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# Midori's 宓多里的 Tchaikovsky 柴可夫斯基 Violin Concerto 小提琴協奏曲

24 & 25.6.2011 | Fri & Sat 8pm

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Edo de Waart  
artistic director & chief conductor

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法國工商銀行亞太區經理  
Regional Manager Asia Pacific,  
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羅國章 Timothy Lo,  
法國工商投資服務有限公司董事總經理  
Managing Director of  
CIC Investor Services Limited (CICIS)

歡迎蒞臨欣賞由法國工商銀行Banque Privée及法國工商投資服務有限公司贊助的香港管弦樂團「宓多里的柴可夫斯基小提琴協奏曲」音樂會。今年已是我們連續第七年贊助香港管弦樂團的節目，在支持文化藝術活動之餘並為我們尊貴的客戶奉上繞樑的好音樂。多年來，我們贊助的節目都空前成功，深受客戶與貴賓們熱烈歡迎及讚譽。

今年的贊助也標誌著我們以香港為基地的法國工商投資服務有限公司成立十週年同慶。十年前，我們收購奧地利銀行在亞洲的私人銀行業務以後一直努力不懈，致力為香港和亞太區所有的尊敬客戶提供服務。事實上，自從1859年法國工商銀行在法國註冊成立以來，我們憑藉豐富的經驗，審慎地為客戶服務，幫助他們管理全球企業的財富和資產。在這基礎上，我們有信心法國工商投資服務有限公司在未來十年以至將來，會不斷為客戶提升資產價值、滿足他們的投資目標。

我們非常感謝貴賓和朋友們今天蒞臨，包括來自巴黎的資深同事執行副總裁、CMCIC集團國際部門主管Thierry Delarue先生。我們也很高興能夠按照法國工商投資服務有限公司長期參與慈善的優良傳統，邀請了一些平時較少有機會接觸及觀賞到世界級音樂會的小朋友來欣賞今晚的演奏會。我們感謝宓多里女士及香港管弦樂團同樣地關心培育孩子們對音樂的興趣，特別聯合為他們準備了一些小禮物以作鼓勵，紀念法國工商投資服務有限公司的十週年。

以香港為家的法國工商投資服務有限公司一直支持在本地成立、並享譽國際的香港管弦樂團，為客戶及貴賓帶來精彩絕倫的演出。毫無疑問，今年由藝術總監兼總指揮艾度·迪華特指揮的「柴可夫斯基節」、聯同當今最優秀的柴可夫斯基詮釋者之一、備受各界推崇的日本傑出小提琴家宓多里為大家呈獻的「宓多里的柴可夫斯基小提琴協奏曲」，將帶來美妙的旋律。我們深信這氣勢磅礴的演出將盡顯王者風範，讓大家享受一個難忘的晚上。🎻

A warm welcome to *Midori's Tchaikovsky Violin Concerto*, proudly sponsored by CIC Banque Privée and CIC Investor Services Limited (CICIS). This is the seventh consecutive year in which we are sponsoring a performance by the Hong Kong Philharmonic Orchestra as part of our guest relationship programme in support of arts and culture. We are pleased that events such as this have received very positive response and appreciation from our valued customers and guests over the years.

This year also marks the 10th anniversary of our sponsorship's operation in Hong Kong under the name of CICIS. Ten years ago, we took over from Bank Austria's private banking in Asia and have been serving distinguished clients here in Hong Kong and elsewhere in the Greater Asia area with our utmost dedication and tireless attention. Backed by solid experience and prudence in helping high net-worth clients and global corporations manage wealth and assets back in France since CIC's incorporation in 1859, we are confident that CICIS will continue to add value and delight our clients for the next decade and beyond.


We are grateful for the kind attendance of VIPs and friends this evening including our senior colleague from Paris, Mr. Thierry Delarue, EVP, Head of International Department for CMCIC Group. We are also pleased to be able, in accordance with CICIS' long philanthropic tradition, to have invited among us children who may not have easy access to world class concerts. We thank Ms. Midori and the Hong Kong Philharmonic Orchestra, who, likewise, are supportive of nurturing children, for joining us to encourage the children with a small presentation to commemorate the occasion.

As always, here in Hong Kong, CICIS is privileged and honored to support our homegrown but internationally renowned Hong Kong Philharmonic Orchestra. No doubt this year's "Tchaikovsky Festival" will move us with the fine music written by one of the greatest composers of all times. With Artistic Director and Chief Conductor Edo de Waart, in collaboration with one of the finest Tchaikovsky interpreters – the esteemed Japanese violinist Midori – *Midori's Tchaikovsky Violin Concerto* promises us legendary musical pieces and an evening to remember. 🎻



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At CIC Banque Privée, we understand and resonate with our elite guests' superior taste for and appreciation of a premium lifestyle, in which art and culture play a prominent role.

With this in mind, we proudly sponsor Midori's Tchaikovsky Violin Concerto, the majestic performance of the "Tchaikovsky Festival" presented by the Hong Kong Philharmonic Orchestra this season.

For the past decade, CIC's Banque Privée's operation in Hong Kong - CICIS - has been complementing and anticipating our guests' unique wealth management and lifestyle needs, while earnestly delivering the most exclusive, professional and personalised private banking experience.

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# 名家選：宓多里的 柴可夫斯基小提琴協奏曲 Great Composers: Midori's Tchaikovsky Violin Concerto

艾度·迪華特 指揮

宓多里 小提琴

**Edo de Waart** conductor

**Midori** violin

音樂會開始前45分鐘，文化中心  
4樓大堂設有由高德儀 (24/6英語、  
25/6粵語) 主持的免費講座。

Free pre-concert talks by Synthia Ko  
(24/6 English, 25/6 Cantonese) in the  
4/F Foyer of Cultural Centre 45 minutes  
before each concert.

節目約於10時結束 (上半場：33分鐘；  
下半場：50分鐘)。

Concert ends approx. 10:00pm  
(1st half: 33 mins; 2nd half: 50 mins).

## 全柴可夫斯基節目

D大調小提琴協奏曲，Op. 35

中庸的快板

短歌 (行板)

終曲 (極活潑的快板)

中場休息

E小調第五交響曲，Op. 64

行板 — 生氣勃勃的快板

稍自由的，如歌的行板

圓舞曲 (中庸的快板)

終曲 (莊嚴的行板—活潑的快板)

## An all-Tchaikovsky programme

Violin Concerto in D, Op. 35

Allegro moderato

Canzonetta (Andante)

Finale (Allegro vivacissimo)

Interval

Symphony No. 5 in E minor, Op. 64

Andante – Allegro con anima

Andante cantabile, con alcuna licenza

Valse (Allegro moderato)

Finale (Andante maestoso – Allegro vivace)

## 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。

## Dear patrons

For a wonderful concert experience, please kindly switch off your mobile phone and other beeping devices before the concert begins. Photography, recording, filming, eating or drinking are not allowed. We hope you enjoy reading this house programme and wish to retain it. If you don't wish to take your programme home with you, please return it to the admission point after the performance for recycling. We wish you a very enjoyable evening.

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# A Sound Commitment



*Edo de Waart*



香港管弦樂團  
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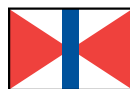
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The Hong Kong Philharmonic Orchestra would like to express our heartfelt thanks to the Partners below for their generous sponsorship and support!

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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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宓多里 小提琴  
Midori violin

PHOTO Timothy Greenfield Sanders

小提琴家**宓多里**於年僅11歲時與紐約愛樂首演，自這次逾25年前的歷史性演出之後，她取得一連串顯赫的成就，令她成為大師級的音樂家、革新者、及推動兒童發展成長的先峰翹楚。2007年，她榮獲聯合國秘書長潘基文委任為和平大使，並為年青一代藝術家樹立榜樣，在演藝事業發展中的需求和樂趣上取得平衡，切切實實發揮這份足以改變人生的龐大的音樂力量。

宓多里的演藝活動涵蓋獨奏會、室樂及與樂團的演出。她曾與世界各享負盛名樂團的合作，2010/11樂季，她會舉行一系列全新的獨奏會及工作坊，並分別到訪美國、歐洲及亞洲巡迴演出。她又進一步加強在音樂教育方面的工作，於南加州大學桑頓音樂學院擔任弦樂系主任。在2010/11樂季，她會和艾森巴赫、魯尼克斯爵士、基爾拔、巴班奴、長野健和迪華特合作。

1992年，她於紐約成立非牟利機構「宓多里之友」，每年為數千名貧困兒童帶來音樂教育節目。另外，日本的「分享音樂」和美國的「演奏家伙伴」兩個機構，亦分別將音樂帶到於生活中未能接觸到藝術的群眾。宓多里對社區及外展的貢獻不限於以上機構，她經常到世界各地為年青小提琴手主持大師班，又在美國參與駐團計劃。2010/11樂季，宓多里將會在田納西、紐約、緬因、愛荷華、日本、保加利亞及寮國舉行社區活動。

宓多里最近推出的大碟分別有巴赫的第二無伴奏奏鳴曲、巴托為小提琴和鋼琴而作的第一奏鳴曲，以及一張名為《The Essential Midori》的雙CD精選專輯。和她的其他大碟一樣，以上專輯均由Sony Masterworks發行。宓多里演奏用的是1743年製瓜奈里ex-Huberman名琴，由日本林原共濟會永久借出供其使用。🎻

Since her début at the age of 11 with the New York Philharmonic over 25 years ago, the violinist **Midori** has established a record of achievement which sets her apart as a master musician, an innovator, and a champion of the developmental potential of children. Named a Messenger of Peace by U. N. Secretary-General Ban Ki-moon in 2007, she has created a new model for young artists who seek to balance the joys and demands of a performing career at the highest level with a hands-on investment in the power of music to change lives.

Midori's performing schedule is balanced between recitals, chamber music performances and appearances with the world's most prestigious orchestras. Midori's 2010/11 season will include new music recitals and workshops; tours of the USA, Europe and Asia; and increasing her already extensive commitment to music education in her capacity as Chair of the Strings Department at the University of Southern California's Thornton School of Music. Among the conductors with whom Midori will collaborate in the 2010/11 season are Christoph Eschenbach, Sir Donald Runnicles, Alan Gilbert, Antonio Pappano, Kent Nagano and Edo de Waart.

In 1992 Midori founded Midori & Friends, a non-profit organisation in New York which brings music education programmes to thousands of underprivileged children each year. Two other organisations, Music Sharing, based in Japan, and Partners in Performance, based in the USA, also bring music closer to the lives of people who may not otherwise have involvement with the arts. Her commitment to community collaboration and outreach extends beyond these organisations to her work with young violinists in master classes all over the world, and to her Orchestra Residencies Program in the USA. In 2010/11 Midori will conduct community engagement programmes in Tennessee, New York, Maine, Iowa, Japan, Bulgaria and Laos.

Midori's two most recent recordings are an album of sonatas by J. S. Bach (Unaccompanied No.2) and Béla Bartók (No.1, for Violin & Piano); and The Essential Midori, a 2-CD compilation. Like most of her recordings, both are issued by Sony Masterworks. Midori's violin is the 1734 Guarnerius del Gesù "ex-Huberman", which is on lifetime loan to her from the Hayashibara Foundation. 🎻



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貝奧迪 客席團長  
Aude Perin-Dureau guest concertmaster

貝奧迪自2002年起擔任蒙彼利埃國家樂團的副團長，並曾經擔任馬來西亞愛樂、皇家蘇格蘭國家樂團、BBC奧爾斯特交響樂團、皇家利物浦愛樂、阿德萊德交響樂團、西澳交響樂團、加西利亞交響樂團的客席團長。她曾經以團長身份與基利文、費殊、奧利拉-漢列蓋尼、奧班斯基、雷克、布爾和佛斯特等指揮家合作。

每個樂季，她都會以獨奏身份和蒙彼利埃國家樂團演出協奏曲，曲目涵蓋古典至當代，並領導多個室內音樂計劃。她同時是喬治桑四重奏的領奏，又於蒙彼利埃國家音樂學院任教。

貝奧迪於巴黎國家高級音樂學院學習，1992年在該校贏得小提琴與室內樂獎第一名。1996年在荷蘭烏得勒支高等音樂學院取得碩士文憑榮譽，師承利伯文。其後到維也納音樂大學跟隨柯伐捷奇進修。她曾經參與由韓岱爾、明茲、胡帕克、維尼高夫、萊諾特斯、舒爾茲、法爾加、基特利斯主持的大師班。1992年，她贏得阿爾薩斯國際室內樂大賽。她是法國興業銀行音樂大獎得主，2000年贏得華沙胡朗斯基國際小提琴大賽第二名、最佳巴羅克演繹獎及觀眾大獎。

她曾被邀請為不同的音樂節擔任獨奏家及參與室內樂演出，其中包括：普魯士灣、普羅旺斯艾克斯、布達佩斯、石勒蘇益格-荷爾斯泰因等音樂節。她曾到歐洲、以色列、澳洲、科威特及美國演出。🇨🇦

Associate leader of the Orchestre National de Montpellier since 2002, **Aude Perin-Dureau** has since played as guest leader with the Malaysian Philharmonic Orchestra, the Royal Scottish National Orchestra, the BBC Ulster Symphony Orchestra, the Royal Liverpool Philharmonic Orchestra, the Adelaide Symphony Orchestra, the West Australian Symphony Orchestra, and the Orchestra Sinfonica de Galicia. As a leader she has worked with conductors such as Maestro Emmanuel Krivine, Thierry Fischer, Tuomas Ollila-Hannikainen, Krzysztof Urbanski, Stefan Anton Reck, Gregor Bühl and Lawrence Foster.

During each season of the Orchestre National de Montpellier, she plays as soloist in concertos from classical to contemporary, and leads several chamber music projects. She also leads the Quatuor à cordes George Sand, and teaches the violin at the Conservatoire National de Musique de Montpellier.

Aude Perin-Dureau has studied at the Conservatoire National Supérieur de Musique de Paris, where she won first prize for violin and chamber music in 1992. In 1996 she gained a postgraduate diploma with honours from the Utrecht High School of Music, Netherlands, in the class of Viktor Liberman, and later studied with Ernst Kovacic at the Vienna University of Music. She has taken part in masterclasses with Ida Haendel, Shlomo Mintz, Erich Höbarth, Pavel Vernikov, Veda Reynolds, Gehrard Schulz, Tibor Varga and Ivry Gitlis. A prize-winner of the International Chamber Music Competition in Illzach in 1992, Aude Perin-Dureau is a "Lauréate du Mécénat Musical de la Société Générale", and in 2000 won second prize in the Tadeusz Wroński International Violin Competition in Warsaw, as well as the prize for the best performance of a Baroque piece and the audience prize.

She has been invited as both soloist and chamber musician by festivals including Prussia Cove, Aix-en-Provence, Budapest and Schleswig-Holstein, and has performed around the world including Europe, Israel, Australia, Kuwait and the USA. 🇨🇦



# 柴可夫斯基 Peter Ilyich Tchaikovsky

1840-1893

## D大調小提琴協奏曲， Op. 35

中庸的快板

短歌 (行板)

終曲 (極活潑的快板)

## Violin Concerto in D, Op. 35

Allegro moderato

Canzonetta (Andante)

Finale (Allegro vivacissimo)

尤斯夫·高特克是其中一位見證柴可夫斯基那段不幸婚姻的人，1878年他到訪柴可夫斯基在瑞士克拉倫斯山度假村。他是柴可夫斯基在莫斯科音樂學院任教樂理時的學生，柴可夫斯基把他推薦給梅克夫人，令他獲聘於梅克夫人家中合奏室樂。高特克得悉柴可夫斯基正和弟弟在克拉倫斯克服這段充滿破壞力的婚姻所帶來的影響時，原先只是純粹想去為好友打打氣，但此行不但令柴可夫斯基的聲名大受影響，也對一部當時高特克在柏林跟姚阿幸研究的音學文獻影響深遠。

高特克的到訪促使柴可夫斯基決定寫一首協奏曲，梅克夫人得悉後還提議他向高特克徵求技術意見。柴可夫斯基只花了11天就完成這首協奏曲。1878年4月3日，兩人在克拉倫斯一場私人音樂會上演奏此曲，觀眾是幾位相熟友人。大家都認為第一、第三樂章的確出類拔萃，但第二樂章卻未如人意。柴可夫斯基把第二樂章重寫一遍，原先的樂章後來則以小提琴和鋼琴版本出版，名為《冥想》。柴可夫斯基另外花了三天為新的第二樂章配器，不過此時高特克卻認為自己著實無力演奏此曲。柴可夫斯基於是邀請奧亞擔任獨奏；豈料連奧亞也宣稱此曲技術要求太高，無法演奏，並拒絕演出；到最後，柴可夫斯基終於找到布魯德斯基擔任獨奏，1881年12月4日在維也納首演。

然而，觀眾的反應卻壞透了。他們在演奏聽內吵鬧叫囂；著名樂評漢斯力克則寫道：「[柴可夫斯基的小提琴協奏曲]傳出臭味。」柴可夫斯基非常失望。他給梅克夫人寫道：「漢斯力克說，我所有作品都是『不平均、粗糙、野蠻、品味差』。至於小提琴協奏曲，開始還可以，但後面越來越差。他說，第一樂章開始時，獨奏小提琴並沒有演奏，只是咆哮吵鬧、大喊大叫。行板開始時還討好些，不久卻突然出現俄羅斯的節慶氣氛，彷彿人人醉酒，面貌粗魯，令人噁心。」這樣批評不是很奇怪嗎？」

In 1878 Yosif Koteik, who had been one of the witnesses at Tchaikovsky's ill-fated wedding, visited the composer in the Swiss resort of Clarens. A former theory pupil of Tchaikovsky's at the Moscow Conservatory, he had, on Tchaikovsky's recommendation, been employed by Nadezhda von Meck to accompany her in performances of chamber music at her home. He had heard that Tchaikovsky was staying in Clarens with his brother while he came to terms with the effects of his disastrous marriage; and while his intention was merely to raise his friend's spirits, Koteik's visit was to have far more significant ramifications not just to Tchaikovsky's reputation, but to the literature of the violin, which Koteik was studying with Joseph Joachim in Berlin.

Koteik's arrival prompted Tchaikovsky to decide to write a concerto. When Nadezhda learnt Tchaikovsky was about to start work on a violin concerto, she suggested that Koteik could offer technical advice to Tchaikovsky. It took just 11 days for Tchaikovsky to compose the entire work and on 3rd April 1878 the two of them played it to a few friends at a private concert at Clarens. All were agreed on the excellence of the first and last movements, but the second was deemed unsatisfactory. Tchaikovsky replaced it with a completely new one; later publishing the discarded movement as his *Méditation* for violin and piano. It took another three days for Tchaikovsky to orchestrate the concerto, by which time Koteik had decided he was not able to play it. So the initial dedication went to another violinist, Leopold Auer, who also declared the concerto's technical demands impossible and refused to play it. Tchaikovsky eventually dedicated it to Adolf Brodsky who premiered the work in Vienna on 4th December 1881.

It was greeted with horror. There was uproar in the hall and the noted critic Eduard Hanslick wrote that Tchaikovsky's Violin Concerto "gave off a bad smell". Tchaikovsky was bitterly disappointed, writing to Nadezhda; "All my compositions, Hanslick says, are 'uneven, coarse, savage and in bad taste'. As for the Violin Concerto, the beginning is tolerable, but the further it goes on the worse it gets. At the beginning of the first movement, he says, the violin does not play but roars, shouts and bellows. The *andante* begins pleasantly but soon plunges into the atmosphere of a Russian feast where everybody is drunk and the faces of the people are brutal and revolting.' Isn't this strange criticism?"

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柴可夫斯基：  
D大調小提琴協奏曲  
TCHAIKOVSKY:  
Violin Concerto in D

聽著這首被譽為音樂史上最偉大小提琴協奏曲之一的樂曲，我們也唯有這樣問。**第一樂章**開始時弦樂主題柔和溫婉，隨後音量大幅加強，迎接獨奏小提琴優雅平穩的樂段。獨奏小提琴先奏出即興風格樂段，第一主題出現。第一主題風韻迷人，優美如歌，結尾突然筆鋒一轉，逗趣可喜。第二主題語調略帶懇求之意，卻又隱隱流露出滿足、愜意之感。華采樂段璀璨奪目，樂章結尾閃爍耀眼；第二主題的滿足感覺，也在這兩段表露無遺。

**第二樂章**先由木管樂奏出接近讚美詩的樂段，再進入沉鬱頓挫、扣人心弦的主題。木管樂再奏出讚美詩樂段時，大提琴和低音大提琴低聲回應。正當大提琴和低音大提琴漸漸消散的當兒，卻被樂團一下巨響猛然打斷，獨奏小提琴繼而綻放煙火般的異彩，第三樂章正式開始。**第三樂章**是活潑的舞曲，偶爾夾雜幾處沉思的片段，結尾則震撼無比。🔥

We can only echo Tchaikovsky's question when, with the gentle string theme which introduces the **first movement** and the subsequent dramatic *crescendo* leading to the gracefully poised entry of the soloist, we listen to what stands today as one of the greatest violin concertos in the history of music. After the soloist's opening improvisatory passage comes the first theme proper; a charming, song-like melody with a delightfully playful twist in its tail. Despite its somewhat pleading character the second principal theme possesses an underlying sense of contentment which comes to the fore in the dazzling cadenza and in the glittering closing bars of the movement.

A hymn-like passage from the woodwind introduces the **second movement's** pathos-laden, soul-baring theme. The reappearance of the woodwind hymn and fading echoes from basses and cellos are rudely interrupted by an orchestral explosion which sets the soloist off on a veritable display of pyrotechnics marking the start of the **third movement**. This takes the form of a vigorous dance with several short-lived moments of reflection and leading to a truly breathtaking conclusion. 🔥

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# 柴可夫斯基 Peter Ilyich Tchaikovsky

1840-1893

## E小調第五交響曲，Op. 64

行板 — 生氣勃勃的快板

稍自由的，如歌的行板

圓舞曲 (中庸的快板)

終曲 (莊嚴的行板 — 活潑的快板)

## Symphony No. 5 in E minor, Op. 64

Andante – Allegro con anima

Andante cantabile, con alcuna licenza

Valse (Allegro moderato)

Finale (Andante maestoso –

Allegro vivace)

柴可夫斯基共創作了七首交響曲，只有一首附有標題，那就是「曼費德」交響曲，標題指出寫作靈感來自英國作家拜倫的同名史詩；但其他六首雖然只有編號、沒有標題，卻也彷彿內有文章，至少也反映柴可夫斯基對這六首交響曲的創作意念。

寫作第五交響曲時，他會把一些筆記本帶在身旁；從中可見他早已想清楚要表達的內容了：例如第五交響曲要在開端刻劃「聽天由命」的態度。

Tchaikovsky wrote seven symphonies. He gave a title to one of them – “Manfred” – to underline the fact that the work was inspired by Byron’s epic of the same name, but while the other six merely have numbers, all followed some kind of programmatic line, at least for the purposes of Tchaikovsky’s conception of them.

From jottings found in the notebooks Tchaikovsky carried with him at the time of its composition, we learn that he had a firm idea as to what the Fifth Symphony was supposed to express. It was to begin, for example, with music portraying “complete resignation before Fate or, which is the same, before the inscrutable predestination of Providence”.

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**柴可夫斯基：**  
**E小調第五交響曲**  
**TCHAIKOVSKY:**  
**Symphony No. 5 in E minor**

第五交響曲的結構傳統，而從樂曲的題獻對象就可見他默認了這一點。此曲完成時，柴可夫斯基把他題獻給對音樂看法極為傳統的德國籍老師阿菲-拉勒門特。1888年，柴可夫斯基擔任指揮巡迴演出時認識了阿菲-拉勒門特，這位德國人還慫恿柴可夫斯基到德國定居。柴可夫斯基憶述：「德國的古典傳統和高雅文化氛圍，定能矯正我、去除我的瑕疵。他認為，要解釋我的瑕疵易如反掌——因為我出生和成長的國家，至今仍遠較德國落伍。」柴可夫斯基大抵沒有接納阿菲-拉勒門特的忠告，但卻著手寫作一首能滿足傳統派要求的交響曲，並跟隨貝多芬第五交響曲由黑暗走向光明的模式。正如他給贊助人梅克夫人的信中所言：「我力求令此曲盡善盡美。」第五交響曲1888年11月17日在聖彼德堡首演，由柴可夫斯基親自指揮。

The Fifth is traditional in its structure; a fact Tchaikovsky tacitly acknowledged by dedicating the finished score to a German teacher, Theodor Avé-Lallement, who was renowned for his arch-traditionalist approach to music. Tchaikovsky had met Avé-Lallement in Hamburg during a conducting tour in 1888, and the German had recommended that Tchaikovsky settle in the country; “where the classical traditions and the general atmosphere of a higher culture would not fail to correct me and rid me of those deficiencies which he felt were easily accountable by the fact that I was born and grew up in a country which was still so unenlightened and backward when compared to Germany”, as Tchaikovsky recalled. He may not have taken Avé-Lallement’s advice, but he did set out to prove that he could fulfil traditionalist expectations of a symphony cast in the mould of Beethoven’s Fifth, passing from darkness into light. As he wrote to Nadezhda von Meck, “I strove to bring it to the greatest possible state of perfection”. Tchaikovsky himself conducted the première in St Petersburg on 17th November 1888.

柴可夫斯基：  
E小調第五交響曲  
TCHAIKOVSKY:  
Symphony No. 5 in E minor

**第一樂章**(聽天由命)的開端氣氛憂鬱，稍後速度改變了，結結巴巴的小曲調慌慌張張地掠過(作曲家形容這是「低吟、質疑、責難」)，所用節奏型雖然棘手，卻又趣味盎然；隨後弦樂奏出柔和旋律，木管樂則奏出精緻的音型相呼應。

**第二樂章**的圓號旋律優美動人，是整個樂章的基礎，作曲家更在旋律上方以法語寫著「噢，我多麼愛你！」；世上果真有旋律足以透徹刻劃凡人之愛，實非此莫屬。

**第三樂章**是柴可夫斯基最迷人、最優雅的圓舞曲之一。巴松管在中途奏出新的旋律，夾雜其中的小提琴跑音階像縷縷絲帶迎風搖曳，但樂章由始至終不失魅力與純真。

第一樂章的引子在**第四樂章**開始時重現，但改為大調調性，變得壯麗得多、樂觀得多；然後圍繞兩個主題開展：其一是連串宏亮的和弦，雙簧管答句顯得緊張兮兮；其二是木管樂奏出的曲調，氣質優雅流麗。音樂漸漸推進，邁向宏偉瑰麗的高潮，彷彿終於把之前的「低吟、質疑、責難」一掃而空，同時又不會顯得過份花俏。🔥

節目介紹中文翻譯：鄭曉彤



# HKPO's iPhone app

The **first movement** begins in sombre mood (the “complete resignation before Fate”) but after a while the speed changes and a jerky little tune (“murmurs, doubts, reproaches”) flurries by with a characteristically tricky but nevertheless appealing rhythm. This is balanced by a softer melody played by the strings answered by delicate woodwind figures.

The **second movement** is built around a beautifully lyrical melody played by a single horn. Above this melody Tchaikovsky had written, in French, “O how I love you!” and certainly if ever a musical tune expressed the depth of human love, this does.

The **third movement** contains one of Tchaikovsky’s most charming and graceful waltzes. At one point the bassoon offers a new melody while the violins intersperse a few running scales like ribbons fluttering in the breeze, but the movement’s charm and innocence is never lost.

The **fourth movement** begins with a restatement of the work’s introduction, although this time given more majesty and sounding a lot more optimistic now it has been put into a major key. Much of the remainder of the movement is built around two themes, a strong, punchy set of chords with a rather nervous answer from the oboe, and a graceful flowing tune played by the woodwind. It all builds up to a triumphant climax which, without being too fanciful, seems to represent the final dispelling of those earlier “murmurs, doubts, reproaches”. 🍷

Programme notes by Marc Rochester

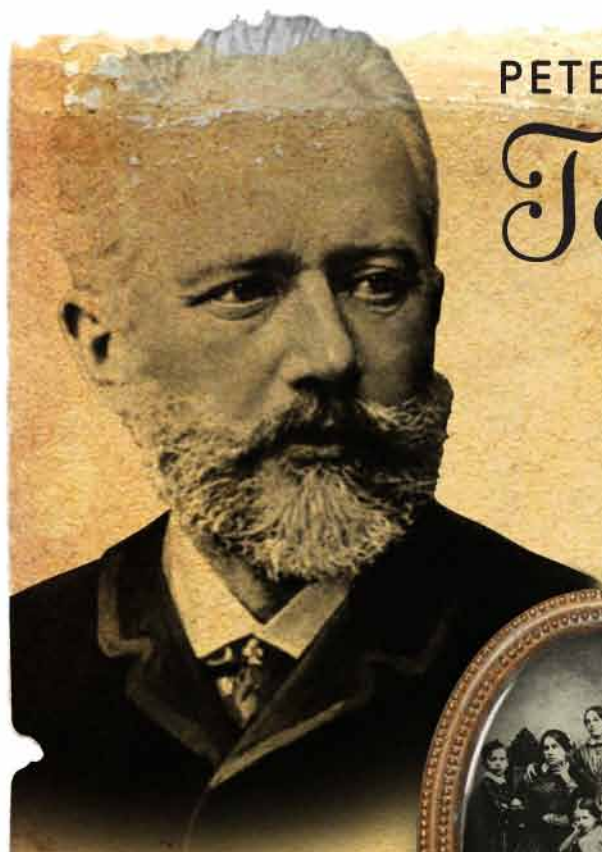
**編制：**三支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓及弦樂組。港樂最近於2009年演出此交響曲，由雲尼斯指揮。

**Instrumentation:** three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings. The Hong Kong Philharmonic’s most recent performance was in 2009, conducted by Lawrence Renes.

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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。

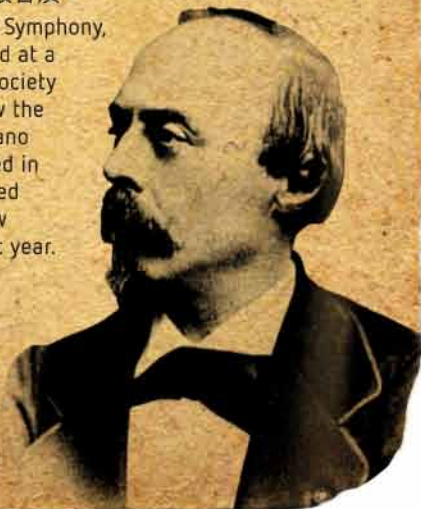
Arrives Moscow. His First Symphony gives him trouble, leading to a nervous breakdown. Visit to Finland in 1867. Meets Balakirev, Cui, Dargomyzhsky, Rimsky-Korsakov (below left) and Vladimir Stasov in 1868. Meets Borodin (below right) in 1869, composes *Romeo and Juliet* Overture in the same year, as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

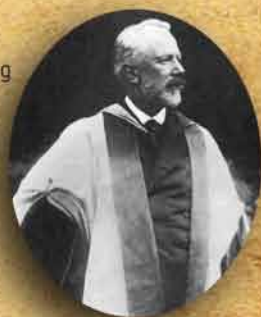
Second international concert tour, conducts at Cologne, Frankfurt, Dresden, Geneva, Hamburg and Paris.



## 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。

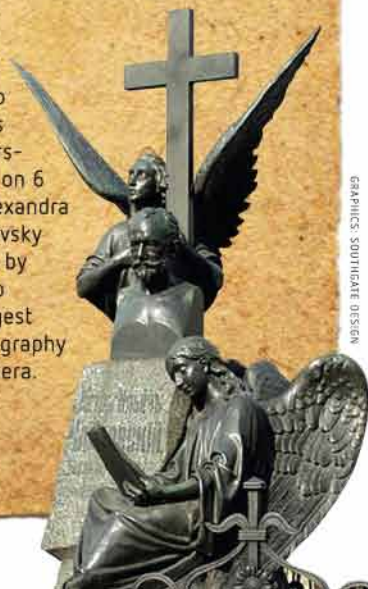
Performance of *Eugene Onegin* conducted by Mahler at Hamburg in the presence of Tchaikovsky, who is very impressed. Sets to work on a Symphony in E flat, but abandons the sketches and begins the Sixth Symphony the next year.



## 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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## Hong Kong Philharmonic Orchestra

PHOTO Bobby Lee



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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  
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  
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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



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  
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▲ 林穎  
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陳怡君  
Chen Yi-chun



+ 關統安  
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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  
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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 Moysé	 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 羅莉安 Julianne Russell	低音長號 Bass Trombone 布勒特* Denson Paul Pollard*					

\* 承蒙大都會歌劇院允許參與演出  
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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  
FAMILY FOUNDATION



## 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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## 商藝匯萃 PAGANINI PROJECT

此計劃由「商藝匯萃」發起及組織。This project is initiated and organised by Business for Art Foundation.

汪穗中先生 捐贈

• 艾曼·謝曼明(1907)小提琴·由冒田中知子小姐使用

Donated by Mr Patrick Wang

• Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

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• 洛治·希爾(c.1800)小提琴·由王亮先生使用

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• 多尼·哈達(1991)大提琴·由張明遠先生使用

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• Dawne Haddad (1991) Violoncello, played by Mr Cheung Ming-yuen

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## 樂器捐贈 INSTRUMENTAL DONATION

香港管弦協會婦女會 捐贈

Donated by The Ladies Committee of  
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所捐贈之罕有樂器 –

- 安域高·洛卡(1902)小提琴·由程立先生使用
- 桑·巴蒂斯·維爾翁(1866)小提琴由第三副團長朱蓓小姐使用
- 約瑟·加里亞奴(1788)小提琴由第二副團長王思恆先生使用
- 卡洛·安東尼奧·狄斯多尼(1736)小提琴，由倪瀾先生使用

Rare instruments donated –

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Ms Bei Zhu, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wong Sze-hang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器 –

- 德國轉閥式小號兩支
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Other instruments donated in support of the  
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- Two German Rotary Trumpets
- A set of Wagner Tubas
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