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50 YEARS OF ENCHANTING MUSIC

Tribute Concerts for Chan Ho-choi

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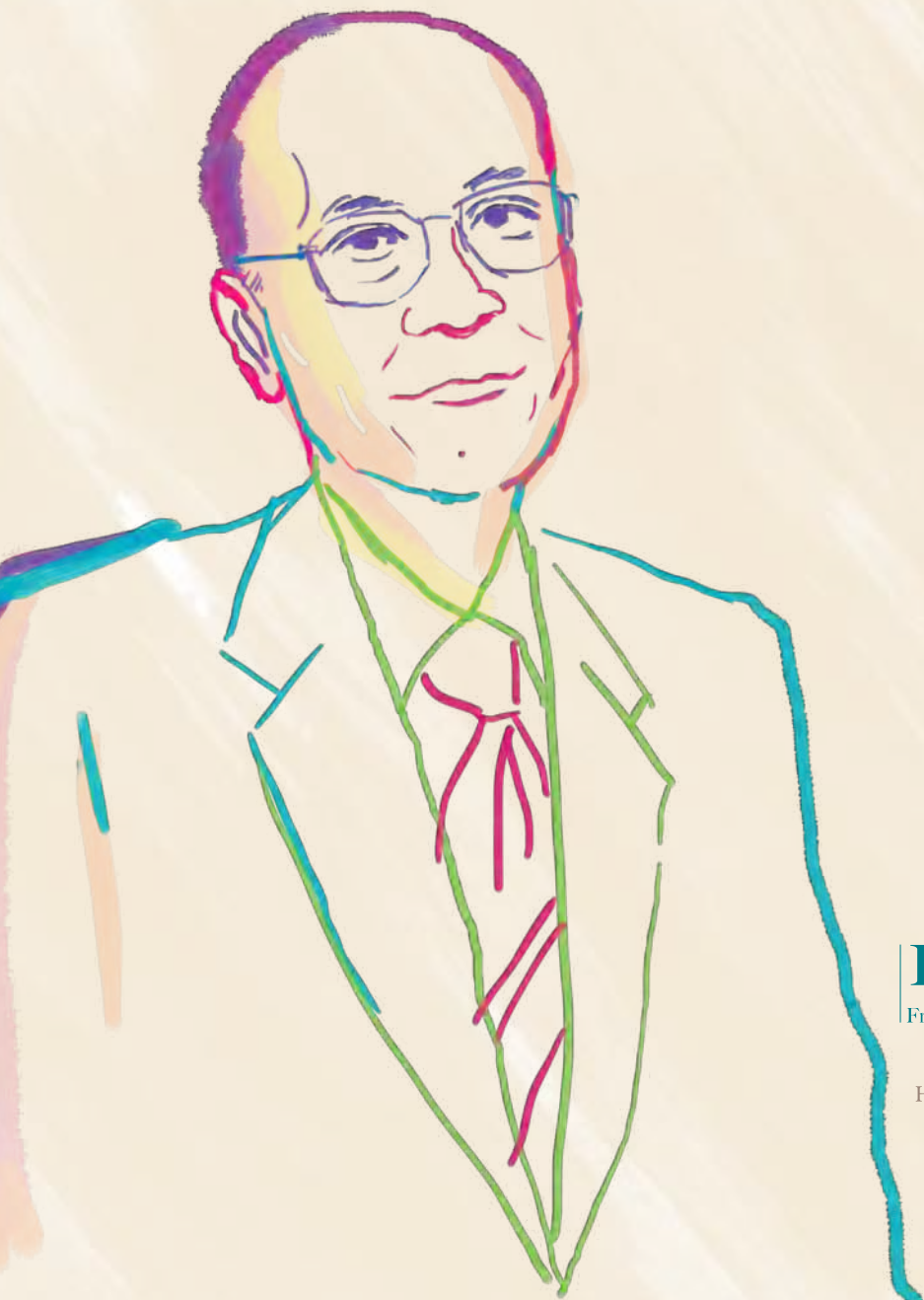
RTHK
香港電台



Co-presented by
the HKPO and RTHK Radio 4



SHUN HING EDUCATION AND CHARITY FUND
信興教育及慈善基金



醉人音樂半世紀

音樂會

由香港管弦樂團及香港電台第四台合辦

向陳浩才致敬

15 & 17 OCT
Fri 8pm Sun 3pm 2010

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

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

www.hkpo.com

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廣播處長獻辭

Message from the Director of Broadcasting

歡迎出席「醉人音樂半世紀」音樂會。

在廣播歷史當中，能播放超過半個世紀的節目寥寥可數；而自1960年4月2日起，陳浩才先生便一直擔任香港電台「醉人音樂」節目的主持，這一點實是難能可貴。

香港電台第四台聯同香港管弦樂團合辦這場音樂會，正是要向畢生奉獻於推廣音樂的陳浩才先生致敬，同時藉著由他所精選的多首優美作品，再次體現音樂如何能怡情養性，並提昇大眾的精神生活；就正如陳先生所言－「美好音樂能令人心境祥和，身心康泰。」

讓我們好好享受今天的精彩演出。

Welcome to *50 Years of Enchanting Music*.

In the history of broadcasting, not too many programmes have been on-air for over half a century. The achievement is even more remarkable in the case of *Enchanting Music* as it was hosted by Mr Chan Ho-choi throughout this time since its first broadcast on 2nd April, 1960.

RTHK Radio 4 and the Hong Kong Philharmonic Orchestra have put together this concert to pay tribute to Mr Chan for his wholehearted devotion to the promotion of fine music. As Mr Chan often said, "Fine music has the power to comfort the body and the soul...", the occasion also offers us a wonderful opportunity to get together once again to share Mr Chan's love of music, and you may like to know that it was Mr Chan, himself, who chose the works, which we are going to hear in the concert.

Enjoy today's performance.

黃華麒

黃華麒
廣播處長

Franklin Wong
Director of Broadcasting





We extend

our

most sincere thanks

to



for

their continued support

香港管弦協會董事局主席獻辭

Message from the Chairman of the Board of Governors of the Hong Kong Philharmonic Society

陳浩才先生畢生致力向市民大眾推廣美樂，今天，我可以和大家一同用音樂向這位偉大的人物致敬，實感榮幸。

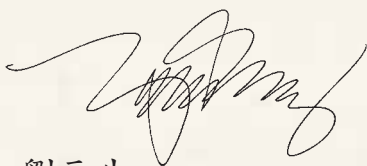
半世紀以來，陳浩才先生無論在音樂教育、推廣音樂、出版，以至廣播界均貢獻良多，成就卓越。他每周主持的電台節目「醉人音樂」、出版的音樂刊物和舉辦的音樂教育活動讓無數人由初接觸從而愛上音樂。香港管弦樂團很高興可以聯同多位多才多藝的音樂家，在今天為大家演繹多首對陳浩才先生意義重大的曲目。

希望大家有一個難忘的音樂體驗。

It's my great pleasure and honour to join you all to celebrate the life of a remarkable individual who passionately devoted his life to promote fine music and whose work, spanning over half a century, had left an indelible mark on our lives.

Mr Chan Ho-choi's life achievements are exemplary. His contributions to the fields of arts education and promotion, publishing and broadcasting were something of a legend. How many of us have come to embrace and love fine music because he'd touched our lives with his weekly radio programme *Enchanting Music*, and due to his tireless promotion through his publications and other arts education work? As a tribute to his celebrated life, the Hong Kong Philharmonic is proud to join hands with many talented musicians today in a selection of music that had special meaning for Mr Chan.

I hope you have an enjoyable and memorable performance.



劉元生
香港管弦協會
董事局主席

Y. S. Liu

Chairman, Board of Governors
Hong Kong Philharmonic Society





SHUN HING EDUCATION AND CHARITY FUND

信興教育及慈善基金

Shun Hing Education and Charity Fund was founded in 1984. True to the spirit of give and take, the Fund actively supports various kinds of charities and projects that benefit education, medical services, sports, arts and culture, scientific research and community services in mainland China, Hong Kong and overseas.

信興教育及慈善基金於1984年成立，本著「取諸社會，用諸社會」的宗旨，熱心支持各類公益慈善活動，多年來在國內外和香港資助了許多有關教育、醫療、體育、文化藝術、科學研究及社會服務等項目。



charity@shunhinggroup.com



SHUN HING EDUCATION AND CHARITY FUND
信興教育及慈善基金

兩位熱愛古典音樂的巨匠

Two great men, one classical passion

信興集團與音樂的淵源，可追溯至已故集團主席蒙民偉博士於1953年，自日本松下電器引進三十台真空管手提收音機而將之命名為「樂聲牌」而起。集團除了拓展 National Panasonic 各類音響產品外，更引入松下電器當年專門製造高級音響產品的品牌—Technics，以及日本Victor株式會社的JVC音響器材。蒙民偉博士熱愛古典音樂，銳意引進優質音響產品；而陳浩才先生畢生致力推介古典音樂，兩人竟在一場音樂會中偶然認識而相交逾半世紀，兩人對推展古典音樂充滿熱誠。

「醉人音樂」主持人陳浩才先生多年來透過大氣電波，向觀眾介紹古典音樂的好處，「美好音樂，能令人心境祥和，身心康泰……」這句開場白，相信對許多聽眾來說，仍歷久常新。蒙民偉博士則一直透過參與及贊助文藝活動，回饋社會，在支持音樂教育及發展方面貢獻良多；「信興教育及慈善基金」更對陳浩才先生創辦的「醉人音樂獎學金」予以大力支持。

半年多前，陳浩才先生在構思這個音樂會之時，原意為慶祝「醉人音樂」五十週年紀念，蒙博士亦毫不猶疑地答允贊助。雖然在音樂會落實之前，這兩位對古典音樂建樹良多的前輩相繼去世，但卻為今次的音樂會增添更深厚的意義。聽眾可以藉著音樂會，懷念陳浩才先生對古典音樂教育之貢獻，以及其精彩一生。信興集團亦秉承蒙民偉博士一貫推動文藝藝術的精神，繼續支持古典音樂及優秀的音樂人。

Shun Hing Group's close ties with classical music date back almost six decades ago. It was in 1953 that our late group chairman, Dr William Mong, took the bold step of importing 30 sets of valve-type portable radios from Matsushita Electric Industrial Company. Literally meaning "lovely music", his radios' Chinese brand name 樂聲牌 continues to be synonymous with listening pleasure to this day. Aside from National- and Panasonic-branded audio products, Shun Hing also introduced top quality Technics equipment from Matsushita and JVC audio products from Victor Company of Japan. Long a passionate lover of classical music, Dr Mong's chance meeting in a concert with dedicated music promoter, Mr Chan Ho-choi, began a symphonic friendship that lasted half a century.

Over the years, Mr Chan had shared his love of the classics with listeners via the popular radio show, *Enchanting Music*. His legendary opening remarks: "Beautiful music brings peace, harmony and soothes one's body and mind ..." remain as fresh to many listeners today as they did more than 50 years ago. In giving back to the community that sustained his business, Dr Mong was eager to support and sponsor all kinds of artistic and cultural activities. His Shun Hing Education and Charity Fund's support of Mr Chan's establishment of an *Enchanting Music* Scholarship was just one more way he delivered this promise.

When Mr Chan first proposed the idea for this concert, the event was intended to celebrate *Enchanting Music*'s fiftieth anniversary. Dr Mong readily agreed to sponsor the concert. The fact that both men sadly passed away before a note could be played merely loans the music you will hear added poignancy. We hope that all who listen will fondly remember Mr Chan's life-long dedication to music appreciation and music education. In carrying on Dr Mong's passion for promoting arts and education, Shun Hing Group hopes to nurture musical talents that would have brought delighted smiles to Dr Mong's and Mr Chan's faces. ■

弦
諾

A Sound Commitment



Edo de Waart



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

Principal Patron 首席贊助



Salute 感謝伙伴 to Our Partners

香港管弦樂團衷心感謝以下機構的慷慨贊助和支持！

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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For sponsorship and donation enquiries, please call (852) 2721 2030 or email to development@hkpo.com

香港管弦樂團及香港電台第四台合辦

「醉人音樂半世紀」音樂會

50 Years of Enchanting Music

Co-presented by the HKPO and RTHK Radio 4

蘇柏軒 指揮
夏定忠¹ 小提琴
林俊² 男中音
羅乃新³ 鋼琴

香港管弦樂團

香港兒童合唱團⁴

Perry So conductor

John Harding¹ violin

Albert Lim² baritone

Nancy Loo³ piano

Hong Kong
Philharmonic Orchestra

The Hong Kong
Children's Choir⁴

林家琦、杜格尊 主持

Kathy Lam &
Jonathan Douglas hosts

蕭邦 (米爾斯坦改編)

羅傑斯

安德森

安德森

蘇佩

莫扎特

伊寶列杜夫-艾雲諾夫

中場休息

韋伯

布拉姆斯

李斯特

西貝遼士

佛瑞

法朗克

傑克遜/米勒

升C小調夜曲 (小提琴獨奏)^{1&3}

《南太平洋》：迷人的夜晚²

《打字機》

《切分鐘》

《輕騎兵》：序曲

C大調第21鋼琴協奏曲，K467³

II. 行板

《高加索素描》，第一組曲，Op. 10

II. 鄉村裡

IV. 酋長的行列

《邀舞》，Op. 65

第五匈牙利舞曲

第二匈牙利狂想曲

《芬蘭頌》，Op. 26

安魂曲，Op. 48⁴

VII. 在天堂

《天使之糧》⁴

《願世界平安》⁴

香港電台製作人員 RTHK Production Team

10月15日的音樂會由香港電台第四台 (FM97.6 - 98.9兆赫) 現場直播。節目將於11月6日 (星期六) 下午2時10分經由香港電台網上廣播站、香港電台第四台及無線電視明珠台同步播放。

The 15 Oct concert is broadcast live by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz). The audio/visual recording will be simulcast on 6 Nov (Sat) at 2:10pm via RTHK website (www.rthk.hk), RTHK Radio 4 and TVB Pearl on 6 Nov (Sat) at 2:10pm.

電台製作 RADIO PRODUCTION

錄音監製 Recording Producer
鍾子豪 Raymond Chung

電台節目主持 Radio Presenters
盧迪思 Stacey Rodda
李嘉盈 Jenny Lee

同步聯播監製 Simulcast Producer
鍾子豪 Raymond Chung

同步聯播主持 Simulcast Presenter
李嘉盈 Jenny Lee



CHOPIN (ARR. N. MILSTEIN)	Nocturne in C sharp minor (violin solo) ^{1&3}
R. RODGERS	<i>South Pacific: Some Enchanted Evening</i> ²
L. ANDERSON	<i>The Typewriter</i>
L. ANDERSON	<i>The Syncopated Clock</i>
SUPPÉ	<i>Light Cavalry: Overture</i>
MOZART	Piano Concerto No. 21 in C, K467 ³ II. Andante
IPPOLITOV-IVANOV	<i>Caucasian Sketches, Suite No. 1, Op. 10</i> II. In a Village IV. Procession of the Sardar
Interval	
WEBER	<i>Invitation to the Dance, Op. 65</i>
BRAHMS	Hungarian Dance No. 5
LISZT	Hungarian Rhapsody No. 2
SIBELIUS	<i>Finlandia, Op. 26</i>
FAURÉ	Requiem, Op. 48 ⁴ VII. In Paradisum
FRANCK	<i>Panis angelicus</i> ⁴
J. JACKSON/S. MILLER	<i>Let There Be Peace on Earth</i> ⁴

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.

電視製作 TV PRODUCTION

監製 Executive Producer
溫燦華 Henry Wan

編導 Producer
胡麗媚 Mia Wu

助理編導 Assistant Producer
陳穎康 Felix Chan

樂譜顧問 Music Score Advisor
馬盈盈 Tina Ma

實地錄影統籌 Mobile Production Unit
鄧美蘭 Jolly Tang

電台及電視製作工程
Radio and TV Outdoor Broadcast Engineering
電訊盈科廣播工程部
PCCW Broadcasting Section

音樂人生 * 陳浩才



陳浩才1935年生於廣州，是家中獨子。自小移居香港，在香港接受教育，1953年開始投身音樂教育事業，曾於母校中華中學及金銀貿易場學校擔任音樂教師。1958年，陳浩才獲得紅寶石餐廳的冼永就和詹誠邀請，負責統籌及主持在香港中環萬宜大廈舉行、當時大受歡迎的「紅寶石音樂會」。

當時的紅寶石餐廳擁有一套質素極佳的音響，陳浩才就以Hi-Fi音樂會形式，在每個星期日晚上，舉行晚餐後的音樂欣賞會。直至1978年，一講就是二十年。

《音樂生活》是當時隨「紅寶石音樂會」免費派發的月刊。雜誌由陳浩才主編，請來多位當時著名的音樂家如林聲翕執筆，是當時一份介紹古典音樂的重要刊物，對香港的音樂發展影響深遠。除了西方古典音樂，雜誌還有介紹到音樂家的逸事生平、中國音樂、甚至歐西流行音樂，涉獵廣泛。1970年起，印量五千、免費派發的《音樂生活》未能滿足當時讀者需求，遂改為公開發售，當時的售價為一元五角。及後，《音樂生活》因經營困難，被迫停刊。幸陳浩才先生靈活變通，於1981另辦將音響和音樂內容結合、以介紹高級音響為主、音樂唱片為副的《音響技術》雜誌，繼續為一眾愛樂樂迷提供音樂資訊。一直以來，《音響技術》都是樂迷及





音響發燒友的天書寶鑑。陳浩才又與時並進，早於1996年便創立「樂庫網」(www.musicdata.org)，是在香港以互聯網介紹古典音樂及文化活動的先鋒。

除了向廣大市民推廣美樂之外，陳浩才亦致力培養兒童對音樂的興趣，他於1969年創立香港兒童合唱團，至今，香兒已發展成世界上人數最多、組織最龐大的兒童合唱團，並經常勇奪國際各大獎項，屢次為香港增光。

1960年，陳浩才獲香港電台邀請主持古典音樂節目「醉人的音樂」(現改稱為「醉人音樂」)，節目自此成為香港樂迷不可或缺的精神食糧，一直陪伴無數市民成

長。2010年8月28日，港台播出最後一集的「醉人音樂」節目，陳浩才光榮完成這個跨越半世紀的歷史任務。

為紀念這位對香港音樂及教育貢獻巨大的良師前輩，香港管弦樂團與香港電台第四台合辦「醉人音樂半世紀」音樂會，節目頭四首樂曲，屬「醉人音樂」電台節目歷年來的主題曲，每當節目開始時主題曲響起後，隨之而來就是「美好音樂能令人心境祥和，身心康泰……」這句熟悉的開場白。音樂會的其他曲目，均由陳浩才親自揀選，今天沒有紅寶石，也沒有晚餐提供，就讓我們在文化中心的醉人音樂下，用耳朵親自感受這個一切由熱愛音樂而起的動人故事。■

Musical Life * Chan Ho-choi



Mr Chan Ho-choi was born in 1935, as the only son in his family in Guangzhou. As a young child, he moved to Hong Kong, where he was educated. In 1953, he began his education career, as a music teacher at Chung Hwa Middle School (where he previously attended as a student) and Gold & Silver Exchange Society School. By invitation of the Ruby Restaurant in the Man Yee Building in Central, he started organising and hosting a series of hugely popular events from

1958, fondly remembered as the "Ruby Concerts". The restaurant boasted a top of the range music system, of which Mr Chan made use to host a post-dinner music appreciation concert every Sunday evening for the next 20 years, until Hi-Fi home systems gained a significant popularity in the homes of Hong Kong.

Musical Life was a monthly magazine distributed for free at these concerts. Edited by Mr Chan, the publication featured renowned musicians as contributing writers, including famed Chinese composer Lin Sheng-shih. It was a key music publication at the time, and played a crucial role in the long-term development of Hong Kong's music scene. In addition to Western Classical Music, the broad editorial coverage of the magazine also included stories of famous musicians, Chinese music, and even Western pop music. Since 1970, the magazine, with a print-run of 5,000, changed from a free publication to a paid magazine (priced at \$1.5 per issue) by popular demand of a wider readership. In 1981, to adapt to the changing market, Mr Chan transformed the magazine to combine music and Hi-Fi systems content, with high-end Hi-Fi system as a primary focus, and music recording as the secondary. This was to become the *Audiotechnique* magazine. Since then, the publication has served as the authoritative reference guide





for music lovers and Hi-Fi enthusiasts. During the popularisation of the Internet, Mr Chan launched Musicdata.org in 1996, as a platform for the introduction of classical music and cultural activities for Chinese readers.

As a dedicated promoter of the art of music, Mr Chan established the Hong Kong Children's Choir (HKCC) in 1969, to nurture the next generation in developing interests in music. Today, the HKCC is the largest children's choir in the world both in terms of membership and organisation structure, frequently winning international awards and performing overseas.

By invitation of the RTHK in 1960, Mr Chan became the host of classical music radio programme *Enchanting Music*. It quickly became the "spiritual food" for music loving souls, as well as a loyal companion many music lovers grew up with. On 28th August, 2010, the final episode of *Enchanting Music* was broadcast, as a final testament of Mr

Chan's tireless devotion to the love of music over half a century.

In fond memory of this teacher and pioneer of music in Hong Kong, and as a recognition for his tremendous contributions to music education, the Hong Kong Philharmonic Orchestra and the RTHK Radio 4 jointly present *50 Years of Enchanting Music* concert. The first four pieces in tonight's programme are signature tunes from the radio programme at different stages over the years. Many of us will remember Mr Chan's gentle and calming voice in the opening line at every programme, "Beautiful music brings us a peaceful heart, and nurture the health of our mind and body..." The rest of the programme tonight was selected by Mr Chan himself. We perhaps could not bring you a feast from the Ruby Restaurant, but hopefully, with these beautiful melodies, we would share an evening in remembrance of, with affection and reverence, this extraordinary story that all began with the love for music. ■



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

劉靖之，《信報》

“HKPO’s beautifully poised string phrasing, homogenous wind sound
and impeccably restrained brass suggested that you might hear different, but not better.”

Sam Olliver, *South China Morning Post*

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

2010/11樂季，港樂邀得多位樂壇巨星助陣：郎朗、曹秀美、宓多里、列賓、林昭亮、王健等。利茲、湯·庫普曼、丹尼夫擔任客席指揮的音樂會亦不容錯過。馬其頓鋼琴家狄里柏斯基將以第二鋼琴協奏曲繼續其拉赫曼尼諾夫巡禮，樂季壓軸演出，將是迪華特與港樂一連三周的柴可夫斯基節。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，此為港樂史上最大的企業贊助，令樂團得以在藝術上有更大的發展，向世界舞台邁進的同時，將高水準的演出帶給廣大市民，讓更多人接觸到古典音樂。港樂和香港的城市脈搏深深緊扣，積極推廣管弦樂至社會各階層，將精彩的音樂會體驗帶到各家各戶，當中不少重要演出更透過電台及電視轉播給全港市民欣賞，包括於跑馬地馬場遊樂場舉行的全年最大型交響演奏—太古「港樂·星夜·交響曲」。為了提高全港中、小、特殊學生對古典音樂的興趣，港樂舉辦音樂教育計劃「匯豐保險創意音符」，提供免費音樂會及各項教育活動。香港藝術發展局於2008年2月頒發「藝術推廣獎」予香港管弦樂團，以表揚港樂近年來成功擴展觀眾層面和獲取公眾支持。

港樂的海外巡迴演出，讓樂團在港外建立聲譽及進一步提升藝術水平。樂團曾參與上海之春國際音樂節及北京國際音樂節，2009年1月，樂團在迪華特的領導下到廣州、北京及上海作中國巡演。2010年9月，迪華特與港樂參與上海世博，於上海東方藝術中心演出貝多芬第九交響曲及特別委約香港作曲家林丰創作的《融》，作為2010中國巡演的首站，隨後分別到西安音樂廳及北京國家大劇院演出馬勒第七交響曲。■

香港管弦樂團由香港特別行政區政府資助

香港管弦樂團首席贊助：太古集團

香港管弦樂團為香港文化中心場地伙伴

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

The Hong Kong Philharmonic Orchestra is the Venue Partner of the Hong Kong Cultural Centre

The Hong Kong Philharmonic Orchestra (HKPO) is one of Asia's leading orchestras. Enriching Hong Kong's cultural life for over a century, the Orchestra has grown into a formidable ensemble of Chinese and international talents, attracting world-class artists to collaborate on its stage. HKPO annually touches the lives of over 200,000 music lovers through more than 150 performances. Under the leadership of Artistic Director and Chief Conductor Edo de Waart, HKPO continues to scale new heights in musical excellence. The continuing cycle of Mahler symphonies and challenging programming outside the traditional repertoire have become highly anticipated events as well as musical milestones for the Orchestra.

Celebrated artists continue to grace our halls in the 2010/11 season: Lang Lang, Sumi Jo, Midori, Vadim Repin, Cho-Liang Lin, Wang Jian, just to name a few. Our roster of guest conductors includes Maestro Carlo Rizzi, Ton Koopman and Stéphane Denève. Simon Trpčeski, who headlines the Rachmaninov cycle, will return with another brilliant interpretation of the composer's famous Second Piano Concerto; while Maestro de Waart and the HKPO will bring to you a 3-week Tchaikovsky Festival as the season finale.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic's Principal Patron. Swire's sponsorship of the Hong Kong Philharmonic, the largest in the Orchestra's history, supports artistic growth and development as the Orchestra takes its place on the world stage, and brings performances of musical excellence to the widest possible public. HKPO stays in tune with our city by presenting the orchestra in unexpected venues and bringing the excitement of the concert experience to every home through radio and television broadcasts including the largest symphonic event of the year, *Swire Symphony under the Stars*, at Happy Valley. The Orchestra runs a comprehensive schools education programme, *HSBC Insurance Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids. In February 2008, the Hong Kong Arts Development Council honoured the HKPO with the Arts Promotion Award, in recognition of its success in expanding its audience base and gaining public support in recent years.

The Orchestra also builds its reputation and raises its artistic standards by touring. Apart from participating in the Shanghai Spring International Music Festival and the Beijing Music Festival, the Orchestra undertook a China tour of Guangzhou, Beijing and Shanghai under the leadership of Maestro de Waart in January 2009. In September 2010, de Waart and the HKPO appeared at the Expo 2010 Shanghai, performing Beethoven's Ninth Symphony and the newly commissioned work *Rong* written by Hong Kong composer Fung Lam in the Shanghai Oriental Art Center, as the first stop of the 2010 China tour. It was followed by performances of Mahler's Seventh Symphony in the Xi'an Concert Hall and Beijing's National Centre for the Performing Arts. ■

「醉人音樂半世紀」音樂會

50 Years of Enchanting Music



蘇柏軒

指揮

Perry So

Conductor

蘇柏軒於2008年10月正式加入香港管弦樂團擔任助理指揮，2010年9月起擢升為副指揮。他於2008年勇奪俄羅斯聖彼得堡第五屆「國際浦羅哥菲夫指揮大賽」冠軍及特別獎，成為該大賽有史以來第三位獲得冠軍殊榮的參賽者。他是洛杉磯愛樂首屆「杜達梅駐團指揮計劃」指揮之一，在這個為期六星期的計劃當中，他分別指揮洛杉磯愛樂演出四場音樂會，並擔任大師馬錫爾及佩特連科的助理，完成計劃後隨即獲邀再度合作。蘇柏軒於1982年在香港出生，耶魯大學比較文學系畢業，是著名文學理論家霍奎斯特之徒。於耶魯畢業後，他曾跟隨霍普金斯大學畢保德音樂學院指揮系總監、瑞士指揮家兼名師邁耶，以及美國學者冼佳亞學習。

Perry So joined the Hong Kong Philharmonic Orchestra in October 2008 as Assistant Conductor and has become Associate Conductor since September 2010. In 2008, he received the first and special prizes at the Fifth International Prokofiev Conducting Competition (held in St Petersburg), only the third time the top prize has been awarded. One of the inaugural Dudamel Conducting Fellows at the Los Angeles Philharmonic, Perry So has just completed an extended six-week residency with the Los Angeles Philharmonic (conducting four concerts and assisting Lorin Maazel and Vasily Petrenko) and resulting in immediate re-invitation. Born in Hong Kong in 1982, Perry So graduated from Yale University in Comparative Literature, where he studied with noted literary scholar Michael Holquist. He subsequently studied conducting under Swiss pedagogue Gustav Meier at the Peabody Institute.



夏定忠

小提琴

John Harding

Violin

師隨比格拿的夏定忠，無論是作為一位獨奏家、教師、樂團團長、室樂演奏家、指揮或是為唱片錄音的藝術家，均出類拔萃，音樂事業遍及世界各國。他曾擔任多個要職，包括悉尼交響樂團聯合團長兼副指揮、倫敦交響樂團客席團長、海牙市立管弦樂團團長、法雅法斯年青藝術家計劃的藝術總監、紐卡素大學的聯合音樂教授及榮譽博士、澳洲國家音樂學院藝術總監以及奧蘭度四重奏領奏等。他曾指揮澳洲各大樂團演出、並灌錄了三十多張唱片。夏定忠自2006年起加入成為香港管弦樂團的團長。

A student of the Robert Pikler, John Harding has had an extremely successful international career as soloist, teacher, concertmaster, chamber musician, conductor and recording artist which has taken him all over the world. He has held various prestigious positions including Co-Concertmaster and Associate Conductor of the Sydney Symphony Orchestra, Guest Leader of the London Symphony Orchestra, Leader of the Residentie Orchestra of Royal Conservatorium in the Hague, Artistic Director of the James Fairfax Young Artists' Program, Conjoint Professor and Honorary Doctorate of Music at Newcastle University, the Artistic Director of the Australian National Academy of Music and leader of the highly acclaimed Orlando Quartet. He has conducted all of the Australian orchestras, and made over 30 recordings. He has been the Concertmaster of the Hong Kong Philharmonic Orchestra since 2006.



林俊

男中音

Albert Lim

Baritone

林俊畢業於香港演藝學院並獲取榮譽音樂學士，其後考獲獎學金赴皇家音樂學院深造，以優異成績取得演藝研究文憑及證書。他曾多次以獨唱身份與香港巴赫合唱團、香港聖樂團及香港管弦樂團演出，演唱巴赫、韓德爾及布拉姆斯的作品。2007年4月，他獲上海歌劇院邀請，在法籍指揮普拉松指揮下，飾演歌劇《卡門》中丹凱羅一角。又於2009年3月在香港演藝學院製作的《卡門》中擔演艾斯卡米諾一角。林俊剛參與由非凡美樂主辦的本地創作《張保仔傳奇》在2010上海世博的演出，擔演孫全謀一角。

Albert Lim attained his Postgraduate Diploma in Performance and Postgraduate Certificate in Performance with Distinction at the Royal College of Music after completing his Bachelor's Degree of Music (Honours) at the Hong Kong Academy for Performing Arts. Lim has appeared as guest soloist in concerts with the Hong Kong Bach Choir, the Hong Kong Oratorio Society and the Hong Kong Philharmonic, performing works by Bach, Handel and Brahms. In April 2007, he was invited by the Shanghai Opera House to sing the role of Dancairo in Bizet's *Carmen* under the baton of Michel Plasson. In March 2009, he was invited to sing the role of Escamillo in Bizet's *Carmen* for the Hong Kong Academy for Performing Arts. Recently, he took the role of Sun Chuen Mou from the local-composed *Zhang Bao Zai* and performed with Musica Viva at Shanghai Expo 2010.



羅乃新

鋼琴

Nancy Loo

Piano

本港其中一位最多面的藝術家—鋼琴演奏家、電台節目主持、戲劇演員和作家。羅乃新曾多次於國際音樂比賽中獲獎，除經常與香港管弦樂團、香港小交響樂團及香港中樂團合作外，更於世界各地舉行獨奏會。羅乃新是鋼琴與木管六重奏組合「六秀士」之創團成員，經常與本地和訪港的藝術家演出室樂。她又致力推廣現代音樂，曾在多屆之「音樂新文化」及前年「國際現代音樂節」中演出，並於2007年為香港作曲家聯會演奏華人作曲家鋼琴作品音樂會。羅乃新於1978年獲選為香港「十大傑出青年」，現任香港電台第四台音樂節目「弦外之音」、「自投羅網」及「親親童樂日」主持。

Nancy Loo is one of Hong Kong's most versatile artists – pianist, radio programme host, actress and writer. Awarded numerous prizes in international music competitions, not only has she performed with the Hong Kong Philharmonic Orchestra, the Hong Kong Sinfonietta and the Hong Kong Chinese Orchestra, but also given recitals all over the world. In addition to founding the piano and woodwind sextet *Les Six*, she has also worked with local and visiting artists in chamber music concerts. A keen performer of contemporary music, she participated frequently in the annual *Musica Viva* and the *ISCM World Music Days Festival*. In 2007, she was presented in a solo recital of contemporary Chinese composers' piano music by Hong Kong Composers' Guild. Nancy Loo was a recipient of the "Ten Outstanding Young Persons Award" in 1978 and is the presenter of RTHK Radio 4's *Belle Nuit*, *Cantilena*, and *Children's Corner*.

香港兒童合唱團

The Hong Kong Children's Choir

香港兒童合唱團（簡稱「香兒」）成立於1969年，為政府註冊非牟利慈善團體，多年來積極推動藝術教育，為香港音樂及文化界培育不少人才。現時「香兒」已成為世界上人數最多、組織最龐大的兒童合唱團，更發展為一個多元兒童藝術教育團體。在現任音樂總監兼首席指揮霍嘉敏女士及過百位專業導師的悉心指導下，團員進行饒富趣味的學習，並通過有系統的藝術訓練，了解到群體精神和處事嚴謹的重要性，為他們踏足社會作好準備。

「香兒」每年均獲不同團體邀請到外地演出，把愛與和平的訊息傳遍世界，足跡遍佈多個國家。團員精湛的演出令各地人士驚詫於小小的香港，竟能培養如此出眾的兒童合唱團，並被冠以「小小音樂親善大使」和「世界最傑出兒童合唱團之一」的美譽。「香兒」於2003年獲選為「中國十大少年合唱團」，更於匈牙利「Vivace 2006國際合唱節」中奪得最高殊榮的「最受觀眾歡迎大獎」。

The Hong Kong Children's Choir (HKCC) was founded in 1969 as a registered non-profit-making charitable organization and has made tremendous contributions for children's arts education in Hong Kong. HKCC is now the biggest choir in the world and has grown into a diversified arts education organization for children. Under the supervision of Kathy Fok, the current Music Director and Principal Conductor, and more than 100 professional tutors, choir members not only develop their artistic talents, but also learn the importance of team spirit through interesting and well organized practices.

HKCC is invited to perform overseas each year, spreading the message of love and peace in different parts of the world. The Choir has been well received and appreciated in many countries, gaining an international reputation as the "Little Goodwill Singing Ambassadors" and "one of the best children's choirs in the world". HKCC was named "China's Top Ten Children Chorus" in 2003 and won the prestigious "Award of the Audience" at the "Vivace 2006 International Choir Festival" in Hungary.



陳家康
 陳嘉穎
 陳兆暘
 陳思諾
 陳思穎
 陳弘舜
 鄭智峰
 張凱晴
 章天詠
 張慧銘
 張苑庭
 戚浩峰
 周晞彤
 周思穎
 宗蔚然
 馮正熙
 馮孫昶
 賀俊寧
 賀善寧
 孔令喬
 黎祖怡
 黎曦偉
 賴凱恩
 林文騫
 林詩晴
 劉君瀚
 劉芷晴
 劉芷蔚
 羅洛汶
 羅芷芊
 李澤茵
 李凱正
 李浚喬

Chan Ka Hong, Gary
 Chan Ka Wing
 Chan Siu Yeung
 Chan Sze Nok, Charlet
 Chan Sze Wing, Chloe
 Chan Wang Shun
 Cheng Chi Fung
 Cheung Hoi Ching
 Cheung Tin Wing, Jessie
 Cheung Wai Ming
 Cheung Yuen Ting
 Chick Ho Fung
 Chow Hei Tung, Natalie
 Chow Sze Wing
 Chung Wai Yin
 Fung Ching Hei
 Fung Sun Chong
 Ho Chun Ning, Gene
 Ho Sin Ning, Shannon
 Kung Ling Kiu, Keshia
 Lai Choyi, Charlotte
 Lai Hei Wai
 Lai Hoi Yan
 Lam Man Hin, Jasmine
 Lam See Ching, Sharon
 Lau Kwan Hon
 Lau Tsz Ching
 Lau Tsz Wai
 Law Jamie
 Law Tsz Chin
 Lee Chak Yan, Janice
 Lee Hoi Ching
 Lee Tsun Kiu

梁雋謙
 李卓文
 李浚琛
 李曉宜
 李洛希
 李子才
 連皓雯
 勞駿諾
 勞嘉彥
 陸家曦
 林芷茵
 吳子軒
 冼誦恩
 蘇瑋僊
 蘇琬靖
 司徒穎彤
 戴柏熙
 陳楚天
 鄧邵珩
 杜沛樺
 杜梓灝
 曾昊琰
 曾善瑜
 曾詠瑤
 尹曉樺
 黃曦樂
 黃子衡
 王詠彤
 王志喜
 任子澄
 楊緯婷
 姚子諾
 阮湘婷

Leung Chun Him
 Li Cheuk Man, Chapmann
 Li Chun Sum
 Li Hiu Yi
 Li Lok Hei
 Li Tsz Choi, Alvin
 Lin Ho Man, Vivien
 Lo Chun Lok
 Lo Ka Yin
 Luk Ka Hei, Joshua
 Lum Chi Yan
 Ng Chi Hin, Amos
 Sin Chung Yan
 So Wai Hei
 So Yuen Ching
 Szeto Wing Tung
 Tai Pak Hei
 Tan Timothy Spencer
 Tang Siu Hang
 To Pui Wah
 To Tsz Ho
 Tsang Ho Ting, Jeremy
 Tsang Sin Yu, Cynthia
 Tsang Wing Yiu
 Wan Hill Wah, Erika
 Wong Hei Lok
 Wong Tsz Hang
 Wong Wing Tung
 Wong Zhi Xi, Gwyneth
 Yam Tsz Ching
 Yeung Cheuk Ting, Serena
 Yiu Chi Nok, Enoch
 Yuen Sheung Ting, Michelle



「醉人音樂半世紀」音樂會

有位作曲家剛好在二百年前誕生：他創作了許多真正令人心蕩神馳的樂曲，數量幾乎冠絕古今——他就是蕭邦（1810-1849）。蕭邦生於波蘭，但大半生都在異鄉巴黎渡過。1830年他初到巴黎不久，就寫下動人的**升C小調夜曲**（常被冠上副標題「回憶」）。樂曲平靜優美的旋律配合鋼琴潺潺流水似的伴奏，短小的中段忽然翩翩起舞，還有傷感的結尾，一切都似乎言簡意賅地點出了思鄉之情。下一首樂曲**《迷人的夜晚》**的情調也與夜曲相似。樂曲選自音樂劇**《南太平洋》**（1949年），出自美國作曲家羅傑斯（1902-1979）手筆，以第二次世界大戰為背景，講述一群美國海軍駐守在小島上，刻劃他們的生活，還有其中一人與當地女子的愛情故事。而兩人邂逅的晚上，女子以歌聲詠嘆迷人的夜晚。

在iPod、下載以至鐳射唱片也未出現的年代，人們聽的是78轉黑膠唱片，每面的播放時間只有三分鐘。安德森（1908-1975）擅長寫作短小的管弦樂曲，短得能收錄在唱片單面——他把這些短曲稱為「棒棒糖」，經常使用特殊效果。首先亮相的是打字機——也許大家當中有人沒見過這東西吧：在文

書處理系統和電腦出現以前，人人都是用這種小型機器的。按下字母鍵時會發出嗶剝聲，到達一行的盡頭則有鐘聲響起——樂曲**《打字機》**（1950年代）採用了這些特徵，令人神往。**《切分鐘》**則寫於1945年，以木魚模仿未上緊發條的舊式時鐘。

現在到維也納去。1866年，時任市內一所劇院音樂總監的蘇佩（1819-1895）寫作了**《輕騎兵》：序曲**，描繪騎兵策馬飛馳赴戰的壯觀景象，而美妙絕倫的單簧管獨奏則代表留在家中的妻兒。莫扎特（1756-1791）是另一位住在維也納的作曲家。他被視為史上最傑出的作曲家之一，醉人作品之一就是**C大調第21鋼琴協奏曲**的慢樂章——旋律優雅動人，滴滴答答的伴奏則簡樸無華。

大家朝北面進發，來到俄羅斯高加索地區。高加索是歐洲與亞洲之間的橋樑，以下兩首作品**《鄉村裡》**和**《酋長的行列》**選自伊寶列杜夫—艾雲諾夫（1859-1935）的**《高加索素描》**（1894年），以當地人獨特的生活方式為題材，兩首樂曲都充滿了當地民歌和民間舞曲的聲音。

韋伯（1786-1826）既是上半場其中一位作曲家的親屬——他是莫扎特太太的堂弟——也是十九世紀初最重要的作曲家之一，常被譽為「浪漫樂派」的先驅。《邀舞》背後當然有段浪漫迷人的故事——樂曲寫於1819年6月，是韋伯送給太太卡洛琳的禮物，也曾對她解釋過樂曲如何刻劃兩人初相識的日子：舞者（韋伯）上前邀請意中人（卡洛琳）共舞，跳起燦爛的華爾茲來。一曲既畢，他向舞伴道謝後謙恭有禮地離開。

傳統上，較陽剛的舞蹈總與匈牙利吉卜賽人有關，而德國作曲家布拉姆斯（1833-1897）也有許多同類作品：《第五匈牙利舞曲》（1869年）的旋律出自貝拉·卡勒（如假包換的匈牙利作曲家）手筆。李斯特（1811-1886）具有匈牙利血統，飲水思源的他，在《匈牙利民族主題》（共十冊）和鋼琴獨奏曲《匈牙利狂想曲》採用真正的匈牙利旋律，當中最著名的幾乎肯定是《第二匈牙利狂想曲》。後來他也親自把樂曲改編為管弦樂曲。西貝遼士（1865-1957）也同樣為祖國芬蘭而自豪。他的《芬蘭頌》不但膾炙人口，而且許多人也認為是芬蘭最出色的民族歌曲。《芬蘭

頌》原是戲劇作品的配樂，原劇以芬蘭歷史為題材（1899年11月4日在赫爾辛基上演），《芬蘭頌》則是最後一景的音樂。此曲振奮人心，最後由壯麗的讚美詩《芬蘭醒覺！》畫上句號。

現在離開激情的民族自豪感，進入虔誠的宗教氣氛——以下是法國兩首著名的教會音樂作品。《安魂曲》1888年脫稿時，佛瑞（1845-1924）在巴黎馬德萊娜教堂擔任唱詩班指揮。終樂章《在天堂》扣人心弦，令人想起天堂裡的天使邊彈豎琴邊唱歌的景象；法朗克（1822-1890）拉丁文樂曲《天使之糧》也妙不可言，彷彿更多天使圍繞著樂曲，隱隱約約在空中載浮載沉。

施·米勒（1908-1971）和吉爾·傑克遜（1913-1995）兩夫婦合力創作了八十多首歌曲，其中最著名的無疑是《願世界平安》（1955年）。有論者寫道：「樂曲渴求個人平安、世界和平，是普世認同的訊息，因此被幾代人視為謳歌和平的讚美詩。」■

節目介紹中文翻譯：鄭曉彤

50 Years of Enchanting Music

This year we celebrate the 200th anniversary of the birth of a composer who wrote more truly enchanting music than almost anyone else. Frédéric Chopin (1810-1849) was born in Poland but spent nearly all of his life living in exile in Paris, and it was in the year that he first arrived in the city, 1830, that he wrote his magical **Nocturne in C sharp minor**. This is often given the subtitle "Reminiscence", and with its serenely beautiful melody singing out above a gently rippling piano accompaniment, its little burst of dancing in the middle and its sad ending, it seems to sum up feelings of homesickness. We stay in nocturnal mood with our next piece, **Some Enchanted Evening** which comes from the 1949 musical **South Pacific** by the American composer Richard Rodgers (1902-1979). The story is about life on a small island where the American fleet is stationed during the Second World War and the love between an American and one of the islanders, who sings about the wonderful evening when they first met.

In the days before iPods, downloads and, even, CDs, you listened to music on 78 rpm records which played for just three minutes each side. Leroy Anderson (1908-1975) made a speciality of writing short pieces of orchestral music which could fit on to one side of these records. He called these his "lollipops" (or "pops" for short) and often made use of unusual effects. This piece uses a typewriter - for those of you who haven't seen one of these, it was a little machine that everyone used for writing in the days before

word-processors and computers – and its clacking sound as the keys are pressed as well as the bell which rings when it reaches the end of a line are an enchanting feature of **The Typewriter**, which dates from 1950. In **The Syncopated Clock**, which dates from 1945, wood blocks imitate the sound of an old-fashioned clock which doesn't seem to have been wound up properly.

Now we travel to Vienna. In 1866 Franz von Suppé (1819-1895), who was Musical Director at one of the city's theatres, wrote his **Light Cavalry: Overture** which paints a magnificent musical picture of the cavalry galloping off to war while, in the guise of a gorgeous clarinet solo, their loved-ones remain at home. Another composer who lived in Vienna was Wolfgang Amadeus Mozart (1756-1791) who stands today as one of the greatest composers who ever lived. Among his most enchanting pieces is the slow movement of his **Piano Concerto No. 21 in C** with its simple ticking accompaniment and deliciously graceful melody.

Heading further north we move to Russia and two pieces depicting life in that region known as the Caucasus which forms the bridge between Europe and Asia. The people here have their own unique lifestyle which the composer Mikhail Ippolitov-Ivanov (1859-1935) portrayed in his series of **Caucasian Sketches** composed in 1894. We hear **In a Village** followed by the **Procession of the Sardar**, both of which are full of the sounds of the folk songs and dances of the region.

There is a family connection between Carl Maria von Weber (1786-1826) and one of the composers whose music we heard in the first half of this concert; he was Mozart's wife's cousin. Weber was also one of the most significant composers of the early 19th century and is often credited with being the man who set in motion what we call the Romantic era in music. Certainly his *Invitation to the Dance* has an enchanting and romantic story behind it. He wrote it in June 1819 as a gift for his wife, Caroline, and described to her how it depicted their early courting days; a dancer (Weber) approaches the lady of his choice (Caroline) and invites her to join him for a brilliant Waltz. Afterwards he thanks her and takes his leave with great courtesy.

Dances of a more robust style are traditionally associated with the Hungarian gypsies, and the German composer Johannes Brahms (1833-1897) wrote a great many of these. His *Hungarian Dance No. 5* dates from 1869 and is based on a tune by a genuine Hungarian composer, Béla Keler. Always conscious of his own Hungarian roots Franz Liszt (1811-1886) made use of authentic Hungarian melodies in his 10 volumes of Hungarian National Themes and Hungarian Rhapsodies for piano solo. The best known of these is almost certainly the *Hungarian Rhapsody No. 2* which he later arranged for orchestra. Equally proud of his homeland, Finland, Jean Sibelius (1865-1957) wrote one piece which became so popular that it is regarded by many as one of the country's

greatest national songs. *Finlandia* was designed as the closing scene in a dramatic presentation depicting Finland's history staged in Helsinki on 4th November 1899. It's a stirring piece which ends with a great hymn called "Finland Awakes!".

Away from the passion of national pride and into the realms of religious devotion now, with two famous French pieces of church music. Gabriel Fauré (1845-1924) wrote his famous *Requiem* in 1888 while he was serving as choirmaster at the Madeleine Church in Paris. The final movement, *In Paradisum*, is an enchanting evocation of angels singing in Heaven and plucking at their harps, while more angels float mystically around in the gorgeous setting César Franck (1822-1890) made of the Latin words *Panis angelicus* (Bread of Angels).

The husband-and-wife team of Sy Miller (1908-1971) and Jill Jackson (1913-1995) wrote over 80 songs the most famous of which is undoubtedly *Let There Be Peace on Earth* which dates from 1955. As one writer has put it; with "its universal message of longing for personal and planetary peace, it continues to be the anthem of peace for generation after generation". ■

Marc Rochester

50 Years of Enchanting Music

SOME ENCHANTED EVENING

Some enchanted evening,
you may see a stranger,
you may see a stranger
across a crowded room
and somehow you know,
you know even then
that somewhere you'll see her
again and again.

Some enchanted evening,
someone may be laughin',
you may hear her laughin'
across a crowded room
and night after night,
as strange as it seems
the sound of her laughter
will sing in your dreams.

Who can explain it?
Who can tell you why?
Fools give you reasons,
wise men never try.

Some enchanted evening,
when you find your true love,
when you feel her call you
across a crowded room,
then fly to her side,
and make her your own
for all through your life you
may dream all alone.

Once you have found her,
never let her go.
Once you have found her,
never let her go!

IN PARADISUM

In paradisum deducant angeli,
in tuo adventu
suscipiant te martyres,
et perducant te
in civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

(May the angels lead you into paradise,
may the martyrs receive you
in your coming,
and may they guide you
into the holy city, Jerusalem.
May the chorus of angels receive you,
and with Lazarus once poor
may you have eternal rest.)



PANIS ANGELICUS

Panis angelicus fit panis hominum,
dat panis coelicus figuris terminum.
O res mirabilis, manducat dominum,
Pauper, Pauper, servus et humilis.

(Heavenly bread that becomes the bread for all mankind,
Bread from the angelic host that is the end of all imaginings.
O miraculous thing, this body of God will nourish
even the poorest, the most humble of servants.)

LET THERE BE PEACE ON EARTH

Let there be peace on earth,
and let it begin with me.
Let there be peace on earth
the peace that was meant to be.
With God as our Father,
brothers all are we.
Let me walk with my brother,
in perfect harmony.

Let peace begin with me,
let this be the moment now.
With every step i take,
let this be my solemn vow:
To take each moment
and live each moment
in peace eternally.
Let there be peace on earth,
and let it begin with me!





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香港管弦樂團

Hong Kong Philharmonic Orchestra

PHOTO Bobby Lee



艾度·迪華特
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Artistic Director & Chief Conductor

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PHOTO Lawrence Chan



蘇柏軒
Perry So

副指揮
Associate Conductor

第一小提琴 First Violins



夏定忠
John Harding
團長 Concertmaster



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



李智勝
Lee Zhisheng



龍希
Long Xi



冒異國
Mao Yiguo



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



黃嘉怡
Christine Wong Kar-ye



徐烜
Xu Heng



張希
Zhang Xi



周騰飛
Zhou Tengfei

第二小提琴 Second Violins



● 范丁
Fan Ting



▲ 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



何嘉俊
Gallant Ho Ka-chun



許致雨
Anders Hui



簡宏道
Russell Kan Wang-to



巫國暉
Mo Kwok-fai



潘廷亮
Martin Poon
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Cheung Chi Wai & Keith Hiro

第二小提琴
Second
Violins



趙滢娜
Zhao Yingna



* 陳怡廷
Chen Yi-ting



* 柯雪
Ke Xue



* 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

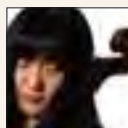


* 張姝影
Zhang Shu-ying

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



▲ 姜馨來
Jiang Xinlai



林達僑
George Lomdaridze



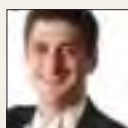
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmberg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke



* 張沛恒
Chang Pei-heng

- 首席 Principal
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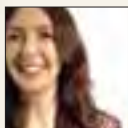
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Megan Sterling



▲ 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

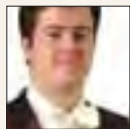


杜爾娜
Sarah Turner

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

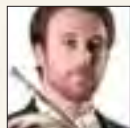


崔祖斯
Adam Treverton Jones

圓號 Horns



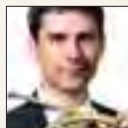
● 韋麥克
Mark Vines



■ 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

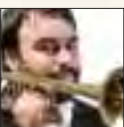
小號 Trumpets



● 傲高年
Colin Oldberg



▲ 莫思卓
Christopher Moyse



華達德
Douglas Waterston

長號 Trombones

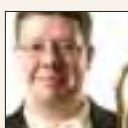


● 韋雅樂
Jarod Vermette



韋力奇
Maciek Walicki

低音長號 Bass Trombone



貝爾迪
Michael Priddy

大號 Tuba



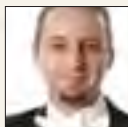
● 陸森柏
Paul Luxenberg

定音鼓 Timpani



● 龐樂思
James Boznos

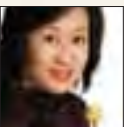
敲擊樂器 Percussion



● 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

小號 Trumpet

李振綱
Apollo Lee

敲擊樂器 Percussion

何銘恩
Jojo Ho

豎琴 Harp

黃士倫*
Ann Huang*

管風琴 Organ

周文珊
Marsha Chow

* 承蒙香港小交響樂團允許參與演出
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HONG KONG
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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。

駐團學員將會在團長夏定忠先生及首席中提琴凌顯祐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妹影和付水淼、廣州星海音樂學院的大提琴手潘熨、香港演藝學院的小提琴手柯雪和劉芳希、中提琴手楊凡，以及來自國立臺北藝術大學的小提琴手陳怡廷和國立臺灣師範大學的低音大提琴手張沛垣。

香港管弦樂團在此衷心感謝何鴻毅家族基金慷慨支持這項極具意義的培訓計劃。

如欲索取更多有關「何鴻毅家族基金駐團學員培訓計劃」的資料，請致電 (852) 2721 1582 或電郵 vanessa.chan@hkpo.com 與助理經理（樂團事務）陳韻妍小姐聯絡。

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme was created to provide professional orchestral training for promising young string musicians. The Scheme provides places for up to ten Chinese musicians per year from distinguished regional music institutions. It is fully endowed by The Robert H. N. Ho Family Foundation, which shares the Hong Kong Philharmonic Orchestra's commitment to nurturing and supporting artists of outstanding potential.

The programme is co-directed by the Hong Kong Philharmonic Orchestra's Concertmaster John Harding and Principal Viola Andrew Ling. Under their guidance, the Fellows will rehearse and perform with the Orchestra for one full orchestral season from September to July. In addition, they will have opportunities to attend masterclasses with internationally renowned guest artists performing in Hong Kong, as well as weekly chamber music coaching.

This intensive training programme will bridge the gap between completion of tertiary instrumental training and securing a position in a professional symphony orchestra. Some of our past Fellows are now working as full-time musicians in the Hong Kong Philharmonic Orchestra as well as other major orchestras including China Philharmonic Orchestra, China National Symphony Orchestra, Hong Kong Sinfonietta and Macau Orchestra.

The Fellows for the current season are: violinist Liu Boxuan from the Central Conservatory of Music in Beijing; violists Zhang Shu-ying and Fu Shuimiao from the Shanghai Conservatory of Music; cellist Pan Yan from the Xinghai Conservatory of Music in Guangzhou; violinists Ke Xue and Liu Fang-xi, violist Yang Fan from the Hong Kong Academy for Performing Arts; violinist Chen Yi-ting from the Taipei National University of the Arts and bassist Chang Pei-heng from the National Taiwan Normal University.

The Hong Kong Philharmonic Orchestra is very grateful to The Robert H. N. Ho Family Foundation for its partnership in this important undertaking.

For more information on "The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme", please contact Miss Vanessa Chan, Assistant Manager (Orchestra and Operations), at (852) 2721 1582 or email: vanessa.chan@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。

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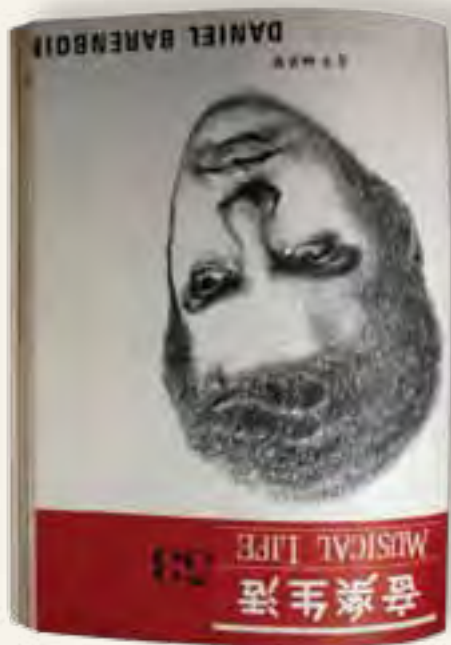
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- 德國華格納大號乙套
- 翼號乙支

Other instruments donated in support of the “Instrument Upgrade and Enhancement Project” –

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn



▲年青的巴倫邦。



▲江樺演出《蝴蝶夫人》的造型照。



▲兩位當時紅極一時的女高音，
左：楊羅娜；右：費明儀。



▲猜猜這位頂頂大名的鋼琴家是誰？
阿殊堅納西Ashkenazy是也。

回顧美好的……



▲ 1964年12月出版的第27期《音樂生活》。



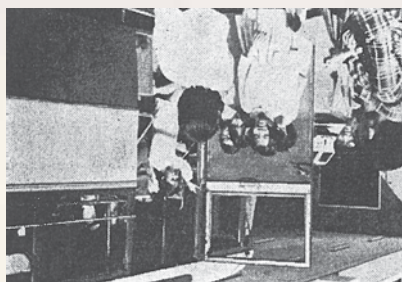
▲ 貝多芬畫像。



▲ 1967年Elisabeth Schwarzkopf 訪港演出。



▲ 1968年11月童麟在大會堂音樂廳指揮日本愛樂樂團。



►小朋友有專車接送往排練，十分周到。



►1970年12月28日香港兒童合唱團在萬宜大廈紅寶石餐廳星期日中午舉行的「兒童樂園」節目中演出。



►1969年第77期《音樂生活》封面：紅寶石及本刊贊助由葉惠康領導之兒童合唱團在香港電台「音樂世界」節目錄音時之歡樂情景。

音樂教育由唱歌仔開始

• 編輯部 •

人聲是最自然的樂器，所以經常有人說，學樂器的人不懂唱歌，奏得好極有限。現在的家長，當小朋友剛滿三歲、四歲便急急要趕他們去學樂器，其實很多音樂教育的專家都認為，要學好音樂，先由學唱歌，應該說是由加入兒童合唱團開始是最好方法。這個道理，陳浩才先生早在1969年便知道。

「香港兒童合唱團自今年三月成立以來，工作迅速開展，現擁有男女團員共四十五人，每星期六下午在九龍深水埗學校練習，由音樂碩士葉惠康教授指揮，蔡正怡女士伴奏……」這是香兒在1969年第78期《音樂生活》中的招募廣告。香兒的成立，為廣大兒童提供正統優質的音樂訓練，而且是人人可參與，不分貴賤，只要是喜歡音樂都可以報名參加。當時的香兒已經十分著重寓學習於遊戲的概念，常常有遊戲、比賽、表演等不同節目，以增強他們對音樂的興趣和專注力，四十年前，已主張「愉快學習」。紅寶石餐廳亦為香兒提供了演出場地，每逢星期日中午，紅寶石都有「兒童樂園」節目，香兒亦間中粉墨登場，在中環萬宜大廈出SHOW。

為了照顧變聲期的「超齡」兒童，香兒要增設樂器班，讓他們在聲帶不適合訓練的期間，仍然可以繼續接受音樂教育。而他們學習器樂後，日後學有所

成，又可以為合唱團擔任伴奏或助手，回饋合唱團。當時的香兒照顧亦十分周到，還設有專車接送往排練的小朋友！陳浩才先生走在時代最前，勇於嘗試新事物。細細個已經在紅寶石認識陳浩才的Harry哥哥，在英國修讀音樂學成歸來後，因學習時創作過音樂劇，令陳浩才靈機一觸，便邀請Harry哥哥開辦歌劇/音樂劇班，讓上合唱團的好動小朋友，可以邊玩邊唱邊演，大大增加了學習興趣。由唱歌仔到學樂器，到玩音樂劇，只要是能向大眾灌輸音樂知識的，陳先生都不遺餘力，他於多年前又為北京與中國交響樂團監製了首張兩文三語音樂導賞影碟，由陳佐湟指揮領導演出《彼得與狼》和《青少年管弦樂隊指南》，更上載到他創立的www.musicdata.org供免費瀏覽，讓初接觸管弦樂人士能透過這兩首曲目，了解樂器的不同特性。

現在香港兒童合唱團已是國際有名的兒童合唱團，每年都遠赴世界各地參加比賽、表演，亦証明了陳先生這一套由唱歌仔開始的音樂教育行之有效，而且成就非凡。不過，相信陳先生最希望的還是這些美好音樂能一直陪伴所有兒童成長，讓他們長大後，都能過一個注滿美

樂的豐盛人生。■

我也有用Facebook，用化名的，但只有廿四個朋友，都是真正

我的決心

「今天在倫敦，明天在巴黎，晚上八時才工作……」當音樂家聽起來很自由，可是一點也不自由。背後都是排得很滿的行程，而且不是你自已決定，演出可是責任。演奏工作只是不斷換地方，事實上看不到的東西。

太多傑出的小提琴協奏曲了。

這首小提琴協奏曲在歐洲舞台其實很常出現，不過我發現在亞洲及北美似乎更流行他的大提琴協奏曲及交響曲，讓這首協奏曲好像在陰影之中。或許是這首協奏曲生不逢時，同年代有

提琴更具民族色彩，也更高貴細膩。

德伏扎克的小提琴協奏曲給我最深印象是慢板樂章，就是因為充滿了民間音樂元素。憂鬱的風格就像一首民歌。而終樂章更似是一節民間舞蹈。以民間音樂為素材的話，意味著這作品更貼近觀眾。我認為他的小提琴協奏曲比大

因為這些民間音樂已是精華，也是來自生活。

至於獨奏會，我就很愛拉奏馬思聰的《思鄉曲》作encore，我就是愛其簡單的民間元素。其實大部份好的音樂都是來自民間，你看布拉

別的東西，而不只是一味的炫耀。

我覺得如果這世界沒有了易沙意與巴赫，我實在不知道可以拉甚麼作encore！我不贊同拉完一首協奏曲之後又拉巴格尼尼或是韋尼奧斯基的炫技作品，之前已經有整首協奏曲給你表現自己，你已不需要再顯示你的實力了。我會想應該借encore的時候讓觀眾感受

我的encore

對我來說，演奏時我就像一個導演在執導一齣戲，只是我在講述一個沒有文字沒有畫面的故事。



次幾乎忘了去演出！

還有一次很可怕的，那是在德國的演出。我記得很清楚是2007年3月26日星期天，我那

楊天嫻最難忘的演出

了。

之前為了演奏孟德爾遜協奏曲，聽了Jascha Heifetz，令我很驚奇，他的慢板樂章原來是我聽過最美的！不過他的首尾樂章卻不是我杯茶

我認為是不可超越的！

我喜愛Adolf Busch與他的弦樂四重奏，還有Joseph Szigeti。我最喜歡Busch的貝多芬，他演奏出樂曲的最高境界。而Szigeti的布拉姆斯

楊天嫻最愛的小提琴家

有決心。

的朋友。以前晚上還會用msn，現在也不怎麼用了。我很少找朋友的，住的地方周圍也是很少人居住的。平日也不出門，跟人聯絡也多靠電郵。的確，工作上不斷會認識到新朋友，可是很多時雖然合作愉快，演出完了連繫就斷——剛開始認識就要走，很可惜。有時去到一個地方演出，打電話給當地的朋友，可是最後也因為工作沒有時間約出來見面。事業正在往上走，是要吃點苦。所以，當音樂家一定要

我幾乎暈倒呢。■

開始，我才猛然醒起那時已經行夏令時間！換言之經理人打電話給我時是十時四十五分。但我還未吃早餐，還未更衣。我立即帶著小提琴與演出服飛奔到街上乘車到音樂廳。到我站在台上時

很美好但很苦的音樂家生涯 ——小提琴家楊天嫻

• 朱振威 •

將來要是小孩子，我不會像我爸爸這樣嚴格把他訓練成音樂家。我可能會堅持，幫他到十三、四歲，然後就讓她選擇。天賦不是決定一切，性格來得更重要。

我的假期

音樂家的生涯很美好，但很苦。要能承受很大壓力，也要有嚴格生活規律。經常在不同國家往還，時時要克服時差，但只能睡至「我要起床」的時候，到放假時終於可以睡到「我想起床」，放假最好之處就是不用想時間。

不用演出的時候我通常留在家渡假。假期第一天我會整日躺在床上讀書喝茶，這樣做對我來說就是終於放假的凱號。我最喜歡閱讀，我還記得小時候我練琴時都在譜架上放著一本小說。一邊拉一邊讀，因為音樂我拉幾次就背下來了。但後來爸爸發現了，就把我的書都綁起來。

我甚麼類型的書都愛讀，小說、經典、犯罪故事、古代現代的總統都愛讀。現在讀著一本《The Half Brother》，男主角在二戰後長大，他的家庭表面上很普通，可是他的哥哥卻是母親在戰時被人強姦後所生的，是很曲折的故事。

我的工作讓我每天有四、五個小時都在「聽」音樂，空閒的時候就想靜下來。就算真的聽音樂也是工作需要，例如聽一些其他人演奏我將要演出的曲目。反而，我常常會聽有聲音。

我想音樂跟其他藝術如繪畫、電影、寫作都有共同目的，就是藝術家要向別人傳達訊息。

先說一段插曲：一開始想著在港樂辦公室與楊天嫻用長途電話作訪問，結果花了很多時間預約一個方便雙方的日子，到訪問時又遇著酒店電話線路繁忙。再次跟楊天嫻用電郵聯絡，看著她的電郵結尾那句「Sent from my iPhone」，靈機一動問道：「你有Skype嗎？」結果二十四小時內我安坐家中完成訪問。

可是，你別因此想像楊天嫻是Facebook上有過千「朋友」，一有空就在msn聊天的一般「八十年代」——與她閒聊過後，才發現這在音樂家生涯中很難發生的。

那麼音樂家的生涯是怎樣？廿三歲的楊天嫻說「很美好，但很苦！」

我的爸爸

我四歲開始拉琴，父親對我非常嚴格，每天都要我練琴。他這樣做很對的，否則我不能有今天的成就。

小時候，我不算很刻苦，很多練習曲目拉兩次，行了就算。我那時明白我有天賦，人家試十次才成功，我三次就行。人家五歲時坐上鋼琴不下來，我不是，我也想做其他事情。小時後看著人家放學去玩要，爸爸卻來接我回去練琴。很多時候想看書，想跟其他人玩，但卻因為練琴而放棄，回想那段日子其實挺苦的。

當音樂家很苦的，但我現在很開心。如果我沒有當音樂家，可能現在會當白領吧，不過生活可能就不開心了。說到底，生活是由每個人自己決定的。

Concertmaster在樂隊中的重要性

• 輝夏 •

節錄自1967年第53期《音樂生活》

而可以使整個樂隊的音響效果完全改變。以Naidien的那種溫柔嫺雅以及高尚精緻的演奏為例，已經能夠使他領導下的弦樂組產生新的音色。此外，第一小提琴領班還要負責有關樂隊成員的提昇以及主持新人的考試，同時還得充當樂隊成員與指揮之間的聯絡官以及傾聽懺悔的神甫的職責。也就是說，他要時刻收集樂隊成員的意見反映給指揮，成員有什麼困難，他也得要負責設法解決。Barbirelli說，第一小提琴領班為Violino di Spalla是更為恰當：「他是指揮所要依靠的一個強有力的肩膀。」

一年半以前，Cleveland Orchestra在演奏時，獨奏人Isaac Stern拉Brahms的小提琴協奏曲拉到終章時，E弦卻突然間砰的折斷了。當時的第一小提琴領班Druian立即把他用的Stradivarius琴遞給Stern，而把Stern的不能拉的提琴遞給第一小提琴副領班Daniel Majeske，把Majeske的琴接過來，繼續演奏。Majeske就動手去換弦，等到校好了音，Stern早已拉畢全曲。這一

波折，只錯過了一小節的音樂。Druian作為一個絕對冷靜篤定的典範，第一小提琴領班，很嚴肅而謹慎的說：「這是應該做的全部工作的部分！」



……一個第一小提琴領班必須完全依賴他的第六感覺，把指揮的意圖及時準確的傳達給全體人員。他在樂隊中必須具有令人信服的權威，而這種權威則完全建基於他的高人一等的本身上，他能夠比樂隊裡的任何一個人都演奏得更好。他能夠為整個樂隊樹立起演奏的典範，讓大夥兒把這種典範當成指路的燈塔。樂隊所演奏的樂譜，有獨奏部分，一律由第一小提琴領班來演奏。此外，他更得要熟悉所有的獨奏樂曲，一旦獨奏小提琴家在最後一分鐘時決定不能上台，他就得隨時要代之演奏。他同樣的必須負責令全體樂手的音準及節拍協調一致，如有差錯，唯他是問。他要決定弦樂組的總弓法以及最重要的分弓法。當指揮微微的動一下指頭，他得能夠完全領會那是什麼意思，於是迅速的運命照辦，使全體樂手也都跟著明白。他照著指揮的意圖行事，先是讓弦樂組的人員跟著走，繼而又由全體樂手跟著走。事實上，第一小提琴領班也就是副指揮，他是精明能幹的，具有見義勇為的精神，當指揮一時忘記了指出某一樂句或某一樂器之進入，或是迷失了道路的時候，他就得起而拯救指揮。Ravel是一個臭名昭著的壞指揮，凡是被逼在他指揮下進行獨奏的藝術家們，不得不和第一小提琴領班事先規定了許多秘密的暗號與默契。事實上也就是讓Ravel在形式上揮舞棍子的指揮，而實際上卻聽從第一小提琴領班的指示。Leinsdorf說：「如果你有著一個好的第一小提琴領班，你根本就不需要左手動得那麼多。」

事實上，一個第一小提琴領班所發生的影響力是那麼的強大，以致於憑他的典範動作

管弦樂團的廬山真面

• 羅光 •

節錄自1967年第56期《音樂生活》

成員之一 Nicholas Reader 公開承認他每天晚上一定要給他的巴松管朗讀童話故事的時候，樂隊的全體成員都無一例外的會諒解而同情的點頭，表示深信無疑。

……有一些精神分析家深信每一種樂器，都必然的會使樂手形成獨特的個性，甚至還會形成樂手在肉體外形上與樂器的相似。波士頓交響樂管弦樂團的 Sherman Walt 描述他的瘦削高個子的長相，就和他吹的巴松管一模一樣。柏林愛樂管弦樂團的大提琴手 Eberhart Finken 深信木管樂器樂手說話的聲調及抑揚頓挫，就和他們所吹的樂器一模一樣。

洛杉磯的精神分析家 Ralph Greenson 是個業餘的小提琴手，他曾為一些著名的音樂家進行治療，他指出有一些吹單管及長笛的樂手，一定會存在著這樣的想法：……那

就是兩件樂器是用口吹奏，凡是嗜好大吃大喝的人，很容易選上這兩件樂器，過一下「口福」之癮。……那位心理學家認為這一類的是曾經獲得極大的滿足，因此被縱壞了，隨後就被剝奪了享口福的機會。因此他們之選擇吹奏那些樂器，為的是要補償已失去的口福享受。……Greenson 又指出，在弦樂器的樂手們當中，當一個小提琴獨奏家在台上擺起驕傲的姿勢時，心裡會產生不可一世之感，自以為是個「頂天立地」的男子漢，充滿男性的活力，足以使全世界的女人，全都跪在他腳下，向他膜拜。他是想要和聽眾談戀愛。他顯然是要通過獨奏以證明「我是可愛的男人，富有誘惑力，具有無法抗拒的魔力。」……

音樂生活，號外，2010年10月

究竟是要樂師的個性去適應樂器的特性，還是讓樂器的特性使樂師的個性受影響而產生變化？

……在反覆無常的音樂世界裡，心理學長期以來就佔有重要的地位，成為不可或缺組成的部分。鋼琴家 Claudio Arrau 不久前曾公開表示過，由於經過了精神分析，使「我的精神活動的混亂狀態，得到澄清」之後，因而大大的幫助了他的演奏。他堅決認為，一個音樂家如果不肯先躺在精神分析家的睡椅上接受精神分析，直到發現他的「自我個體與宇宙協調一致」之後，那就不可能打定主意照 自己的意思向前走。

幾乎所有的每一個人都深信所有的雙簧管及巴松管的樂手都有著或多或少的惡魔和瘋顛。每當倫敦皇家愛樂管弦樂團的



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我們希望藉著這短短幾頁篇幅，重溫《音樂生活》過往一些精彩文章和圖片，當中有以心理學角度分析、嘻笑手法描寫管弦樂隊的有趣文章，也有簡單清楚闡明團長地位舉足輕重的短文。回顧以外，更要展望將來，我們特別找來年青小提琴家楊天嫻暢談她「很美好但很苦的音樂家生涯」。陳浩才先生由最初在紅寶石餐廳推廣音樂，至創辦香港兒童合唱團，到透過大氣電波為一眾愛樂樂迷提供精神食糧，一直為香港音樂發展默默耕耘。我們希望能延續他推廣音樂的使命，為大家介紹更多有關音樂的資訊，製作更多高質素的音樂會，讓這團音樂之火繼續薪火相傳。

飲食娛樂
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紅寶石酒樓

電話：七六二二

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電話：二二三八

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兒童樂園	家庭式餐舞會	古典音樂會
(逢星期日中午)	(逢星期三、六晚)	(逢星期日晚)

紅寶石·餐廳

電話：六三〇七三

尖沙咀 香港大廈

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(逢星期日晚)	(逢星期三晚)	(逢星期三晚)

紅寶石·餐廳

電話：A〇A〇二九

九龍 太子道

燒烤王燒雞	西餅麵飽	咖啡閣
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