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# 黃河

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artistic director & chief conductor

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The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region  
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## 歡迎蒞臨《黃河鋼琴協奏曲》國慶音樂會

新華集團基金會十分榮幸連續第三年冠名贊助香港管弦樂團國慶音樂會首場演出，今年特別呈獻中國的經典樂曲《黃河鋼琴協奏曲》。

源自於冼星海先生所寫的《黃河大合唱》之《黃河協奏曲》，在中國音樂發展史中有極重要的地位。《黃河鋼琴協奏曲》成為表達中國文化源遠流長和愛國情懷的代表作，其怒濤澎湃，雄壯豪邁的旋律，震奮人心。音樂會由年青華人鋼琴家陳潔，連同世界知名的中國指揮家呂嘉與港樂傾情演出，相信會是一個無懈可擊的組合。

新華集團基金會由新華集團資助成立。作為一個承擔社會責任的機構，新華集團成立基金會，回饋社會。基金會曾支持的項目包括教育、藝術、文化、科技及各類慈善活動。國慶音樂會已成為新華集團基金會每年的盛大活動。

在此感謝各位嘉賓出席這個盛會，給予我們支持。祝願各位嘉賓欣賞精彩的演出和有一個愉快及難忘的晚上。

## Welcome to *The Yellow River Concerto* A China National Day Celebration

In collaboration with the Hong Kong Philharmonic Orchestra, Sun Wah Foundation is honoured, for the third time, to be the sponsor of the opening performance of the China National Day Concert and present to you one of the most exquisite classics in the Chinese repertoire, the *Yellow River Concerto* on this special occasion.

Originated from the *Yellow River Cantata* composed by Mr. Xian Xinghai, *The Yellow River Concerto* bears great significance in Chinese classic music history. The music piece signifies as a symbol of Chinese patriotism and a representation of the long-standing history of Chinese culture. Therefore, it is an ideal piece to celebrate the 61st anniversary of the National Day of the People's Republic of China. Tonight with the Orchestra is young Chinese pianist Ms. Chen Jie and world-renowned Chinese conductor Mr. Lü Jia, which I am sure will be a perfect match for a captivating performance.

Sun Wah Foundation is funded by Sun Wah Group, which as a responsible corporate citizen, always seeks opportunities to serve the community. The Foundation has supported a wide variety of activities of public interests including education, arts and culture, science and technology, and charity work. The China National Day Concert is one of the most important annual events of Sun Wah Foundation.

I would like to thank all of you for your presence and support. I hope you all enjoy the Concert and have a 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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LUXE

# 黃河鋼琴協奏曲 國慶音樂會

## The Yellow River Concerto A China National Day Celebration

呂嘉 指揮

陳潔 鋼琴

Lü Jia conductor

Chen Jie piano

音樂會開始前45分鐘，文化中心4樓大堂設有由余樂詩博士 (24/9 英語) 和李志敏 (25/9 粵語) 主持的免費講座。

Free pre-concert talks by Dr David Francis Urrows (24/9 English) and Li Chi-man (25/9 Cantonese) in the 4/F Foyer of Cultural Centre 45 minuets before each concert.

節目約於9時35分結束  
(上半場：14分鐘、6分鐘、  
15分鐘；下半場40分鐘)

Concert ends approx. 9:35pm  
(1st half: 14 mins, 6 mins, 15 mins;  
2nd half: 40 mins)

9月24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9月29日 (星期三) 下午2時重播。

The 24 Sep concert is broadcast live by RTHK Radio 4 (FM Stereo 97.6 – 98.9 MHz). The programme will be repeated on 29 Sep (Wed) at 2pm.

### 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。我們歡迎閣下保留場刊，若不欲保留，請於完場後將場刊交回場地入口，以作循環再用。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. We hope you enjoy reading this house programme and wish to retain it. If you don't wish to take your programme home with you, please return it to the admission point after the performance for recycling. We wish you a very enjoyable evening.

陳曉勇

華彥鈞

殷承宗、劉庄、  
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石叔誠、許斐星改編

中場休息

德伏扎克

CHEN XIAOYONG

HUA YAN-JUN

ARR. YIN, LIU, CHU,  
SHENG, SHI & XU

Interval

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《二泉映月》

《黃河》鋼琴協奏曲

前奏：黃河船夫曲

黃河頌

黃河憤

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*Interlaced Landscapes*

*Reflection of the Moon on Erquan*

*Yellow River Piano Concerto*

Prelude: The Song of the Yellow River Boatmen

Ode to the Yellow River

The Yellow River in Anger

Defend the Yellow River

*Symphony No. 9 in E minor, Op. 95  
From the New World*

Adagio – Allegro molto

Largo

Molto vivace

Allegro con fuoco

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

劉晴之・《信報》

"HKPO's beautifully poised string phrasing, homogenous wind sound and impeccably restrained brass suggested that you might hear different, but not better."

Sam Olliver, South China Morning Post

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

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

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

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

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

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

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

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

香港管弦樂團由香港特別行政區政府資助  
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香港管弦樂團為香港文化中心場地伙伴

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# A Sound Commitment



*Edo de Waart*



香港管弦樂團  
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PHILHARMONIC ORCHESTRA

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It was in Stravinsky's *Firebird*, however, that Jia and the Hallé really had the chance to shine. Following a taut, hard-driven *Infernal Dance*, and a hauntingly beautiful *Berceuse*, the miraculous entry of the finale's theme – shaped and controlled by Jia to emerge like a ray of light from a shimmering, almost inaudible string tremolo – was stunning. *The Guardian*

華人指揮家呂嘉於過去十幾年間在歐美指揮逾二千場音樂會及歌劇演出，他曾經與世界各大著名歌劇院及交響樂團合作，其中包括：柏林德意志歌劇院、米蘭史卡拉歌劇院、漢堡廣播交響樂團、萊比錫布商管弦樂團、慕尼黑愛樂、芝加哥交響樂團、意大利國家廣播交響樂團、法國里昂國家交響樂團及澳洲各大主要樂團。

呂嘉曾任意大利特里埃斯特歌劇院的首席指揮（並與該團合作錄製全套孟德爾遜交響曲）、羅馬拉其奧室內樂團及瑞典諾爾雪萍交響樂團音樂總監，他又經常擔任英國曼徹斯特哈雷交響樂團、波茅斯交響樂團和意大利米蘭威爾第交響樂團的客席指揮。呂嘉現任世界上最大的露天歌劇院——意大利維羅納歌劇院的音樂總監和西班牙特內里費交響樂團的藝術總監和澳門樂團的音樂總監兼首席指揮。

生於上海，呂嘉於北京中央音樂學院畢業，師從著名指揮家鄭小瑛女士，其後遠赴德國柏林藝術大學繼續深造。2005年，他榮獲意大利政府頒發總統盃，以表揚他對意大利音樂文化的貢獻。2008年，他指揮的歌劇《賊鵲》更被意大利佩薩羅的羅西尼歌劇節選為年度最佳歌劇。🇮🇹

Chinese conductor **Lü Jia** has conducted over 2,000 concerts and operas in Europe and the US over the past decade and a half. He has conducted at and cooperated with many of the world's prestigious opera houses and renowned orchestras, including the Deutsche Oper Berlin, La Scala in Milan, the Hamburg Radio Symphony Orchestra, the Leipzig Gewandhaus Orchestra, the Munich Philharmonic, the Chicago Symphony Orchestra, RAI National Symphony Orchestra, the Lyon National Orchestra in France, and most of the major orchestras in Australia.

Lü has been the Principal Conductor for the Trieste Opera, which he has recorded a complete cycle of Mendelssohn's symphonies with, the Lazio Chamber Orchestra in Rome and Norrköping Symphony Orchestra in Sweden. He appears as a guest conductor regularly with the Hallé Orchestra and the Bournemouth Symphony Orchestra in England, and the Milan Giuseppe Verdi Symphony Orchestra in Italy. Lü Jia is the Music Director of the Arena di Verona, the world's largest open-air opera theatre and Artistic Director of the Tenerife Symphony Orchestra in Spain, and the Musical Director and Principal Conductor of the Macao Orchestra.

Born in Shanghai, Lü Jia graduated at the Central Conservatory of Music in Beijing, under the tutelage of renowned conductor Ms Zheng Xiaoying. He then furthered his study in Germany's Berlin University of the Arts. In recognition of his significant contribution to Italy's music culture, he was awarded the President's Cup by the Italian Government in 2005. In 2008, his *La gazza ladra* was named the Best Opera of the Year in the Rossini Opera Festival in Pesaro, Italy. 🇮🇹

# 陳曉勇 Chen Xiaoyong

生於 b.1955

## 《泱泱孤雲天地白》 *Interlaced Landscapes*

港樂首演  
HKPO Première

生於北京的陳曉勇於中央音樂學院畢業後，隨即考入德國漢堡音樂及戲劇學院，於1985年至1989年間拜入作曲家利蓋蒂門下。他於2005年獲頒自由藝術學院院士，2006年獲委任為上海音樂學院教授，現時他分別以漢堡及上海為家。2007年出任奧地利多瑙大學當代音樂中心藝術及學術顧問，2009年成為該校駐校作曲家。

陳氏曾就其作品及創作取態寫道：「一個發聲體的震動，最令我神往之處，是其分音的自然變化，特別當發聲體產生不只一個根音時，它的分音以不對稱的比例震動，彼此相互融入，我嘗試以每個音的新序列出發，組成一個以前只曾在我腦海想像中出現的音層。我認為聽音樂不只是聽聽得到的音，聽不到的元素亦可改變彼此關係，比聽得到的音更具意義。在寫作手法上，我採用了簡潔的音樂語言，對有限的素材做最大限度的展開。我希望聽眾能夠和自己的想像聯繫起來，讓他們親身感受這份獨特的聲音。」

早於在德求學之時，陳曉勇已在歐洲發表第一弦樂四重奏，作品於1987年在多瑙辛根音樂節首演。1999年，他獲葡萄牙卡洛斯特古本江基金會委約創作《泱泱孤雲天地白》，作品於同年10月10日在上海大劇院首演，由湯沐海指揮古本江交響樂團，該演出為古本江交響樂團中葡巡演七場音樂會的首站。他形容作品時道：「作品的中文標題《泱泱孤雲天地白》取自清朝陳大章詩《登小孤山》中第二句。全曲共三個樂章。每個樂章的音樂形象鮮明，但相同或相似的主題動機貫穿在各樂章之中，如同重疊在一起的音畫。在我的想像中，這些作為基本要素組織全曲的動機與它們的展開，可象徵一段段歷史的畫面：平靜—動盪—奮起，直到對未來的嚮往和對美好的憧憬。」



PHOTO Friedrich Riehl

陳曉勇  
Chen Xiaoyong



## 《登小孤山》，清陳大章

蜀江萬里浮鴻濛，洞庭勢挾彭蠡雄。小孤突起插天半，百川砥柱為之東。  
磴道虛無動寒色，漁舟一葉傍絕壁。蛟鼉正晝吼風霾，決瀉孤雲天地白。  
參差樓觀麗朝霞，繡輦珠箔顏如花。陰岩咫尺蓄雷雨，怪樹千歲盤龍蛇。  
吳楚雄關此第一，折戟沈沙莽蕭瑟。憑欄決眴倚半酣，盡卷乾坤入詩筆。  
隔江清靄有彭郎，銀河帶水遙相望。舟師招手聞絕叫，急趁南風過馬當。

After graduation from the Central Conservatory in his native Beijing, Chen Xiaoyong moved to Hamburg in Germany where, between 1985 and 1989, he studied with the composer György Ligeti at the Hochschule für Musik und Theater. He now divides his time between his homes in Hamburg – where, since 2005, he has been a member of the Freie Akademie der Künste – and Shanghai, where he was appointed to a professorship at the Shanghai Conservatoire in 2006. He was appointed as artistic and scientific adviser to the Centre for Contemporary Music at the Danube University in Austria in 2007 and has been the composer-in-residence of the University since 2009.

Chen writes of his work and his approach to composition; “What especially fascinates me about a sound body’s vibrations is the natural development of its individual partials. This phenomenon becomes even more interesting when the sound body produces not one, but several fundamental tones, the partials of which vibrate in asymmetrical proportion and melting into each other. Starting from here, through the new ordering of the individual tones, I try to form a sound texture that had previously existed only in my imagination. For me, listening to music is not limited to the audible tones. Inaudible elements can change in certain relationships to each other, thus gaining even more meaning than audible ones. By reducing the material, I would like to enable the listener to contact and sense his own imagination, thereby experiencing the sound in an individual way.”

It was during his early student years in Germany that Chen made his European début as a composer with his First String Quartet, performed at the 1987 Donaueschingen Music Days. In 1999 he was commissioned by the Calouste Gulbenkian Foundation to write *Interlaced Landscapes* which was given its first performance by the Gulbenkian Orchestra under Muhai Tang on 10th October 1999 at the Shanghai Grand Theatre, the first of seven performances that orchestra gave during a tour of Portugal and China. As Chen describes it, the work is in three parts; “1: restless and full of contrasts, 2: fast and animated, 3: slow and illusory. In terms of time, the work is about the past, the present and the yet intangible future. The imaginary interwoven sound images are of different origins and apply to reality as well as to the world of fantasy.” 🍷

編制：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、兩支長號、定音鼓、三角鐵、懸鉦、響木、木魚、中國鼓、大鼓、銅鑼、和弦樂組。

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, timpani, triangle, suspended cymbal, wood blocks, temple blocks, Chinese drums, bass drums, tam-tams, and strings.



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Yan Huichang

薩滿與精靈

薩滿天神之舞

陳利軍 (香港中樂團委作/世界首演)

萬聖節舞曲

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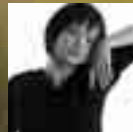
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華彥鈞 (吳祖強改編)

Hua Yan-jun

(arr. Wu Zu-qiang)

1893-1950

《二泉映月》  
*Reflection of the Moon  
on Erquan*

華彥鈞 (瞎子阿炳 1893-1950) 是無錫道觀雷尊殿當家道士華清和的兒子。他繼承了廟產及從父學會了二胡、琵琶等樂器。雙目失明後，敗去了廟產，致流落街頭賣藝。1950年音樂學者楊蔭瀏到無錫為阿炳錄音，灌下了《二泉映月》等二胡曲及琵琶曲各三首。《二泉映月》一曲被改編及錄音版本之多，幾為中國器樂曲之冠。西方弦樂的改編，先有丁芷諾、何占豪1958年的版本 (小提琴領奏，弦樂伴奏)；後有今夜吳祖強的弦樂合奏版本 (1979)，二者對原曲均有刪節。吳祖強的改編，因小澤征爾帶波士頓交響樂團訪華而流行起來。🔥

節目介紹：余少華

Hua Yan-jun (often referred to as "Ah Bing the Blind") was born to a Taoist priest called Hua Qing-he who was based at the Taoist Temple *Leizundian* in Wuxi, China. From his father, Hua Yan-jun inherited the Temple and learnt musical instruments such as the *erhu* and *pipa*. After losing his eyesight, he ruined the family inheritance and became a wandering musician, busking on the streets for a living. In 1950 a musicologist, Yang Yin-liu, recorded Hua's performance of three *erhu* and three *pipa* pieces, which included the *Reflection of the Moon on Erquan*. There have been numerous arrangements and recordings of *Reflection of the Moon on Erquan*, and it has become one of the most popular Chinese instrumental works. It was first adapted for a Western orchestra by Ding Zhi-nuo and He Zhan-hao in 1958, their version making use of a solo violin and string orchestra. The version we hear tonight, for string orchestra, was made by Wu Zu-qiang in 1979, and was made popular by the Boston Symphony Orchestra under Seiji Ozawa when they chose to include in their programmes during an Asian tour. Like the 1958 version, it makes several substantial cuts on Hua's original piece. 🔥

《二泉映月》原為二胡曲，今晚的版本為弦樂團而改編。港樂於1994年首次演出此曲，由石信之指揮。

***Reflection of the Moon on Erquan***

is originally written for solo *erhu*. Tonight's version is arranged for string orchestra. The Hong Kong Philharmonic's first performance of this piece was in 1994, conducted by Henry Shek.

Programme notes by Yu Siu-wah

English translation by Grace Chiang

# 《黃河》 鋼琴協奏曲 Yellow River Piano Concerto

殷承宗、劉庄、儲望華、  
盛禮洪、石叔誠、許斐星改編

Arranged by  
Yin Cheng-zong, Liu Zhuang,  
Chu Wang-hua, Sheng Li-hong,  
Shi Shu-cheng and Xu Fei-xing

## 《黃河》鋼琴協奏曲

前奏：黃河船夫曲

黃河頌

黃河憤

保衛黃河

## Yellow River Piano Concerto

Prelude: The Song of the  
Yellow River Boatmen

Ode to the Yellow River

The Yellow River in Anger

Defend the Yellow River

這首改編自冼星海《黃河》大合唱（1939）的中央樂團集體創作，或許是說明中國音樂史上音樂與政治關係的最佳例子。在20世紀的中國音樂史上，《黃河》鋼琴協奏曲（1969-70）有其歷史、政治及經濟上的地位。冼星海於1939年在延安創作了《黃河》大合唱，1941年他往蘇聯莫斯科進修，把舊作重新編寫及配器。其後分別由李煥之、瞿維及嚴良堃等先後加工整理。各種加工主要是嫌延安版不夠體面，要使其更具氣魄。若從此角度看來，三十多年後的《黃河》鋼琴協奏曲亦不過是此恨鐵不成鋼心理的延續。

建國後，冼星海與國歌作曲者聶耳被國家領導人毛澤東、周恩來等稱為「人民音樂家」，成了中華人民共和國擁有最高政治地位的作曲家。但到文化大革命（1966-1976）期間，連《黃河》大合唱這首人民音樂家的作品亦不能唱了。中央樂團更不能演出西方管弦樂作品，一班專業的演奏家苦無用武之地。鋼琴家殷承宗惟有把鋼琴用貨車推到天安門，實行用鋼琴伴唱革命歌曲，得到江青的青睞，其後的鋼琴伴唱《紅燈記》亦由此而生。得到江青的指示，殷承宗便和劉庄、儲望華、盛禮洪、石叔誠及許斐星六人合力把大合唱改編湊合成四個樂章的鋼琴協奏曲。

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As a collaborative work of musicians from the Central Philharmonic Symphony Orchestra, the *Yellow River Piano Concerto* (1969-70) was arranged from Xian Xing-hai's *Yellow River Cantata* (1939), and is probably the best example where music is intertwined with the politics of its time in Chinese music history. The *Yellow River Piano Concerto* stands apart with its historical, political and economical significance in 20th century Chinese music history. Xian Xing-hai wrote his *Yellow River Cantata* at Yan'an in 1939, and left for Moscow to further his studies in 1941, then under Soviet rule. During his time in Russia, Xian edited and re-orchestrated his work, which was later modified by various musicians including Li Huanzhi, Qu Wei and Yan Liang-kun. These editions were aimed at furthering the energy and momentum of the music, and in this light the rearrangement of the *Yellow River Piano Concerto* thirty years later is merely a continuation of that same practice.

Since the establishment of the People's Republic of China, Xian Xing-hai, together with Nie Er who wrote the National Anthem, were regarded by Mao Ze-dong and Zhou En-lai as "the people's musicians", as the most prestigious composers of the PRC. Yet even the *Yellow River Cantata* was banned from performance during the Cultural Revolution (1966-1976); the Central Philharmonic Symphony Orchestra was forbidden to perform any western orchestral pieces, and its professional musicians were left with nothing to do. Under such circumstances, the pianist Yin Cheng-zong loaded his piano on to a truck and drove it to Tiananmen Square to accompany Revolutionary songs that were sung at the time. He caught the eye of Jiang Qing, which resulted in *The Red Lantern* accompanied by the piano, and under orders of Jiang, a team of six musicians including Yin Cheng-zong, Liu Zhuang, Chu Wang-hua, Sheng Li-hong, Shi Shu-cheng and Xu Fei-xing rearranged the *Yellow River Cantata* into a four-movement Piano Concerto.

《黃河》鋼琴協奏曲樂隊編制：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、三角鐵、鈸、豎琴、竹笛和弦樂組。

The orchestra for *Yellow River Piano Concerto* calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, triangle, cymbals, harp, zhudi, and strings.

## 《黃河》鋼琴協奏曲 Yellow River Piano Concerto

生於廣東，年青華人鋼琴家陳潔於上海音樂學院習琴，12歲時獲全額獎學金赴笈美國寇蒂斯音樂學院進修，16歲時在指揮沙華利殊帶領下與費城樂團首演，18歲在卡奈基音樂廳首演，舉行個人獨奏會。她曾贏得世界各大比賽的多個獎項，其中包括：魯賓斯坦國際鋼琴大賽、帕洛瑪·奧謝國際鋼琴大賽和范·克萊本國際鋼琴大賽等。她又曾與明尼蘇達樂團、馬德里交響樂團、維也納室樂團及以色列愛樂等主要樂團，以及約菲、范斯克、余隆和譚盾等著名指揮合作。

陳潔於2009年推出由拿索斯發行的專輯《中國鋼琴曲集》。今年夏季，她應邀到水立方演出其親自參與改編的《梁祝》協奏曲鋼琴版本，慶祝北京奧運成功舉行兩周年。寇蒂斯畢業後，她在紐約曼尼斯音樂學院修畢碩士課程。



陳潔  
Chen Jie

〈黃河船夫曲〉描述黃河驚濤駭浪的險峻與氣勢，自然少不了樣板戲的招牌快速半音階漸強音型，定音鼓及大鈸的長播等等公式語匯。〈黃河頌〉原男聲獨唱的雄壯豪邁旋律，讚嘆黃河的歷史及氣勢，帶出中國文化想像的驕傲。冼星海此段廣闊的中國式宣敘調，配以大提琴合奏雄渾的音色，令不少炎黃子孫為之動容，民族風格，此之謂歟？

第三樂章〈黃河憤〉開始加插了一段中國竹笛獨奏引子，伴以豎琴，其實是把《梁祝》小提琴協奏曲的江南風引子換上了陝北風格。旋律上是原溫婉的女聲合唱《黃水謠》，現用鋼琴娓娓道來，接上悲憤控訴的《黃河怨》。終章〈保衛黃河〉，以西方複調的卡農寫法，各聲部互相模仿追逐，把保家衛國的主題發揮得淋漓盡緻，氣氛及情緒不斷擴展，此手法亦源於大合唱原曲。《東方紅》的音調自始至終貫穿全個樂章。今日流通的版本，包括殷承宗的電影版，於此樂章高潮樂隊齊奏《東方紅》後，鋼琴再次奏出〈保衛黃河〉主題，與弦樂卡農競奏，再到小號奏出「東方紅」第一句，即天衣無縫地接上《國際歌》的尾句，此乃中國傳統音樂中的「換尾」手法的精彩應用。

節目介紹：余少華

港樂於1984年首次演出此協奏曲，由福村芳一指揮。

**“The Song of the Yellow River Boatmen”** describes the momentum of the terrifying waves of the Yellow River and uses the rapid chromatic crescendo and long rolls of the timpani and cymbals typical of *yangban xi* model operas. The original heroic tenor solo melody of the **“Ode to the Yellow River”** is sung in praise of the history and presence of the Yellow River, signifying the imagined cultural pride of the Chinese. This broad Chinese recitative is supported by the deep and rich timbre of the cello, and is considered as an example of the nationalistic style that has moved many Chinese audiences.

**“The Yellow River in Anger”** begins with a *dizi* solo accompanied by the harp. This is obviously inspired by the Jiangnan melody from the *Butterfly Lovers’* Violin Concerto, but rewritten in the style of northwest Shanbei folk idioms. In the third movement, the piano brings out the melody taken from the *Ballad of the Yellow Waters*, originally a mellow number sung by female chorus. We then hear the *Lament at the Yellow River* followed by the final movement **“Defending the Yellow River”**, where the theme is arranged into a polyphonic canon. It is a composition technique being used in the original Cantata. Different voices imitate and chase with each other, building up an intense atmosphere and emotion of the “defending” theme. The tune from *The East is Red* permeates the entire movement; among the various versions of the *Yellow River* Piano Concerto that are currently in circulation, including Yin Cheng-zong’s film recording, we can hear a recapitulation of the theme of “Defending the Yellow River” played canonically against the strings after the climatic tutti of *The East is Red*. Then the first phrase of *The East is Red* is played by the trumpet, followed closely by the final phrase of the *Internationale*, as a brilliant example of thematic writing *huan wei* (literally “changing the end”) that is often found in traditional Chinese music. 🌸

Programme notes by Yu Siu-wah

English translation by Grace Chiang

The Hong Kong Philharmonic’s first performance of this concerto was in 1984, conducted by Yoshikazu Fukumura.

## **“Poise and Polish” *The Straits Times***

Born in Guangdong, young Chinese pianist **Chen Jie** studied at the Shanghai Conservatory of Music and received full scholarship from the Curtis Institute of Music when she was 12. She made her orchestral début with the Philadelphia Orchestra under Maestro Wolfgang Sawallisch at the age of 16 and her Carnegie hall recital début at 18. She has won numerous prizes in many of the world’s prestigious competitions, including the Arthur Rubinstein International Piano Master Competition, the Paloma O’Shea International Piano Competition and Van Cliburn International Piano Competition, among others. She has also appeared as soloist with such major orchestras as, the Minnesota Orchestra, Orquesta Sinfónica de Madrid, Vienna Chamber Orchestra and Israel Philharmonic, and collaborated with renowned conductors, such as Neemi Järvi, Osmo Vänskä, Yu Long and Tan Dun.

Her recording *Chinese Piano Favourites* was released by Naxos in 2009. In celebration of the 2nd anniversary of the Beijing Olympic, Chen Jie was invited to perform the piano version of *Butterfly Lovers’* Concerto, rearranged by herself, at the Water Cube this summer. After graduation from the Curtis, she received a master’s degree from Mannes College of Music in New York. 🌸



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下半場大提琴聲響起，噢，是作曲家韋伯邀請閣下共舞，隨後  
布拉姆斯和李斯特要為音樂會加添一些匈牙利風情。北上芬  
蘭，有西貝遼士的《芬蘭頌》。香港兒童合唱團與才叔淵源甚  
深，最後香兒加入獻唱多首精彩合唱作品，為大家的音樂生活  
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## 醉人音樂半世紀

音樂會

向陳浩才致敬

三歲細路哥都鍾意聽嘅古典音樂！

才叔（陳浩才）一生致力推廣古典音樂，港樂和四台特別於十月舉辦兩場老幼咸宜的音樂會，讓大家在醉人音樂下紀念這位對本地古典音樂及教育貢獻良多的重要人物。

節目由港樂團長夏定忠奏出蕭邦浪漫的夜曲開始，本地年青歌唱家林俊卻認為除了浪漫，夜晚還很迷人，樂團後方傳來打字機的聲響，鬧鐘亦加入搗蛋！一陣響亮的小號聲，告訴大家輕騎兵也上台列陣。本地著名鋼琴家羅乃新則為大家重溫1967年經典電影《今生今世》主角泛舟湖上之場景，之後還有以高加索風景入曲的管弦組曲。

ock to Mozart's popular piano concerto No. 21. Suitable for children of ages 3 or above.

琴 violin | 林俊 Albert Lim, 男高音 tenor | 香港兒童合唱團 The Hong Kong Children's Choir

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

A Season of  
為港樂/喝彩



# 德伏扎克

## Antonín Dvořák

1841-1904

### E小調第九交響曲， Op. 95「新世界」

慢板 — 甚快板

緩板

極快板

熱情的快板

### Symphony No. 9 in E minor, Op. 95 *From the New World*

Adagio – Allegro molto

Largo

Molto vivace

Allegro con fuoco

1892年適逢哥倫布抵達新大陸、歐洲人踏足美洲400週年紀念，美國人遂計劃舉行多項慶祝活動，包括邀請德伏扎克出任新成立的國家音樂學院總監，並身負重任——德伏扎克自言，那就是「為這個國家引路；為這塊應許之地、嶄新而自主的藝術之地引路；換言之，我是來創造美國音樂的！」國家音樂學院的創辦人塞伯是個百萬富翁，在紐約從事食品雜貨生意；他太太塞伯夫人寫給德伏扎克的邀請信中，列明聘用條件是年薪15,000美金、每年在8個月內指揮10場音樂會（演出德伏扎克自己的作品），餘下四個月則是有薪假期。1892年9月15日，德伏扎克攜同妻兒四人出發赴美，10月1日正式上任，三星期後首度在美國指揮並大獲好評。可是興奮儘管興奮，他也想家想得耍命：祖國的音樂、祖國的人民、祖國的鄉間。在美國，唯有在中央車站看著笨重的蒸氣火車頭、或是聽著黑人靈歌和印第安民歌的時候，他才真正覺得快樂——在他最後一首交響曲第九交響曲裏，兩者都隱約可聞。第九交響曲1893年1月10日（也就是他抵美後三個月）動筆，同年5月24日完成。

德伏扎克認為，要能令樂曲流露獨特的美國風情，必須向黑人和原居民借鏡；此外他也力證黑人和原居民的音樂值得認真對待。第九交響曲雖沒借用真正的原居民或黑人民族旋律，但他自言：「我只是按著這些民族旋律的神髓寫作罷了。」他說第九交響曲標題的意思是「來自美國的印象和問候」，但樂曲無疑也充滿愁緒與思鄉之情。

In 1892 the Americans planned a series of celebrations to mark the 400th anniversary of Christopher Columbus's discovery of the "New World" and of European involvement in their country. It was decided to invite Dvořák to become the Director of the newly-formed National Conservatory of Music with a brief, as he himself put it, "to show them the way to the promised land, a land of new and autonomous art; in short, I'm to create a national American music!" Mrs Jeanette M. Thurber, wife of the millionaire New York grocer who had founded the National Conservatory, wrote offering him an annual salary of US\$15,000 for conducting 10 concerts of his music over eight months with the remaining four months as paid vacation, and on 15th September 1892 Dvořák set sail with his wife and three of his children. He began his work at the National Conservatory on 1st October and made his American conducting début to huge acclaim three weeks later. But despite all the euphoria he became desperately homesick. He longed for the music, the people and the countryside of his homeland, and the only real happiness he ever seemed to find in America was watching the massive steam locomotives at Grand Central Station and hearing the spirituals and folk songs of the black and native Indian communities. Something of the flavour of both found their way into his ninth and final Symphony, which he began on 10th January 1893 (three months after first arriving on American soil) and completed on 24th May the same year.

Dvořák believed that it was from the black and indigenous peoples that any uniquely American music originated and he was keen to show that such music deserved serious consideration. He did not actually borrow any authentic folk melodies for the Symphony but, in his own words, "I tried only to write in the spirit of those national melodies". The title, he explained, was meant to convey "impressions and greetings from America", but there is little doubt that feelings of melancholy and homesickness flavour much of the Symphony.

**編制：**兩支長笛（其一兼短笛）、兩支雙簧管、英國管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、三角鐵、鈸和弦樂組。

**Instrumentation:** two flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbals, and strings.

## 德伏扎克：第九交響曲 DVOŘÁK: Symphony No. 9

### 年青小提琴家楊天媧 眼中的 德伏扎克小提琴協奏曲

「德伏扎克的小提琴協奏曲給我最深印象是慢板樂章，充滿了民間音樂元素。憂鬱的風格就像一首民歌。而終樂章更似是一闕民間舞蹈。以民間音樂為素材的話，意味著這首作品更貼近觀眾。這首小提琴協奏曲在歐洲舞台其實很常出現，不過我也發現在亞洲及北美似乎更流行他的大提琴協奏曲及交響曲，讓這首協奏曲好像在陰影之中。或許是這首協奏曲生不逢時，同年代有太多傑出的小提琴協奏曲了。其實大部份好的音樂都是來自民間，你看布拉姆斯與莫扎特一樣從民間音樂找尋音樂元素。因為這些民間音樂已是精華，也是來自生活。」🔥

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小提琴超新星楊天媧

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**第一樂章**開端已流露憂鬱之情。堅定而接近舞曲的樂思營造出激動的高潮，圓號先奏出活躍主題，而稍後的長笛主題實在令人難忘（靈感也許源自黑人靈歌《歡樂的馬車搖搖晃》）。

莊嚴、讚美詩似的銅管和弦為**第二樂章**掀開序幕。稍後的英國管旋律是史上最優美的獨奏英國管樂段之一：和弦漸漸淡出，弦樂配上弱音器奏出的動人聲音仿如軟墊，英國管旋律在其上徐徐開展。雖然德伏扎克堅稱旋律純屬原創，但也承認靈感來自印第安傳說（有關偉大的紅印第安酋長海華沙在愛人明尼哈哈墳前的情景）。

**第三樂章**是首活力充沛的舞曲，明顯受德伏扎克祖國波希米亞音樂影響（雖然有一位論者竟認為樂章的靈感來自「紅印第安人的帕瓦儀式」）之餘，也與貝多芬第九交響曲第二樂章有異曲同工之妙。

貝多芬第九交響曲對此曲的另一影響，就是第一至第三樂章均有主題在**第四樂章**重現。多個主題爭相出現，樂段生氣勃勃、幹勁十足地層層推進，直至銅管得意洋洋地奏出第四樂章開端主題，配以定音鼓滾奏——但樂章還未結束。全曲最後的和弦依依不捨地在邊消散，彷彿大家兜兜轉轉又回到原處；而且雖然新大陸既新奇又刺激，但德伏扎克心中仍然嚮往舊世界。🔥

節目介紹中文翻譯：鄭曉彤

港樂於1978年首次演出此交響曲，由董麟指揮。



Those feeling are immediately evident with the subdued start of the **1st movement**. A stern, dance-like idea builds to an agitated climax after which comes an athletic theme introduced by the horns before the flute plays a memorable theme possibly inspired by the Negro Spiritual *Swing Low, Sweet Chariot*.

Solemn, hymn-like brass chords open the **2nd movement** and gradually subside to give room for the muted strings to provide a lovely cushion of sound above which one of the most gorgeous solos ever written for the cor anglais unfolds with total tranquillity. Dvořák, while confirming that this melody was entirely original, did concede that it had been inspired by the legend of the great Red Indian chief, Hiawatha, beside the grave of his beloved Minnehaha.

The **3rd movement** is a vigorous dance which has its origins firmly rooted in the music of Dvořák's native Bohemia (despite one weird commentator having suggested it was inspired by a "red-Indian pow-wow"), but at the same time has strong affinities with the second movement of Beethoven's Ninth Symphony.

Also showing the influence of Beethoven's Ninth, the **4th movement** harks back to various themes from the earlier movements all wrapped up in an exuberant outpouring of fiery energy culminating in a triumphant statement from the brass (above rolling timpani) of the movement's opening theme. But that's not quite the end of it; the final chord drifts away longingly as if we have gone full circle and despite all the excitement and novelty of the New World, Dvořák still hankers after the Old. 🍷

Programme notes by Marc Rochester

The Hong Kong Philharmonic's first performance of this symphony was in 1978, conducted by Ling Tung.

### Want more Dvořák?

Hear how young Chinese violinist Yang Tianwa talks about Dvořák's Violin Concerto

"The Adagio of Dvořák's Violin Concerto impresses me deeply with its melancholic mood, which sounds like a folk song. The whole concerto is inspired by folk culture and is full of folk idioms – the final movement is like a folk dance. That means it must speak directly to the audience. The Concerto is quite frequently heard in Europe, but it seems that the Cello Concerto and the symphonies are much popular in both North America and Asia; perhaps the Violin Concerto was not written at the right time – there were too many great violin concertos all appearing at the same time. I think that many of the great masterpieces of music – especially Brahms and Mozart – have their roots and their inspiration in folk music. It's because folk music is at the heart of people's lives." 🍷

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Tianwa, the rising star

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# 香港管弦樂團

## Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

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PHOTO Lawrence Chan

蘇柏軒  
Perry So

副指揮  
Associate Conductor

### 第一小提琴 First Violins



夏定忠  
John Harding  
團長 Concertmaster



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



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



朱蓓  
Zhu Bei  
第三副團長  
Third Associate  
Concertmaster



毛華  
Mao Hua



程立  
Cheng Li



把文晶  
Ba Wenjing



桂麗  
Gui Li



李智勝  
Lee Zhisheng



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-ye



# 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



華嘉蓮  
Katrina Rafferty



鈴木美矢香  
Miyaka Suzuki



冒田中知子  
Tomoko Tanaka Mao



李嘉道  
Ricardo de Mello



方潔  
Fang Jie



何嘉俊  
Gallant Ho Ka-chun



許致雨  
Anders Hui



簡宏道  
Russell Kan Wang-to



巫國暉  
Mo Kwok-fai



潘廷亮  
Martin Poon  
Ting-leung

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Cheung Chi Wai & Keith Hiro



第二小提琴  
Second  
Violins



趙滢娜  
Zhao Yingna



\* 陳怡廷  
Chen Yi-ting



\* 柯雪  
Ke Xue



\* 劉博軒  
Liu Boxuan



\* 劉芳希  
Liu Fang-xi

中提琴  
Violas



● 凌顯祐  
Andrew Ling



▲ 熊谷佳織  
Kaori Wilson



黎明  
Li Ming



羅舜詩  
Alice Rosen



崔宏偉  
Cui Hong-wei



范星  
Fan Xing



范欣  
Fan Yan



洪依凡  
Ethan Heath



孫斌  
Sun Bin



王駿  
Wang Jun



\* 付水淼  
Fu Shuimiao



\* 楊帆  
Yang Fan



\* 張姝影  
Zhang Shu-ying

大提琴  
Cellos



● 鮑力卓  
Richard Bamping



■ 方曉牧  
Fang Xiaomu



▲ 林穎  
Dora Lam



陳怡君  
Chen Yi-chun



+ 關統安  
Anna Kwan Ton-an



陳屹洲  
Chan Ngat Chau



張明遠  
Cheung Ming-yuen



霍添  
Timothy Frank



李銘蘆  
Li Ming-lu



宋亞林  
Yalin Song



\* 潘龔  
Pan Yan

低音大提琴  
Double  
Basses



▲ 姜馨來  
Jiang Xinlai



林達儒  
George Lomdaridze



馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmberg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke



\* 張沛恒  
Chang Pei-heng

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

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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	 杜爾娜 Sarah Turner			
單簧管 Clarinets	 ● 史安祖 Andrew Simon	 ▲ 史家翰 John Schertle	低音單簧管 Bass Clarinet	 簡博文 Michael Campbell			
巴松管 Bassoons	 ● 莫班文 Benjamin Moermund	 ▲ 李浩山 Vance Lee	低音巴松管 Contra Bassoon	 崔祖斯 Adam Treverton Jones			
圓號 Horns	 ● 韋麥克 Mark Vines	 ■ 柏如瑟 Russell Bonifede	 ▲ 周智仲 Chow Chi-chung	 高志賢 Marc Gelfo	 李少霖 Homer Lee Siu-lam	 李坦妮 Natalie Lewis	
小號 Trumpets	 ● 傲高年 Colin Oldberg	 ▲ 莫思卓 Christopher Moyse	 華達德 Douglas Waterston	長號 Trombones	 ● 韋雅樂 Jarod Vermette	 韋力奇 Maciek Walicki	
低音長號 Bass Trombone	 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	低音長號 Bass Trombone 江子文* Jason Kong*	竹笛 Zhudi 楊偉傑 Ricky Yeung					

\* 承蒙香港小交響樂團允許參與演出  
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## 新人事



01

PHOTO Cheung Chi Wai



02

PHOTO Cheung Chi Wai

2010/11樂季揭幕近一個月，之前兩套音樂會有來捧場的觀眾，相信亦發覺樂團多了不少新面孔。弦樂組有拉小提琴的許致雨、李致勝和趙澄娜。木管的新成員有首席巴松管莫班文和吹奏英國管的杜爾娜。銅管則有首席小號傲高年和聯合首席圓號柏如瑟。另外還有多位「何鴻毅家族基金—香港管弦樂團駐團學員培訓」計劃的學員：陳怡廷（小提琴）、劉博軒（小提琴）、付水淼（中提琴）、楊帆（中提琴）、潘龔（大提琴）和張沛沛（低音大提琴）。

今晚的德伏扎克第九交響曲，有一段號稱史上最漂亮的英國管獨奏，聽聽來自倫敦的杜爾娜對樂曲有甚麼看法：「這算得上是最出名的英國管獨奏，更是我第一首聽到的英國管樂曲，多年來此曲都是英國一間麵包公司的廣告歌！優美的旋律隱約承傳自非洲黑人的音樂，將英國管的潛能發揮至極致。」來自美國科羅拉多泉市的首席小號傲高年，則向我們表示熱切期待演奏德伏扎克第九交響曲第四樂章開端那凄美的E小調旋律。

The 2010/11 season has begun for about a month, for those who visited us in the two previous concerts might noticed that there are many new faces in the orchestra this season. In the strings section, we have Anders Hui, Lee Zhisheng and Zhao Yingna playing the violins. New players in the woodwind section include Principal Bassoon Benjamin Moermond and Cor Anglais Sarah Turner. For Brass, we have Principal Trumpet Colin Oldberg and Co-Principal Horn Russell Bonifede. Fellows of The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme include Chen Yi-ting (violin), Liu Boxuan (violin), Fu Shuimiao (viola), Yang Fan (viola), Pan Yan (cello) and Chang Pei-heng (double bass).

Tonight's *New World Symphony* features the most beautiful Cor Anglais solo, let us hear what Sarah, from London, says about the piece, "This is by far the most famous Cor Anglais solo ever written, and was almost certainly the first piece that I ever heard a Cor Anglais play, as for years it was the tune used for an advert by a bread company in the UK! It is a very lyric solo that is loosely based on a Negro spiritual, and shows off the Cor Anglais to its full potential." Colin, our new Principal Trumpet from Colorado Springs, CO, tells us that he is looking forward to the haunting E minor melody in the opening of the 4th movement of the Dvořák.



03

PHOTO Cheung Chi Wai

01 傲高年，首席小號 Colin Oldberg, Principal Trumpet

02 杜爾娜，英國管 Sarah Turner, Cor Anglais

03 2010/11年度「何鴻毅家族基金—香港管弦樂團駐團學員培訓」計劃樂手 Fellows of The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme 2010/11



重溫·好音樂  
Fine Music re-visit

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9月29日（星期三）下午2時播放的音樂會錄音。

Did you enjoy tonight's concert? Tune in to RTHK Radio 4 on 29 Sep (Wed) at 2pm for the radio broadcast.

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請以電郵 [comments@hkpo.com](mailto:comments@hkpo.com) 與我們聯絡。

Thank you for coming to our concerts.

For any comments, please email us at [comments@hkpo.com](mailto:comments@hkpo.com) so that we could continue to bring more exciting concerts to you!

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所捐贈之罕有樂器 –

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

Rare instruments donated –

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

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器 –

- 德國轉閥式小號兩支
- 德國華格納大號乙套
- 翼號乙支

Other instruments donated in support of the  
“Instrument Upgrade and Enhancement Project” –

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

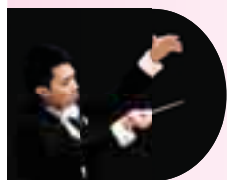


Swire New Generation

# TIANWA

## THE RISING STAR

### 小提琴超新星 楊天媧



蘇柏軒 PERRY SO  
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22 & 23 | 10

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

7:00pm免費音樂會前講座  
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楊納傑克 《妒忌》  
德伏扎克 小提琴協奏曲  
西貝遼士 第二交響曲

JANÁČEK *ŽÁRLIVOST*  
DVOŘÁK *VIOLIN CONCERTO*  
SIBELIUS *SYMPHONY NO. 2*



名家選  
Great Composers

### 迪華特的舒曼

De Waart's  
Schumann

29 & 30 | 10

Fri & Sat 8pm

香港大會堂音樂廳  
HK City Hall Concert Hall

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

#### 全舒曼節目

《曼費德》：序曲、鋼琴協奏曲(陳薩)、  
第四交響曲(1841)

#### An all-Schumann programme

Mandfred: Overture,  
Piano Concerto (Chen Sa),  
Symphony No. 4 (1841)



新視野藝術節  
New Vision Arts Festival

### 郭文景的 第二笛子協奏曲

Guo Wenjing's  
Dizi Concerto No. 2

5 & 6 | 11

Fri & Sat 8pm

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

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

郭文景《野火》(唐俊喬, 笛子)  
Guo Wenjing *Wildfire*  
(Tang Junqiao, dizi)



巨星匯  
Great Performers

### 雙龍會— 林昭亮與王健

Dragon Double  
Cho-Liang Lin and  
Wang Jian

12 & 13 | 11

Fri & Sat 8pm

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

\$450 \$350 \$250 \$150

布拉姆斯 小提琴及大提琴雙協奏曲  
(林昭亮, 小提琴; 王健, 大提琴)  
Brahms Double Concerto  
(Cho-Liang Lin, violin; Wang Jian, cello)

# THE Love DIAMOND

比利時安特衛普鑽石博物館系列



靈感源自安特衛普鑽石博物館的珍貴典藏，  
傳承五百年的鑽石歷史，歷練出  
精湛非凡的工藝。  
超完美車工的The Love Diamond，  
結合鉑金的永恆純淨，作為愛的見證。

Belgian EU Pavilion

2010年上海世博會比利時歐盟館官方鑽石合作夥伴

周生生 (how Sang Sang)

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**NEW TERRITORIES** Shop 1-5, Olympic Plaza, Sha Tin 2622 8825

**MACAU** Rua do Príncipe, Ruas Paqueta No. 864, St. Marco 2822 2821 2826

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