

# A NATIONAL DAY CONCERT BUTTERFLY LOVERS & LONG MARCH

國慶音樂會：  
梁祝與長征

9月28日演出贊助  
28 Sep performance is sponsored by

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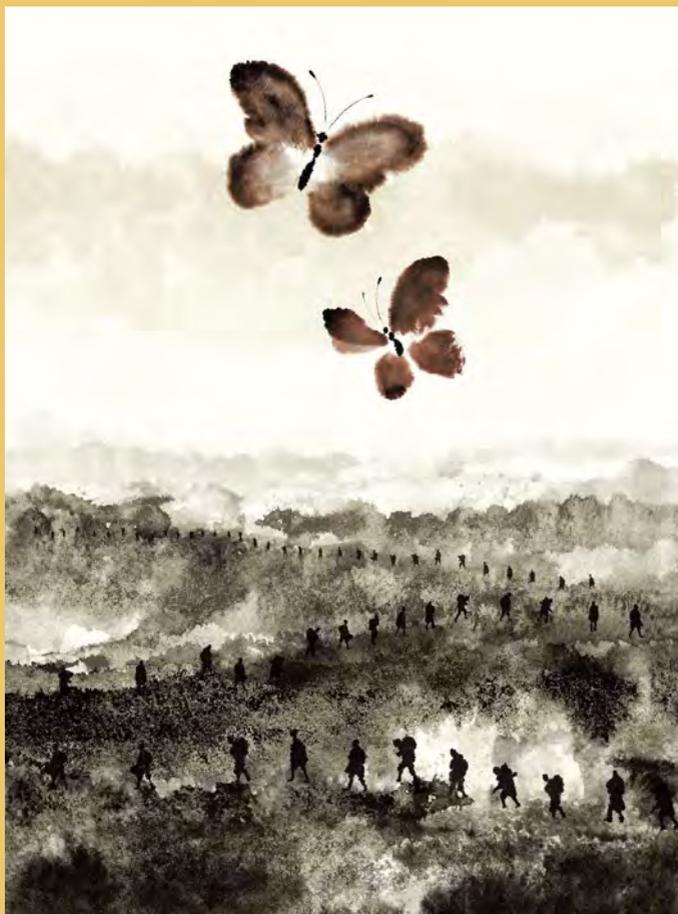
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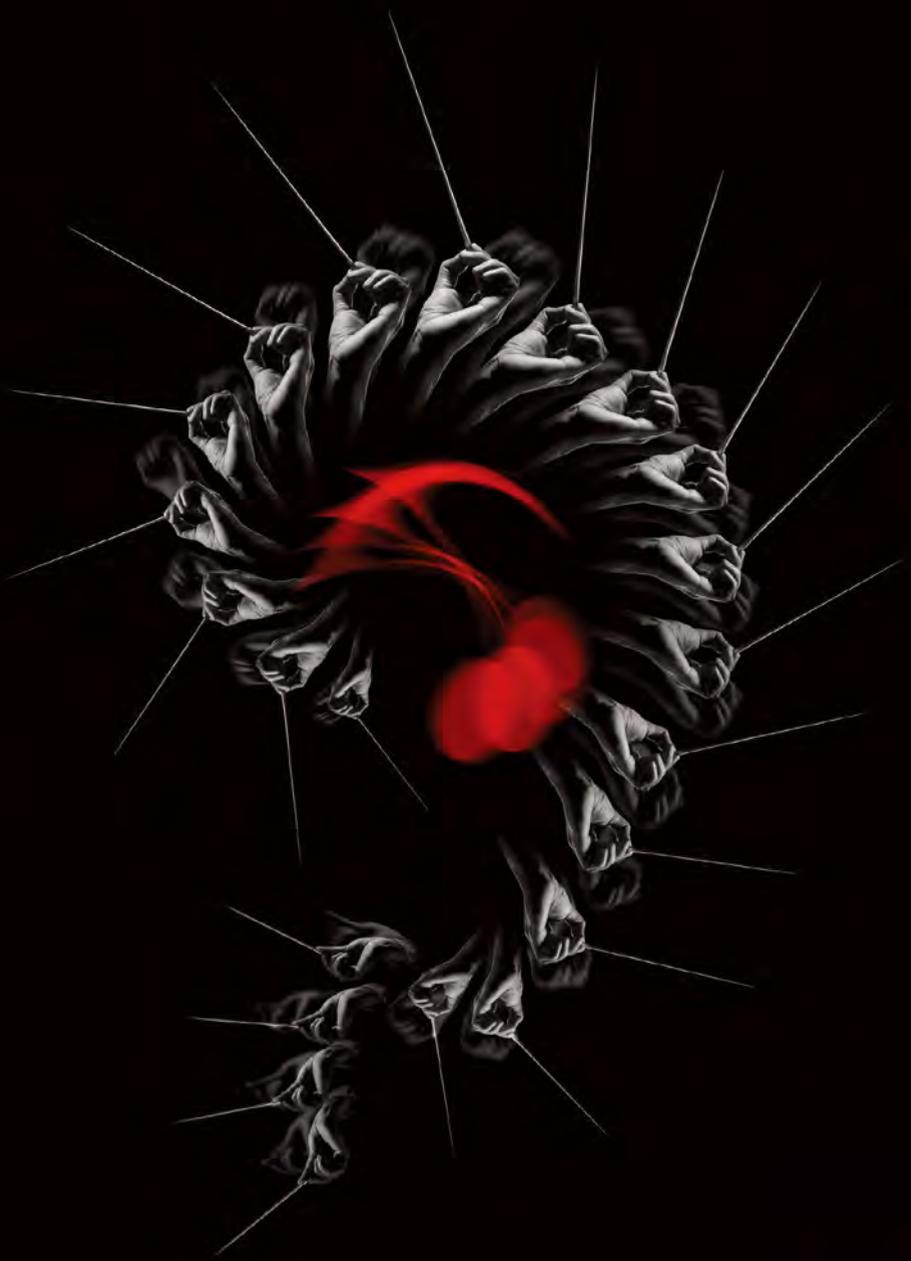
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## 28 & 29 SEP 2018

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# 國慶音樂會：梁祝與長征

## A NATIONAL DAY CONCERT: BUTTERFLY LOVERS & LONG MARCH

9月28日演出贊助  
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P. 8 **葉浩堃 Austin YIP** 5'  
《破繭》 *Metamorphosis*

P. 10 **陳鋼與何占豪 CHEN Gang & HE Zhanhao** 27'  
《梁祝》小提琴協奏曲 *Butterfly Lovers Violin Concerto*

中場休息 INTERMISSION

P. 13 **丁善德 DING Shande** 66'  
《長征》交響曲 *Long March Symphony*

踏上征途	Embarking on the Road
紅軍，各族人民的親人	Red Army, Beloved of the Various Nationalities
飛奪瀘定橋	Rush Capture of the Luding Bridge
翻雪山，過草地	Crossing Snow Mountains and Grassland
勝利會師	Triumphant Junction

P. 19 **黃屹 指揮 Huang Yi** Conductor

P. 21 **王之炅 小提琴 Wang Zhijong** Violin

2018年9月28日的音樂會由香港電台第四台 (FM 97.6-98.9兆赫及www.rthk.hk) 錄音，並將於2018年10月4日 (星期四) 晚上8時播出及2018年10月9日 (星期二) 下午2時重播。The concert on 28 September 2018 is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and www.rthk.hk) and will be broadcast on 4 October 2018 (Thu) at 8pm with a repeat on 9 Oct 2018 (Tue) at 2pm.

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Robert Markow, *Der neue Merker* (Vienna)

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景作人，北京樂評人

「(《諸神的黃昏》) 港樂在梵志登領導之下，已躋身一流樂團之中」

李歐梵，《明報》

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劉國業，《星島日報》

「《指環》的成功展示港樂  
已踏入另一層次。」

鄧蘭，《澳門日報》

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## 獻辭 MESSAGE

In celebration of the 69<sup>th</sup> National Day of the People's Republic of China and the 40<sup>th</sup> anniversary of its reform and opening-up, Sunwah Kingsway Capital Group, a member of Sunwah Group, sponsors the Hong Kong Philharmonic Orchestra's (HK Phil) National Day Concert. Sunwah has been the sponsor of the National Day Concert for 11 years.

Founded in 1990 and listed on the Stock Exchange of Hong Kong in 2000, Sunwah Kingsway provides a wide range of financial services offering corporate finance, brokerage, asset management and other services with a strong presence in Greater China. It has helped more than 200 local and mainland corporations listed in Hong Kong. In 2017, it received the "Listed Company Award of Excellence" from the *Hong Kong Economic Journal*.

While benefiting from China's reform and opening-up, Sunwah Kingsway follows Sunwah Group's commitment to corporate social responsibility. They actively participate in community services, charity works and promoting cultural events. Support to the HK Phil is one of the meaningful projects.

This evening, I hope that all of you enjoy the HK Phil performance of the *Long March Symphony* and *Butterfly Lovers Violin Concerto* with violinist Wang Zhijong, both under the baton of Huang Yi. Meanwhile, let us stay true to our original aspiration, and be grateful to the amazing yields of the 40-year reform and opening-up. All the best to China and the HKSAR. Thank you!

蔡冠深博士，金紫荆星章、太平紳士

Dr Jonathan Koon-shum Choi, GBS, JP

新華集團主席、新華匯富金融集團主席  
全國政協常務委員

Chairman, Sunwah Group and Sunwah Kingsway Capital Group  
Standing Committee Member, National Committee of the Chinese People's Political Consultative Conference



為慶祝建國69週年及改革開放40週年，新華集團轄下新華匯富金融集團再次贊助香港管弦樂團首場國慶音樂會。這也是新華持續第11年贊助香港管弦樂團這一國慶盛事。

新華匯富金融集團1990年成立，2000年在香港主板上市，提供多元化的金融財務、企業融資、股票買賣、資產管理等服務，在內地多個城市設有辦事處，已協助逾200家內地及香港企業在港上市和融資，並屢獲獎項，包括2017年獲得由《信報財經新聞》頒發的「傑出上市公司」大獎。

遵循新華集團的意念，新華匯富受惠於國家的改革開放，也肩負企業的社會責任，積極參與社會公益，推廣文化活動。支持香港管弦樂團正是其中一項十分有意義的項目。

希望大家今晚欣賞由指揮家黃屹帶領，香港管弦樂團演出的《長征》交響曲，和小提琴家王之炅演繹的《梁祝》小提琴協奏曲。同時也讓我們一起毋忘初心，感恩國家40年改革開放的豐碩成果。本人在此祝願國家，更加昌盛富強，香港更加安定繁榮，大家生活愉快，家庭幸福！

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b. 1985 出生

葉浩堃

AUSTIN YIP

《破繭》

*Metamorphosis*

古今中外的作家、作曲家，都喜歡以「Metamorphosis」命題。但各人對「Metamorphosis」的理解，都甚有不同。以卡夫卡的經典小說《Metamorphosis》為例，中譯版多以《變形記》，而非《蛻變》命題，因為故事主人翁從夢中醒來，便發覺自己變成一隻巨型的昆蟲。這種從人變蟲的形態轉換，有別於一向大眾對「蛻變」的認知——如蛹變蝶，多半是向好的方面發展。在卡夫卡筆下的主人翁，卻只花了一個晚上，就從家庭支柱變成負擔，一直到他逝去，他的家庭才重拾光明。以讀者的角度，不免會懷疑卡夫卡所指的「Metamorphosis」，其實更可能是指故事主人翁的家庭，由黑暗走出光明的蛻變，而非主人翁本身從人變成昆蟲的「變形」。



Artists often like to develop their works around the concept of “metamorphosis”, but the understanding of “metamorphosis” varies among people. With Kafka’s *Metamorphosis*, people often regard the title as the “change of form”, rather than an “improved change” – because the protagonist wakes up one day and realises himself being transformed into a giant insect. Such transformation differs from people’s normal understanding of the term “metamorphosis”, which is often the process to transform something from an immature state to a relatively more mature state. However, Kafka’s protagonist transforms from the family’s support into a gigantic burden in just one night. In the reader’s mind, it seems as if the title “Metamorphosis” refers more to the transformation of the protagonist’s family, which turns well after the protagonist’s death, rather than the protagonist himself.

This work, entitled *Metamorphosis*, is to be paired with its Chinese name, “Po Kan”, which literally means “to break through a cocoon”. It depicts the moment when a troublesome matter resolves, and the short instance right after the process. Similar to how a caterpillar transforms into a cocoon, and then to a butterfly, after the process of metamorphosis, the short instance of beauty gradually changes, and eventually the

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卡夫卡《變形記》初版封面。First edition cover of *Metamorphosis* by Franz Kafka. (Wikimedia Commons)



## 作曲家簡介 COMPOSER PROFILE

葉浩堃為香港作曲家，其作品廣於世界各地公演，並屢獲殊榮，當中包括金帆獎、周文軒新作品委約獎、艾斯納獎、米爾頓·C·威策爾紀念獎等。葉氏的樂譜由荷蘭出版社Donemus、英國皇家音樂學院聯合委員會、法國出版社BabelScores及香港作曲家聯會出版。他的唱片由美國唱片公司Ablaze Records、Navona Records、雨果唱片及香港作曲家聯會出版。他現為香港浸會大學音樂系講師。

Born in Hong Kong, Austin Yip's works have been performed and recognised worldwide. Awards include Golden Sail Award, Chou's Annual Composition Commission Award, Eisner Prize, Milton C. Witzel Memorial Prize and more.

Yip's works are recorded and published by Donemus (Netherlands), ABRSM (UK), BabelScores (France), Ablaze Records (US/Australia), Navona Records (US), Hugo Productions (Hong Kong) and Hong Kong Composers Guild. He is a lecturer at the Hong Kong Baptist University.

[www.austinyip.com](http://www.austinyip.com)

葉浩堃(右)於港樂「香港作曲家巡禮」中的研討環節(2017年1月7日)  
Austin Yip (right) at a HK Phil's Hong Kong Composers Showcase working session (7 Jan 2017)

本曲以「Metamorphosis」命題，配以中文的《破繭》，乃希望描繪一件事情由糾結變得輕省的一剎那，與這個過程後續的短暫時間。就如由蟲變蛹、由蛹變蝶，在蛻變的過程結束後，存在的美好時光稍縱即逝，蝴蝶即將面對生存、面對死亡。亦如《變形記》小說內的家庭，在故事結束時轉換環境，看似美好，但後來發生的事，實際上無人知曉。然而，無論旦夕禍福，起碼在當刻，大家都享受那破繭而出的感覺。

《破繭》由香港管弦樂團委約，於2017年1月7日在香港文化中心音樂廳作世界首演。

樂曲剖析：葉浩堃

butterfly faces death. In Kafka's *Metamorphosis*, the protagonist's family seems to have a bright life after the protagonist dies, but actually no one knows what happens to them next. Nonetheless, everyone enjoys the moment of the transformation.

*Metamorphosis* was commissioned and premiered by the Hong Kong Philharmonic Orchestra at the Hong Kong Cultural Centre on 7 January 2017.

Programme note by Austin Yip

## 編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、兩支長號、低音長號、大號、定音鼓、敲擊樂器及弦樂組。

Two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion and strings.

## 陳鋼與何占豪

# CHEN GANG & HE ZHANHAO

《梁祝》小提琴協奏曲

*Butterfly Lovers Violin Concerto*

梁山伯與祝英台的故事是流傳最廣的中國民間傳說之一，故事據說發生在東晉時代（四世紀末）。與大多數流行於民間的傳說一樣，「梁祝」的故事情節，是經過歷代輾轉的口傳和文本記載，從簡單結構演變成複雜完整的內容。元代及明代以來，以「梁祝」為題材的戲曲文本早已失傳，再次讓「梁祝」成為主要戲曲劇目的，是20世紀二三十年代在浙江、上海等地發展而成的越劇。因為「梁祝」的故事發生在今日的浙江地區，當地的民間樂種早已流傳以「梁祝」為題材的曲目。從二十年代開始，不同的越劇戲班和演員，已經不斷發展以「梁祝」為題材的劇目。1953年，上海電影製片廠推出的戲曲電影《梁山伯與祝英台》，不但是新中國成立後攝製的第一部彩色電影，更把越劇的「梁祝」推向全國。

正是在這片「梁祝」電影的熱潮下，1958年，當時正在上海音樂學院修讀小提琴演奏、並曾經在越劇團擔任演奏員的何占豪，與六位同學組成了一個「小提琴民族化實驗小組」。小組成員包括丁芷諾（即著名作曲家丁善德之女）、俞麗拿等。根據越劇的音樂元素，何占豪創作了一首弦樂四重奏《梁山伯與祝英台》。同年秋天，學院決定以原來的四重奏為基礎，擴展為一首小提琴協奏曲，作為慶祝建國十週年的獻禮。因

The legend of the *Butterfly Lovers*, dating back to the Eastern Jin dynasty (late fourth century), is one of the most widely known of all Chinese folktales. As with all folktales, generations of oral and written sources have enriched the story from a skeletal framework to a detailed dramatic romance. Several operatic scripts based on the legend dating back to the Yuan and Ming dynasties have been lost. The Yue Opera, first developed in Zhejiang and Shanghai during the 1920s and 30s, is the main force that revitalises the story as a subject in mainstream Chinese opera. As it is believed that the story is set in areas around Zhejiang, local folk music is already incorporated into the *Butterfly Lovers* story. Since the 1920s, numerous opera troupes and artists of Yue Opera from Zhejiang and Shanghai have created their own versions of the *Butterfly Lovers*. The release of a film *Butterfly Lovers* by the Shanghai Film Company in 1953, the first colour film produced in the People's Republic of China, made this Yue Opera version of *Butterfly Lovers* a household name nationwide.

In 1958, with the popularity of the film still embedded in people's memory, He Zhanhao, a student studying violin at the Shanghai Conservatory of Music and a former musician in a local Yue Opera troupe, organised a study group with six fellow students, aiming to create violin music with nationalist character. Members of the group included Ding Zhinuo (daughter of the renowned composer Ding Shande) and Yu Lina. Based on musical elements borrowed from Yue Opera, He Zhanhao completed a string



樂團首張唱片，收錄了《梁祝》協奏曲，指揮為第二任音樂總監蒙瑪，獨奏家是林克漢，由寶麗多唱片於1978年發行。This *Butterfly Lovers* recording was HK Phil's debut album with Lim Kek-han, conducted by our second Music Director Hans Günter Mommer and released by Polydor in 1978. (Photo: Cheung Wai-lok)

為這個緣故，除了由丁善德擔任指導以外，還加入丁善德在作曲系的學生陳鋼合力創作，旋律部分由何占豪負責，陳鋼主要負責配器。根據何占豪的自述，其實丁芷諾亦參與了少部分的配器工作，但最後學院仍然決定以何、陳兩位列為作曲。

雖然這首協奏曲與越劇同名，但幾個主題旋律其實分別取材自不同的越劇腔調。例如最著名的愛情主題，便是從尹桂芳在《紅樓夢》的唱腔變化而成；中段的「樓台會」一段的旋律，便結合了《白蛇傳》和《梁祝》兩套劇目的唱腔而成。作品雖然採用單樂章的奏鳴曲式結構，但音樂上仍然以獨奏小提琴為主，敘事的層次十分清晰。「三載同窗」、「十八相送」、「抗婚」、「樓台會」、「哭墳化蝶」等情節，聽眾都可以輕易與旋律連繫起來；婉轉動人的旋律，加上戲曲節奏的戲劇性片段，共同打造了這首家傳戶曉的作品。

樂曲剖析：白得雲

quartet entitled *Butterfly Lovers*. In the autumn of the same year, the administration of the conservatory decided to expand this quartet into a violin concerto, presumably to celebrate the tenth anniversary of the new country. Ding Shande was assigned as the supervisor for this project and Chen Gang, a composition student of Ding, was asked to join the project. The two young students joined together as He Zhanhao worked out the main melodic part and Chen Gang completed the orchestration. According to a later recollection of He Zhanhao, Ding Zhinuo actually helped to complete the orchestration of a short section in the concerto. However, the administration of the conservatory concluded that only He Zhanhao and Chen Gang were listed as composers of the work.

Although the concerto bears the same title as the Yue Opera, thematic materials of the concerto are in fact borrowed from more than one operatic work. For example, the famous opening love theme is developed from an excerpt performed by Yin Guifang in the *Dream of the Red Chamber*, and the melodic part in the middle section, "meeting in the pavilion", combines vocal fragments from the *White Snake Legend* and the *Butterfly Lovers*. Structured as a single-movement work in sonata form, the concerto is dominated by the solo violin with a clear and direct narrative flow. Listeners can easily associate the music with major dramatic events in the story, including "studying together for three years", "departing journey", "struggle against arranged marriage", "meeting in the pavilion" and "lament in front of the tomb and incarnation into butterflies". At the end, elegant and moving melodies alongside dramatic rhythm inspired by opera, make this concerto a household favourite.

Programme note by Christopher Pak

#### 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、三支長號、定音鼓、敲擊樂器、豎琴、鋼琴及弦樂組。  
Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion, harp, piano and strings.

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1911-1995

# 丁善德 DING SHANDE

## 《長征》交響曲 *Long March Symphony*



創作中的丁善德 Composer Ding Shande

(圖片來源：《愛與音樂同行——香港管弦樂團30年》Source: *Music with Love: 30<sup>th</sup> Anniversary of Hong Kong Philharmonic Orchestra*)

### 踏上征途

紅軍，各族人民的親人

飛奪瀘定橋

翻雪山，過草地

勝利會師

Embarking on the Road

Red Army,

Beloved of the Various Nationalities

Rush Capture of the Luding Bridge

Crossing Snow Mountains and Grassland

Triumphant Junction

丁善德在辛亥革命那年（1911年）生於農家——1911年既是「大吉之年」，他的「家庭成分」又無懈可擊，但若論到根據中國近代史上影響力最大的民族神話寫作史詩式交響曲，年輕時的丁善德卻怎麼看也不像有這種能耐。他投考位於上海的國立音樂院（「上海音樂學院」前身）時，有點勉強才考上琵琶專業（他唯一的老師就是家鄉一位評彈大師），而且是在申報副修鋼琴之後才獲取錄（但這時他對鋼琴一竅不通）。可是不久他就憑驚人的意志力征服了鋼琴這件樂器。

第一年的鋼琴課程，他只花了兩個月就完成了，旋即被安排隨以苛刻著名的老師查哈羅夫學習。後來他在音樂大學部鋼琴組高級班畢業後，最初也是當鋼琴老師，先在河北女子師範學院任教，1941年改在他參與創辦的上海音樂館，並任職校長。因此他第一批作品都是鋼琴曲，而且特別適合學生彈奏，實在不足為奇。

Despite his birth in the auspicious year of the 1911 Revolution to a family of impeccable peasant credentials, little in Ding Shande's youth would mark him as a man who would fashion an epic symphony from modern China's most potent national myth. He was accepted with some reluctance at Shanghai's National Conservatory of Music as a pipa major (his only teacher was a local pingtan master) only after declaring a minor in piano (despite having no prior experience with the instrument). The young Ding, however, soon conquered the keyboard by sheer force of will.

Having finished his first-year piano curriculum in only two months – he was quickly assigned to the famously demanding pedagogue Borodin Zakharov – Ding would go on to receive an advanced piano degree and begin his professional life as a piano teacher himself, first at the Hebei Women's Normal College and by 1941 at the newly established Shanghai School of Music. His early compositions, unsurprisingly, were piano works, mostly suitable for student players.

### GREAT EMPHASIS ON MUSICAL ROOTS

In late 1947, however, he was accepted into the Paris Conservatory, where his musical life would take a different turn entirely. Armed with a recommendation from the composer Alexander Tcherepnin, Ding was accepted into a seminar led by the post-impressionist composer Tony Aubin, and would also study analysis with Olivier Messiaen and composition with the legendary Nadia Boulanger. Soon Ding would join a long

### 重視文化根源

可是到了1947年底，丁善德獲巴黎音樂學院取錄；到達巴黎後，他的音樂生涯便起了翻天覆地的變化。他獲作曲家齊爾品推薦，成了後印象派作曲家奧班的研討班學生，還跟隨梅湘學習音樂分析、隨傳奇作曲家布朗熱學習作曲——布朗熱的學生人數眾多，風格多樣，包括柯普蘭、格拉斯、皮亞佐拉和鍾斯等；但他們求學時期都在布朗熱鼓勵下，學會以更嚴謹的藝術態度處理本身的音樂文化根源。不久，丁善德也加入了他們的行列。兩年後，丁善德回到母校（後來易名為「上海音樂學院」），初時擔任作曲教授，後來更當上副院長。

大躍進期間（1958至1962年的一次社會主義建設運動，鼓勵振興社會主義文化、增加工廠及農場產量），有個題材不但引起丁善德注意，更令他認為值得花上全部心思來處理：「長征」——也就是紅軍為了躲避國軍而作的戰略性撤退。到了大躍進時代，「長征」已成為戰勝逆境的歷史指標和民族教訓：「長征」1934年10月展開，前後370天（當中包括少量短暫的軍事行動），路線長達9,000多公里的路，走過大片崎嶇的偏僻地帶。到長征結束時，毛澤東已經鞏固了自己的勢力，後來成為中共領導。

### 兩度實地考察

丁善德繼而全情投入寫作這首交響曲，就像早年學鋼琴時那樣全神貫注。1959至1961年間（那是長征本身的三倍時間），他最少兩度沿著長征的路線走，由江西開始，經過廣西、貴州、四川，到達雲南，走訪參加過長征的士兵，以及親眼看見紅軍經過的當地鄉親。丁善德不但以交響樂表達從中得到的印象，更將紅軍歌曲與西

and diverse line of Boulanger alumnae – from Aaron Copland and Philip Glass to Astor Piazzolla and Quincy Jones – newly empowered to treat their respective musical roots with increased artistic rigour. Two years later, he would return to his alma mater (later renamed the Shanghai Conservatory of Music), first as a composition professor and eventually as vice president.

During the Great Leap Forward (1958–62), a campaign where Socialist cultural advancements were encouraged along with greater factory and farm production, Ding came upon a topic worthy of full attention. The Long March, a tactical retreat by the Red Army to evade the Nationalists, had become both a historical benchmark and national lesson in overcoming adversity. Begun in October 1934, the March (along with a handful of splinter marches) covered 370 days and some 9,000 kilometres of rough and unrelenting hinterland. By its end, Mao Zedong had consolidated his power and would become leader of the Communist Party.

### RE-VISITING THE HISTORIC ROUTE

Ding would soon throw himself into his symphony project with all the obsession of his early piano studies. From 1959 to 1961 – at least three times longer than the March itself – Ding made at least two trips tracing the historic route. From Jiangxi through to Guangxi, Guizhou, Sichuan and Yunnan, Ding would track down both soldiers who participated and locals who recalled seeing the army passing through. Setting their impressions in symphonic terms, he also threaded Red Army songs and music of the various non-Han minorities who populate the Western and Northern regions. Though seemingly discursive and freely episodic, Ding's musical inventions recounting Red Army triumphs, culminating in the Nationalists' downfall, uphold the major conventions of Socialist Realism with remarkable discipline and restraint.

部、北部各個少數民族的音樂貫穿其中。作品雖然看起來組織鬆散、段落結構也很自由，卻能詳細描繪紅軍多次勝利、最終令國軍潰敗的事跡，更以驚人的毅力和克制，保持社會主義寫實主義的重要傳統。

《長征》交響曲第一至第三樂章1961年完成，同年在第二屆上海之春音樂舞蹈節首演；另外兩個樂章翌年完成，全曲1962年在第三屆上海之春音樂舞蹈節首演。

### 1. 踏上征途

緩慢的長篇引子過後，小號號聲標誌着紅軍第一次出現，音樂也很快進入穩定的進行曲速度。愛國歌曲《三大紀律八項注意》的旋律在這裡充當第一主題，第二主題則來自雲貴一帶少數民族的音樂。隨着張力越來越高，軍樂氣息也越來越強，可是全面衝突仍未爆發。音樂反而像紅軍經過一樣，在到達高潮後漸漸減弱；也像許多的軍事演習一樣，既有寧靜、不明朗的時刻，也不時有果斷行動的瞬間。

### 2. 紅軍，各族人民的親人

樂章開始時，木管樂的渾厚樂段模仿蘆笙（苗族的自由簧口簧琴），特色是在雄渾的持續音襯托下，讓流麗的旋律在上方飄揚。連串民歌旋律響起，氣氛也變得活潑；當中的《花燈舞》和藏族《堆謝舞曲》（一種類似踢踏舞的舞蹈）更採用了複調寫法。紅軍與少數民族先相遇後相分，離別時大家都對對方滿懷敬意。

### 3. 飛奪瀘定橋

第三樂章是首諧謔曲，當中所述的「飛奪瀘定橋」戰役後來雖然多被歷史學家質疑，但依然是「長征神話」的重要部分：紅軍要渡過四川省的大渡河，卻發現瀘定橋（一條建於清朝的

The first three movements were completed in 1961 and received their premiere at the Second Shanghai Spring Festival that year. The remaining two movements were completed a year later, with the entire work receiving its first performance at the Third Shanghai Spring Festival in 1962.

### 1. Embarking on the Road

After a long, slow introduction, trumpet calls mark the Red Army's first appearance, with the music soon falling into a steady marching tempo. The patriotic song "Three Main Rules of Discipline and Eight Points for Attention" appears as a main theme, with a secondary theme derived from music of minority nationalities in Yunnan. The music becomes more militaristic as tension escalates, but conflict never fully erupts. Rather, the music peaks and fades as the approaching army passes by and, like most military maneuvers, unfolds in moments of quietude and uncertainty punctuated by decisive points of action.

### 2. Red Army, Beloved of the Various Nationalities

The woodwinds open with sonorities mimicking the lusheng, the traditional free-reed mouth organ of the Miao people, characterised by a flowing melody floating atop a sonorous drone. The mood livens with a series of folk melodies, where *huadeng* "flower lantern" dances and *duixie*, a sort of Tibetan tap dance, are put through polyphonic paces, coming in contact with military rhythms as the Red Army and the minority peoples leave their encounters with mutual respect.

### 3. Rush Capture of the Luding Bridge

This scherzo recounts an incident that, though later challenged by historians, remains central to the Long March mythos. The Red Army, needing to cross the Dadu River in Sichuan province, found that the Luding Bridge, a chain bridge dating from the Qing dynasty, had been stripped of its planks by the Nationalists and local warlords.

### 瀘定橋 Luding Bridge

By Gill Penney (Wikimedia Commons)

鏈索橋)上的木板一塊不剩,全被國軍和當地軍閥拆掉。紅軍少數士兵於是自告奮勇,冒著國軍槍砲,扶著光禿禿的鐵索過橋,終於征服敵軍。樂章開始時先以弦樂描繪紅軍,後來衝突越演越烈,則以越來越刺激的對位法刻劃。

#### 4. 翻雪山,過草地

第四樂章分為三大段,先以紅軍歌曲掀開序幕,然後根據一個充滿上行音程的旋律開展,最後由獨奏小提琴奏出西藏民歌作結;音樂裡的田園情懷反映出人類如何與大自然搏鬥。

#### 5. 勝利會師

紅軍抵達甘肅北部之前,最後的天險關隘就是臘子口;紅軍也在那裡與國軍激戰,稱為「臘子口戰役」:類似賦格曲而有力的對位樂段率先響起,主要的音樂素材稍後現身,革命勝利歌曲與三拍子的舞曲並列。樂章以濃縮的奏鳴曲式寫成,沒有在發展部花時間。稍後第一樂章的開端主題重現——這個當初繃緊但靜止的主題,現在卻活力充沛;這時多個主題重現,在一片強勁的勝利聲中堆疊交錯。

樂曲剖析由司馬勤撰寫,鄭曉彤翻譯



Defying gunfire from the Nationalists, a small volunteer force, crossed the bare chains of the bridge to conquer the enemy forces. The movement opens with the Red Army depicted in the strings as the conflict unfolds in escalating counterpoint.

#### 4. Crossing Snow Mountains and Grassland

This three-part movement opens with a Red Army song and builds on a melody of rising intervals before resolving in a Tibetan folk tune introduced by a solo violin. The piece's pastoral spirit reflects mankind's struggle against the forces of nature.

#### 5. Triumphant Junction

The battle of Lazikou Pass, the last major obstacle and confrontation for the Red Army before reaching northern Gansu, opens with vigorous fugue-like counterpoint before the main musical material appears juxtaposing a revolutionary victory song with a dance in triple metre. While unfolding in abbreviated sonata form – wasting no time on development – the music harks back to the opening theme from the first movement, the tense stillness of its original appearance now pulsing with energy as multiple recurring themes collide in forceful triumph.

Programme note by Ken Smith

#### 編制 INSTRUMENTATION

三支長笛(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)、三支巴松管(其一兼低音巴松管)、四支圓號、四支小號、三支長號、大號、定音鼓、豎琴、鋼琴及弦樂組。

Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet), three bassoons (one doubling contra bassoon), four horns, four trumpets, three trombones, tuba, timpani, harp, piano and strings.

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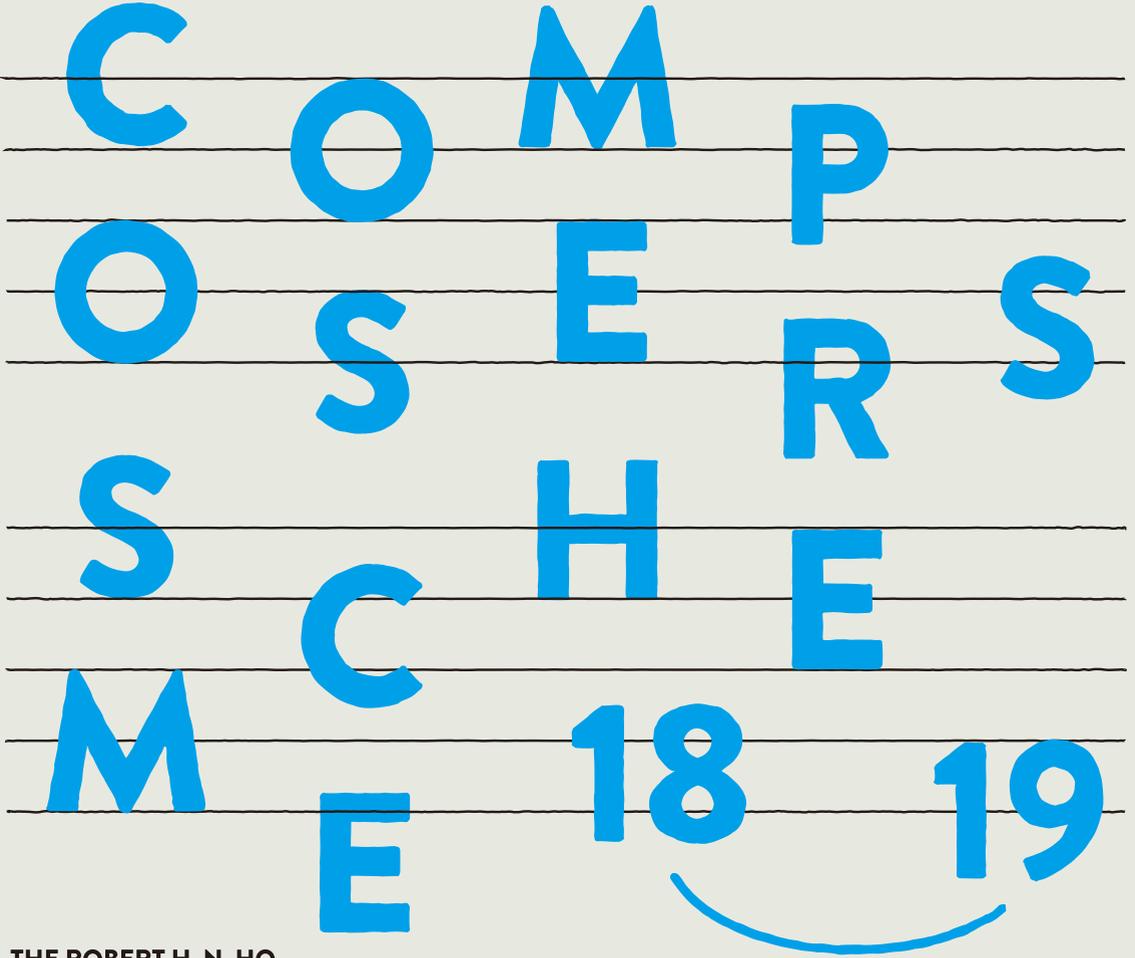
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## 黃屹 HUANG YI

指揮 Conductor

PHOTO: Su Guoguang

生於北京的黃屹，現年31歲，已躍升為中國現今其中一位最矚目的年輕指揮家。

2015年，他獲中國愛樂樂團委任為助理指揮；2016年起，出任昆明聶耳交響樂團的藝術總監和首席指揮。黃屹畢業於中國中央音樂學院和德國柏林音樂學院，他現時受聘於上述兩所音樂院校的指揮系。

2009年，他於札幌舉行的太平洋音樂節，獲小澤征爾親自選拔為其助理指揮。2013年，他於北京國際音樂節和薩爾斯堡復活節音樂節聯合製作的華格納《帕西法爾》的演出中，擔任提勒曼的助理指揮。

黃屹經常獲中國各大管弦樂團（如廣州、杭州、上海、深圳）邀請作客席指揮。他亦於北京國際音樂節和上海夏季音樂節中，指揮上海交響樂團，首演安迪秋保的《彈跳》乒乓協奏曲。

Born in Beijing, 31-year-old Huang Yi has established himself as one of the brightest young conductors in China.

In 2015 he was appointed Assistant Conductor at the China Philharmonic Orchestra and in 2016 took up the position of Artistic Director and Chief Conductor of the Kunming Nie'er Symphony Orchestra. Huang studied both at China's Central Conservatory of Music and at the Hochschule für Musik "Hanns Eisler" Berlin. He is now a conducting faculty member of both institutions.

In 2009 he was assistant conductor to Seiji Ozawa at the Pacific Music Festival in Sapporo and in 2013 assisted Christian Thielemann in a co-production of Wagner's *Parsifal* between the Beijing Music Festival and the Salzburg Easter Festival.

A regular guest conductor with all the major Chinese orchestras, including Guangzhou, Hangzhou, Shanghai and Shenzhen, Huang conducted the world premiere of Andy Akiho's *Ricochet Ping Pong Concerto* with the Shanghai Symphony Orchestra at the 2015 Beijing Music Festival and MISA Festival.

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# 王之炅 WANG ZHIJONG

小提琴 Violin

王之炅於14歲時首度登台，在曼奴軒爵士指揮下，與法國里爾交響樂團合作演出。自此展開獨奏家的事業，亮相於不同樂團，如法國國家電台交響樂團、聖彼得堡愛樂、赫爾辛基愛樂、柏林音樂廳管弦樂團、華沙愛樂等。

王之炅於1998年勇奪曼奴軒國際大賽冠軍，同年，於中國國家小提琴大賽摘冠，是該賽事的最年輕冠軍得獎者。她亦分別於西貝遼士、里皮澤、柴可夫斯基等小提琴比賽中獲獎。2006年，《留聲機》中國版為她作全版的專題報導，樂評人讚譽她為「亞洲琴壇不可多得的一顆閃亮新星」。她最近的CD收錄了西貝遼士和史特拉汶斯基的小提琴協奏曲，是與指揮湯瑪士·珊特齡和倫敦愛樂樂團合作灌錄。

王之炅於上海音樂學院，師隨著名中小提琴家俞麗拿教授；隨後赴柏林漢斯艾斯勒音樂學院在巴列夏門下學習。她現為上海音樂學院小提琴專業副教授。

她使用的是1716年史特拉瓦里小提琴，由中華基金會贊助。

Wang Zhijong made her solo debut at the age of 14 with the Orchestre National de Lille under Sir Yehudi Menuhin. Since then she has appeared as a soloist with orchestras including the Orchestre National de Radio France, St Petersburg Philharmonic, Helsinki Philharmonic, Konzerthausorchester Berlin and Warsaw Philharmonic.

Wang Zhijong won First Prize at the 1998 Yehudi Menuhin International Competition and, in the same year, became the youngest-ever First-Prize winner in the China National Violin Competition. She has also received prizes from the Sibelius Violin Competition, Lipizer Violin Competition and Tchaikovsky Competition. In 2006 the China edition of *Gramophone* magazine featured her in a full-page report, and musical critics acclaimed her as “a rare new star in Asia”. Her recent CD release includes Sibelius and Stravinsky violin concertos with the Philharmonia Orchestra and conductor Thomas Sanderling.

Wang has studied at Shanghai Conservatory of Music with the renowned Chinese violinist Professor Yu Lina. She later studied with Kolja Blacher at the Hochschule für Musik “Hanns Eisler” Berlin, where she also worked as Professor Blacher’s assistant. She is currently Associate Professor at the Shanghai Conservatory of Music.

She plays a Stradivarius 1716 kindly loaned by the China Foundation.

## 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

### 願景 VISION

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To inspire through the finest music-making



香港管弦樂團（港樂）被喻為亞洲最前列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。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至少直到2022年。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂第26位音樂總監。

余隆由2015/16樂季開始被委任為首席客席指揮。

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。

繼歐洲巡演（包括在維也納著名的金色大廳的演出及錄影）取得成功後，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年四至五月前赴首爾、大阪、新加坡、墨爾本和悉尼歌劇院巡演。

梵志登帶領樂團、合唱團與一眾頂尖歌唱家，於2018年1月完成了歷時四年的華格納巨著《指環》四部曲的歌劇音樂會。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。《指環》第四部曲——《諸神的黃昏》的錄音將於2018年年底發行。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、貝爾、杜托華、艾遜巴赫、葛納、侯夫、郎朗、馬友友、寧峰、王羽佳等。

### THE HONG KONG PHILHARMONIC ORCHESTRA

(HK Phil) is recognised as Asia's foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today's most sought-after conductors, has been the orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. Maestro van Zweden is the 26<sup>th</sup> Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long has been appointed Principal Guest Conductor since 2015/16 season.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna's famous Musikverein, the HK Phil has toured extensively within mainland China. In celebration of the 20<sup>th</sup> anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House between April and May 2017.

Jaap, the HK Phil, a superb cast of soloists and a chorus successfully completed an epic four-year journey through Wagner's "Ring Cycle" in January 2018. The concert performances and live Naxos recordings have been enthusiastically received by audiences and praised by critics at home and abroad. The recording of *Götterdämmerung* will be released towards the end of 2018.



PHOTO: Cheung Wai-lok

「香港管弦樂團的《指環》四部曲，標誌著這支亞洲優秀樂團已晉成熟。」《今日歌劇》

“The Hong Kong Philharmonic’s Ring cycle marks a coming of age for one of Asia’s most established orchestras”  
*Opera Now*

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。

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。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Joshua Bell, Charles Dutoit, Christoph Eschenbach, Matthias Goerne, Stephen Hough, Lang Lang, Yo-Yo Ma, Ning Feng and Yuja Wang.

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 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 of the world.

Thanks to a significant subsidy from the Hong Kong Government 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, 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.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

# 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

## 音樂總監 MUSIC DIRECTOR



梵志登  
Jaap van Zweden

## 首席客席指揮 PRINCIPAL GUEST CONDUCTOR



余隆  
Yu Long

## 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



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

王亮  
樂團第二副首席  
Wang Liang  
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

余思傑  
Domas Juškys



李智勝  
Li Zhisheng

劉芳希  
Liu Fangxi

毛華  
Mao Hua

梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan

徐姮  
Xu Heng

張希  
Zhang Xi

龍希(休假)  
Long Xi  
(On sabbatical leave)

## 第二小提琴 SECOND VIOLINS



●趙滢娜  
Zhao Yingna



▲梁文瑋  
Leslie Ryang Moonsun



艾瑾  
Ai Jin



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



簡宏道  
Russell Kan Wang-to



劉博軒  
Liu Boxuan



冒異國  
Mao Yiguo



潘廷亮  
Martin Poon Ting-leung



華嘉蓮  
Katrina Rafferty



韋鈴木美矢香  
Miyaka Suzuki Wilson



冒田中知子  
Tomoko Tanaka Mao



黃嘉怡  
Christine Wong



周騰飛  
Zhou Tengfei

## 中提琴 VIOLAS



●凌顯祐  
Andrew Ling



▲熊谷佳織  
Kaori Wilson



蔡書麟  
Chris Choi



崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damara Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張殊影  
Zhang Shu-ying

## 大提琴 CELLOS



●鮑力卓  
Richard Bamping



■方曉牧  
Fang Xiaomu



▲林穎  
Dora Lam



陳屹洲  
Chan Ngat Chau



陳怡君  
Chen Yi-chun



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



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Li Ming-lu



宋泰美  
Tae-mi Song



宋亞林  
Yalin Song

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA

### 低音大提琴 DOUBLE BASSES



●林達僑  
George Lomdaridze



◆姜馨來  
Jiang Xinlai



張沛姬  
Chang Pei-heng



馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

### 長笛 FLUTES



●史德琳  
Megan Sterling



■盧韋歐  
Olivier Nowak



柯布魯  
Ander Erburu

### 短笛 PICCOLO



施家蓮  
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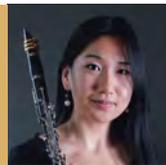
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●史安祖  
Andrew Simon



■史家翰  
John Schertle



劉蔚  
Lau Wai

### 低音單簧管 BASS CLARINET



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Lorenzo losco

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Benjamin Moermond



■陳劭桐  
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Vance Lee

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## 小號 TRUMPETS



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## 低音長號

### BASS TROMBONE

### 大號 TUBA

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小提琴：賈舒晨\*  
Violin: Jia Shuchen\*

中提琴：陳子信\*、周迪恆  
Viola: Elvis Chan\*, Mike Chau

雙簧管：金勞思\*  
Oboe: Marrie Rose Kim\*

小號：黃山\*  
Trumpet: Huang Shan\*

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Piano: Linda Yim

\*承蒙香港小交樂團允許參與演出  
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## SPECIAL PROJECTS

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汪穗中先生 捐贈

艾曼·謝曼明 (1907) 小提琴 • 由冨田中知子小姐使用

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洛治·希爾 (c.1800) 小提琴 • 由樂團第二副首席王亮先生使用

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多尼·哈達 (1991) 大提琴

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安素度·普基 (1910) 小提琴 • 由張希小姐使用

#### Paganini Project

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, Second Associate Concertmaster

Donated by Mr Po Chung

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

Ansald Poggi (1910) Violin, played by Ms Zhang Xi

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- 約瑟·加里亞奴 (1788) 小提琴
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G. B. 瓜達尼尼 (1760) 小提琴，由樂團首席王敬先生使用

#### 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
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由香港管弦樂團主辦，「青少年聽眾計劃」是為本地6至25歲全日制學生而設的音樂教育及觀眾拓展計劃。

The Young Audience Scheme is a music education and audience development programme for local full-time students aged from 6 to 25.

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青少年聽眾計劃參加表格

請以英文正楷填寫 Please print in English BLOCK letters



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

出生日期 Date of Birth \_\_\_\_\_ 年YY 月MM 日DD 年齡 Age \_\_\_\_\_ 性別 Sex \_\_\_\_\_

電郵地址 Email Address \_\_\_\_\_ 必須填寫一個電郵地址，樂團將以此電郵發放通訊及活動資料。  
You must provide an email address to receive our latest news.

地址 Address (英文 English) \_\_\_\_\_

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Please provide student identification if you are not enrolling via a school.

就讀班級 Class \_\_\_\_\_  小學 Primary  中學 Secondary  大專院校 Tertiary

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(辦公時間 Office hours: 星期一至星期五 Mon - Fri 9:00am - 12:30pm, 2:00pm - 5:45pm, 公眾假期除外 except public holidays)

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現金存入 / 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。  
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Please provide a photocopy of ATM customer advice / pay-in slip.

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

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收到表格後，我們將於四個星期內郵寄會員證及有關資料至府上。  
Your membership card and information will be sent out within 4 weeks after receipt of enrolment form.

所有申請者的個人資料只作是次報名、統計、日後聯絡及香港管弦樂團宣傳之用，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 enrolment, statistics, correspondence and publicity purposes.

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Level 8, Administration Building, Hong Kong Cultural Centre, Tsim Sha Tsui, Kowloon, Hong Kong



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JOCKEY CLUB KEYS TO MUSIC  
EDUCATION PROGRAMME

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Piano Masterclass for  
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Piano Masterclass

13 JAN 2019 (SUN) 10AM

香港文化中心後台7樓CR2  
Hong Kong Cultural Centre  
Backstage 7/F CR2

青年示範生截止報名日期  
Application Deadline for Applicant

26 OCT 2018 (FRI)

詳情 Details



查詢 Enquiries  
2312 6103

「她演奏每首樂曲，都精心琢磨，猶如雕塑家或畫家創作一件藝術品。  
張緯晴包羅萬象：才藝技巧，一應俱全。」

“She crafts each piece she plays as a sculptor or a painter creates  
a work of art. Cheung is the complete package: skill, technique, artistry.”

洛杉磯文化焦點  
Henry Schliner, Culture Spot LA

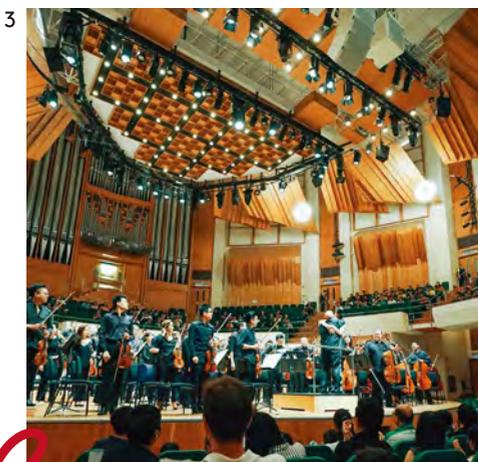
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Wagner's Ring Cycle Part 4:  
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3 親親Daddy音樂會 (共融音樂會)  
A Father's Day Concert (Inclusive Concert)

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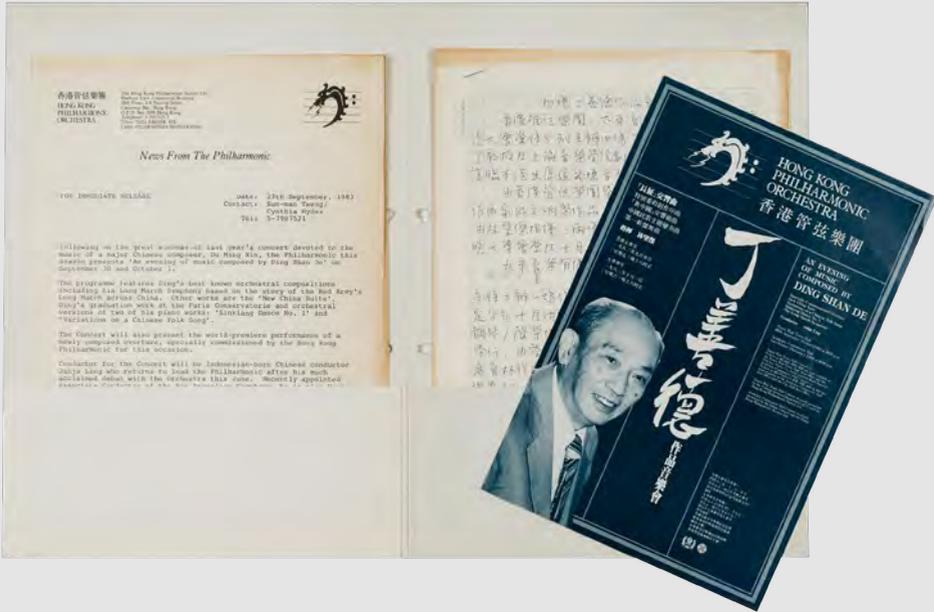
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So Kan-pong

TRANSPORTATION AND STAGE OFFICER

港樂45年

# HK PHIL'S 45<sup>TH</sup>



頂圖 Top:  
印尼華裔指揮林望傑  
Indonesian-Chinese conductor  
Jahja Ling

上圖 Above:  
在當年新聞發佈會的傳媒資料夾內，中文新聞稿是以人手寫在原稿紙上。  
The press kit for the concerts, including a Chinese press release hand-written on Chinese manuscript paper.

## 丁善德作品音樂會

### CONCERTS IN HONOUR OF DING SHANDE

1983年9月30日至10月1日，我們為著名中國作曲家丁善德舉行兩場作品音樂會，演奏了著名的《長征》交響曲、留學法國時期的畢業作《新中國》交響組曲、原為鋼琴獨奏曲的第一新疆舞曲，以及由港樂委約丁教授創作的一首序曲，由指揮林望傑帶領樂團於是次音樂會作世界首演。丁教授亦專程從上海親臨本港出席這次音樂盛會。

Devoted to the music of a major Chinese composer, we presented "An Evening of Music Composed by Ding Shande" on 30 September and 1 October 1983. The programme featured Ding's best-known work, the *Long March Symphony*, his graduation work from the Paris Conservatoire, *New China Suite*, and orchestral versions of two of his piano works, *Xinjiang Dance no. 1* and *Variations on a Chinese Folk Song*. Conducted by Jahja Ling, the HK Phil also gave the world premiere of an overture specially commissioned for this concert. It was our honour to have Professor Ding's presence.

# 港樂即將上演的音樂會

## HK PHIL UPCOMING CONCERTS

**19 & 20  
OCT 2018**

Fri & Sat 8pm CC  
\$580 \$480 \$380 \$280

**太古音樂大師系列：梵志登 | 布拉姆斯與柴可夫斯基**  
**Swire Maestro Series: JAAP | Brahms & Tchaikovsky**

布拉姆斯 小提琴協奏曲  
柴可夫斯基 第四交響曲  
BRAHMS Violin Concerto  
TCHAIKOVSKY Symphony no. 4

梵志登, 指揮  
王敬, 小提琴  
Jaap van Zweden, conductor  
Jing Wang, violin

**27 & 28  
OCT 2018**

Sat 8pm &  
Sun 3pm TW  
\$380 \$320 \$280 \$220

**哈囉, Harry哥哥! 哈囉喂!**  
**Hello Harry, Halloween!**

約翰·威廉斯 《哈利波特》: 嘿美的主題音樂  
古諾 《木偶葬禮進行曲》  
葛利格 《皮爾金》: 艾思之死  
葛利格 《皮爾金》: 在山妖大王宮中  
穆索斯基 《荒山之夜》  
杜卡 《魔法師的門徒》  
Kristen ANDERSON-LOPEZ & Robert LOPEZ  
《玩轉極樂園》主題曲 (Remember Me)  
John WILLIAMS *Harry Potter: Hedwig's Theme*  
GOUNOD *Funeral March of a Marionette*  
GRIEG *Peer Gynt: Death of Ase*  
GRIEG *Peer Gynt: In the Hall of the Mountain King*  
MUSSORGSKY *Night on Bald Mountain*  
DUKAS *The Sorcerer's Apprentice*  
Kristen ANDERSON-LOPEZ & Robert LOPEZ  
"Remember Me" from *Coco*

廖國敏, 指揮  
Harry哥哥, 主持  
Lio Kuok-man, conductor  
Harry Wong, presenter

**9 & 10  
NOV 2018**

Fri & Sat 8pm ST  
\$320 \$280 \$180 \$120

**發現巴洛克**  
**Discover Baroque**

泰利文 F大調木笛協奏曲、降B大調組曲  
韋華第 C大調木笛協奏曲  
巴赫 第三組曲: G弦之歌  
薩馬天尼 F大調木笛協奏曲  
雷貝爾 《元素》  
TELEMANN Concerto for recorder in F, Suite in B flat  
VIVALDI Recorder Concerto in C  
BACH Air on G String from Suite no. 3  
SAMMARTINI Recorder Concerto in F  
REBEL *Les Éléments*

博伊, 指揮  
賀詩, 木笛  
Benjamin Bayl, conductor  
Lucie Horsch, recorder

**16 & 17  
NOV 2018**

Fri & Sat 8pm CC  
\$200

**馬勒 \$200: 第七交響曲**  
**Mahler \$200: Symphony no. 7**

馬勒 第七交響曲  
MAHLER Symphony no. 7

梵志登, 指揮  
Jaap van Zweden, conductor

**30 NOV &  
1 DEC 2018**

Fri & Sat 8pm CC  
\$580 \$480 \$380 \$280

**風格配樂大師：馬克斯·李希特**  
**Max Richter Plays Max Richter**

馬克斯·李希特 重譜韋華第「四季」(香港首演)  
《記憶之屋》(亞洲首演)  
Max RICHTER *Recomposed (Hong Kong premiere)*  
*Memoryhouse (Asian premiere)*

齊格勒, 指揮  
馬克斯·李希特, 鋼琴與鍵盤  
珊姆森, 小提琴  
戴格麗思, 女高音  
Robert Ziegler, conductor  
Max Richter, piano & keyboard  
Mari Samuelsen, violin  
Grace Davidson, soprano

**5 DEC 2018**

Wed 8pm CC  
\$780 \$580 \$380 \$280

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李斯特 《前奏曲》  
李斯特 第一鋼琴協奏曲  
李察·史特勞斯 《查拉圖斯特拉如是說》  
LISZT *Les Préludes*  
LISZT Piano Concerto no. 1  
R. STRAUSS *Thus Spake Zarathustra*

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祈辛, 鋼琴  
Andris Poga, conductor  
Evgeny Kissin, piano

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CC = 香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall

TW = 荃灣大會堂演奏廳 Tsuen Wan Town Hall Auditorium ST = 沙田大會堂演奏廳 Sha Tin Town Hall Auditorium



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