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梁祝

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A CELEBRATION OF
PRC'S 60TH ANNIVERSARY

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林望傑 Jahja Ling
指揮 conductor

PHOTO Marc Tule

9&10/10/2009

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Fri & Sat 8 PM

香港文化中心音樂廳
HK Cultural Centre Concert Hall



薛偉 Xue Wei
小提琴 violin

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

www.hkpo.com

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歡迎蒞臨「梁祝——半世緣」國慶音樂會

Welcome to "Butterfly Lovers – A Legend Reborn"
A Celebration of PRC's 60th Anniversary



今年喜逢中華人民共和國建國60週年慶典，繼去年新華集團贊助的「李垂誼 + 港樂」國慶音樂會獲得好評如潮，今年新華集團基金會感到非常榮幸能贊助國慶音樂會「梁祝——半世緣」首場演出。

新華集團基金會是新華集團屬下的公益事務機構。作為一個承擔社會責任的機構，新華集團成立基金會，因應社會的需要，回饋社會。基金會贊助的項目廣泛，包括教育、藝術、文化、科技及各類慈善活動。這次音樂會是新華集團基金會既為慶祝國慶，也為推動文化藝術又一精彩呈獻。

我們非常感謝好友們光臨指導，並特別榮幸邀得全國政協副主席董建華先生，中央駐香港特別行政區聯絡辦公室主任彭清華先生，中國外交部駐香港特別行政區特派員公署署理特派員詹永新先生，及行政會議非官守議員召集人梁振英先生擔任是次音樂會的主禮嘉賓。

「梁祝」於1959年首次演出，這首膾炙人口的小提琴協奏曲面世至今剛滿半個世紀，成為今年在內地大型演奏會的重點樂曲，掀起紀念「梁祝」50周年演奏熱潮。今晚音樂會將演奏美籍華裔青年作曲家黃若特別創作的交響序曲《和》，並由國際著名的華人指揮家林望傑，及中國小提琴家薛偉與港樂傾情演出《梁祝》協奏曲。

祝各位嘉賓有一個愉快和難忘的晚上。

In celebration of the 60th Anniversary of the People's Republic of China, Sun Wah Foundation is honoured to be the sponsor of this opening performance of "Butterfly Lovers – A Legend Reborn", following the success of the opening performance "Trey Lee + HKPO" national day concert sponsored by Sun Wah Group last year.

Sun Wah Foundation is the public services arm of Sun Wah Group. As a responsible corporate citizen, Sun Wah is ever vigilant for opportunities to return the rewards of its own success to the community it serves. The Foundation covers a wide variety of public interests and activities including support for education, arts and culture, science and technology, and charity work. This celebration is another highlight of the Foundation in promoting arts and culture as well as celebrating the National Day.

We are very pleased to have the presence of many good friends and truly honoured to have Mr. Tung Chee-hwa, Vice-Chairman of the Chinese People's Political Consultative Conference, PRC, Mr. Pang Qing-hua, Director of the Liaison Office of the Central people's Government in HKSAR, Mr. Zhan Yong-xin, Acting Commissioner of the Ministry of Foreign Affairs of the PRC in HKSAR, and The Hon. Leung Chun-ying, the Convenor of the Non-official Members of the Executive Council as our Guests of Honour.

Butterfly Lovers Concerto is celebrating its 50th birthday since its première in 1959. To commemorate the occasion, it has become the main theme for performances in major orchestral events in the Mainland this year. Tonight we are proud to present to you this Chinese orchestral repertoire prologued with a new and contemporary context by the young Chinese composer Huang Ruo. The Hong Kong Philharmonic Orchestra, together with the renowned conductor Jahja Ling and the violinist Xue Wei, will be a perfect match for a captivating performance.

I wish you all an enjoyable and memorable evening.

蔡冠深博士 BBS, JP
新華集團主席
新華集團基金會主席

Dr Jonathan CHOI Koon-shum BBS, JP
Chairman of Sun Wah Group
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梁祝 — 半世緣

慶祝中華人民共和國建國60周年

Butterfly Lovers – A Legend Reborn

A Celebration of PRC's 60th Anniversary

林望傑

指揮

Jahja Ling

conductor

薛偉

小提琴

Xue Wei

violin

節目

黃若

交響序曲《和》

陳鋼、何占豪

《梁山伯與祝英台》小提琴協奏曲 (1959)

— 中場休息 —

德伏扎克

G大調第八交響曲，作品88

輝煌的快板

慢板

優雅的小快板

不太快的快板

Programme

HUANG RUO

Still / Motion

CHEN GANG/
HE ZHAN-HAO

Butterfly Lovers Violin Concerto (1959)

— Intermission —

DVOŘÁK

Symphony No. 8 in G, Op. 88

Allegro con brio

Adagio

Allegretto grazioso

Allegro ma non troppo

10月9日的音樂會由香港電台第四台(FM 97.6 - 98.9兆赫)現場直播，節目將於10月14日(星期三)下午2時重播。

The 9 Oct concert is broadcast live on Radio 4 (FM Stereo 97.6 – 98.9 MHz). The programme will be repeated on 14 Oct (Wed) at 2 PM.

各位觀眾

欣賞美樂前，請關掉手提電話及其他響鬧裝置。場內不准飲食、攝影、錄音或錄影。祝大家有一個愉快的音樂體驗。

Dear patrons

For a wonderful concert experience, please kindly switch off your mobile phone and other beeping devices before the concert begins. Photography, recording, filming, eating or drinking are not allowed. Wish you a very enjoyable evening.



中華人民共和國成立六十周年
60th Anniversary of the Founding of
the People's Republic of China

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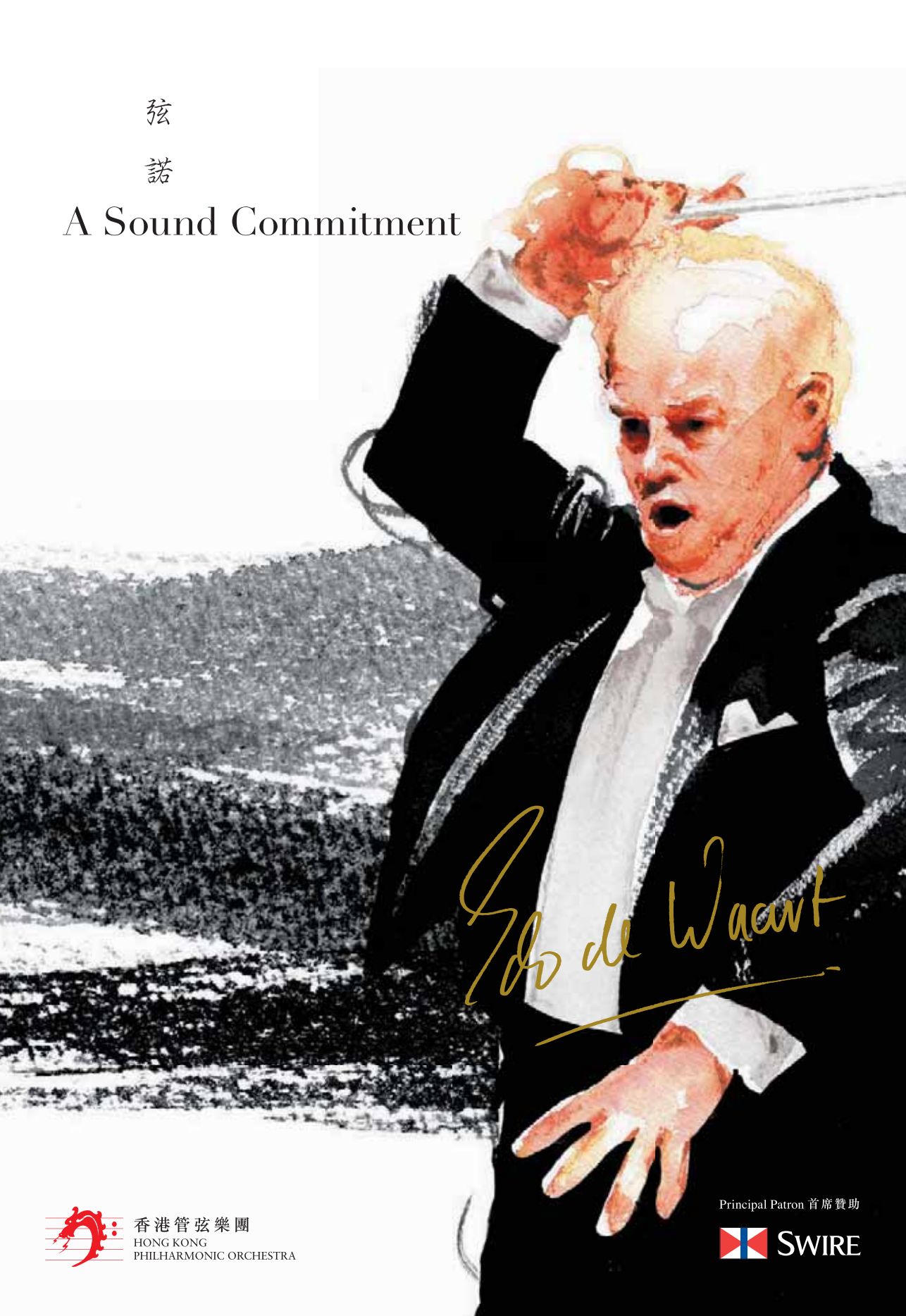
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Ms Angela Hui, Director of Development on (852) 2721 2030 or via email at angela.hui@hkpo.com

弦

諾

A Sound Commitment



Edo de Waart



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

Principal Patron 首席贊助



SWIRE

“香港管弦樂團 在迪華特的調教下 已經成為亞洲 數一數二的樂團。”

《人民音樂·留聲機》

“Under the leadership of Edo de Waart,
Hong Kong Philharmonic Orchestra
has already become one of Asia's top orchestras.”
Gramophone China

藝術總監兼總指揮 艾度·迪華特

Artistic Director and Chief Conductor Edo De Waart

香港管弦樂團（港樂）是亞洲區內最具領導地位的樂團之一，豐富香港文化生命逾一世紀，近三十年來已發展成集華人與海外音樂精英的傑出樂團，吸引世界級藝術家同台獻藝。港樂每年透過超過一百五十場的演出，觸動二十萬樂迷的心靈。

在享譽國際的指揮大師艾度·迪華特領導下，港樂的藝術水平屢創高峰。港樂近年演出馬勒全套交響曲系列、歌劇音樂會、傳統古典樂曲以外的嶄新曲目，均為樂迷所熱切期待，更成為樂團藝術發展的里程碑。2009/10樂季的重頭戲，非數貝多芬的《費黛里奧》歌劇音樂會及馬勒的《大地之歌》不可，而其他與港樂同台的閃爍樂壇巨星則包括：鋼琴家蒂博代、比拉索夫斯基及李維斯，小提琴家張永宙及大提琴家伊瑟利斯。傳奇指揮羅傑斯特汶斯基大師駕臨，廣大樂迷萬勿錯過。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，以助迪華特實現他對樂團的宏願。此為港樂史上最大的企業贊助，令樂團得以在藝術上有更大的發展，向世界舞台邁進的同時，將高水準的演出帶給廣大市民，讓更多人接觸到古典音樂。

The Hong Kong Philharmonic Orchestra (HKPO) is one of Asia's leading orchestras. Enriching Hong Kong's cultural life for over a century, the Orchestra has grown into a formidable ensemble of Chinese and international talents in the last three decades, attracting world-class artists to perform on the same stage. HKPO annually touches the lives of 200,000 music lovers through more than 150 performances.

Under the leadership of its internationally renowned conductor Edo de Waart, HKPO continues to scale new heights in musical excellence. The continuing cycle of Mahler symphonies and challenging programming outside the traditional repertoire, have become highly anticipated events as well as musical milestones for the Orchestra. Beethoven's *Fidelio* opera-in-concert and Mahler's *Das Lied von der Erde* are inarguably the major highlights of the 2009/10 season. Many great artists perform with the HKPO, from pianists Jean-Yves Thibaudet, Boris Berezovsky and Paul Lewis, violinist Sarah Chang to cellist Steven Isserlis. The visit of the legendary Gennadi Rozhdestvensky is also an event not to be missed.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic's Principal Patron, enabling Maestro de Waart's artistic vision for the Orchestra to be realized. Swire's sponsorship of the Hong Kong Philharmonic, the largest in the Orchestra's history, supports artistic growth and development as the Orchestra takes its place on the world stage, and brings performances of musical excellence to the widest possible public.



港樂和香港的城市脈搏深深緊扣，積極推廣管弦樂至社會各階層，將精彩的音樂會體驗帶到各家各戶，當中不少重要演出更透過電台及電視轉播給全港市民欣賞，包括於2007/08樂季，在跑馬地馬場遊樂場舉行的全年最大型戶外交響音樂會—太古「港樂·星夜·交響曲」。為了提高全港中、小、特殊學生對古典音樂的興趣，港樂舉辦音樂教育計劃「創意音符」，提供免費音樂會及各項教育活動。樂團亦嘗試踏出純古典音樂的範疇，定期邀請中、外流行歌手同台演出，吸引更多年青觀眾接觸古典音樂。

港樂的海外巡迴演出，讓樂團在港外建立聲譽及進一步提升藝術水平。2007/08樂季，港樂分別於上海之春國際音樂節及北京國際音樂節中亮相。2009年，樂團更在艾度·迪華特的領導下到廣州星海音樂廳、北京國家大劇院及上海大劇院大劇場作中國巡演，為廣大中國聽眾演出六場精彩音樂會。

香港藝術發展局於2008年2月頒發「藝術推廣獎」予香港管弦樂團，以表揚港樂近年來成功擴展觀眾層面和獲取公眾支持。

香港管弦樂團由香港特別行政區政府資助
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HKPO stays in tune with our city by presenting the orchestra in unexpected venues and bringing the excitement of the concert experience to every home through radio and television broadcasts. These included, in the 2007/08 Season, the biggest outdoor symphonic concert of the year, *Swire Symphony Under the Stars* at Happy Valley. The Orchestra runs a comprehensive schools education programme, *Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids, and once in a while, the Orchestra drops the formality of the classical concerts to crossover with Western and Chinese pop stars.

The Orchestra also builds its reputation and raises its artistic standards by touring. In 2007/08 season, the Orchestra performed in the Shanghai Spring International Music Festival and the Beijing Music Festival. In 2009, the Orchestra undertook a major six-concert tour of China, including the Xinghai Concert Hall in Guangzhou, Beijing's National Centre for the Performing Arts and Shanghai Grand Theatre under the leadership of Maestro Edo de Waart.

In February 2008, the Hong Kong Arts Development Council honoured the HKPO with the Arts Promotion Award, in recognition of its success in expanding its audience base and gaining public support in recent years.

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林望傑

Jahja Ling

指揮
conductor



林望傑曾指揮美國及歐亞各主要樂團，並以其完全、強烈和情感豐富的音樂演繹贏得極高評價，是享譽國際的指揮。他現任聖地牙哥交響樂團音樂總監，在任四個樂季期間均贏得公眾及樂評一致讚許。

自1985年與克里夫蘭樂團首演獲得好評後，他連續23季指揮樂團演出，1984年至2005年間任職指揮達二十年，1985年至2002年，他擔任樂團的駐團指揮，領導樂團於賽佛倫斯音樂廳、一年一度的盛放音樂節及其他巡迴音樂會演出逾400場音樂會及樂曲逾550首。

林望傑是佛羅里達樂團和台灣國家交響樂團的桂冠音樂總監，曾任兩隊樂團的音樂總監及藝術總監。

除指揮常規曲目備受讚譽外，他亦積極發掘當代音樂。2000年5月，他與聖路易斯交響樂團及大提琴家馬友友的首演，更於ABC新聞節目20/20中播放。

生於印尼耶加達，華裔指揮林望傑現為美國公民，自四歲習琴，並於茱莉亞音樂學院取得鋼琴演奏碩士學位，其後，他於耶魯大學音樂學院師承穆勒學習指揮，並取得博士學位。1980年夏，林望傑考入鄧肯活伯恩斯坦指揮計劃，自此，伯恩斯坦成為他音樂人生當中最具影響力的恩師之一。🌹

Having conducted all of the major orchestras in the US and prominent orchestras in Europe and Asia, Jahja Ling's distinguished career as an internationally renowned conductor has earned him an exceptional reputation for musical integrity, intensity, and expressivity. He is in his fourth season as music director of the San Diego Symphony, where his work continues to receive the highest praise from the public and critics alike.

Since his acclaimed début with The Cleveland Orchestra in 1985, he has conducted the orchestra in 23 consecutive seasons. He was a member of the conducting staff of The Cleveland Orchestra for 20 years, from 1984 to 2005. From 1985 to 2002, he served as Resident Conductor, leading the orchestra in over 400 concerts and over 550 works at Severance Hall, at the annual Blossom Festival, and on tour.

Jahja Ling was named Music Director Laureate of the Florida Orchestra and the National Symphony Orchestra of Taiwan after he served as Music Director and Artistic Director with these respected organizations.

Acclaimed for his interpretation of works in the standard repertoire, he is also recognized for the breadth of contemporary music included in his programmes. In May 2000, his début performance with the St. Louis Symphony and cellist Yo-Yo Ma was featured on the ABC News programme 20/20.

Born in Jakarta, Indonesia, of Chinese descent and now a United States citizen, Jahja Ling began to play the piano at the age of four. He received his master's degree from The Juilliard School in piano performance, and his Doctor of Musical Arts degree from Yale University School of Music, where he studied conducting with Otto Werner Mueller. In the summer of 1980, he was awarded the Leonard Bernstein Conducting Fellowship at Tanglewood, and Bernstein became one of the most influential mentors in his musical life. 🌹



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薛偉

Xue Wei

小提琴
violin



薛偉被倫敦《衛報》讚譽為「一位魅力四射的演奏家，技術攝人，表達力豐富多樣。」，他同時是莫斯科柴可夫斯基大賽的銀獎得主，以及卡爾·費利殊國際小提琴大賽的奏鳴曲大獎和樂團及觀眾大獎得主，同年他更榮獲英國青年獨奏家年獎(1986)。生於中國的薛偉，亦曾於1981年全國藝術院校青少年小提琴比賽、1982年卡爾·費利殊國際小提琴大賽及1983年日本國際音樂大賽中獲獎。

薛偉曾為ASV、RCA和Elite等廠牌錄音，他的大碟被多份雜誌選為「每月之選」並獲得高度評價。《Classic CD》— 柴可夫斯基：「被這演出深深吸引，印象中從未聽過比此曲演奏得更好、更難忘的版本，不論錄音抑或音樂會。」《留聲機》— 布拉姆斯/孟德爾遜：「表達力強，極具說服力……」他的史特勞斯及海丁頓小提琴協奏曲大碟榮獲全英音樂大賞提名，更被《留聲機》評為：「瀟灑、具深度的演繹，是現今最優秀的小提琴家之一。」

薛偉八歲開始學習小提琴，14歲考入上海音樂學院附中，19歲考入中央音樂學院，1985年在倫敦市長的協助下取得英國Midland Bank和Kleinwort Benson銀行的贊助，遠赴倫敦市政廳音樂學院進修，師承里曼。1989年，年僅26歲的薛偉受聘於英國皇家音樂學院，成為該院有史以來最年輕的、也是第一位華人教授。🔥

Described as “a devastating performer, combining formidable technical prowess with great breadth and variety of expression” by *The Guardian*, Xue Wei won the silver medal at the Moscow Tchaikovsky Competition, the Sonata prize and Orchestra and Audience prize at the Carl Flesch International Violin Competition and was voted the LPO / Pioneer UK Young Soloist of the Year in 1986. Born in China, Xue Wei was also the winner of the China National Violin Competition in 1981, the Carl Flesch International Violin Competition in 1982 and also the Japan International Music Competition in 1983.

Xue Wei has recorded for ASV, RCA and Elite. His recent releases were chosen as “Record of the Month” in a number of publications and received high acclaims. “I was absolutely riveted by this performance and cannot recall having heard this work played so well or so memorably either on record or in concert.” (*Classic CD* – Tchaikovsky) “Xue Wei’s expressive power and dramatic conviction outshine Kennedy strongly.” (*Gramophone* – Brahms / Mendelssohn) His recording of Strauss and Headington Violin Concertos was nominated in the Brits Awards and was described by *Gramophone* as “played with panache and deep musical integrity by one of the outstanding violinists of our time”.

Xue Wei started his violin study at eight, entered the music middle school affiliated to the Shanghai Conservatory at 14 and the Central Conservatory at 19. In 1985, with the assistance of the Lord Mayor of London and sponsored by the Midland Bank and Kleinwort Benson, Xue Wei furthered his study at the Guildhall School of Music under the instruction of Yfrah Neaman. In 1989, when he was only 26, he became the youngest, and the first Chinese professor at the Royal Schools of Music. 🔥

黃若

Huang Ruo

生於 b. 1976

交響序曲《和》

今年是《梁祝》小提琴協奏曲誕辰五十周年。上海之春國際音樂節為了慶祝這一盛事，特意委約了這部作品，和《梁祝》小提琴協奏曲產生一種現代方式的對話。

這是個難得的機會，讓我重新思考中國音樂以往走過的路以及未來的路向。於是在兩個中國古老樂種——戲曲和宮庭音樂——中發掘靈感，雖然兩者在中國均已逐漸式微的傳統。交響序曲《和》分〈靜〉與〈動〉兩個樂章，〈靜〉帶有唐代宮庭音樂「雅樂」的影子，幾個靜態的線條深深嵌進不同的器樂組裡。〈動〉則以節奏為重心，靈感來自中國戲曲的「碎步」。另外，每個樂章各以一個旋律謎語為基礎，分別選自浙江越劇《梁祝》和廣東粵劇《帝女花》。刻意不求明確的筆法，讓聽眾發揮想像力，把零碎的片段拼湊成原曲的模樣。樂曲不僅保留了浙江越劇中梁祝的主題，並又融合了廣東粵劇《帝女花》中香夭的曲調。二者結合，相輔相承。梁山伯與祝英台的不朽愛情故事，和粵劇《帝女花》中長平公主與周世顯的淒美愛情結局有著異曲同工之處。而人物間的「和」與「合」也正是故事精華之一。音樂上的「和」有著更多重的意義。它超越了地域，又跨越了時空。交響序曲《和》以一種現代人的思維去思考與理解過去，也同時以中國傳統「和」的精神對現代社會的一種祈福。

樂曲的兩個部份以靜與動的對照為重心，分別讓聽眾體會靜與動如何互動。雖然〈靜〉氣氛平靜，速度舒緩，但每個靜態線條的音符移動，卻又構成遼闊而錯綜複雜的聲響網絡，從而產生動感，以微觀的動態來造就最終的靜態。相反，〈動〉則以快速但穩定的節奏為主。雖然速度快而也充滿活力，但音高素材卻各有不同的步伐，與節奏的速度有異。由此觀之，步伐與節奏都突顯了靜與動的雙重性。

Still / Motion

Still / Motion was commissioned by the Shanghai Spring 2009 International Music Festival. Its purpose is to create a contemporary dialogue with the Chinese classic *Butterfly Lovers* Violin Concerto, which was written 50 years ago and also premièred at the Shanghai Spring International Music Festival. This unique task has given me a rare opportunity to re-think the path of Chinese music from ancient times to the present day, and to consider where this path will lead in the future.

I looked back to two ancient genres, Chinese opera and Chinese court music, both of which are now a dying tradition in China. *Still* bears its influence from the Tang Dynasty court music, also known as *Ya Yue* (Noble Music) in Chinese. It focuses on several static lines embedded in various instrumental sections. *Motion*, with a focus on rhythm, was inspired by the Broken Steps (*Sui Bu*) rhythm in Chinese opera. Each movement is also built on a melodic enigma from two separate Chinese opera tunes: The *Butterfly Lovers* tune from Zhejiang Province's *Yue* opera, as well as the *Emperor's Princess-Flower* tune from Cantonese Opera. The music, through avoiding specific imagery, invites the listeners to use their imagination to put the fragmentized pieces back together to form the original inspirations. The piece retains the *Butterfly Lovers* theme and merges it with the *Emperor's Princess-Flower* tune. Both tunes signify eternal love of two of the greatest stories of the Chinese classics.

The two sections of the piece focus on the dual relationship between *Still* and *Motion* in contrasting ways. The differences in each movement allow the listeners to experience how these two elements interact and interplay with one another. Although *Still* is written with a quiet and slow character, it generates motion through the shifting of notes in each static line that forms an expansive sound-web. The ultimate stillness is achieved by the minimal of movement. *Motion*

交響序曲《和》以兩個連奏的樂章一氣呵成。第一樂章講究的是靜態的流與止；第二樂章體現的是動態的分與合。靜動交替，相映成趣。序曲的另一趣味在於聲音的體驗。這裡運用了兩種技巧：微分音效果和聲音的空間感。前者以同一音高，但同一樂器或不同樂器、在不同音準與發聲法之間交替。後者主要用於〈動〉，彷彿把聲音當成聲球，靠著配器法，把聲音動機在樂器與樂器之間、樂器組與樂器組之間傳來傳去。同一音高或一組音高會由左至右、右至左、前至後、後至前、又或迂迴地前後移動，色彩在期間不斷轉變。🔥

黃若
2009年，紐約

contrarily focuses on pace in the fast-moving steady rhythm. Although the tempo is quick and energetic, the pitch material moves at its own varied pace, differing from the speed of the rhythm. From this perspective, pace and rhythm both contribute to the duality of still and motion.

Another interesting factor of *Still / Motion* is the experience of sound. Two techniques have been employed; microtonal effects and dimensionalism of sound. The former is achieved by alternating the same pitch with varied intonations and articulations on the same instrument or different instruments. The latter, appearing primarily in *Motion*, is created by orchestration. The sonic motive is like a sound ball, which gets passed around from instrument to instrument, from section to section. The same pitch or group or pitches travels from left to right, right to left, front to back, back to front, or in a zigzag, bouncing back and forth, transforming colors along the way. 🔥

Huang Ruo
New York, 2009

陳鋼/何占豪

Chen Gang / He Zhan-hao

生於 b. 1935 / 生於 b. 1933

《梁山伯與祝英台》 小提琴協奏曲 (1959)

1949年後，國家級的管弦樂團及音樂學院相繼成立，於是較有規模的西式管弦樂作品便在五十、六十年代湧現。經常被描述為具鮮明「民族風格」的西式管弦樂作品如《梁山伯與祝英台》小提琴協奏曲和《黃河》鋼琴協奏曲實指它們具有中國漢族風格。《梁祝》協奏曲主要是以上海越劇的音調寫成主旋律，尤其獨奏小提琴及弦樂在演奏上刻意吸收了中國胡琴的滑音技巧，應用了京劇、越劇所用的典型敲擊樂器及其板式(即程式化的節奏型)。若不用「板鼓」(單皮鼓與拍板)而用其他樂器取代(如一些外國樂團用了木魚)，則有如演奏巴洛克時代的樂曲不用古鍵琴而用電子鋼琴，風格及效果格格不入。在和聲、配器及曲式上，《梁祝》小提琴協奏曲基本上借鑑西方。

祝英台女扮男裝求學，與梁山伯同窗共寢三載，感情深厚。英台於十八相送中多番暗示山伯仍不察，至樓台會方知英台為女兒身，但祝父已把英台許配於馬文才，山伯憂憤成疾，返家後旋即病逝。英台花轎過山伯墓，下轎哭祭，投墳殉愛，梁祝雙雙化蝶，世傳佳話。

這是一首單樂章的協奏曲，雖然在總譜的說明中並未提及西方協奏曲常用的「奏鳴曲體」，但已見「呈示部」(草橋結拜、三載共讀、長亭送別)「發展部」(抗婚、樓台會、哭墳)及「重現部」(化蝶)等用語。「樓台會」中獨奏小提琴(英台)與大提琴(山伯)的二重奏已成經典，聽眾不難心領神會箇中纏綿。

此曲是中央指令為慶祝建國十年(1959)而作的西式管弦樂作品，作曲者何占豪與陳鋼均為當年上海音樂學院的學生。據近年媒體及出版物披露，《梁祝》協奏曲的創作，學院的老

Butterfly Lovers Violin Concerto (1959)

Soon after the founding of the People's Republic of China in 1949, there was a flourishing of new orchestras and conservatories designed after the Western models. The next two decades also saw a surge of large-scale orchestral works composed by Chinese composers. Some of these works, such as the *Butterfly Lovers* Violin Concerto and the *Yellow River* Piano Concerto, are often described as having a strong "national character". Yet this "national character" really only refers to the musical style of the Han Chinese. Though following the formal design of a traditional Western classical concerto, the *Butterfly Lovers* Violin Concerto is distinctly "Chinese" in many ways. For example, sounds reminiscent of Yueju (Shanghainese opera) can be heard in the main melody, portamento techniques of huqin (the Chinese bowed lute) are employed in the strings, traditional Chinese percussion instruments – namely bangu (Chinese opera drum) and paiban (clappers) – are employed, and their characteristic rhythmic patterns also refer to Peking Opera and Yueju. All these are related to the nuances of the Chinese language, particularly the wu dialect.

The *Butterfly Lovers* Concerto draws on the tale of two lovers, Liang Shan-bo (a young man) and Zhu Ying-tai (a young lady). Zhu, disguised as a man, spent three years studying with Liang and they developed a strong affection for each other. Liang, however, had remained unaware of Zhu's true identity and, as a consequence, had missed the opportunity to ask for her hand in marriage. Zhu's father selected her a suitable husband, but when Liang realised what had happened, he died of a broken heart. On her wedding day, Zhu saw his grave and, distraught, killed herself on the spot. The dead lovers, according to legend, transformed into a pair of butterflies.

This single-movement concerto is written in sonata form, as implied by the composers themselves who mention terms like "exposition", "development" and "recapitulation" in their preface to the score. One of the most memorable moments

師有不同程度的參與，其中包括兩位作曲家的老師丁善德教授及該學院小提琴民族學派實驗小組的意見，可說是「富中國社會主義特色」的「集體創作」成功代表作。

《梁祝》小提琴協奏曲自俞麗娜及沈榕先後灌錄了唱片後，風行中國海內外華人社群已近半個世紀了，改編成其他樂器的版本及重錄的唱片多不勝數。其成功地溶入了中國胡琴指法的小提琴演奏、中國戲曲板式及鑼鼓的應用，突出了中國語言（吳語）的腔味；而十九世紀末的西方樂語言及宏大的西式管弦樂音響亦滿足了中國人「現代化」及「中國強起來了」的想像。🔥

節目介紹：余少華

is the expressive duet between Zhu (the violin) and Liang (the cello) in the middle of the work.

The Concerto was commissioned by the Chinese government in 1959 to celebrate the 10th Anniversary of the People's Republic of China. The acknowledged composers, He Zhan-hao and Chen Gang, were students of the Shanghai Conservatory of Music at the time. Recent scholarship has revealed that the Concerto was in fact the fruit of a collective effort between the two acknowledged composers as well as their mentors in the Conservatory.

The *Butterfly Lovers* Concerto was first recorded by violinists Yu Li-na and Shen Rong, and has since been recorded many times in versions for different instruments. Because of the strong Han Chinese flavour in its music, its rich orchestral texture, and the composers' use of a late 19th century European musical language, the work has, for many, become a musical emblem of a powerful and modernized China. 🔥

English translation by Grace Chiang



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GOUDON *Faust*: Ballet music
BELLINI *I puritani*: Qui la voce sua soave
VERDI *La traviata*: Act III: Prelude
ADAM *Le tореador*: Ah, vous dirai-je maman
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德伏扎克

Antonín Dvořák

1841-1904

G大調第八交響曲，作品88

輝煌的快板

慢板

優雅的小快板

不太快的快板

1875年，德伏扎克申請一項以「奧匈帝國奧地利區內年輕、貧困、有才華的畫家、雕塑家和音樂家」為對象的國家資助，獲批400個金佛羅林（當時的奧地利貨幣）。金額雖不少，但更重要的是獲得評委之一、作曲家布拉姆斯支持。布拉姆斯十分欣賞德伏扎克提交的作品，甚至寫信給自己在柏林的出版商瑟洛克，慫恿他跟這位年輕捷克作曲家簽約。結果雙方真的簽了合約，訂明瑟洛克擁有德伏扎克所有作品的優先購買權。德伏扎克的歌曲和舞曲都大受歡迎，而鋼琴短曲的銷路則更勝兩者（因為那時還沒有留聲機，要聽音樂，就得用鋼琴現場彈出），瑟洛克因而賺了大錢；可是有種樂曲，由於市場小、成本高，因此瑟洛克不喜歡出版——那就是交響曲。

德伏扎克共有九首交響曲，第一首寫於1865年，當時，他為了糊口，在新落成的布拉格捷克國家劇院的一個34人附屬樂團裡擔任中提琴手。他把第一交響曲拿去德國參賽，最後繳羽而歸；而由於德國當局沒有發還樂譜，德伏扎克便放棄了這首作品，當作已遺失（樂曲終在1923年重見天日）。然而他沒有因此卻步，同年，他又寫了第二交響曲，1873年完成第三交響曲，1874年完成第四，1875寫成第五，統統都沒有出版。德伏扎克與瑟洛克簽了合約後，終於能夠以交響曲聞名於世，而於1880年出版的第六交響曲，更讓他以交響曲名揚國際。儘管如此，瑟洛克對出版交響曲的態度依舊謹慎。雖然瑟洛克的確出版了第七交響曲（1885年出版）和第三交響曲的修訂版（1887年出版），他卻只肯用150美元來購買第八交響曲（於1889年）。德伏扎克拒絕接受瑟洛克的開價，堅持要一個更高的價錢。

Symphony No. 8 in G, Op. 88

Allegro con brio

Adagio

Allegretto grazioso

Allegro ma non troppo

In 1875 Dvořák applied for a state grant for “the young, poor and talented painters, sculptors and musicians from the Austrian half of the Empire”. He received the princely sum of 400 gold Florins, but more important was the support given to him by one of the judges on the awards panel, the composer Brahms. So impressed was Brahms with the music Dvořák had submitted that he wrote to his own publisher, Fritz Simrock of Berlin, urging him to sign up the young Czech composer. A contract was duly drawn up which gave Simrock first refusal on all Dvořák’s works. Songs, dances and most of all short piano pieces were hugely popular – in the days before the gramophone most people heard their music through playing it on the piano – and made Simrock his fortune. What Simrock didn’t like, because the market was small and the production costs high, were symphonies.

Dvořák wrote the first of his nine symphonies in 1865 while he was still struggling to earn a living as a viola player in the small 34-piece orchestra which was attached to the new National Theatre in Prague. He submitted it for a prize competition in Germany, but was unsuccessful and, since the German authorities never returned the score, Dvořák gave the work up as lost (it eventually resurfaced in 1923). Undeterred he wrote a second symphony the same year, a third in 1873, a fourth in 1874 and a fifth in 1875. None of these was published, but with the signing of Simrock’s contract, he was finally able to make his name as a symphonist and the publication of his Sixth in 1880 secured his international reputation in this genre. All the same, Simrock remained reticent about publishing symphonies and while he did publish both the Seventh (in 1885) and a revised version of the Third (in 1887), he offered a mere US\$150 for the Eighth (in 1889) which Dvořák refused to accept, holding out for a much higher figure.

雙方還在討價還價的時候，第八交響曲已經在布拉格首演了(1890年2月2日)，其後相繼在維也納和倫敦演出。出版商諾維羅在倫敦聽過第八交響曲後，便開出一個很高的價錢，要向德伏扎克買下此曲的出版權。第八交響曲最終在1892年由諾維羅出版；此後多年，第八交響曲和第九交響曲「新世界」就雙雙成為他最受歡迎的兩首交響曲。第八交響曲揉合了單純質樸的民歌旋律、豐富的戲劇性和壯麗的效果，是他最獨特的作品之一。作曲家本人對自己的原創性也十分滿意，還把此曲當作博士論文提交給劍橋大學(1891年獲頒博士學位)，又把它提交給布拉格音樂學院(前身是管風琴學院)，其後，他於1891年獲委任為該校總監。

大提琴鬱鬱寡歡的小調旋律為第一樂章掀開序幕，長笛以快樂的大調旋律呼應。音量越發變強，速度越發加快，主題併發而出——恰似一首歡快的進行曲。第二樂章的旋律極富傳統捷克風味，瀟灑著濃厚的捷克鄉郊風韻。這實在一點也不稀奇，因為作曲家寫作時正身處維索克一個風景秀麗的村落。那裡山巒縈繞，四面還有清香撲鼻的松樹林。這個樂章整體來說平靜祥和，中段是充滿鄉村氣息的農民舞曲。第三樂章初段的舞曲則優雅得多，中段可愛迷人的旋律出自德伏扎克的歌劇《頑固的戀人》。終曲根據捷克傳統舞蹈富里安舞寫成，之前是一段較外向的舞曲。🔥

While the financial arguments were going the Eighth Symphony had already received its first performance in Prague (on 2nd February 1890) and subsequently in Vienna and London, where it was heard by the publisher Novello who offered a generous sum for its publication. It eventually appeared under the Novello imprint in 1892 and for many years vied with the Ninth ("From the New World") as Dvořák's most popular symphony. Its blend of innocence, folk melody, drama and grandeur make it one of his most distinctive compositions and so impressed was the composer himself with his own originality that he submitted it as his Doctoral thesis to the University of Cambridge (which he was awarded in 1891) as well as to the Prague Conservatoire – formerly the Organ School – to which he was appointed Director also in 1891.

The first movement starts with a sombre cello melody in a minor key answered by a happy little flute in a major one, before the volume and speed increase and the main theme, a kind of jovial march breaks out. There is something very like a traditional Czech melody in the second movement and certainly the spirit of the Czech countryside seems to hover over the music; which is hardly surprising since Dvořák wrote the symphony while he was staying in the beautiful village of Vysok surrounded by rolling hills and richly-scented pine forests. There is even a typically rustic peasant dance in the middle of this otherwise tranquil movement. The gentle dance which starts the third movement is far more refined, while the charming and delightful central section is a particularly fine melody which Dvořák had used in his opera *The Stubborn Lovers*. A more extrovert dance pops up just before the movement gives way to the Finale, which is built around the traditional Czech dance, the Furiant. 🔥



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA



何鴻毅家族基金
THE ROBERT H. N. HO
FAMILY FOUNDATION



何鴻毅家族基金駐團學員培訓計劃 The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme

何鴻毅家族基金駐團學員培訓計劃成立的目的是為傑出的青年弦樂音樂家提供專業的弦樂及室內樂培訓。此計劃每年為多達十位來自亞洲區內頂尖音樂學府的華人青年音樂家提供發展機會。何鴻毅家族基金現正全力贊助此計劃，與香港管弦樂團共同培育及支持有潛質的青年音樂家。

駐團學員將會在團長夏定忠先生的指導下於港樂的弦樂器部份進行為期一個樂季的實習。另外，學員更會有機會與來港演出的世界著名音樂大師交流。這項充實的培訓計劃將令青年音樂家有機會晉身成為專業交響樂團的樂師。

被挑選成為2009/10樂季的駐團學員分別有來自北京中央音樂學院的小提琴手王粵和大提琴手李成，上海音樂學院的中提琴手張妹影和四川音樂學院的中提琴手范星，以及香港演藝學院的小提琴手柯雪和劉芳希。

香港管弦樂團在此衷心感謝何鴻毅家族基金慷慨支持港樂這項極具意義的培訓計劃。

如欲索取更多有關「何鴻毅家族基金駐團學員培訓計劃」的資料，請致電(852) 2721 1582或電郵vanessa.chan@hkpo.com與助理經理(樂團事務)陳韻妍小姐聯絡。



夏定忠 John Harding
樂團團長 concertmaster

1972年，夏定忠應指揮家冼文邀請到美國學習指揮，與此同時，隨蕭華斯坦進修小提琴。並於1975年於鄧肯活特贏得史波汀大獎的最傑出演奏家，其後擔任紐約大都會歌劇院的第一小提琴一職。

1985年，夏定忠成為了當時新成立的香港演藝學院的首席小提琴導師。隨後，他於海牙皇家音樂學院任教小提琴及室內樂演奏達十年之久。其間，指揮家雲蘭洛夫挑選他擔任海牙市立管弦樂團的團長，於該團工作的五年間，他同時擔任過倫敦交響樂團的客席團長。

1996年至2001年間，夏定忠受指揮艾度·迪華特邀請，重返澳洲擔任悉尼交響樂團的聯合團長及副指揮至2001年。自2006年9月起擔任香港管弦樂團的團長。

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

The Fellows will rehearse and perform with the Hong Kong Philharmonic Orchestra for one full orchestral season under the guidance of the concertmaster John Harding. In addition, they will have opportunities to exchange experiences with internationally renowned musicians performing in Hong Kong. This intensive training programme will bridge the gap between completion of tertiary instrumental training and securing a position in a professional symphony orchestra.

The Fellows for the 2009/10 season are violinist Wang Yue and cellist Li Cheng from the Central Conservatory of Music in Beijing, violist Zhang Shu-ying from the Shanghai Conservatory of Music and Fan Xing from Sichuan Conservatory of Music and violinists Ke Xue and Liu Fang-xi from the Hong Kong Academy for Performing Arts. The Hong Kong Philharmonic Orchestra is very grateful to The Robert H. N. Ho Family Foundation for its partnership in this important undertaking.

For more information on "The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme", please contact Miss Vanessa Chan, Assistant Manager (Orchestra and Operations), at (852) 2721 1582 or email: vanessa.chan@hkpo.com

In 1972, Mr Harding was invited to the United States by David Zinman to study conducting, at the same time continuing his violin studies with Joseph Silverstein. Then in 1975 he won the Albert Spalding Prize for the most outstanding instrumentalist at Tanglewood and later took a position as first violin with the Metropolitan Opera Orchestra.

In 1985, Mr Harding was principal teacher of violin at the newly formed Hong Kong Academy for Performing Arts. Later on, he was appointed Professor at the Royal Conservatorium in the Hague, where he taught violin and chamber music for ten years. Yevgeni Svetlanov chose him as leader of the Residentie Orchestra where he remained for a further five years and for a time he was Guest Leader of the London Symphony Orchestra.

From 1996 to 2001, he returned to Australia at the invitation of Edo de Waart and the Sydney Symphony to become Co-concertmaster and Associate Conductor. Since September 2006, he has been Concertmaster of the Hong Kong Philharmonic Orchestra.

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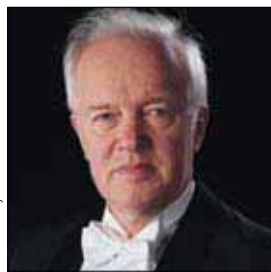


PHOTO Bobby Lee

艾度·迪華特
Edo de Waart

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Artistic Director & Chief Conductor

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PHOTO Lawrence Chan

蘇柏軒
Perry So

助理指揮(教育及社區項目)
Assistant Conductor
(Education and
Community Programmes)

第一小提琴 First Violins



夏定忠
John Harding
團長 Concertmaster



梁定楓
Leung Kin-fung
第一副團長
First Associate
Concertmaster



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



朱蓓
Zhu Bei
第三副團長
Third Associate
Concertmaster



毛華
Mao Hua



程立
Cheng Li



把文晶
Ba Wenjing



桂麗
Gui Li



龍希
Long Xi



冒異國
Mao Yiguo



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



黃嘉怡
Christine Wong
Kar-yee



徐烜
Xu Heng



張希
Zhang Xi



周騰飛
Zhou Tengfei

第二小提琴 Second Violins



● 范丁
Fan Ting



▲ 梁文瑄
Leslie Ryang
Moon-sun



馬嘉蓮
Katrina Rafferty-Ma



鈴木美矢香
Miyaka Suzuki



冒田中知子
Tomoko Tanaka Mao



鄭之敏
Cheng Chi-man



李嘉道
Ricardo de Mello



方潔
Fang Jie



何嘉俊
Gallant Ho Ka-chun



簡宏道
Russell Kan Wang-to



巫國暉
Mo Kwok-fai



潘廷亮
Martin Poon
Ting-leung

第二小提琴
Second
Violins



閻宇晴
Alisa Yan Yuqing



* 柯雪
* Ke Xue



* 劉芳希
* Liu Fang-xi



* 王粵
* Wang Yue

中提琴
Violas



▲ 熊谷佳織
Kaori Wilson



黎明
Li Ming



羅舜詩
Alice Rosen



崔宏偉
Cui Hong-wei



范欣
Fan Yan



洪依凡
Ethan Heath



凌威廉
William Lane



白明
Pak Ming



孫斌
Sun Bin



王駿
Wang Jun



* 范星
* Fan Xing



* 張殊影
* Zhang Shu-ying

大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳怡君
Chen Yi-chun



關統安
Anna Kwan Ton-an



陳屹洲
Chan Ngat Chau



張明遠
Cheung Ming-yuen



霍添
Timothy Frank



李銘蘆
Li Ming-lu



宋亞林
Yalin Song



* 李成
* Li Cheng

低音大提琴
Double
Basses



○ 林傑飛
Jeffrey Lehmborg



▲ 姜馨來
Jiang Xinlai



馮榕
Feng Rong



費利亞
Samuel Ferrer



林達僑
George Lomdaridze



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

- 首席 Principal
- 署理首席 Acting Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

* 「何鴻毅家族基金 —
香港管弦樂團駐團學員培訓」計劃樂手
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香港管弦樂團

Hong Kong Philharmonic Orchestra

長笛 Flutes



● 史德琳
Megan Sterling



▲ 盧韋歐
Olivier Nowak

短笛 Piccolo



施家蓮
Linda Stuckey

雙簧管 Oboes



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull

英國管 Cor Anglais



陳薦信
Christopher Chen

單簧管 Clarinets



● 史安祖
Andrew Simon



▲ 史家翰
John Schertle

低音單簧管 Bass Clarinet



簡博文
Michael Campbell

巴松管 Bassoons



■ 金瑞
Kam Shui



▲ 李浩山
Vance Lee

低音巴松管 Contra Bassoon



崔祖斯
Adam Trevorton Jones

圓號 Horns



● 韋麥克
Mark Vines



■ 羅卓思
Lisa Rogers



▲ 周智仲
Chow Chi-chung



李妲妮
Natalie Lewis



李少霖
Homer Lee Siu-lam



高志賢
Marc Gelfo

小號 Trumpets



● 卡拉克
Jonathan Clarke



▲ 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



貝爾迪
Michael Priddy

大號 Tuba



● 陸森柏
Paul Luxenberg

定音鼓 Timpani



● 龐樂思
James Boznos

敲擊樂器 Percussion



● 泰貝桑
Shaun Tilburg



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai

豎琴 Harp



● 史基道
Christopher Sidenius

鍵盤 Keyboard



● 葉幸沾
Shirley Ip

特約樂手 Extra players

客席首席中提琴
Guest Principal Viola
凌顯祐
Andrew Ling

敲擊樂器
Percussion
周展彤^{*}
Chau Chin-tung^{*}

^{*} 承蒙香港小交響樂團允許參與演出
^{*} With kind permission of the HK Sinfonietta



迪華特十月於 大都會歌劇院演 《玫瑰騎士》

我們的藝術總監兼總指揮艾度·迪華特將於10月13、16及19日代替因病辭演的大都會歌劇院藝術總監利雲執棒指揮由女高音芮妮·弗萊明飾演元帥夫人瑪莎琳、蘇珊·葛蘭姆飾演奧克達菲安的《玫瑰騎士》。迪華特1998年在大都會首演演出《魔笛》，隨後又指揮《費加羅的婚禮》。值得一提的是，於大都會歌劇院《玫瑰騎士》飾演歐克斯男爵的西門遜將於2010年5月來港，參與由迪華特指揮、貝多芬唯一歌劇《費黛里奧》歌劇音樂會，大家請密切留意。

迪華特除了擔任香港管弦樂團的藝術總監兼總指揮之外，現時亦是密爾沃基交響樂團的藝術總監，他剛聯同炙手可熱的女中音菊克以伯恩斯坦的第一交響曲及馬勒第五交響曲為密爾沃基開季，今年12月，他將為大家獻上馬勒的另一經典傑作《大地之歌》。這首歌曲交響曲的歌詞，其中四首取材自唐代詩人李白的作品，主唱同樣是菊克，男高音則是叱吒拜萊特歌劇節的史密夫。

De Waart conducts *Der Rosenkavalier* at the Met in October

Maestro Edo de Waart, our Artistic Director and Chief Conductor, has agreed to step in for the ailing Metropolitan Opera Music Director James Levine, to conduct *Der Rosenkavalier* on 13, 16 and 19 October. Renée Fleming will sing Marschallin and Susan Graham will sing Octavian. De Waart made his Met début in 1998 conducting performances of *The Magic Flute* and returned in the following season to lead performances of *The Marriage of Figaro*. Kristinn Sigmundsson, who will sing Baron Ochs in the Met production, will visit Hong Kong in May 2010 in the performances of *Fidelio* opera-in-concert with us under the baton of Edo de Waart. Stay tuned for more details of Beethoven's only opera.

Edo de Waart is also the Music Director of Milwaukee Symphony Orchestra. He has just opened the season with Leonard Bernstein's Symphony No. 1 with mezzo-soprano Sasha Cooke and Mahler's Symphony No. 5. In December this year, he will conduct another masterpiece by Mahler, *The Song of the Earth* in Hong Kong. It also features Sasha Cooke and the Bayreuth star tenor Robert Dean Smith. *The Song of the Earth* is a "song-symphony" which uses the texts of Chinese poems, four of which are by the great Tang Dynasty poet Li Bai, in free German translations.

蘇柏軒的梁祝 Perry's Butterfly Lovers

蘇柏軒剛於澳洲慶祝中秋，10月2日，他聯同小提琴家李傳韻和鋼琴家孫穎迪，於昆士蘭表演藝術中心音樂廳演出《梁祝》小提琴協奏曲、李斯特第一鋼琴協奏曲，以及陳其鋼《五行》的澳洲首演。

Perry So, our Assistant Conductor, celebrated the Moon Festival in Australia. With violinist Li Chuanyun and pianist Sun Yingdi, Perry conducted a programme of the *Butterfly Lovers* Violin Concerto, Liszt Piano Concerto No. 1 and the Australian première of Chen Qigang's *Five Elements* in the Queensland Performing Arts Centre concert hall on 2 Oct.

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喜歡今晚的節目，想和好友分享？那別錯過由香港電台第四台於10月14日(星期三)晚上八時的電台轉播。

錄音監製：蕭樹勝 錄音工程師：林燕飛

電台節目主持：何博文、賴建群

Did you enjoy tonight's concert? Share with your friends on radio broadcast by RTHK Radio 4 on 14 Oct (Wed) at 8 PM.

Producer: Jimmy Shiu Recording engineer: Lam Yin-fei

Presenters: Jerome Hoberman, Calvin Lai

香港管弦樂團

Hong Kong Philharmonic Orchestra

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張建東博士
周永成先生
何超瓊女士
胡法光先生
嘉道理勳爵夫人
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