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PHILHARMONIC ORCHESTRA

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Mozart+  
Series

我愛莫扎特!  
亦愛西貝遼士...也愛海頓...

# I Love Mozart!

& Sibelius... & Haydn...

27 & 28.5.2011 | Fri & Sat 8pm  
Hong Kong City Hall Concert Hall 香港大會堂音樂廳



Pekka Kuusisto 古西斯托  
director / violin 領奏 / 小提琴



藝術總監兼總指揮  
Edo de Waart  
artistic director & chief conductor

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# 莫扎特+： 我愛莫扎特 Mozart+： I love Mozart

古西斯托 領奏/小提琴

**Pekka Kuusisto**

director/violin

節目約於10時結束  
(上半場：11分鐘、31分鐘；  
下半場：15分鐘、8分鐘、23分鐘)。

Concert ends approx. 10:00pm  
(1st half: 11 mins, 31 mins;  
2nd half: 15 mins, 8 mins, 23 mins).

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愛人  
情人路  
晚安，我的情人……再見

莫扎特

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開朗的快板  
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中場休息

莫扎特

D大調嬉遊曲，K136

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G大調第88交響曲

慢板 — 快板  
最緩板  
小步舞曲 (小快板)  
終曲 (精神奕奕的快板)

**SIBELIUS**

*Rakastava*, Op. 14

Rakastava (The lover)  
Rakastetun tie (The path of the beloved)  
Hyvää iltaa... Jää hyvästi  
(Goodnight, my beloved... farewell)

**MOZART**

Violin Concerto No. 5 in A, K219 *Turkish*

Allegro aperto  
Adagio  
Rondeau (Tempo di Menuetto)

Interval

**MOZART**

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Allegro  
Andante  
Presto

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Country Scenery  
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「迪華特對《貝九》的節奏與速度掌握細膩精緻，動作簡潔準確，港樂與指揮混為一體，發出了震撼性的音響。」

劉靖之，《信報》

"Under his [Edo de Waart] baton, the philharmonic has evolved from a group of talented players able to negotiate the mechanics of tempo changes and timbral effects into an ensemble able to convey the music in genuine emotional terms."

Ken Smith, *Financial Times*

**香港管弦樂團** (港樂) 是亞洲區內最具領導地位的樂團之一，豐富香港文化生命逾一世紀，並已發展成一個集華人與海外音樂精英的傑出樂團，吸引世界級藝術家同台獻藝。港樂每年透過超過150場精彩演出，觸動逾200,000樂迷的心靈。在**藝術總監兼總指揮艾度·迪華特**領導下，港樂的藝術水平屢創高峰。港樂近年演出馬勒交響曲系列、歌劇音樂會、傳統古典樂曲以外的嶄新曲目，均為樂迷所熱切期待，更成為樂團藝術發展的里程碑。

2010/11樂季，港樂邀得多位樂壇巨星助陣：郎朗、曹秀美、宓多里、列賓、林昭亮、王健等。利茲、湯·庫普曼、丹尼夫擔任客席指揮的音樂會亦不容錯過。馬其頓鋼琴家狄里柏斯基以第二鋼琴協奏曲繼續其拉赫曼尼諾夫巡禮，樂季壓軸演出，是迪華特與港樂一連三周的柴可夫斯基節。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，此為港樂史上最大的企業贊助，令樂團得以在藝術上有更大的發展，向世界舞台邁進的同時，將高水準的演出帶給廣大市民，讓更多人接觸到古典音樂。港樂和香港的城市脈搏深深緊扣，積極推廣管弦樂至社會各階層，將精彩的音樂會體驗帶到各家各戶，當中不少重要演出更透過電台及電視轉播給全港市民欣賞，包括於跑馬地馬場遊樂場舉行的全年最大型交響演奏——太古「港樂·星夜·交響曲」。為了提高全港中、小、特殊學生對古典音樂的興趣，港樂舉辦音樂教育計劃「滙豐保險創意音符」，提供免費音樂會及各項教育活動。香港藝術發展局於2008年2月頒發「藝術推廣獎」予香港管弦樂團，以表揚港樂近年來成功擴展觀眾層面 and 獲取公眾支持。

港樂的海外巡迴演出，讓樂團在港外建立聲譽及進一步提升藝術水平。樂團曾參與上海之春國際音樂節及北京國際音樂節，2009年1月，樂團在迪華特的領導下到廣州、北京及上海作中國巡演。2010年9月，迪華特與港樂參與上海世博，於上海東方藝術中心演出貝多芬第九交響曲及特別委約香港作曲家林丰創作的《融》，作為2010中國巡演的首站，隨後分別到西安音樂廳及北京國家大劇院演出馬勒第七交響曲。

**The Hong Kong Philharmonic Orchestra (HKPO)** is one of Asia's leading orchestras. Enriching Hong Kong's cultural life for over a century, the Orchestra has grown into a formidable ensemble of Chinese and international talents, attracting world-class artists to collaborate on its stage. HKPO annually touches the lives of over 200,000 music lovers through more than 150 performances. Under the leadership of **Artistic Director and Chief Conductor Edo de Waart**, HKPO continues to scale new heights in musical excellence. The continuing cycle of Mahler symphonies and challenging programming outside the traditional repertoire have become highly anticipated events as well as musical milestones for the Orchestra.

Celebrated artists continue to grace our halls in the 2010/11 season: Lang Lang, Sumi Jo, Midori, Vadim Repin, Cho-Liang Lin, Wang Jian, just to name a few. Our roster of guest conductors includes Maestro Carlo Rizzi, Ton Koopman and Stéphane Denève. Simon Trpčeski, who headlines the Rachmaninov cycle, has returned with another brilliant interpretation of the composer's famous Second Piano Concerto; while Maestro de Waart and the HKPO will bring to you a 3-week Tchaikovsky Festival as the season finale.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic's Principal Patron. Swire's sponsorship of the Hong Kong Philharmonic, the largest in the Orchestra's history, supports artistic growth and development as the Orchestra takes its place on the world stage, and brings performances of musical excellence to the widest possible public. HKPO stays in tune with our city by presenting the orchestra in unexpected venues and bringing the excitement of the concert experience to every home through radio and television broadcasts including the largest symphonic event of the year, *Swire Symphony under the Stars*, at Happy Valley. The Orchestra runs a comprehensive schools education programme, *HSBC Insurance Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids. In February 2008, the Hong Kong Arts Development Council honoured the HKPO with the Arts Promotion Award, in recognition of its success in expanding its audience base and gaining public support in recent years.

The Orchestra also builds its reputation and raises its artistic standards by touring. Apart from participating in the Shanghai Spring International Music Festival and the Beijing Music Festival, the Orchestra undertook a China tour of Guangzhou, Beijing and Shanghai under the leadership of Maestro de Waart in January 2009. In September 2010, de Waart and the HKPO appeared at the Expo 2010 Shanghai, performing Beethoven's Ninth Symphony and the newly commissioned work *Rong* written by Hong Kong composer Fung Lam in the Shanghai Oriental Art Center, as the first stop of the 2010 China tour. It was followed by performances of Mahler's Seventh Symphony in the Xi'an Concert Hall and Beijing's National Centre for the Performing Arts.

香港管弦樂團由香港特別行政區政府資助  
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嘉麟樓  
SPRING MOON





古西斯托 領奏/小提琴  
Pekka Kuusisto director/violin

PHOTO Sonja Werner

小提琴家**古西斯托**於1995年贏得西貝遼士小提琴大賽，是首位贏得該比賽的芬蘭音樂家。他由2006年開始擔任塔比歐拉小交響樂團的駐團藝術家，現時，他與指揮家阿斯波利及文扎格共同擔任該職位。古西斯托同時擔任芬蘭年度盛事「我們的音樂節」的藝術總監，並成立「我們的樂團」，藉此加強參與該音樂節及音樂會系列的藝術家們之間的合作，拓展更多合作機會。

古西斯托和大部份其他小提琴家不同的地方，是他擅長即興演奏，並熱愛不同的音樂風格。他曾參與多項計劃，巧妙融合音樂和電影、身體動作等其他藝術範疇。他曾經聯同年青奧地利敲擊樂手葛魯賓格巡迴歐洲演出，近期的電子音樂和即興演奏項目則有聯同冰島音樂人施古臣為BBC第三台的錄音，以及和芬蘭手風琴家博悅寧的精彩合作。他經常以小提琴領奏身份演出，分別曾與澳洲、倫敦、蘇格蘭、愛爾蘭及慕尼黑黑室樂團合作，又於2010年2月領導布烈頓交響樂團到荷蘭及英國作大型巡迴演出。

他近期的錄音包括：與結他演奏家艾斯柯利仁合作的巴格尼尼小提琴及結他作品選集（由Ondine品牌發行）、與鋼琴家藍塔拉合作的即興爵士樂、兩張廣獲好評的西貝遼士大碟；和卡蓋寧合作的小提琴及鋼琴作品集、還有和塔比歐拉小交響樂團合作、由Ondine發行的兩張小提琴與樂團大碟。他又於紀錄片《四》當中亮相，於芬蘭拉普蘭的雪地中介紹韋華第作品《四季》的「冬」樂章。

古西斯托使用的是1752年的瓜達尼尼名琴，由芬蘭文化基金會慷慨借出。🎻

Finnish violinist **Pekka Kuusisto** became the first Finn to win the Sibelius Violin Competition in 1995. He has been Artist-in-Residence at the Tapiola Sinfonietta since September 2006, a post he now shares with conductors Stefan Asbury and Mario Venzago. He is also Artistic Director of Finland's annual summer 'Our Festival', and has set up 'Our Orchestra' to strengthen and continue collaborations with musicians who have taken part in his festival and concert series.

Setting Pekka Kuusisto apart from most other violinists is his desire and ability to improvise and his love of playing many different styles. In many of his projects he champions the use of other art forms alongside music, such as film and movement. He toured Europe with the young Austrian multi-percussionist Martin Grubinger, and recent electronic and improvisatory projects have included a recording session for BBC Radio 3 with Icelandic musician Valgeir Sigurðsson and an exciting partnership with Finnish accordion player Kimmo Pohjonen. He also frequently directs from the violin, including performances with the Australian, London, Scottish, Irish and Munich chamber orchestras, and in February 2010 directed the Britten Sinfonia in a major tour of the Netherlands and UK.

Recent CD releases include a selection of works for violin and guitar by Paganini on the Ondine label with guitarist Ismo Eskelinen, a jazz improvisational disc with pianist Iiro Rantala, and two highly-acclaimed Sibelius discs; works for violin and piano with Heini Kärkkäinen, and for violin and orchestra with the Tapiola Sinfonietta (both on Ondine). He also features in a 4, a DVD documentary about Vivaldi's *Four Seasons*, presenting "Winter" in the snowscapes of Lapland.

Pekka Kuusisto plays a Giovanni Battista Guaragnini violin of 1752 kindly loaned by the Finnish Cultural Foundation. 🎻

# 西貝遼士 Jean Sibelius

1865-1957

## 《愛人》，Op. 14

愛人  
情人路  
晚安，我的情人……再見

## *Rakastava*, Op. 14

Rakastava (The lover)  
Rakastetun tie  
(The path of the beloved)  
Hyvää iltaa... Jää hyvästi  
(Goodnight, my beloved... farewell)

西貝遼士的寫作弦樂作品實在無懈可擊。他自己曾想過當專業小提琴家，而求學時期的音樂興趣也集中在小提琴身上。他十來歲時參加過弦樂團和室樂三重奏，1885年到赫爾辛基修讀法律期間仍然學習小提琴，曾演出過域奧第和貝里奧的小提琴協奏曲，還有孟德爾遜小提琴協奏曲的兩個樂章；他1891年投考維也納愛樂樂團，卻被評委認為他太緊張，不適合當樂團樂手，同年回到芬蘭。他回到芬蘭後繼續公開演出，舉行了一場音樂會，演出曲目包括他的即興曲和斯文森名作浪漫曲，又加入本地樂團。

西貝遼士1892年起在羅伯特卡亞努斯管弦樂學校教授小提琴，翌年雖然放棄教學、專注作曲，但他對小提琴卻熱情未減。據他女婿所言，西貝遼士晚年時會不知不覺間流露出拉奏小提琴的感覺：「在阿依諾拉的圖書館裡，他坐在扶手椅上，會把右前臂當成小提琴琴頸，左手手指經常在這假想的琴頸上遊走；手像在換把似的，手指彷彿奏著雙弦音，慢慢將這些指法組織成假想的旋律線條——在他的腦海裡，這些旋律聽起來的確像用小提琴拉奏。」

反映出他熱愛小提琴的最著名例子就是小提琴協奏曲（1903年），但其實他也寫過不少弦樂曲，特別是創作生涯後期的作品。弦樂組曲《愛人》1912年1月脫稿，不少人認為那是他最優秀的弦樂團作品。首演1912年3月29日舉行，由作曲家親自指揮赫爾辛基管弦樂團團員演出。三樂章的《愛人》最初寫於1893年，原是無伴奏男聲合唱曲，歌詞選自埃利亞斯·蘭諾特的民間詩歌選集，用以參加比賽，卻被認為難度過高，所以翌年西貝遼士加上弦樂聲部作伴奏。

**第一樂章**深刻地刻劃初戀情懷，既有癡迷激情的時刻，也有深情溫柔的樂段。優美的**第二樂章**輕盈精緻，氣氛變化突如其來，最後戛然而止；根據羅伯特·萊頓所言：「這種純真而清新迷人的感覺，在西貝遼士作品中罕有其匹。」**第三樂章**富於新意，男高音唱出戀人別離之苦，沉痛的音樂更令人想起幽深黑夜的悲哀和憂鬱。🔥

Sibelius had impeccable credentials when it came for writing for strings. He had himself once contemplated life as a professional violinist and the instrument had been the focus of his musical interest throughout his student days. In his teens he had played in a string orchestra and chamber trio and when he moved to Helsinki in 1885 to study law, he nevertheless continued his violin studies and on occasions performed violin concertos by Viotti, Bériot as well as two movements of the Mendelssohn. In 1891 he auditioned for the Vienna Philharmonic, but the jury considered him too nervous to be an orchestral musician, and returning to Finland the same year he continued to perform in public, giving a concert which included his own *Impromptu* as well as Svendsen's famous *Romance* and playing in a local orchestra.

He taught the violin at Robert Kajanus' Orchestral School from 1892, and while he gave up teaching to concentrate on composing the following year, his passion for the instrument never left him. According to his son-in-law, as an old man Sibelius subconsciously still recalled the sensation of playing the violin; "When sitting in the armchair in the library at Ainola his left hand very often fingered the imaginary neck of a fiddle, using his right forearm as the neck. His hand shifted into positions, his fingers made as if to produce double-stops and tried to form themselves into fingerings for melodic lines, which in his mind actually sounded like a violin playing".

The best-known example of his passion for the violin came with the Concerto of 1903, but music for strings formed an important part of his output, especially towards the end of his composing career. In January 1912 he completed his three-movement suite for strings, *Rakastava* (The Lover), which many regard as his finest composition for string orchestra, and he directed the first performance himself, given by members of the Helsinki Philharmonic Orchestra on 29th March 1912. *Rakastava* had begun life in 1893 as a competition piece for unaccompanied male chorus setting passages from Elias Lönnrot's collection of folk poetry, but was deemed too difficult, so the following year Sibelius added a string accompaniment.

The **first movement** is an intense expression of first love, with moments of rapt passion and passages of sublime tenderness. The **second movement** is beautifully light and delicate with sudden changes of character and a strangely abrupt ending; according to Robert Layton "its innocent freshness and charm has few parallels in Sibelius's output". The original **third movement** included a tenor singing of the sadness of parting, and certainly the music has a poignancy which evokes both sorrow and the melancholy of night time. 🐉

編制：定音鼓、三角鐵及弦樂組。  
港樂最近於1996年演出此作，由葉詠詩指揮。

**Instrumentation:** timpani, triangle and strings. The Hong Kong Philharmonic's most recent performance of this piece was in 1996, conducted by Yip Wing-sie.



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# 莫扎特 Wolfgang Amadeus Mozart

1756-1791

## A大調第五小提琴協奏曲， K219「土耳其」

開朗的快板

慢板

輪旋曲 (小步舞曲速度)

## Violin Concerto No. 5 in A, K219 *Turkish*

Allegro aperto

Adagio

Rondeau (Tempo di Menuetto)

莫扎特和西貝遼士一樣，都是專業小提琴手，1772至1781年間主要受聘於薩爾茨堡宮廷樂團擔任小提琴手。當他離團往維也納定居之時，同時亦把對小提琴的興趣束之高閣，他主要的小提琴作品也幾乎全部寫於薩爾茨堡期間，當中包括五首小提琴協奏曲，他之所以開始創作第一協奏曲，原是為了以此打動托斯卡尼大公爵，希望求得佛羅倫斯宮廷樂團團長一職。及至1773年2月，大公爵表明對他不感興趣，莫扎特便由意大利返回薩爾茨堡，並於4月14日完成該協奏曲，令此作成為他第一首原創的器樂協奏曲。兩年後，他著手創其其餘四首小提琴協奏曲，並於短短六個月內完成全部作品。至於他為何一口氣寫下這批樂曲，現在尚無定論；而且雖然這些曲子他大概在薩爾茨堡演出過，也始終未能證實。

Mozart, like Sibelius, was a trained violinist, and between 1772 and 1781 was principally employed as a violinist in the court orchestra at Salzburg. When he finally left the orchestra and settled in Vienna, he also left his interest in the violin behind and virtually all his major works for the instrument date from his Salzburg years. Among these are five concertos for the instrument, the first of which he originally started in the hope that it would so impress the Grand Duke of Tuscany that he would accept Mozart's petition to become Concert Master of the Court Orchestra in Florence. By February 1773 it was clear that the Grand Duke was not interested, and Mozart returned from Italy to Salzburg and completed the Concerto on 14th April, making it his first original concerto for any instrument. Two years later, he composed his other four violin concertos in the space of just six months. Why he composed them in such quick succession is open to conjecture, and while he would in all probability have performed them on some occasion at Salzburg, no records of him doing so exist.

莫扎特：  
第五小提琴協奏曲  
MOZART:  
Violin Concerto No. 5

A大調第五小提琴協奏曲於1775年12月20日寫成，是這批協奏曲的最後一首。這首小提琴協奏曲無疑是最歷久不衰和最具原創性的樂曲，從多方面為後世作曲家如孟德爾遜、布拉姆斯及柴可夫斯基創作的小提琴協奏曲奠定基礎。**第一樂章**先以剛健有力的管弦樂引子開始（除了莫扎特之外，幾乎沒有其他作曲家用過「開朗坦率」(aperto)作為速度標記，顯然是指樂曲氣氛，而非任何弦樂演奏技法)。獨奏加入時頗令人意外——在弦樂輕柔晃動的伴奏下，獨奏小提琴奏出抒情至極的旋律，顯然已把先前活力充沛的氣氛拋諸腦後。不過，獨奏者冷靜的仿華彩樂段把開端的素材帶回，樂章餘下部分主要根據這些素材寫成；樂章完結前，莫扎特按慣例安排獨奏者奏出長篇華彩樂段。

**第二樂章**先由齊奏小提琴奏出輕快的旋律，而這旋律就是整樂章的基礎。獨奏者在小提琴較高音區奏出主題，彷彿百靈鳥在高空引腔高歌。樂團偶然傳出「滴答滴答」的伴奏音型，強化了樂章的田園風情；獨奏者同樣在樂章完結前奏出華彩樂段。

**第三樂章**的小步舞曲主題令人一聽難忘。主題先由獨奏者奏出，然後定期重現，每次重現均以插段分隔，樂曲的別稱——「土耳其」——正源自其中一段。在兩把圓號奏出長音和弦襯托下，獨奏小提琴忽然活躍起來；接著是土耳其風格軍樂樂段。土耳其風格當時大行其道，主要由於其特別的敲擊樂效果，而莫扎特則要求弦樂手用弓敲打弦線來模仿。這個插段篇幅不短；獨奏者隨後奏出炫技樂段；樂章完結時小步舞曲主題最後一次重現，但獨奏者卻依然顧我，無動於衷。🐉

The last of those concertos, No. 5 in A, is dated 20th December 1775 and is by far and away the most extended and original, in many ways laying the groundwork for the great violin concertos which were to come in the next century from such composers as Mendelssohn, Brahms and Tchaikovsky. It opens with a robust **first movement** orchestral introduction (marked "*aperto*" – a musical term used almost exclusively by Mozart meaning "open" and apparently indicative more of the music's character than of any technical aspect of string playing). In an act of remarkable originality, when the solo violin first breaks off from the orchestra, it is with a richly lyrical melody accompanied by gently swaying strings, the energetic mood having, apparently, been forgotten. However a contemplative cadenza-like passage brings back the opening material which dominates the remainder of this openly cheerful movement which closes, as is customary, with an extended cadenza.

Unison violins introduce the lilting melody on which the **second movement** is largely based. The solo violin then takes on the theme in the instrument's upper register, giving it much the character of a lark singing high in the air. The pastoral atmosphere is only enhanced by the charming 'ticking' accompaniment which occasionally emerges from the orchestra. Again the movement ends with a cadenza.

The **third movement** opens with the soloist giving out the catchy minuet theme which recurs periodically throughout the movement. Its appearances are separated by various episodes including one which gives the Concerto its nickname. A sudden burst of activity from the soloist above a sustained chord from the two horns leads into a passage imitating the Turkish-style military music much in vogue at the time (largely for its special percussion effects which Mozart here imitates by getting the orchestral players to hit their strings with their bows). This extended episode is finally wrapped up by a virtuoso passage for solo violin, and the work ends with a last appearance of the minuet theme dismissed with apparent unconcern by the soloist. 🎻

樂隊編制：兩支雙簧管、兩支圓號及弦樂組。港樂最近於2008年演出此協奏曲，由雲尼斯指揮，擔任小提琴獨奏的是譚訪內晶子。

**The orchestra for this concerto calls for: two oboes, two horns and strings. The Hong Kong Philharmonic's most recent performance of this concerto was in 2008 with soloist Akiko Suwanai and Lawrence Renes conducting.**

# 莫扎特 Wolfgang Amadeus Mozart

1756-1791

## D大調嬉遊曲，K136

快板  
行板  
急板

## Divertimento in D, K136

Allegro  
Andante  
Presto

D大調嬉遊曲，K136為弦樂團而作。港樂於1991年首次演出此作，由威廉·普西爾領奏。

Divertimento in D, K136 is written for string orchestra. The first performance was in 1991, directed by William Preucil.

莫扎特共活了35年10個月又九天，其中3,720天（10年兩個月又八天）在旅途中度過——換言之，他一生中有三分一時間不在家中；而到了16歲生日時，人生已有過半時間在漂泊中度過。可是，1771年底，這種居無定所的生涯似乎要告一段落了——那一年，他在意大利逗留了四個月後，在12月15日返回家鄉薩爾茨堡；碰巧薩爾茨堡的大主教兼統治者西格蒙德伯爵翌日逝世。當時莫扎特在薩爾茨堡宮廷樂團任職，但一直沒有酬勞（儘管他父親是受薪小提琴手）；1772年3月中，柯羅雷多伯爵（全名「海歐納莫斯·約瑟夫·弗朗茨·馮·保」）獲選為薩爾茨堡王侯大主教；莫扎特便趁大主教履新的大好時機爭取表現，使自己能爭取可觀薪酬。

因此，在1772年4月29日（大主教就職日）至8月21日（柯羅雷多伯爵終於頒令讓莫扎特獲得150古登幣的年薪）間，莫扎特新作源源不絕——包括歌劇兩齣、聖樂曲五首（在薩爾茨堡大教堂演出）、弦樂四重奏六首、交響曲21首（他一生才寫了41首交響曲）、歌曲七首和一組共三首器樂作品（在與大主教就職相關的非正式慶祝活動演出）。然而，儘管莫扎特這次罕有地留在家鄉，但還未到年底，他就和父親再次上路，10月24日前往米蘭巡迴演出，一去五個多月。

這三首器樂作品原本沒有標題，有時被稱為「薩爾茨堡交響曲」；但幾首樂曲都按四部弦樂合奏方式記譜，也就是說它們並非真正的交響曲。有權威認為那是莫扎特第一批弦樂四重奏；但看來莫扎特希望每個聲部採用一件以上的樂器拉奏。常用的標題「嬉遊曲」也並不合適，因為「嬉遊曲」原是規模大得多的作品，由許多樂章組成，而不是像這三首樂曲區區三個樂章。

很不幸，由於D大調嬉遊曲在莫扎特作品中的地位含糊不清，因此常常為人忽略。但從迷人的**第一樂章**看來，此曲雖屬早期作品，卻也無疑是首佳作。弦樂在第一樂章雅緻地傾瀉而下，優雅的伴奏軋軋有聲。**第二樂章**是優雅隨和的行板；**第三樂章**以淘氣的極弱和弦開始，小提琴調皮地急忙趕上，底下又是軋軋有聲的伴奏。小提琴沉醉於你追我逐，生氣勃勃，偶然為樂曲帶來好些鮮明的力度對比。🔥



Mozart lived for a total of 35 years, 10 months and nine days, of which 3,720 days (10 years, two months and eight days) were spent travelling. In short, a third of his life was spent away from home. By the time he reached his 16th birthday, he had already spent well over half of his life on the road. However, the travelling looked as if it might be coming to an end when he returned to Salzburg on 15th December 1771 following a four-month visit to Italy. The day after his return Count Siegmund Christoph Schrattenbach, Archbishop and ruler of Salzburg, died. Up to that point Mozart had held no paid employment in the Salzburg orchestra, although his father was employed as a violinist. But with the election in mid-March 1772 of his successor, Hieronymus Joseph Franz von Paula, Count of Colloredo, Mozart seized the opportunity to impress sufficiently to be able to procure a respectable salary.

Thus it was that between 29th April, the date of the Archbishop's enthronement, and 21st August, the day on which Colloredo eventually decreed that Mozart be paid an annual salary of 150 Gulden, music quite literally poured from Mozart's pen. There were two operas, five pieces of sacred music for use in Salzburg Cathedral, six string quartets, 21 (of his 41) symphonies, seven songs and a group of three instrumental works composed for informal events associated with the celebrations to mark the enthronement. (The novelty of staying at home did not last the year through; on 24th October Mozart and his father set off for Milan on a tour which was to last almost five months.)

Those three instrumental works originally carried no titles and are sometimes described as the "Salzburg Symphonies"; but their scoring for four-part string ensemble means they are not true symphonies. Some authorities claim them to be Mozart's first ever string quartets; but, again, it is conceivable that Mozart intended them to be played by more than one instrument to a part. The usual title of Divertimento is also inappropriate since the Divertimento was a much larger-scale work comprising many more movements than just the three of each of these.

Unfortunately the ambiguous nature of its place in Mozart's oeuvre has led to the Divertimento in D being largely overlooked, but as is evident from the charming **first movement** with its gracefully cascading strings above a gently chugging accompaniment, youthful as it may be this is a work of real distinction. The **second movement** is a graceful and easy-going Andante, while the **third movement** opens with mischievous pianissimo chords before the violins scuttle off in playful mood and, above another chugging accompaniment, indulge in some exuberant chasing games occasionally introducing some vivid dynamic contrasts. 🌸

# 西貝遼士 Jean Sibelius

1865-1957

## 為小提琴和弦樂團 而作的組曲

郊外景致  
春天的黃昏  
夏日

## Suite for violin and string orchestra

Country Scenery  
Evening in Spring  
In the Summer

這首組曲為獨奏小提琴及弦樂團而作，  
今次是港樂首次演出此作品。

This suite is written for solo violin and string  
orchestra. This is the Hong Kong Philharmonic's  
first performance.

莫扎特最有興趣寫作小提琴曲的時候，是他創作生涯的初段；但西貝遼士對寫作弦樂曲的興趣，卻出現得極晚。事實上，他最後一首傳世之作正是為小提琴和弦樂團而作的組曲（1929年）。這時西貝遼士開始對自己的作品越來越失望：「年老作曲家的命運，就是無盡的悲涼。寫作速度大不如前，自我批判也強得完全不成比例。」然而，儘管他因為由衷的自我批判而感到失望，但更令他失望的，是這首樂曲看來沒有出版社有興趣。結果西貝遼士把此曲束之高閣，直到他逝世後多年才得以重見天日。首演1990年12月8日舉行，由奧斯莫·范斯克指揮拉提交響樂團，約翰·史多各斯擔任小提琴獨奏。

全曲以興高采烈的**第一樂章**掀開序幕，風格接近英國的舞曲（此曲所有樂章的標題原文都是英語，這大概與英國樂評人塞西爾·格雷到訪有關，他當時在寫作有關西貝遼士的專著）。**第二樂章**的旋律延綿迂迴，小提琴在其上優雅地流轉，偶然停頓下來，優美地躍至其最高音區，弦樂奏出平行音型作伴奏，風格類似佛漢·威廉士。**第三樂章**像首恆動曲，彷彿停不下來似的，獨奏小提琴風馳電逝的當兒，伴奏的卻是調皮的撥奏。🌀

While Mozart's interest in the violin was at its peak in the early years of his composing career, Sibelius' interest in writing for strings came at the very end of his career. Indeed, his very last surviving numbered composition dated 1929 was the Suite for violin and string orchestra. By the time he wrote it Sibelius was becoming increasingly disillusioned with his work; "The fate of an ageing composer is interminably tragic. Work is not proceeding at the same pace as before and self-criticism is growing out of all proportion". It was, however, more disappointment that no publisher seemed interested in the suite than genuine self-criticism, which led to Sibelius discarding the work, and it was only rediscovered many years after his death. The work's first performance was given by John Storgårds with the Lahti Symphony Orchestra under Osmo Vänskä on 8th December 1990.

The work begins with a cheerful **first movement**, almost in the manner of an English dance (the English titles for each movement were possibly prompted by a visit from an English music critic, Cecil Gray, who was writing a book on the composer). **The second movement** finds the violin moving gracefully over a long, sinuous melody, occasionally pausing to leap delicately up to its highest register, accompanied by parallel-moving strings much in the style of Vaughan Williams. With a playful pizzicato accompaniment, the lively **third movement** finds the solo violin rushing breathlessly along in an unceasing *moto perpetuo*. 🌀

# 海頓

## Joseph Haydn

1732-1809

### G大調第88交響曲

慢板 — 快板

最緩板

小步舞曲 (小快板)

終曲 (精神奕奕的快板)

### Symphony No. 88 in G

Adagio – Allegro

Largo

Menuetto (Allegretto)

Finale (Allegro con spirito)

海頓天生對樂器合奏觸覺敏銳——令他聞名於世的並非協奏曲和獨奏曲，而是交響曲和弦樂四重奏。他年輕時發覺很難找到合適的音樂工作，住在維也納「一個破破爛爛、沒有火爐的閣樓小房間」，既在裡面教授音樂，又在裡面自學作曲；後來獲卡爾·約瑟夫·法蘭茲·摩爾詹伯爵聘為音樂總監。1759年11月25日，海頓第一首交響曲由摩爾詹伯爵的私人樂團演出，令他獲得席上另一財雄勢大的貴族——保羅·安東·艾斯特赫茲親王——青睞。翌年，摩爾詹伯爵解散了府中的音樂組織；親王收到消息後馬上派人把海頓請來，邀請他出任助理音樂總監，1761年5月1日簽訂合約。

Haydn was, first and foremost, a composer with an instinctive feel for instruments in ensemble. His reputation as a composer rests more on his symphonies and string quartets than on concertos and solo instrumental works. At first, he found it difficult to find his niche as a musician and after living and working as a music teacher in, as he described it, “a miserable little attic room without a stove” in Vienna, where he also taught himself the art of composition, he was taken on as Music Director to Count Karl Joseph Franz Morzin whose private orchestra performed, on 25th November 1759, his first symphony. In the audience on that occasion was another wealthy aristocrat, Prince Paul Anton Esterházy, who was sufficiently impressed that when, the following year, news reached him that Morzin had disbanded his musical establishment, promptly sent for Haydn and took him on as his Assistant Director of Music, confirming his position with a contract dated 1st May 1761.

## 張昊辰

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海頓：  
第88交響曲  
HAYDN:  
Symphony No. 88

一年後，保羅·艾斯特赫茲親王逝世，爵位由兒子尼古勞斯繼承。尼古勞斯親王把祖傳的家族獵舍擴建成美輪美奐的府邸（取名「艾斯特赫薩宮」），要與凡爾賽宮爭一日之長短，而且劇院、歌劇院一應俱全。艾斯特赫薩宮地處偏僻，位於諾伊齊德勒湖邊的郊外地區——海頓大部份交響曲都是在這裡創作的。海頓寫道：「親王一直很滿意我的作品；我不但常常獲得肯定和鼓勵，而且由於我是樂團指揮，可以多作試驗。這裡與世隔絕，沒有人來把我弄糊塗，迫使我開創新穎的寫法。」第88交響曲大概寫於1787年，充滿海頓常用的音樂試驗和新穎寫法。

**第一樂章**的慢速引子經常會長時間停頓，而力度強弱的變化也來得突然。這是海頓吸引觀眾的常用把戲——時人常會把握交響曲演出的機會交頭接耳，說盡東家長西家短。吸引了觀眾的注意力以後（但願成功吧），活潑愉快的〈快板〉突然出現，整樂章都以開端的熱鬧主題為基礎。

海頓在**第二樂章**採用小號和鼓，充分顯示出他的原創性——這大概是首次有交響曲在慢樂章採用這兩種樂器。初時平淡樸素得可以——雙簧管和大提琴一同奏出迷人的旋律。但正當觀眾快要打瞌睡之際卻突然傳來一陣躁動，定能喚醒觀眾（小號和大鼓奏出的四音型聽起來像英文字母V的摩斯密碼，所以此曲在英國又有「字母V」的綽號）。大提琴與雙簧管的主題和那令人昏昏欲睡的氛圍重現，但小號和大鼓卻令人無法舒舒服服地打個盹兒。

豪邁的鄉郊舞曲主題為**第三樂章**掀開序幕；強烈對比也隨處可見——開端主題的裝飾音略顯笨拙，反觀回響效果出現時卻精巧細緻，彷彿在嘲弄開端音型累贅。中段既有數處出現反拍重音，又有長度奇特的樂句和類似風笛持續音的伴奏，處處瀰漫著田園風情——在一首為18世紀奧地利貴族家庭而寫的樂曲裡，出現如此濃厚的鄉土情懷，也令大家始料不及。**第四樂章**的風格接近舞曲，氣氛同樣快活喧鬧，整個樂章都樂趣盎然，精神奕奕。🔥

The following year, Paul Anton died and was succeeded as head of the family by his son, Nikolaus Esterházy, who extended his ancestral hunting lodge into a great palace (he called it Eszterháza) to rival Versailles, complete with theatre and opera house. It was at Eszterháza, set in the remote countryside on the shores of the Neusiedlersee, that Haydn composed most of his symphonies. As he himself once wrote “My Prince was always satisfied with my works; I not only had the encouragement of constant approval, but as conductor of an orchestra I could make experiments. I was cut off from the world, there was no one to confuse me, and so I was forced to become original.” Typical of Haydn’s musical experiments and originality is his 88th Symphony, probably composed in 1787.

The slow introduction to the **first movement** makes much use of long silences and sudden changes from loud to soft – a trick Haydn frequently played in a bid to attract the attention of his audience for whom the performance of a symphony was often seen as an opportunity to catch up on local gossip. Having (hopefully) caught the attention of his audience Haydn then launches off into a brisk and jovial *allegro* built entirely around the bustling opening theme.

The inclusion of trumpets and drums in the normally placid **second movement** is evidence of Haydn’s originality; this appears to be the first time these instruments were ever used in the slow movement of a symphony. At first it all seems innocuous enough – a charming melody sung in tandem by oboe and cello – but just as the audience might be expected to have dozed off, a sudden and thoroughly unexpected outburst is guaranteed to wake them up (the similarity of this four-note rhythm played by trumpets and drums to the Morse code signal for the letter V has given rise to the Symphony being nicknamed “Letter V” in England). Back to the cello and oboe theme, the soporific mood and, yet again, those trumpets and drums ruining any chances of a comfortable doze.

A robust theme, in the style of a country dance, introduces the **third movement**. Here again there are plenty of contrasts with little, delicate echoes almost mimicking the relatively clumsy quality of the theme’s opening ornament. The central section of this movement is decidedly rustic in quality with several off-beat accents, odd-length phrases and an accompaniment which owes rather more to the drone of a bagpipe than we might expect in music designed for an aristocratic household in 18th century Austria. The symphony’s **fourth movement** is another jolly dance-like romp and the entire movement is full of fun and high spirits. 🍷

編制：長笛、兩支雙簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。港樂最近於2009年演出此交響曲，由蘇柏軒指揮。

**Instrumentation:** flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings. The Hong Kong Philharmonic’s most recent performance was in 2009, conducted by Perry So.

H A P P Y   B I R T H D A Y   E D O !

70



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# HKPO | MAY | LA NOCHE DE LOS MAYAS



01

瑪雅文明孕育於幾千年前的墨西哥，最終在17世紀末西班牙殖民主義統治下瓦解。墨西哥作曲家雷維爾塔斯1939年為電影《瑪雅之夜》創作音樂，為瑪雅文明寫下璀璨的音符，該齣電影可能未算得上經典，但雷維爾塔斯節奏強勁、刻畫細活的樂曲在音樂廳上卻自有地位，亦肯定會為文化中心帶來一陣強烈的南美旋風。

指揮港樂的是南美音樂的專家、聖芭芭拉交響樂團桂冠指揮冰朵，她所創立的探戈及馬蘭波音樂節極受歡迎，是一次拉丁美洲藝術的全方位體驗。

談起拉丁美洲音樂不能不提探戈，談起探戈也不能不提探戈之王皮亞佐拉。他憑演奏班多紐手風琴聲名大噪，今次，他的班多紐手風琴協奏曲將由克拉恩荷夫這位現代手風琴大師擔任獨奏。

同場，還有皮亞佐拉一套四首描寫一年四季的探戈作品和珍納斯特拿讚美南美牧場生活、美妙生動的組曲，為這套活力躍動的音樂會更添聲色。



02

The Mayan civilization flourished in Mexico for thousands of years, finally being overthrown by Spanish colonisers at the end of the 17th century. Mexican composer Silvestre Revueltas celebrated the Mayas in his dazzling score for the 1939 movie entitled "The Night of the Mayas". The film might not rate as a classic, but the music's powerful rhythms and vivid musical pictures earned it a place on the concert hall stage, and will surely set a gust of South American wind blowing through the Cultural Centre.

The HKPO will be conducted by one of the great champions of South American music, Gisèle Ben-Dor. Currently Conductor Laureate of the Santa Barbara Symphony Orchestra, she created the exciting and extraordinarily popular Tango and Malambo Festival which celebrates all aspects of Latin-American art.

You can't think of Latin-American music without thinking of the Tango, and you certainly can't think of the Tango without thinking of the undisputed King of Tango, Astor Piazzolla. Famed in his day as a master on the Bandoneón, a kind of accordion, his concerto for the instrument will be played by a leading modern-day Bandoneón master, Carel Kraayenhof.

A set of four tangos designed to be danced at the four different seasons of the year, as well as Ginastera's wonderfully vibrant suite in praise of the ranch hands of South America add to the brilliant sights and sounds of this gloriously up-beat concert.

- 01 聖芭芭拉交響樂團桂冠指揮冰朵。 Gisèle Ben-Dor, Conductor Laureate of the Santa Barbara Symphony Orchestra.
- 02 五明佳廉將在皮亞佐拉《布宜諾斯艾利斯的四季》中擔任小提琴獨奏。 Violinist Karen Gomyo will appear as soloist in Piazzolla's *The Four Seasons of Buenos Aires*.

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# 香港管弦樂團

## Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

艾度·迪華特  
Edo de Waart

藝術總監兼總指揮  
Artistic Director & Chief Conductor

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PHOTO Lawrence Chan

蘇柏軒  
Perry So

副指揮  
Associate Conductor

### 第一小提琴 First Violins



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



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



朱蓓  
Zhu Bei  
第三副團長  
Third Associate  
Concertmaster



毛華  
Mao Hua



程立  
Cheng Li



把文晶  
Ba Wenjing



桂麗  
Gui Li



許致雨  
Anders Hui



李智勝  
Li Zhisheng



龍希  
Long Xi



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



■ 趙滢娜  
Zhao Yingna



▲ 梁文瑄  
Leslie Ryang  
Moon-sun



華嘉蓮  
Katrina Rafferty



鈴木美矢香  
Miyaka Suzuki



冒田中知子  
Tomoko Tanaka Mao



李嘉道  
Ricardo de Mello



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



簡宏道  
Russell Kan Wang-to



冒異國  
Mao Yiguo



潘廷亮  
Martin Poon  
Ting-leung



黃嘉怡  
Christine Wong Kar-ye



周騰飛  
Zhou Tengfei



\* 陳怡廷  
Chen Yi-ting



\* 柯雪  
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第二小提琴  
Second  
Violins



\* 劉博軒  
Liu Boxuan



\* 劉芳希  
Liu Fang-xi

中提琴  
Violas



● 凌顯祐  
Andrew Ling



▲ 熊谷佳織  
Kaori Wilson



黎明  
Li Ming



羅舜詩  
Alice Rosen



崔宏偉  
Cui Hong-wei



范星  
Fan Xing



范欣  
Fan Yan



洪依凡  
Ethan Heath



孫斌  
Sun Bin



王駿  
Wang Jun



\* 付水淼  
Fu Shuimiao



\* 楊帆  
Yang Fan



\* 張姝影  
Zhang Shu-ying

大提琴  
Cellos



● 鮑力卓  
Richard Bamping



■ 方曉牧  
Fang Xiaomu



▲ 林穎  
Dora Lam



陳怡君  
Chen Yi-chun



+ 關統安  
Anna Kwan Ton-an



陳屹洲  
Chan Ngat Chau



張明遠  
Cheung Ming-yuen



霍添  
Timothy Frank



李銘蘆  
Li Ming-lu



宋亞林  
Yalin Song



\* 潘龔  
Pan Yan

低音大提琴  
Double  
Basses



○ 林達僑  
Jeffrey Lehmberg



▲ 姜馨來  
Jiang Xinlai



馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmberg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke



\* 張沛垣  
Chang Pei-heng

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- 署理首席 Acting Principal
- 聯合首席 Co-Principal
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香港管弦樂團駐團學員培訓」計劃樂手

\* Fellows of The Robert H. N. Ho Family Foundation  
Orchestral Fellowship Scheme

# 香港管弦樂團

## Hong Kong Philharmonic Orchestra

長笛  
Flutes



● 史德琳  
Megan Sterling



▲ 盧韋歐  
Olivier Nowak

短笛  
Piccolo



施家蓮  
Linda Stuckey

雙簧管  
Oboes



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull

英國管  
Cor Anglais



杜爾娜  
Sarah Turner

單簧管  
Clarinets



● 史安祖  
Andrew Simon



▲ 史家翰  
John Schertle

低音單簧管  
Bass  
Clarinet



簡博文  
Michael Campbell

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



● 韋麥克  
Mark Vines



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



高志賢  
Marc Gelfo



李少霖  
Homer Lee Siu-lam



李妲妮  
Natalie Lewis

小號  
Trumpets



● 傲高年  
Colin Oldberg



▲ 莫思卓  
Christopher Moyse



華達德  
Douglas Waterston

長號  
Trombones



● 韋雅樂  
Jarod Vermette



韋力奇  
Maciek Walicki

低音長號  
Bass  
Trombone



高樂朋  
Robert Collinson

大號  
Tuba



● 陸森柏  
Paul Luxenberg

定音鼓  
Timpani



● 龐樂思  
James Boznos

敲擊樂器  
Percussion



● 泰貝桑  
Shaun Tilburg



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



## 何鴻毅家族基金駐團學員培訓計劃

### The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme



凌顯祐  
Andrew Ling  
首席中提琴  
Principal Viola

何鴻毅家族基金駐團學員培訓計劃的目的，是為傑出的青年弦樂手提供專業的交響樂及室內樂培訓。此計劃每年為最多十位來自亞洲區內頂尖音樂學府的華人青年音樂家提供發展機會。何鴻毅家族基金全力贊助此計劃，與香港管弦樂團攜手培育青年音樂家，發掘他們的潛質。

駐團學員將會在首席中提琴凌顯祐先生的指導下進行為期一個樂季的實習，參與樂團的日常排練及演出。另外，樂團亦會為學員舉辦大師班，讓學員有機會與來港演出的世界著名音樂大師作交流；每星期的室內樂課也是培訓計劃的另一重點。完成培訓計劃的學員更有機會晉身為專業交響樂團的成員。過去4年，多名學員在完成培訓計劃後成功考入港樂以及其它職業樂團成為全職樂師，當中包括：中國愛樂樂團、中國國家交響樂團、香港小交響樂團及澳門樂團。

獲選成為2010/11樂季的駐團成員分別有來自北京中央音樂學院的小提琴手劉博軒、上海音樂學院的中提琴手張姝影和付水淼、廣州星海音樂學院的大提琴手潘嬰、香港演藝學院的小提琴手柯雪和劉芳希、中提琴手楊凡，以及來自國立臺北藝術大學的小提琴手陳怡廷和國立臺灣師範大學的低音大提琴手張沛垣。

香港管弦樂團在此衷心感謝何鴻毅家族基金慷慨支持這項極具意義的培訓計劃。

如欲索取更多有關「何鴻毅家族基金駐團學員培訓計劃」的資料，請致電 (852) 2721 1582 或電郵 [rho\\_fellowships@hkpo.com](mailto:rho_fellowships@hkpo.com) 與樂團事務助理經理丁美雲小姐聯絡。

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme was created to provide professional orchestral training for promising young string musicians. The Scheme provides places for up to ten Chinese musicians per year from distinguished regional music institutions. It is fully endowed by The Robert H. N. Ho Family Foundation, which shares the Hong Kong Philharmonic Orchestra's commitment to nurturing and supporting artists of outstanding potential.

The programme is directed by the Hong Kong Philharmonic Orchestra's Principal Viola Andrew Ling. Under their guidance, the Fellows will rehearse and perform with the Orchestra for one full orchestral season from September to July. In addition, they will have opportunities to attend masterclasses with internationally renowned guest artists performing in Hong Kong, as well as weekly chamber music coaching.

This intensive training programme will bridge the gap between completion of tertiary instrumental training and securing a position in a professional symphony orchestra. Some of our past Fellows are now working as full-time musicians in the Hong Kong Philharmonic Orchestra as well as other major orchestras including China Philharmonic Orchestra, China National Symphony Orchestra, Hong Kong Sinfonietta and Macau Orchestra.

The Fellows for the current season are: violinist Liu Boxuan from the Central Conservatory of Music in Beijing; violists Zhang Shu-ying and Fu Shuimiao from the Shanghai Conservatory of Music; cellist Pan Yan from the Xinghai Conservatory of Music in Guangzhou; violinists Ke Xue and Liu Fang-xi, violist Yang Fan from the Hong Kong Academy for Performing Arts; violinist Chen Yi-ting from the Taipei National University of the Arts and bassist Chang Pei-heng from the National Taiwan Normal University.

The Hong Kong Philharmonic Orchestra is very grateful to The Robert H. N. Ho Family Foundation for its partnership in this important undertaking.

For more information on "The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme", please contact Miss Natalie Ting, Assistant Orchestral Operations Manager, at (852) 2721 1582 or email: [rho\\_fellowships@hkpo.com](mailto:rho_fellowships@hkpo.com).

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香港九龍尖沙咀文化中心行政大樓八樓  
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**Contact us**

Level 8, Administration Building, Hong Kong Cultural Centre,  
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# Maestro Circle 大師會

大師會特別為熱愛管弦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 at supporting the long-term development of the Hong Kong Philharmonic Orchestra and enriching cultural life. We heartily thank the following Maestro Circle members.

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• 艾曼·謝曼明(1907)小提琴·由冒田中知子小姐使用

Donated by Mr Patrick Wang

• Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

張爾惠先生 捐贈

• 洛治·希爾(c.1800)小提琴·由王亮先生使用

Donated by Mr Lowell Chang

• Lockey Hill (c.1800) Violin, played by Mr Wang Liang

鍾普洋先生 捐贈

• 多尼·哈達(1991)大提琴·由張明遠先生使用

Donated by Mr Po Chung

• Dawne Haddad (1991) Violoncello, played by Mr Cheung Ming-yuen

史葛·羅蘭士先生 捐贈

• 安素度·普基(1910)小提琴·由張希小姐使用

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• Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

所捐贈之罕有樂器 –

- 安域高·洛卡(1902)小提琴·由程立先生使用
- 桑·巴蒂斯·維爾翁(1866)小提琴由第三副團長朱蓓小姐使用
- 約瑟·加里亞奴(1788)小提琴由第二副團長王思恆先生使用
- 卡洛·安東尼奧·狄斯多尼(1736)小提琴·由倪瀾先生使用

Rare instruments donated –

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Ms Bei Zhu, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wong Sze-hang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器 –

- 德國轉閥式小號兩支
- 德國華格納大號乙套
- 翼號乙支

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- A set of Wagner Tubas
- A Flugelhorn

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# PIAZZOLLA

3 & 4 | 6

Fri & Sat 8pm @ HKCC

HK\$380 \$280 \$200 \$120

Gisèle Ben-Dor 指揮 conductor  
Carel Kraayenhof 班多紐手風琴 bandoneón  
五明佳廉 Karen Gomyo 小提琴 violin

雷維爾塔斯:《瑪雅之夜》  
皮亞佐拉:《布宜諾斯艾里斯的四季》  
皮亞佐拉:班多紐手風琴協奏曲「阿空加瓜」  
珍納斯特拿:《牧場》組曲  
REVUELTAS: La noche de los Mayas  
PIAZZOLLA: The Four Seasons of Buenos Aires  
PIAZZOLLA: Concerto for Bandoneón Aconcagua  
GINASTERA: Estancia Suite



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Pictures from Russia

10 & 11 | 6

Fri & Sat 8pm @ HKCC

HK\$280 \$200 \$140 \$100

關琦安 Carolyn Kuan 指揮 conductor  
張昊辰 Zhang Haochen 鋼琴 piano

柴可夫斯基:《羅密歐與茱麗葉》幻想序曲  
消羅哥菲夫:第二鋼琴協奏曲

穆索斯基:《畫展覽會》

TCHAIKOVSKY: Romeo and Juliet Fantasy Overture

PROKOFIEV: Piano Concerto No. 2

MUSSORGSKY: Pictures at an Exhibition



柴可夫斯基節:

Tchaikovsky Festival:

## 梁喜媛的 柴可夫斯基 第一鋼琴協奏曲

Joyce Yang's Tchaikovsky  
Piano Concerto No. 1

17 & 18 | 6

Fri & Sat 8pm @ HKCC

HK\$320 \$240 \$180 \$120

艾度·迪華特 Edo de Waart 指揮 conductor

梁喜媛 Joyce Yang 鋼琴 piano

柴可夫斯基:第一鋼琴協奏曲

柴可夫斯基:第四交響曲

TCHAIKOVSKY: Piano Concerto No. 1

TCHAIKOVSKY: Symphony No. 4



柴可夫斯基節:

Tchaikovsky Festival:

## 宓多里的 柴可夫斯基 小提琴協奏曲

Midori's Tchaikovsky  
Violin Concerto

24 & 25 | 6

Fri & Sat 8pm @ HKCC

HK\$500 \$380 \$280 \$180

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宓多里 Midori 小提琴 violin

柴可夫斯基:小提琴協奏曲

柴可夫斯基:第五交響曲

TCHAIKOVSKY: Violin Concerto

TCHAIKOVSKY: Symphony No. 5

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