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Joyce Yang's Tchaikovsky Piano Concerto

No.1 梁喜媛的柴可夫斯基
第一鋼琴協奏曲

17&18.6.2011 | Fri & Sat 8pm

Hong Kong Cultural Centre Concert Hall
香港文化中心音樂廳



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

www.hkpo.com

香港管弦樂團由香港特別行政區政府資助・香港管弦樂團為香港文化中心場地伙伴
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名家選：梁喜媛的 柴可夫斯基第一鋼琴協奏曲 Great Composers: Joyce Yang's Tchaikovsky Piano Concerto No.1

艾度·迪華特 指揮

梁喜媛 鋼琴

Edo de Waart conductor

Joyce Yang piano

音樂會開始前45分鐘，文化中心
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Raff Wilson (17/6 English) and
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before each concert.

節目約於10時結束 (上半場：32分鐘；
下半場：44分鐘)。

Concert ends approx. 10:00pm
(1st half: 32 mins; 2nd half: 44 mins).

全柴可夫斯基節目

降B小調第一鋼琴協奏曲，Op. 23

莊嚴而不太快的快板 — 有精神的快板

質樸的小行板 — 極急板 — 回復原速

熱烈的快板

中場休息

F小調第四交響曲，Op. 36

較慢的行板 — 活躍的中板

如歌的小行板

諧謔曲 (以撥弦演奏頑固音型 — 快板)

終曲 (火熱的快板)

An all-Tchaikovsky programme

Piano Concerto No. 1 in B flat minor, Op. 23

Allegro non troppo e molto maestoso – Allegro con spirito

Andantino semplice – Prestissimo – Tempo I

Allegro con fuoco

Interval

Symphony No. 4 in F minor, Op. 36

Andante sostenuto – moderato con anima

Andantino in modo di canzona

Scherzo (Pizzicato ostinato – Allegro)

Finale (Allegro con fuoco)

各位觀眾

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弦

諾

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Edo de Waart



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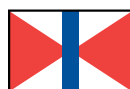
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「……港樂近年馬勒系列中近乎最好的一次，感覺上較前年海廷克指揮芝加哥交響樂團在香港藝術節的馬勒六更好，尤其是逾百樂師的整體合奏糅合出來的聲音、節奏變化的掌握，更重要的是音樂細節、造句都非常有說服力，有深度和層次感……這是可遇而不可求的國際頂級馬勒。」

周光蓁博士，《亞洲週刊》

"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。

2011/12樂季是迪華特與港樂的第八個及最後一個樂季，他已精心挑選五套總結他與樂團過往七年成就的節目，並以貝多芬第九交響曲作壓軸。在這個星光熠熠的新樂季，港樂邀得沙涵、齊默曼、李維斯、瓦茲、葛蘭姆、華特健斯等樂壇巨星，以及德爾弗斯、范瑞韋頓、范斯克、拉沙里夫、格拉夫和佛斯特等權威指揮大師同台演出。

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。樂團亦經常與其他藝團如香港歌劇院合作，並與中外流行歌手作跨界演出。

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，迪華特再次到中國巡演，並分別在上海世博會2010、西安及北京演出。

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.

The 2011/12 season will mark Maestro Edo de Waart's eighth and final season with the HKPO. Apart from his own series of five special programmes which are summaries of his achievements with the Orchestra over the last seven years, ending with Beethoven's Ninth Symphony, the new season will also attract a stellar cast of great artists and guest conductors. Star soloists such as Gil Shaham, Frank Peter Zimmerman, Paul Lewis, André Watts, Susan Graham, Paul Watkins and renowned maestros with the likes of Andrea Delfs, Jaap van Zweden, Osmo Vänskä, Alexander Lazarev, Hans Graf and Lawrence Foster will join the Orchestra on stage.

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. The orchestra also collaborates regularly with other performing arts organisations such as Opera Hong Kong in addition to its crossover series with Western and Chinese pop artists.

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 returned to China, performing at the Expo 2010 Shanghai, Xi'an and Beijing to critical acclaims.

"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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梁喜媛 鋼琴
Joyce Yang piano

韓籍鋼琴家**梁喜媛**自贏得第12屆范·克萊本國際鋼琴大賽銀獎後於國際樂壇上嶄露頭角，她於該屆賽事中同時憑著與塔卡契四重奏的合作贏得史提芬·德·格魯特最佳室內樂演奏獎和包法利·泰勒·史密夫最佳新作演繹獎，盡顯其多才多藝的一面。2010年，她榮獲古典樂壇其中一個最高榮譽——艾菲力·費殊事業獎。

2006年，她於艾菲力·費殊音樂廳與馬錫爾和紐約愛樂樂團首演，贏得各方好評，稍後更隨團到亞洲巡迴演出，凱旋回歸祖國南韓演出。自此，他們定期合作，其中包括2008年9月在當時最後一季擔任紐約愛樂音樂總監的馬錫爾的特別邀請下，參演伯恩斯坦節的開幕節目。

2010年夏季，梁喜媛與蒂拉帕拉及三藩市交響樂團首演，並再次與哥倫及芝加哥交響樂團合作，於拉萬尼亞音樂節亮相，又參與阿斯本音樂節，與史拉健和阿斯本節日樂團合作。其他2010/11樂季的精彩演出包括與艾度·迪華特分別在密爾沃基、悉尼、墨爾本、馬來西亞、香港及台灣的協奏曲演出。她又將會到拉夫維夫、康涅狄格、夏威夷、伊利諾斯、內布拉斯加、北卡羅萊納及猶他演繹協奏曲，以及到阿特蘭大、柏克萊(加州演奏系列)及澳洲悉尼舉行獨奏會，她亦將首次參加聖達菲室內音樂節。活躍於室內演奏的她，將繼續其與長期合作伙伴塔卡契四重奏的合作，並與小提琴家捷奇夫及米羅四重奏巡迴演出。

生於韓國首爾，她四歲起隨姨母習琴，其後數年贏得韓國多項全國大賽，十歲考進韓國國立藝術大學音樂系，1997年遠赴美國紐約茱莉亞音樂學院先修班，師隨卡普連斯基學習。她最近於茱莉亞音樂學院特別榮譽畢業，並獲得2010魯賓斯坦大獎，現居紐約。🇰🇷

Korean pianist **Joyce Yang** came to international attention when she became the Silver Medalist of the 12th Van Cliburn International Competition. She swept two additional awards as an all-around winner, receiving the Steven De Groote Memorial Award for Best Performance of Chamber Music with the Takács Quartet, and the Beverley Taylor Smith Award for Best Performance of a New Work. In 2010 she was awarded an Avery Fisher Career Grant, one of the most prestigious prizes in classical music.

In 2006 she made her celebrated New York Philharmonic début with Lorin Maazel at Avery Fisher Hall and performed on their Asian tour, making a triumphant return to her hometown in South Korea. Since then, she has appeared with them frequently, including the opening night of the Leonard Bernstein Festival in September 2008 at the special request of Lorin Maazel in his final season as Music Director.

In the summer of 2010, Ms Yang makes her San Francisco Symphony début with Alondra de la Parra, returns to the Chicago Symphony under James Conlon at Ravinia and the Aspen Festival Orchestra led by Leonard Slatkin at the Aspen Music Festival. Other highlights of the 2010/11 season include concerto performances with Edo de Waart in Milwaukee, Sydney, Melbourne, Malaysia, Hong Kong and Taiwan, as well as appearances as orchestral soloist in Tel Aviv, Connecticut, Hawaii, Illinois, Nebraska, North Carolina and Utah. In addition, she performs recitals in Atlanta, Berkeley (Cal Performances) and Sydney, Australia, and makes her first appearance at the Santa Fe Chamber Music Festival. An avid chamber musician, she continues her longtime collaboration with the Takács Quartet, and tours with violinist Stefan Jackiw and the Miró Quartet.

Born in Seoul, Korea, Ms. Yang received her first piano lesson at age four from her aunt. Over the next few years, she won several national piano competitions in Korea. By age ten, she had entered the School of Music at the Korea National University of Arts. In 1997, she moved to the United States to begin studies at the Pre-College division of the Juilliard School in New York with Dr. Yoheved Kaplinsky. She recently graduated from Juilliard with special honor, as the recipient of the 2010 Arthur Rubinstein Prize. She currently resides in New York City. 🇰🇷

費依卡 客席團長
Roy Theaker guest concertmaster

費依卡曾以小提琴獨奏身份於世界各地最有名的場地演出，如倫敦南岸中心、布魯塞爾的歐洲議會、東京三得利音樂廳；他又曾經與墨爾本交響樂團、烏克蘭愛樂、保加利亞國家電台樂團及阿爾加維管弦樂團等合作。他於倫敦畢業後，便定期與聖馬田樂團及倫敦室樂團合作，2002年移居葡萄牙，在當地擔任阿爾加維管弦樂團的團長，由那時起他活躍於指揮範疇，並開始指揮交響樂、歌劇、芭蕾舞及其他劇場演出。

他曾經與保加利亞國家電台樂團灌錄浦羅哥菲夫及阿拿勞多夫小提琴協奏曲 (Labor唱片發行)、阿爾加維管弦樂團灌錄莫扎特小提琴協奏曲 (FNAC唱片發行)，以客席演奏家身份與布羅德斯基弦樂四重奏合作 (Challenge Classics發行) 及以指揮身份與都柏林銅管樂隊合作灌錄唱片。

他以客席團長身份和多個樂團演出，包括：西澳交響樂團、瑞典電台交響樂團、特隆赫姆交響樂團、愛爾蘭電視電台音樂會樂團、特奈里費交響樂團、塞維利亞皇家交響樂團及里斯本鐵路樂團。

費依卡現時是墨爾本交響樂團的副團長及墨爾本大學音樂學院樂團的藝術顧問兼指揮。去年他指揮墨爾本交響樂團，並以獨奏及領奏身份領導一個全莫扎特音樂會系列，最近更獲澳洲交響樂公司選入指揮發展計劃，他在該計劃指揮奧克蘭愛樂樂團。

生於英格蘭的費依卡在曼奴軒音樂學院隨李文周學習，又曾經入讀倫敦皇家音樂學院，並於維也納音樂學院隨庫喜納學藝。

費依卡演奏用的是一把1840年製的奧杜赫·迪哈斯「米賀庫」名琴。🔥

As a violin soloist Roy Theaker has performed at some of the world's most prestigious halls, from the Southbank, London, to the European Parliament, Brussels and Suntory Hall, Tokyo with Orchestras such as Melbourne Symphony, Ukrainian Philharmonic, Bulgarian National Radio, and Orquestra do Algarve. After studies in London he worked regularly with the Academy of St Martin-in-the-Fields and the London Chamber Orchestra until moving to Portugal in 2002 to take up the position of Concertmaster with the Orquestra do Algarve, where alongside his role as such he became increasingly active as a conductor in symphonic, opera, ballet and theatre performances.

CD recordings include, as soloist in the violin concerti of Prokofiev and Arnaoudov with the Bulgarian National Radio Orchestra for Labor Records, Mozart with Orquestra do Algarve on the FNAC label, as a guest with the Brodsky String quartet on the Challenge Classics label, and as conductor, a recent release with Dublin Brass.

He has performed as Guest Concertmaster with numerous orchestras including West Australian Symphony, Swedish Radio Symphony, Trondheim Sinfonia, RTE Concert, Sinfonica de Tenerife, Real Sinfonica Sevilla and Orquestra Metropolitana de Lisboa.

Roy is currently the Associate Concertmaster of the Melbourne Symphony Orchestra and Artistic Advisor and conductor of the Melbourne University Conservatorium of Music's Orchestras. Last year he conducted the Melbourne Symphony Orchestra, appeared as Soloist/Director in a series of all Mozart programmes with them and was recently selected to take part in Symphony Australia's Conductor Development Program through whom he recently conducted the Auckland Philharmonia.

Born in England, he studied at the Yehudi Menuhin School with Wen Zhou Li, the Royal Academy of Music, London and the Vienna Conservatoire with Boris Kuschmir.

Roy plays an Honore Derazey, 1840 Mirecourt violin. 🔥

柴可夫斯基 Peter Ilyich Tchaikovsky

1840-1893

降B小調第一鋼琴協奏曲， Op. 23

莊嚴而不太快的快板 —

有精神的快板

質樸的小行板 — 極急板 — 回復原速

熱烈的快板

Piano Concerto No. 1 in B flat minor, Op. 23

Allegro non troppo e molto maestoso —

Allegro con spirito

Andantino semplice — Prestissimo — Tempo I

Allegro con fuoco

樂團的四音下行音型、一連串驚天動地的鋼琴和弦 — 柴可夫斯基藉此讓第一鋼琴協奏曲達到先聲奪人的效果。除了貝多芬第五交響曲和巴赫D小調觸技曲與賦格曲外，大概沒有哪首樂曲的開端是同樣膾炙人口、被拿來開玩笑的次數同樣多、被胡亂引用的情況同樣頻繁的了。澳洲傑出鋼琴家、作曲家暨樂壇怪傑格蘭傑形容此曲是他的「戰馬」— 他騎著這匹戰馬東征西討，四出征服觀眾。大部分觀眾都對此曲的開端耳熟能詳，但認識全曲的卻少之又少；儘管如此，樂曲仍然是最受歡迎、演出機會最多的鋼琴協奏曲之一。

With the possible exceptions of Beethoven's Fifth Symphony and Bach's Toccata and Fugue in D minor the opening of no other musical work has become so familiar, so parodied and so frequently used out of context as the pattern of four descending notes, followed by a succession of crashing piano chords with which Tchaikovsky's First Piano Concerto so memorably grabs the listener's attention. The great Australian pianist, composer and eccentric, Percy Grainger, described this as his "War-Horse" on which he rode into battle countless of times to subdue an audience, and while only a tiny fraction of the people for whom the opening is familiar have any idea of what follows, it still ranks as one of the best loved and frequently performed of all piano concertos.

2011/12

狄里柏斯基演繹 拉赫曼尼諾夫第三鋼琴協奏曲 Simon Trpčeski plays Rachmaninov's Piano Concerto No.3

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柴可夫斯基：
第一鋼琴協奏曲
TCHAIKOVSKY:
Piano Concerto No. 1

柴可夫斯基創作此曲花了很多的時間和努力，過程嘔心瀝血，他自言「要在腦中把迫出樂段來」和「在房間踱來踱去好幾小時」才有靈感寫作。但到了1875年1月底，他對樂曲也頗滿意了，就在聖彼得堡音樂學院為尼古拉·魯賓斯坦彈奏一遍。柴可夫斯基最初屬意魯賓斯坦負責首演的鋼琴獨奏，但他後來憶述魯賓斯坦對樂曲反應欠佳：「他一言不發——一片死寂……我從琴椅上站起來，問他：『怎麼樣？』然後他就連珠炮似的……說我的協奏曲一文不值、無法演奏、又差勁又瑣碎又庸俗。僅一、兩頁有少許價值。」柴可夫斯基一怒之下在樂譜封面上劃掉了魯賓斯坦的名字，改把樂曲題獻給傑出德裔大指揮家暨鋼琴家保露。行將巡迴美國演出的保露對樂曲讚賞有加，認為它「高尚、有力、新穎」；樂曲1875年10月25日在美國波士頓首演，數天後在紐約演出，美國觀眾反應極為熱烈。

第一樂章由圓號聲和震撼的鋼琴和弦構成的開端氣勢如虹，家傳戶曉。但這些素材隨即消聲匿跡，無影無蹤；接著的樂段根據烏克蘭民歌寫成，氣氛輕鬆得多。全樂章長達20分鐘（全曲總長度的三分二），因此作曲家有充裕的時間，既能把多個主題擴充和修飾，觸及各種情緒和色彩，又能容納多個難度極高的華采樂段。

第二樂章先由長笛掀開序幕，迷人的主題輾轉由長笛、鋼琴及兩把大提琴奏出；中段速度加快（譜上標示「越快越好」），與前段形成對比；鋼琴在狂想曲式短段過後重拾開端的柔和氣氛。

第三樂章開端的主題以另一烏克蘭民歌為基礎，然後搖身一變由樂團奏出舞曲，過後由小提琴引入新主題——新主題儘管初時平平無奇，但後來卻演變成全曲最宏偉壯觀、最富麗堂皇的高潮樂段。🔥

Tchaikovsky had laboured long and hard over the work. At the time he wrote of having to “hammer passages...out of my brain” and “walk up and down the room for hours” before ideas came. But towards the end of January 1875 he felt happy enough with the result that he played it through privately to Nikolai Rubinstein, to whom he had dedicated it in the expectation that he would be the soloist at the work’s première. As Tchaikovsky later reported, Rubinstein’s reaction was not good. “Not one word was said – absolute silence...I got up from the piano. ‘Well?’ I said. Then a torrent burst from Rubinstein... My concerto was worthless and unplayable... bad, trivial, vulgar. Only one or two pages had any value.” In anger, Tchaikovsky crossed Rubinstein’s name off the title page and re-dedicated the work to the great German conductor and pianist Hans von Bülow who was shortly to embark on a concert tour of the USA. Von Bülow had no reservations about the work, describing it as “lofty, strong, and original”, and when he premièred the Concerto in Boston on 25th October 1875 and repeated it a few days later in New York, it received rousing ovations from the American audiences.

The powerful opening of the **first movement** with its famous horn call and sledge-hammer chords from the piano lays something of a false trail, since this material never again appears in the concerto. It gives way to rather lighter and considerably more nimble music based on a folk melody from the Ukraine and, at over 20 minutes (almost two-thirds of the concerto’s overall length), the movement unfolds expansively, passes through the whole gamut of emotions, moods and colours and includes several truly virtuosic cadenzas for the soloist.

The **second movement** is introduced by a charming flute theme which is quickly taken over by the piano which, in turn, passes it on to a pair of cellos. The central section provides a contrast in speed (it is marked “as fast as possible”) but a short rhapsodic passage for the piano brings the movement back to the gentle mood of the opening.

Another Ukrainian folk song provides the material for the theme with which the **third movement** opens. This turns into a dance from the orchestra before the violins tentatively introduce a theme which, innocuous as it might seem at first, is going to produce the grandiose, glittering climax to the concerto. 🍷

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、定音鼓及弦樂組。
港樂於1978年首次演出此協奏曲，由蒙瑪指揮、柯吉斯汀·安里伐斯擔任獨奏。

The orchestra for this concerto calls for:
two flutes, two oboes, two clarinets,
two bassoons, four horns, two trumpets,
three trombones, timpani, and strings.
The Hong Kong Philharmonic’s first
performance of this concerto was in 1978,
conducted by Hans Günter Mommer.
The pianist solo was Agustin Anievas.

柴可夫斯基

Peter Ilyich Tchaikovsky

1840-1893

F小調第四交響曲，Op. 36

較慢的行板 — 活躍的中板

如歌的小行板

諧謔曲 (以撥弦演奏頑固音型 — 快板)

終曲 (火熱的快板)

Symphony No. 4 in F minor, Op. 36

Andante sostenuto – moderato con anima

Andantino in modo di canzona

Scherzo (Pizzicato ostinato – Allegro)

Finale (Allegro con fuoco)

浪漫派晚期作曲家對交響曲的信念，來自柴可夫斯基給同事坦耶夫信中的一番話：「我不打算讓筆管寫下只有空洞和弦而無內涵的交響曲。難道交響曲不應交代那些無法言傳、卻有需要表達的東西嗎？」的確，柴可夫斯基每首交響曲都像有很深刻、很真摯的東西要表達似的，但他至少也不反對以筆墨交代自己的創作原意。

以第四交響曲為例，柴可夫斯基就曾向梅克夫人詳述樂曲含義。梅克夫人的丈夫於1876年去世，生前是位工程師，靠在俄羅斯鋪設鐵路發跡；夫人孀居後為扶掖年輕音樂家，不惜大灑金錢，費盡心血。由於她對柴可夫斯基的音樂情有獨鍾，因此在得悉後者生活捉襟見肘時，就開始委約他創作新曲。一段奇異的友誼旋即展開：兩人雖然只見過兩次面 (由於梅克夫人患有近視，其中一次她其實「看」不見柴可夫斯基)，但隨後13年間兩人互通書信卻達數千次，梅克夫人更定期發放豐厚津貼予柴可夫斯基。

這種關係對柴可夫斯基而言來得正合時宜，1877年中，柴可夫斯基已幾乎完成首三個樂章，正準備動筆創作第四交響曲的最後一個樂章。他突然和安東蓮娜·美莉奧高娃結婚，環繞這段撲朔迷離的婚姻，衍生了許多疑幻似真的故事。但有一點是可以肯定的，就是這段婚姻對柴可夫斯基來說的而且確是一場災難。9月，他逃離新婚的妻子往瑞士和意大利療養，整整一年於俄羅斯消聲匿跡，直至盤川用盡才不得不返回老家投靠梅克夫人。柴可夫斯基1878年1月7日完成全首第四交響曲，並特意把樂曲題獻給梅克夫人，並在樂譜上寫上「獻給最要好的摯友」。樂曲1878年2月10日在聖彼得堡首演。

The *credo* of late Romantic symphonists was set out in a letter Tchaikovsky wrote to his colleague Sergey Taneyev; "I should not wish for a symphony to come from my pen which expresses nothing and consisted only of empty chords. Should not a symphony express those things for which there are no words but which still need to be expressed?" Certainly every one of Tchaikovsky's symphonies gives the impression of expressing something profound and heartfelt; but he was not against at least trying to express in words what it was that his symphonies set out to portray.

In the case of his Fourth Symphony, he expounded at length over its inner message to Nadezhda von Meck. She had been the wife of an engineer who had made a fortune out of the rapid development of Russia's railways, and, following her husband's death in 1876, she devoted her energies and much of her wealth to helping young musicians. She was greatly attracted to Tchaikovsky's music, and when she learnt that he was chronically short of money began to commission new works from him. Very quickly a strange friendship developed between them. They met just twice (and, due to Nadezhda's short-sightedness, on one of those occasions she never actually saw Tchaikovsky) but over the course of the next 13 years they wrote literally thousands of letters to each other. Nadezhda paid him a generous regular allowance.

This relationship came at just the right time for Tchaikovsky. In mid-1877 when he was poised to start work on the Fourth Symphony's last movement, having already largely completed the other three, Tchaikovsky suddenly married Antonina Miliukova. Around Tchaikovsky's marriage has developed a fog of myths and unsubstantiated stories. But that the marriage was a disaster for Tchaikovsky is beyond dispute. In September, he fled from his new wife, to convalesce in Switzerland and Italy. He was absent from Russia for a year, only returning because of financial pressures, which Nadezhda von Meck was able to resolve for him through her support. Tchaikovsky completed the Fourth Symphony on 7th January 1878 dedicating it to Nadezhda with the words, "To my best Friend". It was premièred in St Petersburg on 10th February 1878.

柴可夫斯基：
第四交響曲
TCHAIKOVSKY:
Symphony No. 4

第一樂章伊始，圓號和巴松管奏出激烈、震撼的號角曲，小號和高音木管樂緊隨其後，激烈程度猶有過之。作曲家跟梅克夫人詳細說明樂曲內容時，明言這就是「命運，大家都渴求快樂，而命運正是阻礙我們實現願望的元兇……像達摩克利斯的劍、眾人頭上的刀，永遠在侵害我們的靈魂」。哀怨的圓舞曲樂段響起，張力隨即減弱；但樂章開端的壓迫感卻縈繞不散，直至柔和的單簧管主題響起，配合其他木管樂器短小的抖動音型，氣氛才開始鬆弛下來。

至於**第二樂章**，柴可夫斯基則解說道：「那種憂鬱感覺，常在夜闌人靜、對影獨坐時來襲。悻悻然回首，感慨時光飛逝，前塵往事空餘恨；卻又不願重頭活一次。有快樂的時光，還有愁苦的片段，都錯過了，無法挽回。埋首回憶之中，既傷感又淒美。」一開始由雙簧管淒戚訴說極度憂鬱的主題，之後氣氛驟變，關於「快樂時刻」的片段重現，但悲傷的感覺始終縈繞不散。

第三樂章氣氛則截然不同，充滿幽默感：活力十足的弦樂撥弦演奏時，木管樂卻逕自插入一段充滿鄉土風情的農民舞曲；不消一會，昂首闊步似的閱兵式樂段（以銅管樂代表）又老實不客氣地打斷了舞曲。這三個樂思各有千秋，不斷爭妍鬥麗，直至最後三合為一。

第三樂章結尾情緒漸漸高漲，似乎已把整體氣氛提升到適合迎接第四樂章了。**第四樂章**開端歡欣快樂。作曲家自言這是「大眾歡度佳節的情景」；為了加強農民歡慶的形象，他引用了一首自己很喜歡的俄羅斯傳統民歌《田野裡有棵白樺樹》。可是——再次引用作曲家的說法——「儘管看到別人歡欣快活，揮之不去的命運卻再度出現，令人無法忘形、忘我」。樂章中段，第一樂章開端壓迫感強烈的號角曲再現，頓時情感澎湃；但看來它已無力扭轉氣氛，全曲明確地在歡欣中結束。🔥

The **first movement** begins with a dramatic, battering fanfare from the horns and bassoons followed immediately and with increased violence by the trumpets and higher woodwind instruments. In the detailed description of the symphony Tchaikovsky had given Nadezhda, he described this as “Fate, the fatal force which prevents our hopes of happiness from being realised...which, like the Sword of Damocles, is suspended over the head and perpetually poisons the soul.” The tension subsides as the music turns into a sorrowful Waltz but the menace of the opening continues to hover over the music and only when a gentle clarinet theme emerges, accompanied by little flutters from its fellow woodwind instruments, does the mood begin to lighten.

He described the mood of the **second movement** as “that melancholy feeling which comes in the evening when one sits alone. One is sad because so much is gone and one regrets the past, yet has no wish to live all over again. There were happy moments... there were gloomy moments too and irreplaceable losses. It is sad and somehow sweet to bury oneself in the past”. A solitary oboe starts the movement with a deeply melancholy theme. Again there are episodes where the mood changes – the “happy moments” – but the sense of sorrowful reminiscing never fully recedes.

In marked contrast, the **third movement** finds a great deal of humour when energetic *pizzicato* strings are interrupted by a rustic peasant dance played by the woodwind instruments. They, in turn, are rudely interrupted by a strutting military parade (represented by the brass). These three opposing ideas compete until all three are combined.

This seems to have lifted the Symphony’s mood sufficiently for the **fourth movement** to start with a real sense of rejoicing. In Tchaikovsky’s own words, it is “a picture of festive popular rejoicing”. To enhance the idea of this being the peasants’ celebration Tchaikovsky incorporates into this movement one of the traditional Russian folk songs he loved so much “In the fields there stood a birch”. But, again to quote from his description of the symphony, “scarcely has one forgotten oneself and been carried away at the sight of someone else’s pleasure than indefatigable fate returns and reminds you of yourself.” The reappearance of the menacing opening fanfare is a particularly dramatic moment in the middle of this movement, but it seems to have lost its power to poison the mood; the Symphony ends on an unambiguously joyful note. 🍷

編制：兩支長笛、短笛、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、三角鐵、大鼓、鈸及弦樂組。港樂最近於2009年演出此交響曲，由艾度·迪華特指揮。

Instrumentation: two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, bass drum, cymbals, and strings. The Hong Kong Philharmonic’s most recent performance was in 2009, conducted by Edo de Waart.



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TCHAIKOVSKY

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柴可夫斯基《哈姆雷特》組曲

TCHAIKOVSKY *Hamlet Overture*

浦羅哥菲夫《羅密歐與茱麗葉》組曲
PROKOFIEV *Romeo and Juliet Suite*

JOHANNES MOSER

柴可夫斯基 洛可可變奏曲

TCHAIKOVSKY *Rococo Variations*

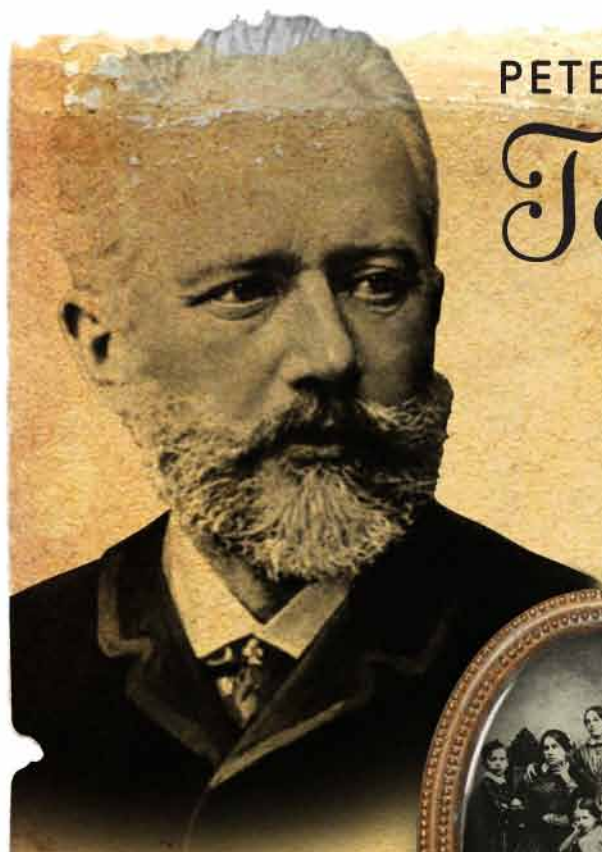


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PETER ILYICH

Tchaikovsky

7 MAY 1840 – 6 NOV 1893

1848

舉家先後搬到莫斯科及聖彼得堡。被送往寄宿學校。繼續學習音樂。

Family moves to Moscow and then St Petersburg. Sent to a boarding school. Music lessons continue.

1850

被送往法律學校。

Sent to School of Jurisprudence.

1854

母親因霍亂而死。開始作曲。翌年隨古丁格學習鋼琴。

Mother dies of cholera. Begins to compose. Has piano lessons with Rudolf Kündinger the next year.

1840

5月7日生於沃特金斯克。
Born 7 May at Votkinsk.

1845

開始接受帕爾茲高娃的鋼琴課，很快便超越老師。

Receives piano lessons from Maria Markovna Palchikova, and soon becomes more able than his teacher.



1859

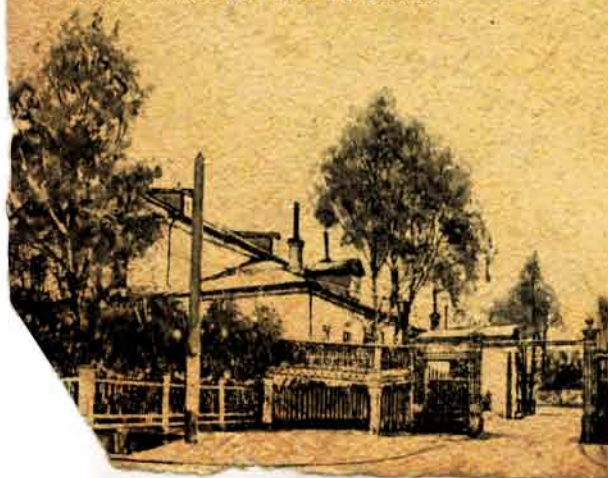
離開法律學院，加入律政部擔任一級文員。

Leaves the School of Jurisprudence and enters the Ministry of Justice as a first-class clerk.

1861

到訪德國、倫敦及巴黎。開始隨扎日巴學習和聲法。

Visit to Germany, Belgium, London and Paris. Begins to study harmony with Zaremba.



1862

入讀新開設的聖彼得堡音樂學院。翌年辭去律政部的職位。

Enters the newly opened St Petersburg Conservatoire. Resigns his post at the Ministry of Justice the next year.



1864

於夏季創作《風暴》。指揮音樂學院樂團演出他新創作的F大調序曲給安東·魯賓斯坦（下）聽，卻遭嚴厲批評。安東的弟弟尼古拉（上）邀請柴可夫斯基到新開辦的莫斯科音樂學院擔任和聲學教授。

Composes *The Storm* in the summer. Conducts the Conservatoire orchestra in his new Overture in F to Anton Rubinstein (below), who condemns his music. Anton's brother Nikolai (above) engages Tchaikovsky as Professor of Harmony at the recently opened Moscow Conservatoire.



1866

到達莫斯科。他的第一交響曲為他帶來麻煩，令他精神崩潰。1867年到訪芬蘭。1868年認識巴拉基耶夫、庫宜、達爾戈梅日斯基、林姆斯基-高沙可夫（左下）及史達索夫。1869年認識鮑羅丁（右下），同年在巴拉基耶夫提議下創作《羅密歐與茱麗葉》序曲。

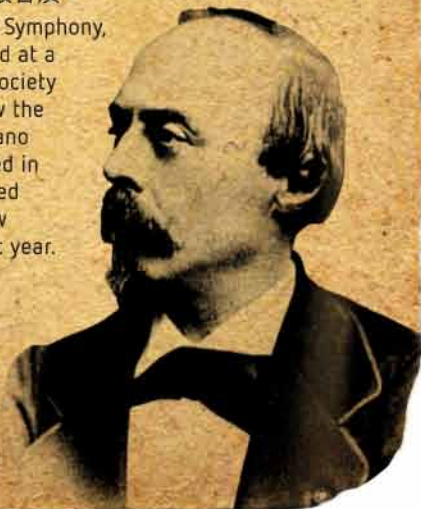
Arrives Moscow. His First Symphony gives him trouble, leading to a nervous breakdown. Visit to Finland in 1867. Meets Balakirev, Cui, Dargomyzhsky, Rimsky-Korsakov (below left) and Vladimir Stasov in 1868. Meets Borodin (below right) in 1869, composes *Romeo and Juliet* Overture in the same year, as suggested by Balakirev.



1872

創作第二交響曲，翌年於俄羅斯音樂協會的音樂會上演出。1874年創作第一鋼琴協奏曲，翌年由保露在波士頓首演。

Composes Second Symphony, which is performed at a Russian Musical Society concert in Moscow the next year. First Piano Concerto composed in 1874, and premièred by Hans von Bülow in Boston the next year.



1875

莫斯科歌劇院委約創作芭蕾舞《天鵝湖》。完成第三交響曲。

Ballet *Swan Lake* commissioned by the Moscow Opera. Finishes the Third Symphony.



1876

到巴黎欣賞比才《卡門》的演出，在拜萊特認識李斯特。未能拜會華格納，但為《俄羅斯紀錄報》報道第一次全套《指環》演出。

In Paris, attends a performance of Bizet's *Carmen* and meets Liszt in Bayreuth. Fails to meet Wagner, but reports on the first complete *Ring* cycle for *Russkiye Vedomosti*.



1877

7月18日和傾慕者美莉奧高娃結婚。因為對妻子的厭惡到了不能控制的地步，8月7日獨個離開到卡曼卡。9月回到妻子身邊。10月6日因精神接近瘋顛程度而離開聖彼得堡，被醫生命令要作出完全的改變。與妻子仳離，和弟弟安拿杜爾到瑞士，10月在克拉倫斯落腳。梅克夫人給予柴可夫斯基一年6,000盧布的資助，二人開始有定期的書信往來。到訪意大利及維也納。翌年先後遷往聖拉莫及佛羅倫斯，在佛羅倫斯完成第四交響曲及《尤金·奧涅金》，之後返回克拉倫斯，在當地完成小提琴協奏曲。



Marriage to an infatuated admirer, Antonina Ivanovna Miliukova on 18 July. Driven to despair by an irresistible aversion to his wife, he leaves alone for Kamenska on 7 Aug. Returns to his wife in September. Leaves for St Petersburg in a state of mind bordering on madness on 6 Oct and is ordered a complete change by the doctor. Separates from his wife and leaves for Switzerland with his brother Anatol, settling at Clarens in October. Nadezhda von Meck offers him an annuity of 6,000 roubles and they begin a regular correspondence. Visits to Italy and Vienna. The next year, he moves to San Remo and to Florence (where he completes the Fourth Symphony and *Eugene Onegin*), and then Clarens (where the Violin Concerto is finished).

1879

意外遇上梅克夫人，違反彼此協議，二人見面時卻沒說過一句話。他們的友誼仍留於書信溝通。返回俄羅斯出席一個《尤金·奧涅金》的學生演出。父親於翌年逝世。

Meets Nadezhda von Meck by mistake for one day contrary to their agreement; but they do not speak to each other. Their friendship remains epistolary. Returns to Russia for a student production of *Eugene Onegin*. Father dies the next year.



1885

獲選為俄羅斯音樂協會莫斯科分會的總監。
創作《曼費德》交響曲，翌年於莫斯科首演。
Elected a director of the Moscow branch of the Russian Musical Society. Composes *Manfred* Symphony, which premièred in Moscow the next year.



1888

首次以指揮身分巡迴世界演出，在萊比錫認識布拉姆斯和葛利格。到漢堡、柏林、布拉格〔在當地認識德伏扎克〕、巴黎〔認識古諾和馬斯奈〕及倫敦。返回俄羅斯，完成第五交響曲，同年首演。

Begins his first international tour as conductor at Leipzig, where he meets Brahms and Grieg. He also conducts at Hamburg, Berlin, Prague (where he meets Dvořák), Paris (where he meets Gounod, Massenet), London. Returns to Russia. Finishes the Fifth Symphony, which premièred in the same year.



1889

第二次世界巡演，到訪科隆、法蘭克福、德累斯頓、日內瓦、漢堡及巴黎。

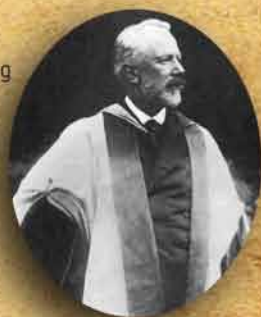
Second international concert tour, conducts at Cologne, Frankfurt, Dresden, Geneva, Hamburg and Paris.



1892

馬勒在漢堡指揮《尤金·奧涅金》，柴可夫斯基當時亦在場，並深被打動。準備創作降E大調交響曲，但擱置了草稿，翌年開始創作第六交響曲。

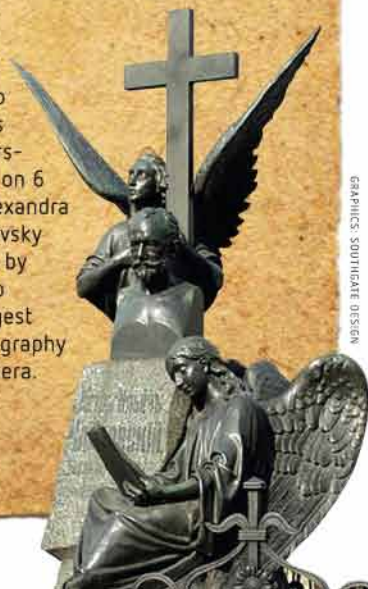
Performance of *Eugene Onegin* conducted by Mahler at Hamburg in the presence of Tchaikovsky, who is very impressed. Sets to work on a Symphony in E flat, but abandons the sketches and begins the Sixth Symphony the next year.



1893

在劍橋獲頒發榮譽音樂博士。6月30日返回俄羅斯。10月28日在聖彼得堡指揮第六交響曲。11月6日去世，終年53歲。音樂學者奧羅法聲稱柴可夫斯基是服毒自殺。據柴可夫斯基最年幼的弟弟莫德斯特寫的柴可夫斯基傳所寫則是死於霍亂。

At Cambridge, receives the honorary degree of Doctor of Music. Returns to Russia on 30 Jun; conducts Sixth Symphony in St Petersburg on 28 Oct. Dies there on 6 Nov at 53. Musicologist Alexandra Orlova alleges that Tchaikovsky dies of committing suicide by taking poison. According to Modest Tchaikovsky (youngest brother of Peter) in his biography of Tchaikovsky, dies of cholera.





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香港管弦樂團

Hong Kong Philharmonic Orchestra

PHOTO Bobby Lee



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Perry So

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Associate Conductor

第一小提琴 First Violins



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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
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毛華
Mao Hua



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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



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方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



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Cheung Chi Wai & Keith Hiro

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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



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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
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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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香港管弦樂團
Hong Kong Philharmonic Orchestra

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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	
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	低音大提琴 Double Bass 許裕成 Simon Hui	低音長號 Bass Trombone 戴凡納* John Thevenet*					

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香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA



何鴻毅家族基金
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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 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.

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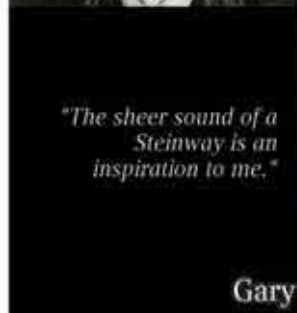
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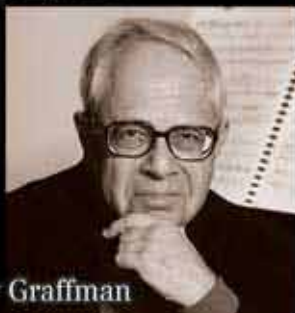
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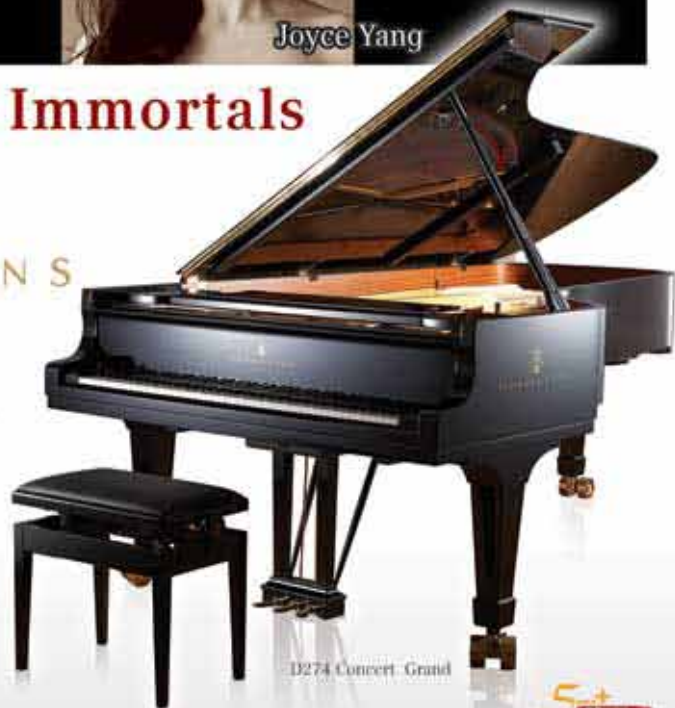
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