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TON KOOPMAN'S HAYDN & MOZART 湯·庫普曼的海頓與莫扎特

19&20 | 11 | 2010 Fri&Sat 8PM

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

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

www.hkpo.com

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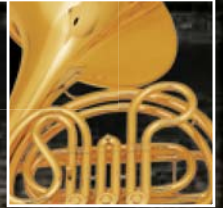
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太古音樂大師： 湯·庫普曼的海頓與莫扎特

Swire Maestro: Ton Koopman's Haydn and Mozart

湯·庫普曼 指揮/古鍵琴
費珊妮斯 客席團長/小提琴
鮑力卓 大提琴
韋爾遜 雙簧管
莫班文 巴松管

Ton Koopman conductor/
harpischord

Jorja Fleezanis guest
concertmaster/
violin

Richard Bamping cello

Michael Wilson oboe

Benjamin Moermond bassoon

海頓

降B大調第98交響曲

慢板－快板
如歌的慢板
小步舞曲及中段 (快板)
終曲 (急板)

海頓

降B大調交響協奏曲

快板
行板
精神奕奕的快板

中場休息

莫扎特

G小調第40交響曲，K550

極快板
行板
小步舞曲與中段 (小快板)
終曲 (極快板)

音樂會開始前45分鐘，
文化中心4樓大堂設有由麥嘉倫教授
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Prof. Michael McClellan (19/11 English)
and Dr Stefan Au (20/11 Cantonese)
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節目約於10時結束
(上半場：28分鐘、22分鐘；
下半場：35分鐘)。

Concert ends approx. 10:00pm
(1st half: 28 mins, 22 mins;
2nd half: 35 mins).

HAYDN

Symphony No. 98 in B flat

Adagio – Allegro
Adagio cantabile
Menuetto and Trio (Allegro)
Finale (Presto)

HAYDN

Sinfonia Concertante in B flat

Allegro
Andante
Allegro con spirito

Interval

MOZART

Symphony No. 40 in G minor, K550

Molto allegro
Andante
Menuetto and Trio (Allegretto)
Finale (Allegro assai)

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。

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香港管弦樂團

HONG KONG
PHILHARMONIC ORCHESTRA



Go de Waart

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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：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。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.

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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湯·庫普曼 指揮/古鍵琴
Ton Koopman conductor/harpsichord

“...Koopman’s fond treatment of the two slow movements, beautifully judged and full of carefully moulded instrumental lines.” CD review of Ton Koopman’s Haydn Symphonies 97 & 98 with the Amsterdam Baroque Orchestra, *The Guardian*

湯·庫普曼於1944年在荷蘭茲沃勒市出生，於阿姆斯特丹學習管風琴、古鍵琴及音樂學，並獲得該兩種樂器的傑出表現獎。他一直以來對古樂器為之著迷，25歲時便成立首個巴羅克樂團。他分別於1979年及1992年成立阿姆斯特丹巴羅克樂團及阿姆斯特丹巴羅克合唱團。

他作為獨奏家，伴奏家及指揮家均成就出眾，並為多個唱片品牌灌錄大碟，包括Erato、Teldec、Sony、Philips、DG、以及由Challenge Records代理的個人唱片品牌Antoine Marchand。

在超過四十五年的音樂事業當中，他的足跡遍及全球最重要的音樂廳及音樂節，演出管風琴及古鍵琴。作為客席指揮，他曾與歐洲、美國、亞洲各大樂團合作，包括阿姆斯特丹皇家音樂廳樂團、蘇黎世大會堂樂團、波士頓交響樂團、芝加哥交響樂團、克里夫蘭樂團、維也納交響樂團等。由2011起，他將連續三年出任克里夫蘭樂團駐團藝術家。

庫普曼於1994至2004年間，指揮及灌錄巴赫全套清唱劇，這項大型計劃為他贏得德國唱片大賞的古典迴聲大獎、2008 BBC大獎、白遼士大獎等等，此外他又榮獲美國格林美及英國留聲機提名。2006年，他獲德國萊比錫市頒發巴赫勳章。近年，他又開展另一音樂旅程，計劃灌錄一位對少年巴赫影響深遠的作曲家—布斯泰胡德的全套作品。

庫普曼於海牙音樂學院教授古鍵琴，又於萊頓大學擔任教授，及為倫敦皇家音樂學院的榮譽會員。他同時兼任法國巴羅克之旅音樂節藝術總監及布斯泰胡德國際學會會長。🔥

Born in Zwolle of the Netherlands in 1944, Ton Koopman studied organ, harpsichord and musicology in Amsterdam and was awarded the Prix d'Excellence for both instruments. He has always been fascinated by authentic instruments, and created his first Baroque orchestra at the age of 25. In 1979, he founded the Amsterdam Baroque Orchestra and in 1992 the Amsterdam Baroque Choir.

Koopman's extensive and impressive activities as a soloist, accompanist and conductor have been recorded extensively for labels such as Erato, Teldec, Sony, Philips and DG, besides his own record label Antoine Marchand, distributed by Challenge Records.

Over the course of a forty-five-year career Ton Koopman has appeared in the most important concert halls and festivals of the five continents, both as an organist and a harpsichord performer. As a guest conductor, he has collaborated with the most prominent orchestras of Europe, USA and Asia, including the Royal Concertgebouw Orchestra, Tonhalle Orchestra Zurich, Boston Symphony, Chicago Symphony, Cleveland Orchestra and Wiener Symphoniker. Ton Koopman will be Artist-in-Residence at the Cleveland Orchestra for three consecutive years starting in 2011.

Between 1994 and 2004 Ton Koopman has been engaged in a unique project, conducting and recording all the existing Cantatas by J. S. Bach, a massive undertaking for which he has been awarded the Deutsche Schallplattenpreis Echo Klassik, the BBC Award 2008, the Prix Hector Berlioz, in addition to nominations for the Grammy Award (USA) and the Gramophone Award (UK). In 2006 he has received the Bach-Medaille from the City of Leipzig. Recently Ton Koopman has embarked on recording the complete works by Dietrich Buxtehude, one of the great inspirer of the young J. S. Bach.

Ton Koopman leads the class of harpsichord at the Royal Conservatory in The Hague. He is also a Professor at the University of Leiden and an Honorary Member of the Royal Academy of Music in London. Ton Koopman is Artistic Director of the French Festival Itinéraire Baroque and President of the International Dieterich Buxtehude Society. 🔥

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費珊妮斯 客席團長/小提琴
Jorja Fleezanis guest concertmaster/violin

費珊妮斯於1989至2009年間擔任明尼蘇達樂團團長，不但是該團史上任期最長的一位團長，更是全美有史以來第二位以團長身份加盟主要樂團的女性。加入明尼蘇達樂團之前，她曾於三藩市交響樂團任職副團長共八年。

費珊妮斯熱心教學，1990年起於明尼蘇達大學兼任教職。她同時於多個地方任教，包括德薩斯州圓頂市國際音樂節學院導師及藝術家(1990-2007)，加州大學戴維斯分校駐校藝術家，三藩市音樂學院客席藝術家及教師(並於1981至1989年於該校任教)，加州曼隆音樂節藝術家及導師(2003-2008)，新世界樂團教師及教練(1988-2008)，以及於波士頓藝術學院、茱莉亞音樂學院及湖畔藝術學校暨夏令營任客席教師。

為費珊妮斯而寫的新作包括有約翰·亞當斯的小提琴協奏曲(由明尼蘇達樂團委約)，及約翰·泰弗納《愛神的聖像》，後者由Reference Records錄音及發行。她又與法國鋼琴家西里爾·于夫合作，灌錄貝多芬全套小提琴奏鳴曲，於2003年由Cypres發行。其他錄音包括由舒伯特協會委約，為費珊妮斯創作的阿朗·杰·歌尼斯作品《繽紛的天空、無限的天空》，由CRI發行，以及與奧爾遜合作，灌錄史特凡·沃爾普的小提琴奏鳴曲，由Koch International發行。

費珊妮斯早年於辛辛那提音樂學院及克利夫蘭音樂學院學習。🎻

Jorja Fleezanis was concertmaster of the Minnesota Orchestra from 1989 to 2009 – the longest-tenured concertmaster in the orchestra's history and only the second woman in the United States to hold the title of concertmaster in a major orchestra when appointed. Prior to Minnesota, she was associate concertmaster with the San Francisco Symphony for eight years.

A devoted teacher, Fleezanis became an adjunct faculty member at the University of Minnesota's School of Music in 1990. She has also enjoyed teaching roles with other organisations: as teacher and artist at the Round Top International Festival Institute in Texas (1990-2007); Artist-in-Residence at the University of California, Davis; guest artist and teacher at the San Francisco Conservatory, where she served on the faculty from 1981 to 1989; artist and mentor at the Music@Menlo Festival (2003-2008); teacher and coach at the New World Symphony (1988-2008), and a visiting teacher to the Boston Conservatory, The Juilliard School, and Interlochen Academy and Summer Camp.

Fleezanis has had a number of works commissioned for her, including by the Minnesota Orchestra with the John Adams Violin Concerto and *Ikon of Eros* by John Tavener, the latter recorded on Reference Records. Her recording of the complete violin sonatas of Beethoven with the French fortepianist Cyril Huvé was released in 2003 on the Cypres label. Other recordings include Aaron Jay Kernis's *Brilliant Sky*, *Infinite Sky* on CRI, commissioned for Fleezanis by the Schubert Club, and, with pianist Garrick Ohlsson, Stefan Wolpe's Violin Sonata for Koch International.

Fleezanis studied at the Cincinnati Conservatory of Music and the Cleveland Institute of Music. 🎻



鮑力卓

大提琴

Richard
Bamping
cello

鮑力卓自1993年起擔任香港管弦樂團的大提琴首席，曾多次以獨奏身份與樂團同台演出，並大獲好評。鮑力卓接受過多方面的音樂訓練，師承韋爾遜、華費殊、波度雲奴、柯殊邦、托替利亞、蓋林格斯、柏利索、史達嘉、曉夫及依瑟利斯深造大提琴演奏技藝。他曾跟隨阿瑪迪斯室樂團、貝爾格、達爾美四重奏、塔卡契四重奏、阿萊格里四重奏、竹野大衛、葛倫、賀維茲、庫塔格和諾里斯研習室樂。

在倫敦時，他以自由樂手身份於英國、歐洲和美國等地參與不同室樂演出，曾與多個知名管弦樂團同台獻藝，包括英國愛樂管弦樂團、英國皇家愛樂樂團及歐洲室樂團等，並曾在倫敦獨奏家室樂團擔任大提琴首席達四年。1990年，鮑力卓獲指揮伯恩斯坦選中，在日本舉行的首届太平洋音樂節中擔任首席，並與狄遜、湯馬士及艾索普緊密合作。

過往三年，鮑力卓曾參與由作曲家譚盾親自指揮的中國及台灣巡演，擔任《地圖》協奏曲及《臥虎藏龍》協奏曲的獨奏，贏得各方好評。

鮑力卓所用的大提琴由安德里亞·瓜奈里於1674年在意大利克里蒙納製造，全球僅餘八把，極為罕有。🔥

Richard Bamping has held the title of Principal Cellist of the Hong Kong Philharmonic Orchestra since 1993, where his many solo appearances have been greeted with critical acclaim. He has had a very broad musical education studying cello with Elizabeth Wilson, Raphael Wallfisch, Amedeo Baldovino, Ralph Kirschbaum, Paul Tortelier, David Geringas, Aldo Parisot, Janos Starker, Timothy Hugh and Steven Isserlis. In the field of chamber music, he has studied with the Amadeus, Alban Berg, Delme, Takacs and Allegri String Quartets, and with David Takeno, Eli Goren, Emmanuel Hurwitz, Gyorgy Kurtag, and Peter Norris.

As a freelance cellist based in London, Richard Bamping played in many chamber music ensembles performing across the United Kingdom, Europe and the USA. He has also performed with many of the leading orchestras in Europe including the Philharmonia, the Royal Philharmonic and the European Community Chamber Orchestras, and served for four years as Principal Cellist with the London Soloists Chamber Orchestra. In 1990, Leonard Bernstein chose Richard Bamping to play Principal Cello for the first Pacific Music Festival in Japan, where he also worked closely with Michael Tilson Thomas and Marin Alsop.

Over the past three years, Richard has completed several tours of China, and Taiwan under the baton of the composer Tan Dun performing his *Map Concerto* and the *Crouching Tiger Concerto* to great critical acclaim.

Richard's 'cello, dated 1674, was made in Cremona by Andrea Guarneri and is one of only 8 surviving examples of his work. 🔥



韋爾遜

雙簧管

Michael
Wilson
oboe

韋爾遜2005年9月起獲聘為香港管弦樂團聯合首席雙簧管，其後獲藝術總監兼總指揮艾度·迪華特委任，於2009年9月起擢升為首席雙簧管。加盟港樂前，他經常與倫敦多個樂團合作，包括倫敦愛樂樂團，更隨團巡迴德國演出（指揮是該團當時的首席指揮馬素爾）；而英國其他地區的樂團則包括伯恩茅斯交響樂團和歐斯特交響樂團。他又曾任英格蘭交響樂團客席首席雙簧管，並與尼高·甘迺迪及樂團巡迴演出韋華第的雙簧管與小提琴協奏曲。

韋爾遜於倫敦市政廳音樂及戲劇學院師承辛普森（BBC交響樂團首席）和亨特（愛樂管弦樂團首席），以一級榮譽畢業之餘，更獲頒「菲臘·鍾斯」木管大獎。

他連續兩年獲邀與倫敦市政廳交響樂團合作，並連同倫敦交響樂團合唱團遠赴意大利演出由奧爾邁指揮的威爾第和浦契尼歌劇音樂會。

韋爾遜之後獲邀加入新成立的南岸交響樂團，隨團在倫敦好些美侖美奐的表演場地獻藝，如史密斯廣場聖約翰教堂和威斯敏斯特天主教大教堂，曾與指揮亞殊堅納西合作，並於不同場合演繹過佛漢威廉士的雙簧管協奏曲和巴赫的雙簧管與小提琴協奏曲。加入南岸交響樂團前，韋爾遜曾任職塞浦路斯國家室樂團，曾在塞浦路斯首次演出柯普蘭《寧靜的城市》，以小號及英國管獨奏。

韋爾遜經常與倫敦各大樂團的樂手演出室樂，最近一次是與愛樂管弦樂團首席樂手演出木管五重奏音樂會。來港後，韋爾遜曾獲英國伯明罕交響樂團邀請擔任首席雙簧管，與指揮歐拉莫合作。🔥

Michael Wilson was appointed Co-Principal Oboe of the Hong Kong Philharmonic Orchestra in September 2005 and was appointed as Principal Oboe by Edo de Waart in September 2009. Prior to this, he was working regularly with London-based orchestras such as the London Philharmonic Orchestra, with whom he toured extensively in Germany under the direction of their then Chief Conductor, Kurt Masur. He has also worked with other UK orchestras including the Bournemouth Symphony and the Ulster Orchestra. He was Guest Principal Oboe for the English Symphony Orchestra and toured with them, playing Vivaldi's concerto for oboe and violin, with Nigel Kennedy.

Michael studied with Richard Simpson (Principal – BBC Symphony Orchestra) and Gordon Hunt (Principal – Philharmonia Orchestra) at the Guildhall School of Music and Drama in London, where he graduated with First Class Honors and received the Philip Jones prize for woodwind. With the Guildhall Symphony Orchestra, he was invited to play for two consecutive years in Italy along with the London Symphony Chorus, under the direction of Paolo Olmi in concert performances of operas by Verdi and Puccini.

He was then awarded a place in the newly founded orchestra, Southbank Sinfonia, based in London, which gave rise to many opportunities to play in some of the most beautiful concert settings in London, such as St John's Smith Square and Westminster Cathedral, working with conductors such as Vladimir Ashkenazy and on several occasions playing the Vaughan Williams concerto for oboe and Bach's concerto for oboe and violin. Prior to this, Michael was in the Cyprus State Chamber Orchestra. It was in Cyprus that he first performed *A Quiet City* by Aaron Copland scored for trumpet and cor anglais solo with Orchestra.

Michael has performed in many chamber music concerts, with members of the London based orchestras, most recently a wind quintet recital with Principal players of the Philharmonia Orchestra. Since moving to Hong Kong, Michael has returned to the UK upon invitation to play Principal Oboe with the City of Birmingham Symphony Orchestra under Sakari Oramo. 🍷



來自美國辛辛那提的**莫班文**，今季加盟香港管弦樂團擔任首席巴松管。他自13歲開始學習巴松管，完成中學課程後，轉往紐約茱莉亞音樂學院繼續進修，在茱莉亞就讀的五年間，他先後隨莉卡萊爾及羅潔絲學藝，之前曾拜師詹士和辛考。莫班2009年完成音樂學士學位後繼續攻讀碩士，現暫停學業來港出任港樂首席巴松管一職。

他在學期間熱衷參與管弦及室內樂演奏，又是PUFF!五重奏的成員之一，這個新晉的五重奏組合曾於2009年打入納姆伯格室內樂大賽的決賽及獲得樹頂CMS J. C. 亞利亞加室內樂比賽的獎項。他間中擔任紐約愛樂的特約樂手。

近年暑假，莫班文的演奏活動將他帶到世界各地，他曾經於2008年夏季隨茱莉亞管弦樂團到中國演出、又參與札幌的太平洋音樂節(2008年)、瑞士的琉森音樂節的夏令營(2008及2009年)、美國青年樂團的歐洲巡演(2006年)及意大利盧卡一個為期五星期、分別在歌劇院及音樂節學習的駐團訓練(2005年)。他曾參與的其他夏季音樂節有：美國史波利圖音樂節、2009年由馬錫爾創辦的加斯杜頓音樂節和2007年的肯特/盛放音樂節。

Benjamin Moermond, an American bassoonist from Cincinnati, joined the Hong Kong Philharmonic Orchestra this season. After high school his bassoon studies, which begin at the age of 13, took him to New York City where he has spent the past five years as a student at The Juilliard School. His tutors there included Judith LeClair and Patricia Rogers, and past teachers have included Martin James and Russell Hinkle. Benjamin completed his Bachelor of Music degree in 2009 and left the Master of Music degree unfinished to pursue his current position with the HKPO.

While a student at Juilliard he was equally active as an orchestral and chamber musician and was a member of the emerging PUFF! Quintet, who were finalists in the 2009 Naumburg Chamber Music Competition and winners of the Treetops CMS J. C. Arriaga Chamber Music Competition. He also performed occasionally as a substitute with the New York Philharmonic.

Recent summer activities have taken Benjamin around the world including the Juilliard Orchestra's tour to China in the summer of 2008, as well as participation in the Pacific Music Festival in Sapporo in 2008, the Lucerne Festival Academy in Switzerland in 2008 and 2009, the Youth Orchestra of the Americas European tour in 2006, and a five week residency in the Opera Theatre and Music Festival of Lucca, Italy in 2005. Other summer festivals have included Spoleto USA and the newly formed Castleton Festival under Lorin Maazel in 2009, as well as the Kent/Blossom Music Festival in 2007. 🍷



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海頓

Franz Joseph Haydn

1732-1809

降B大調第98交響曲

慢板－快板

如歌的慢板

小步舞曲及中段 (快板)

終曲 (急板)

Symphony No. 98 in B flat

Adagio – Allegro

Adagio cantabile

Menuetto and Trio (Allegro)

Finale (Presto)

編制：長笛、兩支雙簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓、古鍵琴及弦樂組。港樂於1982年首次演出此交響曲，由董麟指揮。

Instrumentation: flute, two oboes, two bassoons, two horns, two trumpets, timpani, harpsichord, and strings. The Hong Kong Philharmonic's first performance of this symphony was in 1982, conducted by Ling Tung.

1790年9月28日，海頓的僱主尼古勞斯·艾斯特赫茲親王與世長辭，使海頓的生活起了翻天覆地的變化。30年來，海頓一直居於艾斯特赫茲府第，深居簡出；現在卻能隨意前往維也納。在維也納，海頓接待了一批批遠道而來的訪客。芸芸訪客中，有位德裔小提琴家暨劇團經理自我介紹道：「在下薩路曼，來自倫敦，特意前來邀請閣下到英國一行。」同年12月15日，海頓啟程前往倫敦，1791年1月1日到達。海頓離開維也納前跟莫扎特見過面，但莫扎特並不贊成海頓遠行，深恐老人家會客死異鄉一到頭來倒是莫扎特先走一步。莫扎特離世整整兩週，身在英國的海頓才驚聞噩耗。海頓給莫扎特遺孀的信中寫道：「他逝去，令我悲慟不能自己。」海頓憶述寫信那天，倫敦大霧瀰漫，早上11點還要點蠟燭照明。過了幾星期，海頓就安頓下來，動筆寫作第98交響曲，彷彿為紀念莫扎特而作。樂曲1792年3月2日在倫敦首演——那是莫扎特離世不久，還有三天才滿三個月。

The death of his employer, Prince Nikolaus Esterházy, on 28th September 1790 signalled a dramatic change in Haydn's life. After living permanently in the Esterházy's isolated palace for almost 30 years, he was free to move to Vienna where he entertained a steady stream of visitors from far and wide, including a German-born violinist and impresario who introduced himself saying; "I am Salomon from London and I have come to fetch you to England." On 15th December he set off for London, arriving there on 1st January 1791, but shortly before his departure from Vienna, he called on Mozart who regretted Haydn's decision, convinced that the older man would die overseas. In the event it was Mozart who died while Haydn was still in London. It took a fortnight for the news to reach Haydn who, recalling that the day had been so foggy in London that he had had to light candles at 11 in the morning, wrote to Mozart's widow; "I am beside myself with grief over his death". A few weeks later Haydn settled down to compose his 98th Symphony, which served as something of a memorial to Mozart. It was first performed in London on 2nd March 1792, just three days short of three months after Mozart's death.

海頓：第98交響曲 HAYDN: Symphony No. 98

海頓12首「倫敦」交響曲裡，有11首以慢速引子開始。另外十首「倫敦」交響曲的慢速引子是海頓進入正題前用來安頓觀眾的辦法，讓倫敦嘈吵的觀眾靜心欣賞樂曲；然而第98交響曲**第一樂章**的引子卻像悼念亡友多於安頓觀眾。但所有悲涼情緒不久卻一掃而空，由樂天的快板取代。

第二樂章的主題跟英國國歌極相似——也許這是海頓另一個吸引觀眾的妙計，也許是個讓觀眾起立的玩笑，更可能是出於對東道主英國的點點心意——整個樂章以英國國歌為基礎。(海頓對英國國歌讚賞有加，認為它能让全國上下「表達對統治者的敬意、愛戴和忠誠」。事實上，此曲令他大為感動，回到維也納後也寫作了一首頌歌推崇奧地利皇帝——這首1797年1月的作品就是現在的德國國歌)。但這個樂章卻流露出摯友離世的傷痛，對海頓來說卻別有一番深意。英國音樂學者唐納德·托威指出，海頓引用了莫扎特最後一首交響曲(第41交響曲)的素材「來把玩」，念友之情，溢於言表。

第三樂章的小步舞曲活潑喧鬧，小提琴異常活躍；中段卻極為天真單純，小提琴彷彿因為先前的胡鬧感到慚愧。

第四樂章徹頭徹尾歡欣逗趣，樂團奏出氣氛愉快、充滿鄉土氣息的樂段，嬉戲耍樂似的。小提琴獨奏寫得峰迴路轉，出其不意——那是特別為擔任小提琴獨奏的薩路曼寫。當日在鍵盤指揮樂團的海頓，顯然忍不住在樂曲末端加上自己喜愛的噹啷聲。樂曲開端嚴肅正經，終樂章肯定令倫敦觀眾十分受落。👉

As with all except one of the London Symphonies, the **1st movement** of No. 98 begins with a slow introduction. While in the other symphonies this was a ploy of Haydn's to encourage the noisy and inattentive London audiences to settle down before the real meat of the symphony got underway, here the introduction seems to serve more as a memorial to Mozart. Any sense of tragedy, however, is quickly forgotten in the buoyant Allegro.

It might have been a further ploy to call the audience to attention, a joke to get them to stand up, or, more likely, a simple gesture of respect to his British hosts, but Haydn builds the Symphony's **2nd movement** on a theme which bears with a striking resemblance to the opening of the British National Anthem. (This was an anthem Haydn much admired for its ability to allow the nation to "show in full measure its respect, love, and devotion to its ruler". Indeed, so impressed was he by it, that on his return to Vienna he drew up an anthem of his own in praise of the Emperor, and it is this tune – composed in January 1797 – that currently serves as the national anthem of Germany). The movement, however, held a more personal significance for Haydn, who wrote it as an expression of the profound grief he felt at Mozart's death. The English musicologist, Donald Tovey, has also suggested that this movement "toys with quoting" from Mozart's last symphony (No. 41) as a further sign of respect to his memory.

The **3rd movement** consists of a boisterous Minuet in which the violins display unusual exuberance and seem almost apologetic for their earlier unruliness in a singularly innocent and naïve Trio.

The **4th movement** is sheer, unadulterated fun with a jovial, bucolic romp for the orchestra and solo passages veering off in all sorts of strange and unexpected directions for Salomon, who played the violin solo in the performance. The whole was originally directed by Haydn from the keyboard, who clearly couldn't resist adding his little tinkle near the end. After the seriousness of the opening, this finale must have gone down a treat with the London audience. 🍷



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海頓

Franz Joseph Haydn

1732-1809

降B大調交響協奏曲

快板

行板

精神奕奕的快板

Sinfonia Concertante in B flat

Allegro

Andante

Allegro con spirito

樂隊編制：長笛、兩支雙簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。港樂於1982年首次演出此作品，當時的指揮是謝路·施華，擔任獨奏的是高百達（雙簧管）、唐英偉（巴松管）、嘉秉寧（小提琴）及韓美敦（大提琴）。

The orchestra for Sinfonia Concertante calls for: flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings. The Hong Kong Philharmonic first performed this work in 1982 with oboist Peter Cooper, bassoonist Terry Ewell, violinist Carl Pini, cellist Jay Humeston, and conductor Gerard Schwarz.

薩路曼答應給予海頓優厚的報酬，海頓便答應寫作一齣歌劇、20首其他樂曲和六首交響曲，完成後全在倫敦由海頓親自指揮演出。海頓到達倫敦時曾引起轟動，正如他在日記所言：「我來到倫敦令全城鬧哄哄的，連續三天所有報紙也報導我。人人都想認識我。由第一天到現在，我已經上了六次館子——我要是喜歡，每天上館子也行。但我首要考慮的是健康，其次是工作。」由於海頓每週舉行的音樂會實在太受歡迎，令主辦人賺個滿堂紅，競爭對手於是把另一位奧地利作曲家請來迎戰，希望搶點生意。可惜事與願違，這位作曲家——海頓的舊學生伊格那西·普萊耶爾——來到時希望憑一首交響協奏曲(1792年2月27日演出)吸引觀眾，後來卻發現海頓在十日內已寫出另一首交響協奏曲(獨奏樂器是雙簧管、巴松管、小提琴和大提琴)；而普萊耶爾的交響協奏曲與之相比，簡直小巫見大巫。

In return for a very generous fee Haydn had agreed to Salomon's request to compose an opera, 20 miscellaneous pieces and six symphonies, all of which he himself would direct in performances in the English capital. His arrival in London certainly caused quite a stir, as Haydn himself wrote; "My arrival caused a great sensation throughout the whole city. I went the rounds of all the newspapers for three successive days. Everyone wants to know me. I had to dine out six times up to now, and if I wanted, I could dine out every day; but first I must consider my health, and second my work." And so popular did Haydn's weekly concerts become that a rival organisation imported another Austrian composer in an attempt to siphon off some of the huge profits being made by Haydn's visit. This plan backfired somewhat when the man invited, Ignace Pleyel (himself a former pupil of Haydn), attempted to attract an audience with a performance (on 27th February 1792) of a Sinfonia Concertante only to find that, within 10 days, Haydn had come up with his own, infinitely superior, Sinfonia Concertante for oboe, bassoon, violin and cello.

海頓：交響協奏曲 HAYDN: Sinfonia Concertante

交響協奏曲要趕在1792年3月9日星期五首演，寫作時間極短；海頓自己也承認，樂曲害他眼睛又累頭又痛——但也值得，觀眾熱愛此曲，報界也如癡如醉。有報導說：「薩路曼上週五的音樂會堪稱本樂季最稱心的演出。海頓的協奏曲新作揉合了一切優秀的音樂品質：深刻、優美、感人又有創意，演出與創作同樣精采。入座率極佳。」

雖然交響協奏曲寫作時間短促，但在樂曲裡卻一點也看不出來。全曲風趣迷人、優雅新穎。**第一樂章**先由優雅的樂團引子掀開序幕，四件獨奏樂器輪流響起。音樂漸漸加強，獨奏樂器你一言我一語的，越談越興奮，小提琴奏出短小的華彩樂段(首演時由薩路曼親自演奏)；樂曲結尾，四件獨奏樂器奏出錯綜複雜的華彩樂段，最後由巴松管一個活潑的音型作結，十分奇特。

第二樂章，巴松管和小提琴在溫柔的弦樂撥奏襯托下奏出平靜的主題，然後交由大提琴和雙簧管奏出。樂章大部分時間由四件獨奏樂器主導，每件樂器差不多每次加入，都以短短的上行音階來示意。

1791年5月，海頓遵照與薩路曼訂立的合約完成了一齣歌劇，準備在倫敦上演；但由於倫敦的主辦人拿不到許可證，結果作品無法上演。海頓在交響協奏曲**第三樂章**含蓄地提醒觀眾他也有寫作歌劇的本領。短小活躍的樂團引子過後，一段完美的歌劇宣敘調在小提琴響起；然而，樂團一點反應也沒有，小提琴更急著要模仿歌劇。樂團執意要令樂章徹頭徹尾屬於音樂廳、與歌劇絕緣。模仿歌劇的慾望終於被遏止，小提琴和其他獨奏樂器也屈服於樂團的意願(儘管小提琴曾一、兩次「舊調重彈」)，為全曲畫上精力充沛、興高采烈的句號。🔥

The rush to complete the Sinfonia Concertante in time for its scheduled première on Friday 9th March 1792 caused, by Haydn's own admission, eye-strain and headaches. But it was worth it, the audience loved the work and the press were ecstatic, one report declaring; "Last Friday's performance at Salomon's Concert deserves to be mentioned as one of the richest treats which the present season has afforded. A new Concertante from Haydn combined with all the excellencies of music; it was profound, airy, affecting and original and the performance was in unison with the merit of the composition. The room had a very brilliant attendance".

The speed with which Haydn composed his Sinfonia Concertante is certainly not reflected in the work itself, which is full of wit, charm, grace and fresh invention. The **1st movement** opens with an elegant orchestral introduction during which the four soloists emerge in turn. The music becomes gradually more forceful, the soloists indulging in ever more animated discussion with a brief cadenza for the violin (which part was played by Salomon himself at the work's première) and, just before the movement concludes, a complex cadenza for all four soloists ending with a curious burst of energy from the bassoon.

Above a gentle string *pizzicato* accompaniment the **2nd movement** opens with bassoon and violin stating a serene theme which is then taken over by cello and oboe. The bulk of the movement is, indeed, given to the solo quartet each of whom seems to feel the need to preface almost every appearance with a brief upward scale.

Haydn had composed an opera for London in May 1791, as agreed under the terms of his contract with Salomon, but because the London organisers failed to obtain a licence, the performance never materialised. In the Sinfonia Concertante's **3rd movement** Haydn gently reminds his audience of his operatic credentials. After a short, sharp orchestral introduction, the violin expounds a perfect operatic recitative, and when the orchestra fails to respond, tries with even greater urgency to turn this into a pastiche opera. In the end operatic intentions are thwarted and the violin, followed by the remaining soloists, succumbs to the orchestra's wish to end the work with a sprightly and exuberant movement which owes everything to the concert platform and virtually nothing to the opera house – although not without one or two determined attempts to revive the operatic idea from the violin. 🐘



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

節目 PROGRAMME

尼古拉《溫莎的風流娘兒們》：序曲

孟德爾遜 E大調雙鋼琴協奏曲

蕭斯達高維契 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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Christina & Michelle Naughton

鋼琴 PIANO

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為港樂喝彩

Bravos

莫扎特 Wolfgang Amadeus Mozart

1756-1791

G小調第40交響曲，K550

極快板

行板

小步舞曲與中段 (小快板)

終曲 (極快板)

Symphony No. 40 in G minor, K550

Molto allegro

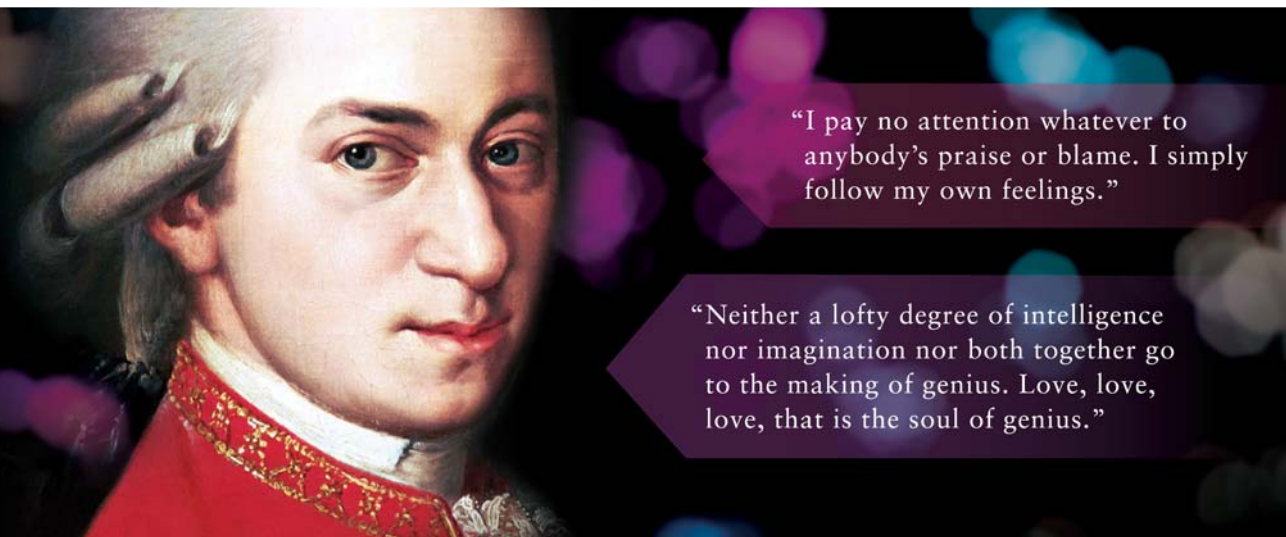
Andante

Menuetto and Trio (Allegretto)

Finale (Allegro assai)

長久以來，莫扎特的死因一直是許多學術研究的課題，引來不少學術推測。莫扎特的死亡證上寫的是「急性粟粒疹熱」；莫扎特死後不久，有個姓哥魯塞的醫生檢查過他的屍首，發現莫扎特「頭部有沉積物」——根據現代醫學研究，那是末期風濕熱的癥狀。近來有報章以「殺死莫扎特的元兇可能是豬排」為大標題，內文講述華盛頓大學醫學院一位研究員，將莫扎特臨終癥狀（發熱和四肢腫脹）與他給太太康斯坦思寫的信聯繫起來——1791年10月7日，也就是莫扎特逝世前兩個月，他在信中寫道：「我嗅到甚麼？...豬排！美味啊！是為你而吃的！」甚至有個無稽的說法，認為有敵對作曲家因妒忌而毒殺莫扎特（這主要是拜電影《莫扎特傳》所賜）。莫扎特死於220年前一個距離香港差不多9000公里的城市，但至今人們仍然十分執著，原因主要是莫扎特看來英年早逝。可是有些作曲家比他更早逝（舒伯特享年31，而兩場世界大戰也葬送了許多二十出頭的作曲家），而且時人平均壽命也比現在短，因此莫扎特在36歲生辰前兩個月離世，按道理用不著大驚小怪。但由於他的創造力前無古人、後無來者，因此有個浪漫想法一直縈繞不散，總覺得莫扎特是積勞成疾；即使現代研究多揭示出較平實的病史（豬肉也好，毒藥也好，貧窮也好）也難以扭轉。

莫扎特在生命中最後數年寫下不少曠世傑作，包括最後三齣歌劇和最後三首交響曲；而最後三首交響曲不但在短短兩個月內完成，更屬交響曲史上登峰造極之作，其中第二首就是G小調第40交響曲，1788年7月25日脫稿。



“I pay no attention whatever to anybody's praise or blame. I simply follow my own feelings.”

“Neither a lofty degree of intelligence nor imagination nor both together go to the making of genius. Love, love, love, that is the soul of genius.”

The causes of Mozart's death have long been the subject of extensive academic research and scholarly speculation. His death certificate cites "heated miliary fever", a Dr Closset who inspected Mozart's body shortly afterwards noticed a "deposit in the head" which modern medical research identifies as the terminal phase of a rheumatic fever, while a recent newspaper headline - "Pork cutlets may have killed Mozart" - led a report from a researcher at the medical faculty of the University of Washington who had drawn a link between the well-documented symptoms of Mozart's final illness (fever and swollen limbs) and a letter sent to Constanze on 7th October 1791, two months before his death, in which the composer had written, "What do I smell?... Pork cutlets! Che gusto! Now I am eating to your health!" There was even a baseless story put about (and propounded in the movie *Amadeus*) that Mozart was poisoned by a jealous rival composer. This apparent obsession with Mozart's death, 220 years ago and in a city almost 9000 kilometres away from Hong Kong, stems as much as anything from what would seem to be his premature demise. Other composers died even younger (Schubert was 31, and two world wars wiped out many composers in their 20s) and, given the generally lower life-expectancy of the time, Mozart's death two months short of his 36th birthday should not come as a major surprise to us. But as it followed one of the most astonishing bursts of creativity ever recorded, the romantic notion has long been that he simply burnt himself out; even if modern researchers prefer to present more prosaic pathographies; pork, poisoning or poverty.

During the last years of his life Mozart composed some of his greatest music, including his last three operas and his last three symphonies, the latter group composed within the space of less than two months and standing as great pinnacles in the history of the symphony. The second of those three symphonies, No. 40 in G minor, was completed on 25th July 1788.

編制：長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號及弦樂組。港樂於1974年首次演出此交響曲，最近期的演出於2009年10月分別在香港大會堂音樂廳及上海東方藝術中心東方音樂廳舉行，由巴列夏領奏。

Instrumentation: flute, two oboes, two clarinets, two bassoons, two horns, and strings. The Hong Kong Philharmonic's first performance of this symphony was in 1974. The most recent performances were in October 2009 in the Hong Kong City Hall Concert Hall and Shanghai Oriental Arts Center Concert Hall, directed by Kolja Blacher.

"Music, even in situations of the greatest horror, should never be painful to the ear but should flatter and charm it, and thereby always remain music."

"The music is not in the notes, but in the silence between."

"When I am . . . traveling in a carriage, or walking after a good meal, or during the night when I cannot sleep; it is on such occasions that ideas flow best and most abundantly."

Mozart

莫扎特：第40交響曲 MOZART: Symphony No. 40

第一樂章以典型的奏鳴曲式(也就是許多交響曲第一樂章的結構樣板)寫成。熙熙攘攘的伴奏襯托下，小提琴奏出矯健敏捷的第一主題，木管樂加以點綴；然後音樂由小調轉到大調，氣氛緩和下來為第二主題作鋪排，讓小提琴奏出溫和典雅的第二主題，木管樂再添上點點迷人裝飾。作曲家把這兩個對比鮮明的主題加以發展；主題重現時與樂曲開端十分相似，而短小的尾聲則令樂章結束得工整勻稱。

第二樂章很特別——它也是以奏鳴曲式寫成的，因此比第一樂章還要長四分鐘。第一主題最明顯的特徵，就是那不斷在樂器間平順地穿來插去的重複音；第二主題雖同樣典雅，但音高起伏較大、配器變化也較突然。

最早的交響曲不外乎把幾首舞曲拼湊在一起，**第三樂章**仍可見舞曲痕跡——第三樂章根據「小步舞曲與中段」曲式寫成。到了**第四樂章**，不但第一樂章的活力與朝氣再度活現眼前，連曲式也前後一致——兩者同為奏鳴曲式。輕鬆愉快、跳脫靈巧的第一主題由小提琴奏出；第二主題的旋律經常在樂音之間滑動，既典麗優雅又不失活力。🔥

節目介紹中文翻譯：鄭曉彤



The Symphony's **1st movement** is an archetypical example of "Sonata Form", the structural template on which the vast majority of symphonic first movements are based. Above an accompaniment of bustling energy the violins introduce the first subject, a virile, athletic melody to which the woodwind add a touch of colour before the key changes from minor to major, and the mood relaxes for the violins, with charming decorations from the woodwind, to present the suave and elegant second subject. These two fundamentally contrasting themes are then developed before being recapitulated in much the same guise as they were introduced, while a brief Coda supplies the movement's neat ending.

Unusually the **2nd movement** is also in Sonata Form and as a result is almost four minutes longer than the first. The first subject's most obvious characteristic is its continually repeating single note passing unobtrusively from one instrument to another, while the second subject, equally elegant, is altogether more inclined to jump about both in terms of pitch and instrumentation.

The very first symphonies were little more than collections of dances and those origins are revealed in the **3rd movement** which takes the form of a Minuet and Trio, while with the **4th movement** we return not only to the vigour and energy of the first but also to Sonata Form. The first subject here being a jaunty, scampering idea introduced by the violins while the second subject, still full of energy, is more graceful and inclined to slide easily from note to note. 🎻

Programme notes by Marc Rochester

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PHOTO Bobby Lee



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Perry So

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Associate Conductor

第一小提琴 First Violins



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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



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Ba Wenjing



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Gui Li



李智勝
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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



徐恒
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
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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



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Cheung Ming-yuen



霍添
Timothy Frank



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Li Ming-lu



宋亞林
Yalin Song



* 潘龔
Pan Yan

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Double
Basses



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Jiang Xinlai



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林傑飛
Jeffrey Lehmberg



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Philip Powell



范戴克
Jonathan Van Dyke



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Hong Kong Philharmonic Orchestra

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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



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PHILHARMONIC ORCHESTRA



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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。

駐團學員將會在團長夏定忠先生及首席中提琴凌顯祐先生的指導下進行為期一個樂季的實習，參與樂團的日常排練及演出。另外，樂團亦會為學員舉辦大師班，讓學員有機會與來港演出的世界著名音樂大師作交流；每星期的室內樂課也是培訓計劃的另一重點。完成培訓計劃的學員更有機會晉身成為專業交響樂團的成員。過去4年，多名學員在完成培訓計劃後成功考入港樂以及其它職業樂團成為全職樂師，當中包括：中國愛樂樂團、中國國家交響樂團、香港小交響樂團及澳門樂團。

獲選成為2010/11樂季的駐團成員分別有來自北京中央音樂學院的小提琴手劉博軒、上海音樂學院的中提琴手張姝影和付水淼、廣州星海音樂學院的大提琴手潘龔、香港演藝學院的小提琴手柯雪和劉芳希、中提琴手楊凡，以及來自國立臺北藝術大學的小提琴手陳怡廷和國立臺灣師範大學的低音大提琴手張沛垣。

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.

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好像談戀愛一樣，有人一見鍾情，有人日久生情，也有人由知道自己不喜歡甚麼，從而找到心中所愛，談的是今晚三位首席樂師的音樂之路。

鮑力卓的一聽鍾情

首席大提琴鮑力卓六歲時一聽愛上大提琴才女杜普蕾拉的艾爾加協奏曲，央求父母給他買一把琴，一年後七歲生辰時這個願望終於達成，他嘗試跟著鈴木教材第一本自學，陰差陽錯，書本的封面把拉琴的位置倒轉了來印，他就這樣胡裡胡塗地把琴放在右邊膊，用左手拉了好一陣子，直至正式跟老師學琴為止。

除了古典音樂，鮑力卓也熱愛爵士樂、藍調和樂與怒，喜愛攝影的他閒時會和太太四處逛，為的是尋找世上最好吃的豆腐花！（順帶一提，他說他已經在流浮山找到了！）

韋爾遜的日久生情

首席雙簧管韋爾遜從小加入教堂合唱團，每天與音樂為伴，別人辛辛苦苦去考的音樂專科學校，他自自然然就考進了，後來選學接近人聲的雙簧管，雖然真正學比聽起來要難得多，中途又曾出走普羅旺斯去學法文，最後，他還是選擇了跟他青梅竹馬的音樂，入讀倫敦市政廳音樂及戲劇學院，為正式成為專業樂師做好準備。

韋爾遜的太太是同團的小提琴手鈴木美矢香，兩人都是小野麗莎的粉絲。他會特別打點家中的音樂，播放給一歲大的寶貝兒子 Oliver 聽，特別喜歡巴赫的他，選的曲目也自不然偏向巴羅克時期的音樂。但要數最愛的兒歌，卻是日本童謠《在大栗子樹下》。

莫班文因了解而分開

十歲開始學習長號的莫班文，沒多久就發覺自己和長號不能成為好朋友，三年來都沒法把他吹好，十三歲時學校添購了兩支巴松管，把他拯救過來，他跟巴松管一拍即合，高中畢業後，巴松管把他帶到茱莉亞音樂學院，一待就五年，一心要成為管弦樂手的他，沒等到碩士畢業，就隻身來港闖蕩。

心水清的觀眾亦猜到莫班文應該是個八十後，問到這位來自美國的年輕人聽音樂的習慣，不出所料：「我聽甚麼音樂都是用電腦或 iPhone 放的，我連一隻 CD 也沒帶來香港！」以為這位八十後愛聽都是 Rihanna 或 J. Cole（雖然他也喜歡 Jay-Z 的饒舌歌），他卻說他喜愛 Nat King Cole，原因也很簡單，因為曾參加的一個合奏團，有巴松管、馬林巴琴、低音大提琴和木箱鼓的，那時奏的都是改編自 Nat King Cole 的作品，也有 Yes 甚至 Snoop Dogg 的。🔥

[1] Richard Bamping • PHOTO Keith Hiro

[2] Michael, Miyaka and Oliver Wilson

[3] Benjamin Moermond • PHOTO Gordon Leung

Like dating, some experience love at first sight, others need time for their love to develop, while there are those who find their true love only when they have learnt what they don't like. Let's hear the stories of our three Principal musicians and their love affairs with music.

Love at first sight – Richard Bamping

When Richard was six, he heard Jacqueline Du Pré playing the Elgar Cello Concerto. For a year he pestered his parents to buy him a cello and, eventually, they gave in and presented him with one on his seventh birthday. He taught himself to play the whole of the Suzuki Book No.1 before his first lesson, but due to an unfortunate printing error where the picture of the cellist on the front cover of the book was inverted, he had learned with the bow in the wrong hand and the cello on the wrong shoulder!

Besides classical music, he also enjoys Jazz, Blues and Rock 'n Roll. Favourite leisure activities include photography and travelling around Hong Kong with his wife trying to find the world's best Da Fu Fa (Tofu dessert)! (By the way, he has found it in Lau Fau Shan!)

Love developing with time – Michael Wilson

Michael was a chorister in a Cathedral Choir when he was young during which time he was singing every day and as the years went by, so he developed his love of music. The natural progression was for him then to enter a Specialist Music School in England where he was drawn to the instrument that has a character akin to the human voice – the oboe. It involved a lot of hard work and, for a time, he abandoned



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music taking a year away and travelling to Aix-en-Provence to learn French. He returned to music almost two years later and continued his studies at the Guildhall School of Music and Drama in London to prepare for his future life as a professional musician.

Michael and his wife, our violin player Miyaka Suzuki, are fans of Lisa Ono. Michael also listens to Bach quite a lot and while he tries to vary the music that's on in the background at home, he does tend to gravitate towards playing a lot of Baroque Music for his one-year-old son, Oliver. But when it comes to his favourite nursery rhyme, that would have to be a Japanese song called "Ookina kuri no ki no shita de" (Under the Shade of the Chesnut Tree).

Loving through hard experience – Benjamin Moermond

Benjamin Moermond learnt the trombone at the age of 10, and soon realised they could never form a lasting partnership. He spent three years learning the instrument and, as he confesses, "sounded pretty awful on it". When he was 13 his school bought two new bassoons and he saw was his chance to escape. He knew he liked the bassoon, and after high school it took him to The Juilliard School where he has spent the past five years. He also knew that he wanted to play in an orchestra, so there really was no question about it; he chose to suspend his studies in order to come to Hong Kong when the opportunity arose.

Audiences will realise that Ben is young and obviously one of the post-80s generation, so it comes as no surprise that, when asked about his listening habits, he replied; "I listen to everything through my computer or iPhone. I didn't even bring any CDs with me when I moved to HK." But don't think that he is a fan of Rihanna or J. Cole (but he does like Jay-Z, the rapper). Surprisingly, he loves music of Nat King Cole, simply because he used to play in an outreach group comprising bassoon, marimba, bass, and cajón. "We arranged everything from Nat King Cole, to Yes, and even Snoop Dogg", he said. 🎶



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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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商藝匯萃 PAGANINI PROJECT



此計劃由「商藝匯萃」發起及組織。This project is initiated and organised by Business for Art Foundation.

汪穗中先生 捐贈

- 艾曼·謝曼明(1907)小提琴·由冒田中知子小姐使用

Donated by Mr Patrick Wang

- Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

張爾惠先生 捐贈

- 洛治·希爾(c.1800)小提琴·由王亮先生使用

Donated by Mr Lowell Chang

- Lockett Hill (c.1800) Violin, played by Mr Wang Liang

鍾普洋先生 捐贈

- 多尼·哈達(1991)大提琴·由張明遠先生使用

Donated by Mr Po Chung

- Dawne Haddad (1991) Violoncello, played by Mr Cheung Ming-yuen

史葛·羅蘭士先生 捐贈

- 安素度·普基(1910)小提琴·由張希小姐使用

Donated by Mr Laurence Scofield

- Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi



樂器捐贈 INSTRUMENTAL DONATION



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所捐贈之罕有樂器 –

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- 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

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- A Flugelhorn

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孟德爾遜：E大調雙鋼琴協奏曲

蕭斯達高維契：第五交響曲

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韓德爾：水上音樂組曲

巴赫：第51清唱劇「普世都來敬拜神」

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