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迪華特的舒曼

De Waart's  
Schumann

29 & 30 | **10** | 2010

FRI & SAT 8pm

HK City Hall Concert Hall

香港大會堂音樂廳

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

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

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# 迪華特的舒曼

## De Waart's Schumann

艾度·迪華特 指揮

陳薩 鋼琴

**Edo de Waart** conductor

**Chen Sa** piano

節目約於10時結束  
(上半場：12分鐘、31分鐘；  
下半場：26分鐘)。

Concert ends approx. 10:00pm  
(1st half: 12 mins, 31 mins;  
2nd half: 26 mins).

### 全舒曼節目

《曼費德》：序曲，Op. 115

A小調鋼琴協奏曲，Op. 54

深情的快板

間奏曲 (優美的小行板)

活潑的快板

中場休息

D小調第四交響曲，Op. 120 (1841初版)

流暢的行板

浪漫曲 (行板)

詠諧曲 (極急板) – 中段

終曲 (活潑的快板)

### An all-Schumann programme

*Manfred*: Overture, Op. 115

Piano Concerto in A minor, Op. 54

Allegro affettuoso

Intermezzo (Andantino grazioso)

Allegro vivace

Interval

Symphony No. 4 in D minor, Op. 120 (First version 1841)

Andante con moto

Romanza (Andante)

Scherzo (Presto) – Trio

Finale (Allegro vivace)

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弦  
諾

# A Sound Commitment



香港管弦樂團  
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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。」

劉靖之·《信報》

"Under his [Edo de Waart] baton, the philharmonic has evolved from a group of talented players able to negotiate the mechanics of tempo changes and timbral effects into an ensemble able to convey the music in genuine emotional terms."

Ken Smith, *Financial Times*

**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：朗朗、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。馬其頓鋼琴家狄里帕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。2010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. In September 2010, de Waart and the HKPO appeared 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 was followed by performances of Mahler's Seventh Symphony in the Xi'an Concert Hall and Beijing's National Centre for the Performing Arts.

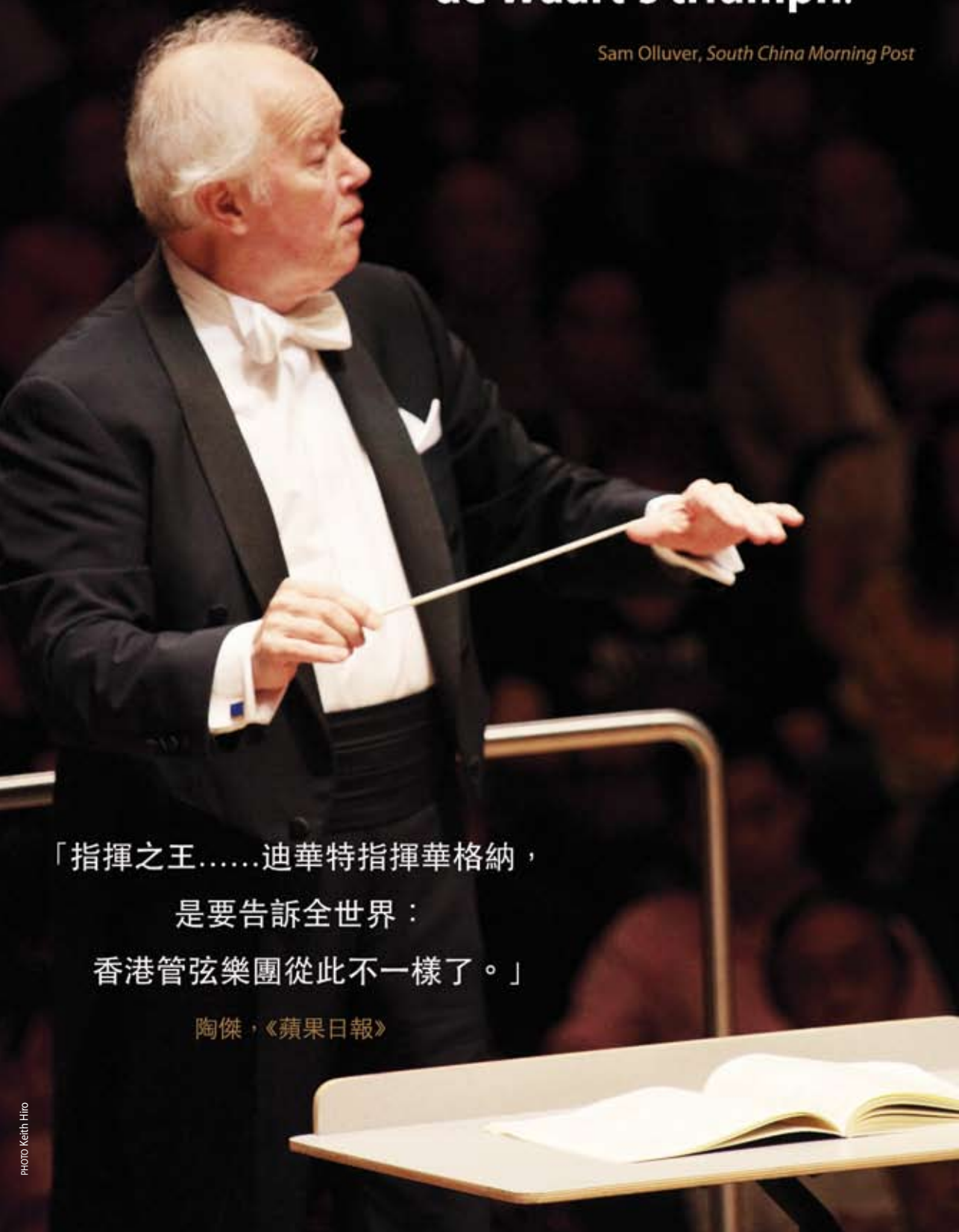
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“Mahler’s majesty is

**de Waart’s triumph.”**

*Sam Olliver, South China Morning Post*



「指揮之王……迪華特指揮華格納，  
是要告訴全世界：  
香港管弦樂團從此不一樣了。」

陶傑，《蘋果日報》

## 艾度·迪華特

香港管弦樂團藝術總監兼總指揮

香港管弦樂團藝術總監兼總指揮艾度·迪華特享譽國際，素有「樂團建造者」的美譽，擅於成功將其帶領的樂團提升至高度卓越的藝術水平。他曾擔任的要職包括：悉尼交響樂團及荷蘭電台愛樂樂團的藝術總監兼總指揮、荷蘭歌劇院總指揮，以及鹿特丹愛樂樂團、三藩市交響樂團和明尼蘇達樂團的音樂總監。他現同時擔任美國密爾沃基交響樂團的音樂總監、聖保羅室樂團的藝術伙伴和荷蘭電台愛樂樂團的桂冠指揮。

除指揮交響樂外，迪華特亦曾於世界各頂尖歌劇院執棒，如：倫敦科芬園、德國拜萊特、巴黎巴士底、紐約大都會，並曾在三藩市和悉尼指揮全套華格納《指環》歌劇音樂會。他指揮港樂演出李察·史特勞斯的《莎樂美》、《深宮情仇》、《玫瑰騎士》、《女武神》第一幕、浦契尼的《蝴蝶夫人》和貝多芬的《費黛里奧》歌劇音樂會，均獲高度評價。

迪華特經常應邀到各個世界一流的交響樂團擔任客席指揮及與無數著名音樂家合作，灌錄過的專輯多不勝數，他曾為 Philips、Virgin、EMI、Telarc及RCA等著名唱片品牌錄音，其中更包括為Octavia/Exton灌錄、與荷蘭電台愛樂合演的全套拉赫曼尼諾夫管弦樂作品及華格納歌劇序曲。

艾度·迪華特憑藉其傑出的音樂成就榮獲多項殊榮。他分別獲得荷蘭政府頒發雄獅勳位，以及澳洲政府頒發澳洲勳章，以表揚他於擔任悉尼交響樂團藝術總監兼總指揮任內期間，對提升澳洲文化藝術生活所作出的貢獻。他又獲香港演藝學院頒發榮譽院士，以肯定他於國際間取得的音樂成就，特別是他對培育香港新一代音樂家所作出的努力。

## Edo de Waart

Artistic Director and Chief Conductor of the Hong Kong Philharmonic Orchestra

Edo de Waart is Artistic Director and Chief Conductor of the Hong Kong Philharmonic Orchestra. Renowned as an “orchestral builder” who has the enviable ability to transform his orchestras into world-class ensembles, de Waart has held such distinguished positions as Chief Conductor and Artistic Director of the Sydney Symphony and the Netherlands Radio Philharmonic, Chief Conductor of the Netherlands Opera, as well as Music Director of the Rotterdam Philharmonic, San Francisco Symphony and Minnesota Orchestras. He is also Music Director of the Milwaukee Symphony Orchestra, Artistic Partner of the Saint Paul Chamber Orchestra and Conductor Laureate of the Netherlands Radio Philharmonic.

As an opera conductor, Edo de Waart has enjoyed success in many of the great opera houses of the world, including Covent Garden, Bayreuth, Bastille and the Metropolitan Opera. He has led highly regarded Wagner Ring Cycles in San Francisco and Sydney and has conducted a series of critically acclaimed concert performances of Richard Strauss's *Salome*, *Elektra*, *Der Rosenkavalier* and Act I of *The Valkyrie*, Puccini's *Madama Butterfly* as well as Beethoven's *Fidelio* with the Hong Kong Philharmonic.

Edo de Waart is in constant demand as a guest conductor, regularly appearing with the world's leading symphony orchestras and musicians. His extensive recording catalogue encompasses releases for Philips, Virgin, EMI, Telarc and RCA. For Octavia/Exton, he has recorded the complete orchestral works by Rachmaninov and overtures of Wagner with the Netherlands Radio Philharmonic.

Maestro de Waart has received a number of awards for his outstanding achievements in music. He is a Knight in the Order of the Dutch Lion and he was awarded the Order of Australia – a reflection of his invaluable contribution to Australian cultural life during his decade with the Sydney Symphony. He was appointed an Honorary Fellow of the Hong Kong Academy for Performing Arts in recognition of his contribution to music internationally, and in particular, his commitment to developing future generations of musicians in Hong Kong.

# 舒曼 Robert Schumann

1810-1856

## 《曼費德》：序曲，Op. 115 *Manfred: Overture, Op. 115*

英國詩人拜倫(1788-1824)是對浪漫派音樂影響最深遠的文學家之一。他的成名作《恰爾德·哈羅爾德遊記》啟發白遼士寫作交響曲《哈羅爾德在意大利》(為中提琴與樂團而寫，1834年脫稿)；而往後50年間，以拜倫其人其文為基礎的大型音樂作品不下20齣(包括12齣歌劇)，作曲家包括李斯特、孟德爾遜、唐尼采弟、威爾弟、穆索斯基和林姆斯基—高沙可夫等。寫於1816年的《曼費德》也成為好幾首樂曲的基礎，包括柴可夫斯基1886年的交響曲，還有舒曼1848至1849年的序曲與劇樂。

拜倫的《曼費德》講述一個貴族對愛人的死滿懷歉意，心中藏著不可告人的秘密。他招來七個精靈，要求精靈讓他忘記過去；但儘管精靈能左右世事，卻無法支配過去，因此無能為力。曼費德在阿爾卑斯山游蕩，企圖一死以求解脫。面對「救贖」(意指基督教的「救贖」信念)的誘惑，他不為所動，執意尋死，最後求仁得仁。這個故事對舒曼影響很大。舒曼早在1829年已在日記寫道，自己就寢前讀過《曼費德》後「整晚都很糟糕」；根據一位曾與他共事的人憶述，每次舒曼「朗讀拜倫《曼費德》，就會突然默然無語，淚水開始湧出。他不能自己，讀不下去。」

舒曼1827年第一次將拜倫的作品譜曲(歌曲《哭泣》)，第二次則是1840年(聯篇歌曲《桃金娘》裡的一首曲子)；四年後，他首次寫作歌劇時也選了拜倫的《海盜》(1844年)作為藍本。這齣歌劇到頭來沒有寫完，但他倒是在1848年8月4日完成了自己第一齣大型歌劇《格諾費娃》(根據弗立德里希·赫貝爾的著作寫成)，第二天就動筆寫作舞台劇《曼費德》的劇樂。他興高采烈地寫作，自言「除了《曼費德》以外，從未如此熱愛一首作品、寫作時也從未如此賣力」。《曼費德》的序曲10月19日完成，11月6日完成第一幕，餘者也只寫了兩個多星期便脫稿。序曲1850年6月25日在萊比錫首演，但完整的劇樂卻要待到1852年、李斯特在威瑪執導時才有機會演出。舒曼經常被批評為欠缺戲劇和配器天份，但序曲顯然駁斥了這種論調。音樂以三個迫切的反拍和弦掀開序幕，生氣勃勃，配器極為簡約，對音樂的戲劇性拿捏得恰到好處。樂曲本身既優美迷人，也為後來陰沉不安的劇情作好鋪排。🔥

Among the more potent literary influences on music of the Romantic era was the English poet, Lord Byron (1788-1824). His first major work to achieve international recognition, *Childe Harold's Pilgrimage*, inspired Berlioz to compose his symphony for viola and orchestra, *Harold in Italy*, in 1834, and over the next 50 years somewhere in the region of 20 major works, including 12 operas, inspired by both Byron's writings and the poet himself appeared from such composers as Liszt, Mendelssohn, Donizetti, Verdi, Mussorgsky and Rimsky-Korsakov. *Manfred*, written in 1816, inspired several various pieces including a symphony from Tchaikovsky in 1886 and an overture and incidental music by Schumann written during 1848 and 1849.

Byron's *Manfred* tells of a nobleman who is racked with a guilty secret concerning the death of his beloved. He summons seven spirits from whom he seeks forgetfulness, but while these spirits control events in the world of men, they hold no sway over the past so are unable to help Manfred. He wanders through the Alps attempting to escape his guilt through suicide, and eventually dies defying the temptations placed in his way by the Christian belief in redemption. It was a story which had a powerful effect on Schumann, and as early as 1829 he wrote in his diary about how he had suffered a "terrible night" after reading *Manfred* before going to bed, while a colleague recalled how, whenever he "read aloud from Byron's *Manfred*" his voice suddenly failed him, tears started from his eyes, and he was so overcome that he could read no further".

Schumann had first set Byron's words to music in 1827 when he had composed a song (*Die Weinende*). He returned to Byron again in 1840 with one of the songs in the song-cycle *Myrthen* and four years later made his first attempt at writing an opera, basing it on Byron's *The Corsair* in 1844. That was never completed, but on 4th August 1848 he finished his first full-length opera, *Genoveva* (based on a story by Friedrich Hebbel) and the very next day he started work on incidental music for a stage production of *Manfred*. He was fired with enthusiasm for the project, commenting that he had never approached "with such love and outlay of force to any composition as to that of *Manfred*". He completed the Overture on 19th October, the music for the first act on 6th November and the remainder of score a little over a fortnight later, and the Overture was given its first performance in Leipzig on 25th June 1850. (The entire score had to wait until 1852 for a performance, when Liszt directed it at Weimar.) The Overture effectively disproves the often-stated view that Schumann had neither talent for drama or for orchestration. It opens briskly with three urgent, off-beat chords, and continues with great economy of scoring and unerringly-paced musical drama, to cast a spell all of its own and effectively setting the scene for the dark and unsettling drama which follows. 🍷

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、三支小號、三支長號、定音鼓和弦樂組。今次是港樂首次演出《曼費德》：序曲。

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, and strings. This is the Hong Kong Philharmonic's first performance of the *Manfred*: Overture.



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David Patrick Stearns on Christina and Michelle Naughton's Philadelphia Orchestra debut in 2009, *The Philadelphia Inquirer*

節目 PROGRAMME

尼古拉《風流娘兒們》：序曲  
孟德爾遜 E大調雙鋼琴協奏曲  
蕭斯捷高維契 D小調第五交響曲

NICOLAI *The Merry Wives of Windsor*, Overture  
MENDELSSOHN Concerto for two pianos in E  
SHOSTAKOVICH Symphony No. 5 in D minor

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# 舒曼 Robert Schumann

1810-1856

## A小調鋼琴協奏曲，Op. 54

深情的快板

間奏曲 (優美的小行板)

活潑的快板

## Piano Concerto in A minor, Op. 54

*Allegro affettuoso*

Intermezzo (*Andantino grazioso*)

*Allegro vivace*

樂隊編制：兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓和弦樂組。港樂於1980年首次演出此協奏曲，當時的指揮是蒙瑪、擔任獨奏的是羅乃新。

**The orchestra for this concerto calls for: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings. The Hong Kong Philharmonic's first performance of this concerto was in 1980, conducted by Hans Günter Mommer. Piano solo was Nancy Loo.**

舒曼對文學有濃厚興趣完全可以理解——父親是出版商、書商和作家，他自幼便在書堆裡長大。除了閱讀以外，家人也鼓勵他寫作；鋼琴夢受挫時，他把思想化而為文字，用多個不同的化名寫作立場堅定的樂評。由於他在一份具影響力的藝術期刊（《新音樂雜誌》）當編輯，因此他的意見可謂舉足輕重。19世紀樂壇有種歪風特別惹他討厭——那就是大模大樣地炫耀膚淺的技巧，尤其是部份鋼琴家（被他稱為「鍵盤角鬥士」）的所作所為。而他本人也言行一致——A小調鋼琴協奏曲就是一例。樂曲與當時的協奏曲很不同，既沒有賣弄技巧，也不以獨奏者為中心。

舒曼起初無意寫作完整的協奏曲：「我知道自己寫不出炫技派的協奏曲，得要想出別的東西」。那「別的東西」就是1841年（也就是他與克拉拉成婚後一年）他為鋼琴和樂團而寫的單樂章《幻想曲》，但卻找不到出版商，即使兩度更改標題（先是《深情的快板》，後來改為《音樂會快板》）也於事無補。於是他任由樂譜塵封在書櫃裡，差不多五年後才加上另外兩個樂章，成為傳統的三樂章協奏曲。

Schumann's interest in literature was entirely understandable since his childhood had been surrounded by books; his father had been a publisher, bookseller and author. But beyond reading, he was also encouraged to write himself and, when his own ambitions to become a virtuoso pianist were thwarted, he found an outlet for his thoughts in writing uncompromising music criticism under a variety of assumed names. As editor of the influential arts periodical *Neue Zeitschrift für Musik* his opinions carried a great deal of weight. An aspect of 19th century music which he particularly disliked was the fondness for overt displays of shallow virtuosity, especially from pianists whom he described as "gladiators of the keyboard". He put these ideas successfully into practice in his own music. The Piano Concerto is one of the best examples, moving unequivocally away from the flamboyant, soloist-dominated concertos of his contemporaries.

It was not originally Schumann's intention to compose a fully-fledged Concerto; "I realise I cannot write a concerto for a virtuoso, so I must think up something else". That something else was a single movement *Fantasia* for piano and orchestra written in 1841, the year after he married Clara Wieck, but he could find no publisher willing to accept this piece, even after two title changes (first to *Allegro Affettuoso* and then *Concert Allegro*), so he put it away on a shelf to gather dust. It was almost five years before he returned to it and, by adding two more movements, created a traditional three-movement concerto.

## 舒曼：鋼琴協奏曲 SCHUMANN: Piano Concerto

生於重慶，陳薩先後入讀四川音樂學院附中和深圳藝術學校，師承但昭義教授。1996年，她贏得里茲國際鋼琴大賽第四名，並在歷圖爵士指揮下與伯明翰市交響樂團同台演出。她又曾獲蕭邦國際鋼琴大賽(2000)的第四名及最佳波蘭舞曲演繹獎，以及范·克萊本國際鋼琴大賽(2005)的水晶獎。

她近期的演出包括：與洛杉磯愛樂、皇家斯德哥爾摩愛樂、密爾沃基交響樂團、匹茲堡交響樂團及圖魯茲首都國立交響樂團等。她又曾經與著名指揮如：史拉健、漢力克、佩特連科等合作。陳薩為PentaTone廠牌錄音，曾於2008及2009年分別推出蕭邦鋼琴協奏曲專輯及演奏穆索斯基及拉赫曼尼諾夫作品的獨奏專輯。明年2月，她將錄製葛利格鋼琴協奏曲及拉赫曼尼諾夫第二鋼琴協奏曲。🎹



陳薩  
Chen Sa

樂曲首演1845年12月在德累斯頓舉行，克拉拉擔任獨奏，但觀眾反應強差人意。有樂評說克拉拉「盡力令她丈夫那稀奇古怪的狂想能被人當成音樂，其努力值得嘉許」。要是說，19世紀的人鍾情俗艷的炫技，因此對這首平靜樸素的協奏曲無動於衷，那麼現代人的品味便較開明了一。此曲不論受歡迎程度和聲望都有增無減，而且對後世作曲家影響甚深，以葛利格和拉赫曼尼諾夫尤甚。

此曲無疑是最抒情、最悅耳的幾首鋼琴協奏曲之一。短小的號曲為**第一樂章**掀起序幕，木管接著奏出仿如讚美詩的旋律，不久便交給鋼琴。幾乎整個樂章都以這個抒情主題為基礎；中間是個長篇、發人深省的插段，可見這個樂章本是獨立的樂曲。華彩樂段在樂章末段出現，但卻與當時觀眾期望的華彩樂段相距甚遠——沒有一般的機械化炫技寫法，反而是個憂鬱的模仿式對位樂段，根據讚美詩似的主题寫成。

雖然**第二樂章**比第一樂章遲數年才寫成，但兩者卻配合得天衣無縫。舒曼以音樂風格(同是和弦式、仿如讚美詩的風格)和旋律型態(第二樂章的主题根據第一樂章主题其中一個音型寫成)令兩個樂章聽來息息相關。悠閒平靜的樂章結束，馬上進入第三樂章，沒有間斷。**第三樂章**活力充沛但絕不炫技，既包含跳躍的節奏型，也出現了一些有趣的複雜節奏，但更重要的是樂曲首尾兩段如出一轍，把抒情風格發揮得淋漓盡致。🎹

The first performance was given by Clara at Dresden in December 1845 and did not meet with any great measure of success, one critic commenting on Clara's "praiseworthy efforts to make her husband's curious rhapsody pass for music". But if the 19th century taste for flashy displays of virtuosity meant that audiences could not take this calm and simple Concerto seriously, more enlightened modern tastes have seen the Concerto rise in both popularity and esteem, while it has exerted a powerful influence over later composers, most notably Grieg and Rachmaninov.

Schumann's is certainly one of the most openly lyrical and unashamedly tuneful of all piano concertos, the **1st movement** beginning, after the briefest of fanfares, with a gentle hymn-like melody played by the woodwind and subsequently taken up by the piano. Almost the entire movement is based on this one lyrical theme, and with an extended slow and reflective episode in the middle, the movement's origins as a single, self-contained work are clear. Towards the end there is a cadenza, but this one is very different from what the audiences of the day would have expected; instead of the usual mechanical bravura display Schumann composed a sombre piece of imitative counterpart based on the hymn-like theme.

While the **2nd movement** was written several years after the first it seems to fit perfectly alongside. Schumann provides a link both by the style of the music – again it is in chords, rather like a hymn – and by actual melodic connections – the main theme is built on a figure found in the first movement's theme. This relaxed and tranquil movement gives way, without a break, to the energetic, but by no means virtuoso, **3rd movement**. There is a characteristic skipping rhythm and some interesting rhythmic complexities, but above all the concerto ends as it began, with an unashamed display of pure lyricism. 🎹

**"...her always-wonderful singing phrasing and rhythmic elán make every bar shine with a crystal-clear brightness."  
Marius Dawn, *Pianist***

Born in Chongqing, **Chen Sa** began her music study at the subsidiary middle school of Sichuan Conservatory of Music and then at the Shenzhen School of Arts under the tutelage of Prof. Dan Zhaoyi. She first came to attention outside China in 1996 when she took Fourth Prize at the Leeds International Piano Competition, playing with the City of Birmingham Symphony Orchestra under Sir Simon Rattle. She also took Fourth Prize and the Best Polonaise Performance Award at the Chopin International Competition (2000) and the Crystal Award at the Van Cliburn Competition (2005).

Recent orchestral engagements include her débuts with the Los Angeles Philharmonic, Royal Stockholm Philharmonic Orchestra, Milwaukee Symphony Orchestra, Pittsburgh Symphony Orchestra and the Orchestre National du Capitole de Toulouse. She has also worked with such distinguished conductors as, Leonard Slatkin, Manfred Honeck, and Vasily Petrenko, among others. Chen Sa records for PentaTone. Her Chopin piano concerti album and first solo recital album, performing Mussorgsky and Rachmaninov, were released in 2008 and 2009 respectively. Next February, She will record Grieg's Piano Concerto and Rachmaninov's Second Concerto. 🎹

# 舒曼 Robert Schumann

1810-1856

## D小調第四交響曲，Op. 120 (1841初版)

流暢的行板

浪漫曲 (行板)

詠諧曲 (極急板) – 中段

終曲 (活潑的快板)

## Symphony No. 4 in D minor, Op. 120 (First version 1841)

Andante con moto

Romanza (Andante)

Scherzo (Presto) – Trio

Finale (Allegro vivace)

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、定音鼓及弦樂組。  
港樂於1978年首次演出舒曼第四交響曲 (1851修訂版)，由石信之指揮。今次是港樂首次演出1841初版。

**Instrumentation:** two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings. The Hong Kong Philharmonic's first performance of Schumann's Symphony No. 4 (1851 revision) was in 1978, conducted by Henry Shek. This is our first performance of the 1841 first version.

舒曼大部份作品都選用鋼琴：他頭十年的作品全是鋼琴曲，而接近150首已出版的作品裡，完全沒選用鋼琴的還不到20首。儘管如此，但他也創作了少量純管弦樂曲，包括幾首交響曲。由於他第一、二首交響曲 (分別寫於1832年及1841年) 都沒有編號，所以「第一」交響曲實際上是他寫的第三首。他1841年完成了一首交響曲，但遲至1853年才出版；這時，另外兩首交響曲已分別在1847年和1851年間世了。最後兩首 (事實上是他寫的五、六首) 出版時稱為第二和第三交響曲；而今晚演出的是1841年那一首——出版時稱為第四交響曲。再令事情混亂一點：雖然幾首交響曲的出版次序與寫作次序不符，但1841年的交響曲又確實是舒曼第四首寫作的交響曲。

舒曼與克拉拉的父親吵吵鬧鬧、對簿公堂近十年，終於能與克拉拉成婚，自然歡喜不已，更在短期內寫作了大量作品，包括他第一批管弦樂曲。1841年1月至9月內 (期間克拉拉更誕下女兒——是兩人八個孩子的第一個)，舒曼完成了剛才為大家演出過的協奏曲和三首交響曲。第一交響曲首演大獲好評，舒曼隨即在3月動筆寫作第四交響曲。他原本打算以「克拉拉」為第四交響曲的標題，對太太說：「我會用長笛、雙簧管和豎琴來描寫你。」姑勿論正式出版的第四交響曲有否刻劃克拉拉 (樂曲可沒有選用豎琴)，樂曲1841年12月在萊比錫首演時，觀眾完全摸不著頭腦，於是舒曼就把樂曲收起，直至1850年 (女兒尤金妮出生後不久) 修訂後才交給出版商。修訂版最大的改動是把配器加厚，令樂曲聽起來更「浪漫」；他甚至初步考慮過把樂曲改稱「交響幻想曲」，但最後還是以第四交響曲為名發行。修訂版1853年3月3日在杜塞多夫首演。

While the vast bulk of Schumann's output involved the piano – for the first 10 years of his composing career he wrote only for that instrument, while out of almost 150 published works less than 20 do not involve the piano in some way or another – he did produce a handful of purely orchestral works including several symphonies. The first two he wrote (in 1832 and 1841) were not given numbers at all, so his “First” Symphony was actually the third he wrote. He wrote another in 1841, but that was not published until 1853, by which time two further symphonies had appeared in 1847 and 1851 respectively. These last two (the fifth and sixth he had composed) were published as Nos. 2 and 3, so the Symphony we hear today, written in 1841, was published as Symphony No. 4. And just to add to the muddle, while it doesn't follow the correct chronological sequence, this was actually the fourth symphony Schumann composed.

Schumann's marriage to Clara after 10 years of acrimony and legal wrangling with her father was, naturally enough, cause of great personal joy and he celebrated it with a great burst of composing activity which included his first music for orchestra. In the first nine months of 1841 (during which Clara gave birth to the first of the couple's eight children) Schumann completed the Concerto we have just heard as well as three symphonies, the Fourth Symphony being started in March of that year hot on the heels of the huge success of the première of “Symphony No. 1”. He intended at that stage to give it a title, *Clara*, and, as he told his wife, “I will portray you with flutes, oboes and harps.” Whether or not the work as it exists in its final published form portrays Clara in any way – there are certainly no harps – it certainly confused the audience at its Leipzig première in December 1841 that Schumann withdrew it until 1850 when, shortly after the birth of his daughter Eugenie, he revised it and submitted it for publication, most notably adding weight to the orchestration to give it a more overtly “romantic” feel; he even toyed with renaming it “Symphonic Fantasy”, but it eventually appeared in print as Symphony No. 4. In this form it was premièred in Düsseldorf on 3rd March 1853.

## 舒曼的交響作品

(創作年份 / 出版年份)

G小調交響曲，WoO29  
(1832, 1833 / 1972)

第一交響曲，Op. 38  
(1841 / 1853)

序曲、談諧曲及終曲，Op. 52  
(1841 / 1846)

第四交響曲，Op. 120  
(1841, 1851 / 1853)

第二交響曲，Op. 61  
(1845-46 / 1847)

第三交響曲，Op. 97  
(1850 / 1851)

## Schumann's symphonic works

(Date of composition/  
Date of Publication)

Symphony in G minor, WoO29  
(1832, 1833 / 1972)

Symphony No. 1, Op. 38  
(1841 / 1853)

Overture, Scherzo, and Finale,  
Op. 52 (1841 / 1846)

Symphony No. 4, Op. 120  
(1841, 1851 / 1853)

Symphony No. 2, Op. 61  
(1845-46 / 1847)

Symphony No. 3, Op. 97  
(1850 / 1851)



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## 舒曼：第四交響曲 SCHUMANN: Symphony No. 4

1853年版濃重的配器是否真的較優勝仍有待商榷，但1841年版——也就是今晚演出的版本——**第一樂章**莊嚴的引子卻肯定既莊嚴又有份量。然而這一段轉瞬即逝，變成輕盈活潑、精力充沛的舞曲，大部分主題互有關連，多由莊嚴引子的素材衍生而來。雙簧管和大提琴在**第二樂章**開端奏出的悲傷樂思是個新素材，婉轉動人；而更動人的是稍後由獨奏小提琴那優雅的下行樂段。舒曼把這個主題的音型上下顛倒，在第三樂章重現。**第三樂章**是首鄉村舞曲，中段則直接引用浪漫曲的獨奏小提琴樂段。莊嚴引子突然響起，新的樂章隨即展開。**第四樂章**熱烈喧鬧，弦樂剛勁有力，把音樂推進至歡欣鼓舞的高潮。🌀

節目介紹中文翻譯：鄭曉彤

Whether or not the heavier orchestration of the 1853 version is a true improvement or not is a matter of debate, but the original 1841 version, heard today, is certainly not short of weight and solemnity in the solemn introduction to the **1st movement**. This is very short-lived, however, and soon the movement breaks into a light and lively dance, full of nervous energy, most themes having a close relationship to each other and many derived from ideas first mooted in the solemn introduction. The plaintive idea given out by oboe and cello at the start of the **2nd movement** is a new one, and very appealing too, and even more appealing is the gracefully descending solo violin passage which follows, although this has its origins in the very first bars of the Symphony. This theme is then transformed again – effectively it's inverted – for the **3rd movement**, which takes the form of a rustic dance with a contrasting Trio section referring directly to the solo violin passage of the Romanza. A dramatic return to the very opening of the Symphony heralds the **4th movement**, a frantic romp full of athletic strings and leading to a triumphant climax. 🌀

Programme notes by Marc Rochester

ROBERT

# Schumann

8 JUNE 1810 – 29 JULY 1856

沃克在其舒曼傳記中寫道：「傑出的作曲家中，除了孟德爾遜，早年物質生活最豐盛的大概就是舒曼了。」但舒曼16歲喪父，母親又認為音樂是「難以維生的職業」，因此堅持要他唸法律。他1829年7月30日入讀海德堡大學，修讀羅馬法、教會法和國際法課程，但卻從未上過一堂課；一年後給母親寫信說「成功的律師必須具備拉丁語天份」，但他「卻沒有這種才華」，決定放棄法律，轉攻音樂。母親無奈接受。1830年10月，舒曼遷居萊比錫，住在傑出鋼琴教師弗里德里希·維克家中，朝著鋼琴技巧大師的路進發。

**老** 舒曼〔奧古斯特·舒曼〕是薩克森州茨維考市一個作家、出版商和書商，太太是約翰娜·施納貝爾，岳父是個富有的外科醫生。夫婦倆的大宅氣派不凡，雄踞當地市中心廣場，育有五名子女，幼子就是生於1810年6月8日的羅伯特·舒曼。正如學者艾倫·

時年20的舒曼住在維克家中，與維克11歲的天才女兒克拉拉朝夕

1810

生於薩克森州茨維考市。  
Born 8 June in Zwickau,  
Saxony.

1817

開始學習鋼琴。  
首次創作（舞曲）。  
Begins piano lessons. First compositions (dances).

1820

入讀茨維考學府。  
Enters Zwickau Lyceum.

1822

創作《詩篇第150篇》。  
Composes *Psalm 150*.



1825

姐姐艾美莉逝世。  
Death of sister, Emilie.

1826

父親奧古斯特·舒曼逝世。  
August Schumann  
dies.

1828

入讀萊比錫大學修讀法律。  
認識弗里德里希·維克（右）  
及卡拉拉·維克。  
Enrolls as student of law  
at University of Leipzig.  
Meets Friedrich (right) and  
Clara Wieck.



相對，漸生情愫。維克極度反對兩人交往，不但禁止這對小情侶見面，甚至要脅舒曼說，要是他接近克拉拉的話，就會開槍殺死他。與鋼琴老師關係惡劣是一回事，但一個更大的打擊把舒曼的鋼琴夢完全粉碎了—1831年10月起，他覺得右手手指麻痺；到了翌年6月，中指簡直動彈不得—原因則一直以來都有不少猜測，包括因利用器械加強手指靈活性而受傷，因服汞醫治梅毒而中毒等。姑勿論原因為何，事實擺在眼前—他當不了鋼琴家。

但他仍然努力不懈，把所有音樂上的野心都放在一位的確成了鋼琴大師的人身上一—克拉拉。兩人相戀的十年間一直相當低調，一直與維克抗衡。維克反對得越來越厲害，事情終於到了緊急關頭：維克向法院申請禁止兩人交往，但經過多年訴訟〔包括維克向法院遞交偽造的信件〕，1840年9月12日兩人終於成婚—舒曼30歲，克拉拉20歲。這段婚姻對樂壇影響深遠，不但影響了舒曼本人的作品，更影響了其

他作曲家—最明顯著莫過於布拉姆斯。

舒曼曾受聘在萊比錫和德累斯頓擔任指揮，結果也黯然離開—他根本處理不了樂團，而且精神病越來越嚴重，甚至會長時間極度抑鬱；他最後獲聘在杜塞多夫工作，卻也悲劇收場。健康日差的他很擔心克拉拉的安全，抑鬱症發作得越來越密，他害怕自己有朝一日病發時會傷害克拉拉。他把醫生請來家中為他治病，但第二天〔1854年2月27日〕清早他卻離家跑到萊茵河跳橋自殺。他被兩個漁民救起，但堅決不讓克拉拉知道他自殺，而且既不肯回家，也不肯與太太見面，要求把自己關進恩德尼希〔位於波恩附近〕一所醫院裡。克拉拉再次見到丈夫時，已經是1856年7月27日—一兩天後，舒曼與世長辭。

舒曼的傳世之作以歌曲和鋼琴曲〔這兩類作品他都很擅長〕為主，還有四首交響曲—雖然這四首交響曲的管弦樂織體常遭詬病，但仍屬19世紀最優雅、最有條不紊的交響曲。

## 1829

轉校往海德堡大學。  
Transfers to University  
of Heidelberg

## 1830

轉系修讀音樂，並拜  
維克為師。  
Switches study to  
music and begins study  
with Wieck.

## 1831

手部創傷問題開始。完成鍵盤作品《蝴蝶》。  
Beginning of hand injury. Completes keyboard  
work *Papillons*.



## 1832

手部問題惡化。  
Severe hand  
problems.

## 1833

患上精神衰弱。  
Suffers nervous  
breakdown.

## 1834

他與友人成  
立的《新音樂雜誌》創刊。  
First issue of *Die Neue Zeitschrift für  
Musik*, a music magazine established by  
Schumann and his friends.



August Schumann was a writer, publisher and bookseller in the town of Zwickau in Saxony who had married Johanna Schnabel, daughter of a wealthy surgeon. Their large, imposing house, dominated the town's main square. Robert was born there on 8th June 1810, the youngest of five children and, as Alan Walker has written in his biography; "Of all the great composers, with the exception of Mendelssohn, Schumann probably started life with the best material advantages". However, Schumann was only 16 when his father died and his mother, considering music to be "a breadless profession", insisted that he pursue a career in law. On 30th July 1829 he enrolled for courses in Roman, ecclesiastical and international law at the University of Heidelberg but never attended a single lecture, and a year later he wrote to his mother that he did not have "the talent for Latin that a successful lawyer must possess" and that he was abandoning law in favour of music. Johanna reluctantly accepted her son's decision and in October 1830 Schumann moved to Leipzig and lodged with

the great piano teacher Friedrich Wieck with whom he was to train for a career as a piano virtuoso.

Living in the Wieck household the 20-year-old Schumann came into daily contact with Wieck's gifted 11-year-old daughter, Clara. They fell in love, much to Wieck's horror who went on to forbid the young couple from ever meeting and actually threatened to shoot Schumann if he went near his daughter. Hostility from his piano teacher was one thing, but in October 1831 something much worse happened which effectively closed the door on Schumann's piano playing aspirations. He began to experience increasing paralysis of the fingers of his right hand and by the following June his middle finger had become totally immobile. Various causes have been put down for this, ranging from Schumann's use of a machine to increase the flexibility of his fingers to the mercury he was taking to cure syphilis, but the fact remained he had no future as a pianist.

## 1835

認識孟德爾遜。  
與卡拉拉關係轉趨親密。  
Meets Mendelssohn.  
Growing intimacy with Clara.

## 1837

舒曼與卡拉拉秘密成為情侶，  
但遭父親維克反對。  
Schumann and Clara become  
secretly engaged, but Wieck  
refuses permission.



## 1839

採取法律程序希望贏得婚姻權。  
維克在法庭上抹黑舒曼。  
Begins legal steps to gain  
consent for marriage. Wieck  
defames Schumann in court.

## 1840

法庭允許舒曼與卡拉拉結婚。  
他們於9月12日結成夫婦。  
Court grants permission for  
marriage. Schumann and Clara  
get married on 12  
September.

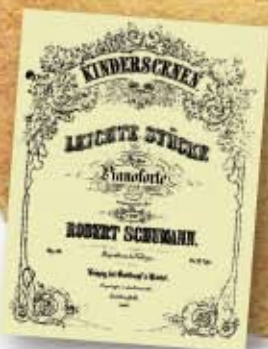


## 1838

離開維也納。完成鍵盤  
作品《兒時情景》。  
Leaves Vienna.  
Completes keyboard  
work *Kinderszenen*.

## 1841

孟德爾遜(右)指揮第一交響曲。  
第四交響曲的初版首演失敗。  
Mendelssohn (right) conducts  
Symphony No. 1. Unsuccessful  
première of first version of  
Symphony No. 4.



# Schumann

ROBERT

8 JUNE 1810 – 29 JULY 1856

He carried on determinedly and now invested all his musical ambitions into Clara, who did become a great virtuoso pianist. For 10 years the couple maintained a relatively clandestine relationship, forever battling against Wieck's increasingly vehement opposition. Eventually matters came to a head when Wieck went to law to stop the relationship but, after years of legal wrangling (which involved forged letters to the court from Wieck), on 12th September 1840 the couple, then aged 30 and 20 married. It was to become one of the most potent musical marriages in history influencing not just Schumann's own work, but that of many other composers, most notably Brahms.

Appointments as conductor in Leipzig and Dresden ended in ignominy, Schumann chronically incapable of handling an orchestra and affected by a growing insanity which resulted in extended bouts of deep depression. His final appointment in Düsseldorf ended in tragedy when his growing ill-health made him fear for the safety of Clara; he genuinely

believed he might do her harm during one of his increasingly frequent attacks of depression. He summoned a doctor to the house, but the following morning (27th February 1854), he left home and jumped off a bridge into the River Rhine in an attempt to kill himself. He was rescued by two fishermen, but was insistent that no mention be made of his suicide bid to his wife and, more than that, refused to return to the house or to see his wife again. He was, at his own insistence, incarcerated in a hospital at Endenich near Bonn and it was only on 27th July 1856 that Clara saw him again. Two days later, Schumann died.

Schumann's legacy as a composer was limited to songs and piano pieces, in which he excelled, and, to a lesser extent, his four symphonies which, while often criticised for showing a lack of understanding of orchestral textures, nevertheless stand as among the most elegant and coherent of the 19th century.

**1844** 前往俄羅斯兩月。精神衰弱復發。  
Leaves for Russian tour for about two months. Onset of nervous breakdown.

**1845**  
在德累斯頓首演鋼琴協奏曲，卡拉拉擔任獨奏。  
Première of Piano Concerto in Dresden by Clara.

**1846**  
完成第二交響曲。  
Completes Symphony No. 2.

**1850**  
在杜塞爾多夫擔任指揮。  
完成第三交響曲及大提琴協奏曲。  
Assumes directorship in Düsseldorf. Completes Symphony No. 3 and Cello Concerto.



**1851** 完成第四交響曲。  
Completes Symphony No. 4.

**1853** 辭去杜塞爾多夫的職務。  
Resigns duties from Düsseldorf.

**1854** 試圖自殺。被送往恩德尼希精神病院(下)。  
Attempts suicide. Taken to asylum in Endenich (below).



**1856**  
卡拉拉於7月27日探望身體虛弱的舒曼，兩日後的7月29日，舒曼逝世，終年46歲。  
Clara visits Schumann on 27 July. In a weak and emaciated state, Schumann dies on 29 July at 46.





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# 香港管弦樂團

## Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

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Edo de Waart

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Artistic Director & Chief Conductor

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PHOTO Lawrence Chan

蘇柏軒  
Perry So

副指揮  
Associate Conductor

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PHOTOS BY  
Cheung Chi Wai & Keith Hiro

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



巫國輝  
Mo Kwok-fai



潘廷亮  
Martin Poon  
Ting-leung

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



林達僑  
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



\* 張沛垣  
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 Moermond



▲ 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



李妲妮  
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

客席首席低音大提琴  
Guest Principal Bass

簡貝丹  
Brendan Kane

低音長號  
Bass Trombone

蔡秀賢  
Donald Choy

# 港樂在世博



01

世博閉幕在即，相信有留意港樂動向的樂迷都知道我們在九月初到了中國巡迴演出，首站的上海演出，就是香港特區參與2010年上海世博會的節目之一。我們在上海東方中藝術中心公演貝多芬的第九交響曲，以及特別委約香港新一代作曲家林丰創作的全新作品《融》。林丰還專程隨樂團一同前往上海，見證自己作品世界首演的重要時刻。



02

林丰希望透過《融》這首樂曲表現出香港多元化的一面，據他形容，這首樂曲可說是路邊一瞥，香港的街景變化萬千，而且往往讓人意想不到，一座廟宇的旁邊可能是一個籃球場，籃球場的隔鄰是一座大廈，然後是公園、工廠……他還特意到廟街找來一些隨處可見的便宜電動玩具，請幾位銅管樂手在樂曲一處特別安靜的時候開動，嘗試營造出香港式的熱鬧氣氛，不少觀眾都認為此舉新鮮有趣，樂曲尤其受在場的小聽眾歡迎。而下半場的第九交響曲更是全晚的高潮所在，歡欣的快樂頌，為今次上海世博之行劃上完美句號。



03

港樂2010中國巡演，由藝術總監兼總指揮艾度·迪華特帶領樂團分別到上海、西安及北京演出。自港樂1974年職業化以來，樂團已踏足歐、美、亞洲等地共31個不同城市。

Expo 2010 will be soon drawing to its close. Many of you might already know that we toured to China in early September, the first stop being the Shanghai Oriental Arts Center as part of the HKSAR in Expo 2010 programme. We performed Beethoven's Symphony No. 9 as well as *Rong*, a newly commissioned work written by young Hong Kong composer Fung Lam who joined us in the tour to be present at the important occasion of his work's world première.

Fung Lam aims to express the diversity of Hong Kong in *Rong*, which evokes the experience of walking around the streets where the scenery can change dramatically; a temple next to a basketball court next to a building next to a park next to a factory... He collected some cheap electric toys from the local market in Temple Street and invited a few Brass players to turn them on at a quiet moment, in order to convey the hustle and bustle of Hong Kong City. The Shanghai audience, especially the young children, found it fresh and interesting. Beethoven's Symphony No. 9 in the second half of the concert built up the climax of the night, and the Shanghai tour ended perfectly with the uplifting Ode to Joy.

HKPO's 2010 China tour to Shanghai, Xi'an and Beijing was led by Artistic Director and Chief Conductor Edo de Waart. Over the years since our first professional season in 1974, the Orchestra has already toured to a grand total of 31 cities in Asia, Europe and America.

- 01 港樂在上海綵排時的情況。HKPO in rehearsal in Shanghai.
- 02 香港管弦協會主席亦親身飛往上海，以行動支持樂團！Mr Y. S. Liu was also in Shanghai to support the Orchestra in action!
- 03 上海東方中藝術中心。The Shanghai Oriental Arts Center.

## 聆聽您的意見 We're listening!

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您們的寶貴意見，我們同樣重視。

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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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何鴻毅家族基金駐團學員培訓計劃的目的，是為傑出的青年弦樂手提供專業的交響樂及室內樂培訓。此計劃每年為最多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。何鴻毅家族基金全力贊助此計劃，與香港管弦樂團攜手培育青年音樂家，發掘他們的潛質。

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香港管弦樂團在此衷心感謝何鴻毅家族基金慷慨支持這項極具意義的培訓計劃。

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The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme was created to provide professional orchestral training 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 programme is co-directed by the Hong Kong Philharmonic Orchestra's Concertmaster John Harding and Principal Viola Andrew Ling. Under their guidance, the Fellows will rehearse and perform with the Orchestra for one full orchestral season from September to July. In addition, they will have opportunities to attend masterclasses with internationally renowned guest artists performing in Hong Kong, as well as weekly chamber music coaching.

This intensive training programme will bridge the gap between completion of tertiary instrumental training and securing a position in a professional symphony orchestra. Some of our past Fellows are now working as full-time musicians in the Hong Kong Philharmonic Orchestra as well as other major orchestras including China Philharmonic Orchestra, China National Symphony Orchestra, Hong Kong Sinfonietta and Macau Orchestra.

The Fellows for the current season are: violinist Liu Boxuan from the Central Conservatory of Music in Beijing; violists Zhang Shu-ying and Fu Shuimiao from the Shanghai Conservatory of Music; cellist Pan Yan from the Xinghai Conservatory of Music in Guangzhou; violinists Ke Xue and Liu Fang-xi, violist Yang Fan from the Hong Kong Academy for Performing Arts; violinist Chen Yi-ting from the Taipei National University of the Arts and bassist Chang Pei-heng from the National Taiwan Normal University.

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](mailto:vanessa.chan@hkpo.com).

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大師會特別為熱愛管弦樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝。

Maestro Circle is established for the business community and individuals who are fond of symphonic music. It aims at supporting the long-term development of the Hong Kong Philharmonic Orchestra and enriching cultural life. We heartily thank the following Maestro Circle members.

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