

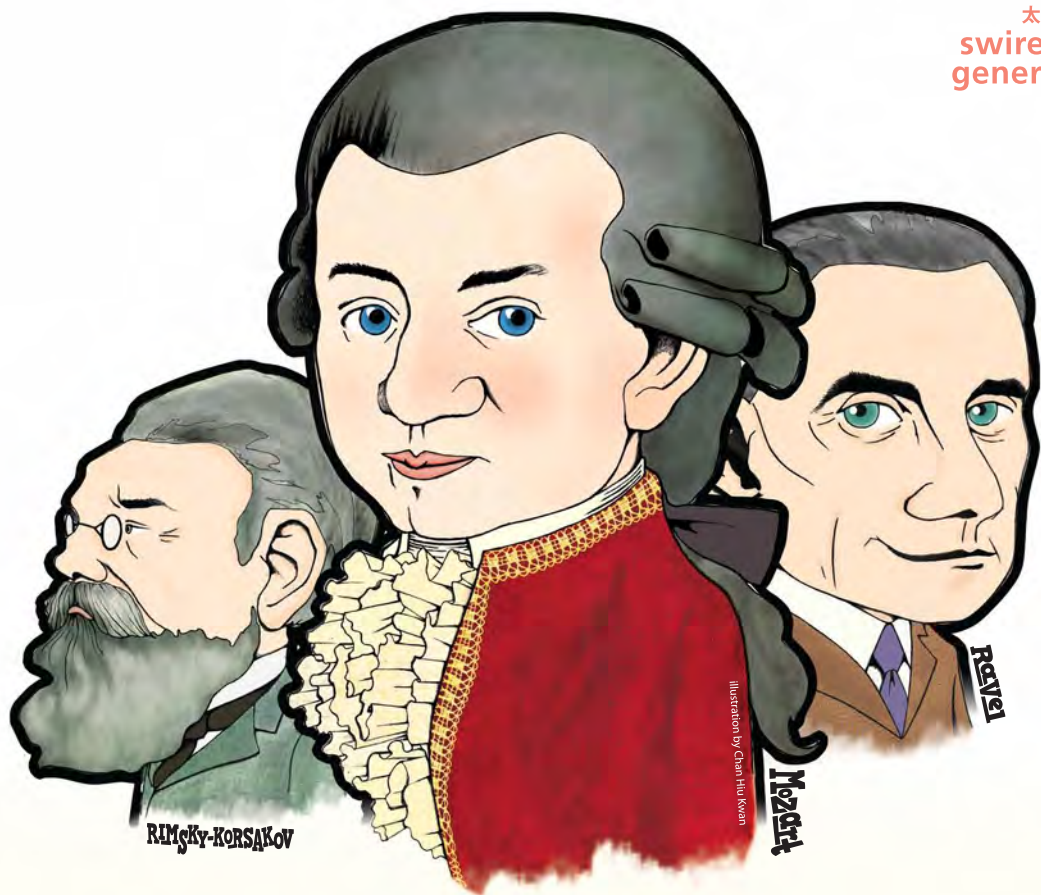


香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

首席贊助 Principal Patron



太古新力量
swire new
generation
SERIES



每個人都喜歡美好的童話故事
Everyone likes a good fairy tale

STORY TIME

故事時間

太古新力量
Swire New Generation
故事時間
Story Time

20&21·1·2012

Fri & Sat 8pm

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

香港管弦樂團由香港特別行政區政府資助 · 香港管弦樂團為香港文化中心場地伙伴
The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
The Hong Kong Philharmonic Orchestra is the Venue Partner of the Hong Kong Cultural Centre



柏斯琴行
PARSONS MUSIC



• Grand Piano Room • Well Equipped band room • Finest Collection of piano • Concert hall • Spacious Dancing Room

Tower 1, Whole Floor, 14/F Times Square NOW OPEN

The brand new Parsons Music flagship of Parsons Music, with the finest collections of Piano Showroom and well equipped music room, music lovers can enjoy a one-stop Musical & Art Learning Services in a more than 21,000sq. ft musical instrument showroom.

• TEL 2506 1363
• www.parsonsmusic.com



Find us on Facebook
"Parsons Music"
"Music for Little Mozarts"

Parsons Flagship Store Whampoa 2365 7078 Hong Kong Main Showroom Times Square, Causeway Bay 2506 1363 Hong Kong Island East Flagship Store Kornhill Plaza, Tai Koo Station 2560 6363 Kowloon Main Showroom Festival Walk, Kowloon Tong 2265 7882
Diamond Hill Plaza Hollywood Mong Kok Grand Tower Lam Tin Laguna City Lai Chi Kok Liberté Place Whampoa Wiz Zone Tseung Kwan O Metro City Tseung Kwan O Park Central
Shatin New Town Plaza Shatin Ma On Shan Plaza Tuen Mun Parklane Square Tai Po Eightland Gardens Tai Po Tai Yuen Shopping Centre Fanling Fanling Centre Tsuen Wan Luk Yeung Galleria
Tsuen Wan Tsuen Wan Plaza Kwai Chung Kwai Chung Shopping Centre Tung Chung Tung Chung Crescent Mid-levels Bonham Road Tai Koo Station Kornhill Apartments North Point Island Place North Point Provident Centre

商標用註冊
caringcompany
25th Anniversary

25th Anniversary

MARC-ANDRÉ HAMELIN IN RECITAL

漢穆林鋼琴獨奏會

海頓 E小調奏鳴曲, Hob XVI:34

史托克豪森 第九鋼琴曲

拉威爾《夜之加斯巴》

布拉姆斯 F小調第三奏鳴曲

HAYDN Sonata in E minor, Hob XVI:34

STOCKHAUSEN Klavierstück IX

RAVEL *Gaspard de la Nuit*

BRAHMS Sonata No.3 in F minor

7.3.2012 Wed 8pm CC \$380 \$280 \$200 \$140

巨星匯 great performers

VIRTUOSOS: SOLOIST AND ORCHESTRA

炫技：獨奏與樂隊

拉威爾 圓舞曲

法朗克 交響變奏曲

李察·史特勞斯 滑稽戲

魯道斯拉夫斯基 樂隊協奏曲

RAVEL La Valse

FRANCK Symphonic Variations

R STRAUSS Burleske

LUTOSLAWSKI Concerto for Orchestra

9&10.3.2012 Fri & Sat 8pm CC \$400 \$300 \$220 \$140

俄羅斯風情 splendour of russia

POETIC SOLITUDE

美麗的孤寂

柴可夫斯基 第二鋼琴協奏曲(原版)

柴可夫斯基《曼費德》交響曲

TCHAIKOVSKY Piano Concerto No.2 (original version)

TCHAIKOVSKY *Manfred* Symphony

16&17.3.2012 Fri & Sat 8pm CC \$420 \$320 \$220 \$160

太古新力量 swire new generation

COLOURS OF MARIMBA

馬林巴的色彩

盛宗亮《絳》—馬林巴琴與管弦樂隊的幻想曲

巴托 舞曲組曲

米堯《屋頂上的牛》

歌舒詠《藍色狂想曲》

Bright SHENG *Colours of Crimson* –

Fantasy for Marimba and Orchestra

BARTÓK Dance Suite

MILHAUD *The Ox on the Roof*

GERSHWIN *Rhapsody in Blue*

23&24.3.2012 Fri & Sat 8pm CH \$280 \$200 \$140 \$100

信用卡訂票 CREDIT CARD BOOKING 2111 5999 • 網上訂票 ONLINE BOOKING www.urbtix.hk

CC | 香港文化中心音樂廳 HK CULTURAL CENTRE CONCERT HALL • CH | 香港大會堂音樂廳 HK CITY HALL CONCERT HALL



MARC-ANDRÉ HAMELIN
PIANO



呂紹嘉 SHAO-CHIA LÜ
CONDUCTOR

MARC-ANDRÉ HAMELIN
PIANO



GENNADI ROZHDESTVENSKY
CONDUCTOR

VIKTORIA POSTNIKOVA
PIANO



陳康明 JOSHUA TAN
CONDUCTOR

張鈞量 PIUS CHEUNG
MARIMBA



冠名贊助 Title Sponsor



太古新力量：故事時間

Swire New Generation: Story Time

RAVEL

- 7 拉威爾 《鵝媽媽》組曲
13 RAVEL *Mother Goose Suite*

~16'

MOZART

- 8 莫扎特 降E大調第九鋼琴協奏曲「珍諾美」
14 MOZART Piano Concerto No.9 in E flat
Jeunehomme

~32'

中 場 休 息 i n t e r v a l

RIMSKY-KORSAKOV

- 10 林姆斯基-高沙可夫 《天方夜譚》
16 RIMSKY-KORSAKOV *Scheherazade*

~42'



請勿飲食
No eating and drinking



請勿拍照、錄音或錄影
No photography, recording
and filming



請關掉手提電話及其他電子裝置
Please turn off your mobile phone
and other electronic devices



演奏期間請保持安靜
Please keep noise to a minimum
during the performance



請留待整首樂曲完結後才報以掌聲鼓勵
Please reserve your applause until the end
of the entire work



如不欲保留場刊，請於完場後放回場地入口以便回收
If you don't wish to take this
printed programme home, please return it at
the admission point for recycling

ARTISTS

19 斯帕諾 指揮 / Robert Spano conductor

20 徐洪 鋼琴 / Hong Xu piano

A Sound Commitment

弦

諾



香港管弦樂團

HONG KONG

PHILHARMONIC ORCHESTRA



Go de Waart

Principal Patron 首席贊助





Experience the *difference...*

... the difference is experience

Jones Lang LaSalle has worked on many significant real estate projects in Hong Kong, achieving outstanding results for our clients across commercial and residential leasing, investments, valuations, property and facilities management and project and development services. Experience the difference that we can make to your projects.

Call us today at +852 2846 5000

www.joneslanglasalle.com.hk
Company Licence No.: C-003464



JONES LANG
LASALLE®

仲量聯行

Real value in a changing world

拉威爾

1875-1937

《鵝媽媽》組曲

拉威爾雖然終身未娶且膝下無兒，卻很喜歡小朋友，而且一直對機動玩具和童話故事情有獨鍾—這些在他的作品裡可見端倪。拉威爾二十九歲認識高黛柏斯基夫婦後，很快便成為好友，更時常到夫婦倆的鄉間別墅拜訪（鄰近楓丹白露）。他又特別喜歡高黛柏斯基夫婦的一對兒女（八歲的美美和六歲的尚恩），還在1910年把鋼琴二重奏《鵝媽媽》組曲題獻給「我的小友美美和尚恩」。《鵝媽媽》組曲根據傳統民間童謠集《鵝媽媽童謠》寫成，集子裡的童謠則出自十七、八世紀法國作家查理·佩羅、歐諾瓦伯爵夫人和瑪莉·勒普勒斯·博福爾手筆。《鵝媽媽》組曲的副題為「兒童曲五首」，可惜高黛柏斯基小姊弟應付不了樂曲的技術要求，所以由六歲的利烏和七歲的杜朗尼負責1910年4月20日的首演。翌年，拉威爾把《鵝媽媽》組曲改編成管弦樂曲，後來更改編成芭蕾舞劇。

管弦樂版《鵝媽媽》組曲共有五樂章。首樂章〈睡美人之孔雀舞曲〉描繪美麗的公主跳著夢幻般的迷人舞蹈，接著是〈大拇指湯姆〉，滑動的弦樂襯托著溫柔和的雙簧管獨奏，刻劃湯姆留下了麵包屑為自己引路的情節，吱吱喳喳的鳥兒（其中一隻一定是布穀鳥）霹霹啪啪地飛下來，把麵包屑啄個精光。〈陶偶女皇拉德紅娜〉講述一個其貌不揚的東方公主在沐浴，伴奏則模仿中國銅鑼和印尼甘美蘭樂團的聲音—拉威爾自從1889年在巴黎博覽會聽過中國銅鑼和印尼加麥蘭樂團後，就一直念念不忘。〈美女與野獸的對話〉是首優雅的圓舞曲，單簧管主題十分動人。咆哮似的低音巴松管代表野獸，但美女答應下嫁後，卻神奇地幻化成王子（由美妙的豎琴和獨奏小提琴二重奏代表）。最後是溫柔至極的〈仙子花園〉，令人想起脆弱而天真的童年時代，漸漸推進至欣喜若狂的高潮。

節目介紹中文翻譯：鄭曉彤

編制：

兩支長笛〔其一兼短笛〕、兩支雙簧管〔其一兼英國管〕、兩支單簧管、兩支巴松管〔其一兼低音巴松管〕、兩支圓號、定音鼓、大鼓、鈸、三角鐵、鑼、木琴、鐘琴、豎琴、鋼片琴及弦樂組。

莫扎特

1756-1791

莫扎特第一首鍵盤協奏曲寫於倫敦〔他當時十一歲〕，並在往後四份一世紀裡再寫作了二十六首，大大發展了這個樂種，更使之榮登最受歡迎純器樂樂種之一。公道一點說，他第一至第八首鍵盤協奏曲其實相當普通，但卻在第九鋼琴協奏曲〔寫於1777年1月〕取得重大突破，令此曲成為鍵盤協奏曲發展史裡第一首真正的傑作。

有人以為標題「Jeunehomme」〔法語，意思是「年輕人」〕是指莫扎特寫作此曲的月份剛滿廿一歲，但事實上標題指的是一位1777年初造訪薩爾斯堡、技藝精湛的法國女鋼琴家—維托華爾·珍諾美。莫扎特把此曲與另外兩首作品一同交給出版商，但全被拒絕。莫扎特學者阿爾法特·艾因斯坦在他的重要著作裡寫道：「喜歡他第七和第八協奏曲的顧客肯定會拒絕第九協奏曲。與莫扎特其他作品比較，此曲既出人意料又獨特。」第九協奏曲確是傑作，雖然艾因斯坦說「他再也沒有超越自己，這就是莫扎特的『英雄』交響曲」這也許言過其實，但此曲無疑是首史詩式的作品，展現出開天闢地的自信。

這種自信在**第一樂章**開端已顯而易見。樂團齊奏出精簡的開端後，鋼琴一蹦一跳地加入，輕鬆得近乎漫不經心。從前的協奏曲不會讓獨奏者這麼快加入—這種手法莫扎特也只用過一次而已，留待曾一度是他學生的貝多芬來發揚光大。樂團呈示部根據傳統手法寫成，卻被鋼琴長長的顫音打斷〔這是另一創新之處〕，之後由鋼琴主導，奏出樂團已交代過的素材，並加上豐富的修飾。奇特的轉調、類似歌劇的效果、再現部時樂器角色顛倒，效果獨特，為這個樂章添上異常廣闊的視野。



降E大調第九鋼琴協奏曲， K271「珍諾美」

快板

小行板

輪旋曲〔急板〕— 小步舞曲〔如歌地〕

— 最初的速度

第二樂章以C小調寫成，是莫扎特首次在協奏曲樂章裡採用小調調性。此外，C小調對莫扎特來說總與深刻情感息息相關，毫無疑問，這個頗具歌劇特色的樂章流露了作曲家的心聲。鋼琴洋洋灑灑地把長篇的華麗旋律娓娓道來，莊嚴的弦樂在底下悸動〔弦樂一直配上弱音器，直至最後幾小節為止—艾因斯坦說這時「放棄了抑壓，實際上改用了宣敘調」〕。多數學者認為珍諾美與莫扎特只屬泛泛之交，但珍·葛羅佛卻認為兩人是「老朋友」，1771年已在米蘭認識，兩年後又在維也納重逢。

珍諾美與莫扎特交情的另一證據，就是作曲家第三樂章加插了一段優雅的小步舞曲〔否則這個樂章就會顯得愉快但淺薄〕。葛羅佛認為作曲家藉此向珍諾美的父親致意—珍諾美的父親正是一位著名編舞家。此外，此曲獨奏部份難度極高，可見莫扎特起碼對她的鍵盤技巧推崇備至。

節目介紹中文翻譯：鄭曉彤

編制：

獨奏鋼琴、兩支雙簧管、兩支圓號及弦樂組。

林姆斯基-高沙可夫

1844-1908

林姆斯基-高沙可夫十二歲入讀聖彼得堡海軍學院，1862年畢業後卻開始覺得為難：既想投身海軍，又想獻身音樂。但由於他畢業後馬上要到蒸氣船「阿馬斯號」服役，展開長達三年的航程前往歐美等地，申請退伍又不獲批准〔不准他退伍的人，正是他的兄長——也就是海軍學院總監〕，所以他便有點不情不願地投身海軍。回到俄羅斯後，他軍中的職務每天只要兩小時左右便能應付，後來他終於能把軍務與音樂結合，擔任一個特別為他而設的職位——海軍樂隊指導員。他一直擔任這個職位，1884年新任海軍大臣削減了這個職位後，他便全心全意投身音樂。從許多方面來說，他最著名的管弦樂曲《天方夜譚》也同樣是這兩種興趣的結晶。

《天方夜譚》寫於1888年，翌年在萊比錫首演，屬林姆斯基-高沙可夫最後一批純管弦樂作品。他形容「這是我一個創作階段的終結。在格林卡所用的管弦樂團編制內，我的配器技巧已經幾近爐火純青。」作曲家以《一千零一夜》的故事為藍本，寫成這首四樂章的「一千零一夜交響組曲」。原本每樂章的標題都是音樂詞彙，但後世卻習慣以樂章所述的故事來稱呼。

開端咄咄迫人的銅管主題代表專橫的蘇丹王沙赫里亞。他認為女人全都水性楊花，所以只與每個妻子共度一晚，第二天就把她殺掉。美麗的小提琴旋律則代表舍赫拉查德，為了令自己幸免被處決，舍赫拉查德每晚都為蘇丹王編造故事，所以這個旋律也經常重現。林姆斯基——高沙可夫出身海軍，所以描繪大海描繪得尤其生動。第一樂章波濤洶湧，辛巴達的船浪濤中浮沉，探索印度與斯里蘭卡一帶的貿易航道。

《天方夜譚》，Op.35

大海與辛巴達的船〔莊嚴的廣板〕
卡蘭達王子的故事〔緩板〕
年輕的王子與公主〔稍快的小行板〕
巴格達的節日—大海〔極快板〕

在**第二樂章**，孤獨的巴松管刻劃一個打扮成苦行僧的波斯年輕人，因為身為卡蘭達人而發誓要不斷周遊列國傳揚伊斯蘭教，而這位年輕人正是卡蘭達王子。**第三樂章**描繪的是英俊王子與年輕公主的真摯愛情，公主更在王子面前跳起意態撩人的阿拉伯舞。

有人提醒舍赫拉查德她仍然身陷險境，於是她在**第四樂章**講出最可怕的故事之一。先是一陣鬧哄哄的音樂，然後是熱鬧的巴格達市集，繼而古怪但英俊的青銅騎士逃到大海—船卻在風暴中撞向大石。青銅騎士遇難了。代表舍赫拉查德的獨奏小提琴奏出輕柔優美的尾聲，既哀悼青銅騎士，也告訴大家，一則一則引人入勝的故事，已為她解除了死亡威脅。

節目介紹中文翻譯：鄭曉彤

編制：

短笛、兩支長笛、兩支雙簧管〔其一兼英國管〕、兩支單簧管、
兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、大鼓、
鈸、懸鈸、小鼓、三角鐵、鈴鼓、鑼、豎琴及弦樂組。



香港管弦樂團

HONG KONG

PHILHARMONIC ORCHESTRA

SUPPORT

your orchestra by making
a donation to our **annual fund**
or **student ticket fund**

支持港樂請捐助「**常年經費**」及
「**學生票資助基金**」

香港管弦樂團（港樂）為非牟利機構，您的支持極為重要。請即捐助港樂「常年經費」及「學生票資助基金」。「常年經費」# 讓港樂進一步提昇藝術水平及推行外展音樂教育計劃。「學生票資助基金」# 為全港全日制學生提供半價優惠票。請踴躍支持您的樂團，推動音樂之餘，兼享捐款扣稅優惠。

The Hong Kong Philharmonic Orchestra is a non-profit making organisation and you can help us by making a donation to the Annual Fund and Student Ticket Fund. Annual Fund# enables us to continue to reach artistic excellence and conduct education outreach programmes. Student Ticket Fund# helps to subsidise half-price student tickets and benefit all full-time local students in Hong Kong. Support your orchestra and at the same time you can enjoy a tax deduction.

捐款港幣 HK\$5,000 或以上尊享

2011/12 音樂會場刊鳴謝

獲邀出席贊助人音樂會

八五折購買香港管弦樂團音樂會門票*

優先訂購香港管弦樂團精選古典音樂會門票

參加導賞音樂會及音樂講座

最新音樂會資料定期經電郵通知

As a token of our appreciation, for donors giving over HK\$5,000

Acknowledgement in 2011/12 House Programmes

Invitation to attend our Annual Donors' Concert

15% discount on HKPO concert tickets*

Priority Booking for selected HKPO classical concerts

Attend Classic Insights Concerts and pre-concert talks

Regular updates on HKPO news and concert information by email

捐款 HK\$100 或以上者可享捐款扣稅 Tax deductible for donation over HK\$100

* 不適用於流行及特別指定音樂會 Except for pop concerts and special non-subscription concerts

如需查詢捐款或其他贊助計劃，請聯絡港樂發展部朱荻恩小姐。

For donations or other sponsorship enquiries, please contact Miss Judy Chu, Development Department.

電話 Tel: 2721 0312 • 電郵 Email: judy.chu@hkpo.com • 傳真 Fax: 2721 0582

CR no. 34994

Maurice RAVEL

1875–1937

Mother Goose Suite

Although Ravel never married nor fathered any children, he felt a special affinity with children and was throughout his life particularly fascinated by mechanical toys and fairy tales, both of which found their way into his works. When he was 29 he was introduced to Ida and Cyprian Godebski, and quickly became a close friend, frequently visiting their country house near Fontainebleau. He was especially fond of the Godebski's two young children, Mimi and Jean (aged eight and six), and in 1910 dedicated to "my young friends Mimi and Jean" a suite of pieces for piano duet based on the collection of traditional folk tales *Les Contes de ma mère l'Oye* (The Mother Goose Tales) by the 17th and 18th century French writers, Charles Perrault, the Comtesse d'Aulnoy and Marie Leprince de Beaufort. Subtitled "Five Children's Pieces", *Mother Goose* was given its first public performance on 20th April 1910, not by the Godebskis (who were, unfortunately, unequal to its technical challenges) but by Jeanne Leleu and Geneviève Durony (aged six and seven respectively). The following year Ravel orchestrated the Suite, and subsequently turned it into a ballet.

The *Mother Goose* Suite comprises five movements, beginning with **Pavane de la Belle au bois dormant** (Pavane of the Sleeping Beauty); the beautiful princess is seen performing a dreamy, magical dance. Next comes **Petit Poucet** (Tom Thumb), represented by a gentle oboe solo above gliding strings as he steadily spreads his trail of breadcrumbs. We hear the chirping birds (one of which is obviously a cuckoo) flutter down to peck them all up. **Laideronnette, Impératrice des Pagodes** (Laideronnette, Empress of the Pagodas) is a less-than-attractive Oriental princess who takes her bath in a lavish room decorated with tiny porcelain figurines who join in playing their tiny instruments in an imitation of the gongs and gamelan orchestra which so captivated Ravel when he first heard them at the Paris Exposition of 1889. A graceful waltz with a charming clarinet theme introduces **Les entretiens de la Belle et de la Bête** (Conversations of Beauty and the Beast). The Beast first appears as a growling contra bassoon, but with Beauty's acceptance of his marriage proposal he is magically transformed beautifully (beautifully depicted in a duet for harp and solo violin) into a prince. The final section, **Le Jardin féerique** (The Fairy Garden), is an achingly tender evocation of the fragile world of childhood innocence culminating in an ecstatic climax.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets, two bassoons (one doubling contra bassoon), two horns, timpani, bass drum, cymbals, triangle, tam-tam, xylophone, jeu de timbres à clavier, harp, celesta, and strings.

Wolfgang Amadeus **MOZART**

1756–1791

It was during a visit to London that Mozart, then aged 11, wrote his first keyboard concerto. Over the course of the next quarter of a century he was to write 26 more and in so doing develop and elevate the keyboard concerto into one of the most popular of all purely instrumental genres. It would be fair to say that his first eight keyboard concertos were fairly unspectacular, but with the Ninth, composed in January 1777, he achieved a real breakthrough in the first truly outstanding keyboard concerto in the history of the genre.

Some have mistakenly assumed the title (the French term for a young man) refers to the fact that Mozart celebrated his 21st birthday in the same month that he composed the Concerto, but in fact it was written for a certain Mlle Victoire Jenamy, a virtuoso French pianist who is known to have visited Salzburg in early 1777. Along with two other works Mozart sent it to a publisher, who rejected it. As Alfred Einstein wrote in his major study of Mozart, “Customers who might have liked the two previous concertos would certainly have rejected this one. It is surprising and unique among Mozart’s works.” It is a truly monumental work, and while Einstein might have been going too far in suggesting that “he never surpassed it; it is Mozart’s *Eroica*”, it is certainly an epic work which trod new ground with an astonishing degree of self-assurance.

That self-assurance is evident from the very start of the **first movement** where, after the most concise orchestral unison opening, the piano emerges with an almost carefree little skip. Never before did the soloist enter so soon, and it was a device that Mozart never used again, leaving it to his one-time pupil, Beethoven, to explore more thoroughly. The otherwise conventional orchestral exposition is interrupted by a long trill from the piano – another innovative venture – before it takes over the main musical argument, decorating lavishly the material the

Piano Concerto No.9 in E flat, K271 *Jeunehomme*

Allegro

Andantino

Rondeau (Presto) – Menuetto (Cantabile) –

Tempo Primo

orchestra has already stated. Exotic changes of key and an almost operatic sense of drama add to the astonishing breadth of vision in this movement, as does the remarkable role reversal when the recapitulation starts.

The **second movement** represents Mozart's first ever venture into a minor key for a concerto movement. Moreover it is cast in C minor, a key associated in Mozart with the most profound feelings, and there is no doubt that this almost operatic music, the piano eloquently expounding a long-drawn-out and florid melody above solemnly throbbing strings (which remain muted until the final bars when, according to Einstein, "restraint is cast off in favour of actual recitative") is expressing something deeply personal. Most scholars regard Mlle Jenamy to have been merely a passing acquaintance, but Jane Glover suggests she and Mozart were "old friends" having previously in Milan in 1771 and again in Vienna two years later.

Further evidence of closer ties between Mlle Jenamy and Mozart comes in the **third movement** where Mozart interpolates into an otherwise fun-filled and frothy movement, an elegant minuet; Glover suggests this is a tribute to Mlle Jenamy's father, a noted choreographer. More than that, though, the sheer virtuosity required of the soloist here clearly shows that, if nothing else, Mozart had the highest respect for her keyboard skills.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

solo piano, two oboes, two horns, and strings.

Nikolai RIMSKY-KORSAKOV

1844–1908

At the age of 12, Rimsky-Korsakov enrolled in the College of Naval Cadets in St Petersburg from where he graduated in 1862. By then, he was beginning to feel torn between a naval life and one devoted to music. The fact that he was expected to join the steamship *Almaz* about to undertake a three-year cruise, taking in America and Europe, prompted him to apply for a discharge. This was refused (by his brother, who was Director of the Naval College) so he settled, with apparently little reluctance, into navy life. Once back in Russia, his naval duties only took up a couple of hours each day and he was eventually permitted to combine both interests in a job specially created for him; that of Inspector of Naval Bands, which he held until the post was axed by an incoming Navy Minister in 1884. Thereafter he committed himself wholeheartedly to music. In many ways he was able to combine both interests in what has become his most famous symphonic work, *Scheherazade*.

Composed in 1888, *Scheherazade* premièred the following year in Leipzig. It was also one of Rimsky-Korsakov's last purely orchestral works. He described it as "closing a period of my work at the end of which my orchestration had attained a considerable degree of virtuosity within the limits of the normally constituted orchestra used by Glinka". Based on episodes taken from the *Arabian Nights*, Rimsky-Korsakov originally gave each of the four movements of this "Symphonic Suite after 1001 Nights" a purely musical heading; these are customarily replaced by the titles of the various episodes depicted by the music.

The menacing opening brass theme represents the despotic Sultan Shariar, who believes all women to be fundamentally unfaithful and determines to kill each of his wives after just one night with her. The sensuous violin theme which recurs throughout the work represents Scheherazade as she weaves her nightly tales, preventing her own execution for the 1,001 nights. Rimsky-Korsakov was particularly vivid in his musical portrayal of the sea and in the **first movement**, above a vastly swelling ocean, Sinbad's ship rises and plunges over the waves as it explores the trading routes around India and Sri Lanka.

Scheherazade, Op.35

The Sea and Sinbad's Ship (Largo e maestoso)
 The Kalender Prince (Lento)
 The Young Prince and Princess (Andantino quasi allegretto)
 Festival at Baghdad – The Sea (Allegro molto)

A solitary bassoon depicts the *Kalender* Prince of the **second movement** who, as a member of the Persian *Qalendaris* peoples, has made a vow perpetually to travel the world spreading the message of Islam, and does so in the disguise of a Holy Man. The **third movement** depicts in its wonderfully tender melody the pure love between a handsome prince and his young princess who, at one point, dances a tantalising Arabian dance before him.

At the start of the **fourth movement** Scheherazade is reminded of the Sultan's threat and recounts one of her most thrilling stories. First the bustle and energy of a Baghdad Fair, followed by the escape to sea of a strange but handsome Bronze Rider, whose ship is dashed against the rocks during a storm. The Bronze Rider has perished and Scheherazade, in the shape of the solo violin, mourns his fate in a soft and beautiful epilogue to the work; which also tells us that her feat of telling such captivating stories night after night has managed to secure her release from the Sultan's death-threat.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

piccolo, two flutes, two oboes (one doubling cor anglais), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, suspended cymbal, snare drum, triangle, tambourine, tam-tam, harp, and strings.



PHOTO Cheung Chi Wai

香港管弦樂團

Hong Kong Philharmonic Orchestra

藝術總監兼總指揮：艾度·迪華特

ARTISTIC DIRECTOR AND CHIEF CONDUCTOR: EDO DE WAART

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。

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。樂團亦經常與香港歌劇院等其他藝團合作，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。2010年9月，迪華特和港樂分別在上海世博會2010、西安及北京演出。

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 (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. The 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, the HKPO continues to scale new heights in musical excellence.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic Orchestra's Principal Patron. Swire's sponsorship of the HKPO, the largest in the ensemble'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.

The 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. In September 2010, de Waart and the HKPO performed at the Expo 2010 Shanghai, Xi'an and Beijing to critical acclaim.

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



PHOTO Andrew Eccles

斯帕諾

ROBERT SPANO

指揮 CONDUCTOR

斯帕諾現任阿特蘭大交響樂團音樂總監，十年來成功豐富及拓闊樂團的演奏曲目，把樂團水平提昇到新的境界，贏得國際聲譽及各方好評。2011年3月，他獲委任為阿斯本音樂節的候任音樂總監，並將於2012年履新。

斯帕諾曾指揮北美各大樂團，如波士頓、芝加哥、克里夫蘭、洛杉磯、紐約、費城及三藩市。他又曾經和其他地區的樂團合作，如荷蘭皇家音樂廳樂團、史卡拉愛樂樂團、捷克愛樂、柏林電台交響樂團、BBC蘇格蘭及BBC交響樂團等。斯帕諾指揮歌劇同樣出色，他曾於各大歌劇院亮相，其中包括：芝加哥、休斯敦及聖達菲歌劇院、科芬園皇家歌劇院及威爾斯歌劇院。2005年及2009年，他共六次聯同國際著名聲樂家夥拍西雅圖歌劇院演繹全套華格納的《尼伯龍的指環》。

2011/12樂季，斯帕諾的精彩演出包括和以下樂團的合作：西雅圖交響樂團、明尼蘇達樂團、伯明翰市交響樂團、柏林德意志交響樂團、西澳交響樂團、悉尼交響樂團、聖路加樂團及茱莉亞樂團。作為一位備受尊敬的鋼琴家及作曲家，他今季會和低男中音奧雲舉行三場獨奏會（其中一場於卡奈基贊克爾廳舉行）。作為一位教育工作者，他曾於費城及德累斯頓音樂節中指揮茱莉亞交響樂團及寇蒂斯交響樂團的年青音樂家演出，並從中尋找到新的啟發。

斯帕諾曾為 Telarc 及 Deutsche Grammophon 錄製的唱片多不勝數，其中他和阿特蘭大交響樂團合作的專輯，更為他贏得六項格林美獎。2011年2月，阿特蘭大交響樂團與 Naxos 聯手成立 ASO Media 廠牌，首張收錄阿特蘭大作曲家喜格當及加恩多爾菲新作的大碟備受好評。斯帕諾在荷蘭音樂節指揮格利荷夫的《聖馬可受難曲》，演出由 Deutsche Grammophon 現場錄影，並於2010年3月發行 DVD。

In ten seasons as Music Director of the Atlanta Symphony Orchestra, **Robert Spano** has enriched and expanded its repertoire and elevated the ensemble to new levels of international prominence and acclaim. Appointed Music Director-Designate of the Aspen Music Festival and School in March 2011, he assumes the title of Music Director in 2012.

Spano has conducted the greatest orchestras of North America, including those in Boston, Chicago, Cleveland, Los Angeles, New York, Philadelphia and San Francisco. Elsewhere he has led the Royal Concertgebouw Orchestra, Orchestra Filarmonica della Scala, Czech Philharmonic, Berlin Radio Symphony Orchestra, the BBC Scottish and BBC Symphony Orchestras, among others. Equally accomplished as an operatic conductor, he has appeared with the opera companies of Chicago, Houston and Santa Fe, the Royal Opera at Covent Garden and the Welsh National Opera. In 2005 and 2009 he conducted internationally-renowned casts in six acclaimed cycles of Wagner's *Der Ring des Nibelungen* at the Seattle Opera.

Highlights of Spano's 2011/12 season include appearances with the Seattle Symphony, Minnesota Orchestra, City of Birmingham Symphony Orchestra, the Deutsches Symphonie Orchester Berlin, West Australian Symphony Orchestra, Sydney Symphony, Orchestra of St Luke's and the Juilliard Orchestra. A respected pianist and composer, Spano also collaborates this season with bass-baritone Eric Owens in three recitals, including a performance in Carnegie Hall's Zankel Hall. An educator who finds inspiration through his work with young musicians, he leads the Juilliard Symphony Orchestra and the Curtis Symphony Orchestra, both in Philadelphia and in residence at the Dresden Music Festival.

With an extensive discography of critically acclaimed recordings for Telarc and Deutsche Grammophon, Spano has garnered six Grammy Awards with the Atlanta Symphony Orchestra. In February 2011 the Atlanta Symphony Orchestra and the recording company Naxos formed the ASO Media label. The highly praised inaugural recording featured new works by Atlanta composers Jennifer Higdon and Michael Gandolfi. Spano is also featured on Deutsche Grammophon's March 2010 DVD release of Golijov's *La Pasión según San Marcos*, conducting a live version of the work at the Holland Festival.



PHOTO Chad Johnston

徐洪 HONG XU

鋼琴 PIANO

徐洪的音樂事業始於他十六歲時的拉赫曼尼諾夫第二鋼琴協奏曲首演，他曾就讀武漢音樂學院、紐約羅徹斯特的伊士曼音樂學院及茱利亞音樂學院，師承蔣立平、漢富利斯、羅文托及麥唐勞。

他曾贏得多個比賽獎項，如吉娜·巴克豪爾國際年青藝術家大賽第三名（於十七歲）、2004年希爾頓岬國際鋼琴比賽第二名和2005年克里夫蘭國際鋼琴比賽第二名。他是2006年加拿大荷能斯國際鋼琴大賽的桂冠得主。

徐洪最近在威格摩音樂廳和卡奈基音樂廳威爾獨奏廳首度亮相，並巡迴德國十個城市演出。他在班夫中心錄製首張專輯，並以獨奏身份在指揮聶澤-賽金、閔祖克和阿殊堅納西領導下，分別與蒙特利爾大都會樂團、卡加利愛樂樂團和茱利亞樂團合作。2008年，他代表茱利亞音樂學院參與北京奧林匹克文化節。

他的近期演出包括：再度獲得蒙特利爾大都會樂團邀請與指揮聶澤-賽金演出、與哈雷樂團的首演和於倫敦威格摩音樂廳舉行了一場廣受好評的獨奏會。2012年，他會重返威格摩音樂廳舉行獨奏會（現場錄音專輯將由 Wigmore Live 廠牌發行），並再次與哈雷樂團合作（和樂團首席客席指揮史坦斯同台演出一系列音樂會）。2010年火山灰問題導致航空交通受阻，徐洪當時臨危受命接替兩場分別於溫哥華和佛蒙特州密德伯斯舉行的獨奏會演出，贏得各方好評，旋即再獲邀請。

徐洪今年會和倫敦愛樂巡迴中國演出，及於稍後時間在皇家節慶音樂廳首演。徐洪現為中國武漢音樂學院的鋼琴系講師。

Hong Xu's career began at a very early age, and he made his concerto debut in China at just 16 years old in Rachmaninov's Second Piano Concerto. He studied at Wuhan Conservatory, the Eastman School of Music in Rochester New York and The Juilliard School, under teachers including Liping Jiang, Douglas Humphreys, Jerome Lowenthal and Robert McDonald.

Competition successes have included Third Prize in the Gina Bachauer International Young Artists Competition (at the age of 17), Second Prize at the 2004 Hilton Head International Piano Competition and the Mozart Prize at the 2005 Cleveland International Piano Competition. He is a Laureate of Canada's 2006 Honens International Piano Competition.

Hong Xu recently made his debuts at Wigmore Hall and Carnegie Hall's Weill Recital Hall, gave a ten-city recital tour of Germany, recorded his first CD at the Banff Centre and appeared as soloist with the Orchestre Métropolitain du Grand Montréal, the Calgary Philharmonic Orchestra and the Juilliard Orchestra, under conductors Yannick Nézet-Séguin, Roberto Minczuk and Vladimir Ashkenazy. In 2008 Xu represented The Juilliard School at the Beijing Cultural Olympiad.

He was recently re-invited to the Orchestre Métropolitain du Grand Montréal with Yannick Nézet-Séguin, made a highly successful debut with the Hallé Orchestra and gave a much acclaimed recital at the Wigmore Hall, London. He will return to the Wigmore Hall in 2012 for a recital to be recorded on the Wigmore Live label and to the Hallé for a series of concerts with their Principal Guest Conductor, Markus Stenz. As a result of the travel chaos caused by the Icelandic volcano in 2010, Hong Xu undertook highly acclaimed last minute replacements in the prestigious recital series in both Vancouver and Middlebury, Vermont to both of which he was immediately re-invited.

This year Hong Xu will tour China with the London Philharmonic Orchestra and later make his Royal Festival Hall debut with them. Hong Xu is a member of the piano faculty at Wuhan Conservatory of Music in China.



A love affair with the sea

與 | 海 | 的 | 緣 | 份

潮起潮落、潮漲潮退，是永恆不變的自然定律，人生亦有聚有散、有離有合。2012年將為藝術總監兼總指揮艾度·迪華特和香港管弦樂團的八年關係劃上休止符的同時，亦揭開團長尤一弓與港樂的新的一頁。對這位來自俄羅斯莫斯科、生於音樂世家的小提琴家而言，以音樂作為職業，是最自然不過的事。

「子承父業在俄羅斯是很普遍的事，我的父親是一位音樂家，直至現在仍活躍於不同的音樂範疇：寫書、教小提琴、中提琴和室樂合奏，我五歲第一次接觸小提琴，是父親帶了一個大概是八份一，甚至可能是十六份一的小提琴回家，還未嵌好的，琴馬和弦線都未有上好，他把琴交給我時，我只當它是一件有趣的玩具，當時也沒想到這把木造的東西會變成我人生所愛。幾年後，我獲莫斯科的格尼辛音樂學校取錄，在那裡我們除了定期上主修樂器課之外，每位學生都要修鋼琴課，我現在就知道懂得看鋼琴譜，對演奏任何樂器的樂手來說都十分重要，在學習小提琴奏鳴曲或協奏曲時，那怕只是能在鋼琴上彈出一點點來，都可以大大提高對作品的理解。」

「格尼辛音樂學校不但有很好的音樂老師，普通科目的老師也十分優秀，最重要的是他們明白我們的重點不在於要在數學或物理上拿高分，使我們能專注練習。我在格尼辛跟隨斯伐洛娃學小提



◀ First year at the Gnessin School with one of Igor's great friends Yaroslav Kovalev

▶ The Gnessin reunion with the first guy he met at the School – Evgeny Kissin last year at the backstage of the HK Cultural Centre



琴，班上各同學的關係亦相當密切，各人其實早在校外已經互相認識，而我們亦大多是家族裡第二、三、甚至第四代的格尼辛學生，彼此之間形成了一個非常緊密的網絡，直至今日，我們仍保持聯絡，一有機會就會在世界各地再聚頭，我一些舊同學的子女，現在也在格尼辛上學，繼續將這個音樂傳統延續下去。」

「1991年我們舉家移居美國維珍尼亞州，入讀一所公立中學，由一班以音樂為軸心、只有四十人左右的小班，一下子變成來自世界各地不同種類、近百人的大班，對當時英語一竅不通的我是個很大的挑戰，父母為我找來在天主教大學任教的小提琴老師紀特活為我上小提琴課，不久我便插班入了大學，讓一個只得十三歲的小伙子能一邊上小提琴課，一邊在大學的樂隊拉琴，幾年後，我考入了畢保德音樂學院的預備班，在那裡跟隨俄籍小提琴老師史路特斯基學習。他是一位熱心教學的老師—在他家上的課動輒上好幾小時的。除了教琴，他也是巴爾的摩交響樂團的成員，他的太太吉妮雅是團上的中提琴手。史路特斯基對樂團和學生的百份百投入是無容置疑的，就算身患肺癌證實藥石無靈之時，他仍堅持在家教學和到樂團工作。我在畢保德的另一位老師是

丹青柯，我感到十分慶幸，因為我所遇到的每一位老師都對音樂教學盡心盡力。畢業後，我就考上巴爾的摩交響樂團，直至2005年成為樂團的助理團長。」

巴爾的摩是一個港口城市，日復日的潮夕漲退，也培養出尤一弓對大海的喜愛。閒時他最愛在排練後揚帆出海舒展身心，享受在大海懷抱中的那份安寧。然而大海並非時刻風平浪靜，也有波濤洶湧的時候，今晚，一首與大海關係密切的樂曲，成為他擔任港樂團長後的第一個試煉，俄羅斯作曲家林姆斯基-高沙可夫自詡寫於其創作高峰的《天方夜譚》，取材自《一千零一夜》的故事，殘暴的蘇丹王Shariar執意認定天下女人皆不可信，每日娶一位新皇后然後將其處決，冰雪聰明的Scheherazade自願獻身希望改變蘇丹王，每晚講故事為自己續命，最終大團圓結局。林姆斯基-高沙可夫選取幾個不同場景，純用管弦樂刻劃故事人物，出身海軍的作曲家對大海瞭如指掌，把海難場景描繪得栩栩如生，團長則是全晚的焦點所在，因為Scheherazade一個一個的續命故事，就是靠團長的小提琴獨奏向觀眾娓娓道來。問尤一弓準備怎樣說這個故事，他則賣關子說：「我想只有一個辦法可以知道—親身到音樂會來聽聽吧！」



The tide comes in as naturally as the tide goes out.

The ocean rises and falls exactly as nature has intended. Likewise, there is a time to be together, and a time to be apart. 2012 sees the eighth and final season of Music Director and Chief Conductor Edo de Waart with the Hong Kong Philharmonic Orchestra, but also the arrival of our newly-appointed Concertmaster Igor Yuzefovich. Born in Moscow into a musical family, Igor's choice of career is indeed a perfectly natural decision.

“ In Russia, it is natural for a son to follow his father's footsteps. My father is a musician and is still very active in his work – working on several books at the same time, whilst teaching violin, viola, and chamber music. I remember the very first time I

held a violin in my hands. I was five years old, and my father brought home a small violin – it was probably an 8th or maybe even a 16th size instrument. It was not even put together – the bridge wasn't set up and the strings were not tightened. He handed it to me,

“Some of my most cherished musical memories from my childhood were when after a particularly successful practice session with my father at home, he would take his viola out of the case and together we would sight-read some chamber music. I particularly remember spending quite a bit of time playing Villa Lobos’ Duo for Violin and Viola with him...”

Igor Yuzefovich

and I thought at the time it seemed like a fun toy. I had no idea that this little wooden object would become my life’s passion. A few years later, I was accepted into the Gnessin School in Moscow, where in addition to regular private lessons on our primary instruments, each student at the school also had mandatory piano lessons. I now realise just how important this skill is for any instrumentalist – knowing the piano score to a violin sonata or concerto and being able to play even a little bit of it on the piano greatly increases one’s understanding of the piece that he or she is learning.”

“At the Gnessin School, we had some of the best teachers not only in our musical subjects, but also in the regular courses. Our focus wasn’t on the highest levels of Math and Physics, but on our practice. I studied violin with Irina Svetlova and my class was a very tightly-knit group – many of our parents knew each other outside of the school, and we were often the 2nd, 3rd or even 4th musical generations of our families. Even today, we are still very much in touch with one another, and every so often a group of us gets together somewhere in the world to reminisce and share stories. In some instances, my classmates’s kids have now enrolled in the Gnessin School to continue the musical thread.”

“My family and I moved to the USA in 1991. In the States, I enrolled in a public middle school. This was probably the biggest change for me – as I went from a musically oriented class of 40, to a class of about 100 wildly different kids, while I had absolutely no English (proficiency) at the time. My parents were looking for a violin teacher for me in order to continue my violin studies. Jody Gatwood, a teacher at the Catholic University was highly recommended by some musical friends of my parents, and I, a tiny 13-year-old middle schooler, was soon enrolled at the University, where I would take private violin lessons and play in the University’s orchestra. Several years later, I entered the Preparatory Division of the Peabody Conservatory, where I would study with a Russian violin teacher, Leri

Slutsky. Leri was an incredibly dedicated teacher – I remember having lessons at his house which would last for hours. In addition to teaching violin, he was also a member of the Baltimore Symphony, along with his wife, violist Genia Slutsky. A testament to Leri’s dedication was his commitment to the orchestra and his students. When suffering from lung cancer and physically exhausted from the treatments, he would still teach for hours at his house and continue to come to work even in his final days. My other teacher in the Peabody was Victor Danchenko, I was extremely fortunate with each of my teachers – all of them were incredibly dedicated and committed. After graduation, I worked at the Baltimore Symphony and was appointed as Assistant Concertmaster from 2005.”

Baltimore is a port city. As the tide comes in and goes out day after day, Igor also developed an affinity for the ocean. “The peace and quiet while under sail is truly unparalleled,” as Igor fondly recalled. The sea, however, is not always calm and tranquil, and sometimes presents tremendous challenges; tonight a piece of music with close connections to the sea will be the first challenge for the new Concertmaster. Rimsky-Korsakov believed that his *Scheherazade* “had reached a considerable degree of virtuosity and bright sonority”. In the story inspired by the *Tales of the Arabian Nights*, the despotic Sultan Shariar believed that all women were fundamentally unfaithful. He decided to kill each of his wives after just one night with her. The clever and bright Scheherazade volunteered to become his wife, telling a story each night to keep herself alive, until after 1001 nights, she secured her release and the story came to a happy ending. Rimsky-Korsakov was once in the navy, and knew the sea very well. His musical portrayal of a shipwreck is particularly vivid. The Concertmaster will be in the limelight as beautiful violin solo passages depict the captivating Scheherazade. We asked Igor how he would tell this story, and his answer was; “I guess there is only one way to find out – come and hear the concerts for yourselves!”

Concertmasters of HKPO	1974 Lim Kek-tin	1977 Jan Van den Berg	1981 Carl Pini	1983 Miran Kojian	1989 Jae Park
1991 Marcus Lehmann	1992 Michael Ma	1993 Barry Wilde	2000 Dennis Kim	2006 John Harding	2012 Igor Yuzefovich

香港管弦樂團 Hong Kong Philharmonic Orchestra

第一小提琴 First Violins



尤一弓
Igor Yuzefovich
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



PHOTO Bobby Lee

艾度·迪華特 Edo de Waart

藝術總監兼總指揮
ARTISTIC DIRECTOR AND
CHIEF CONDUCTOR



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



PHOTO Lawrence Chan

蘇柏軒 Perry So

副指揮
ASSOCIATE CONDUCTOR

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



韋鈴木美矢香
Miyaka Suzuki
Wilson



冒田中知子
Tomoko Tanaka
Mao



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



* 賈舒晨
Jia Shuchen



* 賈舒陽
Jia Shuyang



* 劉博軒
Liu Boxuan



* 張劭楠
Zhang Shaonan

中提琴
Violas



● 凌顯祐
Andrew Ling



■ 李博
Li Bo



▲ 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



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



孫斌
Sun Bin



王駿
Wang Jun



張妹影
Zhang Shu-ying



* 袁緯晴
Yuan Yiching

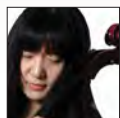


范欣 (休假)
Fan Yan
(On sabbatical leave)

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



* 潘燮
Pan Yan

低音大提琴
Double Basses



● 林達僑
George
Lomdaridze



▲ 姜馨來
Jiang Xinlai



馮榕
Feng Rong



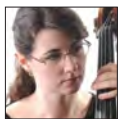
費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehberg



鮑爾菲
Philip Powell



羅莉安
Julianne Russell



范戴克
Jonathan
Van Dyke

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



夏莎華
Sarah Harper

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

+ 樂師席位由以下機構贊助
邱啟楨紀念基金
Musician's Chair – a gift of
C. C. Chiu Memorial Fund

* [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

單簧管
Clarinets



○ 史家翰
John Schertle



▲ 夏安祖
Andrew Harper



● 史安祖 (休假)
Andrew Simon
(On sabbatical leave)

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



杜高兒
Chloe Turner



崔祖斯 (休假)
Adam Treverton Jones
(On sabbatical leave)

圓號
Horns



● 湯晨輝
David Thompson



■ 柏如瑟
Russell Bonifede



▲ 周智仲
Chow Chi-chung



高志賢
Marc Gelfo



李少霖
Homer Lee Siu-lam



李姬妮
Natalie Lewis



● 韋麥克 (休假)
Mark Vines
(On sabbatical leave)

小號
Trumpets



● 丹迪莊
Jon Dante

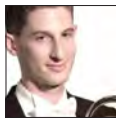


▲ 莫思卓
Christopher
Moyse



華達德
Douglas
Waterston

長號
Trombones



● 韋雅樂
Jarod Vermette



韋力奇
Maciek Walicki

低音長號
Bass
Trombone



韋彼得
Pieter Wyckoff

大號
Tuba



● 沈柏利
Roland Szentpali



● 陸森柏 (休假)
Paul Luxenberg
(On sabbatical leave)

定音鼓
Timpani



● 龐樂思
James Boznos

敲擊樂器
Percussion



● 白亞斯
Aziz D. Barnard
Luce



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
Freelance
Players

敲擊樂器
Percussion
周展彤#
Chau Chin-tung
小山理惠子#
Rieko Koyama

THE MUSICIAN'S CHAIR
樂師贊助基金

ANNA KWAN TON-AN
關 統 安

A gift of
由以下機構贊助

C.C. CHIU
MEMORIAL FUND
邱 啟 楨 紀 念 基 金



讓你的音樂體驗早45分鐘開始
Enjoy your concert
experience 45 mins earlier

客席獨奏家通常都在協奏曲中亮相，但鋼琴家漢穆林將以樂隊作掩飾，於兩首看似是為樂隊而寫的樂曲中擔任鋼琴獨奏。法朗克的交響變奏曲不但浪漫悅耳，樂隊與鋼琴水乳交融，盡顯作曲家的鬼斧神功。李察·史特勞斯的滑稽戲描繪一位輕挑年青男子，輕鬆逗趣，更是一首能讓鋼琴家盡情炫耀琴技的傑作。香港管弦樂團則會在魯道斯拉夫斯基的樂隊協奏曲中，搖身一變成為協奏曲的主角。香港電台第四台節目主持及編導賴建群將於星期六晚的音樂會前講座為你剖析樂曲箇中樂趣。

Marc Rochester re-discovers two major, but frequently overlooked, glories of the late romantic piano concerto repertory and asks whether the pre-eminent reputations both César Franck and Richard Strauss had as composers for organ and opera respectively has led us to undervalue their contributions to this most popular of musical genres. With characteristic humour and candour and drawing on his immense fund of musical knowledge, Marc looks behind the scenes and uncovers the very personal inspirations behind these two works which sets them apart from anything else either composer ever wrote. please join him at the pre-concert talk on Friday night.

巨星匯：炫技：獨奏與樂隊
免費音樂會前講座

Great Performers:
Virtuosos: Soloist and Orchestra
Free pre-concert talk

時間 **TIME**

9/3 Fri 7:15pm – 7:45pm (英語 English)
10/3 Sat 7:15pm – 7:45pm (粵語 Cantonese)

地點 **VENUE**

香港文化中心演藝大樓四樓大堂
HK Cultural Centre Auditoria Building 4/F Foyer

聆聽您的意見
We're Listening!

您們親臨音樂廳，以行動支持樂團，我們衷心感謝。您們的寶貴意見，我們同樣重視。請以電郵 comments@hkpo.com 與我們聯絡。

Thank you for coming to our concerts. For any comments, please email us at comments@hkpo.com so that we could continue to bring more exciting concerts to you!

www.hkpo.com



香港管弦協會有限公司

The Hong Kong Philharmonic Society Limited

名譽贊助人

行政長官
曾蔭權先生

董事局

劉元生先生
主席

蘇澤光先生
副主席

陳祖泳女士
邱詠筠女士
蔡關穎琴律師
蔡寬量教授
霍經麟先生
湯德信先生
喬浩華先生
林煥光先生
梁馮令儀醫生
劉靖之教授
羅志力先生
伍日照先生
蘇兆明先生
冼雅恩先生
詩柏先生
黃錦山先生
衛嘉仁先生

贊助基金委員會

伍日照先生
主席

林煥光先生
劉元生先生
冼雅恩先生

名譽顧問

陳永華教授
張建東博士
周永成先生
何超瓊女士
胡法光先生
梁定邦醫生
岑才生先生
黃英琦女士
楊鐵樑爵士

HONORARY PATRON

THE CHIEF EXECUTIVE
The Hon Donald Tsang, GBM

BOARD OF GOVERNORS

Mr Y. S. Liu
CHAIRMAN

Mr Jack C. K. So, GBS, OBE, JP
VICE-CHAIRMAN

Ms Joanne Chan
Ms Winnie Chiu
Mrs Janice Choi, MH
Prof. Daniel Chua
Mr Glenn Fok
Mr David Fried
Mr Peter Kilgour
Mr Lam Woon-kwong, GBS, JP
Dr Lilian Leong, BBS, JP
Prof. Liu Ching-chih
Mr Peter Lo Chi-lik
Mr Daniel Ng Yat-chiu
Mr Nicholas Sallnow-Smith
Mr Benedict Sin Nga-yan
Mr Stephan Spurr
Mr Kenny Wong Kam-shan
Mr David Zacharias

ENDOWMENT TRUST FUND BOARD OF TRUSTEES

Mr Daniel Ng Yat-chiu
CHAIR

Mr Lam Woon-kwong, GBS, JP
Mr Y. S. Liu
Mr Benedict Sin Nga-yan

HONORARY ADVISERS

Prof. Chan Wing-wah, JP
Dr the Hon Marvin Cheung, OBE, SBS, JP
Mr Vincent Chow Wing-shing, MBE, JP
Ms Pansy Ho Chiu-king
Mr Hu Fa-kuang, GBS, CBE, JP
Dr Ronald Leung, OBE, JP
Mr Shum Choi-sang, SBS, OBE, MA, JP
Ms Ada Wong Ying-kay, JP
The Hon Sir T. L. Yang, GBM, JP

執行委員會

劉元生先生
主席

蔡關穎琴律師
伍日照先生
冼雅恩先生
蘇澤光先生
詩柏先生

財務委員會

冼雅恩先生
主席

霍經麟先生
劉元生先生
伍日照先生
黃錦山先生
黃文耀先生

籌款委員會

蔡關穎琴律師
主席

蘇澤光先生
副主席

陳天賜先生
邱詠筠女士
湯德信先生
雲晞蓮女士
馬清鏗先生
伍日照先生
施彼德先生

發展委員會

詩柏先生
主席

龐樂思先生
陳祖泳女士
邱詠筠女士
蔡寬量教授
紀大衛教授
李偉安先生
梁馮令儀醫生
羅志力先生

EXECUTIVE COMMITTEE

Mr Y. S. Liu
CHAIR

Mrs Janice Choi, MH
Mr Daniel Ng Yat-chiu
Mr Benedict Sin Nga-yan
Mr Jack C. K. So, GBS, OBE, JP
Mr Stephan Spurr

FINANCE COMMITTEE

Mr Benedict Sin Nga-yan
CHAIR

Mr Glenn Fok
Mr Y. S. Liu
Mr Daniel Ng Yat-chiu
Mr Kenny Wong Kam-shan
Mr Robert T. Wong

FUNDRAISING COMMITTEE

Mrs Janice Choi, MH
CHAIR

Mr Jack C. K. So, GBS, OBE, JP
VICE-CHAIR

Mr Chan Tin Chi
Ms Winnie Chiu
Mr David Fried
Mrs Wendy Hegglin
Mr Patrick Ma, BBS, JP
Mr Daniel Ng Yat-chiu
Mr Peter Siembab

DEVELOPMENT COMMITTEE

Mr Stephan Spurr
CHAIR

Mr James Boznos
Ms Joanne Chan
Ms Winnie Chiu
Prof. Daniel Chua
Prof. David Gwilt, MBE
Mr Warren Lee
Dr Lilian Leong, BBS, JP
Mr Peter Lo Chi-lik

行政人員

麥高德先生
行政總裁

行政及財務部

何黎敏怡女士
行政及財務總監

李康銘先生
財務經理

張嘉雯小姐
人力資源經理

李家榮先生
資訊科技及項目經理

郭文健先生
行政及財務助理經理

陳碧瑜女士
行政秘書

蘇碧華小姐
行政及財務高級主任

蘇美樺小姐
資訊科技及行政助理

陳麗嫻小姐
接待員

梁錦龍先生
辦公室助理

藝術策劃部

韋雲暉先生
藝術策劃總監

王嘉瑩小姐
助理經理 (藝術家事務)

羅芷欣小姐
藝術策劃助理

葉掌珠小姐
助理經理
(教育及外展)

伍倩彤小姐
教育及外展主任

香港管弦協會有限公司

THE HONG KONG PHILHARMONIC SOCIETY LIMITED

香港九龍尖沙咀文化中心行政大樓八樓

Level 8, Administration Building,
Hong Kong Cultural Centre, Kowloon, Hong Kong
電話 Tel 2721 2030 • 傳真 Fax 2311 6229

www.hkpo.com

MANAGEMENT

Mr Michael MacLeod
CHIEF EXECUTIVE

ADMINISTRATION AND FINANCE

Mrs Vennie Ho
DIRECTOR OF ADMINISTRATION AND FINANCE

Mr Homer Lee
FINANCE MANAGER

Miss Cherish Cheung
HUMAN RESOURCES MANAGER

Mr Andrew Li
IT AND PROJECT MANAGER

Mr Alex Kwok
ASSISTANT ADMINISTRATION AND FINANCE MANAGER

Ms Rida Chan
EXECUTIVE SECRETARY

Miss Vonee So
SENIOR ADMINISTRATION AND FINANCE OFFICER

Miss Emma So
IT AND ADMINISTRATIVE ASSISTANT

Miss Pamela Chan
RECEPTIONIST

Mr Sammy Leung
OFFICE ASSISTANT

ARTISTIC PLANNING

Mr Raff Wilson
DIRECTOR OF ARTISTIC PLANNING

Miss Michelle Wong
ASSISTANT MANAGER (ARTIST LIAISON)

Miss Christy Law
ARTISTIC PLANNING ASSISTANT

Miss Jennifer Ip
ASSISTANT MANAGER
(EDUCATION AND OUTREACH)

Miss Kylie Ng
EDUCATION AND OUTREACH OFFICER

發展部

紀洛金小姐
發展總監

吳凱明女士
發展經理

朱荻恩小姐
發展助理經理

韓嘉怡小姐
發展助理經理

市場推廣部

譚兆民先生
市場推廣總監

陳剛濤先生
市場推廣經理

梁國順先生
市場及傳訊高級主任

黃穎詩小姐
市場及傳訊主任

陳嘉惠女士
編輯

陸可兒小姐
企業傳訊主任

林美玲小姐
客務主任

樂團事務部

楊劍騰先生
署理樂團事務總監

簡宏道先生
署理樂團人事經理

陳國義先生
舞台經理

何思敏小姐
樂譜管理

丁美雲小姐
樂團事務助理經理

黎樂婷小姐
樂團事務主任

蘇近邦先生
運輸主任
(樂器)

DEVELOPMENT

Miss Orla Gilroy
DIRECTOR OF DEVELOPMENT

Ms Edith Ng
DEVELOPMENT MANAGER

Miss Judy Chu
ASSISTANT DEVELOPMENT MANAGER

Miss Kary Hon
ASSISTANT DEVELOPMENT MANAGER

MARKETING

Mr Paul Tam
DIRECTOR OF MARKETING

Mr Nick Chan
MARKETING MANAGER

Mr Gordon Leung
SENIOR MARKETING COMMUNICATIONS OFFICER

Miss Natalie Wong
MARKETING COMMUNICATIONS OFFICER

Ms Tiphonie Chan
PUBLICATIONS EDITOR

Miss Alice Luk
CORPORATE COMMUNICATIONS OFFICER

Miss Alice Lam
CUSTOMER SERVICE OFFICER

ORCHESTRAL OPERATIONS

Mr Ambrose Yeung
ACTING DIRECTOR OF ORCHESTRAL OPERATIONS

Mr Russell Kan
ACTING ORCHESTRA PERSONNEL MANAGER

Mr Steven Chan
STAGE MANAGER

Miss Betty Ho
LIBRARIAN

Miss Natalie Ting
ASSISTANT ORCHESTRAL OPERATIONS MANAGER

Miss Erica Lai
ORCHESTRAL OPERATIONS OFFICER

Mr So Kan Pong
TRANSPORTATION OFFICER
(MUSICAL INSTRUMENTS)

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*

何鴻毅家族基金駐團學員培訓計劃的成立，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尤一弓及首席中提琴凌顯佑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。過去六年，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2011/12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賈舒晨及劉博軒、上海音樂學院的小提琴手賈舒陽、廣州星海音樂學院的大提琴手潘龔、國立臺北藝術大學的中提琴手袁緯晴，以及瑞士日內瓦音樂學院的小提琴手張劭楠。

香港管弦樂團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。



尤一弓 團長
Igor Yuzefovich Concertmaster



凌顯佑 首席中提琴
Andrew Ling Principal Viola

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 Scheme is directed by the Hong Kong Philharmonic Orchestra's Concertmaster Igor Yuzefovich 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 the China Philharmonic, China Symphony Orchestra, Hong Kong Sinfonietta and Macau Orchestra.

The Fellows for the 2011/12 Season are: violinists Jia Shuchen and Liu Boxuan, from the Central Conservatory of Music in Beijing; Jia Shuyang from the Shanghai Conservatory of Music in Shanghai; violist Yuan Yiching from the Taipei National University of Arts; cellist Pan Yan from the Xinghai Conservatory of Music in Guangzhou; and violinist Zhang Shaonan from Conservatory of Music, Genève in Switzerland.

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

如欲索取更多有關「何鴻毅家族基金駐團學員培訓計劃」的資料，請致電 (852) 2721 1582 或電郵 rho_fellowships@hkpo.com 與樂團事務助理經理丁美雲小姐聯絡。

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.



感謝伙伴 SALUTE 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!

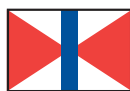
主要贊助

Major Funding Body



首席贊助

Principal Patron



SWIRE

節目贊助

Major Sponsors



您的財富管理銀行



CIC Investor Services Limited
a subsidiary of Crédit Industriel et Commercial France



Great Eagle
Holdings Limited
鷹君集團有限公司



何鴻毅家族基金
THE ROBERT H. N. HO
FAMILY FOUNDATION

HSBC Insurance
滙豐保險

HSBC 滙豐



JONES LANG
LASALLE®

仲量聯行

Real value in a changing world



SUNWAH 新華集團



永隆銀行
WING LUNG BANK

如欲查詢有關贊助或捐款事宜，歡迎致電 (852) 2721 2030 或電郵至 development@hkpo.com 與我們聯絡。
For sponsorship and donation enquiries, please call (852) 2721 2030 or email to development@hkpo.com.

大師會 MAESTRO CIRCLE

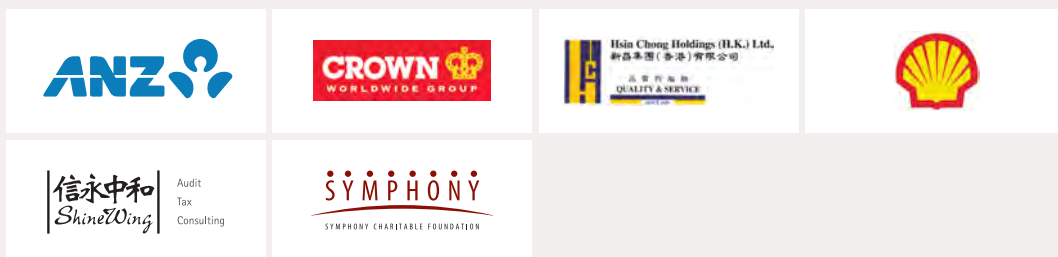
大師會特別為熱愛管弦樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝。

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.

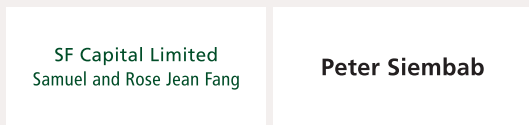
白金會員 • Platinum Members



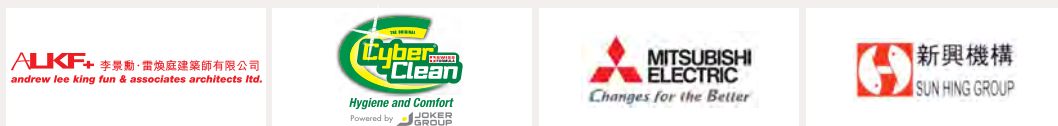
鑽石會員 • Diamond Members



綠寶石 • Emerald Members



珍珠會員 • Pearl Members



多謝支持

THANK YOU FOR YOUR SUPPORT

金贊助人 • Gold Benefactor

The Octavian Society Limited

劉元生慈善基金 Y. S. Liu Foundation

樂團席位贊助基金 • Chair Endowment Fund

樂師贊助基金 The Musician's Chair endowed by

邱啟楨紀念基金 C. C. Chiu Memorial Fund

常年經費 • Annual Fund

HK\$100,000 or above 或以上

Kerry Holdings Limited	嘉里控股有限公司
Hsin Chong International Holdings Ltd	新昌國際集團有限公司
Mr & Mrs S H Wong Foundation Ltd	黃少軒江文璣基金有限公司

HK\$99,999 – HK\$50,000

Mr & Mrs E Chan	
Mr & Mrs Lowell & Phyllis Chang	張爾惠伉儷
Ms Jin Jing	金菁女士
Mr & Mrs Leung Lit On	梁烈安伉儷
Mr & Mrs Alec P Tracy	

HK\$49,999 – HK\$25,000

Mr & Mrs David Fried	
Mr Stephen Tan	陳智文先生
Seidensticker International Ltd	
Ms Tse Chiu Ming	謝超明女士

HK\$24,999 – HK\$10,000

Anonymous	無名氏
Mrs Anna Marie Peyer	
Mrs K L Chan	陳錦靈夫人
Mr & Mrs Fung Shiu Lam	馮兆林先生夫人
Ms Doreen Lee	李玉芳女士
Mr Jackson Kung Ming Foo	龔鳴夫先生
Mr Barry John Buttifant	
Mrs Anna Chen	
Mr Edwin Choy	蔡維邦先生
Mr & Mrs Kenneth H C Fung	馮慶鏘伉儷
Dr & Mrs Carl Fung	
Dr Allen and Sindy Fung	馮玉麟博士伉儷
Mr & Mrs Ko Ying	高膺伉儷
Mr & Mrs Charles & Keiko Lam	
Dr Lee Kin Hung	李健鴻醫生
Dr Lilian Leong	梁馮令儀醫生
Dr Mak Lai Wo	麥禮和醫生
Dr John Malpas	
Dr Tsao Yen Chow	曹延洲醫生
The Wang Family Foundation	汪徽祥慈善基金
Mr David Yam Yee Kwan	任懿君先生

香港管弦樂團在此向以下商業機構及熱心人士表達由衷謝意！

The Hong Kong Philharmonic Orchestra would like to express our gratitude to the following corporations and individuals for their generous support.

HK\$9,999 – HK\$5,000

Anonymous (3)	無名氏 (3)
Dr Mike Kwan Yat Wah	關日華醫生
Mr Poon Chiu Kim Raymond	潘昭劍先生
Mr & Mrs Michael & Angela Grimsdick	
Dr William Ho	何兆煒醫生
Long Hin Creative International Ltd	朗軒創意國際有限公司
Dr & Mrs Pang Wing Fuk	彭永福醫生及夫人
Dr Gregory Ernest Antonio	安邦醫生
Dr Edmond Chan	陳振漢醫生
Mr Chan Hung Yuen Robert	陳鴻遠先生
Mr Chen Chien Hua	陳健華先生
Mr Cheng Kwan Ming	
Mr Cheung Tak Lung	張德龍先生
Mr Cheung Chung Sing	張重誠先生
Mr Jan Leung & Ms Emily Chow	梁贊先生及周嘉平女士
Dr Affandy Hariman	
Ms Teresa Hung	熊芝華老師
Mr & Mrs Cheuk-Yan and Rotina Leung	梁卓恩先生夫人
Mr & Mrs Jack Leung	
Mr Leung Kam Fai & Ms Lui Chi Yan	梁錦輝先生及呂智殷女士
Mr Richard Li	李景行先生
Ms Li Shuen Pui Agnes	
Mr Alick Liu	劉可先生
Mrs Ruby M Master	
Mr & Mrs John & Coralie Otoshi	
Dr Joseph Pang	
Ms Carley Shum & Mr Jeff Szeto	
Mr Tsunehiko Taketazu	
Mr Wai Kar Man Clement	
Mr Stefan Ast & Ms Charlotte Ducos	
Mr Chow Ping Wah	
Ms Amy Tam	

多謝支持

THANK YOU FOR YOUR SUPPORT

教育項目資助機構 •

Education Programme Supporter

利銘澤黃瑤璧慈善基金

Dr Richard Charles & Esther Yewpick Lee

Charitable Foundation

香港管弦樂團在此向以下商業機構及

熱心人士表達由衷謝意！

The Hong Kong Philharmonic Orchestra would like to express our gratitude to the following corporations and individuals for their generous support.

學生票資助基金 • Student Ticket Fund

HK\$100,000 or above 或以上

Hang Seng Bank	恒生銀行
Zhilan Foundation	芝蘭基金會

HK\$99,999 – HK\$50,000

Kerry Holdings Limited	嘉里控股有限公司
Asia Financial Hldgs Ltd	亞洲金融集團
Shun Hing Education and Charity Fund	信興教育及慈善基金
Wing Hang Bank	永亨銀行

HK\$49,999 – HK\$25,000

Mr & Mrs Alan Leung	梁家傑伉儷
Dr John Shum Ding Ping & Ms Chan Kit Wah Eva	

HK\$24,999 – HK\$10,000

Anonymous	無名氏
Mr Lawrence Mak	麥耀明先生
Mr & Mrs Fung Shiu Lam	馮兆林先生夫人
Mrs K L Chan	陳錦靈夫人
Mr David Chiu	
Dr Chung See Yuen	鍾思源醫生
Mr & Mrs Kenneth H C Fung	馮慶鏘伉儷
Mr & Mrs Ko Ying	高鷹伉儷
Mr & Mrs Cheuk-Yan and Rotina Leung	梁卓恩先生夫人
Dr Thomas W T Leung	梁惠棠醫生
Lo Kar Foon Foundation	羅家驩慈善基金
Long Hin Creative International Ltd	朗軒創意國際有限公司
Mr & Mrs Bernard Man	文本立先生夫人
Tin Ka Ping Foundation	田家炳基金會
Mr Thomas Wong Kin On	黃建安先生
Mr David Yam Yee Kwan	任懿君先生
Dr M T Geoffrey Yeh	葉謀遵博士

HK\$9,999 – HK\$5,000

Anonymous (2)	無名氏 (2)
Oxford Success (Overseas) Ltd	
Mr Iain Bruce	
Mr & Mrs Chun Chu	
Dr & Mrs Kwan Ka Hung	關家雄醫生及夫人
Professor David Clarke	祈大衛教授
Mr Ian D Boyce	
Mr Chan Hung Yuen Robert	陳鴻遠先生
Mrs Anna Chen	
Mr Chen Chien Hua	陳健華先生
Mr Chu Ming Leong	
Mr Philip Lau	劉秉勳先生
Mr Lee Lap Pui Francis	李立培先生
Mr Lo Cheung On Andrew	路祥安先生
	羅紫媚及 Joe Joe
Mustard Seed Foundation	芥籽園基金
Mr Shum Choi Sang	岑才生先生
Ms Tsang Kwai Fong	
Mr Tony Tsoi	蔡東豪先生
Mr Wong Kong Chiu	
Professor Dr Dominic S W Wong, GBS, OBE, JP	黃星華博士教授, GBS, OBE, JP
Zennon & Pierre Company Limited	盛平公證行有限公司
Ms Amy Tam	
Mr Stefan Ast & Ms Charlotte Ducos	

贊助基金 • Endowment Trust Fund

贊助基金於一九八三年由以下機構贊助得以成立。

香港賽馬會慈善信託基金
The Hong Kong Jockey Club Charities Trust

置地有限公司
The Hongkong Land Group

怡和有限公司
Jardine, Matheson & Company Ltd

The Endowment Trust Fund was set up in 1983 with these initial sponsors.

滙豐銀行慈善基金
The Hongkong Bank Foundation

花旗銀行
Citibank, NA

香港董氏慈善基金會
The Tung Foundation

商藝匯萃 • Paganini Project

此計劃由「商藝匯萃」發起及組織。

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

張爾惠先生 捐贈
洛治·希爾 (c.1800) 小提琴·由王亮先生使用

鍾普洋先生 捐贈
多尼·哈達 (1991) 大提琴·由張明遠先生使用

史葛·羅蘭士先生 捐贈
安素度·普基 (1910) 小提琴·由張希小姐使用

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang
Lockey Hill (c.1800) Violin, played by Mr Wang Liang

Donated by Mr Po Chung
EDawne Haddad (1991) Violoncello, played by Mr Cheung Ming-yuen

Donated by Mr Laurence Scofield
Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

樂器捐贈 • Instrumental Donation

香港管弦協會婦女會 捐贈

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

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
- 德國華格納大號乙套
- 翼號乙支

Donated by The Ladies Committee of
the Hong Kong Philharmonic Society

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

Other instruments donated in support of the
"Instrument Upgrade and Enhancement Project"

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



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

首席贊助 Principal Patron



Young 青少年 AUDIENCE 聽眾 SCHEME 計劃

立即成為「青少年聽眾」計劃一份子

只要你是年齡介乎6至18歲之間的全日制學生，便有資格加入香港其中一個最「正」的音樂計劃。香港管弦樂團「青少年聽眾」計劃會員將有機會與樂團作近距離接觸，參與不同的音樂活動、精選音樂會，同時亦享全年音樂會門票折扣優惠以及積分獎勵等多項精彩音樂體驗和優惠。

不論你是正在學習音樂，演奏音樂，還是純粹喜歡管弦樂團的動聽樂音，「青少年聽眾」計劃可為你提供更全面的學習機會！

Come Join the **Young Audience Club!**

If you're a full time student aged between 6 to 18 years old, you're eligible for membership of one of the best clubs in Hong Kong. The HKPO **Young Audience** scheme offers you exclusive access to your orchestra. Members' activities, events, year-round privileges and our great discounts and rewards schemes are all there, just for you.

Whether you're studying music, performing it, or simply love the thrilling sound of an orchestra, **Young Audience** is your club.



- 與著名音樂家及港樂樂師近距離接觸
- 音樂會門票折扣優惠（學生：四五折，同行成人：九折）
- 免費欣賞至少一場港樂精選音樂會
- 音樂導賞工作坊及樂器大師班
- 欣賞音樂會公開綵排
- 青年躍動·樂韻飛揚 — 積分獎勵及突出表現獎
- 電子會員通訊
- 特約商戶購物優惠

- Exclusive opportunities to meet world-class musicians
- HKPO concert ticket discounts: students: 55% off; accompanying adults: 10% off
- Special invitations to attend at least one HKPO concert for free
- Music appreciation talks and instrumental masterclasses
- Invitations to open rehearsals
- Vivace! *Bonus Points System and Outstanding Member Awards*
- E-newsletters
- Discounts at special merchants

詳情請致電：2312 6103 或電郵：ya@hkpo.com
For more information, please contact: 2312 6103 or ya@hkpo.com

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

ya.hkpo.com

香港管弦樂團由香港特別行政區政府資助。香港管弦樂團為香港文化中心場地伙伴
The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
The Hong Kong Philharmonic Orchestra is the Venue Partner of the Hong Kong Cultural Centre



Chow Sang Sang

Fine Jewellery

37 Queen's Road Central | Shop 1011-1012, L1 ifc mall, HK Station | Upper G/F, 42 Yun Ping Road, Causeway Bay
Shop 1017-18, L1, Elements, Kowloon Station | Shop 1-4, Park Lane Shopper's Boulevard, Tsimshatsui | Shop G04, iSQUARE, Tsimshatsui
☎ (852) 2192 3123 www.chowsangsang.com/finejewellery

快樂成長 源自音樂
明日成就 始於通利

課程多元化 請即報名!



www.tlmf.org



f facebook TomLeeMusicAcademy

尖沙咀 2739 1389 · 九龍灣 2758 7738 · 樂富 2336 2208 · 奧海城 2723 1416 · 紅磡 2330 8918 · 何文田 2333 7980 · 灣仔 2519 0260
銅鑼灣 2893 8783 · 太古 2567 4363 · 北角 2516 7838 · 小西灣(藍灣廣場) 2248 5360 · 柴灣 2505 8009 · 香港仔 2555 7808
西環 2542 7077 · 馬鞍山 2633 4103 · 沙田(連城廣場)2602 3680 (第一城)2637 8228 (HomeSquare)2602 3829 · 將軍澳 3194 3863
荃灣(愉景新城) 2493 4181 (綠楊坊) 2492 1918 · 青衣 2432 0855 · 屯門 2458 9110 · 元朗 2470 6020 · 大埔 2638 1708 · 澳門 (853)2851 2828