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艾斯的貝多芬 EMANUEL AX PLAYS BEETHOVEN

30 & 31-5-2014
Fri & Sat 8pm
Hong Kong Cultural Centre
Concert Hall



梵志登 Jaap van Zweden
音樂總監 Music Director

香港管絃樂團由香港特別行政區政府資助 · 香港管絃樂團為香港文化中心場地伙伴
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艾斯的貝多芬

EMANUEL AX PLAYS BEETHOVEN

BEETHOVEN

~34'

貝多芬：G大調第四鋼琴協奏曲，op. 58

P. 8

中庸的快板

流暢的行板

迴旋曲〔甚快板〕

Piano Concerto no. 4 in G, op. 58

Allegro moderato

Andante con moto

Rondo (Vivace)

中場休息 interval

RAVEL

~50'

拉威爾：《達夫尼與克羅依》〔全套芭蕾舞音樂〕

P. 10

第一部份－

第二部份－

第三部份

Daphnis et Chloé (complete ballet music)

Part I－

Part II－

Part III

利茲，指揮

P. 16

Carlo Rizzi, conductor

艾斯，鋼琴

P. 17

Emanuel Ax, piano

香港管弦樂團合唱團

P. 18

Hong Kong Philharmonic Chorus



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A SOUND COMMITMENT 弦諾



艾斯的貝多芬

EMANUEL AX PLAYS BEETHOVEN

拉威爾描述《達夫尼與克羅依》為「配合舞蹈的交響曲」，

以大型管弦樂團和合唱團講述古希臘故事，

當中充滿令人驚艷的效果，是他最長亦最出眾的作品。

貝多芬第四鋼琴協奏曲的第二樂章，

則令當時的聽眾聯想起另一位希臘人物的故事—奧菲歐馴服野獸。

Ravel described *Daphnis et Chloé* as a “choreographic symphony”.

Full of startling and lush effects, it is his longest and most luxuriant work,

telling an ancient Greek story with large orchestra and chorus.

Beethoven’s fourth piano concerto evoked another Greek character

to its early listeners: they heard Orpheus, taming wild beasts,

in the second movement.



J A A P

VAN ZWEDEN

THE EIGHTH MUSIC DIRECTOR
OF THE HONG KONG PHILHARMONIC ORCHESTRA
香港管弦樂團第八任音樂總監

- 1 *Musical America's* Conductor of the Year for 2012
《音樂美國》二零一二年度指揮家
- 2 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra
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- 3 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Orchestre de Paris. Recently conducted Berlin Philharmonic and Vienna 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、倫敦愛樂及巴黎樂團合作。最近受邀指揮柏林愛樂樂團及維也納愛樂樂團。

"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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林木

志登

〔梵志：清淨之志，登：達到〕



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貝多芬 G大調第四鋼琴協奏曲，op. 58

LUDWIG VAN BEETHOVEN (1770-1827)

Piano Concerto no. 4 in G, op. 58

中庸的快板

流暢的行板

迴旋曲〔甚快板〕

Allegro moderato

Andante con moto

Rondo (Vivace)

第四鋼琴協奏曲1808年12月22日在維也納首演，由貝多芬本人親自獨奏，也是他最後一次公開演奏鋼琴。此作品的寫作方式有別於傳統，且特別峰迴路轉。

貝多芬的弟弟卡爾與尤漢娜·雷斯訂婚時，令貝多芬懊惱不已（而且兩人1806年5月25日完婚時，尤漢娜已懷有五個月身孕——也就是貝多芬唯一的侄兒卡爾）。不但多年的手足之情有了裂縫，貝多芬還失去了一位得力助手：卡爾過去一直當哥哥的秘書，但時人卻認為已婚男士不宜做這種工作。貝多芬於是化悲憤為力量，寄情作曲，成果倒也相當豐碩（根據學者巴利·庫柏所言，1806年「下半年，幾乎每月都有一首大型作品問世」），包括第四交響曲、《拉祖莫夫斯基》弦樂四重奏、三十二首鋼琴變奏曲、小提琴協奏曲和第四鋼琴協奏曲。第四鋼琴協奏曲1808年12月22日在維也納首演，由作曲家本人親自獨奏——這也是貝多芬最後一次公開演奏鋼琴。

前一年，貝多芬的歌劇《費黛里奧》還沒寫完，他已經一邊與《費黛里奧》搏鬥，一邊動筆寫作第四鋼琴協奏曲。可以說，貝

Beethoven gave the first performance in Vienna on 22nd December 1808, his last public appearance as a pianist. With drama on his mind (from his opera *Fidelio*), Beethoven gave the Fourth Piano Concerto an unusually dramatic twist.

The engagement of Beethoven's younger brother, Carl, to Johanna Reiss (the pair married on 25th May 1806, by which time Johanna was already five months pregnant with Karl, who was to be Beethoven's only nephew) deeply distressed Beethoven, who not only saw the break-up of the previously close relationship he had had with his brother but also the loss of his efficient secretary: Carl had performed this role but it was not considered appropriate for a married man to undertake such duties. In a bid to alleviate his anger and frustration he turned his energies towards composition, turning out a veritable crop of masterpieces ("almost one major work per month in the latter part of the year", according to Barry Cooper) which included the Fourth Symphony, the "Razumovsky" string quartets, the 32 Piano Variations, the Violin Concerto and the Fourth Piano Concerto. He gave the first performance in Vienna on 22nd December 1808, his last public appearance as a pianist.

He had begun the Concerto the previous year while wrestling with the problems he faced in completing his opera, *Fidelio*, and it might be said that, with drama on his mind, Beethoven gave the Fourth Piano Concerto an unusually dramatic twist. To quote the once-standard reference book for students of 19th century



多芬滿腦子都是戲劇效果，連第四鋼琴協奏曲也寫得特別峰迴路轉。音樂學者查爾斯·羅森在其著作《古典風格》（這本書曾是研習十九世紀音樂的權威參考書）寫道：「協奏曲曲式最重要的一點，就是觀眾一直等待獨奏者加入；到獨奏者停下來，觀眾又再等待他下次動手。」不過要是貝多芬當時的觀眾真的這麼想，那麼他們就要大吃一驚了，因為第四鋼琴協奏曲的**第一樂章**是由獨奏者開始的。這種新穎的手法，當時還沒有重要的協奏曲作曲家採用過。此外鋼琴加入時平靜柔和得仿如禱告，到了樂團真的開始時卻又突然轉調，感覺奇異、疏離。

戲劇性在**第二樂章**也同樣舉足輕重。貝多芬的學生切爾尼在1842年寫作了一本指南，名為《貝多芬鋼琴作品的正確演繹》。當中提到第四鋼琴協奏曲第二樂章時，認為這個樂章「不禁令人想起古時的戲劇和悲劇場景。獨奏樂段是怎樣感人、怎樣哀怨、應該怎樣彈奏，演奏者必須感受得到，好與強勁嚴肅的管弦樂段形成對比。」貝多芬的靈感大概來自一幅畫——這幅畫以希臘神話為題材，刻劃悲慟地看著子女屍首的底比斯女皇（底比斯女皇也就是偉大音樂家安菲翁的妻子。根據希臘神話，女皇下令臣民要像膜拜女神一樣膜拜她，因而觸怒太陽神阿波羅和月亮女神阿提密斯。兩位神祇為了報復，就將女皇十二名子女殺死。女皇最後變成一根石柱，矗立在希臘施菲路斯山下。據說石柱因為沾滿她的淚水，所以永遠都是濕淋淋的。）無論靈感來自何方，鋼琴冷靜、發人深省的樂思，都與嚴厲威嚇似的樂團段落形成對比。樂章最後一刻卻筆鋒一轉——迷人而令人愉快的**第三樂章**突然響起，兩個樂章之間連停頓也沒有一又一脫離傳統協奏曲傳統的寫法。

中譯：鄭曉彤

music, Charles Rosen's *The Classical Style*, "The most important fact about the concerto form is that the audience waits for the soloist to enter, and when he stops playing they wait for him to begin again." If that was the case with audiences in Beethoven's time, they were in for a shock, for it is the soloist who actually starts the Concerto (**first movement**), an innovative gesture which had never previously been attempted by a major composer of concertos. More than that, the pianist's entry is quiet and subdued, almost prayerful, and when the orchestra does start, it suddenly changes key giving the music a strange and distant feel.

Drama is at the fore of the **second movement** too. In 1842 Beethoven's pupil, Carl Czerny, wrote a guide - *On the Correct Way of Performing All Beethoven's Piano Works* - suggesting that in this movement "one cannot help thinking of an antique dramatic and tragic scene, and the player must feel with what movingly lamenting expression his solo must be played in order to contrast with the powerful and austere orchestral passages." Possibly it was inspired by a picture Beethoven had seen of the mythical Niobe, the Queen of Thebes and wife of the great musician Amphon, grieving over the bodies of her 12 children slaughtered by the Greek Gods Apollo and Artemis. (They had slain Niobe's children in revenge for her demanding that her subjects worship her as a Goddess. She was eventually turned into a pillar of stone on Greece's Mount Sypilos which is said to be forever wet with her tears.) Whatever the inspiration behind it, the movement features calm, reflective ideas from the piano countered by stern admonitions from the orchestra. The final dramatic twist coming at the very end of the movement when, in yet another break with traditional concerto practice, Beethoven suddenly lurched into the charming and utterly civilized finale (**third movement**) without even so much as a break.

BY DR MARC ROCHESTER

編制

一支長笛、二支雙簧管、二支單簧管、二支巴松管、二支圓號、二支小號、定音鼓及弦樂組。

INSTRUMENTATION

One flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

拉威爾 《達夫尼與克羅依》〔全套芭蕾舞音樂〕

MAURICE RAVEL (1875-1937)

Daphnis et Chloé (complete ballet music)

第一部份 –

第二部份 –

第三部份

Part I –

Part II –

Part III

《達夫尼與克羅依》是拉威爾篇幅最長的單一作品，連史特拉汶斯基也形容樂曲是「最優美的法國音樂作品之一」。此作品的樂團規模龐大，光是敲擊樂器已多達十五種，還加上合唱團。拉威爾形容樂曲是一首「配合舞蹈的三樂章交響曲」。

在1889年的巴黎萬國博覽會，俄羅斯文化代表團大受歡迎；於是偉大的俄羅斯藝團經理人狄亞吉列夫乘勢在巴黎成立「俄羅斯芭蕾舞團」。俄羅斯芭蕾舞團1908年的首演一鳴驚人，此後狄亞吉列夫開始委約多位俄羅斯和法國作曲家，為該團的芭蕾舞劇創作音樂，其中一齣就是《達夫尼與克羅依》。《達夫尼與克羅依》根據三世紀希臘作家朗古斯的田園傳說寫成，拉威爾和福金分別應邀作曲和編舞。不過拉威爾曾表示他與福金合作得不甚順利：「福金丁點法語都不會講，而我懂的俄語也只有髒話而已。」正所謂禍不單行，1909年底至1910年初，塞納河氾濫成災，巴黎大部分地區盡成澤國；而且拉威爾跟福金和舞劇設計師巴克斯特兩人意見相左，結果進展緩慢，連狄亞吉列夫也曾認真考慮取消演出。幸好《達夫尼與克羅依》還是趕得

Daphnis et Chloé is Ravel's longest single composition – and Stravinsky described it as “one of the most beautiful products in all of French music.” Scored for large orchestra with no less than 15 different percussion instruments, as well as a chorus, Ravel described it as “a choreographic symphony in three movements”.

In the wake of the success of the Russian cultural delegation at the 1889 World Exposition in Paris, the great Russian impresario, Serge Diaghilev, founded a dance troupe based in the city, the *Ballets Russes*. After their sensational 1908 début, Diaghilev commissioned new ballet scores from a number of Russian and French composers, and asked Ravel for one based on the pastoral romance, *Daphnis et Chloé*, by the third century Greek writer, Longus. Diaghilev invited Mikhail Fokine to choreograph the new work but, as Ravel wrote, working alongside Fokine had its problems: “Fokine doesn't know a word of French and I only know how to swear in Russian.” Further difficulties arose in the winter of 1909-10, when the River Seine flooded and much of Paris lay underwater. On top of all this Ravel fundamentally disagreed with both Fokine and the ballet's designer, Léon Bakst, the net result being the work running way behind schedule to the extent that Diaghilev seriously considered cancelling the entire project. But it was finished just in time for the première in the Théâtre du Châtelet in Paris on 8th June 1912, with Pierre Monteux conducting and Vaslav Nijinsky



及1912年6月8日在巴黎夏特雷劇院首演。當時由皮取·蒙杜指揮，尼金斯基和卡薩文娜分別飾演男女主角。然而首演並不成功——舞蹈員排練時認為拉威爾的音樂太困難，結果整場演出瑕疵處處。有評論寫道：「我們希望能再聽一次這首樂曲，因為整個製作都一塌糊塗」，而這已算是最客氣的評語了。

拉威爾預計樂曲在芭蕾舞台上注定失敗，於是選取其中樂段，改寫成兩套在音樂會演出的管弦樂組曲。雖然這兩套組曲極受歡迎，但完整的劇樂（也就是今晚演出的版本）也普遍被視為傑作。《達夫尼與克羅依》是拉威爾篇幅最長的單一作品，連史特拉汶斯基（另一位常與狄亞吉列夫合作的作曲家，為其舞團所寫的音樂非常成功）也形容樂曲是「最優美的法國音樂作品之一」。

《達夫尼與克羅依》的樂團規模龐大，光是敲擊樂器已多達十五種，還加上合唱團。拉威爾形容樂曲是一首「配合舞蹈的三樂章交響曲」，而且將每部份描述得十分仔細：

第一部分

「神聖森林邊沿的草地，背景是延綿的山丘。右邊是個小洞穴，洞口有尊古老的森林三仙女石雕。左邊稍近背景處，是塊形狀像牧神潘的大石頭。背景可見正在放牧的羊群。風光明媚的春日午後。幕起時，台上空蕩蕩一片。引子與宗教之舞。帶著禮物獻給仙女的少男少女上場，先在祭壇前鞠躬，然後少女將花環放

and Tamara Karsavina in the title roles. It was not a success - the dancers had found Ravel's music difficult in rehearsal with the result that the performance was clearly under-prepared - and about the kindest thing the critics wrote was that "we would like to hear the work again as the entire production was one of deplorable confusion."

Expecting failure on the ballet stage, Ravel had extracted two orchestral suites from the complete score for concert use, and these have, indeed, become very popular. But the complete score (as heard in today's concert) is widely regarded as a masterpiece - it is Ravel's longest single composition - and Stravinsky (whose scores for Diaghilev were hugely successful) described it as "one of the most beautiful products in all of French music."

Scored for large orchestra with no less than 15 different percussion instruments, as well as a chorus, Ravel described it as "a choreographic symphony in three movements" and described each section in detail:

PART I

"A meadow at the edge of a sacred wood. In the background, hills. To the right, a grotto, at the entrance of which, hewn out of the rock, is an antique sculpture of three Nymphs. Somewhat towards the background, to the left, a large rock vaguely resembles the form of the god Pan. In the background sheep are grazing. A bright spring afternoon. When the curtain rises, the stage is empty. **Introduction and Religious Dance.** Youths and girls enter carrying gifts for the nymphs. They bow before the altar and the girls drape the pedestals with garlands. In the far background Daphnis is seen following his flock. Chloé joins him. They proceed to the altar and bow down before the nymphs. The girls entice Daphnis and dance around him. Chloé feels the first twinges of jealousy. At that moment she

拉威爾 《達夫尼與克羅依》〔全套芭蕾舞音樂〕

MAURICE RAVEL (1875-1937)

Daphnis et Chloé (complete ballet music)

在石雕基座上。在遠處靠近背景的地方，可見達夫尼跟在他的羊群後面。克羅依走向達夫尼，然後兩人走到祭壇前向仙女鞠躬。眾少女為了吸引達夫尼，就圍著達夫尼跳舞，令克羅依醋意頓生。這時克羅依身陷一群舞動的少年當中，其中以牛郎多貢舉止最唐突。**群舞**。舞蹈結束時，多貢想親吻克羅依，克羅依也天真地將臉頰湊近；這時達夫尼推開多貢，情深款款地走向克羅依。眾少年走到克羅依跟前，緩緩地領著達夫尼走到一旁。有少年提議達夫尼和多貢比試舞藝，獎品就是克羅依的吻。**多貢的怪異之舞**。笨手笨腳的多貢被眾少年邊模仿邊恥笑，他的舞在眾人的笑聲中結束。**達夫尼的優雅之舞**。大夥兒邀請達夫尼領獎。多貢也走上前來，卻在一片大笑聲中被眾少年趕走。達夫尼和克羅依愉快地擁抱著，眾人看見就收起了笑聲。克羅依與眾人一同離開，剩下達夫尼喜不自勝似的發呆。然後達夫尼躺在草地上，面朝下。萊西昂進場，看見達夫尼就走到他身邊，將達夫尼的頭抬起，又用手蓋著他的眼睛。達夫尼起初還以為是克羅依，到發現原來是萊西昂後設法避開。**萊西昂之舞**。翩翩起舞的萊西昂故意讓薄紗掉下；達夫尼撿起薄紗蓋住萊西昂的肩頭。萊西昂繼續跳舞譏諷達夫尼，而且越跳越起勁；另一塊薄紗掉到地上，達夫尼又將薄紗撿起來。萊西昂邊走邊笑達夫尼，令達夫尼十分懊惱。這時遠處傳來殺伐之聲。婦女在舞台中景位置被海盜追趕，由舞台一端跑到另一端。達夫尼記掛克羅依，怕她有危險，於是

is swept into the dance of the youths. The cowherd Dorcon proves to be especially bold. **General Dance**. At the end of the dance Dorcon tries to kiss Chloé. She innocently offers her cheek, but Daphnis pushes aside the cowherd and approaches Chloé affectionately. The youths position themselves in front of Chloé and gently lead Daphnis away. One of them proposes a dance contest between Daphnis and Dorcon. A kiss from Chloé will be the victor's prize. **Dorcon's grotesque dance**. The group sarcastically imitates the clumsy movements of the cowherd who ends his dance in the midst of general laughter. **Daphnis' graceful dance**. Everyone invites Daphnis to accept his reward. Dorcon comes forward as well but is chased off by the group, accompanied by loud laughter. The laughter ceases at the sight of the radiant group formed by the embracing Daphnis and Chloé. The group withdraws with Chloé while Daphnis remains immobile, as if in ecstasy. Then he lies face down in the grass. Lyceion enters. She notices the young shepherd, approaches, and raises his head, placing her hands over his eyes. Daphnis thinks this is Chloé but then recognizes Lyceion and tries to pull away. **Lyceion dances**. As though inadvertently, she drops one of her veils. Daphnis picks it up and places it back on her shoulders. She ironically resumes her dance, which becomes steadily more animated. Another veil slips to the ground, and is again retrieved by Daphnis. Lyceion runs off mocking him, leaving the young shepherd very disturbed. Warlike sounds are heard. In the middle ground, women run across the stage, pursued by pirates. Daphnis thinks of Chloé, perhaps in danger, and runs off to save her. Chloé hastens on in panic seeking shelter. She throws herself before the altar of the nymphs beseeching their protection. A group of brigands bursts onstage, sees Chloé, and carries her off. Daphnis enters and discovers a sandal that Chloé lost in the struggle. In despair he curses the deities who were unable to protect the girl, and collapses at the entrance of



趕往營救。驚慌的克羅依四處尋找掩護，於是撲向仙女祭壇希望仙女保佑。一群土匪突然闖進，看見克羅依就把她帶走；克羅依在混亂中丟了一隻草鞋。達夫尼來到，找到克羅依的草鞋，在絕望中憤怒地咒罵神祇沒有保護克羅依，然後就在洞口倒下。**夜曲**。四處瀰漫著虛幻的光芒。一尊仙女雕像的頭部忽然發出微光，仙女繼而顯靈走下神像基座；然後另外兩個仙女也先後現身，三位仙女一邊商討一邊跳起緩慢而神秘的舞。眾仙女看見達夫尼，就彎腰為他抹乾眼淚，把他弄醒，帶他到大石頭前面，召喚牧神潘。牧神潘的輪廓漸漸顯現；這時舞台燈光熄滅。

第二部分

間奏曲。「海盜的巢穴在海邊地勢險要的地方。岸邊有一艘船，海盜都在走來走去，忙著搬運贓物。**海盜之舞**。眾多的火炬將場景照得亮堂堂。伯亞克西斯下令將俘虜帶上前來。雙手被綁的克羅依被帶到伯亞克西斯面前，而且被迫跳舞。**克羅依的哀求之舞**。克羅依想逃走，但卻被粗暴地抓回來，無奈繼續跳舞；她再次逃走卻又再次被抓。現在，絕望的克羅依一心想著達夫尼，哀求伯亞克西斯不要把她帶走，可是伯亞克西斯卻得意洋洋地將她據為己有。這時氣氛突然變得詭異而緊張。到處都是莫名其妙的火光，到處都是或爬或跳的仙界靈獸；半羊人從四方八面走來，將海盜重重包圍。大地裂開。牧神潘來勢洶洶，他那令人顫慄的影子就映照在背景的山丘上。眾人大驚逃竄。」

the grotto. **Nocturne**. An unreal light suffuses the landscape. A little glow shines suddenly from the head of one of the statues. A nymph comes to life and descends from her pedestal followed by a second and then a third. They consult together and begin a slow and mysterious dance. They notice Daphnis. They bend down, dry his tears, revive him and lead him to a large rock. They invoke the god Pan. Gradually the form of the god is outlined. The stage goes dark.”

PART II

Introduction. “The pirate camp set in a very rugged stretch of coast. A ship is seen near the shore and pirates are running to and fro carrying plunder. **Pirates’ Dance**. More torches are lit, which illuminate the scene violently. Bryaxis commands that the captives be brought. Chloé, her hands tied, is led in and ordered to dance. **Chloé’s dance of supplication**. She tries to flee but is brought back violently and resumes her dance. Again she tries to escape. Again she is brought back. She abandons herself to despair, thinking of Daphnis, and implores Bryaxis not to take her away. But he carries her off triumphantly. Suddenly the atmosphere is strangely charged. In various places little flames flare up, fantastic beings crawl or leap here and there, and Satyrs appear from every side and surround the brigands. The earth opens. The fearsome shadow of Pan is outlined on the hills in the background, making a threatening gesture. Everyone flees in horror.”

PART III

“The scene returns to the opening, now at night. No sound but the murmur of rivulets produced by the dew that trickles from the rocks. Daphnis is still stretched out before the grotto of the nymphs. Gradually, the day breaks. **Sunrise**. The songs of birds are heard. In the distance a shepherd passes by with his flock. Another shepherd crosses in the background. A group of herdsmen enters looking for Daphnis and Chloé.

拉威爾 《達夫尼與克羅依》〔全套芭蕾舞音樂〕

MAURICE RAVEL (1875-1937)

Daphnis et Chloé (complete ballet music)

第三部分

「回到開端場景。夜晚，石頭上的露水滴滴答答的涓涓而下；除此以外，萬籟俱寂。達夫尼仍舊躺在仙女的洞穴前面。天快亮了。日出。鳥兒的歌聲清晰可聞。遠處有個牧羊人領著羊群走過，另一個牧羊人在背景前方走過。一群牧人進場，到處尋找達夫尼和克羅依；眾人找到達夫尼之後把他弄醒。達夫尼醒來後慌張地尋找克羅依。這時，克羅依終於在一群牧羊女簇擁下出現。兩人撲向對方，緊緊相擁。達夫尼看見克羅依的花環：他的夢原來是預言性的異象，牧神潘確實曾經顯靈。老牧羊人拉蒙解釋，如果真是牧神潘救了克羅依，那麼肯定是牧神潘在想念舊愛一仙女斯靈克斯。於是達夫尼和克羅依重演牧神潘與斯靈克斯的故事。默劇。克羅依飾演在草地上閒蕩的小仙女斯靈克斯，達夫尼飾演的牧神潘。牧神潘向斯靈克斯示愛，被對方拒絕後繼續鍥而不捨地追求；結果斯靈克斯躲進蘆葦叢中，自此消失不見。傷心的牧神潘於是摘了幾根蘆葦梗，奏起憂鬱的歌謠。克羅依現身，隨著笛聲翩翩起舞，而且越跳越激動，最後倒在達夫尼懷裡。達夫尼在森林三仙女的祭壇前獻上兩隻羊，發誓對克羅依矢志不渝。一群少女搖著鈴鼓進場，達夫尼和克羅依深情擁抱；眾少年也趕到舞台上，與眾人一同跳起群舞來。」

中譯：鄭曉彤

They discover Daphnis and wake him. Anxiously he looks around for Chloé. She appears at last, surrounded by shepherdesses. They throw themselves into each other's arms. Daphnis notices Chloé's wreath. His dream was a prophetic vision. The intervention of Pan is manifest. The old shepherd Lammon explains that, if Pan has saved Chloé, it is in memory of the nymph Syrinx, whom the god once loved. Daphnis and Chloé mime the tale of Pan and Syrinx. Pantomime. Chloé plays the young nymph wandering in the meadow. Daphnis as Pan appears and declares his love. The nymph rebuffs him. The god becomes more insistent. She disappears into the reeds. In despair, he picks several stalks to form a flute and plays a melancholy air. Chloé reappears and interprets in her dance the accents of the flute. The dance becomes more animated and, in the end, Chloé falls into Daphnis' arms. Before the altar of the nymphs he pledges his love, offering two sheep. A group of girls enters shaking tambourines and Daphnis and Chloé embrace tenderly. A group of youths rushes onstage and all join in the General Dance."

BY DR MARC ROCHESTER

編制

四支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、四支單簧管（其一兼低音單簧管）、四支巴松管（其一兼低音巴松管）、四支圓號、四支小號、三支長號、一支大號、定音鼓、敲擊樂器、兩座豎琴、鋼片琴及弦樂組

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利茲 CARLO RIZZI

指揮 conductor

利茲被譽為「同輩中最重要的指揮家之一」，曾與多個世界頂尖樂團合作，包括維也納愛樂、芝加哥交響樂團、費城樂團、倫敦交響樂團、洛杉磯愛樂、倫敦愛樂、愛樂樂團、皇家愛樂、法國國家樂團、米蘭歌劇院樂團及東京NHK交響樂團等等。此外，利茲並經常於世界最優秀的歌劇院演出，包括米蘭歌劇院、大都會歌劇院、英國皇家歌劇院、皇家鑄幣局劇院、蘇黎世歌劇院、巴士底法國國家歌劇院、以及荷蘭歌劇院等等。

他曾於2004-2008及1992-2001兩度擔任威爾斯國家歌劇院音樂總監，樂團在他的領導下獲得多項榮譽，包括皇家愛樂協會的獎項。

利茲和布魯塞爾皇家鑄幣局劇院一直合作無間。1996年以來，他就經常於愛丁堡藝術節亮相。於2013/14樂季，利茲將為加拿大歌劇院指揮全新製作的《波希米亞人》，其後為巴士底法國國家歌劇院演出《西部女郎》，為荷蘭歌劇院指揮《拉美莫爾的露契亞》，以及布魯塞爾皇家鑄幣局劇院指揮《弄臣》。

他曾灌錄多套歌劇，包括《弄臣》及《浮士德》等。他於2005年薩爾斯堡藝術節《茶花女》的演出由德意志留聲機公司發行錄音及錄像。他亦有為其他唱片公司錄音，包括Teldec、百代、飛利浦、新力、Decca等等。

Named as “one of the leading conductors of his generation”, Carlo Rizzi has appeared with the greatest orchestras of the world including the Vienna Philharmonic, Chicago Symphony, Philadelphia Orchestra, Los Angeles Philharmonic, London Symphony, London Philharmonic, Philharmonia Orchestra of London and Royal Philharmonic Orchestra, as well as Orchestre National de France, Orchestra of La Scala, Milan, and NHK Symphony Orchestra Tokyo to name a few. Rizzi frequently conducts in the finest opera houses of the world, including La Scala, Metropolitan Opera, Royal Opera House, Théâtre Royal de la Monnaie as well as Zurich Opera, Opéra National de France Bastille, and Dutch National Opera.

Carlo Rizzi has held the post of Music Director of Welsh National Opera twice - from 2004 to 2008 and 1992 to 2001. During his directorship the Orchestra won many accolades including an award from the Royal Philharmonic Society.

Rizzi continues his close association with the Orchestra of La Monnaie Brussels and since 1996, he has been a regular guest at the Edinburgh Festival. During the 2013/14 season, Rizzi conducts a new production of *La bohème* with Canadian Opera Company followed by *La fanciulla del West* at Opéra National de Paris Bastille, *Lucia di Lammermoor* at Dutch National Opera and *Rigoletto* at Théâtre Royal de la Monnaie in Brussels.

He has recorded several operas, such as *Rigoletto* and *Faust*. Deutsche Grammophon issued a recording and DVD of his *La traviata* from the Salzburg Festival in 2005. He has also recorded for Teldec, EMI, Philips, Sony, Decca and several others.



Photo: Lisa Marie Mazucco



艾斯 EMANUEL AX

鋼琴 piano

艾斯生於波蘭的利沃夫市，於1974年奪得於以色列特拉維夫舉行的第一屆魯賓斯坦國際鋼琴大賽冠軍後開始揚名國際。1975年，艾斯獲頒米高斯青年演奏家獎，僅四年後便榮獲艾華利·費沙獎殊榮。

2013/14樂季一開始，艾斯先與指揮海廷克及倫敦交響樂團攜手，在英國巴比肯藝術中心及美國林肯中心獻藝。之後，與阿姆斯特丹音樂廳樂團及指揮楊遜斯合作，在阿姆斯特丹、布加勒斯特、中國及日本，為他們的一百二十五周年誌慶演出。而下半個樂季中，艾斯著手實現一項靈感來自布拉姆斯的項目，當中包括演奏作曲家馬佐莉、穆里、迪恩及希爾博的全新委約作品。這些作品均與布拉姆斯有關，由洛杉磯愛樂樂團、加州大學柏克萊表演藝術中心、芝加哥交響樂團及卡奈基音樂廳共同委約。參與計劃的音樂家還包括女中音安妮·蘇菲·馮奧達及大提琴家馬友友。樂季的尾聲，便是到澳洲演出貝多芬的全套鋼琴協奏曲。他在悉尼將和新上任的悉尼交響樂團總指揮羅拔遜合作，而在墨爾本則和戴維斯爵士同台演出。

艾斯自1987年起成為Sony Classical唱片品牌旗下專屬藝人，近期的錄音包括一隻新的獨奏大碟，當中收錄海頓、舒曼及柯普蘭的作品，反思「變奏」概念的不同運用手法。他憑海頓全套鋼琴奏鳴曲錄音中的第二和第三輯，獲頒格林美大獎。他與大提琴家馬友友合作灌錄的貝多芬及布拉姆斯奏鳴曲，亦獲得多項格林美獎。艾斯為美國藝術與科學學院院士，並持有耶魯大學及哥倫比亞大學音樂博士榮譽學位。

Born in Lvov, Poland, Emanuel Ax captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists, followed four years later by the coveted Avery Fisher Prize.

The 2013/14 season begins with appearances at the Barbican Centre followed by Lincoln Center with the London Symphony Orchestra conducted by Bernard Haitink as well as collaborations with the Royal Concertgebouw Orchestra and Mariss Jansons in Amsterdam, Bucharest, China and Japan during their world-wide 125th anniversary celebrations. The second half of the season sees the realization of a project inspired by Brahms which includes new pieces from composers Missy Mazzoli, Nico Muhly, Brett Dean and Anders Hillborg all producing works linked to Brahms commissioned jointly between the Los Angeles Philharmonic, Cal Performances Berkeley, Chicago Symphony and Carnegie Hall with the participation of collaborators Anne Sofie von Otter and Yo-Yo Ma. To conclude the season, he will travel to Australia for a complete cycle of Beethoven concerti with incoming Chief Conductor David Robertson in Sydney and with Sir Andrew Davis in Melbourne.

A Sony Classical exclusive recording artist since 1987, recent releases include a new recital disc of works from Haydn to Schumann to Copland reflecting their different uses of the "variation" concept. He has received Grammy Awards for the second and third volumes of his cycle of Haydn's piano sonatas and has also made a series of Grammy-winning recordings with Yo-Yo Ma of the Beethoven and Brahms sonatas for cello and piano. He is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Yale and Columbia Universities.

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葉幸沾 鍵盤首席

張頌欣、嚴翠珠 特約樂手

香港管弦樂團合唱團早於1980年成立，第一套演出的曲目為《彌賽亞》。自此，合唱團不斷以各種組合形式與樂團合作。2013年合唱團重新招募團員，吸引逾四百五十名熱愛合唱音樂的人士參與面試，重組後的首次演出為《彌賽亞》。於2013年11月，合唱團與馬捷爾合作演出布烈頓的《戰爭安魂曲》。合唱團的女聲部將在樂季最後一個音樂會上獻唱孟德爾遜的作品。於2014/15樂季，合唱團再度與馬捷爾合作，為香港文化中心二十五周年誌慶表演，並將演出海頓的《創世紀》。

Philip Chu chorumaster

ACCOMPANISTS

Shirley Ip principal keyboard

Ronald Cheung, Linda Yim freelance players

The Hong Kong Philharmonic Chorus was established in 1980 and its first performance was *Messiah*. Since then the Chorus has been collaborating with the orchestra in various forms. Last year, the Hong Kong Philharmonic Chorus resumed recruiting members, attracting over 450 people who applied for audition. Its first performance after reforming was Handel's *Messiah*. In November 2014, the chorus worked with Lorin Maazel to perform Britten's *War Requiem*. The ladies of the chorus will close the season with works by Mendelssohn. In 2014/15 season, the chorus will sing to mark the 25th anniversary of the Hong Kong Cultural Centre, conducted by Lorin Maazel, and will also perform Haydn's *Creation*.



朱俊熹

PHILIP CHU

合唱團團長 chorumaster

生於香港的朱俊熹於悉尼音樂學院修畢碩士指揮課程，師承帕羅。朱俊熹曾任悉尼愛樂合唱團的助理合唱團長，以及威洛比交響樂團、2MBS ensemble Ambrosia和Eminence交響樂團的音樂總監/指揮。他曾擔任澳洲布蘭登堡樂團、Cantillation、悉尼愛樂合唱團、悉尼青少年樂團和悉尼室樂合唱團等的客席/助理指揮。2009年，朱俊熹首度指揮東京愛樂樂團，並於悉尼娛樂中心與Eminence交響樂團合作，以及於澳洲及海外各地演出。

Born in Hong Kong, Philip Chu completed a Master's degree in conducting at the Sydney Conservatorium of Music, under the tutelage of Imre Pallo. Chu has taken on roles such as assistant chorumaster at Sydney Philharmonia Choirs, music director/conductor of Willoughby Symphony Orchestra and Choir, 2MBS ensemble Ambrosia, and Eminence Symphony Orchestra. He has been guest/assistant conductor for Australian Brandenburg Orchestra, Cantillation, Sydney Philharmonic Choirs, Sydney Youth Orchestra, and Sydney Chamber Choir amongst others. In 2009, Chu made his debut with the Tokyo Philharmonic Orchestra as well as performing in the Sydney Entertainment Centre with Eminence Symphony Orchestra amongst other performances in Australia and overseas.



Photo: Cheung Chi-wai



Soprano

Au Yeung See-kee Suki
 Petra Bach
 Canny Chan
 Claudia Chan
 Chan Ka-yue Lovey
 Chan Katie Kit-ming
 Chan Man-fan Fanny
 Chan Nga-man
 Chan Pui-ying Katherine
 Chan Yik-man
 Chan Yuet-wah Flonz
 Connie Cheng
 Cora Cheung
 Cheung Hiu-ling Esther
 Cheung Yuk-yu Jasmine
 Grace Chiang
 Choi Ka-chi Brigitte
 Chung Sui-yi Ashley
 Vivien Fok
 Fung Kam-sum Mary
 Ho Ching-yin Sandy
 Flavia Ho
 Ho Ka-man
 Jocelyn Hui
 Ip Wai-man Vivian
 Khaw Mei-ling
 Vivian Ko
 Kwok Chun-yi Jenny
 Etta Kwok
 Lai Ka-man Amy
 Lai Wan-ling Pierra
 Lau Antonia Joyce
 Vivien Lau
 Connie Law
 Law Jessica Yun-pui
 Lee Wing-yan Sharon
 Candace Leung
 Leung Ka-yi
 Leung Shuk-ting
 Leung Uk-wing Kylie
 Beatrice Lin
 Liu Oi-ming Amanda
 Lowe Hoh Wai-wan Vivien
 Christie Luk
 Ma Sheung-ki Avis
 Man Che-on
 Ann Mok
 Ng Man-gee Florence
 Ng Wendy Wing-nga
 Sincere To
 Too Sin-lam Elsa
 Winnie Tse
 Wong Wai-hing Dorothy
 Wong Yuen-mei Mylthie
 Wu Man-lo Linda
 Wu Sui-sin Vicki
 Yau Sze-wing Ivy
 Yeung Chi-fong Julia
 Yeung Shut-kwan Shirley
 Frances Yip
 Yiu Ching-kan Christine

女高音

區陽思棋
 河北塔
 陳仲嘉
 陳皓妍
 陳嘉怡
 陳潔銘
 陳文芬
 陳雅雯
 陳沛盈
 陳奕敏
 陳月華
 鄭堯宜
 張淑嫻
 張曉翎
 張育瑜
 蔣頌恩
 蔡家賜
 鍾垂意
 霍沅琪
 馮鑑琛
 何靖然
 何婉雯
 何嘉雯
 許雯蕊
 葉慧文
 許美玲
 高慧君
 郭津懿
 郭燕珊
 黎嘉雯
 賴韻鈴
 劉鑄詩
 劉俊詠
 羅康怡
 羅欣珮
 李詠茵
 梁嘉儀
 梁嘉怡
 梁淑婷
 梁滌穎
 練芸彤
 劉愛明
 何慧雲
 陸善衡
 馬湘琪
 文賜安
 林天欣
 吳敏芝
 吳穎雅
 杜羨詩
 杜善琳
 謝穎琦
 黃慧卿
 黃婉薇
 胡曼璐
 胡穗倩
 丘思穎
 楊志芳
 楊雪筠
 葉慧芬
 姚靜勤

Alto

Fiona Chan
 Friendie Chan
 Kitty Chew
 Chin Wai-ling Amanda
 Chiu Yan-lok
 Angela Chu
 Ding Hoi-kan Ruby
 Fu Wai-ping Elcos
 Fung Tak-sum Wendy
 Lovina Hui
 Ip Chi-wa Christy
 Ip Tak-wan Sandy
 Helen Jim
 Helen Lam
 Leung Chung-yin Clara
 Leung Kwan-ngan Karen
 Rita Leung
 Veronica Leung
 Li Cheuk-ting Cherie
 Li Man-yan
 Stephanie Liu
 Ma Yee-ting Bernice
 Mo Yung Ka-ying Karen
 Ng Ching-yan Venus
 Karen Or
 Mary Paciello
 Margaret Sang
 Ruth Tam
 Cherry Tong
 Wong Cho-wing Ingrid
 Wong Lok-yea Elsie
 Wong San-san Sandy
 Esther Wu
 Ying Ka-yi

女低音

陳耀蘭
 陳秀雯
 周潔儀
 錢慧玲
 趙茵洛
 朱曉文
 丁愷芹
 傅慧屏
 馮德心
 許羨儀
 葉芝華
 葉德芸
 詹凱倫
 林凱茵
 梁頌賢
 梁君雁
 梁淑嫻
 梁寶敏
 李卓婷
 李敏欣
 廖康融
 馬懿婷
 慕容嘉英
 吳靜欣
 柯家慧
 沈培娜
 譚詠基
 唐芳玲
 黃楚詠
 王樂宜
 黃珊珊
 胡志慧
 邢嘉怡

Tenor

Chan Shun-kit Keith
 Cheung Hei-man Canis
 Chuen Wah-shing Peter
 Fong Ho-wah Kenny
 Kwok Man-ho Eric
 Lau Chi-shing Harry
 Lee Chun-yue Stanley
 Ma Hon-lam Abiel
 Pang Chun-fai Joe
 Poon Kit-sang Anthony
 Edmond So
 Tang Ho-fung
 Wong Chi-lok
 Wong Ka-chun Anthony
 Wong Kar-ho Toby
 Wong Wing-kiwok Keith
 David Yip

Bass

Chau Kin-wai Lester
 Cheung Ka-sang Artus
 Chiu Ka-yan Francis
 Chow Bing-shui Kevin
 Pascal de Gaulle
 Fung Kin-shing Patrick
 Sam Hilton
 Brian Lai
 Lam Kwok-ho
 Lam Sai-cheung
 George Law
 Leung Ho-hin
 Leung Ling-yin Gary
 Leung Shun-kei
 Lui To Tony
 Ng Tsz-him Dennis
 Shum Pok-man Ximple
 Sing Yiu-wah
 William Sit
 Tang Pak-yau Jason
 Wong Chun-kwok
 Wong Chun-wai Savio
 Yam Yee-kwan David

男高音

陳迅傑
 鄭希文
 全華成
 方浩華
 郭文豪
 柳巴丞
 李駿宇
 馬翰林
 彭振輝
 潘潔生
 蘇耀波
 鄧可風
 黃志樂
 黃家駿
 黃嘉浩
 王詠國
 葉大偉

男低音

周見威
 張嘉笙
 趙家欣
 周秉樞
 帕斯克 · 戴高樂
 馮建成
 陳明山
 黎永堃
 林國浩
 林世璋
 羅玉信
 梁浩軒
 梁領彥
 梁信基
 呂韜
 吳子謙
 沈博文
 成耀華
 薛嘉翔
 鄧百佑
 黃鎮國
 王鎮偉
 任懿君

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

港樂2014年3月中國內地巡演之樂評

「毫無疑問是亞洲最前列的交響樂團之一」 樂評人王紀宴

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 Orchestra 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.



Critical acclaim from the HK Phil's tour to Mainland China in March 2014

"no doubt one of Asia's best" Wang Jiyan, renowned critic

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，並已推出兩張大碟。

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.

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

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

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

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

第一小提琴 FIRST VIOLINS



王敬/團長
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
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



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 Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冨田中知子
Tomoko Tanaka Mao



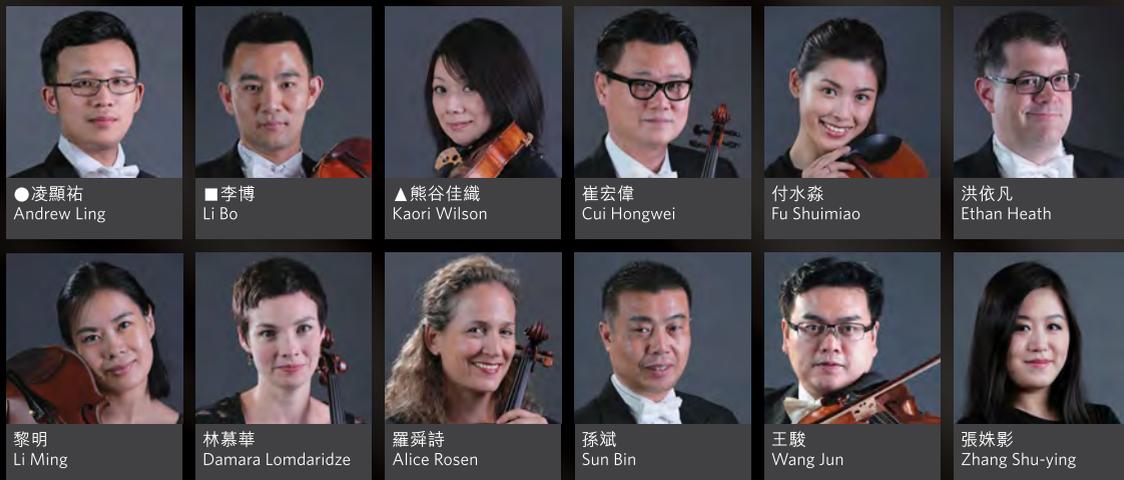
黃嘉怡
Christine Wong Kar-ye



周騰飛
Zhou Tengfei



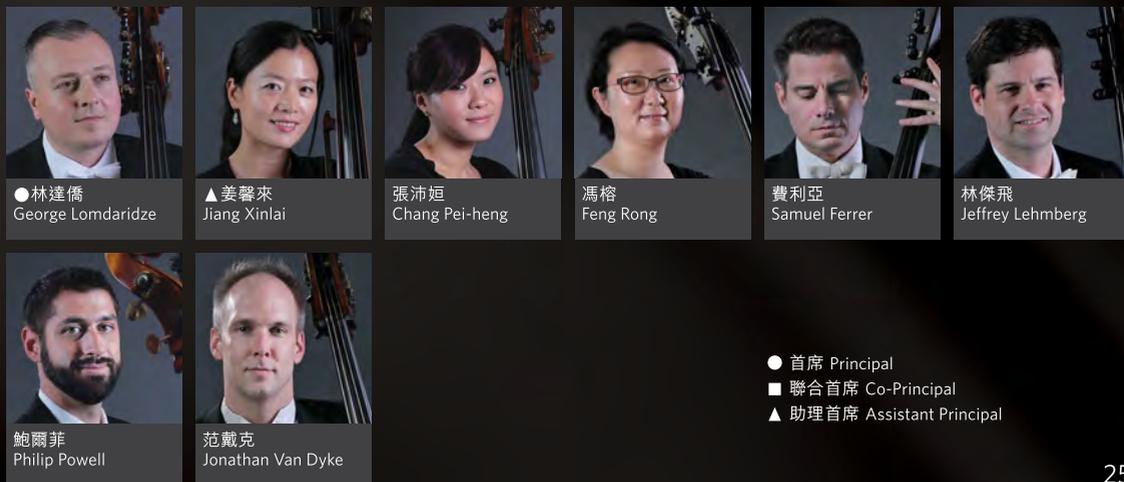
中提琴 VIOLAS



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 ORCHESTRA

長笛 FLUTES



● 史德琳
Megan Sterling



▲ 盧韋歐
Olivier Nowak



施家蓮
Linda Stuckey

雙簧管 OBOES



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

單簧管 CLARINETS



● 史安祖
Andrew Simon



▲ 史家翰
John Schertle



劉蔚
Lau Wai

低音單簧管 BASS CLARINET

巴松管 BASSOONS



● 莫班文
Benjamin Moermond



▲ 李浩山
Vance Lee

低音巴松管 CONTRA BASSOON



崔祖斯
Adam Treverton Jones

圓號 HORNS



● 江蘭
Jiang Lin



■ 柏如瑟
Russell Bonifede



▲ 周智仲
Chow Chi-chung



高志賢
Marc Gelfo



李少霖
Homer Lee



李旭妮
Natalie Lewis

小號 TRUMPETS



● 麥浩威
Joshua MacCluer



▲ 莫思卓
Christopher Moyse



華達德
Douglas Waterston

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● 韋雅樂
Jarod Vermette



韋力奇
Maciek Walicki

低音長號 BASS TROMBONE



韋彼得
Pieter Wyckoff

大號 TUBA



● 雷科斯
Paul Luxenberg



定音鼓
TIMPANI



● 龐樂思
James Boznos

敲擊樂器
PERCUSSION



● 白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

豎琴
HARP



● 史基道
Christopher Sidenius

鍵盤
KEYBOARD



● 葉幸沾
Shirley Ip

特約樂手
FREELANCE PLAYERS

小提琴：艾瑾
Violin: Ai Jin

中提琴：陳樹泉、楊帆
Viola: Alvin Chan, Yang Fan

長笛：莊雪華
Flute: Ivy Chuang

單簧管：史密斯
Clarinet: Ashley Smith

巴松管：陳劭桐
Bassoon: Toby Chan

小號：莊力傑*
Trumpet: Lertkiat Chongjirajitra*

敲擊：何銘恩、勞善雯、王偉文、雲維華
Percussion: Jojo Ho, Mandy Lo, Raymond Vong, Ivan Wan

豎琴：譚懷理
Harp: Amy Tam

*承蒙曼谷交響樂團允許參與演出
*With kind permission of the Bangkok Symphony Orchestra



林丰
Fung Lam

何鴻毅家族基金駐團作曲家
Robert H.N. Ho Family Foundation
Composer in Residence

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成為樂團席位的贊助人，您可以與港樂及樂師建立一個更緊密的連繫，推動港樂的發展，提高樂團的質素，讓才華洋溢的音樂家踏上藝術頂峰。

By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic Orchestra family.

香港管弦樂團感謝以下機構及贊助人支持樂團席位贊助基金。

The Hong Kong Philharmonic Orchestra would like to thank the following sponsors of our Chair Endowment Fund.

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The Musician's Chair for Li Bo is endowed
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蔡博川先生夫人
Mr & Mrs Alex
& Alice Cai

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The Musician's Chair for
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李博

Li Bo

聯合首席中提琴
Co-Principal Viola

如需查詢捐款或其他贊助計劃，
歡迎致電2721 2030 或電郵至
development@hkphil.org 與我們聯絡。

Enquiries for donations or
other sponsorship schemes,
please call 2721 2030 or email
development@hkphil.org

趙瀾娜

Zhao Yingna

聯合首席第二小提琴
Co-Principal Second Violin

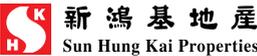
大師會

MAESTRO CIRCLE

大師會特別為熱愛交響樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝：

MAESTRO CIRCLE is established for the business community and individuals who are fond of symphonic music. It aims to support the long-term development of the Hong Kong Philharmonic Orchestra and to enrich cultural life. We are grateful to the following Maestro Circle members:

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	David M. Webb webb-site.com		

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THANK YOU FOR YOUR SUPPORT

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to the following corporations and individuals for
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趙滢娜 (聯合首席第二小提琴) 的樂師席位由以下機構贊助：
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Second Violin) is endowed by the following organisation:

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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 Ms Zhang Xi
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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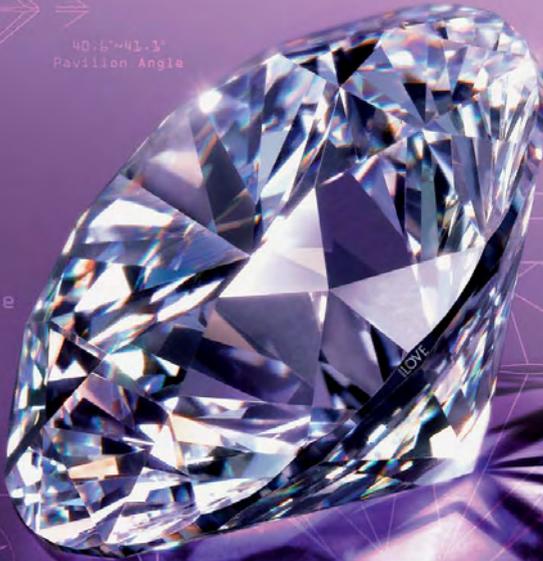
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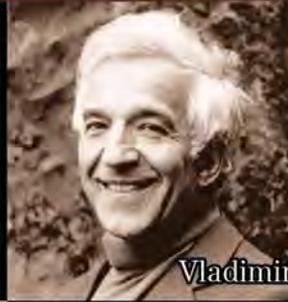
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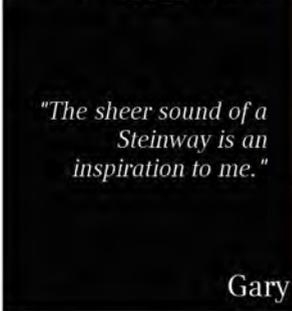
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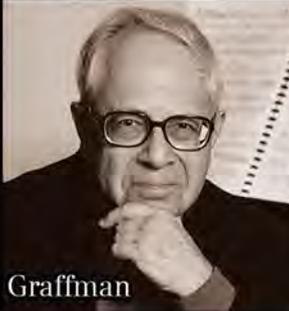
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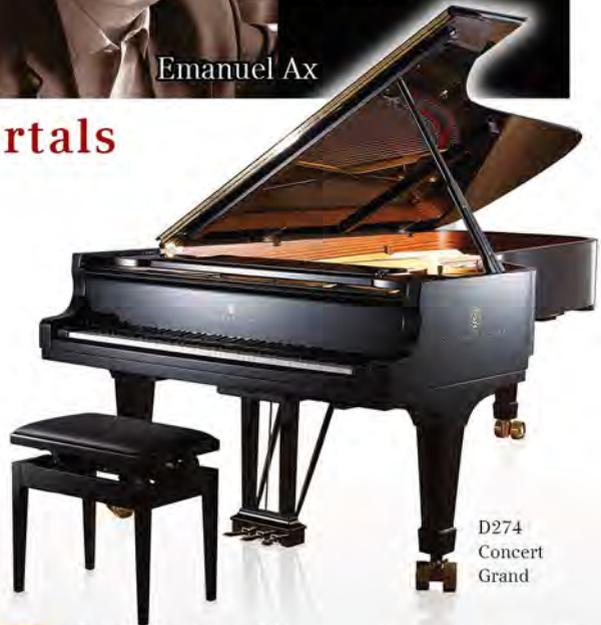
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