



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

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莫扎特+
Mozart+
Series

單簧管五重奏

CLARINET QUINTET



1/2/2011

香港大會堂音樂廳

HONG KONG CITY HALL CONCERT HALL

TUE 8PM

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

www.hkpo.com

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莫扎特+： 單簧管五重奏 Mozart+： Clarinet Quintet

夏定忠 指揮/小提琴

史安祖 巴塞單簧管

許致雨 小提琴

凌顯祐 中提琴

鮑力卓 大提琴

John Harding
conductor/violin

Andrew Simon basset clarinet

Anders Hui violin

Andrew Ling viola

Richard Bamping cello

節目約於10時結束
(上半場：12分鐘、40分鐘；
下半場：32分鐘)。

Concert ends approx. 10:00pm
(1st half: 12 mins, 40 mins;
2nd half: 32 mins).

莫扎特

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快板
行板
急板

帕特

第四交響曲「洛杉磯」

1. 高貴的
2. 焦慮的 –
3. ♩ = 76 ca

中場休息

莫扎特

A大調單簧管五重奏，K581

快板
小緩板
小步舞曲
小快板與變奏

MOZART

Divertimento in F, K138

Allegro
Andante
Presto

PÄRT

Symphony No. 4 *Los Angeles*

1. Con sublimità
2. Affannoso –
3. ♩ = 76 ca

Interval

MOZART

Clarinet Quintet in A, K581

Allegro
Larghetto
Menuetto
Allegretto con variazioni

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.

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弦
諾

A Sound Commitment



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

Principal Patron 首席贊助





「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.

香港管弦樂團由香港特別行政區政府資助
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夏定忠 指揮/小提琴
John Harding conductor/violin

師隨比格拿的**夏定忠**，無論是作為一位獨奏家、教師、樂團團長、室樂演奏家、指揮或是為唱片錄音的藝術家，均出類拔萃，音樂事業遍及世界各國。1972年，他應指揮家冼文邀請到美國學習指揮，與此同時，隨蕭華斯坦進修小提琴，並於1975年於鄧肯活特贏得史波汀大獎的最傑出演奏家，其後擔任紐約大都會歌劇院的第一小提琴一職。

1985年，他的鋼琴三重奏被邀到香港演出，他更成為了當時新成立的香港演藝學院裡的首席小提琴導師。兩年後，他到了歐洲，並成為享負盛名的奧蘭度四重奏的領奏，他與四重奏合演超過700場音樂會及灌錄多套重要的室樂曲目，如為BIS品牌錄製全套莫扎特五重奏、為Philips錄製得獎錄影帶《四重奏》、及與多位藝術家如柏拉亞、斯坦赫特、法利格、今井信子及布賴恩寧等合作。

他於海牙皇家音樂學院任教小提琴及室樂演奏達十年之久。其間，指揮史雲蘭洛夫挑選他擔任海牙市立管弦樂團的團長，於該團工作的五年間，他同時擔任過倫敦交響樂團的客席團長。

夏定忠受指揮艾度·迪華特邀請，於1996年重返澳洲擔任悉尼交響樂團的聯合團長及副指揮至2001年。1998年5月，他獲紐卡素大學頒授榮譽博士榮銜，以表揚他對澳洲音樂發展的傑出貢獻。2004年，他擔任澳洲國家音樂學院的藝術總監一職。

他又經常指揮澳洲多個樂團，及分別為BIS、Clavigram、ABC Classics及Tall Poppies等唱片品牌錄製超過30張專輯。夏定忠由2006年9月起擔任香港管弦樂團的團長。👉


A student of Robert Pikler, **John Harding** has had an extremely successful international career as soloist, teacher, concertmaster, chamber musician, conductor and recording artist which has taken him all over the world. In 1972 he was invited to the United States by David Zinman to study conducting, at the same time continuing his violin studies with Joseph Silverstein, winning the Albert Spalding Prize for the most outstanding instrumentalist at Tanglewood in 1975 and later a position as first violin with the Metropolitan Opera Orchestra.

In 1985 his Piano Trio was invited to Hong Kong where he became principal teacher of violin at the newly formed Hong Kong Academy for Performing Arts. Two years later, he moved to Europe to become leader of the highly acclaimed Orlando Quartet. With that ensemble he performed over 700 concerts, recorded many major chamber works, including the complete Mozart String Quintets for BIS, performed at all the major festivals of Europe, made the award-winning Philips video, *Quartet*, and collaborated with such artists as Murray Perahia, Arnold Steinhardt, Malcolm Frager, Nobuko Imai and Norbert Brainin.

At that time he was also appointed Professor at the Royal Conservatorium in the Hague, where he taught violin and chamber music for ten years, Yevgeni Svetlanov chose him as leader of the Residentie Orchestra where he remained for a further five years and for a time, he was guest leader of the London Symphony Orchestra.

In 1996 he returned to Australia at the invitation of Edo de Waart and the Sydney Symphony to become Co-concertmaster and Associate Conductor from 1996 to 2001. In May 1998, he received an Honorary Doctorate from Newcastle University in recognition of his outstanding contribution to Australian music. In 2004 John Harding became Artistic Director of the Australian National Academy of Music.

John frequently conducts all of the Australian orchestras, and has made over 30 recordings for various labels including BIS, Clavigram, ABC Classics and Tall Poppies. He joined the Hong Kong Philharmonic Orchestra as Concertmaster in September 2006.👉



史安祖 巴塞單簧管
Andrew Simon basset clarinet

香港管弦樂團首席單簧管史安祖的精湛音樂造詣備受各方好評，《演奏廳雜誌》形容其技巧非凡、著名指揮狄遜湯馬士評道：「出類拔萃的技巧、觸角敏銳、造詣高深」、而《紐約時報》的科茲因則以著名單簧管演奏家高特曼與其相比。榮獲國際單簧管協會大賽第一名及國家藝術會比賽第一名，畢業於茱莉亞音樂學院的史安祖於國際青年音樂家大賽中贏得單簧管大獎後，1988年於卡奈基音樂廳（獨奏廳）舉行首次獨奏會，其後開始其國際事業，分別曾於美國、英國、中國、日本、加拿大、台灣、澳洲、紐西蘭、印尼、新加坡、斯里蘭卡及菲律賓以獨奏家身份演出及主持大師班。

他近期的協奏曲演出包括：和港樂分別與指揮艾度·迪華特、黃大德、呂嘉及德克·布斯合作，演繹伯恩斯坦、史達拉汶斯基、費茲、莫扎特、德克·布斯的作品。其他音樂會包括：與上海廣播交響樂團及柏斯西澳交響樂團合演柯普蘭的單簧管協奏曲、與港樂首演曾葉發創作的《龍形》、於葡萄牙舉行獨奏會、與新加坡交響樂團首次合作（2002），以巴塞單簧管演繹莫扎特單簧管協奏曲原版。由1989至2005年間，他獲Buffet-Crampon贊助，先後六次到日本，分別在17個城市演出共23場音樂會。1992年的演出，讓他成為首位到訪北韓演奏的美籍藝術家。

史安祖以獨奏身份與港樂的演出超過60次，曾演奏的曲目包括：由得獎作曲家柯里紀安奴親自指點的單簧管協奏曲，以及由艾德敦指揮的巴亞曼慢板，是專為互聯網（GMN）錄製的現場單簧管錄音。

他的獨奏專輯《HOT》(Musicians Showcase)，被《號曲雜誌》形容為「世界一流的單簧管演奏，史安祖的演繹非常專業」；以及史達拉汶斯基的三首為單簧管而寫的獨奏曲（GMN），《美國唱片指南》評道：「史安祖沉實豐厚的音樂和無瑕的技巧為單簧管曲目創造奇蹟。」👉

Principal Clarinet of the Hong Kong Philharmonic Orchestra, **Andrew Simon** has won acclaim on four continents for his brilliant musicianship and “almost god-like technique” (*Auditorium* magazine). Michael Tilson Thomas has noted his “formidable technique, flair, and musicianship” while Allan Kozinn of *The New York Times* compared him favorably to Benny Goodman. First Prize Winner of the International Clarinet Society Competition and the National Arts Club Competition, the Juilliard School graduate made his debut in the Carnegie Hall Recital Hall in 1988, after winning the Artists International Young Musicians Auditions Clarinet Award. He subsequently embarked on an international career, appearing as soloist and teaching master classes in the USA, Great Britain, China, Japan, Canada, Taiwan, Australia, New Zealand, Indonesia, Singapore, Sri Lanka, and the Philippines.

Recent concerto performances include works by Bernstein, Stravinsky, Finzi, Mozart, Brossé with Maestri Edo de Waart, Samuel Wong, Lü Jia and Dirk Brossé and the Hong Kong Philharmonic. Other concerts have included Copland’s Clarinet Concerto with the Shanghai Broadcasting Symphony and West Australian Symphony Orchestra (Perth), the première of Richard Tsang’s *Dragon Signs* with the Hong Kong Philharmonic, recitals in Portugal, and his Singapore Symphony debut (2002), playing the original version of Mozart’s Clarinet Concerto on basset clarinet. From 1989 to 2005, he made six tours of Japan, for a total of 23 concerts in 17 cities, under the sponsorship of Buffet-Crampon, and, in 1992, became the first American-born artist ever to perform in North Korea.

Andrew Simon has given more than sixty solo performances with the HKPO, performing such works as John Corigliano’s Clarinet Concerto, which he studied with the Academy Award winning composer, and Baermann’s Adagio conducted by David Atherton which was recorded for the internet on GMN.

Recordings include his solo CD *HOT* (Musicians Showcase), “a strong and consistent display of first-class clarinet playing, Simon’s interpretations are professional in the best sense of the word” (*Fanfare* magazine), and Stravinsky’s Three Pieces for Clarinet Solo (GMN), “Andrew Simon’s dark rich sound and flawless technique do wonders for the clarinet works” (*American Record Guide*).👉



許致雨
小提琴
Anders Hui
violin

生於香港的小提琴手許致雨在加拿大長大，17歲時於加拿大贏得第一個重要獎項—加拿大音樂大獎，其後前往美國印第安納大學修讀音樂，並完成學士及碩士學位，師承富克斯和舒高爾蓮高娃。在學期間，他曾贏得布拉姆斯小提琴協奏曲大賽及被委任為印第安納大學的小提琴導師。

他曾跟隨林昭亮、卻爾、羅撒德、丹森科和卡普蘭進修琴藝，又跟史特卡、堤剛、裴益煥、卻爾、哥特利寶維契、韋爾德、金寶爾、練木繁夫、華特斯和哥諾特學習室樂。

在美國，他曾擔任特勒荷特交響樂團的助理團長及臨時團長，為期兩年。他又曾經擔任迦密爾交響樂團的客席團長和哥倫比亞印第安納愛樂的小提琴手。

去年，他獲指揮艾森巴赫的邀請擔任石勒蘇益格-荷爾斯泰因音樂節交響樂團的助理團長，隨團與獨奏家朗郎巡迴北美演出為期一個月共23場音樂會。他於2007年獲艾森巴赫選為助理團長，翌年獲選為團長，並與樂團巡迴匈牙利、丹麥、巴西和德國多個城市。在團期間，他亦有機會與其他著名指揮家如：布隆斯泰德、柏列夫、賀格活特和費殊等合作。

回港加入港樂前，他跟隨德國柏林漢斯艾斯勒音樂學院教授巴列夏和霍格勒繼續進修。🔥

Violinist with the HKPO, Anders Hui was born in Hong Kong and raised in Canada. He won his first major competition in Canada – the Canadian Music Competition – when he was 17, and then went to the USA where he received his Masters and Bachelor degrees from Indiana University Jacob School of Music studying with Mauricio Fuks and Nelli Shkolnikova. Whilst at Indiana he won the Brahms Violin Concerto Competition and was appointed as Violin Associate Instructors at Indiana University.

He has broadened his music education by studying with Cho-Liang Lin, Alex Kerr, Aaron Rosand, Victor Danchenko, and Lewis Kaplan, as well as learning Chamber Music with Janös Starker, Tsuyoshi Tsutsumi, Ik-Hwan Bae, Alex Kerr, Yuval Gotlibovich, Alan de Veritch, James Campbell, Shigeo Neriki, André Watts and Cliff Colnot.

In America he was Assistant Concertmaster and interim Concertmaster for Terre Haute Symphony Orchestra for two years, as well as guest Concertmaster in Carmel (IN) Symphony Orchestra. He was also Tutti Violin of the Columbus Indiana Philharmonic.

Last year he was invited by Christoph Eschenbach to be Assistant Concertmaster for the Schleswig-Holstein Music Festival Orchestra, performing with soloist Lang Lang in a month-long 23-concert tour across North America. He was first chosen by Eschenbach as Assistant Concertmaster in 2007, and the following year as the Concertmaster, which involves tours around Hungary, Denmark, Brazil and extensively in Germany. With this orchestra he also had an opportunity to work with other world-renowned conductors including Herbert Blomstedt, Mikhail Pletnev, Christopher Hogwood and Iván Fischer.

Before returning to Hong Kong and joining the HKPO, he undertook further studies in Germany with Kolja Blacher and Michael Vogler, professors from Hanns Eisler School of Music in Berlin. 🔥



凌顯祐
中提琴
Andrew Ling
viola

港樂首席中提琴凌顯祐在香港土生土長，他於印第安納大學完成學士課程，師隨科沃斯基，其後於同一大學師隨富克斯完成碩士學位。他現時是休斯頓懷斯大學教授林昭亮的學生。

凌顯祐自六歲起隨已故北京中央音樂學院教授林耀基學習小提琴，他自小已經隨香港葉氏兒童合唱團以小提琴獨奏身份巡迴歐洲、北美和亞太區演出，他又經常以獨奏身份與泛亞交響樂團演出。他曾與贏得國際指揮大獎的曾智斌合作演繹華爾頓的中提琴協奏曲，並獲得高度評價。他又曾經與香港中樂團及中國廣播愛樂合作，並分別在香港、美國及奧地利舉行獨奏會。

凌顯祐熱衷室樂及管弦樂，曾擔任多個樂團的團長，如印第安納樂團和特勒荷特交響樂團的團長，及印第安納愛樂樂團的首席中提琴。他又曾經與小提琴家林昭亮、拉萊度、李垂誼和上海弦樂四重奏同台演出，並獲加拿大班夫音樂中心邀請擔任駐校室樂客席藝術家。

凌顯祐曾入圍布烈頓國際小提琴大賽的半總決賽，並分別贏得印第安納大學2003年小提琴協奏曲大賽及2008年中提琴協奏曲大賽，他與印第安納大學樂團的演出贏得觀眾和樂評人的一致好評。🔥

A native of Hong Kong, **Andrew Ling** is currently Principal Violist of the HKPO. He attended Indiana University, where he completed his undergraduate studies with Henryk Kowalski and his graduate studies with Mauricio Fuks. He was also under the tutelage of Cho-Liang Lin at Rice University in Houston.

Ling began studying the violin at the age of six with the late Professor Lin Yao-ji of the Central Conservatory of Music, Beijing. As a child he toured Europe, North America and the Asia-Pacific region performing extensively with the Hong Kong Yip's Children's Choir as its resident violin soloist, as well as appearing regularly as a soloist with the Pan Asia Symphony Orchestra. His performance of Walton's Viola Concerto under the baton of international award-winning conductor, Jimmy Tsang, won critical acclaim. He has also collaborated with the Hong Kong Chinese Orchestra and the China Film Philharmonic Orchestra, and has given recitals in Hong Kong, the United States and Austria.

Ling is also an active chamber and orchestral musician, having assumed the role of concertmaster at various orchestras including the IU Concert Orchestra, the Terre Haute Symphony Orchestra, and has also served as Principal Violist of the IU Philharmonic Orchestra. He has performed with Cho-Liang Lin, Jaime Laredo, Trey Lee, the Shanghai String Quartet and has been invited as a guest artist at the Chamber Residency of Banff Centre in Canada.

Ling is a semi-finalist of the Benjamin Britten International Violin Competition. He won the violin and viola concerto competitions of Indiana University in 2003 and 2008 respectively, and his performances with the Indiana University orchestra earned high praise both from audiences and critics. 🌸



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、曉夫及依瑟里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，在日本舉行的首屆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. 🌸

莫扎特 Wolfgang Amadeus Mozart

1756-1791

F大調嬉遊曲，K138

快板
行板
急板

Divertimento in F, K138

Allegro
Andante
Presto

1772年3月中，柯羅雷多伯爵(全名「海歐納莫斯·約瑟夫·弗朗茨·馮·保拉」)獲選為薩爾茨堡王侯大主教。當時莫扎特在薩爾茨堡宮廷樂團擔任團長，但一直沒有酬勞；他覺得應趁大主教履新的大好時機爭取表現，使自己能爭取可觀薪酬。因此在4月29日(大主教就職日)至8月21日(柯羅雷多伯爵終於頒令讓莫扎特獲得150古登幣的年薪)期間，莫扎特新作源源不絕——包括歌劇兩齣、聖樂曲五首(在薩爾茨堡大教堂演出)、弦樂四重奏六首、交響曲21首(他一生才寫了41首交響曲)、歌曲七首和一組器樂作品(共三首，在與大主教就職相關的非正式慶祝活動演出)。

據音樂學者阿爾弗雷德·艾因斯坦所言，那三首器樂作品「手稿上寫著『嬉遊曲』，但這名稱不可能是莫扎特本人的主意，因為嬉遊曲應包含兩首小步舞曲，但這三首作品卻連一首小步舞曲也沒有。」幾首樂曲都按四部弦樂合奏方式記譜，因此有樂壇權威認為那是莫扎特第一批弦樂四重奏；但由於看來莫扎特希望每個聲部採用一件以上的樂器拉奏，因此又名「弦樂交響曲」；艾因斯坦提出：「我相信莫扎特是為了最後一次意大利之旅寫作這幾首樂曲——好讓他寫作歌劇《盧喬·西拉》期間，即使有人要求他寫作交響曲，歌劇的寫作進度也不受影響。」多年來，這三首樂曲都被稱為「薩爾茨堡交響曲」三首。

「薩爾茨堡交響曲」第三首的第一樂章是首歡欣愉快的**快板**，艾因斯坦認為這個樂章「完全是交響風格」，而且織體活躍熱鬧，彷彿莫扎特是以較大型樂團來構思似的。第二樂章**行板**格調優雅，小提琴慵懶地唱出旋律，底下是柔和地起伏的伴奏；第三樂章**急板**的炫技寫法澎湃奔放，似乎的確較適合四重奏(每個聲部由一件樂器奏出)較乾淨俐落的聲音，但也突顯了莫扎特大部分嬉遊曲不拘小節、輕鬆愉快的一面。🎨

編制：五支第一小提琴、四支第二小提琴、四支中提琴、三支大提琴和低音大提琴。港樂於1984年首次演出此曲。今晚，港樂團長夏定忠、中提琴首席凌顯祐、大提琴首席鮑力卓和大提琴手陳屹洲，將聯同多位「何鴻毅家族基金—香港管弦樂團駐團學員培訓」計劃的應屆學員及畢業生演出。

In the middle of March 1772 Hieronymus Joseph Franz von Paula, Count of Colloredo, was elected Prince-Archbishop of Salzburg. Mozart, who up to that time had been serving as Concertmaster to the Salzburg court orchestra without receiving any payment, saw in the appointment of a new Archbishop the opportunity to impress sufficiently to be able to procure a respectable salary. Thus it was that between 29th April, the date of the Archbishop's enthronement, and 21st August, the day on which Colloredo eventually decreed that Mozart be paid an annual salary of 150 Gulden, music quite literally poured from Mozart's pen. There were two operas, five pieces of sacred music for use in Salzburg Cathedral, six string quartets, 21 (of his 41) symphonies, seven songs and a group of three instrumental works composed for informal events associated with the celebrations to mark the enthronement.

Those three instrumental works, according to the musicologist Alfred Einstein, "are called 'Divertimenti' on the manuscript, but this designation cannot possibly have come from Mozart himself. For a divertimento should have two minuets, and these three works have no minuets at all". Their scoring for four-part string ensemble has led some authorities to claim them as Mozart's first ever string quartets, but since it seems quite likely that Mozart intended them to be played by more than one instrument to a part, they have also been labelled as String Symphonies; Einstein suggesting, "I believe Mozart wrote them in preparation for the last Italian journey, in order not to be disturbed during the composition of (his opera) *Lucio Silla* if symphonies should be demanded of him". They have long been referred to as the three "Salzburg Symphonies".

The third of those "Salzburg Symphonies" opens with a jolly movement (**Allegro**) which Einstein identifies as "purely symphonic", and, certainly its bustling, busy texture feels as if larger orchestral forces were very much in Mozart's mind. This is followed by a graceful **Andante**, a violin melody singing lazily above a gently undulating accompaniment, while the final **Presto** is a frantic piece of virtuoso writing which does seem more suited to the crisper sound of a solo quartet but also highlights the informal and light aspects which define most of the divertimenti Mozart composed. 🍷

Instrumentation: five first violins, four second violins, four violas, three cellos and double bass. The Hong Kong Philharmonic's first performance of this piece was in 1984. Tonight Concertmaster John Harding, Principal Viola Andrew Ling, Principal Cello Richard Bamping and Tutti Cello Chan Ngat Chau will perform with the fellows and alumni of The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme.

帕特

Arvo Pärt

生於 b.1935

第四交響曲「洛杉磯」

1. 高貴的
2. 焦慮的—
3. ♩ = 76 ca

Symphony No. 4 *Los Angeles*

1. Con sublimità
2. Affannoso—
3. ♩ = 76 ca

香港首演

Hong Kong Première

身為當今最傑出的作曲家之一，帕特以73歲高齡寫成第四交響曲按道理不會令人意外，但2009年1月10日樂曲首演（沙羅倫指揮洛杉磯愛樂樂團）時，卻的確令人大吃一驚——不僅因為第四交響曲與第三交響曲寫作年份相距達37年，而是第四交響曲似乎與他一貫做法背道而馳——帕特以往一直偏離井井有條的大型曲式。他第一至第三首交響曲寫於1964年至1971年間。當時他家鄉愛沙尼亞由高壓的蘇聯政權統治，他就以音樂作出反抗：官方要求寫作「易為群眾接受」的音樂，但他偏偏喜用嚴格的無調性風格和序列風格，刻意與當局作對，結果要避走維也納；到了維也納之後，他捨棄了往日的寫作手法，轉而採用較直接的音樂語言，把音符和短小的旋律片段大量重複，營造出仿如鐘聲的效果，因此他稱之為「鈴噹風格」。他1970年代中以後的管弦樂曲多為小型作品，流露對大自然及其東正教信仰的熱愛。

第四交響曲仍是以「鈴噹風格」寫成，但其龐大的結構也許能與樂曲背後明顯的政治意味有關。樂曲的題獻對象是霍多爾科夫斯基。霍多爾科夫斯基是俄羅斯石油鉅子，因詐騙罪而被囚禁於西伯利亞監獄。許多人相信，霍多爾科夫斯基由於與俄羅斯普京政府政見不合，當局就在2003年拘捕他並送進監獄。第四交響曲首演時，帕特在親撰的樂曲介紹解釋，樂曲向「所有在俄羅斯無理被囚的人」發話；但隨後又說並非只與政治有關，而是「向一個在慘痛經歷裡得到道德勝利的人表達莫大的敬意。交響曲雖然調子悲壯，但卻不是為霍多爾科夫斯基而奏的哀歌，而是向人類精神與尊嚴的偉大力量致敬」。

樂曲沒有採用銅管或木管樂器。雖然全曲三個樂章劃分得清楚明白，英國作家彼得·奎恩去年在倫敦逍遙音樂會聽過此曲後卻說：「很容易把全曲當作一個圓拱形情感表達形式來聽——始於天國的永恆，終於天國的永恆，完全一氣呵成。」樂評人馬克·斯維德出席洛杉磯首演後，形容第一樂章「開始時，聽起來像個比人間更美好的世界。小提琴在最高音區奏出持續的輕柔和弦，豎琴和大提琴分散的撥奏作陪襯。」去年12月，帕特向《留聲機》雜誌表示，**第二樂章**「另一種精神來了。不是膚淺的，而是像行星的軌道一樣，你不能移動也不能影響它們。它就在這兒。你就是感覺到。」樂章標題「Affannoso」，意為「焦慮的」，並不常用。然而所有這些情緒都在**第三樂章**灰飛煙滅。這裡再引述奎恩的說法，第三樂章結束時「由低音大提琴開始一直攀升，經過整個弦樂組，直達小提琴音域上限，美妙絕倫……是帕特作品裡最觸目的結束之一。」

編制：定音鼓、大鼓、排鐘、古鈸、馬林巴琴、△△鈸、懸鈸、鈸、鑼、三角鐵、豎琴及弦樂組。帕特獲洛杉磯愛樂樂團和坎培拉國際音樂節委約創作第四交響曲，樂曲於2009年1月由沙羅倫指揮洛杉磯愛樂首演，同年5月由夏定忠指揮坎培拉交響樂團作第二次演出，該演出為坎培拉國際音樂節目之一。

It should not seem too surprising to us that one of the greatest living composers, Arvo Pärt should, at the age of 73, have produced his fourth symphony. But when it was premièred on 10th January 2009 by the Los Angeles Philharmonic Orchestra under Esa-Pekka Salonen, it did come as quite a shock, not just because it came 37 years after Pärt's previous foray into the genre. The Fourth Symphony seemed to go against a trend in which his music had been heading away from such organised and extended forms. His first three symphonies, composed between 1964 and 1971, reflected his struggle against the oppressive Soviet regime then in power in his native Estonia. He flirted with austere atonal and serial styles of writing in deliberate opposition to the official demands that music should be "accessible to the masses", and ended up fleeing his homeland for Vienna. There he discarded such aggressive music in favour of a more direct language which he himself labelled "tintinnabulation" after the bell-like quality brought about by much repetition of notes and small melodic fragments. The orchestral music he wrote from the mid-1970s onwards was generally small in scale and expressed his love of nature and his Orthodox Christian faith.

The Fourth Symphony is still very much writing in the "tintinnabulation" style, but its extended structure may be connected with the apparent political message behind the work's dedication to Mikhail Khodorkovsky, a Russian oil oligarch now in a Siberian prison incarcerated for fraud. Many believe that, uneasy at Khodorkovsky's political aspirations, the Putin administration in Russia pushed for his 2003 arrest and subsequent imprisonment. In his own programme note at the Symphony's première, Pärt explained that the work is reaching out to "all those imprisoned without rights in Russia", but has subsequently suggested that the dedication is not exclusively political but "an expression of great respect for a man who has found moral triumph amid personal tragedy. The tragic tone of the symphony is not a lament for Khodorkovsky, but a bow to the great power of the human spirit and human dignity".

Scored for an orchestra without brass or wind, it is arranged in three clearly-defined movements, but as the English writer Peter Quinn suggested when the work was performed at last year's Proms in London, "the impression of hearing the symphony as a single expressive arc – one continuous breath that starts from, and returns to, a point of celestial timelessness – is quite overpowering". The **1st movement**, as the critic Mark Sved put it after attending the Los Angeles première, "opens in what sounds like a better world. The violins begin with a sustained soft chord in the stratosphere, accompanied by isolated plucks from harp and cellos". Speaking to *Gramophone* magazine last December, Pärt said of the **2nd movement** that "another spirit comes, it's not superficial it's like you cannot move or influence the trajectories of planets. It's there. You feel it". The unusual movement heading – "Affannoso" translates as "with anxious expression". All this is blown away by the **3rd movement** which, again to quote Quinn, ends with a "stunning ascent beginning in the basses and moving through the entire string section to the upper limits of the violins...one of the most striking conclusions to any of Pärt's works. 🍷

Instrumentation: timpani, bass drum, chimes, crotales, marimba, sizzle cymbal, suspended cymbal, cymbals, tam-tam, triangle, harp, and strings. Arvo Pärt composed his 4th Symphony on commission from the Los Angeles Philharmonic Orchestra and the Canberra International Music Festival. The first performance was conducted by Esa-Pekka Salonen in January 2009, performed by the LA Phil. The second was conducted by John Harding for the Canberra Festival, performed by the Canberra Symphony in May in the same year.

莫扎特 Wolfgang Amadeus Mozart

1756-1791

A大調單簧管五重奏，K581

快板
小緩板
小步舞曲
小快板與變奏

Clarinet Quintet in A, K581

Allegro
Larghetto
Menuetto
Allegretto con variazioni

港樂於2006年首次演出此五重奏，由史安祖(單簧管)、王思恆(小提琴)、朱蓓(小提琴)、趙宇(中提琴)和鮑力卓(大提琴)演出。

The Hong Kong Philharmonic's first performance of this quintet was in 2006, performed by Andrew Simon (clarinet), Wong Sze-hang (violin), Bei Zhu (violin), Zhao Yu (viola) and Richard Bamping (cello).

1789年5月26日，莫扎特前往柏林，打算在普魯士國王費德烈·威廉二世御前演出自己的作品。費德烈·威廉二世愛好音樂，是位業餘大提琴手。莫扎特這一趟沒有白走：國王委約莫扎特創作六首弦樂四重奏和六首鋼琴奏鳴曲；莫扎特兩週後返回維也納，就馬上動筆寫作這批新作，不出兩個月已完成了三首四重奏和一首奏鳴曲，但之後就停了下來。當時莫扎特健康欠佳、財政一塌糊塗；而妻子康斯坦絲也懷了七年內的第五胎(而那五個孩子只有一個活下來)，更令莫扎特憂心忡忡。

另一方面，奧地利皇帝約瑟夫二世也下令莫扎特導演《費加羅的婚禮》，同年八月上演；《費加羅的婚禮》的演出才大功告成，約瑟夫二世隨即委約莫扎特創作新歌劇。他動筆創作新歌劇前，為維也納音樂家協會聖誕音樂會寫了一首單簧管五重奏，似乎已把費德烈·威廉二世的委約拋諸腦後。維也納音樂家協會每年聖誕皆舉辦慈善音樂會，所得善款用以支援已故會員家中妻小。樂曲創作進度很快，1789年9月29日便脫稿，12月在慈善音樂會上演出，由施塔德勒演奏單簧管，莫扎特親自拉奏中提琴。

1790年4月，莫扎特與施塔德勒再次演出此曲，地點是哈狄克伯爵在維也納的府第。當時莫扎特把此曲稱為「施塔德勒的五重奏」，又將手稿當禮物送給施塔德勒；但施塔德勒1791年在歐洲巡迴演出時由於盤纏用盡，就把這份手稿典當了。今天演出的是1802年的「重組」版本，一部分是莫扎特原創的弦樂樂段，另一部分樂段則是推敲得來。儘管如此，此曲仍是莫扎特最脫俗的作品之一。一位被受推崇的論者寫道：「要是有一首作品能總括這不快的一年(1789年)，非此莫屬」，「有些段落似乎反映了絕望和困苦，但淚水中卻又透出微笑。」

On 26th May 1789, Mozart travelled to Berlin in order to perform some of his music before King Frederick William II of Prussia, who was a keen amateur cellist. The journey was well worthwhile. The King commissioned from Mozart six string quartets and as many piano sonatas. Immediately on his return to Vienna a fortnight later, Mozart set to work on the King's commission. Within two months he had completed three quartets and one sonata, but then stopped. His health was poor, his finances in a mess, and he was desperately worried about his wife Constanze who was pregnant for the fifth time in seven years (only one of those children had survived).

He had also been commanded by Emperor Joseph II to direct a performance of *The Marriage of Figaro* that August, and as the Emperor commissioned a new opera from him. The King of Prussia's commission seemed to be forgotten as, before he set to work on the new opera, Mozart wrote Clarinet Quintet for the Christmas concert of the Vienna Society of Musicians, held every year to benefit the widows and orphans of its deceased members. He completed it quickly, dating the finished score 29th September 1789, and it was duly performed at the benefit concert in December. The clarinettist was Anton Stadler and Mozart himself played the viola.

Mozart and Stadler played the piece again in April 1790 at the Vienna residence of Count Johann Karl Hadik, at which time the composer referred to it as "Stadler's Quintet". He gave Stadler the manuscript as a gift, but Stadler subsequently pawned it when he ran out of money during a European tour in 1791, and the version heard today was reassembled in 1802 using some of the original string parts and some guesswork. It remains, however, one of Mozart's most sublime compositions: "If there is one work that sums up this unhappy year [of 1789], this must be it," one respected commentator has written. "Parts of it seem to reflect an aching despair, but the music smiles through its tears."

莫扎特：單簧管五重奏 MOZART: Clarinet Quintet

弦樂四重奏奏出讚美詩一般的主題，為**第一樂章**掀開序幕。單簧管帶著優美的上行琶音浮現，弦樂掌握了這個樂思，所有五件樂器接著交相輝映，演變成室樂風格。在大提琴的撥奏襯托下，小提琴奏出第二主題；單簧管不久再度成為全場焦點，把第二主題變成小調調性。

第二樂章華麗的單簧管主題無疑是「淚水中透出微笑」的時刻之一。弦樂配上弱音器，時常柔和地悸動；在這樣的背景下，單簧管有充份空間從容不迫地發揮，精緻的裝飾音和優雅的音階樂段俯拾即是，扣人心弦，感人肺腑。單簧管偶然闖進較低音區，令人記起樂曲原本採用的樂器並非現代單簧管，而是施塔德勒獨一無二的「巴塞單簧管」，其低音區特別低，而且音色洪亮。

第三樂章是首洋洋得意的小步舞曲，頗有王者風範。中段只由弦樂奏出，轉向小調調性，但格調絕不悲壯，甚至連依稀的傷感都說不上。

第四樂章開始時是迷人的愉快曲調，接著的六段變奏令坦率天真的主題脫胎換骨。第一、第二和第四變奏(單簧管和小提琴效果如煙火一樣令人目眩)像玩耍似的；第三變奏的主角是淒戚的中提琴—別忘了樂曲最初幾次演出時，中提琴都是由莫扎特親自拉奏的；第五變奏情感則較激越。第六變奏為樂曲劃上歡欣自在的句號。🎶

節目介紹中文翻譯：鄭曉彤

A hymn-like theme played by the string quartet opens the **1st movement**. From this the clarinet emerges with a graceful upward arpeggio. The strings take on this idea and the music evolves into the style of a chamber work, with all five instruments interplaying. The second subject, introduced by the violin above pizzicato cello notes, is quickly turned into the minor key by the clarinet, who seizes back the limelight.

The gorgeous clarinet theme on which the **2nd movement** is based is certainly one of those which “smiles through its tears”. Muted strings, often gently pulsating in the background, leave ample space for the clarinet to expound at leisure, often using delicate ornaments and graceful scale-passages to add a wonderful poignancy to the music. The occasional forays into the clarinet’s lower register remind us that this was actually conceived, not for the modern clarinet, but for Stadler’s unique “basset-clarinet” which possessed an unusually low and resonant bottom register.

The **3rd movement** is in the form of a proud minuet, with a somewhat regal bearing. The trio, for strings alone, turns towards the minor key, but is certainly far from tragic or even vaguely sad.

The charming, cheerful tune which opens the **4th movement** is subsequently put through a series of six variations which elevate it way above the almost childlike quality it possesses at the outset. Variations 1, 2 and 4 (with its dazzling clarinet and violin pyrotechnics) possess a playful character, while variation 3 features a mournful viola – remember that Mozart himself took this part in the work’s first performances and variation 5 are somewhat more emotionally charged. The final variation ends the work full of jollity and unfettered good cheer. 🍷



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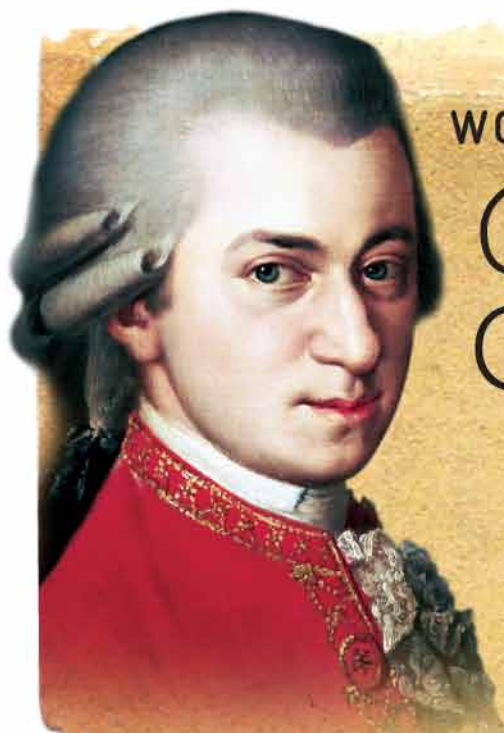
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WOLFGANG AMADEUS

Mozart

27 JAN 1756 – 5 DEC 1791



1756

1月27日生於薩爾茨堡。翌年受浸，聖名為約翰尼斯·基斯索斯圖穆斯·沃爾夫岡格斯·堤奧菲利奧斯·莫扎特。

Born 27 Jan in Salzburg. Baptised the next day as Johannes Chrysostomus Wolfgang Theophilus Mozart.

1761

學習第一首樂曲—華根塞斯的諧謔曲。第一首創作的樂曲為C大調行板(K1a)。

Learns his first musical piece, a scherzo by Georg Christoph Wagenseil. First extant composition, Andante in C (K1a).

1762

短暫到訪慕尼黑，然後到維也納及美泉宮。莫扎特和姐姐娜娜分別為巴伐利亞皇儲麥森美利安三世，以及瑪利亞·泰瑞莎女皇表演。

Short trips to Munich, then Vienna and Schönbrunn. Wolfgang and elder sister Nannerl perform for the Bavarian Elector Maximilian III and Empress Maria Theresa respectively.



1763

大巡演開始。六月先往慕尼黑、奧格斯堡、法蘭克福、布魯塞爾、十一月到達巴黎。

The beginning of the grand tour. Departs in Jun visiting Munich, Augsburg, Frankfurt, Brussels, arriving Paris in Nov.

1764

莫扎特父親利奧普特於巴黎凡爾賽以「作品1」出版小提琴和鍵盤奏鳴曲(K6-7)。莫扎特同年創作第一首交響曲。

Sonatas for Keyboard and Violin (K6-7), published as "Opus 1" by Leopold Mozart in Versailles, Paris. Writes first symphony.



1765-1774

周遊各國，分別到訪海牙、巴黎、瑞士、慕尼黑、維也納、奧洛穆克、布爾諾、維羅納、米蘭、博洛尼亞、佛羅倫斯、羅馬及拿坡里。1770年在羅馬獲教宗勳封。1772年創作F大調嬉遊曲(K138)。

Extensive travels to The Hague, Paris, Switzerland, Munich, Vienna, Olomouc, Brno, Verona, Milan, Bologna, Florence, Rome and Naples. Knighted by the Pope in Rome in 1770. Composes Divertimento in F (K138) in 1772.

1777

愛上亞蘿茜雅·韋伯。
Falls in love with Aloysia Weber.



1778

母親瑪利亞·安娜去世。
Mother Maria Anna dies.



1781

愛上亞蘿茜雅的妹妹康斯坦絲。翌年迎娶康斯坦絲。
Falls in love with Aloysia's sister Constanze. Marries Constanze the next year.

1783

長子雷蒙德·利奧普特於六月出生、八月去世。
First child Raimund Leopold born in Jun and dies in Aug.

1784

次子卡爾·湯馬斯出生。莫扎特加入共濟會的「善行」分會。
Second child Carl Thomas born. Mozart admitted to Freemasons Lodge "Zur Wohltätigkeit" (Benefaction).

1786

三子約翰·湯馬斯於十月出生，一個月後去世。
Third child Johann Thomas Leopold born in Oct and dies the next month.

1787

父親利奧普特去世。獲約瑟夫二世聘為皇室樂作曲家。四女泰瑞茜亞出生，翌年去世。
Father Leopold dies. Appointed Imperial Kammermusikus by Emperor Joseph II. Fourth child Theresia born and dies the next year.

1789

排行第五的女兒安娜·瑪利亞出生後夭折。完成單簧管五重奏。
Fifth child Anna Maria born and dies. Completes Clarinet Quintet.

1791

孺子弗朗茨·沙法·沃爾夫岡出生。完成鋼琴協奏曲(K595)、弦樂五重奏(K614)、《魔笛》、《狄托的仁慈》、單簧管協奏曲、清唱劇等樂曲。開始寫作安魂曲，12月5日於維也納病逝。12月7日下葬於聖馬克斯公墓。
Youngest child Franz Xaver Wolfgang born. Completes Piano Concerto (K595), String Quintet (K614), *Die Zauberflöte*, *La clemenza di Tito*, Clarinet Concerto, Cantata (K623). Begins Requiem, but taken ill and dies 5 Dec in Vienna. Buried in a common grave in the cemetery at St Marx on 7 Dec.





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夏定忠與帕特

帕特獲洛杉磯愛樂樂團和坎培拉國際音樂節委約創作第四交響曲，他把作品題獻給霍多爾科夫斯基。他在譜上寫道：「我想霍多爾科夫斯基毋須我多介紹，他的名字、和當中的故事，在西方已引起廣泛討論。我希望透過作品幫助遠處在囚和那些在俄國被剝奪權利的人……我不知道他能否聽到我的樂曲，但希望我的信鴿有一天能飛到西伯利亞去。」

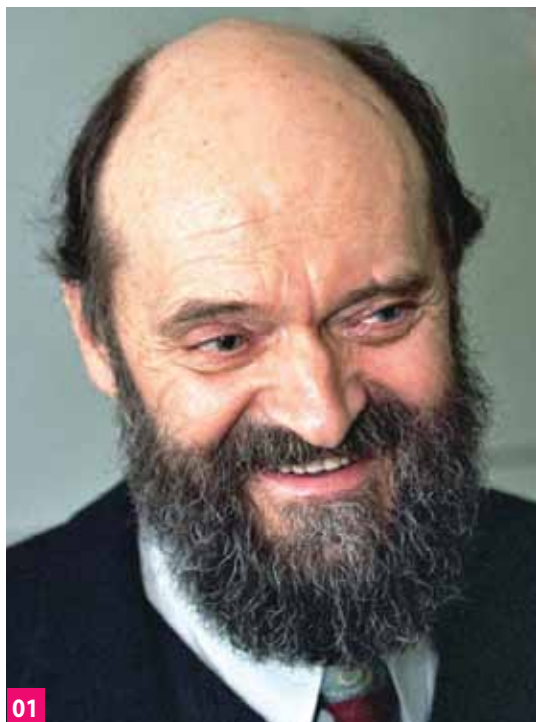
帕特的信鴿今晚飛到大會堂音樂廳，第四交響曲將由我們的團長夏定忠指揮，他剛於2009年五月為坎培拉音樂節指揮此曲。夏定忠表示：「我很高興有機會指揮這位偉大愛沙尼亞作曲家的交響曲，在我準備坎培拉演出時，我一直與帕特保持緊密聯繫，彼此相討作品的細節和速度，這次難能可貴的經驗讓我想到要把這首交響曲帶到香港演出。」

帕特說過：「我將我的音樂比喻為乘載著七色的白光，只有稜鏡能折開並散發這些色彩，而這稜鏡就是聽眾的靈魂。」今晚，讓我們作折射音樂的稜鏡，將和平的訊息傳揚。

Commissioned by the Los Angeles Philharmonic Orchestra and the Canberra International Music Festival, Arvo Pärt's Fourth Symphony was dedicated to Mikhail Khodorkovsky. Explaining that dedication in the score, Pärt writes; "It would seem to me that the person of Mikhail Khodorkovsky needs no introduction. His name, and the story connected with it, has received widespread attention in the West. With my composition, I would like to reach out, extending a hand to the prisoner and in his person to all those imprisoned without rights in Russia... I do not know whether he will ever be able to hear the composition. Nevertheless, I hope that my carrier pigeon does reach faraway Siberia one day."

His "carrier pigeon" reaches the City Hall tonight, and John Harding, our Concertmaster as well as the conductor of the Symphony's second performance in May 2009 for the Canberra Festival, is going to conduct this profound symphony for the Hong Kong audience. John says; "I am thrilled that I have the opportunity to conduct this symphony composed by the great Estonian composer. When I prepared the Canberra performance, I was in contact throughout regarding details of scoring and tempi with the composer, and it was this experience which prompted me to offer this first performance in Hong Kong."

Arvo Pärt once said, "I could compare my music to white light which contains all colours. Only a prism can divide the colours and make them appear; this prism could be the spirit of the listener." Let us all be the prism to refract the musical colours of this symphony tonight and spread the message of peace.



01

PHOTO Tonu Tormis



02

PHOTO Cheung Chi Wai

01 帕特 Arvo Pärt

02 夏定忠 John Harding

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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
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Concertmaster



朱蓓
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第二小提琴
Second
Violins



● 范丁
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■ 趙滢娜
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Second
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范欣
Fan Yan



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Ethan Heath



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* 付水淼
Fu Shuimiao



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大提琴
Cellos



● 鮑力卓
Richard Bamping



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▲ 林穎
Dora Lam



陳怡君
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Yalin Song



* 潘龔
Pan Yan

低音大提琴
Double
Basses



○ 姜馨來
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林傑飛
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* 張沛垣
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- * Fellows of The Robert H. N. Ho Family Foundation
Orchestral Fellowship Scheme

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Hong Kong Philharmonic Orchestra

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Flutes



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Megan Sterling



▲ 盧韋歐
Olivier Nowak

短笛
Piccolo



施家蓮
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Clarinet



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Benjamin Moermond



▲ 李浩山
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何鴻毅家族基金駐團學員培訓計劃

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme



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凌顯祐
Andrew Ling
首席中提琴
Principal Viola

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姬。

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。

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

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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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。

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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

• Lockey Hill (c.1800) Violin, played by Mr Wang Liang

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• 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

香港管弦協會婦女會 捐贈

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

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

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

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