

ANJA BIHLMAIER GERMAN HORNSOUND

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畢美亞

德國圓號之聲四重奏
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CONDUCTOR
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畢美亞 | 德國圓號之聲

ANJA BIHLMAIER | GERMAN HORNSOUND

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活潑地

Lebhaft

浪漫曲：相當緩慢

Romanze: Ziemlich langsam

非常活潑地

Sehr lebhaft

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1813-1883

華格納

RICHARD WAGNER

《漂泊的荷蘭人》序曲

The Flying Dutchman Overture

地勢陡峭，怪石嶙峋的岸邊。天色陰晦；狂風暴雨。遠處，一艘黑色桅杆、血色船帆的船漸漸顯現——那是「漂泊的荷蘭人」的船。

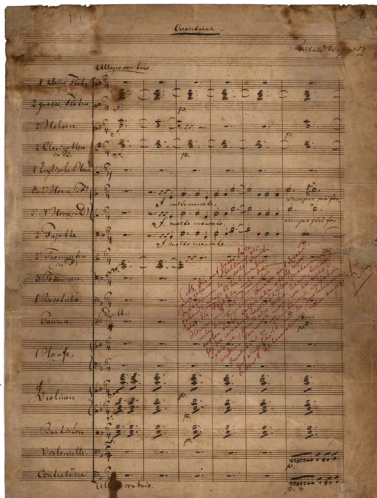
這就是華格納為觀眾準備的：即使是舞台指示，他都能以音樂表現出來。小提琴掀起一片浪花，低音弦樂洶湧而上，不斷怒嚎；圓號和低音銅管樂響起——這就是那可怕的幽靈船——一艘永遠被咒詛的船，而且所有目擊者都劫數難逃。

無論如何，這就是傳統神話「漂泊的荷蘭人」——一個在西方海員之間流傳了幾個世紀的故事。「漂泊的荷蘭人」其實是鬼船：原本屬於17世紀荷蘭東印度公司，船長也是荷蘭人，有時候被喚作「梵·德·迪勤」（不過華格納只用「荷蘭人」稱呼他）。有

Steep, rocky sea-shore. Gloomy weather; a violent storm. In the distance, the ship of the Flying Dutchman heaves into sight, with black masts and sails the colour of blood.

That's Richard Wagner for you: even his stage directions come through in the music. The violins throw up a sheet of spray, the low strings surge and howl, and there, powering through the tempest in horns and low brass, is the terrifying vision of the spectral ship itself – damned for eternity and bringing doom to all who see it.

That's the traditional myth of the Flying Dutchman, anyway – a story told for centuries by Western seafarers. The Flying Dutchman is a ghost-ship: a 17th century sailing vessel of the Dutch East India Company that is cursed to sail the seas forever after its captain (also Dutch, and sometimes called Van der Decken, though Wagner called him simply “the Dutchman”) was caught in storms while rounding the Cape of Good Hope, and vowed that he'd make the passage even if he had to sail until Doomsday. Ever since (or so the legend goes), the Flying Dutchman is sometime glimpsed at sea; a terrible omen whose existence no sailor (even today) will wholly deny.



《漂泊的荷蘭人》樂譜首頁，寫上華格納給出版商的指示。
The Flying Dutchman Overture: opening page in full score, with 14-line instruction to engraver regarding arrangement of the instrumentation, initialed “R. W.”

© DLC Music Division, Library of Congress

一次，這艘船繞著好望角航行時不斷遇上風暴，船長就發誓，即使航行到世界末日也要走過這段航道，結果就被咒詛，要永永遠遠在海上航行。自此（或者傳說自此）「漂泊的荷蘭人」有時會在海上現身；這艘船代表著凶兆，沒有海員會否認這個凶兆存在——即使今天的海員也不會。

但華格納的說法有點不同。沒錯，荷蘭人是被咒詛的，但在華格納1841年的同名歌劇裡，荷蘭人卻有個解除咒詛的希望——得到一個忠誠女子的愛。因此序曲開始時刻劃鬼船在波濤洶湧的海上，但大家不久就會聽到較溫柔的段落：聖詩似的柔和主題，代表珊塔（挪威海員的女兒）會令荷蘭人重獲自由。由於故事說的是平凡人遇到不凡事，因此要是聽到古怪的船伏號子突然響起，大家也不要覺得奇怪——更不用說珊塔和友人紡紗時所唱得快活歌曲了。

故事很棒，而且全都在序曲有所預示。雖然有些人仍然將華格納看作日耳曼巨魔，覺得他十分可怕，完全難以親近，但即便對這些人來說，《漂泊的荷蘭人》的靈感來源也值得一讀。1839年，華格納從里加經水路前往巴黎，他和妻子在挪威海岸遇到狂風暴雨——就跟他後來在《漂泊的荷蘭人》中描述的完全一樣。那麼他們為何不走安全一點的陸路路線呢？據華格納憶述：「主要是要顧及我們的狗兒。」是的，華格納的紐芬蘭犬「強盜」乘驛馬車時會暈車。至於「始料不及後果定律」這回事，可真不得了……

Wagner gave it a slightly different spin. The Dutchman is damned, alright, but in Wagner's 1841 opera *Der fliegende Holländer*, he has a single hope of breaking the curse – if only he can win the love of a faithful woman. So the Overture begins with the phantom ship on storm-tossed seas, but you'll soon hear gentler strains too; the tender, hymn-like theme with which the Norwegian sailor's daughter Senta will set the Dutchman free. And because this is a story of ordinary folk caught in extraordinary events, don't be surprised if the odd sea-shanty crops up as well – to say nothing of the jaunty song that Senta and her friends sing as they spin.

It's a terrific tale, all foretold here in the Overture. For those who still regard Wagner as an unapproachable Teutonic ogre, though, it's worth knowing how it was inspired in the first place. In 1839, travelling by ship from Riga to Paris, Wagner and his wife were caught in a ferocious sea-storm on the coast of Norway – exactly as he later described it in *The Flying Dutchman*. Why hadn't they taken the safer option of travelling by land? "Our principal reason," recalled Wagner, "was the consideration of the dog we had with us". Yes, Wagner's Newfoundland dog Robber got sick in stagecoaches. Talk about the law of unintended consequences...

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、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、兩支小號、三支長號、大號、定音鼓及弦樂組。

Three flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani and strings.

1810-1856

舒曼

ROBERT SCHUMANN

F大調音樂會小品，為四支圓號與管弦樂團而作，op. 86

Konzertstück for Four Horns and Orchestra in F, op. 86

活潑地

浪漫曲：相當緩慢

非常活潑地

Lebhaft

Romanze: Ziemlich langsam

Sehr lebhaft

在舒曼看來，圓號就是「樂團的靈魂」——對一個生活在浪漫派運動裡，呼吸著浪漫主義氣息的藝術家來說，原因也顯然易「聽」。本質上，「號角」是人類歷史上的古老樂器；近看既原始又充滿英雄氣概，遠看卻又詩意盎然——那是森林的聲音，也是號角曲的聲音；勝利、哀歌與溫柔，竟然出人意料地在荒野深處出現。圓號也是與祭典及狩獵傳統關係最密切的樂器：「狩獵」是屬於中世紀君主的運動；提起狩獵，騎士、傳奇與風流韻事的形象馬上活現眼前。莫扎特和貝多芬採用的「無活塞圓號」，實際上就是一根彎曲的金屬長管加上吹口，能奏出的樂音很少，只限於泛音列內自然出現的樂音——顯然跟中世紀獵人帶在身上的樂器同屬一類。

但19世紀卻是個動盪的時代。1848年，革命席捲德意志城市德累斯頓，令舒曼和妻子克拉拉不得不逃離家園。即使圓號本身，這時也經歷了一場技術改革。「手動活塞」的出現，讓圓號能奏出完整的西洋音階——這實在是史無前例。現在「樂團的靈魂」可以自由翱翔了：新的詩體也有了誕生的機會。舒曼本人也對圓號情有獨鍾——德累斯頓圓號技巧大師利維正是舒曼的好友。利維不但是推廣「活塞圓號」新種發明的先驅，更在1849年為這種嶄新的圓號

For Robert Schumann, the horn was “the soul of the orchestra” – and for an artist who lived and breathed the atmosphere of the Romantic movement, it’s easy to hear why. The horn is the ancient instrument of humanity in nature; raw and heroic in close up, infinitely poetic when remote – the sound of the forest and the fanfare; of triumph, of lament and of tenderness found, unexpectedly, in the heart of the wild. It’s also the instrument most closely connected with the rituals and tradition of the hunt: the sport of medieval kings, redolent with images of chivalry, legend and romance. The valveless horn used by Mozart and Beethoven – essentially a long, curved metal tube with a mouthpiece, able to play only the limited range of notes permitted by the naturally-occurring harmonic series – was recognisably the same instrument carried by medieval huntsmen.

But the 19th century was an age of turmoil. In 1848, revolution had spread through the German city of Dresden, forcing Robert Schumann and his wife Clara to flee their home. And even the horn itself was undergoing a technological revolution. Hand-operated valves made it possible – for the first time in history – for the horn to play the full range of notes in the western scale. Now the “soul of the orchestra” could soar free: a new kind of poetry became possible. Schumann was fascinated – he was on friendly terms with the Dresden-based horn virtuoso Joseph Rudolph Lewy, a pioneer of the newly-developed *ventilhorn* (valve horn), and in

寫作了一系列新作，全是既耀眼又想像力豐富的曲目。

在舒曼這樣的浪漫主義者看來，藝術的重點就是一方面塑造未來，另一方面緬懷過去。1849年2月，他花了三天時間，寫出一首短篇協奏曲（或稱「音樂會小品」）的草稿，但採用的獨奏樂器卻不是一支活塞圓號——而是四支，由龐大的樂團伴奏。他對友人曉勒說：「我覺得這是我最好的作品之一。」他承諾自己的出版商會有「頗為難得的東西！」樂曲於1850年2月25日在萊比錫首演，獨奏者都是布業公會樂團的圓號手。

大家不要誤會，「音樂會小品」仍是相當難得的作品：這首協奏曲裡的明星是樂器本身，而不是任何一位獨奏者（話雖如此，但圓號音域廣闊，作曲家也著實要求四位演奏者在圓號各個音區炫技），而且三個樂章一氣呵成地演奏，樂章之間沒有間斷。舒曼也不拘禮：圓號以兩個惹人注意的和弦為開端的號角曲掀開序幕，而且用意十分明顯——接下來就是大冒險了。**第一樂章**勇往直前，時而充滿英雄氣概，時而抒情，樂團時而挑戰圓號，時而與圓號互相呼應。之後氣氛一變：安靜柔和的〈浪漫曲〉響起，四支圓號恍如黃昏的光芒。突然，樂團中圓號的銅管競爭對手——小號——前來挑戰。四位圓號英雄馬上在〈終曲〉迎戰，既神氣活現又活潑調皮。在這首20分鐘不到的樂曲裡，舒曼已經為大家展現出圓號的所有面貌：既是無畏無懼的英雄，也是情人、做夢者——當然還有詩人。

1849 he wrote a series of gloriously imaginative pieces for the so-new instrument.

For a Romantic like Schumann, art was all about shaping the future as well as enjoying the past. Over three days in February 1849, he sketched a miniature concerto (or *Konzertstück* – “concert piece”) for not one but four valve horns, accompanied by a large orchestra. “It seems to me one of my best pieces,” he told his friend Hiller. He promised his publishers “something quite unusual!”. It was premiered by the horn players of the Gewandhausorchester in Leipzig on 25 February 1850.

And make no mistake, the *Konzertstück* is still rather unusual: a concerto whose star is the instrument itself rather than any one soloist (though all four performers are required to be virtuoso players in different parts of the horn’s huge range), and whose three movements play without a break. Schumann doesn’t stand on ceremony: with two arresting chords the horns launch their opening fanfare and the message is clear – we’re in for an adventure. The **first movement** sweeps forward, by turns heroic and lyrical, with the orchestra challenging and echoing the horns. Then as so often with Schumann, the mood changes: a quiet, tender **Romanze** in which the four horns seem to glow in the twilight. Suddenly, from the orchestra, the horns’ brass rival, the trumpet, sounds a challenge. Our four heroes spring into action, in a **finale** that’s as swashbuckling as it is playful. In less than 20 minutes of music, Schumann has shown us every face of the horn: hero, daredevil, lover, dreamer and – of course – poet.

編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、兩支長號、低音長號、定音鼓及弦樂組。

Two flutes, piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, bass trombone, timpani and strings.



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香港管弦樂團聯乘香港大學繆思樂季 (HKU MUSE) 呈獻一系列現代室樂音樂會，聚焦樂團不同聲部。今次主角港樂圓號小組成員，將透過精挑細選的曲目為大家展現圓號的音色和技巧。

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圖爾

ERKKI-SVEN TÜÜR

第十交響曲，「銅管」，為四支圓號與管弦樂團而作 (2020)

Symphony no. 10, *ÆRIS*, for Four Horns and Orchestra (2020)

香港管弦樂團、柏林音樂廳樂團、波鴻交響樂團及愛沙尼亞國家交響樂團共同委約作品

Co-commissioned by the Hong Kong Philharmonic Orchestra, Konzerthausorchester Berlin, Bochumer Symphoniker and the Estonian National Symphony Orchestra

(亞洲首演 Asia Premiere)



圖爾 Erkki-Sven Tüür

愛沙尼亞作曲家圖爾早年以搖滾樂隊 In Spe 主唱身份出道，到現在他仍然喜歡 1970 年代的前衛搖滾。可是自從 1980 年代蘇聯經濟改革以後，他就為自己鍛造了一把奇特但有力的聲音，演繹歌劇《華倫斯坦將軍》(2001) 和《建築主音》(1984-1992) 等一系列器樂曲。他說：「我創作時，只關心情感能量與知性能量的關係，以及兩種能量在輸送、累積、消散與重新累積的方法。我的樂曲就像光有聲音的抽象戲劇，既有角色，也會發生一連串事件，充滿活力；在一個不斷轉移、擴充與收縮的空間內開展。」

圖爾「第十交響曲」由香港管弦樂團、柏林音樂廳樂團、波鴻交響樂團及愛沙尼亞國家交響樂團委約，應德國圓號之聲四重奏的邀請而寫。樂曲於 2022 年 5 月 19 日在德國波鴻

The Estonian composer Erkki-Sven Tüür launched his career as frontman of the rock band In Spe – and he still loves the classics of 1970s Progressive Rock. But since perestroika in the 1980s he’s forged a quirky but powerful personal voice in works such as his opera *Wallenstein* (2001) and a series of instrumental *Architectonics* (1984-1992). “My work as a composer is entirely concerned with the relationship between emotional and intellectual energy and the ways in which they can be channelled, accumulated, dissipated and re-accumulated,” he says. “My pieces are abstract dramas in sound, with characters and an extremely dynamic chain of events; they unfold in a space that is constantly shifting, expanding and contracting.”

Tüür’s Symphony no. 10 was commissioned by the Hong Kong Philharmonic Orchestra, Konzerthausorchester Berlin, Bochumer Symphoniker and the Estonian National Symphony Orchestra, and written at the request of German Hornsound, who gave the world premiere in Bochum, Germany on 19 May 2022. In the words of the composer:

In Latin, ÆRIS means brass, which is also the name of a certain instrument group in the symphony orchestra. However,

作世界首演，由德國圓號之聲演出。
作曲家自言：

拉丁文裡，「ÆRIS」是銅管的意思，也是交響樂團裡一個樂器組別的名稱。可是「AERIS」的意思卻是「空氣」。空氣是必要的元素；沒有空氣，銅管樂器也就無法發出聲音來。因此，我第十首交響曲的主力就是銅管樂，樂曲中的重擔也就落在銅管樂器身上了。

樂曲以展示這種聲音掀開序幕，彷彿從水平線的另一邊緩緩走過來似的。連串的四分一音，讓軸心音高聽來有「往上拉扯」的錯覺——這個軸心音高就像是一群神秘客人光臨的第一個跡象；然後他們會在樂曲整個發展過程中，扮演極為重要的角色。

這時樂器以木管樂為主，築起越來越濃密的層次，與圓號緩慢拉扯的聲音主軸形成對比。後來的圓號四重奏主題，則恰好以這個對比素材為基礎。

這首交響曲分為四個樂章，但樂章之間以過渡段連接，沒有明顯停頓。每個樂章都表達出獨奏者組與樂團之間不同的發展方式。有時獨奏者組的動機蔓延到樂團，像模因一樣開始演變，漸漸有了自己的生命；有時兩者會辯論一番，最後也沒有共識；有時獨奏者組與樂團內的合奏組直接對話，令人以為兩者已得出共同發展原則……

圓號四重奏也許可以視作信使，帶來迫在眉睫、無法逆轉之改變的預言。別人明白他們的信息嗎？

AERIS means “air” and without this essential element, not a sound would come out of brass instruments. Thus, the title of my tenth symphony focuses mainly on the brass sound that carries the weight of this composition.

The symphony begins by exhibiting this sound, which seems to be arriving from beyond the horizon. The illusion of an “upward stretching” axis pitch formed by quarter tones is the first sign of a mysterious group of guests who will soon start playing a decisive role in the entire development process.

The increasingly dense layer formed mainly by the woodwinds presents a contrasting material to the slowly stretching sound axis of the horns. In turn, this contrasting material later forms the basis for the theme of the horn quartet.

The symphony is divided into four movements that transition without clear separation. Every movement expresses a different development between the ensemble of soloists and the orchestra. Sometimes their motifs spread into the orchestra like memes that start changing and gradually take on lives of their own; sometimes they enter a debate without reaching common ground; sometimes there is a dialogue between the soloists and the ensembles within the orchestra, creating the impression of shared development principles...

The horn quartet may be regarded as messengers, bringing prophecies of imminent irreversible changes. Will their message be understood? What will be the reaction and how will it impact communication? Where did they come from anyway? What did they want to tell us? Let every member of the audience

關於作曲家

愛沙尼亞作曲家圖爾於塔林佐治奧特斯音樂高中學習敲擊和長笛後，升讀塔林音樂學院，跟隨拉特斯教授學習作曲。1979年，圖爾創立前衛搖滾樂團 In Spe，擔任樂團的作曲、長笛、鍵盤及主音至1983年。圖爾自1992年起轉為自由作曲家，作品由頂尖樂團及獨奏家於各地享負盛名的音樂廳演奏。柏林愛樂、阿姆斯特丹皇家音樂廳管弦樂團、蘇黎世大會堂管弦樂團、倫敦愛樂樂團、巴黎樂團、愛樂樂團、維也納交響樂團等均曾委約圖爾創作。

圖爾經常獲各地音樂節邀請出任駐場作曲家，包括：德國法蘭克福舊歌劇院序幕音樂節、莫里茨堡音樂節、海姆巴赫室內音樂節；瑞士達沃斯音樂節；捷克布爾諾摩拉維亞之秋國際音樂節；以及挪威峽灣經典音樂節等。他於2019/20樂季擔任蘇黎世大會堂管弦樂團的創意主席。

圖爾的作品由彼得斯出版社及 Fennica Gehrman 出版，唱片則由 ECM、Ondine、華納及 EMI Virgin 發行。專輯《Magma》(Virgin 古典音樂) 和《第七交響樂及鋼琴協奏曲》(ECM) 曾獲提名《留聲機》唱片大獎，而《神話》(阿爾發) 於2020年贏得法國金音叉獎。

ABOUT THE COMPOSER

Erkki-Sven Tüür studied percussion and flute at the Tallinn Georg Ots Music High School and composition with Prof Jaan Rääts at the Tallinn Conservatoire. In 1979 Tüür founded the progressive rock ensemble “In Spe”, with which he was engaged as composer, flautist, keyboardist and frontman (vocalist) until 1983. Since 1992, Tüür has been a freelance composer. His works have been performed regularly by eminent orchestras and soloists worldwide in the most prestigious concert halls. He has been commissioned from many renowned orchestras and ensembles including Berliner Philharmoniker, Royal Concertgebouw Orchestra, Tonhalle-Orchester Zürich, London Philharmonic Orchestra, Orchestre de Paris, Philharmonia Orchestra and Wiener Symphoniker.

He has held residency at international festivals including Auftakt, Moritzburg and Spannungen (Germany), Davos (Switzerland), Moravian Autumn (Czech Republic) and Fjord Classics (Norway). In 2019/20 he held the position of Creative Chair of Tonhalle-Orchester Zürich.

Tüür's works are published by Edition Peters and Fennica Gehrman whereas his albums have been released by ECM, Ondine, Warner and EMI Virgin. Albums *Magma* (Virgin Classics) and *Seventh Symphony & Piano Concerto* (ECM) were nominated for the *Gramophone Award* while *Mythos* (Alpha Classics) received France's *Diapason d'Or* in 2020.

會有甚麼反應？對溝通又有何影響？他們到底來自何方？想告訴我們甚麼？就讓在座各位根據自己的社會羅盤和想像力，去處理這些問題。我沒有責任改寫自己的音樂，也不會以自己的作曲技巧或創作方法去讓別人懊惱——這是個能開幾場特別演講的課題。我只希望觀眾在這趟音樂旅程中抱持開放態度。

deal with these questions according to their social compass and imagination. It is not up to me to paraphrase my music and I won't bother anyone with my composition techniques or creative methods – that is a topic for special seminars. What I wish is for the audience to take this journey with an open mind.

編制 INSTRUMENTATION

三支長笛（其一兼中音長笛，其一兼短笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼低音單簧管）、兩支巴松管、低音巴松管、三支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。

Three flutes (one doubling alto flute, one doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet), two bassoons, contrabassoon, three trumpets, three trombones, tuba, timpani, percussion, harp and strings.

1810-1856

舒曼

ROBERT SCHUMANN

D小調第四交響曲，op. 120 (1851年版本)

Symphony no. 4 in D minor, op. 120 (1851 version)

相當緩慢—活潑地

浪漫曲：相當緩慢

諧謔曲：緩慢

慢速—活潑地

Ziemlich langsam – Lebhaft

Romanze: Ziemlich langsam

Scherzo: Lebhaft

Langsam – Lebhaft

全體樂器齊奏A音——按古典和聲，D小調的起拍用這個音符最自然。音樂就這樣保持著，平穩而優雅；低迴憂鬱的旋律恍如從陰影裡浮現似的，緩緩開展：好像作曲家的想像力正在上發條，準備十分戲劇化地一躍而起，一鳴驚人。聽著舒曼「D小調交響曲」最初幾小節，不難想像自己現在聽到的，跟克拉拉·舒曼當年聽到的，大概也相去不遠。1841年5月31日，她在日記裡寫道：

他動筆寫作一首新的交響曲了。其實到現在我還沒聽過這首新曲是怎樣的，但從羅拔繼續寫作的方式，還有遠處傳來D小調熱烈的聲音，我知道這是另一首在他心靈深處誕生的作品。

幾星期前，舒曼才完成了他的「第一交響曲」，而且3月31日的首演（孟德爾遜指揮）也是他事業裡最快樂的時刻之一。隨後，他又完成了歡快的「小交響曲」（後來標題改為「序曲、諧謔曲與終曲」），現在又急急開始一首新作——在他的計劃中，這可是他的「第二交響曲」。

夫婦倆在萊比錫的家裡牆壁很薄，這意味著只要舒曼要作曲，克拉拉

The whole orchestra sounds a unison A – in classical harmony, the natural upbeat to D minor. And as the music hangs there, poised, a low, melancholy theme emerges from its shadow and begins to uncoil: as if the composer’s imagination is winding itself up to make a truly dramatic leap. In the opening bars of Schumann’s D minor Symphony, it’s hard not to imagine that we’re hearing what Clara Schumann was hearing when, on 31 May 1841 she wrote in her diary that:

He has begun a new symphony. As yet I have heard little about it, but from Robert’s way of going on, and D minor sounding wildly in the distance, I know that another composition is being born of his deepest soul.

Schumann had completed his First Symphony just weeks earlier, and its premiere under Felix Mendelssohn on 31 March had been one of the happiest moments of his career. He’d since completed a high-spirited “symphonette” (later titled Overture, Scherzo and Finale) and now he pressed on with the work he intended as his Second Symphony.

And although the thin walls of their Leipzig home meant that her piano practice suffered whenever Robert was composing, Clara was

就無法練琴，但克拉拉仍然滿心歡喜。一年前，克拉拉在日記中透露：「我最大的願望就是他能寫作管弦樂——那是他真正的領域。但願我能成功將他帶到管弦樂那裡去。」1841年9月1日上午10時到11時，克拉拉誕下兩人第一個孩子，瑪麗。早上，也是兩人結婚一周年紀念翌日——這天，舒曼將他的「D小調交響曲」稿子拿出來給克拉拉看。

即使是像克拉拉那麼成熟的音樂家，看到這首樂曲也肯定十分驚訝。樂曲由四個樂章組成，但演奏時卻一氣呵成，而且四個樂章之間交織著互有關聯的主題和動機。一切都從緊湊的引子衍生而來：活潑的**第一樂章**飛奔之際，熙熙攘攘的第一主題響起，主題的頂峰則呼應最初幾小節起伏不定的音型。舒曼將主題發揮得淋漓盡致，以至樂章已無法容納傳統奏鳴曲式裡的「第二主題」了；相反，一個全新旋律從發展部的巔峰開始響起，音樂條地變得活力四射，輝煌壯麗。

陰暗的木管和弦就是連接到〈**浪漫曲**〉的橋樑，憂鬱的雙簧管小夜曲成了動人的框架，中間是夢幻的樂段，獨奏小提琴唱出溫柔的華麗曲。這是舒曼的神奇時刻（後來也在〈**諧謔曲**〉中段重現）；一來這是一組密碼，代表他對克拉拉的深情，二來則是與簡樸而具鄉村氣息的諧謔曲形成溫和的對比（諧謔曲本身也以樂曲開端的下行—上行動機為基礎）。隨著嚴峻曲式逼近，音樂漸漸瓦解，變成一團浪漫迷霧；迷霧驅散，天色漸明，還有帶著充滿自信的花巧，之後才進入有力的終曲。

那徹頭徹尾就是舒曼；迅猛的熱情，深刻的詩意。對這個極端浪漫主義

delighted. “My greatest wish is for him to compose for orchestra – that’s his true field,” she’d confided to her diary the previous year. “May I succeed in leading him to it.” On the morning of 1 September 1841 Clara gave birth to their first child, Marie. Twelve days later, on her 22nd birthday, and the day after their first wedding anniversary, Robert presented her with the score of his Symphony in D minor.

Even for a musician as accomplished as Clara, it must have made astonishing reading. The symphony was in four movements, but they were designed to play without a break, and were tied together by a network of interrelated themes and motifs. Everything grows from that tense introduction: as the *Lebhaft* **first movement** rockets away, the crest of its bustling first theme echoes the undulating shape of those first bars. Schumann works that theme so hard that there’s no room for a traditional sonata-form “second subject”; instead, a completely fresh melody sings cheerfully out from the peak of the development, releasing a brilliant new surge of energy.

A sombre woodwind chord forms the bridge to the **Romanze**, and a melancholy oboe serenade serves as a poignant frame to the dreamy central section, where a solo violin sings tender arabesques. It’s one of those magical Schumann moments – which then re-appears as the central section of the **Scherzo**; both a coded love-note to Clara, and a gentle contrast to the hobnailed severity of the *Scherzo* (itself crafted from the falling-rising motif we heard at the very start of the symphony). The music dissolves into a romantic mist, through which great craggy forms loom and rear, before clearing, brightening, and with a confident flourish launching into a vigorous *finale*.

者來說，曲式從來都是為了表達真實的情感——就像這首交響曲——曲式十分有想像力又創新，甚至令作曲家慎重考慮過將標題改為「幻想交響曲」。對1841年的人來說，樂曲的確是太新奇了：12月6日的首演反應不佳，結果舒曼把樂曲收回，1851年才重見天日。期間他將樂曲大幅修訂，令結構更緊湊，刪除了某些細節（例如〈浪漫曲〉裡的結他段落），幻想始終敵不過實際需要。

這時候，舒曼又完成了另外兩首交響曲；因此「D小調交響曲」現在改稱為「第四交響曲」。可是無論有沒有修訂，畢竟也是新婚作曲家超凡的創作熱情湧現的時候。終曲帶著一陣忙亂的大提琴，最後變成歡欣的D大調；這時大家都忍不住要跟作曲家分享喜悅了。「我靜靜地寫完了。」舒曼在給克拉拉看完成的稿子那天寫道。

除了我的藝術心血，我還能送她甚麼呢？她又多麼支持我的藝術工作！有件事讓我很高興；就是明知自己距離心中的藝術的目標還很遠，但我有勇氣去追求。因此，我的克拉拉，是勇氣——讓我們一起邁向前方！

樂曲剖析中譯：鄭曉彤

That's Schumann all over; that combination of headlong ardour and deep poetry. For this supreme Romantic, musical form was always about emotional truth, even when – as with this symphony – that form was so imaginative and new that the composer seriously considered calling it a “Symphonic Fantasy”. It was too new for 1841: the first performance, on 6 December, was not a success and Schumann withdrew the work until 1851, when he carried out a full revision – tightening the structure, and removing some of the details (such as his use of a guitar in the *Romanze*) where fantasy couldn't survive the demands of practicality.

By then, Schumann had completed two more symphonies; that's why this work is known today as his Fourth Symphony. But with or without revision, it's still the inspiration of that extraordinary, newly-wed rush of creative enthusiasm; and as the **finale** resolves, with a flurry of cellos, into a jubilant D major, you can't help but share its composer's joy. “I had quietly finished,” wrote Robert on the day he showed Clara the completed work:

What else could I offer her but my artistic endeavours? And how lovingly she sympathises with them! One thing makes me happy; the knowledge that though I am far from my artistic goal, I have the strength to attain it. So, my Clara, courage – and forward we march together!

All programme notes by Richard Bratby

編制 INSTRUMENTATION

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、兩支長號、低音長號、定音鼓及弦樂組。
Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, bass trombone, timpani and strings

 SWIRE

PRINCIPAL
PATRON
SINCE 2006

BLOOM


港樂
HKPhil



IN HARMONY



畢美亞 ANJA BIHLMAIER

指揮 Conductor

PHOTO: Nikolaj Lund

畢美亞出衆的音樂天賦、過人魅力和天生領導才能讓她在管弦樂和歌劇舞台散發光芒。今季是她擔任海牙表演藝術中心駐場樂團首席指揮的第二個樂季，她同時任芬蘭拉赫蒂交響樂團的首席客席指揮。

畢美亞在本樂季初率領海牙表演藝術中心駐場樂團前往阿姆斯特丹皇家音樂廳演出多場音樂會。阿姆斯特丹和海牙的樂季音樂會外，她還將率領樂團到科隆音樂廳演出，作為下個樂季德國巡演的前奏。客席演出方面，她指揮萊比錫德國中央電台交響樂團演出貝九、BBC愛樂、哥德堡交響樂團、加利西亞交響樂團、巴塞羅那交響樂團、西班牙國家交響樂團等，並與奧斯陸愛樂、赫爾辛基愛樂、比利時國家交響樂團、薩爾茨堡室內樂團首次合作。

畢美亞指揮的曲目非常多元，由海頓到馬勒、布魯赫納及史特勞斯；到西貝遼士、巴托、德伏扎克、蕭斯達高維契、德布西、布列頓至安德列亞·塔羅迪、維姆·亨德里克斯等近代作曲家都涉獵。近期獲以下樂團邀約指揮：德國西南部電台交響樂團、薩爾布呂肯德意志電台愛樂、BBC交響樂團、伯明翰市交響樂團、芬蘭電台交響樂團、丹麥國家交響樂團、瑞典電台交響樂團、斯德哥爾摩皇家愛樂樂團等。

畢美亞積極推廣歌劇藝術，在開姆尼茨劇院和漢諾威、卡塞爾國家劇院擔任要職，積累了15年經驗。

Anja Bihlmaier's strong musical instinct, abundant charisma and natural leadership have propelled her to the forefront of her generation of conductors both on the symphonic and operatic stages. She enters her second season as Chief Conductor of the Residentie Orkest in The Hague alongside her position as Principal Guest Conductor of the Lahti Symphony Orchestra in Finland.

Bihlmaier began the 2022/23 Season with the first of several appearances at the Amsterdam Concertgebouw with the Residentie Orkest. In addition to regular concerts in Amsterdam and The Hague, she brings the orchestra to the Kölner Philharmonie ahead of their German tour next season. As a guest she returned to conduct the MDR Sinfonieorchester Leipzig in Beethoven Symphony no. 9, the BBC Philharmonic, Gothenburg Symphony, Orquesta Sinfonica de Galicia, Barcelona Symphony and Orquesta y Coro Nacional de España and made first appearances with the Oslo Philharmonic, Helsinki Philharmonic, Belgian National Orchestra and Salzburg Camerata.

With diverse repertoire ranging from Haydn through to Mahler, Bruckner and Strauss alongside Sibelius, Bartók, Dvořák, Shostakovich, Debussy, Britten, Andrea Tarrodi and Wim Henderickx, Bihlmaier has recently conducted the SWR Symphonieorchester, Deutsche Radio Philharmonie Saarbrücken, BBC Symphony, City of Birmingham Symphony, Finnish Radio Symphony, Danish National Symphony, Swedish Radio Symphony and Royal Stockholm Philharmonic Orchestras.

A passionate advocate of opera, Bihlmaier amassed 15 years of experience from positions at Staatsoper Hannover, Theater Chemnitz and Staatstheater Kassel with productions including Tchaikovsky *Eugene Onegin*, Bizet *Carmen*, Massenet *Werther*, Mozart *Le Nozze di Figaro* and Dvořák *Rusalka*.

德國圓號之聲四重奏 GERMAN HORNSOUND

左起：蕭特施泰特、埃斯、斯坦寧格、阿勒安

From left: Stephan Schottstädt, Christoph Eß, Timo Steininger and Andrés Aragón

PHOTO: Marian Lenhard



德國圓號之聲由四位畢業生於2010年創立，四人均就讀斯圖加特國立音樂與表演藝術大學，師從克利斯蒂安·蘭伯特。德國圓號之聲以新穎的音樂會意念和富有創意的曲目編排享譽國際樂壇。過去幾年間，先後在歐洲各區演出，足跡幾乎遍及歐洲德語區的所有音樂節。現時四位成員為埃斯、阿勒安、蕭特施泰特和斯坦寧格，他們皆任職於德國職業樂團。

樂隊所演的曲目跨越音樂史上所有時期，包括原創和改編作品。此外，他們並發展多個獨特的項目，包括首張大碟《齊格菲與維奧萊塔》

(2013)，與位於意大利的南蒂羅爾作家羅森多夫 (2012) 和柏林歌劇顧問格雷維 (2019) 合作，根據威爾第和華格納的音樂聯合創作三幕歌劇選段，並將之搬上音樂會舞台。他們的另一個專輯《圖畫》(2015) 以俄羅斯音樂為主題，2019年在易北愛樂音樂廳首演。

他們也經常與著名的管弦樂團合作擔任獨奏，亮相國際舞台，其中包括與指揮家珊特靈、諾特和巴孚·約菲，以及班貝格交響樂團、東京交響樂團和德國不來梅室樂團合作演出舒曼的音樂會小品。在推廣當代音樂方面，他們則委託愛沙尼亞作曲家圖爾為四支圓號和管弦樂團創作新作品，由德國波鴻交響樂團於2022年5月首演，香港管弦樂團於2023年6月帶來此作的亞洲首演。

Founded in 2010 by four graduates of the French horn class of Christian Lampert at the State University of Music and the Performing Arts Stuttgart, German Horns Sound has earned a strong international reputation with its new concert formats and creative programming. They have performed at nearly all music festivals in German-speaking Europe over the past years. The current members are Christoph Eß, Andrés Aragón, Stephan Schottstädt and Timo Steininger, all of whom hold positions in professional orchestras in Germany.

The ensemble's repertoire spans all the periods of music history, including original compositions and arrangements. The quartet has developed unique projects of its own. The first CD production *Siegfried und Violetta* (2013), a three-act opera fragment with music of Giuseppe Verdi and Richard Wagner which was developed together with South Tyrolean writer Herbert Rosendorfer (2012) and Berlin-based opera dramaturg Karl Dietrich Gräwe (2019) paved the way to the concert stages. Their project *Pictures* (2015) with Russian music had premiere in the Elbphilharmonie in 2019.

As soloists the quartet has appeared on the major international stages and halls with renowned orchestras. They have performed Schumann's *Konzertstück* with Bamberg Symphony Orchestra, Tokyo Symphony Orchestra and Deutsche Kammerphilharmonie Bremen under the batons of Michael Sanderling, Jonathan Nott and Paavo Järvi. Committed to promoting contemporary music, the quartet commissioned Estonian composer Erkki-Sven Tüür to compose a work for four horns and orchestra which was premiered by Bochum Symphony Orchestra in May 2022. The HK Phil is presenting its Asia premiere in June 2023.

江藺 LIN JIANG

圓號 Horn

PHOTO: Keith Hiro



港樂首席圓號江藺，1986年生於上海，五歲移居澳洲，十歲開始學習圓號。江藺是澳洲最炙手可熱的圓號獨奏家之一，曾與墨爾本交響樂團、塔斯曼尼亞交響樂團、悉尼交響樂團、馬來西亞愛樂、澳洲青年樂團等合作。

他曾於多個國際大賽屢獲殊榮，並於著名的費特民獎學金選拔中入圍總決賽。2008年，21歲的江藺獲馬來西亞愛樂委任為首席圓號，成為該團有史以來最年輕的首席樂手；2013年轉投港樂成為首席圓號手，並開始與世界各地著名樂團合作演出，包括澳洲室樂團、澳洲世界管弦樂團、悉尼交響樂團、墨爾本交響樂團、首爾交響樂團、維也納交響樂團、達拉斯交響樂團等；曾合作過的指揮大師包括力圖、梅狄、馬捷爾、梅塔、梵志登等。

教學方面，江藺於新加坡楊秀桃音樂學院、香港演藝學院、香港浸會大學、香港中文大學當客席講師；並經常在各音樂節和大專院校舉辦大師班。江藺曾與指揮塔克威爾和西澳洲交響樂團，合作灌錄莫扎特圓號協奏曲大碟；另為Melba唱片灌錄獨奏作品大碟，兩者皆廣獲好評。

Principal Horn of the HK Phil, Lin Jiang was born in Shanghai in 1986, moved to Australia at the age of five and began playing the horn at the age of ten. As one of Australia's most sought-after horn soloists, he has performed solos with the Melbourne, Tasmania and Sydney Symphony orchestras, Malaysian Philharmonic Orchestra and Australian Youth Orchestra.

Lin has won prizes in international competitions and was a finalist in the prestigious Freedman Fellowship Programme. In 2008, at the age of 21, he won the Principal Horn position of the Malaysian Philharmonic Orchestra, making him the youngest principal in the history of the orchestra. In 2013 he was appointed to the Principal Horn position of the HK Phil. As a guest principal, he has played with top orchestras that include the Australian Chamber, Australian World, Sydney, Melbourne, Seoul, Vienna, Asian Philharmonic and Dallas Symphony orchestras.

He has worked with renowned conductors including Sir Simon Rattle, Riccardo Muti, Lorin Maazel, Zubin Mehta and Jaap van Zweden. As an avid pedagogue, Lin holds guest faculty positions at the Hong Kong Academy for Performing Arts and the Hong Kong Baptist and Chinese Universities. He previously taught at the Yong Siew Toh Conservatory in Singapore and frequently gives masterclasses at various music festivals and tertiary institutions.

Lin has released a CD of the Mozart Horn Concertos with the West Australian Symphony Orchestra conducted by Barry Tuckwell and a CD of solo works under the Melba Recordings label, both to critical acclaim.

柏如瑟 RUSSELL BONIFEDE

圓號 Horn

PHOTO: Keith Hiro



柏如瑟於南加州土生土長，他自2010年9月起出任港樂聯合首席圓號。移居香港前，他於2009至10年期間出任日本西宮市兵庫縣立藝術文化中心管弦樂團的聯合首席圓號。柏如瑟於2002年從洛杉磯移居到美國東岸，在大都會歌劇院洛斯克指導下，完成了曼克頓音樂學院的學士學位課程，隨後負笈耶魯大學師隨奧菲斯室樂團的普維斯攻讀音樂碩士學位。

柏如瑟曾參與多個國際知名的夏季音樂節，包括國家戲劇管弦樂團、西岸音樂學院、美國斯波萊托等，並在麻省倫諾克斯的鄧肯活音樂中心以圓號學員身份度過了兩個夏天。

A native of Southern California, Russell Bonifede has held the position of Co-Principal Horn of the HK Phil since September 2010. Before moving to Hong Kong he served as Co-Principal Horn of the Hyogo Performing Arts Centre Orchestra in Nishinomiya, Japan from 2009 to 2010. Russell moved from Los Angeles to the east coast of the US in 2002 where he earned a Bachelor's degree from the Manhattan School of Music. He also holds a Master's degree in music from Yale University where he studied under William Purvis of the Orpheus Chamber Orchestra.

Russell has attended internationally acclaimed summer music festivals including the National Repertory Orchestra, the Music Academy of the West and Spoleto US. He spent two summers as a horn fellow at the Tanglewood Music Center in Lennox, Massachusetts.



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香港管弦樂團（港樂）獲譽為亞洲最頂尖的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲第一個獲此殊榮的樂團。

梵志登是現今國際古典樂壇炙手可熱的指揮，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂的音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

廖國敏於2020年12月正式擔任駐團指揮。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。樂團更因此而勇奪《留聲機》2019年年度樂團大獎。

繼歐洲巡演取得成功，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。

「港樂奏此凱歌，的確實至名歸。」

— 《留聲機》

“Gramophone is delighted to salute the HK Phil on this much-deserved triumph.”

— Gramophone

The **HONG KONG PHILHARMONIC ORCHESTRA** (HK Phil) is recognised as one of Asia’s foremost classical orchestras. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. Recently the HK Phil won the prestigious UK classical music magazine *Gramophone*’s 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

Jaap van Zweden, SBS, one of today’s most sought-after conductors, has been the orchestra’s Music Director since the 2012/13 Season, a position he will hold until the 2023/24 Season. Maestro van Zweden has also been Music Director of the New York Philharmonic since the 2018/19 Season.

Yu Long has been Principal Guest Conductor since the 2015/16 Season.

Lio Kuokman, JP, was appointed Resident Conductor in December 2020.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, receiving international critical acclaim. The orchestra successfully completed a four-year journey through Wagner’s *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances were enthusiastically received by audiences, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019.

Following its successful European tour in 2015, the HK Phil has toured extensively across Mainland China. With the support of the Hong Kong Economic and Trade Offices, undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Joshua Bell, Charles Dutoit, Christoph Eschenbach, Renée Fleming, Stephen Hough, Evgeny Kissin, Katia and Marielle Labèque, Lang Lang, Yo-Yo Ma, Ning Feng, Leonard Slatkin and Yuja Wang.



PHOTO: Cheung Wai-lok

近年和港樂合作的指揮家和演奏家包括：阿殊堅納西、貝爾、杜托華、艾遜巴赫、弗萊明、侯夫、祈辛、拉貝克姊妹、郎朗、馬友友、寧峰、史拉健、王羽佳等。

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，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。2021年，港樂和香港演藝學院聯合宣布創辦首個共同管理的項目——「管弦樂精英訓練計劃」，由太古集團慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

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

港樂獲香港特區政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

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香港管弦樂團首席贊助：太古集團

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces bring music into the hearts of tens of thousands of children and families every year. The recently founded “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts (HKAPA), aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

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

Thanks to a significant subsidy from the Government of the HKSAR and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

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音樂總監 MUSIC DIRECTOR



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Jaap van Zweden, SBS

首席客席指揮 PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

駐團指揮 RESIDENT CONDUCTOR



廖國敏
Lio Kuokman, JP

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First Associate Concertmaster

許致兩 Anders Hui
樂團第二副首席
Second Associate Concertmaster

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- 約瑟·加里亞奴 (1788) 小提琴·由樂團第二副首席王亮先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴

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為支持港樂首演《指環》四部曲，
以下人士借出一套四支華格納大號

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Paganini Project

This project is initiated and organised by Business for Art Foundation.

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Rare instruments donated

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- Carlo Antonio Testore (1736) Violin

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- Two German Rotary Trumpets
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G. B. Guadagnini (1757) "Ex-Brodsky" Violin,
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Thank you to

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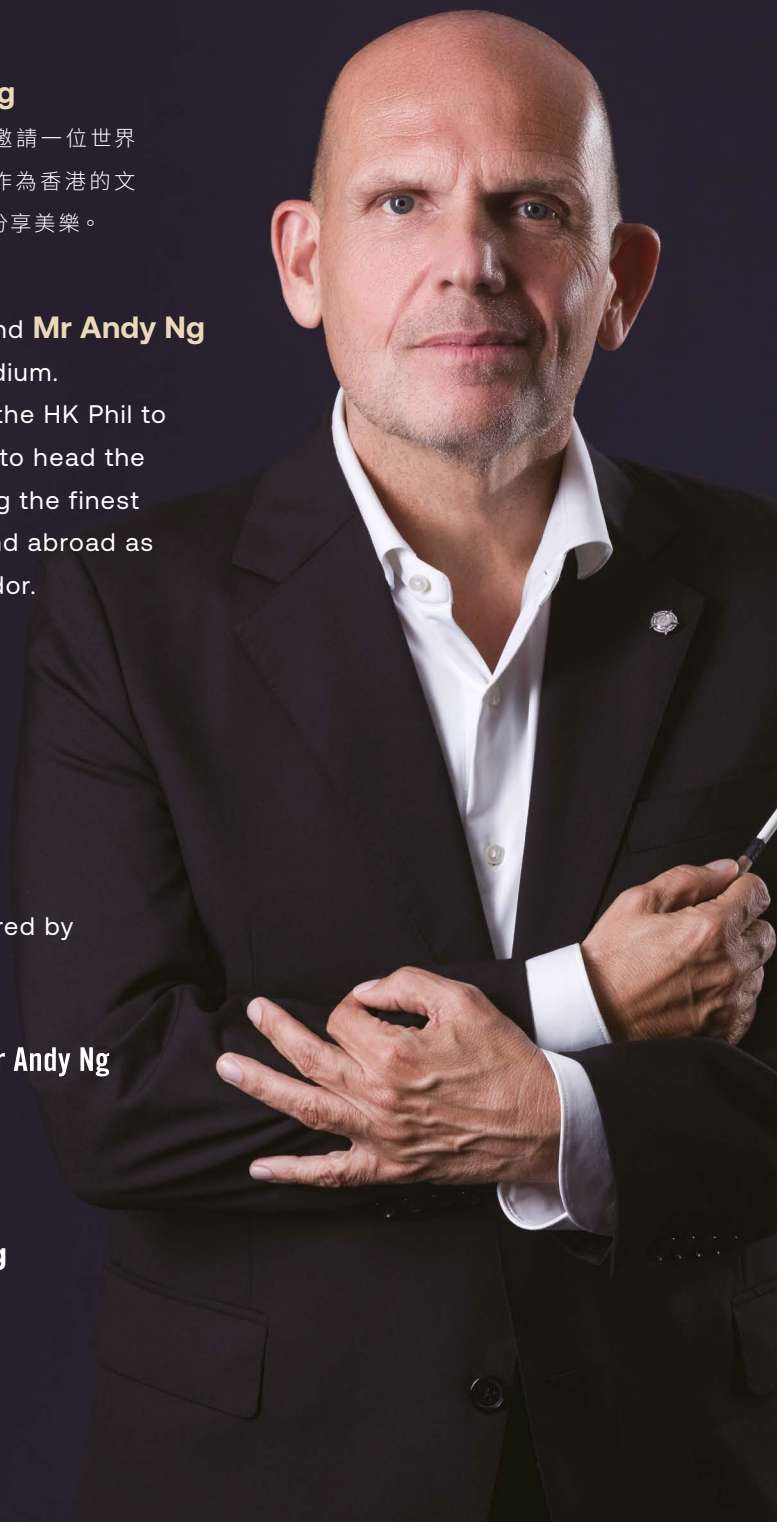
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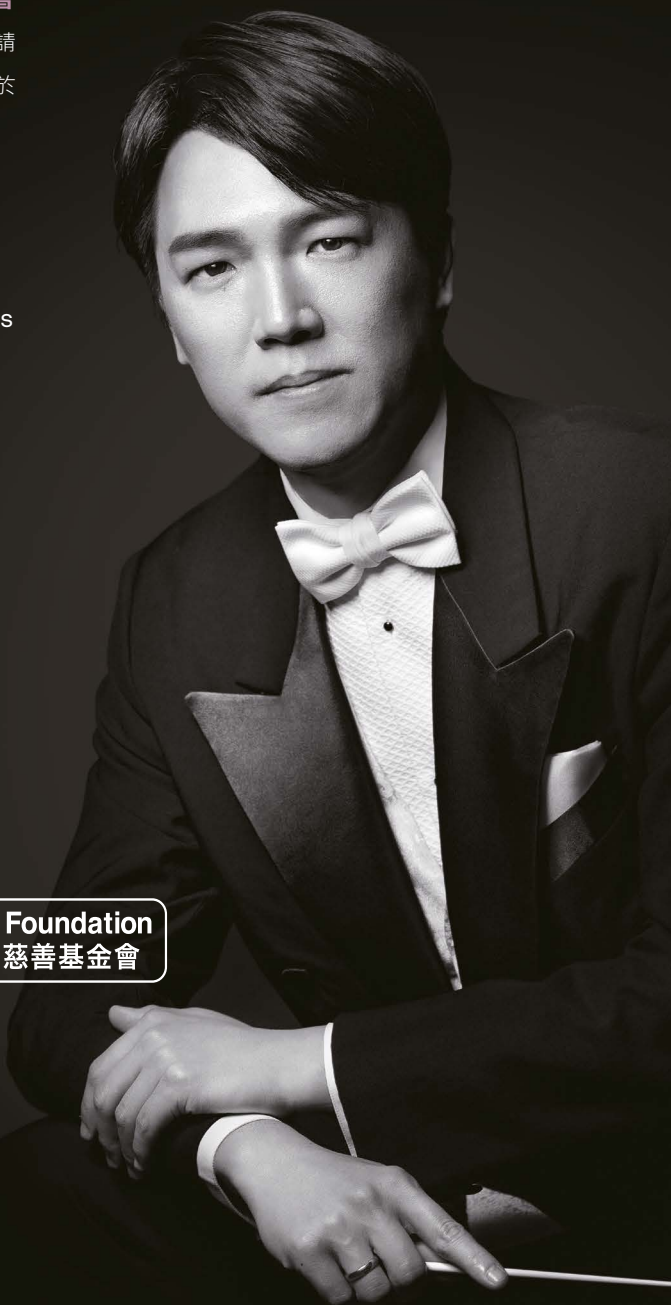
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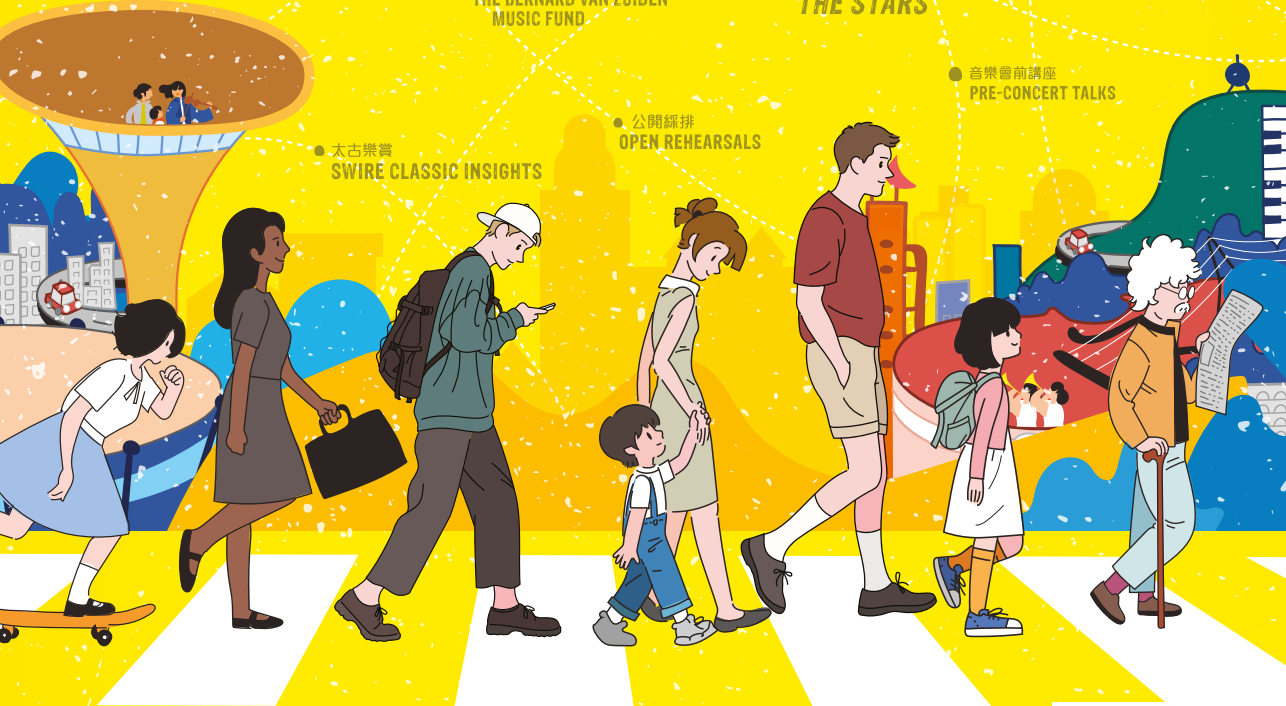
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