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PHILHARMONIC ORCHESTRA

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樂遊俄羅斯 10 & 11 | 6 | 2011  
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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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25周年  
Anniversary

# 太古新力量： 樂遊俄羅斯 Swire New Generation: Pictures from Russia

關琦安 指揮

張昊辰 鋼琴

Carolyn Kuan conductor

Zhang Haochen piano

音樂會開始前45分鐘，文化中心  
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節目約於10時結束  
(上半場：19分鐘、31分鐘；  
下半場：35分鐘)。

Concert ends approx. 10:00pm  
(1st half: 19 mins, 31 mins;  
2nd half: 35 mins).

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間奏曲 (中庸的快板)

終曲 (暴風雨般的快板)

《圖畫展覽會》

*Romeo and Juliet Fantasy Overture*

Piano Concerto No. 2 in G minor, Op. 16

Andantino – Allegretto

Scherzo (Vivace)

Intermezzo (Allegro moderato)

Finale (Allegro tempestoso)

*Pictures at an Exhibition*

6月10日的音樂會由香港電台錄音及錄影，香港電台第四台(FM97.6-98.9MHz)現場直播，電台節目將於6月15日(星期三)下午2時重播，電台及電視節目將於7月2日(星期六)下午1時45分由香港電台第四台、香港電台網上廣播站及無線電視明珠台同步播出。The 10th Jun concert is recorded by the RTHK and broadcast live by RTHK Radio 4 (FM Stereo 97.6-98.9MHz) with a repeat on 15th Jun (Wed) at 2:00pm. The audio-visual recording will be simulcast via RTHK Radio 4, RTHK's website and TVB Pearl on 2nd Jul (Sat) at 1:45pm.

## 香港電台製作人員 RTHK Production Team

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# A Sound Commitment

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香港管弦樂團

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Joo de Waart

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

劉靖之，《信報》

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

Ken Smith, *Financial Times*

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

2010/11樂季，港樂邀得多位樂壇巨星助陣：郎朗、曹秀美、宓多里、列賓、林昭亮、王健等。利茲、湯·庫普曼、丹尼夫擔任客席指揮的音樂會亦不容錯過。馬其頓鋼琴家狄里柏斯基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.

香港管弦樂團由香港特別行政區政府資助  
香港管弦樂團首席贊助：太古集團  
香港管弦樂團為香港文化中心場地伙伴

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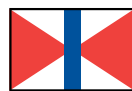
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關琦安 指揮  
Carolyn Kuan conductor



2011/12樂季起，**關琦安**獲哈特佛交響樂團委任為音樂總監，她近期擔任各大樂團的客席指揮，如巴爾的摩交響樂團、波茅斯交響樂團、底特律交響樂團、太陽節、佛羅里達樂團、密爾沃基交響樂團、紐約城市芭蕾舞團、北卡羅萊納州交響樂團、瑞士羅曼德樂團、路易維爾樂團、尤卡坦交響樂團、太平洋西北芭蕾舞團、西雅圖交響樂團、托萊多交響樂團，以及自2007年起，每年都有合作的三藩市交響樂團。

關琦安熱衷現代音樂，自2003年起與卡比利羅現代音樂節及其音樂總監艾索普緊密合作。她更為多首現代管弦樂作品擔任錄音監製。她既熱愛歌劇，又鍾情現代音樂，曾經為紐約城市歌劇院的2010VOX現代美國歌劇實驗計劃指揮結合兩者的作品《清單》(拜仁·克溫特)及《悶熱的日子》(大衛·列頓)。

她曾贏得多個獎項，她於2003年贏得由卡拉揚中心及美國奧地利基金會主辦的卡拉揚指揮獎，成為首位贏得該獎項的女性指揮，藉此讓她成功於翌年進駐薩爾茨堡音樂節。她是首屆滝富夫康哥迪亞獎的得主，並獲得婦女愛樂、指揮聯會及蘇珊W.露絲音樂基金會的特別獎。她於史密夫學院畢業、伊利諾大學進修碩士課程，並於畢保德音樂學院修畢演奏文憑。🌸

Appointed Music Director of the Hartford Symphony Orchestra from the 2011/12 season, **Carolyn Kuan's** recent guest performances have included concerts with the Baltimore Symphony, Bournemouth Symphony, Detroit Symphony, Festival del Sol, Florida Orchestra, Milwaukee Symphony, New York City Ballet, North Carolina Symphony, Orchestre de la Suisse Romande, Louisville Orchestra, Orquesta Sinfónica de Yucatán, Pacific Northwest Ballet, Seattle Symphony, Toledo Symphony and San Francisco Symphony, to which she has returned annually since 2007.

A keen advocate of contemporary music, Carolyn Kuan has worked closely with the Cabrillo Festival of Contemporary Music and Music Director Marin Alsop since 2003. In this same vein she has served as a producer for multiple recordings of new orchestral compositions. Combining her love for opera and new music, she conducted *Inventory* (Brian Current) and *Dog Days* (David Little) at New York City Opera's 2010 VOX Contemporary American Opera Lab.

Recipient of numerous awards, she holds the distinction of being the first female to be awarded the Herbert von Karajan Conducting Fellowship by the Herbert von Karajan Centrum and American Austrian Foundation in 2003, which resulted in her residency at the 2004 Salzburg Festival. Winner of the first Taki Concordia Fellowship, she has received additional awards from the Women's Philharmonic, Conductors Guild and Susan W. Rose Fund for Music. She graduated from Smith College, received a Master of Music from the University of Illinois and a Performance Diploma from the Peabody Conservatory. 🌸

# 柴可夫斯基 Peter Ilyich Tchaikovsky

1840-1893

## 《羅密歐與茱麗葉》幻想序曲 *Romeo and Juliet* Fantasy Overture

巴拉基耶夫是第一批對柴可夫斯基的作曲造詣有信心的人，而且也是巴拉基耶夫提議柴可夫斯基寫作《羅密歐與茱麗葉》幻想序曲的，此曲甚至被形容為柴可夫斯基「第一首完美無瑕的傑作」。柴可夫斯基第一首重要管弦樂作品《風暴》序曲是他求學時期的功課，1864年提交給他在聖彼得堡音樂學院的老師安東·魯賓斯坦，卻遭後者嚴厲批評。

1869年2月27日，他的交響詩《命運》首演，指揮正是巴拉基耶夫。巴拉基耶夫獨具慧眼，看出柴可夫斯基是個大有可為的作曲家，遂提議柴可夫斯基根據莎翁劇作寫曲，並細述自己如何著手根據《李爾王》作曲，推薦柴可夫斯基走同類路線，然後「穿上橡皮套鞋，拿根手杖，沿著街道走。由尼雲斯基大道開始，走到史特寧斯基大道時，應該已想出好些主題或插段了」。

幻想序曲三個主題都優美動人——至於柴可夫斯基在街上走了多久才想得出來，倒是沒有記載；但從當初脫稿到現在聽到的版本，前後卻花了十多年。初版1870年3月16日首演，指揮是尼古拉·魯賓斯坦，首演徹底失敗；巴拉基耶夫和魯賓斯坦都就修訂此曲給與意見，但柴可夫斯基卻到1880年9月10日完成終定本後才感滿意，而且待到1886年5月1日，才在第比利斯一場音樂會上首度公演。

雖然樂曲沒有跟隨原著的情節發展，但三個優美的主題分別代表原著的一個角色或事件。首先是讚美詩似的木管旋律，代表勞倫斯修士，彷彿故事由他娓娓道來似的，舒徐而平靜，偶然活躍起來（例如以較快的速度奏出，由撥奏弦樂伴奏），但悲劇的暗湧卻仍然清清楚楚。定音鼓滾奏，張力突然攀升，第二個美妙主題響起，代表蒙太基和卡布列堤兩個家族戰鬥。戰鬥音樂沉寂後，代表羅密歐與茱麗葉的著名愛情主題首次響起。戰鬥音樂重現，把音樂推向令人膽顫心驚的高潮，但最後卻是「愛情」主題為樂曲劃上輝煌狂喜的句號。🔥

Mily Balakirev was one of the first to show real faith in Tchaikovsky as a composer and it was on Balakirev's advice that Tchaikovsky set about composing what has been described as his "first flawless masterpiece", the *Romeo and Juliet* Fantasy Overture. Tchaikovsky had composed his first significant orchestral score, an overture called *The Storm*, as a composition exercise for Anton Rubinstein, his teacher at the St Petersburg Conservatory, in 1864. Rubinstein roundly condemned it.

However leading the orchestra in the première of his symphonic poem *Fate* on 27th February 1869 was Balakirev, who recognised Tchaikovsky's latent talent. He suggested to Tchaikovsky that he write something based on a Shakespeare play. He described at length how he had set about composing his own work based on *King Lear* and recommended that Tchaikovsky work along similar lines, and then "arm yourself with galoshes and a walking-stick and set out for a walk along the streets. Starting at Nivinsky Boulevard, by the time you reach the Stretnsky Boulevard some theme or episode will have come to you".

How far Tchaikovsky got on his walk before the three great themes on which the Fantasy Overture is based came to him is not recorded, but it took over 10 years for the work to reach the version we hear today. The first performance of the original version was given under Nikolay Rubinstein on 16th March 1870 and was an out-and-out disaster. Further advice from both Balakirev and Rubinstein helped, but Tchaikovsky was only satisfied with the work when he completed its final draft on 10th September 1880, and it was never publicly performed until 1st May 1886, when it was given in a concert in Tbilisi.

Each of those three great themes is representative of a character or event in Shakespeare's original, although the music does not attempt to follow the course of the original drama. First we hear a hymn-like melody intoned by the woodwind representing the character of Friar Laurence. It is as if the Friar is telling us the story, slowly and calmly, with occasional small bursts of energy (as when we hear a quicker version of the melody above pizzicato strings), but with an unmistakeable undercurrent of the impending tragedy. Above rolling timpani the tension suddenly escalates and the second great idea bursts in, representing the fight between the Montague and Capulet families. As this fighting music dies away the famous tune representing the love between Romeo and Juliet is first heard, and, while the fighting music reappears to provide a wonderfully thrilling climax to the work, it is the 'love' theme which brings the work to its gloriously ecstatic conclusion. 🍷

編制：兩支長笛、短笛、兩支雙簧管、英國管、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、鈸、大鼓、豎琴及弦樂組。港樂於1978年首次演出此曲，由石信之指揮。

**Instrumentation:** two flutes, piccolo, two oboes, cor anglais, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, bass drum, harp, and strings. The Hong Kong Philharmonic's first performance of this piece was in 1978, conducted by Henry Shek.



# 浦羅哥菲夫 Sergei Prokofiev

1891-1953

## G小調第二鋼琴協奏曲， Op. 16

小行板 — 小快板

諧謔曲 (極快板)

間奏曲 (中庸的快板)

終曲 (暴風雨般的快板)

## Piano Concerto No. 2 in G minor, Op. 16

Andantino – Allegretto

Scherzo (Vivace)

Intermezzo (Allegro moderato)

Finale (Allegro tempestoso)

浦羅哥菲夫無論鋼琴演奏或作曲都同樣出色，因此1912年7月會在聖彼得堡音樂學院金獎賽上親自演奏第一鋼琴協奏曲來參賽也就自然不過。金獎賽是校內賽事，專為獎勵最佳應屆畢業生而設；然而他卻蓄意一首讓老師們大吃一惊的樂曲——後來也確實求仁得仁。他雖然是優勝者，但院長格拉祖諾夫起初卻以「不想立壞先例」為由拒絕宣布結果；院長最後還是被迫妥協，但浦羅哥菲夫卻形容他宣布時「聲線平板，含糊不清」。

但早在上述演出以前，一首更大型的協奏曲已經動筆——新曲1913年8月23日在巴夫洛斯基宮（這座宮殿建於18世紀，位於聖彼得堡附近）首演。置身盛夏之夜，觀眾一心聆賞舒心的娛樂節目，事實卻顯然嚇了他們一跳；在震天的噓聲下，浦羅哥菲夫也不甘示弱，自動加演一遍來回敬。對於此曲——還有浦羅哥菲夫的演奏——有樂評寫道：「[他]時而琴鍵上揮灰塵，時而隨意敲打」。後來浦羅哥菲夫也在巴黎和羅馬演奏過此曲；但1917年布爾什維克革命爆發前後俄國政局動蕩，翌年他匆匆離國時在混亂中把手稿遺下，而在他去國期間手稿也付諸一炬。1923年浦羅哥菲夫把全曲重寫；修訂版（也就是今天演出的版本）1924年5月8日在巴黎首演。



# 港樂 iPhone app

Prokofiev was every bit as gifted as a pianist as he was as a composer and it seemed natural to him that he should perform his own First Piano Concerto in July 1912 for the St Petersburg Conservatory's Gold Medal competition, designed to honour the finest among that year's batch of graduands. He had written the work with the deliberate intention of shocking his tutors, and their response did not disappoint. Although Prokofiev was awarded the prize, Glazunov, the Conservatory's director, refused to announce the result on the grounds that "it would set a harmful trend", but was eventually forced to do so, according to Prokofiev, "in a flat, toneless mumble".

Even before that performance, though, Prokofiev had begun work on a much more substantial concerto which he premièred in the 18th century palace of Pavlovsk near St Petersburg on 23rd August 1913. The audience was expecting soothing entertainment for a summer evening, and was unpleasantly shaken by what it heard; they hissed so loudly that Prokofiev responded by giving them a wholly un-called-for encore. One critic described the work, and Prokofiev's performance of it, as "at one moment dusting the keyboard, at another tapping the notes at random". He played the concerto again in Paris and Rome but in the chaos that surrounded the Bolshevik Revolution of 1917 and Prokofiev's rapid departure from Russia the following year, he left the manuscript behind and it was, apparently, lost in a fire. In 1923 Prokofiev completely rewrote the Concerto and gave the premièred of the revised version (which we hear today) in Paris on 8th May 1924.

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、鈴鼓、小鼓及弦樂團。港樂最近於2008年演出此協奏曲，由艾度·迪華特指揮，李雲迪擔任鋼琴獨奏。

**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, tambourine, snare drum, and strings. The Hong Kong Philharmonic's most recent performance of this concerto was in 2008, conducted by Edo de Waart. Pianist solo was Yundi Li..

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浦羅哥菲夫：  
第二鋼琴協奏曲  
PROKOFIEV:  
Piano Concerto No. 2

2009年6月張昊辰勇奪第十三屆范·克萊本國際鋼琴大賽金獎，成為該賽事其中一位最年輕的參賽者及首位奪魁的華人。他隨即展開環球巡演，分別於波蘭的克拉科夫及羅茲、北京國際音樂節、卡奈基音樂廳的鄰睦音樂會系列、阿斯本音樂節、華盛頓演藝系列及漢諾瓦得獎者系列舉行獨奏會。2006年，他與費城樂團首演拉赫曼尼諾夫的第二鋼琴協奏曲。

生於上海的張昊辰師承但昭義教授，2005年遠赴美國寇蒂斯音樂學院進修，跟隨世界知名的鋼琴家格拉夫曼學習。



張昊辰  
Zhang Haochen

關於第二鋼琴協奏曲，浦羅哥菲夫親口承認「獨奏者覺得很有趣；樂團則不然」——獨奏部份的技巧難度可見一斑。不過，浦羅哥菲夫在**第一樂章**很收斂，炫技樂段都擱在一旁。樂團先奏出輕柔的斷奏音符，鋼琴奏出抒情的民歌風格旋律；小提琴昂揚的伴奏也很有這個旋律的影子，音樂漸趨激情。冷靜下來後，木管樂和鋼琴以主旋律為基礎，你一言、我一語的互相應答。中段速度較快，是段奇詭而略帶機械化的進行曲。開端主題沐浴在扣人心弦的和聲裡，脫胎成鋼琴篇幅宏大的華彩樂段。銅管樂步步進逼，把音樂推向高潮；然後音樂漸漸消散，終至萬籟俱寂。

活潑的**第二樂章**（諧謔曲）篇幅雖短，卻是為鋼琴精心泡製的——鋼琴上上下下不停跑來跑去，一刻喘息也沒有；樂團大部分時間退居幕後。**第三樂章**開始，樂團的進行曲馬上步步進逼。鋼琴一躍而入，奏出陣風似的音型，生氣勃勃，直截了當；然後鋼琴一句句領著樂團奏出簡明扼要的樂句。標題「間奏曲」令人聯想起抒情的效果，但鋼琴那發人深省的短小間奏樂段已是唯一反映出這種意趣的地方了。進行曲樂段重現，最後宏偉地結束。

**第四樂章**以強悍暴烈的鋼琴和樂團為主，大號與低音大提琴的巨響好比火車加速時突然發出的汽笛聲。（這個「火車」比喻似乎也恰當，因為與此曲同場在巴黎首演的還有奧涅格《太平洋231》——一首以火車為題材的名曲。）音樂處處豪邁奔放——只在鋼琴憂鬱的間奏樂段時稍作喘息。



Prokofiev himself admitted that the Second Concerto was “more interesting for the soloist than for the orchestra”; a reference to the extreme technical demands of the solo part. However, such virtuosity is held in abeyance in the **first movement** where, after soft, detached notes from the orchestra, the soloist enters with a lyrical, folk-like melody which is mirrored by the orchestral violins in a soaring accompaniment and the music soon becomes quite passionate. It calms down and the woodwind and piano indulge in a conversation based on the main theme. A quicker central section takes the form of a somewhat grotesque, mechanical-like march. The opening theme, now bathed in some luscious harmonies, re-emerges as a kind of extended cadenza for the soloist, culminating with a menacing intervention from the brass. The movement fades gently away to nothing.

The **second movement** is a vigorous, if brief, *tour de force* for the soloist, who whirls about without respite for the entire duration of the movement. The orchestra, which remained largely hidden from view in the Scherzo, now starts up the **third movement** with a decidedly menacing march. The piano skips in with brisk, no-nonsense flurries before leading the orchestra in a phrase-by-phrase series of curt musical statements. The lyrical implications of the movement's title are briefly hinted at in a short reflective interlude from the soloist. There is nothing remotely reflective as the march returns and brings the movement to its massive conclusion.

Vigorous, tempestuous playing from both soloist and orchestra dominate the **fourth movement** while gargantuan notes from tuba and basses have all the subtlety of a siren blasting from a speeding train. (The train analogy seems appropriate since at the same Paris concert which saw the première of the Concerto, Honegger's famous evocation of a locomotive, *Pacific 231*, was also premièred.) A sombre interlude for the soloist provides only a brief respite from the movement's frenetic energy. 🌀

**“This young man right now is playing at a level equal to or better than many of the established pianists on the recital circuit. If you have the opportunity to hear him live...do so!”**  
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In June 2009 Zhang Haochen became one of the youngest participants and the first Chinese recipient of the Gold Medal at the Thirteenth Van Cliburn International Piano Competition. He immediately set out on a worldwide concert tour with engagements that included recitals in Krakow and Lodz, the Beijing Music Festival, Carnegie Hall's Neighborhood Concert Series, Aspen Festival, Washington Performing Arts Series and the Hannover Prize Winners' Series. In 2006, he made his début with The Philadelphia Orchestra performing Rachmaninov's Second Piano Concerto.

Born in Shanghai, Zhang Haochen studied with Professor Dan Zhaoyi before moving to the United States in 2005, where he attended the Curtis Institute of Music and studied under world renowned pianist Gary Graffman. 🌀

穆索斯基  
(拉威爾配器)  
**Modest  
Mussorgsky**  
(orch. Ravel)  
1839-1881

《圖畫展覽會》

*Pictures at an Exhibition*

穆索斯基是19世紀最有創意、最有特色的俄羅斯作曲家之一——雖然當年不是所有同行都認同。巴拉基耶夫形容他「幾乎白痴」；柴可夫斯基也寫道：「[他]才華橫溢，但胸襟狹隘，舉止粗野、不修邊幅——而他卻很喜歡這樣。」

做事一團糟——這一點在他身故後大家馬上一清二楚：醫院清理他的病房時，發現房內盡是零零碎碎的樂譜，上面草草寫滿樂思和簡短備忘。醫院把這些斷稿殘章交給他的友人；友人們也要千辛萬苦才能整理出一點頭緒來。但過程中卻發掘了他最出色、也無疑是最受歡迎的器樂作品——《圖畫展覽會》。

1874年，穆索斯基參觀友人赫特曼的紀念畫展。赫特曼生前是個建築師。當日展品包括其素描、設計圖、水彩畫和旅行寫生四百餘幅；穆索斯基靈機一觸，構思以音樂描繪其中十幅畫作，並以重複出現的「漫步」主題代表觀者在幾個展館內走動。

編制：三支長笛（其二兼短笛）、三支雙簧管（其一兼英國管）、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、木琴、小鼓、鑼、三角鐵、鞭、齒輪、鈸、大鼓、鐘琴、懸鈸、鐘、兩座豎琴、鋼片琴及弦樂組。港樂最近於2008年演出此曲，由雅各·胡薩指揮。

穆索斯基的工作方式，說明了為何樂曲不是寫在完整樂譜上，而是在零碎的紙片上。他給一位同僚寫信道：「樂思、旋律自顧自的浮現，像一場音樂盛宴似的——而我吃呀吃呀，結果吃得太飽。它們不斷出現，快得我僅能把它們寫下。」這些初步樂思全都以鋼琴譜寫成；事實上，林姆斯基-高沙可夫1886年整理好這些曲子後，就是當成鋼琴組曲來出版。



**HKPO's iPhone app**

Mussorgsky was one of the most original and distinctive of all 19th century Russian composers, although not all his colleagues accepted this at the time. Balakirev described him as "almost an idiot" while Tchaikovsky wrote that he possessed "great talent but is narrow-minded and devoted to coarseness and untidiness for their own sake".

His untidy working practises came vividly to light immediately after his death, when the hospital authorities, clearing his room, found it littered with scraps of manuscript paper covered in ideas and jottings. They passed them all to his friends who undertook the painstaking task of getting them into some sort of order. In the process his greatest instrumental masterpiece, and undoubtedly his most popular work, *Pictures at an Exhibition*, came to light.

In 1874 Mussorgsky had attended a memorial exhibition for his friend, the architect Viktor Alexandrovich Hartmann. Some 400 of Hartmann's drawings, designs, watercolours and travel sketches were displayed and Mussorgsky hit on the idea of depicting 10 of the pictures in music along with a recurring "Promenade" theme as the viewer moves from one room of the exhibition to another.

His working methods explain why the work was discovered on various scraps of paper rather than as a finished and complete manuscript. As he wrote to a colleague; "Ideas, melodies come to me of their own accord, like a banquet of music. I gorge and gorge and overeat myself. I can hardly manage to put them down on paper fast enough." Those initial ideas were all written in piano score and, indeed, it was as a suite for piano solo that Rimsky-Korsakov prepared the work for its initial publication 1886.

**Instrumentation:** three flutes (two doubling piccolos), three oboes (one doubling cor anglais), two clarinets, bass clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, alto saxophone, timpani, xylophone, snare drum, tam-tam, triangle, whip, ratch, cymbals, bass drum, glockenspiel, suspended cymbal, chimes, two harps, celesta, and strings. The Hong Kong Philharmonic's most recent performance was in 2008, conducted by Jakub Hrůša.

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穆索斯基：  
《圖畫展覽會》  
MUSSORGSKY:  
*Pictures at an Exhibition*

但這套組曲色彩繽紛，而且十分適合譜寫成管弦樂曲，因此俄裔指揮家哥塞維茲基以一萬法國法郎的報酬，邀請拉威爾將之改編，準備1922年10月19日在巴黎首演。但這項工作令拉威爾大感興趣，因此即使在當日音樂會後，他也繼續修訂，直至七年後他認為可以出版為止。他對穆索斯基原作作出了幾項改動，包括刪掉了幾段〈漫步〉；但一般認為這個版本是古今最優秀的管弦樂曲之一。

〈漫步〉— 先獨奏小號開始，被形容為「穆索斯基在畫展徘徊，時而悠閒，時而輕快— 那是為了要湊進去看一幅吸引他的畫作— 時而卻因為思念故友而感傷。」樂團不同組別接力，之後看見第一件展品：

But so colourful and full of potential for orchestration was that original suite that the Russian-born conductor, Serge Koussevitzky, paid Maurice Ravel 10,000 French francs to orchestrate it for a performance in Paris on 19th October 1922. Fired by that initial challenge, Ravel continued to work on Pictures until he felt it was ready for publication, some seven years later. He made a number of alterations to Mussorgsky's original (including the omission of several "Promenade" sections) but it is generally accepted that this version ranks as one of the finest orchestral showpieces in the repertoire.

**Promenade** – announced by solo trumpet, this has been described as "Mussorgsky roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and, at times sadly, thinking of his friend." Different sections of the orchestra take up the theme before arriving at the first exhibit;

**穆索斯基：**  
**《圖畫展覽會》**  
**MUSSORGSKY:**  
*Pictures at an Exhibition*

〈矮人〉— 赫特曼設計的胡桃夾子，作古怪的矮人娃娃狀，打算用來裝飾聖彼得堡藝術家協會的聖誕樹。

〈漫步〉— 整體來說較沉寂，彷彿還在想著那令人心緒不寧的矮人娃娃。

〈古堡〉— 赫特曼漫遊意大利時的旅行寫生之一，畫中有幢古堡，古堡前方有個中世紀歌者。穆索斯基的音樂概括了畫中怪誕神祕的氣氛，而拉威爾則把歌者憂鬱的聲線交給薩克管。

〈漫步〉— 心情愉快許多了，在展館緩步而行之際卻突然停下，看見了：

〈杜伊勒里花園〉— 一幅別有情趣的畫作，孩童在巴黎市中心美輪美奐的「杜伊勒里」花園嬉戲。

〈拜德羅〉— 意思是波蘭的大輪子牛車；車子笨重地前行，車伕的歌以大號奏出。

〈漫步〉— 主題第四次出現，卻忽然被打斷：

〈小雞在蛋殼裡跳芭蕾舞〉— 1871年赫特曼為莫斯科大劇院設計的戲服之一，小雞在蛋殼裡伸出小腿在跳舞。

**Gnome** – Hartmann's design for an ornamental set of nutcrackers to be placed on the Christmas tree in the St. Petersburg Artists' Club. He designed the nutcrackers in the shape of a grotesque gnome-like doll.

**Promenade** – As if reflecting on the rather disturbing gnome doll, this second appearance of the recurring theme is more reflective.

**The Old Castle** – One of Hartmann's travel sketches from his journeys around Italy depicts an old castle in front of which he has drawn a medieval singer. Mussorgsky's music sums up the strange and mysterious atmosphere while Ravel has given the singer's melancholy song to the saxophone.

**Promenade** – A much more cheerful frame of mind now, but the gentle walk around the exhibition is suddenly interrupted by the sight of;

**Tuileries** – A charming picture of children playing in the pretty gardens in the centre of Paris called the "Tuileries".

**Bydlo** – The name given to a Polish ox-cart with enormous wheels. It lumbers along heavily while the driver's song is given out by the tuba.

**Promenade** – The fourth appearance of the theme is suddenly interrupted by;

**Ballet of the Chicks in their Shells** – In 1871 Hartmann designed the costumes for a production by the Bolshoi Theatre in Moscow. One design was of eggs dancing around on little legs.





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MUSSORGSKY:  
*Pictures at an Exhibition*

〈**胖子和瘦子**〉—這兩幅鉛筆畫本為穆索斯基所有，由他慷慨借出以供展覽。一幅是身披毛皮大衣的猶太老人，舉止優閒，說話慢條斯理；一幅是衣衫襤褸的窮人，一副哭喪著臉的飢餓相，不住地哀鳴(拉威爾以小號配上弱音器刻劃他發牢騷的聲音，十分巧妙)。

〈**利莫日市場**〉—描繪市集裡手舞足蹈地閒話家常的婦女。

〈**墓穴：羅馬墳墓**〉—展品目錄形容此畫是「巴黎墓穴內部，人物是赫特曼、建築師克奈爾和一個提著燈的嚮導。」

〈**跟亡靈說亡靈的語言**〉—漫步主題重現時變得嚴肅。在原稿上，穆索斯基在樂章頁頂寫著：「亡友赫特曼的創作精神，將我領向一堆骷髏。」作曲家也許在刻劃自己正在步赫特曼後塵，走向墳墓。

〈**雞腿上女巫芭芭亞加的茅屋**〉—赫特曼的素描，上有時鐘似的東西，形狀活像腿上的茅屋；穆索斯基卻寫了個邪氣迫人的樂章，靈感來自俄國民間傳說中的著名女巫芭芭亞加。

〈**基輔的城門**〉—赫特曼設計的巨型拱門，聳立在通往基輔的路上，作為基輔的城門。事實上大門從未動工，但卻為穆索斯基帶來靈感，富麗堂皇地的結束全曲。🔥

節目介紹中文翻譯：鄭曉彤

**Samuel Goldenberg and Shmuyle** – Mussorgsky himself loaned these two pencil drawings to the exhibition. One is of an old Jew, dressed in furs, leisurely in his movements and slow of speech, while the other is of a poor, ragged man obviously hungry and continually whining (his complaining voice beautifully imitated in Ravel's orchestration on the muted trumpet).

**The Market Place at Limoges** – This depicts the gossiping, gesticulating women in the market place.

**Catacombs (A Roman Sepulchre)** – The exhibition catalogue described this picture as; "The interior of Paris catacombs with figures of Hartmann, the architect Kenel and the guide holding a lamp."

**With the Dead in a Dead Language** – The Promenade theme reappears in a more solemn guise. Mussorgsky wrote above this movement in the original score, "The creative spirit of the dead Hartmann leads me towards skulls". Perhaps Mussorgsky pictured himself following Hartmann into the grave.

**Baba-Yaga's Hut on Chicken's Legs** – Hartman had sketched a clock shaped like a hut on legs. Mussorgsky, however, composed a demonic ride inspired by the famous witch from Russian folklore, Baba-Yaga.

**The Great Gate of Kiev** – One of Hartmann's architectural designs was for a massive arch to be cited on the road leading into the city of Kiev. It never got beyond the design stage but inspired Mussorgsky to compose a majestic and triumphant conclusion to his work. 🦄



# 二十一歲的機智論語一

## 張昊晨



六月三日才滿廿一歲的張昊晨，看著他那孩子氣的面孔，又怎會想得到他的答案是如此老練？的確，雖說他仍是寇蒂斯音樂學院的學生，他可已經征服了世上最艱辛的鋼琴比賽：范·克萊本國際鋼琴大賽，也從而登上國際舞台，展開演奏家生涯。少年得志，並沒有意氣風發，訪問中見到的，是歷練後的早熟智慧。

朱振威

### 論起步

我開始學習鋼琴全因為家母曾在《讀者文摘》讀到一篇文章，裡面提及學習鋼琴是提升兒童智商的一種最佳方法。在競爭激烈的中國社會，每個家庭又只能有一名子女，家母當然希望我能比別人強。除此之外，我的父母都喜愛古典音樂，家母在懷孕期間一直播放古典音樂。這些背景加起來就成了我後來學琴的原因。



因為我可以毫不費力的自學新曲，我的父母由此認定我有天份。後來找了一位老師見面，他也認為我比同齡孩子可以學習得更快更好，於是我開始發展這天賦，而當我學完全套巴赫二部創意曲，我對這條路就更見清晰。當時我在很短時間內就把曲子學好，所以我的老師就想到不如在上海音樂廳為我開一場獨奏會，以這套曲目當作整個上半場吧—那一年我才五歲。那場音樂會很成功，很多教授在演奏會後到後台向我道賀，也鼓勵我要繼續發展這罕見才能。

### 論恩師

但昭義與格拉夫曼都是對我音樂學習上很重要且幫我很多的人物。他們的風格相去甚遠，我從他們身上都學到不同東西。但教授的教學非常有系統，教曉我如何規範自己，務求令每一顆音符每一句樂句都是千錘百鍊。另一方面，格拉夫曼強調忠於作曲家，他的教學形式很自由，常鼓勵我要大膽作出不同嘗試以及開拓個人風格，所以他的每一個學生都是如此不同。

儘管受教於相同老師，我沒有感到在李雲迪或是郎朗的陰影之下，因為我既欣賞他們演奏的獨到之處，也從未想過改變令我自己成一格的個人特質。這特質對我來說是最重要的，撇除要在公眾面前建立個人形象，我想最重要的是我要真誠地面對自己，以及面對我要演奏的音樂。我覺得當我保持著我的個性，觀眾才可以真的感到跟我聯繫起來。

## 論比賽

我絕對同意范·克萊本大賽是非常艱苦的比賽。他們的傳媒攻勢可謂鋪天蓋地，有一整隊攝製隊全天候伴隨著我，無論是排練、演奏會以至不同的協奏曲項目。比賽曲目總長度達六小時之久，包括所有樂種及風格。在巨大壓力之下，我仍然要在不同的情感與態度之中轉來轉去，要又快又到位。這產生了一份非常複雜的感覺，很累人卻又要與之搏鬥。

可是，如果重來一次決定是否參加這個比賽，我還是會參加。現在回想，這次經驗讓我把自己推至極限，然後才意識到我能走得更遠。很多人認為比賽對音樂家都是不好的，因為在本來應該自然流露的音樂加上競爭元素。但是，正是比賽的競爭性讓我可以真切地認識到音樂的特殊力量，那是不可能在普通情況下感受得到：只有在比賽，在整個世界的壓力之下，我可以見到只有在音樂當中，能夠免除世間一切無謂瑣碎事。

## 論浦羅哥菲夫第二

一般人第一次聽這首作品，都會對鋼琴家所需展現的驚人技巧留下深刻印象。不過，浦羅哥菲夫想表達的還有更深刻的事情，包括很多他的個人想像、他招牌式的機智諷刺、俄羅斯的自然氣息以及壯麗山河。如果觀眾能從這幾方面去聆聽這部作品，得到的經驗肯定比單純的看一首超技作品要豐富。

在這部協奏曲的眾多特色之中，最吸引我的是浦羅哥菲夫栩栩如生的想像。儘管所有俄羅斯作曲家都喜歡以不同角度描繪俄羅斯文化，浦羅哥菲夫的特別之處是他將俄羅斯色彩結合了自己的想像力，那是非常具戲劇性與聰明。

## 論人生

我對所有藝術都有興趣，繪畫、文學與電影等。我也對人文學科如歷史及哲學感興趣。這些都滋潤我的音樂，也令我在生命除日常經驗之外變得更豐富。

我也忘掉是甚麼時候我突然意識到自己是與別不同或是自己是一個音樂神童。成為音樂家的意念是慢慢滋長而漸漸根深蒂固，而我與音樂的關係也由隨性而為蛻變成順應天命。當然，這不是我跟其他音樂家的不同之處，因為很多音樂家都有相同想法，但正正是這一種想法讓我們之間產生差異，就是這個蛻變令一眾音樂家開始追尋音樂上的獨特真我。

撇除時差與舟車勞頓、無數突發事件、身為鋼琴家與學生的雙重身份帶來的精神負擔、與及旅途上隨時隨地浮現的漂泊感孤獨感陌生感，能夠擁有啟發別人的機會和榮幸，都令我覺得自己成為音樂家是蒙上天厚愛。

## 張昊晨最難忘的演出

每一場音樂會都是難忘的，因為每一個獨一無二的瞬間令每一次演出都與別不同。無論我為中國總理溫家寶演出還是為殘障人士籌款義演，每一個演出都是同等重要，每次演出都是獨特與具啟發性的經驗。音樂流逝猶如時間，你不可能完全重覆一次經驗，而我肯定與港樂的演出對我來說將會是一次新鮮且令人振奮的經驗。

## 張昊晨最喜歡的鋼琴家

由於音樂的本質我其實可以被很多不同的演奏方法打動，所以我很難選出一位我最愛的鋼琴家。我喜歡賀路域茲與柯托的清新，也喜歡帕拉亞與魯普的深邃。他們都很不同，但我正是喜歡他們的不同。





## Words of Wisdom from a 21-year-old Piano Prodigy

Zhang Haochen has just passed his 21st birthday – it was 3rd June – but in his conversation he shows a tact and maturity well beyond his youthful looks. He may still be a student at the Curtis Institute of Music, but at the same time he has conquered the most difficult piano competition in the world, the Van Cliburn International Piano Competition. Since then he has been developing his career as a professional pianist on the international stage. There is no hint of arrogance about him, just a tinge of wisdom gained from his many experiences.

Leon Chu

### On the starting point

I started playing the piano because my mother read an article in *Readers Digest* that explained how playing the piano is one of the best ways to raise a child's IQ. In the extremely competitive society in China, where each family could only have one child, my mother wanted me to have the best qualities possible. In addition to that, my parents loved classical music and my mother had played classical music throughout the time that she was pregnant with me. All of these things influenced the decision for me to start playing the piano.

Because it wasn't too difficult to learn pieces on my own, my parents saw some talent in me. After meeting a local teacher, it was pronounced that I could learn and play better than other children my age. So I began to pursue this talent, which was shown more clearly when I learned Bach's entire two-part inventions. I learned it in such a short space of time that my teacher set up a solo recital for me in the Shanghai Concert Hall, in which I played the entire Bach two-part inventions as the first half. I was five years old at the time. The recital was a success, and many professors came backstage afterwards to congratulate me and encourage me to further my rare talent.

### On the mentors

Professor Dan and Mr Graffman are both very important and helpful figures in my musical studies. They have very distinct styles though, and I learned different things from them. Professor Dan, in a systematic teaching style, taught me how to be strict with myself and cultivate a high-quality taste for each note, each phrase. It was under him that I learned to truly listen to each detail in my playing. On the other hand, although Mr Graffman has always been loyal to the composer, he was very liberal in his teaching style and encouraged me to try out different ideas and explore my individuality. This is why all of his students are so different from each other.

I never felt like I was in the shadow of Yundi Li and Lang Lang because, while I admire the things which make their playing unique, I also never thought of changing the elements which make up my own distinct identity. This identity is what is most important to me; rather than building an image for public reasons, I find it critical to be honest to myself and to the music which I play. I feel that the audience can only feel personally connected to me if I keep what is personal to myself.

## On competition

I definitely agree that the Van Cliburn Competition is extremely exhausting. It has the world's largest media exposure, where film crews followed me everywhere through a vigorous schedule of rehearsals, recitals, and different concerto performances. The repertoire totalled about 6 hours and was made up of every genre and style. So in the midst of tremendous stress I had to switch emotions and attitudes very quickly, and very well. This created a very complex mix of feelings and ideas which was tiring to grapple with.

However, if I had a second chance to join the competition, I would still go for it. In hindsight, the entire experience was something which pushed me to reach what I thought were my limits, and then realise that I could go even further. It is widely believed that competitions are bad for musicians because it adds competitiveness to something that should be natural. However, it is this quality of competitions which enables me to truly realise the special power of music which cannot be completely experienced in normal situations. Only in competitions, under all the extraneous pressure, can I see that only in music is there a place devoid of irrelevant complications.

## On Prokofiev's 2nd

People who listen to this concerto for the first time tend to be impressed by the extrovert virtuosity demonstrated by the pianist. However, there is something much deeper that Prokofiev wanted to express, which includes what is in his own imagination, his inherent witty sarcasm, the character of Russian nature and the magnificence of Russia's landscape. If the audience tries to look for examples of these throughout the piece, the experience will be much more rewarding than just a performance of a show piece.

Out of all of the characteristics of this concerto, what attracts me most is Prokofiev's vivid imagination. Although all Russian composers like to describe aspects of Russian culture, Prokofiev is special in that his conception of Russia is personalised by his own imagination that is both incredibly theatrical and witty.

## On life

I'm interested in all the arts, including paintings, literature, and films. I'm also interested in other humanities such as history and philosophy. They add to my music and enrich my life outside of everyday experiences.

I don't recall a time that made me suddenly realise that I was different from others, or that I am a music prodigy. The idea of being a musician is gradually being carved deeper and deeper into my life, and my connection with music is being transformed from an affinity to destiny. Of course that doesn't make me any different to other musicians who probably also think in the same way, but this is exactly what makes the difference, since this transformation is what makes musicians find their own distinctive musical identity.

In spite of the exhaustion of jetlag and travelling, countless unexpected events, the burden of simultaneously being in the two roles of pianist and student, and the feelings of unsettledness, loneliness and unfamiliarity that can happen anywhere while I am touring, having the honour and opportunity to inspire people still makes me feel incredibly blessed.

## Zhang Haochen's Unforgettable Concert

Every concert is unforgettable for me because of the many minute yet exceptional differences which make every performance special. Whether I play for the Chinese Prime Minister Wen Jiabao or handicapped patients at fundraisers, every concert is significant, every performance for me is a unique and inspiring experience. Music is fleeting like time, it cannot be captured in the same way more than once, and I am sure that the upcoming performance with the HKPO will be a fresh and exhilarating experience for me.

## Zhang Haochen's Favourite Pianist

Because of the quality of music that makes it possible for me to be touched in so many different ways, it's very difficult for me to choose a favourite. I love the refreshing interpretations of Horowitz and Cortot and also the contemplative interpretations of Perahia and Lupu. They're all different, but admirable too in their differences.







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## Hong Kong Philharmonic Orchestra

PHOTO Bobby Lee



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### 第一小提琴 First Violins



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



許致雨  
Anders Hui



李智勝  
Li Zhisheng



龍希  
Long Xi



梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



王亮  
Wang Liang



# 徐烜  
Xu Heng



張希  
Zhang Xi

### 第二小提琴 Second Violins



● 范丁  
Fan Ting



■ 趙滢娜  
Zhao Yingna



▲ 梁文瑄  
Leslie Ryang  
Moon-sun



華嘉蓮  
Katrina Rafferty



鈴木美矢香  
Miyaka Suzuki



冒田中知子  
Tomoko Tanaka Mao



李嘉道  
Ricardo de Mello



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



簡宏道  
Russell Kan Wang-to



冒異國  
Mao Yiguo



潘廷亮  
Martin Poon  
Ting-leung



黃嘉怡  
Christine Wong Kar-ye



周騰飛  
Zhou Tengfei



\* 陳怡廷  
Chen Yi-ting



\* 柯雪  
Ke Xue

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第二小提琴  
Second  
Violins



\* 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



● 林達僑  
George Lomdaridze



▲ 姜馨來  
Jiang Xinlai



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  
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Hong Kong Philharmonic Orchestra

|                       |   |  |   |  |  |  |  |
|-----------------------|---|--|---|--|--|--|--|
| 長笛<br>Flutes          | <br>● 史德琳<br>Megan Sterling    | <br>▲ 盧韋歐<br>Olivier Nowak        | 短笛<br>Piccolo   | <br>施家蓮<br>Linda Stuckey        |  |  |  |
| 雙簧管<br>Oboes          | <br>● 韋爾遜<br>Michael Wilson    | <br>■ 布若芙<br>Ruth Bull            | 英國管<br>Cor Anglais  | <br>杜爾娜<br>Sarah Turner         |  |  |  |
| 單簧管<br>Clarinets      | <br>● 史安祖<br>Andrew Simon      | <br>▲ 史家翰<br>John Schertle        | 低音單簧管<br>Bass Clarinet  | <br>簡博文<br>Michael Campbell     |  |  |  |
| 巴松管<br>Bassoons       | <br>● 莫班文<br>Benjamin Moermond | <br>▲ 李浩山<br>Vance Lee            | 低音巴松管<br>Contra Bassoon   | <br>崔祖斯<br>Adam Treverton Jones |  |  |  |
| 圓號<br>Horns           | <br>● 韋麥克<br>Mark Vines       | <br>■ 柏如瑟<br>Russell Bonifede    | <br>▲ 周智仲<br>Chow Chi-chung     | <br>高志賢<br>Marc Gelfo          | <br>李少霖<br>Homer Lee Siu-lam       | <br>李妲妮<br>Natalie Lewis    |  |
| 小號<br>Trumpets        | <br>● 傲高年<br>Colin Oldberg   | <br>▲ 莫思卓<br>Christopher Moysé  | <br>華達德<br>Douglas Waterston   | 長號<br>Trombones  | <br>● 韋雅樂<br>Jarod Vermette       | <br>韋力奇<br>Maciek Walicki  |  |
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香港管弦樂團  
HONG KONG  
PHILHARMONIC ORCHESTRA



何鴻毅家族基金  
THE ROBERT H. N. HO  
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## 何鴻毅家族基金駐團學員培訓計劃

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



凌顯祐  
Andrew Ling  
首席中提琴  
Principal Viola

何鴻毅家族基金駐團學員培訓計劃的目的，是為傑出的青年弦樂手提供專業的交響樂及室內樂培訓。此計劃每年為最多十位來自亞洲區內頂尖音樂學府的華人青年音樂家提供發展機會。何鴻毅家族基金全力贊助此計劃，與香港管弦樂團攜手培育青年音樂家，發掘他們的潛質。

駐團學員將會在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豐、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](mailto: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 directed by the Hong Kong Philharmonic Orchestra's 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](mailto: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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