



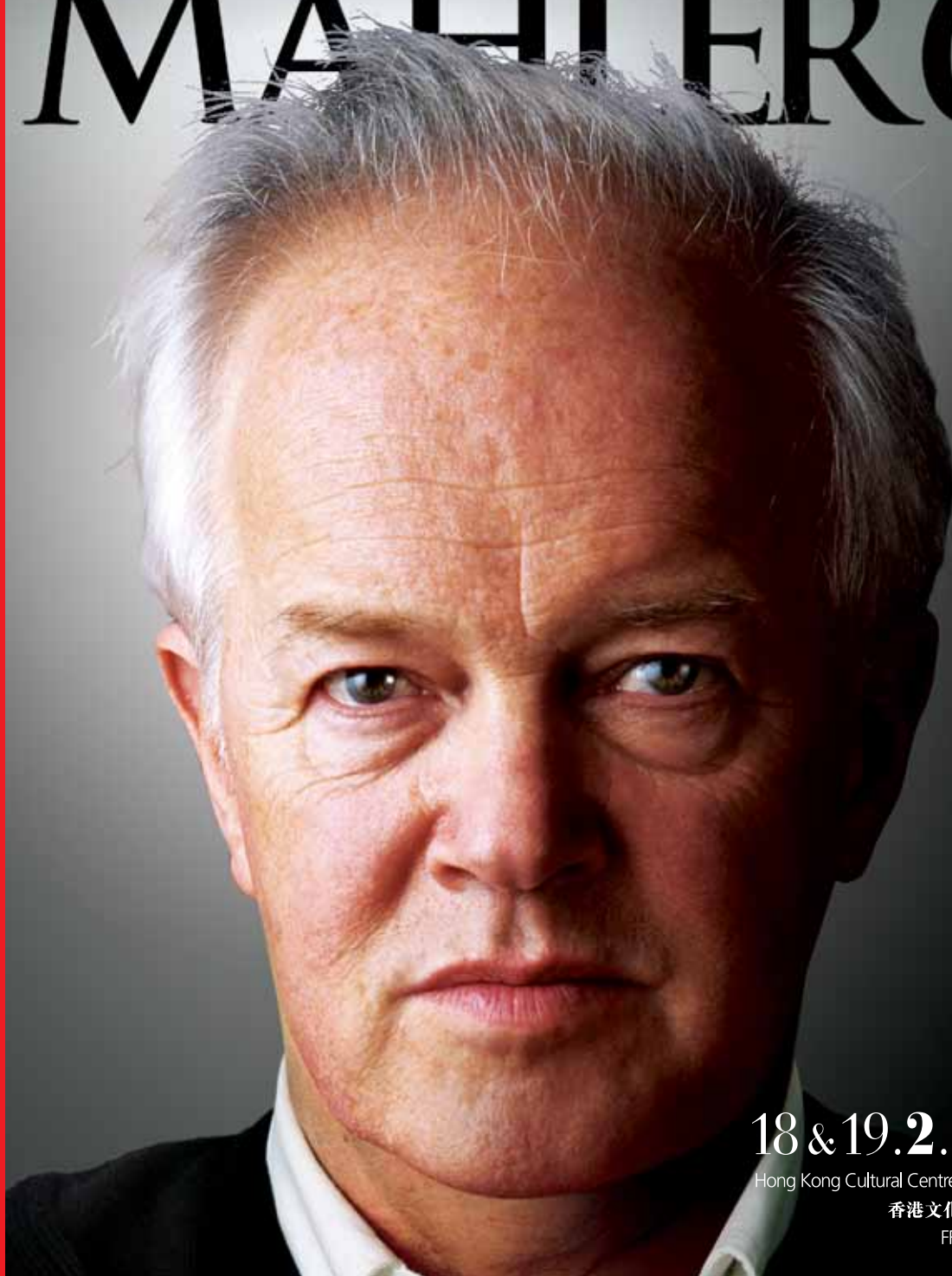
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SWIRE

# MAHLER 6



18 & 19.2.2011

Hong Kong Cultural Centre Concert Hall

香港文化中心音樂廳

FRI & SAT 8PM

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

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# 名家選： 迪華特的馬勒六 Great Composers: De Waart's Mahler 6

艾度·迪華特 指揮

Edo de Waart conductor

音樂會開始前45分鐘，文化中心4樓大堂設有由韋雲暉 (18/2英語) 及劉志剛 (19/2粵語) 主持的免費講座。

19/2演出後，音樂廳設有演後藝人談，藝術總監兼總指揮艾度·迪華特將聯同著名樂評人李歐梵教授及路德維漫談馬勒及哲林斯基。活動將以英語進行，並設有問答環節。

Free pre-concert talks by Raff Wilson (18/2 English) and Savio Lau (19/2 Cantonese) in the 4/F Foyer of Cultural Centre 45 minutes before each concert.

Maestro Edo de Waart, and music critics Professors Leo Lee and Louis Lee will explore Mahler and Zemlinsky after the 19/2 performance in the concert hall. The meet-the-artist session will be conducted in English with a Q&A session.

節目約於9時20分結束，不設中場休息。

Concert ends approx. 9:20pm. There is no interval.

馬勒

MAHLER

A小調第六交響曲

有活力的快板，但不太快

中庸的行板

諧謔曲

終曲 (中庸的行板)

Symphony No. 6 in A minor

Allegro energico, ma non troppo

Andante moderato

Scherzo

Finale (Allegro moderato)

## 各位觀眾

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弦

諾

# A Sound Commitment



*Edo de Waart*



香港管弦樂團

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

劉靖之，《信報》

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

Ken Smith, *Financial Times*



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

2010/11樂季，港樂邀得多位樂壇巨星助陣：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 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, 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.

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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. 🇳🇱

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## 作曲家馬勒

馬勒的父親是一個推銷員，母親是一個造肥皂的女兒。馬勒曾這樣形容自己的父母：「他們的錯配就像水與火，一個剛復自用，一個主見全無。」縱使如此，他們育有14名子女，只有六個長大成人，而當作曲家的馬勒是六個當中最年長，生於1860年7月7日。馬勒雙親雖非音樂家，但老馬勒也確實購置了鋼琴(並視鋼琴為一位成功商人的身份象徵多於一件樂器)。馬勒幼年隨家鄉一位低音大提琴手學過鋼琴，而且進步神速，才十歲已首次舉行公開音樂會。

後來父親把他送往布拉格升學，繼續接受普通教育。在布拉格，馬勒的鋼琴造詣吸引到一位懂音樂的莊園管理人注意，後者更說服老馬勒把兒子送往維也納音樂學院。1875年9月20日，馬勒正式入讀維也納音樂學院。馬勒主修鋼琴時成績彪炳，但兩年後卻放棄了鋼琴，專攻作曲；1878年畢業時獲頒校內「作曲家獎」；畢業後當過一陣子音樂老師，1880年完成清唱劇《悲傷之歌》(馬勒自認「這是第一首真的讓我覺得自己已成為作曲家的樂曲。我稱之為作品1)。可是，馬勒以《悲傷之歌》參賽卻無功而還：「要是《悲傷之歌》為我贏得貝多芬獎那600奧地利盾，我一生就會截然不同了。」1881年10月，馬勒獲盧布爾雅那(現斯洛維尼亞首府)國家劇院聘為指揮，指揮生涯正式開始。

該劇院的水準無論怎樣說亦實在差得可怕，卻成功挑起馬勒的指揮癮來，讓他決定要在這方面繼續發展，直至1897年他成功登上維也納皇家歌劇院總監的要職，1898年成為維也納愛樂的指揮。他又經常到歐美各地指揮，就在他延長與大都會歌劇院合作的那一年，他確診血液受感染，被迫趕赴巴黎醫理，在巴黎被診斷為無藥可治，他隨後返回維也納，於1911年5月18日逝世。

馬勒的指揮工作繁重，因此通常只能在每年夏休時，才能到他位於麥爾尼格的別墅創作，尋找片刻獨處的寧靜。麥爾尼格位處風景優美的卡林迪亞山區，馬勒在那裡有一幢建於湖邊的別墅。他就在那裡創作其主要作品(包括絕大部份的交響曲)，大概每年就有一首出品。既沒有城市生活的煩擾，也沒有趕交委約作品的壓力，馬勒可以自在地寫作，在夏季用上幾個月，甚至以年計的時間，把作品琢磨得完美無瑕。🔥





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## Mahler, the composer

Mahler's father was a salesman and mother was the daughter of a soap-boiler. As Mahler later wrote of his parents, "They were as ill-matched as fire and water. He was obstinacy personified, she was all meekness". Nevertheless they had 14 children; six survived – the composer, born on 7th July 1860, was the oldest of these. Neither of his parents was musical, but his father did buy a piano (as a successful businessman he regarded such an acquisition more as a status symbol than a musical instrument) and Gustav had some lessons on it from a local double-bass player. He made such remarkable progress that he gave his first public concert when he was just 10.

His father sent him to Prague to further his general education and it was there that his pianistic skills came to the attention of an estate manager and amateur musician who persuaded Mahler's father to send the boy to the Vienna Conservatory. Mahler duly enrolled as a student on 20th September 1875. He was successful as a piano student, but dropped the instrument after a couple of years in favour of composing, and on graduating in 1878, won the Conservatory's Composer's Prize. For a short time he worked as a music teacher, and in 1880 completed his cantata *Das klagende Lied* (which he, himself, said was "the first work in which I really found myself as a composer. I call that work my Opus 1"). He submitted it unsuccessfully for an award; "Had I been granted the Beethoven Prize of 600 gulden for *Das klagende Lied* my whole life would have taken a different turn". As it was, in October 1881 he took on the post of conductor at the Landestheater in what is now the Slovenian capital, Ljubljana.

By all accounts the company's standards were pretty dire, but the conducting bug had bitten Mahler and he was determined to further this aspect of his musical experience. He held a number of increasingly prestigious conducting posts culminating in 1897 and 1898 with his appointments as Director of the Vienna Hofoper and Conductor of the Vienna Philharmonic Orchestra respectively. He also appeared regularly as a conductor throughout Europe and the USA, and it was during an extended engagement with the Metropolitan Opera in New York that he was diagnosed with a blood infection and obliged to go urgently to Paris for further treatment. There his condition was declared terminal and he was transported back to Vienna where he died on 18th May 1911.

With such a heavy conducting schedule Mahler's composing activities were largely confined to the summer months when he was able to seek relative solitude in the villa he had built for himself at Maiernigg on the shores of the Wörthensee in the heart of the idyllic Carinthian Mountains. It was there that he composed his major works (including most of his symphonies) at the rate of about one a year. Without the distractions of city life or the pressing need to fulfil commissions, Mahler could work at the pace of his own inspiration and was able to mould these works into their final, highly polished form, over the course of several summer months, if not years. 🐛

# 馬勒

## Gustav Mahler

1860-1911

### A小調第六交響曲

有活力的快板，但不太快

中庸的行板

諧謔曲

終曲 (中庸的行板)

### Symphony No. 6 in A minor

Allegro energico, ma non troppo

Andante moderato

Scherzo

Finale (Allegro moderato)

1902年3月9日，馬勒與艾瑪·舒達勒結為夫婦。艾瑪的父親是風景畫家，她自己也是位才華橫溢的作曲家，馬勒要求太太徹底放棄作曲事業，並在音樂問題上完全服從丈夫。這是兩人婚姻協議的一部份。艾瑪後來寫道：「我知道，自己的婚姻和生命都得不到滿足。但他確實愛著艾瑪，更在第六交響曲中透露對她的感情。馬勒婚後一年動筆寫第六交響曲，往後兩年則在夏季繼續寫作，1906年5月27日由李察·史特勞斯安排在德國埃森首演，馬勒親自指揮。當時德國音樂協會會長正是史特勞斯。德國音樂協會是個以推廣德國新音樂為務的組織，由於史特勞斯出任會長期間偏幫馬勒，因此常被稱為「德國馬勒協會」。

艾瑪認為丈夫所有作品中，第六交響曲是最個人的一首。她寫道：「他的作品中，再沒有更令他感動的了。綵排過後，他在休息室踱來踱去，一邊抽泣，一邊搓手，不能自己。音樂會當天他怕得要命，害怕會因為太煩亂——加上羞愧和不安——而未能指揮得好。可怕的終樂章藏著不祥預兆，他猶疑了。」

全曲重點在於情感極強的終樂章。馬勒之所以稱第六交響曲為「悲劇」，（「悲劇」是樂曲首演時馬勒認可的副題，樂譜出版時卻省略了），也全因這樂章。無論如何，第六交響曲都是他所有交響曲裡「標題綱領」最明確的一首——新婚燕爾的年輕作曲家滿懷希望和野心，然而這一切最終卻被命運阻撓，而且防不勝防，避無可避。這個「標題綱領」跟音樂關係不大，馬勒卻企圖以音樂表達，因此用上了規模異常龐大的樂團（在他純器樂的交響曲中，要數這一首用的樂團最大），以及各種奇特樂器，包括牛鈴、樺樹嫩枝，還有大木槌。

編制：四支長笛（其二兼短笛）、短笛、四支雙簧管（其一兼英國管）、英國管、三支單簧管、降E單簧管、低音單簧管、四支巴松管、低音巴松管、八支圓號、六支小號、四支長號、大號、兩組定音鼓、鐘琴、木琴、小鼓、鑼、大鼓、搖鈴、木槌及木箱、三角鐵、鈸、藤條、大鐘（於後台）、兩座豎琴、鋼片琴及弦樂組。港樂於2003年首次演出此交響曲，由卡羅·利茲指揮。



On 9th March 1902 Mahler married Alma Schindler, the daughter of a landscape painter and herself a talented composer; part of their marriage agreement was that Alma should give up all pursuit of her compositional hopes and submit totally to her husband's will in matters musical. Alma later wrote that, "I knew that my marriage and my own life were utterly unfulfilled", but Gustav loved his wife and acknowledged his feelings for her in his sixth symphony, which he began the year after their marriage and worked on over the course of the following two summers. He conducted the work's première in Essen, Germany, on 27th May 1906; the performance having been arranged by Richard Strauss, President of the Allgemeiner Deutscher Musikverein, a society committed to the promotion of new music in Germany and which, under Strauss's presidency, was criticised in the press for bias towards Mahler. It was even sarcastically referred to as the "Allgemeiner Deutscher Mahlerverein", for its support of Mahler.

Alma herself regarded the sixth symphony as her husband's most personal work; "None of his works moved him so deeply", she wrote, "When the rehearsal was over, he walked up and down in the artist's room, sobbing, wringing his hands, unable to control himself. On the day of the concert he was so afraid that his agitation might get the better of him that, out of shame and anxiety, he did not conduct the symphony well. He hesitated to bring out the dark omen behind the terrible last movement".

That last movement forms the emotional core of the work and it was to that movement that Mahler was referring when he described it as "Tragic" (a subtitle he sanctioned at the première but did not include when submitting the work for publication). Indeed, the entire symphony is unequivocally programmatic, charting the hopes and ambitions of the young, recently-married composer, and how they are ultimately thwarted by the inevitability of Fate. His desire to express in musical terms such a non-musical programme resulted in his bringing into an already exceptionally large orchestra (the largest orchestra he ever employed in a purely instrument symphony), a strange diversity of instruments including cowbells, birch twigs and a sledgehammer.

**Instrumentation:** four flutes (two doubling piccolo), piccolo, four oboes (one doubling cor anglais), cor anglais, three clarinets, E flat clarinet, bass clarinet, four bassoons, contra bassoon, eight horns, six trumpets, four trombones, tuba, two sets of timpani, glockenspiel, xylophone, snare drums, tam-tam, bass drum, herdbells, hammer and wooden box, triangles, cymbals, rute, deep bellsounds (off stage), two harps, celesta, and strings. The Hong Kong Philharmonic's first performance of this symphony was in 2003, conducted by Carlo Rizzi.

## 馬勒：第六交響曲

### MAHLER: Symphony No. 6

悸動的低音大提琴為**第一樂章**掀開序幕，之後的進行曲壓迫感很重。高潮過後，小鼓咚咚作響，小號奏出強烈嘹亮的和弦，定音鼓重重地敲響「命運」動機。接著木管奏出類似聖詠曲的平靜樂段，然後小提琴奏出昂揚激情的主題。馬勒告訴艾瑪，這是代表她的主題：「我不知道寫得像不像，但你都得接受。」第一樂章以傳統的奏鳴曲式寫成，以上的素材全部重複一次。音樂平靜下來後，就響起牛鈴聲。作曲家認為這是「塵世僅餘的聲音，在偏遠荒涼的山峰間迴盪。」在不食人間煙火的山間逗留了一陣，進行曲把我們帶回俗世，「艾瑪」主題這時變得欣喜若狂，樂章最後以大獲全勝的英雄式口吻完結。

經嚴密的第一樂章，**第二樂章**則是平靜的插段；牛鈴在樂章高潮再次響起，但激情時刻轉瞬即逝；樂章由始至終一直瀰漫著深邃、沉著的感覺，從沒大變動。

在定音鼓的狠狠重擊下，**第三樂章**隨之開始。先是一段令人顫慄的進行曲，令人回想起第一樂章。怪異的管弦樂效果、木管樂厲聲尖叫和得意洋洋的樂段競相出現，直至音樂沉寂下去，引出精美雅緻、啪嗒有聲的舞曲（根據艾瑪筆述，此段該是「小孩的嬉戲」）。可是，在避無可避的命運進行曲面前，天真爛漫的舞曲根本無法逆轉。樂章結束時，舞曲漸漸往下沉，沉到樂團深處。

**第四樂章**開始時，弦樂的閃爍效果和豪爽的小提琴主題已將樂章的「寬」與「廣」表露無遺。輓歌似在渲染極度絕望的氣氛，但又展開了一個表面上勢如破竹的歡欣樂段，偶然被定音鼓重重的鼓聲阻撓，令人記起「命運」動機；音樂攀上高潮的當兒，大木槌突然一敲，把歡欣氣氛狠狠擊倒（馬勒寫道，他要的是「斧頭一砍而下」）。大木槌再敲——樂譜的印刷本上本來還有第三下槌聲（艾瑪說那是「英雄之死」），但馬勒親自指揮時卻經常刪去，原因似乎是迷信多於音樂上合宜。音樂再度陷入深淵，低音木管在咕噥、在呻吟；曾經出現過的主題（包括牛鈴）輕柔地迴響。「命運」動機最終擊倒了英雄，化身陰森的舞曲慶祝勝利，氣氛陰鬱，隨著一個令人不安的小調和弦，樂曲結束。🔥

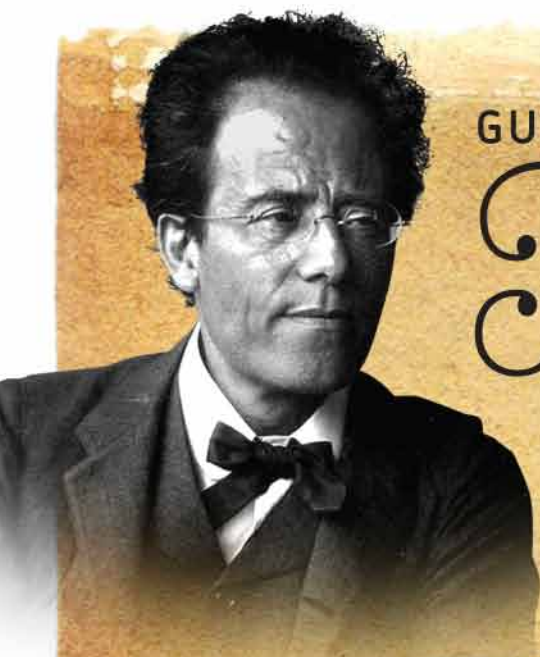
Throbbing basses set the **1st movement** off on a menacing march, which reaches a climax, after which, to the rattle of the side drum and a blazing chord from the trumpets, the timpani crash out a motiv which represents "Fate". A quieter chorale-like passage from the woodwind leads to the soaring, passionate violin theme which Mahler told Alma represented her; "I'm not sure how well I have succeeded but you'll have to put up with it". In conventional sonata form, this is all repeated and, as the music calms down, we hear the sound of cowbells. Mahler intended these to represent "the last earthly sounds penetrating the remote solitude of the mountain peaks." After this magical sojourn in the mountains, we are brought back to earth with the return of the march, an ecstatic statement of the "Alma" theme and the movement ends on a note of heroic triumph.

The **2nd movement** provides a tranquil episode after the rigours of what has come before. At the climaxes the cowbells make a re-appearance, but these moments of passion quickly fade and the movement's overriding sense of profound calm is never seriously disturbed.

Pounding timpani set the **3rd movement** off on a terrifying march, strongly reminiscent of that from the first movement. Grotesque orchestral effects and shrill screams from the woodwind vie with more triumphant passages until the music subsides and a delicate, pattering dance starts up (Alma wrote that this was supposed to represent the "play of little children"). This innocent dance is unable to divert the inevitable march of Fate and the movement ends with the dance descending down into the depths of the orchestra.

The vastness of the **4th movement** is indicated by its very opening – shimmering strings and an expansive violin theme. A funereal dirge seems to plumb the very depths of despair, but it begins a seemingly inexorable rise to triumph, interrupted at one point by the crashing of timpani to remind us of the "Fate" motiv. However, as it reaches a triumphant climax it is abruptly felled by a devastating blow from the sledge-hammer (Mahler wrote that he wanted this to be "like the stroke of an axe"). This happens a second time, but while Mahler wrote a third hammer blow into the published score (which, Alma said, represented the hero's death) he always omitted this from performances he directed, on grounds of superstition rather than musical expediency. The music descends back to the depths, there are the groanings of low wind instruments and distant echoes of earlier themes, including the ringing of the cowbells, but at the end the "Fate" motiv celebrates its victory over the hero with a grim dance, which ends in utter darkness. A shattering minor chord closes the work. 🍷





GUSTAV

# Mahler

7 JULY 1860 – 18 MAY 1911

## 1860

7月7日生於波希米亞喀里希特，  
12月舉家搬往依赫拉瓦。  
Born 7 July at Kališt, Bohemia.  
Family move to Iglaú (Jihlava)  
when in December.



## 1866

開始學習鋼琴。  
Learns piano.

## 1870

舉行首次公開獨奏會。  
Gives his first public  
recital.

## 1875

入讀維也納音樂學院。  
Enters Vienna Conservatory.

## 1878

離開維也納音樂學院。於維也納大學  
修讀哲學課及繪畫歷史。  
Leaves Vienna Conservatory. Attends Vienna  
University lectures on philosophy and history of  
painting.

## 1881

獲盧伯赫國家劇院(現斯洛維  
尼亞首府盧布爾雅那)聘為指揮。  
Appointed conductor, Laibach  
Landestheater (now Slovenian  
capital Ljubljana).

## 1883

獲委任為卡素皇家劇院第二指揮。  
Appointed second conductor at  
Cassel court theatre.



Landestheater, Prague. Established himself as an  
interpreter of Wagner and Mozart operas.

## 1887

完成第一交響曲。  
Completes Symphony No. 1.



## 1888

成為布達佩斯歌劇院音樂總監。  
Becomes musical director,  
Budapest opera.

## 1891

擔任漢堡市立劇院總指揮。  
Becomes chief conductor,  
Hamburg Stadttheater.

## 1892

到倫敦指揮。  
Visit to London as conductor.





## 1894

完成第二交響曲。繼承比洛成為漢堡交響樂團指揮。

Completes Symphony No. 2. Succeeds Hans von Bülow as conductor of Hamburg symphony concerts.

## 1895

弟弟奧圖自殺。

His brother Otto shoots himself.

## 1896

完成第三交響曲。

Completes Symphony No. 3.

## 1897

成為天主教徒。四月加入維也納皇家歌劇院（現時的維也納國家歌劇院）成為合唱團長，九月擢升為總監。

Becomes Roman Catholic. Engaged as kapellmeister, Vienna Hofoper (Now Vienna State Opera) in April; promoted as director in September.

## 1898

繼里赫特後成為維也納愛樂指揮。

Becomes conductor, Vienna Philharmonic, after Hans Richter.

## 1900

完成第四交響曲。

Completes Symphony No. 4.



## 1902

和艾瑪·舒達勒結婚。完成第五交響曲。女兒瑪利亞出生。

Marries Alma Schindler. Completes Symphony No. 5. Daughter Maria born.

## 1904

女兒安娜出生。完成第六交響曲。

Daughter Anna born. Completes Symphony No. 6.

## 1905

完成第七交響曲。

Completes Symphony No. 7.



## 1907

確診心臟病。女兒瑪利亞病逝。簽約大都會歌劇院。

Heart lesion diagnosed. Daughter Maria dies. Accepts contract for Metropolitan Opera.

## 1910

完成第九交響曲。開始創作第十交響曲。

Completes Symphony No. 9. Begins Symphony No. 10.

## 1911

於紐約指揮第四交響曲後，血液受到嚴重感染，之後到巴黎求醫，於維也納病逝，終年50歲。

After conducting his Symphony No. 4 in New York, he is seriously ill with severe blood infection. Returns to Paris for treatment and dies in Vienna at 50.







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# 馬勒與哲林斯基 — 莫馬克·莫斯高維茲博士 訪談



馬勒 Gustav Mahler  
(1860-1911)

「他的所有作品數這首最個人……我們哭泣了……我們都深深被這音樂打動，以及感受到這音樂所揭示的不幸預兆。」艾瑪在聽過馬勒在鋼琴前彈奏第六交響曲後寫道。1906年交響曲首演時，觀眾感覺到的是戰慄和死寂，今晚大家聽到的可能都一樣。

艾瑪·舒達勒是馬勒和哲林斯基彼此之間一個連結，一個與戀愛有關的連結。但馬克·莫斯高維茲博士告訴我們，他們兩位作曲家從來不是敵人：「艾瑪曾與哲林斯基在一起，跟過他學作曲超過一年，當她突然離哲林斯基而去，轉投馬勒的懷抱(她肯定認為馬勒是維也納音樂奇才中更具才華的一位)，對哲林斯基來說是個大打擊，他雖然似乎很快便克服過來，卻或多或少一直在探討他倆的關係，這在幾首作品中都可給反映出來。」

「哲林斯基和馬勒有著深厚的情誼，而且可追溯至世紀初，當馬勒是擔任維也納皇家歌劇院的總監時，他就首演過哲林斯基的《曾幾何時》。縱然哲林斯基輸掉愛人給馬勒，他們的關係卻一直要好。哲林斯基在捷克首府布拉格的日子，就經常演馬勒的曲，除了在他在任的16個樂季內不斷搬演馬勒的節目，他的首個及最後一個樂季，均揀選了馬勒的第八交響曲作演出曲目。」

莫斯高維茲博士最近寫了一本關於哲林斯基的書，他告訴我們這是一個大概始於十年前的計劃，當時他正指導一個有關維也納世紀交替的課程：「同期我演奏哲林斯基的單簧管、大提琴及鋼琴三重奏，當時我深被打動。當時又正值哲林斯基的「復興」熱，可是坊間有關他的英語讀本實在少得可憐，除了我在CD內頁看到的

幾行字以外。這讓我決定要寫一本有關哲林斯基個人和其音樂的書。這是一項浩大的工程——我是一位職業大提琴家，寫作期間，我還當了人父，但我仍堅持要寫作一本可讀性高的書。我希望能夠令普通讀者都能深入哲林斯基的世界，所以我加入了文化和政治的元素，從而塑造出他當時身處的環境。為了迎合廣大讀者，我又以平實的用語去探討音樂。」

「例如，我一直對布拉姆斯著迷，他與哲林斯基的一個故事亦很有趣。哲林斯基當時初從音樂學院畢業，事業算是剛起步，他獲布拉姆斯邀請到其家，說要批評一下他最近創作的一首五重奏。這對於哲林斯基來說是個里程碑，因為布拉姆斯當時在維也納是個赫赫有名的人物，布拉姆斯過身後多年，哲林斯基對該次造訪老人家的戰兢心情仍記憶猶新，他還記得布拉姆斯把他的作品由頭到尾彈過一次，一邊彈一邊給評語。我多麼希望自己可以穿越時空參與其中！一張布拉姆斯音樂室的圖片（很可惜，他的居所已經不在），讓我可以再在書中重現當時的情景。」

我們繼續談馬勒和哲林斯基，他認為：「以個人性格來說，馬勒要求被重視又經常嚇唬下屬，哲林斯基就沒那麼自大。哲林斯基幽默得來帶點刻薄，卻有外交手腕。他不愛演出自己的音樂，從中或許能看出他的性格。音樂方面，縱使馬勒今日受歡迎至極，但他渴求把「全世界」都寫過樂譜的意願，實際上把他的創作範圍局限於交響類別，包括那些他配器的樂曲。比較起上來，哲林斯基作為一位音樂家來說，就「完整」得多，創作亦更豐。他不但是一位一流的指揮及鋼琴家

（哲林斯基的琴藝讓許多人嘆為觀止，馬勒只是其中之一位而已），更是一位能創作各式各樣作品——樂曲、室樂、合唱、管弦和歌劇——的作曲家，而且水準很高。雖然他在生時以指揮身分最為人熟悉，我卻認為，哲林斯基更希望以一位國際知名的歌劇作曲家自居。再說，世上能同時駕馭這麼多範疇的音樂家實在寥寥可數。」

我們把握機會問問莫斯科高維茲博士，觀眾聽過《抒情詩交響曲》後想要更進一步了解哲林斯基的話，要聽些甚麼好呢？「《抒情詩交響曲》大概是哲林斯基中期的作品，至少創作風格上來說算是。有人認為當中的元素很創新，但浪漫抒情的搏動又比比皆是。如果大家認為《抒情詩交響曲》太前衛，就可考慮他的室樂音樂（如剛才提到三重奏或他的第一弦樂四重奏），他的早期室樂帶有很重的布拉姆斯風格，而他的其中一首最受歡迎作品《美人魚》，是一首全然浪漫派的交響詩。如希望更進一步，他的第二弦樂四重奏和後期交響歌曲都能反映出如他致力創新的話，可以去到甚麼一個程度。如喜歡人聲作品，找找詹士·哥倫的哲林斯基合唱作品選集，又或是歌劇作品，尤其是《矮人》和《粉筆圈》。後者因為被納粹黨禁止上演，並間接令他被後世遺忘。」



馬克·莫斯科維茲是俄亥俄州ProMusica室樂團的首席大提琴，曾為VAI和ASV等廠牌錄音。他的著作《Alexander Zemlinsky:

A Lyric Symphony》於2010年由Boydell & Brewer出版。

# Mahler and Zemlinsky— an interview with Dr Marc Moskowitz



哲林斯基 Alexander Zemlinsky  
(1871-1942)

“Of all his works this was the most personal. . . We were both in tears. . . so deeply did we feel this music and the sinister premonitions it disclosed.” wrote Alma after Mahler played the Sixth Symphony to her at the piano. The audience at the 1906 première was aghast and silent, and you might feel the same tonight.

Alma Schindler was the common romantic link between Mahler and Zemlinsky. But according to Dr Marc Moskowitz, the two composers were never enemies, “Alma had been involved with Zemlinsky, and studying composition with him for over a year, when she suddenly left him for Mahler, whom she no doubt considered the greater Viennese musical prize. This was a blow to Zemlinsky and though he initially seemed over her rather quickly, he went on to explore that relationship, to a greater or lesser degree, in a number of musical compositions.

“Zemlinsky’s relationship to Mahler was deeply personal and dated back to the turn of the century, when Mahler, as head of Vienna’s Hofoper, premièred Zemlinsky’s opera *Es war einmal*. Despite Zemlinsky losing his lover to Mahler, Zemlinsky and Mahler remained close for the rest of Mahler’s life. Later Mahler’s music figured prominently in Zemlinsky’s work in Prague – Zemlinsky not only programmed Mahler with frequency throughout his 16 seasons in the Czech capital but both began and concluded his Czech tenure with performances of Mahler’s Eighth Symphony.”

Dr Moskowitz has recently written a book about Zemlinsky. We were told it was a project began about ten years ago, while he was teaching a course about turn-of-the-century Vienna, “Around the same time I performed Zemlinsky’s trio for clarinet, cello and piano, with which I was very impressed. At that stage of the Zemlinsky “renaissance”, however, there was very little about him in English, aside from what one might read in CD liner notes, so I decided I would write a book about his life and



music. This was a huge undertaking for me – I’m a professional cellist and in the process of writing became a father. But I remained determined to create something very readable. My goal was to invite even the casual reader into Zemlinsky’s world, so I incorporated elements of culture and politics, rounding out the atmosphere in which he lived. With an eye on a general, music-going audience, I also decided to discuss the music in very down to earth terms.

“For example, I have always been passionate about Brahms and one of the interesting stories from Zemlinsky’s early professional years occurred when Brahms invited Zemlinsky, who had recently graduated from the Conservatory, to visit him at his apartment, in order to critique a quintet Zemlinsky had recently composed. This was a milestone in Zemlinsky’s life, since Brahms was, at this time, one of the greatest living composers and a towering figure in Vienna. Many years after Brahms’s death Zemlinsky could still recall how afraid he was to visit the older man, and remembered Brahms playing through the entire work and commenting on it as he went along. I would have loved to have been a fly on the wall during that session! There is also a photograph of Brahms’s music room (sadly, the apartment is no longer standing), so I was able to recreate the scene in my book.”

When we continued the talk about Mahler and Zemlinsky, he explained, “As personalities, Mahler demanded respect and often intimidated those working under him. Zemlinsky was much less dictatorial. He had a dry, sarcastic sense of humor but tended to be much more diplomatic. I think the fact that he tended to shy away from programming his own music says a lot about his personality. Then there is the musical component. Despite Mahler’s overwhelming popularity today, and the fact that he sought to incorporate “the entire world” into his scores, in truth his output is really limited to the symphonic genre, including the songs that he orchestrated. Zemlinsky, on the

other hand, was a far more ‘complete’ musician and his output far richer. He was not only a first-rate conductor and pianist (Mahler was only one among many whom Zemlinsky impressed with his keyboard skills) but also composed in every genre – songs, chamber and choral music, orchestral and opera – at a very high level. Although he was best known as a conductor in his day, I think above all, Zemlinsky desired an international reputation as an opera composer. In the end, there have been very few musicians who could do so many things so well.”

We grabbed the chance to ask Dr Moskovitz to suggest more works of Zemlinsky for our audience to try after the Lyric Symphony, “The Lyric Symphony comes approximately half way through Zemlinsky’s output, at least stylistically. One senses many elements that are progressive, and yet the romantic and lyrical impulses are almost always present. If one finds this music too progressive, one need only back up. His early chamber music (the aforementioned trio or his first string quartet) is very Brahmsian, while one of his most popular works, *The Mermaid*, is a full-blown romantic tone poem. For music that pushes forward, his second string quartet and late symphonic songs reveal just how progressive he could be when he so desired. If you’re drawn to the human voice, look for James Conlon’s diverse collection of Zemlinsky’s choral works or Zemlinsky’s operas, particularly *Der Zwerg* or *Der Kreidekreis*. The latter work was shut down by the Nazis, an event that contributed mightily to Zemlinsky’s descent into oblivion.”



Marc Moskovitz is principal cellist of the ProMusica Chamber Orchestra of Ohio and has recorded on the VAI and ASV labels, among others. His book,

*Alexander Zemlinsky: A Lyric Symphony*, is published by Boydell & Brewer in 2010.



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# 香港管弦樂團

## Hong Kong Philharmonic Orchestra

PHOTO Bobby Lee



艾度·迪華特  
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Perry So

副指揮  
Associate Conductor

### 第一小提琴 First Violins



夏定忠  
John Harding  
團長 Concertmaster



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



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



朱蓓  
Zhu Bei  
第三副團長  
Third Associate  
Concertmaster



毛華  
Mao Hua



程立  
Cheng Li



把文晶  
Ba Wenjing



桂麗  
Gui Li



李智勝  
Lee Zhisheng



龍希  
Long Xi



冒異國  
Mao Yiguo



梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



王亮  
Wang Liang



黃嘉怡  
Christine Wong Kar-ye



# 徐烜  
Xu Heng



張希  
Zhang Xi



周騰飛  
Zhou Tengfei

### 第二小提琴 Second Violins



● 范丁  
Fan Ting



■ 趙滢娜  
Zhao Yingna



▲ 梁文瑋  
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



何珈樑  
Gallant Ho Ka-leung



許致雨  
Anders Hui



簡宏道  
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第二小提琴  
Second  
Violins



潘廷亮  
Martin Poon  
Ting-leung



\* 陳怡廷  
Chen Yi-ting



\* 柯雪  
Ke Xue



\* 劉博軒  
Liu Boxuan



\* 劉芳希  
Liu Fang-xi

中提琴  
Violas



● 凌顯祐  
Andrew Ling



▲ 熊谷佳織  
Kaori Wilson



黎明  
Li Ming



羅舜詩  
Alice Rosen



崔宏偉  
Cui Hong-wei



范星  
Fan Xing



范欣  
Fan Yan



洪依凡  
Ethan Heath



孫斌  
Sun Bin



王駿  
Wang Jun



\* 付水淼  
Fu Shuimiao



\* 楊帆  
Yang Fan



\* 張姝影  
Zhang Shu-ying

大提琴  
Cellos



● 鮑力卓  
Richard Bamping



■ 方曉牧  
Fang Xiaomu



▲ 林穎  
Dora Lam



陳怡君  
Chen Yi-chun



+ 關統安  
Anna Kwan Ton-an



陳屹洲  
Chan Ngat Chau



張明遠  
Cheung Ming-yuen



霍添  
Timothy Frank



李銘蘆  
Li Ming-lu



宋亞林  
Yalin Song



\* 潘龔  
Pan Yan

低音大提琴  
Double  
Basses



▲ 姜馨來  
Jiang Xinlai



林達僑  
George Lomdaridze



馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmberg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke



\* 張沛恒  
Chang Pei-heng

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香港管弦樂團  
Hong Kong Philharmonic Orchestra

長笛 Flutes	 ●史德琳 Megan Sterling	 ▲盧韋歐 Olivier Nowak	短笛 Piccolo	 施家蓮 Linda Stuckey								
雙簧管 Oboes	 ●韋爾遜 Michael Wilson	 ■布若芙 Ruth Bull	英國管 Cor Anglais	 杜爾娜 Sarah Turner								
單簧管 Clarinets	 ●史安祖 Andrew Simon	 ▲史家翰 John Schertle	低音單簧管 Bass Clarinet	 簡博文 Michael Campbell								
巴松管 Bassoons	 ●莫班文 Benjamin Moermond	 ▲李浩山 Vance Lee	低音巴松管 Contra Bassoon	 崔祖斯 Adam Treverton Jones								
圓號 Horns	 ●韋麥克 Mark Vines	 ■柏如瑟 Russell Bonifede	 ▲周智仲 Chow Chi-chung	 高志賢 Marc Gelfo	 李少霖 Homer Lee Siu-lam	 李坦妮 Natalie Lewis						
小號 Trumpets	 ●傲高年 Colin Oldberg	 ▲莫思卓 Christopher Moyse	 華達德 Douglas Waterston	長號 Trombones	 ●韋雅樂 Jarod Vermette	 韋力奇 Maciek Walicki						
低音長號 Bass Trombone	 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*	客席首席小號 Guest Principal Trumpet 艾爾頓* David Elton*	低音大提琴 Bass 許裕成 Simon Hui	長笛 Flutes 陳子俊 Brian Chan	曾立利 Annie Tseng	莊雪華 Ivy Chuang	雙簧管 Oboes 葉乃堅 Gordon Yap	陳篤信 Christopher Chen	單簧管 Clarinets 區淑儀 Rita Au	舒嘉雲 Kevin Schempf	巴松管 Bassoons 杜高兒 Chloe Turner	梁德穎 Leung Tak Wing
	圓號 Horns 尹洛蔓 May van Norman	沈曼思 Timothy Summers	小號 Trumpet 羅雲茲 Jean Laurenz	魏龍勝 Kelvin Ngai	長號 Trombone 賀凡 Daniel Hofer	定音鼓 Timpani 何銘恩 Jojo Ho	敲擊樂 Percussion 盧亞斯 Aziz Barnard	何銘恩 Jojo Ho	豎琴 Harp 譚懷理 Amy Tam	* 承蒙科隆西德電台交響樂團允許參與演出 * With kind permission of the WDR Symphony Orchestra Cologne * 承蒙西澳交響樂團允許參與演出 * With kind permission of the West Australian Symphony Orchestra		



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

# 香港管弦協會

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

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

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