

HK PHIL'S 45th DAVID ATHERTON | THE PLANETS

港樂四十五年
艾德敦 |
行星組曲



7 & 8 JUN 2019



香港管弦樂團合唱團女聲部
Ladies of the Hong Kong
Philharmonic Chorus



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港樂四十五年

艾德敦 | 行星組曲

HK PHIL'S 45th

DAVID ATHERTON | THE PLANETS

P. 5 **狄伯特 MICHAEL TIPPETT** 6'
為銅管樂、鐘及敲擊樂而寫的序曲*
Praeludium for brass, bells and percussion*
(亞洲首演 Asia Premiere)

P. 7 **布烈頓 BENJAMIN BRITTEN** 31'
小提琴協奏曲 Violin Concerto
稍快的中板 Moderato con moto
活潑地 Vivace
帕薩加利亞舞曲(緩慢的行板—稍快) Passacaglia (Andante lento – con moto)

中場休息 INTERMISSION

P. 12 **霍爾斯特 GUSTAV HOLST** 51'
《行星》組曲 *The Planets Suite*
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金星, 和平使者 Venus, the Bringer of Peace
水星, 飛行信使 Mercury, the Winged Messenger
木星, 歡欣使者 Jupiter, the Bringer of Jollity
土星, 老年使者 Saturn, the Bringer of Old Age
天王星, 魔術使者 Uranus, the Magician
海王星, 神秘使者 Neptune, the Mystic

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黃日珩 合唱團團長 Apollo Wong Chorus Master

* 演出樂譜由德國望特音樂出版社中國總代理歐藝視界(北京)提供租賃。

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前言

可以重返香港管弦樂團確是賞心樂事，尤其今個樂季是我與這些優秀樂師合作的第30年。在擔任音樂總監11年，加上十年桂冠指揮的歲月裡，我見證了許多不可思議的改變，而我的繼任人已把樂團擢升為亞洲其中一個首屈一指的樂團，蜚聲國際。

縱觀港樂悠長而顯赫的歷史，於今晚為大家呈獻20世紀英國巨匠的曲目就最適合不過了：狄伯特和布烈頓的作品或許不常演奏，而霍爾斯特的鉅著肯定備受愛戴，非常著名。

個人來說，能夠回港，與朋友和專業的同行聚舊真是高興不已——很令人懷念啊！請好好享受！

艾德敦

音樂總監 (1989-2000)

FOREWORD

It is always a great pleasure to return to the Hong Kong Philharmonic Orchestra, particularly this season as it marks my 30th year of making music with these dedicated musicians. My eleven-year tenure as Music Director and another decade as Conductor Laureate saw some incredible changes, and my successors have ensured that the orchestra is now viewed as one of the best in Asia with a wonderful worldwide reputation.

Given the HK Phil's long and distinguished history, it is particularly apt that tonight's repertoire acknowledges three English titans of the twentieth century, coupling two works that are played fairly infrequently (Tippett and Britten) with a popular, renowned masterpiece (Holst).

It is a real personal delight for me to come back to Hong Kong to renew so many friendships and professional acquaintances – indeed, quite a nostalgic experience. Enjoy!

David Atherton

David Atherton

Music Director (1989-2000)

序

PRELUDE

今晚音樂會所有樂曲背後，都隱藏了同一個名字：艾爾加爵士。兩個世紀以來，英格蘭音樂都由所謂「建制階層」壟斷。「建制階層」就是英國政治、軍事及宗教領袖的搖籃，支配著英國人的生活，尤其支配著一直擴張的大英帝國。英格蘭的階級結構非常牢固；艾爾加既不是「建制階層」出身，又不是國教英國聖公會教友，可是他的才華卻超越了階級所帶來的限制，1899年更憑「謎語」變奏曲，成為17世紀以來第一個獲得國際樂壇肯定的英格蘭作曲家。有艾爾加鋪路，日後方有多位非建制階層出身的作曲家湧現，令英格蘭音樂重返國際舞台前列。

The hidden name behind all the music in today's programme is that of Sir Edward Elgar. For two centuries English music had been dominated by the demands of the so-called "establishment class", which produced the political, military and religious leaders who governed life in Britain and in particular its growing Empire. Elgar was not born into the "establishment class" nor was he a member of the established Church of England, but his genius as a composer transcended the limitations imposed by England's rigid class structure and, as a result, in 1899 with his *Enigma Variations*, he became the first English composer to achieve international recognition since the 17th century. He paved the way for a succession of non-establishment composers who put English music back in the forefront of international consciousness.



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狄伯特

MICHAEL TIPPETT

為銅管樂、鐘及敲擊樂而寫的序曲（亞洲首演）

Praeludium for brass, bells and
percussion (Asia Premiere)



狄伯特 Michael Tippett

Photo by Nicky Johnston

作曲家

狄伯特就是非建制階層出身的作曲家的一員。他生於「自由思想者」家庭，母親在20世紀初曾積極爭取女性投票權。狄伯特在皇家音樂學院唸作曲時，也支持一些在「建制階層」眼中屬於危險的顛覆思想。他1935年加入英國共產黨，1943年更因為參與反戰活動被監禁三個月。此外，他的風格以理性主義凌駕情感表現，因此音樂體制內的人，普遍對他非常抗拒。他的作品屢遭頂尖指揮家公開辱罵，又被樂評人大肆抨擊；其中一位狄伯特傳記的作者寫道：「多個樂團的靈魂人物竟然宣稱，他的跨小節節奏型無法可演。」

背景

真真正正令狄伯特翻身的機會在1962年出現：他獲委約為高雲地利座堂的開幕禮作曲。這幢壯麗的中世紀大教堂在第二次世界大戰期間毀於德軍炮火，只餘一片頹垣敗瓦；當局決定將這片廢墟當作歷史遺跡保留下來，提醒世人戰爭多麼可怕，並在旁邊另建一座全新的大教堂。其實狄伯特一生都是無神論者，而且由於他拒絕入伍，許多人都誤以為他支持德國。因此讓狄伯特為大教堂開幕禮作曲，可說是十分勇敢，甚至高明；作曲家則以劇力萬鈞的歌劇《普里阿摩斯王》應

THE COMPOSER

Michael Tippett was one of these non-establishment composers. Born into a family of free-thinkers – his mother had actively fought for women's right to vote in the early years of the 20th century – he studied composition at the Royal College of Music while espousing ideas which were regarded as dangerously subversive by the "establishment class". In 1935 he joined the British Communist Party and in 1943 was imprisoned for three months because of his pacifist activities. Along with a compositional style which placed intellectualism above expressiveness, this resulted in widespread opposition to his music by the musical establishment. Leading conductors abused it publicly while critics lambasted his works; in the words of one of Tippett's biographers, "his across-the-bar rhythms were declared unplayable by leaders of orchestras."

BACKGROUND

Tippett's effective rehabilitation came in 1962 when he was commissioned to write a work for the dedication ceremony of Coventry Cathedral. The glorious medieval cathedral had been reduced to rubble by German firebombs during the Second World War and the decision was made to keep the scorched remains of that building as a monument to the horrors of war and to build alongside it a totally new cathedral. The choice of Tippett – a life-long

約，也同樣恰到好處。正如作曲家的友人保雲日後寫道：「《普里阿摩斯王》之前，狄伯特一直被視為二流作曲家，經常遭到猛烈批評，說他標榜理性但實則雜亂無章，兼且技巧不濟。」可是《普里阿摩斯王》成功之後，他卻突然發現自己成了「建制」新寵，不久BBC更委約他為40週年台慶寫作號曲。

演出歷史

可是狄伯特卻認為「號曲很難寫得有趣」，因此他知道BBC交響樂團將同場演出史特拉汶斯基《春之祭》後，他就將樂曲擴充成一首六分鐘樂曲，選用大型銅管樂合奏團（與《春之祭》所需編制相同）和敲擊樂。樂曲1962年11月14日在倫敦皇家節日音樂廳首演，由杜拉第指揮。

音樂

序曲當中許多素材，要麼取自《普里阿摩斯王》，要麼與劇中片段非常相似，其實也無可厚非。不過既然杜拉第宣稱「英格蘭音樂聽來應該像夜鶯」，因此狄伯特即使有大型合奏團在手，處理時仍非常克制。四個結實的銅管樂和弦為樂曲掀開序幕，營造出厚重的開端，毫無壯麗輝煌的感覺；而且樂曲由始至終隱約朦朧，只抑不揚，彷彿作曲家不太願意慶祝似的——畢竟這個電台是英國建制的骨幹，而且長久以來都不肯接受狄伯特的音樂。

Atheist whom many regarded (wrongly) as supporting Germany by refusing to enlist into the British armed forces – was a brave if inspired one, and he responded with a suitably dramatic work – the opera *King Priam*. As his friend Meirion Bowen later wrote, “before *King Priam*, Tippett had been regarded as a second-rate figure, often castigated for what was considered muddled intellectualising and technical incompetence.” After its success he suddenly found himself the favoured composer of the “establishment”, and shortly afterwards the BBC commissioned him to write a fanfare to mark their 40th anniversary.

PERFORMANCE HISTORY

Tippett, however, believed that “(f)anfares are extremely difficult to make interesting”, so on learning that in the same programme the BBC Symphony Orchestra were to perform Stravinsky’s *The Rite of Spring*, he expanded it into a six-minute piece for large brass ensemble (resources required for the Stravinsky work) and percussion. It was given its first performance in London’s Royal Festival Hall on 14 November 1962 conducted by Antal Doráti.

THE MUSIC

Understandably, much of the material is either drawn from or strongly reminiscent of *King Priam*, but Doráti’s declaration that “English music should sound like nightingales”, resulted in Tippett keeping his large forces under tight restraint. Four solid brass chords provide a heavy rather than spectacular opening, and throughout the piece the music seems muffled and suppressed, as if Tippett feels disinclined to celebrate this pillar of the British establishment which for so long had excluded his music.

編制 INSTRUMENTATION

六支圓號、三支小號、三支長號、兩支大號及敲擊樂器。

Six horns, three trumpets, three trombones, two tubas and percussion.

布烈頓

BENJAMIN BRITTEN

小提琴協奏曲，op. 15

Violin Concerto, op. 15

稍快的中板

活潑地

帕薩加利亞舞曲（緩慢的行板—稍快）

Moderato con moto

Vivace

Passacaglia

(Andante lento – con moto)

作曲家

同樣，布烈頓也並非正式「建制階層」出身；他所支持的思想，也令自己與20世紀上半葉英格蘭的保守態度格格不入。布烈頓是同性戀者，但那年頭人們都將同性戀視為心理失常；更重要的是他堅信和平主義，當時英德兩國已接近開戰邊緣，於是布烈頓就不願意留在英國，在北美逗留四年，直到1942年連美國也捲入戰爭了，才返回祖國。

背景

1936年，西班牙內戰爆發，許多西班牙藝術家和音樂家被迫流亡海外，小提琴家安東尼奧·布洛薩就是其中之一，去國後在美國定居。布烈頓與布洛薩1936年在巴塞隆納認識；兩年後，身在魁北克的布烈頓就為布洛薩寫作小提琴協奏曲。除了糅合西班牙音樂元素外，由於當時世人正面對慘絕人寰的戰禍，作曲家還在樂曲中流露出強烈的哀痛之情。

THE COMPOSER

Britten, too, came from a background which was not truly “establishment”, and espoused ideas which alienated him from the conventional attitudes dominant in England during the first half of the 20th century. He was a homosexual in an age where homosexuality was seen as an aberration, but even more seriously, at the very dawn of his professional life he left the UK because, as a deeply committed pacifist, he was unwilling to remain in a country which was heading towards war with Germany. He settled in North America where he remained for four years, only returning to the UK when the US itself joined the war in 1942.

THE BACKGROUND

The Spanish Civil War, which erupted in 1936, had forced many Spanish artists and musicians into exile. One of these was the violinist Antonio Brosa who had also settled in the US. Britten had first met Brosa in Barcelona in 1936 and two years later, by which time Britten was based in Quebec, he composed a concerto for him which included elements of Spanish music and, more poignantly, his own deeply-felt grief at the horrors the world was then facing.

PERFORMANCE HISTORY

The Second World War broke out on 3 September 1939 and, just over six months



演出歷史

第二次世界大戰1939年9月3日爆發；才六個多月後（1940年3月29日），布洛薩就在紐約首演布烈頓小提琴協奏曲，與紐約愛樂合作，由英國指揮家巴比洛利指揮。

音樂

第一樂章以定音鼓不祥的五音「格言節奏」掀開序幕。這個節奏型在整個樂章反覆出現，據說源自西班牙音樂。巴松管和圓號一邊奏出格言節奏，獨奏小提琴一邊在高音區奏出抒情主題，從容地飄過；抒情主題在樂團各成員間穿梭，小提琴獨奏也漸漸邁向高潮。這時小提琴獨奏自顧自的奏起強勁有力的段落，佛蘭明高舞曲激情的節奏隱約可聞。格言節奏重現，小提琴獨奏沉吟一會，最後輕輕飄上最高音區，在幾乎超越人類聽覺極限的高處，為第一樂章畫上句號。

有人形容**第二樂章**是「死亡之舞」。樂團在小提琴帶領下連番追逐；這一段流露出痛苦之情，尖刻凌厲，非常刺激。幾個邪惡、富挑釁意味的和弦過後，是段稍見舒緩的獨奏，令人想起第一樂章開端小提琴獨奏初出現的時刻。小提琴再次攀上最高音區；這時作曲家除了加入兩支短笛，

布烈頓

Benjamin Britten

Photo by Hans Wild (Wikimedia Commons)

later – on 29 March 1940 – Brosa gave the premiere of Britten's Violin Concerto in New York with the New York Philharmonic under the English conductor John Barbirolli.

THE MUSIC

Timpani open the **first movement** with an ominous five-note motto-rhythm which recurs throughout the movement and is said to have its origins in Spanish music. The solo violin appears with a lyrical theme floating easily above the motto-rhythm on bassoon and horn and eventually passing around the orchestra as the violin builds up to a climax. At this point the violin skips off into a vigorous passage hinting at the fiery rhythms of a Flamenco dance. The motto-rhythm returns and the violin becomes more reflective, eventually drifting up to its very highest register and ending the movement as almost above the threshold of human hearing.

The **second movement** has been described as a "Dance of Death" as the violin leads the orchestra in an anguished, abrasive and tremendously exciting chase which leads, after some viciously aggressive chords, into a slightly less tense solo recalling the very opening appearance of the violin in the concerto. It, again, reaches up to the instrument's highest register where it is joined by a pair of piccolos and, grotesquely, a single tuba, before it sets off once again on the "Dance of Death". At the end of this the orchestra whips itself up to a frenzy, setting the violin off on an extended and dramatic cadenza which seems to involve almost every trick in the violinist's book and

還奇怪地加入一支大號。隨後「死亡之舞」再度響起；這一段接近結束時樂團變得越來越瘋狂，小提琴迸發出戲劇化的長篇華采樂段——小提琴教科書裡每種技法，這裡似乎應有盡有；此外，類似結他彈撥的撥奏和佛蘭明高風格節奏，營造出強烈的西班牙風情。

第二樂章與**第三樂章**一氣呵成。長號奏起莊嚴的帕薩加利亞舞曲主題。這個主題共重複九次，上方聲部變得越來越有力，越來越戲劇化，然後回復平靜，彷彿在沉思似的——有人認為這是布烈頓在哀嘆：何苦爭戰？

includes a strong Spanish flavour created by guitar-like strumming pizzicatos and Flamenco-style rhythms.

This leads directly into the **third movement** where the trombones intone the solemn Passacaglia theme which is repeated nine times as the music above it becomes powerful and dramatic before settling back down into a kind of peaceful reflection which some have identified as Britten's lament at the futility of war.



Photo: @brittenofficial

狄伯特與布烈頓：烽火友誼的寫照

TIPPETT & BRITTEN: PORTRAIT OF A WARTIME FRIENDSHIP

今晚音樂會開場曲及協奏曲作曲家狄伯特和布烈頓，這兩位英國20世紀的作曲大師，私底下建立了堅固的友情，即使意見相左仍然惺惺相惜。在布烈頓位於修福郡奧爾德堡的故居，現正舉辦一個名為《狄伯特與布烈頓：烽火友誼的寫照》的展覽，敘述二人在二次大戰後期既緊張又緊密關係的故事，在那個殘酷又艱辛的年代，二人的政治及創作生涯因為連串的事件而交織在一起……

Tippett and Britten, composers of tonight's opener and concerto, were the two giants of British music in the mid-20th century. The two had established a solid friendship that transcended artistic and personal disagreements. At Britten's old home at Aldeburgh in Suffolk, there is currently an exhibition *Tippett & Britten: Portrait of a Wartime Friendship* detailing "their relationship at its most intense, during the latter years of World War II. Their lives became politically and creatively intertwined through a series of remarkable events that were dictated by the brutality and hardship of the times."

編制 INSTRUMENTATION

三支長笛（其二兼短笛）、兩支雙簧管（其一兼英國管）、兩支單簧管、兩支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。

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

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霍爾斯特

GUSTAV HOLST

《行星》組曲，op. 32

The Planets Suite, op. 32

火星，戰爭使者
金星，和平使者
水星，飛行信使
木星，歡欣使者
土星，老年使者
天王星，魔術使者
海王星，神秘使者

Mars, the Bringer of War
Venus, the Bringer of Peace
Mercury, the Winged Messenger
Jupiter, the Bringer of Jollity
Saturn, the Bringer of Old Age
Uranus, the Magician
Neptune, the Mystic

作曲家

霍爾斯特因為兩件事，令「建制」對他起了戒心。第一就是他的名字。雖然霍爾斯特是英格蘭人，可是名字卻像德語，因此人們對他總有疑心；於是他乾脆常常以濃重的外國口音說話，讓對方求仁得仁。第二就是他醉心占星學、通靈術以及神智學；這些想法通通都與國教英國聖公會的教導相左。

背景

霍爾斯特最著名的作品《行星》組曲，正是因為他醉心占星學才創作。當時他在倫敦一所女子學校當全職教師，所以只有在週末或假期才能抽空寫作，所以樂曲花了他幾年時間才能完成——只是等待首次公開演出的日子卻更長。1913年，就在歐洲戰雲密布的

THE COMPOSER

Two things made the “establishment” wary of Gustav Holst. The first was his name. Despite being English, he was regarded with suspicion because of his German-sounding name; he played up to this by often speaking with a thick foreign accent. The other was his fascination with astrology, spiritualism and theosophy; ideas which ran against the teachings of the established Church of England.

THE BACKGROUND

Holst's best-known work, *The Planets*, came about as a direct result of this fascination with astrology. It took him several years to compose, working at weekends and holidays when he was not tied up with his full-time job as a teacher in a London girls' school, and even longer for the work to receive its first public performance. Much of the first movement, “Mars”, was composed during 1913 when Europe was teetering on the brink of war. In the First World War Holst, although prevented by ill-health from joining up to fight, was kept busy with various social and administrative functions and it was not until 1916 that he completed the work for piano duet. It took several more months for him to orchestrate, and it was not until the end of the war was finally in sight that the chance came for it to be performed.



當兒，第一樂章（〈火星〉）泰半已完成。第一次世界大戰期間，雖然霍爾斯特因為健康不佳而不用上陣打仗，可是他也忙於參加各式社交活動與履行行政職務。因此他1916年才寫好《行星》組曲鋼琴二重奏版本，之後多花幾個月配器，還要待到戰爭結束後，樂曲才真正演出有望。

演出歷史

據首演指揮布特憶述：「剛好在休戰前，霍爾斯特突然來到我的辦公室，說：『布特，我快要到薩洛尼卡（位於希臘，現稱塞薩洛尼基）去了，有人送了份惜別禮物給我：一個星期天，整個早上女皇音樂廳和音樂廳樂團都是我的。我們演《行星》組曲，你要來指揮啊。』1918年9月29日，樂師看著手抄樂譜，經過短短兩小時排練以後，樂團就演出了《行星》組曲。當日觀眾為數不多，都是霍爾斯特友人。翌年2月，布特首次公開演出了其中五個樂章；可是全曲完整公演，卻已是1920年11月15日的事了。

倫敦聖保羅女校，霍爾斯特在此任教及創作《行星》組曲。
St Paul's Girls' School, London, where Holst taught and composed *The Planets*.

(Wikimedia Commons)

PERFORMANCE HISTORY

The conductor of that first performance, Adrian Boult, recalled how “just before the Armistice Gustav Holst burst into my office; ‘Adrian, I go to Salonika (in Greece, now called Thessaloniki) quite soon and I have been given a parting present of the Queen’s Hall, full of the Queen’s Hall Orchestra, for the whole of a Sunday morning. So we’re going to do *The Planets* and you’ve got to conduct.” On 29 September 1918 with just two hours of rehearsal and using hand-written parts, the orchestra performed *The Planets* to an audience comprising a handful of Holst’s friends. The following February Boult conducted five of the movements in public for the first time, but it was not until 15 November 1920 that *The Planets* was first heard in its entirety at a public concert.

THE MUSIC

Each of the seven planets (Earth is not included and Pluto, downgraded from Planet status in 2006, had only been discovered in 1930) is depicted by, as Holst wrote, “the astrological significance of the planets. There is no connection with the gods of classical mythology bearing the same names.”

Mars, the Bringer of War is shot through with a menacing rhythm, introduced by strings and timpani. As the composer Colin Matthews has written, “Its pounding rhythm and forceful dissonance have become a template for film composers”, but the sheer power of Holst’s music needs no visual aids to create its terrifying image of the preparations for war.

音樂

全曲由七個樂章組成，每個樂章描繪一個行星（不包括地球；另外，冥王星1930年才被發現，而且2006年已喪失了「行星」地位）。霍爾斯特寫道：「每個行星都是按占星學上的意義來刻劃，跟古典神話中的同名神祇無關。」

火星，戰爭使者中，步步進逼的節奏由弦樂和定音鼓發端，充斥著整個樂章。正如作曲家馬紹斯寫道：「樂曲砰砰作響的節奏與強勁的不調和音，已成了電影作曲家的樣板。」霍爾斯特的音樂威力驚人，將準備上戰場的恐怖影像刻劃得活靈活現，無需視覺效果輔助。

金星，和平使者開始時，一支圓號奏出上行四音主題，然後由長笛的下行音型回應。豎琴、鐘琴和管樂響起，營造出一片靜默深邃的氣氛，為抒情的小提琴獨奏作鋪排。

水星，飛行信使同時以兩個調性寫成，既神經質又有衝勁，同時各種木管樂器在穿來插去，彷彿在宇宙中飛來飛去送信似的。結結巴巴的小提琴獨奏過後，雙簧管、長笛和鐘琴響起，稍後全樂團也奏起同一樂思，但很快卻沉寂下去，只剩下顫動的高音。樂章最後以低音巴松管作結，更充滿意趣，精采萬分。

木星，歡欣使者突然響起，而且生氣勃勃：在閃爍的弦樂襯托下，圓號神氣活現地奏出熱鬧的主題；不久，全樂團就將主題接過。在英格蘭，樂章中間的優美旋律已與「祖國，我向你立誓」這句歌詞密不可分。

Venus, the Bringer of Peace opens with a single horn playing a rising four-note theme, answered by descending flutes. A sense of the profoundest tranquillity emerges as harps, celesta and wind set the scene for a lyrical violin solo.

Mercury, the Winged Messenger features music written in two different keys simultaneously to create a sense of nervous energy as various woodwind instruments fly around the universe delivering their messages. A stuttering violin solo sets off the oboe, the flute and the celesta before the full orchestra takes the idea up, which quickly subsides back into high-pitched flutterings. It is a wonderful touch of fun that the movement ends with the contra bassoon.

Jupiter, the Bringer of Jollity bursts into life as, surrounded by shimmering strings, the horns strut out with a boisterous theme quickly taken up by the whole orchestra. The middle of the movement features a fine melody which has become associated in England with the words "I vow to thee, my Country".

Saturn, the Bringer of Old Age. Eerie chords from harps and the bass flute set the scene as a range of low-pitched instruments – including the bass oboe – wheeze out a solemn two-note figure. A sad march sets up – the unreletenting onset of old age – and the tension mounts until it reaches its terrifying climax.

Uranus, the Magician is heralded by four stately notes from trumpets and trombones. This sets off the bassoons who start up a jovial dance against which thunder and lightning accompany an array of weird and

霍爾斯特在家鄉卓特咸的銅像。
 Statue of Holst in his home town
 of Cheltenham.
 (Wikimedia Commons)

土星，老年使者：豎琴和低音長笛先奏出怪異的和弦，營造氣氛；一系列低音樂器（包括低音雙簧管）稍後氣喘吁吁地奏出莊嚴的二音音型。哀傷的進行曲響起——無情的老年來臨——張力越來越大，直至到達可怕的高潮。

天王星，魔術使者甫開始，小號和長號奏出四個莊嚴的音符。巴松管接著奏起歡欣的舞曲；可是各種神奇怪誕的魔術戲法接連出現，還有閃電與雷聲伴隨，與舞曲形成鮮明對比。

按作曲家指示，**海王星，神秘使者**從頭到尾都要盡量安靜地演奏，營造飄渺悠遠的氣氛。後來女聲無詞合唱輕輕浮現，再徐徐飄向遠方——這時飄渺悠遠的氣氛更形強烈。

樂曲剖析中譯：鄭曉彤



wonderful magic tricks.

Neptune, the Mystic is directed to be played as quietly as possible throughout, creating a sense of remoteness which is only redoubled when a wordless female chorus floats in and then drifts off into the far distance.

All programme notes by Dr Marc Rochester

編制 INSTRUMENTATION

四支長笛（其一兼短笛、一兼中音長笛及短笛）、三支雙簧管（其一兼低音雙簧管）、英國管、三支單簧管、低音單簧管、三支巴松管、低音巴松管、六支圓號、四支小號、三支長號、大號、高音大號、兩組定音鼓、敲擊樂器、兩座豎琴、鐘琴、管風琴及弦樂組。

Four flutes (one doubling piccolo, one doubling alto flute and piccolo), three oboes (one doubling bass oboe), cor anglais, three clarinets, bass clarinet, three bassoons, contra bassoon, six horns, four trumpets, three trombones, tuba, tenor tuba, two sets of timpani, percussion, two harps, celesta, organ and strings.



艾德敦 DAVID ATHERTON

指揮 Conductor

PHOTO: San

艾德敦是當代最出色的指揮之一。他獲亦師亦友的蘇堤爵士，委任為倫敦皇家歌劇院駐團指揮，任職達12年之久。他又定期為紐約大都會歌劇院擔任客席指揮，演出超過250場。

艾德敦是倫敦小交響樂團的創辦人之一，帶領樂團首演了多首重要的現代作品。他連續30年於BBC逍遙音樂節亮相，又曾為布拉格之春音樂節和柏林音樂節指揮柏林愛樂樂團作開幕演出。他經常周遊列國巡演，特別在美國定期與北美頂尖樂團演出。

他的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、塞西莉亞獎等。他的狄伯特歌劇《普里阿摩斯王》錄音專輯，更獲公認為世界唱片獎項之首的國際唱片樂評人獎。作曲家更在傳記中提及：「有些音樂家予我啟迪，令我大開眼界，艾德敦的指揮技藝就是一個例子……但話須說回來，艾德敦是一位指揮奇才。」

25年以來，艾德敦是美國主要莫扎特音樂節的創辦人和總監；曾在BBC交響樂團、皇家利物浦愛樂和威爾斯BBC國家交響樂團擔任要職。艾德敦出任港樂音樂總監11年，卸任後獲委任為桂冠指揮，並獲英女皇頒授OBE勳銜。

David Atherton is one of the most distinguished conductors of our era. His friend and mentor, Sir Georg Solti, appointed him to be Resident Conductor of the Royal Opera House, Covent Garden, for twelve years, and as a regular guest with the Metropolitan Opera in New York, he gave over 250 performances.

He co-founded the London Sinfonietta and conducted the premieres of many important contemporary works. He appeared in 30 contiguous seasons of the BBC Proms and opened the Prague Spring Festival and Berlin Festival with the Berlin Philharmonic Orchestra. He travels widely, in particular to the US where he regularly conducts the leading North American orchestras.

His 100+ recordings have gained an Edison Award, many Grammy Award nominations, the sought-after Grand Prix du Disque, the Serge Koussevitzky Critics' Award and the Prix Caecilia. His recording of Tippett's opera *King Priam* won the coveted International Record Critics' Award, generally regarded as the world's top recording prize; the composer wrote in his autobiography: "Some artists will show insight into my vision: an example would be David Atherton's conducting... But then, Atherton is a conductor of genius."

For 25 years he was the Founder and Director of the US Mainly Mozart Festival. He 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, was awarded the OBE and made the orchestra's Conductor Laureate.



赫德里希

AUGUSTIN HADELICH

小提琴 Violin

PHOTO: Suxiao Yang

小提琴家赫德里希為2016年格林美獎得主，獲獎錄音是與西雅圖交響樂團合作、杜提耶《夢樹》小提琴協奏曲。他的錄音繁多，最新專輯為《布拉姆斯與利格第：小提琴協奏曲》，於2019年4月發行。其他錄音專輯包括：與倫敦愛樂樂團演奏柴可夫斯基和拉羅小提琴協奏曲的現場錄音，以及與梁喜媛一同灌錄的小提琴與鋼琴二重奏。過往錄音尚有：夥拍挪威電台樂團的孟德爾遜小提琴協奏曲和巴托第二小提琴協奏曲，以及與連杜指揮的皇家利物浦愛樂，灌錄西貝流士小提琴協奏曲及阿德斯《同心軌道》小提琴協奏曲，後者更獲提名留聲機大獎並獲美國NPR電台選為2014年十大古典大碟。

2018/19樂季的主要演出，除了與聖馬田室樂團在德國巡演之外，還跟多個樂團合作，計有：巴伐利亞電台交響樂團、丹麥電台交響樂團、芬蘭電台交響樂團、挪威的卑爾根愛樂、里昂國家樂團、比利時國家樂團、西班牙國家樂團、伯恩茅斯交響樂團、伯明翰市交響樂團等。

赫德里希在意大利出生長大，雙親為德國人。他於茱莉亞音樂學院師隨史密爾諾夫。2006年，他贏得印第安納波利斯國際小提琴大賽金獎，並在2015年獲第一屆華納音樂獎。他用以演奏的小提琴為1723年所製的史特拉瓦里名琴「凱塞威特」，由克萊門特和卡倫·亞里森伉儷所有，由芝加哥史特拉瓦里協會安排借用。

Augustin Hadelich was the winner of a 2016 Grammy Award for his recording of Dutilleux's Violin Concerto, *L'Arbre des songes*, with the Seattle Symphony. A prolific recording artist, Hadelich's newest disc – *Brahms & Ligeti: Violin Concertos* – was released in April 2019. Other recent discs include live recordings of the violin concertos by Tchaikovsky and Lalo with the London Philharmonic Orchestra, and an album of duo works for violin and piano with Joyce Yang. Previous recordings include the Mendelssohn Violin Concerto and Bartók's Concerto no. 2 with the Norwegian Radio Orchestra, and the violin concertos of Sibelius and Thomas Adès (*Concentric Paths*) with Hannu Lintu conducting the Royal Liverpool Philharmonic Orchestra, which was nominated for a Gramophone Award and listed by NPR on their Top 10 Classical CDs of 2014.

Highlights of the 2018/19 season include concerts with the Bavarian Radio Symphony, Danish Radio Symphony, Finnish Radio Symphony, Bergen Philharmonic, Orchestre National de Lyon, Belgian National Orchestra, Orquesta Nacional de España, Bournemouth Symphony, City of Birmingham Symphony and a tour of Germany with the Academy of Saint Martin in-the-Fields.

The son of German parents, Augustin Hadelich was born and raised in Italy and studied at The Juilliard School with Joel Smirnoff. He was Gold Medallist at the Indianapolis International Violin Competition (2006) and winner of the inaugural Warner Music Prize in 2015. He plays the 1723 "Ex-Kiesewetter" Stradivarius violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.

香港管弦樂團合唱團女聲部

LADIES OF THE HONG KONG PHILHARMONIC CHORUS

香港管弦樂團合唱團早於1980年成立。歷年，合唱團不斷以各種組合形式與樂團合作。2013年合唱團重新招募團員，吸引逾450名熱愛合唱音樂的人士參與面試，重組後的首次演出為韓德爾《彌賽亞》。自此，合唱團與港樂合作的項目包括：在馬捷爾、麥克基根、韋邁克、梵志登等的指揮棒下，演出布烈頓、孟德爾遜、貝多芬、海頓、馬勒的作品。



低男中音及指揮，黃日珩現為學士合唱團及學士管弦樂團音樂總監。近年主要演出包括布拉姆斯《德意志安魂曲》、馬勒第二交響曲「復活」、孟德爾遜《讚美頌歌》、莫扎特安魂曲等。黃日珩曾指揮香港管弦樂團，亦曾協助馬捷爾、瑞琳、艾度·迪華特等擔任合唱指導。他在香港兒童合唱團及香港歌劇院兒童合唱團的製作中，分別擔任首席音樂顧問及指揮。黃日珩曾贏得棕櫚泉歌劇協會聲樂比賽冠軍及柏薩迪納歌劇協會獎學金。

The Hong Kong Philharmonic Chorus was established in 1980. Over the years, it has collaborated with the HK Phil to perform a range of different works. In 2013, the Chorus undertook a new recruitment drive, and over 450 singers were attracted to attend the auditions. The first performance by the newly reformed Chorus was Handel's *Messiah*. Since then, the Chorus has performed with the HK Phil in major works by composers such as Britten, Mendelssohn, Beethoven, Haydn and Mahler under renowned conductors including Lorin Maazel, Nicholas McGegan, Brett Weymark and Jaap van Zweden, amongst others.

黃日珩 APOLLO WONG

合唱團團長 Chorus Master

Bass-baritone and conductor Apollo Wong is currently Music Director of The Learners Chorus and The Learners Orchestra. Recent major performances include Brahms' *A German Requiem*, Mahler's *Symphony no. 2, Resurrection*, Mendelssohn's *Lobgesang* and Mozart's *Requiem*. Wong has conducted the Hong Kong Philharmonic Orchestra and has been chorus master for conductors such as Lorin Maazel, Helmuth Rilling and Edo de Waart. He was also principal musical advisor and conductor in productions of Hong Kong Children's Choir and Opera Hong Kong Children's Chorus respectively. He has won the Palm Springs Opera Guild Vocal Competition and the Pasadena Opera Guild Vocal Scholarship.



PHOTO: Cheung Chi-wai

合唱團團長

CHORUS MASTER

黃日珩 Apollo Wong

鋼琴伴奏

ACCOMPANISTS

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嚴翠珠 Linda Yim

女高音 SOPRANOS

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陳皓妍 Claudia Chan
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李銘賢 Cherie Lee Ming-yin
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劉愛明 Amanda Liu Oi-ming
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文賜安 Angel Man Che-on
吳珏琳 Bonnie Ng Kwok-lam
吳彥彥 Ng Yen-yen
單安妮 Annie Sin
曾麗佩 Polly Tsang
彭梓瑜 Natalie Tyrwhitt-Drake
王樂欣 Sharon Wong*

女低音 ALTOS

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張美湘 Maisie Cheung*
趙茵洛 Chiu Yan-lok
蔡仲景 Miriam Choi*
樊梓晴 Venice Fan Tsz-ching
何毅詩 Elsie Ho
林凱茵 Helen Lam Hoi-yan
林永欣 Vivian Lam Wing-yan
梁淑嫻 Rita Leung
李黃楚蘭 Nancy Li
廖華玲 Valerie Liauw*
羅何慧雲 Vivien Lowe Hoh
麥珮盈 Joyce Mak Pui-ying
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彭式 Prisca Peng
譚詠嫻 Winnie Tam
黃雅雯 Fate Wong*

* 客席演出 Guest singers

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“(Götterdämmerung) was van Zweden’s and the orchestra’s show, and they were simply stupendous.”

Robert Markow, *Der neue Merker* (Vienna)

「港樂的演奏精彩、精緻、精妙，梵志登的指揮如痴、如醉、如神。二者相加，達到了極高的融合境地。」

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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96 位樂師 PLAYERS

>66

場主要音樂會
MAINSTAGE CONCERTS

200,000

個心靈被我們的音樂觸動
PEOPLE REACHED ANNUALLY

to van Zweden's
refinement..." *The Guardian*

「在梵志登策動下，法國號、小號、小提琴、大提琴、敲擊樂、豎琴等各部都全力以赴，發揮出色，所演繹的馬勒，是本地歷來最佳，Hong Kong Philharmonic at its Best！」

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》

hkphil.org

香港管弦樂團為非牟利藝術團體，除政府資助及票房收入外，實有賴樂友及贊助機構慷慨捐助以支持樂團營運。港樂為香港及全球各地觀眾帶來媲美世界一流樂團的管弦樂，同時也積極舉辦各項教育活動，將美妙的音樂播種到我們的社區裡。現時我們近四分之一收入須依靠熱愛音樂的您及企業支持。

As an arts organisation, in order to flourish, the Hong Kong Philharmonic Orchestra needs support not just from the government and ticket sales but from sponsors and donors like you. We are very proud to be comparable to the best orchestras in the world and to inspire audiences. Your donations support one quarter of the cost of bringing our exceptional music to the community and of our extensive education activities.



55%

政府撥款
Government
Subvention

25%

捐款及贊助
Donations/
Fundraising

20%

票務收益
Ticket Sales

查詢 ENQUIRIES:

development@hkphil.org

2721 2030

了解更多 FIND OUT MORE:

hkphil.org/support

我想支持港樂，能怎樣幫助你們呢？ I WOULD LIKE TO SUPPORT THE AMAZING HK PHIL. WHAT SHOULD I DO?

我期望為香港帶來精彩美樂
I am eager to bring the
finest music to Hong Kong

常年經費基金 ANNUAL FUND

您的捐款將有助港樂呈獻多元精彩的節目，邀請國際知名指揮家及音樂家合作，更臻卓越。

Donations to the Annual Fund enable us to present diverse and vibrant programmes, collaborate with internationally renowned conductors and soloists, and maintain the highest standard of our orchestra.

我希望與更多學生共享美樂
I hope more students can
enjoy great music

學生票資助基金 STUDENT TICKET FUND

支持港樂提供半價門票優惠予本港全日制學生，培養年輕一代對音樂的熱忱。

Donate to the Student Ticket Fund to subsidise half-price tickets for local full-time students and nurture the passion of the next generation for the orchestra.

我期待能與樂師拉近距離
I find the idea of forging
a personal connection
with a musician exciting

樂團席位贊助 CHAIR ENDOWMENT

贊助港樂樂師席位，協助港樂邁向卓越。贊助人可與港樂樂手建立聯繫、享有貴賓活動及與訪港音樂家會面的獨家邀請。

Become a custodian of musical excellence in Hong Kong by supporting the chair of a HK Phil musician. You will forge a personal connection with the musician and have exclusive access to events and visiting artists.

我想推廣品牌及以美樂招待
貴賓，並助港樂將音樂播種
到社區
I would like to boost my
brand profile, entertain
my VIPs, and share music
with those in need

音樂會及項目贊助

CONCERT & PROJECT SPONSORSHIP

贊助港樂音樂會，為企業提升品牌形象，尊享最佳座位門票及款待貴賓的機會，獲取高效投資回報。

Sponsorship of a HK Phil concert offers wide brand recognition, premium complimentary tickets, and hospitality benefits to maximise your investment return!

我十分熱愛音樂，希望我的
客人和員工都能以最佳位置
欣賞樂季音樂會
I am a music-lover and
would love best available
seats all year round for
my guests

大師會 MAESTRO CIRCLE

我們尊貴的企業會員計劃助您預留全年音樂會座位，以精彩節目款待貴賓。

Our prestigious corporate membership scheme provides you with year-round priority tickets reservation for your guests' entertainment.

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

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樂季開始擔任首席客席指揮。

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》的錄音剛於2018年11月發行。

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、祈辛、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 26th Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long has been Principal Guest Conductor since the 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 20th 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 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* was released in November 2018.



PHOTO: Cheung Wai-lok

「你正在聆賞全球其中一個最佳的華格納交響樂團。」《泰晤士報》

“You’re hearing one of the best Wagner orchestras in the world.”

The Times

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，以拿索斯唱片發行。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，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

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

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, Evgeny Kissin, 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 in 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, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

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

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

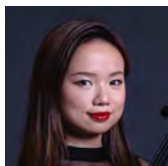
朱蓓
樂團第三副首席
Bei de Gaulle
Third Associate
Concertmaster



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



李智勝
Li Zhisheng



劉芳希
Liu Fangxi



毛華
Mao Hua



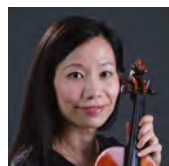
梅麗芷
Rachael Mellado



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



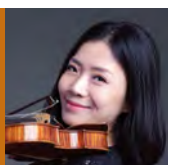
●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑄
Leslie Ryang Moonson



艾瑾
Ai Jin



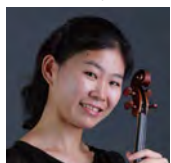
方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



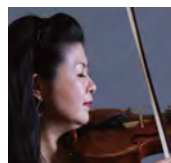
潘廷亮
Martin Poon Ting-leung



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

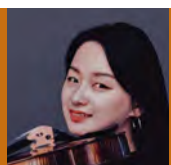


周騰飛
Zhou Tengfei

中提琴 VIOLAS



●凌顯祐
Andrew Ling



■李嘉黎
Li Jiali



▲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

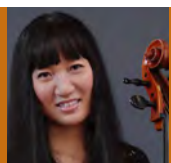


張姝影
Zhang Shu-ying

大提琴 CELLOS



●鮑力卓
Richard Bamping



■方曉牧
Fang Xiaomu



▲林穎
Dora Lam



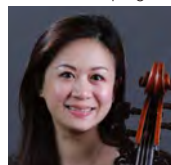
陳屹洲
Chan Ngat Chau



陳怡君
Chen Yi-chun



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



李銘蘆
Li Ming-lu



宋泰美
Tae-mi Song



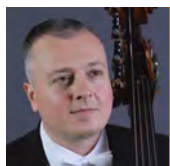
宋亞林
Yalin Song

- 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

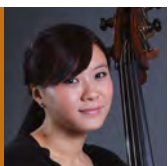
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姮
Chang Pei-heng



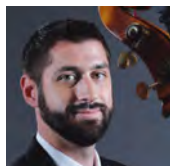
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

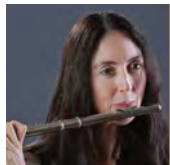


鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

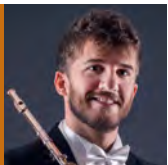
長笛 FLUTES



●史德琳
Megan Sterling

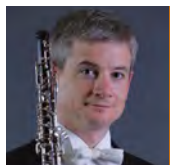


■盧韋歐
Olivier Nowak



柯布魯
Ander Erburu

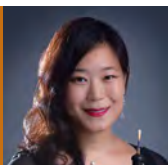
雙簧管 OBOES



●韋爾遜
Michael Wilson



■布若芙
Ruth Bönisch



金勞思
Marrie Rose Kim

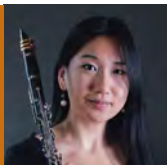
單簧管 CLARINETS



●史安祖
Andrew Simon



■史家翰
John Schertle



劉蔚
Lau Wai

巴松管 BASSOONS



●莫班文
Benjamin Moermond



■陳劭桐
Toby Chan



◆李浩山
Vance Lee

短笛 PICCOLO



施家蓮
Linda Stuckey

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

低音單簧管 BASS CLARINET



艾爾高
Lorenzo Iosco

低音巴松管 CONTRA BASSOON



崔祖斯
Adam Trevorton Jones

圓號 HORNS



●江蘭
Jiang Lin



■柏如瑟
Russell Bonifede



▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov



李少霖
Homer Lee



麥迪拿
Jorge Medina

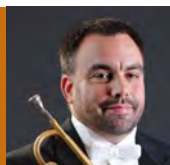
小號 TRUMPETS



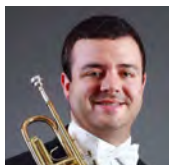
●巴達仁
Esteban Batallán



■莫思卓
Christopher Moysé



華達德
Douglas Waterston



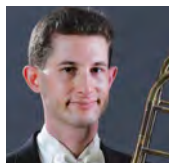
施樂百
Robert Smith

低音長號

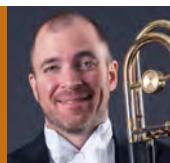
BASS TROMBONE

大號 TUBA

長號 TROMBONES



●韋雅樂
Jarod Vermette



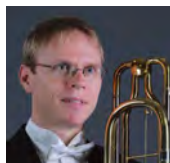
高基信
Christian Goldsmith



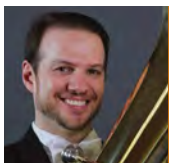
湯奇雲
Kevin Thompson



韋力奇(休假)
Maciek Walicki
(On sabbatical leave)



韋彼得
Pieter Wyckoff



●雷科斯
Paul Luxenberg

定音鼓 TIMPANI 敲擊樂器 PERCUSSION

豎琴 HARP



●龐樂思
James Boznos



●白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑微
Sophia Woo Shuk-fai



●史基道
Christopher Sidenius

特約樂手 FREELANCE PLAYERS

小提琴：張文蕊
Violin: Kitty Cheung

大提琴：洪東尼
Cello: Antonio Roig

低音雙簧管：梅斯塔達*
Bass Oboe: Dimitri Mestdag*

圓號：陳慧玲
Horn: Winnie Chan

長號：龐錫偉
Trombone: Zachary Bond

大號：關朗
Tuba: Kwan Long

敲擊樂器：何銘恩、許莉莉、王偉文
Percussion: Jojo Ho, Lily Hoi, Raymond Vong

豎琴：孫之陽^
Harp: Sun Zhiyang^

鐘琴：嚴翠珠
Celesta: Linda Yim

管風琴：唐展煌
Organ: Gary Tong

承蒙下列樂團允許參與演出：
With kind permission of the following orchestras:

* 安特惠普交響樂團 Antwerp Symphony Orchestra

^ 上海交響樂團 Shanghai Symphony Orchestra

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感謝伙伴 THANK YOU PARTNERS

主要贊助 Major Funding Body

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

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Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wang Liang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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香港國際鼓手節

Hong Kong International Drummer Festival



亞太區
鼓手比賽
2019
Asia Pacific
Drummer Competition

Co-Presenters:



香港恒生大學
THE HANG SENG UNIVERSITY
OF HONG KONG



總決賽於香港恒生大學舉行

THE HANG SENG UNIVERSITY OF HONG KONG
THE COMPETITION FINAL BATTLE SHOW ON

19-JUL-2019 4PM

Free Admission

比賽截止報名日期
Enrollment Deadline

21 JUN	1	青年初級組 – 香港 Young Person Junior – Hong Kong 12歲以下 Age 12 or below
	2	青年中級組 – 香港 Young Person Intermediate – Hong Kong 17歲以下 Age 17 or below
5 JUN	3	青年公開組 – 亞太區 Young Person Advance – Asia-Pacific 14歲以下 Age 14 or below
	4	公開組 – 亞太區 Open – Asia-Pacific 年齡不限 No Age Limits

Application



Tickets

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Senri Kawaguchi
@ Hong Kong

2010年以13歲之齡成為 Drummer World TOP 500
是繼神保彰（亞洲鼓王）之後第二位日本人。

她的表演風靡各地，被世界各地觀眾譽為
TEKAZUHIME 手鼓姬（日本）
/ 千手觀音（中國）
/ The Princess of Many Strokes（歐美）

Co-presenters:



Hong Kong Center
亞洲協會香港中心

亞洲協會香港中心
Asia Society Hong Kong Center

20 JUL 2019 8PM
\$400

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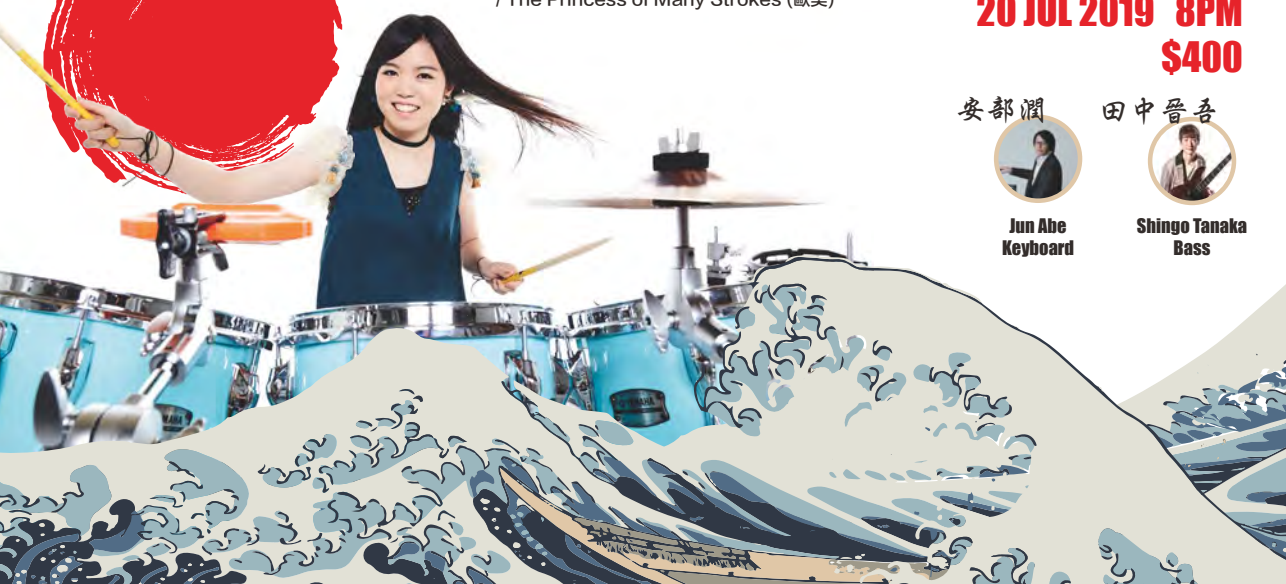


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Shingo Tanaka
Bass



港樂45年

HK PHIL'S 45TH

香港管弦樂團

套票訂戶通訊

備忘：訂購新樂季套票
不棄了套票訂購截止日期是七月一日。莫扎特／史達拉汶斯基節由新任總監艾德敦執棒，演出莫扎特最膾炙人口的最後六首鋼琴奏曲。訂購三場音樂會已可獲7.5%折扣優待。
沙田大會堂樂季有五場音樂會，最低只付\$90。

香港文化中心新音樂廳試音音樂會
將使各訂戶在訂購十二月以後於文化中心舉行的音樂會前，對新的音樂廳先行瞭解，特安排各位出席下列音樂會。
日期、時間：七月六日（星期四）晚上八時
地點：尖沙咀香港文化中心
門票：免費，只供本團套票訂戶
索取方法：1) 由於本團套票訂戶眾多，而音樂廳座位有限，每位訂戶最多只可索取門票兩張，而在主樂季訂購套票時只訂一張者（即單人票），則只可索取一張門票。
2) 所有門票均以先到先得方法派發。
3) 請將下列表格填妥，於六月十九日前寄回本團即可。本團將於稍後將門票寄到府上。
查詢：5-8329902胡先生

試音音樂會門票索取表格

姓名 _____ 套票訂戶號碼 _____
(請用英文填寫)
電話(日間) _____
本人欲索取門票 _____ 一張
_____ 兩張
請自備一附回郵地址及五角郵票的信封，連同表格寄：香港郵箱3858號「試音音樂會」收。截止日期：六月十九日。



套票訂戶通訊（左）及艾德敦香港首演宣傳單張，於「香港管弦樂團第45個職業樂季」展覽中展出。
Newsletter to subscribers (left) and leaflet of Atherton's Hong Kong debut, exhibits of the
"Hong Kong Philharmonic Orchestra 45th Season" exhibition. PHOTO: Cheung Wai-lok

艾德敦的香港首演

DAVID ATHERTON'S HONG KONG DEBUT

今晚音樂會的指揮大師艾德敦，於1989年成為港樂第五任音樂總監，他的香港首演是一連三星期的「莫扎特／史達拉汶斯基音樂節」。同年11月香港文化中心正式啟用，港樂自此以文化中心音樂廳為主場；我們當年特別為套票訂戶於新音樂廳安排免費試音音樂會。

The conductor of tonight's concert, Maestro David Atherton, was the fifth Music Director of the HK Phil on his appointment in 1989. His Hong Kong debut was a three-week "Mozart/Stravinsky Festival". The following November marked the official opening of the Hong Kong Cultural Centre, and the HK Phil has since moved to its concert hall for most performances. We therefore arranged a free acoustic test concert for our subscribers in the new hall.

香港管弦樂團

Hong Kong Philharmonic Orchestra

JAZZ WITH MICHEL CAMILO

SWIRE
DENIM
SERIES



伊斯奎雅多 指揮
Ernest Martínez Izquierdo
CONDUCTOR

14 & 15 JUN 2019



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一夜爵士

伊斯奎雅多 指揮

米蓋·卡米洛 爵士鋼琴

Ernest Martínez Izquierdo CONDUCTOR

Michel Camilo JAZZ PIANO

Arturo MÁRQUEZ

Danzón no. 2

Michel CAMILO

Piano Concerto no. 1 (HK premiere)

GINASTERA

Estancia Suite

GERSHWIN

Rhapsody in Blue

馬桂斯 第二舞曲

米蓋·卡米洛 第一鋼琴協奏曲 (香港首演)

珍納斯特拿《牧場》組曲

歌舒詠《藍色狂想曲》

14 & 15 JUN 2019

FRI & SAT

8PM

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City Hall
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港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

**14 & 15
JUN 2019**

Fri & Sat 8pm
CH
\$480 \$380 \$280 \$220

太古輕鬆樂聚系列：米蓋·卡米洛：一夜爵士 Swire Denim Series: Jazz with Michel Camilo

馬桂斯	第二舞曲
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珍納斯特拿	《牧場》組曲
歌舒詠	《藍色狂想曲》
Arturo MÁRQUEZ	Danzón no. 2
Michel CAMILO	Piano Concerto no. 1 (Hong Kong premiere)
GINASTERA	Estancia Suite
GERSHWIN	Rhapsody in Blue

伊斯奎雅多·指揮
米蓋·卡米洛，爵士鋼琴
Ernest Martínez
Izquierdo, conductor
Michel Camilo, jazz piano

**18
JUN 2019**

Tue 7:30pm
JC Cube, Tai Kwun
\$200

雙城記II： 港樂與國家大劇院管弦樂團 木管五重奏 A Tale of Two Cities II: HK Phil & NCPAO Woodwind Quintets

達芬尼爾	G小調木管五重奏
馬斯蘭卡	第三木管五重奏
拉夫	小交響曲
TAFFANEL	Wind Quintet in G minor
MASLANKA	Wind Quintet no. 3
RAFF	Sinfonietta

香港管弦樂團
木管五重奏
史德琳，長笛
韋爾遜，雙簧管
史家翰，單簧管
莫班文，巴松管
江蘭，圓號

HK Phil Woodwind Quintet
Megan Sterling, Flute
Michael Wilson, Oboe
John Schertle, Clarinet
Benjamin Moermond, Bassoon
Lin Jiang, Horn

NCPAO Woodwind Quintet
Yeh I-jeng, Flute
Zhou Yang, Oboe
Jaume Sanchis, Clarinet
Ji Jingjing, Bassoon
Liu Xiaoxin, Horn

**21 & 22
JUN 2019**

Fri & Sat 8pm
CC
\$480 \$380 \$280 \$180

沙涵的德伏扎克 Gil Shaham Plays Dvořák

德伏扎克	《奧賽羅》序曲
楊納傑克	《塔拉斯·布爾巴》
德伏扎克	小提琴協奏曲
DVOŘÁK	Othello Overture
JANÁČEK	Taras Bulba
DVOŘÁK	Violin Concerto

余隆，指揮
沙涵，小提琴
Yu Long, conductor
Gil Shaham, violin

**23
JUN 2019**

Sun 3pm
CC
\$380 \$280 \$220 \$180

太古週日家+賞系列：莎士比亞的音樂故事 Swire Sunday Family Series: Ode to Shakespeare

柴可夫斯基	《羅密歐與茱麗葉幻想序曲》
德伏扎克	《奧賽羅》序曲
孟德爾遜	《仲夏夜之夢》：序曲、結婚進行曲
TCHAIKOVSKY	Romeo & Juliet Fantasy Overture
DVOŘÁK	Othello Overture
MENDELSSOHN	A Midsummer Night's Dream: Overture & Wedding March

余隆，指揮
Yu Long, conductor

**24
JUN 2019**

Mon 7:30pm
JC Cube, Tai Kwun
\$200

折扣優惠#
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港樂 x 大館：室樂音樂會系列 北歐回憶（木管五重奏） HK Phil x Tai Kwun: Chamber Music Series Nordic Memoria (Wind Quintet)

費恩斯特倫	管樂五重奏
卡梵德爾	管樂五重奏，op. 34
沙羅倫	《回憶》
尼爾森	管樂五重奏
John FERNSTRÖM	Wind Quintet
Johan KVANDAL	Wind Quintet, op. 34
Esa-Pekka SALONEN	Memoria
Carl NIELSEN	Wind Quintet

柯布魯，長笛
關尚峰，雙簧管
劉蔚，單簧管
陳劭桐，巴松管
柏如瑟，圓號
Ander Erburu, flute
Kwan Sheung-fung, oboe
Lau Wai, clarinet
Toby Chan, bassoon
Russell Bonifede, horn

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