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TRPČESKI PLAYS RACH II

狄里柏斯基的拉二

11 & 12 . 2 2011
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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

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巨星匯： 拉赫曼尼諾夫巡禮II：狄里柏斯基的拉二 Great Performers: Rachmaninov cycle II: Trpčeski plays Rach 2

艾度·迪華特 指揮

狄里柏斯基 鋼琴

Edo de Waart conductor

Simon Trpčeski piano

音樂會開始前45分鐘，文化中心4樓大堂設有由高德儀 (11/2英語、12/2粵語) 主持的免費講座。

Free pre-concert talks by Synthia Ko (11/2 English, 12/2 Cantonese) in the 4/F Foyer of Cultural Centre 45 minutes before each concert.

節目約於10時結束
(上半場：6分鐘、33分鐘；
下半場：6分鐘、35分鐘)。

Concert ends approx. 10:00pm
(1st half: 6 mins, 33 mins;
2nd half: 6 mins, 35 mins).

全拉赫曼尼諾夫節目

D小調諧謔曲

C小調第二鋼琴協奏曲，Op. 18

中板

較慢的慢板

諧謔的快板

中場休息

《練聲曲》，Op. 34 No. 14

《交響舞曲》，Op. 45

不是快板

稍快的行板 (圓舞曲速度)

甚緩板 — 活潑的快板

An all-Rachmaninov programme

Scherzo in D minor

Piano Concerto No. 2 in C minor, Op. 18

Moderato

Adagio sostenuto

Allegro scherzando

Interval

Vocalise, Op. 34 No. 14

Symphonic Dances, Op. 45

Non allegro

Andante con moto (Tempo di Valse)

Lento assai – Allegro vivace

各位觀眾

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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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香港管弦樂團衷心感謝以下機構的慷慨贊助和支持！

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A Sound Commitment



Edo de Waart



香港管弦樂團

HONG KONG
PHILHARMONIC ORCHESTRA

Principal Patron 首席贊助



SWIRE



「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，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和獲取公眾支持。

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, has returned 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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"Mahler's majesty is

de Waart's triumph."

Sam Olliver, South China Morning Post

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

陶傑，《蘋果日報》

艾度·迪華特

香港管弦樂團藝術總監兼總指揮

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

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

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

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

Edo de Waart

Artistic Director and Chief Conductor of the Hong Kong Philharmonic Orchestra

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

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

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

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



PHOTO Jillian Edelstein/EMI Classics

狄里柏斯基

鋼琴

馬其頓鋼琴家狄里柏斯基是近年其中一位最矚目的年青音樂家，以能夠演奏廣泛曲目見稱，無論是海頓、蕭邦，抑或德布西、史達汶斯基的作品，都能充份駕馭。他曾與世界各著名樂團合作，成功贏得全球樂迷的喜愛。狄里柏斯基不但憑其超卓技巧及細膩感情備受好評，更憑著其熱情性格及落力推廣祖國文化形象而深得人心。

狄里柏斯基曾與一系列指揮家合作，其中包括：冼文、馬錫爾、尤洛夫斯基、阿殊堅納西、艾索普、杜達梅爾和佩特連科。在英國，他經常與倫敦交響樂團、愛樂樂團、倫敦愛樂、伯明翰城市交響樂團和哈萊樂團合作。其他歐洲的演出包括：與皇家音樂廳樂團、鹿特丹愛樂、皇家斯德哥爾摩愛樂和聖彼得堡愛樂合作。在北美，他又經常與主要樂團合作，如：紐約愛樂、芝加哥交響樂團、三藩市交響樂團和巴爾的摩交響樂團等等。在亞洲及澳洲，曾經和他合作的樂團有：新日本愛樂、首爾愛樂、悉尼和墨爾本交響樂團，另外，他又曾與紐西蘭交響樂團巡迴演出。

狄里柏斯基的首張協奏曲專輯收錄與皇家利物浦愛樂及指揮佩特連科合作的拉赫曼尼諾夫第二及第三鋼琴協奏曲，由Avie發行。該專輯更榮登古典音樂流行榜和英國專業古典榜十大，並為他贏得《Classic FM》的編輯之選大獎。

1979年生於馬其頓共和國，狄里柏斯基2003年榮獲由皇家愛樂協會頒發的年青藝術家大獎，2009年獲頒馬其頓總統勳章。狄里柏斯基2002年於史高比聖基里爾及聖麥托迪大學音樂系畢業，師承羅曼諾夫教授，現時是母校的教員之一。🔥

Simon Trpčeski

piano

With the ability to perform a diverse range of repertoire – from Haydn and Chopin to Debussy and Stravinsky – Macedonian pianist Simon Trpčeski has established himself as one of the most remarkable young musicians to have emerged in recent years, performing with many of the world's greatest orchestras and captivating audiences worldwide. Simon is praised not only for his impeccable technique and delicate expression, but also for his warm personality and commitment to strengthening Macedonia's cultural image.

Simon works regularly with a list of conductors that includes Zinman, Maazel, Jurovski, Ashkenazy, Alsop, Dudamel and Petrenko. In the UK, he has performed regularly with the London Symphony, Philharmonia Orchestra, London Philharmonic, City of Birmingham Symphony and the Hallé Orchestra. Other European engagements have included performances with the Royal Concertgebouw Orchestra, Rotterdam Philharmonic, Royal Stockholm Philharmonic and the St Petersburg Philharmonic. In North America, he performs regularly with such major orchestras as, the New York Philharmonic, Chicago Symphony and the orchestras of San Francisco and Baltimore among others. In Asia and Australia, Simon has performed with the New Japan Philharmonic, Seoul Philharmonic, Sydney and Melbourne symphony orchestras and on tour with the New Zealand Symphony.

Trpčeski's concerto recording début on the Avie label showcases Rachmaninov's Piano Concertos Nos. 2 and 3 with Vasily Petrenko and the Royal Liverpool Philharmonic Orchestra. The album was positioned in the Top 10 of both the Billboard Classical Chart and the UK's specialist classical chart, and won the *Classic FM's* "Editor's Choice" Award.


Born in the Republic of Macedonia in 1979, Simon Trpčeski was awarded the Young Artist Award by the Royal Philharmonic Society in 2003 and was honoured with the Presidential Order of Merit for Macedonia in 2009. A 2002 graduate from the Faculty of Music of the University of St Cyril and St Methodius in Skopje, where he studied with Professor Boris Romanov, Simon currently teaches as a faculty member at his alma mater. 🔥

拉赫曼尼諾夫 Sergei Rachmaninov

1873-1943

D小調諧謔曲 Scherzo in D minor

拉赫曼尼諾夫才三歲，母親便開始教他彈鋼琴——他母親可是聖彼得堡音樂學院舊生——六年後，拉赫曼尼諾夫已考得上聖彼得堡音樂學院；可是入讀不到三年，他的音樂生涯已首度受挫（事實上日後也障礙重重）——先是父親為了還債把家族物業賣掉，繼而親姊死於白喉，最後父母離異更把他壓垮，學業成績一落千丈，結果被迫退學。幸好他表兄、著名鋼琴家兼指揮家西洛提為他穿針引線，讓他到莫斯科隨鋼琴名家兼名師茲弗列夫學習。茲弗列夫習慣招收貴族子弟當學生，但他向來對學生的要求十分嚴格：所有學生都要在他家裡寄宿、必須穿著制服，學習多種語言，每天由清晨6時起學習16小時。為了培養他們成為藝術家，學生須要出席音樂會、閱讀和自修。拉赫曼尼諾夫日後躋身史上最傑出鋼琴大師之列，這種嚴格訓練應記一功；可是拉赫曼尼諾夫熱衷創作，但茲弗列夫卻不大認同。1889年，拉赫曼尼諾夫在老師家中住了四年後求去，說那兒的氣氛令他不能自由自在地寫作。

D小調諧謔曲寫於「1888年2月3日至21日」，是拉赫曼尼諾夫第一首管弦樂曲。當時14歲的他還在茲弗列夫家中寄宿，也大約自這時起隨坦尼耶夫和亞倫斯基學習作曲。此曲顯然受孟德爾遜雅緻的諧謔曲影響——雖然小調調性、開端冷冰冰的木管音型——更不用說那近乎執迷而略帶不祥、喋喋不休似的動感——顯然預示了他成熟時期的風格。樂曲似乎原是交響曲的一部分，但那首交響曲後來不了了之，諧謔曲也被忘掉，直到作曲家逝世後兩年才重見天日，1945年11月2日在莫斯科首演。

編制：兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、圓號、小號、定音鼓及弦樂組。今次是港樂首次演出D小調諧謔曲。

Sergei Rachmaninov was just three when his mother, a former student of the St Petersburg Conservatory, started him off on the piano. Six years later he had progressed well enough to enrol at the Conservatory, but what was to be a deeply troubled musical career received its first set-backs within three years. First his father had to sell the family estates in order to pay off debts, then his sister died of diphtheria and, the last straw, his parents separated. His studies suffered badly and he was obliged to leave the Conservatory. Luckily his cousin, Alexander Siloti, a well-known concert pianist and conductor, was able to secure a place for him in Moscow with the noted teacher and pianist, Nikolai Zverev. It was Zverev's habit to take in as pupils the sons of aristocratic families; Zverev was a hard taskmaster. His students had to live with their teacher, wear uniform, learn several languages, start their work at 6 a.m. and spend 16 hours every day at their studies. They were required to attend concerts, read, and educate themselves as part of their formation as artists. Such a strict regime worked on Rachmaninov who became one of the greatest piano virtuosos of all time. However Zverev was less sympathetic towards Rachmaninov's desire to compose and, in 1889 after having spent four years living in Zverev's house, Rachmaninov had to leave, claiming that the atmosphere in the house prevented him from composing freely.

It was during those years in Zverev's house that Rachmaninov produced his first orchestral score, the Scherzo in D minor, which is dated "3rd – 21st February 1888". Around this time the 14-year-old began formal composition studies with Sergei Taneyev and Anton Arensky. The work is clearly influenced by the delicate scherzos of Mendelssohn, although in its minor key and icy woodwind opening figure, not to mention is almost obsessive, somewhat ominous chattering momentum, it clearly presages Rachmaninov's mature style. It appears to have been originally intended as part of a symphony, but that larger work was abandoned and the Scherzo itself remained forgotten until two years after the composer's death. It was given its première in Moscow on 2nd November 1945. 🍷

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, horn, trumpet, timpani, and strings. This is the Hong Kong Philharmonic's first performance of Scherzo in D minor.

拉赫曼尼諾夫 Sergei Rachmaninov

1873-1943

C小調第二鋼琴協奏曲， Op. 18

中板
較慢的慢板
諧謔的快板

Piano Concerto No. 2 in C minor, Op. 18

Moderato
Adagio sostenuto
Allegro scherzando

1891年—D小調諧謔曲完成後三年—仍在莫斯科音樂學院唸書的拉赫曼尼諾夫向校方呈交獨幕歌劇《艾利高》作為畢業習作。除了評分高得不能再高(考官之一柴可夫斯基更打出滿分另加四個「加號」的評分)，此曲更為拉赫曼尼諾夫贏得「大金章」(當時莫斯科音樂學院成立了25年，「大金章」才第三次頒發)。拉赫曼尼諾夫再接再厲，創作了他四首鋼琴協奏曲的第一首；之後，對作曲信心滿滿的他，開始著手寫作交響曲——他第一首完整的交響曲。可是1897年3月他的第一交響曲首演卻是場災難，樂評人、音樂家以至其他作曲家，都紛紛把這首作品貶得一文不值。拉赫曼尼諾夫花掉兩年青春才寫成的作品，首演卻落得如此下場，令他絕望得幾乎要自尋短見。

正如拉赫曼尼諾夫憶述：「我心裡有些東西崩潰了。自信心蕩然無存。完全提不起勁，終日無所事事，什麼樂趣都沒了——泰半日子就賴在沙發上自怨自艾。」家人遂向專業人士求助。拉赫曼尼諾夫一位女性長輩法維拉·薩汀娜曾患「情緒障礙」，接受尼古拉·達爾醫生治療後康復；於是家人就把拉赫曼尼諾夫帶到達爾醫生那裡。達爾醫生熟悉當時法國和維也納精神醫學的最新發展；1900年1月，拉赫曼尼諾夫開始接受治療；往後六個月，作曲家幾乎每天都會坐在達爾醫生診察室的扶手椅上，聽著相同的一番話：「你會開始寫作一首協奏曲。不費吹灰之力就寫出來。是首傑作。」達爾醫生的催眠治療奏效了。拉赫曼尼諾夫第二鋼琴協奏曲翌年在莫斯科首演，作曲家親自擔任獨奏，馬上大受歡迎。為表謝意，拉赫曼尼諾夫把樂曲題獻給達爾醫生。

樂隊編制：兩支長笛、兩支雙簧管、
兩支單簧管、兩支巴松管、四支圓號、
兩支小號、三支長號、大號、定音鼓、
大鼓、鈸及弦樂組。港樂於1975年首次
演出此協奏曲，由林克昌指揮，鋼琴獨奏
是拉菲爾。

In 1891, three years after the Scherzo in D minor, Rachmaninov graduated from the composition class at the Moscow Conservatory submitting as his graduation exercise the one-act opera *Aleko*. It gained the highest possible marks (Tchaikovsky, one of the examiners, added four plus signs to the maximum mark) and earned for Rachmaninov the Great Gold Medal, only the third time in the Conservatory's 25-year history that it had been awarded. He followed this up with the first of his four piano concertos and, full of confidence in his own abilities as a composer, began work on what was to become his first completed symphony. Its première in March 1897 was an unmitigated disaster and critics, musicians, even his fellow-composers heaped scorn on the work. Following such an ignominious début for a work into which he had poured two years of his life Rachmaninov plunged into near-suicidal despair.

As he later wrote; "Something in me snapped. All my self-confidence broke down. A paralysing apathy possessed me. I did nothing at all and found no pleasure in anything. Half my days were spent on a couch sighing over my ruined life." His family sought professional help. An aunt, Varvara Satina, had been cured of her "emotional disturbance" by a local doctor, Nikolai Dahl, who was familiar with the latest advances in psychiatric medicine coming from France and Vienna, and it was decided to send Rachmaninov to him. The first session with Dr Dahl took place in January 1900 and, on an almost daily basis for the next six months, Rachmaninov would sit in an armchair in Dahl's consulting room and hear repeated over and over again the words; "You will start to compose a concerto. You will work with the greatest of ease. The composition will be of excellent quality." Dahl's hypnotherapy worked and the following year Rachmaninov's second piano concerto was triumphantly premièred in Moscow, with Rachmaninov himself as soloist. In gratitude, the work was dedicated to Dahl.

The orchestra for this concerto calls for:
two flutes, two oboes, two clarinets,
two bassoons, four horns, two trumpets,
three trombones, tuba, timpani, bass drum,
cymbals, and strings. The Hong Kong
Philharmonic's first performance of this
concerto was in 1975, conducted by
Lim Kek-tjiang. The pianist solo was
James Raphael.

拉赫曼尼諾夫：
第二鋼琴協奏曲
RACHMANINOV:
Piano Concerto No. 2

雖說此曲現在是最受歡迎的鋼琴作品之一，但也有人對此曲嗤之以鼻。可是，儘管沒人會否認此曲充滿愁緒，但樂曲實在情感深刻，聞者鮮有不動容的。這種情緒在**第一樂章**開始已然確定，鋼琴先奏出八個猶如喪鐘哀鳴的和弦；樂團隨後奏出激情澎湃的主題，伴以鋼琴起伏不斷的和弦。情感如洶湧波濤，樂團與鋼琴彷彿處處乘浪前進；音樂漸趨熾烈，隨著宏偉壯麗的進行曲達到頂峰，然後剛健有力地圓滿結束。

第二樂章先由樂團奏出莊嚴的樂段，風格接近讚美詩；有評論說樂章部分段落「堪稱20世紀最優美的音樂」。Céline Dion的樂迷會認得大熱金曲「All By Myself」的靈感取自這個樂章的主題。

樂團剛勁地為**第三樂章**掀開序幕，鋼琴隨即奏出活力充沛的樂段——這種氣魄與生命力正是樂章的基調；但這種氣氛突然被攔截了，柔和抒情的主題自鋼琴響起（這個旋律先由小提琴奏出，大概也是全曲最著名的主題）。雖然樂章後來重拾活力，但抒情旋律現在卻變得威嚴雄偉，把音樂推向氣勢磅礴的高潮，然後得意洋洋地結束。🔥

瑪斯泰莉
Mara Mastalir
女高音
soprano

唱好莫扎特
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Although it now ranks as one of the most popular works in the repertory, Rachmaninov's second piano concerto has not been without its detractors. While nobody could deny the concerto's overriding mood of melancholy, few can remain unmoved by the emotional power of Rachmaninov's creation. That mood is set at the very start of the **1st movement** as the piano intones eight chords, like the mournful tolling of a bell, after which the orchestra launches into a surging, passionate theme supported by rippling piano chords. Throughout the movement the orchestra and soloist ride on increasingly passionate waves of emotion, the climax of which is a huge march-like passage after which the movement draws to a close full of nervous energy.

The **2nd movement**, beginning with a solemn chorale-like passage from the orchestra, contains, in the words of one commentator, "some of the most beautiful concerted instrumental writing of the 20th century". Fans of Céline Dion will recognise the main melody of this movement, which inspired the hit song "All By Myself".

The energetic orchestral opening of the **3rd movement** leads into a passage of great vitality from the soloist and much of the movement is imbued with this sense of vigour and energy. However it is suddenly interrupted when the piano introduces probably the concerto's most famous theme, a gentle, lyrical tune first played by the violins. Although the energy of the opening is soon restored, it is this lyrical tune, now transformed into something decidedly majestic, that produces the concerto's great climax and brings the work to a truly triumphal conclusion. 🎻

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拉赫曼尼諾夫 Sergei Rachmaninov

1873-1943

《練聲曲》，Op. 34 No. 14
Vocalise, Op. 34 No. 14

經歷過少年時代的挫折和第一交響曲失敗後的戲劇性發展，下一個影響他的巨變就是1917年的布爾什維克革命。由於拉赫曼尼諾夫有貴族血統，因此當俄國各地局勢都不穩時，他的情況便十分不妙。這時有人邀請他到斯德哥爾摩演奏，因此他便有機會連同家人離國避禍。1917年12月他離開俄國後一直未嘗再返。離開祖國，不僅是地理位置上的搬遷，還令他的創作觀完全改變；也許最明顯者，就是捨棄了他一直(自1880年他開始寫作的時候)情有獨鍾的樂種——歌曲。

拉赫曼尼諾夫流亡前著有87首歌曲；去國後一首也沒有。他大部分歌曲的歌詞都出自俄國大作家手筆，包括普希金、托爾斯泰和契訶夫，也會選用歌德、雪萊和海涅作品的俄語譯本，但最有名的一首——也是他最後一批歌曲之一——卻沒有歌詞。《練聲曲》寫於1915年9月21日，本來是首聲樂練習曲，歌者從頭到尾只唱一個不變的元音。

編制：兩支長笛、兩支雙簧管、英國管、
兩支單簧管、兩支巴松管、兩支圓號及
弦樂組。港樂於1981年首次演出此曲，
由董麟指揮。

《練聲曲》用意是讓歌者集中注意力唱出純淨流暢、不斷開展、仿如翱翔天際似的旋律線條；作曲家這就寫出了自己最華麗的長青旋律之一，不久更發現除了可當作聲樂練習外還能另作他用，於是將之改編成管弦樂曲；其他作曲家後來把《練聲曲》改編成各種組合的合奏曲；但無論樂器組合如何，《練聲曲》仍是古今最動人的旋律之一。🎵

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After the setbacks of his youth and the drama following the failure of his First Symphony, the next great upheaval to affect Rachmaninov was the Bolshevik Revolution on 1917. With his aristocratic roots, he was in a precarious position, as instability spread across Russia. An invitation to perform in Stockholm gave him the chance to flee, with his family in tow, he left his homeland for the very last time in December 1917. His departure signified more than just a geographical relocation. It brought about a complete change in his compositional outlook, perhaps the most obvious manifestation being his abandonment of a genre he had favoured since his very earliest compositions in the 1880s, songs.

Until he fled Russia Rachmaninov composed some 87 songs; in exile he never wrote another one. Most of his songs were to texts by such famous Russian writers as Pushkin, Tolstoy and Chekhov, although he did set Russian translations of words by Goethe, Shelley and Heine, but his most famous song, and one of the last he ever composed, has no words at all. *Vocalise*, dated 21st September 1915, was actually designed as a vocal exercise in which the singer produces a single, constant vowel.

Rachmaninov's intention with *Vocalise* was to focus the singer's attention on producing a pure, flowing, soaring, continuously unfolding melodic line and in so doing he created one of his most sumptuous and enduring melodies. He soon recognised its potential outside the confines of a singing exercise and arranged it for orchestra. Other composers have subsequently arranged it for all manner of instrumental and vocal permutations, but in whatever guise it remains one of the most lovely melodies ever composed. 🎵

Instrumentation: two flutes, two oboes, cor anglais, two clarinets, two bassoons, two horns, and strings. The Hong Kong Philharmonic's first performance of this piece was in 1981, conducted by Ling Tung.

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迪費恩德
Jan Willem de Vriend
指揮 conductor

拉赫曼尼諾夫 Sergei Rachmaninov

1873-1943

《交響舞曲》，Op. 45

不是快板

稍快的行板〔圓舞曲速度〕

甚緩板—活潑的快板

Symphonic Dances, Op. 45

Non allegro

Andante con moto (Tempo di Valse)

Lento assai - Allegro vivace

拉赫曼尼諾夫在斯德哥爾摩演奏過後，一家在哥本哈根定居。但由於他把財產都留在俄國，因此急需賺錢——而超卓的鋼琴造詣無疑是他最賺錢的技能，而且這種技能在美國需求甚殷。他1909年第一次到美國去，以音樂會鋼琴家身份巡迴演出，期間多次有人邀請他留在美國都被他推掉了（但其實自1906年起，他已對俄國每下愈況的局勢感到不安）；然而，他的第三鋼琴協奏曲1909年在紐約作世界首演時，觀眾反應極為熱烈，美國人吵著（這樣說一點不誇張）要聽他的作品、看他那驚人的琴技。美國人知道他離開俄國去了丹麥後，邀請再度紛至沓來；拉赫曼尼諾夫也接受了。他1918年11月到達紐約，四個月內演奏了40場音樂會、接受了待遇優厚的錄音合約（還有一輛車和一台新的鋼琴），而且隨後兩年都重臨美國，終於在1921年在當地定居。

往後的20年間，拉赫曼尼諾夫每年都在歐美巡迴演出；頻繁的演奏令他精疲力竭，作品產量大減。緊迫的日程終於令他吃不消：1939年8月，他自歐洲巡迴演出（那是他最後一次在歐洲巡迴演出）回來後，就在長島租了一座莊園。他在那裡寫了一套三首管弦樂曲「幻想舞曲」，交給尤金·奧曼迪和費城管弦樂團，準備在「拉赫曼尼諾夫回顧展」演出（費城管弦樂團和奧曼迪當時正在籌備這場音樂會，慶祝拉赫曼尼諾夫首次在美國登台30周年）。但1939年10月拉赫曼尼諾夫完成配器後，就把樂曲標題改為《交響舞曲》，1941年1月3日由奧曼迪首演時用的標題也是《交響舞曲》。兩年後拉赫曼尼諾夫在巡迴演奏途中病倒，1943年3月28日在比華利山的家中與世長辭。

拉赫曼尼諾夫除了是非凡的鋼琴家和作曲家，也同時是指揮家，對樂團內部運作瞭如指掌；整個樂團在《交響舞曲》裡全體一起炫技。作曲家本來為每個樂章都取了標題——分別是〈中午〉、〈日暮〉和〈午夜〉——但出版前卻把標題全部刪去，希望聽眾欣賞音樂本身的特質，毋須依靠額外的內容大綱。

編制：兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、中音薩克管、定音鼓、大鼓、鈸、小鼓、三角鐵、鈴鼓、鑼、鐘琴、木琴、排鐘、豎琴、鋼琴及弦樂組。港樂於1984年首次演出《交響舞曲》，由甄健豪指揮。

After Stockholm, Rachmaninov and his family settled in Copenhagen, but having left all his possessions in Russia, he urgently needed to earn money and his most marketable skill was undoubtedly his pianistic virtuosity, which was much in demand in the USA. He had first gone there to tour as a concert pianist in 1909, refused several offers to remain in the country (since 1906 he had been uncomfortable with the deteriorating political situation at home). The world première of his Third Piano Concerto in New York in 1909 had been so rapturously received, though, that the Americans were quite literally clamouring for Rachmaninov's music as well as his stunning pianistic virtuosity. Having heard that he had left Russia for Denmark, American offers again poured in and Rachmaninov accepted. He arrived in New York in November 1918, gave 40 concerts in the space of four months, accepted a generous recording contract (as well as a car and a new piano), returned the following two years, and finally in 1921 settle permanently in the country.

For the next 20 years Rachmaninov undertook exhausting annual concert tours of the USA and Europe and during this time his composing output faltered. The strain of this schedule, eventually told on him, and in August 1939 having returned from what was to be his last European tour, he rented an estate on Long Island. There he wrote a set of three "Fantastic Dances" for orchestra. He offered these to Eugene Ormandy and the Philadelphia Orchestra who were preparing a "Rachmaninov Retrospective" to mark the 30th anniversary of his first concert appearance in the USA, but once he had completed the orchestration (in October 1939), he renamed them *Symphonic Dances*, and it was under this title that Ormandy premièred them on 3rd January 1941. Two years later he fell ill during a recital tour and, on 28th March 1943, he died at his home in Beverly Hills.

In addition to being a phenomenal piano virtuoso and composer, Rachmaninov also pursued a parallel career as a conductor. He profoundly understood the inner workings of an orchestra. In the *Symphonic Dances*, the entire orchestra displays its own collective technical bravado. Originally Rachmaninov gave each of the movements titles – "Midday", "Twilight" and "Midnight" – but withdrew them before publication so that the music could be appreciated in its own right, without extra-musical programmes.

Instrumentation: two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, alto saxophone, timpani, bass drum, cymbals, snare drum, triangle, tambourine, tam-tam, glockenspiel, xylophone, chimes, harp, piano, and strings. The Hong Kong Philharmonic's first performance of *Symphonic Dances* was in 1984, conducted by Kenneth Jean.

拉赫曼尼諾夫：
《交響舞曲》
RACHMANINOV:
Symphonic Dances

打從樂曲開端，作曲家就流露出對各種樂器音色的迷戀。**第一舞曲**大量運用木管樂；開首的短小樂思由三個音組成，先在雙簧管響起，然後單簧管、巴松管和低音單簧管相繼緊密交接；約在中途，中音薩克管奏起憂傷的旋律，彷彿在傾訴衷腸似的。樂曲將近結束時，太陽似乎照耀了一陣兒——從許多方面來說，這一段代表作曲家終於讓其第一交響曲的幽靈安息：兩者的結尾幾乎一模一樣，都是根據古老的聖詠《震怒之日》寫成；而《震怒之日》傳統上則與安息禮拜有關。

第二舞曲先由配弱音器的銅管樂奏出號角曲，弦樂陰鬱的圓舞曲隨即響起，「《震怒之日》主題」若隱若現。弦樂翩翩起舞，木管一陣風似的圍繞著弦樂旋轉，偶然也跟著舞動起來。舞曲的情緒漸漸高漲；然而銅管突然插話，迫使圓舞曲失去原本形體，彷彿變成鬼魅似的陰影。最後的一陣狂熱，在管樂與弦樂微微的顫抖下結束。

第三舞曲開端氣氛陰沉，但在遙遠的鐘聲和有力的節奏驅使下，音樂呈現出緊張、激動的面貌。樂曲中段個充滿依戀、偶然變得激越的長篇樂段，彷彿作曲家在回望失去了的國度、失去了的時間。小提琴奏出閃閃生輝的主題，卻原來又是「《震怒之日》主題」。激動的樂段突然重現；但現在「《震怒之日》主題」出現得越來越頻密，化身成一段得意洋洋的進行曲。聖詠曲《震怒之日》在拉赫曼尼諾夫不同階段的作品中一再出現，但在這裡卻尤其扣人心弦——因為《交響舞曲》正是他最後的作品。🔥

節目介紹中文翻譯：鄭曉彤

From the very start Rachmaninov reveals his fascination with the different sounds created by the individual instruments of an orchestra. The **First Dance** makes much use of the different members of the woodwind family, the oboe, clarinet, bassoon and bass clarinet introducing in quick succession at the very outset a tiny three-note idea, and the alto saxophone pouring its heart out in a mournful melody about halfway through. Just before the end of the dance it seems as if the sun briefly shines in a passage which represents, in many ways, Rachmaninov finally laying to rest the ghost of his first symphony, which ends with an almost identical passage based on the ancient “Dies irae” chant traditionally associated with the funeral service.

In the **Second Dance**, after a muted brass fanfare, the strings embark on a morose waltz which again hints from time to time at the “Dies irae” theme. Flurries of woodwind swirl around the waltzing strings and occasionally join in the dance, which begins to cheer itself up until an abrupt brass interjection sends the waltz into an almost ghostly shadow of its former self. A final frenzy ends with little shivers from wind and strings.

The sombre mood prevails at the start of the **Third Dance**, but against distant bells and a thrusting rhythmic momentum, the music takes on a nervous, agitated character. There is a long and, at times, passionate passage of pure nostalgia in the middle of the dance, as Rachmaninov seems to be looking back to a lost land and a lost time. The violins introduce a shimmering theme, which is none other than manifestation of the “Dies irae”. The agitated music springs back, but from now on the appearances of the “Dies irae” become more frequent, its manifestation a triumphant march. This chant recurs throughout Rachmaninov’s creative life, but its use here is especially poignant, for the *Symphonic Dances* were his last composition. 🌹



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A Season of
為港樂喝彩
Bravos

SERGEI

Rachmaninov

20 MAR 1873 – 28 MAR 1943



1873

3月20日(新曆4月1日)生於奧尼格。
Born 20 Mar (1 April, new style) at Oneg.

1882

入讀聖彼得堡音樂學院。
Attends St Petersburg Conservatory.

1885

到莫斯科隨茲弗列夫學鋼琴。
Begins piano lessons with Zverev in Moscow.



1886

編寫柴可夫斯基《曼費德》的鋼琴譜。翌年開始創作鋼琴作品。

Makes piano transcription of Tchaikovsky's *Manfred*. Composes piano pieces the next year.

1888

到莫斯科音樂學院上西洛提的鋼琴課，寫成D小調諧謔曲。

Enters Siloti's piano class at Moscow Conservatory.

Writes Scherzo in D minor.



1891

莫斯科音樂學院鋼琴系畢業，完成第一鋼琴協奏曲。

Graduates from piano section of the Moscow Conservatory.

Completes First Piano Concerto.



1895

創作第一交響曲。

Composes First Symphony.

1897

第一交響曲首演徹底失敗。

受聘於曼蒙托夫的歌劇院擔任指揮。

Disastrous premiere of First Symphony. Takes conducting post with Mamontov's opera company.

1899

首次海外演出，往倫敦指揮《岩石》和演奏兩首選自《幻想小品集》的鋼琴曲。

First international appearance, in London, to conduct *The Rock*, and to play two piano pieces from *Morceaux de fantaisie*.

1900

開始接受尼古拉·達爾的治療。

翌年完成第二鋼琴協奏曲。

Begins course of treatment with Dr Nikolai Dahl. Completes Second Piano Concerto.

1902

迎娶娜塔莉雅·莎天娜。定居莫斯科。

Marries Natalya Satina. Settles in Moscow.

1903

長女依雲娜出生。翌年簽約到波修瓦大劇院擔任指揮。

First daughter Irina born. Signs contract to conduct at the Bolshoi Theatre.



1906

辭去波修瓦大劇院的職務，舉家移居德累斯頓，開始創作第二交響曲。

Resigns from Bolshoi. Family moves to Dresden. Begins Second Symphony.

1907

開始寫作第二交響曲，次女泰達雅娜出生。
Works on Second Symphony. Daughter Tatyana born.



1908

第二交響曲首演。
Première of Second Symphony.

1909

獲委任為俄羅斯音樂協會的副會長，創作第三鋼琴協奏曲並於同年在美國首次巡演中首演此曲。
Appointed Vice-President of Russian Musical Society. Composes Third Piano Concerto and gives its première during his first American tour.

1913

對莫斯科的指揮工作感到疲憊，舉家移居羅馬，兩位女兒患上傷寒，全家往柏林求醫。翌年爆發第一次世界大戰。

Fatigued by conducting engagements in Moscow, takes his family to Rome. Both daughters suffer from typhoid and the family goes to Berlin to consult doctors. The First World War begins the next year.

1915

完成《練聲曲》。翌年拉赫曼尼諾夫的父親過身。
Completes *Vocalise*. Rachmaninov's father dies the next year.

1917

最後一次在俄國指揮。修訂第一鋼琴協奏曲。翌年開展其國際鋼琴家事業。
Gives final concert in Russia. Revises First Piano Concerto. Leaves Russia and starts new career as international concert pianist the next year.

1922

戰後第一次在倫敦指揮。
Gives his first post-War concert in London.

1926

完成第四鋼琴協奏曲。翌年首演反應冷淡。
Completes Fourth Piano Concerto. Receives its unenthusiastic première the next year.

1929

與費城樂團為《死亡之島》錄音。歐洲巡演開始。
Records *The Isle of the Dead* with the Philadelphia Orchestra. Begins European tour.



1932

慶祝成為鋼琴家40週年。
Celebrates the 40th anniversary of his début as a pianist.

1936

完成第三交響曲。Completes Third Symphony.

1939

最後一次於英國指揮音樂會。參與琉森音樂節的演出，與費城樂團慶祝抵美30週年，並為第一及第三鋼琴協奏曲和第三交響曲錄音。第二次世界大戰爆發。

Gives final concerts in England. Plays at the Lucerne Festival. Celebrates the 30th anniversary of his first visit to the USA with the Philadelphia Orchestra and records the First and Third Concertos, and the Third Symphony. Second World War declared.

1940

創作最後一樂曲《交響舞曲》。
Composes his last work, the *Symphonic Dances*.

1943

健康轉壞，二月於田納斯諾克斯維爾指揮最後一場音樂會，3月28日於比華利山逝世終年69歲。
Health deteriorates on tour. Gives final concert at Knoxville, Tennessee in Feb. Dies at Beverly Hills on 28 Mar at 69.





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A Journal of
Bravos

馬勒與哲林斯基

迪華特談馬勒時說過：「我喜歡馬勒的音樂，分多個不同層次。於我而言，他的音樂像個極茂密豐盛的森林。最初，你可能只敢走進三米深，惟恐被桎枝樹叢所傷，但越深入當中，你所發現的就越多。馬勒的音樂在你生命中不同時間出現，你的領悟亦將有所不同……」2007年他帶領港樂首次演出馬勒編制龐大的第六交響曲，今次載譽重演，相信將為香港觀眾帶來更深刻的體驗。

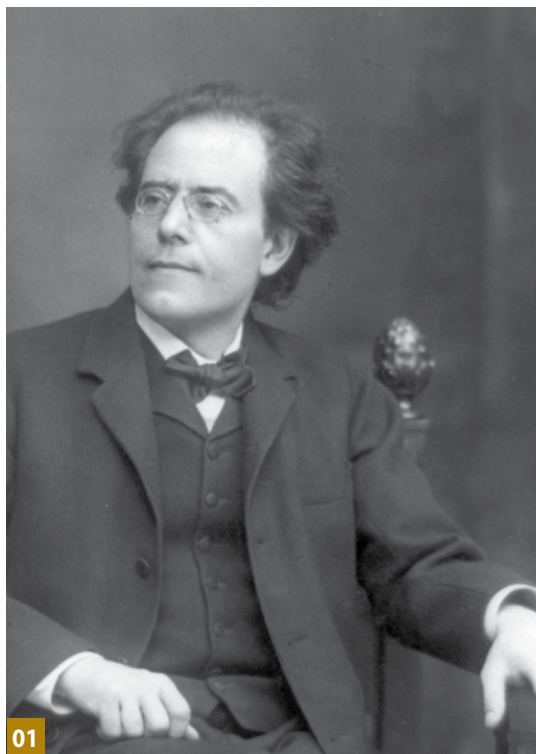
印度詩人泰戈爾是首位贏得諾貝爾文學獎的東方人，泰戈爾1921年訪問歐洲，逗留布拉格期間，作曲家楊納傑克親身接觸過這位文壇巨人，憶述當時一個詩歌分享會：「就如白色聖潔之火在千千萬萬男男女女頭上點燃起……但泰戈爾沒有說話，他唱——他的聲音像夜鶯之歌——順滑、簡單、沒有子音碰撞的聲音……他面上有形容不了的哀愁。他以母語講話——我們聽不明白——但從文字的聲音、詩歌的旋律，我分辨和感受到他靈魂的痛苦。」

據說，另一位作曲家哲林斯基當時也在場。泰戈爾的《園丁集》是對愛和生命的探索。哲林斯基從中揀選七首詩作，寫成由男中音和女高音輪流演唱的《抒情詩交響曲》，七首詩作雖然並無關連，組合起來卻又自然勾勒出一個愛情故事。最後一首歌曲的歌詞寫道：「讓死亡不是死亡，而是圓滿。」，套用音樂學者波蒙特的說法：「愛的熄滅是一種重生，在這七個樂章裡，命運之輪周而復始。」迪華特將於今屆藝術節指揮《抒情詩交響曲》及另外兩首李察·史特勞斯的作品——降E大調小夜曲和《變形》。

Maestro de Waart tells us; "What I love about Mahler's music is its many layers. To me, it's like an extremely dense forest. At first you might only be brave enough to go three metres in, for fear of getting scratched by the tangled branches and thick undergrowth. But the further you go in, the more you discover. This music also means different things to you at different times in your life". Next Friday and Saturday de Waart will revisit to the massive Sixth Symphony after its successful debut with the HKPO in 2007, bringing another profound experience to the Hong Kong audience.

Indian poet Rabindranath Tagore was the first non-European to be awarded the Nobel Prize for Literature. The composer Janáček met him in Prague in a poetry reading during his European visit in 1921 and commented, "it seemed as if a white sacred flame flared up suddenly over the thousands and thousands of heads of the men and women present... but Tagore did not speak. He sang — his voice sounded like a nightingale's song — smooth, simple, without any clash of consonants... On his face you could trace indescribable grief. He spoke to us in his native language — we did not understand — but from the sound of his words, from the melodies of his poetry I could recognise and feel the bitter pain of his soul."

It was said that another composer, Zemlinsky, was also present at that occasion, and he went on to set seven of Tagore's poems in his *Lyric Symphony*. Zemlinsky selected poems from *The Gardener* in which Tagore explored the concept of love and life. In the *Lyric Symphony* the poems are sung alternately by baritone and soprano. The poems are disconnected but together outline a love story, the closing song including the words: "Let it not be a death but completeness". In the words of musicologist Antony Beaumont, "the death of love implies a rebirth, and in these seven movements the wheel of fate turns full circle." Maestro de Waart will conduct the *Lyric Symphony*, as well as Richard Strauss's *Serenade in E flat* and *Metamorphsen*, in this year's Hong Kong Arts Festival.



01



02

01 馬勒 Gustav Mahler

02 哲林斯基 Alexander Zemlinsky

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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熨、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。

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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Hong Kong Philharmonic Orchestra

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第一小提琴 First Violins



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第二小提琴 Second Violins



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Fan Ting



■ 趙滢娜
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Second
Violins



潘廷亮
Martin Poon
Ting-leung



* 陳怡廷
Chen Yi-ting



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Ke Xue



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Violas



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香港管弦樂團
Hong Kong Philharmonic Orchestra

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低音長號 Bass Trombone	 高樂朋 Robert Collinson		大號 Tuba	 ● 陸森柏 Paul Luxenberg	定音鼓 Timpani	 ● 龐樂思 James Boznos	
敲擊樂器 Percussion	 ● 泰貝桑 Shaun Tilburg	 梁偉華 Raymond Leung Wai-wa	 胡淑徽 Sophia Woo Shuk-fai	豎琴 Harp	 ● 史基道 Christopher Sidenius	鍵盤 Keyboard	 ● 葉幸沾 Shirley Ip
特約樂手 Extra players	客席首席低音大提琴 Guest Principal Bass 胡艾素* Axel Ruge*	中音薩克管 Alto Saxophone 杜淑芝 Jennifer To	敲擊樂 Percussion 盧亞斯 Aziz Barnard Luce	勞善雯* Mandy Lo*			

* 承蒙科隆西德電台交響樂團允許參與演出
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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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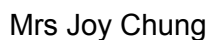
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