾寫道：「縱然我理應竭力取悅行家，我仍同樣希望令非專家聽眾感到滿足。畢竟，世上沒有任何一個觀眾席只坐滿專家。」

在亨密爾的作品之中，鮮有如這首為雙簧管與合奏而寫的短小炫技之作般，能如此生動地體現他的創作理念。此曲原為其於1824年在威瑪創作的夜曲與變奏（鋼琴四手聯彈，op. 99），題獻對象是聖彼得堡的艾蜜莉·塔爾小姐及其（想必擅長鋼琴的）兄長。當時亨密爾已蜚聲國際，廣受歡迎，正值事業高峰期。原題「夜曲」透露了改編版本中開首慢板樂章的一些靈感意念。這段為雙簧管與小型樂團而寫的慢板，糅合恢宏、抒情與淡淡哀愁，雙簧管充當一位浪漫的歌者。

在取悅行家之後，亨密爾隨即面向更廣大的聽眾群——一段輕快、帶有喜歌劇色彩的主題，四段變奏緊接展開，盡情展現獨奏者的靈巧與魅力。最後，他以延展的終樂章作結——樂曲逐漸演變成一首典雅而華麗的圓舞曲，想必令19世紀的聽眾聽得心花怒放。機智與優雅攜手共舞，亨密爾在旋轉中奔向燦爛的終結——換言之，這是一首雅俗共賞的佳作。

JOHANN NEPOMUK HUMMEL (1778-1837)

(arr. LESLIE PEARSON)

Adagio, Theme and Variations,
for oboe and winds, op. 102

Johann Nepomuk Hummel is not a household name today, but he comes with the highest of recommendations. As a child-virtuoso he studied with Mozart. Later he studied with Haydn, who thought so highly of Hummel that he recommended him to his own employer, Prince Esterházy. Hummel had a long and peppery friendship with Beethoven, and in later life, as the most famous piano teacher in Europe, he tutored the young Mendelssohn. Schumann couldn't afford his rates.

Hummel was a shrewd businessman and in 1818 he settled in Weimar, where he lived a comfortable life, gardening and taking country walks. And in music, as in life, Hummel didn't stand upon his dignity. "While I should have devoted my greatest efforts to pleasing the connoisseurs," he wrote, "I nevertheless sought to please non-connoisseurs as well. For there is no audience anywhere in the entire world that consists solely of experts."

Few of his works demonstrate that philosophy as attractively as

this short showpiece for oboe and ensemble — itself a reworking of a Nocturne and Variations, for piano four hands, op. 99, that Hummel had composed in Weimar in 1824 and dedicated to Mlle Emilie Thal of St Petersburg, and her (presumably piano-playing) brother. Such was the international popularity of Hummel's music at the peak of his fame. And that original title, Nocturne, gives us some idea of the inspiration behind the Adagio that opens the reworked version, for oboe and small orchestra. It's a mixture of the grandiose, the lyrical and the melancholy, with the oboe taking the role of a romantic singer.

Having pleased the connoisseurs, Hummel now turns to the masses with a jaunty, comic opera-like theme followed by four variations designed to demonstrate the soloist's agility and charm. He rounds it all off with an extended finale which evolves — no doubt to the delight of 19th century listeners — into a graceful, brilliant waltz. Wit takes to the dancefloor in the arms of elegance, as Hummel whirls to an exuberant close — something, in other words, to please everyone.

德伏扎克 (1841-1904)

D小調管樂小夜曲, op. 44

- I. 中板, 接近進行曲
- II. 小步舞曲
- III. 流暢的行板
- IV. 終曲: 甚快板

德伏扎克曾親自講述他初次接觸管樂的經歷——那是他約13歲時, 為捷克家鄉的鄉村樂隊而寫的一首波爾卡。「我自豪地請我們的樂隊試奏。當第一個和弦響起時, 我緊張得不得了! 一切都還算順利, 除了短號聲部——我竟把調性寫錯了。至於效果如何, 你可想而知!」然而, 時光快轉24年, 我們看到的是一位心境迥然不同——也成熟得多的作曲家。1878年1月, 他僅用14天便完成了這首管樂小夜曲。

這首小夜曲有意識地回望另一個時代。如同莫扎特18世紀的管樂小夜曲一樣, 作品以一段進行曲開場(象徵樂手各就各位), 第二樂章則是一首古典風格的小步舞曲。配器方面亦遵循18世紀管樂合奏的慣例——沒有長笛, 並以一把低音大提琴支撐低音線條, 另由一把大提琴輔助, 增添幾分鄉村樂隊的質樸氣息, 在背景中低鳴, 饒富趣味。

這一點至關重要。德伏扎克不僅回望古典時代, 也回望自己的青春歲月, 而這份個人色彩幾乎滲透在每一小節之中。作品幾乎找不到對莫扎特的刻意模仿——旋律展現的是德伏扎克獨一無二的特質: 熱情奔放、溫柔細膩, 以及對民歌與鄉村舞曲的深情回憶。開場那段精神抖擻的進行曲, 隨後轉為若有所思的抒情段落(此處雙簧管化身為夢想家), 小步舞曲搖曳動人, 及至中段突然躍飛成為最熱烈奔放的斯拉夫舞曲——富里安舞曲。

唯有〈流暢的行板〉的開首, 有意喚起所有管樂小夜曲慢樂章中最偉大的典範——莫扎特大組曲的〈慢板〉, 即使未必在形式上完全相同。德伏扎克未有像電影《莫扎特傳》中的薩里耶利心懷妒忌, 而是將他對莫扎特的景仰化為甜美、原創且極富波希米亞色彩的音樂。這位交響曲大師更在結尾盡情揮灑, 寫出一段強勁有力、重音鮮明的終樂章, 其間仍不忘回望開首近似進行曲的主題, 並在圓號齊鳴中奔向歡騰的終結——而昔日少年時的失誤, 早已不見蹤影。



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ANTONÍN DVOŘÁK

(1841–1904)

Serenade for Wind Instruments in D minor, op. 44

- I. *Moderato, quasi Marcia*
- II. *Minuetto*
- III. *Andante con moto*
- IV. *Finale: Allegro molto*

Dvořák told his own story about his first encounter with wind music — the polka he wrote around the age of 13 for the band in his rural Czech hometown. “With great pride I had it tried out by our band there. How anxiously I waited for the opening chord! It was all right, but for the cornet part, which I had got in quite the wrong key. I leave you to guess the effect!” Jump forward 24 years, though, and we find a composer in very different spirits — and rather more skilled. In January 1878 he wrote this Serenade for Wind Instruments in 14 days flat.

The Wind Serenade very consciously harks back to another age. Like Mozart’s 18th-century wind serenades, it opens with a march (for the musicians to take their place), and its second movement is a classical Minuet. The instrumentation, too, keeps to the rules of the 18th century Harmoniemusik (or wind ensemble) — there are no flutes, and a double bass supports the bottom line. It’s assisted, in a touch of pure village-band eccentricity, by a cello. They growl delightfully in the background.

That’s important. Dvořák wasn’t just looking back to the classical age, but to his own youth, and the Wind Serenade shows that personal touch in every bar. There’s barely a note here of pastiche Mozart — its melodies are that inimitable Dvořák combination of exuberance, tenderness, and remembered folk-songs and village dances. The jaunty opening march turns to wistful reflection (the oboe is the dreamer here), and the trio section of the lilting Minuetto suddenly flies off into the most hot-blooded of Slavonic dances, the Furiant.

Only the opening of the *Andante con moto* consciously evokes the spirit — if not the letter — of the greatest wind serenade slow movement of them all, the *Adagio* of Mozart’s *Gran Partita*. Unlike Salieri in *Amadeus*, however, Dvořák turns his admiration for Mozart into something sweet, original and very Bohemian. And then Dvořák the symphonist lets fly in a vigorous, heavily accented finale which still finds time to recall the opening *quasi Marcia* before racing to a jubilant finish, all horns blazing. And not a schoolboy error in sight.

李察·史特勞斯 (1864-1949)

降E大調第二小奏鳴曲，為16支管樂器而作，TrV 291，「快樂工作坊」

- I. 精神奕奕的快板
- II. 小行板，甚為從容
- III. 小步舞曲
- IV. 引子與快板

對於李察·史特勞斯而言，莫扎特的管樂合奏作品既是一種典範，也是一項挑戰，在其創作生涯當中，一直令他深深着迷。史特勞斯早期為管樂而作的兩首樂曲——小夜曲 (op. 7, 1882) 及組曲 (op. 4, 1884) ——是他最早獲得公眾肯定的作品之一。因此，60年後1943年的春天，他重新與過去展開這場「青春對話」，也就不足為奇。此時的他曾自言，這只是「手腕練習」之作——既能讓他心思保持靈活，亦能暫時把目光從他的退休別墅（位於阿爾卑斯山度假勝地加米許-帕騰基爾希）以外那個愈發暴烈與陰暗的世界移開。

他似乎在1943年初已經開始構思管樂作品的草稿，並於當年3月至7月間完成了一部為16支管樂器而寫的三樂章作品，命名為第一小奏鳴曲，其後加上半帶自嘲、半帶玩笑意味的副題「一座老殘的工作坊」。數月後，他又著手創作第二小奏鳴曲，斷斷續續寫至1945年夏天——此時戰爭已經結束。作品共分四個篇幅寬廣的樂章，規模逐漸擴展至近乎一部交響曲，史特勞斯這次取其名為「快樂工作坊」。

史特勞斯的傳記作者德爾馬指出，史特勞斯對自己青年時期管樂作品的音色配置從未真正滿意——那些作品嘗試在兩支長笛、兩支雙簧管、兩支單簧管和兩支巴松管，與四支圓號之間取得平衡，並以一支低音巴松加強低音線條。經過60年的經驗累

積，他的解決方案是擴大單簧管聲部至五名演奏者，其中包括一支巴塞管（莫扎特特別鍾愛的樂器），以及一支低音單簧管。

這種編制色彩豐富，但如同一位技藝高超的甜點師，史特勞斯深知如何避免甜得膩人。第一樂章採用奏鳴曲式，從帶有輕巧儀式感的氣氛，逐漸演變成廣闊而抒情的音樂論述。第二樂章在優雅、近似莫扎特風格的〈小行板〉中，融入極具史特勞斯特色的扭轉；〈小步舞曲〉則讓洛可可式的典雅精神沐浴在溫暖的夕陽餘暉之中。最後，由一段陰鬱凌厲的華格納式引子，帶出趣味盎然、百花齊放的終樂章。事實上，這是史特勞斯最先完成的樂章，卻成為整部「交響曲」（不無感慨）極具個人風格的句點。此作於1946年3月在瑞士溫特圖爾首演。當時已82歲的史特勞斯，將它題獻給「神聖的莫扎特精神——在一個滿懷感恩的人生終章之際」。

樂曲介紹由 Richard Bratby 撰寫，陳嘉惠翻譯

RICHARD STRAUSS

(1864–1949)

Sonatina no. 2 in E flat major,
for 16 Wind Instruments,

TrV 291, *Fröhliche Werkstatt*

- I. *Allegro con brio*
- II. *Andantino, sehr gemächlich*
- III. *Menuet*
- IV. *Einleitung und Allegro*

For Richard Strauss, Mozart's music for wind ensemble offered an example and a challenge that would fascinate him throughout his creative life. Two pieces for winds, the Serenade op. 7 (1882) and the Suite op. 4 (1884) were among Strauss's earliest public successes. So perhaps it's no great surprise that six decades later in the spring of 1943, he resumed that youthful conversation with the past. By now, he said, he composed only as a "wrist exercise" — a way of keeping his mind lively, and averting his eyes from the violent and darkening world beyond his retirement villa in the Alpine resort of Garmisch-Partenkirchen.

He appears to have started sketching wind-band ideas in early 1943, and between March and July that year he completed a work in three movements for 16 wind instruments that he called First Sonatina before adding the half-rueful, half-playful subtitle *Aus der Werkstatt eines Invaliden* (From an invalid's workshop). A few months later, he began a Second Sonatina, which would occupy him on and off until the summer of 1945 — by which time, the war was over. In four spacious

movements, it gradually swelled to the size of a symphony, and this time Strauss named it *Fröhliche Werkstatt* (The happy workshop).

Strauss's biographer Norman Del Mar believes that Strauss had never been content with the blend of his youthful wind works — which had attempted to balance pairs of flutes, oboes, clarinets and bassoons against a quartet of horns, plus a contrabassoon to reinforce the bass. His solution, after six decades of experience, was to expand the clarinet section to five players, including a basset horn (a special favourite of Mozart's), and a bass clarinet.

It's a rich mixture — but like any master-confectioner, Strauss knows exactly how to prevent sweetness from becoming cloying. His sonata-form first movement emerges from playful ceremonial into a broad, often lyrical musical argument. The second movement gives a very Straussian twist to an elegant, Mozart-like Andantino, and the Menuet bathes the graceful spirit of the rococo in a warm sunset glow. Finally, a sombre and baleful Wagnerian Introduction gives way to a playful, blossoming finale. This was the first movement that Strauss wrote, but it crowns the "Symphony" (not without regrets) in utterly characteristic style. The work was premiered in Winterthur, Switzerland, in March 1946. Strauss, now 82 years old, dedicated it "to the spirit of the divine Mozart, at the end of a life full of gratitude".

All programme notes by Richard Bratby

亨特

GORDON HUNT

指揮 Conductor

Photo: Chris Fower



亨特生於倫敦，師承麥當納。他以獨奏家及指揮身份，活躍於各地舞台、舉辦大師班，並與著名室樂團合作。其管弦樂成就卓越，曾擔任牛津愛樂樂團及倫敦室樂團首席雙簧管；亦曾擔任愛樂樂團及倫敦愛樂樂團首席雙簧管多年。

獲譽為國際頂尖雙簧管演奏家，亨特曾以獨奏家身份與多位著名指揮合作，包括阿殊堅納西、戴維斯爵士、朱利尼、康德拉辛、梅狄、皮里察特爵士及力圖爵士。逾50年來於六大洲參與協奏曲及室樂演出。他曾出任丹麥室樂演奏家及瑞典室樂管樂團的音樂總監，並曾指揮南非多個樂團、瑞典室樂團、新西蘭交響樂團、奧克蘭愛樂樂團、基督城交響樂團、愛樂樂團及倫敦南岸小交響樂團。近年，他於巴西、馬德拉群島、泰國及芬蘭指揮演出。

亨特現為倫敦市政廳音樂及戲劇學院教授、皇家音樂學院榮譽院士及日本國際雙簧管比賽評審。他於2010年被委任為聯合國教科文組織和平藝術家，且於2024年獲委任為國際雙簧協會榮譽會員。

Gordon Hunt was born in London and studied with Terence MacDonagh. He performs throughout the world as soloist and conductor, directs master classes, and plays with renowned chamber ensembles. He has a distinguished orchestral career as Principal Oboe of the Oxford Philharmonic and London Chamber Orchestras, and formerly for many years, of the Philharmonia and London Philharmonic Orchestras.

Regarded as one of the world's leading oboists, he has appeared as soloist with conductors such as Ashkenazy, Sir Andrew Davis, Giulini, Kondrashin, Muti, Sir John Pritchard, Sir Simon Rattle; over more than five decades he has performed concertos and chamber music and conducted on six continents. He was Music Director of the Danish Chamber Players and the Swedish Chamber Winds. He has conducted orchestras in South Africa, the Swedish Chamber Orchestra, New Zealand Symphony Orchestra, Auckland Philharmonia, Christchurch Symphony Orchestra, and the Philharmonia and Southbank Sinfonia in London. He has recently conducted in Brazil, Madeira, Thailand and Finland.

Gordon Hunt is Professor at the Guildhall School of Music and Drama, and Honorary Associate of the Royal Academy of Music. He is a member of the jury for the International Oboe Competition of Japan. In 2010 he was designated a UNESCO Artist for Peace, and in 2024 was appointed an Honorary Member of the International Double Reed Society.

韋爾遜

MICHAEL WILSON

雙簧管 Oboe

Photo: Keith Hiro



韋爾遜2005年獲委任為香港管弦樂團聯合首席雙簧管，於2009年擢升為首席雙簧管。移居香港前，他經常與倫敦多個樂團合作，包括倫敦愛樂樂團，更跟隨當時的首席指揮馬素爾往德國巡演。他亦常與英國其他樂團合作，包括與尼高·甘迺迪演出韋華第的雙簧管與小提琴協奏曲。

韋爾遜早年就讀於倫敦市政廳音樂及戲劇學院，以一級榮譽畢業之餘，更獲頒木管樂系「菲臘·鍾斯獎」；之後獲邀加入新成立的倫敦南岸交響樂團。

韋爾遜最初接觸音樂，是在八歲時參與教堂的詩班詠唱，每天都需要排練及參與宗教禮儀，直至14歲，令他培養了敏銳的音樂理解能力，並認識了廣泛的合唱曲目。來港以後，韋爾遜常獲不少樂團邀請擔任客席首席雙簧管，包括西澳洲交響樂團、馬來西亞愛樂、伯明翰城市交響樂團等。閒暇時，韋爾遜常常陪伴他的兩個兒子（奧利弗和查理）嬉戲玩耍。

Michael Wilson was appointed Principal Oboe of the Hong Kong Philharmonic Orchestra in 2009. Prior to this he was Co-Principal Oboe from 2005. Before moving to Hong Kong, he worked regularly with London-based orchestras including the London Philharmonic Orchestra with which he toured extensively in Germany under the direction of then Chief Conductor, Kurt Masur. He also worked with other UK orchestras, which gave rise to the opportunity to play Vivaldi's Concerto for Oboe and Violin, with Nigel Kennedy.

Michael studied at the Guildhall School of Music and Drama in London where he graduated with First Class Honours and received the Philip Jones Prize for Woodwind. He was then awarded a place in the newly founded orchestra, the Southbank Sinfonia, based in London.

Michael's introduction to music started at eight years old when he began singing as a chorister in a cathedral choir. Requiring rehearsals and services every day until the age of 14, he developed a keen musical understanding and acquired a broad knowledge of choral repertoire. Since moving to Hong Kong, he has been invited to play Guest Principal Oboe with orchestras including the Western Australian Symphony Orchestra, the Malaysian Philharmonic Orchestra and the City of Birmingham Symphony Orchestra. Any free time Michael has, he spends it having fun with his two sons, Oliver and Charlie.



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西貝遼士	降E大調第五交響曲, op. 82
STRAUSS	<i>Don Juan</i> , op. 20
SALONEN	Horn Concerto (Asia Premiere, HK Phil Co-commission)
SIBELIUS	Symphony no. 5 in E flat major, op. 82

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WAGNER	<i>Tannhäuser</i> Overture
MENDELSSOHN	Violin Concerto in E minor, op. 64
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