

# 布拉姆斯交響曲 BRAHMS – THE FOUR SYMPHONIES

12 & 15-11-2014  
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## 獻辭 MESSAGE

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**David Fried**  
Chief Executive Officer, Emerging Markets  
QBE Insurance Group

歡迎各位蒞臨香港管弦樂團「布拉姆斯交響曲全集」音樂會。

昆士蘭保險今年再度成為香港管弦樂團（港樂）主要贊助商之一。我們很榮幸為大家獻上兩場由艾德敦指揮的布拉姆斯作品音樂會。

艾德敦是當今最出色且備受推崇的指揮家之一。他曾任港樂音樂總監達十一年之久，現任港樂桂冠指揮。艾德敦獲英女皇頒發大英帝國官佐勳章（OBE），表揚他對音樂的貢獻。

昆士蘭作為本港首屈一指的保險商，我們的成功建基於對香港的深入了解。為回饋社會，我們竭力支持香港的藝術及文化發展，並很榮幸能協助亞洲其中一支最優秀的管弦樂團的持續發展。我們希望能為香港帶來更多悅耳的音樂，亦將香港的文化水平提昇至世界水準。

有說古典音樂可充當竭息地—讓人陶醉於音符之間，完完全全地享受音樂所營造的詩情畫意。因此我們衷心希望大家喜歡今晚的特別演出。

Welcome to the Hong Kong Philharmonic Orchestra's "Brahms - The Four Symphonies".

As a major sponsor of the Hong Kong Philharmonic Orchestra (HK Phil) once again this year, QBE Insurance is honoured to be able to bring to you two concerts of all Brahms programmes, conducted by David Atherton.

David Atherton is one of the most distinguished and respected conductors of our time. He was the Music Director of the HK Phil for 11 years and now serves as the orchestra's Conductor Laureate. In recognition of his services to music, he was also awarded an OBE by Her Majesty The Queen.

As the leading insurer in Hong Kong, QBE's success is built on our deep understanding of the city. In return, we are committed to supporting the city's arts and cultural development. It is our honour to be involved in the continued growth of one of Asia's leading orchestras. We hope our support can help bring more beautiful music to Hong Kong. In so doing, we hope to raise Hong Kong's cultural profile on the international stage.

It has been said that classical music can be a refuge - a place where one can crawl into the space between the notes and simply enjoy the poetry of sound. With that in mind, we sincerely hope you enjoy tonight's special performance.

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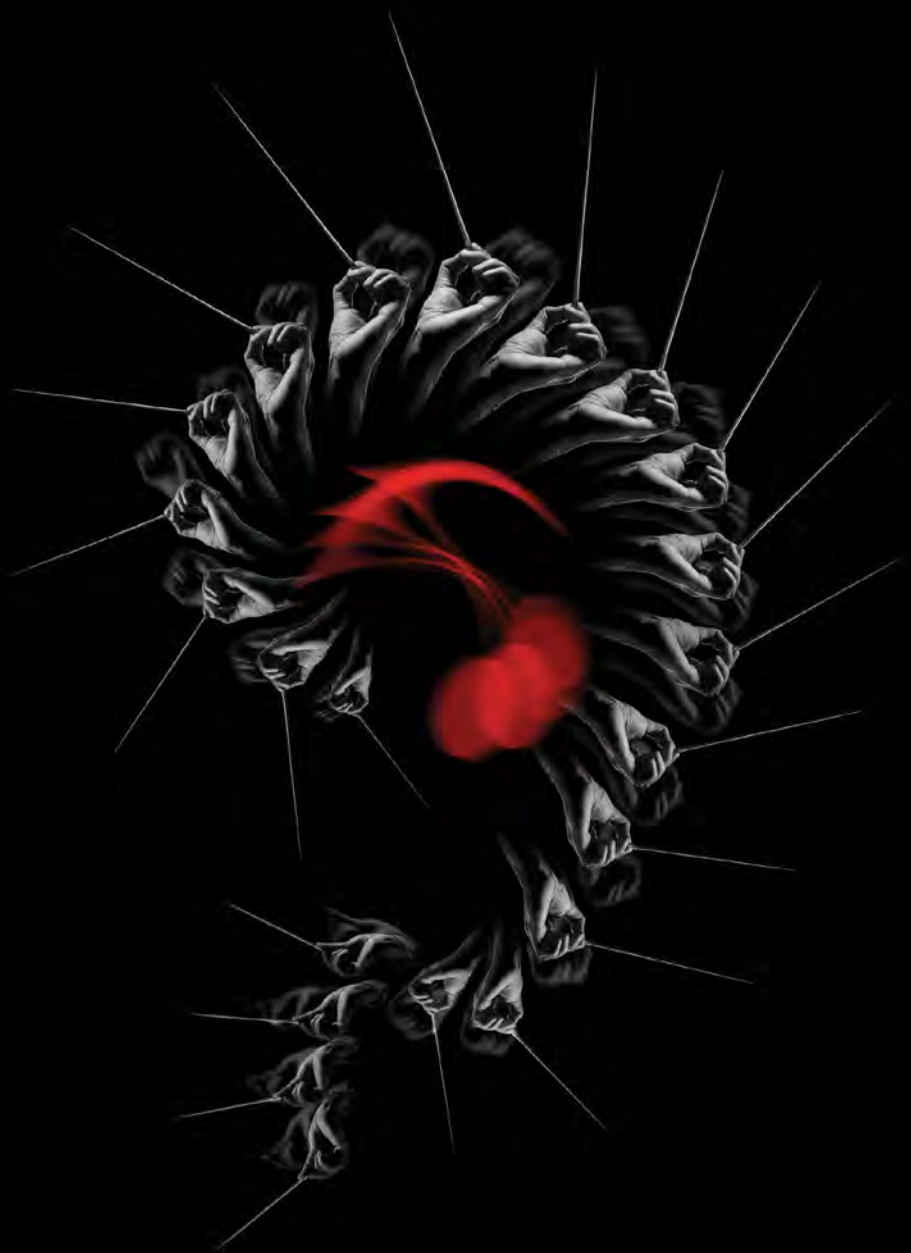


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## 布拉姆斯交響曲 BRAHMS – THE FOUR SYMPHONIES

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當我們於這兩場音樂會探索  
布拉姆斯四首交響曲的每個音符之時，  
亦深深懷念已故指揮家馬捷爾，  
一位充滿傳奇色彩的藝術家，  
他於上一樂季更與我們分享了其音樂造詣。  
音樂大師，對你偉大的音樂貢獻，  
我們深表敬愛和謝意。

*As we explore every note of  
Brahms's four symphonic masterpieces in these two concerts,  
we pay tribute to the late Lorin Maazel,  
a legendary artistic figure who shared  
his mastery with us last season.  
Maestro, thank you for the music.*





# 布拉姆斯交響曲

## BRAHMS - THE FOUR SYMPHONIES

12-11-2014

### BRAHMS

-10' 布拉姆斯 P. 16  
《大學節慶序曲》，op. 80  
*Academic Festival Overture, op. 80*

-39' E小調第四交響曲，op. 98 P. 17  
不太快的快板  
中庸的行板  
詼諧的快板—稍慢的急板  
有活力及激情的快板—稍快的快板  
Symphony no. 4 in E minor, op. 98  
Allegro non troppo  
Andante moderato  
Allegro giocoso - Poco meno presto  
Allegro energico e passionato - Più allegro

中場休息 interval

-45' C小調第一交響曲，op. 68 P. 19  
略慢—快板—比快板慢  
稍慢的行板  
優雅而略快的小快板  
慢板—稍快的行板—不太快但輝煌的快板  
Symphony no. 1 in C minor, op. 68  
Un poco sostenuto - Allegro - Meno allegro  
Andante sostenuto  
Un poco allegretto e grazioso  
Adagio - Più andante - Allegro non troppo, ma con brio

艾德敦，指揮 P. 29  
David Atherton, conductor



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No eating or drinking



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performance



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# 布拉姆斯交響曲

## BRAHMS - THE FOUR SYMPHONIES

15-11-2014



### BRAHMS

-13'

布拉姆斯

P.21

《悲劇序曲》，op. 81

*Tragic Overture*, op. 81

-33'

F大調第三交響曲，op. 90

P. 22

輝煌的快板— 略快的行板— 節奏—

行板

稍慢的小快板

快板

Symphony no. 3 in F, op. 90

Allegro con brio - Un poco sostenuto - Tempo I

Andante

Poco allegretto

Allegro

中場休息 interval

-40'

D大調第二交響曲，op. 73

P. 26

不太快的快板

不太慢的慢板— 速度相同，但優雅的

優雅的小快板— 不太急的急板

精神奕奕的快板

Symphony no. 2 in D, op. 73

Allegro non troppo

Adagio ma non troppo - L'istesso tempo, ma grazioso

Allegretto grazioso (Quasi andantino) - Presto, ma non assai

Allegro con spirito

艾德敦，指揮

P. 29

David Atherton, conductor



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# J A A P

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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 and London Philharmonic orchestras. 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、紐約愛樂及倫敦愛樂合作。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

- 1 Celebrating its 41st season as a professional orchestra  
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- 4 Large-scale symphonic event *Swire Symphony Under The Stars*, bringing classical music to the community 年度大型交響演奏——太古「港樂·星夜·交響曲」將音樂帶到社區
- 5 Comprehensive education and outreach programmes to invest in Hong Kong's musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City 巡迴世界各地演出，弘揚香港—亞洲國際都會



# 林凡

## 志登

〔梵志：清淨之志，登：達到〕



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## 布拉姆斯

# JOHANNES BRAHMS

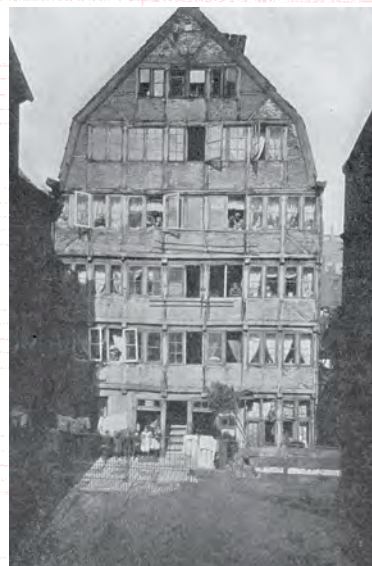
(1833-1897)

布拉姆斯1833年生於漢堡，父親是低音大提琴手，母親是裁縫，年紀比丈夫大許多；在布拉姆斯的童年時代，一家人的生活也頗拮据。布拉姆斯起初學習音樂時捨弦樂而取鋼琴，而且琴藝進步神速，才十一歲已有人接洽，希望他能以神童姿態巡迴演出。布拉姆斯的老師艾杜華·馬森為他打下作曲技巧基礎，同時布拉姆斯也能發揮所長，既教學又演奏。他演奏鋼琴的地方其實是夏日旅館，不是傳聞中的碼頭酒館；但後來布拉姆斯看來也樂於任由這個浪漫說法繼續流傳下去。

1851年布拉姆斯認識了匈牙利流亡小提琴家雷曼尼，兩年後兩人一同巡迴演出；這也是布拉姆斯首次巡迴演出。匈牙利小提琴家姚阿辛提議兩人到威瑪，也就是李斯特的勢力範圍。他們也許以為李斯特對同胞會特別關顧；雷曼尼的確在會面中獲益良多，但布拉姆斯這時待人接物仍有欠圓滑，結果未能獲得李斯特的青睞。不過幾個月後，在姚阿辛穿針引線下，布拉姆斯認識了舒曼夫婦——這次卻成果豐碩。

Johannes Brahms was born in Hamburg in 1833, the son of a double-bass player and his much older wife, a seamstress. His childhood was spent in relative poverty, and his early studies in music, as a pianist rather than as a string player, developed his talent to such an extent that there was talk of touring as a prodigy at the age of eleven. It was Eduard Marxsen who gave him a grounding in the technical basis of composition. The young Brahms was able to use his talents by teaching and by playing the piano in summer inns, rather than in the dockside taverns of popular legend, a romantic idea which he himself seems later to have encouraged.

In 1851 Brahms met the émigré Hungarian violinist Ede Reményi and two years later they set out together on Brahms's first concert tour, their journey took them, on the recommendation of the Hungarian violinist Joseph Joachim, to Weimar, where Franz Liszt held court and might have been expected to show particular favour to a fellow-countryman. Reményi profited from the visit, but Brahms, with a lack of tact that later became famous, failed to impress Liszt. Later in the year, however, he met the Schumanns, through an introduction by Joachim. The meeting was a fruitful one.



布拉姆斯出生位於漢堡的大宅。  
The house in Hamburg where Brahms was born.

## 布拉姆斯

# JOHANNES BRAHMS

(1833-1897)

1850年，舒曼出任杜塞多夫市音樂總監。這時他在布拉姆斯的作品裡看出這人前途無可限量；到了1853年10月，他在自己曾任編輯的《新音樂雜誌》發表文章，聲稱布拉姆斯就是大家期待已久的貝多芬繼承人。多年來，舒曼的情緒不時會變得極度消沉，令他飽受困擾，到了1854年更企圖自殺。他生命中最後兩年都在精神病院裡度過，1856年與世長辭。這段時間，是布拉姆斯伸出援手，幫助天才鋼琴家克拉拉·舒曼（也就是舒曼太太）和她多名年幼子女；克拉拉與布拉姆斯交情深厚，兩人的友誼一直維持至1896年克拉拉去世為止，翌年布拉姆斯也撒手塵寰。

布拉姆斯一直希望有天可以風風光光地返回家鄉漢堡，出任該市音樂界的高職；可惜事與願違。結果他1863年至1869年間不時在維也納居住，1869年起更長居當地，並在當地發展事業；在很多人眼中，舒曼當年的預言也似乎漸漸兌現。布拉姆斯的支持者（包括傑出樂評人暨作家艾杜華·漢斯力克）都認為布拉姆斯是貝多芬真正的繼承者，他的音樂不受音樂以外的事物束縛，是純正音樂的鬥士，與華格納和李斯特提倡的「未來的音樂」相反。比布拉姆斯年長差不多二十歲的華格納，認為「樂劇」就是音樂的未來，也是他所創造的新式音樂神殿。

In 1850 Schumann had taken up the position of municipal director of music in Düsseldorf. Now in the music of Brahms he detected a promise of greatness and published his views in October 1853 in the journal he had once edited, the *Neue Zeitschrift für Musik*, declaring Brahms the long-awaited successor to Beethoven. In the following year Schumann, who had long suffered from intermittent periods of intense depression, attempted suicide in 1854. His final years, until his death in 1856, were to be spent in an asylum, while Brahms rallied to the support of Schumann's wife, the gifted pianist Clara Schumann, and her young family, remaining a firm friend until her death in 1896, shortly before his own in the following year.

Brahms had always hoped that sooner or later he would be able to return in triumph to a position of distinction in the musical life of Hamburg. This ambition was never fulfilled. Instead he settled in Vienna, intermittently from 1863 and definitively in 1869, establishing himself there and seeming too many to fulfil Schumann's early prophecy. In him his supporters, including, above all, the distinguished critic and writer Eduard Hanslick, saw a true successor to Beethoven and a champion of music untrammelled by extra-musical associations, of pure music, as opposed to the "Music of the Future" promoted by Wagner and Liszt, a path to which Joachim and Brahms both later publicly expressed their opposition.

Brahms's compositions include chamber music, choral works, four symphonies, concertos, and a significant contribution to German song. By the second half of the nineteenth century the symphony had become the most significant orchestral form, a challenge that a composer was expected to meet. It was felt that Beethoven had posed a challenge to his successors





李斯特則認為音樂的未來，在於另一種揉合不同藝術形式、能將最偉大的作品和意念都轉化成音樂的樂種—交響詩。後來姚阿辛和布拉姆斯都曾公開反對華格納和李斯特的做法。

布拉姆斯的作品包括室樂、合唱、協奏曲、大量德語歌曲，還有四首交響曲。到了十九世紀下半葉，交響曲已成了最重要的管弦樂形式，也是作曲家必須面對的考驗。有人認為貝多芬的九首交響曲，就是後世作曲家的挑戰對象。對當時好些人來說，《合唱交響曲》彷如交響曲的巔峰，後人永遠無法匹敵，更遑論超越。

舒曼1853年的文章不但宣稱年輕的布拉姆斯是萬眾期待的大天才，更形容他的奏鳴曲是「隱藏的交響曲」。布拉姆斯本人也很清楚，文章令時人對他有很高期望，但想要滿足這些期望，難度也不少；他現在已經避無可避，因此他創作第一批公開演出的交響曲時，必須小心翼翼。

中譯：鄭曉彤

with his own nine symphonies. For some the *Choral Symphony* had seemed the climax of the form, never to be bettered or rivalled.

In his article from 1853 Schumann had not only greeted the young composer as the genius that the world had awaited, but also described his sonatas as 'veiled symphonies of music'. Brahms was fully aware of the challenge that he now had to face, if he was to meet the expectations aroused by Schumann's article, and for this reason, if no other, took care over the first works to be offered to the public.

BY KEITH ANDERSON



# 《大學節慶序曲》，op. 80

## *Academic Festival Overture, op. 80*

1877年，劍橋大學欲頒授名譽博士學位予布拉姆斯，但布拉姆斯卻因為不想遠赴英國接受學位而婉拒。兩年後，1879年3月11日，布列斯勞大學也計畫頒授名譽博士學位予布拉姆斯，布拉姆斯竟然別開生面地以明信片回覆；後來他才知道要創作新曲來表達謝意。有人說布拉姆斯是德國頂尖的嚴肅音樂作曲家，布拉姆斯於是模仿蘇佩的風格，將幾首學生歌曲串連起，寫成一首歡欣愉快的集成曲。其實這樣說也有點看輕了《大學節慶序曲》：《大學節慶序曲》以奏鳴曲式寫成，當中襲用了四首學生歌曲：《我們建造了巍峨的學堂》、《大地之父》、《從那高處來的是甚麼》和《讓我們同歡迎》。1881年，樂曲在布列斯勞首演時大受學生歡迎，樂譜同年由瑟洛克出版。後來布拉姆斯將《大學節慶序曲》稱之為「禁衛軍序曲」—意思是樂曲採用了三角鈴、鈸和大鼓，都是經常與土耳其禁衛軍音樂拉上關係的樂器。

中譯：鄭曉彤

In 1877 Brahms had refused the honorary doctorate offered him by the University of Cambridge, since he had no wish to travel to England to receive it. Two years later, on 11th March, 1879, the University of Breslau offered him the same honour, a proposal which he answered, characteristically, with a postcard, until it was pointed out that some musical token of gratitude was required of him. In response to the citation that declared him the chief composer of serious music in Germany, he wrote what he later described as a cheerful medley of student songs in the manner of Suppé. This modestly belittles the *Academic Festival Overture*, a sonata-form structure which makes use of four student songs, *Wir hatten gebauet ein stattliches Haus, Der Landesvater, Was kommt dort von der Höh' and Gaudeamus igitur*. It was published by Simrock in 1881, the year of its first performance in Breslau, where it was received with enthusiasm by students of the University. Brahms himself later referred to the work as his "Janissary Overture", a comment on his use of triangle, cymbals and bass drum, instruments associated popularly with the music of the Turkish Janissary Guard.

BY KEITH ANDERSON

### 編制

三支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂及弦樂組。

### INSTRUMENTATION

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



## E小調第四交響曲，op. 98 Symphony no. 4 in E minor, op. 98

不太快的快板

中庸的行板

詼諧的快板—

稍慢的急板

有活力及激情的快板—

稍快的快板

Allegro non troppo

Andante moderato

Allegro giocoso – Poco meno presto

Allegro energico e passionato – Più allegro

每逢夏天，布拉姆斯一般會離開維也納，到別的地方度假，而他許多作品都是在度假期間寫成的。1884年夏天，他在莫祖舒拉格度假時開始寫作第四交響曲，也就是他最後一首交響曲；樂曲翌年夏天在莫祖舒拉格完成，同年10月在邁寧根首演，由作曲家親自指揮。第四交響曲的開端十分平靜，但始終堅實如石頭一般，不失雄偉。呈示部一直保持這種氣魄，滲入了一點抒情色彩，還有第二主題—第二主題首先由大提琴奏出，然後先後由小提琴和木管接過。樂章中央的發展部始於第一主題；後來第一主題再度響起，但這次速度慢得多—再現部就在這裡開始。

第二樂章令李察·史特勞斯聯想這樣的景象：明月高照，高地上，一個送葬行列靜靜地走過。所暗示的也許是卡斯巴·佛烈德利赫一幅生動逼真的畫作。法國號首先響起；緩慢的進行曲緊隨其後。大提琴主題這時顯得很突出，加上第一小提琴聲部的修飾，之後進行曲重現。諧謔曲開端十分強勁，雖然樂章沒有正式的中

Brahms wrote much of his music during summer holidays spent outside Vienna. The summer of 1884, spent at Mürzzuschlag, brought the beginning of work on the Fourth Symphony, his last for the genre. This was completed at Mürzzuschlag the following summer, to be performed under the composer's direction at Meiningen in October. The symphony starts in quiet serenity, but always within a structure of massive rock-like grandeur, which continues as the symphonic exposition proceeds, mingled with lyricism and with a second theme given first to the cellos, followed by violins and then the wind. The first subject starts the central development, and in a slower form subsequently opens the recapitulation.

In the second movement Richard Strauss imagined a funeral procession moving silently across moonlit heights, suggesting, perhaps, an evocative painting by Caspar David Friedrich. Horns introduce the movement, followed by a slow march, before a cello theme assumes prominence, with a decorative first violin part, after which the march resumes. The scherzo opens forcefully. Although it lacks a formal trio section, there is a relaxation of tension at the heart of the movement, before the original material returns in full vigour. It seems that Brahms had long contemplated a final movement in chaconne or passacaglia form, derived from his study of

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段，但中途也有一個較輕鬆的段落。原本的素材稍後精力旺盛地重現。布拉姆斯對巴赫的作品素有研究，也似乎早已希望用夏康舞曲或帕薩卡利亞舞曲來寫作終樂章。第四樂章以帕薩卡利亞舞曲主題掀開序幕。這個主題出自巴赫一齣清唱劇，原本由管樂奏出；布拉姆斯在此加上三支長號，令效果更宏偉。在往後的三十個變奏裡，布拉姆斯一方面示範了高明的曲式處理手法，另一方面顯示出傳統對他的影響。

漢斯力克的樂評形容交響曲是對作曲家最嚴峻的考驗，布拉姆斯不但順利通過，而且成績斐然。在第四交響曲之後，他只有一首管弦樂作品問世，那就是1887年的小提琴及大提琴雙重協奏曲；不過其他充滿成熟韻味的新作還有不少，包括單簧管奏鳴曲、一首單簧管五重奏、鋼琴曲以及最後的《四首嚴肅歌曲》，為他超然的成就畫上完美的句號。

中譯：鄭曉彤

Bach. The movement starts with the passacaglia theme, derived from a Bach cantata and scored for wind instruments, now reinforced in grandeur by three trombones. In the thirty variations that follow Brahms demonstrates his mastery of the form and his debt to tradition.

Hanslick, in his review, describes the symphony as the severest test for a composer, a test that Brahms meets in triumph. Only one further orchestral work was to follow, the Double Concerto for violin and cello of 1887, but there were works of great autumnal beauty to come, Clarinet Sonatas and a Clarinet Quintet, piano pieces and, at the end, *Four Serious Songs*, crowning his monumental achievement.

BY KEITH ANDERSON

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## 編制

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、三支巴松管（其一兼低音巴松管）、四支圓號、兩支小號、三支長號、定音鼓、敲擊樂及弦樂組。

## INSTRUMENTATION

Two flutes (one doubling piccolo), two oboes, two clarinets, three bassoons (one doubling contrabassoon), four horns, two trumpets, three trombones, timpani, percussion and strings.



# C小調第一交響曲，op. 68

## Symphony no. 1 in C minor, op. 68

略慢—快板—比快板慢  
稍慢的行板  
優雅而略快的小快板  
慢板—稍快的行板—  
不太快但輝煌的快板

Un poco sostenuto – Allegro – Meno allegro  
Andante sostenuto  
Un poco allegretto e grazioso  
Adagio – Più andante –  
Allegro non troppo, ma con brio

1862年，布拉姆斯首次提及正在寫作第一首交響曲—這一年，他29歲。其實在1854、1855年他出道不久的時候，已經試寫過一首D小調交響曲，只是一直沒有完成，但當中的素材後來卻在第一鋼琴協奏曲（1859）和《德意志安魂曲》（1867）裡出現。1862年布拉姆斯首次以鋼琴家暨作曲家的姿態在維也納亮相；漢斯力克在同年一篇樂評裡，不禁重提舒曼從前的預言。可是第一交響曲卻遲至1876年夏季才完成—這一年他已經43歲了。同年十月初，他將樂曲從頭到尾為克拉拉·舒曼彈了一遍，但克拉拉起初卻在日記表示失望，不過後來想法有變。這首交響曲11月4日在卡爾斯魯厄首演（奧托·狄索夫指揮），而且往後幾星期也多次重演。

慢速引子為宏偉壯麗的**第一樂章**掀開序幕，隨後是快板的奏鳴曲式部分。呈示部先重複一遍，樂章中央的發展部將素材加以發揮，最後是富麗堂皇的再現部。E大調〈**稍慢的行板**〉十分抒情，和聲也充滿成

It was in 1862, at the age of 29, that Brahms mentions his work on a first symphony. Even earlier in his career, in the years 1854 and 1855, he had tackled the form in a Symphony in D minor, which remained unfinished, providing material used in the First Piano Concerto, completed in 1859, and the *German Requiem*, completed in 1867. In 1862 Brahms had made his first appearances in Vienna as both pianist and composer. In a review in that year, Hanslick could not avoid reminding his readers of Schumann's earlier prophecy. It was not until the summer of 1876, when Brahms was 43, that Brahms completed his First Symphony. In early October he played the work over to Clara Schumann, who expressed in her diary her initial disappointment, a judgement she later changed. The new symphony was given its first performance on 4th November in Karlsruhe under the direction of Otto Dessoff and further performances were given in the following weeks.

There is a massive grandeur in the **first movement**, with its slow introduction and subsequent sonata-allegro, in which the exposition is repeated before the exploration of the material in a central development and its recapitulation in all its magnificence. The lyricism of the E major *Andante sostenuto* brings characteristic autumnal shades of harmonic colouring, leading to the A flat major *Allegretto*, a gentler scherzo with a relatively turbulent, modulating B major trio.

# C小調第一交響曲，op. 68

## Symphony no. 1 in C minor, op. 68

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熟的色調。降A大調的〈小快板〉較一般諧謔曲溫文；B大調的中段卻頻頻轉調，較前一段躁動不安。第四樂章的慢速引子以C小調寫成，隨後是著名的C大調主題—這個主題與貝多芬之第九交響曲的〈歡樂頌〉主題很相似，對當時的觀眾來說，即使觀察力稍遜也能輕易察覺得到。

指揮家暨鋼琴家畢羅說布拉姆斯之第一交響曲就是貝多芬之第十交響曲。這個說法令華格納勃然大怒：他認為自己所開創的路向，才算真正繼承貝多芬精神，認為布拉姆斯「時而當民謠歌手，之後戴一會兒韓德爾〈哈利路亞〉的假髮，有時又玩一會兒猶太人的查爾達斯舞曲，之後又挾著貝多芬之第十交響曲，以交響曲作曲家自居」，自己實在沒空跟這樣的「作曲家」周旋。

中譯：鄭曉彤

The **last movement** has a C minor slow introduction, followed by the well-known principal theme in C major, the resemblance of which to the theme of the *Ode to Joy* in Beethoven's Ninth Symphony was immediately apparent even to the less perceptive of Brahms's contemporaries.

The conductor and pianist Hans von Bülow dubbed the First Symphony Beethoven's Tenth. The comparison drew the anger of Wagner, who had himself, in his own view, created the true succession to Beethoven and had no time for a "composer", appearing "as a ballad-singer, then in Handel's Hallelujah wig and at another time as a Jewish csárdás player, and then again as a symphonist with Beethoven's Tenth".

BY KEITH ANDERSON

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### 編制

兩支長笛、兩支雙簧管、兩支單簧管、三支巴松管（其一兼低音巴松管）、四支圓號、兩支小號、三支長號、定音鼓及弦樂組。

### INSTRUMENTATION

Two flutes, two oboes, two clarinets, three bassoons (one doubling contrabassoon), four horns, two trumpets, three trombones, timpani and strings.

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## 《悲劇序曲》，op. 81 *Tragic Overture, op. 81*

《悲劇序曲》似乎是《大學節慶序曲》的姊妹篇。樂曲寫於1880年夏天布拉姆斯在奧地利伊緒溫泉區度假期間。曲中所用的素材首次出現在他一本筆記本上，而同一筆記本也寫有《親愛之歌圓舞曲》和《女低音狂想曲》草稿，可見《悲劇序曲》的素材約在十年前已開始醞釀。布拉姆斯曾說有興趣為維也納皇宮劇院上演的《浮士德》寫作劇樂，雖然最終沒有成事，但《悲劇序曲》也許就是他心目中《浮士德》配樂的一部分。《悲劇序曲》以奏鳴曲寫成，分為三大部分。開端的強勁和弦振奮人心，與緊隨其後的主題形成鮮明對比。第二主題較為抒情；素材經過一番發展後，進入精簡的再現部。無論曲式和性質，《悲劇序曲》都像交響曲多於應景的序曲。雖然聽眾也許會刻意想像樂曲與《浮士德》劇情的關係，但布拉姆斯卻與同期作曲家李斯特相反，極力避免將《悲劇序曲》寫成標題音樂。

中譯：鄭曉彤

The *Tragic Overture*, intended seemingly as a companion piece to the *Academic Festival Overture*, was written during the summer of 1880 at the resort of Bad Ischl. The material used for the overture seems to have been in the composer's mind for some ten years, since sketches for the *Liebeslieder Waltzes* and *Alto Rhapsody* appear in the same notebook. It was possibly intended as part of music for a staging of Goethe's *Faust* at the Burgtheater in Vienna, for which Brahms had expressed interest in providing incidental music, a proposal that came to nothing. In tripartite sonata form, the overture opens with dramatically powerful chords, contrasted with the theme that immediately flows from them. There is a more lyrical second subject and a development of the material, before an abridged recapitulation. The form and nature of the music suggest rather a symphony than an occasional overture, while listeners may care to imagine elements of the story of Faust, although Brahms himself avoided that kind of programmatic writing, of which Liszt was a contemporary champion.

BY KEITH ANDERSON

### 編制

三支長笛（其一兼短笛）、兩支雙簧管、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。

### INSTRUMENTATION

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

# F大調第三交響曲，op. 90

## Symphony no. 3 in F, op. 90

輝煌的快板—

略快的行板—節奏—

行板

稍慢的小快板

快板

Allegro con brio -

Un poco sostenuto - Tempo I

Andante

Poco allegretto

Allegro

布拉姆斯的事業在維也納發展得不俗，往後幾年先後寫下小提琴協奏曲和第二鋼琴協奏曲，還有1881年的第三交響曲。第三交響曲同年12月2日在維也納首演，指揮家里赫特說這就是布拉姆斯的《英雄交響曲》。

開端的管樂和弦組成一個簡單音型；小提琴趕緊奏出情感激烈的主題，低音聲部正好是剛才的簡單音型。A大調的第二主題先由單簧管交代，底下是弦樂持續長音，充滿田園氣息，與宏偉壯麗的第一主題形成鮮明對比。呈示部結束時強勁有力，飽滿的和弦過後，就是樂章的中央—發展部；戲劇化的高潮過後，音樂也進入再現部。單簧管和巴松管為C大調的〈行板〉掀開序幕，弦樂偶然加插隻言片語；第二主題則由單簧管和巴松管共同分擔。這個樂章也有發展部，但再現部卻省略了第二主題。

The following years, with Brahms now established in Vienna, brought a Violin Concerto and a Second Piano Concerto, to be followed in 1881 by the Third Symphony. First performed in Vienna on 2nd December, the work was christened by the conductor Hans Richter Brahms's *Eroica*.

The **opening** wind chords offer a brief figure that serves as bass to the intense emotion of the succeeding theme, proposed immediately by the violins. A second subject, in A major, is introduced by the clarinet over a string drone bass, a pastoral contrast with the preceding grandeur of the first theme. The forceful conclusion of the exposition is followed by the full chords that open the central development, and there is a dramatic climax to introduce the recapitulation. Clarinets and bassoons open the C major *Andante*, with brief interjections from the strings, and clarinet and bassoon share the second subject. There is a development section and in the recapitulation the second theme is omitted.





C小調的**第三樂章**以大提琴主題掀開序幕；樂章瀟灑著肅殺的秋意，與傳統的諧謔曲大異其趣。中段過後，法國號再次奏出主題，伴奏聲部以切分節奏襯托。**第四樂章**以奏鳴曲式寫成，雖然整體上氣勢雄偉，開端卻是微弱的齊奏。作曲家將主題交給木管以和弦形式奏出；第二主題採用了別開生面的交叉節奏。貝多芬不屈不撓的態度在樂曲結束時絲毫未見，而隨著全曲開端的動機隱隱約約地重現，樂曲也就此結束。漢斯力克認為，縱觀布拉姆斯第一、第二及第三交響曲，還是這一首藝術上最為完美。

中譯：鄭曉彤

A cello theme starts the C minor **third movement**, an autumnal world away from the traditional scherzo. The principal theme returns in the French horn, after the trio section, with its syncopated accompaniment. The **last movement** opens *sotto voce* and in unison, before chordal treatment of the theme by the woodwind. The second subject of this imposing sonata-form movement makes use of characteristic cross-rhythms. The symphony ends with none of the defiance of Beethoven, but rather with gently suggested memories of the motif that started the whole work, concluding a work that Hanslick found artistically the most perfect of the first three Brahms symphonies.

BY KEITH ANDERSON

### 編制

兩支長笛、兩支雙簧管、兩支單簧管、三支巴松管（其一兼低音巴松管）、四支圓號、兩支小號、三支長號、定音鼓及弦樂組。

### INSTRUMENTATION

Two flutes, two oboes, two clarinets, three bassoons (one doubling contrabassoon), four horns, two trumpets, three trombones, timpani and strings.

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as FAFNER



**Eri  
Nakamura**  
as WOGLINDE



**Aurhelia  
Varak**  
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**Hermine  
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# D大調第二交響曲，op. 73

## Symphony no. 2 in D, op. 73

不太快的快板  
不太慢的慢板—  
速度相同，但優雅的  
優雅的小快板—  
不太急的急板  
精神奕奕的快板

Allegro non troppo  
Adagio ma non troppo - L'istesso tempo,  
ma grazioso  
Allegretto grazioso (Quasi andantino) -  
Presto, ma non assai  
Allegro con spirito

1877年夏天，布拉姆斯首次到位於韋爾特湖畔的小鎮珀特沙赫避暑。雖然他仍忙著將第一交響曲改編成四手聯彈，但第二交響曲也同時動筆，同年秋天在列支藤塔寫成。第二交響曲同年12月30日在維也納首演。翌年〔1878年〕夏天，他再到珀特沙赫度假，期間更正了第二交響曲的錯處，又完成了四手聯彈版本，再將總譜出版。布拉姆斯事先跟克拉拉·舒曼和其他友人強調，新的交響曲如何悲慘淒美；結果人人都被他戲弄了一第二交響曲其實是他最歡快的作品之一。

**第一樂章**快樂祥和，開始的一刻已流露出田園生活的恬靜，第二主題由大提琴和中提琴奏出，效果瑰麗迷人。發展部在樂章中央，而且略見對位法的運用。**第二樂章**〔B大調〕是長篇詠嘆調，色調較陰暗，但氣氛卻不悲傷，倒像在沉思一樣。大提琴和巴松管分別奏出主題和對題。**第三樂章**是輪旋曲、詠嘆調與諧謔曲的混合體，頗見優雅迷人，還有兩段突如其來的二拍子〈急板〉作襯托。**第四樂章**〈精神奕奕的

Brahms was still busy with the four-hand piano arrangement of his First Symphony, when, in the summer of 1877, he started working on his Second Symphony while staying for the first time at Pörschach on the Wörthersee, completing it at Lichtental in the autumn. The first performance was given in Vienna on 30th December, followed in 1878 by publication, after the necessary corrections of the score and a four-hand piano version, during a second summer at Pörschach. Brahms had teased Clara Schumann and other friends by stressing the tragic nature of the new symphony, which was, in fact, among the most cheerful of his compositions.

The idyllic **first movement** proclaims a mood of pastoral serenity from the outset, producing a magical effect in the second subject, with cellos and violas. The central development contains elements of counterpoint. The B major **second movement**, an extended aria and darker in hue, is meditative rather than tragic. It starts with a cello theme and a bassoon countertheme. The **third movement**, a combination of rondo, variations and scherzo, brings a certain grace and charm, set off by two interruptions in duple-time *Presto*. This is followed by a final *Allegro con spirito*, with the first subject entrusted to the strings. Brahms's champion, the critic Hanslick detected in the veins of this **last movement** the blood of Mozart. It



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快板〉隨後響起，第一主題交由弦樂奏出。支持布拉姆斯的樂評人漢斯力克認為這個樂章很有莫扎特的影子。一方面顯示出布拉姆斯駕馭對位法的能力，另一方面又能保持愉快的氣氛〔漢斯力克的說法是「像春天的花朵一樣芳香」〕，不受偶然的陰暗時刻動搖。

中譯：鄭曉彤

exemplifies Brahms's command of counterpoint and maintains, in spite of the occasional cloud, a mood that Hanslick summed up as redolent of the spring blossoms of the earth.

BY KEITH ANDERSON

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conductor

Kathy Lam  
narrator

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## 艾德敦 DAVID ATHERTON

指揮 conductor

艾德敦是當代最出色的指揮家之一。亦師亦友的蘇堤爵士委任他為倫敦皇家歌劇院駐團指揮，任期長達十二年。他又常以客席指揮身份在紐約大都會歌劇院演出，曾與弗萊明、杜鳴高及巴伐洛堤等國際巨星合作。

作為倫敦小交響樂團的創辦人之一，艾德敦與樂團首演了很多現今重要的現代作品。他連續三十年於BBC逍遙音樂節亮相，從未間斷，又曾為布拉格之春音樂節和柏林音樂節作開幕演出。他常周遊列國巡演，特別是定期在美國與北美頂尖樂團演出。他亦與許多享譽國際的獨奏家多次合作，如宓多里、普爾文、布蘭杜及柏拉亞。

艾德敦過百套錄音曾贏得愛迪生唱片獎、多項格林美獎提名、享譽國際的法國唱片大獎、謝爾蓋·庫塞維茲基樂評人獎、塞西莉亞獎，以及被公認為世界唱片獎項之首的國際唱片樂評人獎。

艾德敦曾任職BBC交響樂團、皇家利物浦愛樂和威爾斯BBC國家交響樂團。自1989年起，艾德敦出任香港管弦樂團音樂總監，2000年退休時獲頒授OBE勳銜，以表揚他對香港音樂界的貢獻。

David Atherton is one of the most distinguished conductors of our era. His friend and mentor, Sir Georg Solti, appointed him Resident Conductor of the Royal Opera House in London where he remained for twelve years. As a regular guest with the Metropolitan Opera in New York, he has worked with some of the world's greatest superstars such as Renée Fleming, Plácido Domingo and Luciano Pavarotti.

He co-founded the London Sinfonietta and gave the premières of many important contemporary works. He has appeared in thirty consecutive seasons of the BBC Proms and has opened the Prague Spring Festival and the Berlin Festival with the Berlin Philharmonic Orchestra. He travels widely, in particular to the USA where he regularly conducts the top North American orchestras. He has worked with many of the world's leading instrumental soloists including, on numerous occasions, Midori, Itzhak Perlman, Alfred Brendel and Murray Perahia.

His 100+ recordings have gained an Edison Award, many Grammy Award nominations, the sought-after Grand Prix du Disque, the Serge Koussevitsky Critics' Award, the Prix Caecilia and the coveted International Record Critics' Award, generally regarded as the world's top recording prize.

Atherton has held titled positions with the BBC Symphony, Royal Liverpool Philharmonic and BBC National Orchestra of Wales, and, after eleven years as Music Director of the Hong Kong Philharmonic Orchestra, was made the orchestra's Conductor Laureate and awarded the OBE by Her Majesty The Queen.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

## 「今天的港樂絕對是世界水準！」 知名樂評人黃牧

香港管弦樂團〔港樂〕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上世紀，並於1974年職業化，如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。

港樂認為一個優秀的城市必須擁有一隊優秀的樂團，我們每年透過逾一百五十場音樂會，把音樂帶給超過二十萬名觀眾。我們更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。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」。

The Hong Kong Philharmonic Orchestra (HK Phil) is the city's largest and busiest musical organisation and is a vital part of Hong Kong's cultural life. With its roots stretching back well over a century, the HK Phil made its professional debut in 1974. It has now evolved into 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 attracting 200,000 music lovers. Through its acclaimed education programme, over 40,000 young people have learned about orchestral music last year. 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*.





**“Today's HK Phil is absolutely world-class!”** Albert Wong, renowned critic

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，致力推廣藝術活動，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。

2012年9月，梵志登正式出任港樂的音樂總監，帶領來自世界每個角落的樂師，結合本港精英，組成這隊音樂勁旅。錄音方面，港樂與拿索斯唱片合作灌錄中國作曲家作品系列，並已推出兩張大碟，亦將灌錄華格納聯篇歌劇《指環》。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精彩大型音樂節目。

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香港管弦樂團為香港文化中心場地伙伴

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 also endeavours to promote artistic excellence, provide access and stimulate cultural participation in Hong Kong, and to enhance Hong Kong's reputation as one of the great cities of the world.

The HK Phil's members come from every corner of the globe, with a 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 commenced a multi-CD recording project for Naxos featuring works by Chinese composers and Richard Wagner's *Ring Cycle*.

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

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/樂團首席  
Jing Wang/  
Concertmaster



梁建楓/樂團第一副首席  
Leung Kin-fung/  
First Associate Concertmaster



王思恆/樂團第二副首席  
Wong Sze-hang/  
Second Associate Concertmaster



朱蓓/樂團第三副首席  
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



徐恆  
Xu Heng



張希  
Zhang Xi

## 第二小提琴 SECOND VIOLINS



● 范丁  
Fan Ting



■ 趙瀛娜  
Zhao Yingna



▲ 梁文瑋  
Leslie Ryang Moonsun



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



余思傑  
Domas Juškys



簡宏道  
Russell Kan Wang-to



劉博軒  
Liu Boxuan



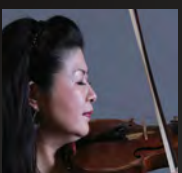
冒異國  
Mao Yiguo



潘廷亮  
Martin Poon Ting-leung



華嘉蓮  
Katrina Rafferty



冨田中知子  
Tomoko Tanaka Mao



黃嘉怡  
Christine Wong Kar-ye



周騰飛  
Zhou Tengfei



韋鈴木美矢香 (休假)  
Miyaka Suzuki Wilson  
(On sabbatical leave)



## 中提琴 VIOLAS



● 凌顯祐  
Andrew Ling



■ 李博  
Li Bo



▲ 熊谷佳織  
Kaori Wilson



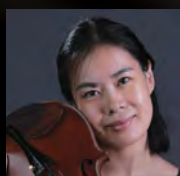
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林慕華  
Damará Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張姝影  
Zhang Shu-ying

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Richard Bamping



■ 方曉牧  
Fang Xiaomu



▲ 林穎  
Dora Lam



陳屹洲  
Chan Ngat Chau



陳怡君  
Chen Yi-chun



張明遠  
Cheung Ming-yuen



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



李銘蘆  
Li Ming-lu



宋亞林  
Yalin Song

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George Lomdaridze



▲ 姜馨來  
Jiang Xinlai



張沛姮  
Chang Pei-heng



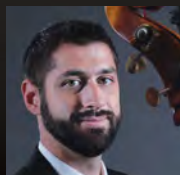
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Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmberg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

- 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



▲ 盧韋歌  
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

### 低音單簧管 BASS CLARINET



劉蔚  
Lau Wai

### 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



李少霖  
Homer Lee



李妲妮  
Natalie Lewis

### 小號 TRUMPETS



● 麥浩威  
Joshua MacCluer



▲ 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



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

12-11-2014

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Violin: Selena Choi

中提琴：陳子信、楊帆  
Viola: Elvis Chan, Yang Fan

長笛：羅舜姬<sup>^</sup>  
Flute: Kate Lawson<sup>^</sup>

雙簧管：侯雅歷<sup>^</sup>  
Oboe: Alasdair Hill<sup>^</sup>

巴松管：毛安娜<sup>^</sup>  
Bassoon: Anna Moe<sup>^</sup>

圓號：戴羅倫\*  
Horn: Laurence Davies\*

15-11-2014

中提琴：陳子信、楊帆  
Viola: Elvis Chan, Yang Fan

長笛：羅舜姬<sup>^</sup>  
Flute: Kate Lawson<sup>^</sup>

雙簧管：侯雅歷<sup>^</sup>  
Oboe: Alasdair Hill<sup>^</sup>

巴松管：毛安娜<sup>^</sup>  
Bassoon: Anna Moe<sup>^</sup>

圓號：戴羅倫\*  
Horn: Laurence Davies\*

\*承蒙馬來西亞愛樂樂團允許參與演出  
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violin

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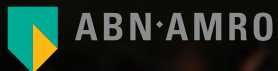
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Co-Principal Viola

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趙潒娜  
Zhao Yingna  
聯合首席第二小提琴  
Co-Principal Second Violin





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

Donated by Mr Patrick Wang  
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao  
Donated by Mr Lowell Chang  
Lockey Hill (c.1800) Violin, played by Mr Wang Liang  
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Dawne Haddad (1991) Violoncello, played by Mr Cheung Ming-yuen  
Loaned by Mr Laurence Scofield  
Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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- 約瑟·加里亞奴 (1788) 小提琴·由樂團首席王敬先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

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 Mr Jing Wang, Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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Mr Y. S. Liu, MH  
Mr Benedict Sin Nga-yan  
Mr Stephan Spurr

## 財務委員會

洗雅恩先生  
主席

## Finance Committee

Mr Benedict Sin Nga-yan  
Chair

## 籌款委員會

蔡關穎琴律師  
主席

## Fundraising Committee

Mrs Janice Choi, MH  
Chair

## 聽眾拓廣委員會

詩柏先生  
主席

## Audience Development Committee

Mr Stephan Spurr  
Chair

# 香港管弦協會有限公司

# THE HONG KONG PHILHARMONIC SOCIETY LIMITED

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麥高德  
行政總裁

Michael MacLeod  
Chief Executive

### 行政及財務部

### Administration and Finance

何黎敏怡  
行政及財務高級總監

Vennie Ho  
Senior Director of Administration and Finance

李康銘  
財務經理

Homer Lee  
Finance Manager

李家榮  
資訊科技及項目經理

Andrew Li  
IT and Project Manager

吳慧妍  
人力資源經理

Annie Ng  
Human Resources Manager

郭文健  
行政及財務助理經理

Alex Kwok  
Assistant Administration and Finance Manager

陳碧瑜  
行政秘書

Rida Chan  
Executive Secretary

蘇碧華  
行政及財務高級主任

Vonee So  
Senior Administration and Finance Officer

關芷瑩  
資訊科技及行政主任

Ophelia Kwan  
IT and Administrative Officer

何堃華  
行政助理

Farie Ho  
Administrative Assistant

莫肇軒  
藝術行政實習生

Heywood Mok  
Arts Administration Management Trainee

梁錦龍  
辦公室助理

Sammy Leung  
Office Assistant

### 藝術策劃部

### Artistic Planning

韋雲暉  
藝術策劃總監

Raff Wilson  
Director of Artistic Planning

趙桂燕  
教育及外展經理

Charlotte Chiu  
Education and Outreach Manager

王嘉瑩  
藝術策劃經理

Michelle Wong  
Artistic Planning Manager

袁藹敏  
教育及外展助理經理

Yman Yuen  
Assistant Education and Outreach Manager

趙崇嘉  
教育及外展主任

Sandra Chiu  
Education and Outreach Officer

林奕榮  
藝術策劃主任

Lam Yik-wing  
Artistic Planning Officer

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### Development

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發展總監

Clara Ching  
Director of Development

譚穎敏  
發展經理

Myra Tam  
Development Manager

黎晉昇  
發展助理經理

Sunny Lai  
Assistant Development Manager

李詠瑤  
發展助理經理

Candy Li  
Assistant Development Manager

李潔瑩  
發展助理經理

Kitty Li  
Assistant Development Manager

### 市場推廣部

### Marketing

陳幟欣  
市場推廣總監

Doris Chan Kwok-yan  
Director of Marketing

李碧琪  
傳媒關係經理

Becky Lee  
Media Relations Manager

曹璟璘  
市場推廣助理經理

Karin Cho  
Assistant Marketing Manager

劉淳欣  
市場推廣助理經理

Sharen Lau  
Assistant Marketing Manager

何惠嬰  
客務主任

Agatha Ho  
Customer Service Officer

林嘉敏  
客務主任

Carman Lam  
Customer Service Officer

陳沛慈  
市場及傳訊主任

Daphne Chan  
Marketing Communications Officer

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### Orchestral Operations

鄭浩然  
樂團事務總監

Kenny Chen  
Director of Orchestral Operations

陳國義  
舞台經理

Steven Chan  
Stage Manager

何思敏  
樂譜管理

Betty Ho  
Librarian

黎樂婷  
署理樂團人事經理

Erica Lai  
Acting Orchestra Personnel Manager

陳雅穎  
樂團事務主任

Wing Chan  
Orchestral Operations Officer

李馥丹  
樂團事務主任

Fanny Li  
Orchestral Operations Officer

蘇近邦  
運輸及舞台主任

So Kan-pong  
Transportation and Stage Officer



2014-15

「青少年聽眾」計劃

# YOUNG AUDIENCE SCHEME

yas.hkphil.org

電話 Email :  
yas@hkphil.org

贊助 Sponsored by  
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查詢 Enquiries :  
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「青少年聽眾」計劃一份子

## COME JOIN THE TUNG FOUNDATION - YOUNG AUDIENCE SCHEME

只要你是全日制香港中、小學生，便可以立即參與我們的計劃，成為HK Phil Junior，  
讓古典音樂伴著你成長，成為你終生好友！

由香港管弦樂團主辦，香港董氏慈善基金會贊助的「青少年聽眾」計劃會員 - HK Phil Junior，  
可透過參與不同的音樂活動及精選音樂會，與港樂及世界各地的音樂家作近距離的接觸。  
除此之外，更可享受有全年港樂音樂會門票折扣，及其他積分獎勵計劃和獎賞。

If you are a full-time local primary or secondary school student, come join our scheme and be a  
HK Phil Junior. Let Classical music grow with you and be your lifelong buddy!  
Presented by the HK Phil and sponsored by The Tung Foundation - Young Audience Scheme offers you  
exclusive access to your orchestra and world-class musicians. Being a HK Phil Junior, you will enjoy the  
activities, events organized by us, year-round privileges and discounts  
as well as our rewards scheme with souvenirs.

### 會員專享：

- 與著名音樂家及港樂樂師近距離接觸
- 音樂會門票折扣優惠 (學生：四五折，同行成人：九折)
- 免費欣賞至少一場港樂精選音樂會
- 音樂導賞工作坊及樂器大師班
- 音樂會公開候排
- 積分獎勵計劃和獎賞
- 電子會員通訊
- 特約商戶購物優惠

- MEMBERS WILL ENJOY:
- Exclusive opportunities to meet world-class musicians
  - HK Phil concert ticket discounts (Student: 55% off; accompanying adults: 10% off)
  - Special invitations to attend at least one HK Phil concert for free
  - Music appreciation talks and instrumental masterclasses
  - Open rehearsals
  - Bonus point system and souvenirs
  - E-newsletters
  - Discounts at designated merchants



# 『青少年聽眾』計劃參加表格 YOUNG AUDIENCE SCHEME ENROLLMENT FORM

個人資料 PERSONAL DETAILS 請以英文正楷填寫 Please print in English in BLOCK letters.

姓名 Name (英文 English) \_\_\_\_\_ (中文 Chinese) \_\_\_\_\_

出生日期 Date of Birth \_\_\_\_\_ 年 Year \_\_\_\_\_ 月 Month \_\_\_\_\_ 日 Day \_\_\_\_\_ 年齡 Age \_\_\_\_\_ 性別 Sex \_\_\_\_\_

電郵地址 Email address \_\_\_\_\_

\*必須填寫至少一個電郵地址，樂團日後將以此電郵發放免費音樂會通訊及活動資料。  
You must provide at least one email address so as to receive our latest news about free concerts and events.

地址 Address (英文 English) \_\_\_\_\_

電話 Tel (住宅 Home) \_\_\_\_\_ (手提 Mobile) \_\_\_\_\_

學校名稱 School Name (英文 English) \_\_\_\_\_ \*如非經學校報名，請附上學生證明文件。  
Please provide student identification if you are not enrolling via school.

就讀班級 Class \_\_\_\_\_ 小學 Primary  中學 Secondary

如屬YAS舊會員，請填寫會員編號  
If you are already a YAS member, please fill in your membership number: \_\_\_\_\_

## 會籍 MEMBERSHIP

會籍有效期 Membership Period: 1/9/2014 – 31/8/2015

新會員 New Member 會費 Membership fee: HK\$60  舊會員 Old Member 會費 Membership fee: HK\$50

## 付款方法 PAYMENT

支票付款 By Cheque 支票抬頭：『香港管弦協會』 Payee: "The Hong Kong Philharmonic Society Limited."  
銀行 Bank \_\_\_\_\_ 支票號碼 Cheque No. \_\_\_\_\_

現金付款 By Cash  
 親自前往本樂團辦事處繳交 Make a cash payment at our office during office hours  
(辦公時間 Office hours: 星期一至五 Mon-Fri 9:00am – 12:30pm, 2:00 – 5:45pm，公眾假期除外 except public holidays)  
 將會費以現金直接存入 / 轉賬至『香港管弦協會』戶口 (匯豐銀行002-221554-001)，請連同轉賬收據副本交回本會。  
Deposit the membership fee by cash into the "The Hong Kong Philharmonic Society Limited." account (HSBC Account No. 002-221554-001).  
Please enclose the photocopy of ATM customer advice / Pay-in slip to us.

信用卡付款 By Credit Card  
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請在我的信用卡戶口記賬港幣 Please debit my credit card account with HK\$ \_\_\_\_\_  
信用卡號碼 Credit Card No. \_\_\_\_\_ 持卡人姓名 Cardholder's Name \_\_\_\_\_  
有效日期至 Valid Until \_\_\_\_\_ 發卡銀行 Issuing Bank \_\_\_\_\_  
簽署 Signature \_\_\_\_\_ 日期 Date \_\_\_\_\_

\* 收到表格後，我們將盡快於四星期內郵寄會員證及有關資料至向上。 Your membership card and information will be sent out within 4 weeks after receipt of enrollment form.  
\* 所有申請者的個人資料只作是次報名、統計、日後聯絡及宣傳香港管弦樂團活動之用，而填寫此表亦屬自願性質。 The personal data provided in this form will be used by The HK Phil for processing your application and will be held for statistic, correspondence and publicity purposes.

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