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名家選  
Great  
Composers  
Series



# De Waart's Pathétique

迪華特的  
悲愴交響曲

1 & 2 · 7 · 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

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# 名家選： 迪華特的悲愴交響曲

## Great Composers: De Waart's Pathétique

艾度·迪華特 指揮

Edo de Waart conductor

音樂會開始前45分鐘，文化中心4樓大堂設有由龐樂思 (1/7英語) 和劉志剛 (2/7粵語) 主持的免費講座。

Free pre-concert talks by James Boznos (1/7 English) and Savio Lau (2/7 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：4分鐘；31分鐘；下半場：46分鐘)。

Concert ends approx. 10:00pm (1st half: 4 mins, 31 mins; 2nd half: 46 mins).

全柴可夫斯基節目

《尤金·奧涅金》：波蘭舞曲

《天鵝湖》組曲，Op. 20a

中場休息

B小調第六交響曲，Op. 74「悲愴」

慢板 — 不太快的快板

優雅的快板

非常活潑的快板

終曲 (哀怨的慢板)

**An all-Tchaikovsky programme**

*Eugene Onegin*: Polonaise

*Swan Lake Suite*, Op. 20a

Interval

Symphony No. 6 in B minor, Op. 74 *Pathétique*

Adagio – Allegro non troppo

Allegro con grazia

Allegro molto vivace

Finale (Adagio lamentoso)

### 各位觀眾

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

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弦  
諾

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*John de Waart*



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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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The Maestro's Chair is endowed by the Octavian Society & Y. S. Liu Foundation.



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尤斯科維契 客席團長  
Igor Yuzefovich guest concertmaster

生於俄羅斯莫斯科，**尤斯科維契**是一位備受推崇的小提琴家。他現任巴爾的摩交響樂團的助理團長，自五歲起學習小提琴，隨即獲格尼辛音樂學校錄取，師承斯維特洛娃。1990年，他前往特拉維夫魯賓音樂學院交流時，曾於以色列國家電視的節目中亮相。1991年，他定居美國並於當地跟隨基特活、斯洛特斯基及丹捷恩科習藝。

尤斯科維契曾贏得多項大賽，並曾於世界各國演奏，當中包括：於紐約卡奈基音樂廳和埃及開羅歌劇院舉行的音樂會。他曾分別於美國多個城市、加拿大、蘇格蘭、愛爾蘭、俄羅斯、意大利、法國、奧地利、以色列、約旦及南非演出。

尤斯科維契活躍於室樂演奏，1996年以俄羅斯四重奏的身份贏得費殊賀夫國際室樂大賽。2004年，他創立紀念碑鋼琴三重奏，於馬里蘭州巴爾的摩廣受好評。

尤斯科維契曾主持多場大師班及經常獲邀擔任客席團長。除了和巴爾的摩交響樂團和三重奏的頻繁合作之外，他自2004年起同時擔任蘭卡斯特交響樂團的團長。🔥

Born in Moscow, Russia, critically acclaimed violinist **Igor Yuzefovich** is the Assistant Concertmaster of the Baltimore Symphony Orchestra. Mr Yuzefovich began his violin studies at the age of five, and was soon accepted into the Gnessin Music School where he studied with Irina Svetlova. In 1990, while on a musical exchange with the Rubin Academy in Tel Aviv, Igor Yuzefovich performed on Israel's national television. Since 1991, Mr Yuzefovich has resided in the United States, where he studied with Jody Gatwood, Leri Slutsky and Victor Danchenko.

A winner of numerous competitions, Mr Yuzefovich has performed in many countries around the world: his concerts have taken him from Carnegie Hall in New York to the Cairo Opera House in Egypt. He has also performed in cities across the United States, Canada, England, Scotland, Ireland, Russia, Italy, France, Austria, Israel, Jordan and South Africa.

An active chamber musician, Igor Yuzefovich was a prizewinner at the 1996 Fischhoff International Chamber Music Competition as a member of the Russia Quartet. In 2004 he co-founded the Monument Piano Trio, which debuted to critical acclaim in Baltimore, Maryland.

Mr Yuzefovich has been invited to lead numerous masterclasses and is in high demand as guest concertmaster. In addition to a busy schedule with the Baltimore Symphony and the Trio, Mr Yuzefovich is also the Concertmaster of the Lancaster Symphony, a position he has held since 2004. 🔥

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# 柴可夫斯基 Peter Ilyich Tchaikovsky

1840-1893

## 《尤金·奧涅金》：波蘭舞曲 *Eugene Onegin: Polonaise*

1877年7月，柴可夫斯基根據普希金名著《尤金·奧涅金》的「情信場景」譜寫了音樂，餘下情節也在幾個月內完成，1879年3月29日由莫斯科音樂學院的學生首演，後來成為他十齣歌劇裡最成功的一齣。

第三幕以這首朝氣勃勃的波蘭舞曲掀開序幕。聖彼得堡一所時尚新穎的房子內裡正舉行舞會。女主角塔蒂維娜曾被奧涅金拒愛，後來嫁給別人；這一幕就是塔蒂維娜在丈夫陪同下，在舞會上重遇奧涅金。奧涅金這時向塔蒂維娜示愛，但現在卻是塔蒂維娜無法不拒絕他了。今時今日，提起波蘭舞曲就會聯想到蕭邦；但在19世紀，波蘭舞曲卻盛行於歐洲的上流社會。柴可夫斯基以波蘭舞曲來顯示塔蒂維娜當下的高貴身份；而在第二幕則以圓舞曲（格調略低於波蘭舞曲）來顯示塔蒂維娜的出身。這首波蘭舞曲開始時的小號號角曲激動人心，小提琴隨後奏出雄壯有力的舞曲。

Tchaikovsky composed a setting of the "Letter Scene" from Pushkin's *Eugene Onegin* in July 1877, and set the rest of the story in the following months. It was premièred by the students of the Moscow Conservatory on 29th March 1879 and was to become the most successful of Tchaikovsky's ten operas.

**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1982年首次演出此曲，由小松一彥指揮。

**Instrumentation:** 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 piece was in 1982, conducted by Kazuhiko Komatsu.

Act III opens with this exuberant Polonaise. The scene is the ballroom of a fashionable home in St Petersburg where Tatyana, in the company of her husband, whom she married after Onegin spurned her, encounters Onegin again. But this time it is Tatyana who must reject Onegin's declaration that he does, in fact, love her. Tchaikovsky uses the Polonaise – a dance now associated with Chopin but actually very popular in the society ballrooms of Europe during the 19th century – to illustrate Tatyana's high social standing at this point in the story. In Act II, the less exalted waltz is used to illustrate the social level of Tatyana's family. The Polonaise opens with a stirring trumpet fanfare before the violins break into a vigorous and virile dance.

# 柴可夫斯基 Peter Ilyich Tchaikovsky

1840-1893

## 《天鵝湖》組曲，Op. 20a Swan Lake Suite, Op. 20a

《天鵝湖》是柴可夫斯基三齣芭蕾舞傑作的第一齣。柴可夫斯基那年35歲，為莫斯科大劇院寫成此劇後獲八百盧布報酬。全劇長兩小時半，1877年3月4日首演——然而無論首演還是1895年在聖彼得堡重演，都是失敗收場。1895年重演後，樂評甚至寫道：「全劇最大的弱點在於音樂。已故的柴可夫斯基是位傑出作曲家，卻寫出這樣的東西來，實在令人難以置信。」而認為此劇音樂有問題的也不止樂評，連作曲家本人也對不甚滿意，常常希望修改。

儘管《天鵝湖》的音樂素來以「美不勝收，配器華麗又馬上令人喜愛，而且比從前大部分俄國芭蕾舞劇有條理得多」聞名，但舞蹈員卻深以為苦——經常採用複雜的節奏，刻劃角色極為細緻，令舞蹈員難以招架。可是，德布西1880年把《天鵝湖》其中幾首舞曲改編為鋼琴曲後，卻令柴可夫斯基也決定親自動手改編，1882年寫信給出版商道：「閣下知道法國作曲家德利伯曾寫作芭蕾舞劇吧。由於芭蕾舞是種沒有穩固基礎的事物，他便把劇中音樂改編成音樂會組曲。有天在下想到自己的《天鵝湖》，覺得裡面也有些好東西，便希望挽救這些樂曲，免得被人遺忘，所以想把它改編成一套組曲，就像德利伯一樣……」組曲在柴可夫斯基逝世後七年才出版，全套包括六個選自芭蕾舞劇總譜的選段，後來擴充至以下的八個選段：

**場景：**偌大的湖面波光瀾灩，天鵝徐徐游過，場面祥和寧靜。**圓舞曲：**興高采烈的舞曲，小提琴奏出流暢的旋律，鄉民在王子大婚前夕熱烈慶祝。**小天鵝之舞：**巴松管與雙簧管刻劃笨拙的小天鵝上下跳躍的迷人情境。**場景：**一段耀眼奪目的豎琴華采樂段描繪淙淙流水，隨後天鵝公主奧德泰（小提琴）與人類王子齊格菲（大提琴）跳出激情的舞互訴心曲，猶勝千言萬語。**匈牙利舞曲（查爾達斯舞）：**王子齊格菲的婚禮包含的舞蹈充滿歐洲各地特色，包括匈牙利查爾達斯舞，開端平平淡淡，但越趨熱鬧。**西班牙舞曲：**響板喀嚓作響，為這個選段帶來獨特的西班牙風情。**拿坡里舞曲：**小號吹奏起主題，取材自一首拿坡里的歌謠，這個意大利城市和柴可夫斯基甚有淵源。**馬祖卡舞曲：**這套組曲以另一首選自王子婚禮的舞曲作結束，氣氛愉快。🔥

It was for the Bolshoi Theatre in Moscow that the 35-year-old Tchaikovsky wrote the first of his three great ballet scores, *Swan Lake*. He was paid 800 Roubles for over two-and-a-half hours' worth of music and it was premièred on 4th March 1877. It was a failure both then, and at its 1895 St Petersburg revival, on which occasion the critics went so far as to write; "The principal defect is its music, and it is simply unbelievable that it was written by such a great master as the late Peter Ilyich Tchaikovsky". The press were, however, not the only ones to find fault with Tchaikovsky's music. The composer himself had been less than content with his score and had been anxious to make alterations.

While the score has been described as "exceptionally beautiful, sumptuously orchestrated, immediately appealing and musically more coherent than most previous Russian ballets", it certainly placed huge obstacles in the way of the dancers, who were unable to cope with its often complex rhythms and immensely detailed character sketches. Nevertheless after Debussy had made a piano suite from the score in 1880, Tchaikovsky decided to prepare one himself and in 1882 wrote to his publisher; "You know that the French composer Delibes has written ballets. Since ballet is a thing without firm foundations, he made a concert suite from it. The other day I thought about my own *Swan Lake*, and I wanted very much to save this music from oblivion, since it contains some fine things. And so I decided to make a suite from it, like Delibes. . . ." The actual suite did not appear until seven years after Tchaikovsky's death on which occasion it comprised six selections from the full ballet score, which were subsequently expanded to these eight numbers;

**Scène:** representing the large, shimmering lake on which the swans are first seen gliding peacefully by. **Valse:** a cheerful dance with a glorious sweeping melody for the violins. The villagers are celebrating the eve of the wedding festivities. **Danse of the cygnes:** bassoons and oboes to create a charming picture of small, awkward cygnets bouncing up and down; **Scène:** a glorious cadenza for harp depicts the rippling and shimmering of water, after which the Swan Princess Odette (violin) and the human Prince Siegfried (cello) perform an impassioned dance, expressing more potently than any words, their love for each other. **Danse hongroise (Czardas):** the wedding festivities for Prince Siegfried include a number of characteristic European dances including the Hungarian *Czardas* which begins innocuously enough but works up into a frenzy. **Danse espagnole:** the clicking of castanets gives this its unique flavour. **Danse napolitaine:** a trumpet plays a theme based on one of the songs heard in the area around the Italian city of Naples for which Tchaikovsky had a special affection. **Mazurka:** The suite ends with another cheerful dance taken from the Prince's wedding celebrations. 🍷

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、兩支短號、三支長號、大號、定音鼓、三角鐵、大鼓、鈸、鈴鼓、響板、豎琴及弦樂組。港樂最近於2006年演奏這首組曲，由艾度·迪華特指揮。

**Instrumentation:** two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, triangle, bass drum, cymbals, tambourine, castanets, harp, and strings. The Hong Kong Philharmonic's most recent performance was in 2006, conducted by Edo de Waart.



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# 柴可夫斯基 Peter Ilyich Tchaikovsky

1840-1893

## B小調第六交響曲，Op. 74 「悲愴」

慢板 — 不太快的快板

優雅的快板

非常活潑的快板

終曲 (哀怨的慢板)

## Symphony No. 6 in B minor, Op. 74 *Pathétique*

Adagio – Allegro non troppo

Allegro con grazia

Allegro molto vivace

Finale (Adagio lamentoso)

柴可夫斯基最初把他最後一首交響曲 (第六交響曲) 稱為《標題交響曲》，因為每個樂章都根據具體標題和內容大綱寫成，四樂章構成一個故事。但故事究竟是怎樣的，柴可夫斯基卻從無明言。林姆斯基-高沙可夫在自己的《回憶錄》寫道，此曲1893年10月22日在聖彼得堡首演後，他問柴可夫斯基：「樂曲不是有標題、有內容大綱的嗎？」柴可夫斯基回答說，內容大綱有是有，但不想公開。然而，聽眾聽過此曲後摸不著頭腦，令柴可夫斯基決定另取標題 — 取一個既能明確提示出樂曲的「內容大綱」，又能簡略說明第四樂章的情緒為何如此壓抑 (正是這個樂章令首演當晚的觀眾大惑不解)。柴可夫斯基苦思良久仍然毫無頭緒。他跟兄弟莫德斯特提起這件事，莫德斯特說：「既然不想告訴把標題和內容大綱公諸於世，那為何還要以為《標題交響曲》為曲名？」莫德斯特最初提議將樂曲改名為「悲劇」，後來猛然想到「悲愴」一詞 — 這就是後來一直緣用的名稱了。莫德斯特所用的是俄文「*patetichesky*」，相較於英文「*pathetic*」(悲慘可憫) 一詞，原文更強調激情、悲傷和個人深刻的情懷，因此傳統上此曲曲名會採用法語；而樂曲也經常瀰漫著這種感情色彩。

Tchaikovsky originally called his sixth and final symphony “Programme Symphony” since the music follows a definite programme with each of the movements telling part of a story. Exactly what that story was Tchaikovsky never explained. Rimsky-Korsakov, attending the Symphony’s première in St Petersburg on 22nd October 1893 wrote in his *Memoirs*; “I asked Tchaikovsky was there not a programme in this work? He replied that indeed there was, but that he didn’t want to reveal it.” It was the audience’s mystified reception of the work that prompted Tchaikovsky to look for a title which would give a clearer indication of the work’s ‘programme’ and in particular go some way to explaining the subdued final movement which so puzzled the first night audience. He agonized long and hard over the matter of a title, outlining his predicament to his brother, Modest: “Why call it ‘Programme’ when I don’t want to give the programme?” Modest suggested calling it ‘Tragic’ but then hit on the title *Pathétique* which is how the Symphony has been known ever since. The Russian word ‘*patetichesky*’ used by Modest is more indicative of passion, sorrow and deep, personal emotion than the English ‘*Pathetic*’, so the title has traditionally been given in French. These emotional elements figure largely in the Sixth Symphony.

柴可夫斯基：  
B小調第六交響曲  
TCHAIKOVSKY:  
Symphony No. 6 in B minor

首演後九天，柴可夫斯基與世長辭。有評論認為此曲反映出作曲家有感自己大限將至，然而這種論調全屬無稽之談。作曲家寫作此曲時健康極佳，而且心情是多年來最愉快的。據尼安尼德·撒巴貝夫觀察俄國音樂得出的結論，此曲即使流於過份憂鬱，也是源於俄國音樂「要的不是曲式、和聲或符合法度的願景，而是激情、感受、倦怠和痛心。」

**第一樂章**的引子極為深沉哀痛。曲中有許多奔放激情的旋律——要是大家從中聽出作曲家的苦惱或沉痛情緒，那不過是因為大家都知道後來發生的事而已。中間的銅管樂段引用了俄國東正教會的葬禮讚美詩，但即使如此，一般相信那是作曲家向亡母致意之舉，並非預示作曲家本人命不久矣。

柴可夫斯基的芭蕾舞劇之所以令人難忘，優秀的圓舞曲實在功不可沒。**第二樂章**一方面聽來像極了這類既抒情又令人愉快的圓舞曲，一方面卻一反常態以五拍子寫成（圓舞曲一般都是三拍子），令樂章難以配合舞蹈之餘又添上幾分幽默感；即使尚有一絲陰霾縈繞不去，傷感氣氛也減弱了不少。

**第三樂章**生氣勃勃，小提琴在樂章前半疾走不停，主題零零碎碎，全是為了後來壯麗的大型進行曲作鋪排。與作曲家所有交響曲樂章相比，這個樂章要算是最壯麗和最令人振奮的，所展現的人生態度也最積極。

第三樂章精神煥發，過後觀眾要是情不自禁地鼓掌也無可厚非，但這樣做就會錯過了曲中最戲劇化的時刻之一——事實上氣氛往往在瞬間扭轉，令人嘖嘖稱奇，冠絕古今。洋洋得意的進行曲迴響漸散，小提琴卻奏出**第四樂章**的開端，仿如一串淚珠汨汨而下，悲痛欲絕——那是史上情感最深刻、最真摯的音樂。樂章頗有「塵埃落定」之意，以淒戚的結尾尤甚——大提琴和低音大提琴奏出單一樂音，漸漸消散，最後盡歸寂靜，為他的逝去添上一分傳奇色彩——畢竟作曲家在首演後不久便離開人世。🔥

As Tchaikovsky died just over nine days after the symphony's première, some commentators perceived in the work his own awareness of impending death. But this is manifest nonsense. Tchaikovsky was not only in the very best of health at the time of the Symphony's composition, he was also happier than he had been for many years. Any excess of melancholy in the Symphony might well be explained by Leonyd Sababeiev's observation about Russian music; "It was not form or harmony or Apollonic vision that was demanded, but passion, feeling, languor and heartache."

There is certainly plenty of passion and heartache in the deeply sorrowful introduction to the **first movement**, and if in the expansive and passionate melodies which abound in this movement we can identify some anguish or deep sorrow on the composer's behalf, we see it only with the benefit of hindsight. Even the passage given out by the brass in the middle of the movement (a quotation from a Russian Orthodox funeral hymn), is believed to be a tribute to his mother rather than a presentiment of Tchaikovsky's own death.

The **second movement** sounds for all the world like one of the lyrical and delightful waltzes which made Tchaikovsky's ballet scores so memorable. But having five beats in each bar (rather than the usual three) not only turns this into an orchestral piece to which it would be difficult to dance, but gives it a touch of humour which does much to alleviate any lingering sense of gloom.

The first half of the vivacious **third movement**, with its scampering violins and little fragments of theme, is given over to preparing the way for the big, spectacular march which turns this into one of the most thrilling, spectacular and thoroughly life-affirming of all Tchaikovsky symphonic movements.

Audiences who understandably burst into spontaneous applause after the exciting third movement miss one of the Symphony's most dramatic moments; indeed one of the most amazing twists of mood in all music. Even as the echoes of the triumphant march die away, the **fourth movement's** grief-stricken opening pours out of the violins like a flood of tears – some of the most emotionally-charged and passionate music ever written. There is finality about this music, not least in its mournful ending – a single note played by cellos and basses dying away to nothing – which has only added to the legend of Tchaikovsky's own death, which followed so closely after the work's première. 🍷

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、大鼓、鈸、鑼及弦樂組。港樂於1977年首次演出此交響曲，由蒙瑪指揮。

**Instrumentation:** three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam-tam, and strings. The Hong Kong Philharmonic's first performance of this symphony was in 1977, conducted by Hans Günter Mommer.



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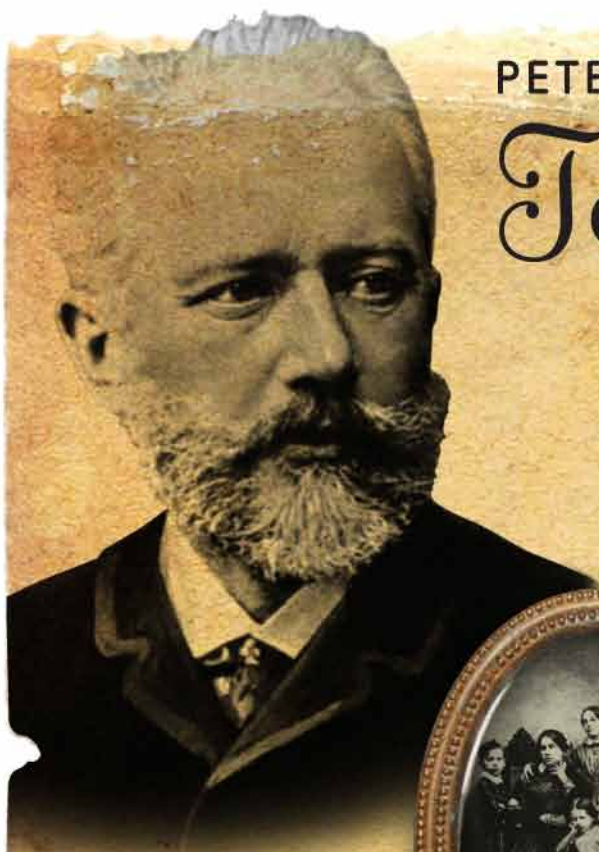
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PETER ILYICH

# Tchaikovsky

7 MAY 1840 – 6 NOV 1893



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.



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.

1859

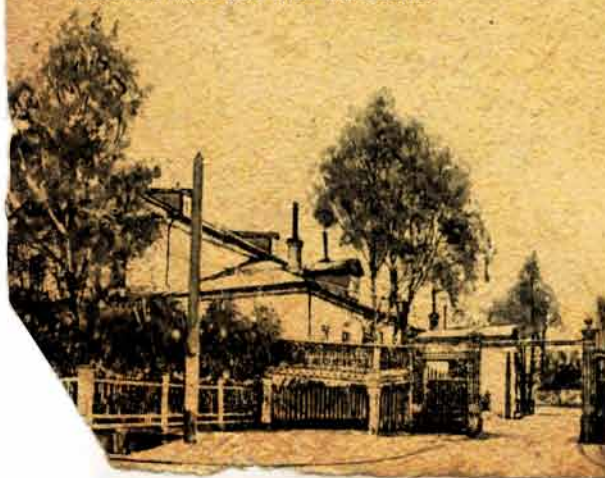
離開法律學院，加入律政部擔任一級文員。

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。

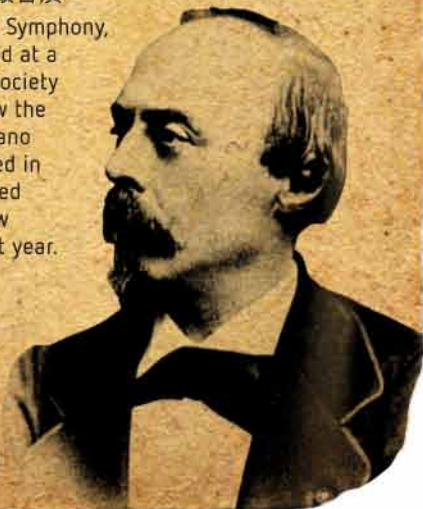
Arrives Moscow. His First Symphony gives him trouble, leading to a nervous breakdown. Visit to Finland in 1867. Meets Balakirev, Cui, Dargomyzhsky, Rimsky-Korsakov (below left) and Vladimir Stasov in 1868. Meets Borodin (below right) in 1869, composes *Romeo and Juliet* Overture in the same year, as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

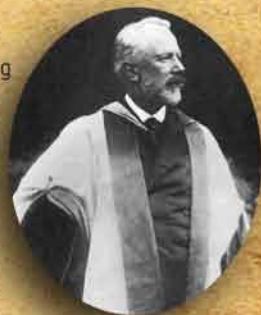
Second international concert tour, conducts at  
Cologne, Frankfurt, Dresden, Geneva, Hamburg  
and Paris.



## 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。

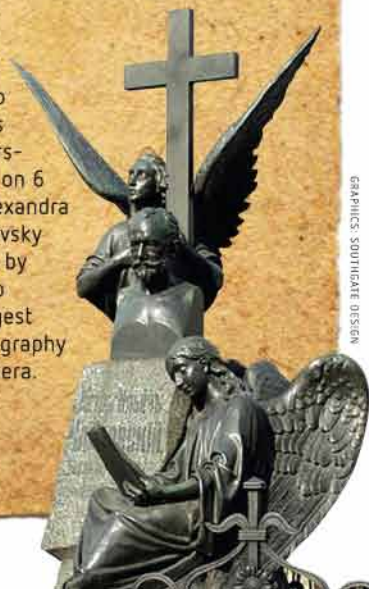
Performance of *Eugene Onegin*  
conducted by Mahler at Hamburg  
in the presence of Tchaikovsky,  
who is very impressed. Sets to  
work on a Symphony in E flat,  
but abandons the sketches  
and begins the Sixth  
Symphony the next year.



## 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 Peters-  
burg 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.



# farewell, 2011



9

港樂上海、西安、北京巡演。於上海2010世博會演出貝多芬第九交響曲及世界首演香港作曲家林丰作品《融》。迪華特抵達西安首日，百忙抽空參觀兵馬俑。HKPO's China tour to Shanghai, Xi'an and Beijing. Performed Beethoven's Ninth Symphony and world première of Hong Kong composer Fung Lam's *Rong* at Expo2010 Shanghai. Maestro de Waart managed to find time to visit the Terracotta Army upon the first day of arrival in Xi'an.



2

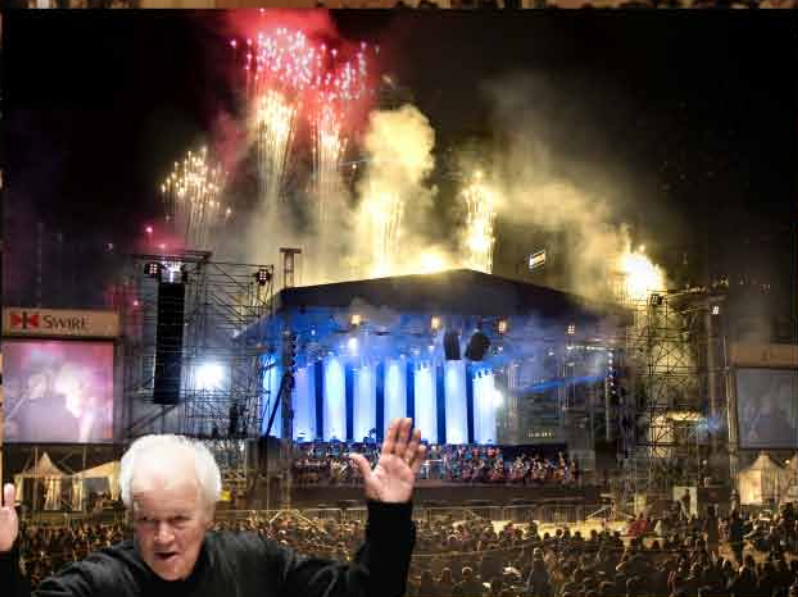
迪華特第二次指揮港樂演出馬勒六，被評為「國際頂級馬勒」。於第三十九屆香港藝術節演出哲林斯基的抒情詩交響曲〔香港首演〕。Maestro de Waart conducted Mahler's Sixth Symphony with the HKPO for the second time, receiving great acclaim and was described as "world class Mahler". Performed Zemlinsky's Lyric Symphony (Hong Kong première) in the 39th Hong Kong Arts Festival.

我們衷心向以下於本樂季離任的樂師致謝。  
We acknowledge the contributions of the following musicians who have left the Orchestra during this season.



夏定忠 John Harding  
團長 concertmaster

# 0/11 season!



11

世界首演郭文景的第二竹笛協奏曲「野火」。  
World première of Guo Wenjing's Bamboo Flute Concerto No.2 *Wildfire*.

港樂第四次舉行太古「港樂·星夜·交響曲」。  
HKPO's fourth Swire Symphony under the Stars.



5

蘇柏軒指揮林丰作品《解》的亞洲首演。  
Perry So conducted Fung Lam's *Unlocking* (Asian première).

6/7

迪華特以三套全樂可夫斯基節目作為2010/11樂季的壓軸節目。  
Maestro de Waart ends the 2010/11 season with three all-Tchaikovsky programmes.



李嘉道 Ricardo de Mello  
小提琴 violin



巫國暉 Mo Kwok-fai  
小提琴 violin



泰貝榮 Shaun Tilburg  
首席敲擊樂器 principal percussion



THE MUSICIAN'S CHAIR  
樂師贊助基金

ANNA KWAN TON-AN  
關統安

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and violinist Ms. Xu Heng

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# 香港管弦樂團

## Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

艾度·迪華特  
Edo de Waart

藝術總監兼總指揮  
Artistic Director & Chief Conductor

總指揮席位由以下機構贊助  
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The Octavian Society & Y. S. Liu Foundation



PHOTO Lawrence Chan

蘇柏軒  
Perry So

副指揮  
Associate Conductor

### 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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PHOTOS BY  
Cheung Chi Wai & Keith Hiro

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  
Jeffrey Lehmberg



▲ 姜馨來  
Jiang Xinlai



馮榕  
Jonathan Van Dyke



費利亞  
Samuel Ferrer



林傑飛  
Philip Powell



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke



\* 張沛垣  
Chang Pei-heng

- 首席 Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

+ 樂師席位由以下機構贊助  
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\* 「何鴻毅家族基金 —  
香港管弦樂團駐團學員培訓」計劃樂手

\* Fellows of The Robert H. N. Ho Family Foundation  
Orchestral Fellowship Scheme

# 香港管弦樂團

## Hong Kong Philharmonic Orchestra

長笛  
Flutes



● 史德琳  
Megan Sterling



▲ 盧韋歐  
Olivier Nowak

短笛  
Piccolo



施家蓮  
Linda Stuckey

雙簧管  
Oboes



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull

英國管  
Cor Anglais



杜爾娜  
Sarah Turner

單簧管  
Clarinets



● 史安祖  
Andrew Simon



▲ 史家翰  
John Schertle

低音單簧管  
Bass  
Clarinet



簡博文  
Michael Campbell

巴松管  
Bassoons



● 莫班文  
Benjamin Moermond



▲ 李浩山  
Vance Lee

低音巴松管  
Contra  
Bassoon



崔祖斯  
Adam Treverton Jones

圓號  
Horns



● 韋麥克  
Mark Vines



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



高志賢  
Marc Gelfo



李少霖  
Homer Lee Siu-lam



李妲妮  
Natalie Lewis

小號  
Trumpets



▲ 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

客席助理團長  
Guest Associate Concertmaster

莫紀藍  
Guillaume Molko

低音大提琴  
Double Bass

姜鵬  
Jiang Peng

小號  
Trumpets

葛紀圖  
Christopher Cotter

賈傑銘  
Jeremy Garnett

馬時紹  
Sycil Mathai

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  
\* With kind permission of the Metropolitan Opera



## 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嬰、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).

# 香港管弦協會

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

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

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Donated by Mr Patrick Wang

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

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• Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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- 約瑟·加里亞奴(1788)小提琴由第二副團長王思恆先生使用
- 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

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