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A SOUND COMMITMENT 弦諾



獻辭 MESSAGE

蔡冠深博士
Dr Jonathan Koon-shum Choi BBS JP
新華集團主席
Chairman, Sunwah Group

歡迎蒞臨國慶音樂會。

新華集團非常高興連續第六年與香港管弦樂團合作，贊助今年「垂誼·鄉思—國慶音樂會」的首場演出，慶祝中華人民共和國六十四周年誌慶。國慶音樂會已成為港樂每年的重頭節目之一，亦是政商界及音樂愛好者熱切期待的城中音樂盛事。

今年國慶音樂會將由國際知名上海指揮家張國勇帶領港樂演出連串經典中國民樂作品，連場並有傑出大提琴家李垂誼獨奏，李垂誼繼2008年首次為國慶音樂會演出，今年載譽重來，與港樂呈獻德伏扎克情感深邃的大提琴協奏曲。

新華集團高度重視企業的社會責任，本著「取諸社會、用諸社會」的宗旨，通過集團旗下的公益事務機構新華基金會，回饋社會。基金會贊助的項目廣泛，包括教育、藝術、文化、科技及各類慈善活動。國慶音樂會是新華集團為推動文化藝術及慶祝國慶又一精彩呈獻。

我們非常感謝各位友好給予我們無限的支持，今晚蒞臨音樂會與我們一起分享美妙的樂章，並共同慶祝國慶，祝願祖國及香港特區的明天更加美好，請各位嘉賓盡情享受港樂的精彩演出和有一個歡愉的晚上。

Welcome to the National Day Concert.

Sunwah takes great pleasure to partner with the Hong Kong Philharmonic for the sixth year in sponsoring the Opening Performance of the *Trey Lee · Nostalgia – A National Day Celebration Concert* to commemorate the 64th anniversary of the People's Republic of China. The Concert has become one of the momentous events of the HK Phil season which attracts increasing attention among the political and commercial circles and music lovers in Hong Kong.

This year, world renowned Shanghai conductor Zhang Guoyong will lead the HK Phil in a concert of evergreen classics from the great Chinese folk tradition. We are also very pleased to welcome back renowned cellist Trey Lee, who performed in the National Day Concert in 2008. Today's concert will end with Trey performing Dvořák's Cello Concerto in B minor, a romantic masterpiece.

Sunwah pays great attention to social responsibility under the umbrella of Sunwah Foundation. As a responsible corporate citizen, Sunwah is ever vigilant for opportunities to return the rewards of its own success to the community it serves. The Foundation covers a wide area of public interests and activities including support for education, art and culture, science and technology, and charities. The concert is another highlight of the Foundation in promoting art and culture as well as in celebrating the National Day.

We are grateful to many of our good friends for their unflinching support and their presence tonight in sharing the wonderful music, and in celebrating for a better China and HKSAR. I wish you all enjoy the great music and have a delightful evening.



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NIE ER ~1'	聶耳：中華人民共和國國歌 National Anthem of the People's Republic of China	
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HUA YANJUN (arr. Wu Zuqiang) ~5'	華彥鈞（吳祖強編）：《二泉映月》 <i>Reflection of the Moon on Er-Lake</i>	P. 13
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*蒙香港中樂團允許黃樂婷小姐參與是次演出
*Wong Lok-ting appears courtesy of the
Hong Kong Chinese Orchestra



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垂誼 · 鄉思 — 國慶音樂會
TREY LEE · NOSTALGIA –
A NATIONAL DAY CELEBRATION

路易斯·阿姆斯特朗有句名言：

「所有音樂都是民間音樂。我從未聽過馬匹唱歌啊！」

阿姆斯特朗終生致力打破音樂界限，認為所有音樂都同樣能感動人心，

借這句話來形容今晚的節目實在適合不過！

為慶祝國慶，港樂將為大家演奏中國民間音樂經典；

而下半場由李垂誼演奏德伏扎克大提琴協奏曲，

則充滿捷克民歌氣息。

民歌與高雅藝術相遇？在傑出的作品裡，

將兩者共冶一爐也許更引人入勝。

Louis Armstrong famously said that

“All music is folk music. I ain't never heard a horse sing a song!”

It's a fitting quote from a musician who spent his life

breaking down musical barriers,

with the idea that all music can touch us equally at heart.

In tonight's concert we hear evergreen folk music from the Chinese tradition –

our tribute to Chinese National Day celebrations.

In the second half,

Trey Lee plays Dvořák's Cello Concerto,

a work imbued with the flavours of Czech folk tunes.

Folk meets high art?

Where great music is concerned,

perhaps the combination is more intriguing.



J A A P

VAN ZWEDEN

THE EIGHTH MUSIC DIRECTOR
OF THE HONG KONG PHILHARMONIC

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- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Orchestre de Paris and the Royal Concertgebouw Orchestra. Recently conducted the Berlin Philharmonic.

與芝加哥交響樂團、克里夫蘭管弦樂團、費城管弦樂團、紐約愛樂、倫敦愛樂、巴黎樂團及荷蘭皇家音樂廳樂團合作。最近受邀指揮柏林愛樂樂團。

"The orchestra (HK Phil) responded to van Zweden's grip on the soul of the piece with an impressively disciplined performance."

SAM OLLUVER, *SOUTH CHINA MORNING POST*

HK Phil

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- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
- 3 Busy performance schedule of over 150 performances reaching 200,000+ listeners each season 演出頻繁，每季上演逾一百五十場音樂會，吸引聽眾達二十多萬人
- 4 Large-scale symphonic event *Swire Symphony Under The Stars*, bringing classical music to the community 年度大型交響演奏 — 太古「港樂·星夜·交響曲」將音樂帶到社區
- 5 Comprehensive education and outreach programmes to invest in Hong Kong's musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City 巡迴世界各地演出，弘揚香港—亞洲國際都會



林木

志登

〔梵志：清淨之志，登：達到〕



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李煥之《春節序曲》

LI HUANZHI

Spring Festival Overture (1955-1956)

中國共產黨改稱農曆新年為「春節」，自1943年新秧歌運動後，更成為延安文藝工作者歌舞表演、黨政軍民互相問候的日子。李煥之於1955年至1956年間在延安過新年，創作了四個樂章的《春節組曲》，反映他的生活體驗與感受，《春節序曲》即其**第一樂章：大秧歌**，把陝北秧歌的歌舞場面以三段體的曲式展現出來。A段由兩首陝北噴吶曲組成，用鬧秧歌的鑼鼓，描寫節日熱烈歡騰的場面。B段是陝北的秧歌調，由雙簧管帶出，大提琴接上，終由獨奏小號引入A段的再現。

《春節序曲》是整首組曲最多被演奏的樂章，而此曲的民樂改編版卻比今夜的原裝管弦樂版更為流行，並有更多錄音。

撰文：余少華教授

It was the Chinese Communist Party who renamed Lunar New Year as the “Spring Festival”. Since the *Xin Yangge* Movement (New Rice Sprout Song Movement) of 1943, the Spring Festival became the time for Yan’an cultural workers to enjoy various performing arts, as well as for people across the social divide to send greetings to each other. Composer Li Huanzhi spent the Spring Festival between 1955 and 1956 at Yan’an and wrote the four-movement work *Spring Festival Suite* to reflect his experiences and feelings. The **first movement** of the suite is the *Spring Festival Overture*, a **da yangge** (grand rice sprout song) which reveals the large-scale singing and dancing of Shanbei *yangge* through the use of ternary form. Section A comprises of two Shanbei double reed *suona* pieces, together with *nau yangge* (boisterous rice sprout song) *luogu* (gongs and drums), it describes the boisterous scene of the Spring Festival. Section B begins with the oboe playing a Shanbei *yangge* tune, after which the cello takes over and ends with a trumpet solo which brings on the recapitulation of the A section.

Though *Spring Festival Overture* is the most frequently performed movement of the suite, its arrangement for Chinese orchestra is more well-known and oft recorded than tonight’s orchestral version.

PROFESSOR YU SIU WAH
(TRANSLATED BY GRACE CHIANG)



鮑元愷編 《炎黃風情》—〈猜調〉、〈對花〉、〈小河淌水〉 arr. BAO YUANKAI *Chinese Sights and Sounds – Song of Riddles, Dialogue on Flowers, Flowing Stream*

把中國民歌的旋律改編為交響樂絕不容易，除了在配器上見真章外，如何組織及發展所用旋律更具挑戰性。蓋優美的旋律本身太有個性，多不易發展。天津作曲家鮑元愷的《炎黃風情》選配了十多首頗有名的中國民歌，今夜僅奏其中三首。鮑元愷似乎對長笛及英國號情有獨鍾，〈猜調〉及〈小河淌水〉兩段均以這兩件樂器奏主旋律，或因二曲均為雲南民歌，故配器亦相近。

〈猜調〉是姐妹對答式的民歌。〈對花〉即對歌，與〈猜調〉同樣以問答形式進行對歌，講究即興的急智，多用四季、五更、十二月等時序表達民間知識如花鳥魚蟲及動物名目。曲首用了河北滄州地區的對花為主題，營造歡快熱鬧的氣氛。中段是用另一滄州民歌《放風箏》旋律作為慢板，描繪用手執竹板擊節表演民間說唱歌舞《蓮花落》的場面。

撰文：余少華教授

It is indeed no easy task to arrange Chinese folk tunes for the Western orchestra; not only is orchestration a challenging task, the organization and development of melodic materials are exceptionally demanding. This is largely because such melodies possess strong characters and are thus hard to develop. *Chinese Sights and Sounds*, written by Bao Yuankai from Tianjin, is an arrangement of over ten famous Chinese folk songs. Bao especially favours flute and cor anglais in his orchestration, featured in the main melody in *Song of Riddles* as well as *Flowing Stream*. And perhaps they are orchestrated in the same way because both songs are Yunnan folk tunes.

Song of Riddles is a simple dialogical folk song sung between two ladies, while *Dialogue on Flowers* takes it further, where two parties sing against each other in the form of question and answer. It challenges the singers; wit and improvisation skills, often using the seasons, months and the hours of the day in association with folkloric knowledge of nature. *Dialogue* used the Q & A genre from the area around Cangzhou in Hebei Province, creating a happy and boisterous atmosphere. The middle section is yet another folk tune from Cangzhou called *Flying the Kite*. It is a performance of an adagio of *Falling Lotus Flowers*, using the bamboo clappers, a common instrument accompanying many folk singing-narratives.

PROFESSOR YU SIU WAH
(TRANSLATED BY GRACE CHIANG)

傳統樂曲〔布斯編〕《中國長城》

TRADITIONAL (arr. DIRK BROSSÉ)

The Chinese Wall (1999)

對不少人而言，中國是個既古老而又神秘的國家，比利時作曲家德克·布斯亦如是。他曾寫道：「中國蘊藏全世界最古老的音樂文化。」他到訪中國長城後偶爾聽到中國民歌《牧羊姑娘》：「對面山上的姑娘，你為甚麼這樣悲傷？淚水濕透了衣裳，你為什麼這樣悲傷？」，即記下其旋律，改編給長笛及交響樂團。原曲於五、六十年代被改編成二胡獨奏曲，曾頗為流行。在布斯手上，《牧羊姑娘》這首古老的五聲音階旋律遂搖身一變，成為布斯想像中的《中國長城》。而他的長城僅選用了二胡曲的行板樂段，以長笛獨奏，用豎琴、鋼片琴的琶音及弦樂襯托，不失為一首充滿東方色彩的小品。

To many, China is an ancient and mysterious place, and it is no less so to composer Dirk Brossé who once wrote, "China has the most ancient musical culture in the world." As he first heard of the folk tune *The Shepherdess* when he visited the Great Wall, he wrote down this wonderful old Chinese melody, made of only five simple tones and later arranged it for flute solo and symphonic orchestra. The original Chinese folk song *The Shepherdess* was arranged for solo *erhu* in the 1950s and 60s and was popular for a while. In *The Chinese Wall*, Brossé used only the *andante* section of solo *erhu* piece, where a flute solo is supported by harp, glockenspiel and strings. In his hands, the ancient pentatonic tune of *The Shepherdess* becomes part of the composer's projection of the Great Wall, creating this unique Oriental piece.

劉天華〔元之編〕《良宵》

LIU TIANHUA (arr. YUAN ZHI)

An Enchanted Evening (1923)

《良宵》原曲為二胡、琵琶作曲家劉天華創作的二胡獨奏曲，又名《除夜小唱》，據說是劉天華在1923年的除夕夜與友好歡聚時用二胡即興而成的樂曲。這首溫馨小品，通過二胡特有的大、小幅度滑音及高把位的音色，細緻雋永地把作曲家悠閒自得的心情，充分地表達出來。由於其精巧可人，改編為各種樂器組合的版本不少。

An Enchanted Evening, originally composed as a solo *erhu* piece, was written by Liu Tianhua, who is well versed in both *erhu* and *pipa* playing. Also known as *Song for New Year's Eve*, the piece was said to be one that Liu improvised on the *erhu* at a friend's place on New Year's Eve of 1923. This piece makes use of *portamento* and high register timbres unique to the *erhu* to express the composer's leisurely feeling.

PROFESSOR YU SIU WAH
(TRANSLATED BY GRACE CHIANG)

撰文：余少華教授



華彥鈞〔吳祖強編〕《二泉映月》

HUA YANJUN (arr. WU ZUQIANG)

Reflection of the Moon on Er-Lake (1979)

華彥鈞〔常稱為「瞎子阿炳」—1893-1950〕是無錫道觀雷尊殿當家道士華清和的兒子。他繼承了廟產及從父學會了二胡、琵琶等樂器。雙目失明後，敗去了廟產，致流落街頭賣藝。1950年音樂學者楊蔭瀏到無錫為阿炳錄音，灌下了《二泉映月》等二胡曲及琵琶曲各三首。《二泉映月》一曲被改編及錄音版本之多，幾為中國器樂曲之冠。西方弦樂的改編，先有丁芷諾、何占豪1958年的版本〔小提琴領奏，弦樂伴奏〕；後有今夜吳祖強的弦樂合奏版本（1979），二者對原曲均有刪節。吳祖強的改編，因小澤征爾帶波士頓交響樂團訪華而流行起來。

《二泉映月》原為二胡曲，今晚的版本為弦樂團而改編。港樂於1994年首次演出此曲，由石信之指揮。

撰文：余少華教授

Hua Yanjun (often referred to as “Ah Bing the Blind”—1893-1950) was born to a Taoist priest called Hua Qinghe who was based at the Taoist Temple *Leizundian* in Wuxi, China. From his father, Hua Yanjun inherited the Temple and learnt musical instruments such as the *erhu* and *pipa*. After losing his eyesight, he ruined the family inheritance and became a wandering musician, busking on the streets for a living. In 1950 a musicologist, Yang Yinliu, recorded Hua’s performance of three *erhu* and three *pipa* pieces, which included the *Reflection of the Moon on Er-Lake*. There have been numerous arrangements and recordings of *Reflection of the Moon on Er-Lake*, and it has become one of the most popular Chinese instrumental works. It was first adapted for a Western orchestra by Ding Zhinuo and He Zhanhao in 1958, their version making use of a solo violin and string orchestra. The version we hear tonight, for string orchestra, was made by Wu Zuqiang in 1979, and was made popular by the Boston Symphony Orchestra under Seiji Ozawa when they chose to include in their programmes during an Asian tour. Like the 1958 version, it makes several substantial cuts on Hua’s original piece.

Reflection of the Moon on Er-Lake is originally written for solo *erhu*. Tonight’s version is arranged for string orchestra. The Hong Kong Philharmonic’s first performance of this piece was in 1994, conducted by Henry Shek.

PROFESSOR YU SIU WAH
(TRANSLATED BY GRACE CHIANG)

茅沅、劉鐵山 《瑤族舞曲》

MAO YUAN & LIU TIESHAN

Yao Tribal Dance

這首簡潔的管弦樂曲約成於五十年代初，尤其1954年由彭修文改編為民樂後更使之風行全國。開始低音弦樂的撥奏帶出了小提琴甜美清新的行板主題，木管和弦樂交替演繹及互相伴奏後便是活潑的快板，由低管主奏。幾番不同配器的重複後，又帶出一段三拍子的抒情樂段，具明顯的舞蹈節奏，頗似西方的小步舞曲。曲首至此的小調式亦直轉入平行大調〔c小調轉C大調〕。接著是原調的主題重現，以前面的活潑快板作結，是一首清晰的ABC AB的三段體。

撰文：余少華教授

Completed around the beginning of the 1950s, this piece was made popular across the nation after Peng Xiuwen arranged it for Chinese orchestra in 1954. In the beginning, the pizzicato of the lower strings initiated the andante theme played by the violins, followed by a section of alternating woodwinds and strings leading on to a lively allegro section, played by the lower winds. After several variations in different orchestrations, the piece changes from c minor to C Major and enters a triple-metre section with a strong dance-like character that resembles a minuet. The main theme in original key returns and the piece concludes with the allegro section, resulting in an ABC AB ternary form.

PROFESSOR YU SIU WAH
(TRANSLATED BY GRACE CHIANG)





王西麟 《火把節》

WANG XILIN

Torch Festival (1963)

王西麟的交響套曲《雲南音詩》的初稿於1963年完成，原六個樂章，文革後（1978）方由北京中央樂團首演，1980年再由中央廣播交響樂團公演，定為四個樂章。今夜選奏的《火把節》曾獲中國首屆交響樂評比一等獎。王西麟畢業於上海音樂學院，曾隨瞿維、丁善德、陳銘志等學習作曲。

火把節是雲南地區許多少數民族的共同節日，通常在每年的農曆六月二十四日或二十五日前後三天舉行，其中以彝族和白族的火把節最為隆重和富有代表性。火把節原為少數民族先民祭天過歲，祈求豐年的古老習俗，今日眾人仍會盛裝圍著火把，通宵達旦歌舞，同時亦為男女青年結識談情的日子。

與茅源、劉鐵山的《瑤族舞曲》的創作相距約十年，王西麟的《火把節》明顯對樂團各聲部的駕馭更見嫻熟及更具野心，尤其對銅管樂的運用，多少有蕭斯達高維契的影子。

撰文：余少華教授

Composer Wang Xilin graduated from the Shanghai Conservatory of Music and has studied composition with composers such as Qu Wei, Ding Shande and Chen Mingzhi. His draft of *Yunnan Music Poems* was completed in 1963 and was originally a six-movement work. After the Cultural Revolution, the Central Philharmonic Society of Beijing premiered it in 1978, and after the performance by the Central Broadcasting Symphony Orchestra of Beijing in 1980, *Yunnan Music Poems* was finalized as a four-movement piece. *Torch Festival* is the fourth and final movement and was awarded First Class Prize at the first National Symphonic Music Contest.

The Torch Festival is celebrated by many ethnic groups in Yunnan, and is held yearly around the last week of the sixth month of the Lunar calendar. Originally an ancient ritual offering sacrifice to the Gods and praying for good harvest, nowadays it is an occasion for courting young couples and for people to sing and dance around the fire throughout the night.

Composed ten years later than Mao Yuan and Liu Tieshan's *Yao Tribal Dance*, Wang's *Torch Festival* is more ambitious and mature in terms of orchestration, whose use of brass instruments reminds one of Shostakovich.

PROFESSOR YU SIU WAH
(TRANSLATED BY GRACE CHIANG)





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德伏扎克 B小調大提琴協奏曲，op. 104

ANTONÍN DVOŘÁK (1841-1904)

Cello Concerto in B minor, op. 104

快板

慢板但不太慢

終曲〔中庸的快板〕

Allegro

Adagio ma non troppo

Finale (Allegro moderato)

此作品於1896年3月19日在倫敦女王大廳首演，由德伏扎克親自指揮英國愛樂協會演出；布拉姆斯表示，如果早知道大提琴協奏曲可以寫得這麼出色，他早就會自己寫一首。

THIS WORK WAS FIRST PERFORMED IN PUBLIC ON 19TH MARCH 1896 AT THE QUEEN'S HALL, LONDON, BY THE PHILHARMONIC SOCIETY CONDUCTED BY DVOŘÁK. BRAHMS DECLARED THAT IF HE HAD KNOWN IT WAS POSSIBLE TO WRITE A CELLO CONCERTO OF THIS QUALITY HE WOULD HAVE WRITTEN ONE LONG BEFORE.

德伏扎克的童年在一條小村莊度過〔在布拉格以北約25公里的奈拉合士夫村〕，似乎注定一生都要在鄉村當個平凡的屠夫。13歲時，父親把他送到茲羅尼茲鎮去當屠夫學徒，並與一位男性長輩同住。這位長輩不久便發覺這孩子志不在此，反而對音樂有濃厚興趣，亦有才華。德伏扎克就隨當地教堂的管風琴師安東·寧利曼學了些基本音樂技能；後來寧利曼與那位長輩一起說服老德伏扎克，讓兒子在屠宰業受訓完畢後投考布拉格管風琴學校。

Having spent his childhood in the tiny village of Nelahozeves, about 25km north of Prague, Antonín Dvořák seemed destined to a life as a humble village butcher. At the age of 13 his father sent him to the town of Zlonice to serve an apprenticeship, where the boy lodged with an uncle who quickly realised his interest (and talents) lay more in music than in butchery. He was given some basic training by the local church organist, Antonin Liehmann, who, along with the uncle, persuaded Dvořák's father to allow the boy to train at the Prague Organ School on successfully completing his apprenticeship.

兩人把德伏扎克的結業證書拿給老德伏扎克看〔而那證書大概是他們偽造的〕；老德伏扎克無計可施，惟有讓15歲的兒子前往布拉格。德伏扎克1858年畢業後決定留在布拉格，初時在樂團擔任中提琴手，後來

A certificate to that effect was shown to his father (the certificate was probably forged by Liehmann and the uncle) who had no option but to allow his 15-year-old son to go to Prague. On graduating in 1858 Dvořák decided to remain there, and although he spent many years struggling to make ends meet, first as an orchestral viola player and subsequently as a composer, he eventually struck gold by being 'talent-spotted' by Johannes Brahms. From then his



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當上作曲家；雖然過了多年捉襟見肘的日子，最終卻因為得到布拉姆斯賞識而扶搖直上，漸漸揚名四海，名利雙收，甚至獲新成立、位於紐約的美國國家音樂學院延攬為院長，合約為期兩年。

1894年5月，德伏扎克約滿返國，回到布拉格；院方稍後力邀他回巢，但這次他只幹了八個月。新合約始於1894年11月1日，一周後他便動筆寫作大提琴協奏曲—那是他較早時答應為友人漢斯·韋漢（一位捷克大提琴家）寫作的樂曲。樂曲1895年2月9日完成，兩個月後德伏扎克就離開美國，未嘗再返。事實上，毀約的是院方：由於1893年美國發生「大恐慌」，股市暴跌，令學院贊助人面臨破產，無力發薪給德伏扎克。德伏扎克返回布拉格時也許荷包空空，身上卻帶著一首了不起的、經得起歲月考驗的傑作。

這首傑作就是B小調大提琴協奏曲，1896年3月19日在倫敦女王大廳首演，由德伏扎克親自指揮英國愛樂協會演出；而由於韋漢無法前往英國，獨奏改由英國大提琴家利奧·斯特恩擔任。儘管首演與該團另一場演出同日舉行，以致大部分團員都不能出席，只剩下造詣較差的副手替代，樂曲還是馬上大受歡迎；布拉姆斯聽過此曲後，還表示如果早知道大提琴協奏曲可以寫得這麼出色，他早就會自己寫一首。

rise to international eminence and wealth was truly astounding and was capped by an invitation to serve as Director of the newly-formed American National Conservatory in New York.

In May 1894, at the completion of his two-year contract, Dvořák returned to Prague but was invited back for a further term; this time a contract lasting just eight months. He started his second term at the Conservatory on 1st November 1894 and a week later started work on a cello concerto which he had promised to his friend the Czech cellist Hanuš Wihan. The concerto was completed on 9th February 1895, two months before Dvořák left the USA for good, his contract effectively having been broken by the Conservatory when its financial backers, facing bankruptcy in the wake of the Panic of 1893 which saw the value of US stocks plummet, were unable to pay his salary. Dvořák may have returned to Prague with an empty wallet, but he carried with him the score of a true and enduring masterpiece.

That masterpiece, the Cello Concerto in B minor, was first performed in public on 19th March 1896 at the Queen's Hall, London, by the Philharmonic Society conducted by Dvořák and with the English cellist Leo Stern as soloist, Wihan having been unable to travel to England for the première. It was an immediate success (despite the fact that, due to an unfortunate clash of dates, most of the orchestra were involved in another concert and their places were taken by less capable deputies). When Brahms heard it he declared that if he had known it was possible to write a cello concerto of this quality he would have written one long before.

The clarinet introduces the main theme of the **first movement** which quickly reaches a climax and, after

德伏扎克 B小調大提琴協奏曲，op. 104

ANTONÍN DVOŘÁK (1841-1904)

Cello Concerto in B minor, op. 104

第一樂章主題由單簧管奏出；樂章高潮很快來臨，音樂在樂團奏過主題後沉寂下來，讓圓號唱出深情的第二主題。典型的捷克舞曲響起，準備讓獨奏大提琴加入；獨奏者在第一主題有許多炫耀技巧的機會；抒情的第二主題既令人難忘，又讓大提琴真情流露—德伏扎克本人還對這一段情有獨鍾呢。

第二樂章主題仿如讚美詩，中段則根據舊作《讓我靜靜》寫成一《讓我靜靜》原是作曲家1887年為嫂子約瑟芬娜·高迪扎娃而寫；而德伏扎克在紐約寫作大提琴協奏曲時，高迪扎娃已病入膏肓，令德伏扎克憂心忡忡。

第三樂章開端是段進行曲，主題不久後由大提琴奏出；幾個插段襲用了第一、二樂章的素材，與主題交替出現。德伏扎克離開美國時，第三樂章結尾還是明亮歡欣的；但他返國不久，高迪扎娃就與世長辭，因此決定在最後一連串響亮的和弦之前，插入《讓我靜靜》的主題以表哀悼。

中譯：鄭曉彤

香港管弦樂團於1982年首次演出此協奏曲，由董麟指揮，擔任大提琴獨奏的是韓美敦。

the full orchestra has played the theme, subsides again to give the horn a chance to sing out its heart in a lovely second theme. A glimpse of a typically Czech dance sets up the soloist's entrance, and while the main theme offers plenty of opportunities to exploit the soloist's virtuosity, the second theme - a particular favourite of Dvořák's - allows the cello to bare its soul in music of unforgettable lyricism.

A hymn-like theme opens the **second movement**, while the central section is based on a song, *Leave me alone* which Dvořák had composed in 1887 for his sister-in-law, Josefina Kauntitzova, and whose illness was a course of great anxiety to the composer while he was working on the concerto in New York.

The **third movement** opens with a march, from which the cello soon emerges with the main theme, restated throughout the movements after various episodes which refer both to the first and second movements. When Dvořák left America, the concerto had a bright and cheerful ending, but shortly after his arrival home, Josefina died and he decided to interpolate, just before the final explosive chords, the *Leave me Alone* theme as a sombre memorial to her.

DR MARC ROCHESTER

The Hong Kong Philharmonic's first performance of this concerto was in 1982, conducted by Ling Tung. The solo cellist was Jay Humeston.

編制

獨奏大提琴、兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、三支圓號、兩支小號、三支長號、大號、定音鼓、三角鐵及弦樂組。

INSTRUMENTATION

Solo cello, two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, three horns, two trumpets, three trombones, tuba, timpani, triangle, and strings.

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張國勇 ZHANG GUOYONG

指揮 conductor

著名中國指揮家張國勇1983年畢業於上海音樂學院指揮系，師從著名指揮家、音樂教育家黃曉同教授，1997年獲莫斯科國立柴科夫斯基音樂學院頒發音樂博士學位，師從著名俄羅斯指揮大師羅傑斯特汶斯基。張國勇現任上海歌劇院藝術總監，以及上海音樂學院教授兼指揮系主任。

張國勇先後與國內外著名歌劇院、交響樂團及音樂學合作，指揮演出多部歌劇，其中包括：《弄臣》、《唐帕斯夸萊》、《蝴蝶夫人》、《波希米亞生涯》、《茶花女》、《奧賽羅》等；芭蕾舞劇《天鵝湖》、《吉賽爾》、《唐吉訶德》、《胡桃夾子》等；以及交響合唱經典作品貝多芬第九交響曲、莫扎特《安魂曲》、《森林之歌》、《布蘭詩歌》等。

2006年應邀擔任第八屆西班牙卡達喀斯國際指揮大賽評委。2007年曾率領浙江民族樂團赴歐洲巡演，後又多次與國內外知名民樂團合作，包括香港中樂團、台灣國樂團、新加坡華樂團等。

Zhang Guoyong began his study in conducting at the Shanghai Conservatory of Music under the direction of the renowned conductor and music educator Huang Xiaotong. In 1993, he was transferred by the government to study at the P. I. Tchaikovsky Moscow State Conservatoire, named after the great composer, where he studied under maestro Gennady Rozhdestvensky. He is currently Artistic Director of the Shanghai Opera House, as well as Professor and Dean of Conducting Department of the Shanghai Conservatory of Music.

He has collaborated with many prestigious orchestras and renowned musicians, both at home and abroad. In China, he is widely regarded as one of the leading interpreters of Shostakovich's symphonies. In addition to the symphonic repertoire, he also conducted numerous operas, such as *Rigoletto*, *Don Pasquale*, *Madama Butterfly*, *La Boheme*; *La Traviata*, and *Otello*; ballets including *Swan Lake*, *Giselle*, *Don Quixote* and the *Nutcrackers*; as well as choral masterpieces including Beethoven's *Symphony No. 9*, Mozart's *Requiem*, *Song of the Forest*, *Carmina Burana*, among others.

In 2006, he was invited to be a member of jury of the 8th Cadaques Orchestra International Conducting Competition in Spain. In 2007 he toured with China's Zhejiang Traditional Orchestra to Europe. Subsequently, he also collaborated with many other traditional orchestras such as Hong Kong Chinese Orchestra, National Chinese Orchestra Taiwan and Singapore Chinese Orchestra.



李垂誼 TREY LEE

大提琴 cello

「優秀的大提琴家……技驚四座，演繹豐滿宏亮，情感表達細膩。」《紐約時報》

李垂誼生於香港，現居柏林。獲國際權威音樂雜誌《留聲機》讚揚為「奇蹟」，另一權威雜誌《斯特拉底》稱許為「處理不同情緒間微妙變化的大師」，李垂誼以有深度的演繹和亮麗的技巧深深吸引著聽眾。他在卡內基音樂廳的首演獲觀眾站立喝采。

大師馬捷爾在他指揮、由李垂誼擔任獨奏與倫敦愛樂管弦樂團的音樂會後讚揚他為「令人驚嘆的主角……極之出色的大提琴家」；與荷蘭愛樂管弦樂團在阿姆斯特丹皇家音樂廳的演出，既獲全場觀眾起立喝采，又獲樂評譽為「巨星級音樂家」。重要演出包括：聯同作曲家譚盾、指揮家呂嘉及韓國花腔女高音曹秀美為聯合國舉行的一場大型音樂會表演；在鳳凰衛視向全球億萬觀眾直播的音樂會上演出；並為波恩貝多芬交響樂團首次歷史性訪華巡演重點介紹的獨奏家等；亦與慕尼黑黑室樂團及Avanti! 室樂團進行定期演出。

李垂誼與鋼琴家郎朗、李云迪及王羽佳同時被意大利最具權威性的報章《Il Corriere della Sera》選為華人古典音樂界的「四大金童玉女」。

“THE EXCELLENT CELLIST... WITH ENVELOPING RICHNESS AND LYRICAL SENSITIVITY.” *NEW YORK TIMES*

Born in Hong Kong, Trey Lee is currently based in Berlin. Hailed a “Miracle” by *Gramophone* and “a Master of subtle transition” by *The Strad*, Lee enralls audiences with his virtuoso playing that combines intellectual sophistication with emotional depth and sensitivity. His concerto debut at Carnegie Hall won him a standing ovation.

Maestro Lorin Maazel praised him as “a marvelous protagonist...a superb cellist” after conducting Lee as soloist with the Philharmonia Orchestra of London. In his performance with the Netherlands Philharmonic at the Royal Concertgebouw Hall, Lee was acclaimed by the critics as a “Star Musician.” Highlights include: a concert initiated by United Nations Secretary General Ban-Ki Moon at the United Nations General Assembly Hall, alongside Maestro Lu Jia, composer Tan Dun, and coloratura soprano Sumi Jo; Phoenix Television’s global live broadcast concert with the China Symphony Orchestra at the Beijing National Center for Performing Arts; and Beethoven Orchestra Bonn’s historic inaugural tour to China. Lee appears regularly with the Munich Chamber Orchestra and the Avanti! Chamber Orchestra.

Italy’s foremost newspaper, *Il Corriere della Sera*, heralded Lee as one of China’s four classical music “Golden Boys & Girls.”



黃樂婷

WONG LOK-TING

二胡 *erhu*

生於香港，八歲開始學習二胡，啟蒙老師為黎小明，後隨吳國光學習。1993及1994年於香港學校音樂節比賽中，先後奪得二胡、板胡、高胡深造組及第一屆雨果中樂獨奏獎冠軍。

2001年畢業於香港演藝學院中樂系，獲音樂學士學位，隨湯良德主修二胡及副修板胡，另隨梁麗雲副修古琴。在學期間曾多次獲獎學金前往國內進修，先後得到陳耀星、閔惠芬、尤繼舜、李恆、沈誠等胡琴名家的指導。

2002年在中國青少年藝術大賽第一屆民族器樂獨奏比賽獲二胡青年專業組特別獎。

2006年起加入香港中樂團任職二胡樂師，2009年起轉任高胡署理助理首席。工作同時，在香港演藝學院修讀演奏碩士，隨余其偉主修高胡，於2012年畢業。

Born in Hong Kong, Wong Lok-ting began studying *erhu* from the age of eight, under the tutelage of music educators Lai Siu-ming and Wu Guoguang. At the Hong Kong Schools Music Festival in 1993 and 1994, she was a prize-winner in a number of categories, including *erhu*, *banhu*, and *gaohu* (Advanced Level). She was also the Chinese Instrumental Solo Champion at the First Hugo Music Awards.

Wong studied at the Department of Chinese Music of the Hong Kong Academy for Performing Arts (HKAPA), and graduated in 2001 with a Bachelor's degree in Music. At the Academy, she studied *erhu* under Tong Leung-tak, with a double minor in *erhu* (under Tong) and *guqin* (under Leung Lai-wan). During her studies, she was awarded a number of scholarships to further her studies in the Mainland, under *erhu* masters such as Chen Yaoping, Min Huifen, You Jishun, Li Heng and Shen Cheng and others.

In 2002, at the first Ethnic Musical Instruments Solo Competition in China, she won the Special Award in *erhu* in the Young Professional category.

Currently its Acting Assistant *Gaohu* Principal, Wong joined the Hong Kong Chinese Orchestra (HKCO) in 2006. Whilst at the HKCO, she also pursued a Master's degree at the HKAPA, studying *gaohu* under Yu Qiwei and graduated in 2012.

主辦機構 Presenter:



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與大提琴關統安對談

MEET OUR CELLO, ANNA KWAN

在哪個階段你清楚了解自己想成為一個專業樂師？有沒有特別的事件激勵你作出這個決定？

因為我來自音樂家庭，所以從小已經非常熱愛音樂。也可以說，我是愛音樂成癮，而且永遠戒不掉。

你從哪些途徑加入演奏行業？

很幸運地，我有機會與全球各地多位非常資深的老師和音樂家合作，他們教導我如何把生活經驗和技巧融入音樂裡面。

在你的音樂事業和生涯當中，哪一首樂曲對你有著深刻的影響？為什麼？

巴赫的大提琴組曲。一位著名大提琴家卡沙爾斯在百多年前發現了這部作品的樂譜，它們全部以同一種舞蹈組曲的形式寫成，但每個樂章各具特色，每套組曲都有自己的性格。這部作品就像生命一樣變化無窮！

你最喜愛接觸哪一位音樂家（無論在世與否）？為什麼呢？

馬友友。母親在我九歲時帶我去聽他的音樂會，我馬上就對他的琴音著了迷，並告訴母親那（成為大提琴手）就是我的志願。

你曾經出席過或聽過什麼最難忘的音樂會？

我近期看了日本組合安全地帶的一場音樂會。即使我不明白歌詞內容，他們演出時散發的能量還是讓我非常感動。那是讓我最難忘的音樂會之一。

At what age did you know you wanted to be a professional musician? Was there a particular event that prompted this decision?

I have always had a passion for music ever since I was very young. I came from a musical family. It's an addiction that I can never give up.

What path did you take to join the industry?

I am very lucky to have worked with very experienced teachers and musicians around the world. They have taught me to integrate life experiences and skills into music.

Which piece of music has had the greatest impact on you and why?

The Bach Cello Suites. These were discovered only a little more than a hundred years ago by the famous cellist Pablo Casals. They were all composed in the same form of a dance suite, but each movement has its own character and its own personality. It's like life itself, full of variation!

Which musician (living or dead) would you most like to meet and why?

Yo-Yo Ma. My mother brought me to his concert when I was 9. I was immediately inspired by the sound he made with his cello and I told my mother this (to be a cellist) is what I want.



一個人在學習過程中可能經歷許多困難，但必須堅持努力不懈，
並且不斷探索音樂裡面的各種可能性。

ONE MAY GO THROUGH A LOT OF DIFFICULTIES...
BUT ONE MUST PERSEVERE UNREMITTINGLY. ALWAYS TRY TO EXPLORE
THE DIFFERENT POSSIBILITIES IN MUSIC.

你夢想中的演奏會是怎麼樣？

我在耶魯大學讀書時愛上了大提琴小組演奏。如果能夠以耶魯大提琴演奏小組成員的身份，把我所學到的與香港觀眾分享，我會非常高興。

今晚的音樂會，你認為觀眾應留心收聽什麼？

今晚的音樂會以中國民樂旋律及德伏扎克大提琴協奏曲組成，都是能夠表現民族特色的音樂。

倘若你不是樂團的樂師，你想你會從事哪一類型的音樂事業？

我想我會專注室樂演奏，因為對我來說，那是最具趣味、最親密的一種音樂形式。

如果你要彈奏其他樂器，你會選擇什麼？

我非常幸運得到父母的支持，讓我嘗試探索不同樂器，例如鋼琴、小提琴、敲擊樂、雙簧管，甚至二胡等等。我也很喜歡唱歌。

最近你透過ipod或MP3收聽什麼？

我什麼風格的音樂都會聽，不只是古典音樂。我認為真正喜愛音樂的人，也會喜歡不同類型的音樂。

對於渴望投入古典音樂演奏事業的年青一輩，你有什麼忠告？

首先，我認為保持正面的態度非常重要。一個人在學習過程中可能經歷許多困難，但必須堅持努力不懈，並且不斷探索音樂裡面的各種可能性。我曾經讀過一句話，容我在此重複一遍：「過了某一點，就沒有回頭路。而那一點必須（爭取才可）達到。」*

What is the most memorable concert you have attended or heard?

Recently I have attended a concert by the Japanese band Anzen Chitai. I felt very touched by the energy they projected even though I didn't understand the lyrics. It was one of the most memorable concerts for me.

Your dream performance would be?

I fell in love with cello ensemble music while studying at Yale University. I would love to bring back what I have learnt as a member of the Yale cellos to Hong Kong.

What should audience members listen out for in tonight's concert?

Tonight's concert combines Chinese folk melodies and the Dvořák Cello Concerto. All the music displays different nationalistic colours.

If you were not an orchestral musician what musical path do you think you might have taken?

I would very much like to devote my time to chamber music. I find it the most interesting and intimate form of music.

If you could play another instrument what would that be?

I am very lucky to have supportive parents who let me explore different instruments such as piano, violin, percussion, oboe and even *erhu*! I would very much like to be a singer.

What are you currently listening to on your iPod/MP3?

I listen to various genres of music, not only classical. I believe someone who truly loves music will enjoy all kinds of music.

What advice would you give to a young performer wishing to have a career in classical music?

First of all, I think keeping a positive attitude is very important. One may go through a lot of difficulties in the process of learning but one must persevere unremittingly. Always try to explore the different possibilities in music. Let me repeat a phrase I read somewhere: "Beyond a certain point there is no return. This point has to be reached."*

*擷取自捷克作家卡夫卡作品《藍色筆記本》（1991年Exact Change出版），英譯：恩斯特·凱撒、埃德溫·韋健士
*Source: *The Blue Octavo Notebooks*, translated by Ernst Kaiser and Eithne Wilkins, Exact Change, 1991

香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Cheung Chi-wai

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil celebrates its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.



太古集團慈善信託基金自2006年起成為樂團的首席贊助，此為樂團史上最大的企業贊助，太古對樂團的支持和對藝術的遠見，令港樂邁向更卓越的藝術成就。

來自世界每個角落的樂師，結合本港精英，組成港樂這隊音樂勁旅。2012年9月，梵志登正式出任其音樂總監。在未來的日子，港樂將繼續創新里程，籌劃國際巡演、與本地精英更緊密合作及舉辦大型音樂節目。港樂與拿索斯唱片合作灌錄一系列中國作曲家的作品，首張大碟現已推出。

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
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The Swire Group Charitable Trust has been the Principal Patron of the HK Phil since 2006. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region
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香港管弦樂團

HONG KONG PHILHARMONIC

第一小提琴 FIRST VIOLINS



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Jing Wang/
Concertmaster



梁建楓/第一副團長
Leung Kin-fung/First
Associate Concertmaster



王思恆/第二副團長
Wong Sze-hang/Second
Associate Concertmaster



朱蓓/第三副團長
Zhu Bei/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



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐烜
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 范丁
Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-ye



周騰飛
Zhou Tengfei



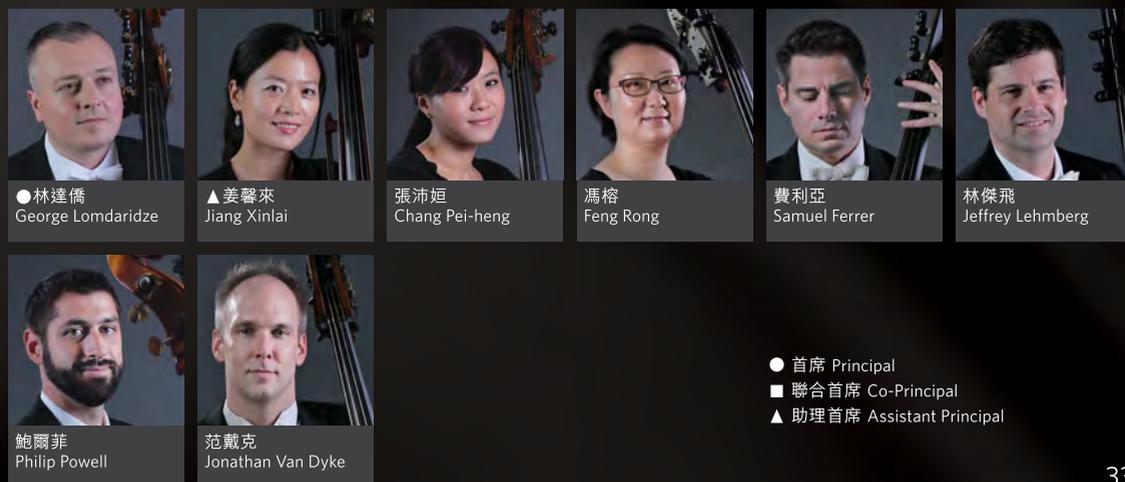
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大提琴 CELLOS



低音大提琴 DOUBLE BASSES



- 首席 Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

香港管弦樂團

HONG KONG PHILHARMONIC

長笛 FLUTES



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Megan Sterling



▲ 盧韋歐
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雙簧管 OBOES



● 韋爾遜
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▲ 布若英
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Kwan Sheung-fung

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劉蔚
Lau Wai

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Flute: Ivy Chuang

定音鼓：許莉莉*
Timpani: Lily Hoi*

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Percussion: Choy Lap-tak

*承蒙廣州交響樂團允許參與演出
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Co-Principal Second Violin



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艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

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Donated by Mr Patrick Wang
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

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 - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

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- 德國轉閥式小號兩支
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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

- Rare instruments donated
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 - Jean-Baptiste Vuillaume (1866) Violin, played by Ms Bei Zhu, Third 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
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(辦公時間 Office hours: 星期一至五 Mon-Fri 9:00am - 12:30pm, 1:30 - 5:45pm; 公眾假期除外 except public holidays) 將會費以現金直接存入 / 轉賬至『香港管弦協會有限公司』戶口(匯豐銀行002-221554-001)，請連同轉賬收據副本交回本會。
Pay the membership fee by cash into the "The Hong Kong Philharmonic Society Ltd." account (HSBC Account No. 002-221554-001).
Please enclose the photocopy of ATM customer advice / Pay-in slip to us. 信用卡付款 By Credit Card VISA 卡 / VISA Card 萬事達卡 / Master Card

請在我的信用卡戶口記賬港幣 Please debit my credit card amount with HK\$ _____

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*收到表格後，我們將盡快於西曆年內寄會會員證及有關資料至您上。 Your membership card and information will be sent out within 4 weeks after receipt of enrollment form.

*個人資料將用於寄發會員及樂團資訊，若不欲接收，請致函通知本會。 Your personal information will be used for sending member and HK Phil news. If you do not want to receive our information, please inform us in writing.

香港九龍尖沙咀香港文化中心行政大樓八樓 Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon, Hong Kong.

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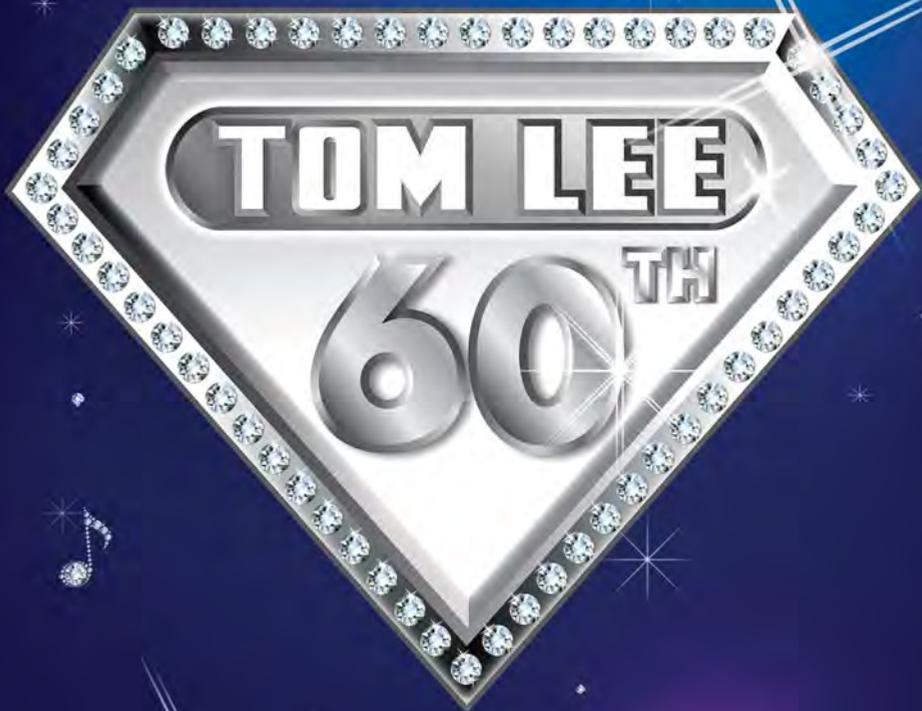
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