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米蘭諾夫
Rossen Milanov
指揮 conductor

1&2.4.2011

FRI & SAT 8PM

香港文化中心音樂廳

HONG KONG CULTURAL CENTRE
CONCERT HALL



列賓
Vadim Repin
小提琴 violin

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artistic director & chief conductor

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米蘭諾夫 指揮

列賓 小提琴

Rossen Milanov conductor

Vadim Repin violin

音樂會開始前45分鐘，文化中心
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45 minutes before each concert.

節目約於10時結束 (上半場：38分鐘；
下半場：10分鐘、37分鐘)。

Concert ends approx. 10:00pm
(1st half: 38 mins; 2nd half: 10 mins,
37 mins)

布拉姆斯

中場休息

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德伏扎克

BRAHMS

Interval

ZHOU TIAN

DVOŘÁK

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Adagio

Allegro giocoso, ma non troppo vivace

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4月1日的音樂會由香港電台第四台 (FM 97.6 - 98.9兆赫) 錄音。節目將於5月6日 (星期五) 晚上8時播出，並於5月11日 (星期三) 下午2時重播。

The 1st Apr concert is recorded by RTHK Radio 4 (FM Stereo 97.6 - 98.9 MHz). The programme will be broadcast on 6th May (Fri) at 8pm and repeated on 11th May (Wed) at 2pm.

各位觀眾

欣賞美樂前，請關掉手提電話及其他響鬧裝置。場內不准飲食、攝影、錄音或錄影。我們歡迎閣下保留場刊，若不欲保留，請於完場後將場刊交回場地入口，以作循環再用。祝大家有一個愉快的音樂體驗。

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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

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A Sound Commitment



Edo de Waart



香港管弦樂團

HONG KONG
PHILHARMONIC ORCHESTRA

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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 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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嘉 麟 樓
SPRING MOON



米蘭諾夫 指揮
Rossen Milanov conductor

米蘭諾夫今季起擔任普林斯頓交響樂團的音樂總監。在北美享負盛名的他曾經與美國國家交響樂團、羅徹斯特愛樂樂團、新澤西、西雅圖、聖安東尼奧、密爾沃基、印第安納波利斯、夏洛特及巴爾的摩交響樂團合作。他與費城樂團於新甘姆爾中心藝術節的開幕週演出，指揮樂團和賓夕法尼亞芭蕾舞團演出全新編舞的史達拉汶斯基《普欽奈拉》和法雅《三角帽》。他與費城樂團合作關係緊密，演出屢獲好評，如跟祖絲科域茲合作的阿當斯小提琴協奏曲、馬友友合作的聖桑大提琴協奏曲，以及蕭斯達高維契的第十五交響曲。

米蘭諾夫熱心支持青少年和音樂，他是新交響樂團（一隊在其出生城市索非亞的私人資助青少年管弦樂團）和C大調交響樂團（美國其中一隊最頂尖的專業訓練樂團）的音樂總監。他又經常指揮寇蒂斯音樂學院的歌劇製作，以及在卡奈基音樂廳每季的LinkUP!節目中亮相。他又曾經帶領澳洲青少年樂團和紐西蘭青少年樂團巡迴演出，並於1997年至2001年間擔任芝加哥青少年交響樂團的音樂總監。

他曾經到其他地方指揮各大樂團，如：BBC交響樂團、鹿特丹愛樂樂團、蘇格蘭室樂團、瑞士羅曼德樂團及皇家蘇格蘭國家樂團。他又經常到訪遠東地區，並曾經與NHK交響樂團、新加坡交響樂團、兵庫交響樂團、廣州交響樂團、中國愛樂和首爾愛樂樂團合作。

作為一位歌劇指揮，米蘭諾夫的近期演出有：跟費城樂團合作演出《波希米亞的生涯》和在柏林喜歌劇院指揮《莫桑斯克的麥克白夫人》。他曾與傳奇保加利亞男低音吉奧羅夫合作，並於2008年以總指揮身份指揮保加利亞國家電台樂團，夥拍女中音加莎洛娃巡迴歐洲演出。

他與費城樂團合作錄製的容根交響協奏曲（為管風琴及樂隊而作，以瓦那麥卡管風琴演奏）由Gothic發行，而同樣和費城樂團合作的蕭斯達高維契第十五交響曲的現場錄音，則可以於Philadelphia Online聽到。

米蘭諾夫曾於茱利亞音樂學院、寇蒂斯音樂學院、杜奇艾斯尼大學及保加利亞國家音樂學院修讀指揮，榮獲保加利亞文化部頒發卓越大獎，以表揚他對保加利亞文化的貢獻。2005年獲選為保加利亞的年度音樂家。🇧🇬

This season **Rossen Milanov** makes his *début* as Music Director of the Princeton Symphony Orchestra. A well-known figure in North America, he has worked with the National Symphony Orchestra, Rochester Philharmonic Orchestra, and the symphony orchestras of New Jersey, Seattle, San Antonio, Milwaukee, Indianapolis, Charlotte, and Baltimore. He leads the Philadelphia Orchestra in the opening week of the new Kimmel Center Festival with a choreographed version of Stravinsky's *Pulcinella* and de Falla's *The Three Cornered Hat* with the Pennsylvania Ballet Company. His ongoing relationship with the Philadelphia Orchestra has also included critically-acclaimed performances of Adams's Violin Concerto with Leila Josefowicz, Saint-Saëns's Cello Concerto with Yo-Yo Ma and Shostakovich's Symphony No. 15.

A committed supporter of youth and music, Milanov is Music Director of both the New Symphony Orchestra (a privately-funded youth orchestra in his native city of Sofia), and Symphony In C (one of the USA's leading professional training orchestras). He regularly conducts opera productions at the Curtis Institute of Music and appears each season at Carnegie Hall for LinkUP! He has led tours with the Australian Youth Orchestra, the New Zealand Youth Orchestra, conducted the Aspen Chamber Symphony, and was Music Director of the Chicago Youth Symphony from 1997 to 2001.

Elsewhere he has worked with the BBC Symphony Orchestra, Rotterdam Philharmonic Orchestra, Scottish Chamber Orchestra, Orchestre de la Suisse Romande, and the Royal Scottish National Orchestra. On his regular tours to the Far East he has worked with NHK Symphony Orchestra, Singapore Symphony Orchestra, Hyogo Symphony, Guangzhou Symphony Orchestra, China Philharmonic, and the Seoul Philharmonic Orchestra.

As an opera conductor, Rossen Milanov's recent performances include *La bohème* with the Philadelphia Orchestra and *Lady Macbeth of Mtsensk* for Komische Oper Berlin. He has also worked with the legendary Bulgarian bass Nikolai Ghiaurov; and in 2008, as Chief Conductor of the Bulgarian National Radio Orchestra, led the orchestra in a European tour featuring mezzo-soprano, Vesselina Kasarova.

His recording of Joseph Jongen's Sinfonia Concertante for organ and orchestra with the Philadelphia Orchestra and the Wanamaker Organ is available on the Gothic label, and his live recording of Shostakovich's Symphony No. 15 with the Philadelphia Orchestra is available through Philadelphia Online.

Rossen Milanov studied conducting at the Juilliard School, the Curtis Institute of Music, Duquesne University and the Bulgarian National Academy of Music. He has received the Award for Extraordinary Contribution to Bulgarian Culture, awarded by the Bulgarian Ministry of Culture, and in 2005 was chosen as Bulgaria's Musician of the Year. 🇧🇬



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列賓 小提琴
Vadim Repin violin

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音樂是俄羅斯小提琴家**列賓**的母語。才華洋溢的他憑藉其非凡技藝，用小提琴描繪出豐富多樣的音色，俘虜全球樂迷的心。熱情如火、超卓技巧、詩情畫意、細膩感性都是列賓的標誌。

1971年生於西伯利亞的列賓五歲開始學習小提琴，短短六個月後便初踏台板。七歲首次與樂團合奏，年僅十一歲便於聖彼得堡舉行其首次獨奏會。1985年，十四歲時的他曾分別到東京、慕尼黑、柏林和赫爾辛基首演，翌年首次於卡奈基音樂廳演出。1987年，他成為世界上最備受推崇兼難度最高的比利時伊利莎伯皇后大賽有史以來最年輕的優勝者。

列賓曾與世界最優秀的樂團同台演出，如柏林愛樂、波士頓交響樂團、芝加哥交響樂團、克里夫蘭交響樂團、以色列愛樂、倫敦交響樂團、洛杉磯愛樂、漢堡北德電台樂團、紐約愛樂、巴黎樂團、愛樂樂團、荷蘭皇家音樂廳樂團、三藩市交響樂團、聖彼得堡愛樂及史卡拉樂團等。曾合作的指揮包括：阿殊堅納西、布萊茲、比卓哥夫、沙爾、哥倫、杜托華、艾赫巴赫、費杜斯耶夫、加堤、格杰夫、楊森、利雲、雷茲、馬林拿、馬修、梅塔、穆堤、長野健、歷圖、羅傑斯特文斯基及洗文等。列賓還經常於如鄧肯活、拉雲尼亞、萊茵區、格斯塔和維爾比埃音樂節，以及BBC逍遙音樂會中亮相。

列賓在2010/11樂季將與西雅圖、芝加哥和辛辛那提交響樂團合作。2011年3月，他分別於費城及卡奈基音樂廳與費城樂團合作演出麥美倫小提琴協奏曲的北美首演。

2008年1月，列賓出席北京國家大劇院的開幕演出，在小澤征爾指揮下演奏聖桑的引子及隨想輪旋曲。2008年5月，他在莫斯科為世界歐洲日演出布魯赫小提琴協奏曲，該音樂會由歷圖爵士指揮柏林愛樂演出，並作全歐現場廣播。同月稍後時間，他出席慶祝以色列立國60周年演出，到特拉維夫與穆堤及以色列愛樂演出。

列賓的多張俄羅斯小提琴協奏曲專輯均曾獲獎，如Warner Classics發行的蕭斯達高維契、浦羅哥菲夫及柴可夫斯基小提琴協奏曲。他的首張DG大碟收錄他與穆堤和維也納愛樂合作的貝多芬協奏曲，以及和阿嘉莉殊合奏的貝多芬克勒采奏鳴曲，該碟贏得樂評人一致好評。🔥

Music is Russian violinist **Vadim Repin's** mother tongue. He is a virtuoso of many voices, and his astonishing ability to draw a rich palette of sound from his instrument, together with his dazzling technique, has enthralled audiences around the globe. Fiery passion with impeccable technique, poetry and sensitivity are Repin's trademarks.

Born in Siberia in 1971, Repin began playing the violin at the age of five. Six months later he had his first stage performance. At the age of seven he gave his first performance with orchestra; at eleven, his St Petersburg recital début. In 1985, at the age of fourteen, he made his débuts in Tokyo, Munich, Berlin, Helsinki; a year later he debuted at Carnegie Hall. In 1987 Repin became the youngest ever winner of the most prestigious and demanding violin competition in the world, the Reine Elisabeth Concours.

Repin has performed with the world's greatest orchestras, including the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Cleveland Orchestra, Israel Philharmonic, London Symphony Orchestra, Los Angeles Philharmonic, NDR Hamburg, New York Philharmonic, Orchestre de Paris, Philharmonia, Royal Concertgebouw, San Francisco Symphony, St Petersburg Philharmonic, and La Scala, working with leading conductors such as Ashkenazy, Boulez, Bychkov, Chailly, Conlon, Dutoit, Eschenbach, Fedoseyev, Gatti, Gergiev, Jansons, Levine, Luisi, Marriner, Masur, Mehta, Muti, Nagano, Rattle, Rozhdestvensky, and Zinman. Repin has also been a frequent guest at festivals such as Tanglewood, Ravinia, Rheingau, Gstaad, Verbier and the BBC Proms.

Repin's 2010/11 season includes engagements with the symphonies of Seattle, Chicago, and Cincinnati. He has given the North American premiere of MacMillan's Violin Concerto with the Philadelphia Orchestra in Philadelphia and at Carnegie Hall in March 2011.

In January 2008, Vadim Repin performed Saint-Saëns's Introduction and Rondo Capriccioso in Beijing under Ozawa to mark the opening of the new National Performing Arts Center. In May 2008, he performed the Bruch Violin Concerto with the Berlin Philharmonic and Sir Simon Rattle in Moscow on the occasion of Europe Day – a concert broadcast live throughout Europe. Later that month he performed in Tel Aviv, celebrating the 60th anniversary of the State of Israel with the Israel Philharmonic and Riccardo Muti.

Vadim Repin's prize-winning recordings include Russian violin concerti by Shostakovich, Prokofiev and Tchaikovsky on Warner Classics. His first recording on the Deutsche Grammophon label features the Beethoven Violin Concerto with the Vienna Philharmonic and Riccardo Muti, coupled with Beethoven's Kreutzer Sonata with Martha Argerich, which received critical acclaim. 🔥

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布拉姆斯 Johannes Brahms

1833-1897

D大調小提琴協奏曲， Op. 77

不太快的快板

慢板

詼諧的快板，但不過份活潑

Violin Concerto in D, Op. 77

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace

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、定音鼓及弦樂組。港樂於1978年首次指揮此協奏曲，由伊夫利·莫尼亞指揮，基奧·摩根斯坦擔任小提琴獨奏。

The orchestra for this concerto calls for:
two flutes, two oboes, two clarinets,
two bassoons, four horns, two trumpets,
timpani, and strings. The Hong Kong
Philharmonic's first performance of this
concerto was in 1978, conducted by
Yves Le Monnier. The violinist solo was
Gil Morgenstern.

雖然布拉姆斯年輕時學過小提琴，但寫小提琴曲卻不太自在。他向克拉拉·舒曼透露：「如果作曲家對所選樂器的特質和聲音只有少許認識或只能憑空想像，相比於為一件自己熟悉不過的樂器寫作——例如鋼琴之於我——完全是兩碼子事。」於是他向姚阿辛請教，把小提琴部分的樂譜連同一封信交給姚阿辛，信中寫道：「獨奏部份光禿禿的，你會怎麼處理，我委實想不出來。很希望你能替我修改一下，不用顧忌。短評或直接改寫也可以，例如寫上『很難』、『不自然』、『沒可能』等等。」姚阿辛回道：「大部分素材都宜於演奏——有些樂段還十分符合小提琴特性——至於能不能在熱辣辣的音樂廳裡舒暢地演出，那就很難說了。」然後姚阿辛提了幾點意見，莫非是想簡化難度奇高的獨奏部份（這些樂段實在難深得令人咋舌。指揮家保露後來甚至稱之為「跟小提琴作對的協奏曲」。）可是除了幾個多弦音樂段外，布拉姆斯對姚阿辛大部分提議都置若罔聞——直至1879年1月1日在萊比錫首演過後。

Although Brahms had learnt to play the violin in his youth, he felt uncomfortable writing for it. He confided to Clara Schumann that "it is a very different matter writing for instruments whose nature and sound one only knows in passing or hears in one's mind, and writing for an instrument that one knows as thoroughly as I know the piano." He turned to the great violin virtuoso, Joseph Joachim, for advice, sending him the violin part and an accompanying letter; "I can't imagine what you will do with the bare solo part. Of course I want to request you to make corrections without scruples. I will be satisfied if you will let me have a few words, and perhaps even write some into the part: i.e. 'difficult', 'uncomfortable', 'impossible', etc." Joachim wrote back; "Most of the material is playable — some of it, in fact, quite originally violinistic — but I wouldn't care to say whether it can be comfortably played in an overheated concert hall". He went on to make several suggestions aimed at simplifying the demanding solo part (the monstrous difficulties in the solo part prompting the conductor Hans von Bülow later to describe the work as "a concerto against the violin"), but, with the exception of the passages of multi-stopping, Brahms ignored most of Joachim's suggestions until after the work's première in Leipzig on 1st January 1879.

布拉姆斯：
D大調小提琴協奏曲
BRAHMS:
Violin Concerto in D

小提琴協奏曲是布拉姆斯在佩莎赫烏特湖邊避暑期間的作品。那裡風景優美，而樂曲則幾乎每小節都散發著詩情畫意。開始時的素材再也簡單不過——就是上行和下行D大調和弦（加上六度音）而已。樂團引子篇幅頗長，當中交代了四個對比強烈的主題——也就是整個**第一樂章**的基礎。獨奏小提琴接著奏出輝煌的華麗樂句，一鳴驚人；獨奏與樂團隨即展開內容豐富的對話，向著結尾的華彩樂段邁進。

英國作家荷建士說**第二樂章**是「管弦樂裡最美的雙簧管獨奏樂段」。不過布拉姆斯本人卻沒那麼肯定。他本來構思在第一樂章和終曲之間加入兩個樂章，最後卻只寫了一個，稱之為「可憐的慢板」。樂章分為三部分，結構直截了當。雙簧管先在管樂伴奏下奏出抒情的主題；弦樂其後加入，鋪排一番後，獨奏小提琴奏出帶有修飾的主題。張力漸漸提高，不久又回復平和寧靜，就像樂章開始的時候一樣——這時獨奏小提琴和雙簧管構成二重奏，令人心曠神怡。

第三樂章以典型的輪旋曲式寫成，沸騰澎湃的雙弦音主題充滿匈牙利色彩，反映出布拉姆斯與姚阿辛兩人對匈牙利音樂共同體驗。樂章末段的華彩樂段出自布拉姆斯手筆。此樂章的速度記號本為「詼諧的快板」，後來布拉姆斯採納了姚阿辛的建議，把速度標記改為「詼諧的快板，但不過份活潑」。



Composed during a summer vacation in Pörttschach on the shores of the beautiful Lake Wörth, the violin concerto exudes lyricism and beauty from almost every bar. Beginning with a simple ascending and descending sequence of the notes of a D major triad (with an added sixth), the **1st movement** is based on the four contrasting themes outlined in the extended orchestral introduction. The gloriously exuberant flourish with which the soloist enters heralds the start of a substantial dialogue between soloist and orchestra, reaching its culmination with the closing cadenza.

"The most beautiful oboe solo in the whole of orchestral music", is how the British writer Antony Hopkins has described the Concerto's **2nd movement**. Brahms himself was less sure, describing it as a "poor adagio" taking the place of the two middle movements he had originally planned. In a straightforward, three-part structure, the movement's lyrical theme is given out by the oboe accompanied by wind instruments, the strings entering to set the scene for the appearance of the soloist in an ornamented version of the theme. After some momentary increases in tension the movement reverts to the calm, tranquil beauty of its opening bars with a delectable duet between solo violin and oboe.

The **3rd movement** is a rondo which celebrates in its ebullient double-stopped theme both Brahms's and Joachim's shared experiences of Hungarian music. The brief cadenza at the end of this movement was composed by Brahms: the modification of the original speed indication (from "Allegro giocoso") was one of the changes requested by Joachim. 🎻

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周天 Zhou Tian

生於 b.1981

《九成宮》

*The Palace of
Nine Perfections*

港樂首演

HKPO Première

周天的作品屢獲殊榮，並於各著名音樂廳首演，如：明尼蘇達交響樂團委約創作兼首演的《第一視綫》、跟曾贏得多個獎項的敲擊樂手張鈞量合作，於卡奈基音樂廳首演《吹手向西》、以及於華盛頓甘迺迪中心首演其《鋼琴三重奏》。《號曲雜誌》曾盛讚他的音樂「美妙絕倫……將美國眼光下的中國詩歌與法式風情完美融合，風格獨特」他的作品曾被匹茲堡交響樂團、美國作曲家交響樂團、C大調交響樂團、寇蒂斯交響樂團、廣州交響樂團、阿迪提弦樂四重奏及鄧肯活音樂節合唱團等演奏。在不久將來，印第安納交響樂團和休斯頓交響樂團亦會演繹其作品。

生於中國杭州，周天於上海音樂學院附中畢業後遠赴美國深造，2001年考入寇蒂斯音樂學院，其後入讀紐約茱莉亞音樂學院。周天曾獲得美國華盛頓國際作曲大賽第一名及美國作曲家協會羅特李曼基金藝術歌曲創作大賽第一名，並贏得鄧肯活及阿斯本音樂節獎學金。2008年，他獲杭州市文學藝術界聯合會委約創作交響組曲《中國大運河》，這首七樂章的大型作品是為兩件獨奏中國樂器——二胡和中阮、越歌吟唱、四聲合唱及樂隊而寫的，曾於中華人民共和國六十周年慶典上演奏，並作全國廣播。此曲亦是2010上海世博會浙江館的主題音樂。

《九成宮》寫於2004年，並由寇蒂斯交響樂團於同年首演，曲名靈感來自清代畫家袁江的同名畫作，該畫作相信大約是1691年的創作。周天曾就其作品寫道：「雖然我早在上小學的時候就在書本上讀到過《九成宮》圖，但直到2003年我才在紐約的大都會博物館內第一次看見這幅作品的真跡。我被它的真誠和鮮活的能量所深深吸引。袁江細膩的視野和想像給了我靈感，於是我寫下《九成宮》，希望通過我的音樂，由交響樂隊的聲音來傳遞一種如原圖般詩意的境界。希望今天我們不僅能看到《九成宮》，而且能聽到它。」🔥



周天
Zhou Tian

Zhou Tian is an award-winning young composer whose recent premières include *First Sight*, commissioned and premiered by the Minnesota Orchestra; *Blowing Westward*, premiered by award-winning percussionist Pius Cheung at Carnegie Hall; and *Piano Trio*, at the Kennedy Center in Washington, D.C. *Fanfare Magazine* has praised his music "absolutely beautiful... an unusual but utterly satisfying fusion of French flavors with an American view of a Chinese poem". His music has been performed by the Pittsburgh Symphony, American Composers Orchestra, Symphony in C, Curtis Symphony, Guangzhou Symphony, the Arditti Quartet, and the Tanglewood Festival Chorus. Upcoming performances include the Indianapolis Symphony and the Houston Symphony.

Born in the city of Hangzhou, China, Zhou graduated from the Shanghai Conservatory and moved to the USA in 2001 to study at the Curtis Institute of Music and later at The Juilliard School in New York. He is a first-prize winner of the Washington International Composers Competition, first-prize winner of ASCAP and Lotte Lehmann Foundation Art Song Competition, and recipient of Composition Fellowships from the Tanglewood and Aspen Music Festivals. His vast seven-movement work for two Chinese instruments, Chinese opera singer, mixed chorus and full orchestra, *The Grand Canal*, commissioned in 2008 by the Hangzhou Federation of Literary and Art Circles, was performed during a nationally televised celebration of the 60th anniversary of the founding of the People's Republic of China. The work was also selected as theme music for the Zhejiang Pavilion at the 2010 Shanghai World Expo.

Composed in 2004 and given its first performance by the Curtis Symphony in the same year, *The Palace of the Nine Perfections* draws its title from a painting by Yuan Jiang, believed to date from 1691. In his note on the work Zhou writes; "Though I learned about the painting when I was in elementary school in China, it wasn't until the fall of 2003 that I first saw the real work in the Metropolitan Museum of Art in New York. I was immediately moved by its honesty and unusual vividness. Inspired, I wanted to create a musical reaction to Yuan's vision, hoping we can see as well as *hear* The Palace of Nine Perfections. The work, consisting of three major parts, is a fusion of Chinese music elements and influences from Western contemporary music. It is a piece that uses a modern symphony orchestra to convey a sense of traditional poetic beauty and energy." 🍷

編制：兩支長笛、短笛、兩支雙簧管、英國管、三支單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、鐘琴、古鈸、排鐘、三角鐵、懸鈸、小鼓、木魚、擊板、鑼、大鼓、中國鐘、豎琴、鋼片琴及弦樂組。

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德伏扎克 Antonín Dvořák

1841-1904

《大自然、生命與愛》

大自然的國度

狂歡節

奧賽羅

Nature, Life and Love

In Nature's Realm

Carnival

Othello

德伏扎克快要五十歲時，實在有很多理由感到心滿意足：他1891年1月起擔任布拉格音樂學院作曲教授，同年3月獲布拉格查理士大學頒發博士學位。這一切，對一個出身小村莊，早年在家人經營的小旅館拉小提琴娛賓，在肉店當學徒，在布拉格默默無聞地當中提琴手多年的人來說，看來好像遙不可及似的。雖然好消息還陸續有來（見下文），獲頒博士學位似乎燃起他歡慶生命的欲望——因為熱愛的祖國讓他成就了自己整全的生命，於是寫下三首交響詩，藉音樂描繪生命的美與醜。這套交響詩的最後一首1892年初脫稿，全套樂曲同年4月28日在布拉格首演，以《大自然、生命與愛》為標題；兩年後分為三首音樂會序曲出版，作品編號順序是91、92和93。

As he approached his 50th year, Dvořák had every reason be profoundly happy with life. In January 1891 he had started work as Professor of Composition at the Prague Conservatory and in March had been awarded a doctorate from the city's Charles University. All this must have seemed a very long way from the small village in which he had been born; from the family inn in which he had first shown off his violin-playing prowess for the customers, from the butchery in which he had served his apprenticeship and from the years of obscurity working as a jobbing viola player in Prague. More was to come, as we shall see, but the award of the PhD seemed to fire his desire to celebrate the totality of life in his beloved homeland with three tone poems intended as musical descriptions of both the beautiful and the ugly sides of life. Completing the last of these early in 1892, the complete cycle was first performed in Prague on 28th April that year under the title *Nature, Life and Love*. The three were published two years later as separate concert overtures and assigned consecutive opus numbers, 91, 92 and 93.



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A大調第15交響曲

programme

dvořák

cello concerto in B minor

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DVOŘÁK:
Nature, Life and Love

雖然有草稿顯示德伏扎克先後打算以〈寂寥中〉和〈夏夜〉為題，但最終卻決定採用〈大自然的國度〉。創作靈感來自家鄉波希米亞遼闊的田野和深邃的黑森林；樂曲開端把破曉時分刻劃得栩栩如生，然後交待描繪「大自然」的主題——這個主題在三首交響詩裡一再出現，令樂曲之間環環相扣。許多樂段都類似鄉村舞蹈；許多木管樂獨奏段都清新可喜，時刻流露出生命力與朝氣，令作品充滿樂觀精神，與奧塔加·蘇歷克（早期為德伏扎克立傳的作家）對此曲的描述吻合：「人類終於漸漸與大自然的心聲產生共鳴了。」

Although some initial sketches show that Dvořák originally planned to call the first work "In Solitude", later changing it to "Summer Night", the title he eventually settled on was "Amidst Nature" (or, more usually in English, *In Nature's Realm*). Inspired by the open fields and deep, dark pine forests of his native Bohemia, it opens with a fine evocation of daybreak. This serves to introduce the musical theme which portrays 'Nature' and appears in all three poems, creating a strong thematic link between them. Plenty of rustic dance-like sections and an overriding sense of freshness and vitality expressed in numerous delightful woodwind solos, give the work a wonderfully optimistic feel and support the description of the work by Dvořák's early biographer, Otakar Šourek as representing "Man's gradual awareness at the end of the day of the vibrations of the inner voice of Nature."



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德伏扎克：
《大自然、生命與愛》
DVOŘÁK:
Nature, Life and Love

德伏扎克完成〈大自然的國度〉之前，喜訊接踵而來：6月5日收到邀請他出任新成立的紐約國家音樂學院院長的信；兩星期內又獲頒第二個榮譽博士學位——這次是劍橋大學（但這次頒授典禮卻令他好生疑惑：「張張面孔都那麼沉重，而且彷彿人人都只懂說拉丁文」）。1891年7月28日才動筆寫作第二首交響詩〈狂歡節〉。1894年樂曲出版時，德伏扎克在〈狂歡節〉頁頂寫上給查理士大學的題獻詞。此曲描繪一個在鄉間集市盡情尋歡作樂的人，長號為樂曲添上幾分鄉土氣息，恰到好處。可是身處華麗俗艷的主人翁，卻發現生命真正的喜悅來自美麗的大自然：豎琴響起後不久，單簧管奏出「大自然」主題；然而這個意味深長的樂段很短暫，不久主人翁又繼續尋歡作樂。

〈狂歡節〉在他五十歲生辰後四天脫稿，第三首交響詩則在年底才動筆；期間他去了英國一趟，在伯明翰指揮他的《安魂曲》首演，而且大受歡迎（他走遍全市的店子要買幾張鋒利的屠刀當禮物送給父親，卻令東道主十分驚訝）。也許是親身經歷過英國生活的緣故（畢竟他在1891年兩度造訪英國），才會從莎士比亞劇作汲取靈感；但姑勿論選擇這個題材的原因為何，許多人都認為〈奧賽羅〉是德伏扎克所有音樂會序曲中最出色的一首。樂譜說明了各個樂思分別對應劇中的何人何事；樂曲先以類似讚美詩的主題平靜地開始，風格十分接近華格納——事實上，曲中也真的引用了華格納作品片段和自己的舊作《安魂曲》，暗示往後發生的悲劇。衝動的段落偶然出現，代表妒火中燒的奧賽羅；然後「大自然」主題由長笛響起，下面是弦樂和弦和閃爍的豎琴。達絲狄蒙娜（奧賽羅的妻子）、她向丈夫訴说自己忠貞、激起奧賽羅震怒的邪惡耳語，各有主題代表——當然少不了奧賽羅盛怒中弑妻。序曲澎湃的尾聲象徵奧賽羅後悔莫及，自殺身死。🔪

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、兩支小號、三支長號、大號、定音鼓、鈸、三角鐵、鈴鼓、大鼓、豎琴及弦樂組。港樂於1980年首次演出《狂歡節》序曲，由董麟指揮。

節目介紹中文翻譯：鄭曉彤

More good news was to come Dvořák's way even before he had completed *In Nature's Realm*. On 5th June a letter arrived offering him the Directorship of the newly-created National Conservatory of Music in New York. Less than a fortnight later he received a second honorary doctorate, this time from the University of Cambridge (in a ceremony he found utterly perplexing; "all faces so grave, and it seemed nobody could speak anything but Latin"), and on 28th July 1891, he started work on the second of the tone poems, *Carnival*. When it was published in 1894, Dvořák added a dedication to Charles University at the head of the *Carnival* Overture. In essence the music is here depicting a man swept up in a hectic round of merry-making at a country fair, and the trombones add a suitably folk-like touch of fairground colour. However amidst all the garishness he realises that the real joy of life comes from the beauty of nature itself; the passage heralded by the harp in which the clarinets recall the 'Nature' theme. This moment of reflection is short-lived and before long the man is flung back into the midst of the festivities.

Between the completion of *Carnival*, four days after his 50th birthday, and commencing work on the third part of the trilogy at the end of the year, Dvořák undertook a successful visit to England where he conducted the first performance of his Requiem Mass at Birmingham (and, much to the surprise of his hosts, scoured the city's shops for sharp butcher's knives as a gift for his father). Possibly it was all this exposure to English life (he had, after all, made two separate visits to the country during 1891) which prompted him to seek inspiration from a Shakespeare play, but whatever the reason for the subject choice, many argue that of all Dvořák's concert overtures, *Othello* is the finest. The score contains references to illustrate how various musical ideas correspond to the characters and episodes in Shakespeare's play, the work begins calmly with a hymn-like theme very much in the style of Wagner; indeed there is an actual quotation from Wagner, as well as a self-quotation (from the Requiem Mass) which hints at the tragedy ahead. Occasional outbursts represent Othello's burning jealousy and then, above string chords and a glistening harp, flutes announce the 'Nature' theme. There are themes representing Desdemona (Othello's wife), her pleading to her husband that she is innocent of any infidelity, the evil whispers which whip up Othello's rage, and, of course, Othello's passion in killing his wife. The powerful ending to the Overture represents Othello's overwhelming sense of remorse and his suicide. 🐉

Instrumentation: two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, triangle, tambourine, bass drum, harp, and strings. The Hong Kong Philharmonic's first performance of *Carnival* Overture was in 1980, conducted by Ling Tung.



萬瑞庭音樂基金 BERNARD VAN ZUIDEN MUSIC FUND

接受二〇一一/二〇一二年度獎學金申請
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2011/2012

背景 BACKGROUND

萬瑞庭音樂基金於一九八三年成立。萬瑞庭先生是一位長居香港之已故荷蘭富商，萬氏於去世前，慷慨捐出港幣一百萬元正，作為鼓勵本港青年音樂家到海外深造，並將來學成後回饋香港音樂界。此基金之信託委員為匯豐信託（香港）有限公司及香港管弦協會。

The Bernard Van Zuiden Music Fund was established in 1983. A generous bequest of HK\$1,000,000.00 was donated by Mr. Van Zuiden a late Hong Kong resident and businessman who was very active in the Dutch Community. He wished that young musicians of Hong Kong could receive further training abroad through sufficient financial aid and eventually would contribute their talent to the music field of Hong Kong. The Trustees of the Fund are the HSBC Trustee (Hong Kong) Limited and the Hong Kong Philharmonic Society Limited.

成立基金之目的 AIM OF THE FUND

此基金成立之目的，旨在提供獎學金給一些基金委員會認為有需要而又表現卓越之香港青年音樂家繼續深造音樂演藝課程。委員會希望獲贈獎學金之學生能於學成後返回香港，將其所學貢獻予本港音樂界。

The aim of the Fund is to provide scholarships and prizes to young Hong Kong musicians who, in the opinion of the Trustees, will benefit from further musical studies. He/she is expected to return to Hong Kong and serve in the music field after his/her studies abroad.

截止申請日期 Application Deadline

13th May 2011

申請資格及辦法，請瀏覽

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貝多芬和布魯赫納

下周起，我們將可以連續兩星期欣賞到兩首偉大的交響曲。荷蘭交響樂團總指揮兼藝術總監迪費恩德剛推出的貝多芬第四及第六交響曲專輯，被《留聲機》雜誌形容為「強而有力」，下周五及周六，他將為大家獻上貝多芬的第二交響曲。歡欣愉悅第二交響曲寫於作曲家的人生低谷，是貝多芬眾多交響作品當中最具創意的其中一首。奧地利女高音瑪斯泰莉則會演唱莫扎特《歡欣頌讚》等多首精彩聲樂作品，節目在香港大會堂音樂廳舉行，並將以拉莫的《達爾達諾斯》組曲掀起序幕。

貝多芬將古典美學帶進19世紀，華格納、布魯赫納和馬勒則大肆擴充樂團去滿足他們的創作構思。雲尼斯是指揮德奧經典的權威，他將為我們帶來一次探索布魯赫納靈性追求的交響歷程。因三個樂章均以撥弦開首，第五交響曲又有「撥弦交響曲」的別稱，是一首花了近20年時間創作、長達75分鐘、編制龐大、識見不凡的巨著。節目4月16日於文化中心上演，只演一場，讓我們一同體驗這首撼動心靈的偉大傑作。

Starting next week we will hear two great symphonies on two consecutive weekends. Next Friday and Saturday, Jan Willem de Vriend, Chief Conductor and Artistic Director of the Netherlands Symphony Orchestra, whose recent release of Beethoven's fourth and sixth symphonies with his orchestra was described by *Gramophone* as "strong and thrustful", will bring us Beethoven's Second Symphony. This joyous work, written at a time of great personal frustration for the composer, is one of most innovative examples of Beethoven's symphonic composition. Also, in a night of music by her compatriot composers, Austrian soprano Mara Mastalir will sing Mozart arias as well as the exuberant *Exsultate Jubilate*. The programme, given in Hong Kong City Hall, starts with Rameau's *Dardanus* suite.

While Beethoven carried the classical aesthetic into the 19th century, Wagner, Bruckner and Mahler demanded vastly expanded ensembles to achieve their expressive goals. Lawrence Renes, an authoritative interpreter of Austro-German classics, will lead us in a symphonic adventure of Bruckner's spiritual aspirations. Sometimes dubbed the "Pizzicato Symphony" because three of its movements open with plucked strings, almost 20 years in the making and weighing in at around 75 minutes, Bruckner's Fifth Symphony is massive in scope and scale. Join us in this truly monumental work on 16th April in the Hong Kong Cultural Centre; for one night only.



PHOTO Marco Borggreve

01



PHOTO Marco Borggreve

02

01 迪費恩德 Jan Willem de Vriend

02 雲尼斯 Lawrence Renes

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香港管弦樂團

Hong Kong Philharmonic Orchestra

PHOTO Bobby Lee



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● 范丁
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Second
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Fu Shuimiao



* 楊帆
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* 張姝影
Zhang Shu-ying

大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
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▲ 林穎
Dora Lam



陳怡君
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宋亞林
Yalin Song



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Pan Yan

低音大提琴
Double
Basses



○ 林達僑
Jeffrey Lehmberg



▲ 姜馨來
Jiang Xinlai



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香港管弦樂團
Hong Kong Philharmonic Orchestra

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單簧管 Clarinets	 ● 史安祖 Andrew Simon	 ▲ 史家翰 John Schertle	低音單簧管 Bass Clarinet	 簡博文 Michael Campbell			
巴松管 Bassoons	 ● 莫班文 Benjamin Moermond	 ▲ 李浩山 Vance Lee	低音巴松管 Contra Bassoon	 崔祖斯 Adam Treverton Jones			
圓號 Horns	 ● 韋麥克 Mark Vines	 ■ 柏如瑟 Russell Bonifede	 ▲ 周智仲 Chow Chi-chung	 高志賢 Marc Gelfo	 李少霖 Homer Lee Siu-lam	 李妲妮 Natalie Lewis	
小號 Trumpets	 ● 傲高年 Colin Oldberg	 ▲ 莫思卓 Christopher Moyse	 華達德 Douglas Waterston	長號 Trombones	 ● 韋雅樂 Jarod Vermette	 韋力奇 Maciek Walicki	
低音長號 Bass Trombone	 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 player	低音大提琴 Double Bass 吳龍翔 Hennessy Ng						



香港管弦樂團
HONG KONG
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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 rho_fellowships@hkpo.com 與樂團事務助理經理丁美雲小姐聯絡。

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 Natalie Ting, Assistant Orchestral Operations Manager, at (852) 2721 1582 or email: rho_fellowships@hkpo.com.

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

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

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- 約瑟·加里亞奴(1788)小提琴由第二副團長王思恆先生使用
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- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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名家選

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布魯赫納 第五交響曲

Bruckner's Fifth
Symphony

16 | 4

Sat 8pm @ HKCC
\$280 \$200 \$140 \$100

Lawrence Renes 指揮 conductor

布魯赫納：降B大調第五交響曲

BRUCKNER: Symphony No. 5 in B flat



合家歡音樂會

Family Concert

Harry哥哥港樂 彩虹交響世界

HKPO + Harry Wong
in Rainbow Symphony

22 & 23 | 4

Fri 4pm & 8pm @ HKCC
Sat 4pm & 8pm @ HKCC
\$220 \$160 \$100

廖國敏 Lio Kuok-man 指揮 conductor

王者匡 Harry Wong 主持 presenter
(粵語 in Cantonese)

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